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Montalba Architects

Tom Bradley International Terminal, LAX

207

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TOM BRADLEY INTERNATIONAL TERMINAL, LA

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Montalba Architects offre un'esperienza di shopping e culinaria di livello mondiale ai viaggiatori internazionali all'aeroporto LAX.

Montalba Architects create a world class retail and dining experience for international travelers at LAX.

Affaccio sull'atrio e sul viale dello shopping centrale dell'area che si estende su una superficie di 12.542 metri quadrati: la terrazza dedicata alla ristorazione e la sala del mezzanino offrono lusso e luoghi di rifugio.

The dining terrace and mezzanine lounge offer luxury and sanctuary while overlooking the concourse and "main street" shopping alley of the 12,542 square meter (135,000 sf) space.



photography + PR + text by Bradley Wheeler

La nuova ala aggiunta al Tom Bradley International Terminal all'Aeroporto internazionale di Los Angeles (LAX) è il frutto di un intervento gradito e a lungo atteso all'interno di un edificio costruito 30 anni fa. Un importante rappresentante del modernismo a Los Angeles, Dan Dworsky, insieme al suo studio, Dworsky Associates, ha progettato il terminal originale giusto in tempo per i Giochi Olimpici del 1984. Ora, tre decenni dopo, una nuova ala a più livelli, di 732 metri, che si estende da Nord a Sud e ospita partenze ed arrivi, si è aggiunta a Ovest della bella, ma sorpassata, struttura originale.

Non è un caso che lo studio Montalba Architects sia stato scelto per raccogliere l'eredità dello stimato studio Dworsky Architects. L'obiettivo progettuale era quello di offrire un'esperienza culinaria, di shopping e duty-free di livello mondiale ai passeggeri internazionali di fascia alta nel punto d'intersezione della Great Hall (Padiglione Villaraigosa) che si estende su una superficie di 12.542 metri quadrati tra l'ala Nord e l'ala Sud. In qualità di Design Architects (insieme ai titolari Westfield Concession Management, ai Retail Executive Architects HOK, e ai Base Building Architects Fentress Architects), lo studio Montalba ha progettato una città per i viaggiatori, in cui spicca un viale centrale dello shopping, che funge da spina dorsale della circolazione per il livello dell'atrio. A sostegno dell'asse centrale della via vi sono da un lato l'isola e dall'altro

il 'margine'. L'isola, realizzata in vetro e acciaio, ospita una serie di punti vendita di lusso su una superficie di 1300 metri quadrati, ricoperti da un tetto a traliccio simile a un graticcio in metallo verniciato di bianco, che consente alla luce diurna di penetrare all'interno. Rafforzando l'impatto visivo, il tetto a graticcio conferisce all'isola un aspetto di edicola all'interno di uno spazio più ampio (che ricorda l'altare del Bernini nella Basilica di San Pietro). Visto dall'alto, il graticcio dà l'impressione di una sorta di nido d'uccello, un punto centrale inaspettatamente rassicurante nella Great Hall. Il 'margine' è una zona occupata da punti vendita e altro ancora, sita lungo il campo d'aviazione a Ovest. Scandito dalle facciate di negozi alte 5,18 metri, il 'margine' presenta un intradosso continuo, che ricopre zone comfort, offrendo ai viaggiatori un luogo di rifugio, in attesa dei voli.

Addentrandosi nel Padiglione, i viaggiatori scoprono una terrazza dove possono mangiare e una sala del mezzanino, che si affaccia sull'atrio con molteplici ambienti, aperti e inondati di luce o più intimi e appartati. La terrazza dedicata alla ristorazione offre diverse possibilità, dal take away ai ristoranti raffinati e ai bar eleganti. I soffitti dei vari ambienti sono accuratamente studiati e articolati tramite lucernari in metallo perforato sfaccettato o legno. Al livello più alto, la sala del mezzanino offre un'esperienza esecutiva ai passeggeri che apprezzano stile e gusto.

