

**Jean-Louis Cohen**

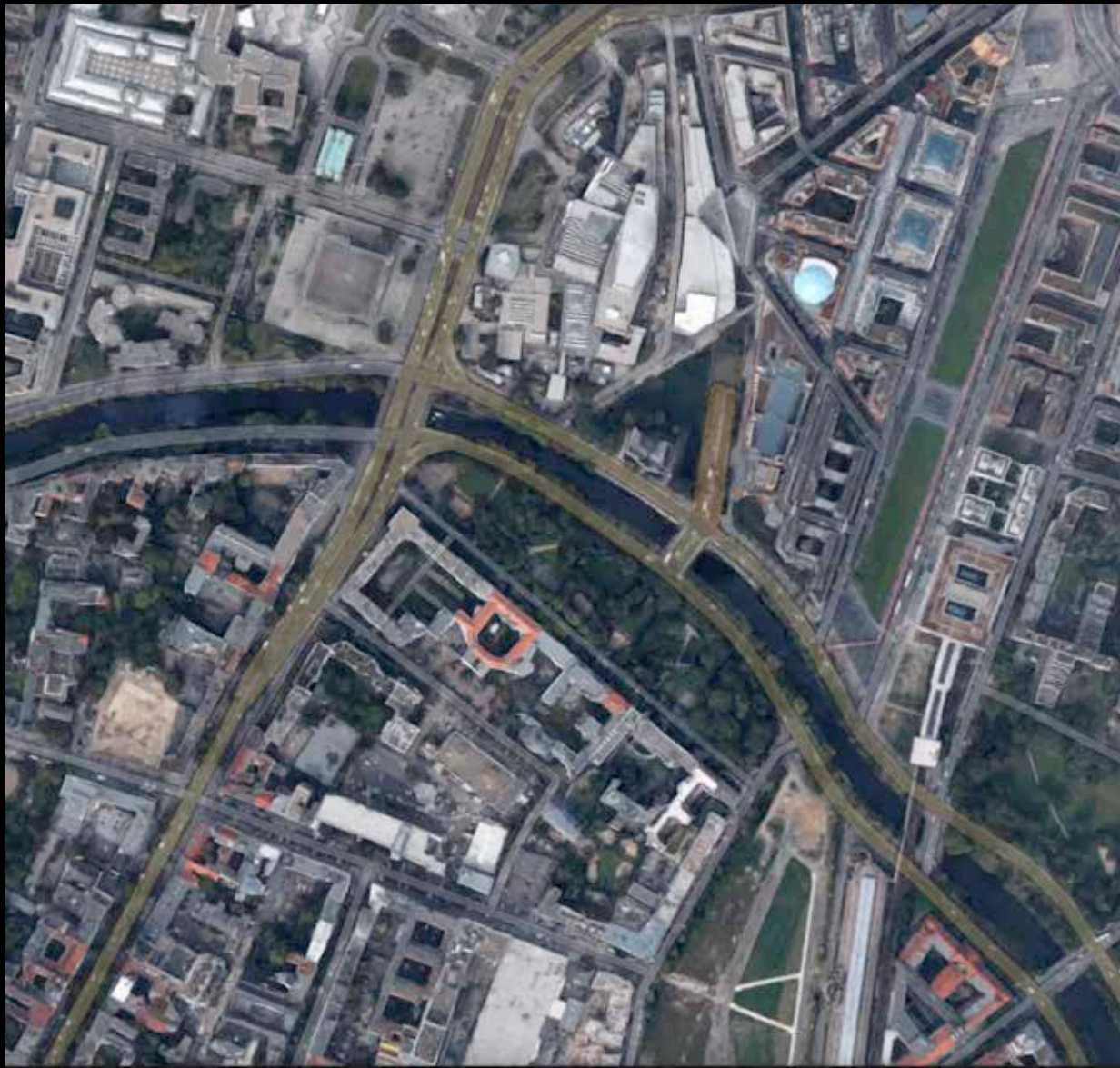
**Mies van der Rohe et la construction de la métropole, de Berlin à Chicago**

**3. Recherches tectoniques : les maisons Wolf, Esters et Lange et le monument à Karl Liebknecht et Rosa Luxemburg**



Maison Hermann Lange, Krefeld, 1929.

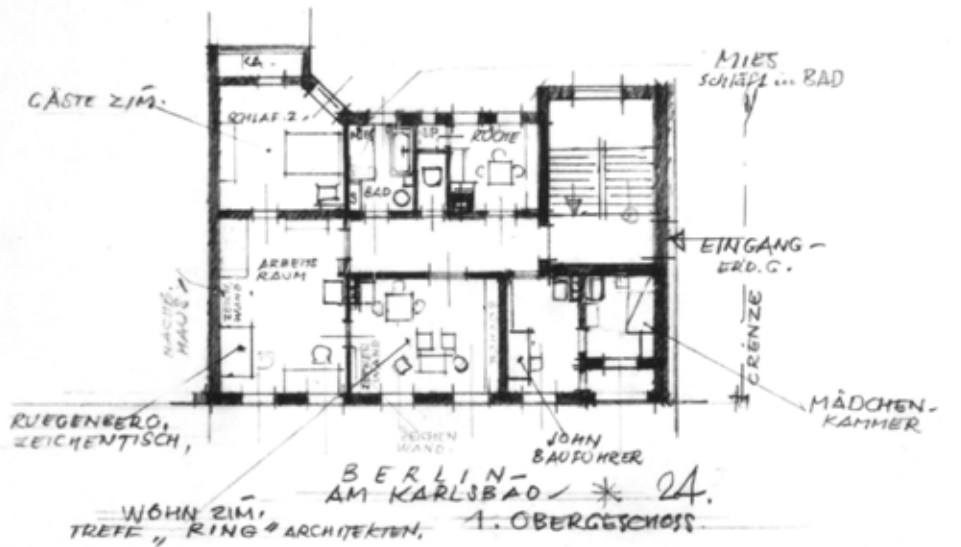
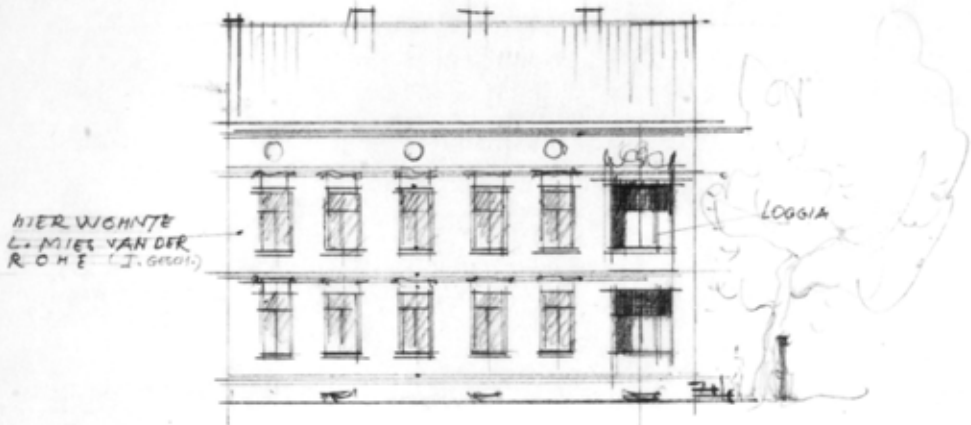




Emplacement du bureau et de l'habitation de Mies van der Rohe.  
Am Karlsbad 24, Berlin. Vue satellite, 2015.

Sergius Rüggenberg

Spiegelstr. 1900



BERLIN-AM-KARLSBAD \* 24.  
1. OBERGESCHOSS

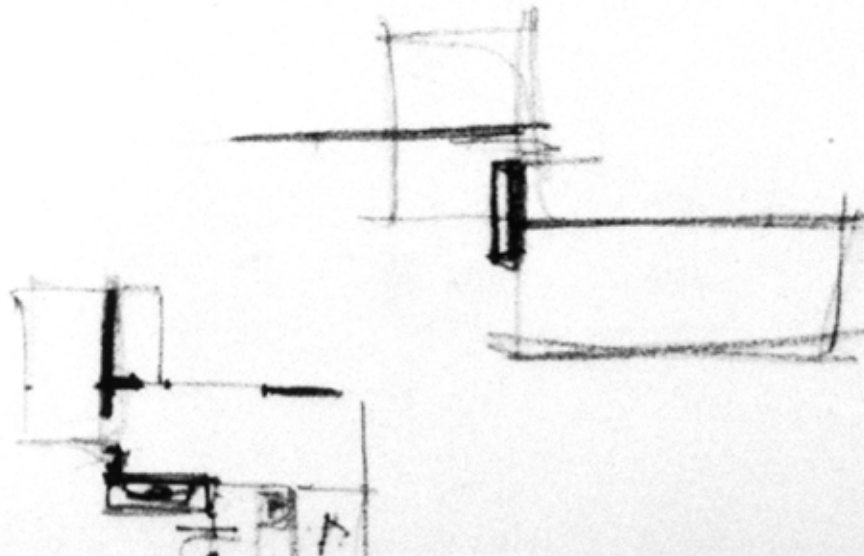
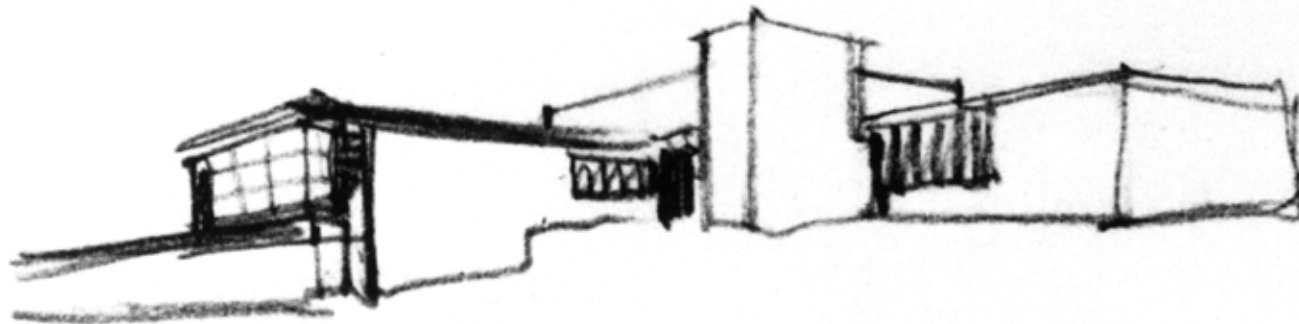
BAUJAHR 1860-1870

Bureau et habitation de Mies van der Rohe, Am Karlsbad 24, Berlin.  
Dessin de Sergius Rüggenberg.

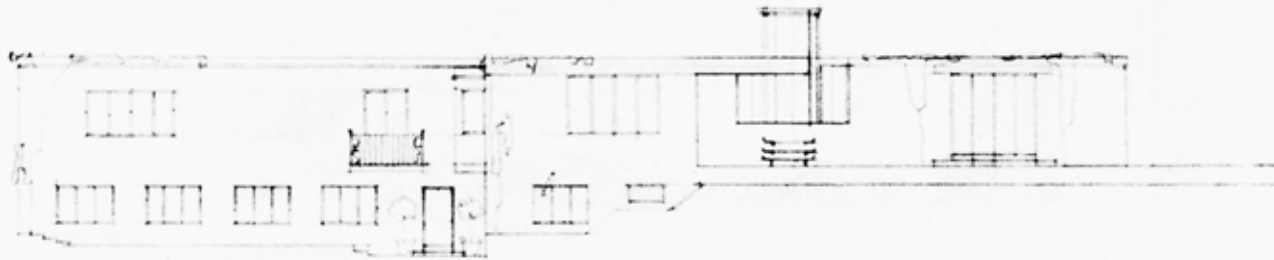




Mobilier en palissandre et cuir pour l'appartement de Mies van der Rohe, 1925-26.



Projet pour la maison Walter Dexel, Iéna, 1925.  
Croquis perspectif.



WÄNDSEITE



WÄNDSEITE

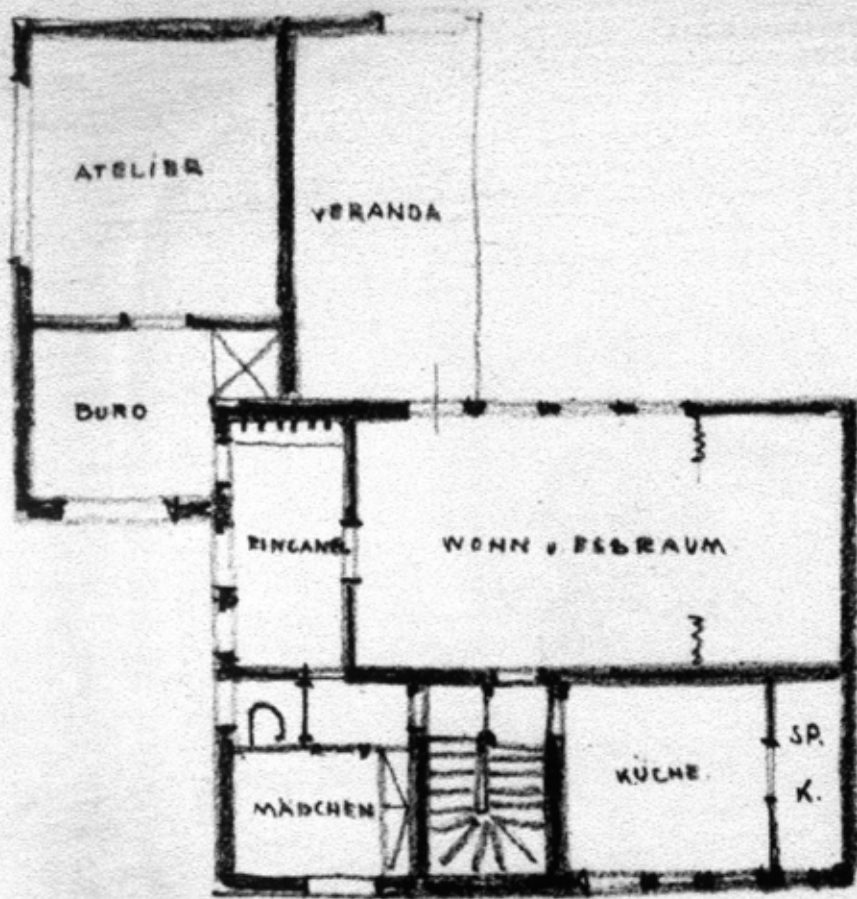
WÄNDSEITE

DER BAUHERR

DER BAUFÜHRER

Projet pour la maison Ernst Eliat house, Nedlitz, Potsdam, 1925.  
Élévation et plan.





Projet pour la maison Walter Dexel, Iéna, 1925.  
Plan.



Projet pour la maison Ernst Eliat, Nedlitz, Potsdam, 1925.  
Perspective.



