



CURATING THE CITY
**Modern
Architecture
in LA**

VENICE ECLECTIC

MODERN ARCHITECTURE FROM THE '70s AND '80s



This tour is presented as part of

CURATING THE CITY

Modern Architecture in L.A.



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About the Los Angeles Conservancy

The Los Angeles Conservancy is a membership-based nonprofit organization that works through advocacy and education to recognize, preserve, and revitalize the historic architectural and cultural resources of Los Angeles County. The Conservancy was formed in 1978 as part of the community-based effort to prevent demolition of the Los Angeles Central Library. It is now the largest local historic preservation organization in the U.S., with over 6,000 members and hundreds of volunteers. For more information, visit laconservancy.org.



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About *Curating the City: Modern Architecture in L.A.*

Curating the City: Modern Architecture in L.A. treats Greater Los Angeles as a living museum, using public programming and an interactive website to interpret the story of L.A. modernism in different ways. Launched originally in 2005 as *Curating the City: Wilshire Boulevard* (curatingthecity.org), this broad-based educational approach encourages the ongoing exploration and appreciation of L.A.'s unique built environment. Complete details on all programs can be found at laconservancy.org/modern.

Curating the City is part of Pacific Standard Time Presents: Modern Architecture in L.A. This collaboration, initiated by the Getty, brings together seventeen local cultural institutions from April through July 2013 for a wide-ranging look at the postwar built environment of the city as a whole, from its famous residential architecture to its vast freeway network, revealing the city's development and ongoing impact in new ways.

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Significant events that helped to shape the Venice of the 1970s and '80s

- 1905** Venice of America officially opens
- 1906** Short Line canals open south of Venice Boulevard
- 1911** Pacific Electric railway takes over Venice Short Line route
- 1920** Venice founder Abbot Kinney dies
- 1925** City of Venice becomes part of the City of Los Angeles
- 1929** Venice of America canals filled with dirt
 - Oil discovered on Venice Peninsula
 - Great Depression begins
- 1950** Pacific Electric railway abandons Venice Short Line route – Trolley Way becomes Pacific Avenue
 - Venice begins to be called the "slum by the sea"
- 1962-1965** Close to 550 "blighted" buildings demolished
- 1965** Marina Del Rey dedicated
- 1968** *Free Venice Beachhead* published, a newspaper dedicated to reestablishing Venice as an independent city
- 1971** *The Argonaut* begins publishing a weekly local newspaper for beach cities
 - Sylmar earthquake measures 6.6 on the Richter scale – new seismic regulations implemented
- 1972** California Coastal Commission established (jurisdiction extends inland to Lincoln Boulevard)
 - Venice portion of bicycle path constructed
 - Southern California Institute of Architecture (SCI-Arc) established in Santa Monica
- 1973** Venice Town Council formed
- 1973-1974** OPEC oil embargo and energy crisis – inflation spikes and slows real estate market dramatically
- 1978** Title 24 enacted mandating energy efficiency in buildings
 - Venice declared "roller skating capital of the world"
- 1979** The pop-up Architecture Gallery exists for nine weeks
- 1984** Olympic marathon route includes Pacific Avenue
 - Southern Pacific railroad begins to sell parcels along the Electric Avenue right-of-way
- 1989** West Washington Boulevard renamed Abbot Kinney Boulevard

VENICE ECLECTIC: A Context for Venice

In 1905, Venice of America was born. The brainchild of entrepreneur Abbot Kinney, the seaside resort modeled on Venice, Italy was one of Southern California's earliest themed environments. A series of canals, a main lagoon, and an oceanfront pier formed a hub of amusements, including dance pavilions, roller coasters, bath houses, and eateries. A second smaller set of canals (known as the Short Line canals) was built just to the south. Hotels, rental cottages, and tent cities were built to serve the patrons. The Pacific Electric railway brought tourists from around the city, and Venice became a thriving beach resort.

The early heyday of Venice lasted only twenty years. After Kinney's death in 1920, the city eventually voted to join the City of Los Angeles, ceding local control to the burgeoning metropolis. In 1929, with the rise in automobile traffic, the original Venice of America canals were filled in to provide streets and better parking, removing one of the resort's signature elements. The Depression hit, reducing the amount of discretionary income Angelenos could spend on amusements. Oil was discovered in the southern part of Venice, and soon the area was riddled with oil derricks. By the 1950s, Venice had the nickname "Slum by the Sea."

