

**LYNDA AND STEWART RESNICK EXHIBITION PAVILION  
DESIGN AND CONSTRUCTION FACT SHEET**

**PROJECT:** The Lynda and Stewart Resnick Exhibition Pavilion, a free-standing, single-story building, is located directly north of the Broad Contemporary Art Museum (BCAM) and atop the Pritzker Parking Garage, both built in Phase I of LACMA's *Transformation*. With a sprawling open floor plan, concrete floor, and saw-tooth roof with vertical glazing, the Renzo Piano-designed structure is the largest purpose-built, naturally lit open-plan museum space in the world.

The building is named in honor of LACMA Trustee and long-time patrons Lynda and Stewart Resnick, whose \$45 million dollar donation was the lead gift in Phase II of the *Transformation*. The Resnicks have also promised works of art valued at \$10 million as a future donation to LACMA's permanent collection.

**PUBLIC OPENING:** **October 2, 2010**

**SIZE:** **45,000 gross square feet**

**COST:** **\$53 million**

**DESCRIPTION:** The exterior of the Resnick Pavilion is made of pale travertine marble that originates from the same quarry as the marble used on BCAM's facade and features large windows within the saw-tooth roof that flood the gallery with northern light. The vibrant "Renzo Red" motif established in Phase I (e.g., BCAM's exterior escalator, the BP Grand Entrance, and the Kendall Concourse) is continued via the mechanical systems and technical rooms on the exterior of the Resnick Pavilion. This allows 85 percent of the gross footprint to be utilized for the presentation of art. The interior gallery is notable not only for its remarkable volume and quality of light, but for its flexibility that allows for the presentation of multiple exhibitions at once as well as large-scale works of art.

Just as the building absorbs light during the day, the Resnick Pavilion will become a stunning illumination at night. The ceiling and northern and southern glass-clad walls allow for a glow from within that can easily be seen while driving by on 6<sup>th</sup> street.

**PROJECT TEAM:** Design Architect: **Renzo Piano Building Workshop**

Landscape Artist: **Robert Irwin**

Executive Architect: **Gensler**

Landscape Architect: **LRM Landscape Architects**

Landscape Consultant: **Comstock Studio**

Contractor: **Matt Construction**

Civil Engineer: **KPFF Consulting Engineers**

Structural and Mechanical Engineer: **Arup North America, LTD**

Lighting Designer: **Ove Arup-London**

HVAC: **ACCO Engineered Systems**

Security and Control Systems: **Johnson Controls**

Low Voltage Wiring: **Hruska Communications**

Electrical: **Dynalectric**

Roofing Systems: **CMF Custom Metal Fabricators**

Glass Systems: **Walters and Wolf**

Drywall: **Anning-Johnson Company**

Stone: **Carnevale & Lohr**

Exhibition Design: **Pier Luigi Pizzi**  
**Michael Heizer**  
**LACMA**

Owner's Representative: **Aurora Development**

**About LACMA**

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography-and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, innovative collaborations with artists, and an ongoing Transformation project, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

**Location and Contact:** 5905 Wilshire Boulevard, Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

**Hours:** Monday, Tuesday, Thursday: noon-8 pm; Friday: noon-9 pm; Saturday, Sunday: 11 am-8 pm; closed Wednesday

**General Admission:** Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

**Free General Admission:** Members; children 17 and under; after 5 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

**Press Contact:** For additional information, contact LACMA Communications at [press@lacma.org](mailto:press@lacma.org) or 323 857-6522.

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