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# Indiana Architect

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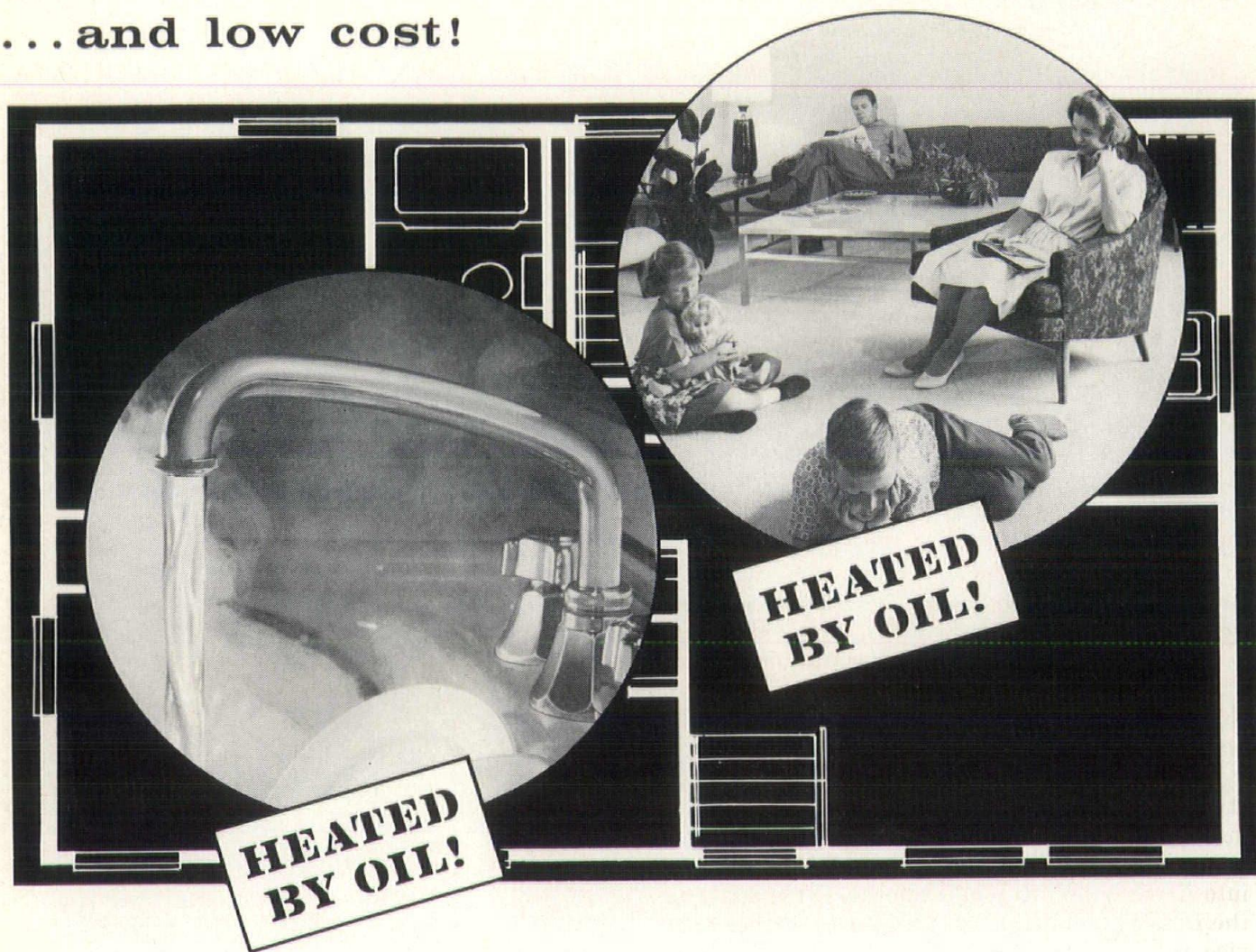
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## The Contemporary House

The pioneer farmhouse was a simple building in an early American society which was clearing the land and had no leisure time. In appearance, it often copied the previous architecture of Europe.

Inside, it was simply four rooms and a chimney that held up the roof. The chimney contained three or four fireplaces that faced into the rooms. One of these served as the kitchen stove. But what it had is not nearly so startling today as what it lacked.

There was no inside water, no insulation, no washing machine, no dryer, no ironer, no electric lights, no airconditioning, no interior plumbing, no garage, no vacuum cleaner, no furnace, and no garbage disposal. If we built it today, as it was then, it would cost about 25 per cent of what we now spend for a house.

Yet, curiously enough, many Americans are still buying and living in houses that are little more than slightly rearranged copies of this ancient structure with a host of appliances jammed into it. They are, to put it another way, adapting their living habits to fit the house, rather than vice versa.

Millions of other Americans, however, are living in what, for lack of a better term, we call the contemporary house. The contemporary house, unlike the modern editions of the old pioneer dwelling, is not a style. Its difference cannot be measured in terms of materials used or the forest of shiny appliances that fill our homes. The real difference lies in a philosophy of architectural design which finds its form and planning of spaces in the needs, living patterns, and habits of today's people.

Today's house represents the difference between the drudgery of the past and the emancipation of today's housewife. It is the difference between having a shelter to totter into after dawn-to-dark labor and enjoying the leisure time which is a hallmark of man's social advancement. We have untold resources today to provide better living for ourselves. The average family enjoys a luxurious selection of materials and devices which



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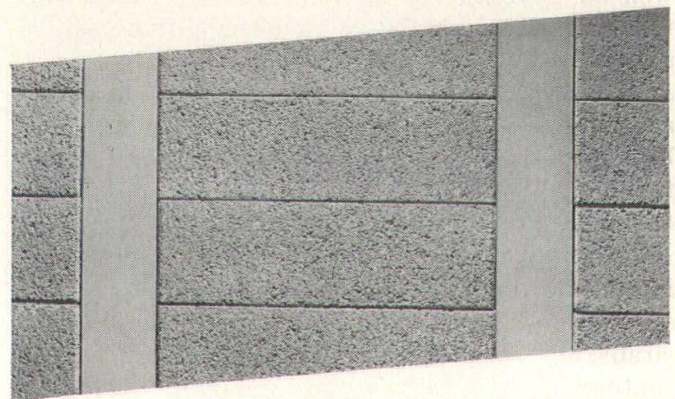
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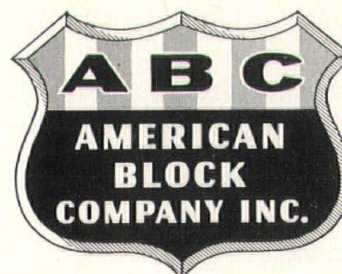
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even the wealthiest kings and potentates of not long ago were unable to buy for their comfort.

The question then arises—are we taking full advantage of what today's architecture and building technology can offer us? And, if the contemporary house does take advantage of both better planning and building, how can it be identified?

**A good starting point is to consider why our houses have taken the oddly contrasting forms we still see around us.** In the average American community you will still find huge, ornate structures that are hybrid copies of massive Gothic and Renaissance churches and castles of Europe. They are so patently out of date that they draw little or nothing on the market today. More current in time, if not in space, are the still-graceful imitations of the Georgian architecture we imported from England and called Colonial.

**However, the old Colonial is less charming inside—in terms of comfortable living—than it seems outside.** Many such dwellings are still being built in imitation of the days when people had servants who lived in. On a small lot, this generally means a postage-stamp house with a tiny hall, a tiny living room, a tiny dining room, a tiny kitchen, and a tiny den.

In contrast, the contemporary house faces the facts of servantless living and takes account of the inconvenience and burden — psychological as well as physical—of small boxed-in spaces with too many doors and exhausting, unnecessary stairways. As costs have risen, architects have sought better ways to make the maximum use of available living space, arranging this space to keep it flexible in use, and providing an additional feeling of extra space even when this quality cannot be measured with a yardstick.

**This search for design suited to present living needs first leveled the house to a single-story structure,** unless a sloping lot made it both desirable and feasible to wrap the building along the contour of the land in several gently-rising levels. (This is in contrast to the practice of digging a hole in a level tract and sinking a "split-level" into it.) There are still cases, of course, when a contemporary two-story design is the best solution to a given problem.

Because of simpler heating systems, the basement has disappeared and has been supplanted by a small, enclosed heating plant. Some of the partitions have disappeared, too. For example, a separate dining room is used less than 10 per cent of the family's waking hours. This means the space is unused and therefore wasted 90 per cent of the time. The solution, in cases where space is at a premium, is to create a large multi-purpose living space in which the design provides a feeling of separation for the dining area without the creation of an artificial barrier.

**Thus, additional space is created within the same square footage of the older plan.** A feeling of still more space is created in the contemporary house when the underside of the roof serves as the ceiling. But good design demands quality of space as well as quantity. Architects find it desirable to separate the sleeping areas, which require quiet, from the noisier living areas. Too, the contemporary house, as designed by an architect, plans the interior space so as to avoid the old-fashioned traffic pattern in which children are constantly running across the feet of their helpless elders.

**In the suburbs, the contemporary house is oriented to rear-living** which provides privacy from the neighbors and, at the same time, extends the living area outdoors to a shielded patio through sliding glass walls and makes maximum use of the property. This is the antithesis of front-living that brings every passing truck into view through a barren picture window.

These are big conveniences, keyed to contemporary living. There are smaller ones, too. For example, wide roof overhangs keep out both glare and rain even when the windows are open. Furniture is often built-in and shelving may be designed into non-loadbearing partitions to provide convenience with minimum clutter and save valuable space. Materials are kept simple and allowed to express themselves without homely and unnecessary disguise.

**Changes in both social needs and technology provide new architectural thinking.** For example, windows are undergoing a reappraisal in many instances today. In some cases, the same rectangular area formed by four walls with window holes punched into them is transformed into one in which three walls are solid and the fourth is clear glass with sliding sections. This adds to rather than detracts from the overall feeling of space and provides ready access to the outdoors.

Architectural notice is also taken of the family's need to have privacy from more than the outside. "Togetherness" is a laudable principle but, as recognized by the contemporary designer, the members of any family have an occasional need for privacy from each other. How this can be achieved is described by one leading architect:

**"We are building houses which have a great living-recreation-dining room as the core of the house.** In this room there is a large fireplace, sofa, chairs for reclining as well as dining, television, and, tucked around the corner, the kitchen equipment. Then there is a quiet room, also preferably with a fireplace and with a door that shuts and locks to block out the noise of the big room. Then, bedrooms and baths to taste."

Outside, meanwhile, the

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## The Trouble With Houses

The most accurate thing that can be said about the houses being built in America today is that they ought to be a great deal better than they are.

By and large, a large share of the million or so houses built each year in the United States, not to mention the tangible heritage of the past generation, comprise a senseless mish-mash of styles, copies of and compounded from past eras of architecture. Thus we cramp ourselves into a copy of a New England farmhouse which was designed the way it was because it lacked central heating and the chimney had both to supply warmth and hold up the roof.

Or we ape an eighteenth-century European mansion built to look outward from all sides on a private estate and contain a dozen servants. Our version, however, is a tiny replica cut up into cubicles which presents the housewife with nearly insurmountable traffic and decorating problems. As bad or worse, it squats forlornly in the middle of a tiny lot, depriving the occupants of both privacy and any enjoyment from the property except the dubious pleasure of weeding and cutting strips of grass.

If this sounds like an indictment of today's builders, it is—but only in part. It is equally an indictment of ourselves, and the latter term includes both the architectural profession and the buying public. Builders build what they believe will sell and they often operate on narrow profit margins. They deal in big stakes, so they naturally play it safe. Architects, unfortunately, design only a small share of the houses built each year. An individual house is as time-consuming a design task for an architect as a much bigger building; the house commission is small both literally and comparatively. And there are only a relatively few teams of architects and builders who are working together on a mass basis to provide better houses for deserving Americans.

We can hope that there soon will be more.  
Both The American Institute (to Page 27)





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# ISA-East Central Region Convention Plans Rolling

Plans for the joint convention, at French Lick, of the Indiana Society of Architects and the East Central Region, AIA, took a major step forward late last month with the approval of the tentative convention program by the East Central Regional Council. The program previously had been approved by the ISA Board, which is acting as a committee of the whole in preparing for this year's event. Convention dates are October 18, 19 and 20.

