

The Social Art of Zaha Hadid,
Architecture's Most Engaging Presence

Read the article:

- Famous architect, just passed away
- Begins with problematic tweet about her gender versus her achievements
- About her background, her cutting edge design, her struggles, her achievements.
- She spent most of her career to be seen as architect first

The Social Art of Zaha Hadid, Architecture's Most Engaging Presence

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

By Paul Goldberger

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around the world, first to build her name by lecturing in architecture schools and museums, and later, as her practice grew, to visit her job sites, scattered across Europe, Asia, the Mideast, and the United States. She gave the world such unforgettable shapes as the swooping London Aquatics Centre; the Guangzhou Opera House, in China; the BMW Central Building, in Leipzig, Germany; and the Heydar Aliyev Center, in Azerbaijan, a building of concrete that dances like folded paper. By the time of her death, her firm had a staff of more than 400, several times the size of most other architecture offices committed to serious, cutting-edge design.

That success didn't exempt her from being called an architecture diva, and of being thought difficult to deal with. (Or, in 2014, of being called out on the issue of construction-worker conditions.) Almost every famous architect gets thought of as the reincarnation of Howard Roark from time to time, but Hadid had it worse than most, since for every accusation of arrogance that a male architect gets there seems to be someone willing to excuse it by saying that toughness is a necessary part of his job. Fewer people will cut a woman that slack, and the cliché of a difficult, shrewish woman is a lot harder to overcome than the cliché of a forceful man. I once heard a museum director refer to Hadid as the Lady Gaga of architecture, and it was easy to think of her as a wild woman who made wild

Find potential images to
set the tone:

Find potential images to set the tone:

- Show architecture for opening spread
- Straight shot, stable composition, one point of focus with horizontal flow lines which would lead the eye to the text in the article

(a.k.a. Architectural Digest)

- Push: Architect first

1



Find potential images to set the tone:

- Show architecture for opening spread
- Artistic shot, dynamic composition, multiple directions/flow lines which would dramatically lead the eye to the text in the article
(a.k.a. Evolo)
- Push: Her cutting edge design and her achievements.



Find potential images to set the tone:

- Show the architect
- Dramatic, beautiful power shot, shot slightly from below, strong and columnar like rising architecture, high fashion meets high art/architecture

(a.k.a. V Magazine + Vogue combined with Domus)

- Push: Confident trailblazer, famous architect, acknowledge gender vs achievements issues, her background, her struggles, her achievements.

3



The Social Art of Zaha Hadid, Architecture’s Most Engaging Presence

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

By Paul Goldberger

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: “Rest in peace Zaha Hadid; you were a ground-breaking female architect.” Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a “woman architect,” and the A.I.A.’s determination to refer to her, even in death, as female before it used the word “architect” suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around the world, first to build her name by lecturing in architecture schools and museums, and later, as her practice grew, to visit her job sites, scattered across Europe, Asia, the Mideast, and the United States. She gave the world such unforgettable shapes as the swooping London Aquatics Centre; the Guangzhou Opera House, in China; the BMW Central Building, in Leipzig, Germany; and the Heydar Aliyev Center, in Azerbaijan, a building of concrete that dances like folded paper. By the time of her death, her firm had a staff of more than 400, several times the size of most other architecture offices committed to serious, cutting-edge design.

That success didn’t exempt her from being called an architecture diva, and of being thought difficult to deal with. (Or, in 2014, of being called out on the issue of construction-worker conditions.) Almost every famous architect gets thought of as the reincarnation of Howard Roark from time to time, but Hadid had it worse than most, since for every accusation of arrogance that a male architect gets there seems to be someone willing to excuse it by saying that toughness is a necessary part of his job. Fewer people will cut a woman that slack, and the cliché of a difficult, shrewish woman is a lot harder to overcome than the cliché of a forceful man. I once heard a museum director refer to Hadid as the Lady Gaga of architecture, and it was easy to think of her as a wild woman who made wild

HEADLINE The Social Art of Zaha Hadid, Architecture’s Most Engaging Presence

SUBHEAD/KICKER The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

BYLINE By Paul Goldberger

FIRST PARAGRAPH When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: “Rest in peace Zaha Hadid; you were a ground-breaking female architect.” Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

BODY TEXT She spent most of her career trying to get beyond being thought of as a “woman architect,” and the A.I.A.’s determination to refer to her, even in death, as female before it used the word “architect” suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around the world, first to build her name by lecturing in architecture schools and museums, and later, as her practice grew, to visit her job sites, scattered across Europe, Asia, the Mideast, and the United States. She gave the world such unforgettable shapes as the swooping London Aquatics Centre; the Guangzhou Opera House, in China; the BMW Central Building, in Leipzig, Germany; and the Heydar Aliyev Center, in Azerbaijan, a building of concrete that dances like folded paper. By the time of her death, her firm had a staff of more than 400, several times the size of most other architecture offices committed to serious, cutting-edge design.