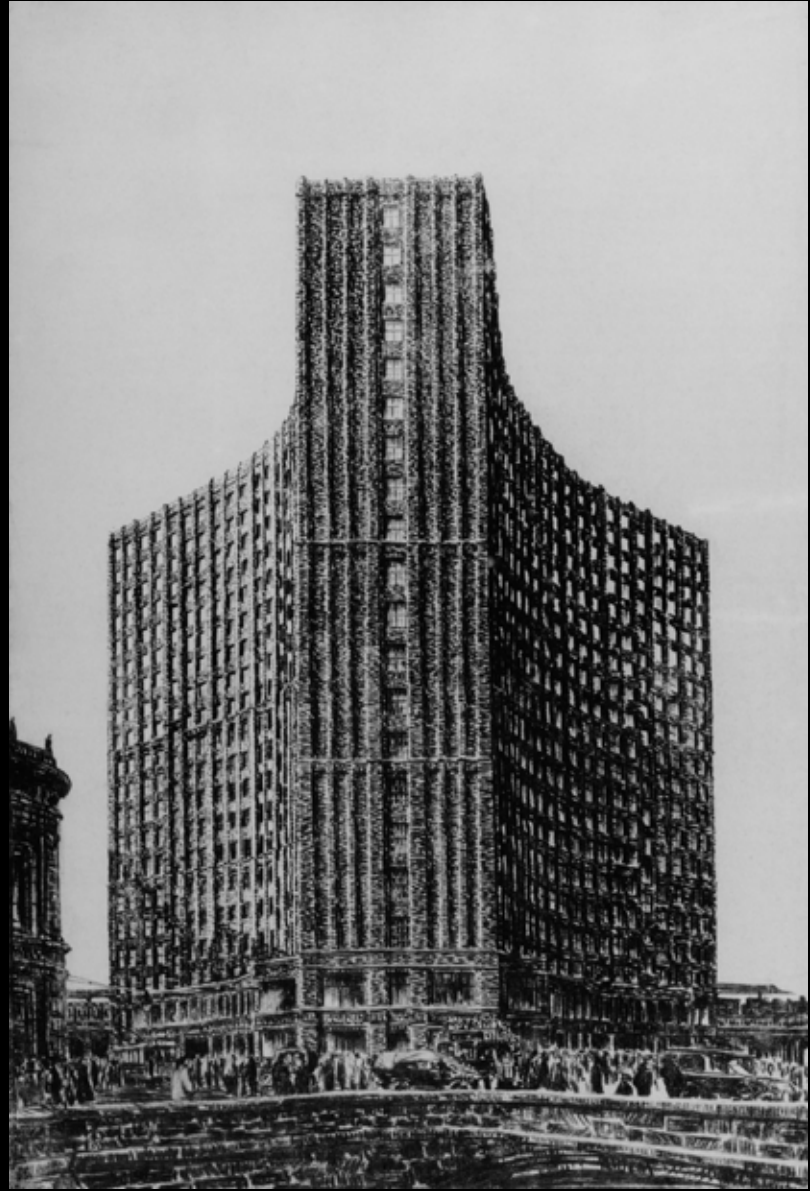
BUITENVERBLIJF "A" OLIVE HILL, LOS ANGELOS IN CALIFORNIE □ □ □ □ GEROUWD IN 1921



BUITENVERBLIJF "B" OLIVE HILL, LOS ANGELOS IN CALIFORNIE

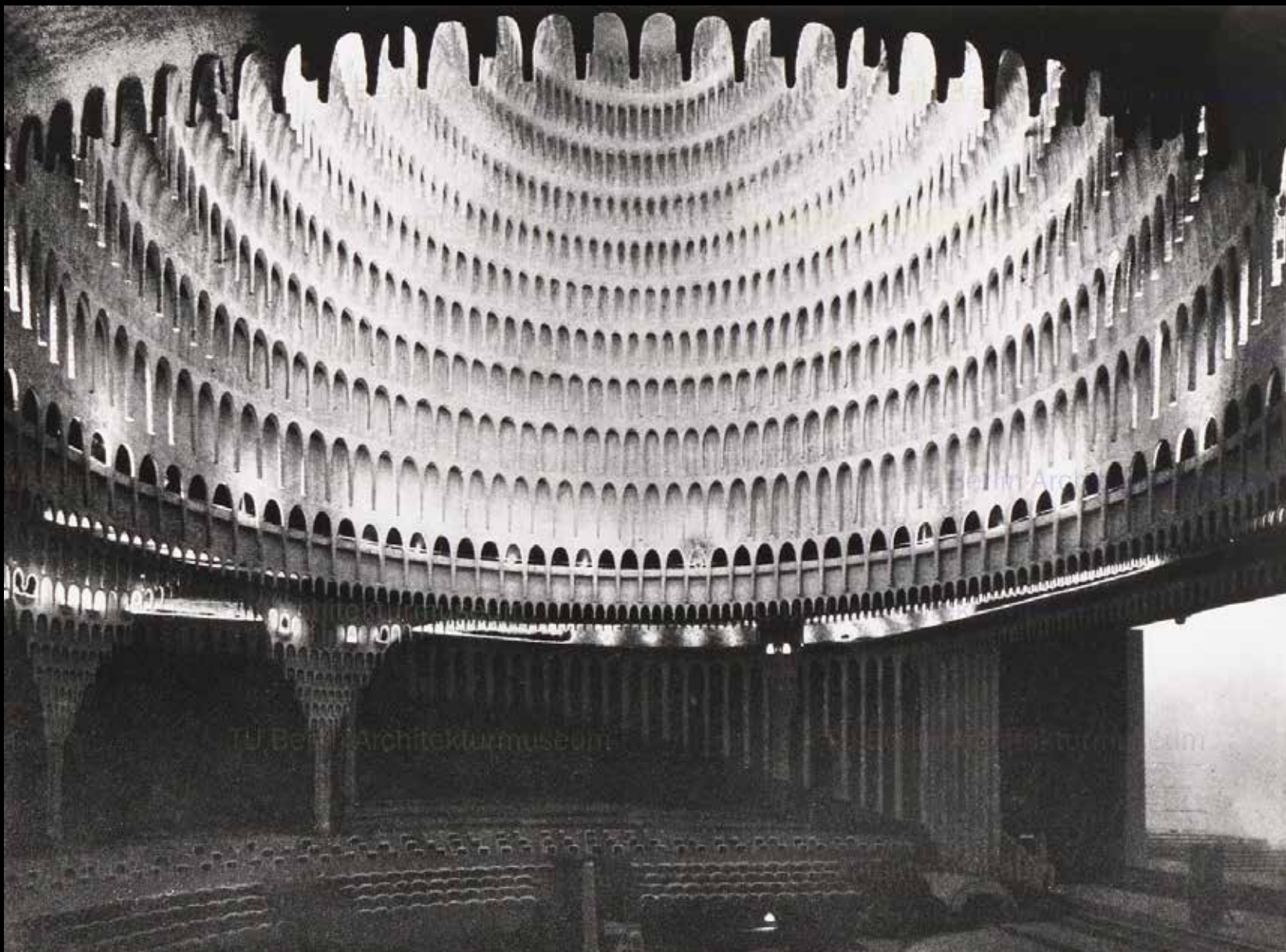
Frank Lloyd Wright  
Maison Hollyhock, Los Angeles, 1921, publication dans *Wendingen*, 1925.





Hans Poelzig, portrait par August Sander, 1929.

Projet de concours pour un immeuble de bureaux à la Friedrichstraße, Berlin, 1921.



Hans Poelzig

Großes Schauspielhaus pour Max Reinhardt, Berlin, 1919.



Fritz Höger, Chilehaus, Hambourg, 1923.





Bernard Hoetger , Böttcherstraße, Brême, 1925.



Bruno Taut, ensemble d'habitation au Schillerpark, Berlin, 1926.





Erich Mendelsohn

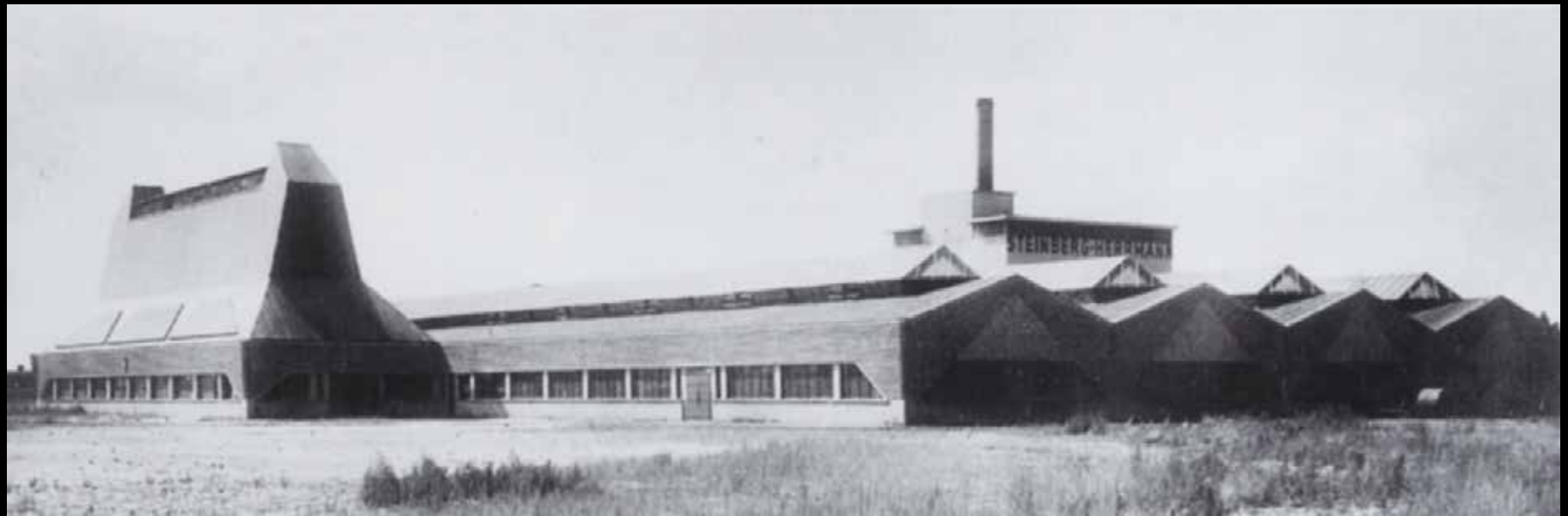
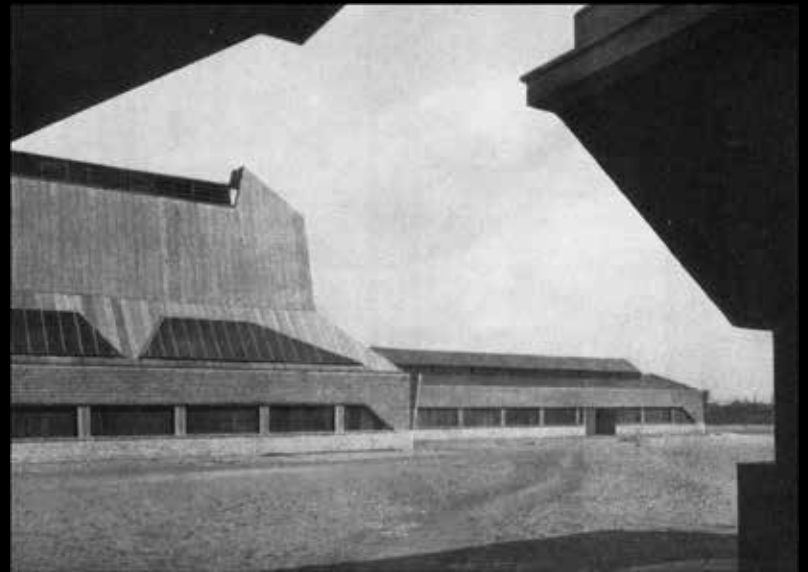
Surélévation de l'immeubles du *Berliner Tageblatt*, Berlin, 1921.



Erich Mendelsohn

Tour d'Einstein, Postdam, 1919-1921



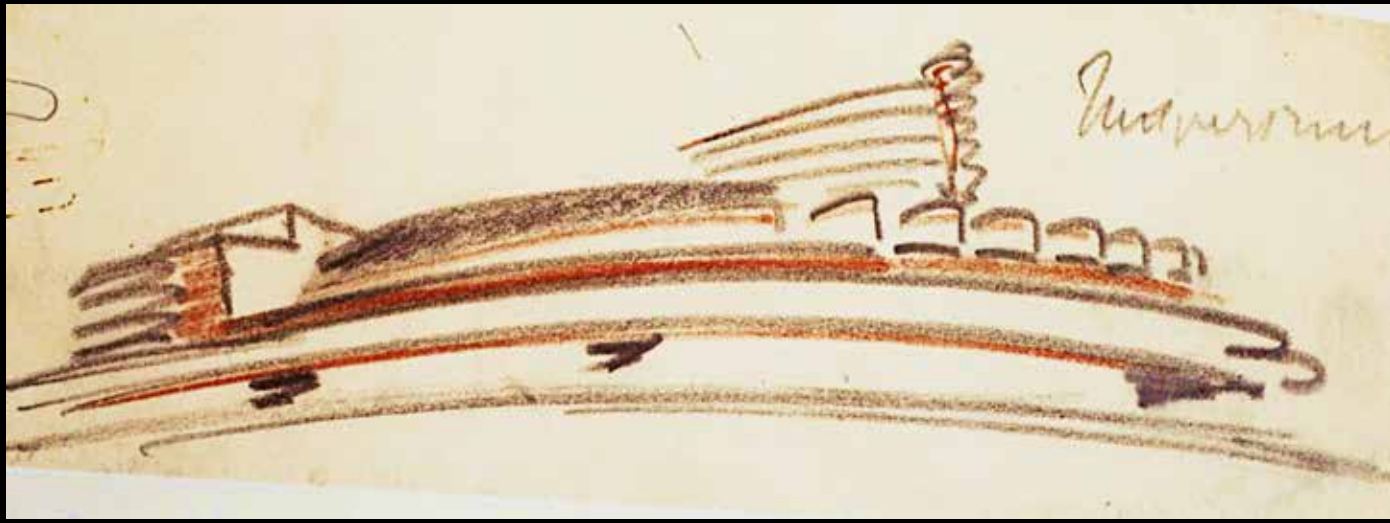


Erich Mendelsohn  
Usine de chapeaux, Luckenwalde, 1921-23.



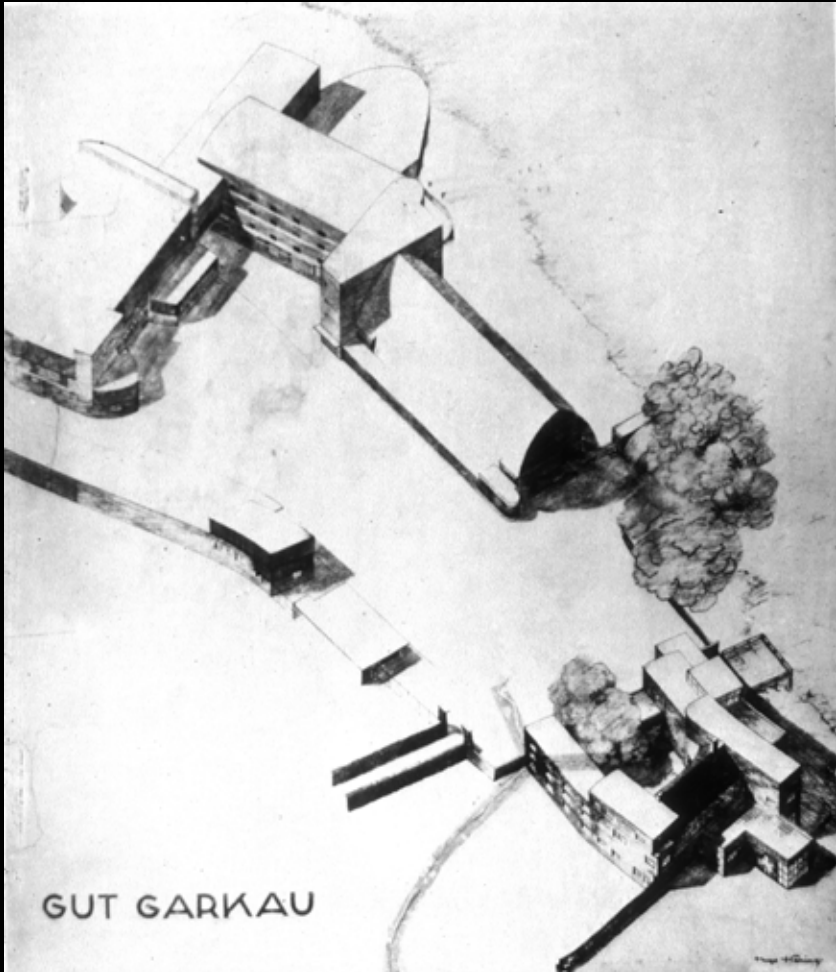
Erich Mendelsohn

Magasins Schocken, Chemnitz, 1929-30. Vues diurne et nocturne.

