

File Name: 1052.pdf

UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: Tugendhat Villa in Brno

DATE OF INSCRIPTION: 16th December 2001

STATE PARTY: CZECH REPUBLIC

CRITERIA: C (ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 25th Session of the World Heritage Committee

The Committee inscribed the Tugendhat Villa in Brno on the World Heritage List under criteria (ii) and (iv):

Criterion (ii): The German architect Mies van der Rohe applied the radical new concepts of the Modern Movement triumphantly to the Tugendhat Villa in the design of residential buildings.

Criterion (iv): Architecture was revolutionized by the Modern Movement in the 1920s and the work of Mies van der Rohe, epitomized by the Tugendhat Villa, played a major role in its worldwide diffusion and acceptance.

The Chairperson stressed the need for an in-depth discussion on the Modern Movement.

BRIEF DESCRIPTIONS

The Tugendhat Villa in Brno, designed by the architect Mies van der Rohe, is an outstanding example of the international style in the modern movement in architecture as it developed in Europe in the 1920s. Its particular value lies in the application of innovative spatial and aesthetic concepts that aim to satisfy new lifestyle needs by taking advantage of the opportunities afforded by modern industrial production.

1.b State, Province or Region: Moravia, South Moravian Region

1.d Exact location: 49°12' N, 16°37' E

CONVENTION CONCERNING THE PROTECTION
OF THE WORLD CULTURAL AND NATURAL HERITAGE

VILLA TUGENDHAT IN BRNO

Cultural property of the Czech Republic
nominated for inclusion on the World Heritage List

Czech Republic 2000

1. IDENTIFICATION OF THE PROPERTY

- a. State*
- b. Country, , region, area*
- c. Name of property*
- d. Exact location on map and indication of geographical coordinates*
- e. Maps and plans showing boundary of area proposed for inscription*
- f. Area of property proposed for inscription (ha.) and proposed buffer zone*

2. JUSTIFICATION FOR INSCRIPTION

- a. Statement of significance*
- b. Possible comparative analysis (including state of conservation of similar properties)*
- c. Authenticity/Integrity*
- d. Criteria under which inscription is proposed and justification for inscription under these criteria*

3. DESCRIPTION

- a. Description of property*
- b. History and development*
- c. Form and date of most recent records of property*
- e. Present state of conservation*
- f. Policies and programmes related to the presentation and promotion of the property*

4. MANAGEMENT

- a. Ownership*
- b. Legal status*
- c. Protective measures and means of implementing them*
- d. Agency/agencies with management authority*
- e. Level at which management is exercised and name and address of responsible persons*
- f. Agreed plans related to property*
- g. Sources and levels of finance*
- h. Sources of expertise and training in conservation and management techniques*
- i. Visitor facilities and statistics*
- j. Property management plan and statement of objectives (copy annexed)*
- k. Staffing levels (professional, technical, maintenance)*

5. FACTORS AFFECTING THE PROPERTY

- a. Development pressures*
- b. Environmental pressures*
- c. Natural disasters and preparedness*
- d. Visitor/tourism pressures*
- e. Number of inhabitants within property, buffer zone*
- f. Other*

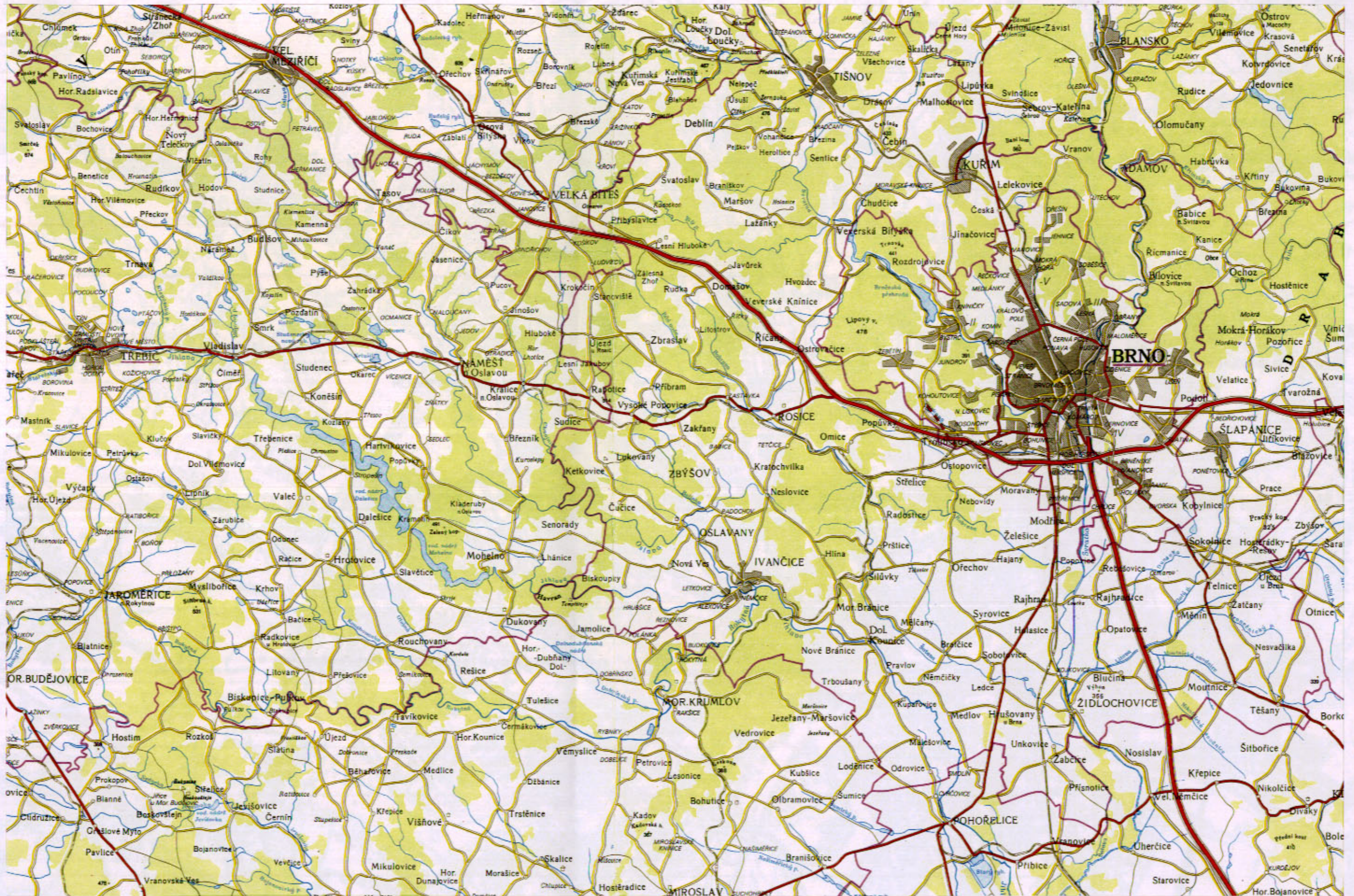
6. MONITORING

- a. Key indicators for measuring state of conservation*
- b. Administrative arrangements for monitoring property*
- c. Results of previous reporting exercises*

7. DOCUMENTATION

- a. Photographs, slides and, where available, film/video*
- b. Copies of property management plans and extracts of other plans relevant to the property*
- c. Bibliography*
- d. Address where inventory, records and archives are held*

8. SIGNATURE ON BEHALF OF THE STATE PARTY



CZECH REPUBLIC, MAP 1:200 000



JUSTIFICATION FOR INSCRIPTION

a. Statement of significance

As is apparent from the great deal of attention that has been afforded the Tugendhat Villa since its construction (the last publication dating from 1999, see bibliography), this building is considered to be one of the most significant works to have been constructed in the 20th century. Doubts as to its innovatory concept, which arose for a short period following 1930, were soon replaced by admiration and enthusiasm. With time, this appreciation became unambiguously positive, as did the position that Brno held in the history of modern world architecture. Theorists, art historians and architects are agreed that this work forms a milestone in the development of architecture especially in the modern approach to living space and its construction. This is first and foremost due to the fact that the inward fusion and the outward open nature of the space considerably altered the relationship that one has to the spatial infiniteness surrounding the building in a similar way in which the interpretation of space was understood by contemporary philosophy and physics. From this point of view it is important to take into account the architect's designs and aims when evaluating the Tugendhat Villa, which have remained intact to the present day, both spatially and visually - i.e. they were not altered by the original inhabitants, nor by the later disruptions in the history of the building. Its extraordinary value is also supported by the fact that the other ideas included in the architect's building program have either remained intact in their original form or, with the help of the great deal of planning and photographic documentation available and technical building analysis that has taken place, may be restored to this original form. This is also true for the villa's sober furniture and fittings, the majority of which were designed by Mies van der Rohe, the lightness and relative lack of which lent superiority to the spatial element; all missing furniture in the main living area has now been replaced by replicas. It should be mentioned that the author of this building was able to realize his aims in full thanks especially to the ideal nature of his co-operation with the cultured Tugendhat family, which adds to the singular value and importance of the building. This fact was probably one of the reasons why such an analogically conceived work was never to appear again in Mies' work, either in Europe or in America.

b. Possible comparative analysis (including state of conservation of similar properties)

The Tugendhat Villa in Brno is a unique work of art, which not only has no equal either amongst the works of the architect, but also has no equivalent in world architecture. Its extraordinary artistic merit, which draws the attention of both experts and the public, is added to by the fact that it is the only example of its time to use modern construction technology and technical equipment in a family house of villa type, which follows from the high standard of living of its occupiers. These exceptional features are mentioned in the conclusions that have been reached by scholars in the great deal of literature that has been written on the history and importance of, and contribution that Mies' work has given to the development of modern architectural culture, and also in special studies on Brno architecture. More detailed comparative analysis is included in an independent study, which forms an appendix to this documentation.

c. Authenticity/Integrity

The Tugendhat Villa in Brno fulfils the criteria of authenticity to a high degree. Over the period of its seventy-year existence, and in spite of the various alterations (removed during reconstruction from 1981-1985) that the building has undergone since the loss of its primary function, the original design of the architect has remained intact. In addition, the changes that have occurred over its history have not affected the engineering features, i.e. the construction, materials and form. Its present condition, information gained from architectural preparations made prior to and during reconstruction work during the 1980s, surveys taken during historical research (W. Tegethoff, J. Sapák) in 1997-1998, the great deal of preserved graphic and written documentation (Mies van der Rohe Archiv, Museum of Modern Art, New York; Bauhaus archiv Berlin; Die Neue Sammlung, Munich; family archive; Muzeum města Brna), and recorded testimonies of the original occupiers are all premises for the realisation of the partial reconstruction in the form of monument restitution including that of the

furniture.

The aims of the final rehabilitation of the Tugendhat Villa is in accordance with the basic principles of the Charter of Venice (1964) and the criteria of the UNESCO operational Guidelines, pursuant to Art. 24, item b)

d. Criteria under which inscription is proposed (and justification for inscription under these criteria)

The Tugendhat Villa cultural property meets the selected criteria of the UNESCO operational Guidelines, pursuant to Art. 24, item a).

Criterion /i/:

The Tugendhat Villa in Brno, along with several other works from the end of the 1920s (Glasraum in Stuttgart, the reconstructed pavilion in Barcelona), is one of the masterworks of Ludwig Mies van der Rohe. In constructing this building, for the first time in the history of modern architecture, Mies realized to a monumental degree the idea of "new living", based on the new theory of freely floating space in the house and its relationship to its surroundings. This idea, which had previously only been touched upon by Adolf Loos and Frank Lloyd Wright, and which had been applied to a lesser degree in small family houses or in apartment blocks, resulted in the occupants using the living space to its greatest extent, and not just a part of it. This in turn fundamentally changed the relationship that people had to their spatial surroundings, and even infinite space by suppressing anxieties that come from unknown distances. It was a revolutionary approach to construction, space and materials, and the mutual ties that they and the whole building have to their natural surroundings.

Criterion /ii/:

The new theory of living space, which was related to existential philosophy and which transformed isolated living areas into a living environment without boundaries, brought new ideas to the development of the family house model and its variations; because of its radical nature, these ideas could only gradually be implemented following the Second World War.

Criterion /iv/:

In addition, the Tugendhat Villa is a superlative example of the new concept of villa-type housing for the way in which it limits the traditional stately nature and formal surroundings in favour of heightening the standard of living both physically (comfort provided by technical equipment) and spiritual (using space as the highest aesthetic category of living). In the comparative analysis we have attempted to explain its unique position in modern residential housing architecture.

The building provides an example of a higher standard of living from the 20th century inter-war period, showing the lifestyle of a cultured, wealthy and modern-thinking level of society.

DESCRIPTION

a. Description of property

The house is detached, built in 1928-1939 in the functionalist style, the greater part of which is offset from the road. It has three storeys, of which each has a different ground-floor plan and façade, as far as can be applied on the slope. On the first storey (basement), accessed from inside the building by a spiral staircase from the food preparation hall, and two exits to the outside, there are utility rooms, which were used for the domestic economy and technical running of the house and a photographic laboratory. Outwardly it appears to form a plinth to the building, divided into three parts by solid doors, a narrow strip of window and a stairway to the garden on one side. The second, main storey (ground floor), to which there is an entrance via a spiral clockwise staircase from the hall, and which is also accessed from the side, north-west front, is made up of three parts: the main living area with a winter garden measuring ca. 280 m², i.e. almost two-thirds of the entire floor space, with only subtle divisions between the other rooms with other functions: reception room, music corner, study with library and seating corner, larger sitting area and dining room. On entering, there is a projection room and guest WC to the left. The second part of this storey, next to the dining area, is formed by the kitchen, food preparation area and food storage space. The adjoining third part consists of servants' quarters and an independent exit leading to the stairway on the northwest side of the building. The southeast and garden sides are formed by four transparent plate glass windows measuring 3.10 m by 4.80 m, which are adjoined by part of the terrace, a section of white glass into the food preparation room and a wall with a window, which runs around the corner to the second side northwest front with doors and windows, situated in the servants' quarter. The living area is joined to the terrace, which is partly open, partly covered, and has a stairway leading to the garden level, to which there is also a path that runs alongside the winter garden with access from the study. On the street side, the front of which is mostly covered by air and technical network piping, only the upper section of wall with a narrow window strip can be seen. The third storey (first floor) includes a small entrance, hidden from the street, with a hall and communication core, which on the street side leads into the corridor and the two children's rooms, governess' room, bathroom and WC. On the garden side it leads to Mr. Tugendhat's vestibule, Mrs. Tugendhat's suite and bathroom, before which there is a dressing room and, on the opposite side, another vestibule leading onto the terrace. From the hallway there is also a straight stairway leading down to the main storey. The main oblong section of the terrace is directly accessed also from the children's rooms and also a narrow joining section from the parents' rooms. On the opposite side past the corner of Mr. Tugendhat's room the terrace continues at the same level to the entry area, partly open, partly covered. To this, parallel to the street, there is a freestanding garage and caretaker's lodgings, which lie opposite to part of the third storey (i.e. hall, family rooms, governess' room and facilities); these are all joined by a flat roof, and are accessed from the northwest front at the end of the through balcony. By the entry to the balcony there is a stairway to lower floors. The fronts of all parts of the third storey are formed by walls with windows and door openings. Part of the street façade from the chimney body and its semi-cylindrical walls above the main stairway is formed by white plate glass.

Due to its position on a slope situated under a man-made edge, the possibility to use the weight of its floor space and the use of ground water, the building was constructed on its southeast section on a latitudinal concrete tub, strengthened at its boundaries by a supporting wall, 2.05 m wide at its foot. The construction frame forms a steel skeletal frame over the ground floor grid from the oblong fields - "modules" measuring 4.90 m x 5.50 m. The load-bearing pillars, partly passing through the walls, partly freely through all three storeys, are anchored in concrete bases, which are graduated in size and are at different depths under the tub. Above these bases they are strengthened crossways. They consist of riveted harnessed elements of cross-sectional ferrocabide, and coated with grey paint or highly polished chromium-coated sheet brass covering. The horizontal L-profile cross-beams, bearing the ceramic-lined ceilings, are of a more massive nature. The highly-polished chromium-coated cross-pillars, the frames to the glass partitions, internal rails, interior doors and windows (on the top storey of Fenestra - Crittal type), the stairway to the basement, railings in the hall and lower terrace and the floor heating pipes are all of stainless steel. The shell of the building is formed of large plates of transparent and white glass (Umastir) measuring 3.10 m by 4.80 m, the walled sections lined with

impregnated turf boards are constructed from panel bricks, covered on the exterior with white Silbal facade plaster and on the interior with white stucco plaster, which also form the ceilings in those places where there are no covering beige ceramic tiles. The floors are cement which in the living and food preparation areas are covered with ivory-coloured PVC; in the bathrooms, WCs and the kitchen they are covered by beige ceramic floor tiles, and light-coloured square and almost square travertine tiles, which also form the flooring of the entrance hall, the upper and lower terraces and the winter garden. The interior spiral staircase and the staircases by the northwest walls of the building are also of travertine. The main living area is split by a five-part partition of honey-yellow onyx, which is partially transparent when the sun shines, measuring 6.27 m in length and 0.07 m in thickness. There is also a semi-circular twelve-part wall diameter 6.90 m surrounding a veneered plywood table replacing the original one of Macassar ebony. Under the ceiling of the main living area there are hanging Hennigsen lights with opal shades, and an almost imperceptible chromium curtain rail. The entrance door reaches from the floor to the ceiling, as do the doors into the family and governess' rooms, and is of matt red-brown pallsander. The same material, divided by vertical grooves, form the panelling to the walls opposite the main entrance door and the walls of the corridor leading to the WC in the entrance hall. The doors to the corridor leading to the children's rooms are glass, as are the doors between the spiral clockwise staircase and the main living area and the doors from there onto the terrace. The doors to the less important rooms, for example the children's bathroom, the kitchen and adjoining rooms or the WC are of normal height, wooden, and painted matt white. The doors to the outside, with the exception of the main door and the door leading from the parents' room onto the terrace, are steel, coated with so-called Berlin Grey, as are all the other metal elements, for example the railings, fence, pergolas on the terrace and exterior window frames. The interior window frames, and all metal elements that are not chromium-coated, are painted with a light colour. The wooden Venetian blinds on the windows and doors to the parents' and children's' rooms, the window of the governess' room and the semi-circular bench on the terrace are protected by colourless varnish. The sun blinds, encased in grey-painted steel frames above the windows of the main living floor, including the kitchen, are made of raw linen cloth with wide blue and white stripes.

Of the original furniture, both fixed and mobile, the following pieces have remained *in situ*:

- The wooden-panelled seating corner and most of the shelves in the library in the main living area, veneered with Macassar ebony
- The partly built-in cupboard and wardrobe, panelled with pallsander, in Fritz Tugendhat's bedroom
- The partly built-in cupboard and wardrobe, panelled with pallsander, in Grete Tugendhat's bedroom
- The partly built-in cupboard and wardrobe, panelled with zebran, in the governess' bedroom
- The cutlery and table linen cupboard, accessible from both sides, in the food preparation room

The semi-circular bench on the terrace is also probably original.

Aside from the above items, other pieces of the original furniture are in the ownership of the children of Grete and Fritz Tugendhat in Caracas, Zurich and Vienna. Others are in the collection of the Moravská galerie v Brně (Moravian Gallery in Brno), and the Museum of Modern Art, New York, where there is one item:

- Barcelona chair (type Bamberg MR 80/9) from the living-room arrangement in front of the onyx wall - family collection, Caracas
- Tugendhat armchair (type Bamberg MR 70/9) from the living-room arrangement in front of the onyx wall, owned by the Museum of Modern Art in New York
- Chaiselongue (type Bamberg 100/4) from the living-room arrangement in front of the onyx wall - owned by the Moravská galerie v Brně
- Decorative bench from the living-room arrangement in front of the onyx wall - owned by the Moravská galerie v Brně
- Smoked-glass cupboard from main living area - owned by the Moravská galerie v Brně

- Body of couch from seating corner in library - private property in storage at the Moravská galerie v Brně
- Bridge table from seating corner in library - family collection, Zurich
- Cupboard by entrance to food preparation room - family collection, Vienna
- Brno chairs from flat chromium-coated steel with armrests from Grete Tugendhat's room - family collection, Caracas
- Wardrobe from Grete Tugendhat's suite - family collection, Vienna
- Vanity table from Grete Tugendhat's suite - family collection, Vienna
- Writing table from Fritz Tugendhat's suite - family collection, Vienna
- Glass book-cupboard from Fritz Tugendhat's suite - family collection, Zurich
- Wardrobe from Fritz Tugendhat's suite - family collection, Zurich

The main living area is furnished with replicas of the original mobile furniture. Other living areas are, with the exception of the built-in cupboards, in their original condition and have been replaced, empty. The replica furniture was made in 1995 to the design of several original pieces held in the collection of the Moravská galerie v Brně and with the aid of original photographic documentation. The seats and glass tables were manufactured by the Italian company Alivar, Florence, as were the glass cupboard, bridge table, writing table and decorative bench by the onyx wall, the completion and assembly of which was carried out by a Czech company.

The replicas are as follows:

- Large writing table in the study section of the large living area with legs of chromium-coated steel tubes, veneered with Macassar ebony
- Two sprung chairs with armrests type Bamberg 20/3 of chromium-coated steel tubing with brown rattan weave
- Couch in the seating corner of the library upholstered with naturally-coloured pig leather
- Bridge table, position as above, veneered with Macassar ebony
- Three Brno chairs with armrests, with chromium-coated tubular frame, covered with white pergamen leather
- Chaiselongue type Bamberg 100/4 in front of onyx wall, chromium-coated tubular frame, with cushions upholstered with red velvet
- Three Barcelona chairs type Bamberg MR 90/9 in front of onyx wall, chromium-coated flat steel frame, upholstered with silver-grey material
- One Barcelona chair type Bamberg MR 90/9 in front of bookshelves, white upholstery, quilted leather
- Folding table type Bamberg MR 130 in front of onyx wall, chromium-coated flat steel frame, with square pane of clear glass
- Barcelona chair type Bamberg 80/9 in front of onyx wall, chromium-coated flat steel frame, with green quilted leather upholstery
- Decorative bench at the centre of the onyx wall, of white layered painted wood
- Four Brno chairs with armrests in dining area, chromium-coated tubular frame, upholstered with white pergamen leather
- Four chairs of the same type in front of the white glass wall in the reception area
- Folding table type Bamberg MR 140 in front of the white glass wall in the reception area, with chromium-coated tubular frame and circular pane of clear glass
- Piano stool, chromium-coated tubular steel with brown rattan weave

In the interior of the main living area, in front of the onyx wall there is a bronze bust by Wilhelm Lehmbruck entitled "Torso of girl looking down", which is loaned from the collection of the Moravská galerie v Brně, and a small concert piano to the left of the entrance. A writing table stands on a Persian carpet of Meshed type, and the furniture in front of the onyx wall is on a woollen cream-coloured carpet.

The house stands in the northern corner of the sloped garden, which is accessed from the main front overlooking the garden, and also from the winter garden and the side at the west corner of the house. The main path leads around the periphery of the large lawn and several trees, mostly spreading plane trees and willows. Part of the slope below the main living storey is terraced and planted with hardy flowering and evergreen plants and low conifers.

b. History and development

The house in Brno-Èerná Pole at 45 Èernopolní Street, known as the "Tugendhat Villa", has been the subject of extraordinary attention, even at the time of its construction. The time that has passed since then has only served to confirm its unique status: this family villa-type house, the most significant completed European building by the German architect Ludwig Mies van der Rohe, was one of the turning-points in the history of modern architecture.

The Tugendhat Villa is essentially the work of a German architect, inserted in a Czech environment. Its formal appearance was in contemporary Czechoslovak culture understandable, despite the fact that the luxury nature of this building was conceived to be a defeat of the assumed or actual social basis of modern architecture. Its appearance in the capital city of Moravia came about under conditions whereby a great development of modern architecture was taking place in Czechoslovakia, and especially in Brno. The significance of the Tugendhat Villa is supported by the fact that several historians rank it together with the Robie Residence of F. L. Wright, A. Loos' Steiner house and Le Corbusier's Savoy Villa as one of the fundamental works of modern world architecture.

The work of Ludwig Mies van der Rohe (1886-1969), originally from the German city of Aachen, afterwards working from Berlin, was at first influenced by the neoclassicism of Behrens and the teachings of Berlag. He was later further influenced by the compositional principles of the De Stijl movement and probably also Frank Lloyd Wright. His designs for high-rise and administrative buildings of ferroconcrete and glass from 1921-1923 showed the level to which he was not dependent on his own vision of modern architecture. The peak of Mies' European period came with his organisational and architectural contribution to the construction of the Weissenhof apartments in Stuttgart (1927) and the German Pavilion at the International Fair in Barcelona (1928-1929) in particular which, together with the Brno villa, is one of the most important pieces of inter-war architecture. From 1930-1933 Mies was Director of the Bauhaus in Dessau, where he also taught students of architecture, and from here he fled to Chicago due to the rise of Nazism. In Chicago he became professor and architect at the technical university, later to become the prestigious Illinois Institute of Technology. In his work during this period, and following the war, he returned to his original creative ideas - as can be seen in the New National Gallery in Berlin (1965-1968) in particular. Mies thereby solved once again such important questions such as the relationship between the shell of a building and its construction, the whole order of the building and the sober usage of forms and materials.

The Tugendhats, original owners of the Brno house, both came from the families of wealthy Brno entrepreneurs, who worked in the wool processing, yarn and cloth manufacturing industries. Grete Weiss, daughter of the factory owner Alfred Löw-Beer, and Fritz Tugendhat, co-owner of a woollen mill and its international business representative, decided in 1927 - one year before their wedding on 30th July 1928 in Berlin-Wilmersdorf - to build a new house. They already had a good idea as to its appearance: Fritz Tugendhat "was repelled by the idea of rooms filled with statues and paintings" which he knew from his childhood, and Grete Weiss "wanted a spacious modern house with clear and simple lines". It is not known when they first heard about Mies, but it was probably when they first visited the house of the cultural historian Eduard Fuchs in the Berlin suburb of Berlin-Zehlendorf, which was a well-arranged house with a large dining room, and open to the garden through the loggia and its three large glass doors. The architect of this house, originally built for the antique dealer Hugo

Perls, was Ludwig Mies van der Rohe, whom Fuchs knew well, and it was almost definitely he who introduced the architect to the Tugendhats. Before they met in person, the Tugendhats visited the Weissendorf apartments in Stuttgart and another Mies work - the house of Erich Wolf in Guben. They were enlightened by their experiences from Brno, which at the time was becoming a foremost Central European centre for modern architecture, and it was from this environment, in which they led their daily lives, that they invited Mies in 1928 to design a family house for them. For a short period they had to struggle to gain his acceptance, for the architect did not believe in the thoroughness and conscientiousness of Brno builders. He was convinced that in Brno there was nobody who could perfectly lay a brick wall, which was to be the building method. When however he first saw the building site in September 1928 he was amazed by its suitability and was also convinced of the quality of Brno building workers. He accepted the offer. The land upon which the house was to be built was a designated parcel, which had been given to the couple as a wedding present from the bride's parents, who also financed the building of the house. It was a sloping piece of land in the quiet Brno district of Ěerná Pole, made up of the gardens of villas, allotments and small family houses under today's Ěernopolní Street. This parcel was part of the grounds of Löw-Beer's villa, situated on today's Drobného Street, which originally adjoined the parcel in question. From the street it faces towards the southwest, i.e. looking on the historical centre of the city and the dominant feature of the Špilberk Castle, at the time covered with fruit trees, later to be replaced by ornamental trees following landscaping. Almost concurrently with his Brno order - 1st July 1928 - Mies received another order from the German state to design the German Pavilion at the International fair in Barcelona to which, due to the short period of notice, he had to give priority. Despite this, during the autumn of 1928, in parallel with his continuing work on the Barcelona pavilion, Mies produced the first studies and plans for the Tugendhat Villa, which he presented on 31st December 1928 - again in Berlin - to the Tugendhats. At first they had imagined a smaller house. To Mies, however, it was clear that their means were greater than what they had asked for, and so he greatly influenced them in their opinions as to the size and appearance of the house. He had probably already abandoned his original idea to build a house from hard bricks with a shiny surface, of which most of his other work was constructed at the time. Soon afterwards he produced new plans, taking into account the wishes of the Tugendhats for a smaller house, but which knocked back the development of the architect's vision. The ground floor designs for each floor remained without any great changes, but the two main fronts went through a more complicated process. The most obvious of these was on the garden front, which included the most varied formal building elements and was the most difficult to solve from an aesthetic point of view. For example, in Mies' design of 6th April 1929 the main floor has windows made up of eighteen pieces of plate glass, the format of which was to remain - used on the street side and, undoubtedly, the side looking onto the garden - the main uniting "modular" element of the building shell. The design that he had produced only ten days previous to this reckoned on the present appearance, nevertheless accompanied by exterior parapet railings which were later, in order to heighten the effect of the large window area, moved inside. On the draft final version the first floor did not have a garden front, and the stairway, which was very steep, was freestanding and narrow as on the ground plan. It is not known when the actual final version was produced. It must have been drawn up not long afterwards, for in June of that year the Brno firm Moøic and Artur Eisler began building work and scheduling for foundations for 29 pillars (this number was later reduced). In September 1929 the firm J. L. Bacon completed plans for the ventilation system, and in November of that year or thereabouts, radiators and ventilation equipment were installed. It is possible that further changes may have taken place during the course of building work. It appears however that neither the ground plan, nor the facade, was significantly altered and that smaller changes - mostly to technical items - were motivated by the attempt on the architect's part to gain the most perfect result possible; to this end the onyx wall, for example, was moved closer to the garden. Towards the end of 1929 the Tugendhats asked Mies to complete the furniture designs, and the architect's colleague Hermann John came to Brno at the beginning of the following year for this purpose. The built-in and mobile furniture was - with the exception of two pieces designed by another of Mies' colleagues, Lilly Reich - most likely also his work, and his designs were probably also used for the benches on the upper terrace. The positioning of the furniture was to change, however, before the house was ready for habitation in November 1930 at the latest.

