

guest Saar Klein (*Almost Famous*, *The Bourne Identity*). This makes sense: Liman bought a farmhouse in Martha's Vineyard in 2006, where he keeps two sheep, a goat (Ruby) and a garden.

The Tribeca loft was actually his second choice in Manhattan. He originally wanted to buy a place he was renting in SoHo, but neighbors became irate after a drunken friend lay passed out in the elevator for a few hours on a Sunday. "It's probably better for the co-op board not to have lived with you before they decide whether they want you as a neighbor," Liman notes. They kicked him out, after which he chose the first and only property he looked at, paying \$2.8 million in 2000.

Because the building is historic — Liman's apartment features the only surviving steel beams from the original Penn Station — he needed approval for many of the changes. First to go were the Andersen windows, which

Love says looked very "1970," to be replaced with historically correct, custom-made ones by Woodstone, based on photos taken in the 1930s for tax purposes. Says Love, "He went the extra mile to make them exactly right." The windows separating the mezzanine from the main floor were reclaimed from the old *New York Times* building on West 43rd Street. Liman found them in the architectural salvage store Olde Good Things.

One of his most cherished pieces is a framed *Wall Street Journal* illustration, by S.B. Whitehead, depicting Liman's infamous squabble with Universal. "I had these notorious fights while I was making *Bourne Identity*," over surreptitiously reshooting scenes when his requests had been denied, "and they got talked about publicly because my friend John Gill, who was writing for *Premiere*, lived with me for a month. *The Wall Street Journal* did a story, and back then they did drawings. So this was the drawing of me and Matt Damon blowing up the screenplay. See the dynamite? My mom called and got the original artwork."

The centerpiece of the home is a large portrait of Liman's father, Arthur, a big influence on the director. Painted by Liman's mother, Ellen, it presides over the dinner table. The late Arthur Liman was a legendary attorney

- 1 The master bedroom on the mezzanine level features Damian Aquiles' *Infinite Time, Infinite Color, Infinite Memory*.
- 2 Liman's kitchen has a 60-inch Wolf double oven with infrared charbroiler and infrared griddle, two Bosch dishwashers, a Sub-Zero refrigerator, an undercounter U-Line beverage fridge and dark Belgian bluestone counters to mask stains.
- 3 A *Wall Street Journal* drawing of him and Matt Damon feuding with Universal during the making of 2002's *Bourne Identity*.



whose clients helped seed money for *Swingers*. A framed *New York Times* front page from Jan. 23, 1987, with a photo of Arthur as the Senate's lead counsel in the Iran-Contra/Oliver North hearings, hangs in the bathroom. Many of the CIA-related details in *The Bourne Identity* and *American Made* came from stories that Liman's father told him as a youth.

Liman has a revolving door: "I've had like 20 friends with keys to this apartment," he admits. "Most of them are in the film business, and I like them feeling at home." Quasi-tenants include business partner Dave Bartis, a former HBO and NBC exec who executive produced *Edge of Tomorrow*, and director-writer Kate Maberly, who is working on the film *The*

*Forest of Hands and Teeth*. "I've learned he'll say yes to me staying there and then I'll find out he also said yes to somebody else," says Bartis. "It's kind of crazy, especially when he goes on production in Atlanta or Montreal or wherever — a constant churn of people in and out of that place."

At least once a month, Liman, who is unmarried, throws informal parties that "could include Keegan-Michael Key, a heart surgeon and some cryptocurrency whiz kid," says Klein. Screenings take place in the living room, just past the kitchen, so Liman can feed people as they digest cinema. "It's not like a caterer's coming," he says of his love of cooking (signature dish: avocado pizza). "We're making the food ourselves — that's the point of the party." Adds Bartis: "As he's making pizza, there's flour everywhere and different toppings and dough being rolled out; it's sort of a mini version of directing for him." [VIBE](#)



From left: ANDREW RUF, HENRY GOLDING AND NICK LOPICCOLO

Co-head of talent Ruf and agent LoPiccolo rep *Crazy Rich Asians* star Golding, who says the new office space's Coffee Lounge is perfect for hanging out "when I come here with my scripts." He adds, "It's such a '80s from the old building — I remember going over there and it was like a little dungeon and everybody had their own little world." Ruf, Golding and LoPiccolo were photographed Oct. 7 at Paradigm in Beverly Hills.