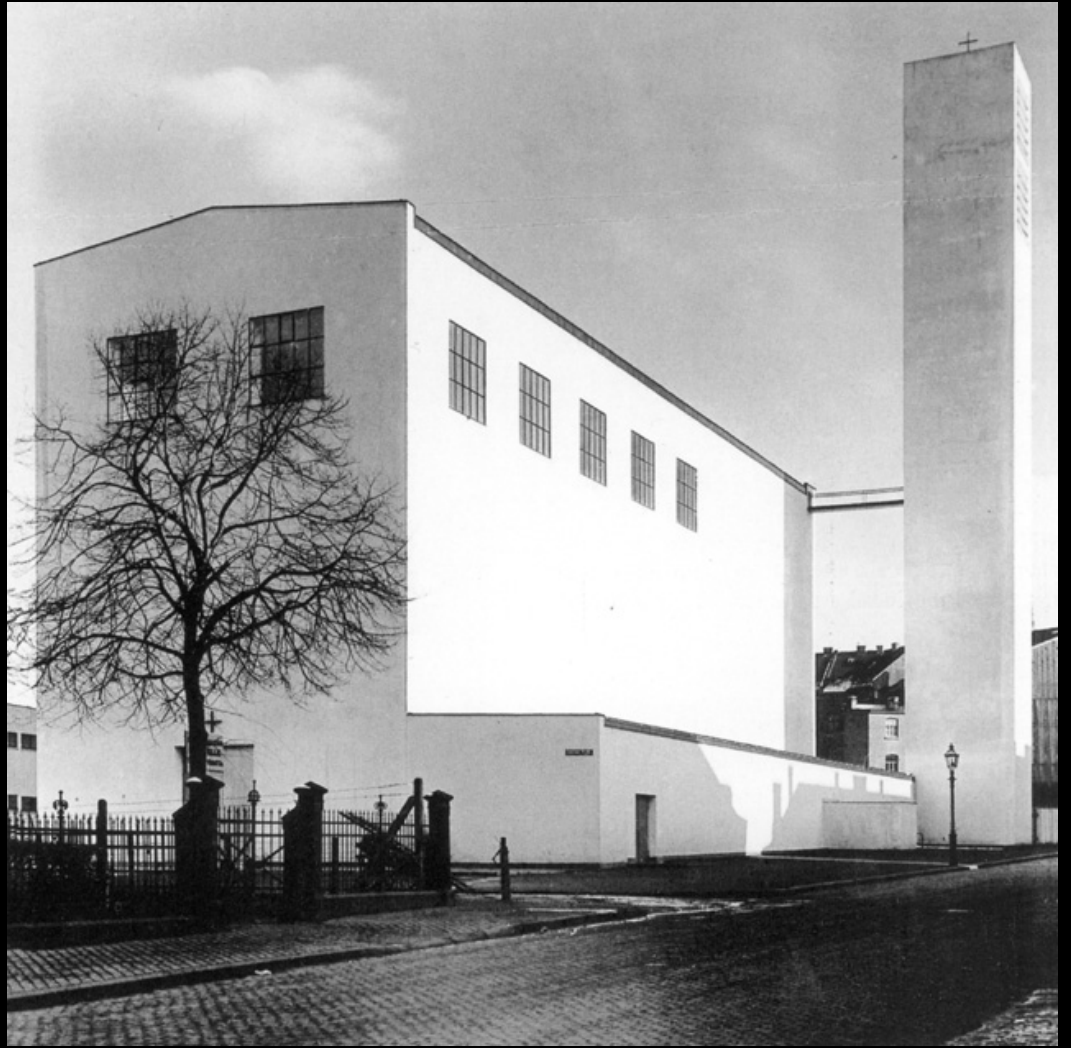
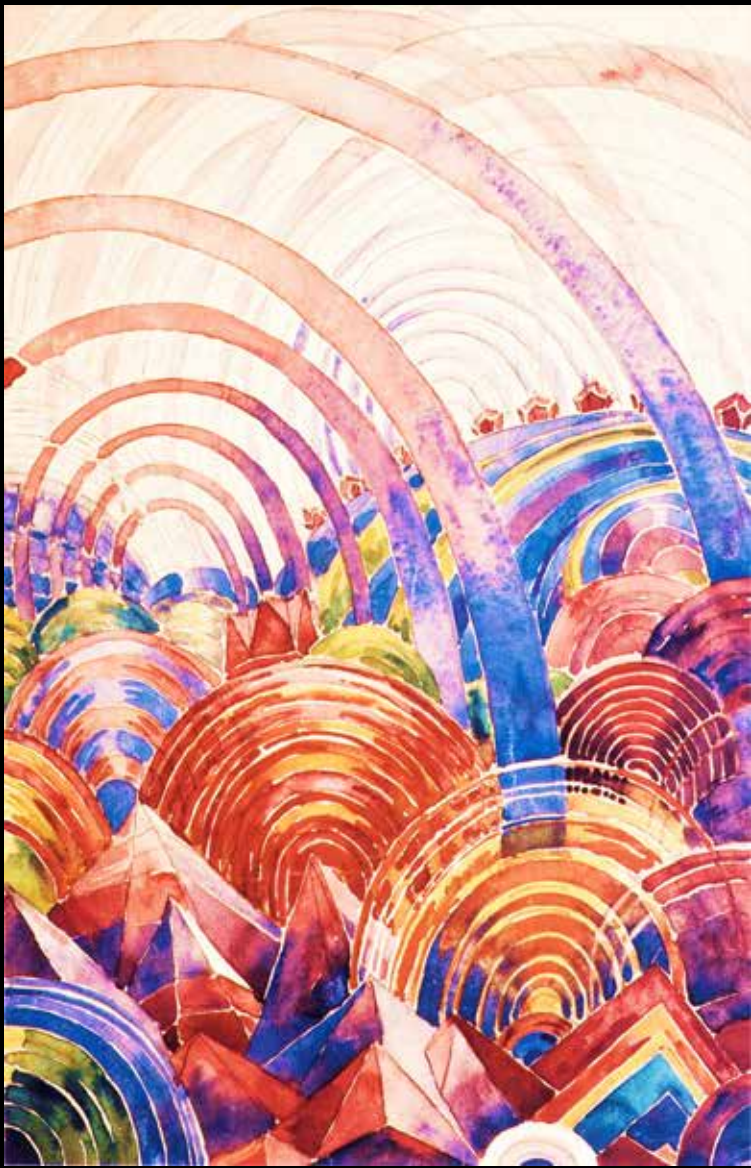


Erich Mendelsohn, cinéma Universum, Berlin, 1928.





Hugo Häring, ferme Garkau, environs de Lübeck, 1923-24.



Rudolf Schwarz, *Gloria*, étude utopique, 1920.  
Église Corpus Christi, Aix-la-Chapelle, 1930.



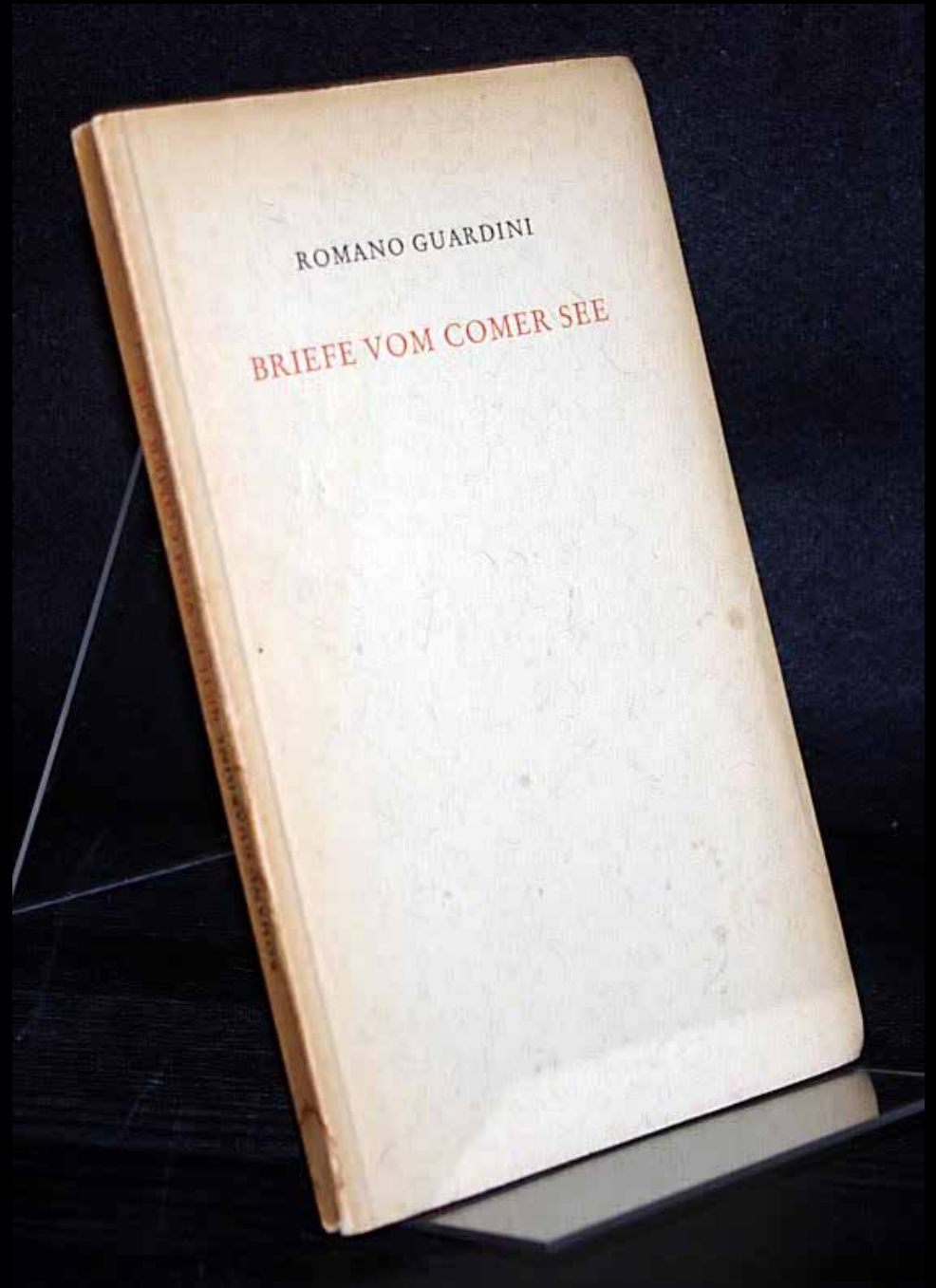


Carl Krayl, façades peintes à Magdebourg, selon le plan de 1923 de Bruno Taut.





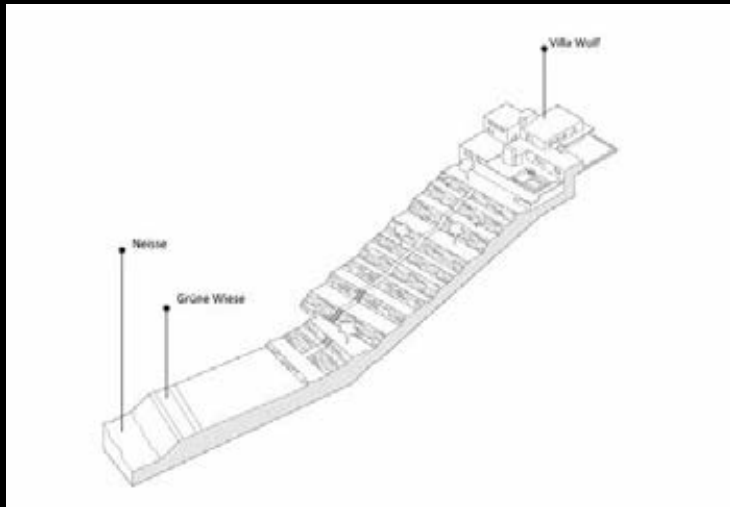
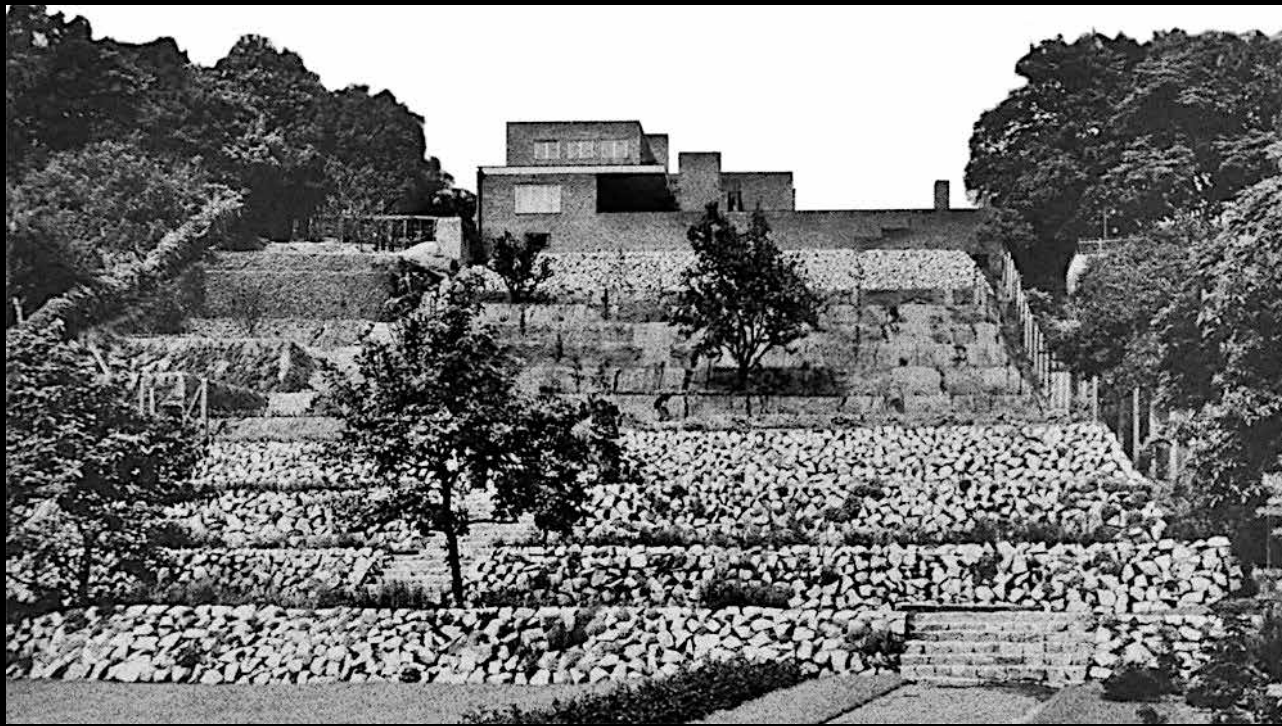
Romano Guardini  
*Lettres du lac de Côme, 1927.*



PHILO  
SO  
PHIE  
DER  
TECHNIK  
VON  
FRIEDRICH  
DESSAUER



Friedrich Dessauer, *Philosophie de la technique*, 1927.



Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27. Vue depuis la Neisse.

