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SECONDARY SUBMISSIONS

Planning CHC <chc@lacity.org>

1110-1116 South Abbot Kinney Boulevard, HCM #1176

2 messages

shafferphoto@me.com <shafferphoto@me.com> Tue, May 19, 2020 at 7:15 PM
To: chc@lacity.org
Cc: sherie.scheer@me.com, AbbotKinneyMonument@gmail.com

To: Office of Historic Resources, Department of City Planning

Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission

1110 Abbot Kinney Blvd is the western half of a brick building, 1110-1116 Abbot Kinney, built in 1923. One of four adjacent brick buildings at the corner of Abbot Kinney and Westminster in Venice, it was designated a Cultural Historic Monument #1176 in February 2019.

High on the list of the Character-Defining Features of 1110-1116 Abbot Kinney Boulevard, although not a feature acknowledged by Asana partners, is that for its entire existence it has had an asymmetrical floor plan which is reflected in its façade. It is composed of 3 small adjacent units on the east, each ca 30 feet wide, and one big unit 45 feet wide on the west. That asymmetry was reflected in the façade by three off-center doors and 23" bulkheads under the windows of 1112, 1114 and 1116. Quite different, 1110 had a single central door and 10" bulkheads under the windows in each of 3 bays. The asymmetrical plan was also reflected in the quality of light that entered the four spaces, with 1110 being by far the brightest due to diffusion across the broad expanse of 3 bays.

The purpose and value of 1110 Abbot Kinney has been that it is a single unit of substantial size, flooded with northern natural light. Those characteristics contributed to its historic uses. It was an early branch of the Los Angeles County Library from 1923-1926 and of the Los Angeles Public Library from 1926 to 1933. From 1933 to 1938 it was home to a branch of Aimee Semple McPherson's Four Square Gospel Church. Most importantly, from 1965 to 2019, 1110 was the site successively of the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, associated with West Coast Minimalism and the Southern California Light and Space movement. These artists chose 1110 for the quality of its size and light as an art making space and because its size also allowed them to put in reversible partitions and to *live* there. The two art movements and those three artists, along with John McCracken, were referenced in the designation of the 1110-1116 Abbot Kinney Boulevard as a Cultural Historic Monument.

Asana Partners and David Hertz Architects propose to subdivide 1110 into 3 units of equal size. Their plan would lead to a building with 6 units of equal size, destroying the current asymmetrical arrangement of two different unit sizes. This flies in the face of the historic floor plan and the light-permeated feel of the building. Most particularly it would destroy physical form that led to the historic association of 1110 with music, painting and sculpture and with major art movements of the last part of the 20th century. It would also jeopardize the integrity of the only section of Abbot Kinney that contains a solid block of intact commercial buildings from the 20s!

Friends of 1110-1116 Abbot Kinney argue that the interior space matters to the integrity of the building most of all! The 1110 ABK space is 45 by 70 feet, a harmonious golden rectangle. The integrity of the building has to do with its Feeling, Associations, and Design. The specifics of these three qualities led to the building's incredible pedigree of prior uses as library, church, and creative space. Without the ample space of 1110, the building as a whole wouldn't have been granted landmark status because it wouldn't have been associated with three significant artists and two local art movements. 1110 Abbot Kinney should not be subdivided into three tunnels.

It is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.

alan shaffer_____

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Henrik Törner <henrik.torner@gmail.com> Wed, May 20, 2020 at 1:16 AM
To: chc@lacity.org
Cc: sherie.scheer@me.com, AbbotKinneyMonument@gmail.com

Sent from my

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attachment 1.pdf
258K

To: Office of Historic Resources, Department of City Planning

Attn: Richard Barron, President , and Commissioners of the Cultural Heritage Commission

RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176

It is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.

Sincerely,

Demetrio Kerrison

5130 W. EDGEWOOD PL.
LOS ANGELES, CA 90019
T. 323.935.3030
F. 323.935.3031
www.davidkordanskygallery.com

Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission
RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176

May 19, 2020

Dear Richard Barron and Commissioners of the Cultural Heritage Commission,

We—speaking for my colleagues and the gallery's audiences—were so pleased to learn that 1110-1116 South Abbot Kinney Boulevard was appropriately designated a Los Angeles Historic-Cultural Monument this past February. However, we are deeply concerned to learn that there are now plans being considered to subdivide the interior and "unify the façade." We write you to urgently and totally oppose such alterations. Asana Partners' plans are an affront to the entire purpose of preservation, for which so many advocated, and an attack on the shared history of all Angelenos.

Fred Eversley, who lived and worked at 1110 South Abbot Kinney Boulevard from 1969 to 2019, is one of the essential artists to shape Los Angeles's first homegrown and internationally recognized art movement: the Light and Space minimalist sculptural practices of the 1960s. His former studio building, which we had the pleasure of visiting on numerous occasions, and which housed the visions and memories of a community of landmark artists—John Altoon, John McCracken, Harry Partch, Frank Gehry—stands as not only an indispensable part of our municipal history, but also the history of postwar art.

Eversley's historic use of the space manifests a uniquely Southern Californian story. Trained as an engineer and first settling in Venice to work in the region's booming aerospace industry, it was in that unique space that he achieved an artistic breakthrough singularly focused on the perceptual experiences of color and light. Collected by over 40 public institutions worldwide, including our Los Angeles County Museum of Art and the Museum of Modern Art, New York, his signal works have been celebrated in major global exhibitions, foremost "Soul of a Nation: Art in the Age of Black Power," which was organized by Tate, London, presented in Los Angeles at The Broad in 2019, and continues to travel around

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America now. Eversley's trailblazing role is underlined here as he is among the few African-American artists to achieve prominence in the 1960s in a white-dominated art world. He is a legendary and heroic figure in our city: a founding artist of our Museum of Contemporary Art, he continues to inspire the efforts of other artists and artistic collectives—Art + Practice in Leimert Park Village and The Underground Museum in Arlington Heights, for example—to diversify the production and reception of culture in Los Angeles.

The experience of 1110 South Abbot Kinney Boulevard's interior were so moving, so fundamental to Eversley's practice and the history of West Coast art that we recently dedicated an entire exhibition to the story of that space, which you may find here. You'll see that it includes a short documentary, again, dedicated to the interior of the space and the functions and inspirations it served. 1110-1116 South Abbot Kinney Boulevard represents the most important part of the single-remaining solid block of Abbot Kinney in which commercial buildings from the 1920s remain intact. To encounter its symmetrical open design and lofted sleeping areas, Gehry's pragmatic doorways, and the filtered atmospheric light of Southern California is to experience an engine and an ethos. It is no wonder that the space, as it is designed, was such fertile ground for so many groundbreaking achievements across disciplines. It reflects not only Eversley's radical breakthroughs, but also represents a remarkable confluence of the progressive thinking in visual art, music, and architecture intrinsic to the identity of California and its local cultural pioneers.

As a gallery that seeks to present both the history and future of art made in conversation with Los Angeles, we cannot overemphasize the importance of wholly preserving sites like 1110-1116 South Abbot Kinney Boulevard for future generations. We applaud the Cultural Heritage Commission's decision to recognize this space as an Historic-Cultural Monument and urge you once more to protect this irreplaceable landmark from destruction.

Best regards,

Kurt Mueller
Director, David Kordansky Gallery

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www.davidkordanskygallery.com

David Kordansky Gallery is one of the most dynamic venues for contemporary art in Los Angeles, and is internationally regarded as a leading gallery of its generation. Established in 2003 as part of a burgeoning artistic community in the city's Chinatown, the gallery began as a cutting-edge incubator for emerging talent. It quickly grew into a widely respected voice in the international conversation surrounding new and recent art, and moved to its second home, in Culver City, in 2008. David Kordansky Gallery currently operates a 20,000 square foot facility in Mid-City Los Angeles. Opened in September 2014, this location encompasses two adjacent and equally sized gallery spaces, allowing for maximum flexibility in the mounting of solo, group, and historical exhibitions.

In 2020, the gallery will expand its premises, renovating three structures and creating a central landscaped courtyard between them. The expansion will feature over 7,000 square feet of exhibition and storage space, as well as 2,300 square feet of outdoor space for a diversity of programming, including performance, film, and outdoor sculpture. Among the indoor spaces is a 2,000-square-foot gallery that, taken together with the current two exhibition spaces, makes it possible to mount three separate shows simultaneously.
DavidKordanskyGallery.com.

DAVID
KORDANSKY
GALLERY

Planning CHC <chc@lacity.org>

Support Letter 1110AK

1 message

David Paris <david@1525akblvd.com> Fri, May 15, 2020 at 5:33 PM
To: "chc@lacity.org" <chc@lacity.org>
Cc: "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

Ref: MONUMENT: 1110-1116 Abbot Kinney Boulevard, HCM #1176

Re: Letter of support of the proposed improvements.

Dear Members of the Cultural Heritage Commission,

I live in Venice and I own commercial property across the street from the subject project. I find the proposed design accommodates both preservation and updating. Currently there is an awkward mix of window and door lines that will be cleaned up nicely in this proposal. Accordingly, I whole-heartedly support what Asana Partners and David Hertz are planning at 1110 Abbot Kinney Boulevard.

As for the concern on dividing the interior, I fail to see the import of this. The original facades reads as a multi-tenant façade! Lets get this built!

from David H. Paris
david@1525AKBlvd.com
Paris West Companies
1515 Abbot Kinney Bl. #200
Venice, CA 90291
cell: (310) 709-3540
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For Office Space Available go to:
www.1525akblvd.com/
www.520Sepulveda.com

LA URBAN HOMES

05.19.2020

to: Office of Historic Resources, Department of City Planning

attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176

I hereby would like to state my continued support for Friends of Abbot Kinney's efforts to preserve 1110-1116 Abbot Kinney Blvd, and raise my voice against Asana Partners and Hertz Architect's proposed changes that would destroy all its integrity, character and significance.

I was so pleased to learn that it was designated Historical Cultural Monument #1176 in early 2019, as recommended by the Cultural Heritage Commission, approved by the PLUM Committee and the LA City Council, and that the city's dedicated body of historic preservation experts, voted unanimously to recommend designation of this important building entertainment.

I am a LA native, since 1925, and grew up on Breeze Ave. in Venice and attended elementary at Westminster. I became a developer early on, and remained building foremost housing for my entire life, and has been an art collector since the late 70's, for about 40 years. Since I have been living and working on the west side of Los Angeles with several projects in Venice and Santa Monica I have followed its growth over several decades. The Venice Renaissance building in the corner of Rose Ave. and Market St. is one example of my projects, where I also integrated a major public art piece in Venice, the "Ballerina Clown" (1989) by Jonathan Borofsky, which has become an iconic figure of Venice.

I have contributed to change and I am in full understanding of a city's need to progress, however I am also very much aware of the dynamics that makes a city unique and an attractive place for both its local residents and foreign visitors from all over the world. Venice history and unique qualities plays a significant role to attract people from around the nation and beyond to come and live and work or to just embrace for a shorter time. It signals a 'cool' happy place that has a vibrant atmosphere that appeals to people who are coming from more traditional places. For decades it has stood out as a hub for diversity, openness and most lively scene of free spirited minds and activities. This has been a strong identity since the early days of 'Venice of America' was originally created.

Venice identity and culture has been built up over a long time, it has evolved and transformed, but its character has remained similar until recently, and right now it is changing, and its happening fast. Streets that once had a very mixed use of services that served a broad variety of people are threatened. Venice was the place where very different characters lived side by side, and used the streets in mutual respect. A struggling writer or musician was next door neighbor to a successful intellectual or businessman. The respect of others is fading. The variety of income levels and mixed backgrounds is shrinking and the result is a more uneasy, tense and homogeneous commercially driven neighborhood for those who can afford to stay. The brands and items available for sale are the same as in the rest of the world, and the uniqueness is about to disappear. The architecture is following the same market driven pattern, for residential as well as commercial areas. The once unique typologies and styles are also disappearing and the historic buildings

that once signaled the characteristic styles of 'Venice of America' are fewer and fewer.

Artist Borofsky's intention behind 'The Ballerina' was to illustrate the dichotomy of Venice's character that can be related to both its people and its architecture. It resonated with me back then, in the late 80's, and I still believe it is just as relevant, but these days I find it increasingly important to pay attention to the change, as Venice is undergoing a high risk of loosing its character. The eclectic mix is crucial to Venice vitality, and to keep this alive one must secure the old and genuine examples of the past to keep a contrast and historic belonging to all the new architecture that is coming up.