The care taken by the architect and his attention to detail, which was remembered for many years with

admiration by Grete Tugendhat ("He designed every little thing, down to the door handles"), was certainly adopted by his colleagues. Despite this the barrier between his design and their participation is sometimes very unclear. This not only concerns the interior, as can be seen on one of the detailed plans (from 9th May 1930), where there is a note stating that the chimney head would be worked on by Mies together with John. It is similarly unclear as to who carried out which function in the construction of the building. This is mainly due to the fact that part of the written data and plans have been lost, and that the preserved plans, mostly for parts of the project, kept at the Museum of Modern Art in New York are, with exceptions, undated and unsigned. The necessity for permanent technical and building supervision and regular co-ordination of the work definitely led Mies' Berlin office to the conclusion that these functions - and other related work - should be carried out by a Brno company. Following consultations between the Tugendhats and Brno architects, this task was probably given to the aforementioned Eisler Brothers Company. Together with them, Mies' Berlin colleague, Friedrich Hirz, spent a period as building manager. Hermann John, another of Mies' experienced colleagues, was responsible for the smooth running of the work; he simultaneously carried out the same task for the Barcelona pavilion. The actual builder of the building is unknown. Of all the companies that worked alongside the Eisler brothers in the construction of the building, the Berlin Gossen company had the most important contribution, for it provided all the sections of the steel frame and also probably the small spiral staircases. Other companies involved were the Czech company Weimann from Chudeč near Teplice which made the plate glass windows, the Berlin marble company Köstner and Gottschalk which provided the onyx wall, as it had done in Barcelona, and the Brno factory of the Vienna-based J. L. Bacon company, which provided the central heating units and assembled the ventilation system which ensured the air circulation and heating of the main living area. Some metal work was also carried out by a further Brno company, A. Bilek. As for the garden, one can assume that the design for its landscaping was, taking the wishes of the Tugendhats into account, the work of Mies. The Brno landscape gardener Grete Roder is mentioned in conjunction with this work.

Grete and Fritz Tugendhat, together with Grete's daughter from her first marriage Hanna and their son Ernst moved into the villa in December 1930. On 12th May this Jewish and above-all very progressive and anti-Nazi family, which had grown with the birth of a son, Herbert, was forced to leave Czechoslovakia in the face of growing fascist expansion. At first they settled in the Swiss town of Sankt Gallen, and in 1941 they moved to Caracas in Venezuela, where two further daughters were born to them. Before October 1938, during which time Fritz Tugendhat remained in Switzerland from where he looked after the Brno family business, they managed to remove part of the furniture collection, which can now be found in the family collection in Caracas, Vienna and Zurich. On 4th October 1939 the house was formally taken over for use by the German State. In autumn 1940 the house was, according to the witness statement of the German soldier Louis Schoberth, almost empty. It was looked after by the Tugendhat family's former driver, Gustav Lössl who, being of German nationality, was able to remain as caretaker. Most of the furniture that remained after the family's emigration was apparently sold at auction, as was the semi-circular wall in the dining area. Only the onyx wall remained in place, although the Germans wanted to use that as well to make tombstones. On 12th January 1942 the Villa was entered in the land registry book as the property of the Greater German Empire. Following this, the "Flugmotorenwerke Ostmark" company transferred their main design studio to the Villa. Some unverified sources also state that their head constructor, Willy Messerschmidt, also had his flat in the house. A number of structural alterations took place at the time. For security reasons, part of the white glass walls in the entrance hall was walled up, as was the walkway through to the upper terrace. This unsuitable usage of the house was combined with war damage: on 24th November 1944 the pressure wave from a bomb landing nearby broke all the windows, with the exception of one, which was at the time in its lowered position. Because of the lack of glass the windows were replaced by small panes. In April 1945 the Villa was occupied by the cavalry division of the Soviet Army, who used the house as stabling for their horses. This resulted in the destruction of the travertine tiles in the entrance hall, the linoleum in the main living area, the travertine tiles on the stairway to the garden, and also the garden itself. The technical structure of the building however remained unchanged, however, and was not affected to a great degree by the further unsuitable (but more respectful) use of the house by Professor Karla Hladká's school of rhythmic and gymnastics. On 27th February 1946 the house was taken into national administration and on 30th October 1950 was written into the land registry book as property of the Czechoslovak state. The State

institute for remedial gymnastics was then based in the house. In 1955 the Villa was adapted for the purposes of the physio-therapeutic and rehabilitation department of the nearby children's hospital. On 31st December 1962 it formally passed into the ownership of the Regional institute for national health in Brno, of which the children's hospital formed a part. The Villa was by now rapidly falling into disrepair and Brno cultural institutes began to intensify their interest in the building. The main initiator for the widening of knowledge about the house and proposals for further steps was the architect František Kalivoda who, together with another architect, Jan Dvořák, drew up a proposal for functional changes and the reconstruction of the villa in harmony with the importance of this building both for Czechoslovak and world architecture. On 6th December the Tugendhat Villa was entered into the State register of cultural monument properties, registration number 0098, as a monument. In 1967 Ivana Vašáková completed her thesis at the Brno Technical University, which was the first work to tackle the question of the projected reconstruction of the house. In August and September 1968 an exhibition of the life work of Ludwig Mies van der Rohe took place at the Academy of Arts in Berlin, which was also shown in Brno at the turn of 1968 and 1969. During this exhibition there was a working conference on the subject of the Tugendhat Villa, which was attended by Grete Tugendhat, the architect Dirk Lohan from Chicago, who has been sent by the now-ailing Mies himself, Professor Julius Posener from the Academy of Arts in Berlin and Dr. Otto Graf from the Museum of the 20th Century in Vienna. Part of this conference consisted of a lecture evening on Mies' work, at which both Grete Tugendhat and Dirk Lohan spoke, amongst others. This event was meant to have been followed by a state-wide conference on the subject of monument care on works of modern architecture; this however did not take place until March 1970. At this conference František Kalivoda spoke on the subject of the Tugendhat Villa. Not long following this conference, both international and domestic experts came to Brno to judge the proposals for the reconstruction of the Villa as a monument, exhibited in the Ethnographic institute of the Moravian Museum. As part of the preparations for such restoration the Brno centre for the conservation of cultural heritage undertook geodetic measurements and set up a studio for the restoration project in 1969. In the same year the reconstruction of the garden took place, under the supervision of the landscape gardener Markéta (Grete) Müllerová-Roderová. At the beginning of 1969 in a survey in the Index magazine for prominent Brno architects, cultural workers and persons who had worked in companies that had provided work on the building of the house inquired as to the problems involved in the restoration as a monument and how the building could be used. The participants in this survey agreed that the Villa must under all circumstances be returned to its original condition and should be used for a suitable purpose, either for the joint needs of the Czechoslovak Union of Architects and the Brno Union of Artists, or for a centre for documentation and research on modern architecture. In 1971 the art historian Zdeněk Kudílka finally produced the first specialist study on the Tugendhat Villa. Due to the unfavourable political conditions at the time and lack of funds, restoration did not take place until 1981-1985. On 1st January 1980 the ownership rights of the house were transferred from the Regional institute for national health to the National Committee of the City of Brno. At the close of that year, before work on the project had commenced, most necessary maintenance work was carried out. The project work was the responsibility of the State institute for the restoration of historical towns and monuments in Brno, led by the architectural team of ing. arch. Kamil Fuchs, ing. arch. Jarmila Kutijová and ing. Josef Janeček, who drew up the study in 1981 and, one year later, also a one-step project for the restoration of the property. It was planned that the building would be used for the purposes of the National Committee of the City of Brno for the accommodation of important guests with the proviso that those with a particular interest in the Villa, in particular specialists, would be granted access on the basis of a tour route; the latter request was however not adhered to. It only proved possible to return the exterior, main living area and entrance hall to their original state because of the serious lack of resources at the time. In the other rooms only selected work was carried out, which did not affect the basic monumental essence of the building, but did allow its re-use. The restoration that was carried out required most importantly the removal of several earlier alterations, which had changed the original spatial conception. The additional wall dividing the main building from the driver's flat was removed, which had hidden the view of the Brno panorama from the street, as were the walled-up white glass walls by the entrance. In addition the attic was returned to its original height, as was the chimney body. The entirety of the windowed frontage and side walls to the winter garden was returned to the garden façade. The additional window was also removed from the basement. All the technical equipment was restored to full working condition, i.e. the window-opening mechanism, ventilation and the small and large goods lifts. The original solid fuel

heating system was replaced by a connection to the city steam piping system, and in the interiors - apart from in the main living areas - new cast-iron radiators were installed. Bathroom equipment was also replaced, as were taps and other equipment in the kitchen, bathrooms and WCs. For several dominant features it proved necessary to make a compromise. In particular it was not possible to find glass of such a large size for the windows in the main living area, so they were glazed with two plates joined in the middle by transparent cement. It was also not possible to find white glass for the entrance area, especially for its segmented sections. As a makeshift solution, Umastir plastic, painted on the interior, was used, the shaping of which required a double layer of metal frames. The wooden wall in the dining area was newly rebuilt, but it was not possible to obtain veneer that matched the colour of the original Macassar ebony. A new floor covering of ivory-coloured PVC replaced the destroyed cork linoleum, and the travertine panels in the entrance hall, terraces and stairway to the garden were also replaced. The steel window frames were merely patched up, as was the interior and exterior plasterwork. The exterior metal elements were painted grey. The Villa was provided with temporary mobile and built-in furniture and decorative textiles, suitable for the purposes of its intended use. The building restoration and reconstruction of the house were marked by the limited suppliers' resources and the representational requirements of the owner, to whom the building was passed over in 1985. This reconstruction only served to restore the original substance of the building and to halt its further dereliction. Its subsequent usage was far from the wishes of Grete Tugendhat, expressed when she made her final visit to Brno in 1969, when she donated the Villa to the state. The house was in essence closed to the public and entry permission - also to experts - was only granted on rare occasions. The specialist sphere did not, however, forget about the plans for the complete restoration of the building and its use as a monument of modern architecture. In 1993 the Tugendhat Villa Fund was established, followed by the Friends of Tugendhat Fund whose members, mainly architects - also from abroad - and also members of the Tugendhat family resolved to undertake a specialist reconstruction of the Villa and to use it as a cultural and documentation centre for architectural life in Brno. On 16th September 1993 the Brno City Council approved the usage of the Villa for cultural purposes, but did not recommend its access to the wider, not only architectural, public, as a monument of modern architecture, when leasing the Villa to the Tugendhat Fund. On 20th January 1994 the Brno City Council passed a resolution to give the property to the administration of the Brno City Museum, which was to grant access to visitors after a short period and to take care of the building in co-operation with experts and monument specialists. This came about on 1st July 1994. Thanks to the tireless work carried out in particular by the management of the Brno City Museum and several Brno-based members of the Tugendhat Villa Fund, the Brno City Municipality included an amount in its annual budget for the equipment of the main living area with replicas of the original furniture. The project for the restoration of the interior was drawn up by members of the Tugendhat Villa Fund by the architects Jan Dvořák and Peter Lizoň under the expert supervision of the Brno Institute for the Conservation of Cultural Heritage and the Brno City Museum. The delivery of the replica furniture, which was mostly manufactured by the Italian Alivar company from Florence, was mediated by the Brno Amos company. In the summer of 1996 the interior of the living area was completed with an original Persian Meshed carpet, which was financed by a sponsor gift from Komerční Banka Prague. Further steps, aiming toward the reconstruction of the Villa as a monument and its complete equipping with replica furniture, are the aim of the Tugendhat Villa Fund, Friends of Tugendhat, Brno City Museum and the Brno Institute for the Conservation of Cultural Heritage. The Villa is visited by rising numbers of visitors from both the Czech Republic and abroad. Lately the Villa has become the subject of the attention of the foremost world expert on the works of Mies, the German architectural historian Wolf Tegethoff who, together with the daughter of the original owners Daniela Hammer-Tugendhat and her husband Ivo Hammer, a renowned Austrian monument specialist, published an extensive monograph entitled "Ludwig Mies van der Rohe: Das Haus Tugendhat", and from October until November 1998 organised in the Zentral Institut für Kunstgeschichte in Munich, of which he is the director, an exhibition entitled "Im Brennpunkt der Moderne: Mies van der Rohe und das Haus Tugendhat in Brunn", accompanied by a detailed catalogue. In 1997-1998 Wolf Tegethoff and the Brno architect Jan Sapák drew up a detailed survey, providing information on the present technical condition of the building.

Because of its exceptional value the Tugendhat Villa was pronounced by Czech Republic Governmental statute No. 262, dated 16th August 1995, to be a cultural heritage property.

c. Form and date of most recent records of property

- Extract from the land registry book - ownership document: 10001 dated 15.6.1999
- Czech Republic Governmental statute No. 262/1995 Coll., dated 16.8.1995 pronouncing the Tugendhat Villa to be a cultural heritage property.
- Ground plan of the City of Brno as approved by the XLII sitting of the Brno City Representative Body on 1 - 3.11.1994 and decree No. 16/1994
- Plan for the restoration of the Tugendhat Villa cultural heritage property (1999)

d. Present state of conservation

Due to its spatial layout, architecture, interior equipment and relation to the natural environment of its garden, the Tugendhat Villa creates an ideological and artistic unit.

Basic reconstruction took place in 1981-1985, and the interior has been partially equipped with authentic replicas in the main living area.

Because of the steep sloping terrain, some damage to the frame has appeared recently in several parts of the building. On the site of the lower terrace and its stairway, displacement has occurred to some of the foundations due to water permeation, which has caused cracks in the walls that are visible both from the interior and the exterior. The northwest wall has dropped, as has the upper part of the stairway due to subsidence, which is visible also in the terrace tiles and its join to the façade wall and its travertine panels. When the shift down the slope occurred, the foundations under the southern wall of the terrace were also displaced.

Further damage, which is less consequential to the fabric of the building, can be found at the southern corner of the building. The reason is probably a drop in the foundations due to damp in the base. In the walls surrounding the northwest side of the garage and the adjoining flat there are numerous fissures, visible from the exit from the northwest stairway. These fissures are probably due to weaknesses in the walls caused by the many window openings and irregular subsidence.

Visible damage in the form of horizontal fissures has formed in the wall under the steel girders at roof level. They are stabilised and are not increasing in size. The source of this damage is the variable behaviour of the steel columns in settling. The roof construction of the ventilation isolation channel is formed also by girders that are unprotected from below by concrete, and have therefore corroded. The load-bearing cross-beam construction of the garage floor and the terrace onto Ěernopolní Street are made of steel.

From the aforementioned points we can see that the most important problem is the damaged fabric of the building in several areas. A completed project design for the repair of fabric damage to the Tugendhat Villa has been passed to the Ministry of Culture. The outer shell of the building also requires maintenance, i.e. the flat roof and facades.

The original furniture is missing in the upper storey in the parents' and children's bedrooms. Due to sufficient documentation it will be possible to restore the original furniture in the form of replicas. The garden area requires regular maintenance of the trees, lawn and pathways, and will not be fundamentally altered.

e. Policies and programmes related to the presentation and promotion of the property

Considerations as to the performance of and methods of presentation and promotion of the Tugendhat Villa stem from the assumption that the building will permanently remain an exhibited example of its type, i.e. its character as an exclusive artistic piece will be preserved to its fullest extent. The Villa will be - as it has been to the present - accessible to the public in the condition that it found itself at the time of its construction and will be presented as an architectural masterpiece. From this will also stem its interpretation: not only will it describe the turbulent history of the house, but will first and foremost

describe its unique artistic value and its singular position in the history of building culture. Even non-enlightened visitors must be convinced by the comments of the guide that they are standing in a supreme artistic creation, which may be perceived and experienced only in its original function and in the form conceived by its author. Today's presentation and promotion of the Villa conforms to this concept.

We can summarise this activity in the following points:

- a) Announcements in the daily press, in the information brochure on cultural events in Brno (KAM) and the Community of Architects information service.
- b) Promotional material published by the Brno City Municipality
- c) Promotional leaflets in travel agents, Brno schools of all levels, and in hotel reception areas
- d) Information leaflets at the Regiontour and GO exhibitions in Brno
- e) Postcards, writing paper, games
- f) Guided tours around Brno
- g) Publications on special occasions, for example for European Heritage Week
- h) Part in the series entitled "Ten Centuries of Architecture" on Czech Television
- i) Pointers in the ticket office at the Brno City Museum
- j) Permanent exhibition entitled "New Brno, Brno Architecture 1919-1939"
- k) Permanent exhibition entitled "The Tugendhat Villa - the history, architect and original owners" in the building itself
- l) Exhibitions on the Tugendhat Villa and its furniture, or on the entire works of Ludwig Mies van der Rohe in Stuttgart, Munich, Barcelona, Vienna And Berlin
- m) Monograph (Riedl, Lizoò)
- n) Other specialist literature (Tegethoff, Stiller)

As can be seen from this list, the main concern at the moment is the promotion of the Tugendhat Villa which, because of its brief nature, can only make people aware of its existence, recommend visits or, at most, describe it incompletely. For the future attention will be given to specialist areas, so that the elucidation of the artistic value of the building and its unique position in the context of world architecture to the public may be improved.

This concerns the following forms of presentation:

- a) Improved quality of tour guide services both for specialists and for foreign visitors
- b) Publication of a Czech guide book
- c) Publication of foreign language guide books
- d) Preparation of videocassettes
- e) Preparation of CD ROMs

Promotion of the building will also be improved in the form of posters, calendars, television, cinema and city advertisements.

MANAGEMENT

a. Ownership

- The owner of the Tugendhat Villa is the City of Brno, represented by the Brno City Municipality
- The administrator and user is the Brno City Museum

b. Legal status

The Tugendhat Villa is a cultural heritage property, registered No. 0098 in the central register of cultural heritage properties. Its importance was underlined by its designation as a national cultural heritage property by Czech Republic governmental statute No. 262/1995 Coll., on 16.8.1995

c. Protective measures and means of implementing them

The protective regime is controlled by the following essential regulations:

- Law No. 20/1987 Coll., concerning the state conservation of cultural heritage, as amended by subsequent regulations
- Decree No. 66/1988 Coll., by which the law concerning the state conservation of cultural heritage is implemented
- Statute No. 262/1995 Coll., dated 16.8.1995, by which the Tugendhat Villa was proclaimed a National Cultural Heritage Property
- Construction Act No. 50/1976 Coll., as amended by subsequent regulations
- Designation of the city protected area buffer zone

d. Agency/agencies with management authority

Pursuant to the law No. 20/1987 Coll., concerning the state conservation of cultural heritage, as amended by subsequent regulations, the following agencies are responsible for the conservation and maintenance of cultural heritage properties:

- Brno City Municipality as the owner of the cultural heritage property, Mayor of Brno RNDr. Petr Duchoď, Dominikánské náměstí 1, 601 67 Brno.
- Brno City Municipality Department of Culture as first-level executive body, Head of Department Mgr. Jana Putnová, Husova 12, 601 67 Brno
- The Czech Republic Ministry of Culture, Department for Conservation of the Cultural Heritage as second-level executive body, Head of Department ing. Arch. Jan Kaigl, Milady Horákové 139, 160 41 Prague 6
- The Brno Institute for the Care of Historical Monuments, Director PhDr. Jaromír Mířka, Radnická 2, 602 64 Brno
- The State Institute for the Care of Historical Monuments, Director PhDr. Josef Štulc, Valdštejnské náměstí 3, 118 01 Prague 1

e. Level at which management is exercised (e.g., on property, regionally) and name and address of responsible persons for contract purposes

City-level management

- Brno City Municipality

Mayor of Brno RNDr. Petr Duchoď, Dominikánské náměstí 1, 601 67 Brno. As the owner of the

cultural heritage property, ensures the regular and appropriate protection, upkeep and conservation of the cultural heritage properties, and plans financial resources

- Brno City Municipality Department of Culture

Head of Department Mgr. Jana Putnová, Husova 12, 601 67 Brno. As first-level executive body it supervises the protection and upkeep of cultural heritage properties and is entitled to make decisions concerning construction works in the buffer zone

- The Brno Institute for the Care of Historical Monuments

Director PhDr. Jaromír Mířka, Radnická 2, 602 64 Brno, Provides technical documentation regarding the upkeep and protection of cultural heritage properties for decisions to be made by the Department for the Conservation of the Cultural Heritage at the Brno City Municipality

- Brno City Museum

Director PhDr. Jiří Vanřk, řpilberk 1, 602 00 Brno, As operational administrator ensures the running and technical condition of the cultural heritage property.

National level management

- The Czech Republic Ministry of Culture - Department for Conservation of the Cultural Heritage, Head of Department ing. arch. Jan Kaigl, Mřlady Horákové 139, 160 41 Prague 6, As a second-level executive body, as regards the national cultural heritage, this department makes decisions concerning the protection, conservation and upkeep of this cultural heritage property and is entitled to make decisions concerning construction work. It also provides finances from central sources.

- The State Institute for the Care of Historical Monuments

Director PhDr. Josef řtulc, Valdřejnské námřstř 3, 118 01 Prague 1, Provides technical documentation regarding the upkeep and conservation of cultural heritage properties for decisions to be made by the Czech Republic Ministry of Culture

f. Agreed plans related to property (e.g., regional, local plan, conservation plan, tourism development plan)

- Statute No. 262/1995 Coll., dated 16.8.1995, by which the Tugendhat Villa as National Cultural Heritage Property is under highest degree of the heritage protection. It creates presumption for priority care, conservation and incorporating to the tourist activities.
- The Master Plan for the City of Brno lends stability to the wider cultural heritage surroundings, where no town-planning alterations are expected.
- The Plan for the reconstruction of the Tugendhat Villa National Cultural Heritage Property creates premises for the completion of construction and interior repairs.

g. Sources and levels of finance

Financial sources for the regular maintenance of the building are planned for in the city budget in the form of state grants and sponsoring. In order to ensure the condition of the construction of the Tugendhat Villa, finances will be provided both from the city budget and from central Ministry of Culture programs.

h. Sources of expertise and training in conservation and management techniques

The expertise of particular executive bodies and professional organisations as well as the owner is indicated in sections 4d) and 4 e)

Qualified professional workers from the Brno Institute ensure the conservation of the cultural heritage of the City of Brno for the Conservation of Cultural Heritage and the State Institute for the Care of Historical Monuments in Prague. The specialist level in the city of Brno is ensured by the University,

students of which graduate in the fields of history of art and conservation of cultural heritage properties, and the Faculty of Architecture at the Technical University, whose graduates are qualified in the field of architecture. The City of Brno has a long tradition in the construction of modern architecture, and the large community of architects has an interest in the preservation and care of these modern-day cultural heritage properties.

i. Visitor facilities and statistics

Number of visitors to the Tugendhat Villa over the period in which the building has been administered by the Brno City Museum, i.e. from July 1994 to the present:

Year	Total visitors	Paying visitors	Foreigners
1995	4 539	2 953	1 418
1996	4 099	3 247	1 811
1997	4 049	3 167	1 430
1998	4 030	3 243	1 527
1999	7 890	7 042	2 564

/i/ Interpretation (explanation - trails, guides, posters/notices, free publications):

On each opening day (i.e. five days a week) there is a guide who speaks Czech and English, three days a week there is a guide who speaks Czech, German and a small amount of English. There is also text in Czech, English and German on the information panel in front of the Villa giving information on visiting times, entrance fees, etc. In addition, most of the publications and printed matter on sale is in Czech, English and, to a lesser extent, German, as are the descriptions and texts in the permanent exhibition entitled "The Tugendhat Villa - the history, architect and original owners".

/ii/ Museum exposition, entrance, display and interpretation for visitors:

From 1.7.1999 there is permanent exhibition "Villa Tugendhat- history, architect and original owners" as part of the visit, situated in the former kitchen. This allows visitors to become familiar with interior views and appearance of the building at the time when the house was inhabited by the Tugendhat family, and also with Ludwig Mies van der Rohe and Grete and Fritz Tugendhat themselves by means of copies of original photographs. A commentary by the guide provides extra explanation. The final panel consists of colour photographs from the recent period showing differences between the original and present condition of the Villa.

/iii/ Overnight accommodation:

Due to the unique nature of the building and its function as a monument of modern architecture overnight accommodation for visitors in the building is undesirable. The city of Brno has sufficient capacity for tourists in this respect.

/iv/ Services, restaurants, refreshment facilities:

For the reason given in */iii/*, there are no restaurant or refreshment facilities in the building. Such facilities are provided in many locations in the city of Brno

/v/ Shops

At present there is a temporary sales point for publications, printed matter, postcards, etc, which is situated in the former garage. This is accessible to visitors at the end of their visit from Ěernopolní Street.

/vi/ Parking

There are five car (or one bus) parking spaces for the use of visitors on the wide section of Ěernopolní Street directly opposite the entrance to the Villa. Parking is free, but the parking area is not patrolled.

/vii/ Lavatories

A bathroom and WC for visitors is situated on the 3rd storey by the main entrance and on the 2nd storey

behind the kitchen. Use is free of charge.

/viii/ Search and rescue

Permanent security for the building is provided by guards both by day and by night. First aid for visitors is available by telephone.

Basic information for visitors is provided by the Brno City Museum and the Cultural and Information Centre of the City of Brno

j. Property management plan and statement of objectives

The management plan is based on the following essential documents required by law:

1. The building is a registered cultural heritage property, entered in the central register for cultural heritage properties, registration number 0098 pursuant to law No. 20/87 Coll., concerning the state conservation of cultural heritage
2. According to Governmental statute of 16.8.1995 the Tugendhat Villa was designated a cultural heritage property pursuant to Art. 4 section 1 of the ÈNR law No. 20/87 Coll.

The above legal documents form premises for the concept plan for the restoration of the cultural heritage property. The assurance of conservation and presentation of the National cultural heritage property was also part of the application for grant provision from the European Union in 1995 as part of their Ecos Overture programme.

At present meetings are taking place with the International Music and Art Foundation on the possibilities of co-financing of the restoration of the building

The management plan is based on the following aims:

- the presentation of the Tugendhat Villa as a unique architectural item from an analytical and architectural stylistic viewpoint,
- to allow visitors maximum access to the building
- in the spirit of establishing a "monument of modern architecture" to complete the exhibition by replacing the original equipment in the Villa using original planning and photographic documentation.

k. Staffing levels (professional, technical, maintenance)

The running and regular maintenance of the building is carried out by the following workers, who are employees of the Brno City Museum as the operational administrator of the property:

- 1 English-speaking guide, also working in the ticket office - full time
- 1 German-speaking (and a small amount of English) guide - part time
- 1 supervisor, also working in ticket office - full time
- 1 supervisor - part time
- 2 night watchmen
- 1 cleaner

The regular maintenance of the building is also carried out by 1 worker from the Brno City Museum technical department, as necessary, and is appointed especially for this work. Maintenance of the garden is carried out by the private Bedøich Kotas - realizace a udržba zelenì, with whom the Brno City Museum has a contract for work.

FACTORS AFFECTING THE PROPERTY

a. Development pressures

Brno is the second largest city in the Czech Republic, and is an administrative centre with 350 000 inhabitants. The historical core, which forms the city centre, is designated a protected area and has a stabilised town-planning structure. The Tugendhat Villa is situated in the buffer zone of this protected area in the Brno-North district in the land registry district of Ěerná Pole. There are no plans to alter the town-planning character of the area surrounding the Tugendhat Villa.

b. Environmental pressures

The building material of the Tugendhat Villa is exposed to the impact of the atmosphere, so the technical condition of the Villa must be regularly monitored and regular maintenance must be carried out. Due to the fact that the villa stands on a slope, a certain amount of subsidence has occurred affecting the present condition of the building foundations - this must also be regularly monitored.

c. Natural disasters and preparedness

Both the territorial and geographical location of the city of Brno rule out the possibility of the occurrence of global disasters, such as earthquakes or floods.

d. Visitor/tourism pressures

The number of visitors to the property who may look around the building at any one time, has been set with a view to its architectural value, the relative small space available and the arrangement of the rooms, especially on the 3rd floor. Therefore a maximum of 15 visitors may visit the Villa at one time, who are always accompanied by one guide providing a commentary, one supervisor directing the tour and ensuring that the party remains only in the designated rooms, do not touch the exhibited furniture, and do not damage the building in any other way. The guided tours (other methods, such as individual tours, are possible only under exceptional circumstances) begin every hour, on the hour, during which visitors may see part of the living areas on the 3rd and 2nd storeys and part of the garden, which they may walk around as time permits. For the entire tour the party is accompanied by a supervisor, who also lets them out. Following the tour visitors may return to the shop selling publications, postcards, etc., which is situated in the former garage next to the gate, where they may purchase items.

Possible forms of visitor pressure include:

/i/ Damage by wear on stone, timber, grass or other ground surfaces.

Because the number of visitors is regulated, and because the Villa and its garden is watched, there is no serious threat of damage to the building materials or lawn.

/ii/ Damages by increases in heat or humidity levels.

Temperature controls and the air ventilation system inside the building regulate the heat and humidity levels inside the building for visitors.

/iii/ Damage by disturbance to the habitat of living or growing things.

This factor is not applicable.

/iv/ Damage by the disruption of traditional cultures or ways of life.

This factor is not applicable.

e. Number of inhabitants within property, buffer zone

The Tugendhat Villa serves the purposes of the Brno City Museum, which is its administrator. It is not therefore permanently inhabited. In the buffer zone to the city protected area there are 132 893 inhabitants.

