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NOVEMBER/DECEMBER 2014



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BY JACK SKELLY

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**CEO/Publisher** Ann Gray, FAIA FRICS

**Editor in Chief** Alexi Drosu  
alexiformmag.net

**Advertising Sales** Jerri Levi  
jerri@formmag.net  
818.726.1765

**Art Direction + Design** studiofuse.biz

**Office Manager/  
Production Coordinator** Sheila Mendes-Coleman  
sheila@formmag.net

**Contributing Writers** Michael Webb  
Lisa Bingham Dewart  
Andrea Cohen Gehring

**Printing** Navigator Cross-media

**Reprints** Peter Shamray  
Navigator Cross-media  
626.222.5646  
peter@navcm.com

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**COVER:** Earl's Gourmet Grub infuses inscribed digital patterns with rich materials; torqued ceiling surfaces. Photo courtesy of FreedlandBuck.

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# A NOTE FROM THE PUBLISHER



FORM magazine is excited to re-launch our website with all original content in the same format you have known and loved in print since January 2000. It's hard to resist the continual compliments we get on the beauty and quality of our printed publication, but with dynamic opportunities now for multi-media, interactivity, and more in-depth coverage, we cannot resist the challenge of a fully developed site that expands on our established brand. Starting in January you will now access our award-winning FORM content at [Formmag.net](http://Formmag.net) along with special quarterly print editions.

Goodreader.com reports that digital magazines are experiencing solid growth and we certainly don't want to miss that trend. With our ongoing commitment to provide unique and thoughtful architecture and design content, you will not miss out on anything.

Paid subscribers will have access to unlimited searchable back issues and special print editions will still appear in mailboxes featuring singular focused content.

We will continue to provide weekly news and crisp, fun features in our FORM Pulse newsletter.

**Some other ways to get your FORM fix:**

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We are excited about the animation and cross-platform possibilities and look forward to a faster-paced, more immediate interaction with our readers, writers and advertisers.

Keep pitching our editor Alexi Drosu, [alexid@formmag.net](mailto:alexid@formmag.net) with projects, photography and ideas for stories.

Advertisers and sponsors should reach out to Jerri Levi, [jerri@formmag.net](mailto:jerri@formmag.net) to hear about web sponsorship, ad placement, and custom print editions.

See you online in 2015,

A handwritten signature in black ink, which appears to read "Ann E. Gray". The signature is fluid and cursive.

Ann E. Gray  
FAIA, FRICS, Publisher



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# EDITOR'S NOTE

'Tis the season to celebrate, and at the end of this year we pay tribute to both established architects and emerging designers. When it comes to awards and distinctions, there are unsurprisingly two schools of thought: Those who shy away from accolades, uncomfortable with being singled out, and those who embrace them whole-heartedly.

In this issue, we feel it's important to celebrate hard work, creative thought and trailblazing solutions. Glory might be short-lived but you should definitely enjoy it while you still can. Our feature (p.19) on emerging design reinvents the way we look at the subject. Instead of focusing on the next generation of architects, writer Michael Webb identifies three individuals or practices to watch for very different reasons. Our Workbook section features four of this year's AIA/LA Restaurant Design Award winners (p.14). From a jewel box of a bakery to a fabulous rooftop lounge, each project's unique character has garnered it accolades. Lastly, we celebrate this year's AIA/LA Design Award Winners in a special insert (p.25) featuring a profile of Gold Medal winner, AC Martin, and presenting all of this year's winners.

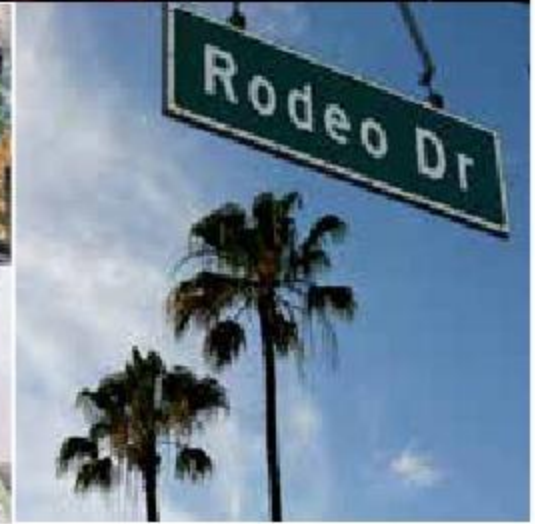


Eric Roth

A handwritten signature in black ink that reads "Alexi Drosu". The signature is fluid and cursive.

Alexi Drosu  
Editor in Chief

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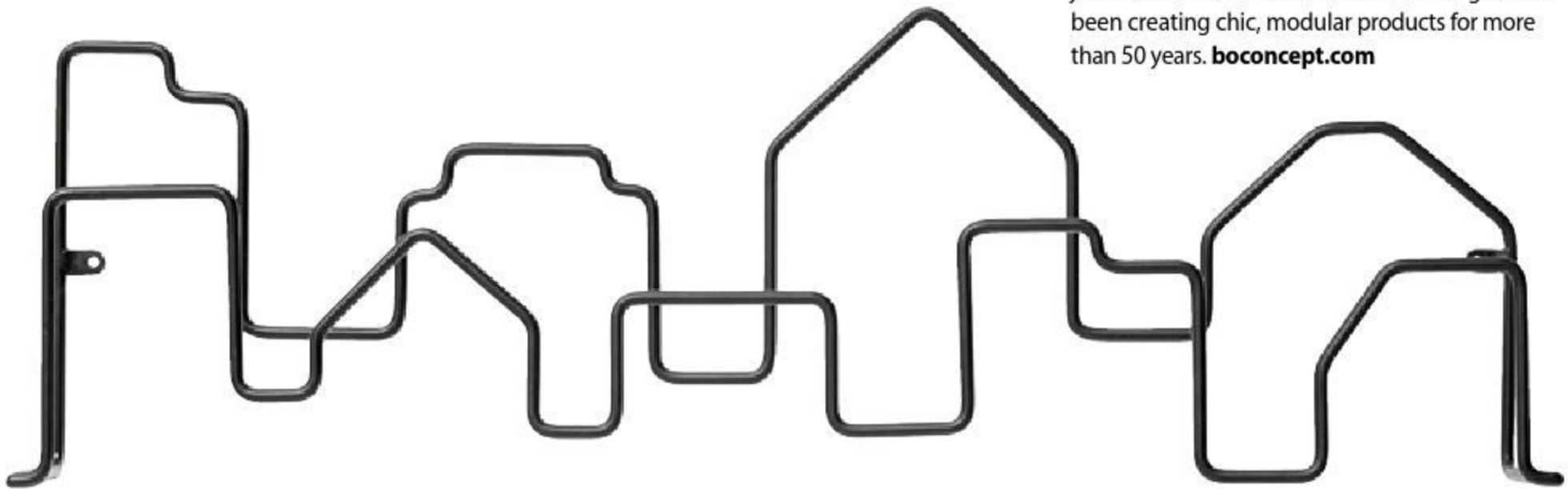
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## BOCONCEPT

The Cityscape coat rack's (\$49) minimalistic design is ideal for the office, where one can hang a jacket or an umbrella. This Danish designer has been creating chic, modular products for more than 50 years. [boconcept.com](http://boconcept.com)



## Objets



## WALNUT

This studio specializes in hand-tooled leather goods of beautiful quality and craftsmanship. Protect and present blueprints with a flourish using this hand stitched, vegetable-tanned carrying tube (\$280) with shoulder strap. The weatherproof case comes in four shades: natural, honey, dark brown and black. [walnutstudiolo.com](http://walnutstudiolo.com)



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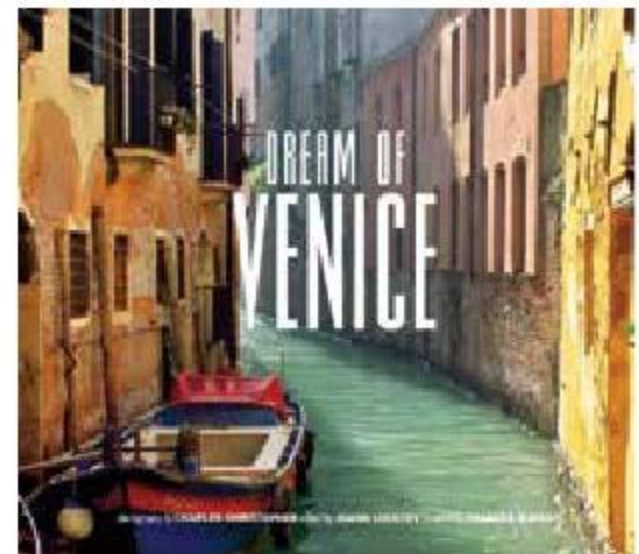
Even toddlers can appreciate great design. Delaware-based foundry House Industries incorporates playful designs by Ray and Charles Eames into a set of eight wooden Shipping Blocks (\$89). The hand-silkscreened graphics create an accurate replica of a vintage Herman Miller shipping box right down to the kraft tape. [hermanmiller.com](http://hermanmiller.com)

## SUITE NY

A chic ice bucket is a must have. The Eclectic series created by British industrial designer Tom Dixon presents a contemporary design inspired by traditional punch bowls. The set includes an ice bucket (\$290), matching tongs (\$50) and cocktail shaker (\$135). [suite.ny.com](http://suite.ny.com)

## BELLA FIGURA PUBLICATIONS

Recently released, "Dream of Venice" (\$26) captures the city's unforgettable aesthetic through Charles Christopher's photography and anecdotes from notable artists, authors, filmmakers, and designers, including Woody Allen, Frances Mayes and Peggy Guggenheim. A portion of proceeds from each book will be donated to Save Venice, Inc. [bellafiguracommunications.com/books](http://bellafiguracommunications.com/books)



Design Competition Winner:

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Los Alamitos, CA

Architect & Designer | Tony Gale, AIA LEED

Photos | Tony Gale

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## Home on the Range

The kitchen is often the hearth of the home, where family congregates to chat and prepare meals. And, the star of the space is the range, where magic happens, from pumpkin pie to muddled wine. Iron stoves made their debut in the late 1700s, but today's high-end selections bear little resemblance to their antique counterparts. Here, you'll find a festive selection of sleek and colored options that combine chef-inspired functions with accuracy and, in some cases, WiFi technology.