Qui gli ambienti sfarzosi sono sinonimo di lusso. Lampade a sospensione luccicanti, feritoie in alluminio e coperture protettive in stucco arricchiscono l'atmosfera piacevolmente tenue. I raffinati dettagli finali dell'intero progetto sono costituiti da ampi e sofisticati tabelloni e colonne multimediali a LED integrati, strategicamente collocati in tutta la sala. Proiezioni di mare, cielo e universo e suggerimenti di viaggio, commercio, intrattenimento e arte anticipano le destinazioni lontane. Gli interventi progettuali audaci e la gamma dei materiali si traducono in una delicata armonia tra le immagini in costante mutamento e la grandiosità del Padiglione e contribuiscono ulteriormente a fondere gli elementi di un centro urbano dinamico con un'esperienza pedonale su scala locale. Ulteriori informazioni sull'opera dello studio sono disponibili sul sito MontalbaArchitects.com



departure appendage was composed to the west of the handsome but outdated original piece. It is not by chance that the growing studio of Montalba Architects was selected to carry on the respected Dworsky mantle. David Montalba's design brief was to create a world-class eating, shopping and duty-free experience for high-end international passengers within the 12,542 square meter (135,000 square foot) Great Hall (Villaraigosa Pavilion) intersection point of the northern and southern wings. As Design Architects (alongside owners Westfield Concession Management, Retail Executive Architects HOK, and Base Building Architect Fentress Architects), Montalba designed a traveler's city highlighted by a "main street" shopping alley, which serves as the major circulation backbone for the concourse level. Buttrussing the "street" central axis is the "island" on one side and the "edge" on the other. The "island" is a 1,300 square meter (14,000 square foot) glass-and-steel luxury retail hub covered with a marvelous trellis-like lattice roof of white-painted metal that allows daylight to permeate the interior. Adding to the visual impact, the trellis roof gives the "island" a baldacchino effect—an aedicula within a larger space (think Bernini's altar within Saint Peter's Basilica in Rome.) From the

out onto the tarmac in anticipation of their flights. Pressing deeper into the Pavilion pulling their four-wheeled Samsonites, Travelpros or Tumis, eager and not-yet-weary travelers discover a dining terrace and mezzanine lounge that overlook the concourse with a diversity of ambiances ranging from open and light-filled to more intimate, secluded areas. The dining terrace hosts food ranging from grab-and-go to fine dining and elegant bars. Ceilings in the various locales are highly studied and articulated with differing expressions such as faceted perforated metal or wood louvers. On the upper-most level, the mezzanine lounge provides a "get-away-from-it-all" executive experience for passengers who enjoy that extra je ne sais quoi of style and taste. Here the plush settings emanate both luxury and sanctuary. Glowing pendant lights, aluminum louvers, and custom-patterned stucco shrouds enrich the soothingly subdued atmosphere. The fine finishing points of the entire campaign are the large-scale, state-of-the-art integrated LED media columns and billboards strategically placed throughout the Hall. Larger-than-life iridescent displays of the sea, the sky, and the universe as well as suggestions of travel, commerce, entertainment, and art, anticipate



In questa pagina, la 'città dei viaggiatori' offre esperienze di shopping e culinarie di ogni sorta. Pagina accanto: in alto, i passeggeri e l'equipaggio possono prepararsi al decollo in uno dei numerosi luoghi accuratamente progettati e invitanti; in basso, il Padiglione Villaraigosa è dotato di colonne e tabelloni multimediali a LED integrati che cambiano tema all'unisono regolarmente; arredi confortevoli e moderni progettati da Montalba Architects.

This page, the 'Travelers City' offers numerous shopping and dining experiences of all genres. Next page: top, passengers and crew can 'gear up' prior to takeoff at one of the many highly-designed and attractive locales; bottom, the Villaraigosa Pavilion includes integrated LED media columns and billboards that change themes in unison every few minutes; comfortable, modern furniture designed by Montalba Architects.



