Inspicio

1000 Museum Tower, Miami. Photo: Daniel Azoulay.

“Her work was like a big dream. A dream of a new world,” said Craig Robins, founder of the de].[Editors Note: A version of this article by Alastair Gordon was published in June 2017.]

At some point in the 1990s, her sharply angled and wildly cantilevered forms gave way to a more fluid, ribbon-like consistency. She was a complex woman who made complex designs and introduced an equal to any architect, male or female. Her work was a complex design that had the rigidity of German architecture education. She evoked that same vitality in her proposal for a parking structure and revived the Chanel Art Pavilion in Hong Kong, Tokyo, New York, and London. Her favorite paintings were about the slender office building on white walls. She was one of a few local students who had permission for paintings by Zaha Hadid. The gallery was in an old apartment building of the 1920s with high stucco ceilings. More recently, she designed a bathroom in Robins' own house, a white womb made from Corian with a single unbroken space. The bathrooms were fluent and coherent with a consistent movement.

For me, Zaha's work was full of life and exceptionally different from the rigid German architecture education I found myself in. It was a strong team, and Zaha was lead by Patrick Schumacher. Zaha talked to the team about how to integrate and connect the building into the site and led by Patrick Schumacher. Zaha talked to the team about how to integrate and connect the building into the site.

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