# CREATING A MODERN AGENCY AESTHETIC

**Paradigm blasts open an 82,000-square-foot building in Beverly Hills to create a soaring atrium and welcoming vibe: 'The design has encouraged a sense of collaboration'**

By ABIGAIL STONE ♦ Photographed By CLAUDIA LUCIA

♦ "There are people in the business who think we are boutique, yet we are 650 employees or so," says Sam Gores, CEO of Paradigm Talent Agency, which represents Stephen King, Laurence Fishburne, director

James Wan, Coldplay, Halsey, Ed Sheeran, the Duffer brothers, *Night School* director Malcolm D. Lee and *Crazy Rich Asians*' Henry Golding, among more than 4,000 other clients. "We are not boutique, but we are a very special place, and I wanted

people to get that impression the minute they stepped in."

To accomplish this, Paradigm, which launched in 1992, relied on Richard Riveire, a partner at international architecture firm Rottet Studios, to transform the 82,000-square-foot Wilshire LaPeer monolith, once the offices of the ICM Partners talent agency, into vibrant new headquarters (to the tune of high-teen millions, says a source). The new office space also brings together the agency's three offices — in Beverly Hills, Hollywood and downtown — under one roof. Rottet is well known for

architectural magic tricks: Its team transformed the imposing lobby of the I.M. Pei building, CAA's former Beverly Hills home, into a relaxed affair for Sony Music; renovated the Michael Graves-designed Team Disney building in Burbank;

Watch Paradigm CEO Gores and Golding tour the new offices at [THR.COM/VIDEO](https://www.thr.com/video)

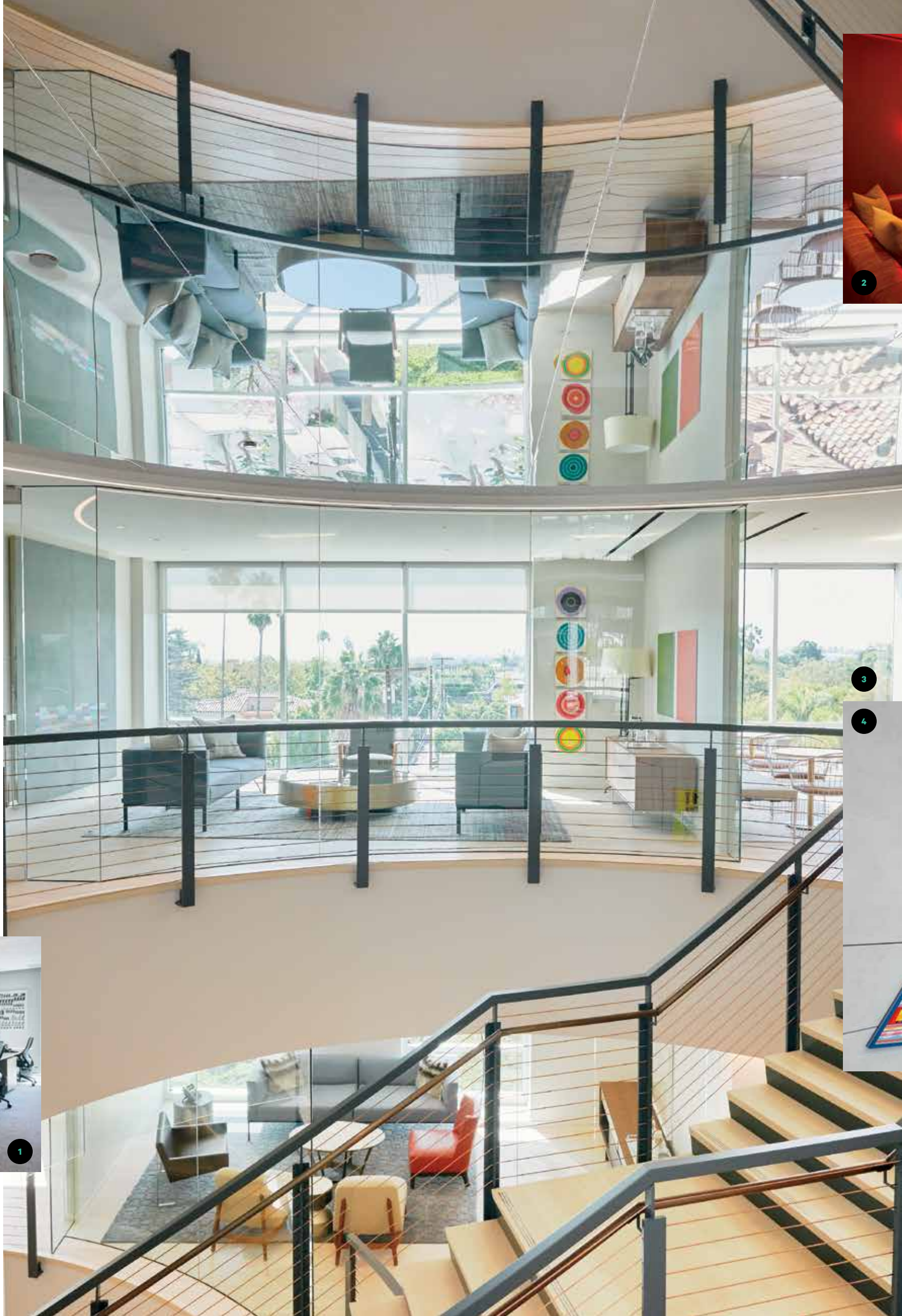
completed Viacom's West Coast headquarters at Hollywood's Columbia Square last year; and redesigned UTA's Beverly Hills offices. The new Paradigm space is a complete pivot from its former Beverly Hills digs, a Hollywood campus designed for MCA in 1932 by Paul R. Williams.

