

FORM

PIONEERING DESIGN AIA/LA DESIGN AWARDS

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Looking back at a decade of innovative design

JURY DUTY

How and why judges recognize talent

GOLD MEDAL

Celebrating Michael Rotondi's work

THE AWARDS PORTFOLIO

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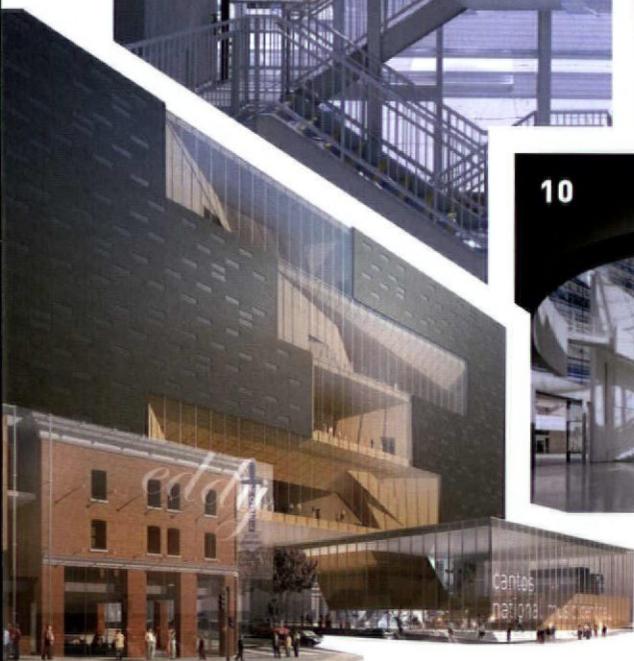
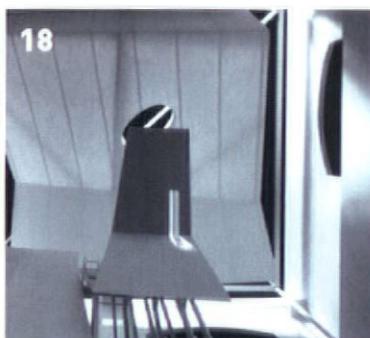
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www.formmag.net

FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © Balcony Media, Inc. 2008. All rights reserved. Reproduction in whole or in part without written permission is prohibited. FORM and the FORM logotype design are protected through trademark registration in the United States.

SUBSCRIPTION: The basic rate for a one-year subscription to FORM is \$35 (AIA/LA, USGBC-LA, ASID/LA and IIDA So Cal members subscription included in membership). Single copy price \$6.95. Subscribers: If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within six months. Postmaster: Send address changes to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. We make a portion of our mailing list available to reputable third parties. For customer service and subscriptions or to request that your name be removed from our mailing list, please visit our website or contact our office in Glendale, CA.

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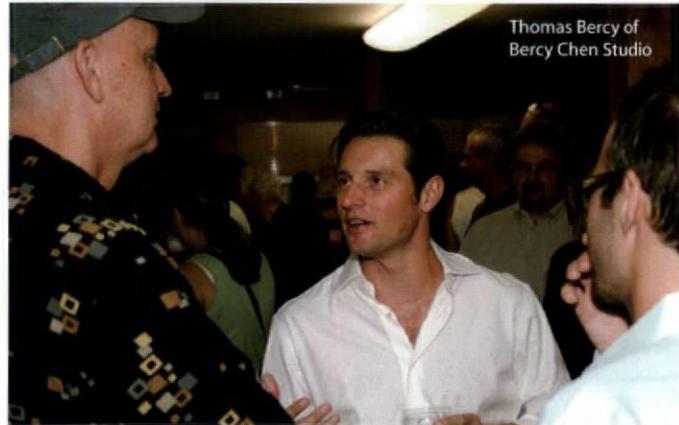
reddot design award
winner 2008

FORM EVENTS

5 to Watch Event

at the epOxyGreen Design Center in Venice, CA

FORM celebrated the magazine's September/October Soaring Talent issue at epOxyGreen's newly opened flagship store in Venice. The event honored five firms who were nominated by their peers for excellence in design and saluted in the magazine's "5 to Watch" feature. Designers Thomas Bercy, Rob Ley and Joshua Stein were on hand to be commended in person. In keeping with epOxyGreen's sustainability mission, eco-friendly 360 Vodka, biodynamic wine from 55 Degree, and fair trade Honest Tea was served in compostable cups by Repurpose. Porcelanosa, Goldbrecht and developer Urban Moment were additional sponsors of the event.



Thomas Bercy of
Bercy Chen Studio



Photographer: Jason Barbaglietti

AIA/LA DESIGN AWARD COMMEMORATIVE ISSUE

Thursday February 4th, 6:30 – 9:00 PM

hosted by CalArts – The Wild Beast and **FORM**
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Designed by the Los Angeles-based architectural firm Hodgetts + Fung, the structure is named for contemporary American composer Morton Feldman's reference to the illusive space in a work of art between subject and surface where meaning resides. The innovative building is designed to adapt to classes, small recitals or large public performances.

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EDITOR'S NOTE

An ongoing debate simmers around the merits of architectural awards with impassioned advocates on both sides. Some believe they offer substantial benefits and recognition while others point out that the proliferation of awards competitions renders them meaningless. I tend to side with the proponents, acknowledging the practicality of recognition when building a practice. Awards can launch new talent, and they can also help more established firms recruit and retain talent.

And let's face it clients want to work with award-winning firms. Like many fields in today's world of Tweets and Blogs, marketing has often become a key element of success, a distasteful truth to those who view awards as a method of self-promotion. However, I do not share their views. Awards competitions also serve as a catalyst of architectural discourse on the merits of style, space and functionality. Moreover, the simple act of submitting to a competition provides valuable critical feedback and holds architects

accountable to their design ideals. In this issue, we celebrate the winners of the AIA/LA Design Awards (p.20), the Presidential Honorees (p.32), the Cultural Affairs Commission Awards (p.30) and the AFLA Design Green Awards (p.36). We also had an opportunity to go inside the jury room and find out how the Design Awards judges evaluate entries (p.12), and their misgivings about the process, mainly judging a project without actually visiting it. One of the judges offers a clever solution akin to Google maps where you could tour a project remotely. Lastly, we look back at a decade of Gold Medal winners (p.10), celebrating a discipline as it travels through time.



Eric Roth

A handwritten signature in cursive script that reads "Alexi Drosu".

Alexi Drosu

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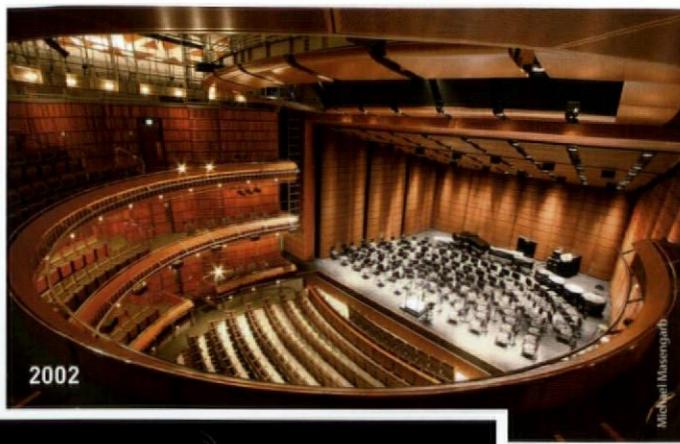
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TIMELINE

2000



Michael Powers



2002

Michael Masengarb

Scott Frances

1998

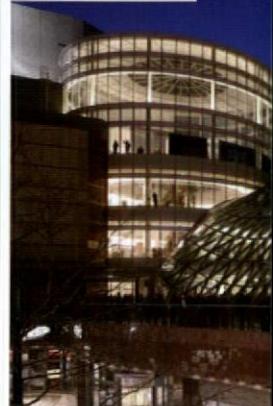


Scott Frances

2001



Courtesy of Eric Owen Moss Architects



GILDED GLORY

Looking back at a decade of AIA/LA Gold Medal winners

BY DANIELLE DORSEY

1998 Richard Meier, FAIA, FRIBA
Richard Meier & Partners

THEN: A firm believer in reflecting light and texture, solid and void in design, Meier had recently completed one of his best-known projects, The Getty Center, which placed early emphasis on sustainable practices.

