

# Transcript

00:00:01 Speaker 1

It was 10 years, -10 days ago, on the 26th of May.

00:00:07 Speaker 1

2015.

00:00:09 Speaker 1

That the Zaha Hadid graced the very room that you're sitting in now.

00:00:14 Speaker 1

To open the Invesco building.

00:00:17 Speaker 1

It was simply the most exciting moment that brought to Colman's 9 years of a project from first conversation.

00:00:27 Speaker 1

Till the opening day.

00:00:29 Speaker 1

That had absolutely consumed the hopes, the ambitions, the thoughts, the aspirations of the entire Middle East Centre, Saint Anthony's community, the city of Oxford and to no small degree architects themselves.

00:00:49 Speaker 1

It was a project which was very close to Zaha herself because she was introduced to our community by her late brother, Furat Hadid.

00:01:00 Speaker 1

He had insisted that his sister, whom he was so proud, attend seminars here.

00:01:07 Speaker 1

Judging by the way she worked with BlackBerry, as mobile phones were back in those days, she was less interested in the political and historic debates and activate us in the Middle East Centre than was her older brother. But she came with good grace. She could see what was special and interesting and.

00:01:26 Speaker 1

And worthwhile about the Middle East centre. And when we invited her to come and give our.

00:01:34 Speaker 1

Big annual lecture are kind of culminating event to the academic year. The George Antonio's lecture.

00:01:39 Speaker 1

In 2000 and.

00:01:41 Speaker 1

Four, she actually accepted and gave us a mind bending lecture.

00:01:48 Speaker 1

That left our Oxford audience looking perplexed and confused, but as though they've somehow seen a vision of a future they couldn't quite get their heads wrapped round.

00:02:00 Speaker 1

But that it confirmed that we were in touch with what was the most exciting current in the creative side.

00:02:09 Speaker 1

Of the middle.

00:02:09 Speaker 1

East, a region that in far too many of our seminars we dwell on.

00:02:14 Speaker 1

Political failings, wars, conflicts and troubles.

00:02:19 Speaker 1

Here we had one of the world's leading creative thinkers in the field of architecture come and address our audience with an exciting vision of the future that.

00:02:29 Speaker 1

Left its mark, but never did I think at that point.

00:02:32 Speaker 1

2000 and.

00:02:33 Speaker 1

Four that within two years I'd be in a position to approach Zaha.

00:02:39 Speaker 1

With the idea of actually doing.

00:02:40 Speaker 1

The building here.

00:02:42 Speaker 1

And.

00:02:44 Speaker 1

Many things interfered in the meanwhile. We had the time it took to identify the programme for the architects. We began to put together first ideas to choose of the two ideas that they offered us from what we wish to proceed with, and then to develop that to a proposal we could take to the Offord city.

00:03:04 Speaker 1

Council, a City Council that was deeply divided on whether what they were seeing, was the very best vision for the future of Oxford.

00:03:16 Speaker 1

One of Britain's most famous architects doing a design right here, or a violation of all of the Protection Orders around the North North Option Conservation zone, defined as it is by its boring Victorian architecture. But it's very beautiful mature trees and.

00:03:36 Speaker 1

In the end, it was down to the casting vote of the chairman of the timing committee that decided that this building would get the green light to go ahead. This was followed by the financial crisis.

00:03:48 Speaker 1

Which meant that our donors were not in the position to fulfil their plans to pay for the building.

00:03:54 Speaker 1

That to 8 things by another three years and then we finally were able to resume, take it out to tender.

00:04:03 Speaker 1

Tender came back at a price that went well beyond what any of us had ever budgeted for doing this building. There was a value engineering exercise in this way, a project that we had hoped might be two or three years for a small building in North Oxford went on for nine years, but it was in that reason for that reason, such a joyful occasion to welcome.

00:04:23 Speaker 1

Zahad to the building she's been on site two or three times.

00:04:27 Speaker 1

During the construction period of building and and before.

00:04:32 Speaker 1

For her to come, she even was positive about.

00:04:35 Speaker 1

The moment, which wasn't always something you.

00:04:37 Speaker 1

Could count on.

00:04:38 Speaker 1

Though she did have critical things to say about the furniture.

00:04:41 Speaker 1

We chosen for.

00:04:42 Speaker 1

The archive and for the library she had curved architecture like Umm.

00:04:50 Speaker 1

And so she came away looking happy with the finishing, with the design, with the building and all I can say 10 years.

00:04:58 Speaker 2

Later is. We still are.

00:05:00 Speaker 1

If if one were to say that her buildings in some way were more about the form than about the function.

00:05:07 Speaker 1

All I can say is that this building for 10 years, it's exciting. It's succeeded to our wildest expectations. They were pretty wild in delivering A programme that has transformed our community in the middle and centre.

00:05:22 Speaker 1

With this lecture.

00:05:24 Speaker 1

With the meeting spaces on the gallery floor above us with an absolutely stunning library that said of you standard for the whole of.

00:05:31 Speaker 1

The University of.

00:05:32 Speaker 1

Oxford and truly one of the best archives.

00:05:35 Speaker 1

That you will.

00:05:35 Speaker 1

Find in the United Kingdom in terms of its commitment to thriving both the best space for readers and the best space for the conservation of photographs and of papers.

00:05:45 Speaker 1

Truly a building that however beautiful it's outside is just 110% delivering on the function that we had hoped for.

00:05:55 Speaker 1

So we decided as the building approached this 10th anniversary that we should mark the occasion.

00:06:01 Speaker 1

And have a couple of lectures by those who knew Zaha, those who were, you know, involved in her practise and put.

