

An affordably priced, complete retrospective of one of the world's greatest architects, covering her work from the earliest experimentations to the very last projects she worked on before her death in 2016.

The Complete Zaha Hadid

Expanded and updated

Zaha Hadid Architects

With an Introduction by Aaron Betsky

c. 700 illustrations

24.0 x 21.6cm

320pp

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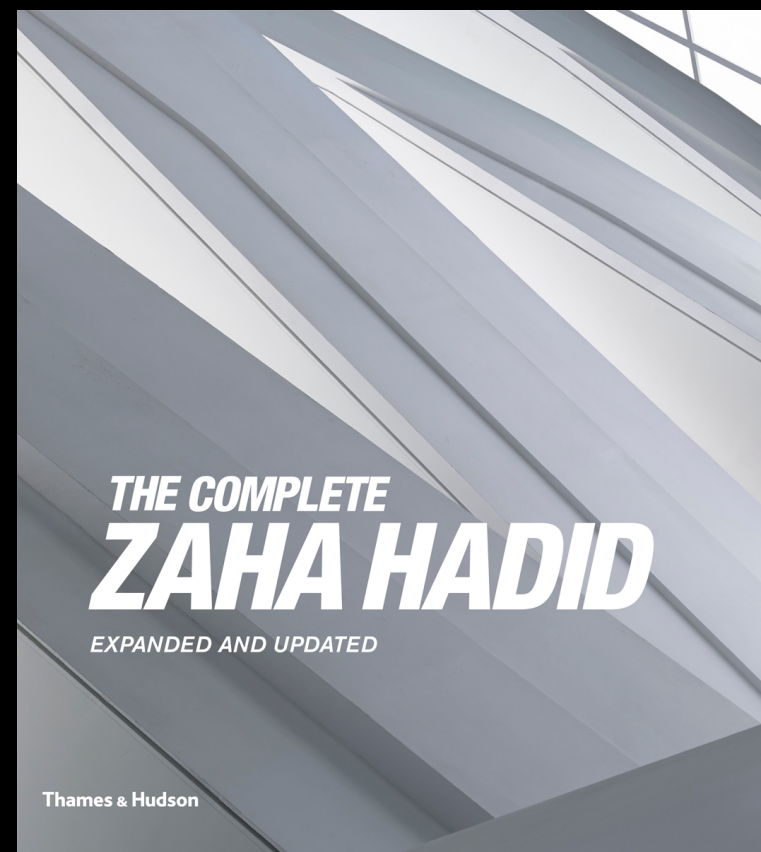
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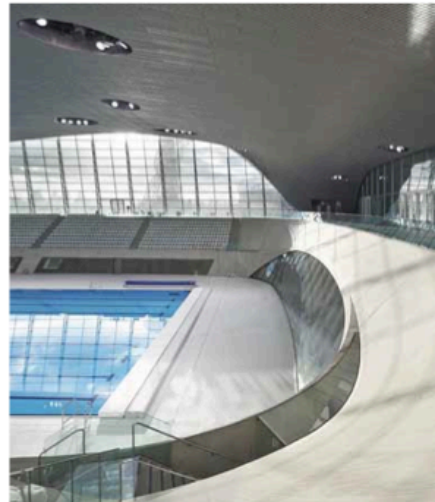
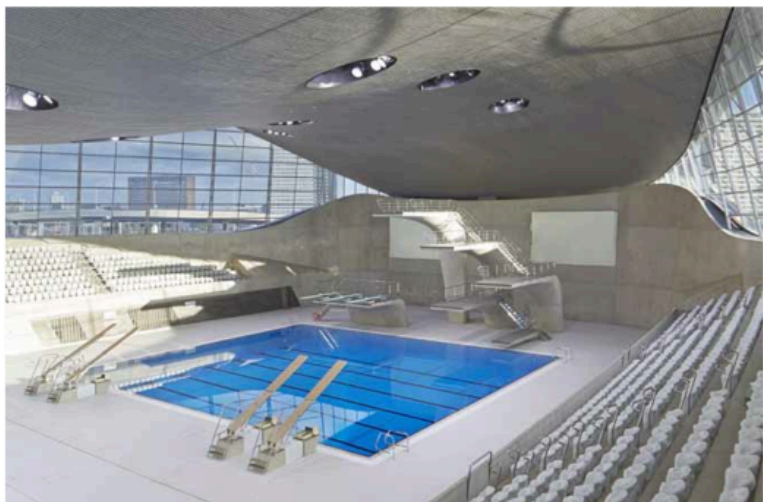
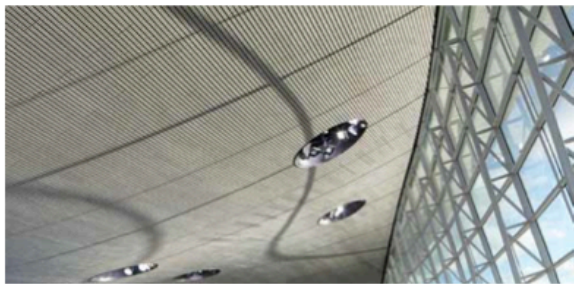
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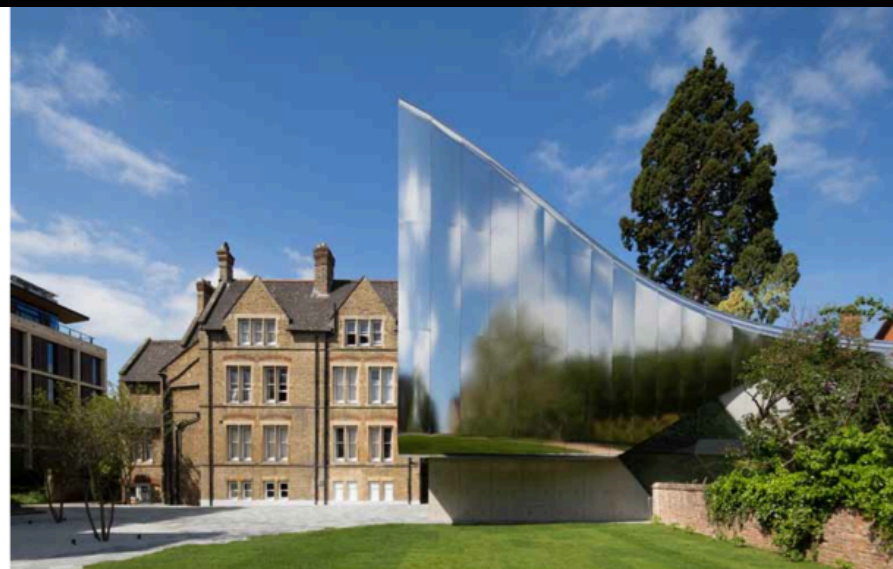
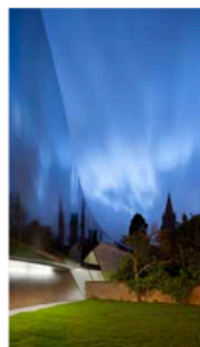
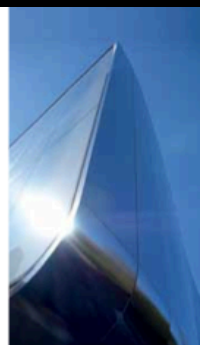
Book



