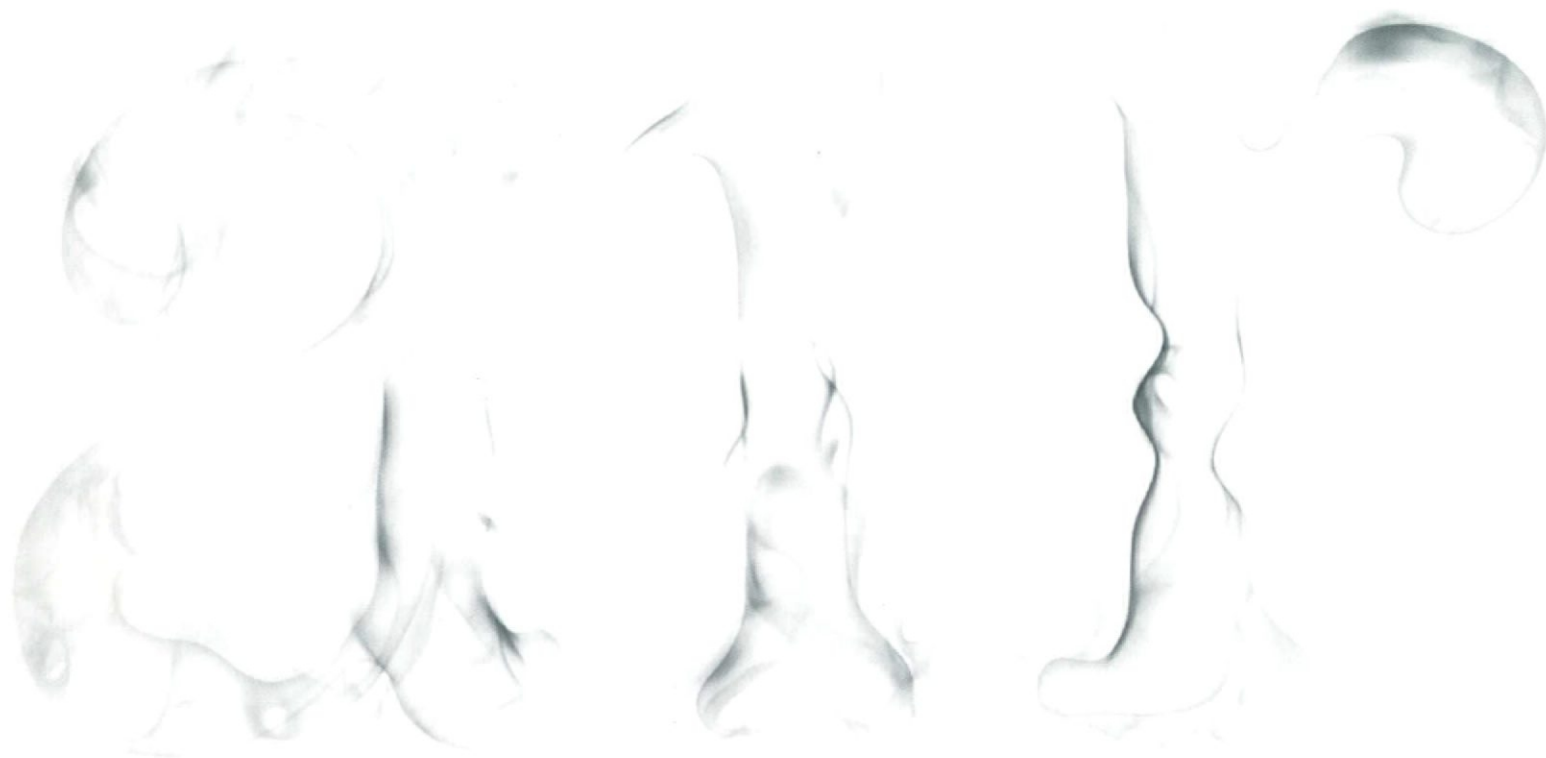


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Cool by Design

Flow >> Matte Nickel with Bamboo Blades
and optional Light



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RICS



COVER: Cover design by Studio Fuse.

This year we've decided to devote each issue to the four classical elements: air, water, fire and earth. We begin this journey with air, but instead of looking up into the sky, we look all around us, exploring the ways online technology is changing the face of design.

In this issue, we spotlight new developments in the Internet of Things, with a focus on smart products for the home in Showroom (p.6); and an exclusive interview with Konings & Kopelhoff engineer Wouter Konings (p.10) takes us inside the development process of these items. In the piece, Konings discussed the need to develop products that matter, not just cool gadgets without a clear purpose. While in Market Watch (p.8), we've curated a list of six online applications that will help support your design business. In our feature interview (p.16) with Carlo Ratti, Director of the MIT SENSEable City Lab, we ponder how collecting "big data" can promote behavioral change and the future of open-source architecture. Of course, evolving with technology has been on our mind quite a bit lately. In January, we revealed our newly redesigned website that provides readers with more functionality, more information and more of the latest design news. In each issue, we'll give you a glimpse into what FORM has to offer online. So, take a minute today and visit Formmag.net.



Eric Roth

Alexi Drosu
Editor in Chief

SHOWROOM

Tech Mate

Smart products for the home

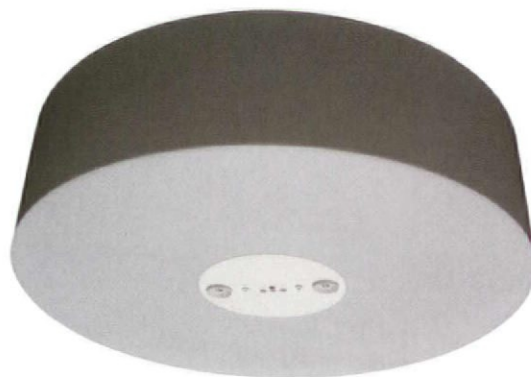
E INK PRISM

This Prism film using e-ink technology allows designers to customize interior spaces with a print or paint-like appearance that comes alive. Prism materials can be programmed to change automatically, in response to external stimulus, or remain static. Custom prices upon request.

Eink.com

SKYBELL

See, hear and speak to anyone knocking on your door with this smart video doorbell. Incorporating a motion sensor, night vision and a wide-angle lens, SkyBell (\$199) will monitor who has visited your door through an app compatible with iOS and Android devices. Comes in brushed aluminum and oil-rubbed bronze. **Skybell.com**



LA MAR LIGHTING COMPANY

The Long Island company's newest offering, Shade (\$250), is a decorative architectural luminaire that features Occu-Smart® technology. The energy-efficient system incorporates a custom-designed ultra-sonic motion sensor with multi-level ballasts that control the bi-level lighting that dims automatically. **Lamarlighting.com**



LENOVA

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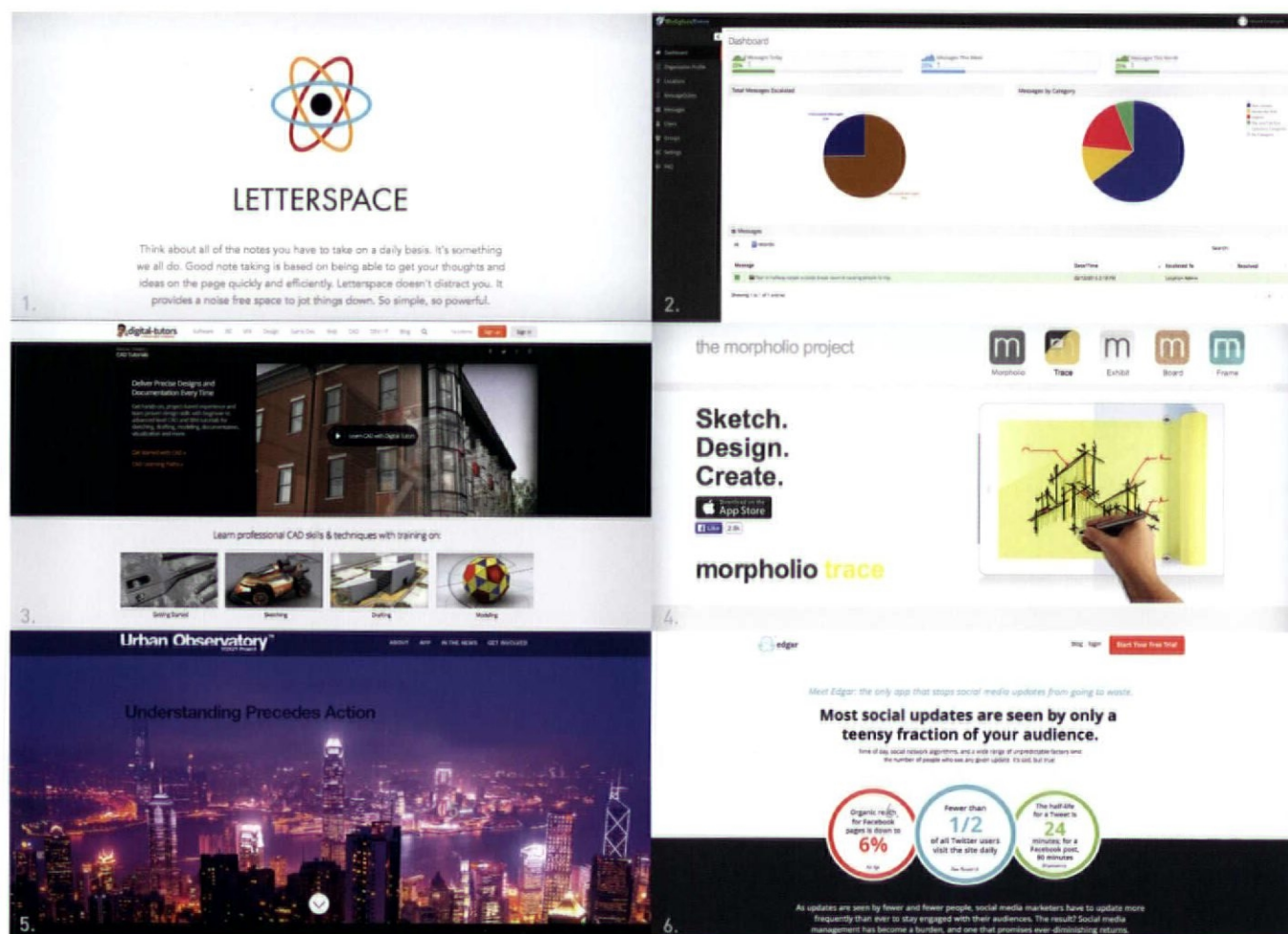


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APPetite for Success

Smart phones and tablets have revolutionized the way we do business, but which apps truly help make our work life easier? We've highlighted six effective applications, tailored to address different aspects of your design business.



1. LETTERSPACE

Search notes effortlessly using hashtags.

Programmerbird.com/letterspace | Free

2. WORKPLACEAWARE BY MESSAGEQUBE

Get instantly alerted to safety hazard reports.

Workplaceaware.com | Free

3. DIGITAL-TUTORS

Review new CAD and 3D tutorials that are updated daily.

Digitaltutors.com | Starts at \$29/month

4. MORPHOLIO TRACE

Instantly draw on top of imported images to layer communications.

Morpholioapps.com/trace | Free

5. URBAN OBSERVATORY

Provides useful data by comparing city maps in real time.

Urbanobservatory.com | Free

6. MEET EDGAR

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Wouter Konings

Founder and Design Engineer, Konings & Kappelhoff

This Dutch design agency specializes in strategy, development and engineering consultancy for an array of products, with a focus on the Internet of Things. Wouter Konings, co-founder along with designer Rogier Kappelhoff, strives to make products that matter, implementing smart and creative solutions. "However, to maintain quality, we only deal with a few projects at any one time, so occasionally we have to be selective about which projects we take on board," says Konings. Here he talks more about the development process.

You develop products with your clients. Can you talk a little bit about the collaboration process?

We generally cooperate with the design and development departments of multinationals and start-ups; and we provide support at all stages of the development process. We help to create a vision by analyzing new developments, such as the Internet of Things. The user cases we develop take advantage of these insights and translate them into product specifications and service business models. We are also asked to create fresh perspectives for existing products by thinking of new attractive functions.

In the mechanical engineering phase, we fine-tune all the details and safeguard the design aspects until production. Apart from providing support we also manage entire projects from start to finish. To be able to provide this service we assembled a network of specialised companies that have similar flexible attitudes and strive for perfection.

In our company, Rogier Kappelhoff is the designer and I'm the engineer. We develop the products together and do the hands-on work ourselves, and have a staff of four designers and engineers to assist us. The benefit of this approach is that the design and the technical aspects are developed simultaneously, and the core development team is always the same. It also ensures that no information is lost and that quality can be guaranteed.

How do you keep ideas fresh while you develop new designs?

We aim to create real added value by incorporating useful functionalities and new attractive qualities for the user. To identify these, we conduct extensive research, including analyzing the competition and related products, making

prototypes and monitoring user interaction. We generate a large amount of ideas during brainstorming sessions. It's always a challenge to find the perfect balance between functionality, form, the internal components and the production specifications.



How do you balance your client's needs with what you think is the best design solution?

We guide the client through the development process and at every stage we provide different options that make sense. We share our vision and preferences but it is always the client who decides. We keep options open as long as we can because the consequences of choices aren't always clear immediately.

The Internet of Things is a hot topic in design today. How do you see these kinds of products impacting the design development process?

Smart connected devices are complex due to the many different specialties that are required to develop them—design and engineering, electronic hardware and firmware, software, cloud back-end, app development, production, etc. Each product is different and requires specific components and requisite skills. This means that almost every project is a collaboration with multiple companies located on dif-

ferent continents. We use Skype to communicate and Scrum for the project management.

