

# RECORD HOUSES<sup>®</sup> OF 1960

The twenty award winners of this year's cross-country search for fine contemporary architect-designed houses reflect a singularly unified concern with bettering the life and outlook of their owners—even with the great diversity of cost, size, location and “style.” They are not the most radical designs concocted during the year; they are sound, buildable and durable schemes. Nor are they “typical” or “average” houses. Functionally and esthetically, they rise high above the ordinary lot; however, it is our sincere belief that such carefully considered schemes will affect the typical house in years to come.

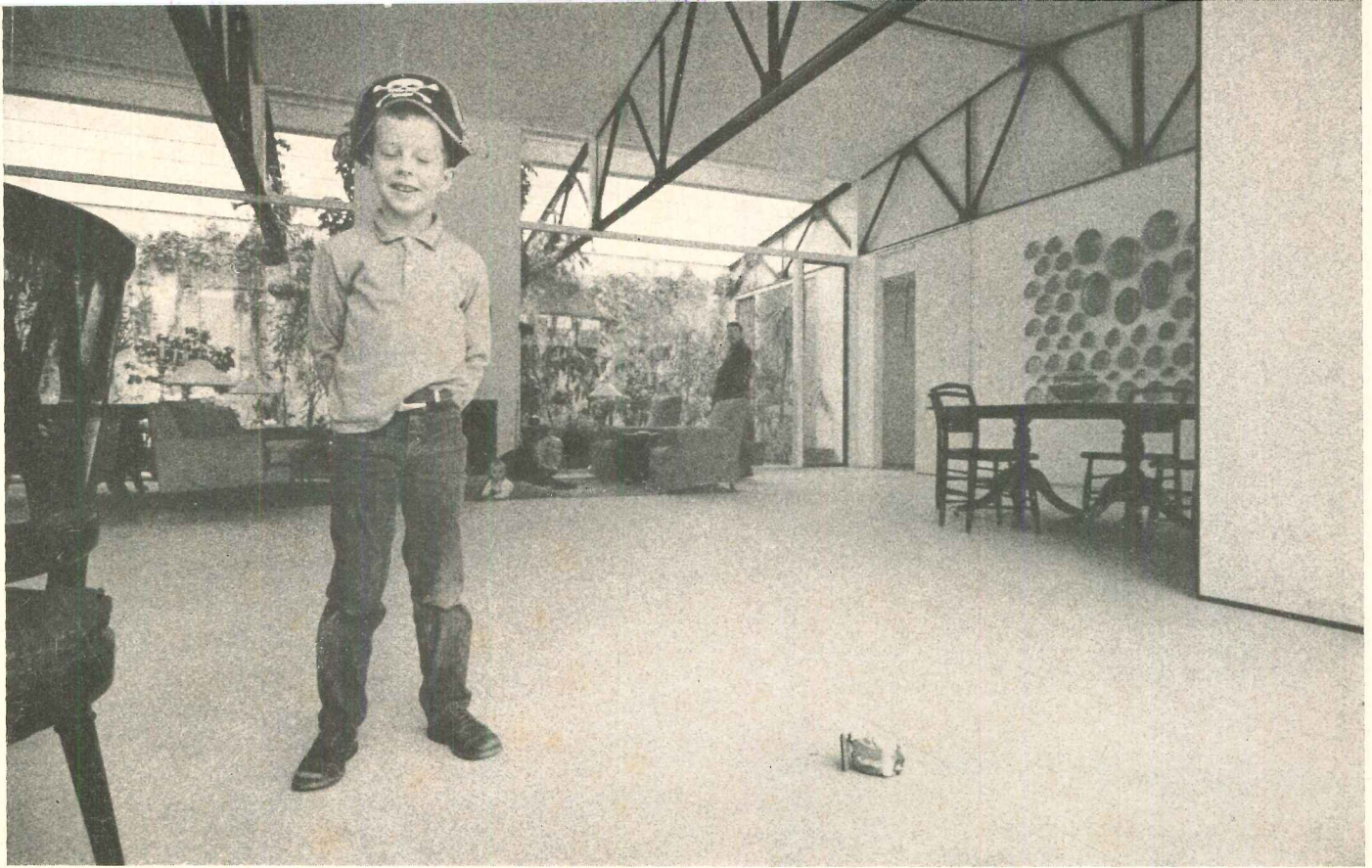
To introduce the twenty houses for this year, we have a candid-and-architectural-photograph study of a house-remodeling by Paul Rudolph. It is accompanied by an article by Edith Brazwell Evans, which emphasizes the architect's position in the mainstream of housing developments today. The remaining two sections of the book include a new series of articles on decorative and technical developments, and the latest products and informative booklets for house design. We hope that the consciousness of the contribution good architecture can make to good living will be extended through the issue's availability to the public by all major bookstores.



# WHAT'S RIGHT WITH ARCHITECTURE







BY EDITH BRAZWELL EVANS  
*Editor-in-Chief, LIVING For Young Homemakers*

The time has come when contemporary architecture can be assessed in terms of its own esthetics. The new materials, new structural concepts have, like the chords of Beethoven, won an acceptance that puts all of us on our mettle to find ultimate expression of function and beauty.

The bizarre shapes of the 'twenties and 'thirties whose *raison d'être* was to let the world know that something was happening in architecture, in retrospect seem to have protested too much.

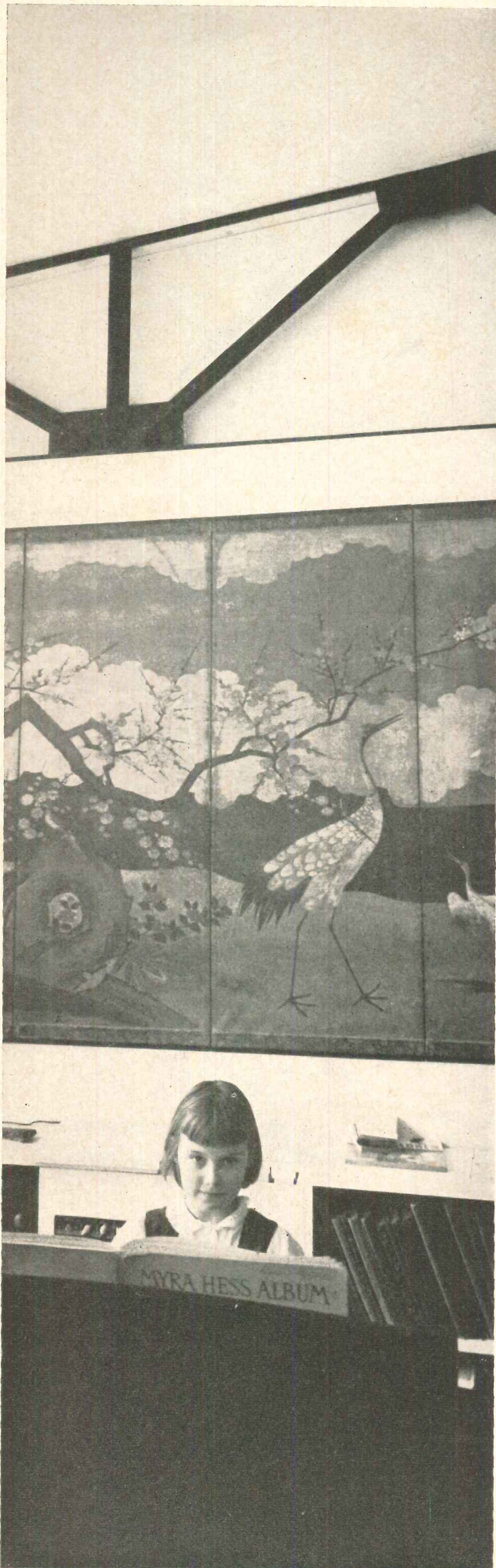
The "something" has happened, and anyone who has been close to the change, often—like an old revolutionary growing conservative—finds it hard to remember what all of the fuss was about.

New forms and structural ideas that would have been jeered just before the Second World War are suddenly appearing even in mass-produced factory-built homes, and finally are mortgageable. And architects, who are forever at the mercy of a public with the unan-

PAUL RUDOLPH, ARCHITECT  
*House in Cambridge, Massachusetts*  
*Vappi, Symmes and Maini, Mechanical Engineers*  
*Stanley I. Phalen, Building Contractor*

FAMILY PHOTOGRAPHS BY  
ELLIOT ERWITT-MAGNUM  
ARCHITECTURAL PHOTO-  
GRAPHS BY LOUIS REENS





## REMODELING IN CAMBRIDGE: BIG SPACE PROVIDES AN ELEGANT SETTING FOR FAMILY POSSESSIONS

swerable "but it is my wall," are enjoying an artistic freedom that would give a Dadaist pause.

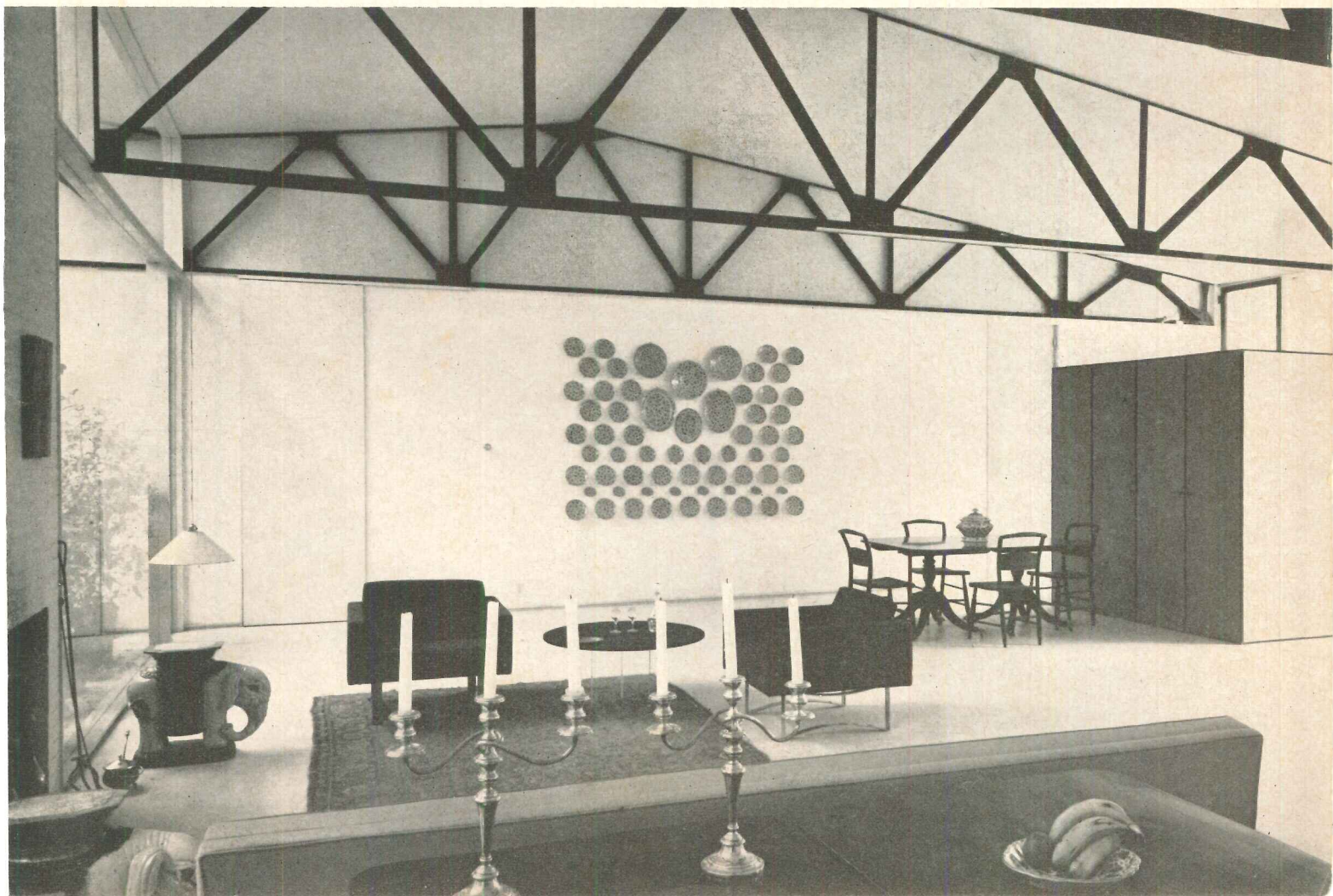
What architects will make of their new freedom and public trust still largely remains to be seen. We have found among them a professionalism, dedication and an intolerance of eccentricity, proving that we have not misplaced our trust.

The new freedom has given architects an opportunity to find a personal expression and to evolve an architecture truly faithful to new materials and construction techniques, and to give new meaning to the architects' professional integrity.

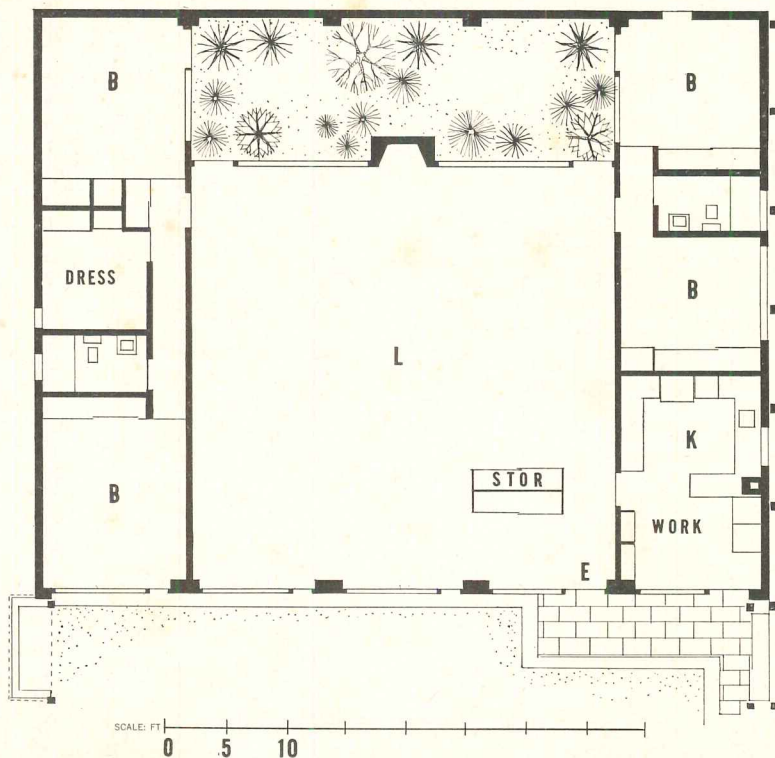
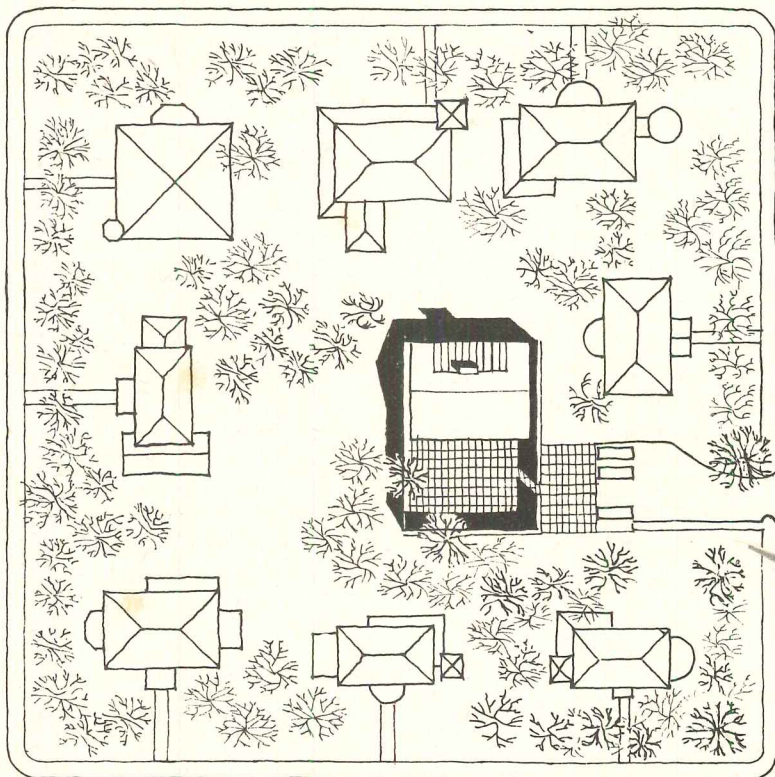
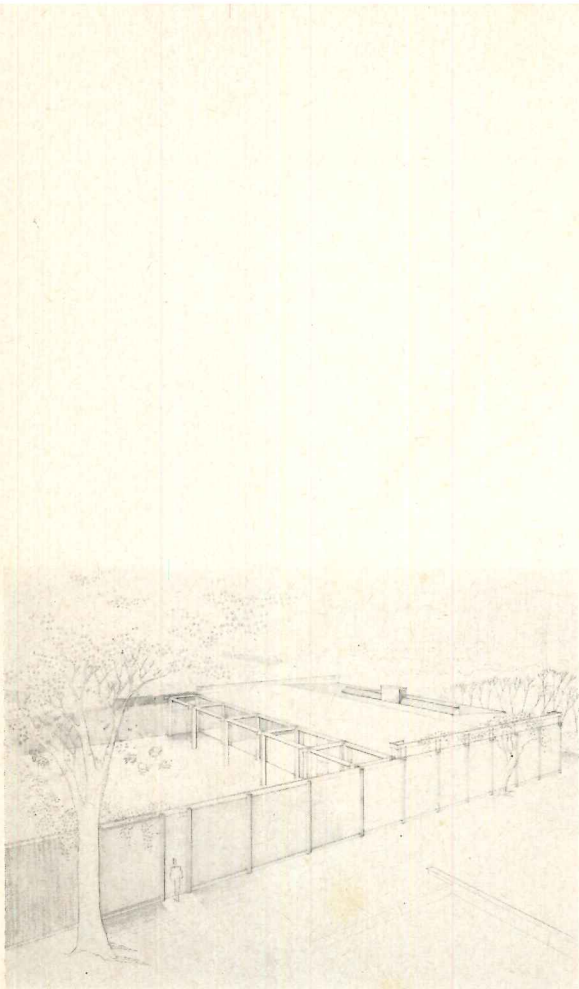
I can think of no better case in point to illustrate what's *right* with architecture today than the unusual remodeling project of Paul Rudolph's, pictured on these pages. Here is the best of modern architectural thinking, applied to a common problem to achieve an uncommon solution. Nothing else so perfectly proves the purity and essential "rightness" of Mr. Rudolph's design as its ability to make friends with his client's antique furniture. Good design, certainly, is a common denominator for all ages.

Even the background story for the project suggests how completely we are liberated from











## REMODELING IN CAMBRIDGE:

### A PRIVATE FAMILY DOMAIN IN THE HEART OF A CITY BLOCK

the "ivory tower" in our architectural thinking. The family came to Mr. Rudolph with the intention of buying one of the old Victorian houses which surround this structure. They thought that they would remodel *that* to suit their needs. But the awkward plan, the small rooms and twisting stairs made it an unlikely prospect for the kind of life this family desired.

During his tour of inspection, however, Mr. Rudolph spotted the structure from which this home has evolved. Built in the center of the block as a community garage, it was now abandoned and had fallen into disrepair. It was not a New England barn or carriage house. No one "fell in love" with its fading charms. What it offered was uncluttered space. In converting it to living space, Mr. Rudolph was exploring a frontier. In the changing scene of urban growth, the unrelated conversion of land use and building use is inevitable. What is the living potential of a commercial steel-framed building?

Mr. Rudolph has shown an understanding of the construction details of the original building. The steel trusses, the slab floors remain to become the design focus of the home. The only structural changes are logical ones in terms of the building's original design dictates.

The free flow of space is more often defined decoratively than structurally. The formal wall arrangement of antique plates defines the dining area. The fireplace "centers" a conversation grouping. Two grand pianos are the focal point of a music "room." Where space divisions were inevitable for bedrooms and work areas, Mr. Rudolph has used the "bay" divisions of the original structure. The large, central living area divides the master bedroom, dressing room and guestroom-study on one side of the house, from the children's rooms and kitchen on the other.





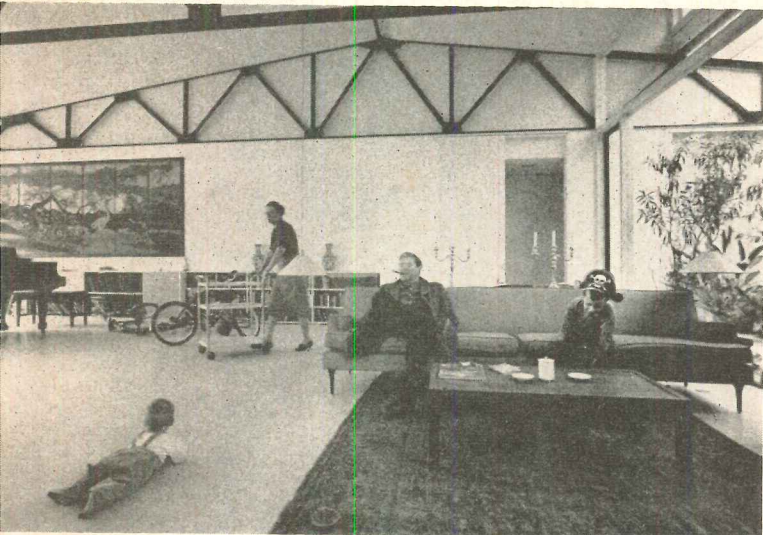
## REMODELING IN CAMBRIDGE: ROOMS STRESS PRACTICAL CONVENIENCE

It is in solving the problem of light that Mr. Rudolph has shown most ingenuity. The original structure, of course, was lighted from one side only, and, because the house is situated in the middle of a block and surrounded by other homes, privacy requirements prevented Mr. Rudolph from simply "opening up" the rear wall. What he did instead was to create a conservatory with a translucent roof which provides light and a green horizon for both rear bedrooms and the central living area.

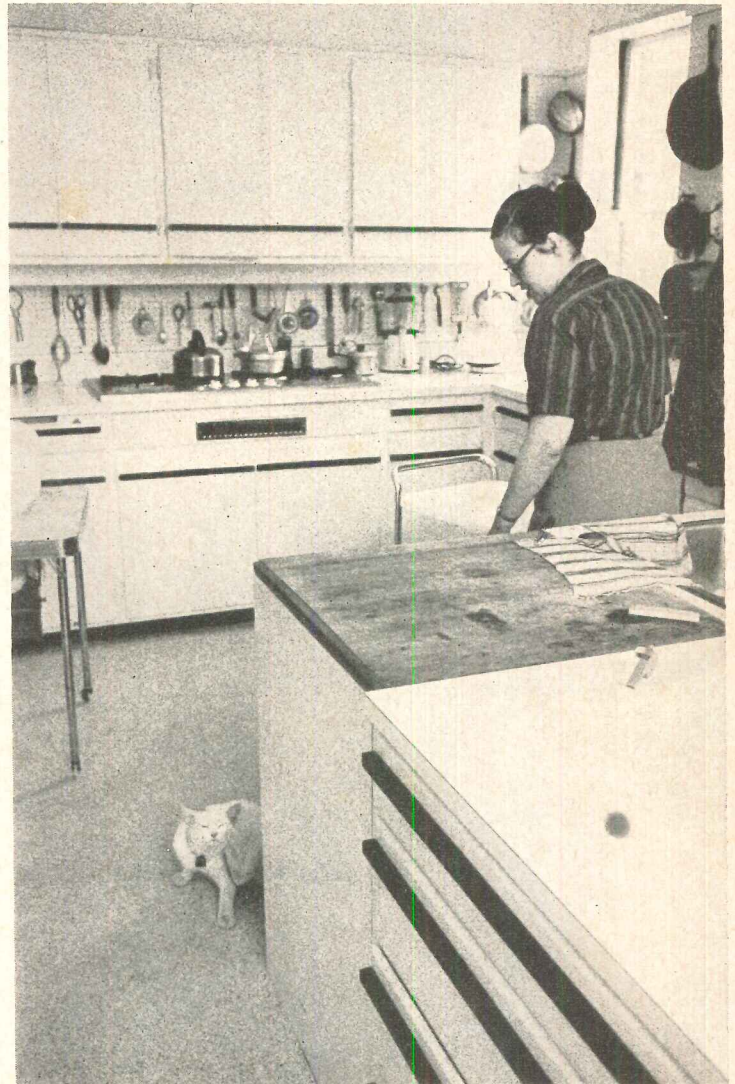
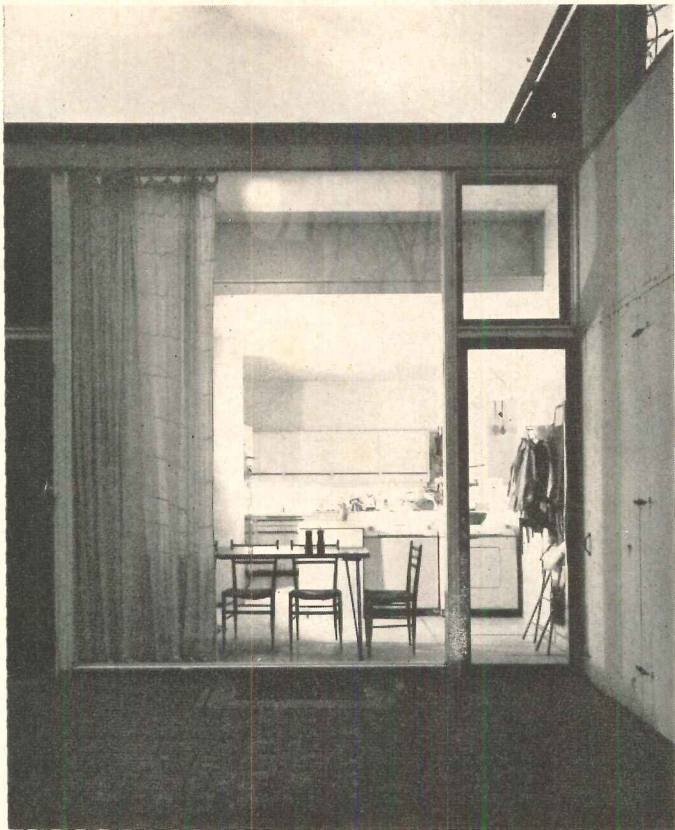
The conservatory serves another incidental purpose in arbitrarily reducing the depth of the central living area; thus giving it more definition. In fact, Mr. Rudolph has exploited the structural freedom of steel-framed structure in solving problems of scale and esthetics throughout the house. The glass panels and transoms which rise above the steel supporting trusses throughout the house are evidence of a remarkably refined approach to design.

But this is not a home to be appreciated for its architectural merits alone. Nothing else is so evident in its design as the character of the individual family who lives here. They are bookish; a family of college teachers. Their way of life is Boston-formal (they enjoy entertaining formally), and is concerned with the demands of three small children. Their budget was decidedly limited, not only for the cost of the original structure, but for the cost of maintaining it. They are a servantless family whose cultural interests leave them little time for housekeeping.

It seems to me that Mr. Rudolph has performed a near miracle in satisfying the family's formal—as well as their domestic—way of living. The large, central living area is definitely formal; yet can withstand the vigorous activity of young children. The small guest-room-study with its fold-away bed on the "adult side" of the house is a retreat for adult









## REMODELING IN CAMBRIDGE: PLAY AND RELAXATION HAVE PLEASANT SPACES



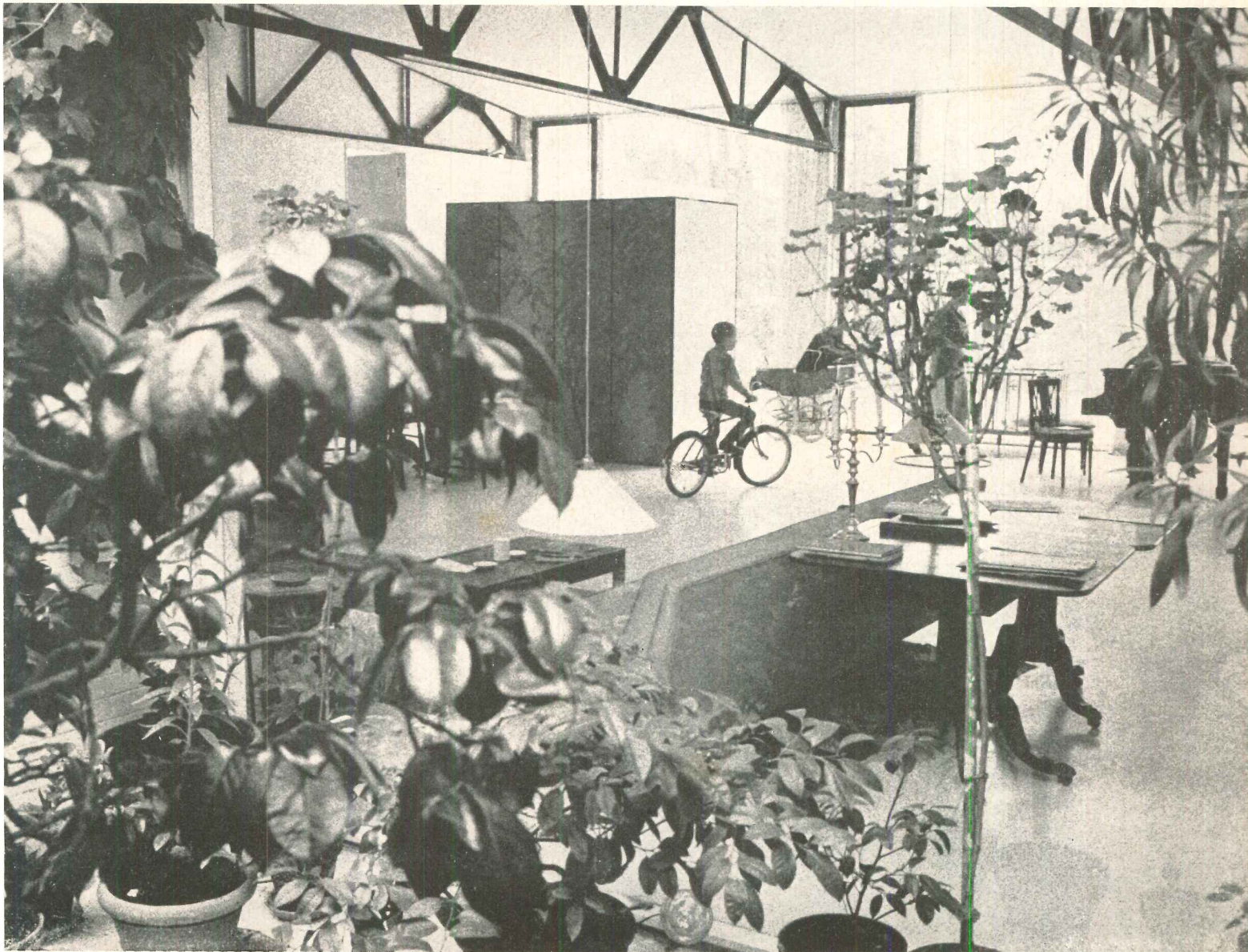
pursuits which demand quiet. The white terrazzo floor which is used throughout the common area of the house not only forms a good conductive heating surface for the radiant-heating system, but is elegant, nearly indestructible and practically carefree. And in this unusual instance, could be installed with unusual economy.

The absence of clutter throughout the house in both architectural detail and decoration, the built-in bookcases and large, freestanding storage unit combine to give the home a feeling of serenity and dignity. And, of course, over all there is the home's very genuine spaciousness. It encompasses over three thousand square feet, planned for maximum use by all members of the family.

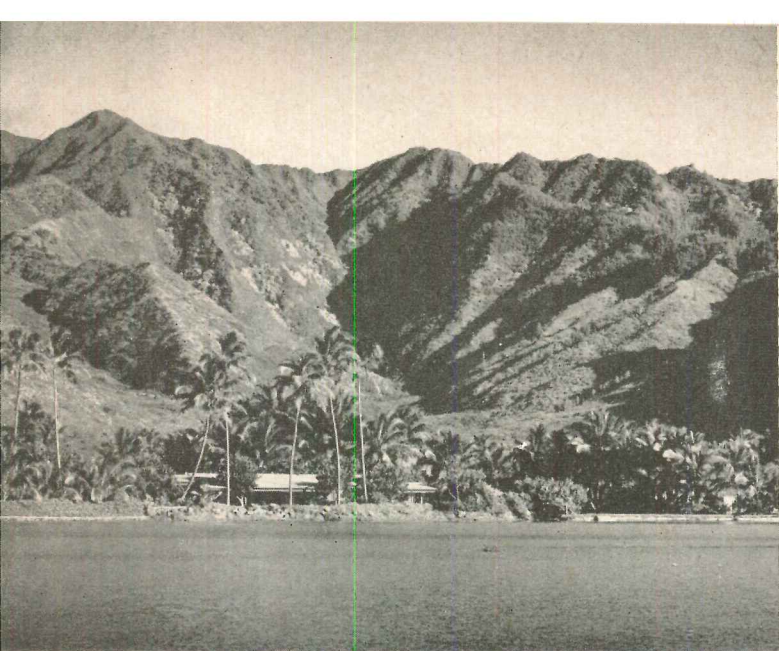
The success of this home lies in Paul Rudolph's ability to apply our most enlightened architectural thought to the conversion of an old garage for family living.

It seems to me that the architect who can adhere to the discipline imposed by an existing structure of inadvertent origin, and by his client's requirements with such outstanding results, has made a healthy contribution to the practice of architecture. An architectural vocabulary that is expressive only in terms of custom-built homes for wealthy avant-garde clients or monumental hotels and office buildings, becomes, after a while, like "church latin," uncommunicative.