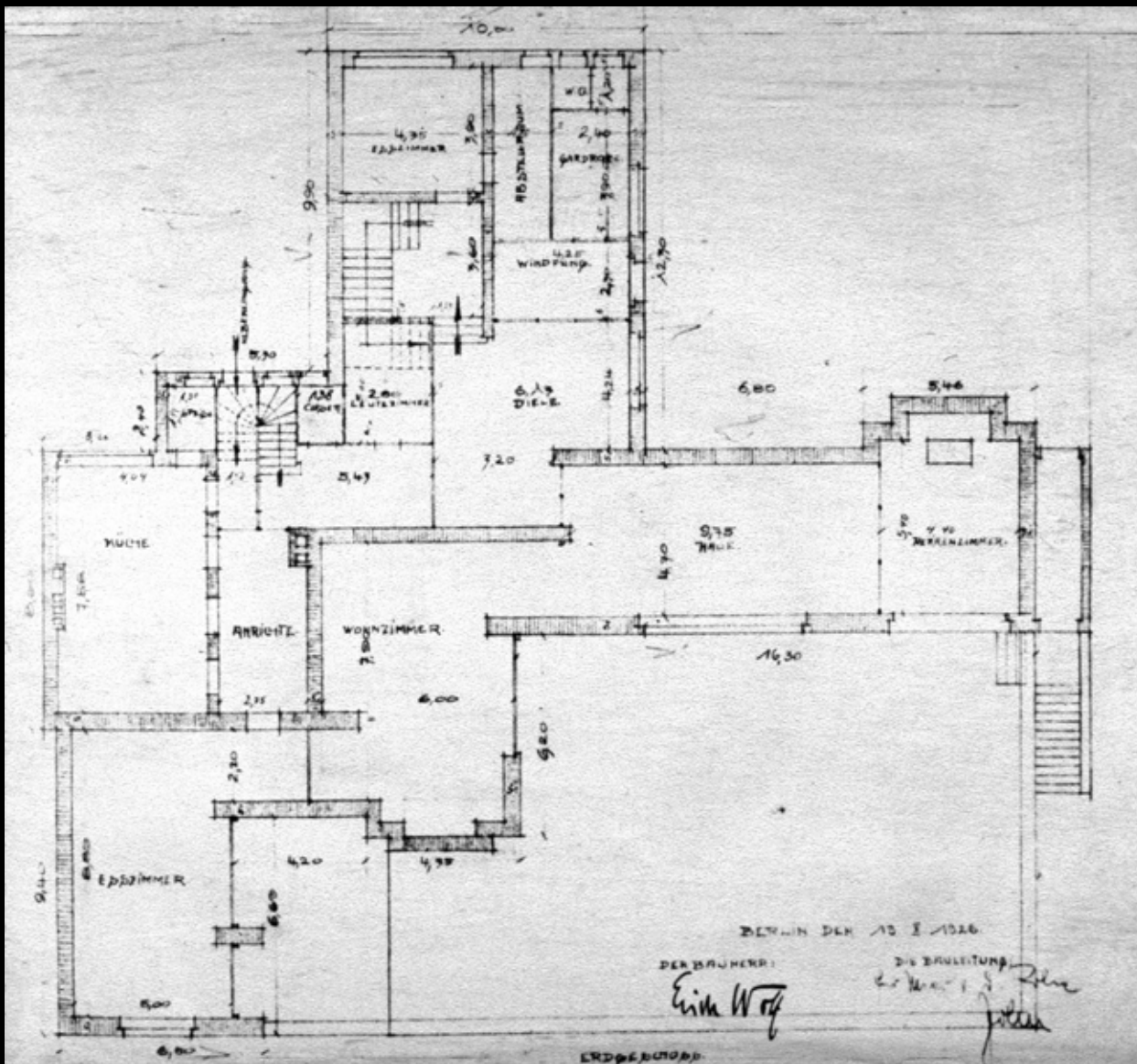




Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Vue depuis la rue.



Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Vue depuis le jardin.



Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Plan.





Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Vue de la salle à manger.



Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Vue vers la Neisse.



Maison Erich Wolf, Guben/Gubin, Silésie, 1925-27.  
Vue du jardin.





Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926.



Karl Liebknecht et Rosa Luxemburg.



Walter Gropius

Monument aux victimes de Mars, Weimar, 1920 (reconstruit en 1945).





Eduard Fuchs, portrait par Max Slevogt.

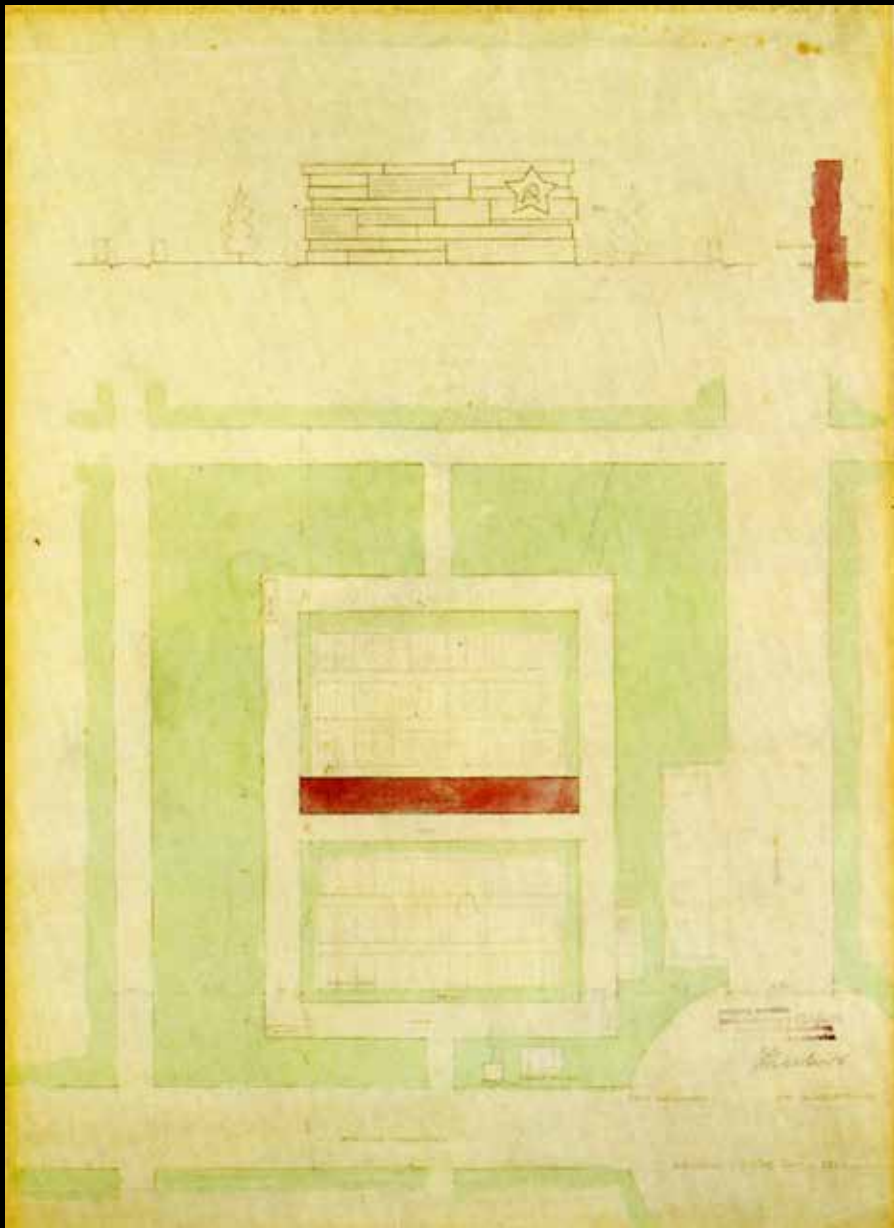
*Histoire illustrée des mœurs du Moyen-Âge à nos jours, vol. 2: L'âge de la galanterie, 1911.*

Extension de la maison Perls House pour Fuchs, 1928.



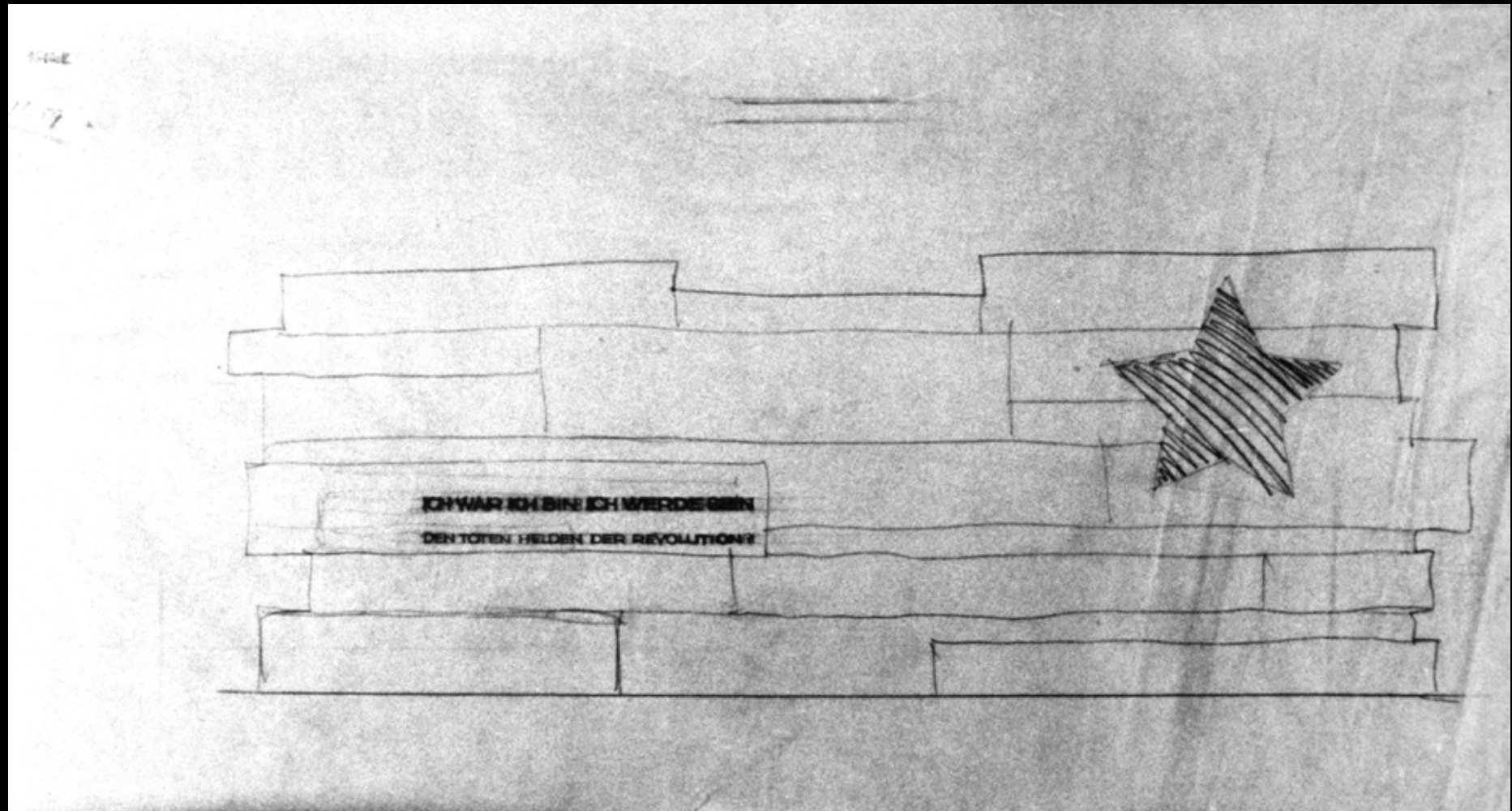
Paul Moreau-Vauthier  
Monument aux morts de la Commune,  
Cimetière du Père-Lachaise, Paris, 1909.





Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926.  
Permis de construire.





Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926  
Élévation.



Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926.  
Vue générale



Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926.  
Cérémonie du KPD.





**WIR SIND NICHT ZU VERBIETEN!** Von KARL LIEBKNECHT

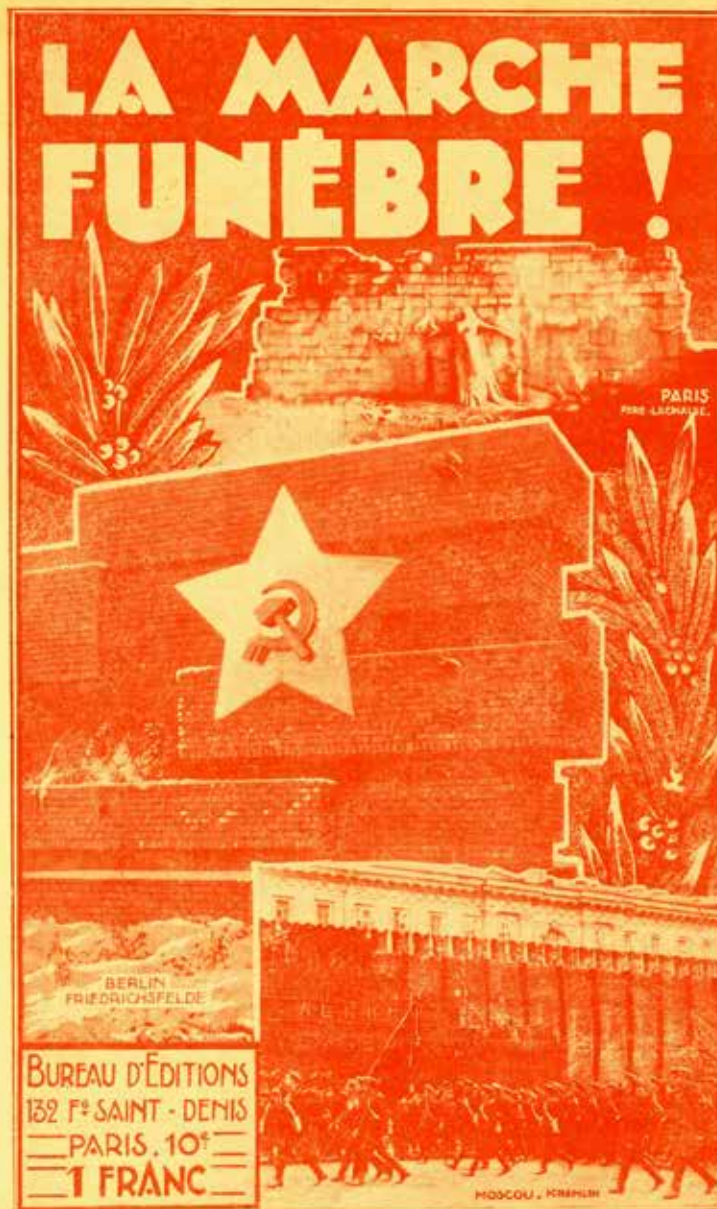
Trotz Ziegelsteine Gummiknüppelattacke, trotz aller Demonstrierenverbote erkämpfte sich die Berliner Arbeiterschaft die Straße, um in der Lenin-Liebknecht-Luxemburg-Woche für die Ideen ihrer großen Toten zu demonstrieren.

Und wenn ihr uns verboten habt,  
Wir sind nicht zu bezwingen,  
Wir regen doch, den Adlern gleich  
Nur kräftiger die Schwingen.  
Und habt ihr uns auch tot gesagt,  
Wir kämpfen weiter, unverzagt,  
Wir sind nicht zu verbieten!

Wir sind der Sturm, wir sind die Glut!  
Wir sind des Volkes Stimme.  
Wir stürmen wie des Wassers Flut  
Und trotzen Eurem Grimase!  
Wir sind des Volkes Rachegelüst,  
Der Euch doch endlich niederreißt,  
Wir sind nicht zu verbieten!



