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PIONEERING DESIGN

THE GOOD LIFE



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Westside German Shepherd Rescue
Kerlite Oaks Thin Tile, color: Fossil and Rain



Boardwalk, color: Coney Island



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NOVEMBER/DECEMBER 2012

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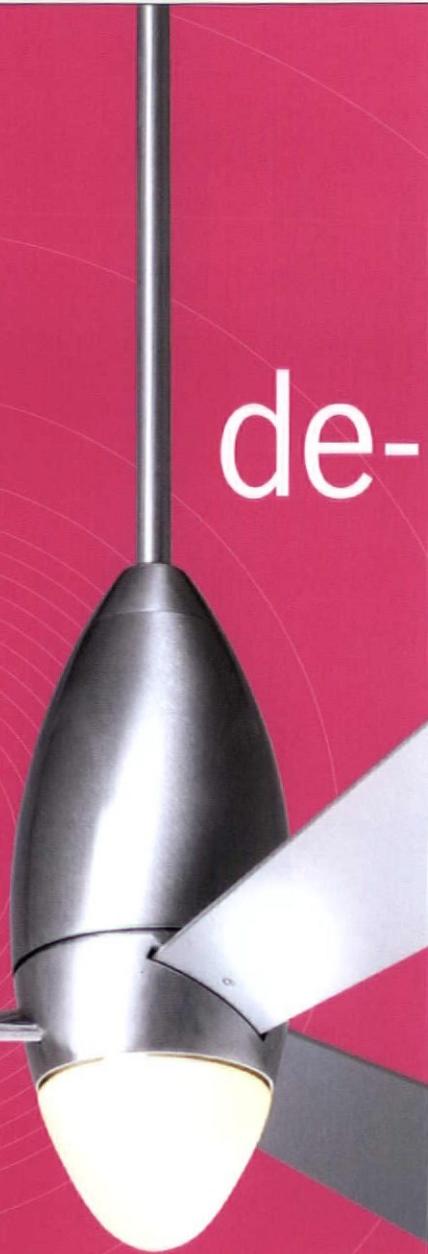
The celebrated Japanese architect discusses his current work in Malibu
BY JAMES BRASUELL



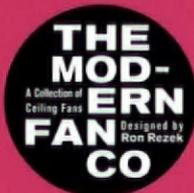
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COVER: AIA/LA 2012 Restaurant Design Award winner Beachwood Café designed by Barbara Bestor. Photo by Ray Kachatorian.

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EDITOR'S NOTE

The theme for this issue, *The Good Life*, evolved as a way of showcasing all of the ways design has a positive impact on our lives. We all know architecture can be awe-inspiring and impressive, and interior design can surprise and wow us. But we wanted to show that architecture and design can have an impact beyond aesthetics. In the following pages, we are showcasing projects from hospitals to spas that hopefully spark a visceral reaction and encourage a sense of well-being.

In an exclusive interview (page 32), James Brasuell sits down with prize-winning architect Tadao Ando to discuss his new projects in Malibu. Ando also offers insight as to how architecture can provide inspiration on a large and small scale. The venerable interior design firm Philpotts Interiors shares its secrets (page 14) for the successful spas and resorts they have designed on Hawaii and the mainland, while our Workbook section (page 20) highlights a new wave in healthcare design. More and more, facilities are finding ways—whether it's with natural materials or ample sunlight—to put patients and doctors at ease. As restaurants have always offered an accessible dose of design, it was exciting to see six Los Angeles establishments take home a 2012 AIA/LA Restaurant Design Award. Michael Webb details how the designers found ingenious ways to transform spaces into appetizing eateries (page 26). And lastly, our Showroom column (page 12) offers a bit of sparkle as we head into the holiday season and welcome the beginning of a new year.



Cary Hebert

A handwritten signature in black ink that reads "Caren Kurlander". The signature is fluid and cursive.

Caren Kurlander
Editor in Chief



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Heavy Metals

Metallic hues shimmer through new fabrics and rugs

CARINI LANG

Joseph Carini, creative director of the New York rug company Carini Lang, referenced the organic forms and gold tones of 1970s jewelry pieces for his latest design, **Seychelles**. The shimmering silk-and-wool rug sells for \$257 per square foot. carinilang.com

CRÉATION BAUMANN

Evita, part of Création Baumann's futuristic New Cyber II collection, gives off a sparkling honeycomb appearance with small sequin-like foil dots on a matte background. The lightweight fabric, ideal for drapery treatments, is offered in four colors. Price upon request. creationbaumann.com

MADELINE WEINRIB

Painter-turned-designer Madeline Weinrib developed her Chenille Metallic line to add dimension to traditional flatweave rugs. The carpets, including **Fawn Tabitha**, are hand-loomed in India with metallic thread accents and are available in custom sizes and colors. The 6x9 size sells for \$2,000. madelineweinrib.com

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Inspired by Persian carpets, **Farah** is part of Armani/Casa Exclusive Textiles by Rubelli's Collection IV. The large-scale design is realized through different textures on a radiant background of silk-satin and is available through Donghia. Price upon request. donghia.com



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Photography by David Franzen

The Escape Artist

Marion Philpotts-Miller, ASID, IIDA, principal designer with Philpotts Interiors, discusses the art of crafting destinations meant for retreat and relaxation

How would you describe the firm's design philosophy?

Our focus is on hospitality, resort and high-end residential and commercial projects throughout the U.S., Asia and the Pacific. We are known for our ability to interpret the culture of an area and infuse it into our work. We also bring in local artists and craftsmen that lend an authenticity to our work.

What are the most important elements of designing a resort?

It should be reflective of the environment and the brand.

What inspired the design of the Kapalua Spa on Maui?

We wanted the 30,000-square-foot spa to have the look and feel of a beach house and to embrace the natural beauty of its surroundings. The spa's inside/outside concept has a tremendous impact on the overall experience. While relaxing in the open-air lobby or walking through interior fragrant gardens, guests experience a strong relationship to the natural environment.

Tell me about the materials used in this spa.

The spa speaks the language of tranquility with a mixture of blues and greens. Its cool, natural materials are in harmony with the Hawaiian coastline. Rocks, driftwood, inlaid shells and sea glass combine to stimulate the senses and partner with the natural ocean elements.

Philpotts has offices in Honolulu and San Francisco; how do these different locations influence the work of the firm?

Hawaiian influences are more indigenous and tropical and can also be a melding of cultures. Our ideal client leads to designs that blur

the boundaries between indoor and outdoor. Celebrating barefoot luxury. San Francisco is a satellite office so the design influences are always reflective of the location, whether it be New Zealand, Colorado, the Bay Area or Hawaii. Our approach is site specific.

People go to resorts and spas to feel relaxed and pampered. How can the design enhance these experiences?

Design influences one's state of pleasure and relaxation. The collaboration of the building, finishes and design styles influence emotions and the overall experience.

What are some of the firm's other recent projects?

We updated the Royal Hawaiian Hotel and worked on Disney's Aulani resort.

What approach did the firm take for renovating the iconic Royal Hawaiian?

Special attention to the hotel's signature pink hue had to be addressed. We maintained the old pink by reinterpreting versions of the color in new ways—with wall coverings, paint and fabrics. We also bridged the historic restoration by adding contemporary elements. We selected "modern classic" furnishings, from traditional Koa front desks to Moorish side tables. We met the challenge of balancing old with new, and it's updated enough to please a new jet-setting client.

—Interview by Caren Kurlander

TOP: The indoor/outdoor lobby of the Kapalua Spa, designed by Jonathan Staub, principal with Philpotts Interiors.

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Creative Outlet

CONSTRUCTING FURNITURE PROVIDES A WELCOME CHANGE OF PACE FOR ARCHITECTS WHO have developed an unhealthy dependence on computer software. As Dan Janotta, principal with Johnson Fain, observes: "for our younger colleagues, fresh out of school, it's a novelty to design something of their own and make it physically from scratch." Janotta has been doing that himself for the past twenty years, experimenting with fresh concepts and creating useful objects for his family's home in Hermosa Beach. In 1999, he organized RE-JF, a furniture design group, as an after-hours office project. Partners Scott Johnson and William Fain were enthusiastic, and about fifteen inventive pieces were exhibited at the Los Angeles's Craft and Folk Art Museum.

Buoyed by the success, Janotta has organized four more studios, at two to three year intervals. Each has had its own character or theme, and this year's was timely: be frugal and recycle a found object. Eleven participants from the Architecture and Urban Design Studio agreed on the parameters and met regularly for several months in the firm's model shop to work on pieces they had conceived independently.

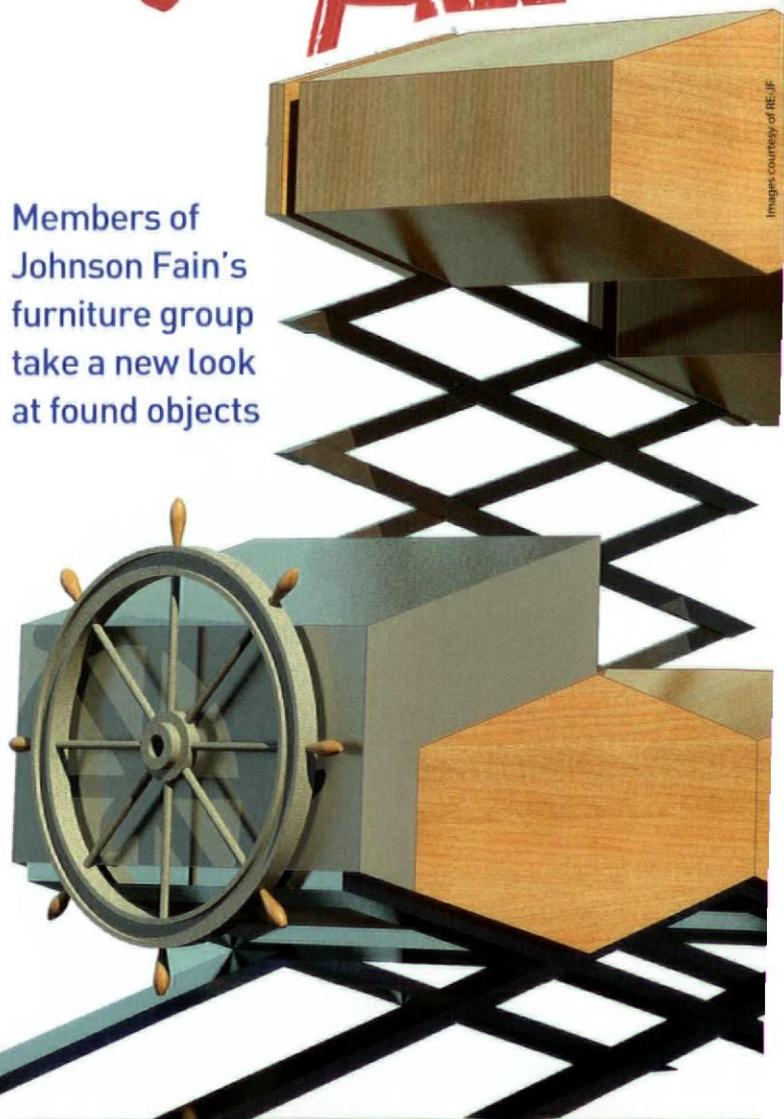
Jessica Campion's Kinetic Credenza (right) began with a cast aluminum ship's wheel that she found in a yacht surplus warehouse. As a weekend sailor, it's a familiar object to her; the challenge was to take it out of context. It's now employed to activate a scissors jack that opens up a cluster of hexagonal storage pods fabricated from reclaimed teak plywood. Layton Petersen was inspired by the reflective expanse of white sails and bored by the monotony of conventional office lighting. Repetition Powered Through Light suspends off-cuts from canvas sails to create a sculptural reflector that diffuses the illumination from fluorescent tubes. Li Li conceived Kissing Furniture (top right) as an interlocked assemblage of inflatable toys, which he sourced on Amazon. The result is half beanbag, half dolphin love-in. Janotta's contribution is Jet Wing, a glass-topped table on wheels, which embraces a component of an airplane wing he found in an electronics salvage yard.

These and the other seven pieces will be part of the RE- JF show, opening at the Woodbury University Hollywood Gallery (WUHO) in December. They put a contemporary spin on such classics as Achille Castiglioni's tractor-seat stool and provide an outlet for creative energies frustrated by the slow-down in building. Johnson Fain has no shortage of commissions for sleek corporate towers, but the furniture design group complements the work its talented staff is doing though the day. And it's an exemplary exercise in sustainability.

—Michael Webb



Members of Johnson Fain's furniture group take a new look at found objects



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Cory Buckner Architect

palisadesconstruction.com



MAKING THE GRADE

ASSIGNMENT: In the year 2020, the Olympic Games will be returning to Los Angeles. Second-year design students were asked to create a master plan and the Olympic Village for the Exposition Park site. The housing complex would need to accommodate athletes during the Games and then transform to benefit the city when the Olympics are over.

STUDENT NAME: Bran S. Arifin

SCHOOL: Pasadena City College

MAJOR: Architecture

PROFESSOR: Coleman Griffith

TA: Qasem Baouni

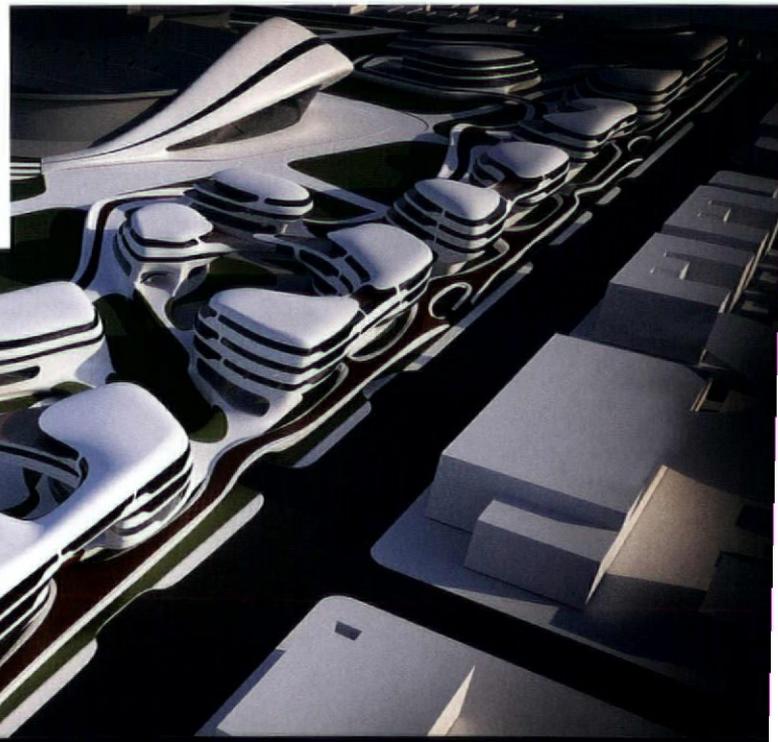
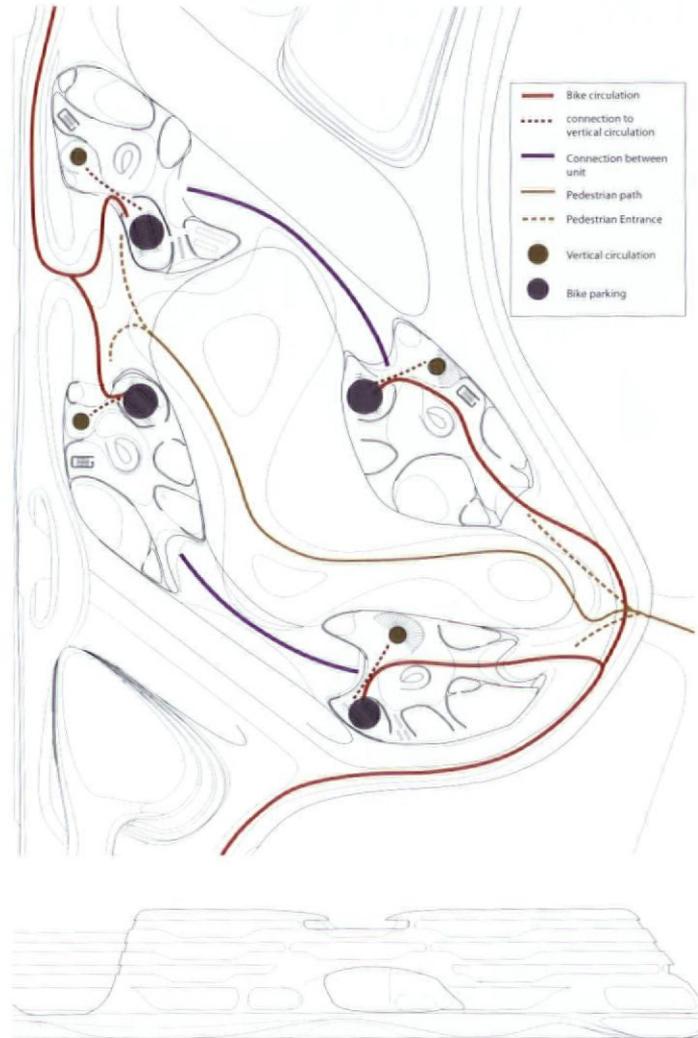
PROJECT TITLE: 2020 Exposition Athlete Housing

PROJECT DESCRIPTION: My vision began with the formal development of scattered cottages linked together by bridges and pathways. A circulation loop for bicycles connects the various complexes and addresses the different topographical conditions between Vermont Avenue and Exposition Park. Similar to a dormitory, units on each floor share communal spaces and public facilities to create a sense of union among the athletes. After the Games, the complex could be used as housing for the neighboring USC campus.

DESIGN TOOLS: Rhino 3D, T-Splines Plug-in, Maxwell Render, Photoshop and Illustrator

INSPIRATION: Like a melting pot, Los Angeles exhibits a wide variety of nationalities within its people. Yet all around the city, we see various locations where people of the same nationalities have gathered to live and work together. This unique condition inspired me to create the same ambiance at a smaller scale within my housing project.

ARCHITECTURE HEROES: I admire Bjarke Ingels and Rem Koolhaas for their design solutions and problem solving. Aesthetically, I am vastly inspired by the work of Zaha Hadid, Frank Gehry and Daniel Libeskind.