The convention will be totally different from any preceding Chapter convention, since it will be directed mainly to these lay persons who hold key positions in the design of new facilities. The entire program on Saturday, October 19th, will be devoted to a design seminar on "Aesthetic Responsibility." Some five thousand invitations will be sent to leading business, government and civic leaders in Indiana and Kentucky, urging them to attend this highly important seminar.

Participating panelists for this seminar are now being selected. The moderator will be an architect of national prominence selected by the American Institute of Architects. Assisting him will be a group of six panelists, two of whom will be persons engaged in fields allied to architecture and the fine arts and who also are individuals of national prominence. These panelists, too, will be selected by the AIA.

The remaining four members of the panel will be outstanding laymen who have played an important part in creating the architectural atmosphere in each of the four AIA Chapters in the two state Region, Indiana and Kentucky. Each Chapter is selecting its own panelist representative.

Assisting this impressive array of speakers will be Mr. J. Roy Carroll, FAIA, the president of The American Institute of Architects, who has accepted the Region's invitation to attend and participate in the convention.

In addition, Mr. Jim Lucas, Director of Public Relations of Herman Miller, Inc., famed furniture designers and manufacturers, will set the mood for the design seminar on Saturday in his talk to the convention Friday evening on "A Commentary on Environment."

The overall convention kicks off at 9:30 A.M. on Friday, October 18th, when the chartered buses leave Indianapolis for French Lick. Box lunch will be served enroute, and it is anticipated that a large number of architects will participate in the bus trip. The registration desk and the Products Exhibit will open at the French Lick Sheraton at 1:00 P.M., Friday afternoon, and an East Central Regional Council meeting will be held at the same time.

At 2:30 P.M. Friday, the Indiana Society will hold its annual business meeting, followed by a reception and cocktail party at 6:30.

The Friday evening banquet will start at 8:00 P.M., with East Central Regional Director James A. Clark presiding. The after-dinner speaker will be Mr. Lucas of Herman Miller, Inc.

For those who are unable to get away from their offices all day on Friday, an alternate program has been established. Buses will leave Indianapolis for French Lick at 5:00 P.M., with refreshments served enroute. These buses will arrive at French Lick at approximately 9:00 P.M., and an informal Smorgasbord will be waiting. At 10:00 P.M., the early and the late arrivals will merge for the social hour.

On Saturday, October 19th, the registration desk and Products Exhibit will open at 8:30 A.M., and the East Central Regional Council will hold a brief business session at 9:15.

The first session of the design seminar on "Aesthetic Responsibility" will start at 9:30, and will end at noon. Lunch will be served at 12:30, at which time a number of awards will be presented and the two winners of the ISA Scholarships (for this year and last) will be introduced.

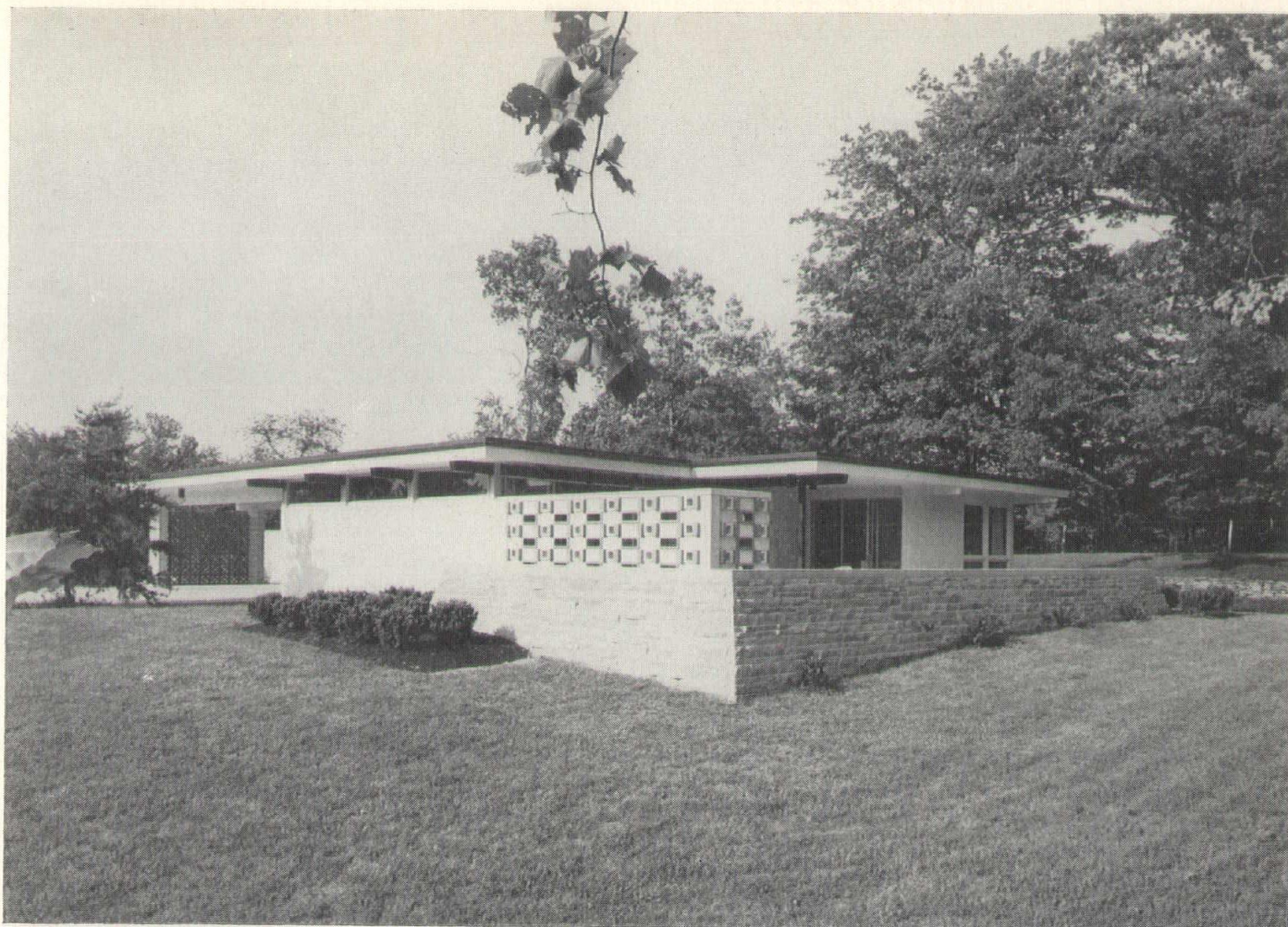
At 2:30 the second session of the seminar will be called to order, and is scheduled to end at 5:00 P.M.

The Saturday evening schedule includes a reception and cocktail party at 6:30, and a banquet at 8:00. The banquet will honor the Fellows of the AIA of all four chapters, and the speaker will be AIA President J. Roy Carroll, Jr., FAIA.

The Sunday program is largely informal, with the morning devoted to personal interests — church, golf, hiking, skeet shooting, etc., with informal breakfasts and lunches.

The buses will leave for Indianapolis at 2:00 P.M., and will take the scenic route through Brown County, which should be at its Fall perfection that week-end.





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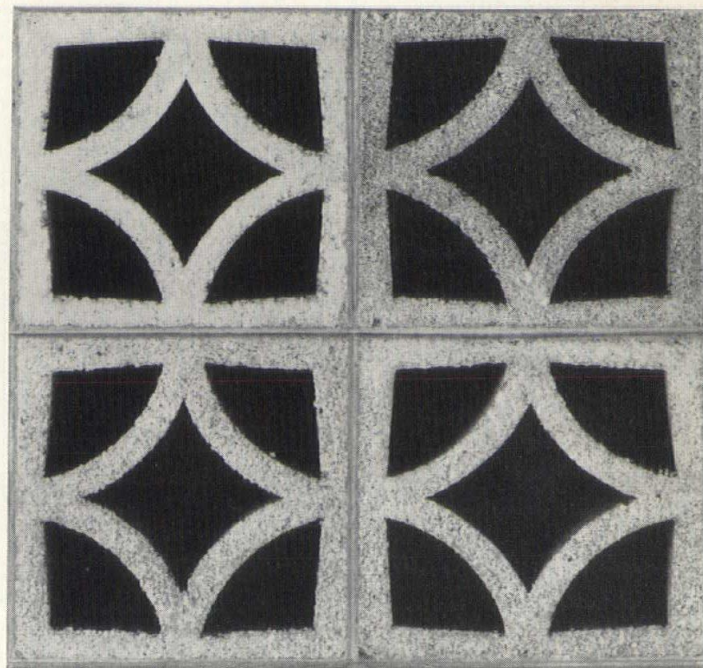
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# The ISA Horizon Home

Elsewhere in this issue, it has been stressed that contemporary design is really not a style of architecture; it is a way of life.

Nowhere is this concept of contemporary design—living space—more notable than in the Indiana Society of Architects' 1963 Horizon Home. In its siting, its landscaping, its decorating and furnishings, and in the house itself, every conceivable effort has been extended to create a home which answers these needs.

So that you will better understand the home which is pictured on the following pages, and which you can visit between July 28th and August 18th, we would like to take you on a tour of the premises, explaining as we go what the various ingredients of design are, and why they are there.

## THE LOCATION

This particular location was most carefully chosen. Ridgeview Estates is a quiet, small residential development on the northeast side (7600 North, 5200 East) of suburban Indianapolis. It has rapid access to downtown Indianapolis via Allisonville Road and Fall Creek Boulevard; it is close to three major shopping centers; there is bus service at the entrance; it is close to several churches and Washington Township schools; it will be convenient to, but safely removed from, the Interstate highways which soon will surround Indianapolis. It is not far from the new Indianapolis City Park, and just a short drive away from the two

Indianapolis Water Company reservoirs which provide facilities for the nautically minded.

There are no through streets, and the two acre lot selected for this particular house provided ample opportunity for privacy without sacrificing beautiful, natural terrain. A small creek winds through the lower portion of the lot to the South; rough, wooded terrain protects the lot to the East; and the street curves along the lot at the West. The only neighbor will be to the North.

## SITING

In locating the home on the selected site, great care was given to take full advantage of natural beauty and privacy. The home was located at the extreme north edge of the lot, and fairly far back from the street. The crown of the hill was leveled out to provide space for the home and patio, and for a small sunken garden at the rear. The north wall of the home, which adjoins a neighboring lot, was left unbroken, to provide maximum privacy, and the front wall (facing the street) contains only three wide windows in the living room, located high in the wall. Thus from inside the home, no other houses are visible, despite the great expanses of glass on the South and East.