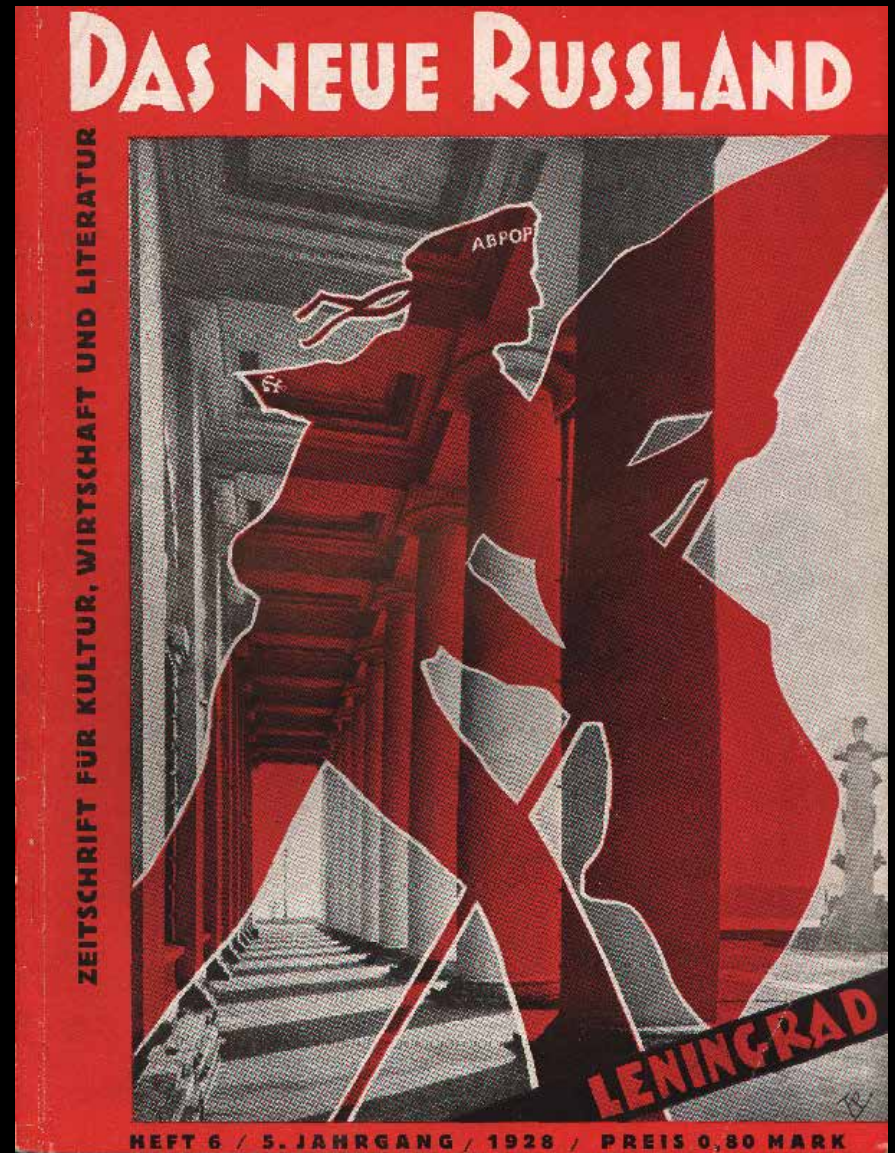
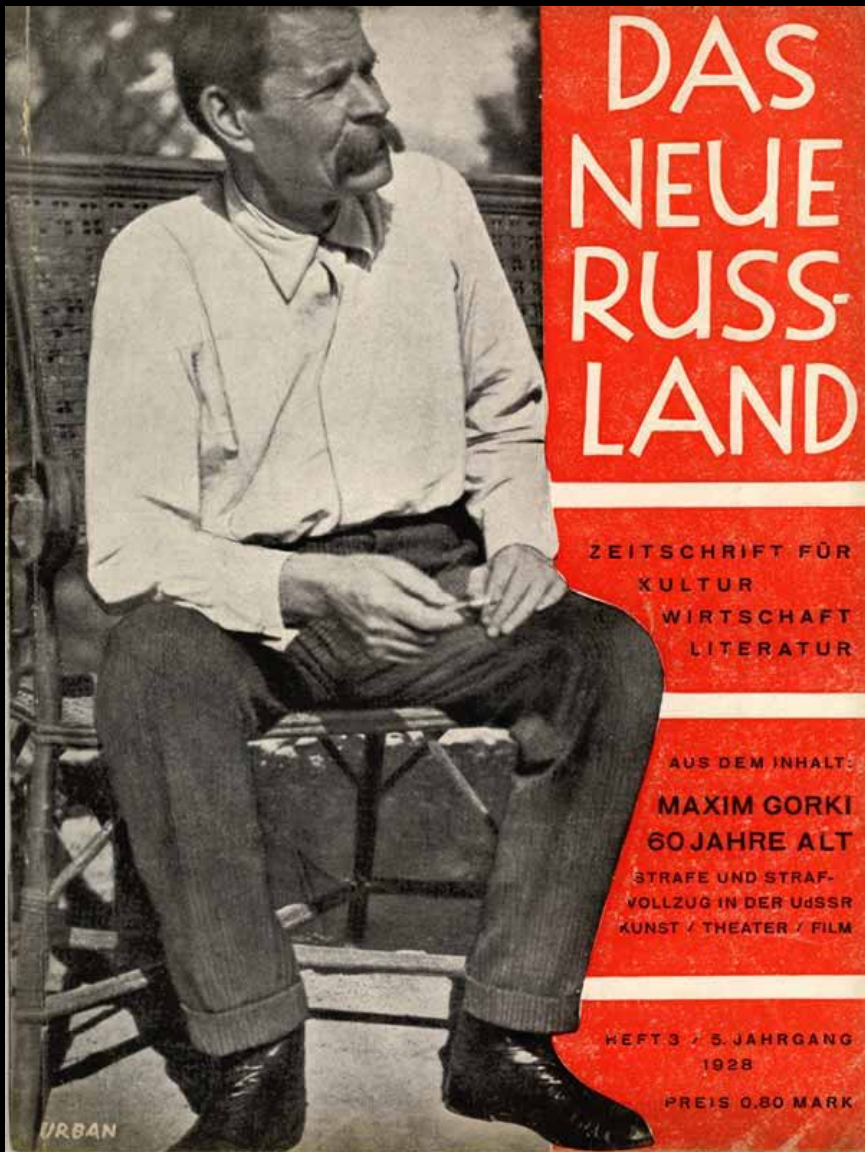
Monument à Karl Liebknecht et Rosa Luxemburg, Berlin, 1926.  
Cérémonie du KPD.



*La marche funèbre !*

Format de chanson, Paris, vers 1930.





*La Russie nouvelle, 1928.*

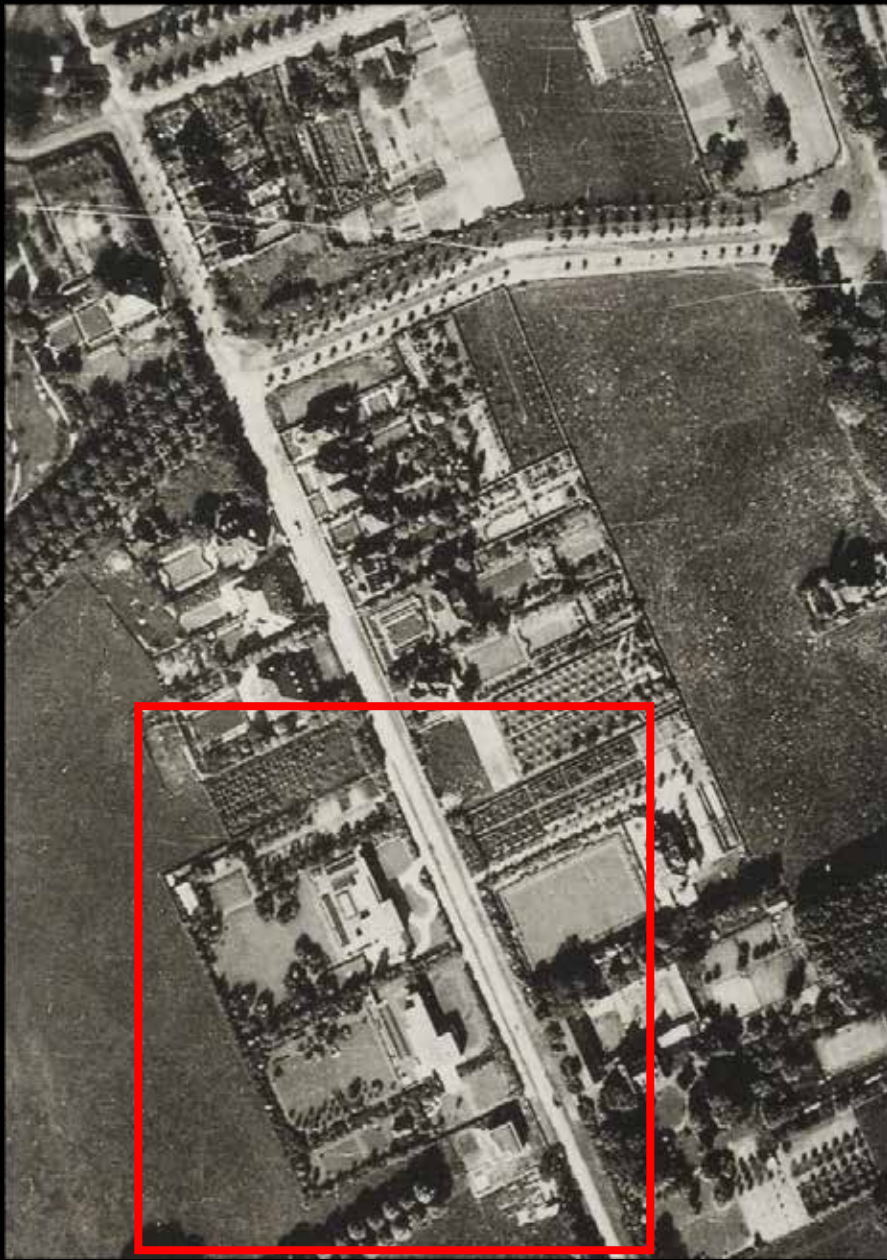




Hermann Lange et Josef Esters.



Lilly Reich.



Les maisons Esters et Lange à Krefeld, vue aérienne dans les années 1930.





Maisons sur la Wilhelmshofallee, Krefeld.



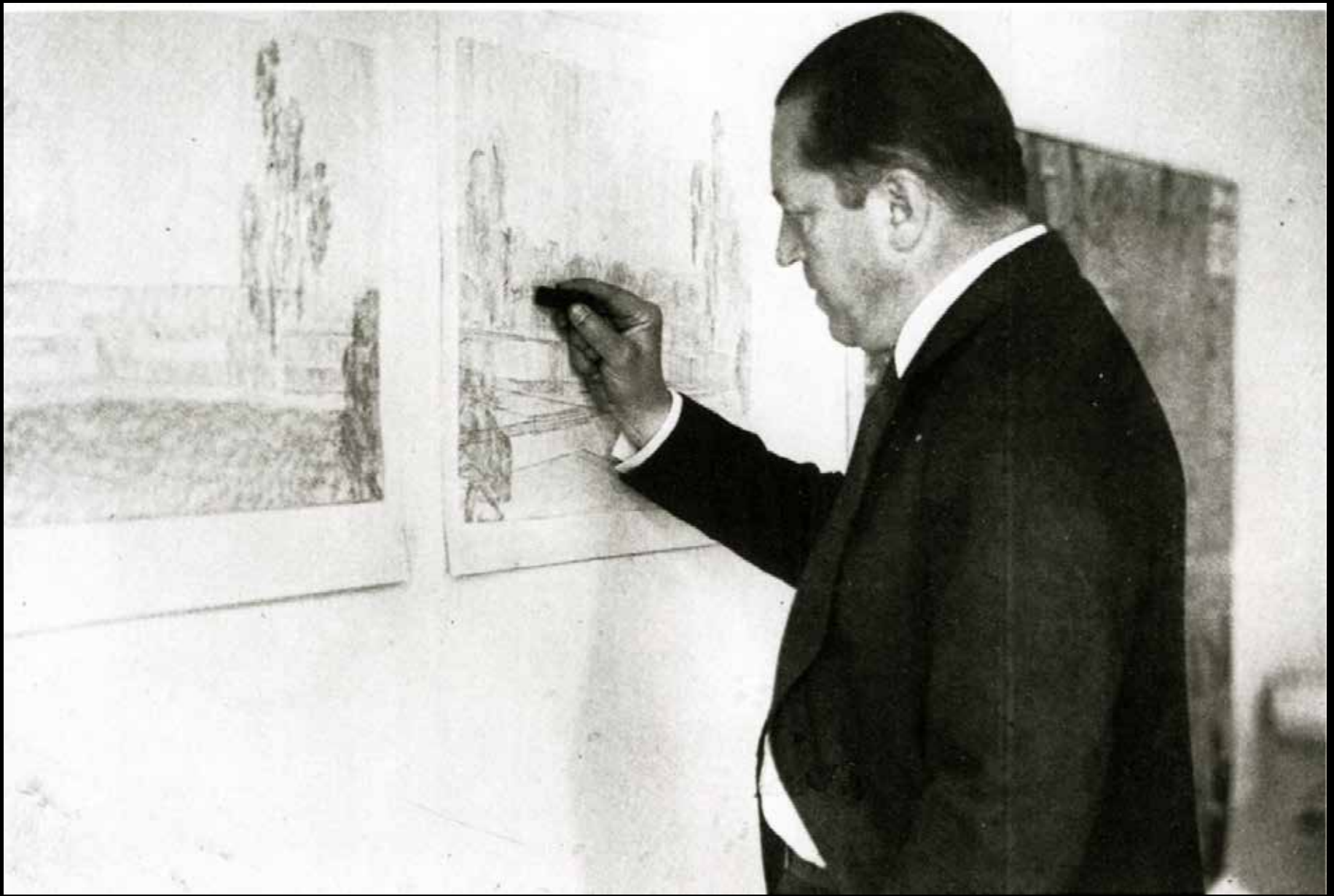


Les maisons Esters et Lange à Krefeld, vue satellite.



Mies dessine la maison Esters, 1928.



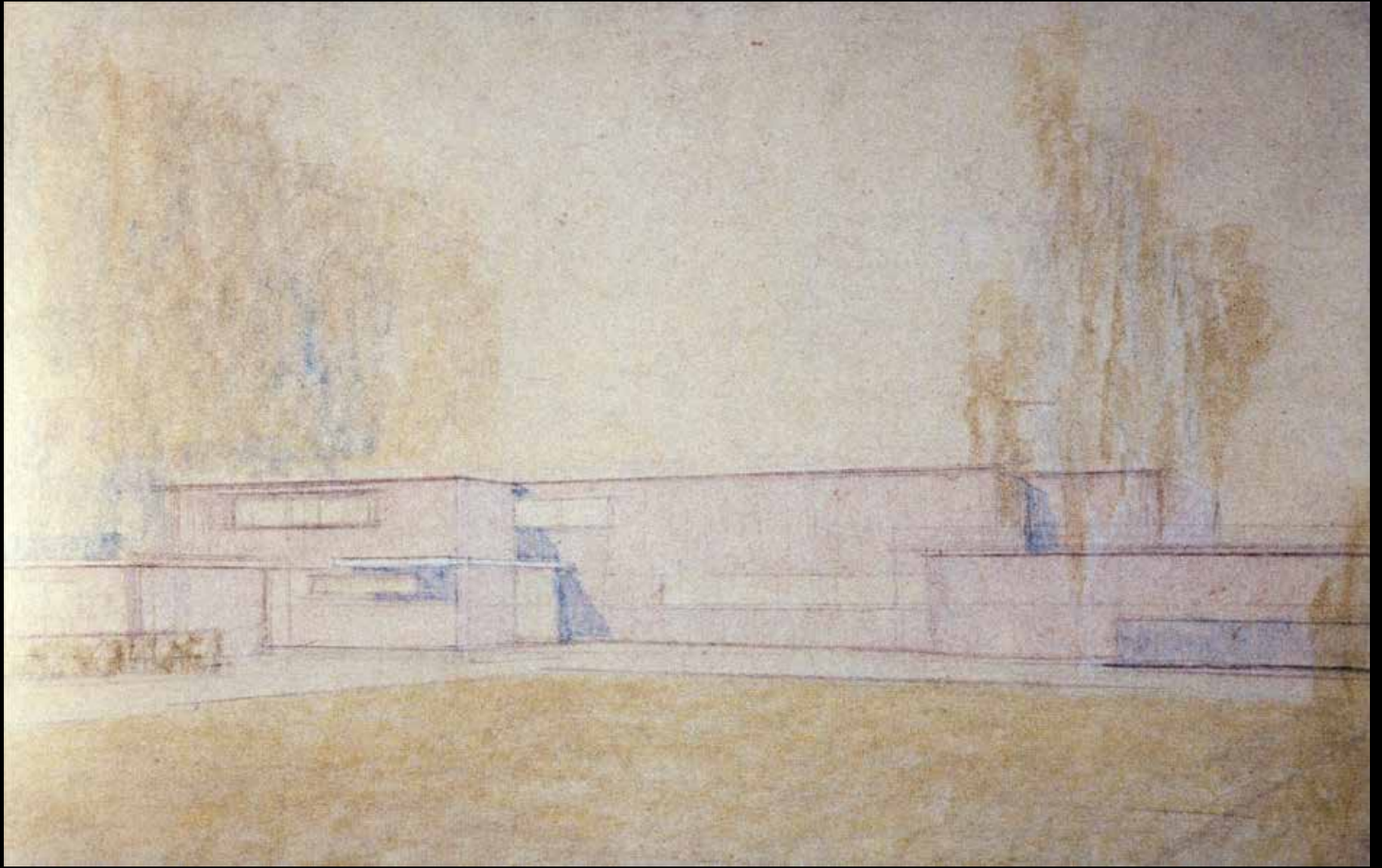


Mies dessine la maison Esters, 1928.



