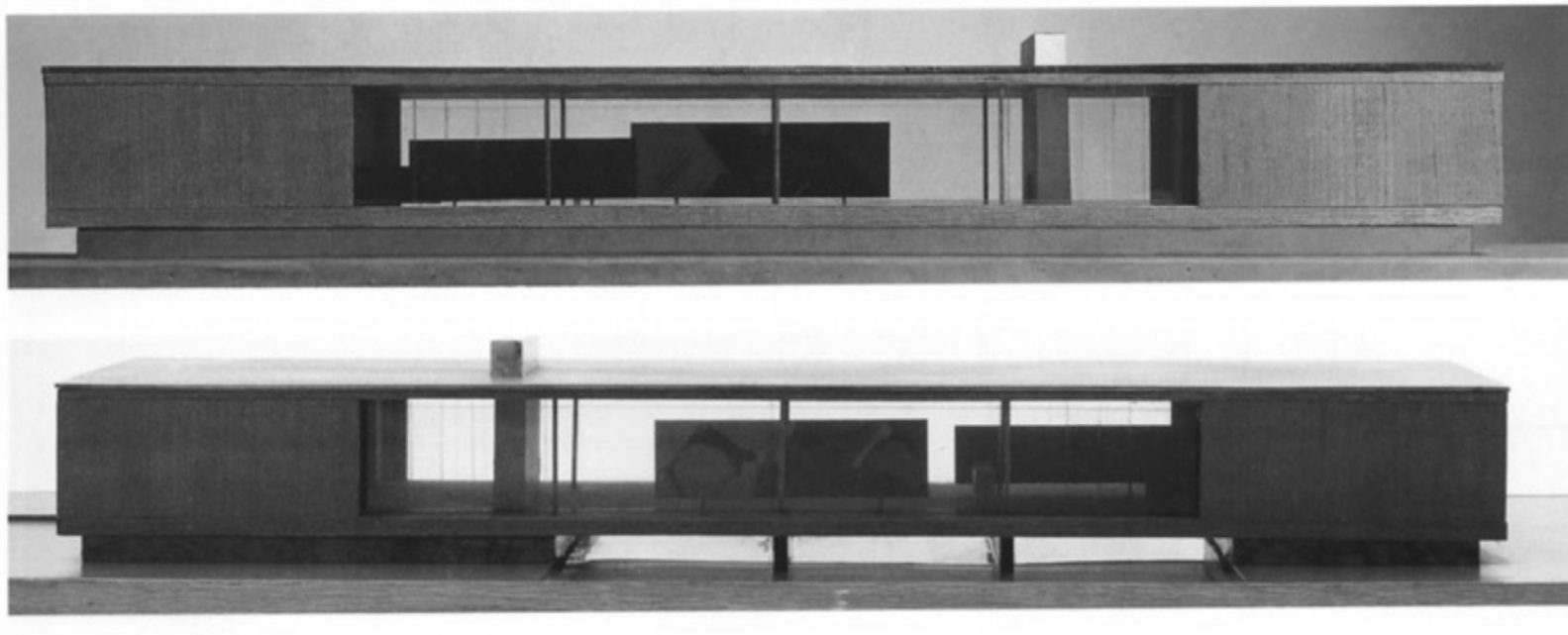
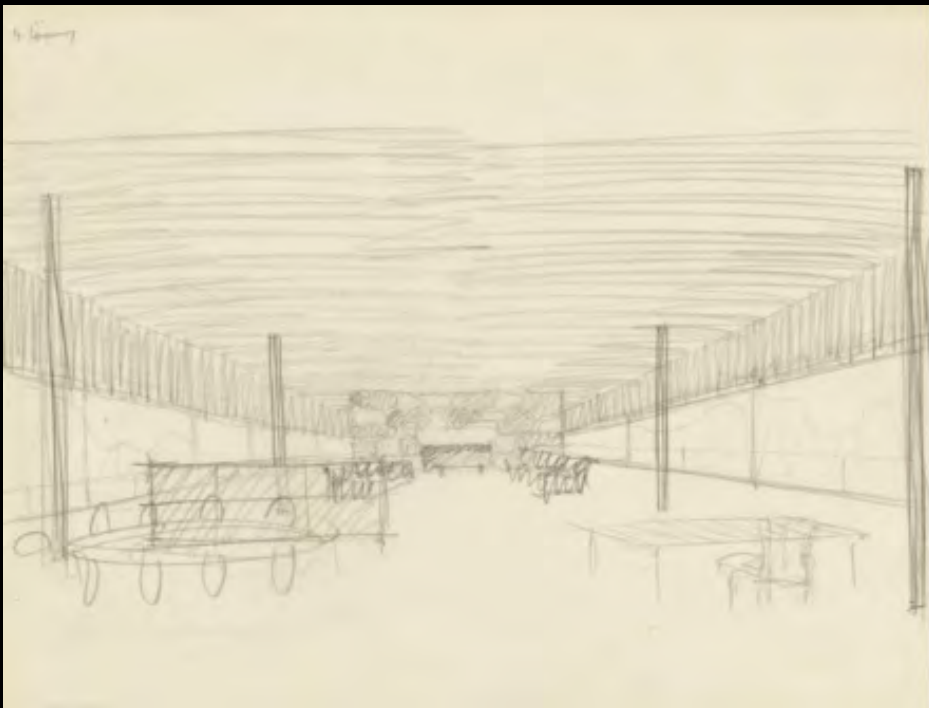


Ludwig Mies van der Rohe nel 1933
all'età di 47 anni





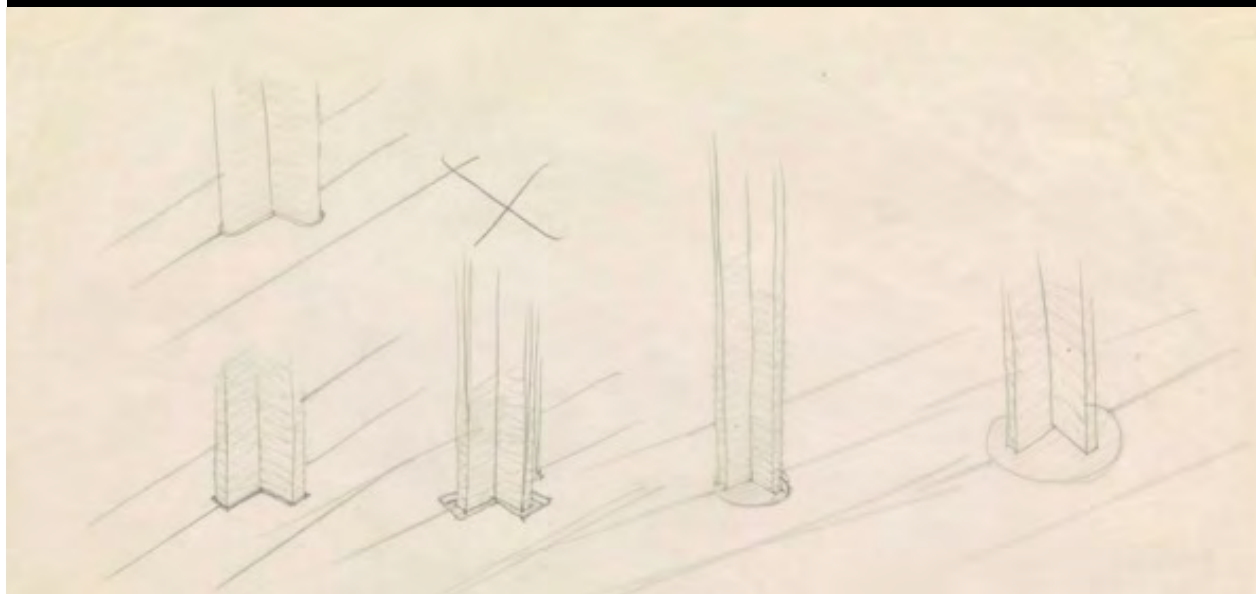
Casa Resor, Wilson, Jackson Hole (Wy.), 1937-39



Casa Resor, collage di George Danforth e William Priestley, 1939



Casa Resor, collage di George Danforth e William Priestley, 1939



1937 Mies viaggia per la prima volta
in America

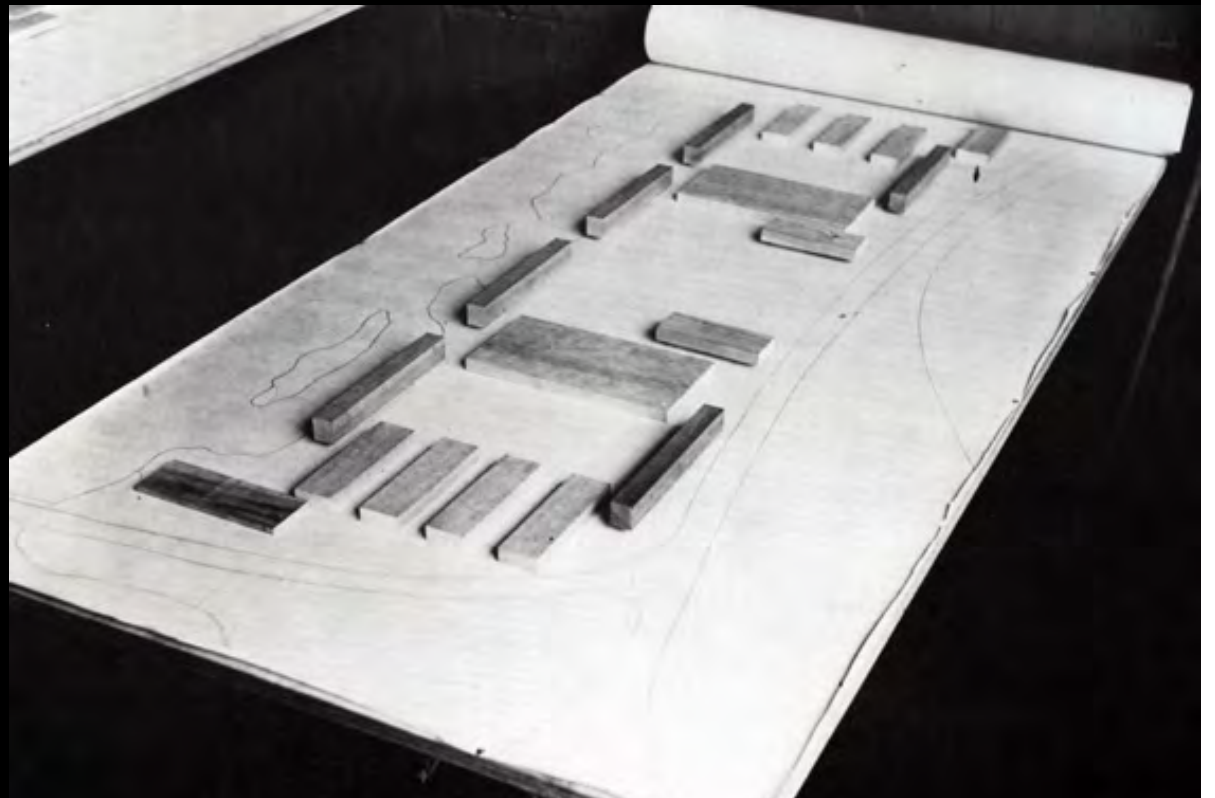
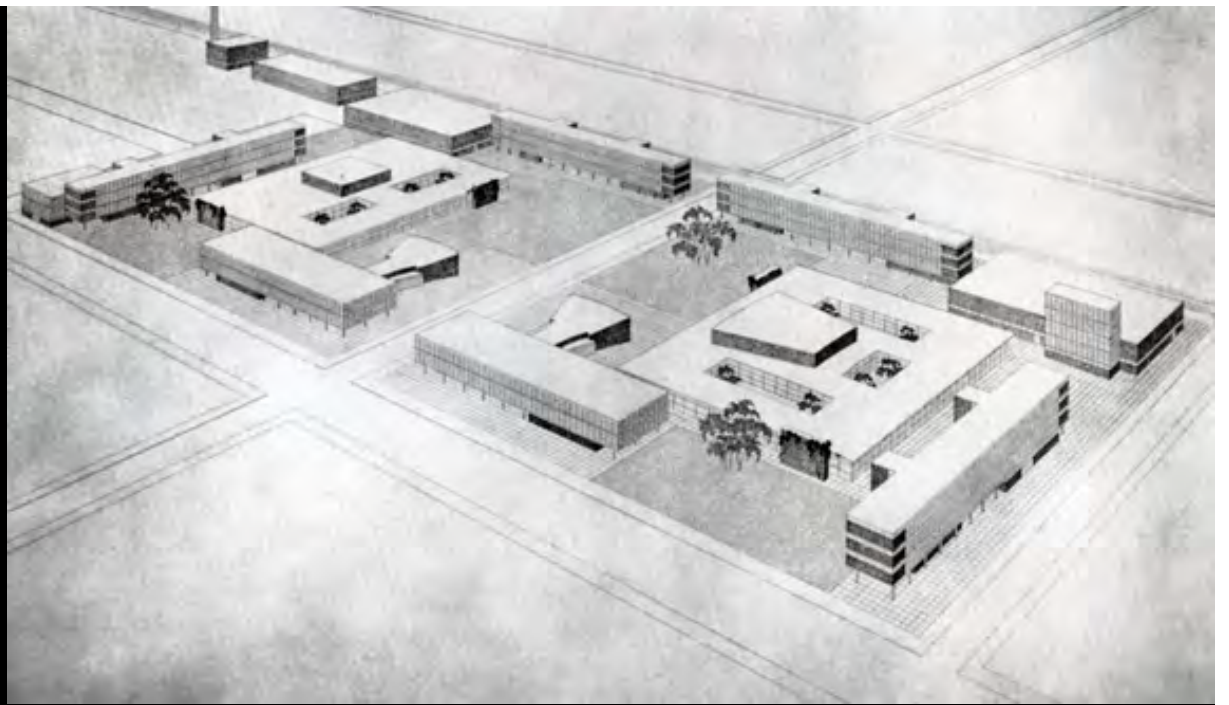
1938 si trasferisce definitivamente a
Chicago

1938 Mies inaugura l'anno
accademico all'Armour Institute di
Chicago



Mies e Hilberseimer davanti al modello del
Campus dell'IIT, 1942 ca.

Armour Institute of Technology
AIT, 1938-39 ca

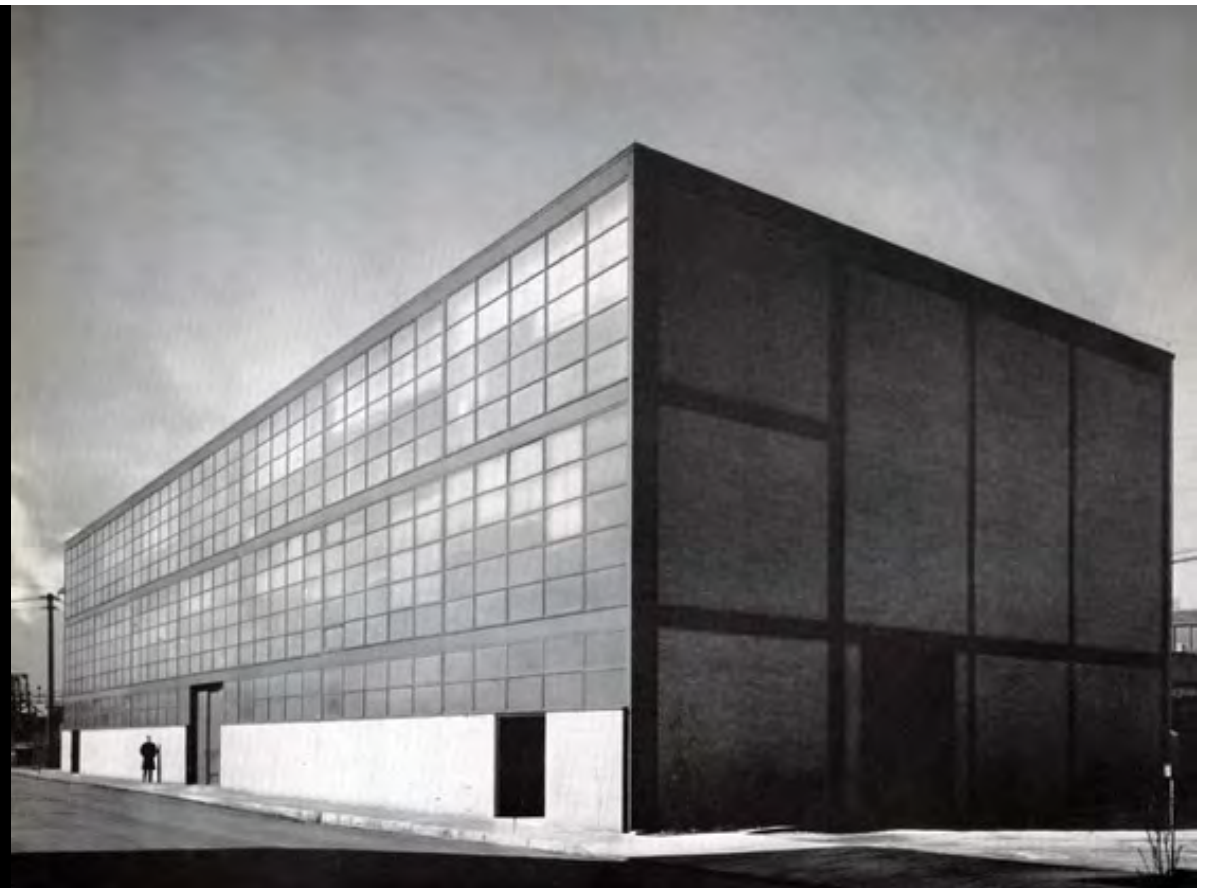
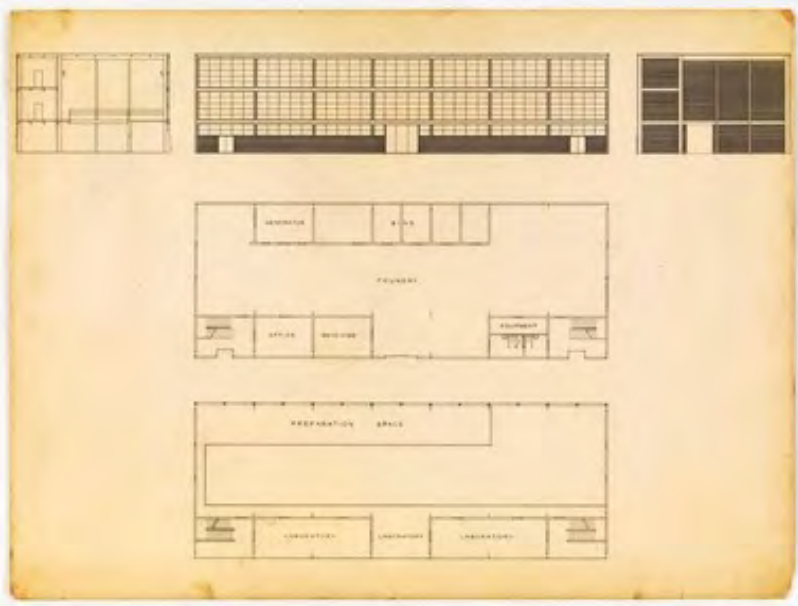