Venice, with its faded glamour and cheap rent, became home to a creative mixture of beatniks, hippies, and artists of all types. In 1961, local business and property owners, seeking to "clean up" the city, formed the Venice Planning Committee. This group, in a thinly disguised effort to eradicate the "radical fringe element" from Venice, recommended that the City of Los Angeles begin a rigorous agenda of building code inspections. These inspections identified over 1,000 buildings that needed to be either significantly repaired or demolished altogether. Owners who could not afford to make the changes were unable to get loans and were forced to demolish their buildings. By 1965, close to 550 "blighted" buildings had been demolished, including many of the original turn-of-the-century Venice of America buildings. Empty parcels were scattered throughout Venice.

Venice grew slowly in 1970s – in part due to the economic challenges of the oil embargo of 1973-74 and its resulting economic impact, and in part due to community activists who promoted a slow-growth agenda. In 1972, in neighboring Santa Monica, the Southern California Institute of Architecture (SCI-Arc) opened with its mission of "re-imagining the edge—educating architects to engage, speculate, and innovate." Architecture students and faculty, attracted by the inexpensive housing and the vibrant artistic community, settled in Venice.

William Overend, in his 1976 *Los Angeles Times* article, "Behind Scenes at Bohemia-by-the-Beach," captured the moment:

There's been talk for years now about all the new money that's moving into Venice. Rents have risen faster than the towers in the nearby Marina area, and the town has begun to take on a more affluent tone. But part of it still resembles a sort of Bowery-on-the-Beach. You still run into burned-out street people wandering around, wondering what happened to the '60s. And some of the buildings look like rejects from East Berlin.

The Venice section of the beachside bike path and Ocean Front Walk helped make the area into a tourism mecca again. In 1977, local entrepreneur Jeff Rosenberg started a roller skate rental company called Cheapskates. Soon, people skating in bathing suits were such a common sight that in 1978, Mayor Bradley declared Venice to be the "roller skating capital of the world."

Venice was also attracting the attention of young architects looking for clients willing to experiment and push the boundaries. For nine weeks in 1979 in an apartment in the heart of Venice, SCI-Arc faculty member Thom Mayne turned his spare bedroom into a pop-up art gallery. The Architecture Gallery was dedicated to the idea that architecture IS art, and it was the first of its kind in Los Angeles. The work exhibited and the publicity it generated resonated throughout the city, but especially in Venice with its supply of vacant lots, inexpensive land, and creative residents. Architects began to adaptively reuse existing buildings and design eclectic infill structures and experimental additions throughout Venice. In the 1980s, as the economy improved, architects were commissioned to design buildings that reflected the artistic community, finding creative ways to push architectural boundaries on the small lots available. Venice is filled with the early work of architects who have since gone on to design distinguished, award-winning projects around the world.

This group of avant garde architects has been labeled as the Santa Monica School or more famously, the L.A. School. According to architectural critic and academic Charles Jencks, "The L.A. School was, and remains, a group of individualized mavericks, more at home together in an exhibition than in each other's homes. There is also a particular self-image involved with this Non-School which exacerbates the situation. All of its members see themselves as outsiders, on the margins, challenging the establishment with an informal and demanding architecture; one that must be carefully read." (*Heteropolis*, 1993)

In her seminal 1961 book *The Death and Life of Great American Cities*, Jane Jacobs penned some essential truths about urban planning. Crucial to the success of any urban area is diversity—including economic, ethnic, and architectural diversity: "... city areas with flourishing diversity sprout strange and unpredictable uses and peculiar scenes. But this is not a drawback of diversity. This is the point ... of it." Although she was not writing about Venice, some of her ideas seem tailor made to describe it.

Venice is again a popular place to live, and land values have risen dramatically, further threatening the historic resources of the community. In recent years, the Los Angeles Conservancy has been involved in several major advocacy efforts in Venice, including the fight to save the Lincoln Place garden apartments (1951) and the 2012 closure of the historic Venice Post Office (1939). Identifying and protecting the many layers of Venice's historic built environment continues to be a challenge and a necessity, no matter the age of the resource.

**Given the constraints of the booklet, the careers and legacy of the artists and architects included is abbreviated, although each of them has been written about extensively. For more information about the history of Venice, read *Venice California: Coney Island of the Pacific* by Jeffrey Stanton. For an excellent architectural inventory of Venice, see Gebhard and Winter's *An Architectural Guidebook to Los Angeles* and the Dogtown Ink online "Venice Architecture Guide" (<http://dogtownink.com/category/architecture/>).

