

blueSTOCKING



ZAHA HADID: COMPLETE WORKS, 1979-2009

There are few sensations more aesthetically pure, and more refined than the excitement that Taschen's new monumental volume *Zaha Hadid: Complete Works, 1979-2009* evokes. Celebrating 30 years of versatile work from the avant-garde painter and a deconstructivist architect unparalleled today, this unique edition encompasses not only architectural projects, but also interior design and furnishings.

Hadid's architecture is poetic, but not in an archaic way. This is a new kind of poesy—the poesy of architectural futurism, a kaleidoscopic swirl of geometric forms soaring in space à la Russian Constructivism. Compiled and edited by art historian Philip Jodidio, the tome's elegant, lush clamshell box, its monolithic format and impressive covering design created by the luminary, seduces us intellectually, visually and artistically in a most exquisite way. Just as the book showcases remarkable photo images of Hadid's projects—each one accompanied by the author's brief yet insightful annotation—her own drawings and sketches submerge us into the architect's idiosyncratic realm of curvilinear, complex geometry that would have left Euclid himself astounded as it breaks firm canons of rectilinearity established by the famous Greek mathematician in 300 BC.

A visual diary of Hadid's professional development and powerful architectural advancement, the book has given full span to her intense career from her early devotion to the ideas of the Russian Constructivist and Suprematist artistic movements represented in the artwork of Kazimir Malevich to her more recent "fluids in motion" (i.e. fluidity in form building). Hadid's eccentric projects were to win architectural competitions in the 1980s and 1990s, yet some of her unique designs, such as The Peak Club in Hong Kong (1983), having sprung from the concept

of "Suprematist geology", or the Cardiff Bay Opera House in Wales (1994–1996) with its asymmetric angles resulting in multiple perspectives were not to be built because of their controversial structure. While within the last decade, Hadid's projects, such as The Rosenthal Center for Contemporary Art in Cincinnati in 2003, or the 2005 BMW plant in Leipzig, Germany, met with great acclaim. The world has realized that Hadid's way of thinking is not a mere utopia. She has created a radically new angle—the angle that also transforms historically formed styles, giving them new depth.

And then there is a striking photo-portrait in the book—the portrait of this Iraqi-born, London-based mathematician turned architect dressed in a black mantle-like couture outfit. The regal looking Hadid—the first female architect in the history of architecture to have received the prestigious Pritzker Prize in 2004—possesses a grandeur quality about her, her eyes—a reflection of the architect's immense intellect, her ambitious and polemic nature ■ Anastasia Kruglyashova, *Zaha Hadid: Complete Works, 1979-2009*, by Philip Jodidio, Taschen taschen.com



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