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DECEMBER 8, 2017
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MANDEVILLE CANYON

Special Edition

**ARCHITECT
DESIGN
BUILD**

INSIDE
DIANE
KEATON'S
DREAM HOME

**THE
GLASS HOUSE**

**LEGEND OF
THE FALLS**

**THE
BRILLIANT DESIGNS
OF THREE
CREATIVE MINDS**

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ANR SIGNATURE COLLECTION

PRESENTED BY
SANTIAGO ARANA, THE AGENCY

FEATURE ON PAGE 64

SOLD

1324 Morningside Way, Venice
\$4,495,000



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Rudolph Schindler, Architect



The Roxy Roth Residence, 1946, Studio City

Honored with the only solo exhibition of an architect's work at The Museum of Contemporary Art, Los Angeles, Schindler is internationally recognized as one of the most important Southern California architects of the 20th Century. The extensively published Roth House overlooking Studio City is an icon of his groundbreaking concept of space itself as the primary element of architecture. A sensitive restoration maintained architectural integrity. Surrounded by panoramic vistas across the Valley to the San Gabriel Mountains, the residence provides 3 bedrooms, 3 baths, original built-ins, laundry, ample grounds with outdoor fire pit and seating area overlooking the house, gardens and views. Attached writer's studio recently completed by Bestor Architecture.

\$ 2,295,000

Ilana Gafni **310.779.7497**

John Lautner, FAIA



The Alexander House, 1951, Long Beach

\$ 1,650,000

Gordon Newsom **310.486.0156**

Robert Skinner, AIA



Chalet-style Modernism, 1968, Beverly Hills Post Office

\$ 2,695,000

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BUT WE MAKE A LIFE BY WHAT WE GIVE.**



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5 BED, 5 BATH, 5,048 SQ FT ON 7,345 SQ FT LOT.
17751TRAMONTODRIVE.COM



4570 CHARMION | **ENCINO**
LISTED AT \$4,390,000
7 BED, 9 BATH, 7,058 SQ FT
ON A 59,982 SQ FT LOT | 4570CHARMIONLN.COM



NEW LISTING

357 N GRENOLA ST | **PACIFIC PALISADES**
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5 BED, 5 BATH, 4,604 SQ FT
ON A 8,307 SQ FT LOT | 357GRENOLA.COM



17955 SEABREEZE DRIVE | **PACIFIC PALISADES**
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4 BED, 4 BATH, 3,590 SQ FT
17955SEABREEZE.COM



17179 AVENIDA DE SANTA YNEZ | **PACIFIC PALISADES**
LISTED AT \$2,333,000
4 BED, 4.5 BATH
17179AVENIDADESANTA.COM



16727 BOLLINGER DR | **PACIFIC PALISADES**
LISTED AT \$2,290,000
3 BED, 2 BATH, 1,907 SQ FT, ON A 4,826 SQ FT LOT.
16727BOLLINGERDRIVE.COM



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15306 EARLHAM ST | **PACIFIC PALISADES**
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15306EARLHAM.COM



3954 GLENCOE | **VENICE**
LISTED AT \$2,099,000
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3954GLENCOE.COM



LEASED

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ON A 34,088 SQ FT LOT

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THE MARGULEAS TEAM

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ARCHITECT | DESIGN | BUILD

Special Edition

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Happy Holidays!
Here's to peace, love, and joy

Buying, leasing, or selling?
Primary home or investment?
Call me to review your options!



Wendy Hernandez

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Culver City \$799,000



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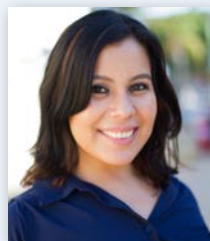
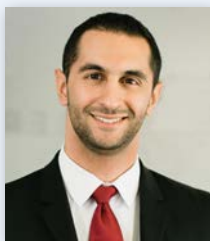
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Solutions by Collaboration

235 19TH STREET | SANTA MONICA

6 BEDROOM | 9 BATHROOM

LISTED AT: \$8,699,000



435 GEORGINA AVE | SANTA MONICA

5 BEDROOM | 5 BATHROOM

LISTED AT: \$9,995,000



Information provided by Seller or obtained from public records or other sources, and the buyer is advised to independently verify the accuracy of that information.

107 LARKIN PLACE | SANTA MONICA

5 BEDROOM | 7 BATHROOM

LISTED AT: \$6,495,000



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3 1 0 . 9 6 3 . 9 9 4 4
ron@ronwynn.com



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on the cover

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LIST PRICE \$12,495,000

PHOTOGRAPH BY PAUL JONASON

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SANTIAGO ARANA 2017 YEAR IN REVIEW

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CLOSED TRANSACTIONS IN 2017

\$2,000,000,000+
TOTAL CLOSED TRANSACTIONS

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LOS ANGELES

#11
IN
CALIFORNIA



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 SANTIAGO ARANA
 310.926.9808



1027 CORSICA DRIVE | PACIFIC PALISADES
 7 BEDS | 8 BATHS | 6,670 SF | 15,000 SF LOT | \$8,999,000
 SANTIAGO ARANA
 310.926.9808



31048 BROAD BEACH ROAD | MALIBU BEACH
 4 BEDS | 4 BATHS | 4,284 SF | 17,369 SF LOT | \$8,900,000
 LEONARD RABINOWITZ | JACK FRIEDKIN
 310.552.8200



1273 PALISADES BEACH ROAD | SANTA MONICA
 3 BEDS | 3.5 BATHS | 3,393 SF | \$5,995,000
 DAVID SOLOMON | ANNA SOLOMON
 424.400.5905



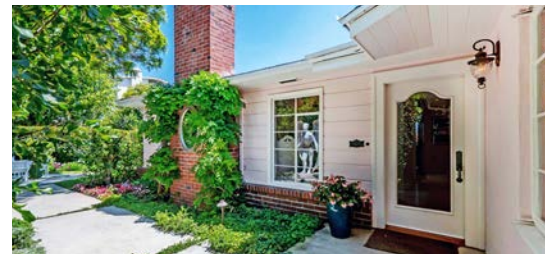
1015 CHAUTAUQUA BLVD. | PACIFIC PALISADES
 7 BEDS | 6.5 BATHS | 7,544 SF | 7,797 SF LOT | \$5,750,000
 MELANIE GOLDBERGER
 310.560.5895



16045 NORTHFIELD STREET | PACIFIC PALISADES
 5 BEDS | 6 BATHS | 3,706 SF | 5,651 SF LOT | \$3,995,000
 DAVID KELMENSEN
 310.863.3030



12303 GORHAM AVENUE | BRENTWOOD
 5 BEDS | 6 BATHS | 4,156 SF | 12,854 SF LOT | \$3,950,000
 DON HELLER
 424.400.5920



745 MORENO AVENUE | BRENTWOOD
 5 BEDS | 3 BATHS | 2,995 SF | 9,909 SF LOT | \$3,600,000
 ANDREA KORCHEK
 818.371.0933



1424 CALLE DEL JONELLA | PACIFIC PALISADES
 5 BEDS | 6 BATHS | 5,589 SF | 29,146 SF LOT | \$3,159,000
 DAN URBACH
 310.360.5096



3959 COOLIDGE AVENUE | MAR VISTA
 4 BEDS | 3 BATHS | 2,150 SF | 4,585 SF LOT | \$1,795,000
 JEFFREY SANDORF | ALEJANDRA SORENSEN
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4265 MARINA CITY DRIVE #PH11 | MARINA DEL REY
 3 BEDS | 2 BATHS | 2,850 SF | \$1,495,000
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0 COASTLINE DRIVE | MALIBU
 \$699,000
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3416 BEETHOVEN STREET

MAR VISTA



NEW CONSTRUCTION BY SAMAN TAKALOO

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\$3,500,000

5 BEDS

6 BATHS

4,115 SQ. FT.

6,719 SQ. FT. LOT

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12020 CHALON ROAD | BRENTWOOD | \$6,195,000
 5 BEDS | 7.5 BATH | 6,541 SQ. FT. | 27,987 SQ. FT. LOT



18013 SEA REEF DRIVE | PACIFIC PALISADES | \$4,350,000
 4 BEDS | 4 BATH | 17,227 SQ. FT. LOT



955 CHANTILLY ROAD | BEL AIR | \$2,995,000
 3 BEDS | 3 BATH | 3,114 SQ. FT. | 1+ ACRE LOT

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14924 CAMAROSA DRIVE | PACIFIC PALISADES | \$12,695,000
7 BEDS | 7.5 BATH | 7,100 SQ. FT. | 25,346 SQ. FT. LOT



350 MESA ROAD | SANTA MONICA | \$3,949,000
4 BEDS | 3.5 BATH | 3,487 SQ. FT. | 4,928 SQ. FT. LOT



3534 SHOREHEIGHTS DRIVE | PACIFIC PALISADES | \$3,595,000
4 BEDS | 4 BATH | 2,061 SQ. FT. | 8,898 SQ. FT. LOT



1424 CALLE DEL JONELLA | PACIFIC PALISADES | \$3,159,000
5 BEDS | 6 BATH | 5,589 SQ. FT. | 29,146 SQ. FT. LOT

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\$6,295,000

6 BEDS

9 BATHS

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7,520 SQ. FT. LOT

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“To me, architecture is an art, naturally, and it isn't architecture unless it's alive. Alive is what art is. If it's not alive, it's dead, and it's not art.”
– John Lautner

A resource and guide for the Westside home enthusiast

Our annual year-end Architect | Design | Build edition is a special occasion for DIGS, our marketing partners, our readers, and the local communities we serve – it's the time when we celebrate architecture and design from the past, present, and future, and pay homage to living the good life in Southern California.

Find Your Place - DIGS

DIGS is all about “home” - where you gather with friends and family to celebrate the holiday season; watch your children grow up to be young adults and where lifelong memories are made. Our mission is to “connect – inform – influence” active home consumers in affluent coastal communities so that they have a platform to communicate and a resource to guide them with what may be the biggest financial decision of their life. Our multi-media platform delivers an integrated mix of targeted real estate content that combines luxury print, online / digital, social media, and our DIGStv video platform.

