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FORM EVENTS

Money Changes Everything FORM gauges the State of the Industry

To celebrate its September/October Money issue, FORM hosted a panel and cocktail reception at the A + D Museum. Moderated by FORM publisher/architect Ann Gray, panelists Tom Hinerfeld of Hinerfeld Ward Construction, Carl Muhlstein of Cushman & Wakefield of California, Andy Cohen of Gensler, and Jack Skelley of Paolucci Communication Arts discussed the economic and practical challenges facing architecture in a struggling economy. Guests sipped cocktails furnished by co-sponsors PAMA and IZZE, and water by Aguaovo as they listened and took in the AIA/LA 2010 Design Awards Exhibition.







FORM ISSUE EVENT



2010 Next LA Citation Award, Yazdani Studio of Cannon Design, Toledo United States Federal Courthouse, Toledo, OH

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Chapter III

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EDITOR'S NOTE

What do dragonfly wings, horror films and Ernest Hemingway have in common? They've all provided inspiration for the designs featured in this issue. In the years I've spent interviewing architects and designers, I've always been fascinated by their creative process. Where do the ideas come from? And how are these ideas translated into

completely original, innovative projects? As it's the start of a new year, and the start of a new editor, it seems an appropriate time to explore the answers to these questions and take a closer look at design's elusive first step—inspiration.

When Jack Skelley asks three architects where they find inspiration, he gets surprising answers involving sorbet and toucan beaks (page 34). Publisher Ann Gray sits down with Thom Mayne (page 30) to see how, after almost 40 years at the helm of Morphosis, he continues to produce award-winning, thought-provoking work. Just as designers need to find inspiration, their work can in turn prove inspirational for those who witness it. As James Brasuell reports, the new Living Building rating system encourages construction practices that are not just green,



but that achieve the highest standards of sustainability possible (page 12). And Adam Stone takes a look at how two very different firms found forward-thinking ways to grow their business despite the slow economy (page 38). Finally, our special supplement devoted to the winners of the 2010 AIA/LA Design and Next LA Awards represents some of the best work being done by Los Angeles's architecture community. Work that excites, informs and inspires.

Carentin

Caren Kurlander Editor in Chief



Eli and Edythe Broad Center for Regenerative Medicine and Stem Cell Research at USC Architect: 2

Architect: ZGF Architects LLP



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SHOWROOM

INGO MAURER

The limited edition **Bang Boom Zettel'z** updates Ingo Maurer's iconic suspension lamp with graphic comic book-style illustrations by German artist Thilo Rothacker. The \$2,575 fixture, made with stainless steel and heatresistant satin-frosted glass, bursts out to 47" in diameter. Ingo-Maurer.com

ESTABLISHED & SONS

Inspired by Bertelli's 1933 *Continuous Profile*— *Head of Mussolini*, designer Michael Eden's **Audrey** revives the idea with Audrey Hepburn's likeness. Made in collaboration with Venini, the hand-blown glass fixture measures 20.6"d x 10.4"h and sells for \$2,800. establishedandsons.com

ROCHE BOBOIS

Three futuristic-looking shades—crafted from elastic fabric—stretch away from the base of Roche-Bobois's new Fly lamp. Designed by
Sophie Larger, the five-foot-tall piece comes with white or red shades and a base of steel or bronze lacquer for \$2,925. roche-bobois.com

FOSCARINI

With a conical base and wide round screen, the **Binic** table lamp gets its name from a lighthouse in Brittany, France, and its shape from the wind socks on sailing ships. Standing 7.9" tall, the aluminumand-polycarbonate design is priced at \$262 and available in a range of colors. foscarini.com

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A New Standard

The Living Building Challenge raises the bar for sustainable design

SUSTAINABILITY AND GREEN BUILDING ARE WIDELY used terms in the lexicons of architects around the world, but less clear than the need to preserve the natural environment through careful construction of the built environment is how designers measure the "greenness" of their projects. LEED certification and other rating systems advanced the green building concept (and make for good PR), but the flexibility and minimums of current rating systems fall short of the ideal—a truly sustainable built environment.

