



# AIA Los Angeles

A Chapter of the American Institute of Architects


## AIA/LA DESIGN AWARDS 2013

SPECIAL COVERAGE BY

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**AIA Los Angeles**

A Chapter of the American Institute of Architects

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 Fougerson, FAIA, of Fougerson 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

## AIA/LA 2013 PRESIDENTIAL AWARDS

### 25-YEAR AWARD

California Aerospace Museum  
Frank O. Gehry, FAIA

### EMERGING PRACTICE

Johnston Marklee

### DESIGN ADVOCATE

Michael Govan  
CEO LACMA

### EDUCATOR AWARD

Elena Manferdini  
Lecturer, SCI-Arc

### COMMUNITY CONTRIBUTION

Hadley & Peter Arnold  
Arid Lands Institute

### HONORARY AIA/LA

Los Angeles City Mayor Eric Garcetti

### HONORARY AIA/LA

James Turrell  
Artist and MacArthur Fellow

### BUILDING TEAM

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

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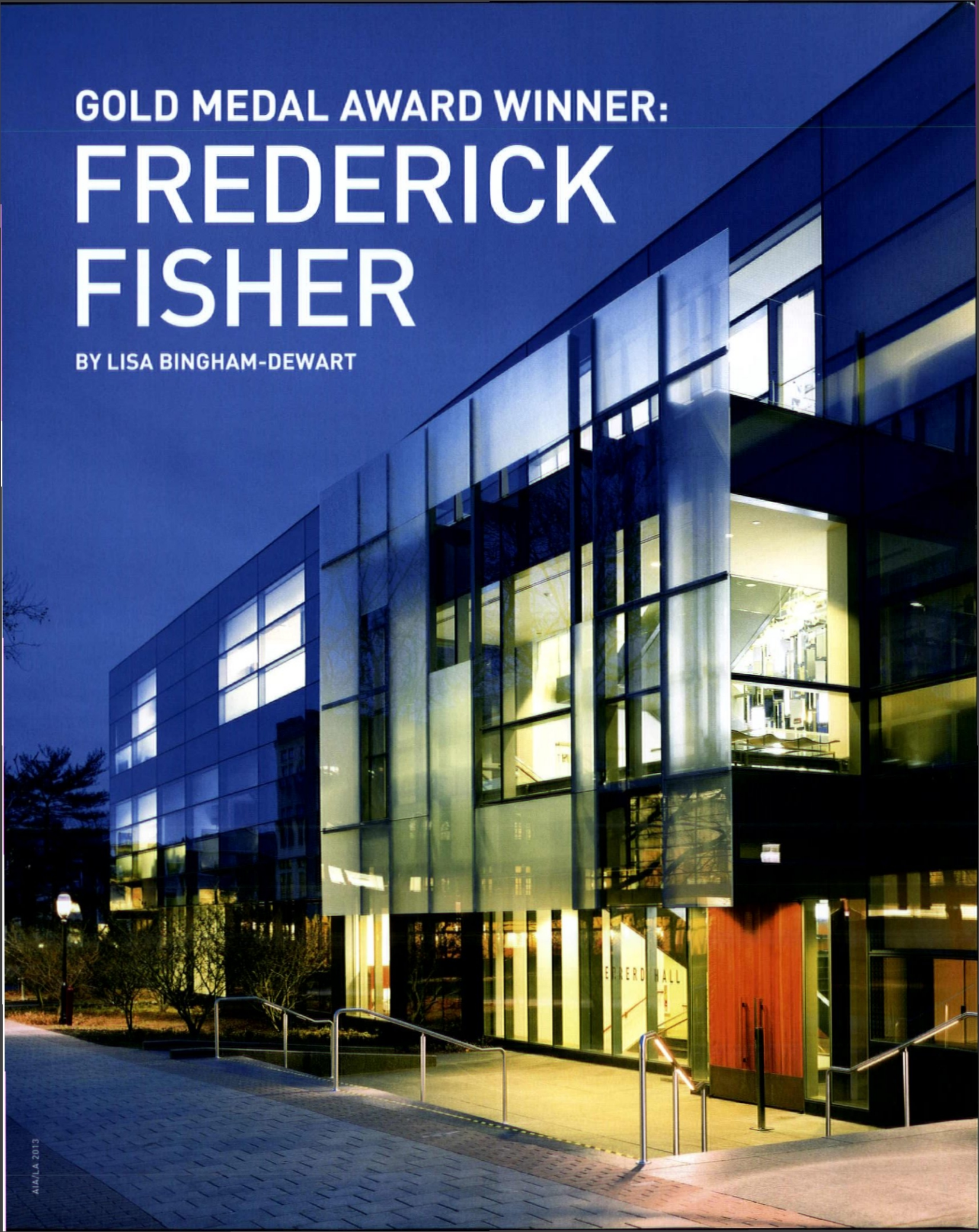
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FORM magazine