E THE ARCHITECTURE GALLERY (1979)

209 San Juan Avenue

Original architect unknown (circa 1914)

Apocryphally once used to store canal boats in the era when San Juan Avenue was the Venus Canal, this 1914 brick warehouse building has changed purpose many times over the years. It was the site of an art gallery that hosted the Eagles' first public gig in 1972, and for the past twenty-nine years, it has housed the ceramic artists of Luna Garcia. However, in 1979, the rear half of the building was the apartment of architect Thom Mayne (Morphosis), who was then teaching at the nearby Southern California Institute of Architecture (SCI-Arc). For nine weeks that year, the 20'x27' spare bedroom of Thom Mayne's apartment became The Architecture Gallery, the first gallery space in Los Angeles dedicated to architecture. The purpose of the pop-up gallery was to showcase architecture as an art form. For one week, an architect would exhibit drawings and architectural models as art objects. The participants included practicing architects Eugene Kupper, Roland Coate Jr., Frederick Fisher, Frank Dimster, Frank Gehry, Peter de Bretteville, Morphosis (Thom Mayne and Michael Rotundi), Studio Works (Craig Hodgetts and Robert Mangurian), and Eric Owen Moss. The impact of this ephemeral gallery continues to be felt throughout Venice and beyond.



About Morphosis

Founded in 1972, Morphosis describes itself as "an interdisciplinary practice involved in rigorous design and research that yields innovative, iconic buildings and urban environments." The firm's name, a Greek term meaning "to form or be in formation," conveys the firm's desire to capture the ever-changing realities of architectural practice and theory. Morphosis founder Thom Mayne received architecture's highest honor, the Pritzker Prize, in 2005. Michael Rotundi, longtime firm principal (1976-91), established the graduate architecture program at SCI-Arc and is now the principal at RoTo Architects. Morphosis produced several notable projects in Venice, including the Delmer Residence Remodel (1976), Sedlack Addition (1980), and the 2-4-6-8 House (1981).

Thom Mayne and Eugene Kupper at the Architecture Gallery.

Los Angeles Times Photographic Archive, Department of Special Collections, Charles E. Young Research Library, UCLA

6 CAPLIN HOUSE (not a docented stop)

229 San Juan Avenue

Frederick Fisher (1979)

This project, located just up San Juan Avenue from The Architecture Gallery, was Fisher's first independent commission. Inspired by the metaphors of a boat and a wave, the home features a ceiling that resembles the hull of a boat. When the Caplin House was completed, Joseph Giovannini, then the architectural critic for the *Los Angeles Herald-Examiner*, wrote, "It is always difficult to insert a new building into an old neighborhood, but especially in Venice, where rising land values are now pressuring old residents out of established neighborhoods. A flashy, new architect-designed house on San Juan Street [sic] could well have been the cause of considerable local resentment. But [architect Frederick] Fisher sensitively integrates his new house into the old neighborhood by an architectural understatement that is no less interesting



for being gentle. His mild-mannered facades are quietly unusual and he has toned the house to the slightly eccentric temper of the rest of the street. There is a quality of grade school freshness and directness about the facades that belies their sophistication; any happy child in his right mind would choose this house as a favorite playhouse." (Giovannini, *Los Angeles Herald-Examiner*, July 18, 1979)

About Frederick Fisher

Born in 1949 in Cleveland, Ohio, Frederick Fisher is the son of an architect. He spent summers working in construction for his uncle and eventually studied architecture for two years before transferring to Oberlin College to earn his bachelor's

degree in art and art history. He came to Los Angeles in 1971 to enroll in the UCLA graduate architecture program. From 1978-1980, he worked for Frank Gehry, after which he began his own practice. His offices are located in the former offices of architect A. Quincy Jones.

B INDIANA AVENUE HOUSES/ARNOLDI TRIPLEX

326 Indiana Avenue

Frank O. Gehry and Associates (1981)

Artists Laddie Dill and Chuck Arnoldi partnered with Gehry to develop these three studios on a vacant lot they purchased for \$15,000. Intended as the first of a series of studio spaces built for local artists, each studio was designed by Gehry around a different oversized abstract sculptural element – a stair, a fireplace, and a bay window. Each 1,500-square-foot volume is clad with a different material – green asphalt shingles, unstained plywood, and sky blue stucco, respectively – materials commonly found on the buildings in the neighborhood. On the interior, structural elements were left exposed, a testimony to Gehry's belief that many buildings look their most interesting *before* they are finished. The interiors were left partially unfinished to allow the artists to personalize the space and to collaborate in the creation process.

Interestingly, due to a mix-up with the surveyor, the buildings were actually designed for a lot across the street. As a result, the interiors were not ideal for an art studio. New windows had to be cut to adjust the day-lighting, and crucial wall display space was lost. The studios eventually sold, but the venture was not a financial success for the partners and the business model was shelved. However, the studios continue to attract creative tenants and inspire creative neighbors, including Brian Murphy's Hopper House to the south and Frederick Fisher's Hampton Court to the north.

