

«La costruzione è ciò che la realtà vuole dall' opera, la composizione è ciò che l' artista vuole dalla sua opera.

Queste due esigenze, che derivano una dal mondo esterno, l' altra da quello interiore, si esprimono in modo autonomo l' una dall' altra [...]

Si capisce da sé che non può succedere che l' artista si estranei volontariamente dalla creazione e non voglia esprimere niente di sé, perché altrimenti sarebbe sufficiente la sola presenza della realtà. E, d' altra parte, non c' è motivo per ritenere che la realtà, per qualche ragione, venga costruita o ricostruita a piacere dell' artista.

E quindi non c' è bisogno nemmeno di ritenere che le due esigenze vadano d' accordo, perché esse si incontrano nell' opera e la configurano attraverso la loro interferenza reciproca, come l' ordito e la trama tessono una tela e in quella tela può prevalere uno dei due principi: l' ordito –la costruzione– o la trama –la composizione. Ne risulta allora un' opera unilateralmente oggettiva, o al contrario unilateralmente soggettiva. Si può andare anche oltre nell' indebolimento di uno dei due principi».

Pavel Florenskij, Lezioni al Vchutemas di Mosca, 19 aprile 1924

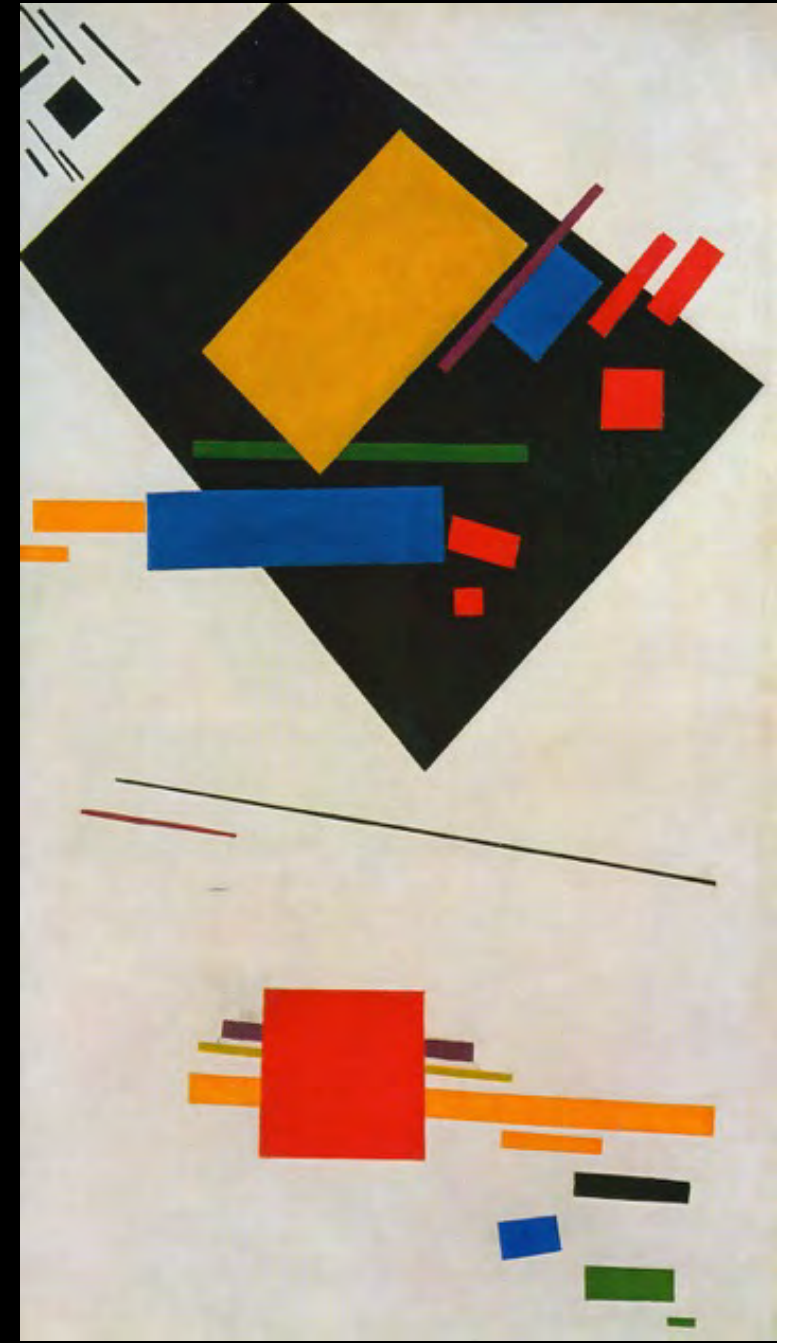
Zaha Hadid
Baghdad, 1950-Miami, 2016



Zaha Hadid, Malevic Tektonik 1976-77



Kazimir Malevic
Composizione suprematista, 1915





Kazimir Malevic
Sala nella ultima mostra futurista 0, 10
Pietrogrado, dicembre 1915-gennaio 1916.

Personale al Museo di Stato, Leningrado, 1932-33

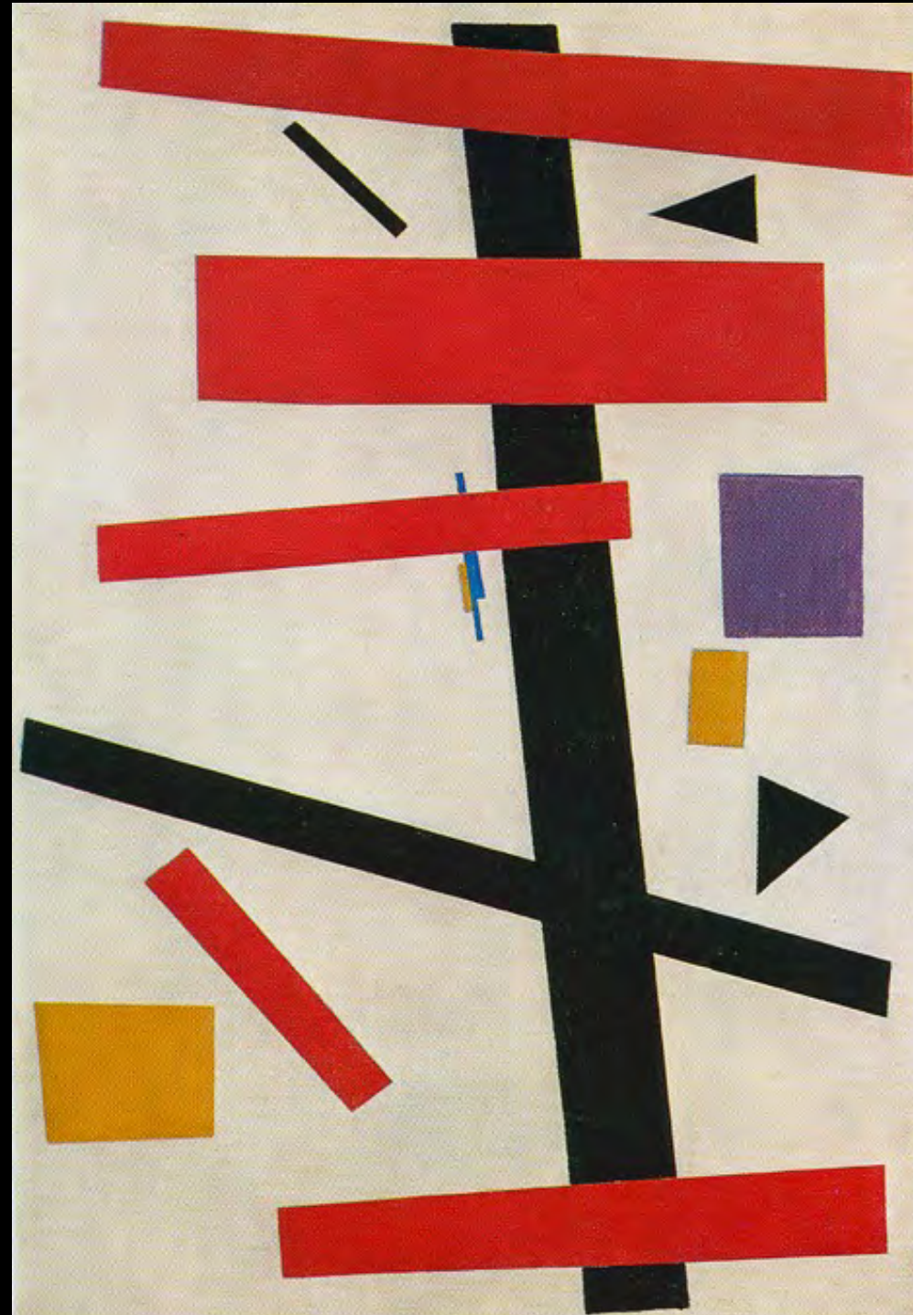
Supremus n. 56, 1916



Zaha Hadid, 59 Eaton Place, 1981-82



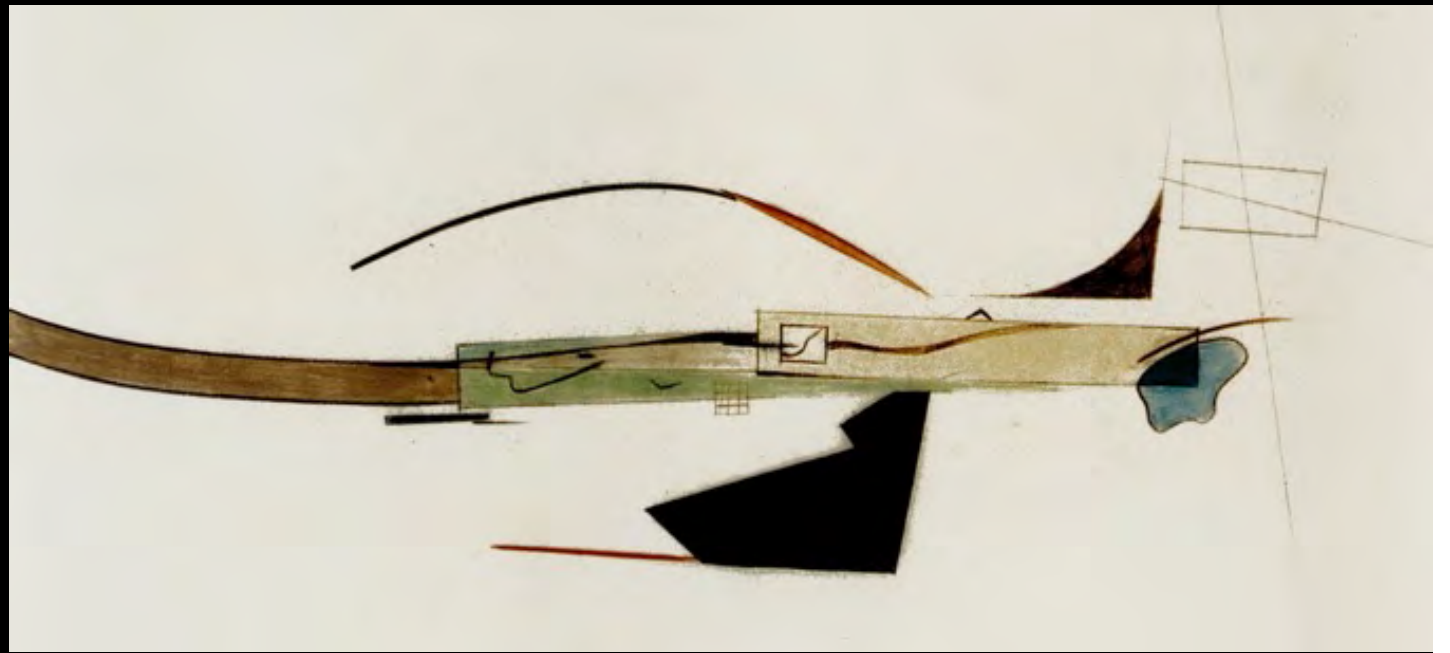
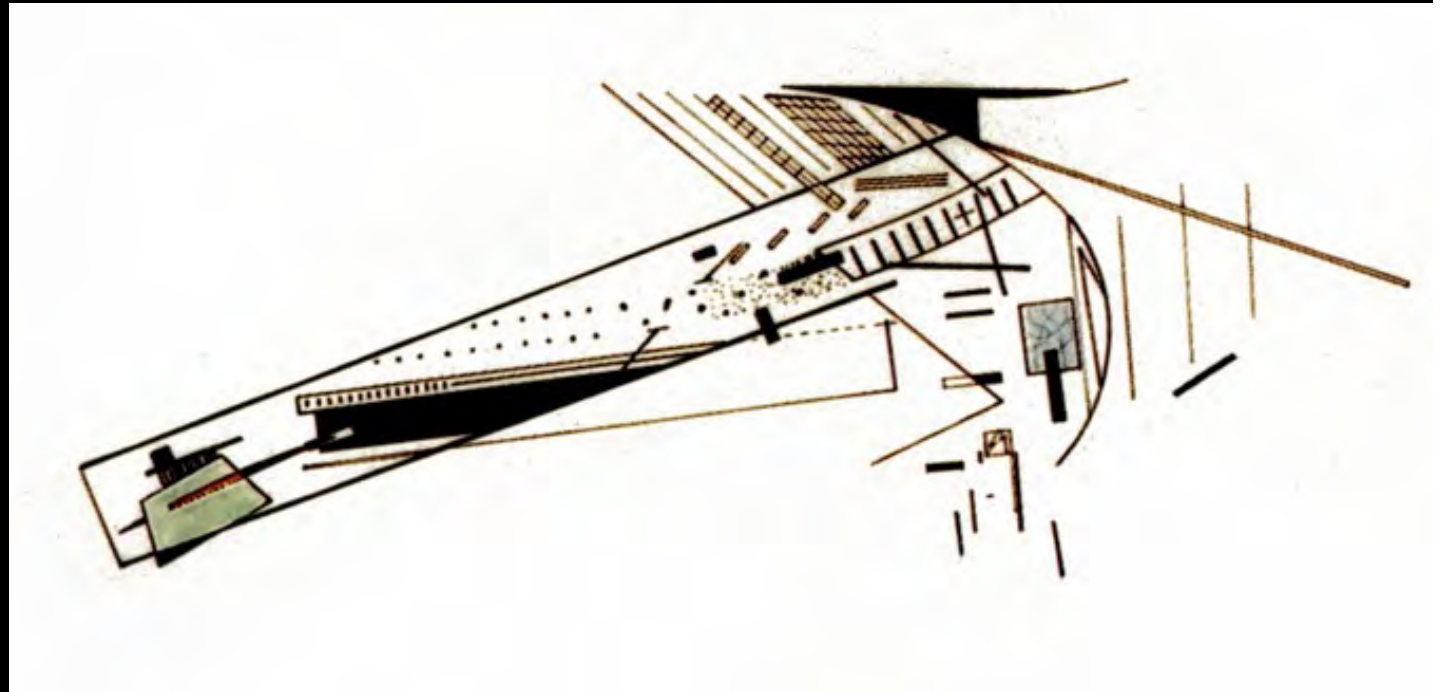
Kazimir Malevich, Supremus n. 50, 1915



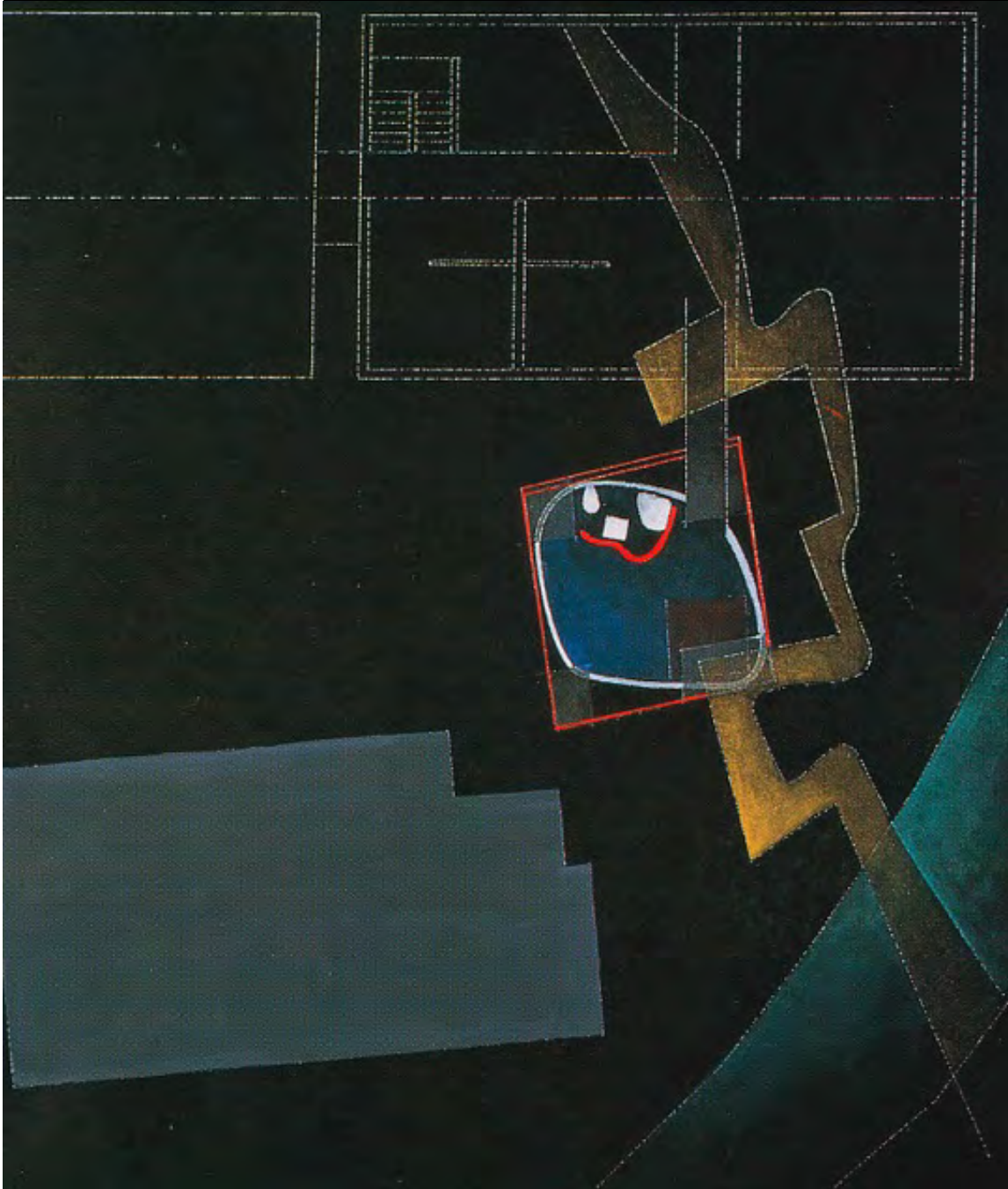
Zaha Hadid, The Peak Leisure club, Hong Kong 1982-83







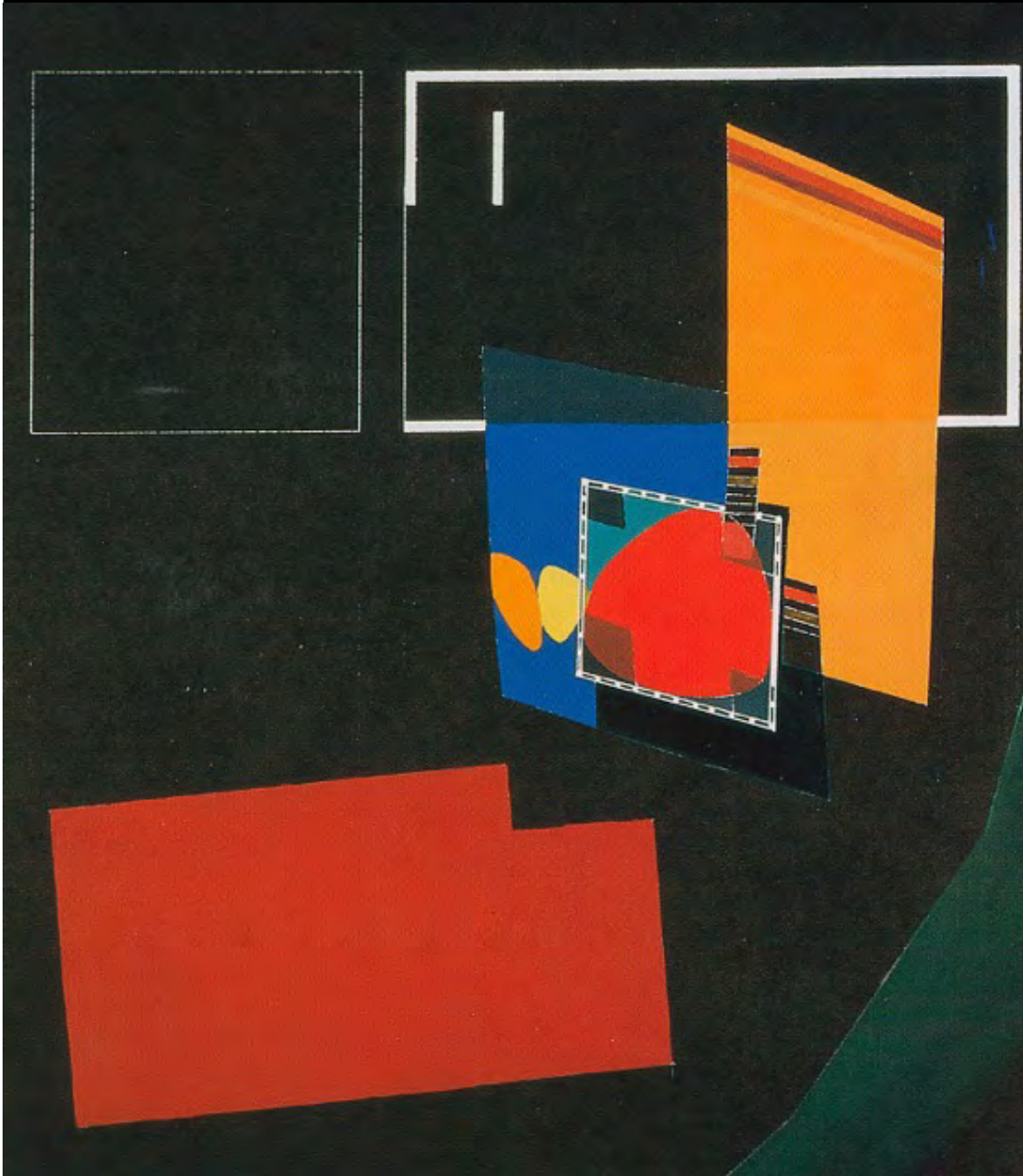
Arthotel Billie Strauss, Nabem, 1992



El Lissitzky, L'uomo nuovo, tav. 10
da "La vittoria sul sole", 1923



Arthotel Billie Strauss, Nabern, 1992

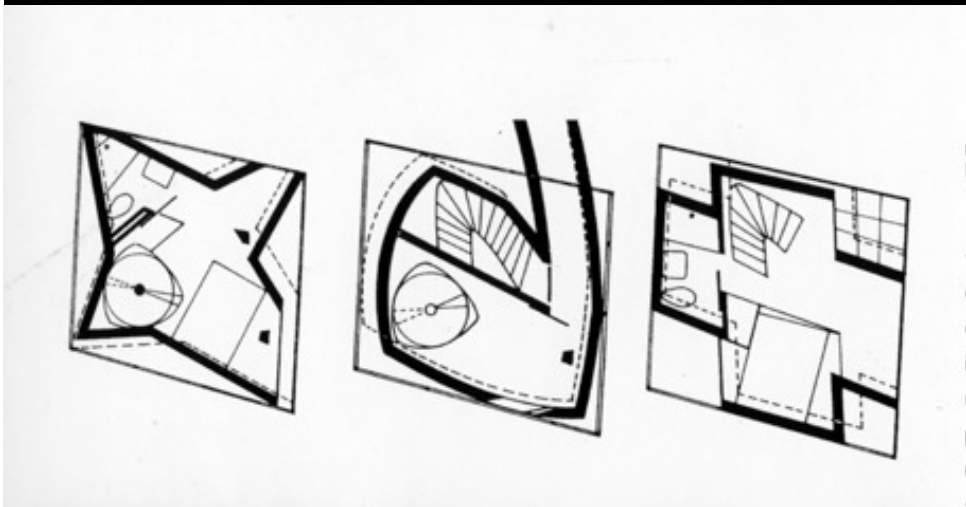
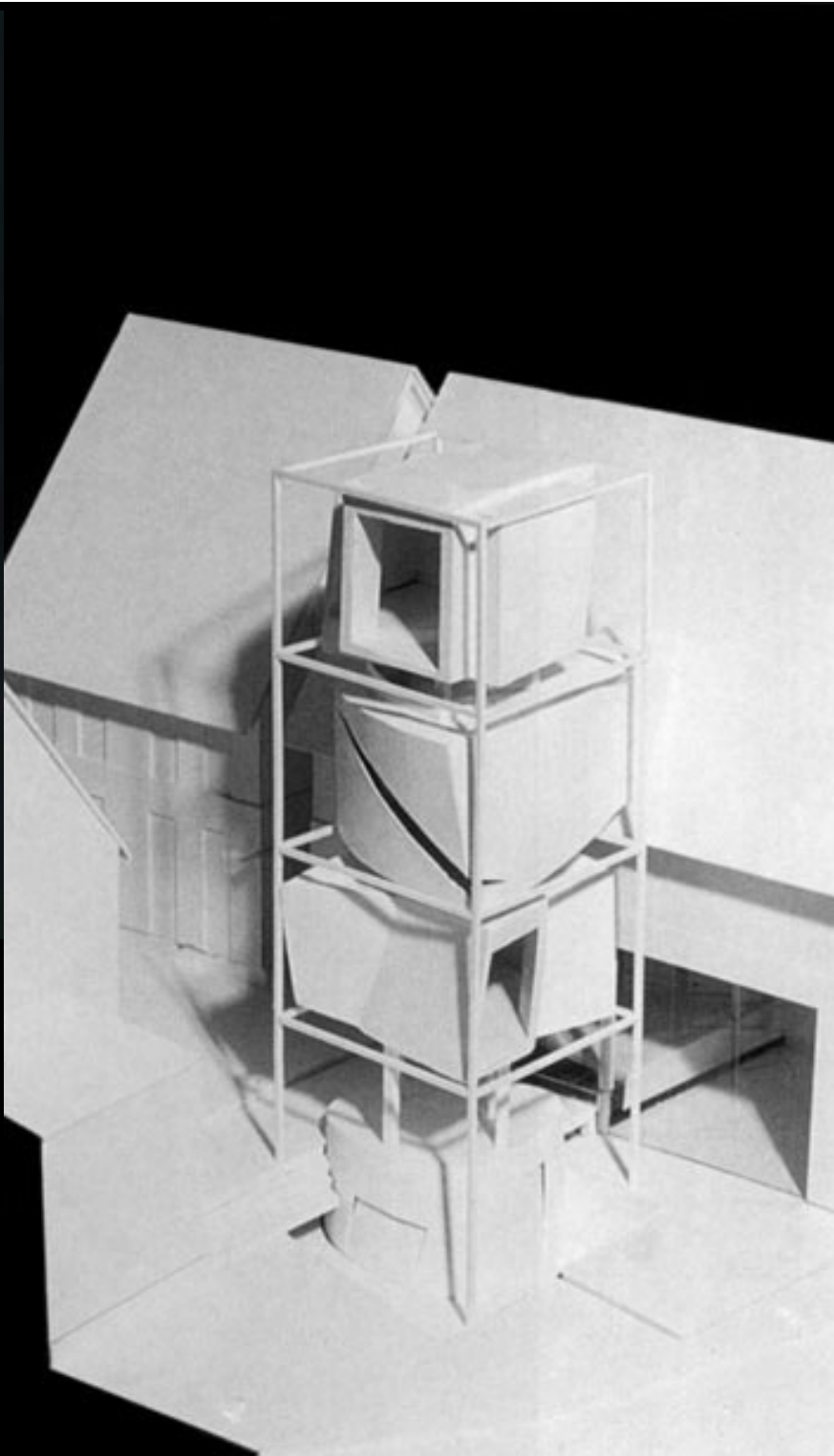


