



Ludwig Mies van der Rohe in conversation with H T Cadbury-Brown

Author(s): Ludwig Mies van der Rohe and H T Cadbury-Brown

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Ludwig Mies van der Rohe in conversation with HT Cadbury-Brown



Myths abound at the AA and perhaps the most tantalising of them all concerns the time, in May 1959, when Ludwig Mies van der Rohe came to Bedford Square. It was not the first occasion the architect had visited the UK: 50 years earlier he had travelled around England to study the works of Lutyens, Voysey and Baillie Scott. This second trip, however, was framed not by youthful inquisitiveness but by septuagenarian pre-eminence, as Mies flew to London to receive the RIBA Gold Medal.

A few weeks earlier, alerted by news of his impending arrival, Dennis Clarke Hall, then president of the AA, knocked off a quick, breezy note to his office in Chicago. 'Dear Mies', it began, 'We would simply love you to come to the AA and talk with the students.' An even briefer one-word reply immediately came back in Mies's own hand: 'Delighted'.

The visit itself began with the award ceremony at the RIBA, where five back-to-back introductions, from an ascending scale of English architectural luminaries, lavished ever more gushing platitudes on the great man. These testimonials were brought to an end when Mies himself made it to the lectern, thanked the RIBA president, the assembled architects and even Her Majesty the Queen and then went on to recall his first formative visit to England when he was in his early 20s.

The next day Mies had an appointment with the BBC, where he was the subject of a radio interview, later published in *The Listener*.

Amid the various questions lobbed at him, the voice of middle England clearly came through when he was alerted to the fact that many people found modern open-planning to be too draughty. 'I would not like to live in a cubicle house', Mies laconically replied, 'I would rather live on a bench in Hyde Park'.

On the following evening, 27 May 1959, Mies was to have dinner at the AA, where in contrast to the more formal events of the previous two days, everything had been arranged to make his visit as relaxed as possible. He was greeted at the door by Clarke Hall, who took him up to the first floor and sat him down in the Front Members' Room. There, laid out before him, Mies found a Martini mixed just like the ones he had grown so fond of in Chicago, along with a bottle of a German hock that reminded him of his earlier years in Aachen. Next to him, on his left, sat the president and surrounding him were a group of students and staff that included Peter Smithson and his student Elia Zenghelis.

Unlike at the RIBA, Mies was not due to give a speech to those present. Instead there was to

Ludwig Mies van der Rohe on a rooftop overlooking his Lake Shore Drive towers, Chicago, 1960
© Slim Aarons

be an informal talk over dinner by Henry Thomas (or more casually Jim) Cadbury-Brown, who had just come back from Chicago and had prepared slides for a discussion of the architect's work. But as

the presentation got underway Mies became increasingly restless and soon turned to Clarke Hall to ask, 'May I say a few words?' 'Of course' came the reply. And so it was that Mies went on to discuss project after project at length, infused with the kind of anecdotal candour that came to him after he'd knocked back a few cocktails.

Recalling this talk in his Sussex home many years later, Clarke Hall described the evening in all its detail and remembered Mies with an obvious sense of affection. His only lament was that 'there is no record as far as I know that Mies ever visited the AA'. Perhaps this is how myths get started, and that unlike the photographs and archival records of the earlier visits by Le Corbusier, Alvar Aalto and Frank Lloyd Wright, all we have are increasingly cloudy third- and fourth-hand reminiscences. But never underestimate the ability of AA presidents, directors, staff or students not to read the school's journal of record. For while researching my own final-year design thesis I discovered that the *AA Journal* of July–August 1959 contains the full transcript of Mies's talk to the AA, which after more than half a century of being lost has now been found again, and is republished here in its original form.

—Matthew Critchley

HT Cadbury-Brown

Tonight is a very important one in the history of the AA, because we are here to honour a great architect who is our guest, Mies van der Rohe.

Always we seek for inspiration, sometimes in nature, sometimes in science, sometimes in particular people and their work. Mies, if I may call him that, has been the source of such inspiration and it has been created by him directly by example. There have been architectural prophets in the past, and they have often arisen as critics or administrators making their points by rhetoric and writing. Their contribution has been to the mind rather than to the eye and their appeal has been great in England where people, including architects, are much more sensitive to literature than to the visual arts. But a building is a building, and Mies's contribution is a pure architectural note in a cacophony of propaganda. A building is a building and not a theory, a diagram or a model. A building is something to be seen, walked in and used. This is too often overlooked. As the drawing is the end product of a student's work, so the photograph is too often the end in view of many architects and the only end in view of most architectural magazines. The result is a special form of graphic design where the contrived viewpoint of the camera is the dominant factor.

The real quality of Mies's work is apparent only when these buildings are seen. Only a shadow is caught by the camera. It is significant that there never seem to be 'arty' photographs of his work. His buildings do not need the assistance of someone else's art. They speak for themselves with eloquence and with absolute authority, and it is not necessary to stand in any particular place to realise their power.