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The 2014 AIA/LA Restaurant Design Award Winners

For Workbook credits, please see page 39.



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## Bo Nuage

Los Angeles, CA

Designer: J. Marx Atelier & BASE

Website: [www.jmarxatelier.com](http://www.jmarxatelier.com)

[www.base-architecture.com](http://www.base-architecture.com)

**2014 AIA/LA Restaurant Design Award winner:**  
**Café/Bar category**

With only 150 square feet to work with, designer Jessica Marx was challenged to create the illusion of space in this petit shop, so that customers could browse the selection of charming French cakes comfortably. "I really wanted it to feel like a jewelry box, everything to showcase the cakes," says Marx.

The resulting design incorporated a bold, high-contrast black and white design accented in rose-gold details to add a feminine touch—custom-designed bar stools, custom-plated cabinet and door pulls. A glass pastry case imported from Italy provides a streamlined platform for the cakes. "A lot of times when you walk into a retail space the design distracts," says Marx. "The product needed to be the centerpiece of the space."

It was important to both the client and the designer to keep the design aesthetic consistent with the branding and logo to the packaging and interiors. For example, the cake boxes have the same rectangle motif emulated in the chandelier. The cohesive design also had to extend to the exterior of the shop; a black façade with detailed moulding reflects the interior space, while the huge window acts like a picture frame allowing pedestrians to be tantalized by what's inside.

Photography by Kimberly Genevieve



## Bestia LA

Los Angeles, CA

Designer: Studio Unltd

Website: [www.studiounltd.com](http://www.studiounltd.com)

2014 AIA/LA Restaurant Design Award jury  
winner: *Restaurant category*

"The chef was looking for a restaurant design that was 'aggressive' [to] match the nature of the flavor and make up of his food," says Greg Bleier, designer and founder of Studio Unltd. "His wife, the pastry chef, was looking for aspects that were lighter and more whimsical which would play off her desserts." So it became the designer's brief to reconcile these two needs into one comprehensive plan. They conceptualized a space that would feel like an old slaughterhouse refurbished with softer, contemporary elements that would marry the old and the new.

The lighting, in particular, defines specific areas and adds volume to the spaces. For example, the grazing of the brick wall texture created volume, while intimidating slaughterhouse equipment inspired custom fixtures, in the shapes of industrial tulips. A type of open booth seating is cantilevered from a central steel structure augmenting the intimate space that is punctuated in cherry red accents.

The outdoor area, a hodge-podge of differing elements became a whimsical palette of materials for the designer. "The outdoor space of the main patio is truly one of the most strange and wonderful outdoor spaces in Los Angeles—what with all of the brick, vines, incomplete roof, search lights." A long awning that runs the length of the front patio recalls the Meat Packing District in New York.

Photography by Nico Marquez





## Superba Food + Bread

Los Angeles, CA

Designer: Design, Bitches

Website: [www.designbitches.com](http://www.designbitches.com)

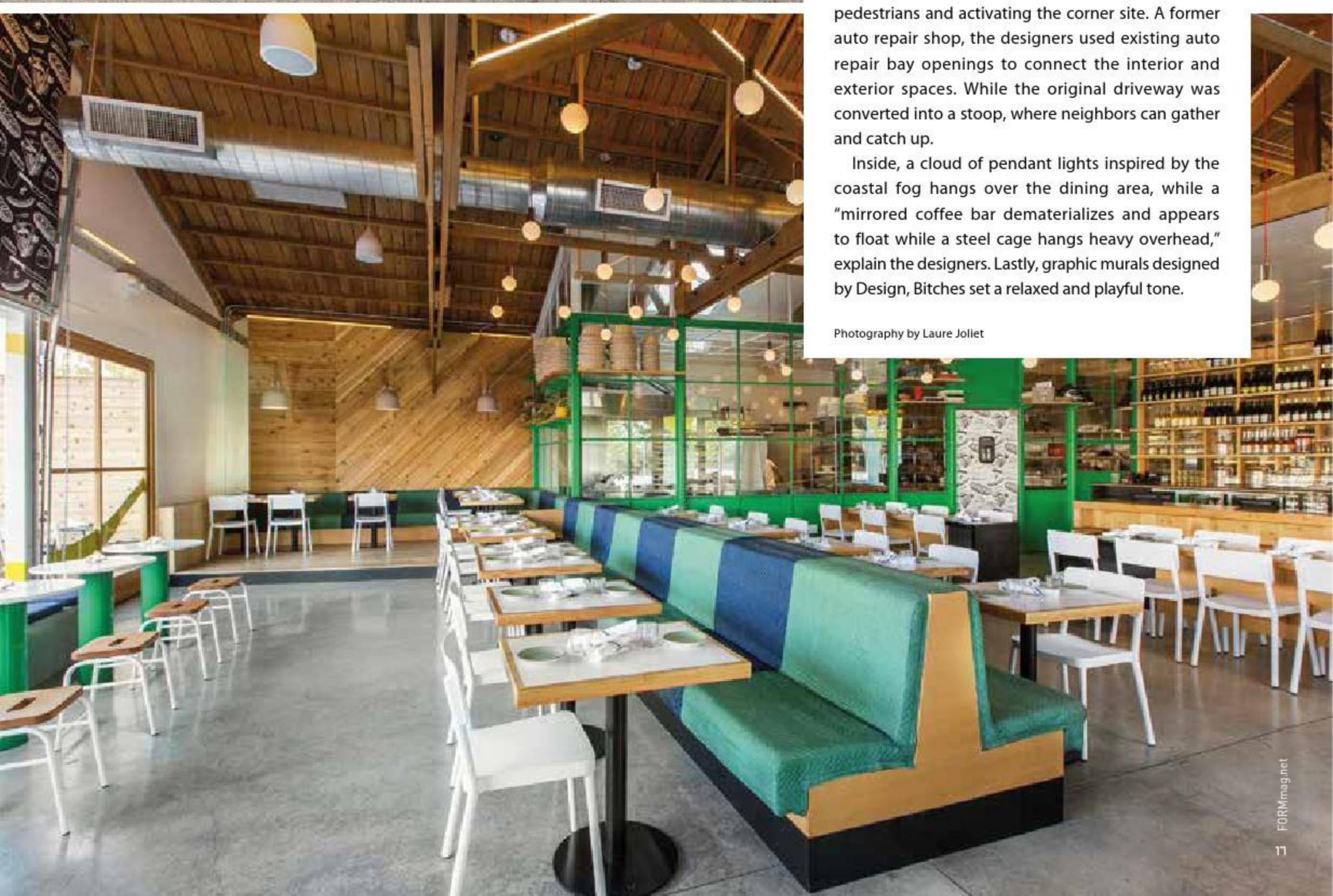
**2014 AIA/LA Restaurant Design Award jury  
winner: *Restaurant category***

The main goal for this project was to create a neighborhood hangout on the ever-changing Lincoln Boulevard that would sustain interest from morning through the evening. The space was conceived as a bakery/coffee spot through lunch, then segueing into small plates during the afternoon, and full-service dinner and wine bar in the evening. "Influenced by Venice culture both present and past, and building upon its programmatic intention as a day-night neighborhood gathering place, Food + Bread is transformative in its locale, its energy and function," says the designing duo. "The space acts as an idea incubator and magnetic intersection—tests within and outside the kitchen will influence and engage the diversity of its use."

From the outset, the plan was to create a fluid transition between the outdoor and indoor spaces. The outdoor space being critical in engaging pedestrians and activating the corner site. A former auto repair shop, the designers used existing auto repair bay openings to connect the interior and exterior spaces. While the original driveway was converted into a stoop, where neighbors can gather and catch up.

Inside, a cloud of pendant lights inspired by the coastal fog hangs over the dining area, while a "mirrored coffee bar dematerializes and appears to float while a steel cage hangs heavy overhead," explain the designers. Lastly, graphic murals designed by Design, Bitches set a relaxed and playful tone.