Liubova Popova, Composizione, 1916

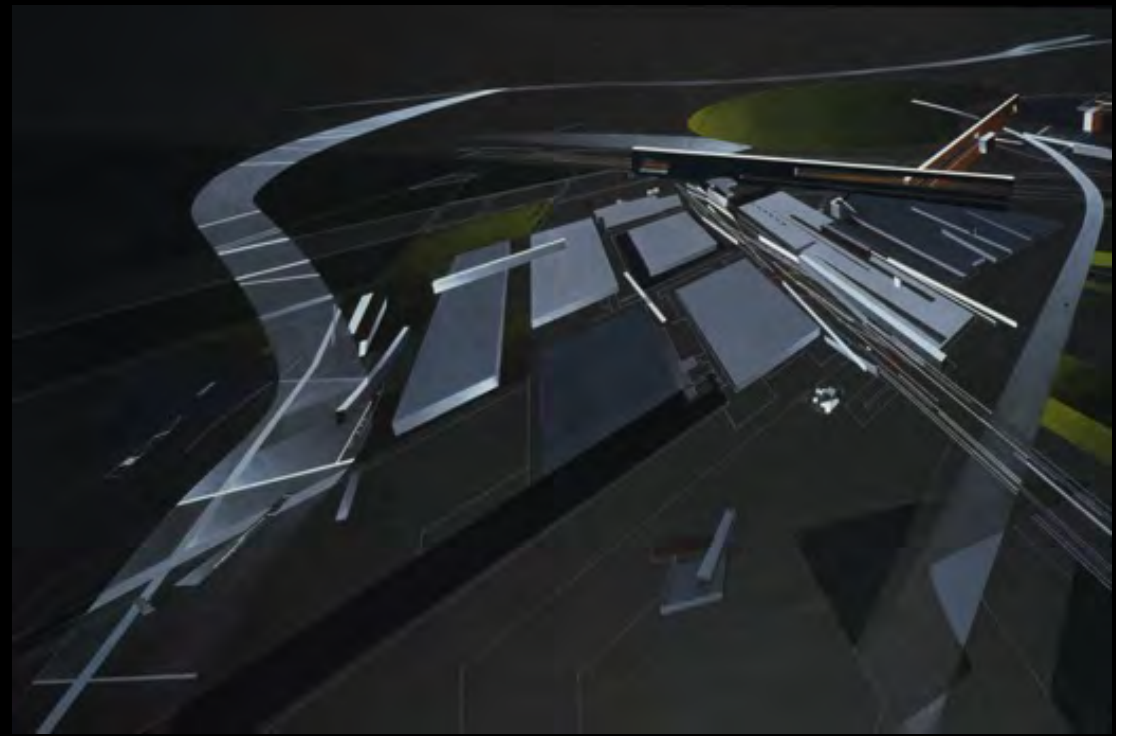
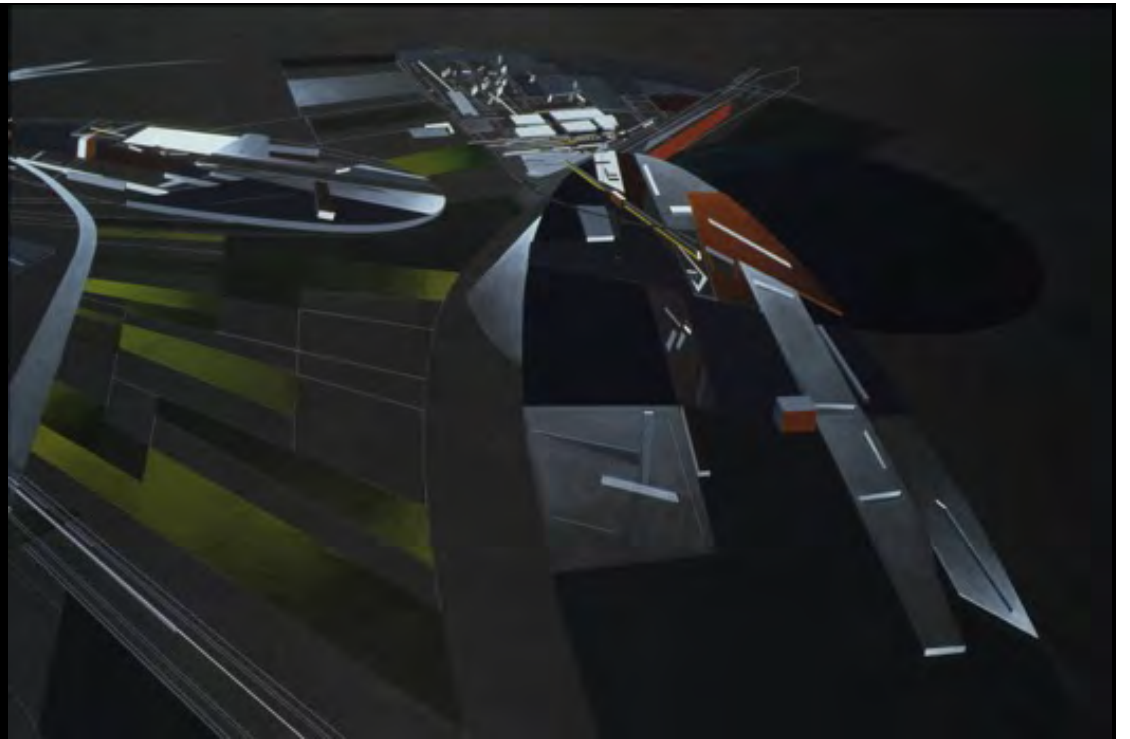
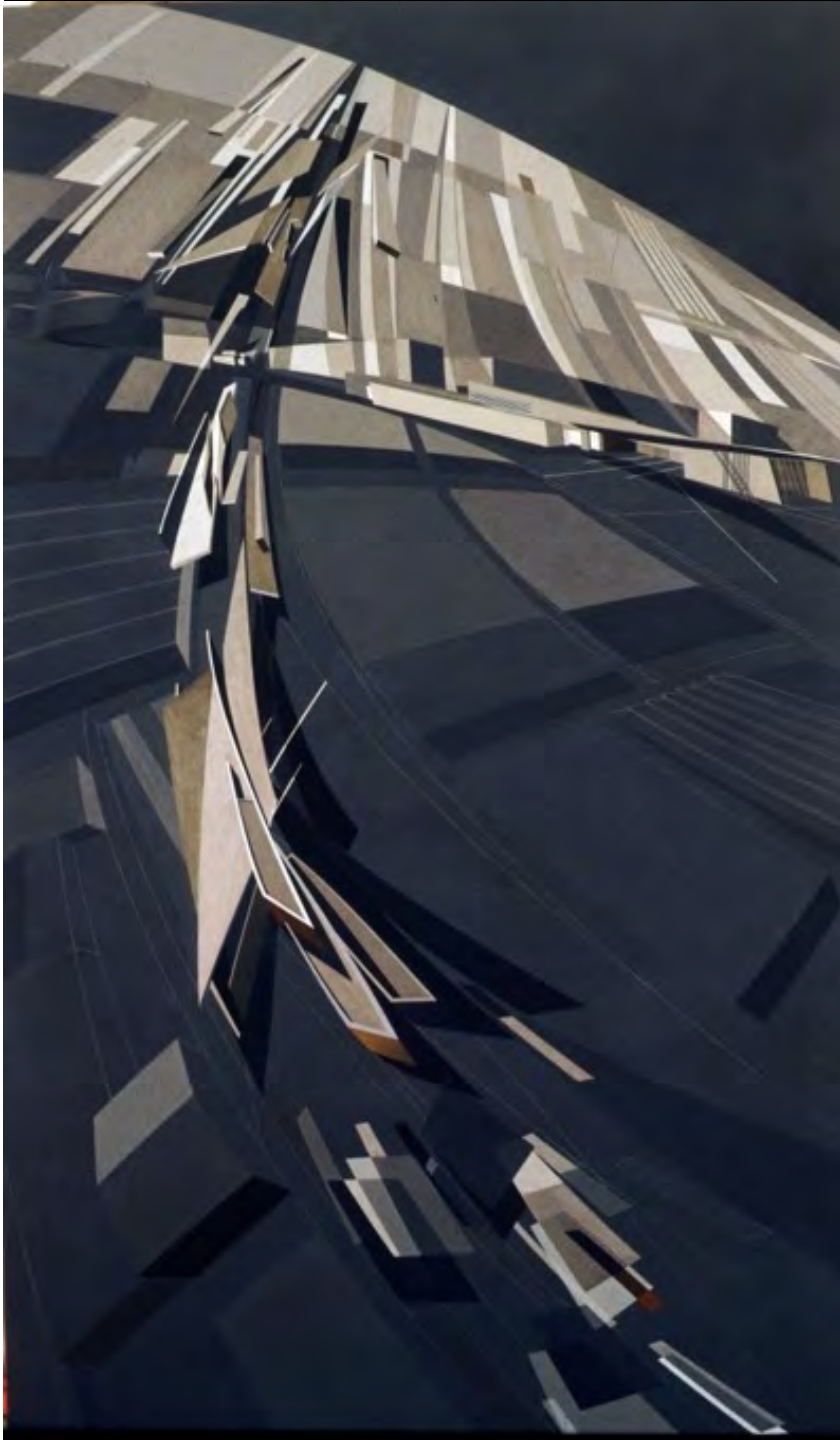


Vladimir Tatlin,
Monumento alla Terza Internazionale, 1919

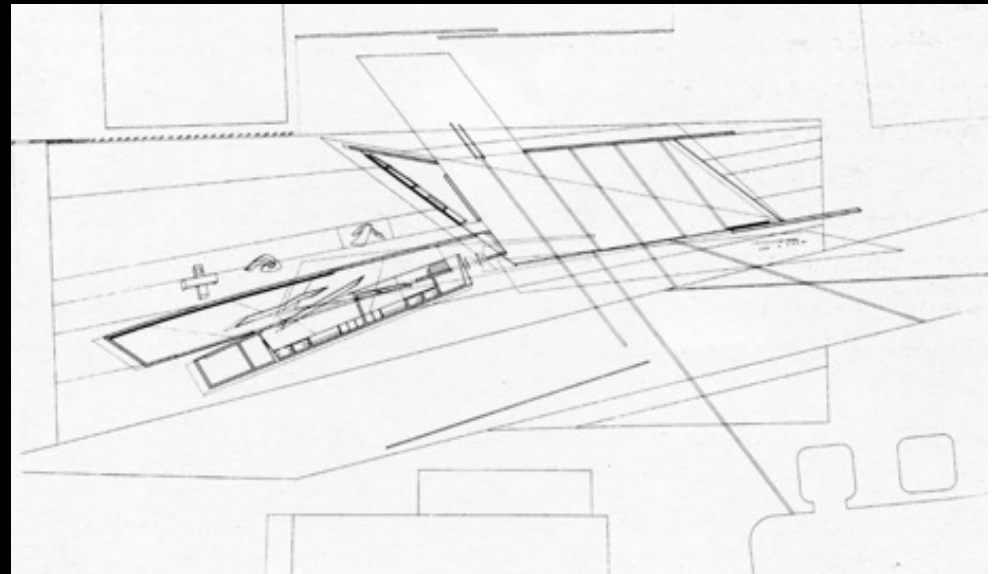
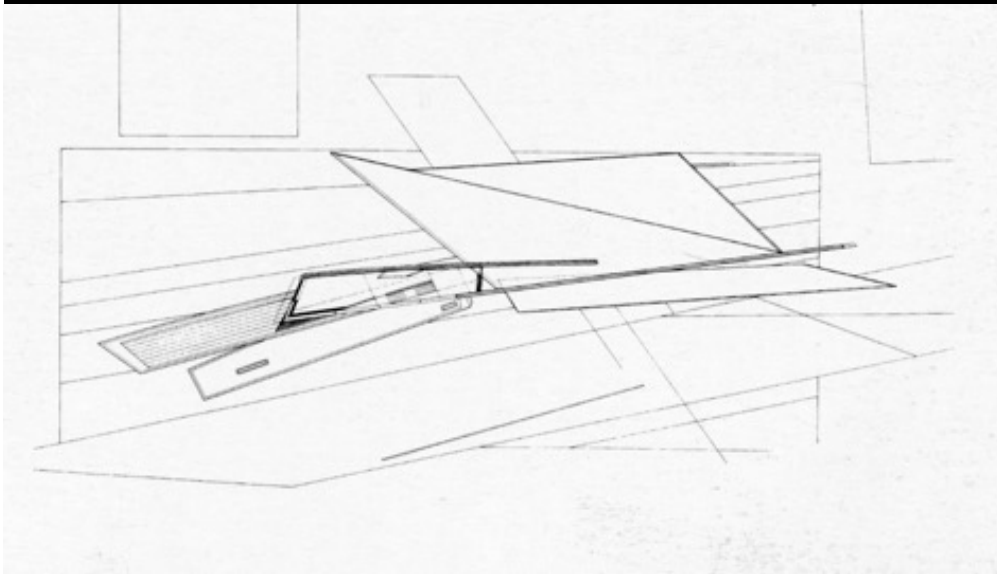
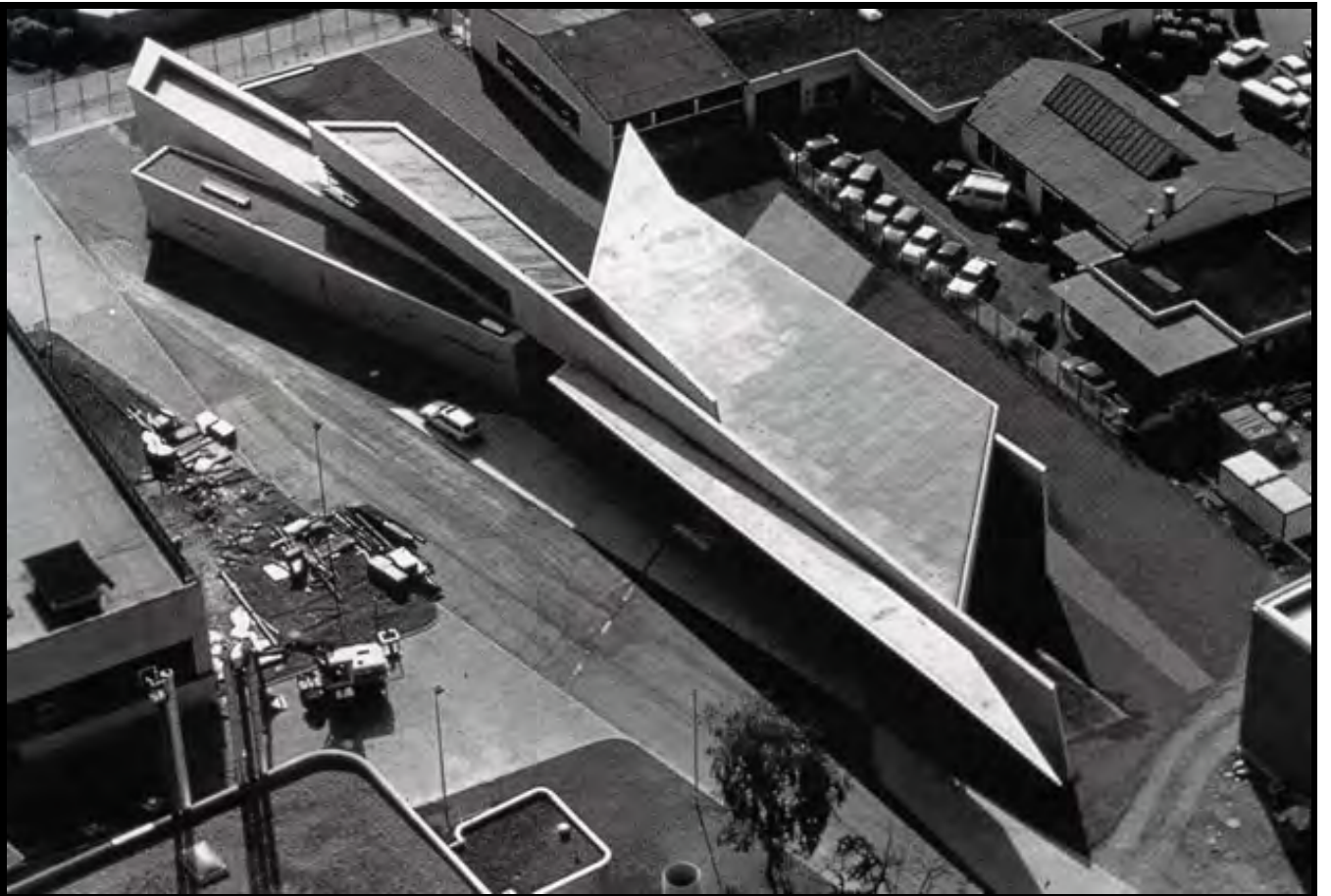


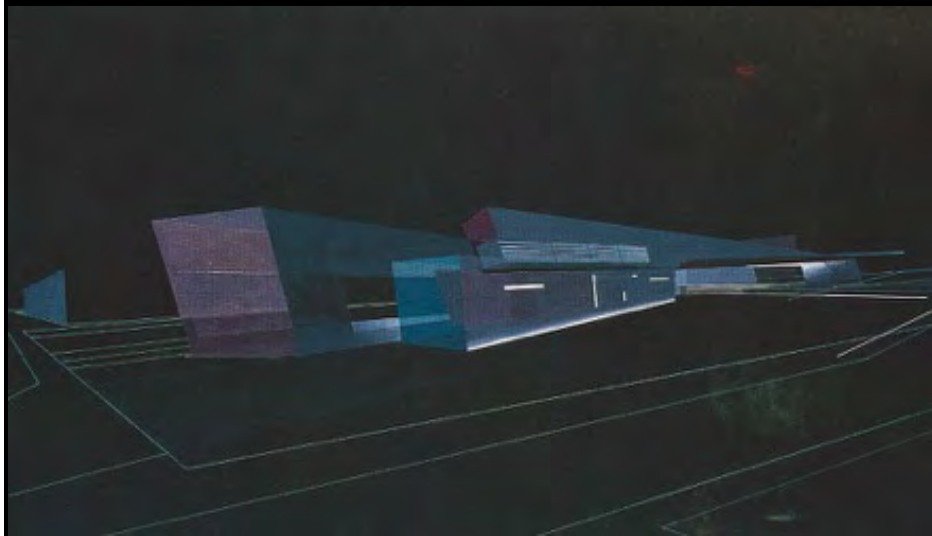


Vitra Fire Station, 1990-94



Vitra Fire Station, 1990-94

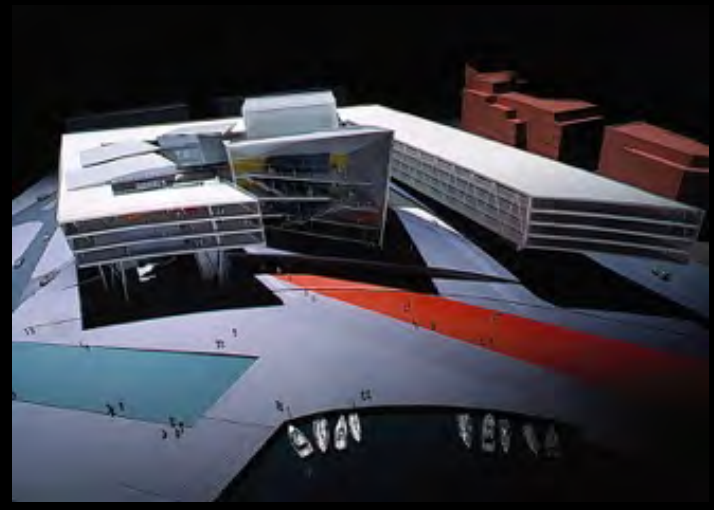
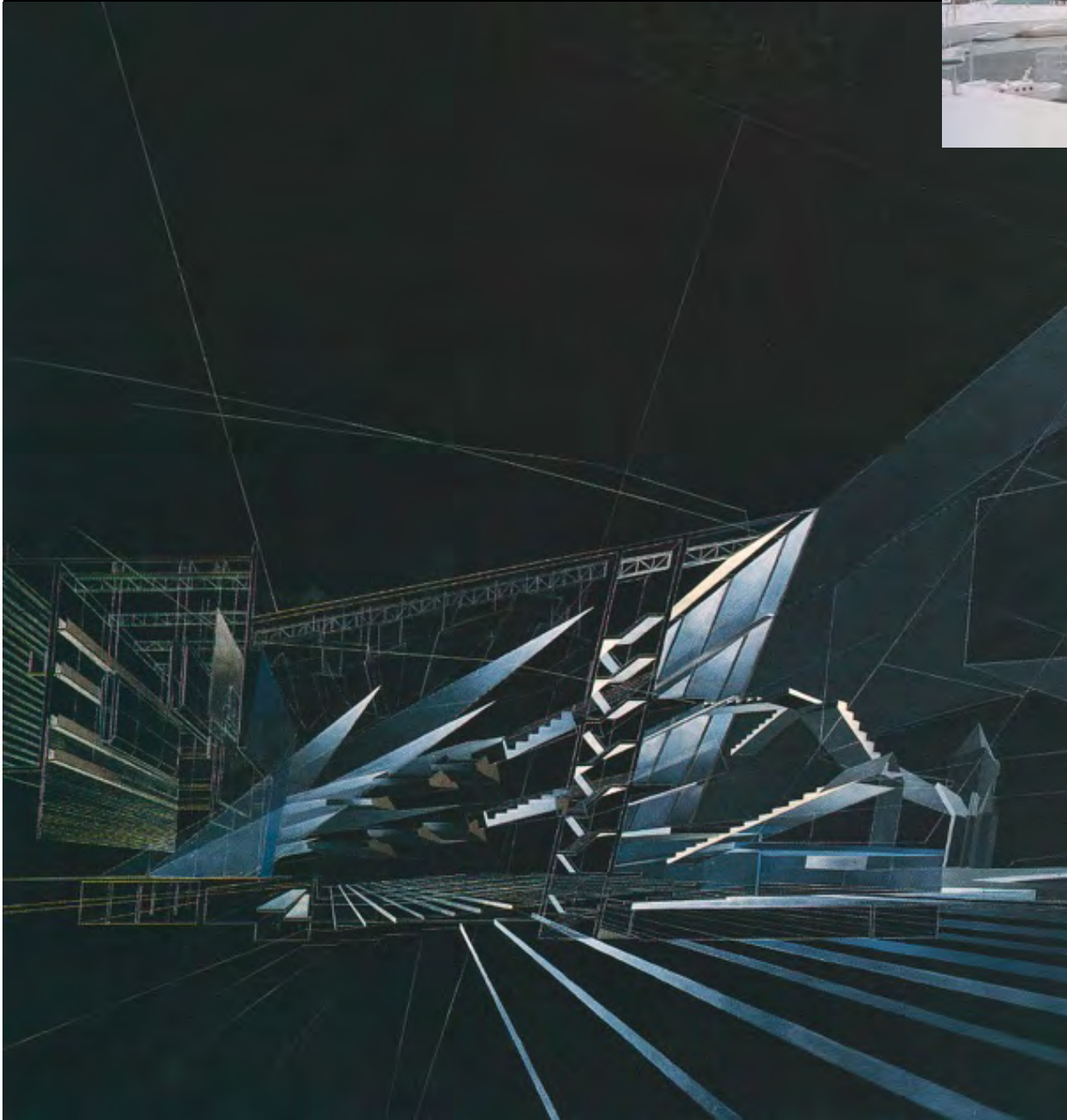