## THE HOME

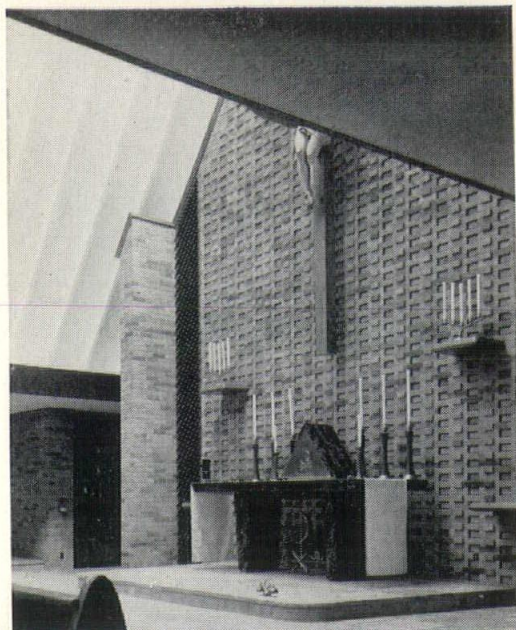
The exterior of the home is all exposed, autoclaved Haydite lightweight aggregate block, painted white, with Pratt and Lambert paints used everywhere in the home. A retaining wall of Indiana Limestone in Antique Ashtone pattern from the Bloomington Limestone Corporation surrounds the main patio south of the home, and a dry-laid retaining wall of Indiana Marble from Blue Ridge Quarries frames the sunken garden at

(to Page 16)



*View to South from Patio area immediately prior to start of construction.*





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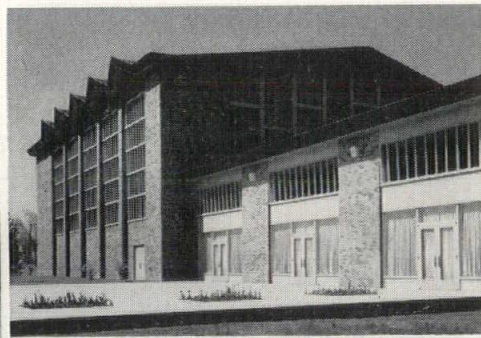
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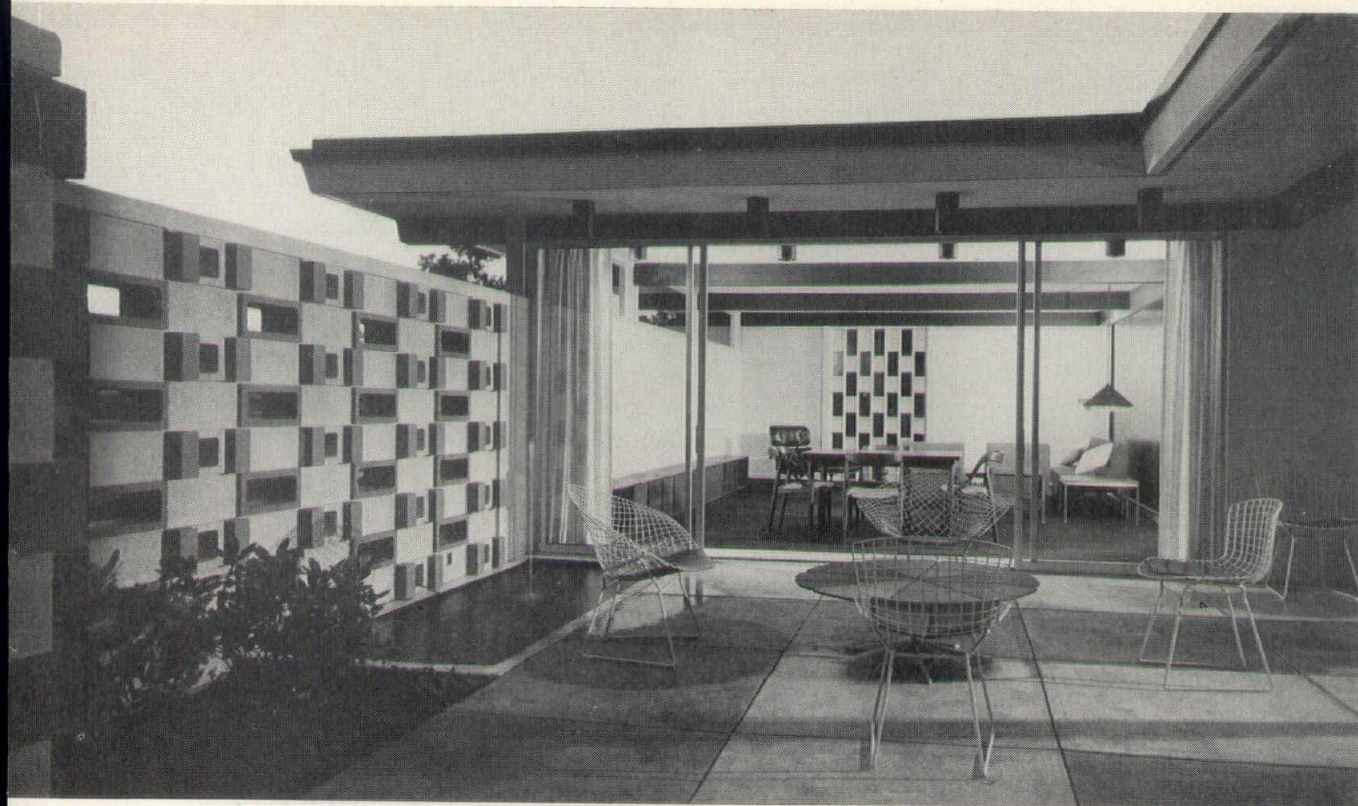
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The wonderful world of contemporary living is evident in this view of the formal living room and patio. The indoor-outdoor living areas flow together when the wall of glass is opened, making the patio a natural extension of the living room.



All three bedrooms and the informal family room-dining room command delightful views of the formal garden area to the rear. The master bedroom suite (out of the picture to the right) has its own private patio, shielded from the only neighbors by a solid wall of block, while the window areas of the other bedrooms are protected by the rugged terrain.



# The ISA Horizon Home

(From Page 13)

the rear. The perfect masonry work was performed throughout by the Mason Contractors Association of Indianapolis.

In non-technical language, "autoclaved" means pre-shrunk. These blocks have been steam-cured in a large high temperature, high pressure Autoclave to reduce the amount of moisture in the block in a relatively short period of time.

"Haydite" refers to a specific type of lightweight aggregate in the block which greatly reduces the dead weight of the units and provides a highly uniform texture.

The long, low profile of the home is accentuated by the carefully designed landscaping created by Landscape Architect James E. Browning and installed by Engledow's Tree & Landscape Service, and Marvin J. Bareither & Associates. The wide overhang of the roof is topped by a black aluminum fascia cap manufactured by the O. O. McKinley Company, and no portion of the roof or the roof vents are visible from any natural vantage point. Although the roof appears perfectly flat, it actually is sloped slightly to four internal copper downspouts.

## THE ENTRANCE

Access to the home is by an eighteen foot wide concrete drive leading to the entrance walk and the carport with hot and cold running water. The entrance walk is shielded from the carport by a decorative block screen, and the entire area is under a roof supported by two massive wood beams resting at the outside of two precast, sculptured concrete columns. Between the two columns, and screening the carport from the North, is a decorative block wall in gold.

The 7-foot, six inches high Weldwood Dur-a-ply entrance door, in red, gold and white, opens into a small entrance hall with walls of Columbus Coated Fabrics' white Satinesque Roma Weave vinyl fabric supplied by Hatfield Paint Company. The 8-foot high bi-fold louvered closet doors and the interior of the entrance door are painted black, as are all interior doors, carrying through with the color scheme introduced on the exterior.

## THE LIVING ROOM

To the right of the entrance hall is the 17 foot by 25 foot formal living area with black on black Bigelow carpet and black beams supporting a monolithic ceiling of elegant white coral Decortone (by the U.S. Perlite Company) provided by Hugh J. Baker & Co. Throughout the home, all ceilings are of fire-resistant acoustical materials.

Just off center in the north end wall is a five foot by eight foot red and amber stained glass window, set in a white wood frame, and the west wall is unbroken except for the three long windows set against the ceiling. The east wall is dominated by a seven foot by twelve foot panel of Weldwood Algoma grade plain sliced teakwood, balanced and sequenced matched and faced with clear plastic. Separating the dining area of the room from the kitchen are black-framed Shoji screens of translucent white plastic.

The entire south wall of the room consists of a sixteen foot wide glass wall with sliding glass doors. The custom made doors (by Arcadia) extend upwards to the bottom of the ceiling beam, and when opened, throw the living room

and the main patio into one indoor-outdoor entertainment area, separated only by a fifteen inch wide white marble sill running the full width of the room and set flush with the top of the carpet.

Four downlights on each side of the glass wall balance the light both inside and out and prevent the mirror-like reflections often noticeable when light on one side of a glass panel greatly exceeds the light on the opposite side. The only other ceiling fixture in the room is a black-hooded "bee-hive" (by Nessen Studios, Inc.) chain-supported in front of the panelling. All convenience outlets in the room are split-wired, with one half of each double outlet switch controlled.

The convenience outlets throughout the house are by the Hubbel Manufacturing Co. and are three-prong grounding outlets with a unique mechanism which prevents a person's being shocked if a piece of metal is inserted into one of the slots. When a receptacle is unused, no electricity reaches the contacts; when something is inserted into one slot, a small switch assembly energizes the opposite slot. Accordingly, insertions must be made in both slots before a complete electrical circuit is established.

Furnishings in the living room include a famous Herman Miller black leather lounge chair and ottoman, both designed by Charles Eames, a tomato red Metropolitan armless sofa and two matching chairs, a round Knoll coffee table and square end table, both in walnut and stainless steel, an Alma wall-hung storage unit eighteen feet long, and a Moreddi walnut dining table and matching chairs. The drapes are of white linen. Interior decorating was performed by Sallie Rowland, AID, Business Furniture Company.

## THE KITCHEN

Passing from the dining area of the formal living room into the 10 foot by sixteen foot kitchen, the viewer is faced with approximately 36 feet of Formica topped counter work areas in a soft Grey Frost pattern, with splash panels on the sink side running from counter top to the bottom of the continuous cabinets above. Next to the entrance door is the revolutionary Jenn Air built-in automatic double oven which has a self-contained exhaust system to vent odors and oven heat to the roof above. The oven is complete with built-in rotisserie and meat thermometer and is finished in gleaming stainless steel.

On the same side of the kitchen is the double stainless steel Elkay sink and Nutone food center, located just in front of the low, awning-type window which overlooks the patio. The smaller sink bowl is outfitted with a Waste King garbage disposal, and a cutting board and drain rack fit the larger bowl. Throughout the house, ample facilities for plumbing have been made.

Next to the sink is the unique stainless steel Ling Tempco 10-place-setting capacity automatic dishwasher. The entire front of the dishwasher hinges downward to permit the loading trays to slide forward; a recirculating spray of high temperature water is used in the washing and rinsing cycles, and dishes are then steamed to facilitate drying and sanitation.

Located across from the sink is the Jenn Air Air-conditioned range, also in stainless steel. When not in use, the



burners are covered by an attractive hinged lid, which opens at the press of a button. This lid contains the exhaust duct for the self-ventilating system, thereby permitting cooking odors to be vented out to the roof as soon as they are created, making an extremely efficient ventilating system.

The four burner range features continuous heat controls, a safety system which prevents the burners from being turned on unless the lid is fully raised, and a cast aluminum grill to fit one half of the range top.

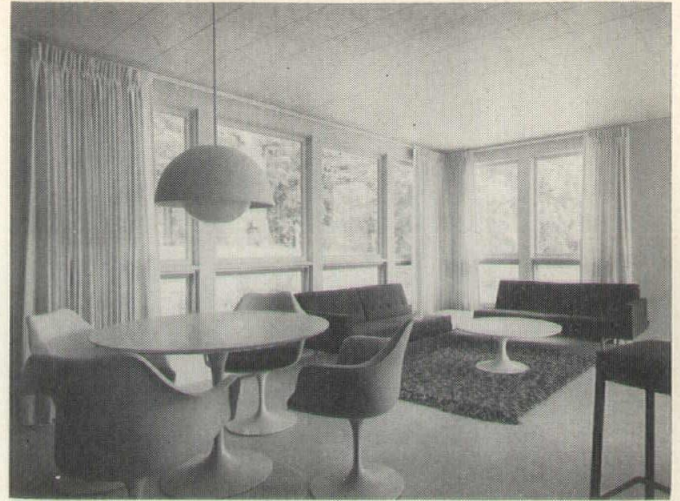
Next to the range, but not built in, is an eighteen cubic foot Kelvinator Food-a-rama combination refrigerator and freezer. The cabinet space around the refrigerator was designed to give the unit a built-in look with the convenience of a detached unit.

Cabinets throughout the kitchen, including the two-tier snack bar separating kitchen and family room are walnut-finished birch cabinets by Kitchen Maid, supplied by Raup Distributing Company. A matching wood frame five foot by eight foot in the ceiling encloses a luminous ceiling of gold aluminum honeycomb by Hexcel Products with eight fluorescent light fixtures recessed above.

