

DesignLA

Los Angeles Times

SPRING 2019

JOHANNES GIRARDONI AND EYRC / BLUM & POE
ED RUSCHA AND BILLY AL BENGSTON / APPARATUS
ROBIN COTTLE JEWELRY / DISC / FIRE HOUSE HOTEL

STEPHANIE DANAN AND JUSTIN KERN,
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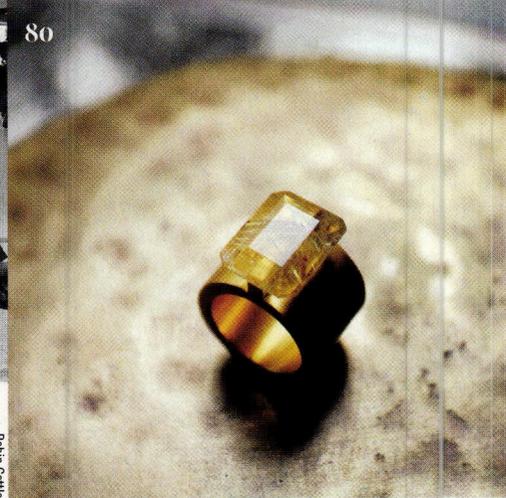
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Christoph Lange



Sam Frost



Robin Cottle

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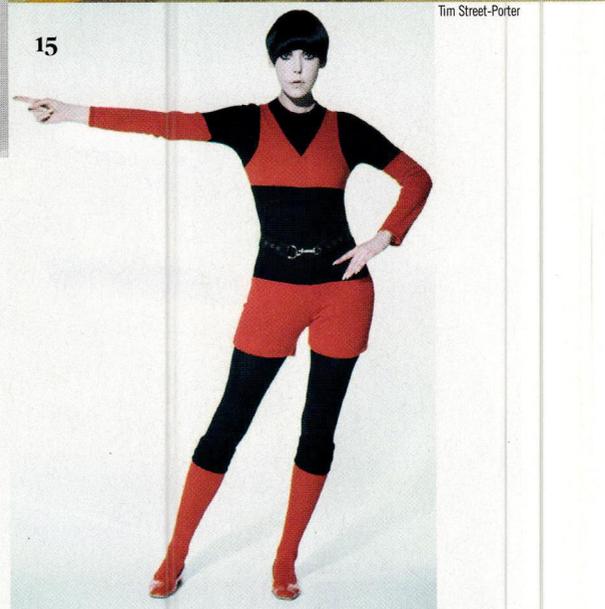
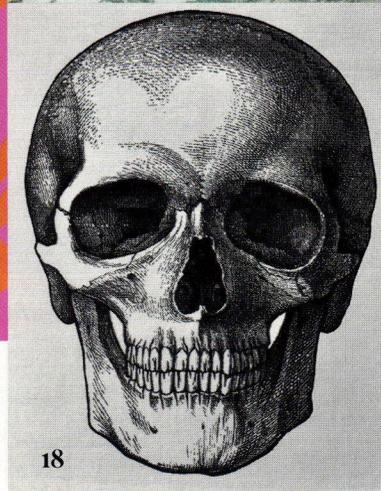
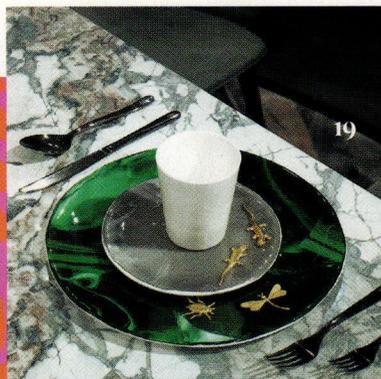
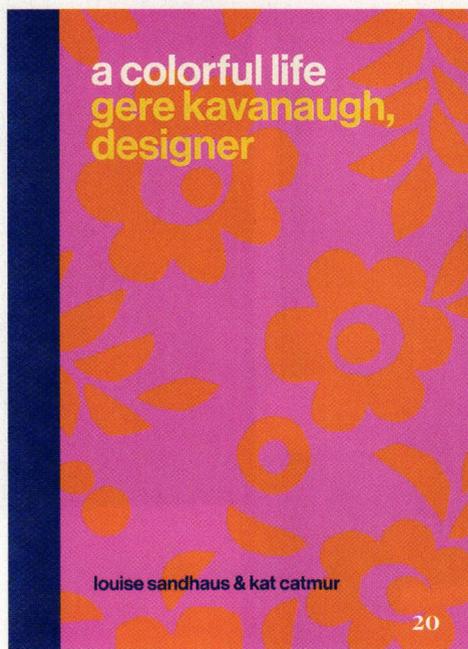
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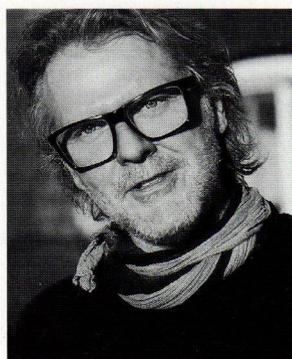
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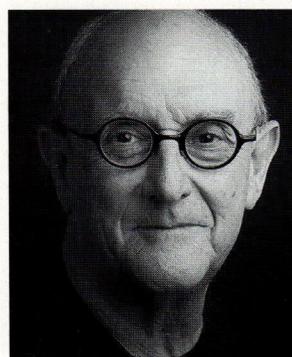
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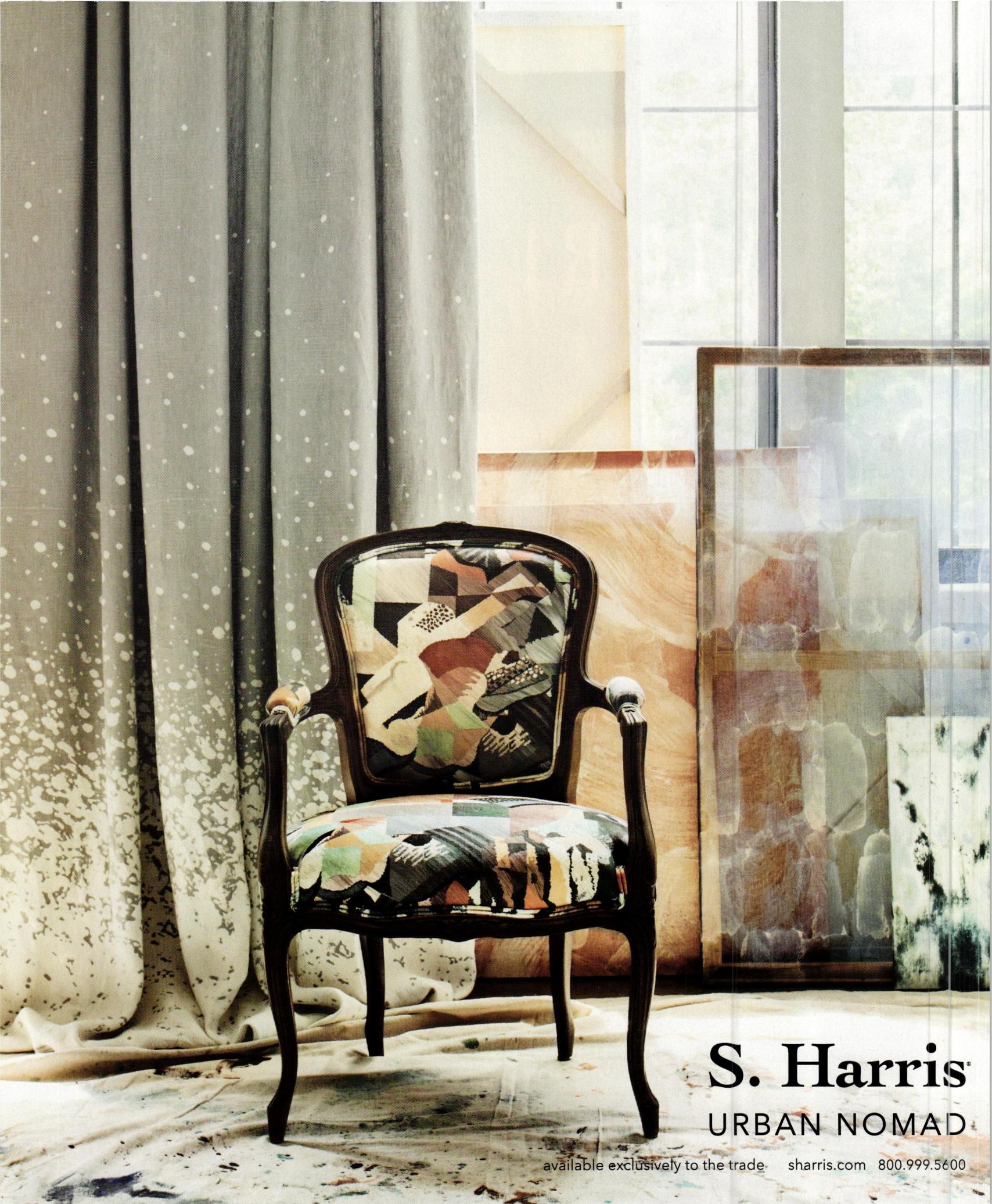
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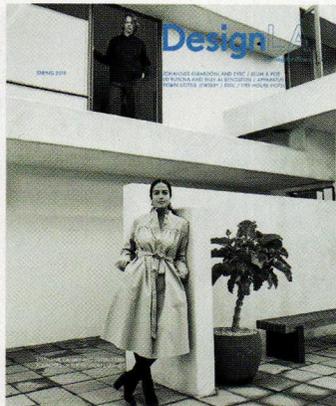


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Matthew Millman



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Sam Frost

Though it's often said we're blessed with endless summer in Los Angeles, we might need to rethink that. If spring is the season of new life and resurgent energies, then Los Angeles seems to be in a state of perpetual spring these days. This issue of *DesignLA* taps into that spirit of the New in a big way.

When artist Johannes Girardoni hooked up with architects Takashi Yanai and Steven Ehrlich, the result was something I'd never seen before—Spectral Bridge House (*page 32*). Both a residence and a work of environmental art, Spectral Bridge House blurs the distinction between art and architecture and opens up new paths of exploration. Stephanie Danan and Justin Kern, founders of the fashion label Co, have also changed the ground rules in their field (*page 48*). Partnering with the MAK Center for Art and Architecture, they moved their showroom into a 1936 Rudolph Schindler house, helping to restore the L.A. landmark while giving their stylish creations an appropriately stunning showcase. And after 25 years, the Blum & Poe gallery continues to defy art-world expectations by staying resolutely ahead of the curve (*page 60*).

Two hospitality projects in the issue, the Fire House Hotel and Union Station's Fred Harvey restaurant, are also signs of new life springing up from once-barren ground. The Fire House is a boutique hotel designed by Sally Breer for entrepreneur Dustin Lancaster (*page 70*), and it is indeed housed in a renovated fire station built in 1927. And the 1939 Fred Harvey restaurant has been given new life as the Imperial Western Beer Co. (*page 56*), a 213 Hospitality project that has restored one of our city's lost gems. In a similar vein, Disc Interiors gave a dated 1930s Holmby Hills house a youthful makeover that is as fresh as the first blossoms of spring (*page 84*).

New design showrooms are flourishing in L.A., as detailed in our InLA department (*page 15*) and Apparatus story (*page 44*), testament to the vibrant marketplace our city has become. Old neighborhoods like Culver City are reinventing themselves with breathtaking speed (*page 92*). And even familiar firms are presenting surprising new dimensions, such as Robin Cottle's chic line for Marmol Radziner Jewelry (*page 78*).

Finally, we have Ed Ruscha and Billy Al Bengston (*page 25*). While the seminal L.A. artists may no longer be in the spring of their careers, they remain forever young. When you read Michael Slenske's interview with them—riffing on art and friendship as they have for more than fifty years—you'll encounter men for all seasons, still in search of the New.

MICHAEL WOLLAEGER
 Editor-in-Chief
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FEARLESS FASHION

“One of my favorite things to happen upon during the research for this exhibition was a small newspaper clipping that named the orange and Rudi Gernreich as the best exports to come out of California during the 1960s,” says Skirball Museum curator Bethany Montagano. “It speaks directly to Gernreich’s standing as one of the most prominent fashion designers of his time, and it positions California—Los Angeles in particular—as the breeding ground for innovative fashion.”

The Skirball exhibit, *Fearless Fashion: Rudi Gernreich*, runs May 9 through September 1 and brings Gernreich’s major fashion interventions into full relief. The topless swimsuit, the thong, unisex clothing and pantsuits for women—all sprang from Gernreich’s groundbreaking imagination.

“The exhibit shows the impact that Los Angeles and Gernreich had in shaping American fashion,” says Montagano. “Visitors will see how the progressive ethos of L.A. at the time shaped Gernreich’s design approach. A core tenet of his work is freedom for his wearers—freedom to express themselves authentically and freedom to move and take pride in the body—leaving the restrictive ideas about fashion in the rearview mirror.”

The exhibition also highlights the formative experiences that compelled Gernreich to use fashion as a vehicle for social change. A Jewish Holocaust refugee from Vienna, he spent his early days in L.A. as a member of the interracial Lester Horton Dance Theatre and became a founding member of the gay rights organization the Mattachine Society.

“This exhibition does not simply celebrate Gernreich because we know his place in fashion history, or because we are probably wearing something inspired by him right now,” says Montagano. “We celebrate him because for Angelenos he helps us better understand ourselves and our city’s formative contributions and influences on American culture.”

Fearless Fashion: Rudi Gernreich, skirball.org



Above:
Peggy Moffitt modeling a dress designed by Rudi Gernreich, Fall 1971 Collection.

Right:
Rudi Gernreich holding bolts of fabric, 1966.

Both photographs © William Claxton, LLC, courtesy of Demont Photo Management & Fahey/Klein Gallery Los Angeles, with permission of the Rudi Gernreich Trademark.





Photos by Steven Perilloux



A LAVIN EXPANSION

"We outgrew our space," says Thomas Lavin (*top right*) about his newly expanded showroom in the Pacific Design Center. "We added four thousand square feet, bringing the total to seventeen thousand. And we have twelve thousand square feet at the Laguna Design Center, where we opened in 2014."

Lavin already presided over one of the city's largest multi-line showrooms, but the Los Angeles design market continues to grow. "Last year we had the opportunity to bring on some exceptional collections—Jonathan Browning, Joe Jeup, John Pomp, Troscan. And Jiun Ho is expanding his collection [*middle right*]. In addition, we're launching a new collection, Atelier Purcell. We've represented products since we opened in 2000 that have felt like secrets and need more display space, such as Rosemary Hallgarten rugs and Tuell and Reynolds fireplaces."

Significant floor space is devoted to Liaigre (*top and bottom right*), the 30-year-old lifestyle brand that encompasses everything from furniture to lighting to textiles and rugs. "Liaigre is sophisticated and luxu-

rious and resonates with clients who care about quality and timelessness," notes Lavin.

Fabrics are one of Lavin's passions, and he now has more space in which to display them. "Everyone needs fabric!" he says. "We have a wide range, not only aesthetically but also in terms of pricing. We represent major European brands such as Romo and JAB, and boutique collections such as de Le Cuona from London and C+C Milano from Italy. I'm excited by them all. Perhaps what I'm particularly enthusiastic about this year is our launch of Tibor. Sam Reich re-started his grandfather's company, and he's revived patterns that were once commissioned by Queen Elizabeth for Clarence House."

After nearly 20 years in business, Lavin is clearly not slowing down. "It's been an exciting ride," he reflects. "The designers who knew me when I started have remained our staunchest supporters. For the younger designers, I share my knowledge and mentorship—I remember the joy and fear of starting my own business. But as my sister and CFO advised, we're either growing or we're shrinking. We've opted for the former."

Thomas Lavin, Pacific Design Center
thomaslavin.com

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Photos by Laure Joliet

FARROW AND BALL'S NEW COLORS

Beloved and even obsessed over for its palette of richly saturated, wittily named hues like Mole's Breath, Churlish Green and Mizzle, Britain's Farrow & Ball has long been the go-to paint source for designers and homeowners on both sides of the Atlantic. The venerable brand's sunny new showroom in the La Cienega Design Quarter aims to inject a dose of fun to the often-fraught experience of choosing paint.

Sandy Yum and Isaac Resnikoff of the local design firm Project Room were tasked with giving customers a new way to explore Farrow & Ball while bringing a uniquely L.A. energy to the process. Rather than the usual wall of color swatches, the team went three-dimensional, with 132 wood objects—each representing one of the company's paints—that can be stacked vertically in totems and swapped out to create endless pairings. Fabricated by Abaroot, the original wood turners for Charles and Ray Eames, each object tells a story: Farrow's Cream looks like a milk can, for example, while Pale Hound is shaped like a dog house. "People think we just come up with these ridiculous

LINDSTRÖM RUGS

"It feels like old SoHo or Brooklyn or what Venice used to be," Erik Lindström says of his West Adams rug showroom. "Maybe it's a little sketchy, but with that comes fantastic creative people." The 6,000-square-foot space features hand-knotted and -tufted rugs from his own Rorschach-inspired Inkblot Collection and nature-themed Habitat and Geode collections (*above right*), displayed alongside designs by collaborators like Karim Rashid, who developed a series of Cubism-meets-origami patterns for the Korgamy Collection (*right*).

Lindström has always embraced the unexpected. When

names," says Farrow & Ball's head of creative, Charlotte Cosby. "but there's an inspiration behind each one."

Yum and Resnikoff came up with other ways to experiment with color, outfitting the two-story, 2,600-square-foot space with magnetic walls where you can mock up paint options and rolling tables that encourage conversations. With help from Farrow & Ball's resident color consultants, customers can see how Pelt, a luxurious purple, brings out the subtle magenta undertones of Elephant's Breath, or how walls done in Inchyra Blue, a shade inspired by Scottish skies, might look paired with a Light Blue ceiling and a Downpipe trim.

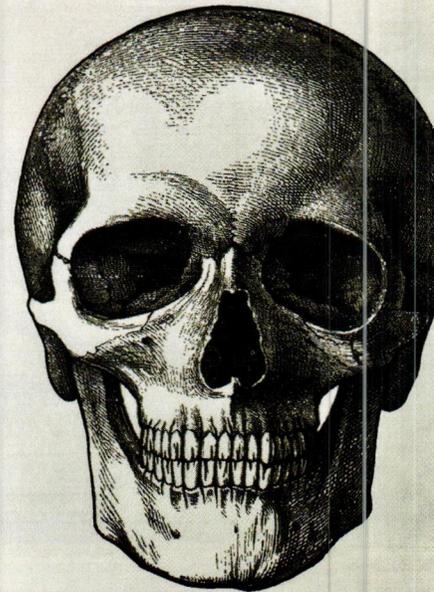
"Choosing color is an event, and for L.A., we wanted to push and do something different," says Cosby. Yum agrees. "As much as possible, we want people to have a variety of experiences in the store, whether it's playing with the totems or talking to the experts and seeing the paint in light and space." —*Kelly Vencill Sanchez*

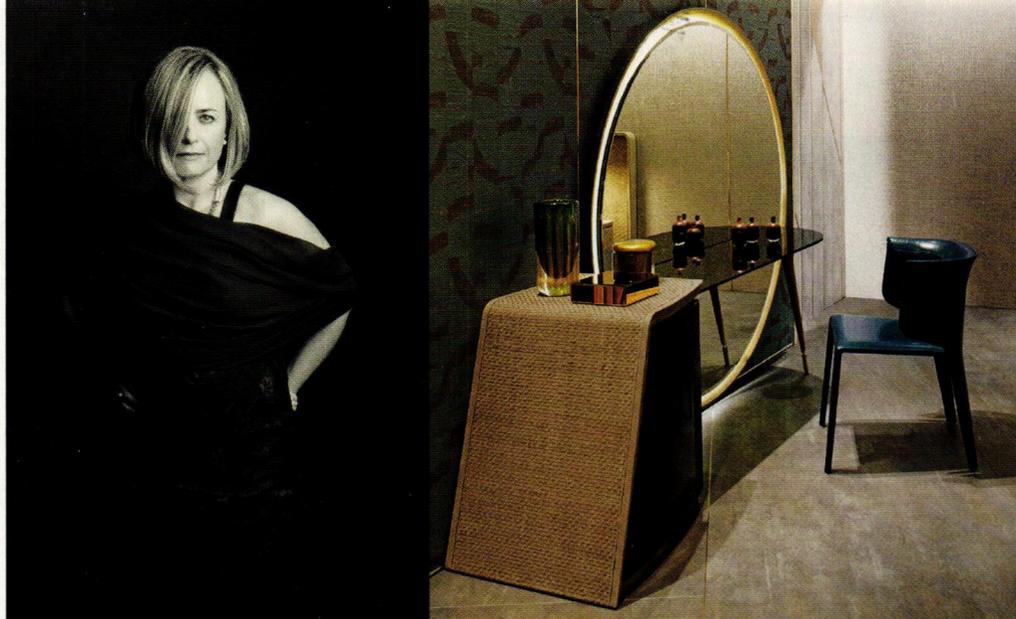
Farrow & Ball, 741 N. La Cienega Blvd., us.farrow-ball.com

he outgrew his flagship space in Venice, he headed east, joining the likes of architect Lorcan O'Herlihy, artist Claudia Parducci and furniture purveyors Atelier de Troupe and Melissa Levinson, who have helped make the historic district a destination for art and design lovers. Besides his own designs, Lindström partners with up-and-coming artists to translate their work into a different medium. Once he's satisfied with a given design, the rugs—which are all GoodWeave-certified—take from three to seven months to make in Nepal and Thailand.

A former interior designer, Lindström is committed to making unique spaces: "You have to put on your interior design cap, which luckily I still own, and think about a rug from a designer's perspective." —*Kelly Vencill Sanchez*

Lindström, 3717 W. Jefferson Blvd., lindstromrugs.com





Showroom photos: Patrick Maceraton

VISIONNAIRE LOS ANGELES

"There's an energy to L.A. that's unlike anywhere else in the world," says Leopoldo Cavalli, cofounder of the luxury Italian furniture and interiors brand Visionnaire, which opened a West Hollywood showroom in February. "It's a unique style, both in the way people dress and also in the way they live. With the entertainment industry playing such a significant role, there is both a flair and a relaxed approach to living here that we find very appealing."

The current incarnation of Visionnaire began in 2004, when siblings Leopoldo and Eleonore Cavalli, the firm's creative director (*top left*)—along with their father, Luigi Cavalli—created a new division of the family business, which started near Bologna in 1959. With CEO Andrea Gentili (*top right*), they have since opened mono-brand Visionnaire stores in Miami and Vancouver (opening later this spring). "The

new Los Angeles showroom serves as a redoubling of Visionnaire's commitment to the American marketplace," says Leopoldo. "As the second mono-brand outlet in the U.S. and the first on the West Coast, Visionnaire Los Angeles seeks to meet the explosion of demand spurred by the white-hot L.A. real-estate market. Design-conscious buyers are snapping up the city's expanding luxury inventory and setting record prices in the process."