The Angelcare monitor you developed has won several awards. Can you talk more about the process and its aesthetic?

We wanted to stay away from the IP camera archetype and ensure the product was perceived as non-intrusive and had a nurturing expression. The aureole and wings had to be incorporated because they are part of the brand signature. While evaluating possible benefits for babies, we came up with the night-light silhouette and the lullabies. Our user analyses revealed that in a most situations, the monitors have to "see" into the crib. We made a lot of different prototypes and found that the angled body provides a much better downward view. Finally, we positioned a very small non-intrusive camera in the forward leaning head. The result is that the overall shape resembles a guardian angel.

How do you create a unique design in a market filled with similar products?

In a saturated market the main driver tends to be cost reduction. But it takes time and effort to find and create added value.

What advice would you give to architects who would like to develop their own products?

I would start by asking why they want to develop their own product. If they want to produce limited quantities of furniture, for example, they're better off with rapid prototyping, or with craftsmen who specialize in small production runs. If they're focused on turnover, then they're often better off partnering with an existing company. We strongly advise against them managing their projects themselves, because they would have very little time left to be architects.



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Design Therapy

Functional and Innovative Healthcare Projects

For Workbook credits, please see page 23.



Maggie's Oxford Centre (Patricia Thompson Building)

Oxford, UK

Designer: Wilkinson Eyre Architects

Website: www.wilkinsoneyre.com

Set on the grounds of Churchill Hospital, Maggie's Oxford Centre serves as a tranquil retreat for patients battling cancer. In keeping with the Centre's philosophy to create a welcoming space where people can get informed about their disease and get emotional support, the architect focused on designing a building that felt warm and friendly.

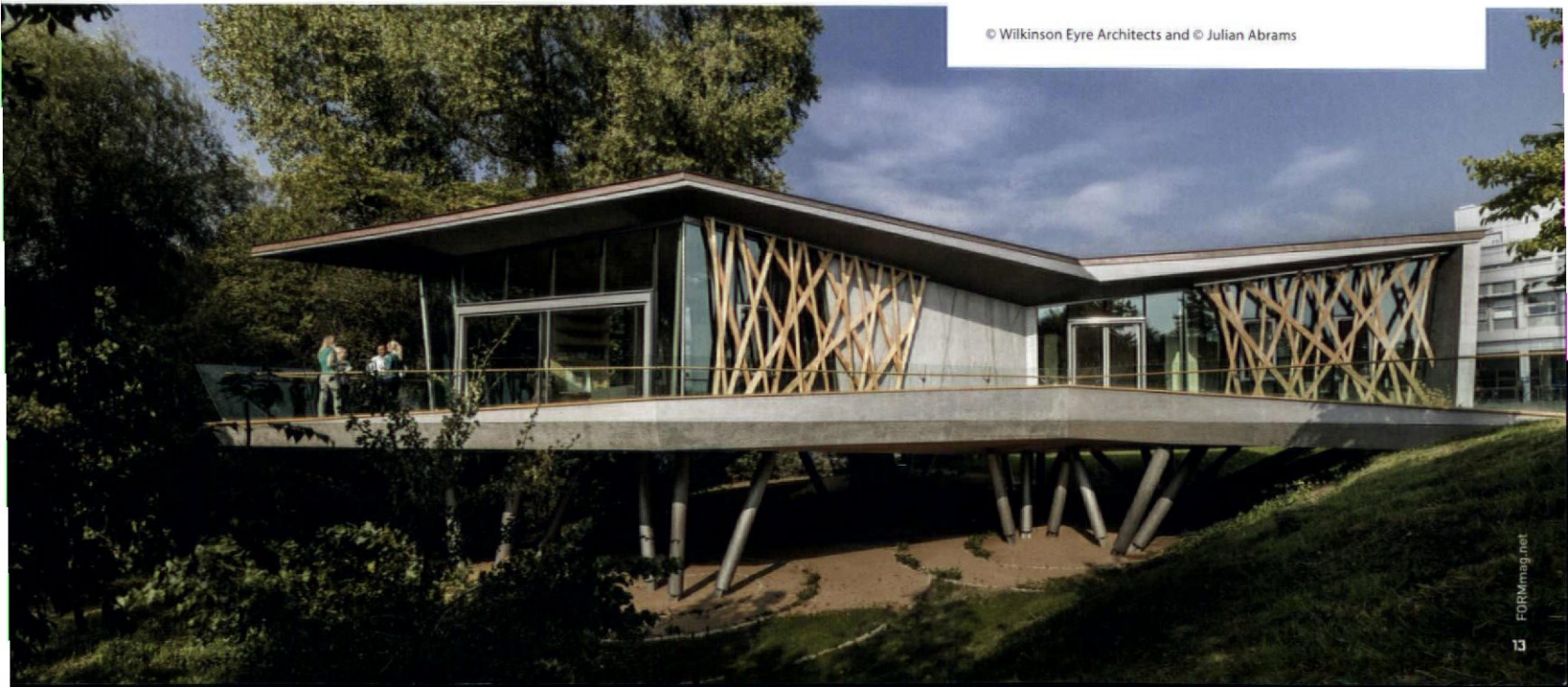
Inspired by the concept of a treehouse, the building floats among the woods on raised piloti, treading lightly on the landscape beneath. A series of three-dimensional planes wrap around each other, creating three wings radiating from a central space, while outdoor terraces provide additional views of the woodlands.

"The tree house concept maximizes the relationship between the internal space and the external landscape offering discreet spaces for relaxation, information and therapy," says Chris Wilkinson, founding director of Wilkinson Eyre Architects. "It provides a sympathetic and caring retreat, in tune with its surroundings. It is not like a house or a clinic but has a special identity that is a Maggie's Centre."

Light plays an important role in the design with clerestory glazing connecting partition walls to the ceiling, and giving the feeling of an over-sailing roof. Slot openings in the roof allow shafts of sunlight to permeate the spaces below and openings in the floor provide glimpses of the landscape beneath. The surface materials are largely timber and glass, which will weather naturally and sit comfortably within the landscape.



© Wilkinson Eyre Architects and © Julian Abrams



Scripps Prebys Cardiovascular Institute

La Jolla, CA

Designer: HOK

Website: www.hok.com

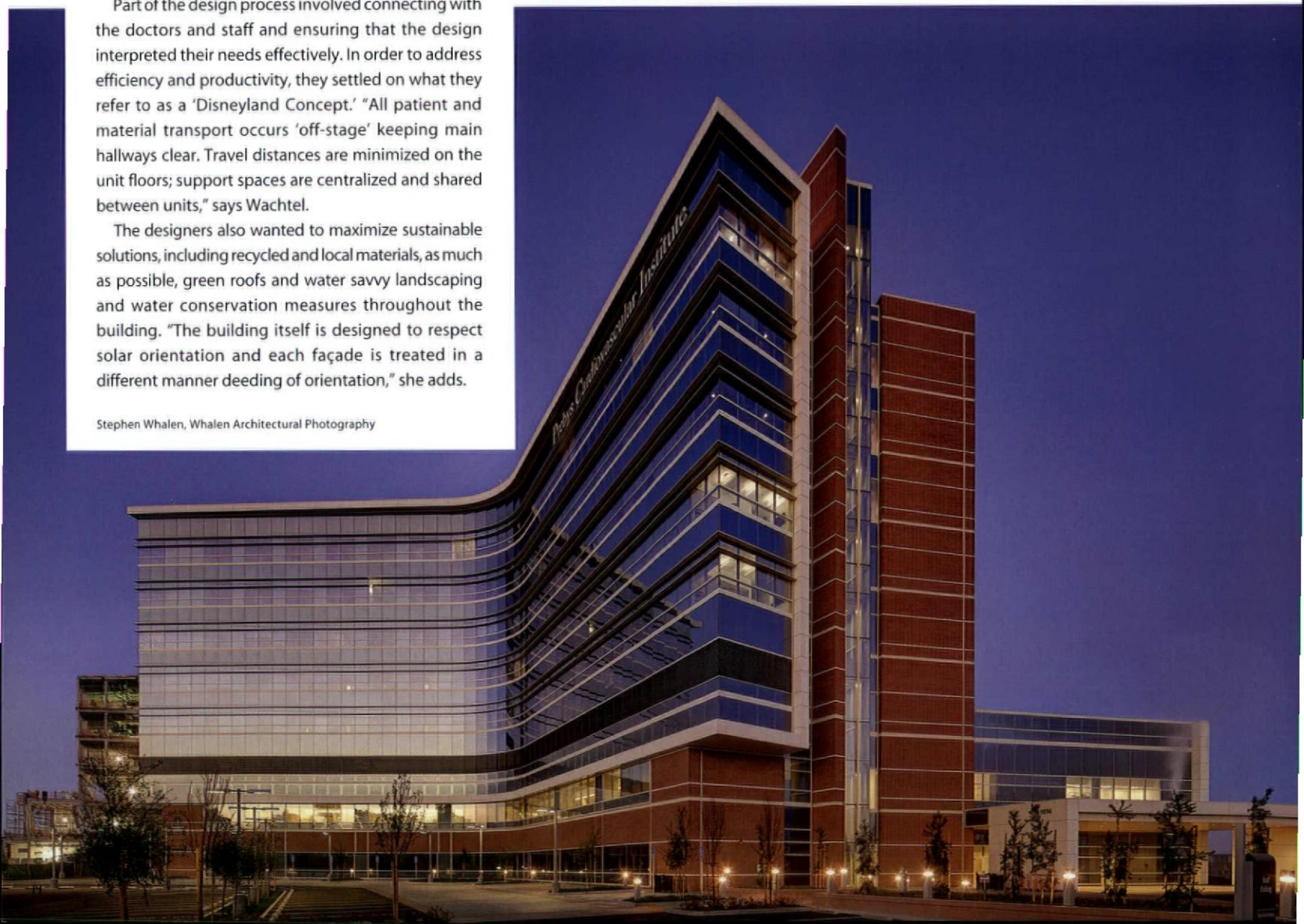
"The Scripps La Jolla Memorial Campus prides itself in its welcoming, warm character, reminiscent of collegiate life with its brick buildings and green areas," says Alicia Wachtel, the project director in HOK's Los Angeles office. The architects wanted to seamlessly integrate the new building with this existing campus, respect the original materials and aesthetic, address the needs of staff and patients while also providing space for a future expansion of the emergency department.

"The planning for the building is conceived around innovative ways to allow for flexibility, future expansion and connectivity," adds Wachtel. For example, integrating a procedural platform that allows for room function change, designing the Peri-Op suite to contain a post anesthesia recovery unit that accommodate fluctuations in use and hybrid operating rooms that provide flexibility in shape and size to accommodate changes in technology.

Part of the design process involved connecting with the doctors and staff and ensuring that the design interpreted their needs effectively. In order to address efficiency and productivity, they settled on what they refer to as a 'Disneyland Concept.' "All patient and material transport occurs 'off-stage' keeping main hallways clear. Travel distances are minimized on the unit floors; support spaces are centralized and shared between units," says Wachtel.

The designers also wanted to maximize sustainable solutions, including recycled and local materials, as much as possible, green roofs and water savvy landscaping and water conservation measures throughout the building. "The building itself is designed to respect solar orientation and each façade is treated in a different manner deeding of orientation," she adds.

Stephen Whalen, Whalen Architectural Photography





Sutter Health Medical Office Building

Santa Rosa, CA

Designer: Ware Malcomb

Website: www.waremalcomb.com

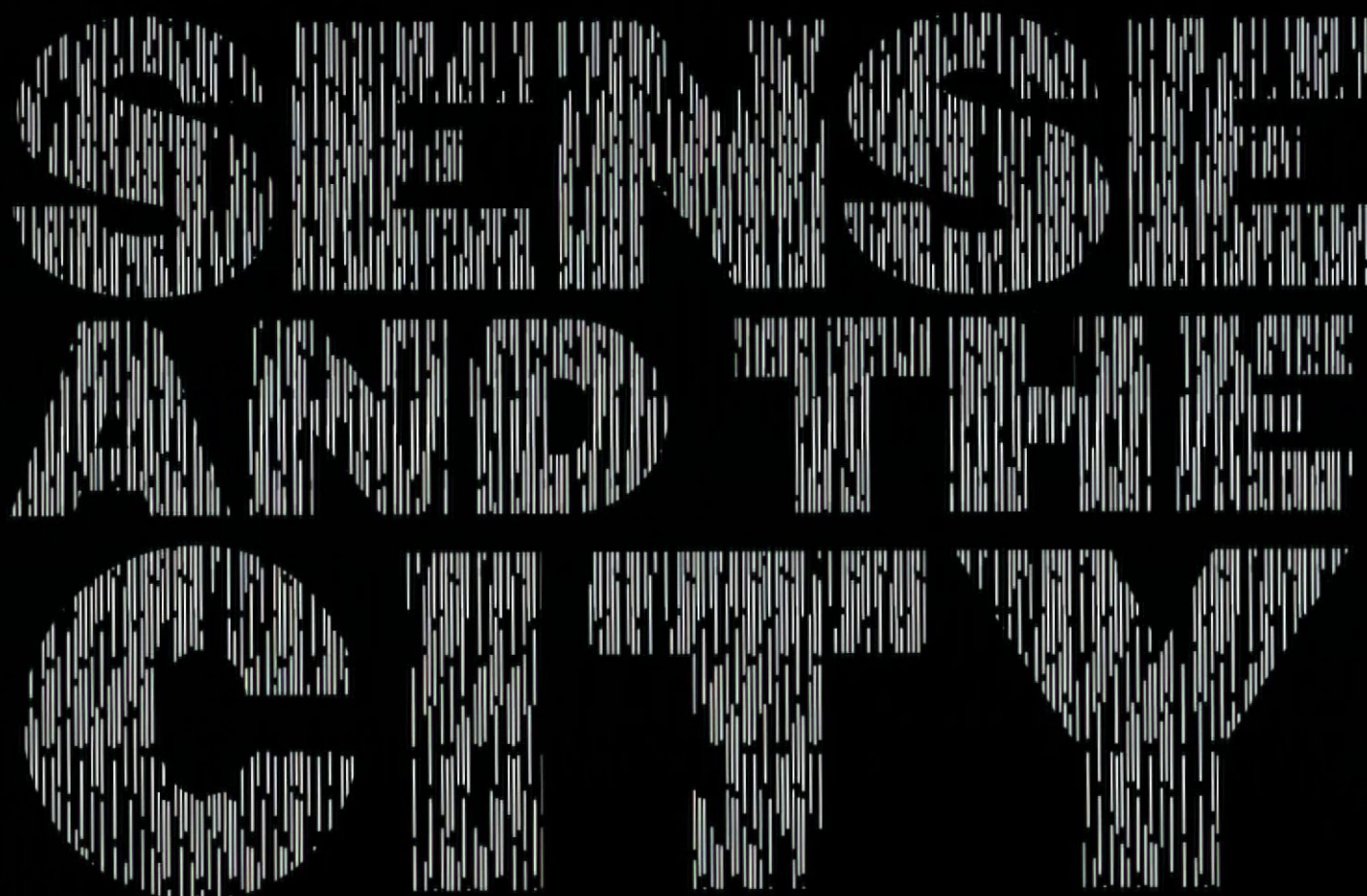
This medical office building (on track for LEED Silver certification) was designed to serve the demands of the community by providing a much-needed facility to supplement the Sutter hospital. The color palette was derived from that of the hospital and the entry of the medical building was designed to acknowledge the physical and functional relationship between the two buildings.