A newly constructed addition to the Tom Bradley International Terminal at the Los Angeles International Airport (LAX) is a welcome and long-awaited intervention in an already 30-year-old building. Champion of Los Angeles modernism, Dan Dworsky and his firm, Dworsky Associates, designed the original terminal just in time for the 1984 Olympic games. Now, three decades later, a 732 meter (800 yard) long, multi-level north to south arrival and

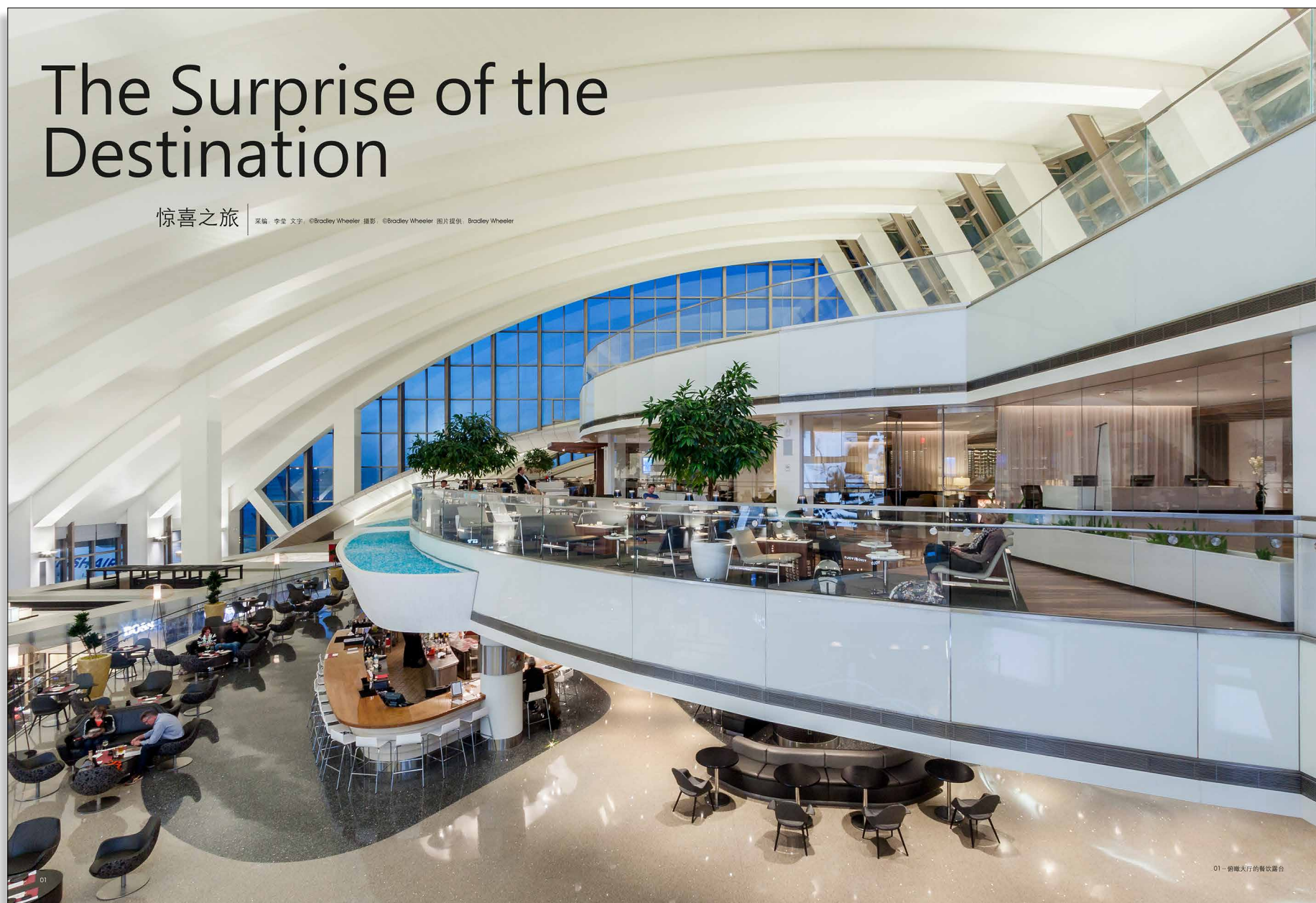
various levels above the concourse, the lattice gives the impression of a sort of bird's nest—an unexpectedly reassuring central point within the Great Hall. The "edge" is additional retail space—and more-located along the western airfield exposure. Architecturally delineated by 5,18-meter (17-foot) high shop façades, the "edge" provides a continuous soffit that covers comfortable periodic lounges offering travelers a place of refuge while they look

faraway destinations of this trip or the next. Montalba's interior architecture was designed with these vibrant scenes in mind. The équipe's bold yet conscientious design moves and material palette strike a delicate harmony between the constantly changing imagery and the grandness of the Pavilion and further help to blend the elements of a dynamic urban center with a local-scale pedestrian experience. See more of the studio's work at MontalbaArchitects.com