00:06:11 Speaker 1

In some way, capture the magic that Zaha Hadid brought to the world of architecture and of which this building that you are in today is a vital.

00:06:19 Speaker 1

Part of her legacy.

00:06:20 Speaker 1

One that we are very committed.

00:06:22 Speaker 1

Preserving and celebrating in all ways that we.

00:06:25 Speaker 1

Can.

00:06:26 Speaker 1

And so as part of that, we thought that we would try to reintroduce Zaha to this building that she was in, as I said.

00:06:34 Speaker 1

10 days short of 10 years ago.

00:06:36 Speaker 1

By bringing some original artwork from her architectural practise.

00:06:41 Speaker 2

As well as.

00:06:42 Speaker 1

From her friends.

00:06:43 Speaker 1

And in making that happen, I just want to extend my thanks to the Zaha Hadid Foundation, who have been absolutely wonderful in indulging.

00:06:54 Speaker 1

Just in the dream of exhibiting original works from the the practise of the Hadid, I'd like to.

00:07:03 Speaker 1

It's been a whole year in the coming and there's been a change in personnel, but this started a conversation with the Nora Smith, who was the previous head of collections, and I'd like to welcome Helen Merritt, who is current header collections at Zaha Hadid Foundation.

00:07:19 Speaker 1

Again, Jane Pavitt, who was the previous head of research and learning, and Doctor Catherine Howe.

00:07:23 Speaker 1

The research officer.

00:07:25 Speaker 1

I'd like to express particular thanks to Rosie Marder and Phil Sofer exhibitions and art handling for all of their hard work and seeing it through the paperwork, and then actually seeing the works delivered here at home in position and.

00:07:40 Speaker 1

I'm sure you won't notice it coming in, but take the time to dwell over the work heading out. We're very grateful to the Zaha Hadid Foundation and hope this is the beginning of an ongoing collaboration between the Foundation and St.

00:07:54 Speaker 1

Anthony's college.

00:07:56 Speaker 1

So let us not.

00:07:57 Speaker 1

Forget everyone and send out to Mees.

00:07:58 Speaker 1

Who helped make this happen? I have.

00:08:00 Speaker 1

No idea how complicated it is.

00:08:02 Speaker 1

To borrow a couple of artworks.

00:08:03 Speaker 1

By a world famous creator through the.

00:08:06 Speaker 1

But it involves a lot of paperwork and insurance and a great deal of correspondence. And in so doing, I'm afraid I put a lot of burden on a lot of colleagues. So let me please extend my warmest thanks to.

00:08:16 Speaker 1

My Saint Anthony.

00:08:17 Speaker 1

'S colleague, starting with our librarian, Amy Lacovara, Amy has taken over the role of archive management.

00:08:26 Speaker 1

And in that sense over overseeing.

00:08:29 Speaker 1

The gift and loan of artwork. I don't think that Amy had any idea what she was getting into it when she accepted that extension as his off as college librarian, but then neither did Debbie Usher, who was our Middle East Centre archivist and who has helped with every step of assisting with the environmental conditions and and again advising on the paper.

00:08:49 Speaker 1

Even signing off on the receipt of the art as it came in.

00:08:53 Speaker 1

I would like.

00:08:53 Speaker 1

To extend, thanks to Gordon Patterson, our maintenance manager who's been an absolute Prince and ensuring that the artwork could be installed yesterday.

00:09:04 Speaker 1

Scaffold you have to sample.

00:09:07

You have to.

00:09:07 Speaker 1

Have responsible hands on hand to actually hang the work. I would like to thank Doug Lee. Not since on our head of operations and the states our college burser, Tonya Baldwin.

00:09:19 Speaker 1

But most of all, the person who seems to connect all of us and get it all done with an efficiency and a light heartedness that inspires us all I'd like.



00:09:27 Speaker 1

To thank Jenny Williams.

00:09:30 Speaker 1

But then there's a third painting out there. In addition to the two we have that are, well, there's a card of montage, and there is an acrylic. Both of the Rosenthal Centre for Contemporary Arts in Cincinnati. There's a very long original painting by.

00:09:47 Speaker 1

John.

00:09:48 Speaker 1

And I would like to thank.

00:09:49 Speaker 1

The owner, who has loaded to us, Michael Wilson.

00:09:53 Speaker 1

And Maxim below.

00:09:55 Speaker 1

And while I might I might as well.

00:09:57 Speaker 2

Go on to introduce you.

00:10:00 Speaker 1

Michael Wilson is an architect and an artist.

00:10:05 Speaker 1

Who?

00:10:07 Speaker 1

Left the Cornell School of Architecture in 1978 to continue his studies on what he intended to be a year abroad at the AA here in London, the Architects Association.

00:10:20 Speaker 1

But having come here, having spent a year studying with, among others, relative junior member faculty named Zaha Hadid, he decided to back in the Cornell and finish his architecture studies at the AA in 1982. And on graduation, Zaha invited her student to work with her.

00:10:40 Speaker 1

And from 1982, right through to the end of the decade, Michael worked with Zaha as lead designer on a full time basis, involved in some of the landmark early projects that were really to establish the his name in the world of architecture.

00:10:55 Speaker 1

In 1991, Michael opened his own interior Architecture studio, but continued his work with Zaha.

00:11:03 Speaker 1

On a sort of.

00:11:04 Speaker 1

Occasional basis in which role in the 1990s and the early 2000s, he was one of the collaborators on the Rosenthal Centre itself, so very lovely to have those two pieces in particular, alongside your own painting, Michael.

