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THE HERITAGE OF MIES

International committee for
documentation and conservation
of buildings, sites and neighbourhoods of the
modern movement

Journal 56 - 2017/01



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A special thanks to Daniela Hammer-Tugendhat, David Chipperfield Architects, Fritz Neumeyer, Katherine Bajor, Martin Reichert; Aachen City Archives, *Arxiu Fotogràfic de Barcelona*, *Arxiu Nacional de Catalunya*, *Fundació Mies van der Rohe*, IIT Archives, Krefeld City Archives, *LVR Amt für Denkmalpflege im Rheinland*, New York Museum of Modern Art (MoMA), Verseedag Archive.

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docomomo Journal Published twice a year by the

docomomo International secretariat.

docomomo International Instituto Superior Técnico,

Av. Rovisco Pais, 1, 1049-001 Lisboa

Phone: 00351 21 8418101 / 02 / 03 · docomomo@tecnico.ulisboa.pt ·

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ISSN: 1380/3204 · D.L.: 380259/14

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On the cover: Mies van der Rohe, *Neue Nationalgalerie*, Berlin, Germany, 1968.

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Journal 57 is scheduled for September 2017. Authors who would like to contribute to this issue are kindly invited to contact docomomo@tecnico.ulisboa.pt.

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For figure captions, the order of information is: designer, name of building or object, location, date, description, source. If a building has been destroyed, include that information.

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Mies van der Rohe, Crown Hall, Chicago, USA, 1950–1956. Restoration by Krueck + Sexton Architects. © William Zbaren, 2005.

EDITORIAL

ANA TOSTÓES

Chair of **docomomo** International

ZARA FERREIRA

Secretary General of **docomomo** International

***Baukunst and Zeitwille* between Europe and America**

As a tribute to Mies Van der Rohe (Aachen, 1886-Chicago, 1969) around the time of the celebrations of his 130th anniversary, this issue of the *docomomo* Journal focuses on his legacy. As Fritz Neumeyer stated in 1986, “the effort to establish a philosophical foundation for building in the age of technology makes Mies’s statements important witnesses to a period of historical transition, whose importance has been unimpaired by the passage of half a century”. Mies enjoyed great prominence in Europe and America. Starting in Europe, his first incursions resulted in the German Pavilion for the Barcelona International Exhibition (1929), the Tugendhat House (1930) and the Krefeld silk factory and houses. The Illinois Institute of Technology (1943-1957), the Lake Shore Drive (1951), the Farnsworth House (1951), the Seagram building (1958) and the Toronto-Dominion Centre (1969), bear witness to his work in North America. Back in Berlin, the *Neue Nationalgalerie* (1968) testifies to the sublime and perfect achievement of his path towards *Baukunst* and *Zeitwille*. These ideas, which one may translate, respectively, as the art of building and the will of the time, are anchored in Mies’s belief that architecture should be “metaphysically charged with creative life force” (Neumeyer, 1986). This led him to the modern achievement of developing a new kind of freedom of movement in space, following his sense of order (Blake, 1964) and his very unique conception of urban space (Lambert, 1994, 2013).

After more than half a century of use, the rehabilitation of these works forms part of the architectural contemporary agenda. Not only are these buildings still a magnificent source of inspiration, but their resilience has also underlined their capacity for remaining up-to-date, backed by the collaborative efforts of some of the most skilled architects and architectural offices. Many buildings could be featured in this issue, but a selection has had to be made; from Europe and the USA, **docomomo** International is pleased to present both recently completed and ongoing rehabilitation processes, from a cycle that started with Mark Sexton’s keynote lecture to the 13th *International docomomo Conference* (2014, Seoul), on the restoration works being undertaken on the Crown Hall. This lecture was developed in even greater depth and became an inspirational paper for this journal. Since then, in recognising the importance of the academic research conducted by the team of Christian Raabe, Daniel Lohmann and Norbert Hanenberg, at the *Rheinisch-Westfälische Technische Hochschule (RWTH)* Aachen

University, namely the studies developed within the restoration of the Krefeld *Verseidag* silk factory, it has become clear that this is now the time to analyse the question of the preservation of Mies architectural works. With the aim of providing a broad overview of recent and current activities relating to the legacy of Mies, this issue publishes new research undertaken into the early years in his hometown Aachen, as new actions linked to the Krefeld Golf Club and into the context surrounding the German Pavilion design. The reproduction of drawings kept in the archive of the New York Museum of Modern Art (MoMA) was crucial in providing fresh insights. The participation of several members of **docomomo** in THICOM reveals the discussion process within the Tugendhat House restoration. The contemporary challenges facing architecture and construction are also analysed in the context of the restoration of the God Box chapel and finally under the scope of the refurbishment of the *Neue Nationalgalerie* by David Chipperfield Architects, conducted by Martin Reichert at his Berlin office.