NOW: Meier's firm continues to grow and his architects are currently at work on more than 15 different projects including Rothschild Tower in Tel Aviv, Manhattan's East River Master Plan and 9900 Wilshire in Beverly Hills.

1999 Pierre Koenig, FAIA

THEN: Pierre Koenig is credited with building one of the first exposed steel and glass houses, paving the way for contemporary building on difficult landscapes. Best known for his Case Study House No.22, Koenig spent his later years teaching at USC.

NOW: Koenig passed away in 2004 at the age of 78. His last completed project was the Laguna House in California, where he once again rebuked naysayers by building upon land previously deemed unstable.

2000 Thom Mayne, FAIA
Morphosis Architects

THEN: Morphosis completed the University of Toronto Graduate Student Housing, bordering a

bustling urban district and challenging the boundaries between community and university, which served as an iconic gateway to the campus.
NOW: Morphosis recently finished the Cahill Center for Astronomy and Astrophysics at the California Institute of Technology (Caltech). The design, while visually stimulating, pays tribute to functionality and serves as an astronomical instrument.

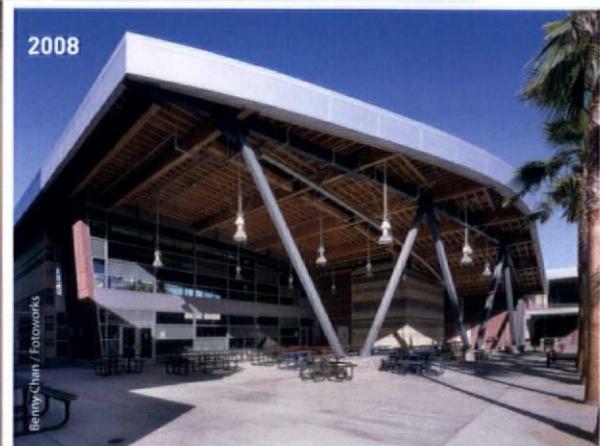
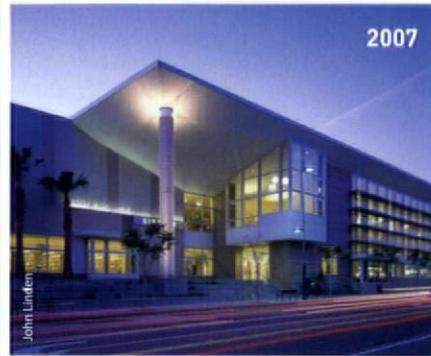
2001 Eric Owen Moss, FAIA
Eric Owen Moss Architects

THEN: Moss conceived the vision for Stealth in 1993 but the project was completed eight years later, transforming a largely derelict industrial area of Culver City with a bold geometric office complex.

NOW: Moss' team is exploring both introverted and extroverted planning objectives for the Gateway Art Tower in Culver City. Symbolizing the advent of a new urban development, the exterior will provide a changing art display.

2002 Barton Myers, FAIA, FRAIC
Barton Myers Associates, Inc.

THEN: In 2002, Myers received a Design Award from the California Preservation Foundation for his work on the Sacramento Hall of Justice. That same year, he also won an AIA PIA Housing Award



for Innovation for his residence, House at Toro Canyon Road.

NOW: Following the completion of New Jersey's Performing Arts Center, the sixth largest in the nation, Myers is currently at work on Dr. Phillips Orlando Performing Arts Center.

2003 Anthony Lumsden, FAIA
AJLA

THEN: Lumsden began construction on the Little Tokyo Branch library that, upon completion, distinguished itself from other libraries with three quaint gardens and an Asian-inspired design.

NOW: Lumsden recently designed the Guangzhou Gaode Center consisting of shopping malls, office towers and a 7-star hotel. The first phase of the project will be completed this year.

2004 Jon Jerde, FAIA
Jerde Partnership

THEN: Jon Jerde's vision of delivering memorable experiences through architecture took shape in several retail projects including the Brilliance West Shopping Mall in Shanghai and the West Hollywood Gateway.

NOW: Currently at work on the Santa Monica Place redevelopment, Jerde plans to transform the current, obsolete multi-level mall into an open-air, mixed-use center linked to the Third Street Promenade.

2005 Michael Palladino, FAIA
Richard Meier and Partners

THEN: In the late 80s, Palladino relocated to Los Angeles to open the firm's West coast office and to help design and build The Getty Center. By 2005, the architect was well known for his unique approach to architecture showcasing natural light as a key component.

NOW: The firm is dedicated to environmentally friendly design such as the 9900 Wilshire condominiums in Beverly Hills, formerly a Robinson's May department store, which will serve as a role model of sustainable architecture for Los Angeles.

2006 Craig Hodgetts, FAIA
and Ming Fung, FAIA

Hodgetts + Fung Design and Architecture
THEN: Shortly before receiving the award, the husband-and-wife team completed the new Hollywood Bowl, reinterpreting and renovating the Los Angeles landmark, and adding advancements while still paying homage to its original 1929 structure.

NOW: Hodgetts and Fung recently completed The Wild Beast, a shape-changing performance pavilion on the California Institute of the Arts Campus in Valencia, CA, that transforms from a partially outdoor space to an enclosed concert venue to a classroom.

2007 John Ruble, FAIA
and Buzz Yudell, FAIA

Moore Ruble Yudell Architects & Planners
THEN: Since taking over for their third partner Charles Moore in 1985, Ruble and Yudell harnessed the Post Modern design that Moore favored and made it more relevant.

NOW: The team recently completed The French Family Science Center at Duke University providing state-of-the-art research laboratories and support spaces for the Chemistry department, and earning a LEED Silver certification.

2008 Scott Johnson, FAIA
and William H. Fain, Jr., FAIA
Johnson Fain

THEN: In addition to running one of Los Angeles' most design-oriented large firms, Johnson penned his first title "Tall Building: Imagining the Skyscraper," while Fain published "Italian Cities and Landscapes," a book of sketches completed during a fellowship at the American Academy in Rome.

NOW: The principals are leading a design team in creating a comprehensive improvement plan for Dodger Stadium that captures the nostalgia of the park. The project will be completed in 2012 to mark the ballpark's 50th anniversary.



“In the land of the big house, our only house was a 479-square-foot garage addition.”

—WILL BRUDER

JURY DUTY

AIA/LA Design Awards Judges Take Us Inside the Jury Room

THE ANNUAL AIA LOS ANGELES DESIGN AWARDS is considered one of the largest and most competitive architectural competitions in the United States. Each year, a jury—comprised of notable architects from across the United States and abroad—is selected to sift through more than 400 submissions and select the most innovative and electrifying projects for commendation. FORM magazine huddled with members of this year’s jury to gain insight into their judging criteria and the value of competition.

What is the proper role of design awards?

JOHN PETERSON, AIA, FOUNDER & PRESIDENT, PUBLIC ARCHITECTURE: It can be too insular. It’s us talking about ourselves. It’s important for architects to share our values about what is worthy or not, but it is too often limited to an interior conversation among ourselves.

CRAIG W. HARTMAN, FAIA, PARTNER, SKIDMORE, OWINGS & MERRILL LLP: It is the most important recognition an architect can

receive for his or her work—important for the architect and for the sponsors of the work.

LINDA POLLARI, CHAIR, ARCHITECTURE/LANDSCAPE/INTERIORS, OTIS COLLEGE OF ART AND DESIGN: There is an assumption of competency, but that in itself is not sufficient. The awards look toward advancing the profession.

