

tural forms. Indeed, Le Corbusier applied the formal principles of 'regulating lines' as an ordering device both to his Purist paintings and as a means subsequently of ordering the elevations to his buildings (**Figures 2.1, 2.2**). Equally, Piet Mondrian's abstract painterly compositions found themselves reinterpreted directly as three-dimensional artefacts in the architectural projects of Van Eesteren and Van Doesburg (**Figures 2.3, 2.4**), and Lubetkin's iconic Penguin Pool at London Zoo was informed by the formal explorations of Russian Constructivist sculptors like Naum Gabo (**Figures 2.5, 2.6**).

But the architectural culture of the twentieth century was also characterised by a series of

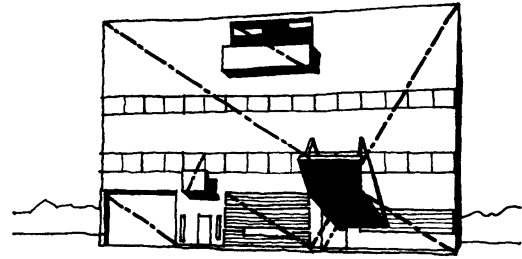


Figure 2.2 Le Corbusier, *Regulating Lines: Villa at Garches, 1927. Author's interpretation.*

theoretical models of such clarity and seductiveness that designers have since sought to interpret them directly within their 'form-making' explorations. Such was the case with Le Corbusier's 'Five Points of the New Architecture' published in 1926 where a tradi-

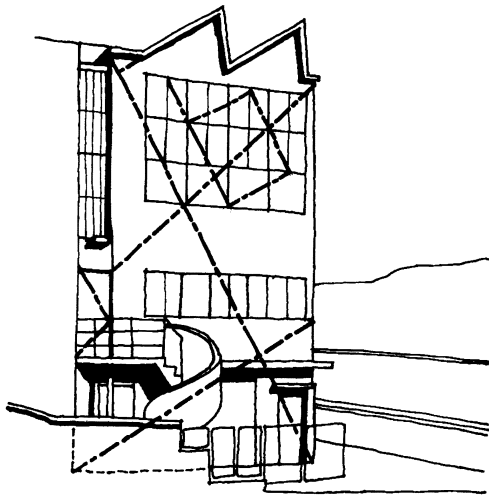


Figure 2.1 Le Corbusier, *Regulating lines, Ozenfant Studio, Paris, 1922. Author's interpretation.*

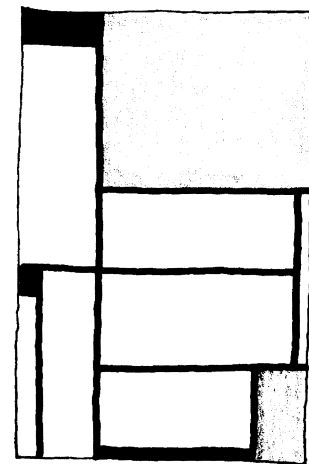


Figure 2.3 Piet Mondrian, *Tableau, 1921. From De Stijl 1917–31: Visions of Utopia, Friedman, M. (ed.), Phaidon.*

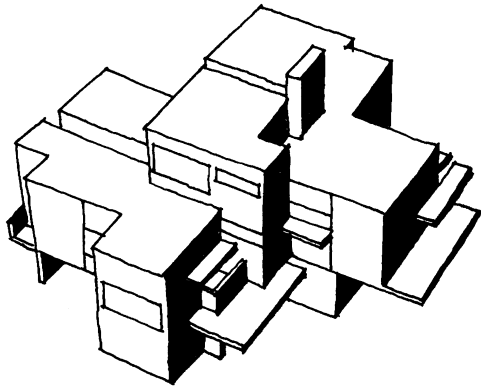


Figure 2.4 Theo Van Doesburg and Cornelius van Eesteren, *Design for house 1923* (not executed). From *De Stijl*, Overy, P., *Studio Vista*.

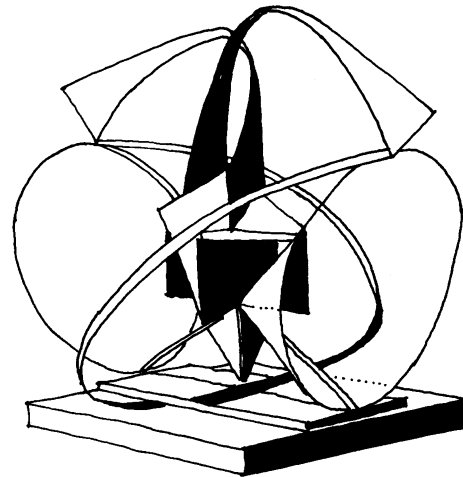


Figure 2.6 Naum Gabo, *Construction*, 1928. From *Circle*, Martin, J. L. et al. (eds), *Faber and Faber*.

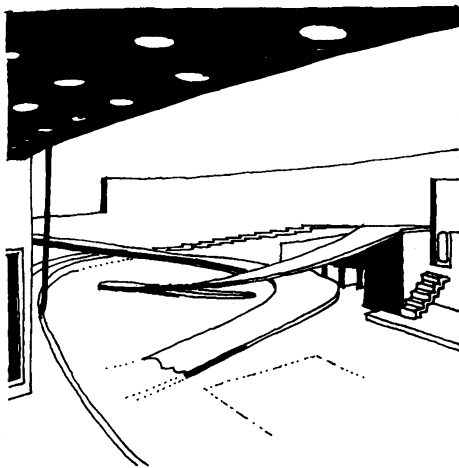


Figure 2.5 Berthold Lubetkin, *Penguin Pool, London Zoo*, 1934. From Berthold Lubetkin, Allan, J., *RIBA Publications*.

tional cellular domestic plan limited by the constraints of traditional timber and masonry construction was compared (unfavourably) with the formal and spatial potential afforded by reinforced concrete construction (**Figures 2.7, 2.8**). Consequently 'pilotis', 'free façade', 'open plan', 'strip window', and 'roof garden' (the five points) were instantly established as tools for form-making. A celebrated series of houses around Paris designed by Le Corbusier between 1926 and 1931 gave equally seductive physical expression to the 'five points' idea and in turn was to provide a collective iconic precedent (**Figure 2.9**). Similarly, Louis Kahn's theoretical construct of 'Servant and Served' spaces found an