I wish to thank the guest editors for their generous work, the authors for sharing their knowledge, practice, reflections and research, and finally the Krefeld-based Interface Company and the Mies Society for their special support. A special word of thanks is also due to Fritz Neumeyer, who generously agreed to share his thoughts on the legacy of Mies through an enlightening interview. With permanently fresh insights, Neumeyer promotes intellectual links to both classical and contemporary discourses, bringing to the fore the works of Behrens, Shinkel and Gilly.

docomomo is proud to join in the 2016 celebrations on Mies van der Rohe, such as the exhibitions in Herleen or at the Ludwig Forum in Aachen, followed by the 30th anniversary of the reconstruction of the German Pavilion in Barcelona, and most recently the *Circling the Square* exhibition at the RIBA.

By embarking on this journey through Mies’s experiences of *Baukunst* and *Zeitwille*, this journal seeks to pay tribute to the timelessness of his legacy.

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Mies van der Rohe. The MoMA Collages

Exhibition at Ludwig Forum

Aachen, Germany, 28 October 2016 – 12 February 2017

Mies van der Rohe is generally known as the architect of icons of modern architecture like the Barcelona Pavilion, Farnsworth House or the Seagram Building. What – until now – was less known, is the fact that many of his unbuilt designs survived on paper. Not just in drawings and plans, but in a more vivid medium: the collage. In cooperation with the Museum of Modern Art in New York the Ludwig Forum in Aachen, the town Mies was born in 1886, has shown 50 Mies van der Rohe collages and montages in an extraordinary exhibition. It was the first time ever that an exhibition was dedicated to that chapter of Mies van der Rohe's oeuvre and the first time that those works were on display all together. There was too much to be seen, too many interesting aspects to talk about, which can't be handled in such a short review. It is therefore very pleasing that the associated catalog, written by noted researchers and the curators, makes an important contribution to current Mies van der Rohe research concerning his collages and montages. Maybe one would have expected to find the collages and montages combined with the built work of Mies van der Rohe, but the director, Andreas Beitin, and his team had something different

in mind. As Mies van der Rohe dealt with art throughout his whole life why not connect the collages with art and artists that surrounded and influenced him as well as artists who were influenced by him and his work?

Thus, the exhibition began with a room dedicated to Mies van der Rohe's early photomontages (one might also call them "inserted drawings") combined with works of the avant-garde movement in the 1920s as well as paintings from his own collection, for example by Paul Klee or Kurt Schwitters. As the exhibition proceeded chronologically, the first work the visitor saw was Mies van der Rohe's earliest photomontage from 1910. Together with his brother Ewald Mies, he participated in the competition for a Bismarck monument on the Rhine riverside. It probably wasn't Mies van der Rohe's idea to visualize their project by a montage – at that time it was a rather usual procedure in an architectural competition to ask for such material – but Mies van der Rohe was indeed the only one who enlarged the given photography by adding drawn sections to the surroundings. He obviously recognized the possibilities inherent in that new medium, a fact that makes this piece of work so

important for the later collages and montages. In the early 1920s, Mies van der Rohe designed 5 buildings that were never realized but nonetheless mark a turning point in his work. Among them the famous glass skyscrapers and the concrete office building. Unfortunately, not all of the preserved photomontages were on display in the exhibition – some of them were at least shown in photographic reproductions – but in combination with other competition montages, e.g. for an office building in Stuttgart in 1928, it was quite enough to get a good impression

- 03** Kurt Schwitters, untitled (Cottage), paper on carton, collage, 25.5 x 21.2 cm, Staatliche Museen zu Berlin, Nationalgalerie (private loan, estate Mies van der Rohe), © VG Bild-Kunst, Bonn, 2016.



01 Mies van der Rohe in his apartment, Chicago, 1964. © Werner Blaser.



02 Exhibition *Mies van der Rohe. The MoMA collages*, Ludwig Forum Aachen, 2016. © Carl Brunn.

04 Mies van der Rohe, Resor House, project (Jackson Hole, Wyoming): Perspective of living room through south glass wall. 1937-1941 (unbuilt). New York, Museum of Modern Art (MoMA). Graphite and collage of wood veneer and cut-and-pasted reproduction and photograph and graphite on illustration board, 30 x 40' (76,1 x 101,5 cm). © The Museum of Modern Art, New York/Scala, Florence / VG Bild-Kunst, Bonn, 2016.



05 Mies van der Rohe, Museum for a Small City, 1942-43. Interior Perspective. New York, Museum of Modern Art (MoMA). Pencil and cut-out reproductions on illustration board, 30 x 40' (76,1 x 101,5 cm). The Mies van der Rohe Archive. © The Museum of Modern Art, New York/Scala, Florence / VG Bild-Kunst, Bonn, 2016.