# HAWAIIAN HOUSE QUIETLY ECHOS A LUSH SETTING

VLADIMIR OSSIPOFF, ARCHITECT

*Residence for Mr. and Mrs. Vladimir N. Ossipoff  
Honolulu, Hawaii  
S. Miura, Contractor  
George Walters, Landscape Architect*



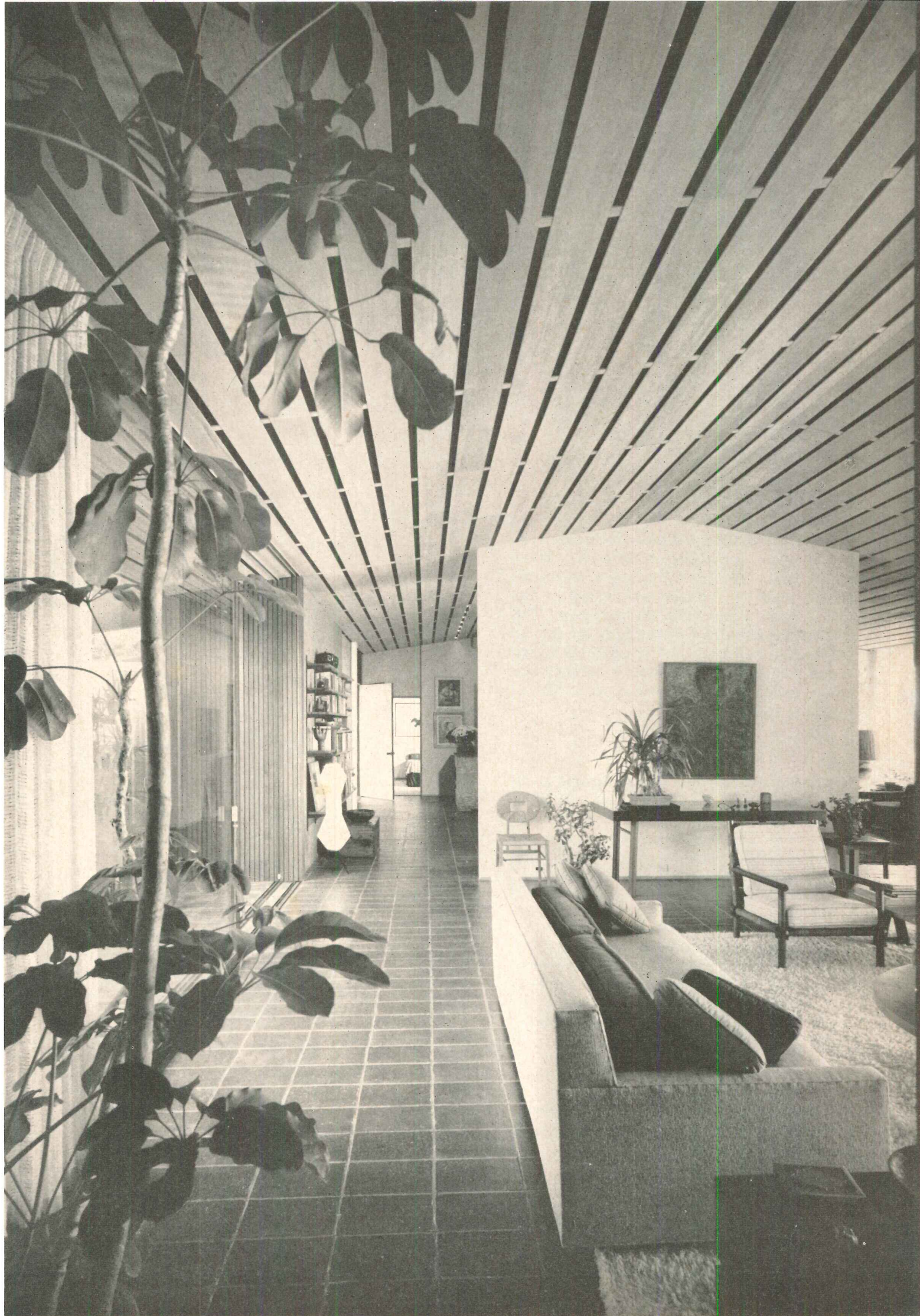
The almost never-never-landish quality of the climate and landscape in our newest state has a very suitable counterfoil in this comfortable and casually relaxed house, by one of the Islands' best known architects for his own family. From the road, and from the sea, it gently suggests itself in the lush palm grove. Yet within, spacious, and skillfully detailed and patterned areas establish an equally pleasant atmosphere.

One of the most effective features of the house, and one which greatly adds to its sense of space, is its unusual ceiling, whose continuous plane extends through to the outdoor terrace roofs. Its striped effect is caused by application of wood plank over fiberboard, and was done with the idea of achieving warmth of wood, simultaneously with broken surface, and some exposure of the fiberboard for acoustic purposes. On the result, the architect states: "It has worked."

The long, informally disposed plan is arranged so that all major living areas have a view of the sea. Attractively planted courts at the entrance and at the center of the house provide more intimate views for the master bedroom, guest room, and living room.









## AN ELONGATED PLAN AND LANAIS MAKE THE MOST OF THE PACIFIC VIEW

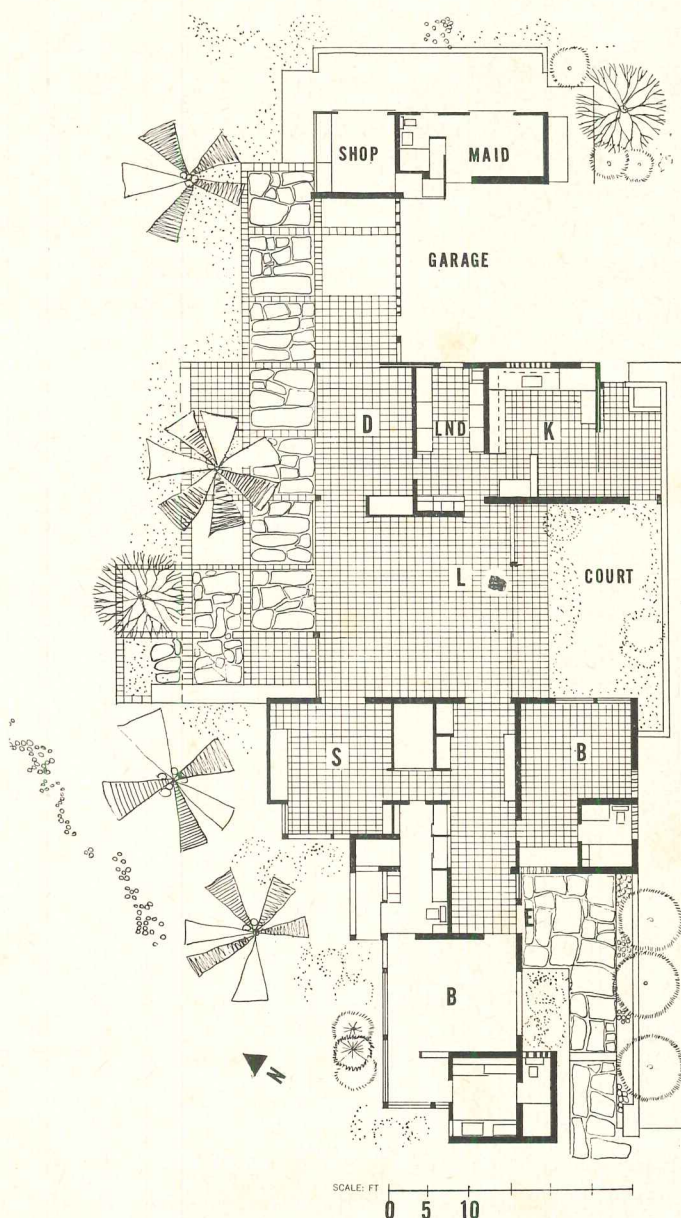
THE PLAN of the Ossipoff house includes an array of places for dining. A secondary lanai area (behind garage, off dining room) provides a place for outdoor cooking out of the wind, which comes from the northeast. The kitchen has a dining corner where the family eats on the maid's day off. The architect refers to the large undesignated space between the study and the entrance gallery as a "glory-hole sans ceiling"!

THE STRUCTURE permits the continuous plane of ceiling through use of open-web steel joists as ridge and door headers within 2-by-12 in. framework. The foundation is concrete, and exterior walls are hollow cement block, painted. The roof is corrugated cement-asbestos.

MATERIALS are, for the most part, given a natural finish. Living room ceilings are redwood, floors are clay tile. Kitchen floors are vinyl tile and clay tile; baths are vinyl or cork tile. Interior walls are glass, gypsum board or teak. Bathroom counters are marble.

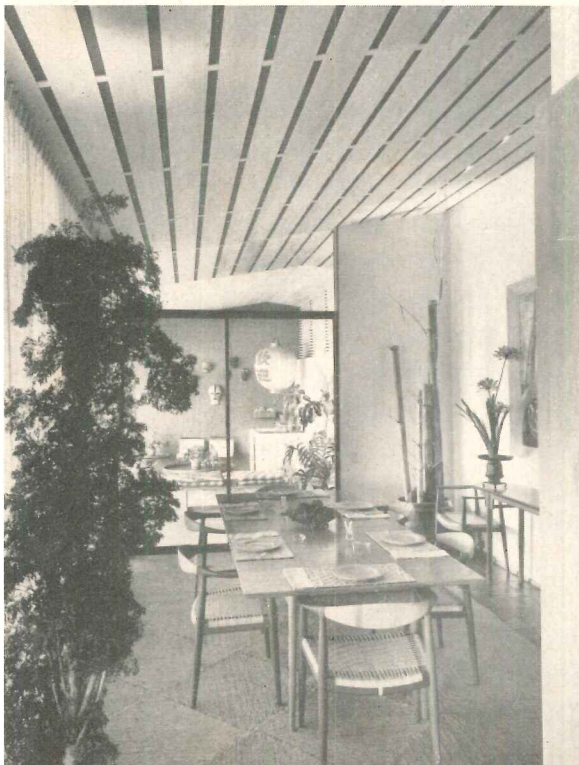
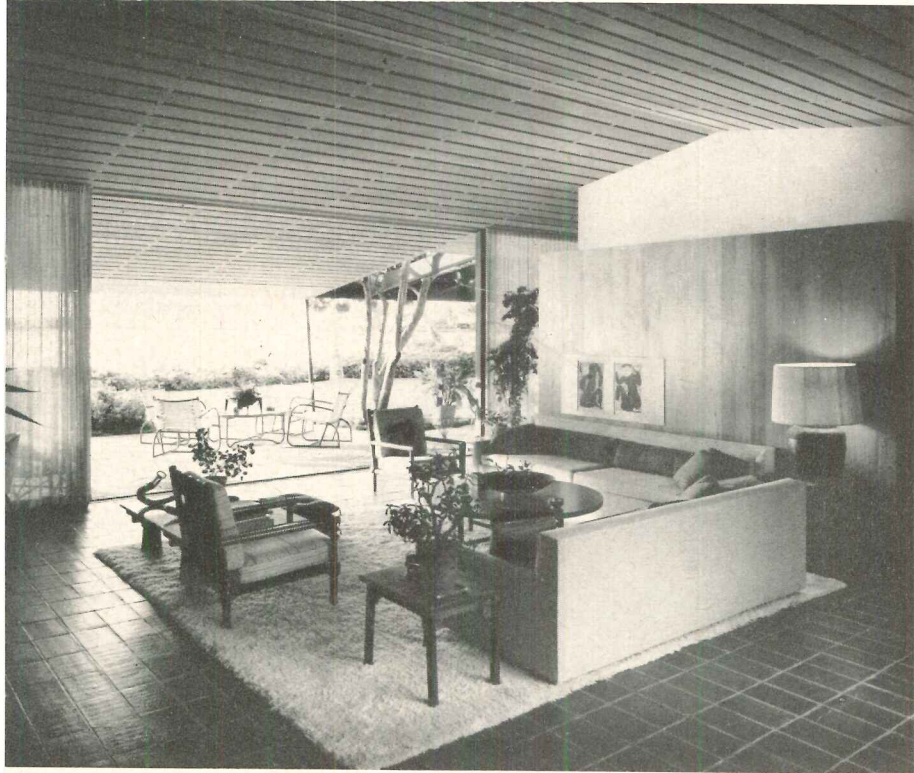
EQUIPMENT includes built-in range, ovens, dishwasher. Electrical wiring is low voltage. An incinerator is provided.

THE COST (without lot, landscape, and furnishing) was about \$60,000.



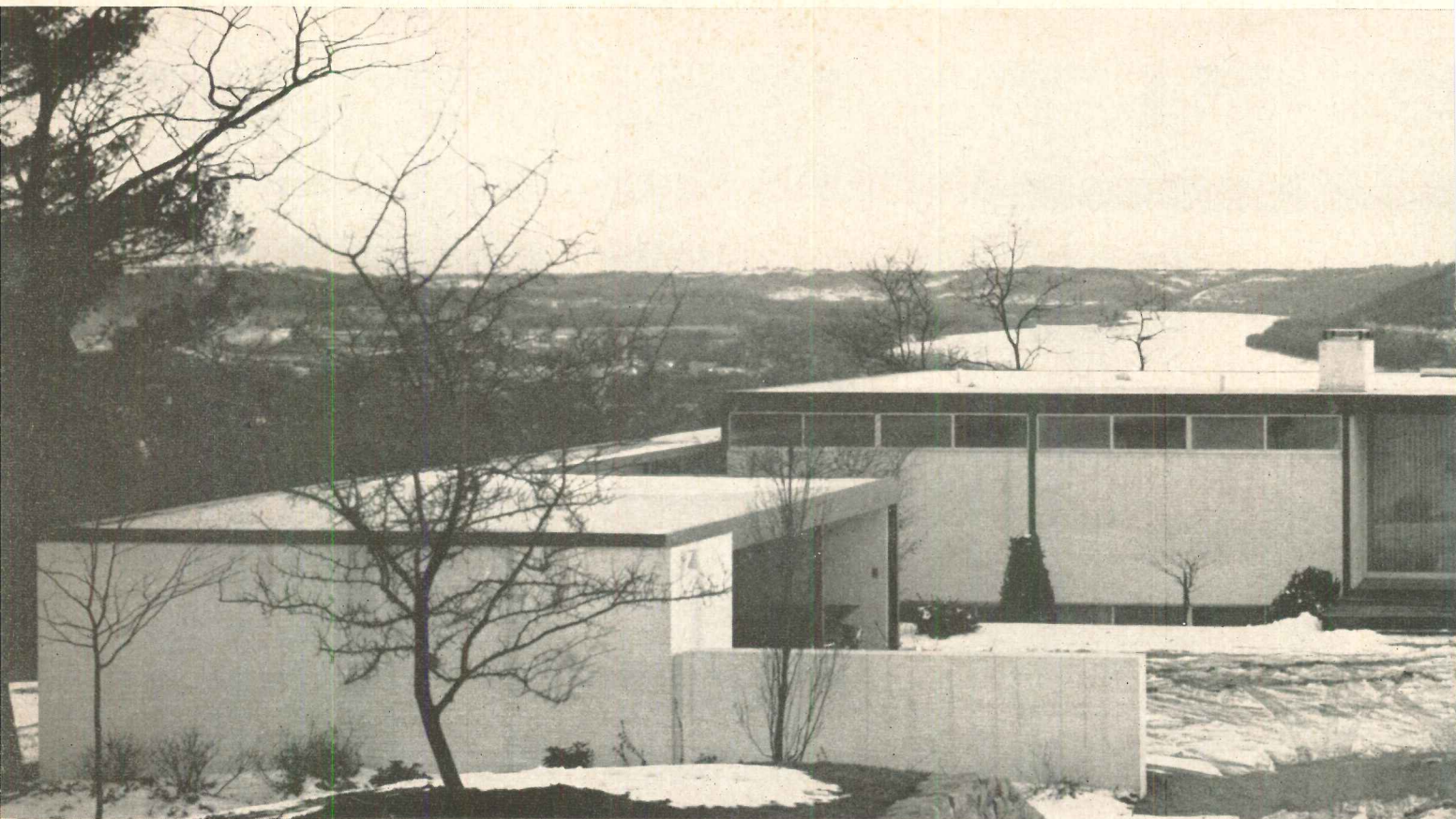


PHOTOS: ROBERT WENKAM





# CRISP DIGNITY ON A DRAMATIC SITE

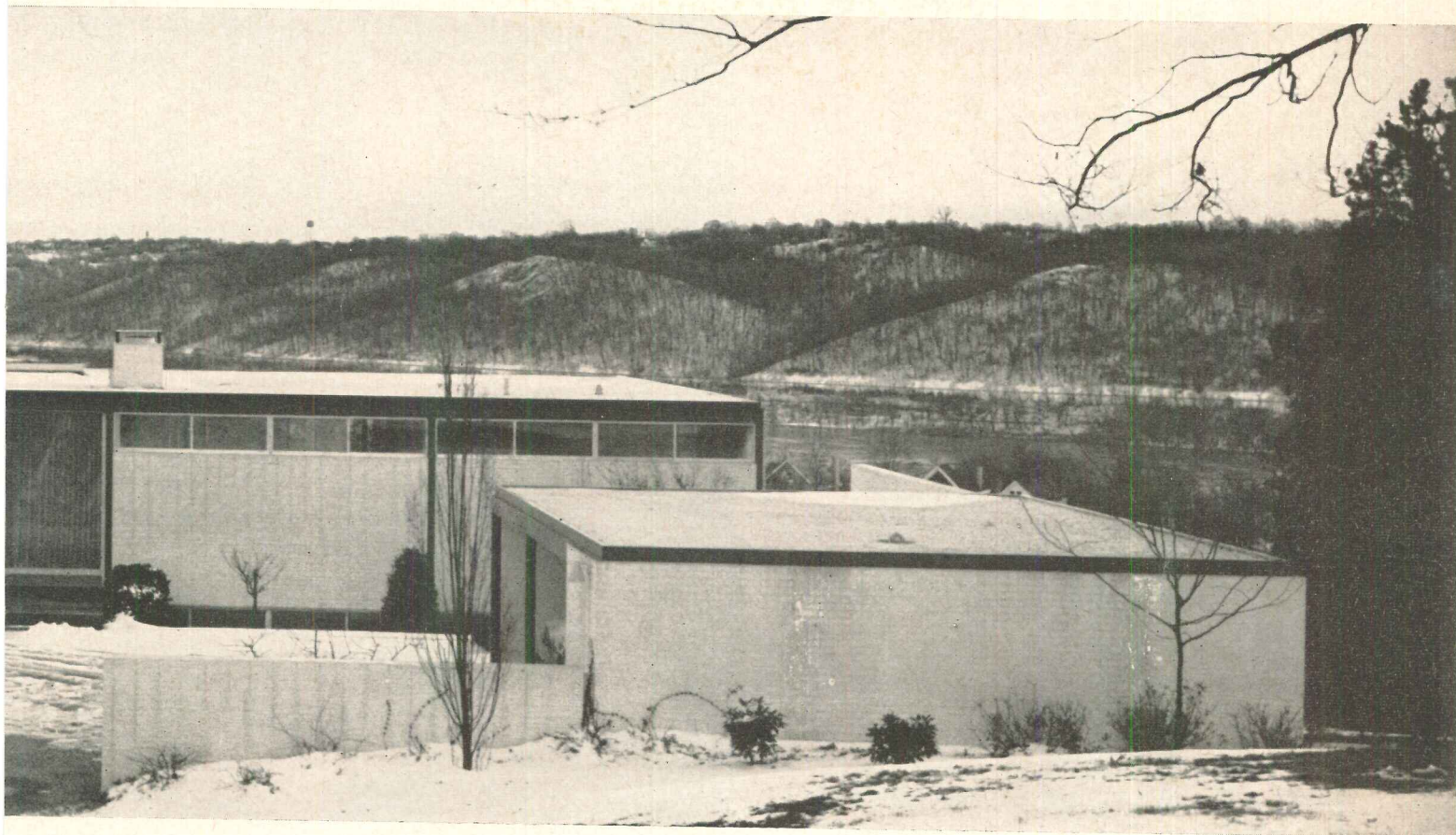


PHOTOS: GEORGE STILLE

This spacious, dignified house has been adroitly sited to take the fullest advantage of a spectacular view across Cincinnati, and the Ohio River and valley—to the Kentucky hills beyond. The view is further dramatized by the organization of the house, and by placing its two levels just over the “brink” of the hill—reached by a short bridge.

The house is approached from a higher elevation, so that the panorama can be seen above the roof profile of the house. As one descends gradually down the drive, flanked by large oaks and pines, the formal entrance courtyard becomes dominant. To enter the house, one crosses the little bridge over a formally planted, sunken garden extending across the entire front of the house. Inside, the view is brought back with impact: the foyer is a





balcony overlooking a two-story skylighted stairwell, glazed floor to ceiling—and with the view framed by plants of an indoor garden.

The major living areas are on the upper floor, which is divided into two functional units by the entrance hall. At one side is the living room, furnished in two groups: one, more intimate around the fireplace and bookshelves—the other more open to the view, with access to a covered deck and screened porch. A study opens off the living room; a bar, dressing room and bath extend the use of the study for entertaining or as a guest bedroom. The other side of the main level is devoted to dining, kitchen and maid's quarters. A covered, wood-slat deck spans the entire floor. On the lower level, family bedrooms flank a central play room; each bedroom has access to a paved terrace.

CARL A. STRAUSS, ARCHITECT  
RAY E. ROUSH, JR., ASSOCIATE ARCHITECT

*House in Cincinnati, Ohio*  
*Jacob Boettcher, Contractor*  
*Henry Fletcher Kenney, Landscape Architect*

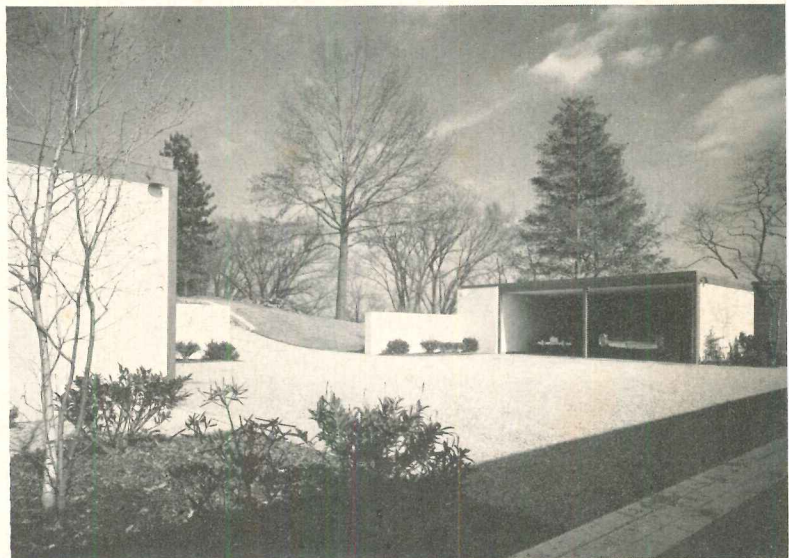
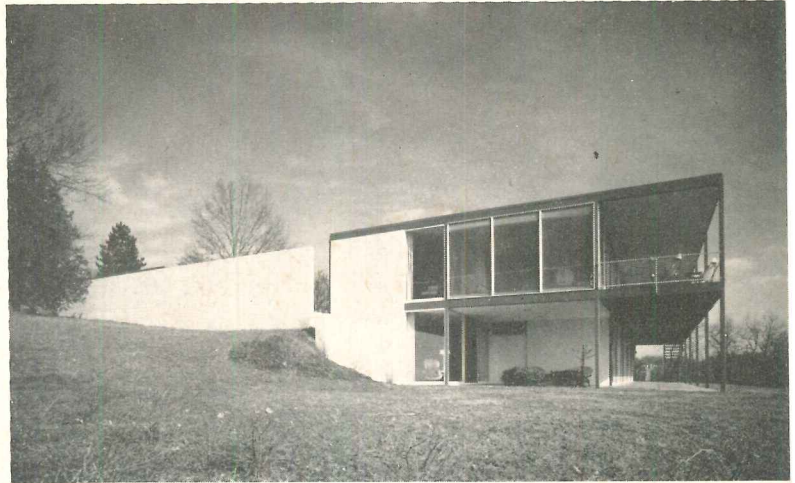


A SPLIT LEVEL PLAN GIVES A BROAD VIEW AND ACCESS TO OUTDOORS FROM EACH FLOOR

THE STRUCTURE of the house uses a steel frame with 4-by-4-in. tubular steel columns, and with beams at floor and roof lines exposed. These members have been painted a charcoal gray in contrast to the white of the painted brick and stucco exterior walls. The upper floor and roof construction is wood; the lower floor is a concrete slab over sand, gravel and a vapor barrier. All exterior brick walls are of insulated cavity construction. The stairway has a steel frame and balusters, painted white, and treads formed by steel pans filled with terrazzo. The handrail is walnut. The roof is built-up, with marble chips.

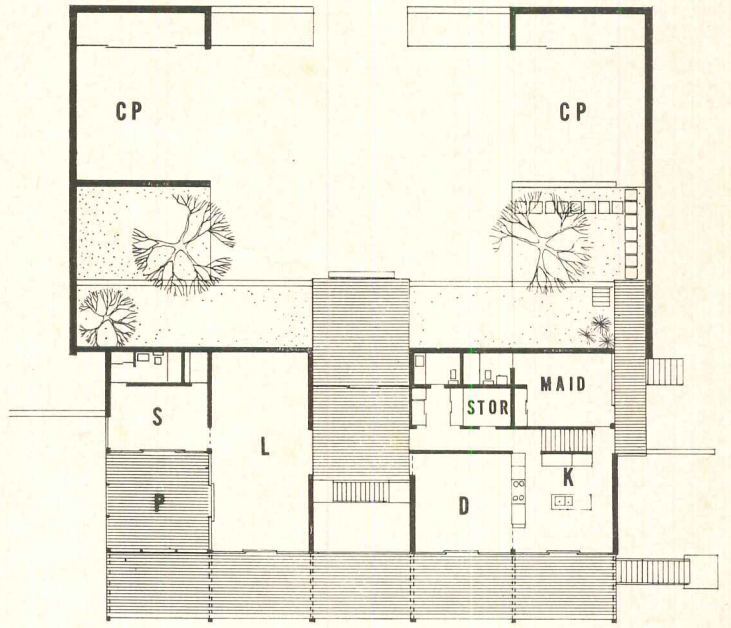
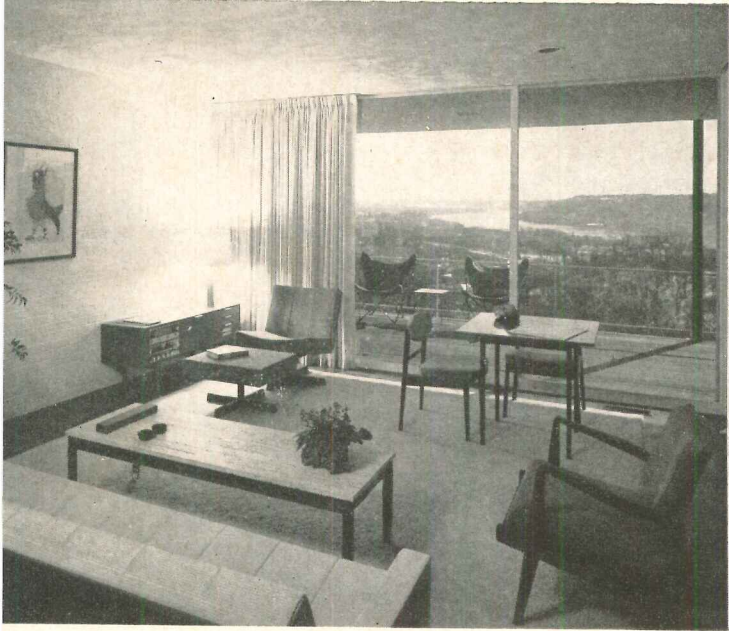
INTERIOR FINISHES are kept muted on the upper level to form an appropriate background for paintings, sculpture and furniture. Walls are off-white, with earth colors and walnut as accents. On the lower floor more vivid colors and cork floors have been used in the children's area and playroom.

THE COST of the house (without lot, landscape and furnishings) was about \$97,000.

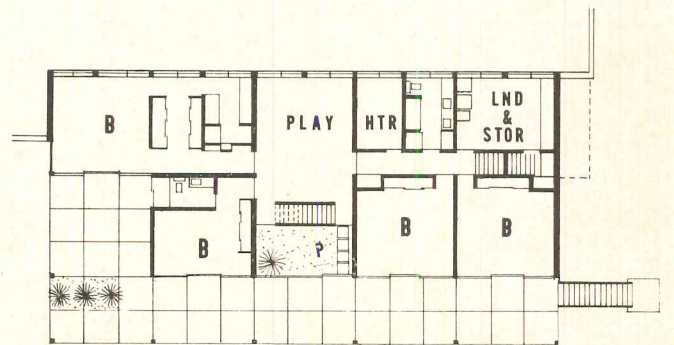




PHOTOS: GEORGE STILLE



SCALE: FT 0 5



LOWER LEVEL







# HIGH GLASS WALLS EXPLOIT VIEW FROM HILLSIDE HOUSE

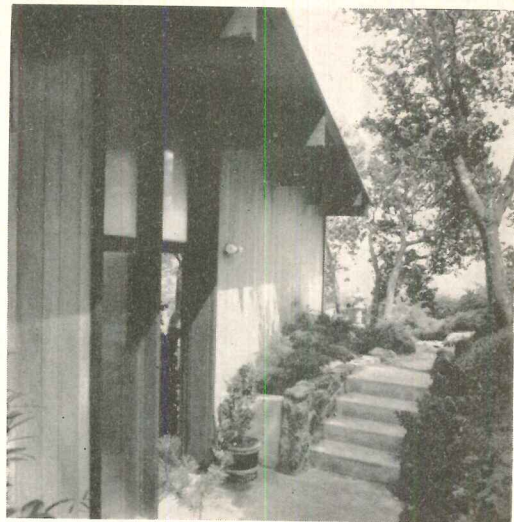


PHOTOS: ERNEST BRAUN

Superbly sited, this house exploits to the full an extremely generous view of California scenery. Two of the 16-ft-high walls are entirely glass, and one of these walls is composed of full-length sliding doors so that, when they are opened, the house becomes in effect an open-air pavilion. Despite all this glass, the advantage of the insider's seeing out is not offset by the disadvantage of outsiders' seeing in: the lot is high on a hill, remote, and well screened by foliage.

Since the owner is a bachelor whose interests are chiefly intellectual, this house was designed to accommodate both the efficient and fairly simple housekeeping required by a single person, and the entertainment of discussion groups. Because it serves this latter activity, the conversation pit becomes more than a gimmick.

This house took an honor award in the 1959 Western Home Awards program sponsored jointly by the American Institute of Architects and *Sunset* magazine.



LEE STUART DARROW,  
ARCHITECT

*Residence for Mr. Alyn B. Reid*

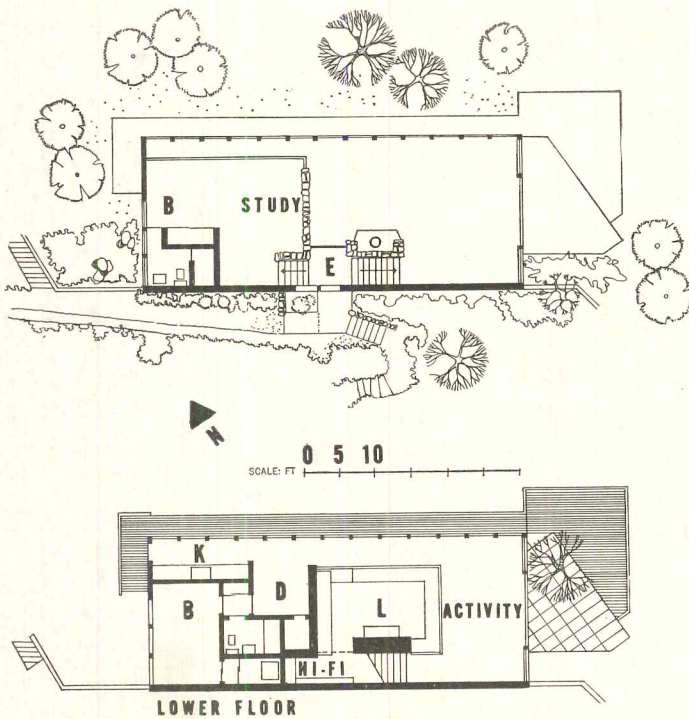
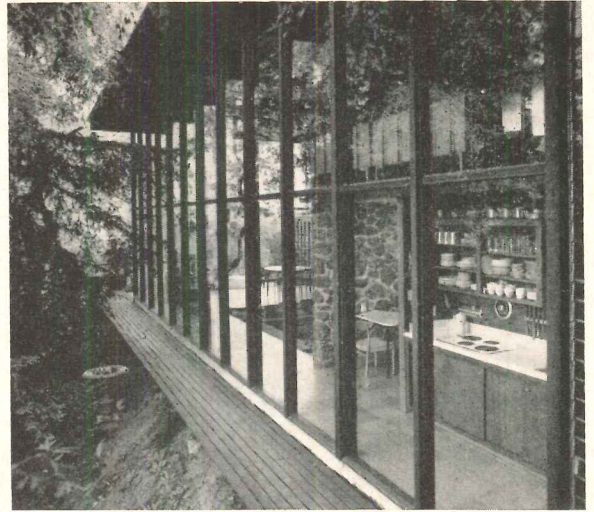
*Mill Valley, California*

*Constantine Chekene, Structural Engineer*

*Ralph Briggs, Building Contractor*



MANY LEVELS GIVE MANY VIEWS  
BOTH INSIDE AND OUTSIDE

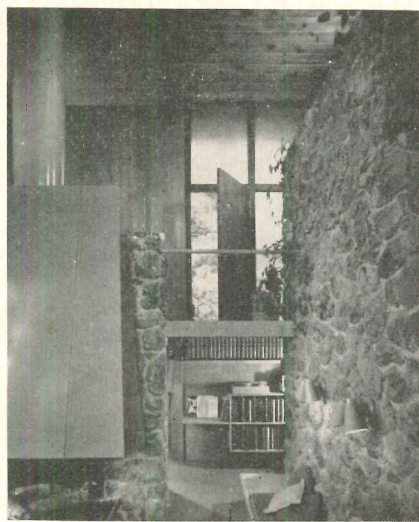
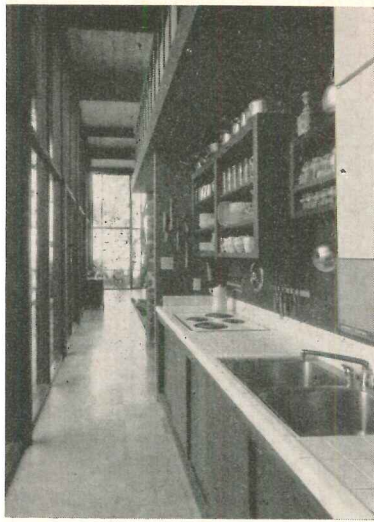


**STRUCTURE:** The site of the Reid house was a 10-ft cut in the garden of an old estate; very little additional grading was needed. The wood-frame house is braced laterally by I-beam columns concealed in the south wall, and longitudinally by diagonal sheathing on the same wall. The roof, of stitch-nailed planking, adds further bracing. Because of the large volume of the living area, radiant heating set in the floor slabs is supplemented by two radiant ceiling panels.

**PLANNING:** Space allotment includes a generous living room for the entertainment of fairly large groups. The galley-type kitchen is easily maintained, but still large enough to prepare relatively large meals. Though privacy was not a necessity inside the house, having the study separated from the living room undoubtedly fosters concentration. Guest room and second bathroom are located on the lower level. Books and records are stored under the entry. The outdoor deck is carried along the long wall of the house as a catwalk for window washing. The house's many levels give a variety of viewpoints, from the crow's-nest of the master bedroom and study to the low level of the conversation pit.