1110-1116 South Abbot Kinney Boulevard sits in the middle of this rare intact block from the early 20's. Anything short of preserving the 1923 building as intended and as used over all these years would be an irreversibly scar for the Boulevard and diminish the significance of the entire corridor.

The beauty of Venice and LA architecture is the broad mix of time periods and styles, however if the authentic original styles are lost the entire dynamic and roots are lost. If this block will allow to mis handle a property that has already been designated something is wrong, and the whole Abbot Kinney streetscape's significance is lost.

As a developer and art collector I also very much sympathize with Mr. Hertell's vision that Venice, or any city, should not simply be an amusement destination, but a center of cultural experiences and intellectual pursuits. I understand that he must have been a both civic-minded and prominent figure in the development scene, as he recognized the commercial potential when he developed the parcel, yet made the purpose of the building a municipal auditorium and first public library of the county, and succeeded in his persuits.

Of course any community and streetscape needs to evolve, however the size of 1110 is not a reason to subdivide and change the structure of this historical space. There are many ways this space can transform into a profitable business while keeping its 3 bays open or subdivided in line with its past spatial divisions. Mr. Hertel intended the buildings typology to create a mixed use with keeping half of the lot as one larger unit to become LA's country first library.

The originality of the asymmetrical plan; with 1110, being half of the building combining three bays as large different from its other half, 1112, 1114 and 1116 being single bay units, and all four units numbered just as they were intended to be used speaks for itself in the street numbers, not only to this building but for all the lots and units in this block. This makes it both a unique and typical example of the intentional plan for mixed sizes within a lot, as well as within the block. This is clearly readable in the Fire Insurance Map from 1950, as well as in all Bay City Directories that all clearly states that all past tenants has been sole tenants using the whole space as one single unit. Further, the map shows that the block as a whole, clearly has a mix of various sizes, although it is not from the early 20's it reflects that Venice of America, and Abbot Kinney's development was built with a variety of uses as well as sizes of spaces. Although similarity in the building brick materials and decorative aesthetics it has always been an eclectic mix of spaces sizes and activities.

Fred Eversley was one of the artist that I discovered early, on a Venice Art walk, at the end of the 70's. I was attracted to his captivating, yet simple shapes and transmission of light. I kept his art work over all the years and it remains in a prominent center place in my living room, and I have enjoyed to see Eversley's career evolve and stay high over the years. It is a delight to see how he is recognized and celebrated internationally in these days.

It was unfortunate that he was forced to move out, but I thought as the building was designated HCM it would be carefully rehabilitated and not at risk to loose its integrity, character and its association with the past. His studio was a great piece of architecture itself, including an original scheme by Frank Gehry that was important to preserve as it was uniquely original, and earned significance over time as it had remained the same since the late 60's.

Eversley's space efficient lofts, to gain more space, and his translucent walls that he need to control the fumes and dust for his workshop to stay clean, while keeping all the possible light and maximizing all the large windows both in the open storefront and in the back, made in the early 70's, where just brilliant, there was nothing like it elsewhere in the world.

The fact that half of the building, 1110 was a studio by an artist, that belongs to the world famous Light and Space movement, that started in Venice, should be enough for a designation, and besides this, the other two extraordinaire artists, contributions of national and international fame, while making their signature works in the building, was what gave the designation validation and the property importance to be preserved, and a subdivision of the space would undeniably destroy that reading completely. If it wasn't for the three bays being one front unit the space would not be light filled and large enough for the significant artist, for which the space is associated with, making their exceptional work in the studio.

In addition, that all the past uses and tenants of 1110 clearly, with all research to date, has been tenants using the whole, one single unified 3 bay space, since 1923, for 97 years, also proves the intended size and uses, that contributes to its historical significance.

To support a purposeful rehabilitation of this building is critical to me, and should be of concern many for the several reasons described previously. A lot of people don't know the history, and this is an opportunity to educate people of the roots of Venice. This building must be rehabilitated with as much authenticity as possible, to ensures that its integrity character and feeling associated with as it truly represents the historic fabric that remains intact and strengthens the original vision and identity of Venice community, also as a center of the arts, culture and entertainment.

The Friends of Abbot Kinney demonstrates the meaning of this and take all these important parts to account in their proposal, which also allows for the minimal and suitable alterations for a new use.

I strongly believe that the owner and any new tenant should be able to utilize the space as a single unit with 3 unified bays and a single centered entrance inherent qualities of the grand windows, and benefit from the openness and the light it brings in, while preserving and exposing the historical architecture and all remaining character defining features. The existing structure should not be a limitation, but a positive contribution to the experience and use, and only minimal alterations should be made as necessary for preservation and safety.

Please prevent this critical example of so many layers of relevance to not get lost, but to stand up and welcome visitors to its wonderful past in a new bright attracting and storied version.

Harlan Lee,
Art Collector and Developer, founder of Harlan Lee & Associates / Lee Homes / LA Urban Homes

Harlan Lee, is the founder and visionary of Lee Homes, has been a homebuilder for over 50 years. As Chairman of Lee Homes, he directs the planning, design, product development and marketing of all our communities. Through his guidance and leadership the company has achieved prominence and success in a highly competitive industry. He was one of the first builders selected to participate in the Master Planned Communities of Janss Conejo, Westlake Village, Mission Viejo, Calabasas Park and Via Verde. His Joint Venture Partners have been some of the largest corporations in America: American Hawaiian Steamship Company, Bechtol Corporation, Southern California Gas Company, Southern California Edison Company, Janss Company, Pauley Petroleum, World Savings & Loan and Mitsubishi International. His companies have built over 6,000 homes and 1,000 apartment units over the past 49 years.
In the last decade under his leadership Lee Homes has been a leader in energy efficient homes at Village Green in Sylmar where President Clinton announced the Partnership in Advancing Technology in Housing. Lee Homes was the first for-sale developer in Downtown Los Angeles to adaptive reuse and has completed 600 lofts since 2003. Lee Homes has also built over 1,000 homes for low and moderate income in twenty public, private partnerships and completed numerous transit oriented developments.
Mr. Lee has been highly honored by industry and consumer groups for the excellence of his homes and he has given service to his industry and his community as a Board Member of the National Association of Home Builders and Member of the Urban Land Institute. In 2008 he was an Honoree of California Homebuilding Foundation
His numerous civic and community activities include former Founder and President of the Venice Action Committee, board Member of the American Sailing Association and Board Member for the Foundation of the Junior Blind, including serving as developer for innovative camp for the Junior Blind and the Venice Family Clinic.

Eliane Gans,
LONNY GANS & ASSOCIATES
Fine Art Advisory

TO: Office of Historic Resources, Department of City Planning

ATTN: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176
19th May 2020

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

As a long time member and supporter of the Venice community and the Art Community, I respectfully ask you to raise your voices to disapprove the proposed subdivision and storefront of 1110 suggested by Asana Partners and David Hertz Architects. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, as well as PLUM, voted unanimously for the designation of this important building, and it deserves to be preserved with a meaningful rehabilitation.

1110-1116 Abbot Kinney Blvd. building should maintain its asymmetrical scheme, with the 1110 unit as a triple-bay storefront with a single entry, as it has been for its lifetime. Hertz' proposal to subdivide 1110 into three equal spaces with three entrances completely ignores the fact that 1110 has always stood out as one large unit next to three small units. Research and documentation of past uses speaks for itself, as every tenant has been a sole tenant, and there has never been a a time when 1110 had three simultaneous tenants.

The purpose and value of 1110 Abbot Kinney has been that it is a single unit of substantial size, flooded with natural light. Those characteristics contributed to its historic uses. It was an an early branch of the Los Angeles County Library from 1923-1926 and of the Los Angeles Public Library from 1926 to 1933. From 1933 to 1938 it was home to a branch of Aimee Semple McPherson's Four Square Gospel Church.

Most importantly, from 1965 to 2019, 1110 was the site successively of the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, who is associated with the Southern California Light and Space movement. These artists chose 1110 for the quality of its light and size as an art making space and because its size also allowed them to put in reversible partitions and to *live* there, making the non-lucrative years of their creative output possible. The Light and Space Movement and those three artists, along with John McCracken, were referenced in the designation of the 1110-1116 Abbot Kinney Boulevard as a Cultural Historic Monument.

In addition, if one looks at the rest of Abbot Kinney, the charm and character of the street is related to its eclectic mix and diversity, not to its conformity and repetition. To argue that six identical tunnel-shaped units would be positive due to consistency is simply false. Even within this rare intact block, consistency does lies not in similar sized units, but rather in mixed sizes, which ensure a variety of uses and experiences. For example, 1118, once a Candy Factory, later an early studio of artist Eric Orr is larger than that of 1110, yet it sucessfully remains as one open space operated by Rag and Bone. There are medium sizes like 1108/1106, once a market, than artist Eugene Sturmans studio. 1100, has one unfied half portion and two subdivisions 1102&1104, currently used as one open single entry space, similar size as 1110. The consistency in this rare intact block lies in materials, proportions and style, not uniformity of size.

Further, Asana and Hertz argue that maintaining 1110 as one unified space should not be a concern. Interior use is subordinate to the exterior, in their opinion. That is completely wrong. The exterior and the interior are completely interrelated and always have been. The building is unique and exceptional – the unified bays making it a unit of substantial size, allowing natural light to flood into the entire front part of the space, allowing the artists to do their significant work there.

I urge the Commission to recognize that the proposal of Asana Partners and David Hertz architects simply does not comply with the designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument, nor does it comply with the rehabilitation standards that should be respected and followed for this project.
To subdivide 1110 to three equal spaces would destroy a historically-intended form and plan.

The Friends of Abbot Kinney have done tremendous research and carefully identified what an appropriate rehabilitation for a new use means. Not only does their proposed façade and scheme involve minimum change, it also looks great and is true to its past. Anyone who remembers the feeling of walking into this space, or who wants to describe the story of the Light and Space movement origins in Venice and its association with this space for a visitor could walk in again and say, – wow how cool, this still breathes the light that was so important to the masters who worked here; there is the clever loft where Eversley slept, and that is the platform where his work was displayed, and so on. That is what should be preserved and maintained as the building's significant character.

ARTfully,

Eliane Gans
LONNY GANS & ASSOCIATES, Fine Art Advisors,
Art Succession Planning
3933 Esplanade, #2 Marina Del Rey/ Venice, CA 90292

FROM: FREDERICK JOHN EVERSLEY
Former Tenant of 1110 Abbot Kinney Blvd, for 50 years 1969-2019

To: Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176

May 20th 2020

Having lived and worked for 50 years in 1110 Abbot Kinney, I have a lot of thoughts and feelings strongly related to the space and what it meant for me and the other former tenants, like my dear friend painter John Altoon and his still vibrant wife Babs in London, as well as my next door neighbor and dear friend John Mc Cracken, and not the least Mr. Herbert Hertell, who signed my first lease, as well as the dear Mr. Hall who helped me with all kinds of things. I know them pretty well and can tell great stories about them all. Subsequent generations of owners unfortunately didn't continue the family's passion for the space and its tenants.

I have in the later years also been fortunate to get to know Harry Partch's current 'post master', grammy award winner John Schneider. John has explained to me who Harry Partch was and played his music in my studio.

Am I biased? In one way, yes. In another way, not at all. At this point I am not at all directly impacted by the future of the building, but do I care about the destiny of the space, of course I do.
I am not a citizen of Venice anymore, I am not a tenant anymore, but I am a human and I lived in Venice since 1963. I do think I have a valid right to speak my mind and a pretty good sense of what is relevant and makes sense in this matter. I am not an expert preservationist, nor in rehabilitation, and I am not overly nostalgic, but I do care about certain values and I certainly care for my friends and my former community of Venice, as well as for the legacy of meaningful cultural movements in this Country. I care for the future generations to get a fair chance to learn the truth about the past and an ability to comprehend what once happened in their neighborhoods where historically important events took place, and how things all relate to each other.