We thought that tonight we should enjoy looking at some slides of his buildings; but, just as the presence of a stranger may make one see a familiar object anew, we shall see these slides, however well known they are, with a new significance as if for the first time. We shall be sharing the seeing with their author.

Images capture the imagination and sometimes dominate our lives. To anyone involved in architecture before the 1950s, particularly in the 1930s, two such images were created by Mies. They may be two of the most important images of the century, They are the German pavilion at the Barcelona Exhibition in 1929 and the Tugendhat House in Brno, built in 1930. Time, which can play nasty tricks with opinions on architecture, has had no effect. In them we see the same qualities which we still admire, an eternal freshness, the exciting movement of space but tranquillity of spirit, the same consistency of design and the same elimination of inessentials, both in the building and in the programme.

Professor Mies van der Rohe has agreed to answer any questions which anyone might have on particular buildings.

This is a view of the German pavilion at Barcelona.

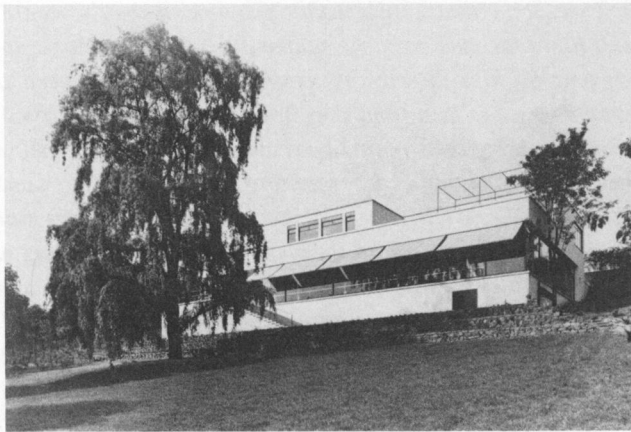


Mies van der Rohe

It is very curious how buildings come to pass. Germany had the task of putting on an exhibition at Barcelona. One day I received a call from the German government. I was told that the French and the British would have a pavilion and Germany should have a pavilion too. I said: 'What is a pavilion? I have not the slightest idea'. I was told: 'We need a pavilion. Design it, and not too much class!' I must say that it was the most difficult work which ever confronted me, because I was my own client; I could do what I liked. But I did not know what a pavilion should be. Looking back over all these years I can remember it very well. It was strange. I am sorry that I have

German pavilion, International Exposition, Barcelona, 1929

not much time in which to tell you about it. If the British and the French had not had a pavilion, there would have been no pavilion in Barcelona erected by Germany.



HT Cadbury-Brown

The photograph now on the screen shows the second of the two particular buildings. This is the Tugendhat House in Brno, Czechoslovakia, built in 1930.

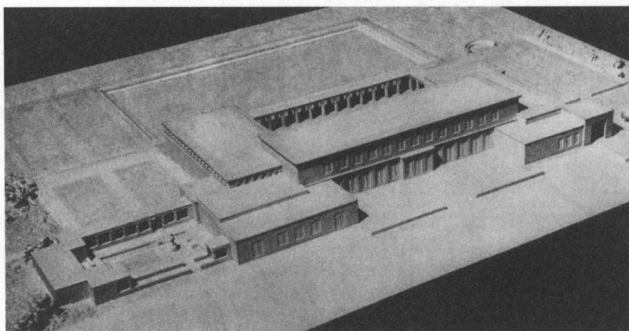
What always strikes me when looking at this house are the wonderful materials which were used, a quality which I think was really found only in Mies van der Rohe's work at the time. I am thinking of the beautiful marble walls and finishes in everything.

Mies van der Rohe

Mr Tugendhat came to me. First, he received this house as a wedding present. He was a very careful man and he was sick. He did not believe in one doctor only: he had three. He had looked at houses, and he wanted to find an architect. He picked me out for some curious reason. He saw a house which I built when I was very young, when I was about 20 years old. It was very well built, and so on. He liked that. He expected something similar. He came to me and talked with me. I went there and saw the situation, I designed the house. I remember that it was on Christmas Eve when he saw the design of the house. He nearly died! But his wife was interested in art; she had some of Van Gogh's pictures. She said, 'Let us think it over'. Tugendhat could have thrown her out.

However, on New Year's Eve he came to me and told me that he had thought it over and I should go ahead with the house. We had some trouble about it at the time, but we can take that for granted. He said that he did not like this open space; it would be too disturbing; people would be there when he was in the library with his great thoughts. He was a businessman, I think. I said: 'Oh, all right. We will try it out and, if you do not want it, we can close the rooms in. We can put in glass walls. It will be the same'. We tried it. We put wooden scaffold pieces up. He was listening in his library and we were talking just normally. He did not hear anything.

Later he said to me: 'Now I give in on everything, but not about the furniture'. I said, 'This is too bad'. I decided to send furniture to Brno from Berlin. I said to my superintendent: 'You keep the furniture and shortly before lunch call him out and say that you are at his house with furniture. He will be furious, but you must expect that'. He said, 'Take it out', before he saw it. However, after lunch he liked it. I think we should treat our clients as children, not as architects.



