

LACMA'S TRANSFORMATION**Project Description**

Phase I of the Los Angeles County Museum of Art's (LACMA) multi-year *Transformation* unifies and expands the museum's campus, integrating its seven buildings and outdoor spaces into a coherent whole. The project enables visitors to easily traverse the galleries and plazas across the twenty-acre campus to view the museum's encyclopedic collection, as well as 60,000 square feet of new space within the Broad Contemporary Art Museum (BCAM). The addition of the BCAM galleries advances LACMA's strategy to integrate contemporary art into its exhibitions and public programs and to explore the interplay of the art of our time with that of the past. Further, with BCAM, LACMA leads the field in devoting a greater share of its space and programming to contemporary art than any other encyclopedic museum.

The addition of the BCAM gallery space has enabled LACMA to shift and reorganize several major areas of its collections, including the creation of the new 350-piece installation of modern works, encompassing objects from the Robert Gore Rifkind Center for German Expressionist Studies and the newly acquired Lazarof Collection. The new installation occupies 22,000 square feet of space in the dramatically refurbished Ahmanson building. In addition, LACMA's robust American collection, which includes notable recent acquisitions of works by Thomas Eakins and George Bellows, was reinstalled in 2007, integrating decorative arts, design, and photography with painting and sculpture. Later this year, the entire Latin American collection will be reinstalled, including the Art of the Ancient Americas collection, which will reside in galleries and case work designed and built by Los Angeles artist Jorge Pardo.

Location

5905 Wilshire Boulevard, Los Angeles, CA 90036

Design Architect

Renzo Piano Building Workshop

Architectural Team

Renzo Piano Building Workshop, Design Architect, in collaboration with Gensler, as Executive Architect

General Contractor

Matt Construction

Owner’s Representative

Aurora Development

Structural and Mechanical Engineer

Arup North America, LTD

Civil Engineer

KPFF

Total Phase I Capital Campaign

- \$201 million raised
- Major gifts include:
 - o Eli and Edythe Broad \$50 million+
 - o Lynda and Stewart Resnick \$25 million
 - o BP Foundation \$25 million
 - o Anna H. Bing LACMA Trust \$24 million
 - o County of Los Angeles \$15 million
 - o Camilla Chandler Frost \$13 million
 - o The Annenberg Foundation \$11 million
 - o Jane and Marc Nathanson \$10 million

New Construction and Renovation Budgets

Parking Structure	\$ 39,000,000
BP Grand Entrance/Concourse/Central Plant	\$ 32,000,000
Broad Contemporary Art Museum	\$ 56,000,000
LACMA East (Ahmanson Building) renovations	\$ 5,000,000
Indirect costs	<u>\$ 25,000,000</u>
<i>Total Phase I Budget</i>	<u>\$ 156,000,000</u>

Funds raised beyond the cost of construction and renovation for Phase I will go toward programming, endowment growth, and art acquisitions.

New Structures

- The Broad Contemporary Art Museum at LACMA
- The BP Grand Entrance
- The Dona S. and Dwight M. Kendall Concourse
- Parking Structure

