

Jean-Louis Cohen

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

9.

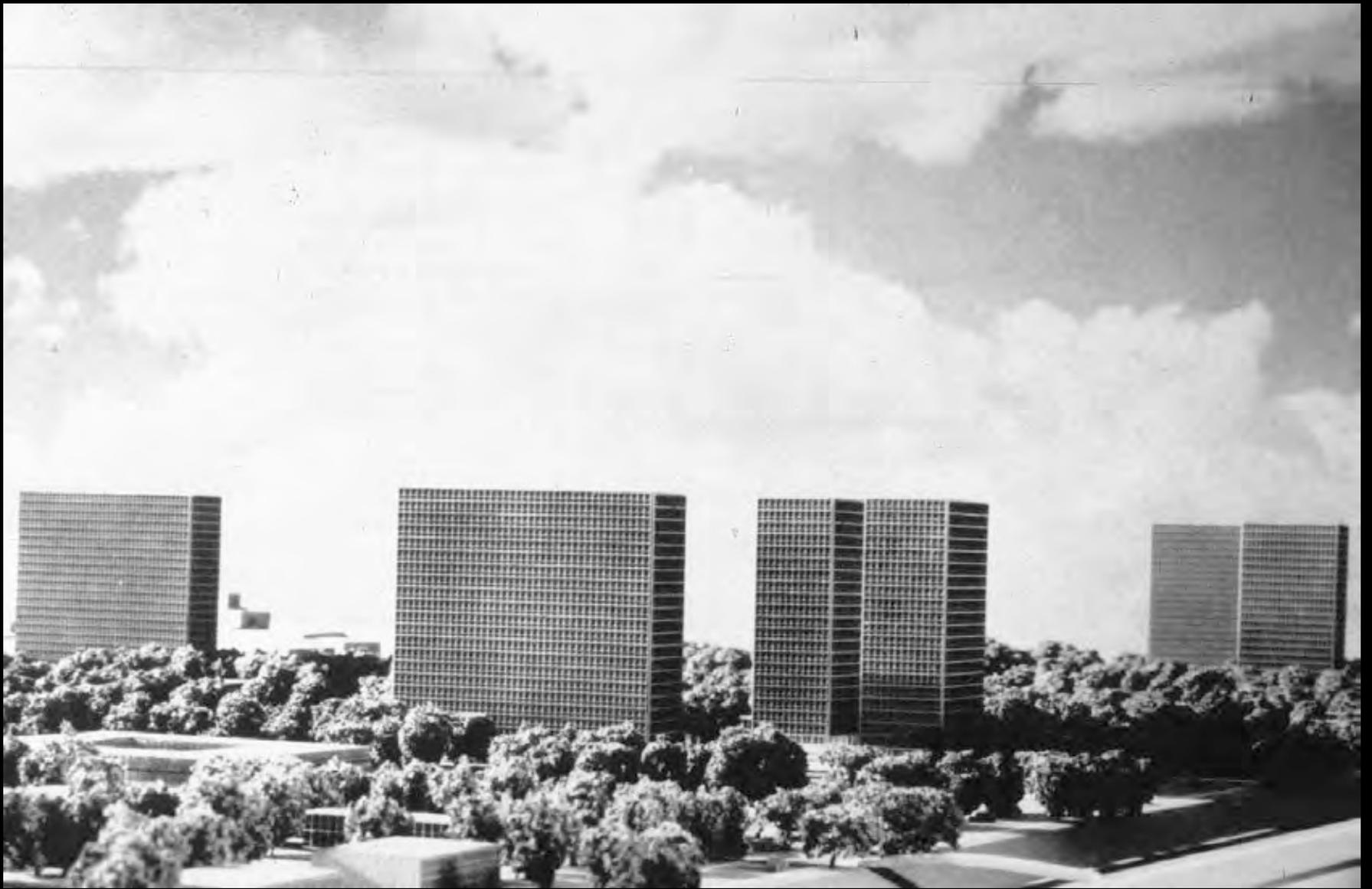
**Mies urbaniste, de Detroit à Toronto.
Un retour monumental à Berlin**