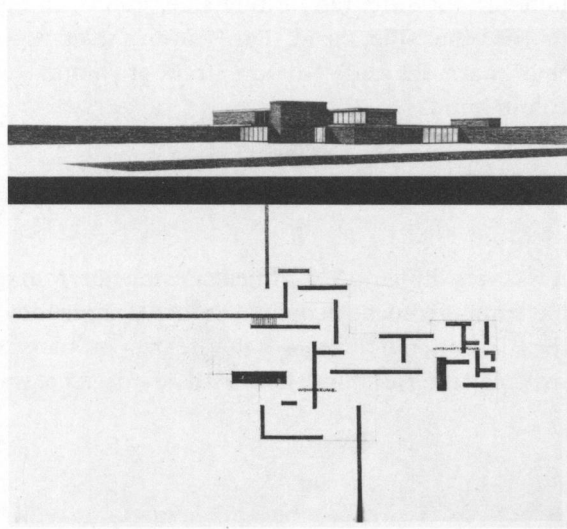
HT Cadbury-Brown

We are now back to 1912, to the Krölller House and the full-scale model of it as built.

Mies van der Rohe Yes, for 50,000 guilders. The client was a rich man and he wanted to see what he would get. I was in Paris talking to someone who knew about these things one day. I was asked, 'Is it not dangerous to build a model of a real house?' He was right, I am sure. Everything inside – the partitions and the ceilings – could move up and down. However, 50,000 guilders is a lot of money.

The professor was then asked whether it was true, as had been said, that the Kröller House was influenced by the work of Schinkel.

Mies van der Rohe Yes, I agree with that. At that time I was about 22 years old. The whole art nouveau movement, what in Germany we call *Jugendstil*, came to an end. There was this old inspiration of Schinkel, the greatest classicist we had. I came under his influence and I studied very carefully. This is the result of that. Certainly I was influenced by Schinkel, but the plan is not in any way Schinkel's.



HT Cadbury-Brown
This slide shows a design for a brick country house. This was in 1922.

Mies van der Rohe When I made this plan I made the drawings the night before the exhibition. I made them the night before in charcoal so that people could see the drawings from a distance and did not have to read blueprints. It did not receive that interpretation in some quarters but the interpretation placed upon it was nonsense. I just wanted to make it clear enough so that people could look at it.

HT Cadbury-Brown
This is a view of a group of buildings in Stuttgart which was an exhibition of housing controlled by Mies van der Rohe.

Mies van der Rohe You had something similar in this country. I do not know whether it is still here. Industrialists, artists and craftsmen worked together in the development. One day we wanted to show new ideas for living quarters – apartments, single houses, and so on. I had the idea just to use about five or six people. The City of Stuttgart said: 'That cannot be done. We have two great architects here'. I said: 'That is just too bad. If one of them had the commission to build an exhibition in Berlin I would not even ask to be with the exhibition'. In the end they insisted that a few people of Stuttgart should be invited. I decided: 'All right. If it is necessary, then we shall add some more of our choice'. First, I think was Le Corbusier, Gropius, Oud and Stamm. After that we added some other people. It did not hurt much, but it did not make it better, either.

*Opposite above: Tugendhat House, Brno, 1930
Opposite below: Kröller House, Wassenaar, The Hague, 1912
Above: Brick Country House project, 1922*

HT Cadbury-Brown

I think that professor Henry-Russell Hitchcock used the term 'international style' as a result of this, because seeing so many architects working together exactly in the same idiom he felt that there must be this very strong connection.

Mies van der Rohe At that time many people were working together. I think it was unfortunate, in a way, to call it the international style, but we laughed over it.

The professor was then asked to say what materials were used in the external walling.

Mies van der Rohe You could use any materials. My building was a steel building and we had bricks to fill in the walls. Oud had concrete construction. Stamm had a steel construction. It could be anything. I said, 'Paint it white'. One little building – it is difficult to show it – was painted blue on one side, red on one side, yellow on one side and black on the other side. I said, 'For Heaven's sake, can you not do better than that?' He said, 'You are afraid of colour'. I said, 'No. You are colour blind'.

The professor was asked whether that meant that, as [an] architect, he found it difficult to co-ordinate.

Mies van der Rohe It was very difficult. The difficulty came not from the outside people but from the inside people. We trusted somebody in Stuttgart to be the superintendent. He was the greatest problem. It was terrible. He wrote letters. He should have worked instead of writing letters.

The professor was asked whether the choice of different materials made any difference to the aesthetic character of the buildings.

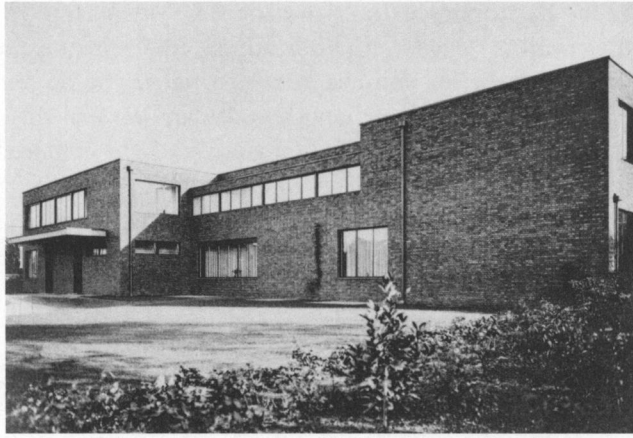
Mies van der Rohe No. Many of these things we plastered. You could see the building which was of steel, because everything had to be fireproof. It was lighter than if it was built in solid material.