**MATERIALS:** Exterior walls are redwood. Interior walls are finished with redwood and grasscloth, except in the kitchen, which uses mahogany plywood for both walls and ceiling. Flooring is cork tile throughout the house. Custom-built fixtures include the metal fireplace, designed by the architect, and the living room's ceramic light fixtures, designed by a local sculptor.





PHOTOS: ERNEST BRAUN





PHOTOS: HEDRICH-BLESSING



HARRY WEESE, ARCHITECT

*Residence for Harry Weese  
Barrington, Illinois  
Rieke Construction, Contractors*

## A HOUSE FULL OF PRACTICAL WHIMSEY

This frolicsome house should at least give pause to those who still cling to the belief that a modern house is typified by flat roofs and corner windows, or that contemporary as an architectural word implies any single style.

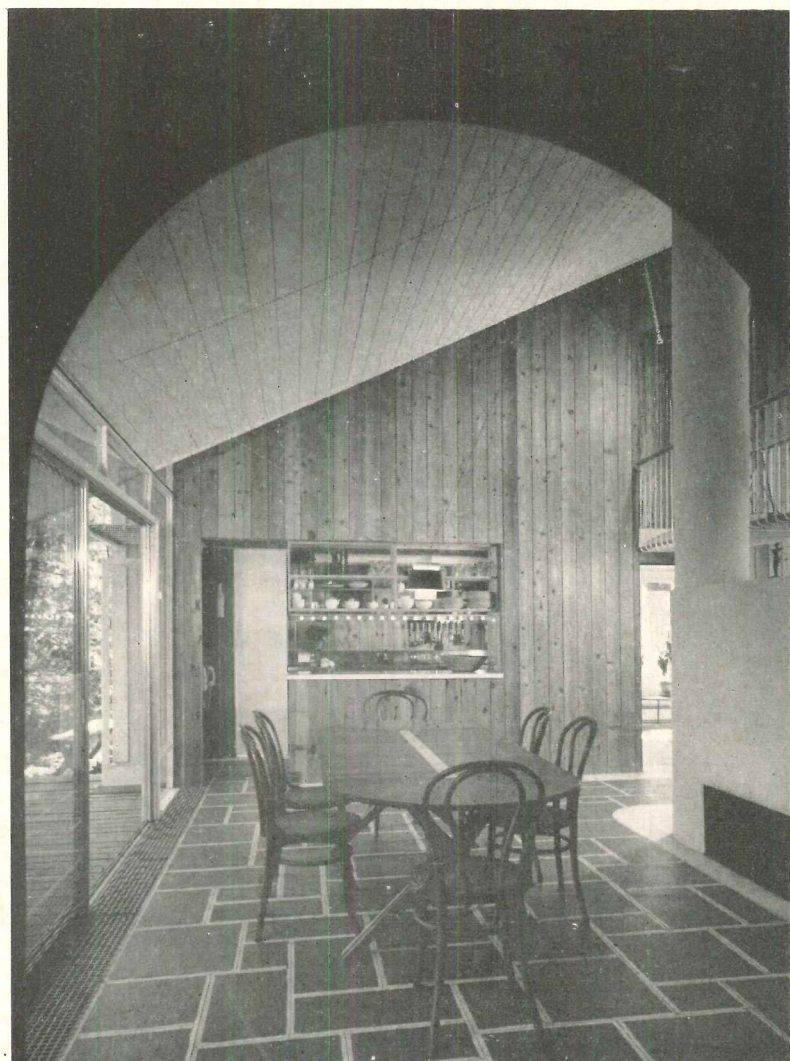
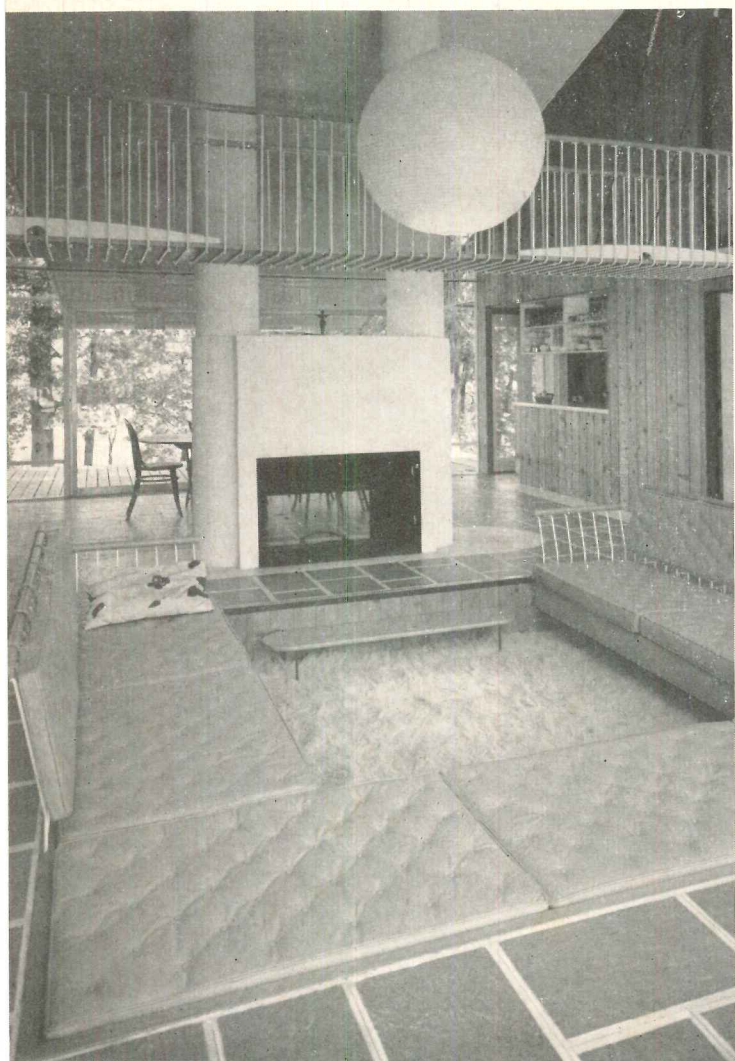
It is a house as comfortable as the ones our grandparents loved and built—and almost as full of the unexpected. Peaked roofs, sharply sloping ceilings, arched doorways, suspension bridges, catwalks, swings: all these and more are welded into a fresh, highly individual design. The architect planned it as a summer and winter weekend house for his family, but by and large, it would make an admirable year-round house. In its design, Mr. Weese states that “the opportunity was taken to prove several theories of a more or less exploratory nature.”

The house is situated to take full advantage of the five-acre wooded site, which is surrounded by lakes, and is constructed to form a saddle in the hilltop. The first floor is 2½ ft below grade at the flanks.









PHOTOS: HEDRICH-BLESSING



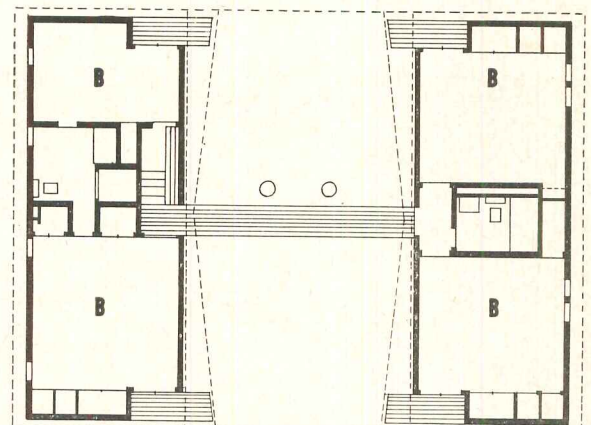
## A GREAT HALL FOR LIVING AND DINING FORMS THE HUB OF THE HOUSE

THE MAIN LIVING AREA of the Weese house dominates the plan. It is big, with a pitched ceiling which rises the full two stories at its peak. It is divided visually into living and dining areas by a double fireplace (photos below right). An informal "sitting well" increases the comfortable atmosphere on the living area side. The two-story gabled wings are connected by a dramatic bridge suspended by cables across this room.

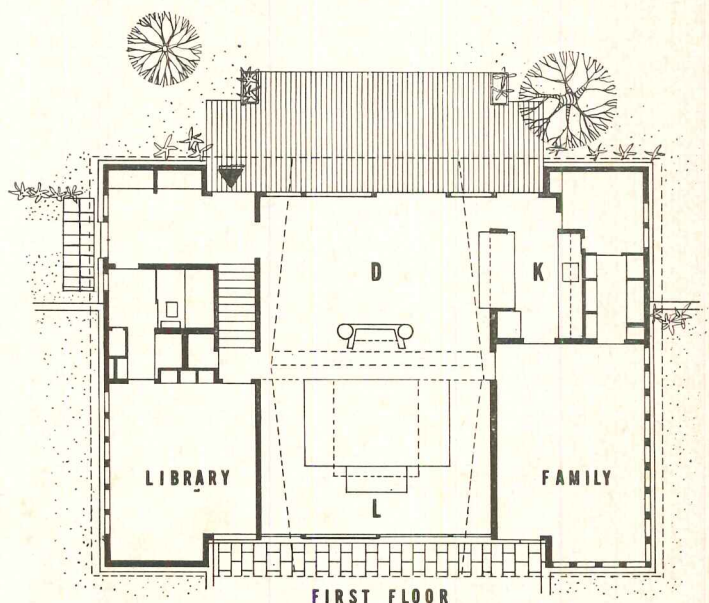
THE WINGS house secondary living rooms and service areas on the main level, bedrooms above. A basement houses the laundry room, and a working area with drawing boards and benches for various activities in handicrafts.

THE SITE is located in Barrington, Illinois, a small community about 60 miles northwest of Chicago. In planning the 2700-sq-ft house, all existing oak trees and most natural approaches were preserved. The land falls away on the southwest (the living room side) to a lake below. Wood block paving continues outside the house on this side to surround the pool and help increase awareness of the natural setting. Sliding sash allow uninterrupted views and give easy access to the outdoors.

SCALE: FT 0 5 10



SECOND FLOOR



FIRST FLOOR



EXAMINATION OF THE DETAILS  
REVEALS SOME  
INTRIGUING SURPRISES

THE STRUCTURE of the Weese house is basically a twin gabled one with the pitched ceiling of the main living area suspended between—not framed into them in the conventional way. Construction is of 4-in. double tongue and groove western red cedar plank—structure, insulation and finish being provided in the one material. The roof is of shingles.

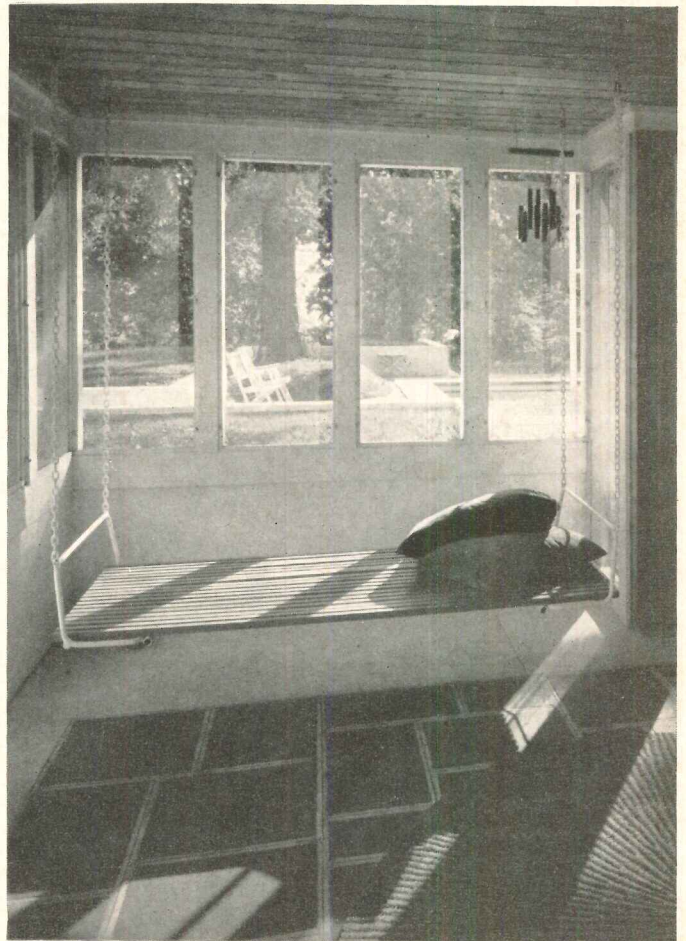
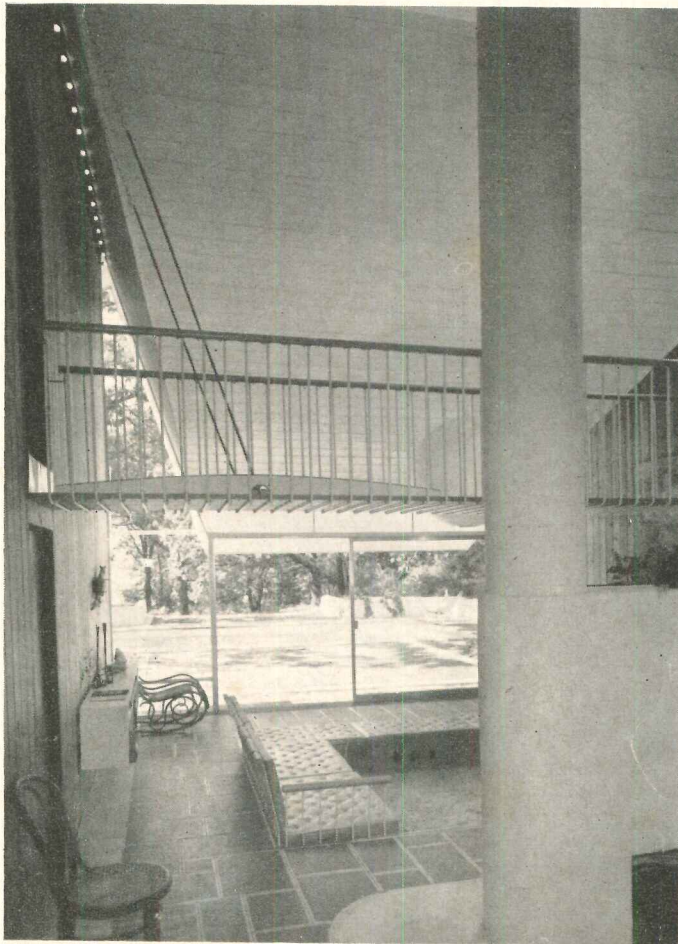
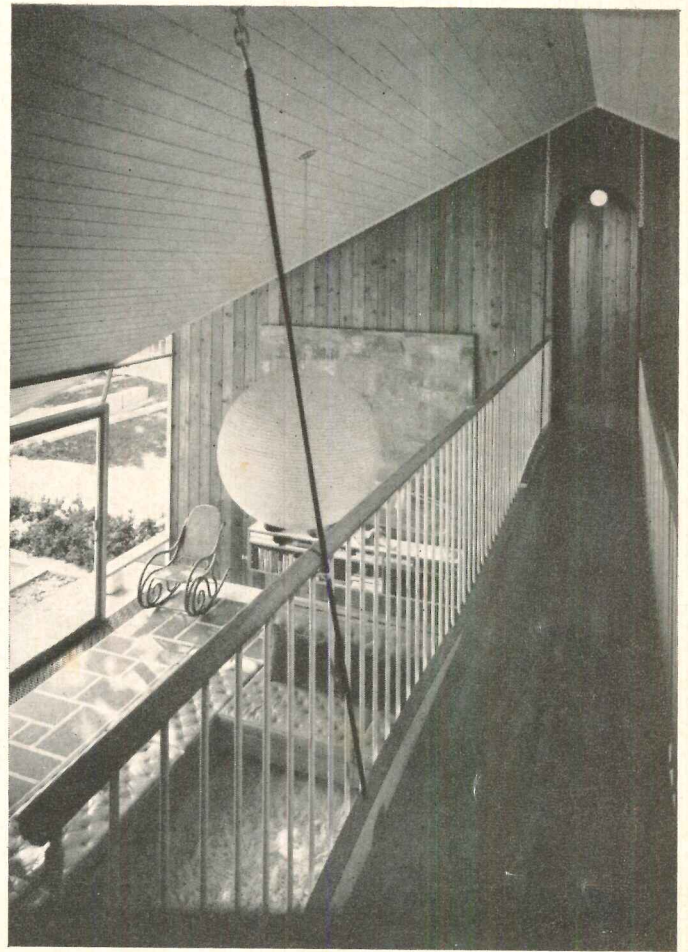
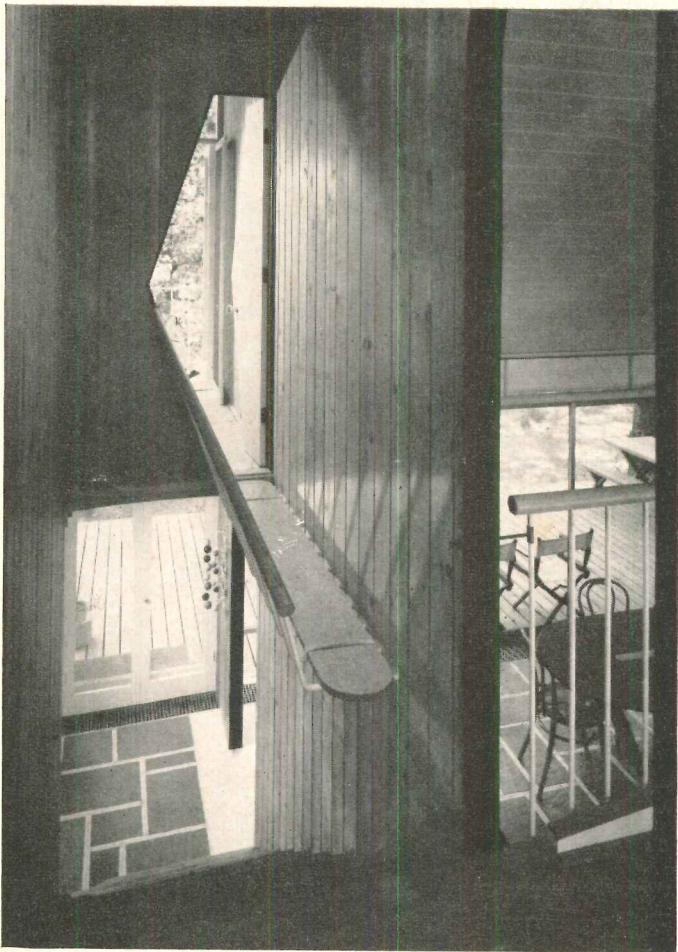
MATERIALS were all selected for ease of maintenance, necessary in a household with young children.

A DIMMER PANEL is located in the “sitting well” for the control of varying combinations of lighting to accentuate both interior and exterior features of the house.

A CATWALK gives access to one child’s bedroom (photo top center). Each bedroom has a balcony reached from outside by a ladder—an idea prompted by a summer life involving swimming and sailing, and wet clothes.



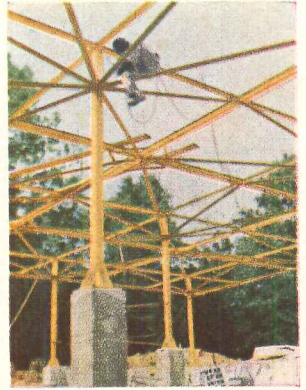






ULRICH FRANZEN, ARCHITECT

*House Near Essex, Connecticut*  
*Wilfred Seigny, Contractor*  
*Ulrich Franzen, Landscape Architect*  
*Ulrich Franzen, Interior Designer*







## AN UMBRELLAED PAVILION ON A HILL

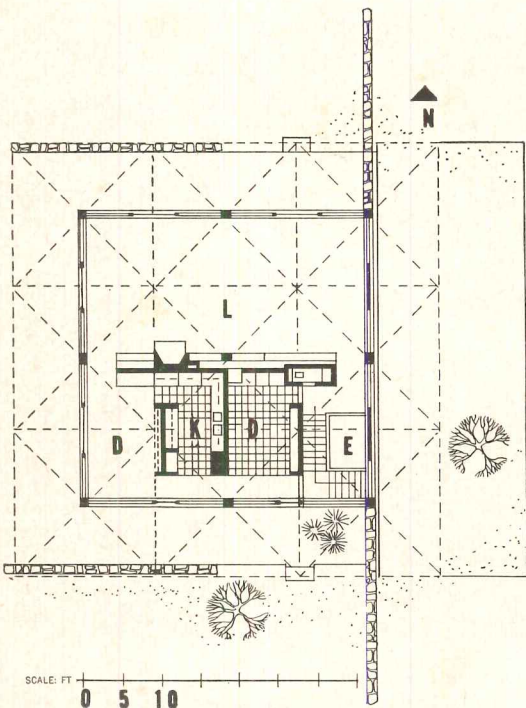
In this remarkable house, Architect Franzen develops to a greater degree some of the design hallmarks, for a pavilion house under great soaring roofs, that he started with his own house (see *Record Houses of 1956*). In this example, dramatic use was made of a hilltop site to vivify the impression made by the glass pavilion roofed by nine inverted umbrellas, and to exploit to the fullest the surprise of a spectacular view.

The site is a mountain top with panoramic vistas of the Essex River and its yacht basin, Plum Island, and Long Island Sound—with occasional glimpses of Montauk light. The vistas are not apparent as one drives up to the mountaintop through a mile of woods.

To heighten the effect, the house was developed with a lower level set into the hillside, retained by walls of granite found on the site. This level contains sleeping and service rooms, as well as the entrance hall; it is a quiet area with closed vistas into the woods and toward a pond. The active areas—living room, dining room and kitchen—are placed in the open glass pavilion set above the stone podium. As one enters the house, the experience of walking up into the pavilion and the view is one of increasing surprise and excitement.

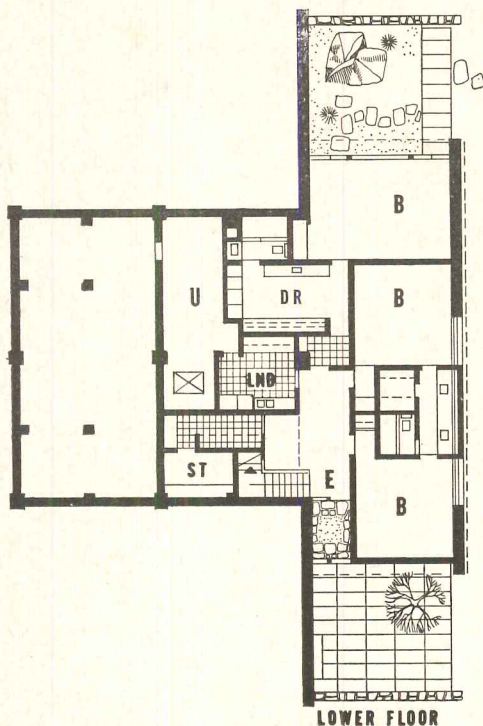


FOR ALL ITS DRAMA, THE HOUSE IS DESIGNED FOR CONVENIENCE AND EASY UPKEEP



THE PLAN of the house was devised by Franzen to simplify living for a family with only part-time commuting help. The house is replete with up-to-date equipment, and an abundance of built-in storage cabinets. Head-high storage units, finished in walnut or painted white, form the only separation of spaces in the upper living areas; thus the sense of space is increased, and the full impact of the roof structure is felt throughout the area.

THE LOWER LEVEL contains bedrooms for the children, flanking a compartmented bath; a master bedroom suite with a little court; and laundry, storage and utility rooms.



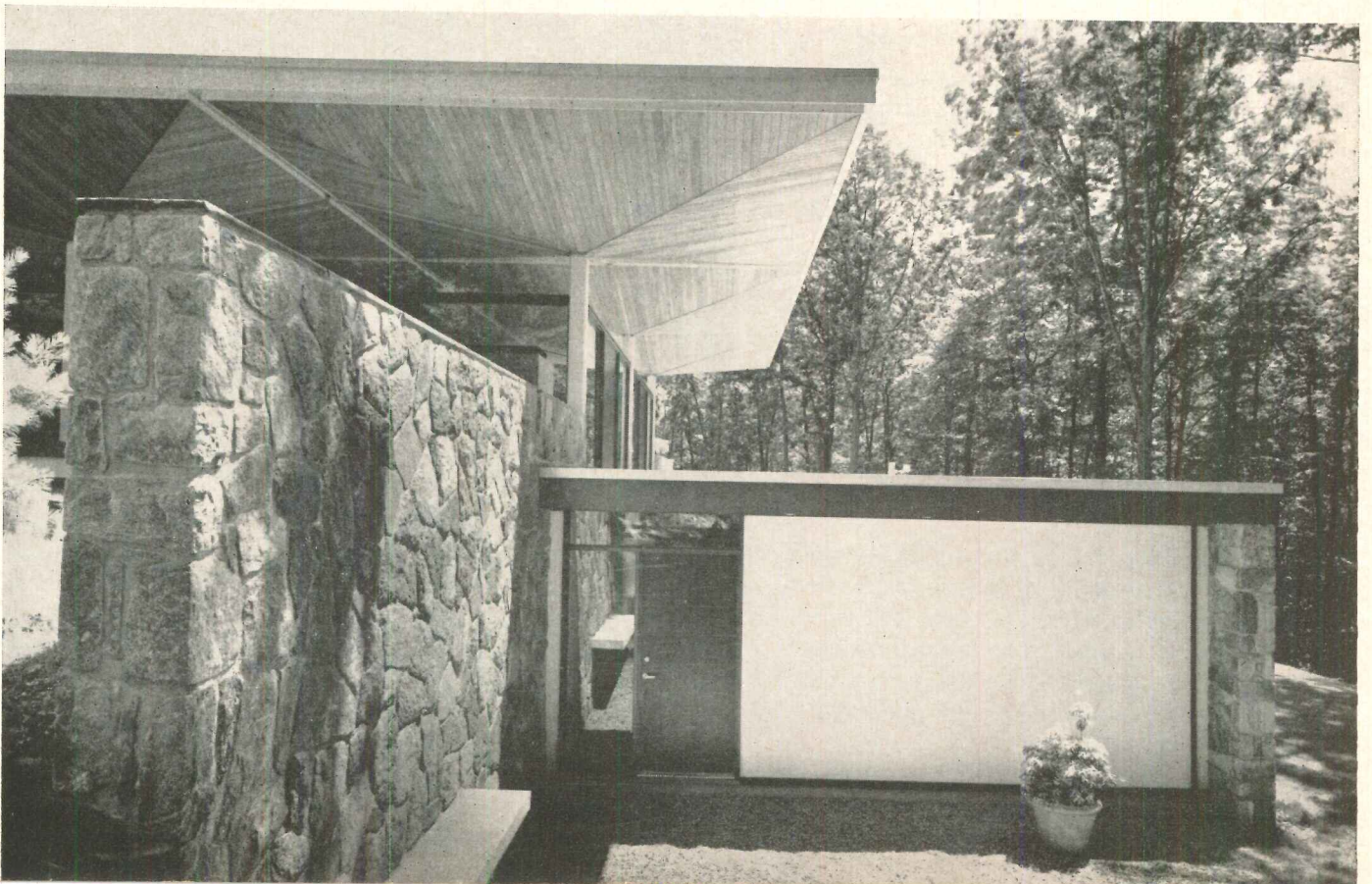
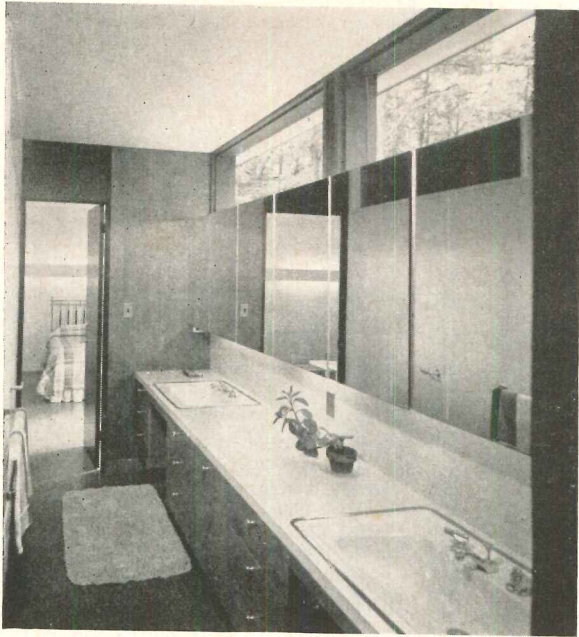
THE UPPER LEVEL is surrounded by broad decks, and contains a breakfast or hobby area in addition to the living, dining and kitchen areas.

THE MASTER BEDROOM SUITE is designed with provision for a kitchenette, so that it may be used as a self-contained apartment. One of the children's rooms doubles as a guest room; each room has a sliding door for ventilation, and to serve as its own entrance from the outside.

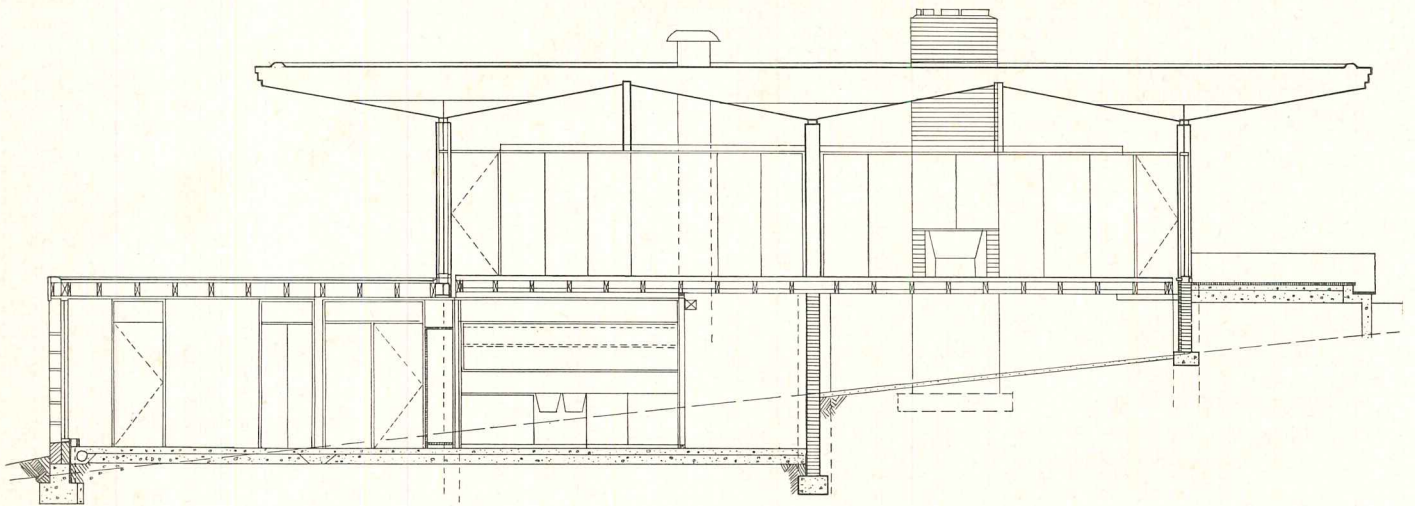




PHOTOS: ROBERT DAMORA







THE STRUCTURE IS A CAREFULLY ENGINEERED STEEL FRAME

THE ROOF STRUCTURE is entirely free standing and self bracing. It is composed of nine inverted steel-frame umbrellas, which are linked together as three hinged arches. The steel frame is clad in wood, and the ceiling is of treated natural cypress.

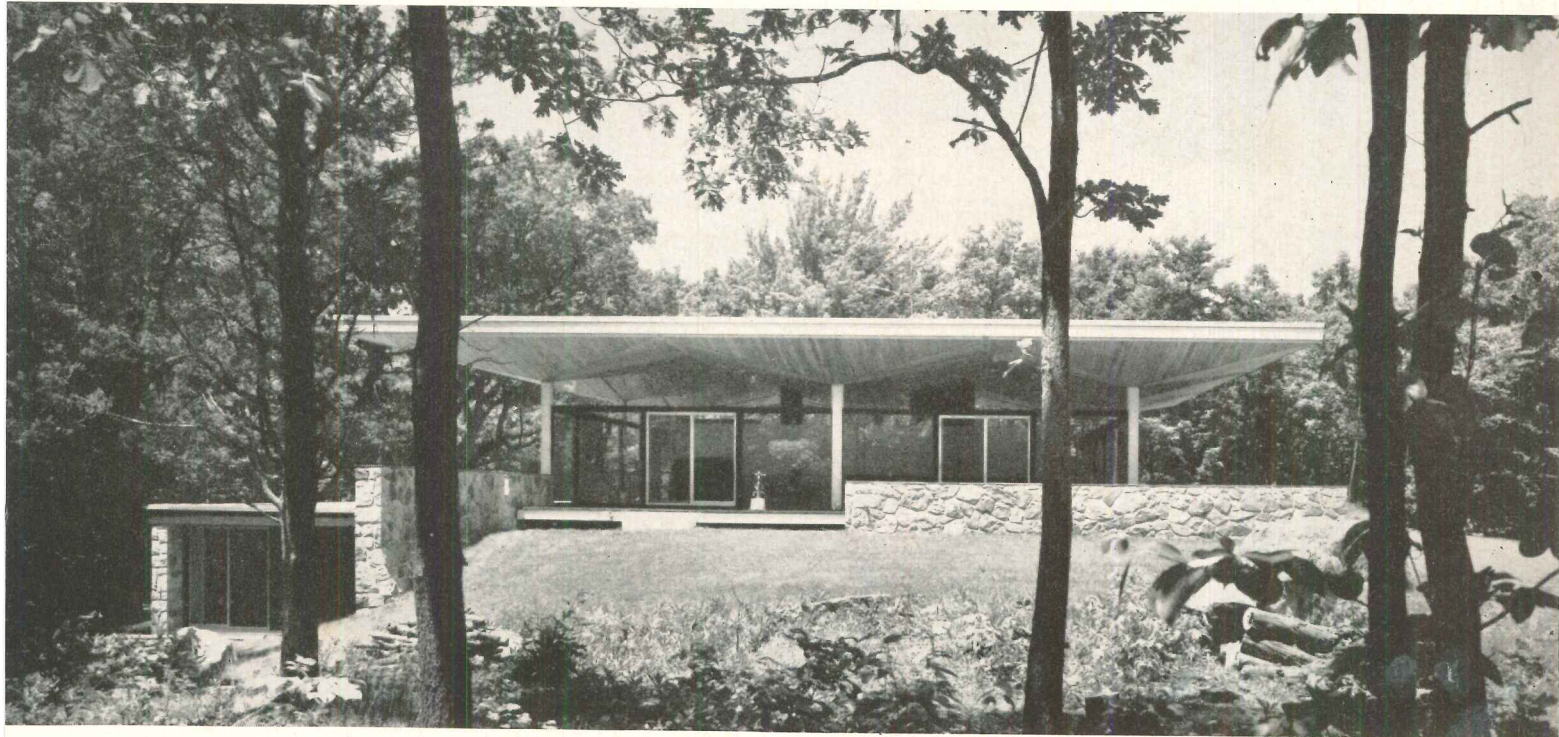
THE FLOORS of the pavilion are oak blocks, while those of the kitchen and breakfast room are surfaced with vinyl tile. On the lower level, the floor is a concrete slab on grade with carpeting in the entrance hall and master bedroom suite. The children's suite has cork floors throughout.