#### THE FAMILY ROOM

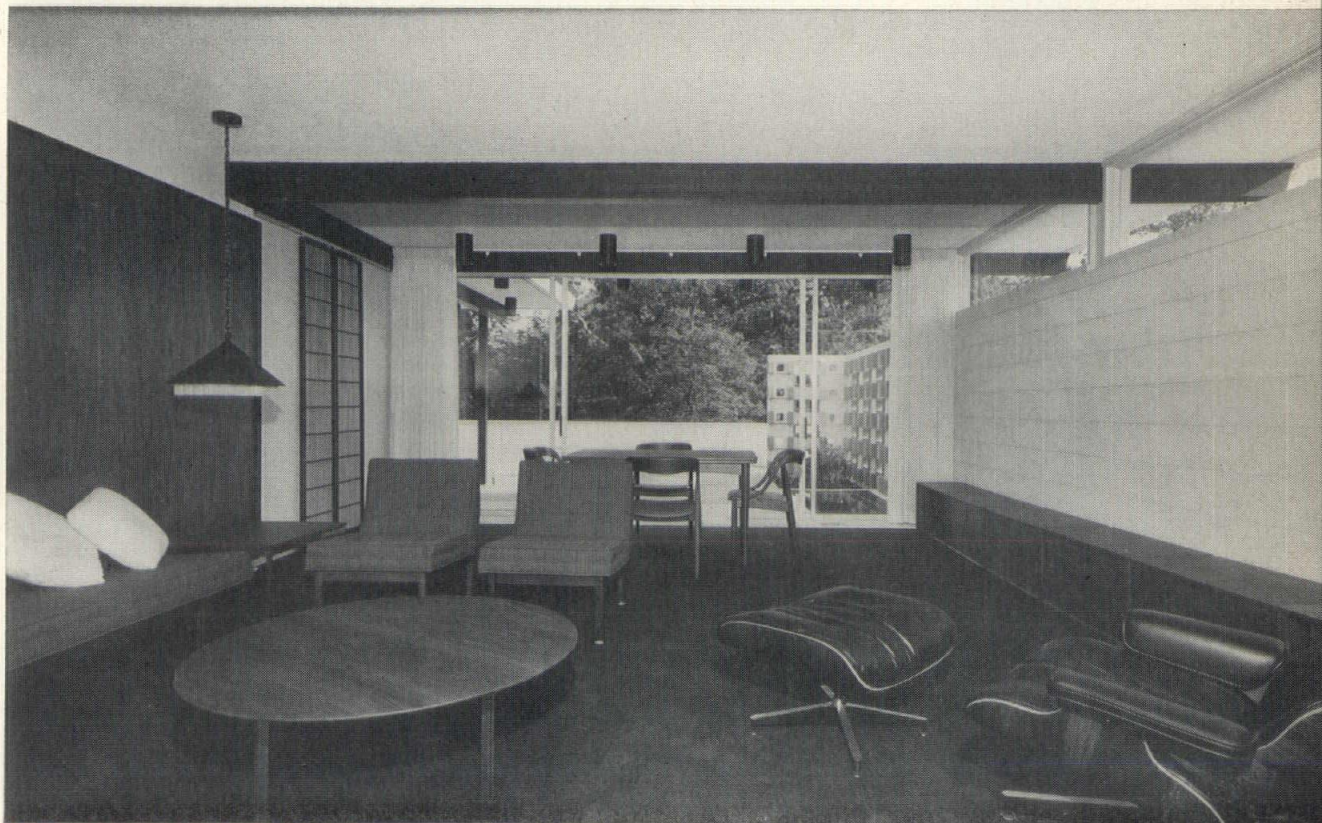
Separating the kitchen from the family room is the two-level snack bar island angled into the family room. Adjacent to this snack bar in the family

(to Page 20)

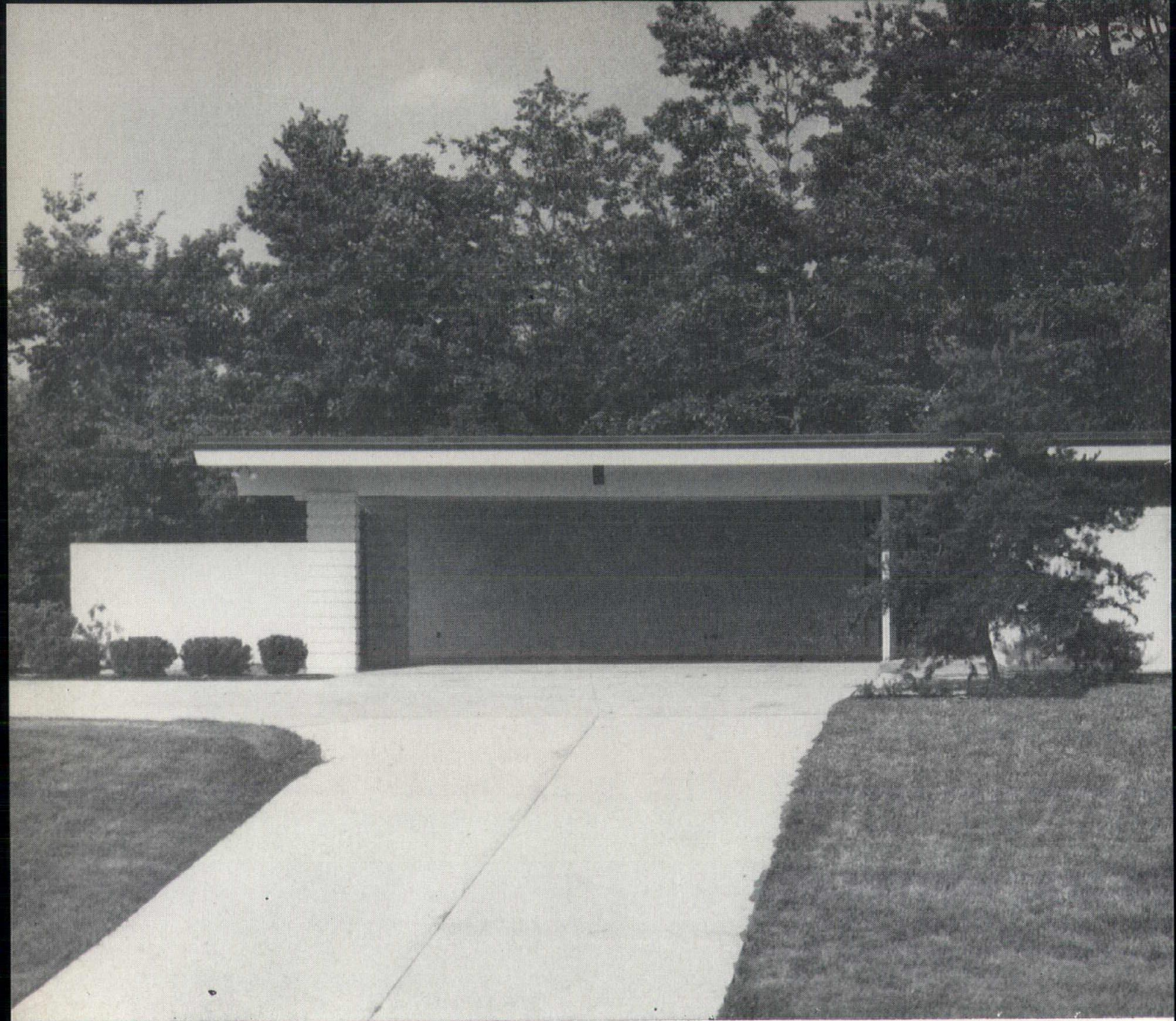


The bright, gay informal family room-dining room is dominated by a magnificent view of the sunken formal planting area and the more distant natural foilage. The kitchen is out of the picture to the right, separated by a two-level snack bar, and sliding glass doors join this indoor living area with the main patio.

The formal living room, with its black-beamed ceiling, teakwood panelling and stained glass window (not pictured) is dramatically decorated with black carpeting, black and tomato red furnishings, and white walls and ceiling. To the rear is the main patio, screened from the street by a decorative block privacy wall.







## THE 1963 ISA

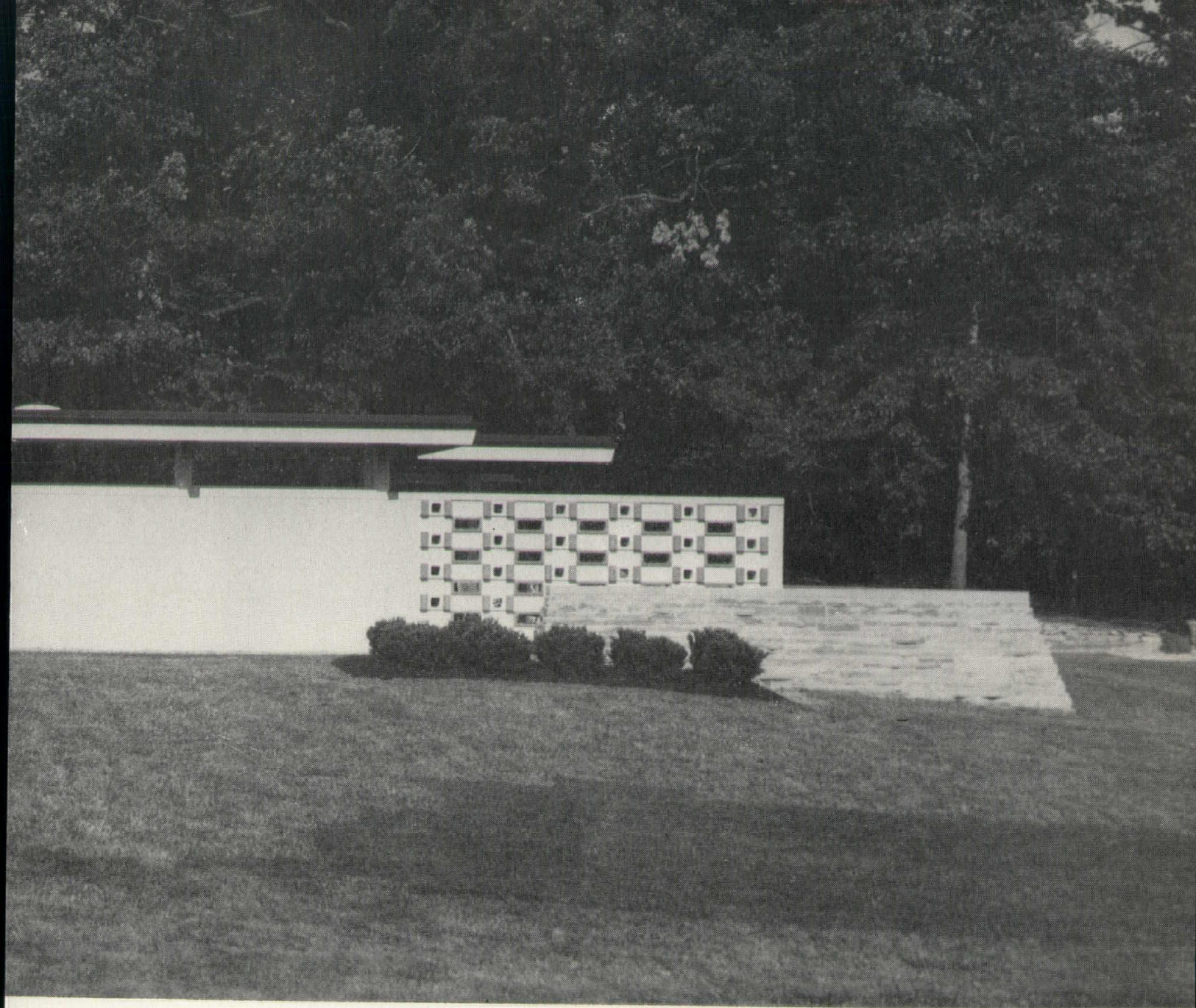
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*Landscape Architect:* James E. Browning  
*Interior Decorator:* Sallie Rowland, AID, Business Furniture  
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## HORIZON HOME

West, Indianapolis

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*Landscaping:* Engledow's Tree & Landscape Service, Inc., and  
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*Furnishings:* Business Furniture Company

*Photographers:* Cale & Whyte Studios

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This overall view from the south-east clearly shows the unusual privacy of the living areas of the home, even though every room in the house (except baths) is a part of the outdoors. Screen walls on the street side and the north side of the home protect the outdoor and the indoor living areas from view, so that the house itself can be opened up to take full advantage of a beautiful suburban setting.