Visionnaire offers a wide range of furniture, tabletop and accessories, as well as in-house design services. "Because of the scale of the properties in Los Angeles, designers have been incredibly receptive to the full design capabilities that we can provide," he notes. "The palettes are different here, and the trend is toward the more neutral tones, given the bright light pervading these residences. The differences are subtle yet distinct,

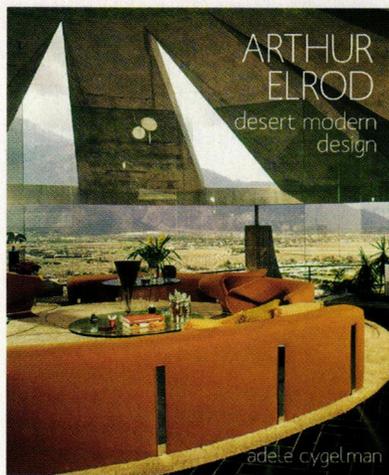
and with our massive library of product, we find we can usually fulfill any aesthetic request. We're currently working on several turn-key projects in partnership with celebrated architects and developers in California, so the opening of this showroom came as an organic and much-needed evolution for our brand presence in the U.S."

With the new showroom, Leopoldo and Eleonore Cavalli are looking forward to getting to know Los Angeles better and spending more time here. "Previously we've come in, worked exhaustively on a project, and then had to return to Italy," notes Leopoldo. "This will give us a better opportunity to enjoy the city and familiarize ourselves with the needs and desires of the local design community."

Visionnaire, 144 N. Robertson Blvd.
visionnaire-home.com

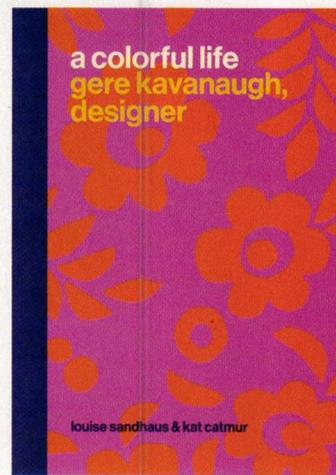
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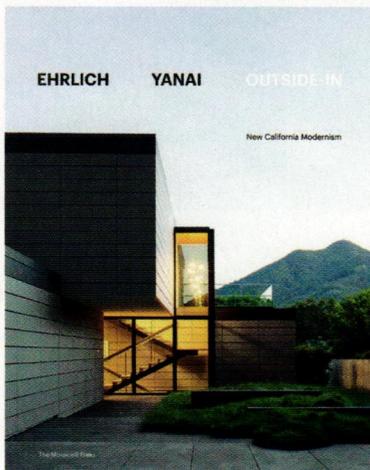
ARTHUR ELROD:
Desert Modern Design
(Gibbs Smith, February)

"It's high time that midcentury modern interiors are given the same respect as the architecture. No one worked at this custom level—with this skill set, color palette and curiosity about new materials and techniques—better than Arthur Elrod." —*Adele Cygelman*



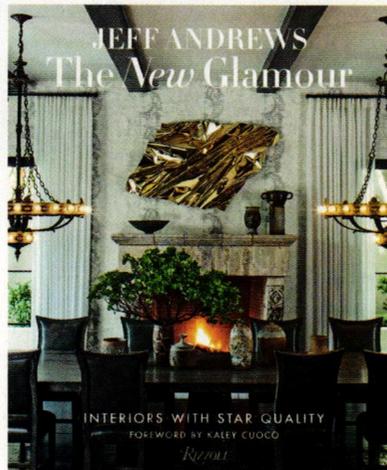
A COLORFUL LIFE:
Gere Kavanaugh, Designer
(Princeton Architectural Press, April)

"Decade after decade, starting in the 1950s, Gere Kavanaugh was the darling of the design press, yet her recognition seems to have gone missing. My coauthor, Kat Catmur, and I set out to put Gere back in her rightful place—in the public eye she deserves. Her devotion to color, to craft and to experimentation shines throughout the book." —*Louise Sandhaus*



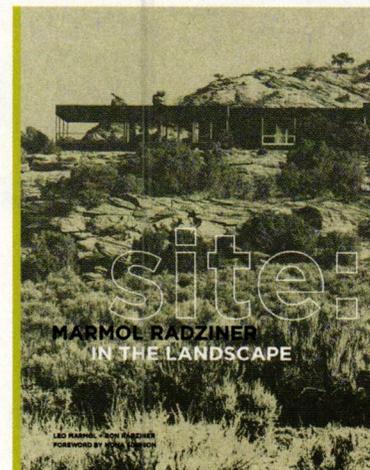
EHRLICH YANAI:
Outside-In
(The Monacelli Press, April)

"This book is the culmination of ten years of our latest residential work in collaboration with my partner Takashi Yanai. Houses are where I began my practice, and expressing the meaning of home through architecture has been a lifelong passion. These houses, each with its own personality, represent a journey of discovery." —*Steven Ehrlich*



THE NEW GLAMOUR:
Interiors with Star Quality
(Rizzoli, March)

"This book is an exploration of my design work so far. An intimate look at projects past and present with my design point of view and stories of the process. Glamour in design has evolved: Today it's personal, livable and a little less sparkly. It's the New Glamour—get into it!" —*Jeff Andrews*



SITE:
Marmol Radziner in the Landscape
(Princeton Architectural Press, June)

"For Marmol Radziner, the landscape that surrounds a home is as important as the building itself. It informs the design of the house, the siting and configuration of the project, and the way the home is experienced. With this book we hope to show how we work with the natural environment to create houses that merge into the landscape, blurring boundaries between inside and outside, allowing nature to enhance and sometimes overtake the architecture." —*Ron Radziner*

AD Beatrice Rossetti - Photo Federico Cedrone

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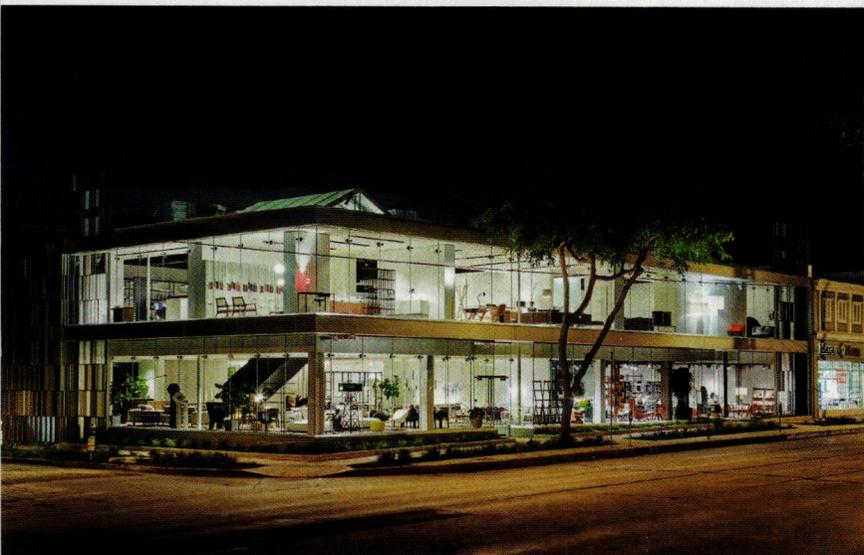
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LUMINAIRE GOES WEST

Nasir and Nargis Kassamali—Kenyans of Indian descent—emigrated to the United States in 1973. Enamored by the work of Le Corbusier, Mies van der Rohe, Alvar Aalto and Arne Jacobsen, they wanted to share this passion with the public, opening a 500-square-foot kiosk in North Miami in 1974. They specialized in modern European lighting, and they called their new business Luminaire

Forty-five years later, Luminaire has showrooms in Coral Gables, Miami, Chicago and—as of last November—Los Angeles, and it offers a curated selection of international contemporary design directly to the consumer. “When Luminaire first opened, the landscape of fine home furnishings was restricted to interior designers,” says Nasir. “Nargis and I wanted to remove those to-the-trade barriers and democratize design.”

Luminaire’s expansion to Los Angeles was a logical step. “The city is undergoing a cultural revitalization that has seen the migration of artists into the city,” says Nasir. “They’ve brought a new sense of vitality, and this creative culture has appealed to a broad range of people, including designers, architects, gallerists and fashion personalities. There’s so much to discover here. I love the resurgence of energy downtown, and we’ve been inspired by Dover Street Market. L.A. also has some of the best design schools in the country, and it’s been a lot of fun connecting with faculty, many of whom have been Luminaire fans for years. Luminaire has always followed its own ideas, and L.A. is an open climate for that mindset. We believe that L.A. will be a game changer in Luminaire’s history—a new unwritten page.”

Luminaire, 8840 Beverly Blvd., luminaire.com



Photos by Sam Frost

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MS: And you'd seen all of his early shows at Ferus before you two met?

ER: Let's see, I saw Billy's motorcycle parts show, and that was 1961, right, Billy?

BAB: I don't know, Ed, I'm not a chronicler of my own work. I just dissected the motorcycle. I guess it was my Gold Star. It was Skinny's 21, and it was the love of my life for a long time. I haven't seen a motorcycle yet I'd wanted to buy since that. I wish I still had it today.

ER: I was very impressed with Billy painting something he seemingly loved to do, which was motorcycling. I thought, What a perfect combination, that is, making art out of something you're really in tune with. Later on Billy got me into motorcycling, which diverted my attention away from making art. We went to Baja a lot, all points north and south, on motorcycles.

MS: So how exactly was Billy an influence on you, Ed?

ER: He's a senior. I'm newly 82, so that makes you 84, Billy?

BAB: I'm 84 years old? I should be dead. Did you ever know anybody as old as me?

ER: What do they say, getting older is not the kiss of death, at least not until the very end.

BAB: I knew I'd get a good quote out of you. That's good, Ed.

MS: So what was the initial bond between you two?

ER: Ferus was a real hotspot, a tiny hotspot, in a city that really had no artwork at all. But there was a community of artists, many of whom lived in Venice, like Billy, Larry Bell and John Altoon. It was the only artist community that was happening at that time.

MS: But you were in Hollywood, right?

BAB: Yeah, he was a Hollywood boy with Joe Goode.

ER: I was over on Western Avenue for years, and Echo Park and Silver Lake.

MS: Why didn't you move to Venice?

ER: It was just the happenstance of living conditions. There I am and I don't mind it and why change? I can drive to Venice if I want to

see some friends. I never had the urge to settle there. But Billy, you didn't come out here to go to art school, did you?

BAB: I was brought out here by my parents. My dad was working in the Douglas Aircraft factory, and before that he was working in the shipyards. My uncle Ed was out here playing in jazz bands.

MS: Ed, you left Oklahoma specifically to go to art school?

ER: Yeah, I wanted to be a sign painter and I thought, well, there's art schools out there so I'll try one of those. I settled on this idea that Art Center was the hot place to go, and then it turned out there was no more room on their roster, so I had to go to Chouinard. It also turned out to be the best of all opportunities. Art Center had this dress code and you could not have facial hair, you could not wear a beret, you could not wear sandals, you couldn't carry bongo drums.

BAB: I did all that.

ER: All those things were prohibited at Art Center, so the renegade school turned out to be Chouinard, and that turned out alright. I got out of school around 1960, went to Europe for a year, came back, didn't know what I was doing. I used to design books and got some jobs doing that and typography and sign painting.

MS: Where were you painting signs?

BAB: Any place they'd hire him.

ER: I also did a lot of personalizing of gift items. I'd put kids' names on gift items at this place called Sunset House over on South La Cienega. They had all these gift items and you could have them personalized and I would do hundreds of these things in a day's time—four cents for one, five cents for another, that sort of thing. I could work September, October, November for Christmas and sorta stay alive for the following year. That became a habit for about five years. I was able to then work on my own art, but things were really slow then. L.A. was like the Indonesia of the art world—it was out there.

MS: But things sort of came into focus when Walter Hopps put you in the *New Painting of Common Objects* show with Warhol and Lichtenstein at the Pasadena Art Museum in 1962, which led to the first show at Ferus.

ER: I think it was '63, and then I did one in '65. When was the show at Reese Palley?

MS: That was 1969.

ER: Oh boy, we were already getting old by then weren't we?

MS: How did the *Three Modern Masters* show come about? Reese Palley seemed like a P.T. Barnum-type of gallerist, and maybe a bit of an odd choice for the two of you coming out of the more avant-garde scene at Ferus. What made you want to show there?

BAB: Money. He paid me a salary.

ER: He was a P.T. Barnum type, you're right. At his gallery on Maiden Lane in San Francisco he showed this artist Edward Marshall Boehm, who made ceramic birds.

MS: How did this *Three Modern Masters* concept come about?

BAB: Well, the gallery was in a building designed by Frank Lloyd Wright.

ER: With all those years that have passed, memory is kind of fuzzy, but Billy and I were in New York and somehow got this brilliant idea to be photographed in front of the Guggenheim with that floor plate [it reads *Let Each Man Exercise the Art He Knows*] that is still in place.

MS: Were you there for a show?

ER: I don't think so, but I do remember one thing. It was very cold, and Billy, I don't know how you found this, but you found this guy selling earmuffs on the street, and the earmuffs were not those big puffy kind you normally associate with earmuffs, they were very flat and made of felt. They were just this skinny membrane that fit right around your ears, and they were the best earmuffs I've ever had in my life. You remember those?

BAB: I remember now that we were freezing our asses off and those made a big difference.

MS: So basically you guys took this photo and spun it forward into the catalogue for this show because Frank Lloyd Wright designed both buildings?

BAB: Well, Ed and I were in New York and we just thought we'd have some fun. Was that fun, Ed?

ER: Yeah, and the world is not as scary as it looks, and fun can be had.

Q+A:

Text by Michael Slenske / Portrait by Tim Street-Porter

Ed RUSCHA & Billy Al BENGSTON

WITH THE REPRISAL OF A 1969 EXHIBITION INAUGURATING THE NEW SEOUL OUTPOST OF L.A.'S VARIOUS SMALL FIRES GALLERY, THE ARTISTS LOOK BACK ON A HALF CENTURY OF ART AND FRIENDSHIP

In the spring of 1969—two years after Los Angeles's pioneering Ferus Gallery shuttered—two icons from that scene, Billy Al Bengston and Ed Ruscha, opened the conceptual survey show *Three Modern Masters* at the Reese Palley Gallery in San Francisco. Housed inside a red-brick building just off Union Square that Frank Lloyd Wright had redesigned in the 1940s, the two-story skylit space—with its spiraling ramp wrapping circular walls—was a test case for the architect's interior for the Solomon R. Guggenheim Museum.

"I think what we were really doing was overworking an idea," admits Ruscha, with a laugh, about pairing his early text-based paintings and gunpowder works on paper (*Oily, Lisp, 1984*) and Bengston's *Dentos* (lacquered pop art paintings on dented aluminum panels) with Wright's "mousetrap" design. "But our show did look really sexy with that circular staircase," he says. "I think Billy would agree with me that we do this stuff for the sport of it first."

"*Three Modern Masters* was a commercial gallery show, one of many in the world, and it certainly would have been lost to time if a historian or curator or another interested party—like us—had not taken the initiative to bring it back," says Esther Kim Varet, who is launching VSF Seoul, a South Korean outpost of her Hollywood gallery, Various Small Fires, with a fiftieth-anniversary reprisal of the show, *Three Modern Masters: Reunited*. (Varet's gallery represents Bengston in Los Angeles and is named after the seminal 1964 Ruscha photography book *Various Small Fires and Milk*).



For this inaugural exhibition Bengston is contributing new *Chevron* paintings while Ruscha is recontextualizing some early work. Since the gallery is located in a former nail salon in a nondescript building in the buzzy Hannam-dong neighborhood, Wright's contribution will come in the form of two armchairs and a bench he designed, both of which Varet sourced on 1stdibs.

"At this point in their lives, Ed and Billy don't do anything unless it gives them pleasure," adds Varet. "I promised them that this show will be driven by the pleasure principle. It

will be driven by us looking back on their friendship over the past fifty years and really celebrating that."

Though Bengston, now 84, probably spends more time in Hawaii than he does in his beloved Venice compound, and Ruscha, at 82, is still recovering from a partial knee replacement, they agreed to sit down with *DesignLA* and look back on the long, strange trip that's brought them from the epicenter of the early L.A. art scene to a joint venture in Asia's budding new art capital.

Michael Slenske: When did you two first actually meet?

Ed Ruscha: It was maybe '62 or '63 but possibly in '61.

Billy Al Bengston: That's when you were driving a '39 Ford, right?

ER: That's right. Billy was a mentor to me before I even knew him. I knew of Billy's artwork three years before I met him. I remember he was doing the verboten thing of putting an object in the smack middle of a canvas, and that was really frowned upon.

BAB: I've been doing that ever since year one, ever since I learned you shouldn't do it.

ER: You should have known better, Billy, you just never knew better, did you?

BAB: You know when I started doing that, Ed? Remember when I had the apartment upstairs behind the Ferus Gallery? That's where I first did that.



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MS: How do you remember the show turning out in that Frank Lloyd Wright space?

BAB: We had the show and we left.

ER: We did have an opening, and I have faint memories of that, but I'm not even sure if we even sold anything. Was anything for sale?

BAB: Everything was for sale, Ed. Reese Palley was a salesman.

ER: I don't think it was a lasting relationship with either Billy or myself and Reese Palley. That was kind of a one-night stand.

MS: Looking back, did it ever occur to you at the time that you would possibly revisit that show 50 years later?

BAB: Sure.

ER: You thought "sure" back then?

BAB: Ed, it's taken too long.

ER: Is it Dizzy Gillespie who said that in order to be up to date with yourself, you have to put one foot in the past and one foot in the future?

MS: Well it seems like you've both projected yourselves here.

BAB: Where are we?

ER: (laughing) I will say I'm glad it's being shown outside the U.S.

BAB: Ed, are you going to Korea?

ER: I don't have that on my dance card. I can't travel.

BAB: I became a draft dodger so I didn't have to go to Korea. I started taking peyote so I didn't have to go to Korea.

MS: How are you approaching this show differently from the 1969 show?

BAB: Avoiding it the same way.

ER: It's kind of ad hoc. I have quite a bit of my work, and now is an opportunity to jiggle it and put some things together. What are we doing, Billy?

BAB: Ed, I don't know, and I'm not going over there to find out. The best day of my life was when I was told I was 4F. I was living at this

place on Bonnie Brae with Ken Price, and the fellows from the draft board came to visit me and they looked at the place and said, "Where do you live?" I said, "This is where I live." They said, "Where's your bed?" I took them out to the front porch and they said, "You live out here?" I said, "I sure do." I said, "You guys want a cup of coffee?" Those guys looked at me and said, "We'll be going now."

ER: And you won't be going.

BAB: I weighed 135 pounds in those days, what did you weigh, Ed?

ER: Oh, probably 115. Remember it was Larry Bell who had an appointment with the draft board, and he put on his father's boots and walked from his studio in downtown L.A. and didn't eat for three days and arrived there and fell flat on his face, and they said, "Go home."

MS: If you're not going to Korea, what exactly are you two taking? From the looks of the studio in the next room, it appears that Billy is showing a bunch of these new blue paintings in Seoul.

BAB: I am?

MS: That's what your wife says.

BAB: That's just because they haven't sold yet. Ed, have you got a theme?

ER: Not really, it's just my way of shouting out no particular information. It all just gathers around together and I make something out of it. I'm glad I'm not around to hang my own show, because I'm a terrible hanger of shows. Usually what I do is go in and take the best wall and take the best work that I have and hang it all on that best wall and then everything else falls apart. So I need somebody else to come in and arrange.

MS: I've also heard that in the absence of a Frank Lloyd Wright building, you guys will be squaring off with Frank Lloyd Wright furniture at the gallery in Seoul.

ER: Someone has arranged for that beyond our knowledge.

BAB: Why don't we offer them \$500 for all of it and then use it in every show?

MS: Maybe you could do *Three Modern Masters* as an annual from here on out.

ER: Yeah, then people will say, "Boy, that Bengston-Ruscha combination really offers us a way to sell Frank Lloyd Wright furniture."

MS: Your paintings can just decorate the furniture.

BAB: That's usually what it's about. What do people buy paintings for? So they have something to hang above the sofa.

MS: You've always talked about that, and that was why you and Frank Gehry incorporated all of that furniture in your LACMA retrospective. This idea of *looking* seems to be a huge component in both of your work, just slowing people down to look.

BAB: The problem with Ed's work is that you have to know how to read.

ER: You have to know how to read, but I'm sort of a linguistic kleptomaniac anyway, so I use whatever is out there. A painting is only a picture made with paint. What more do you want?

MS: I think a lot of people try to read too much into the symbols and metaphors, whether it's with the chevrons or the wordplay. In a certain sense you're making these paintings not just to look at but to really push the boundaries of what paintings can be.

ER: Yeah, I think someone else will come along and say, "That's serious nonsense." And I guess they're right.

BAB: How about semi-serious nonsense?

MS: Perhaps, but you have long said you were premeditated in your approach to painting, Ed.

BAB: Pre-medicated?

ER: (laughs) To face a blank canvas, I have to have some thought about what's going to go on it before I work on it, before I even think of rolling my sleeves up, and that was counter to everything I was taught in school. At Chouinard you were taught to paint the picture on the floor, light up a cigarette, keep it moving, don't quit on it, fill in that little area over here, and don't forget the bottom over there. I started out making art that way, but it just never worked for me. I had to have some sort of premeditated idea.

MS: Didn't Herbert Jepson tell you something similar when you were at Otis, Billy?

BAB: Jepson was full of shit. He was a fiddler.

The most important quote I ever heard was, "You can't put your subject in the center."

ER: That was a license for takeoff.

MS: Back then you really looked up to John Altoon, didn't you, Billy?

BAB: I still do.

MS: And Ed, Bob Irwin was a mentor to you?

ER: Yeah, beside Billy and Irwin, who was my watercolor teacher, but also Altoon, because he would suck up all the air in the room.

BAB: He was a genius.

ER: When he entered a room, he didn't even need to say anything. He was just total sunshine, and you wanted to break up laughing or you were awestruck.

BAB: If he didn't have three girls chasing him all the time it was a bad day.

MS: It seems like Altoon and Craig Kaufman led the way early on.

BAB: Craig was easily the most advanced artist in 1956, I would say, and he was the biggest asshole, so I got along fine with him.

MS: Altoon, Kaufman and Ed Kienholz were so unlike you two in their approach, but they were all very much idols of yours. Do you think what they taught you was how to be artists?

ER: Yes, that's what they did. Each one of them had his own voice, and they really were not affected by each other on a personality level. We were influenced by the way Kenny Price or Ed Moses talked, but our work was totally different.

BAB: Ed, did you start showing when it was the first Ferus?

ER: No, I only knew the one at 723 North La Cienega.

MS: That's when Irving Blum was there.

ER: Chico [Walter Hopps] was still there for a little while.

BAB: Walter was a savant.

ER: He could put everything into words be-

cause he was a word man. He had a way of reaching people. Irving was always into who was the most famous and who was making money. Walter was the opposite. He gave as much respect to obscure, forgotten people as he did to anyone who was famous.

MS: So if L.A. was the Indonesia of the art world back then, what do you think about it now?

BAB: Do you know anything about it, Ed?

ER: Well I know there's a whole lot of it, whatever it is. You know people have asked me, "What do you think the most beautiful city in the world is?" And right off, and I really believe this, it's San Francisco. There's something mysterious about it, and I don't want to live there—and I never have lived there—but I still find it the most mysterious, beautiful city in the world. I've always loved driving around L.A., but man it's changing so fast. They're putting mini skyscrapers up all over Hollywood, and we're going to have less sunshine and more shadows.