The entry canopy is a distinctive design feature that welcomes visitors into the space. Its unique shape opens up the lobby and presents a grand entry that then transitions to a more human scale, providing a sense of security as you move through the space. Warm wood tones and lighting elements in the canopy provide a sense of comfort that is not typically experienced in this building type, which has traditionally been perceived as cold and impersonal. The high-end finishes and saturated colors throughout the building's common spaces further reinforce the feeling of hospitality, rather than an institutional atmosphere.

The building was also designed as a highly efficient example of concrete tilt-up construction. The panel system design, along with the strategic placement of windows, allows for flexible interior spaces that can be adapted to any tenant need. The tilt-up panels were also aesthetically addressed in a way that allowed designers to create a varied, banded look that does not embody the typical appearance of concrete tilt-up. This design approach, as well as the combination with metal panel cladding at the entry, provided the owner a custom-designed building at the cost of a typical one.

Russell Abraham Photography





SENSE AND THE CITY

CAN TECHNOLOGY CHANGE THE WAY OUR
ENVIRONMENT RESPONDS TO US?

BY ALEXI DROSU

When architect and professor Carlo Ratti presented at the 2011 TED Conference he focused on the idea of developing architecture that both senses and responds. Since then, he continues to explore this subject as the Director of the MIT SENSEable City Lab, a research initiative focused on anticipatory design, and through his private practice, Carlo Ratti Associati. Whether designing a bicycle wheel with environmental-sensing capabilities or tracking urban trash, Ratti sounds off on driverless vehicles, stopping epidemics and products that tell their own stories.

Tell us about some of the most recent projects you are working on at the Senseable City Lab?

We are working on many projects, which focus on real city problems—from energy to traffic, from waste to water management. One of our newest projects [is] UNDERWORLD. For the first time, we are looking at the convergence of the physical, digital and biological world, together with the MIT SENSEable City Lab and many colleagues at MIT. The idea is that valuable insight into our health is lurking beneath our city streets in our sewers. Our aim is to reveal the invisible in a city—the underworld we don't see every day.

We are using wastewater to open up a new world of information on human health and behavior through a platform we call "Smart Sewage." The platform allows us to collect sewage, filter it and use techniques to analyze genetic material present to identify viruses and bacteria, as well as spotting specific chemicals using a technique known as

mass spectrometry. We aim to characterize a city's microbiome (the vast community of microbes that lives in the human body) and ultimately detect epidemics before they happen.

How have you applied your research into your own practice?

Carlo Ratti Associati has a very similar vision, but deals with those projects that become built, and could not be taken forward in an academic context. In particular, we are interested in experimenting with an architecture that senses and responds. One example is the Digital Water Pavilion, designed for World Expo 2008 in Zaragoza and named by TIME Magazine, Best Invention of the Year. The pavilion is a flexible and multifunctional space, whose walls are composed of digitally controlled water droplets, which respond to people and can generate writing, patterns, etc. The result is a space that is inherently fluid and interactive.



ABOVE: The responsive technology of the Digital Water Pavilion senses when a person approaches and creates a path for them to enter.

Photo by Dariusz Fajgiel



Photo by Jan Kruger

The Lab recently held a forum called "The Future of Transportation and Mobility"; what can we expect to see by the year 2020?

Nothing looks more dated as old science fiction! We are not interested in trying to predict the future. Conversely, we are interested in ANTICIPATORY DESIGN, as I mentioned above—posit future scenarios and entertaining their consequences.

In terms of mobility, we are exploring the impact of sharing and autonomous vehicles. Cars are idle 95 percent of the time, so they are ideal candidates for the sharing economy. It has been estimated that every shared car can remove about 10 to 30 privately owned cars from the street. Also, the impact of car sharing will grow exponentially with the advent of self-driving. Self-driving vehicles promise to have a dramatic impact on urban life, because they will blur the distinction between private

"...every shared car can remove about 10 to 30 privately owned cars from the street."

BELOW (OPPOSITE PAGE): The Copenhagen Wheel allows you to transform any bicycle into a hybrid e-bike that "provides feedback on pollution, traffic congestion and road congestions in real-time."

and public modes of transportation. "Your" car could give you a lift to work in the morning and then, rather than sitting idle in a parking lot, give a lift to someone else in your family—or, for that matter, to anyone else in your neighborhood, social-media community, or city.

Some papers show that the mobility demand of a city like Singapore—potentially host to the world's first publicly-accessible fleet of self-driving cars—could be met with 30 percent of its existing vehicles. Furthermore, research at our Lab suggests that this number could be cut by another 40 percent if passengers traveling similar routes at the same time were willing to share a vehicle—an estimate supported by an analysis of New York City Taxis shareability networks. This implies a city in which everyone can travel on demand with just one-fifth of the number of cars in use today!

As we are presented with more and more data, it can, at times, feel overwhelming. How do we take "big data" and apply it in an effective way?

I do not think that there is a general answer. However, one of the most interesting aspects of big data is how it can get personal and help us better understand the consequences of our actions—promoting behavioral change.

What are some of the patterns you've seen with respect to inefficiencies and how can we productively resolve them and promote behavioral change?

At the Lab we have been working on a project called "Track Trash"—adding tags to trash and then following it as it moves through the city's sanitation system. One of the things we've learnt is that simple information sharing can promote behavioral change. People involved in



the project were able to follow their trash, and this prompted some of them to change their habits. One person told us: "I used to drink water in plastic bottles and throw them away and forget about them. Now, after the project, I cannot forget about them anymore. I know that they go a few miles from home to a landfill and stay there forever. As a result, I stopped drinking water in plastic bottles."

Can you give us an example of recent projects developed through your practice that implement your ideas on responsive architecture?

We are currently working on a project for the World Expo 2015, called Future Supermarket. Here we are exploring how digital technology allows us to generate new interactions between consumers, products and producers. In short, a seamless way – using a system of Kinect sensors and hidden displays – for products to tell us their stories.

We are also working on a project for the Rio 2016 Olympic Games called Water Rings Pavilion. It magically floats

"...one of the most interesting aspects of big data is how it can get personal and help us better understand the consequences of our actions—promoting behavioral change."

on the water's surface thanks to a unique digital response system. It creates space by subtraction, allowing views to extend over the waterline. A unique immersive experience.

Recently, the Lab presented an idea of individual thermal "clouds" at the Venice Biennale. Can you speak a little bit more to the vision behind this concept and how it might be implemented?

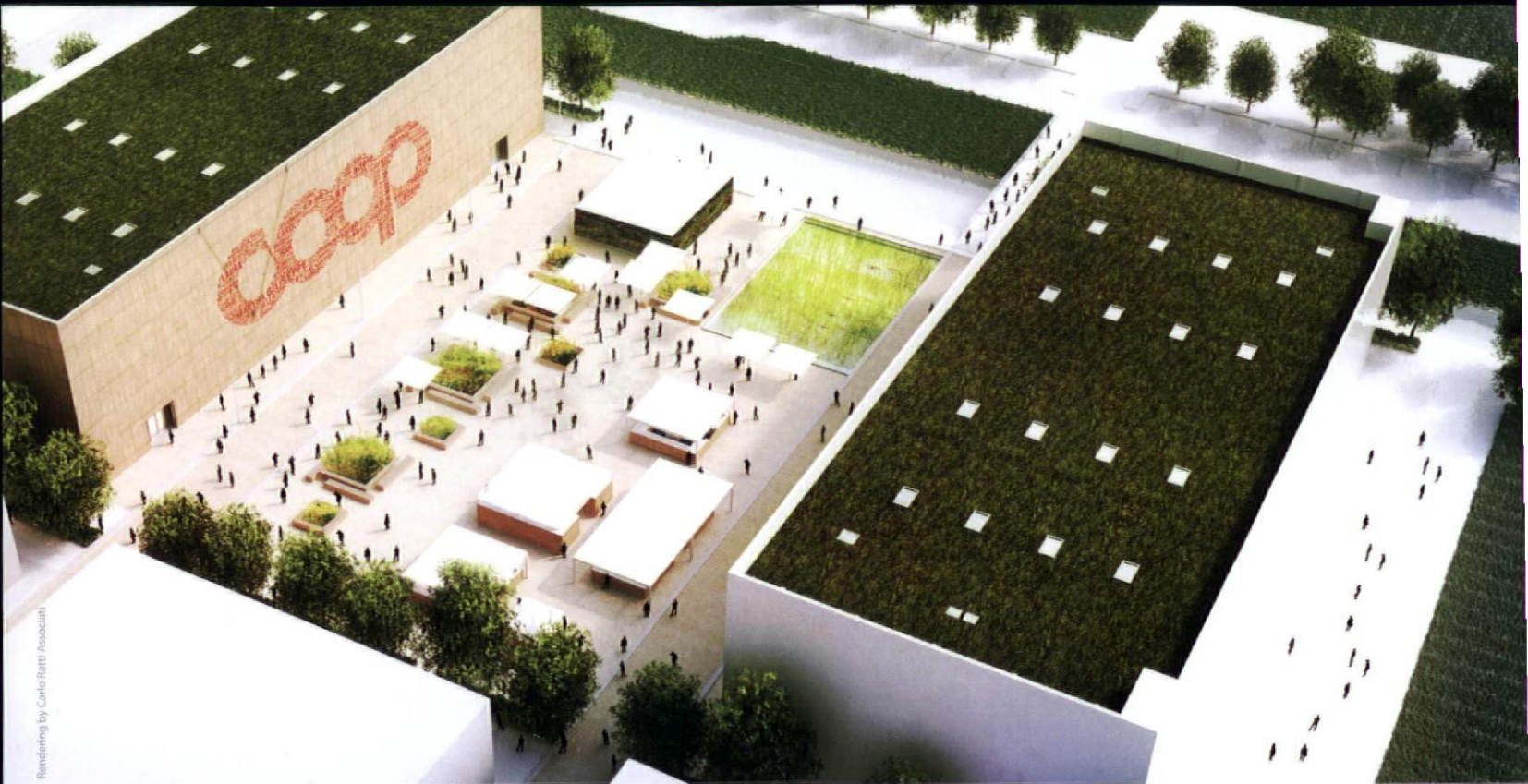
Today, a staggering amount of energy is wasted on heating empty offices, homes and partially occupied buildings. Local warming addresses this asymmetry by synchronizing human presence with climate control. An array of responsive infrared heating elements is guided by sophisticated motion tracking, creating a personal climate for each occupant. Individual thermal 'clouds' follow people through space, ensuring ubiquitous comfort while improving overall energy efficiency by orders of magnitude. We are now also working on a similar technology for cooling. This was developed by Carlo Ratti Associati and will be presented at the UAE Government Summit in Dubai.

We often elevate architects as visionaries who are single-handedly responsible for great works. And, perhaps, this might be one reason why many professionals are weary of open-source architecture. What are the practical applications of OSArc and how do you see it changing the way we build in the future?

In our book, *Open Source Architecture*, which is about to be published by Thames & Hudson this Spring, we ask some similar questions: could the new paradigms of collaboration that have emerged in recent years in many fields also have an impact on design? Could we imagine a future without the 'Promethean', top-down architect? In the book, we envision a more "choral" future for our practice. ■

TOP: In the Future Food District, tablets connect visitors to the food chain of a product. BOTTOM: The Digital Water Pavilion in Zaragoza, Spain.