The Surprise of the Destination

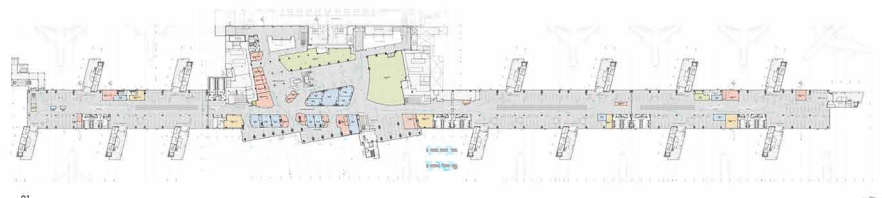
惊喜之旅

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01-御龍大行的餐敘露台

photography + PR + text by Bradley Wheeler



01



03

01—平面图
02—网格屋顶打造出教堂华盖般的效果
03—平面图
04—街道中轴线一侧是“岛屿”，另一侧是“悬崖”

02

新建的汤姆·布拉德利航站楼附属建筑位于已有三十年历史的洛杉矶国际机场（LAX）之中，是一个期待已久且广受欢迎的项目。航站楼建筑的原初设计由洛杉矶现代主义的践行者、丹·道尔斯基（Dan Dworsky）及其事务所操刀完成，修建时恰逢1984年洛杉矶奥运会举办期间。如今三十年过后，一个732米长、北侧到达、南侧离开多层附加建筑被融入到这个风采依然但略显陈旧的原有建筑西侧。

处于发展壮大阶段的蒙塔巴建筑师事务所能够接手并延续道尔斯基造就的荣耀，绝非偶然。蒙塔巴已收到的设计任务是在一万多平方米的场地内为国际高端用户创造一个世界级的餐饮购物免税体验区，即设于南北两翼间的维拉雷哥免税区（Villaraigosa Pavilion）。联合甲方韦斯特菲尔德特许权管理公司、零售设计执行事务所HOK和基础建造事务所芬特雷斯，蒙塔巴建筑师事务所为这个旅行者的城市增添了一条购物主街，形成了大厅层的主要流通枢纽。

这条街道的中轴线一侧是“岛屿”，另一侧是“悬崖”。“岛屿”是一个面积1300平方米的玻璃铜豪华零售中心，其上覆盖壮观的白色涂层金属网格状屋顶，营造出日光沐浴的室内环境。为增强视觉效果，网格屋顶为“岛屿”打造一种教堂华盖般的效果，让人联想到巨大空间中的小型建筑（想想贝尔尼尼设计的罗马圣彼得大教堂的圣坛）。旅客从各个楼层流入航站楼大厅，头上的网格屋顶给人如置身鸟巢中的感觉——一次出乎意料的欣喜之旅。

04





“悬崖”指代附属的零售空间，另外还有更多类似空间沿西侧靠近飞行区的空地展开。建筑语言上呈现为一个高5.18米的商店立面。“悬崖”提供了一道连续的拱腹结构，遮掩着舒适的间隔排布的休息室，在旅客的目光望向停机坪、等待起飞时段，这里是难得的、安逸的独处空间。

进入免税区更深的空间，满怀期待却还未踏上旅途的旅客会发现一个俯瞰大厅的餐饮露台和夹层休息室，这里的空间呈现出多种氛围，有的开放而明亮，有的较为私密隐蔽。

餐厅露台可提供的食品涵盖了快餐、精致的餐饮和优雅的吧。不同场所的吊顶设计亦极其考究用心，囊括风格多样的表达元素，从饰面穿孔金属板到木质百叶，不一而足。



01—纯白世界构筑的通透感
02—整个设计的点睛之笔，莫过于一体式LED媒体广告牌

在次顶层的夹层休息室，这里提供“抛开一切”的高端休闲体验，精致的设计散发出奢华而沉静的不俗品味。在华美的吊灯、铝制百叶以及定制纹理的灰泥粉饰表面营造的柔和氛围里，人们很容易放松心情。