We had a wonderful time. I should like to tell you about it. As I was in charge of everything, I asked a friend of mine to be the advertising man. To decide what posters we should have I told him to find the most terrible material. He came up with a marvelous picture, I approved it, and we sent it out. It was pasted all over Germany. It was the vast living room of Richard Strauss.

That was my first conception of how it should be done. Later, the city wanted to sell. First they said they wanted to have it and later they wanted to sell parts of it. Later, we had to change it, but that was my first conception. It was something like a medieval town.

The professor was asked whether he prepared the model before he asked the various architects to design.

Mies van der Rohe Yes. Then I asked these people to come and choose a site. The first man I asked promptly chose the best!

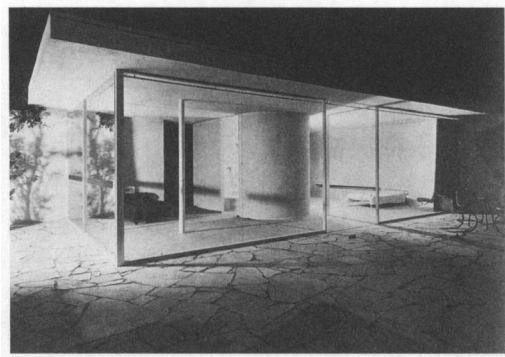


HT Cadbury-Brown

This is the house at Krefeld. It is made of brick. I think that it is one of the first houses in modern architecture using brick.

Mies van der Rohe

I wanted to make this house much more in glass, but the client did not like that. I had great trouble. They were very nice people. We became very good friends. He was the president of the silk industry in Germany, but that was to his sorrow. He drank a lot of wine, and so on. That is what you get.



HT Cadbury-Brown

This is an exhibition house in Berlin, built in 1931.

The professor was asked whether he remembered what the people of Berlin who attended the exhibition thought of the building at that time.

Mies van der Rohe

The Nazis thought that it should be a stable for horses.

Before, in Barcelona we decided to put in a sculpture, I was an old friend of Lehmbruck, but he had died previously. I could not find a Lehmbruck. The only sculpture of the right size was that cold-looking figure. I put it there. It was really a good sculpture, for all that. The client liked me, for the reason that I showed sculpture in space.

HT Cadbury-Brown

Now there is a big jump in time to 1950, the Farnsworth House. It is also a big jump in space, from Berlin and Germany to the American Midwest.