Rendering by Carlo Ratti Associati

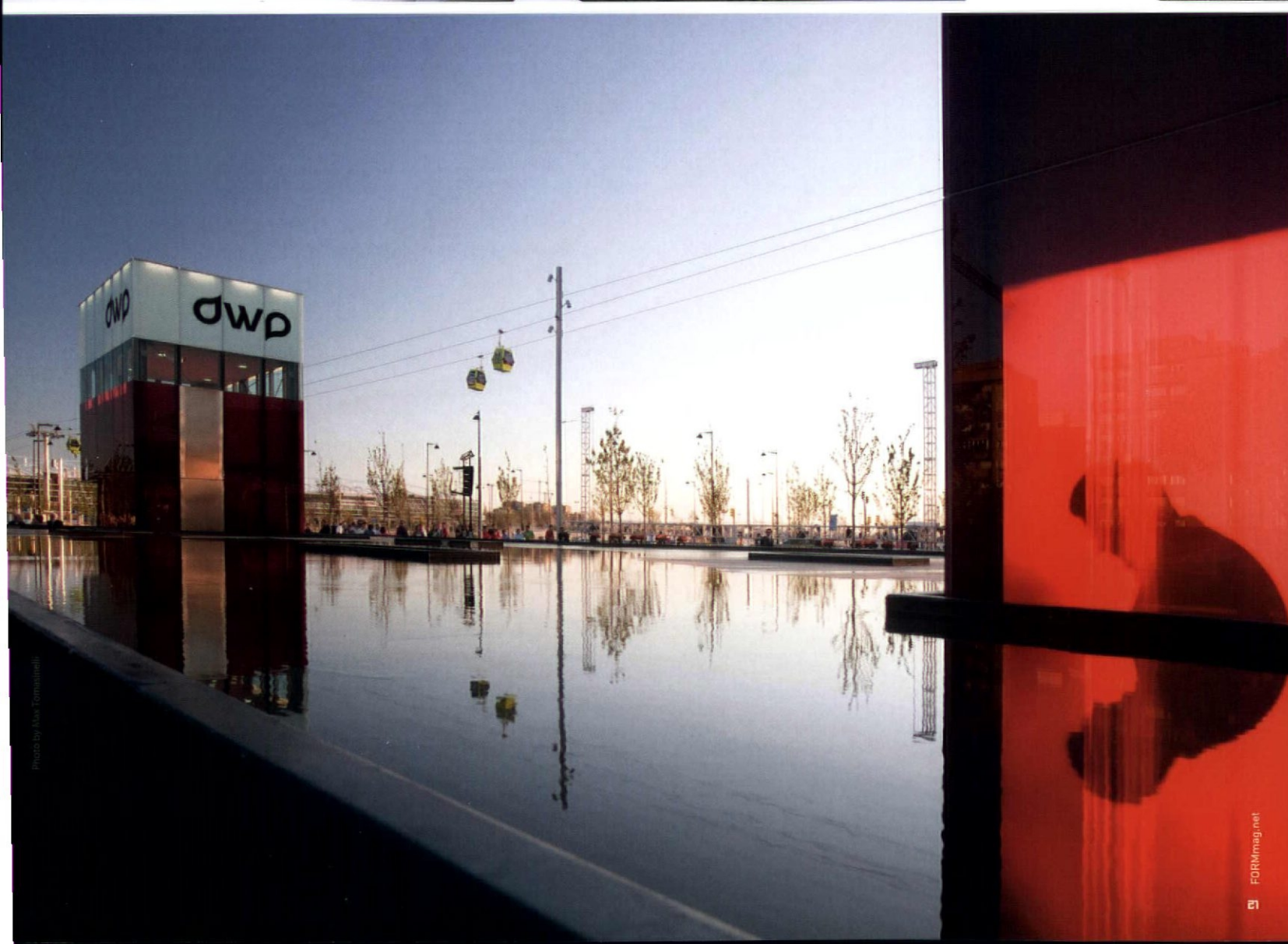


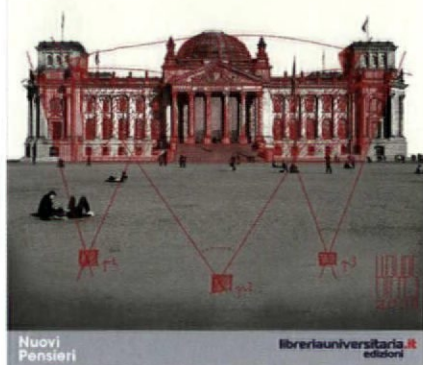
Photo by Max Tormontelli

FORM Online

edited by Paolo Schianchi

Architecture on the Web

A critical approach to communication



AN INTRODUCTION TO ARCHITECTURE ON THE WEB

By Paolo Schianchi

The web has altered our perception of reality, it has changed our relationship with space and with time. Still, it's just as true and fascinating to note that this change has opened up new lines of communication. While it is true that nowadays things exist because they are on the web, since we come to know them visually, through their images, it is those same images that are the expression of their creative design.

These images exist because they are real and because they influence the design creativity of each and every one of us. If we add that we can no longer distinguish between what we think and what has already been made public visually, then we need to delve deeply into the web of communication, because now our

tradecraft – as authors – is to spin the threads of that very web. All the more so, if you think that the approach to a field like architecture is simultaneously a space to pass through and experience, a representation of its existence and an outline of a 1,000-year-old history reaching towards a future of possible successes.

We only need think of what happens when we go online and browse through dedicated sites or when we scroll down the social network pages: in that moment in time, we each see what we are searching for, unfiltered, convinced that we have extreme freedom of thought. But that's not really the case, because how can we be sure that what we are looking at corresponds to true freedom of action and physical reality?

Read Schianchi's entire essay on FORMmag.net.

SHOWROOM SPOTLIGHT

You'll find innovative products, the latest releases and new curated content on our website every week. Look for our lighting roundup, featuring some of the latest designs to brighten up homes and offices.

Just in time for spring, Formabilio's latest Sbuffo collection is made of eco-friendly Dinuovo® fabric and comes in yellow, green, plum and beige.



EXCLUSIVE INTERVIEWS WITH INDUSTRY EXPERTS

Every week, we bring you exclusive interviews with tastemakers, innovators and up-and-coming designers. Check out one of our latest online Q & A's with Albert Lualdi, head of the Lualdi factory in Milan, Italy.

In collaboration with HOK Product Design, Lualdi custom-manufactured this innovative door design.

BOOK REVIEWS

Regular contributor Michael Webb offers insightful book, event and exhibition reviews in his online column. The latest includes Andrea Ponsi's love letter to San Francisco and Webb's impressions of the newly restored Architecture and Design Center in Palm Springs.

Palm Springs Art Museum, Architecture and Design Center, Edward Harris Pavilion. Photo by Daniel Chavkin.



CREDITS

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(Patricia Thompson Building)

OXFORD, UK

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Andrew Walsh (Associate)

STRUCTURAL ENGINEERS: Alan Baxter Associates

M&E CONSULTANT: KJ Tait Engineers

QUANTITY SURVEYOR: Turner & Townsend

LANDSCAPE ARCHITECT: Touchstone
Collaborations with Babylon Plants
and Design

MAIN CONTRACTOR: Jacksons Building
Contractors

Scripps Prebys
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LA JOLLA, CA

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Project Management

TESTING AND INSPECTIONS CONSULTANT: JBCI

GENERAL CONTRACTOR: McCarthy Building
Companies

Sutter Health Medical
Office Building

SANTA ROSE, CA

ARCHITECT: Ware Malcomb

CONTRACTOR: Swinerton Builders

STRUCTURAL ENGINEER: Miyamoto

LANDSCAPE: Quadriga Landscape
Architecture & Planning Inc.

ENGINEER: Capital Engineering Consultants

SHARPE

INTERIOR SYSTEMS

DRYWALL CONTRACTORS

"I have conceived an architecture that is towards the indoor when outside and towards the outdoor when you're inside, exploding the codes."

— Matali Crasset



IMAGE: Dar Hi | LOCATION: Naftah, Tunisia | DESIGN: Matali Crasset | PHOTOGRAPHER: Jérôme Spriet

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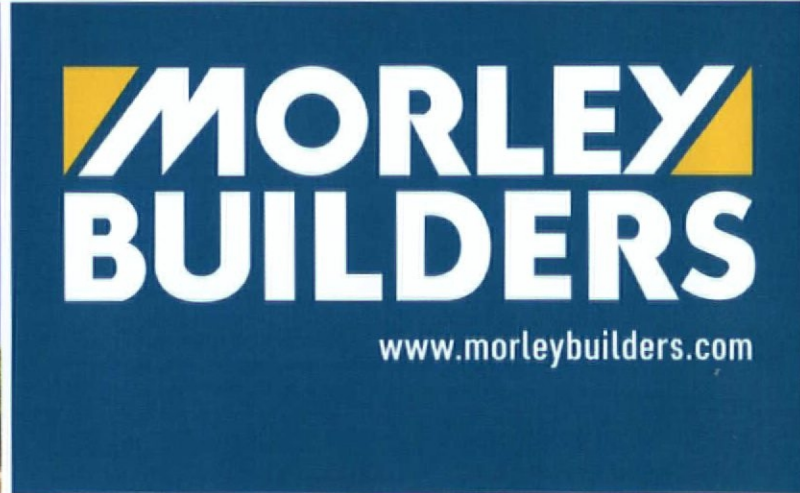
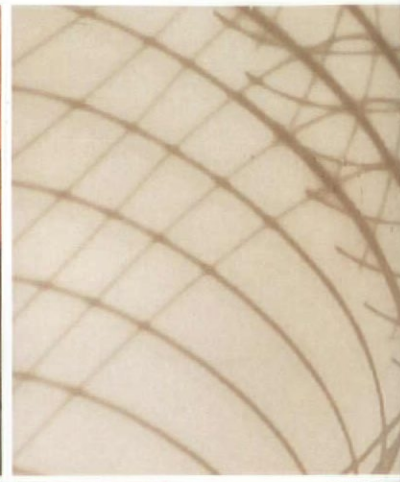
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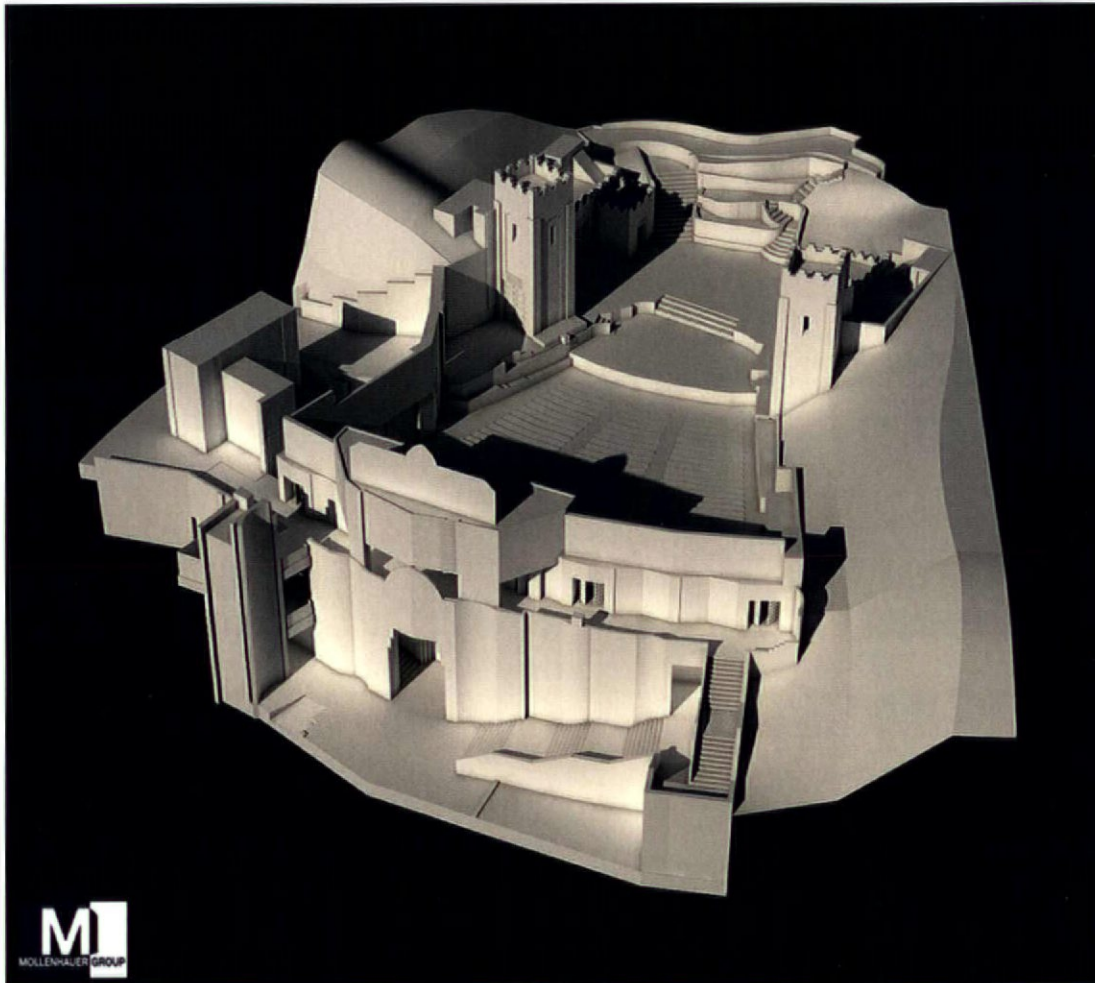


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Mollenhauer Group is proud to have provided civil engineering, a topographic survey, and a scan survey generating a detailed 3D model for the refurbishment of the John Anson Ford Amphitheatre. The data is being used to plan construction and will enable the theater team to plan production and lighting in a virtual environment.