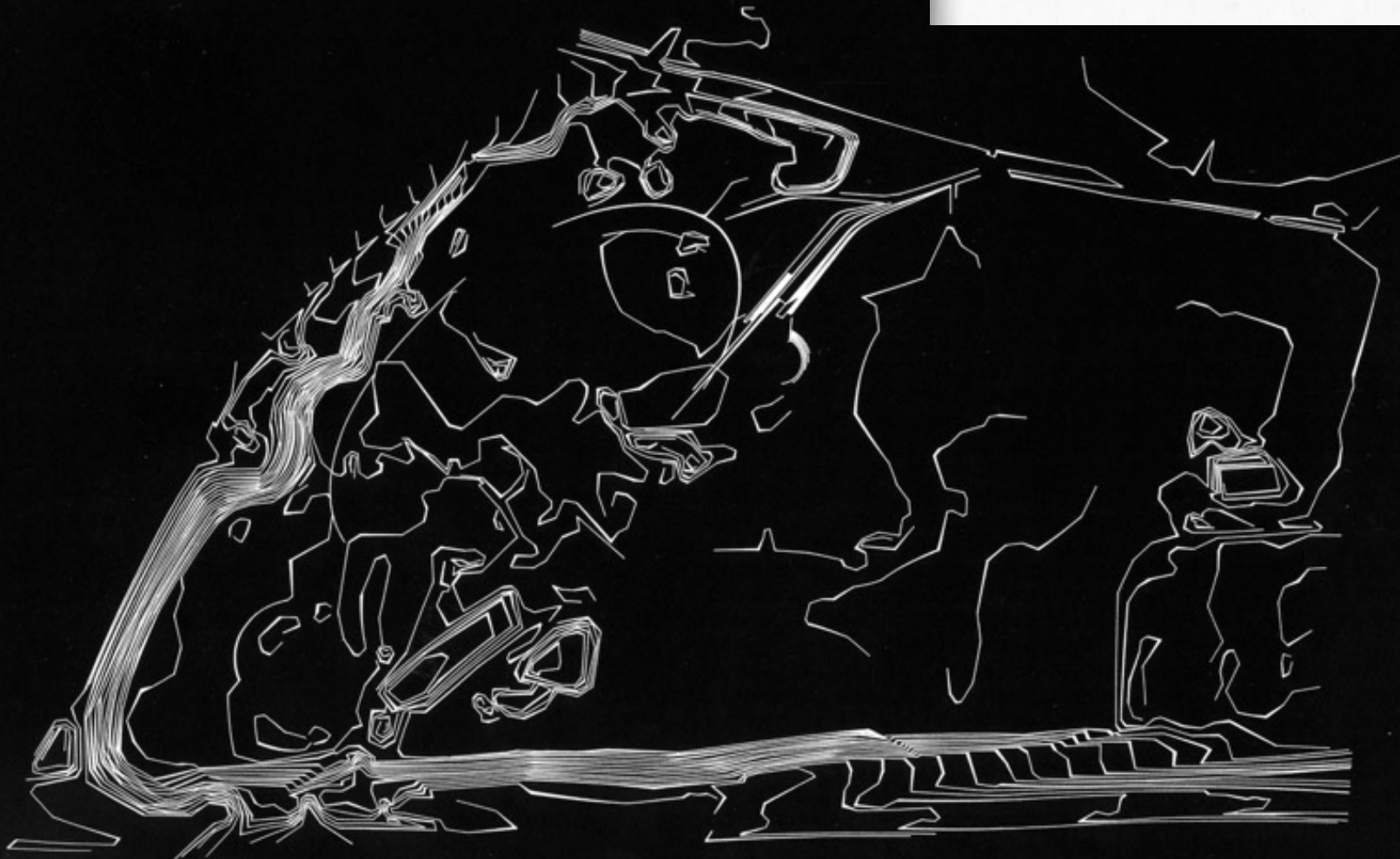
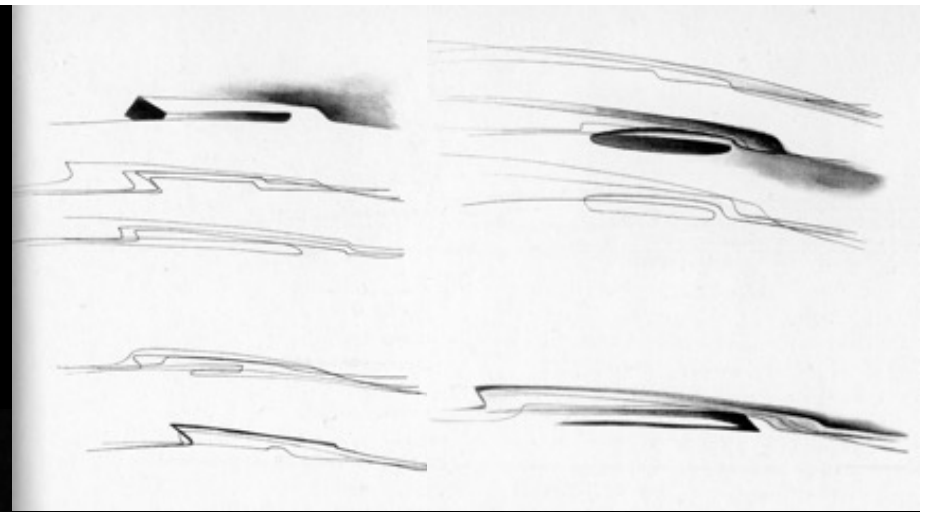


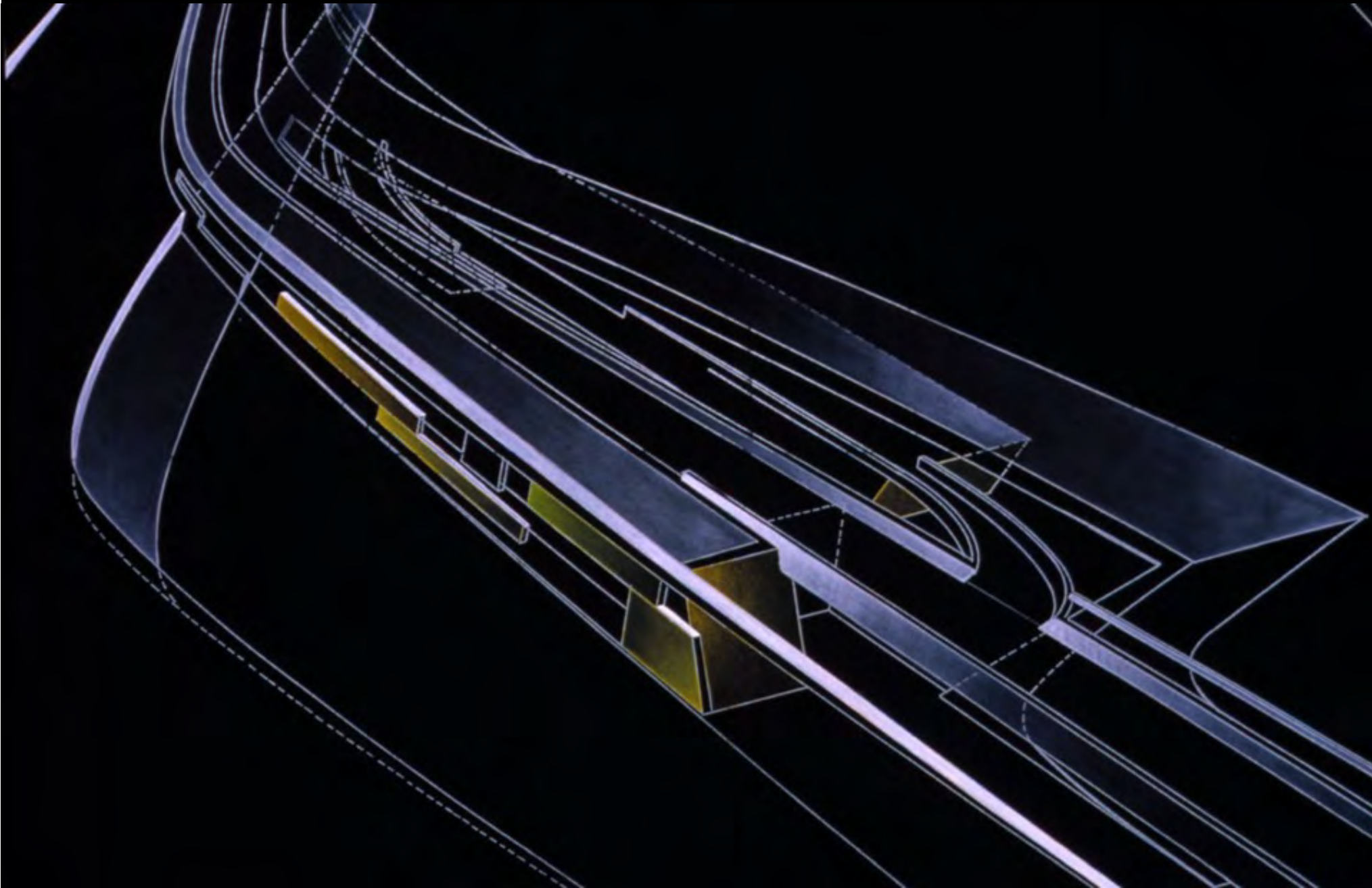
Cardiff, Opera House, 1994



LF one pavilion

Landesgartenschau, Weil am Rhein, 1996-99

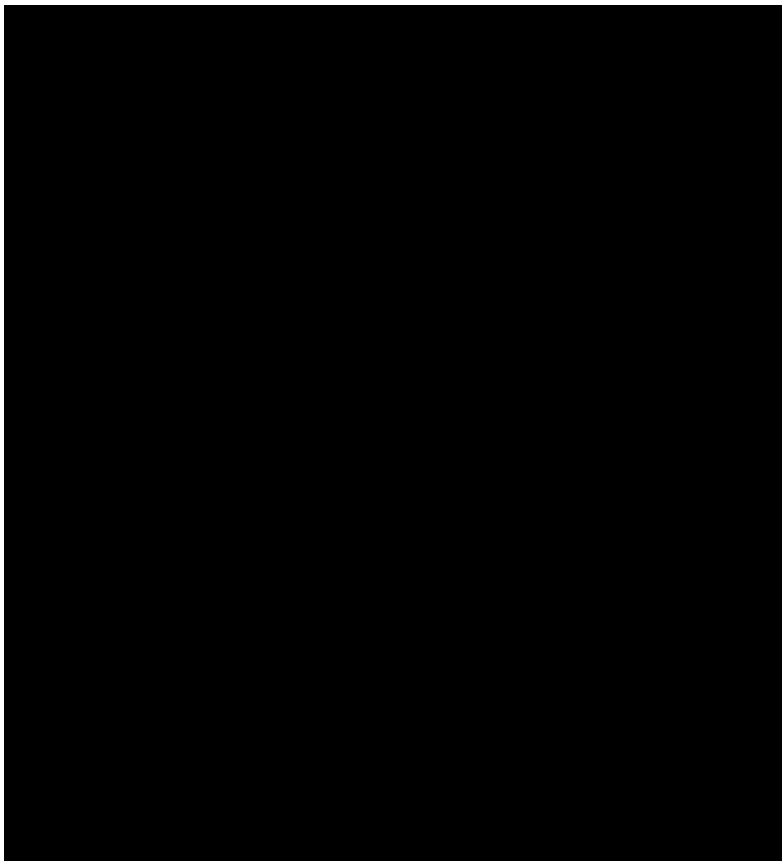








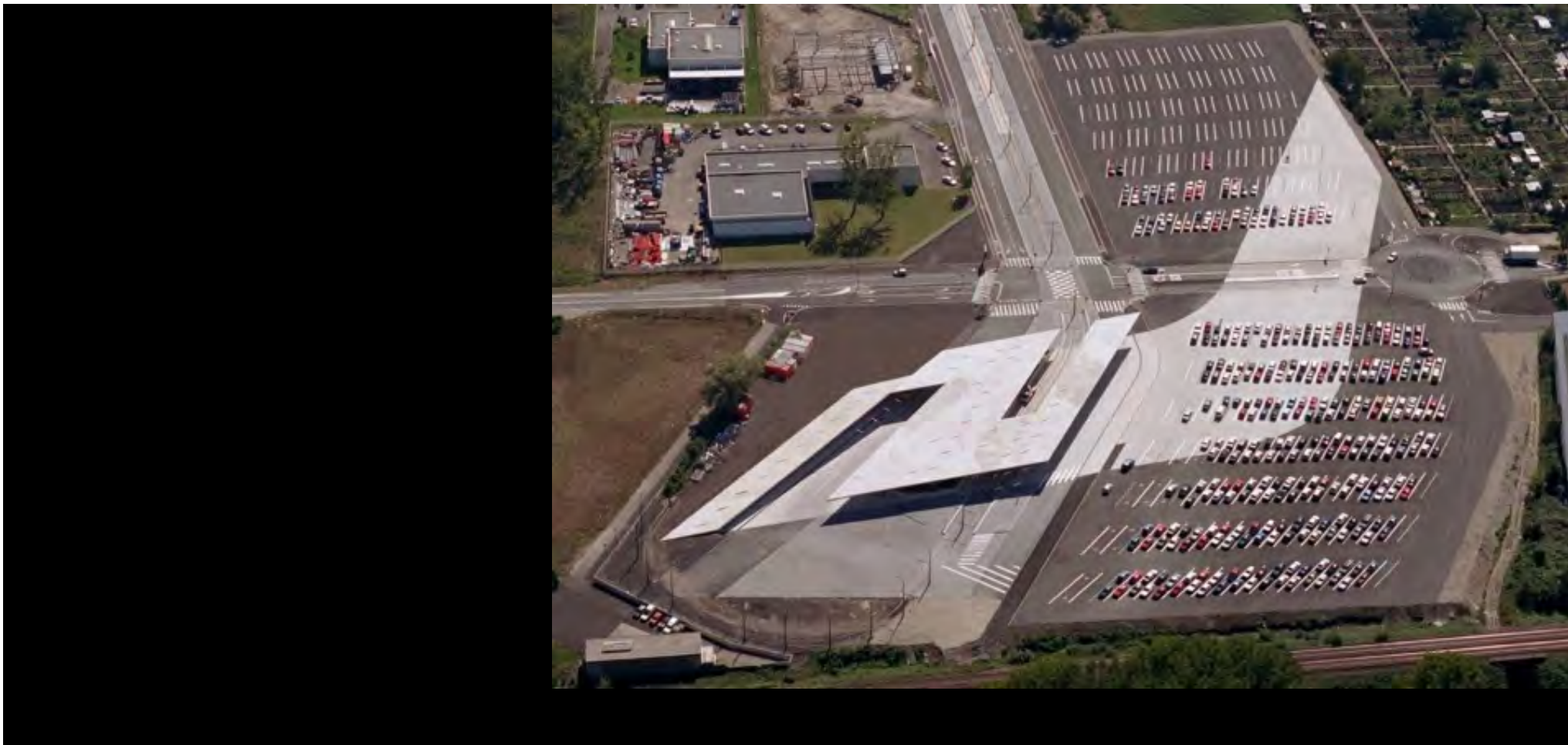




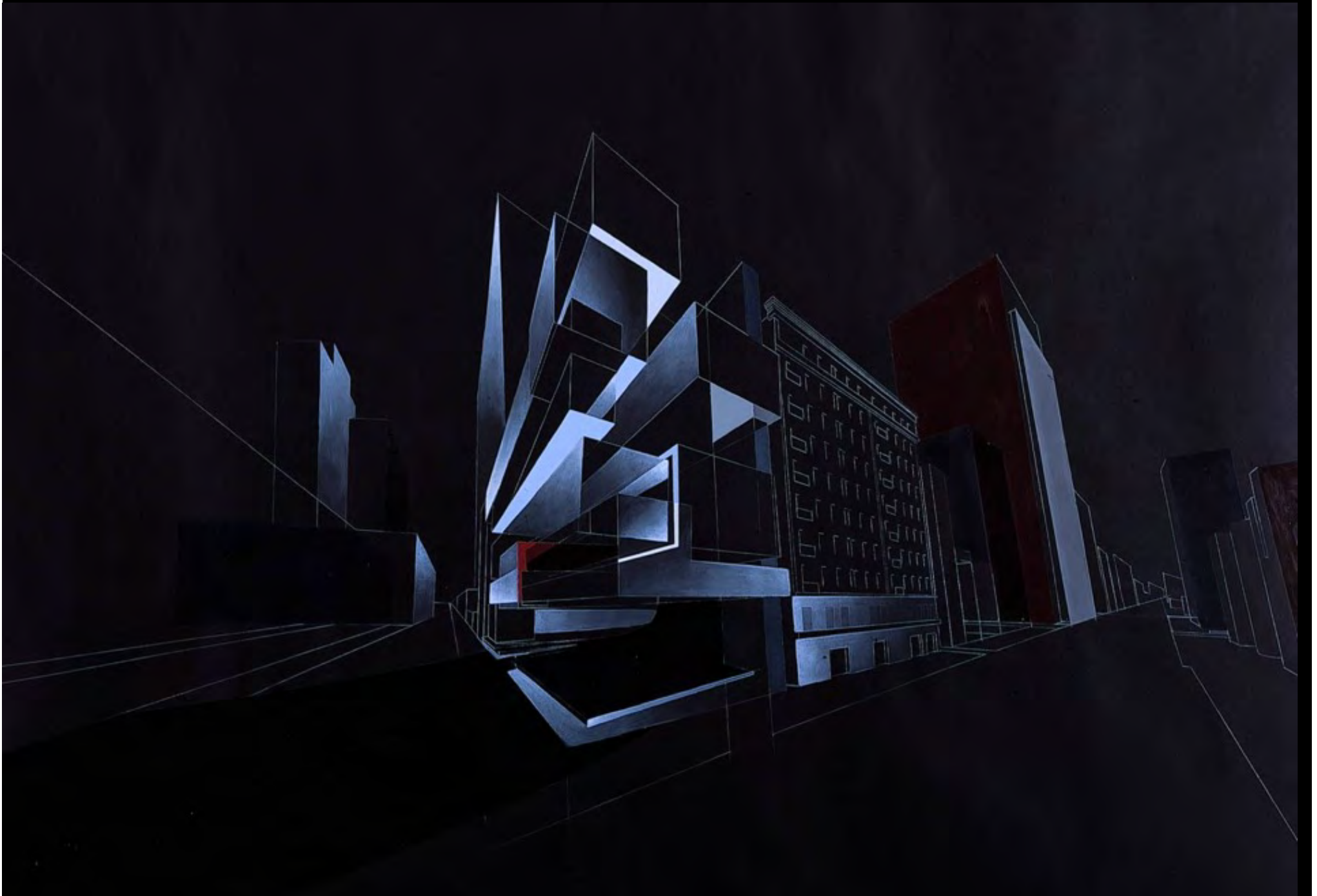


Stazione e parcheggio,
Hoenheim nord,
Strasburgo, 1998-2001

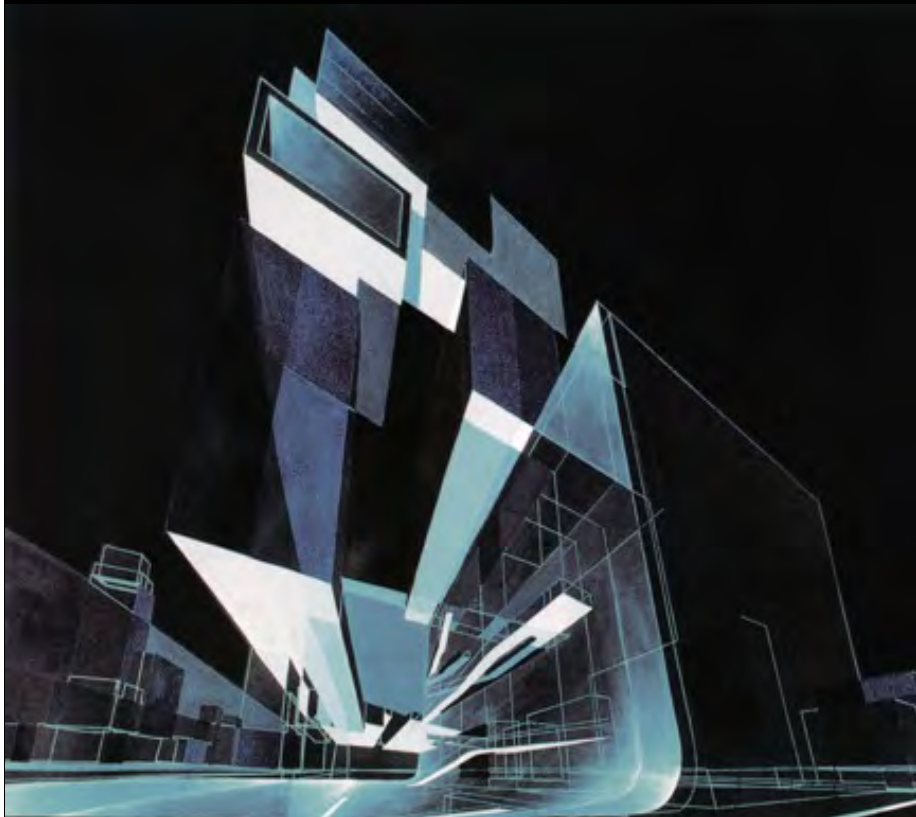
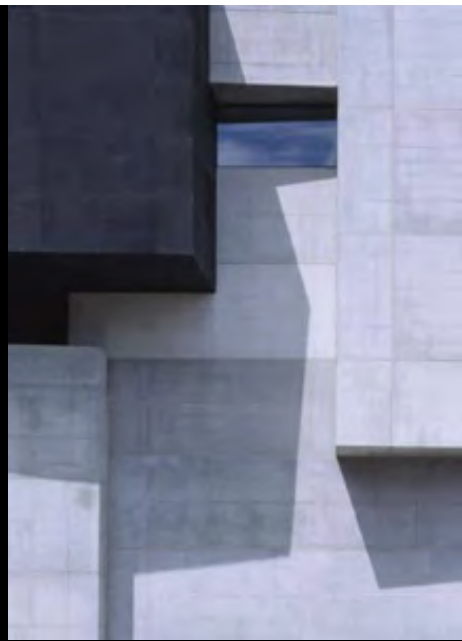


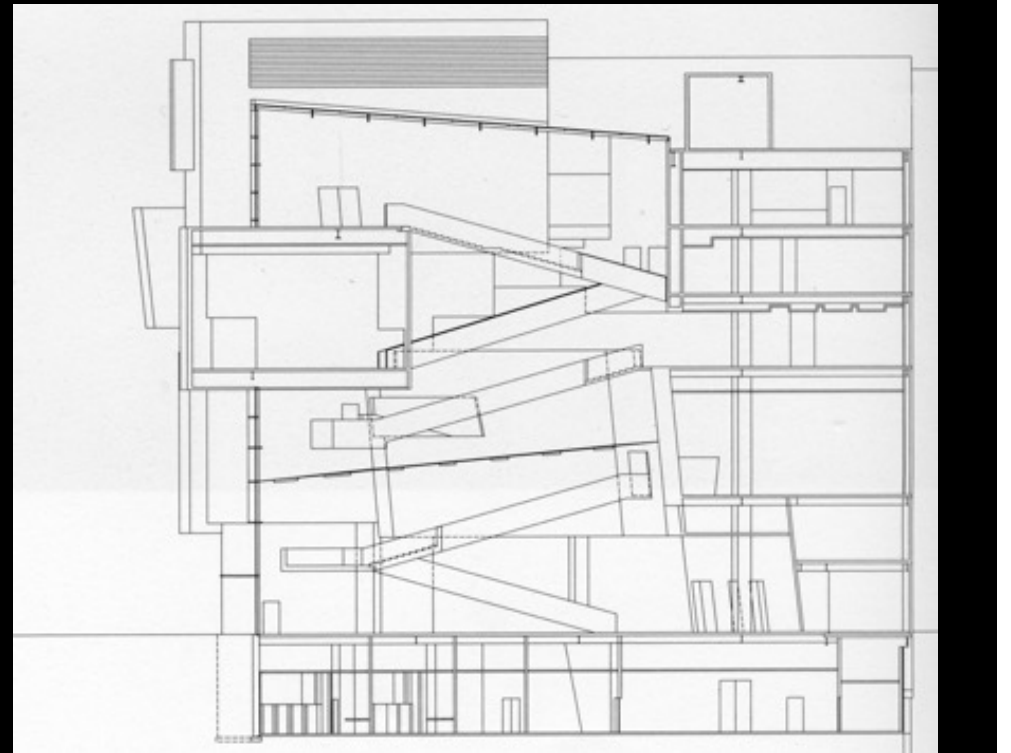
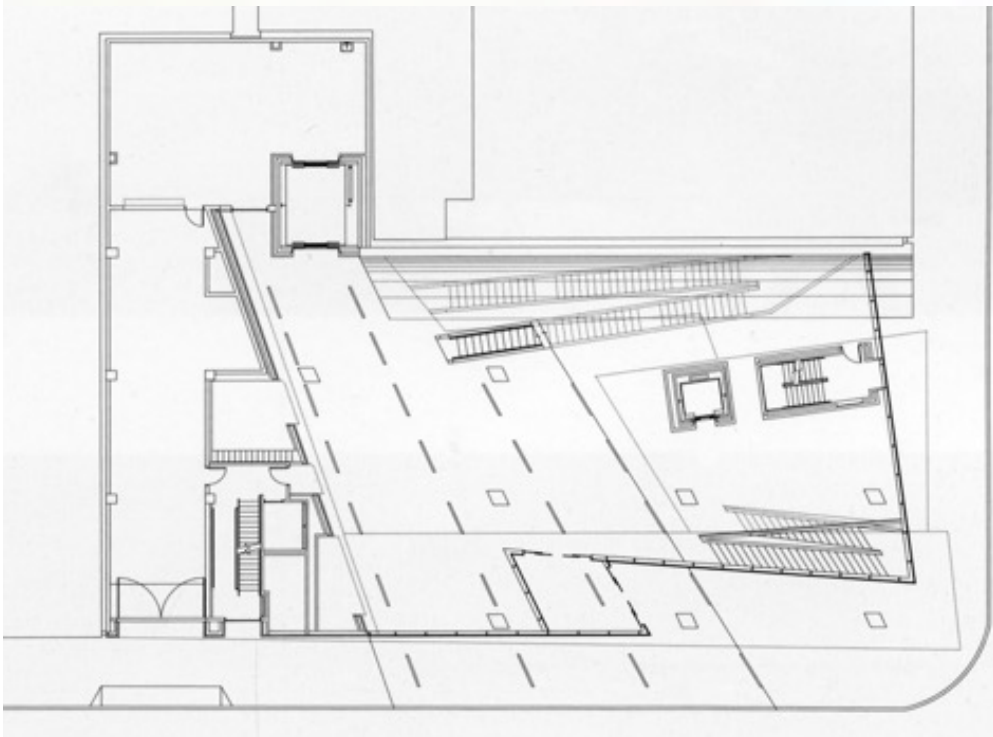
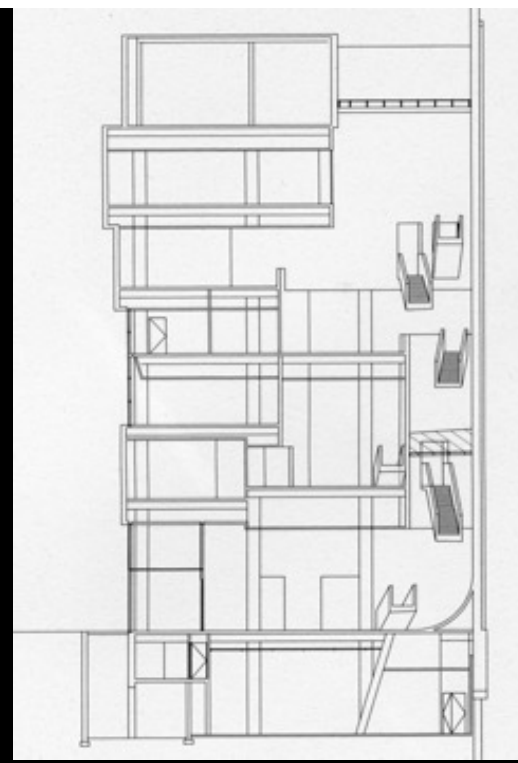
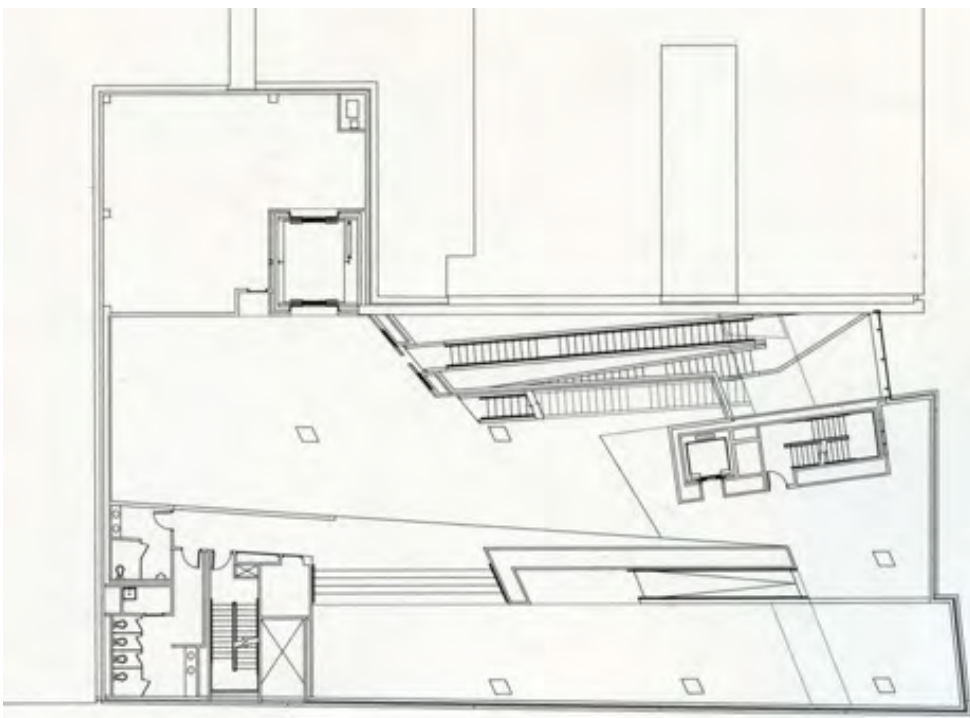