I was disgusted by the demolition when I learned about it. I have read the false marketing for the proposed subdivision; which underplays the role of the building's status as a Historic Cultural Monument, all wrong doings. It's hard to know what to do about that. However, when I recently and oddly learned how the architect for the current owner was requesting support for his subdivision of 1110 Abbot Kinney from an old friend of mine, I was shocked. While asking for people to support his cause, Mr. Hertz left out entirely the relevant fact that the 1110 unit is part of a Historic Cultural Monument. He also made four bold false arguments:
a) that three new retail spaces, similar to the other half of the building, would make the entire building more unified and consistent with the character of smaller retail spaces on Abbot Kinney – not true at all
b) that the main scope of the renovation was to replace the storefront glass walls to make them a more 'complete' version of the original store front and to match the other half of the building – which of course is totally untrue
c) that 'maintaining one unified space should not be of concern as the interior use is subordinate to the exterior' – totally false
d) that the renovation of this unit into three proposed retail spaces, would not require any change of use from its prior occupancy since there were previous partition walls – totally shocking.

From all evidence today it is well known and documented that 1110 always has been a continuous space of three bays and used as such since it was first the LA County Library, then a church, then a large laundry, then as a studio for Harry Patch, and then as John Altoon's studio, and then as my studio for 50 years.

As artists, we of course loved 1110 ABK and used for its basic given qualities, simply being an open storefront space with a ton of light, with great height and overall proportions. Obviously, the façade and the interior completely coexisted.

Asana Partners and David Hertz Architects clearly do not care about the significance of 1110, its character or its associations or how they actually relate to the building itself. It's simple to agree to put up a plaque, but to actually work within the existing envelope seems too hard a task. That is just embarrassing.

I could add much more to all kinds of facts to prove more evidence to the case, but I don't want to waste your time or mine. I just want to say loud and clear that this case is not hard to understand. I certainly hope that you, the trusted Commissioners will see straight through the disingenuous proposal and its argumentation, and use your skill at honest evaluation to make the right judgment in this matter, realizing that Asana/Hertz devastating façade and plan proposal should be rejected, and if not, that all the associated significance and integrity reasoning for this HCM would be lost forever. No plaque would validate to tell the story of what once happened in the space after having boldly deconstructed its characteristic qualities it was designated for, reconstructed it to something it never was, that never would allow the past to be recognizable ever again.

Sincerely and respectfully,
Frederick John Eversley,

Connect Create Collaborate

Planning CHC <chc@lacity.org>

1110-1116 South Abbot Kinney Boulevard was designated Historical Cultural Monument #1176 on February 6, 2019.

1 message

Gail Levin <Gail.Levin@baruch.cuny.edu> Tue, May 19, 2020 at 8:37 PM
To: "chc@lacity.org" <chc@lacity.org>

To whom it may concern,

I write as an art historian of American art to urge the commission to save the authentic interior, not just the exterior of the building at

1110-1116 South Abbot Kinney Boulevard, which was designated Historical Cultural Monument #1176 on February 6, 2019. Many important American artists had their studios in this Venice building. Sculptor Fred Eversley's studio remained when I saw it two years ago. It was a monument to the 1960s and 1970s and the vibrant and influential local art scene. It should have been preserved! I don't know what is left, but if the studios remain, they should be turned into a local museum or set of art galleries or something to preserve the history of culture in Venice. This value would be greater than any destruction or reconstruction can possibly bring.

With sincere interest and support,

Gail Levin, Distinguished Professor of Art History

The CIty University of New York

The viral practice of destroying what is beautiful and singular in the interest of uniformity and material gain has brought us—as a culture-- to where we are today. We did not need a pandemic to expose the flawed practices and thinking which, in the name of reason, have led us down boulevards of madness.

1110 Abbot Kinney Blvd. has been designated a Cultural Historic Monument. The building deserves this recognition. There are limitless property opportunities in Los Angeles, and those who want to turn 1110 Abbot Kinney into an investment should be told to look elsewhere.

Hugh Levick
28 Park Ave.
Venice, CA 90291

Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176
19th May 2020

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

I am a member of Friends of 1110-1116 Abbot Kinney and a supporter of the above named case. I would like to share with you howfrustrating it is to have to fight this case again and to explain how the Asana and Hertz proposal does not respect the historical values of the building.
Arguments should be for rehabilitating1110 South Abbot Kinney Blvd. respectfully and with minimum change
It should be of great concern to Los Angeles as a whole and the art community especially to learn about its tragic trajectory, being at risk again despite its designation. It is indeed very troubling to learn that their proposed alteration of the exterior as well as the interior completely neglects and destroys the main character-defining features directly linked to the designation and its association with the artist personages. It was very much the unique qualities of the spatial plan, its size and open front scheme allowing the light that made it possible to create their significant work in that specific 1110 studio.

I spoke at the last hearing for the nomination and urged the Commission in the plea. It was with great pleasure I learned that the building got its designation, but with surprise and anger to shortly after learn that the status was not protected and that part of its unique interior was demolished by the owner at the time, fully aware of its status. It is unfortunate to learn that it once again is at risk to be further diminished and completely compromised by the new owners and their local architect. Hertz, who should understand the values of the building and be able to make a scheme that protects them.

I have visited the studio many times as a friend and collegue of Fred Eversley and know very well how he used it and why. It is not hard to understand what made it so perfect for him, and also the earlier maverick artists that all kept the studio airy and open, especially in the front.The three bay studio with its large street windows and flooding light across all bays in the front obviously played a significant role serving as a the perfect workshop for casting resin, painting and making instruments for all the masterful creations that took place there. Although the use will change, there is no viable reason or value for subdividing the space and changing the façade. What remains more deserves to be preserved to show and tell the beautiful story of how this studio played for the Venice community.

The point that Asana and Hertz are arguing – that the interor spatial relation is subordinate to the exterior and doesn't relate to the facade is absurd. The relationship between the storefront's design and function, as a central-bay single double-door high entrance with two large uninterrupted fixed maximum-width non-interrupted windows, is fundamental to the interior spatial plan and its qualities and functions as one unified wide-open space. The exterior and interior are of course part of the same feeling and atomsphere from the outside in, as well as from the inside out. The unified bays bays are exactly what made its significance unique and essential for the past personages that it is associated with and was designated for. Its relatively grand size and its natural northern light flooding into the entire front portion of the space, allowed the artists to do their significant work there.

The Friends of Abbot Kinney team are of course accepting a slight change to accommodate for a new use, life must go on, and their proposal follows the guidelines for Rehabiltation Standards and proposes minimal changes, unlke Hertz' proposal which would mean a complete loss of all the significance for which it was designated.

It is of course devastating that part of the significant interior was demolished, but as it has had more than the last living artist using the space with slightly different degrees of openness and room structures, the current state actually still includes elements of all the past artists' characteristic interior elements, Partch' stage, almost as he had it, Altoon's stage and part of his live/work division, and Eversley's first sleeping loft from the early 70's that still is intact. All together these character-defining features combined can still tell a vital story and give the vibrant feeling that the artists so loved and breathed. If any of these parts would be further demolished the feeling would be lost.

I urge the commissioners to understand the importance of protecting the last remaining chance to secure an example of a significant West Coast Minimalism and Light and Space Movement artists' studio – it deserves to be preserved and accessible for Venice community as well as for the national and global public's ability to visit this space and be able to read the traces of its significance.

Best regards,

Henrik Törner Artist and Art Historian, Los Angeles and Gothenburg

venice institute of contemporary art

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176

05.19.2020

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

I have been a supporter of preserving the integrity of this rare building, sitting in this last remaining intact block of Abbot Kinney, since the day I learned it was at risk, and was very pleased to learn it was designated Historical Cultural Monument #1176 in February, 2019, as recommended by the Cultural Heritage Commission and approved by the PLUM Committee and the LA City Council.

I didn't like learning that part of this interior has been illegally demolished and that it now is proposed to be vanish entirely. The local Venice architect, trying to argue that they comply with the Rehabilitation Standards, is incomprehensible and his plan is completely unacceptable.

I am the Director and Founder of Venice Institute of Contemporary Art (ViCA), an arts organization devoted to identifying, protecting and sustaining the unique stories, history and culture of one of the most important centers of American independent artistic expression. Through exhibitions, events, research facilities, and education curriculum, ViCA celebrates the world of art internationally, and most importantly the art and culture of Venice Beach/Southern California. Our founding in 2011 marks an ongoing commitment to our community - to present the art world from the perspective of it's artists, writers, curators, collectors, and the art viewing public.

I have been an artist living and working in Venice since 1981. Ever since, as a curator, an engaged citizen and an active supporter of my community I have followed the art scene of Venice closely. With this background it is a given that I have known the entire art history on Abbot Kinney, which once contained many studios, including those of several well-known artists. Foremost of the studios was 1110-1116 S. Abbot Kinney Blvd. since it housed so many of the most significant artists in one and the same building.

Unfortunately I was not around while Harry Partch, John Altoon or John McCracken worked in their studios, but I have taken every opportunity to participate in the support of Fred Eversley's legacy by documenting him in the studio, as he is a key figure of the West Coast Minimalism and the Light and Space movements. Since I am also a cinematographer, I started to shoot Eversley working in the studio several years ago. I learned then that it can't be emphasized enough how exceptional this artist is and how important his studio was for making his most significant work there. His way of customizing every part of the studio to its unique function of his completely self-invented process of art making, based on his own self made tools, could by itself be an art installation in a museum.

The significance of 1110 is directly tied to its use as a creative space with 3 bays and a single entrance, it is easy to argue for maintaining this configuration, since it is the essence of the function of its past use as artist studio, the defining characteristic, and has been since its inception.

It doesn't take much to realize that a sub-division that brutally splits with solid walls this unified 3 bay unit to three narrow single , each with new entrances in the façade, would contradict logical reasoning for a preservationist's mind.

- the façade would be radically changed, and historic materials lost
- the spatial scheme of the interior would be radically changed
- the logistic would be radically changed
- the light and the feeling would be radically changed
- all the related associations would be completely lost

In all, neither the exterior or the interior in Asana/Hertz' proposal would be true to its past. The result would be that the 1110 unit would be completely disconnected, not only from the designation's significance and all its associations, but literally from its entire past of 97 years of consistent history, including of uses that weren't even the core of the designation: as a branch of the LA Public Library and as a church of the famous Amy Semple MacPherson for possibly 17 years. A subdivision of 1110 unarguably does not respect its historic relevance, the integrity of the space as the studio of significant artists becomes unreadable. The tangible, direct link to its historic significance would be lost and, no matter what the architect says, non-reversible.

The movement that came out of Venice art scene in the 60's and early 70's is thankfully recognized internationally today. The opportunity to protect this rare last studio with strong associations with the West Coast Minimalism and Light and Space movement, from which not only Eversley but several other prominent artists emerged, should not be lost. The west side is lacking meaningful historical places in general and art and culture destinations in particular, which makes this designation extremely important and critical to protect.

Even if a new use will demand some minor alterations it is certainly a beautiful space and presents an opportunity for any owner, architect and tenant to make a commercially successful use of a unified 3-bay storefront and space, without compromising the significance of the building and all its related character defining elements.

The remaining small but excellent little Eversley loft and the wood/concrete platforms once used for a Laundromat and then cleverly used by all three artists should not be a problem to integrate into a cool retail space. Quite the contrary, all the same characteristics that are inherent to the space should be utilized in a new positive way full of historical layers.

ViCA and I fully continue to support the important work of the Friends of 1110-1116 Abbot Kinney.
They are proposing a very reasonable and thoughtful rehabilitation, that allows both for the old story and a new story to be told in a meaningful and unique way, true to the building and to the local and global art world community that deserves to be able to learn and feel what the studio was once like and why special events took place at that specific address.

I respectfully ask the Commission to fully support the importance of keeping this building's integrity intact as much as possible and to only allow a rehabilitation that truthfully honors and retains an honest value and version of its significant role in Venice's history.

Sincerely,



Juri Koll
--
Director
Venice Institute of Contemporary Art
+1 310 957 7037
juri@veniceica.org
veniceica.org

Planning CHC <chc@lacity.org>

Support Letter 1110AK

1 message

Karla Gallardo <karla@cuyana.com> Mon, May 18, 2020 at 6:33 PM
To: chc@lacity.org
Cc: lambert.giessinger@lacity.org, melissa.jones@lacity.org

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

Ref: MONUMENT: 1110-1116 Abbot Kinney Boulevard, HCM #1176

Re: Letter of support of the proposed improvements.