About Frank Gehry

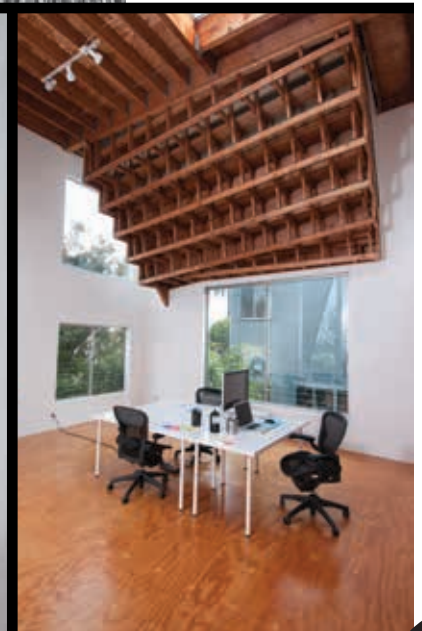
Frank Gehry was born Frank Goldberg in Toronto, Canada in 1929. From the age of ten to seventeen, he worked in his grandparents' hardware store, surrounded by the materials of the building trades such as roofing, fencing, and paint. In 1947, his family moved to Los Angeles, where Gehry got a job as a truck driver delivering and installing breakfast nooks. He began to take college classes and eventually enrolled as an undergraduate at the University of Southern California School of Architecture. After graduation, he changed his name to Gehry, worked for Victor Gruen, was drafted into the army, and spent some time at Harvard, before ending up back in Los Angeles where he launched his own practice in 1962. He moved in creative circles, cultivating friendships with Ferus Gallery artists including Billy Al Bengston, Ed Ruscha, and Ed Moses. When asked about what he learned from these artists, he said, "... the craft and the art were one. It wasn't two separate acts, and that intrigued me. I was hoping an architect could do that." (*Conversations with Frank Gehry*, 2009) In the 1970s, he shared studio space with Chuck Arnoldi near the beach in Venice. Gehry has been awarded countless accolades for his work, including the Pritzker Prize in 1989, an international prize awarded annually to a living architect for significant achievement, often referred to as "architecture's Nobel" and "the profession's highest honor."

"My approach to architecture is different. I search out the work of artists, and use art as a means of inspiration. I try to rid myself and the other members of the firm, of the burden of culture and look for new ways to approach the work. I want

to be open-ended. There are no rules, no right or wrong. I'm confused as to what's ugly and what's pretty." (*Architectural Record*, June 1976)

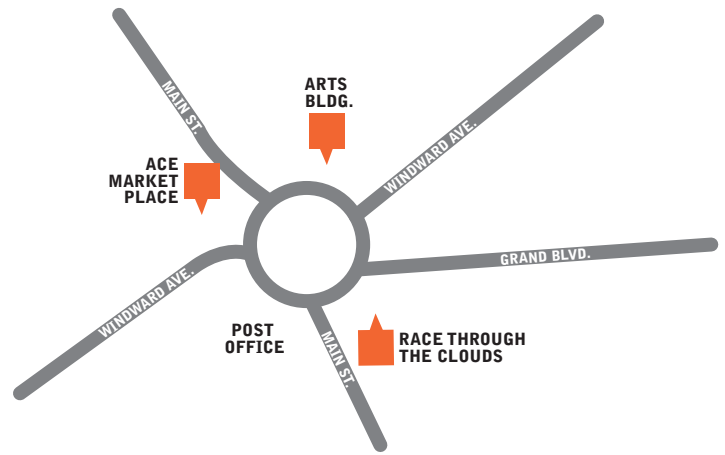
Side view of the Indiana Avenue Houses, 1981.

Photo courtesy of Los Angeles Public Library Photo Collection



F WINDWARD CIRCLE TRIO Steven Ehrlich (1986-1989)

Windward Circle was the location of the lagoon for Abbot Kinney's original Venice of America development. Windward Avenue extended from the lagoon to the beach and served as the main town square for the development. Although none of the original buildings from the lagoon era remain, the current mixed-use structures are designed to serve as a kind of lagoon reflection of the historic places that once stood on the site, telling the story of an earlier version of Windward Circle. Said Ehrlich, "The buildings aim to resurrect the energy of the past, rather than to simply replicate the historical." The trio received the California AIA Award of Merit in 1990.



