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LOS ANGELES

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ARCHITECTURE SERIES

Casey C. M. Mathewson

LOS ANGELES

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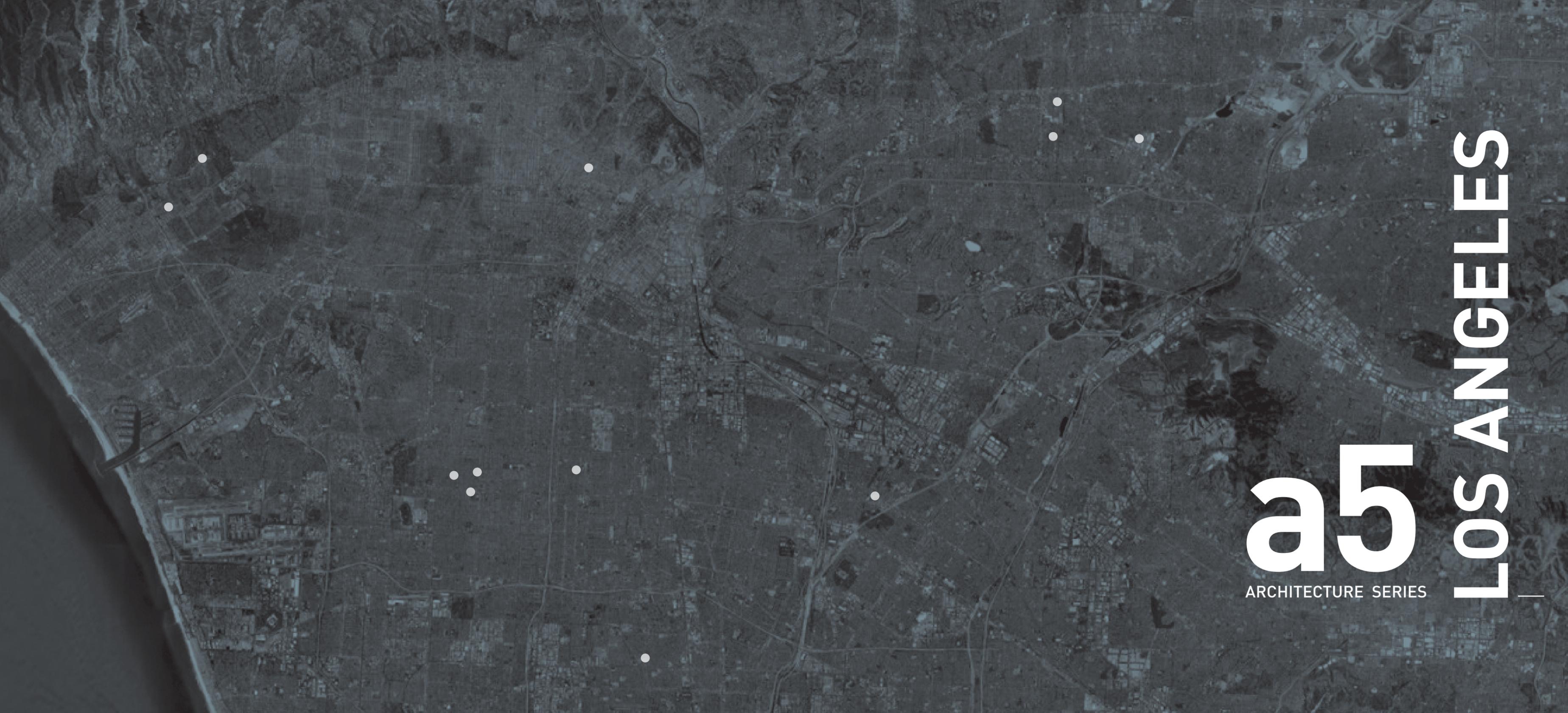
ARCHITECTURE SERIES

LOS ANGELES

Casey C. M. Mathewson

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LOS ANGELES



LEHRER ARCHITECTS

www.lehrerarchitects.com



Michael B. Lehrer
FAIA, Principal

Lehrer Architects met the challenge by reworking the building into a working space of light, air, and transparency. The project included succinct interventions, such as blowing out the southern wall, creating 4'x8' work surfaces of white-painted solid core doors, finishing floors with epoxy, installing off-the-shelf storage systems, painting a dramatic red line along the floor to resolve the trapezoidal shape of the space, and creating a strategic landscape design. The total cost of \$20 per square foot encompasses the mechanical/electrical/data/ telephone infrastructure, garden, and build-out of all work surfaces.

Although the office would specifically house architects, the architects designed a multipurpose working space that simply and clearly honors the rudiments of work: vast work surfaces, massive natural light, seamless connections to the landscape and fresh air, generous storage, and clearly individuated workstations that add up to a coherent, palpable group.

Upon entering the office, process and product become one.