What are some specific questions you ask when evaluating a project?

WILL BRUDER, PRESIDENT, WILL BRUDER + PARTNERS, LTD: Does the project offer the highest level of poetry for the people and places it serves? Is it beyond the norm while offering good pragmatic solutions?

HARTMAN: Is it innovative? Does it acknowledge and offer something back to its physical and cultural setting?

PETERSON: What were the challenges, from sites, clients and economics? Does the design conversation advance the way we approach our work?

Do you consider whether a design has met or exceeded its budget?

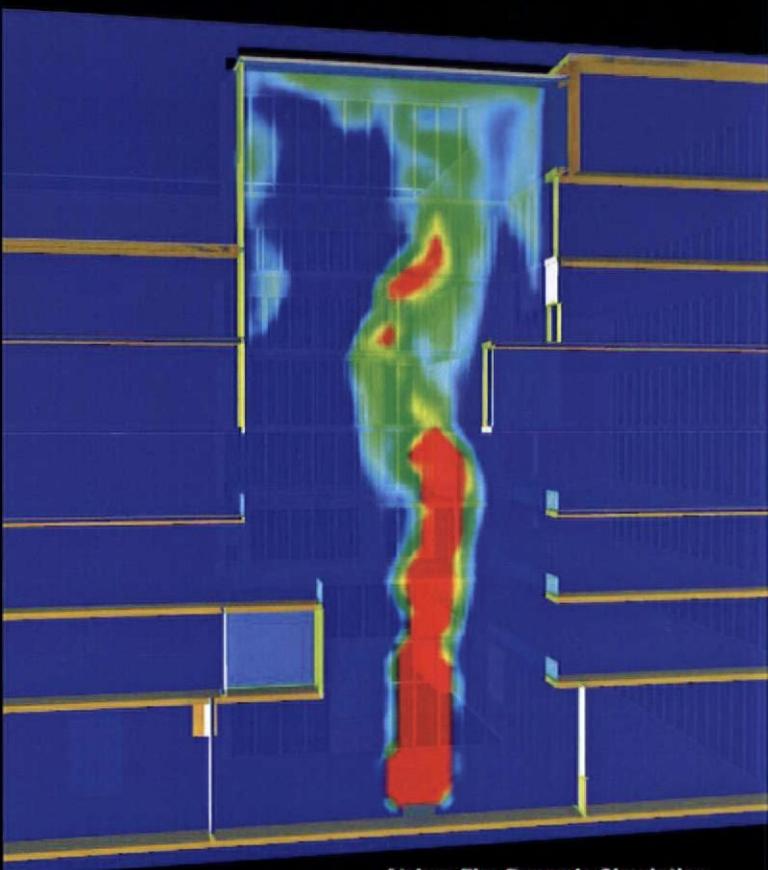
BRUDER: I took great pleasure in these awards in that we had multiple common-sense housing schemes, commissioned with modest budgets. These included SROs (single-room-occupancy buildings for the homeless) and neighborhood-building designs. In the land of the big house, our only house was a 479-square-foot garage addition and it showed a lot more spark than its larger cousins.

POLLARI: A project succeeds with an economy of means. The fewer extraneous elements, the better. There should be no gratuitous expression.

PETERSON: Budget matters, because I’m curious about the conditions that went into the project. This relates to client issues: how much does the client value the project? And do the opinions of the clients and the users matter?

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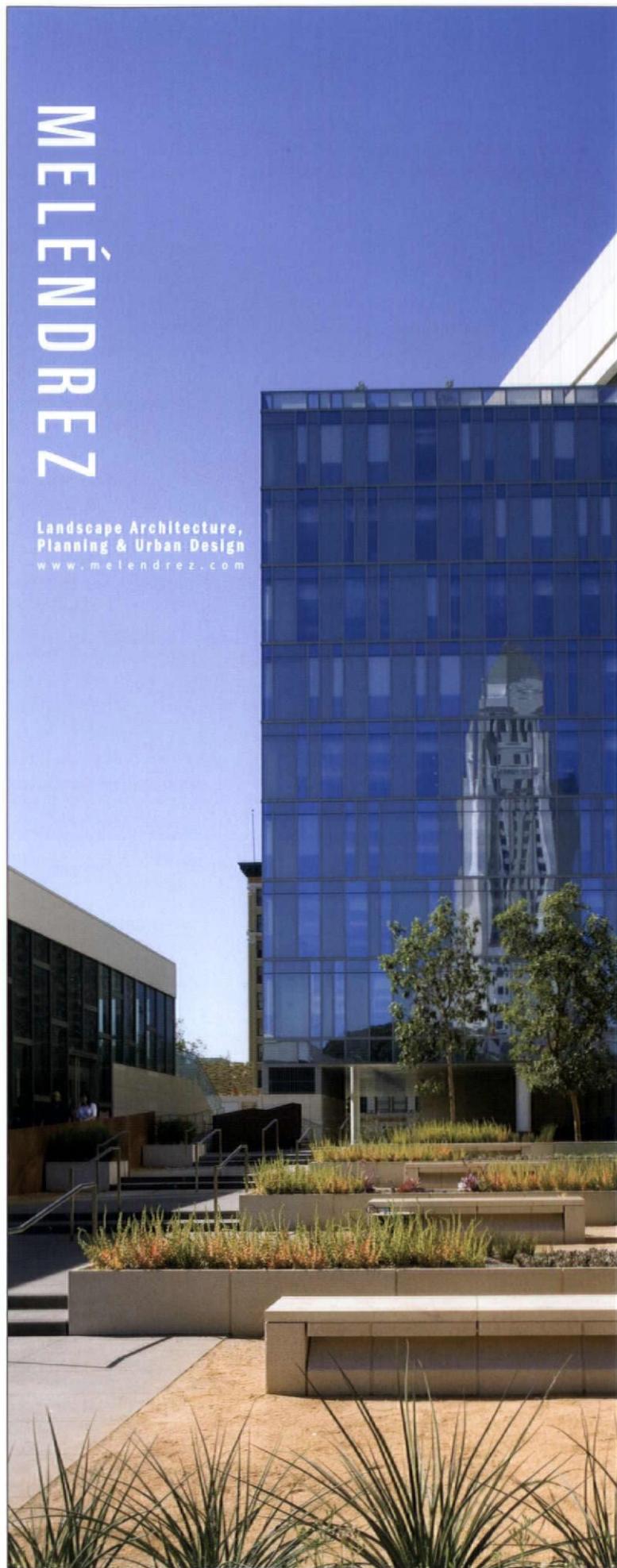
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Do you tend to reward work that is highly original, or that conforms to best-accepted practices?

BRUDER: I choose what's original and always new, but never because it's crazy and cool. I'm not so much looking for best practices but searching for timeless value.

POLLARI: Among the approximately 400 submissions, I was appalled by the incredible predominance of what I call everyday modernism. No one on the jury was interested in that. It's simply an applied style.

Is sustainability a primary concern?

POLLARI: We as a jury agreed that sustainable use, materials, energy consumption, should all be considered, that sustainability should be the norm: it should simply be what we do. Projects presenting themselves primarily as LEED projects, for example, I didn't even look at.

HARTMAN: It's a given baseline but sustainability doesn't necessarily equate to design excellence—delight remains essential.

BRUDER: I look for organic sustainability—not so much points, numbers, and hardware, but whether you can tell how well the sustainable components are working together.

How difficult is it to remove your personal predilections from your decision?

POLLARI: I don't think any work should be done in a particular style. Everyday modernism has entered "styledom." I look for work that is beyond style: solving the problem in its own unique way without the application of any style. The appearance comes out of the solution.

HARTMAN: For me the bigger issue is when a juror has a personal awareness of the work and its qualities—good or bad—which may not be evident in a photographic submission. When that happens, the project, de facto, becomes held to a higher level of judgment than the other entries which can only be known through the photographic submission.

