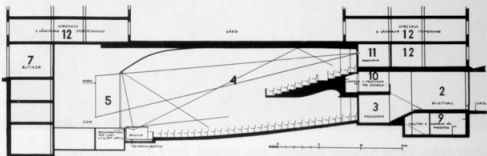
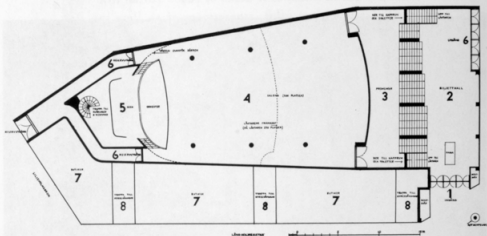


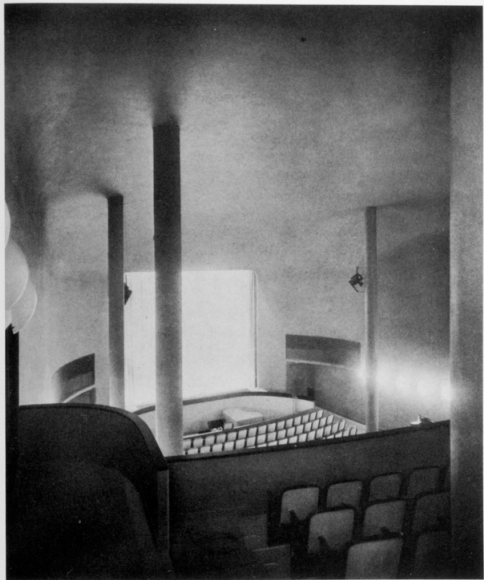
Alvar Aalto: Turun Sanomat Building, Åbo, Finland. 1930 Newspaper Presses

INDUSTRIAL BUILDING RAISED TO THE LEVEL OF ARCHITECTURE BY FINE PROPORTIONS, SMOOTH SURFACES AND CAREFULLY STUDIED FORMS. THE SHAPE OF THE CONCRETE SUPPORTS EXPRESSES FRANKLY THE STRUCTURAL STRESSES.



Uno Åhren: Flamman Soundfilm Theatre, Stockholm. 1929

ACOUSTICAL CONSIDERATIONS DETERMINE THE SHAPE OF THE INTERIOR. THE POSTS
APPEAR AS MERE LINES OF SUPPORT. LIGHTING FIXTURES ALONE DECORATE.

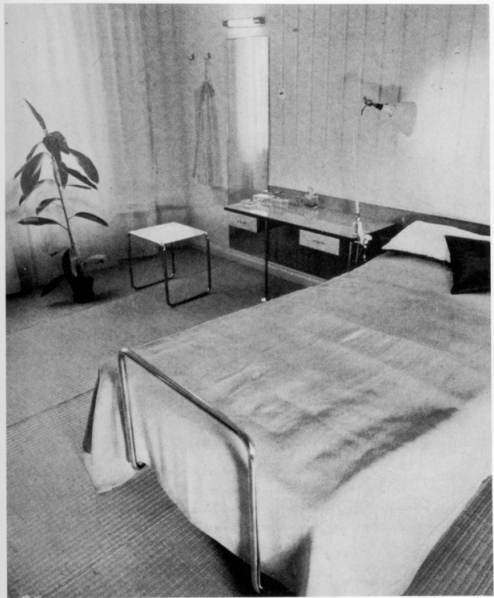


Grand Street Apartment Building, Berlin, 1955

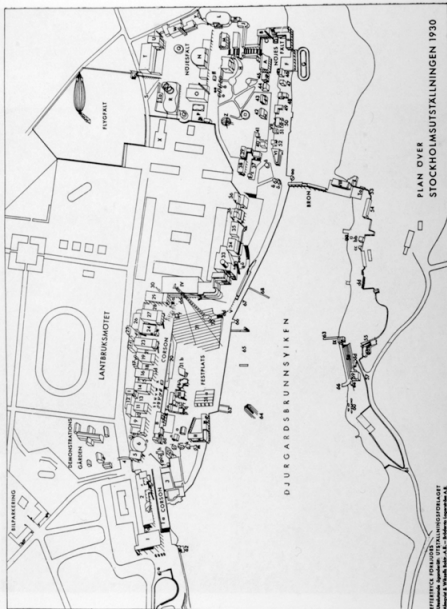


Josef Albers: Living Room in the Berlin Building Exposition. 1931

WOODEN CHAIRS DESIGNED WITHOUT REFERENCE TO TRADITION. THE COLOR THROUGHOUT IS THAT OF THE NATURAL MATERIALS.



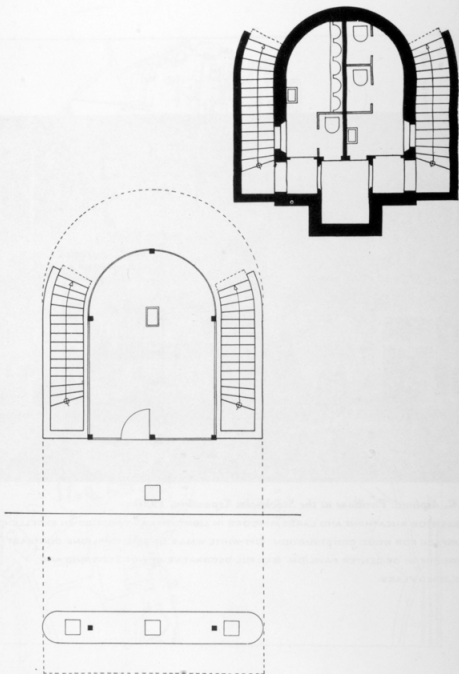
Marcel Breuer: Apartment Bedroom, Berlin. 1931

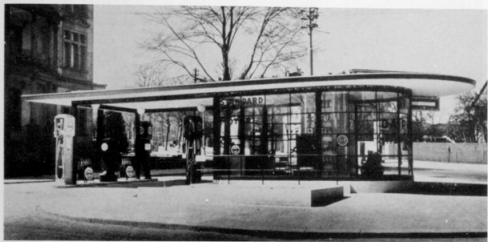




E.G. Asplund: Pavilions at the Stockholm Exposition, 1930

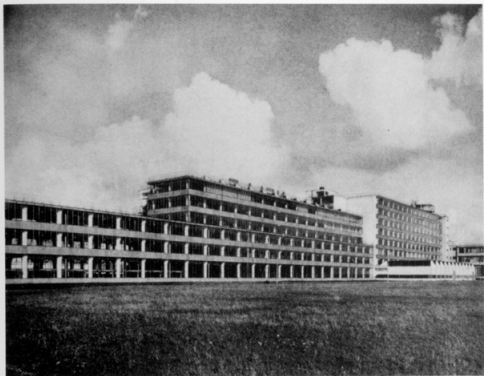
ASBESTOS SHEATHING AND LARGE WINDOWS IN LIGHT FRAMES PRODUCE AN EXCELLENT SURFACE FOR WOOD CONSTRUCTION. OFF-WHITE WALLS OF SIDE PAVILIONS CONTRAST WITH GREEN OF CENTER PAVILION. SKILFUL DECORATIVE USE OF LETTERING AND COLORED FLAGS.





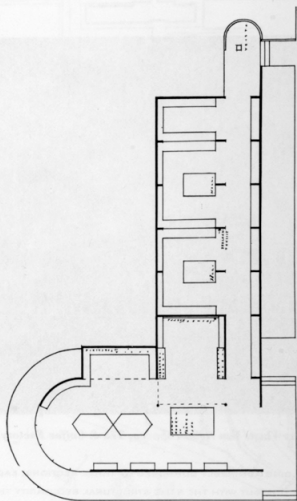
Hans Borkowsky: Dapolin Filling Station, Kassel, Germany. 1930

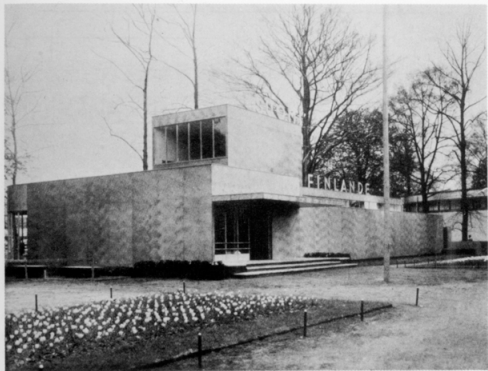
DOMINATING ROOF PLANE OVER TRANSPARENT SCREEN WALL. COLORS: BRILLIANT RED AND WHITE FOR ADVERTISEMENT. A DESIGN EASY TO STANDARDIZE. COMPARE WITH STANDARDIZED AMERICAN STATION ON PAGE 121.



