

CALIFORNIA STYLE

VACATION MODE

The Left Coast's
top models reveal
their summer plans

Wild Things

Tropical prints and
exotic accessories

BLUE CRUSH

THE NEXT WAVE OF
GOLDEN STATE STYLE

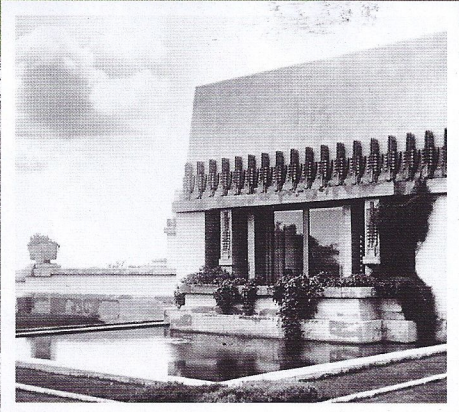
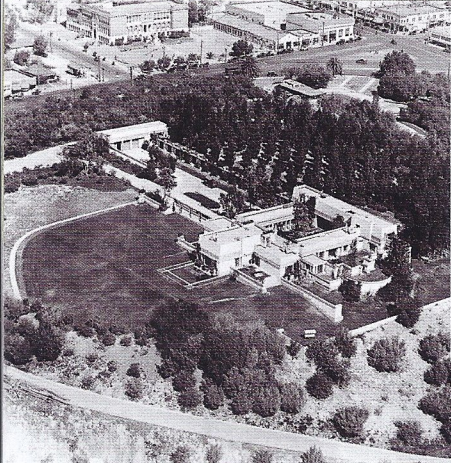
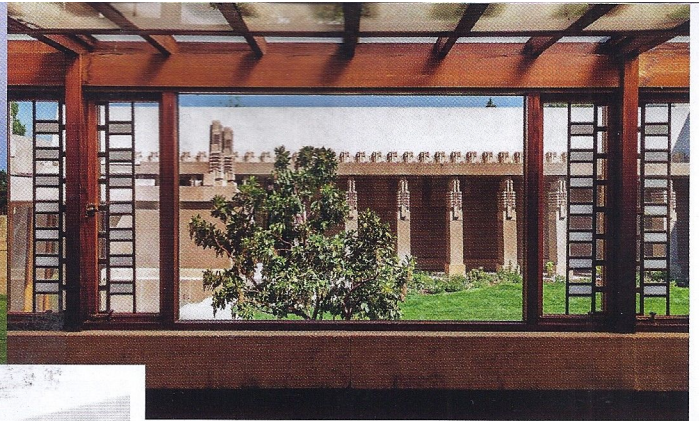
LIVING IT UP

LIV TYLER
CHECKS INTO
CHATEAU
MARMONT

SUMMER 2014 \$5.99



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Back to the future

Few homes can credit not one but three architects of extraordinary provenance for their creation. Atop a lush hilltop in East Hollywood, Frank Lloyd Wright, son Lloyd Wright and Rudolph Schindler gave life to **Hollyhock House**.

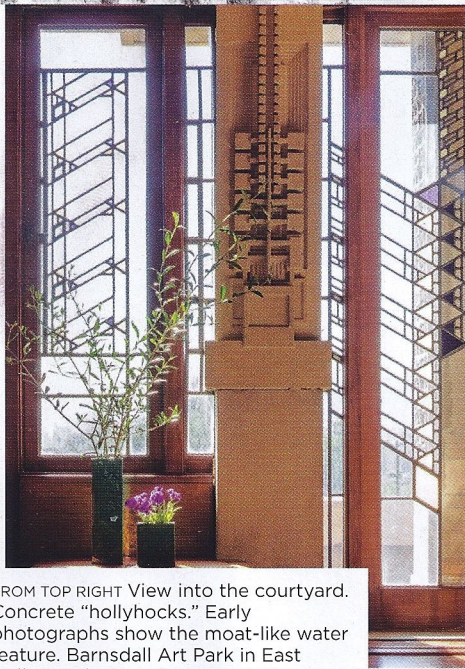
This gem is pre-Columbian-gone-art deco: Palenque temple-like concrete pillars, roof terraces and balconies around its contemplative courtyard. Water was intended to flow throughout, even around the monumental bas-relief fireplace. While the structure's namesake flower creeps about planters and glass windows, its abstract rendering also adorns tall frieze units on the exterior. Over many decades, however, the property fell into gross decline. Now, following a three-year, \$4.5-million restoration via grants and private donations, the National Historic Landmark reopens for public viewing.