MS: Maybe that's why you're in the desert a lot these days and why, Billy, you're in Hawaii so much.

BAB: We're done. Aren't we done, Ed?

ER: Well, I guess so, but we can't badmouth this place, Billy, because we keep coming back here.

BAB: Oh, I like it, but I think we're done. It's hard now because the first thing anyone does is start talking about money. Remember when nobody talked about money, Ed?

ER: There wasn't enough to go around.

MS: What made you both want to stay in L.A. and not go to New York?

ER: Everything here was just so swank. You had progressive jazz and Central Avenue, all these things at the edge of our knowledge, and it was so tasty it just seemed like it was never going to end. What do you call it? The central casting of cities?

BAB: That's a good one, Ed. This place is great—it's got Ruscha.

MS: Are you working on anything else besides your blue paintings, Billy?

ER: Sounds to me like a Blue Period.

BAB: Can I tell you, that's all the paint I had at the time. I painted a lot of blue backgrounds, and I said, "Shit, I've got all this blue paint lying around." And then I thought about it and I realized blue paintings sell. Did you know that, Ed?

ER: Never knew that.

BAB: Well that's because you've never painted blue paintings.

ER: It's never too late, I guess. You'll do something to blow our hair back, Billy.

BAB: We don't have any hair to blow back.

ER: That was a lead-in for you to say that, Billy.

MS: What are you working on, Ed?

ER: I'm working on the same things I did when I was twenty years old.

MS: Back when you guys were just doing it for each other.

ER: That's close to the truth. You weren't doing it for money, because there wasn't a lot of that. We wanted to impress each other. I don't know, I guess we all just want to open the gates to heaven with whatever we do.

BAB: Well, you're a Christian. Ed, I just like it if you or any of my friends come in from anywhere and they see things and they laugh.

ER: Getting a chuckle is something.

MS: I think that's something that both of you got early on, that something serious could also be humorous. Do you still feel like this is fun?

BAB: No, I know too much.

ER: That doesn't mean you're not having fun doing it, Billy. I get up every morning and I feel like a hot piece of Kryptonite and then I say, Let's go.

BAB: I wish my wife felt that way about me. But I still love Ed's work.

MS: I'm sure you guys still have lots of love for each other, too.

ER: We've got some of that for each other. We've logged in the time and we're still here. ●



RALPH PUCCI OPENING

Last November, *DesignLA* sponsored the Los Angeles opening of Ralph Pucci's show featuring lighting and sculpture by John Koga (*above center*), furniture by Nina Seirafi (*above right*) and art by David Storey. Storey also created a graphic mural for the façade of the McCadden Place showroom (*left*). Ralph and Michael Pucci (*above left*) flew out from New York to host the event, which was attended by a wide range of L.A.'s art and design community.



FLEXFORM SILVERTOP DISCUSSION

Also in November, *DesignLA* and Flexform's Gregory Herman cohosted a panel discussion about the restoration of Silvertop, the iconic John Lautner house featured in the Winter edition of *DesignLA*. Architect Barbara Bestor and designer Jamie Bush spoke with *DesignLA* editor-in-chief Michael Wollaeger about their work on Silvertop at the Leica Gallery (*above right, from left to right*: Michael Wollaeger, Barbara Bestor, Jamie Bush and Gregory Herman), then convened at the Flexform showroom (*right*) in West Hollywood for cocktails. •



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ART & DESIGN

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Travelers: 25



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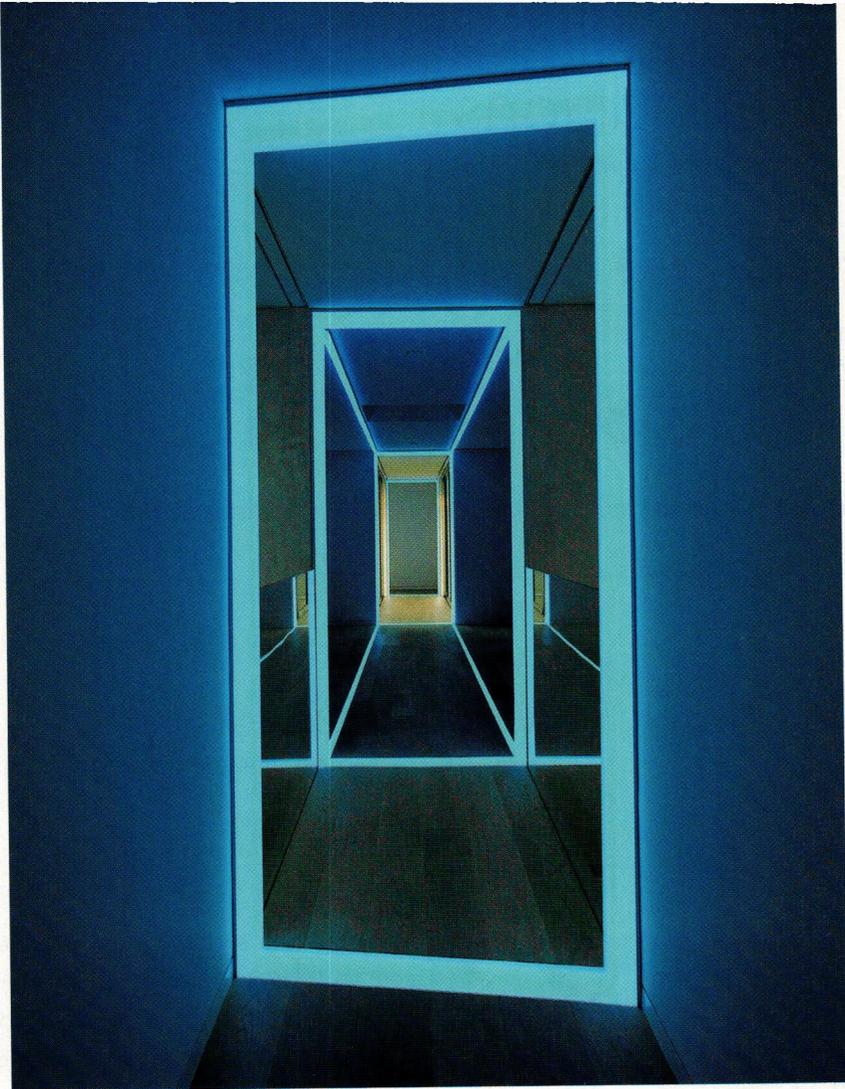
ART & DESIGN

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SPECTRAL BRIDGE

BLENDING ART AND ARCHITECTURE IN AN EVER-CHANGING VENICE SPACE

Architecture, light and landscape are fused to make the Spectral Bridge House, located on a quiet street in Venice, a habitable work of art. Three cubes clad in white stucco and black charred wood are linked at the upper level by a glass bridge that glows softly, changing color by day and night. The street façade and the middle block are rotated seven degrees, imparting a sense of motion and animating the spaces to either side. Pocketing glass sliders open the living-dining room, kitchen and garage-studio to wood decks, a raised pool and a desert garden. A Corten-steel fence conceals the narrow lot from street and neighbors, giving the owners privacy indoors and out, and the house is entered from the side, through the kitchen in the middle block. The project was conceived by Johannes Girardoni, an artist with a passion for architecture, and realized jointly with EYRC Architects, near-neighbors of his studio in Culver City.

Right:
Spectral Bridge House is a collaboration between artist Johannes Girardoni and EYRC Architects.

Top:
Girardoni's Spectral Bridge.

Text by Michael Webb / Photography by Matthew Millman







Above:
The front façade opens to a courtyard.

Opposite top:
In the living room, Harriet Bourne selected Moon System sofas by Zaha Hadid for B & B Italia; the rug is from Arkitekura. *Resonant—Blue Green* is a 2018 artwork by Girardoni.

Opposite bottom:
Katrín chairs with fur by Carlo Colombo for Arflex; Botolo Low Chair by Claesson Koivisto Rune for Swedese.

Girardoni grew up in Vienna, where he absorbed the irregularities and organic character of the city, moved to New York and relocated to Los Angeles seven years ago. “As an artist you have to take risks, but in New York you can’t afford to fail, so it inhibits creativity,” he says. “The top artists there form an impenetrable club; here they are much more accessible, along with fabricators. My practice has evolved in ways it never would have had I stayed back East.” The Light and Space movement initiated by L.A. artists in the 1960s was a point of departure as Girardoni began working with light and resin. “James Turrell and Robert Irwin opened up art to the idea of how we form our own reality,” he explains. “In their work we experience ourselves sensing. Olafur Eliasson has also explored the boundaries of perception.” Girardoni—recipient of the 2019 Francis J. Greenburger Award—did a major installation at the Venice Biennale in 2011, and he created *The Infinite Room*, a top-lit steel ellipsoid, as an integral element of a house architect Tom Kundig designed in Washington State.

When Johannes and his wife, designer and therapist Harriet Bourne, bought a tear-down soon after their move, they considered living there themselves but realized they couldn’t wait to replace it. Friends introduced them to Steven Ehrlich, principal of EYRC Architects, a fellow-spirit who had designed a studio for the late Ed Moses and collaborated with him on a recreation center. Takashi Yanai, director of the residential studio at EYRC, played a key role in the project. “It was an eye-opening experience,” says Yanai. “As an architect I’m inspired by such artists as Donald Judd, Isamu Noguchi and, more recently, Hiroshi Sugimoto, who has progressed from photography to sculpture and now to architecture. We like to pare buildings down to essentials, in shapes and materials, and that provided a great canvas for Johannes.”

Artist and architect found themselves in agreement on the concept of breaking up the mass, rotating the blocks and creating useful space on three sides, and they worked hand-in-hand on design and construction. As the house was being



framed it found an enlightened buyer, a professional couple with two small children. “They understood our ideas, backed our vision and allowed us to push further than if we had done it for ourselves,” says Girardoni.

Materiality is an important feature of the house that Ehrlich designed for himself in Venice and those that he and his associates have realized over the past four decades. “We used *shou-sugi-ban*—burnt cedar boards—outside and in,” says Ehrlich. “It’s a centuries-old Japanese technique for making wood resistant to fire and termites. Synthetic materials have displaced it in Japan, but it’s now fabricated by a company in Texas.” Its silky texture invites the touch, and sunlight reveals the tiny cracks in the sealed charcoal surface. This plays off the steel-troweled stucco, whose whiteness is enhanced by the addition of a blue pigment. Polished concrete floors root the house to the land; cabinetry and bedroom floors are natural or stained oak.





Above:
Spectral Bridge changes the character of the spaces throughout the day. Pocket glass doors open most of the interior spaces to courtyards.

There is a Japanese sense of restraint in the architecture and still more in the dry garden, sparingly planted with succulents, a palo verde and a melaleuca tree. Harriet Bourne's skills found expression in the minimalist interiors. She searched for furniture that would match the scale of the living room, which opens up to the enclosed front yard, greatly enlarging the space. Gray rugs define two seating areas. A pair of sharply angled black sofas, designed by the late Zaha Hadid, occupy one; a pair of steel-framed white-fur chairs the other. Together they function as sculpture you can cuddle up in. Girardoni's wall piece of blue resin provides the sole accent of color in a room that is animated by users and the

shifts of natural light. Still to come is another of his sculptures: two bars of resin with embedded LEDs that will cast subtle shafts of white light over a bare stucco wall.

Stairs lead up from the kitchen to a media room with a projector and a blank wall as screen. Glass-walled bridges lead to the children's bedrooms in front and the master suite to the rear. Sensors are programmed to respond to the shift from dark to light, beginning an hour before sunrise, resuming in the late afternoon and continuing as late as the owners choose. The sensors activate the LEDs that read as continuous strips of light within the resin beams that frame each bridge, slowly

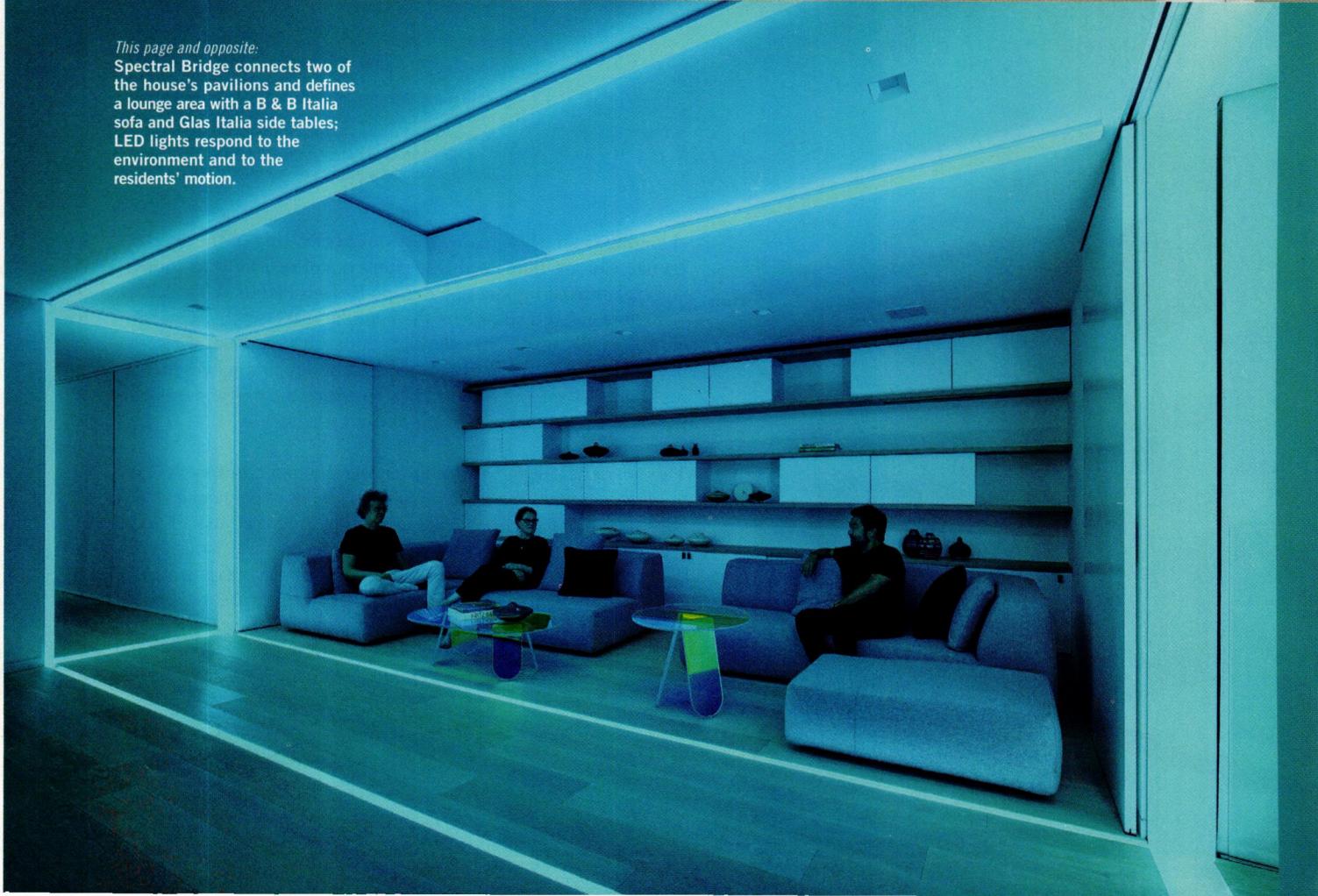
Girardoni's Spectral Bridge casts a glow over the entry area. The Tube Chandelier by Michael Anastassiades is from Future Perfect.







This page and opposite:
Spectral Bridge connects two of the house's pavilions and defines a lounge area with a B & B Italia sofa and Glas Italia side tables; LED lights respond to the environment and to the residents' motion.





Above, from left: Takashi Yanai, Harriet Bourne, Johannes Girardoni and Steven Ehrlich.

Left: Bourne designed custom cabinets in the kitchen.
Right: The dining area features a Boboli table from Cassina and Doyle chairs from B & B Italia. Lindsey Adelman chandelier from Future Perfect. Eames fiberglass chairs surround a Saarinen table for Knoll.

changing from white to a variety of hues. Sitting in the spectral lounge you are immersed in a cloud of colored light as though you had strayed into an installation by Dan Flavin or Turrell. “I wanted to create a site where the boundaries between art and architecture dissolve,” Girardoni explains. “It’s seamless whole—a living environment in which the light of day and its absence at night gives way to an illumination in which the participants’ experience continuously expands and contracts.”

This is a radical departure for the artist, who spent the first 15 years of his career making minimal sculptures from beeswax and wood. His interest in technology, first kindled at the MIT Media Lab in the late 1980s, surfaced in the most unexpected way. “I was flying home from Mali, where I had joined some architects exploring the Dogon culture,” he recalls. “We had been off the grid for a month, and looking down as the plane approached the Newark airport, I had a fresh appreciation for the industrial infrastructure and thought, ‘I must incorporate technology into my work.’”

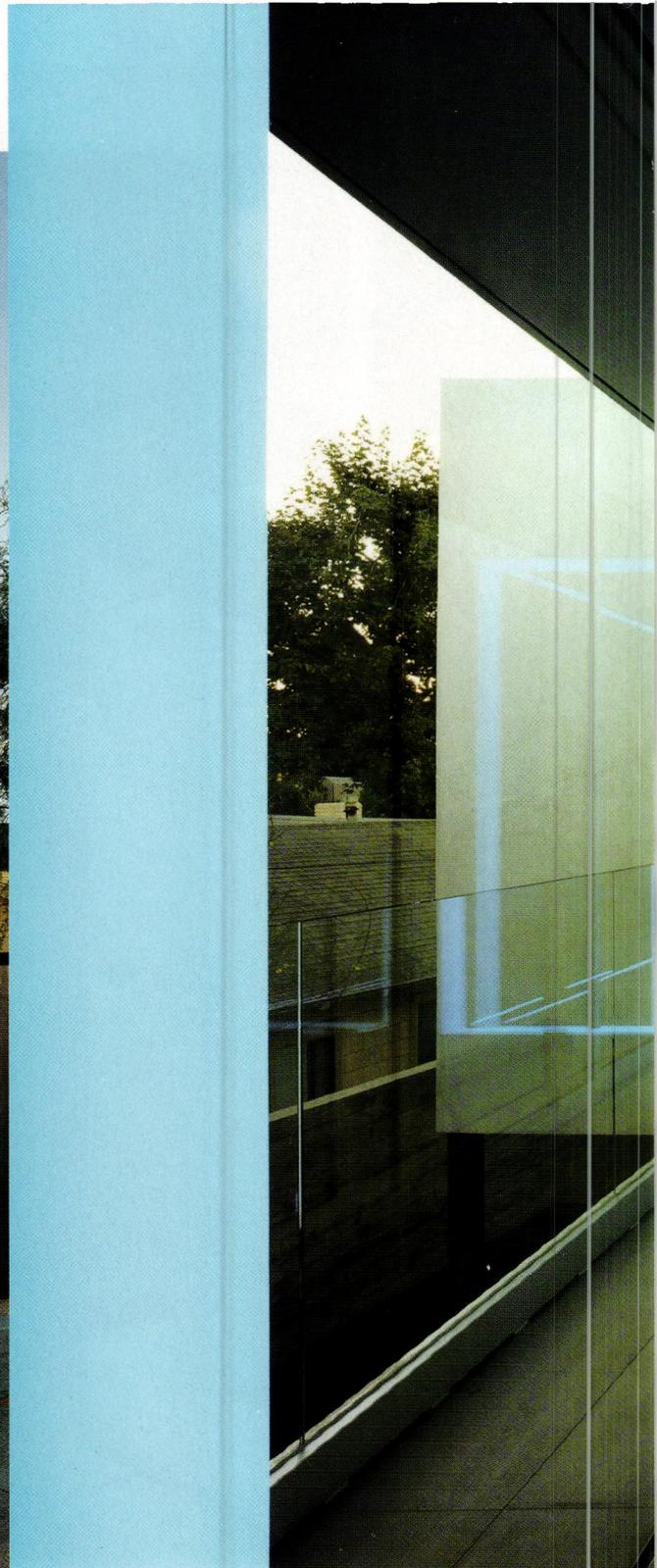




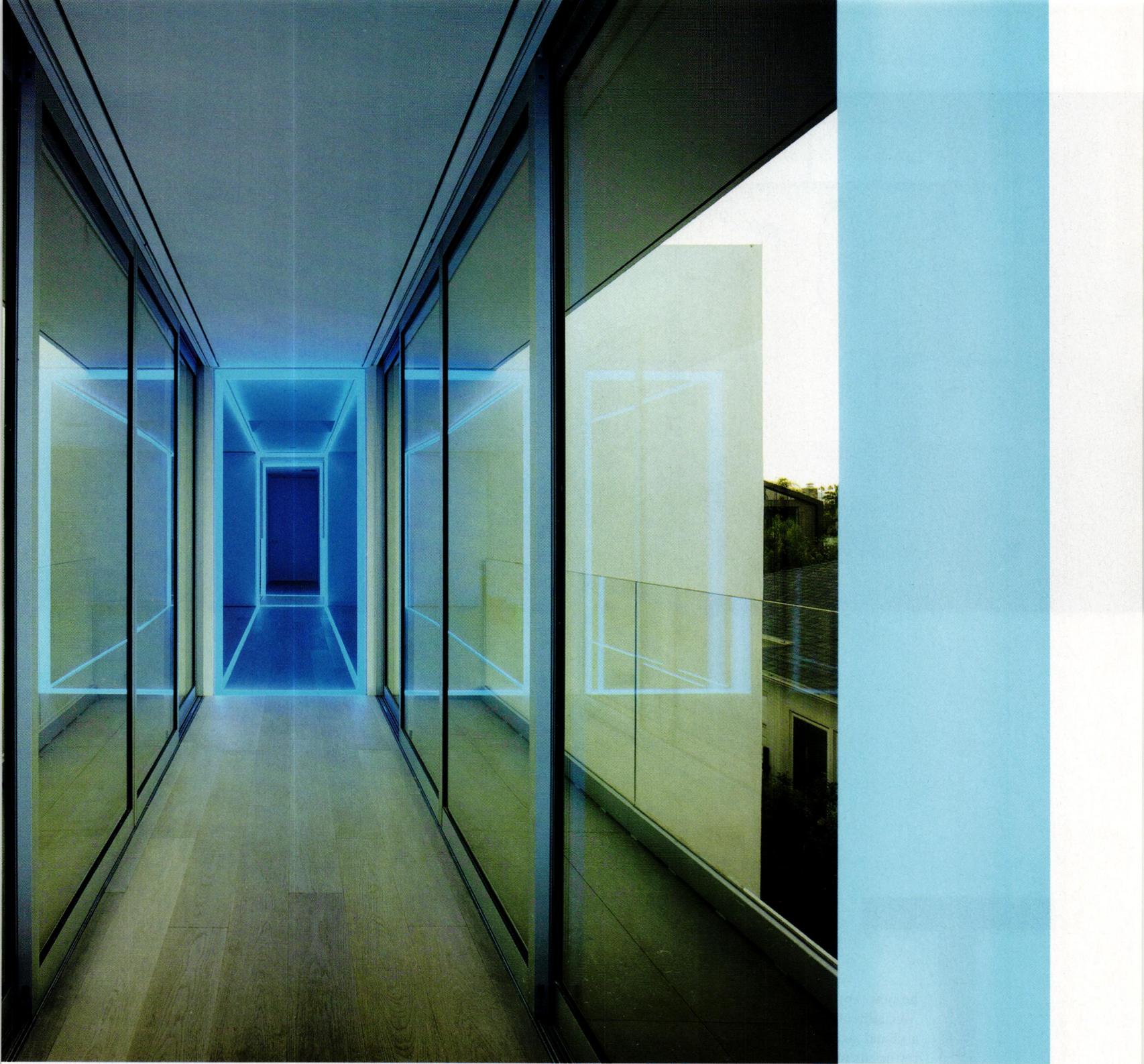


Above:
Subtly rotated volumes impart a dynamic tension to the house.

