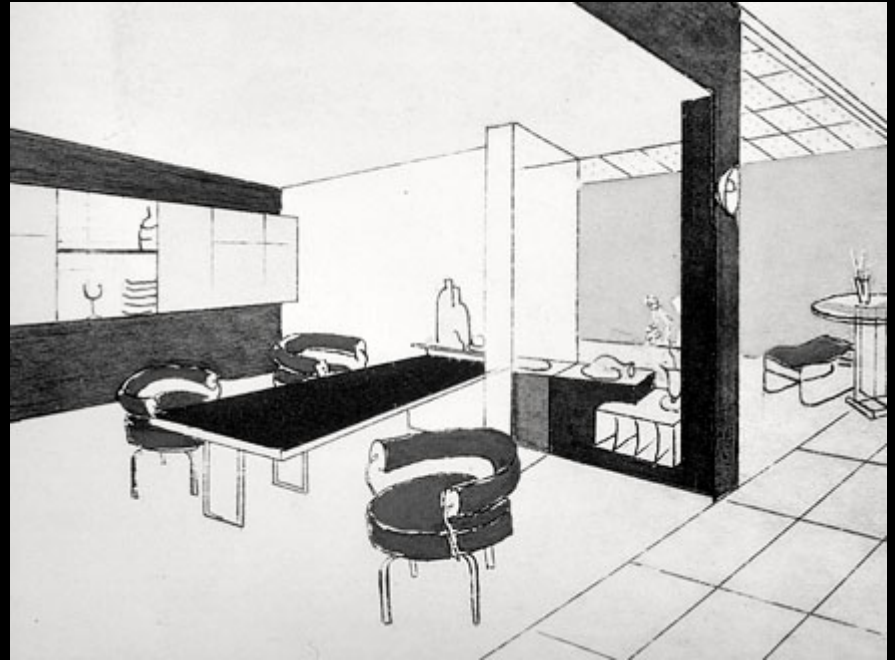


# Going Public: The Modern Heritage House on Display

Hannah Lewi , University of Melbourne











**Walsh Street House, Melbourne – Robin Boyd**



**Rose Seidler House, Sydney – Harry Seidler**



**Willow Road House, London – Erno Goldfinger**



**Homewood, Surrey - Patrick Gwynne**



**Red