For curator Jeffrey Herr, the first challenge in restoration wasn't only cracks so wide that you could see daylight or flat-roof water damage; it has been uncovering Hollyhock's "real" design. "This house has almost gone away several times and changed, with a lot of details gone missing," says Herr. "This was the opportunity to reinstate some of the history, some of the details that made it an exotically fabulous place."

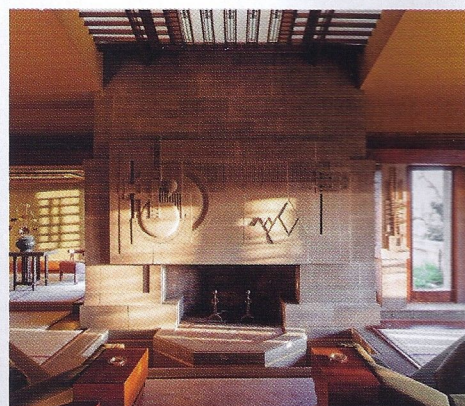
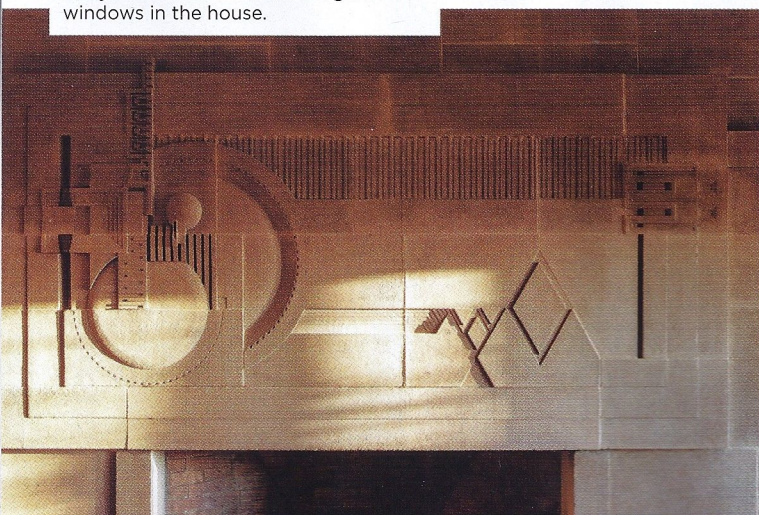
In 1919, the free-spirited oil heiress Aline Barnsdall imagined a 36-acre arts complex offset by Sunset to Hollywood boulevards, Vermont to Edgemont avenues. She commissioned Frank Lloyd Wright to design a theater, a director's residence, actor's housing and studio/retail spaces for artists. In 1921, he was also busy working on the Imperial Palace Hotel in Japan, so he charged his son, Lloyd Wright, with the project. Complications with contractors ensued, and the elder Wright hired a young Austrian architect from his Chicago office, Schindler, to replace his son. Lloyd remained the landscape designer.

What she got—that is, before Frank Lloyd Wright and Barnsdall's tempestuous business relationship led to the architect's firing—was Hollyhock and Residences A, still in dire need of restoration, and B, razed in 1954. Barnsdall rehired Schindler to finish Hollyhock so she could gift it to the city in 1927. The Olive Hill Foundation hired Lloyd Wright to renovate Hollyhock House in the 1940s and he gutted Schindler's work. Lloyd also returned for a 1970s restoration and reversed some of his own 1946 changes—but not all.