Armour Institute of Technology
AIT, fotomontaggio, 1947

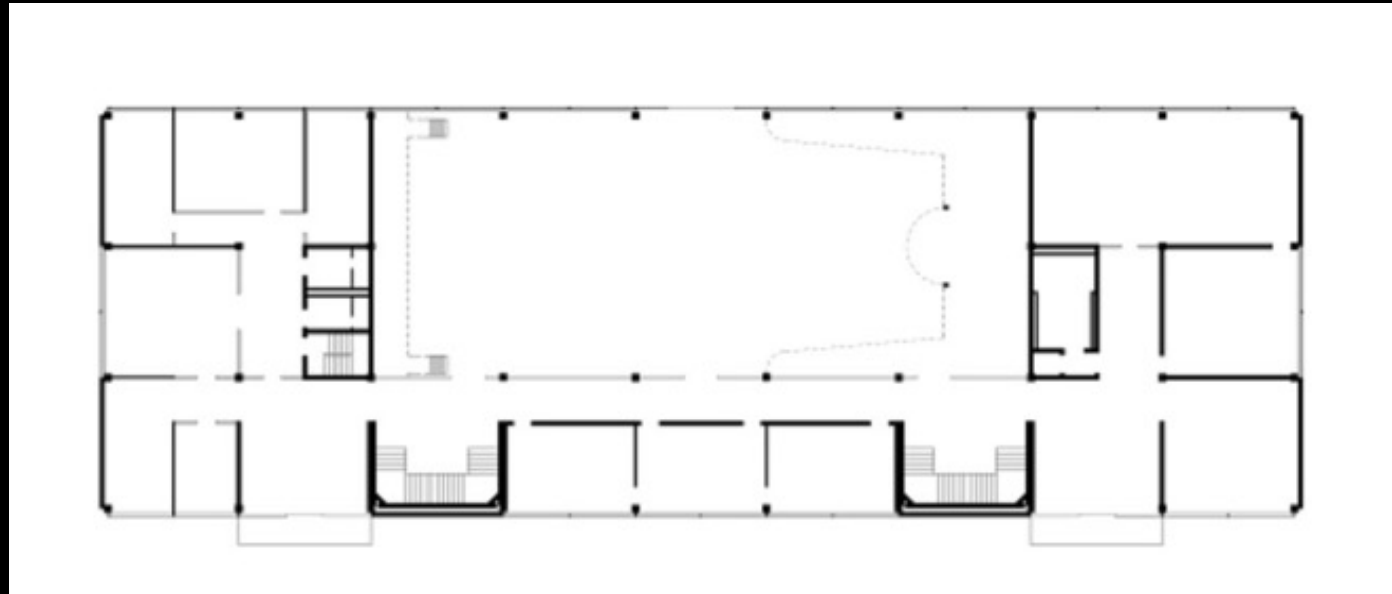




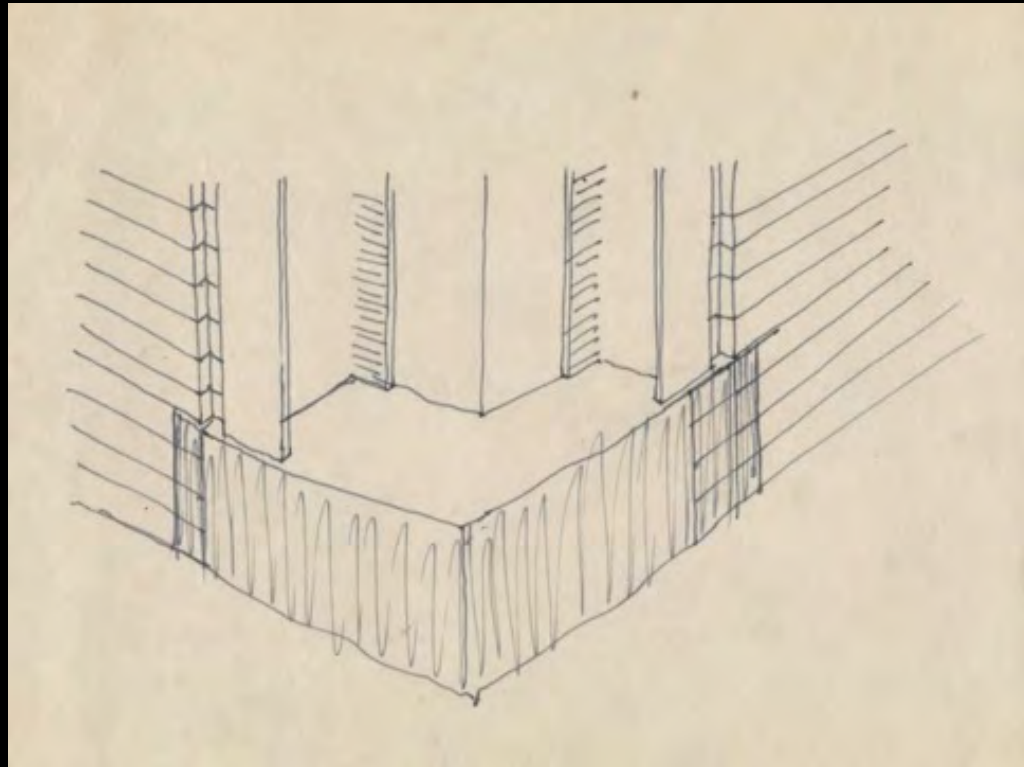
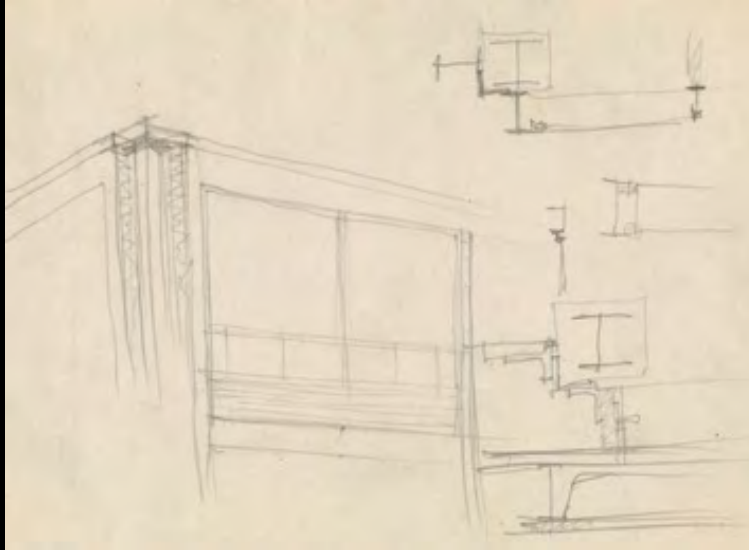
IIT,
Minerals and Metal Research Bld.,
1941-43

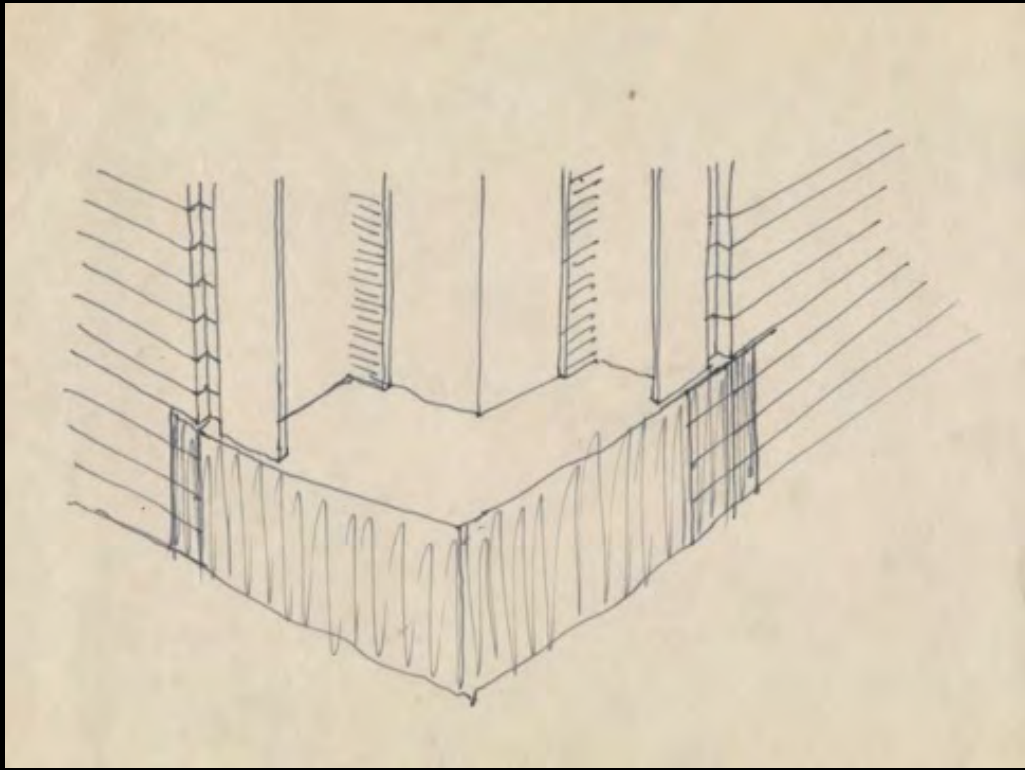
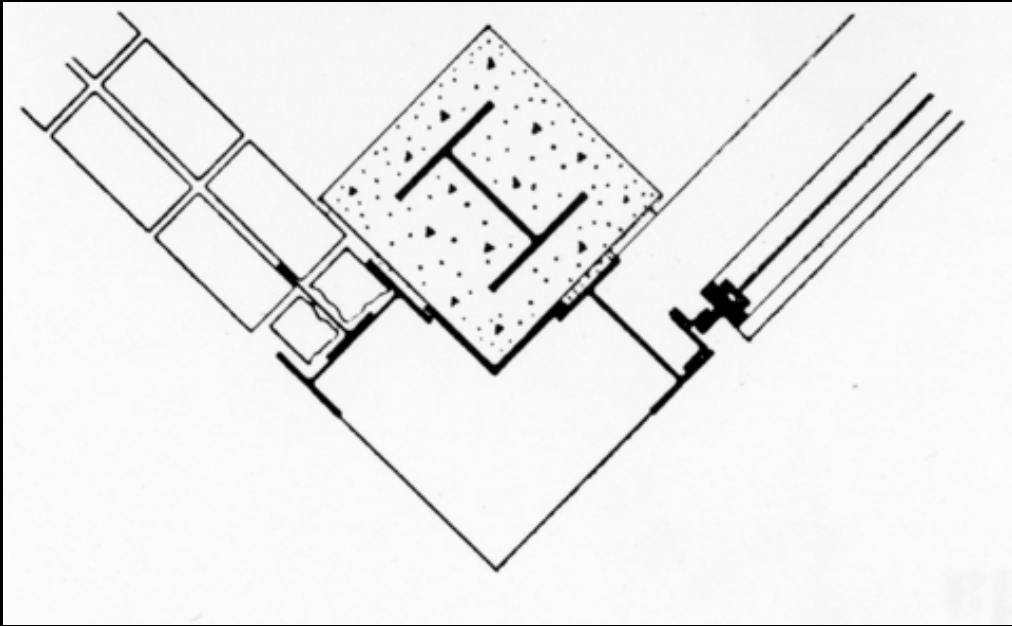


Navy Bld (Alumni Memorial Hall), 1945-46



Navy Bld., 1945-46

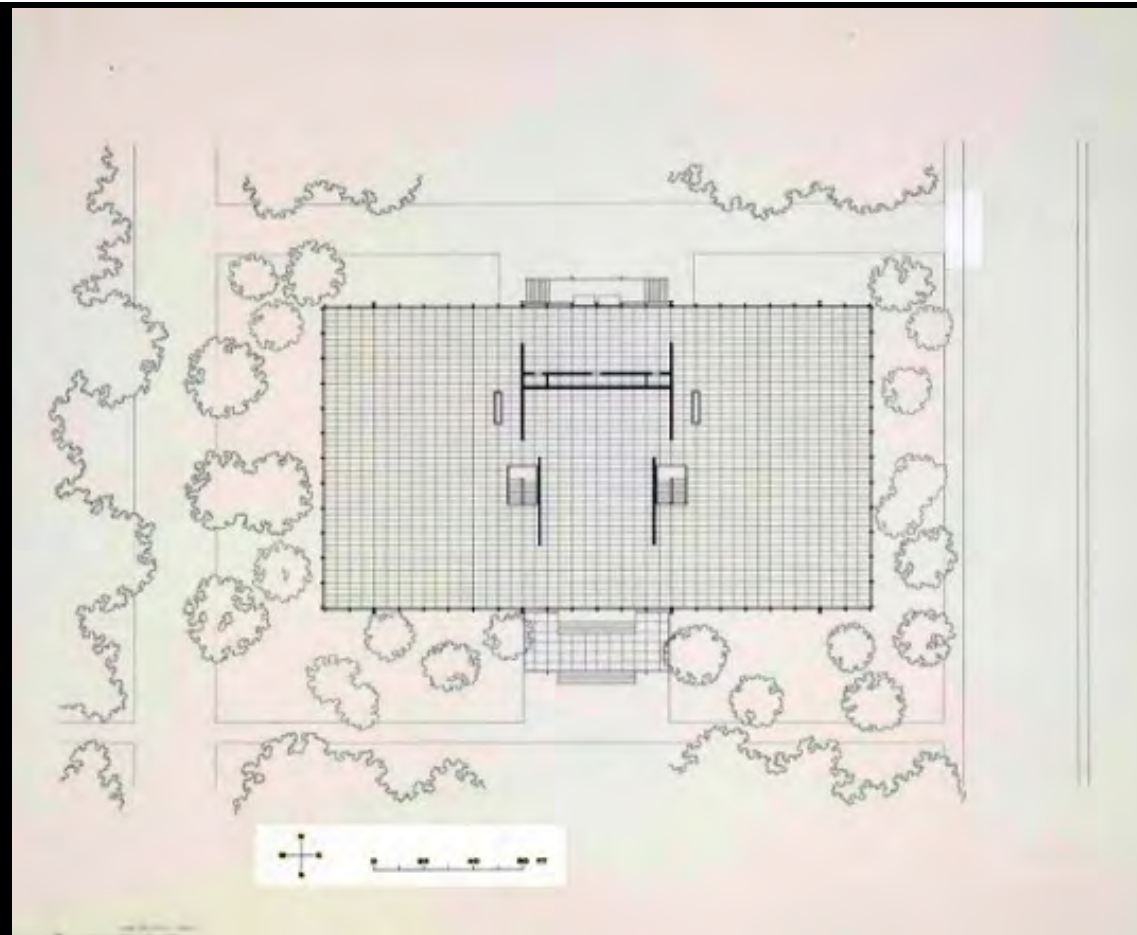




Crown Hall, 1950-56



Crown Hall, 1950-56



1955

«The first principle of structural art is that form controls the forces. This means that function follows form and not the reverse»

David P. Billington, *The Tower and the Bridge*, 1983









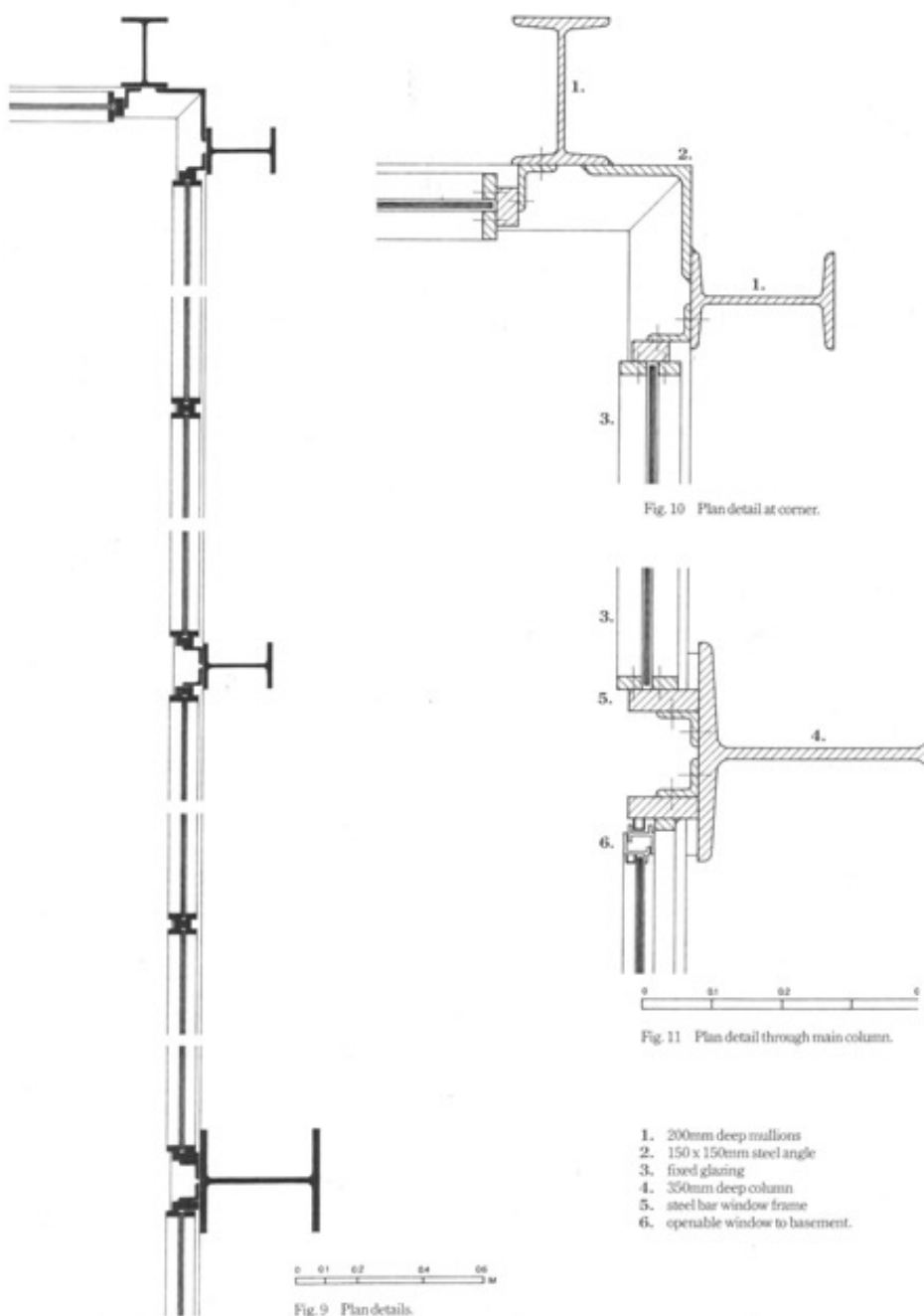




Fig. 9 Plan details.

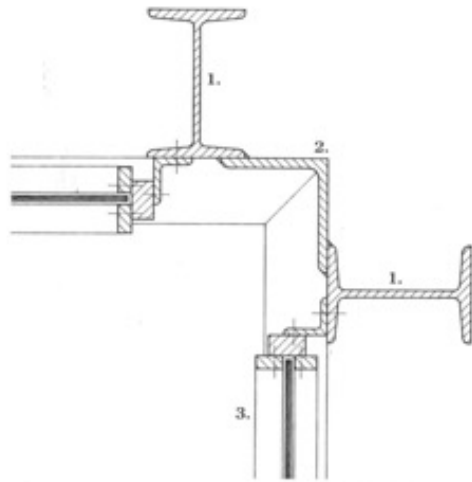


Fig. 10 Plan detail at corner.

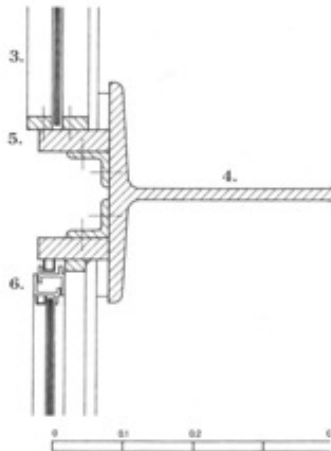


Fig. 11 Plan detail through main column.