Dear Members of the Cultural Heritage Commission,

I am writing to express my support for the Asana Partners and David Hertz Architects rehabilitation and restoration plans for the vacant storefronts at 1110 Abbot Kinney Boulevard.

The team recognizes the historical significance of the building exterior and the importance of maintaining its overall character within the context of the surrounding neighborhood. The proposed improvements to the exterior elevation are in keeping with the building and surrounding character of Abbot Kinney, which I support.

I am less concerned about the interior use or how it was used in the past, as that does not affect the public view of the building. I welcome interior renovations to divide the space into potentially three storefronts rather than one large storefront ideally, as we feel this will likely bring diversity to the street with smaller bespoke tenants rather than one large one and consistent with the divisions for the rest of the building.

I encourage the commission to vote to support this project,

Respectfully,
Karla Gallardo

Planning CHC <chc@lacity.org>

4. 1110-1116 Abbot Kinney Blvd, HCM #1176

1 message

Margaret Bach <mnlbach@gmail.com> Tue, May 19, 2020 at 4:53 PM
To: chc@lacity.org

To the Los Angeles Cultural Heritage Commission:

Regarding the proposed rehabilitation project at 1110 Abbot Kinney Blvd., I oppose the plan for the following reasons:
Impact on Significance:
As stated in the findings for the designation of 1110-1116 Abbot Kinney Blvd., two of the three reasons of significance relate to the property's association with important cultural arts movements as well as specific artists, activities that took place within the large three-bay space within 1110.

The proposed project compromises the significance of the resource by removing its character-defining space, thus eliminating the ability of the resource to convey its significance.

Impact on Integrity:
The subdivision of the character-defining three-bay-wide interior space, the significance of which is noted in the HCM findings, would have a detrimental impact on the integrity of the historic resource. The applicant's analysis seems to imply that point, in the Conclusion (page 61, emphasis added):

> In order to retain integrity under Criteria A/1/1 and remain a designated HCM, a historical resource is expected to retain most or all aspects of historic integrity, in particular in the areas of location, design, setting, materials, and feeling. As presented in the discussion above, the proposed project would affect the historical resource's status as a designated HCM under Criteria 1.

As interior spaces of HCMs are eligible for City review, and given that this particular interior space is integral to the significance of the resource, I respectfully encourage the City to reject the proposed project.

Understanding that the proposed project was initiated some months ago, and given the impact of the pandemic on small businesses, retail, and the economy in general, it may be prudent for the property owner to withdraw the project application and instead seek a tenant for the interior space at 1110 so that the significance and integrity of this historic place can be retained.

Sincerely,
Margaret Bach, ASID
Founding President, Los Angeles Conservancy (for identification purposes only)
Former member and chair, Santa Monica Landmarks Commission (for identification purposes only)

Planning CHC <chc@lacity.org>

6-Proposed Monument: Isherwood Bachardy Residence

1 message

Margaret Bach <mnlbach@gmail.com> Tue, May 19, 2020 at 9:51 PM
To: chc@lacity.org

To the Cultural Heritage Commission:
I am writing to express my enthusiastic support for the designation of the Isherwood Bacharady Residence as a Los Angeles Historic-Cultural Monument. In addition to its association with two remarkable creative forces, Christopher Isherwood and Don Bachardy, whose impact has been felt both locally and internationally, the residence is significant as a gathering place for the community of artists, writers and intellectuals who gravitated to Los Angeles, and put down roots here, following the tumultuous years of World War II. The Isherwood-Bachardy residence joins the legendary Viertel, Feuchtwangner, Brecht and Mann residences as a place that shaped the cultural landscape of Los Angeles and beyond.

Thank you for your consideration,
Margaret Bach, ASID
Founding President, Los Angeles Conservancy
Former Santa Monica Landmarks Commissioner
(affiliations noted for identification purposes only)

Planning CHC <chc@lacity.org>

1110-1116 Abbot Kinney Blvd

1 message

Michael Detto <dettonation@gmail.com> Tue, May 19, 2020 at 10:06 PM
To: chc@lacity.org
Cc: Sherie Scheer <sherie.scheer@me.com>, AbbotKinneyMonument@gmail.com, Susanne Detto <susanne.detto@gmail.com>

Hi,

My wife Susanne and me, Michael Detto were longtime residents in Venice, now living not far from it in Santa Monica. We are still visiting the area on a regular basis.
We learned that 1110-1116 Abbot Kinney Blvd is now owned by Asana Partners. Asana wants to subdivide the west half of the 97-year-old building, 1110 Abbot Kinney, into three long narrow units to gain more income and to "unify the façade", entirely compromising the interior space. We know that Asana Partners and David Hertz Architects propose to subdivide 1110 into 3 units of equal size. Their plan would lead to a building with 6 units of equal size, destroying the current asymmetrical arrangement of two different unit sizes. This flies in the face of the historic floor plan and the light-permeated feel of the building. Most particularly it would destroy physical form that led to the historic association of 1110 with music, painting and sculpture and with major art movements of the last part of the 20th century. It would also jeopardize the integrity of the only section of Abbot Kinney that contains a solid block of intact commercial buildings from the 20s.
We agree with Friends of 1110-1116 Abbot Kinney who argue that the interior space matters to the integrity of the building most of all and that it is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.
We strongly hope you reconsider those detrimental and destructive plans. We are looking forward to hear from you in that matter.

Best regards,

Michael and Susanne Detto

PS: this letter is attached as PDF as well.

--
Michael EB Detto
1203 Washington Ave.
Apt. C
Santa Monica, CA 90403
(310) 452.2247
dettonation.com

1110 Abbot Kinney.pdf
74K

Office of Historic Resources, Department of City Planning

Attn: Richard Barron, President, Cultural Heritage Commission

221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #117619th May 2020 Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

As a long time member and supporter of the Venice community and the Art Community, I respectfully ask you to raise your voices to disapprove the proposed subdivision and storefront of 1110 suggested by Asana Partners and David Hertz Architects. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, as well as PLUM, voted unanimously for the designation of this important building, and it deserves to be preserved with a meaningful rehabilitation. 1110-1116 Abbot Kinney Blvd. building should maintain its asymmetrical scheme, with the 1110 unit as a triple-bay storefront with a single entry, as it has been for its lifetime. Hertz' proposal to subdivide 1110 into three equal spaces with three entrances completely ignores the fact that 1110 has always stood out as one large unit next to three small units. Research and documentation of past uses speaks for itself, as every tenant has been a sole tenant, and there has never been a a time when 1110 had three simultaneous tenants. In addition, if one looks at the rest of Abbot Kinney, the charm and character of the street is related to its eclectic mix and diversity, not to its conformity and repetition. To argue that six identical tunnel-shaped units would be positive due to consistency is simply false. Even within this rare intact block, consistency does lies not in similar sized units, but rather in mixed sizes, which ensure a variety of uses and experiences. For example, 1118, once a Candy Factory, later an early studio of artist Eric Orr is larger than that of 1110, yet it sucessfully remains as one open space operated by Rag and Bone. There are medium sizes like 1108/1106, once a market, than artist Eugene Sturmans studio. 1100, has one unfied half portion and two subdivisions 1102&1104, currently used as one open single entry space, similar size as 1110. The consistency in this rare intact block lies in materials, proportions and style, not uniformity of size.

Further, Asana and Hertz argue that maintaining 1110 as one unified space should not be a concern. Interior use is subordinate to the exterior, in their opinion. That is completely wrong. The exterior and the interior are completely interrelated and always have been. The building is unique and exceptional – the unified bays making it a unit of substantial size, allowing natural light to flood into the entire front part of the space, allowing the artists to do their significant work there. I urge the Commission to recognize that the proposal of Asana Partners

and David Hertz architects simply does not comply with the designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument, nor does it comply with the rehabilitation standards that should be respected and followed for this project. To subdivide 1110 to three equal spaces would destroy a historically-intended form and plan.

The Friends of Abbot Kinney have done tremendous research and carefully identified what an appropriate rehabilitation for a new use means. Not only does their proposed façade and scheme involve minimum change, it also looks great and is true to its past. Anyone who remembers the feeling of walking into this space, or who wants to describe the story of the Light and Space movement origins in Venice and its association with this space for a visitor could walk in again and say, – wow how cool, this still breathes the light that was so important to the masters who worked here; there is the clever loft where Eversley slept, and that is the platform where his work was displayed, and so on. That is what should be preserved and maintained as the building's significant character.

Thank you for your consideration--

Melba Levick



Melba Levick
28 Park Ave.
Venice CA. 90291/ USA

melbalevick@gmail.com
www.melbalevickphotos.com
Tel.USA: +1 310 804 5110

Planning CHC <chc@lacity.org>

Historical Cultural Monument #1176

1 message

Melba Levick <melbalevick@gmail.com> Tue, May 19, 2020 at 4:28 PM
To: chc@lacity.org
Cc: Sherie Scheer <sherie.scheer@me.com>, AbbotKinneyMonument@gmail.com

Office of Historic Resources, Department of City Planning

Attn: Richard Barron, President, Cultural Heritage Commission

221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176
19th May 2020

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

As a long time member and supporter of the Venice community and the Art Community, I respectfully ask you to raise your voices to disapprove the proposed subdivision and storefront of 1110 suggested by Asana Partners and David Hertz Architects. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, as well as PLUM, voted unanimously for the designation of this important building, and it deserves to be preserved with a meaningful rehabilitation.

1110-1116 Abbot Kinney Blvd. building should maintain its asymmetrical scheme, with the 1110 unit as a triple-bay storefront with a single entry, as it has been for its lifetime. Hertz' proposal to subdivide 1110 into three equal spaces with three entrances completely ignores the fact that 1110 has always stood out as one large unit next to three small units. Research and documentation of past uses speaks for itself, as every tenant has been a sole tenant, and there has never been a a time when 1110 had three simultaneous tenants.

In addition, if one looks at the rest of Abbot Kinney, the charm and character of the street is related to its eclectic mix and diversity, not to its conformity and repetition. To argue that six identical tunnel-shaped units would be positive due to consistency is simply false. Even within this rare intact block, consistency does lies not in similar sized units, but rather in mixed sizes, which ensure a variety of uses and experiences. For example, 1118, once a Candy Factory, later an early studio of artist Eric Orr is larger than that of 1110, yet it sucessfully remains as one open space operated by Rag and Bone. There are medium sizes like 1108/1106, once a market, than artist Eugene Sturmans studio. 1100, has one unfied half portion and two subdivisions 1102&1104, currently used as one open single entry space, similar size as 1110. The consistency in this rare intact block lies in materials, proportions and style, not uniformity of size.

Further, Asana and Hertz argue that maintaining 1110 as one unified space should not be a concern. Interior use is subordinate to the exterior, in their opinion. That is completely wrong. The exterior and the interior are completely interrelated and always have been. The building is unique and exceptional – the unified bays making it a unit of substantial size, allowing natural light to flood into the entire front part of the space, allowing the artists to do their significant work there.

I urge the Commission to recognize that the proposal of Asana Partners and David Hertz architects simply does not comply with the designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument, nor does it comply with the rehabilitation standards that should be respected and followed for this project.
To subdivide 1110 to three equal spaces would destroy a historically-intended form and plan.

The Friends of Abbot Kinney have done tremendous research and carefully identified what an appropriate rehabilitation for a new use means.

Not only does their proposed façade and scheme involve minimum change, it also looks great and is true to its past. Anyone who remembers the feeling of walking into this space, or who wants to describe the story of the Light and Space movement origins in Venice and its association with this space for a visitor could walk in again and say, – wow how cool, this still breathes the light that was so important to the masters who worked here; there is the clever loft where Eversley slept, and that is the platform where his work was displayed, and so on. That is what should be preserved and maintained as the building's significant character.

Thank you for your consideration--

Melba Levick

Melba Levick
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www.melbalevickphotos.com
Tel.USA: +1 310 804 5110

2 attachments



Melba logo_1.jpg
29K

Office of Historic Resources.docx
178K

May 20, 2020

To: Office of Historic Resources, Dept. of City Planning
Att: Richard Barron, President, and Commissioners of the Cultural Commission

RE: 1110-1116 South Abbot Kinney Blvd. HCM #1176

I am writing as a long- time resident of Venice, 90291, who has been concerned and dismayed by the reckless disregard for our community's heritage by real estate developers, in particular the changes wrought on our main boulevard, Abbot Kinney.