06 Paul Klee, Regentag, 1931, watercolor on carton, nailed to the frame, 20,5 x 38,5 cm, Bern, Zentrum Paul Klee (loan of a private collection); a detail appears in the following collage: Row House with Interior Court project, after 1938, Interior perspective, collage (graphite, cut-and-pasted reproduction of Wilhelm Lehmbruch, Standing Female, 1910, and cut-and-pasted reproduction detail from Paul Klee, Rainy Day, 1931, on illustration board), 76,1 x 101,5 cm, New York, Museum of Modern Art (gift of the architect), © The Museum of Modern Art, New York/Scala, Florence / VG Bild-Kunst, Bonn, 2016.

of how innovative his designs were. At that time Mies van der Rohe participated actively in the German avant-garde movement. He joined the *Novembergruppe*, was a founder member of *Der Ring* and co-publisher of the famous avant-garde magazine *G. Magazin für elementare Gestaltung*. Therefore, the exhibition showed collages by Hannah Höch or Raoul Haussmann as well as several works by László Moholy-Nagy or even films, for example by Hans Richter, whom Mies van der Rohe knew very well. With regard to his photomontages and collages it is often said, that the Dada group may have influenced him. But if you compare their collages to the contemporaneous designs by Mies van der Rohe, they don't have very much in com-

mon. However, what is really evident, are the parallels to the constructivist drawings of Theo van Doesburg or the *Prounen* by El Lissitzky, which were both on display. Especially in comparison to a small photographic reproduction of the original drawing for a brick country house, which hung right next to them, this connection was quite obvious.

As already stated, Mies van der Rohe didn't invent the architectural collage or montage, it was used before – especially in context of urban landscapes – by artists, photographers, architects and even on common postcards. But the exhibition reveals clearly how much Mies van der Rohe appreciated this medium. When he came to the United States in 1938, he brought this technique with him and

developed a totally different way of presenting his designs. In the case of the unbuilt Resor House project (1937-41), Mies van der Rohe didn't use this medium to assimilate a building to its surroundings but, for the first time, created an impression of the interior including the view through the windows into the landscape. He, therefore, again made use of photography, but with a totally different purpose. In a cut and paste manner he took pictures of paintings, sculptures, landscapes or even marble surfaces, combined them with materials like thin wood panels and added them to a drawn interior. Therefore, those later works can be called collages compared to the earlier designs where he just combined photography and drawing. Mies van der Rohe preferred to include works of his favorite artists, such as Paul Klee, Wassily Kandinsky or Georges Braque, in the collages. In a work showing an inside view of the Resor House Klee's painting, *Bunte Mahlzeit* [colorful meal], of 1928 depicts a kind of partition wall. According to that new technique the Resor House marked the transition to a new kind of design standard in Mies van der Rohe oeuvre as well as the transition to the second room of the Aachen exhibition. The second, quite smaller room was dedicated to Mies van der Rohe's courtyard house projects. Many of the collages that were on display in fact weren't made by Mies himself but by his students. After already teaching at the Bauhaus in Dessau and Berlin, Mies continued his teaching activities at the Armour Institute in Chicago, the later IIT. The courtyard houses or atrium houses were a type of architecture that Mies van der Rohe worked with throughout his whole life. Compared to the designs of



07 Exhibition *Mies van der Rohe. The MoMA collages*, Ludwig Forum, Aachen, 2016. Concert Hall Project, 1942. © Carl Brunn.

the 1920s and 30s they didn't interact with their surroundings at all, meaning that the drawings and collages focused completely on the interior in combination with the limited exterior of the courtyard. In the original collages one can discover that Mies van der Rohe used to draw into his students' works, for example a tree or a chair or something else that mostly served to give the design a more precise atmosphere.

Almost all of those collages showing an interior view involve pieces of art. Thus, the exhibition continued in the third room with a design for a Row House with Interior Court (after 1938) showing a painting, which was unknown until the curators discovered that it was a detail of Paul Klee's *Regentag* [rainy day] from 1931. They managed to borrow it from a private collection to place it in the exhibition together with a statue, *Große Stehende* [standing female] (1910), by Wilhelm Lehmbruck, which was also used in the collage. This ensemble impressively showed how Mies van der Rohe used to vary the proportions. In truth, the whole painting by Paul Klee measures only 20.5 x 38.5 cm while, in the collage, it seems to be a piece of furniture or a kind of small wall whereas the life-sized statue appears to be much taller in reality than in the collage.