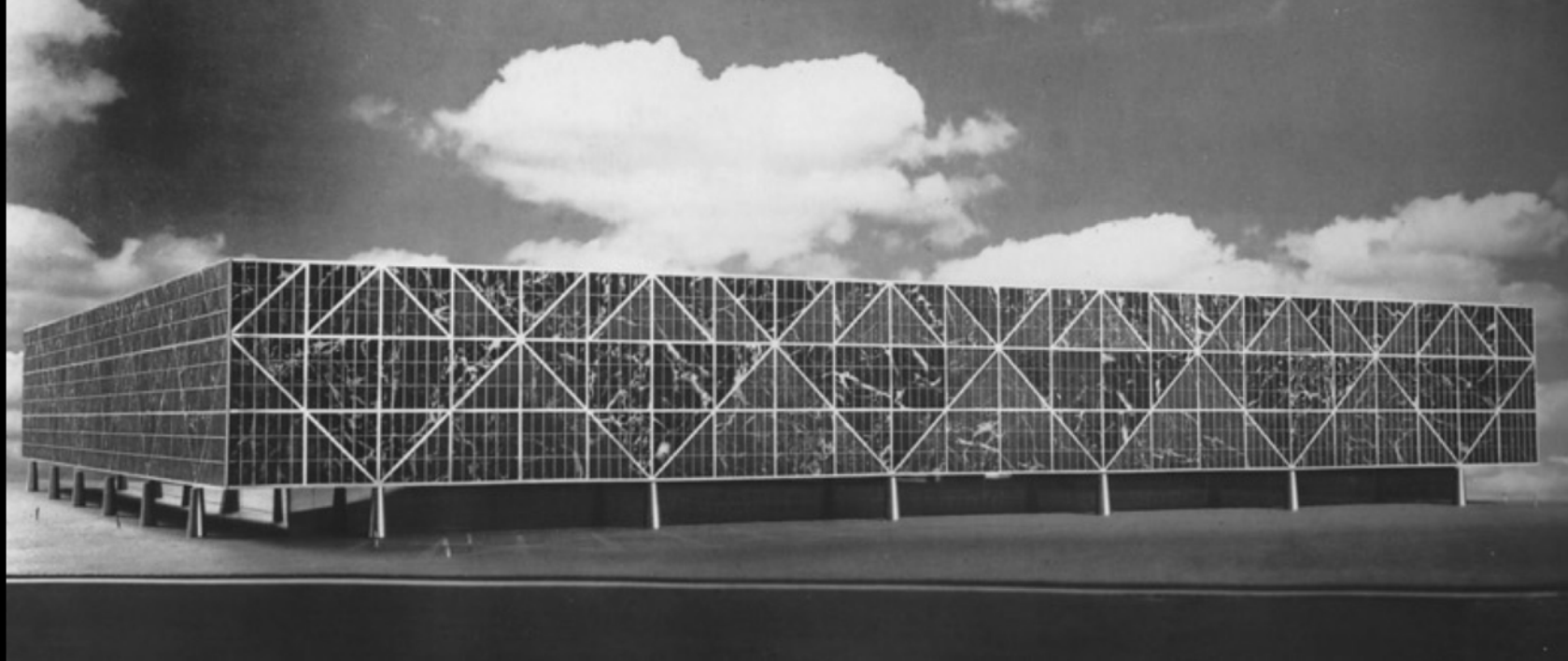
- 1. 200mm deep mullions
- 2. 150 x 150mm steel angle
- 3. fixed glazing
- 4. 350mm deep column
- 5. steel bar window frame
- 6. openable window to basement.

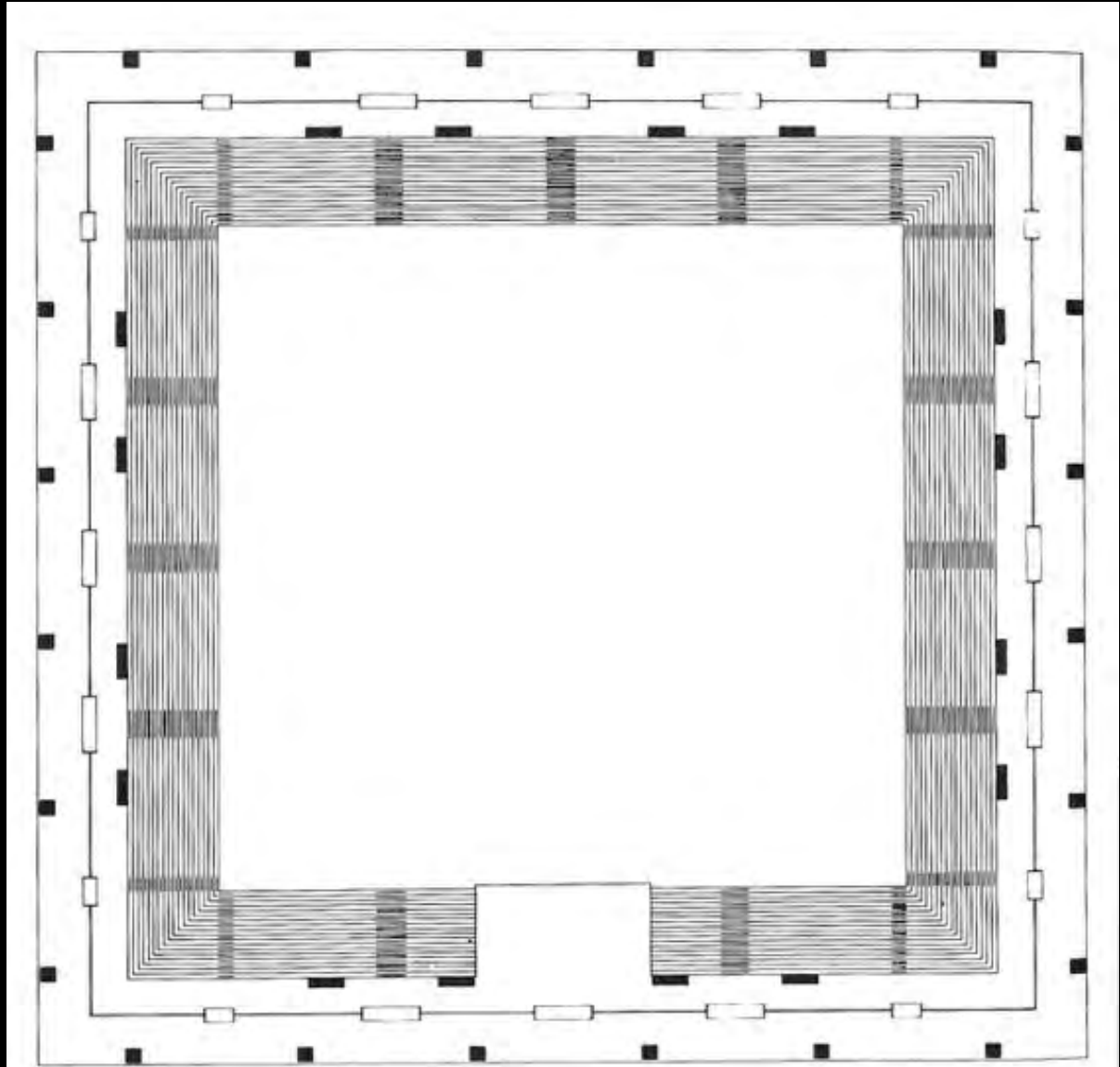
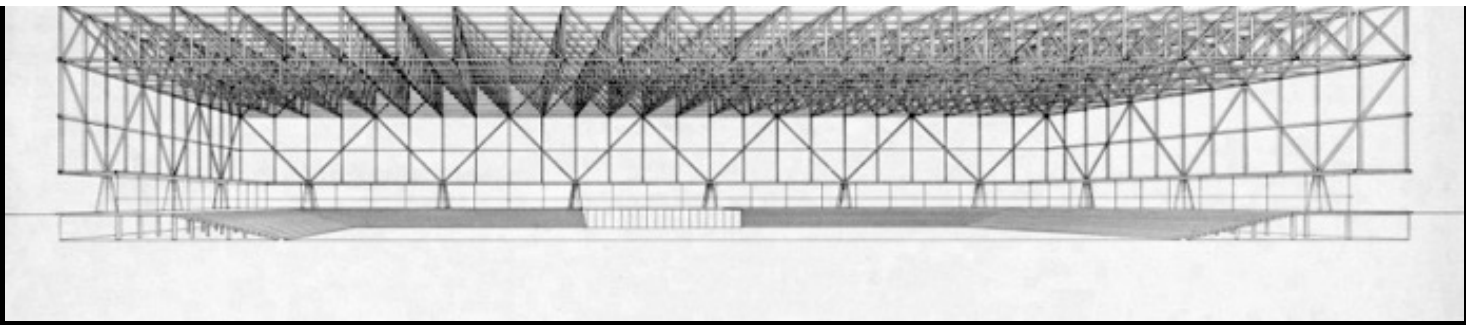




Progetto per la Convention Hall, Chicago 1953-54



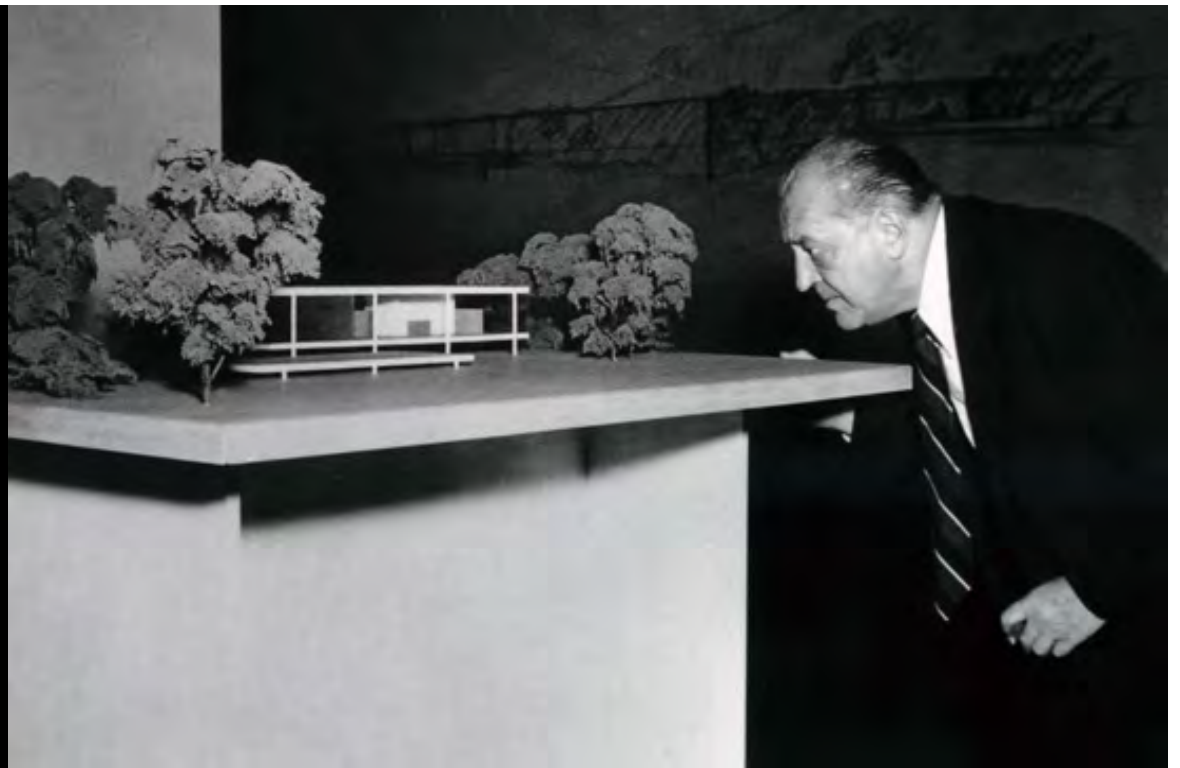






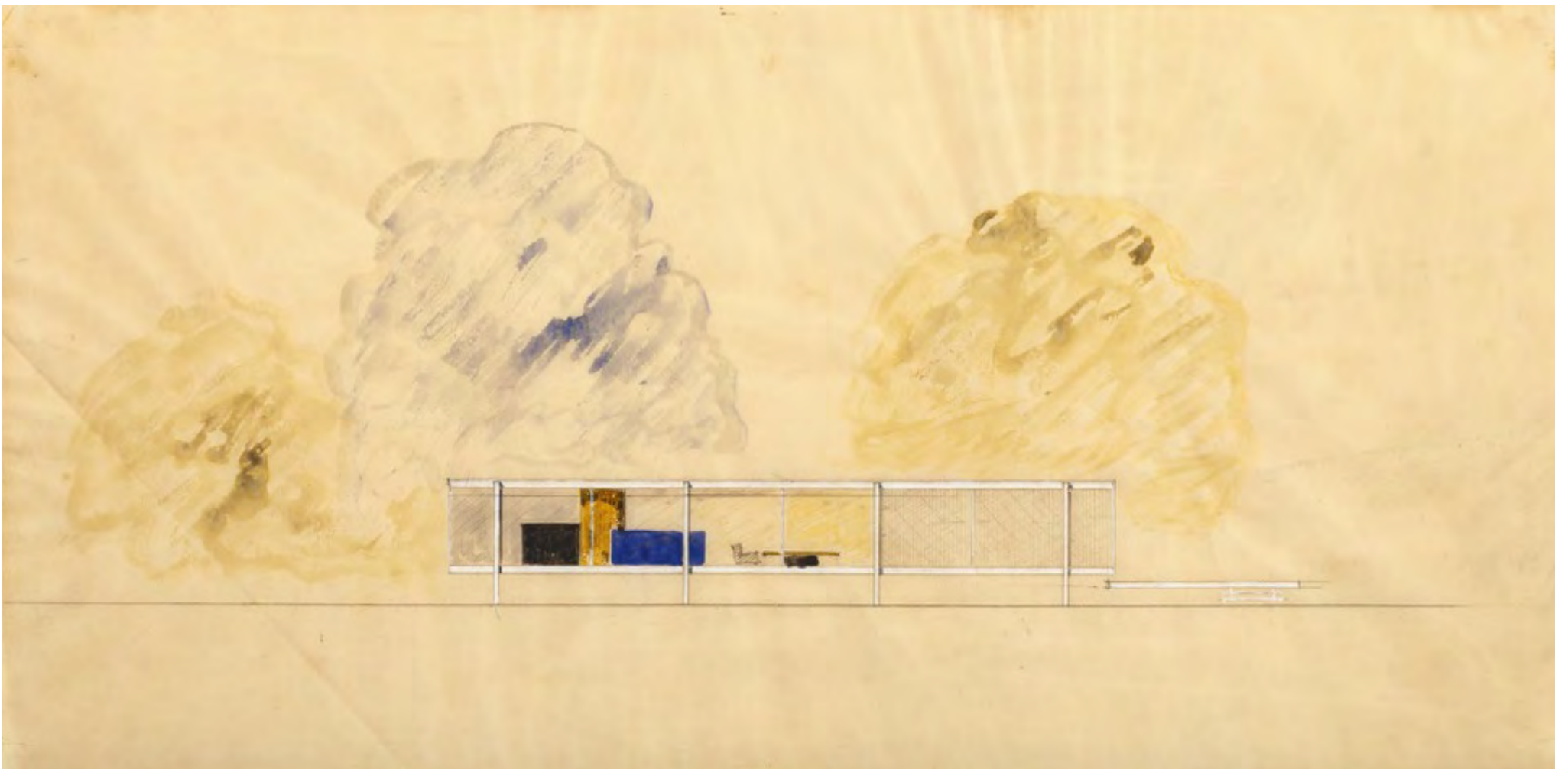
Casa Farnsworth, Plano (Ill.), 1945-51

Edith Farnsworth e
Myron Goldsmith
nello studio di Mies van der Rohe,
1949



Mies alla casa Farnsworth, estate 1950





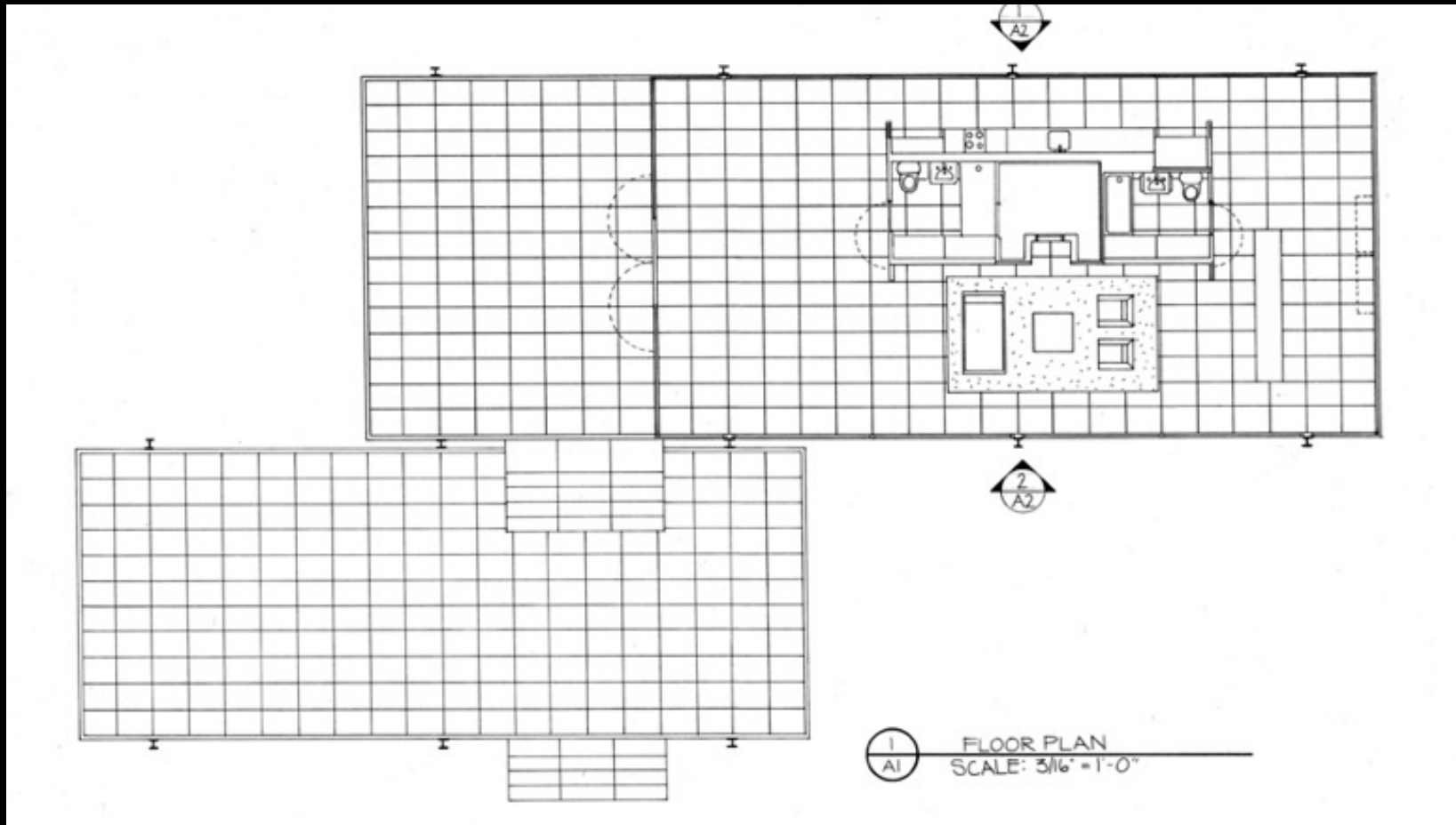
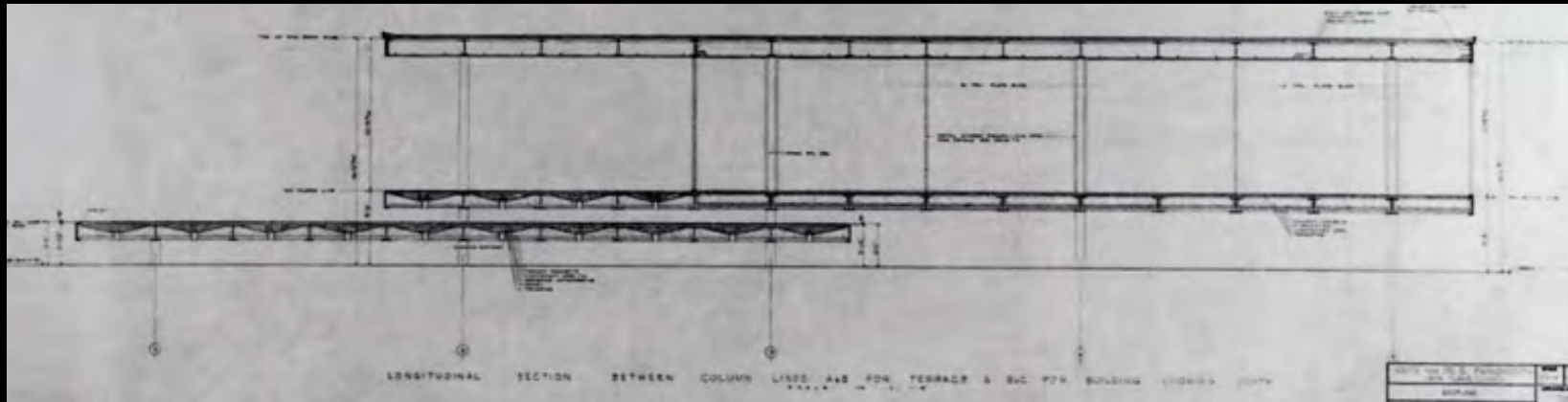
Romano Guardini, *Lettere dal lago di Como*, 1927:
«La natura comincia realmente a riguardarci soltanto quando inizia ad essere abitata, quando in essa inizia la cultura».