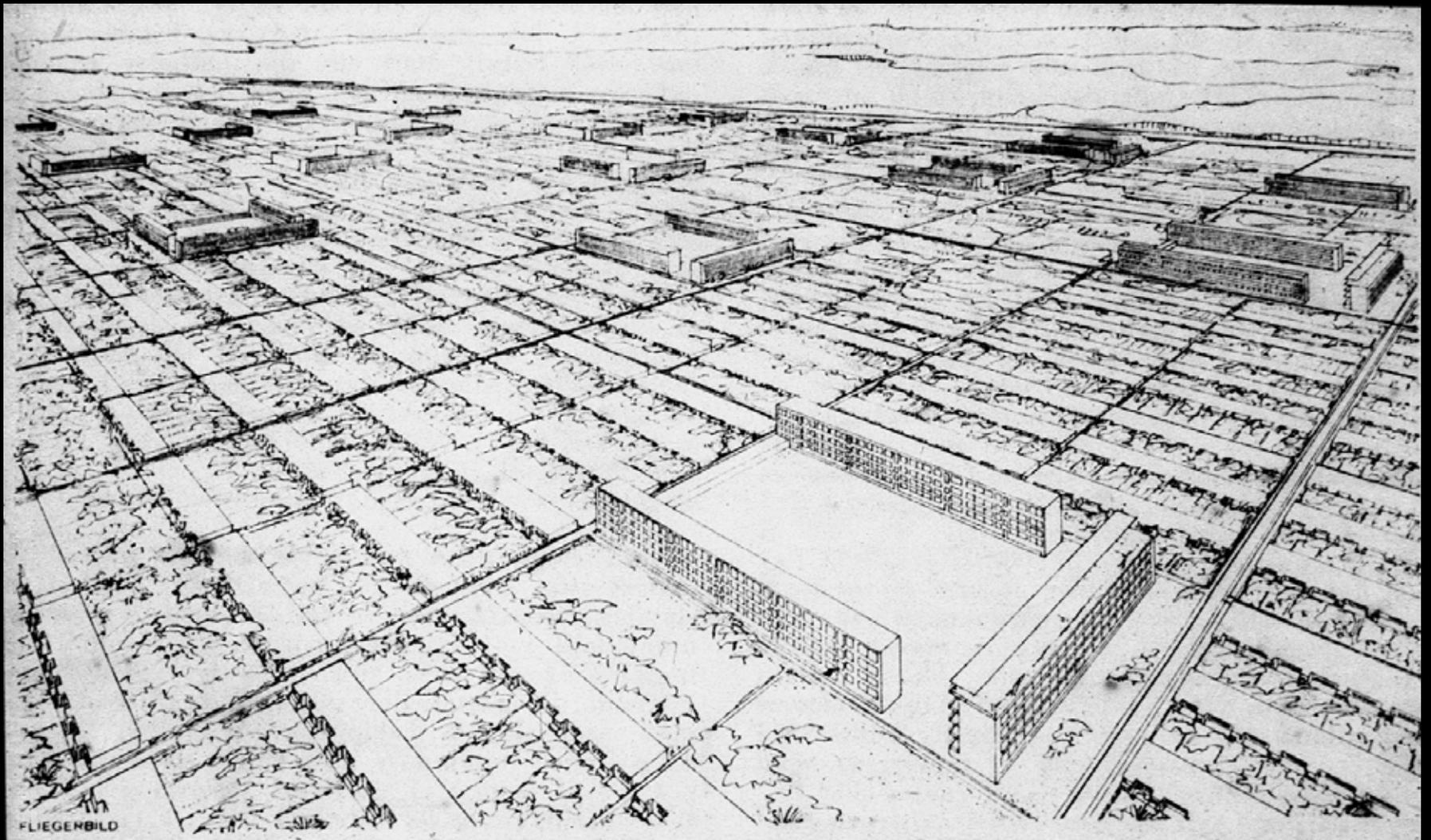
Mies van der Rohe dans son appartement de Chicago, 1965, photographie de Werner Blaser.



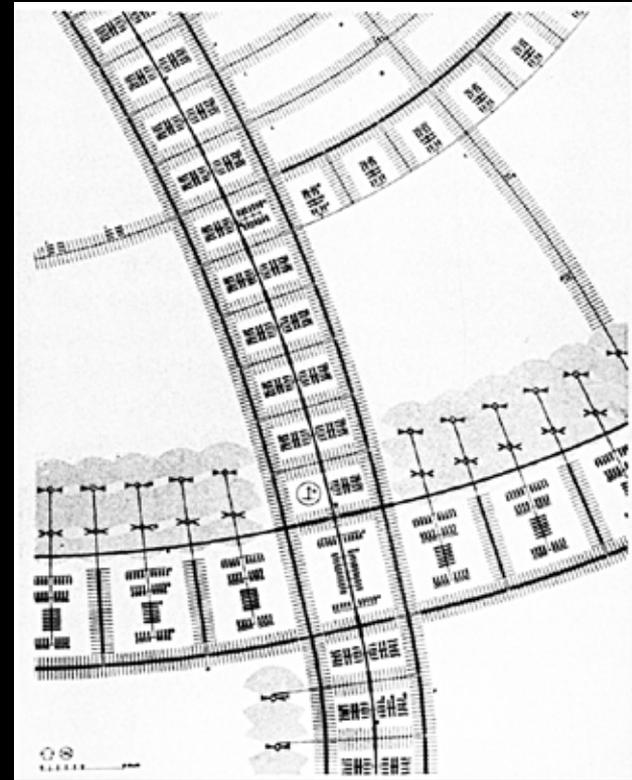
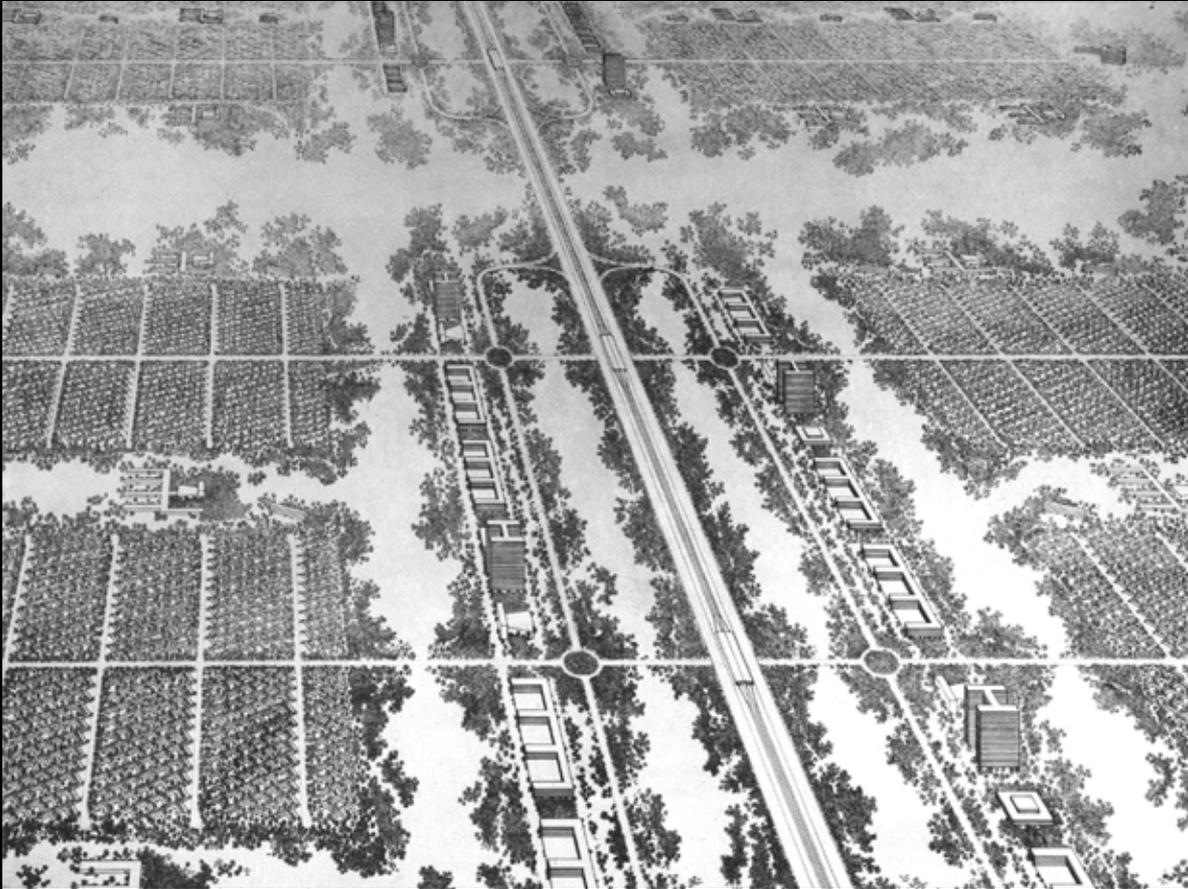
L'agence de Mies van der Rohe, East Ohio Street, Chicago, vers 1964.



