

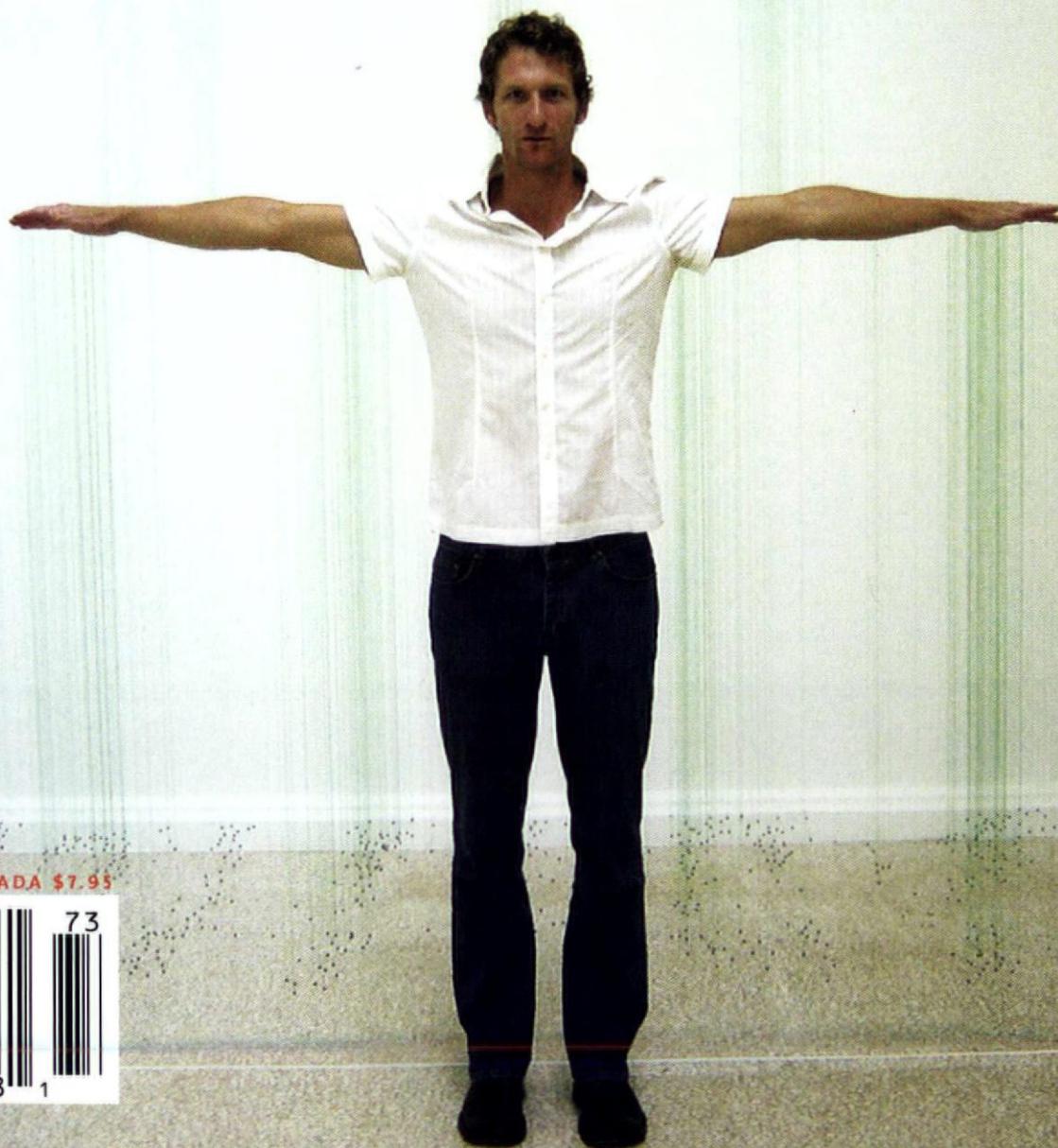
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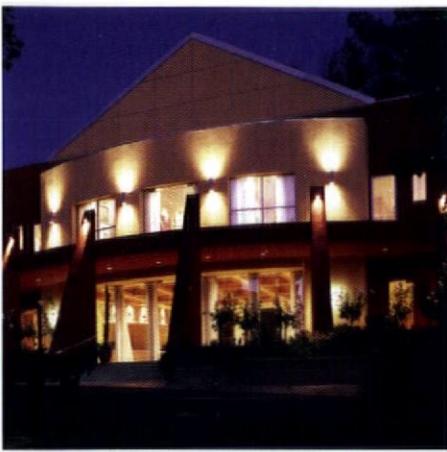
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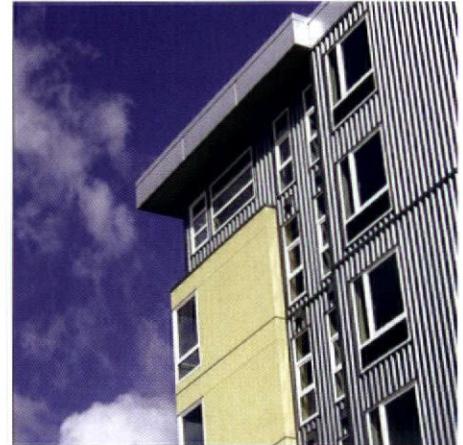
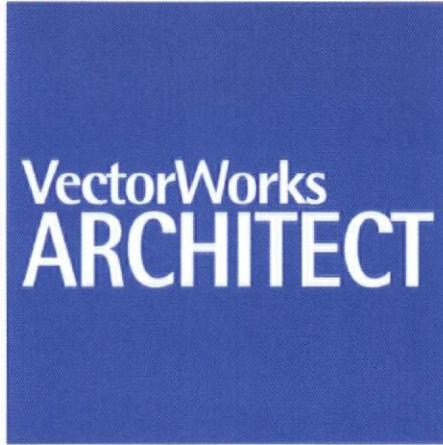
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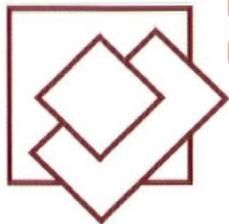


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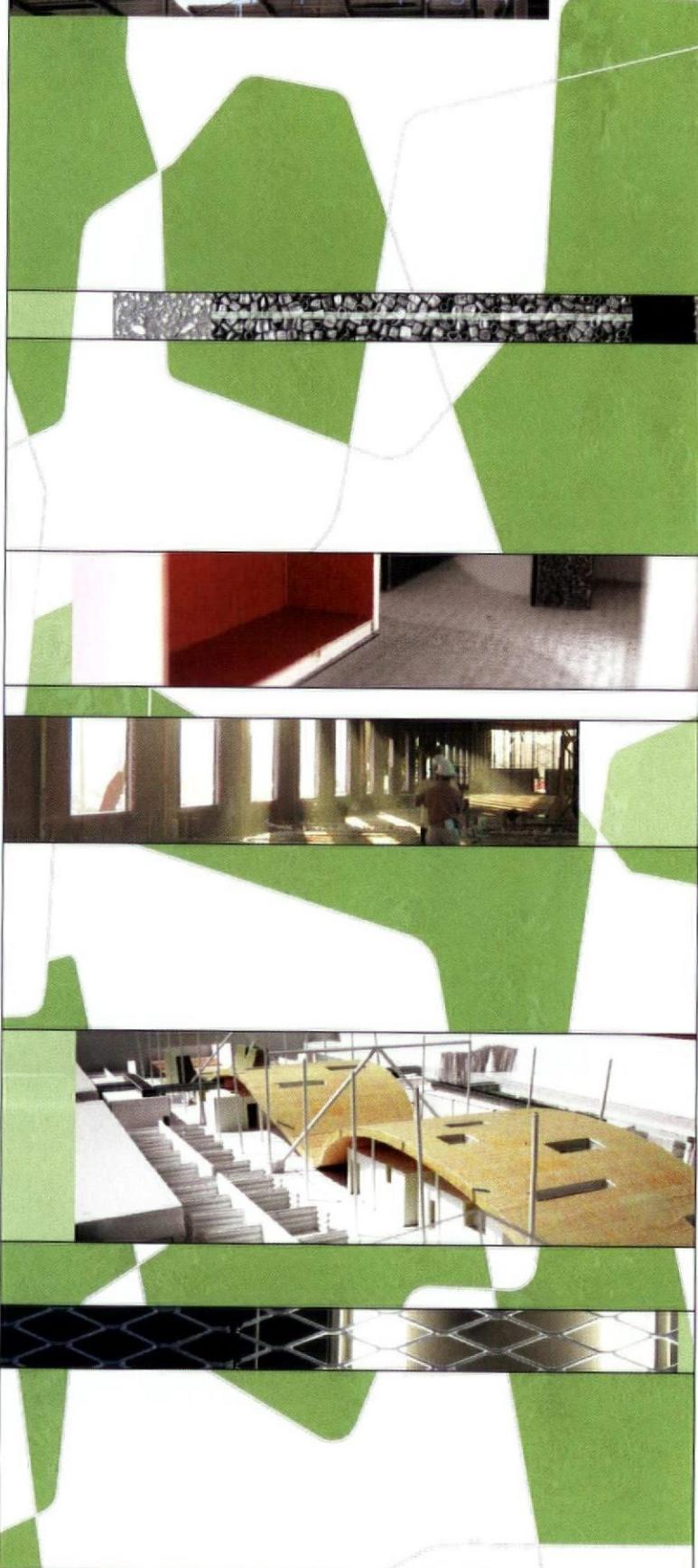
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### CONTRIBUTORS

**ANN GRAY, FAIA**, founded Balcony Media Inc. in 1994 and publishes *LA Architect*, *LA Inside* and architectural books and monographs under the Balcony Press imprint. Gray is a licensed architect and practiced architecture in Los Angeles for 15 years—the last eight as Paramount Pictures' studio architect. Gray has been a visiting lecturer and/or design juror at Woodbury University, Art Center College of Design, UCLA, USC and Harvard University School of Architecture. She serves on the boards of ACE Mentoring and the California Preservation Foundation.

**WILLIAM H. FAIN JR., FAIA**, studied at UC Berkeley, Harvard's GSD and Manchester University. Prior to attending Harvard, Fain worked as an urban designer in the Office of Midtown Planning & Development of New York City. During and following graduate school, he served as senior architect and urban designer for the Boston Redevelopment Authority. Later, Fain worked as senior architect and urban designer for the New Community Development Corporation in Washington, D.C. He joined Pereira Associates in 1980, and has served as director of urban design and planning for Johnson Fain since its inception. His urban design work has been recognized with several national AIA and *Progressive Architecture* awards, and his "LA Greenways Plan" was shown at MOCA in the "Urban Revisions" show. He has won two fellowships from the National Endowment of the Arts and, in 2002, the Prix de Rome at the American Academy. Fain has taught at USC, SCI-Arc and UCLA Extension.

**MORRIS NEWMAN**, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *Landscape Architecture*, the *Los Angeles Times*, the *New York Times* and *California Planning & Development Report*. In 2003, Newman edited *FIGURE/GROUND: A Design Conversation with Scott Johnson and Bill Fain*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.



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EDITOR'S

# NOTE



Being new to Los Angeles, I have spent the past six months trying to discern fact from fiction—demystifying LA for myself. One myth I confirmed as fact early on is the significance of the area's architecture, both the landmark sort and the seemingly routine structures

that form the true character of the city. Everywhere I looked, from my eclectic Silver Lake neighborhood to the beach and nearly everywhere in between, I saw provocative, thoughtful, beautiful buildings.

I recall driving down Western Avenue for the first time and taking notice of a colorful apartment complex. A few months later I stumbled across that project again, in the pages of this magazine's 2004 awards issue. It—a mixed-use housing project by Kanner Architects—was honored with a Design Merit Award. Other people had taken notice, too.

Driving through the city as a new resident gifted with a tourist's perspective has treated me to so many "first" moments. I love having that unique, and fleeting, vantage point that comes with being innocent to LA, not knowing what I'll find around that next corner. This feeling translates to *LA Architect*, as well. This is my first and only inaugural issue as editor in chief, and I couldn't be more pleased with the subject matter. This year's AIA/LA award winners have inspired me to take more drives like that influential one down Western. As I do, I will be visiting architects and designers of all size and nature looking for the next crop of award-winning and award-worthy work. I look forward to meeting you all.

Your Editor,

A handwritten signature in black ink that reads "Jennifer Caterino". The signature is fluid and cursive.

