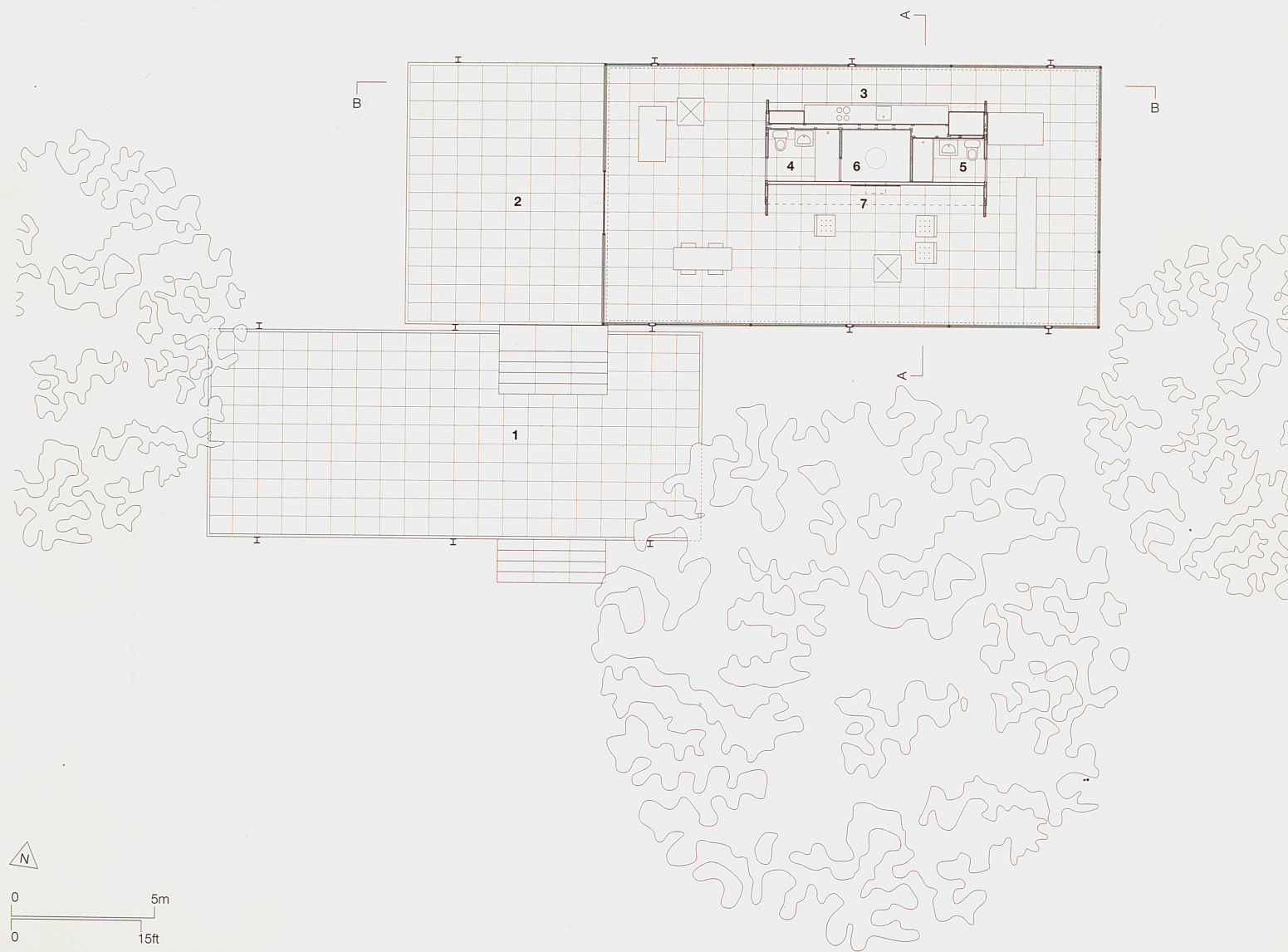


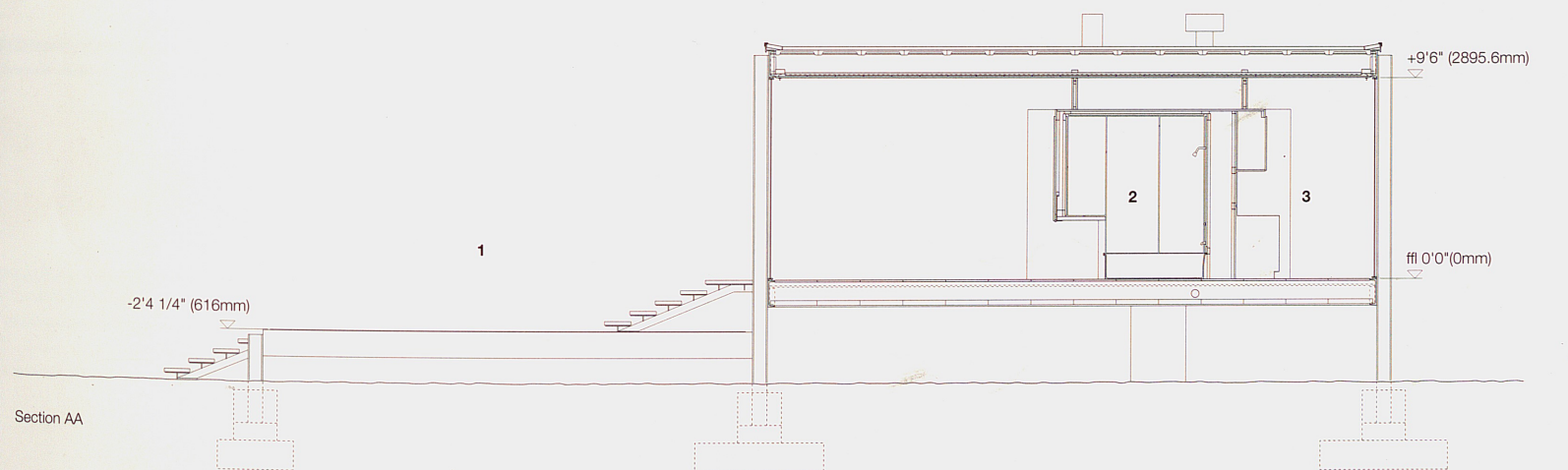
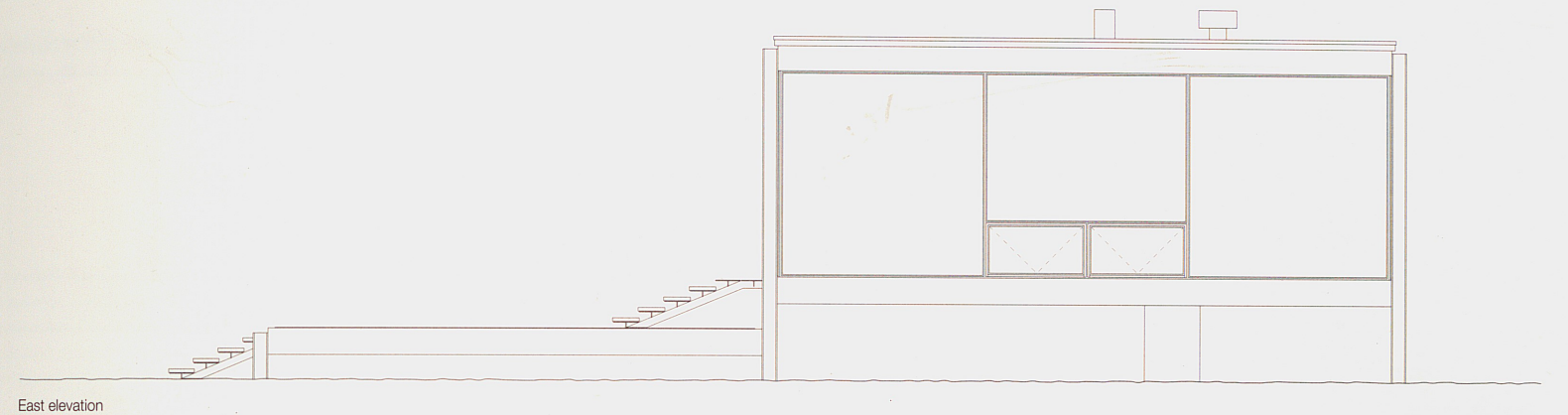
Floor plan
scale 1:200