Thank You

Westside DIGS will celebrate our 3rd anniversary in Spring 2018 and we would like to sincerely thank all of our marketing partners and readers for your much valued support over the past 3 years. Our passion to connect the local real estate community is as strong as ever and we look forward to serving you in the New Year.

Architecture and design on the Westside of Los Angeles is an eclectic mix of design and style – with each city and neighborhood having its own unique vibe. It's also home to some of the most notable and significant architecture found anywhere in the world. We consider it both an honor and privilege to bring these homes into your home – thank you.

Stay Connected to the market

Westside DIGS distributes over 44,000 luxury magazines every month to homeowners and high-traffic retail and city permitted rack locations across the Westside - our total audience reach has grown to over 250,000 monthly across print and digital. Visit us at digs.net for an all access pass to the luxury real estate market in Southern California and sign up for our weekly DIGS THIS WEEK e-Newsletter to stay connected to the local market. Finally, FIND YOUR PLACE with Southern California's ultimate open house guide where you'll find real-time updates and just listed homes at www.digsopenhouse.com.

Happy Holidays and may all your real estate dreams come true in 2018

Have a noteworthy local market story to tell?
Email us at editorial@westsidedigs.com for an opportunity to be featured in our new MARKET editorial section.

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FIND YOUR PLACE with the Westside's ultimate **OPEN HOUSE GUIDE**. Get real-time updates at www.digsopenhouse.com and subscribe to our free **DIGS THIS WEEK** e-Newsletter to stay connected to the local real estate market.

All property data taken from CRMLS for select Westside areas for the time period January 1 through December 5, 2017. Single Family Residences only. Information is deemed accurate but not guaranteed.

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WOMAN *of the* HOUSE

Actress and aesthete Diane Keaton shares her “Dream Home”—and the inspirations behind it—in a ravishing new tome

WRITTEN BY JENN THORNTON

PHOTOGRAPHS BY © LISA ROMEREIN, COURTESY OF RIZZOLI

Keaton's signature palette sets the tone



A mix of material
and color offers
texture inside and out
of Keaton's home





**THE HOUSE THAT
PINTEREST
BUILT
DIANE KEATON**

W

Whether introducing a new sartorial insouciance through her character's much-loved wardrobe in *Annie Hall*, writing memoirs filled with remembrance and ephemera, or restoring home after home, Diane Keaton is a one-of-a-kind style icon with a celebrated artistic sense, a woman so at home with herself that "home" is the subject of a her new book, *The House That Pinterest Built* (Rizzoli).

Drawing inspiration from an artsy-cool assemblage of pins and palette that she collected via the wondrous digital universe of Pinterest, Keaton set about designing her "Dream Home," which occupies canyon land on the peripheries of Brentwood. And thank heavens. Because Keaton, a compulsive pinner with an unerring eye and a passion for preservation, architecture and design, outdid even herself with this outrageously beautiful build—her first foray into ground-up construction that proves her equally adept at creating a rich, nuanced character in a home as well as onscreen.

Filled with photos of both Keaton's abode and the references that inspired its spaces, *The House That Pinterest Built* is, like its author, delightfully unpredictable—a how-to, a style resource, a visual treasure, but always a glorious treatment, full of fantasy, image and, mostly, a good deal of solid design. As study in Keaton's sensitive and informed aesthetic, her house is a repetitious tapestry of textures, line, material and décor. Underscoring it all is how Keaton has come to define the *meaning* of home for herself.



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6962 WILDLIFE ROAD
\$81,500,000 | Blufftop Compound



33740 PACIFIC COAST HIGHWAY
\$57,500,000 | 6 BR | 8 BA | Newly-Constructed



26880 PACIFIC COAST HIGHWAY
\$54,500,000 | 10 BR | 14 BA | Blufftop Compound



33218 PACIFIC COAST HIGHWAY
\$50,000,000 | 4 BR | 6 BA | Beach-Side Estate



651 SIENA WAY, BEL AIR
\$29,800,000 | 7 BR | 12 BA | Private Compound



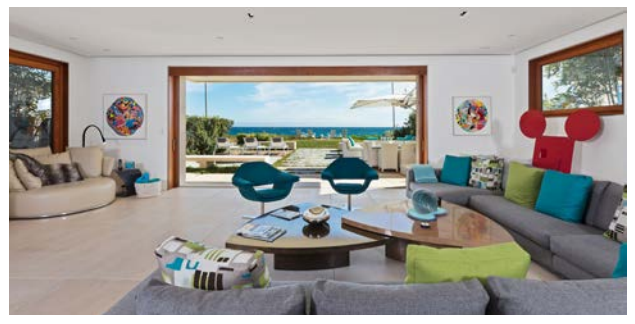
26848 PACIFIC COAST HIGHWAY
\$25,000,000 | 5 BR | 8 BA | Blufftop Estate



28868 CLIFFSIDE DRIVE
\$22,500,000 | 2 BR | 3 BA | Blufftop Estate



27777 WINDING WAY
\$19,750,000 | 5 BR | 8 BA | Ocean View Estate



31038 BROAD BEACH ROAD
\$17,995,000 | 5 BR | 5 BA | Beachfront Estate



28724 GRAYFOX STREET
\$15,750,000 | 5 BR | 6 BA | Ocean View Home



33616 PACIFIC COAST HIGHWAY
\$13,500,000 | 5 BR | 9 BA | Blufftop Estate



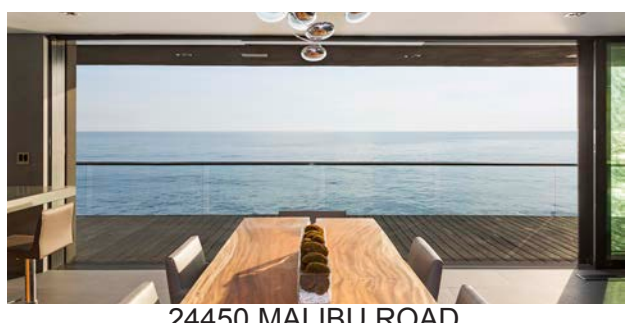
28929 BISON COURT
\$12,995,000 | 6 BR | 4 BA | Modern Farmhouse



26916 PACIFIC COAST HIGHWAY
\$12,750,000 | Appx 2 acres



25302 MALIBU ROAD
\$11,995,000 | 4 BR | 5 BA | Beachfront Home



24450 MALIBU ROAD
\$11,250,000 | 3 BR | 3 BA | Beachfront Home



6254 PORTERDALE DRIVE
\$10,450,000 | 6 BR | 8 BA | Ocean View Estate



32453 PACIFIC COAST HIGHWAY
\$10,000,000 | 7 BR | 12 BA | Blufftop Estate



3640 NORANDA LANE
\$10,000,000 | Appx 24 acres



31636 SEA LEVEL DRIVE
\$9,995,000 | 4 BR | 4 BA | Beachfront Home



26954 MALIBU COVE COLONY DRIVE
\$8,995,000 | 4 BR | 4 BA | Beachfront Home



31048 BROAD BEACH ROAD
\$8,900,000 | 4 BR | 4 BA | Beachfront Home



5618 SEA VIEW DRIVE
\$6,950,000 | 6 BR | 7 BA | Ocean View Estate



6656 DUME DRIVE
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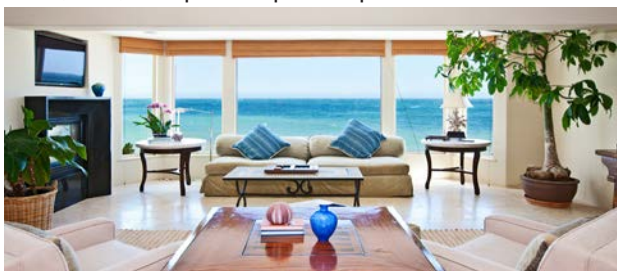
6522 WANDERMERE ROAD
\$4,450,000 | 3 BR | 3 BA | Point Dume Home



19912 PACIFIC COAST HIGHWAY
\$3,650,000 | 3 BR | 2 BA | Beachfront Home



19232 PACIFIC COAST HIGHWAY
\$3,495,000 | 4 BR | 3 BA | Beachfront Home



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Designed by London-based studio AL_A (founded by Amanda Levete and Pi Design), Park Hyatt Bangkok's eye-catching façade is clad in extruded aluminum tiles. The twisted coil forms a three-dimensional figure of eight, a lucky number in Chinese culture.

PHOTOGRAPH: COURTESY OF PARK HYATT



Creating Emotion

After three decades in the industry, and a spectrum of design projects, renowned firm Yabu Pushelberg is an international sensation

WRITTEN BY KARINE MONIÉ

Splitting their time between New York City and Toronto, Ontario natives George Yabu and Glenn Pushelberg have conquered the world. Hotels, retail, restaurants, residences and furniture are all among their practice's vast array of projects. "Dedicated to delivering the unexpected"—as announced on their website—Yabu and Pushelberg strive to evoke emotions from those who use or view their work, and they are always looking for the perfect visual formula that contains a bit of complexity, but in a simple way.

Of late, Yabu Pushelberg has been active in hospitality, completing a number of high-profile projects. Last May, the firm revealed its first hotel in Thailand's capital. Situated in the heart of the business district, Park Hyatt Bangkok reflects a sense of calm in a stylish environment where a series of intimate spaces feature beautiful works of art. Every detail was chosen to honor the country's rich culture and create an atmosphere reminiscent of a refined private residence. In California's Napa Valley, Yabu Pushelberg designed newly opened luxury hotel Las Alcobas to feel like home. Located in the charming small town of St. Helena, the property, which is spread over three acres, offers stunning views of the vineyards. Furnished with custom pieces, the hotel's 68 rooms have clean lines and finishes, natural tones and organic materials, resulting in a relaxing yet elegant feel. The firm's latest hospitality project is the recently inaugurated, Moxy Times Square, which has the largest rooftop in New York City (at 10,000 square feet) with breathtaking skyline views. Its social spaces are ideal for either co-working or relaxing, while the 612 bedrooms—the smallest ones, in particular, which are 120 square feet—were inspired by the idea of urban camping.