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FROM TOP RIGHT View into the courtyard. Concrete "hollyhocks." Early photographs show the moat-like water feature. Barnsdall Art Park in East Hollywood. There are 130 art glass windows in the house.



FROM LEFT The bas-relief fireplace in the living room was repointed (refilling the mortar between the cast concrete blocks). It was cleaned—but not over-cleaned. "It doesn't need to look pristine because it's not," says curator Jeffrey Herr.

REMNANTS OF WONDERLAND

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then we explored subtle variations that had to do with California...It's a combination of real materials and abstracted forms of nature, fabric plants...branches and other elements."

Ravi GuneWardena's expertise in ikebana, the Japanese floral art, also focuses on sculptural use of plants and found objects—a perfect fit. In conjunction with the opening, a series of classes will provide adults and children the opportunity to learn while dreaming up their own ikebana-style creations using a shipment of raw materials from France.

In the middle of it all is Mussard, great-great-granddaughter of Thierry Hermès, daughter of an architect father and a world-traveling mother. Her decades of experience—from fabric buyer to window display and Artistic Director—inspire this wonderland. Yet, ever humble, she doesn't consider herself an artist but rather an interpreter: "What I am trying to do every day is to really understand: How can we make it? How can we translate an idea in the best way?" She pauses. "There's no limit of trying. Maybe I should stop a little, but I am so enthusiastic." *June 13-29; Hermès, South Coast Plaza, Costa Mesa, 714-437-1725; hermes.com.* •

BACK TO THE FUTURE

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Herr consulted archival images to assemble an authentic working history. "In almost every instance we opted to go back to 1921. There was testing and analysis and painting to try to get as close to the original as possible."

With project architect Hsiao-Ling Ting, this overhaul went macro (drainage replacement) to micro (replicating period screws). In the dining room—one of two with Wright's furniture designs—the beige walls were resurfaced and returned to a glorious olive/tan hue. "In the scheme of things, \$4.5 million is a whole lot of money—but it's not nearly enough. What really eats up money is craftsmanship," Herr adds.

Finally, by recreating missing decorative molding throughout, Herr believes there's an extra dimension of purity. "We know Wright was experimenting with the use of interior space and how to open it up. You've got choices. He defines entry with the molding. Those are his 'doors.'"

With Hollyhock House's doors opening, the Barnsdall Art Park, too, gears up for high season. Caught up from the past, this Olive Hill oasis is now ready for the future. *323-644-6269; hollyhockhouse.net.* •

THE MAYNELAND

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straightforward boxy dimensions, large, bulbous glass-faced structures tilt and flow before jutting out over the street. As Christopher Hawthorne, *Los Angeles Times* architecture critic, put it, the sight makes "you think of the alien popping out of Sigourney Weaver's stomach."

With the Emerson project, Mayne aimed to create "a miniature city," evoking the metropolitan energy of the Boston-based college; everything, from lecture halls to communal kitchens, is contained within the tightly woven complex. Angled walkways, bridges, a giant staircase, and raised plazas complete with trees connect the facilities while vast, undulating screens of sculpted metal panels double as decorative relief and sunshades.

The building is "green" and aims for a LEED gold rating. It's covered with a dynamic metal "skin" that moves as the sun and weather change, deflecting light and helping to regulate temperatures inside. The San Francisco Federal Building also has such a skin—it even managed to dispense with air conditioning, saving enough energy to power 600 homes, says Mayne. His three-year-old offices in Culver City, meanwhile, are one of the greenest in the U.S., employing pioneering high-tech rooftop wind catchers and a photovoltaic array.

Connecticut-born Mayne moved to California to study architecture at University of Southern California and never left, launching Morphosis in 1972, around the same time he co-founded the experimental and independent SCI-Arc (Southern California Institute of Architecture) with a group of six like-minded architects.