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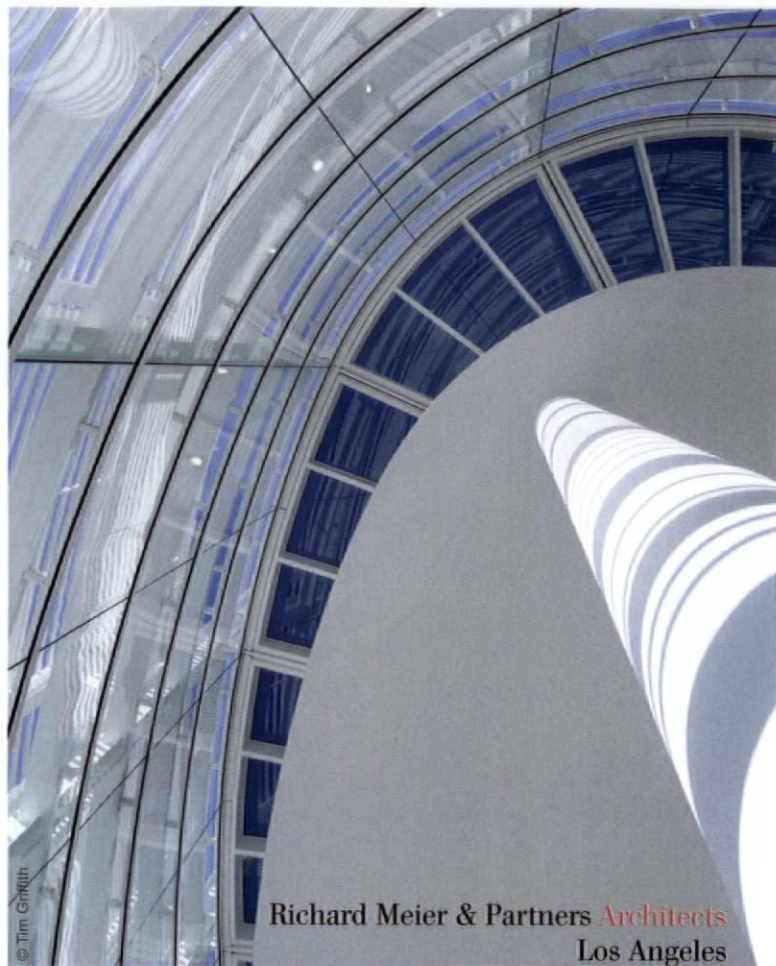
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Image: La Jolla Commons Tower II / Courtesy of AECOM and Hines

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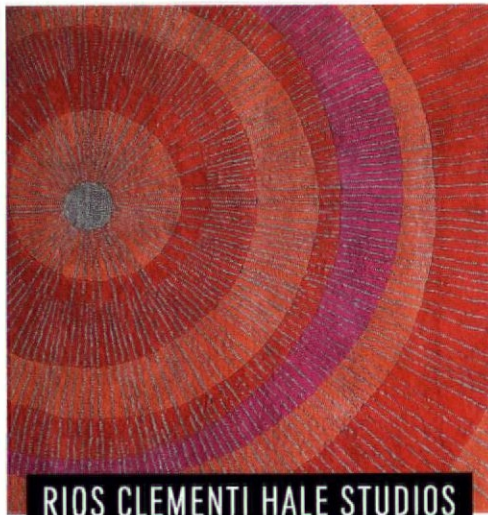
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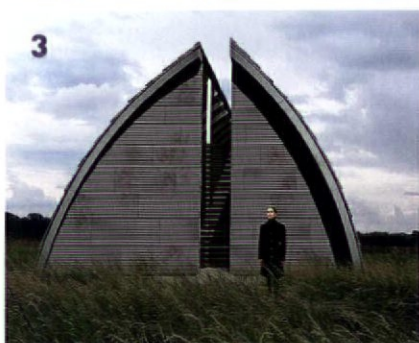


RIOS CLEMENTI HALE STUDIOS





1. Belzberg Architects PROJECT: City of Hope Oncological Research Museum LOCATION: Duarte, CA **2. Warren Techtentin Architecture, Inc.** PROJECT: Wallpaper* Getaway Residence LOCATION: Sun Valley, Idaho **3. Yazdani Studio of Cannon Design** PROJECT: Caffè Bene Production and Cultural HQ LOCATION: Seoul, S. Korea **4. Griffin Enright Architects** PROJECT: Vertica Garden LOCATION: West Hollywood, CA **5. The LADG** PROJECT: Pigs in a Box LOCATION: New York, NY **6. Michael Maltzan Architecture** PROJECT: Star Apartments LOCATION: Los Angeles, CA **7. Swift Lee Office** PROJECT: Net-Zero Energy High Performance School Prototype LOCATION: Los Angeles, CA **8. Johnson Fain** PROJECT: River Town Master Plan Concept LOCATION: Los Angeles, CA



HONOR *above*

1. Edward Ogosta Architecture PROJECT: Four Eyes House
LOCATION: Coachella Valley, CA **2. P-A-T-T-E-R-N-S** PROJECT: Collective Void
LOCATION: Ponce, Puerto Rico **3. Edward Ogosta Architecture**
PROJECT: Hybrid Office LOCATION: Los Angeles, CA **4. Brooks + Scarpa**
PROJECT: Parque de Investigacion Innovacion y Tecnologica
LOCATION: Monterrey, Mexico

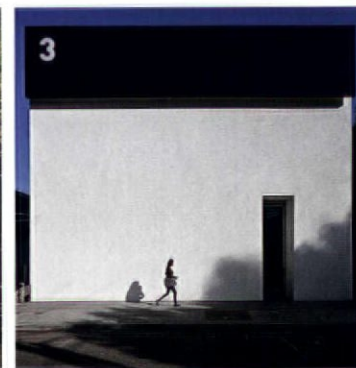
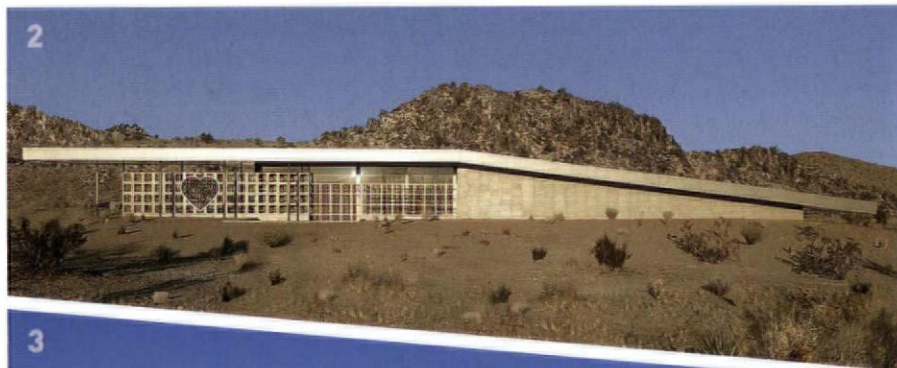
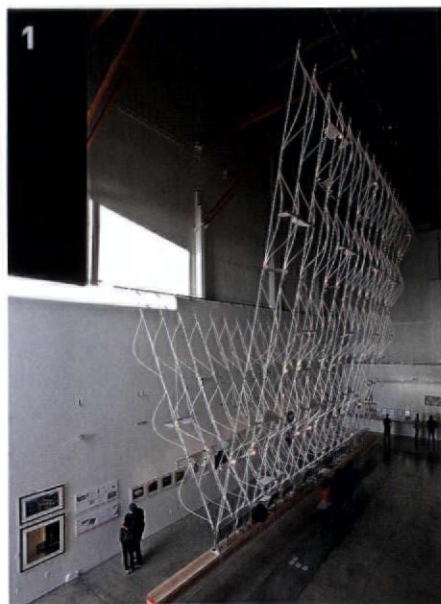
MERIT *below*

1. CO-LAB Design Office; Platform for Architecture + Research; Joris De Baes PROJECT: The Archipelago LOCATION: Leeuwarden, Netherlands
2. Warren Techentin Architecture, Inc. PROJECT: Antelope Valley Residence
LOCATION: Lake Hughes, CA **3. hughesumbanhowar Architects**
PROJECT: Prairie Chapel LOCATION: Dennison, MN **4. XTEN Architecture**
PROJECT: Downtown LA Hotel LOCATION: Los Angeles, CA **5. Michael Maltzan Architecture** PROJECT: St. Petersburg Pier LOCATION: St. Petersburg, FL



1. Koning Eizenberg Architecture, Inc. PROJECT: South Pasadena House LOCATION: Pasadena, CA **2. Yazdani Studio of Cannon Design** PROJECT: Gates Vascular Institute LOCATION: Buffalo, NY **3. Folonis Architects** PROJECT: UCLA Outpatient Surgery and Medical Building LOCATION: Santa Monica, CA **4. a l m project inc.** PROJECT: Sprinkles Ice Cream LOCATION: Beverly Hills, CA **5. The LADG** PROJECT: 620 Main LOCATION: Los Angeles, CA **6. XTEN Architecture** PROJECT: Sapphire Gallery Extension LOCATION: Los Angeles, CA **7. Lever Architecture** PROJECT: Digital Animation Campus LOCATION: Glendale, CA **8. Lorcan O'Herlihy Architects [LOHA]** PROJECT: Skid Row Housing Trust Property Management Offices LOCATION: Los Angeles, CA **9. Grant Architects** PROJECT: LeMay, America's Car Museum LOCATION: Tacoma, Washington

1. Eric Skaudenmaier 2. Thomas Mayer, Bjorg Magna 3. Tom Bonner Photography 4. Trevor Dixon 5. Todd Weaver 6. Art Gray Photography 7. Lever Architecture, Jeremy Bitterman 8. Lawrence Anderson Photography Inc. 9. Lars Swimmer



1. Joshua White Photography 2. Brad Lunsell 3. Undine Prohl

1. Gustavo Fritegatto 2. John Ellis Photography 3. Joshua White Photography 4. Magda Elmiat 5. Alice Architectural Photography 6. Eric Laignel

HONOR *above*

1. Tim Durfee, amp PROJECT: The Rather Large Array LOCATION: Wind Tunnell Gallery, Pasadena, CA **2. Robert Stone Design** PROJECT: Acido Dorado & Rosa Muerta LOCATION: Joshua Tree, CA **3. Touraine Richmond Architects** PROJECT: Silverwood Lake State Recreation Area Visitors Center LOCATION: San Bernardino County, CA

MERIT *below*

1. P-A-T-T-E-R-N-S PROJECT: Jujuy Redux LOCATION: Rosario, Argentina **2. Kelly Sutherlin McLeod Architecture, Inc.** PROJECT: The Huntington Japanese House LOCATION: San Marino, CA **3. ZELLNERPLUS** PROJECT: Matthew Marks Gallery Los Angeles LOCATION: West Hollywood, CA **4. Giorgio Borruso Design** PROJECT: CARLO PAZOLINI SoHo, New York LOCATION: New York, NY **5. Lorcan O'Herlihy Architects [LOHA]** PROJECT: Flynn Mews LOCATION: Dublin, Ireland **6. Bernheimer Architecture** PROJECT: [Malin+Goetz] Store LOCATION: Los Angeles, CA

It's been 31 years since Koning Eizenberg Architecture set up shop; and their AIA/LA Gold Medal is well earned and appropriately timed.

FROM THE START, THE FIRM'S VARIED WORK HAS been practical, frugal, sustainable, and humane: virtues that are now widely emulated, but were exceptional in the profligate 1980s. Julie Eizenberg and Hank Koning made the journey from Melbourne to LA in 1979, and after getting their masters from UCLA, quickly made their mark. They worked on shoestring budgets for community groups and mavericks, creating affordable housing in Santa Monica, Skid Row SROs, a studio for Michael McMillen, and a house, inspired by an Australian homestead and Irving Gill, where they would raise their two sons.

In the past decade, their work has grown in scale and beyond Los Angeles to Syracuse, Manhattan, Boston and Pittsburg. Local highlights have included the Avalon, Standard Downtown, and Hollywood Hills hotels, where cramped spaces and the marble splendor of a listed building were transformed to create a strong sense of place. The PS1 school in

Santa Monica engaged the students as much as their teachers. A library, a synagogue, a middle school and more affordable housing are in development. Brian Lane and Nathan Bishop have joined the founding partners, and each contributes specific skills to a collective enterprise. Large or small, every project is informed by Eizenberg's mantra: "Keep it simple and trust in the power of a few strong moves."

The best demonstration of that idea might have been their unrealized proposal to turn the dysfunctional Venetian-style tower on New York's Columbus Circle into the Museum of Arts and Design. In contrast to the winning scheme by Allied Works, which encased the entire block in a shimmering ceramic skin, Koning Eizenberg cantilevered a staircase from the main façade, encased it in slumped glass, and left the remainder of Edward Durrell Stone's folly exposed. It was a cheeky paraphrase of their best scheme to date, a folded



polycarbonate lantern that links two masonry buildings to create the Children's Museum of Pittsburg.

Simplicity and a focus on essentials are key features of the firm's work, but so is the love of color and play, which never become cute or pretty. Though they've spent more than half their lives in Los Angeles, Hank and Julie are still Australian to the core, and, as she insists, "we put a lot of effort into making it look as though we didn't do anything." The more effortless it appears, the more a building embraces everyone who wants to enjoy it. In their 2006 Monacelli monograph, *Architecture Isn't Just for Special Occasions*, they include portraits of users and their reactions to these spaces.

Koning Eizenberg learned from Frank Gehry that you don't need perfect detailing to make exceptional buildings, but Eizenberg does dream of working, at least once, with a top contractor and a generous budget. She's frustrated by the lack of local skilled labor and the difficulty most contractors have in realizing ingenious moves. But her team has learned over the years—as Gehry did in the 1980s—to turn constraints to advantage. ■



LEFT: Hancock Lofts in West Hollywood gracefully addressed the shortage of public parking on Santa Monica Boulevard. Top, right, clockwise: Interior at Hancock Lofts; Childrens Institute, Inc. in Los Angeles.

