

ELLIOTT CARROLL, FAIA  
4621 Drummond Avenue  
Chevy Chase, Maryland 20815

October 23, 1997

Mr. Eugene Mackey, FAIA  
Chair, 1996 Jury of Fellows  
The American Institute of Architects  
1735 New York Avenue, NW  
Washington, DC 20006

Dear Gene:

I consider it an honor and a privilege to serve as Sponsor for the Washington Chapter's nomination of Kent Cooper, AIA, for advancement to Fellowship in the Institute.

I have known Kent Cooper since 1960 when, as staff executive for Student Affairs at AIA headquarters, I assembled a panel of intellectually stimulating young architects to challenge that year's AIA Student Forum. Among them were Hugh Jacobsen, an AIA Gold Medal nominee, Charles Atherton, Secretary of the Fine Arts Commission and Kent Cooper, then Eero Saarinen's on-site project architect for Dulles Airport. He did a superb job and has continued his generous gift of his time to architecture students ever since, while managing his busy and high quality of design practice.

While I was Assistant to the Architect of the Capitol, I served for sixteen years as a member of the National Capital Memorial Commission advising the Congress and the Secretary of the Interior on memorials proposed for Washington. I thus observed first hand Kent Cooper's meticulous, highly skilled professional architectural services on both the Vietnam and Korean War Memorials, for which alone he richly deserves Fellowship.

I strongly urge the Jury's favorable action on this nomination.

Sincerely yours,

  
Elliott Carroll

## Section 1: Summary

Nomination

W. Kent Cooper

Cooper Lecky Architects, PC  
1000 Potomac Street NW, Suite 303  
Washington, DC 20007

Tel: 202-333-2310

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Chapter

Washington, DC Chapter

Length of Membership

1959

Category of Nomination

To promote the aesthetic, scientific and practical efficiency of the profession through


**Design**

Sponsor

  
M. Elliott Carroll, FAIA

Nominated by

Washington DC Chapter, AIA

  
Graham Davidson, President

October 24, 1997

## Section 1: Summary

*Nominee:* W. Kent Cooper

*35 word summary:* Cooper has helped shape the culture and form of America's capital city and region by successfully leading collaborative design teams in creating complex, sometimes controversial, nationally significant public projects.

*225 word Summary:* Two veterans memorials on the Mall in Washington are the most nationally notable of Cooper's achievements. Starting in 1983, Cooper led the design team which developed and executed Maya Lin's competition winning concept for the Vietnam Veterans Memorial, sharing the Presidential Design Award, the Henry Bacon Medal and the AIA Honor Award with Ms Lin. In 1990 Cooper lead the design team for the Korean War Veterans Memorial, dedicated by President Clinton in 1995. These two memorials work together harmoniously to reshape the west end of the Mall, providing millions of visitors with a clear message about the enormous cost of protecting freedom.

Cooper has also been recognized for important institutional projects in four major building types: churches, religious conference centers, youth centers, and scientific education laboratories. Each project required the collaboration of a complex team of specialty consultants and succeeded due to Cooper's design leadership. This work, rooted in the modernist tradition of his early mentor Eero Saarinen has been accorded numerous national, and local design awards.

His passion for sacred architecture was recently honored by a much coveted IFFRA Honor Award, the national jury acknowledging his design for an Episcopal Church as refreshingly contemporary while clearly sympathetic in its Colonial Landmark context. Likewise his prototypical work in youth center design for the Department of Defense has been recognized nationally.

## Section 1: Summary

### Nominee's Education

Williamsport High School (PA)	4 years	Diploma
University of Pennsylvania	4 years	B Arch
Cranbrook Academy of Art	1 year	M Arch

### Practice

Nominee is registered in the following jurisdictions:

District of Columbia  
Maryland  
Virginia  
West Virginia  
North Carolina  
South Carolina

Nominee is engaged in the profession of architecture as:

A Firm Owner

## Section 2.1: Accomplishments

### Significant Work.

#### *Veterans Memorials*

Cooper's design work on both the Vietnam Veterans Memorial and the Korean War Veterans Memorial has been instrumental in shaping the west end of the National Mall at the foot of the Lincoln Memorial.

Vietnam Memorial  
The Mall, Washington  
1985

In 1983 Cooper was selected by the Vietnam Veterans Memorial Fund, the non-profit organization which developed the Vietnam Memorial, to lead the design team in developing Maya Lin's winning proposal for that memorial. Ms Lin, then a undergraduate student, was brought into Cooper's firm as an apprentice architect to participate in the translation of her poetic concept into the spectacular memorial which exists on the National Mall today.



This development process was a notable exercise in design innovation including: Site planning- doubling the size of the concept to accommodate the 58,000 names, Technology- developing a new photo-engraving process for placing the names on granite slabs, and finally "Monumental politics"- designing a plan for adding a flag and statue to the concept (as mandated) without destroying the Wall's pristine simplicity. In meeting this last challenge Cooper skillfully reconfigured the pathway system of the site to create a new entrance sequence, which provides an articulate setting for these added symbolic elements while at the same time ties the memorial to the Lincoln Memorial. Cooper shared the Henry Bacon Medal, the AIA Honor Award and the Presidential Design Award with Ms. Lin.

Korean War Veterans  
Memorial  
The Mall, Washington  
1995

In 1990 Cooper was selected by the US Army Corps of Engineers to serve as Architect of Record for the Korean War Veterans Memorial located on the south side of the Reflecting Pool, opposite the Vietnam Memorial. Prior to Cooper's selection there had been a national competition for the design of this

Section 2.1  
Veterans Memorials ( Cont)

memorial. The competition jury, composed entirely of military officers, had selected a concept which had drawn considerable negative criticism. Federal reviewing authorities had approved proceeding with the project only if an extensive list of changes were made in the siting, landscaping, circulation, and hardscape of the design. The core concept- a column of battle-clad soldiers moving up a hill toward an American flag- was the only element which was fully approved.

The competition winners were retained as a part of Cooper's design team. However it soon became clear that they were not willing to incorporate the Presidential Advisory Board's instructions and the review comments. They withdrew from the team and an unsuccessful legal challenge to the government agencies and their consultants followed. Cooper was then directed to design a memorial embodying the core concept, and satisfying the comments made by the federal review authorities. His design was accepted and has been constructed.

Cooper developed a new siting plan, reduced the allegorical elements and the complexity of the concept to its essence (ie the Column and Flag), gave it a powerful landscape setting, and coordinated the work of nationally known sculptor and graphic artists to create a unified composition. The visitor is provided with a powerful message concerning the importance of military service in protecting our nation's freedom. President Clinton dedicated this memorial in July 1995.

But perhaps the most important element in Cooper's work is the manner in which he blended the designs of the two separate memorials to interact positively with each other, providing the visitor with two different aspects of the veterans' experience. At the Vietnam Memorial, remembering tragic loss of life was the theme and at the Korean Memorial, honoring the nation's youth for their willingness to serve in



Section 2.1

Veterans Memorials (cont)

protecting freedom. These two memorial designs, thus linked at the foot of the Lincoln Memorial, have given the nation a rich symbolic lesson in the nature of patriotic service. Our nation's history can be read in memorials such as these. These are designs worthy of the National Mall.

**Sacred  
Architecture**

St Christopher's Church  
Lanham, Md  
1965  
IFFRA Design Award

St Christopher's Church  
Springfield, Va  
1967

St Matthew's Church  
Wheaton, Md  
1969

Pohick Church  
Lorton, Va  
1984  
AIA Design Award

St Luke's Church  
McLean, Va  
1985  
Masonry Design Award

St Timothy's Church  
Herndon, Va  
1987  
AIA Design Award

The Falls Church  
Falls Church, Va  
1992  
IFFRA Honor Award

In 1969, the Lutheran Church of America published Cooper's book "Manressa: Generating a Master Plan, A Process." for local building committees to use in directing their work. In this document, a decade in the making, an innovative system for involving lay persons in the process of designing their religious facilities was set forth. At the core of this system is a technique for encouraging lay persons to think in terms of a full range of design objectives, to approach the Sacred, rather than focusing on physical design solutions, thus providing architect with critical information and a greater latitude for innovation. Cooper has employed this system in the design of religious projects for over twenty years. Several projects have received national recognition.

The IFRAA National Honor Award for Falls Church Episcopal Church is the most recent in a line of church design awards. This project involved creating a new 800 seat Nave attached to an Eighteenth Century landmark church in northern Virginia.

Using the traditional arcaded brick garden wall as a metaphor, Cooper designed a facade which respects the scale of the historic structure while gracefully enclosing the larger worship space. In commenting on the design, the jury (led by Faye Jones FAIA) spoke of this contemporary structure as also "a fine colonial environment". This highly successful project stands today as an important example of how design can enhance both the sacred life of a burgeoning congregation and the life of an important regional historic landmark.

Section 2.1

## **Designing for Youth**

U. S. Air Force  
Design Guides:  
Youth Centers  
Arts and Crafts  
Swimming Pools  
Gymnasiums  
1980

In the early 1980's the Department of Defense became acutely aware of adjustment problems with dependent youth at military installations in the United States as well as abroad. This problem was exacerbated by the rapid American military build-up which was occurring at that time, and which was stressing existing base facilities. Cooper was retained to produce a prototypical design guide for Youth Centers on the US Air Force installations.

After extensive research and visitation throughout the country, Cooper advanced the thesis that one reason that youth facilities were not meeting the need, was that they were being programmed and designed to look, and often perform like, small elementary schools rather than "free time" recreational centers. Thus their imagery was basically flawed. Another common problem was the fact that three age groupings, with widely differing interests and needs, were trying to use the same spaces with resultant friction. The prototype Design Guides successfully addressed these and other issues and today are in use throughout the Air Force facilities system.

Cooper has now completed three major Youth Centers for Army and Air Force using this prototypical understanding. They have been widely acclaimed both nationally and regionally.

Ft Meade Youth Activity  
Center  
Ft Meade, Md.  
1987  
AIA Design Award  
COE National Design Award

Cooper's approach to developing the design concept for the Ft Meade Youth Activities Facility in Maryland was to compose a short story of youth adventure as a means of unlocking a new imagery, and engaging both client and design team in the quest. In this story, two teenage boys, bored with life on the military base find an abandoned cluster of buildings and secretly outfit them as a club house. Cooper's design team, by using a made-up cluster of three typical prismatic gable roof structures, set in motion a renovation



Section 2.1  
*Designing for Youth (cont)*

Ft. Belvior Youth Activity  
Center  
Lorton, Va  
1992

Andrews Air Force Base  
Youth Center  
Camp Springs, Md  
1995

U. S Air Force  
National Honor Award

***Designs for  
Community***

Alingsas Neighborhood  
International Competition  
Sweden  
1954  
Purchase Prize

analogy which allowed a somewhat playful approach to the infill to be utilized. Thus a highly stimulating and very informal environment was created. Clearly, this place was not a school! The three separate structures also aided in creating a very natural system for age separation. The result is the award winning complex which is shown in the Exhibit section of this submission.

Two other centers, which have been completed to date (at Ft Belvior and Andrews AFB), are similar in their youthful ambiance, and have evoked an enthusiastic response from both their users and parents. Cooper's work is now visited by numerous teams who are planning similar facilities. He has had a notable effect on the design of this important category of military support facilities.

Cooper's designs for neighborhoods and public spaces show the same design concerns which appear consistently in his single building projects. Each design is site specific and thoroughly rooted in a carefully researched program; each design also conveys a clear message as to where the value has been placed, and how users are expected to move about and behave. These attributes have given his designs great staying power in an age when rapid change often shortens the useful life of many facilities.

Two neighborhood designs- spread apart by 43 years of professional activity mark the evolution.

The design of Alingsas neighborhood in southwestern Sweden, a suburban community of 2500. was awarded a Purchase Prize in an international competition.. This design, employing prefabricated structures, reflected Sweden's advanced early-year educational system, and was a bedroom community.

Section 2.1  
Designs for Community  
(cont)

Shaw Urban Village  
Design Proposal  
Washington, D. C.  
1997

The second neighborhood, Shaw Village, was designed in connection with a pro bono urban advocacy project and was intended to demonstrate how a "living downtown" might develop in Washington. The mixed use design for 1700 residents, supported by a full set of amenities and commercial/retail organizations to provide a base economic support for the community, was included. The demonstration site is presently designated for a new convention center, which would divide an historic neighborhood.