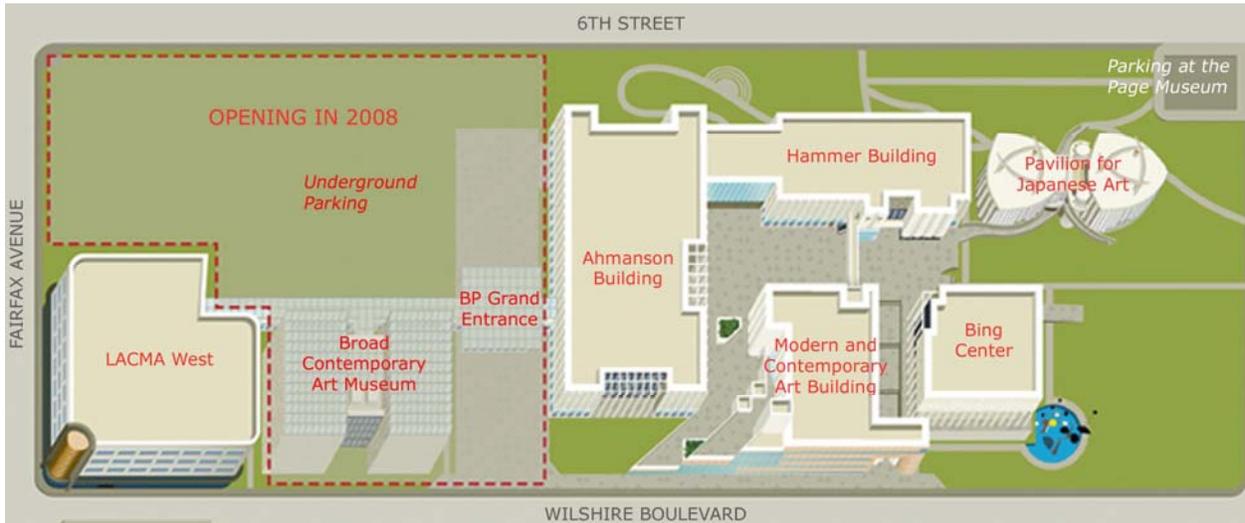
New Outdoor Space

- South Plaza
- North Plaza

Reinstalled Galleries

- The Ahmanson Building (1st and 2nd floor, including modern galleries)

- The Art of the Americas Building, formerly the Modern and Contemporary Building (2nd and 3rd floor galleries)



Facts & Features

- **Broad Contemporary Art Museum**
 - Overall building: 72,000 square feet
 - Gallery space: 60,000 square feet
 - Ceiling is made of fritted glass. Roof features north-facing sunshades allowing natural light to fill the third-floor galleries.
 - Vivid red "spider" escalator climbs BCAM's north façade, leading to the building's main entrance on the third floor.
 - Renzo Piano describes BCAM's large elevator as more like a "moving room" than a simple mode of transport.
 - Exterior stone, Italian travertine, was selected to complement the exterior of LACMA West as well as the stone and coloring of the Ahmanson Building, located on the east side of LACMA's campus.
 - Wilshire Boulevard façade features rotating commissioned artworks.
- **BP Grand Entrance**
 - Positioned where Ogden Drive once divided LACMA West from the rest of the museum, the open-air entrance pavilion resides in the new center of the campus, with BCAM and LACMA West to one side and the rest of the museum's galleries—including the Ahmanson Building, the Bruce Goff-designed Pavilion for Japanese Art, and the newly renamed Art of the Americas Building—to the other.
 - Canopy is 15,375 square feet with an interior space of 8,100 square feet.
 - Roof is made up of solar panels that will generate sufficient electricity to power *Urban Light*, a new outdoor artwork by Chris Burden.

- o Grand Entrance is flanked to the north and south by large public plazas, serving as a meeting place for visitors, a venue for outdoor concerts and other events, and a site for public art.
- **Dona S. and Dwight M. Kendall Concourse**
 - o Covered walkway links the east and west sections of campus, making each building accessible to visitors without having to set foot on Wilshire Boulevard.
- **Ahmanson Grand Staircase**
 - o The staircase, installed in The David Bohnett Foundation Atrium, leads from the concourse to the plaza level and, because of its central location, links the eastern portion of the campus to BCAM and LACMA West while also redirecting the flow of foot traffic through the building. Tony Smith's *Smoke*, a massive aluminum sculpture, is the first piece installed at the foot of the staircase.
- **Parking Garage**
 - o Occupies two levels underground with dedicated spaces for more than 500 self-parked cars or 700 valet-parked cars.
 - o Automobiles access parking garage via Sixth Street.

Public Artworks

- LACMA's revitalized campus will be made even more remarkable with the addition of artworks by internationally acclaimed artists. Projects include:
 - o The first stage of **Robert Irwin's** in-process palm garden surrounds BCAM and the BP Grand Entrance. The palm garden will be expanded throughout the campus in Phases II and III of *Transformation*.
 - o **Chris Burden's** *Urban Light*, an artwork comprised of 202 restored cast-iron street lamps from around Los Angeles, installed in a grid near the BP Grand Entrance.
 - o **Two specially commissioned temporary artworks** adorning the Wilshire Boulevard façade of BCAM. A pair of fabric scrims that measure 54 feet wide by 52 feet high will serve as an outdoor canvas for artists. The inaugural project is by John Baldessari.
 - o **Barbara Kruger's** three-story commissioned installation covers each of the walls in BCAM's monumental elevator shaft and addresses themes common to the artist's work—materialism and vanity.
 - o **Jeff Koons's** *Train*, (currently in the planning stage) is expected to become a major attraction for the city of Los Angeles. A seventy-foot replica of a 1940s locomotive, suspended from a 161-foot-tall crane, will dangle over the entrance plazas, releasing steam and chugging three times a day. Feasibility studies for the project, made possible by the Annenberg Foundation, are underway, and installation of *Train* is anticipated to be in 2011, during Phase II of LACMA's *Transformation*.