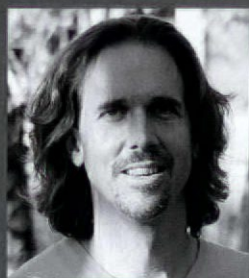
KONING EIZENBERG GETS THE GOLD

BY MICHAEL WEBB

Photography by Eric Staudenmaier

As AIA Los Angeles Board President, I commend the amazing design talent that entered this year's AIA/LA Design Awards. The quality of the submitted work was excellent, meeting the high standards of past competitions. More than 350 projects were entered, giving our jury the difficult task of selecting a handful of winners.

The Design Awards entries exemplify the year's best built work, showcasing the designs of Los Angeles-based architects on projects realized both in Los Angeles and around the world. Our Next LA awards look to the future, highlighting unbuilt work. As with the Design Awards, our distinguished jury selected only projects of the highest caliber.



Stuart Magruder

We at AIA/LA hope that our commitment to design excellence is clear as you browse through the 2012 AIA/LA Design Awards winners. Here in LA we have an embarrassment of design riches! Thanks to all who entered and once again congratulations to the winning projects.

Thank you,

Stuart Magruder, AIA
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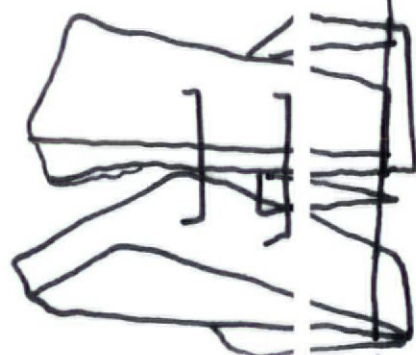
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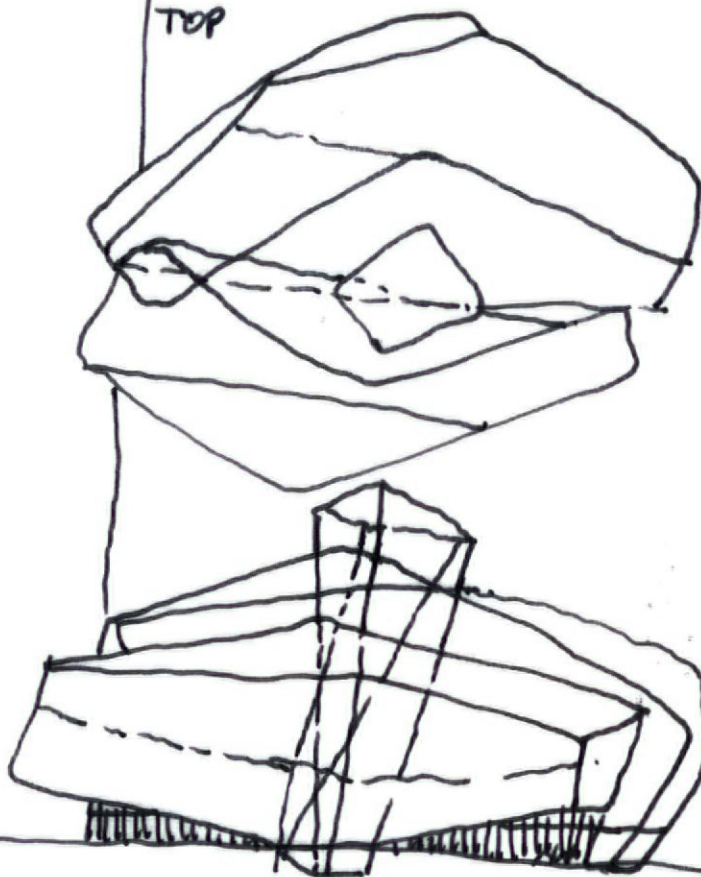


SIDE V.

"Suzhou is known for the beauty of its gardens and unique rock formations. The massing is a paraphrasing of the huge rocks. I started the design by hand, as the speed of my hand becomes the speed of my visual thinking. I enjoy sketching. For me, it's an equivalent to comfort food."

—Michael Rotondi, FAIA, principal

TOP



SIDE

Box and WING
SUZHOU HOTEL SKETCH

RoTo.

FIRM: RoTo Architects, Inc. | PROJECT: The first sketch for a concept design of the Suzhou Garden Hotel
| LOCATION: Suzhou, China | DESIGN TOOLS: Fountain pen with Waterman ink on vellum trace

CREDITS

Animation Studio

SANTA MONICA, CA

ARCHITECTURE: Gwynne Pugh Urban Studio, Inc. – Gwynne Pugh, Principal; Waisler Design – Andy Waisler, Principal

LANDSCAPE DESIGN: Studio J

MECHANICAL: E2di, Inc.

ELECTRICAL CONSULTING: G&W Consulting Electrical Engineers

CONTRACTORS: DAC

Burton Snowboards Retail Store

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GENERAL CONTRACTOR: Accord Contracting

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LIGHTING DESIGN: Ruzika Company

Kicking Horse Residence

GOLDEN, BRITISH COLUMBIA

ARCHITECTURE: Bohlin Cywinski Jackson

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TIMBER: Spearhead Timberworks

CASEWORK: Clearform Design

HUGE

LOS ANGELES, CA

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PROJECT TEAM: Bjorn Schrader, Jessica Voigt, Sasha Monge

LIGHTING DESIGN: Kaplan Gehring McCarroll Architectural Lighting

MEP ENGINEER: L. H. Hajnal & Associates

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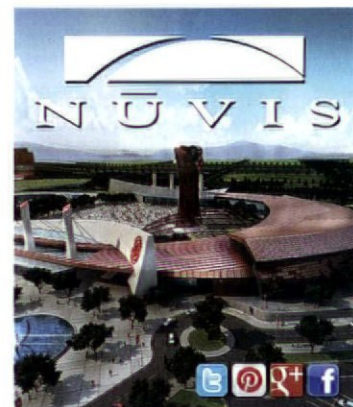
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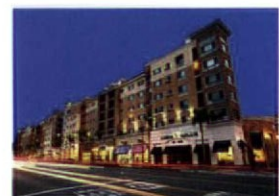
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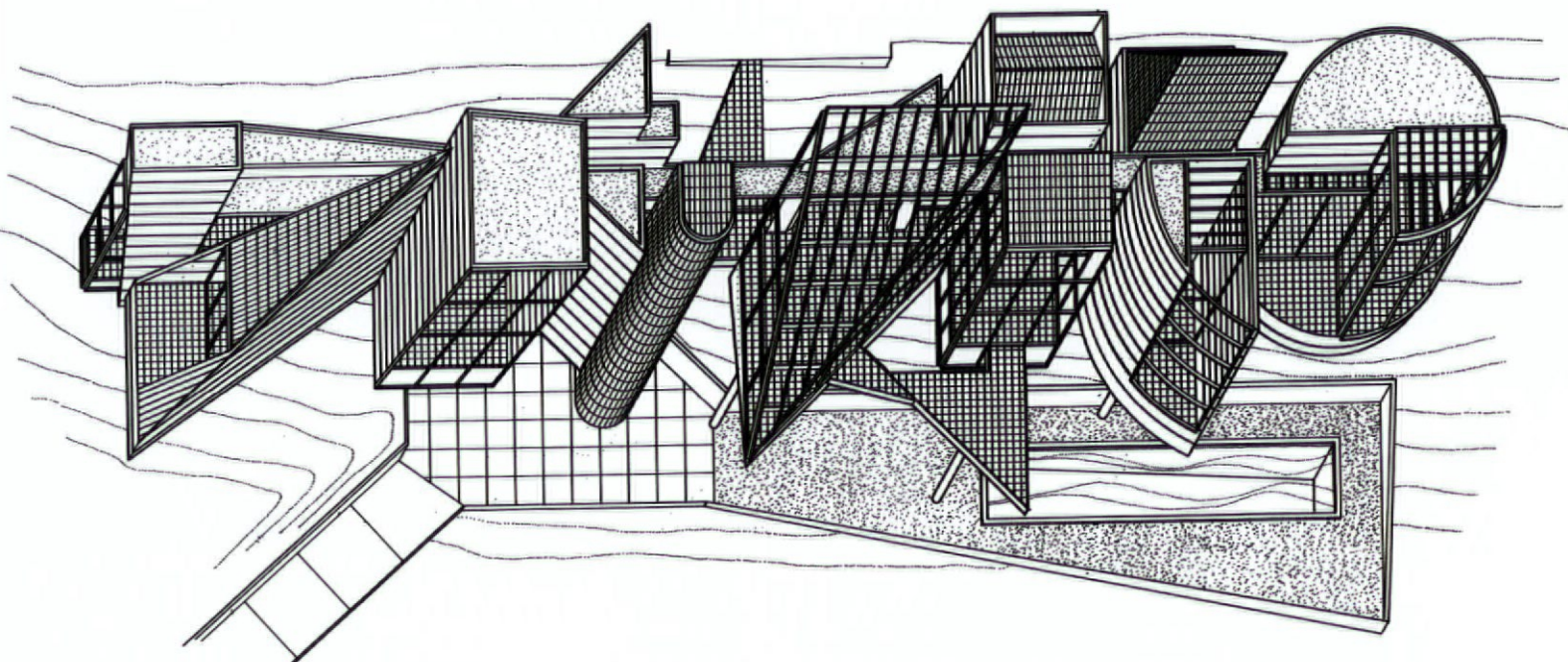
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drawing and thinking and that evolves into model-making," he says. "We have a model shop, where we work out ideas. Architects, such as Frank Gehry use very sophisticated programs as a study device, but here it's just me and my daughter. We are very hands-on. We make the drawings and turn on the saw."

Of course, Niles does use CAD and schematics, but as support for the conceptual essence embodied in the site model, which includes surrounding topography. "It's a historical process going back to cave-man days, when a rock represented a bed," he explains.

"It's a major help for clients, too. There is always a base model to consider the forces of the project. This gets them to the point where we all see a direction and can refine it."

Model making is part of Niles's preliminary design phase, which encompasses about a quarter of the total time commitment. It is at this stage, as well, that Niles addresses environmental issues, and he'll often take his models to city building and planning departments for project approvals.

"It's a tool that tests and resolves questions very quickly," he says. "We can visibly move space around. Whereas if you had to draw every

change, the process would move too slowly."

In addition to studying at USC, Niles served as professor from 1964 to 2004. It was in this environment that he rubbed shoulders with prominent California modern architects, including Gregory Ain and Craig Ellwood, and submerged himself in the thinking of Rudolph Schindler and Richard Neutra.

The geometry is not based on style, but on the function of the space.

"All of these designers were super-critical to the evolution of architecture," he says. "Their lives were architecture. And during this period, there was a lot of experimentation, but if you could not perform the basics of drawing, you were dead."

Although Malibu is the home of many movie stars—even some of Niles's projects, like the striking Sidley and Moss houses, have ended up on the big screen—the architect identifies his only celebrity client as Johnny Carson, for whom he created a giant equilateral triangle on a point of land on the Pacific. In addition to the triangular residence,

which includes a 26-foot-tall ceiling in the living room to accommodate a forest of trees, an adjacent property houses a tennis facility and museum.

Carson's giant triangle joins the many wedges, cubes, cylinders, concentric arcs and other bold geometric shapes that define the architect's houses.

"Certain forms in our world better fit the conceptual resolution of a design than others," explains Niles. "They all have a different language, and each has its own demands when you assemble them. But they are all bonded by a structural ideal and an emotional ideal. Historically, most architecture did evolve out of an emotional ideal, and the geometry is not based on style, but on the function of the space."

It is this conceptual process, with a strong emotional element, that underlies Niles' work. "I dig the concept out of the solution," he says. "And I have to dig very hard sometimes to find it." ■

LEFT: The living room at the Moss Residence juts out into the Ocean as if setting sail for Catalina.

ABOVE: A view from the top: Drawing of the Moss residence.



Malibu architect Ed Niles, FAIA, uses tried-and-true methods to find futuristic forms

IF THERE IS AN ARCHITECTURAL COUNTERPART to artist Richard Diebenkorn—whose paintings capture the light and color of coastal California—it is Ed Niles. Creator of some of the most dramatic houses in Beverly Hills and the Hollywood Hills, Niles fashions modernist gems of glass and steel with vast, panoramic vistas. Like a Diebenkorn painting, or those of the other abstract artists that the architect also reveres, a Niles house is a three-dimensional canvas flooded with the interplay of light within its surrounding

environment. "Imagine a painting on the wall, but one that is constantly changing," explains Niles. "The ocean, the light, the sky, the mountains—that dynamic is essential to my ideas."

Nowhere is that more essential than in Malibu, where Niles has worked for 45 years and where he continues to work, now with his daughter, architect Lisa Niles-Gutierrez, from his studio on the Pacific Coast Highway. Niles has an "emotional connection" to Malibu stemming from his college days at the

University of Southern California's School of Architecture, when he would ride the bus to the ocean to escape urban Los Angeles. "It was the beauty and freedom that attracted me here," he says. That winning combination has allowed and encouraged him to hatch his internationally recognized and unconventional concepts.