A new rating system, the Living Building Challenge, certified its first two buildings in October 2010. Administered by the International Living Building Institute (ILBI), and launched by the Cascadia Green Building Council in 2006, the Living Building Challenge adheres strictly to ideals. "The Living Building Challenge focuses on the end-game," says ILBI vice president Eden Brukman, RA. "Decisions are steered by restorative principles instead of code-minimum solutions." The Challenge, which is also endorsed by the U.S. Green Building Council, comprises seven performance Petals: Site, Water, Energy, Health, Materials, Equity and Beauty. Petals are subdivided into 20 total Imperatives, which include strict guidelines for site selection (projects can only be built on greyfields or brownfields), requirements for on-site agriculture and net-zero water and energy systems. Anything less than full compliance does not meet the requirements of the standard. "We are aiming to solve problems rather than shift them," explains Brukman.

One of the first projects to receive Living Building status, after completing a mandatory 12-month operations phase, is the Omega Center for Sustainable Living in Rhinebeck, NY (above). Once the Center's architects, the Kansas City, Missouri, office of BNIM Architects, accepted the Living Building Challenge, the requirements pushed them to design a net-zero energy system using on-site solar panels and to give meticulous attention to material procurement. The solar array proved one of the staunchest design challenges-requirements for sun exposure for the solar panels had to be balanced with ventilation and natural light for the building.

The cost implications of achieving Living Building status vary, but the premium is relatively small due to reduced operating costs. According to BNIM principal Laura Lesnieski, AIA, LEEP AP, however, the incentives for meeting the Challenge are obvious: "At the largest scale, every decision must contribute to positive change rather than negative change. We've been in the negative change business for a century, so we need to shift. There are tools that shift incrementally, but we feel it's time to shift in a quantum leap."

The ILBI's advocacy is driving more shifts through policy change, such as legalized greywater and rainwater use for residential and commercial buildings in Oregon, reforms supporting permit reviews of Living Building projects in Seattle, and an ordinance under consideration in Portland that would provide a \$17.30-per-square-foot rebate for Living Building projects. Currently, there are more than 70 projects pursuing the Living Building Challenge. For more information, visit www.ilbi.org.

-James Brasuell

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The Midas Touch

Conceptual artist Dan Golden discusses the ideas behind his thought-provoking designs

Your website lists inspirations from Hemingway to Jackson Pollock. How are these influences reflected in your work?

Everything Hemingway wrote was so considered, with nothing extraneous. That could effect how I approach a design. On the other hand, I'll look at a Cy Twombly, where the work is super-expressive and loose and kidlike. They all have a different impact on my design practice.

How did your pillow designs evolve?

I come from a fine art world. I studied painting and conceptual design, and I was always drawing cartoons. Then I got into psychology, so there was a mix of thought and image. I always go back to cartoons because it's a direct way of connecting with people, and that's really what my designs are about.

What inspired your new rug line for Odegard?

One of the designs, Good Vibes, was based on a painting I did with Sharpie pens and a pencil. The whole thing was about doing something with art and design that sends out positive energy. That's my goal as a designer, to create something that has a benefit—whether it makes someone laugh or think or feel.

How did you approach your lighting designs?

I'm working with the 140-year-old German company LMW, and they want to break into the U.S. market with something really modern. I was always drawn to the modernists in art and architecture, like Philip Johnson and Mies van der Rohe. So my inspirations were the Farnsworth House, the Glass House and Frank Stella's early black paintings.

How did you translate those ideas into fixtures?

I wanted to create something really minimal that could fit into those environments. The pieces are made with aluminum frames and Swarovski crystal panels, which have crystals embedded in them.

What's next for you?

I have a line of furniture coming out with Verde Design Studio in Chicago. For this collection, I was thinking about the way people want to live. People want to have a feeling of depth, balance, authenticity, clarity, warmth, simplicity and space in their lives.

How did you create furniture that expresses those values?

I thought of Joan Didion, and I think of off-white, simple, austere when I think of her. That led me to the shape of a sofa and what color of leather should be chosen. I also wrote down Yamaha and Harman Kardon, two 1970s stereo companies. Acoustic to me equals authentic. These references help me focus on what I'm trying to accomplish.

