

CALIFORNIA DREAM

Resurrection isn't just the name of the vintage clothing venue designer Mark Haddawy co-founded. It's also the wonders he's worked with Harpel House, the John Lautner-designed home he restored to its former glory.



BY TIFFANY BAKKER PHOTOGRAPHED BY ANSON SMART

THIS PAGE: *by the POOL*, Walter Lamb chaise longues. OPPOSITE PAGE: *in the DEN*, George Nakashima sofa and stools; Sam Maloof coffee table; painting by Raymond Pettibon; Serge Mouille lamp. Details, last pages.



**“In my house, you wash the dishes to the view,
you cook to the view, you sleep to the view”**

In the LIVING ROOM, daybed and Antony chair by Jean Prouvé; Charlotte Perriand and Jean Prouvé coffee table; Charlotte Perriand stools; antique Soumak rug; collection of pre-Columbian Mezcala figures.





Mark Haddawy — co-founder of Los Angeles-based vintage clothing institution Resurrection, restorer of homes, and collector of art, antiques and furniture — says that with his various passions, he's clearly an obsessive. One of these great passions is Harpel House — a mid-century, geometric marvel set high in the Hollywood Hills overlooking the majestic San Gabriel Mountains and the sprawling San Fernando Valley. Legendary American architect John Lautner (*see page 48*) designed the home in 1956, and Haddawy bought it in 2005. He spent two years restoring it to Lautner's original vision, undoing many wrongheaded efforts made by previous owners to update the property and re-creating such fine details as light fixtures and door handles. Here, he describes the challenges of reviving a landmark home and why California half a century ago was an architectural utopia.

The house had been significantly altered. A second storey had been added and a lot of changes had been made to the inside of the house — walls had been put up and windows changed. I worked with the archival photographs and the blueprint and brought it back to what it was when it was built rather than make it a contemporary version of what it would or could be.

The roof is held up by a series of interconnecting beams. They were all intact when I bought the house. It's funny because the former owners just put the second storey right on top of it — they didn't even take the roofing material off — so it was easy to restore.

I worked hard to re-create every single detail as accurately as possible. Even down to some of the Lucite and metal handles on the sliding doors that were missing. It was a puzzle putting the house back together. Certainly there were challenges in trying to figure out how to replicate finishes and processes that existed in 1956, which is not necessarily the most straightforward thing to do. I fabricated the sofa as Lautner originally had it as well as the bookshelves in the living room and the freestanding kitchen cabinets. I re-created Lautner's design for triangular wooden grill light fixtures, too; there were only two of those left when I moved in, because the rest had been torn out. **My furniture choices are based on my interests in collecting.** I'm drawn to French design, like Jean Prouvé and Charlotte Perriand. I also have some George Nakashima — those are some of the more significant designs. I think the furniture is appropriate in the environment. I wasn't trying to do the interior completely as it would have been done originally; that wasn't really my goal. »

THIS PAGE: in another view of the LIVING ROOM, homeowner Mark Haddawy with his 1956 Gibson Les Paul Goldtop and 1961 Gibson ES-330 guitars; vintage Fender amplifiers; Charlotte Perriand stool; Jean Prouvé Standard chair. OPPOSITE PAGE: also in the living room, Raymond Pettibon drawings.



THIS PAGE: in the DINING ROOM, Jean Prouvé demountable table and Standard chairs; Louise Bourgeois Black Torso sculpture (1968); Poul Henningsen lamp. OPPOSITE PAGE: custom KITCHEN reproduction per John Lautner's original design.





« **My interior is 12 years in the making.** The furniture and the art in the house are really an extension of what I'm interested in as a collector — it's my aesthetic and my personality. Every single thing has a story. My worlds are very specific in that way, whether it's cars, art, furniture or watches.

The [LA punk artist] Raymond Pettibon drawing is one of my favourite pieces. I've collected Pettibon drawings for 15 years — long before I had the house. But the one in the bedroom is an original Pettibon drawing that was used on the cover of Sonic Youth's 1990 record, *Go*, which I bought at auction. I also love the black marble Louise Bourgeois sculpture on the dining table. It's from 1968, when she was living in Italy, and she carved it.

Everything in the home essentially considers the view. Lautner has this amazing craft to frame the view in such a specific way: the way you enter, what you're facing, what you're seeing, where you sit, what direction to make you walk. In my house, you wash the dishes to the view, you cook to the view, you sleep to the view. Even the wall the bed is against is turned on a 45-degree angle, so that rather than looking at a wall, you're looking at the mountains.

California style is a connection to a lifestyle. There's something casual about it. The modern houses I love here have an ease but also a formality. I think my house is a perfect example of that. While there's beauty and a formality to it, there's something so informal about it — you come in dripping wet from the pool and walk across the floor. I think that sums up California. You think about what was happening here 50 or 60 years ago and what sort of a utopia that was; there was so much going on, and it was such a movement at that time. It's something that doesn't exist today.

I've always had a real connection to the house, partially because I was so involved in every aspect of the work on it. But at the same time, it almost feels like the house was built for me — as if I was the client from the beginning. I definitely have no desire to go anywhere else. *VL*

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THIS PAGE: beyond the POOL, a stunning view of California's San Gabriel Mountains and the San Fernando Valley. OPPOSITE PAGE: in another view of the DEN, Jean Prouvé African demountable chair; Gopi board from Papua New Guinea; Kay Bojesen monkeys.