Photography by Laure Jollet



## Upstairs @ Ace Hotel

Los Angeles, CA

Designer: GREC Architects

Website: [www.grecstudio.com](http://www.grecstudio.com)

**2014 AIA/LA Restaurant Design Award jury  
winner: Lounge/Nightclub category**

The Upstairs lounge at the Ace Hotel was designed with the tradition and history of the building in mind. Set in the old tower of the landmark United Artists theatre built in 1927 by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith, the project was a collaborative effort between GREC Architects and interior designer Commune.

The designers wanted to bring forward the history of the theater while also paying tribute to the urban environment and taking advantage of the spectacular rooftop views. "Exposing the raw materials and using the bones of the building was key to the design," says architect Greg Randall. They worked closely with the Office of Historical Preservation to create a thorough plan, including protecting the original terracotta latticework, restoring the metal crown of the building, and ensuring the entire space met contemporary seismic conditions.

The lounge is divided into two main spaces: a main bar and deck that provides a more laid-back atmosphere and another more vibrant deck to the North where DJs spin. Though many of the materials, such as natural wood and raw concrete, were not inherent to the original building, they bring a fresh and contemporary look to the new lounge. The furnishings are simple—natural materials and heavy woven textiles, Persian rugs and pillows—while the use of steel canopies is meant to hark back to the 1920s.

Photography by Janet Olson







**Los Angeles has a deep pool of architectural talent, from Pritzker laureates to the ambitious graduates of five major schools. Somewhere between start-ups and established firms are architects who are moving from modest and conceptual projects to large-scale construction, demonstrating a potential that could flower into a great practice. They include familiar names that are reinventing themselves, and others who have been flying below the radar. A decade or two from now, they may be ranked in the top league; already they are on their way.**

### **RISING STAR**

Jennifer Marmon grew up in a house her father had built in a forest in Pennsylvania, worked for HOK in Washington D.C., and then moved to California, where she graduated from SCI-Arc in 2001. But, for the disruption that followed 9/11, she would have joined OMA in Rotterdam; instead, she explored other possibilities in Holland and then returned to LA and founded Platform for Architecture + Research in 2003. She has completed several houses, winning awards and prestigious academic assignments. With a second office in New York, PAR has already proved its capability, but its impressive entries for a port terminal and cultural center in Taiwan, and several European projects have raised the bar.

The first of these was an extension to the art museum in Cagliari, the capital of Sardinia. Three years later, PAR is still awaiting the jury's decision; given the state of the Italian economy, the project may be tabled. That would be a great loss, for the design is an inspired response to

place and program. On a site bordered by the Beaux Arts museum and the medieval city wall, Marmon proposed a cluster of four slip-form concrete pavilions, linked by glass porches. Their hipped roofs and ocular skylights are aligned to draw in north light and evoke the roofs of neighboring buildings. The pavilions provide an interior promenade and define outdoor spaces for sculpture. "The goal was to create a complex that was archaic and abstract, which related to the past without being too overt," says Marmon.

As Cagliari took shape, PAR was developing its entry for the new Central Library in Helsinki. Architecture is embedded in the Finnish DNA and foreigners seldom prevail in competition with native firms—Steven Holl's design for Kiasma achieved an upset victory over 600 local entries. Undeterred, PAR proposed a crystalline block that was sharply carved away to create a concave sculptural form that achieves an ideal balance of transparency and mass. The profile echoes the city's mansard roofs,

complements Aalto's Finlandia Hall, and sheds snow. Thermal controls are built into the glass skin, which is tailored to the rotated floor plates.

PAR returned to Finland for an even tougher test: an open competition for the Helsinki Guggenheim. Past commissions for this franchise have been awarded to starchitects, though few have been realized. Marmon revised a ground-hugging scheme to incorporate a tall core that would give the museum a strong presence on the waterfront, facing out to mammoth cruise ships. Galleries fan out at the base with outdoor sculpture gardens, one of which links the city to the harbor. Inspired by Christo's wrapped buildings, Marmon draped the triple-glazed skin in metal mesh to cast a diaphanous veil over the blocky geometries.

**ABOVE:** The Cagliari Art Museum unfolds in interconnected "clusters"; the lobby of the Taichung Cultural Center; and PAR's entry for the Helsinki Central Library.

### THE NEW GUARD

David Freeland and Brennan Buck established the bicoastal practice of FreelandBuck in 2009 after getting their master's from UCLA, and working with several other cutting-edge architects. They collaborate on every project, but Freeland may take the lead on LA-based projects, deferring to Buck on East-Coast work. The firm has won acclaim for several small-scale residential and retail jobs, notably Earl's Gourmet Grub in Mar Vista. There, the architects made good use of their expertise in computational

technology to sculpt a narrow storefront on Venice Boulevard. Inspired by modernist cafes in Vienna, they crafted a clean, brightly lit space that links the sit-up bar at the front to a serving counter for sandwiches and groceries, and the rear patio. Bowed and angled light scoops complement angled fins of whitened plywood and a pixilated abstraction of an Alpine landscape.

Now under construction is the Second House in Culver City, which occupies the yard of an existing residence and is the second house the firm has realized. On a tightly confined site, the three angled pavilions turn inwards

to frame a patio and draw light from above. Satisfying as these modestly scaled projects are, FreelandBuck is eager to work on a larger canvas. They recently won a competition, jointly with Joel Sanders Architect, for the Kunshan Phoenix Cultural Mall in Nanjing, China—a 20-story office tower atop a five-story podium in which arts facilities are grouped around inner courtyards. And, they are currently building a large retail project in the Miami Design District, which should bring their inventive geometries out to the street.



CLOCKWISE, FROM TOP LEFT: Earl's Gourmet Grub infuses inscribed digital patterns with rich materials; torqued ceiling surfaces; exterior of the Second House; and interior.



has designed large-scale projects in China, but is best known for unrealized projects of dazzling complexity.

"They are not visionary fantasies," he insists. "A lot of my projects can operate on different levels, and the designs are developed so completely that it's as though they were already built. In my head, they are."

Now, at age 44, he's resolved to channel his invention into projects that have a better chance of realization. He came second with his competition entry for the Kinmen port terminal in Taiwan, and he has just submitted a go-for-broke scheme for the Helsinki Guggenheim. A jagged vertical form, clad in metal panels and glass, encloses stacked galleries in the space between the skin and a soaring atrium, traversed by bridges. At the heart of this void is an inner enclosure of dark Finnish wood, which Wiscombe calls "a dark object hidden inside a crystal mass."

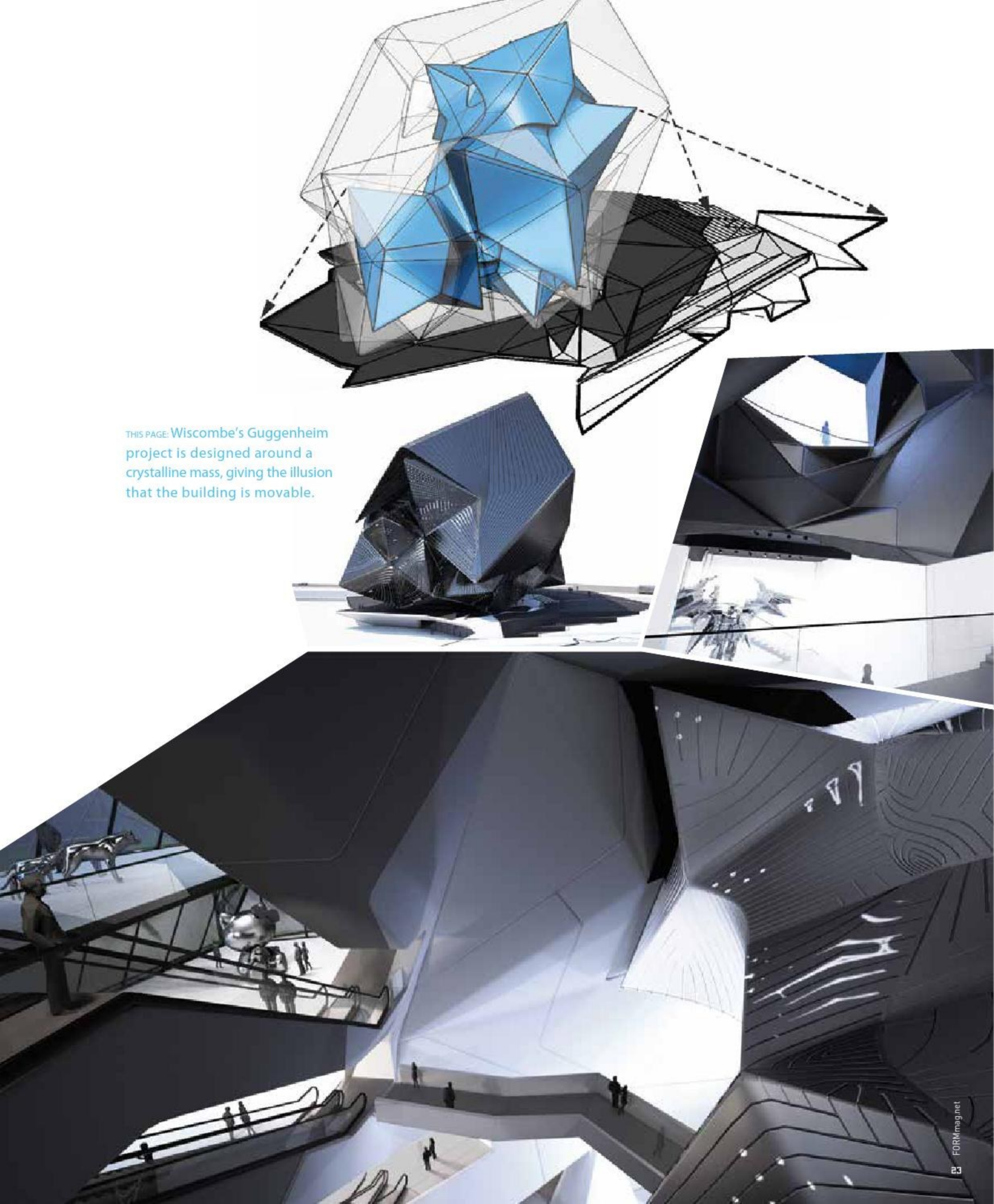
The most immediate project, now in design development, is the Old Bank District Museum in downtown LA. Tom Gilmore, who spearheaded the renaissance of the historic city center, proposed this showcase of art and design to occupy three adjoining buildings he owns on Main Street: the Farmers and Mechanics Bank, the Hellman Building, and the Bankhouse Garage on the corner of 4th Street. Wiscombe is excited by the potential of new composites to create a light inner structure that will be concealed behind the existing facades of the bank and office building. Sharply angled forms will burst out from the roof of the parking structure like the creature in *Alien*. From surrounding towers this will be a fifth facade, and the space will be used as a public sculpture garden and for events. "I'm all about mystery and awe—that's what architecture does best," says Wiscombe, "and I want the new to complement the old." ■