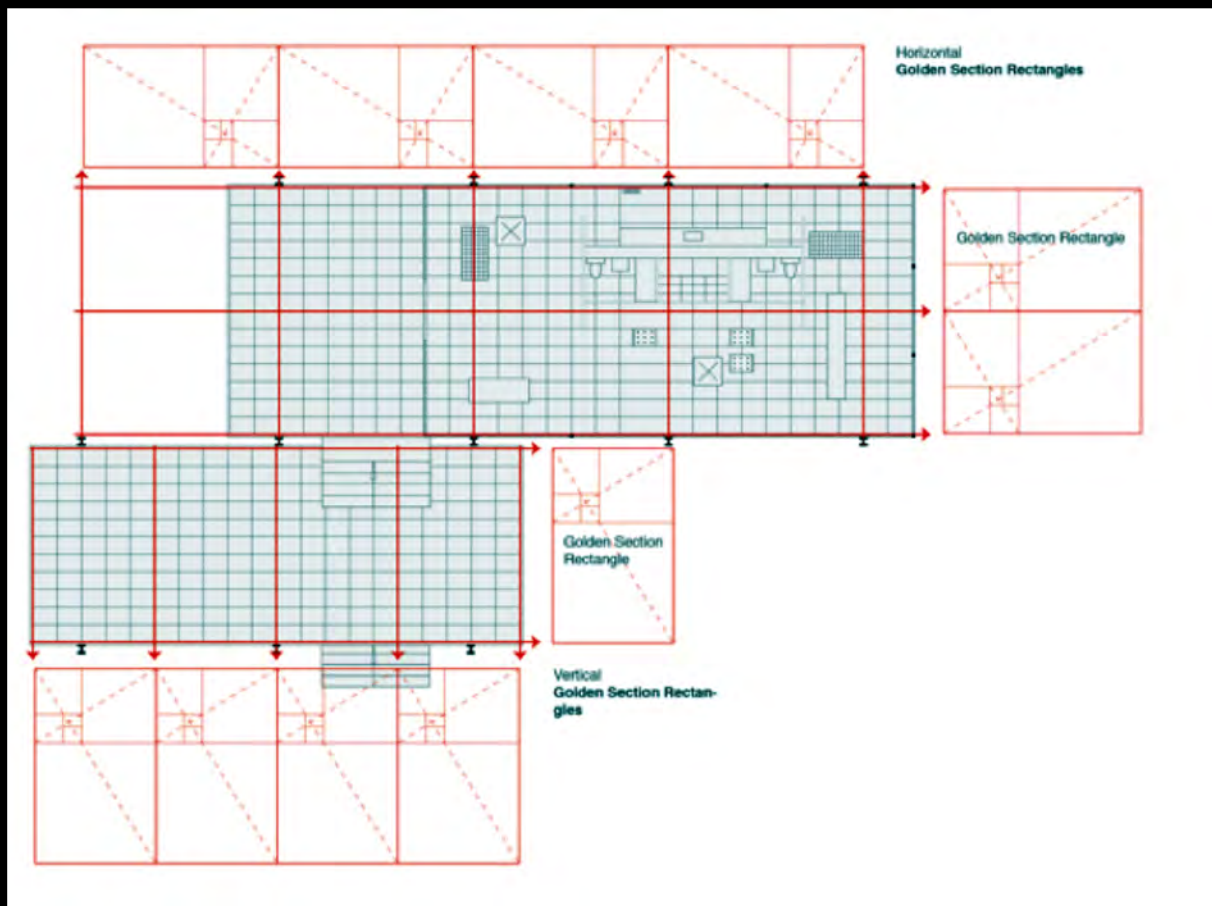
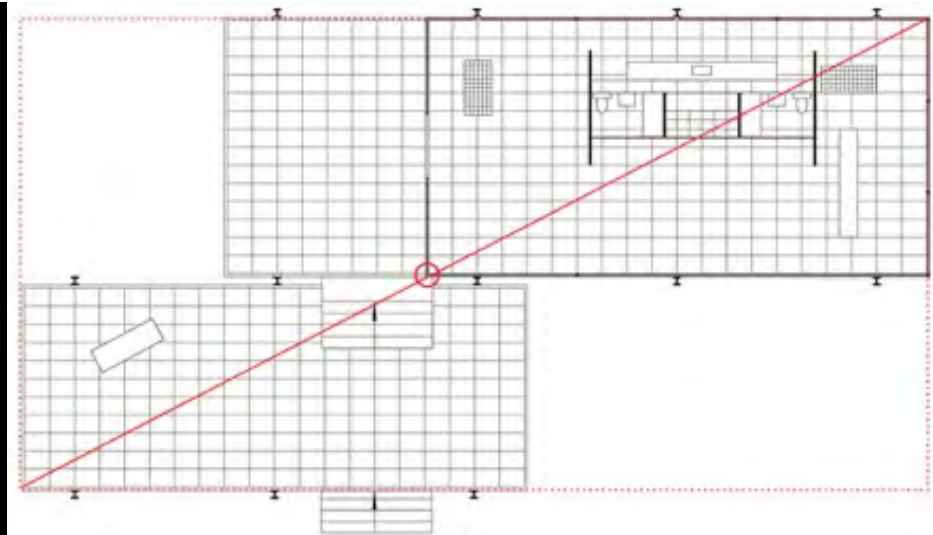


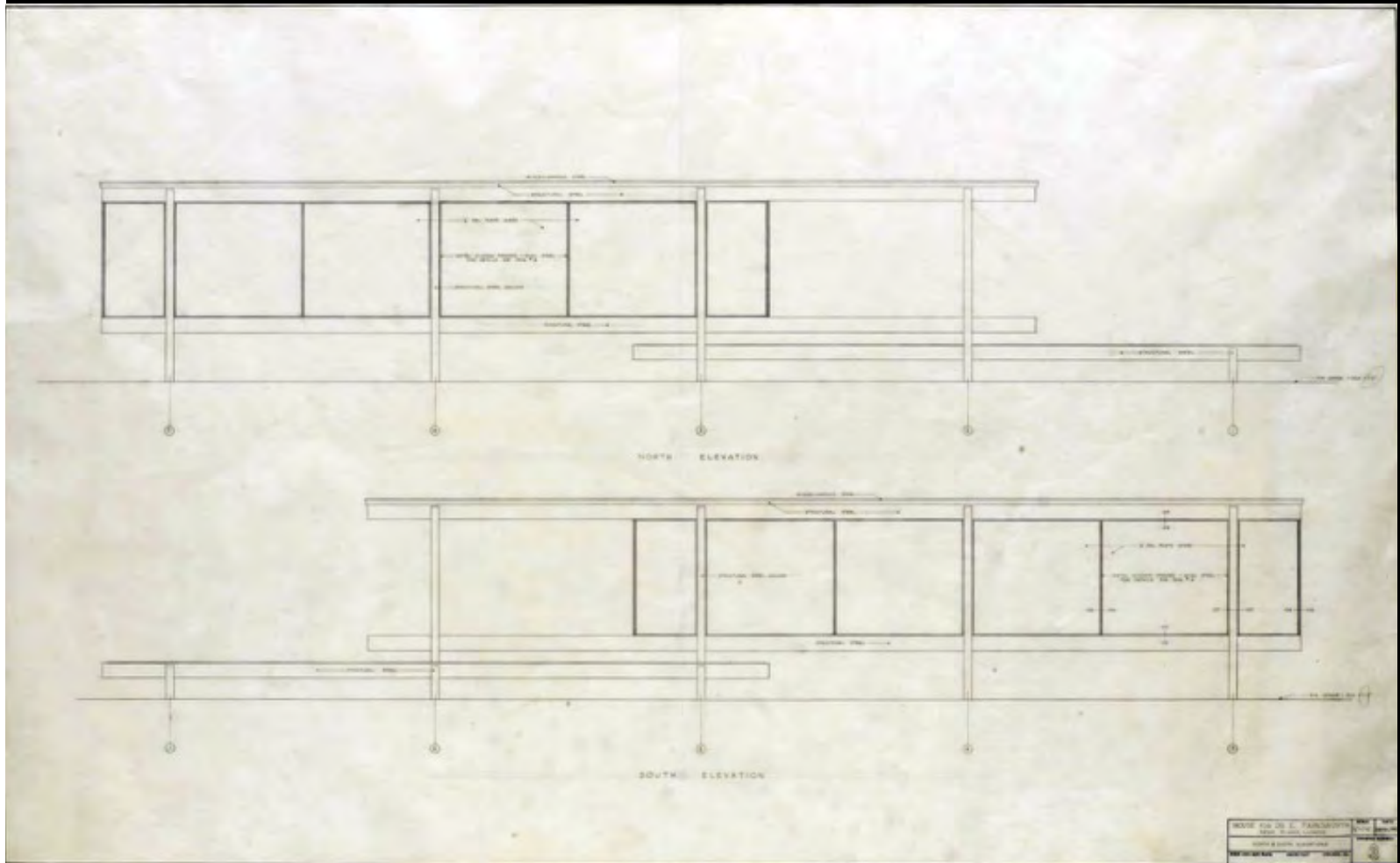










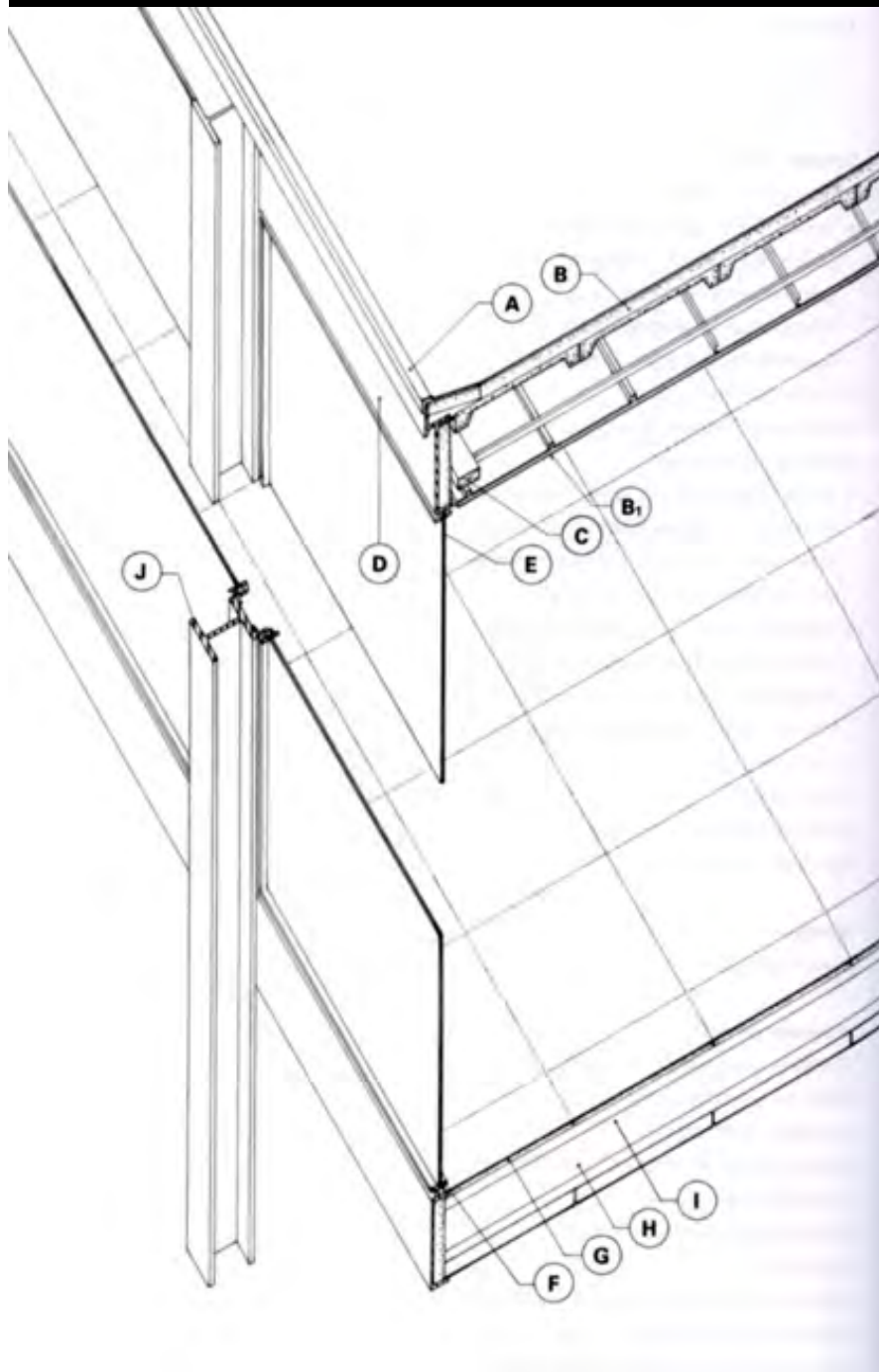


Barcelona, 1929

Plano III., 1945-51







Sezione della parete

A L in acciaio accoppiato alla scossaline

B copertura prefabbricata con isolamento in lana di vetro su sostegni prefabbricati in cemento sorretti da colonne (non visibili nel disegno)

B1 soffitto in intonaco sospeso

C corrente in legno al quale è appeso il soffitto

D canale in acciaio di 7 cm ca. (trave a C) accoppiato all'isolamento per ottenere una superficie piana

E vetro (0,65 cm ca.)

F cornici degli infissi ottenuti da barre rettangolari di acciaio (3x 6 cm ca.)

G pavimento in lastre di travertino su malta

H solaio: sostegni prefabbricati in cemento; strato di isolamento; cemento colato

I serpentina radiante

J colonna in acciaio connesse al canale (trave a C) tramite saldatura

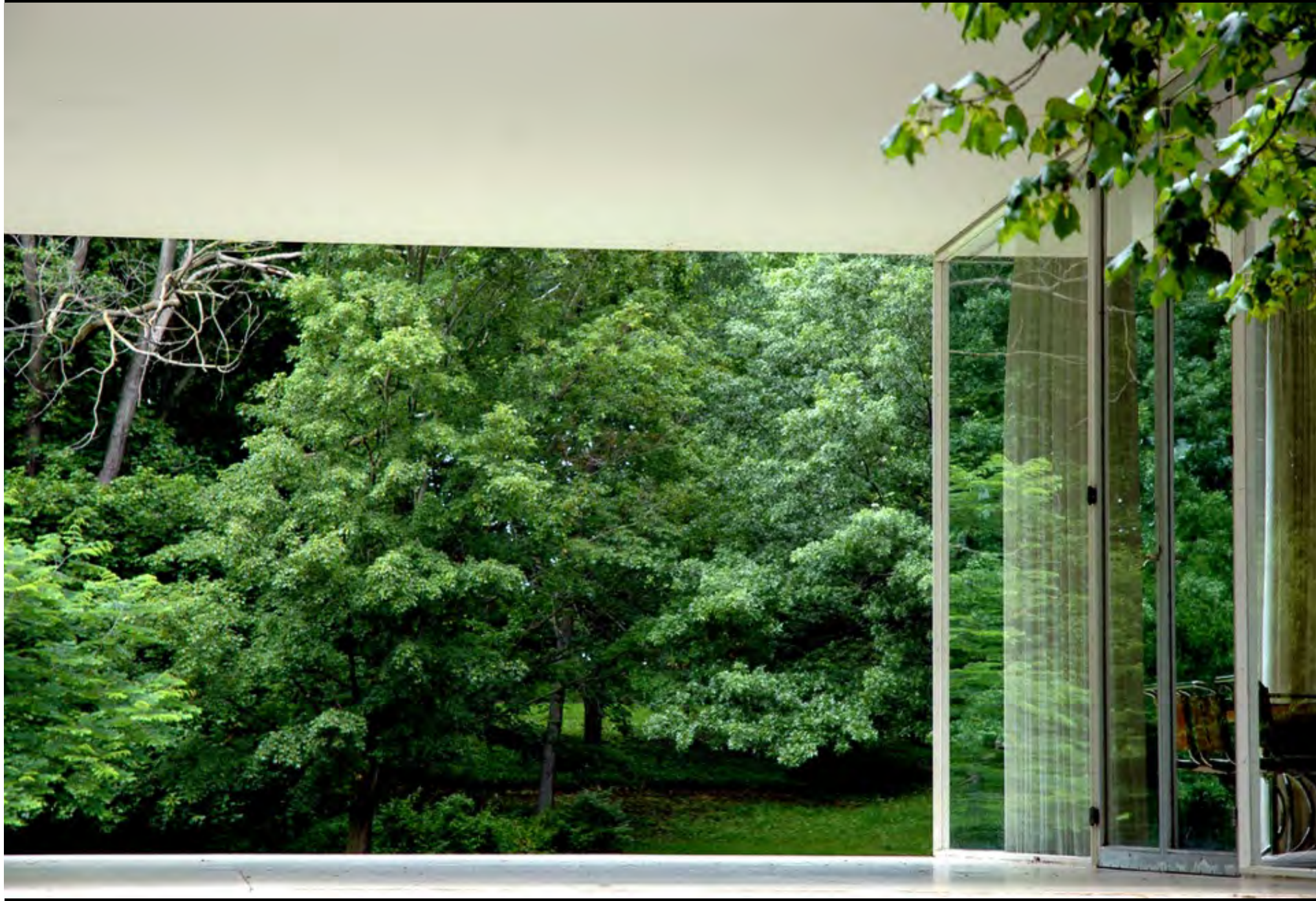




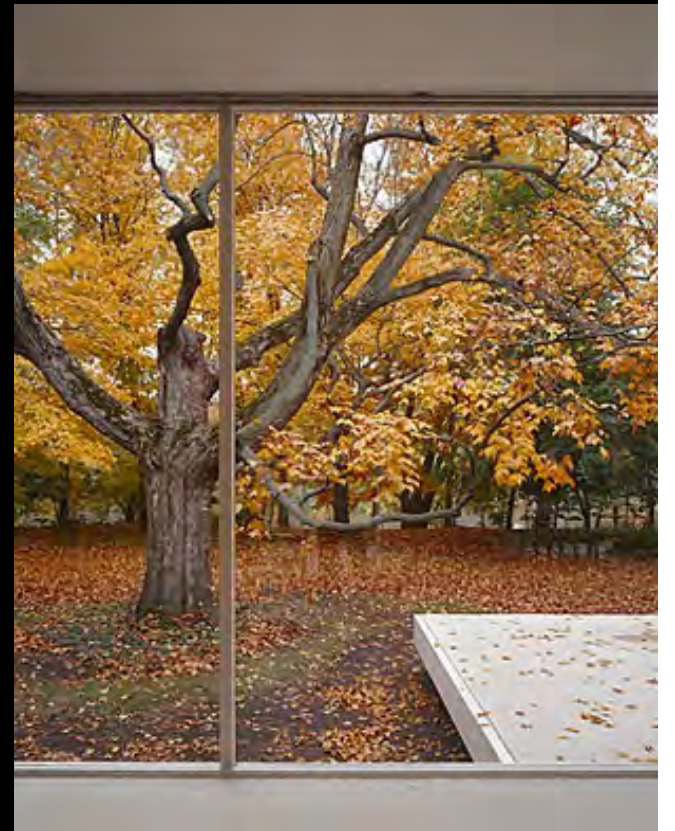














«Ogni forma è la traccia del raggio della Mente creatrice impressa nel cuore delle creature. Pertanto, per dirla con i Saggi, la bellezza è il risplendere della forma che brilla nelle parti della materia proporzionata, il che significa che è il lampo della mente che illumina la materia modellata intellegibilmente»