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.



OPPOSITE: Exterior of Sherrerd Hall at Princeton University. THIS PAGE, TOP: Sunnylands Center & Gardens at the Annenberg Retreat. BOTTOM: The main staircase of Sherrerd Hall connects faculty offices and classrooms.

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."

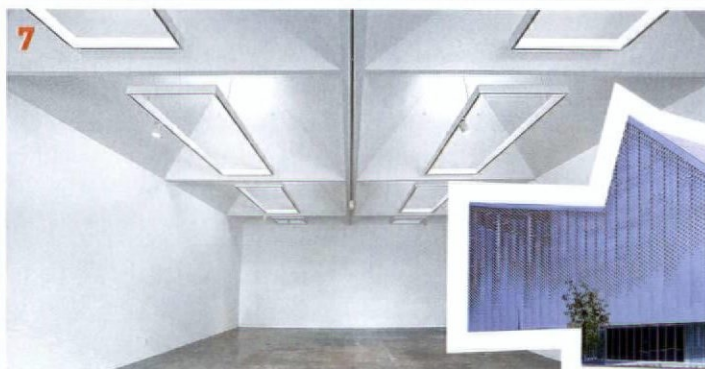
The lessons learned from art and artists, gallerists and curators, still play a role in his work. "Art heightens your visual language and your sensitivities," he says. "We become more sophisticated as designers by understanding the techniques and the artifacts of the arts. It makes us sensitive to light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