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Healthy Alternatives

Designers are taking a holistic approach to healthcare

For Workbook credits, please see page 38.



UCLA Outpatient Surgery and Medical Building

Location: Santa Monica, CA

Designer: Michael W. Folonis Architects

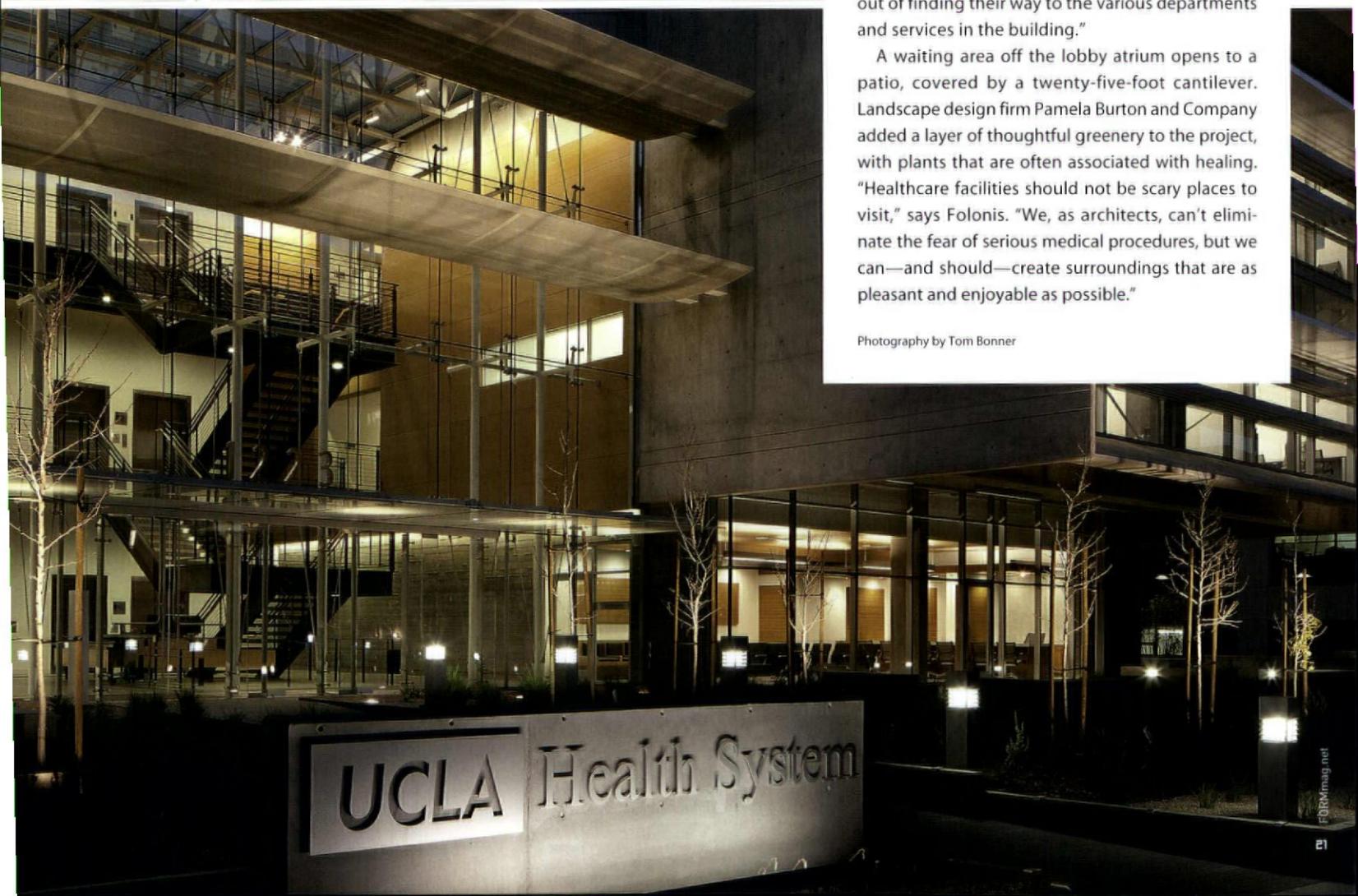
Website: folonisarchitects.com

"The design concept was inspired by the belief that California Modernism—with its principles of light, openness and passive solar design—is the ideal means to realize the high standards of sustainability in healthcare design," says Michael W. Folonis, FAIA, principal of Michael W. Folonis Architects, of the new UCLA Outpatient Surgery and Medical Building. The 50,000-square-foot structure, comprised of two concrete buildings flanking a central glass-enclosed lobby, is slated to receive LEED Gold certification.

The material palette of concrete, glass, metal and wood also reference the Modern aesthetic, while creating a warm environment for patients. The lobby features a glass façade and fritted glass roof, a bent-beam cantilevered staircase, glass-enclosed elevators and two sky-bridges that connect the volumes. "For patients," explains Folonis, "the light-filled lobby takes all the mystery out of finding their way to the various departments and services in the building."

A waiting area off the lobby atrium opens to a patio, covered by a twenty-five-foot cantilever. Landscape design firm Pamela Burton and Company added a layer of thoughtful greenery to the project, with plants that are often associated with healing. "Healthcare facilities should not be scary places to visit," says Folonis. "We, as architects, can't eliminate the fear of serious medical procedures, but we can—and should—create surroundings that are as pleasant and enjoyable as possible."

Photography by Tom Bonner



Palomar Medical Center

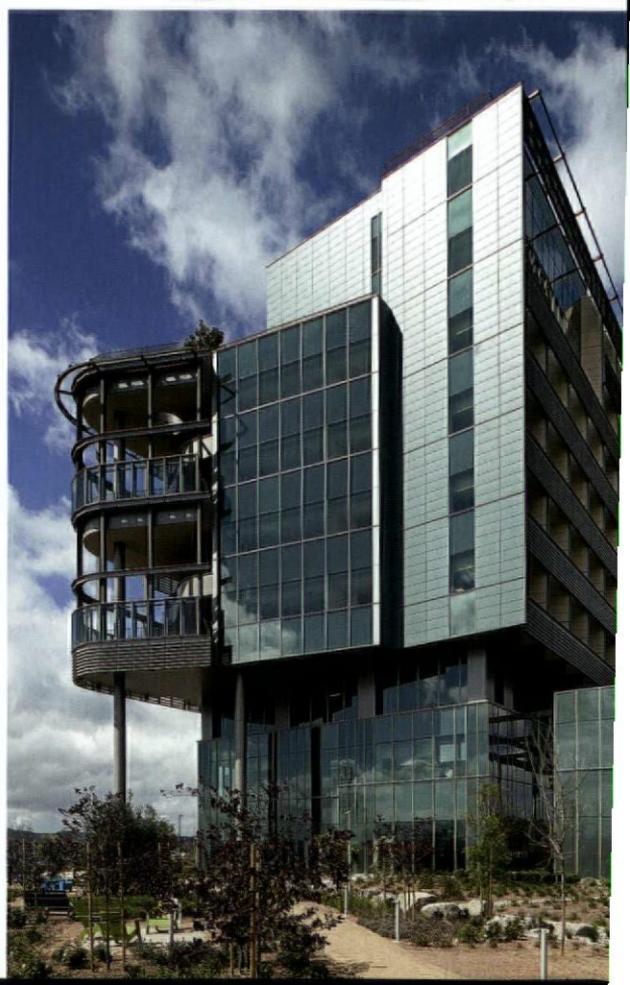
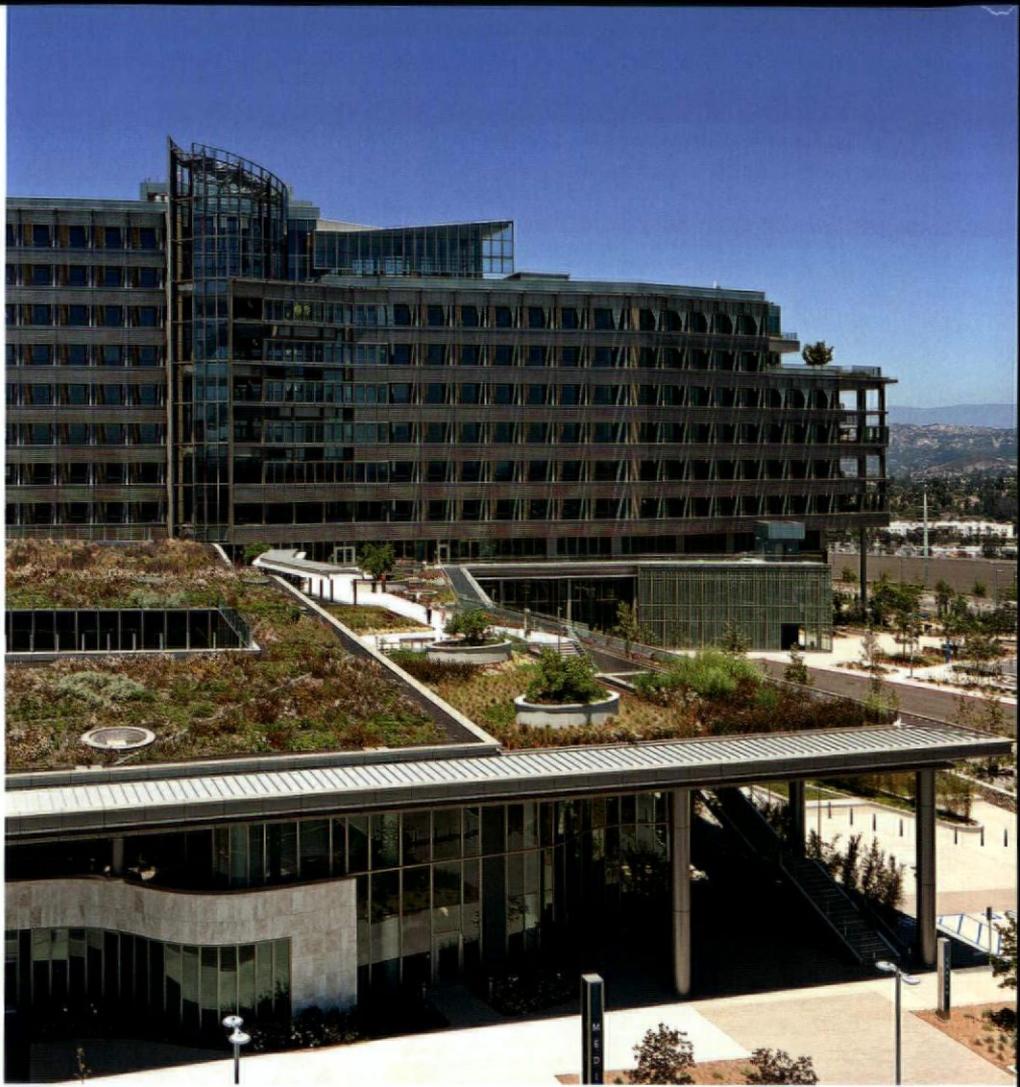
Location: Escondido, CA
Designer: CO Architects
Website: coarchitects.com

“Sunlight and nature have healing properties,” says Thomas Chessum, FAIA, principal of CO Architects. “The concept of a garden hospital was intrinsic to Palomar Health’s commitment to sustainability and to healing.” CO Architects took that goal to heart as they designed the new 736,000-square-foot Palomar Medical Center in North San Diego County.

Gardens are seen throughout the 288-bed facility in terraces and courtyards, but the structure’s centerpiece is the 1.5-acre green roof. Planted in collaboration with Spurlock Poirier Landscape Architects, the roof is covered with drought-tolerant, Southern California specimens and is visible to patients in the nursing tower. The roof is integrated into the storm-water management system and, by reducing ground reflectance and solar heat gain, it contributes to the building’s energy efficiency.

The roof tops the two-story diagnostic-and-treatment wing, which stands separate from the patient tower. This separation allows for natural light to stream into the operating rooms, a feature seen in only one other hospital in the United States. “This is a breakthrough for American hospital design,” says Chessum. “Benefits of natural light are well known, and they include greater alertness, as well as a reduction in stress. In the operating rooms, it benefits the doctors and staff, which ultimately benefits the patients.”

Photography by Tom Bonner





Knowledge City Health Sciences Campus

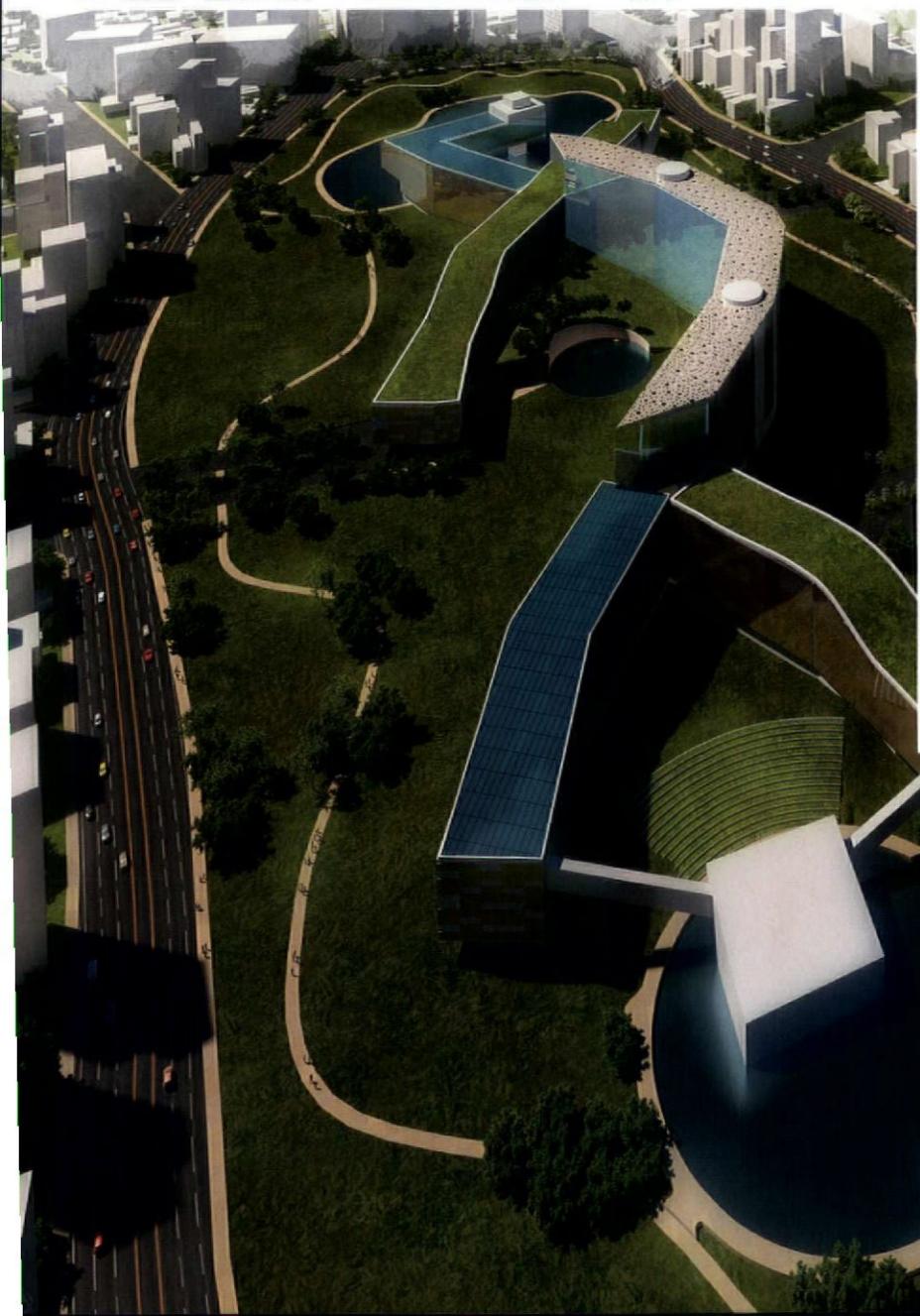
Location: Guangzhou, People's Republic of China
Designer: Cuningham Group Architecture, Inc.
Website: cuningham.com

"The basic component of life is DNA," says Lee Brennan, AIA, principal with Cuningham Group Architecture. "We used the idea of DNA as it interweaves to create a metaphor for both the campus organization as well as the fact that the future of healthcare is transforming around bench to bedside medicine."

As the Cuningham Group began developing the master plan for the Knowledge City Health Sciences Campus, designed to encompass 123 acres in the Guangzhou development, it laid out a series of interlocking buildings that mimic a DNA helix. Components to hold facilities for academics—a school of medicine and pharmacy—stand at one end, a 500-bed hospital in the center and research labs anchor the other end. Finding a way to address the different cultures of academia and industry, as well as Eastern and Western medicines, was a challenge, but the designers came up with a graceful solution. "Collaboration zones" form where the structure's various wings intersect, allowing leaders from each discipline to meet and work together.

The building's unique design was also planned to enhance the patients' experience. Wellness programs and Eastern medicinal philosophies combine with Western diagnosis and treatments. Access to nature, through green roofs, jogging trails and healing gardens, is possible as parking and service functions are designed below grade. "Green roofs and PV arrays over the majority of the structures also promote energy sustainability and awareness," says Brennan. "It's intended as a holistic solution."