Jennifer Caterino

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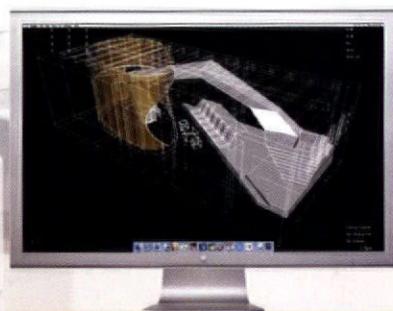
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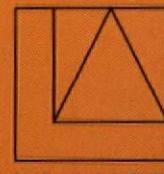
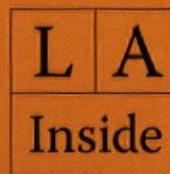
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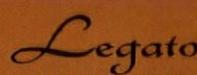
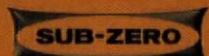


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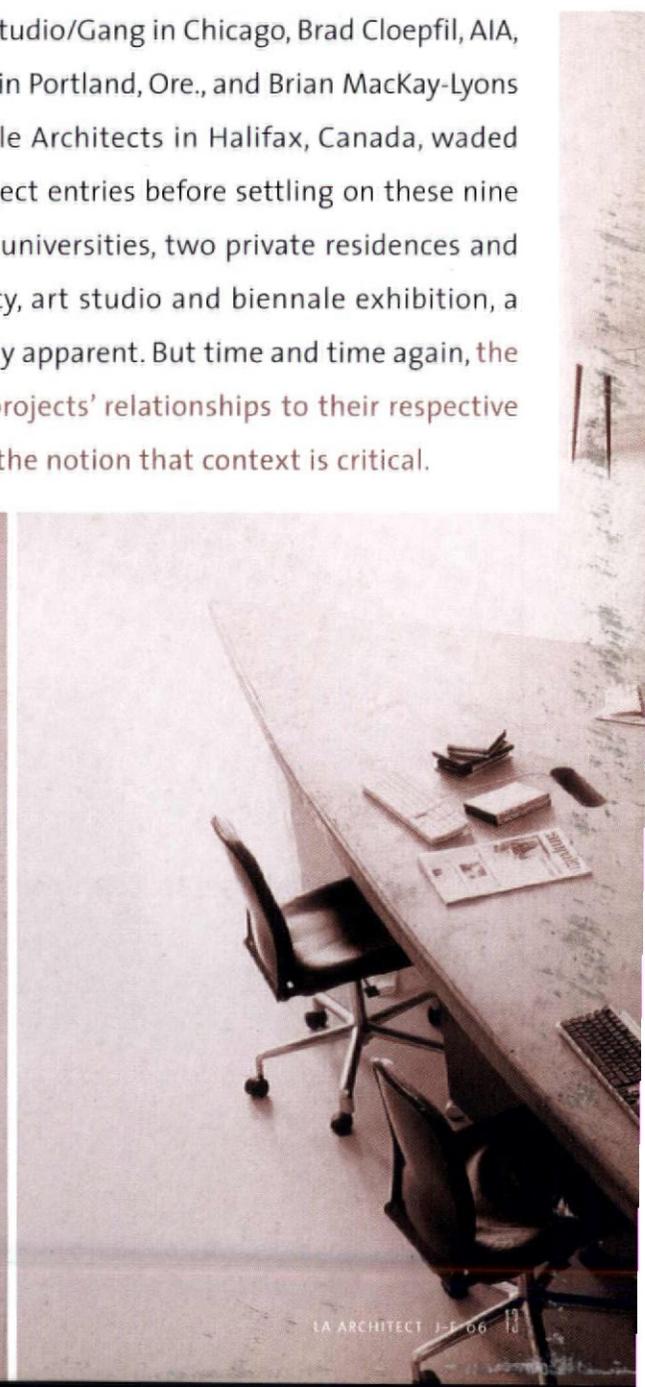
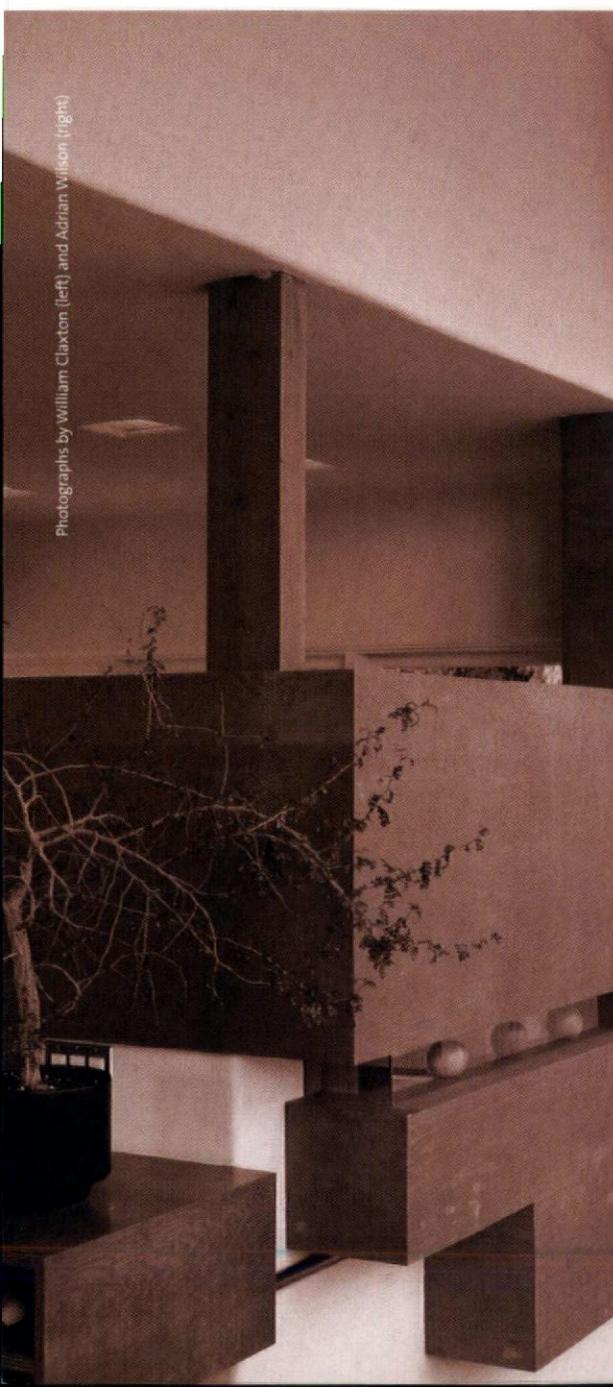
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## Design: Merit and Citation

Jurors Jeanne Gang, AIA, of Studio/Gang in Chicago, Brad Cloepfil, AIA, of Allied Works Architecture in Portland, Ore., and Brian MacKay-Lyons of MacKay-Lyons Sweetapple Architects in Halifax, Canada, waded through more than 160 project entries before settling on these nine Design winners. With three universities, two private residences and one each of hotel, ad agency, art studio and biennale exhibition, a common thread is not readily apparent. But time and time again, the jury commented on these projects' relationships to their respective surroundings, reconfirming the notion that context is critical.

Photographs by William Claxton (left) and Adrian Wilson (right)



DESIGN AWARD

MERIT

1. Joseph A. Steger Student Life Center, University of Cincinnati

LOCATION: Cincinnati, Ohio

ARCHITECT: Moore Ruble Yudell Architects & Planners

WEBSITE: www.moorerubleyudell.com

2. Elliot House

LOCATION: Los Angeles, California

ARCHITECT: Marmol Radziner + Associates

WEBSITE: www.marmol-radziner.com

3. Acqua Alta – Venice, Italy

LOCATION: Venice, Italy

ARCHITECT: Predock Frane Architects

WEBSITE: www.predockfrane.com

4. The Standard, Downtown Los Angeles

LOCATION: Los Angeles, California

ARCHITECT: Koning Eizenberg Architecture

WEBSITE: www.kearch.com

Photograph by Alan Karchmer



▲ 1 The design connects the academic and residential sectors of the campus, creating a harmonic center. The 42-foot-deep, 550-foot-long crescent-shaped building negotiates a 60-foot grade differential and terminates at each end with a prow-like form. These two prows front two of the most significant places on campus, reaching out to bridge the residential, recreation and classroom districts. The siting of the building on a narrow residual space creates a penetrable ribbon-like form to the building itself, 'surgically inscribed' into the campus fabric.

What the jury said: Although it is a sensitive and almost background insertion in the campus's irregular site, the building nevertheless exudes a strong influence on its wider context.

▲ 2 More than 70 years after it was built, the Elliot House, one of R.M. Schindler's noted hillside works, greatly needed structural and aesthetic restoration. The architects focused on returning the house to its original condition, while updating the home to meet contemporary living demands. Both the design and execution of the restoration maintained the intent and attention to detail evident in the original building program. Seismic and structural upgrades will help ensure the longevity of the home.

What the jury said: The architects have overcome a high level of technical difficulty with rigor and restraint.

Photograph by William Claxton



► 3 “Acqua Alta” refers to the high-tide water that floods the sinking city of Venice, Italy, up to 100 times a year. Originally commissioned as part of a group exhibition for the 2004 Venice Biennale, this interior space was designed as an extremely site-specific piece that could create a maximal environmental effect with a minimal material deployment. In plan, the project is based on a “pixelated” field that evokes water patterns, natural field patterns and the complex geometries of piers that underpin Venice.

**What the jury said:** Although minimal in presence and in means, the attenuated assemblage is rich in its experiential and evocative qualities.

▼ 4 The design team prized the building’s historical components of the former Superior Oil headquarters and used small tweaks to invigorate the space and fuse old and new. The new entry sequence reversed the original building entrance to bring visitors through a courtyard and into a dramatic new lobby, while the original elevator lobby is used to reach the 203 guests rooms. The overwhelming success of this hotel is the rooftop pool and bar, a destination ringed by the dramatic geography of L.A.’s high-rise towers.

**What the jury said:** This project has utilized restraint in treating the existing building as a found object and demonstrates a clear integration of graphics, interiors and architecture. It is a catalyst for the revitalization of downtown Los Angeles.



Photograph (below) by Tim Street-Porter



DESIGN AWARD

CITATION

1. Architecture and Art Building,  
Prairie View A&M University

LOCATION: Prairie View, Texas

ARCHITECT: RoTo Architects, Inc.

WEBSITE: www.rotoark.com

2. Duane Street Residence

LOCATION: Los Angeles, California

ARCHITECT: Chasen Architecture

WEBSITE: www.chasenarc.com

3. Mother, Advertising Agency  
Headquarters

LOCATION: London, England

ARCHITECT: Clive Wilkinson Architects

WEBSITE: www.clivewilkinson.com

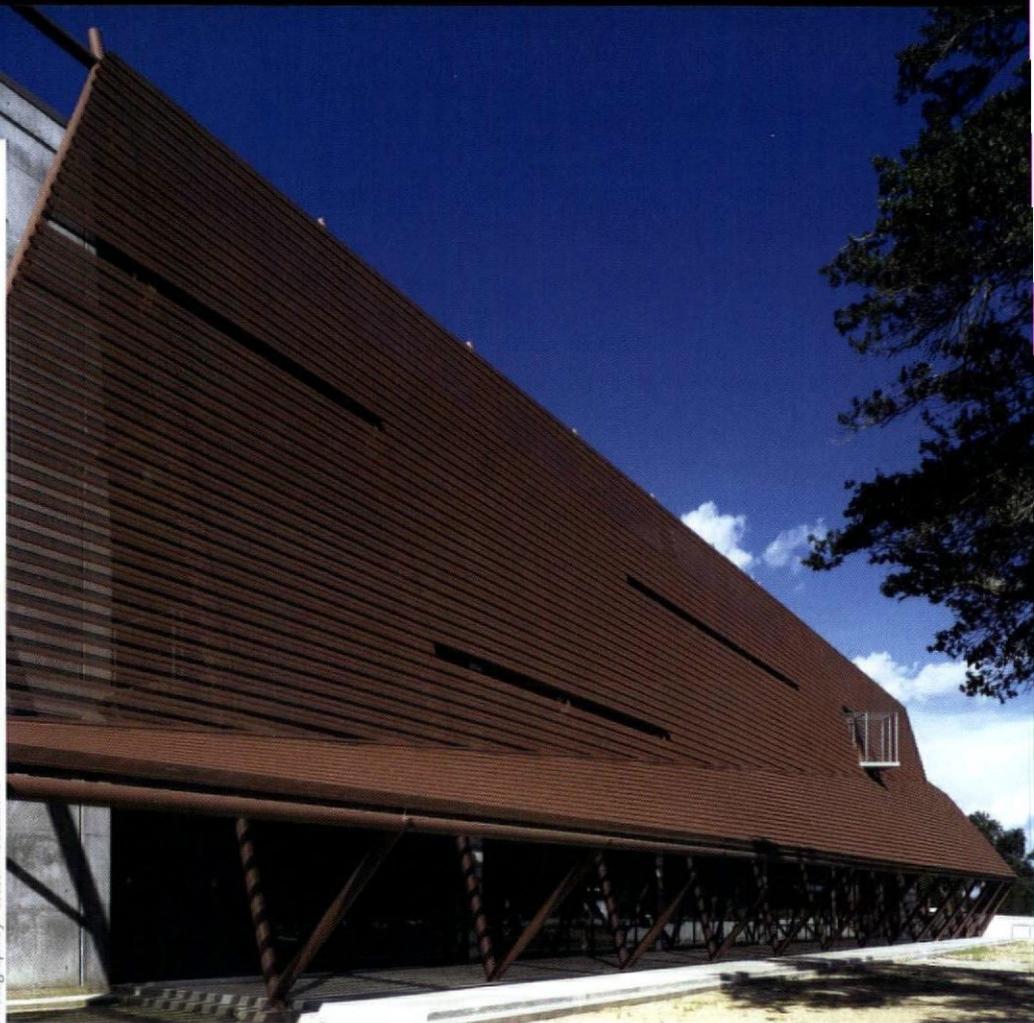
4. Pepper Canyon Hall, University  
of California, San Diego

LOCATION: La Jolla, California

ARCHITECT: SmithGroup

WEBSITE: www.smithgroup.com

Photograph by Assassi Productions



▲ 1 Human conduct and social relations inform the project throughout. Home to classrooms, a cultural center, café and more, the building's permeable boundaries are open to visitors from different directions. The cultural center, the circulatory vortex at the front, serves as the social memory, while the formal teaching spaces, distributed in two long bars over three floors, create the main social space—the canyon. This exchange zone is where the intense informal learning and teaching occur, reinforcing the value of cooperation.

