



LILLY REICH



1885 - 1908

EARLY YEARS

Born in Berlin in 1885, Lilly Reich studied Kurbel embroidery and dress making at an all girls school.

1908 - 1910

WEINER WERKSTATT

After graduation, she served an apprenticeship as an industrial embroiderer in Vienna under Josef Hoffman where she worked on the Kubus armchair and sofa.





1910

ELSE OPPLER-LEGBAND

Lilly studied at the Die Höhere Fachschule für Dekorationkunst. Most influential teacher – student of Henry van de Velde, German Werkbund founder. Oppler's experience working in the fields of interior design, displays, and fashion provided Reich access to a career in design.



1911

DISPLAY

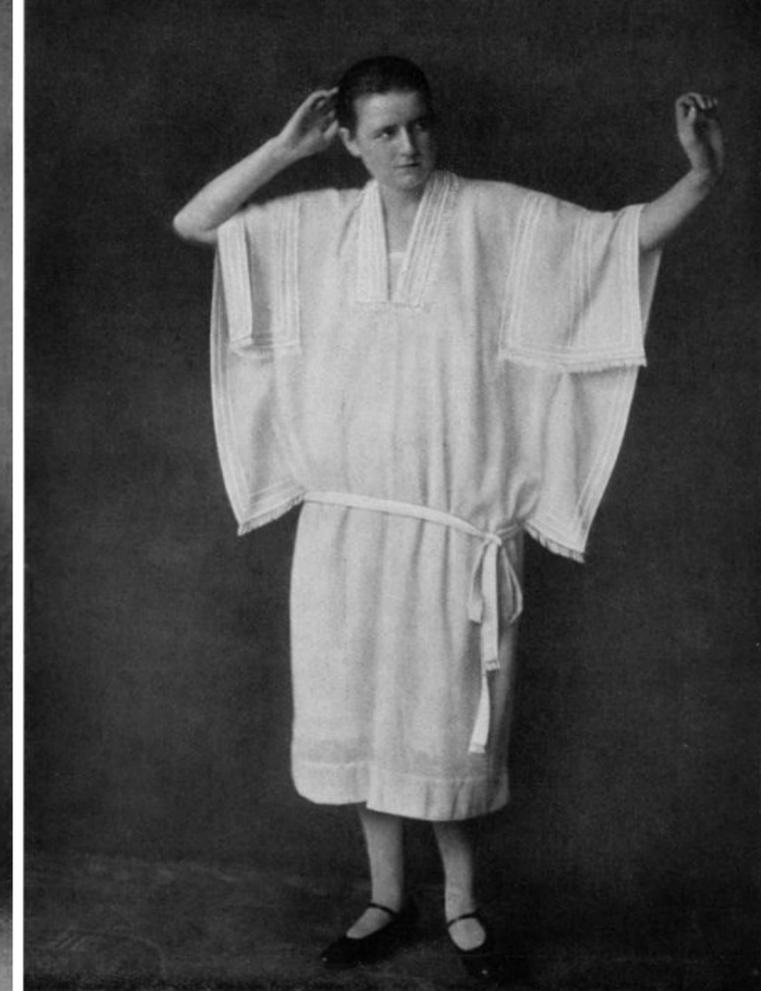
Her career began with a series of commissions, including a thirty-two room Youth Center in Berlin. Little documentation exists of her early work. In 1911 Reich designed clothing installations for German department store Wertheim, where her teacher, Oppler, was head of the women's fashion department.