Long Reach Village Center  
Columbia, Md.  
1970

One of seven village centers conceived to organize the New Town of Columbia both socially and commercially, Long Reach Center contains 50,000SF of commercial space, a supermarket, and a community/arts center all clustered around a landscaped courtyard which includes a performance amphitheater. It was a financial winner for the Rouse Company from the start and after a quarter-century, with an expected turnover of shops and offices, the flexible design continues to perform well. Cooper is presently upgrading some of the facilities.

Herndon Municipal Center  
Herndon, Va.  
1996  
Northern Virginia Community  
Alliance Honor Award

Like most suburban towns, Herndon, Va has no "there". The new Municipal Center provides one. A Village Green, built over structured parking, is the centerpiece. It is flanked by a Town Office Building and a County Library. An underground Court room was also designed and constructed at parking level. The backside of the Municipal building acts as a stage for evening concerts, a bonus in the design.

As a pro bono project, Cooper also developed an overall downtown conceptual masterplan for the town demonstrating how their initial investment could lead to associated private development.

Cooper's design leadership and willingness to assist in community development, has made a significant difference to these Communities.

Section 2.1

**Residential  
Conference  
Centers**

Another important category of community in our mobile society is in transient settings, such as the residential conference center.

The Religious Retreat and Conference Center is a unique building type in which Cooper has developed a well known expertise, particularly on the eastern seaboard. These centers offer a variety of design challenges: low per diem rates; use by seniors, adults and youth groups; high weekday vacancy; lots of unskilled volunteer maintenance; etc. At the same time they require environmental settings as diverse as prayer and meditation groups, choir camps, sports weekends, and elderhostels. Cooper has mastered the art of meeting these needs.

Roslyn Conference Center  
Richmond, Va  
1973-90

In the three centers listed here, residential accommodations, meeting and recreational facilities, and worship/educational settings have each been handled in a uniquely different manner, but all are unified by a highly efficient food service operation, the key to economic stability.

Trinity Conference Center  
Pine Knoll Shores, N.C.  
1983-92

These centers are also organized to respond rapidly in facilitating the formation of a sense of Community amongst individuals who do not know each other. Cooper has developed a flexible system of simple circulation routes and clear territories which both facilitates the use of a center by multiple groups simultaneously, as well as affords each individual an identifiable small group with which to bond.

The Summit  
Brown Summit, N. C.  
1987-93

Bishop Saunders of the Diocese of East Carolina spoke of Cooper's Trinity Center design as "the lungs of my Diocese, the place where fresh air and fresh ideas energize my parishes."

These are truly places where innovative "green" architecture makes a significant difference.

Section 2.1

Positions Held by Nominee

Employment prior to  
Independent Practice

Office of Eero Saarinen and Associates.  
Bloomfield Hills, Mi. and Washington, D C.  
1954-63

Project Designer, University of Chicago  
Law School.

Washington Project Manager, Dulles  
International Airport.

Design Research Grant

National Endowment for the Arts  
1974-76

Design research grant to study how design  
takes place in a small design oriented  
Architectural office. Project ended with the  
publication of "The Use of Theme in Generating  
Architectural Form".

Professional Consulting

Washington Metropolitan Transit Authority  
1966-69

Architectural consultant for the development  
of conceptual design goals for the Metro system  
and the RFP which led to the selection of Harry  
Weese as the system architect. (Cooper later  
was section designer for the first three Metro  
stations.)

U.S. Department of Commerce.  
1967-84

General Architectural Consultant for Domestic  
Worlds Fairs: Hemisfair, Knoxville, New  
Orleans. (Cooper later designed the main 3-D  
audio visual theater for Expo 84.)

Outdoor Advertising Association of America.  
1968-82

An innovative conceptual program for  
changing the character of billboards in the  
urban setting. Cooper withdrew from this  
program when the industry backed out of design  
testing.

Section 2.1  
Positions Held (cont)

- Design Review Boards
- City of Baltimore, Md  
1977-8  
Transit Architectural Review Board.  
D. C. Department of Housing and Community  
Development 1997-  
Architectural Review Board.  
Episcopal Diocese of Washington  
1969  
Chairman, Architectural Review Commission.
- Design Juries
- AIA Chapter Design Awards Programs  
1995-  
Connecticut Chapter  
Florida Chapter  
Virginia Chapter
- Institute Activities
- AIA National  
1972-75  
Committee on Design  
Washington Chapter, AIA  
1996-  
Chapter Representative,  
Washington Architectural Foundation  
Board of Directors.  
Chapter Representative,  
MCI Arena Task Force  
Chapter Representative,  
Convention Center Task Force  
Co-Chairman, Urban Design Committee
- Volunteer Organization Work
- Washington Architectural Foundation.  
1996-  
Member, Board of Directors  
Co-chairman, "Critical Choices for Planning  
Washington" seminar series.  
Executive Committee,  
Columbia Heights Urban Design Charrette  
A community base planning effort to  
study development around a new Metro  
Station.

Section 2.1  
Volunteer Organization Work  
(cont)

Committee of 100 for the Federal City  
1985-

Board of Trustees

Chairman, Subcommittee on Planning and  
Regional Development.

Design Task forces.

The Committee is continually active in  
urban design advocacy for major  
development projects in the region.  
Cooper is active in many of these and  
testifies frequently before review boards  
on design issues.



## Section 2.2 Accomplishments

### Significant Honors and Awards

Prizes Awarded to Nominee

Beaux Arts Institute of Design  
1953

Lloyd Warren Fellowship

Paris Prize in Architecture, a national  
competition amongst Architectural  
Schools in three stages.

Government of Sweden  
1954

Purchase Prize

Alingsas Neighborhood Design Competition  
An international design competition

National Awards for Design

American Institute of Architects  
1984

Honor Award

Vietnam Veterans Memorial

Henry Bacon Medal

Vietnam Veterans Memorial

United States of America  
1988

Presidential Design Award

Vietnam Veterans Memorial

Interfaith Forum on Religion, Art and Architecture  
1992

Honor Award

Falls Church (Episcopal)

United States Air Force  
1985 and 1997

Honor Award

Andrews AFB Airman's Dining Hall

Andrews AFB Youth Center

Section 2.2

National Awards for Design  
(cont)

United States Army Corps of Engineers  
1989

H/M Design Excellence  
Ft Meade Youth Activity Center

National Association of Zoological Parks and  
Aquariums. 1993

Special Award for New Exhibits  
Amazonia, National Zoological Park

Local Awards for Design

Washington Chapter, AIA  
Honor Award

D. C. Center for Therapeutic Recreation  
1980

Kettler House  
1986

St Timothy's Church  
1987

Merit Award  
Ft Meade Youth Activity Center  
1990

Historic Preservation Award  
Pohick Church  
1985

Darnall Farm Restoration  
1986

Baltimore Chapter, AIA  
Honor Award

Kettler House  
1988

Northern Virginia Chapter, AIA  
Merit Award

National Childrens Center  
1997

Section 2.2  
Local Awards for Design  
(cont)

Masonry Institute

First Design Award

The Falls Church

1993

Amazonia

1993

Design Award

Ft Meade Youth Activity Center

1989

St Luke's Church

1985

Community Appearance Alliance of Northern Virginia

Excellence in Design

The Falls Church

1993

Herndon Municipal Center

1995

## Section 2.3: Accomplishments

### Books and Articles by the Nominee

#### Books on Design Process

#### “The Use of Theme in Generating Architectural form”

W. Kent Cooper, Editor, 1974

The Paperback was published by Cooper Lecky Architects at the conclusion of a two year study of design process. It was funded by The National Endowment of the Arts.

#### “Manressa- Generating a Master Plan- A Process”

W. Kent Cooper, Author, 1969

This Paperback was published by the Lutheran Church in America for use by local building Committees. It outlines a successful system for organizing lay involvement in the building process.

#### Articles on Specific Projects

#### “Building the Law School, An Architect’s View”

W. Kent Cooper, Author.

This cover story was published in “The Law School Record”, University of Chicago, Fall 1984. Cooper, who led the original design team under Eero Saarinen’s direction in 1956, returns to the structure in 1984 as its expansion architect. His remarks will help the users to understand the roots of the original design, and how the expansion is faithful to them. (copy attached)

#### “Designing Play for Military Youth”

W. Kent Cooper and Michael Foster, Authors.

This lead article was published in “Parks and Recreation” Magazine in 1990. In it Cooper describes how a short story about two teenagers helped to evolve a unique design for a youth center. (copy attached)

Section 2.3  
Articles on Specific Designs  
(cont)

**“Amazonia: Breaking Down the Barriers”**

W. Kent Cooper, Author

This article, published in “Construction Specifier” in 1994, provides the reader with an understanding of the problems which occur in designing a unique Bio-Park exhibit, where animals run free in a tropical rainforest. (copy attached)

**“Notes on the Design of the Korean War Veterans Memorial”**

W. Kent Cooper with William Lecky, Authors

This article was published as the closing chapter in the official history of the memorial by Turner Publishing, 1995. In it Cooper describes the design process which was used to create the form and message content of this “brother” to the Vietnam Veterans Memorial which was built a decade earlier.

Profile on Kent Cooper

**“A Profile of Kent Cooper, Architect”**

Christine Forbes, Author

This article, published in “Entrepreneur” magazine in 1990, provides the reader with a background about how Cooper became an architect as well as some insight as to the motivation which keeps him excited about the design of environments for human activity.

Published Reviews

Numerous articles have been written about Cooper’s design work, and published in the profession’s magazines: “Architecture”, “Architectural Record”, “Progressive Architecture”, “Landscape Architecture”, “Inform”, and the like.

In recent years, many of Cooper’s projects have been reviewed by Ben Forgey in the “Washington Post.”