THE EXTERIOR DECK which surrounds the pavilion on three sides is of spruce 2 by 4's, stained the color of cathedral oak. All trim inside and out is painted a dark plum-brown. Walls on the lower level are plaster or wood paneling. Cost of the house was about \$20 per square foot.

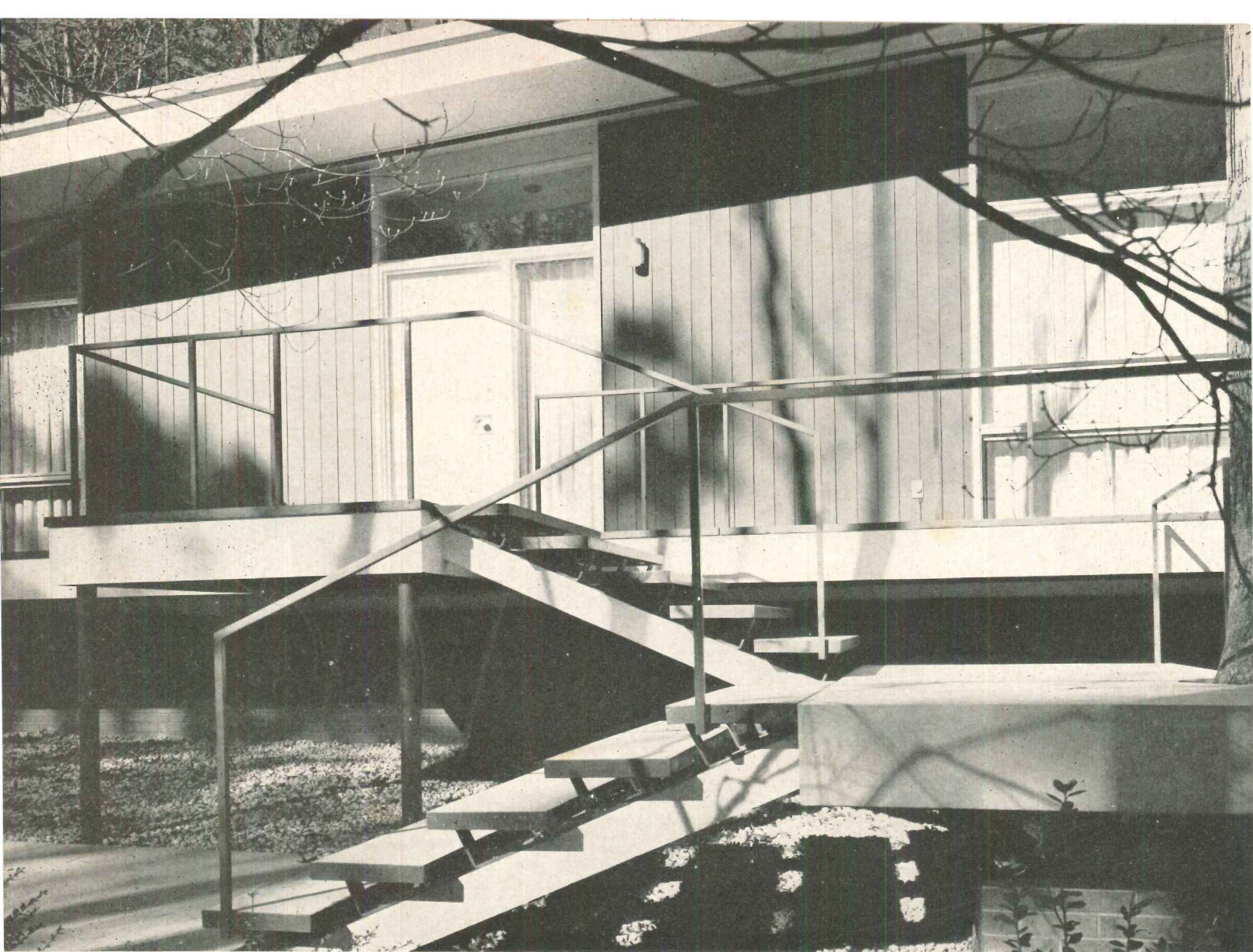
PHOTOS: ROBERT DAMORA











The simple, open plan of this house renders possible the combination of the rather informal life which the owners enjoy and the rather formal—or, at least, clean-lined and “stylized”—appearance which they wanted of their home.

The architect organized the house into three main sections: a master suite at one end, another sleeping area at the other, and in the middle an unpartitioned living space. Within this open space there are two areas—the living room and the dining room—which achieve some formality through the judicious arrangement of furniture. Taken as a whole, however, the living area is both large enough and loosely enough planned to accommodate frequent and impromptu entertaining.

The resulting rectangular plan allows the exterior expression to take a simple, bold form, almost symmetrical, and forcefully carried out by the strong horizontal lines of the roof and deck and by the well-detailed, recessed and recessive siding.





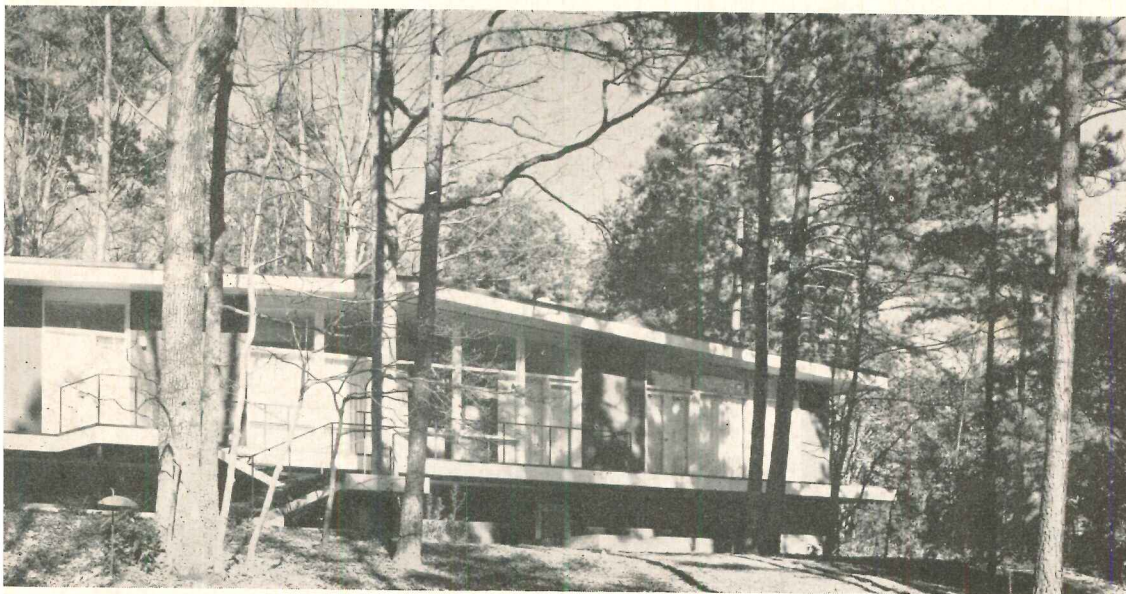


## OPEN PLAN, STRONG LINES IN GRACEFUL COMBINATION

SMALL & BOAZ, ARCHITECTS

G. MILTON SMALL, DESIGNER AND PARTNER-IN-CHARGE

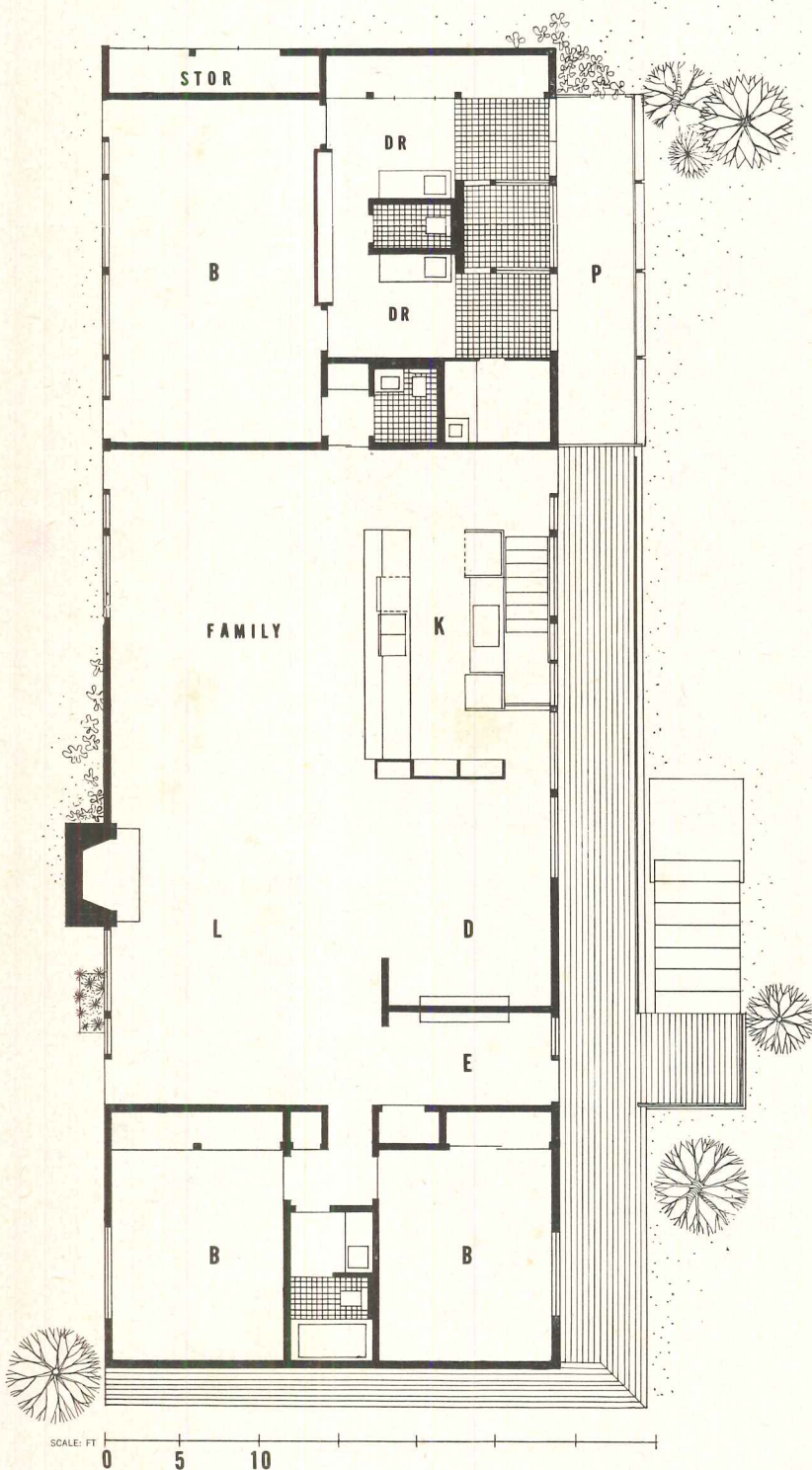
*Residence for Mr. and Mrs. Philip L. Rothstein  
Raleigh, North Carolina  
Charles D. Williams, Mechanical Engineer  
Frank Walser, Contractor*



PHOTOS: JOSEPH W. MOLITOR



## DESIGN CLARIFIED BY CLEAN SURFACES, STRONG COLOR



**PLANNING:** The neighborhood in which the Rothstein house is set is one of large wooded lots, and nearby houses are all built with generous setbacks; these factors assure a certain amount of built-in privacy. Privacy becomes doubly assured, in any case, since the house is equipped with year-round air conditioning; although there is an outdoor terrace, it was not designed for intensive use. The sharply sloping terrain did present a difficulty, resolved by raising the house and setting it on short columns. Raising the house on a platform also contributed to the desired simplicity of the overall form. A carport is to be added to the west end of the house, next to the guest room and the son's bedroom; the roof line will be carried out to cover it.

**MATERIALS:** The wood frame house rests on a brick masonry foundation. Siding is tongue-and-groove vertical pine boards. Interior finish includes acoustical-tiled ceilings in all areas except the bathrooms, which are plastered; walls are plastered throughout; flooring is white vinyl tile except, again, in the bathrooms, which are floored with ceramic tile. Cabinet work is of walnut, finished with a dull varnish.

**COLORS:** Colors were chosen to accentuate the cleanness of the design. Exterior is painted charcoal gray with white trim. The perimeter of the house is bordered by a bed of washed white gravel, both to add to the house's well-tailored look and to obviate the dank grasslessness common in open crawl spaces. In the interior, all major surfaces are white—ceilings, walls and floors—again, to preserve the clean look. Accent colors are black and red (the largest red accents being the living room rugs and the living room wall hung in red silk). The walnut cabinet-work takes on added warmth and brilliance against this pristine background.





PHOTOS: JOSEPH W. MOLITOR



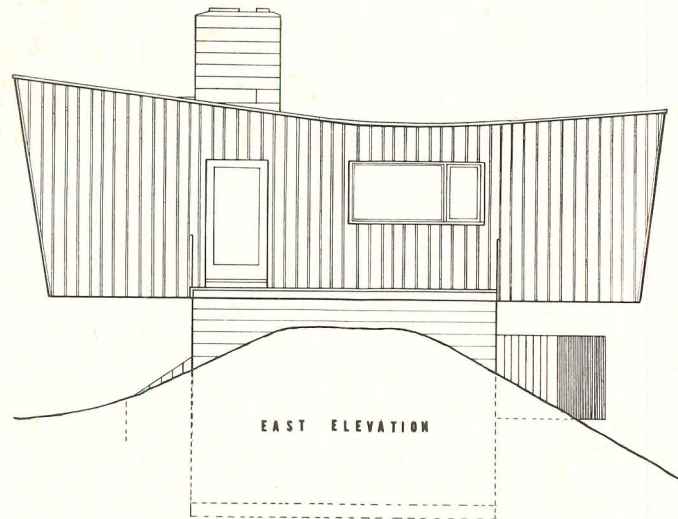
E. H. AND M. K. HUNTER, ARCHITECTS

*Residence for Mr. and Mrs. Richard Wagner  
Hanover, New Hampshire  
Edward E. Bebeau, Building Contractor*

PHOTOS: JOSEPH W. MOLITOR







## SMALL HOUSE FOR AN ARTIST'S FAMILY

This small house in the New Hampshire countryside lends itself comfortably and naturally to the informal and gregarious life of the family who lives here. Mr. Wagner, besides being chairman of Dartmouth's art department, is an active painter; studio space therefore became one of the first requirements of the house. Privacy, however, was not a requirement of the studio, since the artist can work without it, and since the entire family—parents and two young children—takes, and is encouraged to take, an interest in art projects. For these reasons, the upper, and main, floor of the house was designed on an extremely open plan, with each room visible from the others. This openness also visually enlarges a space which might have seemed cramped had it been divided by a number of full partitions.

Bedrooms and a family room are located on the lower floor. This reversal of the usual position of living and bedroom floors was called for by the site; to take advantage of the views of New Hampshire foliage, the main floor, with large windows, was lifted above the hill on which the house sits. The lower floor, being built into the hillside, has views from two sides.



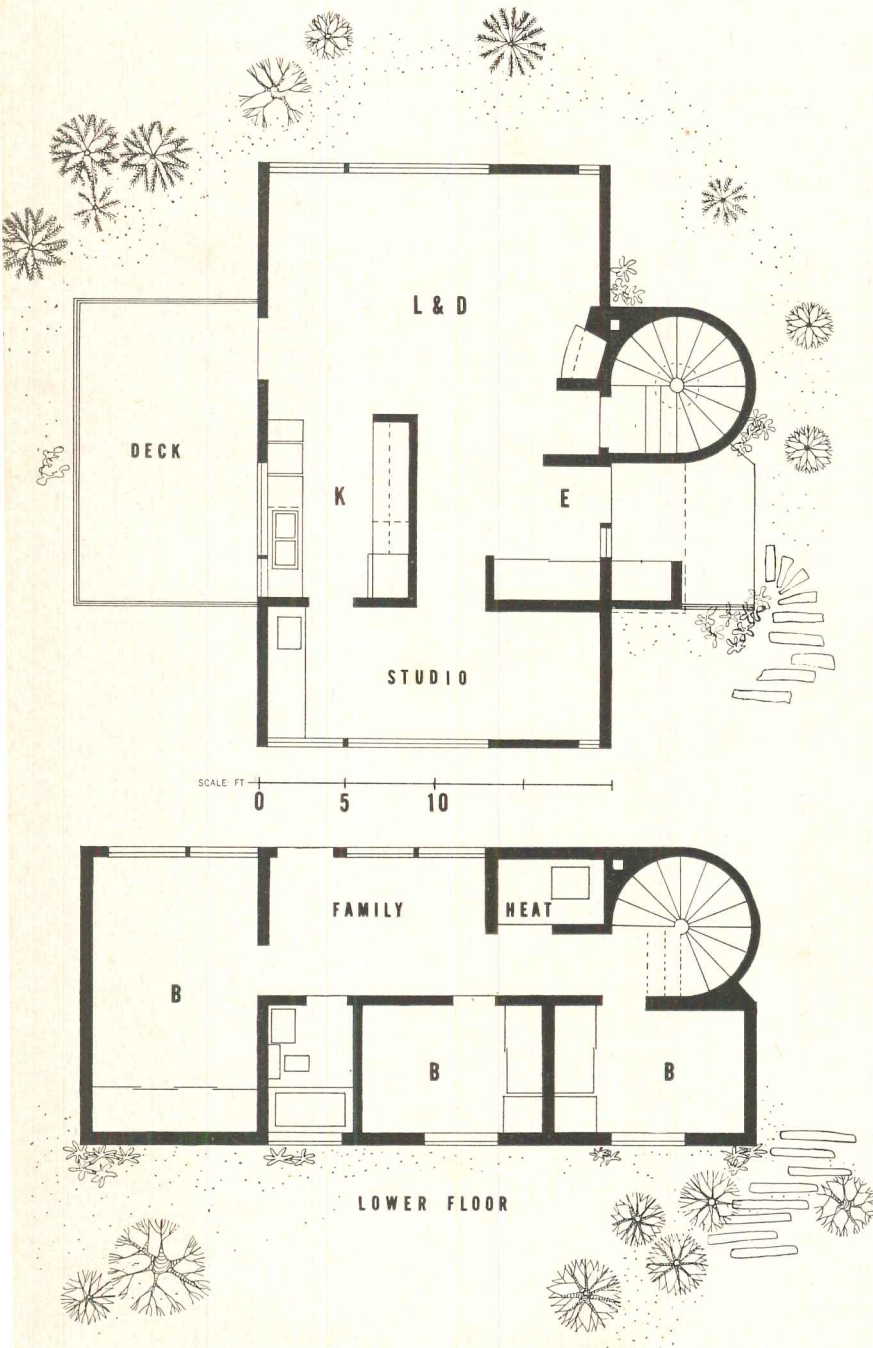
NATURAL FINISH, WARM COLORS  
MAKE FOR A SNUG PORT  
IN A NEW HAMPSHIRE WINTER



**SITE PLANNING:** Some cutting and filling was needed to fit the site for building the Wagner house. The steep, narrow shoulder on which the house sits was cut to accommodate the lower story. This earth was used as fill for the driveway, a causeway built over one of the brooks which flow on either side of the hill. The causeway does double duty as a carrier for utility connections.

**STRUCTURE AND MATERIALS:** The foundation and the walls of the lower level are concrete block, as are the exterior walls of the stairwell tower. The upper floor has a wood stud frame, with exterior walls of painted wood. Interior finishes include painted scored pine sheathing on walls in the living area, and plastic-surfaced hardboard panels in the kitchen and bathroom. Flooring is rift-sawn fir on the upper level, painted concrete downstairs, except in the kitchen and bathroom, which are finished with asphalt tile. Little was required in the way of special equipment, except in the studio, where a stainless steel sink was installed, and where lighting fixtures providing both diffused light and bright spots were installed to augment the natural illumination transmitted by a large window.

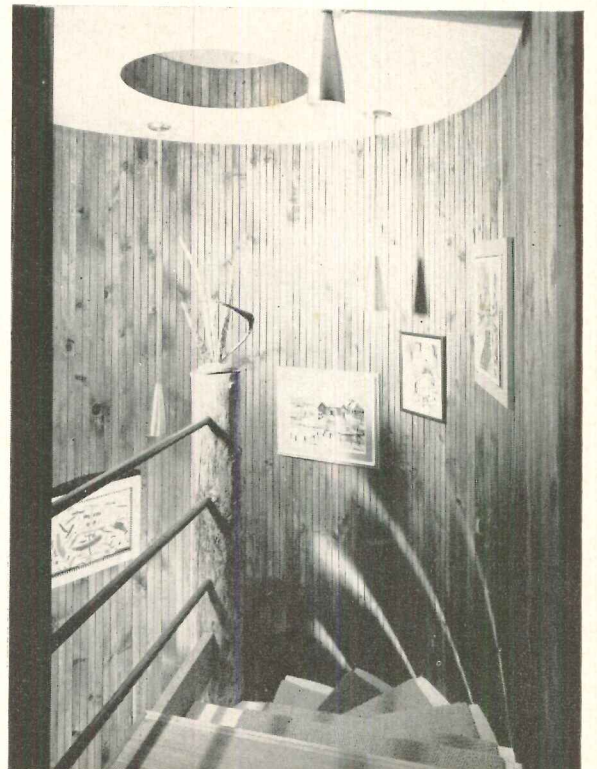
**DECORATION:** The decoration of an artist's house comes, in a way, as a matter of course. In this case, the owner not only hung some of his own paintings, but also chose the interior colors, which were mixed by him from artists' colors.







PHOTOS: JOSEPH W. MOLITOR

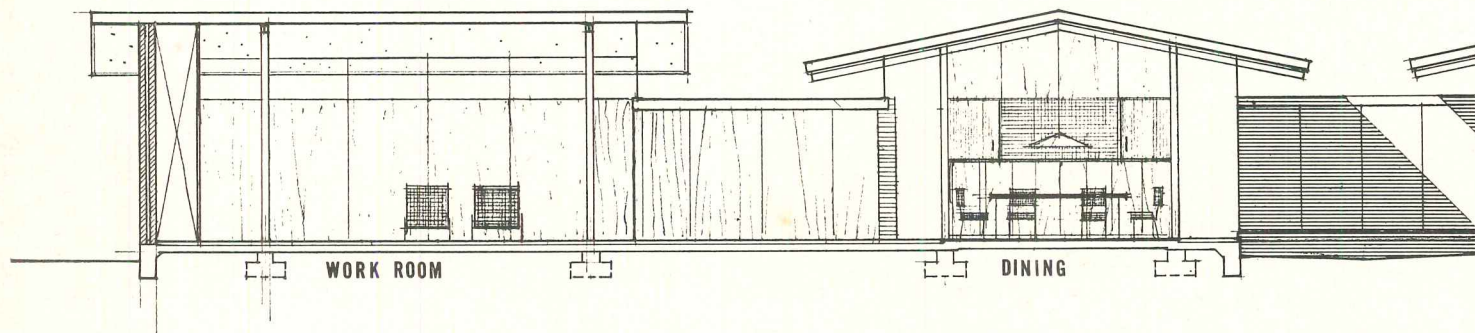




# A VILLAGE OF PAVILIONS FOR A HOME

JOHN DESMOND, ARCHITECT

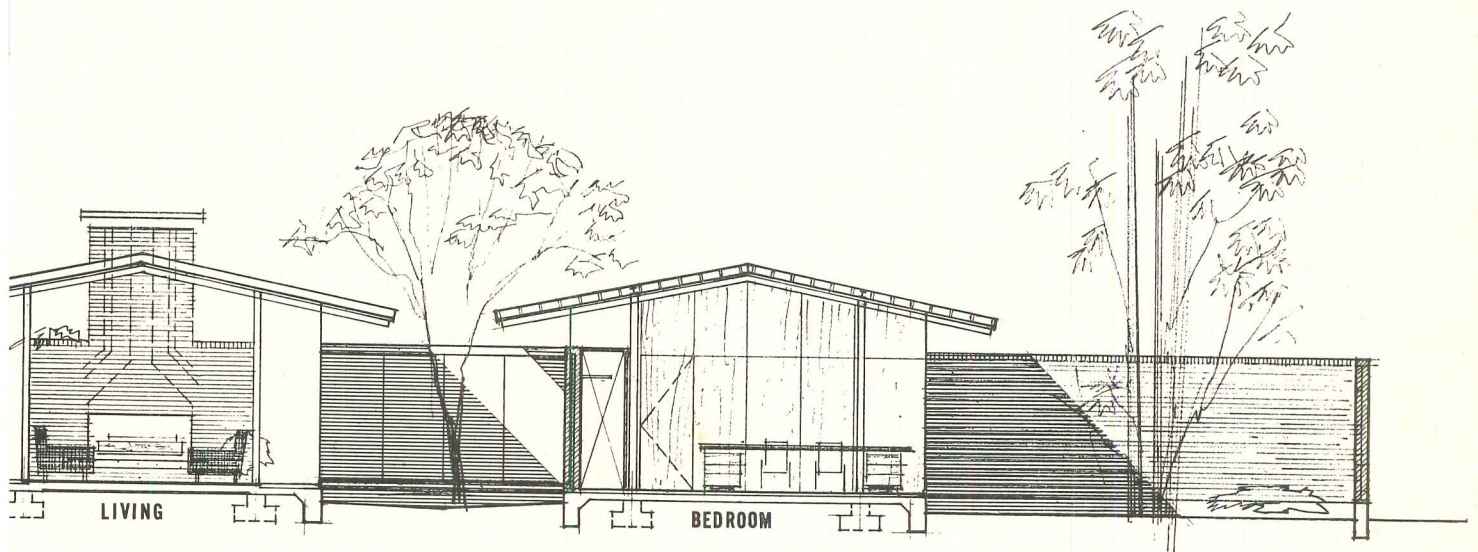
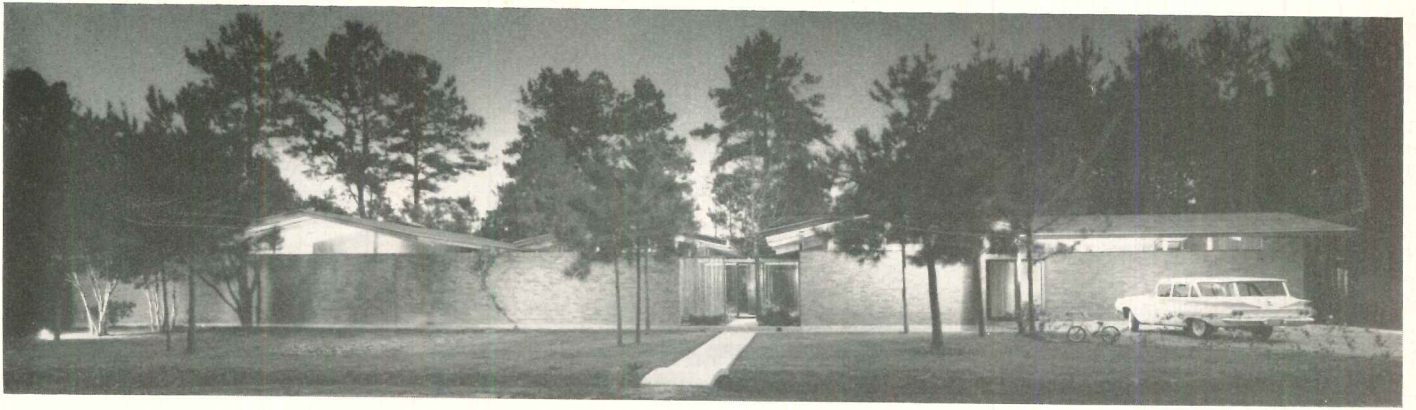
*Residence for Mr. and Mrs. John Desmond  
Hammond, Louisiana  
Ragusa Brothers, Contractors*



PHOTOS: FRANK LOTZ MILLER



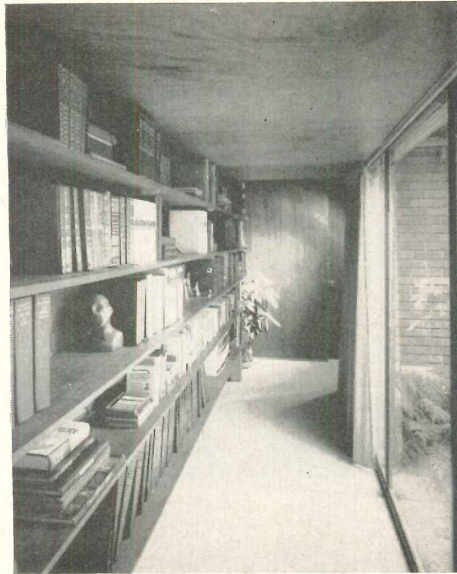




This unusual house, designed by the architect for his own family, advances a kind of planning seldom carried out to such a degree in this country. Each major activity area is housed in its own separate "house." All are linked by corridors and garden areas (note section above, and the photo left).

It is a concept that has been highly developed through the ages in various sections of the Orient. And of course, there are slight echoes of Southern Colonial planning, which often had detached kitchens and "garçonnières." The compound houses of the Orient, in particular, have intrigued architects and public alike for some time now, and perhaps this concept is of more fundamental value than some of the stylistic surface treatments we have seen. It is not a big house, but seems vast. Glass walls and sliding doors permit full use of the grounds most of the year. Privacy is assured by a brick screening wall at the front, a bamboo thicket around the lot, and draperies for each pavilion. Use of a simple, repetitive structural scheme kept the cost to \$32,000.





PHOTOS: FRANK LOTZ MILLER





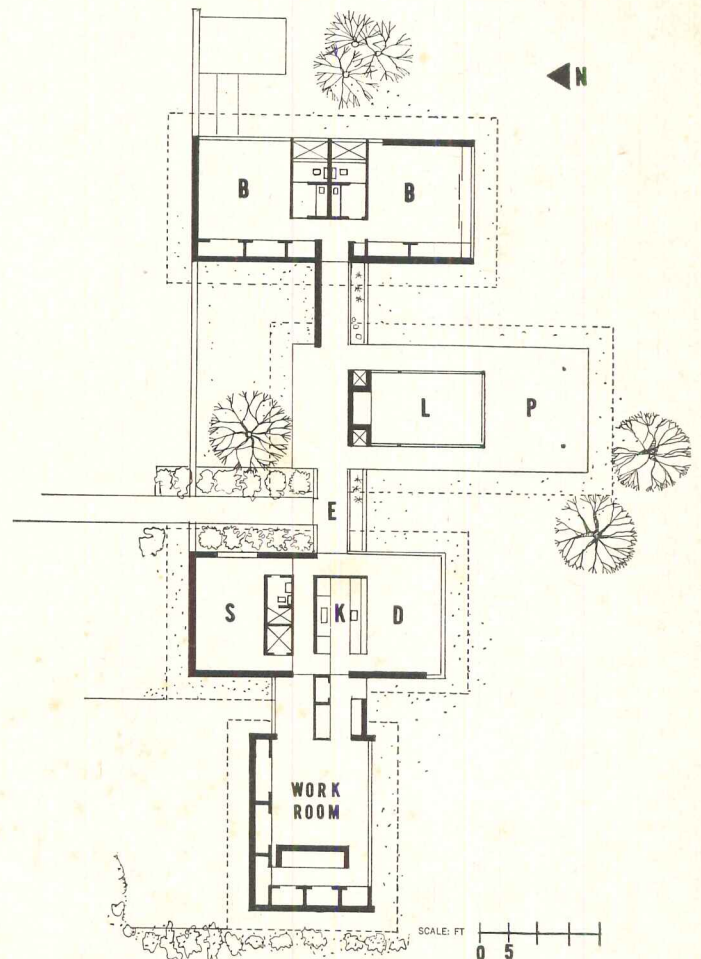
THE PLAN of the Desmond house was designed for a family of four, parents and two boys. The study is a multi-use room, serving for the architect's professional work at night, and also for a guest room when needed. The room has a hide-a-way sleeping mezzanine over the bath and storage area for guests' children. The area labeled Work Room is located near the kitchen, as it mainly accommodates the avocations of the lady of the house, as well as indoor play space for the children.

THE SITE measures 140 by 150 ft, and has a large number of pine trees and some oaks. The property will eventually be completely screened with bamboo.

THE STRUCTURES of the various units of the house are independent, with light roof canopies held free of the walls by light steel rigid frames using 4-in. WF sections. These are exposed throughout and placed to suggest a definition between seating, dining, or other areas. These units are connected by 7-ft-high hallways with flat roofs, which emphasize the pitched roofed units, and give a welcome change of scale inside. Foundations are concrete; exterior walls are 10-in. brick cavity wall or glass. Interior walls are brick or plywood, high ceilings are acoustical plaster, and low ceilings are wood. The sash is aluminum awning type; sliding doors have steel frames.

Central heating units and hot water heaters are located over the dressing areas and bathrooms, and a heating unit adjoins the fireplace stack.