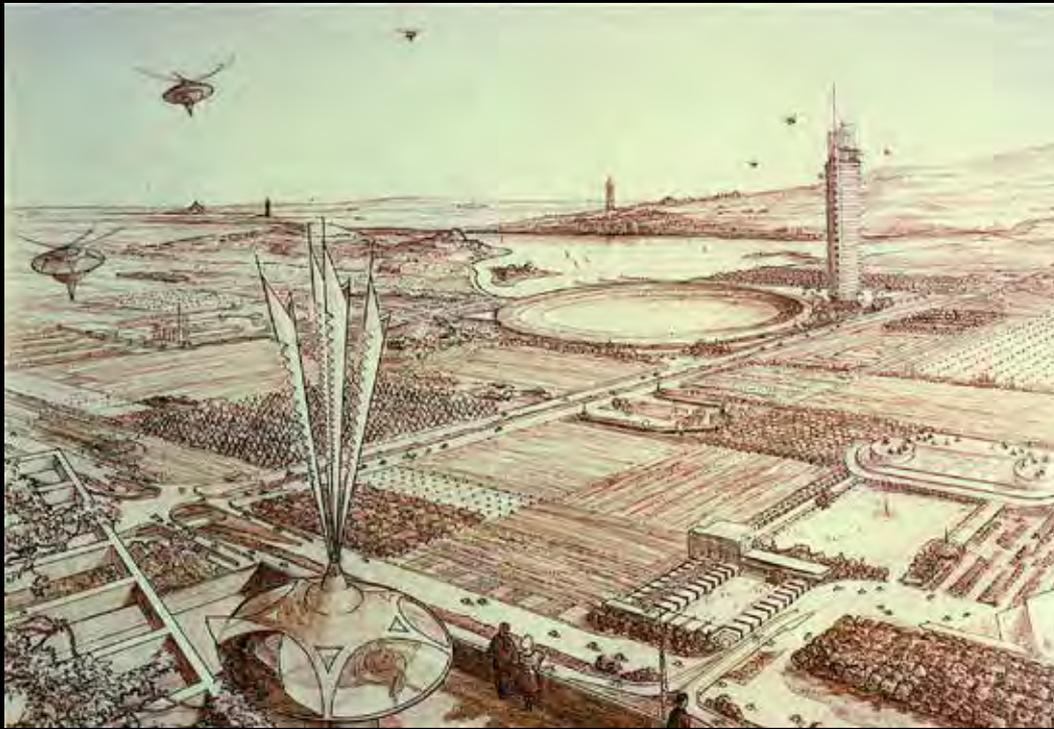
Ensemble d'habitation Lafayette Park (Gratiot Revelopment), Detroit, 1955-56. Maquette, 1955.



Ludwig Hilberseimer, *Mischbebauung*, 1930.