Renderings courtesy of ZimmermanVisual



Behavioral Health Pavilion and Crisis Response Center

Location: Tucson, AZ

Designer: Cannon Design

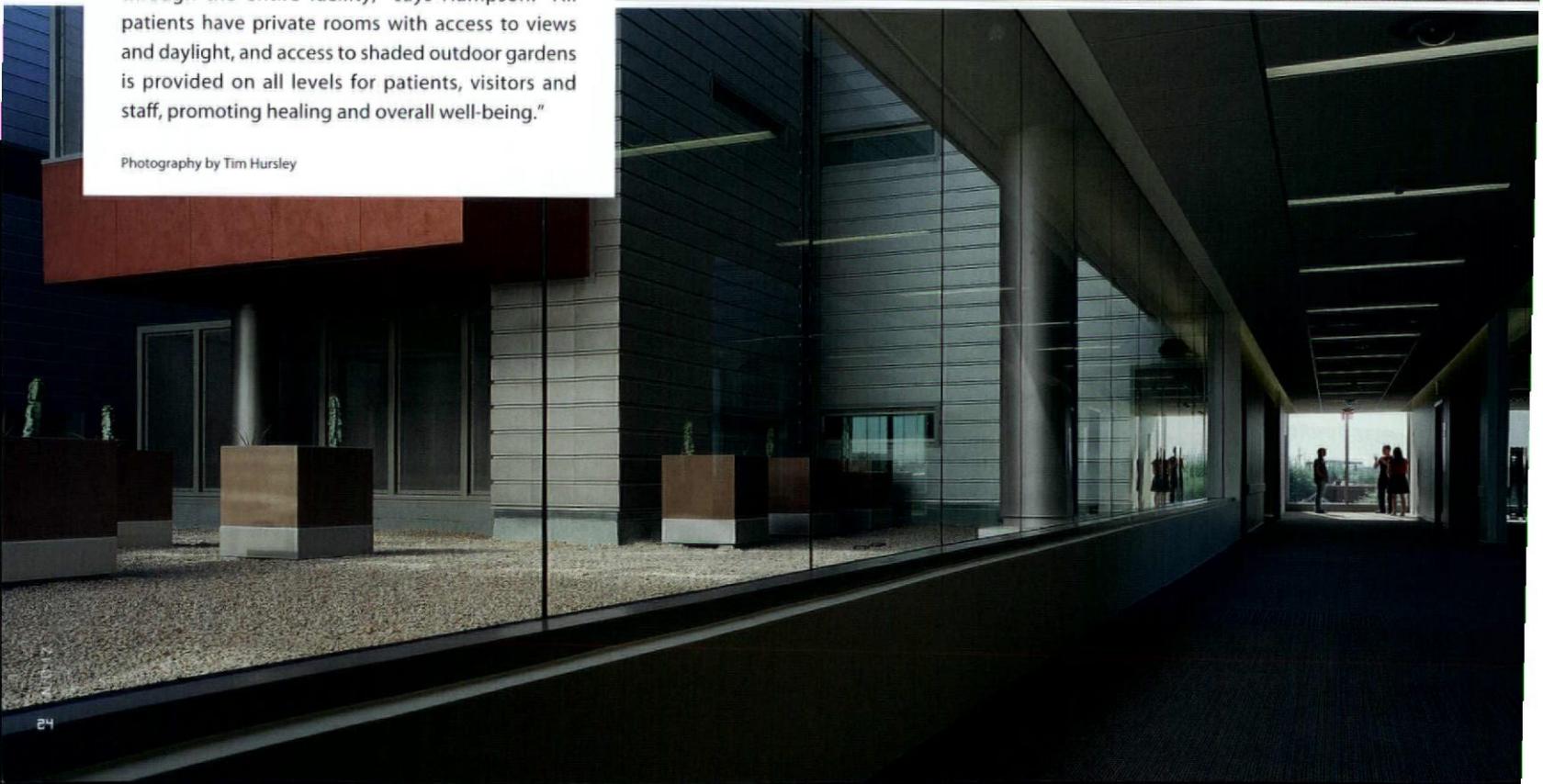
Website: cannondesign.com

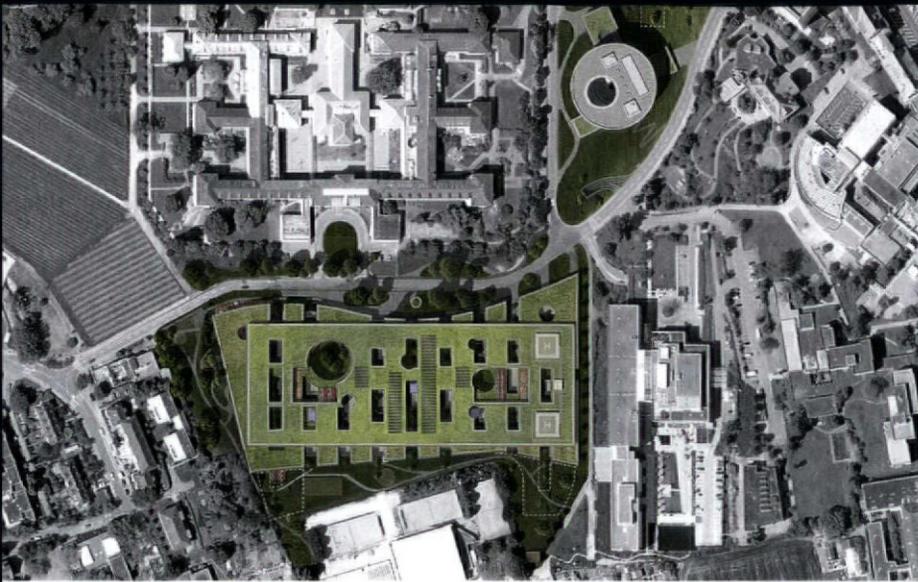
Cannon Design recently completed the design of two buildings, the Behavioral Health Pavilion and Crisis Response Center, as part of the University of Arizona Medical Center, with the goal of advancing the practice of behavioral healthcare. "An unprecedented breadth of behavioral health services has been consolidated at this single location, creating a one-stop-shop approach to treatment and recovery," says Carl Hampson, AIA, LEED AP, associate principal/design leader. "The design addresses patient dignity, staff retention and visitor comfort through a regionally inspired design that creates a normalized patient environment."

The facility is divided into two interrelated structures, which each address specific needs. The Behavioral Health Pavilion provides inpatient and outpatient services along with a courtroom, while the Crisis Response Center features a 24-hour call center and specialized facilities for first-responders. The buildings, constructed with earth-toned concrete block and metallic panels and screens, are organized around a shared, secured service court. Inside, the buildings offer ample opportunities for patients and staff to access exterior spaces and engage with nature.

"The concept of a healing garden has been carried through the entire facility," says Hampson. "All patients have private rooms with access to views and daylight, and access to shaded outdoor gardens is provided on all levels for patients, visitors and staff, promoting healing and overall well-being."

Photography by Tim Hursley





Children's Hospital Zurich

Location: Zurich, Switzerland
Designer: Herzog & de Meuron
Website: herzogdemeuron.com

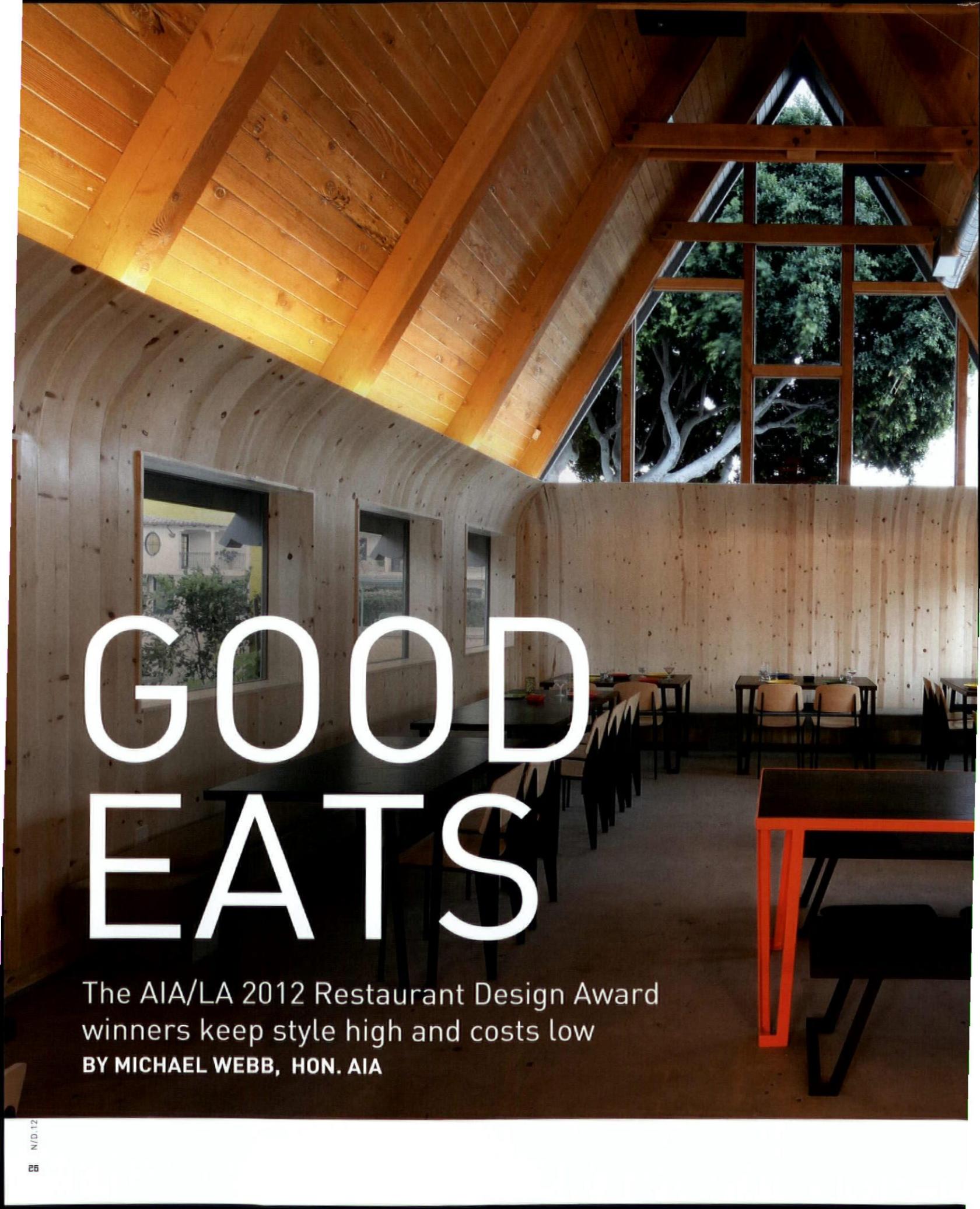
At first glance, the Children's Hospital Zurich doesn't look like a hospital, and the architects at Herzog & de Meuron didn't want it to. "The three-story building typology is an attempt at a child friendly building," says senior partner Christine Binswanger. "It orients towards smaller areas around a multitude of courtyards. It isn't just children who feel comfortable in lower buildings, adults do, too."

Forgoing a tall, vertical tower, the architects arrived at a long structure punctuated by circular interior courtyards. The middle level cantilevers out over the first floor, creating a covered walkway, while the top floor curves down forming a canopy and sunshade. Thin vertical strips of wood wrap around the structure resulting in a filigreed effect.

"Wood is the defining element of the facades and the interiors because we want to create a comfortable atmosphere for the children, adolescents and their families," explains Binswanger. "Direct contact to the outside, to nature and fresh air are important factors for the wellbeing of a patient. With the use of solid and real materials, especially wood and planted courtyards, we also try to bring nature inside the building as much as possible."

Renderings courtesy of Herzog & de Meuron





GOOD EATS

The AIA/LA 2012 Restaurant Design Award winners keep style high and costs low
BY MICHAEL WEBB, HON. AIA

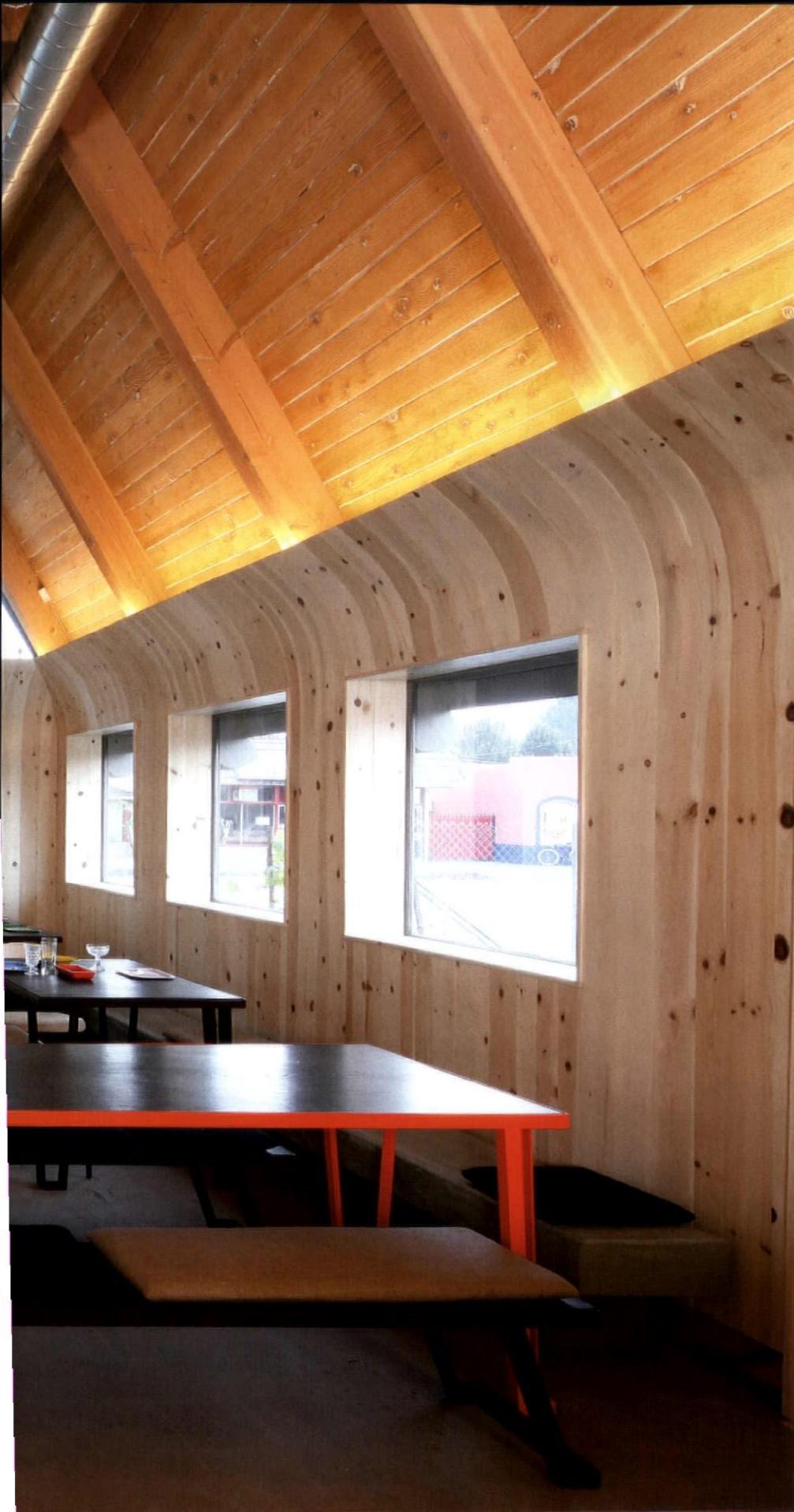


Photo by Art Gray

“SLEEK CONTEMPORARY DESIGN WENT OUT six years ago—now, people want to be surrounded by warm things,” says Carlo Caccavale, associate director of the AIA/LA, who has organized the chapter’s Restaurant Design Awards since they began, eight years ago. He also feels that this year’s entries were a lot safer than they once were.

Though one could wish for more adventure, frugality and simplicity are good policy for restaurants. Most fail within a year or two, and the odds of success are rarely improved by splurging on extravagant design. Cuisine, service, good value and a welcoming ambience are the key ingredients; you can’t eat the décor, and elaborate sets may upstage what is on the plate. Morphosis created a jaw-dropping interior for basketball star Walt Frazier in New York, but the food is more ballpark than fine dining. The four Los Angeles restaurants and two bars that won awards this year make inventive use of inexpensive or scavenged materials and enrich simple spaces with color and subtle details. And, like many restaurants, they make best use of what remains from a previous incarnation.

Take a Bao in Studio City is a stylish but informal Asian eatery that occupies a former Pizza Hut. MASS Architecture and Design, the firm behind the acclaimed Lukshon in Culver City and a recently completed café for LACMA, wrapped two sides in a gridded screen that makes it inviting and conspicuous on a visually chaotic commercial strip, while shading a patio and concealing the original building. A freestanding sign refers back to the exuberance of the 1950s. Inside, they’ve

LEFT: Knotty pine walls and orange accents define the Culver City restaurant A-Frame by Knibb Design.



Photo by Roy McArthurian

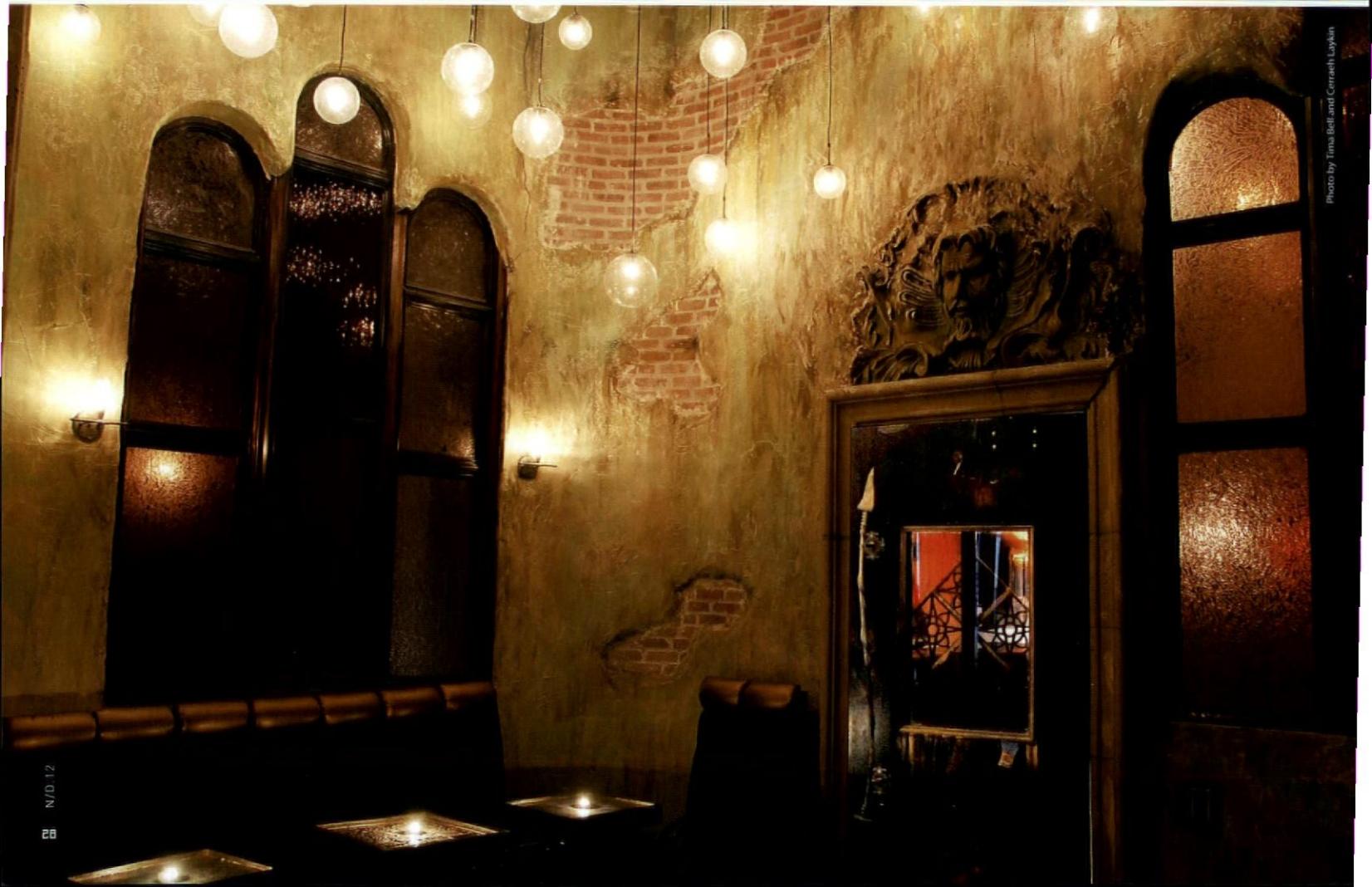


Photo by Tima Siddi and Corraah Laykin



Mass Architecture and Design transformed a Pizza Hut into the stylish eatery Take a Bao in Studio City. A gridded screen lends impact to the exterior.