"It was important to us to take ownership of this building from the get-go," says Gores. That meant reimagining the staid corporate structure as a collegial and collaborative space. Two holes were driven through the center of the building. "It was major demolition," says Riveire. The result makes room for a soaring, central staircase that floods the entire building with light. Rottet "thinks this has been the most complicated feat of engineering in Los Angeles up to this point," suggests Gores.

A mirrored cap amplifies the light streaming into the atrium and plays with a visitor's perception of the art — such as Eve Fowler's colorful letterpress series, *The Difference Is Spreading* — peppered along its circumference. Dotted with cushions, the staircase can also serve as bleacher seating during agency-wide meetings; an adjoining conference room's glass doors accordion open to accommodate spillover. "The building is stunning, but what has been the most impactful is how the design has encouraged a natural sense of collaboration," says Andrew Ruf, co-head of talent.



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1 From left: SAM GORES, CORRIE CHRISTOPHER MARTIN AND STEPHANIE RAMSEY

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1 Chunks of offices have been removed to make room for trainee bays that have access to windows and light.  
 2 A lounge area for informal meetings, referred to within the agency as a signing room.  
 3 The focal point of the building is a staircase that affords views into various areas including listening rooms. Says Martin, co-head of music, West Coast: "I recently had a client come to share new music with me, and he was so concerned he was going to have to do so in a sterile, bright conference room. He was thrilled to discover that the sound and ambience are a perfect way to experience music." Another point of distinction from other agencies: Music is piped in through the offices.  
 4 Erik Parker's *Hood Wink* is among the many works, by such artists as Robert Longo, Jen Mann, David Ellis, Jen Stark and Barry McGee, that line the halls.  
 5 Rottet Studios designed a sculptural reception desk out of highly polished and faceted stainless steel. Says Rottet partner Richard Riveire, "It's a statement that says, 'We're approachable, fun and interesting and we do things slightly differently.'" Adds Gores: "I really wanted for people, the minute they walked in, to feel welcome."

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Rising toward the top floor, the stone and steel stairwell offers a glimpse into the upper stories' assemblage of glass-fronted offices, signing rooms, conference areas, kitchens, a candy room for kid clients (and others) and listening rooms. Music agents occupy the second floor (about 40 percent of Coachella acts this year were repped by Paradigm), while literary and talent take the top floor. "The intent was to make sure that everybody could always see everybody," says Riveire.

Gores' office is similarly designed, with wide hallway access. An interior conference room divides the cavernous space into two areas and is punctuated by *Anaheim*, Alex Prager's explosive 2017 photograph of a spaceship launch. "Somehow this building was feeling to me like it was going to rocket us into [the future]," says Gores.

Visitors entering the building — from the street or the underground parking garage — are immediately pulled into the center of the action. The raw energy of Kenton Parker's dynamic black-and-white *Ripper* prints animates the elevator lobby on each of the building's floors, underlining that effect.

If the central staircase is the building's brain, the Coffee Lounge, which sprawls from one end of the main floor through the central courtyard, is its heart. Glass doors blur the line between indoors and out. "You come down and there could be 200 people having lunch, all different levels of hierarchy," says Gores, whose company has a policy of giving everyone 90 minutes for the break. Adds co-head of talent Stephanie Ramsey, "I love sitting in the coffee bar with an actor, and at the next table there is a music meeting."

Clients are encouraged to hang out, underlining Paradigm's ethos of accessibility. "I look forward to coming in," notes Golding. "There's such good energy." That's exactly the reaction the agency's CEO was hoping for. **VTR**