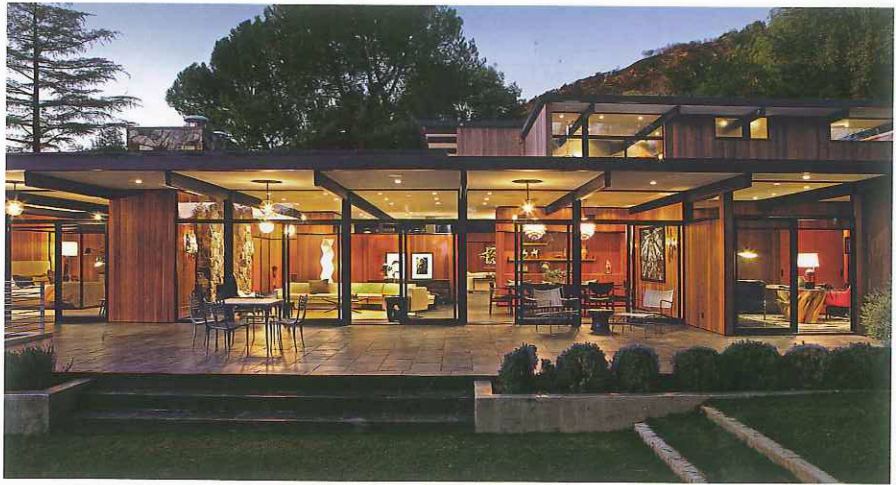




Modern Family



Clean lines and organic materials deliver carefree living to a Los Angeles family

PHOTOGRAPHY BY LAURA HULL TEXT BY CAREN KURLANDER

"We look to how people are occupying space as a driver to what architecture should be," says architect Michael Pinto, AIA, design principal with Osborn Architects in Glendale, California, of the approach his firm took in designing a house for Mark and Andrea Meyerhofer and their two sons. "It really springs from understanding how people hope to live and seeing if the architecture can facilitate the life that they want to have in their space." In this case, the couple envisioned an easy lifestyle with frequent interaction between family members and the outdoors.

But before Pinto could implement those ideas, he had to address the existing house.

The Meyerhofers had been living in La Cañada Flintridge in a 1950s post-and-beam structure, which they initially had planned to remodel. However, once construction started, and soil tests were done, it became apparent that the house needed to be rebuilt. "In order not to have to start over with plan check and invalidate everything we'd done, we had to rebuild to the same height, same volume and same footprint," says Pinto, but "the aesthetics did change significantly."

The new structure went up with clean modern lines and rich textured materials. Redwood from the original house was reclaimed to line the walls of the new one, and

ABOVE: Osborn Architects and designer Jamie Bush collaborated on a family's house in La Cañada Flintridge. The landscaping was done by Katherine Spitz Associates, Inc. LEFT: A sleek leather-covered Poltrona Frau sofa and armchair play off the living area's redwood walls, slate floors and fireplace clad with Arizona fieldstone.





steel-beam framing allows for floor-to-ceiling glass to dissolve the boundaries between inside and out. To address the family's needs, Pinto created an open, flexible floor plan. "We started with the idea of having the kitchen be the pivot point for a number of things," explains the architect, who arranged the main living spaces around it like a pinwheel. Fleetwood sliding doors, opening onto a swimming pool terrace, line one side of the kitchen, while a doorway leading to the living/dining room

architecture and the furnishings and between the furnishings themselves."

Bush began by creating a cohesive material palette—including black slate floor tiles that move seamlessly from inside to out—and then chose furnishings and colors that would balance its organic nature. In the breakfast area near the stainless steel-and-black laminate Bulthaup kitchen, Artifort's Little Tulip chairs are covered with a bright yellow Designtex fabric. "We consciously made a decision to

but contrast enough to read as sculptural as possible." One exception is found in the master bedroom, where a four-poster bed custom-made with an ebonized oak veneer over a steel frame defines the space. "I wanted a canopy bed that was very thin and that was an architectural extension of the house," says Bush.

Though the furnishings act as a perfect complement to the architecture, it was the last layer of decorative elements that made the spaces feel personal. "I don't think something incredibly spare and minimal really lives and breathes," says the designer. And, in this case, it wouldn't reflect the owners. To mix with the vintage furniture, artful lighting and contemporary pieces, Bush brought in antiquities from China, Bolivian textiles, pillows from Uzbekistan and photography books. "These are all things that the owners are interested in," he explains. "They have a bright-eyed excitement about things, and I think this house has that type of optimism." ■

"We try to enhance the intentions of the architecture rather than put our own imprint on something." – JAMIE BUSH

opens on the other. A casual breakfast area and family room lie directly ahead. The master and guest bedrooms occupy the outside corners of the house, and three additional bedrooms comprise the second floor.

The clean lines of the architecture and radiating pattern of the floor plan gave Los Angeles interior designer Jamie Bush a rich starting point. "We try to enhance the intentions of the architecture rather than put our own imprint on something," says Bush, who was trained as an architect and spent time in the offices of Marmol Radziner and Bob Hale before switching gears and opening his own interior design firm, Jamie Bush & Co. "I always like to have a dialogue between the

make that the brightest color since it's the very center of the house," explains the designer. "Everything on the perimeters became a study of neutrals with little pops of color."

Bush anchored one end of the main living/dining room with a long, curved Poltrona Frau sofa upholstered with white leather. "The whole house is very boxy, and I wanted something that felt lighter to contrast with the darker tones on the floor and vertical surfaces." On the opposite end of the room, a dining table by Arthur Espenet Carpenter and vintage Finn Juhl chairs stand beneath two PH Artichoke pendants. "Between the natural material palette and organic forms," says Bush, "the furnishings complement the architecture

ABOVE LEFT: The dining area's vintage furnishings complement the architecture. ABOVE: Bright yellow fabric wakes up the breakfast area. OPPOSITE, CLOCKWISE FROM TOP LEFT: A Moroccan rug and ikat pillows appoint the study. The pool terrace. Stainless steel stools pull up to the Bulthaup kitchen. A 1960s French light fixture illuminates the bathroom.