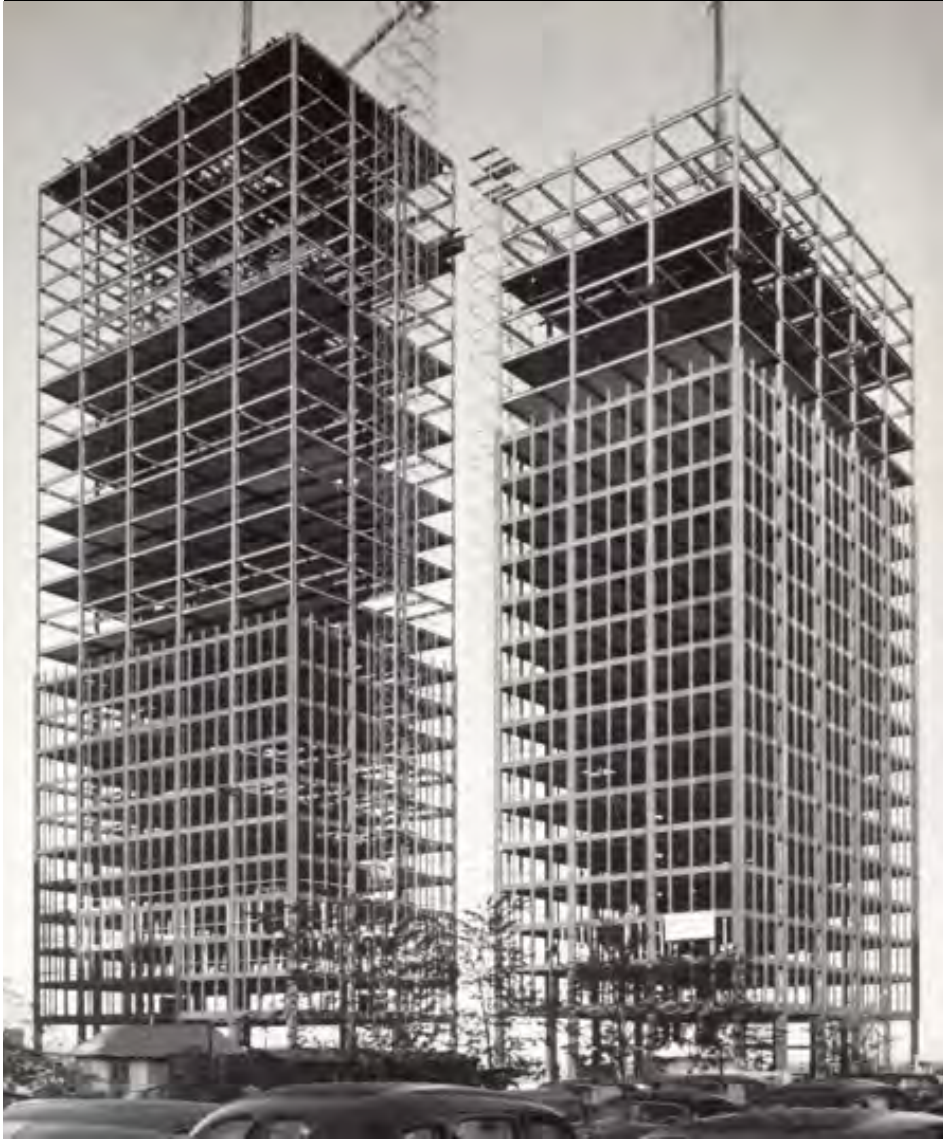
Jacques Maritain, *Art and Scholasticism*, letto da Mies intorno al 1945

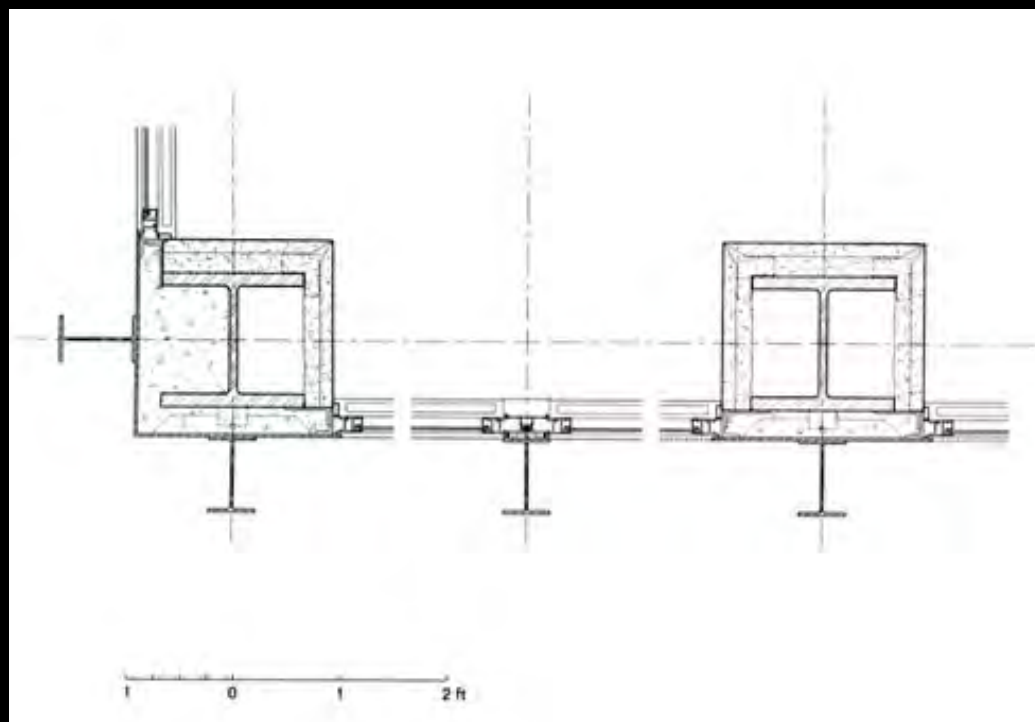
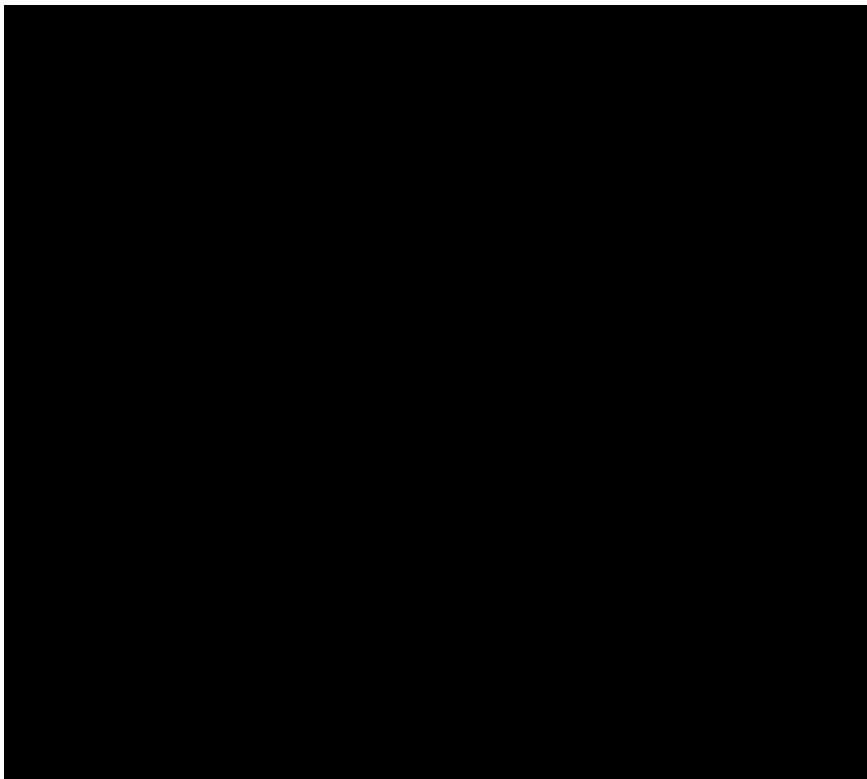
860-880 Lake Shore Drive Apartment Bld., Chicago 1948-51









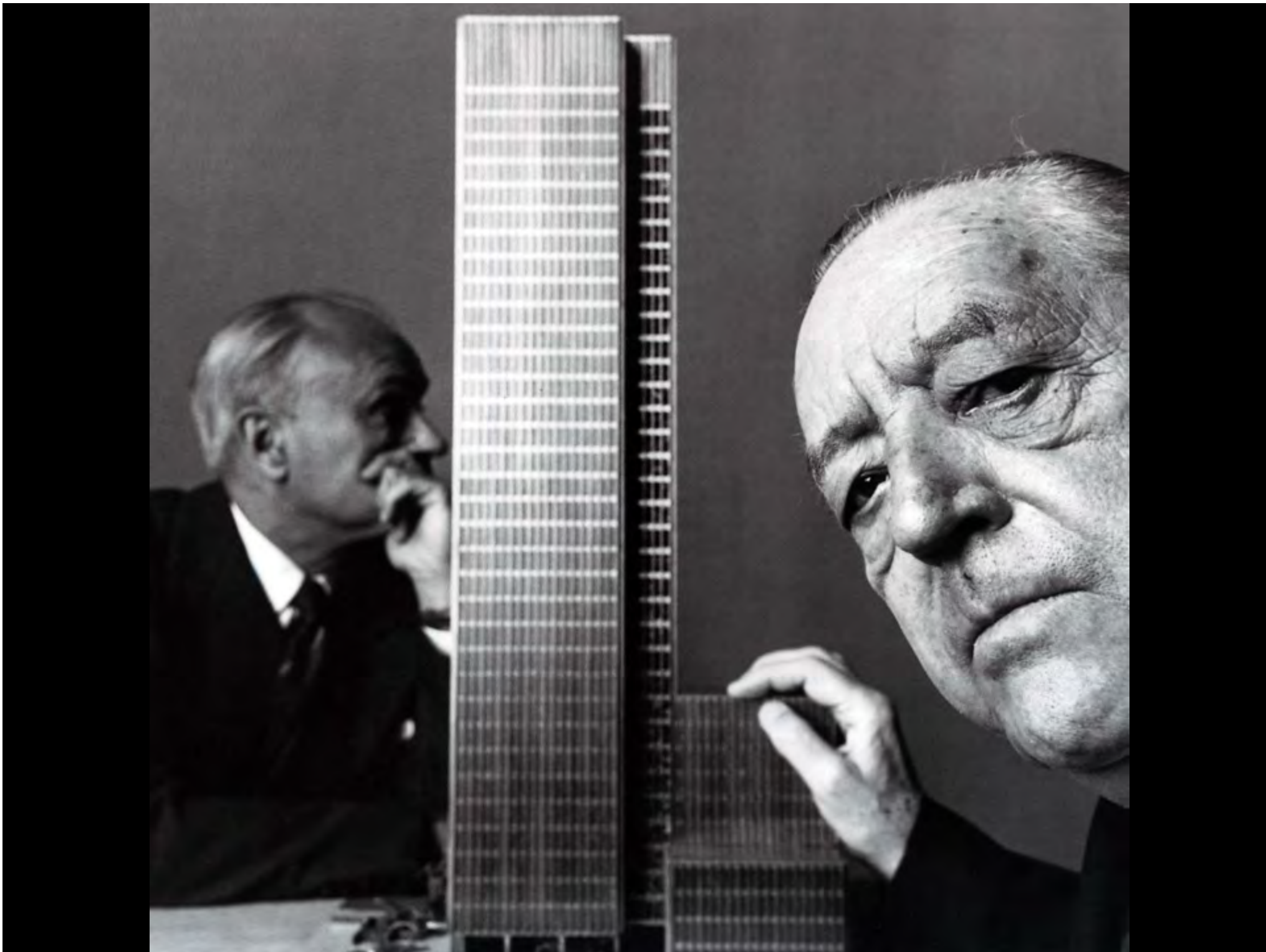




Seagram Bld, New York 1954-58

«La forma non è scopo bensì risultato»







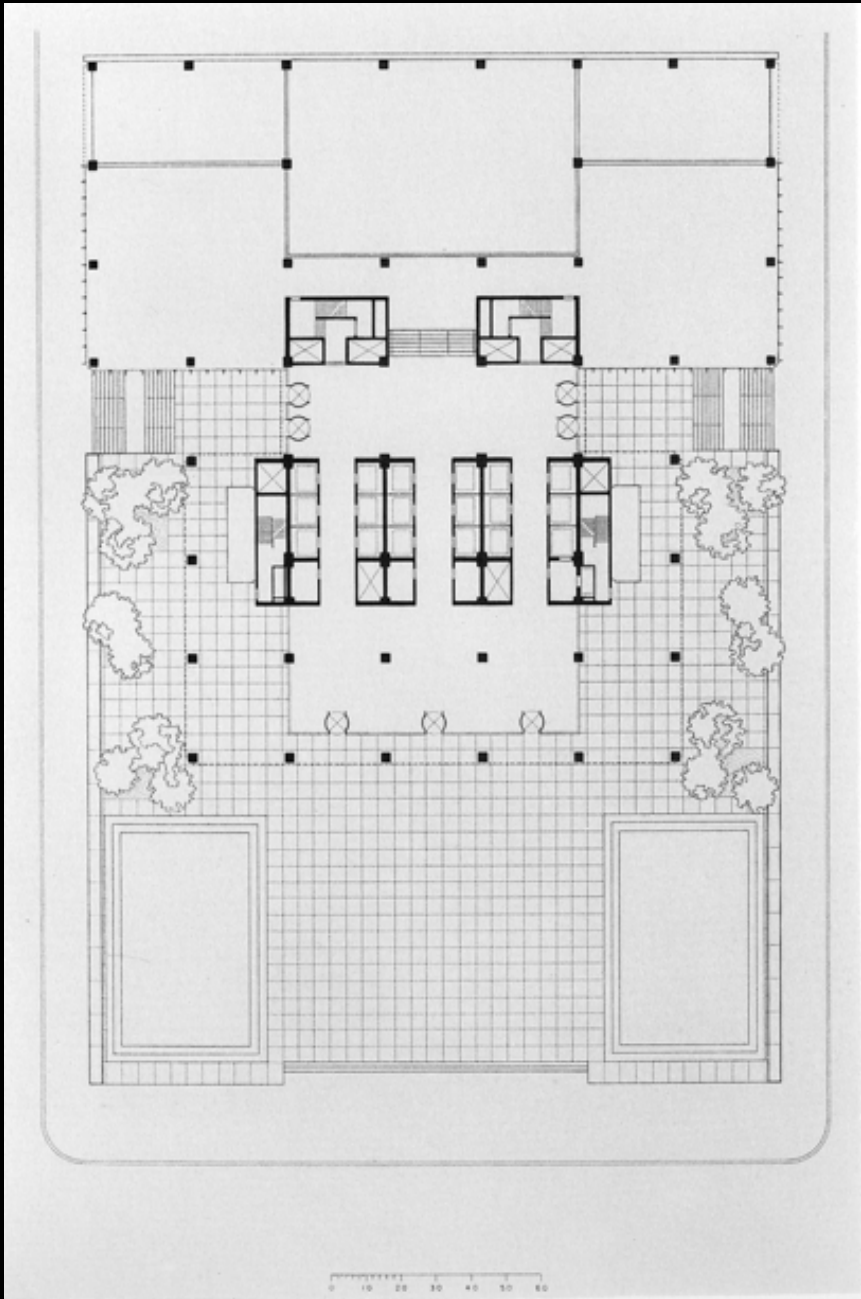












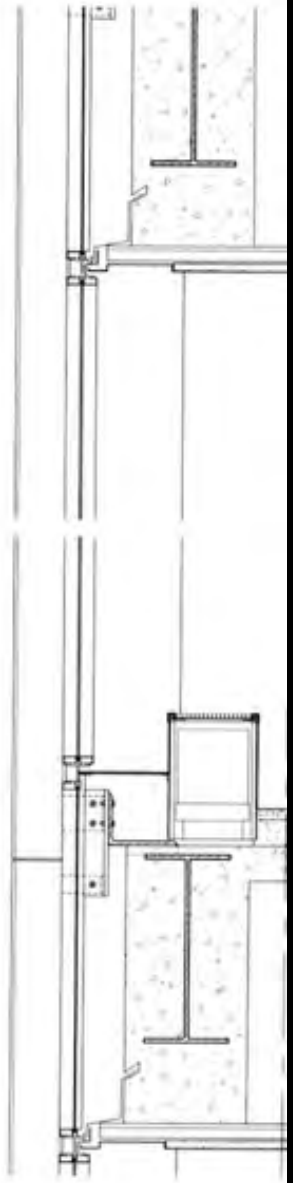
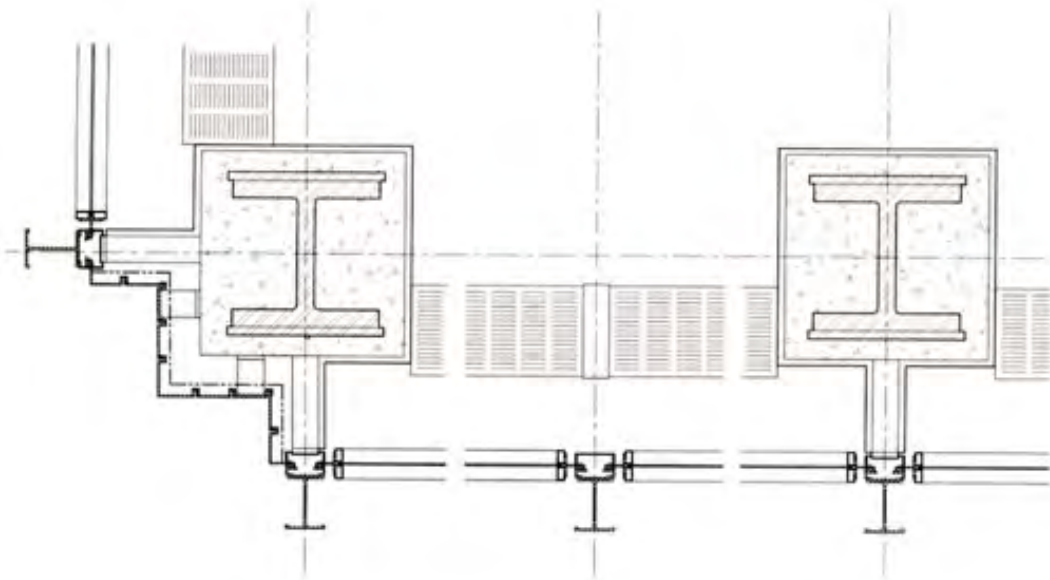