The firm's early work focused on small commercial and residential projects, such as the Kate Mantilini restaurant in Beverly Hills and the Crawford Residence in Montecito. In the 1990s, however, Morphosis got its first major public building, Diamond Ranch High School in Pomona, a stunning, jagged-edged structure that sought "to challenge the message sent by a society that routinely communicates its disregard for the young by educating them in cheap, institutional boxes surrounded by impenetrable chain link fencing."

Big federal government projects under the Design Excellence Program of the General Service Administration followed, including Caltrans, the San Francisco Federal Building and a courthouse in Eugene, Ore.

The San Francisco building, says Mayne, marked a "huge shift" for Morphosis. "We went from design to strategy," explains Mayne. "It was the first time we realized that we were now working on projects that had broad political and social and cultural impact. We were shifting from aesthetics as the primary interest to aligning values and architecture, and it was really, really key for us."

Several of Mayne's buildings have "skip stop" elevators (an idea from Le Corbusier) that do not stop on every floor, encouraging users to take the stairs, a "social" element to "break down the Balkanization of big organizations," he says. Energizing public space is also vital to Mayne, creating plazas where people can mingle and eat.

Though he travels every two weeks to his other home in New York—"it's a city for adults"—Mayne remains inspired by Los Angeles, its open, questioning approach and the "radical autonomy" of its architects.

"It's the absolute center for conceptual thinking," says Mayne. "In New York, art is completely institutionalized. But here people are searching because there's no existing set of ideas that are dominant."

As to the future, Mayne would still like to build an airport and an opera hall and continue to focus on "the public realm."

"But the other answer is I don't plan my future," says Mayne. "It's kind of a waste of time. The phone rings—basically I wake up and I deal with today." •

LIV LAUGH LOVE

CONTINUED FROM PAGE 92

She hates going out when he's around. "I have a little Mr. Rogers in me, I've got to be honest," she says. "The moment I get home, I run up the stairs and put on my favorite sweatshirt." Soon, she will have another place to stay. She's looking at properties in upstate New York.

As a homebody, either in the city or upstate, the focus is on her family. "I've always tried to put my family and my own mental health first," she says.

Last year, she released an etiquette book called *Modern Manners: Tools to Take You to the Top* which she co-wrote with her maternal grandmother, Dorothea Johnson, whom she lived on and off with from the ages of 6 to 9 years old and keeps in very close touch. Mother Bebe Buell recently relocated to Nashville to continue her career as a singer-songwriter and has been urging to join her at a spa not unlike the Beverly Hot Springs in New Jersey. She also keeps in close touch with her dad, who came to visit her at Chateau Marmont on the set of our photo shoot.

Tyler didn't meet her dad until she was 11 years old. "He'd already lost everything and was getting it back again," she recalls of the Aerosmith singer. "I've always been very aware of that, and I just try to practice gratitude and be grateful for who I am. I don't take anything too personally—when great things happen and people are telling you how fabulous they think you are nor when people are telling you they don't like you."

Frequently, she's approached by fans of her father's. "Every police officer I ever see, all the moms and all the cops always love Aerosmith," she says. And with his recent stint on "American Idol," he became popular with an entirely new generation.

"I hear him sing a song like 'What It Takes' or 'Sweet Emotion' and the whole room is singing and a part of it. It's a beautiful feeling," she says. "But it's not like there was ever a period in my life where people weren't aware of him. I have to block it out a little bit just to be sane."

She's also had to block out a dreaded question that she hears on a regular basis: "What are you doing next?"

"I set very high standards for myself," she says, finishing off the Bellini so she can get ready to pick Milo up from school and go to their favorite East Village sushi restaurant to celebrate Langdon's 42nd birthday. "I want to do a really good job at the things I say that I'm going to do. I don't want to do an OK job at a million different little things. I'm going to allow myself the beautiful luxury of just being totally in the present and enjoying this experience and not thinking about what's happening tomorrow, or next year or next month."

Now that's an outlook even more refreshing than a glass of Champagne with peach nectar. •