*Brinkman & Van Der Vlugt: Van Nelle Tobacco, Tea & Coffee Factory, Rotterdam.
1928-30*

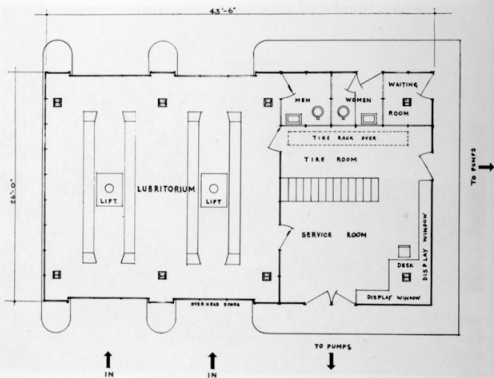
AN INDUSTRIAL BUILDING ADMIRABLY COMPOSED OF THREE SECTIONS, EACH DEVOTED
TO A SEPARATE FUNCTION BUT WITH THE SAME STRUCTURAL REGULARITY THROUGHOUT.





Erik Bryggman: Finnish Pavilion at the Antwerp Exposition. 1930

RICH SURFACES OF VARNISHED PLYWOOD. LETTERING USED EFFECTIVELY IN SILHOUETTE.



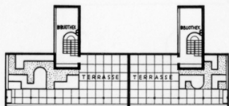
THE STANDARDIZED PLAN

IN THE ILLUSTRATED STATION THE PLAN IS REVERSED AND SLIGHTLY MODIFIED.



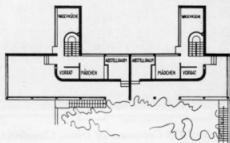
Clauss & Daub: Filling Station, Standard Oil Company of Ohio, Cleveland, 1931

RED, WHITE AND BLUE COLOR DICTATED BY ADVERTISING. WHITE BAND UNDULY HEAVY. GOOD LETTERING. ONE OF A SERIES OF FORTY STATIONS. ASYMMETRICAL PLACING OF DOOR AND SHOP WINDOW AS SHOWN IN PLAN IS SUPERIOR TO THE ARRANGEMENT IN THIS STATION.

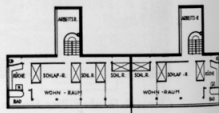


ROOF

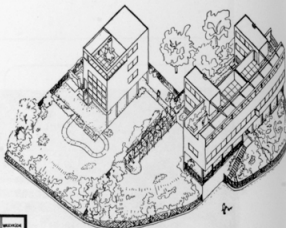
PLANS OF THE DOUBLE HOUSE



GROUND FLOOR

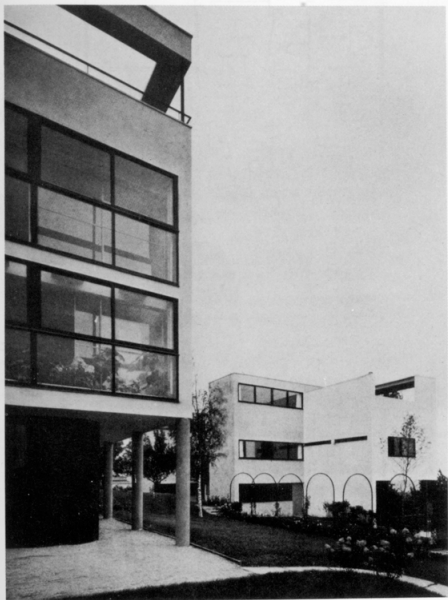


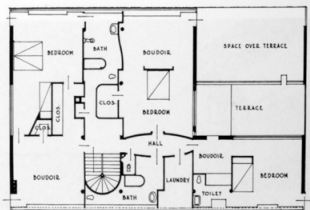
MAIN FLOOR



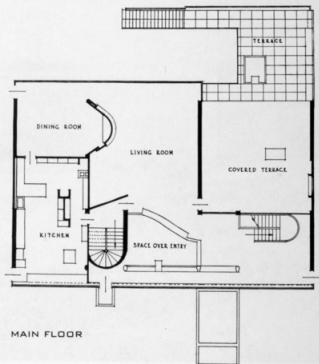
Le Corbusier & Pierre Jeanneret: Single House and Double House at the Weissenhofsiedlung, Stuttgart. 1927

THE SINGLE HOUSE DERIVES FROM THE "CITROHAN" PROJECT OF 1921. THE DOUBLE HOUSE IS AN EXTREME EXAMPLE OF OPEN INTERIOR PLANNING. PROJECTING REAR WINGS DISTINGUISHED BY BEING PAINTED PALE GREEN. WINDOW ARRANGEMENT IS BRILLIANT AND DISCIPLINED.





SECOND FLOOR

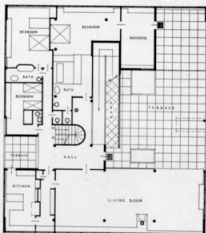


MAIN FLOOR

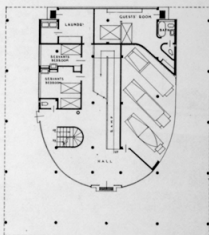


Le Corbusier & Pierre Jeanneret: Stein House, (Les Terrasses) Garches, Near St. Cloud. 1928

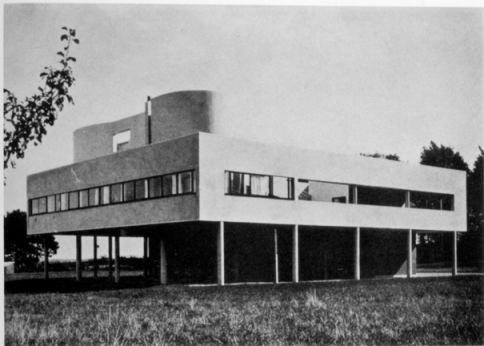
COVERED TERRACES, WHICH ARE INCLUDED IN THE SIMPLE RECTILINEAR VOLUME OF THE BUILDING, PRODUCE AN ASYMMETRICAL COMPOSITION. THE PREVAILING COLOR IS CREAM-WHITE. AT THE BACK OF THE TERRACES ONE WALL IS GREY AND ONE GREEN TO EMPHASIZE THE PLANES.



SECOND FLOOR



GROUND FLOOR



Le Corbusier & Pierre Jeanneret: Savoy House, Poissy-sur-Seine. 1930

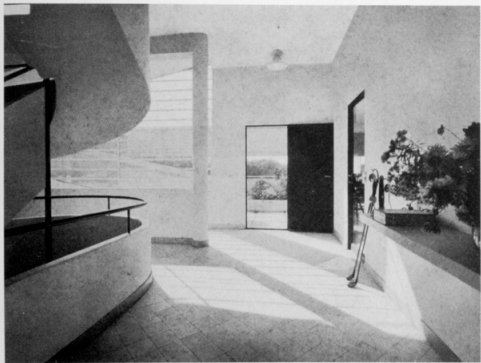
THE WHITE SECOND STOREY APPEARS WEIGHTLESS ON ITS ROUND POSTS. ITS SEVERE SYMMETRY IS A FOIL TO THE BRILLIANT STUDY IN ABSTRACT FORM, UNRESTRICTED BY STRUCTURE, OF THE BLUE AND ROSE WINDSHELTER ABOVE. THE SECOND STOREY, AS SHOWN BY THE PLAN, INCLUDES THE OPEN TERRACE WITHIN THE GENERAL VOLUME. THUS THE SINGLE SQUARE OF THE PLAN CONTAINS ALL THE VARIED LIVING NEEDS OF A COUNTRY HOUSE.