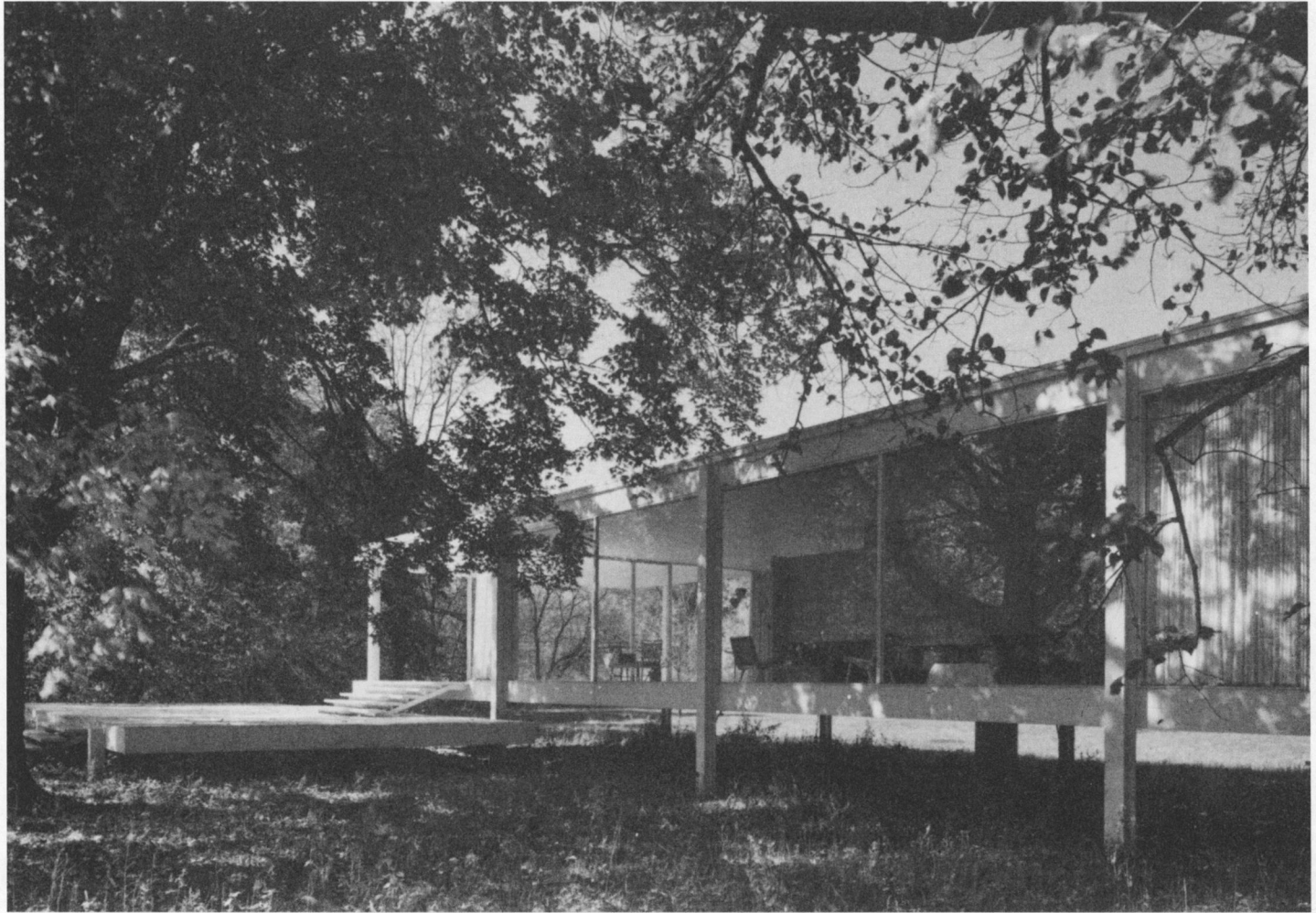
Mies van der Rohe

The floor was travertine, the same all the way through. The kitchen, the bathrooms and even the utility room were all the same. We thought that it would be cheaper.

The professor was asked whether the client was not difficult.

*Above: Hermann Lange House, Krefeld, 1928
Below: Exhibition House, Berlin, 1931*

Mies van der Rohe At the beginning, no, but later she was. We got into trouble about the curtains. This is very interesting. I had a great experience with this house. Before you live in a glass house you do not know how colourful nature is. It changes every day. We had this flooring all the way through and the wood was very light coloured. I decided to make raw silk curtains, in natural colour. She said, 'Not over my dead body'. She had a piece of advice from somebody; she wanted a very strong yellow colour. That material cost us about \$7 per ½ a yard. Our silk curtains cost us \$2 per ½ a yard. That convinced her. She did not die, but she was furious.



The professor was asked whether he ever had any difficulty in collecting his fees.

Mies van der Rohe Only in this building. It cost \$50,000 and the fee was about \$5,000 or \$6,000.

He was asked whether the client liked it now.

Mies van der Rohe I have not the slightest idea. I like it still.

Farnsworth House, Plano, Illinois, 1950
Opposite: IIT Campus, Chicago, 1947



HT Cadbury-Brown

We pass now to the campus of the Illinois Institute of Technology. It is a wonderful commission for the whole campus, a job which is still not complete.

Mies van der Rohe

It will not be complete, because they have decided to give it to a group of other architects. The first president we had there did not know anything about architecture. When I went there it was a very little school in fact. The president had the idea to really build it up and make an important institution. He said to me one day: 'Mies, you had better think about a campus'. That was all the commission I had. We never made a contract as long as he was there. I did not think that there was any problem. Then he left for New York University and became chancellor. Later he became president elsewhere.

His followers did not understand anything and it was just hopeless. We did not steal money, but they decided that it was better to work with other people and have some local man in the field. They then felt they had made a mistake by doing that and they asked me to make one of the other buildings. I said: 'No. The campus was planned as a unit and, if it cannot be a unit, I have to be satisfied with the torso'. That is still my position. They always tried to give me a job, but I am not interested in a job. I think they should pay for that. These buildings were the cheapest campus buildings anywhere in the United States.

The professor was asked to say something about the finish to the steelwork in this type of building.

Mies van der Rohe

We painted the steel black. I had discussions about that with a great scientist. He said, 'Steel is light'. I said 'No. Steel is strong'. There we have a first rate black steel. Somewhere else we painted the steel white. I would paint the steel red, green or any colour.

The questioner said that he was not thinking of the colour, but the weathering of the steel.

Mies van der Rohe

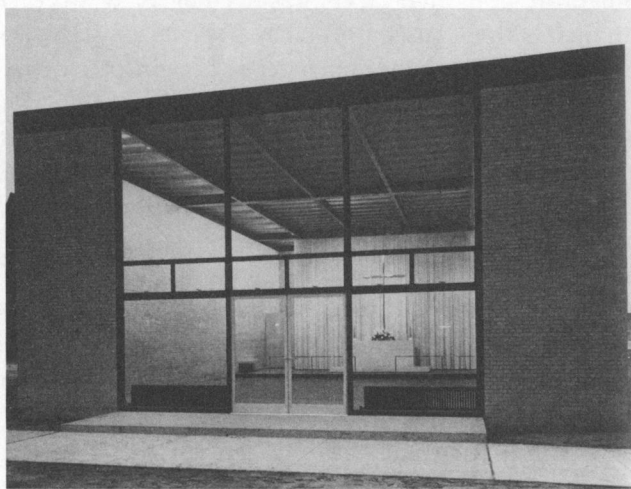
If you paint it once really well, the steel has to be painted about every ten years, but in Chicago normally you have to paint the steel every five years.