## The ISA Horizon Home

(From Page 17)

room is a nine foot wide window wall with sliding glass door which joins the family room with the outdoor patio.

The north wall of this room is papered in Columbus Coated Fabric's Satinesque Kontiki in olive green vinyl wall fabric, while the remaining walls are painted white. The east and south walls are largely glass, with Thermopane picture windows above awning windows. This expanse of glass, framed by white drapes, overlooks the formal rear garden and the view to the creek.

The flooring in the family room and kitchen is Patrician Vinyl Corlon by the Armstrong Cork Company, and this same flooring continues through the gallery area, entrance hall and children's bedrooms.

Ceilings throughout this same area—kitchen, family room, gallery, and entrance hall are Owens Corning Fiberglas' Sonoform Frescor, a highly washable plastic faced ceiling tile with small pin-points to permit sound absorption.

Furnishings in the family room include a wall-hung Alma storage unit, marble-topped circular pedestal table by Knoll, designed by the late Eero Saarinen, and four matching swivel pedestal chairs, three Knoll bar stools topped in olive plastic, a Herman Miller

(to next page)



Kitchens can be fun when they are properly designed and located. This kitchen actually is part of the family room, separated by a snack bar. Behind the shoji screens is the dining area of the formal living room. The ceiling is dominated by the gold honeycomb and walnut luminous ceiling fixture, and Formica countertops and splashboards blend perfectly with walnut cabinets. The Jenn-Air Range (extreme right) and Double Oven (next to shoji screens), the Ling Tempco Dishwasher (left) and Elkay sink with garbage disposal and built-in Nutone Food Center are a few of the conveniences provided.



(From Preceding page) Steelframe corner seating unit in olive green with attached white Formica table top, a circular white Burke pedestal table and an accent area rug in orange and green by Spinning Wheel. Special lighting includes ceilings mounted black downlights by Prescolite over the snack bar and a white Habitat "Domesphere" fixture over the Knoll table.

As elsewhere in the home, all furnishings are from Business Furniture Company of Indianapolis, and accessories here and elsewhere are from the Accent Shop and the Flower Mart, both of Indianapolis.

#### THE GALLERY

The gallery area joins the family room-kitchen complex just off the snack bar and connects this area with the entrance hall and bedrooms. Here is located the home music system and intercom, an Emerson Rittenhouse all-transistor unit, and the family's message center, a wall-mounted blackboard (from Kiger & Company).

A white decorative block screen, repeating the same pattern used in the carport outside, shields the entrance hall from the main gallery area and the suspended staircase to the basement. Just off the entrance to the master bedroom suite is one of the home's most unusual facilities—a drip-dry laundry area. Hidden from view by black bi-fold doors, this area includes a stainless steel wash sink and trip tray, both set in Formica wood-grained cabinets, wall-mounted drying racks and a three-speed exhaust fan. This represents the ideal answer to the age-old problem of keeping the hand laundry out of the bathrooms.

Adjacent to this drip-dry cabinet is a linen storage cabinet with Mexican glass mosaic top which repeats the color scheme of the home's second stained glass window—located at the head of the stairs and repeating the living room window's colors with additional green panes. Overhead, a Naturalite skylight (from Architectural Building Products) bathes the gallery in diffused natural light by day, and concealed fluorescent fixtures inside the double dome produce the same effect at night.

#### THE CHILDRENS' ROOMS

The two children's bedrooms are matching twins which can be thrown together for a large play area by rolling back a double pocket door. Both rooms overlook the sunken garden area and have acoustic ceilings of Texture-tone, manufactured by the Celotex Corporation. Furnishings include beds by J. C. Hirschman, built-in desks with black Formica tops, a small Knoll diamond chair designed by Bertioia, Knoll armchairs at the desks, and a Knoll children's table and chair set designed by Isamu Noguchi. The bed in the one room is made up as a couch, with a cane headboard serving as a back rest. The array of toys were provided by the Kid-Dee-Kastle toy shop, Indianapolis.

Here, again, the flooring is Armstrong Cork's Patrician Vinyl Corlon; the walls are soft yellow, and the over-drapes, gold. The under-drapes are pure white.

#### THE MASTER BEDROOM

The master bedroom includes dressing area with built-in vanity table and lavatory and full bath. One wall is painted dusty blue while all other walls are white. A floor-to-ceiling storage cabinet is located just inside the door, and a four

foot by eight foot decorative wood screen by Penberthy separates the bedroom from the dressing area.

This room has access, through sliding glass doors, to a very private patio to the rear, shielded from view by a wing wall of the home to the north, and separated from the sunken garden by an offset in the Indiana Marble retaining wall. The pure white concrete patio has access to the sunken garden via white stepping stones set in gravel, and planting areas around the patio complete the feeling of privacy, while an outdoor speaker in the soffit provides soft music from the intercom system.

A dusty blue carpet accents the white drapes, two Glenn of California storage chests, a tan Knoll high back lounge chair and ottoman designed by Bertioia, and the J. C. Hirschman king-size double twin bed with Knoll headboard. Acoustical ceilings are Travacoustic, by the National Gypsum Company.

A convenient plate glass mirror (by Pittsburgh Plate Glass Company) sets above the white Formica dressing table, and hanging dome lights provide ideal illumination for the ladies. Just off the dressing area is the master bath, tiled floor-to-ceiling in blue American Olean ceramic tile, with snow white American Standard fixtures and a tremendous mirror-medicine cabinet. Ceilings, here, are Owen Corning Fiberglas' Sonoform, ideally suited to withstand the high humidity. A three speed exhaust fan efficiently replaces the drafty window of yesterday's bathrooms, and an infrared ray heat lamp provides extra comfort on those chilly mornings.

The tub is enclosed in by sliding patterned glass doors, and the bather is protected from sudden changes in water temperatures by a Hydroguard thermostatic tub-shower control manufactured by the Powers Regulator Company, which automatically controls the exact temperature of the water.

#### THE MAIN BATH

The family bath is located off the gallery between the kitchen and entrance hall and is tiled floor-to-ceiling in green American Olean ceramic tile with accent tiles in a random pattern. A vanity-storage cabinet with white Formica top and oval stainless steel lavatory stretches across one entire wall, surmounted by wall-to-wall and vanity-to-ceiling Pittsburgh Plate Glass mirror.

A patterned glass shower stall nestles in one corner, and here, too, the bather is protected by a Powers' Hydroguard water control. A nine-speed exhaust fan obviates the need for windows, and continuous strip fluorescent lights above a white Circlgrid Luminous Ceiling provides more than ample lighting.

A heat lamp again is provided for that extra touch of convenient living, as is an intercom station. Accent towels in both baths are by Dayan, Inc.

A five-foot wide sliding panel provided by Stackhouse Building Specialties conceals a full American Olean ceramic tiled washer-dryer alcove, complete with built-in dryer exhaust and convenient water controls.

#### THE LOWER LEVEL

A suspended or floating staircase joins the upper and lower levels of the home and

(to Page 23)





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# The ISA Horizon Home

(From Page 21) eliminates the "basement" atmosphere. The natural oak treads are supported from black steel rods suspended from the basement ceiling; hardware for the stairway was custom-made by Hugh J. Baker & Company, Indianapolis.

Downstairs the flooring is Armstrong Cork's Tapestry Tone Wheat Asphalt Tile throughout, and the walls are painted with Pratt & Lambert's moth grey with an accent wall in a bright yellow. The ceiling, also painted moth grey, is American Block Company's T-Joist and Filler Block system, supporting a three inch layer of reinforced concrete above. An outside utility entrance to the basement via a Bilco access door handles the movement of heavy lawn equipment, etc.

The main room, using more than one-half the basement area, is a game room and is furnished with a Noguchi table and Bertoia black and yellow wire chairs, all from Knoll.

Adjoining the game room is a private office for the man of the house, and is equipped with a Herman Miller Executive "L" Desk and Knoll arm and swivel chairs upholstered in brown fabric. A dramatic modern painting dominates the decorating of the room, which reflects the same color scheme as the game room.

To the rear of the game room and next to the office is the handy-man's shop, and back of this is the storage and mechanical area which contains the oil-fired, forced air furnace, oil-fired hot water heater, Culligan soft-water system, water storage tank, and 200 amp electrical system and circuit breakers.

## THE MAIN PATIO

The outside of the home has been touched on briefly before, but the main patio deserves special mention. The partially roofed patio is marked off in 40" squares of black and white concrete and provision was made for including planting beds for shrubs and flowers according to the landscape design. The gold and white concrete block screen wall and the low limestone faced retaining wall give adequate privacy from the street, and a softly-playing fountain and reflecting pool establish a quiet, restful mood, and overhead, a speaker provides music. Furnishings in this area include

built-in redwood picnic table (complete with outdoor electrical outlets) and a built-in redwood bench along the outside edge. Occasional furniture includes two redwood petal tables by Knoll, and Knoll wire patio chairs designed by Bertoia.

White concrete stepping stones set in gravel and framed in redwood lead both to the front yard and the rear sunken garden, and serve to tie the various outdoor areas together. Gravel paths bordered with redwood also lead across both the front and the back of the home, connecting the main patio with the front entranceway and the master bedroom patio.

Though we have tried to cover as many as possible of the ingredients which have been blended together in this magnificent home, it has been impossible to cover them all. For example, the home is completely insulated, with Owens Corning Fiberglas three-inch batts above the ceiling (installed by L. C. Cassidy & Son) and Zonolite masonry fill insulation poured into the block cavities in all perimeter walls.

The interior walls throughout the home are laminated dry wall (two layers of  $\frac{3}{8}$ th inch dry wall glued together), installed by the John E. Miller Dry Wall Construction Company. The oil-fired forced air furnace and air conditioning system, and the elaborate exhaust systems were installed by the Indianapolis Furnace Company, and the beautiful job of painting was performed by Strother & Son, Painting Contractors.

The mechanical contractor was Vincent J. Beyer, and the electrical contractor, James E. Krukemeier.

Prescolite lighting fixtures in the home were supplied by Farrell-Argast Electric Company, and Emerson Pryne fixtures by Keystone Lighting & Supply. All lumber, millwork and cabinets were supplied by Burnet-Binford Lumber Company.

The concrete contractor was Harry E. Mayhew & Co., and the ceramic tile contractor, Speedway Ceramic Tile Company. All on-site window glazing was performed by the Pittsburgh Plate Glass Company, and the roofing contractor was Sink & Edwards Roofing, Inc. And the 130 cubic yards of concrete were furnished by the Concrete Corporation of Indiana and Ready-Mix Concrete Corporation.

23

I A

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## A House Should Be LIVEABLE

The twin enemies of liveable homes for Americans today are space and prejudice.

Space is a problem because of the growing lack of it and the unskilled way in which it is divided into room units in too many new houses. Prejudice keeps us clinging to outmoded styles, building customs and design ideas as a child clings to a familiar doll or an aged person treasures the momento of earlier times.

Yet, despite these obstacles, thousands of houses are built across the nation this year which are not copies of Colonial, imitation New England farmhouses, make-believe California "ranch" houses or Picture-Window Modern.

This is the contemporary house, not a new style, but a fluid architectural effort to satisfy the needs and accommodate the habits and wants of modern society. Its aim is simply: economical liveability.

To determine whether your house is really liveable, consider what we might call its "liveability quotient." This quotient can be computed by figuring how many square feet of floor space your family actually lives in. Are there poorly de-

signed areas and even rooms which you keep up and pay taxes on but don't live in at all? This is dead space. Are there areas in which you spend perhaps 30 per cent of your time and others in which you spend only five per cent? If so, do the relative sizes or number of square feet of these areas correspond at least roughly to the amount of time spent in them? If not, and no matter how you figure your scoring system, you're paying for something you're not getting—liveability.