That success didn’t exempt her from being called an architecture diva, and of being thought difficult to deal with. (Or, in 2014, of being called out on the issue of construction-worker conditions.) Almost every famous architect gets thought of as the reincarnation of Howard Roark from time to time, but Hadid had it worse than most, since for every accusation of arrogance that a male architect gets there seems to be someone willing to excuse it by saying that toughness is a necessary part of his job. Fewer people will cut a woman that slack, and the cliché of a difficult, shrewish woman is a lot harder to overcome than the cliché of a forceful man. I once heard a museum director refer to Hadid as the Lady Gaga of architecture, and it was easy to think of her as a wild woman who made wild

HEADLINE The Social Art of Zaha Hadid, Architecture’s Most Engaging Presence **1**

SUBHEAD/KICKER The architect, whose designs sought to engage with the public around them, broadened what was possible with the form. **2**

BYLINE By Paul Goldberger **3**

FIRST PARAGRAPH When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: “Rest in peace Zaha Hadid; you were a ground-breaking female architect.” Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender. **4**

BODY TEXT She spent most of her career trying to get beyond being thought of as a “woman architect,” and the A.I.A.’s determination to refer to her, even in death, as female before it used the word “architect” suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around the world, first to build her name by lecturing in architecture schools and museums, and later, as her practice grew, to visit her job sites, scattered across Europe, Asia, the Mideast, and the United States. She gave the world such unforgettable shapes as the swooping London Aquatics Centre; the Guangzhou Opera House, in China; the BMW Central Building, in Leipzig, Germany; and the Heydar Aliyev Center, in Azerbaijan, a building of concrete that dances like folded paper. By the time of her death, her firm had a staff of more than 400, several times the size of most other architecture offices committed to serious, cutting-edge design.

That success didn’t exempt her from being called an architecture diva, and of being thought difficult to deal with. (Or, in 2014, of being called out on the issue of construction-worker conditions.) Almost every famous architect gets thought of as the reincarnation of Howard Roark from time to time, but Hadid had it worse than most, since for every accusation of arrogance that a male architect gets there seems to be someone willing to excuse it by saying that toughness is a necessary part of his job. Fewer people will cut a woman that slack, and the cliché of a difficult, shrewish woman is a lot harder to overcome than the cliché of a forceful man. I once heard a museum director refer to Hadid as the Lady Gaga of architecture, and it was easy to think of her as a wild woman who made wild



The Social Art
of
Zaha Hadid,
Architecture's Most
Engaging Presence

By Paul Goldberger

The architect, whose designs sought to engage all of the public around them, broadened what was possible with the form.

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as

a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona,



The Social Art of Zaha Hadid,

ARCHITECTURE'S MOST
ENGAGING PRESENCE

The architect, whose
designs sought to engage
all of the public around
them, broadened what was
possible with the form.