1912

WERKBUND

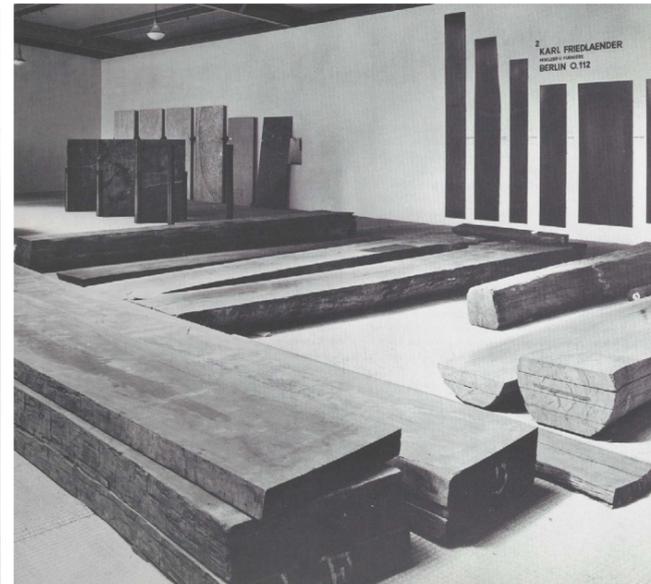
In 1912 she joined the Deutscher Werkbund and, in 1920, became the first woman elected to its governing board. Established to promote good taste and encourage artistic innovation through design, the Werkbund, working with local shopkeepers, sought to improve retail window displays in order to advance consumer taste.



1912

FORM FOLLOWS FUNCTION

In 1912 she designed a sample flat for a working-class family in the "Berlin Gewerkschaftshaus" (Trade Union House), which was widely praised for the clarity and functionalism of the furnishings. Influenced by the Werkbund's idea that design affects all facets of daily life, Reich designed utilitarian solutions where form followed the function. Her exposure to the Werkbund's views on standardization became an essential part of her designs.



1914 - 1918

WW1

During the First World War, Reich opened her own shop, as there were little opportunities in exhibition design. She chose to focus on fashion and furniture design – where she produced her own creations.