Le Corbusier & Pierre Jeanneret: Savoy House, Poissy-Sur-Seine. 1931.

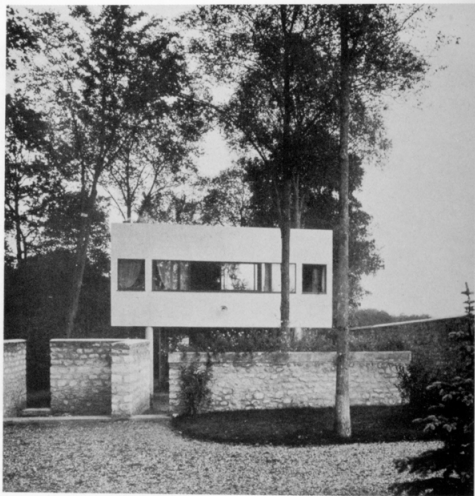
Living Room and Terrace

ONLY A SLIDING GLASS WALL SEPARATES THE LIVING ROOM FROM THE TERRACE. RAMP AND CIRCULAR STAIRCASE, WITH THE RELATED PATTERNS OF WINDOW MUNTINS AND RAILING, ARE SKILFULLY COMPOSED.



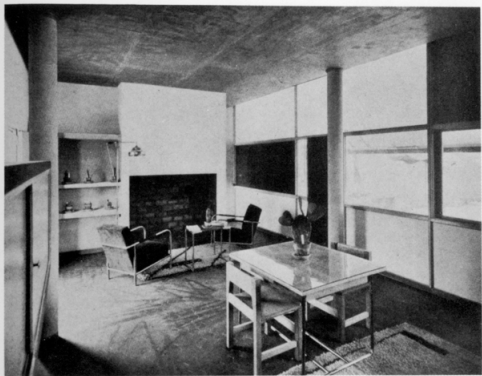
Le Corbusier & Pierre Jeanneret: Savoye House, Poissy-Sur-Seine. 1930. Hall

ARCHITECTURAL DETAIL ESPECIALLY FINE: THE RELATION OF ROUND PIER TO SUPPORTED BEAM, THE CURVED PLANES OF THE STAIR, THE PLACING OF THE DOOR AND ITS LIGHT ENFRAMEMENT.



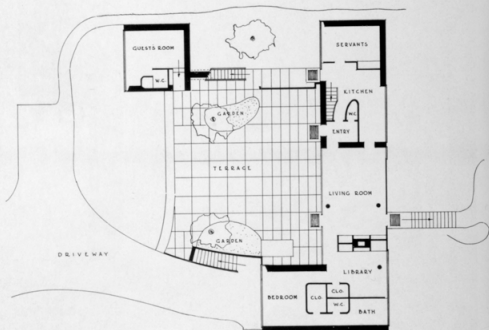
Le Corbusier & Pierre Jeanneret: Lodge at Savoye House, Poissy-sur-Seine. 1930

THE SMALL LODGE IS CONSISTENT IN DESIGN WITH THE MAIN HOUSE SHOWN ON THE PREVIOUS PAGE. IT MIGHT WELL SERVE AS A UNIT DWELLING IN A HOUSING PROJECT.



***Le Corbusier & Pierre Jeanneret: De Mandrot Villa, Le Pradet, Near Hyeres. 1931.
Living Room***

SOUTH WALL OF TRANSPARENT, TRANSLUCENT AND OPAQUE PANELS, CEILING OF PLYWOOD IN NATURAL COLOR AND FLOOR OF LOCAL TILES. FURNITURE BY RÉNÉ HERBST AND HÉLÈNE DE MANDROT.

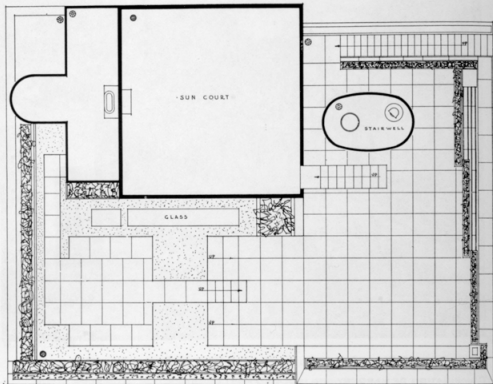


MAIN FLOOR



Le Corbusier & Pierre Jeanneret: De Mandrot Villa, Le Pradet, Near Hyeres. 1931

COMBINATION OF MASONRY AND ISOLATED POST CONSTRUCTION. NON-SUPPORTING WALL SECTIONS ARE OF STUCCO OR GLASS. BADLY PLACED WOODEN FLY-SCREEN FRAMES MAR THE FENESTRATION.

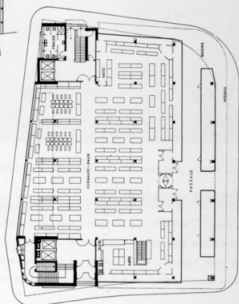




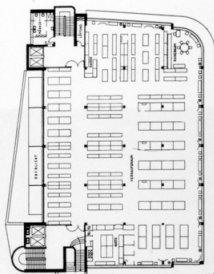
Le Corbusier & Pierre Jeanneret: De Beistegui Pent House, Champs-Élysées, Paris. 1931. Garden

SIMPLE COMPOSITION OF RECTANGULAR FORMS AND OVAL STAIR TOWER. THE HEDGES AND THE TREE MAKE A STRIKING CONTRAST WITH THE WHITE MARBLE. THE HEDGES ARE SET IN SLIDING BOXES OPERATED ELECTRICALLY. THUS EITHER COMPLETE PRIVACY OR A MAGNIFICENT VIEW TOWARD THE CENTER OF THE CITY MAY BE ENJOYED. THE UPPER ENCLOSED AREA, A SUN BATH, HAS A FLOOR OF GRASS AND WALLS OF PALE SKY-BLUE.

GROUND FLOOR



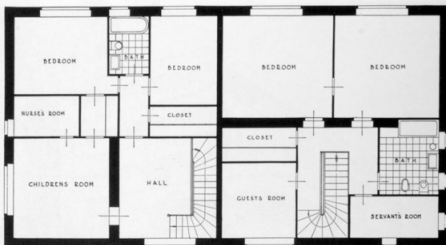
SECOND FLOOR



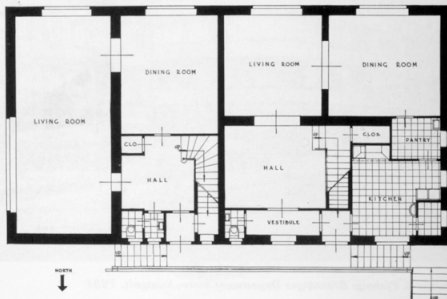


Eisenlohr & Pfennig: Breuninger Department Store, Stuttgart. 1931

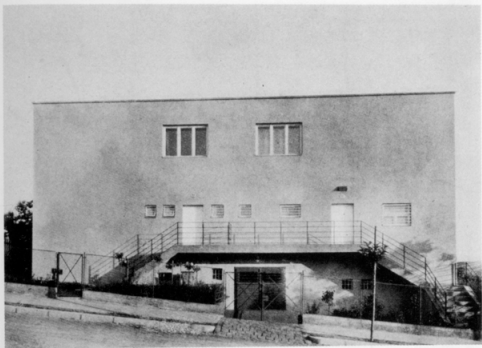
THE WINDOW FRAMES ARE BRONZE AND THE WALLS ARE SURFACED WITH STONE PLAQUES. THE SET-BACK IS BETTER HANDLED HERE THAN IN THE DEPARTMENT STORE ON PAGE 185. CURVED CORNER AND LETTERING BREAK THE MONOTONY. THE DESIGN IS DISCIPLINED BUT LACKS INDIVIDUAL DISTINCTION.