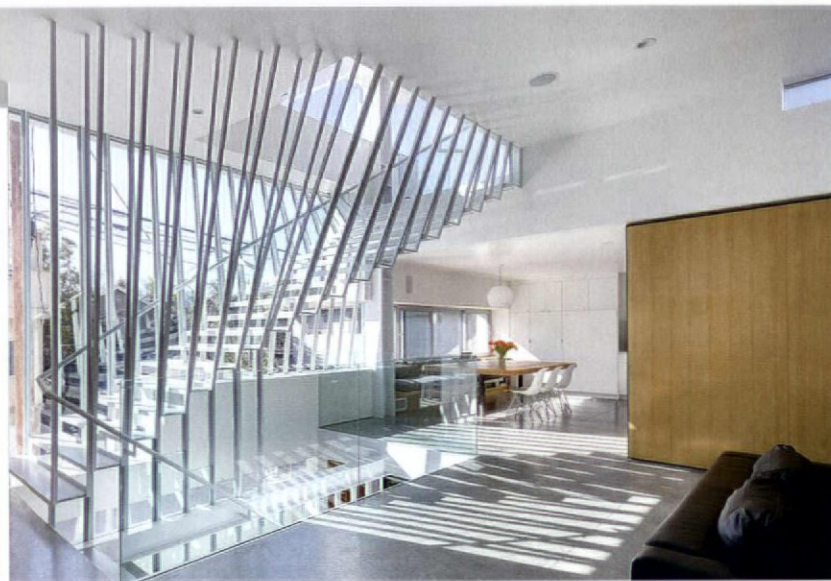


## HONOR *above*

**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

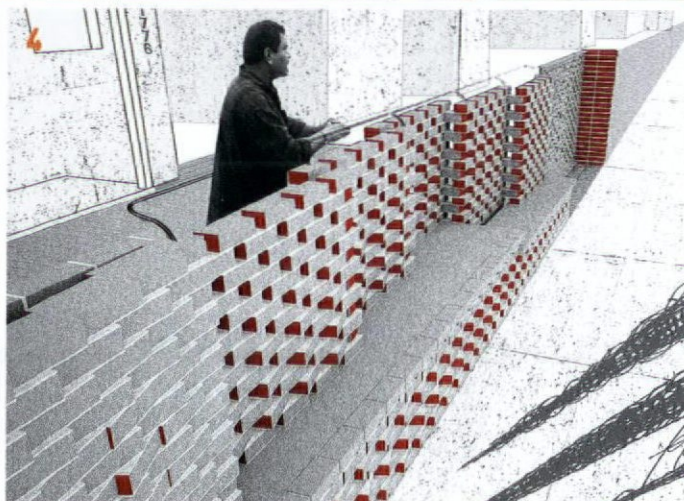
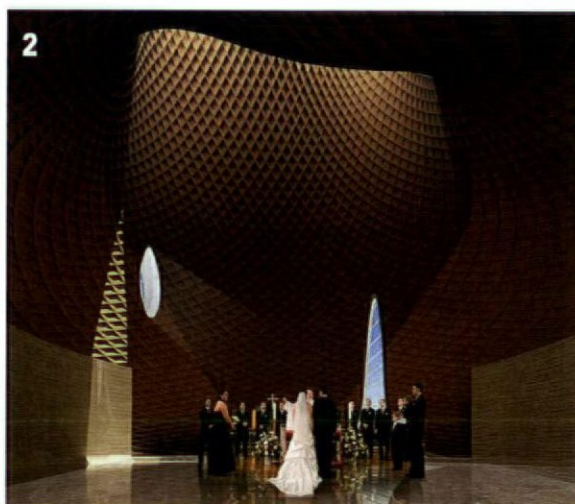
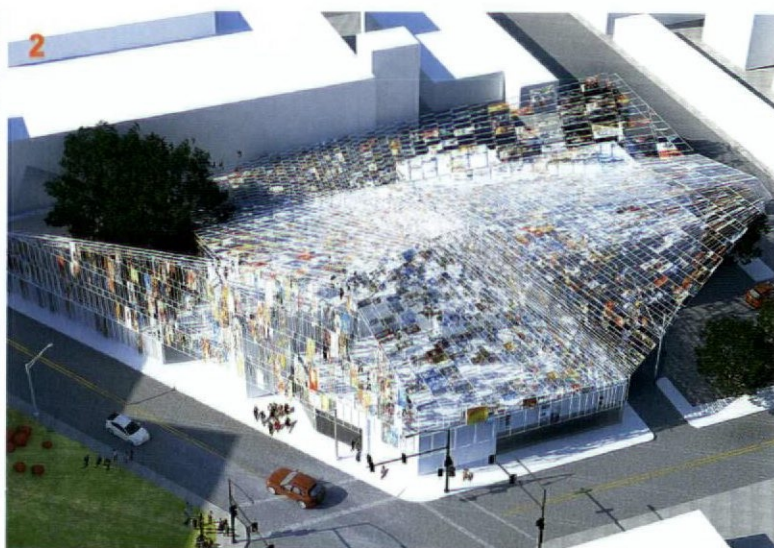
## MERIT *below*

**1. XTEN Architecture** PROJECT: Madison House LOCATION: La Quinta, CA **2. John Friedman Alice Kimm Architects** PROJECT: Ehrlich Retreat LOCATION: Santa Monica, CA **3. Gensler** PROJECT: M Building LOCATION: Beverly Hills, CA **4. Brian E Duffy Associates** PROJECT: The Alford-Lunder Family Pavilion LOCATION: Waterville, ME **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

1. Farhad Assisi, Ryan Gobuty & Gensler 2. Jim Simmons, Jim Simmons, Jim Simmons Photography 3. John Edward London 4. Eric Staudenmaier 5. Ivan Baan 6. Joe Fletcher, Joe Fletcher Photography 7. Michael B. Lehrer 8. Benny Chan, Fotoworks