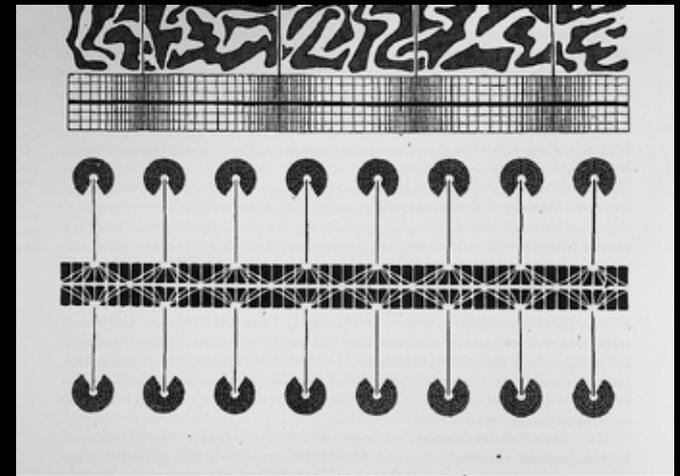
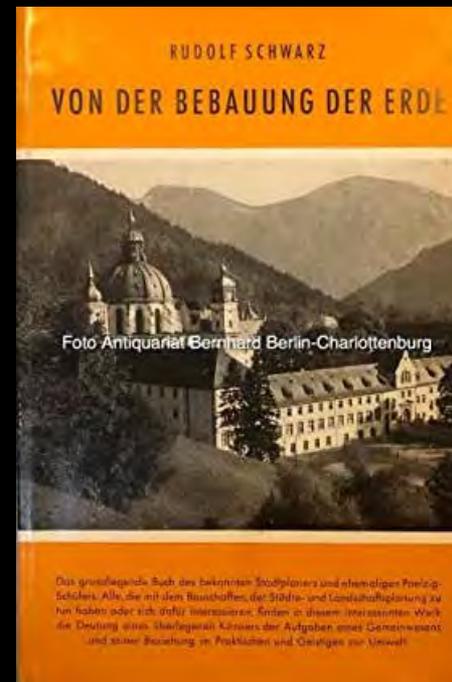


Ludwig Hilberseimer, *The New City*, 1944. Vue générale. Plan d'une unité d'aménagement.



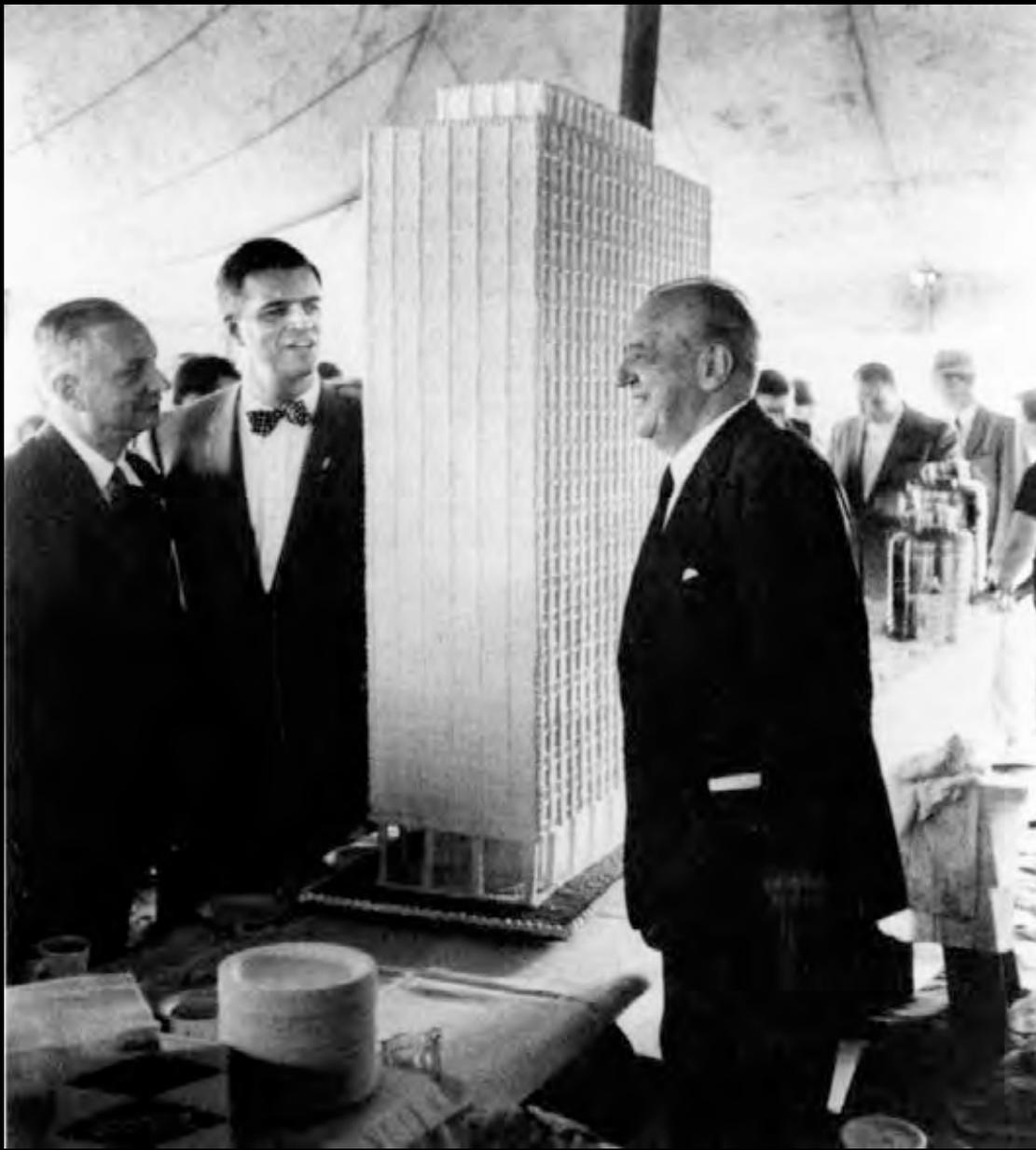
Frank Lloyd Wright, *La ville vivante*, 1956.

