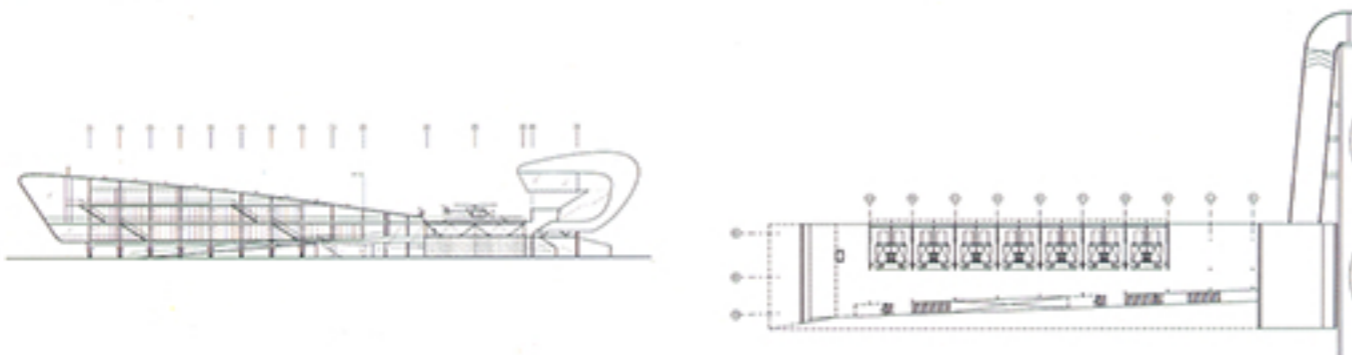
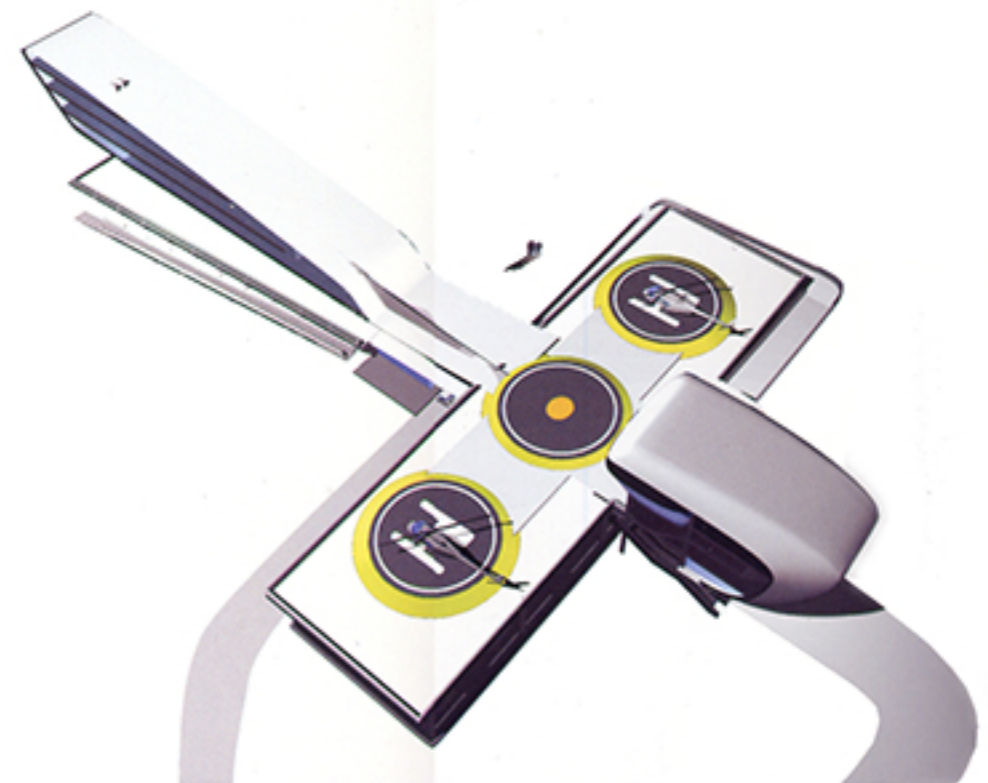
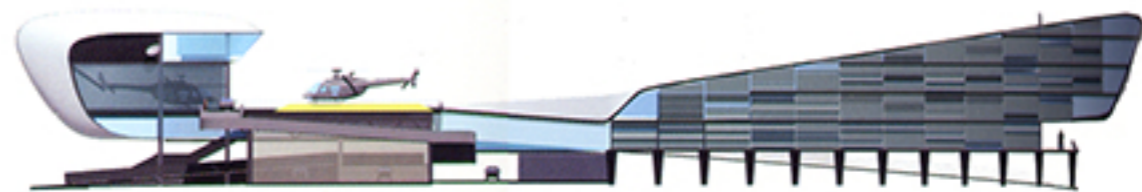
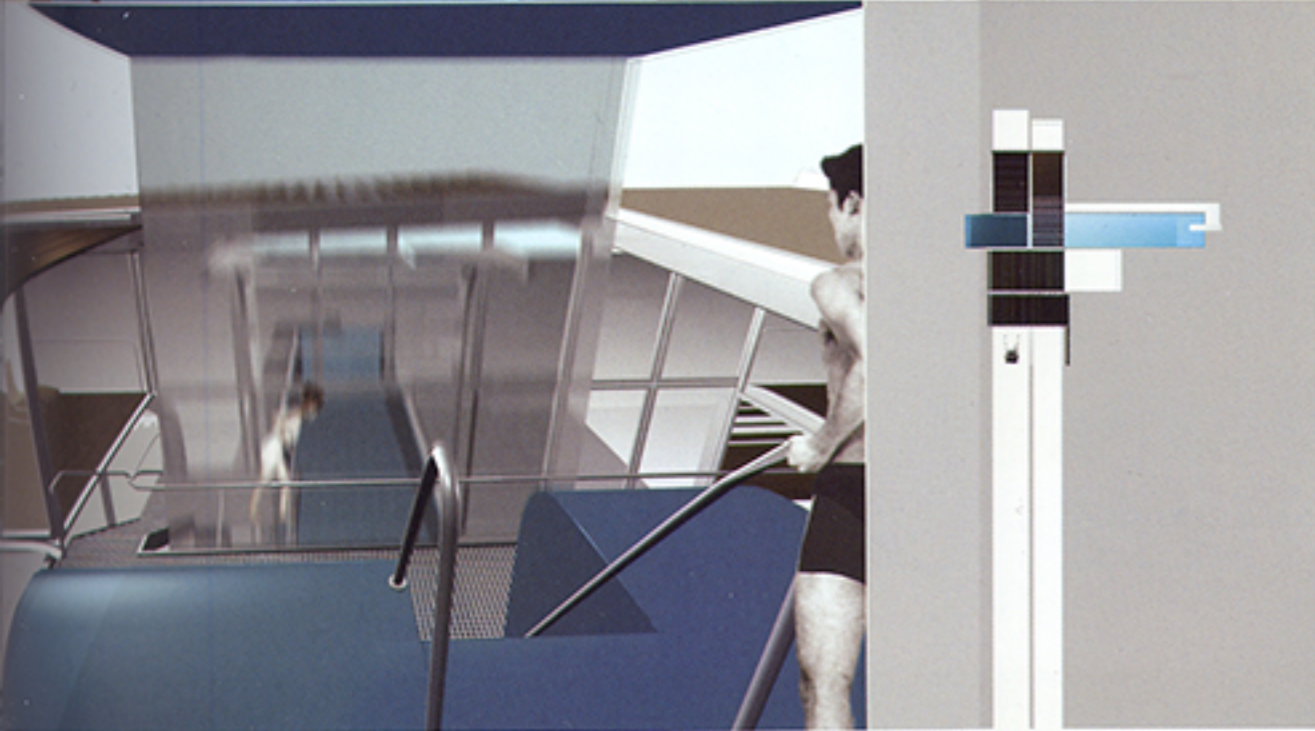
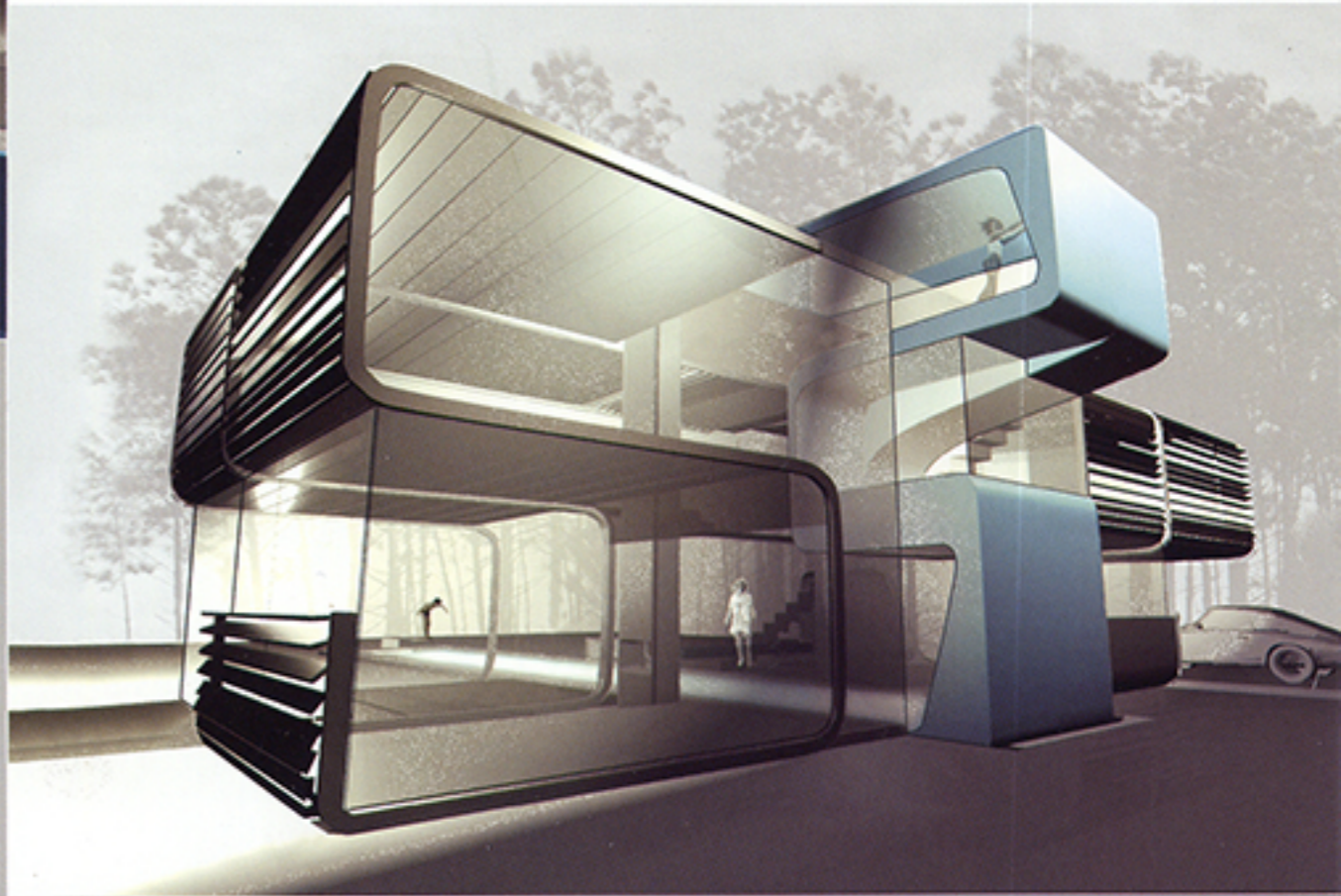
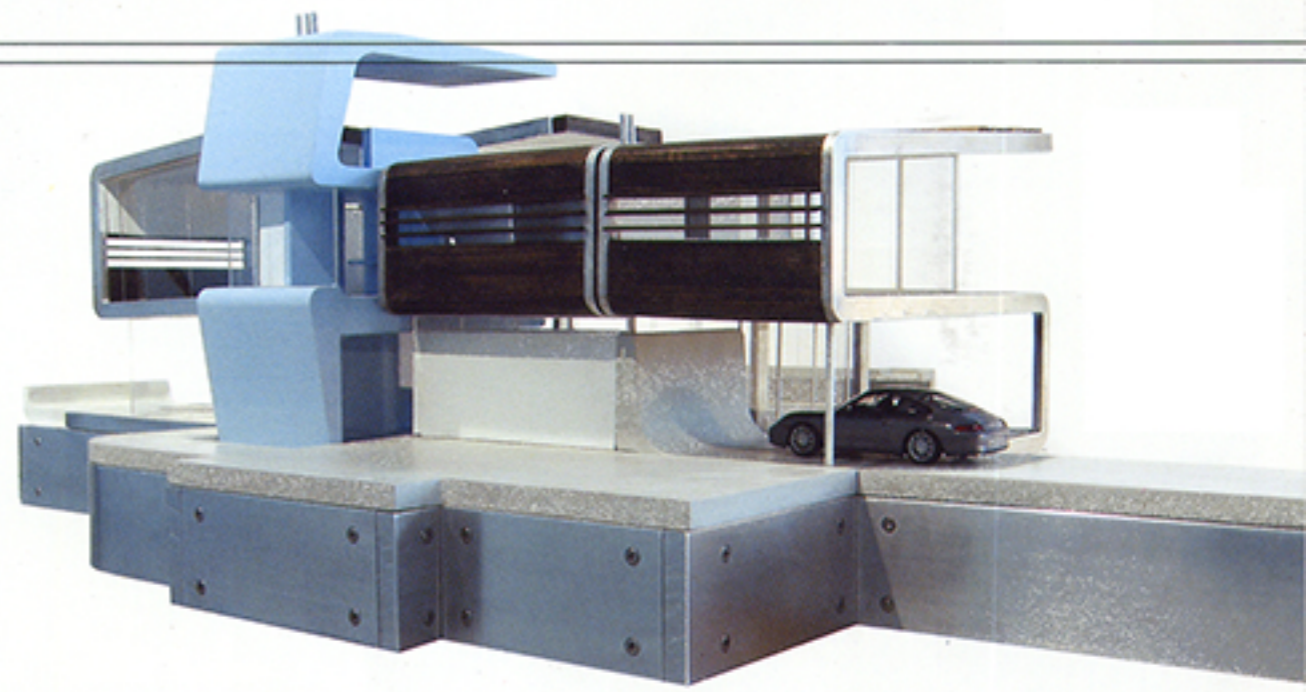
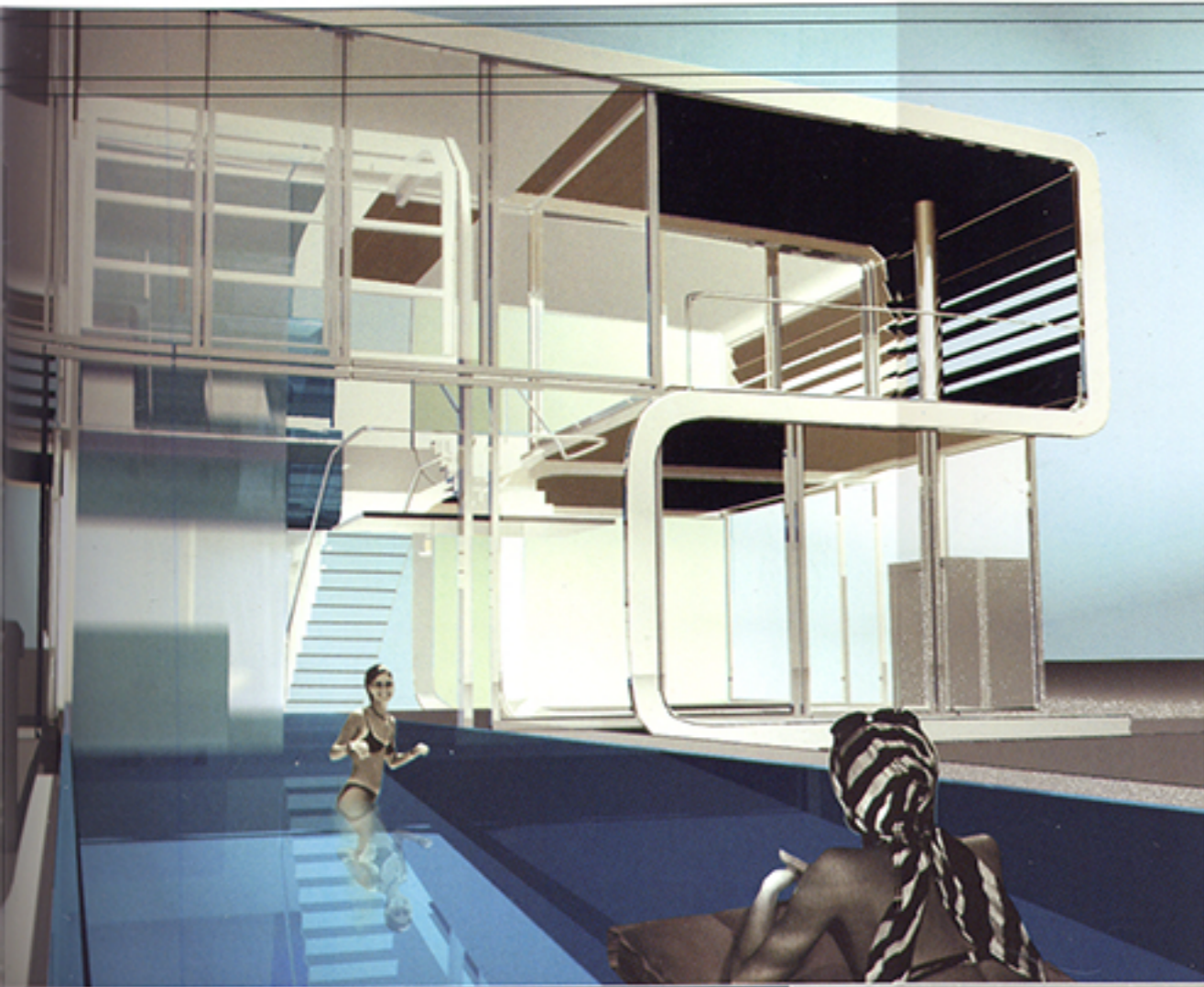


WIND RIVER LODGE, CHUGACH MOUNTAIN RANGE, USA, 2001- A dramatic glacial environment in Alaska is the setting for this extreme ski lodge, which is defined by a continuous surface that wraps around a steel frame to form floors, walls, and ceilings capable of bearing the weight of heavy snow. Defined by its low-sloping roof, the lodge will be constructed of modular units that are flown into the remote site and slotted into the building structure.