TOP: Street view of the Old Bank District Museum. BOTTOM: The museum complex extends across the building's rooftop.

#### A FRESH START

Tom Wiscombe is no stranger to the architectural world of LA, but he is making a decisive shift in his practice. He interned at NASA's Goddard Spaceflight Center, where his father is Chief Scientist, and that early experience may have inspired him to explore the outer frontiers of architecture. After graduating from UCLA, he spent a decade with Coop Himmelblau as lead designer on the UFA Cinema Center in Dresden, BMW Welt in Munich, and the newly completed Musée des Confluences in Lyon, before establishing his LA office in 2006. He's an influential teacher, and

THIS PAGE: Wiscombe's Guggenheim project is designed around a crystalline mass, giving the illusion that the building is movable.





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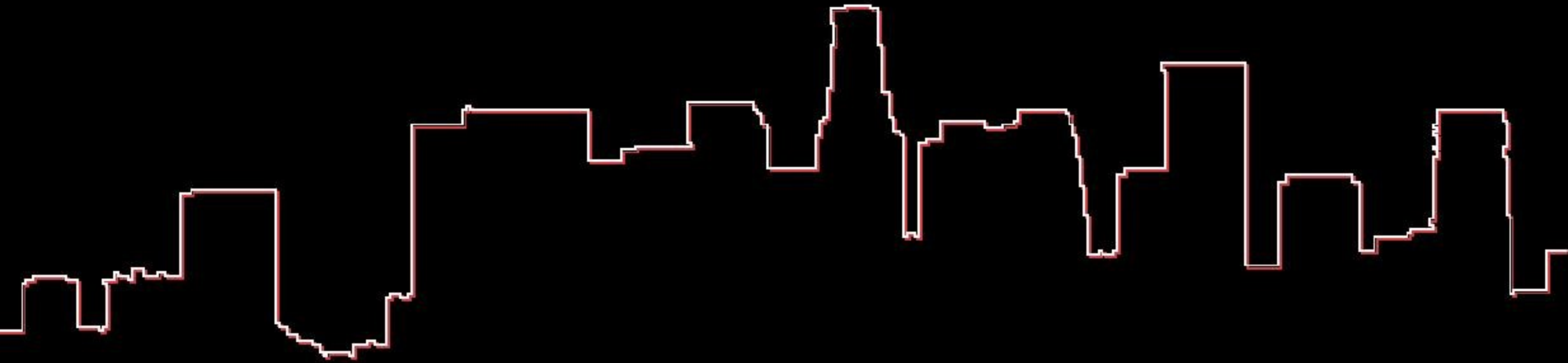


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It is a privilege to be an architect in Los Angeles. It's the last American architectural frontier and a place where architecture and design find unparalleled expressions. It's the birthplace of modernism, the benchmark for contemporary architecture, and home to two Pritzker prize winners, four accredited architectural schools, and a myriad of talented designers who keep raising the bar at an international level.

The Los Angeles Chapter of the American Institute of Architects hosts an annual design awards event that not only mirrors the depth of our local talent but also celebrates projects that are exported around the world, solidifying our position at the forefront of the profession. The competition is tough, ask any architect in the country. Winning an award is a real privilege and a testament to our incredible talent.



Every year, we invite designers from all over the country to come to Los Angeles to participate in the selection of the design awards recipients.

This year, the jury in the *Built* category was composed of Jennifer Yoos, FAIA – VJAA, Patricia Oliver, FAIA – Dean of the University of Houston School of architecture, and Georgina Huljich with P-A-T-T-E-R-N-S. The *Next LA* category for unbuilt projects was juried by Marlon Blackwell, AIA – Marlon Blackwell Architects, Alexandra Lange with the Design Observer, and Jennifer Luce, AIA – Luce et Studio. Combined, the juries elected 24 winners with 12 in each category.

An event like our annual design awards program that typically receives 350 submissions requires the collaboration of many people working long hours. I would like to thank the Design Awards committee and the AIA|LA staff for spearheading the effort of putting the program together, organizing the jury, managing the entire process, and coordinating a spectacular Design Awards ceremony and celebration.

Award programs continually raise the bar of excellence in design for our city, a challenge our members have always welcomed, making Los Angeles a fantastic place to live and practice the profession of architecture.

Thank you,

Andrea Cohen  
2014 President, AIA/LA Board of Directors

## 2014 PRESIDENTIAL BOARD HONOREES

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Morphosis Architects & ROTO Architects

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**Michael Webb**  
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### EDUCATOR AWARD

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Woodbury University

### COMMUNITY CONTRIBUTION

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**Tibbie Dunbar**  
A+D Museum

### HONORARY AIA|LA

**Adele Yellin**

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**Chris Martin, FAIA & David Martin, FAIA**  
AC Martin Partners

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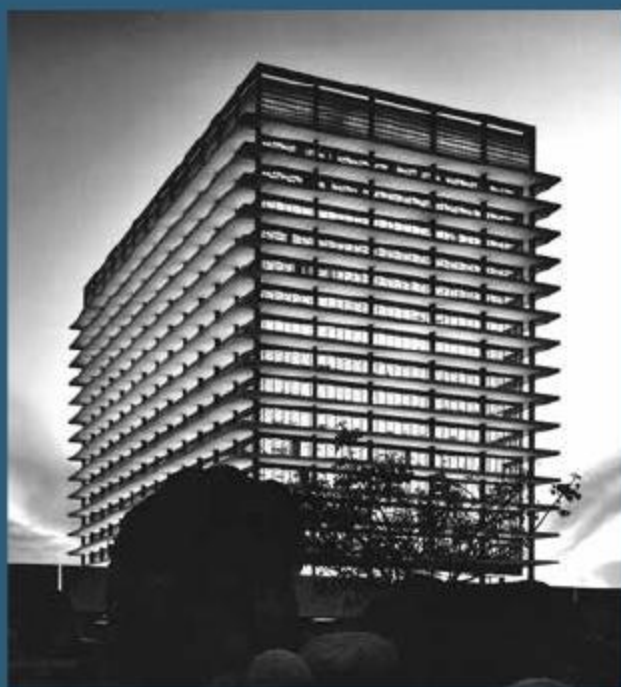
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FORM magazine

# AC MARTIN PARTNERS

## A Legacy Firm That Shapes the Future

BY JACK SKELLEY



Receiving AIA|LA's 2014 Gold Medal among 2014 Presidential Board Honorees is AC Martin Partners. In terms of significance over many generations, there may be no more worthy architecture firm. Since its founding in 1906, it has been responsible for many of Los Angeles' most beloved landmarks—from City Hall to the May Company Wilshire building. And, it continues to be among the most vital in the industry, most recently guiding the Wilshire Grand project in Downtown Los Angeles.

AC Martin Partners continues to be led by the family that founded it – cousins and business partners Christopher C. Martin, FAIA, who is Chairman and CEO, and David C. Martin, FAIA, who is Design Principal.

“Frankly, the most important thing is that the firm must produce excellent work that best suits the need of our clients,” says Christopher Martin. “Many architects interrupt their responsibilities to their clients in different ways. It is deeply ingrained in our professional psyche that we are here to serve the needs of our clients. Design awards are not a goal; they are a consequence of service.”