Rudolf Schwarz, *De la construction de la terre*, 1949.

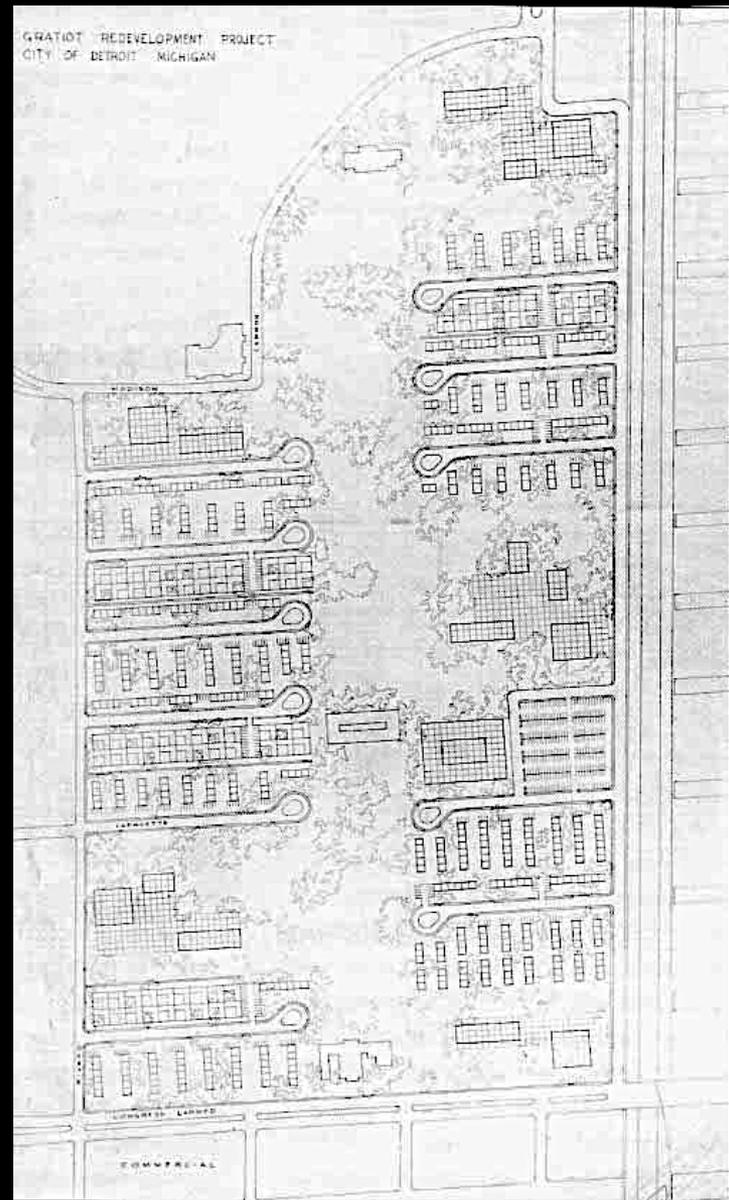
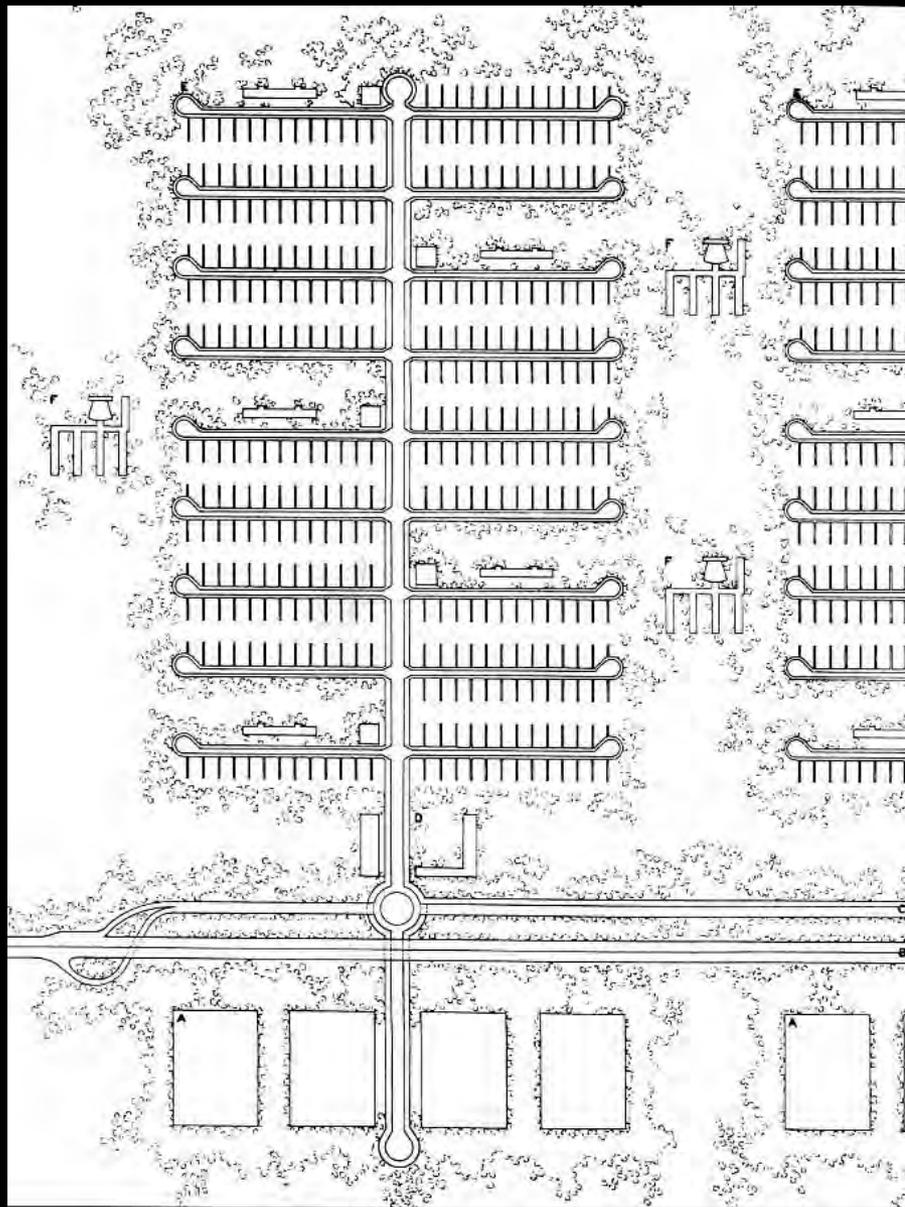




