

September 16th, 2008 4:17 PM

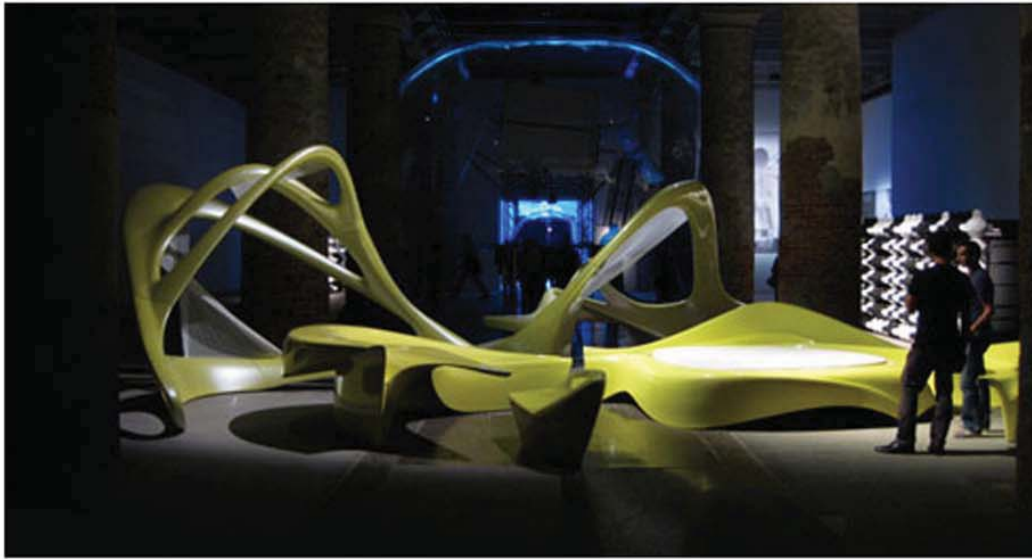
Venice Architecture Biennale | Gaga for Zaha

By **FELIX BURRICHTER**



The "Aura" installations by Zaha Hadid Architects at the Villa Foscari La Malcontenta in Venice. (Luke Hayes)

VENICE — While New York was still abuzz with fashion week, the architecture jet set made its way to Venice, where the 11th International Architecture Biennale kicked off on Sunday. Of course there were many things going on leading up to the official opening, but **Zaha Hadid** certainly outdid everyone, not only with her multiple presence in several exhibition spaces but also in terms of sheer glam factor. (This being an architecture biennale, there isn't that much glamour to begin with — think late-night panel talks on Parametrics rather than dancing with Naomi at the Hotel Bauer.) Hadid unofficially opened the festivities on Wednesday with a private dinner at the **Villa Foscari La Malcontenta**, a Palladian villa on the outskirts of Venice, where she and her associate Patrik Schumacher presented Aura-L and Aura-S, two installations commissioned by the villa's owners and curated by their architect daughter Giulia Foscari, on the occasion of the 500-year anniversary of Andrea di Pietro della Gondola, known to history as "Palladio." Thomas Krens, Francesca von Habsburg, Diller, Scofidio + Renfro, Craig Robins, Kenny Schachter, the mayor of Venice Massimo Cacciari, the director **John Maybury** and Rem Koolhaas' wife, the artist **Madelon Vriesendorp**, were among those toasting Hadid, the newly svelte queen of architecture, who was wrapped in a delicate Issey Miyake organza cape.



The "Lotus" installation by Zaha Hadid Architects at the Arsenale pavilion.

The next day, over at the Arsenale, she and Schumacher showed "Lotus," a sculpture similar to those at La Malcontenta, albeit larger and in lime green. The Russian pavilion in the Giardini presented her design for the Capital Hill residence in Moscow, and at the Italian Pavilion there was an entire room dedicated to some of her earlier and never-before-seen drawings and paintings, as well as a slice of Hadid-designed carpet — not to mention a beautiful early portrait of her in Zandra Rhodes-style frills, painted in the early '70s by the aforementioned Vriesendorp.



Drawings and carpet design by Zaha Hadid; on the right, a portrait of the architect by the artist Madelon Vriesendorp.

As if that weren't enough, she also spoke at the Scottish pavilion on Friday afternoon (when she started her speech the gray skies suddenly parted) and had another dinner in her honor at the Palazzo Loredan, where attendees including **Charles Jencks** and Vidal Sassoon (whose wife, Ronnie, shares a "very special bond" with Hadid, according to Vidal) were treated to seafood and vintage Krug Champagne while an Azerbaijani violinist serenaded them with Eastern-inflected renditions of Beethoven classics (don't ask!).



"Hotel Polonia — The Afterlife of Buildings": The Polish pavilion imagined a Foster building in Warsaw transformed into a correction facility. (Andreas Angelidakis)

Besides all things Zaha, there were also plenty of other noteworthy moments: The Polish pavilion won the Golden Lion this year for "Hotel Polonia — the Afterlife of Buildings," a wittily speculative show where contemporary Polish architectural landmarks were imagined as they may appear in 20 years. With a little help from Photoshop, the buildings were transformed into dystopian visions affected by overpopulation, fading natural resources and garbage disposal problems. (A Norman Foster-designed office building was transformed into a prison, the Warsaw University Library became a hypercommercial shopping mall, etc.)

The architect **Junya Ishigami** stood out by hitting a quieter note for the Japanese pavilion with his delicate flower-filled greenhouses, whose Ikebana-inspired garden arrangements were courtesy of the star botanist Hideaki Ohba. The interior walls of the actual pavilion appeared entirely white, but at second glance one could discern the most whimsical of pencil sketches drawn right onto the wall, showing architectural structures entirely made of plants and flowers.

cut 'n' paste weblog

venice architecture biennale 2008 preview: zaha hadid - 'aura'



'aura-L'

'aura' installation by zaha hadid and patrik schumacher
at: villa foscari la malcontenta, venice, italy
from: 14th september - 23rd november, 2008

to mark the 500th anniversary of palladio's birth zaha hadid and patrik schumacher have created 'aura', which will be installed at villa foscari la malcontenta as part of the venice architecture biennale 2008. the installation is made up of the two sculptures 'aura-S' and 'aura-L', each will be shown in a separate room.

-following text from zaha hadid architects-

'aura' is an experiment in translating villa foscari's palladian design, which relies on a definite set of harmonic proportions, into a contemporary space whose elegance and dynamism is generated through a process defined by a non-linear set of rules elicited from palladio's theories. since the renaissance architects tried to embed in their compositions the musical concept of harmony and the mathematical relations that underlie notes, intervals and chords while producing a sound.



'aura-L'

palladio used this concept of harmonic proportion to link his villa's rooms, aiming for a global system of harmony. the process of generating aura's form brings these linear proportions into their musical meaning. each of them corresponds to a musical harmonic that in turn can be described as a frequency wave: a half is an octave interval, four thirds is a fourth and so on. by overlapping all the frequency curves generated from villa malcontenta's proportional system and progressively changing them with mathematical algorithms it is possible to define a genotypic elementary space whose form contains in its DNA the whole Palladian set of rules.



'aura-S'

at the same time the parametric nature of the process makes the form able to adapt itself to multiple environments within the villa, keeping track of every single variation or 'phenotype'. the result is a new and more complex order that retains at the same time classical proportions but is not enclosed in a rigid and unique solution. in fact, like in lorentz attractor's equation, every small change in the value of parameters will result in a different morphological configuration that will keep the same order but with altered proportions. this dynamic of differentiation helps in giving to the whole installation a spatial relationship whilst keeping every single space independent. this gives enough flexibility to create different scenarios within the villa and to configure a set of multiple relationships between two, three or four rooms. aura's design gives form to an ethereal space that doesn't collide with the beauty and harmony of palladian interiors nor does it hide the perception of its frescoes. its proportions in plan are part of villa malcontenta's harmonic system and allows to experience its spaces both walking through and circulating around.



'aura-S'

this puts in context the humanistic anthropocentric vision of architecture with contemporary spacial values tending to emphasize the skin, the interface, the environment rather than the interior. aura doesn't claim to reinvent palladian space nor to perform as a tool for reading hidden meanings through its gaps. its stream of thin elongated curves painted in a glossy reflecting finish catches the atmosphere and the colours of villa malcontenta bridging the past with the future.

project info

design: zaha hadid and patrik schumacher

design team: fulvio wirz and mariagrazia lanza

more

zaha hadid architects: <http://www.zaha-hadid.com>

villa foscari la malcontenta: <http://lamalcontenta.com>

venice architecture biennale: <http://www.labiennale.org/en/architecture>

venice architecture biennale 2008 preview: [greg lynn](http://www.greglynn.com)



THE ARCHITECTURAL REVIEW
SEPTEMBER 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008



Showing work in at least six locations (including the French, Russian and Italian pavilions), Zaha Hadid will be hard to avoid at this year's Venice Biennale. However, the most intriguing locale must be Palladio's Villa Foscari, where, in a tribute to the 500th anniversary of the maestro's birth, Hadid and Patrik Schumacher will present *Aura*, an installation that translates Palladio's theories of harmonic proportion into a dynamic, contemporary perception of space (shown here is a rendering).

VENICE BIENNALE

An online competition about urban identity pulls in the students ...