A.C. Martin Partners is considered responsible for more than half of all major buildings erected in downtown Los Angeles since World War II—an unrivaled achievement. Perhaps an even stronger sign of its commitment to the city is that it has always kept its sole headquarters in downtown L.A.

“Downtown LA has been the firm’s home for 109 years, and four generations of Martins have strived to shape the character of buildings to

respond to the changes that percolated within the community,” he adds. “We have struggled with and planned these changes from 1906 to today, as Downtown has become a true 24/7 entertainment and live/work community. Because of the sheer volume of work over the last 109 years, the firm can’t help but be concerned with the character of the community.”

No doubt, the next major symbol of that community—and all of Los Angeles—will be the Wilshire Grand. Commissioned by Korean Air Lines, with design led by Christopher and David Martin, the Wilshire Grand is expected to transform the skyline. The complex will be a 73-story tower with 900-room hotel, retail and office space. It will be the tallest building west of Chicago when it debuts in 2017, complete with a 70th floor sky lobby. Perhaps its most dramatic feature—at least from the ground floor—will be a massive, technologically challenging skylight, 60 feet wide and as long as football field.

Christopher and David Martin’s involvement extends the firm’s winning streak under the Martin name. David’s grandfather

Albert C. Martin designed Los Angeles City Hall, along with John Parkinson and John C. Austin. Grand, graceful and welcoming inside and out, City Hall was the city’s tallest building three decades after completion in 1928. Other icons by Albert C. Martin include the 1939 Streamline Moderne-styled May Company Wilshire (now part of Los Angeles County Museum of Art), and the 1917 combined Million Dollar Theater and Metropolitan Water District headquarters.

Taking up the family torch, Albert C. Martin, Jr. created classic, post-war highrises such as the 1965, 17-story Department of Water and Power Building atop Bunker Hill (renamed the John Ferraro Building in 2000 and sometimes called the “Ice Cube” for the way its block of windows glows at nighttime). He also designed the 1968, 40-floor Union Bank building, the first skyscraper to appear in the city’s Bunker Hill redevelopment zone.

“Our design philosophy is based upon delivering quality design which is timeless in nature,” says Christopher Martin. “Truly successful designs retain their quality for



decades. I would point to the Los Angeles Department of Water and Power building as a successful example. And the Wilshire Grand, designed by my cousin David Martin, exhibits all of the quality and personal design necessary to become another LA landmark."

As the Wilshire Grand proves, the company refuses to rest on its laurels. It has always looked toward the future, and it refuses to limit itself to headline grabbing, status projects. The portfolio includes extensive masterplan and urban-design work, much of it for colleges and universities. Its Claremont Graduate University master plan, completed in 2002, for example, provides a vision for future growth while working to "pinpoint the relationship between the campus and the community, the reinforcement of place identity on the campus," according to the firm's project description.

AC Martin Partners' commitment to sustaining urban cores is not limited to new-construction. It recently completed restoration of the 1925, Beaux Arts-style Hall of Justice, across Spring Street from the federal courthouse and City Hall. (The \$231-million job also included seismic retrofit by Clark Construction Group.)

Much has changed in the field of architecture since 1906. Technological growth has forced the industry into constant evolution. Sustainability has moved to the forefront of design goals. Enlightened urban planning is crucial to the economic and social well-being of the built environment. It's more difficult than ever to keep up with these changes. But for over a century, AC Martin has successfully created landmarks, one after another. This proves not that it has kept up with changes, but that it has led them. ■

OPPOSITE PAGE: The Los Angeles Department of Water and Power Headquarters is a "working city" for more than 4,000 employees. THIS PAGE, CLOCKWISE FROM TOP: The Hall of Justice restoration was completed in 2011; the Wilshire Grand will debut in 2017; and the Towers at Brinderson Plaza.

DESIGN AWARDS: HONOR AND MERIT



1. Iwan Baan, Roland Halbe



1. Courtesy of DRDS 2. Nico Marques, Photoat 3. David Matthiesen 4. Amy Barkow 5. Roland Halbe 6. Courtesy of Miriam Mulder 7. Courtesy of WORD



HONOR *above*

1. **Morphosis Architects** PROJECT: Emerson College LOCATION: Los Angeles, CA

MERIT *below*

1. **DRDS** PROJECT: Hwaesong Sport Complex LOCATION: Hwaesong, Kyunggi, Korea  
 2. **Kevin Wronske, AIA, LEED AP** PROJECT: Buzz Court LOCATION: Los Angeles, CA  
 3. **Behnisch Architekten** PROJECT: City of Santa Monica Public Parking Structure #6 LOCATION: Santa Monica, CA  
 4. **Kevin Daly Architects** PROJECT: Edison Language Academy LOCATION: Santa Monica, CA  
 5. **Morphosis Architects** PROJECT: Cornell University LOCATION: Ithaca, NY  
 6. **Miriam Mulder—City of Santa Monica** PROJECT: Tongva Park + Ken Gensler Square LOCATION: Santa Monica, CA  
 7. **WORD—Warren Office for Research and Design** PROJECT: A.P.C. Melrose Place LOCATION: Los Angeles, CA

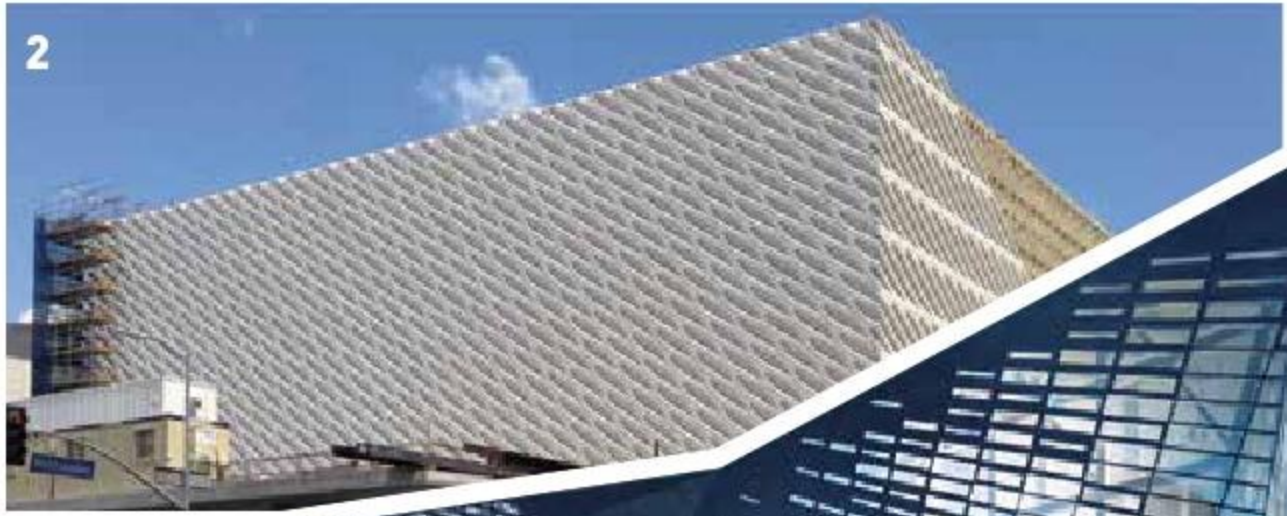
DESIGN AWARDS: CITATION



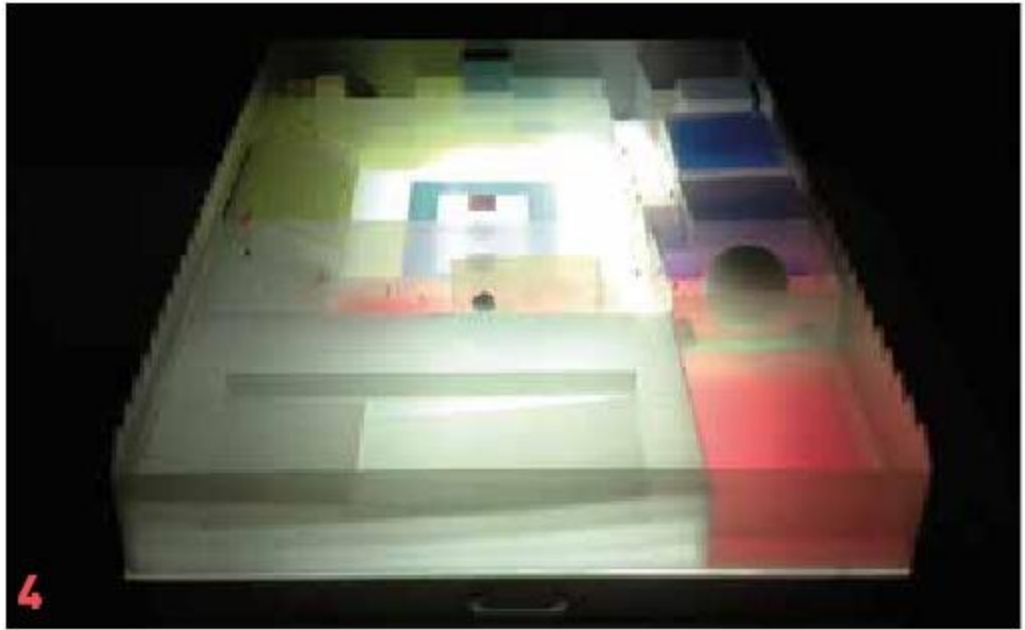
**1. Brooks+ Scarpa** PROJECT: Pico Place LOCATION: Santa Monica, CA **2. Warren Techtin Architecture** PROJECT: La Cage Aux Folles LOCATION: Los Angeles, CA **3. Johnston Marklee & Associates** PROJECT: Vault House LOCATION: Oxnard, CA **4. Lorcan O'Herlihy Architects (LOHA)** PROJECT: Cloverdale 749 LOCATION: Los Angeles, CA