In Berlin and in the United States, Mies van der Rohe was not very successful in winning any competitions, especially for public works. Struggling with that matter he didn't get tired of designing them. Some of these attempts were also on display in the third room of the exhibition, such as the national project Museum for a Small City (1942-43), which Mies van der Rohe designed together with his colleague George Danforth. For the collages of the interior they used no less than Pablo Picasso's *Guernica* (1937), one of the icons of modern painting and at the same time a political statement. Later it was again inserted in the collages for the *Neue Nationalgalerie*, so one might not think of a coincidence, but a potential statement by Mies van der Rohe who never talked about politics in public. This is only one example of how much Mies van der Rohe seemed to think about the



08 Exhibition *Mies van der Rohe. The MoMA collages*, Ludwig Forum, Aachen, 2016. Bacardi Administration Building Project Santiago de Cuba, 1957. © Carl Brunn.

art he inserted in his designs, a fact that this exhibition points out very clearly. Relating to Mies van der Rohe's famous works, like the collages for the Convention Hall (1954, together with Edward Duckett) or the Concert Hall (1942), one might think about their qualities as works of art apart from functioning as a design. Not only in the context of this exhibition but in general, there is a question as to whether Mies van der Rohe's montages and collages can be labeled and presented as autonomous artworks. Despite the fact that this issue is totally irrelevant with regard to their importance within Mies van der Rohe's oeuvre, one may ask: why should they not be? Of course most of them arose from a design process and thus are somehow part of the designed, but mostly unbuilt architecture, but it was Mies van der Rohe who made them more than just standard plans or drawings. He gave them to exhibitions, he signed them, he gave them as presents (e.g. the Concert Hall collage). Especially the act of giving something to somebody releases the work from being just part of an act and underlines its outstanding importance. In short, Mies van der Rohe himself treated at least some of his montages and collages like artworks. Through presenting them in the same way like the works of Klee, Schwitters or Kandinsky this exhibition allowed an entirely new perspective on those impressively huge works.

As already stated, some of the collages and montages had been on display before, but now, as they were to be seen altogether, a totally new way of observing them was possible. If you followed the given path in the exhibition, it couldn't be missed, that Mies van der Rohe, like almost every great architect or artist, sometimes tended to revert to his own designs. This was most evident for the visitor heading to the fourth and final room, where the project for the Bacardi Administration Building in Santiago de Cuba, the Museum Georg Schäfer in Schweinfurt and finally the Neue Nationalgalerie in Berlin – the only building of those which was actually realized – echoed the architectural ideas already seen in the Museum for a Small City or the courtyard houses. According to Mies van der Rohe

this was not a problem at all as he always was convinced that a building's design should not be dependent on its use.

One might have expected that the unbuilt designs would be accompanied by plans, drawings and photographs of Mies van der Rohe built work. It would have helped visitors who are not that familiar with those buildings and would have given the experts the opportunity to have deeper discussions about the coherences between the different media. But in accordance with the exhibition exposing primarily art and not architecture, the curators decided to complement Mies van der Rohe's collages and montage as well as the works of classical modernism by creations of contemporary artists who dealt with Mies van der Rohe's architecture in many different ways. Among them famous names like Thomas Ruff, Mischa Kuball or Sarah Morris, whose film *Points on a Line* of 2010 discusses the relationship between Mies van der Rohe and Philip Johnson in very impressive images. Apart from the obvious connection with Mies van der Rohe's built oeuvre, the works somehow are all related to the idea of collage or montage, be it in the changing images that never allow one to recognize at once what one sees, for example in Inigo Mangano-Ovalles' film, *Always After* (2006), or the digital collage technique, for example in Thomas Ruff's pictures showing the *Weißenhofsiedlung* in Stuttgart (2001).

If one really became involved with this unusual compilation – or “collage” – of Mies van der Rohe, Paul Klee, Thomas Ruff and all the others, of drawings, paintings, photography and film, one could definitely gain new perspectives or maybe a new kind of awareness for the Mies van der Rohe myth. If not, there was still the pleasure of seeing a unique exhibition about one of the most important architects of our times.

Birgit Hammers

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Mies & the Inheritance of Modernism

Exhibition at SCHUNCK* Glaspaleis

Heerlen, The Netherlands, 10 April – 7 August 2016

At the occasion of the 130th anniversary of the birth of Mies van der Rohe, on 27 March 2016, the exhibition *Mies & The Inheritance of Modernism* was opened on 10 April 2016, in SCHUNCK*, Heerlen, The Netherlands. The project was focused entirely on the re-evaluation of the modernist architectural heritage. The central question which led the whole project was: how much do we value the inheritance of modernism and how should we deal with it? The exhibition was contextualized by an international program in which symposia, lectures, film screenings, excursions and guided tours provided a deeper knowledge. During a 4-month period, SCHUNCK* Glaspaleis radiated modernism and created, to some extent, a new supra-regional and international focus and mindfulness (*Achtsamkeit*) both for visitors, residents and politicians. The surprising awareness of visitors about the importance of their own region, but also the understanding of the cultural-historical value of modernist buildings as well as the great respect and honest recognition of the very accurately restored

masterpieces, testify to this rising awareness. The project was developed with a dual structure: an international and a regional perspective on modernist inheritance.

International Perspective of the Exhibition

The main focus of the exhibition was on the international part, which showed, on the basis of five selected masterpieces by Mies van der Rohe, the renovation processes as well as the possible concepts of preservation and brought at the same time the main representatives of this period to the attention of the public.