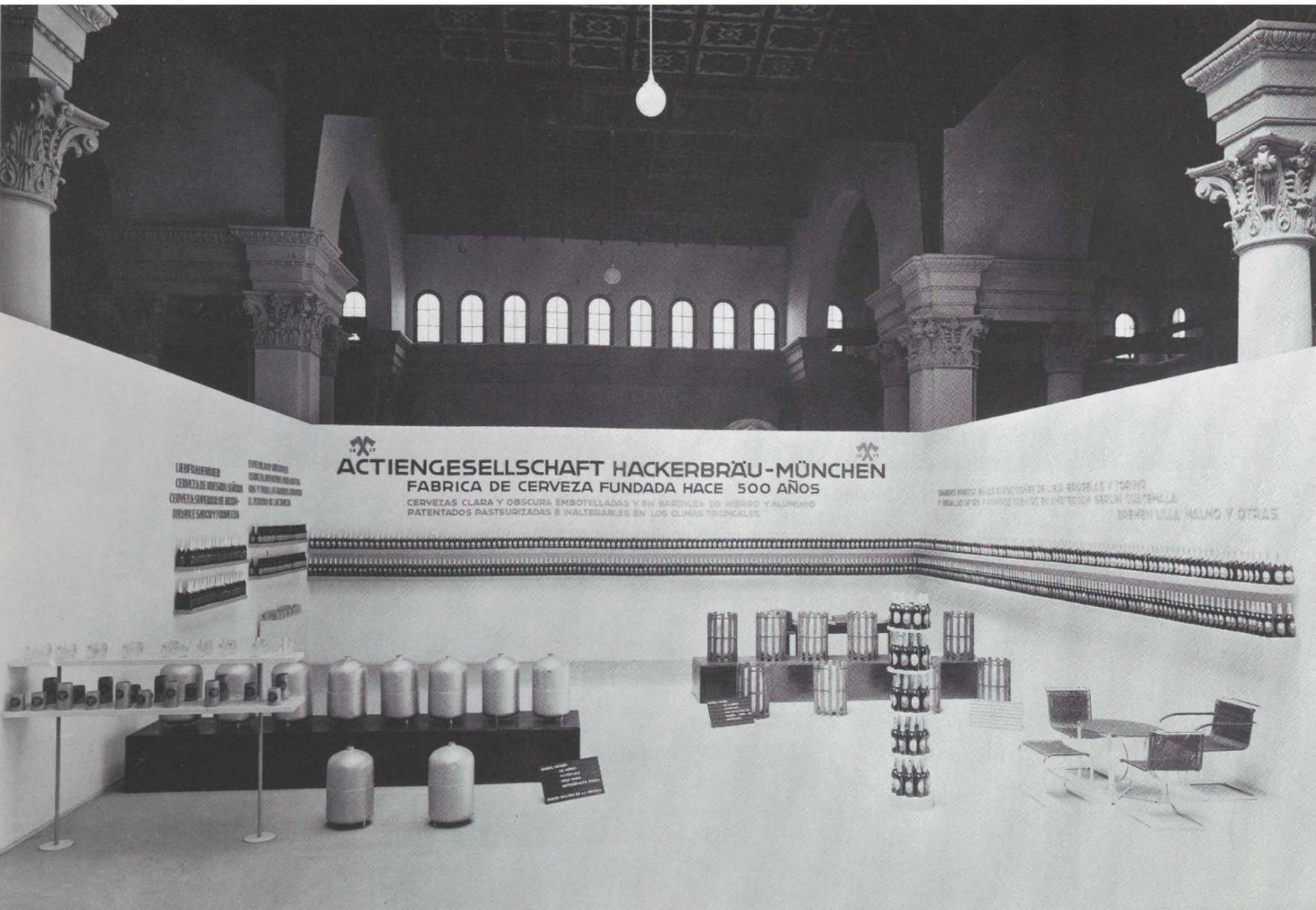
1920 - 1923

ESTABLISHED

Lilly Reich had established herself as a knowledgeable and respected designer. At this time she had many commissions for display and exhibition design – ultimately in partnership with the Werkbund – most notably an exhibition at the Newark Museum where she selected 16,000 objects that captured the essence of German design.

Her most important role was unequivocally as an exhibition designer: for over twenty-five years, her distinctive installations allowed the materials and the content of the display to act as its primary determining features.

In 1922, Reich was one of the most active Werkbund members, embodying the principles held by the most progressive members. She became a central figure, effecting many important decisions. She was later named the official exhibition designer for the Werkbund's Atelier.



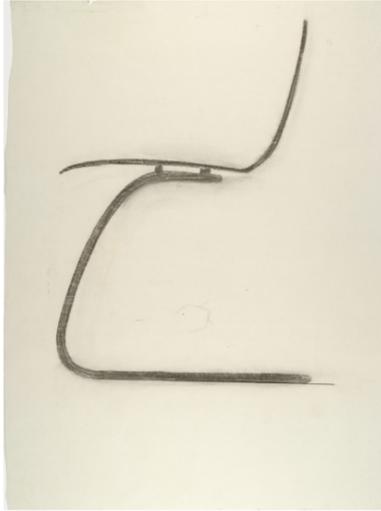
1924-1938

LUDWIG MIES VAN DER ROHE

In 1924, Reich met architect Ludwig Mies van der Rohe, Werkbund Vice President, after being invited to work on an exhibition in Stuttgart. This interaction sparked a long period of collaboration between the two.

In 1926, she moved from Frankfurt back to Berlin to work with Mies directly. They became personal and professional partners in a relationship that lasted for 13 years, when he emigrated to the U.S. in 1938.

Many believe that Reich played a major role in the designs of some of Mies' most well-known interiors and furniture designs – namely the Barcelona Pavilion and the Tugendhat House. It is said that the vivid colors and curvilinear forms were only evident in the work of Mies after beginning to work with Reich.



1924-1938

TUBULAR STEEL

Like many European modernists working in the late 1920's and early '30s, Reich had a strong interest in using new industrial production techniques and materials.

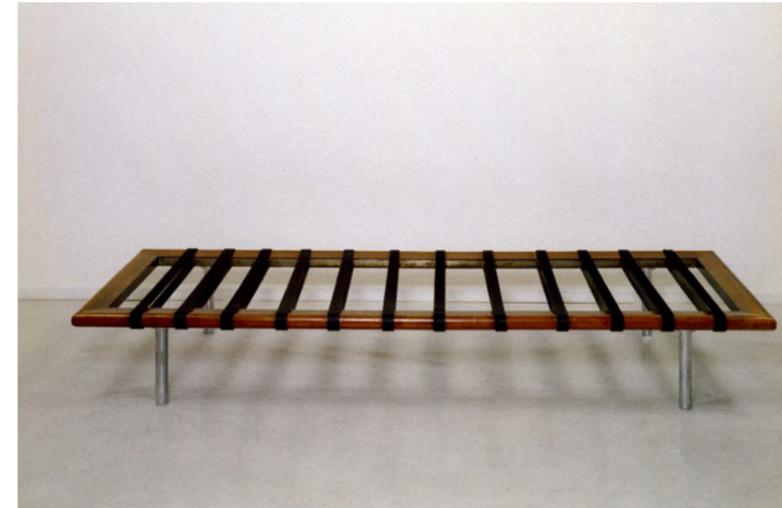
If good form is achieved,
 one notices with wonder
 that there is no need
 for any further ornamentation
 and that it already of itself
 creates an infinite amount of
 joy and contentment.
 — Lilly Reich