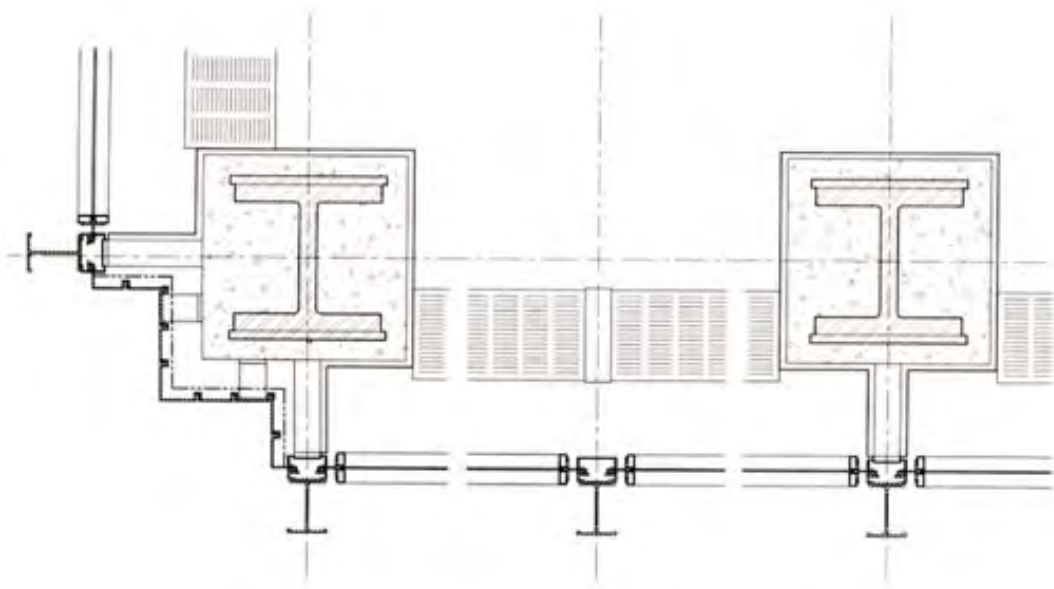
Esters Haus 1927



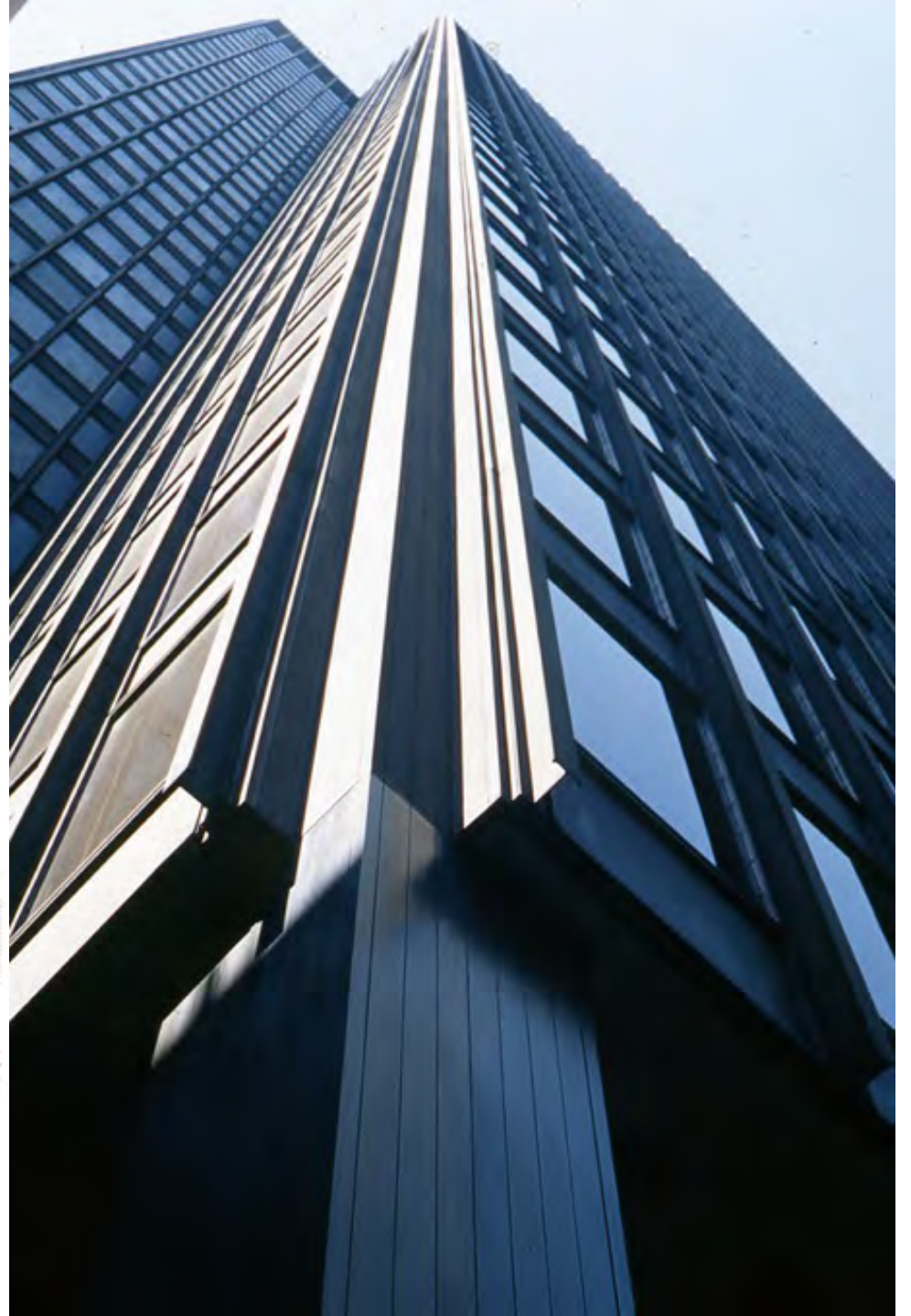
Seagram Bld. 1955

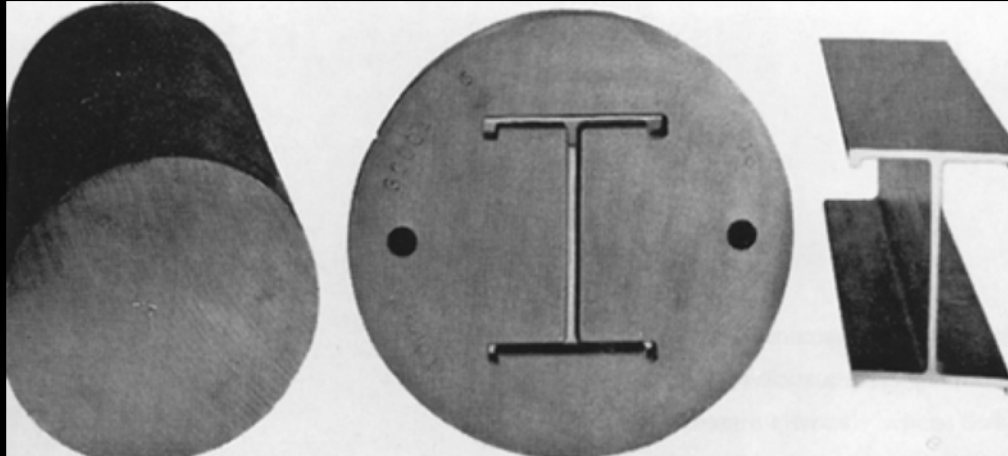


1 0 1 2 ft



1 0 1 2 ft





Produzione delle putrelle in bronzo del curtain wall:

Il tronco di bronzo viene forzato all'interno di una forma in acciaio in cui è ricavata la forma di una putrella a I (6"x4,5")



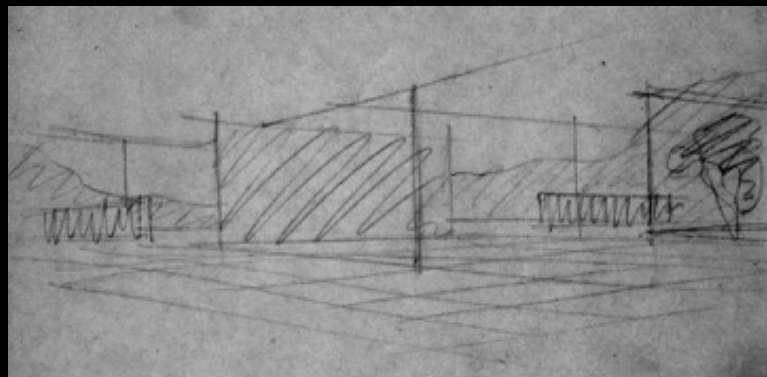
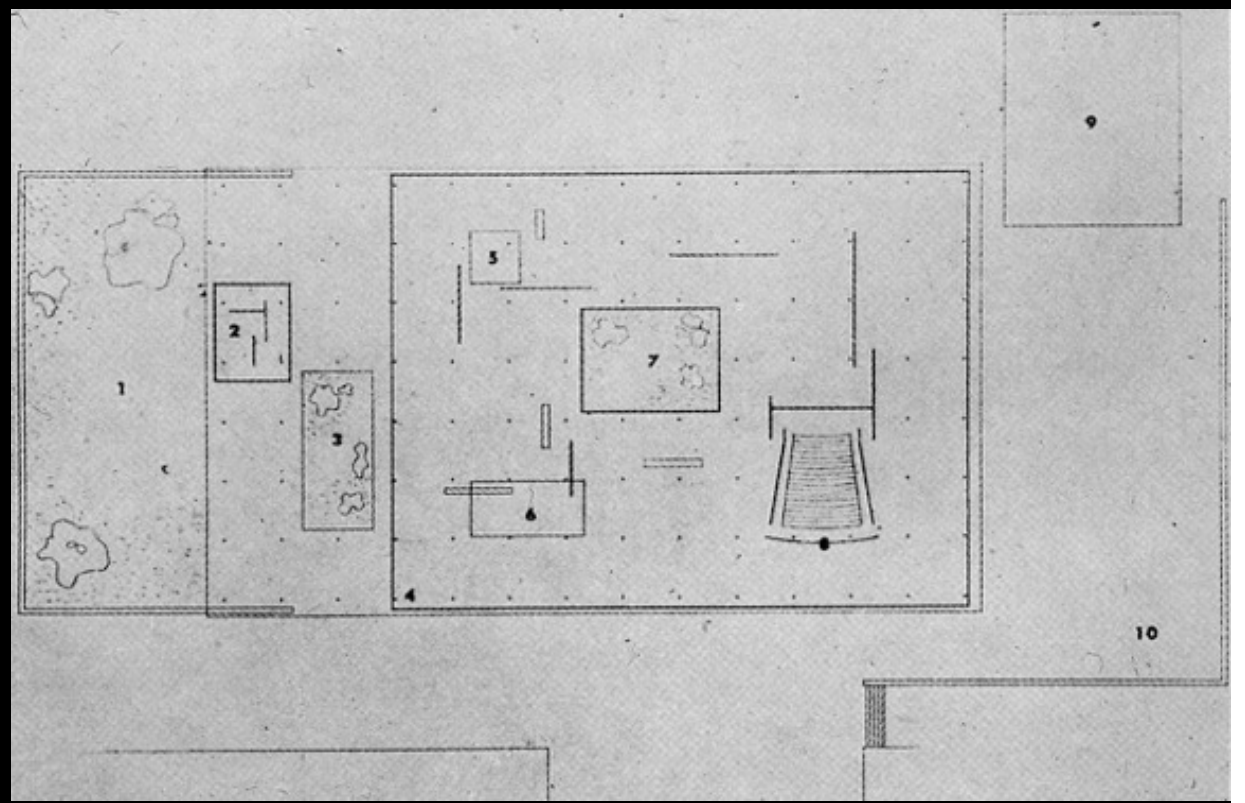
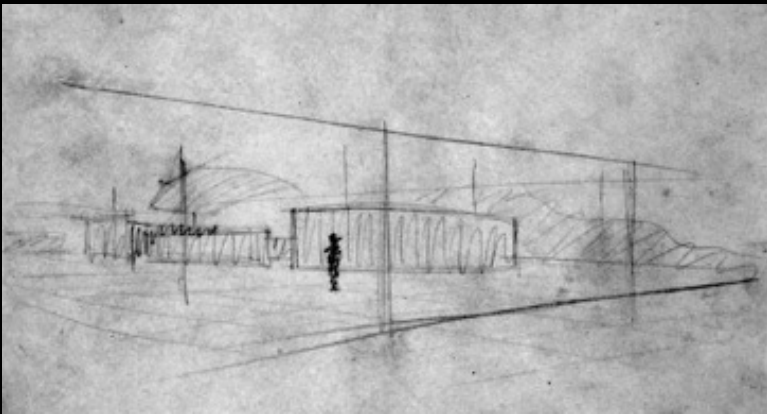
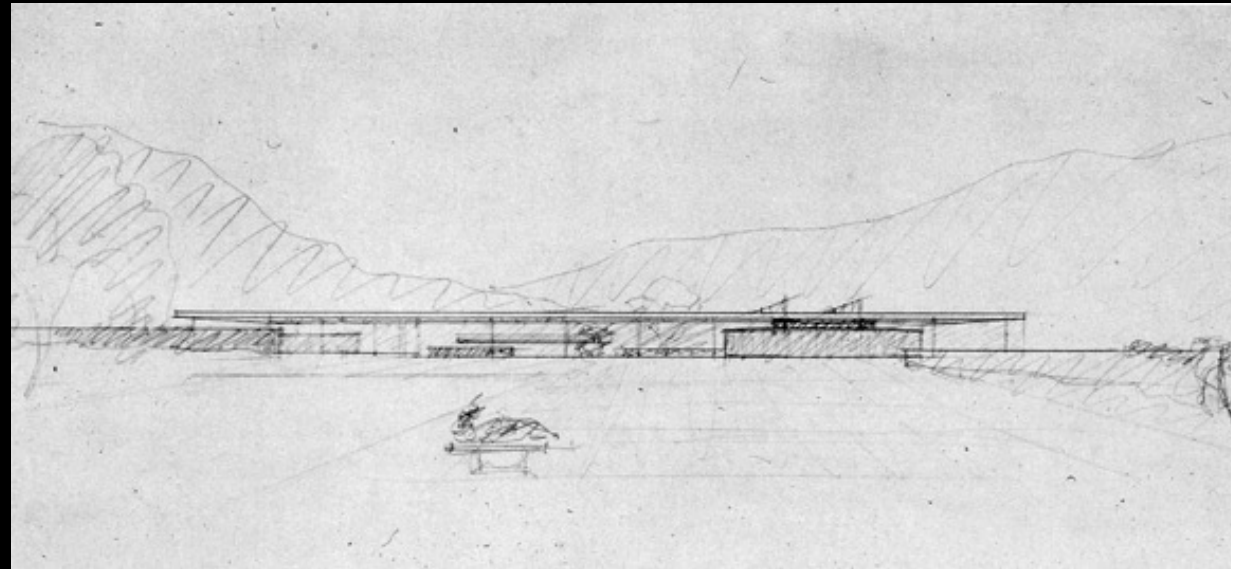
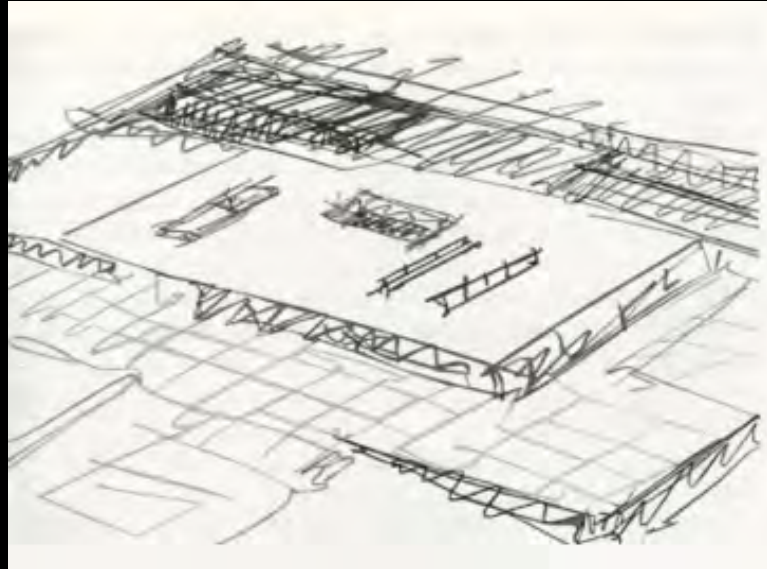