### 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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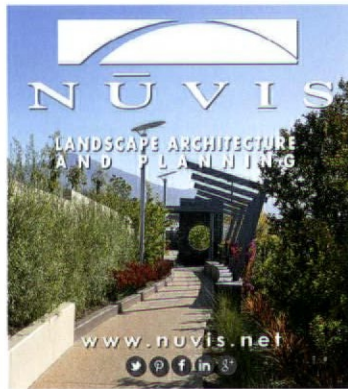
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**1. Howard Laks Architects** PROJECT: Beverly & Fairfax LOCATION: West Hollywood, CA **2. Hodgetts+Fung** PROJECT: Building Blocks LOCATION: Multiple Sites  
**3. Rios Clemente Hale Studios** PROJECT: Bergamont Station LOCATION: Santa Monica, CA **4. Synthesis Design + Architecture** PROJECT: Pure Tension Pavilion  
 LOCATION: Rome, Italy

# COVER CREDITS

**ROW 1 - Mar/Apr 2003:** LADWP. Photo by Jim McHugh. **Mar/Apr 2013:** Green T Living in Beijing, China. Photo by Jill Paider. **Jan/Feb 2005:** Photo by Jenn Logan. **Mar/Apr 2012:** Hana Kim's projection for *Futura*. **Mar/Apr 2009:** Lumen Multi-Faith Center for Worship by Theis and Khan. Photo by Nick Kane. **Mar/Apr 2001:** Cover illustration by Fuse Design, detail of a 60s Fender Stratocaster. **Sept/Oct 2013:** Coca-Cola Toronto by figure3. Photo by Steve Tsai.

**ROW 2 - Jan/Feb 2012:** Red Building by Cesar Pelli. Photo by Kenneth Johansson. **Jan/Feb 2007:** Dos Lagos Heart, Corona, California. Designed by Nardi Associates LLP. Photo by Robert I. Kuther, AIA. **Mar/Apr 2011:** Studio Fuse, Inc. **July/Aug 2001:** Caroline Davies. Men An Tol, Cornwall. **July/Aug 2009:** Lansdowne Court by Richard Hywel Evans Architecture & Design. Photo by Bjarte Rettedal. **Sept/Oct 2002:** Pueblo Elementary School designed by Thomas Blurock Architects. Photo by Milroy Macleer Photography. **July/Aug 2012:** Silknet Sales Office by Architects of Invention. **July/Aug 2004:** Drawing by Britton Jewett.

**ROW 3 - Oct 2006:** Inotera Headquarters & Production Facility in Taipei, Taiwan designed by tec PMC. Photo by Hisao Suzuki. **May/June 2012:** Hualin Temporary Elementary School in Chengdu, China. Photo courtesy of Shigeru Ban Architects. **Nov/Dec 2003:** Museum of Fantasy by Behnisch, Behnisch & Partner. Photo by Christian Kandzia. **May/June 2008:** Xefirotarch's Maison Seroussi. **Sept/Oct 2005:** Collage Dance Theatre's *Not an Entrance* performance by Paul Antico. **Nov/Dec 2010:** Photo by Don Fogg. **Jan/Feb 2002:** Lawrence Scarpa residence model. Photo by Marvin Rand. **Mar/Apr 2010:** The Virreyes House by Ezequiel Farca. Photo by Paul Czitrom.

**ROW 4 - Sept/Oct 2007:** *Bulb*, Ingo Maurer, 1966. Photo by Tom Vack. **Sept/Oct 2006:** Dita Legends designed by Tag Front. Photo by Eric Axene. **July/Aug 2011:** RR House designed by Studio Guilherme Torres. Photo by Denilson Machado (MCA Estúdio). **Mar/Apr 2002:** Fuse Design. **Mar/Apr 2008:** Reiser + Umemoto RUR's O-14 Tower. Rendering by Kutan Ayata. **May/June 2004:** Caltrans District Headquarters. Photo courtesy of Morphosis. **Jan/Feb 2013:** The Kicking Horse Residence designed by Bohlin Cywinski Jackson. Photo by Mathew Millman. **July/Aug 2003:** John Entenza House designed by Michael W. Folonis. Photo by Marvin Rand.