What the jury said: There is an evocative hierarchy and frenetic movement to the plan. The clarity and poetry of the acts of architecture is very strong.

◀ 2 A steep and narrow hillside fronting an unimproved street drove the challenge of economically siting the project. A small footprint minimized foundation costs, while providing a basement studio, and code-required terraces and parking carefully define usable exterior space. Custom colored panels subtly match the drought-tolerant agave and eucalyptus, and suggest the dimensionality of the concealed wood structural frame. The adaptable floor plan, ecologically sensitive materials, building orientation and language of well-crafted restraint define the sustainable design strategy.

What the jury said: The modest building's "s" shaped section shows a direct and beautiful relationship to the city and the sky.

Photograph by Art Gray



Photograph by Adrian Wilson



▲ 3 Mother's radical approach to the advertising business translates to its work environment, where everyone works around a large worktable. In its new three-story warehouse space, the client designated the top floor the primary workspace, creating the need for a strong connection to the floors below. The result, a new 14-foot-wide concrete staircase, cuts through the building, actually transforming into the worktable on the third floor. Broken into sections, the 250-foot-long table circulates the area like a race track, with a maximum capacity of 200.

What the jury said: *There is an intriguing ambiguity between table and floor. This strong idea drives the design of the project, and the furniture is ultimately transformed into architecture.*

◀ 4 Circulation, interaction and context defined the design. With no budget for a lobby, a courtyard was designed to hold up to 800 students as they queue up for class. The grand-scale exterior stairs encourage interaction between the activity of the street and the building, and a glass bridge provides an open-air circulation corridor to the west and south sides of the upper floors.

*Transparency is maintained despite a continuous façade through the use of ceramic frit glass, while open frames make way for temperate breezes.*

What the jury said: *This project, a boundary box, is a skillfully executed wrapper building, and an active part of the campus fabric.*



DESIGN AWARD

CITATION

1. Painter's Studio

LOCATION: Los Angeles, California

ARCHITECT: Daly Genik

WEBSITE: [www.dalygenik.com](http://www.dalygenik.com)

► *Programmatically, the studio needed to provide a wide segment of floor to rest paintings and collages and generous expanses of wall to hang the art as it dries or during work intervals, both free from exposure to direct light. The result is a three-part building consisting of an office space in the front and a workspace in the center. Resting above the two is a skylight box, which provides extensive ambient natural light while preventing any direct light from falling on the walls.*

**What the jury said:** *The rich section and economy of means create a singular response to climate and light.*

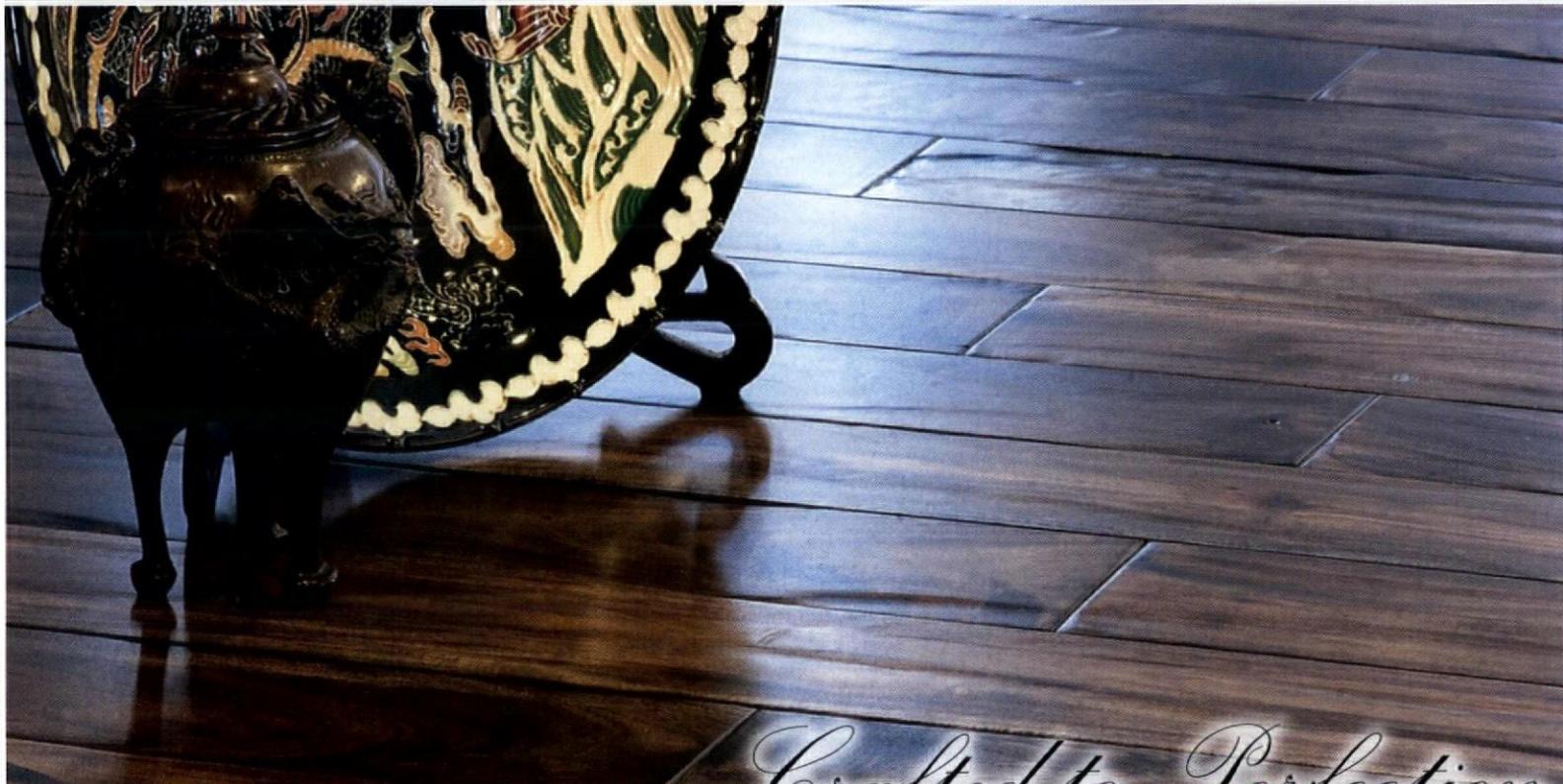


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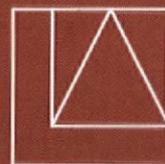
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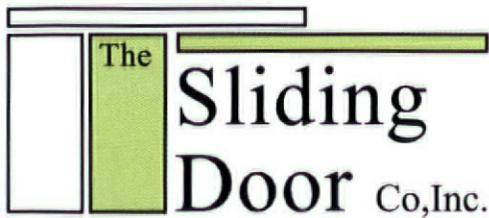


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## Next LA: Merit and Citation

This year, the collective trumped the individual—all seven Next LA projects, juried by Barbara Callas of Callas Shortridge Architects, Hank Koning, FAIA, of Koning Eizenberg Architecture, Sharon Johnston, AIA, of Johnston Marklee & Associates, and Steve Johnson of MDA Johnson Favaro Architecture & Design, emphasize community. Multi-family housing, one with a progressive financing bent, plus museums, a theater, a city hall and, even, a gas station captured this year's honors. With this civic vision in mind, how fitting it is that few were celebrated strictly for their beauty—one juror went as far as saying that beauty was not necessarily criteria for one winning project—but, rather, for their forward-thinking responses to the public's needs.

NEXT LA AWARD

## MERIT

### 1. Children's Museum of Los Angeles

LOCATION: Los Angeles, California

ARCHITECT: agps architecture

WEBSITE: www.agps.ch

### 2. Guangdong Museum

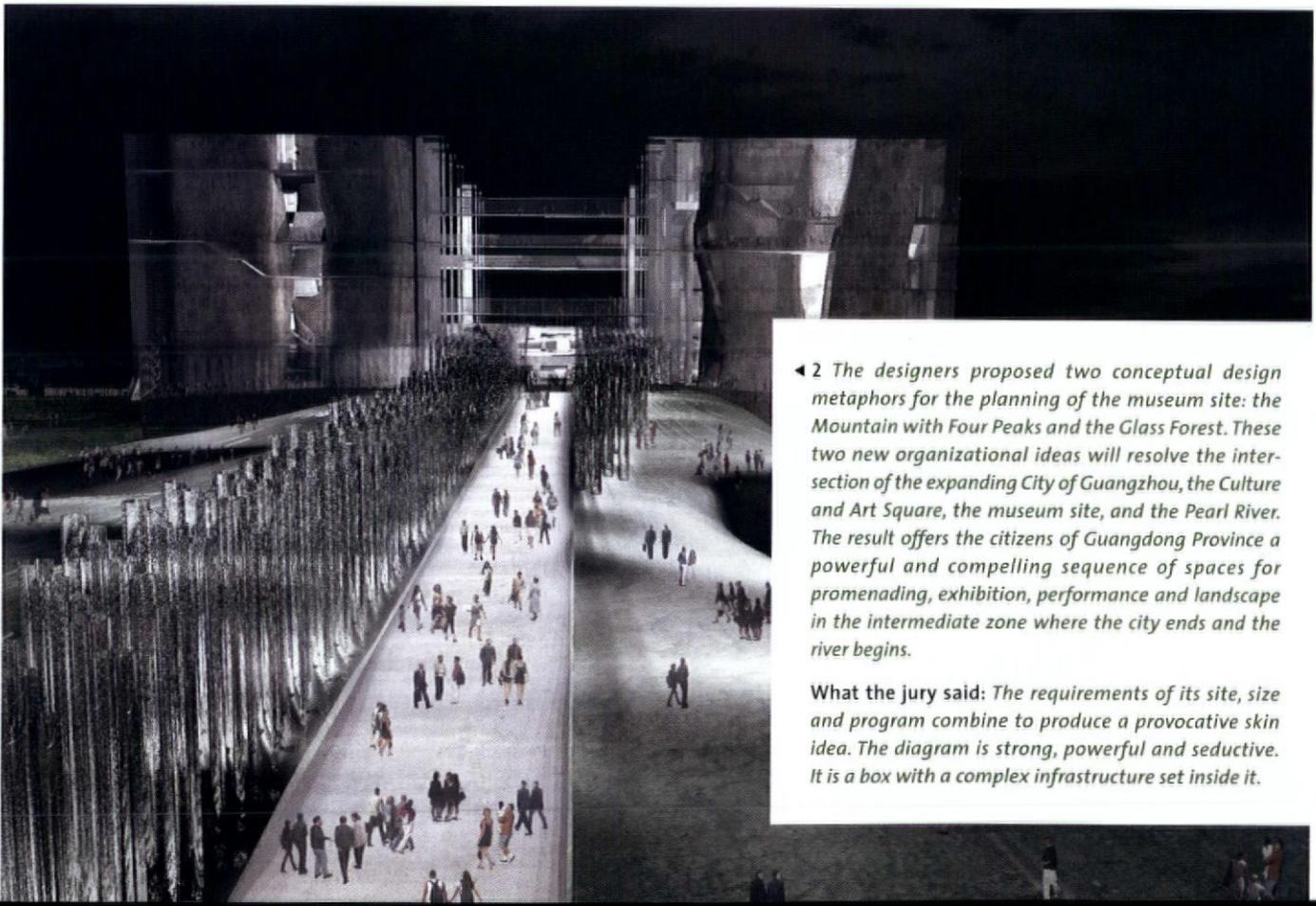
LOCATION: Guangzhou, China

ARCHITECT: Eric Owen Moss Architects

WEBSITE: www.ericowenmoss.com

- 1 Architecturally, the museum integrates itself with Hansen Dam through its playful use of scale and materials. The building emerges out of the ground, shifting in height from a child's height of four feet at its nose to 36 feet at the entrance. In the garden, three smaller sculptural volumes bridge inside and outside, bringing the park into the museum. The unconventional manipulation of conventional materials and environmental systems is bound to prompt children to question what a building can be.

What the jury said: It is an interesting box with a "performance skin" of photovoltaics and skylights that engages the landscape.



- ◀ 2 The designers proposed two conceptual design metaphors for the planning of the museum site: the Mountain with Four Peaks and the Glass Forest. These two new organizational ideas will resolve the intersection of the expanding City of Guangzhou, the Culture and Art Square, the museum site, and the Pearl River. The result offers the citizens of Guangdong Province a powerful and compelling sequence of spaces for promenading, exhibition, performance and landscape in the intermediate zone where the city ends and the river begins.

What the jury said: The requirements of its site, size and program combine to produce a provocative skin idea. The diagram is strong, powerful and seductive. It is a box with a complex infrastructure set inside it.