The creative spirit of Yabu Pushelberg continues to evolve and grow through the constant experimentation with materials and collaborations with artisans and artists, resulting in spaces that exude understated sophistication.

PHOTOGRAPHS: (CLOCKWISE FROM LEFT) COURTESY OF SHAYAN ASGHARNIA (PORTRAIT), PARK HYATT, LEANDRO FARINA (MOXY TIMES SQUARE), AND ALICE GAO (LAS ALCOBAS NAPA VALLEY)



(clockwise from top) A beautiful sculpture by Zhang Wang adorns the Park Hyatt Bangkok lobby. Decorated with soft tones and refined materials, the Executive Suite at Park Hyatt Bangkok seems to be a sophisticated private residence. Ranging from 150 to 350 square feet, the 612 rooms at Moxy Times Square include versatile foldaway furniture and wood-frame beds with storage in order to be flexible and functional. Moxy Times Square's atrium lobby lounge, which serves as the social heart of the hotel, is flooded with natural light thanks to the triple-height atrium skylight. The 68 rooms at Las Alcobas Napa Valley features clean finishes in natural tones and organic materials.



Mix & Match

Widely acclaimed designer and tastemaker Martyn Lawrence Bullard combines glamour and exoticism in sophisticated interiors

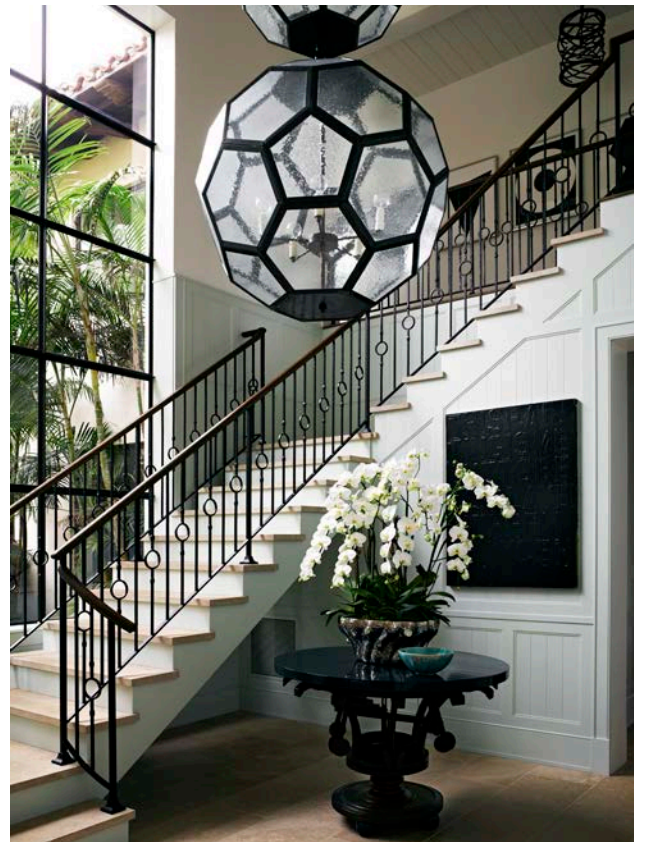
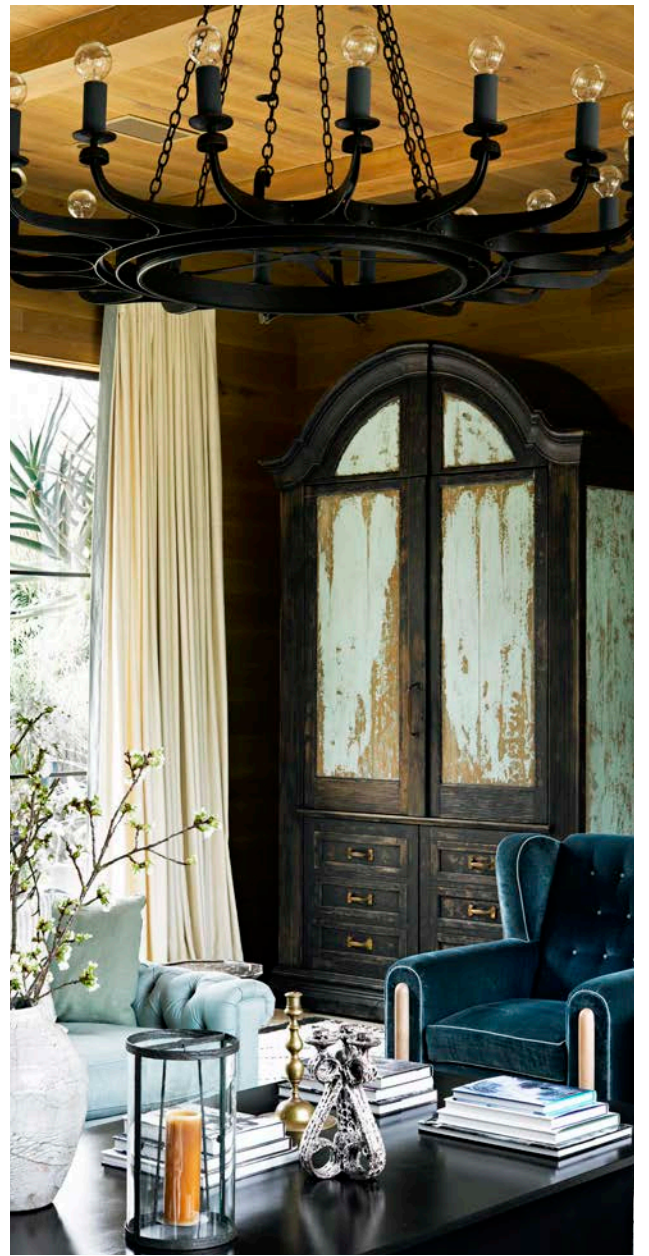
WRITTEN BY KARINE MONIÉ

Among his clientele of A-listers are Khloe and Kourtney Kardashian, Tommy Hilfiger and Ellen Pompeo, to name a few. But British-born, Los Angeles-based designer Martyn Lawrence Bullard is something of a celebrity too, having gained a reputation on the TV show *Million Dollar Decorators* before showing his mastery of a broad range of styles in many residential projects in Hollywood.

Located just below his studio, his recently opened showroom on Melrose Avenue—the Martyn Lawrence Bullard Atelier—offers a glimpse into a world of colors and patterns that reflect a true sense of audacity. “The first thing I do when I arrive at my studio is lighting one of my Signature Extraordinaire aromatic candles,” he says. “Then, all my senses are stimulated to start a creative day.”

Constantly traveling the world to discover new cultures and places, meet new people and visit museums, local markets and shops, Lawrence Bullard channels his adventurous spirit to design eclectic interior spaces and products (including furniture, fabrics, wallpaper, perfumes, jewels and fashion accessories). His motto, “live, love, decorate,” imbues everything he does. A collector of photographs, design books, watches, silverware and drawings—made with the Sanguina technique—Lawrence Bullard recharges his batteries both in his Mediterranean villa, situated in L.A.’s Whitley Heights neighborhood and furnished with antiques and contemporary artworks, and his weekend home in Palm Springs. Inspired by the mid-century aesthetic, the latter is decorated with Italian furniture from the 1960s and ‘70s and Pop Art pieces.

Lawrence Bullard always finds the way to honor every client’s decorative dream, designing comfortable yet stylish spaces, matching natural materials such as linen, velvet, cotton, silk, and wool with different types of lighting fixtures, custom-made pieces and furnishings from high-end boutiques and flea markets all over the planet. In addition to his residential portfolio, Lawrence Bullard also has designed several hospitality projects, including the new Hotel Californian in Santa Barbara featuring Spanish Colonial Revival architecture and modern Moorish-themed interiors. Thanks to his eclectic flair, Lawrence Bullard masters the art of shaping bold yet inviting interiors.



(clockwise from top left)

Situated in Point Dume, Malibu, this house was completely remodeled to fit the owners' needs. Reconfiguring the rooms, changing the windows to metal frames and replacing the floors helped create a new family vibe. (bottom left) Lawrence Bullard's home in Los Angeles is filled with exotic objects and 18th-century Spanish, Portuguese and Italian furniture.



Shaping Atmospheres

New York-based designer and architect Rafael de Cárdenas takes a multi-disciplinary approach nurtured by culture and travel

WRITTEN BY KARINE MONIÉ

“We favor the strategic over the thematic, the cosmopolitan over the typological, and the atmospheric over the static. Ever-focused on the contemporary, we take diligent note of the past while day-dreaming the future.” This is how Rafael de Cárdenas, founder of Architecture at Large, describes his work.

Before taking the plunge into architecture in 2006, de Cárdenas started his career as a menswear designer at Calvin Klein, then became a creative director at the special effects production house Imaginary Forces—two experiences that forged his aesthetic.

In his words, de Cárdenas is “interested in culture at large—fashion, cinema, music, art—and how quickly those things change and evolve.” He draws inspiration from eclectic references to design conceptual, artful and sculptural spaces. His just-released book, *Rafael de Cárdenas/Architecture at Large: RDC/AAL* (Rizzoli), features some of his most iconic projects. With its mirror-lined walls and malachite trompe-l’oeil, the Delfina Delettrez boutique in London is at once glamorous and intimate, elegant and exuberant. The two-story fritted glass façade, patterned with triangular arrays of Baccarat’s flagship in New York City, catches the eyes of passersby, inviting them to discover a space where black granite, crystal chandeliers, niches of white gold leaf and diamond-motif details in the wood flooring evoke the preciousness of all items on display. In Saint Petersburg, Russia, Au Pont Rouge department store is nestled in a historic building while inside, a contemporary look and concept prevail.