The 5 selected masterpieces were:

- Haus Tugendhat, Brno.
- Crown Hall, Chicago.
- 860–880 Lake Shore Drive, Chicago.
- Robert F Carr Memorial Chapel, Chicago.
- *Verseidag*, Krefeld.

Didactically simple and arranged on a central axis, the exhibition in the museum (level-1) was subdivided in four different zones.

Introductory Zone/Oeuvre Survey, CV

On entering, the visitor was given a sort of introduction to Mies van der Rohe and the specific topic of the exhibition.

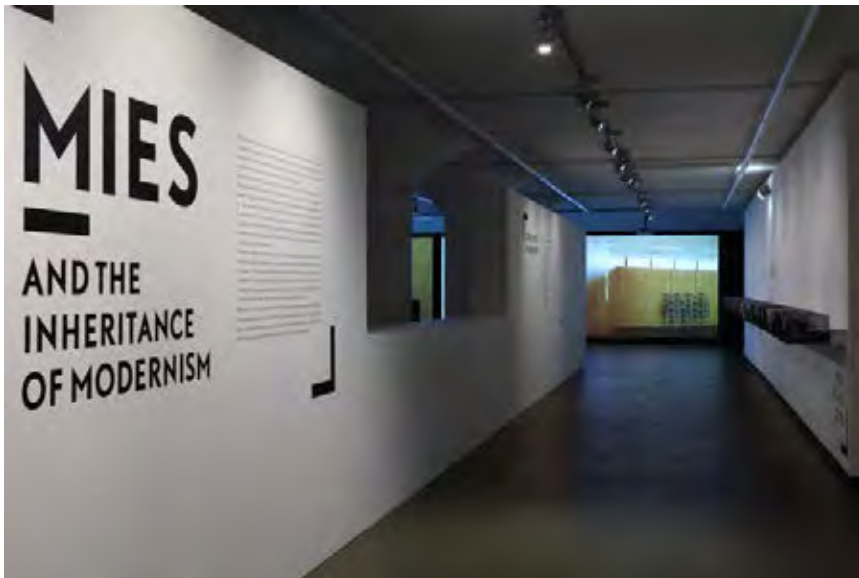
The information on Mies van der Rohe was based on a short CV with a number of key dates and an oeuvre overview of the complete built works of Mies van der Rohe. Each of the 79 buildings was briefly described on an information panel with a photo and core data. This provided the general public with a differentiated picture of his realized works and also made it possible to place the five selected projects in their context. Two museum texts served as an introduction to the theme of the exhibition.

Film Zone/Video-installation
"INTER/VIEW"

The wall high video-installation, 20 m long, was one of the core pieces of the exhibition, apart from the "laboratory" space. It provided the visitor with an introduction and accessibility to the theme. The visitors could learn here about the daily use of the five buildings that were central to the exhibition. The moving image at 1:1 scale, provided an impressive virtual tour of the buildings themselves, especially because there were no artificial interventions. The methodology for this "visual inspection" was to show the buildings, without any embellishment, in their real daily functionality and in all their facets. This panorama transformed the museum space into an aesthetic and spatial Mies van der Rohe world - quiet and concentrated on the essential.

Research Zone/Laboratory Space

In the research area "the laboratory" the renovation processes of the five buildings were shown. Based on an axes structure (horizontally five projects and vertically three thematic axes) a comparative analysis could be shown in a simple and easy way. The visitor had the choice to approach the various processes via the project axis or the theme axis. The five selected examples showed the whole spectrum, from selective interventions to core refurbishments. On so-called "labor tables", designed specifically for the exhibition, different working practises and interventions were demonstrated. The size of the tables was well suited to bring the different types of material to the imagination. The conceptual questions, the approach as well as the current process were made



01 © SCHUNCK* Heerlen, Romy Finke.



06 © chezweitz Berlin, Hanna Neander.



Regional Perspective of the Exhibition
Showcase - Ground Floor

clear to the visitor through pictures, (original) drawings, texts, research studies, models and original material samples. Depending on the visitor's interest, there were three distinct layers of immersion. Replicas of original Mies van der Rohe construction/renovation drawings were presented on A2-size boards for further consultation, thereby giving each project an extra dimension.

Object Zone/Installation Large Artefacts

The object zone was an impressive installation of large-scale original elements and objects from the five buildings. This zone emphasized explicitly the matters of physical materiality.

Among others, the exhibition intended to stress the importance of the material, especially when maintaining and preserving the modernistic inheritance! It's one of the main difficult matters in these kind of restorations. The large amount of material specimens on the "labor tables" has also managed to demonstrate this to a certain extent.

In the large showcase of SCHUNCK* situated at the market square, right in front of the entrance - the regional part of the exhibition was shown. A preliminary study demonstrated that there are more than 100 modernist buildings in the region. A rich inheritance of which the region was unaware!

The 40 buildings that were selected for the exhibition, are all very important for the character of the cityscape and of indispensable value for the identity and image of the Parkstad region. Situated close to the city center, the showcase translated the knowledge and questions concerning the use, value and treatment of the inheritance of modernism to the local situation in Heerlen and Parkstad Limburg.