Venice Biennale director Aaron Betsky's online competition, EveryVille, has attracted more than 780 registered participants. In response to a text written by Betsky, participants from schools of architecture in over 48 countries have accepted the challenge to consider proposals for a 'new exurban community', in EveryVille; an imagined place that has emerged around the intersection of Avenue Z and X Street, just to the south-west of the intersection of Highway 1 and the Beltway around Megalopolis, about 20 kilometres from the city's core.

As narrated by Betsky, after several factions proposed different strategies, the City Council are seeking the response of the architectural fraternity for ideas of how to give Everyville coherence and identity. Believing that architects would have the expertise to determine whether any new buildings would be necessary to do this, or whether what was really needed was a method of creating common and shared space with a clear and distinct Everyville identity, the challenge has been set: How might they create an image, a coherence, a character and a civic sense for this small town, appropriate to its location and to its history, its site and its future?

The work will be selected by an international jury, including Zaha Hadid, Thom Mayne

and Louisa Hutton, and the winning projects will be exhibited in the course of the 11th International Architecture Exhibition.

www.labiennale.org/en/architecture/exhibition

... as the Le Corbusier exhibition gets a Biennale warm-up.

The flurry of recent books devoted to Le Corbusier, undergoing a huge revival of interest in the last year, will be echoed in two events at this year's Venice Biennale, opening to the public on 14 September.

The morning before a student workshop will examine Corb's unrealised hospital project for Venice, taking place in the library of the San Giovanni Paolo Hospital, which owns all the drawings and models of the project. On the same day in the afternoon at the Palazzo Loredan on the Grand Canal, a symposium chaired by Charles Jencks, including Massimiliano Fuksas and Wolf Prix, will debate Corb's global influence and his legacy as the first global architecture 'brand'.

Both events (AR is media partner) are organised by the RIBA Trust, and are sponsored by the UK's Northwest Regional Development Agency, which is responsible in part for cultural investment in cities such as Liverpool. The RIBA Trust is staging *Le Corbusier – the Art of Architecture* in Lutyens' crypt of Liverpool RC Cathedral from 2 October to 18 January, after which the show moves to London.

de zeen

design
magazine

« Raffles City Beijing sales office
by SMC Alsop Asia
Ferrer store by Studio Arne Quinze »

Aura by Zaha Hadid Architects

August 10th, 2008



Zaha Hadid Architects will create an installation at Palladio's Villa Foscari near Venice this autumn, to coincide with the Venice Architecture Biennale and to celebrate the 500th anniversary of Palladio's birth.



Called Aura, the installation will take the "harmonic proportions" developed by Palladio - and employed at Villa Foscari - and manifest them as wave forms representing musical intervals.



Aura is at Villa Foscari La Malcontenta, Via della Stazione, 30176 Venice from 12 September – 23 November 2008.



Here's some info from the architects:

AURA [VENICE, ITALY]

2008

PROGRAM: Installation celebrating the 500th Anniversary of
Palladio's birth

CLIENT: Villa Foscari La Malcontenta

ARCHITECT: Zaha Hadid Architects

Design: Zaha Hadid and Patrik Schumacher

Design team: Fulvio Wirz and Mariagrazia Lanza



"Aura" is an experiment in translating Villa Foscari's Palladian design, which relies on a definite set of harmonic proportions, into a contemporary space whose elegance and dynamism is generated through a process defined by a non-linear set of rules elicited from Palladio's theories.

Since the Renaissance architects tried to embed in their compositions the musical concept of harmony and the mathematical relations that underlie notes, intervals and chords while producing a sound. Palladio used this concept of Harmonic proportion to link his villa's rooms, aiming for a global system of harmony.

The process of generating Aura's form brings these linear proportions into their musical meaning. Each of them corresponds to a musical harmonic that in turn can be

described as a frequency wave: a half is an octave interval, four thirds is a fourth and so on. By overlapping all the frequency curves generated from Villa Malcontenta's proportional system and progressively changing them with mathematical algorithms it is possible to define a genotypic elementary space whose form contains in its DNA the whole Palladian set of rules.

At the same time the parametric nature of the process makes the form able to adapt itself to multiple environments within the villa, keeping track of every single variation or "phenotype". The result is a new and more complex order that retains at the same time classical proportions but is not enclosed in a rigid and unique solution. In fact, like in Lorentz Attractor's equation, every small change in the value of parameters will result in a different morphological configuration that will keep the same order but with altered proportions.

This dynamic of differentiation helps in giving to the whole installation a spatial relationship whilst keeping every single space independent. This gives enough flexibility to create different scenarios within the villa and to configure a set of multiple relationships between two, three or four rooms.

Aura's design gives form to an ethereal space that doesn't collide with the beauty and harmony of Palladian interiors nor does it hide the perception of its frescoes. Its proportions in plan are part of Villa Malcontenta's harmonic system and allows to experience its spaces both walking through and circulating around. This puts in context the humanistic anthropocentric vision of architecture with contemporary spatial values tending to emphasize the skin, the interface, the environment rather than the interior.

Aura doesn't claim to reinvent Palladian space nor to perform as a tool for reading hidden meanings through its gaps. Its stream of thin elongated curves painted in a glossy reflecting finish catches the atmosphere and the colours of Villa Malcontenta bridging the past with the future.

—

Posted by Marcus Fairs

Hadid's Space-Age Sculptures Land in Venice Villa for Biennale

Preview by Colin Amery



Sept. 12 (Bloomberg) -- Two sculptures of flamboyant and curvaceous metal have taken over the Hall of Giants near Venice. They look like they have landed from space.

The sweeping forms are the creation of **Zaha Hadid**, the 2004 **Pritzker** prizewinner who is famous for pushing at the boundaries of art and architecture.

When she was invited to exhibit at this year's **Venice Architecture Biennale**, the ubiquitous **Hadid** -- never one to shy away from publicity -- chose to tackle the past head on. The festival starts on Sept. 14 and also celebrates the 500th anniversary of the birth of the greatest European architect of them all -- **Andrea Palladio**.

Hadid bravely places her latest works in his famous **Villa Foscari-Malcontenta** and they confront the hallowed hall's frescoed walls that were painted in 1555. Her tormented 21st-century objects, called "AURA" and designed with Patrick Schumacher, are meant to be an experiment in translating Villa Foscari's Palladian design.

"AURA relies on a definite set of harmonic proportions," according to a statement for the show, "where elegance and dynamism is generated through a process defined by a non-linear set of rules derived from Palladio's theories."

It's doubtful Palladio would get the point. Sadly, the works, in the wonderful frescoed surroundings of one of his greatest villas, reveal the wilful determination of contemporary architects not to understand the classical principles that surround them in throughout Venice. There's a danger that some recent pieces look like the strugglings of infants or pretentious displays of egomania.

Headline Grabber

In the largest architectural show in Europe, which will fill Venice until November, it is Hadid's intervention that will grab the headlines, while other architects ponder the state of climate change and the housing crisis. Hadid's other works to be seen at the Arsenale include a Russian mansion and a museum in Taiwan.

The Biennale has lined up an impressive array of the trendy and the tendentious of the international architecture scene -- stars such as **Frank Gehry**, **Kathryn Gustafson** (of Princess Diana Memorial Fountain in London's Hyde Park fame), Herzog & de Meuron, Morphosis, Madelon

Vriesendorp, and Coop Himmelblau.

A firm that calls itself **Atelier Bow Wow**, established in Tokyo by Yoshiharu Tsukamoto and Momoyo Kaijima in 1992, shows work ranging from a kiosk for selling vegetables to a variety of small houses in Japan. One of their houses is, of course, called ``the Dog House."

Shared Billing

The Biennale began as a modest display of decorative crafts in 1895. In the 1920s it began to become much more a display of contemporary art. It was not until the 1980s that architecture began to figure prominently. Since then, art and architecture have shared the billing on alternate years.

The director this year is **Aaron Betsky**, who has left the Netherlands Architecture Institute in Rotterdam to become the Director of the Cincinnati Art Museum in the U.S. His theme is ``Out There: Architecture Beyond Building," which he says in a program note ``will point the way toward an architecture liberated from buildings to engage the central issues of our society."

There is a Hall of Fragments by architect **David Rockwell** with projections from science fiction films and historical dramas to show how we imagine the world of the future and the past.

While Venice is a good place to air architectural debate, there is always a risk that its specialized nature means that we often witness architects just talking amongst themselves.

One has to look for some international architects who are not just building for their own glory and understand, as Palladio did, that architecture is not just for architects.

The 11th Venice Architecture Biennale runs from Sept. 14 through Nov. 23. It will be shown in the national pavilions in the Giardine, the Arsenale and other locations around Venice.

Venice Biennale, Venice, Italy

Tuesday 12 Aug 2008

Aura and Lotus to land at Venice Biennale



Aura design by Zaha Hadid



EDITORIAL

Zaha Hadid will use the event to showcase her sculptural works in six different locations

Zaha Hadid will feature two bespoke projects at the Venice Biennale this September but the architects work will be prominent throughout the event further cementing her importance on the world stage. Her involvement will filter into six different locations, here is what you can expect...

