Mies in Berlin : [brochure] the Museum of Modern Art, June 21-September 11, 2001

[Barry Bergdoll and Terence Riley]

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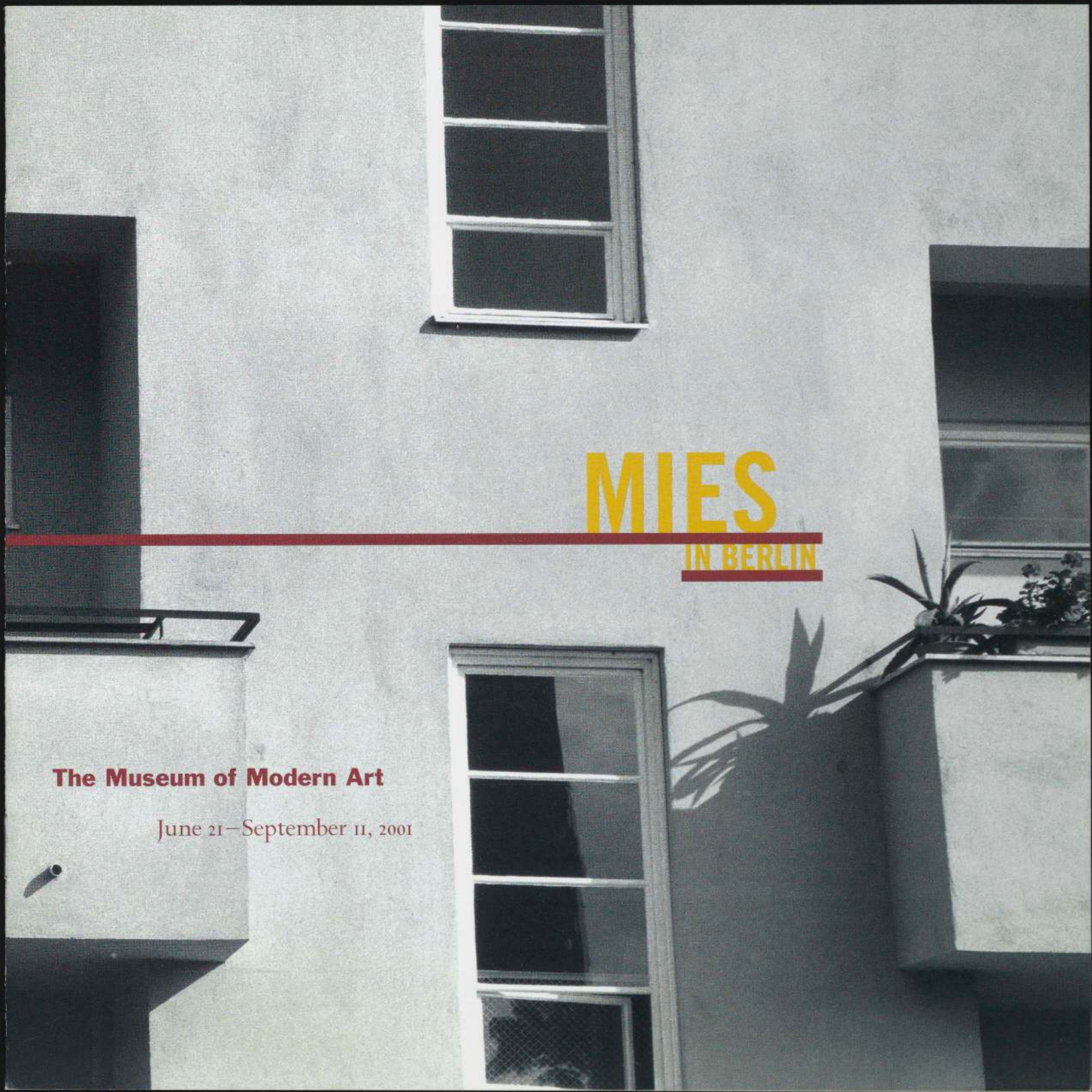
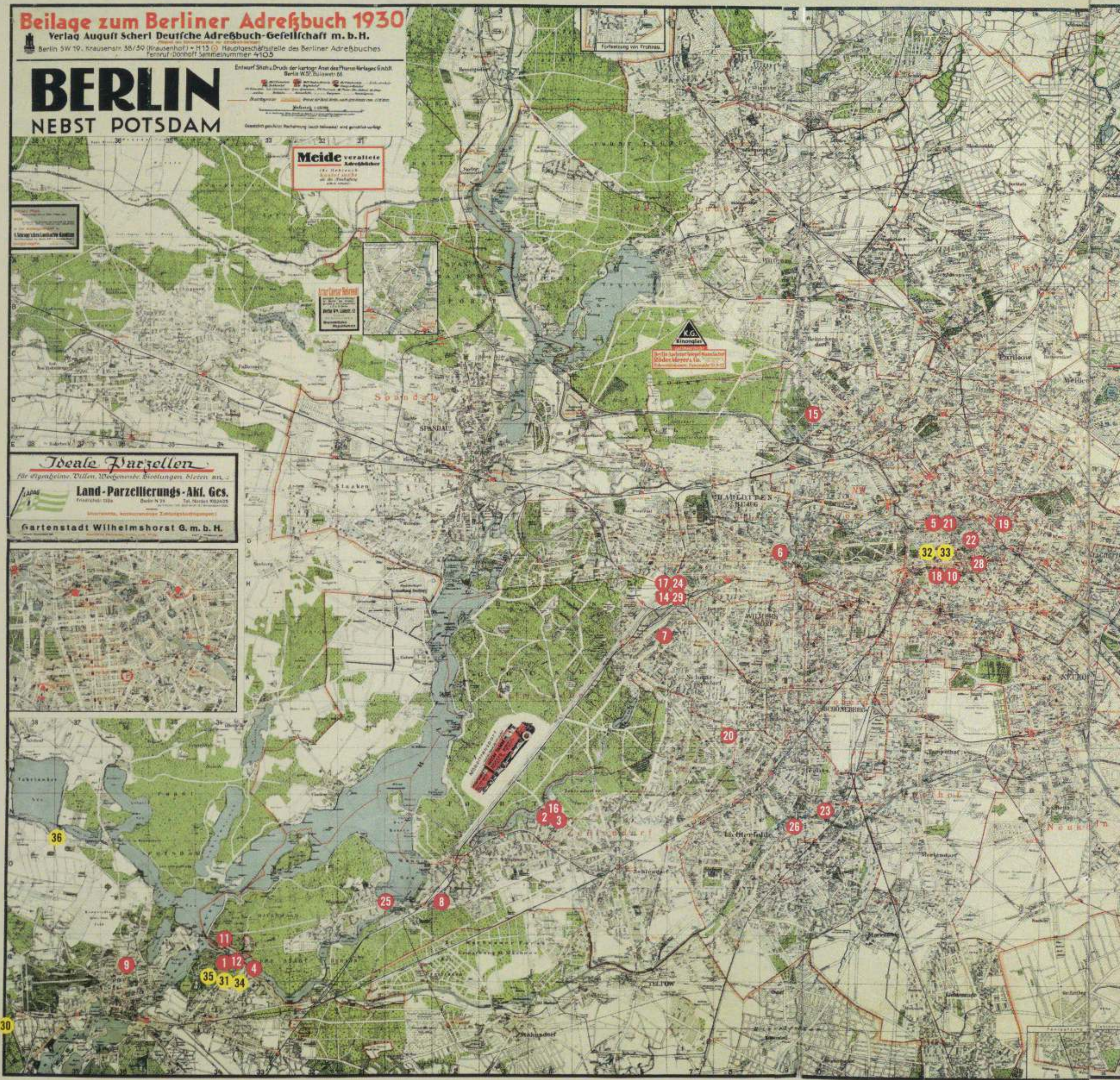