→ → POOLHOUSE, SAGAPONACK, USA, 2000- The pool in this summer house on Long Island is the central experience around which the structure was conceived, integrating exterior lap pool with interior wet elements such as a steam room, a wet bar, and bathrooms. The main volume is defined by eight S-shaped steel frames that support protective layers of wood and glass. Concrete slabs flow between interior and exterior as they travel over the frames.

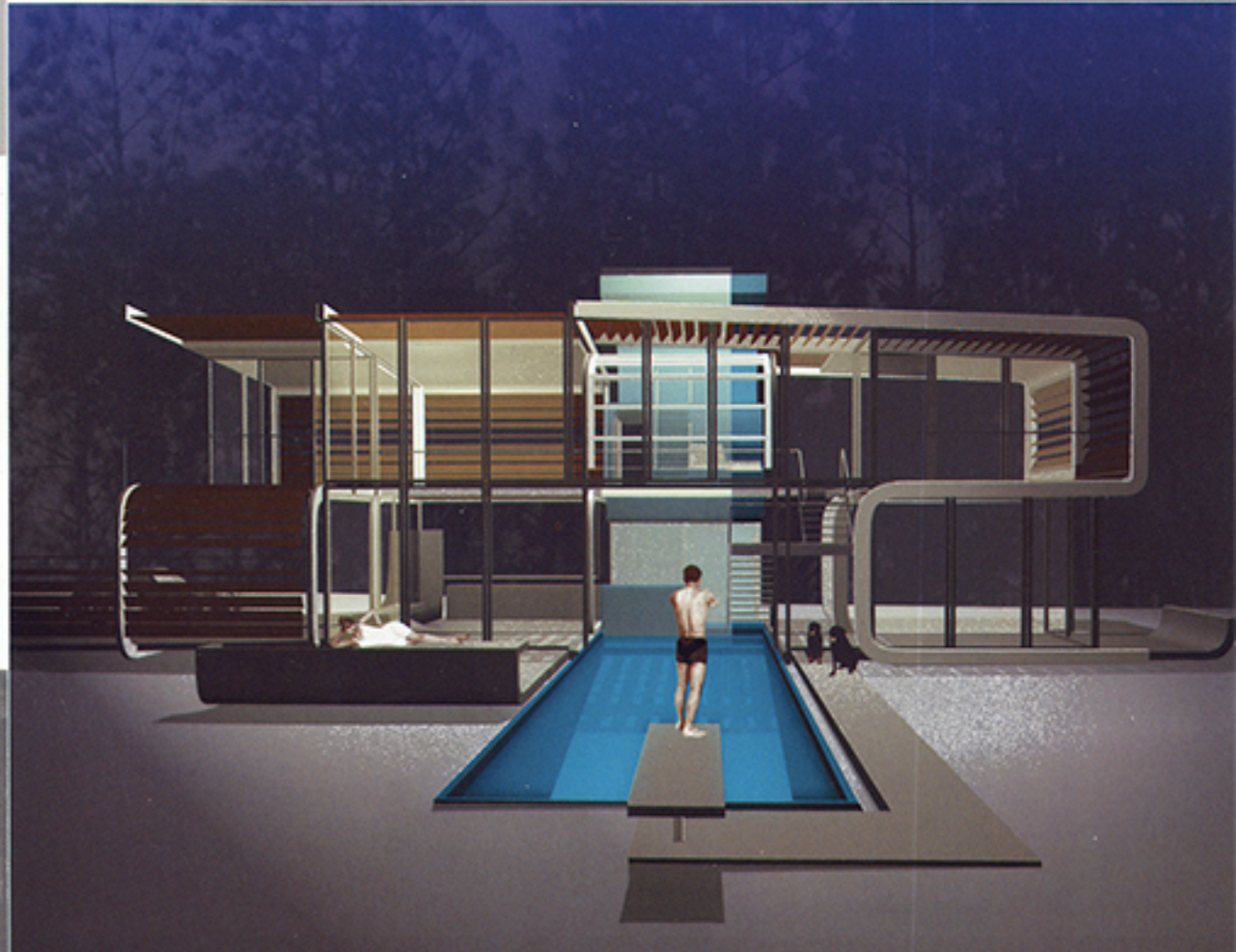
Lindy Roy brings a bracingly fresh sensibility to architecture, one that depends not so much on formal investigations as on the pursuit of a research-based design. A South African-born graduate of Columbia University, Roy spent two years working for Peter Eisenman in New York before establishing her