SECOND FLOOR

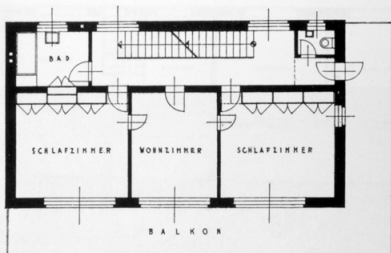


GROUND FLOOR

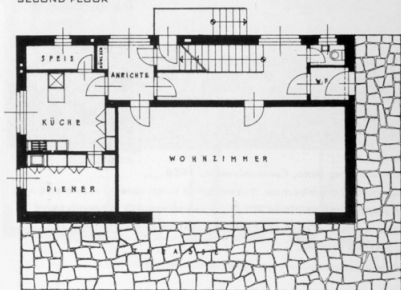


Otto Eisler: Double House, Brno, Czechoslovakia. 1926

EFFECTIVE ASYMMETRICAL COMPOSITION. THERE IS TOO MUCH VARIETY IN THE SIZE AND SPACING OF THE FIRST FLOOR WINDOWS IN AN ATTEMPT TO ACHIEVE A PROGRESSIVE RHYTHM. THE THICK WINDOW FRAMES APPEAR EVEN HEAVIER BECAUSE THEY ARE LIGHT-COLORED INSTEAD OF DARK.



SECOND FLOOR

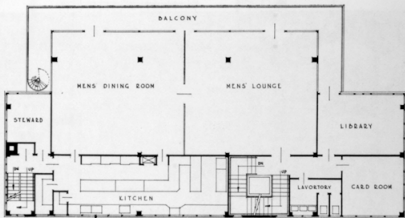


GROUND FLOOR

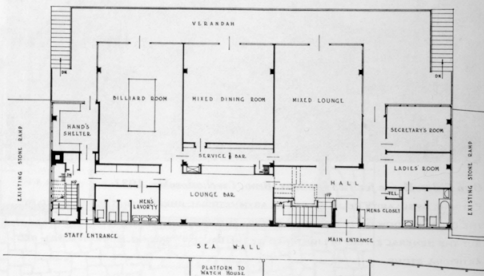


Otto Eisler: House for Two Brothers, Brno, Czechoslovakia. 1931

EXTREME REGULARITY RELIEVED BY THE ASYMMETRICAL SHELTER ON THE ROOF AND BY THE LARGE WINDOW ON THE GROUND FLOOR. THE PROPORTIONS ARE RATHER HEAVY BUT THE GENERAL EFFECT IS LIGHTENED BY THE BALCONY RAILING. SURFACED WITH RED ARTIFICIAL STONE.



SECOND FLOOR

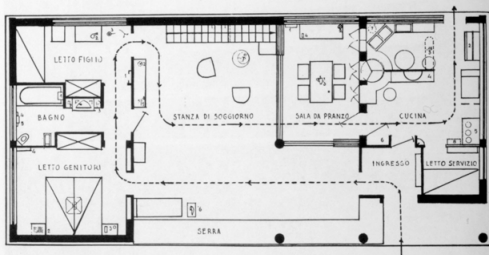


MAIN FLOOR



*Joseph Emberton: Royal Corinthian Yacht Club, Burnham-on-Crouch, England.
1931*

THE LARGE GLASS AREA IS PARTICULARLY SUITABLE IN A DULL, FOGGY CLIMATE.
COMPARE THE HOTEL IN CORSICA, PAGE 181, WHICH HAS SMALL WINDOWS TO KEEP
THE INTERIOR COOL AND DARK.

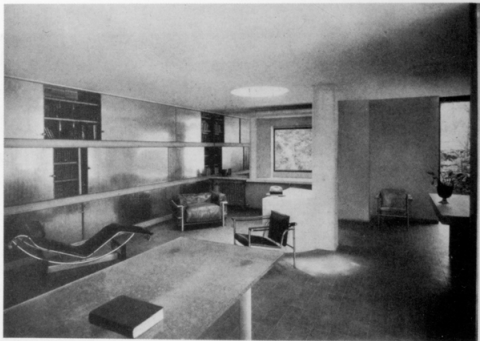


GROUND FLOOR



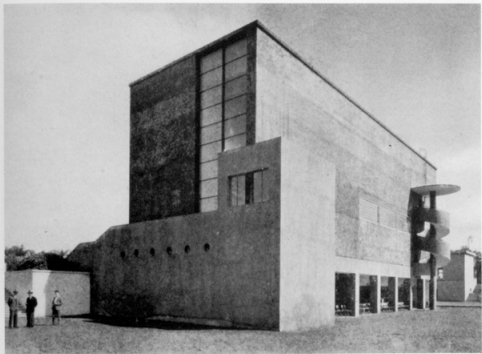
L. Figini and G. Pollini: Electrical House at the Monza Exposition, Italy. 1930

THE SAME UNIT OF MEASURE IN WINDOW MUNTINS AND RAILINGS PRODUCES A
SUBSIDIARY RHYTHM.



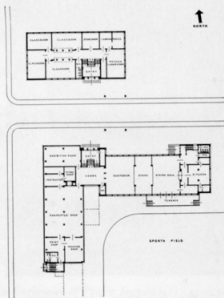
Le Corbusier & Pierre Jeanneret: Annex to Church Villa, Ville D'Avray. 1929. Living Room

PLACING OF FIREPLACE AND CHIMNEY AWAY FROM THE WALL AVOIDS THE TRADITIONAL MASSIVE EFFECT. STARTLING USE OF CIRCULAR SKYLIGHT. FURNITURE BY LE CORBUSIER AND CHARLOTTE PERRIAND.

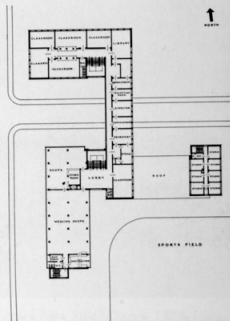


Bohuslav Fuchs: Pavilion of the City of Brno at the Brno Exposition, Czechoslovakia. 1928

PIERS AND LINTELS OF THE SUBSTRUCTURE ARE UNDULY HEAVY. THE CIRCULAR STAIRCASE IS GOOD DECORATION THOUGH ITS UTILITY IS DOUBTFUL. THE WINDOWS ADJACENT TO THE STAIRCASE ARE OF GLASS TILES WHICH HARMONIZE IN SIZE WITH THE HANDSOME ORANGE RED TILE OF THE WALL SURFACE.



GROUND FLOOR



SECOND FLOOR



Walter Gropius: Bauhaus School, Dessau, Germany. 1926. Living Quarters, Administration and Class Rooms

THE SEPARATE WINGS, EACH WITH A DIFFERENT FUNCTION—LIVING QUARTERS, CLASSROOMS, WORKSHOPS—ARE SKILFULLY COMPOSED. THE CHECKERBOARD WINDOW ARRANGEMENT OF THE LIVING QUARTERS CONTRASTS WITH THE RIBBON WINDOWS OF THE CLASSROOMS AND ADMINISTRATIVE SECTION. AN EXAMPLE OF DIFFERENT FUNCTIONS EMPHASIZED BY A DIFFERENT HANDLING OF REGULARITY. THE SUPPORTS OF THE CENTER SECTION ARE AWKWARD IN SHAPE.

garage

hallway

kitchen

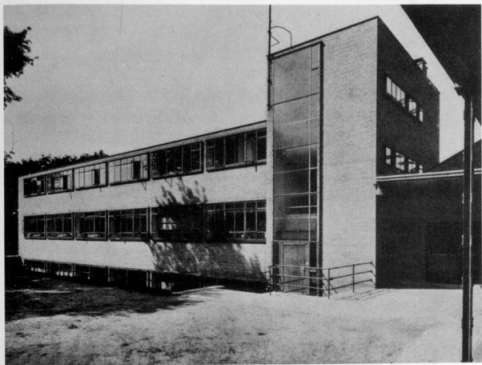
living area

Legend:

- V ventilation in a room
- H ventilation in a room
- A ventilation in a room

Scale: 0 10 meters





Walter Gropius: City Employment Office, Dessau, Germany. 1928

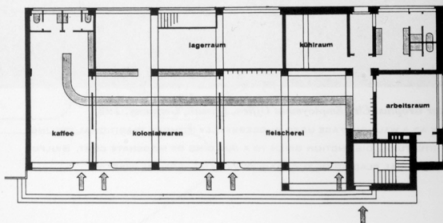
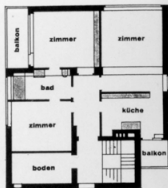
BRICK AS A WALL SURFACE USED SUCCESSFULLY WITHOUT TRADITIONAL FEELING.
ARCHITECTURAL DISTINCTION GIVEN TO A BUILDING OF MODERATE COST. SKILFUL
ASYMMETRICAL PLACING OF THE STAIR TOWER AND VERTICAL WINDOW.