Lois & Richard Rosenthal Centre for Contemporary Arts,
Cincinnati, Ohio, 1997-2003





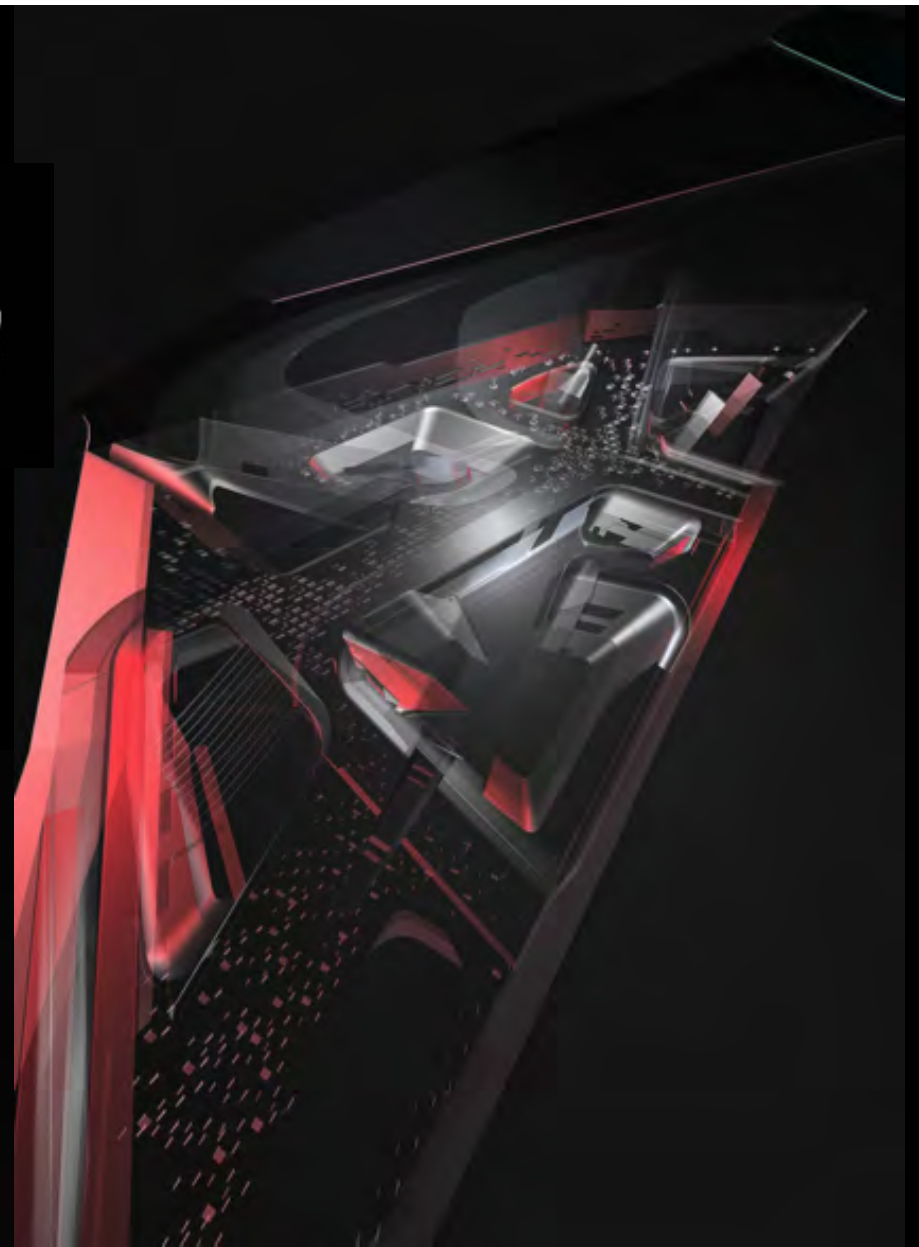
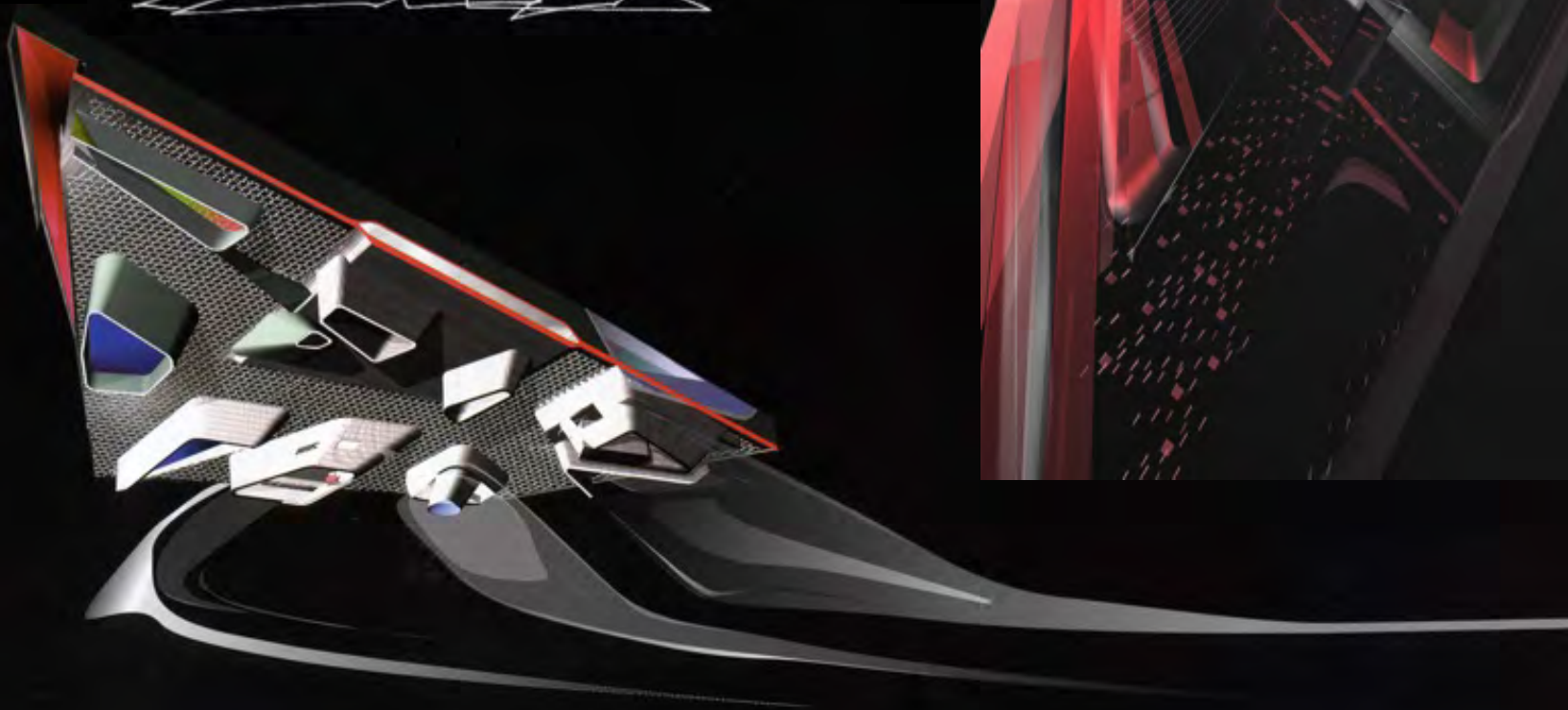
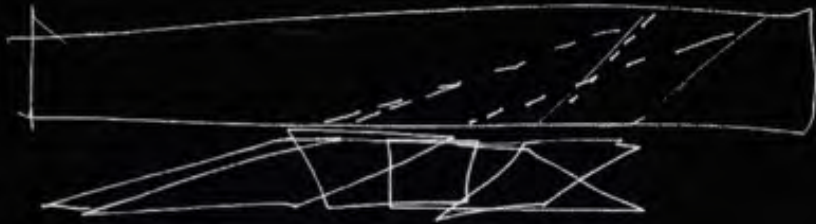


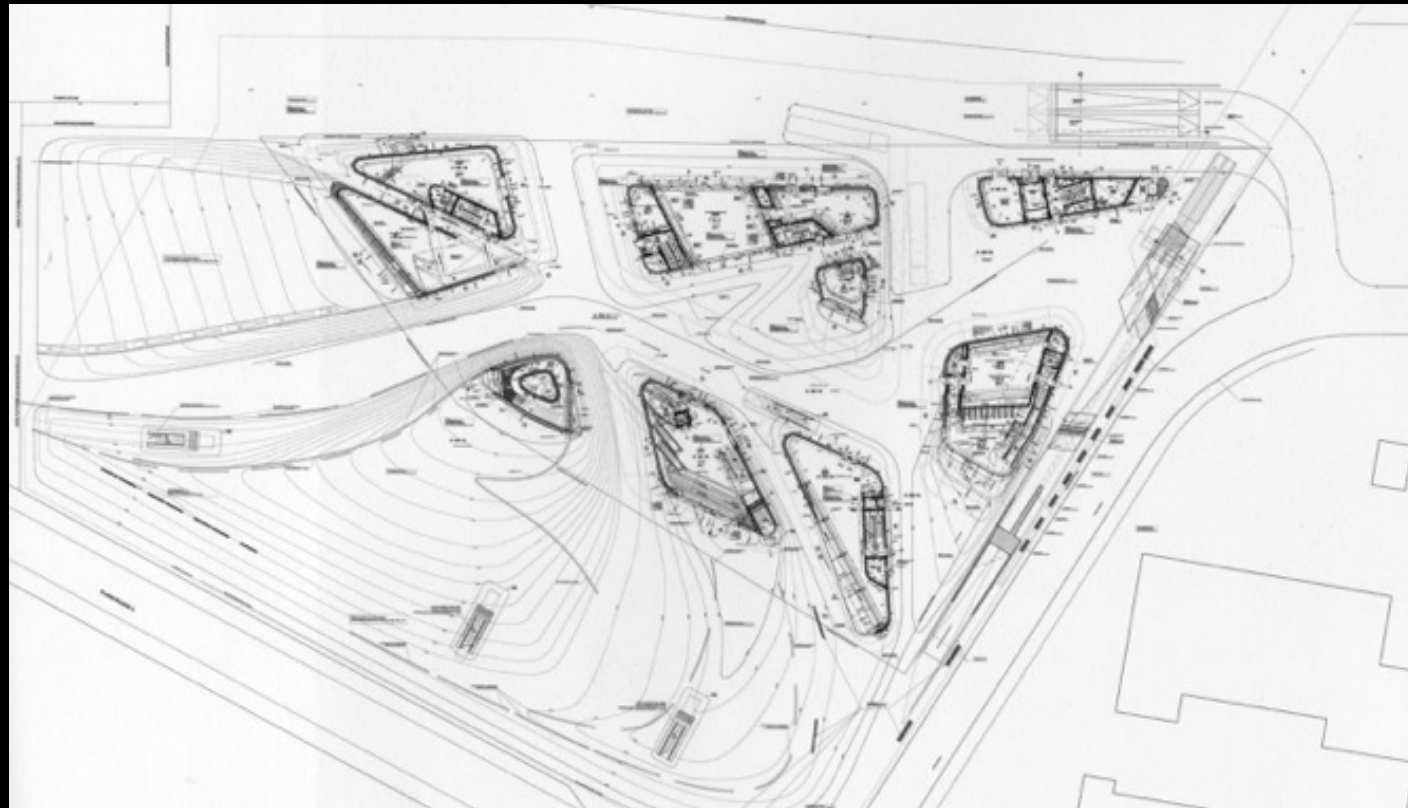
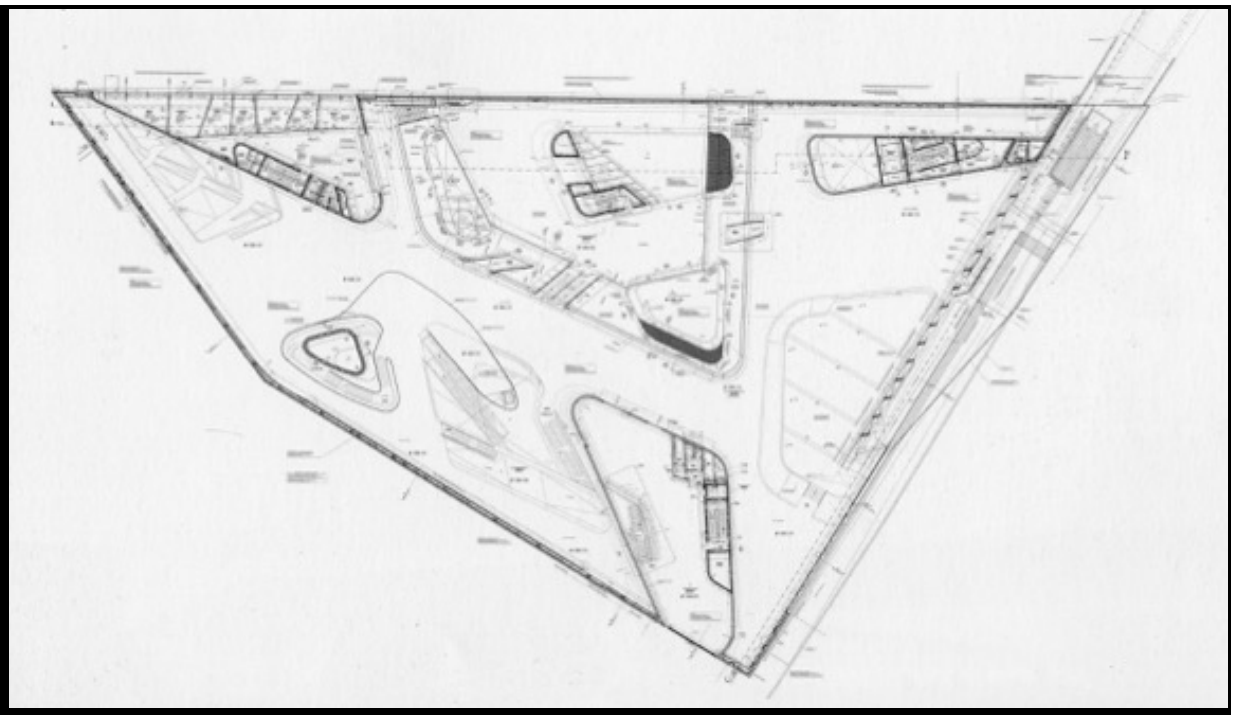


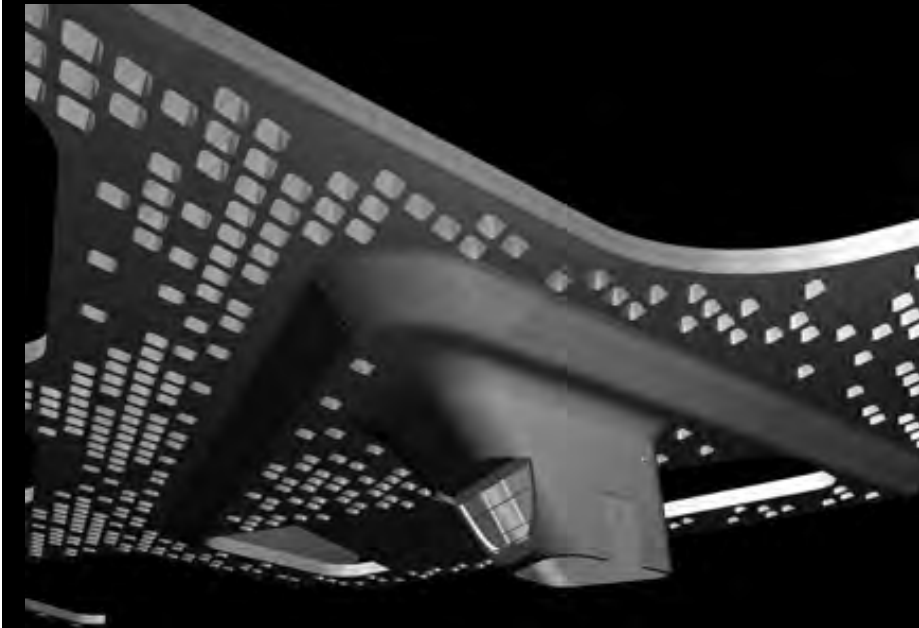




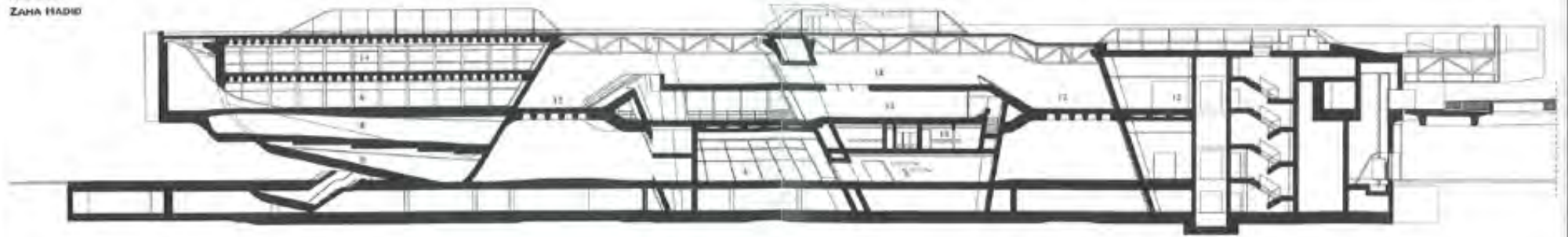
Phaeno Science Center, Wolfsburg, Germania
2000-05

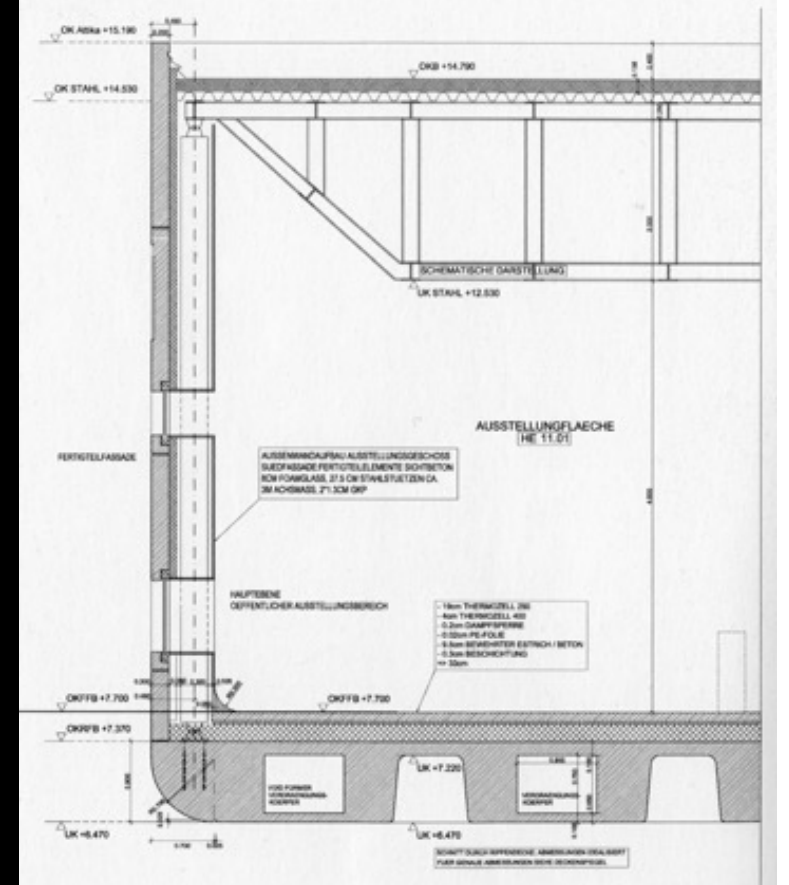




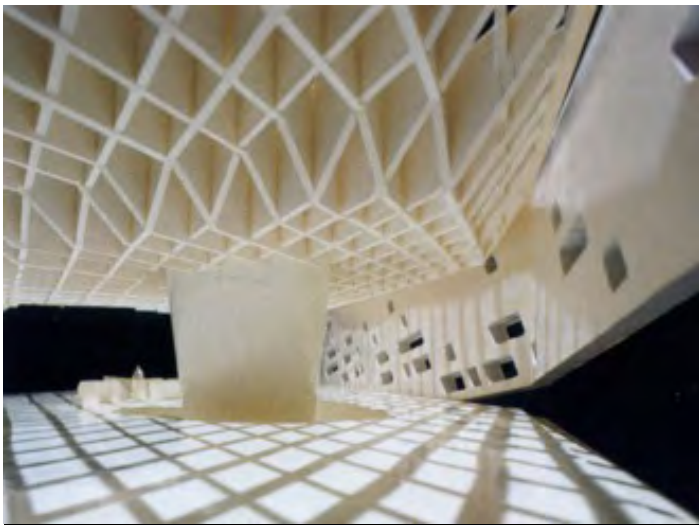


SCIENCE CENTRE,
WOLFSBURG, GERMANY
ARCHITECT
ZAHA HADID



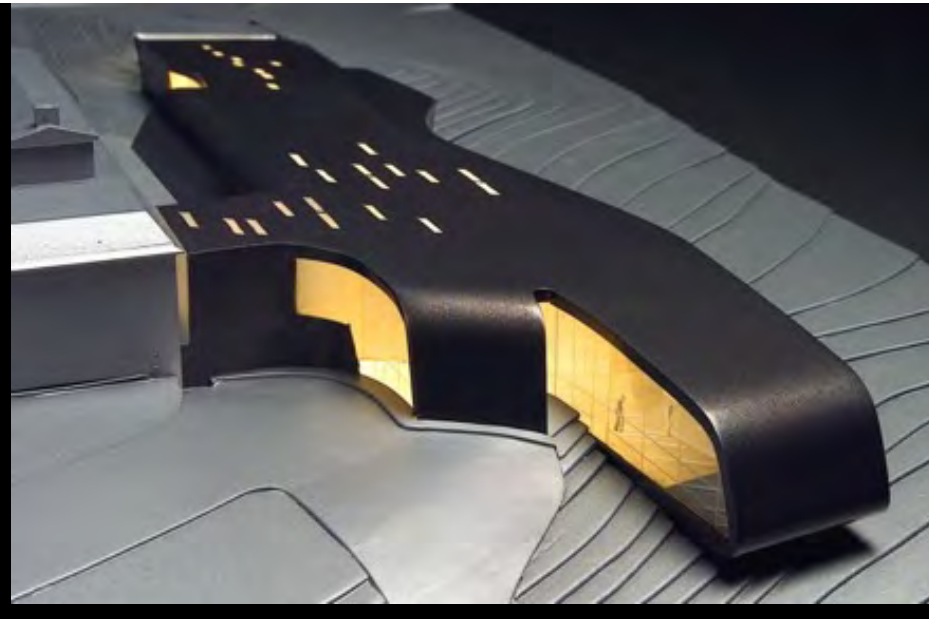


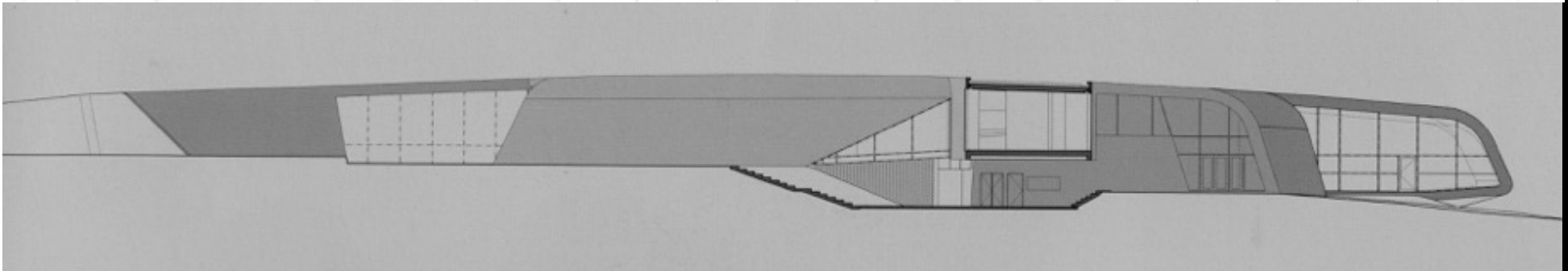
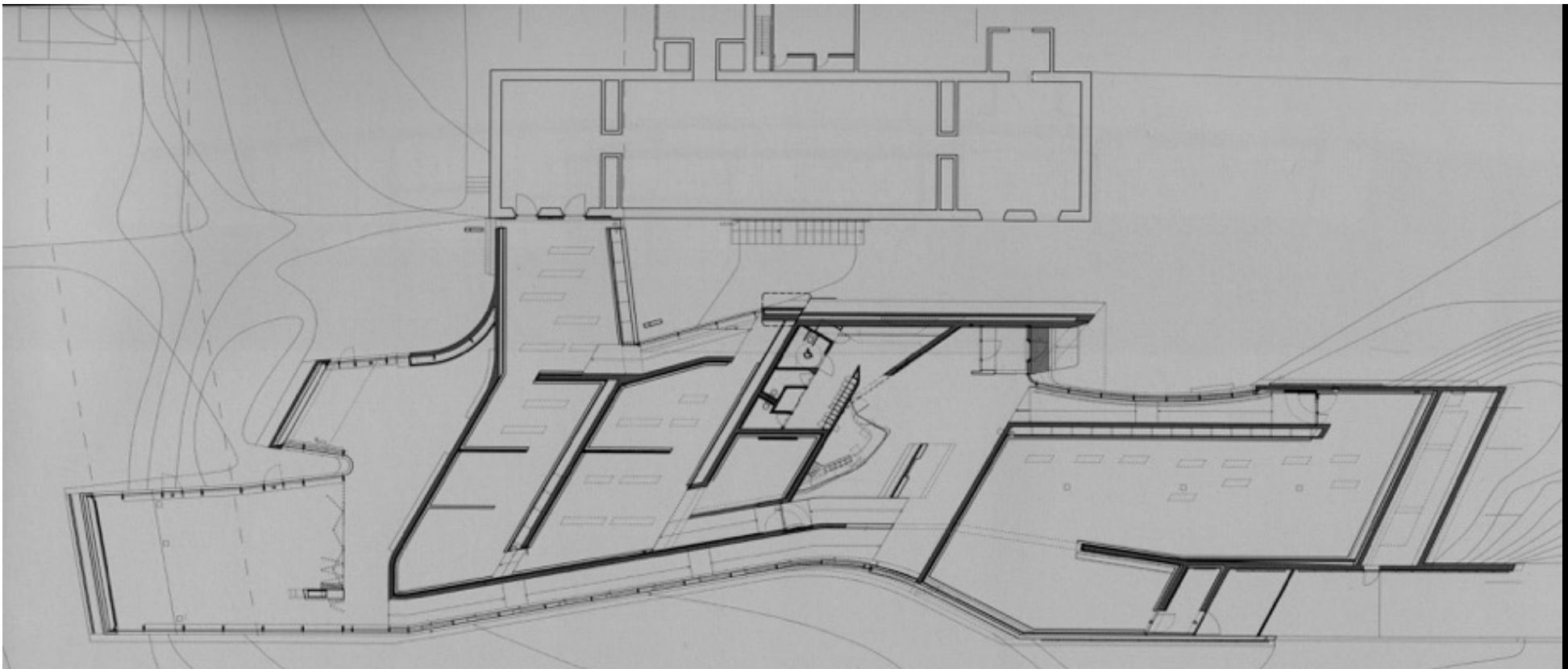