The professor was asked if he had much difficulty with the builders in the finishing of the brickwork.

Mies van der Rohe At the beginning, yes, but they learned very fast, because we looked after it. They were good bricklayers, but they refused to make careful brickwork. They have to lay 400 bricks a day. We said, 'We want to have it done carefully'. We told the contractors that they had to be careful. I took nearly all the bricks off the first building. As soon as they knew that, they started to be careful. I think bricklayers are bricklayers. You have to ask for good work.

The professor was asked to say something about the layout of these buildings, because they seemed to deny the direction which was implied in the model of the Stuttgart housing exhibition.

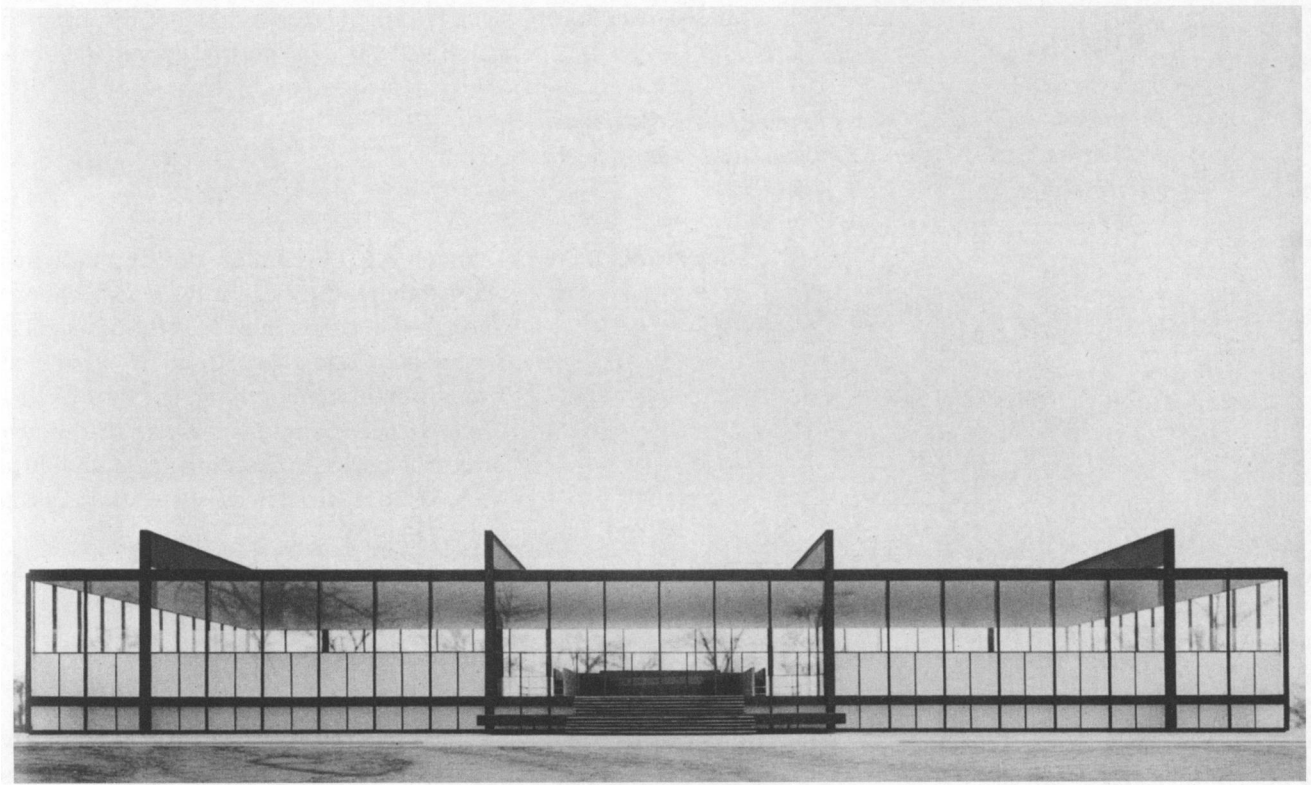
Mies van der Rohe We were instructed to build the campus. We had about eight blocks in Chicago. My first project was independent of streets. Then I was told: 'We cannot take the streets out'. For political reasons they did not want to do that, so we planned out buildings in the street blocks of Chicago. When we started, I tried to find out what is a classroom, what is a laboratory and what is a shop. We came to a system of 24 feet, which equals about eight metres, a measurement which is used in Switzerland and in Sweden for school building. So I drew a network of 24 feet by 24 feet all over the campus. The crossing points were the points where we put columns. Nobody could change that. I had some fights about it, but I stuck to it. So you could connect the buildings at any place and you had still a clear system.