# Parks & Recreation

OFFICIAL PUBLICATION OF THE NATIONAL RECREATION & PARK ASSOCIATION • NOVEMBER 1988

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Military  
Recreation





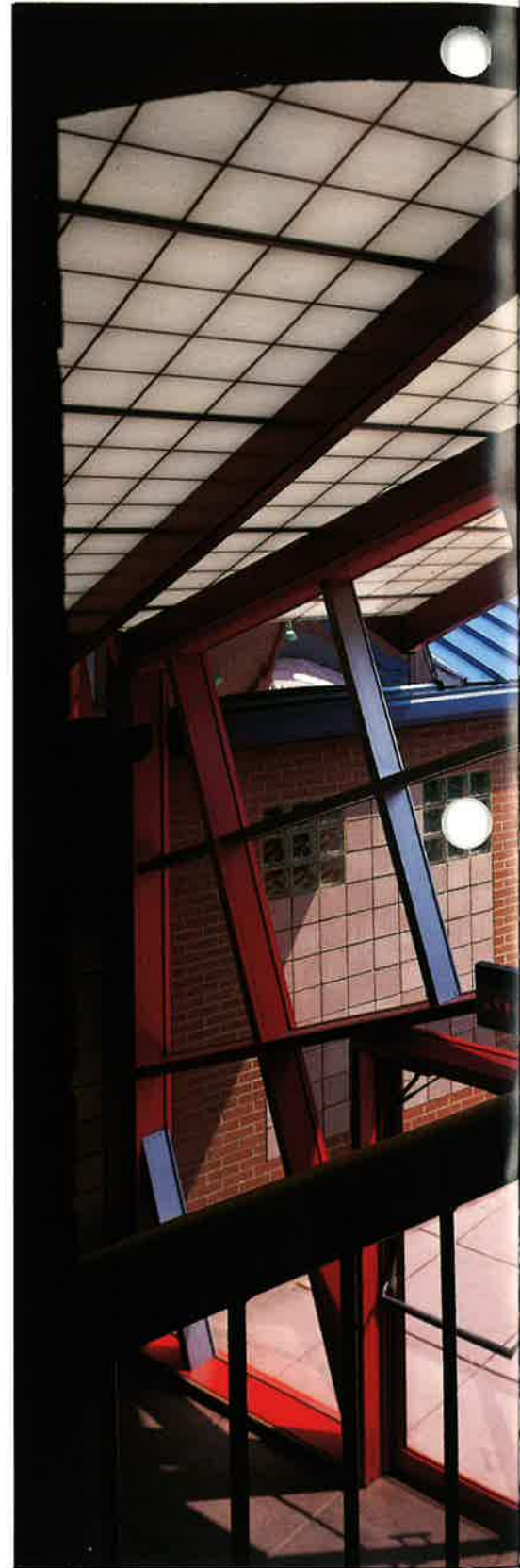
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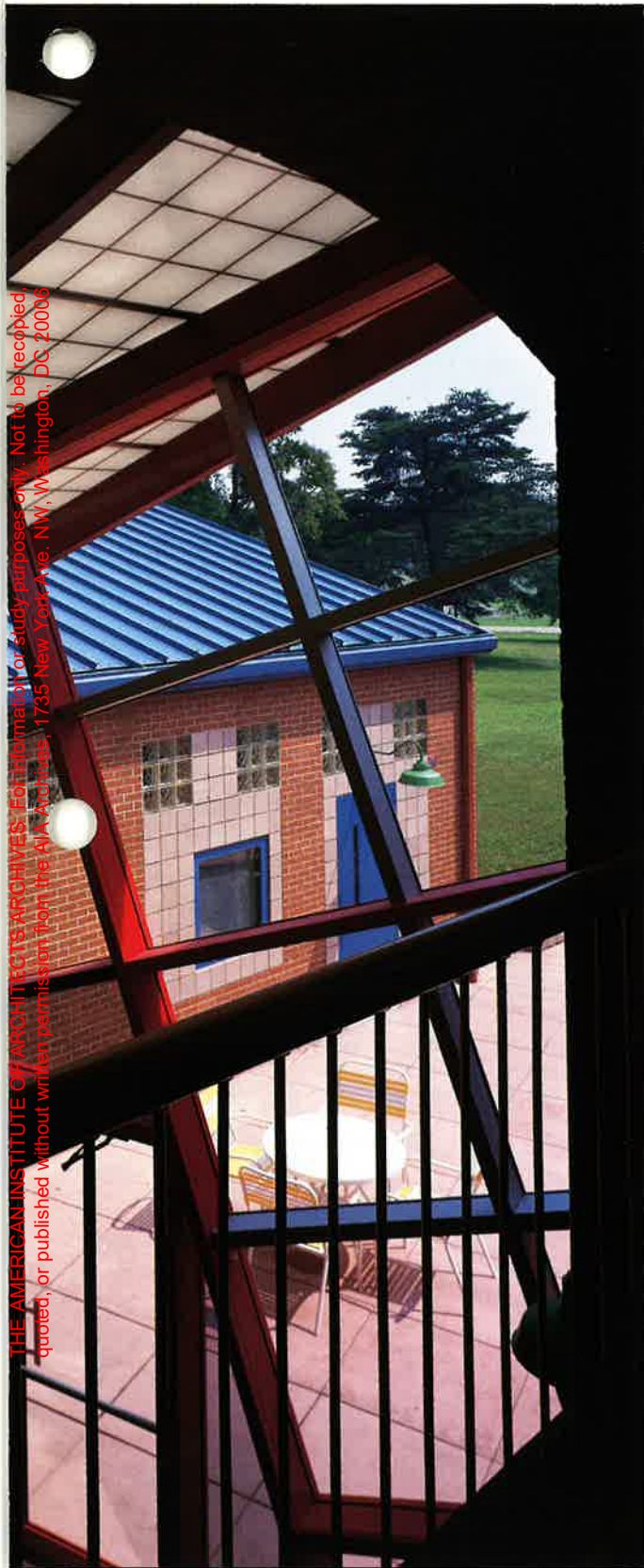
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# Designing Play for Military Youth



BY W. KENT COOPER, AIA  
AND  
MICHAEL FOSTER, AIA





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*The youth center at Ft. Meade, MD, is a lively place for all ages. Designed with young people's love for discovery in mind, this center is actually a small village, linked by a covered "Main Street." The village buildings include a gym, dance areas, snack bar, quiet room, and game room.*



Imagine that you're a "dependent youth" stuck on a somewhat isolated Army base: discipline is tight, opportunities for recreation are limited. Pretty boring? If there is anything you don't want, it's to go to a place for fun that reminds you of school. What you'd really like is to find some old vacant building that's out of the way, and turn it into a clubhouse for you and your friends to get away from the regiment, be yourselves, and have fun.

Actually, this is a pretty normal reaction for most young people. They have already negotiated the move from home to classroom, and now are ready to tackle the wider community beyond. The idea of a territory that has the feel of a small village having many interesting things to do and places to identify with is close to ideal in meeting this need. Recreation centers, whether for adults or children, for public or private use, can be analogous to a village or even a shopping mall where many different activities appeal to a variety of ages with diverse interests. A recreation center can be welcoming without forcing participation.

At Ft. Meade, Maryland, the idea for a youth center using this village concept didn't come all at once. Rather, it evolved. Early attempts at giving form to the Corps of Engineers' facility program led to a building that looked exactly like a small elementary school—

PHOTO BY WILLIAM E. MATHEIS



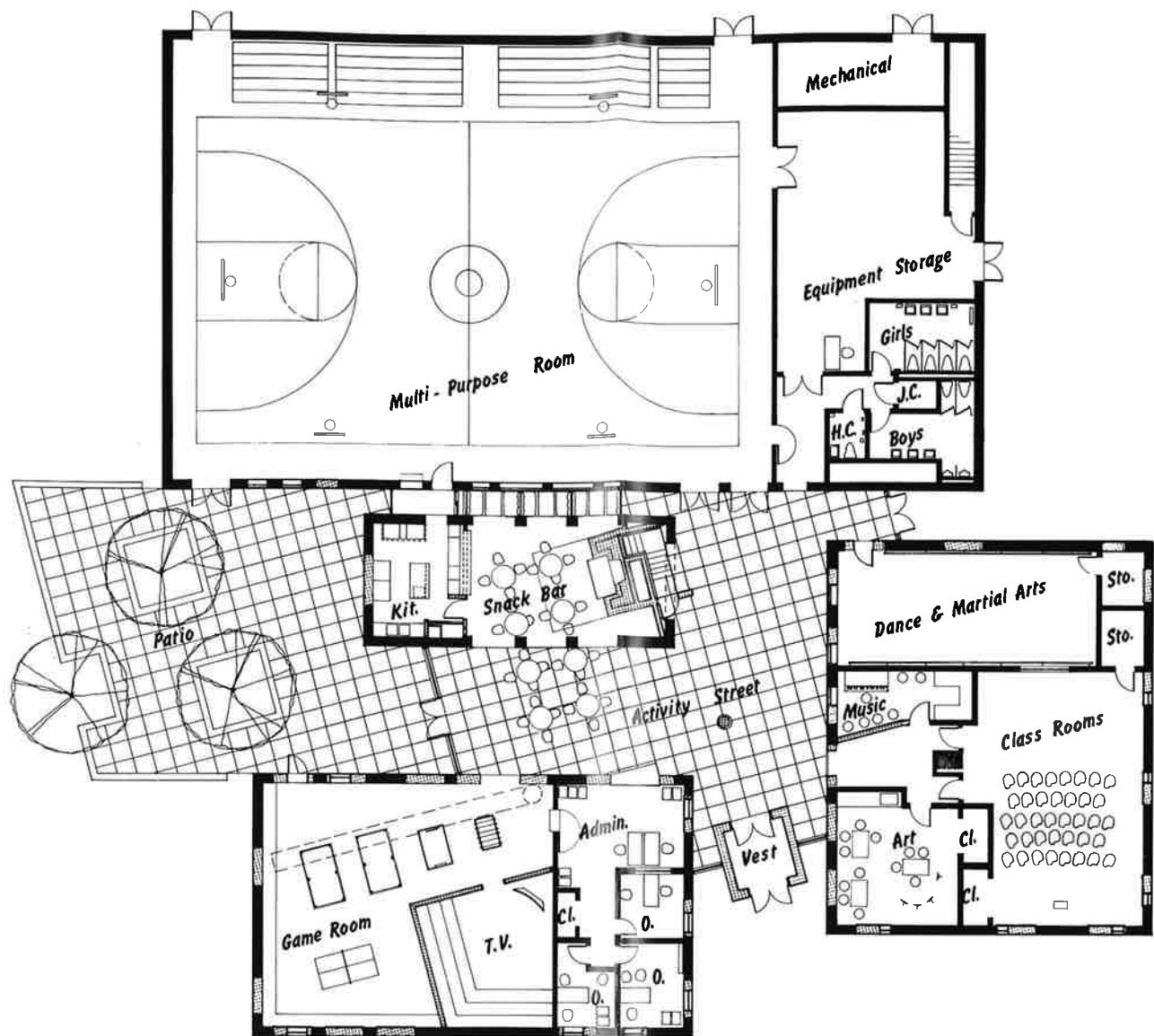


PHOTO AND DRAWINGS BY COOPER•LECKY ARCHITECTS P.C.

Architectural plans for Ft. Meade's youth center show Cooper•Leckys' innovative design; rotating structures 15° off the original grid to create a unique space where all kids can explore.

front door leading to administration, corridors flanked by classrooms and connected to a cafeteria/multipurpose room. We felt this was not an appropriate image for this center. In an attempt to break from this image, we tried separating the activities into a campus plan, giving each building space to breathe.

But it was only when we started recalling our own youths—the need to feel “off limits”—that the desire to make this a place of discovery started to grow. We imagined a small band of kids coming upon an abandoned cluster of buildings, finding a way inside, and

then turning it into a clubhouse. We found ourselves placing renovated imaginary structures into our design, each having a somewhat mysterious history. The concept's momentum grew with the story and fueled our every design decision.

In our minds, the “band of kids” operated quite casually, improvising as they went, and we followed their cue. We designed four buildings that suggested a previous life; then we animated and connected them in a whimsical way to create a place where kids might drop in, meet friends, play games, learn skills or just hang out. Where we needed to add to “new” structures we did so, rotating them 15° off the original grid. This provided a lively mix to all spatial conditions inside.

Each building houses a different activity: athletics, games, arts, socializing, and eating. Giving each unit a gable roof put the building in context, as the site is located in the middle of a giant military installation

filled with the small scale “monopoly board” prismatic structures typical of most Army bases. Where we needed to alter existing structures, i.e., change their use, we did so in a contrasting color of “infill” brick to create playful patterns, mimicking, if not poking fun at the many renovated structures on base by alluding to secret windows now filled in.

These two ground rules (rotating and infilling) ordered our design work and the results kept us smiling. In the end, the casual misalignment gives a kinetic sense of energy to the complex. It points out that being non-rigid and playful doesn’t have to lead to missing the mark of success, but can be a part of creativity and innovation.

There’s a lot going on at the center, and many kids need encouragement to take the initial risks, whether it is dressing in exercise tights, joining in a pick-up basketball game or trying out a pool cue. It’s easy to lose face when trying something new. Accepting

the risk can be a creative part of being young, but not all people have learned this truth. It is important that a child not feel compelled to do anything, but rather that the means exists for just getting drawn in naturally.

So the center has to have a way of allowing users to preview activities—to peek in—before having to sign up, thereby reducing the risk to an acceptable level. The collection of buildings is therefore loosely arranged along a skylit “Main Street” that is a neutral common area. This non-territorial space offers views into all activity areas, allowing shy users to be drawn in through discovery, to risk their hand at a new activity. The views from the street also allow skillfully non-intrusive adult supervision without physical interruption.

Each building along Main Street has a cornerstone which embodies a message written in some graphic code to be discovered when deciphered (Greek, Morse Code, sign language or musical symbols) relating to the activities contained within the sub-building. The windows in one of the buildings have become the trophy



*The lighting in Ft. Meade’s multi-purpose room is flexible, suitable for athletics as well as social events, such as large banquets. The plans below show the architect’s concept of the east elevation.*





display cases recording the individual accomplishments during seasons past. Successive generations of kids will have the opportunity to discover and unravel these codes anew.

A big challenge in a military youth center is that it has to serve, equally, young persons from six to 19, often during the same time period. Ages six to eight need structured activity and supervision, kids between nine and 11 are for the most part quite happy to have a room full of game tables, foos ball, pool, shuffle-board or a TV set. They still need some structured activity and are also ideal candidates for skills classes. The 16- to 19-year-olds mostly know what they want: athletics, serious art and music classes, and lots of opportunity for socializing.

But the 12- to 15-year-olds are often caught in-between, and as a result often get in the way of the other two groups. People in this middle age group are ideal candidates for volunteerism at the center. Their abilities to motivate younger children make them valuable, but their age prevents employment in the community. Becoming a volunteer aid is, in itself, one of the most important activities for this age group.

The *Military Design Guide for Youth Centers* accepts this problem of age discrepancy seriously enough to suggest that older and younger children each have their own entrance and interior territory. In an ideal world of higher budgets and staffing quotas, this would be an effective way to deal with the problem. But the reality of today's Army budgets means that staffing is quite limited, and monitoring more than one entrance is just not possible without eliminating classes or other activities. Rather, simpler ways of dealing with this problem are required.