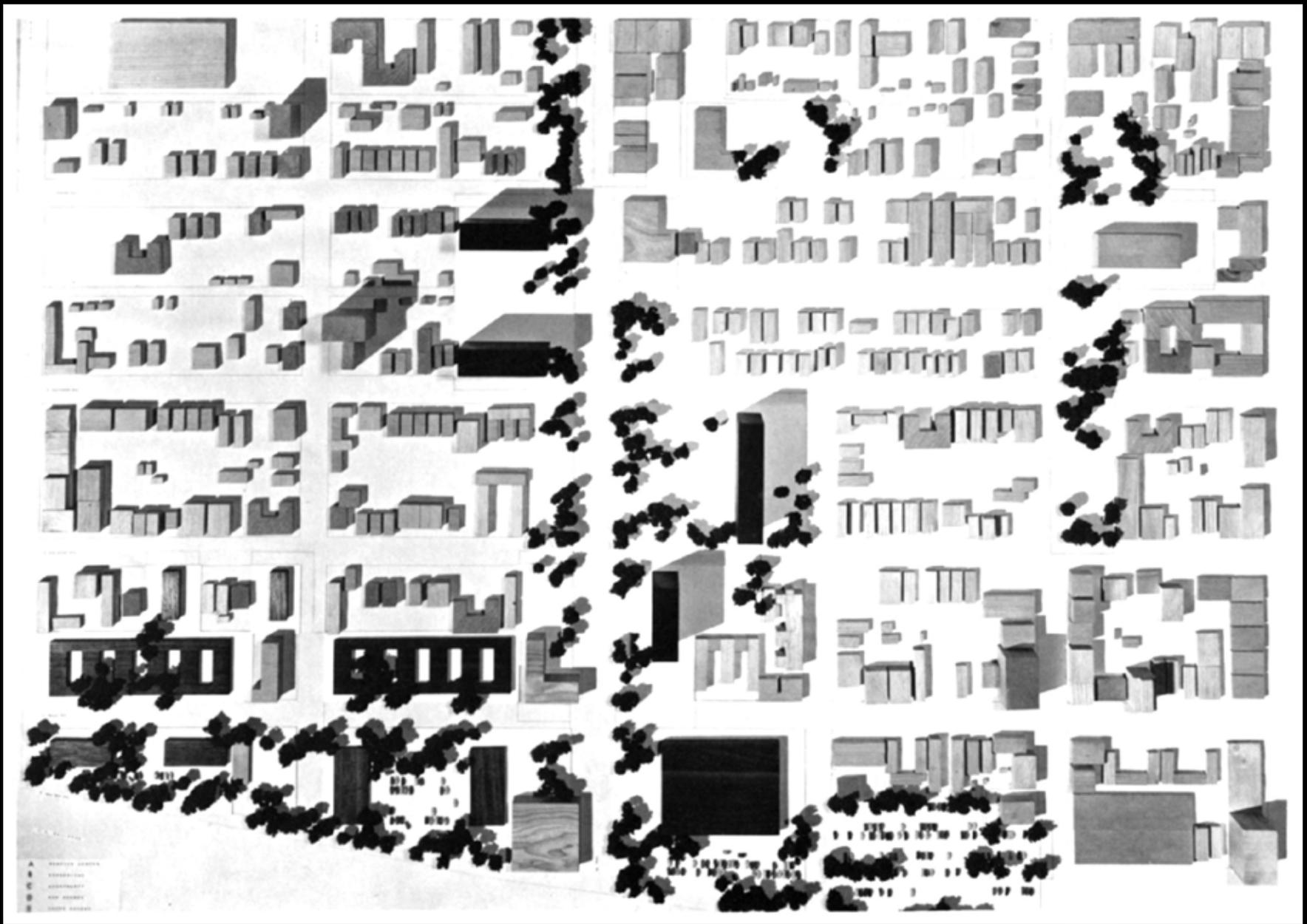
Detroit, vue aérienne, photomontage avec Lafayette Park.