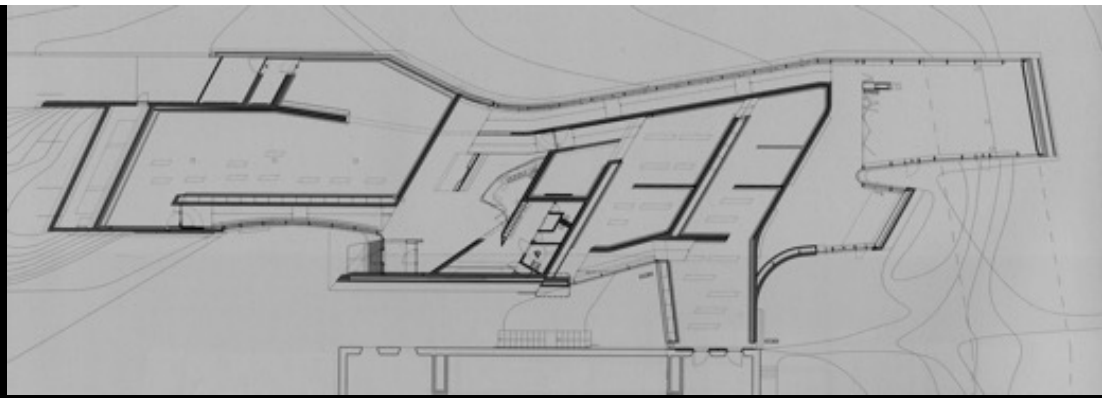
Ordrupgaard Museum, Copenhagen
2001-05





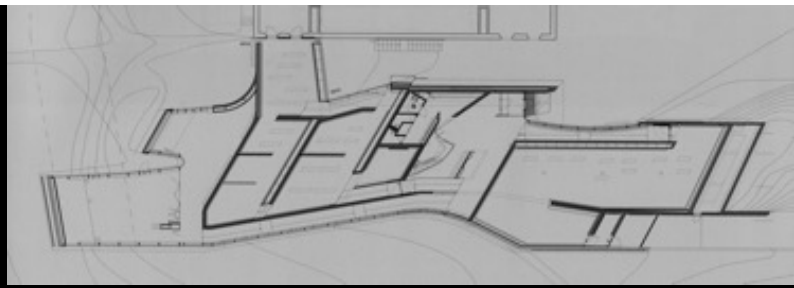






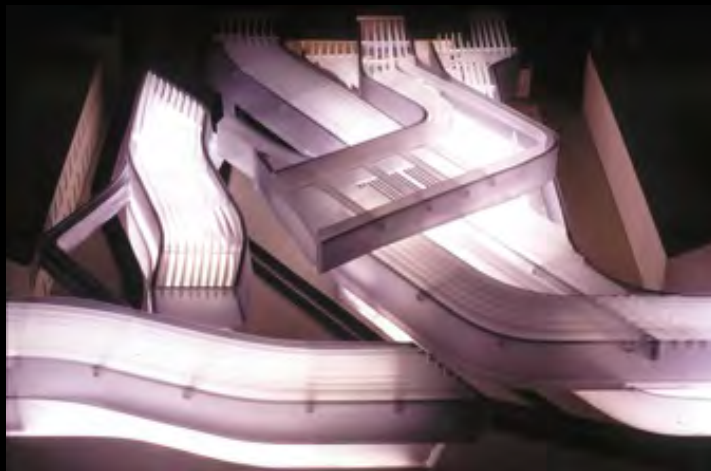
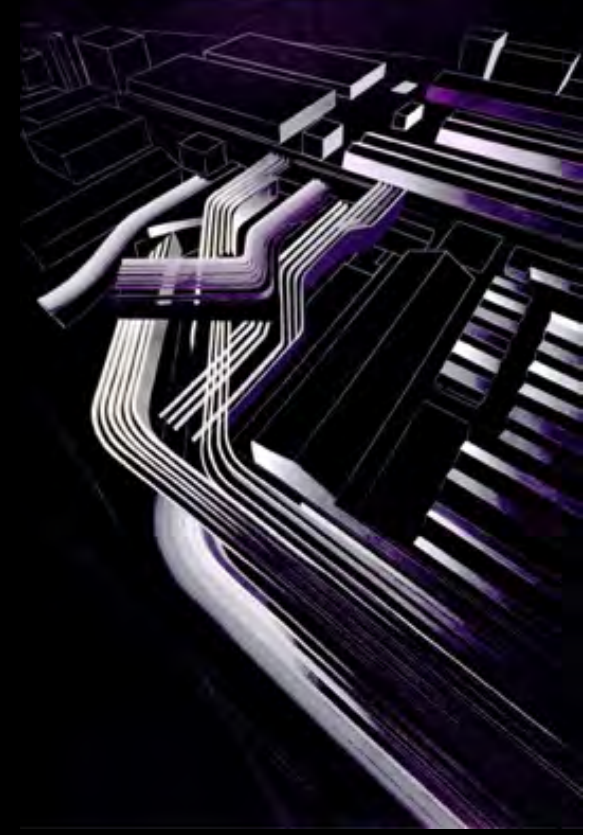
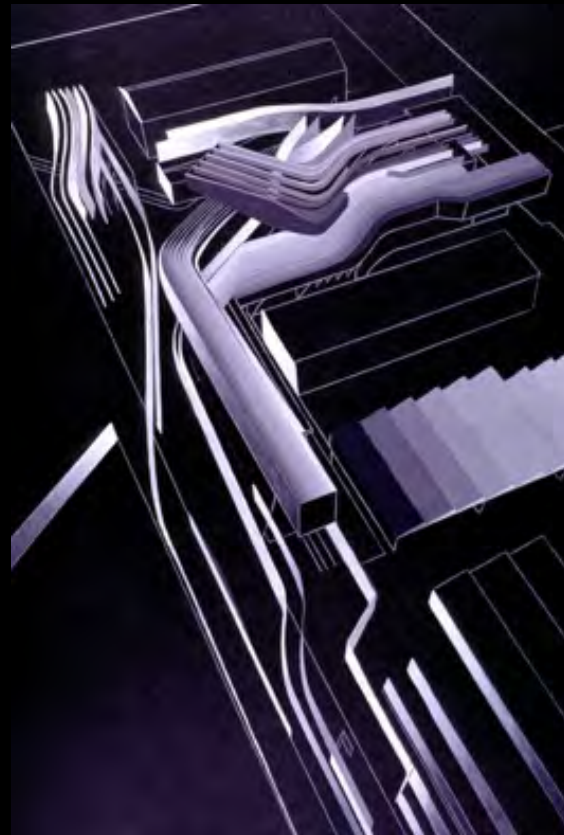
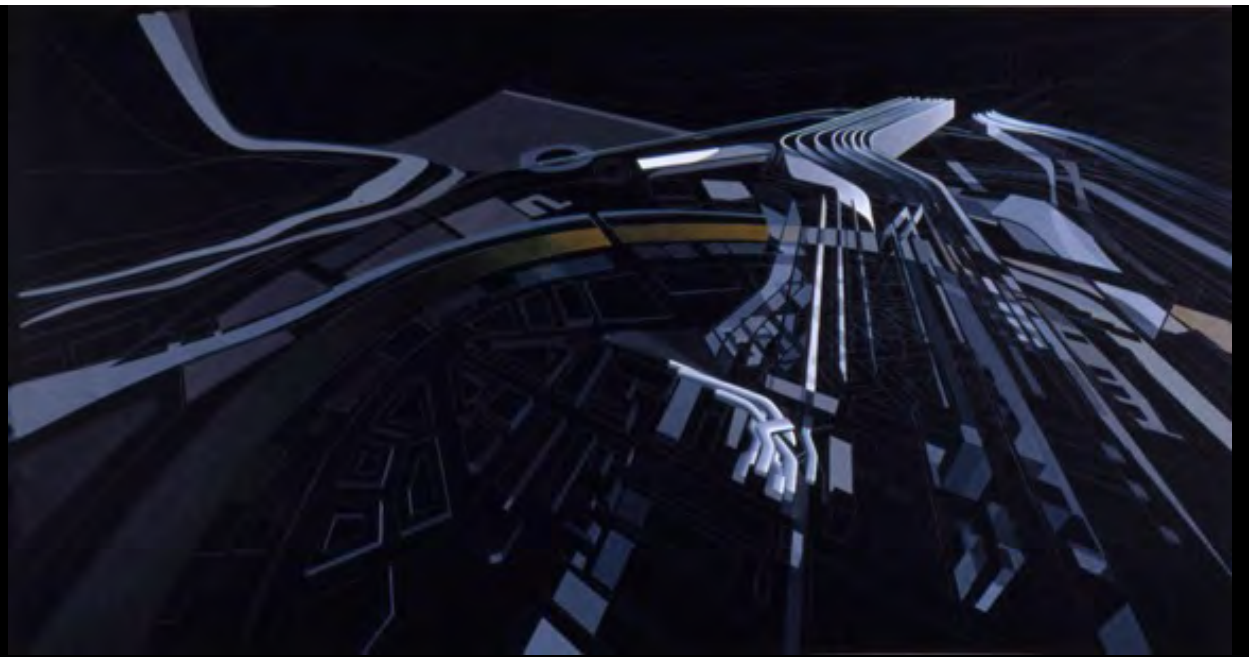




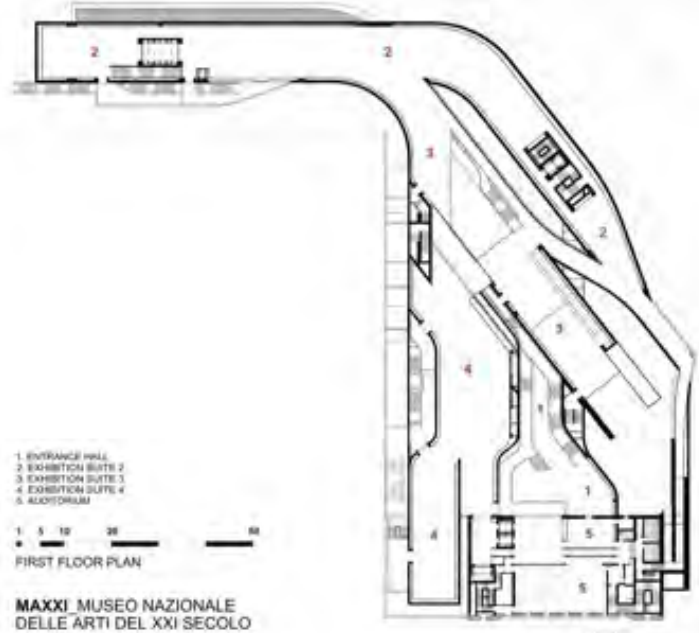
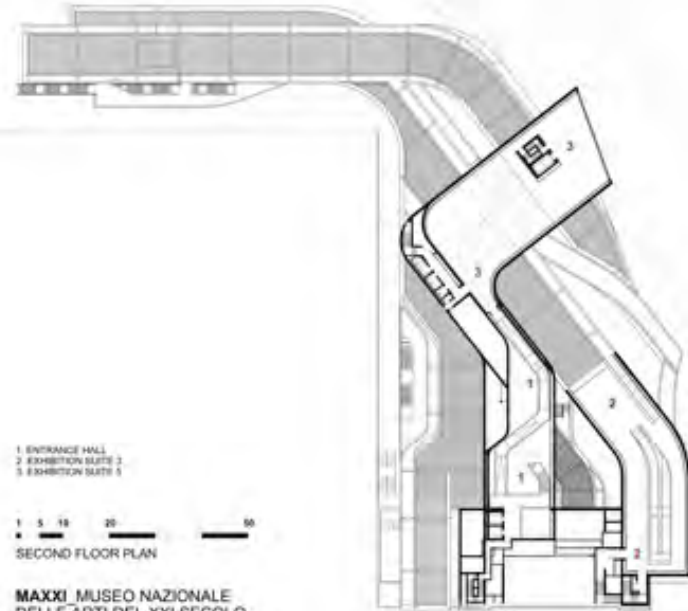
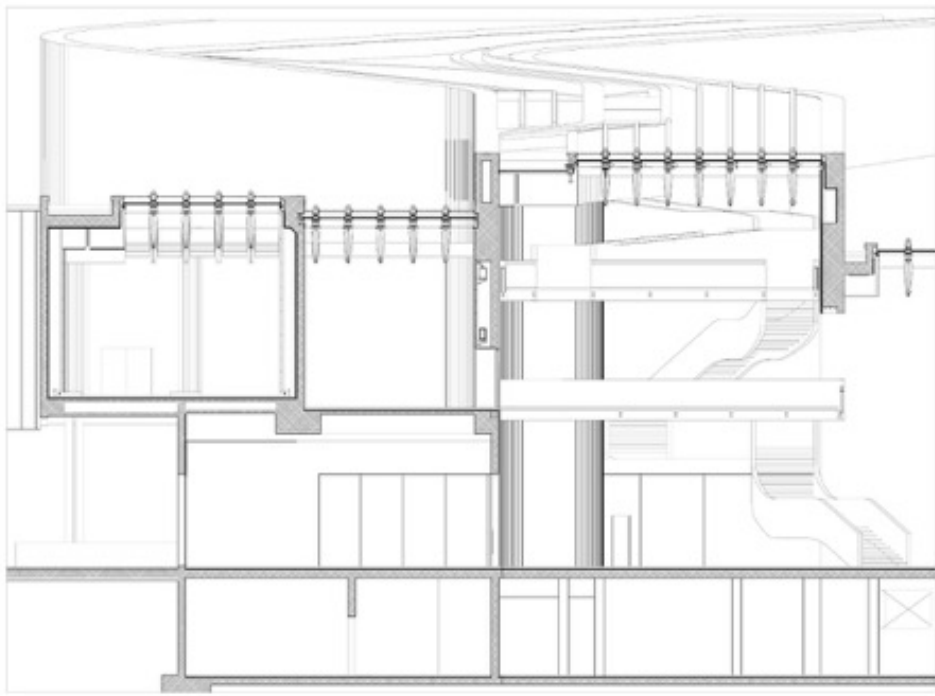


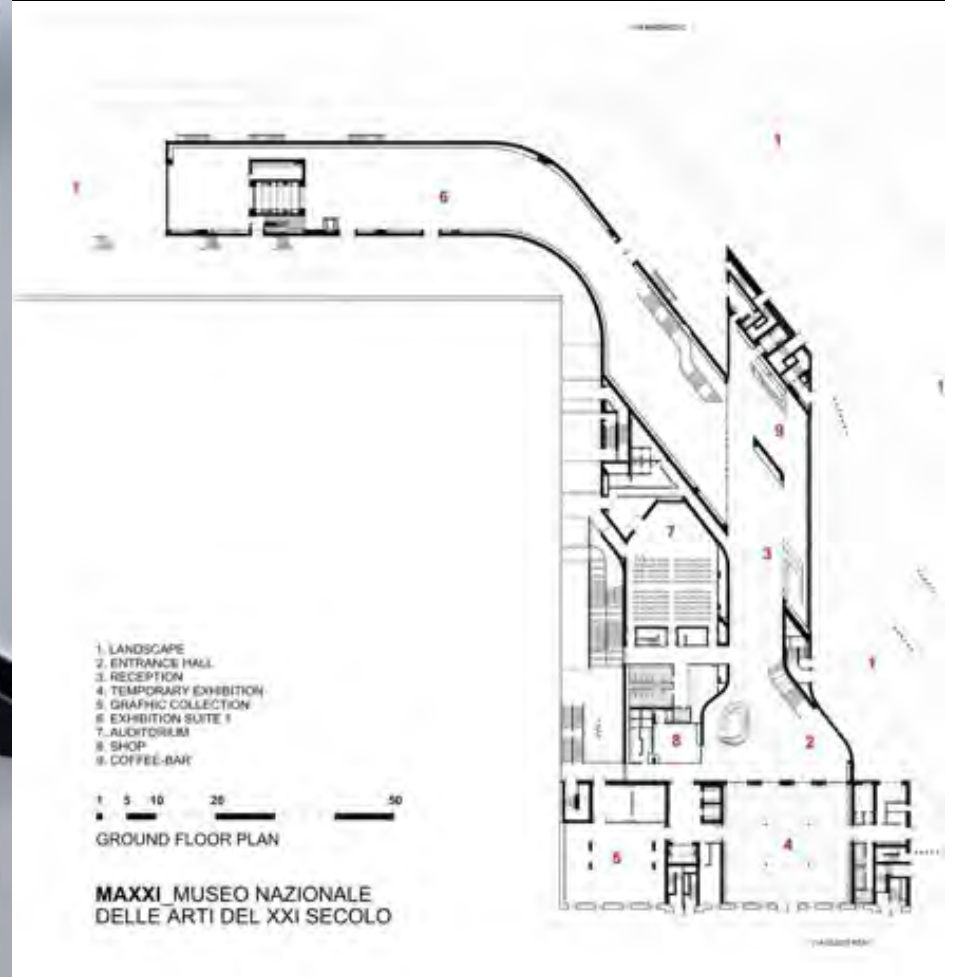
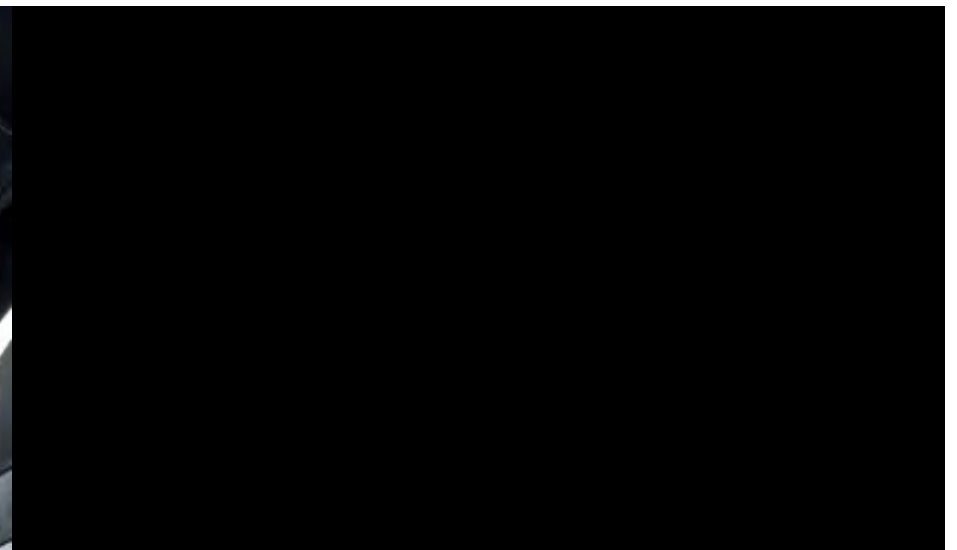
MAXXI Museo delle Arti del XXI secolo, Roma, 1998-2010

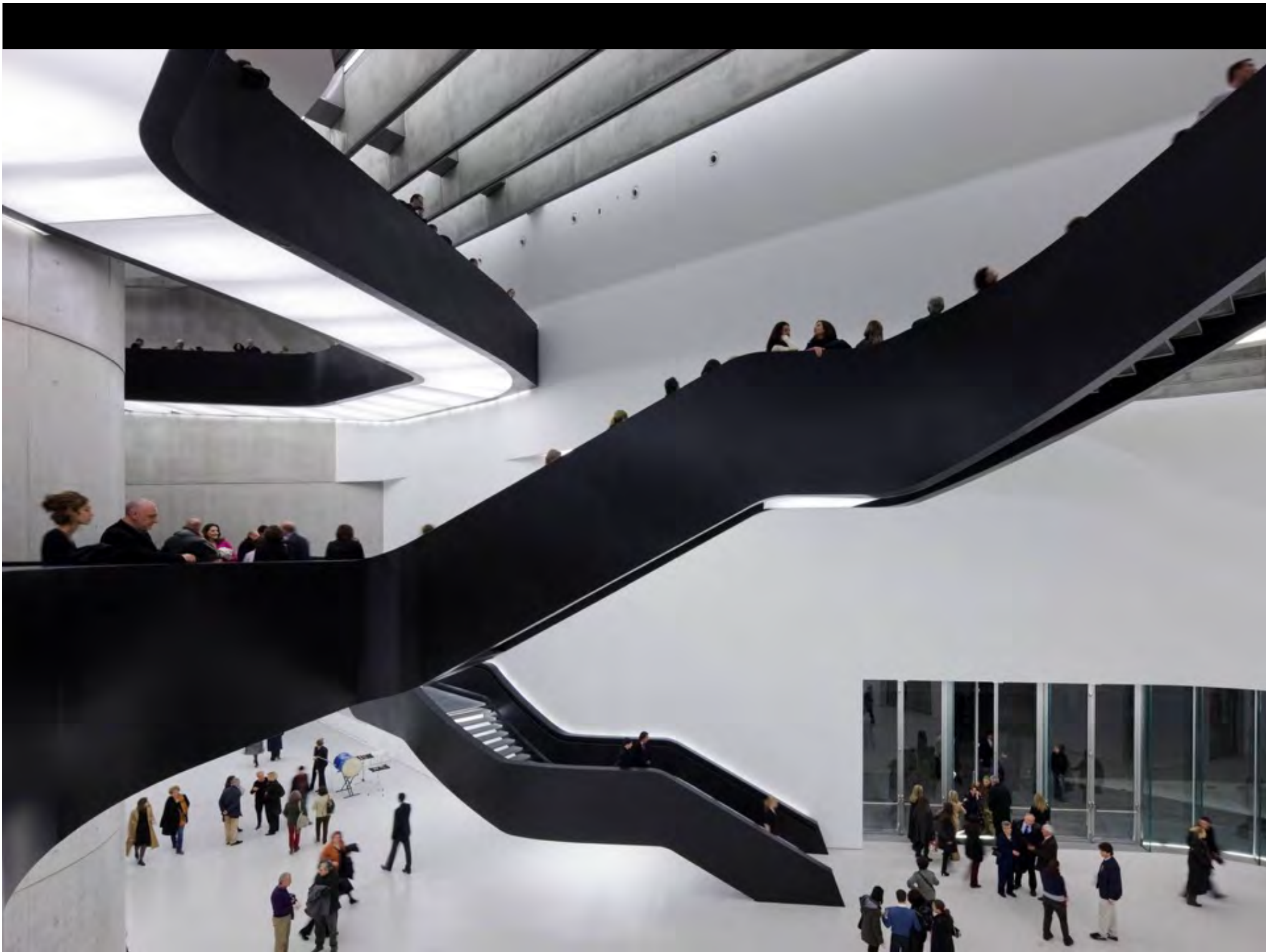


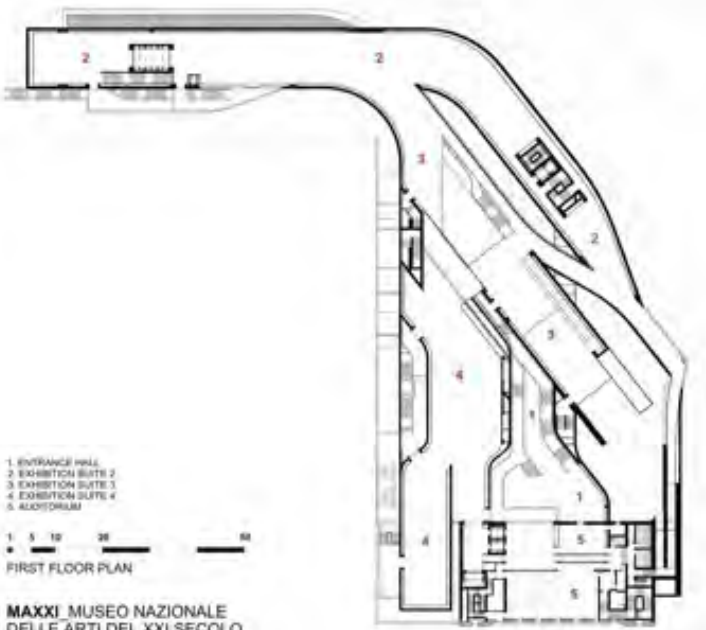
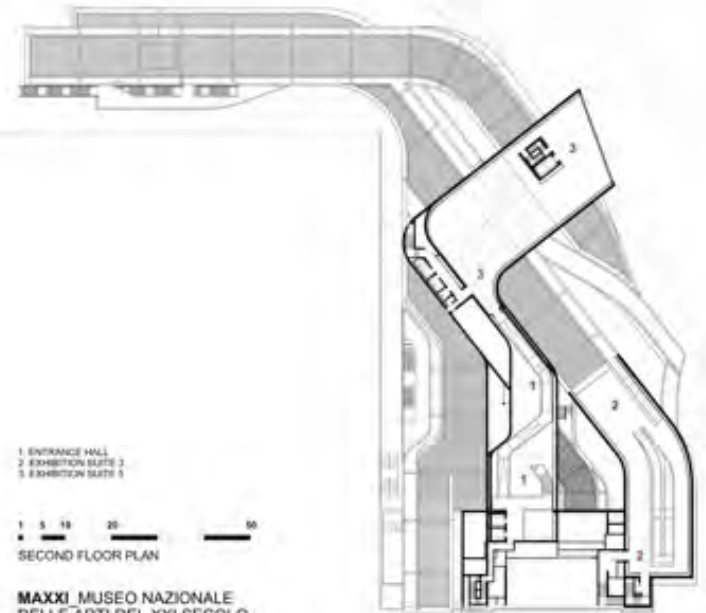