OPPOSITE ABOVE: Barbara Bestor gave the Beachwood Café a colorful update.

OPPOSITE BELOW: Baroque touches adorn the downtown Salvage Bar and Lounge.

Photo by Steve King



Photo by Ike Bahadourian



La Descarga, in Hollywood, was inspired by 1940s Havana. OPPOSITE: Le Zinque, named for traditional French bars, was designed with a workshop aesthetic by Modern Arc and Eric Ryder.

enhanced a spare room with crisp white soffits that play off the black joists. Colored planks stack to form a counter. There's a chandelier of fluorescent hoops over the entry and suspended lights over the wood-veneered tables.

Though one could wish for more adventure, frugality and simplicity are good policy for restaurants.

Modern Arc and Eric Ryder transformed a 1930s garage in Venice into **Le Zinque**. For partner-in-charge Milo Garcia, the goal was to preserve the minimal workshop aesthetic and keep the space open, humble and welcoming. The name refers to a traditional French bar, where you can have morning coffee, a sandwich for lunch and linger over wine in the evening. Here, the counter is a massive slab of sandblasted ash, and zinc is used as a detail on the front of the bar. The wood joists and suspended low-voltage bulbs are exposed, and the original openings are filled with a black-steel glazing grid. Modern Arc designed all the furniture, which was locally fabricated, as they did for Gjelina a block away.

A-Frame takes its name from its simple wood structure, which formerly served pancakes. Now the Culver City restaurant

offers serious food in a casual setting created by Sean Knibb of Knibb Design. The look is Scandinavian modern: walls of knotty pine, with orange as an accent and frilly white shades over the patio lamps. "It was so bad before that we were given

a lot of latitude," says Knibb. "The old structure was very rigid so we decided to add an inner skin and roll it to create a softer effect and conceal the wall lighting." Knibb is now designing a variant on A-Frame and two other restaurants.

Barbara Bestor has designed several neighborhood restaurants in the Hollywood Hills, and she brought a light touch to her renovation of the **Beachwood Café**. A jazzy blue-and-yellow floor of glazed concrete tiles, floral wallpaper, exposed beams and buttercup-yellow benches and paneling inject a vibrant note into this well-loved local institution. Unobtrusive fabric baffles absorb noise—a feature that should be mandatory in all restaurants that hope to attract grown-ups.

Salvage Bar and Lounge, located downtown in the 1926 Roosevelt Residences building, was a collaboration between

Solomon Mansoor of Straight Designs and Tima Bell of Tima Winter Inc., who had previously worked together converting the upper floors from offices to living spaces. "We were digging around in the basement and discovered a gold mine of discarded materials," says Bell, "and that inspired the ground-floor bar. We wanted it to evoke a ravaged European chateau." Scavenged materials are fleshed out with items that were cast in resin and artifacts that were custom-designed, such as the photo-shopped baroque mural that appears to be peeling from a brick wall and the backlit amber gel overlaid with a metal grid. Mansoor created the hanging lamps with antique glass and LEDs.

La Descarga, a dark bar in Hollywood, was created by Houston Hospitality as an homage to Havana in the 1940s. In the main room, Gothic arches frame backlit bottles, and a crystal chandelier is suspended from a distressed ceiling. Beyond is an intimate lounge for rum and cigars and a casino-inspired space with vintage red velvet furnishings. The air of decadence is pervasive.

These winning examples prove that a little ingenuity goes a long way towards creating an inviting—and appetizing—destination. ■



WELCOME TO CALIFORNIA, TADAO ANDO

One of the world's most celebrated architects is working on several projects in Southern California that promise to add another chapter to the region's proud tradition of outstanding residential architecture

BY JAMES BRASUELL

The work of Japanese architect Tadao Ando aspires to lofty, almost spiritual experiences with the graceful use of simple shapes and hard, permanent materials in landscapes and topologies varying from wildly natural to hyper-urban.

Such singularly striking designs have preceded correspondingly singular accolades, making Ando the only architect to receive four of the field's top honors: the Pritzker (1995), the Carlsberg (1992), the Praemium Imperiale (1996) and the Kyoto Prize (2002).

Lately, Ando has turned his attention to the coastline of California, where Ando's firm, Tadao Ando Architect and Associates, will soon add several new contributions to the state's proud tradition of bold residential architecture. Two projects are under construction in Malibu: One, a concrete beach house under the supervision of Marmol Radziner, and the other, a mysterious and still unrevealed house, under the supervision of WHY Architecture, on an eight-acre site above Paradise Cove.

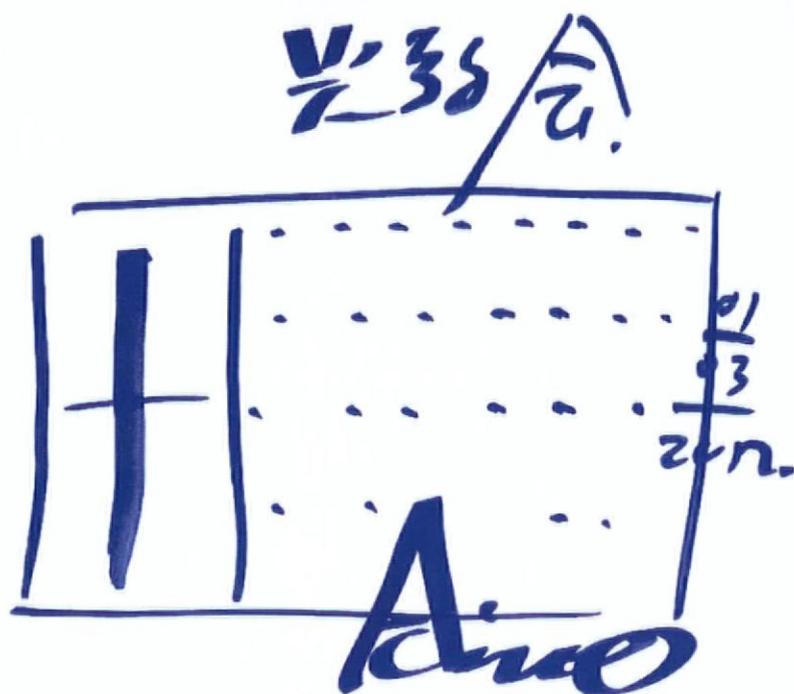
With the prospect of Ando creating new

architecture along the other side of the Pacific, Ando's existing work continues to attract attention—in the past year, Taschen published *Ando: Complete Works 1975–2012*, edited by Philip Jodidio, and Cal Poly Pomona presented him with the 2012 Neutra Medal for Professional Excellence. During one of his recent visits to Southern California, *FORM* sat down with Ando at the Neutra VDL House in Los Angeles to talk about what his distinctive architecture will add to the West Coast design tradition.

Architect Tadao Ando (OPPOSITE) is working on two eagerly anticipated residential projects in California. His previous work in the United States includes the Modern Art Museum of Fort Worth in Texas, illustrated above in a sketch signed by Ando.



安藤忠雄の建築



Throughout your career, you have built very few projects in the United States. What is your interest in coming to California now?

I am always so impressed with California because everything is so different from Japan. The weather is so different, and it's just such a beautiful state. When I come here, I really like to react to this new environment.

Given the influence of landscape on your previous designs, how does the liminal location of the Malibu Road house—on the border between the ocean and the continent—influence the design?

It's not limited in its connection to the land, but the house is very much connected to the ocean. This morning at the location, we saw dolphins and seals in the ocean; it really created a new sense of nature. It's so unique—there is nothing like this in Japan at all.

The residence orients across the ocean, toward Japan. Are you making a deliberate gesture of perspective on your career in Japan?

The East and the West are always going to be different. To really create something new out of these two cultures is always my ideal. As architecture gets bigger—with wonderful projects like Bilbao by Frank Gehry—architects are deciding that one of the main purposes of architecture is to inspire. Because of the environment we are creating today, it's important that we inspire everyone.

Malibu is a very exclusive community, and these are private residences. How can the inspiration created by these houses reach a broader audience?

In terms of social impact, it's great if you have public architecture projects so you have a chance for a lot of people to experience it. But even with a small

house or a small space, the people that live in the house, and the people who see the house, will be inspired.

California has a rich tradition of residential architecture. Is your current work engaging that ongoing, California conversation about residential architecture? Or are you trying to start a new discussion?

California's tradition is very important. As I was studying architecture in Japan, we all looked to, and were influenced by architects in California—Neutra, Schindler, the Case Study Houses, and all of that. I don't use their work directly while I am creating something, but being able to absorb that as part of a cultural exchange that goes on around the world, I gain new meaning. Coming from the East, it's a very refreshing position to be in.

Are there any design innovations that we should be looking for when the images of these new residences in Malibu become available to public view?

The most important thing for me is to define how architecture relates to nature. Both of the houses I am working on in California have a very strong relationship to nature. They both ask what architecture means, and how it integrates and relates to nature. The big house in Malibu has a very strong relationship to the landscape. The smaller house has a very different frame and visual aspect to it. With that house, I want to give a sense of the moment—asking people to think about where they are in nature. The architecture allows them to think about it.

You have received a lot of awards in your life. What does that acknowledgement mean to you? What is the value of these types of awards?

It's an honor, but at the same time it adds a lot of pressure. It means I have to ask, "What's my next step? What do I do next?" To not only maintain the honor that I have achieved, but also to outperform what I have already done. It gives me a sense of tension and apprehension when moving from one step to another. ■

TOP: A drawing by Ando of his iconic Church of the Light outside of Osaka, Japan. OPPOSITE: Linear arches mark the Nariwa Museum in Okayama, Japan.



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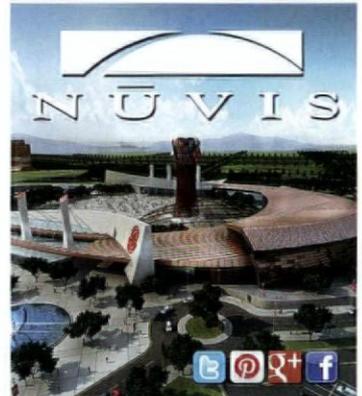
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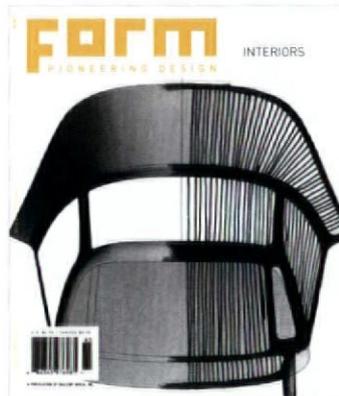
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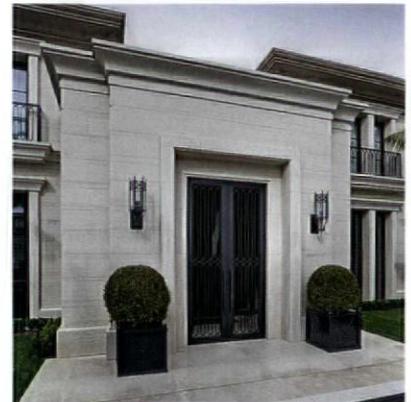
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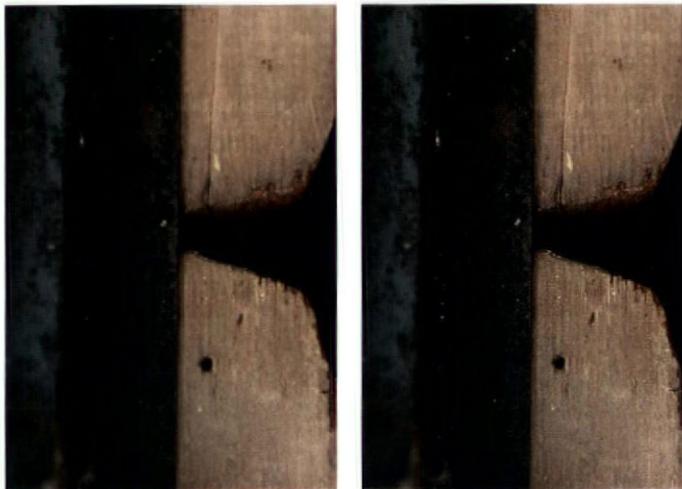
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Behavioral Health Pavilion and Crisis Response Center

TUCSON, AZ

ARCHITECTURE: Cannon Design

ASSOCIATE ARCHITECT: CDG

INTERIOR DESIGN: Cannon Design

LANDSCAPE: Wheat Scharf

CONSTRUCTION MANAGER: Gilbane

STRUCTURAL: Holben, Martin, and White

MECHANICAL: Adams and Associates

ELECTRICAL: Bowden

CIVIL: RS Engineering

GENERAL CONTRACTOR: DPR

CLIENT: University of Arizona Health Network

PHOTOGRAPHERS: Timothy Hursley and Bill Timmerman

UCLA Outpatient Surgery and Medical Building

SANTA MONICA, CA

ARCHITECTURE: Michael W. Folonis Architects

LANDSCAPE ARCHITECT: Pamela Burton & Company

GENERAL CONTRACTOR: Nautilus Group

MECHANICAL ENGINEER: Vision Mechanical

PLUMBING/ELECTRICAL ENGINEER: Levine Seegel Associates

STRUCTURAL ENGINEER: Nautilus Group

MEDICAL PLANNER: Planning Decision Resources/
George Pressler, AIA

LEED AND ACOUSTICAL CONSULTANT: Arup

LIGHTING DESIGNER: Kaplan Gehring McCarroll Architectural Lighting

AUTOMATED GARAGE SYSTEM: Criterion Manufacturing Solutions

**ATRIUM LAMINATED GLASS ENGINEERING/FABRICATION/
INSTALLATION:** Novum

CURTAINWALL ENGINEERING/FABRICATION/INSTALLATION: Novum

PHOTOGRAPHER: Tom Bonner

Palomar Medical Center

ESCONDIDO, CA

ARCHITECTURE: CO Architects

CONSTRUCTION MANAGEMENT: DPR

INTERIOR DESIGN: Stantec Anshen + Allen; RTKL

LANDSCAPE ARCHITECT: Spurlock Poirier

STRUCTURAL/CIVIL ENGINEER: KPFF Consulting Engineers

M/E/P ENGINEER: M E Engineers

LIGHTING DESIGNER: Horton Lees Brogden Lighting Design

SUSTAINABILITY/COST ESTIMATOR: Davis Langdon

WIND ENGINEERING CONSULTANT: CPP

PHOTOGRAPHY: Tom Bonner

Children's Hospital Zurich

ZURICH, SWITZERLAND

ARCHITECTURE: Herzog & de Meuron

PROJECT TEAM PARTNERS: Jacques Herzog, Pierre de Meuron,
Christine Binswanger (Partner in Charge)

PROJECT TEAM: Mark Bähr (Project Manager), Jason Frantzen
(Associate), Alexandria Algard, Alexander Franz, Ondrej Janku,
Christoph Jantos, Johannes Kohnle, Blanca Bravo Reyes, Raúl
Torres Martin, Mika Zacharias

STRUCTURAL ENGINEERING: ZPF Ingenieure AG, Basel

LANDSCAPING: August Künzel, Münchenstein

GENERAL PLANNING: Gruner AG, Basel

VISUALISATION: Bloomimages, Hamburg

Knowledge City Health Sciences Campus

GUANGZHOU, PEOPLE'S REPUBLIC OF CHINA

ARCHITECTURE: Cuningham Group Architecture, Inc.

RENDERINGS: Ken Zimmerman, ZimmermanVisual

Enhanced Issue Content at FORMmag.net

FORM goes beyond the page.

The screenshot shows the FORMmag.net website. At the top, there is a dark blue navigation bar with the FORM logo and the tagline 'PIONEERING DESIGN'. Below this, there is a 'MONITOR' section. A featured article is titled 'Big City Forum: The Hub at WUHO' by ZimmermanVisual. The article includes a large image of a construction site and social media sharing options (Twitter, LinkedIn, Facebook). The website also has a 'GREAT BUILDERS' section and a 'SUBSCRIBE' button.