The Ft. Meade Center provides enough zoning through visually separated buildings to give the illusion that each group has its own territory, at least for a discrete period of time. We developed the main street as a covered exterior space in order to heighten this feeling of separation between the functions and groups: entering any one of the activity areas is like going into a detached structure from outdoors. In this way the complex seems to tell a story: each structure has a separate function, but all depends on each other to make a complete activities center.

Programs for younger children—particularly latch-key kids—predominate the hours immediately following school. Those who aren't involved in arts or crafts classes tend to congregate in the game room while older kids have the gym. When the younger

group is moved homeward about 5:00 p.m., the older ones have the game tables to themselves for an hour before supper. Teen programs tend toward the early evening hours. One of the most popular programs for all groups is the snack bar, which opens like a cafe along Main Street and contains a small dance floor with a juke box, a fireplace, and a row of banquettes arrayed along a line of large picture windows, which overlook the gym. This is truly the heart of the center, a place to relax between activities. The menu is simple: hot dogs, chips, sodas, and the like—this overcomes most of the odor and mess of a heavier cooking operation.

One area has been set aside for teens full-time, and that is the tall Quiet Room in the loft space over the snack bar. Here teens can read a book or quietly converse without the younger kids under foot. A narrow window acts as a sun dial, tracing the course of the sun throughout the middle hours of the day. The final building is full of surprises waiting to be discovered.

At the start, we set out to create a place where exuberance and joy might naturally happen. In the narrative story we used to give form to our design, we composed the description of how this place might look and feel. The closing scene reads like this:

"Then somebody got the idea that we needed to have a big party to inaugurate our place and we put a lot of time into getting ready. Word had spread that there was this new place and everyone wanted to come—even my younger brother who wouldn't be caught dead dancing wanted to come. So that's how there were 300 of us there on that Saturday night—not to mention the band.

"Everybody had paid a buck to come in. The younger kids sat around watching TV or playing games—I guess they had a ping-pong tournament going. The band was up in the balcony in the barn and the place was packed with people dancing. The street was filled with tables we made out of crates and we had a candle lit on each one. They couldn't cook enough hot dogs and hamburgers for the mob that was there.

"The gang in the studio was drawing and two photographers were trying to set up a 1920s still-life. Some girls in tights were practicing a dance routine and—well—everybody was really setting into it."

In the story, the MPs arrive and break up this clandestine gathering which was, to put it mildly, "unauthorized." But in real life, it happens a little differently. Our military base used to attract a couple dozen kids to its youth center every week. Now it operates a youth program for the same size youth population, attracting more than 150 youths every day.

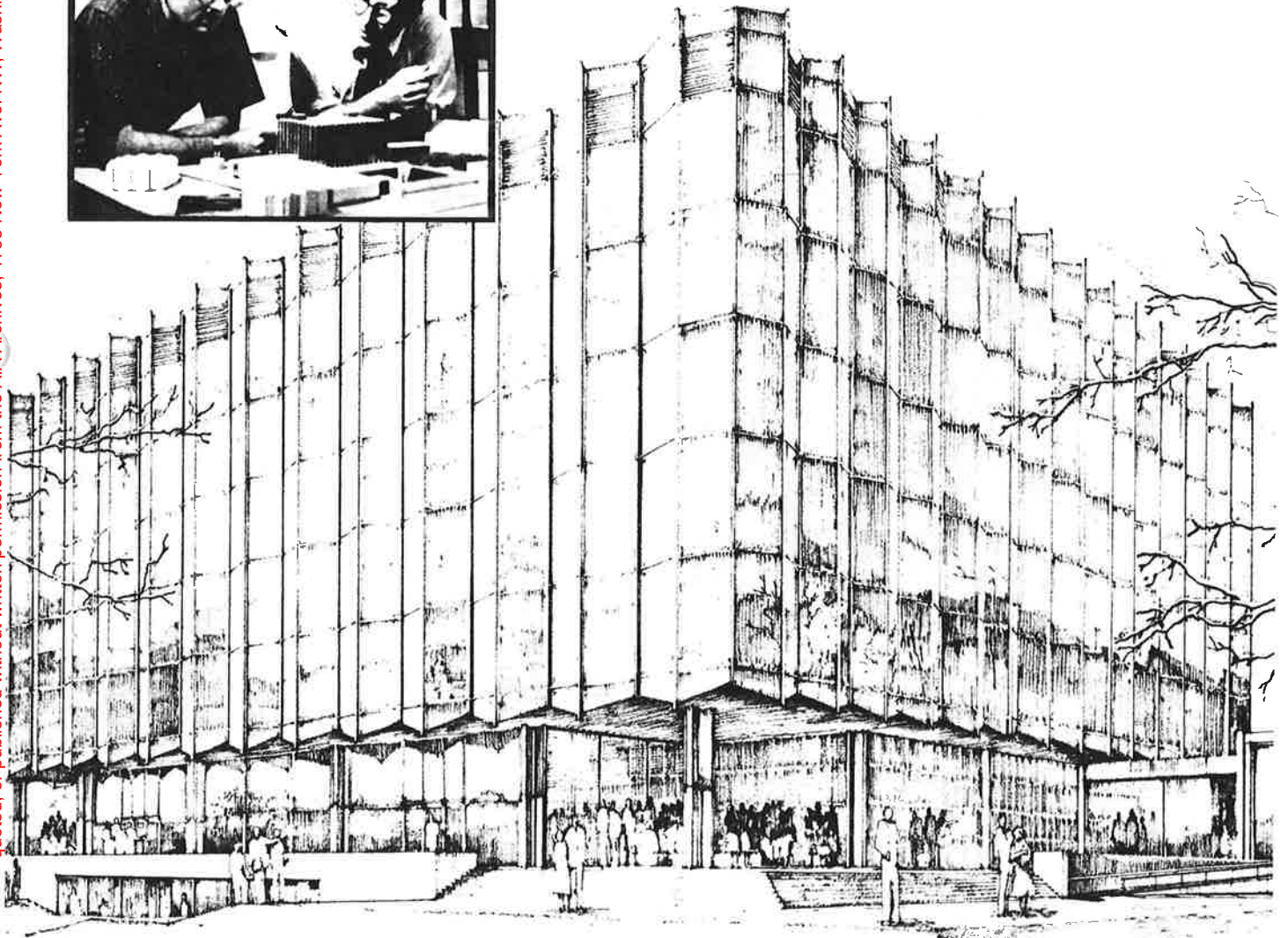
While architecture is often a pretty heavy business, every now and then a project comes along that calls for a lighter touch, one that's rooted in exuberance and joy. And that is what the Ft. Meade Youth Activity Center is all about. □

# The Law School Record

The University of Chicago Law School

Volume 30, Fall 1984

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## The Law School Extends Itself



# Building for the Law School: An Architect's View

W. Kent Cooper

**L**ast summer when I returned to the Law School after twenty-eight years' absence, I was astounded to see how little had changed. I had seen the completed building only once before, in the mid-sixties, and then only briefly. But I was not unfamiliar with the environment, for I had walked the corridors eight hours a day in my imagination for close to a year in 1956. The Law School I knew best was a series of mquettes, fragments of space: an auditorium "box" one could peer into; a section of the coffered reading room ceiling; two bays of the folded glass facade; a stepped seminar room. These were a world of cardboard and Plexiglas, populated by cut-out miniature people. It was in this world that

every corner, joint, railing, and window mullion of the new Law School was simulated, studied, and finally perfected.

In 1956, my role was to help Eero Saarinen crystalize and translate his innovative design ideas into reality. Eero's design for the Law School complex seemed to grow directly out of his earlier master planning work for the University. The Saarinen campus plan of 1955 envisioned the creation of several new quadrangles, two of which he completed personally (the Woodward Court Residence Halls and the Law School). The new Law School was intended to be both contemporary and classic. Eero hoped that it would wear well—both physically and aesthetically—and indeed it has.

The Midway campus has a long-standing romance with Gothic Revival architecture, and Eero felt duty bound to design a structure that would enhance that tradition while at the same time employing the most contemporary materials and technology. He designed the Law School in the same period as the dormitories at Vassar, with their fluted bay windows, and the embassies in Oslo and London, each with its raised faceted facade, and slightly after the circular chapel at MIT, which is vaguely Romanesque in feeling.

At the time we were planning the new Law School, the city of Chicago was planning an east/west depressed freeway in the block just south of Burton-Judson. It was with that prospect in mind that the new school was designed to be viewed mainly from the north. But in the decade following the construction of the school, transportation policies and urban politics collided head on, and the very pleasant lawn lying to the south of the library is one of the residual benefits, our legacy from the abandonment of this controversial cross-town freeway project.

One of the first things I did after receiving the assignment as design captain for the building was to search out the original drawings of the Burton-Judson complex and use them to build a model of the east elevation to which the Law School is tied. Eero intended that the new structure would blend with the established collegiate Gothic character of the campus through the use of materials, structure, and rich detail. The established wall facing material, a shot-faced, warm buff limestone, was selected for the facades. Architecturally, the Gothic was an era of explicit structural expression, and Eero chose exposed reinforced concrete for the structural armature of the complex on

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*Mr. Cooper is the senior partner of the Washington, D.C. architectural firm, The Cooper-Lecky Partnership, which has been retained by the University to expand the Law School. He is a graduate of the University of Pennsylvania and Cranbrook Academy of Art (founded by Eliel Saarinen), and he was holder of the Paris Prize. His firm recently received an Architectural Institute of America Honor Award for the Vietnam Veterans Memorial in Washington, D.C.*

which to hang the limestone. The concrete columns were formed into star shapes—both structurally sound and visually interesting. The floor slabs that hold the weight of the library stacks were visually lightened by coffering them into a pattern of diamonds, each of which was used as a reflector for a bare incandescent light bulb—an interesting blend of form, function, and economy.

During the mid-1950's Eero was exploring glass curtain wall designs. The glass facade of the Law Library was a fine example. Eero's partner, architect and engineer John Dinkeloo, had pioneered work in the development of the neoprene gasket glazing for window walls. This system, similar to that which is used in automobile windshields, afforded us an opportunity to execute a visually delicate folded facade with only the bright aluminum "prows" interrupting the sky reflections on the dark gray solar glass. In that era, double glazing would have been a luxury that we did not think would produce savings sufficient ever to break even, so the facade was single glazed. The southwest-facing folds on the south and west facades were designed to be surfaced with solid panels coated with procelainized aluminum, dark gray in color. When it turned out that we couldn't get building code approval for this new material, dark gray glass was installed there also, and two generations of faculty have struggled with a variety of shading devices, none of which have quite solved the problem of solar gain, both summer and winter. But the folded glass "Gothic" facade has indeed been outwardly successful, and the Law School has assumed its place as a prize-winning landmark on the Midway.

From the start, we fought a battle with the cost of the Law School building. I can remember cutting the size several times before we finally came within our budget. Interestingly enough, the handsome proportions of the library today are the result of the budgeter's ax more than of Eero's original intention. We would have chosen a taller tower, and actually planned for a two-floor upward expansion to take place at a later date.

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*"... its austerity makes it unique, and in turn somewhat magical."*

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The auditorium structure was probably the most difficult design problem of all. Eero struggled with a desire to harmonize this wing with the recently completed American Bar Center but at the same time to "do something worthy of the Midway." More than twenty concepts were produced before a satisfactory solution was reached. Suppressing the Moot Court—certainly a symbolically important element of the school—into the bowels of the auditorium structure was a difficult call, and we resisted it. At the end, we found ourselves weighing the creation of a stepped theater courtroom in which the choreography of a trial might be observed from a bird's eye perspective against the strong historic concept of the judicial dais. Each has a learning potential. Did we make the right decision?

During my first visit back to the school last summer, I was asked why we made the school's structure so austere, and I had to admit I'd never thought of it in that way. In retrospect, I believe this rigor is the school's joy, and I'd cite the Green Lounge as an example. Last summer, while having my first (styrofoam) plate lunch in that space, I realized that it's austerity makes it unique, and in turn somewhat magical. There can be no mistake: users do not own that lounge; their claim is quite temporal. Each individual must establish his or her own territory and make it work.