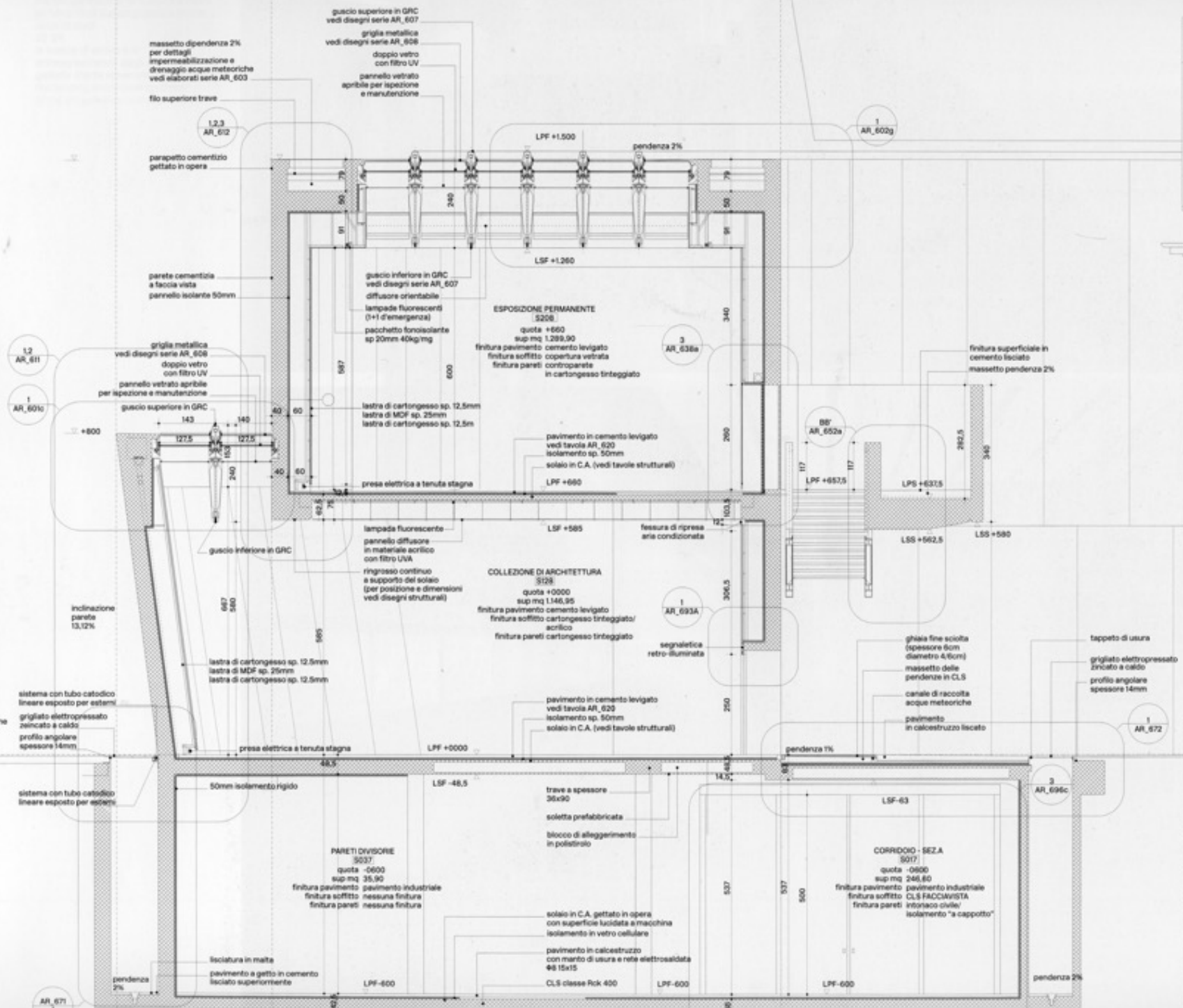












massetto pendenza 2%
 per dettagli
 impermeabilizzazione e
 drenaggio acque meteoriche
 vedi elaborati serie AR_603

guscio superiore in GRC
 vedi disegni serie AR_607
 griglia metallica
 vedi disegni serie AR_608
 doppio vetro
 con filtro UV
 pannello vetrato
 apribile per ispezione
 e manutenzione

filo superiore trave

persipetto cementizio
 gettato in opera

parete cementizia
 a faccia vista
 pannello isolante 50mm

guscio inferiore in GRC
 vedi disegni serie AR_607
 diffusore orientabile
 lampade fluorescenti
 (H+ d'emergenza)
 pacchetto fonoisolante
 sp 20mm 40kg/mq

lastra di cartongesso sp. 12,5mm
 lastra di MDF sp. 25mm
 lastra di cartongesso sp. 12,5mm

pavimento in cemento levigato
 vedi tavola AR_620
 isolamento sp. 50mm
 solaio in C.A. (vedi tavole strutturali)

finitura superficiale in
 cemento liscio
 massetto liscio
 pendenza 2%

12
 AR_611

1
 AR_601c

griglia metallica
 vedi disegni serie AR_608
 doppio vetro
 con filtro UV
 pannello vetrato apribile
 per ispezione e manutenzione

guscio superiore in GRC

143

140

60

60

127,5

127,5

240

40

40

60

60

60

60

60

60

60

60

60

60

60

60

60

60

60

60

inclinazione
 parete
 13,12%

lastra di cartongesso sp. 12,5mm
 lastra di MDF sp. 25mm
 lastra di cartongesso sp. 12,5mm

lampade fluorescente
 pannello diffusore
 in materiale acrilico
 con filtro UVA
 ringrosso continuo
 e supporto del solaio
 (per posizione e dimensioni
 vedi disegni strutturali)

prese elettrica a tenuta stagna

fessura di ripresa
 aria condizionata

segnalica
 retro-illuminata

ghiaia fine sciolta
 (spessore 6cm
 diametro 4,6cm)
 massetto delle
 pendenze in CLS

tappeto di usura
 grigliato elettropressato
 zincato a caldo
 profilo angolare
 spessore 14mm

finitura pavimentazione
 ma n° 1%
 (tavole impianti
 esterni)

sistema con tubo catodico
 lineare esposto per esterni

prese elettrica a tenuta stagna

48,5

48,5

48,5

48,5

48,5

48,5

48,5

48,5

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48,5

48,5

sistema con tubo catodico
 lineare esposto per esterni

50mm isolamento rigido

PARETI DIVISORE
 S037
 quota -0600
 sup mq 35,90
 finitura pavimento: pavimento industriale
 finitura soffitto: nessuna finitura
 finitura pareti: nessuna finitura

trave e spessore
 38x90
 soletta prefabbricata
 blocco di alleggerimento
 in polistirolo

solaio in C.A. gettato in opera
 con superficie lucidata a macchina
 isolamento in vetro cellulare

pavimento in calcestruzzo
 con manto di usura e rete elettrosaldata
 Ø8 15x15
 CLS classe Rck 400

pendenza 1%

pendenza 2%

AR_671

pendenza 2%

liscivatura in malta
 pavimento a getto in cemento
 liscio superiormente

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

pendenza 2%

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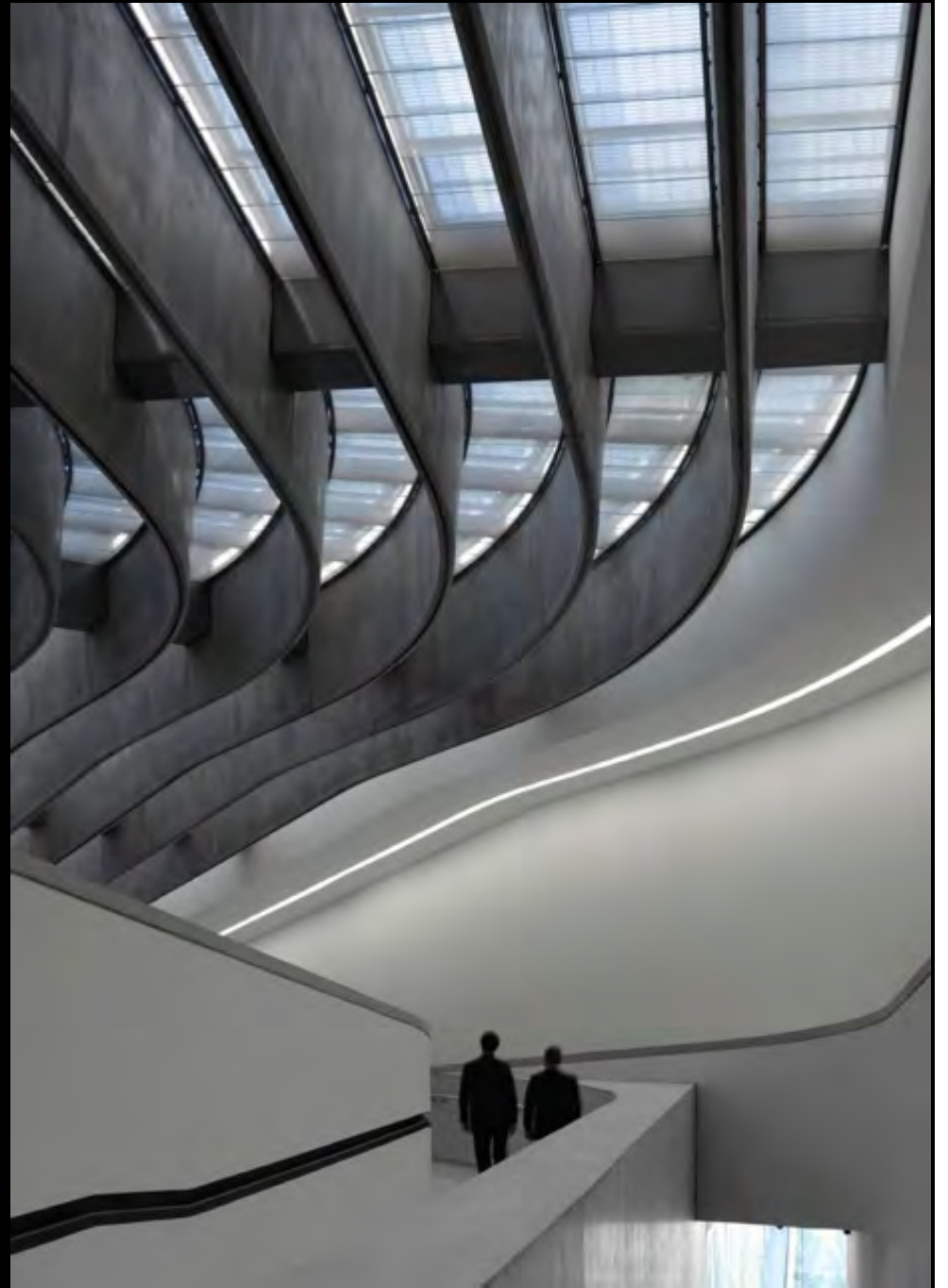
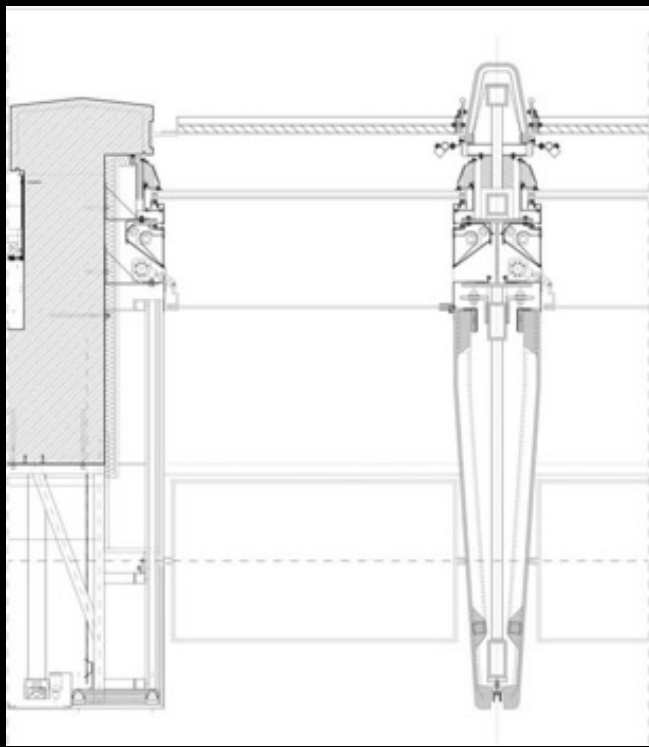
pendenza 2%

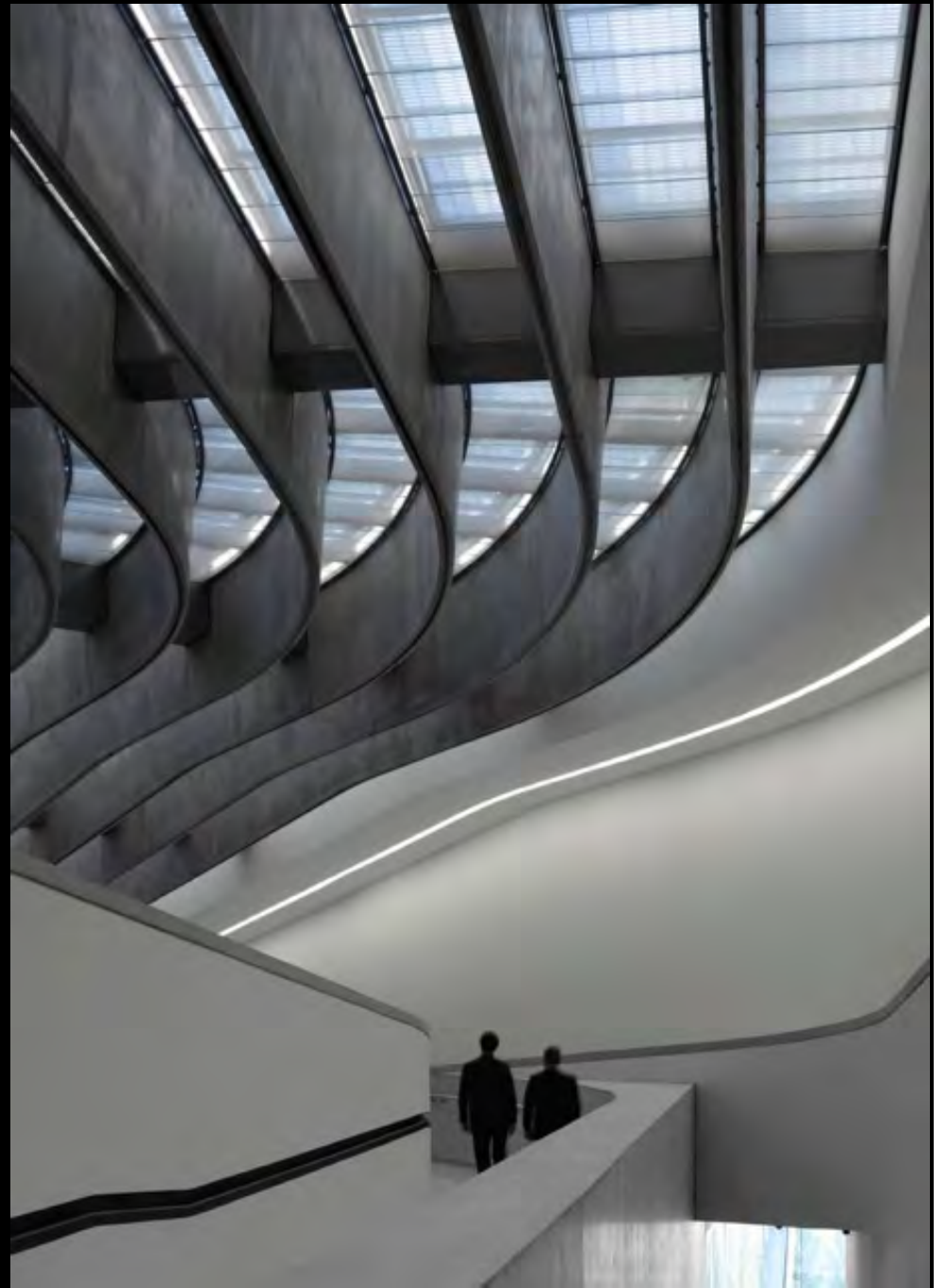
pendenza 2%

pendenza 2%

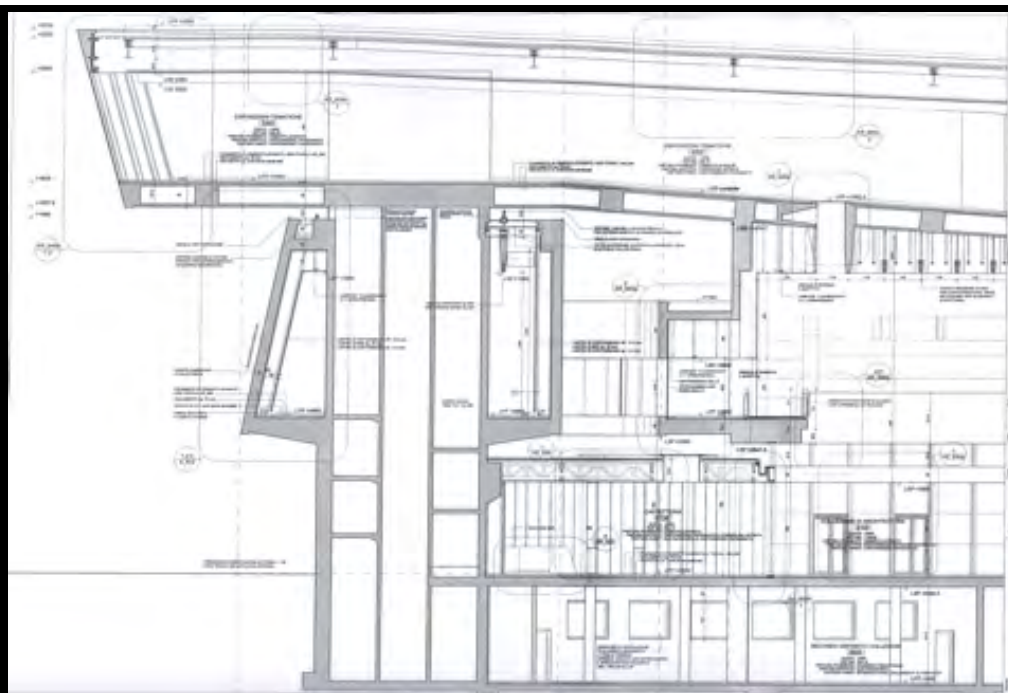
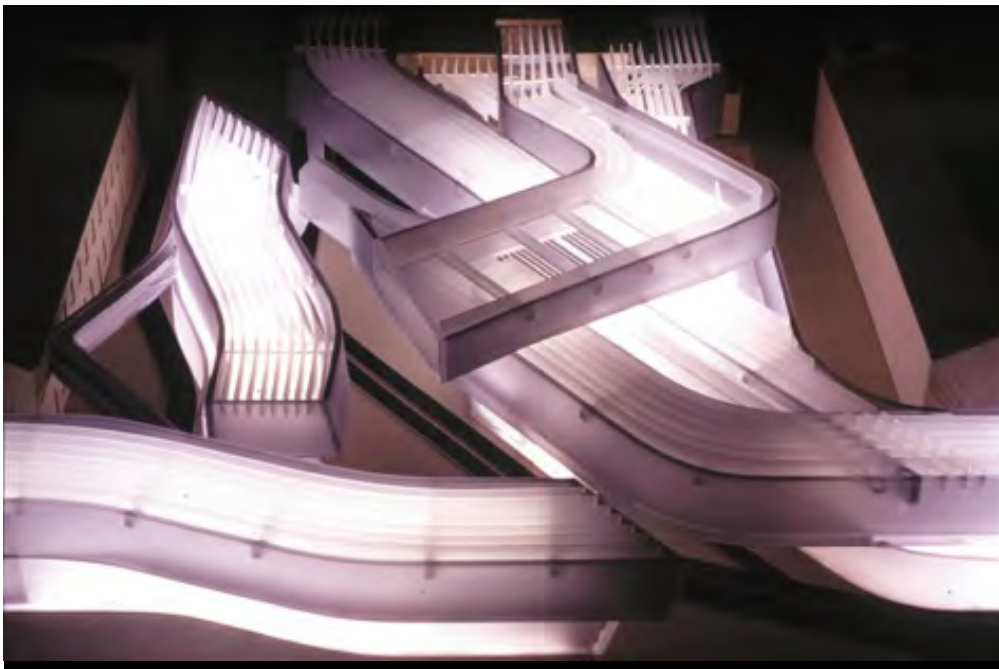
pendenza 2%

pendenza 2%







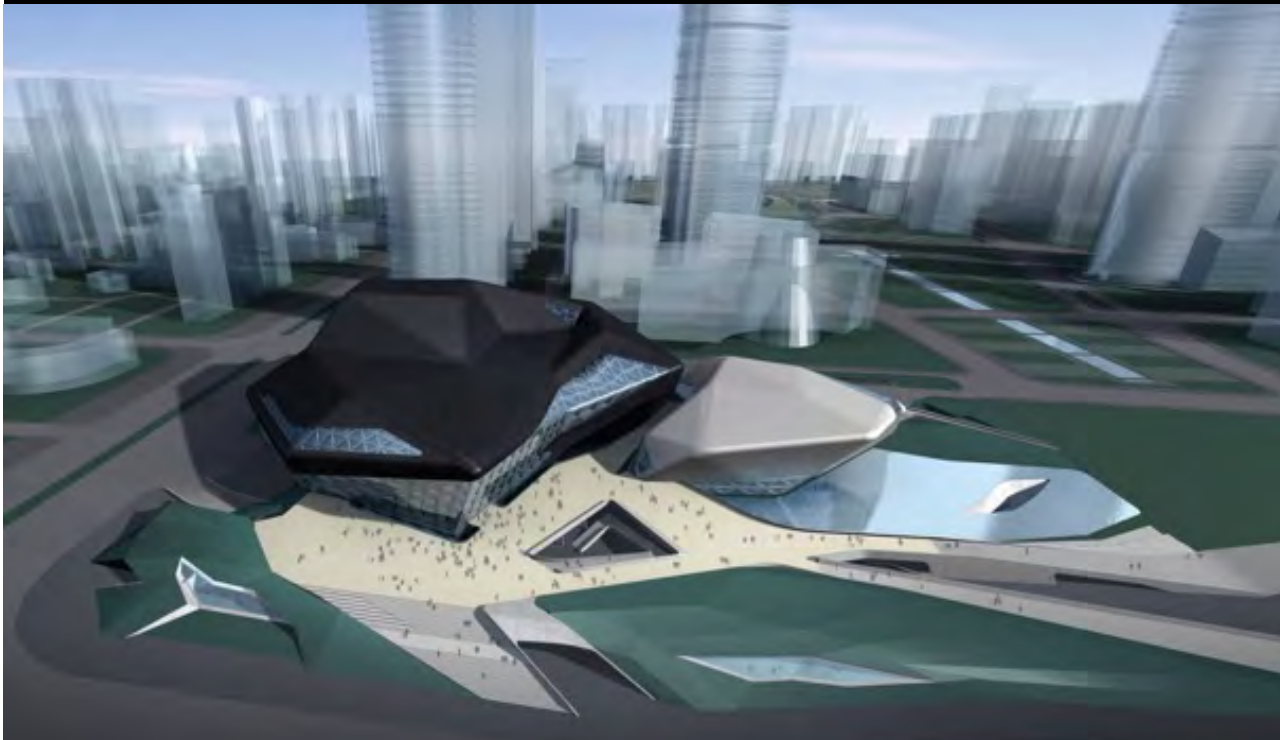
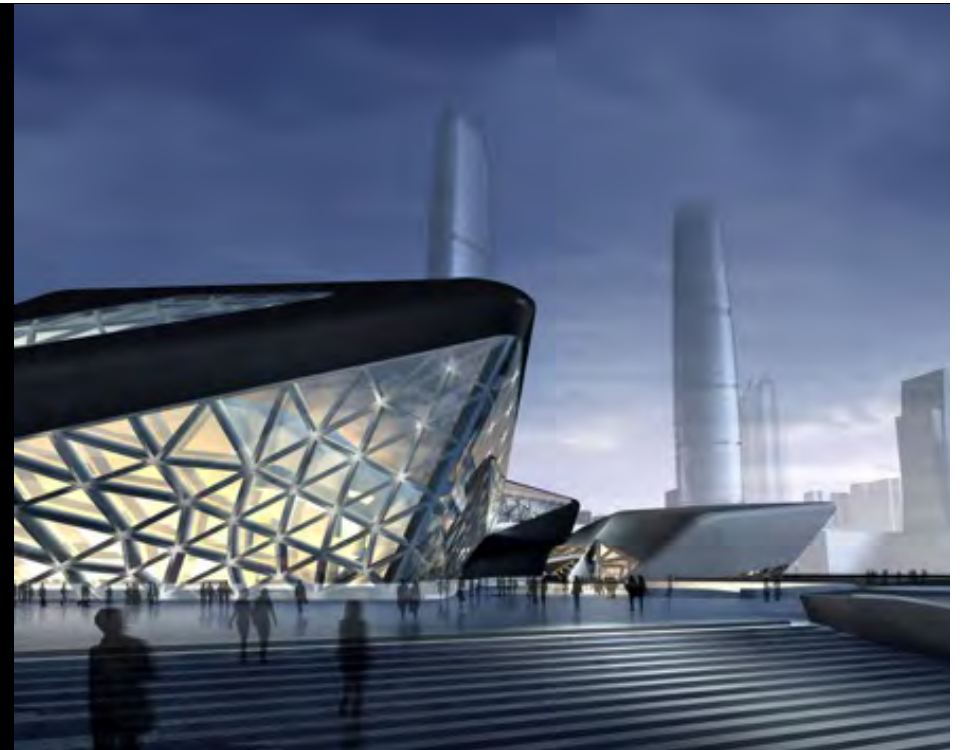
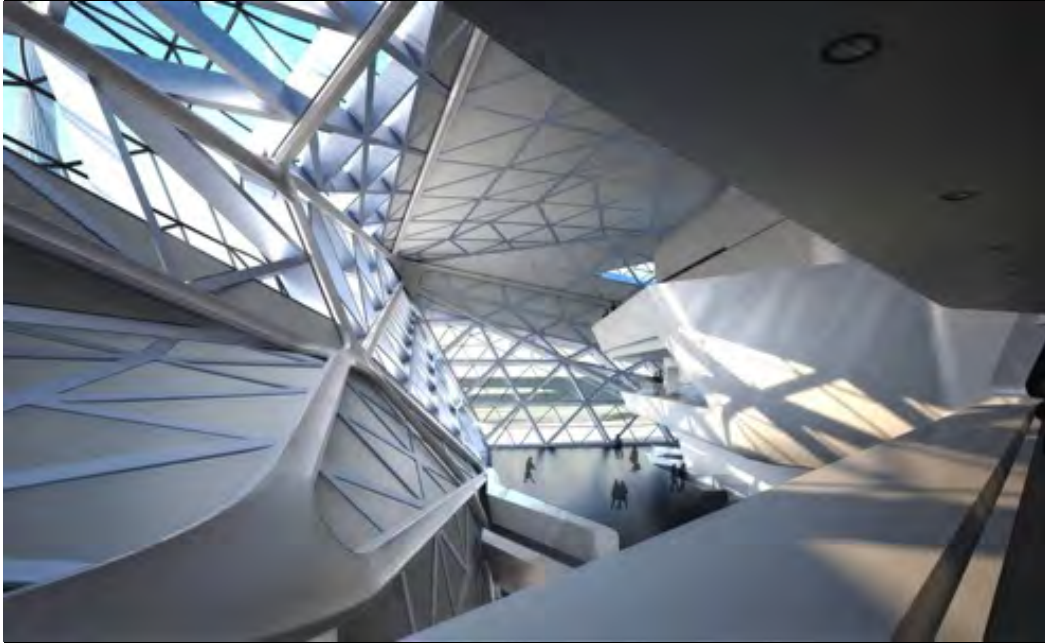


