

TROUSDALE ESTATES

MIDCENTURY TO MODERN IN BEVERLY HILLS

STEVEN M. PRICE

FOREWORD BY BRAD DUNNING



Model House 5

Location Withheld | 1965 | A. Quincy Jones, Architect

2015 Restoration by Cory Buckner, Architect

In contrast to the elongated, horizontal profile of his Model House No. 2, with his second model design, architect A. Quincy Jones literally “raised the roof”—a dramatic sheltering gable becomes the defining feature of this cathedral-like structure. Open beams and natural materials of redwood, brick, and Jones’s classic, soaring post-and-beam assemblies bracket glass transoms that fill the eaves to the ceiling’s apex. The main circulation and living space is arranged around a central courtyard atrium, a prized feature of the architect’s work, especially revered in the homes he designed for another developer of the same era, Joseph Eichler. Once open to the sky but now enclosed, the atrium loses none of its airiness, perhaps owing to the skylight and pitch of that roof reaching nineteen feet (an advantage of working directly for the developer, Jones was able



LEFT Rear facade and pool ABOVE Enclosed atrium past entry



TOP Living room BOTTOM Atrium family room RIGHT Living areas with view to backyard





ABOVE Dining room



to work around the fourteen-foot height restriction to which others are famously held).

When the current owners came upon the house in the early 2010s, it was—astonishingly—regarded as something of a tear-down, even given its pedigree and readily evident quality. They engaged architect Cory Buckner, herself a resident of a Jones-designed home and renowned author of two books on the architect and his works. Buckner credits the owners with a “very light-handed restoral” rather than a renovation. Staying true to the original intent—and in some cases even toning down previous updates—the couple, who live in the house with their young son, fought back the torrent of ideas from friends about “today’s living,” even sometimes battling each other on (or make that “passionately discussing”) specific details and finishes. Above all, the principals involved have respected and enlivened the architecture; the result today is spare, classic, clean, and powerful. It will likely never again be regarded as a tear-down.

From the original brochure: “The house is built around a large atrium, open to the sky, with three walls of glass and a fourth of resawn redwood. The redwood wall extends without interruption from the south gallery through the atrium and into the living room area. The east wall of the living room is Norman brick and contains two fireplaces . . . one opening into the living room, and the other into the bedroom. The swimming pool is sunken 18” to afford a magnificent view of the wooded hillside. A wood deck at one end of the pool is surrounded by native oak trees and heavy planting around the perimeter of the gardens gives privacy from adjacent homes.”