MIES
IN BERLIN

The Museum of Modern Art

June 21–September 11, 2001



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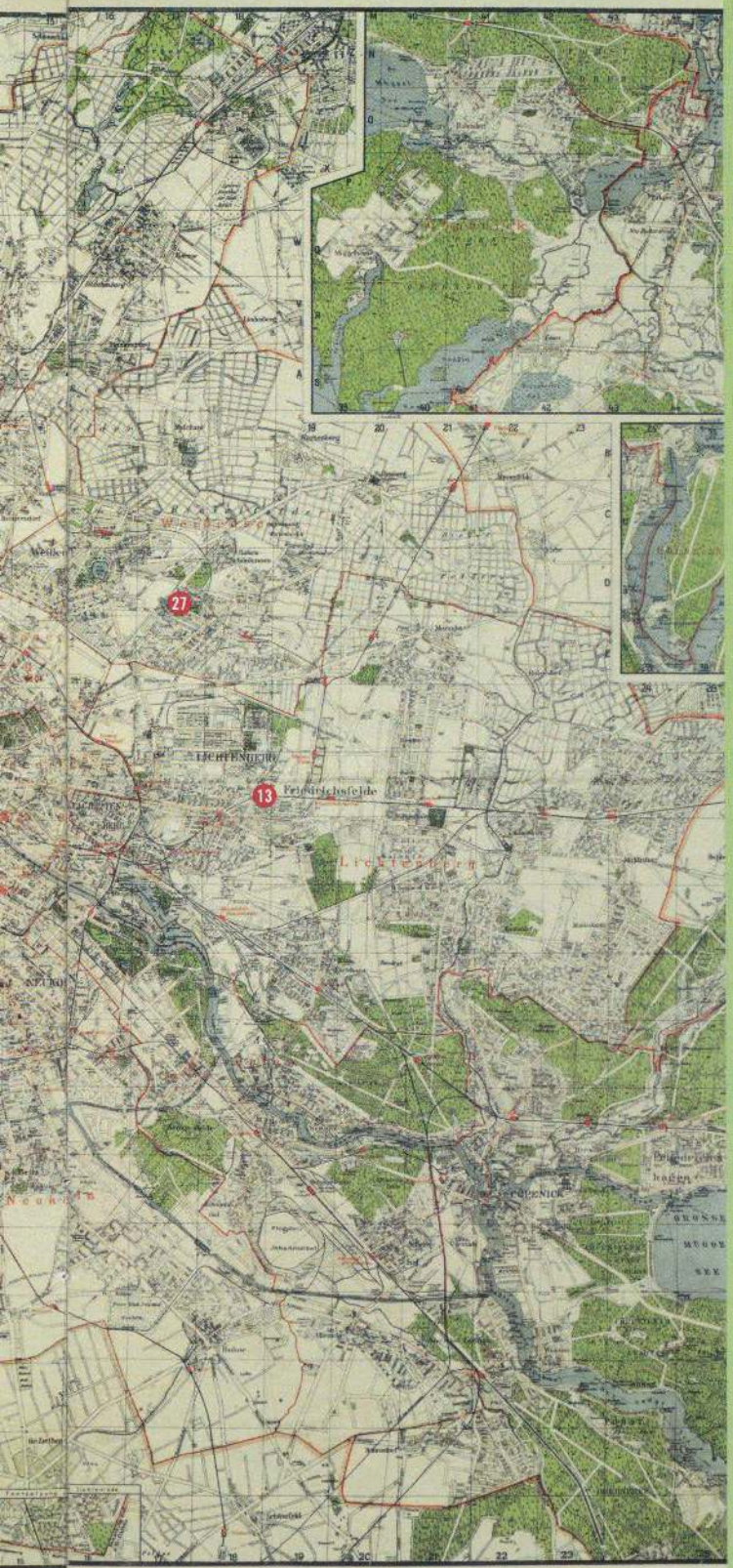