## COMPARTMENTALIZATION AND THOUGHTFUL DETAILS GIVE A PLACE FOR EVERYTHING AND EVERYBODY





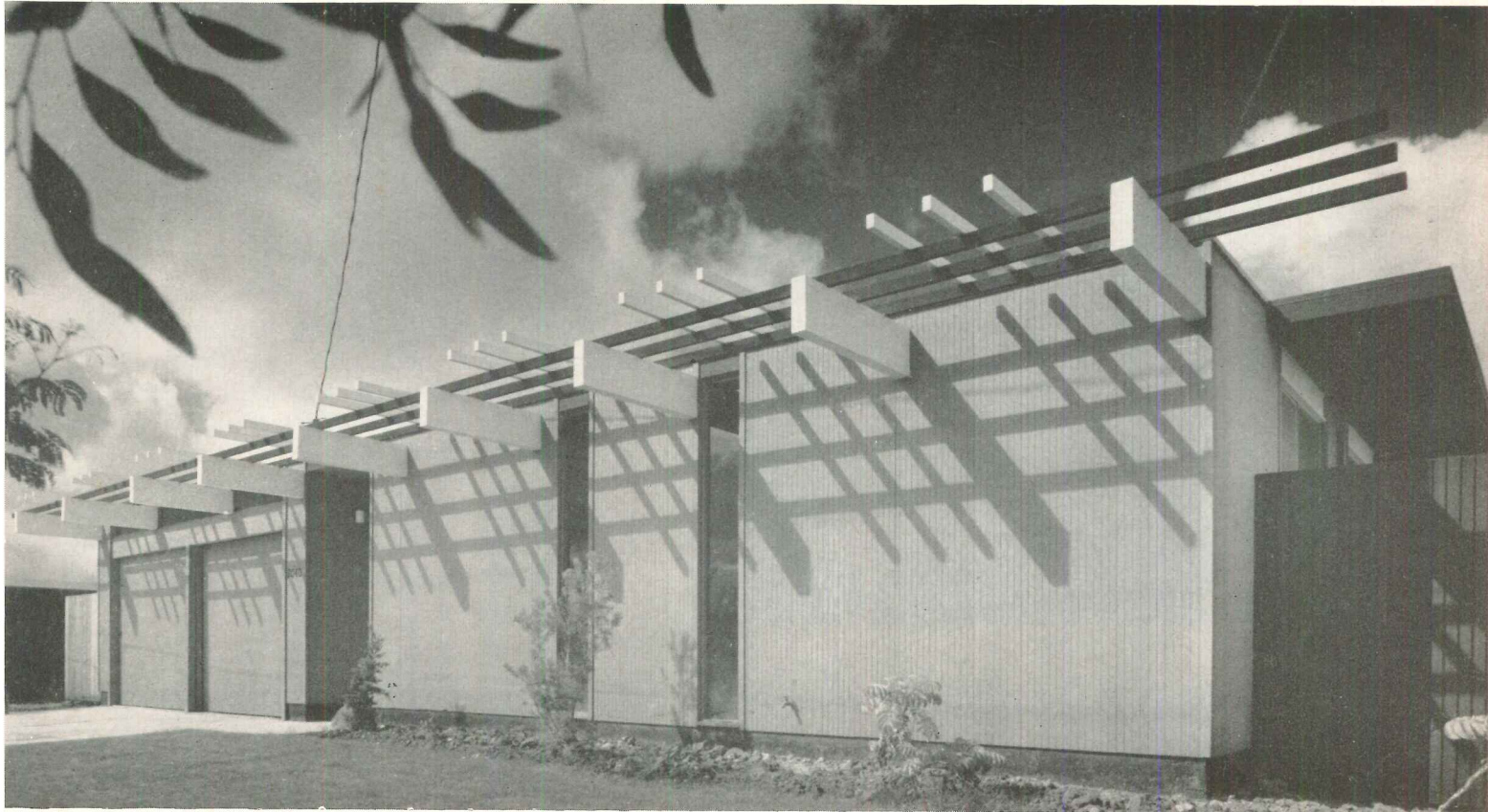
ANSHEN AND ALLEN, ARCHITECTS

*Residence for Mr. Thomas W. Smith  
Sunnyvale, California  
Eichler Homes, Contractors*

## COURTYARDS FOR A BUILDER'S HOUSE







PHOTOS: ERNEST BRAUN

An inward-looking, courtyard scheme has been developed for this builder's house to give extremely good space and privacy at a budget cost. An overall simplicity, bold structural elements, also produce a very handsome house.

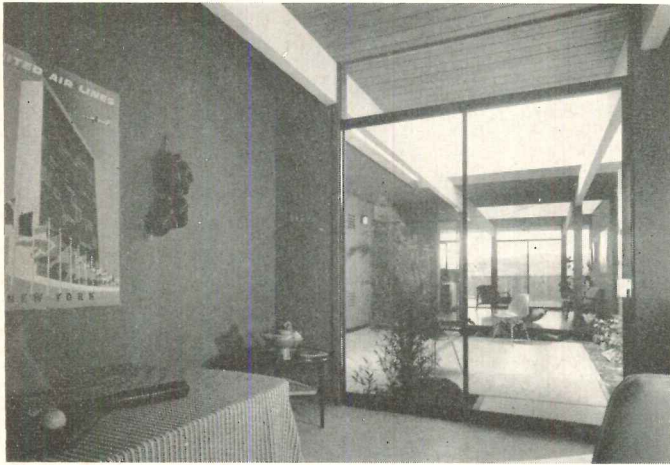
The scheme was developed for Eichler Homes to be built not only in Sunnyvale, but in Palo Alto, "The Highlands" in San Mateo County, Marin County and Walnut Creek. The size of the properties on which they are placed varies a bit, from 70 by 75 ft to 100 by 120 ft.

The entire property is enclosed with a 6-ft-high fence, and the house is placed to leave a private garden at the rear. Living room, kitchen, multi-purpose room and master bedroom all face this garden. An open court in the center of the plan provides protection from the wind for outdoor living all during the year, and serves as a highly attractive entrance to the house (note photo right).

Besides living and multi-purpose rooms, the house has a large laundry and storage room designed to do double duty as a television room, play room or shop.



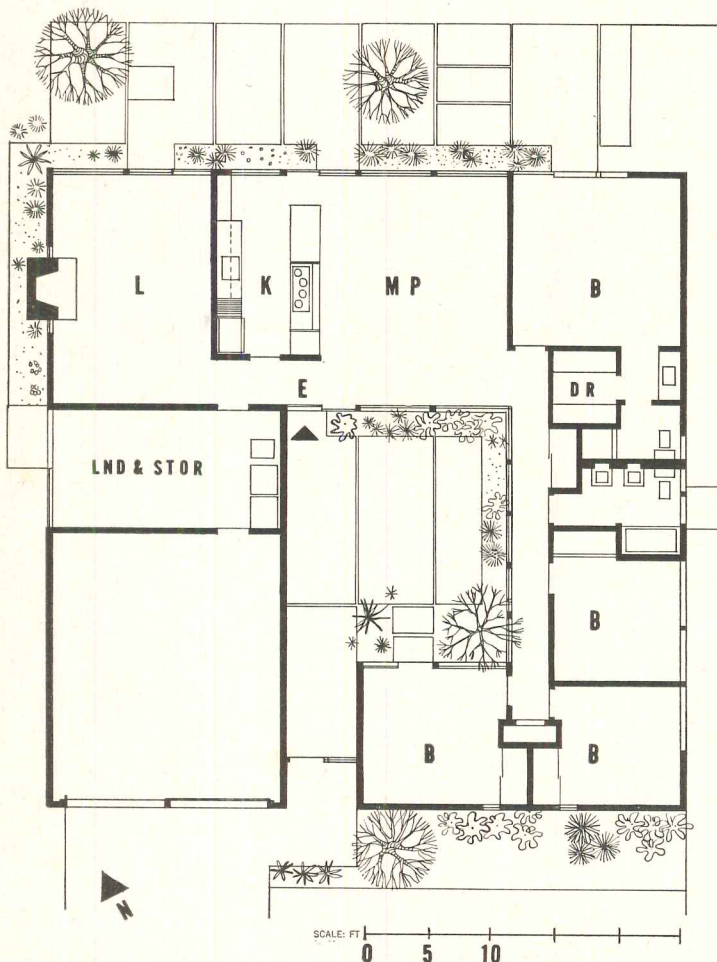




THE PLAN of this house by Anshen and Allen centers the multi-purpose family space, where the housewife can work at the open-plan kitchen and still keep visual control of children's activities over the house. The living room, at the end, is set apart as a place of quiet—and well removed from the children's bedrooms for evening entertaining. One bath has an outside door to double as a mud room.

## UNUSUAL LIGHT, AIR, QUIET AND PRIVACY FOR A SPACIOUS SMALL HOUSE

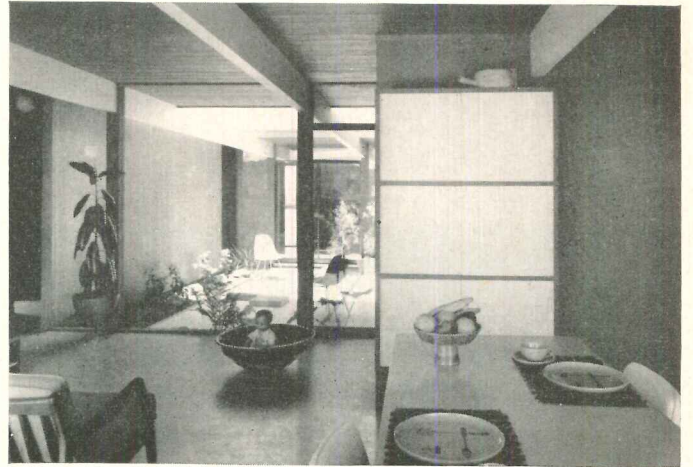
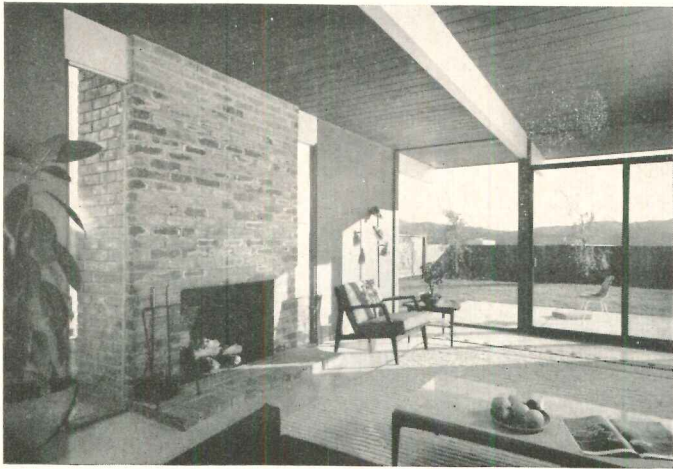
THE STRUCTURE of the house is wood post and beam, with 2-by-4 stud walls. Floors are concrete slab on grade, with continuous reinforced footings. Exterior walls are surfaced with stained striated plywood. Roofing is 3-ply built-up.



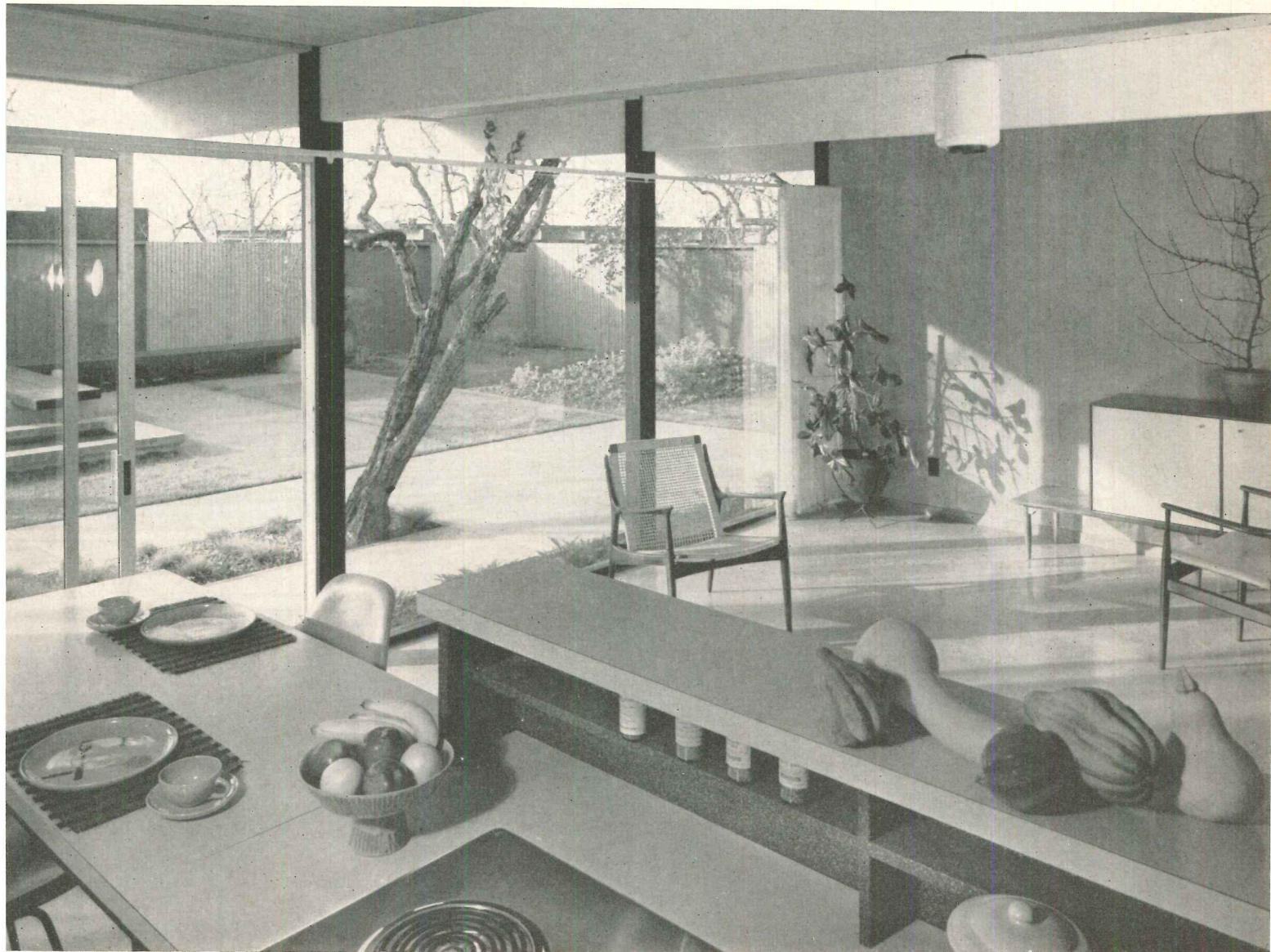
INTERIOR FINISHES include vinyl asbestos for the floors, stained redwood for the ceilings. Living room and kitchen walls are finished with mahogany plywood; the baths combine the plywood with ceramic tile. The fireplace is brick. A special feature of the family room is a pivoted, extendable built-in dining table with a plastic top. Heating is by radiant coils in the floor slab.

THE COST of the house, excluding lot, landscaping and furnishings, was about \$19,500.





PHOTOS: ERNEST BRAUN







PHOTOS: ART HUPY



# A DESIGN FOR FLOOD TIDES AND A ROMANTIC SITE



MITHUN, RIDENOUR AND COCHRAN,  
ARCHITECTS

*Residence for Mr. and Mrs. Joe A. Chandler  
Issaquah, Washington*

*Jerry Terrence, Structural Engineer*

*Stern and Town, Mechanical Engineers*

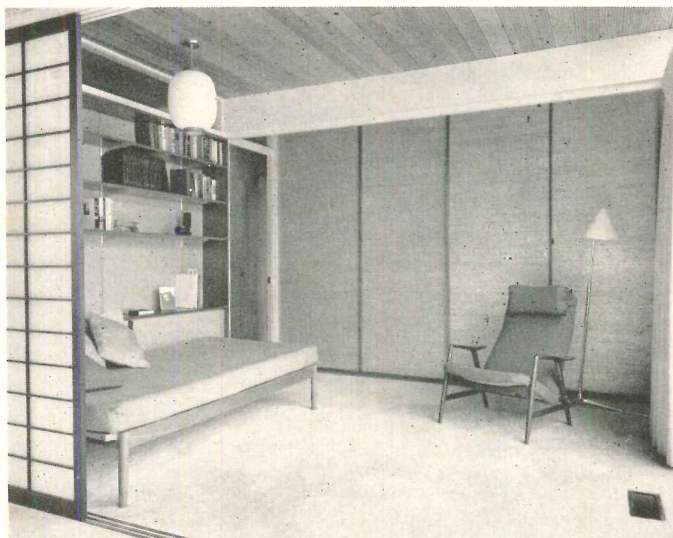
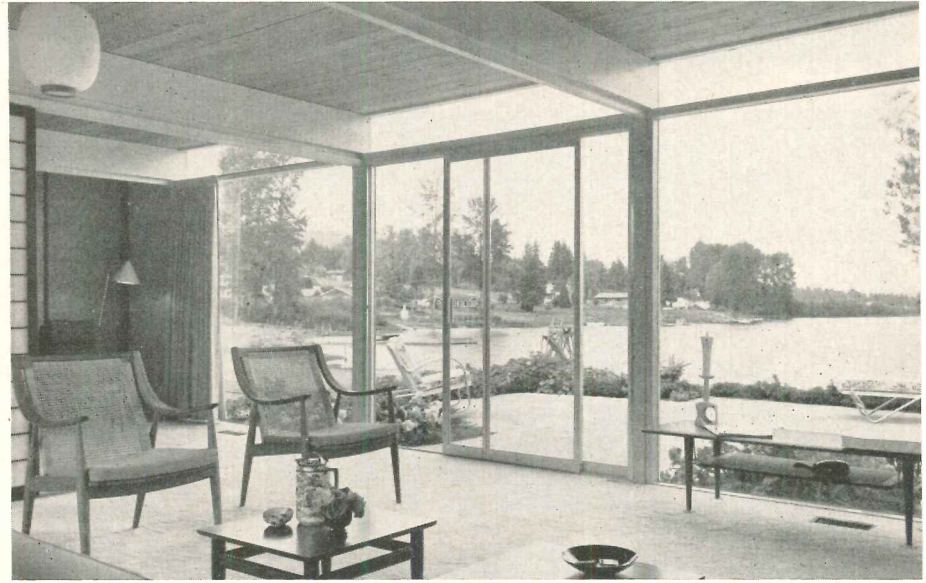
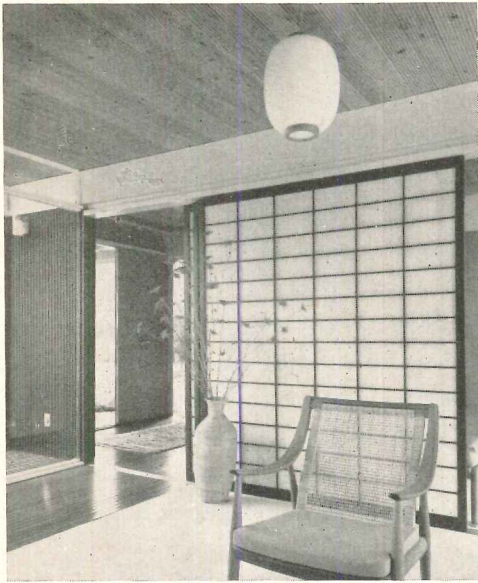
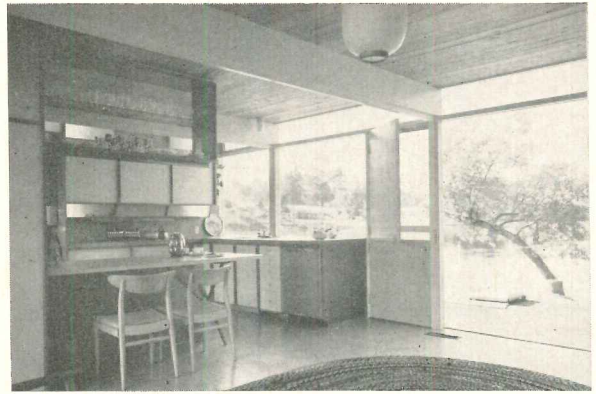
*Raymond Construction Company, Contractors*

*Mary Taylor, Del-Teet's, Interior Designer*

This festive little house, which looks much bigger than it actually is, is a good example of site influencing design. The site was a beautiful one, but presented some severe problems, as well as some very romantic associations for the owners. Mrs. Chandler's family had originally homesteaded a hundred acre farm here, which was later bisected by a highway. This building site was one of two left between the highway and the south shore of Lake Sammamish. The Chandlers had a summer cabin and a garage on the site for a number of years (both were eventually moved to the rear of the new house).

The problem: the maximum flood level in winter was two feet above grade, and the substructure of the soil was saturated blue clay for at least sixty feet under five feet of sand fill. It was obvious that the site would not permit conventional construction techniques. The architects' answer to this was to design a "floating" foundation formed with a grid of 12- by 12-in. reinforced concrete grade beams, with the structure symmetrically loaded on the grade beam intersections by columns supporting the floor and roof loads. The bottoms of the floor beams were raised to maximum high water level, and the septic tank and drain field are in a raised terrace which the house straddles.

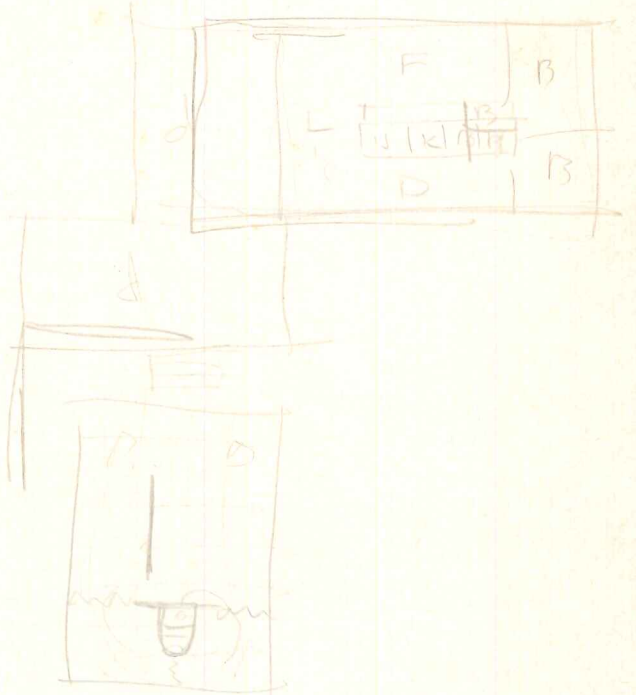




PHOTOS: ART HUPY



THE PLAN of the Chandler house makes a lot of moderate space, built at moderate cost. One bedroom (photo at bottom) has a shoji wall which slides back to add the space to the living area; there is a separate door for access to the bath. Family room and kitchen (photos top left) are open; location at the end of a short hall permits use of the family room for extra guest sleeping. A bath is close by (off the utility room) and also serves the terrace and lakeside.

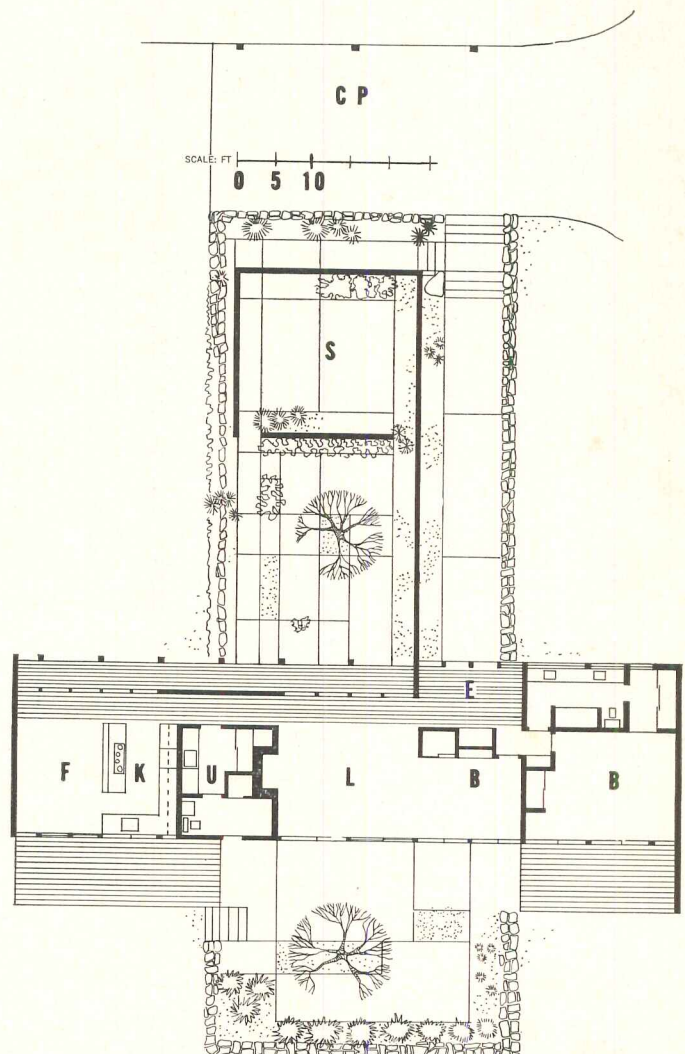


## OPEN PLANNING AND FLEXIBILITY ENHANCE HOUSE FOR LAKESIDE LIFE

THE STRUCTURE of the house is of job-laminated Douglas fir. Exterior walls are western red cedar. Roofing is three-ply built-up. The only exception to the foundation grade beam grid system noted on the preceding page, is at the living room fireplace, which rests on a large reinforced concrete pad tied into the grade beams.

FINISHES were selected with an eye to avoiding cracks due to possible settlement of the house. Interior walls were surfaced with cedar siding and walnut paneling wherever possible, and with some plasterboard. Ceilings are 2 by 6 hemlock. Partitions are mainly custom-built cabinets. Sliding wardrobe doors are covered with grass cloth backed up by gold foil paper. Gold splashed glazed ceramic mosaic tile was used on the kitchen and bath counters, and on the living room fireplace and hearth. The living and bedroom areas are carpeted; most other floors are cork tile.

EQUIPMENT in the kitchen is electric, including built-in cook tops, oven, and mixer, a wall-hung refrigerator. The hot water heater is also electric. Elevation of the septic tank and drain field in the terrace permits plumbing to function when the site is flooded. Heating is by a forced warm air system.

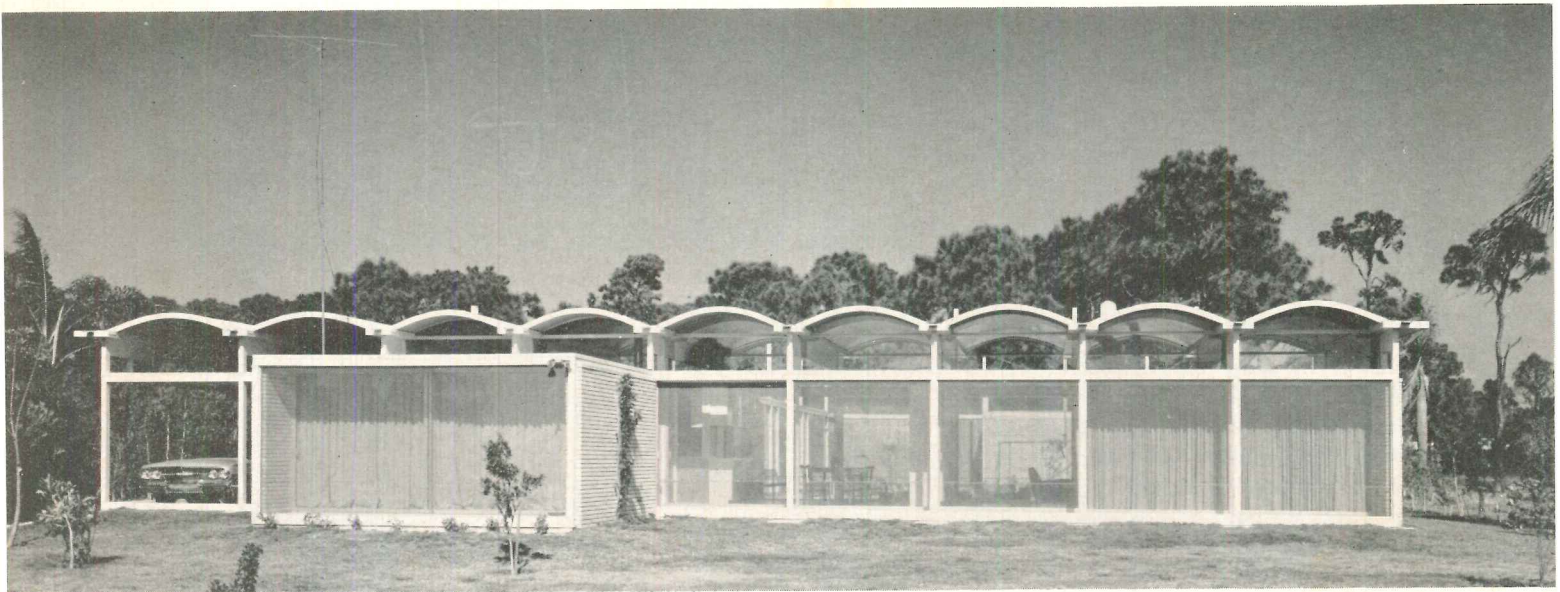




WILLIAM RUPP, ARCHITECT

*Residence for Dr. and Mrs. William Swazey Hatt  
Sarasota, Florida  
Bay City Construction Co., Contractor  
Phill Hall, Interior Designer*

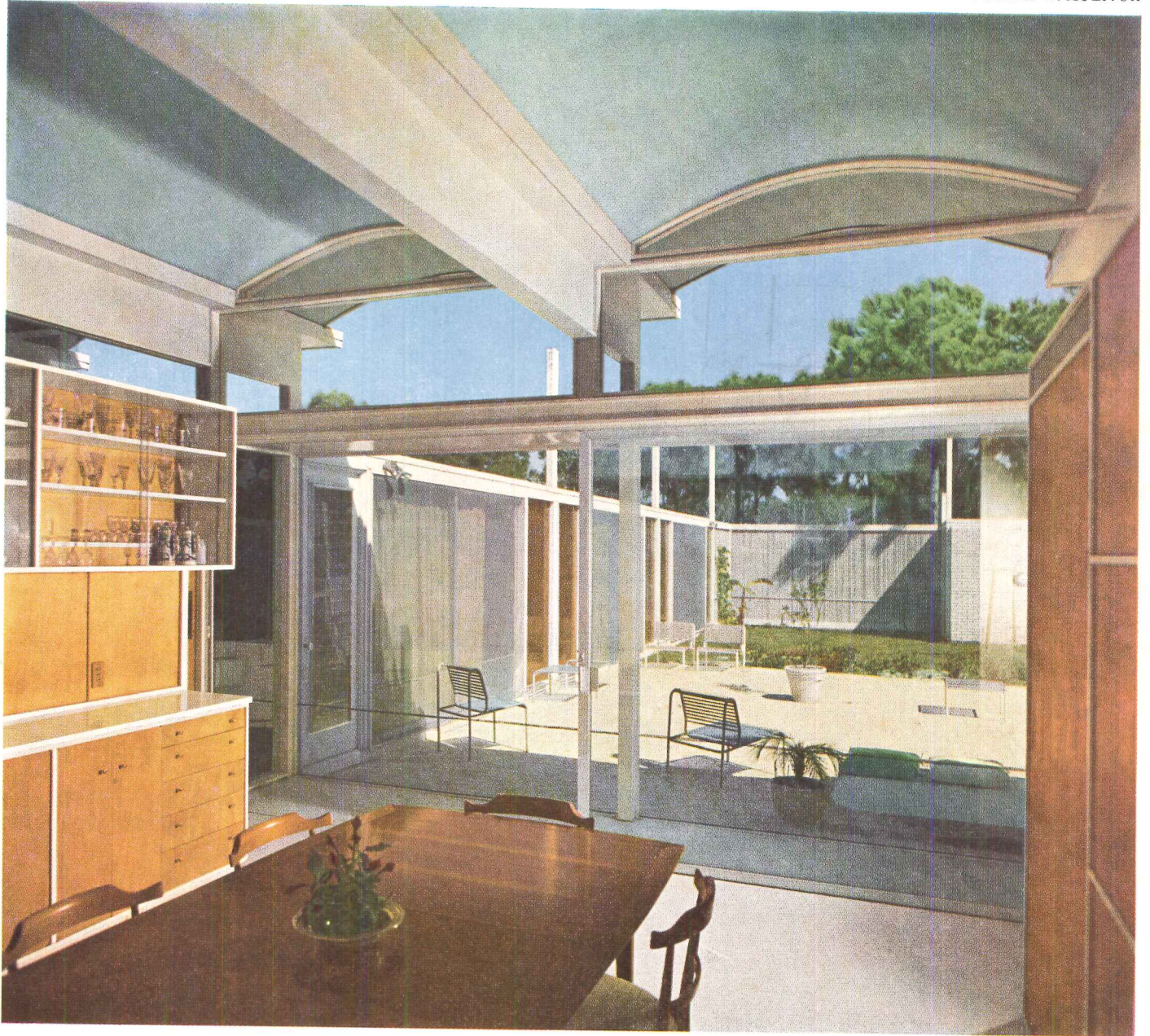
## PLYWOOD VAULTS MARK LIVING AREAS



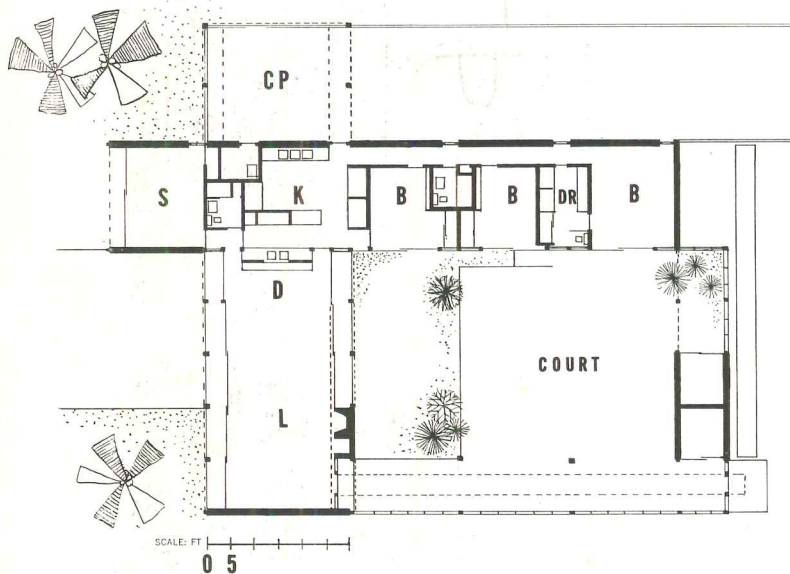
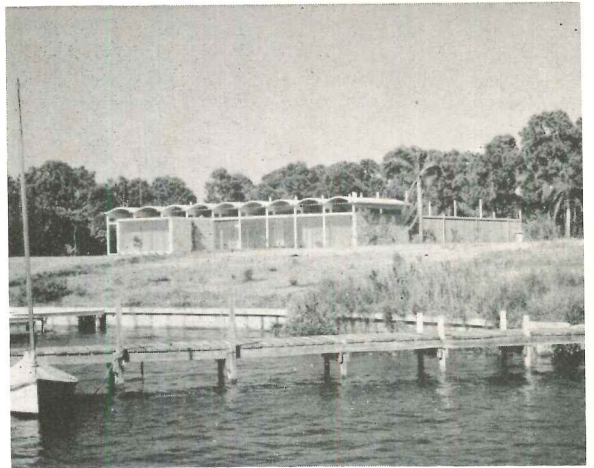
This pleasant and rather carefree house musters quite a note of insouciant distinction by the use of nine plywood vaults to emphasize the living—or entertainment—wing. These areas are treated with maximum openness as a pavilion overlooking the water. By contrast, the private—or bedroom—wing at right angles to the other is relatively closed, has low, flat ceilings. The point of intersection is the kitchen, for convenience to both sections.