Currently there is a plan to subdivide 1110-1116 South Abbot Kinney, a 97-year-old building, into 3 featureless, income producing units. This building was designated a Cultural Historic Monument (#1176) in February of 2019. Its particular characteristics both externally, and its unique internal asymmetry reflect how our community has been a welcoming haven and residence for artists, musicians, local libraries and churches. That is how this building has been used historically. The new plan by Asana Partners and architect David Hertz would lead to an ultimately bland, commodified space that would erase our cultural history.

I am vehemently opposed to the current development plan for 1110-1116 Abbot Kinney. Its interior space as well as its wonderful external façade must be carefully preserved, not destroyed through renovation and remodeling. 1110 Abbot Kinney Blvd. must remain one unit, as it has been since 1923.

Thank you for your careful consideration.

Nora Dvosin
117 Wavecrest Ave.
Venice, CA 90291

Planning CHC <chc@lacity.org>

May 21, 2020 - Agenda Item #4 - Opposition to the proposed rehabilitation of 1110-1116 S. Abbot Kinney

1 message

Reem Baroody <reem.baroody@gmail.com> Wed, May 20, 2020 at 9:56 AM
To: chc@lacity.org
Cc: Abbot Kinney Monument <abbotkinneymonument@gmail.com>, Sherie Scheer <sherie.scheer@me.com>

Dear Honorable Members of the Los Angeles Historic Cultural Heritage Commission,

I am writing to oppose the proposed rehabilitation project of 1110-1116 S. Abbot Kinney (Agenda item 4, May 21, 2020).

The rehabilitation of the unit at 1110 as described in the Project Impacts Analysis threatens the significance of HCM No. 1176 by fundamentally altering the very thing that attracted prominent post-war musical and visual artists to the space in the first place – the light-filled, high-ceilinged, generous open space of the unit. Subdividing the interior of 1110 breaks this critical link to the building's historic use and renders the space incapable of conveying this key tenet of its significance.

Further, for 97 years, 1110 Abbot Kinney Boulevard has functioned as a single interior space that spans three exterior bays with one central entry. This configuration is clearly documented in City Directories, primary source documents, and extant original materials. While the restoration of the divided transom windows across all three bays and the return of a shorter bulkhead on the east bay is responsible stewardship of the resource, the installation of two additional doors on the primary façade is highly problematic. This proposal irreversibly compromises the character defining features of the building.

Altering the street facing façade in such a dramatic way irreversibly alters the last intact block of the original Venice of American development along the entire length of Abbot Kinney Boulevard.

The Friends of 1110-1116 S. Abbot Kinney Boulevard want to see the property occupied, activated, thriving, and contributing to the vibrant neighborhood character Venice is known and loved for. The applicant needs to find a suitable use, design, and tenant aligning with the building's rare and special history. This requires an understanding of the resource type (an early commercial building that was used as an artist studio) to accurately assess it, interpret it, and implement a thoughtful design that respects it.

Adaptive re-use requires a creative approach to successfully integrate uses and materials both old and new (studio and retail) so that the property retains its historic character and the parts still relate to the whole. The high turnover of commercial retail can have a detrimental effect on the life of a building. I hope that future tenants are made aware of the role the 1110 S. Abbot Kinney played in the history of Venice, the expansion of Los Angeles, and the global music and art scene, and that they are encouraged to see themselves of caretakers of this legacy.

Rehabilitation must consider preservation priorities beyond the immediate commercial goal, and it must take the long view for the integrity of the building over time.

Sincerely,
Reem Baroody
310-909-4201
Reem.baroody@gmail.com

Planning CHC <chc@lacity.org>

Support Letter 1110AK

1 message

Rob Lissner <rob@livelist.com> Mon, May 18, 2020 at 10:04 AM
To: chc@lacity.org
Cc: lambert.giessinger@lacity.org, melissa.jones@lacity.org

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

Ref: MONUMENT: 1110-1116 Abbot Kinney Boulevard, HCM #1176

Re: Letter of support of the proposed improvements.

Dear Members of the Cultural Heritage Commission,

I am writing to express my support for the Asana Partners and David Hertz Architects rehabilitation and restoration plans for the vacant storefronts at 1110 Abbot Kinney Boulevard.

The team recognizes the historical significance of the building exterior and the importance of maintaining its overall character within the context of the surrounding neighborhood. The proposed improvements to the exterior elevation are in keeping with the building and surrounding character of Abbot Kinney, which I support.

I am less concerned about the interior use or how it was used in the past, as that does not necessarily affect the public view of the building. I welcome interior renovations to divide the space into potentially three storefronts rather than one large storefront ideally, as we feel this will likely bring diversity to the street with smaller bespoke tenants rather than one large one and consistent with the divisions for the rest of the building.

I encourage the commission to vote to support this project,

Respectfully,

Rob

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Preservation of 1110-1116 South Abbot Kinney Boulevard, Venice

1 message

Robin Lithgow <mrlithgow@gmail.com> Tue, May 19, 2020 at 8:48 PM
To: chc@lacity.org
Cc: Sherie Scheer <sherie.scheer@me.com>, AbbotKinneyMonument@gmail.com

To: Office of Historic Resources, Department of City Planning

Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission

Dear Mr. Barron,

I am a 50-year Venice resident living near Abbot Kenney Boulevard, and am writing to support the preservation of the building at 1110-1116 South Abbot Kinney. it was designated a Cultural Historic Monument #1176 in February 2019.

High on the list of the Character-Defining Features of 1110-1116 Abbot Kinney Boulevard (although not a feature acknowledged by its new owners, Asana partners) is that for its entire existence it has had an asymmetrical floor plan which is reflected in its façade. It is composed of 3 small adjacent units on the east, each ca 30 feet wide, and one big unit 45 feet wide on the west.

That asymmetry was reflected in the façade by three off-center doors and 23" bulkheads under the windows of 1112, 1114 and 1116. Quite different, 1110 had a single central door and 10" bulkheads under the windows in each of 3 bays. The asymmetrical plan was also reflected in the quality of light that entered the four spaces, with 1110 being by far the brightest due to diffusion across the broad expanse of 3 bays.

The building has a history that is intertwined with the unique history of the Venice community. It has been that it is a single unit of substantial size, flooded with northern natural light, and those characteristics contributed to its historic uses. It was an early branch of the Los Angeles County Library from 1923-1926 and of the Los Angeles Public Library from 1926 to 1933. From 1933 to 1938 it was home to a branch of Aimee Semple McPherson's Four Square Gospel Church.

Most importantly, from 1965 to 2019, 1110 was the site successively of the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, associated with West Coast Minimalism and the Southern California Light and Space movement. These artists chose 1110 for the quality of its size and light as an art making space and because its size also allowed them to put in reversible partitions and to *live* there. The two art movements and those three artists, along with John McCracken, were referenced in the designation of the 1110-1116 Abbot Kinney Boulevard as a Cultural Historic Monument.

Asana Partners and David Hertz Architects propose to subdivide 1110 into 3 units of equal size. Their plan would lead to a building with 6 units of equal size, destroying the current asymmetrical arrangement of two different unit sizes. This flies in the face of the historic floor plan and the light-permeated feel of the building. Most particularly it would destroy physical form that led to the historic association of 1110 with music, painting and sculpture and with major art movements of the last

part of the 20th century. It would also jeopardize the integrity of the only section of Abbot Kinney that contains a solid block of intact commercial buildings from the 20s!

Friends of 1110-1116 Abbot Kinney argue that the interior space matters to the integrity of the building most of all! The 1110 ABK space is 45 by 70 feet, a harmonious golden rectangle. The integrity of the building has to do with its Feeling, Associations, and Design. The specifics of these three qualities led to the building's incredible pedigree of prior uses as library, church, and creative space. Without the ample space of 1110, the building as a whole wouldn't have been granted landmark status because it wouldn't have been associated with three significant artists and two local art movements. 1110 Abbot Kinney should not be subdivided into three tunnels.

It is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.

Thank you,

Robin Lithgow

330 Market St

Venice, CA

Planning CHC <chc@lacity.org>

RE: 1110-1116 South Abbot Kinney Boulevard HCM #1176

1 message

Robin Mitchell <rmcobalt@aol.com> Tue, May 19, 2020 at 8:39 PM
Reply-To: Robin Mitchell <rmcobalt@aol.com>
To: "chc@lacity.org" <chc@lacity.org>
Cc: "sherie.scheer@me.com" <sherie.scheer@me.com>, "AbbotKinneyMonument@gmail.com" <AbbotKinneyMonument@gmail.com>

May 19, 2020

To: Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission
RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176

Commission Secretary

1110-1116 South Abbot Kinney Boulevard was designated Historical Cultural Monument #1176 on February 6, 2019. Developers want to make changes that would destroy and compromise these historic buildings**.** ***Please do not allow this to happen*****.** I support the Friends of Abbot Kinney is their determination to maintain this historic building in its original form.

I am an artist who has a personal and professional connection to the history of these buildings. I also want some of the character of historical Abbot Kinney to remain.

1110 Abbot Kinney Blvd is the western half of a brick building, 1110-1116 Abbot Kinney, built in 1923. One of four adjacent brick buildings at the corner of Abbot Kinney and Westminster in Venice, it was designated a Cultural Historic Monument #1176 in February 2019.

High on the list of the Character-Defining Features of 1110-1116 Abbot Kinney Boulevard, although not a feature acknowledged by Asana partners, is that for its entire existence it has had an asymmetrical floor plan which is reflected in its façade. It is composed of 3 small adjacent units on the east, each ca 30 feet wide, and one big unit 45 feet wide on the west. That asymmetry was reflected in the façade by three off-center doors and 23" bulkheads under the windows of 1112, 1114 and 1116. Quite different, 1110 had a single central door and 10" bulkheads under the windows in each of 3 bays. The asymmetrical plan was also reflected in the quality of light that entered the four spaces, with 1110 being by far the brightest due to diffusion across the broad expanse of 3 bays.

The purpose and value of 1110 Abbot Kinney has been that it is a single unit of substantial size, flooded with northern natural light. Those characteristics contributed to its historic uses. It was an early branch of the Los Angeles County Library from 1923-1926 and of the Los Angeles Public Library from 1926 to 1933. From 1933 to 1938 it was home to a branch of Aimee Semple McPherson's Four Square Gospel Church. Most importantly, from 1965 to 2019, 1110 was the site successively of the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, associated with West Coast Minimalism and the Southern California Light and Space movement. These artists chose 1110 for the quality of its size and light as an art making space and because its size also allowed them to put in reversible partitions and to *live* there. The two art movements and those three artists, along with John McCracken, were referenced in the designation of the 1110-1116 Abbot Kinney Boulevard as a Cultural Historic Monument.

Asana Partners and David Hertz Architects propose to subdivide 1110 into 3 units of equal size. Their plan would lead to a building with 6 units of equal size, destroying the current asymmetrical arrangement of two different unit sizes. This flies in the face of the historic floor plan and the light-permeated feel of the building. Most particularly it would destroy physical form that led to the historic association of 1110 with music, painting and sculpture and with major art movements of the last

part of the 20th century. It would also jeopardize the integrity of the only section of Abbot Kinney that contains a solid block of intact commercial buildings from the 20s!

Friends of 1110-1116 Abbot Kinney argue that the interior space matters to the integrity of the building most of all! The 1110 ABK space is 45 by 70 feet, a harmonious golden rectangle. The integrity of the building has to do with its Feeling, Associations, and Design. The specifics of these three qualities led to the building's incredible pedigree of prior uses as library, church, and creative space. Without the ample space of 1110, the building as a whole wouldn't have been granted landmark status because it wouldn't have been associated with three significant artists and two local art movements. 1110 Abbot Kinney should not be subdivided into three tunnels.
It is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.