The underlying intention to let the visitors make the projection from international to regional, was incredibly successful.



Publication | Essay Book

Accompanying the exhibition, a small essay book was published – Gerda Breuer, Dietrich Neumann, Ivo Hammer, *Preservation of Monuments & Culture of Remembrance. Using the Example of Ludwig Mies van der Rohe*, Heerlen, Schunck, 2016 – mainly reflecting on (inter) national elements of remembrance, using the example of Mies van der Rohe. The essays related directly to the themes of the exhibition and complemented them from a different angle. Simultaneously, the book reflected on the current restoration practise of modernist monuments and the accompanying problems.

Andrea Croé

Senior curator architecture & urbanism SCHUNCK*

More Information

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Scenography: Sonja Beeck, Detlef Weitz with Julia Volkmar, Chezweitz, Berlin.

Video-installation "Inter/View": Dominique Müller Video-noir Zürich & Paris, Detlef Weitz, Chezweitz, Berlin with Fabian Wegmüller and Samuel Gfeller.

Scientific advisory board: Gunny Harboe, Harboe Architects, Chicago; Ivo Hammer, conservator-restorer, Vienna.

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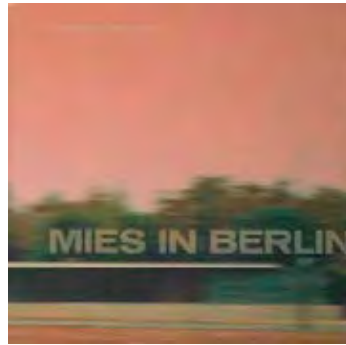


Mies van der Rohe. Das kunstlose Wort. Gedanken zur Baukunst

Author: Fritz Neumeyer
Publisher: DOM Publishers
ISBN: 978-3-86922-264-6
Language: Deutsch
Year: 2016 [1986, Berlin, Siedler]
(Cambridge/London, 1991; Madrid/Paris/
Milan, 1996; Seoul 2007)

Fritz Neumeyer's work, published in 1986, has become a classic of architectural theory. In this first scientific study of the Mies van der Rohe ideas, the word is the focus - as a key to his building philosophy. Fritz Neumeyer reveals direct personal influences as well as internal contradictions in the development and self-understanding of Mies as a representative of the modern age, through the profound analysis of original documents and through the intensive discussion within the reading of the great master builder. He also emphasizes the close connection between philosophy and architecture in his oeuvre. In addition, Mies himself speaks: The appendix documents all available texts by Mies, which deal fundamentally with the art of building in the age of modernity. They are eloquent testimonies of the architects' intellectual confrontation with architecture, and have not lost their basic importance to this day.

Translated from the Publisher.



Mies in Berlin

Edited by Terence Riley and Barry Bergdoll
Publisher: The Museum of Modern Art
ISBN: 978-0810962163
Language: English
Year: 2001

When Mies van der Rohe left Germany for the United States, in the summer of 1938, he was 52 years old. He had practiced as an architect for over 3 decades; had published, lectured, and exhibited; had produced designs not only for Germany but for The Netherlands, modern-day Poland, Spain, the modern-day Czech Republic, Belgium, and the United States; and had been a leader of the architectural community in his native land. Yet the book that accompanied his first retrospective exhibition, at The Museum of Modern Art in 1947, could nevertheless open with the remark, "Of all the great modern architects Mies van der Rohe is the least known."

Despite the historical importance of Mies van der Rohe's architecture, this observation holds in certain respects, for Mies van der Rohe's Berlin work has never been fully explored. Outside the handful of manifesto projects and built works that have become famous, his German practice has tended to be seen retroactively as but the first step toward the triumph of the International Style, which came during his years in the United States. Mies himself edited the story of his early career, focusing attention on his most dramatic designs.

Mies in Berlin undertakes a new study of Mies van der Rohe's Berlin production — not only his best-known projects but the work he excised from the record. The book is newly sensitive to the urban, suburban, and intellectual contexts of Mies van der Rohe's thought. Discussing his metropolitan skyscrapers and office buildings, it also examines the dense and vibrant urban fabric of central Berlin; analyzing his private houses, it relates them to German ideas about nature, and to the great work of environmental art constituted by

the cultivated landscape of Potsdam. It also explores Mies van der Rohe's responses both to Berlin's inherently conservative building tradition and to the city's artistic avant-gardes. Essays on recent discoveries and ideas, and on Mies van der Rohe's understanding of America, expand our knowledge of Mies van der Rohe's German career and offer new perspectives on his work as a whole. A plate section richly documents forty-six projects from his German years and includes an explanatory text on each one. Finally the book contains a project by the contemporary artist Thomas Ruff in reaction to Mies buildings. *Mies in Berlin* — which accompanies an exhibition of the same name at The Museum of Modern Art, New York — offers new insights into the work of this architect, so vitally significant both historically and in our own new century.