Corderie dell'Arsenale will host 'Lotus': a room designed by Hadid and Schumacher purposely for the Venice Architecture Biennale 2008. Lotus is conceived as a fragmented enclosure that can be compressed and expanded into areas for resting, sitting, storage, and browsing. Furniture and Architecture become integrated and mobile as the various parts are released from their compact configuration to reveal a mobile desk with encased chair, bed, shelving, a wardrobe rail/room divider, and end table.

Villa Foscari in Malcontenta di Mira near Venice will house 'Aura', the site specific installation created to celebrate the 500th Anniversary of influential architect, Palladio's birth. Aura is a 2.5m high structure, 6m in length and 3m in width built in PU-Foam and coated with a layer of Fiberglass, painted in a glossy reflecting finish.

The concept behind this piece, a combined effort between Zaha Hadid and Patrik Schumacher, is an extremely carefully constructed experiment. The design aims to translate Villa Foscari's Palladian design, which relies on a definite set of harmonic proportions, into a contemporary space whose elegance and dynamism is generated through a process defined by a non-linear set of rules elicited from Palladio's theories. The process of generating Aura's form brings these linear proportions into their musical meaning. Each of them corresponds to a musical harmonic that in turn can be

described as a frequency wave: a half is an octave interval, four thirds is a fourth and so on. By overlapping all the frequency curves generated from Villa Malcontenta's proportional system and progressively changing them with mathematical algorithms it is possible to define a genotypic elementary space whose form contains in its DNA the whole Palladian set of rules. The visitors of Villa Foscari will be able to explore "Aura" by walking through and by circulating around it.

The Italian Pavilion will host an exhibition entitled "Experimentation within a Long Wave of Innovation" featuring sketches and designs by Zaha Hadid spanning her 30 years long career.

The Russian Pavilion will showcase projects by leading Russian and foreign architects working in Russia, including models and sketches of The Capital Hill Residence penned by ZHA.

The French Pavilion will present "Générocité: Le Généreux vs le Générique" an exhibition responding to the Biennale's theme "Out There. Architecture Beyond Building", bringing together fifty architects who represent what architecture can give to the city and its inhabitants. Zaha Hadid's completed plans and designs for the Hoenheim Nord Tram Terminus in Strasbourg will be included.

In the Arsenale Artiglierie the "Next Gene20 Exhibition" will focus on presenting twenty invited architects (amongst which ZHA) realizing villas in Taiwan in addition to showing the works of students from the National Chiao Tung University.

The 11th Venice Architecture Biennale will open its doors on Sunday the 14th of September and run through to the 23rd of November 2008. This year's edition will be directed by Aaron Betsky, Director of the Cincinnati Art Museum and eminent architect, professor and writer.

Laura Salmi

Design way out of reach



Opening this Sunday, the **11th Venice International Architecture Biennale** promises to gather some of the world's most outré architectural ideas. Titled *Out There*, this year's edition reflects festival director Aaron Betsky's interest in experimental architecture, but that name also signals the inclusion of renderings more typically found in galleries and museums—everything from multimedia installations to sculpture, like *Aura-L* (pictured), a foam and Plexiglas work by Zaha Hadid and Patrik Schumacher. (You guessed it. It's for looking at, not sitting on.) Over 50 firms from around the globe are showing their work; we scanned the list for some highlights, both conceptual and functional.

ALEX PASTERNAK

Zaha Hadid alla Biennale di Venezia

Installazione per il cinque centenario di Andrea Palladio

di [Roberta Dragone](#)



[vedi aggiornamento](#) del 23/09/2008

03/09/2008 – **Zaha Hadid** firma **"Aura"**, una installazione realizzata per l'11. Mostra Internazionale di Architettura di Venezia. L'opera sarà protagonista della mostra dal titolo **"Andrea Palladio and Contemporary Architects"**, organizzata in **Villa Foscari La Malcontenta** per celebrare il 500° anniversario della nascita del famoso architetto del rinascimento italiano. Non solo. L'edizione 2008 della Biennale di Architettura vedrà la progettista anglo-irachena coinvolta in lavori in mostra in altri cinque spazi espositivi: Corderie dell'Arsenale, padiglioni Italia, Russia e Francia presso i Giardini, ed Artiglierie dell'Arsenale.

"Aura" – una struttura alta 2,5 m, lunga 6 metri ed ampia 3 metri – è realizzata in schiuma poliuretanica e rivestita in fibreglass verniciato lucido.

Punto di partenza dello studio elaborato da Zaha Hadid e Patrik Schumacher è stato l'equilibrio che domina gli spazi di Villa Foscari La Malcontenta, progettata da Palladio nel 1555 come manifesto della perfezione delle sue teorie architettoniche.

L'opera intende presentarsi quale traduzione contemporanea del sistema armonico di Palladio in un complesso spazio genotipico. L'impeccabile sistema di proporzioni che contraddistingue lo spazio disegnato dal celebre architetto risulta infatti rivoluzionato dalla nuova componente dinamica introdotta dai due architetti che, abbandonati i principi euclidei alla base delle teorie palladiane, esplorano le potenzialità di avanzate tecniche digitali nel tentativo di affrancarsi dall'idea di un unico e "perfetto" sistema relazionale. Ne risulta un'opera concepita come morfologia spaziale che rappresenta il vuoto di tale spazio etereo.

"Experimentation within a Long Wave of Innovation" è il titolo dell'esposizione ospitata dal padiglione italiano, presso i Giardini della Biennale. La mostra intende mettere in luce il comune sforzo di diverse centinaia di progetti che Hadid ha messo a punto negli ultimi trent'anni nel tentativo di rappresentare la complessità dinamica che contraddistingue la società contemporanea.

Il Padiglione Russia espone **"Capital Hill Residence"**, il progetto di una residenza privata destinata a sorgere entro il 2010 a Barvikha, a sud di Mosca.

Il Padiglione Francia, che per l'edizione 2008 della Biennale di Architettura ha scelto il tema della generosità in architettura, metterà in mostra il progetto del **parcheggio e terminal intermodale Hoenheim-Nord di Strasburgo**. L'opera, commissionata a Zaha Hadid dalla Compagnie des transports strasbourgeois, fa parte di un progetto della città di Strasburgo finalizzato allo sviluppo di una nuova rete tranviaria che ridimensioni il traffico e l'inquinamento nel centro della città.

Il progetto prevede la realizzazione di un parcheggio in periferia, con 700 posti, dove poter lasciare il proprio autoveicolo, e di una stazione di tram per mezzo dei quali poter raggiungere il centro.

Le Corderie dell'Arsenale ospiteranno dal 12 settembre al 23 novembre **"Lotus"**, uno spazio chiuso composto da "frammenti" di arredo le cui molteplici combinazioni danno vita a zone diverse. Tale spazio "fluttua tra due condizioni opposte": uno estremamente condensato e dai contorni definiti, ed un altro aperto, interconnesso con lo spazio circostante. Si tratta di un luogo che esplora differenti configurazioni abitative allo stesso modo in cui il loto perde i petali svelando la sua controparte nascosta.



IL CORRIERE DELLA SERA
11 SEPTEMBER 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008

» **A Malcontenta** L'omaggio della vincitrice del premio Prizker al grande architetto

di GIANNI MORIANI

La XI Mostra Internazionale di Architettura, che si sta inaugurando in questi giorni a Venezia, non poteva non ricordarsi di Andrea Palladio nel suo cinquecentenario della nascita. Alla genialità dal più grande architetto dell'età moderna, non casualmente nato e cresciuto nella nostra regione, è stato affiancato il talento della prima donna vincitrice nel 2004 del premio Prizker (considerato il Nobel per l'architettura): Zaha Hadid, irachena, ma «fondamentalmente babilonese», come lei stessa dice di essere. La sua progettazione si basa su forme generate da spazi curvi, punti focali multipli e angoli visuali estremi. La storica dell'architettura Ada Louise Huxtable ha scritto che Zaha Hadid «ha cambiato il modo in cui vediamo e percepiamo lo spazio. La mobilità fluida e la geometria frammentata di Hadid vanno oltre al creare, in astratto, la bellezza dinamica, il suo è un lavoro che esplo-

ra ed esprime il mondo che viviamo».

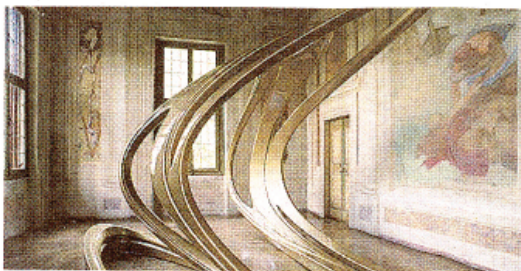
Palladio abbozzava i suoi progetti con la penna, Zaha ricorre all'utilizzo di software 3D (anche a quelli per l'animazione dei cartoni animati) che permettono rapidamente di elaborare curve generative di nuove articolazioni plastiche. Nei suoi progetti è lo spazio ad essere il principale attore: le forme si caricano di intensa complessità, le linee si adattano arditamente l'una all'altra producendo fusioni organiche tra le diverse parti.