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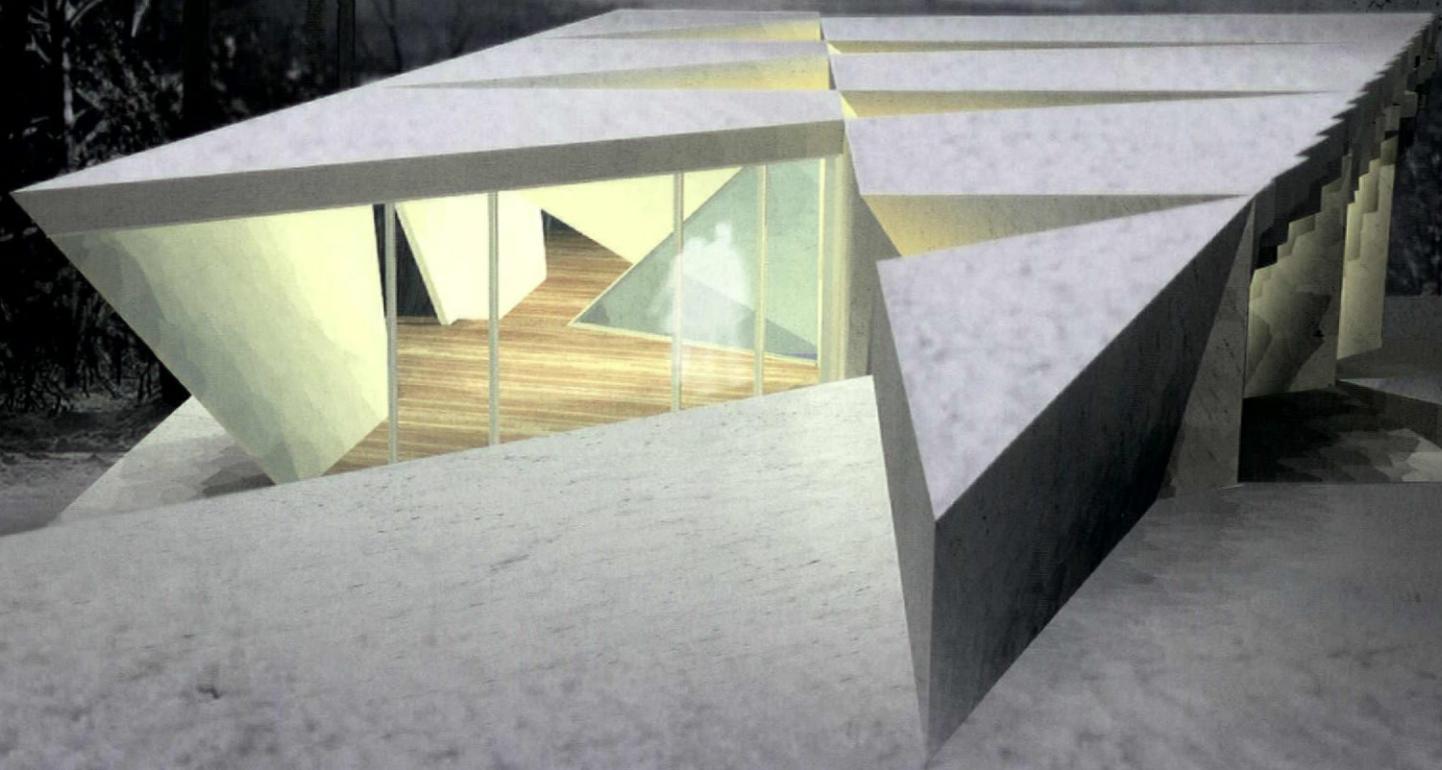
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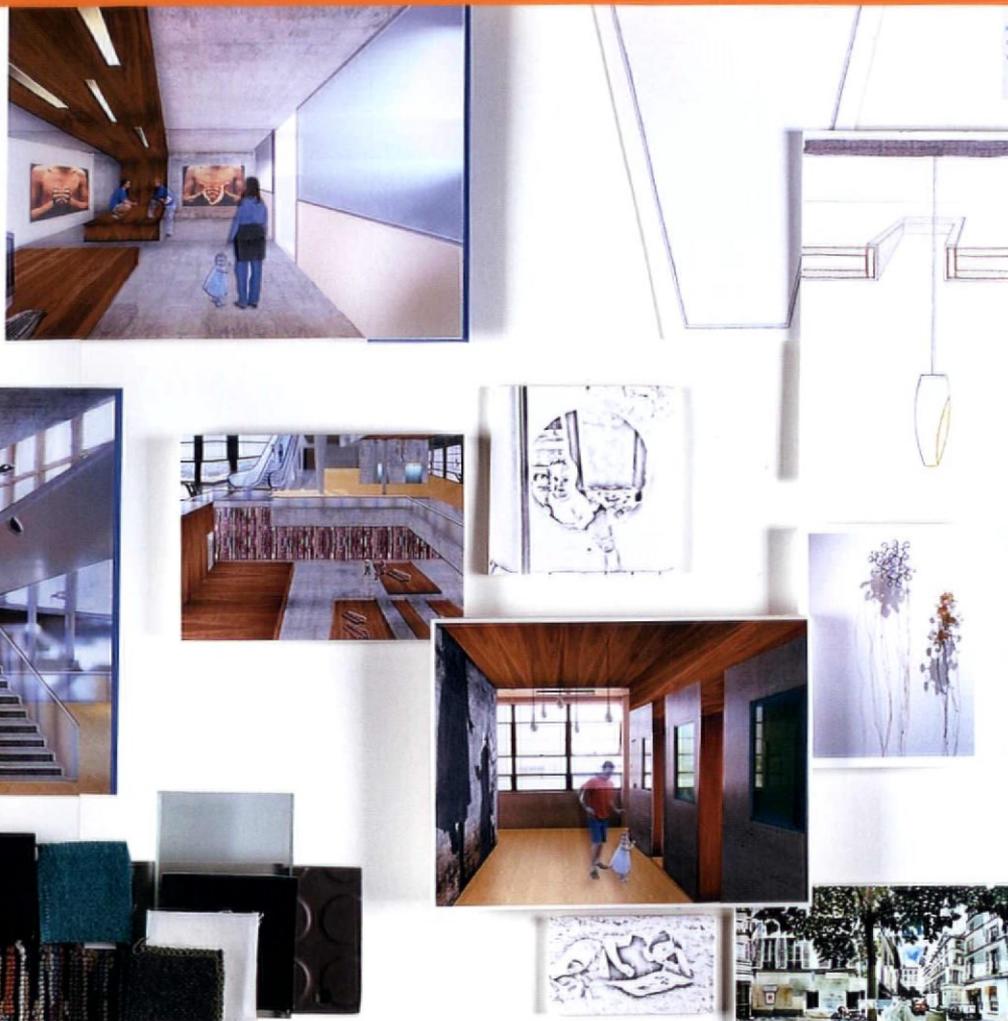
—David Freeland, principal



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- Morphosis Architects, 41 Cooper Square, New York, NY (*above left*)
- Hodgetts+Fung Design and Architecture, Menlo-Atherton Performing Arts Center Atherton, CA (*above right*)
- Lorcan O'Herlihy Architects, Big Blue Bus Shelters, Santa Monica, CA

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A LETTER FROM THE PRESIDENT

As a Chapter, it is important to offer our members a platform to highlight the extraordinary design talent that exists in our city. Given the position that Los Angeles holds in the world of contemporary architecture, and the consistent quality of work submitted by our members, winning an AIA|LA Design Award is one of the most prestigious honors in our profession.

This year the NEXT LA Awards and the Design Awards were juried by two distinguished panels. The NEXT LA jury members included: Dan Dworsky, FAIA; sculptor Cliff Garten of Cliff Garten Studio and Wim de Wit, Head of the Department of Architecture and Contemporary Art at the Getty Research Institute.

The Design Awards jury included: Jeanne Gang, FAIA, of Studio Gang Architects, Chicago; Joe Herzog, AIA, of Merzproject, Phoenix; and Rob Wellington Quigley, FAIA, of Rob Wellington Quigley Architecture and Planning, San Diego.

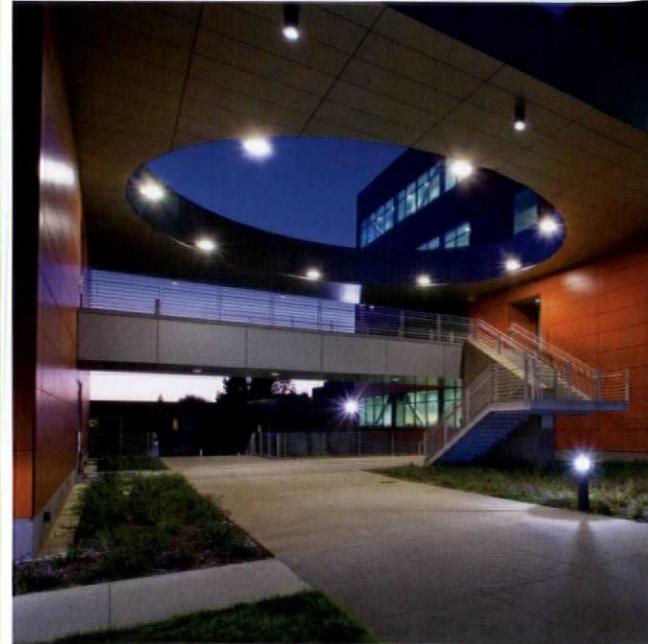
The juries reviewed over 250 submissions. This year, it was our pleasure to exhibit all of the submissions at the A+D Museum. Seeing the broad range and creativity of the work displayed throughout the exhibit was evidence of how fortunate we are to practice in a city so rich with fine architects and colleagues, established practices and emerging talent. Ultimately, the juries selected 15 Design and 20 Next LA award winners. The winning projects, showcased on the following pages, represent an impressive array that rightfully captured the judges' attention.

Paul Danna, AIA
President
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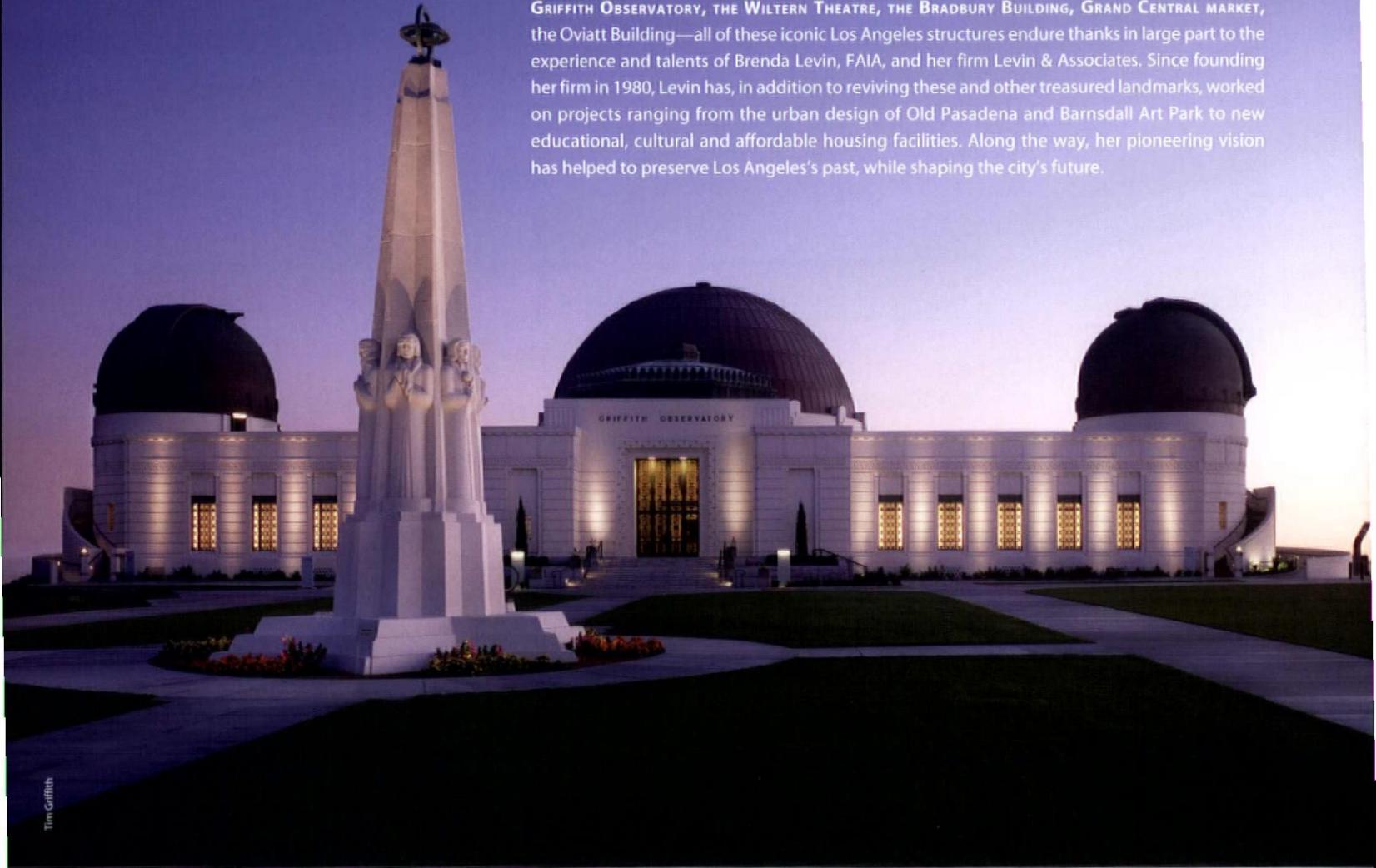
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Tim Griffith



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Michael Gumpert

DESIGN AWARDS: HONOR



1. Courtesy of Morphosis Architects; photo by Iwan Baan 2. Courtesy of Michael Maltzan Architecture, Inc.; photo by Iwan Baan 3. Courtesy of Pugh + Scarpa

1 BEST IN SHOW



2



3

1. **Morphosis Architects**, *Best in Show*, 41 Cooper Square, New York, NY STRUCTURAL: John A. Martin & Associates, Inc. and Goldstein Associates, PLLC, MEP: IBE Consulting Engineers and Syska Hennessy Group GENERAL CONTRACTOR: Sciame 2. **Michael Maltzan Architecture**, Pittman Dowell Residence, La Crescenta, CA STRUCTURAL: B.W. Smith Structural Engineers GENERAL CONTRACTOR: Asterisk Builders 3. **Pugh + Scarpa**, Lofts at Cherokee Studios, Los Angeles, CA STRUCTURAL: BPA Group Inc. MEP: Cobalt Engineering GENERAL CONTRACTOR: JT Builders, Inc.

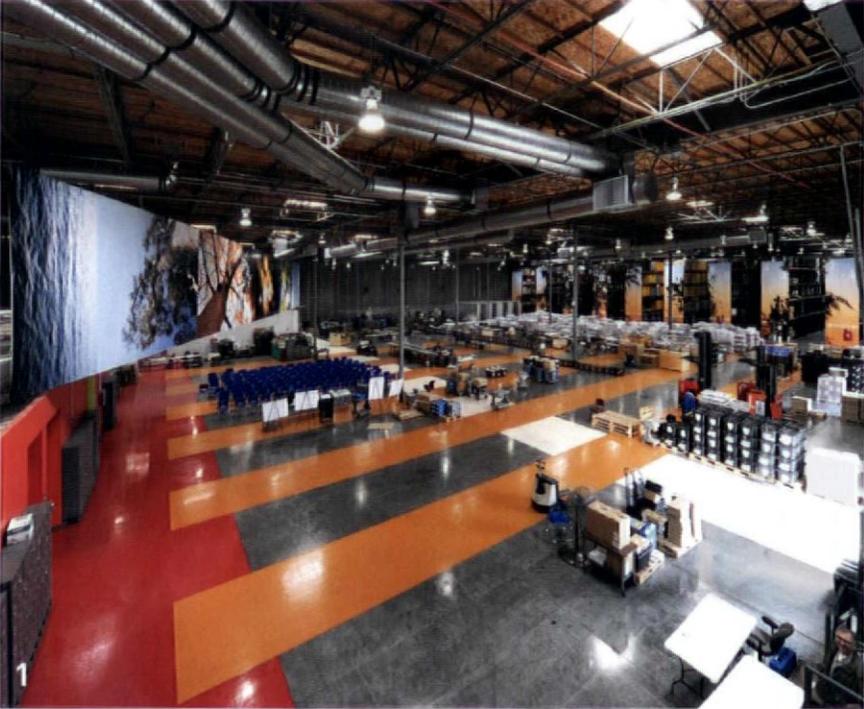
DESIGN AWARDS: MERIT



1. Courtesy of Vert Architects and Axelrod-Grobman Architects, photo by Tom Bonner
 2. Courtesy of Eric Owen Moss Architects, photo by Tom Bonner
 3. Courtesy of Ball-Nogues Studio
 4. Courtesy of Ball-Nogues Studio
 5. Courtesy of Ball-Nogues Studio

1. Vert Architects and Axelrod-Grobman Architects, Deichmann Center for Social Interaction & Spitzer-Salant School of Social Work, Beer-Sheva, Israel. STRUCTURAL: Roy Asaf Engineering MECHANICAL AND PLUMBING: H.R.V.A.C. Consulting Engineering ELECTRICAL: Levi Engineering GENERAL CONTRACTOR: Atrium Construction **2. Eric Owen Moss Architects**, Samitaur Tower, Culver City, CA STRUCTURAL: ARUP ELECTRICAL: Lucci & Associates, Inc. GENERAL CONTRACTOR: Samitaur Constructs **3. Daly Genik**, Palms Boulevard House, Venice, CA STRUCTURAL: Gilsanz Murray Steficek **4. Ball-Nogues Studio**, Table Cloth, Los Angeles, CA GENERAL CONTRACTOR: Ball-Nogues Studio STRUCTURAL: Buro Happold Consulting Engineers, Inc. **5. Lehrer Architects**, Jerry's Place Shalom Institute, Malibu, CA STRUCTURAL: John Labib and Associates MEP: Davidovich & Associates GENERAL CONTRACTOR: Lambert-Shaw Construction

DESIGN AWARDS: CITATION



1. Lehrer Architects, Los Angeles County Registrar Recorder County Clerk Elections Operations Center, Santa Fe Springs, CA STRUCTURAL: John Labib and Associates MECHANICAL AND PLUMBING: Airplus Engineering ELECTRICAL: Vector Delta Design Group GENERAL CONTRACTOR: MTM Construction **2. Lorcan O’Herlihy Architects (LOHA) and Kanner Architects (KA)**, Performance Capture Studio, Novato, CA STRUCTURAL: Tipping Mar ELECTRICAL: ARC Engineering GENERAL CONTRACTOR: DPR Construction, Inc. **3. Ehrlich Architects**, Schindler House on Ellis Avenue, Inglewood, CA GENERAL CONTRACTOR: Shramek Building Co.