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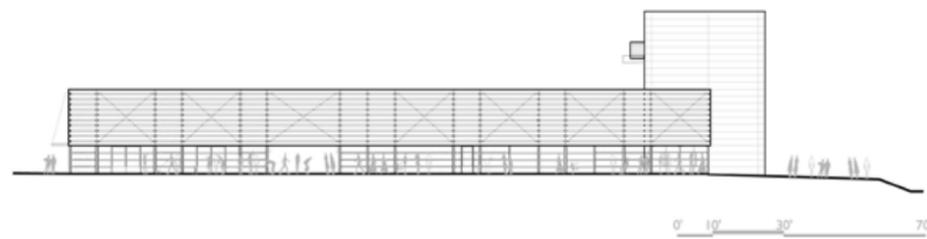
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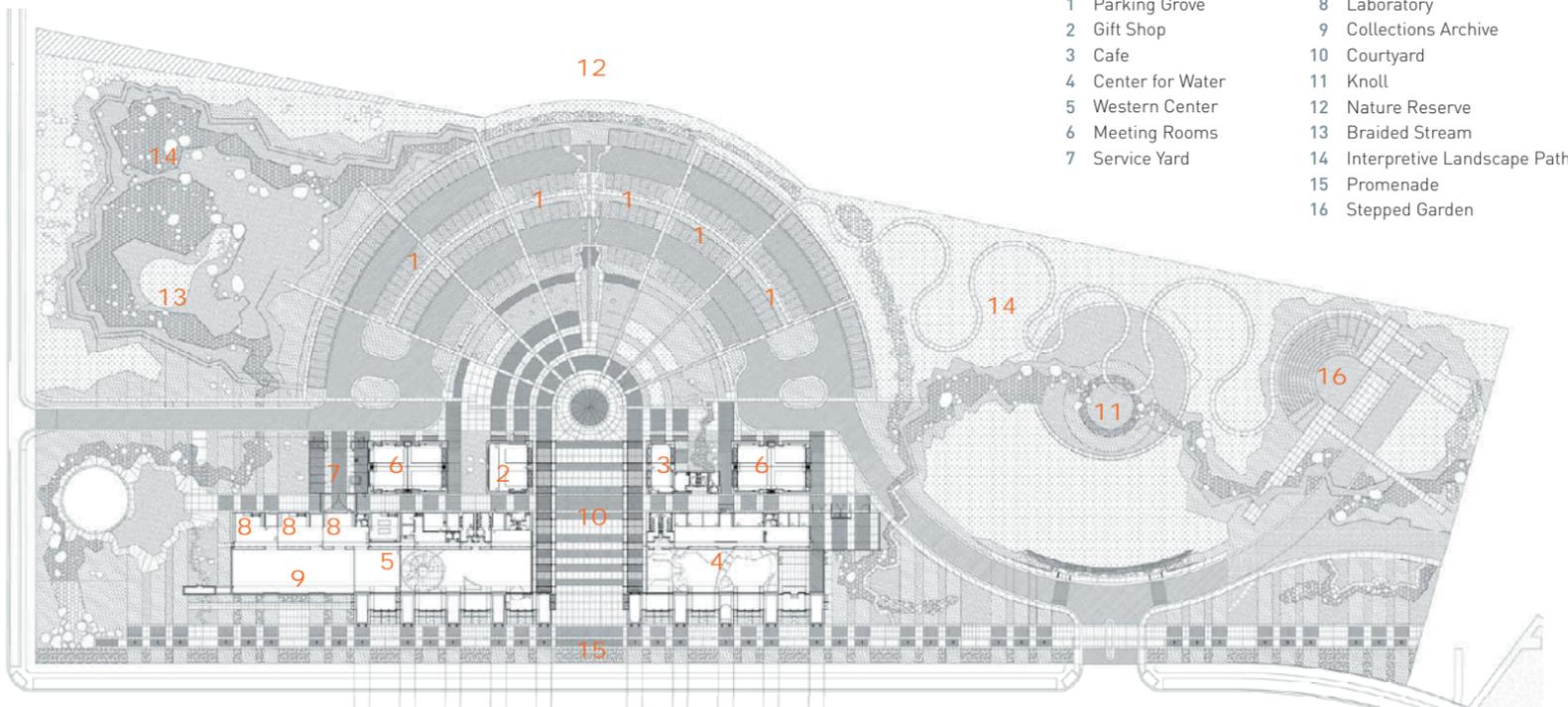
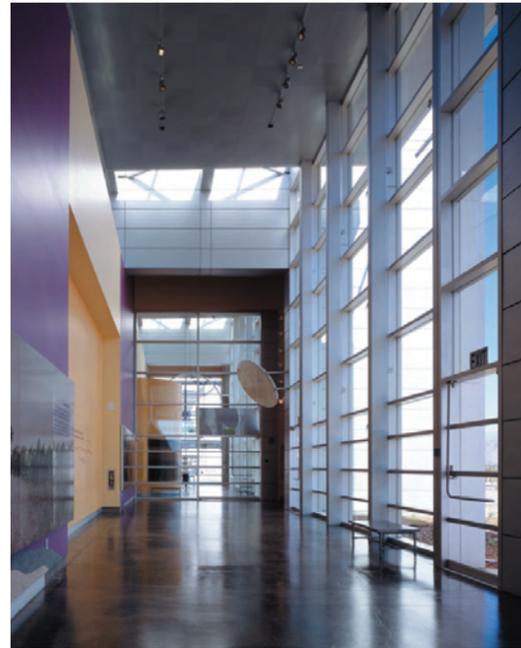
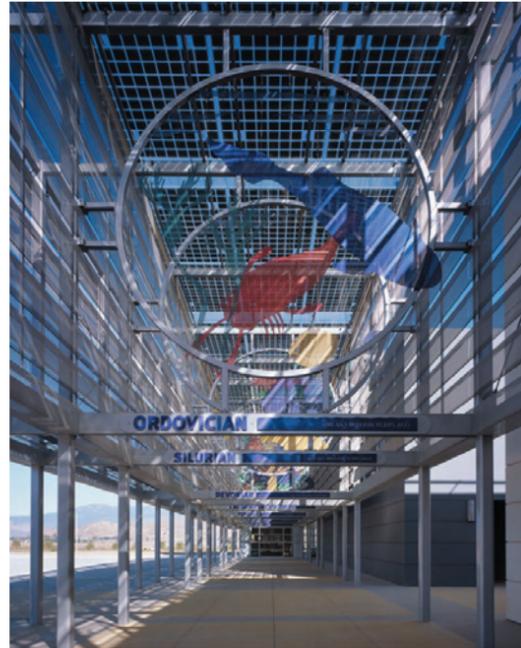
WATER & LIFE MUSEUM

LOCATION Hemet, CA
YEAR OF COMPLETION 1234
SIZE 62,215 square feet; 17-acre campus
CLIENTS The Center for Water Education,
Western Center for Archeology and Paleontology

Design an engaging museum campus that celebrates the link between Southern California's water infrastructure and the evolution of life. Phase 1 of the campus includes two museums, laboratories, classrooms, administrative offices, support facilities, gift shop, café, and interpretive/educational landscape. Phase 2 includes outdoor amphitheatre, front and courtyard water features, two auditoriums, and canal.

A crisp, modern design concept envelops the 17-acre campus, whose indoor and outdoor spaces mingle within the framework of airy floor plans and endless window walls. The two sister museums—The Center for Water Education and Western Center for Archaeology and Paleontology—are striking mélanges of metal and glass at the eastern entrance to Diamond Valley Lake.