TOP FLOOR



1.2.3.

TYPICAL FLOOR



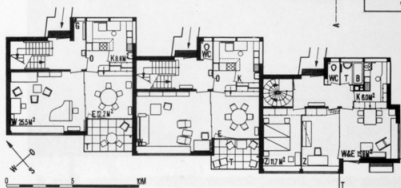
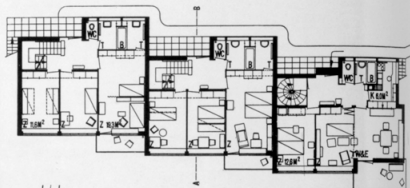
GROUND FLOOR



Walter Gropius: Siedlung Törten, Dessau, Germany. 1928. Coöperative Store & Apartments

SHARP FUNCTIONAL CONTRAST BETWEEN HORIZONTAL DEVELOPMENT OF THE STORES AND VERTICAL DEVELOPMENT OF THE APARTMENT HOUSE. LETTERING, CIRCULAR WINDOWS AND FLAGPOLE ARE DECORATIVE ELEMENTS. THE TOP BALCONY IS UNNECESSARILY HEAVY.

FIRST FLOOR

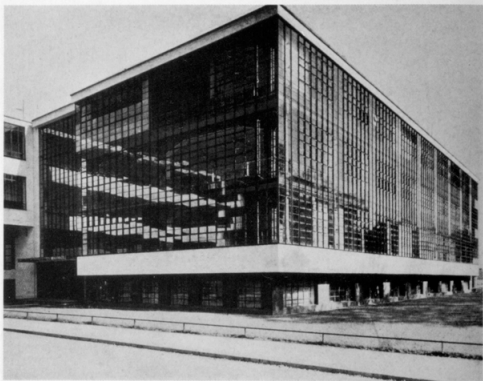


SECOND FLOOR



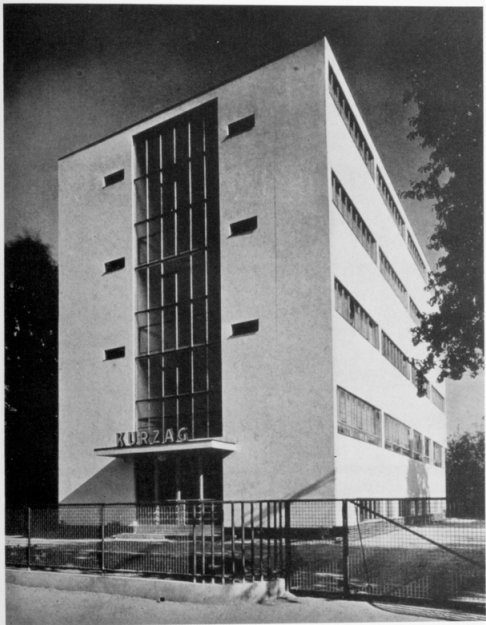
Max Ernst Haefeli: Apartment House, Zürich. 1929

PRONOUNCED WALL CAPPING AND ROUGH STUCCO BREAK THE EFFECT OF SURFACE. ALUMINUM WINDOW FRAMES ARE LIGHT AND WELL GROUPED. THE ENTRANCE BRIDGES MAKE GOOD DECORATION.



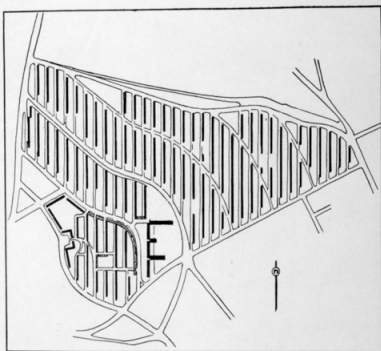
Walter Gropius: Bauhaus School, Dessau, Germany. 1926. Workshops

THE WORKSHOPS HAVE ENTIRELY TRANSPARENT WALLS. A GOOD ILLUSTRATION OF GLASS PANES AS A SURFACING MATERIAL. THE PROJECTION OF THE ROOF CAP IS UNFORTUNATE, ESPECIALLY OVER THE ENTRANCE AT LEFT.

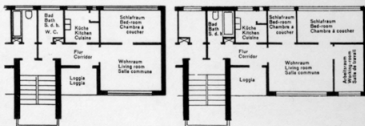


Otto Haesler: Kurzag Warehouse and Offices, Brunswick, Germany. 1930

THOROUGH APPLICATION OF THE PRINCIPLES OF CONTEMPORARY DESIGN. THE SYMMETRY IS FUNCTIONALLY JUSTIFIABLE SINCE THE STAIRWELL SERVES CENTRAL CORRIDORS.



PLAN OF SIEDLUNG

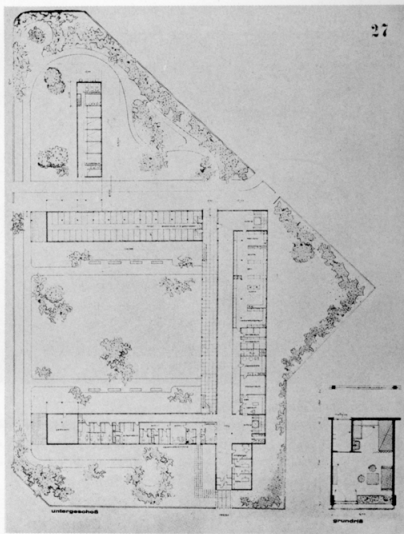


TYPICAL PLANS



Otto Haesler: Siedlung Rothenberg, Kassel, Germany. 1930

THE LONG BANDS OF WINDOWS ARE MADE POSSIBLE BY STEEL CONSTRUCTION. THE INSET BALCONIES AND THE THICK CAPPING OF THE STAIRWELLS BREAK THE REGULAR FENESTRATION DISAGREEABLY. THE STEPPING OF THE ROOF LINE, ON THE OTHER HAND, GIVES AN INTERESTING VARIETY TO THE GENERAL SYSTEM OF REGULARITY.



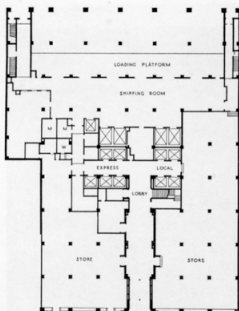
GROUND FLOOR

TYPICAL APARTMENT

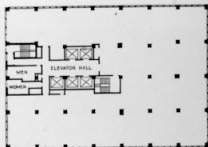


Otto Haesler and Karl Völker: Old People's Home, Kassel, Germany. 1931

THE TALL SECTIONS ARE BUILT UP OF REPEATED UNITS OF LIVING QUARTERS. THE LOW SECTION IN THE CENTER CONTAINS THE COMMON ROOMS; THE LOW SECTION TO THE RIGHT, THE SERVICE QUARTERS. THESE VARIOUS DIVISIONS, EACH RETAINING ITS DISTINCTIVE CHARACTER, ARE BROUGHT INTO AN ORDERLY COMPOSITION. THE OCCASIONAL VERTICALS OF THE STAIRWELLS CONTRAST WITH THE GENERAL HORIZONTALITY.