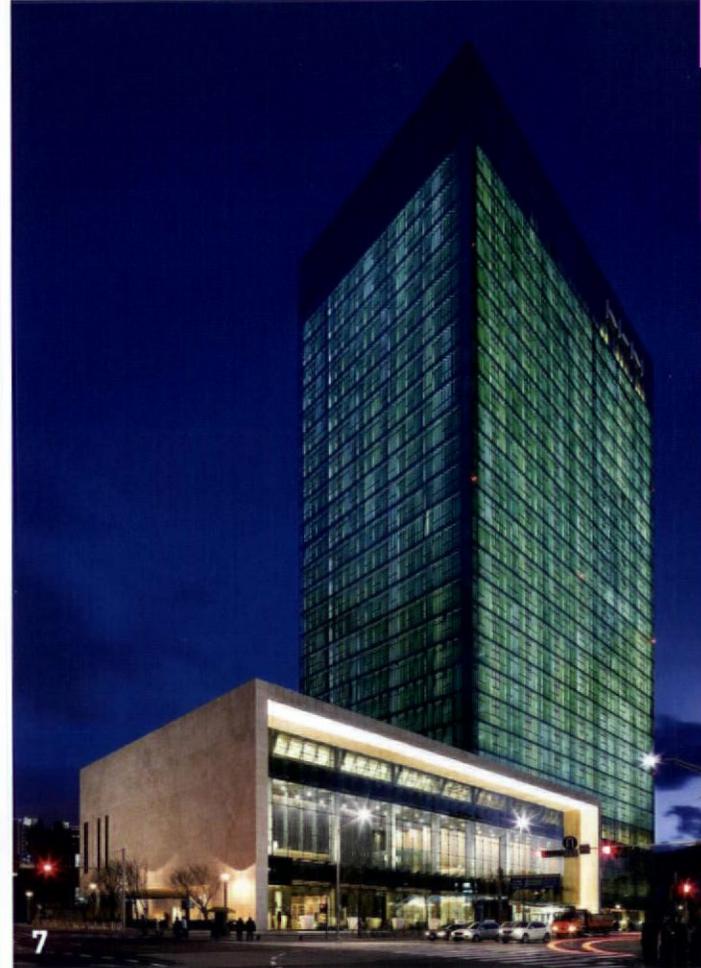
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1. Courtesy of Leifer Architects 2. Courtesy of Lorcan O'Herlihy Architects (LOHA) and Kanner Architects (KA)
 3. Courtesy of Ehrlich Architects, photo by Grant Muelford 4. Courtesy of Lynch / Eisinger / Design (LED), photo
 by Amy Barlow / Barlow Photo 5. Courtesy of Belzberg Architects 6. Courtesy of Hodgetts+Fung Design and
 Architecture, photo by Benny Chan / Fotoworks 7. Courtesy of NBBJ

4. Lynch / Eisinger / Design (LED), Holdrege Avenue Building, Los Angeles, CA STRUCTURAL: Structural Focus MEP: Rosini Engineering GENERAL CONTRACTOR: Oltmans Construction Co. and Howard Building Corporation **5. Belzberg Architects**, Conga Room, Los Angeles, CA STRUCTURAL: John A. Martin & Associates ELECTRICAL: A&F Consulting Engineers GENERAL CONTRACTOR: Winters-Schram Associates **6. Hodgetts+Fung Design and Architecture**, Menlo-Atherton Performing Arts Center, Atherton, CA STRUCTURAL: Englekirk & Sabol Consulting Structural Engineers Inc. MEP: IBE Consulting Engineers GENERAL CONTRACTOR: Blach Construction **7. NBBJ**, NHN Headquarters Venture Tower, Bundang, South Korea STRUCTURAL: Kyungjail Structural Engineers

NEXT LA: HONOR



1. Courtesy of Your Building Here 2. Courtesy of Michael W Folanis Architects

1. **Your Building Here**, *Best in Show*, Embassy of the Czech Republic, Washington DC 2. **Michael W. Folanis Architects**, UCLA 16th Street Outpatient Surgery and Oncology Center, Santa Monica, CA EXECUTIVE ARCHITECT/STRUCTURAL/GENERAL CONTRACTOR: Nautilus Group MEP: Levine/Seegel Associates

NEXT LA: MERIT



1



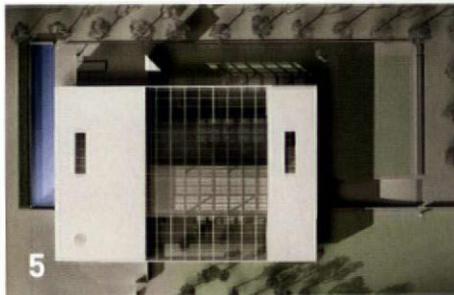
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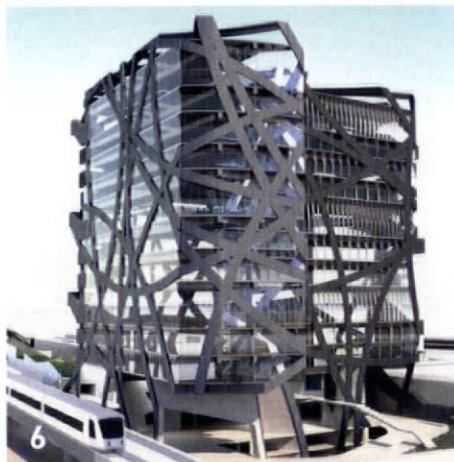
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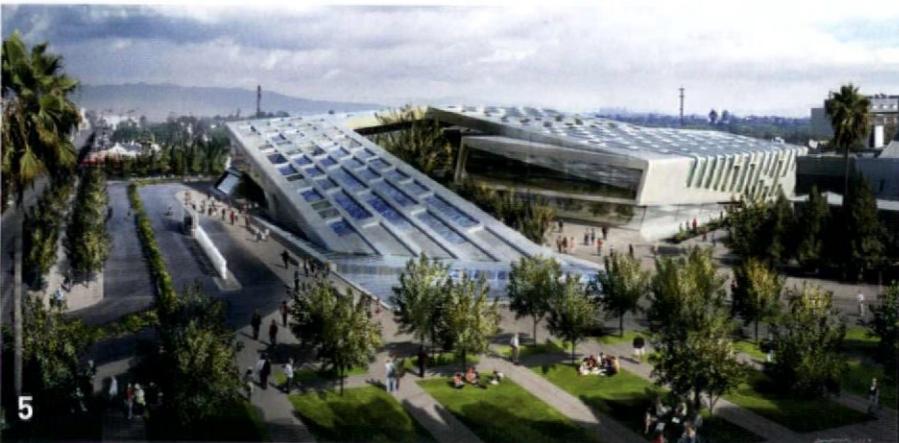
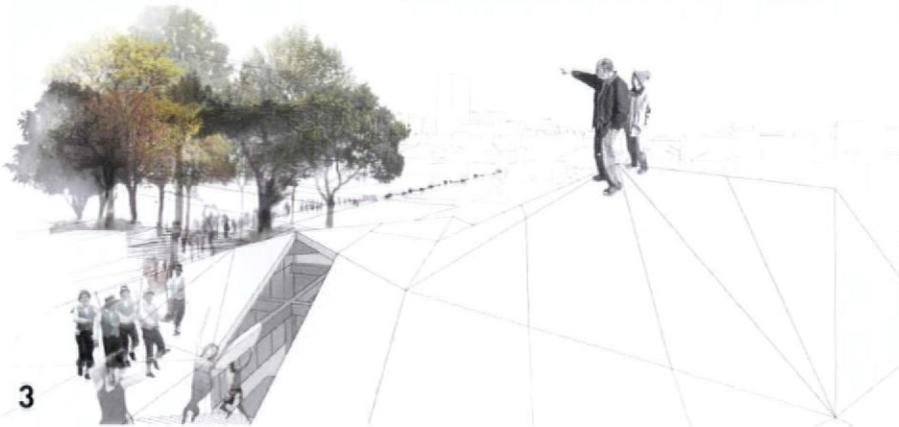
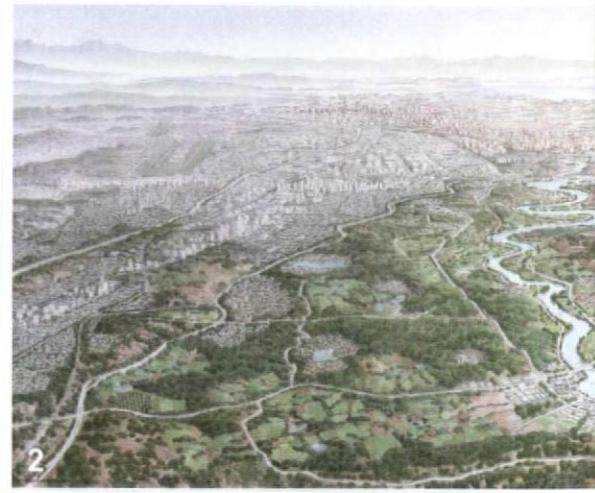


7

1. Studio Pali Fekete architects [SPF:a], Glide - St. Patrick's Bridge, Calgary, Alberta, Canada STRUCTURAL: ARUP 2. Aaron Neubert Architects, Flicker House, Los Angeles, CA STRUCTURAL: Gordon L. Polon Consulting Engineers 3. Lorcan O'Herlihy Architects (LOHA), CalArts Dormitory and Educational Facility, Valencia, CA 4. Morphosis Architects, Emerson College Los Angeles Center, Los Angeles, CA STRUCTURAL: John A. Martin & Associates, Inc. MEP: Buro Happold Consulting Engineers, Inc. 5. Office em, Grass-Road House, Simi Valley, CA STRUCTURAL: Chris Smith, PE 6. Eric Owen Moss Architects, 5800 Jefferson Office Tower, Los Angeles, CA STRUCTURAL: Buro Happold Consulting Engineers, Inc. 7. Pugh + Scarpa, Aronson Fine Arts Center at Laumeier Sculpture Park, St. Louis, MO STRUCTURAL: BPA Group Inc. MEP: Farnsworth Group

1. Courtesy of Studio Pali Fekete architects [SPF:a] 2. Aaron Neubert Architects 3. Courtesy of Lorcan O'Herlihy Architects (LOHA) 4. Courtesy of Morphosis Architects 5. Office em 6. Courtesy of Eric Owen Moss Architects 7. Courtesy of Pugh + Scarpa

NEXT LA: CITATION



1. **CO Architects**, Phoenix Biomedical Campus - Health Sciences Education Building, Phoenix, AZ STRUCTURAL: John A. Martin & Associates, Inc. MEP: Affiliated Engineers, Inc. GENERAL CONTRACTOR: Sundt 2. **Johnson Fain**, Jin Jiang River Corridor in Shuangliu District Master Plan Study, Chengdu, China 3. **Fleetwood / Fernandez**, The Local (Community Center as Co-Opted Space), Los Angeles, CA 4. **Yazdani Studio of Cannon Design**, Toledo United States Federal Courthouse, Toledo, OH STRUCTURAL/MEP: URS Corporation 5. **Steinberg Architects**, Santa Monica College, Student Services and Administration Building, Santa Monica, CA STRUCTURAL: ARUP MEP: Glumac 6. **Genster**, Southwestern College - Joint Use and Academic Building, Chula Vista, CA



1. Courtesy of CO Architects 2. Courtesy of Johnson Fain 3. Courtesy of Fleetwood / Fernandez 4. Courtesy of Yazdani Studio of Cannon Design 5. Courtesy of Steinberg Architects 6. Courtesy of Gensler 7. Courtesy of Morphosis Architects 8. Courtesy of Lorcan O'Herlihy Architects (LOHA) 9. Courtesy of UnitedLAB 10. Courtesy of Rios Clementi Hale Studios 11. Courtesy of RNL

7. Morphosis Architects, Perot Museum of Nature & Science, Dallas, TX STRUCTURAL: Datum Engineers MEP: Buro Happold Consulting Engineers, Inc. GENERAL CONTRACTOR: Balfour Beatty **8. Lorcan O'Herlihy Architects (LOHA)**, Big Blue Bus Shelters, Santa Monica, CA STRUCTURAL: Francheschi Engineering, Inc. MEP: IBE Consulting Engineers **9. UnitedLAB**, Regeneration of Yongan Park, Seoul, South Korea **10. Rios Clementi Hale Studios**, Grand Avenue Civic Park, Los Angeles, CA STRUCTURAL: Nabih Youssef Associates MEP: Levine/Seegel Associates GENERAL CONTRACTOR: Charles Pankow Builders, Ltd. **11. RNL**, El Monte Transit Station, El Monte, CA STRUCTURAL: Nabih Youssef Associates MEP: Storms and Lowe

2010 PRESIDENTIAL AWARDS AND HONOREES

TWENTY-FIVE YEAR AWARD

Museum of Contemporary Art (MOCA)

HONORARY AIA/LA

Jane Burrell, Hon. AIA/LA

VP Education and Public Programs, Los Angeles County Museum of Art

GOLD MEDAL

Brenda Levin, FAIA – Principal, Levin & Associates

EXCELLENCE IN EDUCATION

Ralph Knowles – USC

CITY REBUILDER

Carol Schatz – President and CEO,

Downtown Center Business Improvement District and Central City Association

URBAN DESIGN AND PLANNING

Bill E. Roschen, FAIA, LEED AP – President, City of Los Angeles Planning Commission

HUMANITY + ARCHITECTURE AWARD

Skid Row Housing Trust

ALLIED PROFESSION AWARD

Paul J. Matt – CEO, MATT Construction

PATRON OF ARCHITECTURE

Wallis Annenberg – Chairman of the Board, President and CEO, Annenberg Foundation

ARCHITECTURAL INTERPRETER

The Architect's Newspaper

BUILDING TEAM OF THE YEAR

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Community Redevelopment Agency, City of L.A.

Daly Genik

DCI Engineers

designstudio ltd

Gatehouse Capital

HKS Inc.

Kaplan Gehring McCarroll Architectural Lighting

Metropolitan Transit Authority (MTA)

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Rios Clementi Hale Studios

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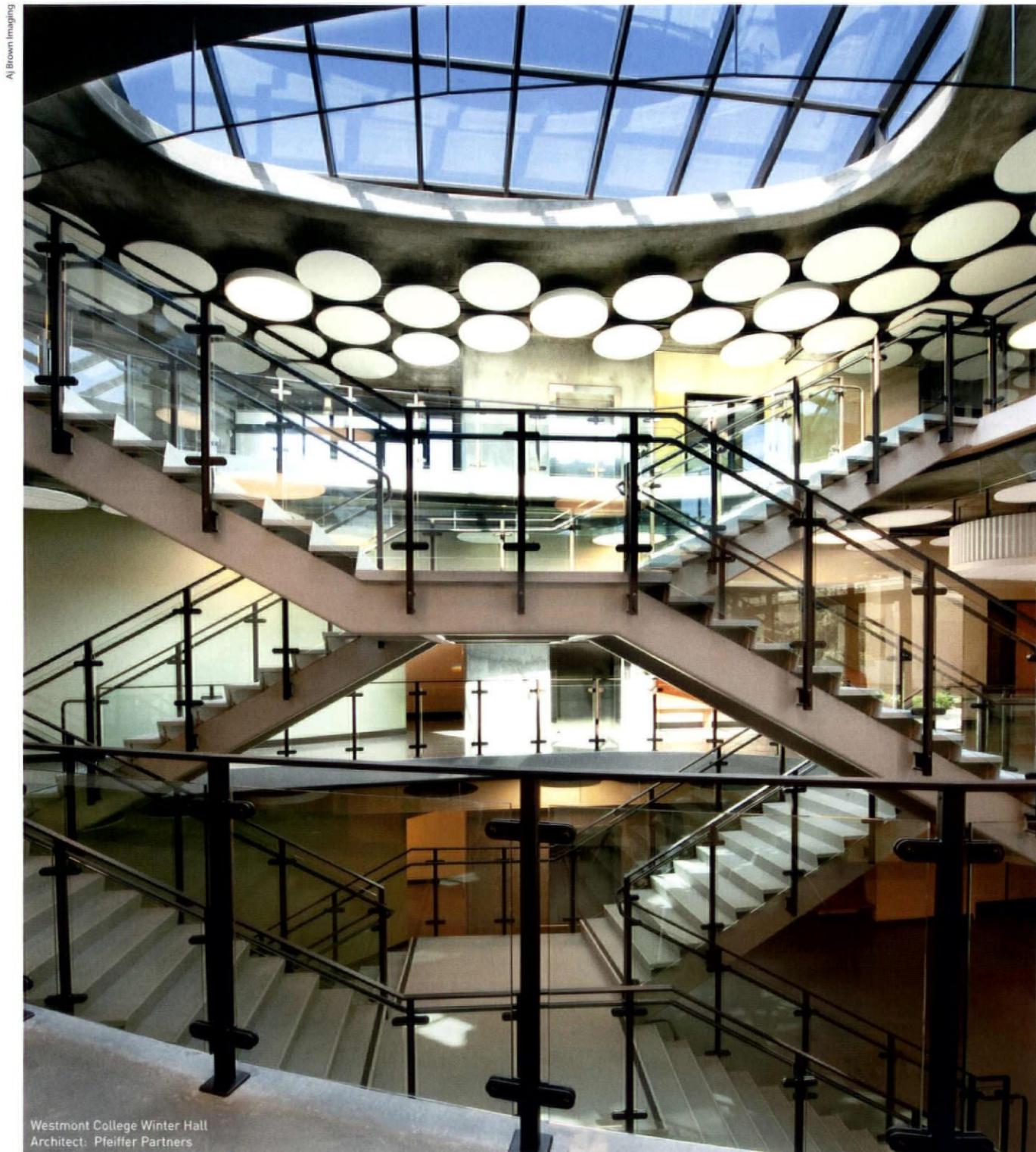


FIRM OF THE YEAR AWARD

Lorcan O'Herlihy
Architects (LOHA)