That is our little chapel. Somebody gave money for a chapel. You know that there are those people who do that. The roof was pitched very high. I do not know what the bishop called it. I had to do something. I said, 'We will do this. We will make just a box'. First, we designed a skeleton with steel and we must have expended about \$60,000. Cost was what was troubling them. So we had to build it in brick and just put the steel beams on the top: with concrete blocks at the back of the altar. We put some very fine raw silk material there. At first he did not like that at all. Then I talked with him about the problem of truth. He agreed with me. The people – the students and the priest – like it very much. Even the bishop began to like it. He said he could get some money. I said, 'What do you mean by "some money"?' I had an altar. He said, 'Can we not make a veneer?' I said, 'Listen. An altar, in my opinion, is a rock. We have a solid piece of property which cost so much. Ask some more people for money'.

HT Cadbury-Brown
This is the architectural school.

Chapel, IIT, Chicago, 1952
Opposite: Architecture and Design Building, IIT, Chicago, 1952



Mies van der Rohe

We designed this building. I worked as the architect with all the heads of departments and with the chemistry professor. He told us what to do. That was our own school. I said, 'All right. We will do it our way'. It had to go to the Building and Ground Committee. We made a marvellous model of it in steel. The whole model was perfect. They presented no trouble whatsoever; they were very nice. They said something which I thought was rude; they said that they would have to lunch together – not with me, but amongst themselves – and then they would decide what to do. They asked me to come back after lunch. I went in the tavern and took some drinks, strong Martinis. After lunch I went back. They said: 'We do not like it very much. Is it not difficult to paint the steel? Can you not change it?' I said, "I would not change it for a million dollars". So I took the model home and we put it on ice.

Then there came a new publicity manager. He wanted to have money for the building of the campus. You get money only for interesting things, not for stupid things. He knew that. He picked up the model and he got the money. We built it. It was very interesting to see how the Building and Ground Committee worked. They were old gentlemen. They were more careful about the money of an institution than about their own money. But they were too stupid and too dumb. This young man said: 'I will get the money for that'. He got it, and that is what we did. We proportioned it down and we lost about a foot. That saved \$20,000. The proportions were better before. I think that they are not bad now. Otherwise we would not have done it. Even this \$20,000 would not have made any difference to the committee. They have just to ask people for money, but they are too lazy to do that. They asked us to do it cheaper. They should ask for more money.

HT Cadbury-Brown

I thought that the entrance doors were particularly good, because the hinge worked in such a way that the door swivelled on the hinge and the hinge slid out from the frame.

Mies van der Rohe That is a kind of storm door. It is very easy to open, because the wind goes inside. It is the normal door in the United States.

The professor was asked whether he thought it was necessary or an advantage to be in the IIT building if one was a student of architecture.

Mies van der Rohe I can tell you. I lived there during all the building. I lived there and worked there. It is beautiful. One afternoon a lady was in my hotel. She asked me about how I lived. She asked me if I had built a house for myself. I said, 'No'. She said, 'What would you do?' I said that I would build a huge thing, empty. I like to work in this building. There is never any disturbance in the acoustics, only when the professor becomes emotional. He should not do that. Otherwise we have no disturbances. We work in groups together. I often did not see people.

The questioner said that, in asking that question, he had in mind whether the professor thought he could teach architecture in an old building.

Mies van der Rohe I would rather teach it in a new building. Do you know why? There is this ballast of history anyway. Why put more history or more ballast on the student? I think that when the student went there he stayed with us in this building. I think that we are really immune against any fancy. The students do not get it and we do not tell them. When I started to teach I found in our school that every time a new *Forum* came out the design changed all the time. I said: 'All right. It is simple. We drop the *Forum*. We have no magazines in future. You have to think and not to look at the *Forum*.'

It was pointed out to the professor that since he had left Europe he had never since used curved forms, but had been content to restrict himself to the right angle. He was asked if he would say something about that decision.

Mies van der Rohe I was once asked by an expert, 'Why should everything be straight?' I told him: 'Why should it be curved?' We built a museum in Jerusalem where it was natural to make curves. Normally, I think that if you build in steel, the buildings should not be curved. Steel is born in a straight way; it is not curved. It comes out of the mill straight. That is the material you work with.

In some cases we needed two storeys. By putting the workshops for the Institute of Design in a basement I was able still to build a one storey building. So it pays not to be fireproof. You have to know the tricks.

The heating is in the floors and under the periphery of the building. We have cooling by air from the ceiling. It is not actually cooling, but it can be changed easily to cooling. It is not hot in the summer.

The professor was asked how much, and in what way, he was consciously influenced by Japanese architecture.

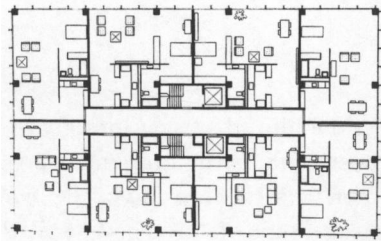
Mies van der Rohe I have never seen any Japanese architecture. I was never in Japan. We do it by reason. Maybe the Japanese do it that way too.