NEXT LA AWARD  
CITATION

1. Conjunctive Points Theater Complex

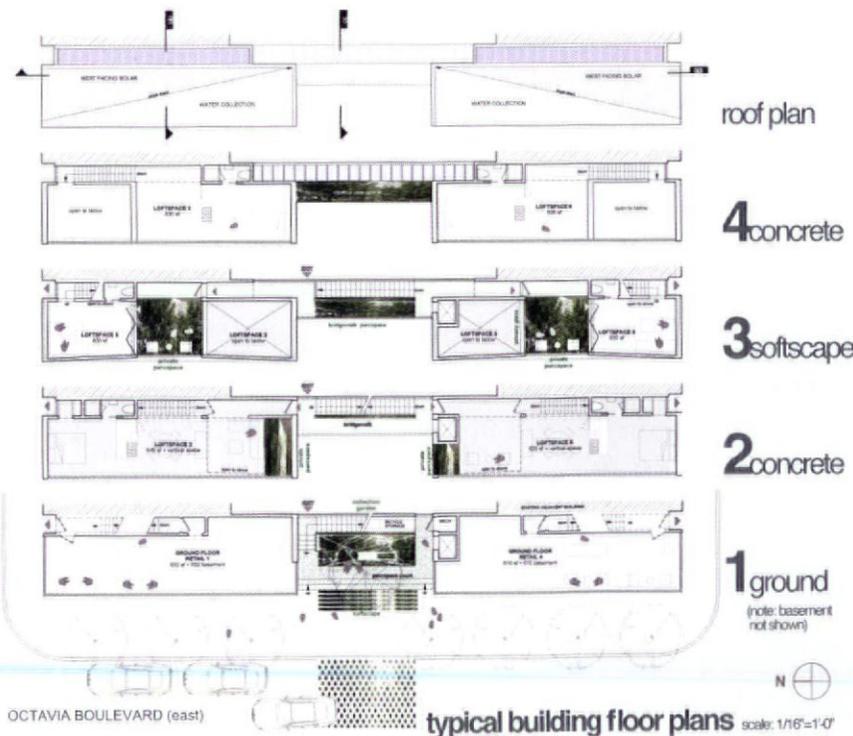
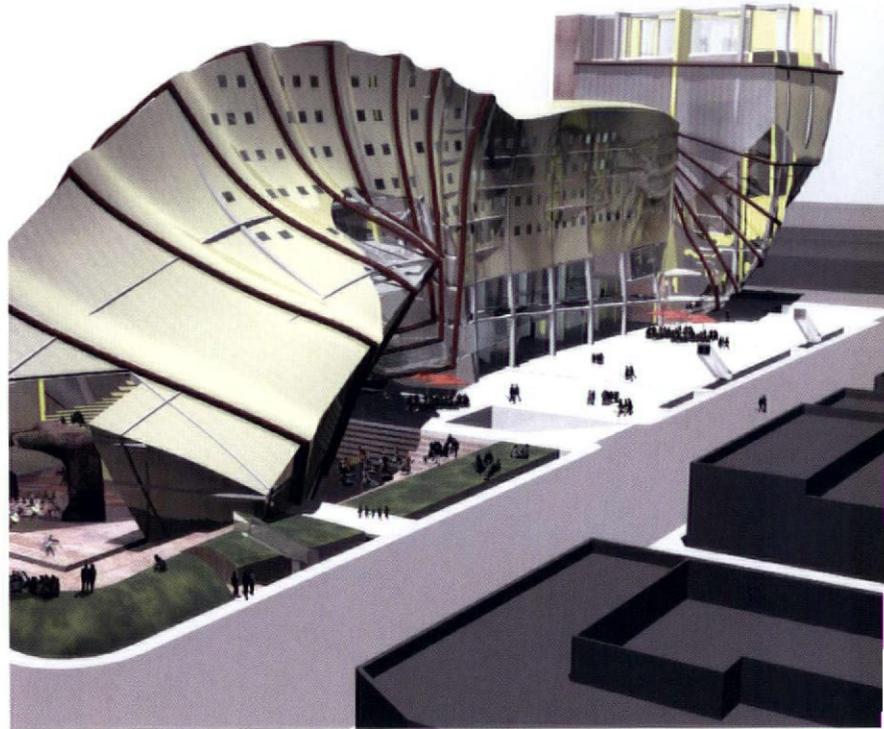
LOCATION: Culver City, California  
ARCHITECT: Eric Owen Moss Architects  
WEBSITE: www.ericowenmoss.com

2. Vertical Parcspace Lofts / Octavia Boulevard

LOCATION: San Francisco, California  
ARCHITECT: Montalba Architects, Inc.  
WEBSITE: www.montalbaarchitects.com

▶ 1 This mixed-use development will synergistically join art and technology through the creation of unique and innovative state-of-the-art theaters. Set against the backdrop of intellectually stimulating office, retail and restaurant space, the result will be numerous coordinated venues for commerce and the expression of the arts. The project also will provide substantial areas for public use including an amphitheater, south-facing plaza and park.

What the jury said: Not celebrated for its beauty—the jury went as far as saying, “Beauty is not necessarily criteria for giving an award here”—this project provokes intense emotions. The jury was divided over and disturbed by the provocative building’s exuberant form. One juror couldn’t help but ask, “What’s with the windows?” While another mused, “Somehow, the architect got a building in there.”



▶ 2 In the downtown community of Hayes Valley, extensions of urban landscape fold vertically into the new mixed-use infill development along Octavia where green spaces emerge as parcspace breezeways within the building. These vertical view gardens collect water and solar energy while providing a landscaped circulation zone for residents. Live/work flexibility and large vertical volumes of space characterize the building along this narrow site. Each module consists of two dwelling units above a retail/commercial unit.

What the jury said: This project is a fascinating hybrid of multi-unit housing design and urban design. It creates a space that has influence far beyond its immediate surroundings. The project is very clever in the way it uses its location, which was once just a void. It’s nice how the landscape melds vertically into the façade.

NEXT LA AWARD

## CITATION

### 1. Council District 7 Neighborhood City Hall

LOCATION: Los Angeles, California

ARCHITECT: RoTo Architects, Inc.

WEBSITE: [www.rotark.com](http://www.rotark.com)

### 2. United Oil Gas Station

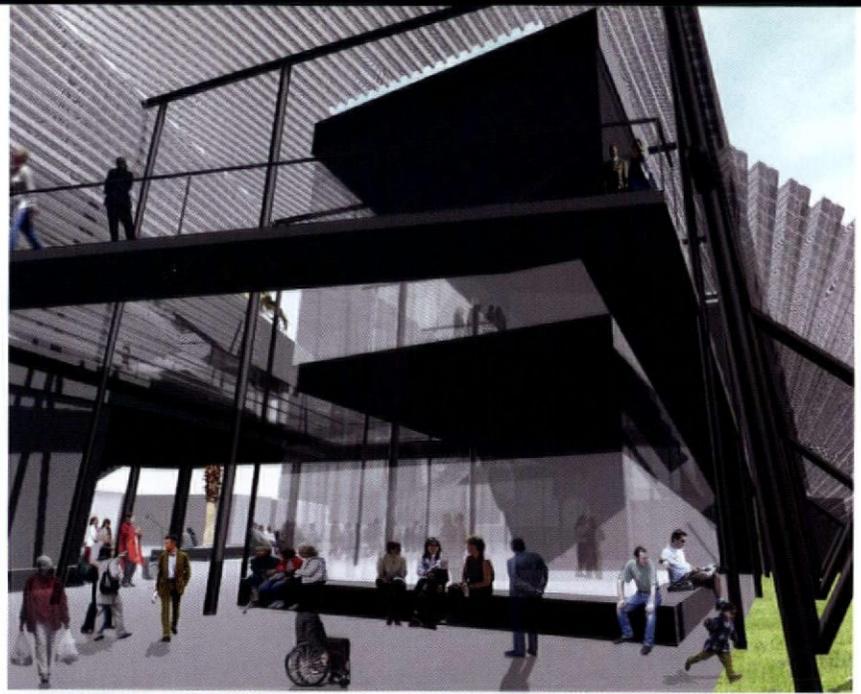
LOCATION: Los Angeles, California

ARCHITECT: Kanner Architects

WEBSITE: [www.kannerarch.com](http://www.kannerarch.com)

► 1 The Pacoima Neighborhood City Hall is being created to provide municipal outreach to the City of Pacoima and to provide a grand public space for the citizens. The new complex will serve the neighborhood in four basic ways. First, it will provide city services and a district council office. Secondly, it will serve the expanding commercial district. Third, it will provide a civic-spaces plaza for citizen participation in governance and for recreation. Finally, it will provide additional parking for the neighborhood.

**What the jury said:** *The project's ad-hoc quality feels like it was built by and for the community it serves. The project is intuitive in how it addresses programmatic functions. It blends into the neighborhood scale. I like the messiness and energy of it.*

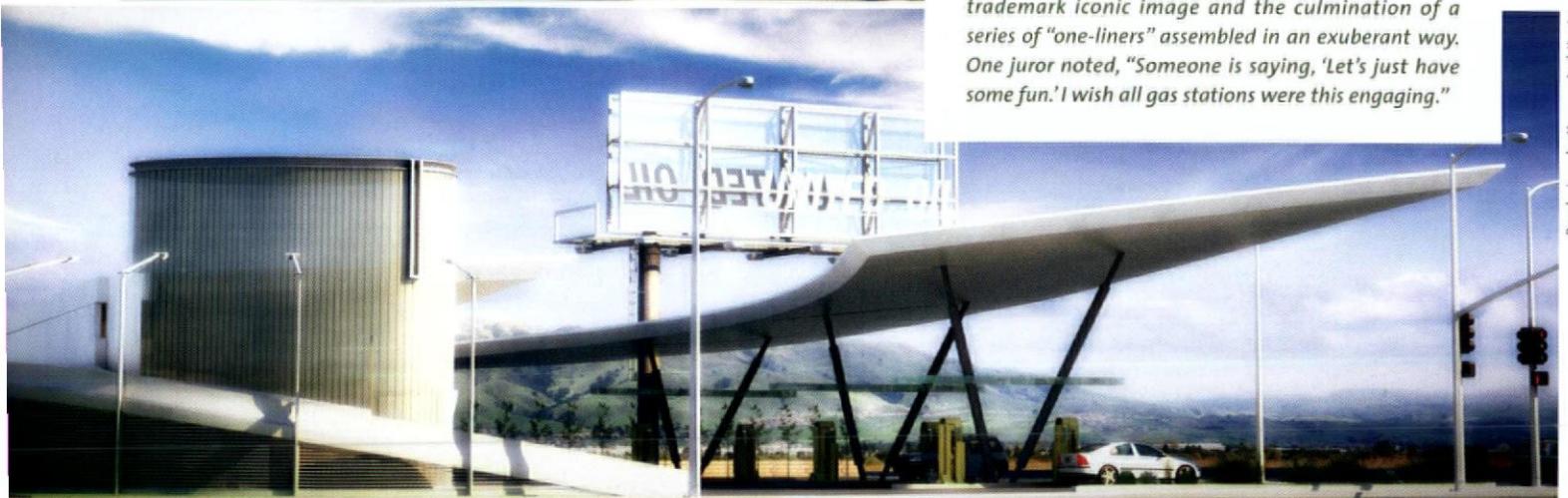


Renderings by RoTo Architects, Inc.



◀ 2 A daring and active design, the United Oil project incorporates a 12-pump gas station, mini-market and car wash in an original machine of vehicular form and function. Two planes soar from the ground like freeway interchanges. One, a concrete ramp, rises over the rear of the mini-market and back down into the car wash. The second, a sinuous and curvilinear metal structure, swoops down to serve as the roof of the mini-market and regains upward momentum to become a 30-foot canopy over the pumps.

**What the jury said:** *The project was seen as creating a trademark iconic image and the culmination of a series of "one-liners" assembled in an exuberant way. One juror noted, "Someone is saying, 'Let's just have some fun.' I wish all gas stations were this engaging."*



Renderings by Kanner Architects



NEXT LA AWARD  
**CITATION**

1. 3X1, Multi-Family Prototypes

LOCATION: Los Angeles, California

ARCHITECT: Osborn Architects

WEBSITE: www.osborn320.com

▲ 1 The 3 X 1 project is defined at the intersection of architecture, real estate and planning legislation. In November 2004, Los Angeles passed the Small Lot Subdivision Ordinance to encourage alternative middle-income, high-density housing in areas with scarce land and high demand. The five prototypes presented respond to the strategy of dividing the 50-foot by 132-foot lot into three, and developing three stand-alone structures that, by virtue of density, make up a collective whole.

What the jury said: This project's ambitions are much higher than most multi-unit project entries. It is not about form-making; it is about addressing the future. Someone has undertaken the challenge of interpreting a comprehensive and unprecedented ordinance. It is rigorous in solving the problem of high-density housing.