MIES IN BERLIN

Built and Unbuilt Projects

1 Riehl House (Potsdam), 1907
2 Perls House, 1911-12
3 Werner House, 1912-13
4 Urbig House (Potsdam), 1915-17
5 Friedrichstrasse Skyscraper Project, 1921
6 Kempner House, 1919-22
7 Feldmann House, 1922
8 Eichstaedt House, 1921-23
9 Gymnasium Addition to Frau Butte's Private School (Potsdam), 1924
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11 Monument for Geheimrat Riehl (Klein-Glienicke), 1925
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15 Afrikanischestrasse Municipal Housing, 1925-27
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18 S. Adam Department Store Project, 1928-29
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22 Neue Wache War Memorial Project, 1930
23 Crous Apartment Building, 1930
24 Berlin Building Exposition House, 1931
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27 Lemke House, 1932-33
28 Reichsbank Project, 1933
29 *Deutsches Volk—deutsche Arbeit* Exhibition, 1934

Unbuilt Projects (precise locations unknown)

30 House for the Architect Project (Werder), 1914
31 Petermann House Project (Potsdam), 1921
32 Glass Skyscraper Project, 1922
33 Concrete Office Building Project, 1923
34 Lessing House Project (Potsdam), 1923
35 Brick Country House Project (Potsdam), 1924
36 Eliat House Project (Nedlitz), 1925

BERLIN NEBST POTSDAM. BEILAGE ZUM BERLINER ADRESSBUCH 1930 (BERLIN AND NEIGHBORING POTSDAM. INSERT TO THE BERLIN DIRECTORY 1930)

MIES IN BERLIN June 21 – September 11, 2001

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MIES IN AMERICA June 21 – September 23, 2001

Mies in America, organized by the Canadian Centre for Architecture, is at the Whitney Museum of American Art, 945 Madison Avenue, New York.

The exhibition is sponsored by The Solow Art and Architecture Foundation and UBS PaineWebber.

The exhibition tour has been made possible by the generous support of Vivendi Universal.

MIES IN BERLIN

In 1938, after three decades of architectural practice in Berlin, Ludwig Mies van der Rohe left Germany to start his career anew in the United States. He was fifty-two years old. A former director of the Bauhaus and an active participant in associations, exhibitions, and publications of the Berlin avant-garde in the 1920s, his built work and theoretical projects had appeared in surveys of contemporary architecture in Europe, and had been prominently featured in The Museum of Modern Art's first exhibition of architecture, popularly called the "International Style exhibition," in 1932. Yet in 1947, the book that accompanied Mies's first-ever monographic exhibition (also held at MoMA—in these very galleries, in fact) opened with the remark, "Of all the great modern architects Mies van der Rohe is the least known." Mies (over sixty years old at the time), and his longtime champion, Philip Johnson, were able to present an impressive array of current

URBIG HOUSE,
POTSDAM-NEUBABELSBERG
(CORNER DETAIL)

American projects. At the same time, they began crafting a seamless history for the architect who, like so many of his compatriots, had experienced a rupture and estrangement from the familiar in his personal and professional life that were every bit as dramatic as the new beginnings prophesied in the artistic manifestos of the 1920s. For the next two decades leading up to Mies's death in Chicago, 1969, the crafting of a design vocabulary for post-World War II America, and the critical interpretation of the architect's three decades of practice in Germany, would remain inextricably linked.

Mies in Berlin looks afresh at the architect's German career on its own terms. A concurrent exhibition, *Mies in America*—organized by the Canadian Centre for Architecture and on view at the Whitney Museum of American Art—takes up the architect's North American work. Dividing Mies's career in two not only reveals a variety of previously overlooked aspects of his work, it also challenges received narratives of

KRÖLLER-MÜLLER VILLA PROJECT, WASSENAAR

the continuity and autonomous logic of the modern movement as a whole, and serves to foster a subtler understanding of modern architecture's place in the development of modern culture, prompting a renewed look at some vital questions regarding technology, modernity, the city, the domicile, and the self.

This exhibition situates Mies's German work in a series of overlapping contexts that defined his architectural ambitions and practices from the moment of his first emigration, from the provincial city in which he was born (Aachen, in the old Prussian Rhineland) to Berlin, in 1905, where he remained until the steady eclipse of avant-garde culture under National Socialist Germany led finally to his emigration to the United States in 1938. In 1905 Berlin was rapidly emerging, not only as the center of Imperial Germany, but as a metropolis, one of the great new cities of exchange—of ideas, images, and, of course, capital. Including maps, site models, and drawings, *Mies in Berlin* traces the architect's ambitious career by putting his work back into the physical and cultural landscape that shaped his career and that, ultimately, his projects proposed shaping in turn.

Becoming a Modern German Architect

Ludwig Mies—as the architect was baptized—had no formal architectural education. He learned the fundamentals of what he came to call "the building art" directly, first as an apprentice in his father's stonecutting business in Aachen, and then in the Berlin architectural offices of Bruno Paul and Peter Behrens (leaders in the *Jugendstil* movement at the turn of the century). Presented here are a series of ambitious perspectival renderings by Behrens and others whose work contributed to Mies's vision of architecture in the modern world—a vision that he would project upon, and draw from, the interdependent landscapes of the metropolitan center of the city of Berlin and the river and lake suburbs of nearby Potsdam and Babelsberg.