Robin Mitchell

2614 Euclid Street, Apt. E
Santa Monica CA 90405

1110 Abbot Kinney.pdf
61K

Planning CHC <chc@lacity.org>

Fwd: 1110-1116 South Abbot Kinney Boulevard, HCM #1176 _objection to planned project

1 message

Abbot Kinney Monument <abbotkinneymonument@gmail.com> Wed, May 20, 2020 at 9:33 AM
To: chc@lacity.org

To: Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission
Re: Agenda Item 4, 1110-1116 Abbott Kinney Boulevard
From: Roberta L Thomson, London, UK

Begin forwarded message:

From: Babs <babsthomson@gmail.com>
Subject: Re: 1110-1116 South Abbot Kinney Boulevard, HCM #1176
Date: May 19, 2020 at 4:21:01 PM EDT

the true essence of these values and would be able to make a successful scheme that keeps all the character-defining features and makes use of them to give a meaningful experience to those who inhabit and visit the space.

I strongly urge the Commissioners to recognise what the building offers and deserves, for itself, its history and the future of its community. Please make sure that its integrity is protected in line with the Friends of Abbot Kinney's proposed rehabilitation principals.

Yours Sincerely,



Roberta L Thomson, (formerly Thomson)

Roberta L Thomson
Flat 2 Windsor Court, Vicarage Crescent

London SW11 3LA

18 May 2020

Richard Barrton, President
Office of Historic Resources
Department of City Planning
Cultural Heritage Commission
221 Northern Figueroa St.
Los Angeles,Ca. 90012

Dear Mr. Barton,

RE: **MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176**
19th May 2020

Dear Richard Barron, President, and the Honourable Members of the Cultural Heritage Commission

In 1967 my late husband, John Altoon, and I leased the premises of 1110 W. Washington Blvd, Venice, CA, now known as Abbot Kinney Blvd.

While loving the open space as we inherited it from Harry Partch, we wanted a little bit of privacy for living separated from work. At the time I was working for architect Frank Gehry as his office manager, and naturally I asked for his advice. He kindly sketched a scheme that would accommodate both purposes. His idea was to divide the space into areas, i.e. studio and living. The best light was of course coming from the big storefront windows, which gave natural light across all bays all day long, and had to be used as one open studio space for John's painting. The living area was natural to have in the back as it had two big windows that made this area bright and airy.

When my husband passed away in February of 1969, Fred Eversley, friend and neighbour, took over the remaining lease which included the improvements, fittings and fixtures, white goods and some furniture. The owner Mr. Hertel, was happy with the arrangement and agreed to the solution.

When I have visited Mr. Eversley over the years I have noticed that the space hardly changed from when I was there. He kept the live/work scheme, and added some clever lofts to maximise the space and increase the square feet without sacrificing the storefront's wide spreading light which was essential for his work too, just as for John's.

I was shocked to learn that most of the interior was illegally demolished by the owners soon after the space was designated as a Historic Cultural Monument. To further learn that the new owners and their local Venice architect suggest demolishing its unique features and qualities and don't respect the designation is deeply disappointing. Not only would a subdivision of 1110 into 3 units completely ignore its significance by radically changing its inherited plan, it doesn't recognise its current spatial design and its logistic as a potentially lucrative space for any use.

In today's uncertain times, especially when it comes to retail, owners benefit most by doing the least. Just like the rehabilitation standards say, only allow minimal changes and keep maximum qualities, and benefit from its significance and uniqueness. A smart and preservation minded architect would not have a hard time understanding and respecting

Planning CHC <chc@lacity.org>

Support Letter 1110AK

1 message

Scott <bormansjb@gmail.com> Fri, May 15, 2020 at 8:59 AM
To: "chc@lacity.org" <chc@lacity.org>
Cc: "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Office of Historic Resources

Department of City Planning

Attn: Richard Barron, President, Cultural Heritage Commission

221 North Figueroa St.

Los Angeles, CA 90012

Ref: MONUMENT: 1110-1116 Abbot Kinney Boulevard, HCM #1176

Re: Letter of support of the proposed improvements.

Dear Members of the Cultural Heritage Commission,

As a resident and nearby property owner on Abbot Kinney I am in support for the Asana Partners and David Hertz Architects rehabilitation and restoration plans for the vacant storefronts at 1110 Abbot Kinney Boulevard.

I have admired the building for decades but have always been disappointed with its' dilapidating condition. The renovated façade, as presented by the architect, is both appropriate and respectful of the building. Dividing the space into three retail spaces makes sense for the building aesthetic and for maintaining the unique nature of the street and its small neighborhood feel rather than creating one large out of scale storefront with a single tenant.

The past uses and multiple former interior divisions are irrelevant on a street that has transformed itself and has become a major tourist and local shopping destination.

David Hertz is well know for his talent and his dedication to Venice. Please approve this project as submitted.

Respectfully,

Scott Borman

Hi,

My wife Susanne and me, Michael Detto were longtime residents in Venice, now living not far from it in Santa Monica. We are still visiting the area on a regular basis.
We learned that 1110-1116 Abbot Kinney Blvd is now owned by Asana Partners. Asana wants to subdivide the west half of the 97-year-old building, 1110 Abbot Kinney, into three long narrow units to gain more income and to "unify the façade", entirely compromising the interior space. We know that Asana Partners and David Hertz Architects propose to subdivide 1110 into 3 units of equal size. Their plan would lead to a building with 6 units of equal size, destroying the current asymmetrical arrangement of two different unit sizes. This flies in the face of the historic floor plan and the light-permeated feel of the building. Most particularly it would destroy physical form that led to the historic association of 1110 with music, painting and sculpture and with major art movements of the last part of the 20th century. It would also jeopardize the integrity of the only section of Abbot Kinney that contains a solid block of intact commercial buildings from the 20s.
We agree with Friends of 1110-1116 Abbot Kinney who argue that the interior space matters to the integrity of the building most of all and that it is important to carefully preserve 1110 Abbot Kinney Boulevard from destructive renovation and remodeling. 1110 Abbot Kinney has been one unit for 97 years and it should remain that way. The unit should not be subdivided into three spaces at the whim of a real estate investment company. The space should continue to have one entrance consistent with its configuration at the time of the building's designation as a Cultural Historical Monument and with its most significant earlier uses.
We strongly hope you reconsider those detrimental and destructive plans. We are looking forward to hear from you in that matter.

Best regards,

Michael and Susanne Detto

Susanne and Michael EB Detto
1203 Washington Ave.
Apt. C
Santa Monica, CA 90403
(310) 452.2247
dettonation.com

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p +41.081.599.4776

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

Dear Richard Barron, President, Cultural Heritage Commission and the Honorable Members of the Cultural Heritage Commission

I am Stephan Mundwiler, FAIA, the co-founder and principal of leeMundwiler Architects, Inc., in Santa Monica, CA, and Switzerland with partner Cara Lee. We have managed our firm to an award-winning architectural and urban planning practice that has been recognized nationally and internationally.

Besides practicing architecture, I am educated in and have practiced city planning, dealing with many urban and historic issues and context with our daily projects. I have followed and supported this case for along while, and I am writing this letter to express my continued support for a thoughtful rehabilitation of 1110-1116 South Abbot Kinney Boulevard. I am keenly aware of the importance of cultural and historic value to the community and the large city it inhabits. Much of my learning comes from one of our restoration projects, Richard Neutra's Strathmore Apartments and sensitivity to the building matters a great deal.

Here, the new proposal of 1110-1116 South Abbot Kinney Boulevard doesn't seem to recognize the significance of the existing building's landmark statues therefore neglecting the several of the Rehabilitation Standards and Guidelines that should be followed.

The landmark designation is mainly the appearance of facade and main architectural features yet it's also imperative to consider the spatial relationship in it with the building envelope. A subdivision of the building into 3 units seems go against this spirit of rehabilitation. Just one example, very recently evicted by the previous owner who fought hard to save his art studio is the renown artist, Fred Eversley. It's his use of light and space quality in it is the spirit of the building that should be somehow respected.

For this matter, I ponder if the new owner and the architect would give some more thoughts on these aspects of landmark statues to come up with rather sensitive to the nature of the building.

Since we are having an epic disruption of the economic condition thus this kind of marketing approach of "more units more profit" may not work any more that I hope the sincerity and effort of Cultural Heritage Commission be respected with the new proposal.



Stephan Mundwiler, FAIA

To: Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission

RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176

I am writing to oppose the plans put forth by Asana Partners and David Hertz Architects for 1110 Abbot Kinney regarding 1110-1116 South Abbot Kinney Boulevard

It is inappropriate to subdivide any Historic Cultural Monument.

In this case the **Design** (the ample space 45 x 70 feet configured like the golden rectangle and with a broad expanse of windows letting in perfect northern light) created a **Feeling** (a sense of freedom and clarity in airy bright spaciousness). Those prior conditions enabled 3 artists to work to their highest potential, creating artwork that has helped to define globally acknowledged art movements. The building is now **Associated** with both the artists and the art movements.

While the building will be put to any number of uses in the future, including retail, it should be used without destroying the fundamental open, bright, ample space. The remaining traces of the artists' tenure, two platforms, a loft, and a small wall, should remain too.

Companies who sink big money into real estate and then want to maximize profit have caused the rents to rise all over Los Angeles. When I moved to Venice 50 years ago, I had just finished a masters degree concentrating on environmental design in the Art Department at UCLA. Many friends from the department had studios in Venice. Along the mile of Abbot Kinney between Main Street and Venice Boulevard there were at least 30 artists' studios in old brick commercial buildings from the 20s. Dudley and Market also had many studios. Now there are none on those old commercial streets, and mostly because they have been gradually priced out by speculation. So it goes. Commercial areas get run down, artists move in, and pretty soon somebody says, hey this is an exciting and charming neighborhood, buys the real estate and raises rents so that only retail or tech companies can afford to be there. The artists are displaced. That has been the way in several neighborhoods in Los Angeles, New York, Minneapolis, Chicago, and most other big cities. That's the name of the game.

But when $20 million is paid for a run-down HCM building and then the new owner and their architect want to subdivide, no, please. That is very thoughtless and would be willfully destructive to something that has been declared valuable to the culture as a whole. That just shouldn't be.

I hope it won't.

Best regards,
Sherie Scheer

31 Park Avenue, Venice

May 20, 2019

THE
UNDERGROUND
MUSEUM

May 19, 2020

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa Street
Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission,

As the Director of one of Los Angeles' most respected arts institutions, I respectfully ask you to raise your voices to disapprove the subdivision of 1110-1116 Abbot Kinney Boulevard proposed by Asana Partners and David Hertz Architects. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, as well as PLUM, voted unanimously for the designation of this important building, and it deserves to be preserved with a meaningful rehabilitation.

Using the plans of David Hertz Architects, the building's new owners Asana Partners, intend to destructively subdivide it. Asana and Hertz argue that maintaining 1110-1116 Abbot Kinney as one unified space should not be a concern. Interior use is subordinate to the exterior, in their opinion. That is completely wrong.

Please consider some of our most important architectural sites in Los Angeles: the Hollyhock House, the Ennis House, the Schindler House, or even the main branch of The New York Public Library. One could never make a case that any of these buildings are preserved in facade alone. In fact, it is precisely the interplay *between* the exterior and interior of these buildings that demonstrates their architectural significance. The same is true for 1110-1116 Abbot Kinney.

For its entire existence, 1110-1116 Abbot Kinney has had an asymmetrical, three-bay floor plan which is reflected in its facade by three equally asymmetrically placed doors and 23" bulkheads under the windows in each of three bays. The plan intentionally affects the quality of light that passes through each of its interior spaces, and has absolutely determined the building's historic uses - from a public library to a gospel church. Most importantly, from 1965 to 2019, 1110-1116 Abbot Kinney housed the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, the latter of whom is a pioneer of Southern California's Light and Space movement. The tremendous impact that these artists have made to their respective art forms is referenced in the designation of the 1110-1116 Abbot Kinney as a Cultural Historic Monument. None of that impact would have been possible without the specific aesthetic qualities of their studio spaces.

1110-1116 Abbot Kinney Boulevard has been one unit for 97 years and it should remain that way. The building's current state contains important historical markers of each artist's time there: the stage that Harry Parch performed on, John Altoon's live/work divisions, and Fred Eversley's sleeping loft from the early 1970s are all still intact. Together, these character-defining features tell a vital story about 50 years of art making in Los Angeles. Now more than ever, we must protect our collective histories, before they

are lost forever. The proposed project compromises the significance of the building's historical resource by removing its character-defining space, thus eliminating the ability of said resource to convey its significance.

