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170



- ← In the cocoon-like huddle room, a custom-made wraparound sofa and Niemeyer-inspired steel table give the space a 'hard and soft' edge
- ← An Akari lamp presides over a bespoke aluminium dining table and chairs, surrounded by white oak panelling

WORDS BY **ROSIE PRATA**
PHOTOGRAPHY BY **YOSHIHIRO MAKINO**

Crafted for music-industry heavy hitters Ceremony of Roses, this Los Angeles office by multidisciplinary practice 22RE is an eclectic celebration of modernist design

HITTING THE HIGH NOTES

The sprawling Los Angeles office of boutique music-industry merchandise company Ceremony of Roses isn't just a place for branding experts to dream up collectibles for fans of chart-toppers such as Adele, Lil Nas X and Olivia Rodrigo. It's also a showroom for some of the greatest hits of modernist design.

In Culver City – a neighbourhood mercifully spared by the devastating wildfires that engulfed large swathes of Los Angeles in January 2025 – you will find this 650 sq m space, formerly occupied by a 1950s factory, kitted out with design deep cuts from all over the world.

"We're heavily inspired by the modernists of California, French modernism and Japanese modernism," says Dean Levin, principal at 22RE,

who designed the Ceremony of Roses office in collaboration with creative consultant Madeline Denley of Never Far Studios. "The idea here was that we were trying to combine all three."

Alongside pieces from design heavyweights such as Le Corbusier, Philippe Starck and Isamu Noguchi, there are also appearances from Italian modernists including Tito Agnoli, Joe Colombo, Achille Castiglioni, Mario Bellini, Afra and Tobia Scarpa and Bruno Gecchelin – and even a few Brazilian and Australian designs.

In the skylit, central communal workspace, cabinets in millwork white oak and titanium travertine shelves line the walls, surrounding custom aluminium desks that rest on a raw concrete floor. Employees work here while sitting on black-leather Eames management ☺

→ A Noguchi lamp adds a structural element to one of the streamlined office spaces

↓ Womb-like and otherworldly, the chocolate and walnut listening room encourages acoustic appreciation



chairs. A row of glass panels sections off executive offices, each curated with classic French and Italian modernist furniture, such as a Le Corbusier chaise longue in cowhide.

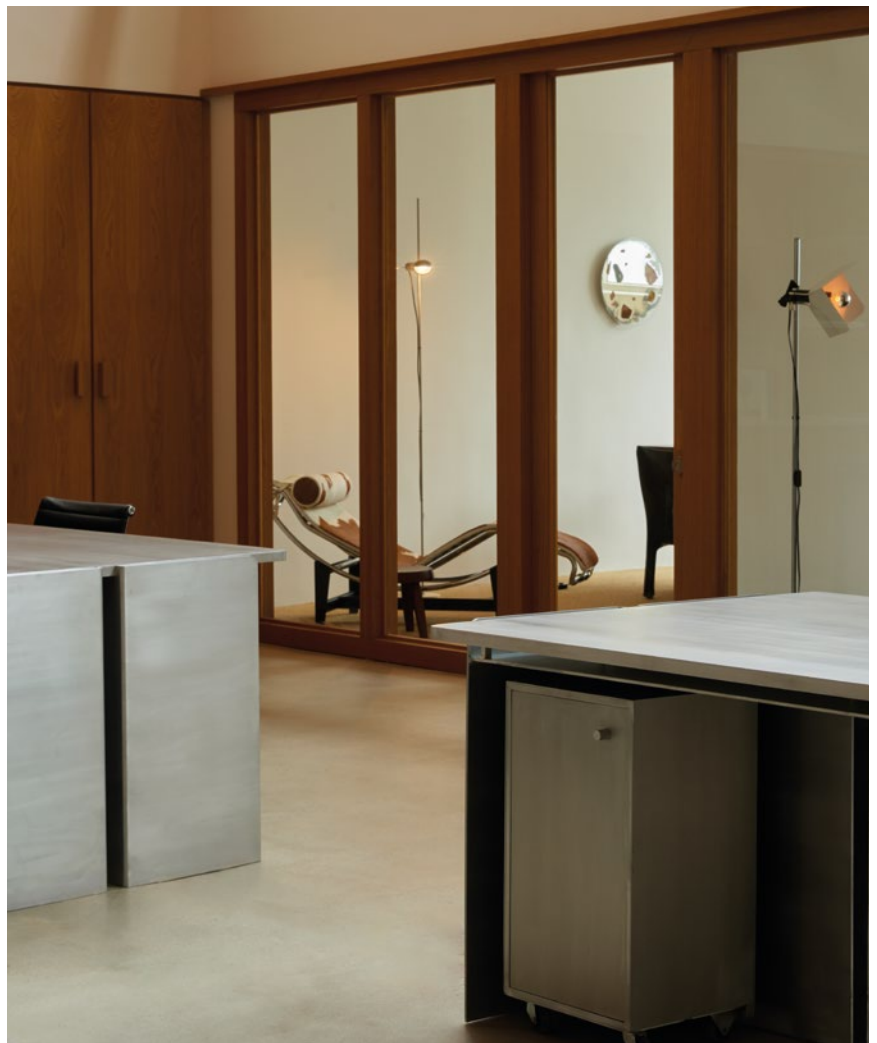
The shared kitchen and dining area continues the workspace's palette of matte aluminium, white oak and titanium travertine. A large dining table, surrounded by six curved-back chairs upholstered in blue pony hair and custom-designed by 22RE, basks in the welcoming glow of a spherical Akari lamp by Noguchi. The mood is one not typically found in office spaces. "We really wanted to warm it up by adding something that you would see more in a residential setting or a ryokan in Kyoto," says Levin.