Key Sales Points

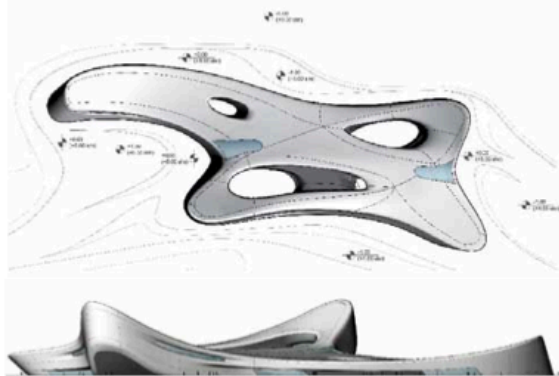
- This fourth edition has been thoroughly expanded and updated to provide a comprehensive overview of Zaha Hadid's forty-year career
- Features eleven new projects, including 582–606 Collins Street (Melbourne, Australia) and Messner Mountain Museum Corones (South Tyrol, Italy)
- Prepared in collaboration with the architect's office, the book contains a dazzling array of imagery, including large-scale paintings, sculpture-like models and dynamic computer renderings
- Organized in chronological order, the works reveal the breadth and ambition of Hadid's vision
- An introduction by critic and curator Aaron Betsky examines Hadid's career