By Paul Goldberg

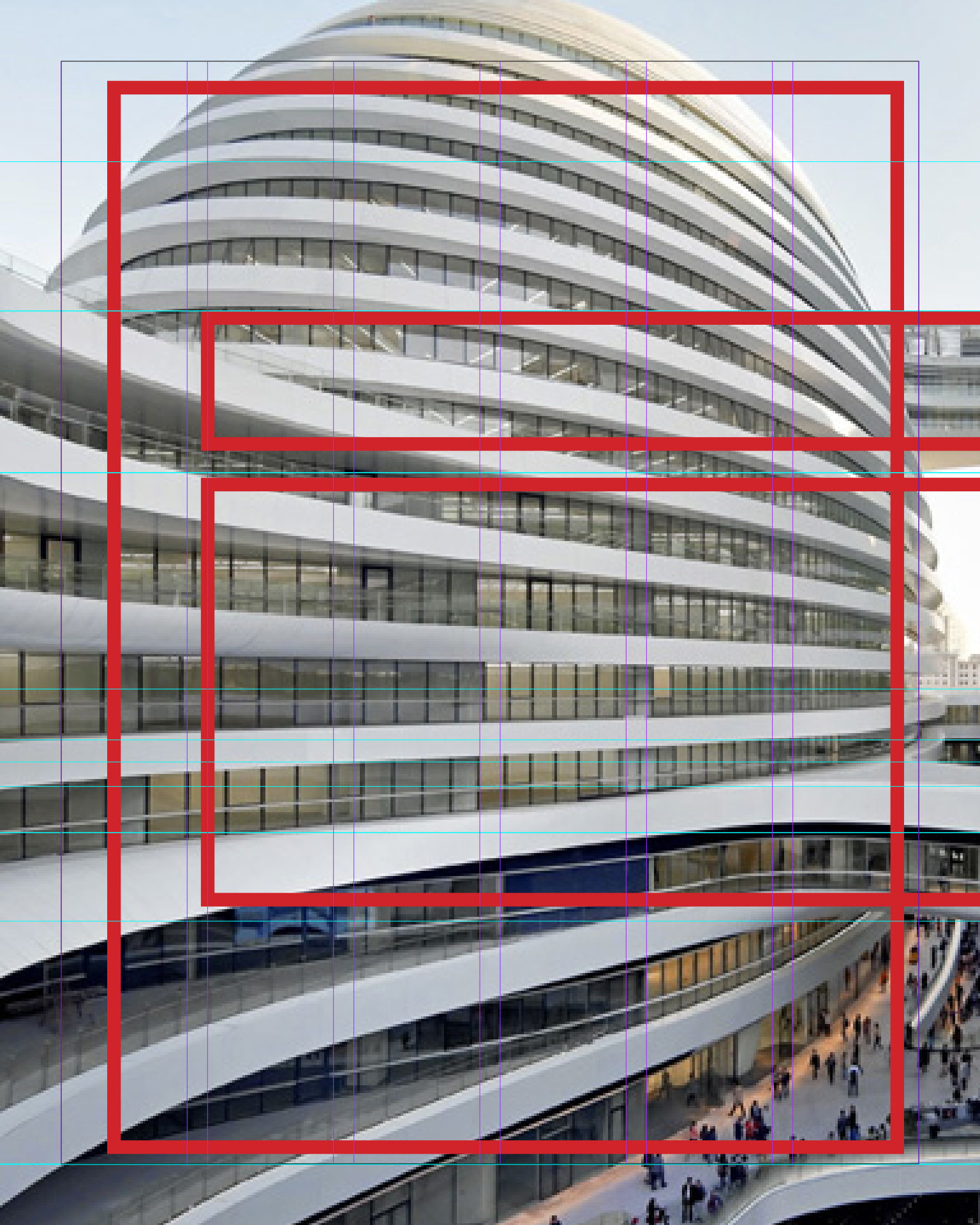
When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a

Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as

a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona,



The Social Art of Zaha Hadid,

ARCHITECTURE'S MOST
ENGAGING PRESENCE

The architect, whose designs sought to engage all of the public around them, broadened what was possible with the form.

By Paul Goldberger

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender. She spent most of her career trying to get beyond being thought of as

a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born one at that—second. In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona,



The Social Art of Zaha Hadid,
Architecture's Most Engaging Presence

By Paul Goldberger

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have

recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born



The Social Art of Zaha Hadid, Architecture's Most Engaging Presence

By Paul Goldberg

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have

recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born



The Social Art of Zaha Hadid, Architecture's Most Engaging Presence

By Paul Goldberger

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have

recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a "woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she would be thought of as an architect first, and as a woman—an Arab-born