House, Bexley Heath – Webb & Morris**





Kettle's Yard House, Cambridge



**Renaat Braem House, Antwerp – Renaat Braem**

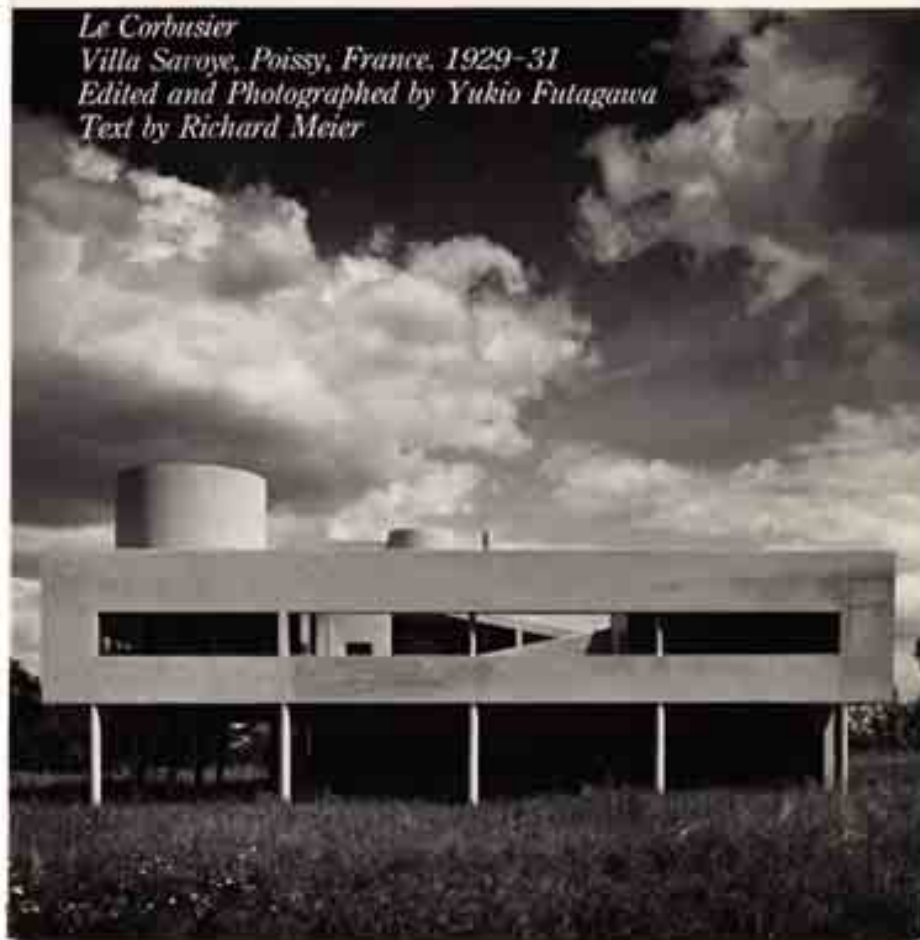


**Sonneveld House, Rotterdam – Brinkman and Van der Vlugt**

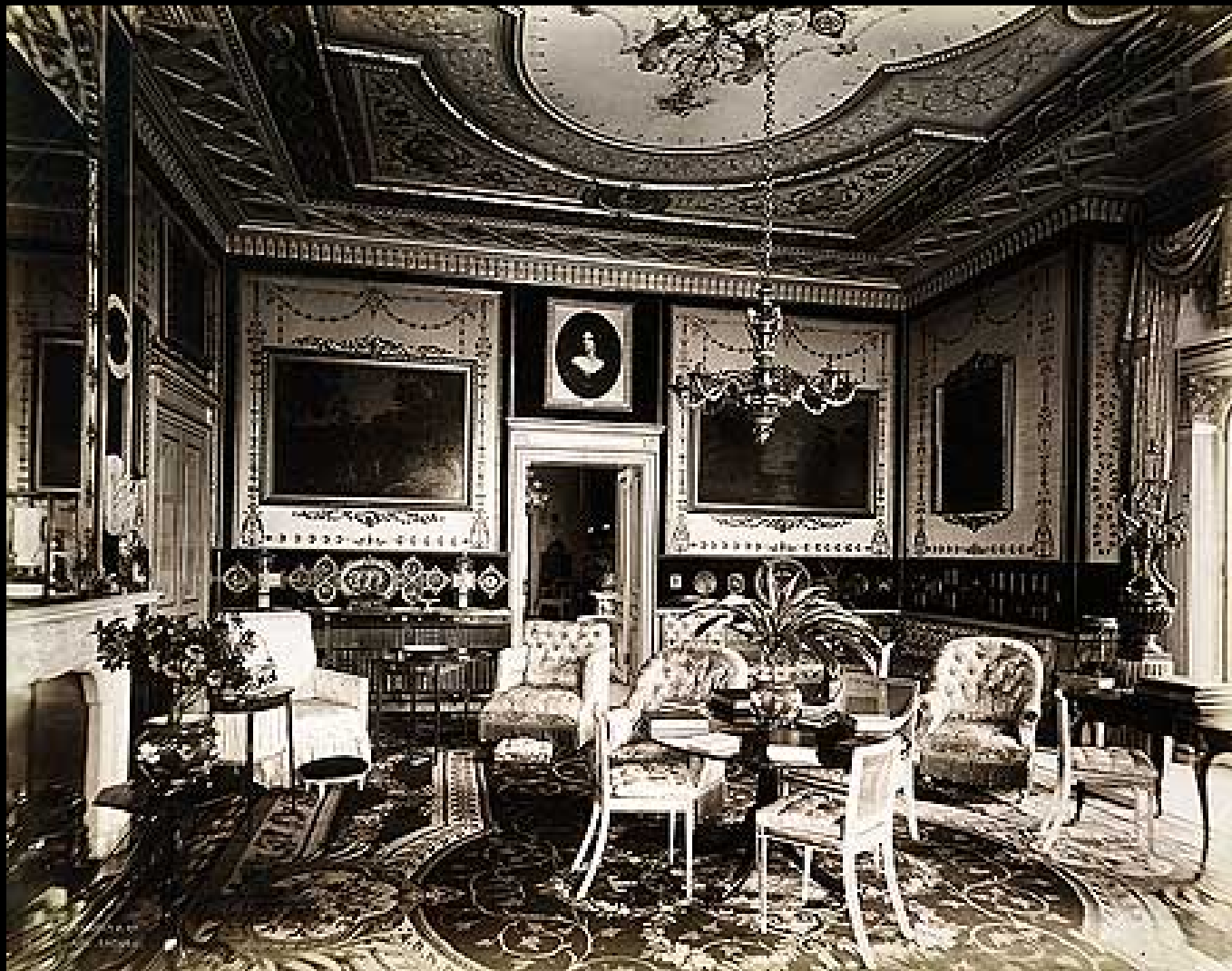
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*Global Architecture*