GROUND FLOOR



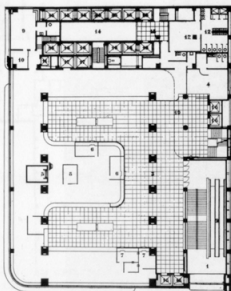
TYPICAL FLOOR

Hood & Foulhoux: McGraw-Hill Building, West 42nd Street, New York. 1931

THE LIGHTNESS, SIMPLICITY AND LACK OF APPLIED VERTICALISM MARK THIS SKYSCRAPER AS AN ADVANCE OVER OTHER NEW YORK SKYSCRAPERS AND BRING IT WITHIN THE LIMITS OF THE INTERNATIONAL STYLE. THE SPANDRELS ARE SHEATHED WITH BLUE-GREEN TILES. THE METAL COVERING OF THE SUPPORTS IS PAINTED DARK GREEN. THE SET-BACKS ARE HANDLED MORE FRANKLY THAN IN OTHER SKYSCRAPERS, THOUGH STILL REMINISCENT OF THE PYRAMIDAL SHAPE OF TRADITIONAL TOWERS. THE REGULARITY APPROACHES MONOTONY EXCEPT FOR THESE SET-BACKS, WHICH ARE DETERMINED BY LEGAL REQUIREMENTS RATHER THAN BY CONSIDERATIONS OF DESIGN. THE HEAVY ORNAMENTAL CROWN IS AN ILLOGICAL AND UNHAPPY BREAK IN THE GENERAL SYSTEM OF REGULARITY AND WEIGHTS DOWN THE WHOLE DESIGN.

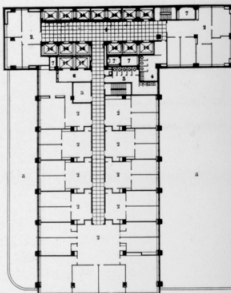


BANK FLOOR



SCALE
0 10 20 30 40

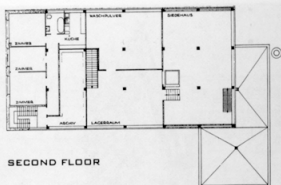
TYPICAL OFFICE FLOOR



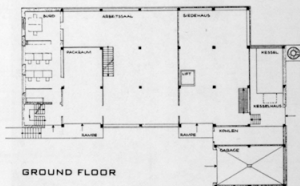
Howe & Lescaze: Philadelphia Saving Fund Society, Market Street, Philadelphia. 1931

THE BUILDING WILL NOT BE COMPLETED UNTIL THE SUMMER OF 1932. THE ENTIRE FRONT IS CANTILEVERED. THE RELATION OF THE BASE WITH ITS CURVED CORNER TO THE TOWER IS AWKWARD. THE DIFFERENT PARTS OF THE BUILDING ARE DISTINGUISHED BY DIFFERENT SURFACING MATERIALS: THE BASE, HOUSING THE BANK, OF GRANITE SLABS; TWO INTERMEDIATE STOREYS OF LIMESTONE; THE SPANDRELS OF THE TOWER OF BRICK.

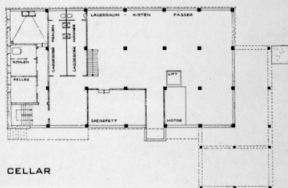




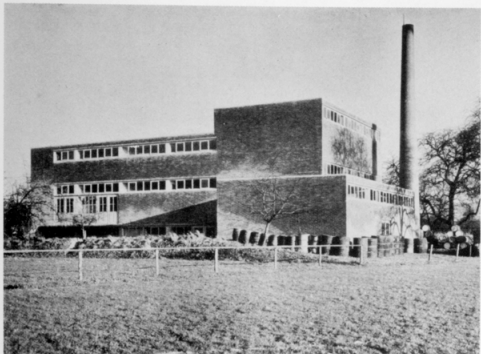
SECOND FLOOR



GROUND FLOOR

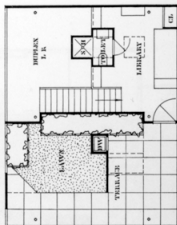
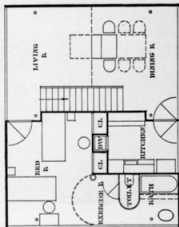
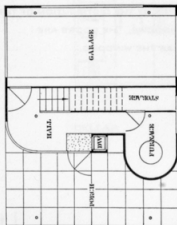


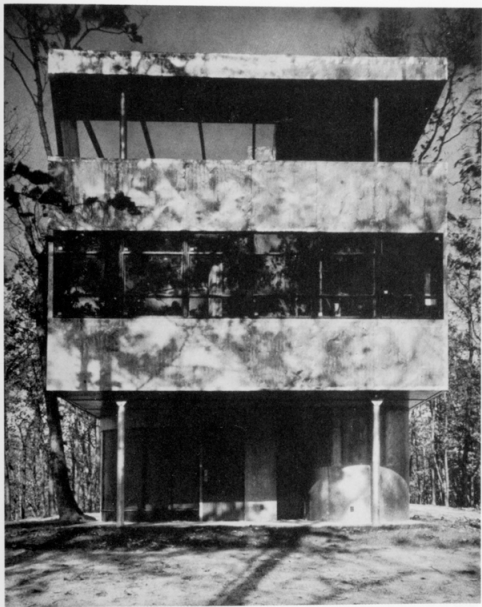
CELLAR



Kellermüller & Hofmann: Jakob Kolb Soap Factory, Zürich. 1930

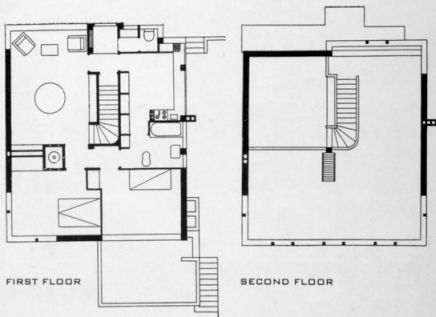
A LOW-COST BUILDING GIVEN ARCHITECTURAL CHARACTER BY THE DISTRIBUTION OF THE SECTIONS AND THE SPACING OF THE STANDARDIZED WINDOWS. THE DOORS ARE UNFORTUNATELY NOT COMPOSED OF THE SAME UNITS AS THE WINDOWS.





A. Lawrence Kocher & Albert Frey: Harrison House, Syosset, Long Island. 1931

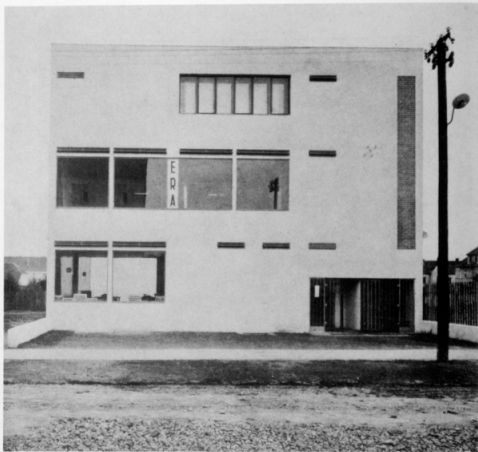
AN EXPERIMENTAL HOUSE WITH A SKELETON OF ALUMINUM AND WITH WALLS THINNER THAN ARE PERMITTED BY URBAN BUILDING LAWS. CORRUGATED ALUMINUM SHEATHING REFLECTS THE SURROUNDINGS AGREEABLY.



H. L. de Koninck: Lenglet House, Uccle, Near Brussels. 1926

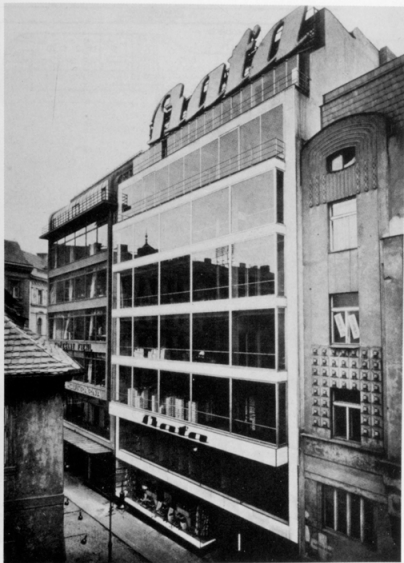
THE PLANE OF THE WALL IS UNBROKEN EITHER BY WINDOW REVEALS OR WALL CAPPING.





