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The AIA/LA Chapter has always benefited from the vast cultural wealth, which is LA, and that wealth is nowhere better expressed than in the 2013 Design Awards and NEXT LA Awards programs. Several trends emerge from the nearly 350 submissions received. Firstly, more and more local designers are being recognized outside our region and are being hired to bring their creative energies to sites overseas.

Secondly, as our domestic economy slowly repairs itself, essential building types such as housing and schools make up a growing part of architectural excellence in our hometown. Finally, the integration of sustainability practices and technology are at last becoming second nature as projects large and small take their essential forms from strategies in these areas.

We at the Chapter wish to thank our esteemed Juries. Overseeing the Design Awards program, we were fortunate to have Anne Fougeron, FAIA, of Fougeron Architecture in San Francisco, Mimi Hoang, AIA, of nArchitects in New Haven, and Andrea Cochran, FASLA, of Andrea Cochran Landscape Architecture in San Francisco, selecting our award winners. They were thoughtful and left us with an elegant record of their deliberations.

Reviewing our submissions for the NEXT LA Awards, included: John Ronan, AIA, John Ronan Architects in Chicago; Linda Taalman, Taalman Koch in Los Angeles; and Benjamin Ball, Associate AIA, of Ball-Nogues Studio, also in Los Angeles. They made extraordinary selections, describing both the present and future of design in our ever forward-looking city.

Finally, I wish to thank our members, among the most observant and talented architects in the world. Whether working to enrich the diversity and quality of urban life in LA or being exported to share their visions with the world, Los Angeles remains an exuberant and unmatched reservoir of design talent.

Thank you,

Scott Johnson, FAIA
2013 President, AIA/LA Board of Directors

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- California Aerospace Museum
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- Los Angeles City Mayor Eric Garcetti

**HONORARY AIA/LA**
- James Turrell
  - Artist and MacArthur Fellow

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- LAX: Tom Bradley International Terminal
  - CTA Renovation Phase I

**GOLD MEDAL**
- Frederick Fisher
  - AIA, Principal, Frederick Fisher Partners

**PRESIDENTIAL CITATION**
- Bill Roschen
  - FAIA, President of the City Planning Commission
GOLD MEDAL AWARD WINNER:
FREDERICK FISHER
BY LISA BINGHAM-DEWART
When Scott Johnson called Frederick Fisher, the founder and principal of Frederick Fisher and Partners, and said he was nominating him for the 2013 AIA|LA Gold Medal, the architect was completely surprised. "I joked to my wife I had a Sally Field moment," he recalls. "I was completely taken aback." But those familiar with his work felt the accolade was well deserved, given his architectural accomplishments. They range from residences to academic buildings and public spaces, all conceived in a practice rooted in a broad cultural approach blending ideas from architecture and art.

As the son of an architect, Fisher saw the world "through an architect's eyes," he says, and developed "an appreciation of and an understanding of architecture as a made object." Rather than functioning as an abstract exercise, Fisher learned architecture means "real people have to put real materials in the real environment." Still, he wasn't entirely convinced he'd become one himself.

While studying art history at Oberlin College in Ohio, he read Robert Venturi's Complexity and Contradiction in Architecture and had something of an ah-ha moment; "I was interested in art, art history and architecture but never understood how to put them together. Venturi gave me a path." A second revelation came a few years later when, as a graduate student at UCLA, he heard Frank Gehry speak. "I saw how Frank was looking at artist's ideas. I had never seen an architect do that. He was taking all these threads of contemporary art and incorporating them into architecture," he says.

Los Angeles at that time was crackling with creative energy, generated by a cohort that included Gehry, not to mention artists Robert Irwin, Doug Wheeler and James Turrell, whose work, says Fisher, "was about the experience rather than the object." It was something he took to heart in one of his first commissions—a residence for a ceramist. "She didn't want competition from a work of architecture. I had to wring out the complexity and quiet my work down to provide a setting for hers," he says. "Architecture is a container and frames things—art, life. It has to have an enduring quality of silence."

The lessons learned from art and artists, gallerists and curators, still play a role in his work. "Art heightens your visual language and your sensitivities," he says. "We become more sophisticated as designers by understanding the techniques and the artifacts of the arts. It makes us sensitive to light and views."

A certain loft-like, multifunctional sensibility pervades Fisher's buildings, be they residences or academic buildings and libraries. It's an approach also gleaned from his years on the ground with the Los Angeles art community as its members repurposed and re-used structures to suit their changing needs. As with those urban pioneers, "we build with a kind looseness," Fisher says. "Kids grow up, teaching methodologies change. Once something is built, it's fairly static. We design simple, economical, flexible spaces that users will grow and evolve with over time."

More recently, Los Angeles's architectural history has found its way into Fisher's practice. His firm now occupies an A. Quincy Jones building (and notably built the Sunnylands Center and Gardens at Sunnylands, to complement the Jones-designed Rancho Mirage retreat of Walter and Leonore Annenberg). The net effect of inhabiting a Jones structure is an increased interest in blurring the lines between indoors and out in projects large and small—and an interest in crafting spaces for what Jones once termed "the serendipitous encounter." At Princeton, for example, his commissions have brought a Southern California modernist sensibility to an historic campus and have aimed to connect the life within the buildings to the larger life of the campus. "It's nice to be recognized in what has to be one of the strongest architectural communities in the country," says the Los Angeles-transplant. "When I came here, I didn't know anyone and started from the ground up. It's a great honor to be recognized for building something unique and resonant in the community."
DESIGN AWARDS: HONOR AND MERIT