- 1 terrace
- 2 porch
- 3 kitchen
- 4 shower room
- 5 bathroom
- 6 boiler room
- 7 fireplace



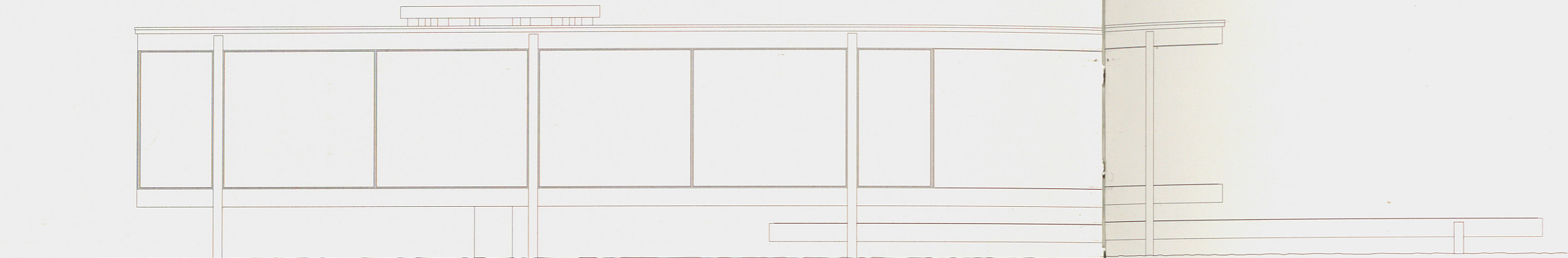
Section and elevation
scale 1:100

- 1 terrace
- 2 bathroom
- 3 kitchen

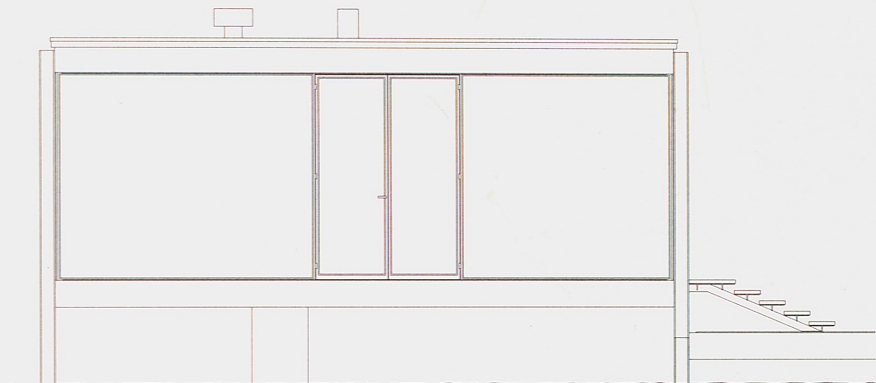


Section and elevations
scale 1:100

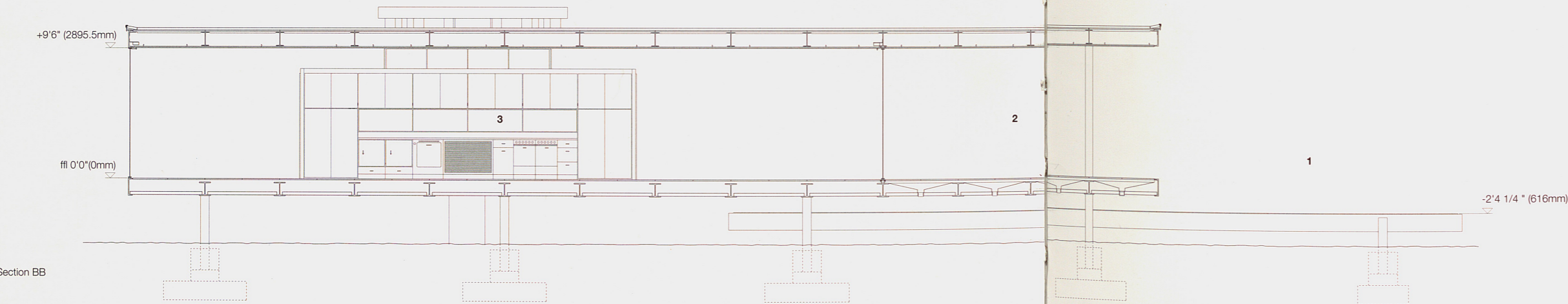
- 1 terrace
- 2 porch
- 3 kitchen