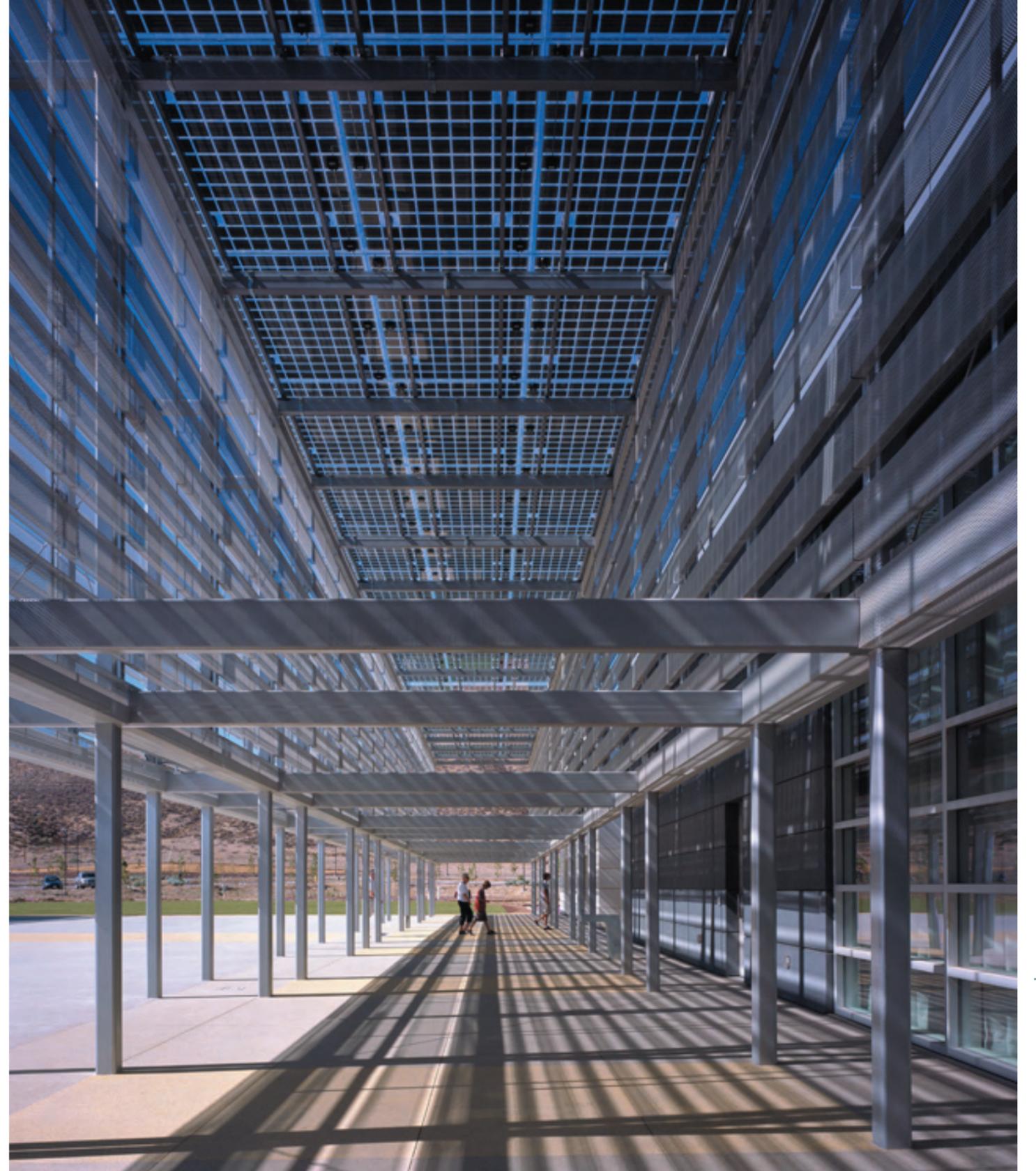


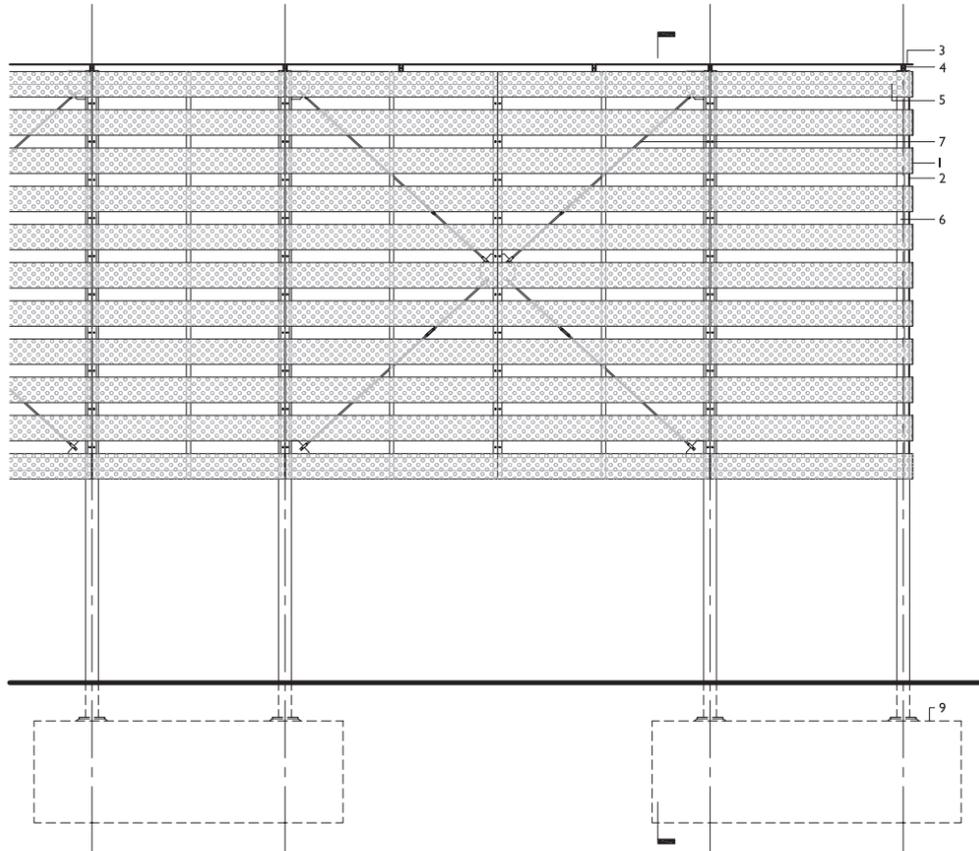
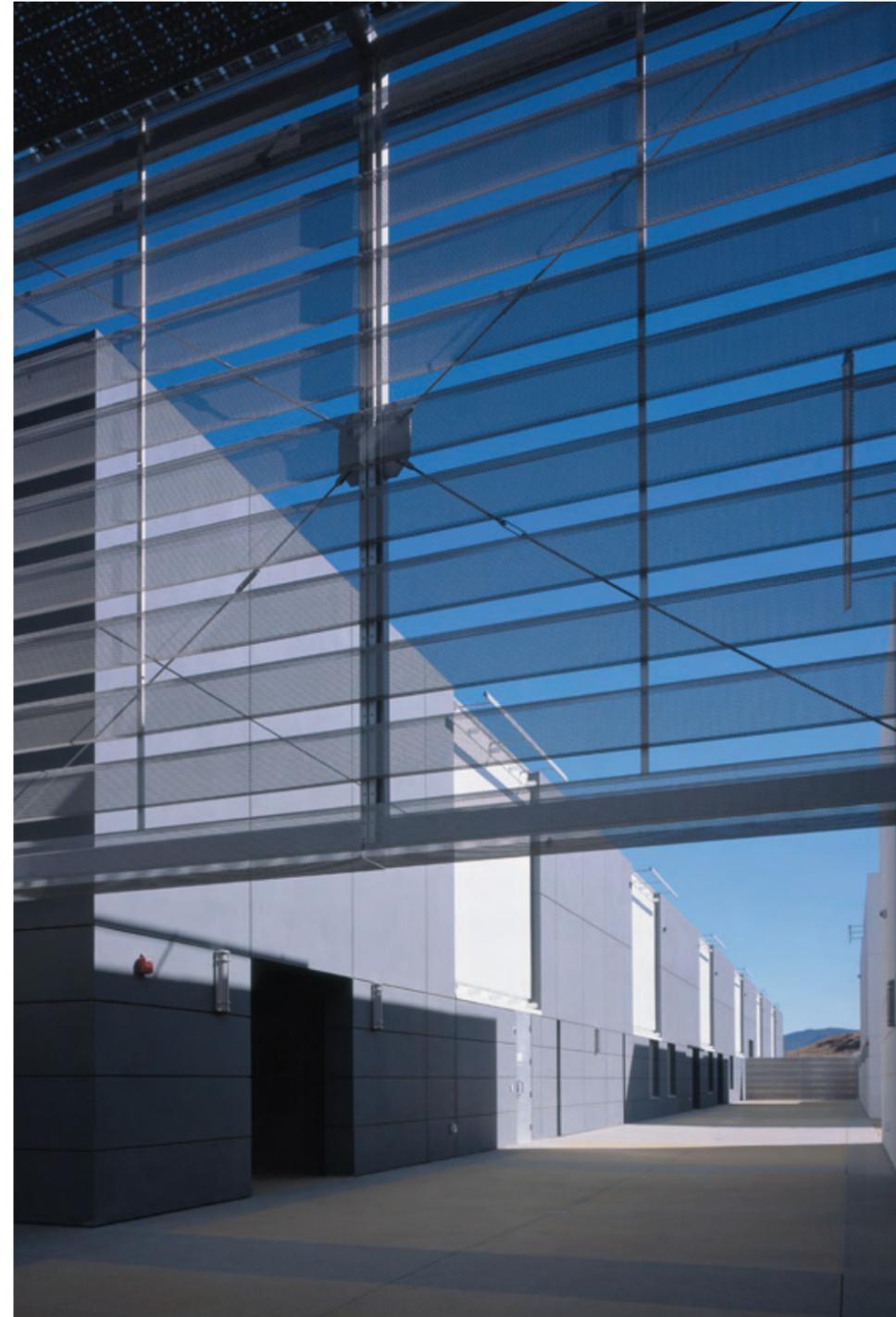
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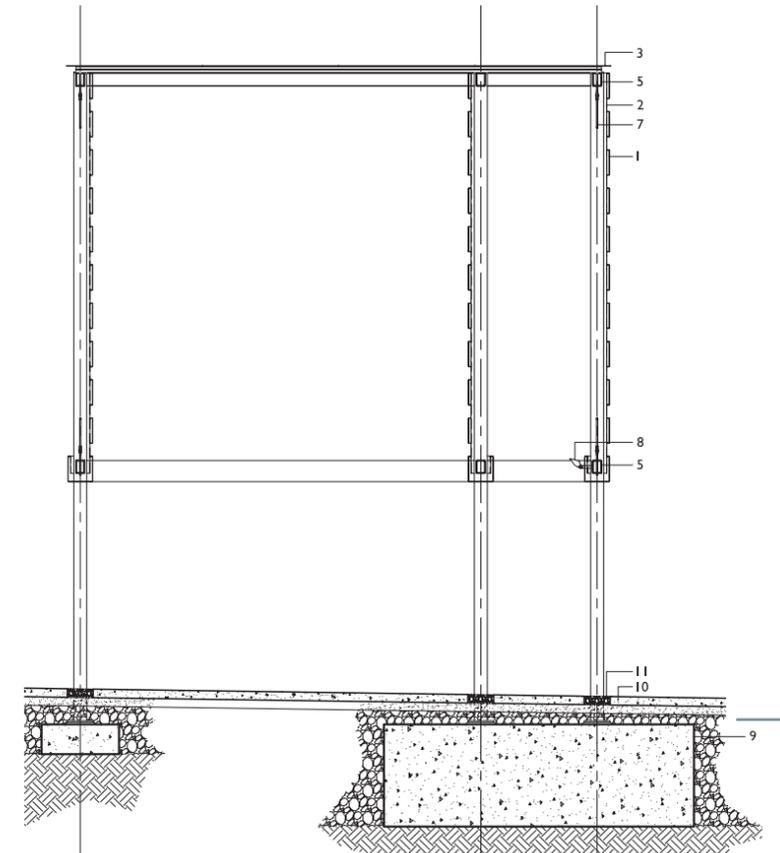