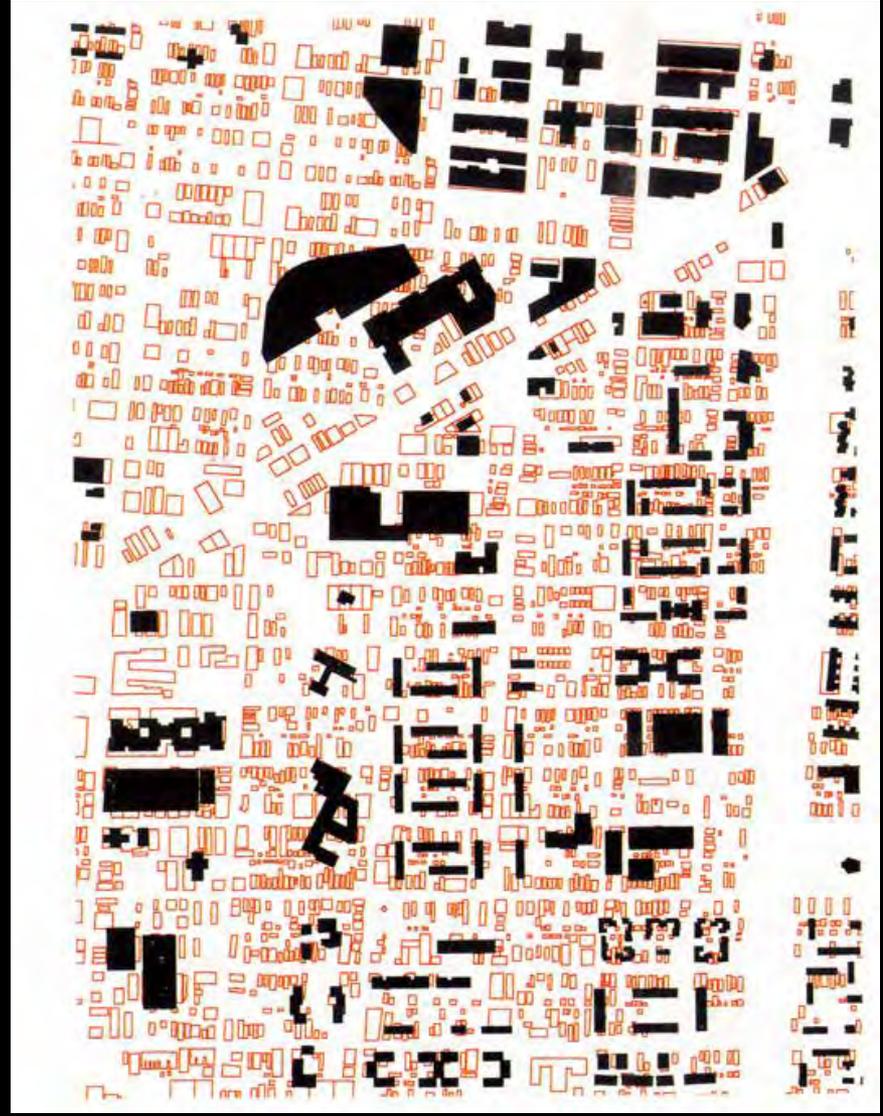
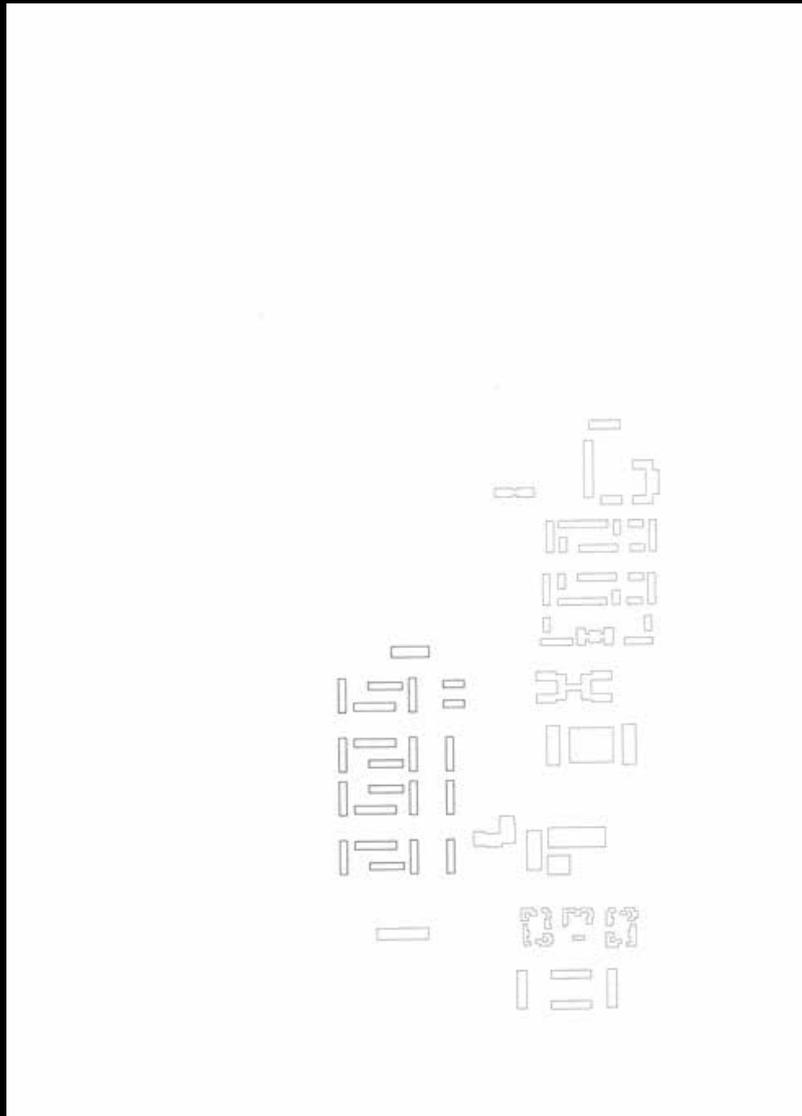
Mies van der Rohe lors de la première pierre de Lafayette Park, avec un gâteau représentant les Pavilion Apts, 16 octobre 1956.