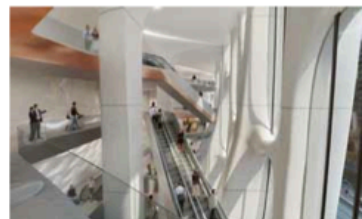
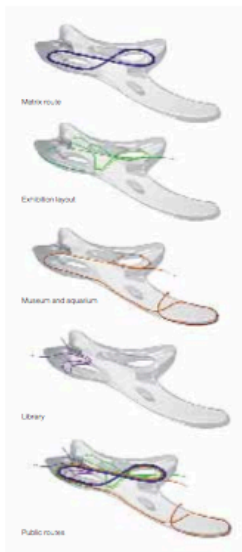
The Middle East Centre at St Antony's College holds Oxford University's primary collection on the modern Middle East, a world-class archive of private papers and historic photographs. The Investcorp Building provides 1,127m² of additional floor space – doubling the space available for the Middle East Centre's expanding library and archive – and a new 117-seat lecture theatre, which is located below ground and ventilated through a thermal labyrinth. A similar labyrinth exists beneath the library archive room, achieving the necessary environmental controls to conserve the centre's renowned collection.

The design of the Investcorp Building weaves through the restricted site at St Antony's College to connect and incorporate the existing protected buildings and trees, but allows them to be read as separate elements. The curved form of the library reading room's western façade accommodates the century-old sequoia tree and its extensive root network; a drainage system has been installed below the foundation slabs to ensure the tree receives enough moisture. To the east, the archive reading room and librarians' offices rise towards the height of the 1970 brutalist Hilda Besse Building opposite, yet remain below the roofline of the adjacent structure.



The location for a museum of Mediterranean history and multifunctional building is a narrow sea strait that separates Sicily from mainland Italy. Inspired by the shape of a starfish, the museum's form is a continuation of our ongoing exploration into organic morphology. The radial symmetry of the shape clearly links the different sections and facilities, while movement and openness follow the fluid geometries of natural systems.

The museum will house exhibition spaces, restoration facilities, an archive, an aquarium and a library; the multifunctional building will comprise three structures that surround a partially covered "plazza", which extends the seafront into the building.



This site is located at the western boundary of Melbourne's Central Business District, in an area that is undergoing change. The arrangement of the lower takes inspiration from its mixed-use programme, diluting the building's overall volume into a series of smaller stacked vases – each housing a different programmatic element. At the junctions between vases, communal spaces are created that offer the public and residents a new way to experience the city.

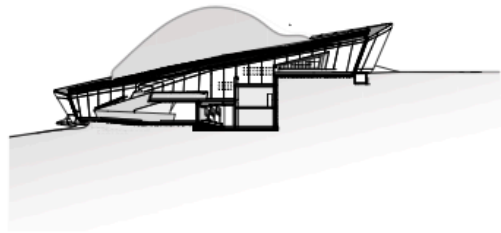
Restaurants and a new public exhibition space are located on the ground floor, with offices and additional dining areas at the top of the lowest vase to give direct access to the public terrace on the ninth level. A variety of residential units are housed in the vases above this public level.

Each vase gently tapers inwards to offer additional open space at its base. The Collins Street façade is comprised of an elegant colonnade of sculptural, curved columns that support the building's unique façade system.