整个设计的点睛之笔，莫过于大规模、技术先进的一体式LED媒体广告牌，设计师将它们巧妙地放置于大厅的各个位置。辽阔大气而色彩斑斓的海洋、天空、宇宙等画面，以及与旅行、商业、娱乐、艺术相关的影像为旅客投射即将来临的美好旅程。蒙塔尔巴建筑师事务所的室内设计即是以这样的动态的画面表达出来的。

凭借大胆且谨慎的设计步骤和选材，事务所在持续变幻的画面与大气恢弘的大厅两者间寻找到一种微妙的平衡，进一步将项目的动态都市感与行人体验很好地加以衔接。

a+a与Montalba Architects建筑师戴维·蒙塔尔巴的对话：

a+a：在设计之初你们是如何构思这个空间的？

戴维：我们的灵感来自传统的林荫道，它们被路标、景观元素、起过渡作用的材料以及街道家具所定义。对商业零售的布局规划，力求创造振奋人心、可达性强的空间，沿途常设考虑周到的歇脚处。为了反映洛杉矶独特的多元文化，我们希望汤姆·布拉德利国际航站楼以其深思熟虑的动线成为一处带给人们惊喜的目的地。色彩与充满指向性的设计语言被一贯采用，以呈现与强化整体方案。

a+a：设计这座免税大厅时，哪些因素必须重点考虑？

戴维：在大型交通建筑中设计零售店、餐饮或酒店，明晰的布局规划真的非常重要。它很像在较小尺度上的总体规划。你希望乘客感觉舒

适，而非迷惑或焦虑。因此，使用视觉线索标示出人流循环模式或方向是很重要的。我们在汤姆·布拉德利国际航站楼多处相互毗邻的区域采取了这一策略。我们也在其他区域设置宽敞开放的聚集区和休息区，鼓励休憩和聊天。

Q+Q: 设计时遭遇的最大挑战是什么？

戴维：最大的挑战是如何创造一处带给旅客亲切感的候机空间，尽管它在一个人的经历中占据的时间极为短暂，人们只是在此地简短停留然后远去。利用色彩、通透性良好的材料、清晰的动线等布局原则，我们将内部变得更像是一座由不同功能区包围着中心焦点（网格屋顶的岛屿）的城市广场。

Q+Q: 整个项目中，您最满意的创新点有哪些？

戴维：通透性、亮度和多种材质的使用贯穿整个规划，以增强旅客与免税店的互动；精心安排空间的流畅性和体量之间的关系，指引旅客无困难地进出。开放性布局与有序的组织比较具有挑战性，但我们通过显著提升项目的品质，控制了这一点。

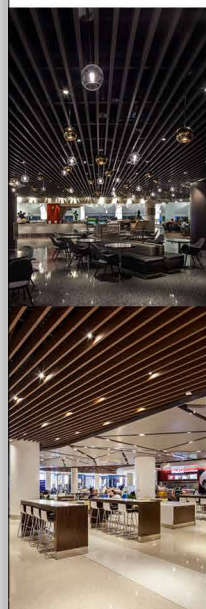
Q+Q: 项目如何体现了您的建筑哲学？

戴维：通过独具匠心的使用材料，以体量和自然光为空间塑形。我们力求创造优秀的项目。在新的汤姆·布拉德利国际航站楼，空间秩序和流线的层次结构得以确立。存在于自然光、体量和人群的流动中的韵律作为指引，将旅客一直引导至停机坪。航站楼内每个独特的区域，均强调了“边缘”的概念。它意味着边界与过渡空间，意味着等待、栖息与观看，更意味着潜藏于围合和暴露间的张力。借鉴经典的规划原则，沿边界从主要“岛屿”到餐饮露台设置诸多立面，在宽敞的航站楼内创建了一座统一商业中心。●

01—华美吊灯，定制百叶营造柔和氛围
02—整洁雅致的就餐区
03—餐厅露台营造了快餐、精致餐饮和优雅的酒吧
04—岛屿“岛”上覆盖树形的白色涂漆金属网格状屋顶
05—网格屋顶带给人如置身鸟巢的感觉