Sia Palladio che Zaha mostrano nelle loro opere un deferente rispetto delle proporzioni, dell'armonia da cui deriva la bellezza, come Palladio precisa nei suoi Quattro Libri:

«La bellezza risulterà dalla bella forma e dalla corrispondenza del tutto alle parti, delle parti fra loro, e di quelle al tutto: conciosiacché gli edifici abbiano da parere un intiero e ben finito corpo: nel quale l'un membro all'altro conven-

ga, e tutte le membra siano necessarie a quello che si vuol fare». Ebbene, lo studio londinese di Zaha Hadid & Patrik Schumacher è partito proprio dalle proporzioni sulla base delle quali Palladio ha progettato Villa Foscari e le ha tra-

sformate in curve di frequenza, poi, con l'ausilio del computer, ha dato forma a due opere denominate «Aura L» e «Aura F», che adesso sono accolte nell'edificio di Malcontenta, all'interno delle stanze del piano nobile che confinano con il pronao. Ad esse si accede dal grande salone a crociera, che Palladio ha genialmente liberato dai limiti della spazio chiuso grazie al luminoso flusso di luce entrante da ben ordinate finestre concluse dall'ampia finestra terminale. Due sovrapporta con le allegorie della musica e della poesia ci ricordano l'ordine, la misura, la proporzione, il ritmo. Ancora prima di entrare nelle due stanze, le opere, intravedendole attraverso le



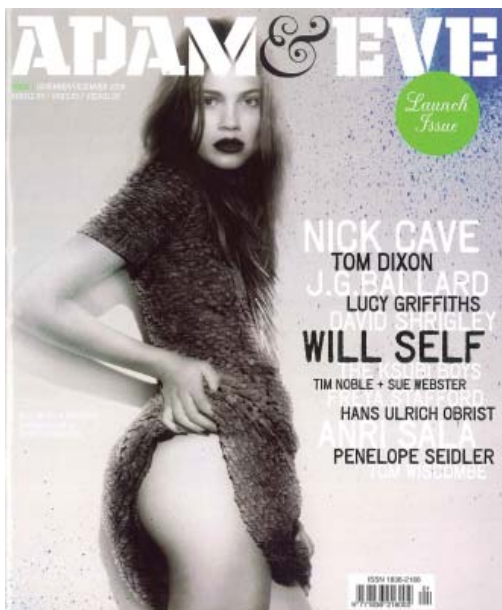
L'opera Aura L nel salone di Villa Foscari (photo ORCH)

porte sorprendono per la loro audacia morfologica, sottolineata da curve ipercinetiche, che nel loro dinamismo sembrano uscite da un quadro di Giacomo Balla.

«Aura L» è collocata nell'emblematica sala di Prometeo, contrassegnata dalla scena, dipinta sul soffitto, del titano che sfida gli dei rubando alle sfere di appartenenza il fuoco e la tecnica per donarli agli uomini, scatenando le ire dell'Olimpo. Qui, proprio ricorrendo all'uso della tecnica più sofisticata, Zaha realizza una sbalorditiva opera: nelle leggi matematiche dell'armonia — come accadeva a Gino Severini — l'artista irachena trova i mezzi per tradurre suggestioni «in numeri ed accordi, poi in direzioni, curve, forme, colori». Sì, anche colori, perché dall'ambrato pavimento, con leggera mutazione cromatica, si librano nello spazio dorate nervature che salendo s'inarcuano quasi in segno di deferenza al sovrastante Prometeo, il quale, trionfante, nelle mani tiene il fuoco rubato

agli dei: a vederlo, sembra che gioisca per i risultati artistici resi possibili dalla tecnica. In quest'opera, dicendolo con le parole di Zaha, la fluidità, l'azzardo perfettamente calcolato, fanno riferimento a idee desunte da Malevich e dai suprematisti, che conducono a nuove forme di utilizzazione e creazione dello spazio. Dai suprematisti deriva anche l'idea di leggerezza: quella tensione a staccarsi dal suolo che si coglie di prim'acchito appena ci si trova di fronte all'opera nella sua interezza.

Nell'altra stanza, la realizzazione di Zaha («Aura F») è ancora più intrigante: le forme avvolgono lo spazio, sollecitate da un grumo di antagoniste forze centripete e centrifughe. Qui Zaha, come direbbe Le Corbusier, «attraverso i rapporti che crea, risveglia in noi risonanze profonde, ci dà la misura di un ordine partecipe dell'ordinamento universale»: siamo di fronte a un'arte, che espandendo la percezione umana, rende accessibile un mondo sovra-sensoriale.



ADAM + EVE
NOVEMBER/DECEMBER 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008



Zaha Hadid at Venice's Villa Foscari

The mesmeric, undulating curves of *Aura*, the monolithic fiberglass sculpture installations by architects Zaha Hadid and Patrik Schumacher, are so monumental they engulf two grand rooms of the piano nobile at Venice's Villa Foscari La Malcontenta (a nickname supposedly adopted when one of the Foscari was imprisoned here for reneging on conjugal obligations). Hadid and Schumacher's *modus operandi* was to challenge the linear rules of Renaissance architecture, all Euclidian mathematics and geometry as it is, to produce a fluid interpretation of the frequency wave. The sculptures, *Aura-S* and *Aura-L*, draw on the harmonic proportions of the building, take some algorithmic logic and employ the rules of Palladian design – and the result is a modern foil for the Villa's 500-year-old frescoes. The installations are part of the Venice Biennale and celebrate the half-millennium anniversary of Andrea Palladio's birth.

September 14 to November 23, Villa Foscari La Malcontenta, Venice, www.labiennale.org/en/architecture.

*Top: Aura, from four angles, in the Villa Foscari La Malcontenta.
Right: Zaha Hadid photographed by Peter Marlow*



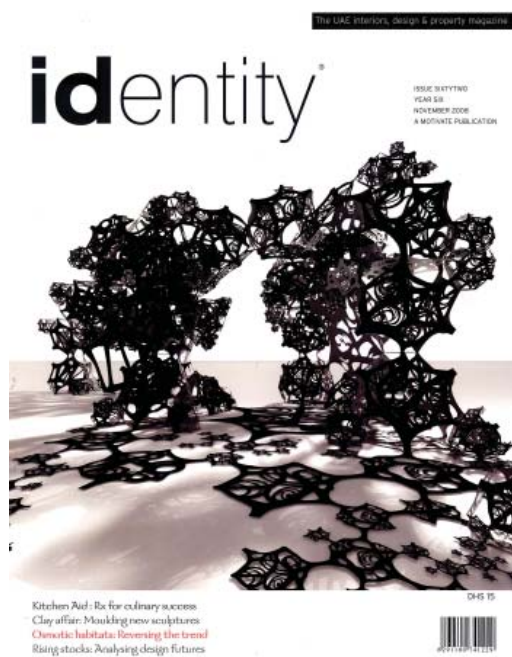


SURFACE
AVANT GUARDIAN ISSUE 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008

surveillance

PERFECT HARMONY: Fiftieth anniversaries are celebrated with gold. Sixtieth with diamonds. When you hit 500, you call in Zaha Hadid. To commemorate legendary architect Andrea Palladio's half-millennial birthday, Hadid and partner Patrik Schumacher used digital algorithmic technology to create "Aura-L" and "Aura-S," a pair of curvaceous sculptures that pay tribute to the Italian Renaissance man's harmonic proportional system. Curated by Giulia Foscari, the work graces the halls of Palladio's La Malcontenta (where the architect first utilized his famous method) during the Venice Biennale. Works like this remind us that every legend once started out as an untested radical. In our annual Avant Guardian Issue, witness 2008's creative talent. We can only imagine who in the following pages will be remembered alongside Palladio in 2508. lamalcontenta.com WRITERS: LEILA BRILLSON, SAM CLOVER, DAMARIS COLHOUN, ALLISON KOLL, SARA MCLAUGHLIN, DAN RUBINSTEIN, AISHA SPEIRS, KATHARINE SUAREZ



IDENTITY
NOVEMBER 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008

IDENTITY

MOTIVATE PUBLISHING FZ LLC

5th Floor, Office 508, Building No 8, Dubai Media City, UAE
Tel: +971 4 390 3550, Fax: +971 4 390 4845

PO Box 2331, Dubai, UAE

Tel: +971 4 282 4060, Fax: +971 4 282 4436
identity@motivate.ae

PO Box 43072, Abu Dhabi, UAE

Tel: +971 2 677 2005, Fax: +971 2 677 0124
motivate-adh@motivate.ae

Acre House, 11/15 William Road, London NW1 3ER, United Kingdom
motivateuk@motivate.ae

EDITOR-IN-CHIEF

Obaid Humaid Al Tayar

GROUP EDITOR & MANAGING PARTNER

Ian Fairservice

GROUP SENIOR EDITOR

Gina Johnson | gina@motivate.ae

SENIOR EDITOR

Catherine Belbin | catherine@motivate.ae

DEPUTY CHIEF SUB-EDITOR

Iain Smith | iains@motivate.ae

SUB-EDITOR

Rachel Ball | rachel@motivate.ae

FEATURES WRITER

Dorothy Waldman | dorothy@motivate.ae

EDITORIAL ASSISTANT

Belinda Igaya | belinda@motivate.ae

DESIGNER

Nadia Al-Saqri | nadia@motivate.ae

GENERAL MANAGER - PRODUCTION AND CIRCULATION

S Sasidharan | sasidharan@motivate.ae

ASSISTANT MANAGER - PRODUCTION

C Sudhakar | sudhakar@motivate.ae

GENERAL MANAGER - BUSINESS DEVELOPMENT

Simon O'Herlihy | oherlihy@motivate.ae

GENERAL MANAGER - GROUP SALES & MARKETING

Liam Marshall | liam@motivate.ae

GROUP ADVERTISEMENT MANAGER

Ashish Limaye | ashish@motivate.ae

SENIOR ADVERTISEMENT MANAGER

Vandna Manchanda | vandna@motivate.ae

DEPUTY ADVERTISEMENT MANAGER

Nayeem Dakhway | nayeem@motivate.ae

DEPUTY ADVERTISEMENT MANAGER

Shweta Praful | shwetap@motivate.ae

ADVERTISING REPRESENTATIVES

Australia/ Okeeffe Media: Tel +61 89 381 7425

Fax +61 89 382 4850
okeeffekev@bigpond.com.au

Cyprus Epistle Communications & Media
Tel: +35 72 246 6555 Fax: +35 72 276 9999
nasreenk@epistlemedia.com

