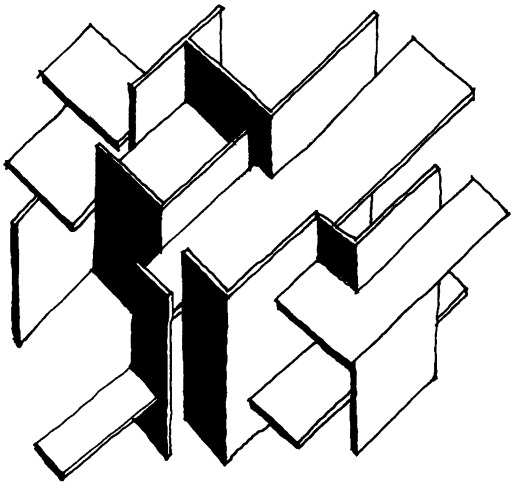

Figure 4.2 *Planar form.*

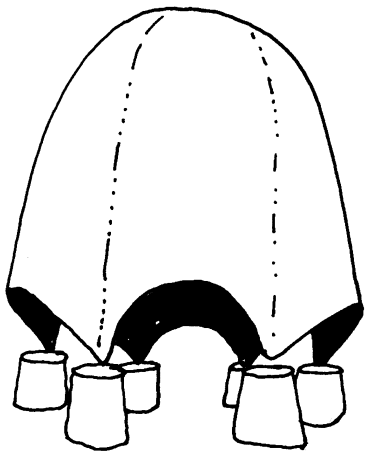

Figure 4.3 *Plastic form.*

and plastic were to emerge pursued with varying degrees of rigour. Mies van der Rohe's Farnsworth House, Plano, Illinois, 1951, remains as the archetypal framed pavilion (**Figure 4.4**), Gerrit Rietveld's Schröder House, Utrecht, 1924, celebrated the potential of planar form (**Figure 4.5**), whilst Erich Mendelsohn's Einstein Tower, Pottsdam, 1924 explored plasticity (**Figure 4.6**). Whereas these examples demonstrate an adherence to one formal type, most buildings embody all three simultaneously. Le Corbusier's seminal Villa Savoye, Poissy, 1931, is a case in point; here, 'framed' pilotis support the cuboid 'planar' elements of the principal floor which in turn is surmounted by the 'plastic' forms of the solarium (**Figure 4.7**).

But such attempts to explore the potential of new building techniques in establishing a modernist formal vocabulary exposed pro-

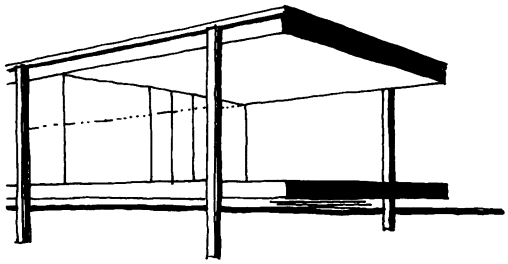

Figure 4.4 *Mies van der Rhe, Farnsworth House, Plano, Illinois, 1950. From* Architecture Since 1945, *Joedicke, J., Pall Mall, p. 89.*

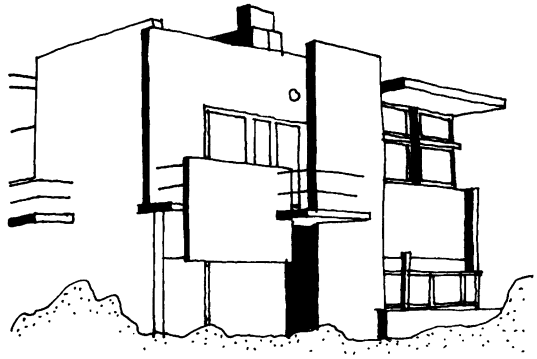

Figure 4.5 *Gerrit Rietveld, Schröder House, Utrecht, 1924. From* Visual History of Twentieth Century Architecture*, Sharp, D., Heinemann, p. 75.*

found contradictions; smooth, welded junctions in the Farnsworth House's steel frame were achieved by labour-intensive grinding, essentially a craft technique; the spectacular cantilevered roof and floor planes at the Schröder House were achieved by a pragmatic mixture of masonry, steel, and timber, suggesting that a close correspondence between form and structure was not high on the design agenda; similarly pragmatic and craft-based were the plastering techniques employed at the Einstein Tower in pursuit of plasticity, and even the smooth machine-like planes at the Villa Savoye were achieved with the help of skilled Italian plasterers.

Already discussed is the profound effect of technological invention and development upon building types and therefore form-making. Indeed, a modernist orthodoxy decreed that, 'The Modern Movement in architecture, in order to be fully expressive of the twentieth century, had to possess . . . faith in science and technology . . .' (Pevsner).

Figure 4.6 *Erich Mendelsohn, Einstein Tower, Potsdam, 1921. From* Architects' Journal *4.6, p. 64.*

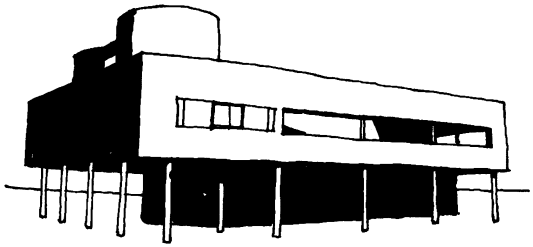

Figure 4.7 *Le Corbusier, Villa Savoye, Poissy, 1931. From* Le Corbusier and the Tragic View of Architecture*, Jencks, C., Penguin Allen Lane, p. 92.*