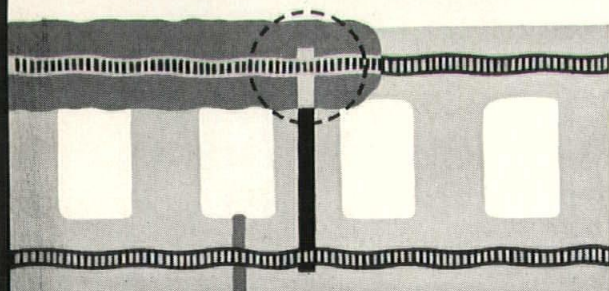
The contemporary house takes into account three primary considerations of today's living—social needs, economics, and technology. The social need is one which, as in all ages, has a heavy impact upon architectural design. One fundamental social need of man which is growing increasingly pressing is the human need for privacy.

This need has been ignored by the vast majority of houses we have built in the past. Consider the house which we commonly call the Colonial. Actually, it is likely to be a poor and rather jumbled copy of the graceful Georgian mansion of eighteenth century England, which was staffed by servants and looked outward through its many windows onto the privacy of its surrounding private park. Imported to America, reduced to miniature size and dropped in the middle of a small lot, it became a pathetic postage-stamp house with a tiny hall, a tiny living room, tiny dining room, tiny kitchen, and tiny bath. It still looked out in all directions and the neighbors looked in. There was privacy neither inside nor without.

By contrast, the contemporary house, as built on a relatively flat urban lot, tends to turn a blank face to the outside world and look inward. Too, it recognizes the economic waste of having small strips of land at the front, back, and sides of the house which are suitable only for the dubious pastime of lawn-cutting. Whether the contemporary house moves to the lot borders and looks inward to a completely shielded courtyard;

24  
6-63

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moves to the front and walls in the back, or vice versa, it makes the maximum use of the land for the benefit of the homeowner. This is a return to the land siting principles of ancient Pompeii and other Mediterrean cities which, even two thousand years ago, became crowded and brought about housing designed for privacy and maximum land use.

This new use of residential land in America is dictated by both social and economic needs. Another social difference which finds expression in today's architecture is the fact that, unlike past civilizations, we have neither slaves nor servants. Thus, common sense decrees that we stop designing houses as if servants were living in and the housewife was a lady of leisure. Despite the host of mechanical appliances owned by the modern woman, she is an extremely busy human being. Anything which architecture can do to lighten her load is not only desirable but necessary.

The contemporary house, in this connection, seeks to reduce or eliminate unnecessary steps which must be climbed. It also seeks to eliminate unnecessary doors through which the laden-down housewife must pass, and unnecessary wall partitions which must be walked around. This again goes hand in hand with economics. The prime reason why the formal dining room has disappeared from so many modern houses is that it occupies precious square footage (to Page 29)



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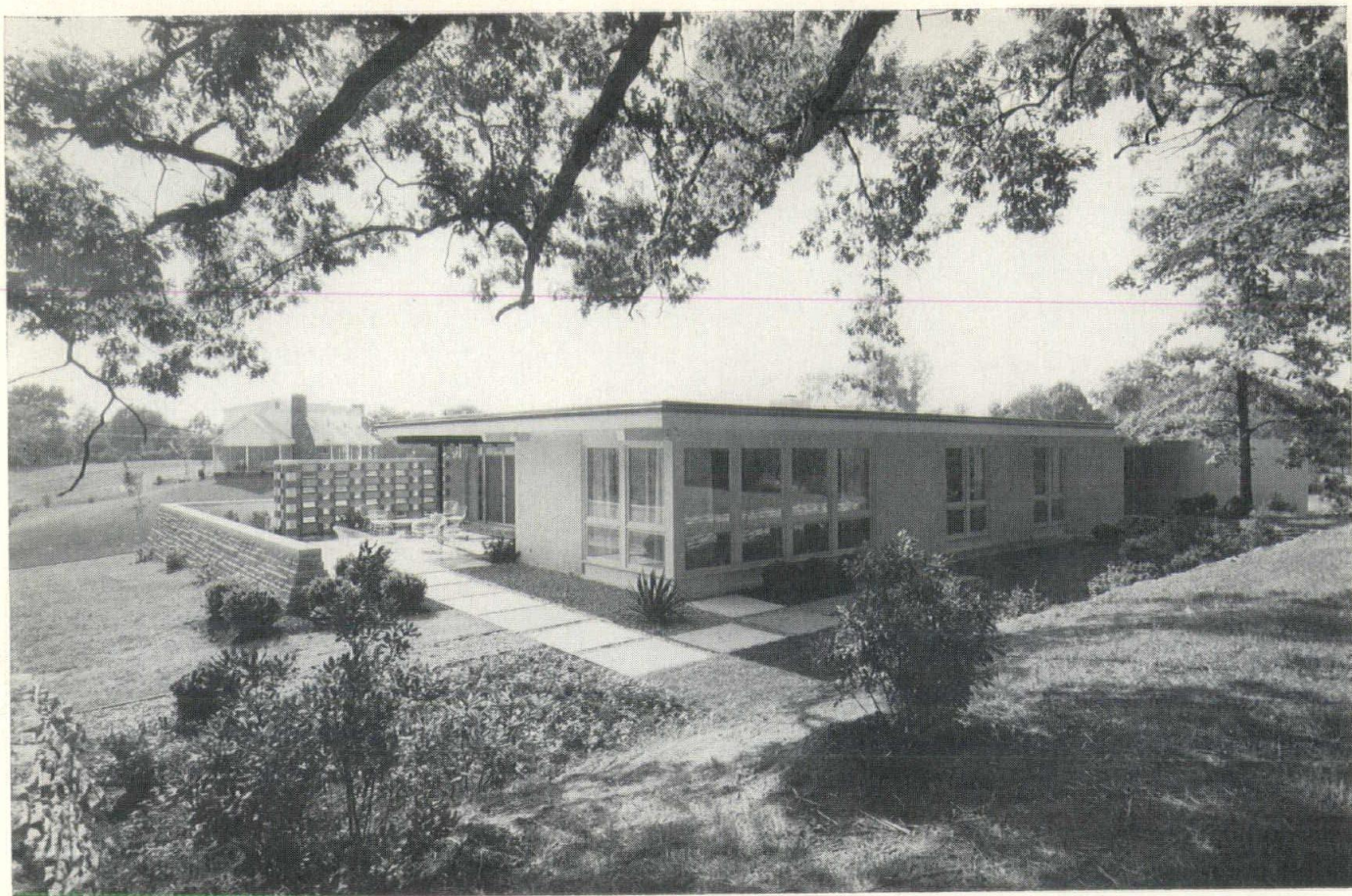


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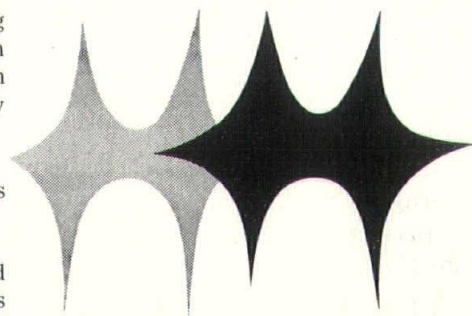
7-63

Every room commands a breath-taking view of the outdoors, and the living room, family room and master bedroom are just a glass door away from an inviting patio or landscaped sunken garden. It's the outstanding 1963 Horizon Home sponsored in Indianapolis by the Indianapolis District, Indiana Society of Architects.

Designed entirely in concrete, it gives dramatic expression to the architect's ideas for casual, contemporary living.

Masonry walls are smartly styled. Lacy screens of grille block add sophisticated accents, inside and out, and the majestic gold and white patio screen wall furnishes distinctive beauty and a comfortable feeling of privacy. From the patterned black and white paving in outdoor areas to the totally fireproof floor system inside, concrete is the key to care-free livability.

Plan to visit this remarkably new concept in contemporary living during the one-month open house starting July 28th, and see for yourself the almost unlimited possibilities concrete can offer in a home of striking beauty and charm.



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# The Trouble With Houses

(From Page 10) of Architects and the National Association of Home Builders are exerting efforts to bring architects and home builders together for the public benefit. One of the several problems in the relationship is that it is the only type of building in which the contractor is also the building client and so hires the architect rather than vice versa. This presents psychological and financial problems for both builder and architect.

The third problem, that of public taste, also appears to offer hope for considerable improvement. Throughout history, the growth of leisure time is associated with an increased appreciation of the arts and a general improvement in education. Today is no exception. We have come a long way since the early pioneering days when the watchword was expediency and the practice was to build fast, provide shelter, and then move further westward. Concurrently, we faced the emotional hangover of an austere Puritan society in which ornament, decoration, or anything suggestive of beauty was associated with the Devil.

One architect drew a distinction recently between a nation's civilization and its culture, making the point that America quickly build a strong civilization but didn't have time to develop a strong culture. His example at hand was the television set. Viewed from the back, it displays an impressive modern technology; the mark of a strong civilization; from the front, however, our weak culture supplies us via technology with childish quiz games, inane variety shows, and other inferior species of time-killing entertainment.

Yet, during the past several years, the nation's press, its newspapers, so-called "shelter" magazines, and mass-distribution periodicals have been creating more and more pressure for the improvement of American living generally, and for better house design specifically. Many people in a position to know, comment that the taste of the average American is far more sophisticated today, surprising as it may seem, than that of the average European.

Still, each year we continue to build thousands of mediocre houses, unworthy not only of the technology available through the largest single business in America—the construction industry—but undeserved by the people who must adapt their living habits to senseless design and live in unnecessary mediocrity.

At the heart of the difficulty is the basis problem of urban planning. We face a total re-education in order to clean up the mess which we

have created in the past so that we can live decently in the future. We will have to do it if our metropolitan centers are to survive at all. But that is a subject for another discussion. How to make the suburbs part of a cohesive metropolis is a major problem of its own. For present purposes, we can confine ourselves to the house itself, what it should be to meet today's needs and living pattern, and what relationship it should bear to its neighbor.

We can call it the "contemporary" house, though we must be cautious not to label it as a style. What we call "Colonial" today, for instance, is a copy of the graceful Georgian style of architecture which blossomed in England during the eighteenth century after growing out of the earlier Renaissance architecture in Europe. This product of transplanted European culture is a pleasant reminder of by-gone times; when, it should be added, it is a **faithful** imitation of the past. However, the overwhelming majority of the so-called Colonial houses built this year will have nothing in common with the original except the use of window shutters. But even to copy the past faithfully would hardly suffice for today's Americans.

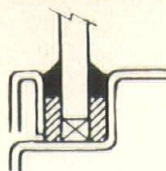
The best architecture of any age is that which is best suited to the lives, aspirations and movements of its people. This is the premise on which the contemporary house is based, not on the number of rooms it should contain, whether the roof is flat or pitched, or what kinds of material enclose it.

The contemporary house, as it is being designed and built in growing numbers today throughout the nation, recognizes a need in our society which is becoming more and more acute—the desire for privacy. A corollary to this need for privacy from the outside world is the need for occasional individual privacy within the family unit; we have been surfeited with "togetherness."

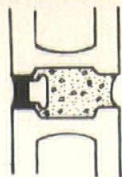
Today's house also recognizes that our "home" is not only the structure we place on the lot itself. It is, after all, not a decoration purchased for the neighbors' benefit, but a precious piece of land which should add to the enjoyment of the owners.

Consequently, in urban areas where land is expensive and lot sizes are relatively small and flat, the trend in contemporary design is to move the house border to the lot border itself—or as near as antiquated municipal ordinances and federal loan rules will permit. The urban house is worthy of special attention because, while slightly more than 50 per cent of the nation's population now lives in urban centers, in another forty years it will be 70 per cent.