MESSNER MOUNTAIN MUSEUM CORONES

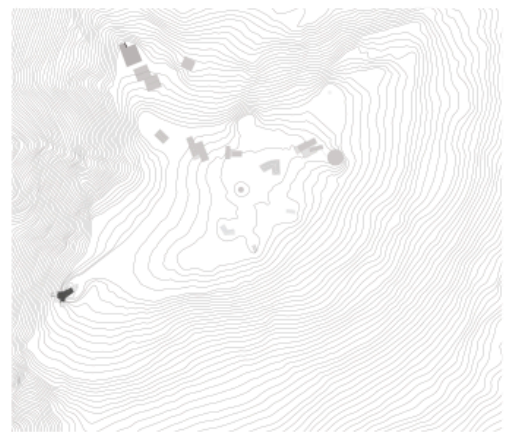
South Tyrol, Italy 2013–15

In collaboration with Pirtek Schumacher



Exploring the traditions, history and discipline of mountaineering, this is the sixth and final Messner Mountain Museum established by the renowned climber Reinhold Messner. Informed by the shards of rock and ice of the surrounding landscape, concrete canopies have been cast in-situ and rise from the ground to protect the museum's entrance, viewing windows and terrace. Reflecting the lighter colours and tones of the limestone peaks, the exterior panels are formed from a lighter shade of glass-reinforced fibre concrete and fold within the museum to meet the darker interior panels, which have the lustre and colouration of the anthracite deep below the surface.

A series of staircases cascade through the museum like waterfalls in a mountain stream, connecting the exhibition spaces over three levels. The wide windows allow natural light to penetrate deep within the museum, drawing visitors through the interior to the panoramic windows and viewing terrace at the lowest level. Visitors emerge from the galleries onto the cantilevered terrace, which projects 6m from the mountainside and gives a 240-degree panorama across the Alps.





Located in the centre of Singapore's District 10, the development comprises seven residential towers, twelve semi-detached villas and integrated landscaping with recreational facilities. The towers taper inwards as they reach the ground to create private gardens. A unique petal-shaped layout allows for windows on three sides of the apartments to give residents the highest quality of living, with natural ventilation in the kitchens and bathrooms as well as the living rooms and bedrooms. The towers culminate at the top with a series of fingers stepped at different heights, blending the transition between the architectural fabric and the sky.



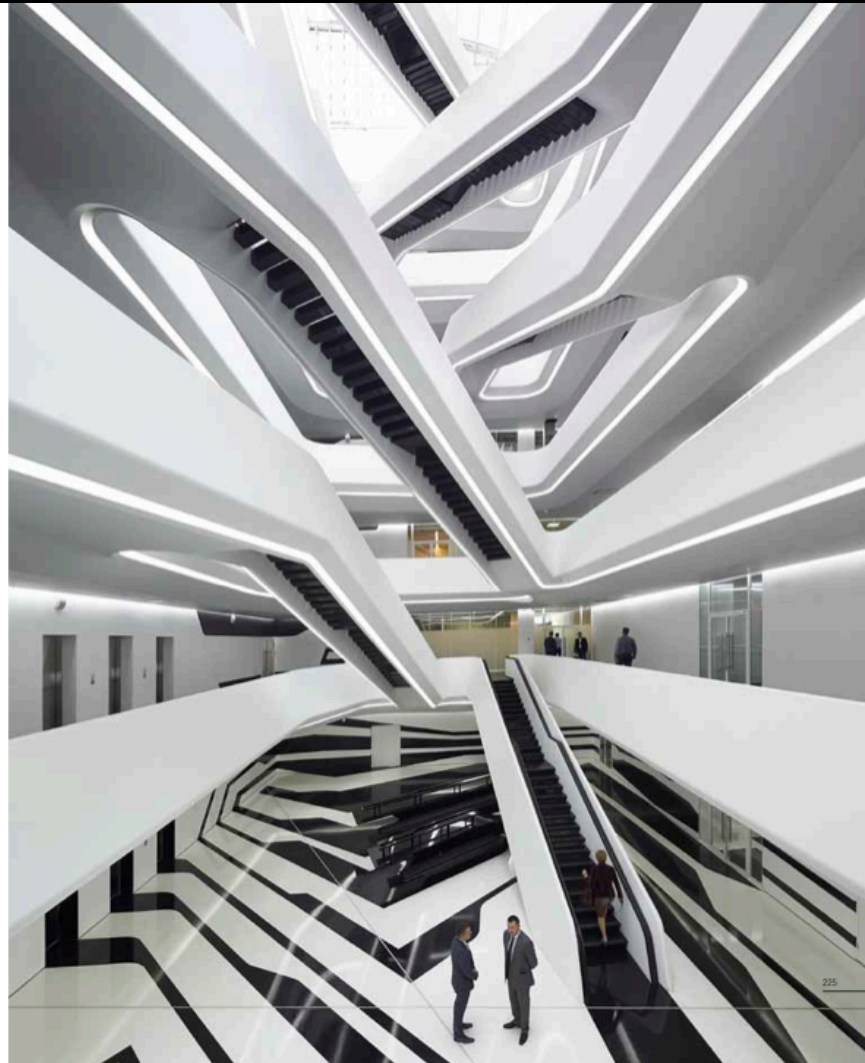
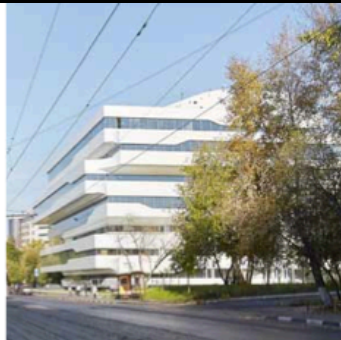
The King Abdullah Financial District (KAFD) Metro Station will serve as a key interchange on the new Riyadh Metro network for Line 1, as well as the terminus of Line 4 (for passengers to the airport) and Line 6. The local monorail can also be accessed from the station via a skybridge. With six platforms over four public floors and two levels of underground parking, the KAFD Metro Station will be integrated within the urban context of the financial district, responding to the functional requirements of a multimodal transport centre and the district's future vision.

