On one hand, what might confirm the creativity of each architect is that on a general basis, their works don’t reflect “obvious” similarities. Meaning, although Mies admits that he was greatly inspired by Berlage, his works are very unique and completely reject the possibility of imitation which hardens the task to extract the thoughts that were concretely of influence.

Furthermore, both architects’ careers are of the same time period so the subject of this text would be to correlate their style, without categorizing each yet thoroughly pursuing facts that confirm the influence of one another.

In fact, both Mies and Berlage based what they referred to as “realm of significance” on the technology; in other words they emphasized their design to showcase contemporary methods and new materials instead of relying on the “traditional”. What would allow us to justify this idea is a simple observation of the Beurs Van Berlage in Amsterdam built during the early 1900s on one hand and the IBM Building in Chicago by Mies on another hand.

More precisely, the Beurs Van Berlage, currently serving as an Exhibition Hall, is located in the oldest harbor of the city of Amsterdam, in other words it is a monument surrounded by buildings imitating gothic and renaissance architecture which is an issue fortunately neglected in this case. The architect escapes the imposed stereotype of the area to implement what is labeled as a “sober brick building”. In fact, Berlage develops what he translates as “impressionistic architecture”; one that appeals visually to the public through its mass in parallel to the silhouette: it would be the appearance of the whole that would define the building’s beauty instead of its details and small gestures. Very much like the case of the IBM building, the architectural importance and its real value lies in the original volume, the major
Crow Hall (1956) by Mies Van der Rohe (Chicago, USA)

In conclusion, Berlage is considered a contributor in the early beginnings of formulating how would architecture portray beauty yet neglect the implementation of ornaments and decorations that often distract the public from absorbing the true significance and honest intention of the designer in his structure; it often hides the thought behind the building and takes away an important part of its architectural value. In fact, Beurs Van Berlage reflects a starting point to this theory of simplicity in the volume; one that Mies chose to develop greatly and focused on its advantages. The later admits to the inspiration he found through the work of Berlage yet insisted on negating any possible imitation or further labeling of plagiarism; steel and glass became his iconic, timeless symbol; his skyscrapers developed into New York's finest landmarks and “less is more” is still an assertion known worldwide and abided by several contemporary architects.