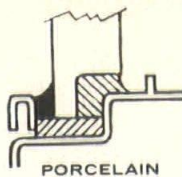




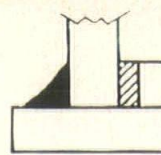
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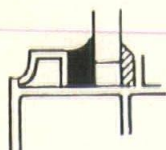
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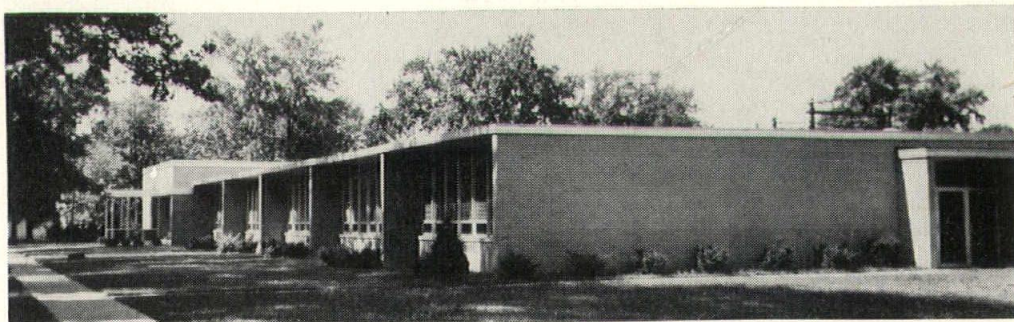
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# A House Should Be Liveable

(From Page 25) which is used only a tiny percentage of the time. At the same time, it imposes upon the housewife an extra burden of walking and serving. The result is that many new homes are being designed with a dining zone or area which may be hidden by a wall angle, or fireplace, or can merely be shielded at the proper time by attractive portable screens.

Too, we must recognize the psychological effect of being boxed in by too many small interior enclosures. As costs have risen, architects have sought better ways to utilize every possible square foot of floor area for 24-hour living, arranging this space to keep it flexible in use, and providing an additional **feeling** of extra space even when this quality cannot be measured with a yardstick.

This does not mean we should go whole-hog with open planning. One leading architect recently remarked that "we are building houses which have a great living-recreation-dining room as the core of the house. In this room there is a large fireplace, sofa, chairs for reclining as well as dining, television, and tucked around the corner but easily accessible, the kitchen. There is also a quiet room, also preferably with a fireplace and with a door that shuts and locks to block out the noise of the big room. Then, bedrooms and baths to taste."

Outside, meanwhile, the shielded patio, garden, or courtyard provides enjoyment for the family and privacy from the neighbors. One architect, in an area where local custom forbade walls or fences, planted three-foot shrubs around the patio area and then sank the patio three feet into the ground. The result: a shielded area six feet high for privacy.

Many architects today believe that privacy from outside is not the entire answer. As one designer says: "Adults and children need to be separated sometimes, too—outside as well as in. It's not hard to do it and it doesn't have to cost much. You can have two small courts, or just put up a light screen or wall to give the big people a place of their own."

The elimination of stairs and the efficiency of modern heating methods have tended to telescope the contemporary house into a one-story structure; the basement has almost universally disappeared and the second floor in many cases

has followed suit. However, this is no hard and fast rule. One aspect of today's house is that it is designed to fit the site rather than vice versa. Often a rugged piece of land makes a delightful house site when the house follows its contours gracefully in several levels. This is in contrast, however, to the foolish practice of digging a hole in a level piece of ground and dropping a "split-level" into it.

The rugged site, of course, does not lend itself to level-site courtyard design. It often may provide privacy simply through topography and an architectural decision to leave trees, shrubs and brush growing in wild "nature strips" between adjacent properties.

Technology, together with social needs and economics, also brings changes in design. Windows, for example, are undergoing a reappraisal today. In some cases, the same rectangular area formed by four walls is solid and the fourth—looking out on a shielded area—is clear glass with sliding sections. Consider the potential advantages: An added feeling of space, a more water-tight and less expensive wall, fewer air leaks, more privacy, better opportunity for decoration and furniture placement, ready access to the outdoors. Many architects feel that the conventional double-hung window is obsolete. Its provision for upper-and-lower ventilation is unnecessary today. In fact, with exhaust fans and air conditioning the only function of a window today is to let in light and to see through. A judiciously-placed glass wall gives a better view and natural light can enter through both solid glass wall areas and skylights.

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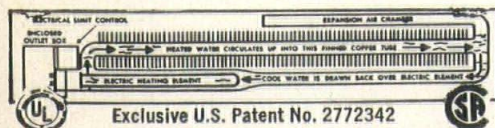


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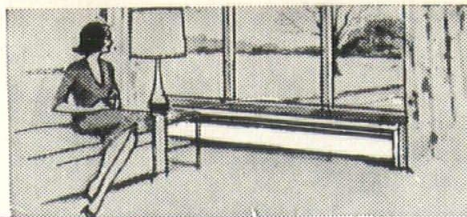
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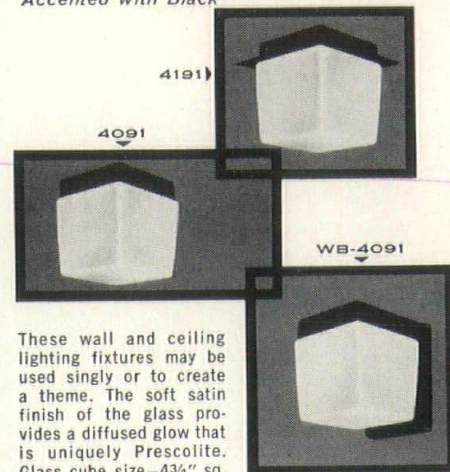
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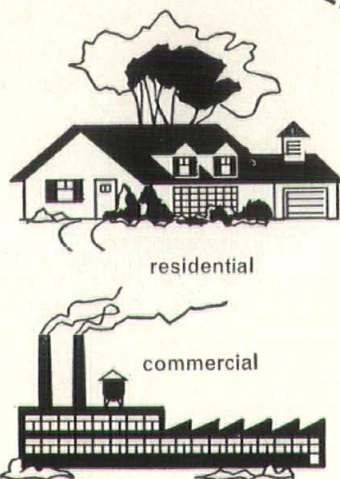
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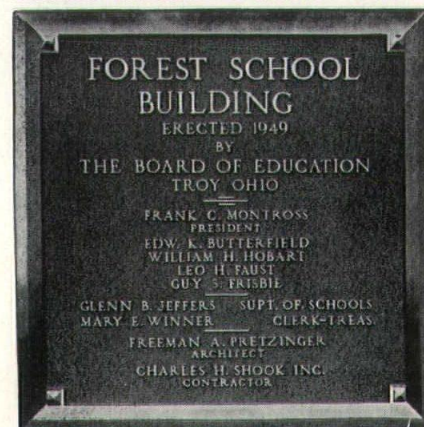
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# How to Buy a New House

Buying a house is the largest single financial transaction the average man makes in his lifetime.

It involves thousands of dollars, usually the equivalent of two to three years' salary. It often comes at a time when the buyer can least afford it. And, in most cases, the purchase is made with the expectation of taking care of the ultimate space needs of the family.

It is, obviously, important to know as much about what to buy and how to buy as possible. A comprehensive essay on the subject would fill an ordinary bookshelf, but there are a few pointers which can help the average buyer do a fairly selective job of taking care of his family's housing needs.

First, it's important to recognize that there are three basic methods of acquiring a new house. They are:

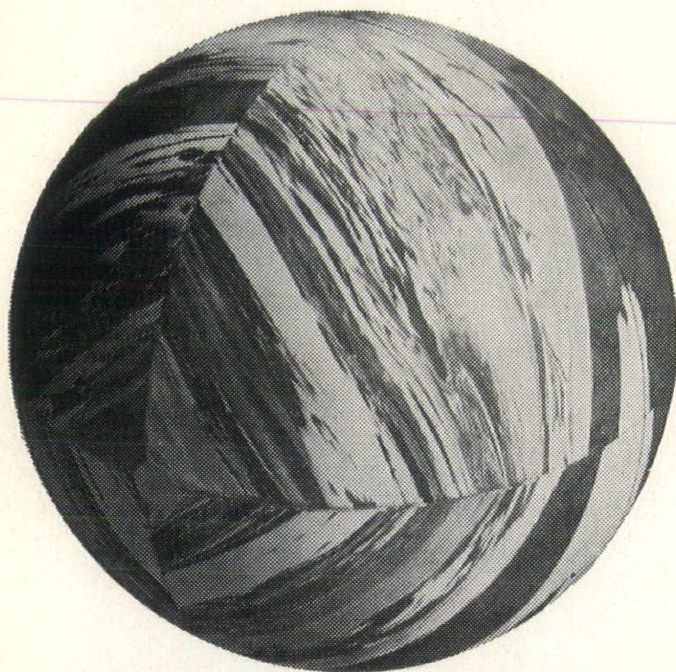
1. Engaging an architect. This is the ideal decision if the family knows what it wants; not the color of wallpaper or pitch of roof desired, but **how** it wants to live. It is not for the family which buys on impulse or is unwilling to see it through. And it will require a larger percentage of cash within the purchase price than buying from a merchant builder.

To do a good job, the architect, like the doctor or lawyer, will need a great deal of information. His field of interest is the family, its habits, desires, plans, tastes, and movements. Only this kind of information—in contrast to cut-outs from magazines and color samples—will provide the kind of human data which can be translated effectively into the design of the rooms, the structure, and the choice of materials.

2. Buying a custom-made tract house. This is often a good compromise for the man who



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wants to build on an established tract and feels his family would be satisfied with slight alterations to the builder's basic plans for the subdivision.

3. Buying a speculative house ready for occupancy. This, of course, involves making a number of necessary compromises with family needs and desires, since the structure, room arrangements, and appearance are already frozen. It does, however, have the advantage of giving the prospective buyer a completely clear picture of what he is getting—provided that the buyer can differentiate between good and poor construction.

There are several generalizations which hold good for any house, regardless of which method is employed by the buyer. Taken together, they represent something of an ideal situation which is seldom realized. Yet they provide some valuable guide-lines to sound buying. Here are a few:

1. **Location**—Is your prospective property in an area which is stable, on the way up, or deteriorating? Is it removed by zoning plan or at least accident of terrain from expressway traffic and industry? At the same time, is it convenient to shopping centers, churches, and schools? Is the neighborhood well-maintained? Does city hall or the county engineer's office have on its books any plans for rezoning, highway construction, or the like. How does the tax rate compare with adjacent areas? Is the architecture generally in harmony or do the houses represent an unsightly collection of styles? Are sewer and water lines available? If not, connecting to them later may cost you several thousands of dollars.

2. **Terrain**—Is your property well-suited to building and drainage? Will the soil condition enable you to build reasonably or will expensive foundations be necessary? Is the top-soil in place; if removed, will the builder guarantee in writing to replace it? Often only a visit by an architect will tell you whether the site is suitable for the kind of house you want. Sometimes, it is possible to find a real bargain in a rugged piece of land to which an expert designer can accommodate a house which follows the land contours.

3. **Orientation**—If you plan to buy a development house, take a close look at its relationship to its neighboring houses, landscaping, and the direction in which it faces. If your house is placed so that most of your glass area faces north or west, your furnace will work overtime to offset frigid winds. Similarly, a western exposure in summer may fill your house with uncomfortable heat and run up cooling and air conditioning bills.

Putting your big windows on the southern exposure, away from prevailing east-west winds,



will take advantage of the low winter sun and cut down your heating bills. Since the summer sun is high in the heavens, a wide roof overhang will shade the glass in the summer and keep the house cool. If there are big trees on the lot and you can locate the house just east of them, you'll have a cooling barrier between you and the sun on the west side. Even roof overhangs won't keep it out in the summertime.

**4. Space Planning**—This is important both inside and out. Too few houses, unfortunately, make outside land useable to the family without sacrificing privacy. This is accomplished by using all of the land, often moving the house to the lot borders and looking rearward to a walled garden or inward to a courtyard instead of staring outward in all directions. Inside, the layout is faulty, as a general rule, if you must walk through the living room to get from one room to any other except the dining area; if you can reach the kitchen only by going through another room; if you cannot reach an attached garage without getting wet on rainy days; or if you cannot go from any bedroom to a bathroom without being seen from the living room.

A living room "highway" also denotes poor planning. Good traffic circulation should minimize excessive small-fry traffic, mud on the rugs, and toys littered on the floor. Good space planning also means separating noisy living spaces and playrooms from sleeping spaces needing quiet. Sometimes, if nothing else will serve, a buffer zone in the form of deep closets will provide sound insulation between adult and children's quarters.

Good planning also minimizes wasted living space. Is the dining area or room over-large and thus unused and wasted space most of the time? Is the hallway—a valuable weather and visual barrier from the living room—small? It should be; many architects believe no more than 10 per cent of floor space should be devoted to halls. Ten per cent of your floor space wasted in this fashion can mean \$1,500 to \$2,000 wasted.