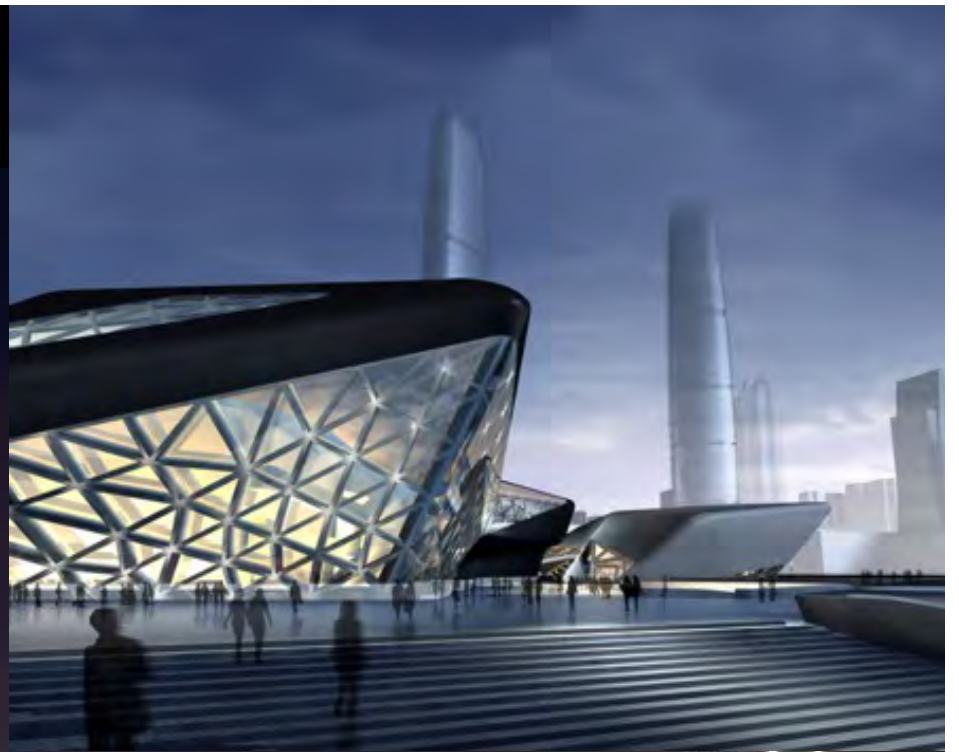


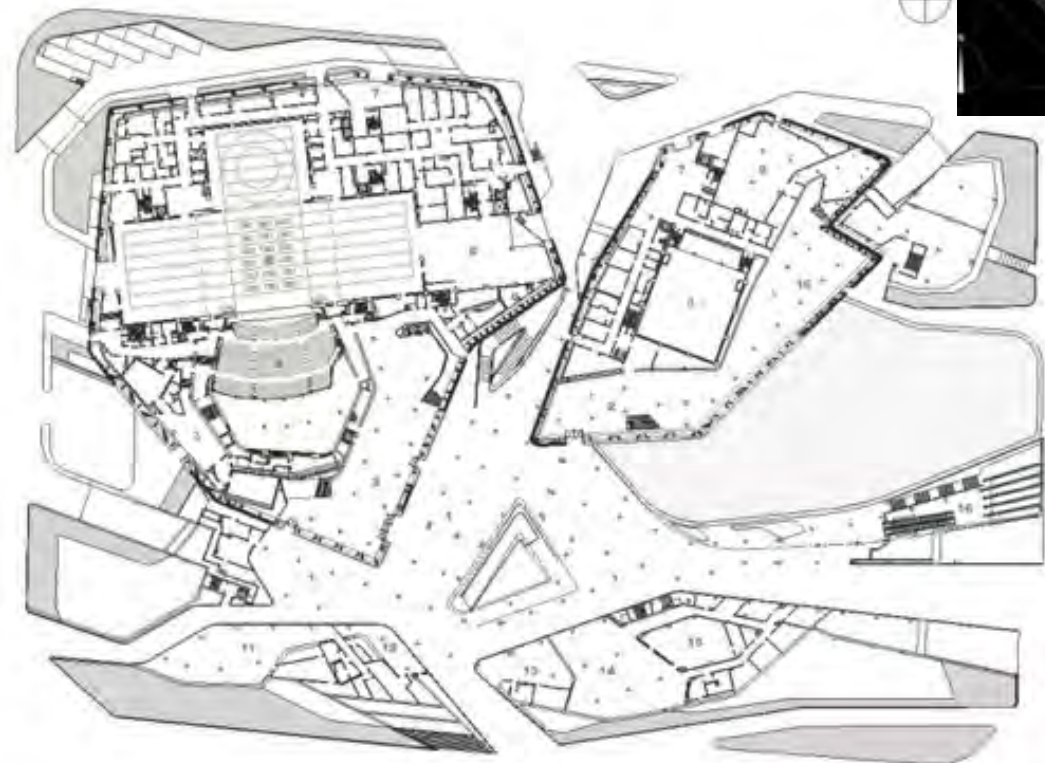
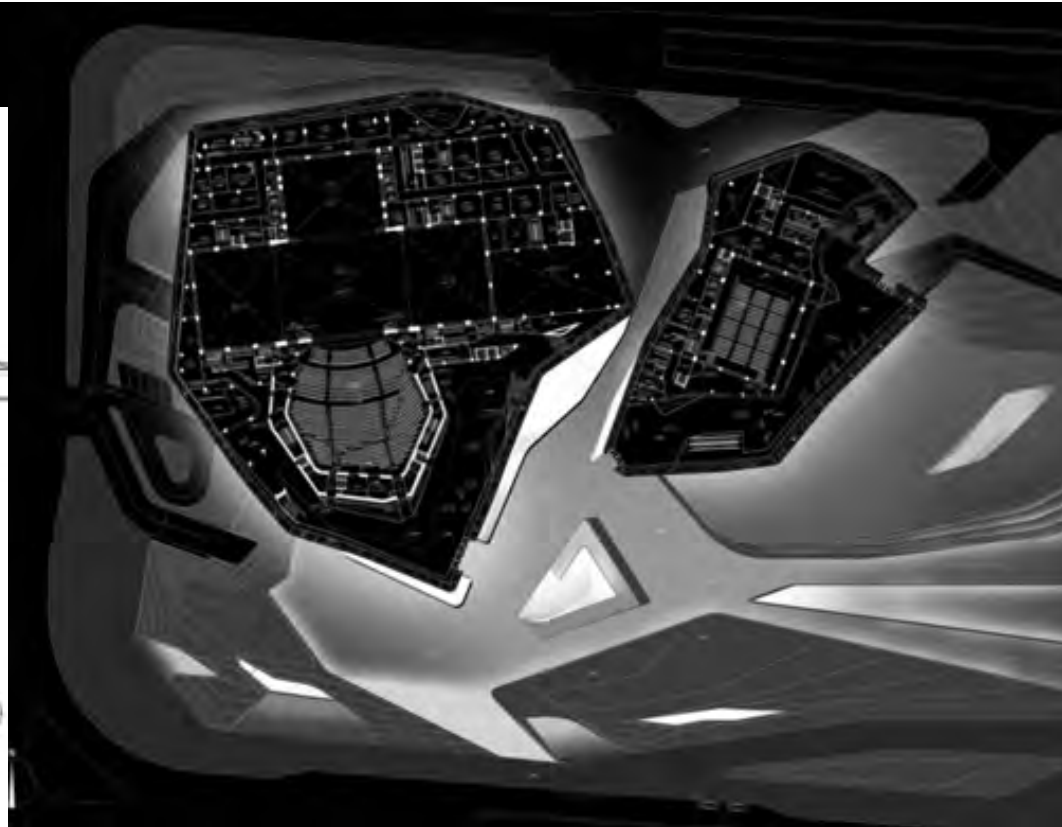
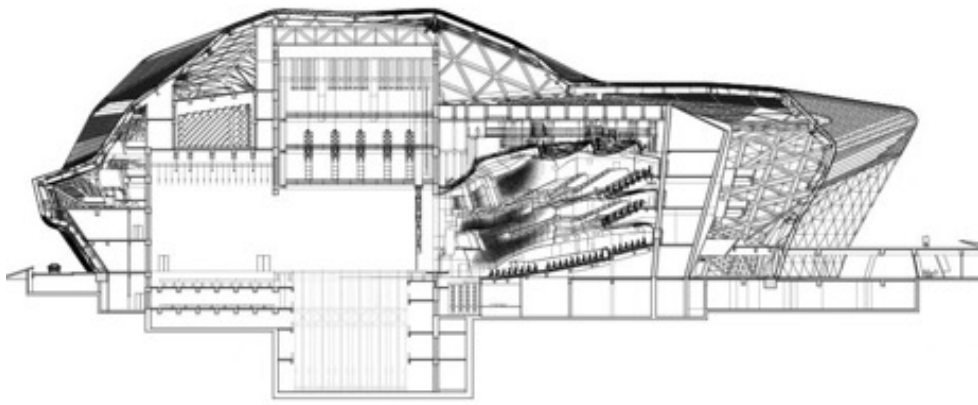




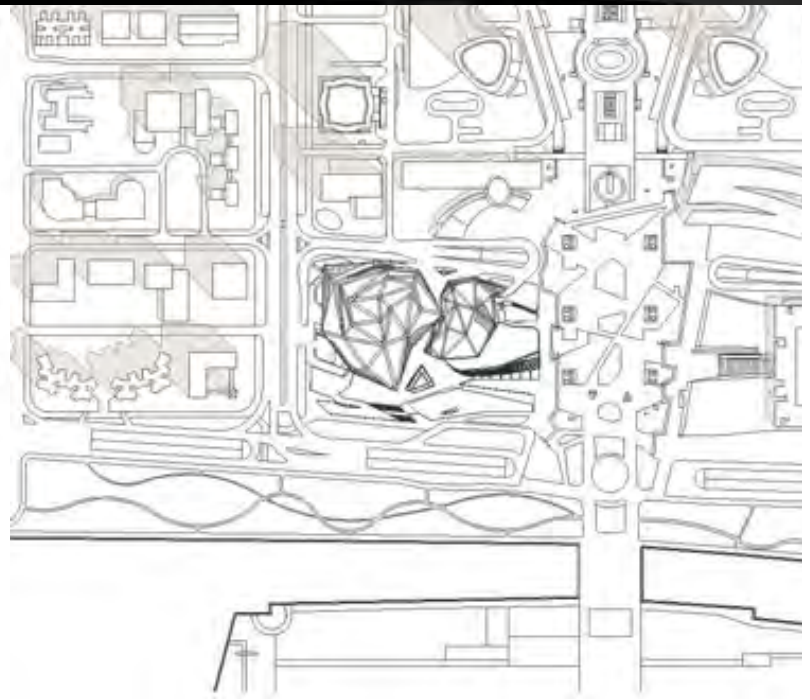
Opera House, Guangzhou (Canton), 2003-10





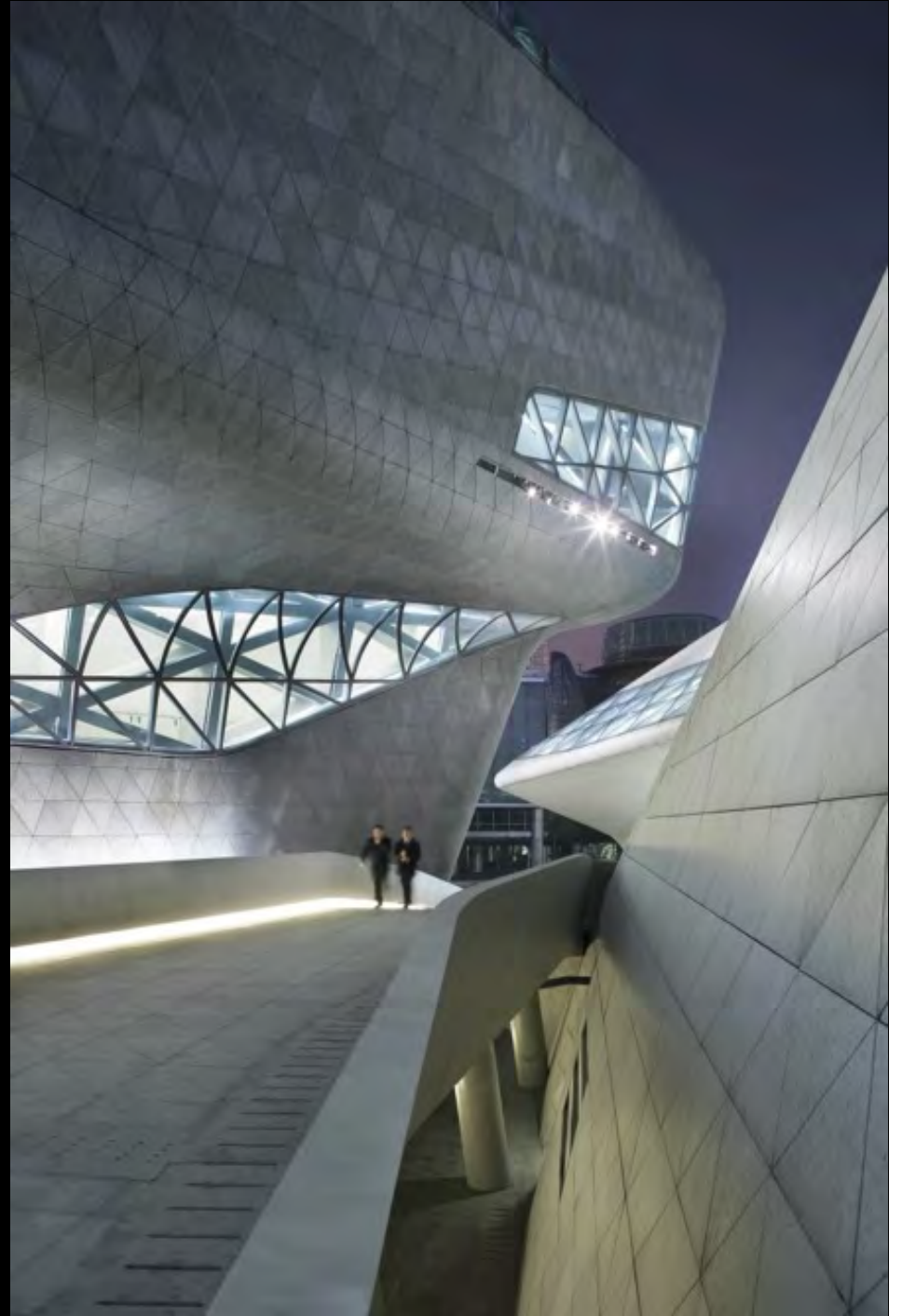


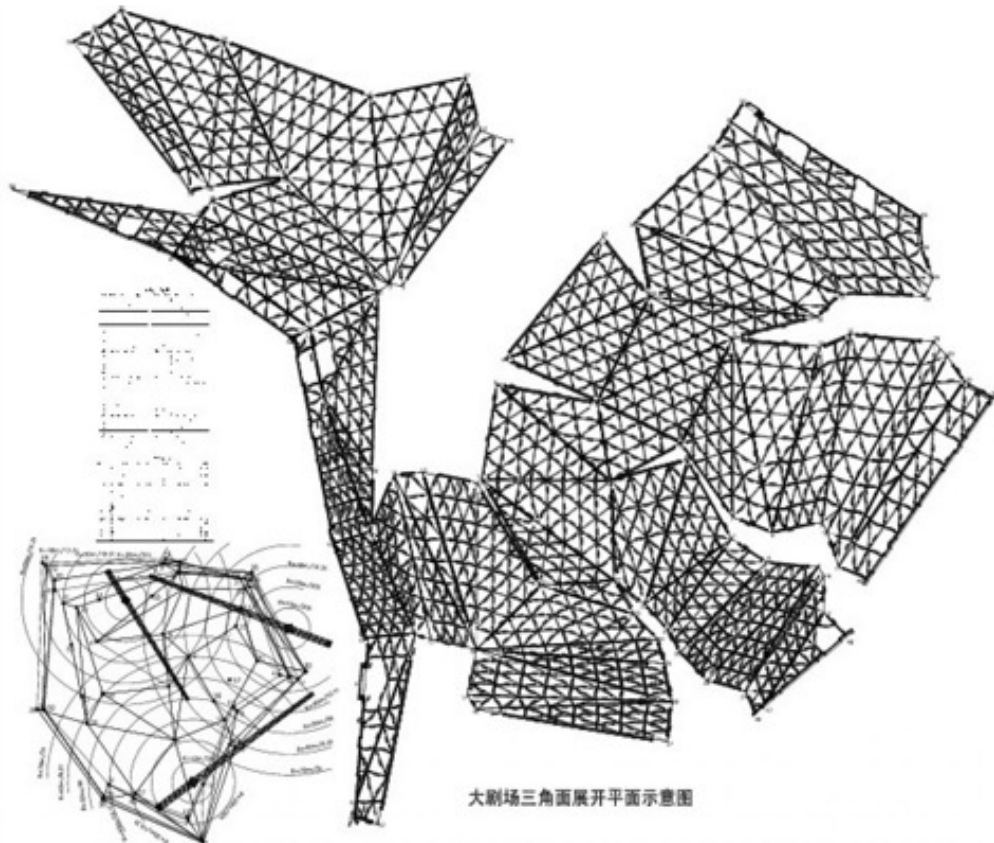
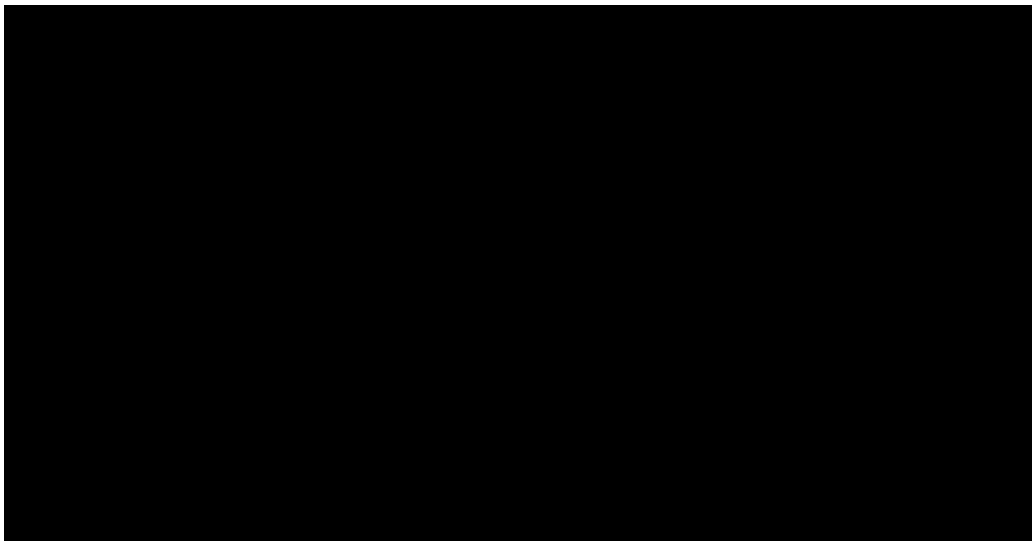
- 1 UNDER-PLAZA SPACE
- 2 ENTRANCE LOBBY
- 3 VIP LOBBY
- 4 AUDITORIUM
- 5 STAGE
- 6 SCENERY ASSEMBLY
- 7 STAFF DINING
- 8 STAGE STORAGE
- 9 KITCHEN
- 10 DINING AREA
- 11 CAFETERIA
- 12 TICKET OFFICE
- 13 OFFICE
- 14 RESEARCH CENTER
- 15 PRESS CONFERENCE ROOM
- 16 UNDERGROUND ACCESS