For private projects, de Cárdenas starts his creative process by writing a fantasy script where he imagines the client’s ideal lifestyle. “Then as the project gets more real, the fantasy aspect is embedded in the design’s DNA,” he says. An admirer of Dutch contemporary architect Rem Koolhaas and Austrian modernist architect Adolf Loos, de Cárdenas also sees travel and new experiences as ways to stay creative, explaining, “You have to get out of your comfort zone.”

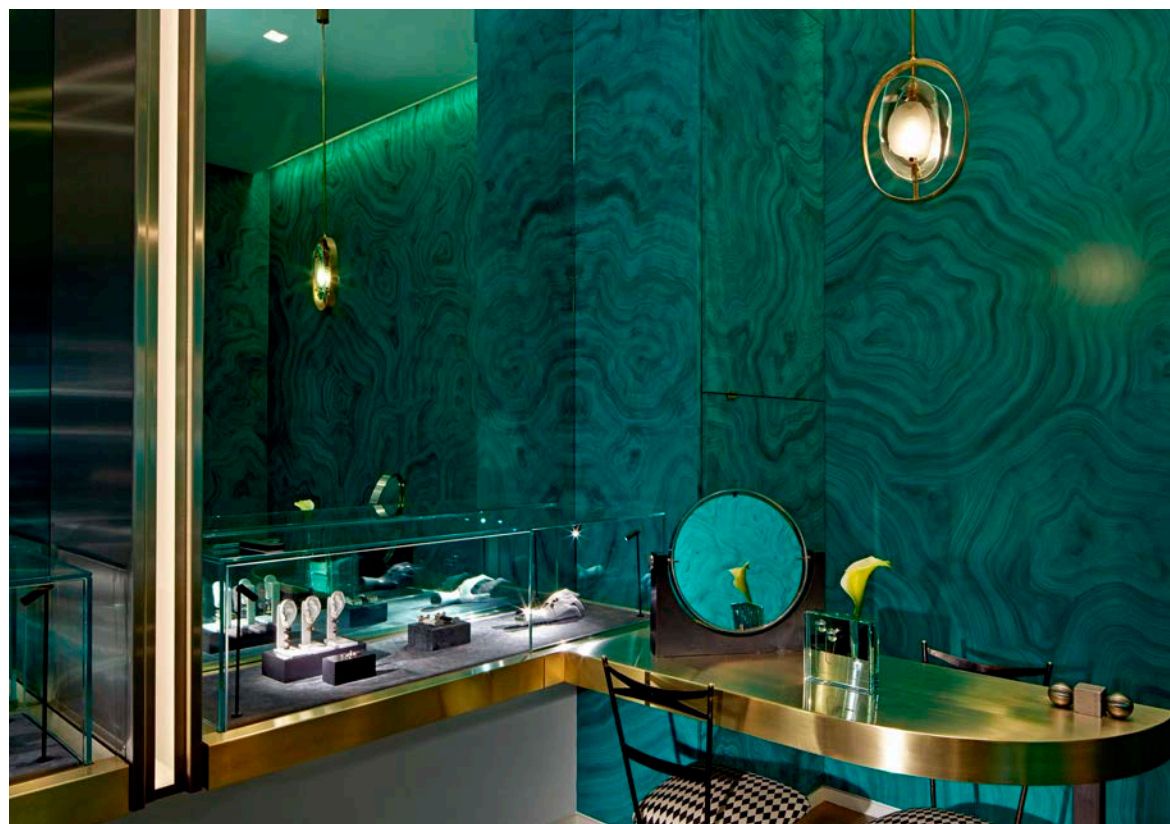




(clockwise from left)

In the Baccarat Madison Avenue boutique, nordic black granite is the perfect backdrop for the brand's beautiful crystal pieces. Located in St Petersburg, Au Pont Rouge features elegant walls of layered expanded metal and colored glass. A malachite trompe l'oeil wraps the back wall of Delfina Delettrez jewelry shop in London.

PHOTOGRAPHS: (FROM LEFT) COURTESY OF © GUILLAUME GAUDET (PORTRAIT), © FLOTO+WARNER (BACCARAT), © ALEXEY BOGOLEPOV (AU PONT ROUGE), AND © MARK COCKSEGE (DELFINA DELETTREZ)



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LEGEND OF THE FALLS

The consummate example of Frank Lloyd Wright's organic architecture, Fallingwater is the architect's masterwork—and the full expression of his nature

WRITTEN BY JENN THORNTON PHOTOGRAPHS COURTESY OF THE WESTERN PENNSYLVANIA CONSERVANCY



(clockwise from left) Frank Lloyd Wright; drawing of Fallingwater. Inside Fallingwater; Frank Lloyd Wright at work. The Kaufmann family.

woman of great taste and an exceptional eye; she was devoted to beauty and ran a specialty shop with an international selection of haute couture on the 11th floor of the Kaufmanns' department store. They also shared the architect's love of nature and appreciated his honest expression of materials and form. They showed Wright the site, then waited.

Myth often has it that Wright conjured the design for Fallingwater almost from thin air. But three of his apprentices—witnesses to the following events—told it somewhat differently. Kaufmann, in an effort to get something out of Wright, made a series of calls to Taliesin, Wright's home in Wisconsin, telling the architect he was en route to see the plans. On the day Kaufmann was to arrive, "Wright finished breakfast and went into the drafting room with his apprentices around him," relays Lynda Waggoner, director of Fallingwater since 1996, who knew each apprentice. "They said all they could do was sharpen pencils. But because Wright had this incredible ability to design things in his head, I'm sure that during that nine-month gestation period he thought through the night, did a little sketch here and there, so that by the time Kaufmann arrived to see the preliminary sketches, he just drew it all out." In an unpublished essay Kaufmann later wrote for an exhibition at Fallingwater, he confessed to not fully seeing the house at this stage.

Which might explain the surprise the Kaufmanns felt when they realized that Wright's final plans did to not include a view of the site's natural wonder, which they loved and clearly expected to see from the house. A terrific salesman, Wright reminded the Kaufmanns that the waterfall had always been a destination point for them on the site. They had picnicked there and watched the falls. His plan would help retain that sense of destination. Because if they were always looking at the falls, he explained, it would become commonplace. Wright would have his way.

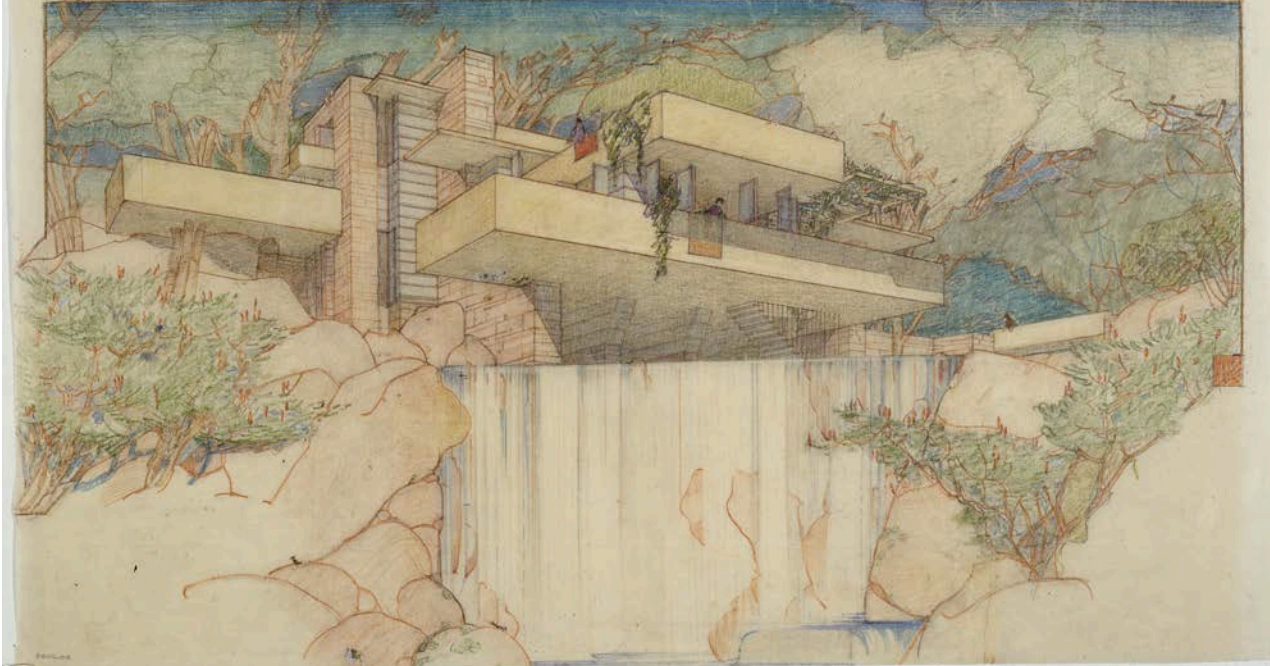
In 1938, after a few rough patches, Wright realized what is an ingenious configuration of structure and site that exposed the depth of his unorthodoxy and architectural gifts. Fallingwater had traces of his earlier work (the cantilever, taken to its absolute limit with this project, and concrete, a modern material he used early in his career), but was unlike any building he'd ever done—the very model of organic architecture, which for him meant the merging of architecture and nature. "But it's more than that," Waggoner explains. "It's a principle; a holistic view of the world that man has a place in nature . . . Wright believed that there should be as many styles of buildings as there are types of people, and they should be individualistic."

Accordingly, Fallingwater stands alone. With its exaggerated planes of reinforced concrete and bands of steel-framed windows, the house is best understood as a response to what the architects of the International Style were doing. It is exceedingly geometric and horizontal, characteristic of

He looked at the site and saw it: a house emerging from the hillside, its peninsular planes seemingly suspended and staggered downward to emulate the stony cliff over which rushes a surge of mountain stream. The elevations, the geometry, the complexities, he saw it all. A vision that only a true visionary possibly could.