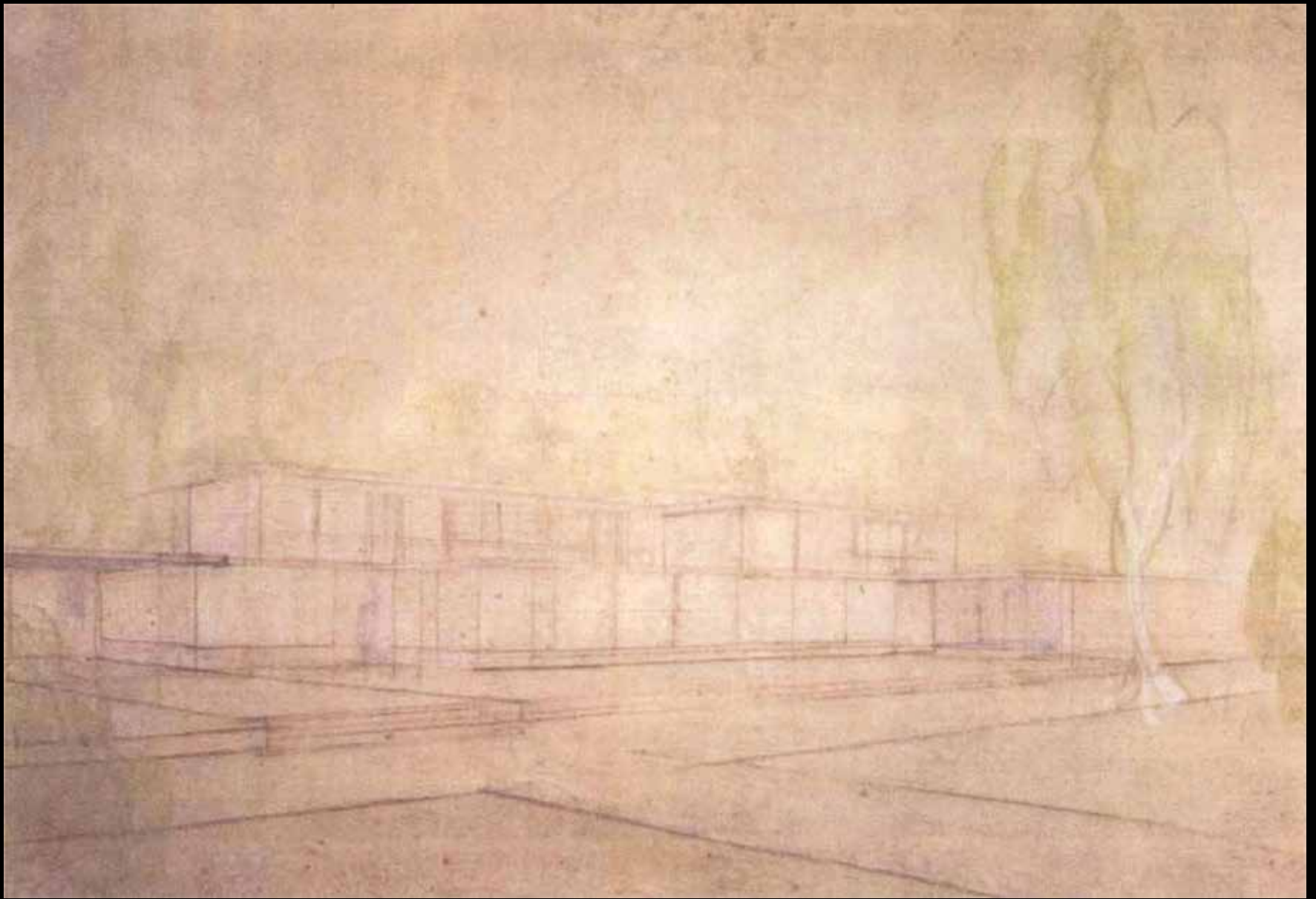
Maison Josef Esters, Krefeld, 1929.  
Vue de l'extérieur en 2005.





Maison Josef Esters, Krefeld, 1929.  
Perspective.





Maison Josef Esters, Krefeld, 1929.  
Perspective.



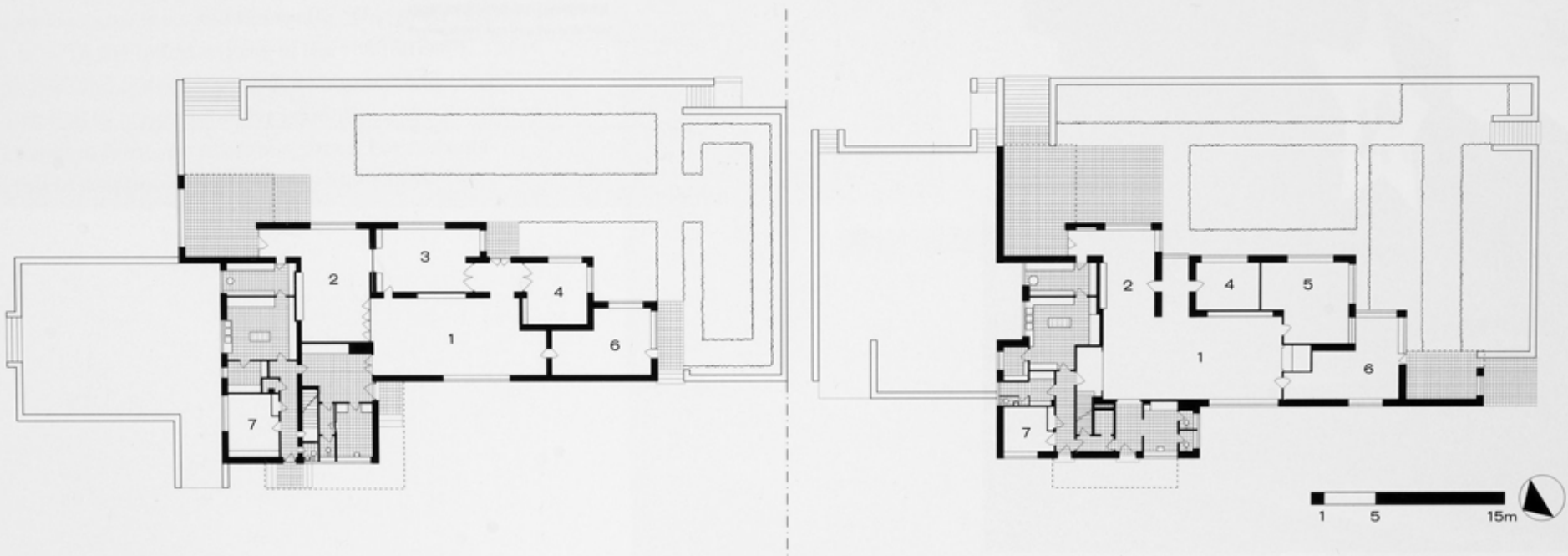
Frank Lloyd Wright, maison Robie, Chicago, 1908



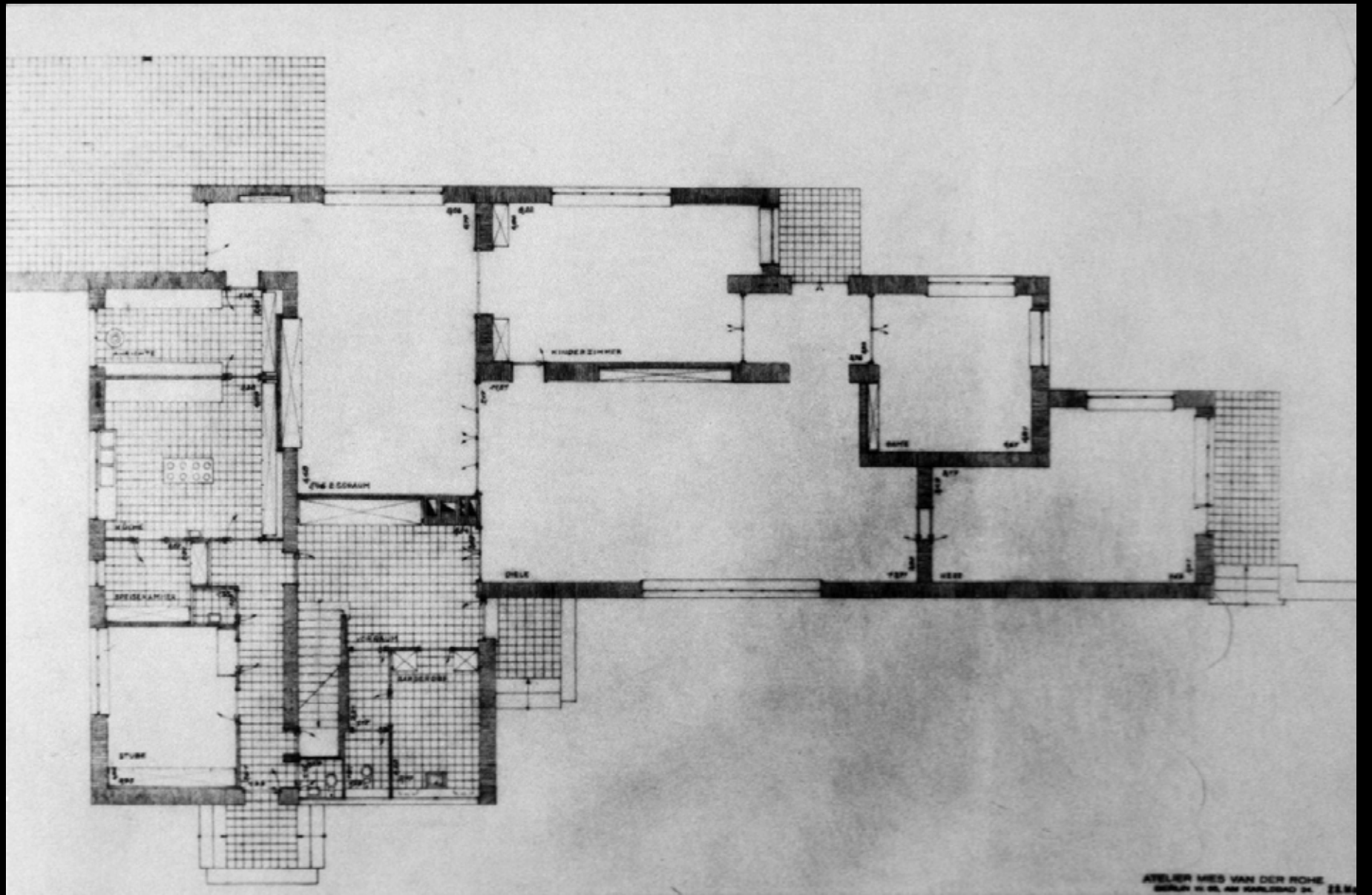


Maison Josef Esters, Krefeld, 1929.  
Vue de l'extérieur en 2005.



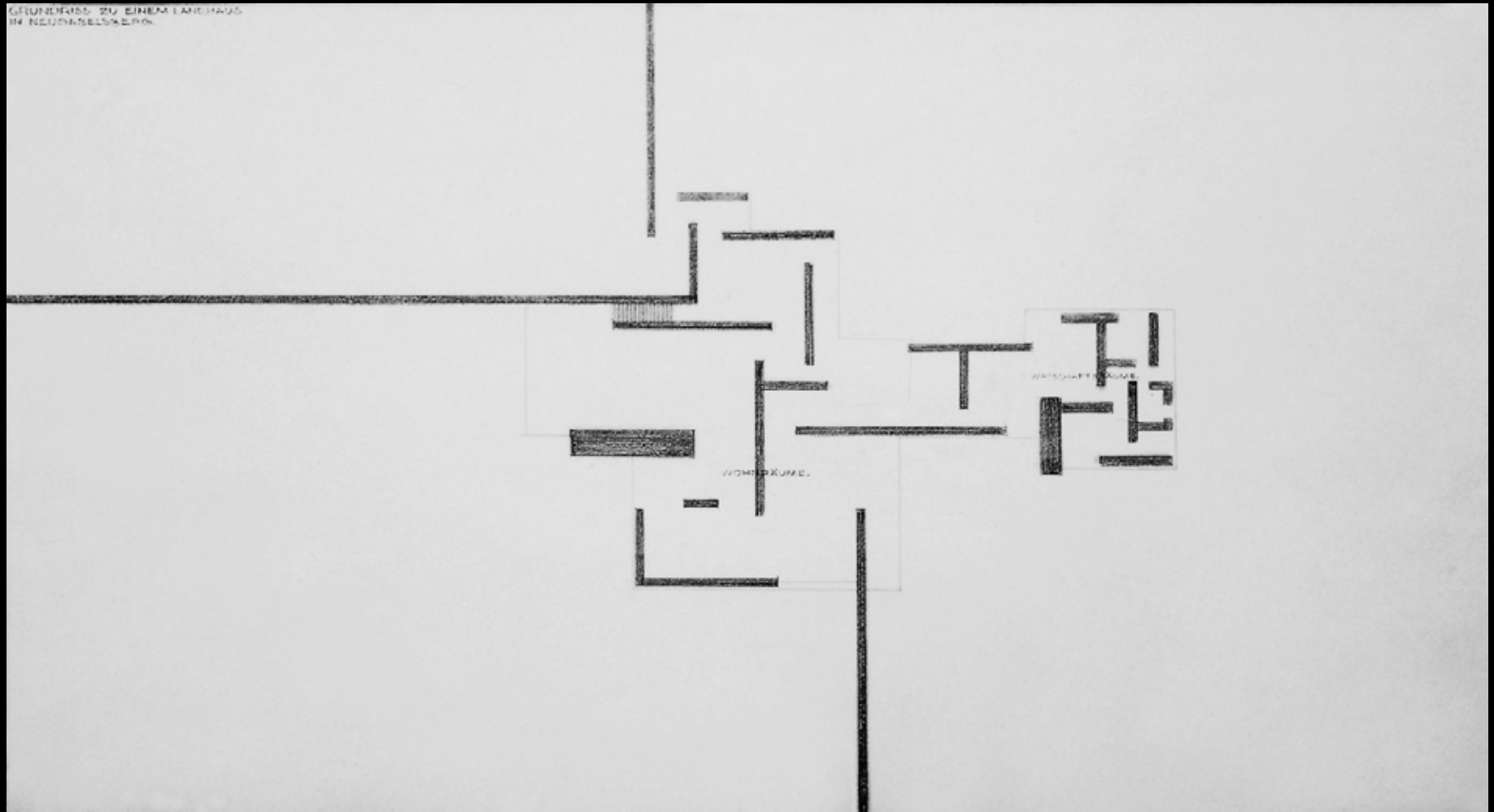


Maisons Josef Esters et Hermann Lange, Krefeld, 1929.  
Comparaison des plans des rez-de-chaussées.



Maison Josef Esters, Krefeld, 1929.  
Plan du rez-de-chaussée.

GRUNDRISS ZU EINEM LANDHAUS  
IN NEUDASELSDORF.



Projet de maison de campagne en brique, 1923.





## A Home in a Prairie Town

By FRANK LLOYD WRIGHT

This is the Fifth Design in the Author's New Series of Planned Suburban Homes Which Can be Built at Moderate Cost



**A** CITY man going to the country, who has bought a tract in his home and has little to his credit. He does not like the city life, even the factory five feet high, the noisy quarry walls, and the horse-madness which he has to endure in the city. He is naturally attracted to the country, but he is naturally repelled to move on.

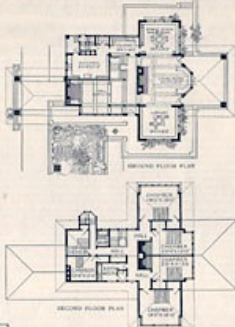
It seems a waste of energy to plan a home here, to build or raise an already deserted condition, or the partial solution of a city man's country home on the prairie begins at the beginning and assumes form before the brick or stone has been laid upon the retention of ground for the basis of his prairie community.

The block plan to the left, at the top of the page, shows an arrangement of the four houses that success benefits and respect to the community as a whole, and absolute privacy both as regards each to the community, and each to each of the four.

The perspective view shows the handling of the group at the corner of the block, with its lot of simple lines, avoiding the dilution of curb parkways to better show the scheme, retaining the same basis in the four locations merely to afford an idea of the unity of the various elements. In general the houses would differ distinctly, though based upon a similar plan.

The ground plan, which is intended to explain itself, is arranged to offer the least resistance to a simple mode of living, so keeping with a high ideal of the family life together. It is arranged, too, with a certain well-considered order that enables one to live without the sense of confusion felt in the case of seven houses which people really use.