HONOR above
1. Koning Eizenberg Architecture PROJECT: John Adams Middle School LOCATION: Santa Monica, CA
2. Morphosis PROJECT: Perot Museum of Nature and Science LOCATION: Dallas, TX
3. Koning Eizenberg Architecture PROJECT: 28th Street Apartments LOCATION: Los Angeles, CA

MERIT below
1. XTEN Architecture PROJECT: Madison House LOCATION: La Quinta, CA
2. John Friedman Alice Kimm Architects PROJECT: Ehrlich Retreat LOCATION: Santa Monica, CA
5. Daly Genik PROJECT: Broadway Housing LOCATION: Santa Monica, CA
6. Lee+Mundwiler Architects PROJECT: L House LOCATION: Culver City, CA
7. Standard PROJECT: Kayne Griffin Corcoran Gallery LOCATION: Los Angeles, CA
8. Brooks + Scarpa PROJECT: Metalsa Center for Manufacturing Innovation LOCATION: Monterrey, Mexico
1. Gensler  
   PROJECT: Gensler Los Angeles  
   LOCATION: Los Angeles, CA

2. Killefer Flammang Architects  
   PROJECT: Villas at Gower  
   LOCATION: Hollywood, CA

3. Brooks + Scarpa  
   PROJECT: CAM Museum of Art  
   LOCATION: Raleigh, NC

4. Dimster Architecture  
   PROJECT: Dual House  
   LOCATION: Venice, CA

5. Morphosis  
   PROJECT: Morphosis Los Angeles  
   LOCATION: Los Angeles, CA

6. Marmol Radziner  
   PROJECT: Las Vegas Prefab  
   LOCATION: Las Vegas, NV

7. Lehrer Architects LA  
   PROJECT: Reseda Community Aquatic Center  
   LOCATION: Reseda, CA

8. Griffin Enright Architects  
   PROJECT: St. Thomas the Apostle School  
   LOCATION: Los Angeles, CA
HONOR above
1. Platform for Architecture + Research
   PROJECT: Helsinki Central Library
   LOCATION: Helsinki, Finland
2. Rios Clemente Hale Studios
   PROJECT: Southwest School of Art
   LOCATION: San Antonio, TX

MERIT below
1. Tim Durfee & Iris Anna Regn
   PROJECT: LA Frame House
   LOCATION: Mount Washington, Los Angeles, CA
2. Brooks + Scarpa
   PROJECT: Interfaith Chapel at University of North Florida
   LOCATION: Jacksonville, FL
3. Skidmore, Owings & Merrill LLP
   PROJECT: New United States Courthouse
   LOCATION: Los Angeles, CA
4. Bureau for Architecture and Design
   PROJECT: Villegas House Garden Wall and Bench
   LOCATION: Watts, Los Angeles, CA
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www.wspgroup.com
2. Hodgetts+Fung PROJECT: Building Blocks LOCATION: Multiple Sites  
3. Rios Clemente Hale Studios PROJECT: Bergamont Station LOCATION: Santa Monica, CA  
4. Synthesis Design + Architecture PROJECT: Pure Tension Pavilion LOCATION: Rome, Italy
COVER CREDITS


I had been telling him I was a BOOK publisher for a while, but he caught me at a weak moment, it might have been that excellent Jordan cab, and I guess businesses have been started for stranger reasons. Our first issue debuted January 2000 and today we are embarking on our 15th year.

My original point to Michael remains true that, besides the writing and printing, periodicals have NOTHING in common with books. In the intervening years the two kinds of publishing have diverged even more. Print is only a fraction of what we produce now. Websites, newsletters, Twitter, LinkedIn, Facebook, event production, and personal appearances all serve to expand our reach and provide more opportunities for the advertisers and sponsors that keep us coming to work every day. I wasn’t that excited about being dragged into digital because I am a print lover, but once you get accustomed to the ever changing landscape, the digital realm is thrilling and a perfect complement to the depth and beauty of print.

In 2007, we rebranded as FORM magazine to more accurately reflect the lack of boundaries both in form and geography that now characterizes the design disciplines. There was a sentimental attachment to the name LA Architect but I believe our dedication to Los Angeles and the AIA is obvious so mostly people don’t complain about it anymore.

I like to think that our longevity has been due to my shrewd business instincts, but really it has been due to the amazing talent of the designers and architects whose work we so enthusiastically cover each issue. I wish we had more pages because the amount of talent is limitless and the professionals we like to cover are the ones that do inspiring things that don’t get covered in other places. I could not list how many architects we have published first because there are too many to name and I like to think we have helped launch their careers. It is rewarding.

Two other points that I have to make: One, we are incredibly lucky that we have such great advertisers and I’m not just sucking up here. Their products and services are top-shelf, their ad art is elegant, and they are loyal to us and love our readership as much as we do. We’ve all struggled the last few years, but to the extent they could, they have recognized the value of this magazine in a world of fewer and fewer design publications, and they continued to advertise. Two, we are a lean machine here at Balcony Media and I have the best staff ever. Alexi Drosu, Lisa Bingham-Dewart, Sheila Mendes-Coleman and Dee Kaplan put out a beautiful and intelligent media presence, both print and digital, that is a credit to the design community that supports us.

For the rest of 2014 we’ll be doing look-backs and celebrating in all kinds of ways. Stay tuned—and here’s to 15 more years.

Thanks for everything,

Ann E. Gray
FAIA, FRICS, Publisher
What if... parking structures were artwork.

City of Santa Monica Parking Structure #6
Design-Build Team: Behnisch Architekten, Studio Jantzen, International Parking Design

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