But Frank Lloyd Wright, well into his sixties at the time, produced nothing tangible for nine months thereafter. Everything was in his head. The commission, he knew, had the potential to reignite his career, one that he began when America still turned to horses for transport. And here it was, 1934, the Great Depression, with Wright in the wilderness of his professional life, having completed just a handful of commissions in the last 10 years. Many wondered if Louis Sullivan's protégé, who helped pioneer the Prairie School and designed both the Unity Temple and the Robie House, was all washed up.

Not Edgar and Liliane Kaufmann, however, who commissioned Wright to design for them a weekend home on a wooded site in the mountains of western Pennsylvania. Prosperous department store owners, they were a good match for Wright in every way, both worldly, with operations in Pittsburgh and an office in Paris. Kaufmann was a larger-than-life character who loved big ideas and interesting people. His wife was a



that style, but with a humanity often lacking in the buildings it produced. It was all Wright: singular, suited to his client, and of both the times and the spirit of the place.

Fallingwater offers a contrast of experiences and juxtapositions—light and dark, danger and safety, smooth concrete and rough stone—that give it a wonderful richness. Passing through the front door, which is hidden between two walls, is a bit like entering a cave, sheltered and safe, but glance diagonally to the opposite end of the room and the outstretched terrace beyond and it's open and bright. The exposure conveys a sense of danger that one has when looking at Fallingwater from a distance, its serrated arrangement appearing unanchored.



Like the Kaufmanns, one expects to see the waterfall, but doesn't, not for a long time, by design. "Wright was really smart in his sense that we all have a final impression of something—so he saved it for the very end, so that the waterfall would be the final memory one has of the house and not overshadow the experience of it," Waggoner explains. "Because when you go through the house, it is very intimate, like a meander through the woods. You go around corners and things open up and close down. It's dark and light. You walk the terraces. Then, when you go down to see the actual view of the waterfall, you think, this is just incredible, because you have come to *understand* the house. So he knew exactly what he was doing when he designed it."

Fallingwater reestablished Wright's place in architecture, exactly as he hoped. He appeared on the cover of TIME Magazine with the house behind him and, at age 67, embarked on the most prolific period of his career, completing the Johnson Wax Building, the Guggenheim and many more buildings. Mostly, though, Fallingwater exemplified what Wright spent his entire career trying to create: a distinctly American architecture. It has all the features of this vernacular—a connection to the setting in a way that blends the two together; an open plan; the geometrizing of elements; a play with interior volume; and unity through a limited palette of materials—to touch something deep within us that Wright understood intuitively: the desire to reclaim our place in the natural world.

"That's what Fallingwater does for us," Waggoner says. "It's the physical demonstration of what freedom is about. It teaches and amazes. I think that's the testament of a masterpiece." fallingwater.org





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WRITTEN BY JENN THORNTON
PHOTOGRAPHS BY MICHAEL BIONDO





The Glass House and, placed in contrast, the Brick House

That legendary American architect Philip Johnson was a religiously focused believer in modernism is something of an enduring fiction. He always thought in a modern fashion, but did not believe that modernism was the one and only way to practice architecture, and he'd break with convention, and the thinking of some contemporaries, to create a modern aesthetic that could accommodate historical elements—domes, colonnades, and columns.

Then again, Johnson was unusually brilliant, a visionary both of his time and before it, with an encyclopedic understanding of a great many things, from art to 18th- and 19th-century European gardens. He studied philosophy and classics at Harvard, traveled throughout Europe during the late 1920s, and met the central figures of modernist architecture: Walter Gropius, founder of the Bauhaus, and another of its disciples, Mies van der Rohe. As director of a new architecture department at the Museum of Modern Art in New York, Johnson co-authored *The International Style*, bringing Bauhaus practices to the American masses. He later returned to Harvard to study architecture, and followed Marcel Breuer's lead to New Canaan, Connecticut, where land was plentiful, there was train access into Manhattan, and it was easier to register as an architect. Taken by the landscape, Johnson purchased five acres of 18th century farmland flanked by stone walls and designed the manifestation of an earlier interest—the Glass House.

A modernist in the countryside, especially one as erudite and urbane as Johnson, is not a complete contradiction. In fact not at all. Johnson was a native Midwesterner; his grandfather maintained a gentleman's farm and he loved the idea of being in nature. So he situated the Glass House in a way that has more of a relationship to fellow Midwesterner Frank Lloyd Wright than the early period of modernism of which he is part: sort of nestled into a hill, with a lovely view of a manmade pond.



Most surprising about the structure to Hilary Lewis, chief curator and creative director of the Glass House, who spent 10 of her 25 years at the property working alongside Johnson, is just how much one place can change. How it shifts with the seasons, appearing different on a cloudy day than a sunny one. And just how much color actually exists in the minimalist masterpiece. The way its saddle-hued Barcelona chair, for example, turns coppery in streams of sunlight and the truly extraordinary expanse of green visible from every point. “Johnson used to joke that he had very expensive wallpaper,” says Lewis, referencing the extraordinary surroundings outside the transparent walls. “The whole point wasn’t to have some glass object; it was to be in nature. Johnson liked being surrounded by trees and greenery and seeing birds. He always had a home in Manhattan, but his place in Connecticut was where his heart was.”

Best comprehended as a porthole through which to view its magnificent setting, the just over 1,800-square-foot Glass House was completed in 1949 and maintains its initial design. It has very few things in it. Most of the furnishings, pulled from Johnson’s New York apartment, are Mies van der Rohe designs. The lone painting is a classical landscape from the 17th century attributed to Poussin. There is a fireplace for colder climes and centrally located doors in the middle of each glass wall that open the house up to nature. Opposite the Glass House is the Brick House, which is nearly completely enclosed save for skylights and circular forms referencing Brunelleschi’s Dome in Florence. The Brick House shelters underground connecting mechanicals and support systems for both buildings. A green courtyard separates the structures, but they are two wings of the same house.

(left) Inside the minimalist Glass House. (right) The Brick House.



The Glass House, which is how Johnson referred to the entire property (now totaling 50 acres), is actually one of 14 total structures of various architectural styles on the grounds. Aside from the pavilions made of glass and brick is the glass-ceilinged Sculpture Gallery, built in 1970 and partially inspired by the islands of Greece with works from the likes of Robert Rauschenberg and Frank Stella, as well as the Studio, a workspace built in 1980 with 1,400 books on architecture. Particularly personal is the Painting Gallery, constructed in 1965, home to Johnson's and his longtime partner David Whitney's vast art collection, with works from Andy Warhol, Cindy Sherman and Julian Schnabel. Johnson was as prolific an art collector—he met Kandinsky, he knew Klee—as he was a promoter of other architects, like Frank Gehry, with whom he was great friends and would see in L.A. en route to his house in Big Sur.

In letting the property evolve over time, Johnson expressed his diversity of tastes and willingness to not stay in one mode. “The different styles was his own form of consistency, as opposed to something that was in conflict,” explains Lewis. “To him, time would change, so styles would change. He had an appreciation for novelty and the newest developments. He kept up with what was happening in the world. It's all Johnson's interpretation of European Modern placed in the context of Connecticut.”

Prior to his death in 2005, Johnson endowed the National Trust for Historic Preservation with the Glass House, opening up his remarkable view to—and of—the world. TheGlassHouse.org

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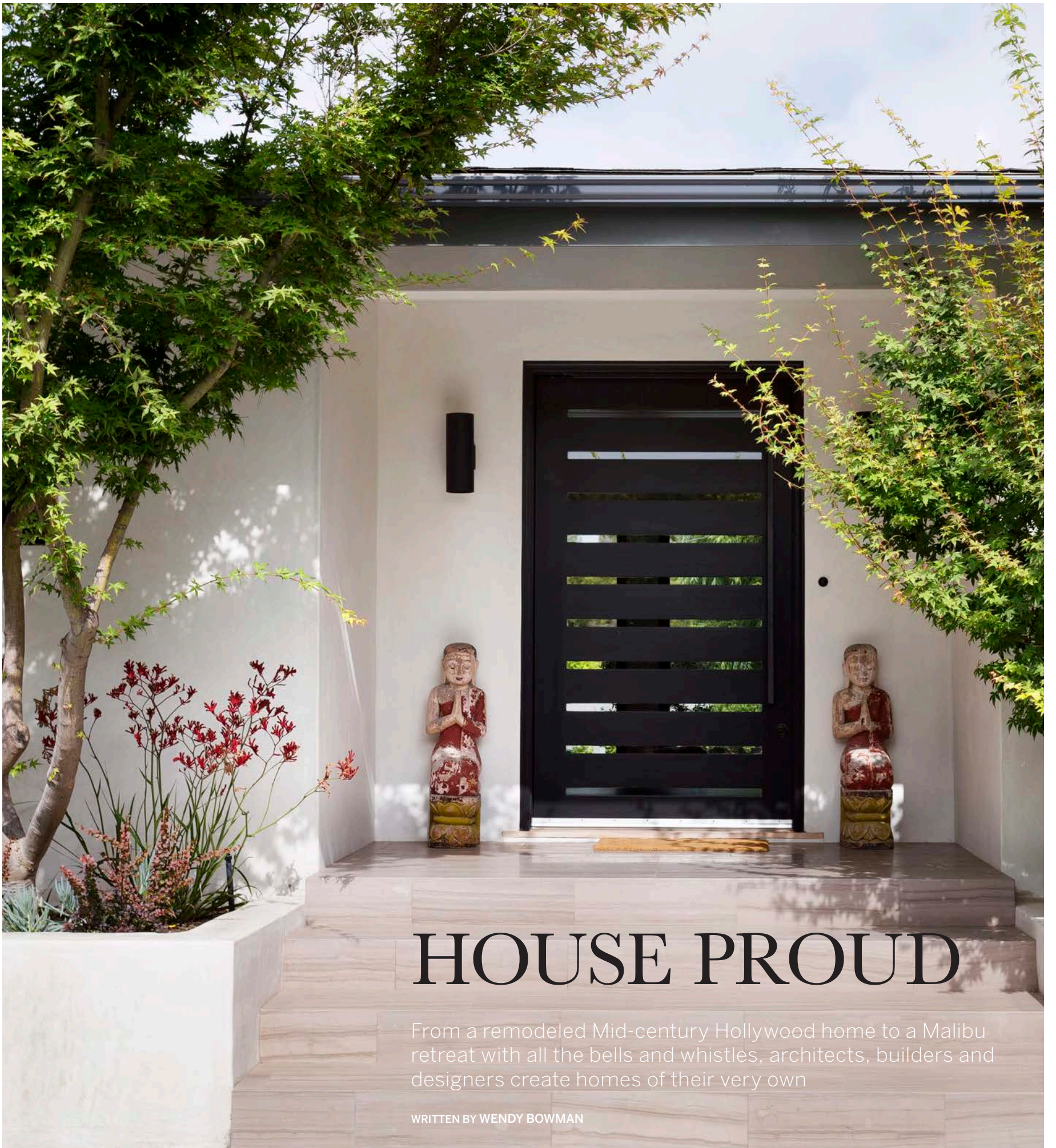


