

Architecture in the PostModern Era

Summer Semester 2017 (Friday 1-2:30pm)

Lawrence Hall (Room 104)

Instructor: Matthew Schlieb

Lecture 5 (2017.07.28):

An introduction to the work of Zaha Hadid and her influence on post modern architecture

Leitmotifs:

Experimentation: “With experimentation, you think you’re going to find out one thing, but you actually discover something else ... more than you bargain for”, “There should be no end to experimentation”.

Explosion: no longer a closed and rigid array of nested boxes, but a centrifugal force-field that is eminently permeable, varied, yet ordered through the directed and progressive expansion of all fragments in relation to the implied point of origin.

Distortion: perspectival projection creating distorted forms, fused into a seamless dynamic texture, revealing a succession of different points of view that are polycentral and multi-directional, utilizing curved projection lines.

Parametric: makes all elements of architecture malleable, intensifying relations within and across buildings, achieving continuous spatial differentiation as well as adaptation to embed complex new urban figures into the context.

Diagonal: the dynamic line, vitality, directionality originating from a central source, radiating and expanding outward, bisecting the orthogonal at sharp and acute angles, visual cue drawing the eye inward and outward simultaneous.

Calligraphy: changing centrifugal force of the rapid acceleration and deceleration of the hand/pen, the curves and curvilinear compositions display trajectories as coherent figures with poise, dynamism, and fluidity.

Partis pris:

Landscape: continuously flowing space with soft transitions, gradually differentiated zones with blurred boundaries, and a smooth topographic ground relief structure spatial relations, with modulated internal texture and fields.

Deconstruction: fragmentation. anti-form, anti-hierarchy, anti-structure, an architecture that is no longer closed, identifiable, specific field, one cannot extract a technique, method or system of architectural rules from deconstruction.

Plasticity: fluidity, movement, total absence of constructed materials built up from cut and joined pieces, flowing or growing form rendered with materials no longer with grain, made plastic by new machines, homogeneity, continuous.

Generative: changing centrifugal force of the rapid acceleration and deceleration of the hand/pen, the curves and curvilinear compositions display trajectories as coherent figures with poise, dynamism, and fluidity.

magnum opuses:

1982 (competition) – **The Peak**, Zaha Hadid, Hong Kong, China

1993 – **Vitra Fire Station**, Zaha Hadid, Weil am Rhein, Germany

2008/2012/2016 – **Aura/Arum/Block**, Zaha Hadid, Venice, Italy

2012 – **Heydar Aliyev Center**, Zaha Hadid, Baku, Azerbaijan

2014 – **Gallery for Mathematics and Computing**, Zaha Hadid, London, England



bibliography:

Deconstructivist Architecture, Philip Johnson and Mark Wigley (Museum of Modern Art, New York, 1988)

Zaha Hadid, Judith Turner: A Dialogue, Joseph Giovannini (Edition Axel Menges, London, 2015)

Fluid Totality, Zaha Hadid and Patrik Schumacher (Birkhäuser, Berlin, 2015)

Zaha Hadid: Architects, Code, Selected Works, Zaha Hadid Architects (bruno, Dorsoduro, 2016)

Zaha Hadid: Early Paintings and Drawings, Etel Adnan and Shumon Basar (Koenig Books, London, 2017)

Zaha Hadid Architects: Redefining Architecture and Design, Zaha Hadid Architects
(Images Publishing Group, Victoria, 2017)