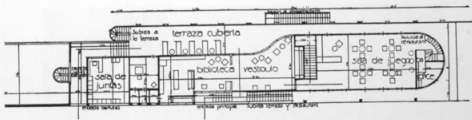
Josef Krantz: Café Era, Brno, Czechoslovakia. 1929

SKILFUL GROUPING OF WINDOWS WITH THE DIFFERENT FUNCTIONS OF VENTILATION, VIEW AND LIGHTING. LIGHT IS PROVIDED IN THE STAIRWELL BY THE USE OF TRANSLUCENT GLASS BRICKS. THE GENERAL COMPOSITION IS OVERCOMPLICATED.



Ludvik Kysela: Bata Shoe Store, Prague, Czechoslovakia. 1929

THE WINDOW FRAMES ARE LIGHT; THE SPANDRELS UNUSUALLY THIN. THE LETTERING IS BOTH UNARCHITECTURAL IN CHARACTER AND INHARMONIOUS IN SCALE.



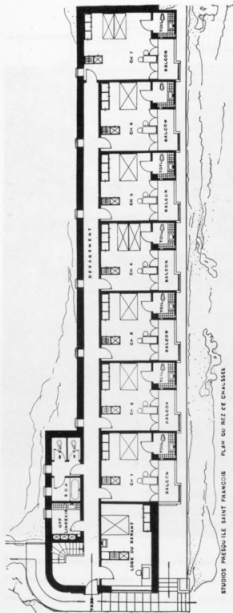
Labayen & Aizpurua: Clubhouse, San Sebastian, Spain. 1929

THE MARINE CHARACTER OF THE DESIGN IS JUSTIFIED BY SITE AND PURPOSE. THE PROJECTION OF THE TERRACE ROOF ADDS AN UNNECESSARY COMPLICATION. COMPARE EMBERTON'S SIMPLER TREATMENT OF THE SAME PROBLEM ON PAGE 146.

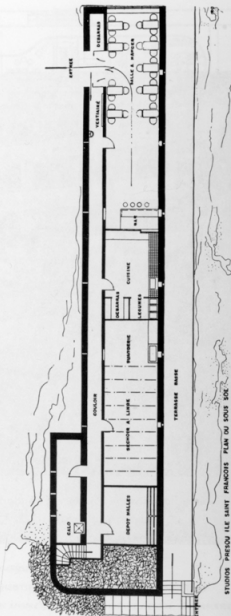


J. W. Lehr: Volksstimme Building, Frankfort, Germany. 1929

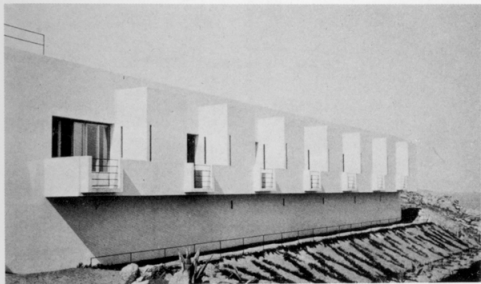
GOOD USE OF GLAZED TILE LAID VERTICALLY. THE WALLS ARE OFF-WHITE. PROJECTING SHELTER FOR NEWSPAPER NOTICES IS GREY WITH A BRILLIANT ORANGE POST.



STUDIOS PRESQU'ILE SAINT FRANCOIS PLAN DU REZ DE CHAUSSEE



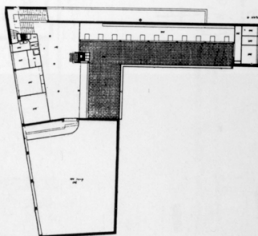
STUDIO PRESBYTERE SAINT FRANÇOIS FILM DU SOUS SOL



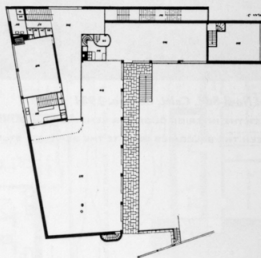
André Lurçat: Hotel Nord-Sud, Calvi, Corsica. 1931

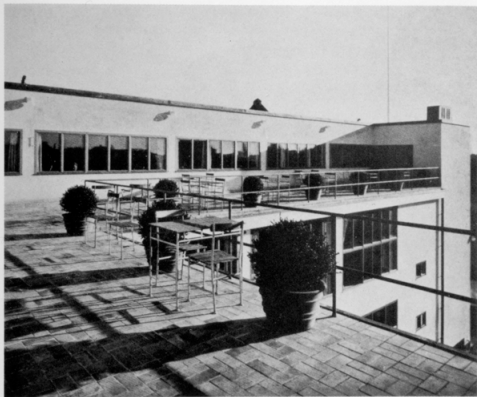
SMALL WINDOWS KEEP THE INTERIOR COOL IN A SEMI-TROPICAL SUMMER. THE PROJECTIONS BETWEEN THE BALCONIES ISOLATE THE SEPARATE STUDIO APARTMENTS.

THIRD FLOOR

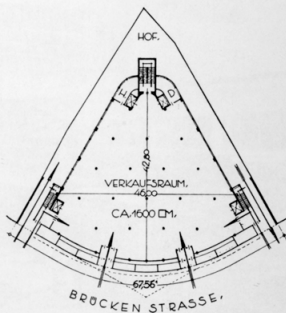


SECOND FLOOR





Sven Markelius & Uno Åhren: Students' Clubhouse, Stockholm. 1930. Roof Terrace
SUCCESSFUL DESIGN SAVE FOR THE THICKNESS OF THE WOODEN WINDOWS AND WALL
CAPPING.

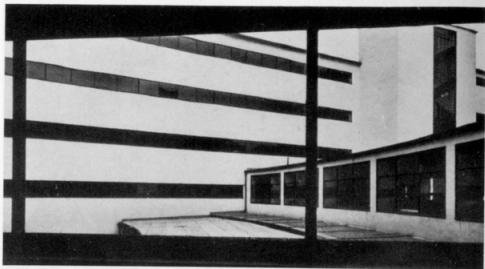


GROUND FLOOR



Erich Mendelsohn: Schocken Department Store, Chemnitz, Germany. 1928-1930

STARTLING RIBBON WINDOWS MADE POSSIBLE BY CANTILEVER CONSTRUCTION. WALL SURFACED WITH STONE PLAQUES. THE SET-BACKS REQUIRED BY BUILDING LAWS GIVE AN UNFORTUNATE STEPPED EFFECT, AS IN NEW YORK SKYSCRAPERS.



Erich Mendelsohn & R. W. Reichel: German Metal Workers' Union Building, Berlin. 1929-1930. Court

THE PHOTOGRAPH TAKEN THROUGH A WINDOW LIKE THOSE ACROSS THE COURT SHOWS THE EXTREME LIGHTNESS OF THE FRAMES. THE STAIR TOWER IS UNSATISFACTORY IN PLACING AND PROPORTION.

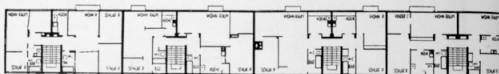


Theodor Merrill: Königsgarbe Mine Works, Bochum, Germany. 1930

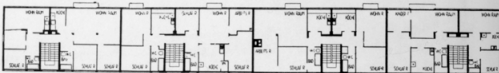
AN EXAMPLE OF REVEALED FRAMEWORK WHICH EXCEPT AT GREAT SCALE IS LESS SATISFACTORY THAN THE USUAL METHOD OF SHEATHING THE FRAME.



