



perfect vision of a perfectly square window placed into a wall with no extra clutter around that opening.

That was the moment where i said to myself, "Yeah, I really think that this is the right solution," because it's not just giving the technical performance; it actually was the most respectful of the original historic design.

So one of the problems that we had to solve was how to get that staggered, running bond appearance for these panels when the actual panels themselves needed to stack vertically on top of each other. Even though the actual functional panels are stacked in perfect vertical rows we have this little transition panel that goes over the joint that kept the original architectural vision of this giant, running bond stone.

The ribbons were another really funny one because nobody does that in architecture so much these days. I think we've gotten so used to modernist architecture that the idea of putting together these purely ornamental giant building pieces is a little bit of a lost art form. Because similar to the ribbons and medallions those column capitals, no one really has a ton of experience of putting together a 30-foot-wide, 40-foot-tall wedge of cheese that just kind of sits on the face of the building.

[3:48]

**Carla Weinheimer, AIA, DBIA, Principal, DLR Group:**

The result does actually respect the design as it was conceived of by the architect Michael Graves, while also solving those technical issues. And maybe even bringing it a little closer to the original vision because it's just so crisp and beautiful and the colors are so clearly identified and the detailing is so precise that it's all about the shapes and forms and colors, which is really what made this building so exceptional.

It wasn't concrete that was expressed, it was elastomeric paint on concrete. [And] we now have a very high-performance paint surface on the metal panel. We also, at the base, have brought back the terra cotta tile.

[4:37]

**Michael Graves, Founder, Michael Graves Architecture & Design:**

I thought, if there's any material I should use here in town, it should be terra cotta as you know it; the green floors to go with the park

[4:47]

**Erica Ceder, LEED AP BD+C, Assoc. DBIA, Principal, DLR Group:**

I think that what was originally constructed kind of met that criteria of matching the sketch