Images courtesy of Osborn Architects

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**The Geffen Playhouse**

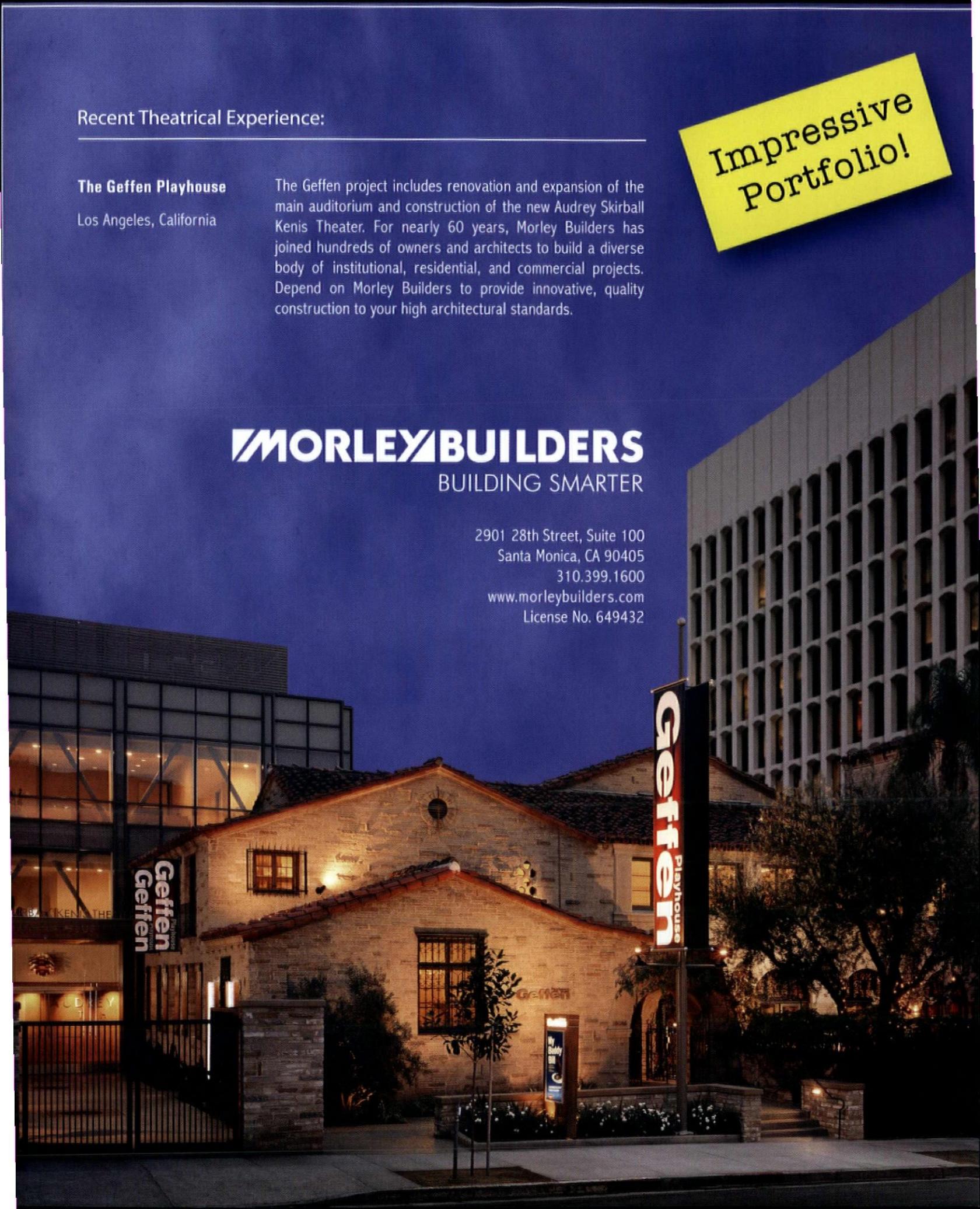
Los Angeles, California

The Geffen project includes renovation and expansion of the main auditorium and construction of the new Audrey Skirball Kenis Theater. For nearly 60 years, Morley Builders has joined hundreds of owners and architects to build a diverse body of institutional, residential, and commercial projects. Depend on Morley Builders to provide innovative, quality construction to your high architectural standards.

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## Design and Next LA: Honor

Recognized by the jury for their beauty, elegance and simplicity, each of this year's Honor Award winners fulfills rivaling agendas—simultaneously challenging and meeting expectations for the built environment. Morphosis's Caltrans headquarters flouts government office convention through the juxtaposition of a large neon public art installation and supergraphic against its austere aluminum skin. The Solar Umbrella residence is modernist architecture with a twist—it's not defined by its form, but rather by its sustainability. And the Arc program, which could seem idealistic on the surface, proves to be a methodical and thoughtful vision for Palestine.



Photographs by Roland Halbe Fotografie

DESIGN AWARD

HONOR

Caltrans District 7  
Headquarters Building

LOCATION: Los Angeles, California

ARCHITECT: Morphosis

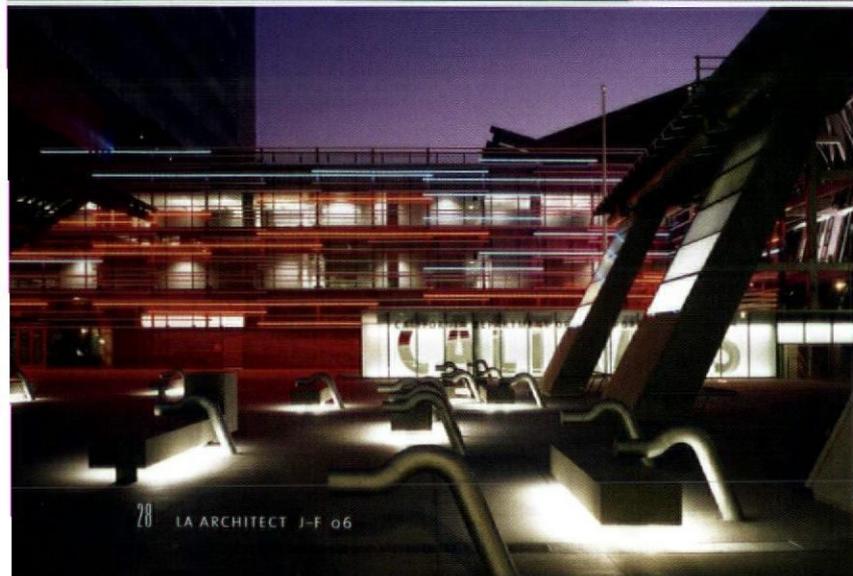
WEBSITE: [www.morphosis.net](http://www.morphosis.net)

*Though its material language and structural elements allude to freeway infrastructure, the architecture of the Caltrans building façade borrows its characteristic animation directly from the car—the outer layer of the double façade functions like the car body to protect its inhabitants via a constantly shifting mechanical skin of perforated aluminum panels that alternately open or close depending on the sun's angle and intensity. Appearing to be windowless and opaque at mid-day, the building transforms in appearance until reaching near complete transparency at dusk.*

*Internally, the program challenges normative office culture, improves worker comfort and increases environmental efficiency. The floor plans are deliberately non-hierarchical with open office, light-exposed workspaces, and all window shades on exterior windows are manually operable. An optimistic assessment of the future vibrancy of its surroundings informed the project's organizational strategy. The main lobby is relocated to the exterior, as a large plaza for workers, visitors and the general public, while amenities, including an exhibition gallery and cafeteria, adjoin the outdoor lobby at ground level.*

*The public art installation integrates inseparably with the architecture. Horizontal bands of red neon and blue argon light tubes cycle through light pattern sequences, mimicking the ribbons of headlights on California's freeways. The large cantilevered light-bar connects the structure to First Street, and the 40-foot, forward-canted supergraphic "100" marks the South Main Street entrance. This layered sign, with its nod to Chandleresque L.A.'s Hollywood sign, denotes the building as an urban landmark.*

**What the jury said:** *This design advances the typology of the urban office building. Its aspirations were clearly of the highest order, and the result is a beautiful composition of skin, mass and urban public space.*





Photographs by Marvin Rand

## DESIGN AWARD HONOR

### Solar Umbrella

LOCATION: Venice, California

ARCHITECT: Pugh + Scarpa

WEBSITE: [www.pugh-scarpa.com](http://www.pugh-scarpa.com)

*Nestled within a neighborhood of traditional bungalows in Venice, Calif., the Solar Umbrella residence boldly establishes a precedent for the next generation of California modernist architecture. Located on a narrow through lot, the Solar Umbrella addition transforms the architects' existing bungalow into a gracious residence equipped for responsible living in the twenty-first century.*

*Inspired by Paul Rudolph's 1953 Umbrella House, a dramatic display of solar panels wrapping around the south elevation and roof becomes the defining formal expression of the residence. These panels, conceived as a solar canopy, protect the body of the building from thermal heat gain by screening large portions of the structure from direct exposure to the intense Southern California sun. Rather than deflecting sunlight, this state-of-the-art solar skin absorbs and transforms this rich resource into usable energy, providing the residence with 100 percent of its electricity. Like many of the project's design features, the solar canopy is multivalent and rich with meaning—performing several roles for a functional, form-experiential effect.*

*Featuring recycled, renewable and high-performance materials throughout, the Solar Umbrella showcases the architects' ability to marry sustainability with sophisticated design.*

**What the jury said:** *The architects cleverly integrate form and function to achieve an elegant and energy-conscious home with ethereal qualities of transparency, porosity and lightness.*





NEXT LA AWARD

## HONOR

### The Arc: A Formal Structure for a Palestinian State

**LOCATION:** Palestine, including the West Bank and Gaza

**ARCHITECT:** Suisman Urban Design

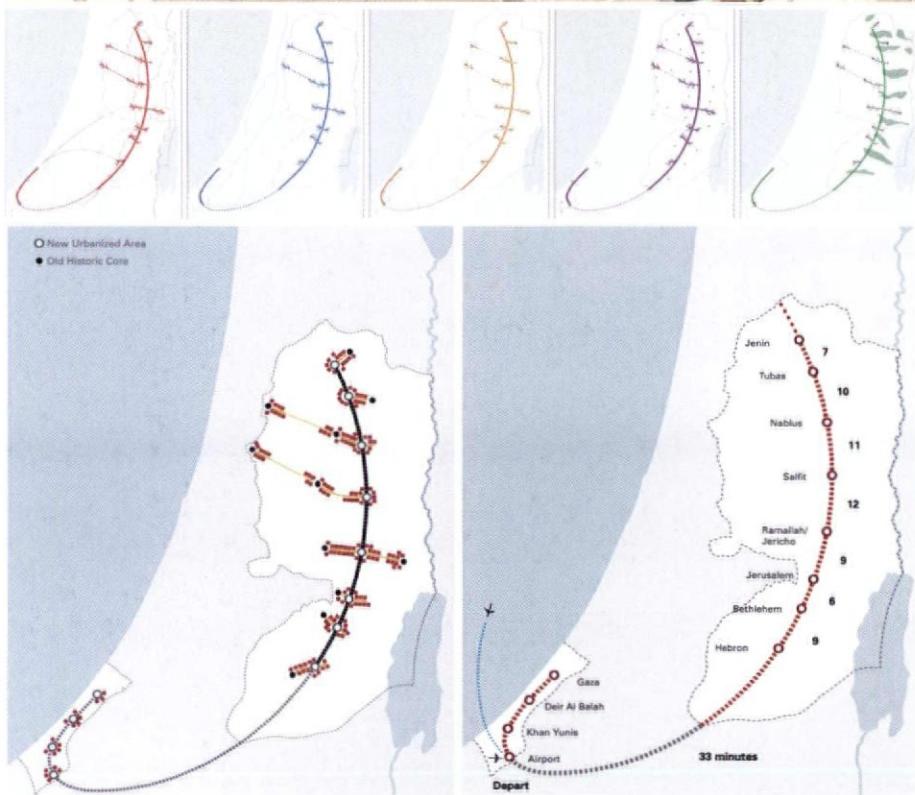
**WEBSITE:** [www.suisman.com](http://www.suisman.com)

*As the population of the West Bank and Gaza continues to grow, Palestine's infrastructure will soon have to support perhaps twice as many people. The Arc, a report produced under the oversight of the RAND Center for Middle East Public Policy, proposes a new corridor from the northern West Bank to Gaza that would help Palestinians build a more prosperous future and cope with rapid population growth.*

*The Arc is a proposed trunk line of the Palestinian national infrastructure corridor linking Gaza and the West Bank. The corridor would support a high-speed interurban rail line, highway, aqueduct, energy network, fiber optic cable and a national park connecting Palestine's major towns and cities. Each of the infrastructures has east-west lateral branches that create the framework for linear development in each urban area and the boundaries for the national open space system of parks, forests, reserves and farmlands. The critical interurban rail line linking almost all the primary cities of Gaza and the West Bank in just 90 minutes. This rail line makes public transportation a priority, while establishing the "trunk" of the corridor.*

*The Arc is a concept for developing the physical infrastructure of a new independent Palestinian state and a tangible symbol of Palestinian statehood and progress. It would also foster the revitalization of historic city centers and the development of new commercial and residential neighborhoods along a transit boulevard and preserve agricultural land and nature reserves.*

**What the jury said:** *The design is elegant, clear and simple. The simplicity in its gesture is its strength—it is strong diagrammatically with big gestures integrating systems in an unprecedented way. It makes a line that becomes an important seam in the landscape. The project is well-researched. It is amazing that this investigation is even happening. It's breathtaking.*



Images courtesy of RAND/Suisman Urban Design



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# OTHER AWARDS



## AIA/IAC Student Competition

The 1:2 (one day/two students) design charrette combines the real-life time constraints of an architecture practice with the creative spirit of a design competition. This year, all Southern California interior design and architecture schools were asked to participate, and a record 17 answered the call, making for exciting projects that span the wide spectrum of design today.