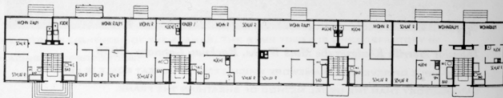
CONSTRUCTION PLAN FOR ALL FLOORS

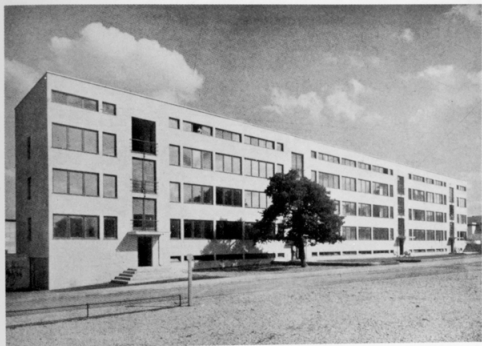


THIRD FLOOR



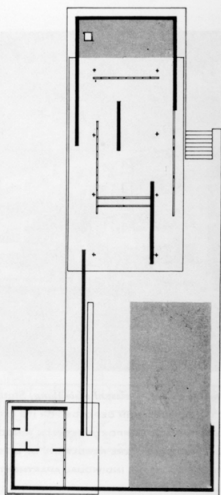
SECOND FLOOR





Miës van der Rohe: Apartment House, Weissenhofsiedlung, Stuttgart. 1927

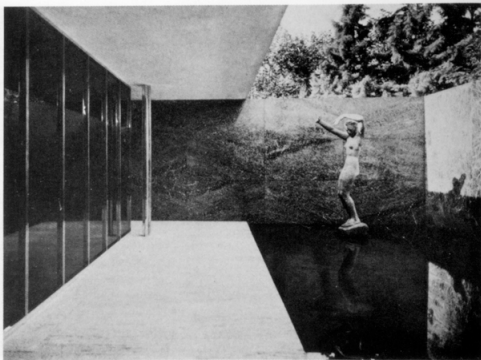
ALTHOUGH SYMMETRICAL, THE COMPOSITION DEPENDS FOR ITS EFFECT ON GENERAL REGULARITY, NOT ON AXIAL EMPHASIS. SUPPORTS BETWEEN WINDOWS TREATED AS PART OF THE WALL SURFACE. DESPITE SEVERE REGULARITY OF CONSTRUCTION THERE IS GREAT VARIETY IN THE PLANNING OF THE INDIVIDUAL APARTMENTS.





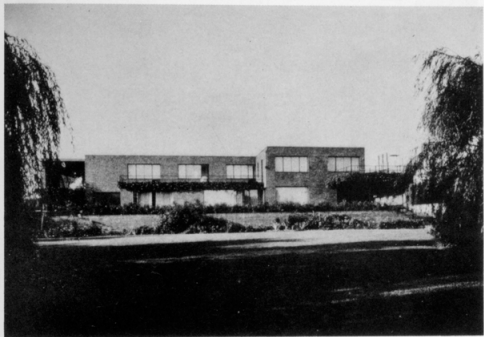
Mies van der Rohe: German Pavilion at the Barcelona Exposition, Spain. 1929

AS THIS WAS A PAVILION AT AN EXPOSITION, AESTHETIC RATHER THAN FUNCTIONAL CONSIDERATIONS DETERMINED THE PLAN. THE WALLS ARE INDEPENDENT PLANES UNDER A CONTINUOUS SLAB ROOF, WHICH IS SUPPORTED ON LIGHT METAL POSTS. THE ABSOLUTE REGULARITY IN THE SPACING OF THE SUPPORTS DOES NOT PREVENT WIDE VARIETY IN THE PLACING OF WALL SCREENS TO FORM SEPARATE ROOMS. RICH MATERIALS: TRAVERTINE, VARIOUS MARBLES, CHROME STEEL, GREY, BLACK, AND TRANSPARENT PLATE GLASS.



Miës van der Rohe: German Pavilion at the Barcelona Exposition, Spain. 1929. Inner Pool

BECAUSE OF DISTINCTIVE MATERIALS, THE PLANES RETAIN THEIR INDEPENDENCE. AS A RESULT THE COMPOSITION IS OF APPARENTLY INTERSECTING, RATHER THAN MERELY ENCLOSING, PLANES. THE DIFFERENT TEXTURES, INCLUDING THAT OF THE WATER, PROVIDE DECORATION. THE KOLBE STATUE HAS A MAGNIFICENT BACKGROUND AND THOUGH ISOLATED IS AN IMPORTANT PART OF THE DESIGN.



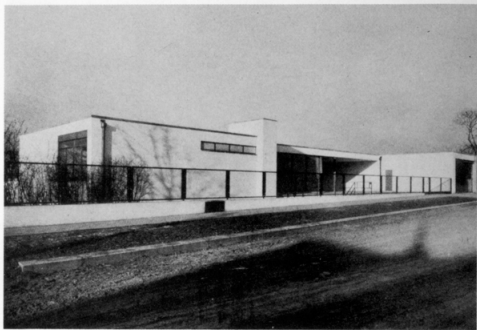
Miës van der Rohe: Lange House, Krefeld, Germany. 1928

UNUSUAL AND SUCCESSFUL USE OF BRICK IN A BUILDING WELL ABOVE AVERAGE COST.
THE TERRACE, LAID OUT GEOMETRICALLY, CONTRASTS WITH THE GROUNDS WHICH ARE
PLANTED NATURALISTICALLY.



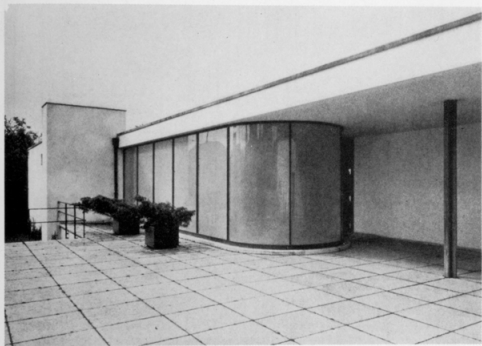
Miës van der Rohe: Tugendhat House, Brno, Czechoslovakia. 1930. Garden Façade

A CANTILEVERED PARAPET ONE HUNDRED FEET LONG ABOVE A WALL OF GLASS IS THE BASIS OF THE DESIGN. THE HOUSE IS TIED TO ITS SETTING BY A MONUMENTAL FLIGHT OF STEPS.



Miës van der Rohe: Tugendhat House, Brno, Czechoslovakia. 1930. Street Façade

THE HOUSE IS SO PLACED ON A SLOPING SITE THAT THE ENTRANCE IS ON THE SECOND FLOOR. A SLAB ROOF ACROSS THE ENTRANCE JOINS THE GARAGE TO THE HOUSE. THE CHIMNEY IS A STRONG VERTICAL ACCENT IN AN ALMOST WINDOWLESS FAÇADE.



Miš van der Rohe: Tugendhat House, Brno, Czechoslovakia. 1930. Entrance

A WALL OF FROSTED GLASS CURVED AROUND THE STAIRWELL LIGHTS THE ENTRANCE HALL. SIMPLE BUT LUXURIOUS ELEMENTS OF DECORATION: THE ISOLATED BRONZE POST, BRONZE WINDOW FRAMES, REFLECTING SURFACE OF GLASS, THE PATTERN OF TRAVERTINE PAVING, THIN ROOF CAPPING, THE GRACEFUL RAILING AND GROWING PLANTS.



Miës van der Rohe: Tugendhat House, Brno, Czechoslovakia. 1930. Library & Living Room

AN ONYX SPUR WALL SEPARATES THE LIBRARY ON THE LEFT FROM THE DRAWING ROOM ON THE RIGHT, BUT DOES NOT INTERFERE WITH THE OPEN FEELING OF ONE LARGE ROOM. BLACK OR WHITE VELVET CURTAINS ON CHROME RAILS CAN SEPARATE THE ROOMS MORE COMPLETELY; CURTAINS CAN ALSO BE DRAWN ACROSS THE GLASS WALLS. THE SUBDUED COLOR SCHEME—TAN, BEIGE, GREEN, PEARL GREY, WHITE AND BLACK—EMPHASIZES THE RICHNESS OF THE ONYX AND MACAESSAR WOOD, THE BRILLIANCE OF THE CHROME POSTS AND PLATE GLASS.



Miës van der Rohe: Apartment Study, New York. 1930

VARIETY OF SURFACES—WINDOW WALL COVERED BY BLUE RAW SILK CURTAIN, A WALL OF BOOKS ON PALISSANDER SHELVES, WHITE PLASTER CEILING, AND STRAW MATTING ON THE FLOOR. CHAIR OF WHITE VELLUM, DESK OF BLACK LEATHER. ALL SUPPORTS OF CHROME STEEL.