Key Artworks on View in BCAM

BCAM's opening installation celebrates the generosity of Eli and Edythe Broad by focusing on works from their collections. Highlights on view in February: Richard Serra's nearly 200-ton steel sculpture *Band* (2006), recently acquired by LACMA with funds from the Broads, Jeff Koons's *Rabbit* (1986), *Balloon Dog (Blue)* (1994-2000), and, from the Celebration series, *Cracked Egg (Red)* (1994-2006), which makes its debut in BCAM's inaugural exhibition; Jasper Johns's *Flag* (1967) and *Watchman* (1964); numerous Andy Warhol works including *Elvis* (1963), the early, hand-painted *Where is your Rupture?* (1961), and the 35-foot-long *Camouflage* (1986); a comprehensive selection of Roy Lichtenstein's works, including LACMA's well known *Cold Shoulder* (1963); Ed Ruscha's *Norms*, *La Cienega, on Fire* (1964), as well as *BLUE COLLAR TECH-CHEM BUILDING* (2003); a comprehensive presentation of Cindy Sherman's photography; Jean-Michel Basquiat's graphic, expressionistic paintings; Robert Therrien's *Under The Table* (1994); and Damien Hirst's *Away from the Flock* (1994), as well as recent butterfly works.

Building Configurations

- **BCAM**
 - Six loft-like gallery spaces (two per floor), each with 8,500 square feet
 - Main entrance is on third floor (accessed via exterior escalator or by an interior elevator)
 - Galleries connected by outdoor staircases or interior glass elevator
 - Glass elevator measures 21 feet wide by 16 feet high by 9 feet deep; serves as both freight and visitor transportation
 - Third-floor galleries: naturally lit, glass ceiling 19 to 20 feet high, wood floors
 - Second-floor galleries: 17 foot-9 inch ceiling height, wood floors
 - First-floor galleries: 19 foot-9 inch ceiling height, polished concrete floors, north-facing windows

- **Ahmanson Building**
 - Concourse level: 5,300 square feet of gallery space, polished concrete and Heath tile floors, cast-concrete grand staircase
 - Plaza level: 22,000 square feet of gallery space
 - Second floor: 32,000 square feet of gallery space
 - Third floor: 19,000 square feet of gallery space
 - Atrium: 3,600 square feet, 2,400 of which is used for art display; polished concrete floors, cast-concrete grand staircase

- **Art of the Americas Building** (formerly the Anderson Building)
 - Plaza level: 13,000 square feet of gallery space, polished concrete floors
 - Second floor: 9,500 square feet of gallery space, wood floors
 - Third floor: 12,500 square feet of gallery space, wood floors

Total Museum Dimensions

- Original total gallery space: 152,000 square feet
- New total gallery space: 212,000 square feet

- Previous campus size: 19 acres
- New campus size: 20 acres (achieved by closing Ogden Drive)

Building Materials

- **BCAM**
 - Façade: Bagni di Tivoli travertine marble from the Bruno Poggi quarry in Rome, Italy
 - Roof: fritted, low-iron glass skylights and north-facing sunshades
 - Escalator: painted stainless steel, 110 feet long
 - Gallery floors: polished concrete on first floor; wood on second and third
 - Gallery materials: painted gypsum board
 - Lobbies: steel, glass, painted gypsum board
- **BP Grand Entrance**
 - Frame: steel
 - Roof: solar panels
- **Ahmanson Building**
 - Grand Staircase: cast concrete
 - Gallery floors: polished concrete, wood, and original Heath tiles
 - Gallery materials: travertine marble, glass, and painted gypsum board
- **Dona S. and Dwight M. Kendall Concourse**
 - Frame and roof: steel
 - Open sides

Key Dates

Sept	2001	LACMA invites Steven Holl, Rem Koolhaas, Daniel Libeskind, Thom Mayne, and Jean Nouvel to submit campus redesign proposals
Dec	2001	Koolhaas design selected
Nov	2002	L.A. County Bond issue to partially fund LACMA rehab fails
Dec	2002	Koolhaas plan put on hold due to lack of fundraising commitments
June	2003	Eli and Edythe Broad make lead gift to <i>Transformation</i> campaign to add a contemporary art building to LACMA campus
Oct	2003	Renzo Piano invited to create master plan
Feb	2004	LACMA Board approves master plan
May	2004	LACMA announces selection of Renzo Piano; reveals designs to public
Apr	2004	Launch of capital campaign (silent phase among Board members only)
Jul	2004	Tax-exempt bond financing secured
Nov	2005	Ogden Drive closed, Andrea Rich retires as President and Director
Dec	2005	Construction begins
Mar	2006	Ancient animal remains found on site
Apr	2006	Michael Govan appointed as CEO and Wallis Annenberg Director
Oct	2006	Steel structure of BCAM completed

Mar 2007 Construction of BP Grand Entrance begins; Phase I fundraising surpasses \$150 million goal
 Sep 2007 Parking structure complete
 Jan 2008 Phase I fundraising concludes at \$201 million
 Feb 2008 BCAM and other Phase I features open to the public

New Publications for Opening

- **BCAM/LACMA**

This book is a celebration of two great contemporary art collections—Eli Broad’s and LACMA’s—featured in Renzo Piano’s elegant new building.