Mies van der Rohe

The professor was asked what he thought of the variations on his ideas to be seen in other parts of America, carried out by other architects.

Mies van der Rohe



Mies van der Rohe

The professor was asked to say something about the curtaining in these blocks. He was asked how he managed them with the windows.

Mies van der Rohe

HT Cadbury-Brown

Illustrated here are the dormitories on the IIT campus.

That was my first defeat. I wanted to build it in steel and glass. The president of the Building and Ground Committee was the President of Prestige. He visited our building and he was against it. So we had to build it in concrete.

I do not know. I do it my way. I think architecture should be structure, and I do not like to play with structure. For instance, you could play about with the architect's building inside. You could give any architect the job to build inside, but I would not start playing like that. I think the structure is too serious. Only the clearest structure is good enough for building.

HT Cadbury-Brown

This is the plan of Lake Shore Drive.

There were two similar buildings. In one building we have larger apartments and in the smaller one we have twice as many apartments as in the other.

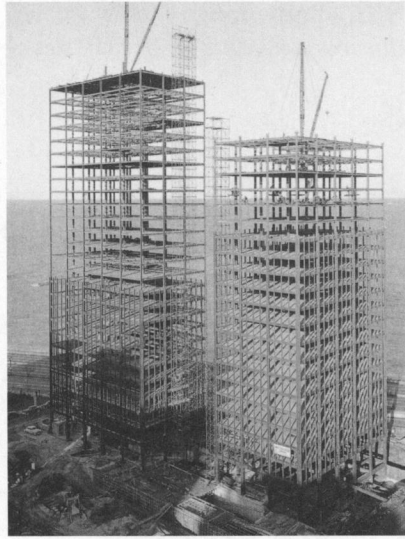
We gave them the curtains. That was the only way to get them to agree to what we wanted to have – for us to pay for them.

We were interested in what would happen if there were to be curtains in the next building. The next building across the street has dark glass. I wish all the people would love colours, but there is so little that comes true.

The steel of the skin was fabricated. We covered the roof and just lowered it down.

This building was very interesting to me. I was sitting all the time outside on Lake Shore on a bench and just looking at what was going on, looking at the builders and everything. When we were about 12 storeys high, I said: 'For Heaven's sake, why can't we stop? It shows the system works in any building'. When we put the first few storeys up, I stood back and said, 'We are too happy'. That was the first four or five floors. When we were 26 storeys high, it became very thin.

*Above: Student quarters, IIT, Chicago, 1954
Below: Typical floor plan, 880 Lake Shore Drive, Chicago, 1951*



Mies van der Rohe

HT Cadbury-Brown

A slide of 860 Lake Shore Drive under construction was put in because to me so many buildings that one sees look much better before they are finished. The last few months are all for the worse. The finished product of 860 is such a wonderful building, and this slide is interesting in that it shows a state of transformation. Evidently the AA has spies who go out and take photographs.

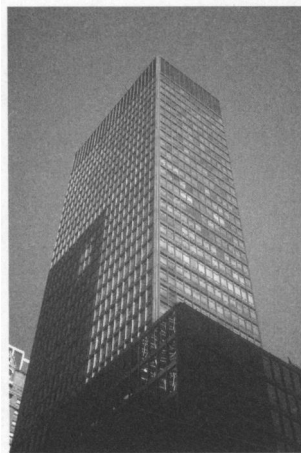
It is very interesting to me to see the pictures again.

HT Cadbury-Brown

This is the Seagram Building in New York.

The professor was asked whether he had found it difficult to train his structural engineer to let him do these things, or had it been necessary for him to do them all himself.

Mies van der Rohe



We tell him what we want to have, and he will tell us if it is possible. Most of the structural engineers, with very few exceptions, do not know what they are doing. They can figure it out, but they do not know the meaning of it. You have to tell them exactly what you want. We had some trouble with the engineer on this building. He wanted to have sheer walls in the building. Normally we do not use them. Since he was in charge of it, I told him to go ahead and do it his way. That is why you see that in the back of the building there are sheer walls.

I am very happy to have been with you tonight. I cannot tell you how happy I am to be at this very informal, but very fine meeting. This is the atmosphere I particularly like. At home we work in the office, we talk and make remarks and fun and jokes, and so on. This is the atmosphere I like particularly. Thank you very much for letting me be with you tonight.

The AA President (Dennis Clarke Hall)

After hearing professor Mies van der Rohe speaking on his own buildings there is absolutely nothing I can say, except that we have all had great inspiration from his work in the past and this evening we have been fortunate enough to have received great inspiration from the man himself. Although the AA is often at loggerheads with the RIBA, we certainly do not disagree with the RIBA in their selection for the award of the Royal Gold Medal this year. I should like to thank Jim Cadbury-Brown for selecting the slides and putting them across this evening in such an admirable way. Finally, I should like to thank professor Mies van der Rohe for being himself this evening.

*Above: 860-880 Lake Shore Drive under construction, Chicago, 1951
Below: Seagram Building, New York, 1958*