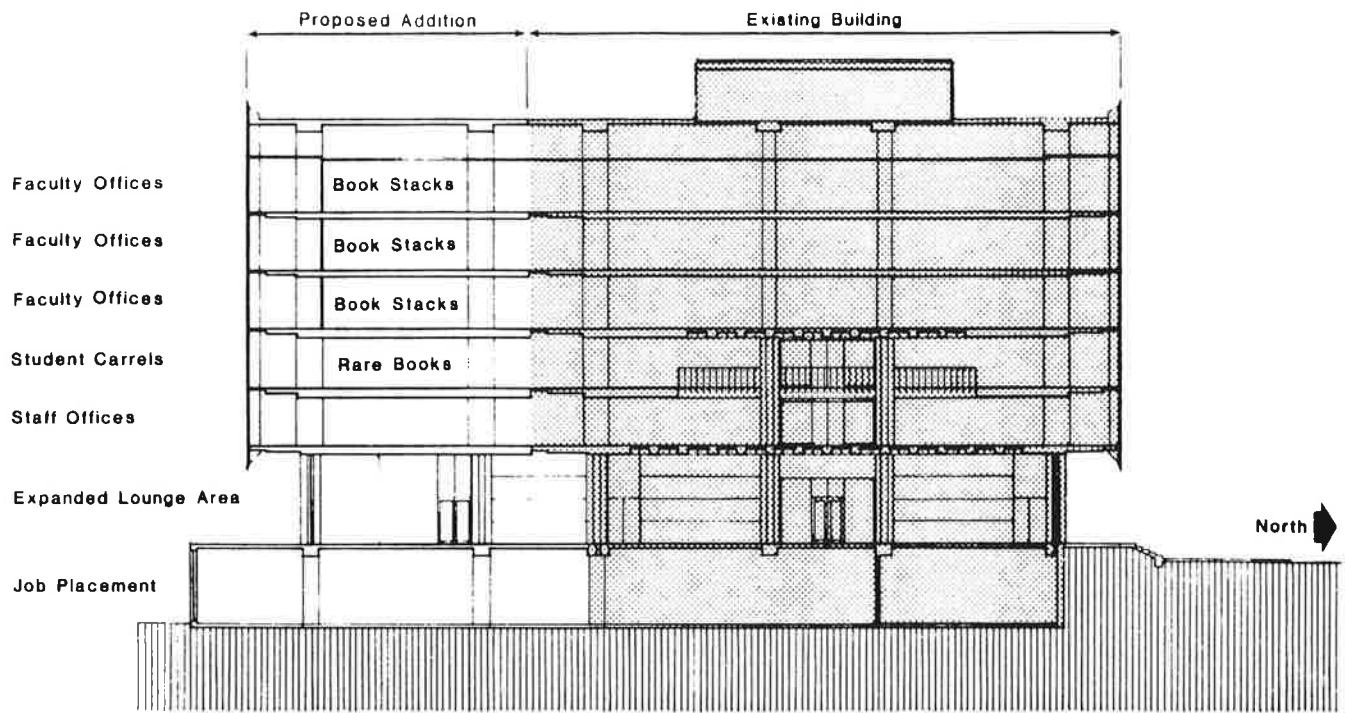
Upon returning to the school I was both amazed and impressed by the loving care that has preserved the design integrity of the building for nearly three decades. Professor Walter Blum has been a watchdog *par excellence*. Without his care, who knows how many posters might have been affixed to the walls; how many temporary walls constructed.

Today, Gerhard Casper has joined Mr. Blum in his role as protector of the heritage, and together with faculty and friends of the Law School they have planned the renewal and expansion for the eighties.

About a year ago, I found myself once again looking at a model of the Law School. Eero was dead, his successor Kevin Roche had asked me to attempt to respond to the school's need for expansion. Doubling the capacity of the library was the prime task, but we also needed to solve a host of nagging minor problems.

From the start, we observed that while the classrooms and seminars appeared to serve the student body well, the library and administration blocks were packed beyond sensible utility. We carefully studied numerous expansion alternatives. At one time or another these included (a) moving the Reading Room and stack expansion into a below-grade structure under the south lawn; (b) building a new stack structure on the south lawn; (c) lengthening the classroom wing to the south; and (d) expanding both class and administration wings. But expanding all floors of the library block to the south was clearly the scheme with the soundest cost benefit. More space for stacks, offices, staff, and storage were all needed, and these comprise the contents of the seven-story structure that will be constructed next year. This new addition will nearly double the capacity of the present Library, as well as provide the much needed additional office space, but it will scarcely be visible from the Midway.

At our first planning meeting, I shared my impressions with the faculty planning committee concerning the overcrowded library staff offices; the energy management problems; the need to better assimilate the oncoming library and office communications revolution. Dean Casper firmly reminded me that our task was to expand the Library, not to attempt to solve the myriad large and small maintenance problems which beset any institutional structure as large as this one. And indeed we did focus on the expansion, but at the same time we have seized each and every opportunity to correct problems whenever feasible.



## Law School Expansion

The new library addition will have a significant impact on several areas of the school in the years ahead. First, the Green Lounge will be expanded. Enlarging the lounge was certainly *not* high on the approved program agenda, but it came about as a by-product of the lateral expansion scheme for the library above.

The lounge is perhaps the best architectural space created in the original design. It is both dignified and flexible. But it is also considered by many to be noisy and austere. In recent years, a small snack bar has been developed in what was originally the catering pantry and food service is now a major activity in this space throughout the daytime hours. This has been particularly important since the Law School is somewhat isolated from the other eateries on campus and since food and drink are not permitted in the library. The more formal original furniture was also replaced recently with lighter and more versatile pieces. These changes have turned the space into a lively meeting place.

But as we talked with students last fall, it became clear that there really wasn't a place where one might *both* sip a soft drink *and* study quietly. We therefore devised a plan that will allow a portion of the lounge to be subdivided by glass doors and to become an informal study area while the lively social character of the rest of the Green Lounge remains. This same division will also help at times when small banquets or other separate but simultaneous activities are planned. Both lounge rooms will look out to the north as well as to the south. In addition, on the south side two loggias have been provided for sheltered outdoor activity.

The view south from the new lounge onto the lush green lawn will no longer be bisected by the service drive. A more modest service access will approach the library block from the west parking lot. This will prepare for the orderly construction of a new quadrangle when in future years the University needs additional residential or educational space south of the Midway.

Expanding the Library capacity was, of course, the real focus of our work. This expansion has required delicate surgery so that the institution may continue to function as usual during construction. Some of the planning changes are modest in their nature. Faculty offices and student carrels will still ring the expanded rows of stacks on all the upper floors, much as they do today. But the Reading Room and balcony floors have been reorganized to facilitate new functional needs, providing more space for reserve materials and reference books and for computerized circulation systems and on-line catalogs. An unobtrusive but effective book securing system will ensure that needed research material stays in the library, and a new controlled reserve reading area will make important resources more readily available for student use. The card catalogs will be freed from the wall and made ready for the advent of the on-line catalog systems that will arrive in the next decade. On the balcony, an acoustically isolated and humidity





THE UNIVERSITY OF CHICAGO LAW SCHOOL

VIEW OF THE EXPANDED GREEN LOUNGE

controlled environment for microform materials will protect them and make them more readily accessible to users. The Law School's fine collection of rare books will also be stored in this protected environment. Throughout the Library on all levels, new and more functional student carrels will be placed.

For many years, the lower lobby and side rooms of the auditorium wing have housed Placement, Development, and Alumni Relations offices. In the expansion program

new, well-appointed office space has been provided for these important functions in the lower level of the building. This will free the side rooms of the auditorium wing for ten new student organization offices. A new hallway will connect the lower lobby and corridor of the classroom wing.

To some these changes might sound radical in their impact on this well-loved and cared for environment. But if we do our job well,

when the expansion is complete the changes will hardly be noticeable except in the increased convenience and efficiency they will provide.

Keeping our stock of great buildings current and fully functional is a task worthy of our most skillful design attention. I have found it fascinating to return to the Law School after so many years, and to have this opportunity to ensure that it will serve students and faculty well into the next century. ■



# AMAZONIA:

## Breaking Down Barriers

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# AMAZONIA:

## Breaking Down Barriers


**F**rom its beginnings in the early 1900s until quite recently, the exhibit planning philosophy of the National Zoo in Washington, D.C., like that of all major zoos, embodied formal enclosed pavilions where exotic animals were housed in well-segregated cages and allowed to visit carefully moated yards. The

implicit story line was that of human beings being protected from “wild” and potentially “dangerous” animals. Only the keepers realized that often the moats and fences were as much to keep humans out as to keep animals in.  In the early 1970s, a new philosophy took hold at the National Zoo, based on more natural exhibit compounds with buried

With more than \$1 million invested in the site, sound stewardship argued for adaptive reuse.

by **W. Kent Cooper**

support facilities. But while outward forms changed from pavilions to berms, the exhibit concepts, for the most part, did not change. Admirable as the 1970s exhibits were with their clean board-form-concrete cladding and formal designs, habitat exhibits they were not. They perpetuated the concept

of enclosing animals—this time mostly outdoors—in formal man-made geometries. Viewers almost always looked down into these sterile enclosures or were separated by forbidding moats.  Habitat exhibits came haltingly at the National Zoo. The first design for Beaver Valley was a series of egg-shaped enclosures in the 1970s mode. The architects were



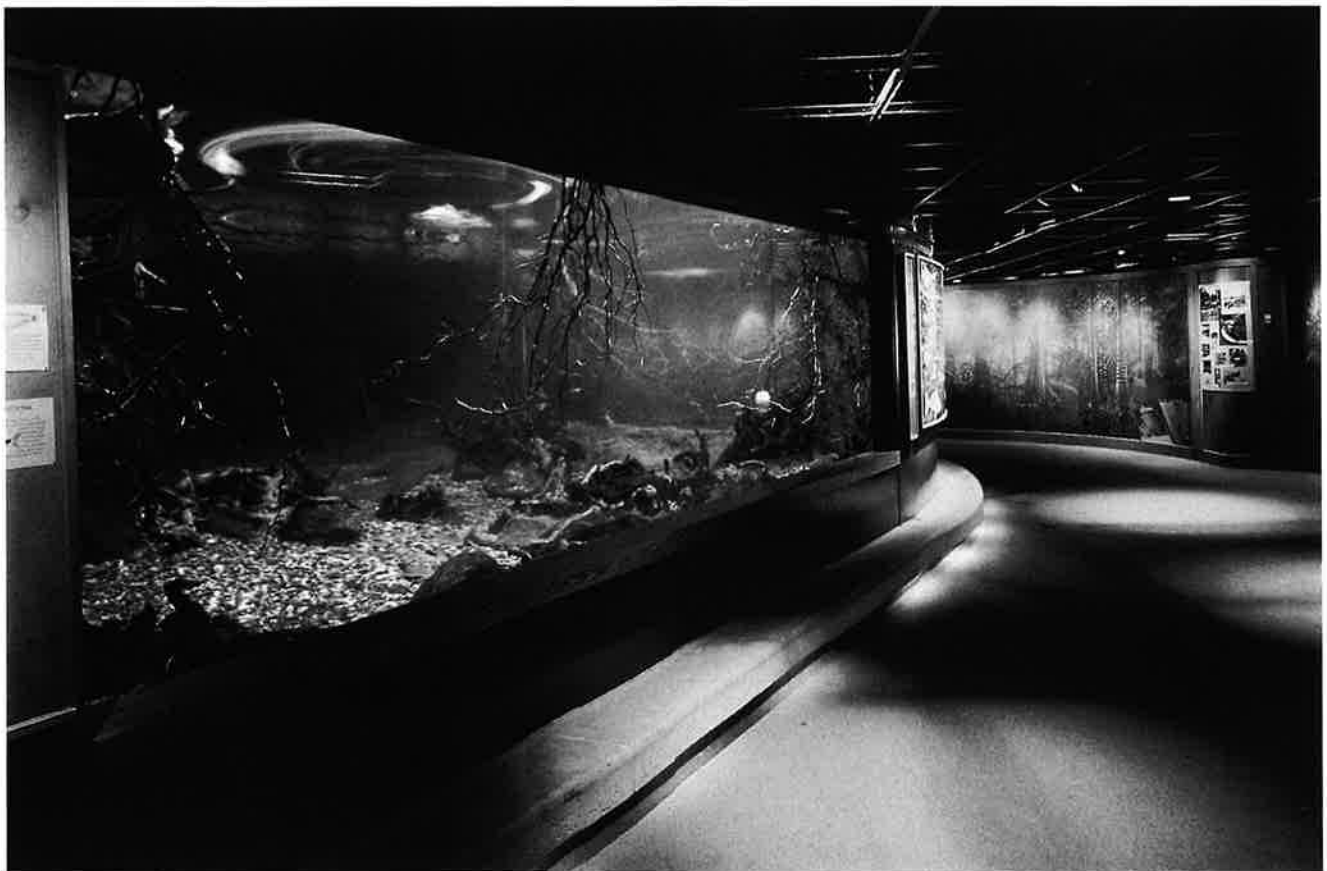
**Figure A. Amazonia construction facts**

Building height: .....	17 m (55 ft)
rainforest exhibit height: .....	13 m (42 ft)
Building length: .....	51 m (167 ft)
Building width: .....	36 m (118 ft)
Building square footage: .....	2400 m <sup>2</sup> (26,000 ft <sup>2</sup> )
upper level exhibit .....	750 m <sup>2</sup> (8,000 ft <sup>2</sup> )
lower level exhibit .....	630 m <sup>2</sup> (6,800 ft <sup>2</sup> )
Design temperature: .....	30 °C (85 °F)
Design relative humidity: .....	80 percent
Mist system: .....	high-pressure fog system
Roof system: .....	translucent fiberglass sandwich panels
Tropical river:	
water volume .....	208 000 L (55,000 gal)
pool depth .....	2.4 m (8 ft)
Green wall: .....	automatic irrigation and plant feeding systems
Project time: .....	seven years (from initial design to public operating)
Plant species: .....	358 species (close to 100 species of trees)
Animal species: .....	100 species

forbidden to design inside the animal enclosures, for this was the province of the curators. At one critical point, then Smithsonian Secretary Dillon Ripley flatly rejected this premise, and Beaver Valley (aquatic mammals) became the zoo's first major natural habitat complex.