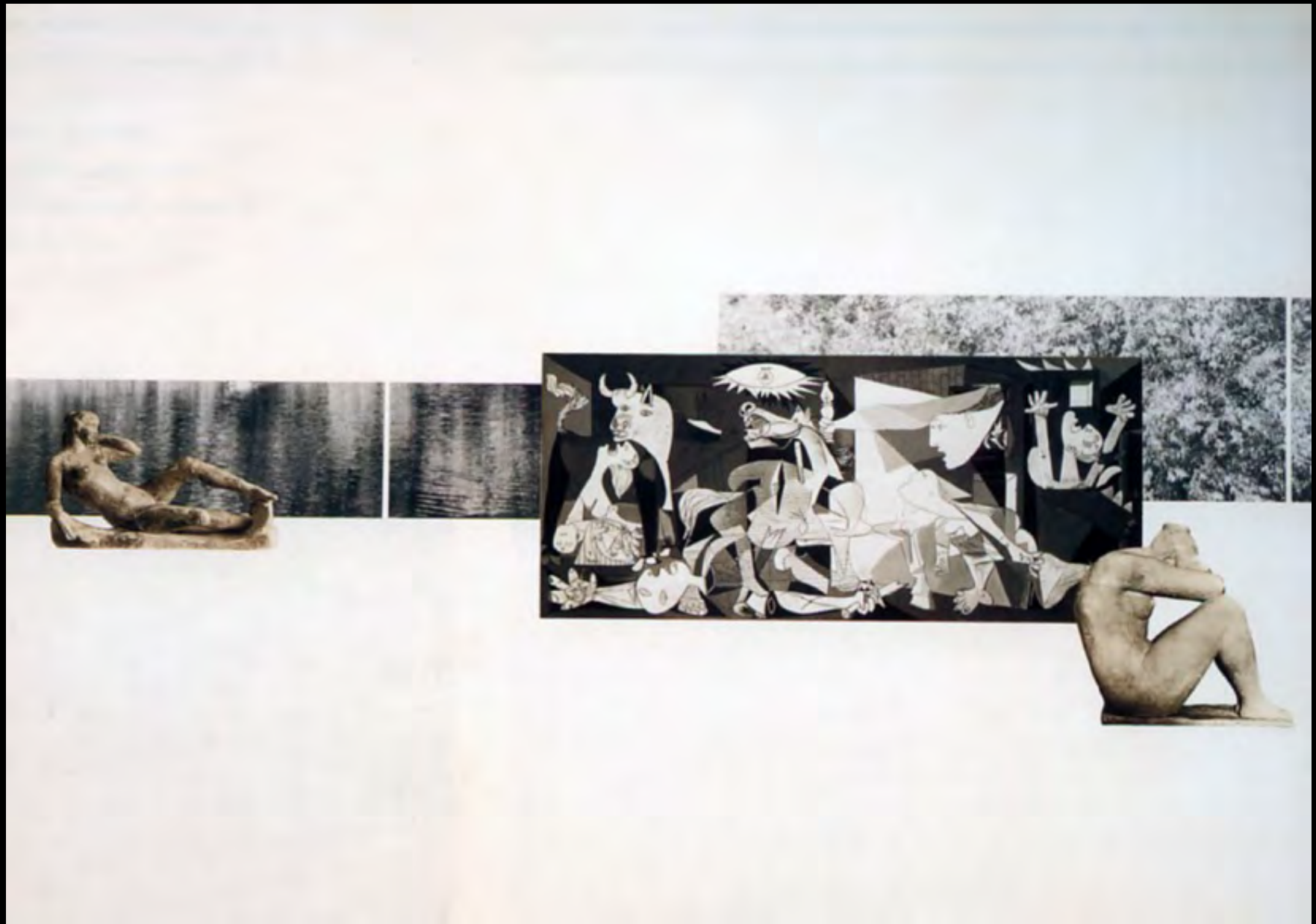




Progetto di museo per una piccola città, 1940-43

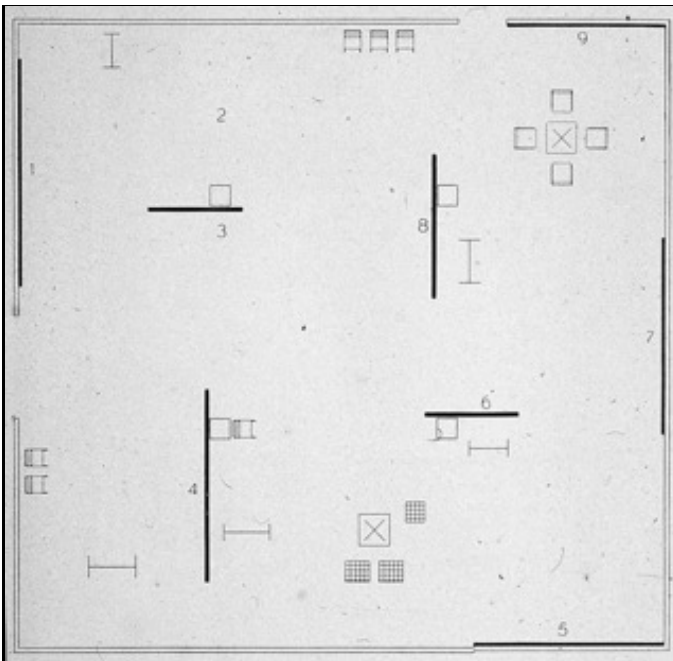




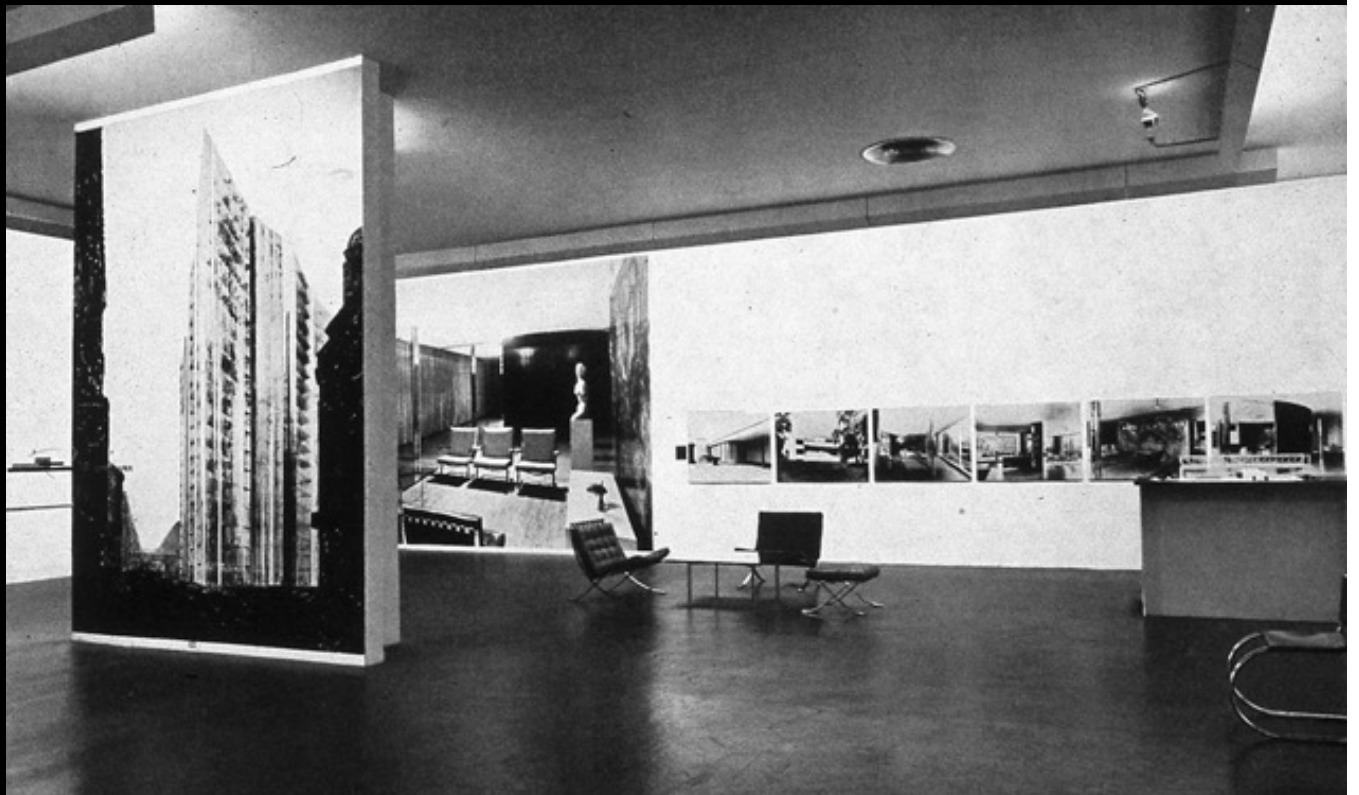


Progetto per una sala da concerti, Middle River, Maryland,
1942





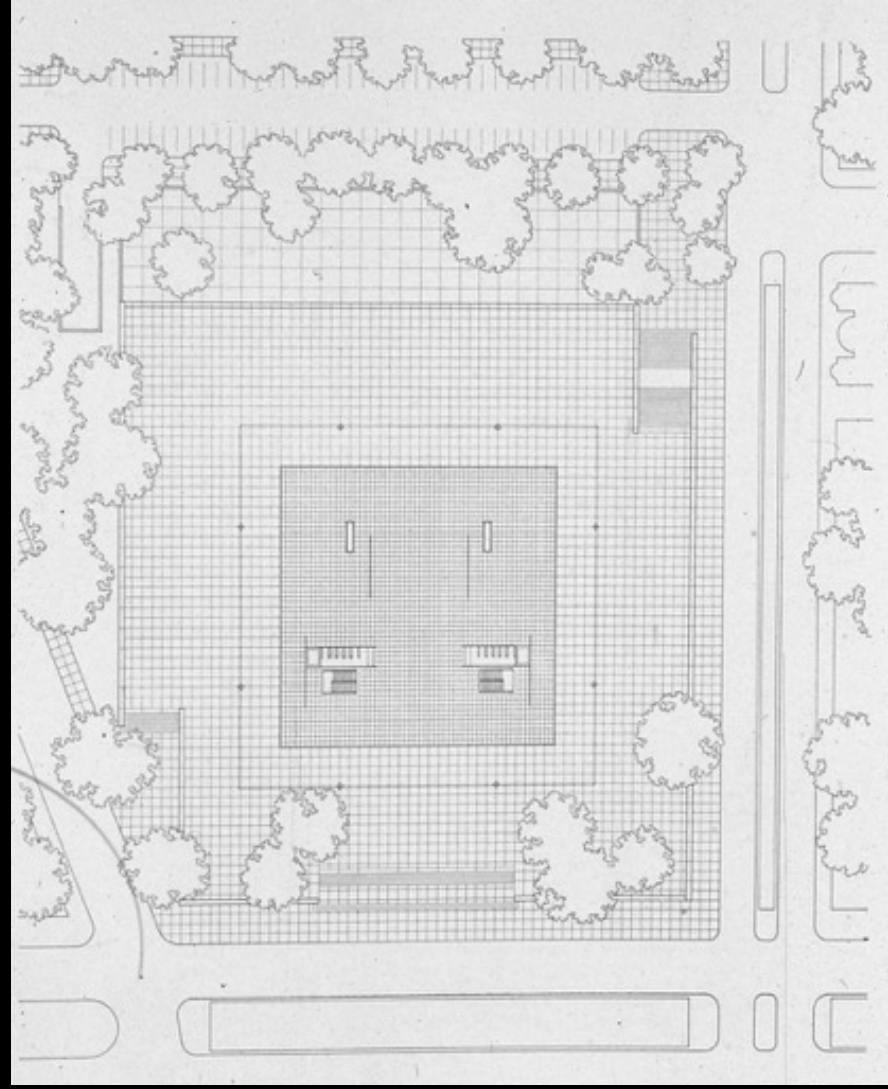
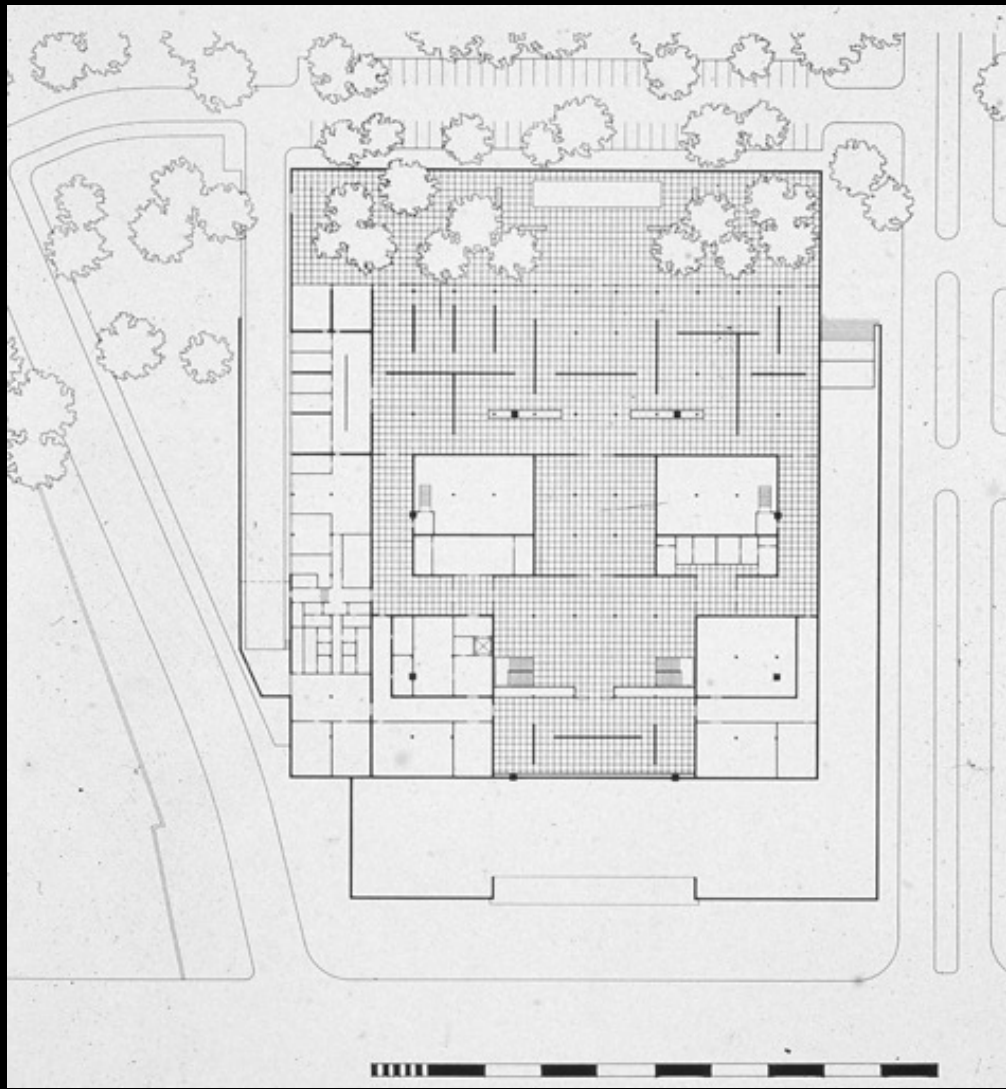
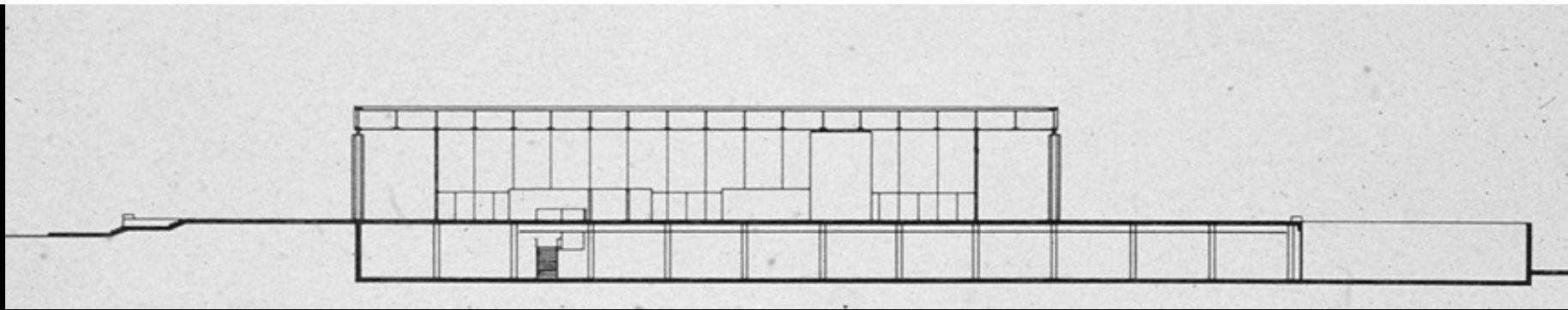
Ludwig Mies van der Rohe,
Allestimento della mostra al MoMA
New York, 1947





Neue Nationalgalerie,
Berlino, 1962-68

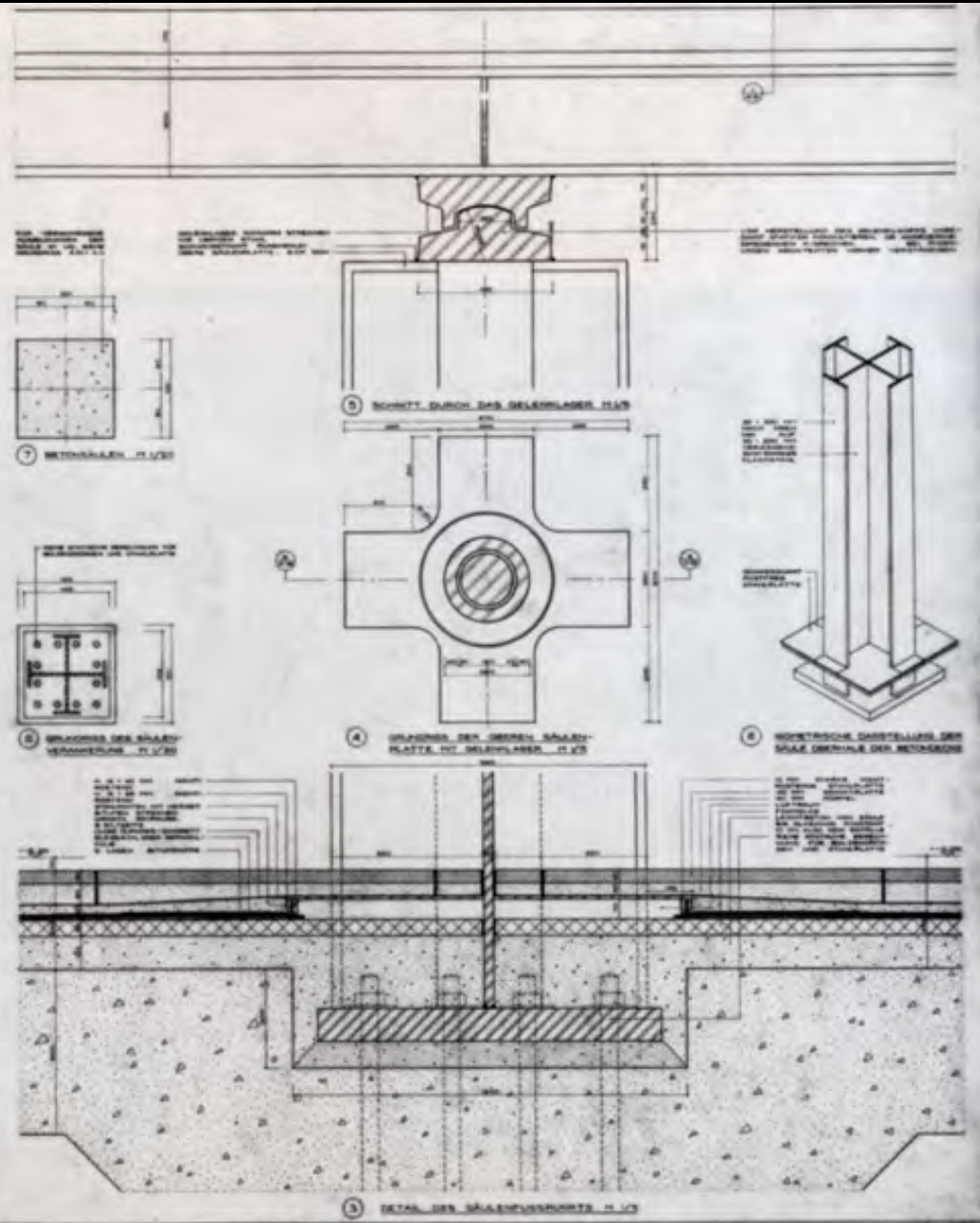
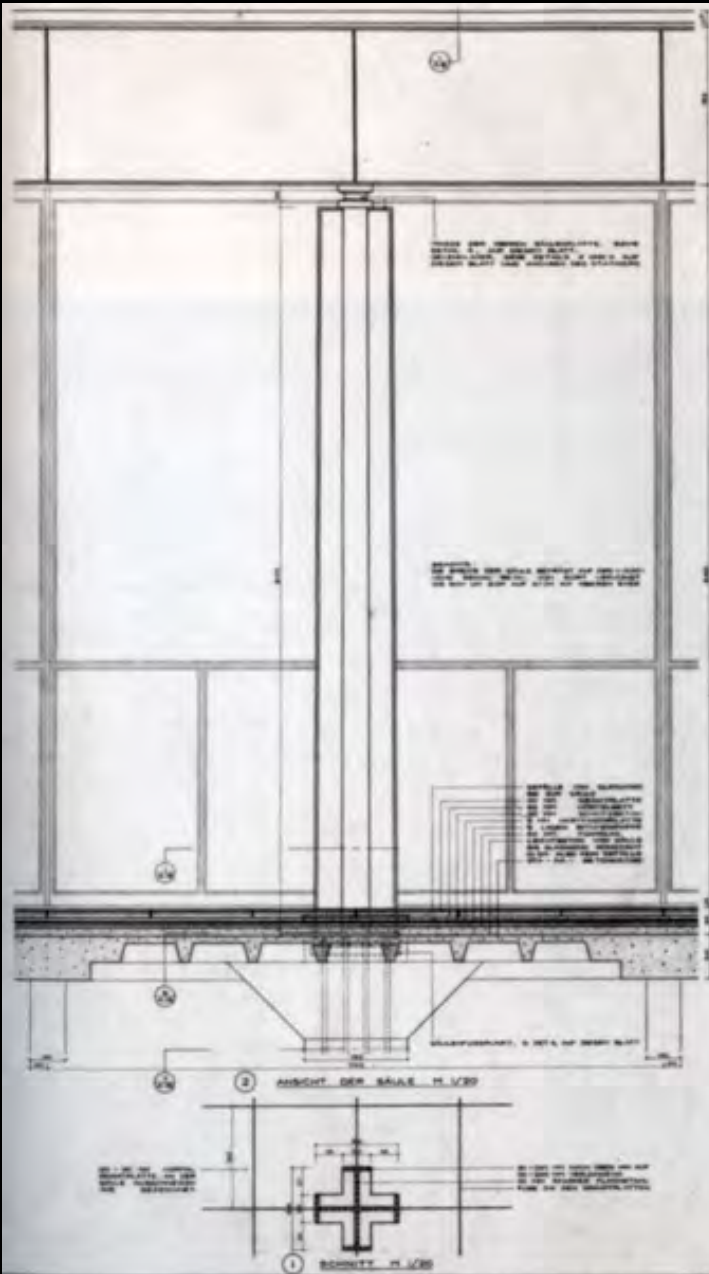