Working within a challenging six-hour timeframe, the student teams created their graphic presentation using only manual tools of the trade. From the original 17, six finalist teams emerged, which then had 30 minutes to prepare a verbal presentation. The jury then retreated behind closed doors to determine the three winning teams, listed below. This year's prizes totaled \$23,000 for first through third place, plus honorable mentions.

### FIRST PLACE

Jim Butterly & Carlos Muñoz  
Santa Monica College

### SECOND PLACE

Jamie Di Dio & Perla Gallegos  
Cal State Long Beach

### THIRD PLACE

Terri Moore & Carlos Pinelo  
SCI-Arc

## Presidential Honors

### GOLD MEDAL

Michael Palladino, AIA

If Michael Palladino had worked on nothing in Los Angeles aside from the Getty Center, he would certainly be worthy of this honor. In 1986, Palladino moved to Los Angeles to establish Richard Meier & Partners' West Coast office and start work on the one-million-square foot Getty. In the nearly 20 years since, Palladino has further earned his recognition through collaborations with Meier on projects as diverse as the High Museum in Atlanta, the UCLA Broad Arts Center, Camden Medical Centre in Singapore and private residences throughout the world.

The AIA/LA chose to recognize Palladino with its highest honor—the Gold Medal—for his commitment to innovative planning, design excellence and out-of-the-box thinking. His work has undoubtedly had a profound influence on the built environment the world over. [See page 38 for a conversation with Michael Palladino.]

### BUILDING OF THE YEAR

Caltrans District 7 Headquarters Building  
*Douglas R. Failing, Caltrans*  
*Thom Mayne, FAIA, Morphosis*  
*Kurt Franzen, AIA, Gruen Associates*  
*Dan Rosenfeld, Hon. AIA/LA, Gruen Associates*  
*Richard Heim, Clark Construction*

In addition to receiving a Design Honor Award, the Caltrans headquarters was named Building of the Year by the AIA/LA.

Of all that has been said and written of this project, architecture critic Nicolai Ouroussoff's words perhaps sum it up best: "Its glistening metal skin and hulking form evoke the relentless faith in the future—in social mobility, individual freedom, eternal youth—that made Los Angeles one of the most radical urban inventions in American history."

### SERVICE TO THE COMMUNITY

Eli Broad

Eli Broad, a renowned business leader who built two Fortune 500 companies from the ground up over a five-decade career in business, has shown dedicated and sustained support of the Los Angeles

architecture and design community. The AIA/LA honored Broad for his philanthropy and community spirit, as well as that of his foundation, which are deep and wide-ranging and include ongoing leadership roles in art, education, science and civic development.

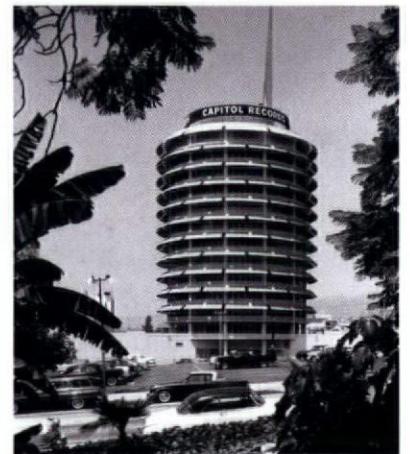
### GOOD GOVERNMENT

Deborah Weintraub, AIA  
Deputy City Engineer

The AIA/LA Good Government Award recognizes the exemplary efforts of local government agencies to improve the quality of the urban environment.

As the Los Angeles Bureau of Engineering's highest ranking architect, Deborah Weintraub works to ensure that the principles of strong, thoughtful and sustainable civic design endure in the City of Los Angeles. She recently organized, in partnership with the Community Redevelopment Agency, the first-ever design competition for a new city building. Weintraub also helped mount the first gallery show of city projects, entitled "Public Works: Architectural Designs for the City of Los Angeles", at the A+D Museum last summer.

### LEGACY



Capitol Records Building  
*Louis Naidorf, FAIA*

The Capitol Records Building, an intrinsic signifier and landmark of Hollywood, was selected for the enduring significance of

*Continued on page 34*

A chalkboard with a silhouette of a person in the center. Above the person are drawings of a pair of scissors and a hammer. To the right of the person is a drawing of a pencil. The background is a textured, slightly grainy grey.

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its architectural design, and for its influence on how the community sees, thinks and feels about Los Angeles.

The Legacy Award was established in 2005 under President Stephen Kanner to honor historic buildings of cultural significance that enrich the social identity of the city by creating an indelible and iconic signature on its architectural fabric.

**EDUCATORS OF THE YEAR**

- East Los Angeles College
- Ed Perez and Jerry Ishino*
- Pasadena City College
- C. Coleman Griffith and Peter DeMaria*
- Cal State Long Beach
- Tor Hovind and Dorothy Ottolia, AIA*
- LAIAD (LA Institute of Architecture & Design)
- William Maxwell Taylor, AIA*
- Los Angeles Pierce College
- Martin Gelber, FAIA*
- Los Angeles Harbor College
- Dr. Art Wakita*

Each year the AIA/LA recognizes one or more educators who make a lasting difference in the lives of young and emerging architects. This year, it honored nine teachers and administrators of architecture and design programs. While they may not yet have the instant name recognition of bigger or longer-established schools, the architecture community can expect wonderful things from these dedicated professors and their pupils.

**PUBLIC OPEN SPACE**



The Chess Park, Glendale, California  
*Mark Rios, FAIA, Rios Clementi Hale Studios*

For the second year, the AIA/LA presented the Public Open Space Award to recognize a key work of landscape architecture. This year's honoree, the Chess Park in Glendale,

Calif., draws its program and symbolism from the history and rituals of the game of chess. Inspired by the sculpture of Brancusi and the lamps of Noguchi, the architects transformed a desolate city passageway into a thriving, community-oriented chess park where players, the local community and passersby participate in gamesmanship and festivities.

**CITY REBUILDER**

- Art Center College of Design
- Pasadena, California
- Richard Koshalek, Kevin Daly, AIA, and Chris Genik, AIA*

The City Rebuilder Award goes to an individual, architecture firm or developer for their enhancement of the built environment within the greater Los Angeles area. This year, a project was selected for its acclaimed architectural design, regional impact in bringing arts to the community, proximity to mass transit, and impact on the redevelopment of the area.

**25 YEAR**

- The de Bretteville-Simon Houses, 1976
- Peter de Bretteville*

Reserved for distinguished buildings that have reached their 25th anniversaries, this award honors structures marked by excellence in function and execution.

The Willow Glen Houses were recognized for their fairly straightforward program for "two single family dwellings for close friends who wish to live cooperatively, rather than in more typical LA isolation." The end result transcends this simple program: a pair of houses that harmoniously complement each other, yet are unique and appropriate to the families that inhabit them.

**HONORARY AIA/LA**

- Ann Videriksen*
- Ann Videriksen has been involved with the AIA/Los Angeles Chapter on several levels since 1968. As organizer, curator and leader of many years of tours, exhibits and countless other programs for the AIA, the WAL, and the A+D Museum, as a public relations consultant, and as committee member for the 2006 AIA National Convention, Videriksen is an impassioned ambassador for the profession and for design in Los Angeles.



## 2x8 Scholarship Program

2x8, an annual exhibition established by the Academic Outreach Committee (AOC) of the AIA/LA, showcases student projects from 12 local architecture and design schools. Ideas of this year's theme, "Motion", were widely explored through literal and figural proposals, and became evident in the students' processes and representations.

This mentorship program is one of the AOC's methods of promoting a stronger connection between the students and the profession. Student projects were on display throughout the spring in a public exhibit at the A+D Museum, as well as a special summer exhibit that ran at the Armory Center for the Arts in Pasadena.

This year, the AOC presented six 2x8 student teams with cash scholarship grants in the amount of \$1,000 for each project.

**TEAM 1:** Andrew Holder, Andrew Batay-Csorba and Jodi Batay-Csorba, UCLA  
**PROJECT:** "Engineering Enmeshed"

**TEAM 2:** Chika Ito, Otis College of Art + Design  
**PROJECT:** "Wrap me up: Veiled Living"

**TEAM 3:** Brandon Komoda and Brian Jaramillo Woodbury University  
**PROJECT:** "VOTE: Voting Observational Transportable Edifice"

**TEAM 4:** Samuel Barclay, SCI-Arc  
**PROJECT:** "Of, On, or Pertaining to Incompleteness"

**TEAM 5:** Miguel Heman, Anna Mendoza and Sheri Meshkinpour, Los Angeles Institute of Architecture & Design  
**PROJECT:** "Motion: Formation, Ritual"

**TEAM 6:** Chris Adamick, Art Center College of Design  
**PROJECT:** Proposal for the Taschen Bookstore

Photograph by Tom Bonner

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## Alive and Well

**SOUTHERN CALIFORNIA HAS ALWAYS** offered an environment conducive to imaginative thinking. Although the Mediterranean was a natural analogy for this area, practitioners from the Greenes to Neutra experimented with architectural form. Following WWII, John Entenza and the Case Study houses began to reach the world through *Arts and Architecture* magazine, confirming the importance of the Southland as a setting for innovative and imaginative design.

There is something about this city—this place—that nourishes the creative spirit of individual architects and artists. David Hockney talked about it—the spatial quality of the city—in a 1999 UCLA symposium on open space. He told of returning to Los Angeles from London, arriving at his hillside residence, and setting out at sunset in a convertible, driving along Mulholland toward Malibu. He spoke of the enormous freedom he felt, and how dramatically the spatial quality of the city affected his



Ron Davis's Studio and Residence photograph by Gehry Partners, LLP

*Los Angeles has dramatically changed spatially and ethnically over the past 15 years. We develop less in suburban locations and are adaptively reusing inner city areas.*

work. Other artists were affected similarly, particularly the '60s and '70s artists such as Ron Davis, Ed Ruscha, Larry Bell and Ed Moses.

As this issue of *LA Architect* presents the 2005 AIA/LA Awards, one wonders whether the Los Angeles environment still has the power to evoke such a creative spirit. Los Angeles has dramatically changed spatially and ethnically over the past 15 years. We develop less in suburban locations and are adaptively reusing inner city areas. Problems of schooling, transportation and air pollution are weighing heavily on the collective mind of the city. Has our ethos changed? Are we becoming a "traditional" city? Have we lost our creative uniqueness?

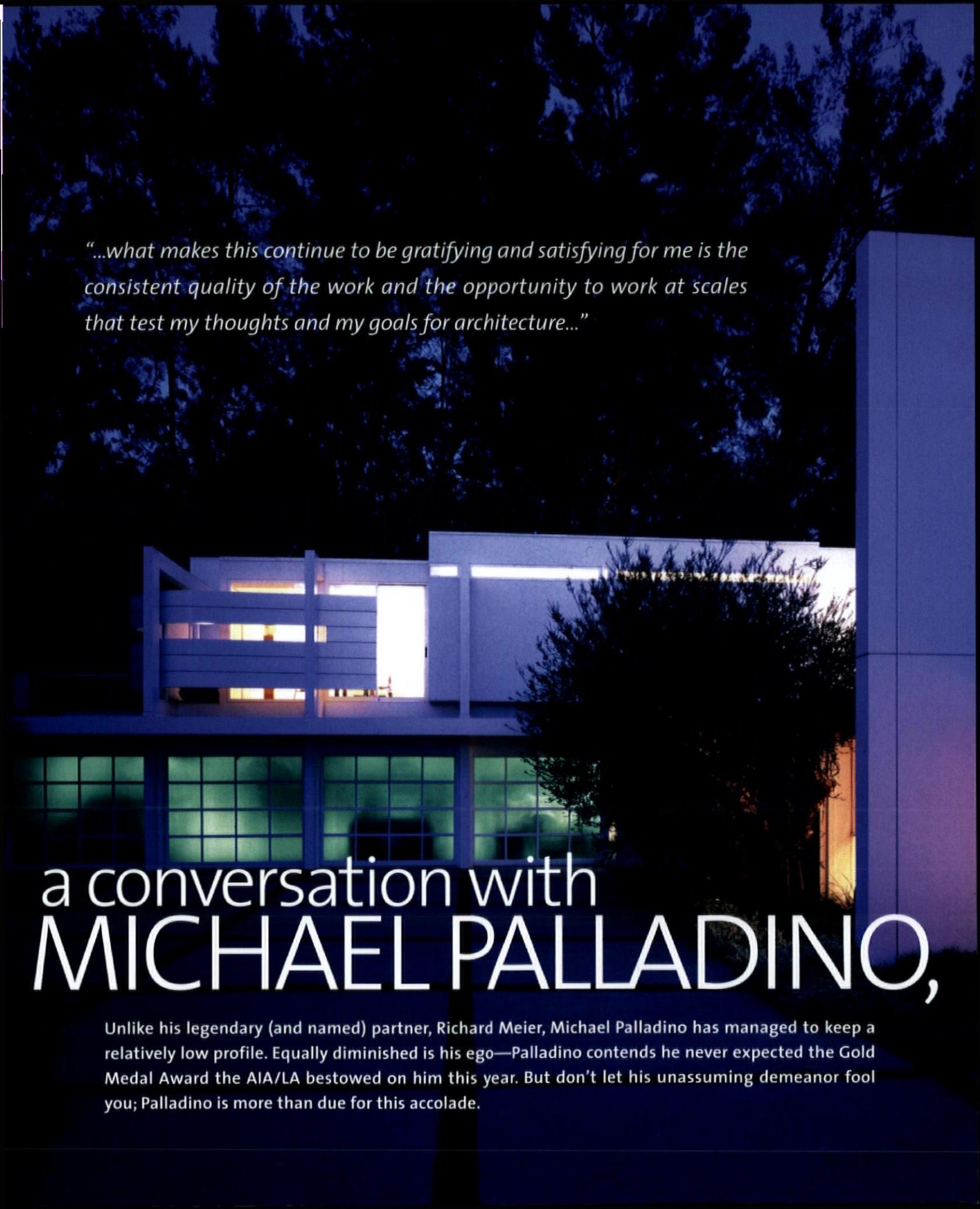
We looked back 30 years to 1975, to the first published awards program, for perspective on this year's awards—and were pleasantly surprised.