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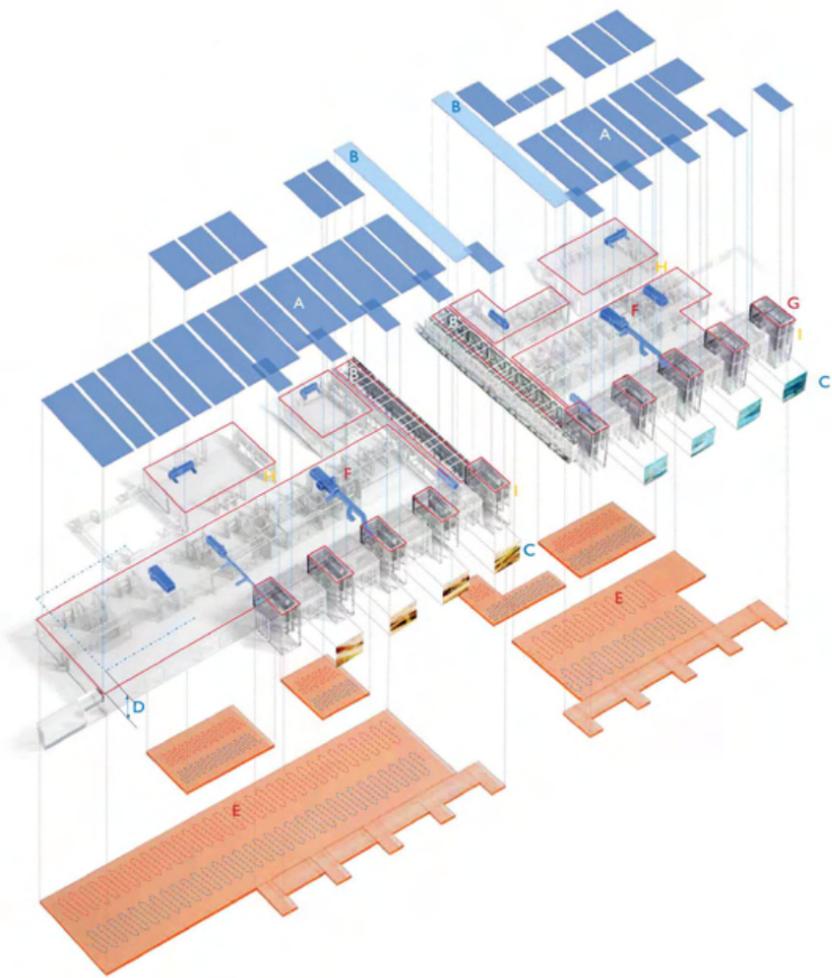


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SUSTAINABILITY DIAGRAM



A PHOTOVOLTAICS + INSULATION

A rooftop photovoltaic array of 3,000 panels produces 540 kilowatts. It also shades the roof and will prolong the life of the roof covering by about 25%. The system will provide a projected savings over buildings lifespan of about \$13 million.

B PHOTOVOLTAICS + SHADING DEVICE

Special photovoltaic panels - square silicon wafers in clear glass - produce shade as dappled light over formal loggia (B')

C SHADING DEVICE

Translucent banners shade the east facade to mitigate heat radiation.

D DISTANCE BETWEEN PV AND ROOF

The distance between the roof and the photovoltaic panels works as a climate zone to keep the roof from overheating.

E RADIANT HEATING + COOLING

A radiant heating and cooling floor system is found throughout the building.

F MINIMAL FORCED AIR UNITS

Minimal forced air units work in conjunction with radiant heating/cooling.

G INSULATION

Thick wall insulation mitigates cooling loss to exterior.

H REFLECTED SUN LIGHT

Reflected sun light provides ambient natural light in offices while overhangs reduce solar heat gain.

I DAYLIGHT

High-performance glass curtain wall contributes to 75% of building being daylight.

IRRIGATION REDUCTION



AWNINGS



PHOTOVOLTAICS



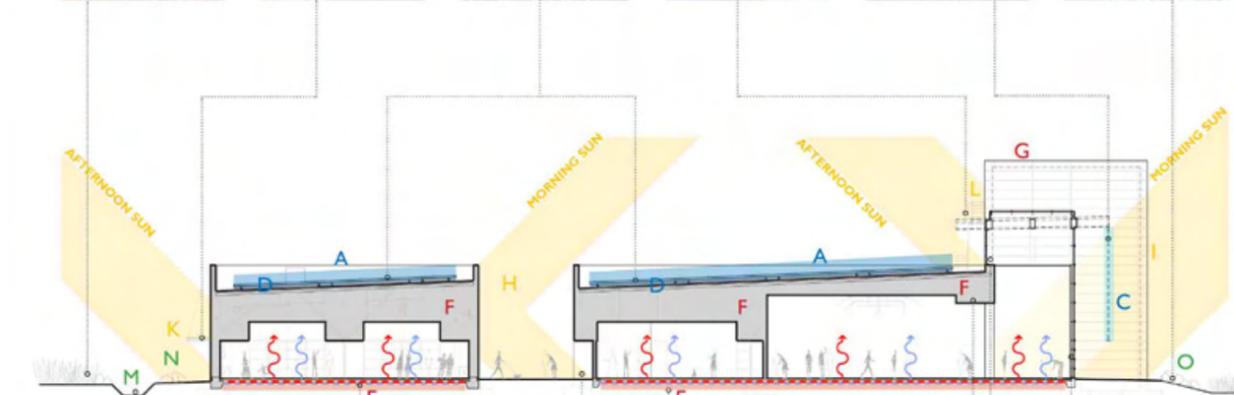
SUN SHADING



SHADING DEVICE



DRIP IRRIGATION SYSTEM



PRECIPITATION MANAGEMENT



RADIANT HEATING/ COOLING



REFLECTED SUN LIGHT



MIN. FORCED AIR UNITS



INSULATION



DAYLIGHT

K AWNINGS

Awnings on west facade protect from afternoon sun.

L SUN SHADING

Roof overhang and catwalk provide sun shading for western clerestory

M IRRIGATION REDUCTION

A radiant heating and cooling floor system is found throughout the building.

N DRIP IRRIGATION SYSTEM

Native rocks and grasses are sustained by a state-of-the-art drip irrigation system using reclaimed water

O PRECIPITATION MANAGEMENT

On site precipitation management via rocky swales recreate nature's braided streams.

LEHRER OFFICE

LOCATION Los Angeles, CA, USA
YEAR OF COMPLETION 1234
SIZE 12,345 square feet

Lehrer Architects met the challenge by reworking the building into a working space of light, air, and transparency. The project included succinct interventions, such as blowing out the southern wall, creating 4'x8' work surfaces of white-painted solid core doors, finishing floors with epoxy, installing off-the-shelf storage systems, painting a dramatic red line along the floor to resolve the trapezoidal shape of the space, and creating a strategic landscape design. The total cost of \$20 per square foot encompasses the mechanical/electrical/data/ telephone infrastructure, garden, and build-out of all work surfaces.

