

PRELIMINARY REMARK

EQUALLY UNUSUAL IS THE UNIQUE MANNER IN WHICH HE HAS INCORPORATED THE ARRANGEMENT OF FURNITURE IN THE OVER-ALL DESIGN. . . . NO OTHER IMPORTANT CONTEMPORARY ARCHITECT CARES SO MUCH ABOUT PLACING FURNITURE. MIES GIVES AS MUCH THOUGHT TO PLACING CHAIRS IN A ROOM AS OTHER ARCHITECTS DO TO PLACING BUILDINGS AROUND A SQUARE.

— PHILIP JOHNSON, *MIES VAN DER ROHE*, 1947

The basis of this publication is the symposium *Die Wohnung unserer Zeit—Möbelentwürfe und Innenraumkonzepte von Ludwig Mies van der Rohe* (The Dwelling of Our Time—Furniture Designs and Interior Concepts by Ludwig Mies van der Rohe), which took place from March 16–18, 2007, and was organized jointly by the Henry van de Velde Gesellschaft Hagen and the Karl Ernst Osthaus Museum in Hagen. The three-day symposium in the Hohenhof, the Museum des Hagener Impulses, was part of a series of symposia on Henry van de Velde, Peter Behrens, Johannes Ludovicus Mathieu Lauweriks, and Bruno Taut. The choice of topic was based on the realization that the interior design achievements of Mies van der Rohe have hitherto been relatively neglected in academic studies and journals compared with his architectural oeuvre.

In preparing for our symposium, we discovered that quite a bit of the generally available information on Mies's design and interior concepts was myth or factually incorrect. A surprising circumstance was that a number of questions about furniture design and matters of dating and manufacture, sometimes even authorship, still appeared to need clarification. In collaboration with Wolf Tegethoff and the Zentralinstitut für Kunstgeschichte (ZI) in Munich, we therefore set up research groups to look into various aspects of Mies's work. Key topics of their research were the furniture designs and the photographs used by Mies's Am Karlsbad 24 studio in Berlin, which Rolf Sachsse also helped us to review. In addition, we were also able to involve in both symposium and book contributors and authors who for years have been conducting systematic basic research on Mies's oeuvre. It should also be noted that our entire project was simplified by a number of extraordinarily fortunate circumstances. Among these were the discovery of a substantial share of Eduard Ludwig's estate, which Roland Lange, currently at the Stiftung Bauhaus Dessau, secured for us and Antje Gössling drew our attention to, and access, for the first time, to the company archives of Walter Knoll, which Lea Kamecke called to our attention to during the Hagen symposium.

MANFRED OSTHAUS

Chairman, Henry van de Velde Gesellschaft Hagen e.V.

ACKNOWLEDGEMENTS

The present publication was produced with the help of numerous persons, companies, museums, and institutions, and we would like to express our gratitude at least to the most important of these: Hans Flaskamp, James Frecot, the Heckmann family, the Kahlert family, Anna Lancelle, Rüdiger Messerschmidt, Mies van der Rohe's family, Friederike Reuter-Hollweg, Anne Partenheimer, Caterina Valente, Carl Zillich, and a number of estates in Berlin that prefer not to be named. The following museums supported our work to a considerable degree: the Museum of Modern Art in New York, in particular Berry Bergdoll and Andres Lepik; the Stiftung Bauhaus Dessau, in particular Kerstin Baumann; the Vitra Design Museum in Weil am Rhein with Alexander von Vegesack, Serge Maudit, as well as Andreas Nutz; the Grassi Museum of Applied Art in Leipzig (Ute Camphausen); and finally, the Werkbundarchiv in Berlin, where we were assisted by Renate Flagmeier and Imke Volkers. In addition, we have to thank the Bauhaus-Universität Weimar, the Kunsthalle Mannheim, as well as Knoll International in New York (Toby Rodes and Karin Wittmann) and Walter Knoll in Herrenberg, whose archives were digitalized and edited by Lea Kamecke. In Herrenberg, we are particularly obliged to Michael Blank. A further condition for this publication was the basic research conducted by the research group working on the catalogue raisonné *Furniture and Furniture Designs by Ludwig Mies van der Rohe* at the Zentralinstitut für Kunstgeschichte (ZI) in Munich. We would like to mention: Wolf Tegethoff (project leader), Helmut Reuter (coordination), Hans Deuerler, Bernd Dicke, Rudi Fischer, and Mathias Winkler. The various technical investigations of materials carried out by this group were done in collaboration with the Bundesanstalt für Materialforschung und –prüfung in Berlin (materials research and testing), the Schweisstechische Lehr- und Versuchsanstalt in Munich (welding), the Schweinfurt University of Applied Science (welding and materials technology), and the University of Wuppertal (materials). Our gratitude goes out to the following people at these institutions: Uwe Ewert, Oliver Hahn, Hans-Joachim Malitte, and Bernhard Redmer (Berlin); Christian Asbeck, Heiko Dusch, and Werner Schnabel (Munich), Cord-Christoph Vogt (Schweinfurt); Friederike Deuerler (Wuppertal); as well as Jochen Leufen. I also like to add a warm word of thanks here to Cristina Steingraber and Birte Kreft at Hatje Cantz for their commitment.

Finally, we would like to extend our appreciation to the Alfried Krupp von Bohlen und Halbach Stiftung and to private donors for their generous funding of this catalogue.

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