Is Mies van der Rohe’s architecture hostile to art? Set within the context of a lifelong engagement with artworks and their collectors, a closer consideration of the Lange and Tugendhat houses reveals a moment of transition. The anticipatory incompleteness of the Lange House yields to the Tugendhat House’s integrated approach in which the house itself becomes a work of art. Not at all hostile to art, Mies’ architecture is seen as accommodating, assimilating and elevating art.
Ludwig Mies van der Rohe | Resor House, project (Jackson Hole, Wyoming): Perspective of living room through south glass wall. 1937-1941 (unbuilt). Mies van der Rohe left Nazi Germany as late as 1938. He settled in Chicago where he continued to develop his approach in teaching and constructing a new language in architecture. His buildings with their elegance of abstract form finally made Mies van der Rohe world famous. The Neue Nationalgalerie in Berlin, opened in 1968, was the last great building of his architectural career. The presence of these sculptures and picture walls set the beholder and the pictorial space in a pulsating dynamic relationship. The gaze of the spectator is drawn into the depth of the spatial composition, but remains, nevertheless, caught on the surface. Ludwig Mies van der Rohe, simply Mies to the entire world of design, is one of architecture's most towering figures. Whether it is his gnomic statements — "less is more" and "God is in the details" — or the iconic Barcelona Pavilion or equally iconic Barcelona Chair, his presence borders on the mythic. As William JR Curtis has put it, he is "one of those architects who refuses to go away." Mies better known for buildings than he is the Bauhaus. Ludwig Mies van der Rohe (born Maria Ludwig Michael Mies) began his building career working at his father's stone-carving shop. A time at Werkbund architect Peter Behren's office soon led him to architecture. Though his first commissions were somewhat humble — homes in various vernacular styles — he soon fell in with the avant-garde in Berlin, hanging out with former Dadaists, artists from the De Stijl group and others. Shortly after this, he designed one of the icons of modern architecture, the German Pavilion for the 1929 Barcelona Exposition. Mies was for a time the director of the Bauhaus but was forced to emigrate to the U.S. in 1938 following the Nazis' increasingly forceful denunciations of degenerate art (aka modernism in all its forms). Ludwig Mies van der Rohe hardly needs any...
introduction to readers of this blog, or indeed to anyone more than casually familiar with the history of twentieth century architecture. Still, a few words might be included here for those who haven’t yet had the pleasure. He was the third director of the legendary Bauhaus art school, after the pioneering modernist Walter Gropius and the controversial Marxist Hannes Meyer. Descended from stonemasons, Mies entered the building trade at a young age. Prior to his tenure at the Bauhaus, he was an apprentice along with Gropius in the studio of Peter Behren The Edith Farnsworth House by Ludwig Mies van der Rohe ~ Plano, Illinois. Architectural Influence ~ The Edith Farnsworth House by Ludwig Mies van der Rohe ~ Plano, Illinois. -- -- Patios - Pergolas - Outdoor Living -- -- -- -- The Art of Landscape Design - Providing Exceptional Quality & Uniquely Creative Design/Build Landscapes. From Contemporary to Classic. Transforming functional spaces to evoke the feeling of living in fine art. Please visit our Model of Barcelona pavillon by Ludwig Mies van der Rohe.