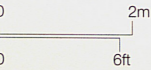
North elevation



West elevation

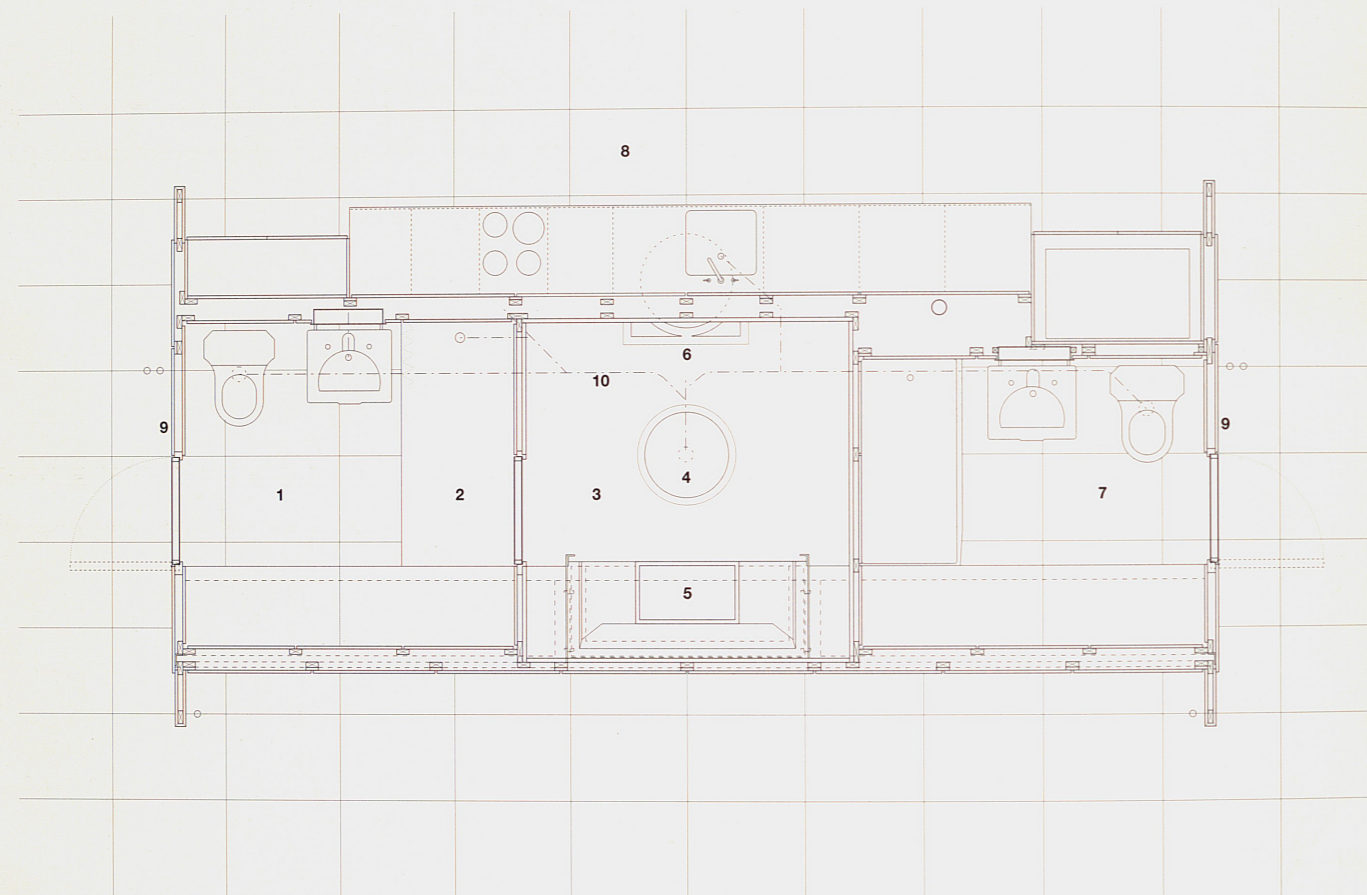


Section BB



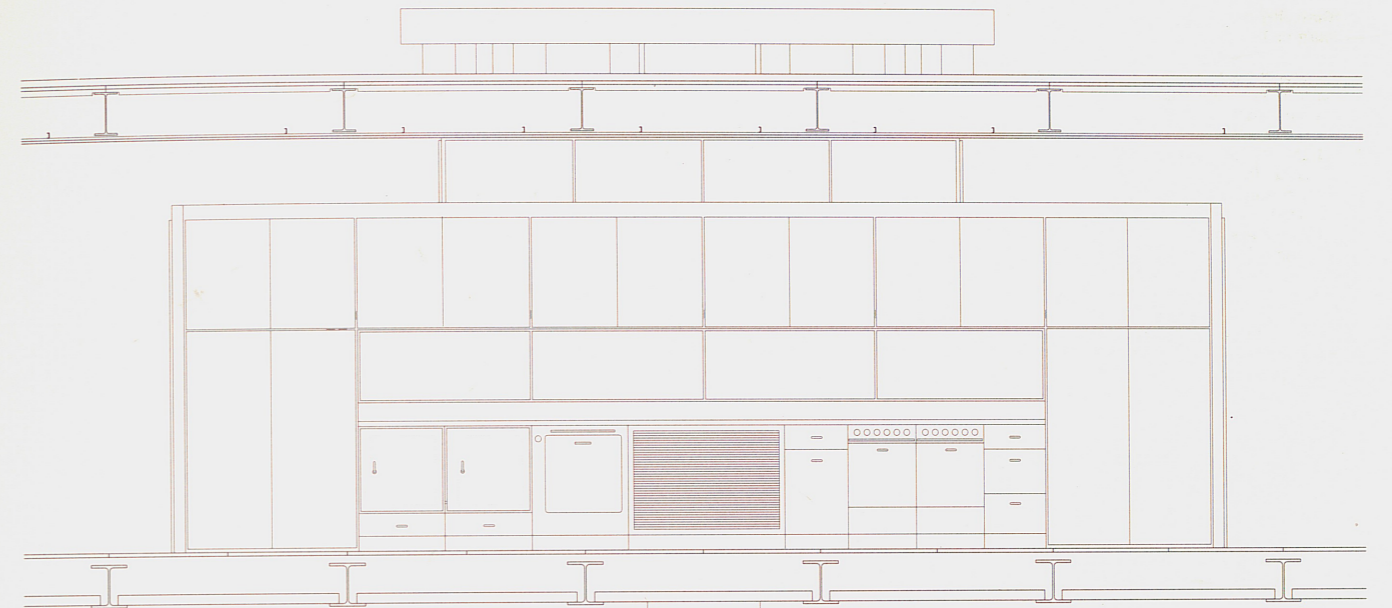
Core plan
scale 1:50

- 1 shower room
- 2 travertine shower floor
- 3 boiler room
- 4 utility stack
- 5 chimney flue
- 6 extract fan
- 7 bathroom
- 8 kitchen
- 9 plywood lining
- 10 drain