BCAM/LACMA features a lively conversation among LACMA director Michael Govan, Eli Broad, and Renzo Piano; a fully illustrated history of the museum’s collection within the context of the L.A. art scene, written by contemporary art curator Lynn Zelevansky; and four specially commissioned photography portfolios by Uta Barth, the Center for Land Use Interpretation (CLUI), Anthony Hernandez, and Sharon Lockhart.

\$65, slip-cased, 208 pages, 200 illustrations. Published by LACMA in February 2008 and distributed by D.A.P.

- **LACMA: Art Spaces**

LACMA: Art Spaces joins a Scala series of small, attractively designed books on the architecture and physical spaces of museums.

A concise essay by William Hackman, an independent scholar and writer, tells the story of LACMA and its gradual expansion from its origins in 1913 at the Los Angeles Museum of History, Science, and Art, through Renzo Piano’s current integration of the Hancock Park campus, including his innovative designs for the new BP Grand Entrance and Broad Contemporary Art Museum.

LACMA: Art Spaces is illustrated with documentary photos, architectural views, and numerous installation shots, showcasing the great variety of the museum’s “art spaces,” both inside and outside the museum buildings.

\$7.95, 64 pages, 75 illustrations (55 in color). Published in February 2008 by Scala.

Phase II

The second phase of *Transformation* will advance the unification of LACMA’s vast campus. It will include expanded facilities for special exhibitions, as well as the complete rehabilitation of LACMA West, the 1939, 300,000-square-foot former May Company building, which will house galleries, public amenities, administrative offices, and space for additional educational and public programming. LACMA will work with artists from around the world, including Jorge Pardo and James Turrell, to develop the architectural concepts that will inform many of the designs.

Phase II is anticipated to include:

- The construction of a free-standing, single-story building for special exhibitions, located directly behind BCAM and featuring an open floor-plan and light-filled space; designed by Renzo Piano.
- Additional artworks and artist-designed outdoor installations sited across the campus, and rehabilitation of the surrounding park. Robert Irwin's grid of palm trees will be expanded to the areas around the special-exhibition pavilion and other buildings on LACMA's campus.
- The following improvements to LACMA West:
 - Up to 20,000 square feet of additional gallery space
 - Expansion of the Boone Children's Gallery, housing workshops and other programs for children, young people, and families
 - A video and new-media lab for children
 - Reconfigured spaces for LACMA's collection of prints, drawings, and photographs, providing enhanced accessibility and use by students, scholars, and the public
 - Curatorial and administrative offices
 - Public amenities including a new restaurant and retail space

Phase III

While still in the planning stage, it is anticipated that this phase will include re-envisioning and possibly rehabilitating or replacing the buildings located on the eastern portion of the campus. At present, planners are working with Trustees and executive staff to explore the use of these structures for innovative displays of the permanent collection. The work completed during Phases I and II will enable the permanent collection to remain on view during Phase III.

About LACMA

LACMA, the largest art museum in the Western United States, leads the field in devoting a greater share of its space and programming to contemporary art than any other encyclopedic museum. With a recently expanded modern collection and a new contemporary art museum, BCAM, on its campus, LACMA offers visitors a unique lens through which to view its renowned and established collections, including particular strengths in Asian, Latin American, European, and American art.

General Information: LACMA is located at 5905 Wilshire Boulevard, Los Angeles, CA, 90036. For more information about LACMA and its programming, call 323 857-6000 or visit lacma.org.

Museum Hours and Admission: Monday, Tuesday, and Thursday, noon-8 pm; Friday, noon-9 pm; Saturday and Sunday, 11 am-8 pm; closed Wednesday. Adults \$12; students 18+ with ID and senior citizens 62+ \$8; children 17 and under are admitted free. Admission (except to specially ticketed exhibitions) is free the second Tuesday of every month, every evening after 5 pm, and on Target Free Holiday Mondays.

Press Contacts

For additional information about *Transformation*, including the opening of Phase I and the Broad Contemporary Art Museum, contact Jeanne Collins or Libby Mark at Jeanne Collins & Associates, LLC, in New York City: 646 486-7050 or info@jcollinsassociates.com, or Barbara Pflaumer at LACMA: 323 932-5881 or bpflaumer@lacma.org.

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