04



01

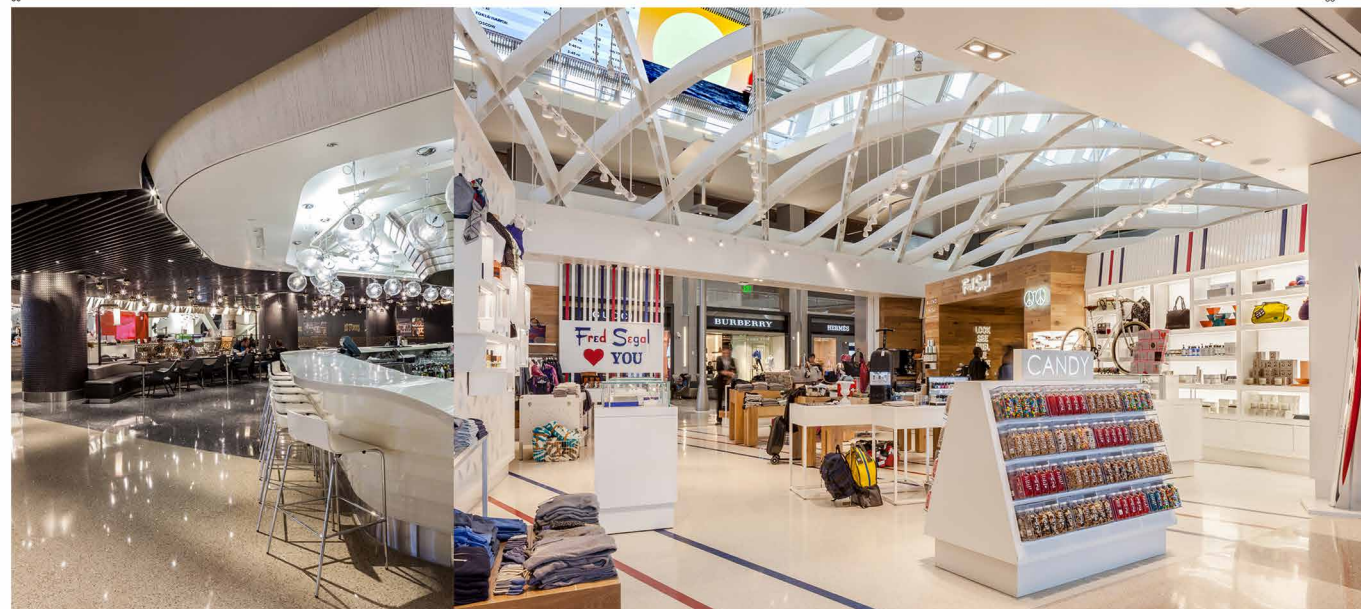
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项目名称: Los Angeles International Airport, Tom Bradley International Terminal