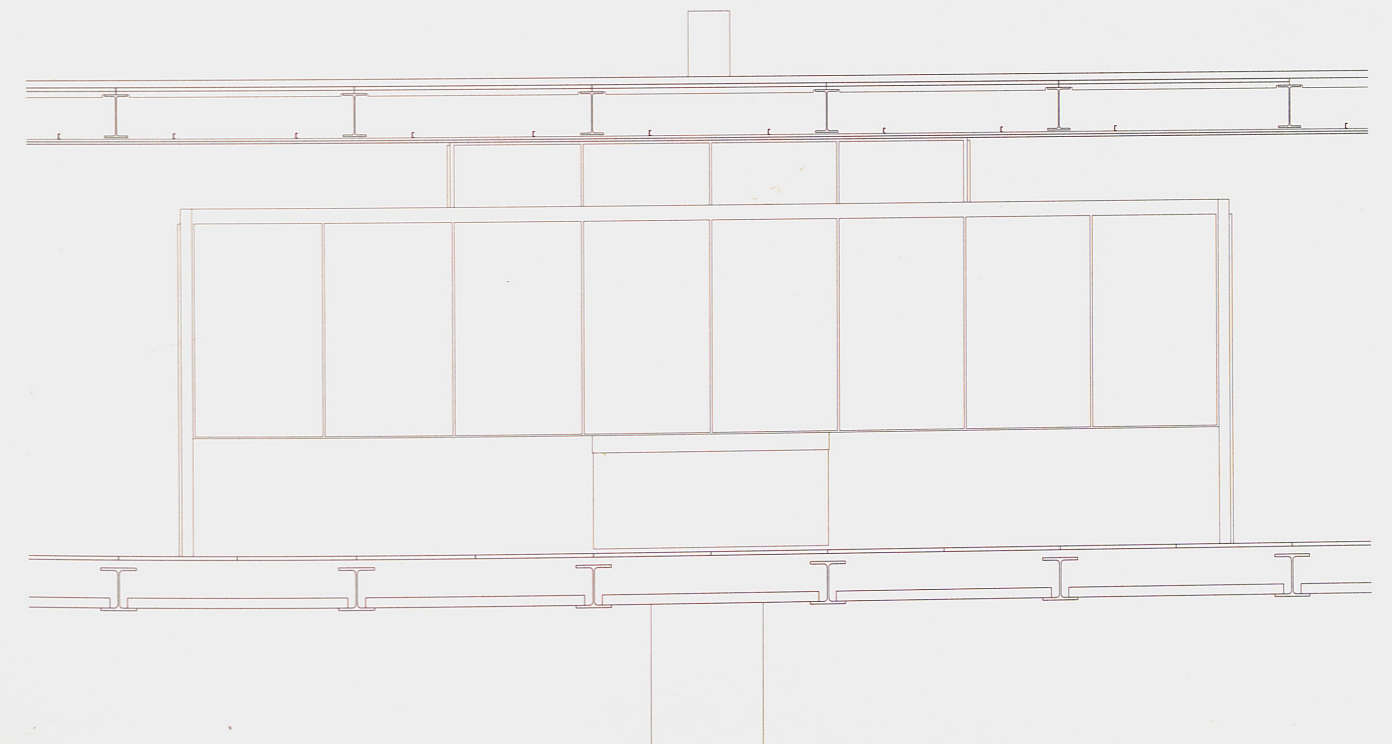


Core unit
Scale 1:50

North elevation



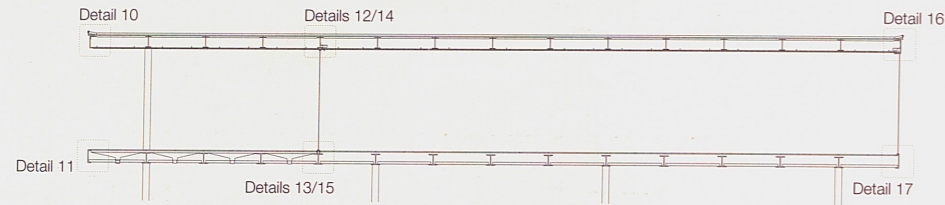
South elevation



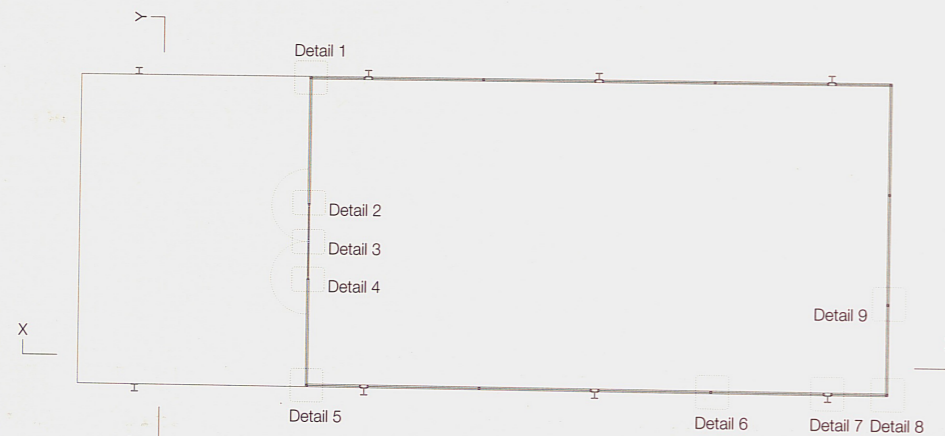
0 1m
0 3ft

0 1m
0 3ft

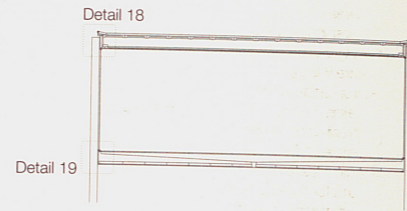
Key to details
scale 1:200



Section XX



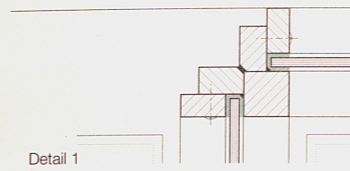
Plan



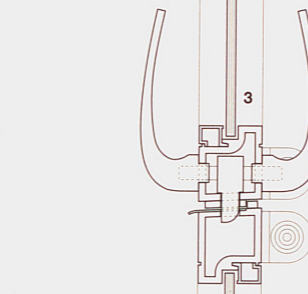
Section YY

Plan details
scale 1:5

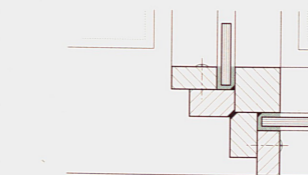
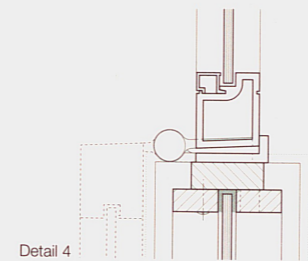
- 1 line of steel base plate
- 2 line of travertine floor
- 3 aluminium glazed door
- 4 8in (203mm) steel column painted white
- 5 1/4in (6mm) polished plate glass
- 6 glazing frame made up of steel bars painted white
- 7 continuous weld
- 8 plug weld
- 9 screw fixing
- 10 steel angle trim painted white
- 11 structural steel fascia painted white
- 12 15in (432mm) structural steel channel girder painted white
- 13 gravel on 6 layers of roofing felt
- 14 2in (50mm) foam glass bedded in asphalt on vapour seal membrane
- 15 lead flashing
- 16 precast concrete channel slab
- 17 2in (50mm) cork board
- 18 structural steel angle at 12in (305mm) centres
- 19 creosoted wood
- 20 suspended metal lath and plaster ceiling
- 21 curtain track
- 22 1 1/4in (32mm) travertine floor slab on mortar bed
- 23 lightweight concrete fill
- 24 12in (305mm) structural steel beam
- 25 5/8in (16mm) copper heating tube
- 26 crushed stone fill on waterproof membrane
- 27 precast concrete slab
- 28 lead flashing and waterproof membrane



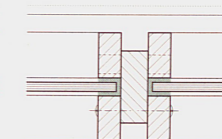
Detail 2



Detail 4



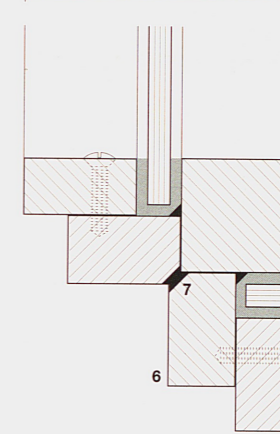
Detail 7



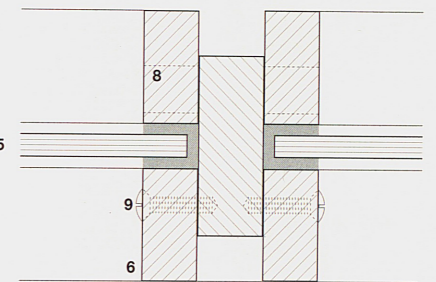
Detail 9

scale 1:2

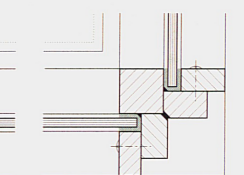
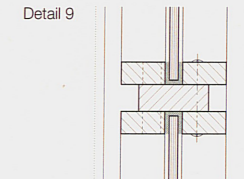
3" (76mm)