MONITORING

a. Key indicators for measuring state of conservation

Four basic indicators for the monitoring of the Tugendhat Villa are proposed:

- i. technical condition of the building
- ii. condition of the furniture
- iii. technical condition of the garden
- iv. number of visitors

These four indicators will be monitored on a regular basis

b. Administrative arrangements for monitoring property

Monitoring of the property is not at present carried out as part of the regular activities carried out by the reconstruction administrator. Monitoring according to the UNESCO Operational Guidelines has not yet been implemented, as the monument is only at the stage of nomination for inscription

c. Results of previous reporting exercises

Following inscription of the monument on the UNESCO World Heritage List, reports complying with the UNESCO Operational Guidelines will be prepared according to the schedule.

DOCUMENTATION

a. *Photographs, slides and book The villa of the Tugendhats.*

Included in supplements

b. *Legal documents, management by agencies and organizations, renovation programmes of the Ministry of Culture*

1. Scheme for the reconstruction of the Tugendhat Villa cultural heritage property

I. Concept

The Tugendhat Villa in Brno represents a unique work of art, which not only has no equal amongst the works of the architect, but also has no equivalent in world architecture. The innovatory solution of the spatial arrangement, architectural expression, construction system, interiors, furniture, architectural details and the relationship of the building to its natural surroundings underline the exceptional universal value of this work. These values justify the rehabilitation of the Tugendhat Villa both to its original importance, and also of its architecture, furniture and details, including social presentations and expert evaluation. The building that has been preserved, each element of furniture and the original documentation provide a basis for this scheme. The rehabilitation scheme depends in particular on building repairs, replacement of the furniture, maintenance of the garden and presentation of the architectural work itself.

II. Building repairs

In the first stage it will be essential to carry out repairs to the structure of the building in those places where there is damage to the load-bearing framework in the west, south and east parts, including the stairway to the garden. The project will define the extent of this work.

The second stage will involve the overall maintenance of the building and architectural repairs. The project in this respect should concentrate both on the condition in which the building the building now finds itself, the large amount of preserved plans, photographs and written documents, and finally the great deal of information that was gained during the reconstruction of the Villa in 1981-1985. All repairs will be made keeping in mind the attempt to preserve the authenticity of the architectural work, and eventually the application of original elements and their forms.

III. Furniture replacement

The furnishings of the building, designed by the architect of the Villa and his colleagues, are reliably recorded in photographs and drawings of each piece of furniture and other parts; in many cases these include exact dimensions and other data. It will be relatively simple to complete the missing section of the furniture collection by making faithful copies to go together with the several original preserved pieces, restored in the 1980's and now standing in their original positions, and the recently acquired replicas. Once thus furnished, all the basic rooms in the Villa will be accessible, with the exception of the first storey (storerooms, drying-room, gardening equipment, etc), and the former caretaker's flat, in which there is and will be a permanent service area (ticket office, bookshop, postcards, etc., and office for guides and watchmen). Once the furnishing and detailing of the area has been completed (carpets, floor coverings, curtains, lighting, etc.) using preserved photographic and pictorial evidence, the tour route will be widened to include the rooms in the uppermost storey.

IV. Garden repairs

The original appearance of the garden is not fully known. Planning documentation has not been preserved and one can only guess at its appearance from the collection of amateur photographs, dating from the 1930s. The garden was reconstructed in 1984-1985, keeping the characteristic outline of the irregular ground plan, lawn areas and single trees and shrubs. Care of the garden will consist in particular of its maintenance and individual additions. It will be suitable to install several benches along the main "circular" path in those places with the best view of the building, taking into account that contemporary photographs show garden furniture. Together with alterations to the garden, the

paving will be replaced in front of the street façade, and wooden containers for portable greenery with be added, which were indicated both on the plans and in photographs.

V. Presentation of the work

It is expected that part of the guided tour of the Tugendhat Villa will include a permanent exhibition on the history of the building, the Tugendhat family and the architect.

2. Legal regulations and documents. (Selected regulations)

Measures taken for international cooperation:

Law No. 69/1993 Sb., concerning the establishment of ministries and other central bodies of state administration in the Czech Republic

Art. 25

In its sphere of activity, the Ministry of Culture accomplishes the tasks related to the negotiation of international agreements and the development of relations between states and of international cooperation. In its sphere, the Ministry of Culture executes the tasks falling to the Czech Republic by virtue of international agreements and its membership in international organizations.

Measures taken for the protection of cultural-heritage properties and seats:

The law No. 20/1987 Sb., adopted by the Czech National Council, concerning the state conservation of cultural heritage and amended by the Law No. 242/1992 Sb. The principles of the protection, and conservation, of cultural-heritage properties and town-planning ensembles, as expressed in the following articles:

Art. 2

The Ministry of Culture proclaims to be cultural heritage immovable or movable objects or their sets,

- a) which are important evidence of the historical development, way-of-life and milieu of society from the oldest time to the present as manifestations of man's capacities and work in different spheres of his activity, and because of their historic, artistic, scientific or technological values, or
- b) which are in direct relation to eminent personalities and important events.

Art. 4

The Government proclaims the cultural-heritage properties which form the most important part of the cultural heritage of the nation to be national cultural-heritage properties and lays down the conditions for their protection.

Art. 5

A conservation area is proclaimed by the Government, which also lays down the conditions for its protection.

Art. 6

A conservation zone is proclaimed by the Ministry of Culture, which also lays down the conditions for its protection.

Art. 7

Cultural heritage properties are entered in the Central Register of cultural heritage properties of the Czech Republic. The Central Register is administered by the central organisation for the conservation of cultural heritage properties.

Art. 9

At his own cost, the owner of a cultural-heritage property is liable to care for its preservation, maintain it in a good state and protect it against danger, damage, depreciation or misappropriation.

Art. 10

If an owner does not fulfil his duties by Art. 9, the District Authority issues a decision on the measures which the owner of a cultural-heritage property is bound to take within a given period.

Art. 11

When deciding on the way of, and changes in, the use of a cultural-heritage property, the respective state authorities are bound to ensure its suitable use in accordance with its significance and technical state.

Art. 14

If the owner of a cultural-heritage property intends to adapt it, he is liable to request a binding opinion from the District Authority as an agency of the state conservation of cultural heritage. The owner of a real property which is not cultural heritage is liable to request an appropriate opinion if his real property is within a conservation area, a conservation zone or a buffer zone.

Art. 16

At his request, the owner of a cultural-heritage property may receive a subsidy from the District Authority to be able to pay the increased costs due to the preservation, or renewal, of the cultural-heritage property. In the case of an extraordinary social interest in the preservation of a cultural-heritage property, a subsidy for renewal may be granted by the Ministry of Culture by agreement with the Ministry of Finance (see the programmes of the Ministry of Culture).

Art. 17

If requested by the protection of an immovable cultural-heritage property, a natural cultural-heritage property, a conservation area or a conservation zone or their environment, the District Authority will determine a buffer zone round this property and lay down a regulatory routine there.

Art. 23

An archaeological find has to be reported to the Archaeological Institute of the Academy of Science or the nearest museum.

Art. 35

Fines imposed on legal entities A legal entity may be fined up to Kč 100,000 if it does not care for a cultural-heritage property or does construction work without authorization. A legal entity may be fined up to Kč 500000 for the same reasons in the case of a national cultural-heritage property.

Art. 39

A person may be fined up to Kč 10 000 if he does not care for a cultural-heritage property and up to Kč 50 000 if it does not care for a national cultural-heritage property.

Decree No. 66/1988 Coll., of the Czech Republic Ministry of Culture dated 26th April 1988, adopted by the Czech National Council with law No. 20/1987 Coll., concerning the state conservation of cultural heritage properties, protected areas and protected zones. Amended by Ministry of Culture Decree No. 139, dated 25th May 1999.

Selected Arts of the Decree:

Art. 3

(1) The Central Register contains a collection of basic criteria, defining cultural heritage properties, protected areas and protected zones.

(2) Designation of a cultural heritage property as a national heritage property and the delimitation of its buffer zone is listed in the Central Register

Art. 6

The central organisation notifies the relevant geodesic and cartographic bodies of the entry of all property register records which are relevant to the records of the property in question into the Central Register.

Art. 8

Owners of a cultural heritage property are obliged to care for the timely preparation and implementation of all work and other measures necessary for the ensuring of the preservation of a cultural heritage property, and especially the following:

- a) The good technical condition and aesthetic appearance of the cultural heritage property,
- b) The suitable and fitting usage of the cultural heritage property,
- c) A favourable environment for the cultural heritage property and, if necessary, its repositioning to a more suitable location,
- d) The maintenance of the property against wilful damage, destruction or theft, or the theft of irreplaceable parts or equipment thereof.

Art. 11, (1)

On requests for subsidies towards the conservation and repair of cultural heritage properties pursuant to Art. 16 (1) of the law, the following must be attached:

- a) Document showing ownership rights for the cultural heritage property, if it is real estate, and also an extract from the land registry property book, a copy of the land registry map and, if necessary, a geometric plan that should have been prepared within six months previous to application
- b) Obligatory viewpoint of executive organ for state conservation of cultural heritage properties, according to Art. 14, (1),
- c) Specification of type, extent, means, time schedule and negotiated or professionally estimated costs for the restoration of a cultural heritage property, including work specifications on which requests for subsidies will be considered.
- d) Presentation plan for the cultural heritage property and its access to the public for culturally educational purposes, should it concern a cultural heritage property used in such a manner, or planned to be used as such,
- e) Should it concern a cultural heritage property, specifications for its protection against damage, destruction or theft,
- f) Photographic documentation showing the current technical condition of the cultural heritage property or parts thereof according to type and extent of work on which requests for subsidies will be considered.

Art. 13, (1)

The documents listed in Art. 11, (1) and written consideration as to the importance and urgency of the restoration of the cultural heritage property, formulated by the regional or central organisation for the conservation of state cultural heritage, will be forwarded together with the request for subsidy for the restoration of the cultural heritage property pursuant to Art. 16, (2) of the law.

Art. 13, (2)

In cases where the conservation of a cultural heritage property be of particular interest to society, the Ministry of Culture may provide a subsidy for the restoration of the cultural heritage property taking the following factors into consideration, i.e. whether the property in question:

- a) has been designated a National cultural heritage property
- b) has been entered on the World Heritage List or forms part of a collection of cultural heritage properties and their preserved historic surroundings that is on the World Heritage List,
- c) is in a dangerous technical condition, provided that this condition has not been caused by the owner of the cultural heritage property,
- d) is accessible to or visited by the public for culturally educational or religious purposes,
- e) forms a significant dominating feature of a town or city, or part of a regional unit,
- f) is a cultural heritage property unique of its kind in the Czech Republic or

g) is included in special Ministry of Culture programs in the field of state cultural heritage conservation.

Measures for the protection of cultural-heritage properties and settlements within land-planning and construction procedure

The law No. 50/1976 Sb., concerning land planning and construction rules (Construction Act) as amended by subsequent regulations:

Principles of the protection of territory and buildings in relation to cultural-heritage properties and town-planning ensembles as expressed in selected articles:

Art. 1

Land planning creates prerequisites for ensuring permanent harmony between all values concerning nature, civilization and culture on a territory, especially as regards the conservation of the environment Decree No. 66/1988 Sb., issued by the Ministry of Culture of the Czech Republic on 26 April 1988 by which the law No. 20/1967 Sb., adopted by the Czech National Council and concerning the state conservation of cultural heritage, is implemented. The decree specifies the provisions of the law.

Art. 21

The draft layout-plan has to be agreed with the state conservation bodies concerned.

Art. 39

In a zoning and planning decision (a decision about the use of a zone or the location of a building), the interests of the state conservation of cultural heritage are also taken into account.

Art. 55 and Art. 57

Building approval is needed for all work on cultural-heritage properties. The applicant will submit the opinion of the authority for the conservation of cultural heritage.

Art. 66

The building approval has to observe all the conditions laid down by the authority for the conservation of cultural heritage.

Art. 81

During the procedure for approval for use, the construction authority examines whether the conditions laid down by the authority for the conservation of cultural heritage have been met.

Art. 105

Fines ranging from Kč 2 000 to Kč20 000 may be imposed on persons for their offences concerning the construction rules: in the case of unauthorized work or construction being done or in the case of unauthorized construction in a conservation area or a conservation zone.

Art. 106

Fines for legal entities: the construction office may impose a fine of up to Kč 200 000 if a legal entity does not maintain a cultural-heritage property; a fine of up to Kč 500 000 if a legal entity pulls down a building without the authorization of the respective authority; a fine of up to Kč 1 million if a legal entity constructs a building in a manner contrary to the authorization, if it does not maintain a building which threatens the safety of the public or if it has not carried out urgent work to secure a building.

Art. 126

If the land-planning and building procedure touches cultural-heritage properties, the construction office will decide by agreement with the concerned body of the agency for the conservation of cultural heritage.

Art. 127

If culturally valuable objects and details of a building are found or archaeological finds are made unexpectedly during construction, the construction office lays down, by agreement with the authority

for the conservation of cultural heritage, the conditions for the safeguarding of the interests of the agency for the conservation of cultural heritage.

Decrees for the implementation of the law:

Decree No. 84/1976 Sb. as amended by the decree No. 377/1992 Sb. and concerning land-planning grounds and land-planning documentation.

Decree No. 85/1976 Sb. as amended by the decree No. 388/1992 Sb. and concerning a detailed specification of the land-planning procedure and construction rules, as amended by the decree No. 155/1970 Sb.

These decrees take account of the interests of the conservation of cultural heritage by the state during the drawing-up, and discussion, of land-planning documentation and during the construction procedure.

Governmental statute No. 262 dated 16th August 1995 on the proclamation and cancellation of certain cultural heritage properties and national cultural heritage properties.

Extract from resolution stage:

The government decrees the following pursuant to Art. 4 section 1 of the Czech National Council law No. 20/1987 Coll., concerning the state conservation of cultural heritage:

Part one

Proclamation of certain cultural heritage properties as national cultural heritage properties

Art. 1 It is proclaimed that the following are designated national cultural heritage properties:

1. Prague.

2.

.

.

23. Brno-City

Tugendhat Villa - Brno

Name of cultural heritage property: Tugendhat Villa

Registration number: 0098

Town/City: Brno

District: Brno-City

Land registry district: Ěrná pole

Parcel No.: 3365, 3366

Descriptive No.: 237

Street: Ěrnopolní ulice

Part four

This statute will come into force as of the proclamation date

Prime Minister Doc. Ing. Klaus (own hand)

Minister of Culture Tigríd (own hand)

Buffer zone for the Brno protected area

Department of Culture, City of Brno National Committee

Ref: kult.402/90/sev Brno, 6th April 1990

The City of Brno National Committee, Department of Culture, as executive body for the state conservation of cultural heritage properties, in agreement with the relevant offices and organs, in accordance with the opinion of the State institute for the conservation of cultural heritage and conservation of the environment in Prague, and following agreement from the Department of building and town planning at the City of Brno National Committee, pursuant to Art. 33 section 2 of law No. 50/1976 Coll., concerning town planning and building, issues this decision pursuant to Art. 17 section 3 of law No. 20/1987 concerning the state conservation of cultural heritage.

The City of Brno National Committee, Department of Culture, defines a protective buffer zone for the historical centre of the City of Brno, proclaimed a city protected area by Czech National Council

statute No. 54 dated 19.4.1989.

A. Limits of the protected buffer zone

The extent of the buffer zone on the basis of Art. 17 of the cited law is defined as follows:

In principle, following the periphery of the so-called greater city ring road, i.e. along the northern boundary of the area - beginning at the crossroads of Dobrovského and Leningradská Streets - to the north along Leningradská Street, along the Královo Pole ring road joining the Svitava radial (Budovcova Street) to the south and then to the east along Dobrovského, Veleslavínová, the new road following the by-passing of the Královopolská Strojárna Brno factory, to Sládkova Street, crossing Merhautova Street, then continuing along Kohoutova, Provazníková, Svatoplulová, Gajdošová, Otakara Sevěřka Streets, crossing the motorway junction, the Brno-Treněianská Teplá railway route and Olomoucká Street, along the new estakáda to Staré Ěernovice, continuing along Mírová, Ěernovická, Studniční Streets, over the River Svratka and the three railway lines to the main road junction on Thälmann Street, continuing along Jihlavská, Rybnická, Pisárky, Veslaøská Streets, along Kamenomlynská Street and the new main road through the Žabovøesky estate to the starting point at the crossroads of Dobrovského and Leningradská Streets, where the delimitation of the periphery of the protected buffer zone is completed.

The boundary of the buffer zone is indicated on the map, which forms an integral part of this decision.

The boundary of the buffer zone has been recorded with the relevant mapping and registration (written) operators at the geodesic centre for the Brno-City region, and will be indicated on diagrams for town-planning documentation and other plans used in construction work and rebuilding in the area (ensured by the Department of building and town planning at the City of Brno National Committee).

The decision on the establishment of a buffer zone, including a map appendix with boundary indication, is kept at:

- Department of Culture, City of Brno National Committee
- Department of building and town planning, City of Brno National Committee
- Building departments at the Brno National Committee districts I, II, III, IV, V,
- Regional centre for state conservation of cultural heritage and protection of the environment in Brno
- State institute for the Care of Historical Monuments in Prague
- Geodézie n.p., geodesic centre for the Brno-City district, where it is also possible to see documentation,
- Chief Architect's Office for the City of Brno

B. Conservation criteria

On the territory of the buffer zone to the City of Brno protected area the following criteria must be adhered to:

1. It is not permitted to carry out such building work and other activities that may damage or present a threat to the values of the city protected area.
2. When preparing town planning, preparation and project documentation, and when carrying out building and repair work, work on the land formation and urban greenery it is necessary to ensure that ground-plan changes, or volume/height configurations of buildings and natural elements do not occur in the territory of the buffer zone, nor that weakening or damage to historic town-planning patterns, the scale and silhouette of the city protected area and its historic town-planning relationship to the territory of the buffer zone occur.
3. it is not permitted to place equipment or buildings within the buffer zone that may damage the living environment and buildings in the city protected area (especially those that may pollute the atmosphere and water by the emitting of harmful substances, noise, vibrations, all forms of glare, the collection of waste, etc.).

4. When construction new buildings and re-building it is especially important to adhere to the effect that building equipment and high-rise equipment may have on the appearance of the city, which applies aesthetically in relation to the city protected area.
5. The ÈSAV Archaeological institute, sady Osvobození 17/19, Brno, must first be informed of any building work that is carried out below ground level

Aside from this, neither ownership rights nor other means of real estate control that has been hitherto carried out in the buffer zone are affected. On changing ownership or user of properties situated within the buffer zone, the conservation criteria are passed on to the new owner or acquirer. Enforcement of the conservation criteria is ensured by the City of Brno National Committee, Department of Culture as executive body for the state conservation of cultural heritage properties together with the Regional centre for state conservation of cultural heritage and protection of the environment in Brno, the regional conservation unit and relevant building offices. Exceptions to the conservation criteria and further changes as necessary are granted by the City of Brno National Committee, Department of Culture, in accordance with Art. 17 of the Czech National Council law No. 20/1987 Coll., concerning the conservation of cultural heritage.

Reasoning:

The historical centre of the City of Brno represents an exceptionally valuable and preserved collection of holy and church buildings showing the development of the city from early medieval times to the present day. By establishing a buffer zone around the Brno city protected area, it follows that there will be a heightened level of protection for the environment in the protected area in the face of undesirable influences from the close environs and damaging building work, especially when carrying out building alterations within the boundaries delimiting the buffer zone.

Conservation of the area is characterised thus:

The area concerned is the built-up area of the city surrounding the periphery of the historical centre (former suburbs), mostly dating from the period of industrial expansion in the 19th and early 20th centuries, in a linked field configuration.

Notes:

It is possible to appeal against this decision up to 15 days following its publication to the Department of Culture at the Southern Moravian National Committee in Brno, via the Department of Culture at the City of Brno National Committee. Suspensory effect excludes this with regard to regulation Art. 55 section 2 of law No. 71/Coll., concerning administrative procedure, for any activity opposing this decision may cause irreparable damage to cultural heritage properties and would not be in the public interest.

Jana Putnová, prom. hist.
Authorised by the management of the Department of Culture,
City of Brno National Committee.

Appendices to the above appendix:

Plan of the City of Brno indicating the boundary of the buffer zone. Scale 1:10000

Distribution: this decision will be received by -

1. Building department, City of Brno National Committee
2. Department of town planning and architecture, City of Brno National Committee
- 3.-7. Building departments at the Brno National Committee districts I, II, III, IV, V,
8. Regional centre for state conservation of cultural heritage and protection of the environment in Brno
9. State institute for the Care of Historical Monuments in Prague
10. Geodézie n.p., geodesic centre for the Brno-City district
11. Chief Architect's Office for the City of Brno

3. Structure, and tasks, of authorities and technical bodies in the sphere of the conservation of cultural heritage by the state.

Structure:

The state administration's central body for the protection of the cultural-heritage properties and for their conservation is the Ministry of Culture, which sets up the State Institute for the Care of Historical Monuments and the regional institutes for the conservation of natural heritage. In matters of the conservation of cultural heritage, District Authorities or, in the cases of transferred competence, the authorities of selected statutory cities are the territorial bodies of the state administration.

Tasks:

Parliament of the Czech Republic:

- adopts the law concerning the conservation of cultural heritage by the state.

Government of the Czech Republic, in particular:

- proclaims the cultural-heritage properties constituting the most important part of the nation's cultural riches to be national cultural heritage and lays down the conditions for their protection,
- proclaims the state conservation-areas and lays down the conditions for their protection,
- approves the conception of the conservation of cultural heritage by the state and other strategically important documents.

Ministry of Culture of the Czech Republic, in particular:

- draws up conceptions, and prospects, of the development of the conservation of cultural heritage by the state,
- provides for international cooperation in the conservation of cultural heritage,
- coordinates scientific activities and research in the conservation of cultural heritage,
- proclaims conservation areas and lays down conditions for their protection,
- is the authority of first instance in matters concerning the preservation, and renewal, of national cultural heritage and the authority of second instance (apellate) in matters concerning the preservation, and renewal, of cultural heritage,
- issues licenses for the restoration of cultural-heritage properties that are works of art or applied art and licences for archaeological exploration,
- grants subventions, in cases of special social interest, for the renewal, and preservation, of cultural heritage, especially as part of adopted programmes,
- through the Inspection of the Care of Historical Monuments and as the highest authority, supervises the observation of the law concerning the conservation of cultural heritage by the state and the regulations issued for its implementation.

District Authority, in particular:

- conducts first-level administrative procedure in matters concerning the conservation, and renewal, of cultural-heritage properties and buildings and construction changes in real estates, which are not cultural heritage, but are in a conservation area, conservation zone or the buffer zone of an immovable cultural-heritage property, an immovable national cultural-heritage property, a conservation area or a conservation zone,
- conducts the procedure concerning the sanctions for infringement of the law,
- effectuates construction supervision during the renewal of cultural-heritage properties as regards the conservation of cultural heritage by the state,
- grants financial subsidies on the increased costs connected with the conservation, or renewal, of cultural-heritage properties,

- depends on the technical aid given by the respective Regional Institute for the Care of Historical Monuments in accomplishing its tasks.

State Institute for the Care of Historical Monuments, in particular:

- draws up analyses of the state, and development, of the conservation of cultural heritage by the state and grounds for the conceptions, and long-term forecasts, of the development of the conservation of cultural heritage by the state,
- organizes, coordinates and executes tasks in science and research and develops the theory, and methodology, of this field,
- ensures technical tasks concerning international cooperation,
- accomplishes the tasks of the central technical-methodological, documentation and information offices for the conservation of cultural heritage,
- keeps the Central List of Cultural-Heritage Properties,
- gives methodological aid to the regional institutes for the conservation of cultural heritage,
- draws up technical opinions for the first-level administrative procedure in matters concerning the conservation, and renewal, of national cultural heritage and second-level (appellate) administrative procedures conducted by the Ministry of Culture,
- provides for the further education of persons working in the conservation of national heritage by the state.

Regional Institute for the Care of Historical Monuments, in particular:

- accomplishes the tasks of a technical-methodological, documentation and information office for that section of the state conservation of cultural heritage on the territory where it engages in its activity,
- keeps a record of cultural-heritage properties in the region,
- organizes the exploration, and documentation, of cultural-heritage properties,
- gives technical aid to the owners of cultural-heritage properties in providing for the conservation of cultural-heritage properties
- draws up technical opinions for administrative procedures in matters concerning the conservation, and renewal, of cultural-heritage properties and buildings and building-changes in real estates which are not cultural-heritage, but are in conservation areas, conservation zones or the buffer zones of immovable cultural-heritage properties, immovable national cultural-heritage properties, conservation areas or conservation zones,
- exercises the technical supervision of the implementation of the conservation of the cultural-heritage properties and submits proposals for the elimination of irregularities,
- observes the use of cultural-heritage properties and their promotion, in which it takes an active part.

4. Granting subsidies for the conservation, and renewal, of cultural-heritage properties, the programmes of the Ministry of Culture

The granting of subsidies on the conservation, and renewal, of cultural-heritage properties ensues from the provision of Art. 16, par. 1 a 2 of the law No. 20/1987 Sb., adopted by the Czech National Council and concerning the conservation of cultural heritage by the state, as amended by the law No. 242/1992 Sb., and the provisions of art. 15 and 16 of the decree No. 66/1988 Sb., by which the law No. 20/1987 Sb. is implemented.

According to par. k of the above-mentioned provision, a District Authority may grant a subsidy to the owner of a cultural-heritage property. These are subsidies for the increased costs of the renewal of cultural-heritage properties and are granted in an administrative procedure at the owner's request and this is done in the form of a decision according to law No. 71/1967 Sb., concerning administrative procedure (the Administrative Rules). If the subsidy is not granted, an appeal may be lodged with the

Ministry of Culture.

In the case of a special social interest in the conservation of a cultural-heritage property, the Ministry of Culture may exceptionally grant a subsidy. The Ministry of Culture tries to meet this interest through some of the programmes mentioned here.

Programmes of the Ministry of Culture of the Czech Republic:

1. Programme for urgent repairs and roofing

This programme is a subvention granted to carry out urgent repairs to architectonic cultural-heritage properties, especially to remedy the state of disrepair of roofs and to repair the load-bearing constructions whose statics have been impaired.

2. Programme for the regeneration of urban conservation areas and urban conservation zones

The programme was set up on the basis of the government resolution No. 209/1992. Its aims are the activation of the towns which have a proclaimed conservation area or conservation zone so that they may accomplish their regeneration and an all-round aid to be given to the preparation, drawing-up and implementation of the municipal programmes of regeneration.

3. Programme for the salvation of architectonic heritage

The programme is being implemented on the basis of the government resolution No. 110/1995. The money may be used for the renewal, and conservation, of the cultural-heritage properties which form the most valuable part of the architectonic heritage of the Czech Republic, such as castles, mansions, monasteries and convents, historic gardens, churches and defensive municipal and fortress systems. Renewal has to have the character of the salvation of the existence of such a property and the programme aims especially at remedying the state of disrepair of a property and at preserving the continuity of work during renovation.

4. Programme for the care for village conservation areas and zones and landscape conservation zones

Set up in 1997, this programme focuses on the renewal, and conservation, of cultural heritage, especially works of vernacular architecture, such as farmsteads, cottages, chapels, memorial crosses, etc., which are on the territories of proclaimed village conservation-areas and zones and landscape conservation zones.

5. Programme for the restoration of movable cultural-heritage objects

On the basis of the government resolution No. 426/1997, the programme deals with the aid given by the state to the restoration of movable cultural-heritage objects that are important works of art and arts-and-crafts. The programme observes the presentation of important old works of art in buildings open to the public, such as castles, mansions and of altars, paintings and sculptures, pews, organs and so on in ecclesiastical buildings.

6. Programme for the promotion of archaeological rescue-explorations

Archaeological rescue-exploration means on-site exploration and its processing, carried out by technical institutions charged with this and focusing on the knowledge, and documentation, of threatened archaeological sources. This is exploration provoked by building activities.

The programmes of the Ministry of Culture presuppose the financial participation of owners and, as the case may be, of municipalities.

c. Bibliography

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includes these. Due to the large number of works the following list is limited to only the most significant publications, a) on the works of Mies as a whole and specific problems concerning their construction, including the Tugendhat Villa, b) dedicated to the Tugendhat Villa alone

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Colour slides	L. Teplý
Aerial photographs	Chief Architect's Office, Brno City Municipality
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THE TUGENDHAT VILLA AND ITS PLACE IN EUROPEAN INTER-WAR ARCHITECTURE.

Architect : Ludwig Mies van der Rohe, born Aachen 1886, died Chicago 1969

His work was rewarded by the highest English honour, the Royal Institute of British Architects Gold Medal (1959), the American President's Medal of Freedom (1963), several honorary doctorates (1950 Karlsruhe, 1955 Braunschweig, 1965 Illinois), and others.

Together with Adolf Loos, Frank Lloyd Wright, Le Corbusier and Walter Gropius, Mies van der Rohe is one of the most important and influential architects of the 20th century.