The living areas are oriented southwest, and raked with sunlight during the winter months, but well protected during the summer when the sun sets more to the west. Although the wing is very open, privacy is added by blank walls at the sides, and a large fenced enclosure to the east. At present, this court serves as a play yard for the three children; later, it will be converted to a screened pool and terrace.









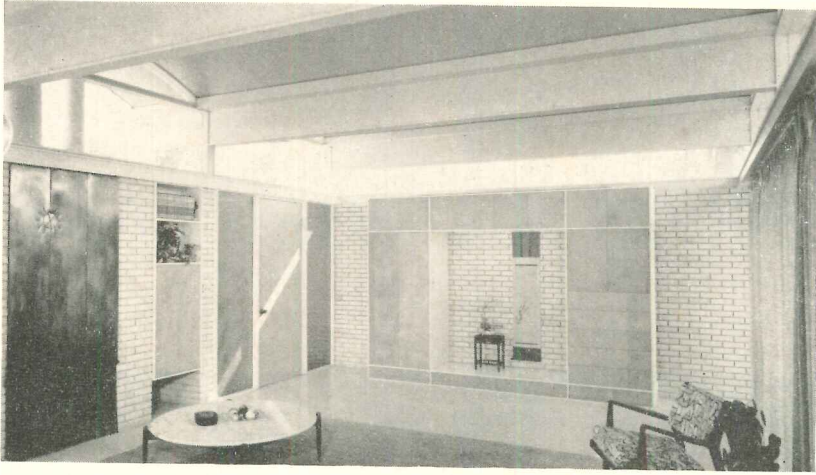
ALL ACTIVITIES, from routine necessities to leisure pleasantries and entertaining are amply provided for in the plan. Dr. Hatt, an electronic enthusiast, has his retreat in the shop on the far side of the courtyard; it is jammed full of equipment pieced together from war surplus. Mrs. Hatt has developed a keen interest in the living room tokonoma; it has stimulated all kinds of interest in creating arrangements.

THE STRUCTURE of the vaulted roofs is made by the lamination of two sheets of  $\frac{1}{4}$ -in. plywood, which spring from 24-ft span plywood girders. The roofs are insulated with 1-in. plastic foam. The flat room section has a usual wood joist system for easy installation of mechanical equipment. Exterior walls are of cement brick, laid with a  $2\frac{1}{2}$ -in. cavity filled with granulated insulation. All interior partitions are double studded, and have batt insulation for sound control.

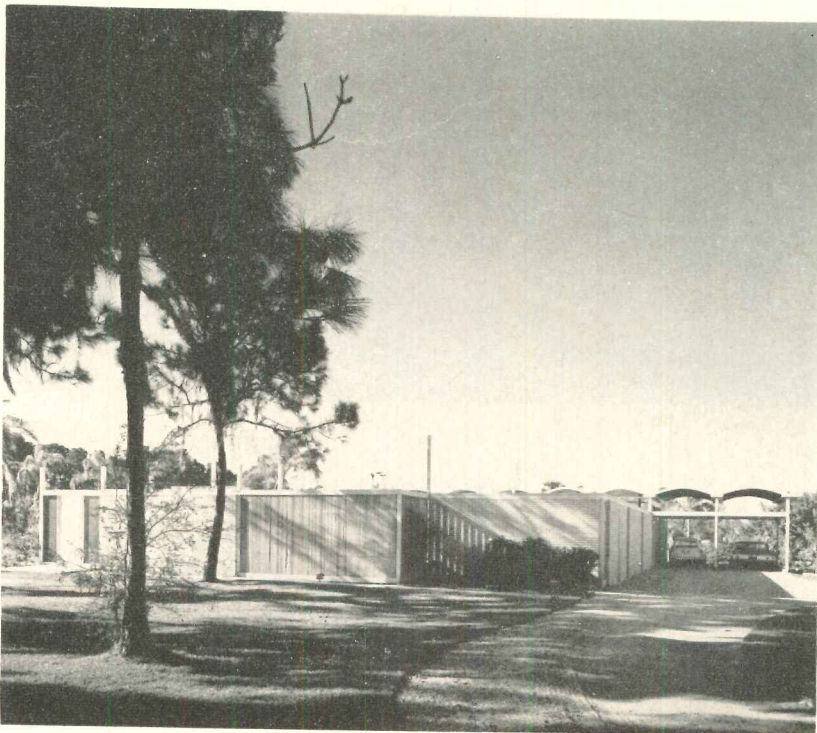
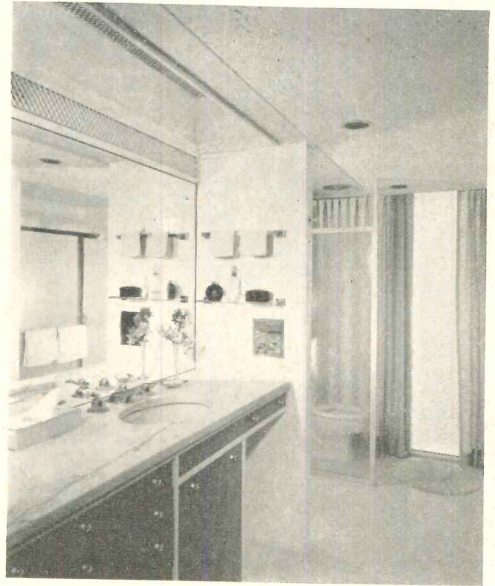
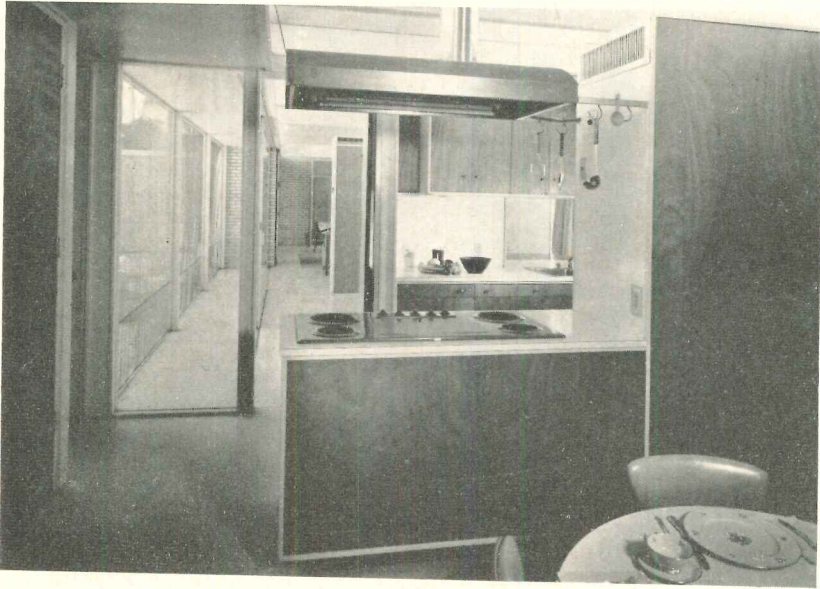
HEATING is by a separate furnace for each wing. The one for the living areas is in a vault under the slab in the courtyard. The flue for this is piped over to the fireplace. Provision has been made for air conditioning, but at present, the Hatts feel that the house is so cool and breezy it is not required.

THE COST of the house, excluding lot, landscaping and furnishings, was about \$51,000.





THE HOUSE REFLECTS INTEREST IN MAKING SPIRITED USE OF LEISURE



PHOTOS: JOSEPH W. MOLITOR



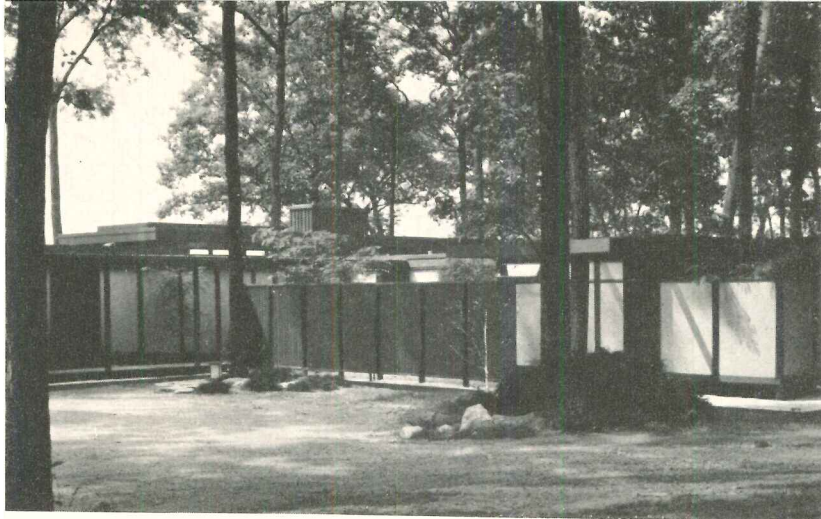
# JAPANESE HOUSE ON MICHIGAN LAKE



NORMAN F. CARVER JR., DESIGNER

*House on Gull Lake  
Kalamazoo, Michigan  
Norman F. Carver Jr., Landscaping and Interiors  
John Meninga, Building Contractor*





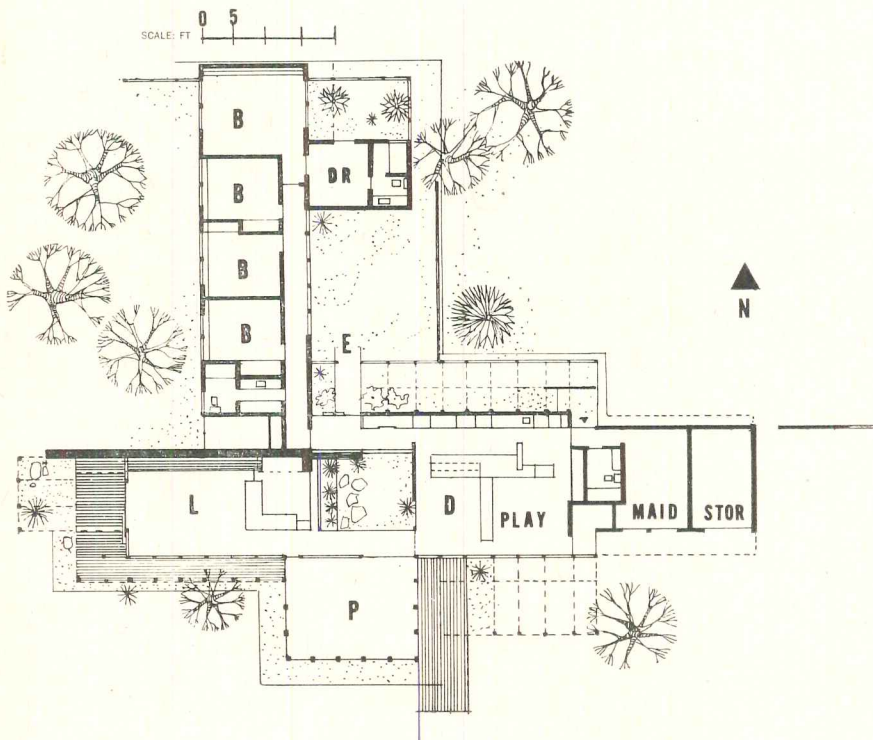
PHOTOS: NORMAN F. CARVER JR.

Applying Japanese architectural principles with “logic” rather than with “sentimentality,” this summer house in Michigan succeeds in adapting itself handily to the requirements of an American family with three children. The designer, who has spent some time in Japan and who has become familiar enough with its architecture to write a book about it (*Form and Space in Japanese Architecture*, 1956), has this to say about the design of the house: “A source of inspiration to me was the temple complex, with its rooms and passages interspersed with small courts and gardens. I felt this valid in terms of modern materials and methods, and certainly valid from an esthetic viewpoint—the modern, psychological need for variety with tranquility.”

Specifically, the Japanese quality of the house is fostered by a number of specific details: the visual predominance of wood in the structure; the low crawl space beneath, the result of a soggy site; the regular structure; and the thoughtful landscaping of the oak grove in which the house is sited.



**SPACE IS DOUBLY MODULATED:  
ORDERED BY A REGULAR STRUCTURE, VARIED BY CHANGING VIEWPOINTS**

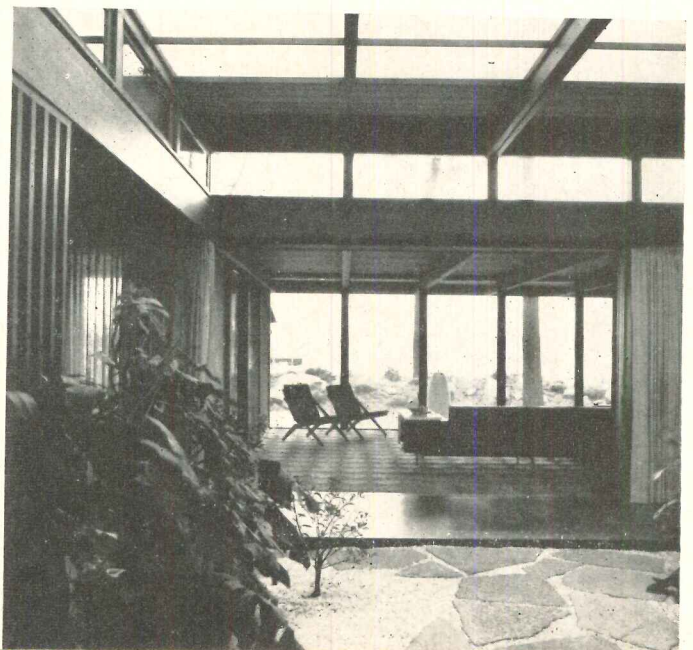
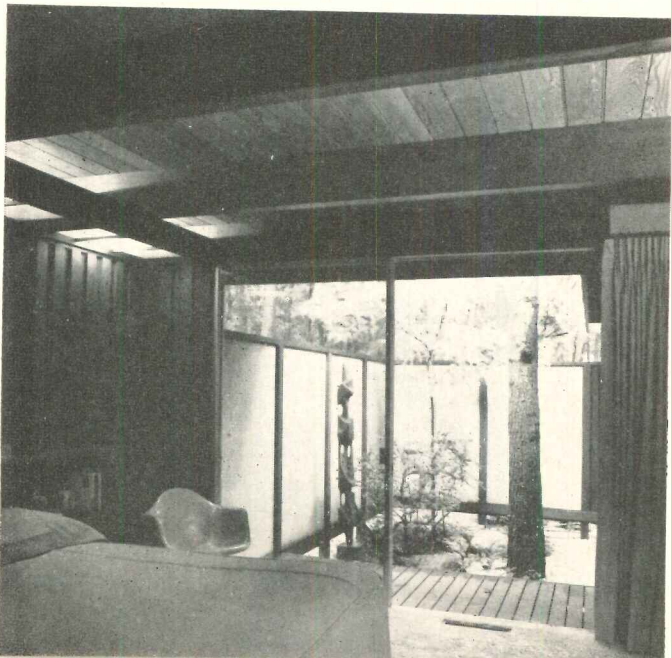
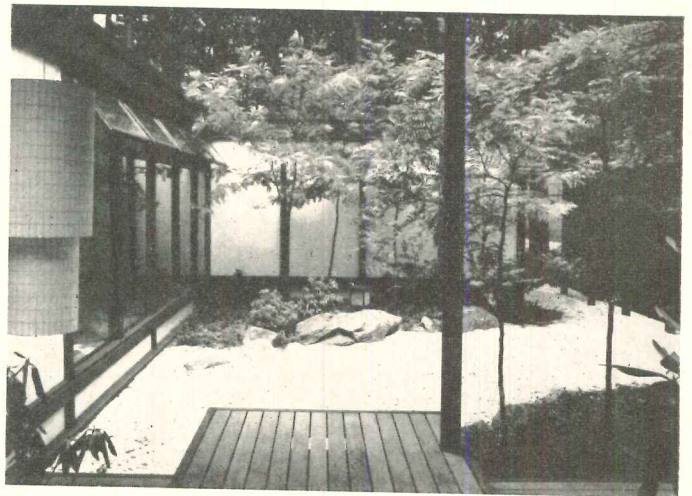
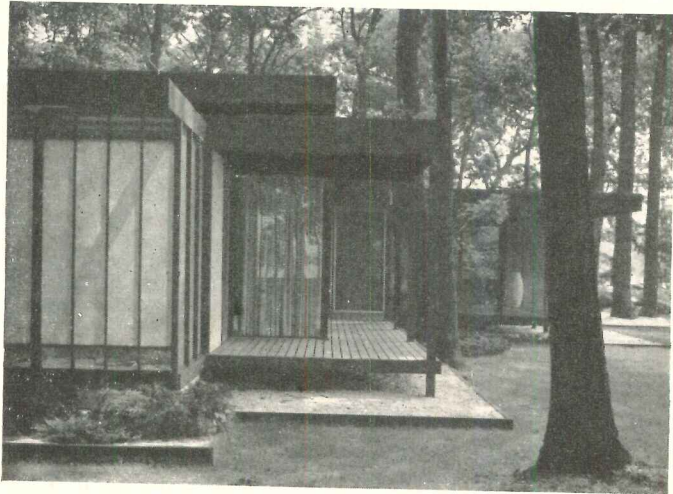
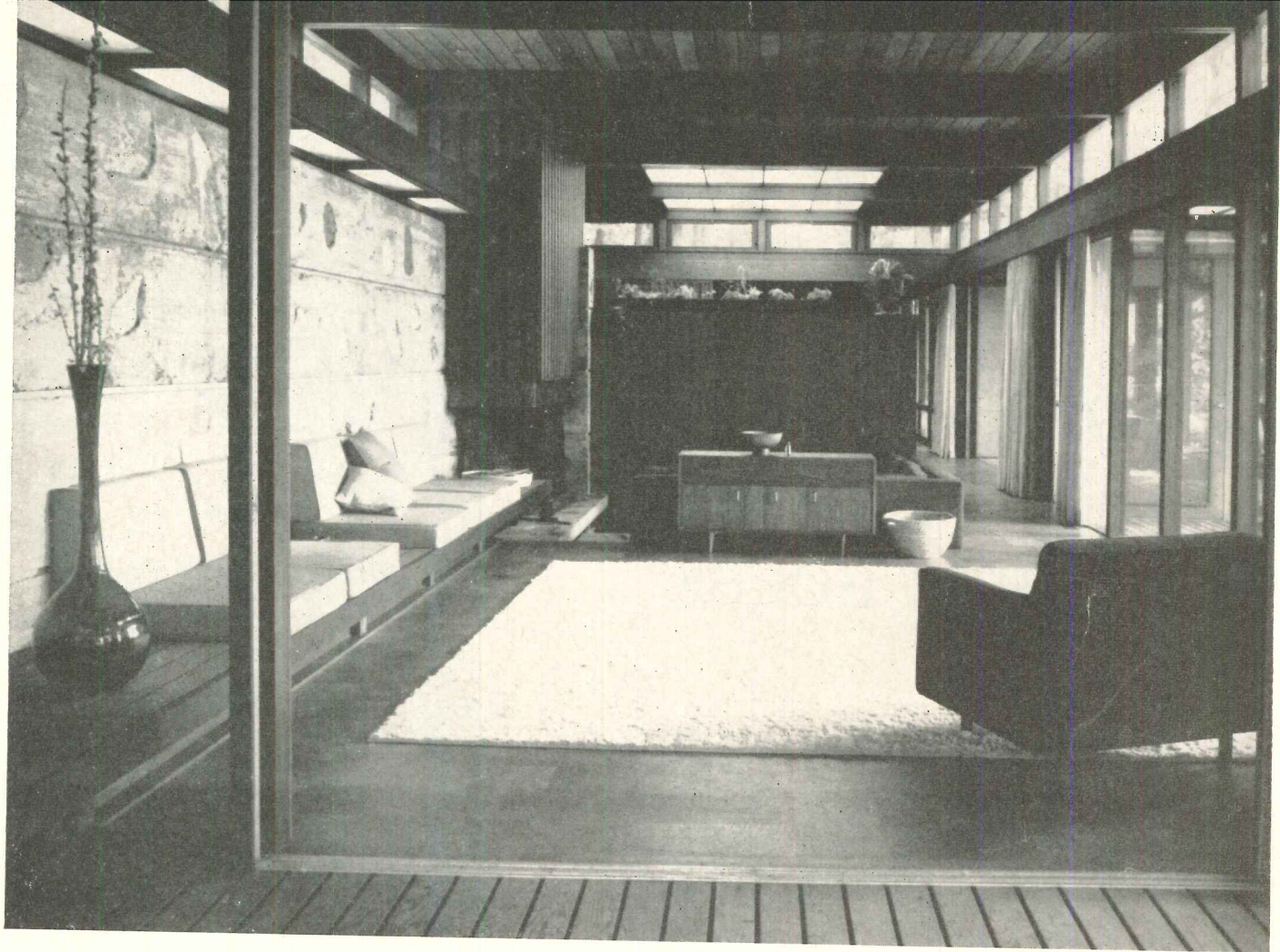


**PLANNING:** A long series of discussions led to the conclusion that the house should be planned for summer use, but that it should also be livable on winter weekends, and should provide for eventual conversion for year-round occupancy. The family to be housed includes the husband, the wife and three young children; space was also to be supplied for a maid or a couple. Considerable informal entertainment was planned for both large and small numbers of guests.

**STRUCTURE:** The framing is redwood, and is based on a 4-ft module. The foundation is concrete block. Because of the high water level on the site, the entire house is raised on short stilts; soil conditions demanded the one-story plan.

**MATERIALS:** The exterior is of stained redwood, with glass and asbestos cement walls. Some interior walls are also asbestos cement, and others are plaster or redwood plywood. Ceilings in living areas are Douglas fir decking, except in the bathrooms, which are plastered. Floors are of plywood construction, finished with vinyl cork in the kitchen and bathrooms, cork in other areas. Heating is supplied by a warm-air, oil-fired system.







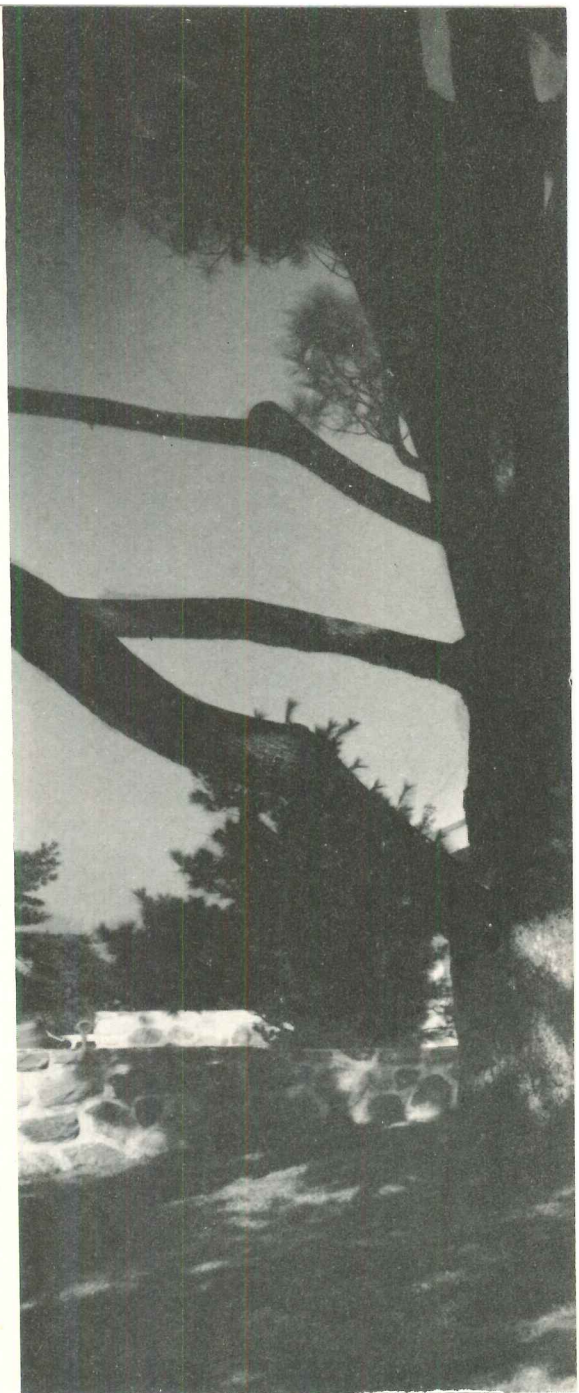
# BOLD MASONRY ACCENTS YANKEE HOUSE

Walled courts and masonry give a warm Mediterranean spirit to this trim Yankee house. It sits low and tidily on a hilltop in grounds of several acres of meadows and woods. There are good views all around, but particularly to the southeast from the living areas.

The bold stonework, which can overwhelm a house—giving the atmosphere of some of the more unfortunate forest lodges—is handled here with great sensitivity and skill. Studied variations in texture and color in the stone panels (and some are painted as well), add a highly sculptural quality to the interplay of walls and voids. There is a succession of little views of them close at hand to supplement the natural countryside seen from the hilltop site. The place has an overall air of cheerfulness, simple elegance and permanence.

The house is entered via a little courtyard, and the plan is centered on the living and entertaining areas. These, including living, dining and kitchen spaces, form one large room. The entry is screened by bookshelves. The kitchen, though open, presents well finished counters and cabinets to the living area. Wall baffles shield the laundry space.

The master bedroom suite and the children's wing are placed at opposite ends of the house for quiet and privacy. The master bedroom looks onto a secluded little court with a pool.







PHOTOS: BEN SCHNALL

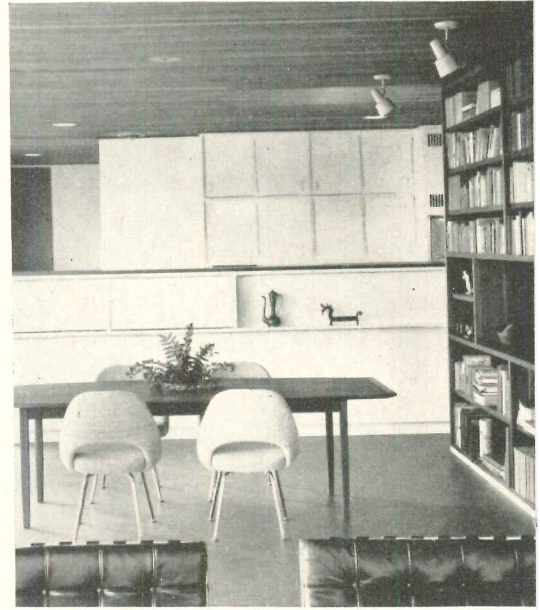
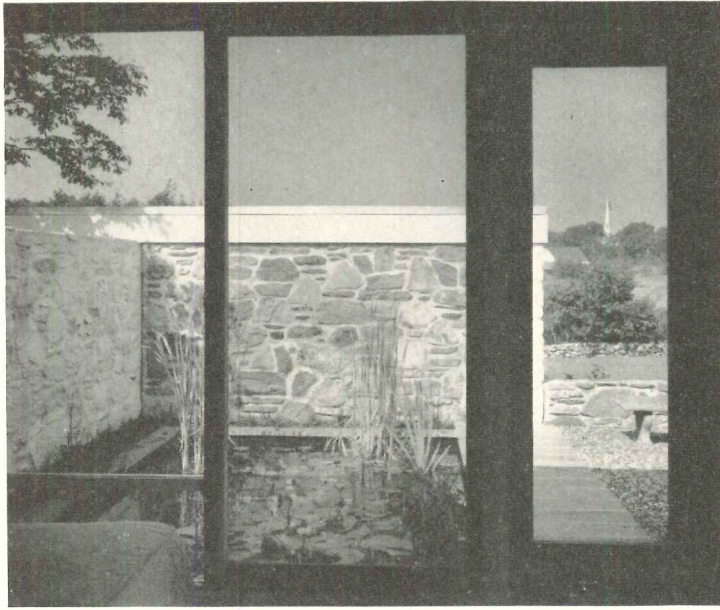


MARCEL BREUER, ARCHITECT  
HERBERT BECKHARD, ASSOCIATE ARCHITECT

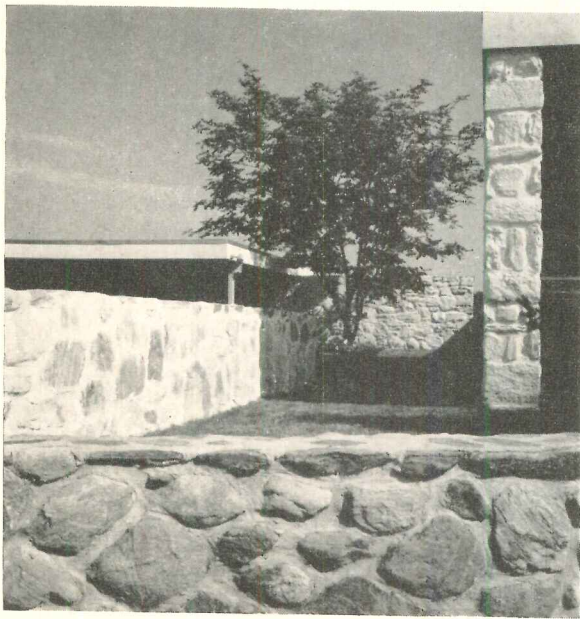
*Residence for Mr. George Laaff  
Andover, Massachusetts  
Fichera Construction Company, Contractors  
Dan Kiley, Landscape Architect*



PHOTOS: BEN SCHNALL

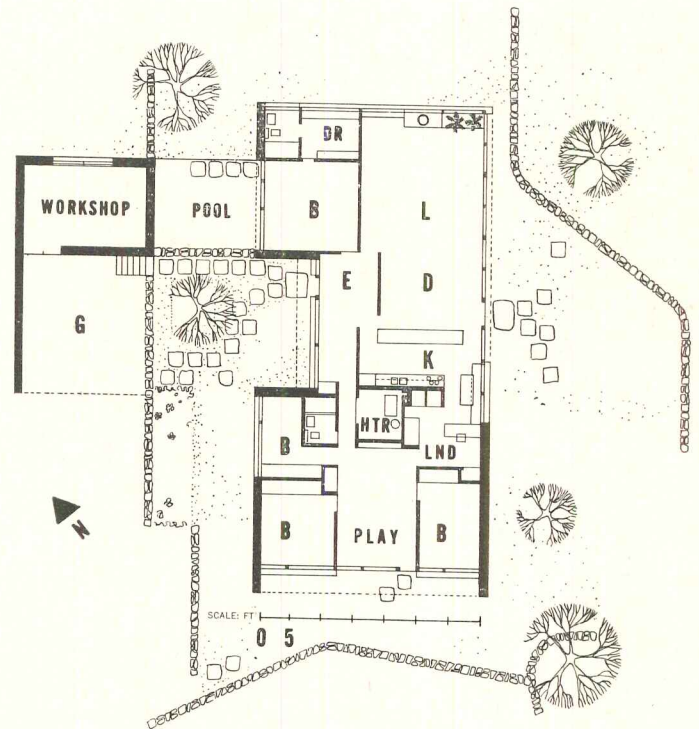






## THE STURDY SIMPLICITY OF A LITTLE COUNTRY MANOR PERVADES THE ROOMS AND COURTS OF THIS CONTEMPORARY HOUSE

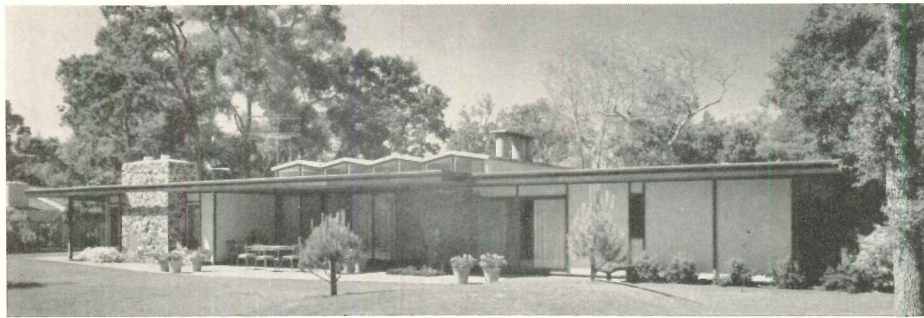
THE STRUCTURE of the Laaff house is of wood frame and enclosed steel lally columns. The foundations are concrete block. Exterior walls are panels of native stone and glass. The roof is surfaced with tar and gravel. There is no basement; floors are concrete slab on grade, surfaced with red quarry tile throughout. Interior partitions are wood stud, surfaced with wall board and painted white. Most ceilings are cedar boarding, with acoustic tile in baths and playroom.



EQUIPMENT in the kitchen is built into oiled walnut counters, and cabinets with sliding plastic panel fronts. Lighting in the kitchen is fluorescent; the living area has incandescent spots; the baths have downlights. Heating is by a radiant hot water system, with steel piping in the floor slab. Thermal insulation is of the blanket type. Playroom lighting is supplemented by a plastic dome skylight. The windows are screened, with the frames painted black for accent. The house contains a good amount of built-in furniture; with the exception of a few made of natural teak, all are painted white to merge unobtrusively with the white painted walls.

THE COST of the house, excluding lot, landscaping and furnishings, was about \$60,000.





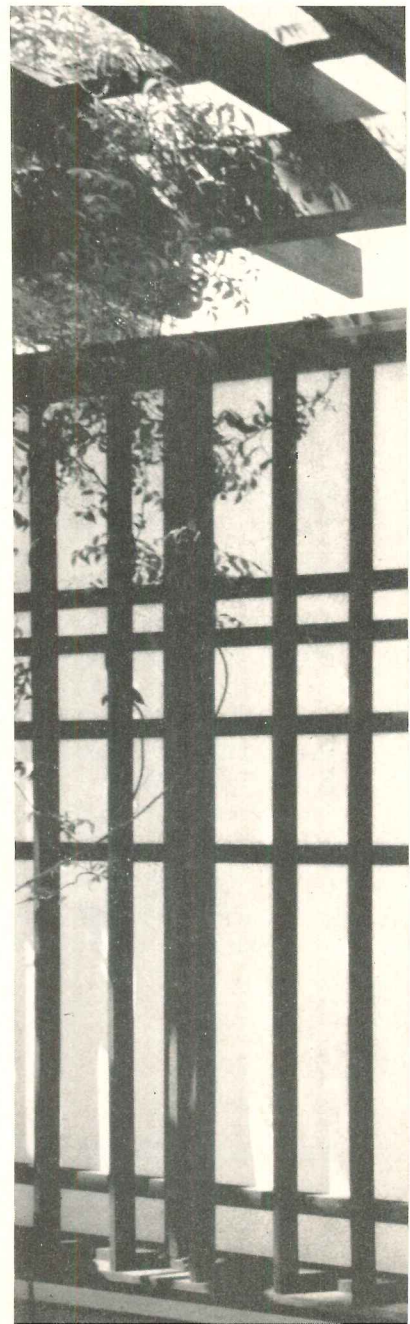
In a large family, privacy for its members is precious and, too often, rare. To provide privacy means not only to provide enough spaces for individual activities like reading and studying, but also to provide spaces for some separate entertaining, and for activities involving some or all of the family.