BRUDER: It's actually harder to award someone who is a friend as opposed to someone who is not. You absolutely want to be fair and honest. And an awarded project has to stand on its own merits.

How accurately do photographs depict a nominated project? Are site tours required?

BRUDER: Photos, no matter how great, can never be as good as reality. What would be

best is something almost like Google Maps, where you can see the spaces in between the building and its environment, and how they work together. We've been far too indulgent of the object-perfect specimen.

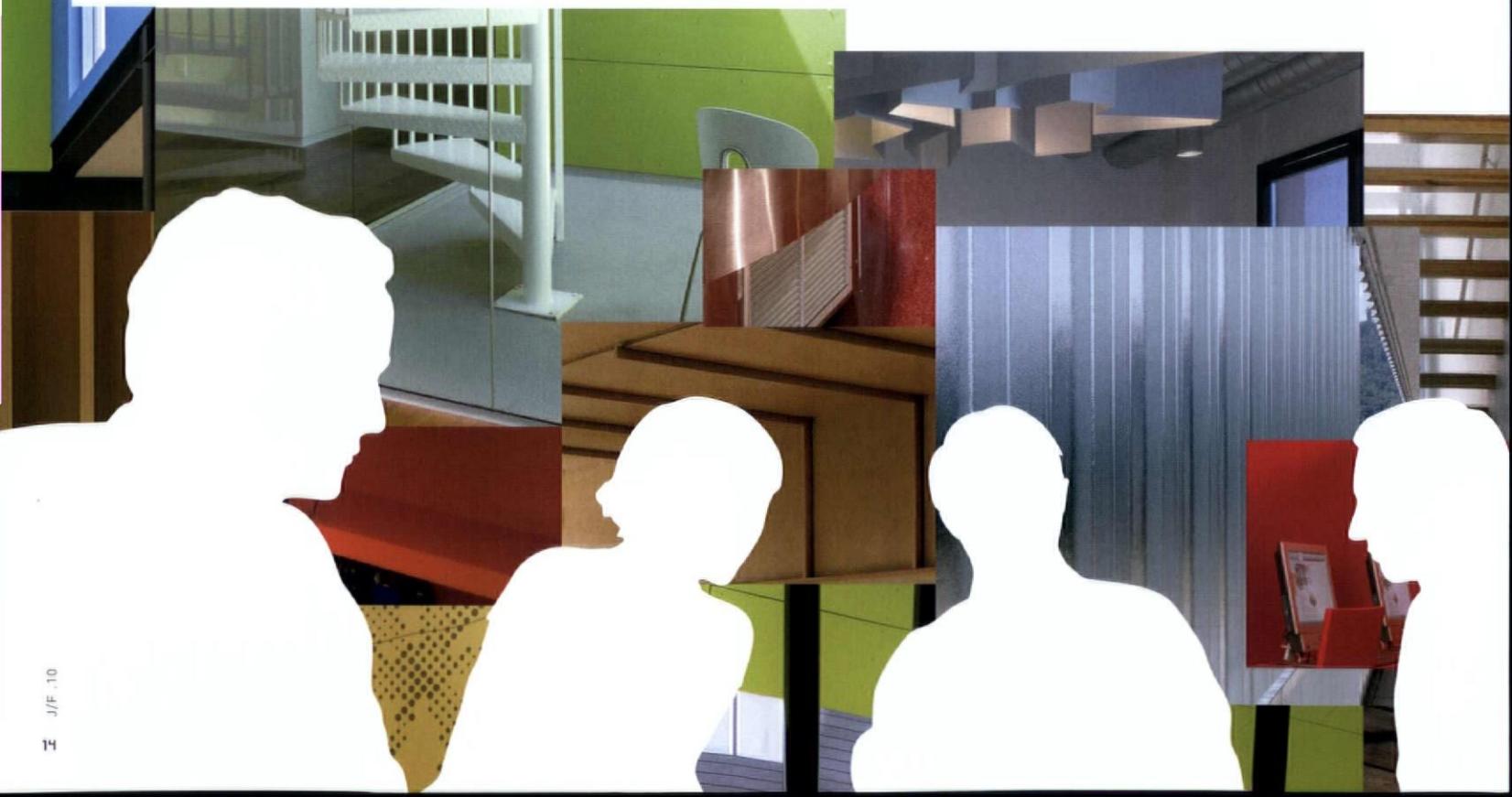
"We as a jury agreed that energy consumption, sustainable use, materials should all be considered, that sustainability should be the norm: it should simply be what we do."

—LINDA POLLARI

HARTMAN: Awards programs like Los Angeles' make site visits impossible. It's unfortunate, because the true measure of architectural excellence is in the experience, not the photographs.

PETERSON: Yes, it is a problem. It's also a reality in many cases, a kind of situational truism. But is there a realistic proposal for a competition with over 400 projects?

—Jack Skelley



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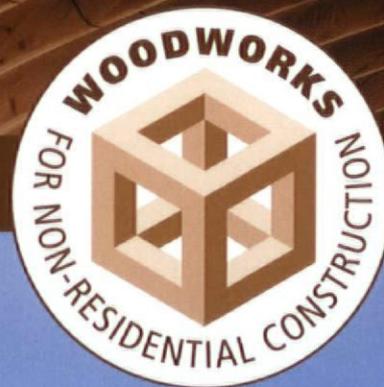
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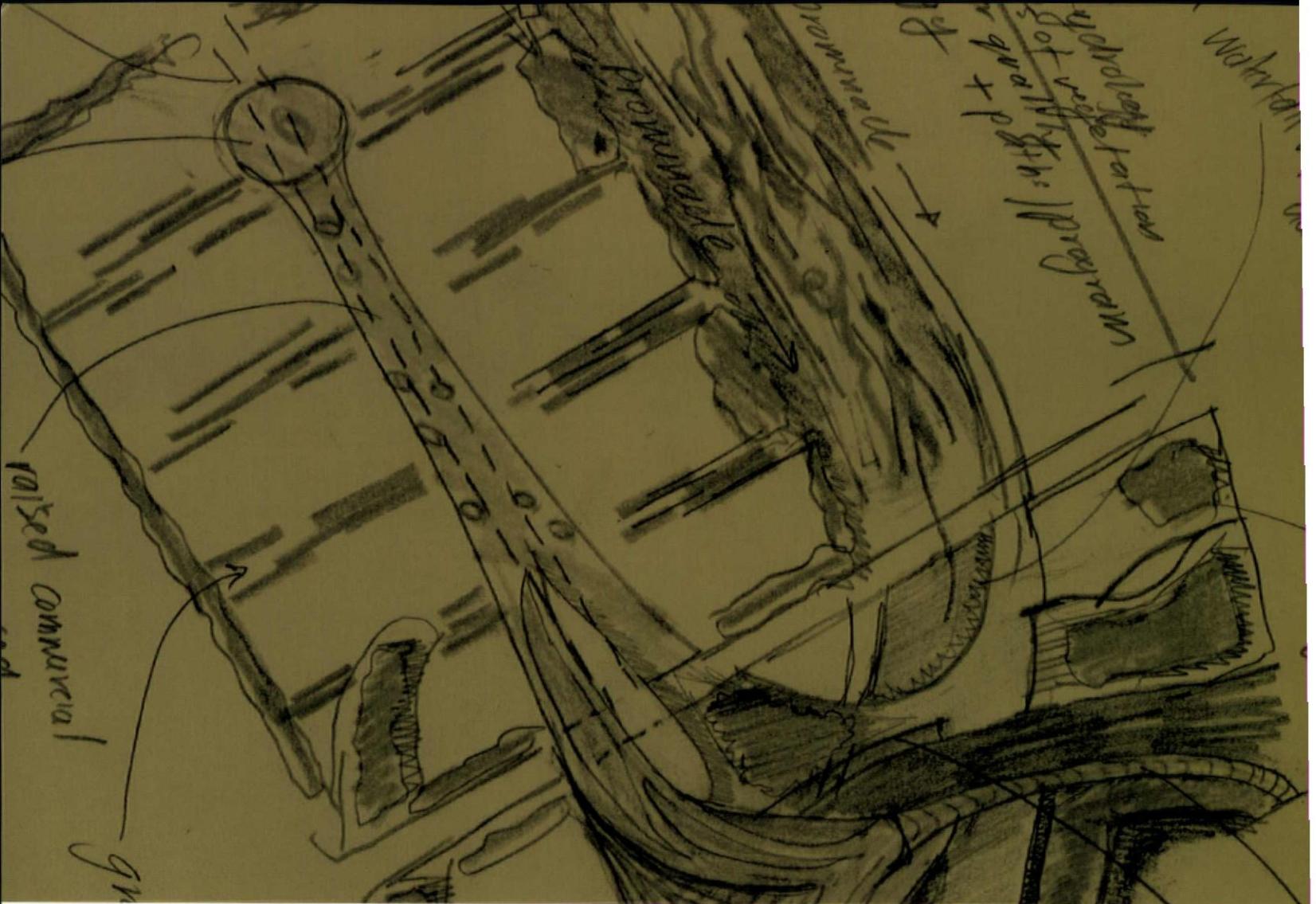
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awards