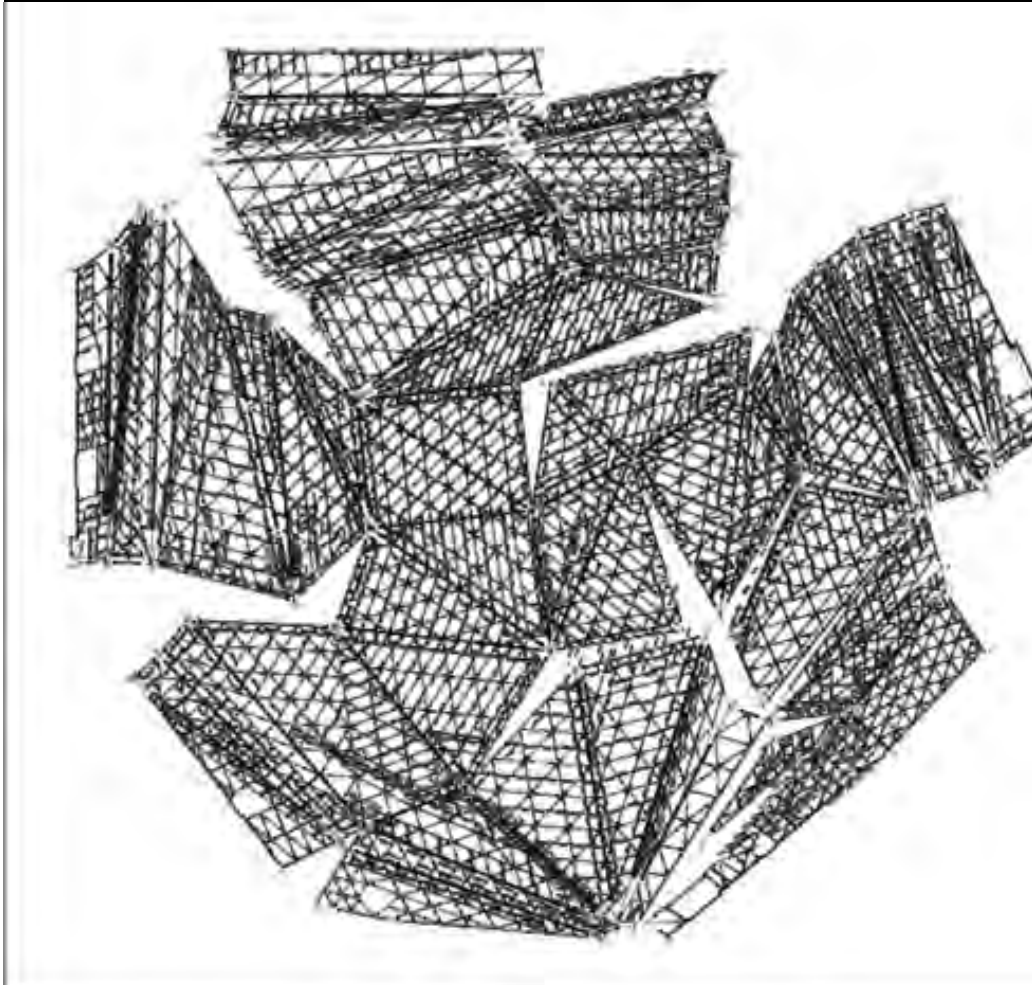




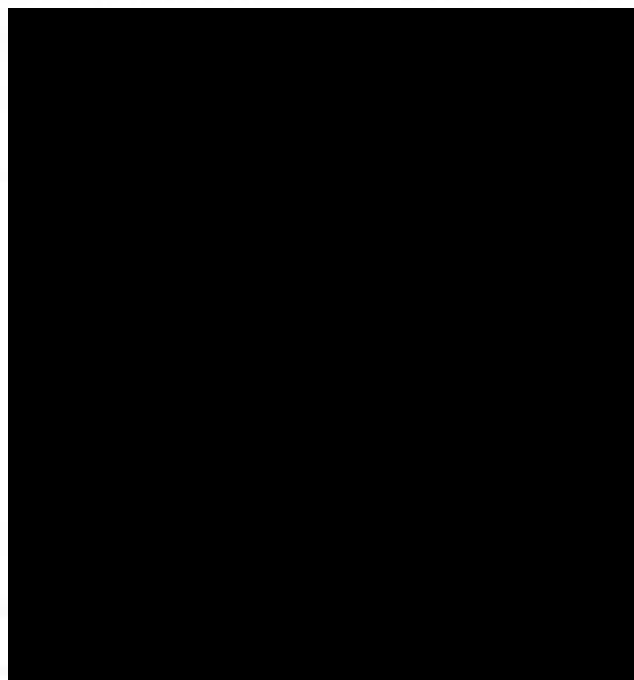




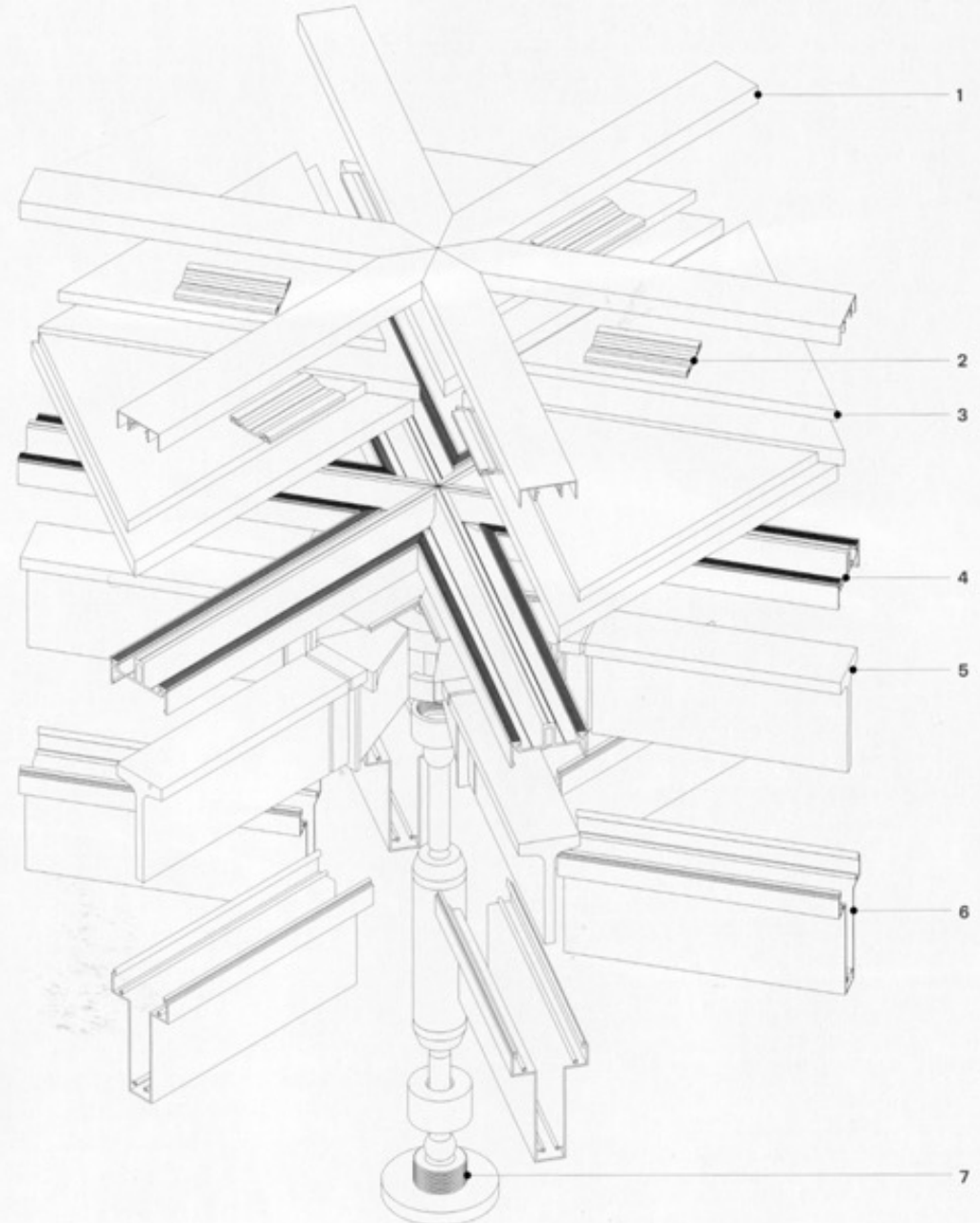
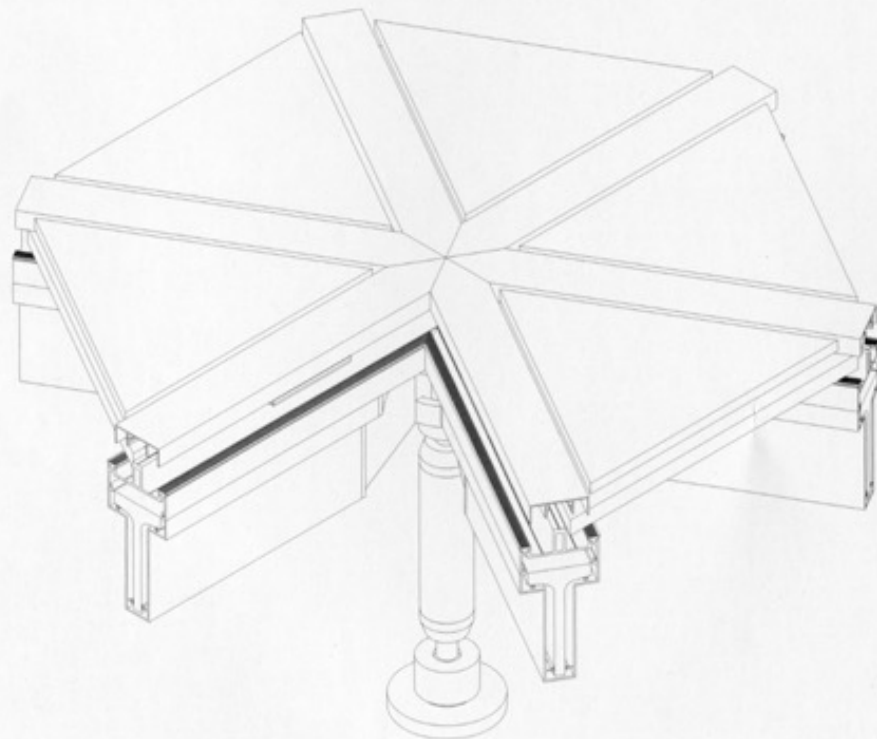
大剧场三角面展开平面示意图

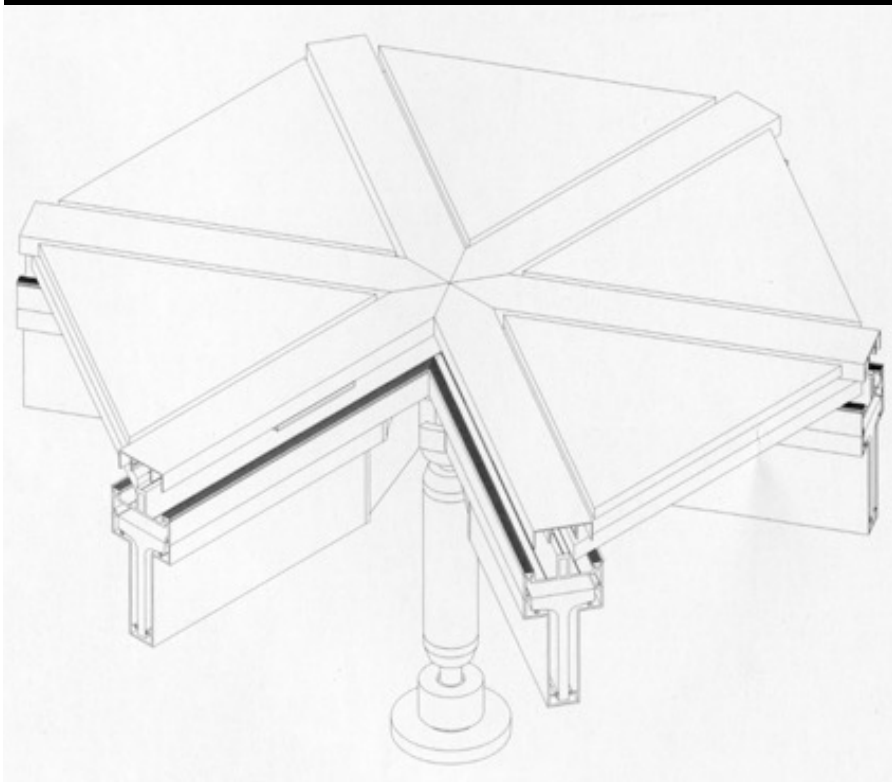


大剧场主结构平面展开图



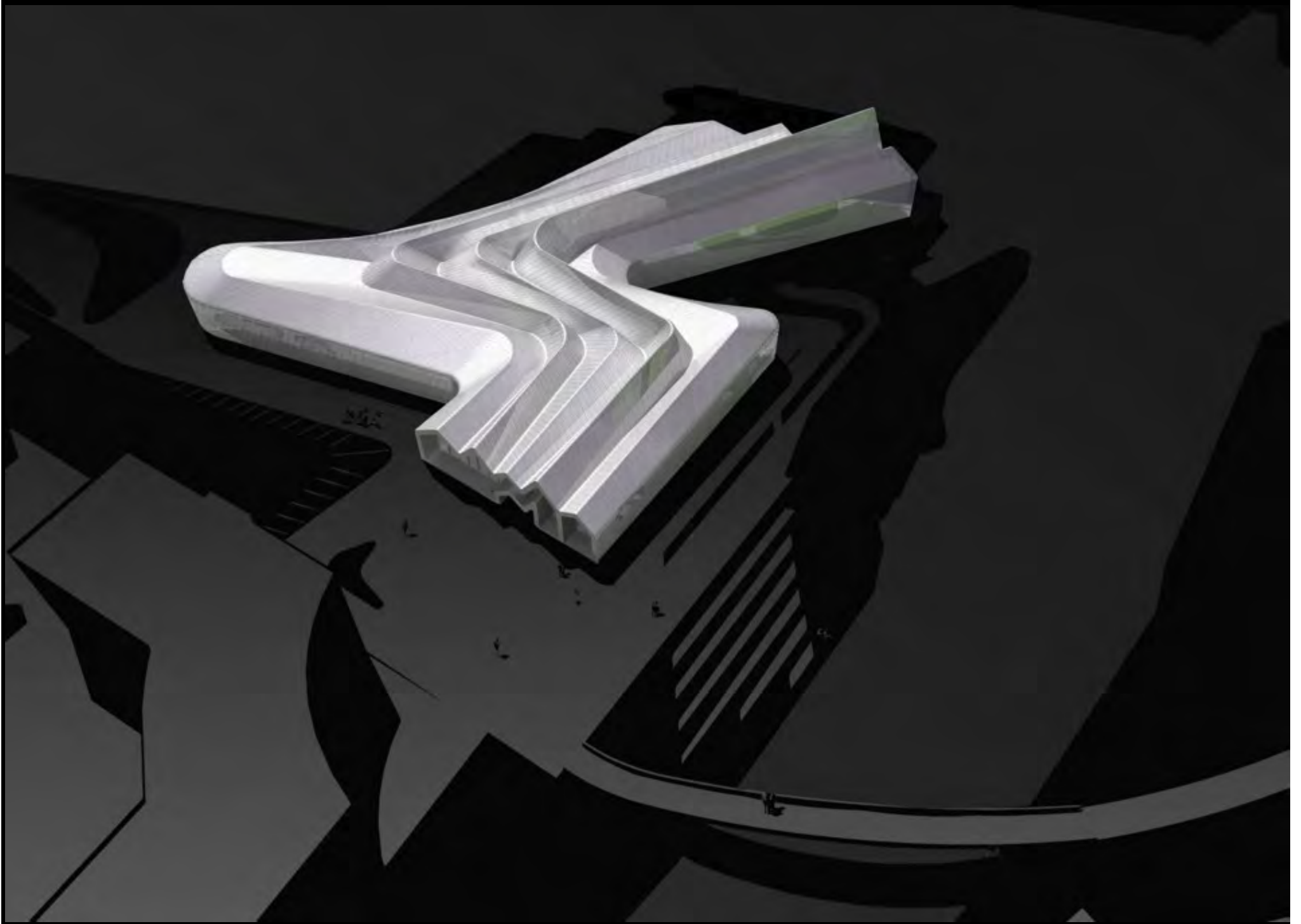
- 1 aluminium capping
- 2 fixing pad
- 3 insulated glazing unit
- 4 aluminium section cover
- 5 t-profiled steel section
- 6 mullion cover
- 7 stainless steel bracing rod

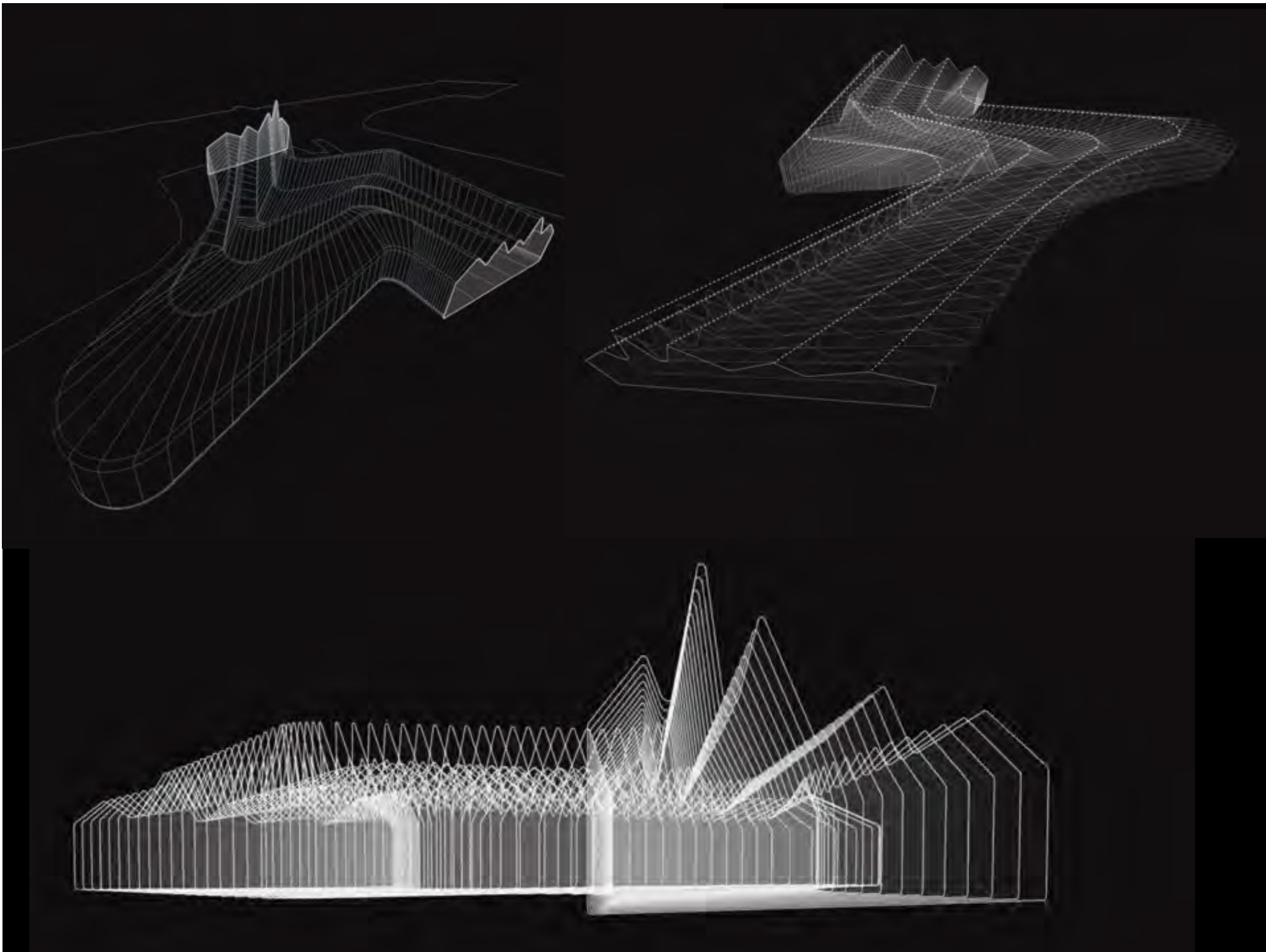


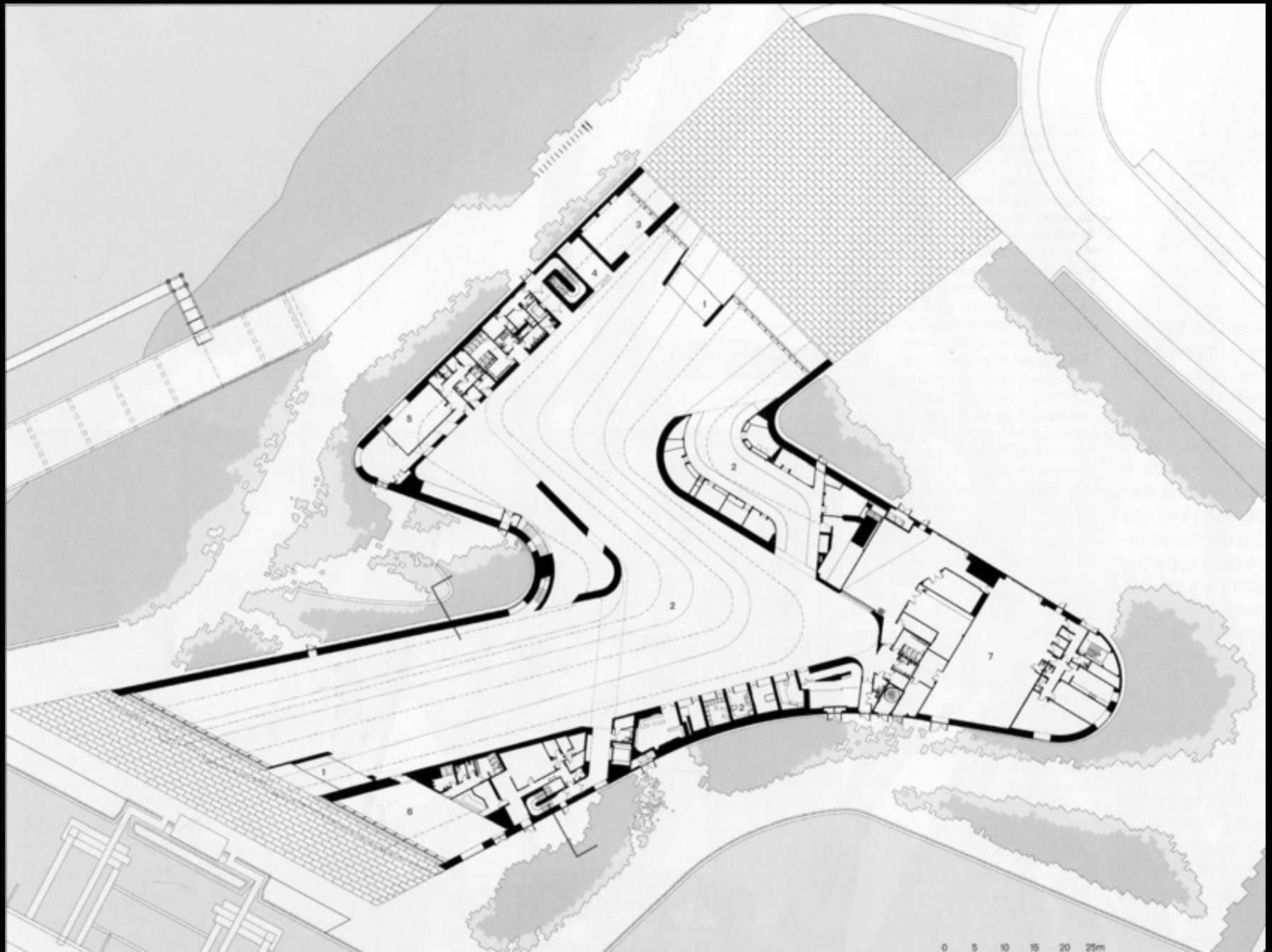


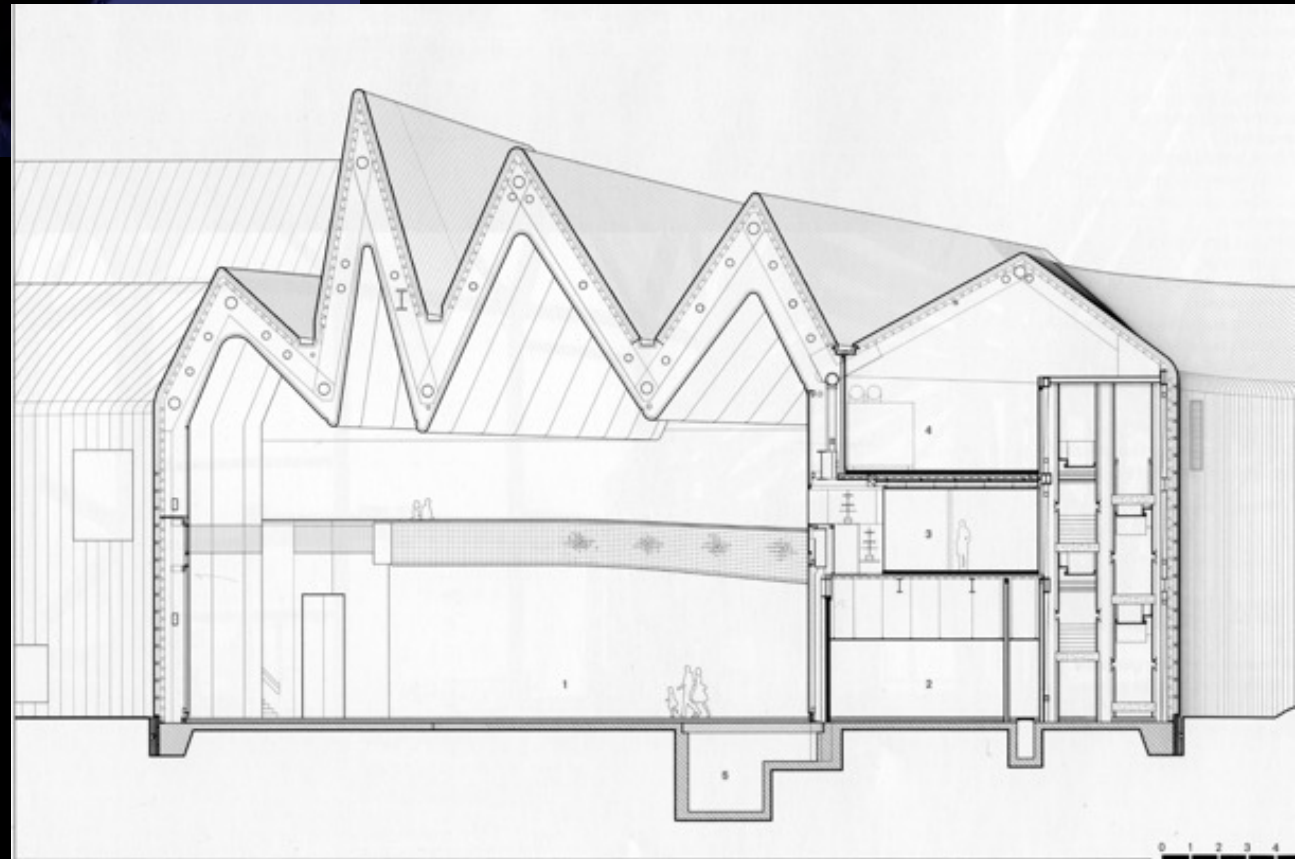


Riverside Musaeum (museo dei trasporti), Glasgow, 2004-11

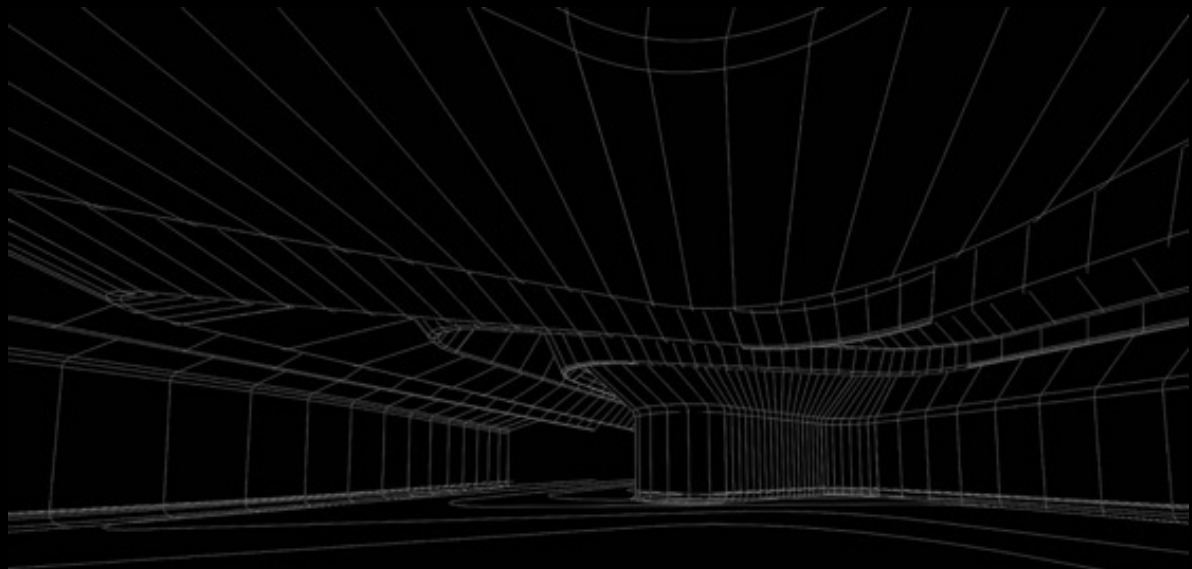






















Frank Owen Gehry
(Frank Owen Goldberg),
Toronto, 1929



Zaha Hadid
Baghdad, 1950-Miami, 2016