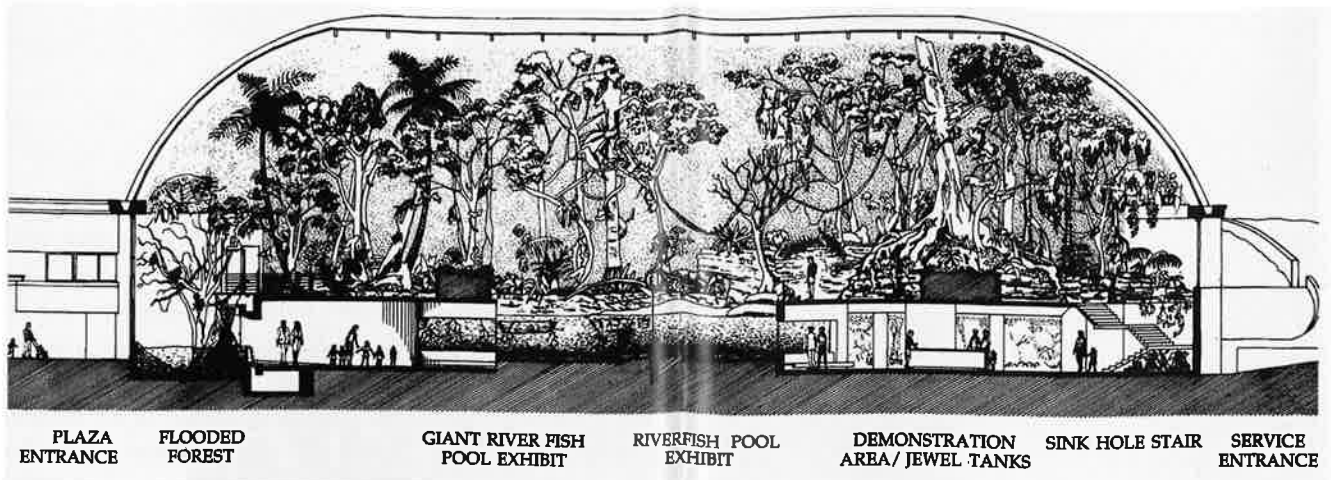
Each species' unique habitat was carefully set into Beaver Valley. Humans are privileged visitors—often eye-to-eye, nose-to-nose—but always with respect for the dignity, even the sovereignty of each animal.

When the opportunity to revise the 1970s master plan arose in the mid-1980s (federal institutions such as the Zoo have a mandate to update their planning each decade), so did the possi-



*Underwater tanks provide expansive views of the Amazon river exhibit.*

Photo: William E. Mathis



**Figure B. Visitors proceed from Amazonia's underwater viewing area to stairs leading up to the rainforest.**

bility of extending habitat design to the whole park. The new plan envisioned thematic zones—whole environments, not just microhabitats. Animals would roam free in their natural habitats, with humans often confined to “blinds” for up-close viewing.

About this time, Dr. Michael Robinson replaced Theodore Reed as the Zoo's director. Robinson had an idea called Bio-Park, an all-encompassing plan including plant, animal, and human cultures. A significant step beyond habitat design, the plan's key concepts are interdependence and respect. The first glimpses of Bio-Park are only now beginning to emerge.

Amazonia is a tropical riverbank exhibit—one-third rainforest, one-third aquarium, and one-third interactive interpretive exhibits. Barriers have been carefully dissolved, allowing humans and animals to move freely in the enclosed, weather-protected habitats. Here, humankind's interaction with the rainforest can be examined. Pretty radical, unless you understand the evolution.

### Interpretive Accent

The National Zoo is totally landlocked. Each expansion or addition means modifying an occupied space. When Robinson needed land to develop a tropical riverbank exhibit, the Polar Bear com-

plex, one of the least successful of the 1970s exhibits, came readily to mind. Chiseled out of rock on a south-facing slope, summer temperatures reached 50 °C (120 °F), making it difficult for the bears to thrive. Since more than \$1 million had been invested in the site, sound stewardship argued for adaptive reuse.

The south-facing orientation and existing underwater galleries were ideal for use as a tropical/aquatic exhibit. The cost was significantly cut by using the existing foundation. At \$6 million, Amazonia was a bargain compared to similar exhibits throughout the world.

And so the design process began. First, there was the problem of entrance. Many have had the experience of walking straight off the street into a plant-filled florist shop. The mind doesn't process this change as entering an authentically different environment. The same problem occurs in entering a rainforest exhibit. Indeed, one of the basic design problems in most exhibits where abrupt environmental change is required is how best to “coax” visitors into believing they are in another

place—in this case, an unfamiliar and exotic environment—during the passage of just a few short steps.

Together with the Zoo staff, the architects chose an aboveground approach from the Zoo's main street, Olmsted Walk. Entering the exhibit 9 m (30 ft) above the forest floor placed the interpretive accent on the forest, which had a broader interest potential.

Visitors would enter the structure through a dark tunnel, emerging high in the brightly illuminated canopy of the forest. After a brief orientation, visitors would descend in a glass elevator to the



*Brick-size, split-face CMU, colored to the shade of the forest floor, forms the curved surfaces of the sink hole.*

Courtesy the author

General Data

Photo: James P. Clark, Cooper-Lecky Architects, PC





Photo: William E. Mathis

*The green wall behind the giant fiberglass buttress tree extends the illusion of a lush rainforest.*

forest floor. The forest would be laced with a maze of narrow paths bordering a small river. A rock stair in a “sinkhole” in the forest floor would lead down to a cave containing underwater windows looking into the life of the river bottom. The elevator would then return visitors to the top level to an interpretive gallery.

The design developed quite well. The oval-shaped frame dome devised to cover the forest would rest on a low concrete platform housing the massive filtration system. The elevator rides were seen as excellent opportunities for informing visi-

tors—in an otherwise largely non-literary exhibit—with interactive interpreting concentrated in the gallery.

Unfortunately, this design was not to be.

### Changing Space

Amazonia’s construction budget was based on a federal appropriation. Near the end of the design development period, it became clear that the budget would not support these plans.

It was clear that the size of the exhibit had to be radically altered, but the polar

bear site seemed to demand that the length remain relatively unchanged, with a complete complement of pools. The expensive filtration equipment was kept fully intact, but the forest floor area was cut in half. Also, a new strategy for visitor circulation was required, as a reduction in the height of the dome forced the elimination of the canopy exhibit.

The first decision was to move the entrance to the lower level, thus eliminating the entire upper level and tying the exhibit directly to the Waterworlds thematic zone, which is gradually taking shape along the Zoo’s southern edge.

The second decision was to “fold” the lost area of the forest floor up to a vertical “green wall” and lean a south-facing half vault against it. This configuration replaced the much higher oval vault in the original design. The green wall, theatrical in its origin and less than 300 mm (1 ft) thick, is loaded with a variety of forest plants, some high flying, which otherwise might not have found their way into the exhibit. The wall seems to extend the area of the exhibit like a stage set, partially compensating for the drastic reduction in the width of the floor.

To maintain a reasonable visitation level through the exhibit (200 persons was the targeted number), a single direct flow-through path replaced the original plan, which called for a slower circulation route through a maze. This decision sacrificed much of the quality of visitor “discovery.”

### Problems of Context

Beyond the budget-cutting problems, other building design challenges stemmed from the adaptive reuse of the site.

Early in the twentieth century, a major interceptor sewer was constructed in the

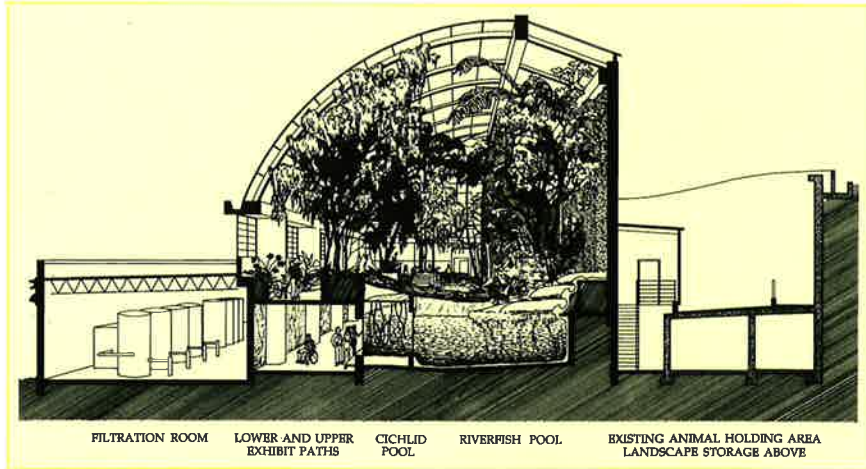


Figure C. A planted block wall separates the rainforest from exterior support areas.



Courtesy the author

Rock Creek Valley and now runs under the Amazonia exhibit. The filtration room was designed to allow maintenance of this sewer. An interior roadway running the length of the building provides access.

The Amazonia lies in Rock Creek's flood plain. Gasketed receptors at each entrance and doorway protect the aquarium life-support systems behind flood gates.

The ground level of the structure is windowless up to the 1.5 m (5 ft) to prevent the structure from flooding. To compensate, a series of abstract animal head designs were introduced into the textured wall.

Finally, there is Amazonia's outward appearance. The architect's first impulse was to make this Bio-Park exhibit as much a non-building as possible. The original oval dome design had few walls. But as the forest floor shrank, the need for a functionally explicit enclosure began to emerge. The filter room now projected on the south side as a one-story wing, and the forest enclosure needed vertical walls to achieve the required height.

The colonnaded south facade, slightly Roman in its proportions, has been intentionally left slightly unresolved, particularly in its relationship to the underground interpretive gallery, which will open in 1994.

Room has been left for the structure, as well as the Bio-Park exhibit it encloses, to grow and be molded to any new needs of the National Zoo. ♦

Photo: William E. Mathis

**W. KENT COOPER** is founder, chair, and senior principal of Cooper-Lecky Architects, PC, of Washington, D.C., and Richmond, Virginia.

*Humankind's interaction with the rainforest can be studied in Amazonia.*



## **Section 3: Exhibits**

### **Exhibit List**

- Exhibit One                    **Korean War Veterans Memorial**  
The Mall, Washington, D. C.  
1995
- Exhibit Two                    **The Falls Church (Episcopal)**  
Falls Church, VA  
1992
- Exhibit Three                   **Ft. Meade Youth Activity Center**  
Ft Meade, MD  
1987
- Exhibit Four                   **Amazonia Exhibit**  
National Zoological Park  
Smithsonian Institution  
Washington, D. C.  
1993
- Exhibit Five                   **Andrews Youth Center**  
Andrews Air Force Base  
Camp Springs, MD  
1996

## Section 3: Exhibits

### Descriptive Data

Exhibit One

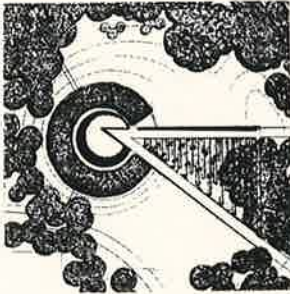
Korean War Veterans Memorial  
The Mall, Washington, D. C.  
1995

Design Architect

W. Kent Cooper, Director of Design

Synopsis

This National Veterans Memorial, located on the south side of the Reflecting Pool on the National Mall, is intended to honor those who served in the Korean conflict and at the same time be a counterpoint to the Vietnam Veterans Memorial, located on the north side and completed a decade earlier.