As in the case of Adolf Loos, Mies had no specific training as an architect. He also gained the first stimulation to take up the profession from his father, a master-builder and owner of a small stonemason's workshop. Here he also gained a basis for his master craftsmanship, which later became one of the most prominent features of his work. He also learned the art of technical drawing from his father and, while still living in Aachen, he designed ornamental pieces. In Aachen he completed Industrial vocational school in 1902. In 1905 he worked for a short period in the offices of a Berlin architect, who specialised in wooden constructions. It was with Bruno Paul, at the time one of the top furniture designers in Germany, however, that he learned more about the problematics of working with wood in architecture. The experience that he had gained here seemed to Mies sufficient for him to set up as an independent architect in 1907 (Riehl House, Potsdam-Babelsberg), but one year later he found himself working in the studio of Peter Behrens. He worked with Behrens, the most important German architect of the first third of the 20th century and also teacher of Le Corbusier and Gropius, until 1911. During this three-year period Mies gained a solid base for his future architectural work, both with regard to his work with metal which - as a material, formal and technical medium - was to play a significant role in his work. At the same time he was able to use his earlier woodworking experience whilst working with Behrens, and to thus create for himself a reliable starting point for his later masterwork in the field of furniture design. A definite stylistic stimulus for Mies' own architectural work remained in faithful recognition of Behrens' work. This could especially be seen in his fusion of neoclassical forms of simplicity, universality and austerity of media with cleanliness, perfect proportions, elegant details and severity of detail. In this period the work of Frank Lloyd Wright had a strong influence on Mies'. In 1911 he once again began to work independently, and shortly afterwards he designed several buildings (Perls-Fuchs House, Berlin Zehlendorf), of which the most important was the project for a gallery in Den Haag for H. Kröller (1912). It was while he was in Holland that Mies became acquainted with the theory and philosophy of the architecture of H. P. Berlag, whose basic ideas sprang from the "honest" expression of the materials, construction and structure of a building and the restoration of the meaning and charm of a brick façade. Mies' period of romantic neoclassicism however lasted only for a short period. In 1919, after having spent the war years in the Balkans, his admirable original designs began to appear (up to 1922), especially those for high-rise administrative buildings, which reflected the domestic monumental expressionism, the influences of the Dutch De Stijl movement and Russian constructivism. ^{see fig. 1, 2} The overall effect and the unusual extent of his use of glass façades were unique features in early German architecture. A variant on this were also his designs and constructions of family houses using brick and ferroconcrete construction methods (1923, 1924) ^{see fig. 3, 4, 5} a feature of which were the open ground-floor plan and irregular use of materials which was a forerunner of the functionalist ideas and the later industrialisation of building methods. In the same way, further completed family houses (Wolf residence in Guben, 1926, the residences of H. Lange and Esters in Krefeld, 1928) ^{see fig. 6-12} showed to what extent Mies' style had distanced itself from that of the pre-war years, and to what extent his earlier neoclassicism and perfection of proportion and design had remained. Nevertheless, the most significant work that Mies (since 1926 a member of Deutsches Werkbund) carried out at the time was his work on and contribution to various types of family and small apartment blocks in Stuttgart (Weissenhof Apartments, 1927), for which the foremost architects of the time also lent their designs, and in particular the German Pavilion at the International Exhibition in Barcelona (1929) ^{see fig. 13-16} and the Tugendhat Villa in Brno (1928-1930), ^{see fig. 17} which were to become the most significant expressions of modern architecture in Europe. This is due to the fact that both buildings fuse together mainly jointly held features - the liberal nature of its conception, the frugality of media used, the use of light chromium-coated supports and valuable materials, the preference of glass façades to brick, right-angular asymmetrical layout of the interior ground-plan and the implied concept of free space running

through the building - this revolutionary concept of the relationship between space and matter was more marked in the Brno Villa. Whilst the "continuous" space in the Barcelona pavilion organically reflected the necessity for the free movement of the visitor to the exhibition, the idea for a similar layout of the interior of the Tugendhat Villa arose from the architect's visualisation of the simultaneous use of the main living and social areas of the building, in contrast to the traditional make-up of spatially isolated rooms.

The Tugendhat Villa was the last key work that Mies carried out in Europe. Its extraordinary contribution to the mature international style and its growing fame pushed into the background - in many cases incorrectly - several other architectural pieces, designs or projects that were carried out by him during that period (Nolde Building, Berlin 1929, Exhibition building in Berlin, 1930), or during the early and mid 1930s (Gericke Building project, Berlin 1932 and the atrium houses and houses with courtyards/gardens which, with the exception of the Hubbe Building, Magdeburg 1935 and U. Lange, Krefeld-Traar 1936, cannot be localised nor dated. ^{see fig. 18, 19, 20} It should also be mentioned that from 1930-1933 he was the Director of the Dessau Bauhaus, for which he worked on many preliminary designs in 1932, when the school was forcibly moved to Berlin.

Because of the political developments in Germany, Mies emigrated to the USA in 1938. In that same year he became director of the architecture department at the Armour Institute, later to become the Illinois Institute of Technology (I. I. T.) in Chicago. He designed the general project for the construction of a new campus (first building work taking place in 1942-1943), which denoted the main theme of his American work: a steel frame in free space, laid out over a right-angular modular network. The steel construction with supports inside the building and large glass windows on all sides also formed a basis for Mies' family (weekend) Farnsworth house (Plano, Illinois 1945-1950). ^{see fig. 21} Mies developed its open pavilion concept on a monumental scale for his next and penultimate building for I. I. T. in the Crown Hall faculty for architecture and design (1950-1956), where he also used the idea of large joint space under a continuous roof, not supported, but suspended from its frame. ^{see fig. 22, 23.} Mies also used his new frame construction for his high-rise residential buildings (Lake Shore Drive, Chicago 1948-1951), ^{see fig. 24} which became the medium of tension between the vertical and horizontal elements and, with the aid of L-profile supporting pillars, a very effective formal medium. The same was true in his Seagram Building skyscraper (with P. C. Johnson, New York 1954-1958), where an equilibrium between the antitheses can be seen, and therefore an overall relaxation of its huge areas. ^{see fig. 25} Mies embraced the idea of this new expression of the relationship between the load and support of a construction and its shape reflex on the outside also in his final large work, the National Gallery in Berlin (1962-1968). Here he used a design that he had used some time earlier in the project for the Bacardi company administrative building (Santiago de Cuba 1957), ^{see fig. 26, 27} and which consisted of the interposition of the joints with the load and carrying strength.

The wide-ranging works of Mies van der Rohe, most of which were destroyed during the Second World War, had an enormous influence on the development of architecture. During the architect's lifetime an unusually attractive perfecting of the clear skeleton construction concept, encased by fragile transparent walls (the architect's principle of "skin and bones"), and encompassing technical perfection to the smallest detail, functional variability, usage of quality and long-lasting materials and refined elegance of the austere classic forms in the spirit of his most well-known theory that "less is more" took place. This influence was most obvious in the changes that occurred in the architectural concepts of huge American architectural organisations, such as SOM, which has its headquarters in Chicago, New York, San Francisco and Portland (Oregon), the work of another representative of modern classicism, the aforementioned Philip C. Johnson, and the work of Arne Jacobsen, Peter and Alison Smithson, Louise I. Kahn, and others.

As we can see from Mies' brief biography and overview of his work that he created over a fifty-year period, one can organically divide this work into two large groups: work that took place in Europe up to the late 1930s and that which was carried out mostly in the USA. There is no clear barrier between the two, for in America Mies kept and even developed his rational and classically abstemious approach to the basic questions of architecture, and aside from this worked on the solution of several earlier specific problematical areas. He was forced, however, to take into account the differing level of development in local architecture (and even on the other hand in part his noted knowledge of European building culture) and to adapt to the peculiarities of his orders, the building laws and

regulations, architectural organisations and building practice and also the materials available to such an extent that it is impossible to evaluate the organic continuation from Mies' European phase. This circumstance had, however, a significant influence on the importance and the developmental contribution of the Tugendhat Villa in Brno for modern architecture in the inter-war period. Both may be recognised in particular by comparing Mies' other works to works that are more similar than dissimilar to this building. Therefore, in the comparative evaluation of the Tugendhat Villa, Mies' American work may be omitted.

This detached house of family villa type stands on the slope between the street and its closely adjoining garden. It has three stories (of which each has a different ground floor plan and façade. On the first storey there are utility rooms, which were used for the domestic economy and technical running of the house and a photographic laboratory. Outwardly it appears to form a plinth to the building, divided into three parts by solid doors, a narrow strip of window and a stairway to the garden on one side. The second, main storey (ground floor), to which there is an entrance via a spiral clockwise staircase from the hall, and which is also accessed from the side, north-west front, is made up of three parts: the main living area with a winter garden, with only subtle divisions between the other rooms with other functions: reception room, music corner, study with library and seating corner, larger sitting area and dining room. On entering, there is a projection room to the left. The second part of this storey, next to the dining area, is formed by the kitchen, food preparation area and food storage space. The adjoining third part consists of servants' quarters. The southeast and garden sides are formed by four transparent plate glass windows, which are adjoined by part of the dining terrace. The living area is joined to the garden level by the dining terrace and stairway. On the street side the façade consists only of an upper section of walling with a section of narrow windows. The third storey (first floor) includes a small entrance, hidden from the street, with a hall and communication core, which on the street side leads into the corridor and the two children's rooms, governess' room, bathroom and WC. On the garden side it leads to Mr. Tugendhat's vestibule, Mrs. Tugendhat's suite and bathroom, before which there is a dressing room and, on the opposite side, another vestibule leading onto the terrace. From the hallway there is also a straight stairway leading down to the main storey. The main oblong section of the terrace is directly accessed also from the children's rooms and also a narrow joining section from the two parents' rooms. On the opposite side past the corner of Mr. Tugendhat's room the terrace continues at the same level to the entry area, partly open, partly covered. To this, parallel to the street, there is a freestanding garage and caretaker's lodgings, which lie opposite to part of the third storey. By the entry to the balcony there is a stairway to lower floors. The fronts of all parts of the third storey are formed by walls with windows and door openings. From three sides the house is surrounded by a gently sloping garden, where the main path runs around the periphery of the area and a large garden with several mature trees.

Mies also designed the positioning of the furniture, especially the non-moveable pieces (for example the built-in and free-standing wardrobes in the bedrooms on the uppermost storey, and also the four-part bench with table and four Brno chairs made from chromium-covered steel tubing in the corner of the library, or the folding table with one fixed leg and its eight chairs, also of Brno type, in the dining area. Some pieces are, however, the work of Mies' furniture specialist colleagues (Lilly Reich, Hermann John, Sergius Ruegenberg). It is not possible to say what share of the work each had, but there is no doubt that the manufacture of each piece required Mies' approval or correction to their construction, choice of materials and their form. We can assume that Mies had direct architectural authorship over the furniture in the study and social areas. In the former case this includes the cupboard, writing table and two MR 20 armchairs, the low table with glass top, the two dark armchairs and Barcelona chair, three Tugendhat armchairs, the low decorative table and chaiselongue. Mies probably did not consider their permanent positioning. In addition to this some objects, especially the statue by Wilhelm Lehmbruck, originally in the Stuttgart "Glasraum", only later found their place in the Villa.

Most of the furniture was positioned on carpets, or on white or light-coloured linoleum. Of the other accessories, the *Shantung* and velvet curtains of various colours on chromium-coated rails in the main living and social areas had the greatest impact on the interior. These either divided sections from one another, especially the study and dining areas, or ceiling lights that optically isolated the whole area from the garden.

The exceptional nature of Mies' Brno Villa and its singular position in world inter-war architecture may be attested to by comparison with other of Mies' designs and completed work, especially those from the same typological category. Mies came across several cardinal problems in the architecture of residential buildings during his work in the first two decades of the 20th century, partly reminiscent of the work of K. F. Schinkel. This mainly took the form of the accenting of the relationship between the "interior" and the "exterior", which can be seen in his first buildings: the Riehl residence in Neubabelsberg near Potsdam (1907), the Perls-Fuchs residence (1911) and the Werner residence in Berlin-Zehlendorf (1913), in which a spiral staircase was also used. Mies worked gradually on the features which characterise the Brno building, and which were born in the revolutionary concept of construction, space and matter and their mutual ties and relationship of the whole building to its surroundings. One of the first of this series of works, of which some remained at design or pilot stage, and some were actually built, there is a design for a house from ferroconcrete (1923), which was probably the architect's own house, ^{see fig. 5} In this project it is possible to see several constructional and formal novelties which were combined with the traditional concept of a family house: as a basis for the construction a steel frame was used, on which simple cubic forms were included in such a way that the building was open over the whole of its ground area as an entire unit from one piece. In selecting a building site on different levels and from the reconstruction of its ground plan it is obvious that the area of the house was supposed to have been separated freely, open to its surroundings, with significant usage of glass (also with the "corner" window motive) and linked to its close surroundings. An illusion of greatest possible freedom was to have thus been awakened in its inhabitants, without suppressing or even losing one of the greatest values of this type of building - a feeling of security and safety.

Another project, probably slightly earlier and also unrealized, was for a brick house (1923-1924), ^{see fig. 3, 4} again for Mies' own house, which shows surprisingly overlapping features with those of his previous work. Nothing can change the fact, however, that this was purely an ideal plan. Most similar are the layout of the living and domestic economy areas and the concept of spatial arrangement, which is a clear presage of his later unified "spatial continuum". This is not the same as the single large areas from Mies' later works - for example the Crown Plaza in Chicago from 1956 - divided only by low portable walls. Each part of the house is, as in the case of the previously mentioned house, clearly tangible, because although they are not sharply demarcated in apposition to one other, they lose the individuality that they once had. The impression of space is added to by the regular lighting, in a similar manner as the ferroconcrete house. It cannot be ruled out that brick was the chosen material because of the fact that as an exactly measured building unit, it could become a basis for the architect to create a "modular" unit, which could be attested to by the similar strength of all the walls or dimensions of the planned windows and doors. The building would therefore be - as later became the rule for Mies - the result of a type of modular consideration, and architectural structuralism. Brick played such a "modular" role in Mies' earlier works.

The extent to which the new concept of interior space and its relation to its spatial surroundings to the idea of Mies' works from the 1920s, can be supported by the freely-changeable floor plans of the apartments in his Stuttgart "Glasraum" and his other apartment buildings there (1926-1927). Here it can be seen to a far smaller degree, due to the limited space available for each apartment and the close proximity of each building.

However, in the realisation of this financially limited project, one can see the architect's attempts to make use of his knowledge of the new form of living space. This was supposed to be seen in the ground-floor variability for each apartment, an aim reached by using a steel frame. The use of this frame at the same time allowed the division of the floor plan from the construction and to render the façade independent. More detailed comparison with Mies' previous works would show that there were more such interdependencies in the Stuttgart apartments. The tendency to change the concept of the interior area could however have been far more marked in the construction of free-standing buildings, where nothing could prevent their expansion into and consequent joining with their surroundings. Before this stage, towards which the development of architectural thought in many non-realized designs aimed, two other works were produced, in which the meeting of the traditional concept of the family villa-type house with elements of modern industrial architecture faded away, namely the Esters residence in Krefeld (1927-1929) ^{see fig. 11, 12} and the neighbouring detached Lange residence (1927/28-

1930?). ^{see fig. 8, 9, 10} The traditional elements in the case of both houses were replaced by block-type cubic through-formation of the building, the covering medium of which both remained a load-bearing element and a covering for the space. The separation of the walls and supports, i.e. a consistent inclination towards frame construction remained, but this was not realized in either of these buildings. It cannot be ruled out that the predominance of windowless walls and the harmonic layout sequence of the rooms fulfilled the wishes of the original owners - in both instances amateur collectors of modern art - to create in the interior suitable conditions for the placing of their *objets d'art*. (This would correspond with their present-day use as museum and exhibition buildings since 1955 and 1981, respectively).

The Esters and Lange residences in Krefeld stand at the end of a developmental stage, in which it was not possible to continue with the aid of the media that had been hitherto employed. The difference between the buildings that were completed and several pilot projects, especially the Esters residence and its large glass wall garden façade, clearly indicated that Mies was considering new concepts and construction methods even during the time of their construction. This was proven manifestly with a project that was running concurrently with the latter, that of the German pavilion at the International Exhibition in Barcelona ^{see fig. 13-16} which, together with the Tugendhat Villa in Brno, ^{see fig. 17} is justifiably considered to be one of the key examples of modern architecture (1928-1929, demolished following the exhibition, reconstructed in the 1980s). In this building for the first time Mies consistently differentiated the supports and walls, and for both the construction and the form he showed the changes which he had been gradually considering over the course of his previous work. The system of subtle support for the cross-section in two sequences (one of the suggested variants was for three sequences) that was in place not only allowed the complete removal of walls as a load-bearing element and the unhindered flow of space inside the pavilion, but also the extension of the roof elements and the creation of walk-through spatial zones between the core of the building and its surroundings. (i.e. similar to the plan for the ferroconcrete house). This construction simultaneously allowed the usage of large-format glass windows in place of walls, and in the aforementioned walk-through zone an almost complete saving of qualitative differences between the "interior" and the naturally formed "exterior". In evaluating these revolutionary relationships between the spatial and material elements of the building it is essential to consider its function as a representative exhibition pavilion. It had to be used both for the exhibition of displays and furniture, and also with the free and one-directional movement of the visitors. Because the pavilion itself was an exhibit of sorts - especially as it was elevated on a pedestal - there was nothing to stop Mies using constructional and formal novelties. This was also true for the usage of valuable materials, particularly onyx, marble and chrome.

With his Barcelona pavilion Mies took a decisive step on the road to the independence of the interior layout of the building and its load-bearing elements. He was however aware of the fact that the consistent separation of the supports from the walls was made possible by the functional exclusivity of the building, and that the justification of using this principle must first and foremost be proven in a residential house. Only there could the permanent simultaneousness and covering of all functions could show the correctness and service life of the new concept, and at the same time create premises for the appearance of residences fusing intimacy and a feeling of security with the fluency and openness of space. Mies gained the opportunity to carry out such an experiment whilst the Barcelona pavilion was being constructed with two orders. One of these, the Nolde residence, remained at planning stage, similar to those that had gone before. On the plans (1929) one can see his new idea of freely standing supports. These supports, as a visible load-bearing element, were probably only used in the living and studio sections of the house on the wishes of the original owner, whilst in all other parts of the house there is a steel frame hidden within the walls. A further task was the project for and later building of the Tugendhat Villa in Brno which was, thanks to the possibility to realize Mies' plan to the full, not only his first chance to fulfil his previous notions, but was also - as is clear from the architect's other work - his finest creation.

As has been already described, this task was for the creation of a family house of villa type, in which the dominant feature would be the interior space and its non-traditional layout. Its superiority and independence on a substantial building unit allowed construction to take place around a steel frame running the entire length of the house, and not only part of it which, at the time, was quite unique for a

building of its kind. This not only allowed the artificial raising of the sloping land and less load on the walls, but in particular put into action the architect's crystallised idea of the function and form of space and the structural differentiation between each part of the house also in its vertical organisation. The areas that would be used by all, which should take, by their very community and companionable nature, priority over all other considerations in a family house, were assigned most space (together with the winter garden two thirds of the whole area of the floor space). A deciding factor was that the construction should allow the consistent fusion of the social area, that this spatial appropriateness should be granted superiority, and conceived not as a room (as with Adolf Loos), but as a matter of course. Nothing can change the fact that some sections (but not all) of the living area, could be separated both visually and partly acoustically by curtains. Mies replaced the traditional and still prevalent spatial theory in the Tugendhat Villa with a consistent spatial unit - a traditional static area made up by single, load-bearing walls dividing the rooms, replacing limited movement with continuous fluent space. In doing so it was not easy to delimit its vertical boundaries. To the dynamic irregularity and therefore visually inconsistent but transparent ground floor plan and the area above it, Mies linked the wide-angle view of the surrounding area on two sides, separated only by clear class and encroaching garden vegetation in the uncertain spatial distance. This penetration was made possible by the large glass walls, in fact acting as a huge window belt "around the corner", separated only by a subtle frame. This was not its only function, however, for the non-load-bearing window belt, and lightened façade, which was made possible thanks to a horizontal extension of the steel frame, could also provide sufficient light for the living and social area. This penetration of the "interior" by the "exterior", which had a two-way effect, could be heightened, for two of the large plate glass windows could be lowered into the floor, and only the height difference between the two areas stood in the way of the complete fusion of the two spatial categories.

All the other media served in the creation of a single and as light as possible spatial continuum, which allowed lighting from beyond the boundaries of the building. The supports, which form part of the building and the undivided space are not space-creating elements, as are the onyx and Macassar walls. Their load-bearing function is apparent: columns without bases or capitals visually and tangibly support almost to the limit of their capabilities with their soft, almost gothic cross-profile, reflected in the mirror effect of the chrome, ^{see fig. 16} the onyx wall and the dining area also reach from floor to ceiling without side support. All the curtains have a similar function, and their rails do not present a barrier to the "fluidity" of the ceiling area, neither do the floors without door-sills. The whiteness of the linoleum, the plastered ceiling and walls evoke the impression of near weightlessness. Finally, the contrast-free lighting of all parts of the main living area "flows" through the space.

Mies did not limit the notion of "continuous" and simultaneously unified space, articulated by vital living requirements in a family house, to the main living area alone. This feeling permeates the entire house. On the same floor he extended the idea to other rooms, especially the food preparation room and the kitchen; in the former with the ceiling-height window, and in the latter by the use of the same tiles and floor panels, reaching ceiling level. Here the feeling of unified space has been implemented by the use of glass and panelling from floor to ceiling, main entrance and other doors of similar dimensions, built-in and wall-mounted cupboards, and the possibility to join together and enlarge the children's rooms by sliding doors. Similarly, direct contact with the exterior space is made possible, although to a lesser extent, using windows and doors that open onto the semi-roofed corridor and the large terrace. The openness of the house therefore increases upwards.

This openness to the surroundings is the second main notion that decided the overall form and individual media - the most important factor was once again the steel frame, which made this possible. Whilst the formation of space was a further organic and final element in the development of Mies' concept of a residential house, the openness of the material shell of the house was shaped first and foremost by the unique features of the building site. The architect's fascination by the positioning of the land and the view, which provided a panorama of the historic centre of Brno, had an effect not only on the patent superiority of the garden façade, but also that he was able to incorporate a *point de vue*, or *belle vue*. The first storey level, where the frontispiece is solid, has the function of an adjacent wall to the garden, the second storey level is formed by the glass walls and covered dining terrace and, on the uppermost level, the open terrace which captures the whole panorama of the city and the vault of the sky above it.

The idea of spatial continuum, in this building theoretically without limits, and the notion of its openness both had deeper significance. In this case it was not simply a matter of fulfilling the basic requirements of modern, functionalist architecture, but was supposed to create a basis for healthy and technically comfortable living. Here, together with the residential function, arose an environment which, using this new expression of architectural space, suppressed and wiped away the border between "interior" and "exterior" living, for it prepared people in the security of the "interior" for the uncertain, and essentially contradictory "exterior". Therefore Mies firstly dismissed the idea of separate rooms and created in their place a structurally superior whole allowing free movement throughout the building and, above all, the flow outside the protective shell of the building, or even total openness to the outside. For this reason he used the same flooring material both for the "interior" and the "exterior". Using this psychological dimension of space a further, aesthetic openness of the ground plan and contours of the spatial form arose which offered the inhabitants of the house a perception of greater space and kindled their imagination for similar, contemporary abstract art. The unique nature of some of the materials used had the same effect, in the same way as Loos had done earlier, i.e. the replacing of the now disclaimed *décor* and traditional "decoration" provided by paintings with the longevity of the constant form and the "eternal" nature of the home environment and a feeling of security within this unit.

The exceptional position of the Tugendhat Villa in the history of modern architecture can also be shown in comparisons both with all the early pieces in Europe and America, and also architectural work from the 1930s. Other external factors also combined to elevate the Villa to such a position. On the one hand Mies was able to realize his idea of a new form of residential building in an ideal form and could justify this because he was working with the cultured and wealthy Tugendhat family, who changed his concept - not in order to save money - but only in non-substantial details; such a coincidence could not be repeated. On the other hand the architect wanted the results of his efforts to be in a more "democratic" form after the completion of the house that would be accessible also to the middle classes. To a certain extent this was apparent in the Nolde residence, but Mies expressed this aim to the full in a series of designs for houses with courtyards/gardens, which he drew up from 1931 to 1939, the location of most of which was not defined - most probably they were destined for suburban districts or small housing estates. In these buildings the arrangement of subtle supports also played a decisive role, which allowed the free development of the floor plan, and an almost arbitrary spatial arrangement, as did the large windows that looked mainly out on the courtyards/gardens. Even in this reduced version, which was closer to the plan that was carried out than the simple ideal design, the overall idea was the same: to create a house as an environment which, in its purest and highest form could provide optimal conditions for the self-realisation of modern man in his spiritual sphere. Due to the worsening political situation in Germany, initial working contact with the USA (1937) and, shortly afterwards, his emigration, Mies never managed to develop this type of housing in Europe. There were clear echoes, however, for example in the use of an iron frame, freely-standing supports throughout the cross-section and large window areas, which can be seen in the plans and designs for the first major work that he carried out in the USA: the Resor residence. On the contrary, the reduced spatial program and visual interlinking of the space with the surrounding area, foresaw the necessity for changes to the architect's direction in this land of differing traditions and differing architectural concepts.

In a similar manner, any comparison of the Tugendhat Villa project with the creations of other architects in the same typological area would indubitably cast light on its unique position in inter-war architecture. Of the architects who, alongside Mies, most influenced the history of architecture of the first half of the 20th century (and also later), only a few studies and completed works of Frank Lloyd Wright and Le Corbusier stand comparison. In the case of Wright, his concepts can be seen in his family houses of the first decade of the 20th century, and which to a certain extent were a forerunner of the concept of continuous space and an open floor plan. Each part does not make a whole, however, and they have the character more of spatially independent rooms, from which it is possible, without doors, to pass through into neighbouring rooms of different dimensions, the majority of which have a different form of lighting. This concept of differentiation within the interior space could be seen in 1902 in the Wilits residence (near Chicago) ^{see fig. 28, 29} and in other works towards the end of the decade, which are closer to Mies' concept, despite their different features, especially due to their spread out nature and their fusion with the terrain, prominent plinths and the creation of transient

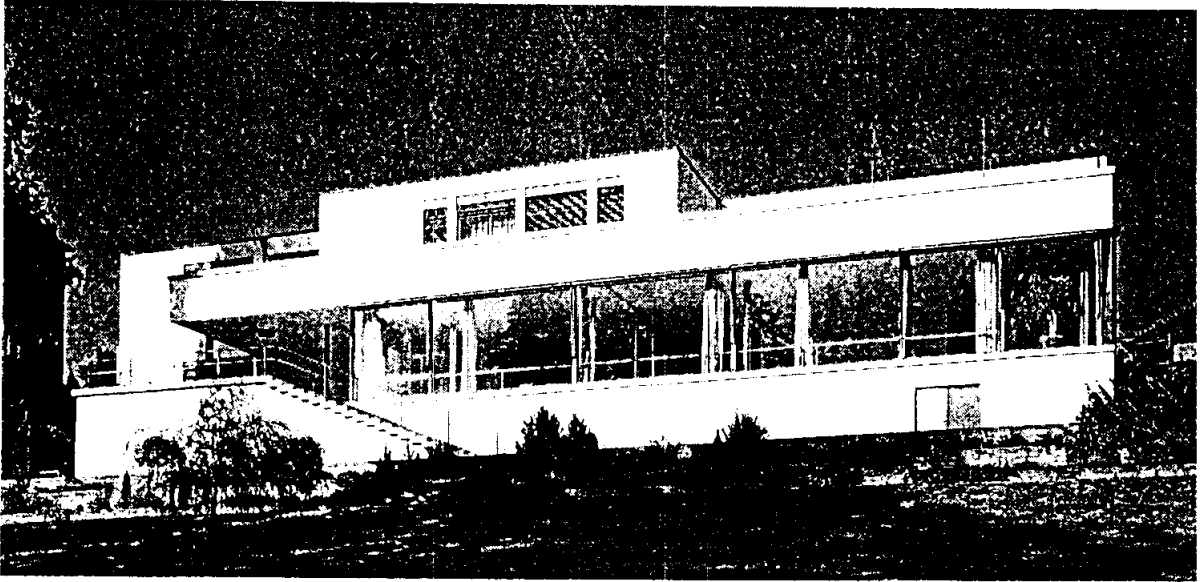
spatial elements (terraces, for example), and also the suppression of the difference between the "interior" and the "exterior". His use of a right-angled modular network, in which the unit of measurement is a prominent oblong is also similar. Whilst Mies' work was characterised throughout by classic lines, Wright refused to use all styles that stemmed from this and also those that were even reminiscent of classicism, as he was a representative of so-called organic architecture. As an example of how different the development of his architecture could be can be seen in the renowned Kaufman Villa (Connellsville 1936). ^{see fig. 30} The romantic notion of a building as a part of nature prevailed over functionalist lines in this instance. This was particular obvious with the location of the house on a cliff above a waterfall, the amalgamation with the surrounding landscape and the use of natural materials.

In addition Le Corbusier, Mies' contemporary, came close to his ideas in many of his works, which Mies gradually crystallised and collected together in his Brno building, or had ideas with which he could partly identify. This was especially true for the changeable ground plan using a skeleton frame, the creation of a large space as the building (apartment) core and its lighting with the aid of large window areas. In the first instance Le Corbusier's load-bearing elements never reached the level of Mies' extreme dematerialization, and in the second he created large, but unified and static ("non-continuous") and a vertically oriented special area, and finally his windows were always divided. Le Corbusier also never adopted the extreme concept of interior space and, related to this, of new constructional and formal environments systems and materials (Mies - steel and brick, Le Corbusier - ferroconcrete and concrete). Also in the relationship of the "interior" of the building to its surroundings one cannot note the same level of radicalisation. The differences between the two architects towards a new solution to material problems in the construction of residential housing can be seen in a comparison between the Tugendhat Villa and Le Corbusier's Savoy Villa (Poissy 1929-1931), ^{see fig. 31, 32} the most important and, in the inter-war period, the most symptomatic work of the architect.

To close, one could note that, before the building of the Brno villa, the idea of an even larger living area appeared also in Czechoslovakia. In 1907 Adolf Loos arranged the apartment of V. Hirsch (Pilsen) in such a way that the dominant idea was the horizontal contiguity of the area, which could be broken down into smaller sections according to needs (for example using a leather hanging). Loos returned to this idea several times, i.e. that the inhabitants should use the entire house or apartment. This was always nevertheless within the bounds of the preservation of intimacy in the residence, upon which he laid great emphasis in all his work. For this reason, he "opened up" his buildings to the outside only to a small degree (for example via the terrace). When discussing attempts to find a new concept for interior space, which preceded the building of the Brno villa, one should also mention the work of the Brno architect Bohuslav Fuchs, one of the main proponents of Czechoslovak functionalism. In his Zemanova kavárna (1925), ^{see fig. 33} the café in the Hotel Avion (1927), ^{see fig. 34} or especially his own house (1927), ^{see fig. 35-38} some areas are linked to one another both horizontally and vertically; this possibility is also provided by mobile sections of walls and curtains. This was the principle that was in essence the same as Mies' concept of "continuous space"; the means by which he reached these aims, for example the gallery in the main living area of his own villa, were inspired by Le Corbusier's aesthetics of space.