Above right:
"I wanted to create a site where the boundaries between art and architecture dissolve," says Girardoni.



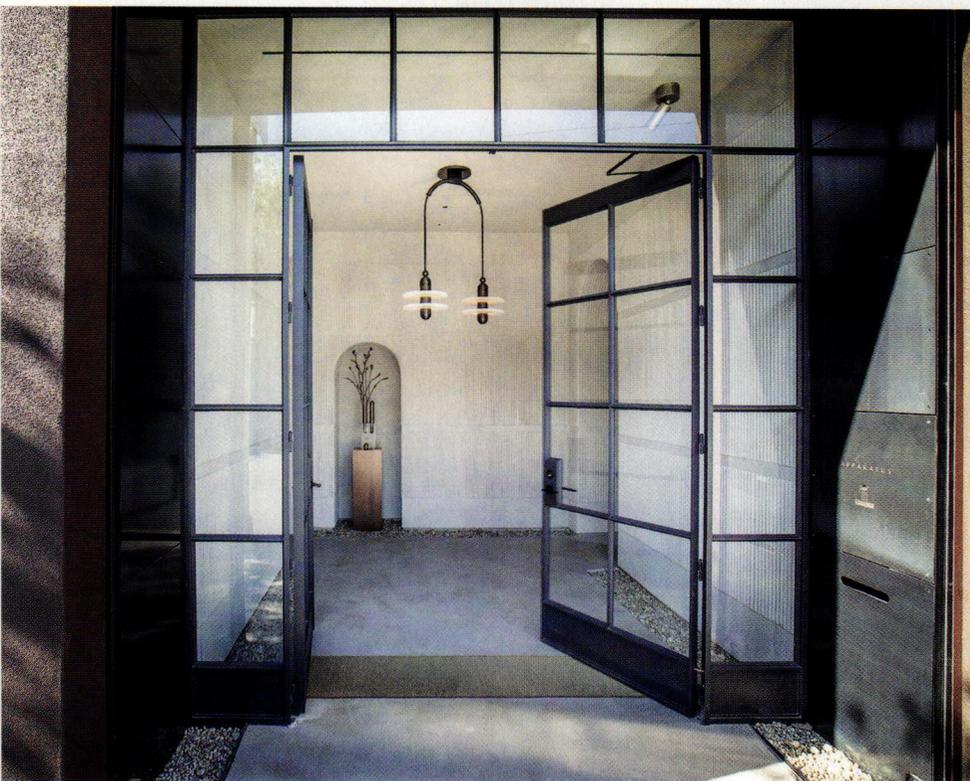
The Spectral Bridge is organic and interactive, responding in different ways from one day to another through the year and to the movements of the family as they cross the bridge. Even the low tables, designed by Patricia Urquiola, have a role to play, for the light changes color yet again as it passes through their acrylic surfaces. The intensity of the color field changes one's perception of the sky and of other lights in the house while complementing the mono-



chromatic living areas. To add to the experience, the sensors respond to the changes of light and generate unearthly sounds corresponding to the frequencies of the colors as they pass from the warm to the cool end of the spectrum.

It would be easy to see this installation as an intrusion, yet another example of how technology is taking over our lives. Girardoni

is well aware of the threat and aims to combat it. "I try to use technology in a positive and constructive way—to slow things down and increase your sensory awareness, in contrast to the babble of the internet," he explains. "Architects and artists share common ground, but the integration of their work has been lost in the past hundred years." For him, as for Yanai, this has been a model of collaboration that points the way to other holistic projects. ●



Text by Stacie Stukin / Photography by John Ellis

MODUS APPARATUS

THE RENOWNED NEW YORK LIGHTING
AND DESIGN FIRM OPENS IN L.A.

The new Apparatus showroom on McCadden Place in Hollywood is a visual seduction. A simple entry opens to hand-troweled plaster walls and a series of arches that lead deeper into the space. Then, quite unexpectedly, visitors come upon a dramatic inner sanctum flooded with natural light from high clerestory windows that illuminates a rich array of the New York firm's innovative lighting and furniture pieces.

Gabriel Hendifar and his husband, Jeremy Anderson, founded Apparatus in 2012 after moving to New York and setting up an atelier, establishing themselves as one of the elite design world's most interesting resources. Known for manufacturing lighting, furniture and objects that are hand finished using luxe materials like patinated brass, suede, jade, porcelain and horsehair, Apparatus's modern interpretations of classical forms have a tactile allure. "I want to create potent pieces that

conjure visual magic and temptation," creative director Hendifar explains. "But I also have no illusions that our core business is to create things people want to live with. When we get to blur that line between form and function, that's when it becomes interesting."

Interior designer Jamie Bush, a friend and client, says that opening a Los Angeles showroom was a savvy business decision (Los Angeles is the firm's second-largest



This page and opposite:
**Gabriel Hendifar, who
founded Apparatus
with partner Jeremy
Anderson, designed
the firm's new Los
Angeles showroom.**





“I want to create potent pieces that conjure visual magic and temptation.”

Above and opposite: High clerestory windows flood the spaces with natural light, illuminating an array of Apparatus lighting and furniture.

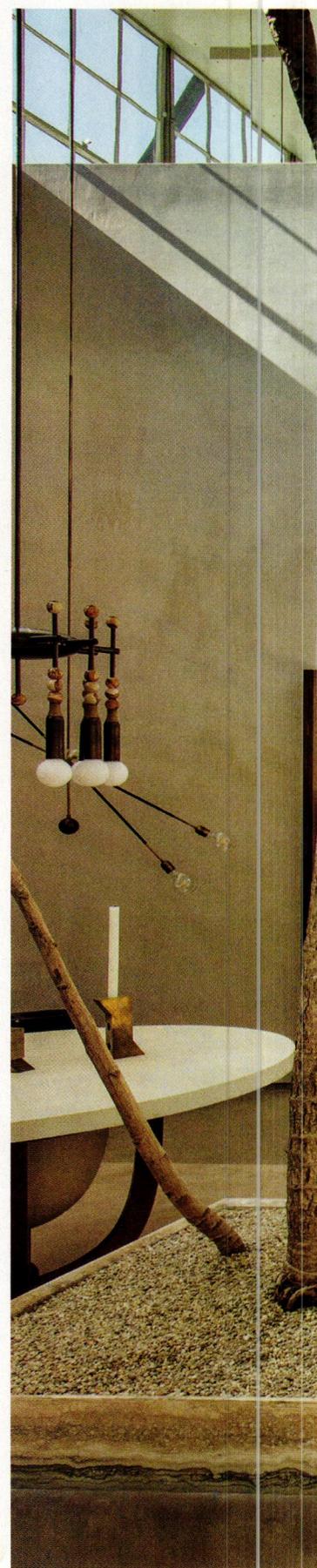
market) and that Apparatus is a welcome addition to the Los Angeles design scene. “They’ve raised the bar very high, and they’re part of a new wave of serious players who want to take advantage of the explosion in the Los Angeles design and real-estate market,” he notes. “By creating this ethereal modernist pavilion that has a theatrical quality and super-tall ceilings, Apparatus is able to showcase its customizable pieces in a way that allows clients to envision what’s possible in some of Los Angeles’s bigger spaces.”

The Los Angeles showroom is also a homecoming of sorts—Hendifar grew up in Los Angeles—and he envisioned something earthier and more organic than the formal

environs of the firm’s New York and Milan showrooms. “I want to create a narrative that allows our pieces to be a part of whatever the designer dreams of creating,” he says. Apparatus’s chameleon-like creations have found a place in homes like interior designer Pamela Shamshiri’s Rudolph Schindler house and the 1928 West Hollywood duplex of Studio Cavaco creative executive Casey Smith.

“Good design unfolds like good sex,” says Hendifar, returning to the idea of seduction. “It’s all the same language.” ●

Apparatus, 1021 N. McCadden Place, Hollywood
apparatusstudio.com





Opposite:
Stephanie Danan and Justin Kern, founders of the fashion label Co, at the 1936 Rudolph Schindler house that Co leases as its L.A. showroom. Danan wears a favorite Co coat.

Text by Christina Binkley / *Photography by* Christoph Lange

THE CO FACTOR

THE SLEEK L.A. FASHION LABEL IS AT HOME IN A
MODERNIST MASTERPIECE BY **RUDOLPH SCHINDLER**

W

ith a fire crackling in the hearth and the pool glimmering beyond a wall of glass, the Co showroom feels more like an iconic Angeleno living room than a place of commerce. That's because last year the fashion label moved into the Fitzpatrick-Leland house, a 1936 modernist masterpiece by architect Rudolph Schin-

dlar, making it the literal home of their sales operations. There, overlooking the snaking intersection of Laurel Canyon and Mulholland Drive, the label welcomes store buyers and a few fortunate individual clients to a renowned piece of architecture, owned by the MAK Center for Art and Architecture, that is its own experience.

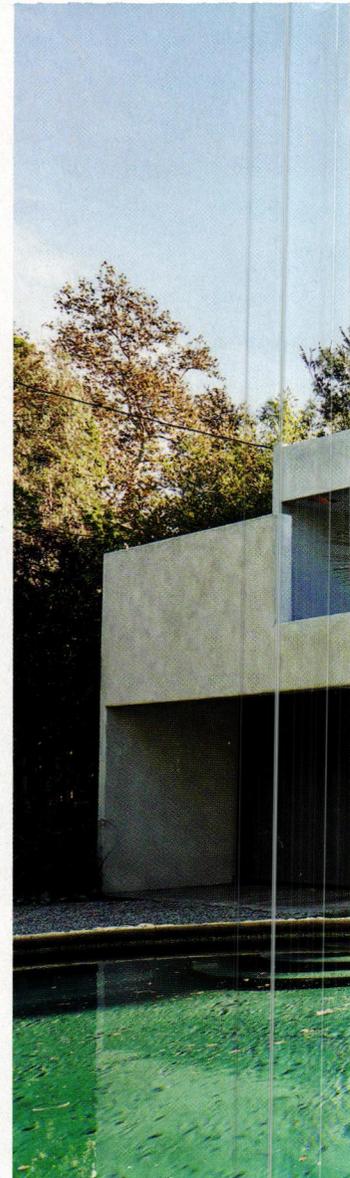




Left: Danan, wearing Co, and Kern started the label in Los Angeles in 2011.

Right: The Fitzpatrick-Leland house is owned by the MAK Center for Art and Architecture.

Opposite below: The living room serves as Co's main showroom.



"It's the same thing as when you walk into someone's home," says Stephanie Danan, the Moroccan-born co-founder and co-designer of the collection. "You get a real feel for who they are."

Co's racks of sleekly tailored clothing, architectural handbags and shoes exist amid another collection—vintage midcentury furnishings that the couple found and restored and contemporary artworks on loan from L.A.'s Maccarone gallery. It's a home, so there is coffee and tea on offer from the kitchen. The changing room—used by a few private clients—is one of the two upstairs bedrooms (the second is used as an office), with a view of the swimming pool and grassy yard below.

The relationship between Co and the MAK Center could be groundbreaking for an institution dedicated to preserving architecture. The Fitzpatrick-Leland house originated as a speculative project, designed to prove it was possible to live in Los Angeles's steep hillsides at a time when most of the city's population lived

in the flats. The MAK Center received it as a donation from its owner Russ Leland in 2007, but it came without an endowment to restore or maintain it. "We've been trying to come up with inventive ways to pay for upkeep," says Priscilla Fraser, the center's director.

After visiting the property for an event, Danan and her partner and husband, Justin Kern, had an idea. They had been seeking a space to showcase their collections that would offer more of an experience than four bare walls. "When collections exist in the white box of online or a department store, it's important to have a place where the collection can *live*," says Kern.

They approached the MAK Center about forming a relationship: Co would help restore the Schindler house and furnish it, with the MAK Center's approval. They ultimately updated the lighting, restored plasterwork on the walls, rebuilt shelving and replaced a damaged glass door panel. They built out a storage area that houses parts of the collection. The MAK Center



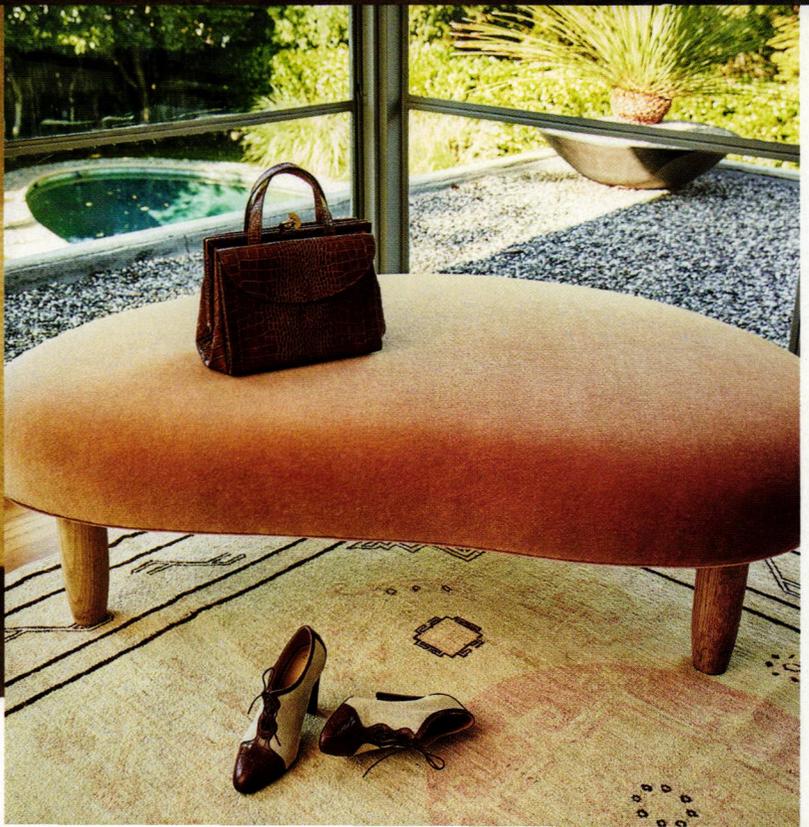


This page:
A look from Co's Spring
2019 collection.

Right and below right:
Shelves hold a variety
of Co handbags, shoes
and accessories.

Below far right:
A stamped-leather doctor's
bag and stamped-leather-and
linen shoes in an upstairs
change room.







Photos courtesy of Co





and Co would share the space, with the center offering Monday tours and holding events there. Co maintains its design atelier in L.A.'s downtown Arts District. "For us, that seemed like the perfect fit," says Fraser. "I consider them designers in residence. I think their style aligns perfectly with the house."

Danan and Kern have defied the norms of fashion since they launched Co in 2011 as a break from producing films. Working from their Hollywood Hills living room, they eschewed expensive runway shows and spent their money instead on the fine Italian cashmere, cotton and silk fabrics on which their label is based. Their aim was to create clothes for women like Danan, a busy film producer who needed stylish professional apparel to take her from day through a working dinner and into evening events. "I wanted to be able to shop a very sophisticated aesthetic in the designer world but not at those prices," she says. "Those prices have zero respect for our position in society. We have other things we're interested in, too."

Danan's parents worked in fashion—her father as a distributor and her mother as an accessories designer—so she knew what was possible. Rather than traditional fashion marketing, they made several short narrative films starring their friends—including *She Said She Said*, a dryly humorous romp starring Marisa Tomei, Aubrey Plaza, Elodie Bouchez, and David Wain. The films highlight Co's clothes and lifestyle, but mostly they entertain. It was a radical move at a moment when

"fashion film" was beginning to emerge as a genre but existed largely as extra-long video ads with writhing, stylized models and no script.

"We've always followed no rules—whatever we're into at the time and using that as a benchmark for whatever our next project would be," says Danan. With the focus on distinctive clothes at prices that fall between designer and contemporary (dresses range largely from \$600 to \$1,500), the label grew rapidly and is now carried by Bergdorf Goodman, Goop and Barneys New York as well as independent favorites such as A'maree's in Newport Beach and Savannah in Santa Monica.

It's a "very important brand" for Dallas-based Neiman Marcus, says Mimi Sterling, vice president of corporate culture and philanthropy, who became a customer of the label after seeing it in a Dallas store. "I was like, that's cool, what's this?" Sterling recalls. "It's what I want to wear to work—and events."

Co recently added shoes and accessories, and last year the label added a new line called Essentials that brings back bestselling looks in an array of largely neutral colors, pricing them slightly under the main collection. They are toying with adding a menswear line ("I'd love to," says Kern). Both Co and the MAK Center are considering their options for the future. Fraser says that she'd like to continue the in-residence model, perhaps one day welcoming other artists. "This is all very much a kismet experience," she says. ●

Opposite:
A variety of looks from Co's Spring 2019 collections.

Above left:
A Co dress on the deck of the Schindler house. "It's important to have a place where the collection can live," says Kern.

Co, co-collections.com
MAK Center for Art and Architecture, makcenter.org

Danan and Kern have defied the norms of fashion.

Right and far right: Architect Mary Colter's original 1939 elements were retained and refurbished in Union Station's Fred Harvey restaurant, now occupied by the Imperial Western Beer Co.

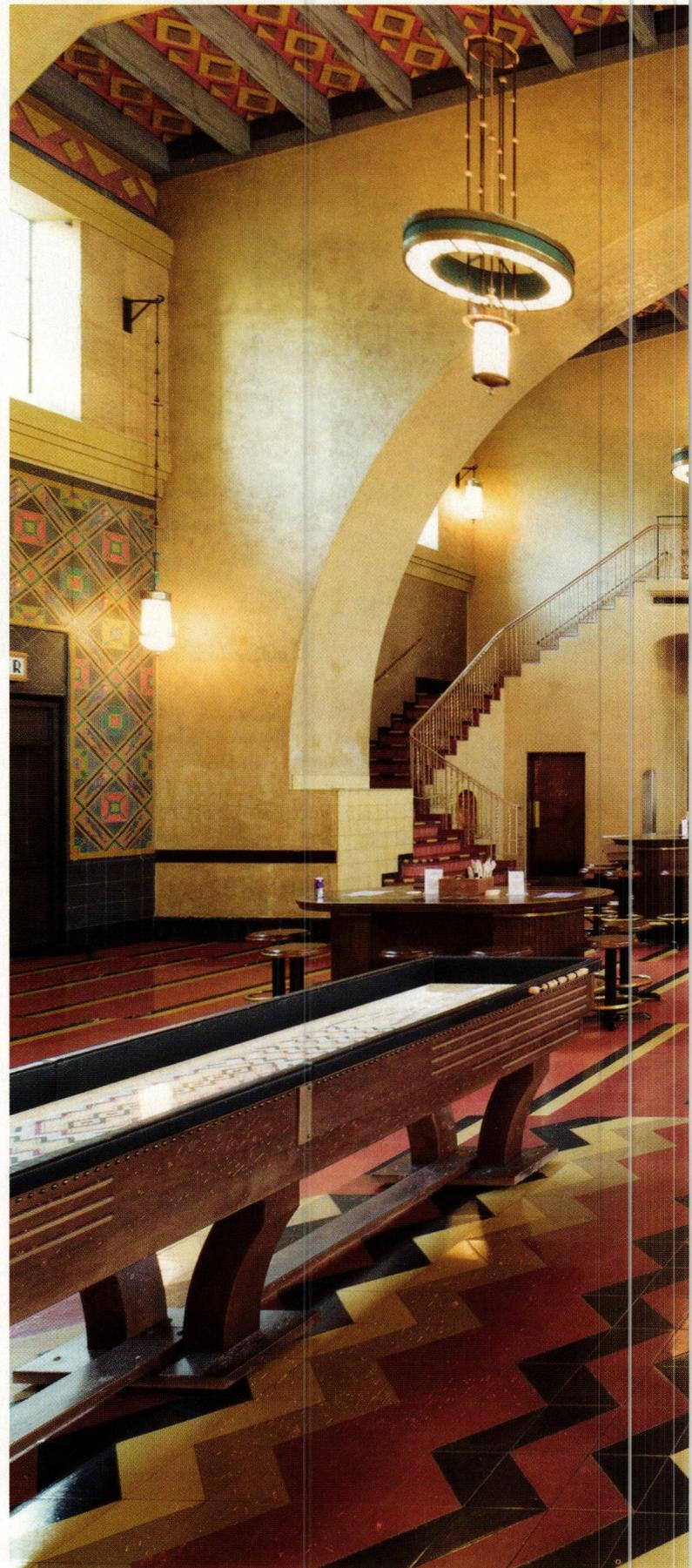


UNION STATION REVIVAL

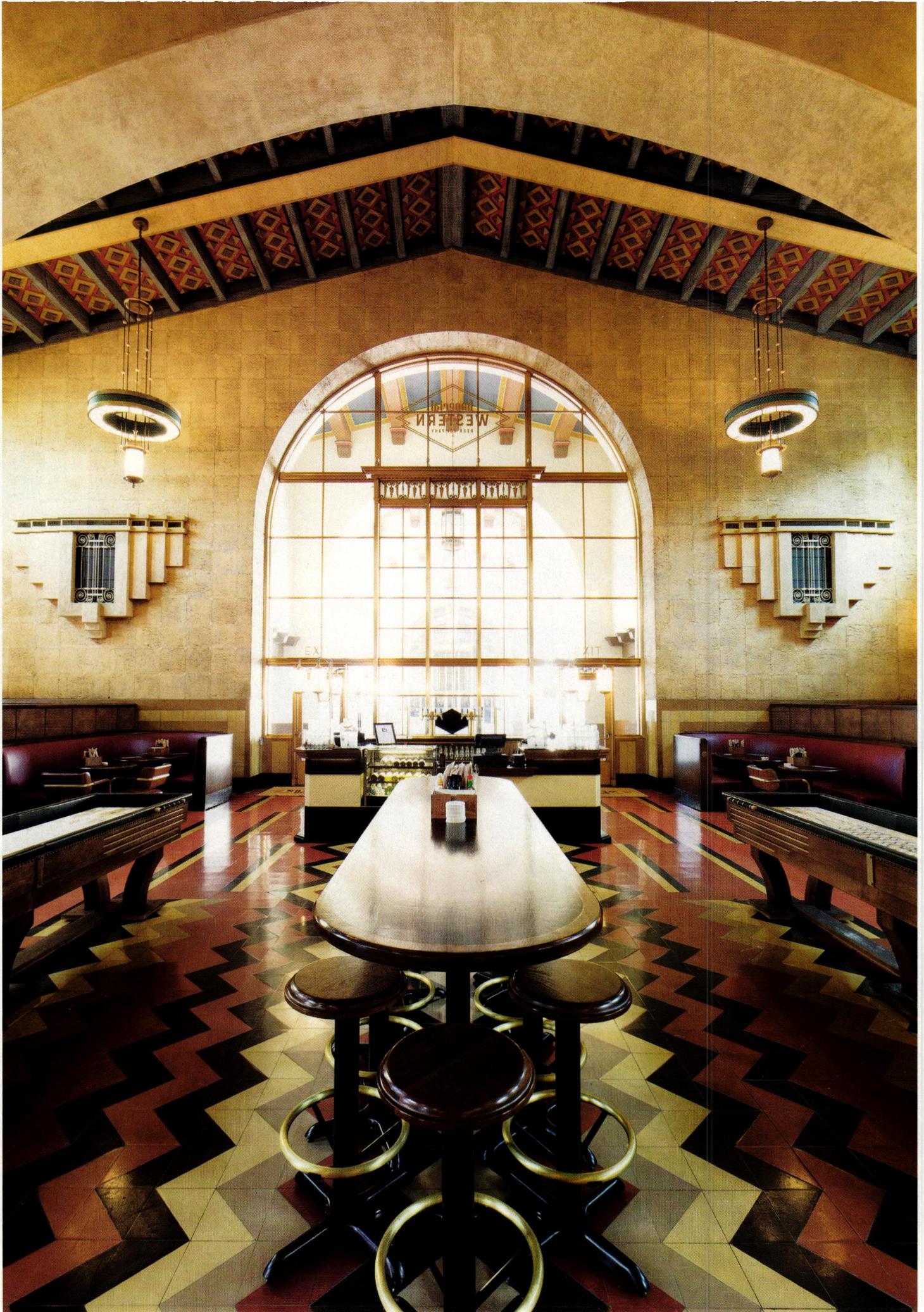
213 HOSPITALITY GIVES
THE 1939 FRED HARVEY
ROOM A VIBRANT
NEW LIFE

Flooring resembling a Navajo rug; walls lined with colorful Spanish tile in a parrot motif; soaring arches and undulating walls. These Art Deco, Spanish Colonial and southwestern touches are such a familiar part of Union Station's Fred Harvey restaurant that its recent renovation, which honors the original, is almost imperceptible. And that's exactly what Metro wanted when it approached Cedd Moses and Brian Lenzo of 213 Hospitality about opening a brewpub and cocktail lounge inside the long-vacant restaurant.