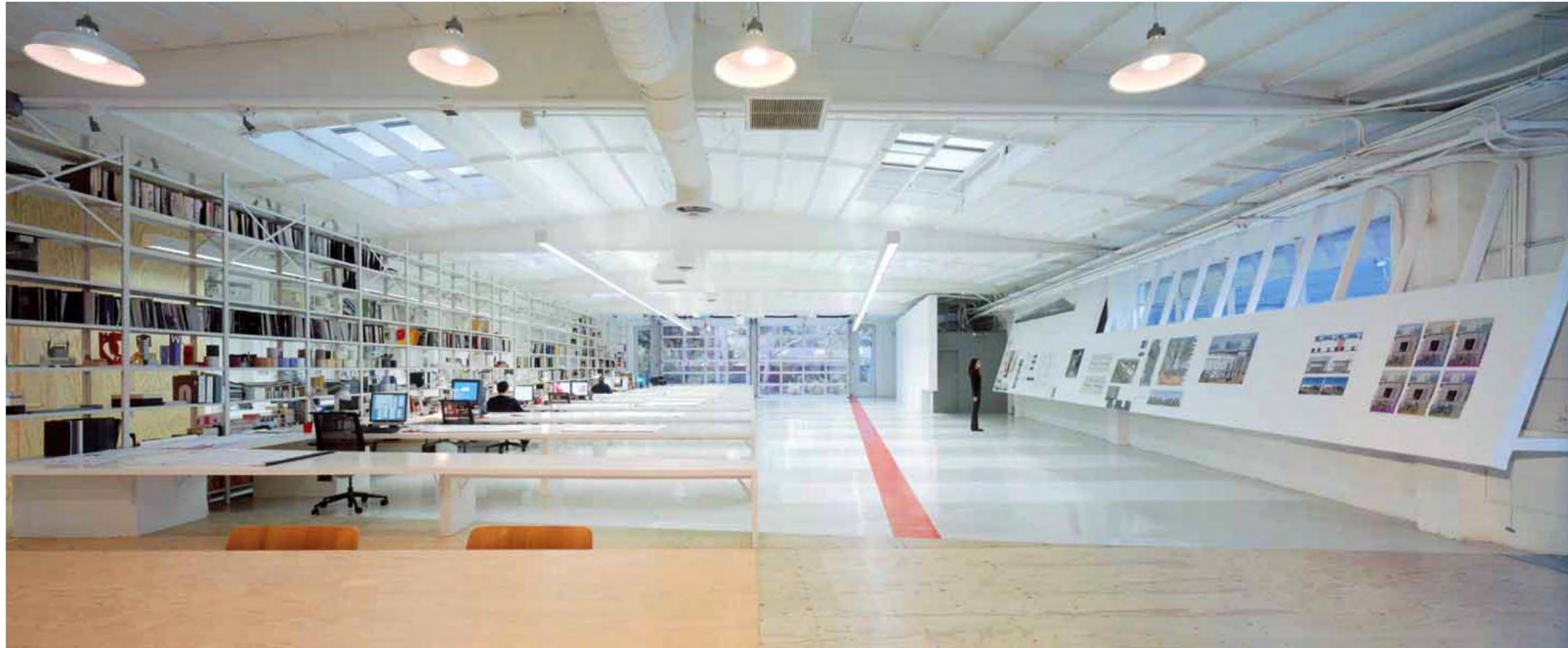
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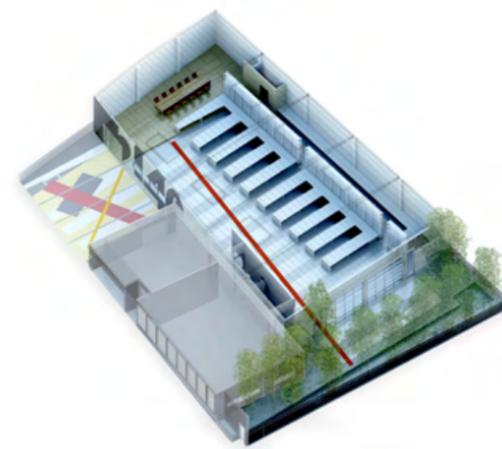
The visitor is immediately drawn into the architecture—which is about the beauty of making architecture. The space succeeds as an open, collaborative working lab for creative design.

In addition to the creation of meaningful architecture, the office is host to community events, drawing classes, and municipal design reviews. The innovative design of this adaptive-reuse project has garnered a long list of accolades and awards including the 2008 Institute Honor Award for Interior Architecture from the national organization of The American Institute of Architects.





- 1 Parking Grove
- 2 Gift Shop
- 3 Cafe
- 4 Center for Water
- 5 Western Center
- 6 Meeting Rooms
- 7 Service Yard
- 8 Laboratory
- 9 Collections Archive
- 10 Courtyard
- 11 Knoll
- 12 Nature Reserve
- 13 Braided Stream
- 14 Interpretive Landscape Path
- 15 Promenade
- 16 Stepped Garden
- 17 Garden



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CANYON HOUSE DESIGN

LOCATION Santa Monica
YEAR OF COMPLETION Under construction
SIZE 13,250 square feet
CLIENTS XXXXXX

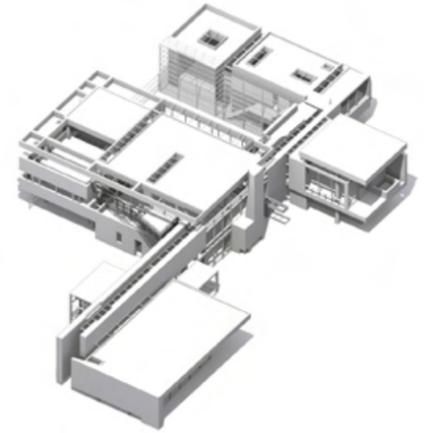
The Canyon Residence is a long-term collaboration between Architect and Client. Originally conceived as a dining-room addition to an existing single-family home, the project has evolved throughout the course of many years of design and refinement to encompass an entirely new, ground-up residence.

Situated in a shady canyon, the project site and the client's desire to preserve key aspects of the wooded landscape have had a considerable influence on the building design. A number of significant trees dot the site (including a 100-foot-tall California Sycamore), thereby limiting the extent of the building footprint, while the client's extensive garden stretches the length of the rear property. Working within these constraints while taking advantage of the expansive site and garden, the architects organized the building around two planes: the horizontal plinth of the garden patio that extends the private garden into the living spaces of the ground floor; and the vertical datum wall or spine that connects and organizes the various parts of the building program. Spaces that abut and traverse the spine create openings within the wall, framing views and vistas of the site and garden.

Just as the project has been a true working relationship with the client, the residence has served as a working tool for Lehrer Architects to explore ideas, materials, and

complex building systems. Currently under construction, the steel-frame structure will be clad in 1/8" - thick stainless-steel rain-screen panels with expanses of sliding glass walls to open out to the garden and walkable skylights to open up to the sky.

Smart, modern designs from Lehrer Architects fuse effortless beauty and keen perspective into internationally acclaimed works of art. Founded in 1985 by Michael Lehrer, FAIA, the Los Angeles firm crafts dynamic spaces nationwide, while maintaining its hometown roots. The firm's remarkable breadth—from award-winning commercial and institutional designs to residential and landscape gems—honors its guiding belief that excellent, conscious design creates happy and productive environments. Notable projects include: Downtown LA's James M. Wood Community Center and Downtown Drop-In Center, the Temple Bat Yahm, Master Plans for Silverlake and Barnsdall Park, and numerous custom homes.