Detail 6



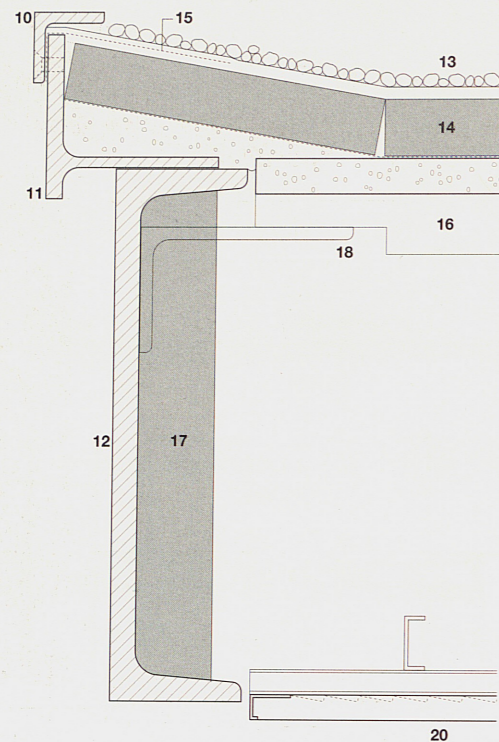
Detail 7



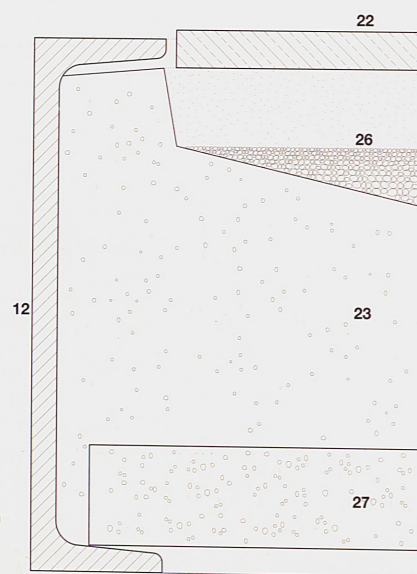
Detail 10

0 100mm
0 4in

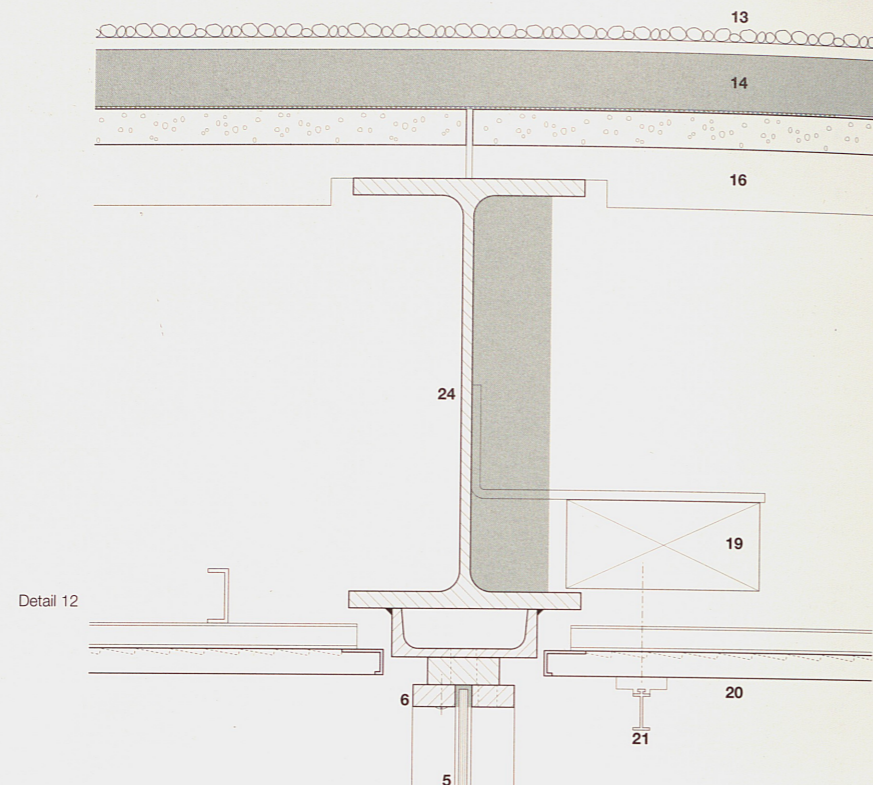
Section
details
scale 1:5



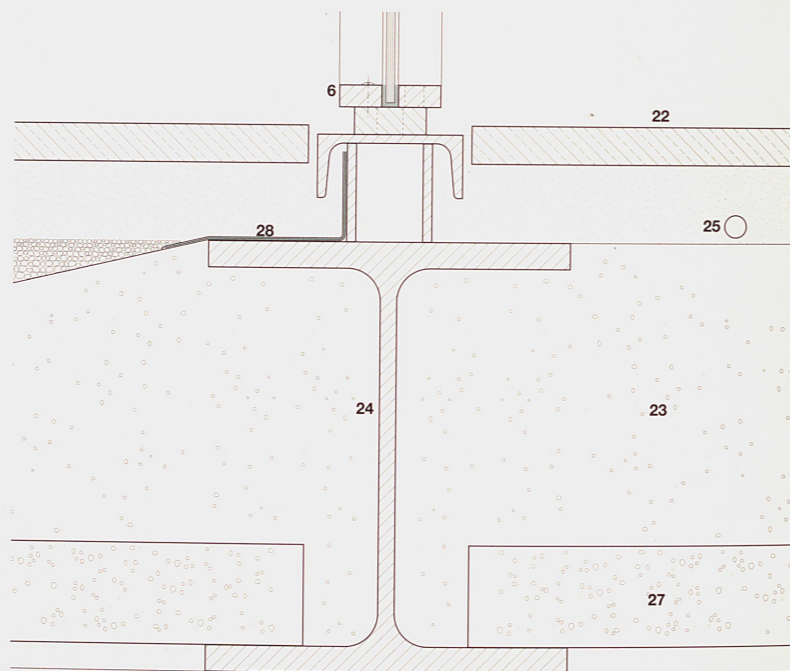
Detail 10



Detail 11

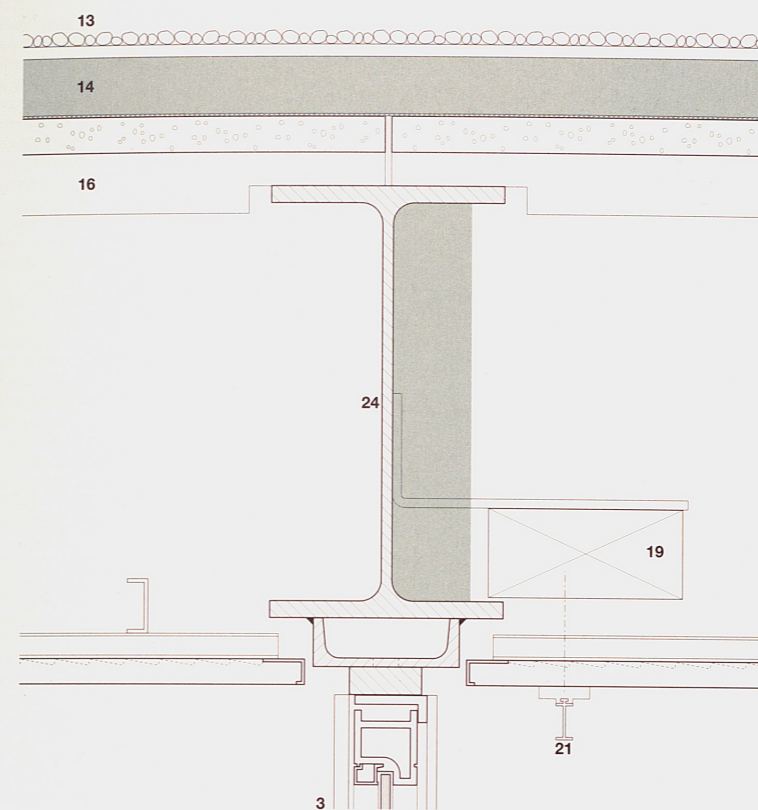


Detail 12

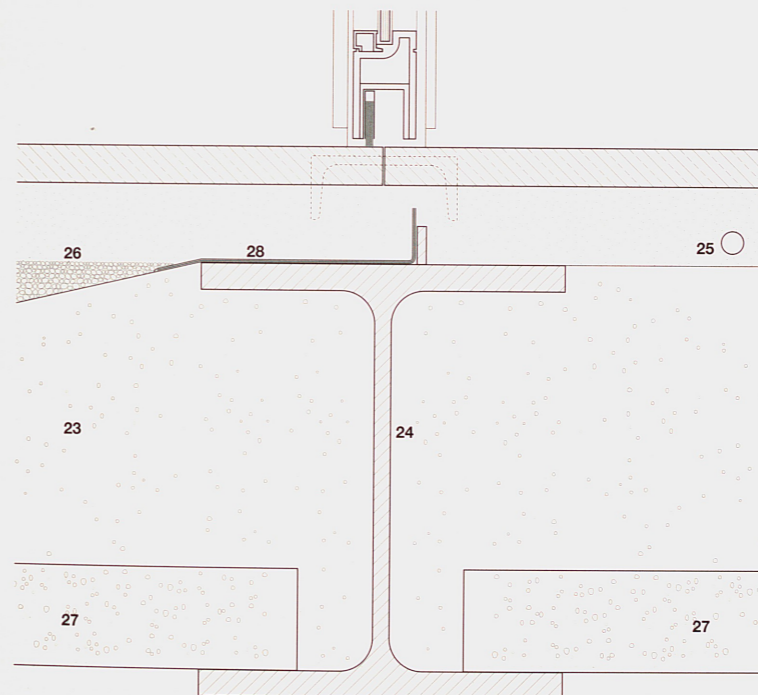


Detail 13

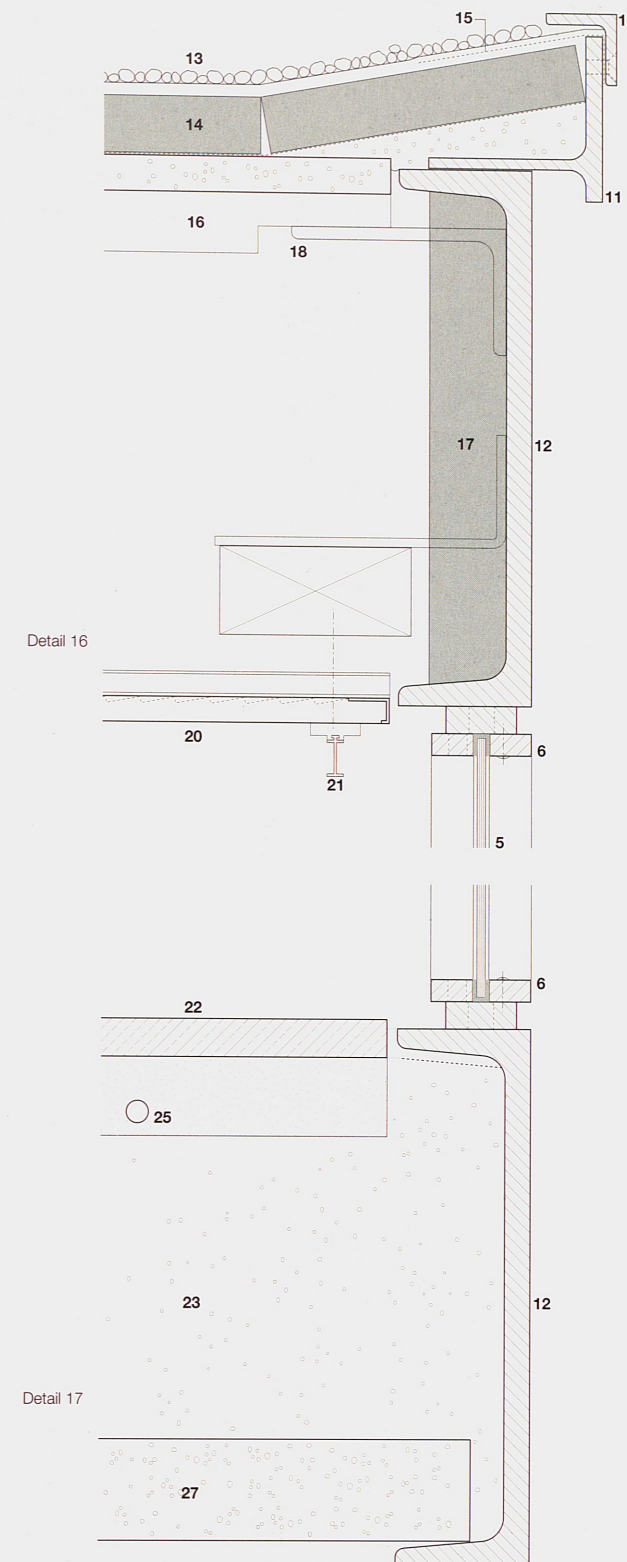