Another important consideration is the

amount of storage space available. There should be an ample hallway coat closet. The kitchen is often the worst offender in this respect. Too often, builders skimp on kitchen cabinets because they cost more per square foot than almost any other item in the house. Yet housewives, particularly in the suburbs, need to store a week's groceries at a time.

Other common kitchen complaints are that appliances are not laid out for efficient work (you should be able to move in a line from the refrigerator to sink and range); that there is insufficient counter work space next to the appliances, and that eating space in the kitchen is badly cramped.

Another planning error is poor bedroom window placement. Seven feet of unbroken wall space is needed for the average double bed. Placement of beds under windows is an invitation to a succession of head colds. Equally objectionable is the picture window without a view. Large glass areas should be located only on sides facing private areas, unless you enjoy living in a fish bowl. But the contemplation of the outdoors, even through a large window area, is not enough, as touched on earlier. You and your guests should be able to walk outside to a terrace or patio without having to pick your way through a cluttered kitchen. A well-considered plan provides easy outdoor access plus accessible storage space for garden equipment, lawn furniture, bicycles, and toys of children. These do **not** belong in the garage; there won't be—often isn't—room for the car.

Finally, will your house accommodate your ultimate needs? Can it be expanded at reasonable cost if it need be, or will you be stuck with a too-small house if your family grows? The capability of expansion will save you a good deal of money if it is considered in advance of purchase.

**5. Construction and Equipment**—If you do plan to add rooms later, don't take it for granted that the heating plant is big enough to do the job. Check the heating and cooling capacity of your equipment. In the latter connection, make a check

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on how much house-power the builder installs. Washers, dryers, television, and air conditioning consume more power per day than was dreamed possible a decade ago. Check, too, on insulation. There should be at least two inches of mineral wool or its equivalent in walls; four inches or its equivalent in ceilings. As to soundness of general construction, pipe-tapping and wall-pounding won't fool anybody. It takes an expert to know construction. Voids in brick joints and ill-fitting panels do, of course, denote poor building. However, it will require an architect, appraiser, or expert builder to give you real assurance of overall building quality.

**6. Appearance**—The layman need not be an arts major to recognize good design. In general, seek a house with a pleasing form, and uncluttered appearance. A well-designed house should express its interior spaces and their relationships in its external appearance. If it doesn't, it isn't good design and the chances are you're buying dead space. The roof line need not necessarily be unbroken, but avoid visual conflicts such as gables pitched at awkward angles to one another.

Materials, too, should avoid conflict with one another; use of too many different kinds of materials is a common design fault. Whether ornament is desirable depends upon individual taste; a general rule of good taste lies in determining whether the ornament seems pasted on as an afterthought (in the old days it often covered up poor workmanship) or whether it is naturally part of the structure. If the latter, and consequently appropriate to the general design, it may enhance rather than mar the house.

Finally, are the various elements of the house—facade, roof, garage, chimney—in relative proportion and size to one another? Good design requires pleasing proportion and scale. As the foregoing implies, it also demands a good bit of understanding.

## The Contemporary House

(From Page 9) contemporary house makes the most intelligent use of its surroundings, rather than merely turning a cosmetic, well-shuttered face to its neighbors. Another prominent architect remarks that "... the site development should be incorporated into the design to create a happy arrangement of existing trees, rocks, topography, and other natural assets. If the site is blessed with large trees, I would normally think of incorporating such features in areas planned for quiet meditation, possibly including a reflecting pool and shade plant material. The areas I speak of need not be expensive or large in size to be usable."

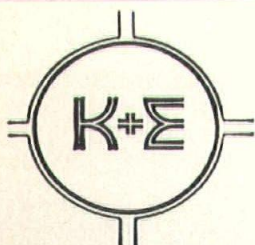
In summary, the contemporary house has certain identifiable characteristics and benefits, but no single style or look. Modern architecture, in fact, is just that: the freedom to solve a problem in design without forcing the result into a certain "look." The best of today's planning uses the best of today's technology to satisfy today's needs, still drawing upon the past for what can gainfully be used from yesterday's experience.

Some of this experience dates back to antiquity. Thus we still attentively weigh the words of Socrates, who, according to Xenophon, asked his listeners: "Should a house be a pleasant place to live in and a safe place to store one's belongings?" When they agreed, he asked, "Well then, should a house be cool in the summer and warm in the winter?" They agreed again.

"Well then," the philosopher declared, "if you build the north side low and the porticos high and facing south, the building will be protected from the cold in the winter and, in the summer when the sun is high, it will cast shade and it will be cool, but in the winter when the sun is low, warm. If, then, these are desirable characteristics, this is the way to build a house."

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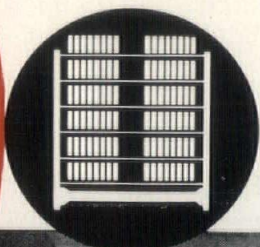
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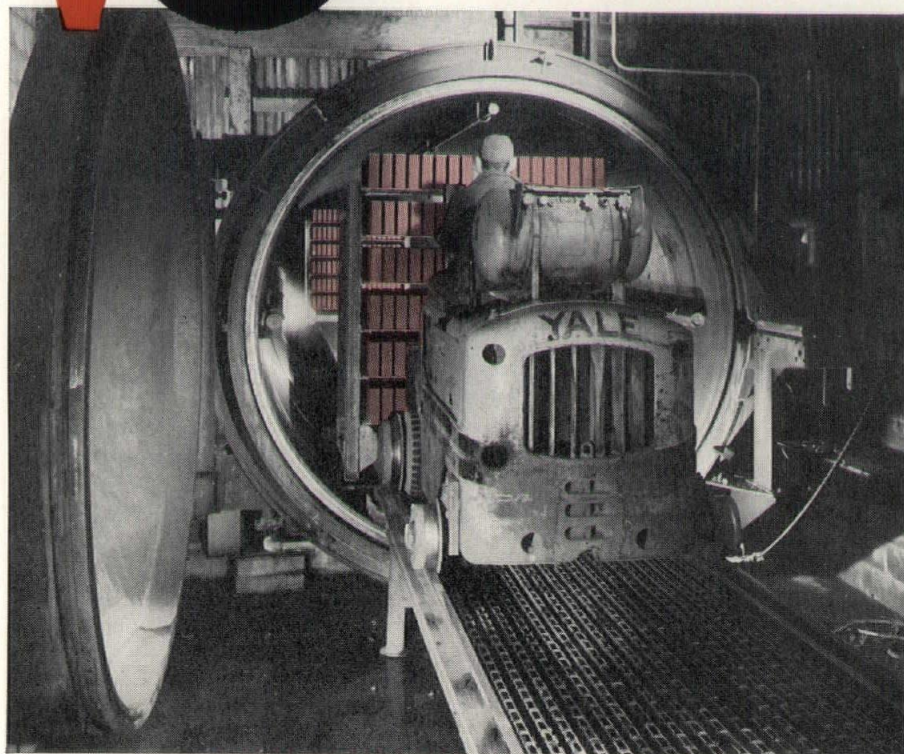
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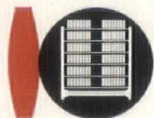
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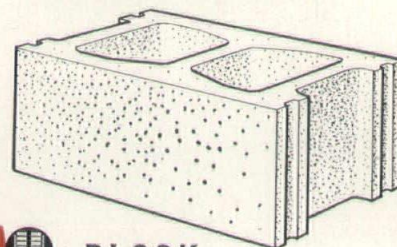


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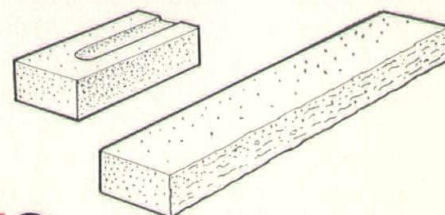
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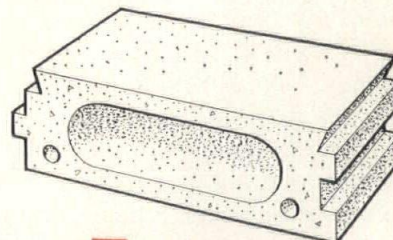
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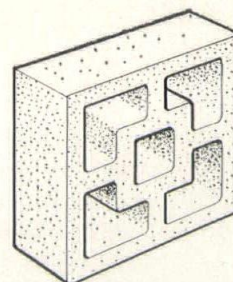
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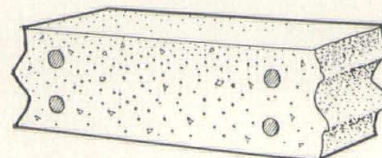
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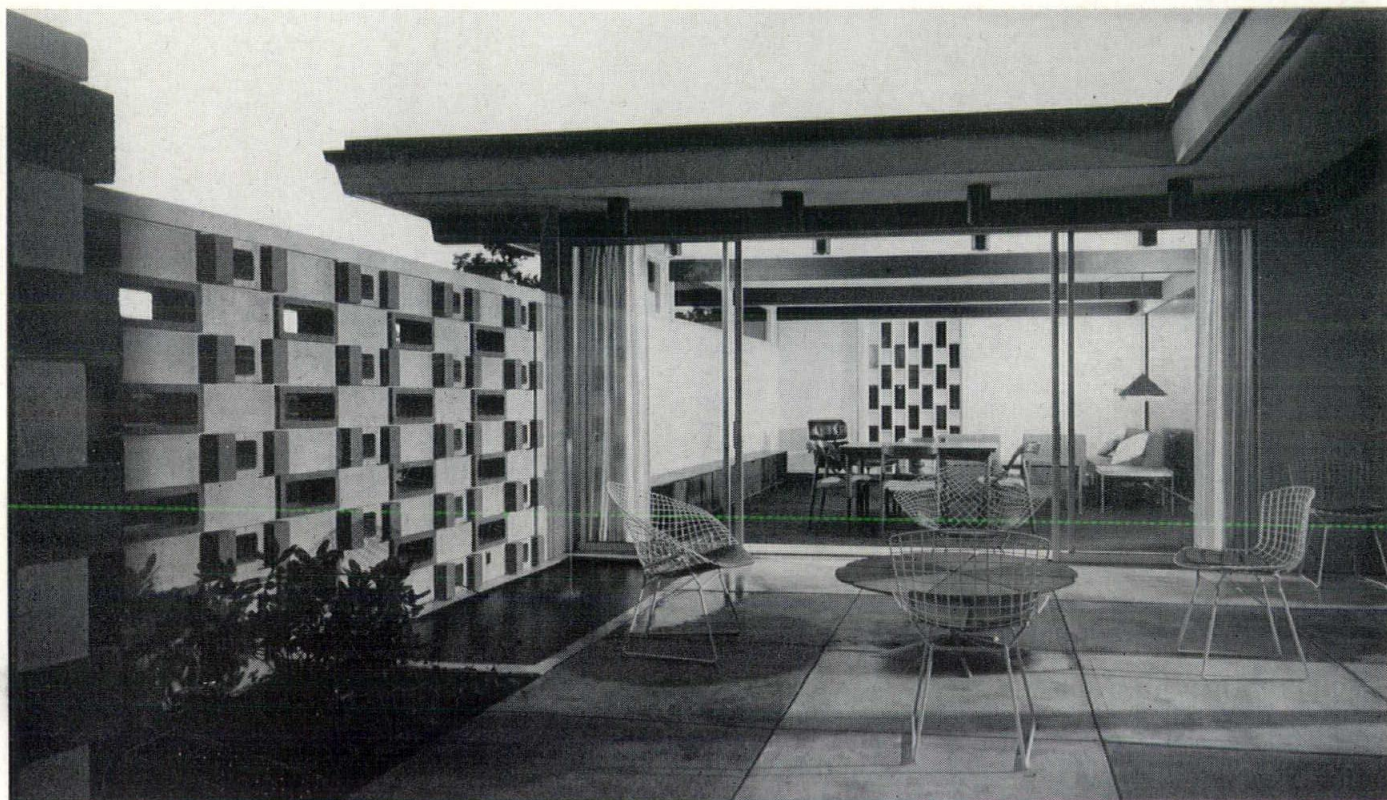
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