00:11:21 Speaker 1

He's practised as an architect and a sculptor since opening his own interior architecture studio in 1991.

00:11:29 Speaker 1

He exhibits his work at international art fairs and his works are held in several museums around the world and he serves as the judge on the Tomatoes Award for Art and Architecture and cannot think of anyone because of their proximity to Zaha and their engagement with her work and ideas. Better to celebrate.

00:11:49 Speaker 1

Ted benefits.

00:11:52 Speaker 1

Will you please?

00:11:52 Speaker 1

Join me in extending that, Mister Robbins.

00:12:04 Speaker 2

Unlike a lightning strike.

00:12:07 Speaker 2

This overview of the early works of Zaha Hadid and her studio, and some of what inspired it, won't harm you.

00:12:16 Speaker 2

However, if you did happen to be around her, she most probably did affect all of your senses quite profoundly.

00:12:26 Speaker 2

In particular, it was Zaha Hadid who struck me with a bolt of lightning.

00:12:32 Speaker 2

Outside of nature, lightning strikes can be likened to revolutions, either of culture or industry or society.

00:12:41 Speaker 2

In the 20th century, these bolts illuminated the world and the ensuing effects were felt through all of the arts. It was the ideas generated from the movements in Russia. There were a particular.

00:12:55 Speaker 2

Inspiration to Zaha?

00:12:57 Speaker 2

Architecturally, socially and programmatically.

00:13:02 Speaker 2

There was a looking forward to a better future.

00:13:06 Speaker 2

The spiral form, whether it be a golden ratio or logarithmic spiral, Archimedean, or Fibonacci, embraces a movement that we will see echoing throughout Zaha's work.

00:13:22 Speaker 2

These early 20th century movements led to a new and contemporary use of the urban landscape, which had an exciting post World War 2 flourishing.

00:13:31 Speaker 2

Works by the Brazilian architect Oscar Niemeyer were of particular interest, and pretty much every book on his work could be found in Zaha's library. This was the EBA require Park 1954 and design of the new capital city of Brazil by Niemeyer and Lucia Costa.

00:13:52 Speaker 2

She did have a wonderful trip to Brazil once when she met the man and had a memorable meeting with him at his studio.

00:14:00 Speaker 2

This is the Braider pavilion by Luciano Baldassari, designed for the Milan trade fair in 1952, early use of of the formed concrete Lucio Fontana neon structure for the 9th Street, now of Milan in 1951.

00:14:19 Speaker 2

Means modernism by the 1970s had grown to an unsavoury magnitude, but it was what most schools of architecture were adhering to.

00:14:31 Speaker 2

Straight lines, concrete and glass.

00:14:36 Speaker 2

By the later part of the last century, art and architecture were the.

00:14:39 Speaker 2

State of flux.

00:14:41 Speaker 2

Then there was the A The architectural association.

00:14:45 Speaker 2

In London, which by the mid 70s with the newly appointed director Alvin Boyarsky at its helm, uprooted the norm.

00:14:56 Speaker 2

It was in the late 70s and I was fortunate enough, right place, right time to be at the A in London. It was a hotbed of new architectural and social changes and ideas and inspiration was being given by the new breed of thinkers.

00:15:13 Speaker 2

At tourist hot sauces, work with the Memphis group.

00:15:17 Speaker 2

Studio Alchimia Alessandro Mendini studio Alchemia again.

00:15:24 Speaker 2

And my favourite drawing instrument, the French curve, or in France, known as the parakeet parrot, came. And this particular example, you'll find that drawing matter collection previously in Somerset now.

00:15:37 Speaker 2

In Covent Garden.

00:15:38 Speaker 2

It was the curve that took me through my studies at the A and eventually we went with Zaha.

00:15:44 Speaker 2

To Paris and bought up all of the stock and supplied every single person in the office. Those of you in the younger years, this was a tool you had to use by hand, not on a computer, because they weren't inventing them.

00:15:59 Speaker 2

People like Ramkumar, Zaha Hadid, Michael Graves, Fred Gary. We're creating explosions in the way you could approach architecture and design. Curves were back with a vengeance.

00:16:11 Speaker 2

Painting became a part of the architectural storytelling.

00:16:15 Speaker 2

This is Madeline Reisen Dorf and Zoe Zingales.

00:16:17 Speaker 2

Who both worked with?

00:16:18 Speaker 2

Omar, the office of Metropolitan Architecture and Painting, which was bordering on a surrealistic abstraction rather than an architectural description.

00:16:28 Speaker 2

Manhattan grid oma.

00:16:31 Speaker 2

As a student of rancour, House Ilia Zacharias and Elias Angelos Zao was carrying out works.

00:16:38 Speaker 2

As a.

00:16:39 Speaker 2

Student.

00:16:40 Speaker 2

Such as a malovich tectonic and interpreted as an architectural proposal over the Thames River.

00:16:48 Speaker 2

And her Museum of the 19th century.

00:16:54 Speaker 2

When Saha graduated, she was invited to partner with Rama Nelia at Oma's, working on the Dutch Parliament extension of The Hague in 19781979.

00:17:05 Speaker 2

The story there, I assume we'll find out one of these days. I've heard a few amusing anecdotes as to zaha's. Well, let's just say she was more amicable to amicable to being in control rather than being told what to do.

00:17:20 Speaker 2

In any case, her time with Oma didn't last long, and she needed her own orbit.

00:17:26 Speaker 2

So setting up on her own in 1980, she submitted a design for the Irish Prime Minister's Prime ministers residence competition.

00:17:35 Speaker 2

These are sketches from her notebook.