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HOUSE PROUD

From a remodeled Mid-century Hollywood home to a Malibu retreat with all the bells and whistles, architects, builders and designers create homes of their very own

WRITTEN BY WENDY BOWMAN



SCANDINAVIAN STUNNER

PHOTOS COURTESY OF MATT WIER

Partners in both life and business, Ryan Brown and Diego Monchamp of L.A.-based Brown Design Group (browndesigninc.com) fell in love with a 1960's Hollywood Hills home, purchased it from the original owner, and then remodeled it down to the studs. Their intention? To work with its Mid-century architectural roots, but also to design a residence suitable to their family lifestyle by creating an indoor-outdoor flow, opening everything to views of the pool and surrounding hills. "We both have a strong affinity for clean, modern design," says Brown. "We also entertain a lot and have a busy family life, so flow and layout are paramount." Known for their casual, California approach to design, the pair began the remodel by incorporating 40 feet of sliding glass doors to the rear of the house to open it up to the pool and to

serve as a great feature for entertaining. They raised the ceiling in the main living area, and infused the interiors with materials such as wood, tile and bronze; vintage lighting; and a mix of old and new furniture from favorite designers. They also used an all-white base color for the interior (Dunn Edwards' Cool December) to spotlight their vibrant artwork and furnishings. "This being our home, we moved a lot of artwork and accessories that we had acquired over the years and that all have a story," says Brown. "Our dining table is a solid, 14-foot teak table that we have had since we met and has lots of great memories attached. We like to be true to the architecture of our projects, and our own home was no exception. Keeping the interior clean and classic allowed us to use great pieces that really reflect us."





COASTAL HOMAGE

PHOTOS COURTESY OF SCOTT GAHRET 4MALIBU REAL ESTATE

While seeking a spot in Malibu to call home more than a decade ago, Chicago-based real estate entrepreneur Sean Conlon toured numerous properties and ultimately settled on one of the first places he viewed—an amazing Harry Gesner-designed house that he went on to salvage and restore from near ruins, keeping the architect’s outside signature design and transforming the interiors to serve as a true cathedral to the ocean, complete with soaring ceilings and glass windows opening to every level. “When compared against everything else I saw, I couldn’t pass up the energy that this home had,” says Conlon, chairman of CONLON & Co. (conlonandco.com) and host of CNBC’s *The Deed: Chicago*. “It sits on some rocks at the top of Broad Beach perched above beautiful old Cypress trees, kind of like a treehouse on Big Sur. It is my escape from a mad-mad world!” Conlon

infused his classic Old-World meets a modern twist style with Gesner’s bent toward nature by rebuilding original windows that inspired the Sydney Opera House to retain a portal to the ocean. He also employed natural stone and wide hand-scraped walnut flooring to maintain a warm, Zen feeling. Along the way, he added personal touches, including unique artwork and pieces collected while traveling such as beautiful old books, 2,000-year-old Greek statues and a 1500’s charcoal drawing once owned by David Bowie. “I would like to think the home reflects my personality, with lots of diversions for small, perfectly curated pieces and unique in style, but never losing sight of the fact that life is short and can be beautiful,” says Conlon. “My home never allows you to forget that; it’s all about the majestic unbridled power of the Pacific Ocean and the home’s purpose is to immerse you in that feeling.”





AT ONE WITH NATURE

PHOTOS COURTESY OF THE AGENCY

Upon setting out to design a modern residence in Pacific Palisades in 2010, husband-and-wife architects Mark Cigolle and Kim Coleman were intent on creating a meticulously executed home that would mesh the natural surroundings with cutting-edge technology and sustainability, all while using durable and adaptable materials. What emerged at 17455 Tramonto Drive is a brilliant orchestration of concrete, steel and glass that captures extraordinary ocean, mountain and city views from virtually every point in and around the three-level home. “In response to the truly incredible landscape and views, we wanted the architecture to sit quietly in the landscape,” says Coleman of CIGOLLE X COLEMAN, ARCHITECTS (cxcarch.com). “The main living areas of the house are carved into the gentle slope of the site, with exterior walls made entirely of glass. Movement through the house was designed as a

procession. At different moments, one may be more aware of the surrounding landscape—the ocean, mountains and sky—or interior spaces, some public and others private.” Now on the market for \$11.5 million (listed by The Agency), the four-bedroom abode is designed around a series of platforms and containers that come together to present an auto/sports court; studio/guest house; main indoor-outdoor living spaces; and a covered outdoor space/carport. Among the highlights: floating kitchen, dining and living areas; a master suite accessed by a central staircase topped by a massive skylight; a media room; and private garden and spa. “The house presents a series of places that are varied and dynamic, so that living and working are interchangeable,” says Coleman. “Walls slide out of the way, curtains subdivide or screen areas, and spaces transform to respond to climatic or programmatic changes.”





GOOD VIBRATIONS

PHOTOS COURTESY OF VARNISHED

Scott Gillen has always had a passion for the creative process, first as a filmmaker and then as a custom builder, applying his hands to every facet of the process, from architecture to interior design. He crafted his first home on Abbot Kinney and then embarked upon a new Malibu property—The Carbon House—that he now resides in with his family. He designed and built the one-level, 6,800-square-foot residence on approximately 4 acres on Carbon Canyon Road, complete with his signature exposed beams, open spaces, soaring ceilings and custom furnishings throughout. Massive windows on both sides of the 240-foot-long home allow for breathtaking ocean and mountain views from every room. Some of the show-stopping features include a massive great room with an

open chef's kitchen featuring custom ash wood cabinets and Wolf appliances; an ocean-view master suite with a private patio; a gym; and a media room. "It's a great house," says Gillen of Scott Gillen UNVARNISHED (scottgillen.com). "It's large, but very cozy and intimate at the same time. It's got a beachy vibe...a good vibe." What's next for the developer in Malibu? Selling the newly completed 15,500-square-foot property—The New Castle—that just hit the market for \$85 million. Plus, a new project—The Case—featuring five Mid-century modern homes atop a bluff in the guard-gated Malibu Colony community, set for completion in mid-2020.