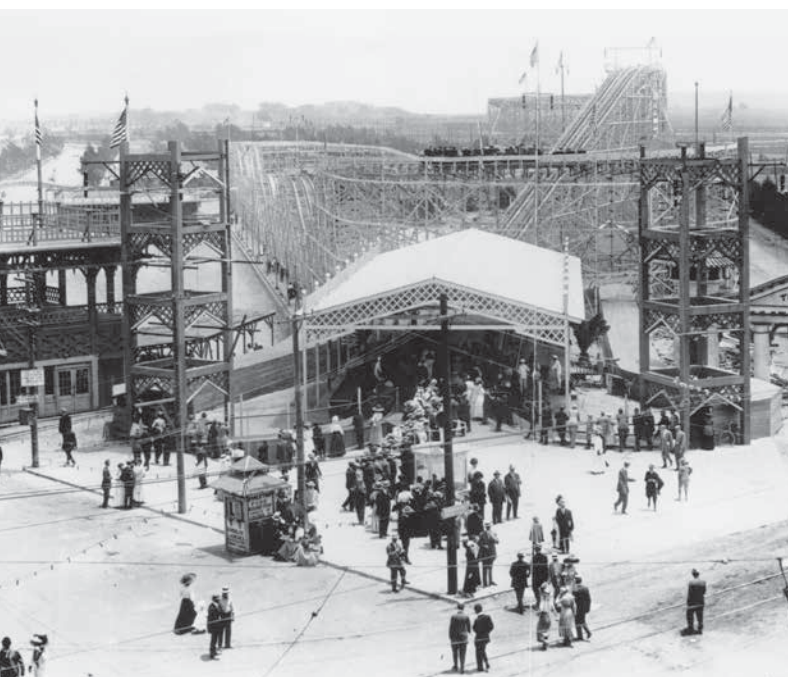
RACE THROUGH THE CLOUDS (1988) 1600 Main Street

This building stands on the site of one of the original roller coasters of Venice of America (Race Thru the Clouds), which was demolished in 1923 to make way for a new civic center for Venice. An undulating steel rail weaves around the building, deliberately evoking the tracks of the coaster. At one point, the upper level served as Ehrlich's studio. The mural on the exterior is a 2012 addition by the muralist Augustine Kofi.



ACE MARKET PLACE (1989) 1501 Main Street

Reminiscent of the dredging machines that dug the original Venice of America canals, as well as the bath house that once occupied the site, this playful building also features replicas of the original column capitals found on Windward Avenue. ACE Gallery occupied a building on the site prior to the construction of the market.



Race Thru the Clouds roller coaster, circa 1911.

Photo courtesy of Los Angeles Public Library Photo Collection



View of a dredger digging the Grand Canal in Venice, 1905.

Photo courtesy of Los Angeles Public Library Photo Collection



ARTS BUILDING (1988)
211 Windward Avenue

The massing and decorative elements of the Arts Building evoke the Hotel Antler, which once occupied this site. Originally designed with a small ground-floor retail frontage and a residence on the upper floors, the building now houses commercial tenants.



Hotel Antler located along the Venice Lagoon, circa 1905.
Photo courtesy of Los Angeles Public Library Photo Collection

About Steven Ehrlich

Born in New York in 1946, Steven Ehrlich joined the Peace Corps after graduating from Rensselaer Polytechnic Institute. The six years he spent in Africa helped to form his design approach – he characterized himself as an “architectural anthropologist” interested in the connections between architecture and culture, people, and place. In 1979, Ehrlich established his office in Venice, and designed and built his own home. In 2011, he received the prestigious Maybeck Award by the AIA California Council, in recognition of his outstanding achievement in architectural design as expressed in his overall body of work.

VENICE OF AMERICA SITES

Abbot Kinney’s dream was to transform a tidal marshland area into a Southern California version of Venice, Italy. Although buildings from Kinney’s original Venice of America development were largely destroyed in the ‘60s, the list below is a sampling of the sites that remain.

11 VENETIAN HOUSE

453 Rialto Avenue
Architect unknown
(circa 1905)
Designed in the Islamo-Byzantine style, this house showcases elements of both the east and west.



Photo courtesy of Vintage Venice Tours

9 UNITED STATES ISLAND (1905–1929)

Triangle bordered by Windward Avenue (Lion Canal), Cabrillo Street (Cabrillo Canal), and Altair Place (Altair Canal)
The land between Windward Avenue, Altair Place, and Cabrillo Avenue was once an island. The tiny vacation rental houses, built in 1913, were each named for a different state, thus the island’s name. The palm trees lining the island are over 100 years old.



Photo courtesy of Vintage Venice Tours

7 UNIVERSITY OF THE ARTS

1304 Riviera Avenue
Marsh and Russell (1905)
Built by Abbot Kinney to house his University of the Arts, his original intention for Venice was to bring a new level of culture to Los Angeles. It was also a stop on the Venice Miniature Railway, which went throughout the canals.



Photo courtesy of Vintage Venice Tours

8 VENICE OF AMERICA HOUSE

1223 Cabrillo Avenue
Architect unknown (1906)
Historic-Cultural Monument #724
Listed in the National Register of Historic Places
Built before the canals were completed, this restored Islamo-Byzantine house was commissioned by Abbot Kinney himself.