In a program juried by McCoy, Meier, Birkerts and Giurgola, there were 20 awards. This past year—17. Although LA has long been identified with suburbs of single family homes, neither awards program was dominated by residential architecture. In 1975, architecture was strictly modernist in vernacular; buildings were intended to be viewed as distinct objects, rather than responding to a complex urban context. In 1975, Frank and Cesar had three awards each; others included Lumsden at DMJM, AC Martin, Lomax Mills, Quincy Jones and Kappe. Many of the large, commercial structures have not weathered the test of time and would not be recognized in today's program. In one project, what was characterized as virtuously having "great simplicity and dignity" would be seen today as a rationale for banal modernism. Gehry's projects begin to portend his future; his design for Ron Davis's studio/residence acknowledges less an idea about a stand-alone building and more about the relationships between "live" and "work," as well as an emerging relationship between architect and artist.

The 2005 program moves significantly beyond '75 with great project diversity and use of context as a generator of ideas. Creatively opportunistic and contextual, these projects express a richer language by responding to complex urban challenges—perhaps reflecting an emerging urbanism. In 2005, the awards were less dominated by a few individuals. Only RoTo and Moss received a second award. The amazing diversity of projects ranges from Suisman's bold Arc plan for Palestine (there were no urban design projects in 1975) to an ethereal art installation at the Venice Biennale by Predock\_Frane. The stand-alone corporate headquarters of 1975 have been replaced by institutional projects such as Mayne's Caltrans regional headquarters, and mixed-use projects like Moss's Conjunctive Points Theater Complex—both incredibly imaginative and individually expressive in response to challenging contexts. The Children's Museum, by aggs architecture, is a new interpretation of interactive and green environments. Pugh + Scarpa's Solar Umbrella is a beautifully executed building that takes the Case Studies to the next step. Creative multi-family urban infill was not a priority in 1975; two projects by Osborn and Montalba Architects embody positive assumptions about incremental development while exploiting new zoning opportunities. Koning Eizenberg's adaptive reuse at the Standard and Clive Wilkinson Architects' interiors for Mother Advertising London are project types not even considered in 1975—let alone attention to sustainable building systems.

LA architecture is alive and well. The 2005 projects are representative of a more mature city, yet these interesting and diverse schemes continue the Southland tradition as a hotbed of architectural creativity and innovation.

—WILLIAM H. FAIN JR., FAIA



*"...what makes this continue to be gratifying and satisfying for me is the consistent quality of the work and the opportunity to work at scales that test my thoughts and my goals for architecture..."*

# a conversation with MICHAEL PALLADINO,

Unlike his legendary (and named) partner, Richard Meier, Michael Palladino has managed to keep a relatively low profile. Equally diminished is his ego—Palladino contends he never expected the Gold Medal Award the AIA/LA bestowed on him this year. But don't let his unassuming demeanor fool you; Palladino is more than due for this accolade.



# AIA

By ANN GRAY, FAIA

Friesen House photograph by Scott Frances/Esto

In the 25 years since joining Richard Meier & Partners in New York, Palladino has collaborated with Meier on many of the firm's award-winning projects, including the Des Moines Art Center, the Decorative Arts Museum in Frankfurt, Germany, and the High Museum in Atlanta. In 1986, a year after being appointed partner, Palladino moved to Los Angeles to establish Richard Meier & Partners' West Coast office and work on the Getty Center, a project spanning 11 years and one million square feet. Other collaborations with Meier include the UCLA Broad Arts Center, the Museum of Television and Radio and Gagosian Gallery, both in Beverly Hills, the Camden Medical Centre in Singapore, San Jose City Hall, and several private residences throughout the United States and overseas. Ann Gray recently sat down with Palladino to talk about the Gold Medal Award, collaborating with Meier and the importance of a site-specific approach to architecture.

**ANN GRAY** What are the challenges of working with Richard Meier—with him being in New York and you having an office here? How does that collaboration take place?

**MICHAEL PALLADINO** It has evolved. I moved out here in 1986 to open this office and start working on the Getty Center. All the years we worked on the Getty, it was one type of collaboration. It involved a constant communication. That has evolved to a point where he is comfortable and I am comfortable communicating less but knowing the product is still where we expect it to be—at a very high level quality of design.

**AG** Where do the early design concepts come from? Do they come from him or do you share a brain at this point?

**MP** It depends on the client. There are clients that come here and ask me to design their buildings. I share many of the same commitments to architecture that Richard does. When they come to me I like to make sure that Richard sees that I haven't missed any opportunities. There is a consistent strategy to looking at the solution.

**AG** What has kept you at Richard Meier & Partners since 1979? How is it a good match for your unique talents?

**MP** I think it's a great range of work from houses to public buildings and, since 1979, what has been consistent is the quality of the work. When you leave undergraduate or graduate school looking for an office to start working in, you naturally gravitate to a firm that offers the quality, and maybe an attitude toward architecture, that is consistent with your own. I think in my case it was the consistent

quality of the work that drew me to Meier's office. Since then, what keeps us together, and what makes this continue to be gratifying and satisfying for me, is the consistent quality of the work and the opportunity to work at scales that test my thoughts and my goals for architecture, from houses to public buildings.

**AG** It is unusual to have a firm work at such a range of scales from houses to the Getty. Has that been a deliberate effort? Does one scale influence what happens in the other? For example, are houses a chance to experiment with ideas that might translate to larger projects?

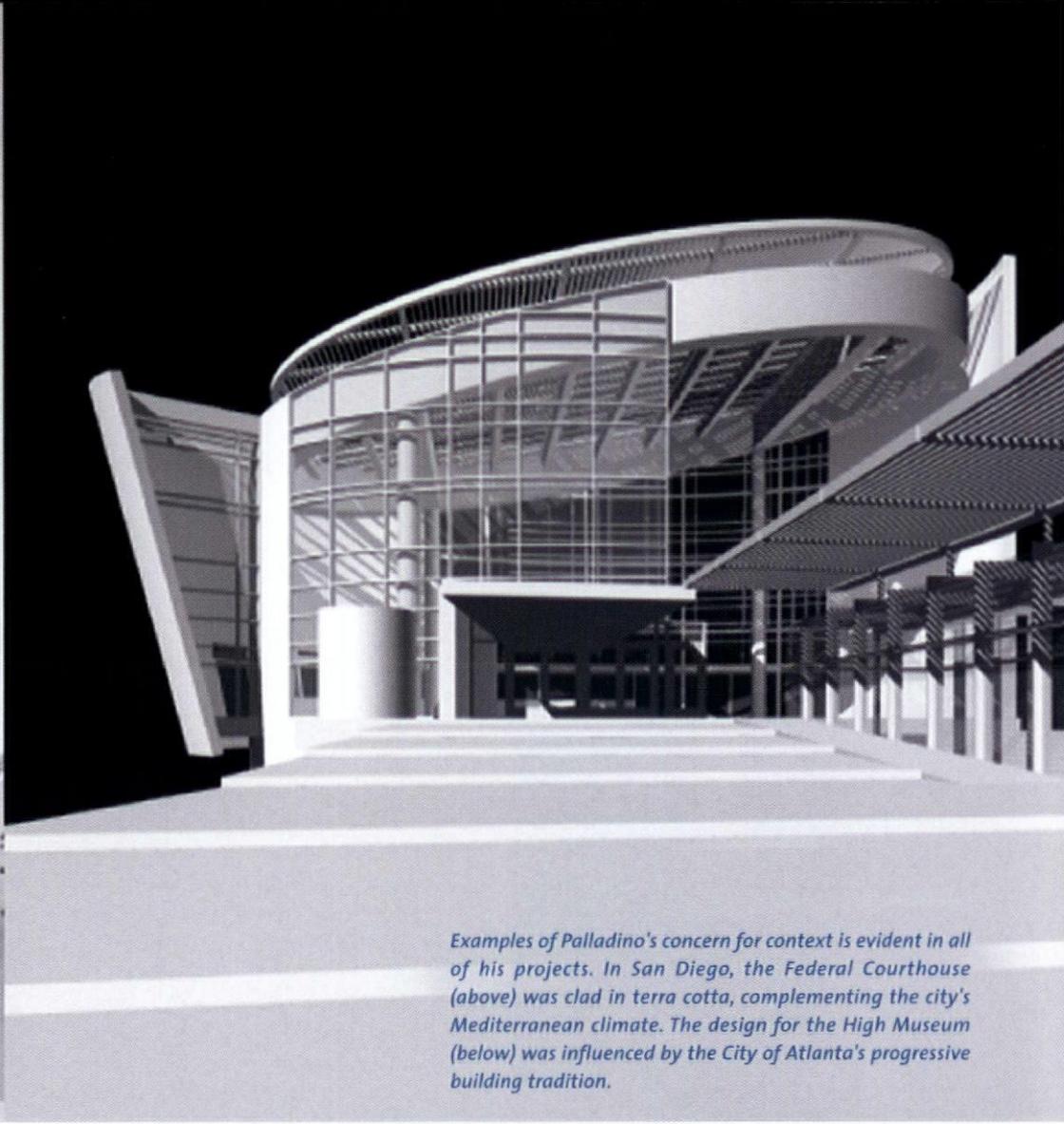
**MP** Richard started his business designing houses and his name and his signature was in private homes. Although the firm has been involved in much larger projects, you always want to go back to houses. There's one client rather than a board or a city council. It's a much more personal relationship with the client and with the architecture when you solve the problem in a very personal way for one person or two people.

You tend to do houses at the same time you do larger projects partly for the love of it, partly to try ideas today that you wouldn't have tried 15 or 20 years ago. It is an opportunity to investigate or experiment a little bit, but I wouldn't call the houses experimental. Each of them solves the problems of the time and the specific issues of that particular site.

**AG** We all think of Meier's work as white and very geometric. What are the subtler design shifts you have seen over the years that may not be obvious to the casual observer?

**MP** It's evolved in subtle and not-so-subtle ways. The commitment to a quality of space and light is there in every project. It's consistent

*Working with Meier for more than 25 years has allowed Palladino to work on private homes, like the Friesen residence (left) in Los Angeles, as well as large-scale projects, such as the Getty Center.*



*Examples of Palladino's concern for context is evident in all of his projects. In San Diego, the Federal Courthouse (above) was clad in terra cotta, complementing the city's Mediterranean climate. The design for the High Museum (below) was influenced by the City of Atlanta's progressive building tradition.*



at the highest level. How you take that approach to space and light and fit it to a specific location has evolved dramatically. And the suggestion that the buildings are always white would have been true 10 years ago, but not true today.

We finished a city hall in San Jose, California, that is clad in clear anodized aluminum panels and cast-in-place architectural concrete. The materials were specifically selected for that location. The aluminum expresses the high-tech location at the center of Silicon Valley, but the concrete's weight, mass, texture and color were selected to match the City of San Jose. The color is buff, an off-white that matches the local stone that the city was made from.

We just finished a beach house in Malibu that is all teak and natural concrete. We didn't look to make this house different, but in discussing the project with the owner we agreed on materials that are more forgiving at the beach than metal panels and white stucco. After looking at a lot of options we agreed that architectural concrete made perfect sense—you can't destroy it. Hardwood at the beach changes over time. It might start out as a warm brown color, but with time it grays and has a more weathered texture. Every shade is beautiful. It changes over time but it doesn't change from beautiful to old; it changes from what might be appropriate at the beach, like a new boat, to a material that looks appropriate at the beach but it is weathered. That's a house that doesn't have any white. The metal on that house is detailed in a material that reacts well at the beach—bronze. Steel will rust at the beach; bronze just patinas from a dark brown to a green and back to brown and eventually to black—no maintenance is required.

Also, there is a courthouse in San Diego that is clad in terra cotta, a material that we haven't used before. It is a material that is used in Europe and only a few buildings in the U.S., but because of San Diego's climate it is a material that makes sense to me. I had no problem going through the investigation and considering it and actually getting a lot of support from the client and the consultants saying it was an absolutely appropriate material for San Diego.

**AG** Your interest seems to be in creating work that is very site specific.

**MP** Thank you, yes—site-specific materials, planning, orientation, proportion, character and climate. The courthouse in San Diego is a



Visitors to the Museum of Television & Radio (above) in Beverly Hills enter to a two-story, skylit rotunda, which serves as a hinge for many of the building's most important public spaces.

good example. The office has designed courthouses around the country, and in suburban Ohio, a beautiful white object may make perfect sense. In San Diego, it made sense to use a natural material that is thought of as Mediterranean and that can change in appearance from off-white to gold with the setting sun.