The Tugendhat Villa in Brno is a unique work of art, which not only has no equal either amongst the works of the architect, but also has no equivalent in world architecture. Its extraordinary artistic merit, which draws the attention of both experts and the public, is added to by the fact that it is the only example of its time to use modern construction technology and technical equipment in a family house of villa type, which follows from the high standard of living of its occupiers. These exceptional features are mentioned in the conclusions that have been reached by scholars in the great deal of literature that has been written on the history and importance of, and contribution that Mies' work has given to the development of modern architectural culture, and also in special studies on Brno architecture.

File



ANNEX TO 4.J. - PROPERTY MANAGEMENT PLAN

VILLA TUGENDHAT · BRNO

Czech Republic

Tugendhat Villa in Brno Czech Republic

Property management plan

(Supplement to the nomination documentation)

**Cultural property of the Czech Republic
nominated for inclusion on the World Heritage List**

Prague 2000

Tugendhat Villa in Brno Czech Republic

Property management plan

(Supplement to the nomination documentation)

Contents

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4. Statutes of Brno City Museum, an excerpt from them in the English language
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Cultural property of the Czech Republic
nominated for inclusion on the World Heritage List

Prague 2000

1. SUMMARY

The Villa Tugendhat in Brno was presented for inscription on the World Heritage List in June of 2000. The nomination documentation was registered by the UNESCO World Heritage Centre under the number C 1052.

The UNESCO World Heritage Centre examined the content of the documentation and, in its letter of 6 September 2000, asked for the completion of the material concerning the "*property management plan*" within the meaning of the point 4j of the main nomination documentation of June of this year.

The following main aims of the management plan were given in this documentation:

- the presentation the Tugendhat Villa as a unique architectural item from an analytical and architectural stylistic viewpoint,
- to allow visitors maximum access to the building;
- in the spirit of establishing a „monument of modern architecture“ to complete the exhibition by replacing the original equipment in the Villa using original planning and photographic.

Therefore, the supplement to the nomination documentation extends information on the future of the Tugendhat Villa.

In the course of 2000, several decisions were made concerning the conception and aiming at an improvement in the presentation of the said monument. The implementation programme, including an estimate of the phases of detailed exploration and regeneration, has been proposed during the most recent period and supported by the direction of the Brno City Municipality, owner of this monument. Finances for preparatory and design work linked with the conservation and renewal of the Villa as a monument are set aside in the Municipal Council budget for 2001.

The overall conservation and renewal of the Villa and the adjacent is being prepared. As an introductory material to the plan of conservation and renewal, the administrator of the property, the Museum of the City of Brno, has drawn up the Conception for the Enlargement of the Use and Accessibility of the Tugendhat Villa (the wording of the Conception is given in point 2). The Conception does not propose a change in the use of the monument, but contrariwise means the development of the educational and information functions of the monument as an exclusive Museum exhibit - an example of an authentic work of modern architecture, including an interpretation of its original use. The conception brings a detailed vision of the future content of the monument, including a detailed route for visitors, the use of rooms not presented until now and especially the new supplementing of the monument by a research and information centre. This centre will enable the interested persons belonging to either the specialized or the general public to get a more thorough knowledge of the monument and its documentation and will show the overall work of architect Mies van der Rohe and bring a number of pieces of information on contemporary architecture.

The intentions concerning the conservation and renewal of the Villa Tugendhat and the Conception have been presented to the Ministry of Culture, which, as an executive body of public administration in the Czech Republic, adopts binding resolutions

concerning all adaptations of national cultural monuments and matters of their use. (As to details, see the points 4d and 4e of the main nomination documentation of June of this year). The Ministry has adopted the resolution approving the conception presented and also has enjoined the owner to take the basic steps aimed at a sensitive approach to the conservation and renewal of this heritage property. (This resolution is given in point 3 of this supplement). E.g., carrying out a topical analysis of the history of the construction is required as the fundamental basis for the conservation and renewal of the building. This analysis will become the starting point for an exact definition of the adaptations, conservation procedures and the completion of missing architectural elements and the restitution of the property, including the elimination of some unsuitable partial adaptations carried out in past decades (a more detailed comment on this is made in the nomination documentation, par. 3d). This analysis of the history of the construction will be entrusted to the State Institute for the Preservation of Monuments, which has the appropriate specialists for this highly professional activity. The analysis will be carried out at the beginning of 2001. Its results will become the basis for a definition of the regulative indexes for the design preparation of the property. At the same time, the resolution emphasizes the need for the careful individual assessment of all preserved constructions, architectonic details, elements of the interior furnishings, fixtures and fittings so that the conservation, restoration and renewal of the villa might not threaten the authenticity of the building and its values.

In point 4 of this supplement, an extract of the latest wording of the Statutes of Brno City Museum is enclosed, with the passages by which the Museum is entrusted with the preservation and use of the Tugendhat Villa together with other properties already administered by the Museum. Other parts of the Statutes contain information on organization.

Both the executive bodies and the professional agencies responsible of the cultural heritage preservation in the Czech Republic are fully aware of the importance of this heritage property and are ready to apply the prepared conception. The inclusion of the Tugendhat Villa on the World Cultural and Natural Heritage List may become an important signal for the possibility of the preferential usage of all the available sources of conservation and renewal financing (their survey is given in par. 7.4 of the main nomination documentation from June of this year).

The Tugendhat Villa in Brno is one of the masterworks of Ludwig Mies van der Rohe. The extent of its legal protection and the attention paid to the preparation of the conservation, restoration and renewal and its completion by a professional research and information centre fully correspond to this.

2. THE CONCEPTION OF THE EXTENSION OF THE USE AND ACCESSIBILITY OF THE TUGENDHAT VILLA

A. ORGANIZATIONAL PREREQUISITES:

The Tugendhat Villa is owned by the City of Brno, represented by the Brno City Municipality. From 1 July 1994, the administrator and user of the Villa is the Brno City Museum, an institution set up by the City of Brno, which entrusted the Museum with the administration and use of the property as of 1 July 1994. This fact is also fixed in the Statutes of the Brno City Museum of 1 April 1996, adopted by the Council of the City of Brno at its 59/II meeting, held on 4 April 1996 (see point 4).

The operation of the property is financed by the budget of the Brno City Museum and the staff members ensuring the operation of the property, visitor facilities and the professional services for its visitors are employees of this Museum. As there are no reasons for any changes in the system of property ownership and its legal status in the foreseeable future, the Brno City Museum will continue to administer and use the Villa and present it as a unique monument of the world modern architecture.

Two basic legal documents are the point of departure for the plan of the management of the Tugendhat Villa:

1. the property is a cultural heritage property registered in the Central List of Cultural Heritage Properties under No. 0098, within the meaning of the law No. 20/87 Sb.
2. by the Decree of the Government of the Czech Republic adopted on 16 August 1995 and which took effect from 15 November 1995, the Tugendhat Villa has been proclaimed a National Cultural Heritage Property according to par. 4 Art. 1 of the law of the Czech National Council No. 20/87 Sb.

The prerequisites for the determination of the conception of the conservation and renewal of the Tugendhat Villa ensue from the above-mentioned legal documents. The owner will carry out the gradual conservation and renewal according to the respective resolutions of the Ministry of Culture. The basic conception of the routes for the tours of the visitors to the Tugendhat Villa can already be defined in this period.

B. CONCEPTION:

The main aim of the programme of use will be the presentation of the Tugendhat Villa to the general and the expert public as an exceptionally important architectural work, whose architect, Ludwig Mies van der Rohe, proceeded quite radically, within the historical context of European modern art, to a new solution to the problem of arranging the dwelling and social part of the building in space as a one-family house of the type of villa. This new conception also manifested itself in the constructional element and the material furnishings of the Villa, the technologies and the technological innovations used there, this leading, last but not least, to a substantial increase in the comfort which the Villa could offer to its users.

Therefore, the route of the tour is conceived in a way enabling the current visitor to pass, in the company of a guide, through the largest part of the building and follow the

aspects mentioned here. This means that both dwelling storeys (with the exception of the former chauffeur and caretaker bay with the garage, where the box office, the cloakroom and a tea kitchen for the staff are located) and the technological storey will be opened to the public; the technological storey can be visited only at the request mainly of specialized interested persons.

Tours through the building are always made in groups and the number of visitors in a group must not exceed 15 persons. Each group is always accompanied by two persons - a guide and a guardian.

a) The tour through the interior of the building

In view of the fact that the Villa has to be entered from the highest level, from the street, the route of the tour is conceived in a way allowing its beginning in the third, i. e. the highest, storey.

After buying their tickets, the visitors enter the property through the main entrance and gather in the entrance hall. There, the guide gives an introductory talk about the history of the building, its architect and investors. Thereafter, the group moves to the householder's bedroom (during their way, they will see the Tugendhat spouses' bathroom), where, in individual rooms, the exceptional position of the Villa in the architect's work and its place in the context of world modern architecture will be explained to them.

From this bedroom, the visitors will continue to the lady's bedroom and from there, through a special small corridor, conceived at Mrs Grete Tugendhat's special request, to the 1st room for children and, from there, through the corridor, to the nursemaid's room. From there, they will pass through the 2nd nursery to the terrace, from where they can look at the panorama of the city with the dominating features represented by Špilberk and other historic buildings in the centre of Brno. They return then into the entrance hall through the communication corridor between the lady's bedroom and the 1st room for children.

Thereafter, the group moves down a spiral staircase to a lower, dwelling storey, where the guide will explain the progressive principle of the arrangement of this part of the house and explain the avant-garde substance of the architect's conception of the space in it, i.a. by comparing the Villa to selected buildings of its time, some of them existing in Brno. After the conclusion of this part of the guide's exposition, the visitors will freely tour the individual sectors of the main dwelling area in the following order: the reception area, the musical *salon* with a piano, the recreational nook with a small table for card games, the study with a library, the living part and social sector, the dining room, the service room and the kitchen.

All the areas which are part of the touring route will be provided with replicas of the original furniture and other furnishings, i.e. curtains, carpets, etc. For the present replicas of the furniture in the main living and representative room, similar ones will be substituted, made in first-class quality.

If the visitors do not show interest in a guided tour of the technological storey, they will leave the villa through the exit leading to the bottom terrace and, using the stairs, descend into the garden, which they will look at from its main communication. From there, they will go out into the street by lateral stairs. Through a sliding gate, they may enter the garage, where there is a shop selling publications, picture postcards and other

accompanying material concerning both the Tugendhat Villa and Brno works of modern architecture and, as the case may be, other activities of the administrator of the property of Brno City Museum. There, the visitors will also have a computer at their disposal, on which they will be able to see a CD ROM, which will be up for sale there, about the Tugendhat Villa. The garage/shop and the staff area located in the former flat of the chauffeur and caretaker will be provided with modern operational furnishings that will not evoke the historical furnishings of the villa, as no graphic or photographic documentation about its furnishings has been preserved.

In the case of specialists' interest in touring the technological back-up area, the route set for visitors will enable them to look at the room with a mechanism for the putting down the large windows and at the system for the blowing-in, filtration and heating-up of the air.

Within the tour itself of the building, it will be possible to see a permanent exhibition highlighting the exclusive position of the Tugendhat Villa in the international architectural activity in the 20th century. The exhibition is based on the documentation of the building and presents duplicates of the original drawn documentation from the collections of the Brno City Museum and period photographs. The exhibition will also show the life of the family in the house. At the same time, it will make a sketched comparison between the Tugendhat Villa and the other works by Mies and the architectural activities in the Europe of his time. The exhibition will also highlight the similar exclusivity of its furnishings, designed in a large part by Mies, too, only for this building and reflecting the needs and the expected development of the young Tugendhat family, and that also in view of the maximum comfort of its use. The exhibition will be located in the former photographic laboratory, next to the reception part of the main living area, and open to the public only as part of the route of the tour.

In this storey, the route of the tour will progress as follows: the main dwelling area - the reception area - the little exhibition in the former photographic laboratory - the musical *salon* with a piano - the recreational nook with a little table for card games - the study with a library - the dwelling and social part - the dining room - the service room - the kitchen.

b) The outward tour of the monument

As results from point a), the route of the tour will be subordinated to the intention of enabling the visitors to have maximum access to the property and, therefore, acquiring its knowledge as a work of art. Therefore, the route is traced so as to show the architect's intention to its full extent not only in the interior and its spatial organization (with the sole exception of some technological rooms and elements), but because the Villa is a building standing alone, the tour will also include a detailed cognizance of the building from the outside. The exposition will focus on the relationship between the inner arrangement of the building and its nearest neighbourhood (the street, the garden) and more general relations (the view of the panorama of the city with the dominating features in its historical core).

c) The audio-visual programme

The area (the former pantry and the storeroom for foodstuffs) adjacent to the preparatory room in front of the kitchen, will be a relatively independent part of the visitors' route by which the tour of the interiors of the property will be completed. Computers with audio-visual programmes about the Tugendhat Villa and Brno architecture in the twenties and thirties will be located in that room. The guide's talk will not be needed there any more and, therefore, the visitors will stay there only in the presence of a guardian, who will also accompany them into the garden.

An estimate of the duration of the tour: the visitors' main tour - some 60 minutes (including the exhibition), the audio-visual programme - some 20 minutes, the technological back-up area - some 20 minutes, the garden - some 20 minutes.

Operation for visitors:

The property will be open throughout the year from Wednesday to Sunday from 10 a.m. to 6 p.m. and operation without a lunch break is planned. Given the plentiful content of the tours of the villa, the last tour will start at 4 p.m. After previous agreement, it will be possible to visit the property even on the days of its closure, i.e. on Mondays and Tuesdays; in these exceptional cases, it is expected that an increased entrance fee will be paid for the tour.

d) The research and information centre

The exhibition mentioned in point a) will supplement the verbal exposition with graphic and photographic documentation about the history of the building, its investors and its architect only in an outline, this resulting, i.a., from the possibilities given by the space. A more detailed study of the origin of the Tugendhat Villa, the history of its construction and its further destiny will be made possible in the research and information centre. (Its conception corresponds to the study centre which has already been set up and included in a recently restored monument of modern architecture in Prague - Müller's Villa by architect Adolf Loos.)

The centre will collect duplicates of all available material - plans, photographs and papers - about these themes, including the furnishings and the garden as well as the design for the latest general reconstruction of the building, and present them to researchers for study. This unusually large documentation, now kept especially in the Museum of Modern Art in New York and Brno City Museum, will be made available to researchers in a digitalized form (CD ROM, microfiches and a computer system linked with the internet).

Literature concerning the Villa will be part of the centre. The basis of the library part of the centre will consist in the complete bibliography (concerning reviews, books and catalogues) about the Tugendhat Villa, which will also be available to interested persons in duplicates. The library will be supplemented gradually and focus on the whole of Mies's work and especially - in chronological order - on the publications and articles about the Tugendhat Villa, of which duplicates or microfiches will be made for the purposes of study.

It is expected that the documentation about the Villa and the literature about it and its architect will be available to interested persons only during their presence in the centre.

Within the information and research centre, the Brno architectural works built in the twenties and thirties, of which the Tugendhat Villa has become an integral part, will also be dealt with in an expert form. It is in this period of the history of Brno architecture that programmatic and intellectual counterparts (especially in Bohuslav Fuchs's works) may be found, typologically also focusing on larger residential houses. In view of the extraordinary extent of documents (plans, photographs, papers, etc.) about this period, which are kept in the collections of Brno City Museum, and of the extent of the literature already existing about it, this part of the information and research centre will contain only a selection of them.

The centre will be located in the former room for housemaids. The former room for the cook will be reserved for the staff member who will provide for the operation of the centre. The storeroom (depository) of the research centre will be located in the former smaller storeroom for foodstuffs next to the preparation room. This location of the centre proves optimal, because it will enable independent access and independence from the route of the tour of the monument, thus guaranteeing the possibility of quiet study.

The research and information centre will be open from Monday to Friday (9 to 12 a.m., 1 to 4 p.m.), its equipment will be available after a preceeding announcement of arrival. Its operation will be ensured by a qualified staff member (art historian-archivist-librarian), employee of the Brno City Museum.

e) The lecture area

In the newly restored and renewed property, a lecture room for a limited number of persons will be opened for important events (anniversaries related to history, the Tugendhat Villa, its architect, etc.). It will be situated in part of the basement, and the room will be provided with standard audio-visual equipment. Thus, the Tugendhat Villa, in addition to its functions as a museum and an information and research centre, will occasionally be a place of meetings of foreign experts and prominent guests and a place where either prestigious or working events of specialists in architecture, art history, etc. will be held. Given the character and the cultural importance of the building, organizing only small scale- and occassional events is expected.

Partial modifications of this basic conception will depend on the carrying-out of the whole conservation and renewal works, especially on a detailed analysis of the history of the construction, whose results may complete and intensify the present interpretation of the Tugendhat Villa.



Muzeum města Brna
Špilberk 1
662 24 B r n o

Váš dopis značky
467/2000

Naše značka
11 512/2000

Vyřizuje/linka
Ing.L.Rašková /432

V Praze dne
6. října 2000

Věc : Závazné stanovisko Ministerstva kultury ČR k NKP r.č. 0098 – Vila Tugendhat v Brně, okres Brno - město – záměr památkové obnovy včetně koncepce rozšíření využití a zpřístupnění objektu

R O Z H O D N U T Í

Ministerstvo kultury ČR, jako příslušný výkonný orgán státní památkové péče, v y d á v á podle ustanovení § 14 odstavce 1 zákona č. 20/1987 Sb., o státní památkové péči, ve znění pozdějších předpisů, k žádosti Muzea města Brna zn.: 467/2000 ze dne 31. 8. 2000 (na základě souhlasu vlastníka nemovitosti - Město Brno, majetkový odbor, Malinovského nám. 3, 601 67 Brno pod zn.: MO/32055/00/Fuc ze dne 24. 8. 2000) ve věci záměru památkové obnovy včetně koncepce rozšíření využití a zpřístupnění **národní kulturní památky - Vila Tugendhat v Brně** -, toto z á v a z n é s t a n o v i s k o :

Záměr památkové obnovy včetně koncepce rozšíření využití a zpřístupnění objektu, který zpracovalo v září 2000 Muzeum města Brna (PhDr. Lenka Kudělková), je ve smyslu ustanovení § 14 odstavce 3 citovaného zákona č. 20/1987 Sb. z hlediska státní památkové péče **p ř í p u s t n ý** při akceptování následujících p o d m í n e k :

1. Vzhledem k mimořádnému významu vily Tugendhat od Ludwiga Mies ven der Rohe v dějinách světové architektury a k vysoké míře zachování nejen původní dispozice dle návrhu projektanta, ale i interiérů, bude tento objekt rehabilitován a restaurován, včetně mobiliárního vybavení. Následně bude zpřístupněn veřejnosti a využíván jako instalovaná památka doplněná o architektonickou expozici, o malý přednáškový prostor a o badatelské a informační středisko zaměřené na moderní architekturu Brna a osobnost tvůrce vily.
2. Památková obnova se bude týkat vlastní vily, včetně interiérů, volného i vestavěného mobiliáře, zahrady a oplocení. Zahrne i příslušnou část chodníku.
3. Základní zásadou připravované rekonstrukce a restaurování vily Tugendhat bude vždy co nejcitlivější a nejpřesnější obnova všech původních povrchů a jednotlivých prvků, nikoliv jejich náhrada, či výměna.
4. Jako podklad pro další přípravné práce bude zpracován podrobný stavebně – historický průzkum (dle metodiky Státního ústavu památkové péče) a archivní rešerše. Tyto průzkumy a zachovaná plánová, fotografická i filmová dokumentace budou základem pro obnovu. Ústřední společenské a obytné prostory domu (tj. ve sníženém přízemí – obytném podlaží: obytný prostor, knihovna, zimní zahrada, jídelna, přijímací hala, přípravná, provozní schodiště, kuchyně; v přízemí – vstupním podlaží: garáž, vstupní hala, WC, předsíň, koupelna 1, ložnice pána, ložnice paní, zádveří, dětský pokoj 1, dětský pokoj 2, pokoj paní k dětem, šatna, koupelna 2, chodba, hlavní schodiště) budou rekonstruovány a

- zařizeny do původní podoby z let, kdy byl objekt využíván rodinou stavebníka. Ve spolupráci s Moravskou galerií (vlastníkem několika originálních mobiliárních kusů z vily) a dalšími institucemi budou interiéry vybaveny volným nábytkem i dalšími předměty. Chybějící kusy budou vyrobeny na základě dobové dokumentace. Rekonstruovány a restaurovány budou i prostory technického zázemí s vybavením.
5. Ve vybraných prostorách (např. bývalé fotokomora, spíží a skladiště potravin, pokojích služebných a kuchařky a ve víceúčelových prostorách v suterénu) bude instalována architektonická expozice, audiovizuální program, badatelské a informační centrum i malý přednáškový prostor.
 6. Prostory vily Tugendhat nebudou využívány jako odkládací a skladovací místnosti pro potřeby Muzea města Brna.
 7. Objekt nebude využíván pro společensko – reprezentační akce s občerstvením a pro ubytování hostů.
 8. Celkovým uspořádáním objektu bude pověřen architekt, který bude garantem citlivého a pietního přístupu k tomuto objektu. Součástí projektu musí být detailní představa rekonstrukce objektu včetně úpravy zahrady, včetně rozpočtu finančních nákladů na vybavení a zpřístupnění celého objektu.
 9. Vzhledem k zde umístěným exponátům bude objekt vybaven bezpečnostním zařízením. Po dohodě s institucemi památkové péče bude stanoven speciální návštěvní režim. Trasa a režim prohlídky budou stanoveny tak, aby nemohlo docházet k devastaci nebo zcizování. Skupiny návštěvníků budou početně limitovány. Na základě předběžného ohlášení a podle možností budou umožněny prohlídky odborníkům za stejných podmínek i mimo hlavní návštěvní dobu.
 10. Na základě zpracovaného stavebně – historického průzkumu budou upřesněny další podmínky památkové péče pro rekonstrukci a restaurování tohoto objektu.
 11. Rozhodnutí prezentovat vilu formou instalované památky doplněné studijním a dokumentačním centrem má zásadní vliv na celkové zpracovávání projektové dokumentace. Bude zpracována tato dokumentace:
 - 11.1. **studie restaurování a rekonstrukce vily**, jejímž obsahem bude i detailní koncepce a metodika postupu jednotlivých prací, restaurátorských a stavebních zásahů.
 - 11.2. **projekt ke stavebnímu povolení**, který bude obsahovat kromě základních náležitostí i podrobnou inventarizaci jednotlivých prvků objektu dle metodiky Státního ústavu památkové péče.
 - 11.3. **nezbytná projektová dokumentace**, která dořeší ty detaily architektonických prvků a prací, které neřeší projekt pro stavební povolení.
 12. Uvedená dokumentace (v bodech 11.1., 11.2., 11.3.) rekonstrukce a restaurování objektu bude respektovat odborné požadavky a připomínky odborného dohledu. Dokumentace bude v rozpracovanosti konzultována s odborným dohledem a následně, po dopracování, předložena k vydání závazného stanoviska výkonného orgánu státní památkové péče.
 13. Vlastní obnova vily bude zadána restaurátorské firmě se subdodávkou stavebních prací, nikoliv naopak.
 14. Odborný dohled zabezpečuje podle § 32 odstavce 2 písmena g) citovaného zákona č. 20/1987 Sb. Státní ústav památkové péče v Praze.

O d ů v o d n ě n í :

Ministerstvo kultury ČR, které žádost Muzea města Brna posoudilo, vychází ve smyslu ustanovení § 14 odstavce 6 citovaného zákona č. 20/1987 Sb. z odborného vyjádření Státního

ústavu památkové péče v Praze, vydaného pod zn. : 4457/2000 – K.Ksandr ze dne 6. října 2000.

Významným krokem k zachování této mimořádné památky moderní architektury bylo prohlášení vily kulturní památkou České republiky – číslo Ústředního seznamu kulturních památek ČR 0098. Mimořádná architektonicko – památková hodnota vily Tugendhat byla následně zdůrazněna prohlášením vily za národní kulturní památku s platností od 15. listopadu 1995 nařízením vlády České republiky č. 262/1995 Sb. Záměr památkové obnovy vily Tugendhat je v souladu se základními principy Benátské charty (1964) i s dle UNESCO podle § 24 oddíl b). Brněnská vila Tugendhat je zachována ve vysoké míře autentičnosti. Přes její sedmdesátileté trvání, přes dílčí stavební úpravy a rekonstrukci z let 1981 – 1985, zůstal v celém rozsahu ve vile uchován původní záměr projektanta. Změny, ke kterým během historie vily došlo, se nedotkly ani stavební, tj. především konstrukční a materiálové, ani tvarové substance. Dnešní stav vily Tugendhat dává předpoklad realizovat restituci tohoto domu formou památkové obnovy včetně mobiliářového vybavení.

Pro vyjádření významu vily Tugendhat od Ludwiga Mies van der Rohe v Brně v dějinách světové architektury je třeba uvést, že patří mezi nejvýznamnější díla tohoto typologického druhu z první poloviny 20. století. Stojí v řadě se špičkovými díly světových architektů, jakými jsou Frank Lloyd Wright, Walter Gropius, Le Corbusier, Adolf Loos či Thomas Rietveld. Je tomu proto, že vila Tugendhat svoji originalitou, samostatností řešení v uvolnění od sevřeného organismu bydlení a časové prioritě vyniká nad jiné příklady pozoruhodných řešení obytných staveb světové architektury. Bez nadsázky je tento dům svrchovaným uměleckým dílem.

Díky výše uvedeným důvodům jsou záměry budoucího využití a památkové obnovy vily Tugendhat přípustné. Je tomu také proto, neboť se podle předložené koncepce zdaleka nebude jednat o neživou památku muzejního typu, ale o živý objekt, který díky vybudování expozice a badatelsko - informačního centra vedle v objektu instalovaných památkově hodnotných místností bude živoucí škálou stále moderního, inspirativního a autentického uměleckého vyznání Ludwiga Mies van der Rohe. Vila Tugendhat tak bude sloužit nejen odborné, ale i laické veřejnosti z celého světa.

Vzhledem k uvedeným skutečnostem bylo rozhodnuto tak, jak je uvedeno ve výroku tohoto rozhodnutí.

Poučení :

Proti tomuto rozhodnutí je možno podat do 15 dnů od jeho doručení rozklad u Ministerstva kultury ČR.



Ing. Jaroslava Stöcklová
vedoucí oddělení ochrany kulturních památek
v odboru památkové péče MK ČR



Dále obdrží :

1. Státní ústav památkové péče v Praze
2. Město Brno, majetkový odbor
3. Magistrát města Brna

3. THE RESOLUTION OF THE MINISTRY OF CULTURE (UNOFFICIAL TRANSLATION)

The Ministry of Culture of the Czech Republic

Milady Horákové 139
P.B. 214
160 41 Prague 6

Telephone 57 08 51 11
Fax 24 31 81 55
e-mail minkult@mkcr.cz

to: The Brno City Museum
Špilberk 1
662 24 Brno

Your letter-ref. Our ref,
467/2000 11 512/2000

Attended to by/ext.
Ing.L.Rašková/4322

Prague
6 Oct. 2000

Re: A binding opinion of the Ministry of Culture of the Czech Republic on the National Cultural Heritage Property reg. Nr. 0098 - the Tugendhat Villa in Brno, District of Brno-City - the project for the conservation and renewal of the property, including the conception of extension of its use and accessibility to the public

RESOLUTION

According to the provision of Art. 14 par. 1 of the law No. 20/1987 Sb., concerning the state preservation of cultural heritage, within the wording of subsequent regulations, the Ministry of Culture of the Czech Republic as the respective executive body of the state preservation of monuments **expresses this binding opinion** on the request of the Brno City Museum ref. 467/2000, of 31 August 2000 (on the basis of the consent given by the owner of the property, the City of Brno, Property Department, Malinovsky Square 3, 601 67 Brno, ref. MO/32055/00/Fuc, of 24 August 2000) in the matter of the project for the conservation and renewal, including the conception for the extension of the use, and opening to the public, of **the national cultural heritage property - the Tugendhat Villa in Brno:**

From the viewpoint of the state heritage preservation, **the intention of conservation and renewal of the property, including the conception of the enlargement of its use and opening to the public** developed in September 2000 by Brno City Museum (Lenka Kudělková, PhD.), is **admissible** within the meaning of the provision of Art 14, par. 3 of the said law No. 20/1987 Sb. if the following **conditions** are accepted:

1. In view of the extraordinary importance of the Tugendhat Villa by Ludwig Mies van der Rohe in the history of world architecture and of the large extent of the preservation of the original layout according to the designer's proposal and of the interiors as well, this property will be rehabilitated and restored, including its furnishings. Thereafter, it will be opened to the public and used as a furnished monument supplemented by an architectonic exhibition, a small lecture room and a research and information centre focusing on modern architectural works in Brno and the personality of the architect of the villa.
2. The conservation and renewal will concern the villa itself, including its interiors, the free or built-in furnishings, garden and fence. It will also include the respective part of the pavement.