-Interview by Caren Kurlander

CLOCKWISE FROM TOP RIGHT: Furniture sketches for Verde Design Studio. An aluminum-framed LMW pendant. The Good Vibes felt rug for Odegard. Dan Golden among his pillow designs.

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PHOTO: Visit woodworks.org for a case study on the 3555 Hayden building in Southern California—which features a 6,000-square-foot rooftop addition onto a 1950s-era brick and concrete warehouse. Eric Owen Moss Architects; Tom Bonner Photography



MAKING THE GRADE



STUDENT: Michael Young	SCHOOL: SCI-Arc	MAJOR: Master of Architecture
ASSIGNMENT: Thesis	PROJECT TITLE: A Home within a Home	ADVISOR: Hernan Diaz Alonso
	e takeover and transformation of a suburban home b ome. This is a catchall for the current suburban conditi	
INSPIRATION: A mixture of Anthony V by Tom Waits, horror films and Detr	/idler's book, The Architectural Uncanny: Essays in the Mo oit.	odern Unhomely, the song "What's He Building?"

ARCHITECTURE HEROES: Archigram, Thom Mayne, Wolf Prix, Eric Owen Moss, Hernan Diaz Alonso, Frank Gehry and others

To see more of this thesis and others by SCI-Arc students, visit formmag.net.

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Kuokkala Church

Location: Jyväskylä, Finland Designer: Lassila Hirvilammi Architects and Luonti Website: lh-ark.fi; luonti.fi

When the parish of Jyväskylä, Finland, put out a call to architects for "a church that looks like a church," Teemu Hirvilammi and Anssi Lassila, of Lassila Hirvilammi Architects, and Jani Jansson, of Luonti, came back with a solution. The firms designed a "compact, sculptural building within which all of the church's functions could be contained," says Hirvilammi, of the 13,455-square-foot building. Located on Kuokkala Square in the town center, the three-story building and freestanding bell tower are sheathed entirely in overlapping slate stone tiles. The single material emphasizes the simple form and creates visual contrast from the interior, which is constructed mainly from light-hued locally sourced spruce.

"The most important issue in designing religious buildings is the atmosphere," says Lassila. "That's created with volume, proportions, materials and light." All of those elements come together in the main floor, where the church hall and parish meeting hall, separated by sliding glass doors, join into one large space. A soaring ceiling, made from gluelaminated wood in a gridshell construction, was assembled on-site in three sections. The open-weave strips arch just below a row of skylights, flooding the room with natural light. The architects designed the furniture from European ash and the altar furniture from lime wood. "It's a species traditionally used for carving icons," says Hirvilammi. Artist Pasi Karjula designed wood circles in varying sizes as a modern altarpiece.

Photography by Jussi Tianen

100,000 Stupas

Location: Soquel, CA Designer: RoTo Architects Website: rotoark.com

"Work like this is not about self expression," says Michael Rotondi, FAIA, principal of RoTo Architects, of a monument he designed for the retreat center Land of Medicine Buddha in Santa Cruz County, California. "This is not a personal interpretation, a critique, an argument, a commentary on religion, or intended to push the state of the art." Rotondi's goal was simply to turn the vision of the monks into a reality.

Lama Zopa Rinpoche, the center's spiritual director, requested one large stupa-a domed monument to enshrine relics of Buddhist masters or holy textsand 99,999 small ones to be arranged on a structure with a base measuring 108' x 108'. "It's an auspicious number in Tibetan numerology," says Rotondi, who, at the monk's suggestion, looked to the Borobudur stupa in Indonesia for inspiration. Following its lead, Rotondi designed a terraced pyramid to be made from concrete, with a stairway leading up each side. Prayer wheels will line the base, while the higher levels will feature several glass-faced shelves holding 6" x 6" stupas, culminating in a 54-foottall stupa at the top. Inside, the 6,500-square-foot space will contain a 24-foot-tall Maitreya Buddha, small areas for long-term meditation and shelves to hold relics. "You look at architecture and it has all of this information coming out of it all the time," says Rotondi, who aimed to distill the design down to its essential purpose. "Meditation is about being present, and this was about trying to create a place through which people could achieve that state. It's just enough and nothing more."

