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LOS ANGELES | GOLD LIST ISSUE

Architecture: Grant C. Kirkpatrick, K&A Design Group
Interior Design: Susana Simonpietri, Change
Home Builder: Niv Melai, Sam Developments, Inc.
Landscape Architecture: Chris Fennore, Garden Studio Design

New Beginnings

AFTER A FIRE DAMAGED THEIR CLIENTS' PREVIOUS HOME, ARCHITECT GRANT C. KIRKPATRICK AND DESIGNER SUSANA SIMONPIETRI CRAFT AN AIRY, MODERN RESIDENCE IN THE BRENTWOOD HILLS.

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Nestled in the ridges of the Santa Monica Mountains, Brentwood's Crestwood Hills neighborhood is known for its natural beauty, long-range views and midcentury modern architecture, with several homes designated as architectural landmarks. But when the Getty Fire burned through the area in 2019, it damaged 10 dwellings, including the beloved longtime residence of Cameron and Mary Beth Brownmand. "We raised our children in that home and spent a lot of happy years there," recalls Mary Beth. "We mourned the loss, but we've made our peace with it."

The couple considered moving elsewhere but ultimately decided to rebuild, selecting architect Graat C. Kirkpatrick to design their new home. The goal, explains Cameron, was to create an

architecturally striking home that would honor the neighborhood's history of prestigious design and put indoor-outdoor living at the forefront. The Brownmands' resulting residence goes several steps further: The modernist-inspired, multilevel home boasts nearly as much outdoor living space as interior square footage and, in an effort to mitigate against future wildfires, is primarily built of flame-resistant concrete and steel (and without vents or eaves, to better repel embers).

Above and opposite: Catherine Drexler artwork hangs over a Plinthful Route console in the entry. The dining room features Paul Casanova chairs lining a custom table, joined by a Dagato & Coombes chandelier.

Previous page: The great room draws to gather a custom sectional upholstered in a Mokum textile, Atelier de Troupe lounge chair in a Rugens & Goffigon fabric and Oyo coffee tables. The rug is Beaudouin.





The sloped site sparked Kirkpatrick's idea for the tiered structure. "Cameron and Mary Beth always had this glorious eastern view," he explains. "But I thought we could get them high enough above the street so that they could look west as well—and that would really be something." He drew up a plan for a home that steps down across three levels, following the slant of the land. From the main-floor entrance, a lengthy great room encompassing glass-walled living, dining and kitchen areas spills seamlessly out to an expansive pool deck that wraps around much of the entire level. The primary suite spans the top and is designed with two decks, one angled to capture sunset views, the other to enjoy the first rays of sunrise. Bedrooms for the couple's teen- and college-aged kids and a family lounge area were placed on the lower level and connect to another outdoor space, this one for entertaining. ("Literally every room has access to a terrace," notes Kirkpatrick.)

The home's form and flow play off modernist tenets—indoor-outdoor living spaces, exposed structural components—but rather than a typical flat-roof design, Kirkpatrick specified gabled volumes for the primary suite and the great room. "Those gable forms have tricks to them," shares the architect. "They're asymmetrical to control the sun and for privacy. And because of the clerestory windows, at night you get a lantern-like effect."

Above: The kitchen features a Wolf stove and a Dornbracht faucet. The ceilings are Carlisle white oak, with custom white oak cabinetry and whitewashed Belgian brick accents.

Opposite: Léa Girac pendants frame the kitchen island, which has striking Calacatta Borghini marble on the counters and rear splash. The stools are by Axelrig.





Above: Oak cabinetry, stained to match Benjamin Moore's Newburyport Blue, backdrops the family room seating area. The armchairs are Black Rooster Decor, atop a Serena & Lily rug.

Right: Artwork by Senne Devolgan hangs in the same space above a deep-blue Ray sectional. The pendant is from 1st88s. Fleetwood Windows & Doors glass sliders connect to a lower-level outdoor entertaining terrace.





As the plans were being finalized, interior designer Susana Simonpietri joined the team, refining what was originally imagined as a darker material palette by specifying sandy-hued porcelain floor tiles that extend from the indoors out, oak ceilings and whitewashed brick accents. "By lightening everything up, the lines of the house really shine and the architecture sings," she muses. "I didn't want to go gray at all; I wanted these spaces to blend into nature." The designer worked closely with architect of record Luis Murillo of LMD Architecture Studio, who oversaw the home's meticulous execution alongside general contractor Niv Melillo and his team.

Because the Broumands and their children frequently host gatherings with guests of all ages, Simonpietri favored polished yet practical furniture layouts and performance fabrics. "These clean, open spaces don't feel precious; they're comfortable, livable and relaxed," she points out, gesturing to her selections of indoor-outdoor

upholstery and rugs of jute and wool, "which are durable and simple but also elevated." Furnishings feature shapes that nod back to the family's former home, which was midcentury-style, and are primarily neutral-toned—contrasting with the dark steel of the architecture and highlighting the impactful stone slabs integrated into the kitchen and the primary bathroom vanity. A standout departure is the home's smoother bar area, which features charcoal-colored walls, reflective black tile and dark-stained wood for an atmospheric effect.

Despite the long journey to restart their lives in Crestwood Hills, the Broumands' new residence has rekindled their excitement about the next chapter. "The house is warm and intimate yet still spacious, and it really feels like the outside is inside with you," Mary Beth observes. "We live in every part of this home; we love it," Cameron adds. Proof that even the site of a profound tragedy can once again spark joy. ■



Above: In the primary bathroom, the floating oak vanity is wrapped in Calacatta Marazzi marble, which continues onto the wall. The tub is Pelt Spa by Colson.

Opposite: An extended headboard of Ruger & Bergman leather showcases a bespoke bed and nightstand in the owners' bedroom, hand-grained by their photo vendors. The bench is Humboldt de Mota from 1stDibs, and the artwork is by Diana Sullivan-Kidd.



Above: Parola Paints' charcoal-fused Anchor plaster finish, black zellige tile by Clix and dark-stained tambour paneling all contribute to an atmospheric second-level bar area. The stools are by Haymann Editions, the ceiling fixture is by Vico and the framed print is an Eray find.

Opposite: Wrapping around and seamlessly expanding the great room thanks to Fleetwood Windows & Doors glass sliders, the multi-level pool deck is ripe for guests to gather. An ottoman sofa and fire pit are grouped with Flaxform chairs on the deck's southeastern end.





"These clean, open spaces don't feel precious;
they're comfortable, livable and relaxed."

—SUSANA SIMONPIETRI

Above: On the lower-level entertaining deck, Carl Hansen & Son chairs from Design Within Reach surround an RH fire pit. Frameless glass balcony panels allow unobstructed views.

Opposite: In-pool lounge chairs by Studio Redbrook and chaise lounges by Chris Uhlberg, salvaged from Design Within Reach, provide seating break-in and out of the water in the pool and deck area. The sconce is Auro Lighting, via Lumens.