Section details
scale 1:5



Detail 14



Detail 15

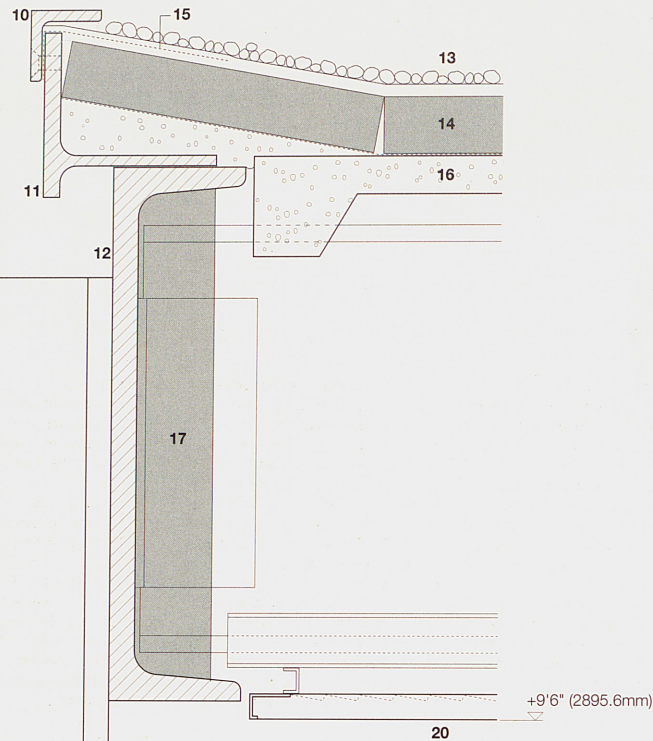


Detail 16

Detail 17

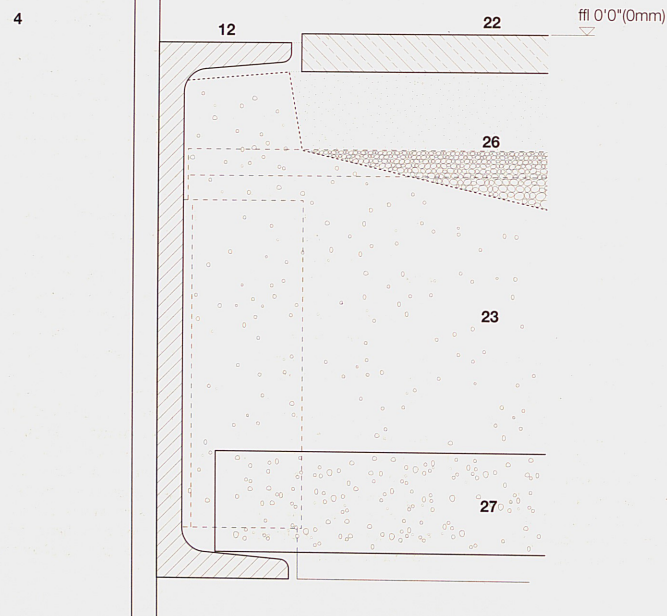
Section details
scale 1:5

Detail 18



- 1 line of steel base plate
- 2 line of travertine floor
- 3 aluminium glazed door
- 4 8in (203mm) steel column painted white
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- 26 precast concrete slab
- 27 lead flashing and waterproof membrane

Detail 19



NOTES

Mies van der Rohe is quoted in many books, especially those by Philip Johnson and Peter Carter (see Select Bibliography). But in the interests of consistency I have, wherever possible, sourced such quotations to *The Artless Word* by Fritz Neumeyer, which reproduces and dates Mies's key texts and lectures with particular clarity.