BELZBERG ARCHITECTS

www.belzbergarchitects.com



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THE LAB

LOCATION Lakewood, CO
YEAR OF COMPLETION 2006
SIZE 11,500 square feet
CLIENT The Laboratory of Art + Ideas
at Belmar

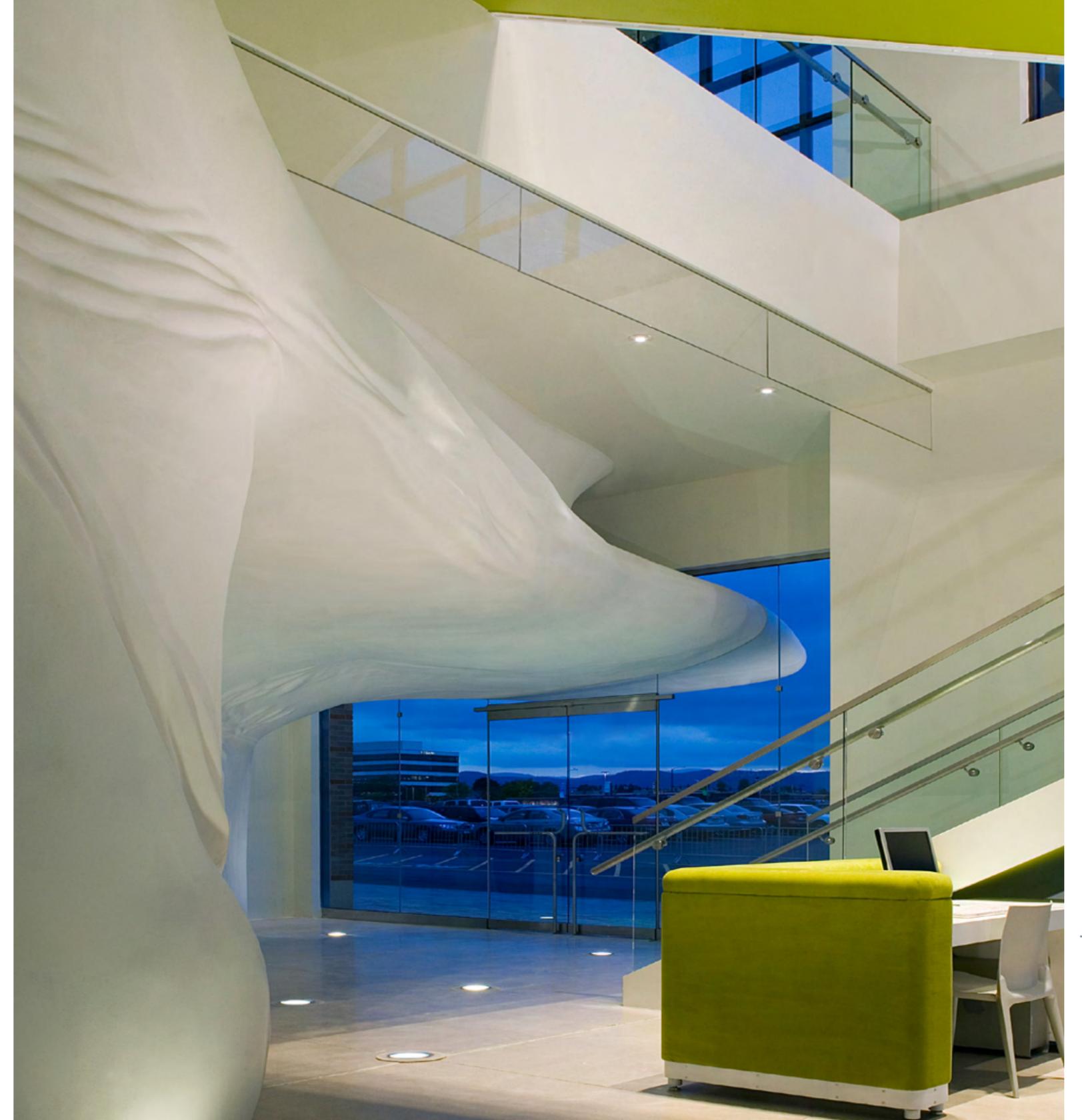
The Laboratory of Art and Ideas at Belmar (The Lab) is a unique institution established within a development on the outskirts of Denver in the city of Lakewood, Co. It is unique not only for its eclectic, programmatic agenda and unconventional marketing tactics, but also for being incorporated into a typology of development which normally would not accept such a cultural facility.

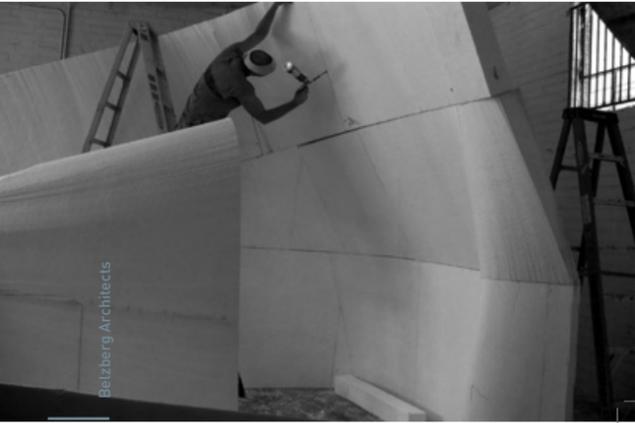
The Lab combines the more elitist repertoire of a formal museum with the energetic fervor of a public forum and think tank. The director, Adam Lerner, and his colleagues have established a modus operandi for The Lab which fosters a communal engagement with a broad spectrum of artistic works and discussions. Contemporary thoughts and work are presented through various means and mediums in an effort to make the work comprehensible to individuals ranging from the highly intellectual to the artistically inept. While this audience is generally not typical for a contemporary art institution, the intensity generated through the clashing of variable perspectives is admirable and sets this organization apart.

Important to the effectiveness of this methodology is the context within which it is located. Belmar is the product of a developer initiated attempt to implement a "downtown" in the City of Lakewood. It is a

self proclaimed "place designed for every dimension of life." Rather than becoming all that a downtown represents to an urban environment, Belmar was created under the guise of utopian urban planning. What results is a hyper-urban environment defined by a density of consumer driven venues. It is a city center homogenized by the amplification and densification of all that is desirable of urban centers.

The significance of The Lab is heightened given this scenario. The general passerby as a base audience is not only an opportunity, but pivotal to the mission of The Lab. So what does it take to incorporate the general public as a key figure in the success of a contemporary art institution? Prior to occupying the new space, The Lab had already begun to build a reputation and identity for itself in a temporary space. It was within a vacant retail shop where lectures and other events took place heightening its presence within the community. The Lab had begun to shape the effectiveness of its events and drew space flooding crowds. C+ (Above Average) Products is a marketing group established to compliment the attitude of The Lab with witty graphics and humorous advertising ploys. The only piece missing was an appropriate space which could reinforce this identity in a more tangible and permanent form.



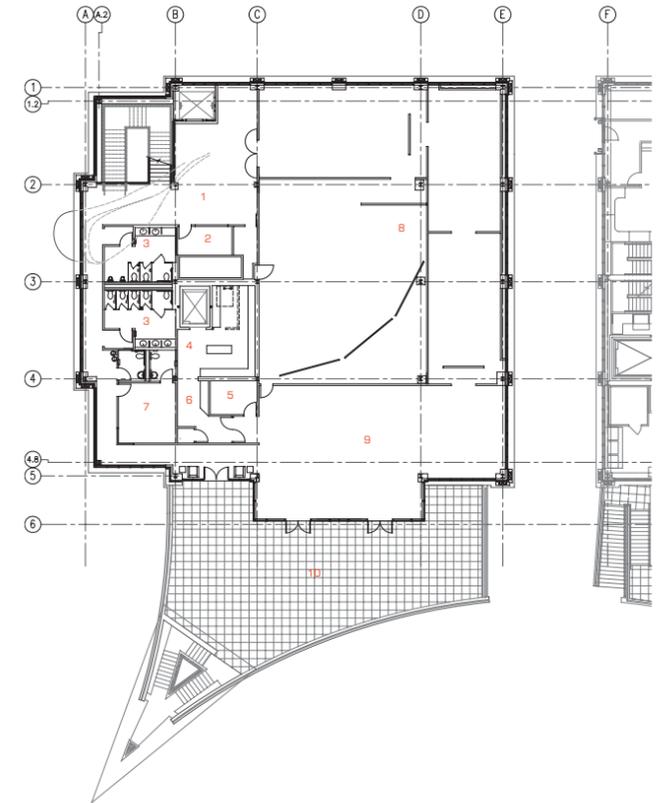
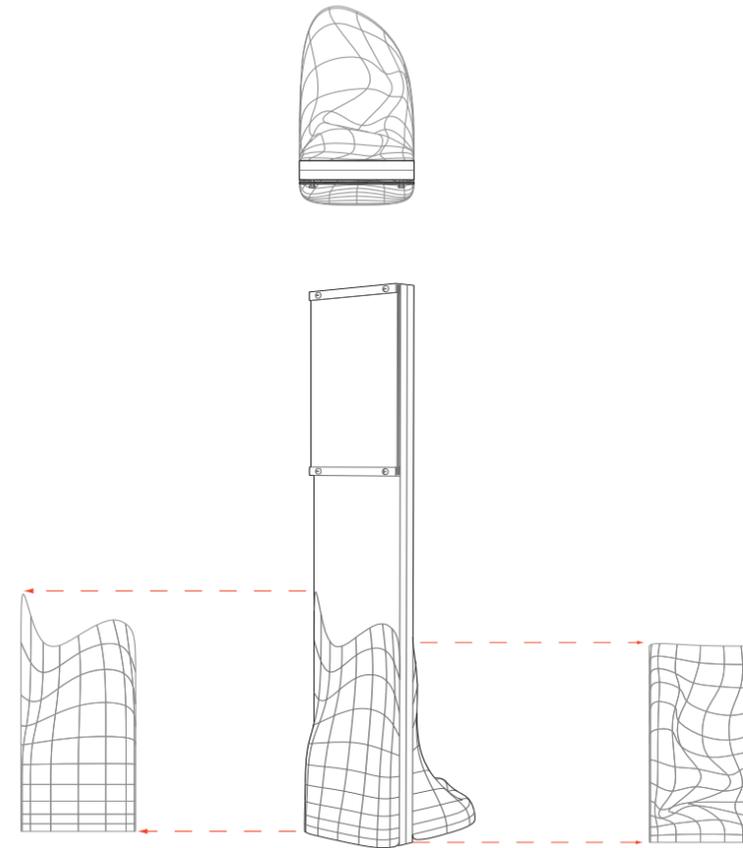