The two sites had been indelibly stamped by the vision of the architect Karl Friedrich Schinkel. The search for a fundamental grammatical order for architecture, the ability to place a building in a city such that it would become a frame through which to contemplate the everyday, and even the drawing technique of Schinkel's perspectival views are easily detected in Mies's own work, from his first house design (at the age of twenty), right up to and beyond the extraordinary 1933 perspectival renderings by which he studied the placement of his projected Reichsbank in the landscape along the Spree River, in the heart of Berlin. Mies was equally impressed by Alfred Messel, whose use of glass and iron for the Wertheim Department Store (1896–1907) announced both a new skeletal structure and a new sense of space for architecture, and by Peter Behrens, whose 1909 Turbine Factory for the German electrical conglomerate AEG, Mies later said,

FOR MIES, THE QUEST FOR ORDER WAS A PROCEDURE THAT AIMED FOR THE UNIVERSAL BUT WAS NEVER DIVORCED FROM THE IMMEDIATE, ALLOWING FOR THE EXPERIENCE OF LOCATION AND MOMENT.

had taught him the idea of "great form." Along with Paul, Behrens imbued the young apprentice with the notion that it was the architect's mission to restore authenticity to building through the truthful expression of structure and the search for a higher sense of order, themes that would become predominant concerns for Mies during the three decades of his German period, and beyond. The Dutch architect

Hendrik Berlage, whose stock exchange in Amsterdam (the Beurs, 1898) derived from brick a veritable vocabulary for modern expression, completes the portrait of architectural masters who inspired Mies to engage with local traditions.

Like Schinkel and like Behrens, Mies understood the task of architecture as developing in two complementary and intimately interrelated environments: the bustling metropolis, and the equally burgeoning landscape of its railroad suburbs. This dialogue, which would continue throughout his European career, is maintained here in the galleries. Mies's experiments with developing a structural and spatial vocabulary for the urban and rural landscape—exercises that are almost invariably related to his research into a modern language of architecture—are presented in the form of the architect's own drawings, photographs (which often bear the stamp of his behind-the-scenes "art direction"), and a series of commissioned models and videos which restore something of the immediate surroundings of Mies's designs. For Mies, the quest for order was a procedure that aimed for the universal but was never divorced from the immediate, allowing for the experience of location and moment.

A duality of ambitions is already apparent in Mies's first decade of practice—from his commission for the 1907 Riehl House to the completion of the imposing 1915-17 Urbig House, only a few hundred feet away from the earlier structure, in the same Potsdam suburb of Neubabelsberg. Mies explored the concerns of the period's progressive domestic reform movement, the so-called *Wohnreform*, which sought to examine anew every aspect of the daily life of the house—from furnishings and clothing to the architecture of house and garden—in a sweeping critique of historicist styles and bourgeois values of representation. The vernacular—whether it be the early-nineteenth-century Biedermeier houses that influenced the design of the Riehl House, or Schinkel's legacy of Neoclassicism, evident in the Perls House (1911-12)—was rigorously investigated as a means of restoring authenticity to German building and life in the face of the overwhelming challenges of industrialization and modernization. Concurrently, Mies addressed the period's renewed belief in the architectural monument as a frame for national, as well as individual, consciousness. His 1910 competition entry for a monument to Otto von Bismarck includes a spectacular interior space—a vast court formed by regularly placed pilasters

RIGHT: BISMARCK MONUMENT PROJECT, BINGEN

BELOW, CLOCKWISE FROM TOP: WERNER HOUSE, BERLIN-ZEHLENDORF; PERLS HOUSE, BERLIN-ZEHLENDORF; URBIG HOUSE, POTSDAM-NEUBABELSBERG

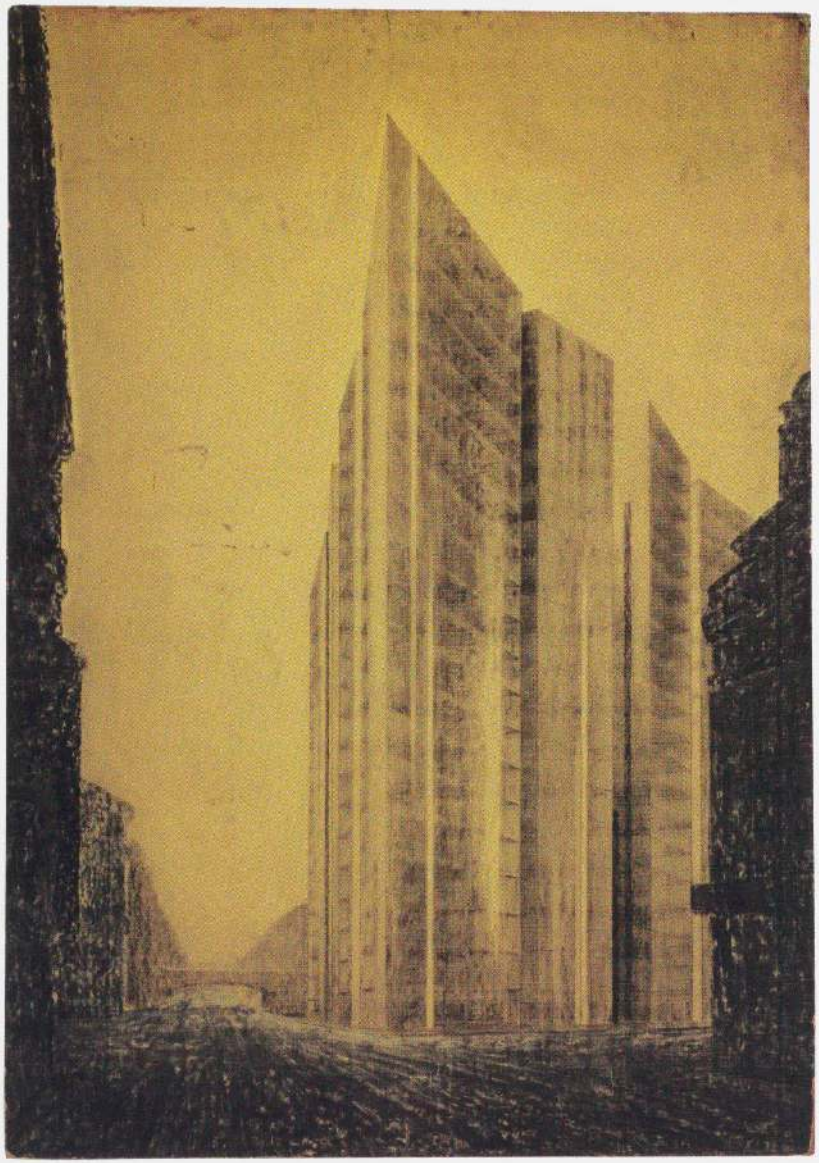
THE VERNACULAR [...] WAS INVESTIGATED AS A MEANS OF RESTORING AUTHENTICITY TO GERMAN BUILDING AND LIFE IN THE FACE OF THE OVERWHELMING CHALLENGES OF INDUSTRIALIZATION AND MODERNIZATION.