own studio, ROY. Her projects are made up of the conventional raw materials that characterize any fledgling architectural practice: a nightclub, a showroom, a beach house, and a spa. Each is transformed by Roy's interest in the wider context, however. For the Swiss furniture company Vitra's New York showroom, Roy used a series of rubber platforms poised in space like a vertical conveyor belt to show off Eames chairs and installed an acrylic-impregnated wood floor, finished in a tiger-stripe pattern. Her first project after graduating was a spa in the bush of Botswana, designed for a friend who owned a safari company. There she clustered a series of floating spas, modeled on a + +





"a colony of termite mounds. For Roy, architecture is part of what she calls an "experience economy" - a fact that puts new demands on the professional role of the architect. She is fascinated by the idea of risk, a notion that she has explored in her self-funded research and mapping the Mississippi River in Louisiana, exploring the threat posed by pollution from the effluents discharged by the pharmaceutical and oil companies, and offering a strategy for remediation and injecting new life into the scarred landscape that was based on tourism. Her project culminated in a series of provocative images showing her proposals for a fleet of large hotels, floating down the Louisiana river that brought visitors face to face with both spectacular views and the potential hazards of toxic pollution. Without making heavy weather of it, Roy is attempting to introduce the preoccupations of the architectural avant-garde into the everyday run of mainstream projects. Linguistics, swarm theory, risk, even weather prediction - which formed the basis of an installation she did for New York's Museum of Modern Art - are the starting points to create architecture with more substance and range."

-Jeyan Sudjic





VITRA STORE, NEW YORK, 2001-2002. Situated in New York's Meatpacking District, this 13,000-square-foot showroom for the Swiss furniture company Vitra comprises three floors that seamlessly weave together offices, retail and gallery spaces, and a showroom. Centered around a triple-height slot that admits natural light and accommodates bridges, balconies, and glass balustrades, this architectural intervention places circulation at the front and back of the space, maximizing capacity on the sales floor. Large rubber-wrapped gray "tongues" serve as display surfaces and sculptural elements. → MEATPACKING DISTRICT BAR, NEW YORK, 2001. Tucked away in what was once a refrigerated meat locker, this 2,200-square-foot bar proposal includes an extensive system of ceiling-mounted steel tracks that were once used to unload carcasses from trucks to coolers but now support a collection of custom-made furniture. Adjustable to heights suitable for standing, sitting, or lounging, this adaptive structure allows for reconfiguration. The lighting system is formed by three bundles of optical fiber that climb the steel scaffold in a plaited weave.