France/ Intermedia Europe Ltd
Switzerland Tel: +33 15 534 9550 Fax: +33 15 534 9549
administration@intermedia.europe.com

Germany IMV International Media Service GmbH
Tel: +49 211 887 2310 Fax: +49 211 887 2919
j.hoffmann@vvh.de

Hong Kong Emphasis Media Limited
Tel: +85 22 516 1048 Fax: +85 22 561 3349
hsonney@emphasis.net

India Media Star
Tel: +91 22 281 5538/39/40 Fax: +91 22 283 9619
ravi@mediastar.co.in

Italy IMM Italia
Tel: +39 023 653 4433 Fax: +39 029 998 1376
lucia.colucci@fastwebnet.it

Japan Skynet Media, Inc.
Tel/Fax: +81 43 278 6977
skynetmedia@y2.dion.ne.jp

Turkey Media Ltd
Tel +90 212 275 8433, Fax +90 212 275 9228,
mediamarketingtr@medialtd.com.tr

UK Spafax Inflight Media
Tel: +44 207 906 2001 Fax: +44 207 906 2022
nhopkins@spafax.com

USA Redwood Communications
Tel: +212 896 3846 Fax: +212 896 3848
brigitte.baron@redwoodcc.com

ISSUE
#62

LOTUS, PERSPECTIVE BY ZAHA HADID





Clockwise from top left: Villa Foscari La Malcontenta, Andrea Palladio and Contemporary Architects: Zaha Hadid and Patrik Schumacher; Kensington Gardens; Pallet house by Andreas Claus Schnetzer and Gregor Pils, one of the winning projects of the Gaudi European Student Competition on Sustainable Architecture; Greg Lynn *FORM*, toy furniture.

unfortunate that the highly influential style of classic Islamic architecture, as well as the impressive super structures of the flourishing UAE, is not given its own platform within the biennale.

"This has been a point of discussion between the commissioner and myself, we were really surprised to find out that no other Arab, Muslim or African country was represented and so we started thinking of where that put us. After taking a good look at our concept we felt that the geometry spoke through the universal language of mathematics, and so represented many cultures that share or coincide with our roots, while our use of mudbrick for our building included many earth-based cultures, whether Arab like Yemen, or African like Mali, or even Central American like Mexico," explains Yahia Shawkat, curator of the Egyptian pavilion.

It is also interesting to observe that most of the architects taking part in the installation are female. "In this particular experience I think young women in Egypt find it easier to be creative and adventurous with their careers since theirs is a more idealist approach to work, and thus can more easily take time off work to participate in conceptual, idea-based projects that pay less. Unlike young men, who are occupied with building their careers in a material and a salary sense," he adds.

How will the present be remembered in the future? Possibly it will be marked out as the era of celebrity. Even architecture has become judged based on its creator, rather than efficiency and technical merit. This observation is particularly apparent at

this year's show, as the scaled down, sculptural works of Frank Gehry, Herzog & DeMeuron, UN Studio and the ubiquitous Zaha Hadid pull in the crowds.

Outside of the event, even the ancient Serenissimo can no longer resist the allure of today's architectural stars, as Venice's mayor, Massimo Cacciari, announced that after 15 years Frank Gehry's plan for the Venice Gateway Project at Marco Polo airport has finally been given the go-ahead. When asked how his iconic, future forward structures will sit within such a historic setting, Gehry half-jokingly responded: "It's been many years, so I don't know if it's easy or not!"

Possibly not, as Santiago Calatrava discovered. The Spanish starchitect made the headlines amid controversy over the recently completed Quarto Ponte sul Canal Grande (Fourth Bridge on the Grand Canal). The 94-metre bridge, which links Santa Lucia railway station with Piazzale Roma's car, bus and ferry terminal, is one of many new structures planned for the city, including Francois Pinault's new contemporary arts centre, designed by Tadao Ando. However, the lack of accessibility for the disabled and escalating costs have caused such uproar that its official opening was bereft of the fanfare usually bestowed on Calatrava's work.

The Russian pavilion touches on the subject of celebrity structures with a game of architectural chess. Maquettes of the country's major projects were divided by Russian architects, such as Mikhail Belov, Aleksey Bavykin and Aleksandr Asadov, against world-class names, from Norman Foster to David



7. SINGAPORE

SEVEN UP

Plans for Singapore's largest residential development have been unveiled by Zaha Hadid. The 78,000-square-metre site at Farrer Court will feature a total of seven 36-storey towers and 12 villas, which will be close to the amenities of Holland Road and a forthcoming MRT station. The lower floors of the towers 'kink' in to highlight exactly where buildings meet the ground, enabling the creation of private gardens. Commanding views over the surrounding city and landscape have been optimised by the orientation and placement of buildings that also take into account the path of the sun. Construction work is due to begin next year.





INTERIORS & DECOR
NOVEMBER 2008

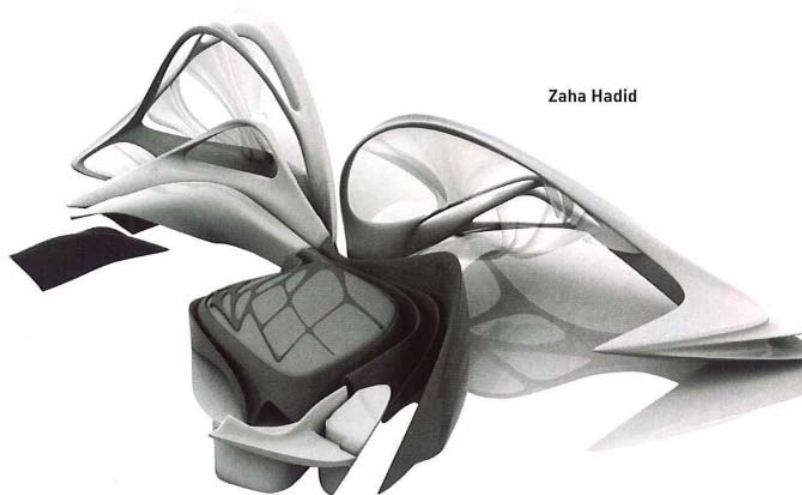
ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008

Interiors & Decor / Event

группа «Droog Design» – город одиночества, где живут люди, вмонтированные в дома, которые даже не в силах подойти друг к другу.

Традиционную премию за весомый вклад в развитие архитектуры в этом году получил американец Фрэнк Гери, автор знаменитого музея Гугенхайма в Бильбао. Многообещающая и перспективная чилийская группа Elemental была отмечена «Серебряным львом» за экспериментальный проект бюджетных зданий.

Основная же экспозиция, дополненная павильонами в садах Джардини,

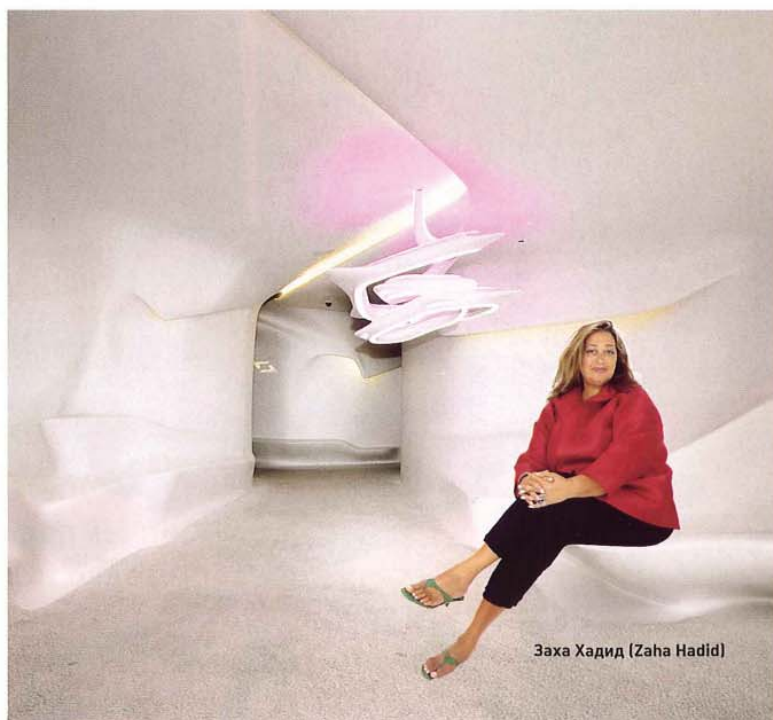


Zaha Hadid

Антропоцентричность современной архитектуры

В многогранном мире архитектуры проекты Захи Хадид отличаются особой эстетикой и философией. Венецианское биеннале в очередной раз показало Кто есть Кто...

