

1910 STEINER HOUSE - VIENNA
ADOLPH LOOS

Loos was hysterically militant on the subject of decorative ornament; its use, he felt, should be considered a crime. It was no surprise, therefore, to see the Steiner House designed in a style totally devoid of any decoration. The flat walls were sheer planes, punctured with carefully placed windows of large undivided panes, and the unbroken roof line was as thin as a pencil line. Truly, it was a building ahead of its time.

1909 AEG TURBINE FACTORY - BERLIN
PETER BEHRENS

The most beautiful, the most modern, the most rational -- those were some of the phrases used to describe this landmark structure of industrial architecture. The steel frame was exposed and walls of glass filled the spaces between. It was impressively monumental and, to most critics, a work of pure architecture.

1914 MODEL FACTORY, WERKBUND EXHIBITION - COLOGNE
WALTER GROPIUS

This symmetrical building exhibited two distinct characters. On the court side, or rear, was a glass screen held by a light steel framework, which imparted the feeling of unusual lightness. On the opposite, or entrance side, was a facade of brick with only the narrowest slits for windows. Terminating each end were two-story, all-glass towers enclosing spiral staircases. This dramatic motif was to become an important feature in many modern buildings.

1911 FAGUS FACTORY - ALFELD, GERMANY
WALTER GROPIUS

Gropius' first important commission, this shoelace factory marked an unprecedented use of the steel frame. The cantilevered skeleton construction made possible a free-standing, three-story curtain wall of glass. The non-structural character of the glass was further emphasized by the lack of vertical supports at the corners. The flat roof, with no projection, helped to express the "pure cube".

1917 DODGE HOUSE - LOS ANGELES
IRVING GILL

Gill's inspiration, considered by many to be derived from Spanish mission architecture, was actually more kindred in spirit to the work of Adolph Loos in Vienna. The Dodge House was a brilliant composition of white cubes, unrelieved by cornices, roof overhangs, or other extraneous details. Of note was its sensitive relationship to its site through the use of terraces, arched porches and low garden walls.

1910 CHRISTIAN SCIENCE CHURCH - BERKELEY
BERNARD MAYBECK

Maybeck, caught between the eclectic and the modern, produced here a wonderfully energetic and original building. The concrete structure was enhanced with Gothic tracery carved in wood and running in provocative curves throughout. Exterior walls alternated between factory sash windows and asbestos panels. There is little doubt that this church helped foster the later Bay Area Style.

1917 HALLIDIE BUILDING - SAN FRANCISCO
WILLIS POLK

This relatively low building, ignored by most historians, used the original curtain wall many years before it was commonly used in skyscrapers. In subsequent years, there was hardly a more imaginative or daring use than in its almost totally glass facade.

1921 EINSTEIN TOWER - POTSDAM
ERICH MENDELSON

One of Mendelsohn's first buildings, the Tower caused a mild sensation. With its curved surfaces and windows sweeping around corners it did, indeed, appear "streamlined". Insofar as the building's purpose was suggested by the symbolism of its form, Mendelsohn was inevitably linked to the Expressionist movement.