**AG** There was some surprise that the Getty Center was so intensely white and there was so much of it.

**MP** That is a good example. The stone at the Getty is what helps create the color and the quality of the space, and that color is developed from the texture. If it were honed travertine, it would be white. That textured stone retains the depth of the material and the depth of the color.

**AG** How did you react when Renzo Piano was chosen for the High Museum addition in Atlanta?

**MP** Well, Richard was quoted in the *New York Times*; I'm sure you saw the article, and he was very diplomatic. I actually spent four years of my life working on the High Museum, too, and I was as disappointed as Richard, if not more so, that the office was not approached with the problem—not to be selected to solve it, but at least approached with the problem to be solved. Maybe there are some ways to respond to the program. It surprised me that, with all the time that Richard, I and others spent, we weren't engaged to at least give advice. Personally, I was disappointed because it was such an important part of my developmental years.

**AG** I think people would be surprised if they knew that architects actually understand the temporariness or organic nature of architecture—that, as we design a building, somewhere in our minds is the idea that it

*continued on page 45*

# The Awards-iad

by mock-heroic poet VITRUVIUS SECUNDUS,  
with scholarly notes by Morris Newman

Hail Goddess! Of the AIA I sing,  
And th' Awards that make Olympus ring  
With clink-clink-clank, when Architects cross swords,  
Especially those with wall space for awards.  
The hand of solar Phoebus now divides  
Th' Up-and-Comers from those on the slides.\*  
The laurelled ones\*\* are borne aloft a breeze\*\*\*  
Leading to tenure, museum jobs and ease.  
Fortunate, but few, are those who die blessed  
Having been in *Arch. Record* and *Digest*.\*\*\*\*  
Sing also, Goddess, of th' sagacity  
Of judges of divine capacity,\*\*\*\*\*  
Who separate the golden from the dross,  
As nimbly as if using dental floss.  
The excellence of winners seems manifest  
Both to pajama-clad and the well-dressed  
Although the god Zeus himself cannot show  
How judges choose, then shrug, "Well, we just know."  
But what do trophies tell us of the art  
Of making buildings that look blown apart?  
What comment implicit do we bestow,  
In elevating to the Status Quo  
A slightly stale and musty avant-garde,  
As old as *Rocky* movies, Stallone-starred?  
Still, let's quaff a cup in making merry,  
To celebrate that we've stopped faking Gehry.  
In truth our winners live, and none's a swindler,  
Not even psychics who can channel Schindler.

We cut out Decon with a knife and suture,  
Only to grow nostalgic for the future.  
These brise-soleils are fine, no shuck and jive,  
And would look sharp in Nineteen Fifty-Five.  
As for materials, metal's the thing.  
Even conservatives must sport some bling.  
But metal as we knew it is no more:  
It curls now, and cascades like molten ore,  
The metal detail makes us nearly blind  
To humdrum stuff hidden neatly behind.  
I hate to seem a churl whilst drinking scotch  
But some winners seem to live to add a notch  
To bedpost metaphorical, I trow.  
To which we must cry, "ain't you had enow?"\*\*\*\*\*  
It's troubling, still, to see the same old names  
Winning laurels afresh for tired games.  
Where's honor for the non-flamboyant scheme?  
For poor-folks' housing, or the long-held dream  
To bring vitality to blighted street  
Where Hollywood-type clients rarely meet?  
The solution that quietly intervenes,  
Conveying grace to broken urban scenes?  
Soon all the wine is drunk, fled is the cheese,  
The dancer a flight catches to Belize.\*\*\*\*\*  
Comedians then place a rueful bet:  
A worse crowd than designers, you can't get.  
As for myself, I fear my eyes grow blear:  
This stuff resembles much we saw last year.

\* Poetic license, which allows only one made-up word per poem.

\*\* Award winners.

\*\*\* I wanted to use "zephyr", which sounds more Classical, but it rhymes with nothing, except possibly "heifer".

\*\*\*\* A really good rhyme!

\*\*\*\*\* To the Design Award Committees.

\*\*\*\*\* Poetic for enough.

\*\*\*\*\* The entertainment at this year's Awards Gala was provided by a belly dancer and two stand-up comics. They met a middling reception.

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PALLADINO continued from page 41

could become something else in the future or it may be added on to—there may be a phase two or three.

**MP** Absolutely. Personally, I think it's great that Renzo Piano got the commission. If I had to pick an architect, it would be Renzo. Actually, what we all appreciate and love about parts of the world that have a history are the layers. It is buildings that have been layered that help improve the quality of life. I don't think the High is an object, and if the architect is still alive and available to comment and offer advice, I think it would be a good place to start.

**AG** Something I am interested in lately, and you can answer this well having been at Richard Meier & Partners for so many years, is the degree of influence you see in the work by new formal approaches, such as postmodernism, deconstructionism and explorations of fold theory.

**MP** I don't see it, but I've got to believe it's there. You can't look at that many journals and that many buildings and not at least be conscious of it. I don't think the work is necessarily driven by it or tries to emulate any of those styles, but we all have to be influenced by it. We all live with those styles and they all say something to us. If it comes out subconsciously or consciously, I'm not sure how much of it reappears. I can tell you it wouldn't be conscious on my part to reproduce or to resurface an attitude on architecture that is contrary to the ideas that we have.

The closest I can come to seeing and being influenced by something is through traveling. After spending considerable time in Iran and the tropics, I discovered something about the quality of light through a shutter, not a venetian or a blind, but an outside shutter. It is so mesmerizing because it changes depending on the increment, and it changes dramatically throughout the day. That kind of animated light you get either from vertical or horizontal shutters really struck me as a quality that would add to the architecture of the space.

That house at the beach is a house of shutters that change through the day. They open, they pivot and they rotate. It lets the owner adjust the character of the space. I think as we all travel and we look at architecture around us, we have to be influenced by it.

**AG** What did it mean to you to get this award from the AIA/LA?

**MP** I was happy, but I was surprised—partly because my name is not on the door, and every other architect that has gotten the award has their name on the door. It is great company to be in. I was also surprised because I thought I was too young and just assumed you won a Gold Medal when you were older. Then you think about it, and you realize you are not that young. It's a little bit of a heads-up that you are not at the beginning your career anymore, and you've got to make the most of the time you have now. I was so gratified by the way my colleagues reacted. Everyone was so happy and so complimentary and not as surprised as I was.

**AG** In Los Angeles we think of your name as being on the door. We know it is your office, but you may not feel that way.

**MP** I do. But I didn't know everyone else did. Richard and I have had such a great working relationship for so long that the name on the door really doesn't mean that much to me, but I assumed it meant much more to everyone else. I was more surprised than some of my colleagues and that was gratifying. ■



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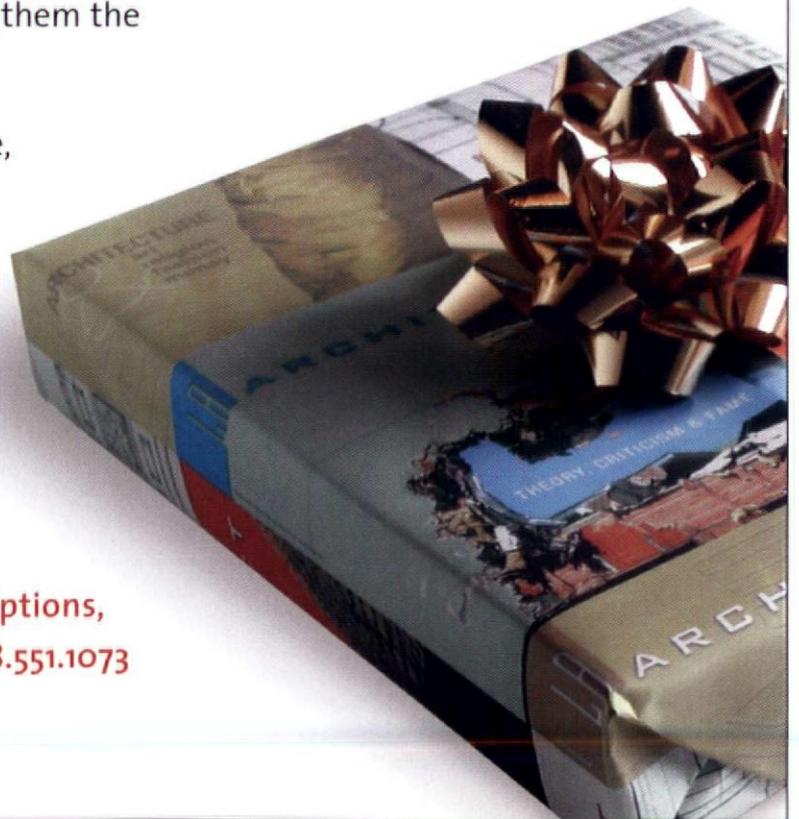
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## EVENTS



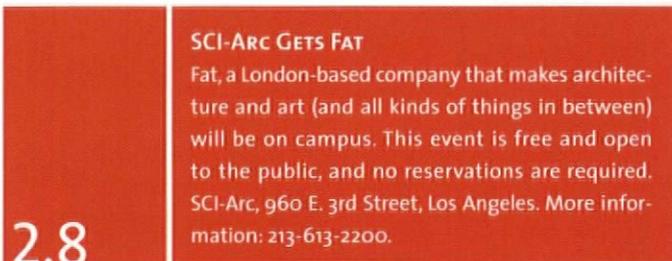
### SECRETS OF THE PALACE OF FINE ARTS

Gray Brechin visits the Gamble House to discuss the timeless appeal of Maybeck's 1915 contribution to the Panama-Pacific International Exposition. Lecture begins at 7:30 p.m. at the Neighborhood Church Chapel, 2 Westmoreland Place, Pasadena. More information: 626-793-3334, ext.52.



### PRACTICING IN MXDF TODAY

The USC School of Architecture Lecture Series continues with Mexico City-based urban designer and founder of mx.a, Tatiana Bilbao. USC, Harris Hall, Gin D. Wong Conference Center. This event is free and open to the public, and no reservations are required. More information: Sela Foukimoana, 213-740-2723.



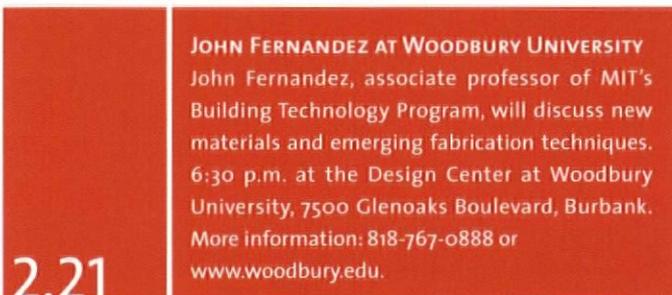
### SCI-ARC GETS FAT

Fat, a London-based company that makes architecture and art (and all kinds of things in between) will be on campus. This event is free and open to the public, and no reservations are required. SCI-Arc, 960 E. 3rd Street, Los Angeles. More information: 213-613-2200.



### SYMMETRY EXHIBITION

Featuring works by nine Los Angeles-based contemporary artists, the exhibition artworks underscore and often directly respond to the unique symmetry of the Schindler House. Exhibit runs through May 7. MAK Center, 835 North Kings Road, West Hollywood. More information: 323-651-1510.



### JOHN FERNANDEZ AT WOODBURY UNIVERSITY

John Fernandez, associate professor of MIT's Building Technology Program, will discuss new materials and emerging fabrication techniques. 6:30 p.m. at the Design Center at Woodbury University, 7500 Glenoaks Boulevard, Burbank. More information: 818-767-0888 or [www.woodbury.edu](http://www.woodbury.edu).

## 2006 AIA/LA AWARDS PROGRAM CALL FOR ENTRIES

Design, Next LA and 10-Year Award Entries are due February 23. More details can be found at [www.aialosangeles.org](http://www.aialosangeles.org).

## 2006 AIA/LA DESIGN AWARDS GALA

The 2006 AIA/LA Design Awards Gala will be held during the Host Chapter's World Party on June 8 as part of the 2006 National AIA Convention. Featuring entertainment, music and food representing the unique character of Los Angeles, the World Party is expected to draw more than 2000 attendees from around the country.

## UPCOMING AIA/LA TOURS AND SEMINARS

The 2006 Spring Home Tour Series will return in April. Tours of Beverly Hills and Silver Lake will take place on April 2 and 23, respectively. More details to be announced. Also stay tuned to [www.aialosangeles.org](http://www.aialosangeles.org) for new ProDev Seminars and ARE Prep Classes. Details to come.

## LA JOB BOARD

Post a job offer and/or a resume and search for available positions in Los Angeles and nationwide—available 24/7/365. Visit [www.aialosangeles.org](http://www.aialosangeles.org) for more information.

## LA ARCHITECT READER SURVEY DRAWING RESULTS

Congratulations to Cynthia Hilliers of Cannon Design, winner of the LA Architect 2005 reader survey drawing. Cynthia received a bulthaup steamed maple bread board. Look for the 2006 reader survey in an upcoming issue.

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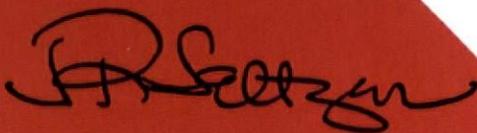
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