under a sweeping sky (shown here in an original monumental rendering that came to light for the first time in nearly a century during the preparations for this exhibition), bearing witness to the concern that architecture be fundamentally an art of "space making"—even in the definition of landscape and exterior space that lay at the heart of Mies's architectural research for the duration of his career.

Mies and Avant-Garde Research

Amidst political debate, economic turmoil, and artistic ferment in the wake of Germany's defeat in World War I and the aborted 1918-19 "November revolution," Mies found as much inspiration in the avant-garde—which rapidly made Berlin one of the period's most vibrant artistic centers—as he did in an ongoing reflection upon the traditions of Prussian architecture. Even as he explored ideas of transparency and crystalline form in designs for skyscrapers (projected as veritable devices for transforming urban space and experience), Mies continued to develop his concerns with landscape, structural rigor, and integral domestic environments in house design. Indeed, like an architectural Picasso, Mies seems often to have explored themes concurrently. The juxtaposition of the traditional vocabulary of the Schinkelesque Eichstaedt House of 1923, for example, with the radical expression of new materials in the Concrete Country House Project (completed the same year), shows this to dramatic effect.

Mies's 1921 competition entry for a single, tall office-building on a triangular plot between the glazed, curved facade of the Friedrichstrasse train station and the Spree River, not only married the Expressionist ideal of a "city crown" with the world of commercial real estate, it also achieved fame largely through exhibitions and publications. This was a typical strategy of the avant-gardists (with whom Mies increasingly made common cause during this time), and nowhere was it more productive than in the short-lived review *G*, short for *Gestaltung*, or form-making. Two of Mies's urban experiments—one with glass and steel (for a skyscraper that oscillated between frank revelation of its construction and reflective mirroring of its environment), and the other with concrete (for an urban office-building made up of cantilevered trays)—were considered as much provocative works of artistic intervention as strategies for intervening in the urban fabric. In this exhibition Mies's work, originally exhibited as avant-garde art, is seen in dialogue with other works



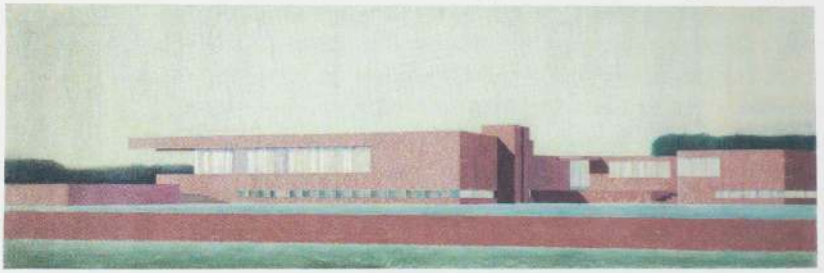
FRIEDRICHSTRASSE SKYSCRAPER PROJECT, BERLIN-MITTE

from the period that challenged the boundaries of painting, sculpture, and even film.

Mies's positioning of himself within this alliance of art and architecture identified him not only as a member of the avant-garde, but also as an architect sensitive to the preoccupations of artists and art-collectors. Projects for two prominent painters, Walter Dexel and Emil Nolde, came to nothing, but they were artistic breakthroughs in which Mies linked new forms of elemental composition to old ways of using the house to stage a discovery of both nature and self. Mies's research reached its first mature statement in a house for the art collector and industrialist Erich Wolf, situated high above the Neisse River at Guben (now Gubin, in Poland). (The house was badly damaged during World War II, and its remains were subsequently used as salvage for other structures.)

Building upon principles derived from his experimental work on the Concrete Country House Project (which had been published—as had such sympathetic works as Theo van Doesburg's *Basic Element of Architecture*—in *G*), Mies designed the Wolf House as an integral expression in brick with flowing, individual spaces—channels, almost, of force—replacing the traditional compartmentalization of rooms. These experiments (carried even further in the pendant houses for Hermann Lange and Josef Esters, in Krefeld) also served to explore new visual and experiential relations between interior and exterior space. Mies searched for a means of combining brick construction with large steel spans, making it possible both to treat the building envelope as a thin skin of brick that could be cut into at will, and to create picture windows; this would integrate large-scale views of the exterior gardens and natural surrounds with the interior and, in the case of Lange, with his collection of avant-garde art.