Photo courtesy of Vintage Venice Tours

12 VENICE ARCADES

(including columns and capitals)
67-71 Windward Avenue
C. R. Russell (1904)
Historic-Cultural Monument #532
Part of the original Venice of America buildings along Windward Avenue; sections of their distinctive columns and capitals remain intact.



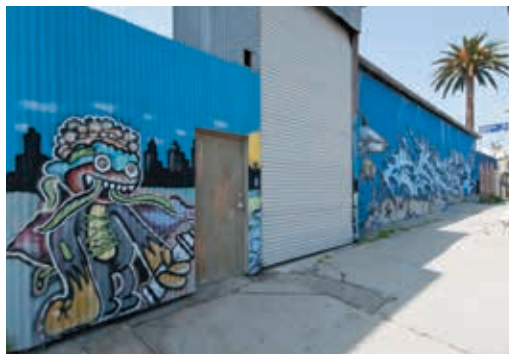
A TASTY SPUDS (ARNOLDI STUDIO)

721 Hampton Drive
Original architect unknown
(1959 per assessor)

Venice has been home to creative spirits since the first canals were filled with water in 1905. As is often the case, artists colonize parts of the city where flexible spaces and low rents are available, leading to an infusion of creative energy – other examples of this phenomenon include downtown’s Arts District and Gallery Row. Artist Charles Arnoldi moved to Venice in 1970 and shared studio space with Frank Gehry down by the beach. This friendship led to many collaborations, including the Indiana Avenue Houses just a few doors up the block, also sometimes known as the Arnoldi Triplex. In 1984, Arnoldi acquired the former Tasty Spuds potato processing plant and transformed it into his studio space. He celebrated the building’s history in his Potato Series (1998-1999). According to Arnoldi, the distinctive shark mural on the building’s exterior was painted by a local graffiti artist as tribute to Arnoldi’s daughter’s career as a marine biologist.

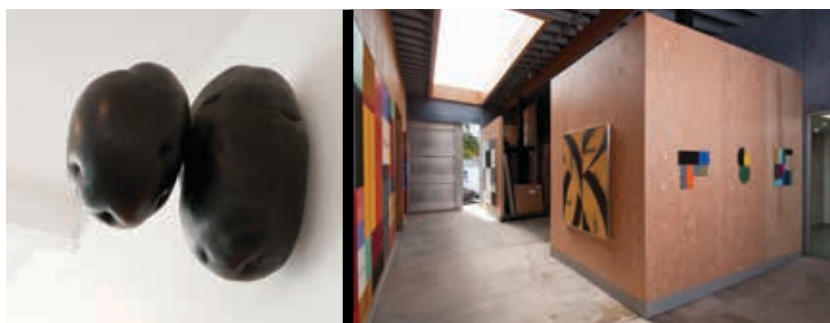
About Charles Arnoldi

Charles Arnoldi is a popular California artist best known for brightly colored, abstract paintings that incorporate wood as an expressive medium, often tree branches and twigs. Born in 1946 in Dayton,



Ohio, Arnoldi moved to Los Angeles in 1965 and attended various local art schools. After collecting burnt twigs he found in an orchard following a brush fire, Arnoldi began his “stick” series, using branches and twigs to make up the lines within his paintings. These works are deceptively simple, resembling woven stick baskets delicately balanced. Arnoldi constantly redefines his artistic approach, from chainsaw paintings to bronze sculpture,

from large colorful canvases to sculptural wood blocks. Since 1971, Arnoldi’s work has been exhibited in many solo and group shows. He moved to Venice in 1970 and has maintained a studio there ever since. For more information about Arnoldi’s life and art, read the 2008 essay by David Hickey called “Chuck Arnoldi: The Natural” found at www.charlesarnoldistudio.com.



C HOPPER HOUSE

330 Indiana Avenue
Brian Murphy (1989)

Originally designed for actor, filmmaker, art collector, artist, and longtime Venice resident Dennis Hopper, this house has a plain corrugated metal façade that belies a spacious, quirky, and light-filled interior. Murphy once described the house as “paramilitary suburban.” From the funky glass bathtub to the custom motorcycle parking area to the extensive wall display spaces, the house reflects the lifestyle of its original owner. While the home’s lower level was designed for entertaining and large gatherings, the upper level was more private. A bridge connects the living room and kitchen with the bedroom suite, where a unique glass-floored atrium hovers over the motorcycle court. The roofline mimics a wave. Over time, Hopper acquired the two adjacent properties—the Gehry triplex and a small bungalow—and created a compound where he could entertain friends and enjoy privacy. The compound was split up again following the actor’s death in 2010.