The proposal of Asana Partners and David Hertz Architects simply does not comply with the designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument, nor does it comply with the rehabilitation standards that should be respected and followed for this project. Conversely, the Friends of Abbot Kinney are proposing a very reasonable and thoughtful rehabilitation, that allows both for the old story and a new story to be told in a meaningful and unique way, true to the building and the local as well as the global art world community.

The COVID-19 crisis has added a particular new issue. Asana Partners and David Hertz Architects might destroy the interior of 1110-1116 Abbot Kinney - only to have the building remain empty and without tenants due to the impact of the pandemic on retail and small businesses. We will have lost the historic interior of 1110-1116 Abbot Kinney for nothing. We are urging the Cultural Heritage Commission to consider the full scope of that risk. Now is the time to pause and take good care of our cities. Together we can shape a future Los Angeles that truly celebrates innovation by protecting its creative visionaries.

I respectfully ask the commission to support the importance of keeping 1110-1116 Abbot Kinney Boulevard's integrity intact, and to only allow a rehabilitation that authentically honors the building's significant role in Southern California's cultural history.

Thank you for your time and attention.

Sincerely,



Megan Steinman
Director, The Underground Museum

megan@theunderground-museum.org
+1 917 721 4558

SANTA MONICA CONSERVANCY
Celebrating Our Architectural Heritage

P.O. BOX 653
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310-496-3146
www.smconservancy.org

Tom Cleys, *President*
Carol Lemlein, Vice *President*
Mario Fonda-Bonardi, AIA, *Secretary*

Catherine Conkle
Liz Coughlin
Nina Fresco
David Kaplan
Ruthann Lehrer
Libby Pachares

Doris Sosin, *Emeritus*

May 20, 2020

Re: Historic-Cultural Monument Nomination of the ISHERWOOD BACHARDY RESIDENCE AND STUDIO, CHC-2020-263-HCM

c/o Melissa Jones
Office of Historic Resources
221 N. Figueroa St, #1350
Los Angeles, CA 90012

Dear Cultural Heritage Commissioners,

The Santa Monica Conservancy is very familiar with the Isherwood Bachardy Residence and Studio, having held a reception in the property in 2007 celebrating the opening of the movie "Chris & Don: A Love Story." Photos of the property from the Commission site visit make clear that the property remains very much as it was in 2007, full of art and mementos documenting the life Isherwood and Bachardy shared there as well as Bachardy's work in the years since Isherwood's passing.

Isherwood and Bachardy are of unquestioned significance in the local and national history of literature and art. We are very pleased to endorse staff's recommendation that the Commission designate the property as a Historic-Cultural Monument under criterion 2, its "association with the lives of important personages important to national, state or local history."

Sincerely,

Carol Lemlein

Carol Lemlein
Santa Monica Conservancy Board of Directors

Planning CHC <chc@lacity.org>

Corky's HCM nomination, CHC-2020-2789-HCM

1 message

colnick@mac.com <colnick@mac.com> Wed, May 20, 2020 at 9:35 AM
To: chc@lacity.org
Cc: Alan Hess <alanhes@gmail.com>

Re: CHC-2020-2789-HCM
Proposed Monument: Corky's Restaurant and Sign

May 21, 2020

Dear Cultural Heritage Commissioners,

I strongly support the Historic-Cultural Monument (HCM) nomination of Corky's Restaurant and Sign, located at 5037-5053 North Van Nuys Boulevard in Sherman Oaks.

Designed by the highly renowned and influential architectural firm of Armét and Davis, Corky's (originally Stanley Burke's Restaurant) is one of increasingly few landmarks that embody the heritage and spirit of the postwar San Fernando Valley. It's a significant example of Googie architecture, as evidenced in the HCM application prepared by the man who literally wrote the book on Googie. SurveyLA identified the site as individually eligible for listing under local, state, and national designation programs. But it's even more.

Corky's is a creator and container of memory. Meal by meal, generations of Angelenos have formed strong connections to this place and to each other. They've celebrated and commiserated there. They've integrated it into their daily lives. Perhaps unknowingly, community members have conferred significance and meaning on Corky's through their steady presence over more than half a century.

After moving to Los Angeles twenty years ago—largely for its postwar architecture—I spent a lot of time in the Valley. My husband worked in Sherman Oaks, and I volunteered for the Los Angeles Conservancy's Modern Committee, researching postwar churches in the Valley for an architectural tour (the two-day "How Modern Was My Valley"). Corky's helped me understand the unique and fascinating heritage of my new home.

Its highly visible location along a major thoroughfare has woven it into the collective consciousness of Valley residents who drive by it every day. They've seen it there so long that they may not even notice it each time. But they would certainly notice its absence as yet one more irreversible blow to the Valley's rich, yet often overlooked, cultural heritage.

The history of Corky's is, in large part, the history the Valley. We've lost so many Valley landmarks. With each loss, we lose a little more of our identity.

I'm proud of our postwar Valley heritage and don't want to watch it disappear. I don't want Van Nuys Boulevard—or the Valley, for that matter—to look like it could be anywhere in the U.S.

Please heed the expert opinion of the preeminent authority on postwar Southern California architecture, as well as the City's own historic resources survey, and recommend Corky's Restaurant and Sign for designation as a Historic-Cultural Monument.

Thank you for your attention.

Sincerely,
Cindy Olnick
1048 Olancha Drive
Los Angeles, CA 90065

Planning CHC <chc@lacity.org>

Corky’s nomination

1 message

Greg Sousa <grs4busd@gmail.com> Tue, May 19, 2020 at 1:38 AM
To: "chc@lacity.org" <chc@lacity.org>

To whom it may concern:

I support the preservation of the Corky’s site.

Thank you very much for your attention to this matter.

Gregory R. Sousa

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Corky's Nomination

1 message

Nicole Seymour <nicole.elizabeth.seymour@gmail.com> Mon, May 18, 2020 at 5:37 PM
To: chc@lacity.org

Dear Mr. Williams:

I wanted to write to express my support of the nomination of Corky's coffee shop for Cultural Landmark status. I'm a native of LA County and I think we need to do everything we can to preserve our local history!

Thank you for your time.

Sincerely,
Nicole Seymour

CULTURAL HERITAGE COMMISSION
REGULAR MEETING
THURSDAY, MAY 21, 2020

Prepared Remarks by James Rawitsch
Executive Director
Sam and Alfreda Maloof Foundation for Arts and Crafts
Smithsonian Affiliate

I'm Jim Rawitsch, executive director of the Sam and Alfreda Maloof Foundation for Arts and Crafts, a Smithsonian Affiliate, located in Rancho Cucamonga, California. The Maloof is part of the Historic Artists' Homes and Studios consortium established by the National Trust.

I became aware of the Borun House about seven years ago, when Ruth Borun visited The Maloof, soon after my arrival as executive director. Ruth was a warm and gracious woman, who became a client of California Modernist woodworker Sam Maloof in 1965. In our very first meeting, Ruth invited me to visit the Borun Residence—which I did soon thereafter.

As I learned about the Borun family's history in Los Angeles, including the founding of Thrifty Drug, I came to view the Borun Residence as a unique expression of the history and spirit of Los Angeles. This house exemplifies the Borun family's remarkable journey from Boyle Heights to Brentwood—and I believe it also illustrates some seven decades of important local history.

The Borun Residence is emblematic of an important trend in Southern California design and architecture. Leo Baeck Temple, which opened in Sepulveda Pass in 1963, commissioned Sam Maloof to design its sanctuary furniture, including the bimah, ark, furniture and pews. Others have suggested that this commission introduced Sam Maloof and his furniture to the members of the Temple, thereby opening doors for Sam to receive many other commissions from families of the Temple's congregation—which included many progressive and visionary Westside Jews, many of whom would view L.A.'s mid-20th century architecture as an important expression of their optimism and confidence in the future.

During my first visit to the Borun's residence, in addition to seeing an extraordinary collection of Sam Maloof furniture, I saw Ruth's beautiful garden. Over the years, I learned from Ruth about how her interest in gardening originated in her own wish for healing, as a survivor of tuberculosis. Has anyone mentioned today that a young Dr. Raymond Borun met his wife-to-be while she was a tuberculosis patient at Barlow Respiratory Hospital in Elysian Park? Ruth was a nurse, and after she and Ray fell and love and married, and built their home in Brentwood, The Borun's

garden became a way for Ruth to guard her health in Southern California's air and sunshine—while enjoying nature's rejuvenating powers.

In addition to Ruth's work creating her own garden at the Borun Residence, she was influential in her role as an advisor to the Maloof Discovery Garden. Funded in part with a grant from the Metropolitan Water District, the Maloof Discovery Garden is a drought-tolerant, water-wise model garden. Spearheaded by Sam Maloof's wife and now widow, Beverly Wingate Maloof, our garden at The Maloof drew inspiration from Ruth's lifetime of work on her own garden in Brentwood.

In this way, the story of the Borun residence traces not only the journey of a family, but also the history of Southern California—and the role of our region's architecture, design and landscape in providing inspiration to the world.

For all these reasons, I support the application for recognition of the Borun Residence as a California treasure, and encourage members of the Cultural Heritage Commission to do the same.

DAY OF HEARING SUBMISSIONS

Connect Create Collaborate

Planning CHC <chc@lacity.org>

PRESERVE CORKYS Sherman Oaks

1 message

Kira Durbin <caliginger13@gmail.com> Thu, May 21, 2020 at 11:39 AM
To: chc@lacity.org

Thank you for your meeting and consideration on the "Corky's" building and sign located at 5037 - 5053 North Van Nuys Blvd. in Sherman Oaks.

Please find embedded link to a petition in SUPPORT of preservation with over 7,500 signatures from community members.

There is not enough space to include all of the personal stories and memories that have been shared along with the support but suffice it to say the community members here in Sherman Oaks would very much like for this building and sign to be PRESERVED.

https://www.change.org/p/save-historic-corky-s-from-demolition?recruiter=441500090&utm_source=share_petition&utm_medium=facebook&utm_campaign=psf_combo_share_abi&utm_term=Search%3ESAP%3EUS%3EBrand%3EGeneral%3EBMM&recruited_by_id=7b2393d0-9ab7-11e5-85fb-67cc474b027e&share_bandit_exp=abi-19471811-en-US&share_bandit_var=v3&utm_content=mit-19471811-10%3Av1

thank you again for your consideration!
Kira Durbin
Sherman Oaks Outreach
Sherman Oaks Green & Sustainability
323. 823. 7891

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Fwd: 5/21 CHC Item 6 CM Bonin supports HCM for Isherwood Bachardy

3 messages

Lambert Giessinger <lambert.giessinger@lacity.org> Thu, May 21, 2020 at 9:56 AM
To: Planning CHC <chc@lacity.org>, James Williams <james.k.williams@lacity.org>, Jennifer Edwards <jennifer.edwards@lacity.org>

Lambert Giessinger
Architect
Los Angeles City Planning
221 N. Figueroa Street, Suite 1350
Los Angeles, CA 90012
Planning4LA.org
T: (213) 847-3648
E-NEWS

---------- Forwarded message ---------
From: **Len Nguyen** <len.nguyen@lacity.org>
Date: Thu, May 21, 2020 at 9:54 AM
Subject: 5/21 CHC Item 6 CM Bonin supports HCM for Isherwood Bachardy
To: James Williams <james.k.williams@lacity.org>
Cc: Robert Chattel <robert@chattel.us>, Melissa Jones <melissa.jones@lacity.org>, Lambert Giessinger <Lambert.Giessinger@lacity.org>

Dear Cultural Heritage Commissioners:

I write today on behalf of Councilmember Mike Bonin, who is honored to support Historic Cultural Monument (HCM) status for the Isherwood Bachardy Residence and Studio. HCM status is essential to preserving this important piece of our City's LGBT heritage.

I'll also be attending the meeting today in support of HCM status.