- 1 From Henry-Russell Hitchcock and Arthur Drexler, *Built in USA: Post-war Architecture*, New York: Simon and Schuster, 1952; pp.20–1
- 2 The country villa originates in Roman times, but our knowledge of these is imperfect. Better known are Palladio's sixteenth-century dwellings in and around the Veneto, and eighteenth-century derivatives by architects such as Colen Campbell and Lord Burlington. For a history from antiquity to Le Corbusier's Villa Savoye see James S Ackerman's *The Villa*, London: Thames and Hudson, 1990. The villa is a peculiarly important building type because idealized house designs, both built and unbuilt, have long been used to express new architectural paradigms – see Peter Collins in *Changing Ideals in Modern Architecture*, London: Faber, 1965, pp.42–58
- 3 Unlike the villa (from Latin 'rural house'), the modest countryside cabin is not a formal architectural type. But there are notable architect-designed examples, two of which (figs. 2 and 3) confirm that the framed cabin, raised on stilts above a watery site, was a known model that was classicized and refined rather than invented by Mies van der Rohe in 1946–51. The first, Walter Gropius and Marcel Breuer's H G Chamberlain Office in Wayland, MA, was built in 1940 and was probably known to Mies. The second, Paul Rudolph and Ralph Twitchell's Healy Guest House in Florida, was almost contemporary with the Farnsworth House, being designed and built in 1948–50. A more general influence might have been Le Corbusier's many stilted 'boxes up in the air', whose underlying motive is interestingly discussed in Adolf Max Vogt's *Le Corbusier: the Noble Savage*, Cambridge, MA/London: MIT Press, 1998
- 4 All his working life Mies 'read widely and pondered the basic questions of human existence and their implications for architecture'. In 1961 he was still insisting that 'only questions into the essence of things are meaningful ...' (Neumeyer p.30)
- 5 Carter p.174
- 6 Ibid. p.174
- 7 Ford p.263
- 8 Carter p.10
- 9 From 'Mies in Berlin', an interview recorded on a gramophone disc in 1966 and issued by Bauwelt Archiv, Berlin. A translated extract was published under the title 'Mies Speaks' in the *Architectural Review*, London, Dec 1968, pp.451–2
- 10 When in 1908 Mies joined the studio of Peter Behrens (1868–1940) it was one of the most exciting practices in Germany, attracting such future stars as the young Gropius (in 1907–10) and Le Corbusier (in 1910–11). Having been a leading exponent of Art Nouveau, Behrens began in 1903 to search for a design approach less superficial and subjective, and arguably more suited to the needs of an industrial society. This led him to the works of Schinkel (1781–1841) whose noble boulevards, squares and buildings were prominent features of early twentieth-century Berlin. Behrens' work from about 1905 onwards became sober, massive and powerful, and he had a seminal role in developing the new forms of modern architecture. A prime example is the proto-modern AEG Turbine Factory (1909) with its innovative and powerfully expressive shape, and its glassy side walls and clearly-exhibited

designed and built in 1948–50. A more general influence might have been Le Corbusier's many stilted 'boxes up in the air', whose underlying motive is interestingly discussed in Adolf Max Vogt's *Le Corbusier: the Noble Savage*, Cambridge, MA/London: MIT Press, 1998

- 11 'In the Altes Museum [Schinkel] has separated the windows very clearly, he separated the elements, the columns and the walls and the ceiling, and I think that is still visible in my later buildings' – Mies talking to Graeme Shankland on the BBC Third Programme, 1959 (Carter p.182). In fact this kind of clarity was already visible in Mies's Riehl House (see Schulze, *Mies van der Rohe*, p.28) and Schinkel's role may have been to confirm and enhance a sensibility that was already present in the young Mies.
- 12 Mies's view was that architectural form should result from the nature of the problem to be solved, and not from preconceived style. He expressed this often, from the 1920s – 'Form is not the goal but the result of our work' (Neumeyer pp.242, 243, 247, 257) – until the 1950s when he still insisted that 'architecture has nothing to do with the invention of forms' and that 'the invention of forms is obviously not the task of the building art' (Neumeyer pp.324–5). But he was one of the great form-givers of the age, imposing upon project after project his own twentieth-century distillations of the forms of classical architecture, often in defiance of structural logic.
- 13 See n.9
- 14 For early examples of Mies allowing appearance to determine structure, rather than vice versa, see the Esters and Lange houses (1927–30): their very long window lintels, invisibly supported by hidden steel beams, are exceptionally neat but contradict the nature of load-bearing brickwork. Mies's pavilions in the Bacardi Office Building project (1957) and New National Gallery (1962–7) are late examples: as Peter Blundell Jones has pointed out their forms are virtually identical despite the fact that the first was meant to be made of concrete

and the second of welded steel. For examples of buildings in which structure truly does determine form one must go to the very un-Miesian Antoni Gaudí, whose organic-looking Colonia Guell Chapel (1898–1914) has inward-leaning columns which follow experimentally-derived stress lines instead of western classical vertically.

15 In 1952 Mies told students that it was thanks to Peter Behrens that he had developed a feeling for 'grand form' and a 'sense of the monumental' (Tegethoff p.26). In 1961 he told Peter Carter that 'Peter Behrens had a marvellous feeling for form ... and it is this feeling for form that I learned from him ...' (Neumeyer p.352). In 1966 he said in a recorded interview (n.9) that 'under Behrens I learned the grand form.'

16 Mies was self-confessedly influenced by Frank Lloyd Wright. He later wrote: 'Toward the beginning of the twentieth century the great revival of architecture in Europe, instigated by William Morris, began to ... lose force. Distinct signs of exhaustion became manifest.' By 1910, he went on, 'we younger architects found ourselves in painful inner conflict'. Then there came to Berlin an exhibition of the work of Frank Lloyd Wright. 'The work of this great master revealed an architectural world of unexpected force and clarity of language ... The more deeply we studied Wright's creations, the greater became our admiration for his incomparable talent ... The dynamic impulse emanating from his work invigorated a whole generation.' (Neumeyer p.321)

17 Avant-garde architectural and artistic movements in Berlin during the time Mies worked there included Expressionism from Germany, De Stijl from the Netherlands and Constructivism and Suprematism from Russia. There were also vigorously propagandist organizations such