About Brian A. Murphy

Dubbed the “Bad Boy of Architecture” in a 1989 *Los Angeles Times* article, Murphy is the principal at BAM Construction/Design, Inc. A native of Southern California, his father was a contractor and he learned carpentry skills at an early age. He started his career as a builder, and although he had some academic architectural training (including a brief stint at the UCLA Graduate School of Architecture in 1972), he is largely a self-taught designer. Fusing his practical experience as a builder with his own sense of whimsy and creativity, Murphy builds constructable, affordable, and livable architectural art.



D BAY CITIES GARAGE (CONTINUUM)

901 Abbot Kinney Boulevard

Original architect unknown (circa 1912); Frank Israel (1990)

This brick warehouse building has been shared by many businesses over the years, including the Bay Cities Garage, the Eames Office, the Evans Products Company, and now Continuum. Throughout its lifespan, the building has served as a flexible envelope for the creative companies within, a tradition carried on today.

From 1943 to 1988, the building served as the offices of legendary designers Charles and Ray Eames. In the early years, they shared the space with an office of the Evans Products Company, their collaborators on a series of molded plywood objects, including their famous chairs. Eventually, the Eames Office took over the whole building, adding modular space divisions that changed frequently, and eventually even adding another building to the west. When Ray Eames passed away in 1988, she instructed that the building be sold. She also left explicit instructions about the dismantling of the office and its contents, with an enormous part of the collection bequeathed to the Library of Congress. Grandson Eames Demetrios made a film chronicling the disassembly titled *901: After 45 Years of Working*.

The building was subsequently acquired by Keith Bright and Associates, a design firm. They commissioned architect Frank Israel to re-envision the space within the historic brick walls. He responded by creating an interior streetscape, a progression of interior volumes that provided the design firm with a new creative workplace, while leaving the exposed roof trusses and brick walls largely intact.

The remnants of Frank Israel's intervention in this industrial space help tell the story of a building that has creative energy oozing from its brick walls. Almost all of his changes to the building were reversible and respected the original walls and roof trusses, which were some of the only fixed elements from the time that the building served as the Eames Office. Frank Israel was a master architect, adding another layer to the history of this site.

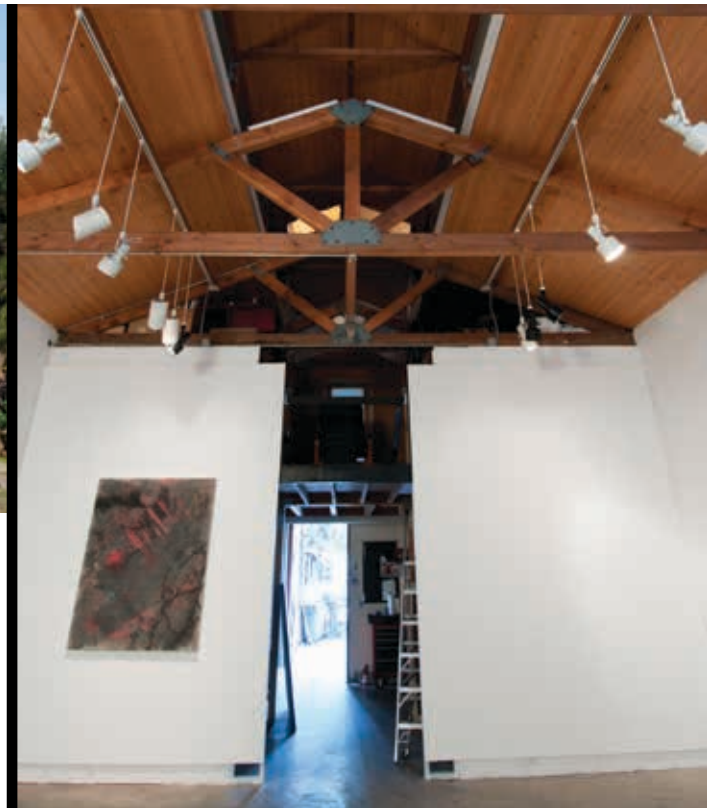


Although some of the materials of the building have been altered over time, the cultural significance of the site, and of the major designers whose work infused it, remain.

About Franklin D. Israel

Frank Israel was born in New York City in 1945. Educated at the University of Pennsylvania, he ultimately received his Master of Architecture degree from Columbia University in 1971. He received the prestigious Rome Prize in 1973 and moved to Los Angeles in 1976 to teach at the UCLA School of Architecture. Israel worked in set design for films before focusing on his architecture practice exclusively. Mentored by Frank Gehry, he was well known for his residential commissions for entertainment industry clientele. Israel was only fifty years old when he passed away in 1996. His obituary in the *New York Times* described his design approach: "A staunch supporter of incremental design, Mr. Israel believed that the juxtaposition of newer and older structures symbolized the heterogeneity of the contemporary city."