00:17:38 Speaker 2

Since 19791980, the Irish Prime Minister's residence competition.

00:17:45 Speaker 2

And you can see her insurance of the forms in the proposal.

00:17:53 Speaker 2

In 198081, Zaha worked on the design for her brother's house at 59 Eaton Place, London.

00:18:02 Speaker 2

An explosion again, which didn't happen.

00:18:06 Speaker 2

The use of the isometric drawing style, the axonometric the the the way the plans were drawn.

00:18:14 Speaker 2

Of bird's eye view perspective of the bathroom.

00:18:21 Speaker 2

Again, an isometric drawing. These works were being published at the time by some of the smaller UK and international magazines and journals, and we as students religiously devoured all.

00:18:36 Speaker 2

And it was in 1980/1981 that I've joined Zahar Studio 8 at a studio 9 at the Architectural Association.

00:18:46 Speaker 2

I later learned it was her first year of teaching her own unit at the VA.

00:18:52 Speaker 2

And this without anyone working with her.

00:18:55 Speaker 2

So drawings were put up on the wall, laid out on the floor on the table, and everyone was describing their designs, desire. She listened and then often exploded. But these explosions were, for the most part, her way of getting us to push ourselves further.

00:19:14 Speaker 2

But in the end the output was exponentially amazing.

00:19:20 Speaker 2

It was with this fifth year project of mine that I had an amazing tutorial with Sarah. She wasn't my tutor. That fifth year she was my tutor in my 4th year, but I went to her and she sat with me for about an hour and I don't remember what we argued about, but there was a lot of arguing and.

00:19:39 Speaker 2

It was quite exceptional because all I remember is that relatively soon afterwards it was when she asked me if I wanted to work with her.

00:19:48 Speaker 2

She said we're not graduating.

00:19:50 Speaker 2

And I did graduate, and in 1982, when I graduated. So I asked me to work with her in her little teeny weenie Muse house.

00:19:59 Speaker 2

In South Kensington.

00:20:02 Speaker 2

And its focus is just the single window there. There was not a third floor at the time. It was 2 floors, basically a room. You walked into a kitchen, a room upstairs and a dressing room, and that's where we had the office.

00:20:17 Speaker 2

There was another recent graduate, Alistair, Standing.

00:20:20 Speaker 2

But it wasn't all work there.

00:20:25 Speaker 2

We we you can see the little staircase going up.

00:20:33 Speaker 2

That's me and that's all.

00:20:38 Speaker 2

She designed all of her own clothes at the time.

00:20:42 Speaker 2

So it was in that summer of 1982 that the three of US knees, AHA and Alistair standing, started on the design of the peak project competition. This was an international competition for the top of the mountain in Hong Kong.

00:20:56 Speaker 2

Repeat.

00:20:58 Speaker 2



The winning entry, which was this one, was a series of horizontal slabs. This was the sketch that Zahar did that I remember when we walked into the studio that summer to start working on it.

00:21:11 Speaker 2

And the house.

00:21:14 Speaker 2

Little sketches were incredibly inspirational to me, and certainly you could see there was so much in it and this was the one that really set the tone for our work on the peak, one of one of the early sectional.

00:21:30 Speaker 2

It ate into the mountain. You had a series of beams which were residential units. The open section in the middle was the the more public component for the members of the club and into the mountain side where the the the Health club, the swimming pool and.

00:21:50 Speaker 2

Gym and that sort of.

00:21:52 Speaker 2

One of the interesting things about the project and about all of Zahn's work was that there was always this idea that the public were meant to enjoy something about it, whether you were involved in it or not. And with the peak.

00:22:06 Speaker 2

This is a everyone in Hong Kong used to go up to the top of the peak on certain days of the.

00:22:13 Speaker 2

But it was all closed off. They were all private houses and apartments, so you never got of you. The idea with this project was to open up that section. As you're walking up so that you could see through and get the view so that anyone walking through could see through and get to the view. This was one of the ideas that we laid out for the.

00:22:32 Speaker 2

Lower levels of the apartments.

00:22:35 Speaker 2

Early sketch.

00:22:37 Speaker 2

Showing the beams and one of the beams was a swimming pool.

00:22:41 Speaker 2

And then the jagged bit is the bit that goes into the mountain and held the health club.

00:22:46 Speaker 2

This was the breakdown that was part of the competition brief. Every floor had a square footage that was determined.

00:22:53 Speaker 2

The breakdown of the sections and the plans.

00:22:56 Speaker 2

So that was one of the drawings that was submitted for the competition. So you can see how, you know the axonometric view.

00:23:05 Speaker 2

These were the plans of the the sectional drawings, again part of the competition submission.

00:23:12 Speaker 2

This is what we referred to as a working drawing of the sorts.

00:23:16 Speaker 2

And then the more abstract perspectives. One of the things that I'm.

00:23:21 Speaker 2

Very proud of.

00:23:23 Speaker 2

And my involvement with Saha was that.

00:23:26 Speaker 2

I I'm I was the one to introduce the abstractive perspective because I think that's where before was about axonometric and isometric and there were no perspectives done. It was something that I think I learned at Cornell and worked on in my projects at the A, but the distorted.

00:23:45 Speaker 2

That I gave the perspectives I think sahad mired, and it was a way of adding that component of speed and movement to the designs.

00:23:55 Speaker 2

This was a view looking into the health club, the indoor pool.

00:23:59 Speaker 2

You can see the difference when they're the line drawing the painted perspective.

00:24:04 Speaker 2

That's for the overall floor plan.

00:24:07 Speaker 2

The curve is the road going up to the.

