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## Los Angeles

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LIGHTING SECTION





Lighting defines architectural planes in the reception area for Warner Home Video (left and below). A flat-screen monitor framed by frosted glass is inset into a red-painted wall. Cold-cathode fixtures outline the top and bottom edges of the red wall. As a visual pivot point in a corridor, a structural column is wrapped with fluorescent strip lights behind translucent panels (opposite, top). Backlit horizontal panels enhance corridors (opposite, bottom).





# Lighting Design Alliance accents architectural details at Warner Bros. Studio Plaza in Burbank, California

By William Weathersby, Jr.

**F**or longtime client Warner Bros., the Los Angeles office of HLW recently renovated 420,000 square feet of office space in an existing building across the street from the company's main film and television studio lot in Burbank, California. Consolidating corporate divisions from at least five locations, the renamed Warner Bros. Studio Plaza complex includes a new headquarters for Warner Home Video, which occupies approximately 200,000 square feet on multiple floors. "As a leader in the industry, the home video division distributes DVDs to clients around the world and wanted to steer away from the standard corporate look yet maintain a high level of sophistication," says HLW partner in charge Shari Jalali. "We created simple geometries with a tailored, clean-lined look."

Partially inspired by the work of Piet Mondrian, the interiors encompass abstract linear graphics and a color palette built around red and white surfaces complemented by wood finishes. Lighting Design Alliance enhanced the spaces with integrated architectural illumination. Edge and cove lighting gives definition to vertical and horizontal planes, while providing visual cues that guide circulation throughout each floor.

The focal point of the 11th-floor lobby for the home video division is a recessed feature wall that frames a flat-screen monitor with frosted glass. The luminous glass surface is inset into a section of red-painted drywall. To make the red wall appear to float out from the surface of surrounding paneling of figured sycamore, LDA project lighting designer Andrew Powell lit the top and bottom edges with cold-cathode fixtures. Reveals at the top and bottom of the sycamore surfaces are also lined with cold cathode, to make each layer of the wall stand out as a three-dimensional collage.

Contrasting with juxtaposed flooring surfaces of cherry and limestone, the reception desk and the wall behind it are also surfaced with honey-colored sycamore. Low-voltage xenon strip lights illuminate the logo along one wall, while three adjustable MR16 downlights accent the desk. A light box at one end of the desk features a translucent panel backlit with fluorescents. Light boxes are used throughout the complex to add visual appeal. Additional IR, MR16 downlights serve as ambient lighting in the reception area, creating an effect similar to the warmth of incandescent light.

HLW reconfigured an internal staircase connecting floors within the video division. Limestone stair treads, a stainless-steel and glass banister, and a wood handrail support a streamlined look. Over the staircase, 35-watt, PAR20 downlights graze the staircase with ambient light.

In the complex's elevator lobbies, the lighting treatment is kept "simple and straightforward" to highlight the barrel-vault ceilings, Powell says. In each elevator lobby, a single, white-painted metal pendant measuring approximately 20 feet long houses T5 fluorescents to evenly uplight the ceiling.

For one pivot point in the circulation route within a Warner Home Video floor, the design team wanted to create an iconic glowing

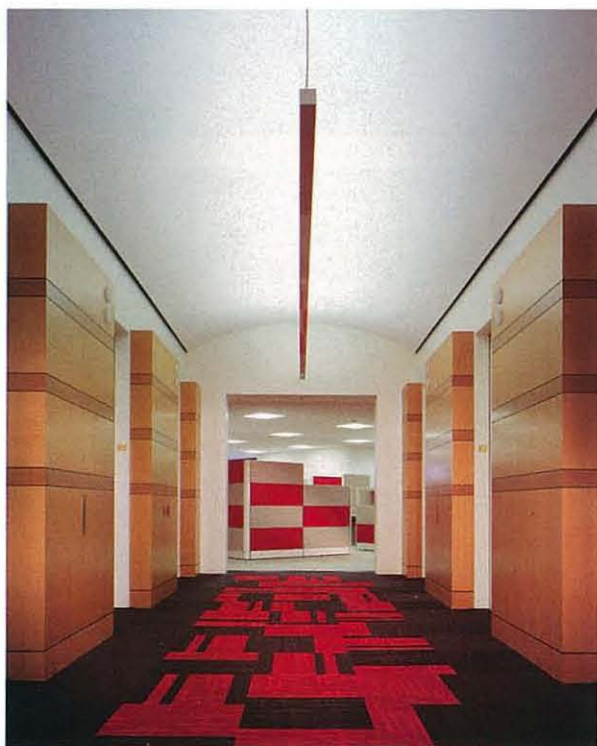






Task lamps are integrated into open-plan systems (above). Additional ceiling-recessed fluorescents

provide downlighting. A pendant fixture housing T5 fluorescents uplights the vault in an elevator lobby (below).



column of light. Because the existing column was structural, there was little depth available to accommodate fixtures that would evenly light it without revealing the lighting fixtures. "Sometimes what appears to be a straightforward effect takes a lot of maneuvering," Powell says. To create evenly lit planes around the column, the designer worked with fluorescent strip lights and varying layers of diffusion film.

In the open-plan office areas, most of the downlights are compact fluorescents. Task lighting is integrated into furniture systems, while ceiling-recessed downlights are fitted with specular louvers that create the feeling of indirect illumination. The walls along the central core of each open-plan floor are painted red as a backdrop for showcasing framed Warner Bros. Studio images. Ceiling slots along each red wall house continuous fluorescents to accent the artwork.

On the ground floor, a multipurpose area combines retail shops and the departure point for the Warner Bros. Studio tour. Lit with MR16 accent fixtures and fluorescents integrated into custom displays, the space puts a public face on the corporate office annex where deft illumination enhances the experience of working in the multimedia dream factory. ■

**Project:** Warner Bros. Studio Plaza, Burbank, California

**Architect:** HLW International—Chari Jalali, partner in charge

**Lighting designer:** Lighting Design Alliance—Andrew Powell

**Downlights:** Kurt Versen; Engineered Lighting Products

**Cold cathode:** California Cathode

**Additional lighting:** Lumetta; Tokistar

**Controls:** Lutron

#### Sources

**Ambient lighting:** Lightolier; Birchwood Lighting

For more information on this project, go to Lighting at

[www.archrecord.com](http://www.archrecord.com).