Text by Lisa Boone / Photography by Steven Perilloux







Opposite:

The Fred Harvey space had been shuttered for more than 50 years as railway traffic declined. Designer Janel Wright was brought in to work on the interiors.

“They referenced us winning the L.A. Conservancy’s restoration award for Cole’s, Originators of the French Dip, as L.A.’s oldest restaurant,” Moses says. “We were honored to have this opportunity, given the beautiful historical character of the space.”

Designed by American architect and interior designer Mary Colter, the Fred Harvey restaurant opened in 1939, when Union Station was booming—five million travelers passed through the station in 1945. The restaurant closed in 1967 as air and freeway travel increased. So when 213’s Imperial Western Beer Co. and Streamliner bar opened last October, it felt like a piece of Los Angeles history had reopened after more than fifty years.

Designer Janel Wright, who was brought in to work on the interiors with AvroKo, remembers the first time she visited the space. “I walked in and thought, ‘Wait, what? You’re going to put a beer hall in here?’” she says. “You can’t compete with something this grand.”

The design concept formed quickly: keep the original building’s character while balancing the site’s operational needs (such as installing a beer delivery system). “We wanted the room to show its age,” says Wright. “We didn’t want people to walk in and have the space feel brand new.”

The cavernous beer hall can accommodate 435 people and is bisected by a central open bar made of brass, walnut and fluted glass. On one side is the attached Streamliner cocktail bar, with the kitchen and brewery (which visitors are encouraged to view) in back.

Working with architectural historians at Metro and the Los Angeles Conservancy, the group began by cleaning the original cork ceiling, tiles and chandeliers. More than half of the historic green wall tiles were removed, restored and reinstalled on the wall near the kitchen. Encaustic floor tiles were removed one by one and stored to accommodate the brewery. Lights were cleaned and retrofitted with LED bulbs, while the wood booths were dismantled, cleaned, stained and reupholstered.

Wright describes the adjacent Streamliner bar, which appeared in Paul Schrader’s *American Gigolo*, as a “mysterious” space that evokes a dining car. “The idea was to take it back to its original cocktail vibe,” she says of the room’s new dark-teal paint and brass pendants.

After two years of work the place is comfortable and airy, with views of Union Station that are pure Los Angeles. Now a new generation can experience the grandeur of the space while enjoying one of the many game tables and snacks courtesy of chef David Lentz of the Hungry Cat.

Moses, who describes the update as a love letter to Los Angeles, says he’s drawn to historic properties because they have a timeless feel that is hard to recreate. “We aren’t trying to recapture the past,” he says. “Just tap into the magic from it.” ●

Imperial Western Beer Company
Fred Harvey Room at Union Station
imperialwestern.com

Top right and right:
The Streamliner bar
was restored to its
original film-noir glory.





BLUM & POE

MARKING 25 YEARS IN L.A., THE
PIONEERING ART GALLERY FORGES AHEAD

Text by Allison Berg / Photography by Steven Perilloux

Jeff Poe rubs his head and appears uncomfortable as we meet in Blum & Poe's secluded garden off an unassuming street in Culver City. Having already toured the Escher Gunewardena-designed gallery, he is anticipating a more personal deep dive. His posture relaxes, however, as he reflects on Blum & Poe's humble beginnings in 1994. "I had no job and didn't know what to do," Poe recalls with a laugh. "Then I remembered that Tim Blum was trying to open a gallery in L.A. So I called him and said, 'Look, I know of a gallery closing in Santa Monica. I have a number of artists from that gallery. I think we need, like, twenty-five thousand dollars, and I can get five from my mom.' That was it."

Above, from left:
Tim Blum,
Sarvia Jasso
and Jeff Poe.



Above and left:
 Designed by Escher
 Gunewardena Architects,
 Blum & Poe has 21,000
 square feet of interior space
 and extensive outdoor
 space, making it one of the
 city's largest contemporary
 art galleries.

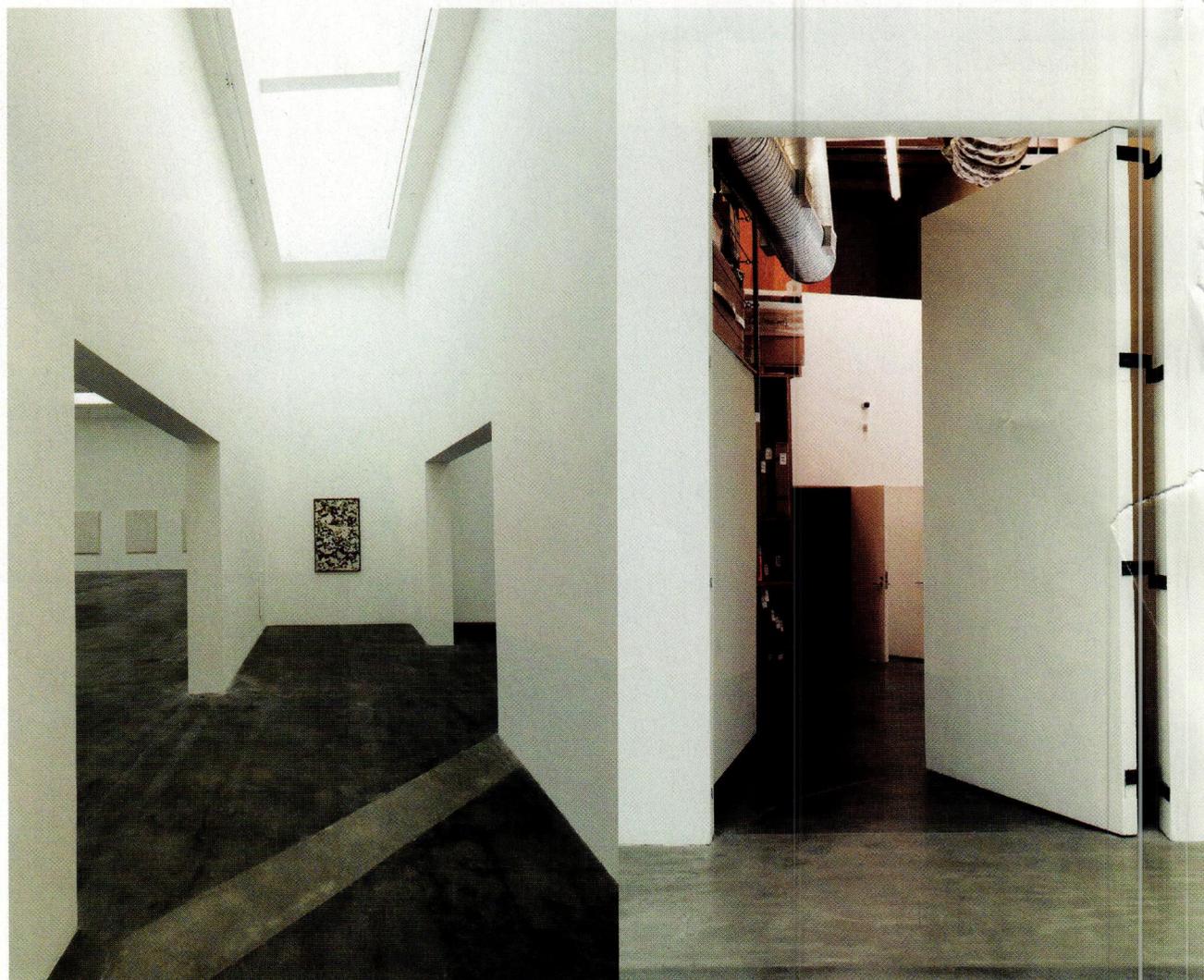
In their early crusades to earn respectable positioning in the global art arena, the business partners put on tough exteriors that could be misread as arrogance. But during this opportunity to take a beat, their lack of pretention becomes obvious. Both men confide that in a world that requires relentless art-fair participation and event-based “shit,” they prefer to just quietly work at the gallery. Bantering with the ease and choreography of a long-married couple, Blum and Poe’s narrative illustrates the old-fashioned rewards of hard work, authenticity and grit. In fact, as it

celebrates its twenty-fifth anniversary next September, Blum & Poe has become one of the premiere contemporary art galleries in Los Angeles and has thriving outposts in Tokyo and New York.

Blum and Poe launched their eponymous gallery into what at the time was a New York-centric universe. Poe had been working for Kim Light’s family-backed gallery when the money suddenly ran out in late 1993. He was shocked—and abruptly unemployed. Meanwhile Tim Blum,

Right:
Light wells with clerestory windows flood the gallery with natural light. *Far right:* A pivoting wall leads to a storage area and a private viewing room.

Opposite:
Blum & Poe has a strong foothold in Asia; a recent show featured works by Korean artist Chung Sang-hwa.



sort of the yang to Poe's yin, had been one of only two expats soaking up the postwar Japanese art movements in Tokyo for five years. "It was just me and Alexandra Monroe, who is now a senior curator at the Guggenheim," notes Blum. He had recently married his Angeleno wife, Maria, Poe's former colleague, and was plotting his return to L.A.

The two scraped together everything they had and began working their disparate rolodexes. There was no strategy. "We didn't have time to think about strategy," stresses Poe with a chuckle. "It was grizzly business for quite a long spell." He notes that not as many people were buying art back then. Regardless the young men, both of whom were raised in Southern California, were committed to digging in and rooting themselves here. They set on a course for organic growth locally while keeping their hands in what was transpiring globally.

On the home front, Blum handled collectors in the front of house and Poe ran the back of house and physical plant. Poe drew on longstanding relationships in places like Cologne and London, and Blum leveraged ties with Japanese friends like Takashi Murakami and Yoshitomo Nara. A few grueling months later, they opened an 800-square-foot Santa Monica gallery,

with British artist Anya Gallaccio's room made entirely of chalk as the inaugural exhibit. Managing each deal and relationship with discretion, expeditiousness and transparency, they played the game but changed all the rules.

"We had to really get up in the faces of some very famous old-school New York galleries and show them they couldn't treat this L.A. gallery in the way they may have become accustomed to with others," Blum relates. (He proudly notes that they are now friends with those galleries). While they were up against a myopic viewpoint about the West Coast, living here gave them an advantageous meta-perspective and a geographic proximity to Asia that would ultimately make them the gateway to the Far East. They took risks and fought their battles with what Poe calls an "L.A. ruthless laid-backness."

Blum emphasizes that their vast foothold in Asia does not define Blum & Poe's program. Instead, he proffers, it creates a central portal to the gallery's identity. "That's the thing—there isn't a defining aesthetic," he says. "It's been hard for people on some levels, because it's everything from Sam Durant to Murakami. More politically motivated activists and socially conscious Cal Arts graduates versus Superflat. We just try to show the greatest art." That said, there is no denying Blum & Poe



was inextricably involved with ushering in and even coining the term *Superflat* in the 1990s and being the first stateside gallery to take chances on lesser-known movements like Mono-ha, Dansaekhwa and CoBrA.

Blum befriended the now-iconic Superflat artist Murakami in 1991 and Nara shortly thereafter. Encompassing the notion of high-, middle- and lowbrow culture existing equally, Superflat marked a moment when a Japanese historical aesthetic merged with Pop. Murakami basically flattened everything out and gave it the same weight. Superflat defined 1990s Japan onward and seeped into pop culture on an epic scale. Westerners were initially resistant, but Blum & Poe's persistence paid off, with curators Paul Schimmel and Mika Yoshitake organizing a well-received Murakami show at MOCA in 1999. This exhibit, along with the Norton family's early support, kept Blum & Poe's doors open.

The gallery also gave Lee Ufan, a Korean Mono-ha artist who spent most of his life in Japan, his first American solo show. That exhibit's success led to them producing a museum-quality Mono-ha survey with Mika Yoshitake in 2012. Mono-ha—the reductive, nature-based 1968–1975 Japanese art movement—is ephemeral and rooted in things created from simple mate-

rials and then discarded at the end of a show. “That show changed what we do at the gallery,” stresses Poe. It emboldened them to do a similarly scaled Dansaekhwa (the Korean monochrome movement) exhibition with curator Joan Kee in 2014 and a two-part CoBrA (the late-1940s to early-1950s European avant-garde movement) show with curator Alison Gingeras in 2015.

Blum & Poe's latest groundbreaking group presentation, *Parergon, Japanese Art of the 1980s and 1990s*, curated by Yoshitake, is currently on view at the L.A. gallery. Focusing on more than 25 post-Mono-ha Japanese artists who were investigating installation, performance and experimental multi-genre practices, it marks the first time many of these artists are exhibiting in the West under one roof.

As Blum & Poe pioneer new cultural perspectives, its artists continue to come into their own. “A lot of our artists have grown up with the gallery from the beginning,” notes former L.A. gallery director and current New York-based partner Matt Bangser. “The parallel growth has created a familial culture that we never want to lose as we set the pace for galleries of our size and ambition.” Directors and staff members contribute their own stories and interests to the program. And while scholarly group presentations

distinguish Blum & Poe from other galleries, its roster of local superstars is nothing short of mind-blowing. Mark Grotjahn, Sam Durant and Dave Muller have been with the gallery since its earliest days, and Henry Taylor, Friedrich Kunath and Shio Kusaka have joined along the way. "Some artists have been with us five years, others for twenty-five. It is deeply gratifying to be involved in their lives and see us all grow together," says Poe.

Sarvia Jasso, Blum & Poe's current L.A. director, values the gallery's open-mindedness and ongoing commitments to female artists, including Penny Slinger, Linder and Solange Pessoa. "We're always looking at the bigger picture and how we participate in it," she asserts.

Burgeoning programs demand commensurate space. In 2003 Blum & Poe expanded to a 5,000-square-foot gallery on La Cienega designed by architects Frank Escher and Ravi Gudewardena, and around 2008 they reconvened with them to gut a dark 1970s torpedo-trigger factory and Thornton Abell-designed offices across the street. The result, 22 months later, was their current space: 21,000 square feet of elegant museum-like interiors with 19,000 square feet of private outdoor area.

Poe worked closely with Escher and Gunewardena, scholars who had collaborated on Sharon Lockhart exhibitions, the Hammer Museum's John Lautner survey and the renovation of Lautner's Chemosphere house. Front and rear entrances flank an elongated lobby that leads to three central galleries. Light wells with clerestory windows flood the galleries and nearby staff offices with natural light. Bordering the main galleries, a massive hinged wall opens to reveal a bustling storage and preparation room the size of the entire former Blum & Poe gallery. This leads to a private viewing room and adjacent landscaped courtyards. Upstairs, an additional 2,400 square feet accommodate special projects and private offices (Blum works at the community staff table downstairs while Poe prefers being in his own office).

In 2012 Blum & Poe increased its worldwide footprint by opening a Tokyo gallery. And after prolonged deliberation, in 2014 Bangser headed to New York to convert an Upper East Side townhouse into a multistory viewing space with an outdoor garden. The Tokyo opening solidified Blum & Poe's standing as the premiere Western source for postwar Japanese art. The New York gallery opened with Mark



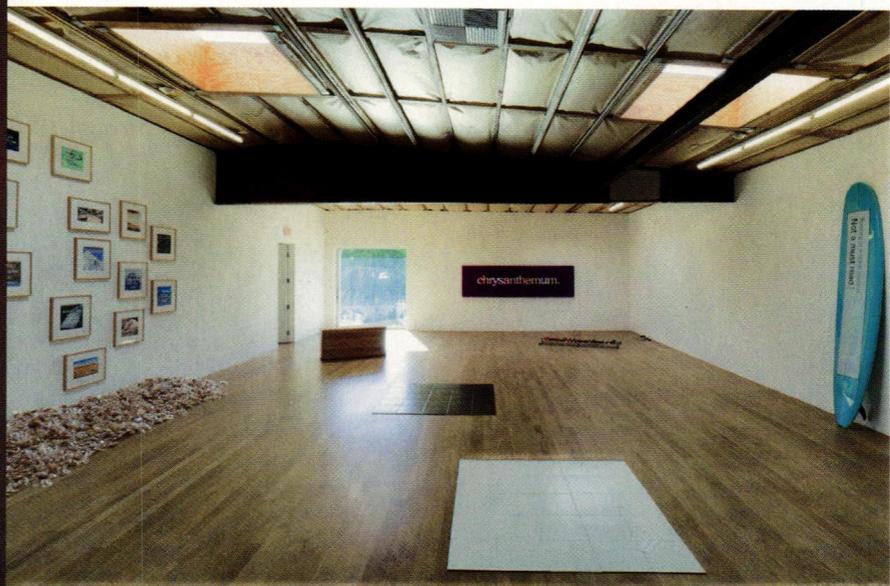


Opposite below:

The upstairs houses private offices and space for special projects. At left, Japanese artist Tomoo Gokita's *Bemsha Swing*, 2018.

Left:

A gallery installation, *dogs don't let people take them home no more*, by artist Darren Bader. *Below:* Structural elements of the upstairs gallery were left exposed.



Grotjahn's voluminous butterfly paintings and became a nucleus for promoting underrepresented programs on the East Coast.

When asked about being included in *Artnet News's* "Top 14 Mega Dealers" list, Blum laughs, saying the gallery is more of a "mega boutique." The dealers play on the same level as the Gagosians, Paces and Zwirners of the world but don't have that level of financial capacity. "We run a gallery second to none in terms of the mechanics, our academic scholarship and our global programming in three cities, with L.A. as our hub," says Poe. "We're the ones who always break down the door, and behind us is bum-rush city."

Taking chances is in Blum and Poe's DNA, and their efforts have helped make Los Angeles a true art world capital. Blum & Poe was one of 68 galleries that participated in the Frieze LA international art fair last month. "Fairs have started and stopped in L.A. for thirty years now,"

Blum notes. "My personal take is that not every city needs an art fair for it to be declared a major center of art, and L.A. is very unique in so many ways that maybe it just isn't the kind of place that can handle one the way we know it. Frieze is giving it a whirl, and it's good marketing and promotion for the city. I keep my expectations low, particularly with art fairs, but if it works, terrific—bring it on."

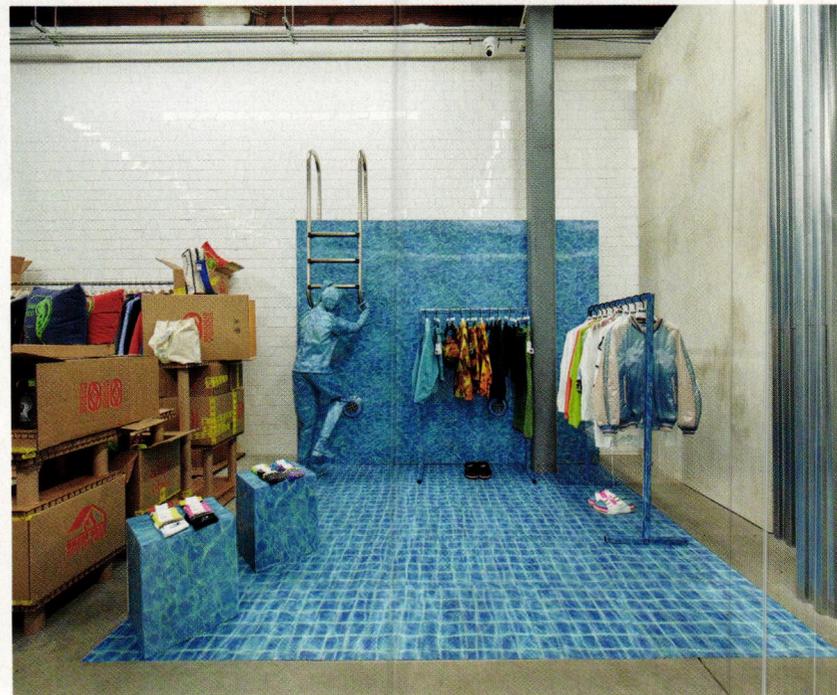
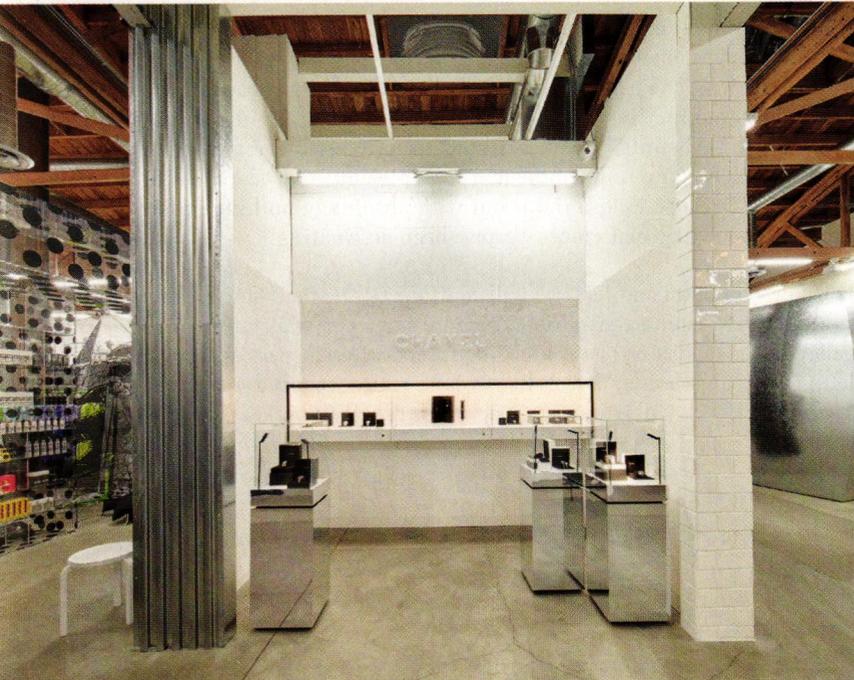
Blum and Poe hope more dealers dig down and evolve here—more successful newcomers means more opportunities to see, think and talk about art. They do, nonetheless, differentiate between home-grown and satellite shops, recalling Pace's and Luhring Augustine's brief 1990s L.A. stints. "It's damn hard to have a gallery and grow with all the ebbs and flows of the market for twenty-five years," Blum contends. "Because we ground it out with absolutely nothing for so long, we do have special sauces we have been marinating."

