

and roof planes which itself reflected the limitations of a traditional building technology.

Mies van der Rohe's design for a Brick Country House of 1924 explored the potential of interrelated brickwork planes in liberating the plan (**Figure 4.23**) much in the manner of De Stijl attitudes towards space enclosure (**Figure 4.24**) whose origins could be traced back to Frank Lloyd Wright's 'prairie houses'; these had enjoyed an immense following in the Low Countries before and during the First World War following publication of the 'Wasmuth' volumes, a lavish production of Wright's oeuvre (Holland had remained neutral during that cataclysmic event and was able to develop its artistic movements unhindered by neighbouring hostilities). Wright developed these explorations still further in the celebrated 'Usonian' houses of the 1930s and 1940s

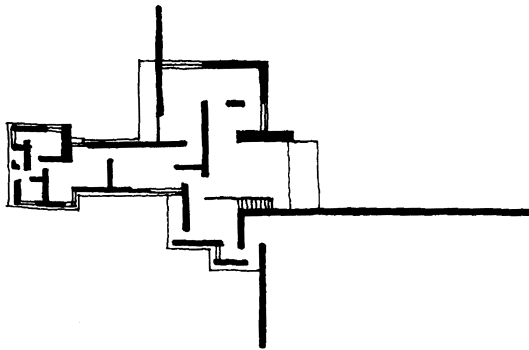


Figure 4.23 Mies van der Rohe, Brick house, plan, 1923. From *Design in Architecture*, Broadbent, G., Wiley.

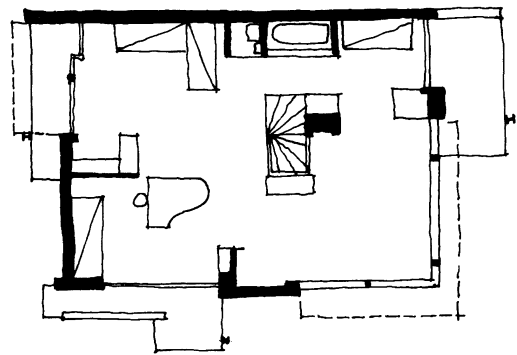


Figure 4.24 Gerrit Rietveld, Schröder House, Utrecht, 1924. From *De Stijl*, Overy, P., Studio Vista, p. 120.

where a rationalised timber technology was associated with a masonry core to achieve a total correspondence between form-making, space enclosure and tectonics (**Figures 4.25, 4.26**).

James Stirling's design in 1955 for CIAM Rural Housing (**Figure 4.27**) also demonstrates how simply-ordered traditional building elements can generate a whole organisation in plan and section as well as being the major determinants of the building's formal outcome. Similarly, the work of Edward Cullinan and Peter Aldington has its roots in this tectonic tradition (**Figures 4.28, 4.29**) where a discipline of building technique has provided the principal clues for the 'diagram' and the functional plan. This attitude towards using technique as a springboard for the process of design has produced in its wake a

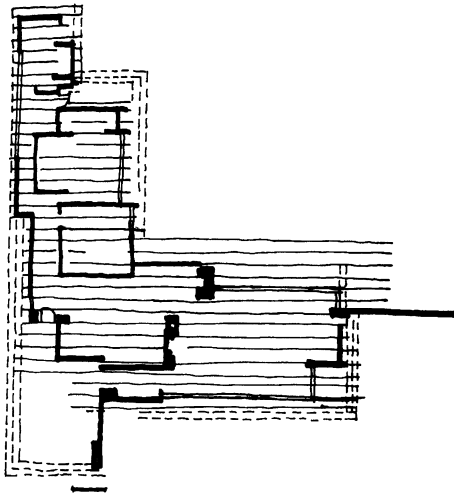


Figure 4.25 Frank Lloyd Wright, Jacobs House, Wisconsin, 1937.

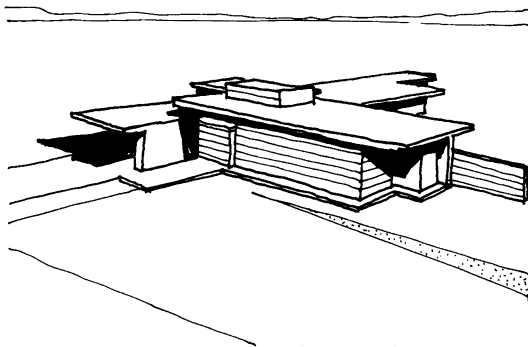


Figure 4.26 Frank Lloyd Wright, Jacobs House, Wisconsin, 1937.

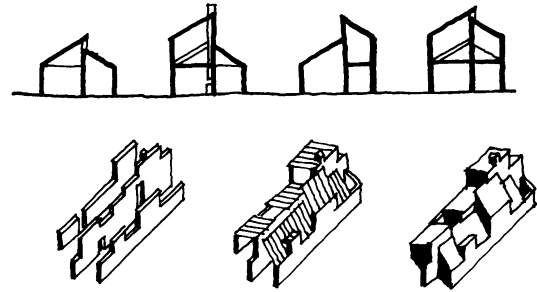


Figure 4.27 James Stirling, Rural housing project, CIAM, 1955. From *The New Brutalism*, Banham, R., Architectural Press, p. 79.

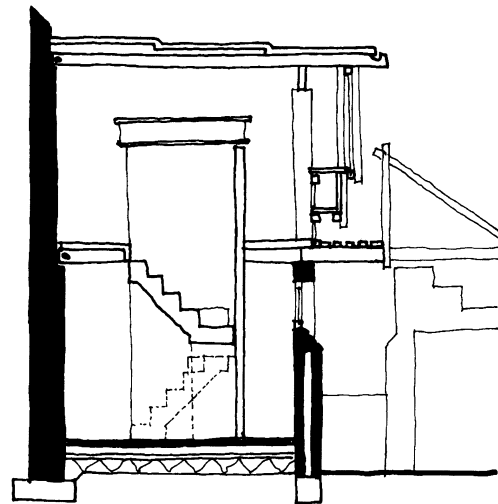


Figure 4.28 Edward Cullinan, House, London, 1963. Section. From Edward Cullinan Architects, RIBA, p. 19.