This is a double-height corridor with full-height glass walls on each side, using glass blocks both in its construction and in its appearance. It is used as an atrium rather than a window, causing a sense of spaciousness, the light from the building is also extended.

The glass blocks are made of glass and steel, which are used for the glass walls, and glass and steel for the glass blocks.

This provides a sense of spaciousness and light. The glass walls are made of glass and steel, which are used in the construction of the building. The glass blocks are also made of glass and steel, which are used in the construction of the building.
CASE STUDY HOUSE NO. 28 BY BUFF, HENSMAN & ASSOCIATES, ARCHITECTS

Co-Sponsored by Pacific Clay Products and Janss Corporation
Interiors by Robert P. D’Amico of Ecological Design Associates with Marge Peterik
Landscape Architect, Jack W. Buktenica
Photographed by Julius Shulman

This Case Study project grew out of a concern with the problems and advantages of facebrick as the basic structural material in contemporary single-family residential construction. Despite its wide use in large-scale building, facebrick is used on the West Coast for its decorative rather than its structural properties, largely because of cost factors, which in turn are the result of stringent reinforcing requirements in building codes and resistance by labor to improved, more efficient construction methods.

The architects were asked to design a house that incorporated facebrick as the primary structural material to demonstrate its particular advantages. The solution introduces reinforced grouted walls and piers, laid in a standard one-third bond, and designed to take both horizontal and vertical loads and spanned by concealed steel beams. Joining the brick with glass results in a combination of materials requiring no finish and little maintenance during the life of the building.

The site is a knoll overlooking the Conejo Valley development of Janss Corporation 40 miles north of Los Angeles near Thousand Oaks. The house utilizes the site in its entirety, the overall periphery approximating a square and following the boundaries of the usable portion of the lot. In plan the house is composed of two symmetrical wings connected by glass enclosed galleries. Living, dining, kitchen and study are in one, the five bedrooms in the other of the two parallel 95’ by 19’ wings. The major spaces and the galleries open onto a 54’ by 54’ central court, paved in brick and containing a swimming pool and planted areas, that forms a visual and physical center for the house.

The low profile of the house, leaving views from surrounding sites unobstructed, is emphasized by wide overhangs which shade the extensive glass area (4500 square feet). In addition to their visual and sun control functions, the overhangs house continuous duct plenums for carrying conditioned air; the two central brick piers abutting on the interior court each houses the forced-air units for its wing. Thus the necessary heating and cooling elements have been made contributing visual factors in a concept that combines form, function and mechanical environmental controls.

The covered area of the house is about 5000 square feet, including the two connecting galleries. All interior floors are brick paver, relating to the brick of the central court and the terraces and patios; the family of earth colors in the various brick surfaces also integrates the house with the site and the larger environment.

The combination of the past with today’s technology in the juxtaposition of the warm, natural brick with the meticulously detailed stainless steel framing for windows and sliding glass doors has also been reflected in the interior design.

The house will remain open to the public through December; daily except Monday from 11 a.m. to 7 p.m. See map on next page.
From top
Living room with dining area in foreground.
Living room looking through south gallery to bedroom wing.
Boy's bedroom. Armchair is Eames' Time-Life design; wall
system and desk by George Nelson. Table clock is Nelson design
for Howard Miller. Carpet is by Robert D'Amico for Monarch
Carpeting.

Study looking onto central court. Grandfather clock behind the
Eames' Time-Life group is from Howard Miller.
Living room looking into dining area. Bar and kitchen are
through doorway at right.
Child's bedroom opposite the study. Studio beds are John Cald-
well design for Brown-Saltman; table and stools by Eames;
carpet by Bob D'Amico for Monarch.