JANUARY | FEBRUARY 2010

The recipients of the 2009 AIA/LA Design Awards reflect some of last year's most innovative projects. From gritty urbanism to streamlined elegance, the architecture on the ensuing pages delivers a memorable dialogue.

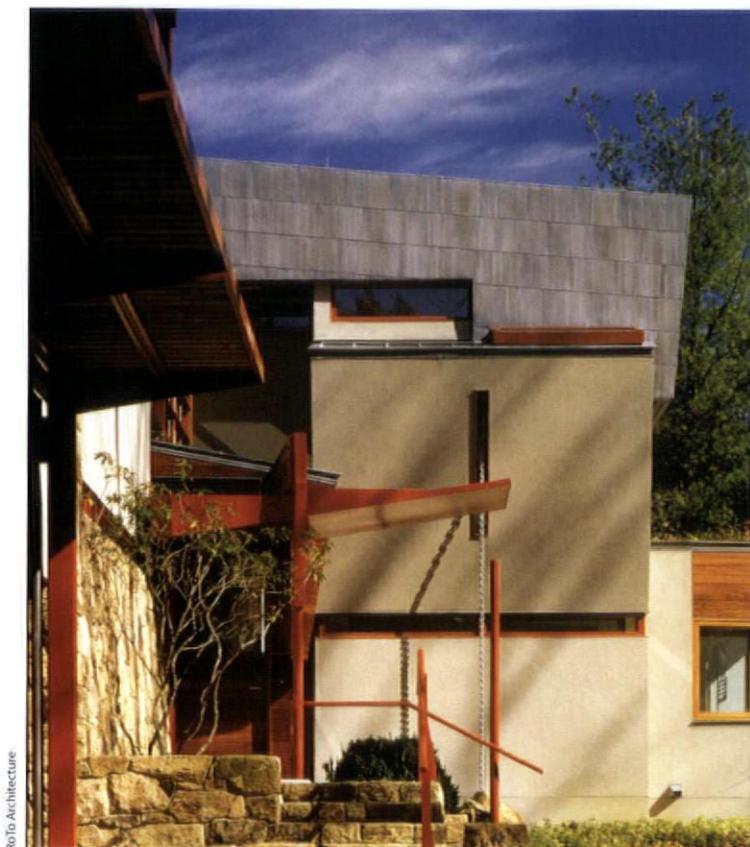


GOLD MEDAL AWARD

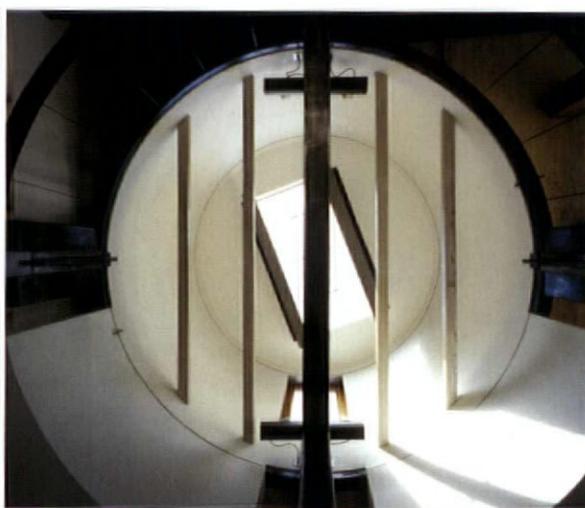


MICHAEL ROTONDI: NO LABELS REQUIRED

Ferdinand Assassi



RoTo Architecture



RoTo Architecture



John Zapf/Pirate Design

OPPOSITE: The landmark brick-and-glass structure serves as a gateway to the Prairie View A & M University campus, while also expressing the new growth of a historical school. CLOCKWISE FROM LEFT: The New Jersey House completed in 1996 maximizes views, and the large interior spaces seamlessly integrate to create an intimate feeling. The architect made no working drawings for the CDLT 1,2 House, instead daily sketches served as the impetus for the next idea creating intertwining layers. Rotondi unveiled Madame Tussauds' new Hollywood home earlier this year, showcasing a continuous circuit of movement inside destined for a rooftop plaza.

A MAN FROM THE COUNTRY WHERE NO ONE ELSE LIVES.

Who is Michael Rotondi? The contemporary architecture discussion is often a debate about labels. There are (or were) the "post-modern" architects, or the "modern" architects, or the "neo-modern" architects, or the "de-con" architects, or the "digital" architects, or the "green" architects. And the labels purport to explain values or preferences or formal or ideological predilections.

But not Mike's.

The decision to categorize a particular architect under a particular label is, in turn, dependent on a discourse of images. So the dictionary definition of contemporary architects is frequently a simple transfer from imaging to labeling and back. The epiphany of Rotondi's work can never be a simple, external image. Nor is the work explainable by applying one of the conventional categories.

Labeling Rotondi does him a disservice.

In a world of architectural extroverts, Rotondi is an introvert, an aspiring tactician, a developing strategist, a wandering spirit in search of an architectural form and language that validates a human purpose—a human purpose as he struggles to uncover it.

But his search and his research, by their nature, won't deliver a final conclusion. Rather he continues to offer a string of design hypotheses. Instead of conclusions, he suggests new beginnings. He is in a race with no finish line. As he runs straight ahead, forward and back, left and right, up and down, we should examine his metaphorical footprints—sketches, notes, books, exhibits, prizes, buildings. The AIA Gold Medal is one such.

— Eric Owen Moss, FAIA

The Gold Medal is awarded in recognition of a significant body of work of lasting influence on the theory and practice of architecture.