00:24:09 Speaker 2

To the mount top of the mountain.

00:24:13 Speaker 2

Again.

00:24:14 Speaker 2

Overview This was the set of plans that were submitted.

00:24:19 Speaker 2

And then part of the notes. Interestingly, I think it's important what Zahi wrote here in the last paragraph.

00:24:25 Speaker 2

The final criterion is a composite and total of all of these programmatic beams. Looking over the mountainside and these suspended satellites constitute a modern geology.

00:24:41 Speaker 2

This was one of the painted views of the the so the lower beams were units that were to be sold or rented. The public component was the Health Club, Open air library, swimming pool restaurant in the middle, the top 2 beams were for the penthouse, the promoters family.

00:25:01 Speaker 2

On the beam below the top and the very top beam was for the promoter and the developer himself.

00:25:08 Speaker 2

This is one of the models.

00:25:11 Speaker 2

View from the road and then the driveway leading into the building.

00:25:13

The.

00:25:17 Speaker 2

View from below.

00:25:19 Speaker 2

Again, black and white painters.

00:25:24 Speaker 2

You from the.

00:25:26 Speaker 2

Be merry.

00:25:27 Speaker 2

So that's the library without the skin and the.

00:25:31 Speaker 2

The.

00:25:32 Speaker 2

Lap pool theme.

00:25:34 Speaker 2

This is the patron called the Divers.

00:25:38 Speaker 2

I think it's the only drawing that Zaha ever had with people in it and the painted version.

00:25:46 Speaker 2

You might call it slightly abstract. This was from the level looking at the side of the pool beam, which had a little changing cabanas.

00:25:57 Speaker 2

That's the view from the library overlooking the landscape. There were buildings, and there were trees, and we chose not to show them the upper level penthouse, which was

the developer's penthouse and pool, which then flowed down to the developer's family, who lived in.

00:26:16 Speaker 2

The being below.

00:26:17 Speaker 2

And their pool overview from the mountain.

00:26:21 Speaker 2

Now.

00:26:24 Speaker 2

We won the competition so thrilled.

00:26:28 Speaker 2

The beginning of 1983.

00:26:31 Speaker 2

It was published everywhere. It achieved international notoriety. The head of the A Alvin Boyarsky, decided it was time to offer Zaha an exhibition. So we were given the A to work and draw. We were given the backroom upstairs, which was set up as a whole.

00:26:52 Speaker 2

Studio for paintings and and images to be carried out for the exhibition.

00:26:58 Speaker 2

And that was the publication Planetary architecture too.

00:27:03 Speaker 2

With a painting called the world.

00:27:06 Speaker 2

Now.

00:27:08 Speaker 2

Those of you who weren't around then might think that they were computer drawings, but they weren't. They were all done by hand, and this particular drawing, the large were done for. The exhibition was approximately 3 plus metres, about the size of the painting out there.

00:27:28 Speaker 2

So it was laid out a sketch form. It was then hard lined.

00:27:34 Speaker 2

Then it was unrolled onto blue trace paper carbon trace paper transferred onto a large stretched piece of cartridge paper, which was then painted.

00:27:47 Speaker 2

These are two of the colour studies done A4 size for the finished peak painting.

00:27:55 Speaker 2

And that's the final painting, so.

00:28:00 Speaker 2

Unfortunately, many people never saw where the project was because it was sort of hidden.

00:28:05 Speaker 2

In there so.

00:28:06 Speaker 2

If you look at the very top.

00:28:09 Speaker 2

You'll see the project.

00:28:12

Which is.

00:28:14 Speaker 2

So look closely. And now what we did at the bottom over in the Bay, we created these slabs and that's where the floor plans were all put floating and landing on slabs.

00:28:29 Speaker 2

At the very bottom of the painting. So it was, you know, there.

00:28:37 Speaker 2

At the event itself.

00:28:39 Speaker 2

At the A there was a sort of an abstracted model of the swimming pool being.

00:28:47 Speaker 2

Diagrams laid out on the floor and a cake was baked in the shape of the peak product. Again, I think that's me there and Zaha and Alistair.

00:29:00 Speaker 2

So this was one of the other paintings a lot of very large scale images were created to show the people looking at both how it worked in the day, how it worked at night. Examining this one was called confetti. So.

00:29:15 Speaker 2

This is the model that.

00:29:16 Speaker 2

Was.

00:29:17 Speaker 2

Projecting from the wall.

00:29:21 Speaker 2

One of the other paintings done for the exhibition was called the world.

00:29:26 Speaker 2

This was, I believe.

00:29:29 Speaker 2

Study sketch which gave me to create the image of the world, which is that again another large scale painting and the world she wanted to encapsulate all of the unbuilt projects that she'd done today, starting with her tectonic over the 10's. And you can get this you painted on this. So if I'm if I'm wrong.

00:29:49 Speaker 2

You have.

00:29:50 Speaker 2

Make a comment, but it was quite an interesting project to work on, I remember thinking.

00:29:55 Speaker 1

Well.

00:29:56 Speaker 2

Gosh, the world that's taking a lot, but there you go.

00:30:01 Speaker 2

We worked in 1983 on another competition which was in France, the in Paris.

00:30:07 Speaker 2

The Lafayette park.

00:30:09 Speaker 2

And that proposal encapsulated a lot of layers, which was very, you know, exciting to be playing with layers that were fields, layers of movement, picnic layers that could drive around through the park and we didn't.

00:30:22 Speaker 2

Win but.

00:30:24 Speaker 2

It was an exciting project to work on.

