The bland spaces relied on exotic and opulent furnishings and fabrics to give the interiors the desired 'class'. Expensive and opulent finishes are still considered a sine qua non for good design by many architects.
Every architect has had to design chairs as a badge of affiliation. Mies's chairs reveal a love of a 'machine image' rather than the structural perfection, honesty and minimalism etc. that was to perplex his later critics. They have strong visual appeal that caught the public fancy 30 years later.

The building that became a myth from illustration. It will be interesting to see how this myth will be perpetuated now that the building has been resurrected.
Adherence to a 'style' makes people zealous about blotting out other styles. Today maybe people would want to remove the glass façade and return to its former look.

Under Mies, Edward Ludwig redesigned an existing department store in Dessau, Germany, 1932. The store and its proposed new façade.
Two Thespians in characteristic costume and gesture. Mies and Le Corbusier.
The modern movement was moving from fringe to center.
The 'Courtyard House' projects conceived in the bazaar last turbulent days of the Bauhaus reflect invention in the grouping of buildings and an attempt at converting the intersecting planes into liveable entities. They were to inspire much subsequent housing with leaky flat roofs.

fig: 24.
The much criticised I.I.T. Chapel is a plain building among other plain buildings. Its pristine purity is hard to sustain and calls for a c d e o a l like-minded image worshippers. 'Deineh nicht' as a doctrine does not make a building a delight.

fig: 27.
I.I.T. Campus. This section and plan reveal that the exposed steelwork externally serves only a decorative function for a two-storied building. This exposed steelwork is so extensive that it constitutes an entire duplication of structure and cost.

fig: 28.
3.5.1 Campus: Crown Hall. The large 'over-roof' portal beams have only an auxiliary role in supporting the roof slab. Handsomely minimalist and essential.

fig: 29.
J.I.T. Campus: Town Hall. The floating broad stair and the glass facade rhythm reflect the sky and foliage well. The use of the inside space has always been questionable and most of the teaching is in the basement. Age has taken the calmness from the building to leave it somewhat dilapidated.
a. Section through the Farnsworth House. The fixing of the beams to the sides of the columns and the sizing of the steel for a single story structure suggests the principal concern can only be a poetic homage to steel.

b. This plan again reflects excessive sizing and a duplication of the structural needs.

fig: 31.
The invaded midline envelope is the constructor's dream, bringing respectability to real-estate optimisation. The many look-alikes that followed did not have the benefits of the reflection in Lake Michigan.
a. The Reihen Apartments, 1951. - The steel columns are hardly required for structural purposes on a single-story building. If it is poetry or structural metaphor, it is also dull.

b. The Barcelona chair, the indoor plants, the see-through table and plate glass windows spawned countless similar anonymous office lobbies and reception areas.
This was the housing development built when Mies was at the zenith of his career and which brought so much praise from his critics. The slab blocks echo the I.I.T. campus.

fig: 34.
Demarcation of private spaces of the inhabitants is absent and it would be interesting to see what has happened to the development today. A strong measure of social policing would be required to preserve the quality shown.

fig: 35.
Farnsworth house, Plano, Illinois, 1945-50. The very photogenic house in a photogenic setting, demonstrating that above all the doctrine of mies was motivated by visual beauty first and foremost.
This massive intended Convention Center for Chicago is a large box expressing the pattern of its parameter réseau. The relation of this massive building to the adjoining open space and to the surrounding urban fabric raises many questions. There are many fine precedents for handling the scale of large buildings and relating to the surrounding open space, if one is still humble enough to look.
This massive intended Convention Center for Chicago is a large box expressing the pattern of its perimeter leases. The relation of this massive building to the adjoining open space and to the surrounding urban fabric raises many questions. There are many fine precedents for handling the scale of large buildings and relating to the surrounding open space, if one is still humble enough to look.


A. engineering exercise and an engineering miracle - no wonder Mies was greatly admired by engineers.

fig: 38.
The transparent glass box as an Art Gallery to display painting and sculpture will towns and haunt the supporters of the idea. In Berlin today the Mies Van der Rohe National Gallery and Scharoun's Philharmonic Building in the background stand finally as monuments to the debate between the expressionists and the modernists of the early twenties.
Sesame's, New York - an elegant tombstone in a designer's graveyard.
To straightjacket the divisive whims of the client or the authorities
must be the pinnacle of pontifical virtue.
Toronto Dominion Centre - The human ant in the inhuman anthill.
Clarity and order may not be enough.

fig: 41.
Poised to pontificate II

fig: 43.
MIES VAN DER ROHE: NEO-RELIGIOUS PHILOSOPHY

BEAUTY = TRUTH = FORM = ORDER = CLARITY

FACTS  LOGIC  REASON

fig: 44
Author  Gordon G
Name of thesis  Mies Van Der Rohe: Less Is More: More Or Less?: An Exploration Of His Doctrines For The Purpose Of Illustrating The Problem Of Architectural Pontification. 1987

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