From the Publisher.



Ludwig Mies van der Rohe. Architecture for the Silk Industry

Author: Christiane Lange
Publisher: Nicolaische Verlagsbuchhandlung GmbH
ISBN: 978-3-89479-673-0
Language: English
Year: 2011

Mies van der Rohe (1886-1969) is one of the most important architects of the 20th century. Until 1938 he worked in Europe, ten years of which he cooperated with a small group surrounding the Krefeld collector and silk manufacturer Hermann Lange. During this extraordinary long term collaboration between Mies van der Rohe and his partner Lilly Reich with the Krefeld friends numerous important buildings were designed that are extensively presented in this splendid book. Mies van der Rohe planned but not realized

projects are introduced with large-size computerized visualisations that have never been published before. This publication illuminates the close relationship of the architect and the Velvet and Silk City and gives fascinating insight into Mies van der Rohe's work.

From the Publisher.



Mies van der Rohe – The Built Work

Author: Carsten Krohn
 Publisher: Birkhäuser Verlag AG
 ISBN: 978-3-03821-287-4
 Language: English
 Year: 2014

This essential and comprehensive Mies van der Rohemonograph focuses in its analysis on Mies van der Rohe's design intentions: it reconstructs the buildings in their original state, examines them from the present day perspective and rediscovers the inspiring architecture of a great modern master. The book presents eighty of Mies van der Rohe's works in chronological order. Approximately thirty of these works are analyzed in detail in three parts. In the first part, the construction is documented in its built state; for this all the ground plans were redrawn by the author. The second part outlines the changes to the buildings and the third part develops the results of this investigation with regard to their relevance to the contemporary view of Mies van der Rohe's work.

From the Publisher.



**Ludwig Mies van der Rohe. MIES 1:1.:
 Das Golfklub-Projekt in Krefeld / The
 Golf Club Project**

Edited by Christiane Lange and Robbrecht en Daem architecten
 Publisher: Buchhandlung Walther König
 ISBN: 978-3-86335-644-6
 Language: English and Deutsch
 Year: 2014

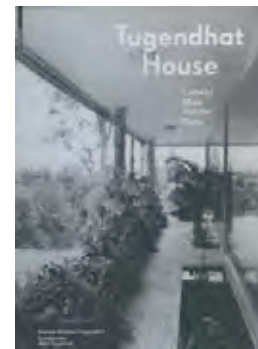
Ludwig Mies van der Rohe's 1930 design for a golf club-house in Krefeld never reached the construction phase. In 2013, however, a full-size model that could be entered and walked around was built at the originally planned site in cooperation with the Belgium architects Robbrecht en Daem architecten, based in Ghent.

The 1:1 architectural model took shape on the basis of the original plans, available in Mies's estate in MoMA in New York. In this way, one of Mies van der Rohe's never implemented designs was turned into a visible and phenomenological experience for visitors.

Over the course of five months, it was possible to observe and walk through this exciting combination of architecture and nature and experience Mies van der Rohe's unique understanding of space as an open structure of tense balance. The 1:1 model also served as a temporary memorial of Mies van der Rohe's comprehensive work for the German silk industry which resulted in a total of ten contracts.

This volume documents a unique exhibition project, MIES 1:1. With revealing series of photographs by well-known photographers, it discusses possible insights that architecture could gain from such models, both with regard to our understanding of space as well as further research on Mies. The publication of both the historical plans and the construction drawings of Robbrecht en Daem architecten makes this volume an indispensable reference for appreciation of Mies van der Rohe.

From the Publisher.



**Tugendhat House.
 Ludwig Mies van der Rohe**

Authors: Daniela Hammer-Tugendhat, Ivo Hammer and Wolf Tegethoff
 Publisher: Birkhäuser Verlag GmbH
 ISBN: 978-3-99043-509-0
 Language: English
 Year: 2015

Built and designed by Mies van der Rohe 1928–1930, the Tugendhat House in Brno/ Czech Republic is one of the most significant buildings of European modernism. In 2001, UNESCO added the house to the List of World Cultural Heritage Sites.

Building on the book published by Daniela Hammer-Tugendhat and Wolf Tegethoff in 1998 (English edition 2000) the three authors, in this new edition, give personal and historic insights relating to the house; also documenting aspects pertaining to art history and conservation-science studies.

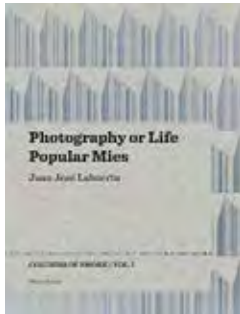
The appeal of this monograph lies in the published photographs which reveal an unusual view of the house and highlight the intended fusion between architecture and nature. The experimental artistic colour photographs by Fritz Tugendhat are among the pioneering achievements of amateur photography; that these images have remained intact is indeed remarkable.

