

Mies van der Rohe Montage Collage

**Herausgegeben von / Edited by
Andreas Beitin, Wolf Eiermann, Brigitte Franzen**

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Mies van der Rohe's collage work reflects how architects can be savvy trolls. His layered composition for a Chicago Convention Hall project mirrors "Dante's Divine Comedy": a gridded ceiling is heaven, a bureaucratic marble wall is purgatory, and a political mob is hell. Collage: Mies van der Rohe (1954). Assembled into a book for the first time, Mies van der Rohe's collages and montages elude to this penchant for conflict. The essays in the book chew over the grandfather of the International Style's copy-paste jobs, revealing the architect to be more of a content manager than the cold, platon Ludwig Mies van der Rohe | Museum for a Small City, 1942-43. Interior Perspective. New York, Museum of Modern Art (MoMA) The Mies van der Rohe Archive | © The Museum of Modern Art, New York/Scala, Florence / VG Bild-Kunst, Bonn, 2016 Wall-sized paintings by Picasso and Klee become integral components of the architecture. The presence of these sculptures and picture walls set the beholder and the pictorial space in a pulsating dynamic relationship. The creative technique of montage accompanied the architect throughout his life. In his collages the part and the whole are precisely harmonised with one another. In the same way, the structure of an entire building is expressed in its details. Between 1910 and 1965, influenced by Dada, Constructivism and De Stijl, the German-American modernist polymath Mies van der Rohe (1886-1969) created numerous montages and collages that endure as fascinating illustrations of the design principles of his architecture. However, these works "most of them large-format" are much more than sketches merely intended to assist his creative process as an architect. They are works of art in their own right that demonstrate van der Rohe's compositional vision in its purest form. Ludwig 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 at Ludwig Mies van der Rohe. Resor House project, Jackson Hole, Wyoming (Interior perspective of living room [view through north glass wall]). c. 1937-41 | MoMA. Ludwig Mies van der Rohe. Resor House project, Jackson Hole, Wyoming (Interior perspective of living room [view through north glass wall]). c. 1937-41. Pencil and photograph on illustration board. 30 x 40" (76.1 x 101.5 cm). Mies van der Rohe Archive, gift of the architect. Drawn from MoMA's collections, a host of collages by Ludwig Mies van der Rohe are on display together for the first time at the Ludwig Forum in Aachen, Germany. The works provide a glimpse into van der Rohe's design process, yet are also autonomous pieces of art. Displayed beside other