1. John Linden 2. Nick Cope Photography 3. Eric Staudenmaier 4. Lawrence Anderson

NEXT LA AWARDS: HONOR AND MERIT



1. Courtesy of After Architecture 2. Courtesy of Diller Scofidio + Renfro and Gensler  
3. Courtesy of Tom Wiscombe Architecture 4. Courtesy of NBBJ



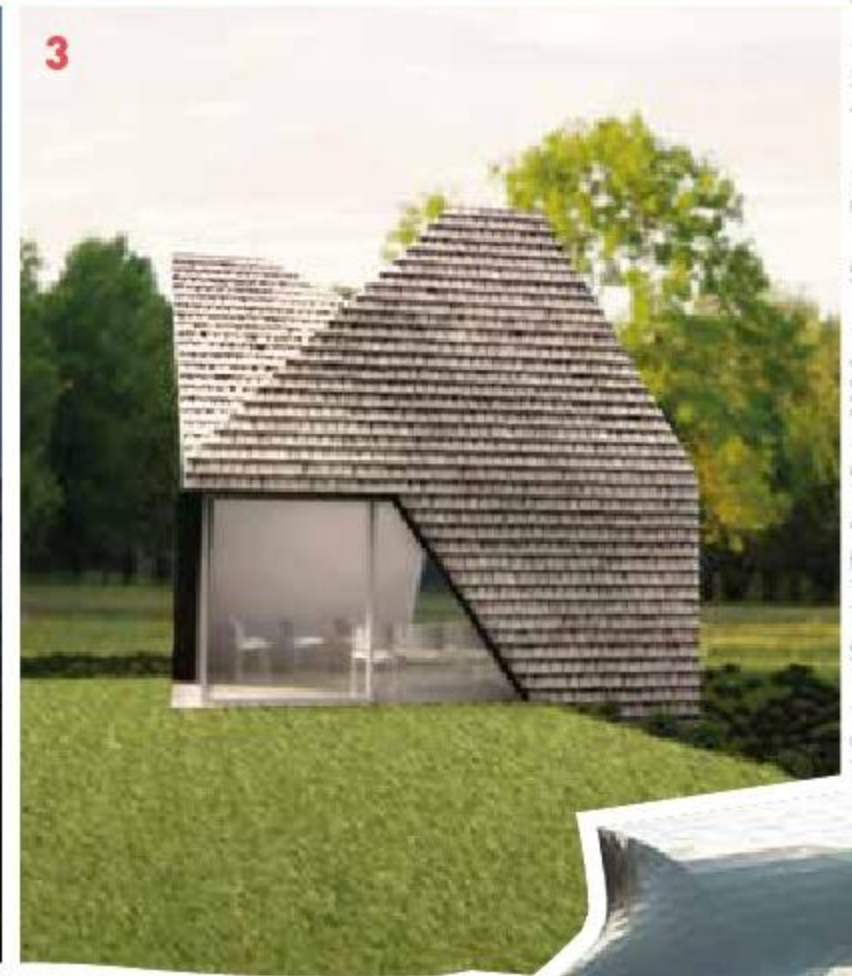
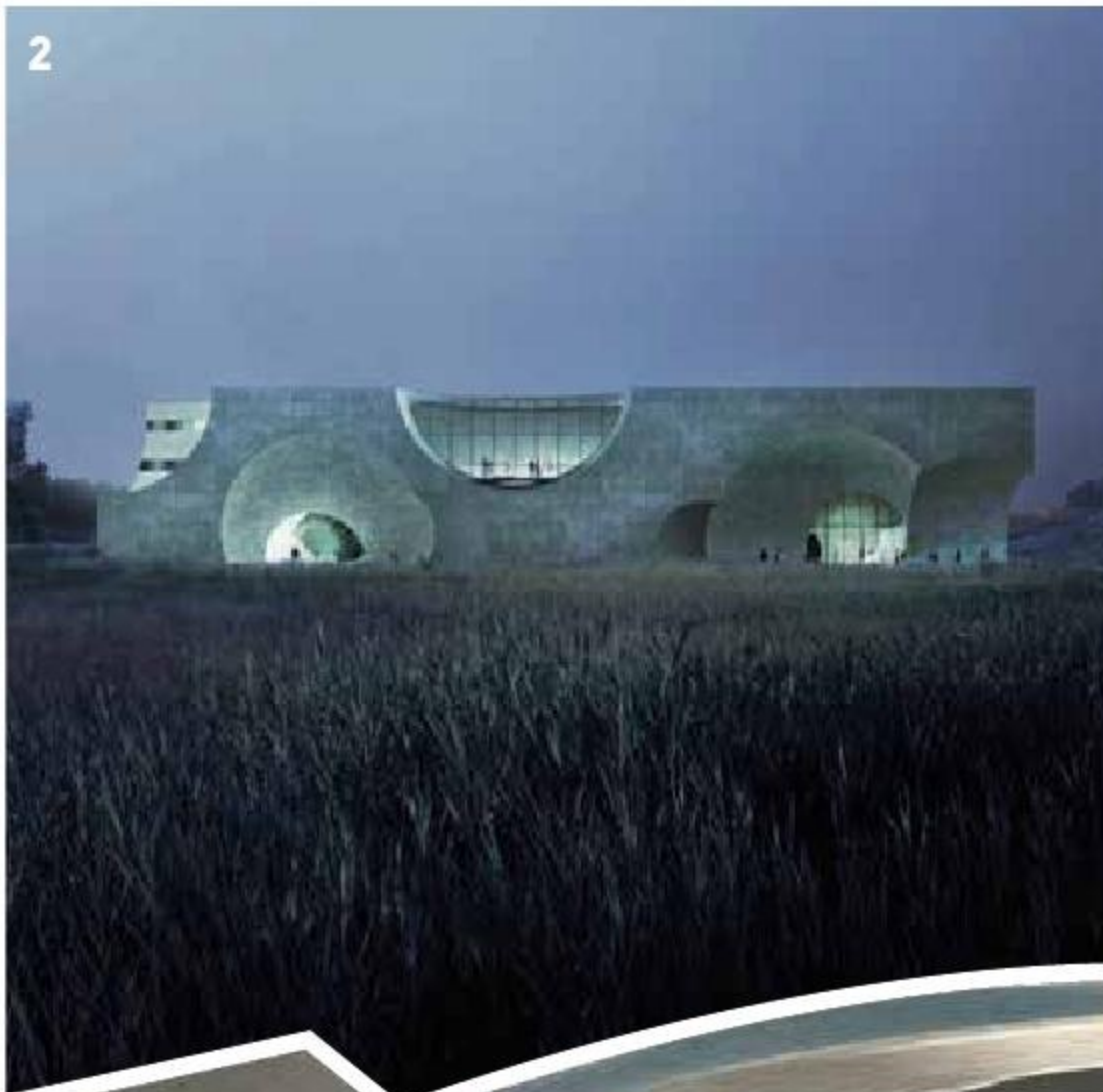
1. Courtesy of Synthesis Design + Architecture 2. Courtesy of Steven Christensen Architecture 3. Courtesy of Yianna Bouyioukou Architects 4. Courtesy of AECOM

**HONOR** *above*

**1. After Architecture** PROJECT: Hearth LOCATION: Sackville, New Brunswick, Canada  
**2. Diller Scofidio + Renfro and Gensler** PROJECT: The Broad Museum LOCATION: Los Angeles, CA  
**3. Tom Wiscombe Architecture, Inc.** PROJECT: Kinmen Passenger Service Center LOCATION: Kinmen, Taiwan  
**4. NBBJ** PROJECT: Lexington Center Reinvention and Expansion LOCATION: Lexington, Kentucky