Modell	L	M	CHG	Modell	L	M	CHG	Modell	L	M	CHG
1.1	28.	30.	26.	101	48.	58.	65.	101	48.	58.	65.
1.2	35.	42.	30.	102	48.	58.	65.	102	48.	58.	65.
1.3	35.	37.	41.	103	48.	58.	65.	103	48.	58.	65.
2.1	35.	44.	34.	104	48.	58.	65.	104	48.	58.	65.
2.2	35.	44.	34.	105	48.	58.	65.	105	48.	58.	65.
2.3	35.	44.	34.	106	48.	58.	65.	106	48.	58.	65.
3.1	35.	44.	34.	107	48.	58.	65.	107	48.	58.	65.
3.2	35.	44.	34.	108	48.	58.	65.	108	48.	58.	65.
3.3	35.	44.	34.	109	48.	58.	65.	109	48.	58.	65.
4.1	35.	44.	34.	110	48.	58.	65.	110	48.	58.	65.
4.2	35.	44.	34.	111	48.	58.	65.	111	48.	58.	65.
4.3	35.	44.	34.	112	48.	58.	65.	112	48.	58.	65.
5.1	35.	44.	34.	113	48.	58.	65.	113	48.	58.	65.
5.2	35.	44.	34.	114	48.	58.	65.	114	48.	58.	65.
5.3	35.	44.	34.	115	48.	58.	65.	115	48.	58.	65.
6.1	35.	44.	34.	116	48.	58.	65.	116	48.	58.	65.
6.2	35.	44.	34.	117	48.	58.	65.	117	48.	58.	65.
6.3	35.	44.	34.	118	48.	58.	65.	118	48.	58.	65.
7.1	35.	44.	34.	119	48.	58.	65.	119	48.	58.	65.
7.2	35.	44.	34.	120	48.	58.	65.	120	48.	58.	65.
7.3	35.	44.	34.	121	48.	58.	65.	121	48.	58.	65.

Tubular-steel furniture designs by Reich and Mies, as shown in the 1931 price list for Bamberg Metallwerkstätten. Reich's designs are indicated by model numbers that begin with "LR."



In 1930, Philip Johnson commissioned Mies and Reich to redesign his apartment in New York. Bedroom recreation for MoMa Lilly Reich, 1996.



The base of the first daybed designed by Reich in 1930 for the Crous Apartment in Berlin



Reich's original design for the apartment's daybed had individual back cushions and a divided seat cushion.



Revised version of the daybed, this time with a bolster pillow and tufted cushion, as part of their furnishing plan. It is now marketed by Knoll as a Mies design; however, its true author is clearly REICH!



1927

VILLA TUGENDHAT

Reich brought her freestanding walls set orthogonally intersecting at right angles, combined with elements and free flowing spaces to the modern architecture of Mies Van der Rohe.