The exterior treatment in the interior of the prairie, is friendly and broadly associated with the site, and makes a feature of its quiet level. The low distance



and broad eaves are designed to accommodate that quiet level and complete the harmonious relationship. The quality of the interior and formal inclusion for extremely informal masses of foliage and flowers should be worked in contrast with the walls and floors.

Content on metal lath is suggested for the exterior covering throughout, because it is simple, and, as now understood, durable and cheap.

The cost of this house with interior as specified and cement construction would be seven thousand dollars:

Masonry, Cement and Plaster	1,000.00
Carpentry	1,500.00
Painting	200.00
Painting and Glass	200.00
Roofing or combination (flat roof)	200.00
<b>Total</b>	<b>3,100.00</b>

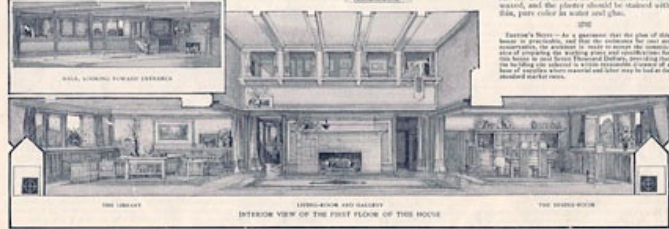
**I**N A HOUSE of this character the upper reach and gallery of the central living-room is decidedly a luxury. Two bedrooms may take its place, as suggested by the second-floor plan. The gallery features it, nevertheless, a temporary feature of the house, some of variety and cheer is lent by the composition of the interior, and the window in picture form shows to reflect the shadow of the porch. The details are better grasped by a study of the drawings. The interior section in perspective shows the gallery as indicated by dotted lines on the floor plan of the living room.

The second-floor plan through this feature and is arranged for a larger family. Where three bedrooms would suffice the gallery would be practicable, and two large and two small bedrooms, with the gallery might be had by rearranging several rooms and halls.

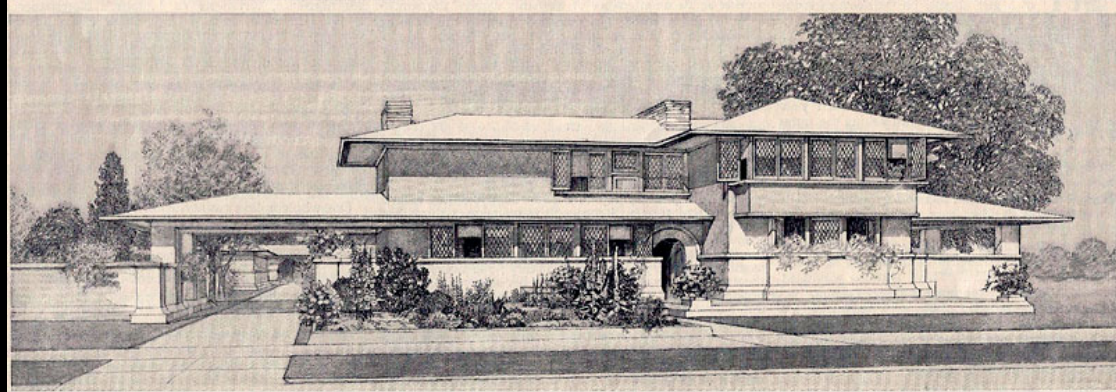
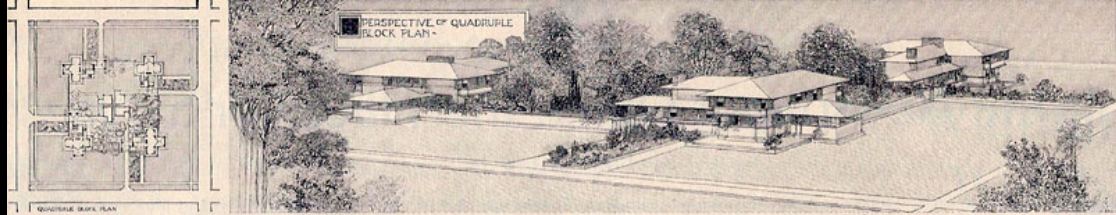
The interior is planned throughout with wood finish and finished all through with flat bands of Georgia pine, smaller back bands following the base and casing. This floor (its pine) should be selected from straight grain but white, oak and tannin materials, and lower figured grain for panels and white surface.

All the wood should be kiln-dried, well seasoned and water, and the plaster should be finished with fine, pure color in water and lime.

**THE** exterior of this house is a simple one that fits the site in its location, and that the exterior for one so successful, the exterior is made to serve the community as well as the individual family, providing that the building is situated in a well-considered community of a line of similar homes, material and labor may be had at the standard price.



INTERIOR VIEW OF THE FIRST FLOOR OF THIS HOUSE



Frank Lloyd Wright

“Une maison dans une ville de la Prairie,” *Ladies Home Journal*, 1901.



Maison Josef Esters, Krefeld, 1929.  
Vue de l'intérieur en 1929.



Maison Josef Esters, Krefeld, 1929.  
Vues de l'intérieur en 1929.





Maison Josef Esters, Krefeld, 1929.  
Vue de l'intérieur en 2005.

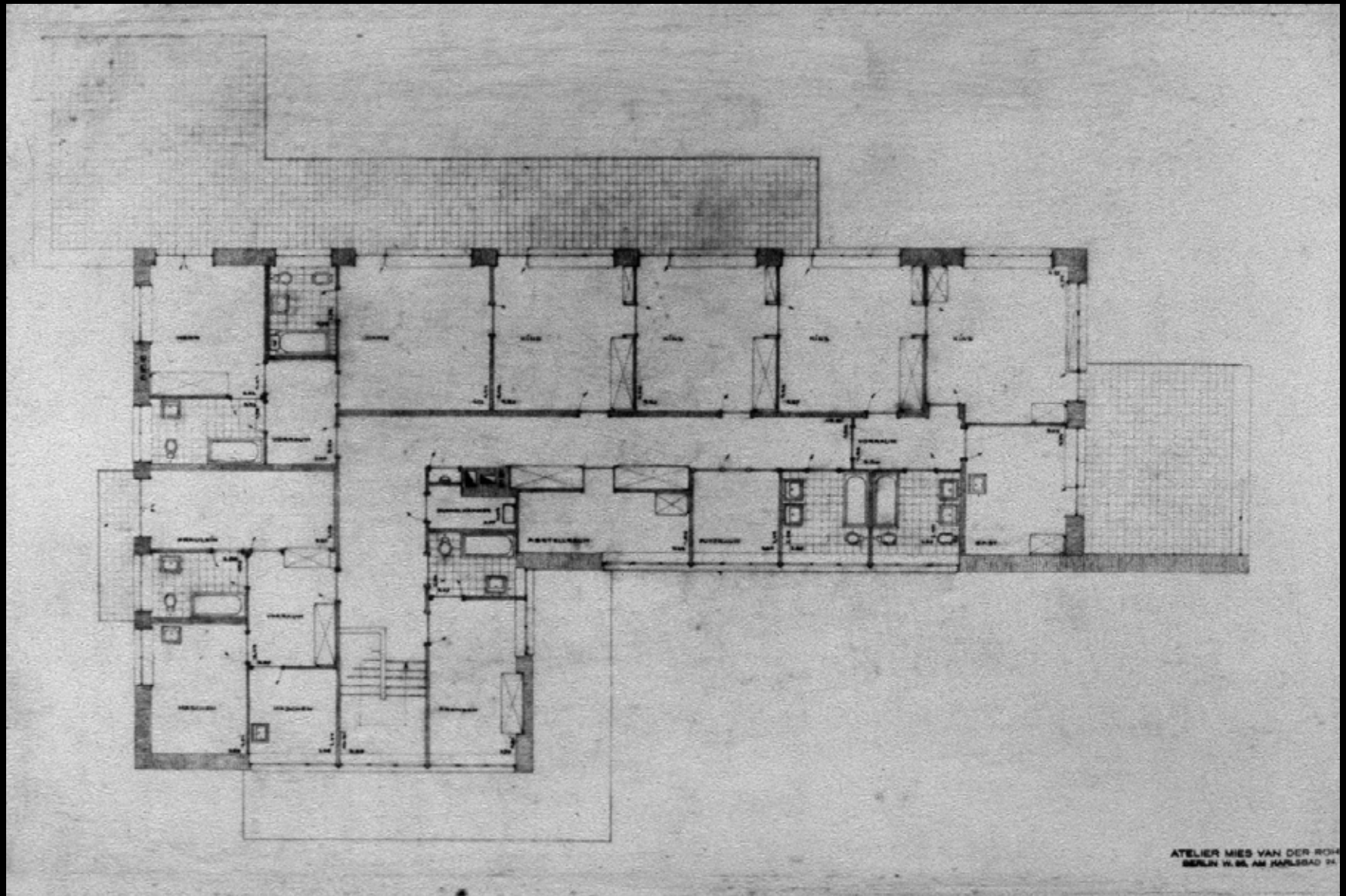


Maison Josef Esters, Krefeld, 1929.  
Vue de l'intérieur en 2005.



Maison Josef Esters, Krefeld, 1929.  
Vue de l'intérieur en 2005.





Maison Josef Esters, Krefeld, 1929.  
Plan de l'étage.

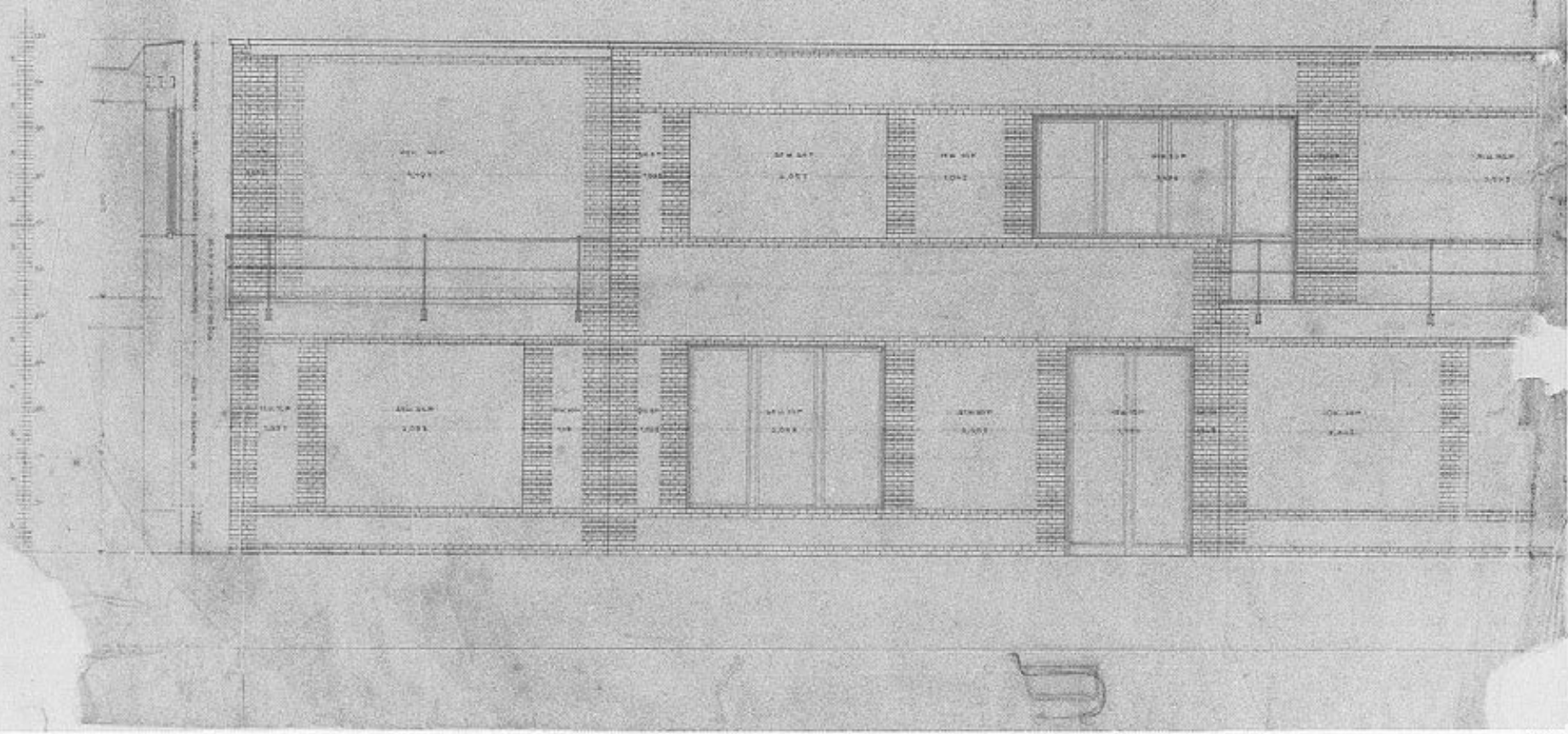


Maison Josef Esters, Krefeld, 1929.  
Vue de l'intérieur en 2005.



Maison Josef Esters, Krefeld, 1929.  
Vue de l'extérieur en 2005.





Maison Josef Esters, Krefeld, 1929.  
Calepinage de la façade.



Maison Josef Esters, Krefeld, 1929.  
Maçonnerie de brique de la façade.





Maison Hermann Lange, Krefeld, 1929.  
Vues de l'extérieur en 1930 et en 2005.



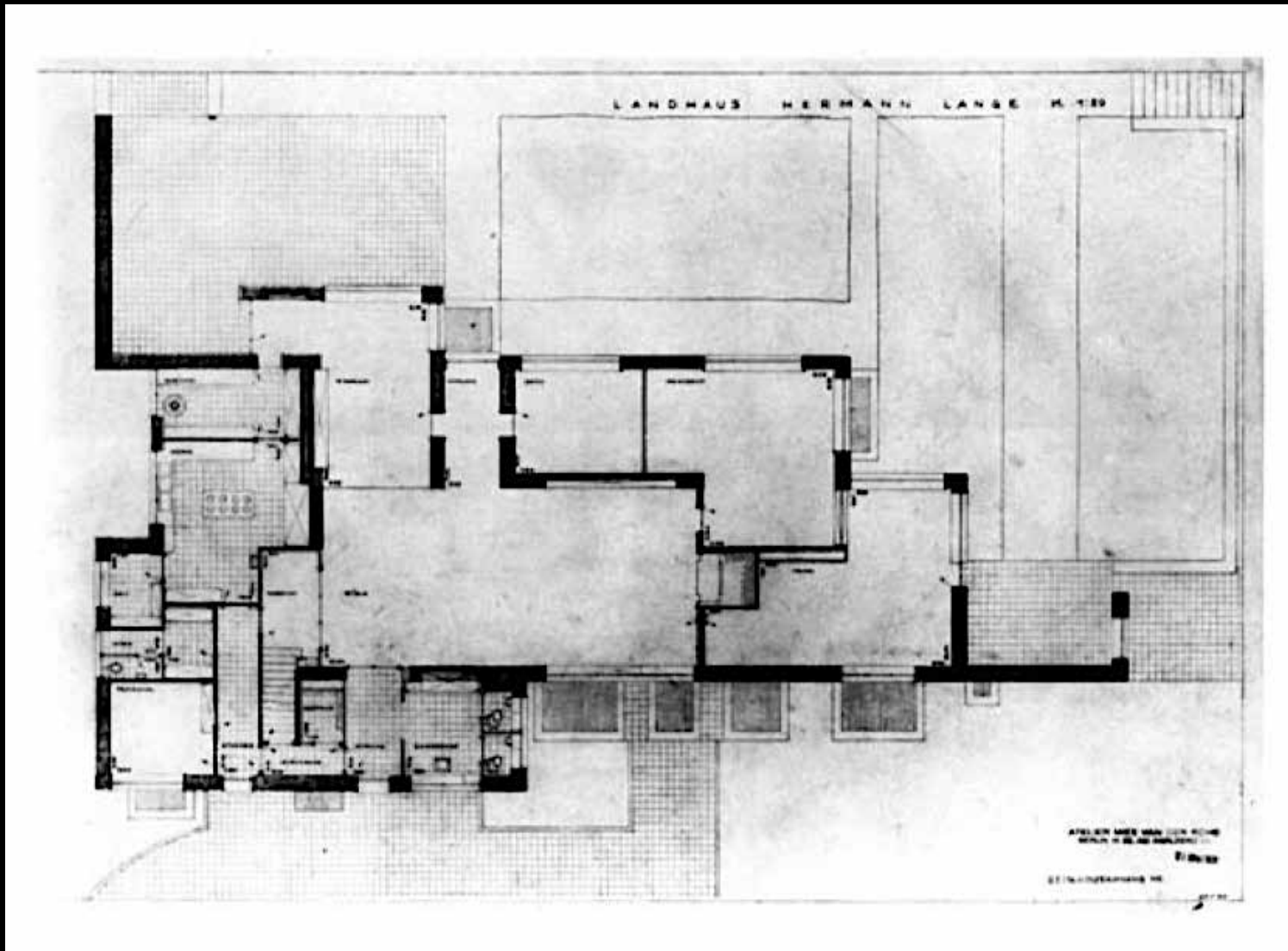


Maison Hermann Lange, Krefeld, 1929.  
Vue de l'extérieur en 2005.