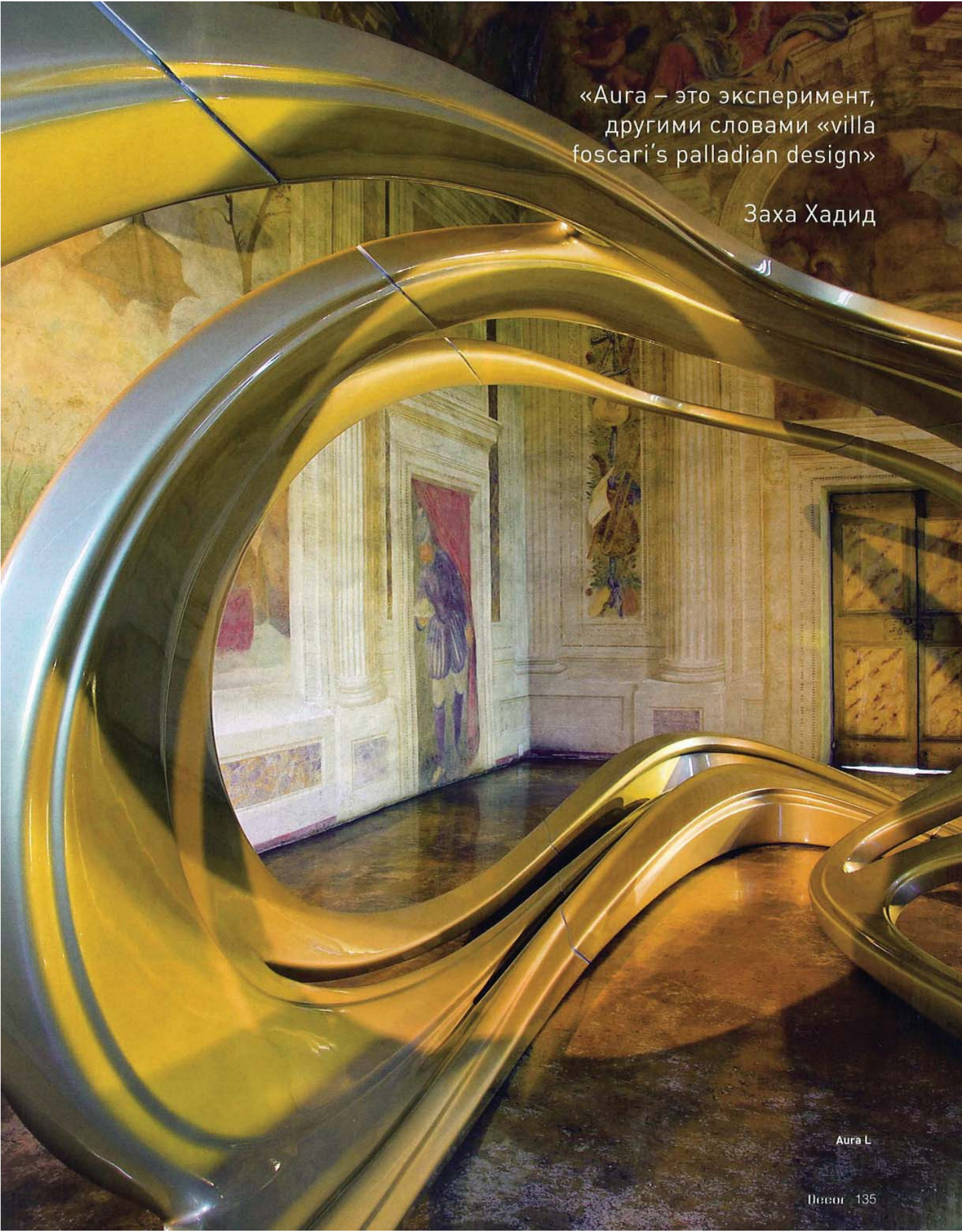
Текст: Татьяна Телегина
Фото: Zaha Hadid







Одна из самых знаменитых построек Андреа Палладио (Andrea Palladio), Вилла Мальконтента (Foscari la Malcontenta), на время Архитектурного биеннале превратилась в подиум для работ Захи Хадид (Zaha Hadid) и Патрика Шумахера (Patrik Schumacher). Выставка посвящалась 500-летию со дня рождения великого архитектора Андреа Палладио. Инсталляция состояла из двух скульптур – 'aura-S' и 'aura-L'. Они были размещены в разных комнатах, и представляли собой современную интерпретацию теории пропорций автора Мальконтенты.

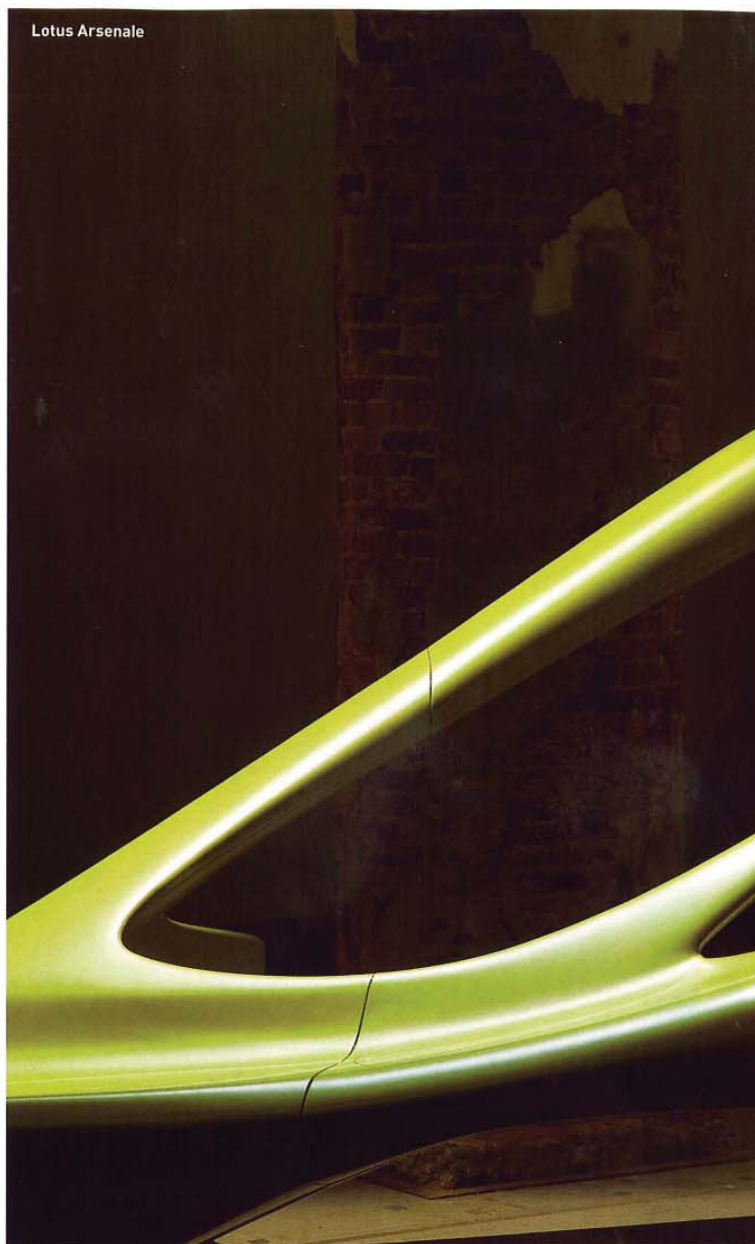


«Aura – это эксперимент,
другими словами «villa
foscari's palladian design»