Regards,

Len Nguyen
Senior Planning Deputy
Councilmember Mike Bonin
City of Los Angeles
213-444-3508 | www.11thdistrict.com

MIKE BONIN
Getting Things Done for Our Neighborhoods
Councilmember, 11th District

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Len Nguyen <len.nguyen@lacity.org> Thu, May 21, 2020 at 9:56 AM
To: Planning CHC <chc@lacity.org>

[Quoted text hidden]

Melissa Jones <melissa.jones@lacity.org> Thu, May 21, 2020 at 9:56 AM
To: Planning CHC <chc@lacity.org>

LOS ANGELES CITY PLANNING

Melissa Jones
City Planning Associate
Office of Historic Resources, Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles, CA 90012
Planning4LA.org
T: (213) 847-3679
E-NEWS

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Date: Thu, May 21, 2020 at 9:54 AM
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Cc: Robert Chattel <robert@chattel.us>, Melissa Jones <melissa.jones@lacity.org>, Lambert Giessinger <Lambert.Giessinger@lacity.org>

[Quoted text hidden]

Connect Create Collaborate

Planning CHC <chc@lacity.org>

PRESERVE CORKYS Sherman Oaks

1 message

Kira Durbin <caliginger13@gmail.com> Thu, May 21, 2020 at 11:39 AM
To: chc@lacity.org

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thank you again for your consideration!
Kira Durbin
Sherman Oaks Outreach
Sherman Oaks Green & Sustainability
323. 823. 7891

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Re: HCM submission for former Corky's, 5043 Van Nuys Bl., Sherman Oaks

1 message

Adriene Biondo <adrienebiondo@gmail.com> Wed, May 20, 2020 at 8:55 PM
To: CHC@lacity.org

To:
James K. Williams
Commission Executive Assistant

Dear Mr. Williams,

I enthusiastically support the preservation of the former Corky's Restaurant (1958) designed by the Los Angeles based architectural firm of Armét & Davis. As a lifelong resident of the San Fernando Valley, Corky's, originally Stanley Burke's restaurant, has been a special destination of our family's for over half a century.

Corky's is an excellent example of the Googie style of postwar architecture that is rapidly disappearing from our landscape. With its bold design and Southern California Modern Coffee Shop style, the building exhibits the optimism of the postwar era and retains all of the character-defining features that make it one of the best examples of 1950s mid-century modern architecture remaining in the San Fernando Valley.

I urge the Commission to take Corky's under consideration as a Los Angeles Historic-Cultural Landmark at the May 21st meeting of the Cultural Heritage Commission, and protect this extraordinary part of our community.

Sincerely,

Adriene Biondo
17125 Lisette St.
Granada Hills, CA 91344

Chair Emeritus
Los Angeles Conservancy
Modern Committee

Planning CHC <chc@lacity.org>

Support Letter 1110AK

1 message

Jeff Gray <jeff.gray@conroycommercial.com> Wed, May 20, 2020 at 3:51 PM
To: chc@lacity.org
Cc: lambert.giessinger@lacity.org, melissa.jones@lacity.org

Office of Historic Resources
Department of City Planning
Attn: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St.
Los Angeles, CA 90012

Ref: MONUMENT: 1110-1116 Abbot Kinney Boulevard, HCM #1176

Re: Letter of support of the proposed improvements.

Dear Members of the Cultural Heritage Commission,

I am writing to express my support for the Asana Partners and David Hertz Architects rehabilitation and restoration plans for the vacant storefronts at 1110 Abbot Kinney Boulevard.

The team recognizes the historical significance of the building exterior and the importance of maintaining its overall character within the context of the surrounding neighborhood. The proposed improvements to the exterior elevation are in keeping with the building and surrounding character of Abbot Kinney, which I support.

I am less concerned about the interior use or how it was used in the past, as that does not affect the public view of the building. I welcome interior renovations to divide the space into potentially three storefronts rather than one large storefront ideally, as we feel this will likely bring diversity to the street with smaller bespoke tenants rather than one large one and consistent with the divisions for the rest of the building.

I encourage the commission to vote to support this project,

Respectfully,

Jeff Gray
310-874-6920

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Objection to planned project at 1110 Abbott Kinney Boulevard

1 message

Sherie Scheer <sherie.scheer@me.com> Wed, May 20, 2020 at 8:15 PM
To: chc@lacity.org

To: Office of Historic Resources, Department of City Planning
Attn: Richard Barron, President, and Commissioners of the Cultural Heritage Commission
Re: Agenda Item 4, 1110-1116 Abbott Kinney Boulevard

Having lived in Venice for fifty years I object to the proposed plan for altering 1110 Abbott Kinney Boulevard. The site was designated a landmark to honor the building, the site and the history of the property. The plan submitted is not in keeping with this designation. It's history, and so it's value as part of the city's heritage, is built into its design as a single unit. Designed in vernacular style as a single large unit, it has functioned for decades as such, as a library, sanctuary, and as a home for quintessential Southern California artistic endeavors.

It is the site's unbroken size and light that made possible the work of Henry Partch, John Altoon, and Fred Eversley, artists who placed Los Angeles on the world stage. To alter the light and space as envisioned by the proposed plan would do irreversible damage to the site, and to the rationale for its designation as a Los Angeles heritage landmark.

If the proposed renovation is completed, violence would be done to the heritage of the city that could not be undone. To state the obvious, the future is unclear for Abbott Kinney Boulevard, the city, and business in general. We do know something of the past. Certainly now is not the time to permit the lose of a tangible part of our history. Once taken from us, it cannot be given back.

Respectfully,
Melvin Scheer

,

Sent from my iPad

Planning CHC <chc@lacity.org>

RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176 // Opposition to proposal for renovation/remodel

1 message

Helen Hood Scheer <Helen.Scheer@csulb.edu> Wed, May 20, 2020 at 2:41 PM
To: "chc@lacity.org" <chc@lacity.org>

TO: Office of Historic Resources, Department of City Planning
ATTN: Richard Barron, President, and Commissioners of the Cultural Heritage Commission

DATE: May 20, 2020
RE: 1110-1116 South Abbot Kinney Boulevard, HCM #1176

Dear Commissioners,

I am writing to oppose the renovation/remodel plans proposed by Asana Partners and David Hertz Architects for 1110 Abbot Kinney Boulevard.

The building in question has been awarded Historic Cultural Monument status, and it is not fitting or appropriate to disregard the import of this in favor of the owner's profit.

I was born and raised in Venice, and I have called it home for most of my life. I've witnessed numerous changes to the area – and not all of them are good. Repeatedly, over the past twenty years, we have seen property owners and architects mislead city commissioners, permit providers, and neighbors about their plans to renovate/remodel properties. This has ultimately destroyed many of the unique features of this community. I am very concerned that if we give an inch on this particular property, they will take a mile – if not now, then soon.

1110 Abbot Kinney has always been one large unit and should remain so. This functionality served a purpose for all prior tenants: a public library, a church, and the studio space for several artists. Its architectural design and the feeling afforded by the open floor plan filled with natural sunlight are part of the reason artists moved here and made important works of art. The building's association with prominent art and cultural movements should be preserved — especially since keeping this area connected to its past is part of what provides its distinct character and value.

Converting 1110 to 3 individual "railroad" units will irrevocable destroy the sense of diffuse light that is special to this place. The architect's plans not only would limit the light coming in the front widows, but also opportunities for light from the rear (since half the back wall is utilized by bathrooms in their current design). Additionally, it would create matching little boxes where part of the value in this area comes from the diverse size and layout of floor plans. Finally, the owner and architect are not demonstrating appreciation for historical markers that have been build into this space by the famous artists who worked there.

No doubt the owners want to maximize profit. And to some extent, that is their right. However, not at the cost of posterity. Being a Historical Cultural Monument means something to the larger citizenry of this area. A tribute plaque with a QR code is fairly meaningless token gesture. As an award-winning professor of arts, I know that people learn best from HANDS ON experience and exposure to things. People want more than a photo popping up on their mobile device to understand what transpired here.

The owners could easily come up with designs that honor maintain the exterior and interior design and the feeling of space as it has always been, thus truly honoring its association. There are plenty of examples worldwide of old commercial spaces that have multiple stalls for distinct businesses; LA Central Market and Fred Segal are two iconic local examples. (Side note, using a "stall" scenario would also likely lead to more business, more reasonable rents, less overhead for tenants, and more profits for all involved.)

Thank you for taking a stance in opposition to the proposed plans submitted by Asana partners and their architects.

Sincerely,

Helen Hood Scheer
Assistant Professor, Department of Film & Electronic Arts
Creative Nonfiction Track Head
Internship Program Coordinator
California State University, Long Beach

310-621-2024 (cell)
helen.scheer@csulb.edu
faculty website



TO: Office of Historic Resources, Department of City Planning

ATTN: Richard Barron, President, Cultural Heritage Commission
221 North Figueroa St., Los Angeles, CA 90012

RE: MONUMENT: 1110-1116 SOUTH ABBOT KINNEY BOULEVARD, HCM #1176
19th May 2020

Dear Richard Barron, President, and the Honorable Members of the Cultural Heritage Commission

As a long time member and supporter of the Venice community and the Art Community, I respectfully ask you to raise your voices to disapprove the proposed subdivision and storefront of 1110 suggested by Asana Partners and David Hertz Architects. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, as well as PLUM, voted unanimously for the designation of this important building, and it deserves to be preserved with a meaningful rehabilitation.

1110-1116 Abbot Kinney Blvd. building should maintain its asymmetrical scheme, with the 1110 unit as a triple-bay storefront with a single entry, as it has been for its lifetime. Hertz' proposal to subdivide 1110 into three equal spaces with three entrances completely ignores the fact that 1110 has always stood out as one large unit next to three small units. Research and documentation of past uses speaks for itself, as every tenant has been a sole tenant, and there has never been a a time when 1110 had three simultaneous tenants.

The purpose and value of 1110 Abbot Kinney has been that it is a single unit of substantial size, flooded with natural light. Those characteristics contributed to its historic uses. It was an an early branch of the Los Angeles County Library from 1923-1926 and of the Los Angeles Public Library from 1926 to 1933. From 1933 to 1938 it was home to a branch of Aimee Semple McPherson's Four Square Gospel Church.

Most importantly, from 1965 to 2019, 1110 was the site successively of the studios of composer/musician Harry Partch, painter John Altoon and sculptor Fred Eversley, who is associated with the Southern California Light and Space movement. These artists chose 1110 for the quality of its light and size as an art making space and because its size also allowed them to put in reversible partitions and to *live* there, making the non-lucrative years of their creative output possible. The Light and Space Movement and those three artists, along with John McCracken, were referenced in the designation of the 1110-1116 Abbot Kinney Boulevard as a Cultural Historic Monument.

In addition, if one looks at the rest of Abbot Kinney, the charm and character of the street is related to its eclectic mix and diversity, not to its conformity and repetition. To argue that six identical

tunnel-shaped units would be positive due to consistency is simply false. Even within this rare intact block, consistency does lies not in similar sized units, but rather in mixed sizes, which ensure a variety of uses and experiences. For example, 1118, once a Candy Factory, later an early studio of artist Eric Orr is larger than that of 1110, yet it sucessfully remains as one open space operated by Rag and Bone. There are medium sizes like 1108/1106, once a market, than artist Eugene Sturmans studio. 1100, has one unfied half portion and two subdivisions 1102&1104, currently used as one open single entry space, similar size as 1110. The consistency in this rare intact block lies in materials, proportions and style, not uniformity of size.

Further, Asana and Hertz argue that maintaining 1110 as one unified space should not be a concern. Interior use is subordinate to the exterior, in their opinion. That is completely wrong. The exterior and the interior are completely interrelated and always have been. The building is unique and exceptional – the unified bays making it a unit of substantial size, allowing natural light to flood into the entire front part of the space, allowing the artists to do their significant work there.

I urge the Commission to recognize that the proposal of Asana Partners and David Hertz architects simply does not comply with the designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument, nor does it comply with the rehabilitation standards that should be respected and followed for this project.
To subdivide 1110 to three equal spaces would destroy a historically-intended form and plan.

The Friends of Abbot Kinney have done tremendous research and carefully identified what an appropriate rehabilitation for a new use means. Not only does their proposed façade and scheme involve minimum change, it also looks great and is true to its past. Anyone who remembers the feeling of walking into this space, or who wants to describe the story of the Light and Space movement origins in Venice and its association with this space for a visitor could walk in again and say, – wow how cool, this still breathes the light that was so important to the masters who worked here; there is the clever loft where Eversley slept, and that is the platform where his work was displayed, and so on. That is what should be preserved and maintained as the building's significant character.

Linda Lucks
13100 Maxella Ave. #S4
Marina Del Rey/ Venice, CA 90292