

HADİD'İN VEFATI VE KAPİTALİZMİN ÇİRKİN SURETİ

Financial Times'da bir yandan Zaha Hadid'e "Vah vah Hadid öldü" anlamında anma sayfası yer alırken birkaç sayfa sonra emlak bölümünde ise "Yaşasın Hadid öldü!" olarak da okunabilecek bir apartman ilanı ile karşılaşılıyor.



Zaha Hadid'in 31 Mart'ta vefatının ardından, 2-3 Nisan'da Financial Times (keyifli ve dolgun birer 'yaşam-sanat', 'ev-gayrimenkul' ve 'nasıl harcamalı?' gibi ilginç ekleri verdiği için hafta sonları izlemeye çalışıyorum) gazetesinde yayınlanan ve dikkatimi çeken iki ayrı sayfayı paylaşmak istedim.

Haber bölümünde "Vah vah Hadid öldü" anlamında bir övgü-anma sayfası var.

Obituary Brilliant and innovative visionary designer

Zaha Hadid

Architect
1950-2016

"If I was a man," Dame Zaha Hadid told me, "do you think I would be called a diva? No, they would just talk about the architecture."

She was, of course, architecture's greatest diva. But she was also perhaps its most original, inventive and visionary designer. Hadid was always inevitably billed as the "greatest female architect" but there were few men, if any, who could match the distinctiveness of her style, the sculptural brilliance of her architecture or her force of character.

Very few designers invent an entirely new architecture, Hadid did. Her early designs, expressed through vivid paintings on black backgrounds, were fragmented and jagged, spiky suspended cities that recalled the pure abstraction of Soviet Suprematism.

But when she started building big, something changed. Out went the sharp points and dispersed, jagged volumes and in came a fluid, flowing architecture in which landscape was enmeshed into structure, walls metamorphosed into floors and ramps and walkways spun out of eccentric volumes to create a filmic dynamism. To be in a Hadid building was to be part of a theatrical moment, to become part of the flow of modernity.

Hadid was born into a prosperous family in Baghdad in 1950. Her father was an economist and leader of the Iraqi Progressive Democratic party. She attended a Catholic convent school, then the American University of Beirut to study mathematics.

In 1972 she arrived in London to study at the avant-garde Architectural Association, where she met her mentor Rem Koolhaas, with whom she would work in the early days of OMA (the Office for Metropolitan Architecture). Even before she established her practice in 1979, her drawings had made ripples and it was on paper that she made her first impact, through her drawings and paintings positing a world of floating forms and fragmented, visionary cityscapes.

Despite a burgeoning reputation, the practice struggled, perhaps unsurprisingly; the designs often appeared unreal and utterly unbuildable. A hauntingly beautiful design for a hotel on Hong Kong's Peak surely stands as one of the most influential drawings of the modern era, an intimation of her later melding of topography



Hadid creations: clockwise from left, the Riverbank Museum in Glasgow, Scotland; the Pierre-Valéry building in Montpellier, France; and London's aquatics centre. Below: Dame Zaha Hadid
View Photos of Zaha Hadid's Buildings | The Guardian | 2016-06-08



and interior. One of the first commissions, a fire station on the outskirts of Basel (1994), was a famous failure but, absorbed by the Vitra Design Museum, it became a tourist attraction. Hadid's victory in the competition to design an opera house for Cardiff Bay (1995) was stymied by authorities. The disappointment reinforced her determination.

The first significant commissions came with the Lois & Richard Rosenthal Center for Contemporary Arts in Cincinnati (2005), a cubic building that appears as a three-dimensional expression of the city's street grid, and a ski jump at Bergisel in Austria (2002).

Any criticisms of a lack of practicality in her designs were dismissed with a dramatic factory for BMW in Leipzig (2005), in which car production was treated as choreographed theatre, and the Evelyn Grace Academy (2010), a striking school in Brixton, London.

The academy was a rare

work in her adopted home city. Hadid always professed to be an outsider (although she was independently wealthy and the first female winner of both the Pritzker Prize and Riba gold medals) and she felt a little unloved in London.

Perhaps this was part of her provocatively petulant character act: despite an outward appearance of prickliness, she was in fact warm, witty and extremely funny.

Her London moment came in 2012 with the aquatics centre for the Olympics. A remarkable building with a brilliantly engineered roof, it resembles an aerodynamic cuttlefish. Its concrete diving boards alone are better than most contemporary British buildings.

More revered abroad than she was at home, opportunities to build big came from the unlikelyst of places. The Heydar Aliyev Center in Azerbaijan (2012) looks like a mathematical curve, while China's Guangzhou Opera House (2010) still looks like a sci-fi film set. Her finest

Despite an outward appearance of prickliness, she was in fact warm, witty and extremely funny

building is perhaps the Phaeno Centre in Wolfsburg, Germany, a structure that sucks the landscape

She later diversified into everything from shoes to vases, her design ideas to the coffee and the wardrobe. Her practice she ran with long-time collaborator Patrik Schumacher, worked from a converted Victorian boarding school in London. It was radically innovative in its use of technology and engineering.