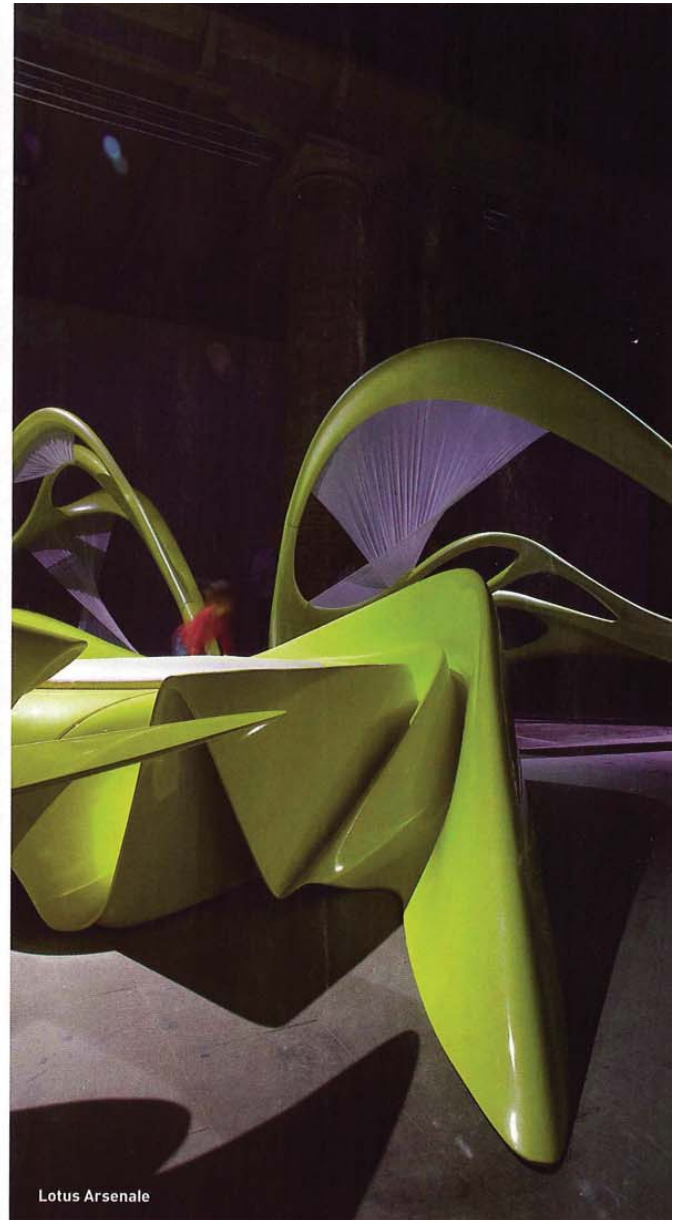
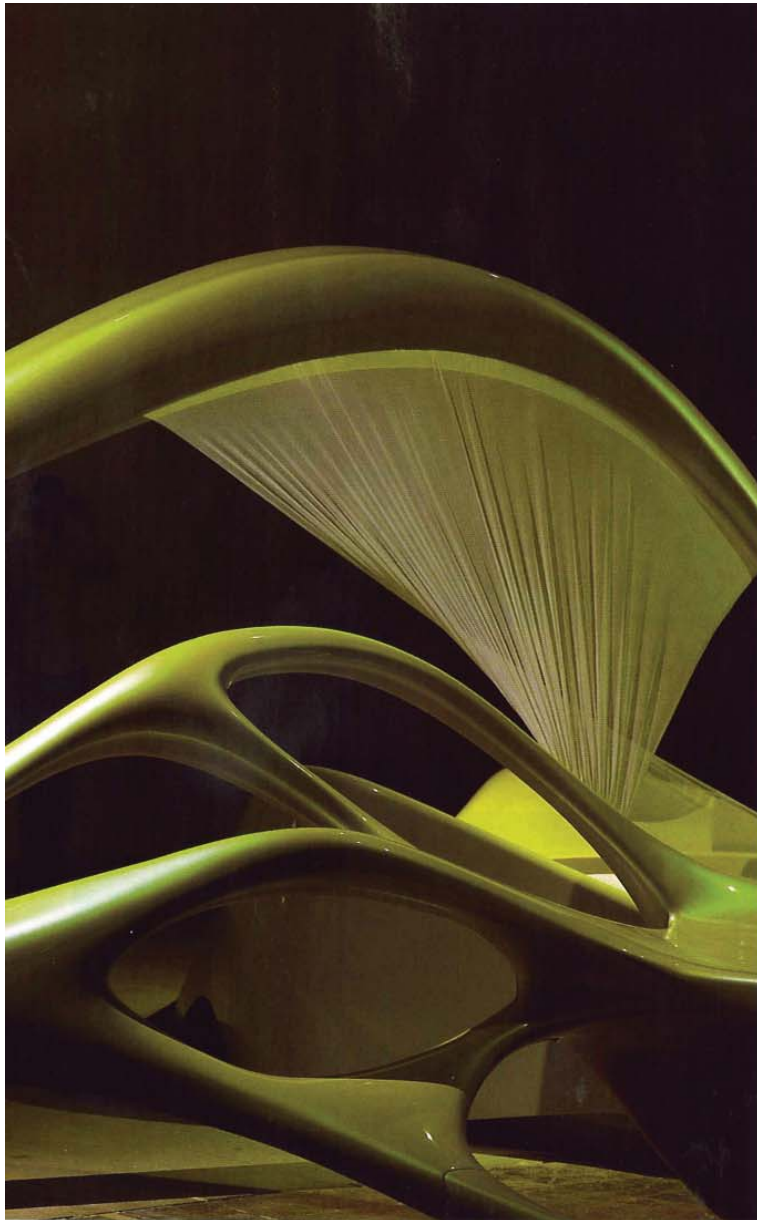
Заха Хадид

Aura L

Decor 135



Заха Хадид подчеркивает, что ее работа – это не попытка преобразовать постройку мастера или найти тайное значение в ее структуре, а скорее своего рода «мост» между прошлым и будущим, оттеняющий атмосферу Виллы. В разработке проекта «Ауры» создатели использовали архитектурную теорию гармонических пропорций. «Подобно архитекторам эпохи Возрождения мы попытались включить в композицию музыкальное понятие гармонии, описав ее в виде звуковых волн разной частоты», – прокомментировала Заха Хадид.



Lotus Arsenale

Абстрактные «скульптуры» не мешают восприятию исторической атмосферы, но в то же время переосмысливают современное значение архитектуры Ренессанса. Венецианское биеннале грозило стать бенефисом единственной «звездной» женщины. Россия отдала часть своей экспозиции под проект частной виллы, спроектированной Захой Хадид для супружеской пары в Подмосковье.



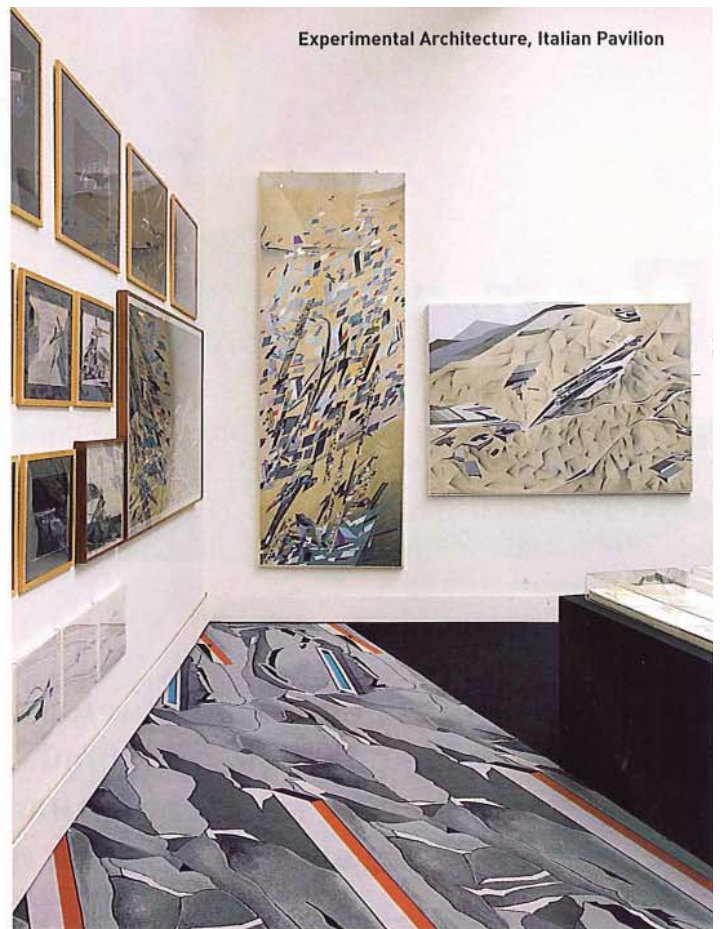
Symbiotic Villa, Taiwan



Experimental Architecture, Italian Pavilion

На выставке в итальянском павильоне архитектор представила свои экспериментальные работы. Ее масштабные графические эскизы на белоснежных стенах напоминали огромные иллюстрации из научно-фантастических книг. Свой страсбургский проект трамвайной остановки «Hoenheim Nord Tram Terminus» госпожа Хадид подарила любвиобильным французам. Но даже присутствие ее работ в национальных экспозициях сразу трех держав не удовлетворило безграничную работоспособность англичанки иранского происхождения.

Мебель, созданная по ее проектам, гармонировала с архитектурой в интерьерной композиции под названием Lotus, смонтированной в Corderie dell'Arsenale — главном выставочном комплексе Биеннале. Словом, Заха Хадид — настоящий пример неугасающего оптимизма, профессионализма и полета фантазии.