Though Niles's style is ultra-contemporary, he creates prototype designs the old-fashioned way: with drawings and scale models. "The designs come from





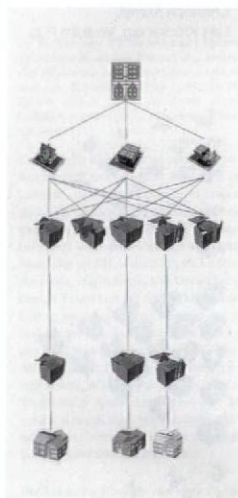
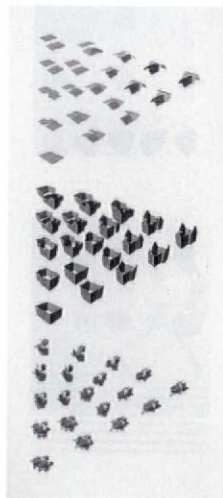
HIS MIND'S EYE

BY JACK SKELLEY

PHOTOGRAPHY BY KENNETH JOHANSSON



Oliver Heilmann



Young? Not that young anymore. I don't want to be an old rockstar—so we were searching to replace it. We've switched to German avant-garde with experience. It's a working title. It's a natural evolution that we influence by talking about ourselves differently. We don't want to make it a big announcement.

Why is it important to take your brand into your own hands?

It ultimately is your dream that you have to realize and this vision has to be reflected in your brand and in the structure of your office. There's a danger in having someone else do that for you. For us, we would be worried that they wouldn't understand us.

What if your brand isn't appealing to others?

You have to be willing to take the risk. You have to be passionate about it and love what you do.

What are you currently working on?

The Make it Right Foundation in New Orleans, the project for the Lower 9th Ward, is still continuing. A lot of families have moved back and are establishing a community again. We are working on several Duty Free stores in airports. In the larger context of the Duty Free store there is a smaller area that focuses on local products. We just finished one in Frankfurt and we are working on one in Berlin. For each place, we have to come up with a different look because it has to reflect the local context. ■

with the concept of style and visual language. A design was developed as a mixture of the genetic codes of pure, contemporary style, creating a crossbreed.

How did this mission evolve?

The first year, we were more concerned about surviving. When we realized, "This thing is working," we started thinking where we wanted to be in five years, in 10 years. It was a little different for each one of us. We [also] knew that if we wanted to be here in 20 and 30 years, we needed to be over a certain size. We were willing to grow. [Today,] we all agree that we want to have an impact on this world, which can mean different things. My personal approach is through teaching, that is how I see my impact on the architecture world, by

training the next generation. For others, it's creating at least one project that will change the way architects look at architecture. Also, we want to leave the world behind a better place than when we were born. We can now do a lot of non-profit projects in order to help, like the rebuilding of the Lower 9th Ward. A lot of families have moved back, it's a part of establishing a community again.

How important is it to develop a strategy or goals?

You need to have high goals to get somewhere. Lofty goals drive us forward. Some goals you never reach but that's fine. I think in the end we strongly believe in serendipity, which is one of our favorite words. We believe that by being clear and formulating our goals

we are preparing ourselves to jump on them when the opportunity arises. At the same time, we don't want to force ourselves by targeting them specifically.

How important is it to develop a specific identity or brand for a firm?

One thing that was important to us was that we didn't want to create a signature style for our office. It helps with marketing but we thought it was limiting. We quickly realized that it's [difficult] to market yourself to clients, so we decided we needed to create a brand versus a signature style. Signature style is a recognizable language whereas a brand is a conceptual approach. For example, Versace is a brand, you know what you're going to get—sexy, colorful clothes—but each label [within the brand] has its own style. We tried to work in that direction with the help of a good friend who called us the "young German rockstars" and we loved that. We were running with it as our unofficial, official brand. We were young, which was obvious to clients, Germans are reliable, and the rockstar we liked because it's a rebel image but works within the constraints of the industry.

In 2009, Graft designed the W New York hotel in Manhattan, which was described as "punk minimalism." Did this label help or hurt the firm?

I think it helped us tremendously. People knew what to expect from us. If they wanted something more traditional, they shouldn't call us. "Punk minimalism" was great for us because it's this ambiguous pairing.

When did you feel that it was time to shed the young rockstar brand?

The discussion started because of clients; the term of rebranding would come up. Is the brand still an accurate representation?

Signature style is a recognizable language whereas a brand is a conceptual approach.



LEFT, CLOCKWISE FROM TOP: The prefabricated units were designed to pay homage to the traditional New Orleans "shotgun house" at the front, transforming through the mid-section until finally expressing a contemporary modernism at the rear.

OPPOSITE, TOP: Graft expressed Germany's woodlands through its rooted "Made in Germany" Duty Free Installation.

OPPOSITE BELOW: In "Genetic Bastard", the founding members played with the concept of a style and visual language.



SCION OF INNOVATION

Crossing boundaries is at the core of Graft's design philosophy so it's no surprise that the collective continues to provoke with different combinations of creative experimentation. Founding member Christoph Korner discusses the past, present and future of Graft.

How did Graft start?

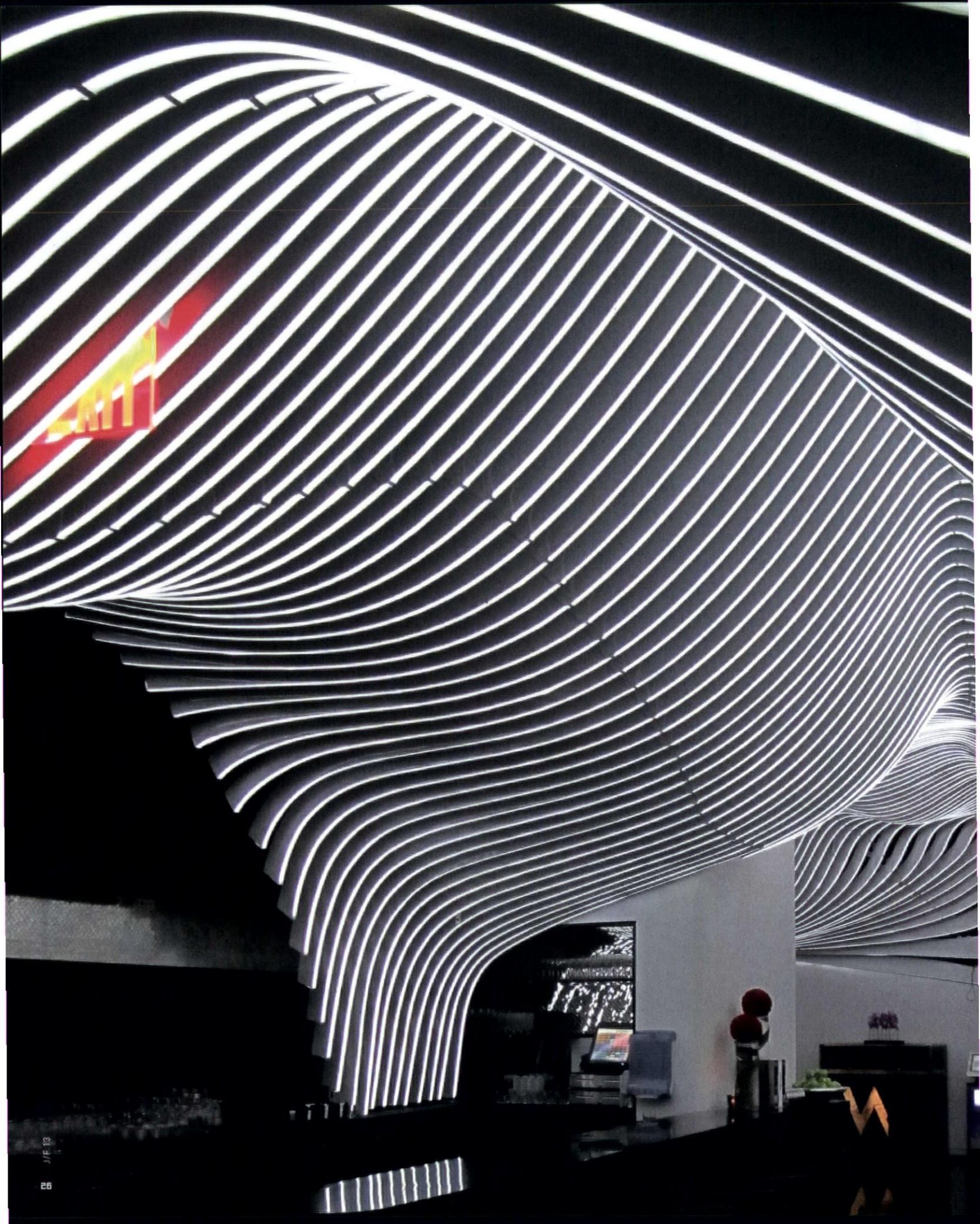
It started in 1998 in Los Angeles. At that time, all of the founders [Lars Krückeberg, Wolfram Putz, Thomas Willemeit, Gregor Hoheisel, and Korner] were either studying or had just graduated. During that time period, we were living together, talking about the future, and we decided let's start an office together. We were young and motivated; we trusted each other. The first step was establishing the name. We did not want it to reflect the names of the people. We were drinking wine and we remembered this story about wine. Wine culture is a very ancient, aristocratic culture in Europe, but they started experimenting with native American grape roots [and inadvertently] brought a parasite over that attacked the roots of the grape plants in Europe. The only solution was to graft a European scion

to an American root. We loved that story because we were European transplants in America, and we liked the idea of combining two things to create one.

Did the firm have a specific mission statement when it was established?

We did have a mission statement, more about our design approach than our company goals. We were taking our European roots and applying them to a free space; it's an incredible freedom to take inspiration and apply it to architecture. It was the good old American dream that you can make it if you are motivated. We had a larger intellectual freedom than we had in Germany. Our belief was that a cross breed is genetically stronger, and one of our first projects was called "Genetic Bastard". In this [research] project, we played

OPPOSITE: The W New York hotel provided Graft an opportunity to combine the "simplicity of the classics" with a fresh, futuristic look.



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Morley Builders Office

Location: Santa Monica, CA

Designer: HOK

Website: www.hok.com

When Morley Builders decided to update their office space they chose to renovate a 70s era building in Santa Monica, bringing it up to LEED Gold standards, rather than build on a new site.

"Now on the heels of our 65th anniversary, I can't think of a better way to renew our commitment to the city, community, our employees and our clients than to create an efficient, environmentally conscious space that we can all be proud of," says Mark Benjamin, president and CEO of Morley Builders.

To accomplish this goal, they turned to HOK, with whom they had just completed a design/build project and developed a trusting relationship. The approximately 26,000-square-foot space provides an open, light and airy office environment meant to promote collaboration. The space also was used as a kind of building laboratory highlighting materials used by the company in its projects, including a wood framed roof, structural steel seismic brace frames and roof diaphragm connectors.

The building's original roof was an old panelized system attached to tilt up concrete walls. In order to meet current seismic standards, they strengthened the roof using new or upgraded glulam beams and Douglas fir purlins that were left exposed to reveal the richness of the wood. A previous owner had painted some of the larger beams white and black. Rather than stripping them, they opted to paint them in a faux wood finish. Attractive olive paneling was used to decorate various spaces, including the large pivoting door that separates the lobby from a multi-purpose conference room, while an installed wood joist trellis serves a visual reference point.

Photography by Scott McDonald



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HUGE

Location: Los Angeles, CA

Designer: Abramson Teiger Architects

Website: www.abramsonteiger.com

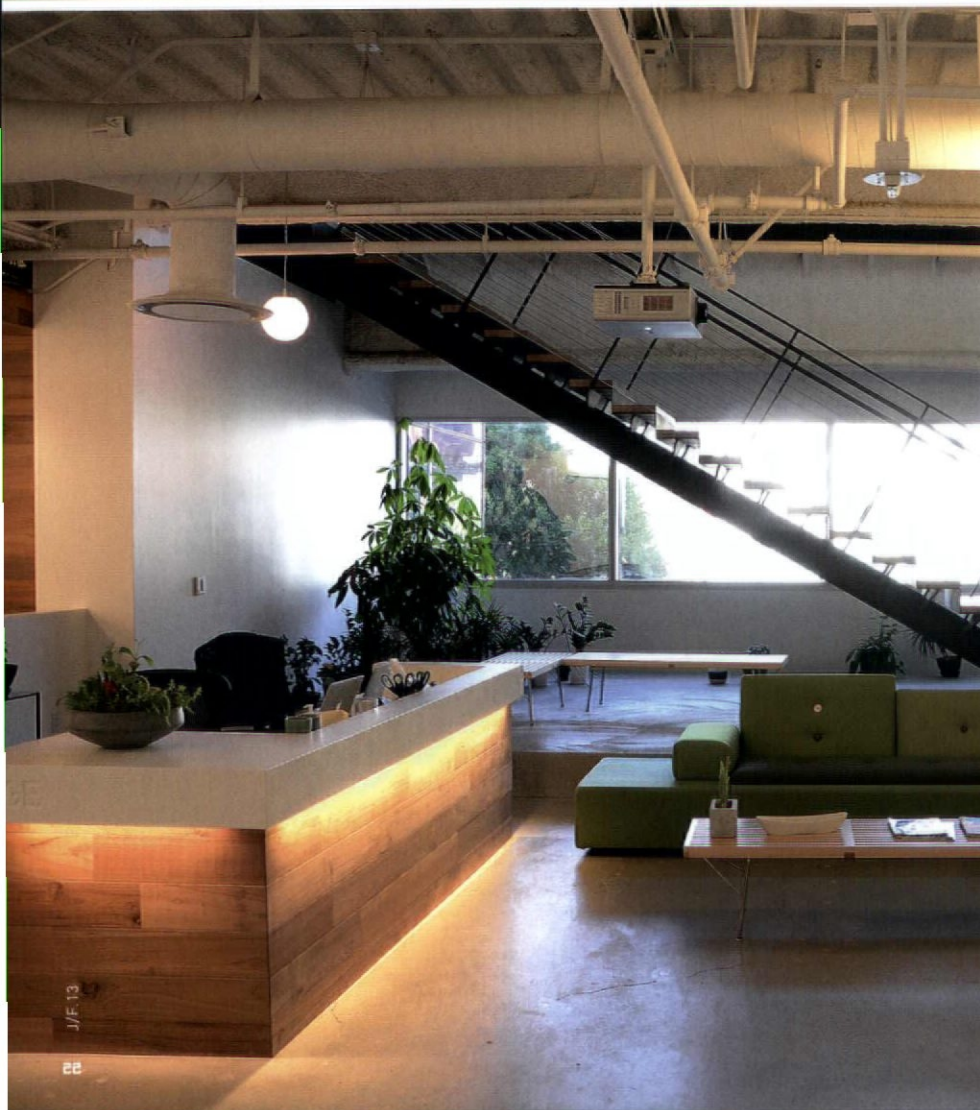
In order to capture the unique office culture of the global digital agency—mainly a high-tech company with a fun loving, dog friendly environment—the designer chose to combine crisp white elements with weathered, reclaimed wood.