G ED MOSES STUDIO

1233 Palms Boulevard

Steven Ehrlich (1987)

Awards: California AIA Commendation (1987); Los Angeles AIA Award of Merit (1988); Western Red Cedar Lumber Associates Architectural Design Merit Award (1990)

Architect and artist collaborated to create this working studio space for renowned artist Ed Moses. From the outside, the structure resembles a horse barn with its projecting cupola lined with clerestory windows. The interior is simple and clean, with indirect light and flat white walls, ideal for exhibiting the artist's work. Exposed trusswork keeps the space open and airy. The minimalist approach to this structure reflected Moses' wish to have a simple workspace that would not compete with his abstract artwork. When later interviewed about the project, Moses described his wishes: "I wanted something I would feel comfortable in... something Hawaiian style... but which, of course, had some magic in it." Moses later added a second-story connection between the studio and his home next door, creating a loft space that allowed the artist to study his paintings from a distance. Ehrlich designed a second adjacent studio in 2004.

About Ed Moses

Ed Moses was born in Long Beach in 1926. He has been a prominent figure in the Los Angeles art scene since first exhibiting in 1949, including participating in the original group of artists from the legendary Ferus Gallery. As a painter, Moses' hallmark has been constant experimentation, both in the artistic process and the materials he uses to create his artwork. His work has been widely exhibited internationally, and his pieces are in the collections of the Los Angeles County Museum of Art, The Art Institute of Chicago, the Menil Foundation, the Museum of Modern Art, the Corcoran Gallery of Art, the Philadelphia Museum of Art, and the Whitney Museum of American Art, among others.



MORE MODERN SITES NEARBY



Photo by Trudi Sandmeier

3 BJORNSON STUDIO AND HOME

16 Paloma Court
Arata Isozaki (1986)
This minimalist cubic structure with angled corner skylights was the first residential commission for Isozaki, perhaps better known as the architect of downtown's Museum of Contemporary Art.

10 CABRILLO TOWNHOUSE

1415-1421 Cabrillo Avenue
Ted Tokio Tanaka (1989)
Inspired by the location along the former Cabrillo canal and the seaside architecture of the 1920s, Tanaka created four split-level townhouses with boldly geometric facades.



Photo by Trudi Sandmeier

2 CHIAT-DAY BUILDING (Binoculars)

330 Main Street
Frank O. Gehry and Associates, with Claes Oldenburg and Coosje van Bruggen (1985-91)
Historic-Cultural Monument #656
Gehry partnered with artists Oldenburg and van Bruggen to craft this distinctive creative office space for an advertising firm.



13 DELMER HOUSE ADDITION

32 19th Avenue
Morphosis (1977)
This is one of many significant alleyway additions created in Venice in the firm's early years—in this case, a corrugated metal-sided rear addition to a bungalow.



Photo by Trudi Sandmeier

5 GAGOSIAN ART GALLERY AND APARTMENTS

51 Market Street
Studio Works—Craig Hodgetts and Robert Mangurian (1981)
This former art gallery and apartment building has a plain street façade but a surprising interior circular court. The building was named among the 200 most architecturally significant L.A. buildings of the past 200 years for the Los Angeles Bicentennial Celebration.



Photo by Trudi Sandmeier



Photo by Trudi Sandmeier

14 NORTON HOUSE

2509 Ocean Front Walk
Frank O. Gehry and Associates (1983)
Built for a former lifeguard, this home features a distinctive study that hovers over Ocean Front Walk and is modeled after a lifeguard station. Gehry called this house his "pride and joy."

1 RENAISSANCE BUILDING

255 Main Street
Johannes Van Tilburg and Associates, with artist Jonathan Borofsky (1989)
This large development incorporates replica Venice of America columns along its Main Street façade. The distinctive clown sculpture on the corner of Main Street and Rose Avenue is a community landmark.



Photo by Trudi Sandmeier

15 SNIPPER HOUSE

2511 Ocean Front Walk
Miguel Angelo Flores and Associates (1988)
Also known as La Rotunda, this deceptively simple glass box contains a vertical, glass-block and stucco cylinder at its core.

4 SPILLER HOUSE AND STUDIO

39 Horizon Avenue
Frank O. Gehry and Associates (1980)
These corrugated metal-clad buildings located on a narrow lot near the ocean are actually a studio apartment in the front half of the lot and a vertically oriented house toward the rear.



MAP LEGEND

- P Parking & Check-in
- A Tour Stop
- 1 Point of Interest
- Freight Train Route
- Red Car Route
- Old Venice of America Canals
- Driving Route to Moses Studio

