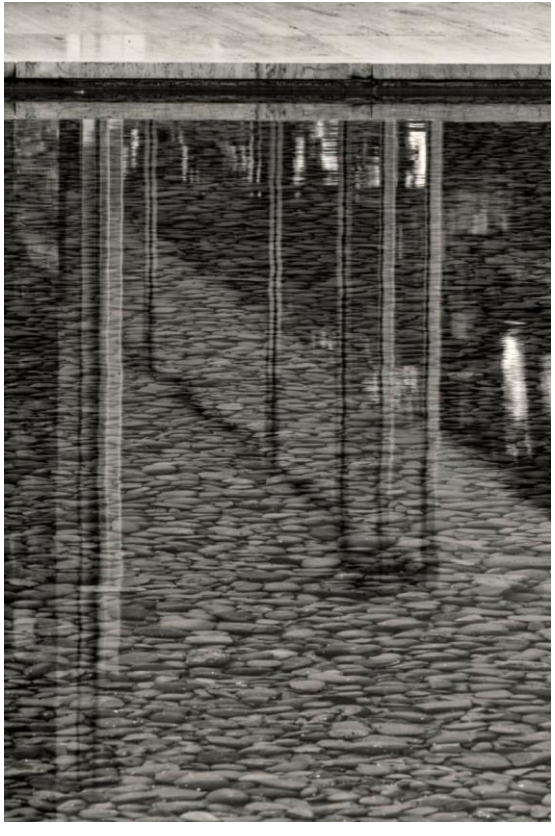
Design Statement
Barcelona Pavilion (1929) - Ludwig Mies van der Rohe

The water is not counted although it contributes to the reflections that, in reverse, are the only material relevant.

The glass surfaces are not transparent, the walls are not solid; nothing is what it seems to be other than a reflection. A reflection of what? Having no material inscription of its own, the glass comes to signify the void, where the future was to be based on production and progress generated by the unified masses.





Ludwig Mies van der Rohe, Cemal Emden · Barcelona Pavilion. (n.d.). Retrieved March 09, 2021, from https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion
Von Fischer, S., & Hill, R. (2002). Sabinevon Fischer on the Barcelona PAVILION plus two other reviews. Architectural Research Quarterly, 6(3), 277-283. doi:10.1017/s1359135503001775