3. The basic principle to be applied to the prepared conservation, restoration and renewal of the Tugendhat Villa will always be the most attitude to all original surfaces and individual elements, not their substitution or exchange.
4. As a background to further preparatory work, a detailed analysis of the history of the construction (according to the methodology of the State Institute for the Care of Historical Monuments) and archive researches will be carried out. These researches and the preserved documentation, consisting of plans, photographs and films, will become the basis for the whole project. The central social and dwelling areas of the house (i.e. the residential and living area, library, conservatory, dining room, reception hall, preparation room, operational staircase, kitchen in the basement - dwelling storey; the garage, entrance hall, W.C., anteroom, bathroom 1, the householder's bedroom, the lady's bedroom, the entrance space, two nurseries, the housemaid's room, the dressing room, the bathroom 2, the corridor and the main staircase on the ground floor - entrance storey) will be restored and furnished in the original form they had in the years when the property was used by the family of the person who had it built. In collaboration with the Moravian Gallery (the owner of several original pieces of furniture from the villa) and other institutions, the interiors will be furnished with free-standing pieces of furniture and other objects. The missing pieces will be made anew on the basis of period documentation. The technological back-up area with its equipment will also be repaired and restored.
5. In selected areas (for instance, the former photographic laboratory, the pantry and the storeroom for foodstuffs, the rooms for domestic servants and the cook and multipurpose areas in the basement), an architectural exhibition, an audio-visual programme, a research and information centre and a small lecture area will be set up.
6. The space in the Tugendhat Villa will not be used as a depository or storage rooms for the needs of the Brno City Museum.
7. The property will not be used for socio-representational events with refreshment or for the accommodation of guests.
8. An architect chosen will have to guarantee a sensitive and reverent approach to this property and will be entrusted with its overall arrangement. A detailed conception of the restoration and renewal of the property, including the arrangement of its garden and a budget giving the financial cost of the equipment of the whole property and its opening to the public, has to be part of the project.
9. Given the exhibits located there, the property will be provided with security equipment. After agreement with the institutions for the preservation of monuments, a special routine will be set for visitors. The route of the tour and its routine will be set in a way preventing devastation or larceny. The groups of visitors will be limited as to their number. On the basis of preceding announcements of arrival and according to possibilities, experts will be able to visit the Villa under the same conditions as the general public even outside the main visiting hours.
10. Further conditions for the conservation, restoration and renewal of this property will be set more precisely on the basis of an analysis of the history of this construction.
11. The decision to present the villa in the form of a furnished monument supplemented by a study and documentation centre has a paramount influence on the general working-out of project documentation. The following documentation will be drawn up:
 - 11.1 **a study for the restoration and renewal of the villa**, whose content will also include a detailed conception and methodology of the progression of individual pieces of work and restorers' and building interventions,
 - 11.2 **the project needed for building permission**, which will include a detailed inventory of the individual elements of the property according to the methodology of the State Institute for the Care of Historical Monuments in addition to the basic requirements,

- 11.3 **the indispensable documentation and drawings**, which will complete the solution to the details of those architectural elements and pieces of work that are not solved by the project needed for building permission.
12. The documentation mentioned (in the points 11.1, 11.2 and 11.3) for the restoration and renewal of the property will respect the technical requirements and observations expressed by the authority for professional supervision. When being worked out, the documentation will be consulted with the authority for technical supervision and, after its completion, presented for the expression of a binding opinion by the executive body of the state preservation of monuments.
13. The order for the conservation and renewal itself of the villa will be placed with a restorers' firm that will also be subcontractor for carrying out building work, not the contrary.
14. According to Art. 32, par 2, letter g) of the said law No. 20/1987 Sb., technical supervision is carried out by the Prague-based State Institute for the Care of Historical Monuments.

Justification:

The Ministry of Culture of the Czech Republic, which has given its opinion at the request of Brno City Museum, proceeds, within the meaning of the provision of Art 14, par. 6 of the said law No. 20/1987 Sb., from a technical opinion expressed under the ref. 4457/2000-K.Ksandr on 6 October 2000 by the Prague-based State Institute for the Care of Historical Monuments.

For the preservation of this extraordinary example of modern architecture, an important step was the declaration of this villa to be a cultural heritage property of the Czech Republic - number 0098 in the Central List of the Cultural Heritage Properties of the Czech Republic. Subsequently, the extraordinary value of the Tugendhat Villa as an architectural work and a monument was emphasized by the declaration of the villa to be a national cultural monument as of 15 November 1995 by a decree of the Government of the Czech Republic No. 262/1995 Sb. The intention of conservation and renewal of the Tugendhat Villa is in accordance with the basic principles of the Venice Charter (1964) in the UNESCO wording according to Art. 24, section b). The Tugendhat Villa in Brno has been preserved to a great extent of authenticity. In spite of its 70-year-long existence and partial adaptations and restoration between 1981 and 1985, the designer's original intention has been preserved to its full extent in the villa. The changes which occurred during the history of the villa have not affected either its building substance, i.e. its construction and material in the first place, or its substance as to its form. The present state of the Tugendhat Villa creates a prerequisite for the sensitive restitution of this house through its conservation and renewal, including its furnishings.

To express the importance of the Tugendhat Villa by Ludwig Mies van der Rohe in the history of world architecture, it has to be said that it is one of the most important works of this typological kind in the first half of the 20th century. It is in the same line as the masterpieces of the world architects such as Frank Lloyd Wright, Walter Gropius, Le Corbusier, Adolf Loos or Thomas Rietveld. This is so, because the Tugendhat Villa, due to its originality, its independent solution to the problem of dwelling as a tight organism and to its priority in time, is superior to other examples of remarkable solutions to the problem of dwelling houses in world architecture. Speaking without exaggeration, it may be said that this house is a consummate work of art.

Thanks to the reasons given above, the intentions concerning the future use of the Tugendhat Villa and its conservation and renewal are admissible. This is also so, because according to the conception presented, the Villa will by far not be a lifeless monument

resembling a museum, but a living property, which, due to the establishment of an exhibition and a research and information centre next to the rooms within the property and valuable as cultural heritage, will be a living scale of the ever-modern, inspiring and authentic confession of Ludwig Mies van der Rohe as an artist. Thus, the Tugendhat Villa will serve both the experts and the general public of the whole world.

In view of the above said facts, the decision has been made as given in the enacting terms of this resolution.

I n s t r u c t i o n :

An appeal may be lodged with the Ministry of Culture of the Czech Republic against this resolution within 15 days after it has been served.

Ing. Jaroslava Stöcklová
Head of the Desk for the Protection of Cultural Monuments
in the Department for the Preservation of Monuments,
Ministry of Culture of the Czech Republic

Will also be recived by:

1. The State Institute for the Care of Historical Monuments, Prague
2. The City of Brno, Property Department
3. The Brno City Municipality

4. STATUTES OF BRNO CITY MUSEUM - AN EXCERPT (UNOFFICIAL TRANSLATION)

THE STATUTES OF BRNO CITY MUSEUM

Full text

as resulting from the changes made by the amendments No. 1, of 27. August 1998, No 2, of 11 November 1999, and No. 3, of 27 January 2000

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Article II

The mission of the Museum

1. The Museum is a scientific-professional and cultural-educational institution which creates prerequisites for its activity and contributes to the development of culture in the City of Brno by especially:
 - concentrating documents, in its collections, about the historical, building and artistic development of the City of Brno and, as the case may be, of Moravia, to an extent adequate to the historical development of the territory of the regions of collection in the given discipline. As to the Špilberk national cultural monument, the Museum also collects objects which came into being, and have been preserved, on the whole territory of the Czech Republic and of other states,
 - depositing and protecting its collections obtained by collecting, research, gifts and purchases, processing them by scientific methods and using them in the first place in its exhibitions and expositions and, as the case may be, lending them to other institutes,
 - enabling both domestic and foreign researchers to carry out expert study in its collections in accordance with the Museum regulations concerning researchers,
 - being entrusted contingently with research tasks in historical scientific disciplines (including archaeology) and in art-historical disciplines or carrying out these researches by itself and organizing them,

- publishing the results of its technical activity, issuing both scientific and popular publications and printed oaoers concerning its mission and object of activity as well as the properties administered by it, especially the catalogues of its collections and exhibitions, prints of the objects in its collections, etc. It provides for their sale and distribution,
- administering and preserving the immovable properties entrusted to it.

2. The Museum has regional competence.

Article VI Property

1. The City of Brno entrusts the Museum with the following immovable properties to enable it to perform its mission and tasks:

- the Špilberk national cultural heritage property, plots and buildings in the Land-Register Office of Brno- City:
- a plot, lot No. 670 - other public verdure
- a plot, lot No. 671 - a manipulation area
- the building Špilberk 1, land register No. 210, with a plot, lot No. 672/1 - a built-up area
- the building without a land-register number - the NW bastion with a plot, lot No. 672/2 - a built-up area
- a plot, lot No. 673/1 - other public verdure
- the building without a land-register number - the NW bastion with a plot, lot No. 673/2 - a built-up area
- a plot, lot No. 674/1 - other public verdure
- the building without a land-register number - the NW bastion with a plot, lot No. 674/2 - a built-up area
- a plot, lot No. 674/3 - other public verdure
- The Měnin Gate, Měnínská 6, a building with the land resister No. 525 with the plot/lot No. 250 - a built-up area, the Land Register Office Brno-City
- **Tugendhat Villa, Černopolní 45 , a building with the land-register No. 237 with a plot, lot No. 3365 - a built-in area and a plot/lot No. 3366 - verdure in a built-up area, theLand Register Office Černá Pole**

The movable property which is used for the equipment of the entrusted properties is also being entrusted as well as other movable property according to the inventory lists which are an annex to these statutes and are updated every year.

Moreover, the Museum is entrusted with the objects that are kept in its collections and described and listed in bound original copies of cataloguing cards and in the book of recent acquisitions kept in the Museum.

2. All the property which is being entrusted is owned by the founder. The contingent acquisition of movable property is being done into the founder's ownership with the right of the Museum to use this property.

3. The immovable property of the City of Brno is kept by the Museum in account books and written off there. The immovable property may be dealt with only in accordance with the Municipality Act. Non-residential rooms may be let out only in accordance with the valid regulations adopted by the Council of the City of Brno.

4. The Museum keeps the movable property of the City of Brno in its account books and writes it off there. Movable property is being dealt with in accordance with the methodology in force, which is an annex to these statutes.

5. The Museum also uses other than municipal property and that on the basis of contractual or other legal relations.

6. On condition that the City of Brno agrees with the specific intentions of the Museum, the latter represents the City of Brno before the bodies of public administration in administrative procedures concerning the city's immovable property entrusted to the Museum in pursuance of its activities.

In these procedures, the Museum is authorized to have itself represented by a chosen representative on the basis of a procuration.

Article VII

Economic management

1. The cost of the activities and operation of the Museum are met by a founder's contribution, receipts of its own activities and other complementary receipts.

2. The property used is managed by the Museum according to generally binding legal standards and the founder's instructions.

3. In case of need, the Museum combines its finances with those of other partners and enters broader expedient legal and economic relations with other entities according to the regulations in force.

4. The director of the Museum is answerable for its management.

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5. SIGNATURE ON BEHALF OF THE STATE PARTY



Zdeněk Novák
Deputy Minister of Culture, Czech Republic

Prague, October 2000

LIST OF EXISTING SHRUBS AND TREES



- 1 ACER PLATANOIDES
- 2 ROBINIA PSEUDOACACIA
- 3 JUGLANS REGIA
- 4 ACER CAMPESTRE
- 5 ACER CAMPESTRE
- 6 ACER CAMPESTRE
- 7 ACER PLATANOIDES
- 8 CORNUS MAS
- 9 CORNUS MAS
- 10 CORNUS MAS
- 11 POPULUS NIGRA FESTIGIATA
- 12 JUGLANS REGIA
- 13 ROSA CANINA
- 14 FORSYTHIA IMPERMEGIA
- 15 ACER PLATANOIDES
- 16 PLATHANUS ACERIFOLIA
- 17 SOPHORA JAPONICA
- 18 TAXUS BACCATA
- 19 BETULA VERRUCOSA
- 20 BETULA VERRUCOSA
- 21 QUERCUS RUBRA
- 22 FAXINUS EX. VAR. PENDULA
- 23 QUERCUS BOREALIS
- 24 AESCULUS CARNEA
- 25 SALIX PENDULA
- 26 POPULUS NIGRA PYRAMIDALIS
- 27 POPULUS NIGRA PYRAMIDALIS
- 28 ROBINIA PSEUDOACACIA
- 29 CORNUS MAS
- 30 CORNUS MAS
- 31 CORNUS MAS
- 32 PLATHANUS ACERIFOLIA
- 33 ACER PSEUDOPLATHANUS
- 34 CONYLUS SOLUINA
- 35 ACER PSEUDOPLATHANUS
- 36 ACER PLATANOIDES
- 37 JUGLANS REGIA

LIST OF SHRUBS AND TREES FOR COMPLEMENT

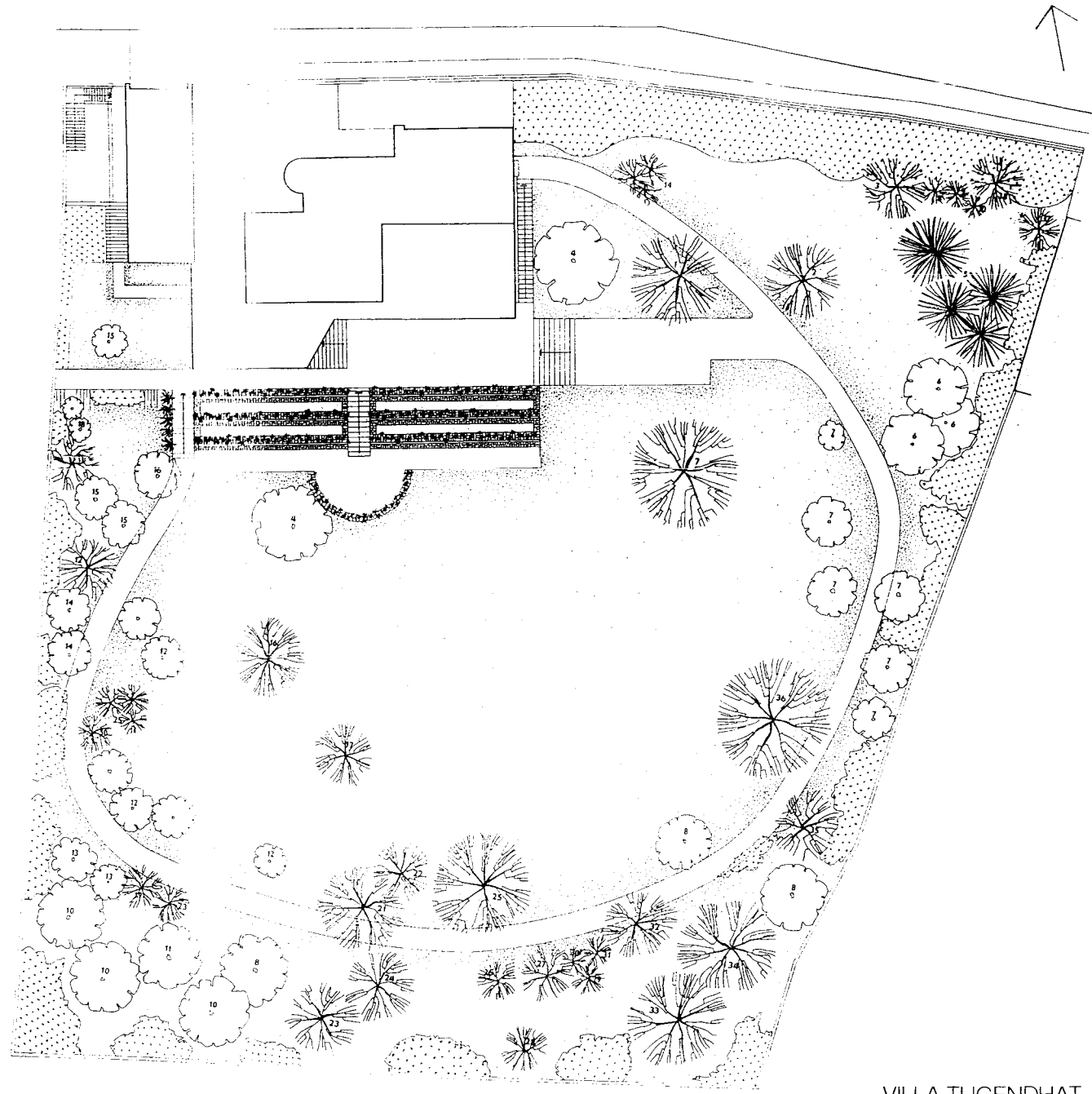


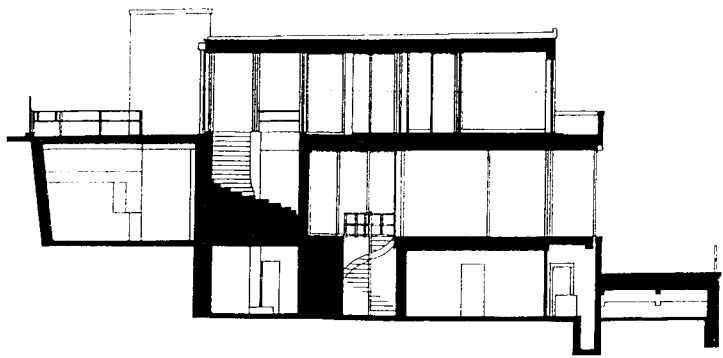
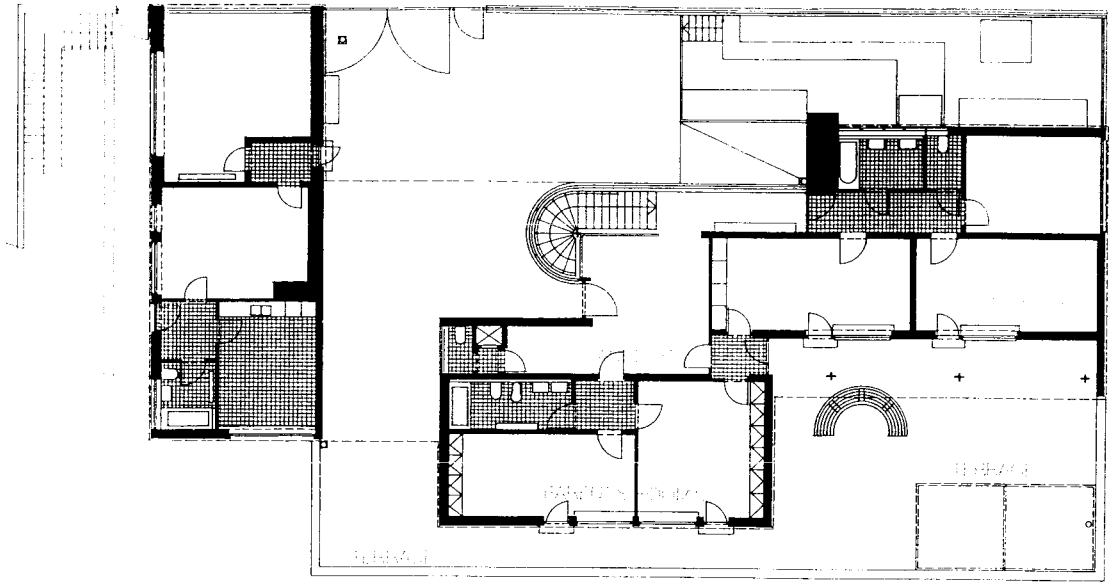
- 1 HEDERA HELIX
- 2 TAXUS BACCATA
- 3 PINUS NIGRA
- 4 SALIX PENDULA
- 5 PINUS NIGRA
- 6 PRUNUS SAKURA ROSEC
- 7 MAGNOLIA SOULANGEANA
- 8 TILIA TEMENTOSA
- 9 QUERCUS RUBRA
- 10 AESCULLUS HIPPECASTANEUM
- 11 AESCULLUS HIPPECASTANEUM RUBRA
- 12 PRUNUS TRILOBA
- 13 FAGUS SILVATICA REHANI
- 14 ACER PLATANOIDES GRIMSON KING
- 15 QUERCUS ROBUR FASTIGIATA
- 16 CATALPA BIGNIAIDES
- 17 STROMBOVE RÚZE: TREE ROSES
- 18 ROBINIA HISPIDA

ROSES AND ORNAMENTAL SHRUBS



- SPIRAEA BUMALDA
- Berberis thunbergii
- ATROPURPURAE
- SYRINGA CHINESIS
- TAXUS BACCATA
- PHILADELPHUS CORONARIUS SORT.
- DEUTZIA SCABRA
- VIBURNUM RHYTIDEPH
- VIBURNUM PRAGENSE
- CHAENOMELES IAGENARIA
- SPIREA ARGUTA
- FORSYTHIA INTERMEDIA
- BUDDLEIA DAVIDII
- KOLKWIZIA AMABILIS
- OLEAGNIUS ANGUSTIFOLIA

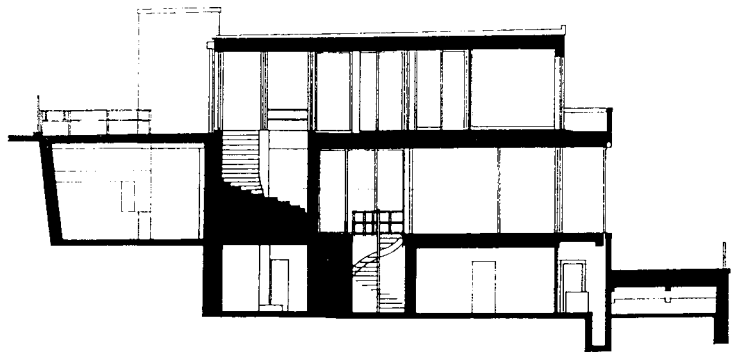
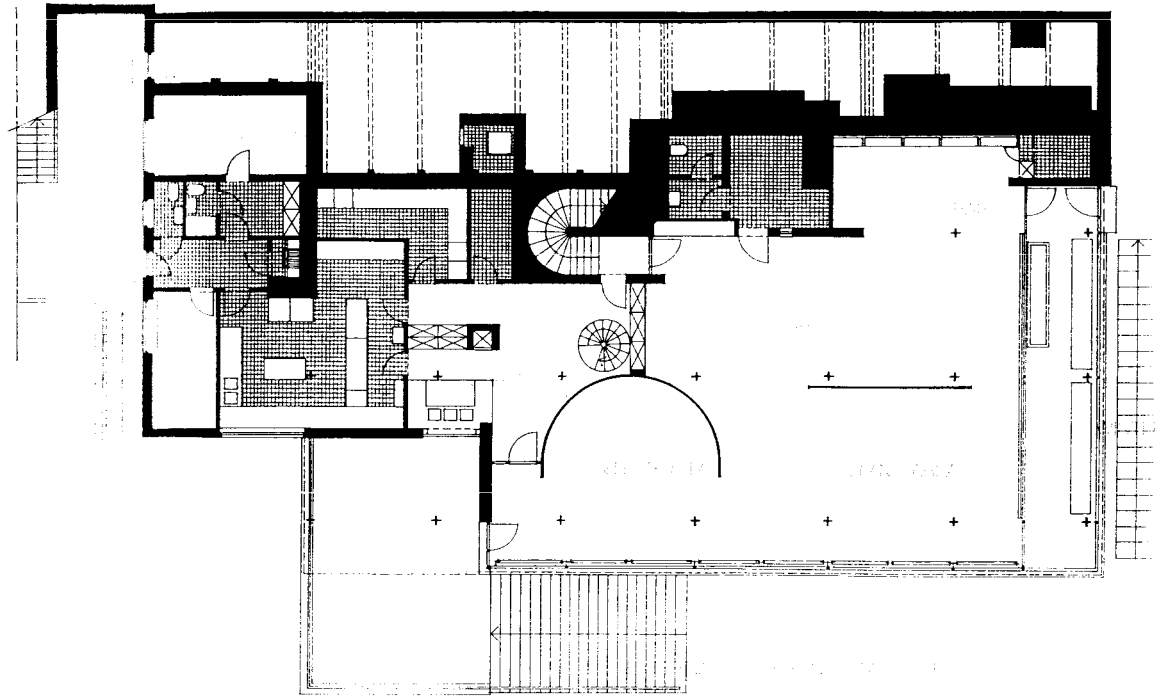




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UPPER GROUND FLOOR

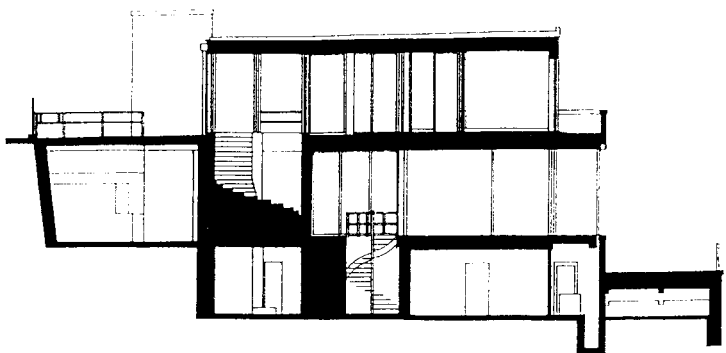
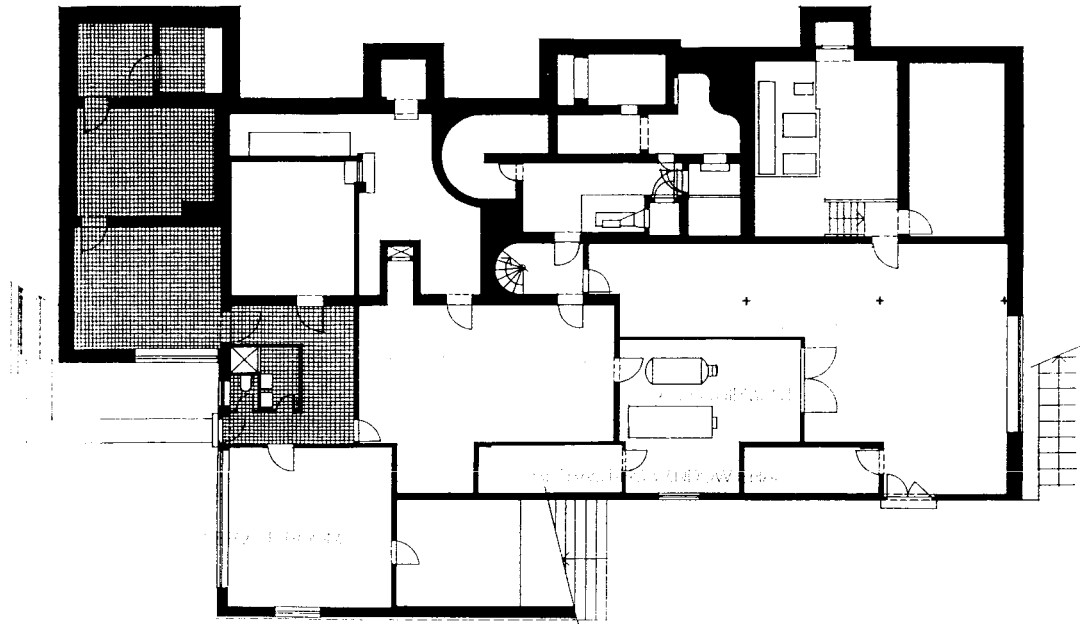
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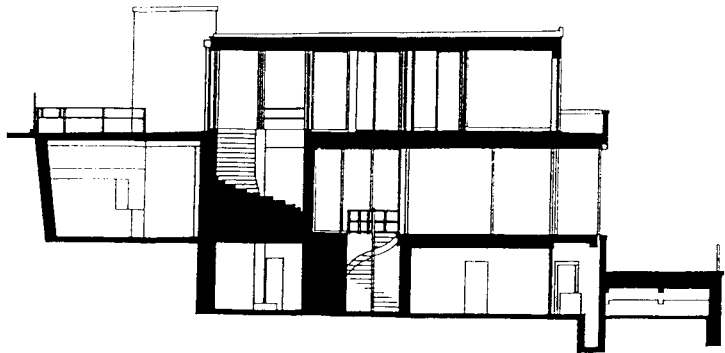
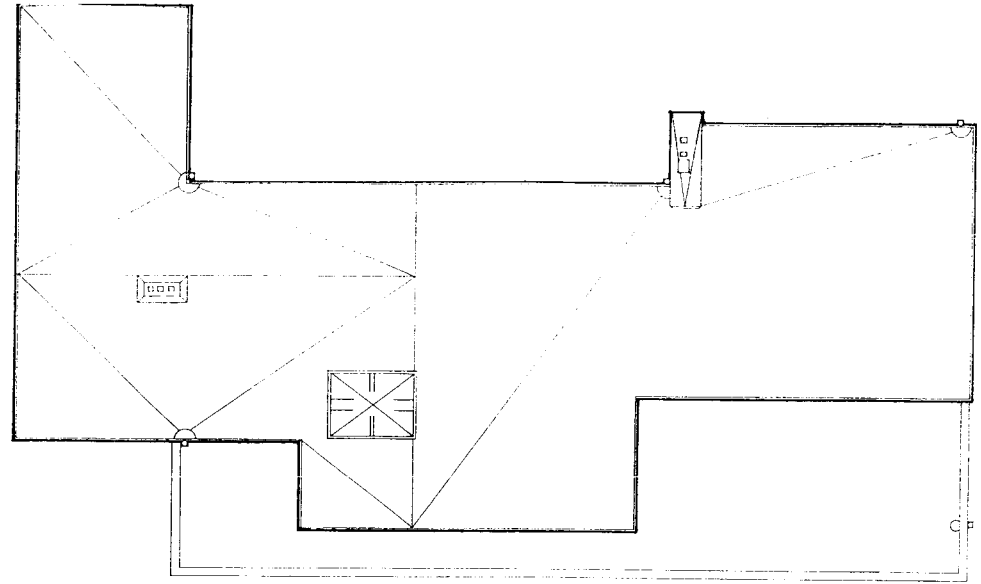
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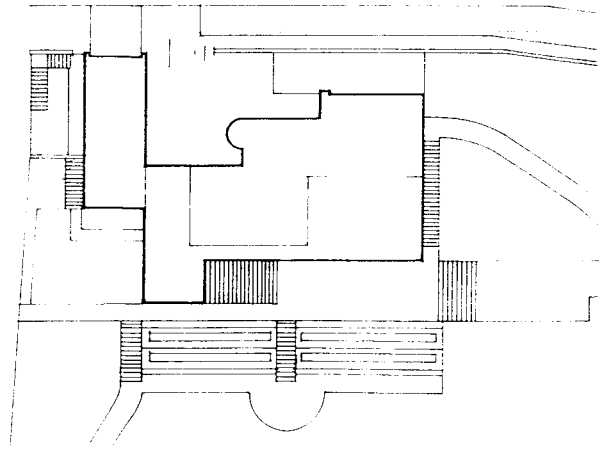
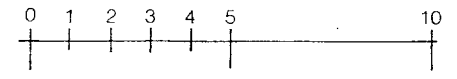
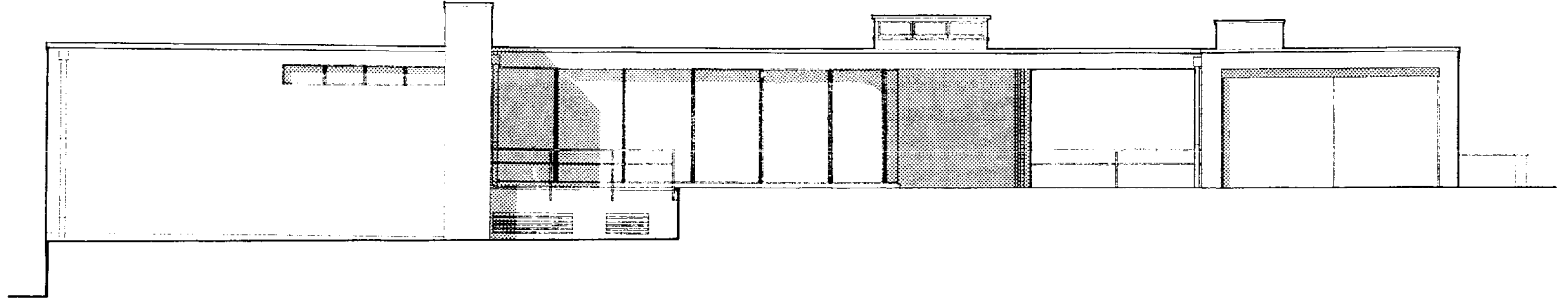
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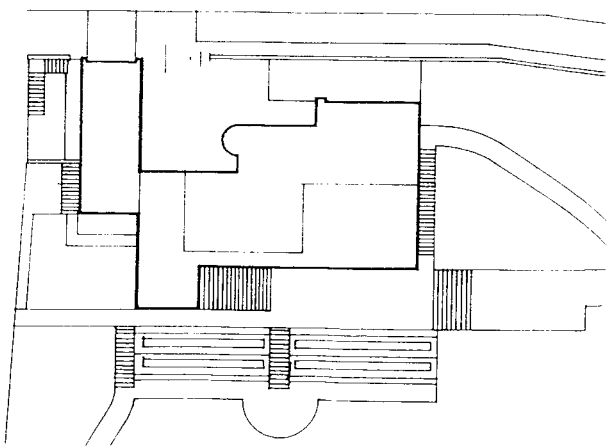
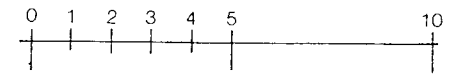
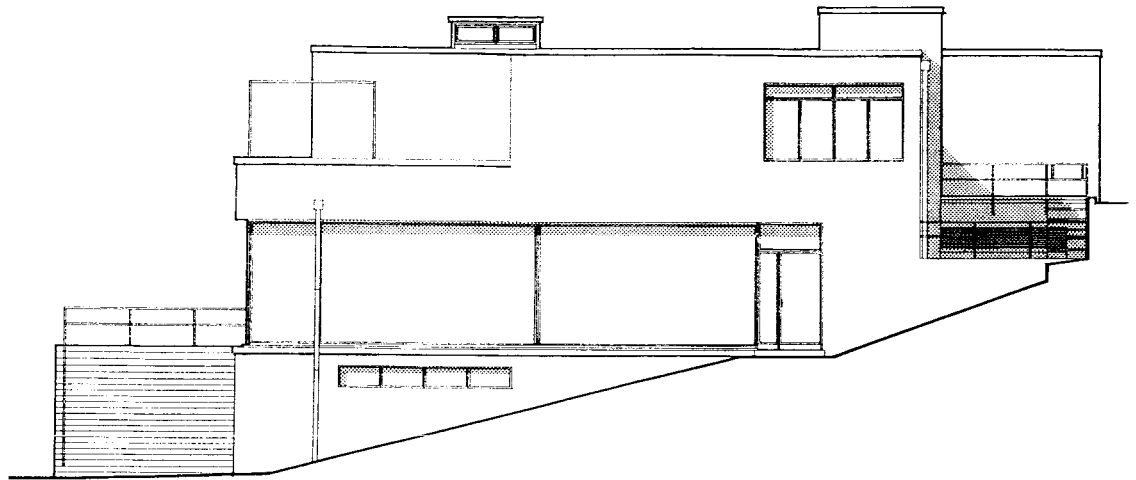
BASEMENT
EXISTING