The design places the station at the centre of a network of pathways, skybridges and metro lines envisaged by the KAFD master plan. Connectivity diagrams and traffic across the site have been mapped to clearly delineate the pedestrian routes within the building, optimize internal circulation and avoid congestion. The resulting configuration is a three-dimensional lattice defined by a sequence of opposing sine-waves, which act as the spine for the building's circulation and extend to the envelope.

DOMINION OFFICE BUILDING

Moscow, Russia 2012–15
 In collaboration with Patrick Schumacher

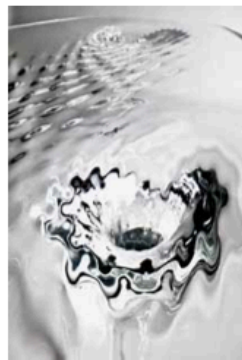
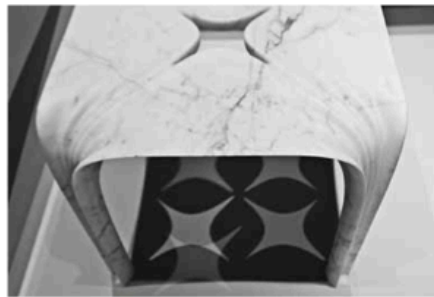
Located in Sharikopodshipnikovskaya Street, in a primarily industrial and residential area of Moscow, the Dominion Office Building is among the first of a number of new projects to be built for the growing creative and IT sectors in this district. Conceived as a series of vertically stacked plates offset at each level with connecting curved elements, it features a central atrium that rises through all levels to bring natural light into the centre of the building. Balconies at each level project into the atrium and correspond to the displacement of the outer envelope, and a series of staircases interconnect through this central space. With the ground floor restaurant linking the atrium to the outdoor terrace and Sharikopodshipnikovskaya Street beyond, and coffee/snack areas and relaxation zones on the balconies, the atrium becomes a shared space over many levels that encourages interaction between the employees of the companies within the building. The office spaces are arranged within a system of standard rectilinear bays to offer many different possibilities for small, expanding or large companies.



CITCO
ZAHA HADID
COLLECTION



In this collection of vases and tables for Italian stone company Citco, Zaha Hadid reinterpreted marble in her own inimitable way. The Tau vases appear organic, emerging as a series of intricately rendered pleats – their fragile aesthetic belying the solidity of the material. Fanning out from a central void, the Quad table seems to gather into subtle folds at the corners that continue down each leg. Five variations of each object were created.



In this design, the elementary geometry of the flat table-top appears to transform from static to fluid by the subtle waves and ripples apparent below the surface, while the table legs appear to pour down from the table top in a vortex of water, frozen in time. The transparent acrylic material reinforces this perception, adding depth and complexity through a flawless display of infinite kaleidoscopic refractions. The result generates a surface dynamic that continually adapts according to the user's changing viewpoint. The design does not compromise functionality or ergonomic requirements, and is a coherent evolution of the practice's aim of exploring movement through space.

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