DESIGN HONOR AWARDS



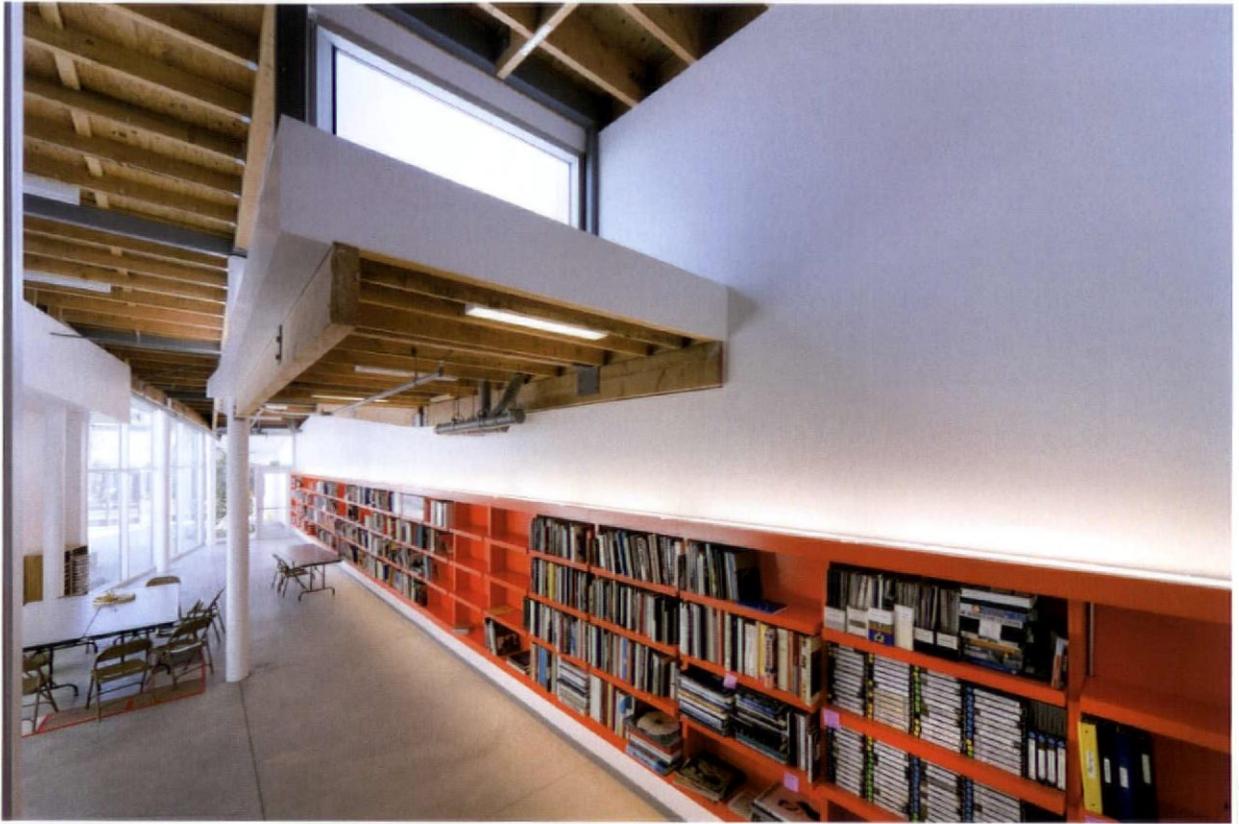
Jason Predock

opposite
Inner-City Arts
Location: Los Angeles, CA
Designer: Michael Maltzan Architecture, Inc.

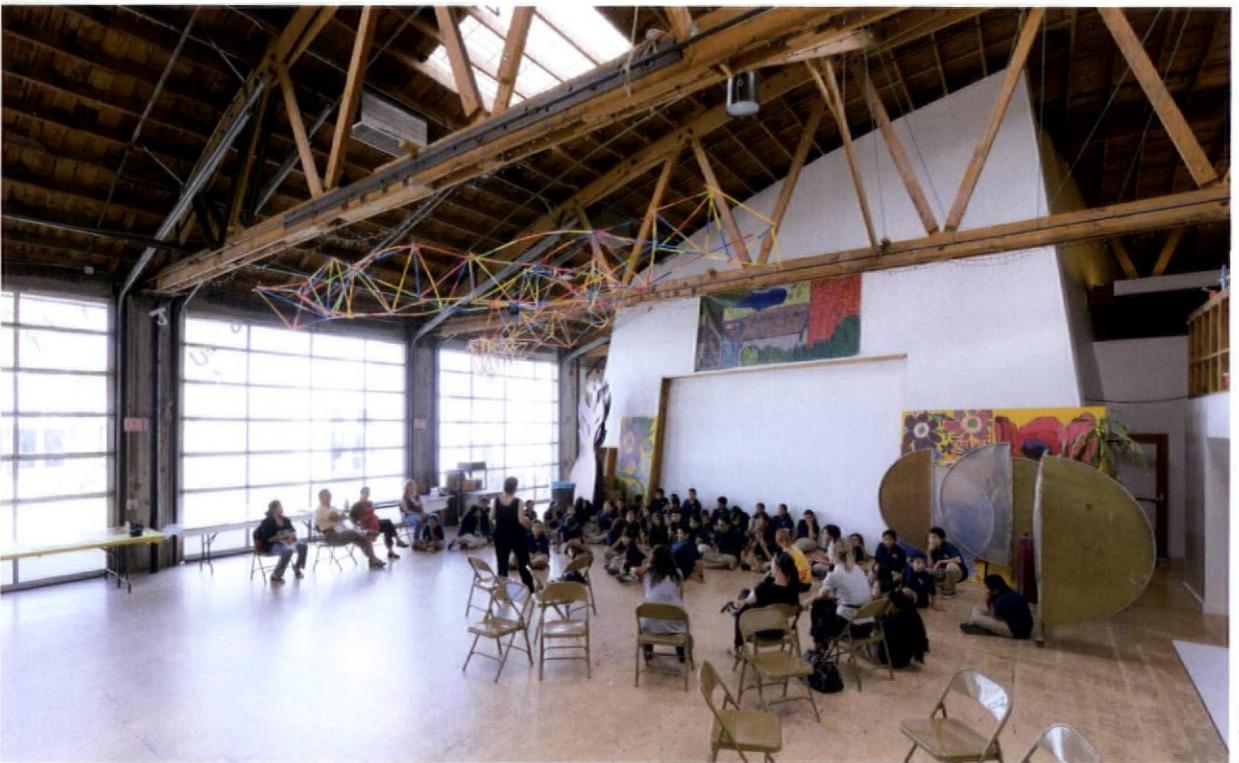
this page
Habitat 15
Location: Hollywood, CA
Designer: Predock_Frane Architects

“It’s a sanctuary away from the grit of the surrounding city. It’s protected, but doesn’t feel protected.”

– JUDGE ON INNER-CITY ARTS



Iwan Baan



Iwan Baan

DESIGN HONOR AWARDS



Lawrence Anderson

"This project shows the kind of preservation that's needed in our communities. It's so simple and elegant, and there's real rigor." - JUDGE ON BUBESHKO APARTMENTS



Grant Mudford, DSH

this page

Bubeshko Apartments

Location: Los Angeles, CA

Designer: DSH

opposite

Habitat 825

Location: West Hollywood, CA

Designer: LOHA (Lorcan O'Herlihy Architects)