"We divided the floor plate into large open work areas separated by meeting rooms. These meeting spaces were articulated in natural recycled wood, offering a nurturing warm area for creative thinking," says Managing Principal Douglas Teiger.

The materials were selected carefully to reinforce the balance between the high-tech world and fun-loving personalities, while also being environmentally friendly. The designers chose Fantoni desks, made by a 100-year-old factory that grows their own trees and recycles waste material into new products. The Basix International: Prima Decora counter tops are made of recycled content, while low/no VOC paint, Energy Star appliances and faucets with low-flow aerators help minimize the company's environmental impact. Using reclaimed wood allowed Abramson Teiger to choose from various different building types. "For example, in the kitchen we used reclaimed wood (Terramai Weathered Peroba) that had been colorfully painted in its previous life as a barn cladding in Brazil," adds Teiger.

The designers used wood strategically to delineate formal and informal meeting spaces throughout the 20,000-square-foot office. The meeting areas also were deliberately placed on the interior space allowing light from the perimeter to penetrate through and transforming the two-level traditional office into a light-filled working environment.

Photography by Lindsay Stuart-Doig



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Kicking Horse Residence

Location: Golden, British Columbia

Designer: Bohlin Cywinski Jackson

Website: www.bcj.com

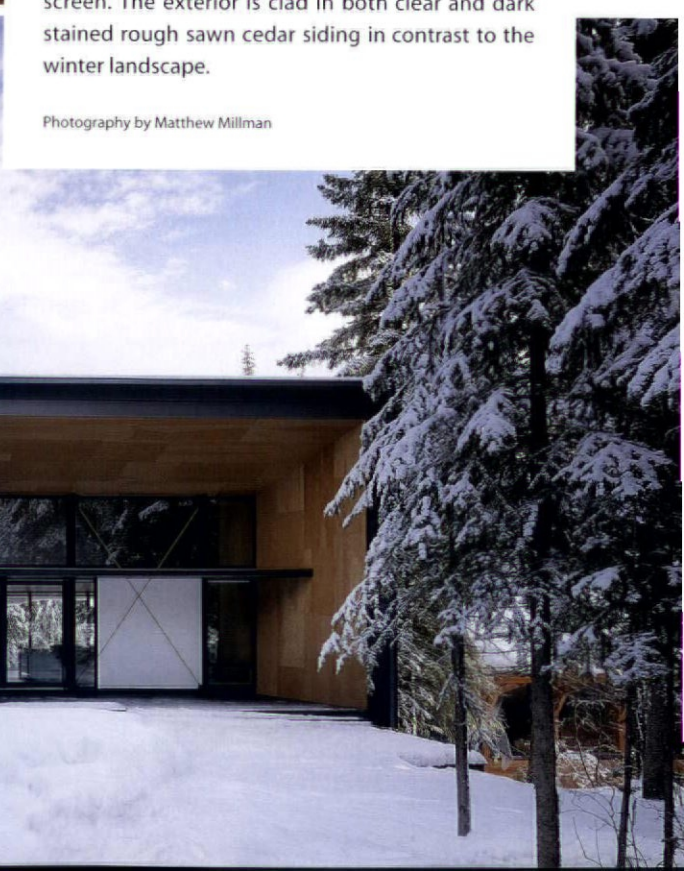
The client wanted to create a year-round family retreat that connected with the landscape and utilized local materials as much as possible in the expression of the building. Fortunately for the designer, the Louisiana Pacific Mill is a lifeline to the local area providing an opportunity to reflect the natural diversity of the material.

"The client expressed an interest in the warm modernism of Scandinavian design, so we looked for opportunities to create a strong connection to the extraordinary mountain views, centered on a large communal space with the warmth of a fire, and a playful expression of spaces for the individual window seats and bunks," says Principal Ray Calabro.

The living and dining spaces appear to float above the forest floor while the sleeping areas are anchored in the earth, emphasizing the warmth and rustic qualities of a cabin. Furthermore, exposed Douglas Fir glulam beams in the bedrooms contrast with the smooth plywood panels of the living and dining rooms.

The designer was challenged to maintain a sense of openness while creating privacy for the client. In order to address this issue, the designer deliberately positioned the two main volumes of the house toward the northeast views of the river valley and southwest views of the mountain, creating a natural screen. The exterior is clad in both clear and dark stained rough sawn cedar siding in contrast to the winter landscape.

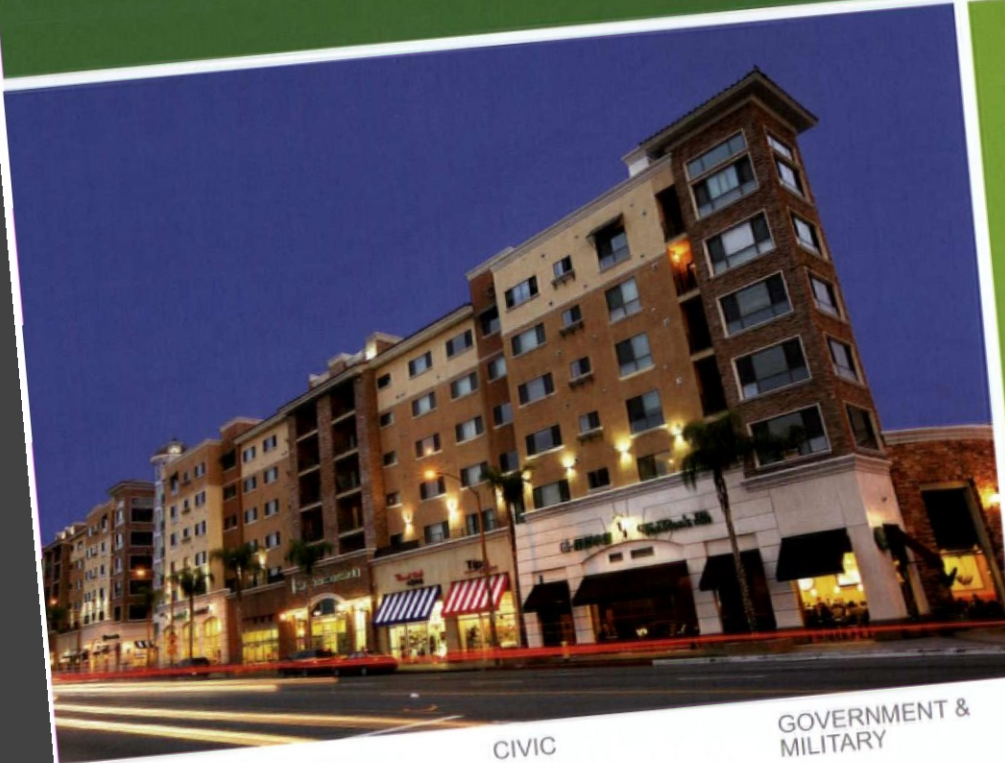
Photography by Matthew Millman



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Burton Snowboards Retail Store

Location: New York, NY

Designer: Verdego Design

Website: www.verdego.net

In order to redesign the Burton Snowboards flagship store in the heart of Soho, Verdego Design found inspiration where it all started, the original fabrication shop in Burlington, Vermont. They melded elements from the picturesque ski village with the sophistication of downtown Manhattan to translate the authenticity and latest technology of the brand into a 4,000-square-foot retail space.

"Our store designs exemplify the brand's lifestyle through the overall concept design, the materials used throughout, feature display areas, as well as connecting the design and brand to the local neighborhood. We aim to design spaces that are authentic to the brand and the consumer," says Principal Tatiana Barhar.

Housed in a historic building at the intersection of Spring and Mercer Streets, the designer stripped 100 years of paint from iron columns and restored the space to capture its original beauty then incorporated reclaimed barn wood, distressed steel, and refurbished vintage floors. An A frame structure over the cash register, made of reclaimed Douglas Fir, brings to mind a cabin and a vintage chairlift banded with rough sawn cedar evokes the Burton brand.

In order to underscore the evolving technology of the Burton Snowboards, video installations were integrated into vintage wood surfaces. A yellow steel replica of a snowboard press loops videos on two screens to show the fabrication process.

Photography by Augusta Quirk





Animation Studio

Location: Santa Monica, California

Designer: Gwynne Pugh Urban Studio with Andy Waisler

Website: www.gwynnepugh.com

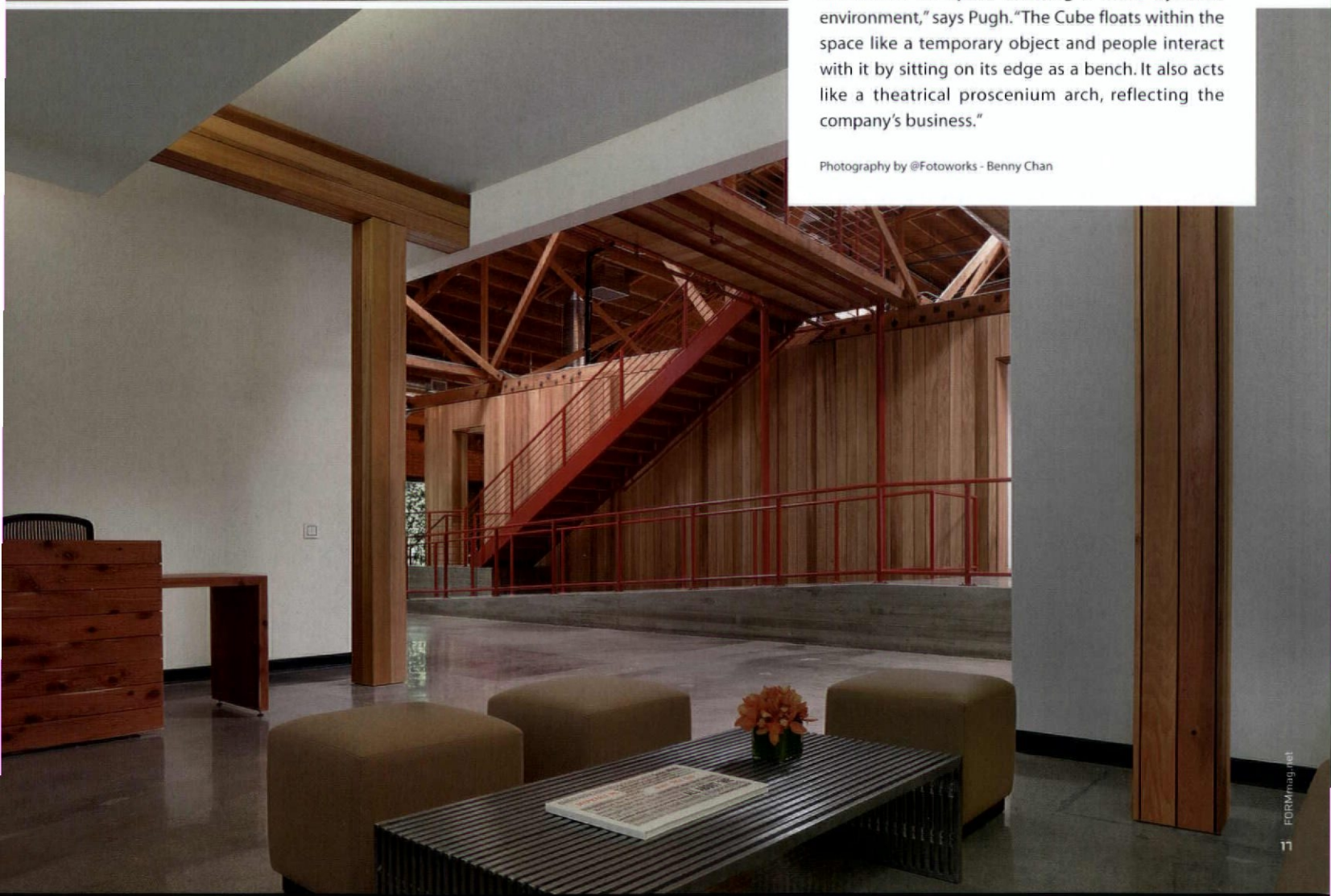
The adaptive reuse project transformed a 1940s bowstring truss and brick warehouse into a warm and comfortable working environment that is simple yet elegant. When designer Andy Waisler approached the Gwynne Pugh Urban Studio to collaborate on the project, they worked together to maintain the elegance of the original building while accommodating the needs of the client.

Inspired by Swiss architect Peter Zumthorpe, the designers imbued the space with warmth and a textured quality through the use of materials, specifically Western red cedar, while retaining a minimalist feel.

The central feature of the space is an area known as the "Cube," housing high-end technological elements, including a screening room, two editing rooms and an IT room.

"The space around was defined by the relationship to the Cube. It became an anchor for the vertical circulation for space creating a more dynamic environment," says Pugh. "The Cube floats within the space like a temporary object and people interact with it by sitting on its edge as a bench. It also acts like a theatrical proscenium arch, reflecting the company's business."

Photography by @Fotoworks - Benny Chan





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