

A sharp eye for form and content

Photographer **Julius Shulman** has spent most of his life chronicling the masterpieces of modernism. A new book showcases his work and ideas

One of the leading architectural photographers of the 20th century, Julius Shulman developed a close association with the leading modernist architects of the 1950s and 1960s. His work, showcased in a new three-volume collection from Taschen, played a key role in crafting the image of Los Angeles and the "southern California lifestyle" to the rest of the US and the world. A prolific author, consultant, lecturer, exhibitor, and editor of his own vast archive, Shulman, now 97, remains active.

Frey Residence I

Clark & Frey, Palm Springs, California, 1947

Swiss-born Albert Frey was the first of Le Corbusier's disciples to build in the US and the senior architect's influence continued after Frey moved to Palm Springs in 1934. Though a Machine Age modernist, his own home demonstrated a sense of play and freedom with industrial materials. The house was built in stages, beginning with a three-room nucleus that Frey hoped could be a prototype for mass-produced homes, at a cost of \$6 per sq ft, extremely low even in 1941. He later added a spacious living-sleeping area, a solarium, a swimming pool outside and a garden pool within. The pool was tied to the house with a graceful wooden ramada. Sliding glass doors afforded a view as well as protection from the extreme desert climate. The aluminum siding and ceiling reflected the sun, while the interior wood paneling provided a feeling of warm refinement. Frey's inventiveness extended to the dining table top that he suspended from the ceiling on a clothesline, divided into three sections for stability. Shulman photographed Frey's home throughout the progressive stages of its development.

Sinatra Residence

Emerson Stewart Williams, Palm Springs, California, 1949

Williams joined his father, Harry, and brother Roger in the architectural firm Williams, Williams, Williams, which built numerous commercial and residential projects in the Palm Springs area. His earliest residential design was commissioned by Frank Sinatra. Influenced by Scandinavian architects Gunnar Asplund and Alvar Aalto, the house of glass, wood and stone also featured a piano-shaped swimming pool. "Frequently, celebrities prefer in their own homes an involvement with unobtrusive architecture. As with the interiors, exterior design elements are modest." Tourists saw only the gated fence; inside, the family enjoyed the spacious garden area, pool, and view of the mountains.

Woods Residence

(aka "The Dome House"), Soleri & Mills, Cave Creek, Arizona, 1950

Paolo Soleri and Mark Mills had become apprentices of Frank Lloyd Wright at Taliesin West in the 1940s. They departed with Soleri being commissioned to do a residence for Leonora Woods. The Dome House, named for its aluminum-and-glass hemispherical covering, brought the architects wide recognition for incorporating passive principles in heating and cooling. "Note Wright's influence in the use of boulders and concrete tempered with the most unusual structure housing the bedroom. The architects mounted the alternate screen and glass elements on

separate tracks, enabling the glass to be open to screening (and, therefore, cool air) at night. The bedroom is inter-related with the fireplace and built-in sofa; another area included the domed bedroom and kitchen." Unaware that her daughter had fallen in love with her architect, Woods asked Soleri about his final fee. He answered that he would happily take her daughter's hand in marriage in lieu of payment. The astonished client readily agreed. Soleri went on to design the forward-thinking desert utopia of Arcosanti, which has been under construction in central Arizona since 1970.

Wayne Residence

Alvin Lustig, Los Angeles, California, 1951

Lustig was asked to design a home above the Sunset Strip for a doctor, his artist wife, and young daughter that would serve as a showcase for their sizable art collection. Lustig's training as a graphic designer and painter was apparent in the relationships of colour and form within the 35ft-long living room. Ten-foot-high walls covered in burlap supported works by painters Rico Lebrun, Ynez Johnston and others. "Socially minded clients frequently accept interior spaces without an abundance of furniture. Primarily, their home events are frequented by crowds of people. Observe the open space."

Stahl Residence

(aka Case Study House #22), Pierre Koenig, Los Angeles, California, 1960

The owners purchased a steep hillside lot with a 270° view of Los Angeles from the Pacific Ocean to downtown. To accommodate the view, Koenig designed a pavilion of steel with glass

built in an L shape around the swimming pool with concrete walkways crossing the water. Since the rooms were glassed, a free-standing fireplace in the living room and free-standing kitchen cabinets were installed to avoid obstructing the views. Van Keppel-Green did the interiors. "How best to portray this structure and its relationship, interior and exterior, to the site and function for the clients? Outside, I sat on the wall to achieve the picture of this projecting steel beam in the foreground that directs attention into and through the entire house - to demonstrate how the house literally floats in space."

Triad

(aka Case Study House #23), Killingsworth, Brady, Smith and Associates, La Jolla, California, 1961

Edward Killingsworth conceived three adjacent houses for the Case Study House Program to address the issue of multiple housing in the area, though the larger tract of homes was never completed. While the houses were different, a common vocabulary of wood framing, panel walls, concrete slab floors and walnut cabinets provided cohesion. The exteriors incorporated redwood or white-painted wood and glass. A pre-cast concrete path floated over a shallow reflecting pool to reach the entrance of House A. Contrasting areas of light and shade produced by loggias and the interior courtyard can be seen in House B. "This versatility is an excellent example of why modernist houses seldom appear alike."



Cunningham Residence

(aka "Stoneflower" House), Herb Greene, Oklahoma City, Oklahoma, 1964

Inspired by Bruce Goff, under whom he

had studied, Greene pursued a romantic yet formal vision in a two-storey house with a grand entrance. The curved roof was derived from what the architect described as "the attempt to evoke a certain kind of aspiration."

"Greene's daring combinations of brick and wood coupled with brilliant variations of form and space introduced a new dimension to residential interiors." Inside, the rooms of the house opened on to one another and to the views. A variety of finishes - wood, plaster, glass, brick - were used to complement the owners' collections of Finnish rugs and ceramics, as well as furniture by Eero Saarinen, Charles and Ray Eames, George Nelson and Isamu Noguchi. Voluptuous forms along the ceilings and walls softened the space and modulated sound. A

repeated steel trellis on the rear façade was planted with vines to provide protection from the sun without losing the views of the ravine and golf course. The brick rampart was installed instead of a retaining wall because the owner did not want grass.

Habitat Montreal

Moshe Safdie, World Expo, Montreal, Canada, 1967

"Safdie's Habitat apartments created a shock within the architectural world. He found that he could assemble individual apartments suspended in space, each hanging almost independently. It was questionable in the beginning. During successive years, they caught on among younger generations." With

meandering walkways and roof gardens, 158 modular components were stacked atop one another to create 18 versions of apartment design - a major step forward in the idea of low-cost, pre-fab construction.

Harder Residence

Bruce Goff, Mountain Lake, Minnesota, 1980

"Goff worked with Frank Lloyd Wright for a number of years before starting his own practice." Like his mentor, toward the end of his career Goff travelled throughout the far east. After his return, in 1970, he was approached by a couple who had read about his work in a magazine. Owners of a turkey farm, they gave him the freedom to build an

unconventional woodframe house with massive chimneys of glacial stone. The thin roof was originally covered in orange outdoor carpet. Broad eaves shaded windows with views of the lawn and fields of corn. The orange carpet was also used inside and the walls were surfaced with the cedar shingles that also clad the exterior. Goff applied mosaic patterns of glass and mirror throughout the house, including plastic syringes used for inseminating turkeys that he imbedded within the decorative glass panels at the entrance.

Photos and extracts from 'Modernism Rediscovered' (Tashcen, £200). To order this book at a discounted price of £145 plus postage and packing contact the FT's ordering service on +44 (0)870 429 5884; www.ft.com/bookshop