**ROW 5 - May/June 2003:** Collage including Art Center, Hodgetts & Fung. Courtesy of Hodgetts & Fung.

**Jan/Feb 2008:** *Buck* (naked) designed by MASS Architecture & Design. Photo by Edward Duarte. **Mar/Apr 2005:** Pacific Design Center by Tom Hinckley. Photo by Studio 1501 Commercial Photography. **Sept/Oct 2008:** Tesla Showroom by CCS Architects. Photo by Eric Laignel. **Mar/Apr 2004:** Scarab dress. Photo by Greg Greensaw. **Sept/Oct 2012:** The Papyrus Chair drawn in felt pen by Ronan and Erwin Bouroullec. Photo courtesy of Phaidon Press. **Nov/Dec 2005:** WPP Offices designed by Gensler. Photo by Hedrich Blessing. **Sept/Oct 2009:** Urbana and Radical Craft collaboration for the Reef installation. Photo by Stella Lee.

**ROW 6 - Summer 2013:** Beijing Terminal 3 by Foster + Partners. Photo by Nigel Young. **Nov/Dec 2001:** The Collins Gallery designed by Tighe Architecture. Photo by Art Gray. **Jan/Feb 2009:** Malibu Beach House by Michael Palladino. Photo by Tim Griffith. **Jan/Feb 2006:** Acqua Alta, Venice, Italy by Predock Frane Architects. **May/June 2011:** Cover image by Urbanscreen. **Sept/Oct 2004:** Photo by Jesse Brink. **Sept/Oct 2010:** The Standard Retail Shop by Commune. Photo by Spencer Lowell. **Mar/Apr 2006:** Shanghai Science & Technology Museum designed by RTKL Associates. Photo by Tim Griffith.

**ROW 7 - May/June 2005:** © The New Yorker Collection 2001 Warren Miller from cartoonbank.com. All Rights Reserved. **Nov/Dec 2009:** The Conga Room by Belzberg Architects Group. Photo by Benny Chan. **Nov/Dec 2002:** Digital image presented in the typeface *A Font Called Font*. Designed by Bruce Mau for the Walt Disney Concert Hall. **Nov/Dec 2012:** Beachwood Café designed by Barbara Bestor. Photo by Ray Kachatorian. **Mar/Apr 2007:** MODAA, Studio Pali Fekete architects. Photo by John Edward Linden. **July/Aug 2007:** Breathing Wall by Jakob + MacFarlane. Photo by Joshua White. **May/June 2002:** B001 Housing Development, Malmö, Sweden. Photo by Werner Huthmacher. **Sept/Oct 2011:** Tellus Nursery School by Tham & Videgard Arkitekter. Photo by Ake E:son Lindman/Lindman Photography.

**ROW 8 - Nov/Dec 2011:** Pixel Building designed by Studio 505. Photo by Ben Hosking. **May/June 2006:** Copyright © 2002 PhotoAlto. All rights reserved. **July/Aug 2010:** Sketch by Santiago Calatrava. **July/Aug 2006:** Kozely/Farmer Residence designed by Sant Architects, Inc. Photo by John Edward Linden. **Nov/Dec 2013:** "Tide" chandelier by Stuart Haygarth. Photo by Stuart Haygarth. **Nov/Dec 2004:** None. **May/June 2010:** Caixa Forum, Madrid designed by Herzog & de Meuron. Photo by Roland Halbe. **Sept/Oct 2001:** Fuse Design

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Does anyone remember the AIA National Convention that took place in Dallas 15 years ago? Me neither, but that was where Michael Hricak, who I love like a brother, convinced me that Balcony Press was the right home for the AIA/LA magazine, *LA Architect*.