This house succeeds in providing these things for two adults and seven children. As the children range in age from two to 18 years, planning had also to take into account the various requirements of a number of age groups.

For individual privacy, most of the children were given separate rooms, although the older children share theirs. The partitions of the smaller rooms are designed for eventual removal as the younger children grow. Each of these rooms has a built-in desk and book shelves. The adults have private work space in a den situated close enough to their bedroom and to the bedroom's own garden to form a master suite.

For group activity, the smaller children have their playroom well away from the rest of the house; since the nurse supervises their play, this area does not have to be easily controlled from major adult areas. The living room, a "special" room, is suitable for the family's occasional large-scale formal entertaining.

The necessity of regularly feeding a household of eleven people makes the old-fashioned serving pantry a clear advantage.



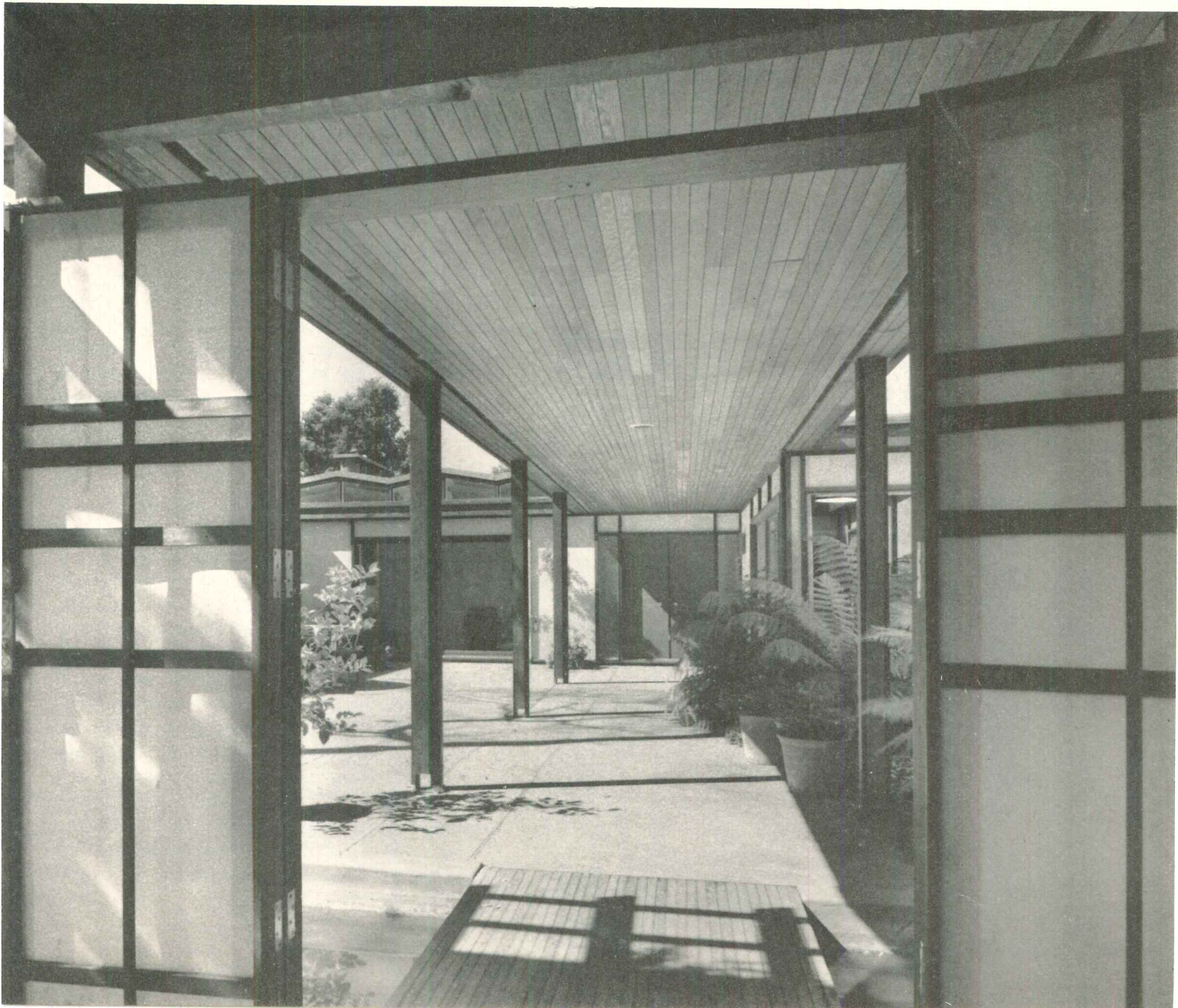
PHOTOS: ERNEST BRAUN



# PLANNED FOR INTRAMURAL PRIVACY

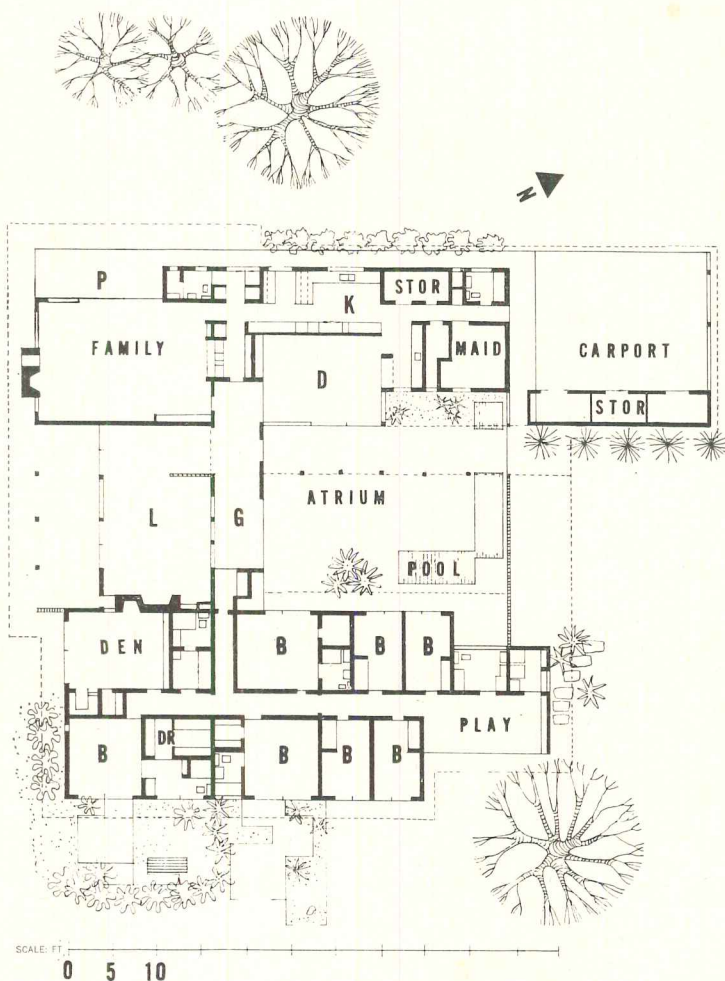
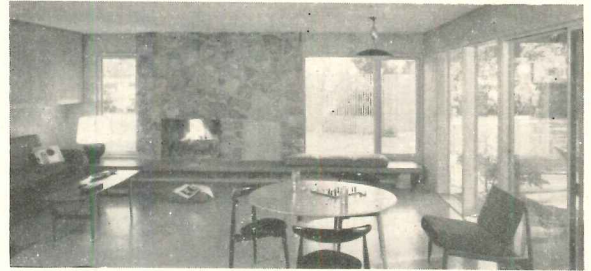
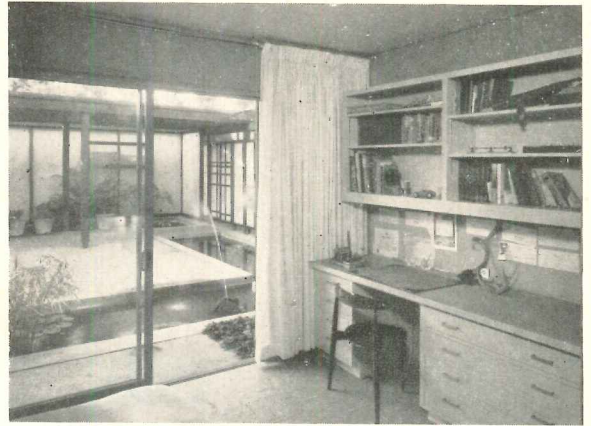
GEORGE T. ROCKRISE, ARCHITECT  
ROBERT MOUNTJOY AND MATTHEW MEYERS, ASSOCIATES

*Residence for Mr. and Mrs. William T. Riley  
Atherton, California  
William B. Gilbert & Associates, Engineers  
Royston, Hannamoto & Mayes, Landscape Architects  
Mary Norris, Interior Designer  
Delano Large, Building Contractor*





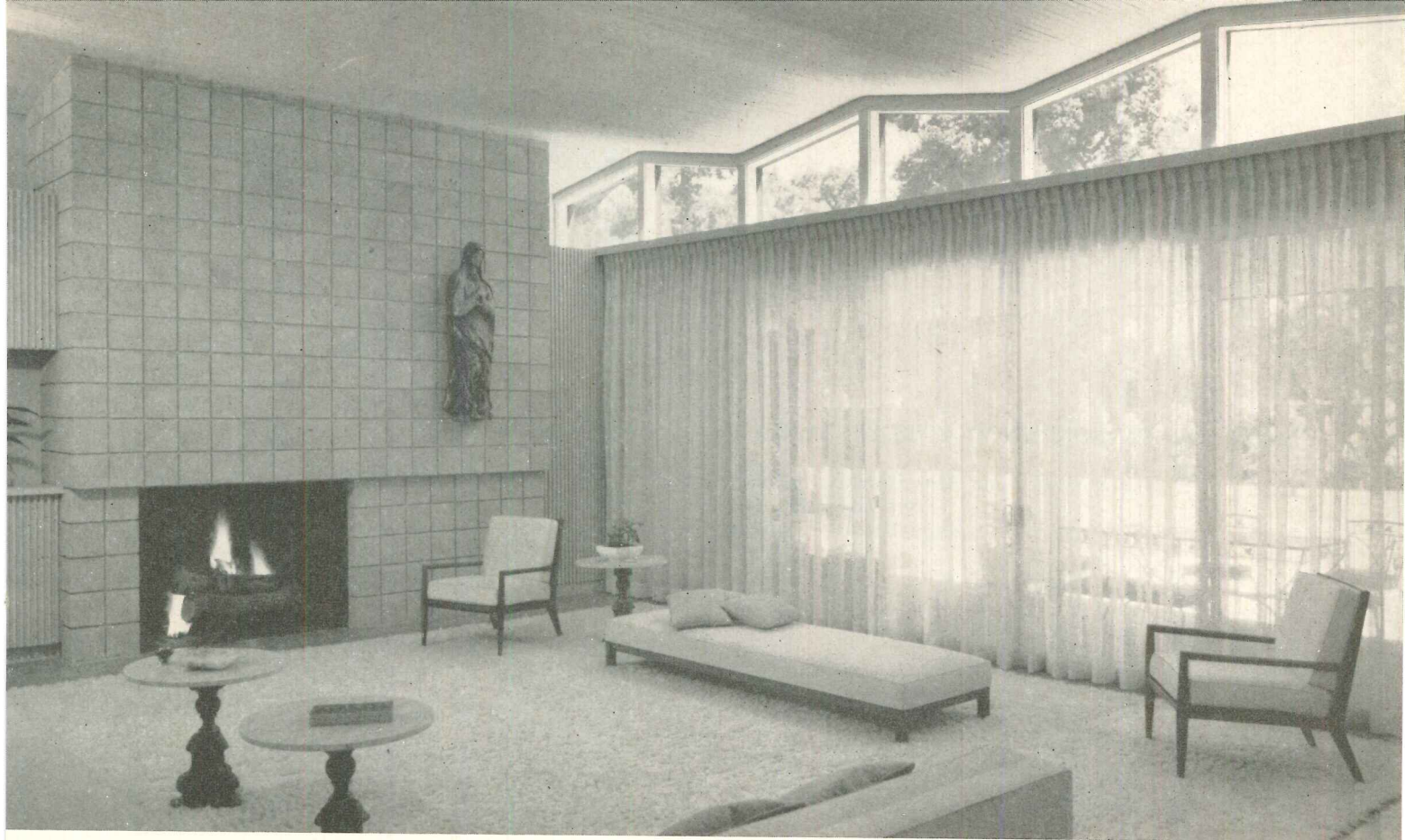
VARIETY OF SPACES ADMITS  
SOCIETY AS WELL AS SOLITUDE



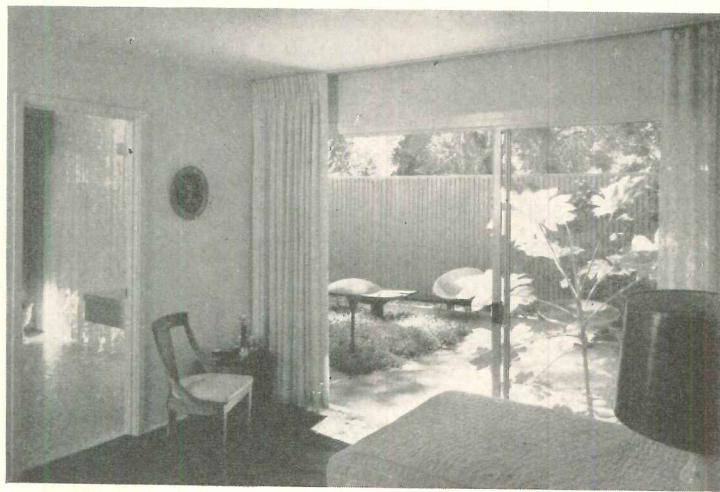
**SITE PLANNING:** The site for the Riley house, about an acre, is flat. The house has an area of 4994 sq ft. A combination of factors suggested the consolidated plan which focuses inward on itself: a desire to save the numerous existing oak trees, and zoning ordinances demanding deep set-backs from all property lines. Because there is no view, aside from the trees, to be taken advantage of, and because the house is located at a street intersection, the atrium, which acts as the entrance way, gives the family privacy from passers-by and views from most of the main rooms. As the least desirable frontage was on the north, this side was used for a motor court; a fence shields the atrium from a view of parking space. The covered entrance walk crosses a small bridge over the pool.

**STRUCTURE AND EQUIPMENT:** Floors are concrete slab on grade, surfaced in major rooms with colored pebble aggregate polished to a terrazzo finish; in the kitchen, flooring is rubber tile and in the bathroom, it is ceramic tile. Exterior walls on the wood framing are stucco, with a sand finish; the panels are divided by dark-stained redwood strips, the same material used for other exterior trim. Interior walls are plywood and sheetrock. Ceilings are gypsum board, except in the living room. Here the ceiling is of exposed laminated 2-by-4's; the undulating surface, stained a light color, seems to float above the room's clerestory. Special equipment includes a walk-in refrigerator to handle quantity buying and storage.





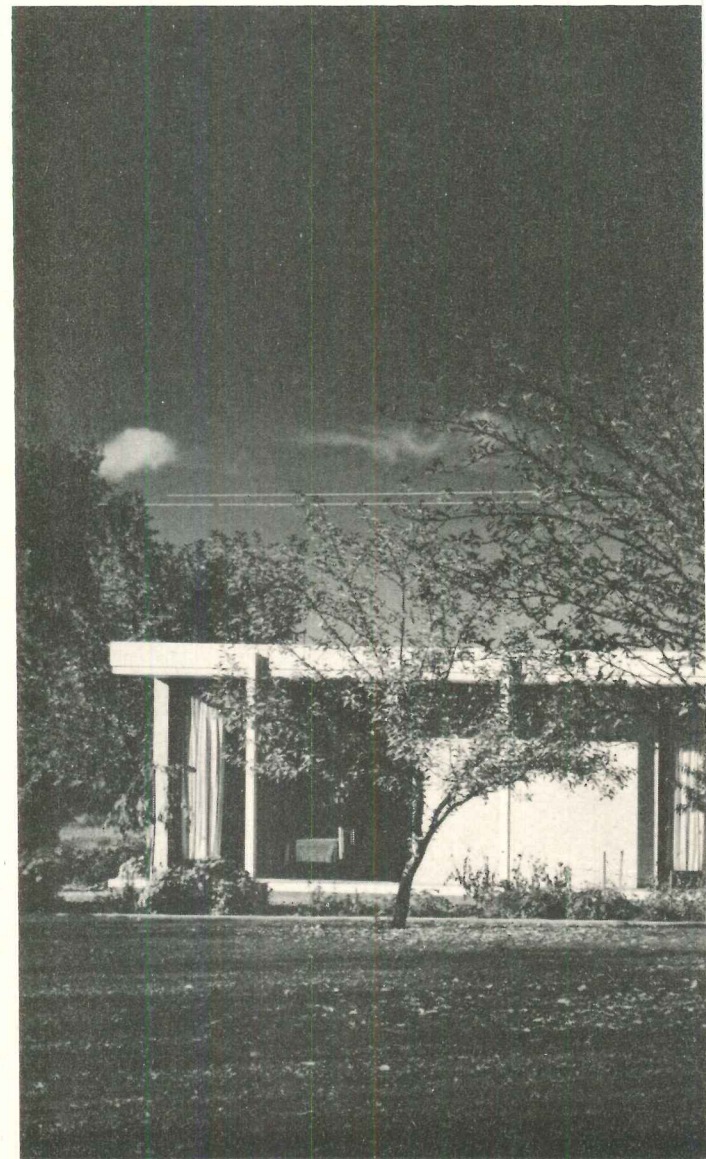
PHOTOS: ERNEST BRAUN





DEAN L. GUSTAVSON ASSOCIATES, ARCHITECTS

*Residence for Mr. and Mrs. Dean L. Gustavson  
Salt Lake City, Utah  
Tagy Nyman, Contractor*



In designing this crisply rhythmic house for his own family—a traditionally daunting chore—architect Gustavson states: “Designing a residence for my family was an exciting challenge. I wanted a residence that had privacy and yet an openness to the view and the interior landscaping of the site. The property, coupled with the landscaping and location on a private road, was large enough to insure the privacy we wanted. To gain the view and intimacy with the surrounds and the seasons, we decided to design principally a glass house. A steel frame was used to gain the freedom of plan desired and to permit the large glass areas. . . . The bedroom organization was to reverse this openness and divide the space into three bedrooms and a study library.”

His success in suiting his own program is very evident in the unforced elegance of the house, in the extremely workable plan, and in the not exorbitant cost of \$40,000 for 2200 sq ft of well-detailed enclosed space under 2700 sq ft of roof, and a separate carport, also of steel frame.

Of the house, Gustavson now says: “The plan has worked very well. My wife and children have not had any suggestions on how to do it better, and I consider this a real accomplishment.”



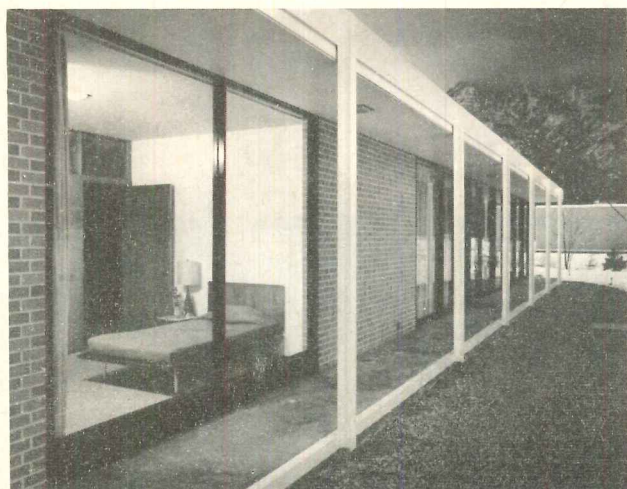
# ELEGANCE IN GLASS, BRICK AND STEEL



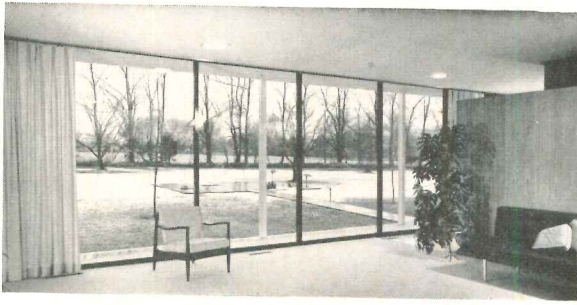
PHOTOS: WILLIAM BEAL



PHOTOS: WILLIAM BEAL





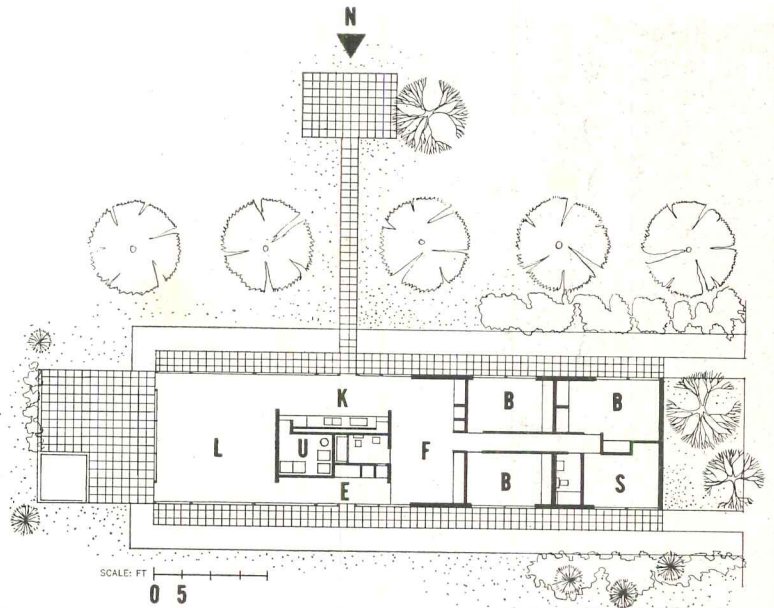


THE UTILITY CORE IS TREATED AS A PIECE OF FURNITURE IN AN OPEN-PLAN LIVING AREA

THE PLAN centers on the use of a compact kitchen-utility-bathroom- closet core. The element is treated as a piece of furniture, with walnut panel surfaces. The space of four areas flows around the core: entrance, living area, kitchen-dining area, and family multi-use room. There is space, yet some separation.

MATERIALS used in the structure are generally exposed throughout: the white-painted steel frame; the face brick laid in a flemish bond; the oak window fenestration, stained black and varnished. Interior woodwork is lacquered walnut. Other wall areas are ceramic tile in bathrooms and plasterboard on some bedroom walls. The ceiling is suspended plaster. Draperies are a light beige-gold color; floor coverings are white vinyl and gold colored carpeting.

THE UTILITY SYSTEMS are largely incorporated in the floor slab. Heating is by two reverse-flow forced-air furnaces feeding to a perimeter under-floor duct system. It was designed for a quick air change and heat delivery. Electrical and phone service is by underground conduit.





# TROPICAL INFORMALITY FOR FLORIDA

PHOTOS: JOSEPH W. MOLITOR







The great shingle roof and shuttered openness of this little Miami Beach house give it a care-free, easy aspect well suited to life in the area. The client in this case was a young bachelor, but the house would be equally suitable as a retirement house for an elderly couple. All is planned and arranged for minimum upkeep and comfort. The enclosed house is simple, and in scale with every day functions. For entertaining, large but private outdoor spaces are provided on both of the long sides of the house. The car shelter and cabana building at the front of the house are smaller reflections of the main house, and serve, with some fencing, to enclose the swimming pool patio. On the bay side, the house and terraces take full advantage of the view and breeze.

As the owner intends to use the same lot later for a large family house, the structure was designed to be easily moved from its present spot. The lot is a choice one facing Biscayne Bay to the south east. The approximate cost, excluding lot, landscaping and furnishings was \$29,000.

ROBERT B. BROWNE AND RUFUS NIMS,  
ARCHITECTS

*Residence for Mr. Nat Ratner  
Miami Beach, Florida  
Edward M. Fearney, Jens Koch, Consultants  
John L. Avant, Contractor*

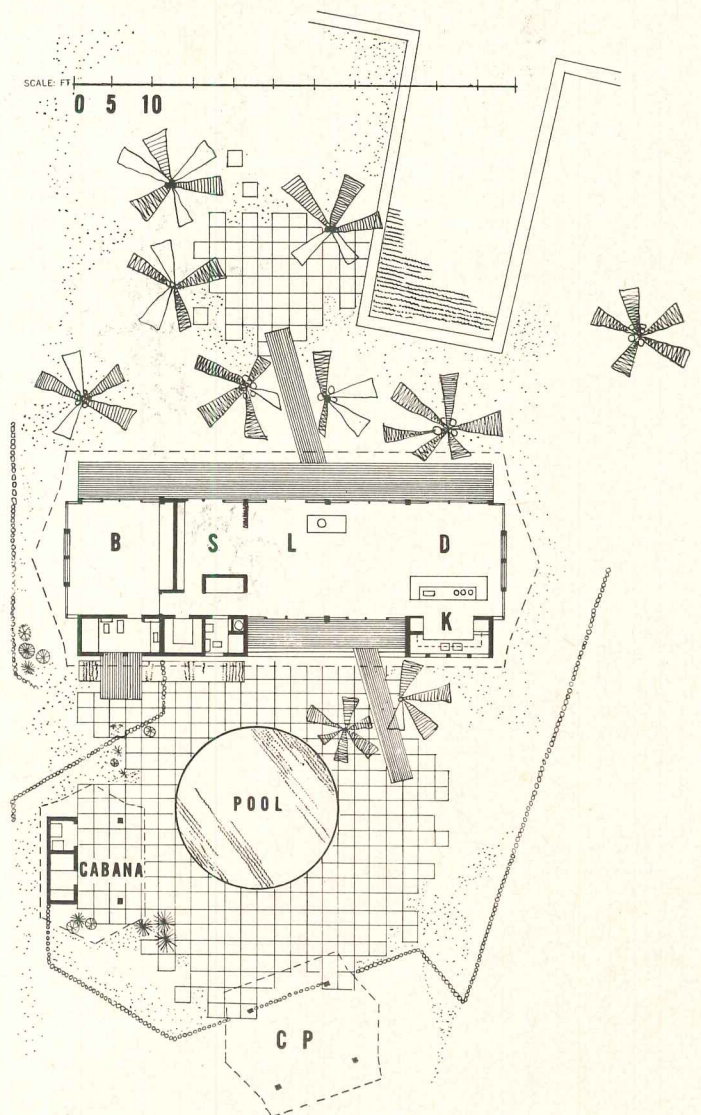


**A SIMPLE EXPOSED TRUSS  
STRUCTURE PROVIDES A  
SPACIOUS INTERIOR AND  
MAXIMUM OPENNESS**

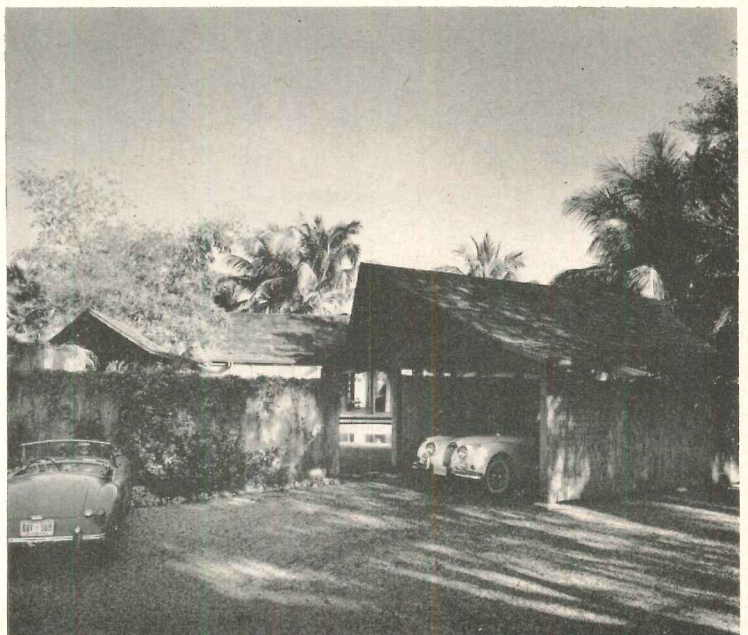
THE STRUCTURE of the Ratner house permits open, partition-free living areas well suited to the informality of the house. A study-guest room at one end of the living room has a folding wall to allow its use with the general areas. The structural system consists of five truss-frames, spaced 12 ft apart and spanned between with 3-in. and 4-in. decking for roof and floor respectively. Lateral rigidity is obtained by the connections of the members, and by stiffening partitions on the pool side. All utilities are located on this same side, which frees the other rooms to the view of the bay.

MATERIALS AND FINISHES are almost entirely natural woods: red cypress, mahogany and fir. Finish is generally bleaching oil applied to assist the normal weathering process. Wood jalousies are used throughout. Floors are fir in the living areas, vinyl tile in kitchen and baths.

THE KITCHEN has an interesting arrangement for an informal house. A freestanding snack-counter (doubling as buffet and bar) in the dining area, is backed by a shuttered work alcove fitted with built-in kitchen equipment, including dishwasher and garbage disposer. Counters are teak and plastic, and cabinets have mahogany or louvered-door fronts to blend with other room finishes.



PHOTOS: JOSEPH W. MOLITOR

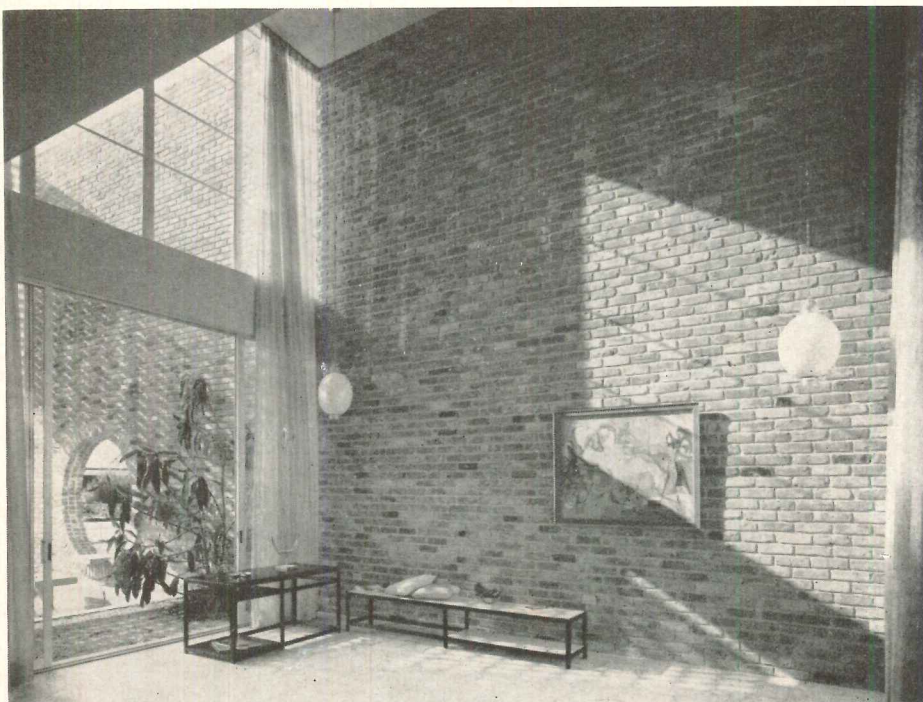
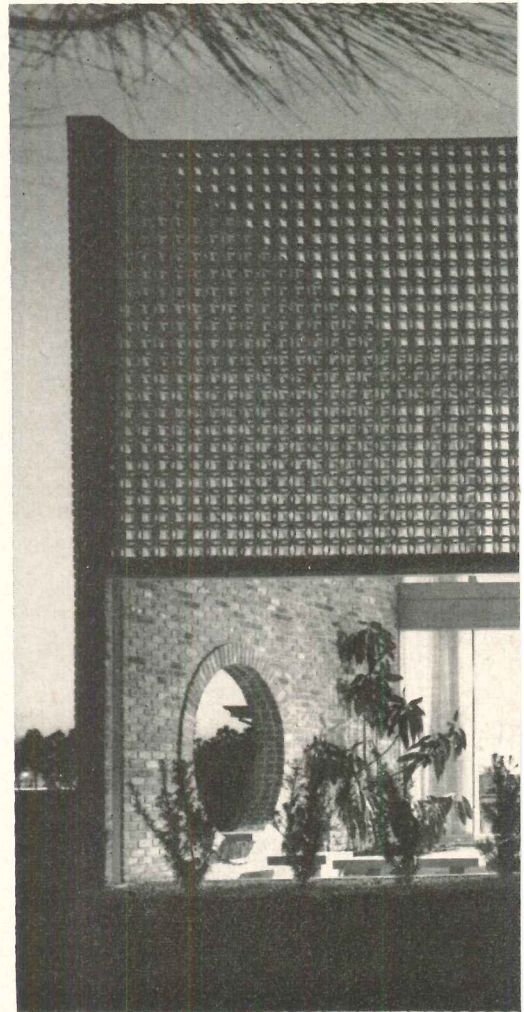






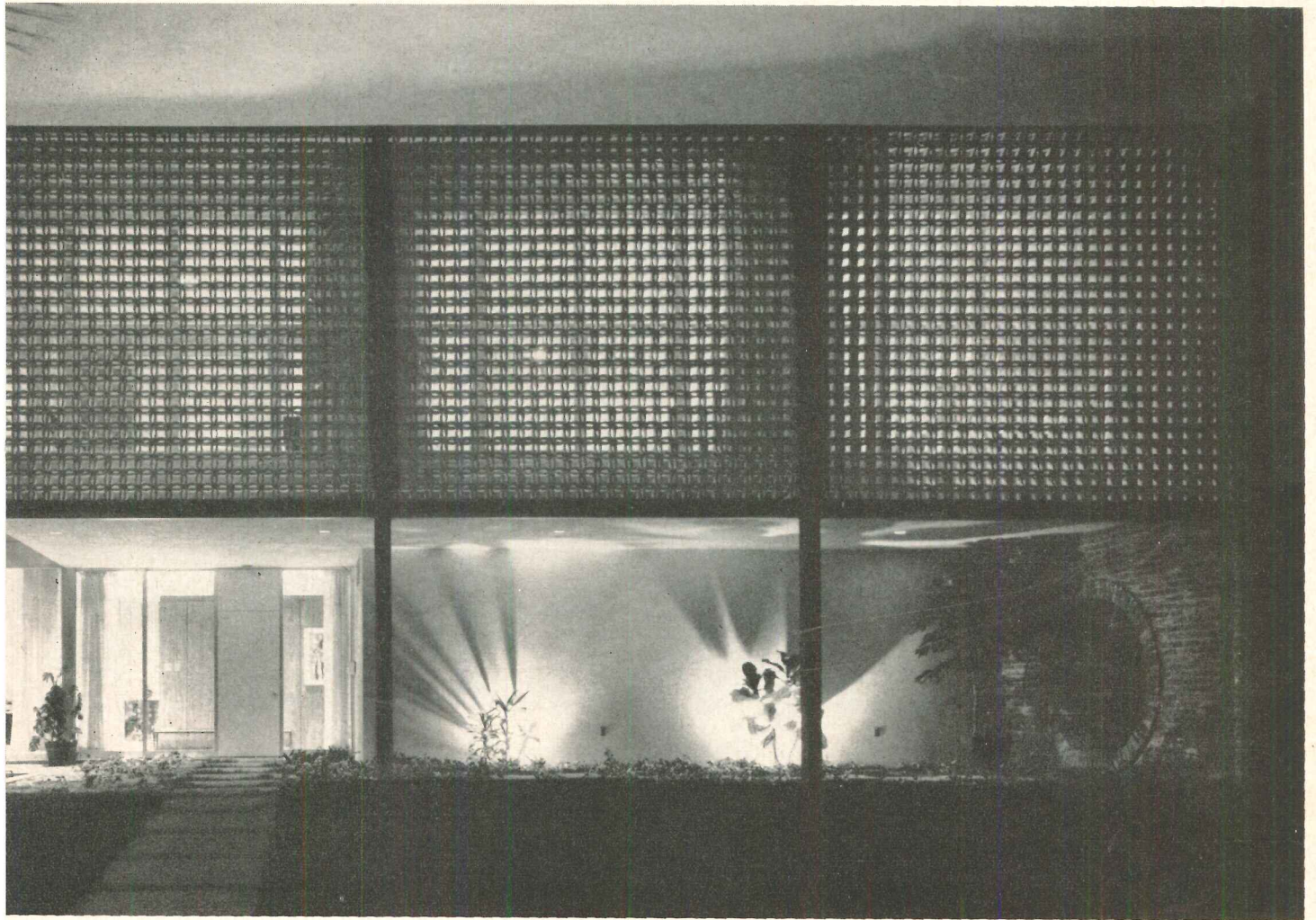


# NEW ORLEANS HOUSE DESIGNED FOR EASY EXPANSION



PHOTOS: FRANK LOTZ MILLER





A number of typical problems affecting city house design are worked out in an extremely interesting fashion in this house. The big problems are, of course: privacy, limited lot area, outlook. Others are equally challenging: how to provide space for outdoor living, and how to add to the house at a later date without giving up this outdoor space.