For now Tim Blum and Jeff Poe will continue telling their stories with exhibits, performance and music. "There are moments I walk through the gallery when there is no one around," Poe practically whispers, as though letting me in on a secret. "It feels like we have really produced something special in cahoots with the artists. It is very, very satisfying." ●

Blum & Poe
2727 S. La Cienega Blvd., blumandpoe.com

Right:
The refreshed
Comme des Garçons
space.

Below:
Melitta Baumeister's
new display



Above:
The revamped
Doublet area.

Left:
The Chanel fine
jewelry display.



FASHION FORWARD

DOVER STREET MARKET'S NEW BEGINNING
CONTINUES TO SHAKE UP THE L.A. SCENE

Text by Christina Binkley / Photography by Eric Staudenmaier

Dover Street Market in downtown Los Angeles is a little bit radical — a retail store that functions as a gallery of art and culture, and a place to turn for the very latest from some of the world's most esoteric fashion designers. Also radical—the bi-annual house-cleaning in which the store purges all of its goods and the installations that present them and emerges, two days later, scrubbed and renewed.

Top:
Gucci reimagined
its installation.



Left:
The new Simone
Rocha display.



Below:
The redone
Sacai area.



Above:
A Dover Street
event space.

Right:
Undercover's
new look.



This is what the store calls its New Beginning. Religiously in January and July, each Dover Street Market (there are outposts in London, Tokyo, Singapore, Beijing and New York) holds a big sale—which is an excellent reason to get on its mailing list—then shuts down for two full days as the purge proceeds in what co-founder Rei Kawakubo likes to call “beautiful chaos.”

Out with the old and in with the latest from house brand *Comme des Garçons* and, this season, a collaboration between *Carhartt*, *Stussy* and Dover Street Market; a sneaker space that is debuting the *Converse Golf Le Fleur*; and carefully curated racks including fashions from *Simone Rocha*, *Jacquemus*, *Raf Simons* and *Brain Dead*. The recent New Beginning includes a new collection from handmade-in-Los-Angeles jewelry designer *Suzanne Kalan*.

This is the sort of place where artists and architects shop so they can look like artists and architects. (The renowned architect *Daniel Libeskind* stopped by for a book signing last November, just weeks after the store opened.) It’s also where the initiates of highly desirable labels can locate exclusive designs and other hard-to-obtain items. *Gucci’s* 265-square-foot space offers the spring/summer 2019 collection as well as the *Dapper Dan’s Harlem* book, produced with the legendary designer who pioneered bootleg luxury streetwear and has been collaborating with *Gucci* for the past year or so.

In characteristic quirkiness, the Los Angeles store is located at the foot of the Sixth Street bridge—which is currently under construction. It’s a spot that the madding Arts District crowd is just beginning to discover, so the fashion emporium is designed to envelope visitors from the moment they park in the white-walled parking lot. There they will find the 40-seat *Rose Bakery* with an outdoor terrace, a place for a coffee, tea or juice, a melted-cheddar-and-chutney sandwich or a soba noodle salad.

The store fans out with spaces created by the designers whose goods are represented. These moments are highly valued by labels. There is a *Chanel* fine-jewelry space. Paris label *Maison Margiela* recently installed a space for seven exclusive styles of its famed split-toe “*tabi*” boots, based on the Japanese worker socks.

When Kawakubo was designing the store, she noted that she expects it to cause creative people and concepts to bounce off of each other like atoms. “I want to create a kind of market where various creators from various fields gather together and encounter each other in an ongoing atmosphere of beautiful chaos.” Mission accomplished. ●

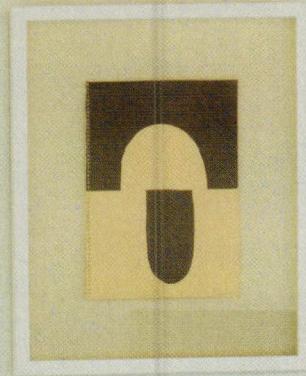
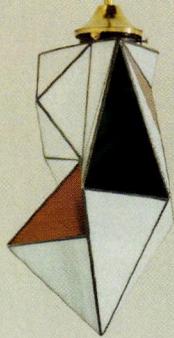
Dover Street Market Los Angeles
606-608 Imperial Street
losangeles.doverstreetmarket.com

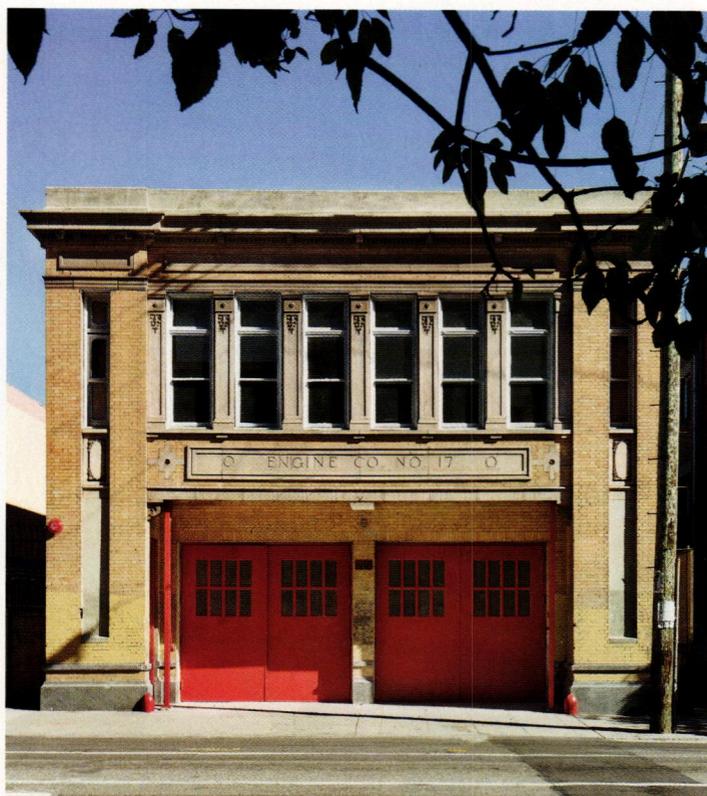
Top left:
The *Brain Dead*
installation.

Top:
Jacquemus’s
refreshed area.

Opposite:
The Engine Co. No. 17 fire house was built in 1927 and opened as a boutique hotel this February.

This page:
The bed and headboard in the Green room are custom-designed and made by ETC.etera; Jason Koharik's Geode pendant light has custom-colored glass. ETC.etera collaborated with Block Shop Textiles on the bolster pillows in each





Text by Jessica Ritz / Photography by Laura Hull

HOT SPOT

AT THE FIRE HOUSE HOTEL, ENTREPRENEUR DUSTIN LANCASTER AND DESIGNER SALLY BREER ADD A NEW FACET TO THE DTLA ARTS DISTRICT

This building has some magic in it, and I think everyone wanted to be a part of it," says Sally Breer, of the design firm ETC.etera.

The two-story Engine Co. No. 17 building on Santa Fe Avenue was built in 1927, but it's been decades since its two sets of hulking red double doors served their intended purpose. The Los Angeles Fire Department unit that served here for more than 50 years moved to a relatively modern facility nearby in 1980.

Instead of housing LAFD personnel and equipment, the property now pulses with a radically different kind of energy thanks to hospitality entrepreneur Dustin Lancaster's latest venture, of which Breer is a major part: the Firehouse Hotel. The hotel's nine indi-

vidually designed guest rooms—as well as its bar, restaurant, café and boutique—are making this block near 7th Street in the DTLA Arts District hotter than ever.

The Firehouse Hotel is Lancaster and Breer's fourth undertaking together, and this time around the effort has gotten a boost from other L.A. creatives, notably culinary-brand founder Ellen Bennett of Hedley & Bennett and accessories designer Clare Vivier of Clare V. "We're big collaborators in general, because the more cool people you can bring on, the better it'll be," says Lancaster. "This project is very much about L.A. love."

In 2016 Lancaster began negotiations to take over the structure he'd seen and fallen in love with many years ago. He immediately want-

ed Breer on board. Given his successful track record with venues like L & E Oyster Bar, El Condor, Bar Covell, Hotel Covell and Oriel restaurant (the last two designed by Breer)—as well as other projects in his An Eastside Establishment portfolio—certain friends were eager to get involved.

"I drive by this building every day," points out Bennett, whose Hedley & Bennett studio and factory is located in Vernon. She targeted some specific needs and brokered key introductions to help move things forward, such as bringing in Ashley Abodeely, formerly chef de cuisine at NoMad Los Angeles, for the food program. (Bennett describes her own role as "creative-at-large" and designed Hedley & Bennett work coats for the restaurant wait staff.)

Right:
Interior designer Sally
Breer and entrepreneur
Dustin Lancaster.

Opposite, clockwise from top left:
Brendan Ravenhill sconces
and vintage Turkish
runners accent the hallway;
Schumacher fabric and
wallpaper define a bed
niche in the Blue room; an
ETC.etera sofa and Jason
Koharik light fixtures in
the White suite; a vintage
leather sofa from
Amsterdam Modern,
a Loloï Nomad rug and
Atelier de Troupe pendant
lights distinguish the
Indigo room.



The Firehouse Hotel offers more services and amenities than Hotel Covell, which opened in 2015 with the distinctive stamp of Breer's unconventional approach and aesthetic. "Always our job first and foremost is to respect the architecture and breathe some new life into it," says Breer. In this case, the team retained the dignified 92-year-old civic landmark's original wood and concrete floors, exposed wood-truss ceilings and pressed-tin panels. (The building's previous owner had lived in a loft apartment upstairs; other sections of the building remained mostly raw.)

Larry Schneider, Jr.—a member of a legendary firefighting family that's served in the LAFD for four generations—shared insights about Engine Co. No. 17's past to deepen the Firehouse Hotel team's understanding. There was never any debate, for instance, as to whether the small niches originally built to hold statuettes of the

Virgin Mary should stay or go or if the firefighters' handball court should be incorporated into the restaurant's outdoor seating area. Meanwhile, newly built board-and-batten wall treatments in the upstairs corridor are compatible with the historic fabric.

Breer used a deceptively simple organizing scheme to distinguish the individual guest rooms: color. Upstairs, three rooms—Red, Violet and White/Rainbow—can be configured into a larger suite, while five others (Orange, Yellow, Green, Blue and Indigo) offer unique, trend-free environments. (The Black room is on the ground floor.) Vivier designed leather-tassel key chains that correspond to each color, along with signature seersucker bathrobes and striped leather catchall trays, all available for purchase in the gift shop along with Firehouse Hotel-exclusive souvenirs and other L.A.-centric goods curated by

Breer's ETC.etera business partner, Jake Rodehuth-Harrison.

Rather than being an inflexible mandate, the idea of the color palettes was to pursue "an interpretive version," Breer explains. "It was really fun to lean into that. Orange is a perfect example—you don't want to live in orange, but I think that room is successful because it's a mix of everything that is orange." (Indeed, Breer explores ochre, camel and even pink in the Orange room.)

Throughout the guest rooms and public spaces, Breer turned to her close network of craftspeople and designers. Many furnishings are custom, while some are from ETC.etera's own collection. Vintage leather sofas bought at Amsterdam Modern, a longtime Breer favorite, sit in two of the guest rooms. Brendan Ravenhill, Simon St. James LeComte and Jason Koharik created dazzling custom lighting and other hand-

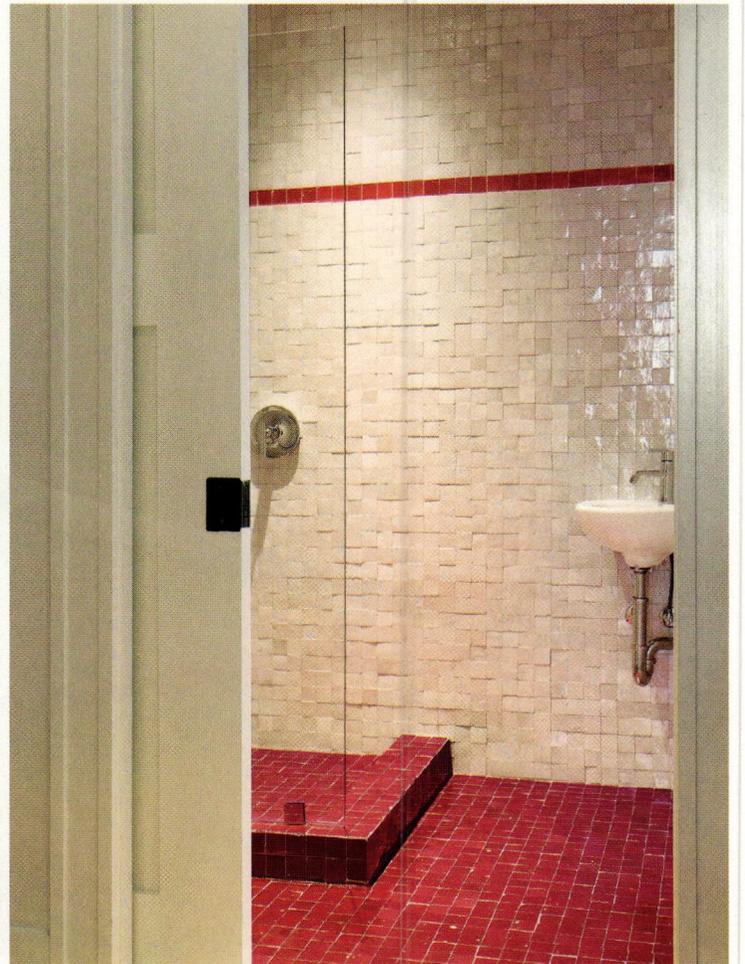




Left:
An Atelier de Troupe mirror sconce and a Park Studio pendant light in the Violet room.

Opposite:
A custom linen bed canopy and vintage Moroccan pendant lights in the Red room.







made components throughout, and Breer set her sights on multiple Atelier de Troupe pieces. Curator and dealer Jonathan Pessin and the County Ltd. shop on Hyperion in Silver Lake were essential resources for original art.

There is risk in every space. It's the rare eye that can successfully juxtapose a bed niche draped with a traditional Schumacher floral pattern in a blue colorway with an oversized lumbar pillow made from a Block Shop Textiles salmon-hued printed fabric. It's part of a "pattern on pattern" tactic that Breer extends to texture and other details. She painstakingly assembled chromatic groupings of square Clé Tile in bathrooms and in select kitchenettes so that the glossiness of the tiles "becomes like a mosaic mirror." Another bold move is the mirrored mosaic bar downstairs, which Breer repeated in the kitchenette backsplash of the White/Rainbow room.

With its edgy blend of old and new, the Firehouse Hotel is perfectly positioned in the evolving Arts District landscape. Adjacent buzzy businesses abound: Bread Lounge and Bestia attract locals and destination diners; chef Lincoln Carson is opening Bon Temps, a French restaurant in the his-

toric Heinz warehouse next door; and Mexico City-based superstar chef Enrique Olvera's highly anticipated L.A. outpost is coming soon. Warner Music Group employees will likely constitute much of the Firehouse Hotel's clientele when its West Coast headquarters open across the street in the erstwhile Ford Factory complex. But given Lancaster's preference for places that feel "more neighborhood oriented, where people actually live," the growing full-time downtown residential population is a plus, too.

Bigger picture-wise, this distinctive setting and the collective crew involved means that the Firehouse Hotel represents a cumulative Los Angeles moment. "I do feel like there's great a creative community here, but there's also a great sense of community—meaning people are trying to bring other people up with them," says Clare Vivier. "I think that's what's making it work so well, because it does take a village to make great things happen." ●

Fire House Hotel
710 S. Santa Fe Avenue
artsdistrictfirehouse.com

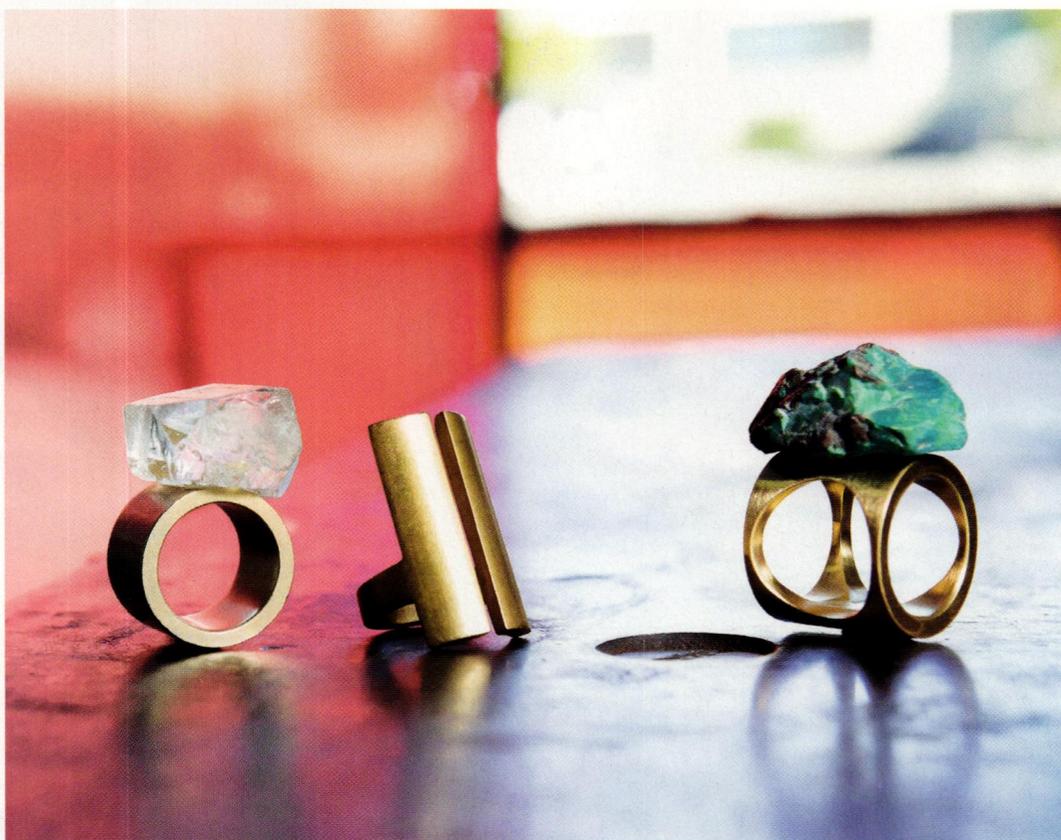
Opposite, clockwise from top left: An Atelier de Troupe pendant light, Block Shop Textiles bolster fabric and art sourced by Jonathan Pessin in the Yellow suite; colorful Clé tiles were used in each bathroom; leather key tassels and a leather tray by Clare V; a Brendan Ravenhill Float light and Mulberry wallpaper in the Green suite.

Above: Ellen Bennet (left) and Clare Vivier lent their creative vision to the Fire House aesthetic.

Above left: Vivier designed robes for the hotel.

Robin Cottle at the
Marmol Radziner
factory in El Segundo





OFF THE CUFF

ROBIN COTTLE GIVES MARMOL RADZINER JEWELRY ITS INDUSTRIAL CHIC

“I’ve always been attracted to working in different kinds of mediums,” says Robin Cottle. Trained as a graphic designer in the CalArts MFA program, Cottle’s diverse portfolio includes books, music-industry packaging, brand identities and film advertising. Her current passion for jewelry, however, happened almost by accident.

Cottle is married to Ron Radziner, who founded the multidisciplinary architecture, design and building practice Marmol Radziner with Leo Marmol in 1989. “In 2010 Ron asked someone from the metal shop—guys who make big doors and gates and work with large pieces—if they could make him a cuff, which was styled like a piece of rusty metal that he had found years ago and used to wear,” she recalls.

Thanks to the firm’s extensive fabrication resources at its El Segundo facility, tinkering on this smaller scale was entirely feasible.

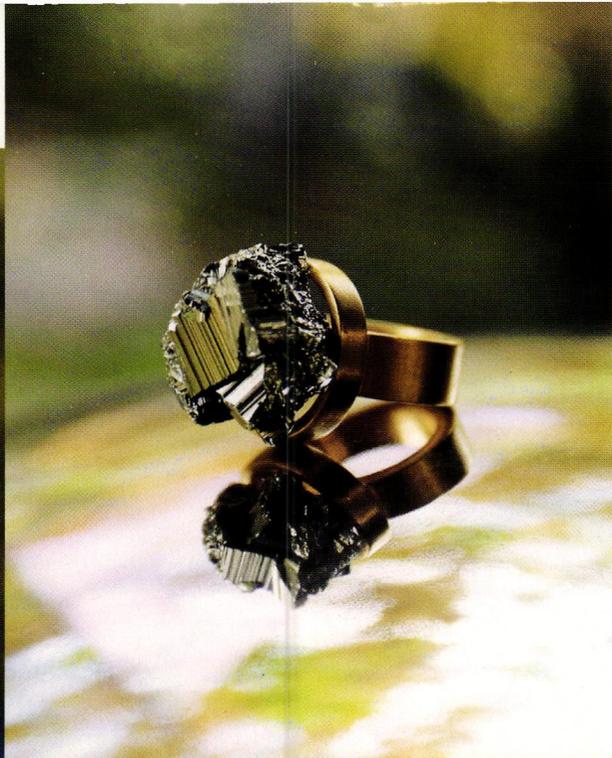
The modest-yet-edgy piece caught the eye of a Marmol Radziner client, who requested one. Cottle hadn’t even noticed the wrist wear on her husband when she spotted the item on his client, and she immediately wanted a brass cuff fashioned for herself. She also started thinking about other industrial metals used to make all sorts of architectural hardware—from door handles to building siding to furniture—and how remnants and fresh sheets could be manipulated into artful ornamentation for the body. An uncharted pathway opened up and something entirely fresh was born—Marmol Radziner Jewelry.

“Ron considered the jewelry a side hobby, but I was serious about it,” Cottle says. Intense research and development—plus support from taste-making friends like Larry Schaffer, owner of the West Third Street and Silver Lake OK boutiques—meant that Marmol Radziner Jewelry was becoming a real business. Incentive for a proper collection launch came from Christina Kim of the clothing and housewares brand Dosa, who invited Cottle to show at her DTLA space in spring 2012.