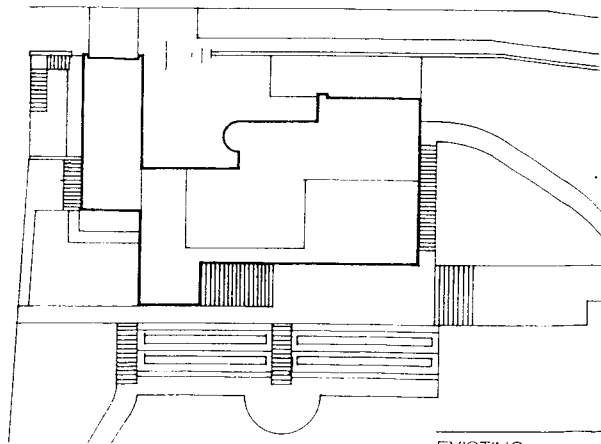
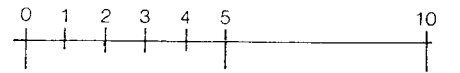
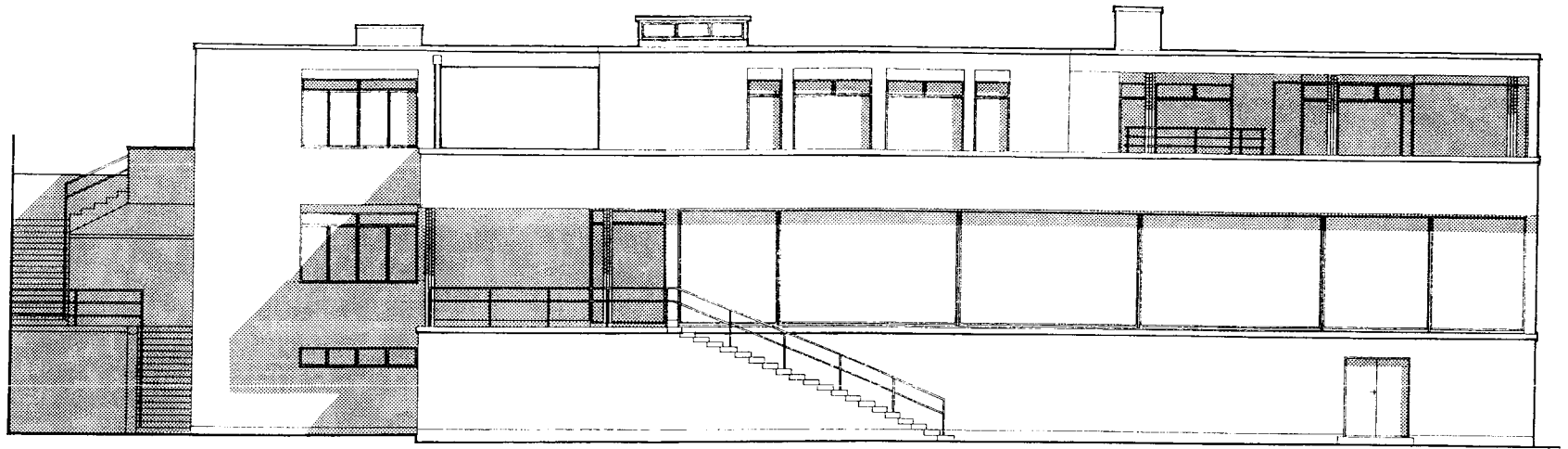
EXISTING

VILLA TUGENDHAT
NORTH ELEVATION



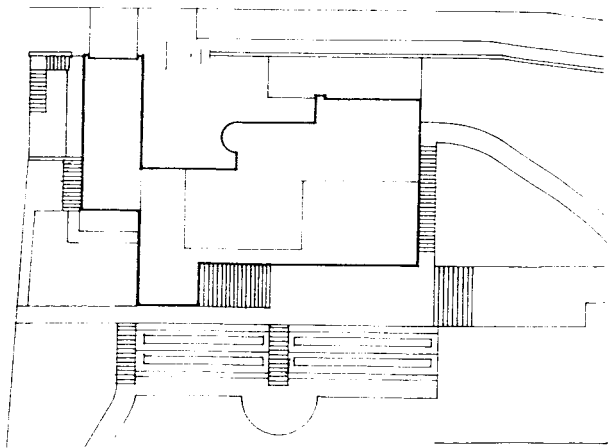
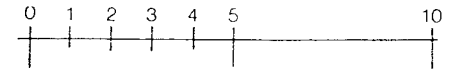
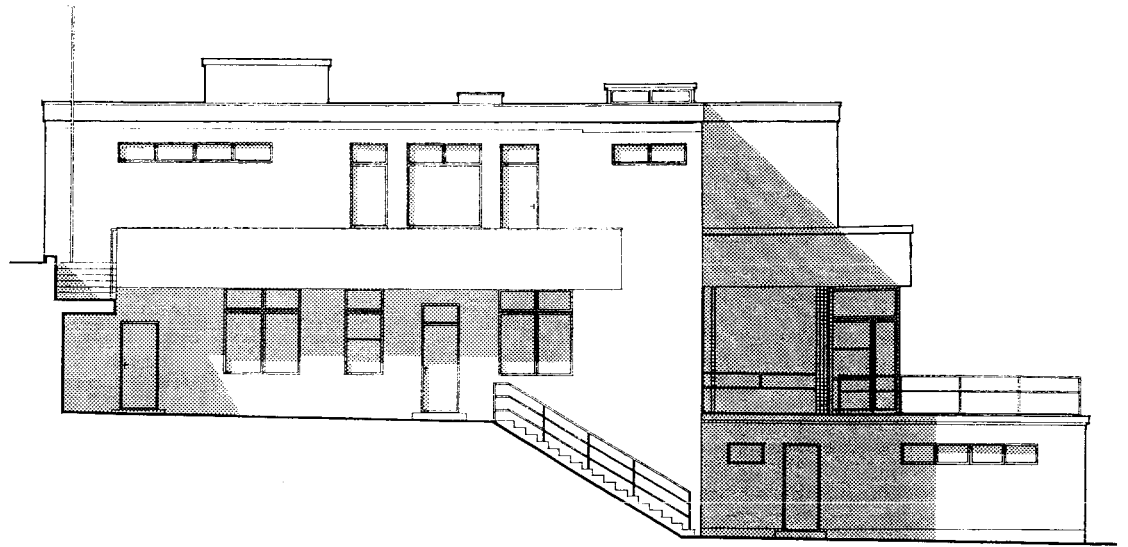
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VILLA TUGENDHAT
EAST ELEVATION



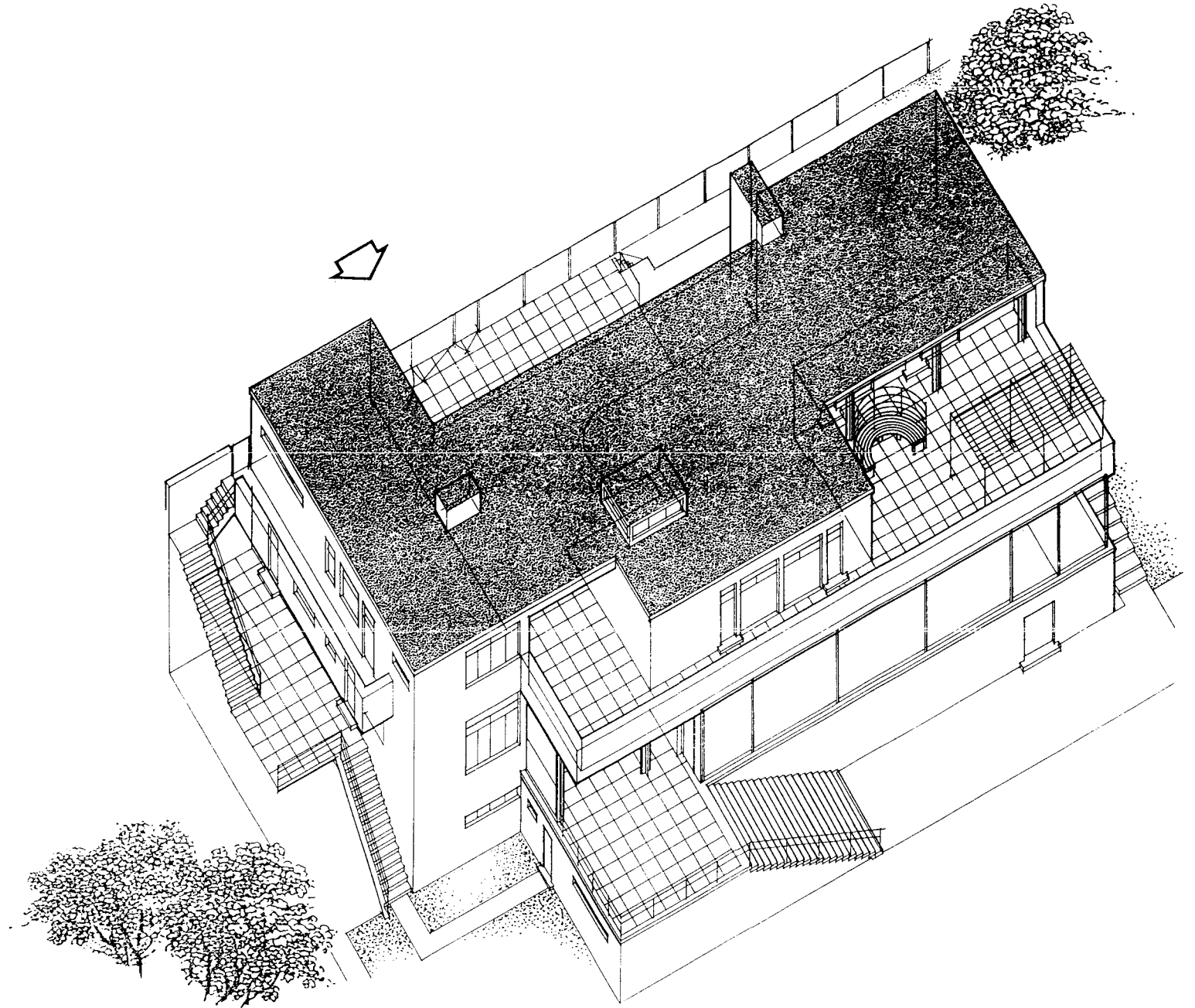
EXISTING

VILLA TUGENDHAT
SOUTH ELEVATION



EXISTING

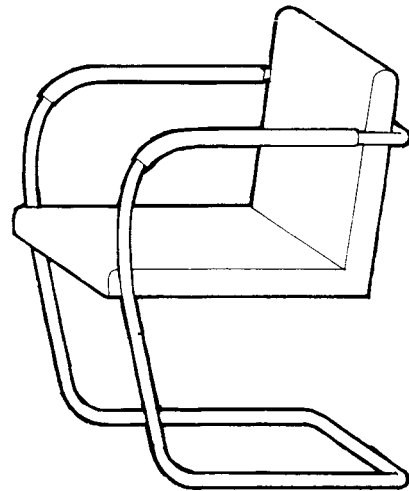
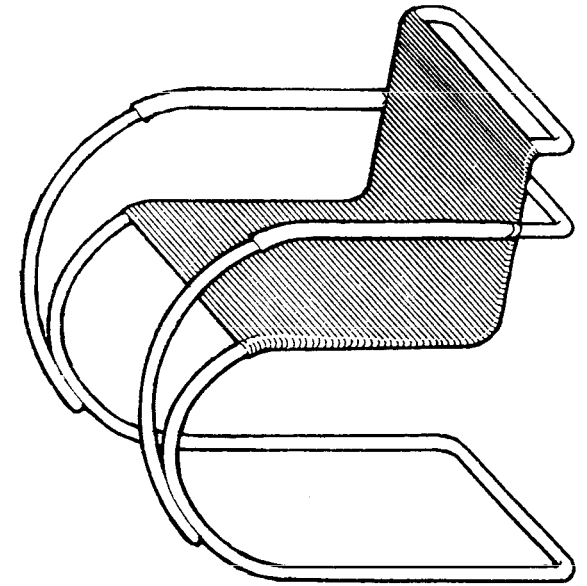
VILLA TUGENDHAT
WEST ELEVATION



AXONOMETRIC PLAN

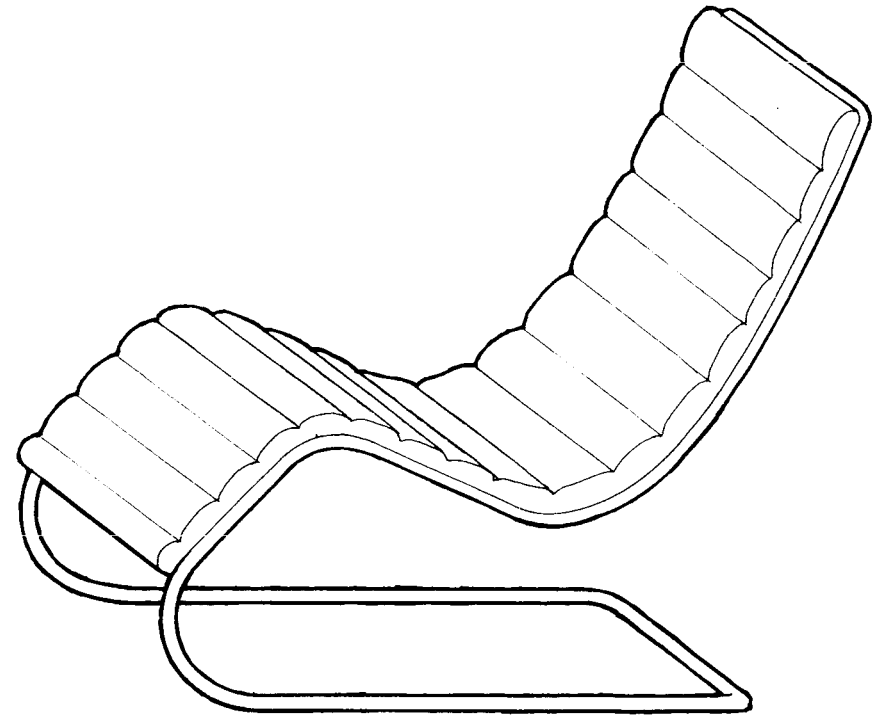
VILLA TUGENDHAT

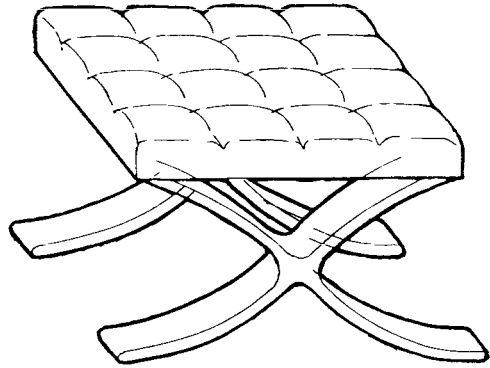
BRNO CHAIR 55/60/45-85CM
WITH ARMS, CHROME PLATED TUBULAR STEEL
UPHOLSTERED WITH LEATHER
1930



M. R. WICKER CHAIR 55/80/45-80CM
WITH ARMS, CHROME PLATED TUBULAR STEEL
DARK WICKER WORK
1927

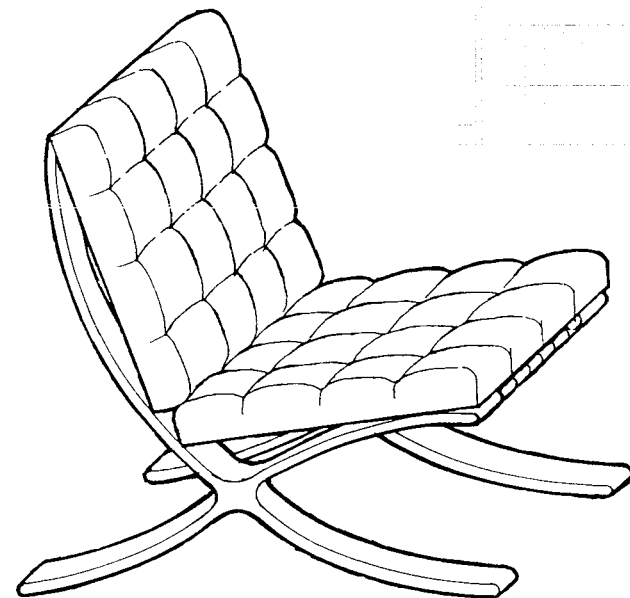
EASY CHAIR 65/130/50-105CM
CHROME PLATED TUBULAR STEEL, VELVET UPHOLSTERY IN THE STRAPS





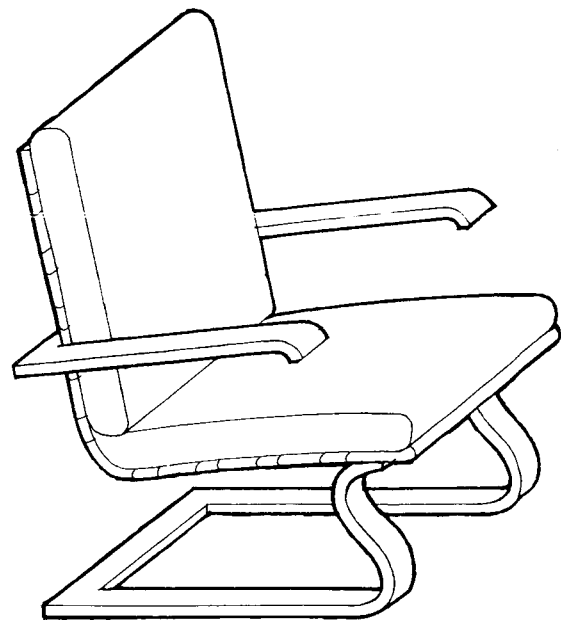
BARCELONA STOOL 60/60/40CM
CHROME PLATED FLAT STEEL ELEMENTS UPHOLSTERED WITH STITCHED LEATHER

BARCELONA CHAIR 80/85/40-85CM
CHROME PLATED FLAT STEEL ELEMENTS
UPHOLSTERED WITH STITCHED LEATHER
1929

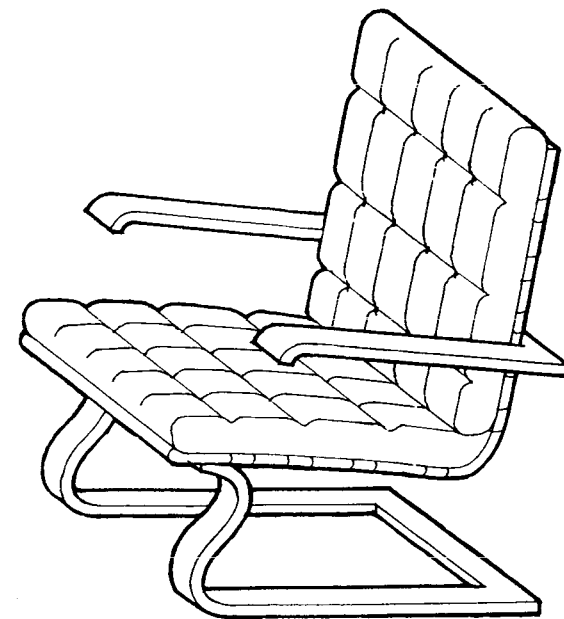


BARCELONA STOOL

BARCELONA CHAIR



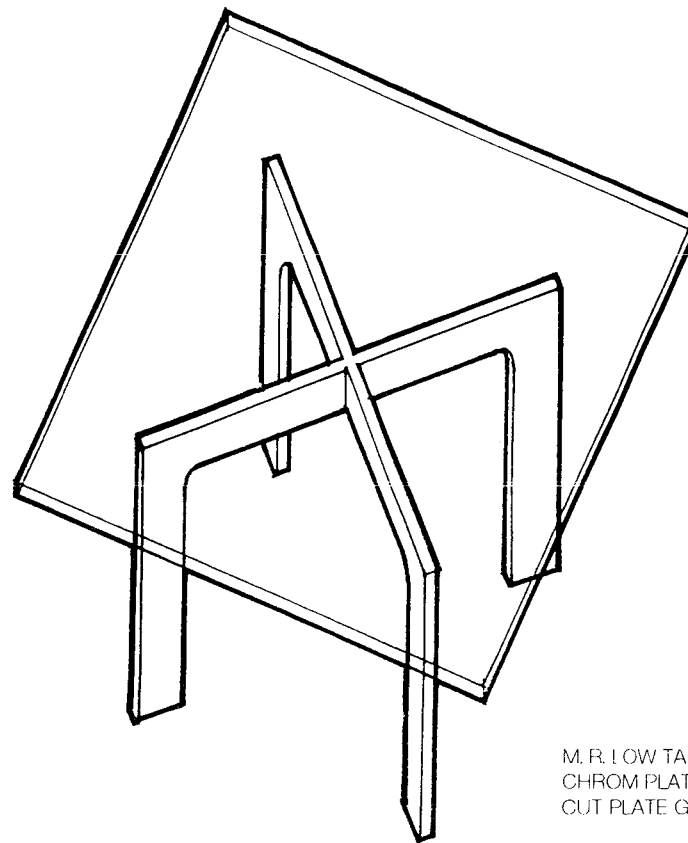
TUGENDHAT CHAIR 80/70/35-90CM
CHROM PLATED FLAT STEEL ELEMENTS UPHOLSTERED WITH LEATHER



TUGENDHAT CHAIR 80/70/35-90CM
CHROM PLATED FLAT STEEL ELEMENTS
UPHOLSTERED WITH STITCHED LEATHER
1930

TUGENDHAT CHAIR

CIRCULAR DINING TABLE Ø 160CM, HIGH 75CM
CHROM PLATED STEEL FOOT (CROSS SECTION OF THE STEEL PILLARS)
EXTENDABLE TOP OF VENEERED WOODEN SLABS (MACASSAR)



M. R. LOW TABLE 100/100/55CM
CHROM PLATED FLAT STEEL ELEMENTS
CUT PLATE GLASS ON RUBBER PADS

CIRCULAR DINING TABLE

M. R. LOW TABLE

Tugendhat Villa (Czech Republic)

No 1052

Identification

<i>Nomination</i>	The Tugendhat Villa in Brno
<i>Location</i>	Moravia, South Moravian region
<i>State Party</i>	Czech Republic
<i>Date</i>	26 June 2000

Justification by State Party

As is apparent from the great deal of attention that has been afforded the Tugendhat Villa since its construction, this building is considered to be one of the most significant works to have been constructed in the 20th century. Doubts as to its innovatory concept, which arose for a short period following 1930, were soon replaced by admiration and enthusiasm. With time, this appreciation became unambiguously positive, as did the position that Brno held in the history of modern world architecture. Theorists, art historians, and architects are agreed that this work forms a milestone in the development of architecture, especially in the modern approach to living space and its construction. This is first and foremost due to the fact that the inward fusion and the outward open nature of the space considerably altered the relationship that one has to the spatial infiniteness surrounding the building in a similar way in which the interpretation of space was understood by contemporary philosophy and physics. From this point of view it is important to take into account the architect's designs and aims when evaluating the Tugendhat Villa, which have remained intact to the present day, both spatially and visually – ie they were not altered by the original inhabitants nor by the later disruptions in the history of the building. Its extraordinary value is also supported by the fact that the other ideas included in the architect's building programme have either remained intact in their original form or, with the help of the great deal of planning and photographic documentation available and technical building analysis that has taken place, may be restored to this original form. This is also true for the villa's sober furniture and fittings, the majority of which were designed by Mies van der Rohe, the lightness and relative lack of which lent superiority to the spatial element; all missing furniture in the main living area has now been replaced by replicas. It should be mentioned that the author of this building was able to realize his aims in full thanks especially to the ideal nature of his co-operation with the cultured Tugendhat family, which adds to the singular value and importance of the building. This fact was probably one of the reasons why such an analogically

conceived work was never to appear again in Mies's work, either in Europe or in America.

The Tugendhat Villa in Brno, along with several other works from the end of the 1920s (Glasraum in Stuttgart, the reconstructed Pavilion in Barcelona), is one of the masterworks of Ludwig Mies van der Rohe. In constructing this building, for the first time in the history of modern architecture, Mies realized to a monumental degree the idea of "new living," based on the new theory of freely floating space in the house and its relationship to its surroundings. This idea, which had previously only been touched upon by Adolf Loos and Frank Lloyd Wright and which had been applied to a lesser degree in small family houses or in apartment blocks, resulted in the occupants using the living space to its greatest extent, and not just a part of it. This in turn fundamentally changed the relationship that people had to their spatial surroundings, and even infinite space by suppressing anxieties that come from unknown distances. It was a revolutionary approach to construction, space, and materials and the mutual ties that they and the whole building have to their natural surroundings. **Criterion i**

The new theory of living space, which was related to existential philosophy and which transformed isolated living areas into a living environment without boundaries, brought new ideas to the development of the family house model and its variations. Because of its radical nature, these ideas could only gradually be implemented following World War II.