*Le Corbusier  
Villa Savoye, Poissy, France, 1929-31  
Edited and Photographed by Yukio Futagawa  
Text by Richard Meier*







**Chiswick House, UK:** *[Viewfinder.english-heritage.org.uk](http://Viewfinder.english-heritage.org.uk)*

## Ernö and Ursula Goldfinger

### *The Early Years*

2 Willow Road was the home of the architect Ernő Goldfinger, his wife Ursula and their three children. When the house was completed in 1939, Goldfinger was 37 years old and had been living and working in London for five years. He was born in Budapest in 1902 and spent some of his early years among the forests of Transylvania where his father, a lawyer by profession, managed family saw-mills. He was educated in Budapest during the First World War, after which their land was taken into the newly created state of Romania.

In 1920 Goldfinger went to Paris, where he stayed with a cousin and learnt French, although his spelling was never very good. He had considered becoming a sculptor, but chose architecture instead and joined the atelier of Léon Jaussely at the Ecole des Beaux-Arts in 1921. The training was conservative, and in 1925 he joined with other students in persuading Auguste Perret, the master of reinforced concrete design, to set up a more progressive studio in a timber building of his own design in the Bois de Boulogne. This did not please the professors of the Ecole but Goldfinger preferred the company of the avant garde in architecture and art, many of whom he met through his cousin. He set up a partnership in 1929, a year before achieving his diploma, and designed some bare and stylish interior conversions for the lawyer Suzanne Blum, the painter Richard Wyndham, and other progressive clients. His first building, an extension to a holiday house in Le Touquet, was completed in 1933. In 1927 Goldfinger made his first visit to England to design a salon for Helena Rubinstein in Mayfair

and was impressed by the simplicity of Georgian buildings in London.

In 1931 Ernő Goldfinger met a young English woman, Ursula Blackwell, whom he persuaded to become a student of the Purist painter Amédée Ozenfant. Born in 1909 into a family that had made its money from Crosse & Blackwell soups, she was tall, slim and athletic, with a high forehead. Ernő's friend, the designer Charlotte Perriand, described her as 'a little distant, but friendly and observant'. He began designing a studio and house for her, which was evidently seen in their minds as a home for both of them. It was also meant to show the Blackwell family his own worth and to educate Ursula and the rest of the world in a superior way of living, free from false traditions and ideas. 'Goodness, love, art; they are in our heart and in us, and they will not be satisfied by little shows of propaganda', he wrote in 1931. The same letter goes on



Ursula Blackwell.  
Photograph by Man Ray,  
1939 (Living Room)