The Social Art of
Zaha Hadid
Architecture's Most Engaging Presence

By Paul Goldberger

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

"woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she

would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around



THE SOCIAL ART OF

Zaha Hadid

Architecture's Most Engaging Presence

By Paul Goldberger

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

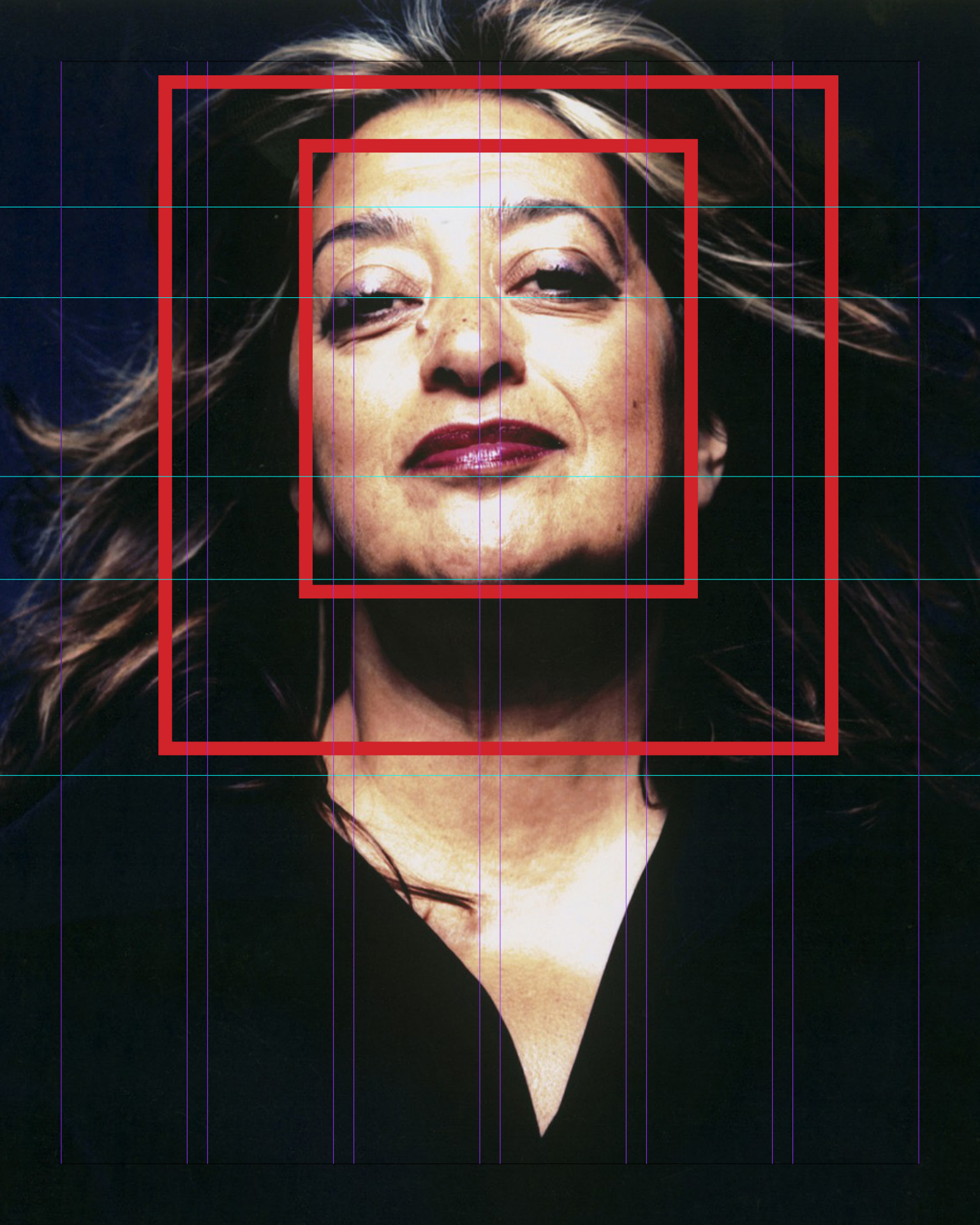
When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a

"woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she

would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around



THE SOCIAL ART OF

Zaha Hadid

Architecture's Most Engaging Presence

By Paul Goldberger

The architect, whose designs sought to engage with the public around them, broadened what was possible with the form.

When the news broke Thursday that the architect Zaha Hadid had died of a heart attack, at 65, while being treated for bronchitis in a Miami hospital, the American Institute of Architects offered up, via Twitter, what it presumably meant as a compliment: "Rest in peace Zaha Hadid; you were a ground-breaking female architect." Hadid, the first woman to win the Pritzker Prize, and one of the great creative forces in architecture of our time, would surely have recoiled at the notion of connecting her success to her gender.

She spent most of her career trying to get beyond being thought of as a

"woman architect," and the A.I.A.'s determination to refer to her, even in death, as female before it used the word "architect" suggests that the profession has not progressed as far beyond its sexist past as Hadid had hoped it would. Not that Hadid, who was born in Iraq and based her practice in London, played down her gender. She reveled in her status as an architectural icon, and she saw herself as paving the way for other women to follow. But her goal was always to get to a point where she

would be thought of as an architect first, and as a woman—an Arab-born one at that—second.

In most of the world, she achieved her wish. By dint of hard work, extraordinary talent, gritty determination, and an unforgettable persona, she made herself one of the best-known figures in architecture—one of the few that had currency outside of the architecture world as well as within it. She was, in every sense of the word, a presence. Large and regal in her bearing, dressed in flowing capes of her own design, she did not so much occupy space as command it. She seemed to fly nonstop around