Renderings courtesy of RoTo Architects



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First United Methodist Church

Designer: Bassetti Architects Website: bassettiarch.com

When Seattle's oldest congregation, First United Methodist Church, traded their historic building for the corner lot in a mixed commercial/residential neighborhood, they contacted Bassetti Architects to design a structure that would meet their varied needs and reflect their straightforward character. "The architectural response," says principal-in-charge Marilyn Brockman, AIA, "was to be economically efficient, visually striking and programmatically flexible."

Specifically, the architects designed two buildings, linked by a public alley. One houses a 500-seat sanctuary, classrooms and offices, while an adjacent building contains a homeless shelter and a revenue-generating parking structure. To create a visual connection between the two, brick was used as a primary element in both facades. The "solid and dependable" material symbolizes the "everyday effort the congregation puts toward social and economic justice," says Brockman. In stark contrast to the brick, the exterior of the sanctuary is sheathed in titanium with a crystalline finish. The material's reflectivity "seemed an excellent metaphor for the uplifting yet unknowable aspect of God." The dramatic juxtaposition of the materials was intentional. "The titaniumskinned sanctuary appears physically supported by the brick," explains Brockman, "as the spiritual soul of the congregation is sustained by its mission."

A large cross and curved roof appear to lift away from the building, "recalling the lightness offered to chose who enter the church," says Brockman. The bowed roof beams are visible from inside the sanctuary as well, where the architects created a feeling of warmth with clerestories, a large stainedglass window and cherry wood pews.

Photography by Michael Cole

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- Oscar Niemeyer, architect

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Young Israel of Hancock Park

Location: Los Angeles, CA Designer: GMPA Architects Website: gmpaarchitects.com

Inspired by the shape of the Star of David, GMPA Architects created a dynamic design to transform a Los Angeles synagogue—currently housed in a 1950s post office building—into a modern, multi-functional place of worship. "This symbol is referenced in an abstract, contemporary interpretation throughout the design," says principal-in-charge J. Kobi Moses, AIA.

The new façade will be marked by "varied hexagonal, multi-dimensional forms, which will thoughtfully integrate the exterior, lobby and interior spaces together," says design principal Monika Moses, AIA. Fabricated from materials including prefabricated glass-fiber-reinforced concrete, layered exterior panels will form a "structural network punctuated with triangular shapes that gradually transition from solids to transparencies," says J. Kobi Moses.

Inside, the lobby's Jerusalem-stone walls and glass ceiling will funnel members to the sanctuary, where skylights will enhance the effect of additional glass cutouts in the walls. "The continuous play of light patterns emitted from the cutouts will create a vibrant human experience," says J. Kobi Moses.

The architects also kept in mind the members' request for a sanctuary that "expresses a sense of community." To accommodate this wish, the new plan was designed with the ability to be reconfigured in a number of ways, and a new staircase will provide access to a second-floor common area.

Renderings courtesy of GMPA Architects



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STAY



Vanishing Mosque Location: United Arab Emirates Designer: RUX Design Website: ruxdesign.net

"Our intention was not to create a replacement for the traditional mosque," says architect Russell Greenberg, of New York-based RUX Design, "but to offer an alternative way to worship." With the design of the Vanishing Mosque, to be built in the United Arab Emirates, Greenberg did just that. The mosque, which will double as an open-air plaza in the center of an urban development, deftly integrates public and spiritual space. Mixed-use buildings will surround an exposed central plaza and form the boundaries of the mosque, which as Greenberg explains, "will increase the value of adjacent properties and foster a powerful sense of community for residents."

White marble will be used for the plaza floor and for the adjacent saw-tooth building facades, which will gradually diminish in scale from the back to the front of the plaza, assisting in a forced perspective towards Mecca. Except for the five daily salat, or formal prayer times, the mosque will be open to the public. During prayer, it can combat the harsh desert climate with a retractable cloth roof attached to the tops of the buildings and conductive cooling pipes beneath the plaza floor. "We were inspired to make a powerful, meaningful, social and lasting public space first," says Greenberg, "and to make a mosque out of it second."

Renderings courtesy of RUX Design







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