DESIGN MERIT AWARDS



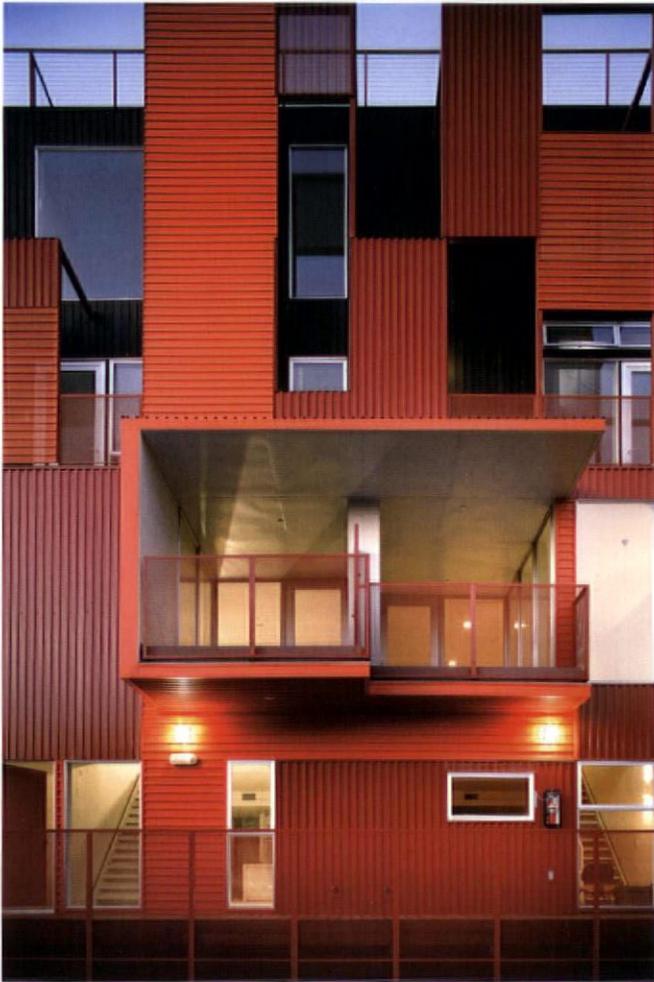
Benny Chan/Photoworks



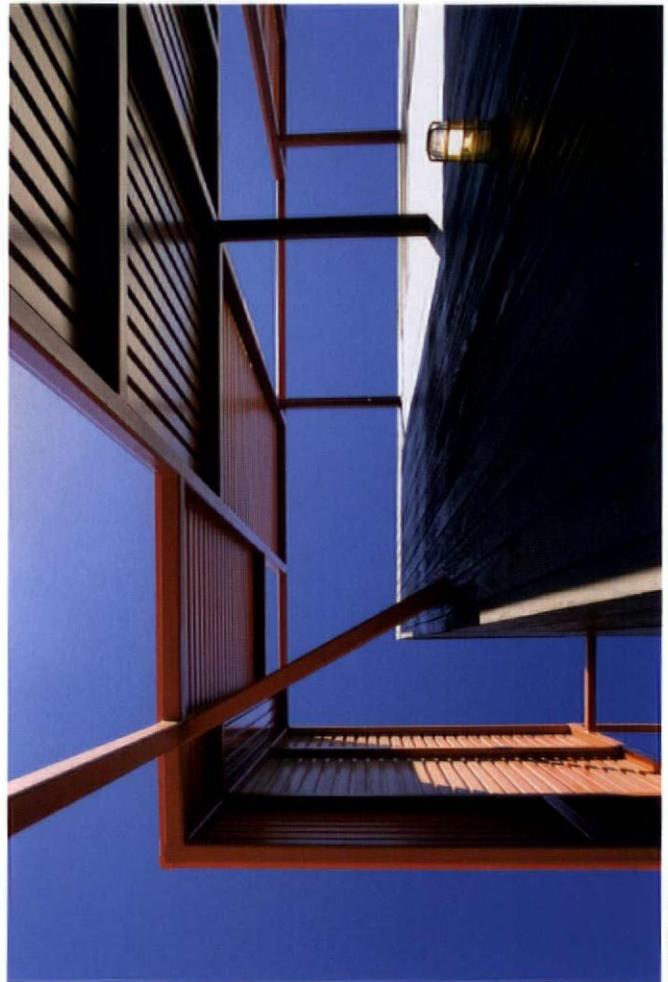
John Edward Linden

above
FIDM San Diego Campus
Location: San Diego, CA
Designer: Clive Wilkinson Architects

below
Step Up on Fifth
Location: Santa Monica, CA
Designer: Pugh Scarpa Kodama



Lawrence Anderson



Lawrence Anderson

Formosa 1140
Location: West Hollywood, CA
Designer: LOHA (Lorcan O'Herlihy Architects)

"It's an achievement to get this much animation and density from a simple, layered, repeated, rotated form. There's a lot of wonderful discovery in this project."

– JUDGE ON FORMOSA 1140

DESIGN CITATION AWARDS



The Zürich International School
Location: Adliswil, Switzerland
Designer: agps architecture

Reiner Zimmermann

clockwise from top left

Planned Parenthood Bixby Center
for Reproductive Health
and S. Mark Taper Center
for Medical Training
Location: Los Angeles, CA
Designer: DWV Architects

Montrose Residence
Location: Montrose, CA
Designer: Techentin Buckingham Architecture

United Oil Gasoline Station
Location: Los Angeles, CA
Designer: Kanner Architects



Jim Simmons, TABA



Nick Copie



John Edward Linden

“There is the right amount of reverence and joy. It’s playful and fun, but the functionality is clear.”

– JUDGE ON UNITED OIL STATION

NEXT LA AWARDS

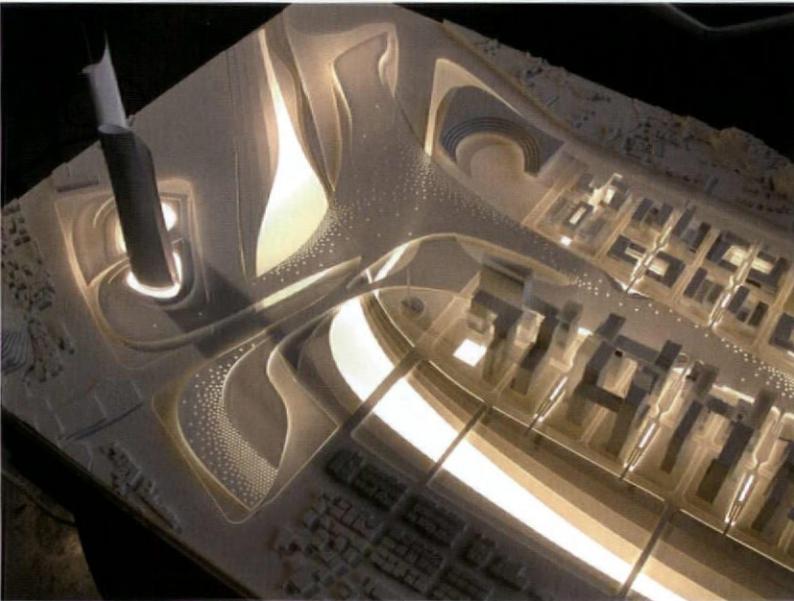


Courtesy of SPF:a

“This is a beacon of warmth in one of the coldest places on earth. It’s simple, humane, and of our times.”

– JUDGE ON NATIONAL MUSIC CENTRE

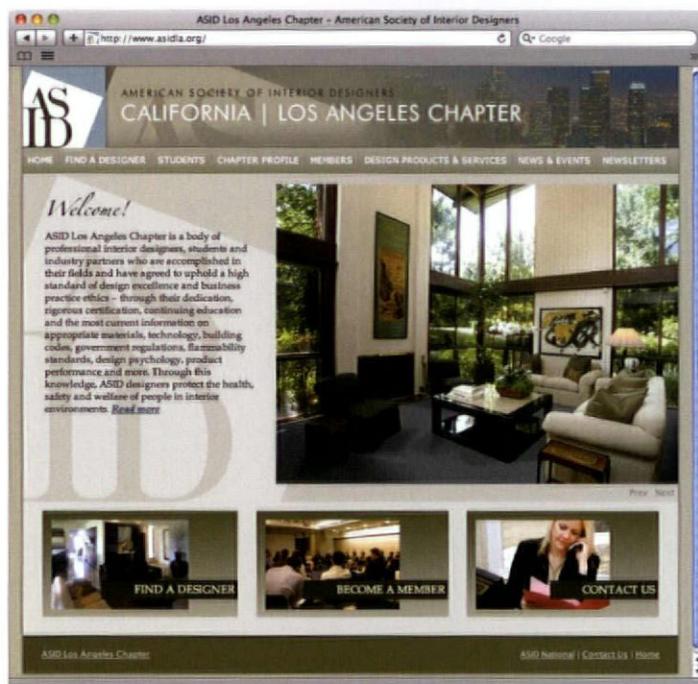
National Music Centre
Location: Calgary, Alberta, Canada
Designer: Studio Pali Fekete architects (SPF:a)



Doug Jamieson

Samsung Bromex Development
Master Plan Competition
Location: Goyang City, Korea
Designer: DRDS

