



A hand-painted mural by Louis Eisner brings the living room to life. The walnut coffee table by Ido Yoshimoto is both O'Neill and Alonso's favorite furniture piece in the home.

The Dreamy '60s Santa Monica Home of a Hollywood Super-Manager

Inspired by touring a Le Corbusier home in Paris with her client Julianne Moore, Hollywood producer Evelyn O'Neill recreated the villa's exact paint pigments for her 1960s beach home—complete with ocean views that stretch all the way to Malibu

By Lane Florsheim for The Wall Street Journal
Photos by Stephen Kent Johnson

For Julianne Moore and Evelyn O'Neill, summer 2015 was the season of Le Corbusier. On a trip to Paris, the actress and her manager first visited the Centre Pompidou for a retrospective of the pioneering modern architect's work. But it was a tour of Maison La Roche, the airy, light-filled home Le Corbusier and his cousin Pierre Jeanneret designed for Swiss banker Raoul La Roche (now a UNESCO World Heritage site) that was the most transformative. Moore had been trying to convince O'Neill to redo her Santa Monica home for some time. "The thing about Maison La Roche is it looks like California," says Moore, "and the thing about Evelyn's apartment—the light in there is spectacular, and the way the space is organized—is it's reminiscent of Le Corbusier."

"When we walked in, Julianne immediately said, 'This should be in the inspiration for your place,'" says O'Neill, a producer of *Lady Bird* who also counts Greta Gerwig, Salma Hayek and Chadwick Boseman as clients. She loved Moore's idea and in particular admired the home's palette—an ocean blue wall and a dusky pink floor are among the bursts of color throughout the house—and details like the shelving and brass fixtures. She took pictures of "everything" and sent them to Roman Alonso, Moore's interior designer friend and one of the principals of L.A.-based design studio Commune.

Alonso loved the idea of interpreting the Le Corbusier masterpiece for O'Neill's apartment, located in a 1960s building on Ocean Avenue. At a meeting with the paint company Drikolor, Alonso learned its owners had licensed the architect's colors—meaning he could use the exact paints that are in Maison La Roche. The walls in O'Neill's master bathroom are the same pink as Le

Corbusier's floor, and Alonso had drawers in the dining room and even window frames painted in the architect's blue, framing the Pacific Ocean that can be seen from every room (minus the gym and guest bathrooms). "It opened up the view," he says. "Evelyn [can see] the coastline all the way up to Malibu, so all of a sudden the view became bigger. The colors really help bring the outdoors in."

Also bringing the outdoors in: a remodel of the floor plan that connected all of the rooms in a quasi-circle, enabling those vistas. O'Neill bought the condo in 2004, but had long put off doing major renovations. Now, the space is completely customized for her: she can "access all the rooms from all the rooms," says Alonso. "We opened it like a donut." Instead of doors, Alonso used bamboo shōji screens inspired by Japanese teahouses. An abstract mural by L.A.-based artist Louis Eisner in the living room makes the space feel "a little bit like being underwater," says O'Neill. "It's like an abstract seascape sunset, an abstract version of what you see out the window." Even the low ceilings, now painted gray, look higher.

Of all the many details and furniture pieces in the home, Alonso and O'Neill have the same favorite: the living room coffee table. Sourced by Alonso and artist Ido Yoshimoto in Marshall, California, the table is made from a huge piece of walnut weighing about 800 pounds that Yoshimoto carved with a chainsaw and other tools into its current form. "It can probably never be moved because it took seven guys to get it into the space," O'Neill says, laughing.

"A house aids you and reflects you and supports you," says Moore. "And that's what you feel very much in Evelyn's place, which feels cohesive and warm and bright and easy."



The custom cabinets in the kitchen are oak, with painted doors and aluminum sliders. The stools are custom by Classic Design, in the manner of Van Keppel-Green.



In the den, the Commune for George Smith sofa, bordered by shōji doors on the left and screens on the right, is customized as a sectional and upholstered in Loro Piana denim. A Chinese chest that was O'Neill's grandmother's, a vintage Hans Wegner chair and a coffee table custom designed by Commune complete the space.



In the dining room, Nakashima Woodworkers chairs surround a custom table. The “Cherry Bomb” wall sconce is by Lindsey Adelman.



The bookcase in the bedroom is oak with powder coated aluminum doors, custom designed by Commune. A bronze owl sculpture by Rosemary Wren keeps watched over O'Neill's library.



O'Neill's elevator opens directly into an entry foyer with a custom coat rack by Commune, complete with a walnut box for her sneakers and a custom rug by Doris Leslie Blau



The custom perforated metal screen in the master bathroom creates a separate area for the toilet and bidet. Lisa Eisner designed the brass "Nugget" hardware on the vanity for Commune. A Marian Pepler for Christopher Farr rug sits on a Pirelli rubber floor.



Colorful bedding by Pat McGann and Adam Pogue for Commune covers a bed custom made in black walnut by Miguel Rojas. A ceiling pendant by Stephen White hangs overhead, and the lounge chair and ottoman are by Vladimir Kagan.



Commune custom designed O'Neill's bar, with stools by Classic Design that are also custom. The rug is custom handwoven by Hechizoo.