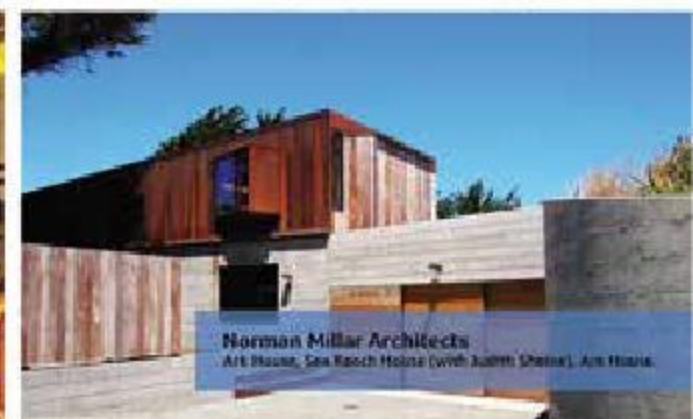
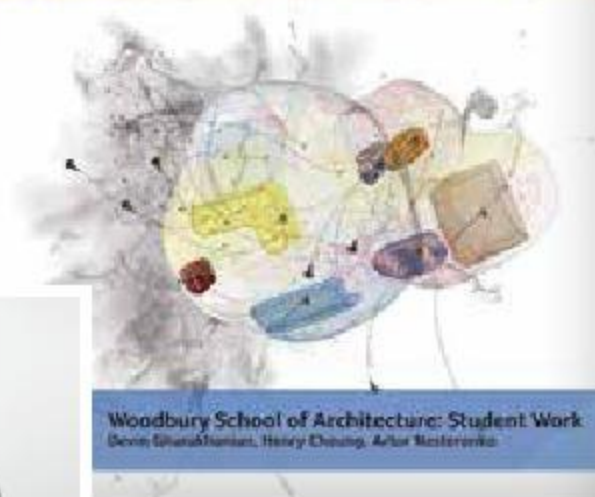
**MERIT** *below*

**1. Synthesis Design + Architecture** PROJECT: Daegu Gosan Public Library LOCATION: Daegu, Korea  
**2. Steven Christensen Architecture** PROJECT: Heptagon House LOCATION: Florence, Oregon  
**3. Yianna Bouyioukou Architects** PROJECT: Innovative Bioclimatic European School Complex LOCATION: Crete, Greece  
**4. AECOM** PROJECT: Basketball Training Facility LOCATION: El Segundo, CA



**1. Standard** PROJECT: Salford Meadows Bridge LOCATION: Salford, Great Britain **2. Steven Christensen Architecture** PROJECT: Liepaja Thermal Bath LOCATION: Liepaja, Latvia **3. Steven Christensen Architecture** PROJECT: Pop-Up Chapel LOCATION: Washington County, Oregon **4. Yazdani Studio of Cannon Design** PROJECT: Luxelake Bridge LOCATION: Chengdu, China

# EXPERT'S CORNER



Woodbury School of Architecture: Student Work  
Dennis Ghazalman, Henry Chung, Arlon Rostorvick

## Norman Millar, AIA

Dean of Woodbury University, School of Architecture

This year, Millar won an AIA/LA Presidential Board Honoree award for his contributions to education. For the last 15 years, he has led the development and growth of the architecture school at Woodbury, and in that time, the program has tripled in size. But the architect never anticipated entering the field of education, it was by a happy accident that he learned how sharing his knowledge could spark an exponential passion for architecture.

### What sets the School of Architecture apart from other architecture schools?

We are probably more diverse than most schools. We also have probably more first generation college students. The diversity is certainly one of our strengths because the profession does not reflect the diversity of our country or Southern California, and I say Woodbury does except that we should have more women represented. People like to hire our students in town because they like their skill sets. We're teaching people how to build buildings. We also have the Arid Lands Institute [for students] interested in aridity and dry land design and the way that designers of the built environment can create a bridge between science and policy. Through examples of our design work we may be able to [persuade] policymakers to change laws to design for water scarcity. We have put this on our front burner. The Architecture + Civic Engagement center is a strident part of the School of Architecture. Both of these [centers] have become so strong that they are moving outside of the School of Architecture to engage the whole University. We also have the Julius Shulman Institute, which was funded by a generous gift from the late photographer.

### Why did you choose to pursue this career in education?

It's probably why most architects get involved in teaching. I graduated in 1978 and I had no plans to get involved with education. I talked my way into an architecture job and was very happy designing, mid-rise, mixed use buildings for a well-known firm. Five years later, I decided to start my own practice with a couple of artists. We were called A to Z; we moved to LA and we immediately earned an award from Architectural Record. We got published in a lot of places. It was exciting and that, I think, is what attracted the Dean at USC to offer me a job teaching architecture. I was 30 something and I realized my passion for being an architect, which was strong, could be expanded by extending that passion to young people and sharing experiences. After 25 years of teaching, I was at the AIA awards and got the educator award, and I had all of these former students come up to me and say you, made such a difference in my life.

### What advice do you give graduating students?

As you go on, I think it's important to work with people and do things you enjoy doing. Sometimes, there's a desire to just go out and get a job because you have to start paying

back your loans. I think it's important to be very directed about the way you move from the school into the world of practicing architecture. Each step you make is going to be part of defining your life as an architect. It begins to define your network. Be purposeful and identify where you want to be and how you need to get there. You want to be in a position where you are working on things that excite you. You need to go after those firms that are doing things that will continue to help you to grow and introduce you to a widening set of influential people.

### Who do you admire most as an architect, living or dead?

I went to University of Pennsylvania because I wanted to study with Louis Kahn, and I've never quit admiring [his] work. I also went to Barcelona and saw the amazing work of Antoni Gaudí. I was there again recently and the Sagrada Familia is so amazing. I just can't believe that anyone conceived of it. Peter Zumthor is always remarkable in the materiality, the level of detail and the spirituality of the work. And, Toyo Ito is just amazing. He spoke at a conference in Seoul, Korea recently. His Taipei opera house is like Gaudí, it's unbelievable that it was conceived.

**The staff, faculty  
and students of  
Woodbury University  
congratulate  
Norman on his  
Educator of the Year  
award.**



**“The AIA/Los Angeles Board of Directors selected Dean Millar for the prestigious 2014 AIA/LA Educator of the Year Award because he inspires his students each and every day with his progressive leadership, tireless energy, and contagious enthusiasm.”**

*Andrea Cohen Gehring, FAIA, LEED AP  
2014 AIA/LA President*



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Nico Marques | Photekt

**Hathaway Dinwiddie Construction Company** congratulates the entire Emerson College project team for earning the AIA/Los Angeles Presidential Award for Building Team as well as the Honor Award for design: **Morphosis Architects**, **John A. Martin Associates** structural engineers, **Buro Happold** MEP engineers, **KPFF** civil engineers and landscape architects **Katherine Spitz Associates**.

**We congratulate all of our trade partners and consultants who performed to perfection.**

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# CREDITS

## Bestia

LOS ANGELES, CA

DESIGNER: Studio Ultd

ARCHITECT: Osvaldo Maiozzi

CONSULTING ELECTRICAL ENGINEER: Ecco Engineering

PHOTOGRAPHY BY Nico Marquez

## Bo Nuage

LOS ANGELES, CA

INTERIOR DESIGNER: J. Marx Atelier

ARCHITECT: Base Architecture

GRAPHIC DESIGNER: Anagrama

FLOORING: By Marble

METAL PLATER: General Plating

LIGHTING: Locoli and Mcallister

SIGNAGE: Dziner Sign

PHOTOGRAPHER: Kimberly Genevieve

## Superba Food + Bread

LOS ANGELES, CA

ARCHITECTS/DESIGNERS: Design, Bitches - Catherine Johnson & Rebecca Rudolph

CLIENT: American Gonzo Food Corp, Owner Paul Hibler, PM Michael Ainslie

HARDSCAPE DESIGN: Design, Bitches

LANDSCAPE DESIGN: Di Zock Landscape Design

GENERAL CONTRACTOR: CalAsia Construction PM Curtis Norman, Site super Grant Grigoryan

LIGHTING CONSULTANT: Light Group, John Barlow

CUSTOM FURNITURE & SIGNAGE: Design, Bitches

CUSTOM VINYL/PAINT: Wilson Sign Art Mark Wilson

SIGNAGE: SignZone LA

LOGO DESIGN & GRAPHIC CONCEPT: Design, Bitches

PHOTOGRAPHY: Laure Joliet

## Upstairs @ Ace Hotel

LOS ANGELES, CA

ARCHITECT: GREC Architects

INTERIOR DESIGN: Commune

EXECUTIVE ARCHITECT: Killefer Flammang Architects

STRUCTURAL ENGINEERS: Nabih Youssef Associates

MEP/FP ENGINEERS: Donald F. Dickerson Associates

GENERAL CONTRACTOR: Benchmark Contractors

PHOTOGRAPHY: Janet Olson

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# Stuck Inside the Box? Mentor an Emerging Professional

*Symbiotic: (adj.) – a relationship where two people or groups depend on each other.*

BY ANDREA COHEN GEHRING, FAIA, LEED AP

**A WONDERFUL THING HAPPENS WHEN TWO PEOPLE** at different stages in their architectural career collaborate. Rich in experience, the seasoned person “at the top” becomes a mentor to the emerging professional or recent graduate, sharing their knowledge as a thought leader. Conversely, young designers infuse a contagious energy that can revitalize a seasoned professional and light a fire within a project team. It’s a perfect moment of harmony in practice that stimulates innovation in design.

Every architect I know fondly remembers their first mentor, that individual who challenged you and set you on a path for professional success. Similarly every seasoned architect remembers that young “kid” who walked in the door with so much energy and enthusiasm and clung to every word you said in an effort to hone their professional skills.