The mid-1920s also marked Mies's foray into a dominant concern of architects and politicians in Weimar Germany: the pressing need for housing in Germany's burgeoning urban centers. His Afrikanischestrasse Municipal Housing (Berlin, 1925-27), although small in both scale and number of units (and one of the earliest of Germany's great housing projects), quickly established Mies's distinctiveness. He insisted on treating the units as large-scale blocks, arranging them sculpturally as well as spatially. The buildings create semi-enclosed garden areas and articulate urban space on the fast-growing northern edge of Berlin. Likewise, when he reserved for himself the prime site in the housing exhibition that he organized for the Deutscher Werkbund's 1927 exhibition in Stuttgart, *The Dwelling*, Mies utilized a light-weight, steel-frame construction with moveable partitions, not only to create a modern flexible dwelling, but also, to suggest a city crown—a visual and social focus that would maintain the values of community, even in that capitalist city. Indeed, while he was planning one of the most famous of Weimar Germany's demonstrations of technology's life-transforming capabilities, Mies began to explore—at first in his personal notebooks, and soon after, in his design-work—the challenge of retaining human and spiritual values in the face of technological change. As early as 1924, Mies warned that "We agree with the direction [Henry] Ford has taken, but we reject the plane on which he moves. Mechanization can never be a goal, it must remain a means. A means toward a spiritual purpose."



CONCRETE COUNTRY HOUSE PROJECT, NO INTENDED SITE KNOWN

AFRIKANISCHESTRASSE MUNICIPAL HOUSING, BERLIN-WEDDING

An Architecture of Transparency

The year 1928 is arguably the most crucial of Mies's German career. He was at work on the two Krefeld houses—for directors of Verseidag (a textile manufacturer), who were to remain important patrons over the following decade—and

TUGENDHAT HOUSE, BRNO

on commissions for two commercial buildings that would finally have brought to light his ability for giving architectural form to glass. At the same time, he worked on two seminal designs that are landmarks in the history of modern architecture: the German Pavilion for the International Exposition in Barcelona, and the Tugendhat House in Brno (Czech Republic, formerly Czechoslovakia). These two projects—one, a temporary pavilion, the other, one of the period's most expensive houses—were developed in tandem in Mies's office over the following year, and served as models for many of his unrealized European works over the next decade. During this period, Mies developed a whole new language for architecture—one in which freestanding columns and walls no longer bind space, but instead, channel physical and visual movement. This language both became an elementary constituent of a new way of building and a means of conceiving architecture as a frame for experience. While the German Pavilion and the Tugendhat House achieved almost instant fame as experimental laboratories for a new material and phenomenological language of design, they were in fact integrally related to their specific sites, as well as to Mies's growing concern that even modern architecture, with its new technological means, must effect a reconciliation between modern technology and the natural world. Indeed, for the Tugendhat House, Mies not only worked closely on a design for the grounds and on the incorporation of a winter garden into the glazed half-bay that encloses the famous living area on the belvedere floor (overlooking the city), he also crafted two open, vine-covered, steel-frame cages on the roof terrace (the house stripped bare, as it were, of its thin enclosing walls)—one a semi-circular bench, and the other, a trellis; elements belonging to the design vocabulary of Schinkel's great Potsdam estate-houses, but updated in the context of a modern, glass-and-steel house.

MIES DEVELOPED A WHOLE NEW LANGUAGE FOR ARCHITECTURE—ONE IN WHICH FREESTANDING COLUMNS AND WALLS NO LONGER BIND SPACE, BUT INSTEAD, CHANNEL PHYSICAL AND VISUAL MOVEMENT.

The framing of the landscape by a careful staging of transparencies and interruptions in freestanding and perimeter walls is again explored in two spectacular, although unrealized, houses: the Gericke House (1932), projected for a site on the Wannsee (in the heart of the lakeland countryside where Mies's career had begun a quarter of a century earlier), and the Hubbe House (1934-35), projected for a riverbank site on the Elbe, at Magdeburg. Even as he delved further into the architectural lessons of the German Pavilion and the Tugendhat House during this last decade of his European career, Mies equally took up the study and refinement of a theme that had appeared earlier on in his work: the spiritual potential of the interior space, both public and private. His radical research into simplification of means and his willingness to turn to an internalized spatial universe were, in effect, the less-explored, more introverted vectors of his earlier attempts to integrate architecture and nature. In preparation for his 1930 bid for a commission to transform the interior of a Schinkel guardhouse on Berlin's Unter den Linden into a World War I memorial, Mies made numerous sketches exploring nearly every formal and experiential effect that could be derived from the limited set of design elements he had to work with. These sketches for the Neue Wache War Memorial Project reveal Mies's concern with an architecture that could serve as a medium for spiritual communion, even in a secularized modern context. Mies also reflected on the effect of a direct intervention on one of

Berlin's most famous architectural monuments, revealing the extent to which a continuously evolving creative engagement with tradition lay at the very heart of his research into the nature—and the possibilities and limitations—of the modern condition.

It was in the context of the Hubbe House that Mies began to explore the theme of the court-house as a practical means of creating a low-cost, real-estate subdivision, an architectural problem he had previously explored with his students at the Bauhaus, hoping to prove that even within the minimal house (one of the primary concerns of the period's functionalist architects), a spiritual dimension of space could be developed via a rich dialogue between interior and exterior, in which the modern man-made materials of glass and cantilevered steel, and the natural ones of sky and pastoral views, could be staged equally.

Toward a New World

While the trajectory of Mies's career after he emigrated to the United States in 1938 was one that could hardly be imagined, many of his projects of the mid- to late-1930s, such as the steel-framed Glass House on a Hillside (1934) and the brick Verseidag Administration Building Project (1937-38), look forward both to the material palette and the strictly regular, structural form of Mies's later American work. With the benefit of hindsight, we can see their conceptions echoed in various American projects, even as they are unmistakably anchored in his creative engagement with the physical and artistic landscapes of cosmopolitan Berlin and beyond.