UHMРВЕР
NOVEMBER 2008

ZAHA HADID ARCHITECTS
PRESS CUTTINGS 2008



66

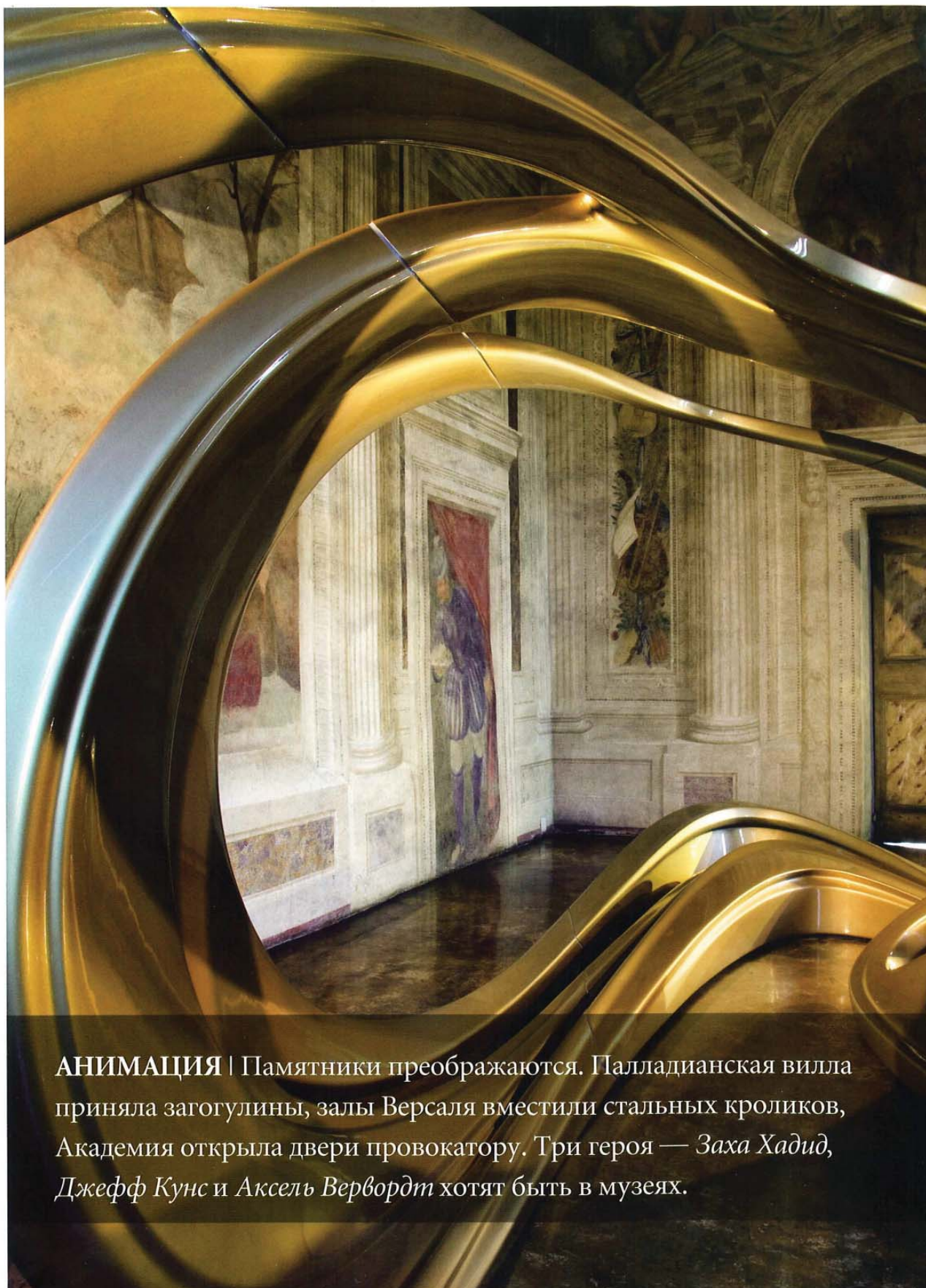


80



94

160



АНИМАЦИЯ | Памятники преобразуются. Палладианская вилла приняла загогулины, залы Версаля вместили стальных кроликов, Академия открыла двери провокатору. Три героя — *Заха Хадид*, *Джефф Кунс* и *Аксель Вервордт* хотят быть в музеях.



ЗАХА ХАДИД НА ВИЛЛЕ ПАЛЛАДИО

К 500-летию Андреа Палладжо Заха Хадид сделала инсталляцию Auga на вилле Фоскари. В 1558 году Палладжо построил резиденцию для братьев Альвизе и Николо Фоскари. Вилла знаменита великолепными фресками. Сейчас это дом-музей, открытый для публики. В каждом из четырех залов царит фирменная загогулина Захи Хадид. Проект Auga — это объекты, интерпретирующие теорию гармонических пропорций Палладжо. Заха Хадид преобразовала ее в звуковые волны разной частоты. Получила «генотип» системы пропорций. И рассчитала на компьютере криволинейные скульптуры. Они и есть «изображение и звучание красоты одновременно». * до 23 ноября



INSIGHT
WINTER 2008

► în Anglia, dar și în alte țări europene, arhitectura este uneori bizară de... dispensabilă. Clădiri care, la vremea lor, de pildă prin anii '60, au făcut senzație sunt acum desfigurate ori pur și simplu demolate, înainte de a avea șansa să revină la modă, și asta pentru a face loc altora. Așa s-a întâmplat spre exemplu cu unul dintre proiectele timpurii ale lui Hadid, pavilionul de la Weil am Rhein, pe granița germano-elvețiană, care arată acum la fel de ponosit ca o clădire scufundată. Iar o stație de pompieri amplasată în apropierea unei fabrici de mobilă, proiect ce-i aparține de asemenea, a fost considerată la un moment dat nepotrivită cu destinația sa funcțională și transformată, pur și simplu, într-un muzeu al scaunelor!

Este evident că munca artistei nu poate fi comparată cu cea care deja s-a mai făcut. Ea provine, spune Zaha, nu din observarea arhitecturii existente, nu din formalism. Mai mult decât atât, Hadid crede că nu împrumută în mod conștient nimic din formele lumii organice. Nu „citează” flori, nu imită copaci, nu reproduce siluete de pești, ori păsări. Cu toate acestea, nu respinge inspirația peisajelor, a reliefului, a formelor geologice. Și totul, măturăsește ea, începe cu pictura, cu abstracția pură.

► question, “what does architecture mean to Zaha Hadid?” The Rosenthal Center of Contemporary Art in Cincinnati, for instance, is massive and cubist. It's like it is not the product of the same hands that designed the Phaeno Science Center in Wolfsburg - whose dynamic is stretching horizontally, as if it's about to start running. The figure of the Transport Museum in Glasgow reminds one of a child's drawing of the horizon in a city. A university building on the quays of Barcelona seems to be a pack of cards. The entrance into the Guggenheim Hermitage Museum in

SKETCHES OF A LONDON FEELING

The 200 employees of the architect's workshop run their activity in a former school in Clerkenwell, an area of London which still retains the atmosphere of Dickens' writings. The building was erected in 1870 and looks more like a factory than like a school. The employees are young, wear solemn clothes, and focus all their attention on the monitors in front of them. That's about all in relation to the working place. Ten minutes away from the workshop, on foot, we can find Zaha Hadid's apartment, in an area



TRECÂND CU VITEZA PLOII ȘI A TIMPULUI

Cum ia naștere proiectul care va deveni, în timp, o clădire uimitoare? Zaha Hadid spune că asta nu se întâmplă esențial prin gesturi tehnice, mecanice. Nu desenezi cu ajutorul computerului, nici nu pui pe ecran schița realizată cu mâna. În viziunea arhitectei despre primele faze ale creației, urmărești mai multe ecrane, mai multe proiecte diferite. E ca și cum, astfel, la planșeta pe care lucrezi informațiile vin din toate părțile, ca niște fotografii. Nu orice idee poate fi folosită chiar în clipa în care se ivește, dar nimic nu se pierde. Ceea ce se dovedește excitant, spune Zaha, este legătura dintre lucrul la calculator și realizarea propriu-zisă. Computerul nu face treaba omului, însă nici nu este doar un instrument. Cu toate aceste rețineri de a defini foarte precis rolul mașinii în profunzimea actului său creator, Hadid este foarte implicată în procesul acestei „cunoașteri digitale”.

Zaha este entuziasmată de disonanțe. Ea opune clădirile noi unor vecinătăți vechi. Deseori se gândește cât de interesant ar fi de realizat un proiect mare, de pildă un oraș, fără a privi înapoi, la ceea ce există, la ceea ce s-a făcut până atunci. Această desprindere ar putea conduce în cele din urmă la un minimalism, dar oamenii se pot adapta minimalismului, fără ca acesta să-i tulbure.

În prezent, are circa 25 de proiecte definitivite sau în construcție. O trecere în revistă, fie ea și superficială, scoate la iveală dintre ele o mulțime de răspunsuri la întrebarea „Ce este arhitectura pentru Zaha ►

Vilnius is like a cake melting under the sun. The A55 highway to Marseille will soon get a 147-meter-high tower, which is also very different from everything Zaha has designed until now.

Her words shape the idea that designing based on the context is rather some sort of compromise. And yet, each and every one of her buildings is sensitive to the context, but not passive. The problem is not borrowing something from the surroundings, but making the most appropriate intervention to change those surroundings, by creating a new place and a better space. Buildings are static objects, but Zaha endows them with “speed” - the speed of wind, of rain, of time. With some sort of erosion, the weakness of all perishable things.

taken over by red bricks and terracotta, condemned factories, doll houses, tall walls and alley mazes. Her home has an austere elegance and can be compared with a real gallery, in which the architect's writings or furniture items are displayed in spectacular gracefulness.

Zaha Hadid has no building that bears her name in London, although she has been living and working in the Thames city for three and a half decades. Some plans exist, however, such as the 2012 Aquatic Olympic Center, a building of the Southwark Foundation for Architecture. Can the city that is closest to her heart be slightly hostile to her? She seems to have got used to this. Here, Hadid believes, private financial initiatives do not encourage boldness. But why has she stayed in London ►