In this case, the owners wanted to build a large, expandable house on a relatively small lot (78 by 110 ft), in a rapidly developing new subdivision near Lake Pontchartrain in New Orleans. Adjoining houses are mainly 1½ or 2 stories, and zoning restrictions required a front yard set back of 25 ft, and reduced the buildable width to 57 ft. A two-floor house, with first-floor expansion space was the answer. More rooms can be added by adding a floor slab and enclosing walls.

CURTIS & DAVIS AND ASSOCIATED ARCHITECTS AND ENGINEERS, ARCHITECTS

*Residence for Mr. and Mrs. Alvin K. Halpern  
New Orleans, Louisiana  
Guillot, Sullivan & Vogt, Electrical Engineers  
Millman Construction Company, Contractor  
Halpern Fabrics, Inc., Interiors  
George Rickey, Sculptor*



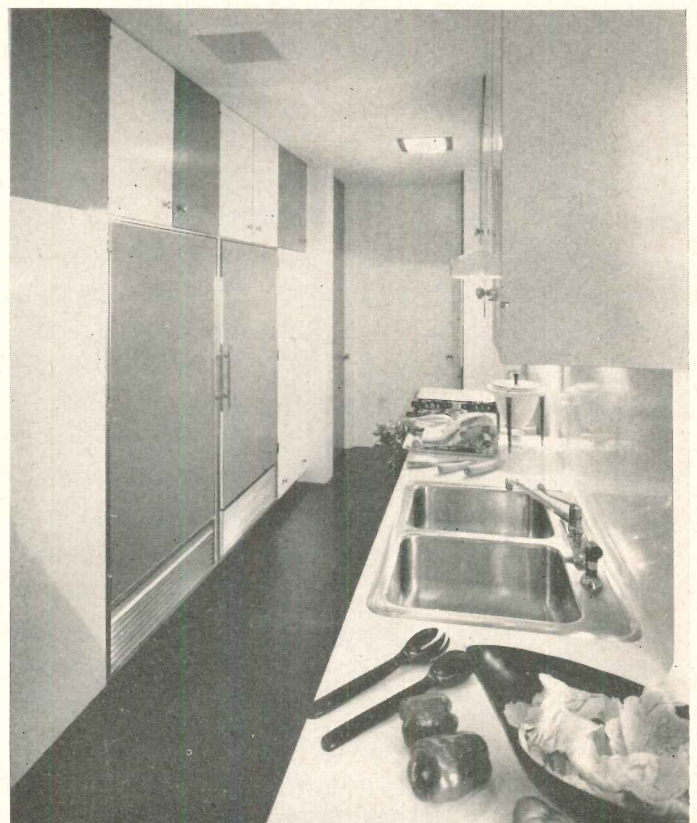


## FINE FINISHES AND DETAILS ADD QUIET LUXURY TO SIMPLE INTERIORS

THE SITE fronts on a street, with the rear of the property facing north toward the lake. One row of lots separates the site from a public park area between the subdivision and the lakeshore. The two-story scheme gives a view of the lake.

THE PLAN places almost completely blank walls at the sides adjoining the neighboring houses. Front and rear walls are almost entirely glass; sliding glass doors on the first floor and glass in metal sash on the second floor. The upper level is sheltered by an off-white masonry sun screen. First floor privacy is added by masonry garden walls at the rear; the front yard is to be screened by the use of plants and shrubs.

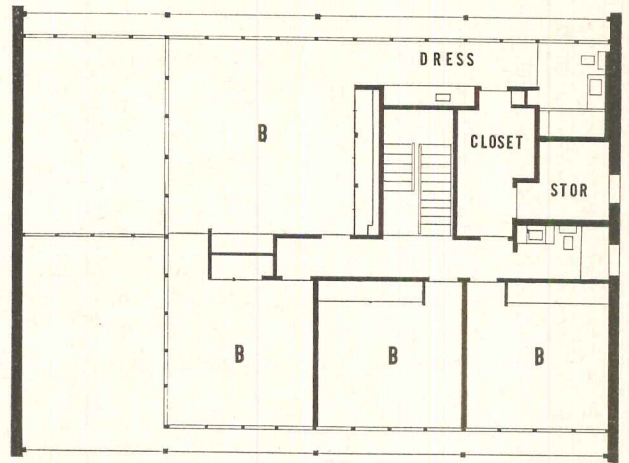
INTERIOR FINISHES include wall surfaces of plastic wall covering, brick, painted plaster, wallpaper. Floors are marble, carpet or vinyl tile.



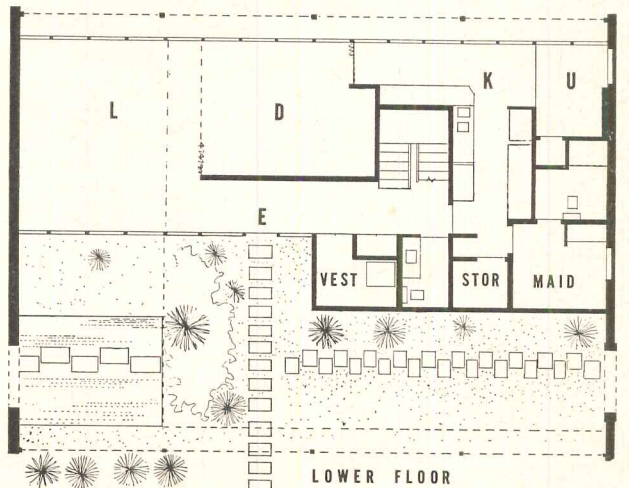




PHOTOS: FRANK LOTZ MILLER



SCALE: FT  
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THE STRUCTURE AND PLAN  
ARE DEvised TO  
ALLOW EXPANSION WITHIN  
THE ORIGINAL HOUSE FRAME

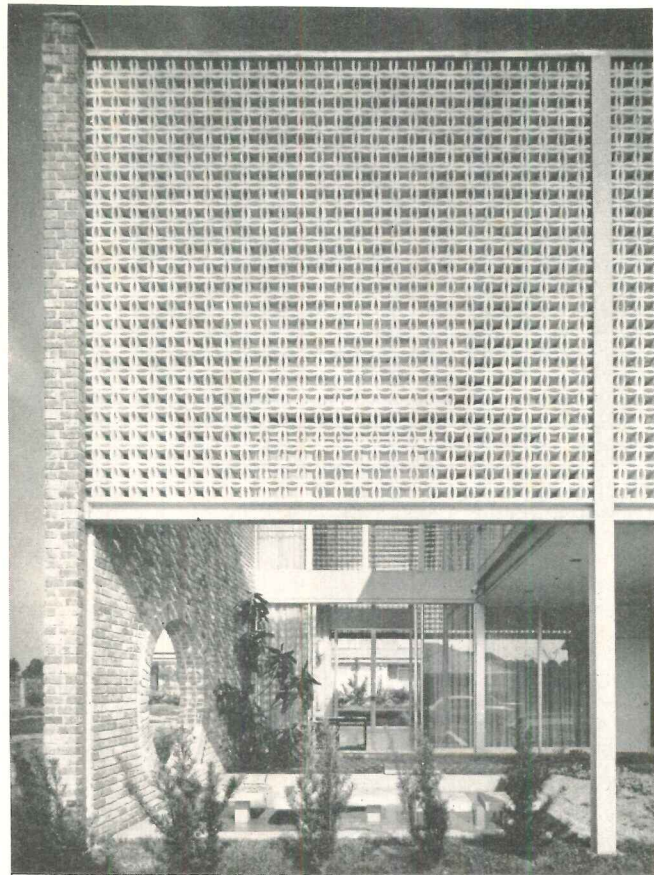
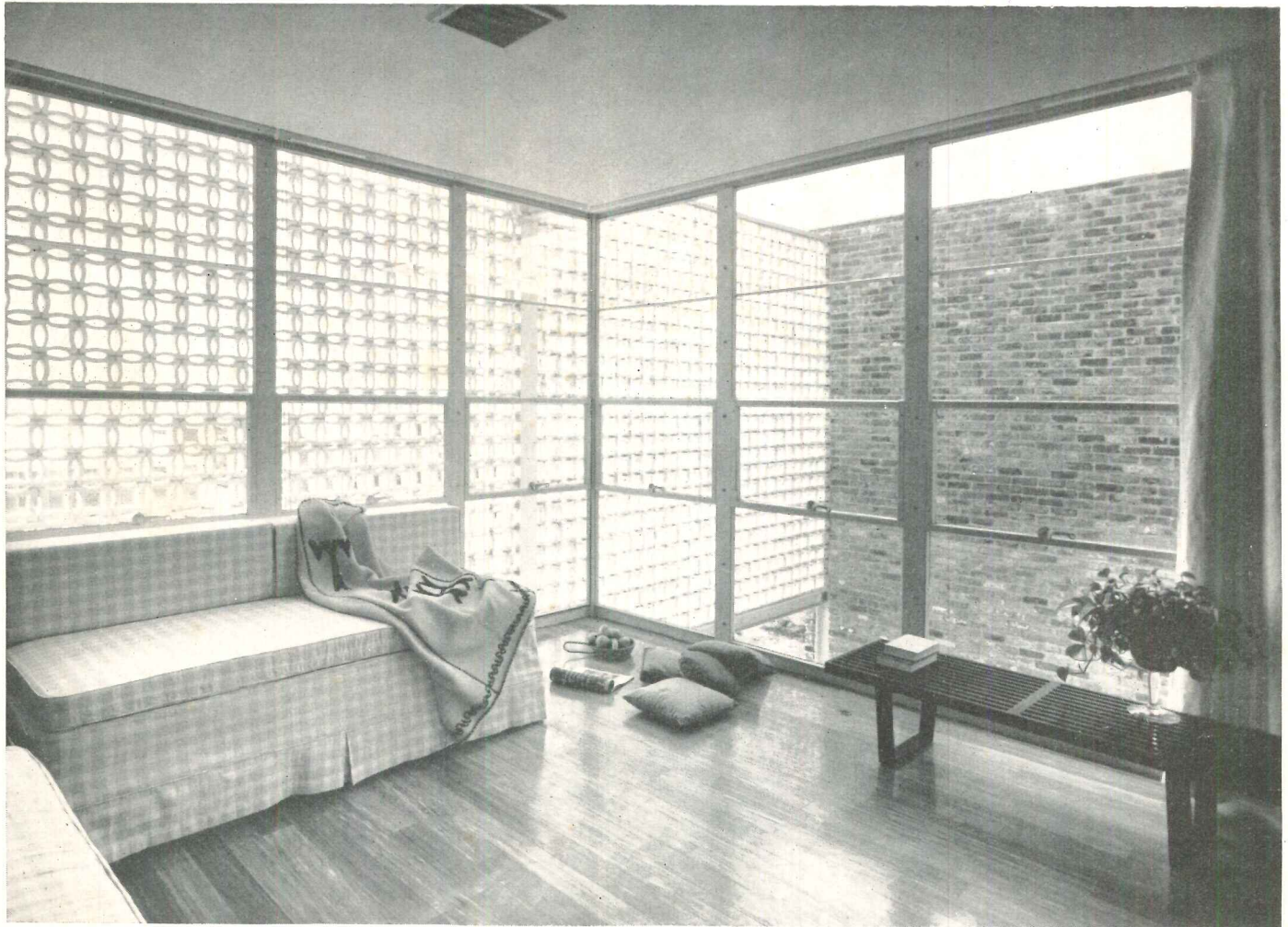
THE STRUCTURE is lightweight steel (beams, columns, and open web joists) with plywood sub-floors for the second floor. The first floor is a concrete slab on grade. All is supported on pile foundations, as is the custom in the marshy New Orleans terrain.

EXPANSION is easily provided within the original massing of the house. The lower floor at present uses only about half of the area within the structural frame; the rest is devoted to patio areas. Extra rooms can be added here at a minimum of cost and no disturbance of the original building.

EQUIPMENT in the house includes year-round air conditioning by two thermostatically controlled, 5-ton air handling units; there is a remote air-cooled condensing unit. Thermal insulation is by glass fiber batts. There is an intercom system, and lighting has dimmers. In place of gutters, the house has interior roof drains caulked with a special compound.







PHOTOS: FRANK LOTZ MILLER



PHOTOS: FERENC BERKO







LANGDON MORRIS, ARCHITECT

*Residence for Mrs. Jean Holton  
Aspen, Colorado  
Richard Wright, Contractor*

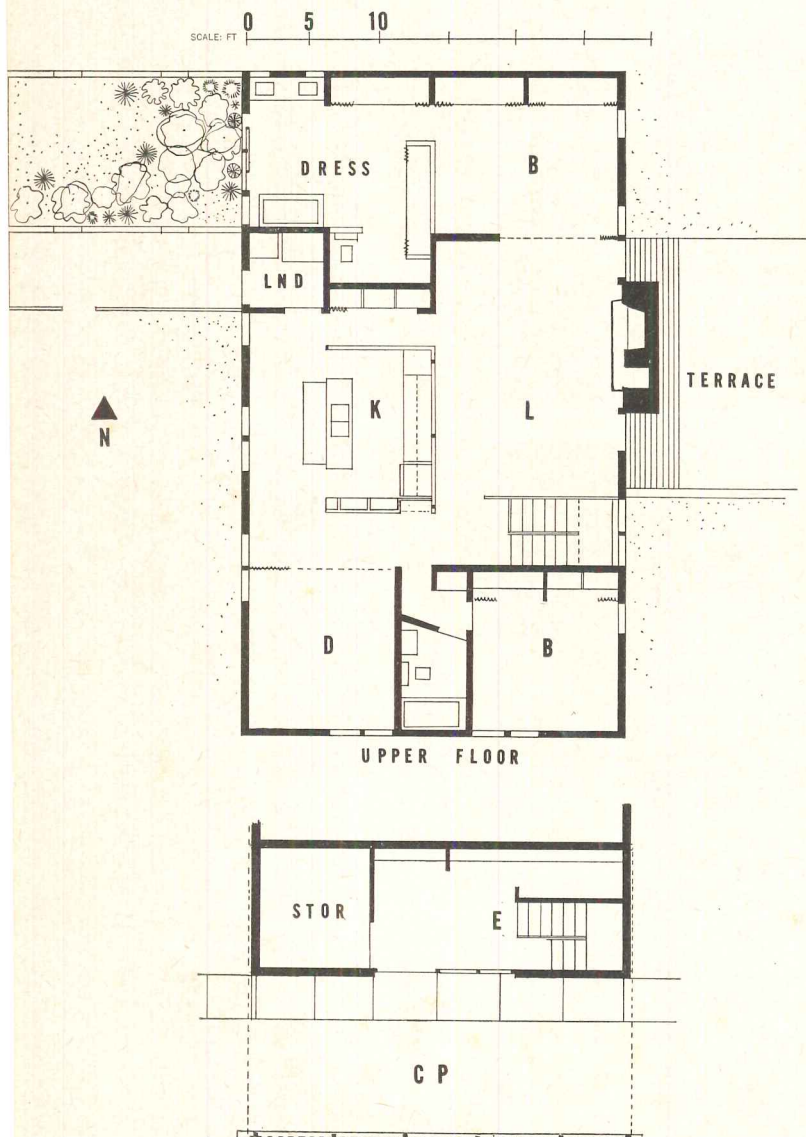
## STYLE AND SPACE IN A BUDGET HOUSE

This sophisticated little blue house, picturesquely sited at the foot of Red Mountain, offers a crisp relief from the "shaggy cabin" approach used for so many houses in such an area. Though simple, and built on a fairly limited budget, the house provides convenient and somewhat luxurious quarters for the owner, and easily adapts for entertaining large groups of people.

The site is narrow and long (about 150 by 600 ft), with the back half a part of the mountain slope. Where the slope begins is a grove of cottonwood trees, and a pond nearer the road. The owner wanted the house placed near the grove, high enough to give a good view of the town of Aspen and the ski slopes. At the same time, winter ice conditions indicated a level driveway access. To achieve this, the entry was placed at the foot of the rise, with the main house raised above.



## FOLDING WALLS ADD EXTRA SPACE TO LIVING AREA FOR ENTERTAINING

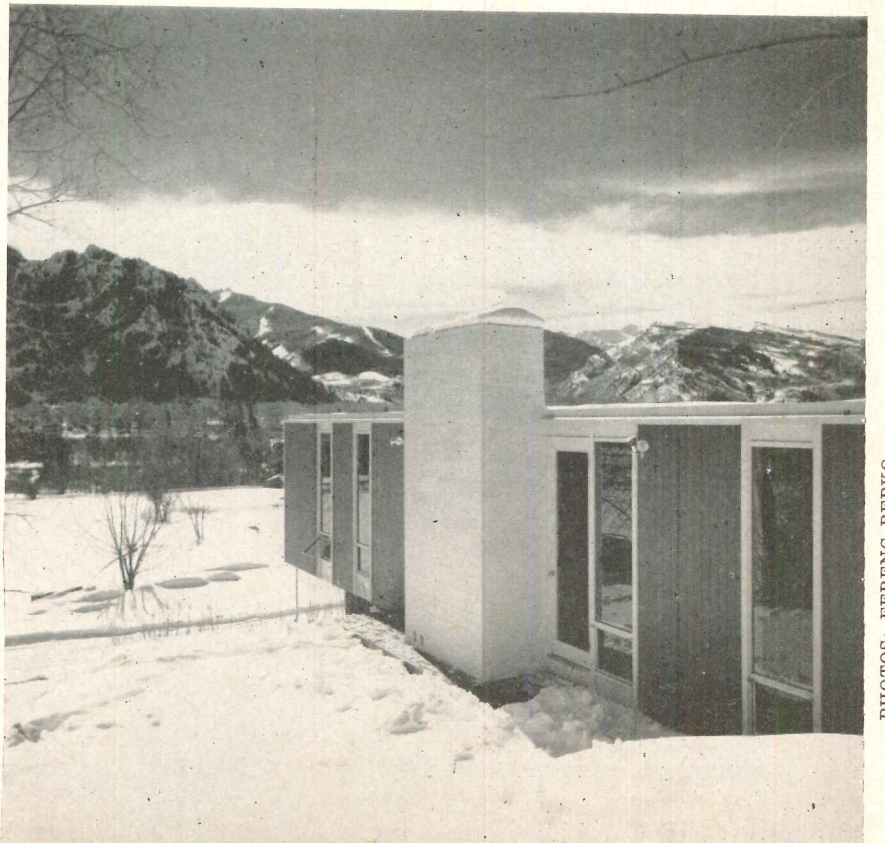
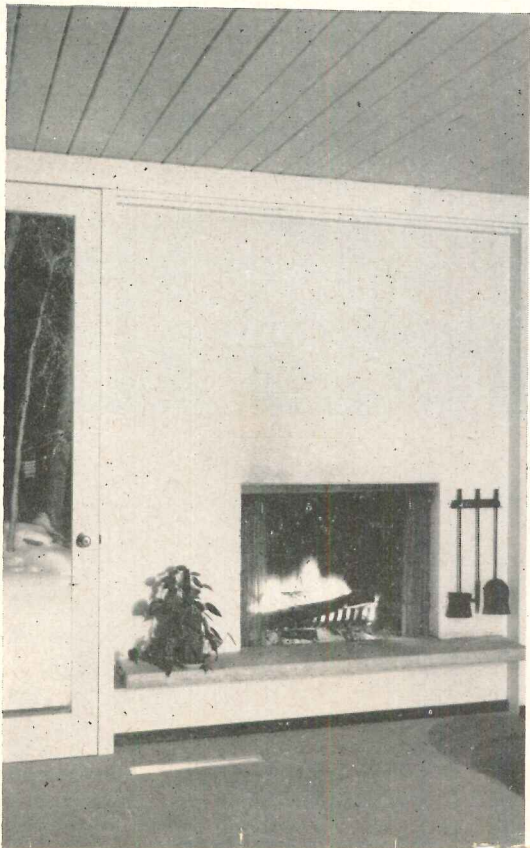
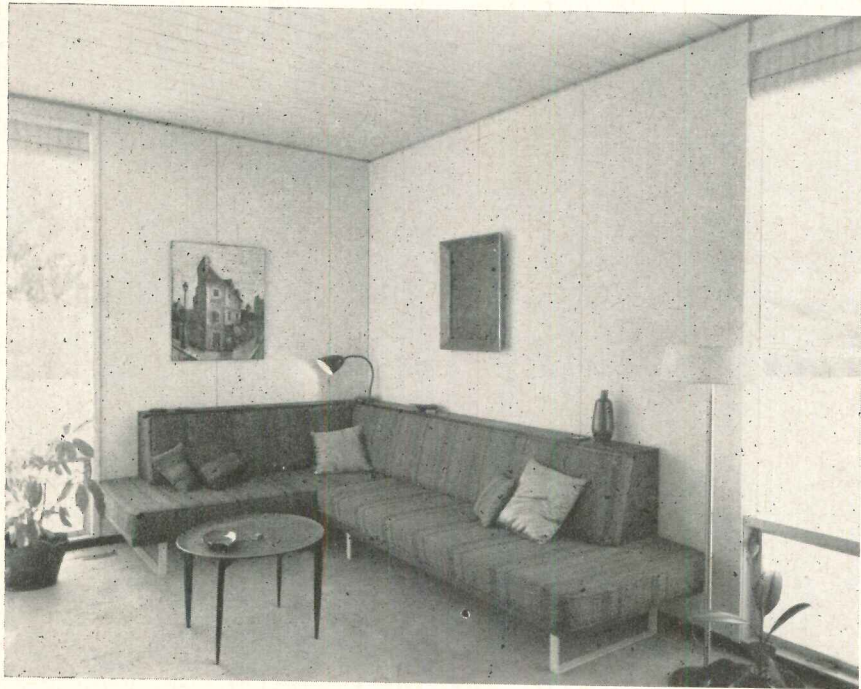


THE PLAN provides a pleasant downstairs entrance foyer off a covered drive. Upstairs, the center of the house is devoted to an open living-dining area, which is divided by a center kitchen enclosed with mahogany paneling. The master bedroom, and the den-guest room, each have folding walls which permits their space to be added to the living area for large scale entertaining. Adjoining outdoor terraces also add to this space in summer. The master bedroom suite also includes an unusually large bath-dressing room, which has a private outdoor courtyard for sunbathing. In spite of its small size, the house has a great air of space, and very ample space allotted to storage.

THE COLOR of the exterior—a soft blue—per-vades the house: blue carpeting is used throughout, except for entry, baths and kitchen where vinyl tile in shades of blue is used. The kitchen, stair well, walls and interior doors are Philippine mahogany. Hardboard walls and spruce plank ceilings are painted white. All trim and hardware is stainless steel or satin chrome. Foundation walls are concrete block, painted charcoal brown-gray. Terraces are paved with irregular black slate set on a sand and gravel bed.

THE BUDGET was about \$24,000—including terraces, but not lot, landscape, furnishings.

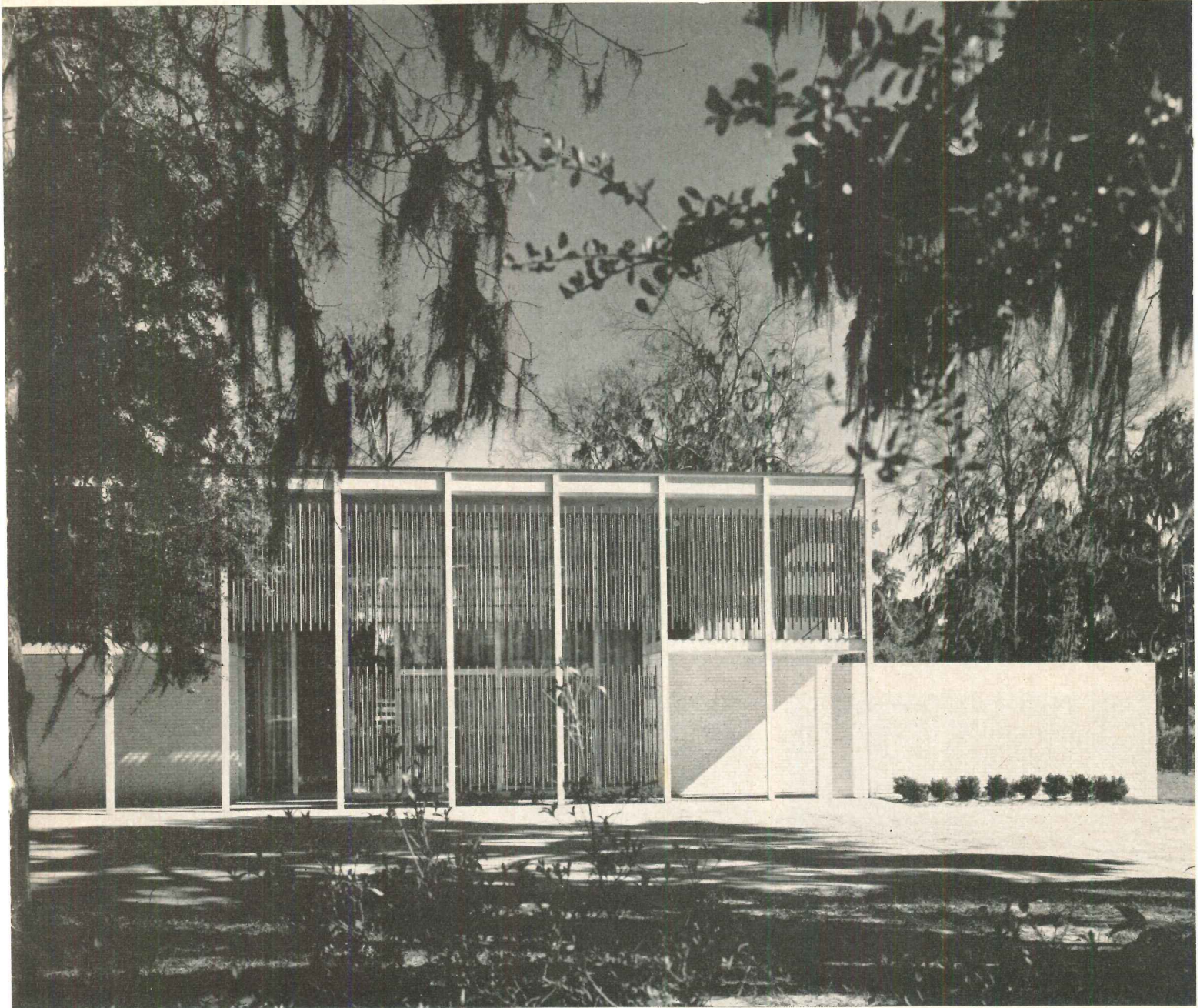




PHOTOS: FERENC BERKO



PHOTOS: JOSEPH MOLITOR





MARK HAMPTON, ARCHITECT  
THOMAS & HUTTON,  
SUPERVISING ARCHITECTS

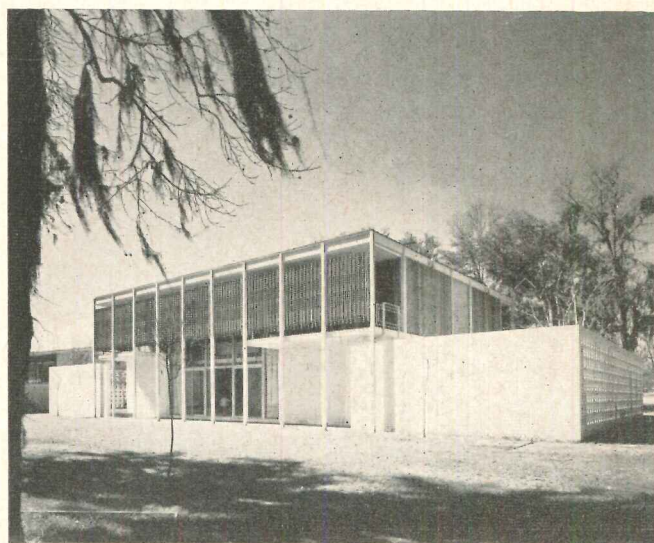
*Residence for Mr. and Mrs. Albert Weis  
Savannah, Ga.  
Joseph Russello & Associates, Structural Engineers  
Ebaugh & Goethe, Mechanical Engineers  
Clermont H. Lee, Landscape Architect  
DeWitt, Furnell & Spicer, Inc., Building Contractors*

## DESIGNED FOR SOUTHERN HOSPITALITY

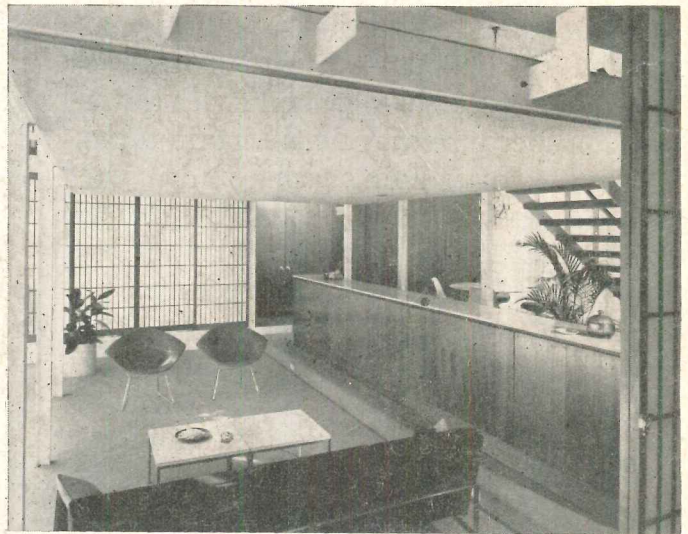
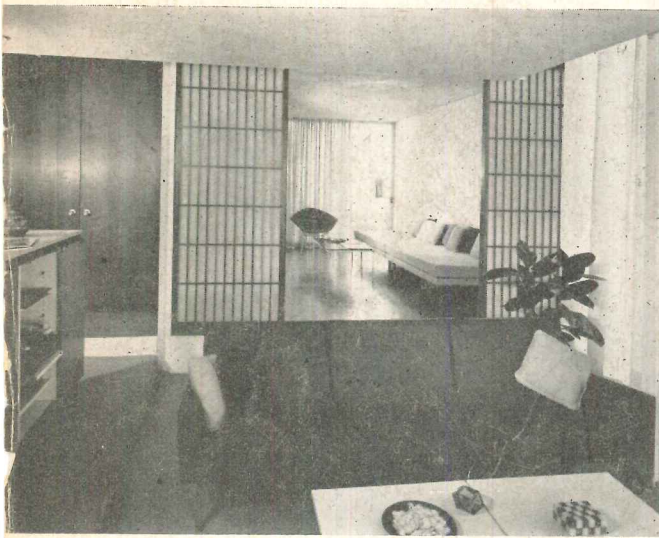
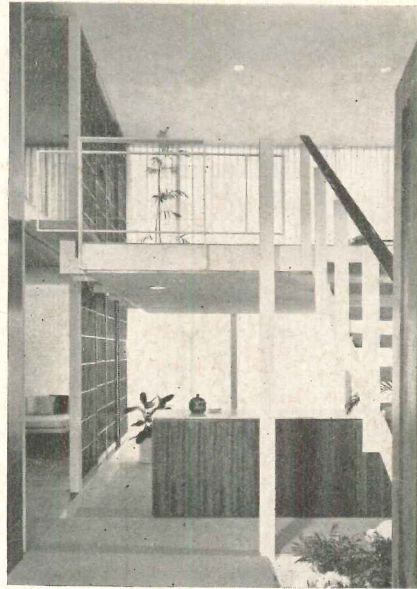
The striking quality of this house is its formality, striking particularly in view of the fact that the owners are a young couple with a two-year-old son. Because they do entertain often, they wanted a large living room, and it was they who suggested placing it on the second floor, where advantage could be taken of the view over woods and near-by golf course.

The floor of this room is dropped two steps below the level of the rest of the second story, making this room a free-standing element when seen from the lower level. Its ceiling is heightened by this device, increasing the room's spaciousness and feeling of formality. At the same time, the ceiling of the family room below it is lowered, adding to it a sense of shelter and informality.

The resulting plan is one of unforced symmetry, which places all adult activities on the second floor—the master suite, a study, a guest room and the living room. The lower floor comprises space for the child (and hoped-for children) and for family activities. The main rooms can be expanded when necessary by sliding back the shoji—the family room can be enlarged by the child's playroom, and the living room can be joined to the study.







PHOTOS: JOSEPH MOLLITOR