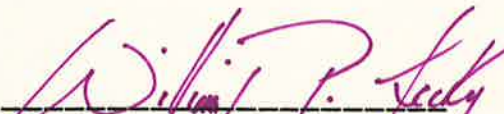
The design is composed of two interlocking geometric elements, a triangular "Field of Service" and a circular "Pool of Remembrance". They are joined by a flagpole at the apex, symbol of our country.

Cooper led a five year long design collaborative with sculptor, muralist, and landscape architect which gave form and unity to the design, and organized its message content: honoring all those who willingly served their country in the cause of freedom.

Declaration of Responsibility

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility was:

Largely Responsible for Design

  
\_\_\_\_\_  
William P. Lecky, Principal



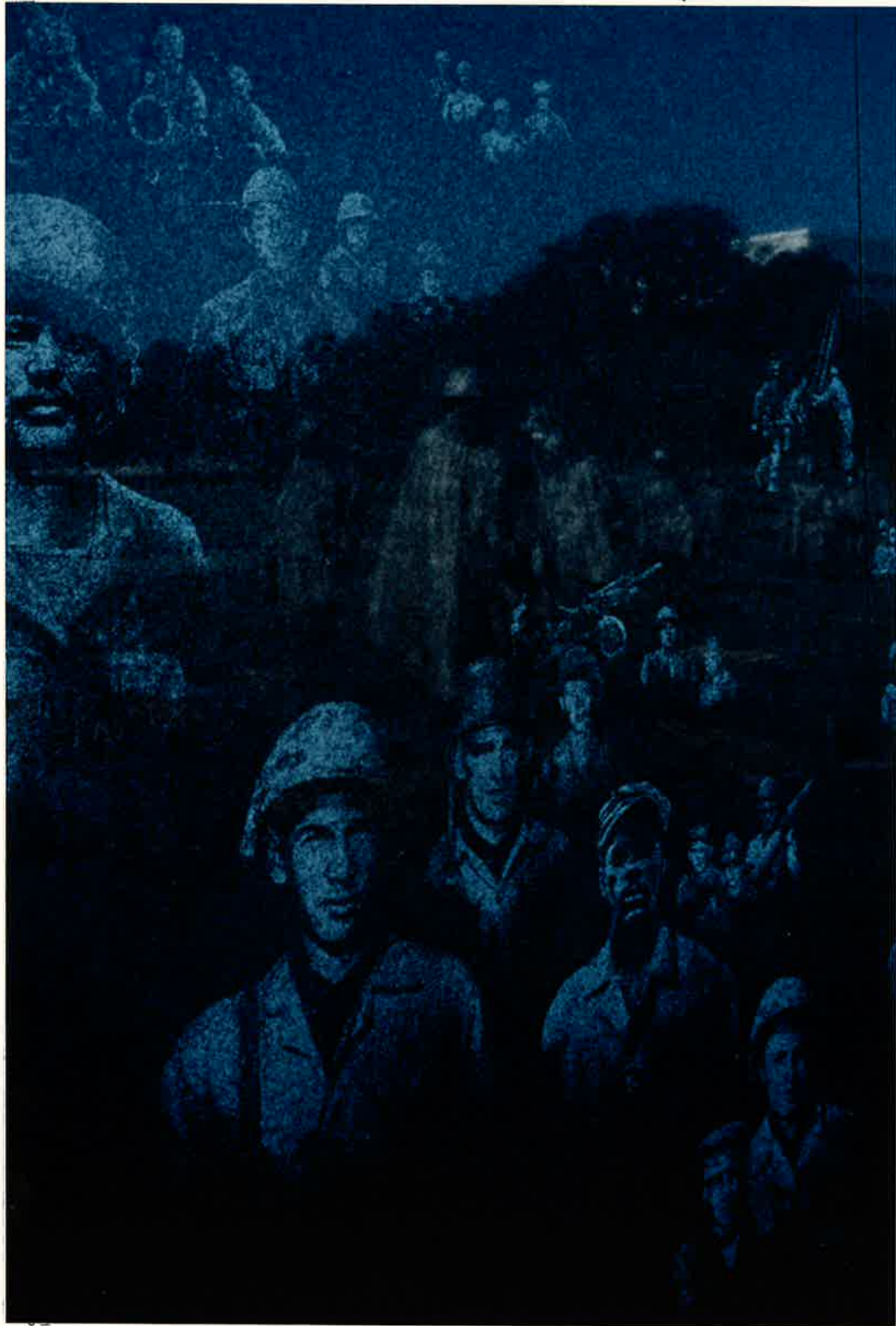
Troopers advance across the FIELD OF SERVICE which is focused on the Flag



The quiet of the POOL OF REMEMBRANCE provides time to reflect on the message:

FREEDOM IS NOT FREE





The unique magic of the design composition is evident in the layering of the reflections in the Mural Wall: Visitors, Etched faces, statues and even neighboring memorials all form a single montage symbolizing the interdependence of all citizens in the preservation of freedom.



## Section 3: Exhibits

### Descriptive Data

Project Two

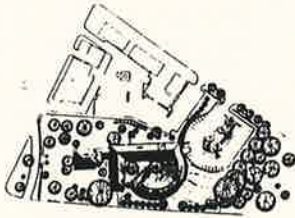
The Falls Church (Episcopal)  
Falls Church, VA  
1992

Design Architect

W. Kent Cooper, Director of Design

Synopsis

The facade of this 800-seat House of Worship was designed as a traditional arcaded brick garden wall so that it would not overpower, but rather enhance, the setting of the small eighteenth century, landmark structure which preceded it. Thus, this burgeoning suburban congregation finally can once again worship together at a single time.



Although Cooper designed it to be thoroughly contemporary, the design jury- led by Faye Jones- spoke of this as a "fine colonial environment, in the fullest sense of the word"

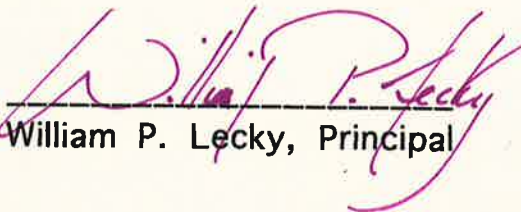
Awards Received

Interfaith Forum on Religion, Art and Architecture  
Honor Award  
Masonry Institute, First Design Award

Declaration of Responsibility

I have personal knowledge of the nominee's  
responsibility for the project listed above.  
That responsibility was:

Largely Responsible for Design

  
William P. Lecky, Principal

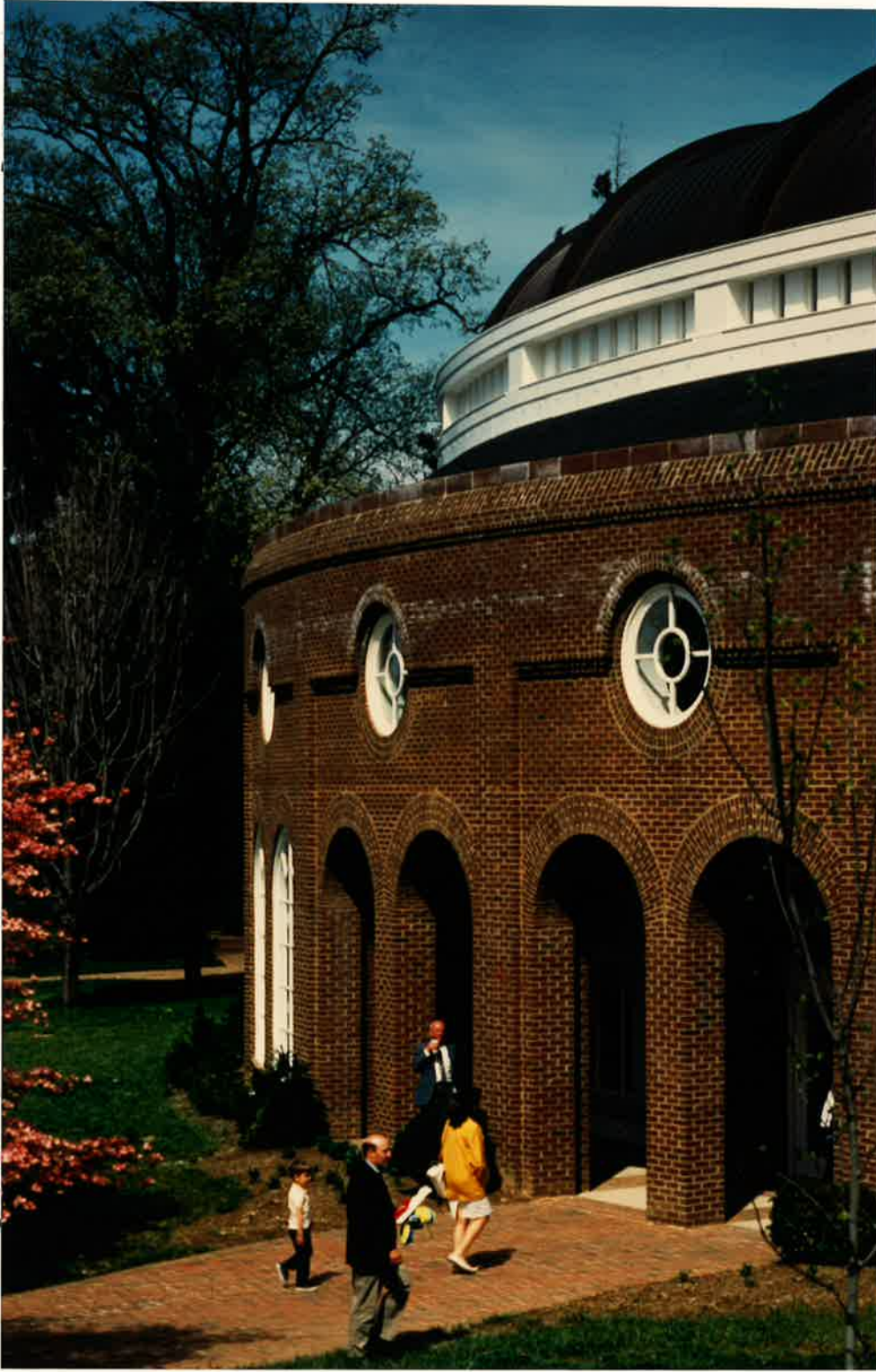


On the left the original Eighteenth Century landmark church. On the right the new Nave screened by its arcaded garden wall facade. In the middle, a 1950's addition.



The seating is focused on the Altar while the curved facade responds to the topography of the site. Thus, the differences in radius create a dramatic tension throughout the interior of the Nave.





## Section 3: Exhibits

### Descriptive Data

Project Four

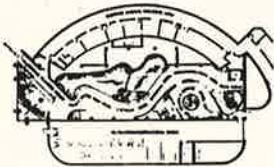
Amazonia Exhibit  
National Zoological Park  
Washington, D. C.  
1993

Design Architect

W. Kent Cooper, Director of Design

Synopsis

This exhibition structure for the Smithsonian is the first Biopark Exhibit at NZP. It is a Tropical River Bank- part Rainforest- part Aquarium- part interpretive exhibition. It uses the old Polar Bear exhibit as its foundation, a huge cost saving.



A thin "Greenwall" along the back side of the structure doubled the apparent size of the interior space when the budget was halved.

Animals apparently run free in the forest; competing species of fish are "layered" invisibly in the river.