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OF INTERIOR DESIGN

FIND A PROFESSIONAL
TO HELP YOU CREATE YOURS

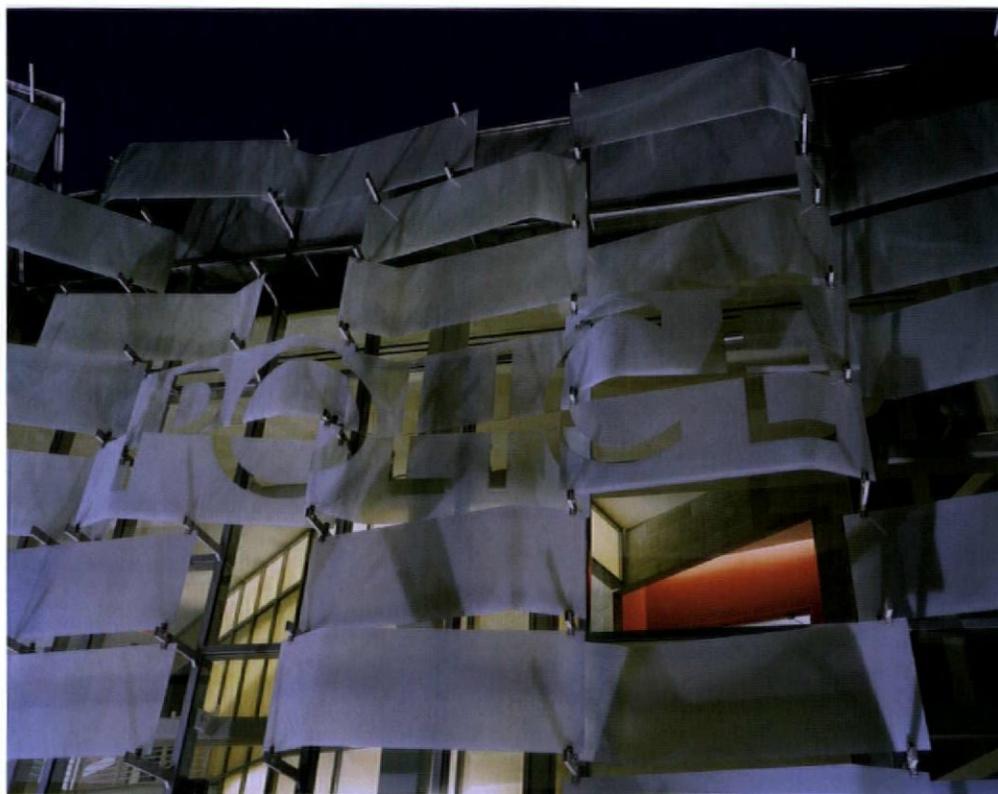


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CULTURAL AFFAIRS COMMISSION HONOR



Timothy Hursley



Courtesy of Belzberg Architects

top

Hollenbeck Replacement Police Station
Location: Boyle Heights, CA
Designer: AC Martin Partners

bottom

Los Angeles Museum of the Holocaust
Location: Los Angeles, CA
Designer: Belzberg Architects

CULTURAL AFFAIRS COMMISSION MERIT



John Edward Linden



Courtesy of LADWP



Courtesy of LADWP

this page, clockwise from top left

Olympic Police Station

Location: Los Angeles, CA

Designer: Gruen Associates

LADWP Distributing Station 144

Location: Los Angeles, CA

Designer: LADWP Architectural Section

LADWP Customer Service

Contact-Sustainable Technology Demonstration Center

Location: Van Nuys, CA

Designer: LADWP Architectural Section

AIA/LA PRESIDENTIAL HONOREES



Todd Pittman

left

LIFETIME ACHIEVEMENT AWARD

William Krisel, AIA
William Krisel Architect

EXCELLENCE IN EDUCATION AWARD

Sylvia Lavin
Professor, UCLA Department of
Architecture and Urban Design

HONORARY AIA/LOS ANGELES AWARD

Frances Anderton, Hon. AIA/LA,
Host of DnA: Design & Architecture

HISTORIC PRESERVATION AWARD

Ken Bernstein
Manager of the Office of Historic Resources,
City of Los Angeles Department of City Planning

GOOD GOVERNMENT AWARD

Adolfo Nodal
President of the Cultural Affairs Commission

BUILDING TEAM OF THE YEAR AWARD

LAPD Headquarters

The team was lead by AECOM Design and included Roth + Sheppard Architects; Studio 0.10; John Friedman Alice Kimm Architects; City of Los Angeles Bureau of Engineering; Council District #9, City of Los Angeles; Los Angeles Police Department; Nabih Youssef Associates Structural Engineers; TMAD Taylor & Gaines; Meléndrez Landscape Architecture Planning & Urban Design; Tutor-Saliba Corporation; S.J. Amoroso Construction Co., Inc.; Vanir Construction Management, Inc.; Horton Lees Brogden Lighting Design, Inc.; and Merry Norris Contemporary Art.

25-YEAR AWARD

AC Martin Partners
for St. Basil Roman Catholic Church



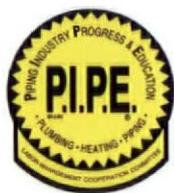
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AIA/LA PRESIDENTIAL HONOREES



Courtesy of Mia Lehrer + Associates

from top
PUBLIC OPEN SPACE AWARD
Mia Lehrer + Associates
Vista Hermosa Park Project

AIA/LA FIRM AWARD
Daly Genik Architects



Benny Chan/Fotoworks

AFLA DESIGN GREEN HONOR & MERIT AWARDS



Benny Chan



Costea Photography, Inc.



Courtesy Steinberg Architects



Ryan Beck

HONOR *above*

20th Street Offices

Location: Santa Monica, CA

Designer: Belzberg Architects

MERIT *clockwise from top left*

Surfrider Foundation

Location: San Clemente, CA

Designer: LPA, Inc.

Woodcrest Library

Location: Riverside, CA

Designer: HMC Architects

Los Angeles Harbor College,
Northeast Academic Hall

Location: Wilmington, CA

Designer: Steinberg Architects

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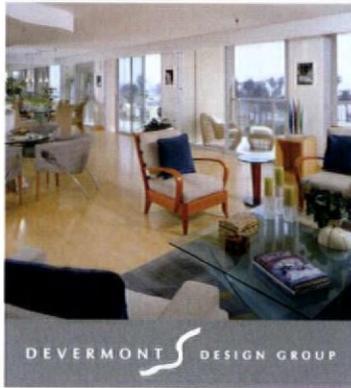


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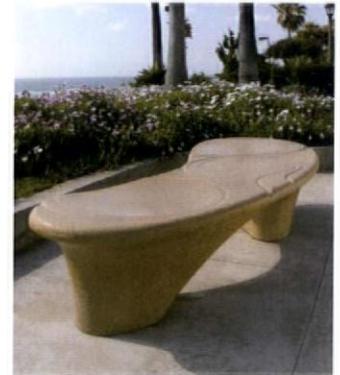
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Timothy Hurstley



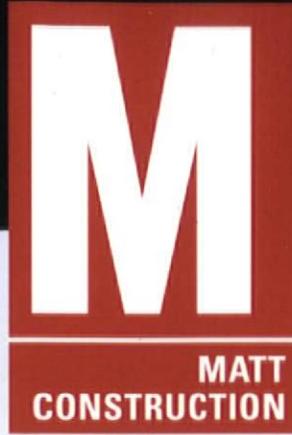
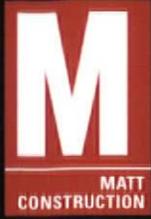
Courtesy of Marmol Radziner Prefab

top

Hollenbeck Replacement Police Station
Location: Boyle Heights, CA
Designer: AC Martin

bottom

Hollywood Hybrid Home
Location: Los Angeles, CA
Designer: Marmol Radziner Prefab



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