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

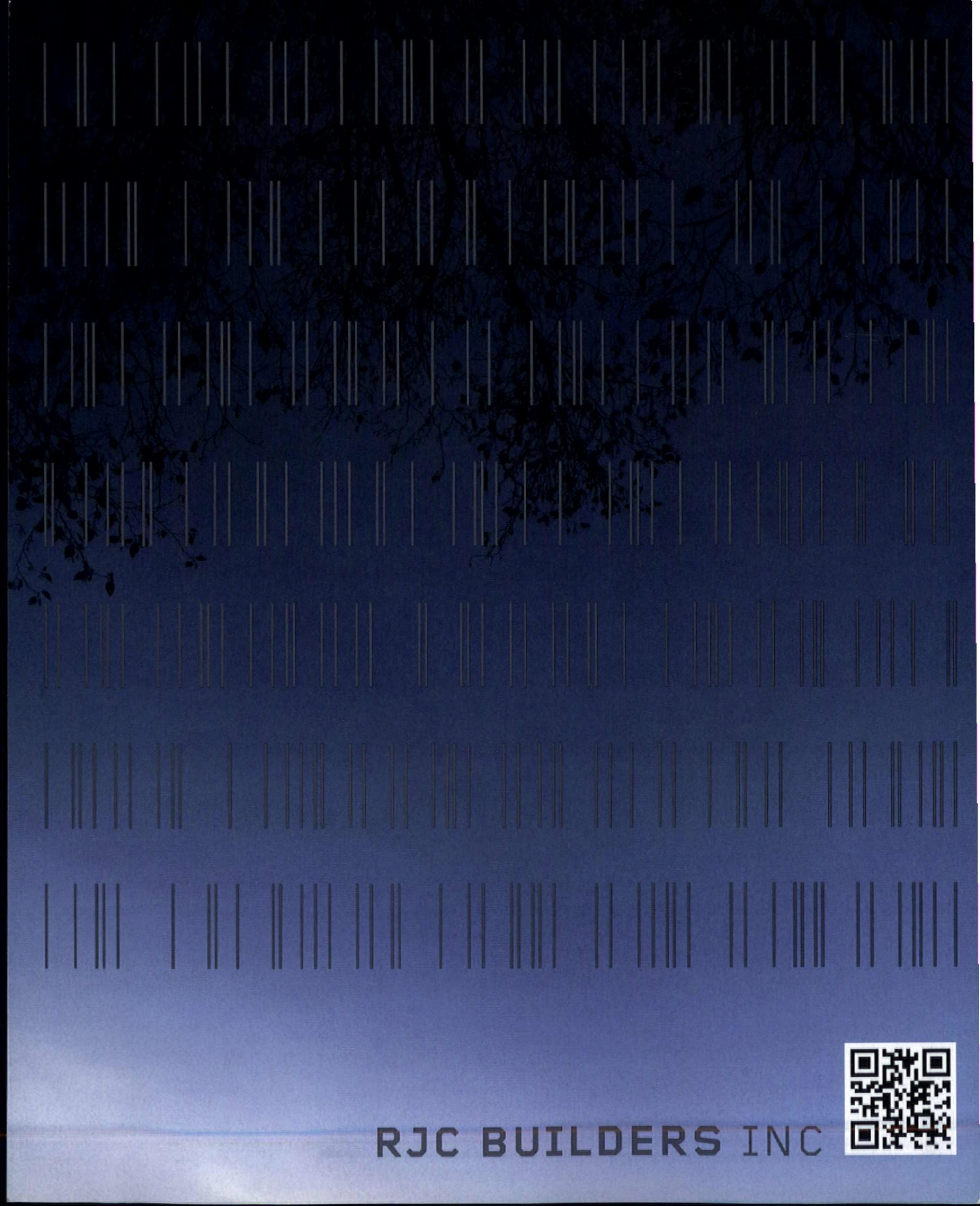
really it has been due to the amazing talent of the designers and architects whose work we so enthusiastically cover each issue. I wish we had more pages because the amount of talent is limitless and the professionals we like to cover are the ones that do inspiring things that don't get covered in other 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



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