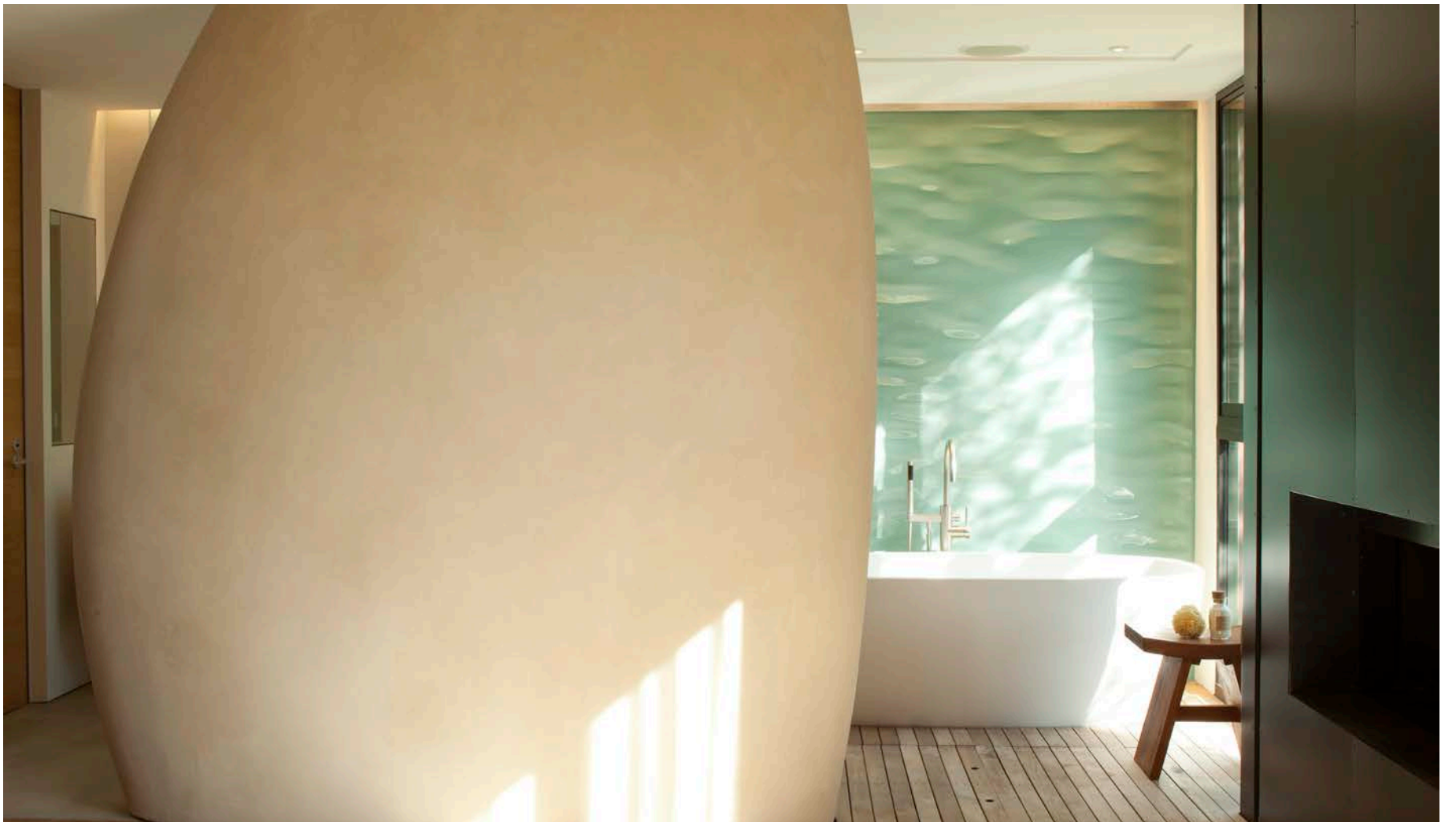


SUSTAINABILITY PLUS

PHOTOS COURTESY OF LISA ROMERIN

Completed in 2010, L.A. architect Michael Kovac's Sycamore House was one of the earliest LEED Platinum homes in California, with a design approach that was conscious of the many existing sycamore specimens on the property. "We have always incorporated environmentally sensitive design concepts and materials into our work, and this project was the perfect opportunity to really dive deeper into that and explore lots of new things," says Kovac of Kovac Design Studio (kovacdesignstudio.com). "We considered it our 'green laboratory.'" Situated near the top of the Pacific Palisades at the edge of Santa Monica Canyon—with views of Downtown L.A., Will Rogers State Park and the San Gabriel Mountains—the modern home is rife with green systems, including solar photovoltaic power with battery backup; solar thermal hot water; radiant heating and cooling; gray water re-use; and rainwater capture. "Our favorite green features are

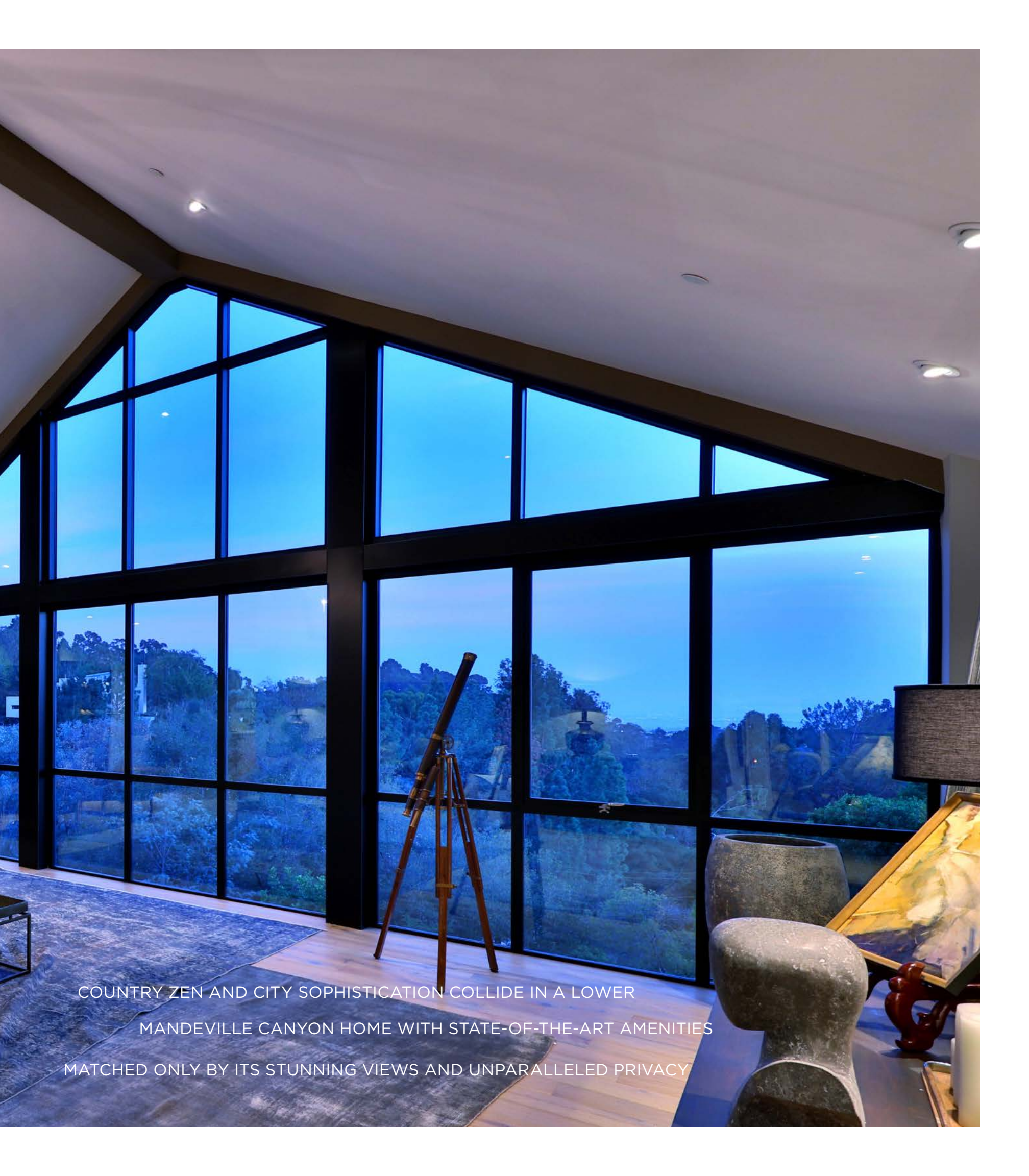
passive, relying on the basic laws of nature," Kovac says. "For instance, the entire house is designed to maximize natural airflow and ventilation. There are windows on the lower level that pull the prevailing cool ocean breeze into the house and higher, clerestory windows that allow the warmer air inside the house to escape." Materials inside the home also were chosen to be as maintenance-free and natural as possible, including walls finished with an artisan veneer plaster rather than paint, along with wood floors reclaimed from an 1800's barn and a cement panel board exterior with a high recycled content. "Everything feels warm and inviting to the touch, not cold or pretentious," adds Kovac. Perhaps the most crowning achievement is a shadowy pattern of sycamore trees created by artist Jill Sykes that has been hand-blasted into the facade's cement panels and offers an ever-changing dance with the real shadows cast by the surrounding sycamores.



HILLTOP HAVEN

WRITTEN BY ABIGAIL STONE PHOTOGRAPHS BY PAUL JONASON





COUNTRY ZEN AND CITY SOPHISTICATED COLLIDE IN A LOWER
MANDEVILLE CANYON HOME WITH STATE-OF-THE-ART AMENITIES
MATCHED ONLY BY ITS STUNNING VIEWS AND UNPARALLELED PRIVACY



Los Angeles is distinct among cities in its ability to offer whatever setting a homeowner might desire, whether one envisions Old Hollywood charm, canal-side palazzos of Italy or castles of southern France. Fancy city living? Look to edgy downtown. Beach bunnies and surfer enthusiasts flock to Malibu. Even one who dreams of the seemingly impossible—a home that combines the bucolic, quiet background of the countryside with easy access to award-

winning restaurants, exclusive stores, world-class museums and top tier schools—can find satisfaction here, especially when looking along the arteries extending off of Mandeville Canyon.

This leafy enclave offers its residents privacy, rusticity and sophistication equally. Because its quiet and narrow main thoroughfare doesn't lead over the hill to the Valley, the roads are lightly traversed. The neighborhood's closed-circuit camera surveillance system underlines the feeling of safety. Yet it's only a short drive from here to the popular Brentwood Country Mart, the trendy boutiques of Santa Monica's Montana Avenue and the fashionable eateries along San Vicente Boulevard. This uncommon balance of offerings is what makes this area so remarkable—and attractive to some of the city's most celebrated residents who have settled here.

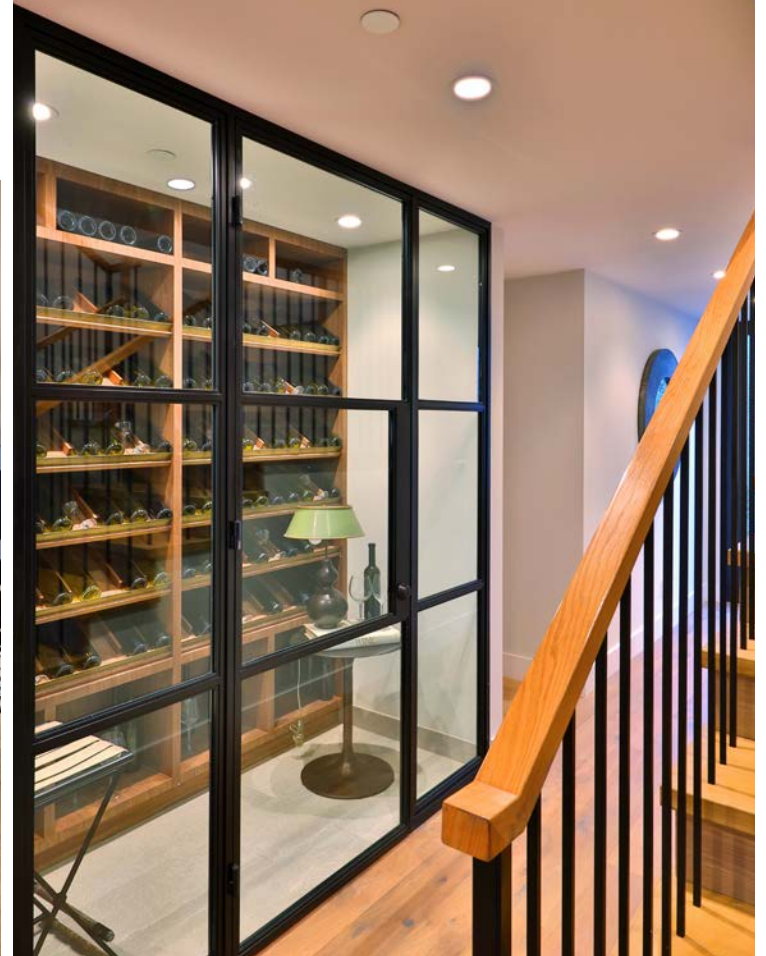
Heading up Mandeville Canyon towards the home at 2184 Mandeville Canyon Road, sharing the road with bikers and horseback riders is not uncommon. (Hikers, meanwhile, are drawn to the gentle rise of West Mandeville Fire Road, at the top of Westridge Road, and the Sycamore covered valley of Sullivan Canyon that snakes below.) The address is accessed via Tanner Road, a slender private drive that climbs upwards, an assurance of the home's bird's-eye views. Perched almost at the top of the hill, the house offers plenty of parking for guests behind its private gate, both in the front motor court and generous five-car garage.

