

Anyone

Planetary Architecture

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Source: *ANY: Architecture New York*, No. 5, Lightness (March/April 1994), pp. 26-27

Published by: [Anyone Corporation](#)

Stable URL: <http://www.jstor.org/stable/41845635>

Accessed: 03-11-2015 10:04 UTC

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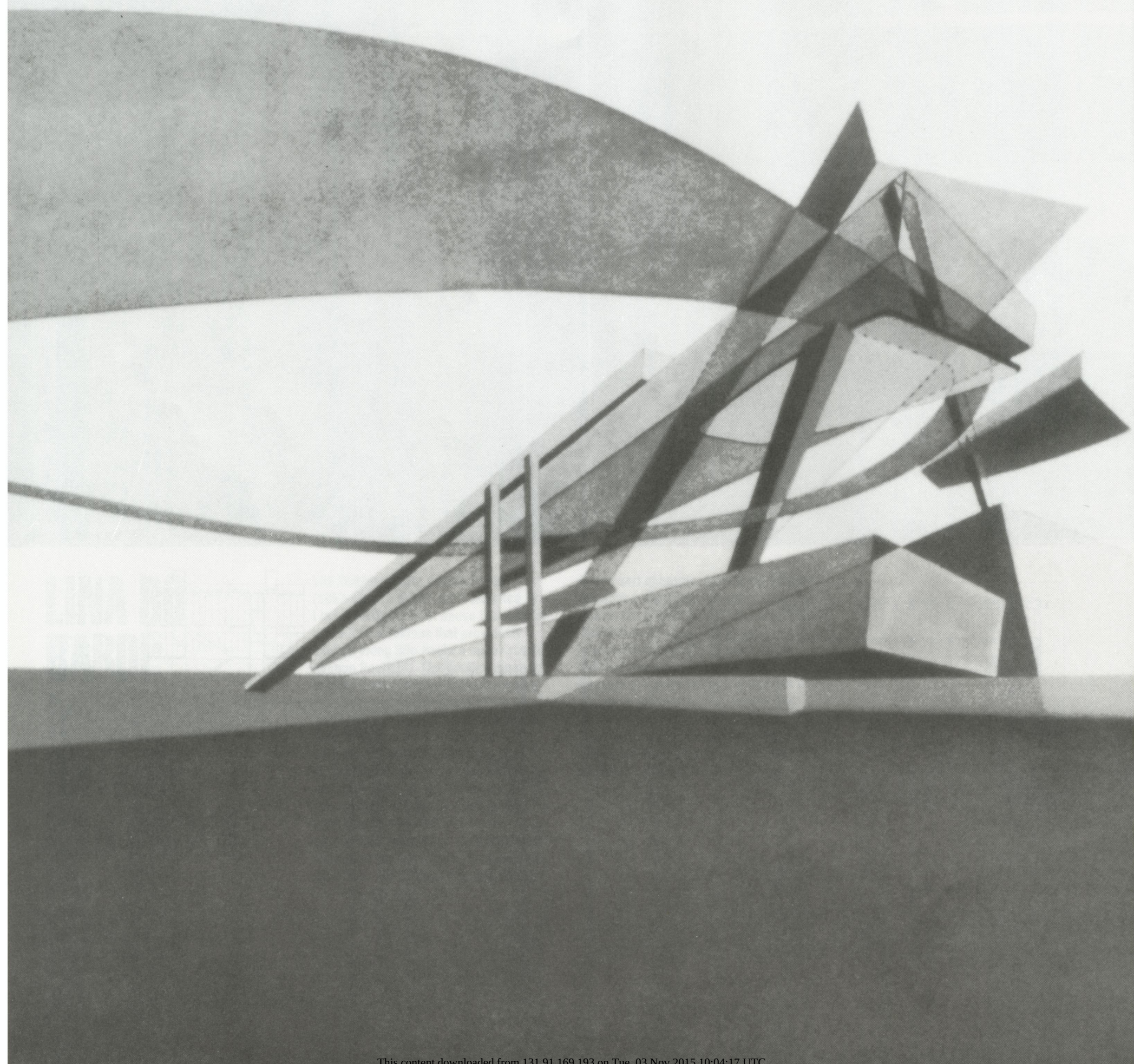
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ZAHA HADID: PLANETARY ARCHITECTURE

The following extract is taken from "Alvin Boyarsky Interviews Zaha Hadid," Planetary Architecture Two (London: Architectural Association, 1983).

Boyarsky: A lot of your drawings take buildings apart and show their principal pieces in some kind of dynamic tension — they're floating in space in response to some kind of gravitational pull — waiting to be assembled in a precoded manner. . . . A German philosopher called Valhinger wrote a book called



The Philosophy of As If in the late nineteenth century. In order to do something imaginative and creative you have to conceive of things as if they were something else, a fiction.

Hadid: As I said, some drawings are more than illustrations of the building; some have a story that relates to our real intentions. One knows that these things cannot really fly. But the idea of the [Hong Kong] Peak project came about with these architectural beams eroding the landscape. The mountain is removed and reassembled to cause a new kind of geology of the Peak itself.

Some drawings are done as if the beams really invaded the site as foreign objects. They were removed from the building itself, isolated as beams, and drawn floating in space toward the site.

It's as if there is a zero gravity condition.

I almost believed that there was such a thing as zero gravity. I can actually now believe that buildings can float. I know they don't but I almost believe it — except when I see my engineer, of course.

It's faith. How do you intend to maintain the illusion?

It's something that I've been discussing with the engineers. We have to look at all the possibilities within which this could be done without really compromising the principle or the project.

Zaha Hadid, The Peak Club, Hong Kong, 1982. Photo: Edward Woodman.