Hadid's work was rarely without controversy. Last year she walked away from a BBC radio interview when she suggested her stadium for the World Cup had led to the death of workers, while Japan's decision to abandon her plans for the Olympic stadium for a cheaper one was a serious blow.

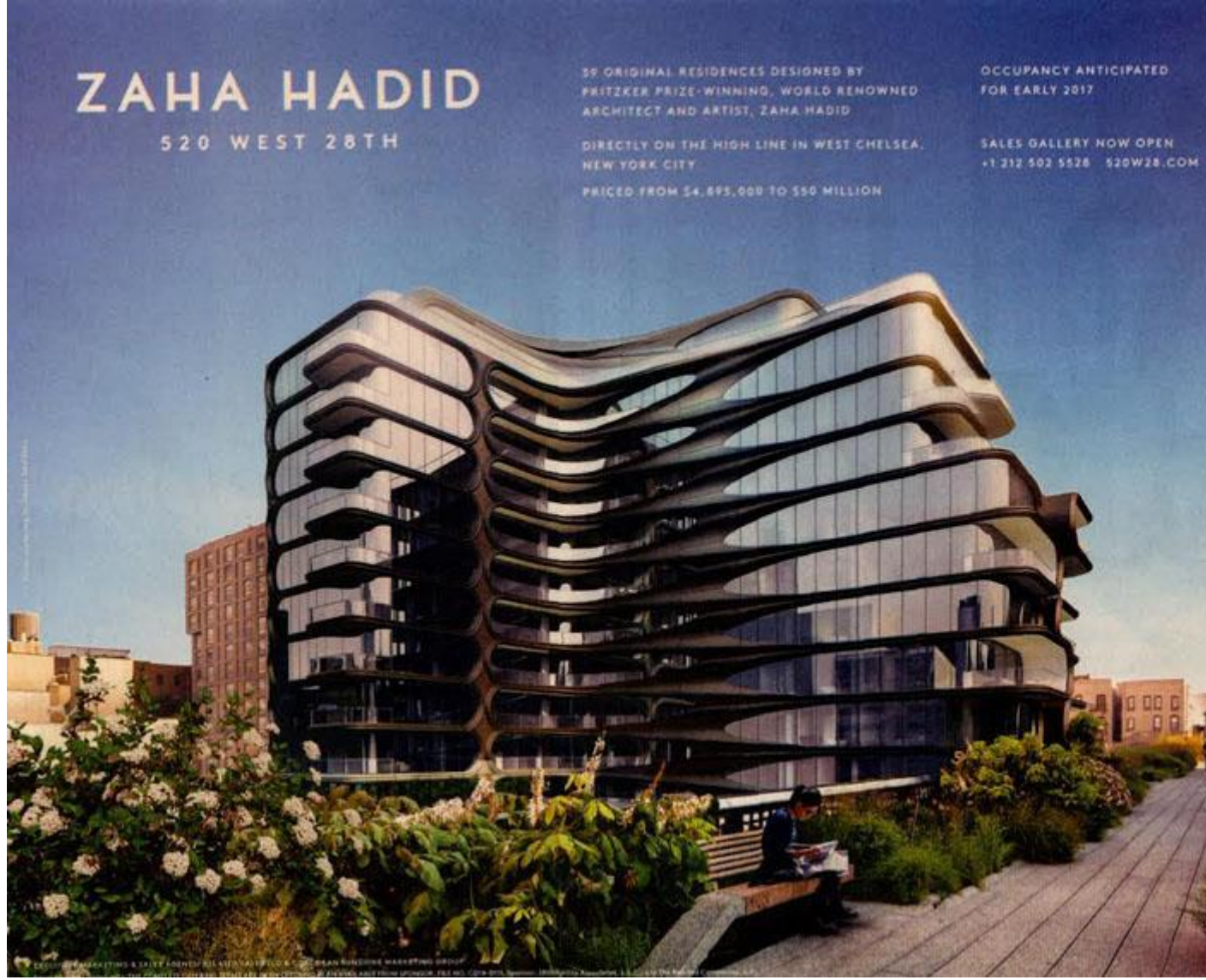
She died of a heart attack after being admitted to hospital in Miami with bronchitis. She was not married and had no children — except her building.
Edwin Heathcote



"Dame Hadid" in yaşamına ve doğallıkla başarılarına övgüler düzen, görüşlerine yer veren bu yazı; "...evli değildi, çocukları da yoktu ama yapıları var" diye acıklı bir biçimde sona eriyor.

Aynı gazetede birkaç sayfa sonra emlak bölümünde ise "Yaşasın Hadid öldü!" olarak da okunabilecek bir apartman ilanı ile karşılaşyoruz (yanılmıyorsam bu ilan ilk kez yayınlanıyor).

Yatırımcı bu fırsatı kaçırmamış, tam zamanında malını pervasızca pazara sunmuş.



İlan, yarım sayfa ve Pritzker Ödüllü, mimar ve sanatçı Zaha Hadid tarafından tasarlanan, New York'ta yapılacak ve 2017'de teslim edilecek binasının dairelerini 4.895.000 Dolar ile 50.000.000 Dolar arası fiyatlar ile satışa sunuyor.

Nasıl yorumlamalı bilemedim.