Daniela Hammer-Tugendhat reflects on the question much debated in 1931, "Is the Tugendhat House habitable?" in a new, historico-cultural context. Using the example of the Tugendhat House Wolf Tegethoff explores the living concept of modernism. At the beginning, he critically reflects on the discourse surrounding the relationship between client and architect. Based on his research on the preserved plans and drawings he meticulously reconstructs the genesis of the project until the building's completion in late 1930.

In two contributions Ivo Hammer documents the eventful history of the house from the time its occupants emigrated until today. Based on the results of the international Conservation Investigation Campaign concerning the Tugendhat House he interprets

the materiality of this modern building in a cultural context, while outlining the results of the restoration from 2010–2012.

From the Publisher.



Photography or Life & Popular Mies

Author: Juan José Lahuerta
 Publisher: Editorial Tenov
 ISBN: 978-84-939231-5-0
 Language: English
 Year: 2015

“Photography or life” and “Popular Mies” make up the first volume of *Columns of Smoke*, a collection of essays which review the bases on which modernity has been constructed. Contrasting the canonical images of the history of 20th-century architecture with anonymous graphic materials or pictures from the popular press, Lahuerta creates an illuminating dialogue that dismantles stereotypes by revealing a less perfect but more plausible idea of modernity. Pointing a camera at a building is not natural; rather it involves making decisions that are closely related to the meaning of architecture. Juanjo Lahuerta makes this clear in his analyses of, inter alia, the photographic gaze of Loos and Le Corbusier, whose irreconcilable approaches represent radically opposed ways of understanding architecture and life. Using this same method, Lahuerta’s analysis of the photographs of his works that Mies commissioned and published shows us how much the architect was influenced not only by Stieglitz and Camera Works but also by the popular tropes of a mass culture that included zeppelins, the music hall, X-rays and fantasmagorical gadgets. At the same time, in their portrayals of Mies van der Rohe’s work the press and anonymous photographers situated it in a popular context that provides the necessary counterpoint to conclude the account of a modernity that can no longer be thought of as heroic.

From the Publisher.



Ludwig Mies Van Der Rohe. Una Biografía Crítica

Authors: Franz Schulze
 and Edward Windhorst
 Publisher: Editorial Reverté
 ISBN: 978-8429121285
 Language: Spanish
 Year: 2016

This book, published by Editorial Reverté, is the Spanish translation of the publication *Mies van der Rohe: A Critical Biography, new and Revised Edition* (The University of Chicago Press, 2012) – a major rewriting, reformulation and expansion of Mies van der Rohe’s “critical biography”, published by Franz Schulze in 1985 (and translated into Spanish in 1986), which was the first full comprehensive study of this master German-American modern architect.

Coauthored with Edward Windhorst, this revised edition, features extensive new research and the best recent work of both American and German scholars and critics. The authors describe Mies van der Rohe’s professional career from his incorporation in the modern avant-garde, with innovative architectural works but with a modest scale, until his second stage in the United States, where he created a new architectural language with objective structural expression. The authors’ major contributions and discoveries of this new edition include the massive transcript of the early-1950s Farnsworth House court case, disclosing for the first time the facts about Mies van der Rohe’s battle with his client.

The text provides new information on Mies van der Rohe’s relationship with women, including the nature and the break-up of his marriage with Ada Bruhn, his close professional and personal relationships with Lilly Reich, and new details drawn from interviews with his American partner Lora Marx. This edition gives voice to dozens of architects who knew and worked with Mies, largely thanks to the exceptional collection of “oral history” from the Architecture Department of the Art Institute of Chicago. This complete and comprehensive biography

tells the fascinating story of how Mies van der Rohe (and his students and followers) created some of the most significant buildings of the 20th century.

Translated from the Publisher.



Mies van der Rohe: Montage / Collage

Authors: Andreas Beitin and Wolf Eiermann
 Publisher: Buchhandlung Walther König
 ISBN: 978-3960980537
 Language: English and Deutsch
 Year: 2017

Mies van der Rohe (1886–1969), one of the 20th century’s most important architects, created numerous montages and collages between 1910 and 1965 that are fascinating illustrations of the design principles of his architecture. These works, most of them large-format, are far more than merely sketches that accompanied his creative process as an architect. They are works of art in their own right that show Mies van der Rohe’s structural vision in its purest form. Like almost no other visual art technique, collage and photomontage reflect the aesthetic principles, the *zeitgeist*, and the attitude to life of Modernism. At the beginning of the 20th century, war, revolution and industrialization caused a shift in the way the modern world and progress were experienced and perceived, a shift that found expression in equal measure in newspapers and magazines, in visual and performing arts. Collage and photomontage were also soon being used in architecture. Influenced by Dada, Constructivism, and De Stijl, Mies van der Rohe exploited these new techniques – to a far greater extent than most of his contemporaries – to visualize his creative ideas on “New Building” (*Neues Bauen*).

From the Publisher.

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