00:30:27 Speaker 2

Also, the grand buildings competition, London 1985 and this project, it was in Trafalgar Square. And the interesting thing about this project this is.

00:30:38 Speaker 2

A night and debut.

00:30:40 Speaker 2

Was it Prince Charles had just sort of caused a bit of a commotion by calling the proposal for the extension to the National Gallery, a carbuncle so that scared a lot of people into creating what was then just a.

00:30:54 Speaker 2

Sort of a.

00:30:55 Speaker 2

Recap of historical architecture and in the end, that's what was built on this site. The South side of Trafalgar Square. It's just an absolutely a remodel of the existing Victorian building that was there.

00:31:10 Speaker 2

This is if you there again there was a ramp that embraced these many towers that were put onto the site.



00:31:16 Speaker 2

And again, the public would have access to these this ramp.

00:31:20 Speaker 2

To walk through.

00:31:24 Speaker 2

The first kind of bills project was the interior for CASCAR Rd, which was done.

00:31:32 Speaker 2

It was a ground. It was a wonderful little Muse House type building, built probably in the 60s and the client, through friends of Sahas. We were asked to do the interior mainly one large studio room on the upper level and it was there that we created some of the first furniture.

00:31:50 Speaker 2

Pieces. These results have sketches for some of the.

00:31:53 Speaker 2

Surface. So you've got the wave sofa.

00:31:57 Speaker 2

2 coffee tables were made the woosh sofa.

00:32:02 Speaker 2

And that had a hand painted fabric. It was, it was.

00:32:08 Speaker 2

On the on the seat of.

00:32:09 Speaker 2

The sofa.

00:32:10 Speaker 2

You can see it there.

00:32:11 Speaker 2

It's.

00:32:12 Speaker 2

We called it. She called it wood.

00:32:15 Speaker 2

It was sort of done with dots.

00:32:17 Speaker 2

That's the spurn table, which you can see there cast bronze.

00:32:24 Speaker 2

I did not name it that.

00:32:27

OK.

00:32:29 Speaker 2

This was a now this is an interesting. So this was a coat that we at the foundation.

00:32:36 Speaker 2

On painted on linen, very similar to the linen that the abstract painting out there is painted on. But you can see the forms that she's playing with again, the squiggles and the the the geometry that's moving, versions of some of the Russian Constructivist forms.

00:32:56 Speaker 2

So she stated this on the calligraphy of the plan.

00:33:00 Speaker 2

That she realised there was a connection between the logic of maths and architecture and the abstraction of Arabic calligraphy and mentioned it in the press as a fertile subject for scholars to investigate. So I don't think it's been investigated thoroughly. We know that that calligraphy was a part of her.

00:33:21 Speaker 2

Hand have incredible hand at drawing, but whether or not she actually meant for Arabic calligraphy to become a design, I don't think she did. This is the painting. You can see how.

00:33:36 Speaker 2

Side.

00:33:38 Speaker 2

And there.

00:33:38 Speaker 2

Are a lot.

00:33:39 Speaker 2

Of interesting forms and movements in it.

00:33:42 Speaker 2

That are that are paintings on given each detail as a painting in its own right.

00:33:50 Speaker 2

This is a squiggle that is with the drawing matter collection now.

00:33:55 Speaker 2

Whether it's anything Arabic about it or not, I don't know.

00:34:02 Speaker 2

Again, this was the work of bio Argani Alani. Now I had a conversation with someone here in the audience tonight that I have wondered whether Sam, you, Danny, Alani. I met someone who's.

00:34:19 Speaker 2

Said that, he gave her a lesson in summer at some point, but it seems she never went there. But we're not 100% sure. She certainly knew his work.

00:34:31 Speaker 2

He's one of the Iraqi artists in exile who's living in Paris still alive today, who's taken calligraphy into an art form and done some amazing works.

00:34:43 Speaker 2

I found out afterwards with this piece that she's got my name up there so that supposedly says Michael Wolfson on.

00:34:50 Speaker 2

The top.

00:34:52 Speaker 2

This was one of the study sketches for the Azure Group project.

00:34:57 Speaker 2

So.

00:34:58 Speaker 2

These were two projects in Tokyo.

00:35:02 Speaker 2

Azabu and Tom Magaya Azu was seen as a vertical department store on a miniature site literally 3 metres wide and about 10 metres deep.

00:35:15 Speaker 2

So what you're seeing is a view that no one would ever see because it was an internal wall, basically.

00:35:24 Speaker 2

Again, more sketches for the azabal.

00:35:29 Speaker 2

I find them quite inspirational.

00:35:32 Speaker 2

So the layers and the levels inside the store were done in a way that walking through it was part of the store itself.

00:35:41 Speaker 2

That's a sort of internal elevation.

00:35:45 Speaker 2

Again, another internal elevation.

00:35:47 Speaker 2

That's you can see how wide it is.

00:35:52 Speaker 2

That's a working drawing. It did not happen. The other project, Tom Magaya, also in Tokyo, was for the developer. It was a showroom for clothes on the raised level and then a workshop below ground.

00:36:07 Speaker 2

Again, the idea of opening up the ground to the public was something that I was always looking at. So here in the middle of Tokyo to create this open space on the ground level was something that was.

00:36:20 Speaker 2

Not really. Something that was done very often.

00:36:24 Speaker 2

That was one of the study sketches for tomalia.

00:36:28 Speaker 2

And that's a painting. That's again, a stunning painting.

00:36:32 Speaker 2

The again the ground level and then you can see the the excavation below for the workshops.

00:36:43 Speaker 2

So in 86.

00:36:47 Speaker 2

As I was commissioned to to an office building in Berlin.