Criterion ii

In addition, the Tugendhat Villa is a superlative example of the new concept of villa-type housing for the way in which it limits the traditional stately nature and formal surroundings in favour of heightening the standard of living both physically (comfort provided by technical equipment) and spiritual (using space as the highest aesthetic category of living). The building provides an example of a higher standard of living from the 20th century inter-war period, showing the lifestyle of a cultured, wealthy, and modern-thinking level of society. **Criterion iv**

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

History and Description

History

The Tugendhat Villa was designed by the German architect, Mies van der Rohe (1886–1969), for Grete Weiss and her husband Fritz Tugendhat, members of wealthy industrial families in the city of Brno in former Czechoslovakia. The architect accepted the commission in 1927, and the design process lasted about two years, parallel with designing the German Pavilion (1928–29) at the International Fair in Barcelona, commissioned by the German Government. The construction of the Tugendhat Villa was completed by the end of 1930. The architect took charge of the project down to the smallest detail, also designing all the furniture of the house, designs that have become world-renowned.

Mies van der Rohe was one of the principal architects in the development of the Modern Movement in Architecture, which characterized design and construction in the 1920s and 1930s in Europe and North America. Originally from Aachen and then working in Berlin, he was influenced by the work and teachings of Behrens and Berlage, by the principles of the *De Stijl* movement, as well as by Frank Lloyd Wright. His early interests were in developing design concepts for high-rise buildings in reinforced concrete and glass in the early 1920s: he designed the Weissenhof apartments in Stuttgart in 1927, another key work in the Modern Movement. From 1926 Mies van der Rohe was a member of the *Deutscher Werkbund*, and from 1930 to 1933 he was Director of the Bauhaus in Dessau. He later moved to Chicago in the USA, teaching at the Illinois Institute of Technology and designing large office buildings, his later trademark. His furniture designs have become classics in the 20th century.

During the German occupation, the Tugendhat family left Czechoslovakia and the Villa was taken over by the German State in 1939. It lost most of its original furniture, and was subject to some alterations and damage – eg that caused by a bomb explosion in the neighbourhood in 1944. After the war, the building was taken over by the State of Czechoslovakia; it served a nearby children's hospital and then the national health institute of Brno, becoming the property of the City of Brno. In 1962 the Villa was protected as a national monument. There was increasing interest in restoring it, and the first study to this effect was made in 1971, leading to a restoration campaign in 1981–85, which guaranteed the continuation of the use of the building on a provisional basis. The Tugendhat Villa Fund was established in 1993, followed by the decision of the Friends of the Tugendhat Fund to undertake a scientific restoration of the building. This work took place beginning in 1994 and funds were raised to furnish the building with replicas of the original designs by Mies van der Rohe.

Description

The Tugendhat Villa is a detached house in a residential area of the city of Brno, in Brno-Černá Pole at 45 Černopolní Street. The entrance to the house is from the street on the north side of the lot, which slopes down toward the south forming a small garden. The building is situated along the street and has three floors, one facing the street and three developing down towards the garden. The house has a flat roof, and each floor has a different plan. The total floor area is about 2000 m².

The uppermost floor is entered directly from the street level and includes a terrace that traverses the house and forms a balcony on the garden side. From here one reaches a small entrance hall, family bedrooms, and services; the master bedroom and dressing room are on the garden side. The garage and caretaker's lodging are at the west end of the house. From the hallway and from the balcony there are stairways leading down to the main floor, which has three parts: the main living area with a winter garden measuring c 280 m², almost two-thirds of the entire floor space, and subtle divisions between spaces with different functions – reception room, music corner, study and library, sitting areas, dining room, and services. The second part has kitchen facilities, and the third part consists of the servants' area. The living area has large windows on two sides and is directly joined to the terrace,

which is partly open, partly covered, and has a wide stairway leading down to the garden level. The ground level has utility rooms and is used for technical purposes.

The main structure of the house is made of reinforced concrete with steel frames. A structure of polished steel pillars supports the entire house. A steel skeleton also carries ceramic ceiling panels. The exterior of the house is rendered and painted white. Light-coloured travertine tiles are used in the staircases leading down to the garden, and in the living hall there is an ivory-coloured linoleum. The entrance is panelled with dark palisander wood. The back wall of the living area is made of beautiful onyx, articulated in 3m x 5m panels, the same division as in the glass wall opening toward the garden. The original furniture was designed by the architect himself and some of the pieces were made specifically for this house, such as the so-called Tugendhat chair, in chromium-plated flat steel elements and upholstered in stitched leather. The living area was furnished in such a way that each piece had its specific place. The mechanical equipment designed and built for the house was also exceptional, including special structural solutions for the use of steel pillars, for processing the onyx wall that was brought from the African Atlas Mountains, and for the electrically operated large steel-frame windows. The house had central heating and an air-conditioning system with a regulated fine-spray humidifying chamber.

Management and Protection

Legal status

The owner of the Tugendhat Villa is the City of Brno, represented by the Brno City Municipality. The administrator and user is the Brno City Museum. The Tugendhat Villa is classified as cultural heritage, and as a national cultural heritage property by Czech Republic Governmental Statute No 262/1995 Coll. on 16.8.1995. It is thus subject to protection under relevant legislation (No 20/1987, concerning the state conservation of cultural heritage and Decree No 66/1988; Construction Act No. 50/1976). A buffer zone has been designated for the property.

Management

The Villa has a property management plan. Since 1994 the responsibility for the management is with the City Museum of Brno. The main purpose is to maintain the villa and to present it to the public. In the past the villa was not accessible to visitors, but being now open it attracts an increasing number of Czech and foreign tourists (nearly 8000 in 1999).

Conservation and Authenticity

Conservation history

During World War II the Villa suffered damage and after the war there were several changes of occupancy, causing some alterations in the building. Since the 1960s the Villa has been protected as cultural property and efforts have been made both to undertake research and to care for its condition. The first restoration took place in the 1980s and another in the

1990s. Currently the Villa is in a good condition and subject to regular maintenance.

Authenticity

Over the period of its seventy-year existence, and in spite of the various alterations that the building has undergone since the loss of its first function, the original design of the architect has remained intact. The changes that have occurred over its lifetime have not affected the engineering features (construction, materials, and form). Its present condition results from the restorations in the 1980s and 1990s, based on detailed surveys of the building itself, the graphic and written documentation by Mies van der Rohe (archives in New York, Bauhaus Archiv of Berlin, Munich, and Brno), and recorded testimonies of the original inhabitants. The building has been furnished with replicas of the original designs. While the building has suffered in the past, it has retained all essential elements of its architecture and can be considered to satisfy the test of authenticity in all aspects.

Evaluation

Action by ICOMOS

An ICOMOS evaluation mission visited the site in February 2001. The committee of DoCoMoMo was also consulted.

Qualities

Mies van der Rohe worked both as an architect and as a furniture designer. In both fields his work is included amongst the principal references in 20th century design. The particular quality of Mies van der Rohe is in his drive for perfectionism in the design overall as well as in the smallest details. This could be seen specially in the fusion of neo-classical forms of simplicity, universality, and austerity with cleanliness, perfect proportions, elegance, and severity of detail. His aim was to find the essence in all construction elements and to develop his design solutions until he found the purest expression. It meant a further development of the spatial quality of the building, relating and articulating the various functions in the interior and linking with the exterior. The Tugendhat Villa (together with the Barcelona Pavilion) is the best known early example of his work in this line. The Villa is characterized by having its furniture designed by the architect, of which some pieces have become classics and are still in production today. In his later career Mies van der Rohe further developed his fundamental ideas, particularly in the construction of large office buildings, and his approach became extremely influential in the second part of the 20th century in America.

Comparative analysis

The Modern Movement in 20th century architecture responded to the rapidly evolving socio-economic situation, the new type of industrial production, and the emerging new needs, having its first expressions in 1910–20 (eg works by F. Lloyd Wright in USA and European architects such as H.P. Berlage in the Netherlands, O. Wagner and A. Loos in Austria, P. Behrens and W. Gropius in Germany, and A. Perret in France). Between 1920 and 1930 these beginnings developed into an International Style, acquiring universal significance as the fundamental basis for all subsequent development, and including examples such as the Rietveld-Schröder House of 1924 (inscribed on the World Heritage

List in 2000: criteria i, ii) in Utrecht, the Bauhaus of 1926 (1996: ii, iv, vi) by Gropius in Dessau, the Weissenhof Building of 1927 by Mies van der Rohe in Stuttgart (an exhibition settlement designed by the foremost architects of the time), the Viipuri Library of 1927 in Russia and the Paimio Sanatorium of 1929 (on the tentative list) in Finland, both by A. Aalto, and the Villa Savoye of 1928 by Le Corbusier in France.

The contribution of Mies van der Rohe to this development was fundamental, and his design of the Tugendhat Villa (1927–30) in Brno is among the most outstanding expressions of residential architecture of the period. (The contemporary German Pavilion in Barcelona was demolished and has recently been rebuilt.) Mies van der Rohe learnt his concepts from Behrens (also the teacher of Gropius and Le Corbusier), Berlage, and the *De Stijl* group. His architecture can be characterized as concentrating on the essential and aiming at the purest expression in each detail as well as in the whole. His approach contributed to the later industrialization of building methods. Unlike many other modern architects, Mies van der Rohe often opted for the use of symmetry in his designs. The architecture of Gropius is perhaps closest in its functionalistic Bauhaus spirit. By comparison, from an initial search for rationality and modularity Le Corbusier developed his expression in a more sculptural and even "brutalistic" spirit, particularly in his later production, while Aalto searched for humane contacts with society and nature, relating his works with the character of the place.

ICOMOS recommendations for future action

Considering the care given by Mies van der Rohe to the relationship of architecture with their settings, ICOMOS recommends that particular attention should be given to the garden layout of the Villa. Furthermore, while recognizing the current legal protection for the area of which the Tugendhat Villa is part, ICOMOS recommends careful control of land-use in the neighbourhood of the villa.

Brief description

The Tugendhat Villa in Brno (Czech Republic) was designed by the architect Ludwig Mies van der Rohe and built on a commission from Grete and Frits Tugendhat in 1927–30. It is an outstanding example of a small residential building representing the international style of the Modern Movement in the early 20th century architecture.

Statement of Significance

The Tugendhat Villa in Brno, designed by the architect Mies van der Rohe, is an outstanding example of the international style in the Modern Movement in Architecture as it developed in Europe in the 1920s. Its particular value lies in the search for ways to implement innovative spatial and aesthetic concepts satisfying the emerging new needs in living standards as well as implementing the opportunities offered by modern industrial production. The Tugendhat Villa established a prototype for 20th century residential housing and became extremely influential in later designs.

ICOMOS Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

Criterion i The Tugendhat Villa is a masterpiece of the Modern Movement in architecture.

Criterion ii The German architect Mies van der Rohe applied the radical new concepts of the Modern Movement triumphantly to the Tugendhat Villa to the design of residential buildings.

Criterion iv Architecture was revolutionized by the Modern Movement in the 1920s and the work of Mies van der Rohe, epitomized by the Tugendhat Villa, played a major role in its worldwide diffusion and acceptance.

Bureau Recommendation

That the Tugendhat Villa in Brno be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*.

ICOMOS, September 2001

Villa Tugendhat (République tchèque)

No 1052

Identification

<i>Bien proposé</i>	Villa Tugendhat à Brno
<i>Lieu</i>	Moravie, région de Moravie méridionale
<i>État partie</i>	République tchèque
<i>Date</i>	26 juin 2000

Justification émanant de l'État partie

La villa Tugendhat est considérée comme l'un des fleurons de l'architecture du XXe siècle, comme en atteste l'intérêt qu'elle suscite depuis son édification. En 1930, des doutes éphémères quant à son concept novateur eurent tôt fait de céder la place à l'admiration et à l'enthousiasme. Avec le temps, cette admiration devint unanime et Brno se tailla une place à part dans l'histoire de l'architecture contemporaine. Théoriciens, historiens de l'art, architectes, tous s'accordent à reconnaître que cette œuvre marque un tournant décisif dans le développement de l'architecture, et tout particulièrement dans l'approche moderne de l'espace et de sa construction. En effet, la fusion intérieure et la nature tournée sur l'extérieur de l'espace ont considérablement altéré la relation de l'homme par rapport à l'infini spatial entourant le bâtiment, la rapprochant de l'interprétation de l'espace telle que l'entendent la philosophie et la physique modernes. De ce point de vue, il est important de prendre en compte les conceptions et les objectifs de l'architecte pour étudier la villa Tugendhat, demeurée intacte jusqu'à ce jour, tant du point de vue spatial que visuel – c'est-à-dire qu'elle n'a été altérée ni par les habitants d'origine, ni par les changements intervenus ultérieurement dans l'histoire de l'édifice. Les autres idées sous-tendant le programme de construction sont restées intactes dans leur forme originale ou peuvent être restaurées, grâce à l'importante documentation sur l'urbanisme, aux archives photographiques et à l'analyse technique du bâtiment, élément qui vient renforcer son extraordinaire valeur. Il en va de même pour les meubles et aménagements sobres de la villa, dont la majorité ont été dessinés par Mies van der Rohe ; leur légèreté et leur relative rareté font ressortir l'élément spatial. Tous les meubles manquants dans l'espace de vie principal ont été remplacés par des reproductions. Il convient de mentionner que, si le créateur de cet édifice a pu entièrement réaliser son projet, c'est essentiellement grâce à une collaboration idéale avec la très cultivée famille Tugendhat, ce qui ajoute encore à la valeur singulière et à l'importance de la demeure. C'est probablement pour cela que jamais une œuvre de conception analogue ne devait réapparaître dans le travail de Mies, que ce soit en Europe ou en Amérique.

La villa Tugendhat à Brno, ainsi que plusieurs autres œuvres de la fin des années 1920 (Glasraam à Stuttgart, le pavillon reconstruit à Barcelone), font partie des plus grands chefs-d'œuvre de Ludwig Mies van der Rohe. En construisant ce bâtiment, Mies, pour la première fois dans l'histoire de l'architecture moderne, a transcrit de façon monumentale l'idée d'un nouveau mode de vie, fondé sur la théorie nouvelle d'un espace flottant librement autour de la maison et de la relation de cette dernière avec son environnement. Cette idée, avec laquelle avaient déjà joué Adolf Loos et Frank Lloyd Wright et qui avait été appliquée dans une moindre mesure dans de petites maisons familiales ou dans des complexes d'appartements, a permis aux occupants d'utiliser l'espace de vie à son maximum, et non pas qu'une partie de ce dernier. Cela à son tour a fondamentalement modifié la relation des individus à leur environnement spatial, et même à un environnement spatial infini. C'était une approche révolutionnaire de la construction, de l'espace et des matériaux, et des liens qu'ils entretiennent, eux et l'édifice tout entier, avec leur environnement naturel.

Critère i

La nouvelle théorie de l'espace à vivre, liée à la philosophie existentialiste et qui a transformé des zones de vie isolées en un environnement de vie sans frontières, a apporté de nouvelles idées au développement du modèle de la maison familiale et de ses variations ; du fait de leur nature radicale, ces idées n'ont été progressivement mises en œuvre qu'après la Seconde Guerre mondiale.

Critère ii

De surcroît, la villa Tugendhat est un exemple exceptionnel du nouveau concept de villa, de par la façon dont elle limite l'aspect imposant traditionnel et l'environnement formel, en privilégiant l'amélioration de la qualité de vie, tant physique (le confort offert par l'équipement technique) que spirituel (en utilisant l'espace comme la catégorie esthétique la plus importante). La demeure est un exemple du plus haut niveau de vie de l'entre-deux-guerres, illustrant le mode de vie d'une élite sociale cultivée, riche et moderniste.

Critère iv

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *monument*.

Histoire et description

Histoire

La villa Tugendhat est l'œuvre de l'architecte allemand Mies van der Rohe (1886-1969), pour Grete Weiss et son mari Fritz Tugendhat, membres de riches familles d'industriels de la ville de Brno, dans l'ancienne Tchécoslovaquie. L'architecte accepte la commande en 1927 ; la conception dure environ deux ans, parallèlement à celle du pavillon allemand (1928-1929) de l'exposition internationale de Barcelone, commandé par le gouvernement allemand. La construction de la villa Tugendhat s'achève à la fin de l'année 1930. L'architecte supervise le projet jusque dans ses moindres détails, dessinant aussi personnellement le mobilier de la maison, mondialement réputé.

Mies van der Rohe est l'un des principaux architectes du développement du mouvement moderne en architecture qui caractérisa la conception et la construction dans les années 20 et 30 en Europe et en Amérique du nord. Originaire d'Aix-la-Chapelle et travaillant à Berlin, il est influencé par l'œuvre et les enseignements de Behrens et de Berlage, par les principes du mouvement De Stijl, ainsi que par Frank Lloyd Wright. Ses intérêts initiaux le portent vers l'élaboration de concepts de construction pour des gratte-ciel en béton armé et en verre, au début des années 20 ; en 1927, il crée à Stuttgart les appartements Weissenhof, autre œuvre clé du mouvement moderne. À partir de 1926, Mies van der Rohe est membre du *Deutscher Werkbund* et, de 1930 à 1933, directeur du Bauhaus à Dessau. Il part ensuite s'installer à Chicago, enseigne à l'Institut de Technologie de l'Illinois et conçoit de grands immeubles de bureaux, qui deviennent dorénavant sa « marque de fabrique ». Les meubles qu'il dessine sont devenus des classiques du XXe siècle.

Sous l'occupation allemande, la famille Tugendhat fuit la Tchécoslovaquie et l'État allemand s'approprie la villa en 1939. Celle-ci perd la plupart de son mobilier d'origine, et subit des altérations et dommages, causés par exemple par l'explosion d'une bombe dans le voisinage, en 1944. Après la guerre, l'édifice est repris par l'État de Tchécoslovaquie ; il est utilisé par un hôpital pour enfants voisin, puis par l'institut national de la santé de Brno, devenant propriété de la ville de Brno. En 1962, la villa est déclarée monument national. Sa restauration est envisagée de plus en plus sérieusement ; la première étude à cet effet est réalisée en 1971, et débouche sur une campagne de restauration en 1981-1985, qui garantit provisoirement la continuation de l'utilisation du bâtiment. Le Fonds de la villa Tugendhat est fondé en 1993, suivi par la décision des Amis du Fonds Tugendhat d'entreprendre une restauration scientifique de l'édifice. Les travaux commencent en 1994, et des fonds sont levés pour meubler la maison de répliques des pièces originellement dessinées par Mies van der Rohe.

Description

La villa Tugendhat est une demeure indépendante située dans un quartier résidentiel de Brno, Brno-Cerná Pole, au 45 rue Cernopolní. L'entrée de la maison donne sur la rue au nord de la parcelle de terrain, qui descend en pente vers le sud pour former un petit jardin. Une rue borde la villa, dotée de trois niveaux, l'un face à la rue et les deux autres se développant en pente vers le jardin. Le toit est plat, et chaque niveau possède un plan différent. La superficie totale au sol est d'environ 2 000 m².

On peut accéder directement depuis le niveau de la rue au dernier étage, qui jouit d'une terrasse traversant la maison et formant un balcon donnant sur le jardin. De là, on parvient à un petit vestibule, aux chambres de la famille et aux aires de service ; la chambre principale et le dressing se trouvent côté jardin. Le garage et la loge du gardien sont du côté ouest de la maison. Des escaliers partent du couloir et du balcon pour mener jusqu'à l'étage principal, composé de trois parties : l'espace de vie principal, avec un jardin d'hiver d'environ 280 m², soit presque les deux tiers de l'étage, et des divisions subtiles entre des espaces aux différentes fonctions : salle de réception, coin musique, bureau et bibliothèque, salon, salle à manger et services. La seconde partie compte une cuisine, et la troisième était

réservée aux domestiques. L'espace de vie s'ouvre par de grandes fenêtres sur deux côtés, et est directement relié à la terrasse, en partie à ciel ouvert et en partie couverte ; un large escalier descend jusqu'au jardin. Le rez-de-chaussée abrite des locaux de service à usage technique.

La structure principale de la maison est faite de béton armé avec une charpente en acier. Des piliers d'acier poli supportent l'ensemble de la maison, tandis qu'un squelette d'acier porte également des panneaux de céramique au plafond. L'extérieur de la maison est peint en blanc. Des dalles de travertin de couleur claire ont été utilisées pour les escaliers qui descendent au jardin ; dans l'espace de vie, le sol est recouvert d'un linoléum couleur ivoire. L'entrée est recouverte de panneaux sombres en palissandre. Le mur du fond de l'espace de vie est fait en onyx de grande qualité, articulé en panneaux de 3 mètres sur 5, la même division que pour la baie vitrée s'ouvrant sur le jardin. Le mobilier d'origine a été dessiné par l'architecte lui-même, et, certaines pièces ont été conçues, spécialement pour cette maison ; c'est le cas par exemple de la chaise Tugendhat, en acier plat chromé, garnie de cuir piqué. L'espace de vie était meublé de telle façon que chaque pièce de mobilier avait sa place. L'équipement mécanique conçu et construit pour la maison était lui aussi exceptionnel : il comprenait notamment des solutions structurelles spécifiques pour l'utilisation des piliers d'acier, pour le traitement du mur d'onyx importé des montagnes de l'Atlas africain, et pour le fonctionnement électrique des grandes fenêtres à encadrement en acier. La maison possédait un système de chauffage central et de climatisation, avec une chambre d'humidification à régulation.

Gestion et protection

Statut juridique

La ville de Brno, représentée par la municipalité de Brno, est propriétaire de la villa Tugendhat. Le musée municipal de Brno en est l'administrateur et l'utilisateur. La villa Tugendhat est classée patrimoine culturel, et bien du patrimoine culturel national par le décret gouvernemental de la République tchèque n° 262/1995 Coll., promulgué le 16/08/1995. Elle fait donc ainsi l'objet d'une protection aux termes de la législation applicable (décret n° 20/1987, concernant la conservation publique du patrimoine culturel, décret n° 66/1988, et loi sur la construction n° 50/1976). Une zone tampon a été définie autour du bien.

Gestion

La villa a un plan de gestion. Depuis 1994, la responsabilité de la gestion incombe au musée municipal de Brno. L'objectif principal en est d'entretenir la villa et de la présenter au public. Par le passé, la villa n'était pas ouverte au public, mais elle attire aujourd'hui un nombre croissant de touristes tchèques et étrangers (presque 8 000 en 1999).

Conservation et authenticité

Historique de la conservation

Pendant la Seconde Guerre mondiale, la villa a subi des dégâts ; par ailleurs, elle a abrité différents occupants au cours de l'après-guerre, ce qui a causé quelques altérations au bâtiment. Depuis les années 60, la villa est protégée en qualité de bien culturel, et des efforts ont été entrepris tant pour son étude que pour son entretien. La première restauration a eu lieu dans les années 80, suivie d'une seconde campagne dans les années 90. Actuellement, la villa, en bon état, fait l'objet d'une maintenance régulière.

Authenticité

Sur ses soixante-dix années d'existence, et en dépit des diverses altérations subies par la maison depuis la perte de sa fonction première, le dessin original de l'architecte est demeuré intact. Les changements survenus n'ont pas affecté les caractéristiques fondamentales, à savoir la construction, les matériaux et la forme. Son état actuel est le résultat des restaurations des années 80 et 90, fondées sur des études détaillées du bâtiment lui-même, des dessins et des écrits de Mies van der Rohe (archives de New York, archives du Bauhaus de Berlin et de Munich, et archives de Brno) et des témoignages de ses habitants d'origine. L'édifice a été meublé de reproductions du mobilier original. S'il a souffert jadis, il n'en a pas moins conservé tous les éléments essentiels de son architecture, et peut être considéré comme satisfaisant sous tous les aspects le critère d'authenticité.

Évaluation

Action de l'ICOMOS

Une mission de l'ICOMOS a visité le bien en février 2001. DoCoMoMo a également été consulté.

Caractéristiques

Mies van der Rohe a travaillé à la fois en tant qu'architecte et en tant que designer de mobilier. Dans un domaine comme dans l'autre, son travail compte parmi les principales références du XXe siècle en matière de design. La qualité particulière de Mies van der Rohe réside dans sa quête de la perfection, dans le design dans son ensemble aussi bien que dans le plus petit détail. Cela se remarque tout particulièrement dans la fusion des formes néoclassiques, empreintes de simplicité, d'universalité et d'austérité, avec la netteté, la perfection des proportions, l'élégance et la sobriété du détail. Il cherchait à trouver l'essence de tous les éléments de construction, et à développer ses solutions de design jusqu'à leur expression la plus pure, ce qui impliquait un développement plus approfondi de la qualité spatiale du bâtiment, de la relation et de l'articulation des diverses fonctions intérieures, et de leur liaison avec l'extérieur. La villa Tugendhat (avec le pavillon de Barcelone) est l'exemple le plus connu et le plus ancien de son travail dans cet esprit. La villa se caractérise par son mobilier dessiné de la main même de l'architecte, dont certaines pièces sont devenues des classiques toujours produits à ce jour. À la fin de sa carrière, Mies van der Rohe a développé plus avant ses idées fondamentales, particulièrement dans le cadre de la

construction de grands immeubles de bureaux, et son approche a eu une influence prépondérante dans la seconde moitié du XXe siècle en Amérique.

Analyse comparative

Le mouvement moderne dans l'architecture du XXe siècle est apparu en réponse à l'évolution rapide de la situation socio-économique, au nouveau type de production industrielle et aux nouveaux besoins émergents. Ses premières expressions ont vu le jour dans les années 1910-1920 avec, par exemple, les travaux de F. Lloyd Wright aux États-Unis et d'architectes européens comme H. P. Berlage aux Pays-Bas, O. Wagner et A. Loos en Autriche, P. Behrens et W. Gropius en Allemagne, et A. Perret en France. De 1920 à 1930, ces prémices sont devenues un style international, acquérant une importance universelle en tant que fondement de tous les développements postérieurs, avec entre autres des exemples comme la maison Rietveld-Schröder à Utrecht (1924) [inscrite sur la Liste du patrimoine mondial en 2000, sur la base des critères i et ii], le Bauhaus (1926) [LPM 1996, ii, iv et vi] de Gropius à Dessau, le bâtiment Weissenhof (1927) de Mies van der Rohe à Stuttgart (pour une exposition dont les installations ont été dessinées par les architectes les plus en vue de l'époque), la bibliothèque Viipuri (1927) en Russie, et le sanatorium Paimio (1929) [liste indicative] en Finlande, tous deux œuvres d'A. Aalto, ainsi que la villa Savoye (1928) de Le Corbusier en France.

Mies van der Rohe a apporté une contribution fondamentale à ce développement, et sa villa Tugendhat (1927-1930) à Brno compte parmi les expressions les plus remarquables de l'architecture résidentielle de la période (le pavillon allemand contemporain à Barcelone a été démolit et récemment reconstruit). C'est auprès de Behrens (professeur également de Gropius et de Le Corbusier), de Berlage et du groupe De Stijl que Mies van der Rohe a appris ses concepts. Son travail se caractérise par une architecture concentrée sur l'essentiel, visant l'expression la plus pure dans chaque détail comme dans l'ensemble. Son approche a contribué à l'industrialisation ultérieure des méthodes de construction. Contrairement à de nombreux architectes modernes, Mies van der Rohe a souvent opté pour la symétrie. L'architecture de Gropius est peut-être la plus proche, dans son esprit fonctionnaliste propre au Bauhaus. À titre de comparaison, Le Corbusier, à partir d'une quête initiale de rationalité et de modularité, a abouti à une expression plus sculpturale, voire même plus « brutale », tout particulièrement dans ses dernières œuvres, tandis qu'Aalto cherchait des contacts humains avec la société et la nature, mettant ses œuvres en rapport avec le caractère du lieu.

Recommandations de l'ICOMOS pour des actions futures

Soulignant l'importance donnée par Mies van der Rohe à la relation entre l'architecture et son environnement, l'ICOMOS recommande qu'une attention particulière soit accordée au plan du jardin. De plus, bien que reconnaissant la protection légale actuelle de la zone dont fait partie la villa Tugendhat, l'ICOMOS recommande qu'un contrôle attentif de l'occupation des sols soit assuré dans les environs de la villa.

Brève description

La villa Tugendhat à Brno, en République tchèque, a été conçue par l'architecte Ludwig Mies van der Rohe et construite, suite à une commande de Grete et Frits Tugendhat, entre 1927 et 1930. C'est un exemple exceptionnel de petit édifice résidentiel typique du style international du mouvement moderne dans l'architecture du début du XXe siècle.

Déclaration de valeur

La villa Tugendhat à Brno, conçue par l'architecte Mies van der Rohe, est un exemple exceptionnel du style international du mouvement moderne en architecture tel qu'il s'est développé en Europe dans les années 1920. Sa valeur particulière réside dans la recherche de moyens à mettre en œuvre des concepts spatiaux et esthétiques novateurs, satisfaisant les nouveaux besoins apparaissant dans le mode de vie, tout en tirant parti des opportunités offertes par la production industrielle moderne. La villa Tugendhat a établi un modèle pour l'habitation résidentielle du XXe siècle, et a eu une influence majeure sur les constructions postérieures.

Recommandation de l'ICOMOS

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères i, ii et iv* :

Critère i La villa Tugendhat est un chef d'œuvre du mouvement moderne en architecture.

Critère ii Avec la villa Tugendhat, l'architecte allemand Mies van der Rohe a appliqué les nouveaux concepts radicaux d'un mouvement moderne triomphant à la conception d'édifices résidentiels.

Critère iv Dans les années 20, le mouvement moderne a révolutionné l'architecture, et l'œuvre de Mies van der Rohe, dont la villa Tugendhat est le plus bel exemple, a joué un rôle fondamental dans sa diffusion et dans sa reconnaissance mondiale.

Recommandation du Bureau

Que la villa Tugendhat à Brno soit inscrite sur la Liste du patrimoine mondial sur la base des *critères i, ii et iv*.

ICOMOS, septembre 2001