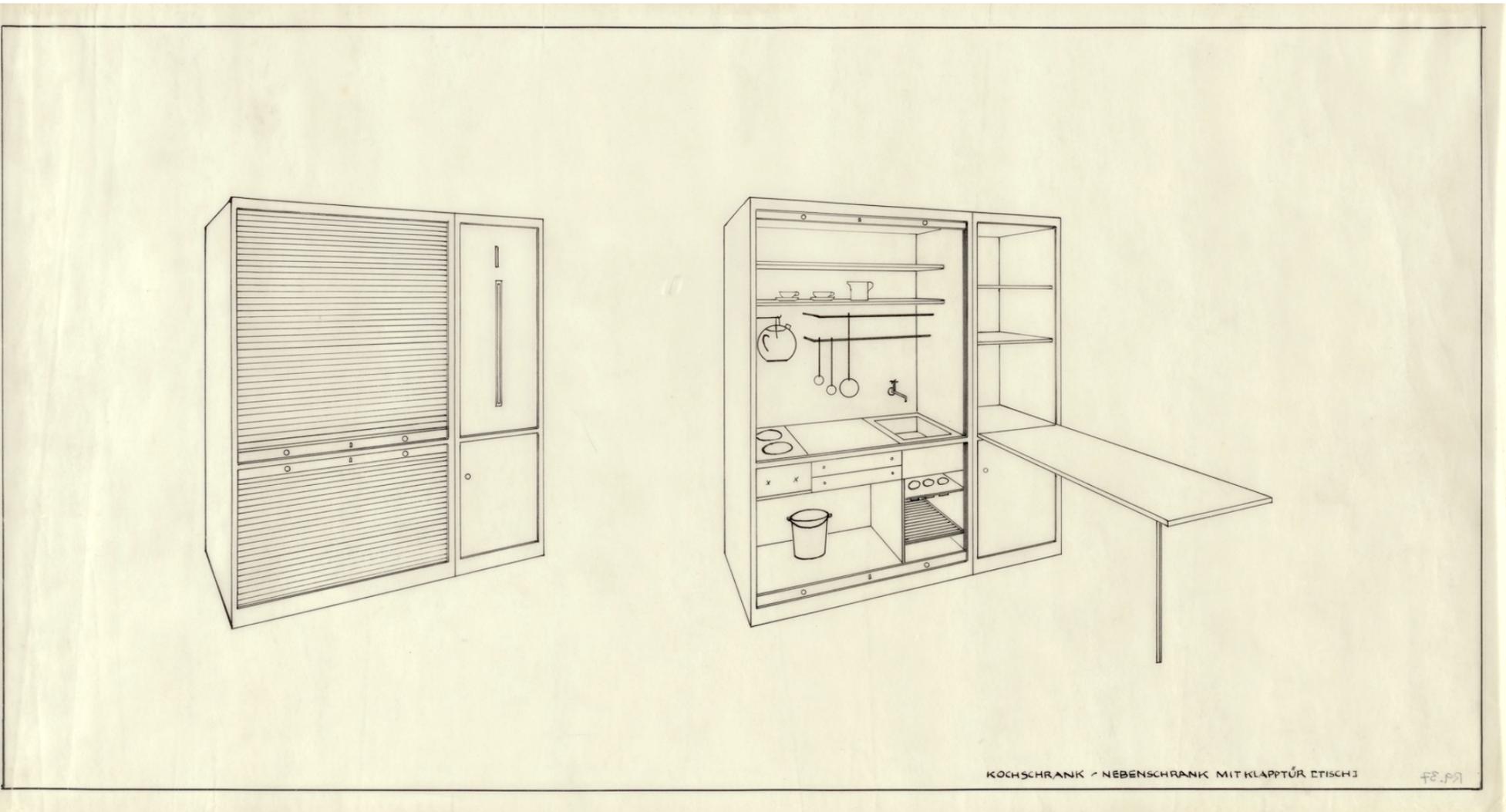
She believed that all creative design was tied to the materials and uses of the object and to the techniques with which it was made.