The design addressed two critical issues. The first pertained to the necessity of the ground floor entry to attract passersby in a manner distinct from the over saturated retail adjacencies. The second involved the creation of a space which was flexible and could be easily redefined to accommodate the various types of events included in the program. These two issues were the criteria to be met and in a manner to support and reinforce the growing reputation and character of The Lab.

Because the balance of the Belmar development on the ground floor is predominately retail based, there is an overwhelming attempt by each business to push content to the envelope of the building. From one storefront to another, products and symbols confront the passerby through hyper-visual stimulation. The entry and storefront design for The Lab does not compete with the efforts of these retail shops, however. Rather, a single, curvilinear surface recedes to the back of the entry lobby and pushes the entry stairs toward the exterior corner of the space. The glazing is clear and uninterrupted except where the curvilinear surface protrudes through. This strategy dissolves the confrontational barrier which is generally established by storefront display. The interstitial space between the curvilinear surface and the stairs twists helically from the ground floor to the second floor where the

galleries and flex-function spaces are located.

The second floor is composed of a series of impermanent spaces, relative to the needs of current events, which have been implemented in place of a previously designed ballroom. Moveable signposts, referred to as stanchions, mimicking the form of the Aurae Wall below are intermittently dispersed through the flex-function spaces. At the opposite end of the second floor is the lecture/lounge space. The ceiling is designed as an undulating topography of painted foam blocks. The window walls are fronted by large sheets of felt which hang to the floor. This soft surface continues as custom, felt covered foam-block pieces of furniture resting on shag rugs. The modularity of the ceiling blocks and furniture are reconfigurable to accommodate varying functions and room dimensions. While the foam and felt serve acoustical purposes, the design process and formal results help to maintain a consistency of design from the lobby through the flex-function spaces into the lecture/lounge.



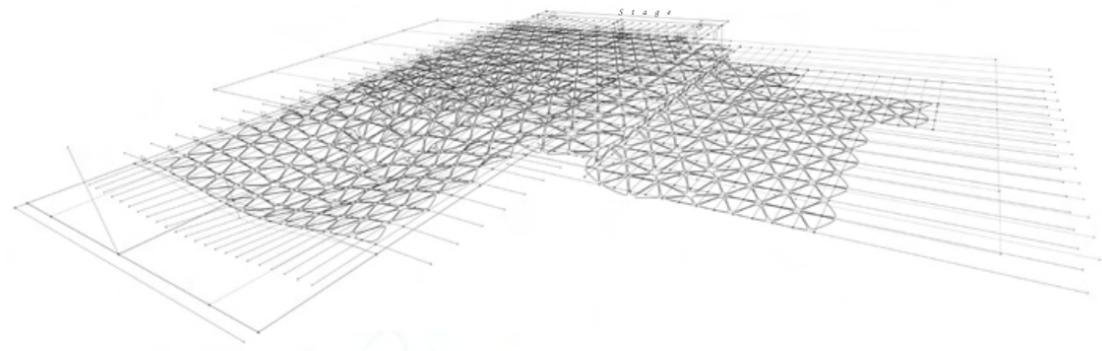
CONGA ROOM

LOCATION Los Angeles, CA
YEAR OF COMPLETION 2008
SIZE 1,900 square feet
CLIENT

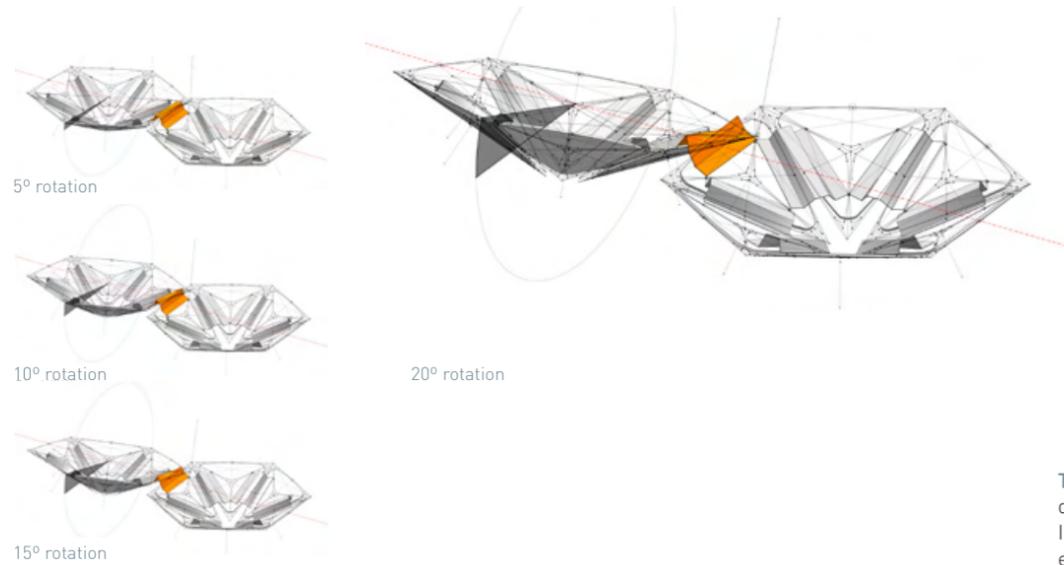
The original Conga Room of Los Angeles acted as a destination for many Latin-Americans to dance and congregate in an environment sensitive to their specific culture. The new Conga Room at Nokia Center in downtown Los Angeles' new L.A. Live complex embraces the sensitivity of old toward Latin culture and is interpreted as architectural and space-defining elements. Encouraged by the client's desires for a ceiling which could reflect the vibrancy and dynamism of Latin culture, the architect utilized the idea of patterning the space throughout. The ceiling pattern consists of "pedals" and "flowers;" each panel representing a "pedal" and groupings of six "pedals" constituting a "flower." This base pattern was then manipulated in order to achieve an undulating pattern which moves and flows sinuous to the rhythms of the space.

Simultaneously, the geometry of the panels allow for the mitigation of numerous and complex building infrastructure components specific to that of a live music venue such as lighting, mechanical and acoustic elements. Ultimately, the space isn't simply an aggregate of architectural panels which perform to a level satisfactory for that of a state of the art music venue. It is a space where each visitor is surrounded by patterned surfaces and culturally-inspired images which saturate the space and embolden the overall experience as Latin.