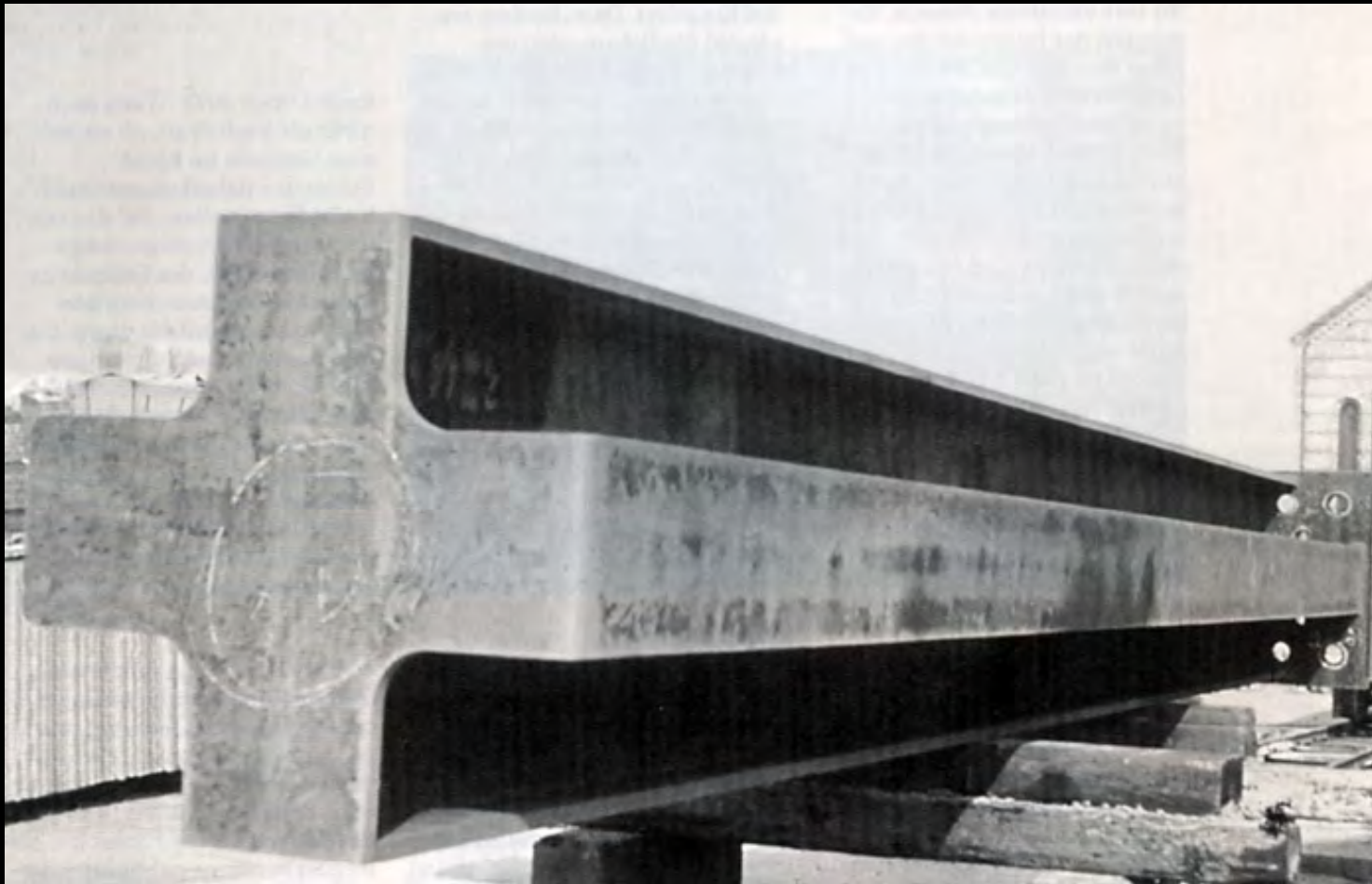


STIFTUNG BRUNNEN
 KUNSTWERKSTÄTTE
 WIES JAH DER BODEN

ADRESSE
 ARCHITECT

SÄULE MIT DETAILS

A 18





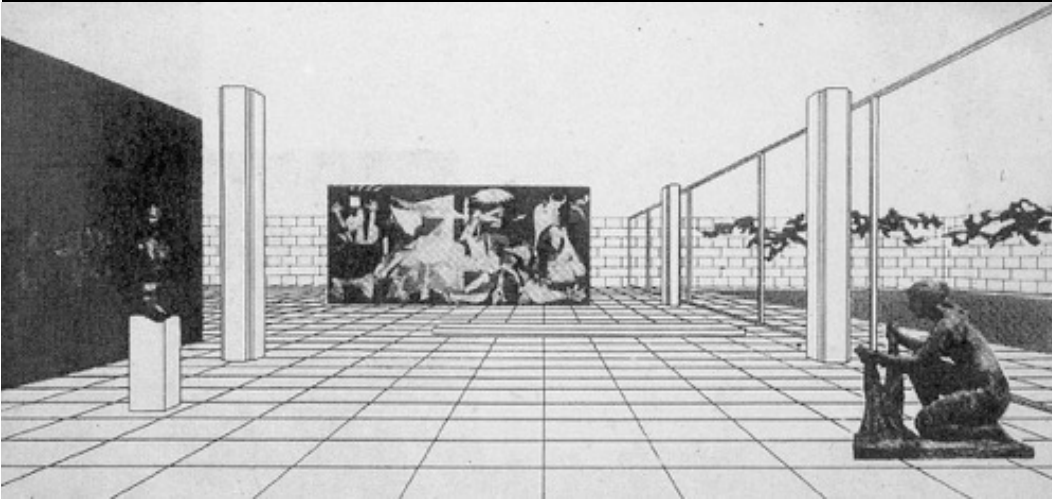
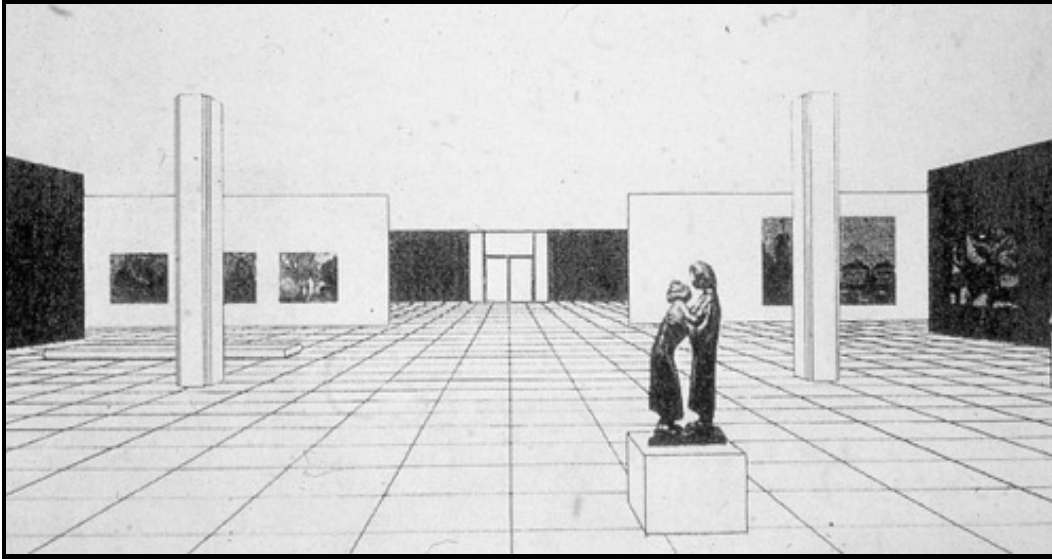


Berlino 5 aprile 1967





Landesarchiv Berlin



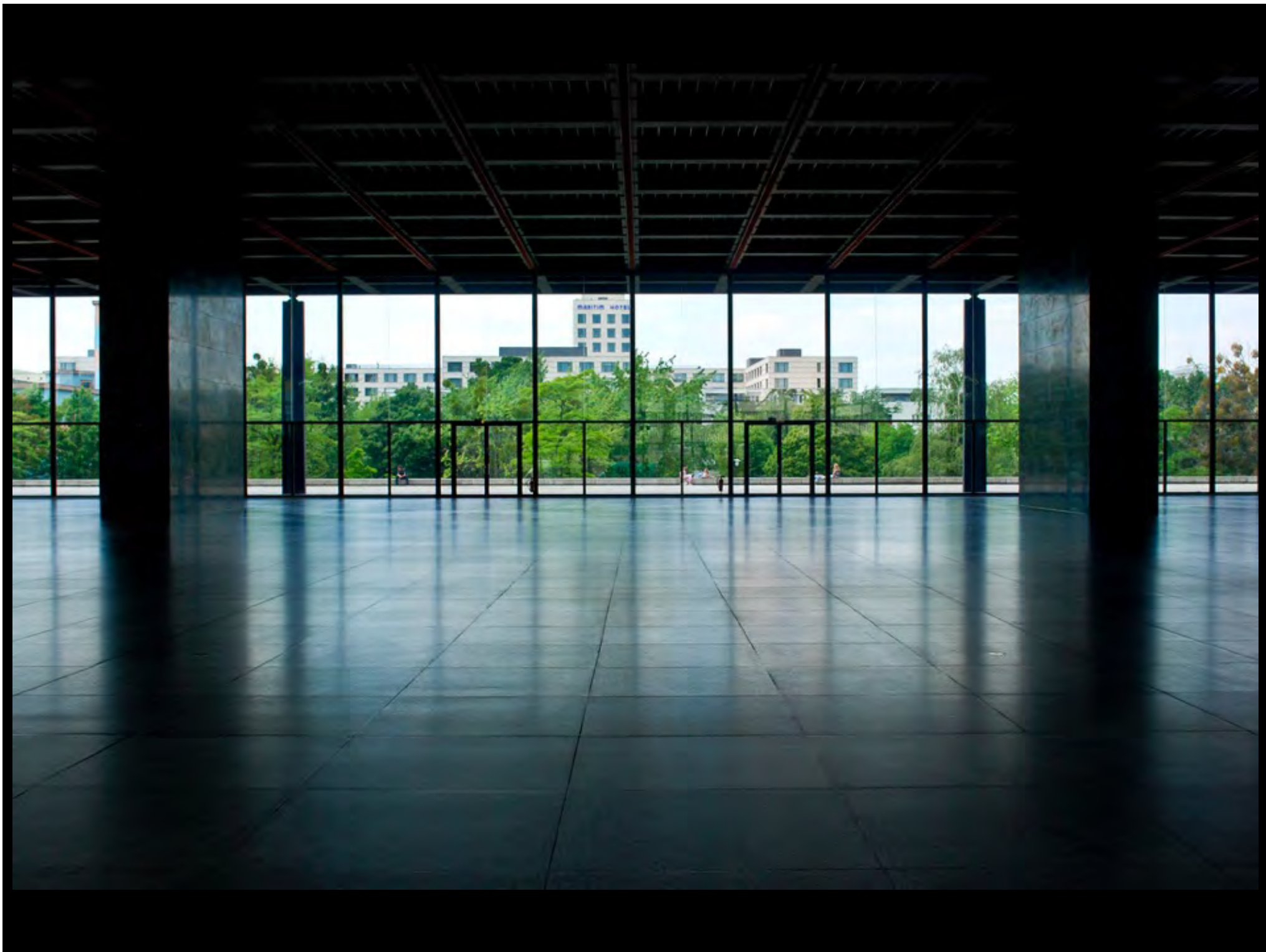












Ludwig Mies van der Rohe



Ludwig Mies van der Rohe



Ludwig Mies van der Rohe e
Richard Neutra,
cerimonia per il conferimento
della Royal Gold Medal, Londra
maggio 1959



London
May 59
Gold
Medal

I thank the speakers
very much for the
generosity of their
Comments

(B)

- I wish to thank Her Majesty,
- the Queen, for the great honor
she ^{has} bestowed on me.
- And I thank sincerely the
Council of the R.I.B.A. for
proposing my name for
her approval.

①

SEARCH FOR UNDERSTANDING

MESSEL
BEHRENS
OLBRICH
BERLAGE
VANDEVELDE
~~BAILEY SCOTT~~

} DIFFERENT
DIRECTIONS

LUITGENS
VALSAN
WOOD
Bailey Scott
McKee

②

LEARNED MOST FROM

OLD BUILDINGS

③
ARCHITECTURE MUST BELONG
TO ITS OWN TIME.

- But what is our time?
- What is its structure, its essence?
- What are the sustaining and driving forces?

(4)

- WHAT IS CIVILIZATION ?
- WHAT IS CULTURE ?
- WHAT IS THE RELATION
BETWEEN THE TWO ?

⑥

THERE IS A TRUTH RELATION

But what is truth?

- THOMAS: ADEQUATIO REI ET
INTELLECTUS.

= Augustine: Beauty is the
radiance of truth.

SLOWNESS

⑦

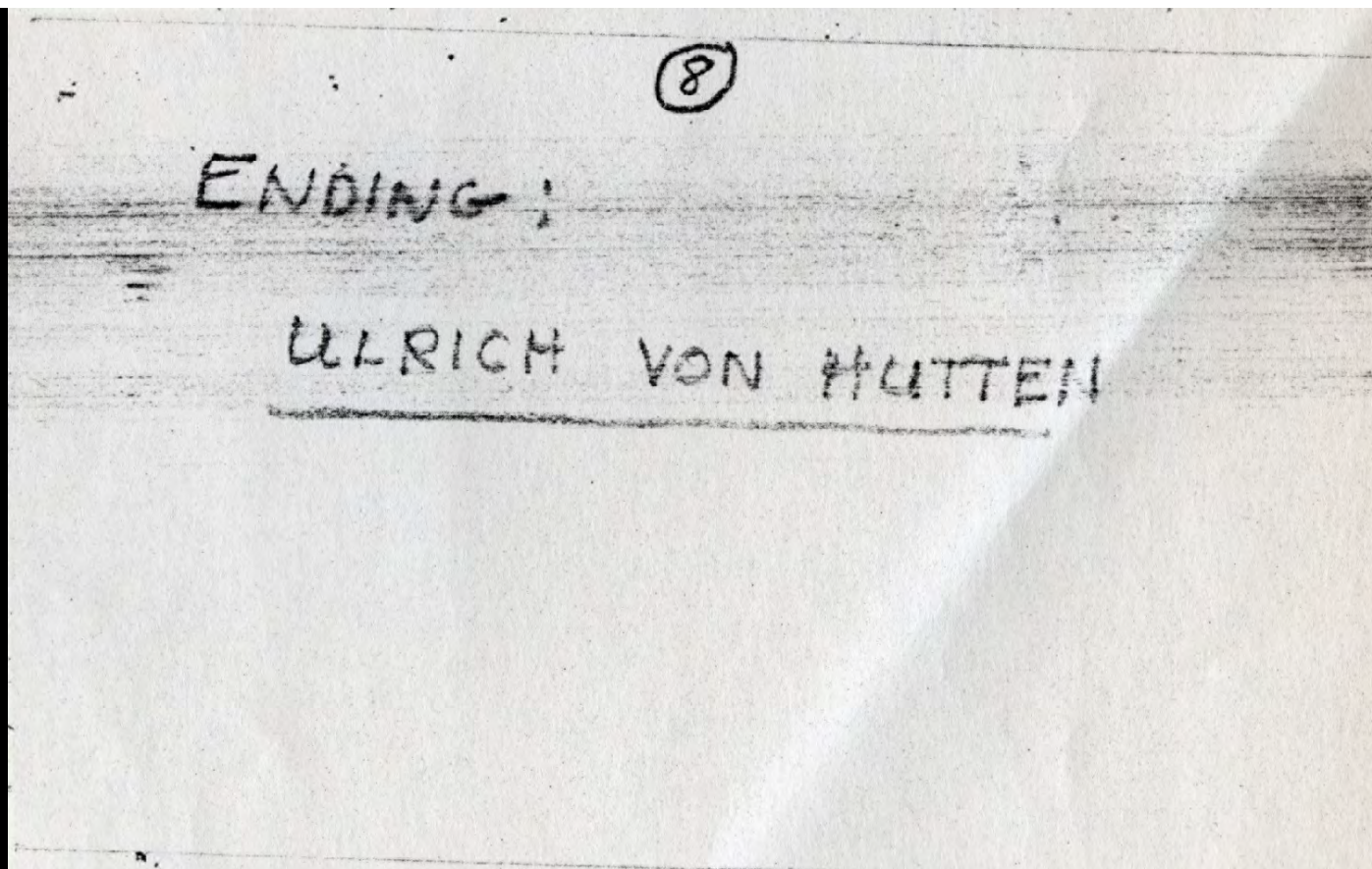
Architecture as the Expression
of ^{the} slow unfolding of
an epoch.

An epoch is a ^{slow} process.

LENTEZZA

Architettura come espressione del lento dispiegarsi di un'epoca.

Un'epoca è un processo lento.



Ulrich von Hutten (1488-1523) nel 1518 scrive all'amico Willidald Pirkheimer (1470-1530):
"O grande età della scienza! Non è ancora giunto il momento di mettersi a riposo, Willibald?"

Mies termina il discorso radiofonico tenuto in occasione del settantacinquesimo compleanno (1961) per *The Voice of America* con queste parole:
«Desidero dire a tutti i miei amici di lingua inglese che non siamo alla fine ma all'inizio di una nuova epoca e, con Ulrich von Hutten, mi piace dire:
E' l'alba di una nuova epoca e vivere è un piacere»