Cover and left: Ferosa 1140.
Photography by Lawrence Anderson

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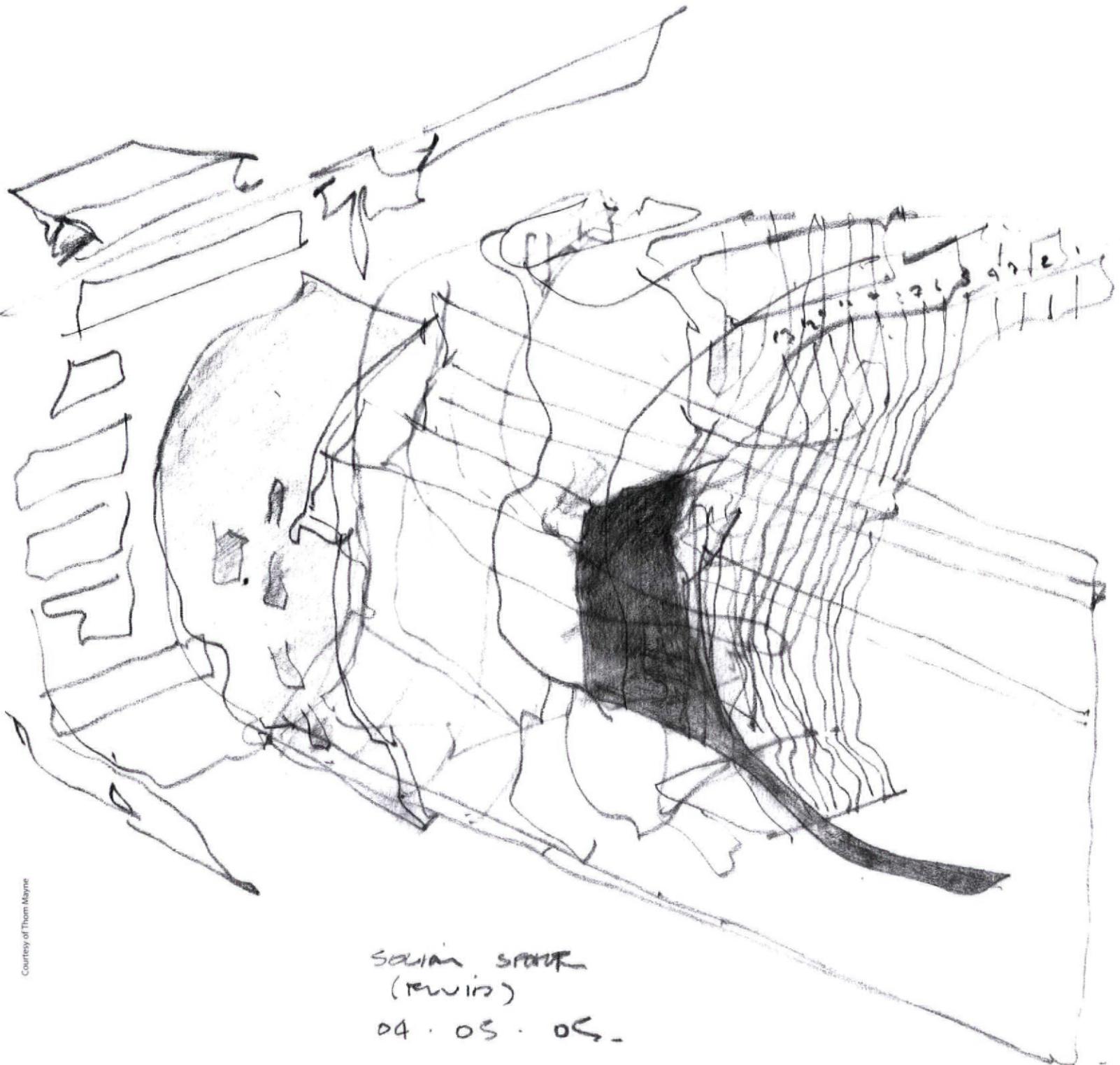


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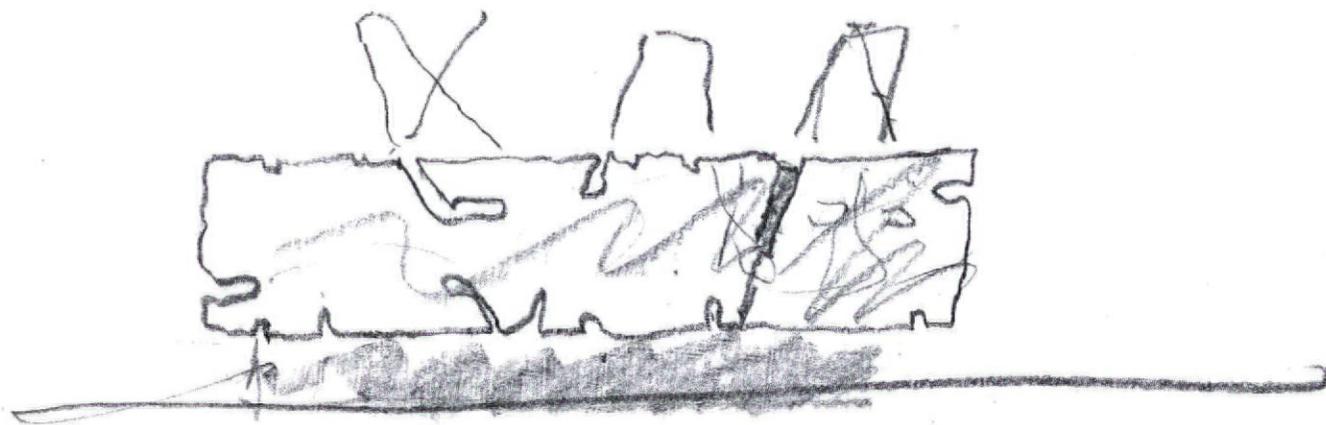
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-JACK LONDON



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THE MAYNE IDEA

Since founding Morphosis almost forty years ago, Thom Mayne is producing work that is more relevant than ever. His iconic designs have earned him membership to the American Academy of Arts and Letters, the Pritzker Prize, more than 100 AIA awards (most recently, four 2010 AIA/LA Design Awards) and commissions all over the world. Publisher Ann Gray sits down with the architect to find out what inspires his dynamic practice.

Do you have an overarching source of inspiration or does each project have its own inspiration?

I think inspiration starts with some sort of a desire to change things. My sense is it's in your DNA. Certain people look at the world and are more or less in agreement with the way things are. Other people look at the world and say, "I see problems." That sets up desires, and all action begins with desire. I can remember being an architecture student when somewhere it became understood that my role was to define my generation and somehow advance things.

So you actually perceived a generational shift with your schooling?

Oh, huge! It was the '60s. A series of things were happening that were just amazingly powerful. I was in the Vietnam generation. Civil rights, Kennedy—it was a time of huge optimism in

terms of the potential of change, which came from inspiration. You can still listen to Martin Luther King's famous speech and have it bring tears to your eyes. Within architecture itself there was an exhausting of the modern project, so there was already a discussion of what was going to take place next. Outside of architecture, there was film. I grew up with Truffaut and Fellini and Godard, an amazing group, which probably had as much affect on me as stuff within the discipline.

So an overarching social component inspired creativity?

The world was changing and we, the public, could make that change. And we, the students at the university, could affect that. But going back to inspiration, I think it comes from observing the world. It becomes the material of your ideas.

So it's assimilating the input, be it creative or experiential.

Architecture is so broad; it deals with everything. So it could be reading *Seeing is Forgetting*, by Robert Irwin. It could come from the art world itself. It could be through observation of a particular work, like Heizer's *Double Negative*, or visiting a work that completely alters the way you think you know architecture. It's your visual literacy.

Over time, you're assimilating things that you might have experienced not just last week but also 30 years ago. Have you seen a change in your inspiration over time?

The time framework is quite complicated. It doesn't quite matter if it was seen an instant ago or twenty years ago. Ideas, the gestation, take many, many years, sometimes decades. You also accumulate baggage, and I think

When designing projects, architect Thom Mayne (left) looks to the program first. "I don't allow myself to think about solutions until I have a piece of work," he says. ABOVE: A sketch of the Cahill Center for Astronomy and Astrophysics at Caltech.



“Architecture is so pragmatic, and you get involved with all of the day-to-day. I thought it was time to start freeing myself from the constraints and start looking at the conceptual directions.”

that’s a problem. As you get older, you yourself produce work and that work becomes a source for future work. It’s a problem because now your own experience, your own knowledge base, is potentially hazardous territory, and it’s going to drag you down. It’s going to impede the type of creativity that looks at something from a much more naïve position where anything is possible.

Is the baggage a tendency to repeat something that worked before? Or is it a tendency to work toward expectations that have been laid down over the years?

Both. We’re all habitual creatures. You become comfortable with certain things. It comes out of a success that you’ve been rewarded for being successful in certain aspects of your work. It’s definitely something to be cautious about.

You have to remember that what got you to that level of success is not necessarily the buildings, but the way you approached every single project.

Exactly. In professional terms, inspiration connected to a particular endeavor—architecture—requires an understanding of an operational strategy. Meaning you understand the nature of your own creations and the procedures that got you there.

How do you keep your approach fresh now?

I’ve got some paintings that I started doing after fifteen years of producing architecture and kind of stopping the “secondary” stuff. It’s absolutely about wanting to rethink and rechallenge basic principals of what I’m involved in.

Is painting something you’ve just taken up?

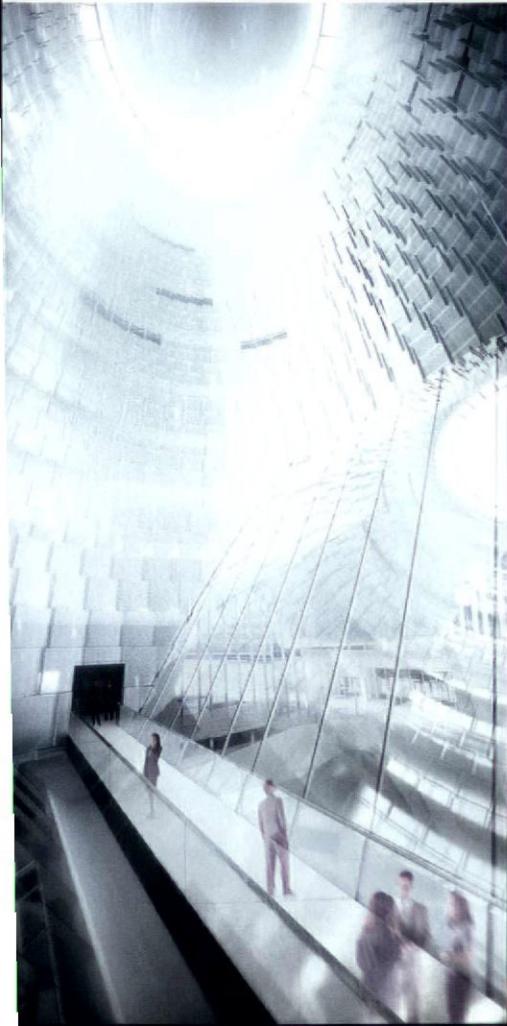
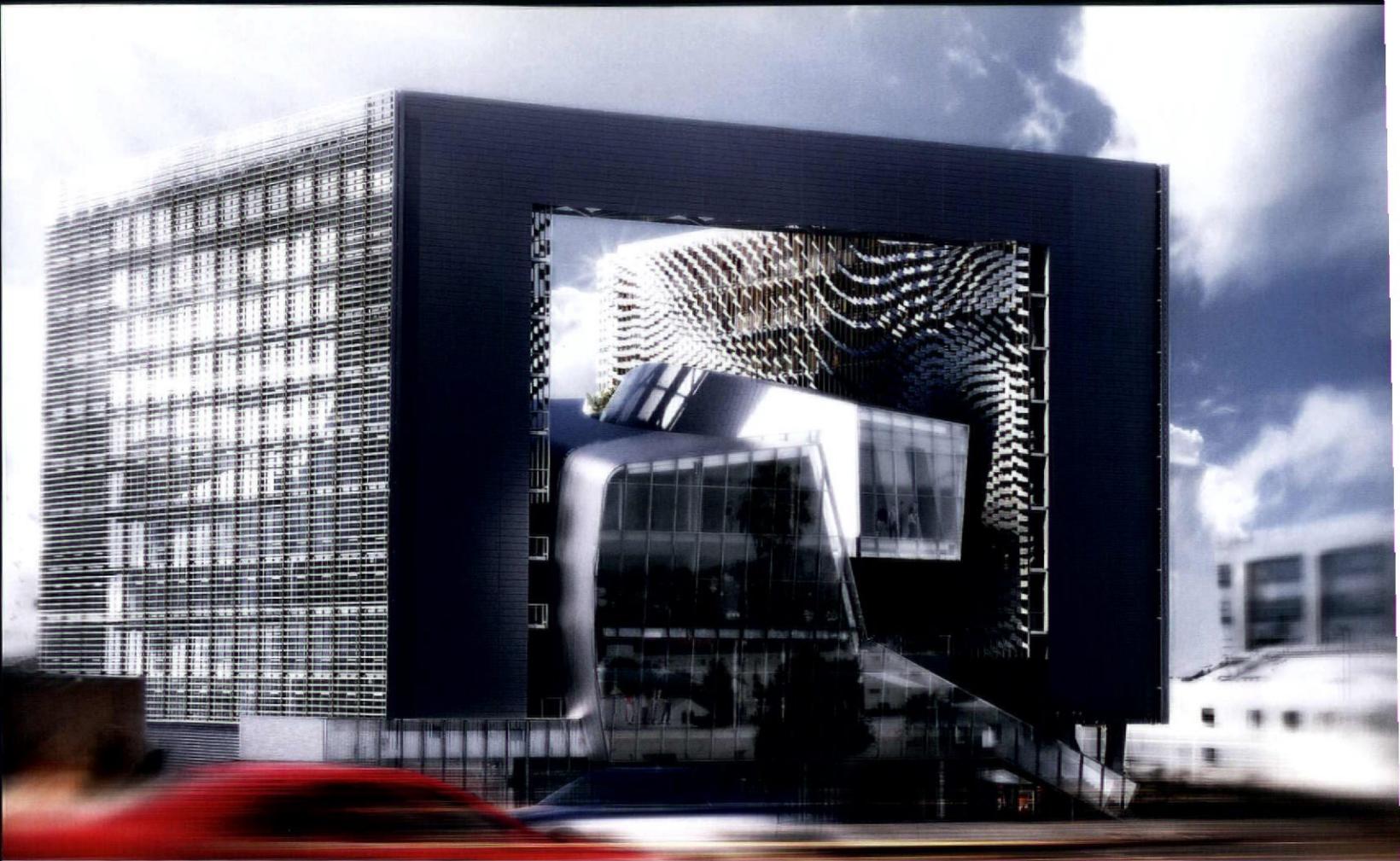
Up until about 1995 I’d always produced a lot of drawings, artifacts, objects, furniture, etc. As I got really busy in the mid-’90s I kind of stopped doing that. Architecture is so pragmatic, and you get involved with all of the day-to-day. I thought it was time to start freeing myself from the constraints and start looking at the conceptual directions. What was I doing twenty years ago that was useful? That was it. It was incredibly important, and it actually defined the office. The studio was known as a place that dealt in ideas and wasn’t limited by the huge contingent factor of architecture.

Frequently, architects like to draw for fun, but even their non-architectural drawings become very literally translated into their architectural work. What conceptual level are you operating on?

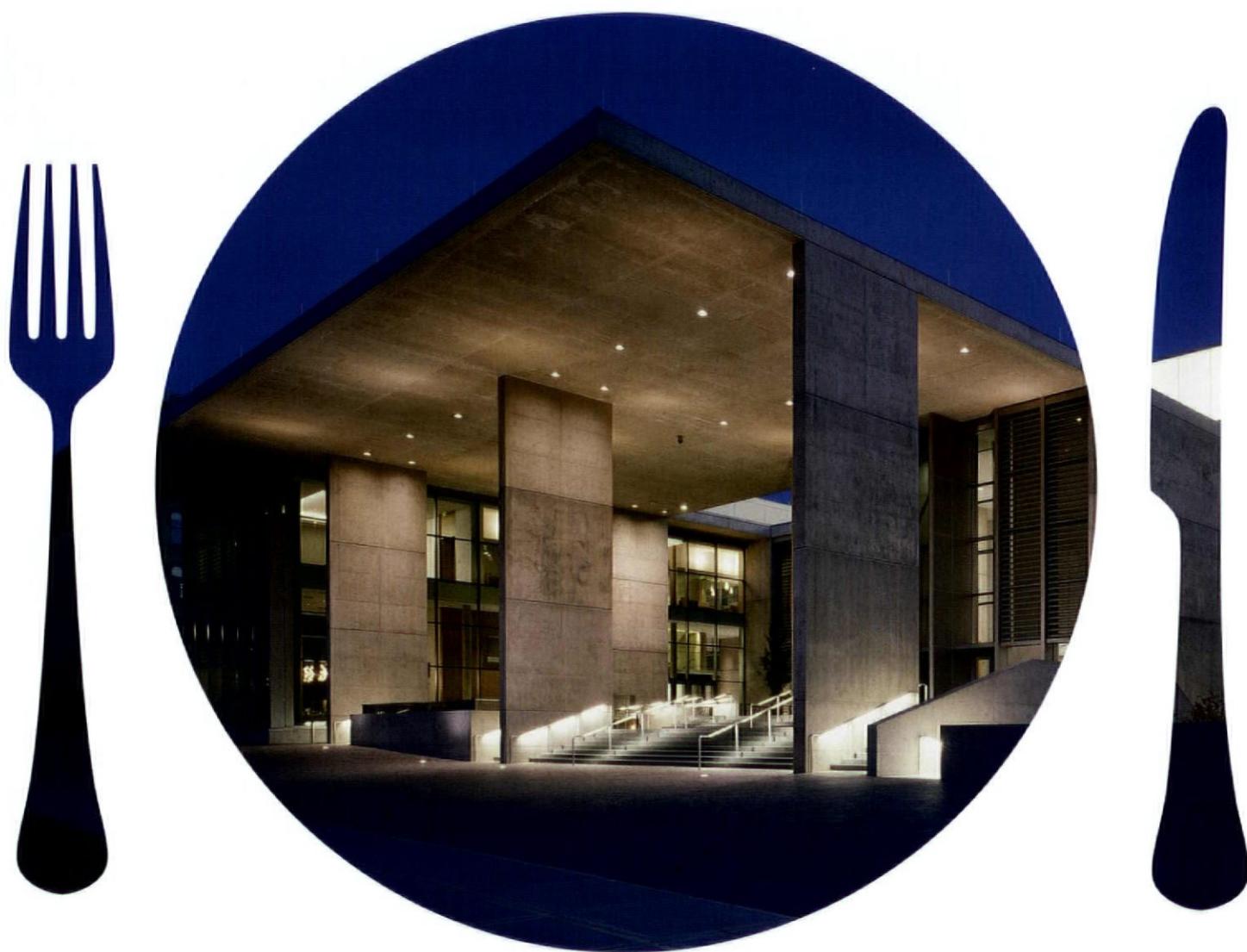
I’m interested in organizational structure, which is leading to ideas that will definitely have to do with architecture, but not in any literal way. If you look at them, they are not architectural works. They’re within the realm of sculpture, painting, whatever you want to call them. For me, it’d have to operate on an abstract level if I’m doing them for myself. And I’m not doing them for anyone else. I’m doing them because it gives me a huge release. As the projects get larger they get much more cumbersome, and much more difficult in every sense, certainly emotionally. These allow me a bit of freedom. ■

To see a video of the full interview and Thom Mayne’s paintings, visit formmag.net.