These are rooms designed to linger in. Levin explains that Ceremony of Roses was very ☺

"We wanted to warm it up by adding something that you would see more in a residential setting or a ryokan in Kyoto"

→ The glass-walled executive offices afford glimpses of design classics like this Le Corbusier chaise longue in cowhide

↓ The blue-tiled restroom adds a 'cymbal-clash' of colour to the restrained, neutral workspaces



specific about the way a client who comes to their office moves through the space, and then how the office works strategically with that circulation of the client. The environment should encourage creativity and camaraderie, fulfilling what Levin calls "two programmatic needs": it has to function simultaneously as a workspace and as a client-facing showroom.

Once a Ceremony of Roses client has been welcomed at the white-oak reception desk – which also serves as a supersized plinth for an Ingo Maurer Lampampe lamp – and is introduced to the team, they might go on to visit the conference room, listening room or huddle room, each of which is equally delightful.

Vaulted ceilings allowed for a freestanding structure to be erected inside the space, and

this serves as the office's architectural anchor. Made of stained oak, it houses an intimate conference room lined with maple wall panels that envelope a statement burl-wood table and six Pierre Jeanneret floating back chairs, an Akari lamp suspended above them. "I wanted it to look like your father's office," says Levin. "Like you could smoke a cigar or a pipe in there. I wanted to make it feel like someone had travelled the world, then came back and placed certain things in this office."

The dark tones, rich textures and moody ambience are taken to another level in the listening room, which is located in the same freestanding structure. It is nothing short of a monochromatic marvel in delicious hues of chocolate and walnut. Wall-to-wall carpeting, ☺

→ White oak shelving adds its own vibrancy to the displays of books and objects

↓ In the communal work area, custom aluminium desks and a concrete floor contrast with the wooden cabinets



a built-in U-shaped sofa and deep alcoves for storing vinyl records create a lush atmosphere ideal for deep, unhurried acoustic appreciation. "The idea was that people would get lost in there," says Levin. A linear Noguchi lamp adds some rigid angles to contrast with the room's abundance of soft curves.

The huddle room is Levin's personal favourite. "It's the green mixed with the stainless – that soft and hard moment," he explains, referencing the wraparound seating, carpeting and wall treatments. "It's very much what I'm going for as a designer." Aside from the aluminium table, which was inspired by Oscar Niemeyer designs for the French Communist Party headquarters in Paris in the late 1960s, and another vintage Akari light hanging overhead, most of the ☺

"I wanted to make it feel like someone had travelled the world, then came back and placed certain things in this office"

→ "I wanted it to look like your father's office, says Dean Levin of the conference room, which features a burl-wood table and Pierre Jeanneret chairs

↓ The sinuous curve of a built-in sofa helps to visual soften the angles in the space



cool-toned room was custom-made, including the built-in pale-green mohair sofa. "It feels like a sculpture," says Levin, who has shown his artwork in cutting-edge galleries such as Marianne Boesky in New York, Michael Cohen in Los Angeles and Pippy Houldsworth in London. "In general, the approach to our projects is that we treat them as sculpture shows that are functional," he says.

The office's steady rhythm of natural, organic and industrial materials and muted colours is interrupted by a cymbal-crash of blue in the restroom. The tight space is fully submerged – ceiling, floors, countertop and doors – in the shade. Levin sourced the three-inch ceramic tiles from Kyoto, where he spotted them in a restaurant and instantly fell in love. He made

friends with the chef, got the details of the tile manufacturer, and placed a large order.

The 22RE team is currently working on projects in the food and beverage sector, on top of its usual fare of residential and retail spaces. "We're really excited," Levin says of what his firm has coming up next. He also reveals that 22RE "potentially, fingers crossed, might be doing a hotel".

If the Ceremony of Roses office is anything to go by, we can anticipate an eclectic yet unified approach with expert pairings of hard and soft, warm and cool, vintage and custom. Like the iconic Toyota pick-up truck engine the company is named after, 22RE's designs have a reputation for being beautiful in their simplicity, powerful in their functionality, and built to last. ■

↓ Glass panels help private rooms to feel connected to the communal area