1929

BARCELONA PAVILION

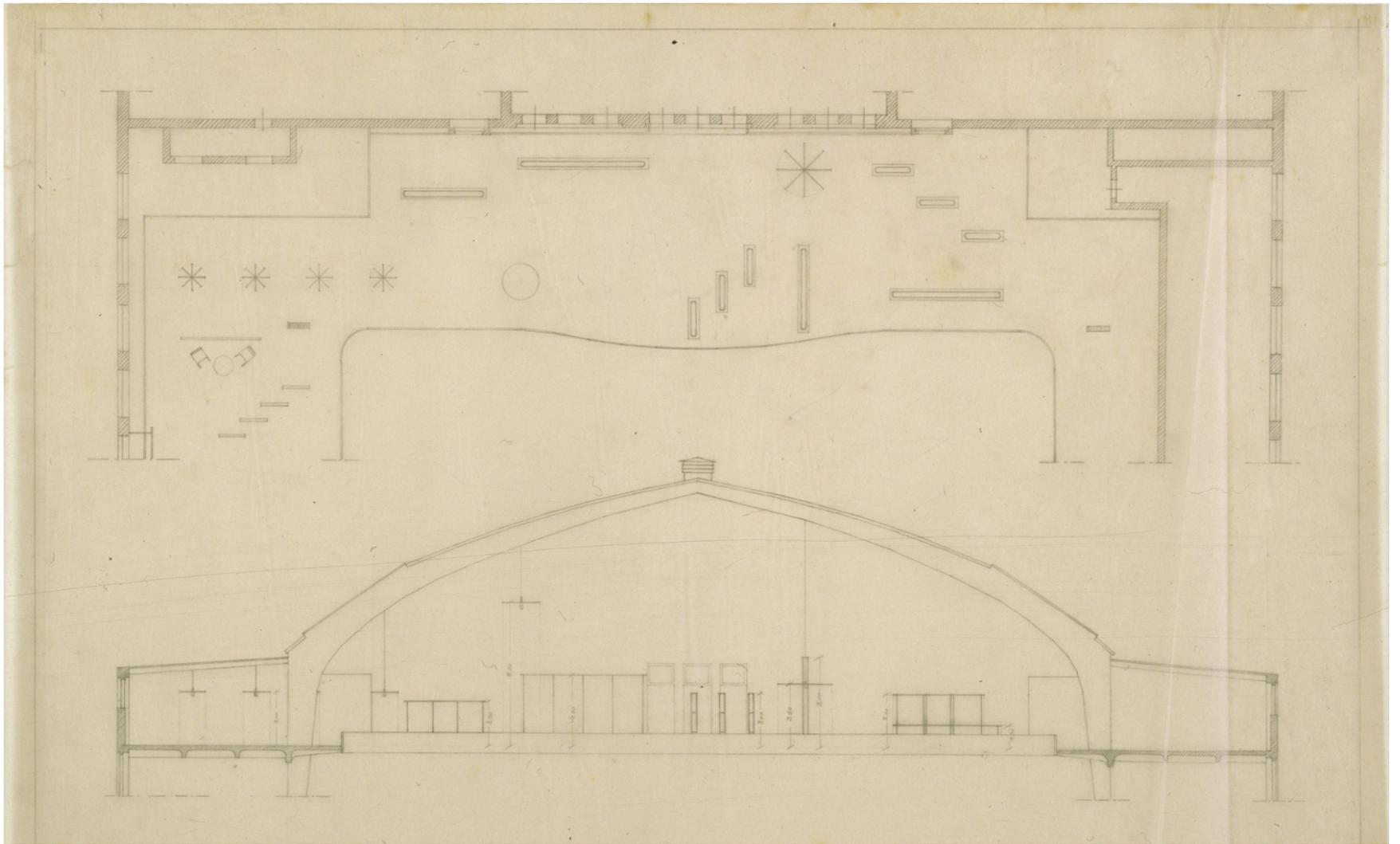
Lilly Reich was the woman behind Mies. Together they developed the interiors for the Barcelona Pavilion and the Tugendhat House. Today these buildings are two of the major works of modern architecture.



1931

THE DWELLING OF OUR TIME

Single-Person Apartment in The Dwelling of Our Time, German Building Exhibition, Berlin, Germany - Cooking cupboard with side cabinet



1930 - 1933

BAUHAUS

Mies offered Lilly a position at the Bauhaus in 1930. After the longtime director of the weaving studio, Gunta Stölzl left the Bauhaus, Lilly became the director of the weaving studio and interiors workshop in 1932. She continued to teach until the school's closing by the Nazis in 1933.

1934- 1947

LATER YEARS

After visiting Mies in the U.S., Reich decided to return to Germany, where she stayed during the war. In 1943, her studio was bombed and she was forced into a labor organization camp where she remained until the end of the war in 1945. After her release, she was instrumental in the revival of the Werkbund, but ultimately died before seeing its formal re-establishment. In the 2 years before her death, she was teaching interior design and building theory at Berlin University of the Arts, as well as running a studio for architecture, design, textiles, and fashion in Berlin.