The project for the Resor House serves as a unique hinge between Mies's years in Berlin and his years in Chicago. Presented here in the version of the design that predates his emigration to America, the Resor House suggests that the fundamental themes of Mies's European work would continue to be explored in his new work in America. Like Mies's earliest project, the Riehl House, the house for Stanley Resor and his family is raised up on a masonry podium, creating a sublime stage for viewing nature. The house combines the rough architectonic character of the Mountain House for the Architect with the fluid, cinematographic spaces of the Hubbe House.

This early version of the Resor House represents the closing of the first chapter of Mies's career. A later version, designed after he had reestablished his practice in Chicago, and featured in the concurrent exhibition at the Whitney Museum of American Art, represents the opening of a new chapter—one that would unfold far beyond the cultural and physical landscapes that shaped his three decades as an architect in Berlin.

—Barry Bergdoll and Terence Riley

Illustrations

COVER: Ludwig Mies van der Rohe. Detail from Afrikanischestrasse Municipal Housing, Berlin-Wedding. 1925-27. View of balconies along lateral facade. Gelatin silver print, 15¾ x 23⅝" (40 x 60 cm) Photo: Kay Fingerle (2000)

PAGES 2-3: Berlin nebst Potsdam. Beilage zum Berliner Adressbuch 1930 (Berlin and neighboring Potsdam. Insert to the Berlin Directory 1930). 1930. Printed color map, 48½ x 70" (121 x 175 cm). Berlin: August Scherl Press, 1930. Landesarchiv Berlin

PAGE 5: Ludwig Mies van der Rohe. Urbig House, Potsdam-Neubabelsberg. 1915-17. Corner detail. Digital image. Photo: Kay Fingerle (2000)

PAGE 6: Ludwig Mies van der Rohe. Kröller-Müller Villa Project, Wassenaar. 1912-13. Perspective view from garden with large gallery and pergola in foreground. Pastel and watercolor on print, 17⅞ x 55¾" (45.4 x 141.5 cm). Kröller-Müller Museum, Otterlo, The Netherlands

PAGE 7: Ludwig Mies van der Rohe. Bismarck Monument Project, Bingen. 1910. Perspective view of courtyard. Gouache on linen, 55 ½ x 94 ½" (140 x 240 cm). The Museum of Modern Art, Mies van der Rohe Archive. Robert Beyer Purchase Fund, Edward Larrabee Barnes Purchase Fund, Marcel Breuer Purchase Fund, and Philip Johnson Purchase Fund

Ludwig Mies van der Rohe. Werner House, Berlin-Zehlendorf. 1912-13. View of living room (c. 1914). Gelatin silver print, 8 ¾ x 6 ¾" (21.9 x 17 cm). Bauhaus-Archiv Berlin. Photo: Carl Rogge

Ludwig Mies van der Rohe. Perls House, Berlin-Zehlendorf. 1911–12. Detail of ironwork. Gelatin silver print, 17 11/16 x 11 13/16" (45 x 30 cm). The Museum of Modern Art, Mies van der Rohe Archive. Purchase, 2001. Photo: Kay Fingerle (1999)

Ludwig Mies van der Rohe. Urbig House, Potsdam-Neubabelsberg. 1915-17. View from entrance hall toward main stair. Gelatin silver print, 15¾ x 23⅝" (40 x 60 cm). The Museum of Modern Art, Mies van der Rohe Archive. Purchase, 2001. Photo: Kay Fingerle (1999)

PAGE 8: Ludwig Mies van der Rohe. Friedrichstrasse Skyscraper Project, Berlin-Mitte. 1921. Perspective view from north. Charcoal and pencil on tracing paper, mounted on board, 68½ x 48" (173.5 x 122 cm). The Museum of Modern Art, Mies van der Rohe Archive. Gift of the architect

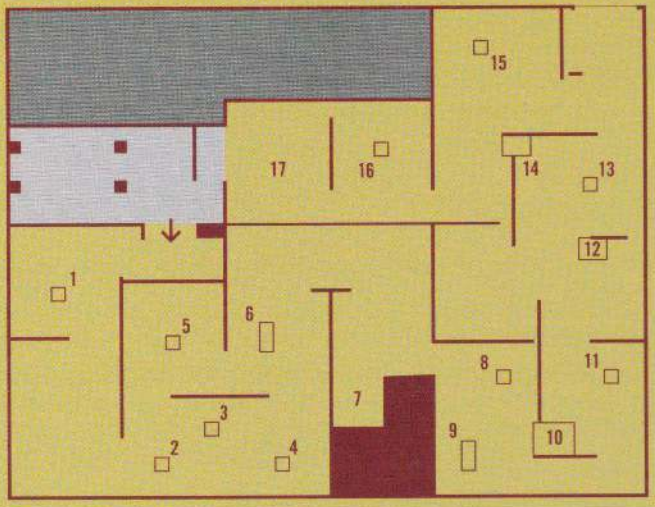
PAGE 9: Ludwig Mies van der Rohe. Concrete Country House Project, no intended site known. 1923. Perspective view of garden facade. Colored pastel and pencil on paper. 28½ x 86½" (72.3 x 219.3 cm). The Museum of Modern Art, Mies van der Rohe Archive. Gift of the architect

Ludwig Mies van der Rohe. Afrikanischestrasse Municipal Housing, Berlin-Wedding. 1925-27. View of balconies along lateral facade. Gelatin silver print, 15¾ x 23⅝" (40 x 60 cm) Photo: Kay Fingerle (2000)

PAGE 10: Ludwig Mies van der Rohe. Tugendhat House, Brno, Czech Republic (formerly Czechoslovakia). 1928-30. View of terrace with exedra and pergola. Gelatin silver print, 11 13/16 x 17 11/16" (30 x 45 cm). Photo: Kay Fingerle (2000)