TOP AND ABOVE: “Technology totally changed our profession,” says Mayne. “The Phare Tower in Paris would not be possible without a digital environment.” OPPOSITE TOP: The relationship of living space to academic components set up Mayne’s approach to the Emerson College Los Angeles Center. OPPOSITE, BOTTOM RIGHT AND LEFT: Morphosis’s competition design for a new U.S. embassy in London would redefine the city’s skyline. An interior bridge would appear to float in the transparent, light-filled space.



Kulapat Yantrasast, wHY Architecture
Grand Rapids Art Museum



Cultivating Creativity

Three architects seek and find inspiration BY JACK SKELLEY

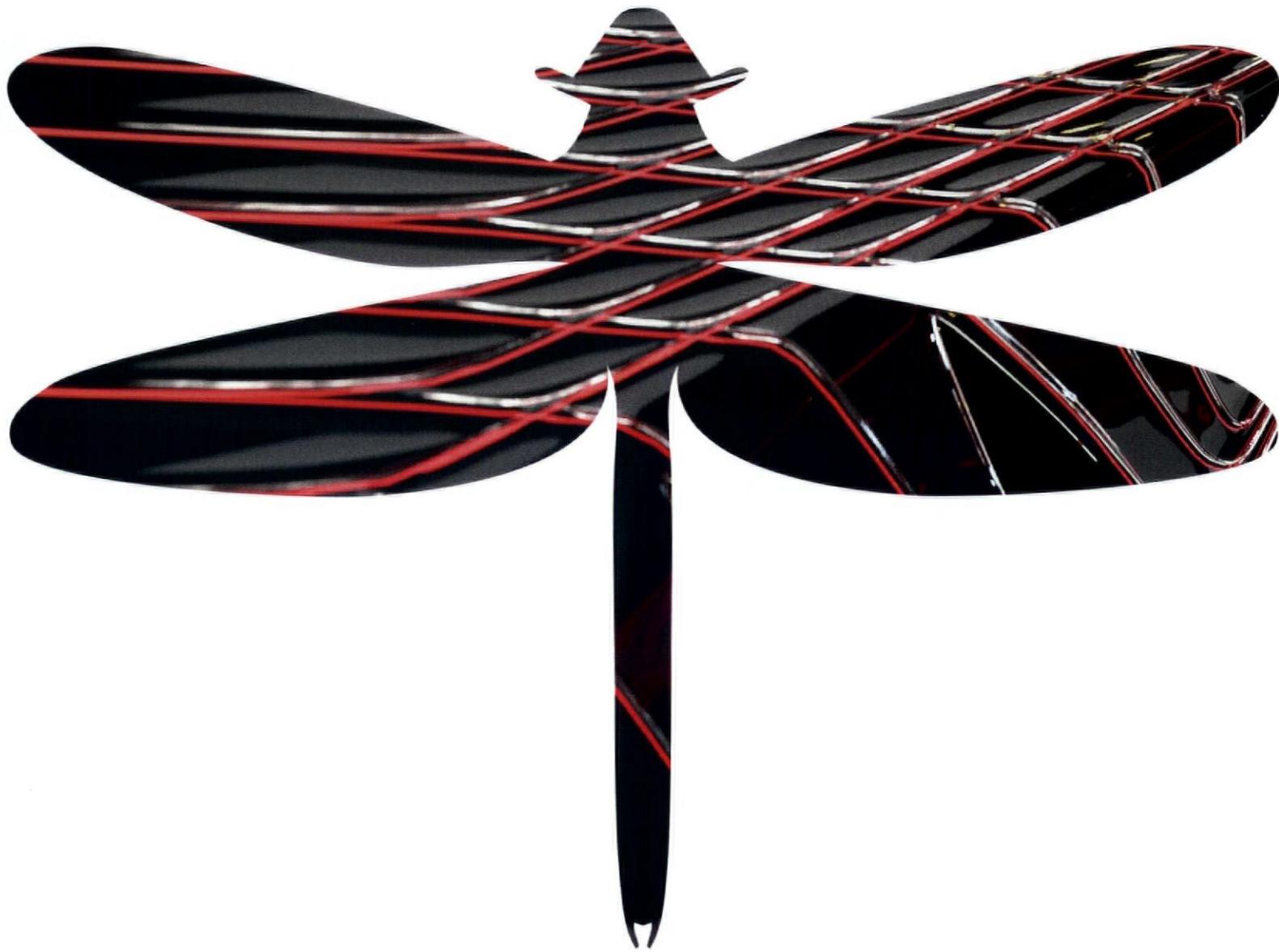
In the great division between the practical arts and the fine arts, architecture comes close to being both. It's not just that structural design includes a strong sculptural component. Architecture, as with the fine arts, often requires one intangible element to ensure its success—inspiration. Despite the rigorous education and training involved with the practice, inspiration can't be taught and can at times be difficult to find. But when architects see it as something to be actively pursued and nurtured, their work can be rewarded in innovative and surprising ways.

Greg Lynn, Greg Lynn Form
Fountain



When architect Greg Lynn looks at his kids' plastic toys he sees more than fun and games. Lynn has pioneered a way of recycling these toys into art installations, like *Fountain* (far left), and furniture (left). The process involves scanning the toys into a computer, cutting them apart with robots, and welding them together with a machine used for repairing car fenders.

Tom Wiscombe, Emergent
Batwing



Tom Wiscombe looks at the biological systems of animals, birds and insects as working models for architectural innovation. Everything from the intricate structure of toucan beaks to the function of the cartilage-like veins of dragonfly wings has played a part in his designs, including inspiring the pleated armature of the Batwing air-conditioning system (far left and left).

"If you don't lead an interesting life it's difficult to be creative." —Kulapat Yantrasast

Kulapat Yantrasast, a disciple of celebrated Japanese architect Tadao Ando, absorbs inspiration directly from high-level visual artists. Yantrasast, with his team at the Culver-City-based wHY Architecture, designs art spaces ranging from the new gallery for L&M Arts in Venice, California, to major projects like the Grand Rapids Art Museum. "Art is a window through which you discover life and the world in a different way," says Yantrasast. "It's inspiring to work with artists because of the uncompromising vision they have. In architecture you want that as well, but, of course, you have many masters to serve."

Architects also need to sustain excitement during projects that can take years to complete. For this reason, wHY Architecture holds weekly inspiration sessions, focusing on art, movies, books and food. "If you don't lead an interesting life it's difficult to be creative," explains Yantrasast. Most engaging for the wHY team are its in-house food competitions. Members vie to create the best sorbet, for example, with the prize being a coveted office parking spot. Yantrasast calls these contests icebreakers. "People shouldn't be too shy or too cool."

For him, food is architecture's perfect creative corollary. "It's one of the fundamental needs—food, medicine, shelter," he says. "It involves skill to master the craft, plus creativity to bring it forward. An architecture firm is like a restaurant: You can choose to be a large, family-style restaurant or a five-star restaurant. If you're a five-star people come to eat what you cook, not to order what they want. They are willing to be taken places. We want to be a five-star."

Greg Lynn, principle of Greg Lynn Form, based in Venice, has found inspiration in an unusual source: children's toys. A leader in computer-aided design that advances technology for design and fabrication, Lynn had an "a-ha!" moment one day looking at his kids' molded plastic toys, such as Little Tikes rocking animals. "I've long had the ambition

to create out of plastic something that functioned like brick or stone," he says. "So here I am looking at toys and houses, and I realized we're surrounded by plastic constructions. If I scanned and intersected these forms on a computer, I could use a robot arm to cut and interlock them to make a contemporary version of the rusticated stone wall."

Using rotomolding, Lynn builds a mold cast, turning the toys' roundness and bright colors into abstract bricks. This "upcycling" can be applied to build interior walls or outdoor landscaping furniture. *Fountain*, a recent installation at the Hammer Museum courtyard in Westwood, is a functioning fountain created from more than 57 whale and shark teeter-totters.

Recently, Lynn has turned from toys to boats, collaborating with nautical designers Fred Courouble and Tim Kernan on two luxury power catamarans used for shuttling passengers in Abu Dhabi. In this case, Lynn's goal was to bring architectural styling to boat design. "What's funny about boats is that the hulls and rigs are high-tech, but the cabins are literally cabins: like goofy houses dropped on top." So he integrated a bold cabin and deck typology into the overall concept. "I did the architecture and they did the performance part of the design," he explains. "These were both very much a collaboration, and that can be very inspiring."

Many designers cite nature as an inspiration, but Tom Wiscombe takes it a step further. Wiscombe—who worked for Coop Himmelblau as chief office designer for the world-famous BMW Welt in Munich, Germany, before starting his own design office, Emergent—is more interested in the fluidity of functions in nature, interacting in ways that are far from purely abstract or iconic, but are, as he says, "messy."

His recent prototype air-conditioning system, *Batwing*, is inspired in part by the biology of wing systems, such as those on

dragonflies. "Their wing structures include cartilage-like veins filled with fluid. Wing behavior is dependent on variable structural stiffness driven by fluid pressure and dynamics—it's a great example of the co-evolution of systems," he says. Similarly, *Batwing* integrates HVAC, water, lighting and other building systems inside the hollows of wing-like pleats.

He has also found a model in the beaks of toucans. "For many years, scientists couldn't figure out a reason for their large beaks," he says. "It turns out the beak is a gigantic cooling instrument of fine, spongy material that acts like a giant radiator to expel heat from the bird as it's flying. The feature isn't expressing what it's doing, but has been co-opted by the metabolic system. There is a huge amount of messiness between formal features and functional behaviors in nature. It's not a superficial approach in any way."

To get such messy info, Wiscombe attends biology conferences, such as the 2009 "From Insect Nest to Human Architecture," by the European Centre for Living Technology in Venice, Italy. "I found lots of kindred spirits," he says. "There are the biomorphic guys stealing shapes from nature. Then on the biomimicry front are all kinds of offshoots, sustainability being one of them."

Outside of architecture, Wiscombe follows the rapid evolution of jetfighters and other high-end designs. "There's a huge revolution occurring in the world of jetfighter frames and skins," he says. "Making the skin structural, with composite materials—say fiber and resin, like a surfboard—creates a lightweight, easy to form, extremely strong design. This is just coming into architecture now, although it's not available because of the cost. But you're already finding mass production bringing costs down in China." Wiscombe advises architects to learn about these materials and then coax clients into using them. "I'm pointing at the future right now," he says. ■



Two forward-thinking firms create their own opportunities BY ADAM STONE

INSPIRED

Courtesy of HOK



growth

Photography by Evan Keill

Back in cat-skinning days, folks knew there was more than one way to go about things. The same could be said for architects, who are finding creative solutions to staying gainfully employed during this long, long recession. The Labor Department reported employment in architecture firms was down 18 percent from 2008 to 2009, and the decline continued through 2010. Despite the discouraging numbers, some firms have stopped waiting for the phones to ring and have found innovative ways to keep the wheels turning.

PRODUCT PLACEMENT

HOK, the multi-disciplinary architecture firm with offices located around the world, found a way to leverage its expertise and experience by expanding in a new direction. In 2009, the company launched HOK Product Design. The concept was generated internally through the company's idea board—think “suggestion box”—where employees proposed that a separate product division could thrive.

“HOK has been doing product design for 30 years, but in an informal, ad hoc kind of way,” says senior vice president and director of product design, Susan Grossinger. In addition to bringing in work, the effort helps to smooth out financial ups and downs. “Architecture is a fee for service, whereas product design is a royalty-based business. We see it as a way to diversify HOK's revenue stream.” To simplify implementation of the program, HOK has spun off the products division as a separate business entity. “We had to develop all new legal documents, a new financial plan and new P&L statements,” says Grossinger, who is the sole employee of the business.

To bring a product to market, designers examine a manufacturer's line and look for the opportunity to add value. “If we design a light sconce for the healthcare market,” explains Grossinger, “we will want a manufacturer that has strength in the healthcare market, but doesn't already offer 50 sconces.” Their targeted approach, combined with strong existing relationships, is proving successful. “So far, 80 percent of the time that we've approached a manufacturer with an idea, they've ended up licensing it,” she says. “It hasn't been difficult to get these initial meetings, but the idea has to speak for itself.”

Of 300 ideas submitted by the staff, about two dozen are actively in development. The firm's initial product introductions include a

rubber-and-carpet tile to be made by Mannington Flooring, an executive lounge seating group adopted by Cumberland Furniture and a wall coping detail licensed by WP Hickman. The Freno Rain Garden, to be manufactured by Midwest Products Group, and two other products are patent-pending. Thanks to these pairings, the new division is expecting to turn a profit in 2011.

An added benefit of the product division is staff enthusiasm. Design talent is found internally, and typically the individual who submits an idea goes on to become design lead on that project. This helps to keep the talent productive and satisfied. With a typical one- to two-year turnaround, a product design project can deliver tangible results faster than the usual architectural timeline. “We really look at this as a great recruitment and retention vehicle for HOK,” says Grossinger. “It allows people to be creative in another way.”

BE YOUR OWN BOSS

Rather than wait for clients to put a project on the table, leadership at Studio One Eleven in Long Beach, California, took matters into their own hands. Seeking a new space for their offices, the architecture and urban design firm, located an ideal opportunity in the midst of Long Beach's East Village Arts District. They bought three derelict, conjoined buildings sheathed in weathered wood siding, brick tile and stucco and became their own developer.

Having staked its reputation on urban infill, the firm was eager to show how they could transform the worn-down structures into vibrant, sought-after spaces. The designers broke down the 20,000-square-foot interior into eight office suites ranging from 1,500 square feet to 4,000 square feet. Office entries and clerestories were cut into existing masonry walls and braced by steel frames,

while a portion of the roof was removed in the creation of a central open-air paseo. By acting as its own developer, the firm was able to take a creative approach that might have been blocked in a more traditional scenario.

“Many times a traditional developer has pre-conceived ideas” about how return on a space can be maximized, says principal Michael Bohn, AIA. “In this project we actually took away square footage, because we thought it would bring greater value to the remaining square footage. A traditional developer would have said that was just ridiculous.” (Not so ridiculous: Nineteen months after buying the property, Studio One Eleven had sold five of the eight newly created office spaces.)

But development costs money. While the City of Long Beach kicked in \$400,000 in façade improvement money, that still left \$1 million in construction costs. Creative financing made it possible: The firm put its own money on the line as a down payment, and the seller acted as the lender, agreeing to a loan structure that allowed for payback of the purchase price as units were sold. The principals worked closely with bankers to ensure tenants could get loans, and they learned to forge relationships with brokers. “We had never really dealt with brokers before, but ultimately they are the ones who sell the project for you,” says senior principal Alan Pullman, AIA.

The end result has had unexpected benefits, beyond just putting a profitable project on the table. “This was a really bright spot,” says Pullman. “Not only because it kept us busy, but because it was so exciting. The energy kept us going during what was really a dismal time in the architecture business. Being developers has also made us very responsible for how we spend money and how we design things. It made us better architects.” ■

Opposite Top: As part of HOK's new product division, the firm's rubber-and-carpet floor tile design will be produced by Mannington Flooring. Opposite Bottom: Studio One Eleven acted as their own developer when they purchased three run-down buildings in Long Beach's East Village Arts District and transformed them into eight light-filled office suites, which they then took an active role in selling.



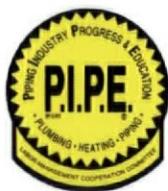
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- The Greening of the Ports Through Creative Financing
- Fight On! Changing Campus-Adjacent Neighborhoods
- Sustainability and Preservation at LAX
- Growing the Clean Tech Corridor
- Keeping the Panel of City Mayors Discussion Going
- Jordan Downs Renewal Opportunities
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100,000 Stupas

SOQUEL, CA

CLIENT: Land of Medicine Buddha

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First United Methodist Church

SEATTLE, WA

CLIENT: First United Methodist Church

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MECHANICAL & ELECTRICAL: Flack & Kurtz

LANDSCAPE: JGM Landscape

LIGHTING: Susan Rhodes

ACOUSTICAL: Sparling

STAINED GLASS ARTIST: Mark Eric Gulsrud with Perry Studios

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Young Israel of Hancock Park

LOS ANGELES, CA

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Vanishing Mosque

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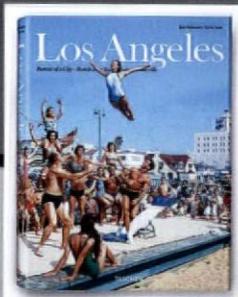
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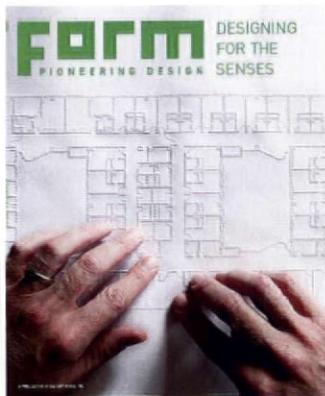


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