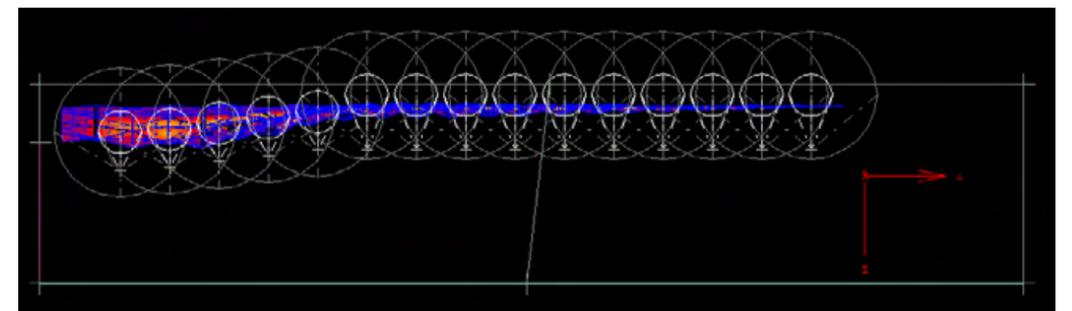
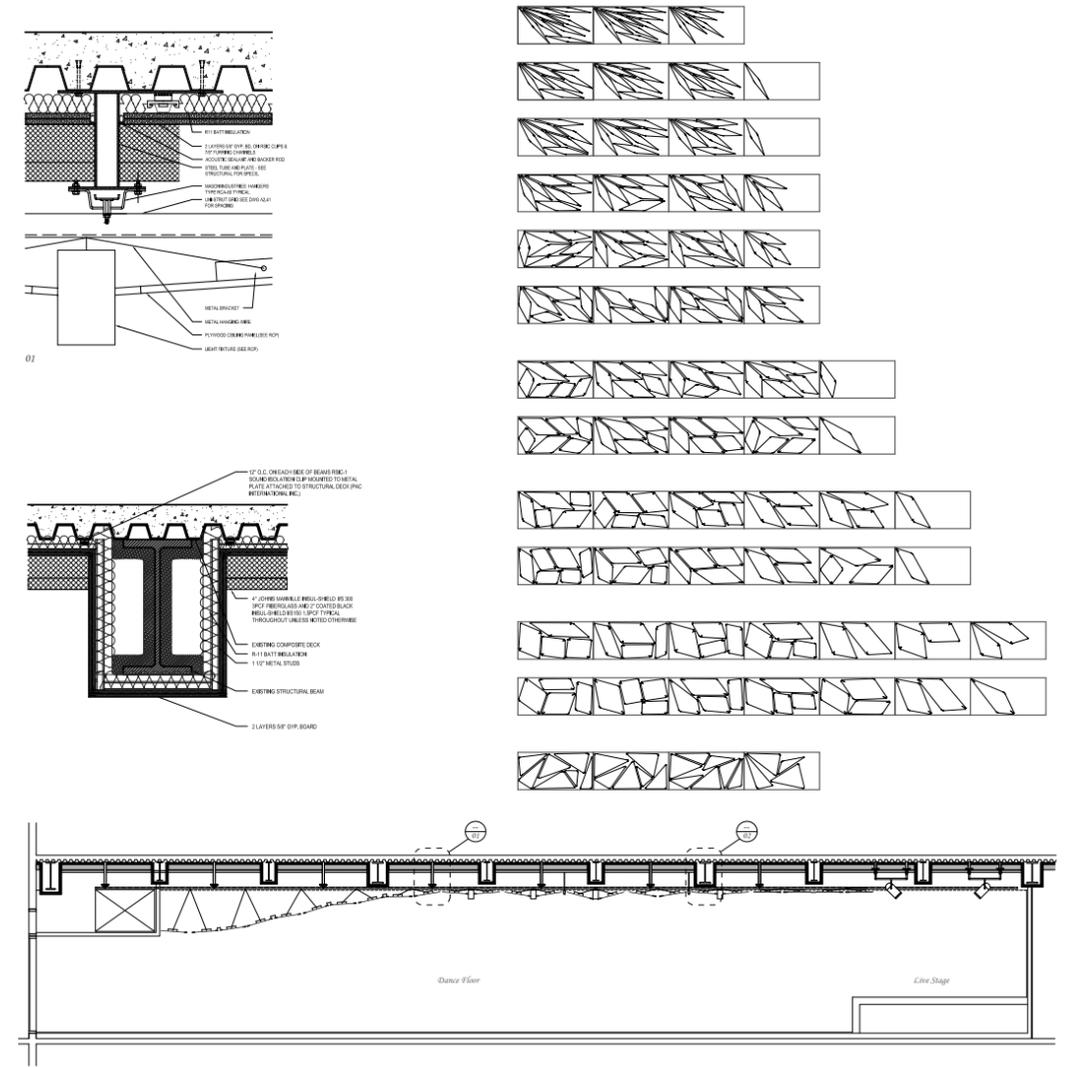


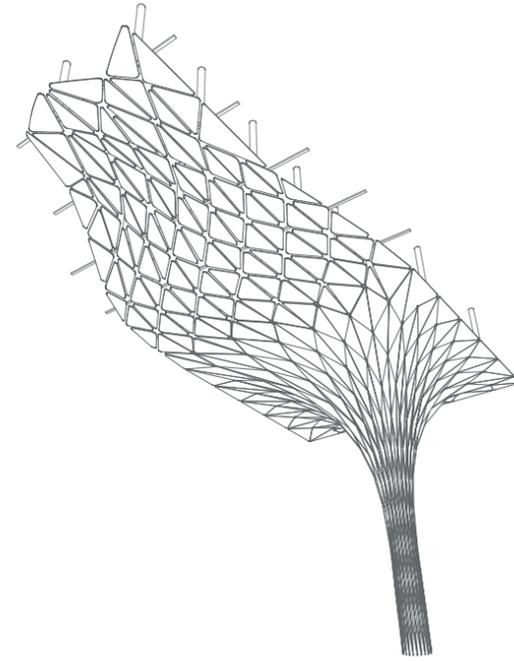


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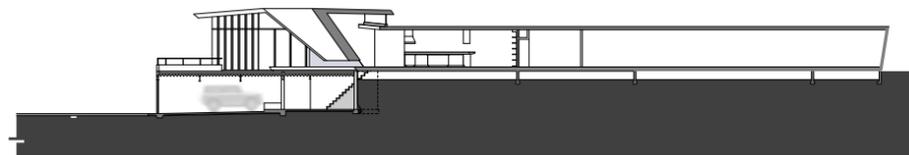


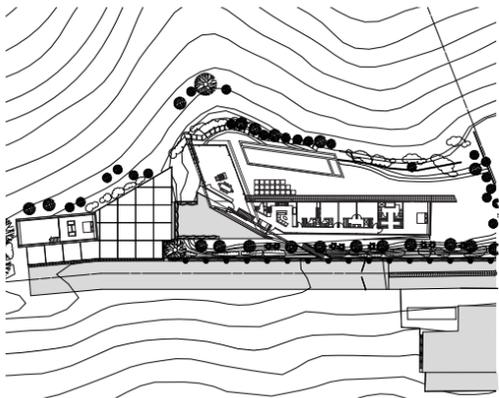
SKYLINE RESIDENCE

LOCATION Los Angeles, CA
YEAR OF COMPLETION 2007
SIZE 5,800 square feet
CLIENT Skyline, LCC

Perched atop a ridgeline in the Hollywood Hills, the presence of the Skyline Residence represents an economical approach to creating an environmentally sensitive building within a limited budget. The pre-existing site presented a challenge in terms of constructability as the client presented the challenge of limited allowable expenses.

Beyond incorporating sustainable building product systems, the budgetary limitations imposed on material choice forced the architect to implement strategies for using resources in close proximity to the site. Therefore, the general concept adopted for this project stems from "Carbon Neutral Economics," or the purchasing of goods which are manufactured locally to save carbon transportation emissions. In a low budget architecture project where high-tech systems such as photovoltaic panels, wind turbines and recycled products are out of economical reach, the Skyline Residence reverted back to purchasing locally, minimized grading and capitalizing on natural characteristics of the site.





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