PLAN OF THE EXHIBITION

1 Riehl House
2 Urbig House
3 Friedrichstrasse Skyscraper Project
4 Eichstaedt House
5 *G* Kiosk
6 Wolf House
7 Video Theater
8 Bank and Office Building Project
9 Hermann Lange House and Esters House
10 German Pavilion, Barcelona
11 Tugendhat House
12 Golf Club Project
13 Gericke House Project
14 Reichsbank Project
15 Hubbe House Project
16 Resor House Project
17 Silk Cyber-Café



MIES

MONDAY, JUNE 25, 2001, 6:30 P.M., THE MUSEUM OF TELEVISION & RADIO, 25 WEST 52 STREET, BETWEEN FIFTH AND SIXTH AVENUES A screening of the 1986 film *Mies* by Michael Blackwood, co-sponsored with the Architectural League of New York. Originally made for German television, the film investigates Mies's life and work. With historical footage of the master builder explaining his philosophy, and comments from contemporary architects whom he influenced. Following the screening, panelists will discuss issues raised by the documentary and assess the legacy of Mies. Panelists: **Michael Blackwood,** Director/Producer; **Barry Bergdoll,** Professor of Art History, Columbia University; **Phyllis Lambert,** Founding Director, Canadian Centre for Architecture; **Terence Riley,** Chief Curator, Department of Architecture and Design, The Museum of Modern Art. **TICKETS ARE $10. FOR MORE INFORMATION, CALL 212-621-6800 OR VISIT www.mtr.org.**

MIES' EARLY PROJECTS—PHOTOGRAPHS BY KAY FINGERLE

AUGUST 15–SEPTEMBER 11, 2001, THE GOETHE-INSTITUT NEW YORK, 1014 FIFTH AVENUE. FOR MORE INFORMATION, CALL 212-439-8700 OR VISIT WWW.GOETHE.DE/NEWYORK.

NOTES ON ALMOST NOTHING

OPENS FRIDAY, SEPTEMBER 7, 2001, ARTHUR ROSS ARCHITECTURE GALLERY, BUELL HALL, COLUMBIA UNIVERSITY, 116 STREET AND BROADWAY This exhibition focuses on the tectonic qualities of Mies's Esters and Hermann Lange houses, the two brick villas built side by side in Krefeld, Germany. Includes original drawings and diagrams, as well as analytical models. Organized by Leslie van Duzer and Kent Kleinman. **FOR MORE INFORMATION, CALL 212-854-3473.**

PUBLIC PROGRAMS

THE FOLLOWING PROGRAMS WILL BE HELD IN CONJUNCTION WITH THE EXHIBITIONS *MIES IN BERLIN* AT THE MUSEUM OF MODERN ART AND *MIES IN AMERICA* AT THE WHITNEY MUSEUM OF AMERICAN ART:

LEADING TO MIES VAN DER ROHE'S FARNSWORTH HOUSE

FRIDAY, JULY 13, 2001, 6:30 P.M., THE DONNELL LIBRARY CENTER AUDITORIUM, 20 WEST 53 STREET (PLEASE ENTER LIBRARY BY EAST DOOR)

Franz Schulze speaks on the 1951 Farnsworth House, one of Mies's earliest American efforts. The talk deals with the character and underlying concept of the house, its place in Mies's œuvre and in modern architecture as a whole, and aspects of the design deriving from the architect's Berlin period.

TICKETS ARE $8, MOMA AND WHITNEY MEMBERS $7, STUDENTS AND SENIORS $5, AND ARE AVAILABLE AT THE MUSEUM OF MODERN ART'S LOBBY INFORMATION DESK. FOR MORE INFORMATION, PLEASE CALL THE MUSEUM OF MODERN ART'S DEPARTMENT OF EDUCATION AT 212-708-9781.

SYMPOSIUM: MIES, IN EFFECT

SATURDAY, SEPTEMBER 8, 2001, 10:00 A.M.–5:30 P.M. ROONE ARLEDGE AUDITORIUM ALFRED LERNER HALL, COLUMBIA UNIVERSITY, 2920 BROADWAY

This day-long symposium explores Mies van der Rohe's impact on contemporary architecture. Noteworthy architects, artists, and scholars will participate in three sessions: "Organicism and Its Other"; "Geometries and Technologies of Vision"; and "A Conversation." Featured speakers include: **Preston Scott Cohen,** Architect, Associate Professor of Architecture, Harvard University; **K. Michael Hays,** Adjunct Curator of Architecture, Whitney Museum of American Art; **Jacques Herzog,** Architect, Design Critic, Harvard University; **Jeffrey Kipnis,** Curator of Architecture, Wexner Center for the Arts; **Silvia Kolbowski,** Artist; **Rem Koolhaas,** Principal, Office for Metropolitan Architecture; **Detlef Mertins,** Director of the Graduate Program in Architecture, University of Toronto; **Benjamin Nicholson,** Studio Professor of Architecture, Illinois Institute of Technology; **Lindy Roy,** Architect; **Anthony Vidler,** Chair of Art History, UCLA, and others.

TICKETS ARE $20; MOMA AND WHITNEY MEMBERS $15; STUDENTS AND SENIORS $10, AND WILL BE AVAILABLE AT THE MUSEUM OF MODERN ART AND THE WHITNEY MUSEUM OF AMERICAN ART (ADVANCE TICKETS: 1-877-WHITNEY).

This program is jointly sponsored by The Museum of Modern Art and the Whitney Museum of American Art in conjunction with the exhibitions *Mies in Berlin* and *Mies in America*, with additional funding provided by the Graham Foundation for Advanced Studies in the Fine Arts, and the Canadian Centre for Architecture.

FOR MORE INFORMATION, PLEASE CALL THE MUSEUM OF MODERN ART'S DEPARTMENT OF EDUCATION AT 212-708-9781 OR THE WHITNEY MUSEUM EDUCATION DEPARTMENT AT 212-570-7710.