Goldfinger's student card at the Ecole des Beaux Arts,  
Paris, 1927







**Renaat Braem House, home-office**



**Homewood – Gwynne's practice**



**Rose Seidler House displays of architectural images**

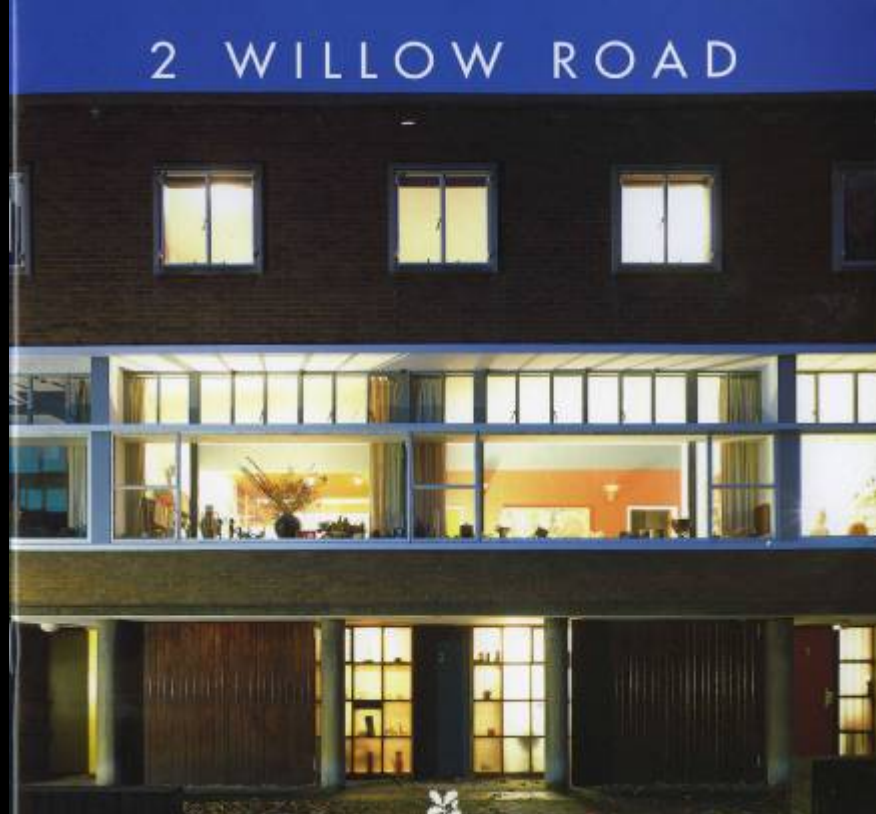


## Red House

THE NATIONAL TRUST



Kettle's Yard house guide







if I Can

## MORRIS BEFORE RED HOUSE

In January 1852 the eighteen-year-old William Morris went up to Exeter College, Oxford, where he soon made friends with fellow socialist Ernest Burne-Jones. Amid Oxford's ancient buildings, they fell under the spell of the Middle Ages and of the art critic John Ruskin. After leaving the great French medieval cathedrals in 1853, they both decided to dedicate their lives to art.

In 1856 Morris joined the Oxford office of the Gothic Revival architect G.E. Street. Here he encountered the second key figure in his artistic life, Philip Webb, who was working as Street's chief assistant. A few months later, Morris was introduced to Rossetti, who encouraged him to give up architecture for painting. He moved to London to set up a studio in Red Lane

Square with Burne-Jones, who had also decided to become a painter, in the Pre-Raphaelite style.

Morris and Burne-Jones returned to Oxford in the summer of 1857, when they were recruited by Rossetti to help decorate the debating chamber of the new Oxford Union with murals inspired by Thomas Malory's tales from Arthurian legend, the *Morte d'Arthur*. Morris himself was chosen to paint the story of the Battle of Muret, the historical, dreamt lover of Tristan. His contribution was a technical and artistic failure (Morris himself described it as 'currently ludicrous in many ways'), but the idea of a group of like-minded artists working together entered a private vein, which influenced the decoration of Red House.