00:36:52 Speaker 2

West Germany. So the wall had not fallen.

00:36:58 Speaker 2

This was also a site that was approximately 33 metres wide on a corner, so this time the facade was visible.

00:37:08 Speaker 2

So that's a view of the building. Again, the ground floor open with a with a ramp up so that people could see what was going on. You could see everything going on at that ground level.

00:37:22 Speaker 2

There was an exhibition given in Berlin for the drawings and the designs.

00:37:28 Speaker 2

To working sort of study perspectives.

00:37:31 Speaker 2

This was a sort of a a study sketch that Zahar did for the elevation.

00:37:38 Speaker 2

And then the.

00:37:42 Speaker 2

Got the wrong going in this. Sorry. So that's the the winning competition, so one.

00:37:51 Speaker 2

If you're familiar.

00:37:51 Speaker 2

With her work, you'll know about the Cardiff.

00:37:55 Speaker 2

Dilemma.

00:37:57 Speaker 2

This actually predates the Cardiff dilemma. Zaha won this competition, we went to Berlin on a number of occasions, worked with different authorities there. We're working on the working drawings and then all of a sudden the project pulled was pulled.

00:38:14 Speaker 2

And it was built by the 2nd place winner Helmut Young.

00:38:20 Speaker 2

Who was recently deceased? A well known German US based architect.

00:38:26 Speaker 2

Whose second face entry looked nothing like what was designed and built by.

00:38:32 Speaker 2

Him in the end.

00:38:34 Speaker 2

What was built was something that looked very much like Zara's proposal, which is a shame.

00:38:44 Speaker 2

But we were getting used to that.

00:38:47 Speaker 2

Again, the all sorts of images and designs done for the project, a working drawing.

00:38:53 Speaker 2

And I should note that over our engineers worked with us from day one, from the peak competition onwards. They were in part part of every project. Every project would have been could have been built.

00:39:10 Speaker 2

That's the ground floor basically had just this ramp going up into this space.

00:39:19 Speaker 2

One little project we did was a competition. The in Abu Dhabi. The a lot of sports centre that was done in 1987.

00:39:29 Speaker 2

And then a great honour that I was chosen to be one of the five.

00:39:37 Speaker 2

Six or six architects to exhibit at the Museum of Modern Art in New York, and this was a show called the Deconstructivist Architecture, which kind of set the tone for the name of what was then referred as Deconstructivist architecture.

00:39:54 Speaker 2

Coop Himmelblau, Peter Osman, Frank Derry. Zaha ran a cool house and Danny leaves.

00:40:00 Speaker 2

The show itself had a lot of amazing Russian constructivist works, but now Malevich Sitski in one space and then the other were art works by the architects and you can see it was the peak project, and Laviolette that was exhibited there.

00:40:17 Speaker 2

That's the model coming out of the war.

00:40:20 Speaker 2

Shortly after there was a company called Swig Powell in New York, we were asked to design A series of plates.

00:40:28 Speaker 2

So this was called the Beam series.

00:40:31 Speaker 2

You can see why.

00:40:37 Speaker 2

And then there was the first major built interior, which the Zall Foundation did. A really lovely exhibition on last year. This was the restaurant in Sapporo, Japan.

00:40:51 Speaker 2

And it was basically the idea behind it. It was in an existing new built building, not by Sahara. And so it was on two floors. And her idea for it was basically fire and ice.

00:41:05 Speaker 2

That was the lower ground floor entrance, which was about the idea of ice. You can see there was a use of cracked glass. The image of the interiors.

00:41:15 Speaker 2

And then the idea is for the upper level were based on this sort of squiggles of movements that came in that accelerated from again a spiral form that connected the two floors. It was over the bar.

00:41:35 Speaker 2

And an interesting little drawing down around the same time.

00:41:43 Speaker 2

And in it, again, she's used Arabic calligraphy to say hello.

00:41:51 Speaker 2

I don't think it actually influenced the design itself, but again, you've got that idea of the squiggle happening.

00:42:00 Speaker 2

Which is in the project.

00:42:04 Speaker 2

So then there's the West German projects.

00:42:07 Speaker 2

Again, this is the Zolof Media park in Dusseldorf. Not built, but a series again of an open ground plain. So you have this Docklands area in Dusseldorf.

00:42:19 Speaker 2

Streets that were blocked from the water. You couldn't see a view. Saa's idea was to open up that ground plane so that people walking through could go out to the water and then create instead of along the street a series of buildings that intersected.

00:42:38 Speaker 2



To create this sort of.

00:42:40 Speaker 2

Series of openings and events.

00:42:45 Speaker 2

Again, that's the view from the water and the whole ground plane was opened and sculpted.

00:42:55 Speaker 2

And then.

00:42:57 Speaker 2

The EBA social housing so.

00:43:01 Speaker 2

Not that well known, but it was the first of two projects that were built actually built architecturally.

00:43:08 Speaker 2

This was at the time the West German government sponsored a lot of international architects to do social housing in Berlin.

00:43:19 Speaker 2

Germany and Zaha was given a site near the wall near Checkpoint Charlie and it was a sort of triangulated site, so the idea was really to build instead of what they wanted, which was a standardised for for BLOB.

00:43:36 Speaker 2

She said no, we're going to do a tower on the corner of the wedge and then we'll just lower the bit.

00:43:45 Speaker 2

Do they make the housing and the shops on the rest of the site?

00:43:50 Speaker 2

And she got it through.

00:43:52 Speaker 2

So the tower have.

00:43:54 Speaker 2

I think two or three units in it.