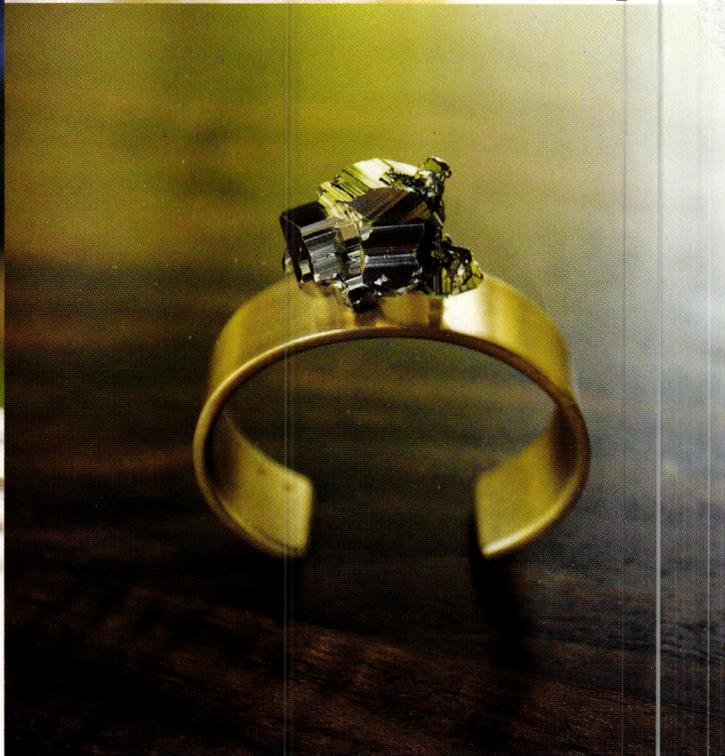
Despite all the in-house knowledge at her fingertips, Cottle never pursued jewelry because it was easy.

“I love the limitations of the materials and being challenged by what we can do to make

Top:
Three rings Cottle designed for the Marmol Radziner Jewelry collection.



Photos courtesy of Robin Cottle



This page and opposite: Cottle's rings, cuffs and necklaces feature a variety of elements, including bronze, brass, rutilated quartz, free-form faceted gems and other unusual materials.

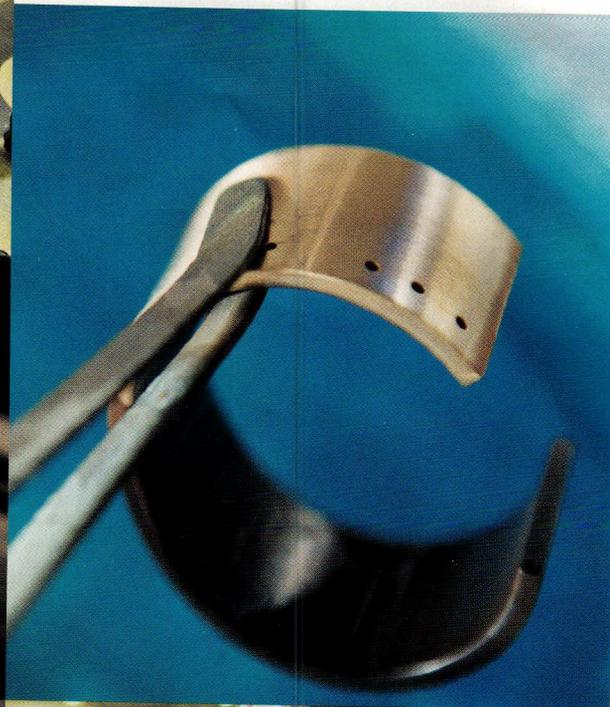
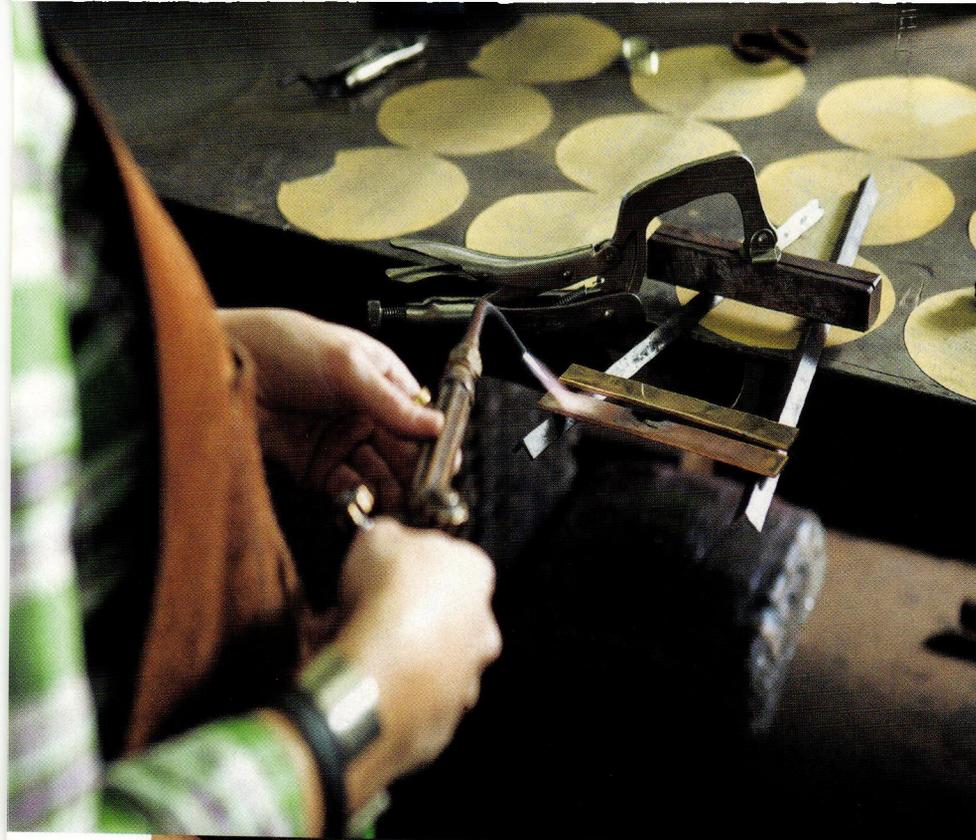
them wearable, light and comfortable," she explains over the din of whirring equipment at the El Segundo factory. During quieter moments, the clinking of her own decked-out wrists creates a distinctive soundtrack. For Cottle and her team, which includes jewelry maker Emily Hunziker, crafting jewelry from non-precious metals fits with Marmol Radziner's ethos of, "Oh, we can make this, and what else can we do?"

Cottle began collaborating with the company's metal workers to prototype bronze and brass pieces, playing with patinas, torched effects and other finishes and developing the brand's signature subtle perforations, which Ron introduced. Eventually earrings, rings, pendants and necklaces became part of the expanding line.

The team spent years working with metal

sheets of varying thicknesses to get particular shapes and contoured fittings. The process—using "this old metalsmithing technique"—is an ideal marriage of art and industry. Cottle pares down the steps to making a cuff, for instance, as "cut, torch, hammer," and even the mandrels used to shape one are made on-site. Waste is minimal. "These are pretty heavy-duty," she says, demonstrating the heft of bronze





This page:
All of Marmol Radziner Jewelry's pieces are manufactured at the El Segundo facility, which also services Marmol Radziner's architectural design.

Opposite:
"I love being challenged by what we can do to make the materials wearable, light and comfortable," says Cottle.

and brass items with a bobbing hand. Unlike, say, a sterling-silver bracelet, once these pieces are done, "they can't be manipulated."

"We're not traditional jewelers," Cottle is quick to point out. "The whole thing has been very experimental for us." Clean, geometric profiles—combined with risk-taking and elements of surprise—keep the project aligned with Marmol Radziner's disciplined contemporary aesthetic.

Cottle's experiences going through the soup-to-nuts process of building the three houses Radziner has designed for the family (the couple's children are now teenagers) provided some additional context. She describes the sand-cast brass cabinet and drawer pulls installed throughout their current residence in Brentwood as "part of the jewelry of a house," which includes a shiny brass stairway handrail that helps "put in a little sparkle." There's also an expansive glass-topped custom-made

jewelry case in Cottle's closet that showcases her work.

Jewelry is another vehicle Cottle uses to challenge fashion and design conventions while tenaciously pursuing a specific vision. The wide Two Way Circle Ring, for example, contains multiple openings and options for wearing, some of which she describes as counterintuitive. With this piece, "the palm of the hand is adorned, and that's not something we really think about,"

she says, placing the accessory in different positions and considering it from various angles. "Rings can be so boring. We're only thinking about how they're perceived on top."

For the Stone Collection, Cottle has been deepening her interest in visually dramatic natural materials, including chrysocolla, gem silica and free-form faceted gems, all of which she prizes for their one-of-a-kind qualities. In the case of rutilated quartz, design possibilities have parallels in architectural schemes that reveal rather than mask the underlying structure. For these rings, she decided to make "how the stone is adhered to the metal a visual focus."

As for what's next, "the hunt continues to find the right stones, and those become inspirations," Cottle says. That journey has taken her to local gem shows and as far away as India. Then the questions flow and ideas germinate: "What's the best Marmol Radziner Jewelry design for this particular stone?"

Making these objects is a surprising yet entirely logical next step both for Cottle's unconventional creative route and for Marmol Radziner as a whole, which has grown from its beginnings in architecture to developing expertise in all areas of design, construction and building. (In fact, Cottle's most recent graphic design project is the book *SITE: Marmol Radziner in the Landscape*, published by Princeton Architectural Press this spring.)

This DIY philosophy "seems to be a theme at Marmol Radziner," Cottle reflects. "It's almost like everything we want to do, we wind up doing ourselves." ●

Marmol Radziner Jewelry, marmolradzinerjewelry.com



"We're not traditional jewelers," says Cottle. "The whole thing has been very experimental for us."





DISC DRIVE

REMAKING A 1930S
HOLMBY HILLS HOUSE WITH
A CONTEMPORARY SPIRIT

Text by Lisa Boone / Photography by Sam Frost

Above:
The house's 1930s Colonial facade.

Left:
The living room sofa (right) and coffee table are by Disc Interiors; the chair and other sofa are from Lawson Fenning. Arrow ceiling light by Apparatus. Cheryl Maeder photograph over fireplace; small piece on far wall, Barbara Kruger; Don Suggs painting at right.



Above:
An Elyn Zimmerman artwork is over a custom console table in the living room. The stool is from Hollywood at Home; vintage flat-weave rug from Jamal's Rug Collection.

Opposite, clockwise from top left: A vintage mirror and Hector Finch sconce in the powder room; Emilie Halpern ceramics and a Trapeze sconce by Apparatus; a Servomuto light over a Noir table, Josef Hoffmann chairs and Restoration Hardware cabinet in the game room; Mark Bradford's *Please Share*, a Martin & Brockett table and an Ames Ingham chandelier in the entry.

Known for interiors that meld of-the-moment furnishings with vintage accessories, designers David John Dick and Krista Schrock of Disc Interiors have quickly earned a following for their elegant and family-friendly style. So when a couple with three “wild” boys hired the Silver Lake-based designers to update their newly purchased Holmby Hills home, they all agreed that the interiors needed to be calm and kid-proof. “The homeowners are very relaxed and wanted the house to feel casual,” says Dick. “They wanted us to take their individual styles—he likes clean and contemporary, she likes old Parisian apartments and Italian country homes—and incorporate them into this traditional East Coast-style home.”

The couple had been living in the husband’s mid-century-modern bachelor pad for 15 years. Following the birth of their son and subsequent twin boys, however, they were motivated to look for a home that would

accommodate their growing family and large extended family. “They wanted a space where everyone could gather and not feel secluded,” adds Dick.

When the couple first toured the 4,700-square-foot, six-bedroom home, which was built in 1936, they knew they had found the family compound they had been looking for. “I got teary eyed when I walked into the house, because I immediately felt a sense of warmth and love,” says the wife. “When I found out that the previous owners had raised three kids in the house, it all made sense. We wanted to preserve that feeling.”

The house, which had received some updates during the 1980s, was well cared for but dated. And while the designers fell in love with many of the home’s original details, some of the rooms, such as the kitchen, evoked another era. Together the foursome mapped out a plan to preserve the home’s charming details while updating it for a 21st-century family of five.





Left:
A Restoration Hardware light fixture and chairs complement the dining room table. Antique round table from Lee Stanton; Chinese urn lamp by Disc.

Opposite:
Thomas Hayes barstools and Hector Finch pendant lights in the kitchen.

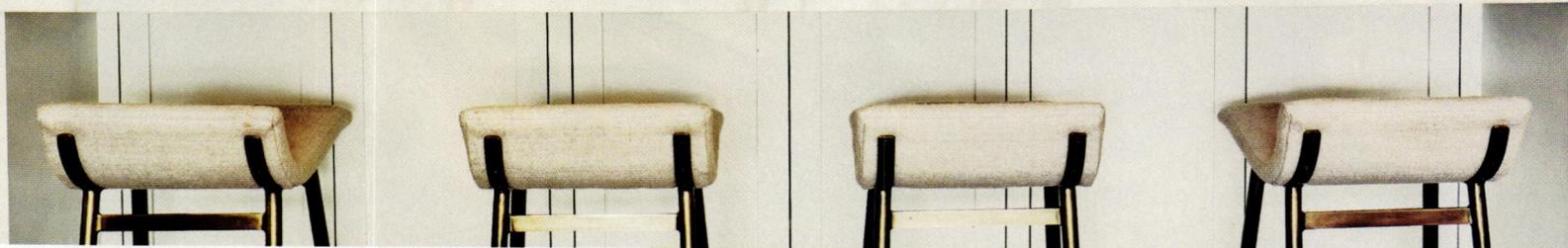
Opposite below:
Krista Schrock and David John Dick of Disc Interiors.

Working with contractor Rob Alba, the designers opened up the kitchen, the archways in the living room and the ceiling in the master bedroom while retaining the home's moldings, windows, paneling, stairway and game room. Because the family wanted to utilize all of the space in the house, outdated maids' rooms and a series of small rooms in the master suite were eliminated.

Knowing how the homeowners love to cook and entertain, the designers also removed a wall in the kitchen to create one large room composed of the former galley kitchen, breakfast nook and dining room. A large calacatta-marble island is now the centerpiece of the kitchen, while an open dining area—anchored by an antique wood dining table and a custom wine rack by Cellar Masters—provides casual dining. A new combination mud room and laundry room by the garage is equipped with a dishwasher and sink that conveniently works as a secondary kitchen for

the couple when they entertain. Now the expansive sun-drenched space is part traditional English kitchen and part contemporary great room. And in a nice kid-friendly touch, leather dining room chairs from Restoration Hardware and Thomas Hayes Studio barstools upholstered with performance fabric by Chris Barrett can be wiped clean in case of spills.

The casual mood continues in the living room, where the designers complemented modern sofas by Disc Interiors and Lawson Fenning with vintage pieces from Big Daddy's Antiques, Hollywood at Home and Jamal's Rug Collection. The fireplace, which was brightened with a soft taupe limestone, reflects the home's neutral color palette and adds to the room's contemporary feel, along with a dramatic Apparatus ceiling light and artworks by sculptor Elyn Zimmerman, photographer Cheryl Maeder and Los Angeles artists Barbara Kruger and Don Suggs.



The spacious floorplan allows easy access to the new game room, where the designers freshened the original paneling and old-fashioned walk-up bar with soft pink Farrow & Ball paint. Selected vintage pieces give the room a bit of age while contrasting elements—purple-gray and pink tones, a light-colored rug and touches of black—give the room balance. “We’re not really into bright pops of color,” Schrock says of the home’s tonal palette.

The designers reoriented the entire master bedroom suite, creating a soft environment with wall-to-wall carpeting, bedding from Hollywood at Home and a vintage chaise upholstered in Kerry Joyce velvet fabric. Three small rooms adjacent to the bedroom were removed to create a master bathroom highlighted by a Hydro Systems tub, calacatta floor tiles, adding bronze hardware and Waterworks fixtures. Adding to the home’s transitional vibe is a vintage chair from Lucca Antiques.





The remodel took a year, but the result is everything the homeowners had hoped for: warm, contemporary family-friendly interiors that honor the home's past and present. "One of our goals is to make rooms look like they've always been there," says Schrock of the seamless update. "When we add to the architecture of a home, it's all about balancing old and new." ●

Above and left:

A custom bed by Disc is dressed in Hollywood at Home linens; bench from Pinch. Disc Collection nightstands and Visual Comfort table lamps. The chaise is covered in Kerry Joyce velvet; vintage floor lamp from Hollywood at Home. Artwork by Dan Kopp.

Opposite:

A vintage chair and side table from Lucca Antiques in the master bath. Waterworks fixtures. Photograph by Shigeki Kuroda.







Culver City Historical Society



ERIC ARCHITECTS

CULVER CITY NOW

Text by Michael Webb

H ENLIGHTENED CIVIC PLANNING IS TRANSFORMING THE COMMUNITY IN WAYS THAT MAY POINT TO THE FUTURE FOR L.A.

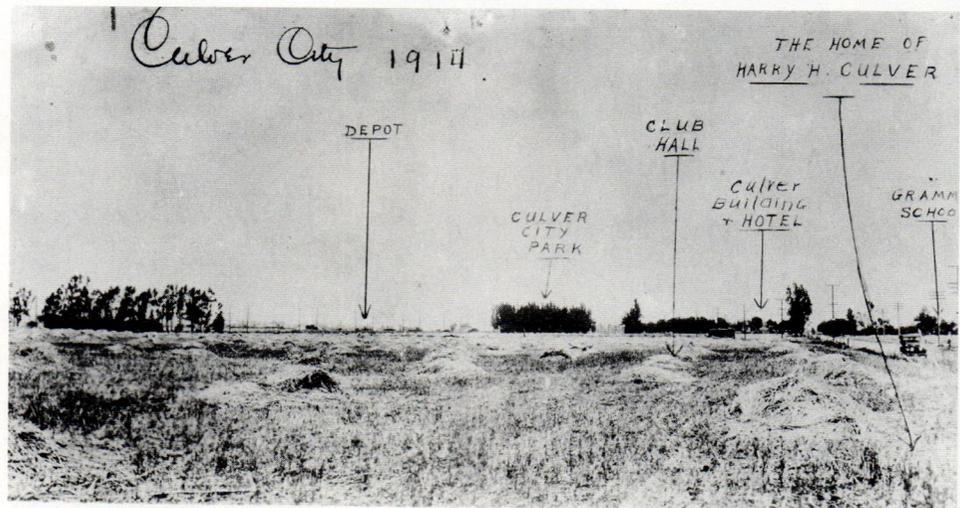
Harry Culver, a restless Nebraskan, was one of many visionaries who flocked to Los Angeles a century or more ago to make a fortune exploiting empty land. He is remembered for the city he founded and named for himself, midway between downtown L.A. and Venice. Today's urban planners spend years commissioning studies and considering alternatives. Culver had no time to spare: In 1914 he drew the principal features of his creation in pencil on a photo of his vacant property. "All roads lead to Culver City," he proclaimed, as though he were a Roman emperor. Hundreds of salespeople peddled home sites and lured other adventurers, and soon there was a busy junction of the Red Car network, which tied together all the communities of greater Los Angeles.

Opposite left:
An early image of
Washington Boulevard.

Opposite right:
EYRC Architects' design
for the Culver Steps,
opening this summer.

Right:
Harry Culver's 1914 sketch
planning out Culver City.

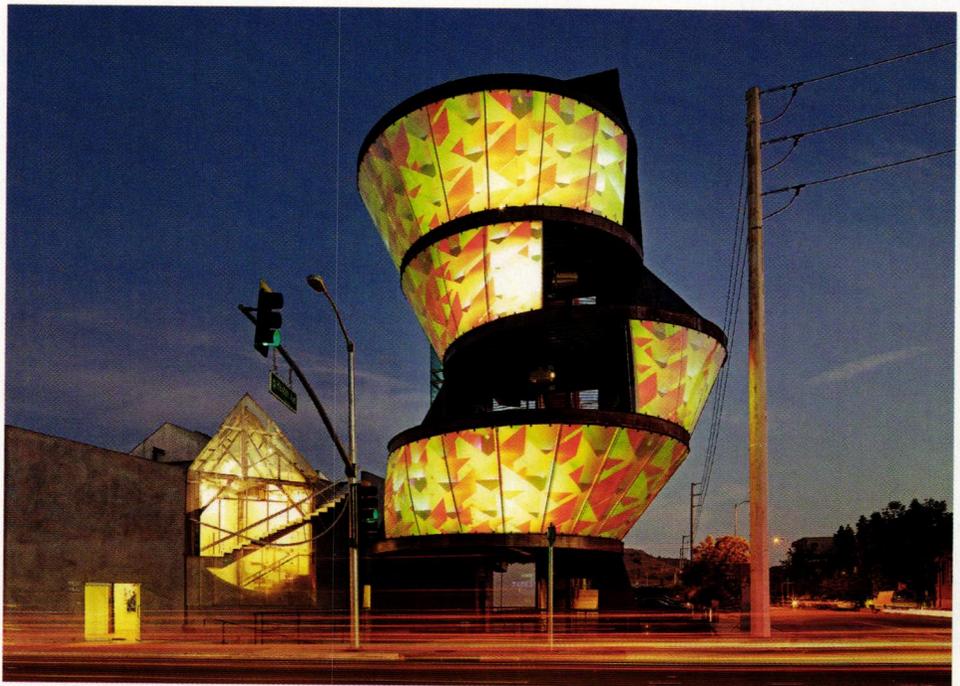
Below right:
Architect Eric Owen
Moss's Samitaur Tower
in the Hayden Tract.



Culver City Historical Society

Even before the city was incorporated in 1917, pioneer movie producer Thomas Ince started building the studio that would become MGM and eventually sprawl over 180 acres. A year later he sold it to Sam Goldwyn, moved a few blocks northeast and built what is now the Culver Studios. On its stages and back lot King Kong roared, Atlanta burned and Charles Foster Kane expired, muttering, "Rosebud." (The city's motto was "The Heart of Screenland," but—to the annoyance of local boosters—MGM features ended with the credit "Made in Hollywood, USA.")