Today’s design practices cannot survive without this symbiotic relationship. One supports the other, as often, design can become stale without fresh ideas informing the creative process. So often a seasoned practitioner can get mired in the details of running a business. When young, creative thinkers come along with no preconceptions and self-imposed restrictions



Andrea Cohen-Gehring mentoring a group of young designers.

they shake things up. Moreover, emerging professionals are equipped with innovative digital tools that help push the boundaries of design, and break perceived barriers.

In fact, at DLR Group, our ESOP structure of employee ownership supports a culture of mentoring. We cannot exist without it. Our success is based on a rigorous transition process from generation to generation, and it takes an investment in time to develop the next generation of leaders that are equipped to run the firm. Without empowering our emerging professionals to carry the torch, this profession would flounder.

This issue of FORM celebrates architecture’s emerging professionals and clearly demonstrates the importance of a mentoring culture that is vital to the success of our firms. If you are not collaborating with a young architect, you are missing out on one of our profession’s greatest rewards. There is a symbiotic relationship that exists between firm leaders and emerging designers. The future of design depends on it. Our profession depends on it. The next generation depends on it.

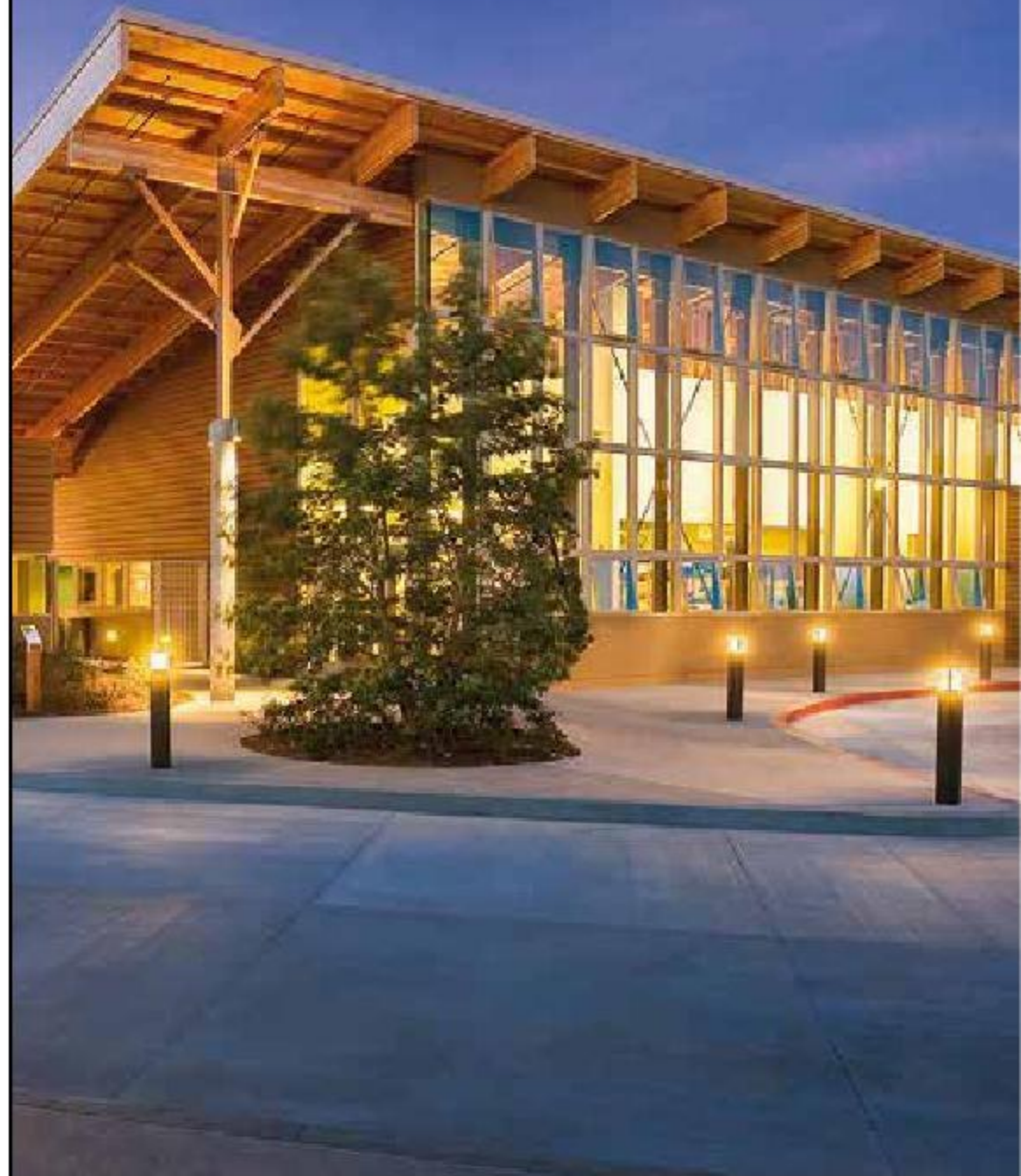
*Andrea Cohen Gehring is a Design Leader at DLR Group and this year’s AIA/LA Chapter President.*

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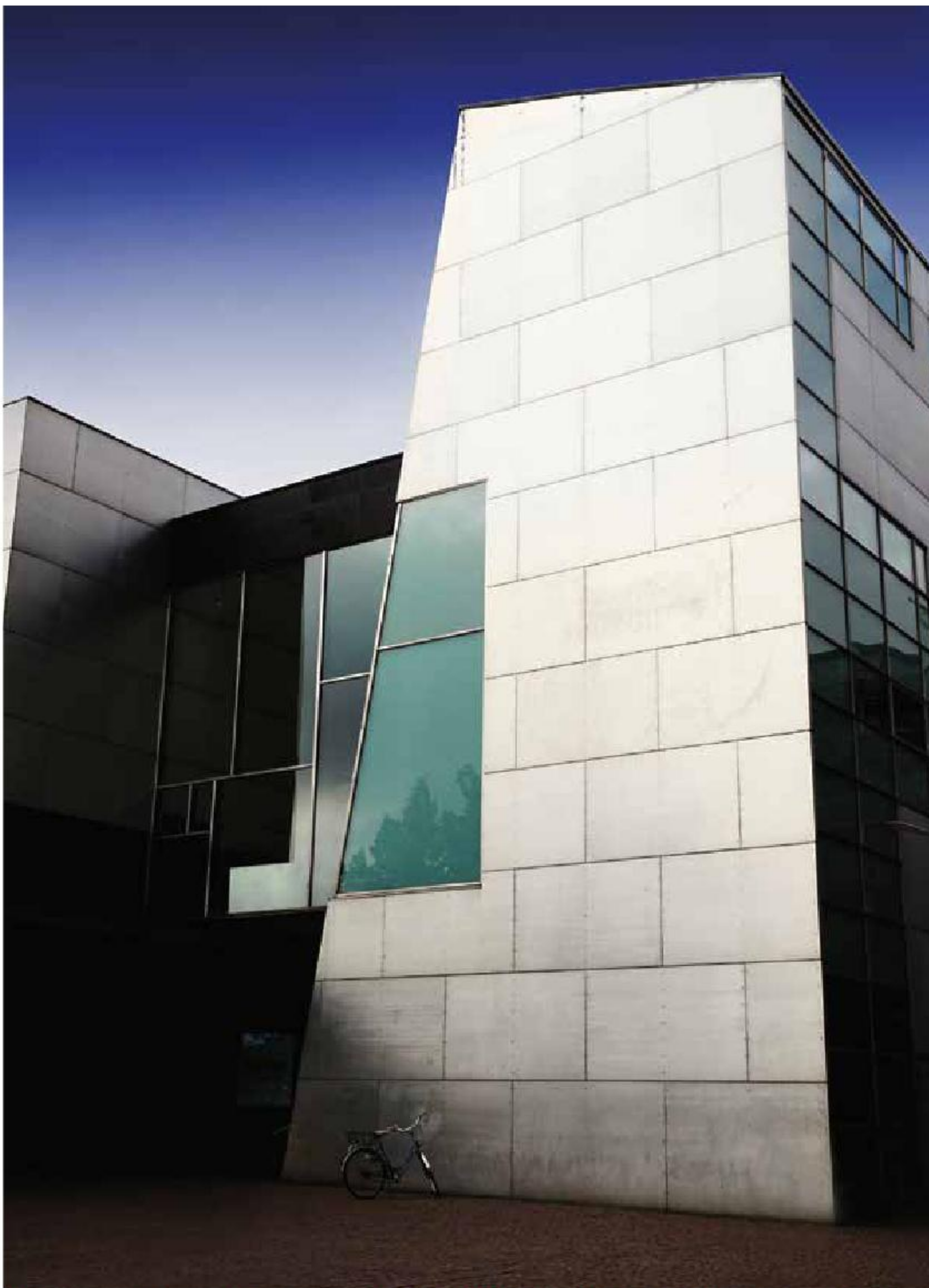


IMAGE: Kiasma Museum of Contemporary Art | LOCATION: Helsinki, Finland | DESIGN: Steven Holl | PHOTOGRAPHER: Jill Pailer from *The Great Modern Architects*