项目地点: 美国, 洛杉矶
项目设计: Montalba Architects

完成时间: 2013

03



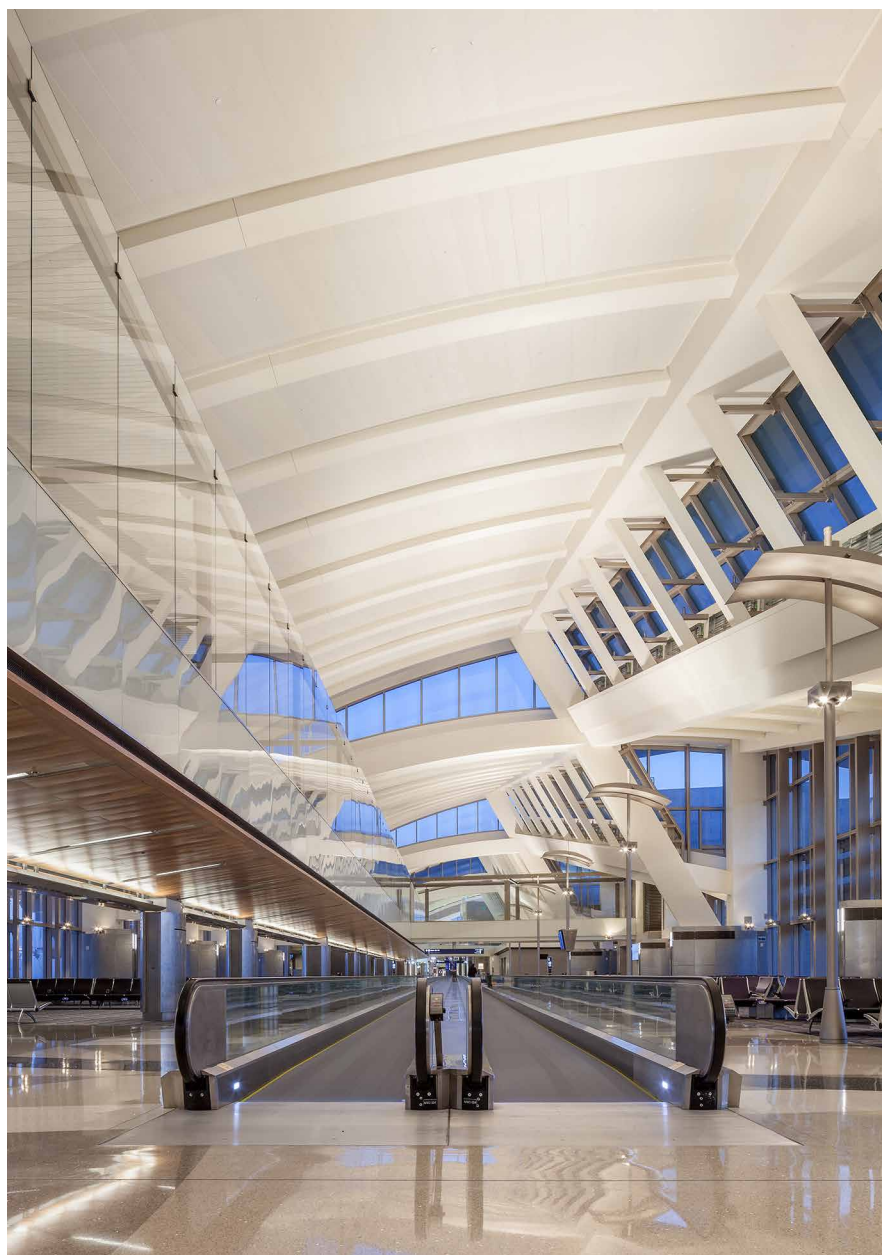
05











David Montalba, AIA, Founding Principal

Montalba Architects

“Our first magazine cover was of Bradley’s photograph. The combination of his writing about and photographing the Villaraigosa Pavilion (Tom Bradley International Terminal, Los Angeles International Airport) was a real plus. It’s unusual to get that kind of consistent, holistic view of our work—when the images and narrative express our goals together.”



Bradley Wheeler

Architectural Photographer and Writer atop the Bank of China headquarters, Beijing, designed by Didi and Sandi Pei with their father, I. M. Pei.

Bradley Wheeler is an internationally published architectural photographer and writer based in Los Angeles. His work has appeared over 200 times in more than 50 books and publications, including the *New York Times*, *Architectural Record*, *Architect*, *Luxe*, *Sunset*, *Interni*, and *Abitare* (of which he is a frequent contributor). From 2010 to 2022 he also served as the U.S.A. Architectural Editor of Design Diffusion News (Milan) & OFARCH (Milan). His list of clients includes Pei Architects, Kohn Pedersen Fox, Holzman Moss Bottino, Pei Cobb Freed & Partners, Ehrlich Yanai Rhee Chaney, Jones Studio, Rob Paulus Architects and Line and Space, just to name a few.

To coincide with I. M. Pei's 100th birthday celebration, Wheeler was commissioned to photograph and write about the Bank of China headquarters in Beijing. The project was designed by Didi and Sandi Pei (founders of Pei Architects, NYC) while collaborating with their world renowned father.

Wheeler's career started in architecture. After working for the Los Angeles modernist hero office of Dworsky Associates, he spent seven years in the northern Italian studios of architects Lorenzo Ferretti Garsi, Desolina Mori, Silvio Bernardi and Francesco Coppola. Thanks to his experience, Wheeler is fluent in Italian. Upon his return to the U.S., he joined the New York City firm of Wilvan Van Campen and later served as Director of Marketing and Public Relations for Robert Gray Architects.

Wheeler holds a Master of Architecture degree from Syracuse University (Firenze) and a Bachelor of Architecture degree from the University of Arizona.

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