The view, glimpsed immediately once inside the house, stuns. This, coupled with the feeling of peace and serenity that pervades the house, and one has to be reminded of its location in the middle of a bustling metropolis. Certainly the vista of the green hills, thick with trees, the ocean sparkling in the sun and the vast expanse of sky above don't belie the truth. Neither does the occasional howl of coyotes, the lazy circling of hawks overhead, or a bunny that hops across the lawn. The only suggestion that the city is close comes at night, when the lights of Santa Monica twinkle in the distance.

The home, created and developed by ANR Signature Collection, is designed to celebrate both its panorama and tranquil setting. From the intimate dining room with its inviting fireplace, to the light-filled living room and its soaring ceiling, to the master bedroom that frames the gorgeous scenery within its peaked roof wall of glass, the entire home is oriented towards the outdoors. Fleetwood doors fully open two sides of the home to the exterior, creating a seamless indoor-outdoor flow that is the very essence of South California living.

Due to the home's clever layout, connecting indoors without out, the home works as well for family time as it does for formal affairs, morphing from casual to glamorous with ease. Whether it's the solitude of a swim and a stint in the hot tub at sunrise; a raucous afternoon children's pool party, with kids competing to see who can create the largest splash with their cannonballs; or a classy cocktail party with guests drifting from room to room, out to the grassy lawn and down to the pool and spa area, this home sets the ideal backdrop for any occasion. Settling into the great room on cloudy afternoons to watch the sun dip down into the ocean, visible through the treetops, is an excuse to crack open a rich Cote de Rhone from France, one of the many bottles one might store in the temperature-controlled wine room. A screening room and an office, within view of the front door, make working at home feel more like leisure time. Laundry rooms and housekeeping quarters as well as home automation by Savant help ensure that life here runs smoothly.





With its large footprint at the junction between the dining room and the great room, the beautiful kitchen, with its granite countertops and furniture-quality cabinetry, can host a professional chef and staff, hired for a special evening, as easily it can accommodate a busy home cook throughout the holidays. Dual islands offer plenty of space on which to spread out a festive buffet or host a cookie decorating party, while a spacious breakfast nook calls for kids to take their meals and invites guests to gather.

The home's open-plan design, which extends to more private rooms upstairs, allows for easy communication throughout. The staggering master suite, with its capacious master bathroom and showroom closet, duplicates the view from the backyard, stretching it over the treetops. Each bedroom suite includes also includes spacious closets and beautifully designed bathrooms.

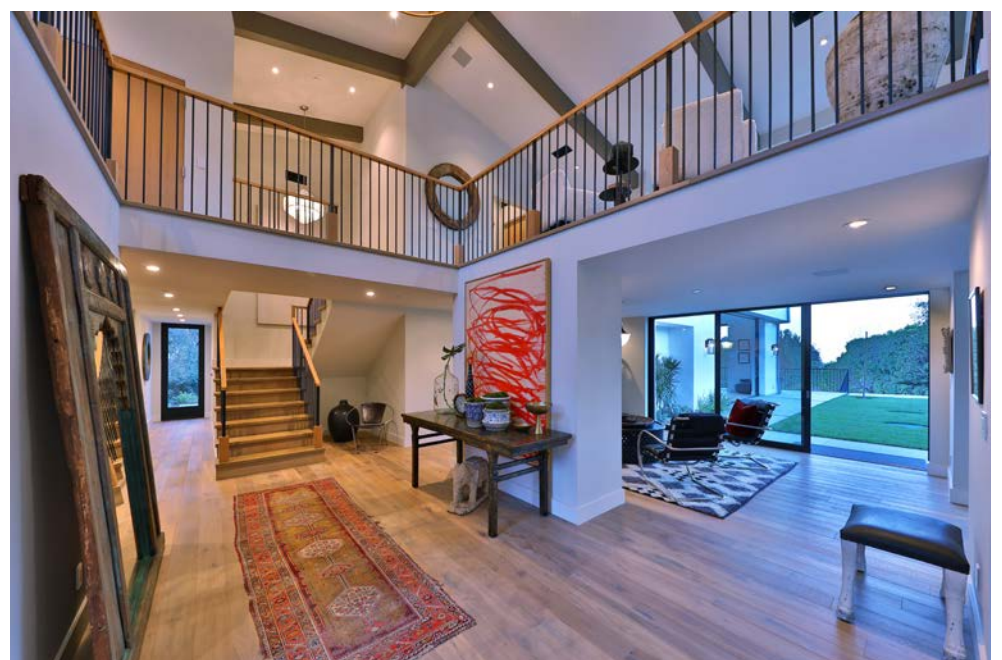
An attached guest house, which offers its own entrance, kitchen, and access to the pool area functions as an ideal mother-in-law suite. It would also serve as a generous office (with enough room here for a small team) or a stunning editing or production facility. Though everything one might want is within a short drive from the house, its beauty makes it hard to leave.

Realtor Santiago Arana, named among the Top 250 Realtors in the United States by *The Wall Street Journal* for seven consecutive years, enthuses, "This house is unique in so many ways. There is its location in lower Mandeville Canyon, which gives you privacy and seclusion. Situated at the end of a private road, there's security and quiet. Yet, you're only a few minutes from downtown Brentwood. Couple that with the amenities of a recently completely house that presents all the benefits of new construction, including home automation and Fleetwood doors to seamlessly connect the indoors with the outdoors and breathtaking views, and you have a stunning property and a rare opportunity."

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NEW PROPERTY TAX PORTABILITY INITIATIVE

CONTRIBUTED BY MICHAEL EDLEN,
REAL ESTATE CONSULTANT

Propositions 60 and 90 were constitutional initiatives passed by California voters in the 1980's to provide property tax relief by preventing reassessment of property value when a senior citizen sells his/her existing residence and purchases or constructs a replacement residence worth the same or less than the one being sold. Those propositions were enacted to encourage people age 55 or older to "move down" to a smaller home, and be able to continue paying approximately the same amount of annual property taxes as before. Proposition 60 originally required that the replacement and the original be located in the same county, and 90 was passed to enable other counties to opt in if they elected to. The tax relief is not automatic, but must be requested within three years of the replacement property purchase.

There are some eligibility requirements and the replacement property must be of equal or lesser value than the original property. If the replacement property is purchased within the first year after an original property is sold, it may be up to 105 percent or less of the market value of the sold property. It can be up to 110 percent or less of the market value if a replacement home is bought within the second year after the original home is sold. Also, the propositions stipulate that this is a one-time only filing. The tax relief cannot be granted if the claimant or spouse was granted relief in the past.

As of this year, 11 of the state's 58 counties have opted in to enable a transfer of property tax base to their county. These are Los Angeles, Orange, Riverside, San Bernardino, San Diego, Ventura, San Mateo, Santa Clara, Alameda, El Dorado and Tuolumne. People are highly advised to verify tax transferability with the county they are considering before starting the process of moving.

A new initiative is likely to be on the ballot next year to further expand the portability of property taxes. The reason for this is that many thousands of senior home owners have been increasingly limited by the requirements of Propositions 60 and 90, which has resulted in many people feeling forced to continue living in homes that are no longer suitable for them. This in turn has added to the state's current housing shortage for younger families seeking larger homes.



We as Realtors are each contributing to fund this new initiative on the ballot. Every effort will be made to encourage and free more senior owners to move if they choose to do so, even if they have already once had the tax relief as provided for by the current propositions in effect. As I understand the intention of the broadening or expansion of Prop 60 and 90, the main features of the new initiative will be:

1. All 58 California counties would be included, not just the current 11, so seniors would be able to move far more freely and take their current property tax base forward.
2. The carry-forward of original property tax base will be able to be repeated over and over, so owners will not feel stuck in the property they may have moved to years ago.
3. They would be able to buy a replacement home that costs more than the one they are selling if they choose to, in which case their property tax will be a blend of the original tax base plus approximately 1.2% of the amount above that level that the new home is purchased for.

Although there predictably may be some opposition to this new initiative, its benefits seem to far outweigh any drawbacks. Ultimately these broadened terms will help California homeowners of all ages, whether immediately or in the years to come. Hopefully you will be glad to sign in favor of this being placed on the ballot next year. I think that the initiative will be in circulation between December 2017 and February 2018, perhaps for a few weeks.

On behalf of all generations of home owners and those wishing to be homeowners, California Realtors encourage your support of this approach to aiding housing throughout California. Most likely there will be public meetings before year-end to discuss the issues, benefits, and any questions people may have. Your attendance is encouraged.

Michael Edlen has been one of the leading real estate agents in the Westside for nearly 30 years, and is committed to helping seniors and other homeowners achieve their home desires in any way possible. He can be reached at **310.230.7373** or **Michael@MichaelEdlen.com**.



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