Awards Received

National Association of Zoological Parks  
Special Design Award for New Exhibits  
Masonry Institute, First Design Award

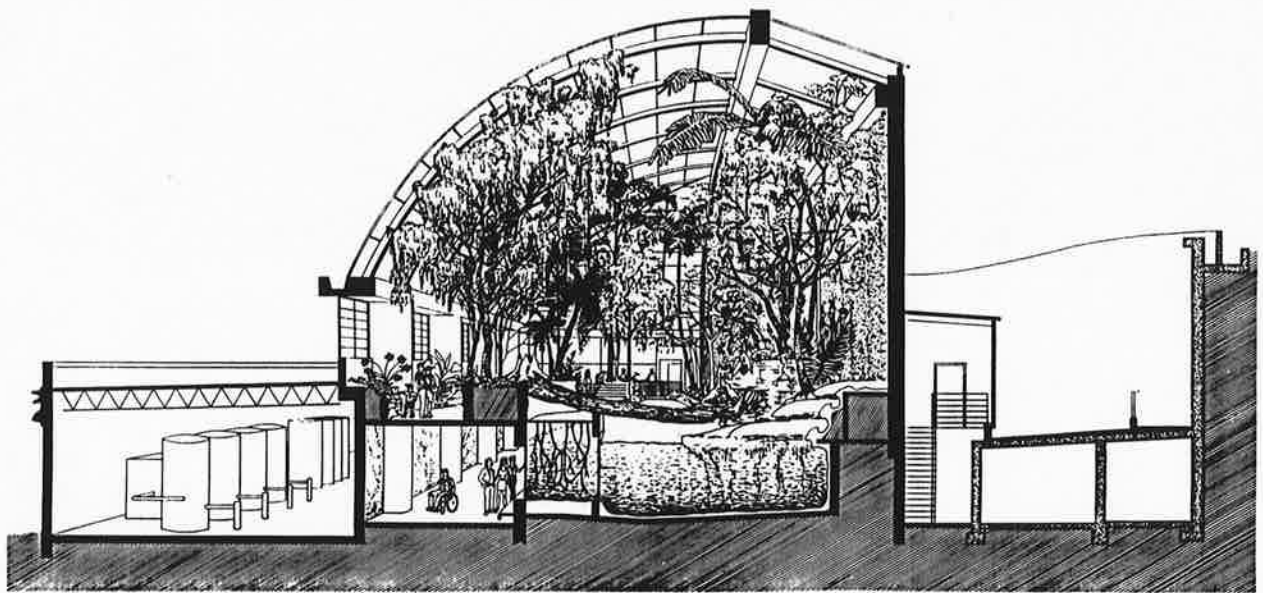
Declaration of Responsibility

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William P. Lecky, Principal





The section through the structure illustrates the intention of the exhibit to demonstrate the interdependence between forest and river.



The entrance is a cave-like opening which leads under a waterfall and into the river bottom aquarium.



The river bottom aquarium teems with schools of exotic fish, carefully separated with glass partitions.





The Rainforest is a dense thicket with animals apparently running free.



## Section 3: Exhibits

### Descriptive Data

Project Three

Ft Meade Youth Activity Center  
Ft. Meade, MD  
1987

Design Architect

W. Kent Cooper, Director of Design

Synopsis

Many of Cooper's learnings from three years of research and observation of military recreational programs and facilities are embodied in this unique design for an activity center for military dependant youth, age 6 to 18. This is clearly not a school building but rather is more like a clubhouse divided into four distinct territories which are organized to minimize friction between different age groups.



Cooper wrote a fictional adventure story about two high spirited teenagers who turned an abandoned cluster of buildings into their secret clubhouse and used this story to energize the design team and keep a slightly improvisational, playful, theme at the center of their efforts.

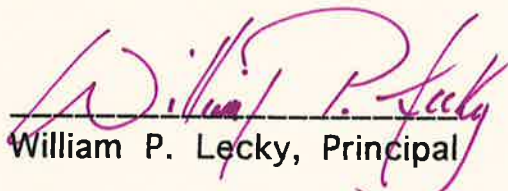
Awards Received

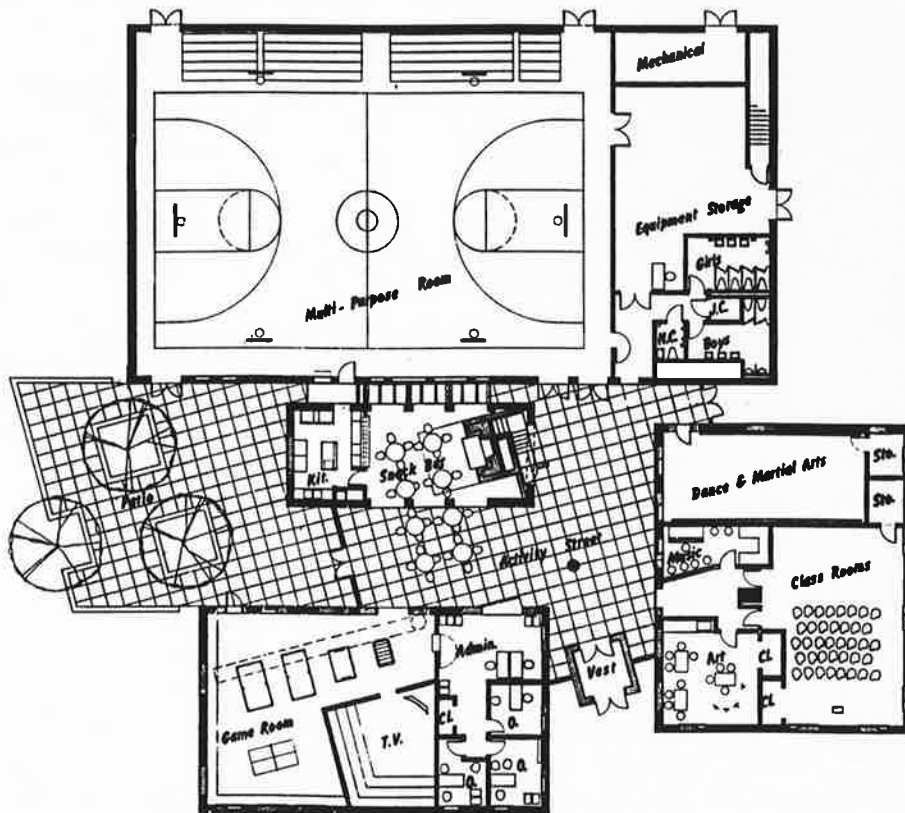
US Army, Corps of Engineers, H/M Design Excellence  
Washington Chapter AIA Merit Award for Design  
Masonry Institute Design Excellence Award

Declaration of Responsibility

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William P. Lecky, Principal



The plan respects the orthogonal character of the "original" structures and allows the "new" elements to be slightly angled, a visual device which adds interest. Each building block houses a different set of functions. The skylit atrium serves as "Public Space"



From the outside, the Center looks to be a cluster of patched up gable roof structures, like many others on the base.



But inside, the skylit main street explodes into a playland for kids of all ages.



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A place to be alone and read or perhaps watch the sun's shadows move across the room.

## Section 3: Exhibits

### Descriptive Data

Project Five

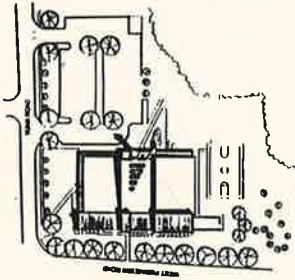
Andrews Youth Center  
Andrews Air Force Base  
Camp Springs, MD  
1996

Design Architect

W. Kent Cooper, Director of Design

Synopsis

This project, the most recent of Cooper's designs for youth, expands an unimaginative 1960's center, giving it both a full size gymnasium as well as a bold new image.



The old street-front entrance was abandoned in favor of a side facing onto the parking lot where a playful "control tower" now rises over the doorway.

The old gym has a two story gaming area with teens separated on the upper level. Younger children have their own territory in the older structure.

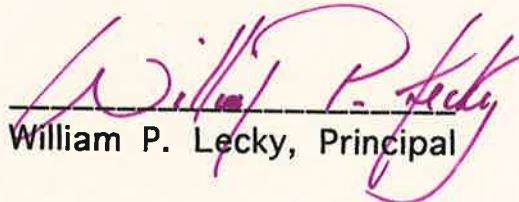
Awards Received

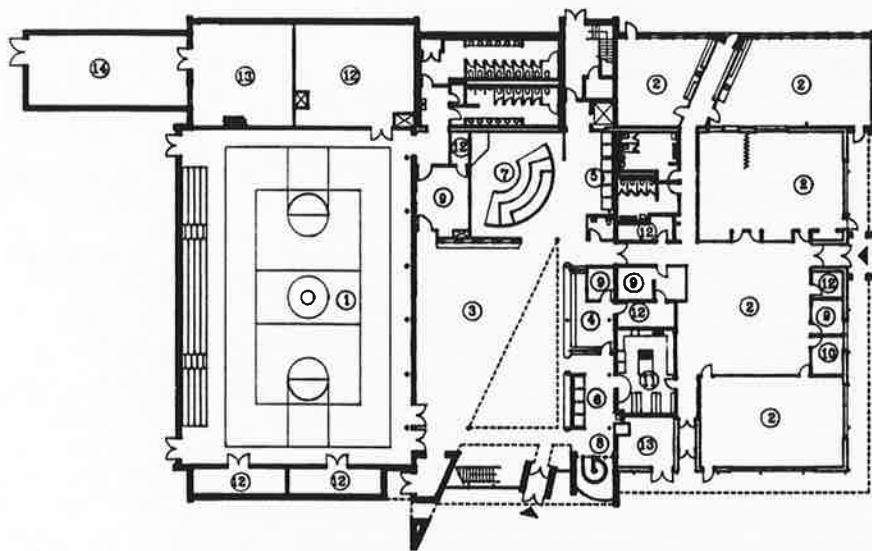
US Air Force  
Honor Award for Design Excellence

Declaration of Responsibility

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility was:

Largely Responsible for Design

  
William P. Lecky, Principal



- LEGEND**
- 1 MULTI-PURPOSE GYMNASIUM
  - 2 CLASSROOM
  - 3 GAME ROOM
  - 4 CHECK-IN
  - 5 VIDEO ARCADE
  - 6 VENDING
  - 7 TV ROOM
  - 8 CIRCULAR SLIDE
  - 9 OFFICE
  - 10 MUSIC ROOM
  - 11 KITCHEN
  - 12 STORAGE
  - 13 MECHANICAL
  - 14 EXTERIOR MECHANICAL

The new hub of the Center is in the old gym, which serves as a public space





The "control tower" broadcasts the message that this is a neat place to be.



A long truss provides a columnless gaming space in what was the old gym.



Teen territory on the mezzanine looks down on the entranceway

Nominee: W. Kent Cooper

Membership number: \_\_\_\_\_

**Section 4: List of Reference Letters**

**First-Year References  
(exactly seven, not  
including sponsor, of  
whom two may be  
nonmembers of the AIA)**

**(Review eligibility to serve  
as a reference to ensure  
compliance)**

1.    **Name**   Kevin Roche, FAIA  
  
      **Address**   Roche Dinkeloo  
                  20 Davis Street, Hamden, CT  06517  
  
      **Telephone**   \_\_\_\_\_  
  
      **Title**     Principal  
  
      **Professional relationship to nominee**  
      Co-employee at Saarinen Office and friend
  
2.    **Name**   Cesar Pelli, FAIA  
  
      **Address**   Cesar Pelli & Associates  
                  1056 Chapel Street, New Haven, CT  06510  
  
      **Telephone**   \_\_\_\_\_  
  
      **Title**     Principal  
  
      **Professional relationship to nominee**  
      Co-employee at Saarinen Office and friend
  
3.    **Name**   Dr. Michael J. Robinson  
  
      **Address**   National Zoological Park  
                  3001 Connecticut Avenue, NW, Washington, DC  20008  
  
      **Telephone**   \_\_\_\_\_  
  
      **Title**     Director  
  
      **Professional relationship to nominee**  
      Client





Nominee: W. Kent Cooper, AIA

Membership number: \_\_\_\_\_

#### Section 4. List of Reference Letters (continued)

##### Second-Year References (three additional)

1. Name Charles H. Atherton, FAIA  
Address Commission of Fine Arts  
441 F Street, NW, Washington, DC 20001  
Telephone \_\_\_\_\_  
Title Secretary, Commission of Fine Arts  
Professional relationship to nominee Professional Associate
  
2. Name Stanley Hallet, FAIA  
Address \_\_\_\_\_ Washington, DC \_\_\_\_\_  
Telephone \_\_\_\_\_  
Title Past Dean of Architecture, Catholic University  
Professional relationship to nominee Professional Associate
  
3. Name Roger K. Lewis, FAIA  
Address \_\_\_\_\_ Washington, DC \_\_\_\_\_  
Telephone \_\_\_\_\_  
Title Writer and Architect  
Professional relationship to nominee Professional Associate

Nominee: W. Kent Cooper, AIA

Membership number: \_\_\_\_\_

## Section 4. Reference Letters

### Third-Year Reference

1. Name Joseph Passonneau, FAIA

Address

Washington, DC

Telephone

Title

**Professional relationship to nominee**

Educator, Writer

Past Dean, Washington University

Professional Associate