In October 1857, while at the studio in Oxford, Rossetti spent the seventeen-year-old Jane Burden in the audience. Her pale and solemn beauty appealed to the Pre-Raphaelite imagination, and she was quickly taken up by Rossetti's circle as a model for the Union murals. The following year she figured in the Battle murals in Morris's only completed oil painting, *As I Walked Out One Evening*, and a strong figure: painter, Morris struggled to express his growing feeling for Jane in life and in art. On the back of the canvas, he is said to have scribbled, 'I cannot paint you, but I love you.' Morris gave up painting shortly after *La Bohème* took over his studio; indeed, the painter already suggests whom he had taken love – in a design. The writing on the draped bed, the tracing of the mechanical illuminated initial, and the patterned wall-hangings, carpet and table-cloth – also provide a vision of the social William and Jane Morris shared to come together in Red House.





Film Rooms in Sonneveld, Seidler and Willow Road





Rose Seidler House kitchen display





Walsh Street House 'incidental interpretation'



Renaat Braem House



Sonneveld House - rooms on display





**Willow Road – complete contents**



Red House— extant interior



**Sonneveld House**



**Homewood House**



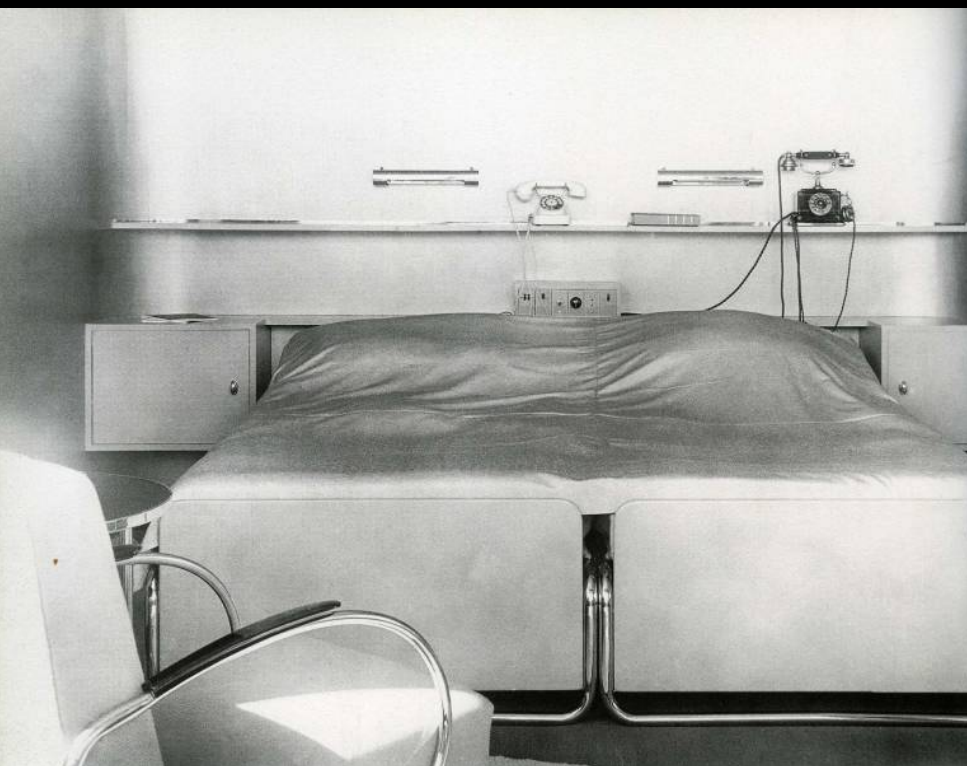




**Renaat Braem House**



**Willow Road House**



**Original photographs of Sonneveld House, 1933**

*The Sonneveld House: an avant-garde home from 1933, NAI Publishers: Rotterdam, 2001*







**Homewood House kitchen additions**







Walsh Street House



Kettle's Yard





**Original photographs of Sonneveld House, 1933**

*The Sonneveld House: an avant-garde home from 1933, NAI Publishers: Rotterdam, 2001*





Willow Road House



Rose Seidler House



Kettle's Yard