Maison Hermann Lange, Krefeld, 1929.  
Vue de l'extérieur en 2005.





Maison Hermann Lange, Krefeld, 1929.  
Plan du rez-de-chaussée.





Maison Hermann Lange, Krefeld, 1929.  
Le vestibule en 1929.



Maison Hermann Lange, Krefeld, 1929.

La salle-à-manger en 1929.



Maison Hermann Lange, Krefeld, 1929.  
Vue de l'intérieur en 1929.





Maison Hermann Lange, Krefeld, 1929.  
Vue de l'intérieur en 2005.



Maison Hermann Lange, Krefeld, 1929.  
Vue de l'intérieur en 2005.

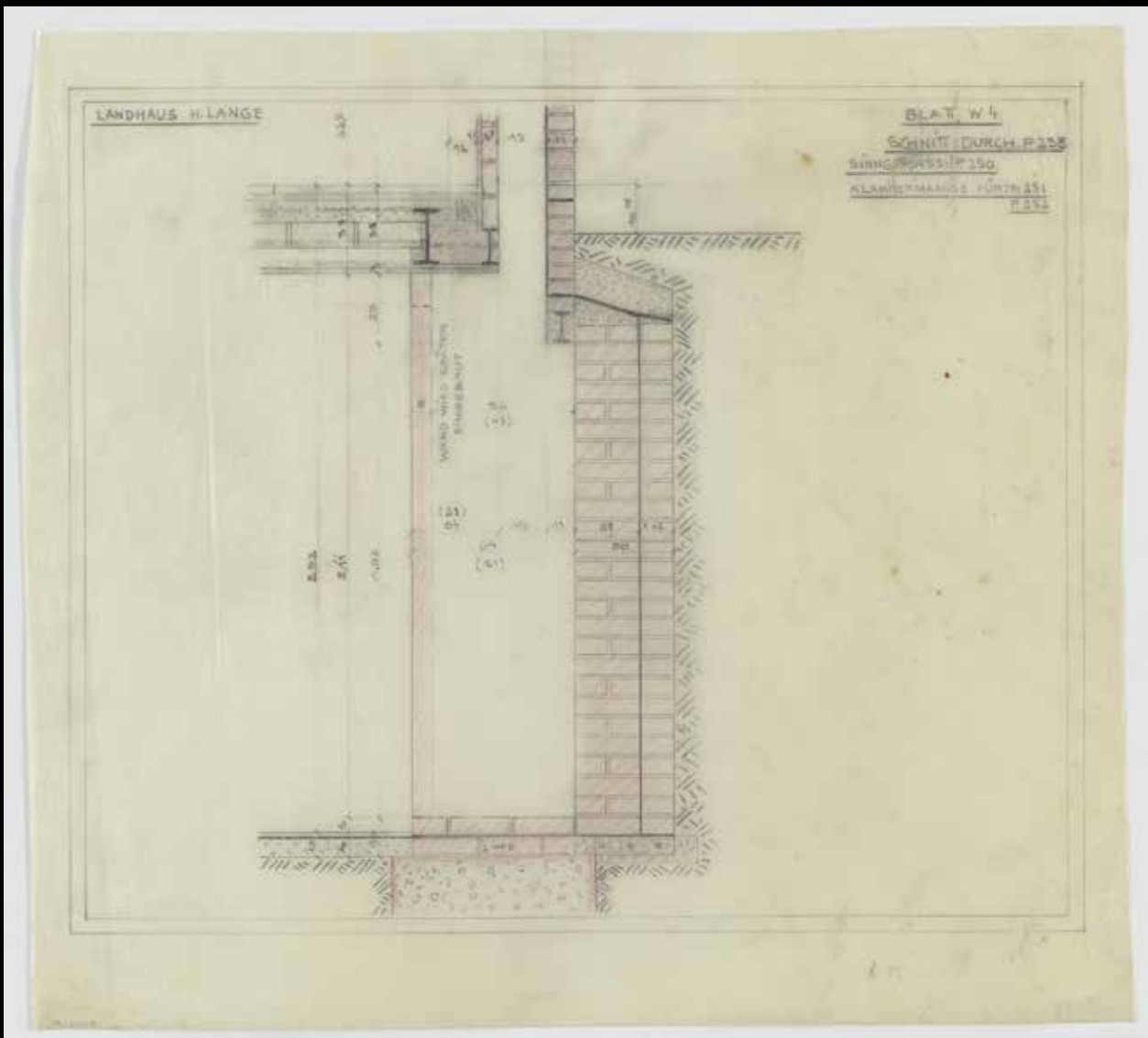


Hermann Lange House, Krefeld  
View of the loggia in 2005.



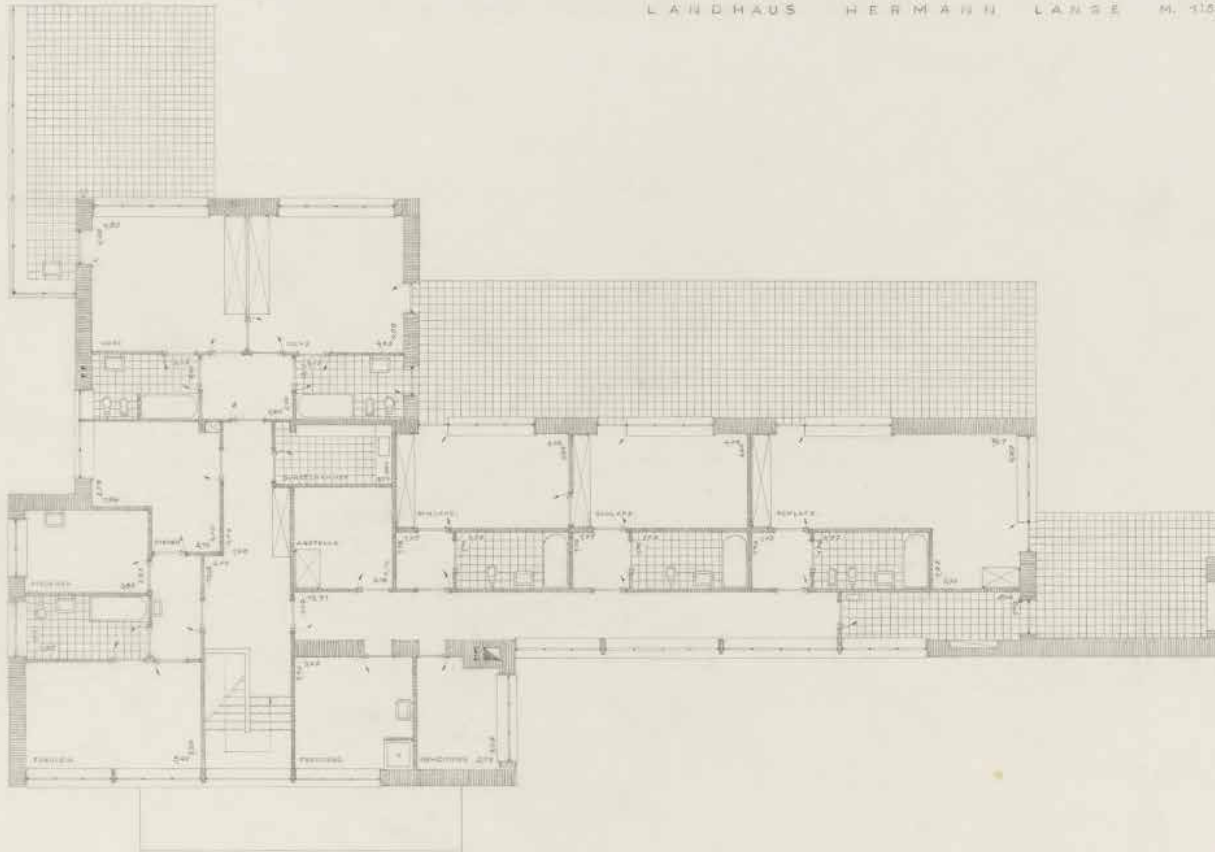


Maison Hermann Lange, Krefeld, 1929.  
Vue de l'extérieur en 2005.



Maison Hermann Lange, Krefeld, 1929.  
Détail de construction.

LANDHAUS HERMANN LANGE M. 1:100



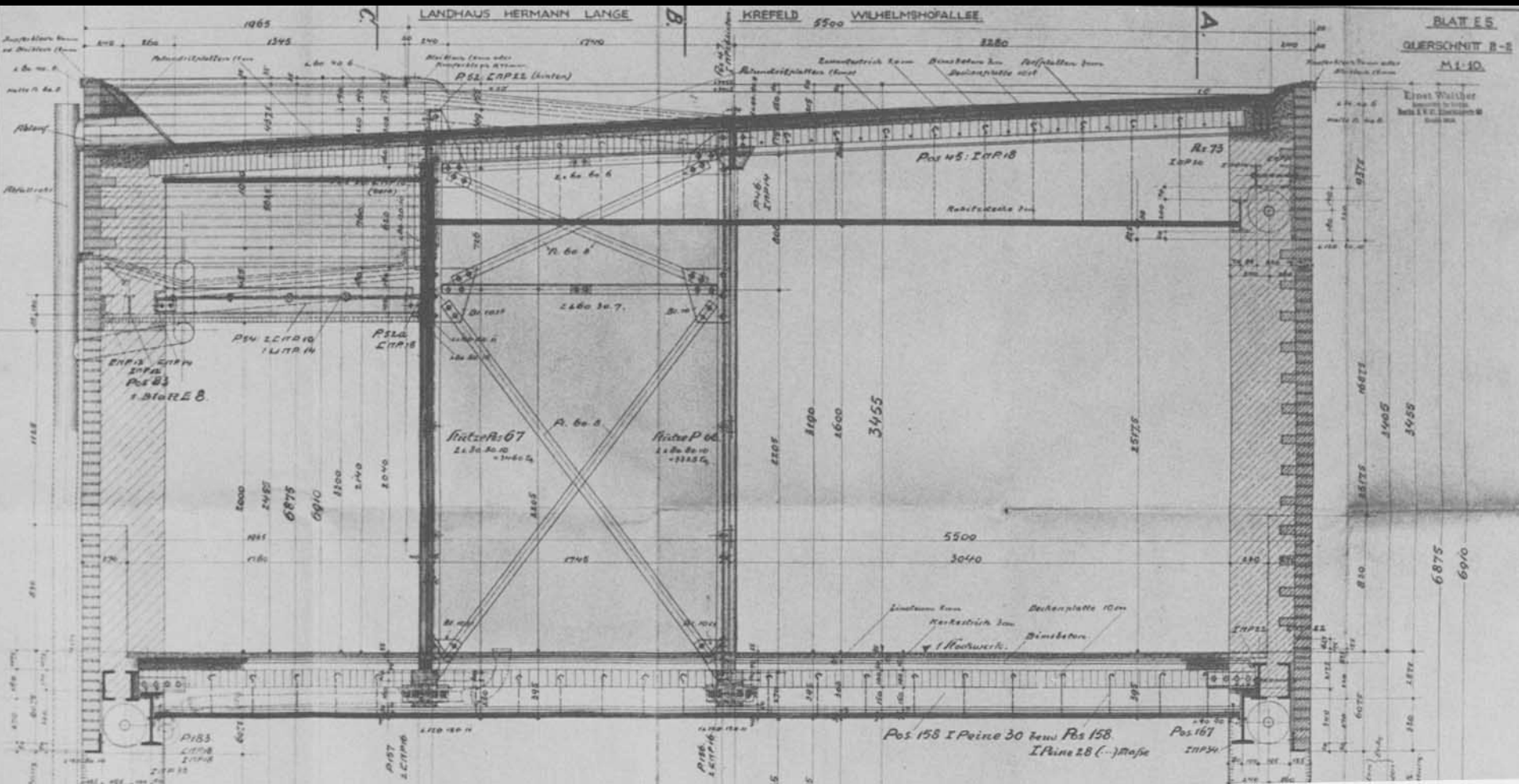
ATELIER MIES VAN DER ROHE  
BÜRO FÜR ARCHITECTUR UND  
BESTANDZEICHNUNG NR. 21.1929  
1929

Maison Hermann Lange, Krefeld, 1929.  
Plan de l'étage.

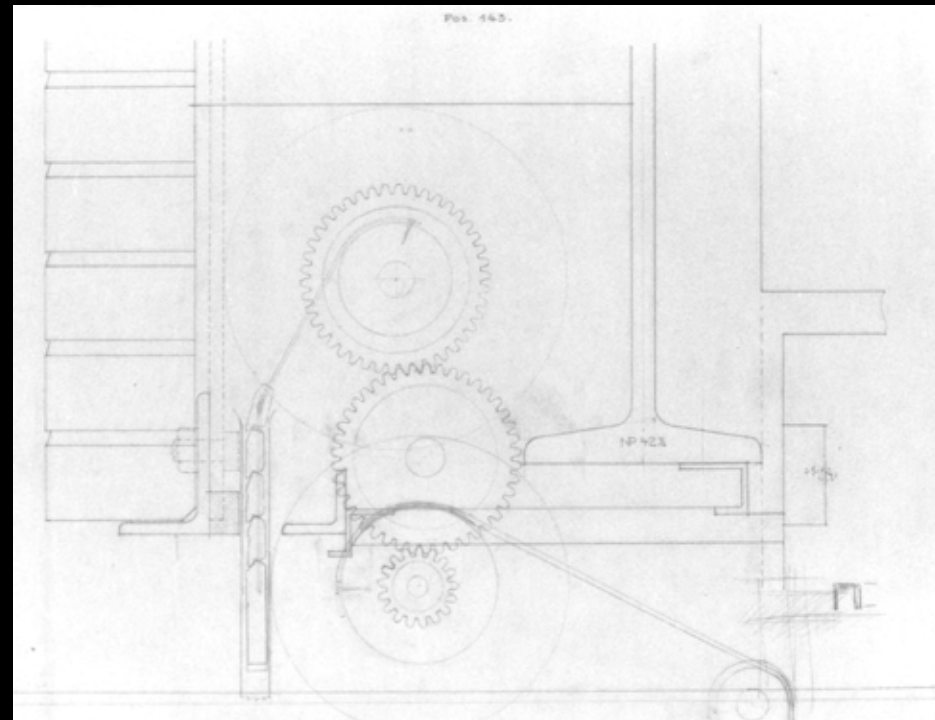




Maison Hermann Lange, Krefeld, 1929.  
Store coulissant.



Maison Hermann Lange, Krefeld, 1929.  
 Coupe technique.



Maison Hermann Lange, Krefeld, 1929.  
Vue et détail de l'enrouleur des stores.





Hendrik Petrus Berlage, château de chasse Sint Hubertus, Otterlo, 1919.



Usine textile pour les Vereinigte Seidenwebereien (Verseidag) AG, Krefeld, 1931-35.  
Vue de la tranche initiale.



Usine textile pour les Vereinigte Seidenwebereien (Verseidag) AG, Krefeld, 1931-35.  
Vue de l'ensemble.





Usine textile pour les Vereinigte Seidenwebereien (Verseidag) AG, Krefeld, 1931-35.  
Vue en 2005.



Walter Gropius, Bauhaus, Dessau, 1925.



Usine textile pour les Vereinigte Seidenwebereien (Verseidag) AG, Krefeld, 1931-35.  
Vues en 2005.