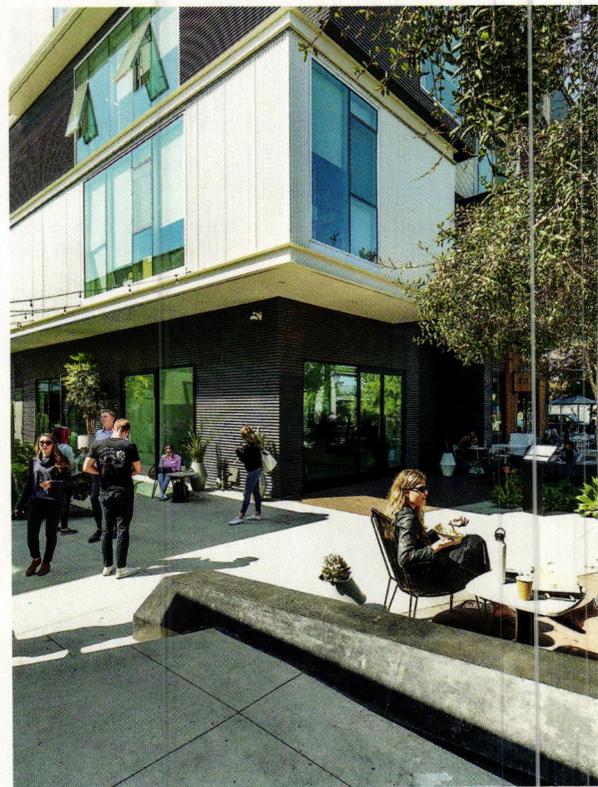
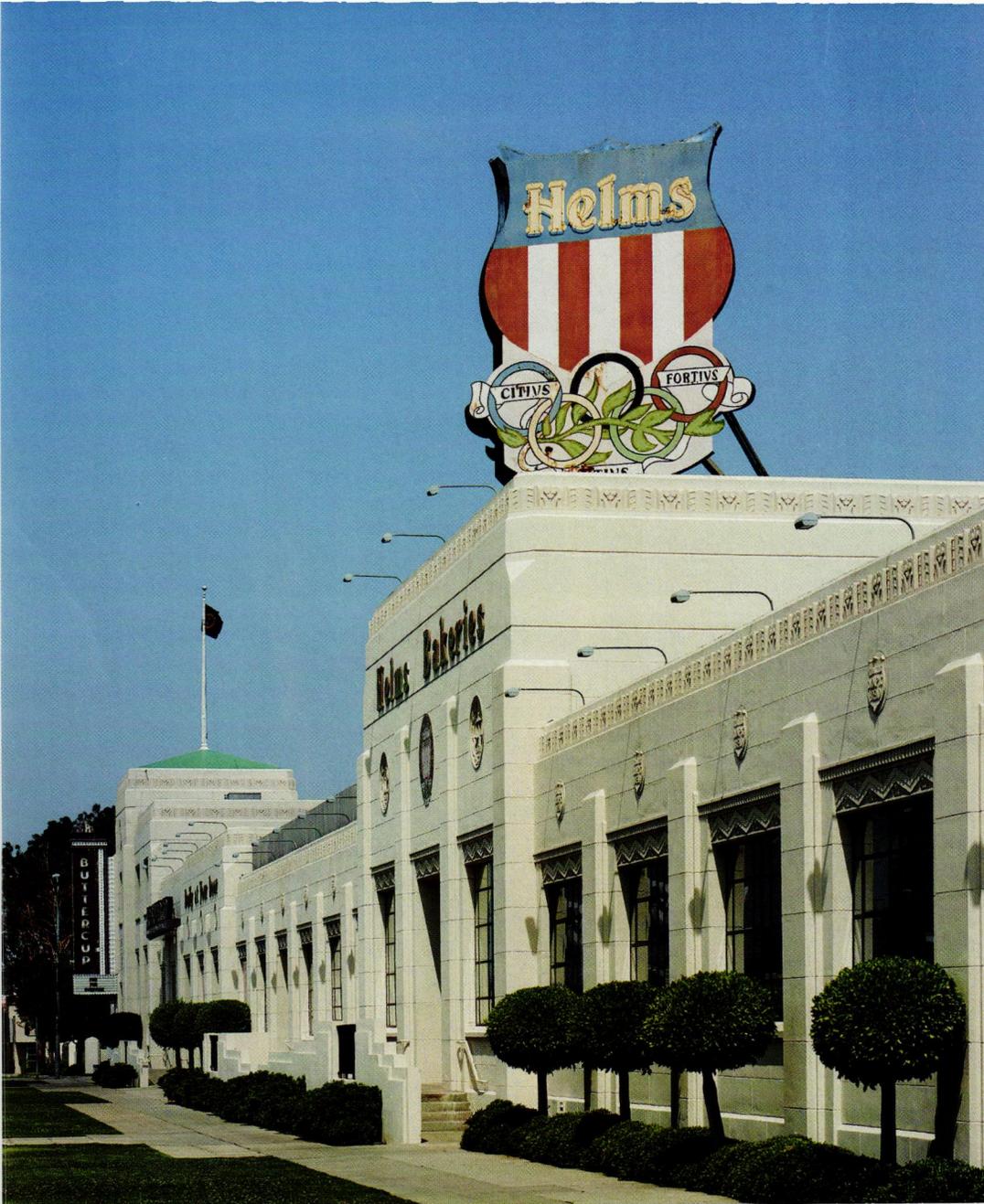
Today a blue-collar collar community that enjoyed little respect or attention has morphed into a vibrant hub of new technologies, media, the arts and gastronomy. Sony Pictures has revitalized MGM. Amazon has succeeded David O. Selznick and RKO and will make movies in the newly refurbished Culver Studios. Apple occupies the former home of Beats and will soon have a set of custom-designed offices. Old warehouses have been remodeled and extended to house new media companies, start-ups and progressive ad agencies. Vespertine, which the late Jonathan Gold named the best restaurant in L.A., joins a host of upscale eateries. Cranes tower over ambitious developments at the heart of downtown and around the Expo light-rail station—which is heir to the Red Car and follows some of the same route on its journey from downtown L.A. to the ocean. As they were a hundred years ago, newcomers are drawn to Culver City by the location, conveniently close to freeways, LAX, the beaches and the central city.



Tom Bonner

Like many of the 88 municipalities in Los Angeles County, however, Culver City faces challenges—of identity, mobility and affordability. It has grown incrementally to form an oddly distended shape sprawling over five square miles, and it's hard to know where the boundaries lie without looking at the street signs. The 10 and 405 freeways that bound the city to the north and west are often gridlocked. Seventy percent of traffic on the east-west boulevards is pass-through, adding congestion but no economic benefit. The median price of a house has risen to \$1.4 million and is sure to increase as new businesses boost the population from its present 40,000. Local schools enjoy a good reputation but are becoming overcrowded.

Culver City's five-member city council is addressing all these issues. Each year it elects a new mayor, and Thomas Small, the present incumbent, expresses a spirit of optimism that is widely shared by city officers, the many local architects who practice here, and the enlightened local developers who have enlisted their talent. "Culver City is where other cities will come to see their future," declares Small, and it is no idle boast. There's a billion dollars' worth of new construction, and Small is pushing hard to ensure that it's as good as it can be. As Edward Ogosta, an architect on the Planning Commission, observes: "Our small size makes us a perfect petri dish for micro-urbanization. Within



Donaldson, another local firm, turned it into a highly sociable complex of 35 micro apartments designed to appeal to young creatives.

Small's passion is architecture, and his campaign received enthusiastic support from the profession. "Locally based developers with a stake in the city are hiring good architects; my task is to persuade them that they will profit from high-quality design and long-term ownership," he says. "The mayor has the power of a bully pulpit if he or she chooses to use it." His commitment, and that of the city's professionals, is bearing fruit. Thomas Wulf of Lowe Enterprises is developing Ivy Station, a major complex adjoining the Metro stop. He attests to the city's "flexibility and collaborative approach to problem solving." Michael Hackman, who is deeply invested in the Culver Studios conversion and the Culver Steps complex next door, describes the city as "well-governed, with a smart, forward-looking council." For developer Rick Moses, "Culver City is a fantastic place to do business. Because it is small, personal and hands-on, we can get things done more quickly." How different that is from the challenge of dealing with the Byzantine bureaucracy of the adjoining metropolis.

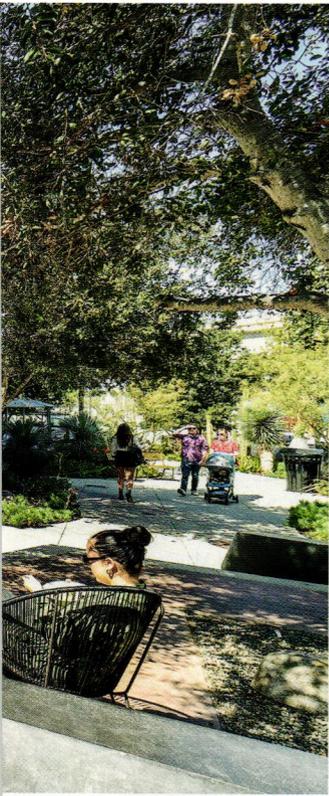
our own borders we can increase walkability, affordable housing and diversified retail to enliven our streets."

All benefit from improvements made by former city planner Mark Winogrand and the redevelopment agency twenty years ago. Anticipating the light-rail line, the authorities designated a Transit Oriented Development zone and assembled land for development near the station. They enhanced downtown with wider, tree-shaded sidewalks and a pair of municipal parking structures. The city council is now embarking on a two-year revision of its General Plan, which vice-mayor Meghan Sahli-Wells describes as "the constitution for future development in the city."

A social activist who was elected in 2012, she has already served one mayoral term and may be elected Small's successor when he steps down in April. She is eager to promote dedicated bus and bicycle lanes and applauds the council's recent decision to approve a proposal from Moovel (an on-demand micro-transit shuttle) to provide an inexpensive alternative to cars and Uber for local journeys.

To remedy the lack of affordable housing, the city has initiated two dozen programs on city land, inviting proposals for modular dwellings, adaptation of motels, and seasonal shelter for the homeless. A model for this bold experiment is Mayumi, an award-winning transformation of a seedy motel. Shubin and

Richard Powers



Javier Gil Vazco

Tom Bonner



Tom Bonner



Opposite left:
The Art Deco Helms Bakery building, repurposed as a design destination.

Above left:
Platform, a mixed-use retail complex near the Metro stop, was designed by Abramson Teiger Architects.

Above and this page:
Eric Owens Moss's Pterodactyl building is perched atop a parking structure.

In matters of architecture, Culver City has a lot of catching up to do. The new City Hall, completed in 1995, is a postmodern confection, absurd in its pretensions, though it will soon be softened with landscaping by the local firm WHY architects. Most older commercial buildings are bland, but there are a few landmarks. The Marks family bought the former Helms Bakery, a massive Art Deco block on Venice Boulevard, and transformed it into a complex of design offices and showrooms featuring lively public programs. Hodgetts and Fung, the architects who transformed the Egyptian Theater on Hollywood Boulevard into the American Cinematheque, have restored and upgraded the Robert Frost Auditorium, a folded-concrete shell realized in 1963 by a young engineer who had interned with Eero Saarinen in Detroit. It evokes the contemporary Theme Building at LAX but is far more sophisticated. Rick Moses fell in love with the Citizen Newspaper office of 1929 before deciding to turn it into an upscale complex of artisanal food and drink outlets modeled on the Melrose Market in Seattle.

Adaptive re-use of old buildings is a hallmark of Culver City. Thirty years ago, Frederick and Laurie Samitaur Smith realized the potential of drab warehouses in the Hayden Tract and commissioned architect Eric Owen Moss to begin improving and extending them in a radical

fashion to attract adventurous tenants. "Nothing was happening here; it was desolation row," Moss recalls. "Conjunctive Points, as the Smiths named their project, started with one or two interventions and is still growing. It's a classic story of a depressed area regenerated by start-ups and creatives, which has become a synergy of different companies. It's a model, in miniature, of how a city can remake and rebrand itself." The new structures are a marvel to behold—from the Samitaur Tower, with its projected images, to Pterodactyl, a faceted steel structure perched atop a parking structure—and the interiors are no less daring.

Scattered around the city are other stellar examples of old buildings enjoying a new life. "Twenty years ago we bought a boarded-up, rat-infested mortuary on West Washington to house our architectural office," recalls Steven Ehrlich. "The price was right, and we stripped away all the junk to reveal its good bones and discover it began life as Harry Culver's Clubhouse, one of the buildings he conceived in 1914." Ehrlich later remodeled the former Ivy substation as a low-budget performance space for Tim Robbins's Actors' Gang and transformed the Culver movie house into the Kirk Douglas Theatre—an experimental branch of the Center Theater Group. Johnston Marklee Architects are transforming a bow-truss warehouse into the UCLA

Graduate Art Center. Sky-Frame, an innovative Swiss manufacturer of sliding glass doors, located their West-Coast showroom in the gritty Blackwelder complex rather than the Design District of West Hollywood due to its proximity to many of L.A.'s best architectural offices.

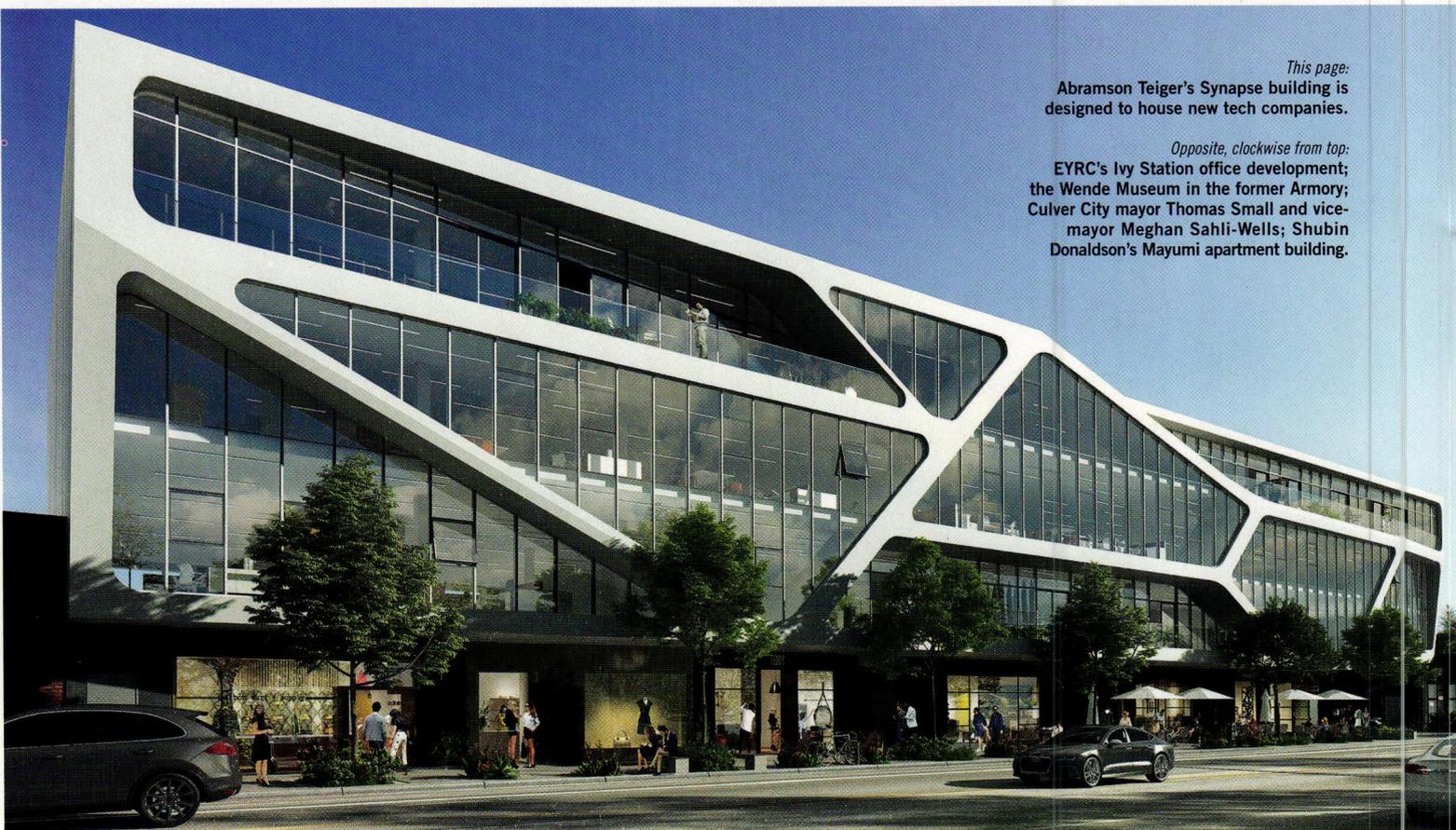
Justin Jampol established his Wende Museum—a vast collection of Soviet Bloc art and artifacts, including chunks of the Berlin Wall—in the former Armory. Close by, in a disused courthouse, is an equally extraordinary celebration of Afro-American culture: the Mayme S. Clayton Library & Museum, which contains more than two million rare books, films, documents, artifacts and artworks. And the Museum of Jurassic Technology is a cabinet of curiosities as fascinating as its name implies.

Looking forward, Culver City is being reshaped by much larger projects. Joseph Miller of the Runyon Group hopes to redevelop four blocks of Washington Boulevard as Platform, a sequence of new and rehabilitated buildings that will link the station to downtown. The first phase, designed by Abramson Teiger Architects, comprises a boldly muraled parking structure and a linear block of offices over carefully curated retail. To the rear is a human-scaled paseo lined with outdoor cafés. The same architects designed Synapse, which

This page:
Abramson Teiger's Synapse building is designed to house new tech companies.

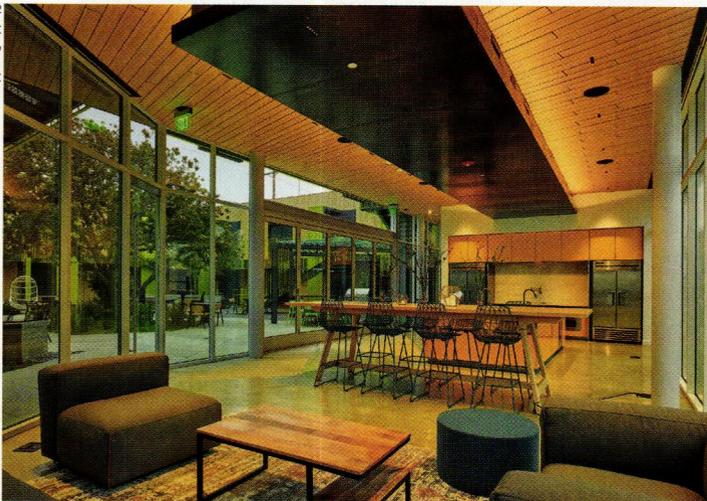
Opposite, clockwise from top:
EYRC's Ivy Station office development; the Wende Museum in the former Armory; Culver City mayor Thomas Small and vice-mayor Meghan Sahli-Wells; Shubin Donaldson's Mayumi apartment building.

Abramson Teiger Architects





EYRC Architects



Shubin Donaldson



Mentle Museum



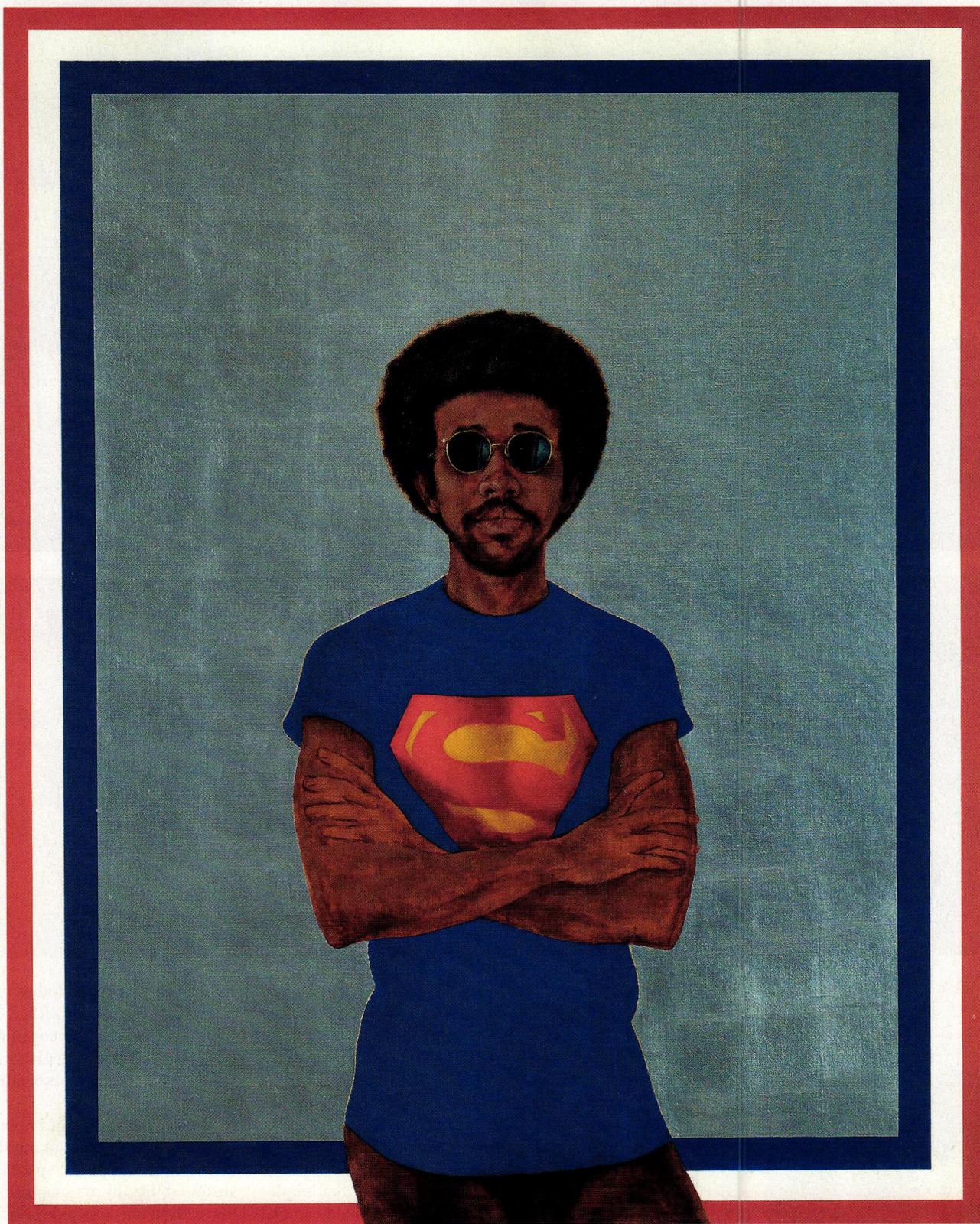
Karim Sahli

is under construction on the neighboring block. To lure innovative tech companies, the facade is a three-dimensional composition of glass-fiber-reinforced panels, and the angular geometry was inspired by synapses in the brain, sharing information at lightning speed.

Ehrlich Yanai Rhee Chaney Architects (EYRC) designed two of the new landmarks: a sleek block of creative offices in the Ivy Station development and Culver Steps downtown. The first is boldly outlined in red to catch attention from passing trains, and windows open onto an outdoor atrium to pull in light and fresh air. In the second, a broad flight of steps wraps around trees and doubles as bleachers for events. “We wanted to exploit the pedestrian bustle and create a civic plaza that complements the old

Culver Hotel and the studios to one side,” says project architect Patricia Rhee. “Steps lead up to a glass-walled restaurant opening onto a terrace that serves as a viewing platform, and Amazon has leased the three floors of offices above.”

In a metropolis with an impoverished public realm, Culver City is taking the lead in providing generous public spaces and promoting sustainability by its emphasis on plantings, the pedestrian and public transit. Most developers want the cheapest, fastest solution; here they are encouraged to partner with the city and its talented architects. There’s a respect for legacy and an embrace of innovation. Above all, Culver City has engaged its residents, heeding their concerns and drawing them into the planning process.” ●



SOUL SURVIVORS

Soul of a Nation: Art in the Age of Black Power 1963–1983 explores the work of Black artists during a pivotal stretch of United States history. The extensive exhibit, at The Broad museum from March 23 through September 1, features the work of Romare Bearden, Barkley Hendricks, Noah Purifoy, Martin Puryear and Betye Saar, among others.

For more information, visit thebroad.org.

Barkley L. Hendricks
Icon for My Man Superman
(Superman Never Saved
Any Black People—
Bobby Seale), 1969

Oil, acrylic and aluminum
leaf on linen canvas, 59.5" x 48"

© Estate of Barkley L. Hendricks.
Courtesy of the artist's estate and Jack Shainman
Gallery, New York. Superman S-Shield © and
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