00:43:57 Speaker 2

And it wasn't that huge tower I.

00:43:58 Speaker 2

Think 8 floors.

00:44:02 Speaker 2

But it was built. These are some of the study sketches for the forms of the space itself.

00:44:09 Speaker 2

And what's really sort of sad is that, sahab, it got scared because this was going to be her first building.

00:44:16 Speaker 2

And we had a really committed contact architect in Berlin working on it, who was really trying to do everything. But it was social housing. So you had a limited budget and I think she got scared that it wouldn't be completed to her satisfaction. So she, at a certain point, she sort of washed her hands of the project, didn't want to talk about it.

00:44:37 Speaker 2

And just sort of close your eyes and thought, well, let's go on because another project would come into the office. I heard afterwards that in fact, it's been considered one of the best of the Eva project.

00:44:50 Speaker 2

So you can see this was one of the ideas we were looking at as a developing the the design.

00:44:56 Speaker 2

That's how it was completed. So for social housing, I think they did a pretty darn good job of getting it to look like Zaha. They intended it to look.

00:45:07 Speaker 2

Again, study sketch. I think they were able to get some sort of a seam clad aluminium panels to cover it.

00:45:17 Speaker 2

I never saw the building completed up close, but I do remember I was in Berlin once after the fall of the wall before they built onto the no man's land. And I remember walking through the Brandenburg Gate and I looked back.

00:45:30 Speaker 2

And and where checkpoint Charlie was and said, well, the building should be there and yes you.

00:45:35 Speaker 2

Could see this proud of the.

00:45:37 Speaker 2

Building sort of.

00:45:38 Speaker 2

Sticking over the no no man's land.

00:45:42 Speaker 2

So the final project, which I wasn't involved in, but this was seen as Saa's first project, which is vitro fire station, it is in Germany, it's in violin rhyme. So quite interesting that all of the first buildings were done in Germany.

00:45:58 Speaker 2

And maybe there's a whole history to be looked at there because it was West Germany. This was in the in the 80s and 90s. So you've got this group of post war babies that have come to fruition and they're wanting something new. They embraced Zaha before, a lot of other countries did.

00:46:18 Speaker 2

So I went on to after the after the project I set up my own studio and as you can see on my influence was obviously very much the heart. This my origami series. This was done for a gallery pro LAN Gallery.

00:46:34 Speaker 2

Sound form series that I was playing with sound notes Liquid Genesis, which was done for Glenmorangie, the Twisted series, and then the D Line series, which is carbon fibre, about the movement of the pencil line.

00:46:49 Speaker 2

Those pieces.

00:46:51 Speaker 2

And then this is a special 374 text DNA so.

00:46:57 Speaker 2

The origami dancers are the latest sculptures I've been working on and you can see one of them outside here in the.

00:47:06 Speaker 2

It's very funny. You're all here.

00:47:09 Speaker 2

Because of a series of coincidence and I'm going to briefly tell you and then.

00:47:15 Speaker 2

I will shut up.

00:47:17 Speaker 2

So last year I have a father grand cousin.

00:47:23 Speaker 2

Who has a museum in Florida and in Genoa, and he was very close to ZAR.

00:47:28 Speaker 2

So Mickey Wolfson is his name. Mickey was coming to London to Oxford and he said Max and Michael meet me at Heathrow, pick me up and drive me to Oxford, where I'm going to the opera and we'll have a wonderful day. So I said being the beautiful cousin, I said, of course, Vicky, we picked Mickey up at.

00:47:49 Speaker 2

Drove slowly through the traffic of the Henley Regatta. Got to Oxford, had a lovely lunch, went to the Ashmolean, went to the rivers, I'd organised a dinner but we had a couple of hours to kill and I thought, wait a minute.

00:47:52

OK.

00:48:04 Speaker 2

The has done a building in Oxford and I've never seen it. Nicky, would you like to go? Max? Would you like to go? Yes, yes. So we find it.

00:48:16 Speaker 2

And we look and this is stunning and we're thinking, well, well, so we got out of the car and knocked on the window because there's no obvious entry. And one of your students very politely let us in. So we're looking around. I see a woman coming down with a mug.

00:48:26

Right.

00:48:36 Speaker 2

To you in her hand as excuse me.

00:48:40 Speaker 2

Would you tell us anything? I happen to have worked with for many years. My cousin knew her very well in Miami. This was Caroline, the assistant, one of the assistant and directors and administrators. Administrators.

00:48:56 Speaker 1

Tells me everything that needs to do.

00:49:00 Speaker 2

She then proceeded to spend the next three hours giving us a tour of the building from top to bottom.

00:49:07 Speaker 2

So that was the first coincidence. The next day, she tells the director. I met this interesting person.

00:49:14 Speaker 2

Who worked with John?

00:49:15 Speaker 2

That next day.

00:49:17 Speaker 2

One of the official biographers of Zaha.

00:49:21 Speaker 2

Was here to interview the director, Eugene Rogan.

00:49:24 Speaker 2

Who I knew cause I'd met her a number of times. She'd interviewed me, and I've had dinner with her in New York because she's a friend and lives in the same building as a dear friend of mine. What are the chances?

00:49:36 Speaker 2

So she says. Oh yes, Michael Wolfson, he's real. So Eugene says, well, I have to talk to him and he calls me and comes out to visit visit.

00:49:46 Speaker 2

Us and happy.

00:49:48 Speaker 2

And says, well, you have to come and talk. And so we're here. You're here.

00:49:51 Speaker 1

Yeah.

00:49:55 Speaker 2

And thank you very much for listening.