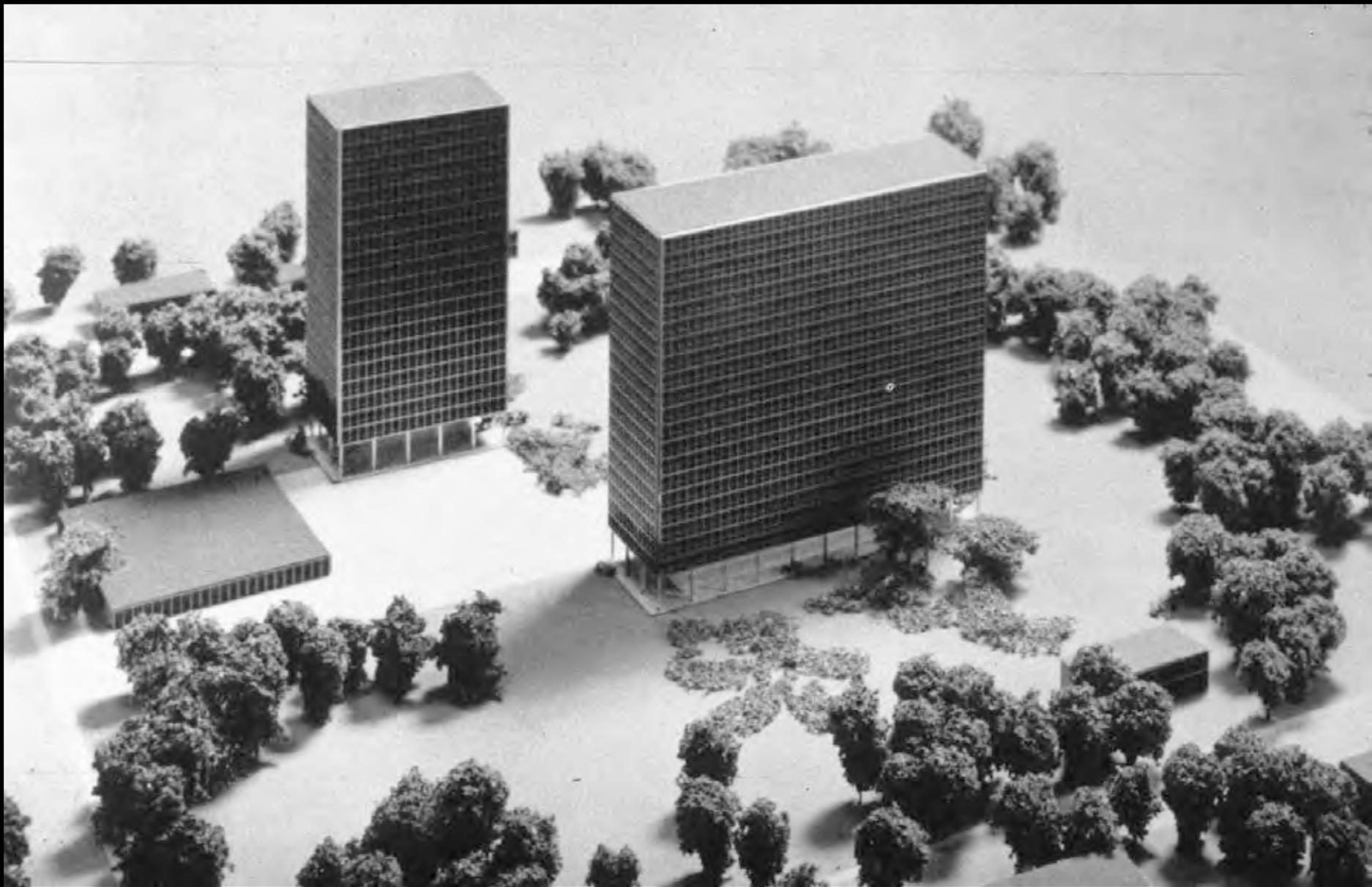
Ludwig Hilberseimer, unité d'aménagement, 1940. Plan initial pour Lafayette Park.



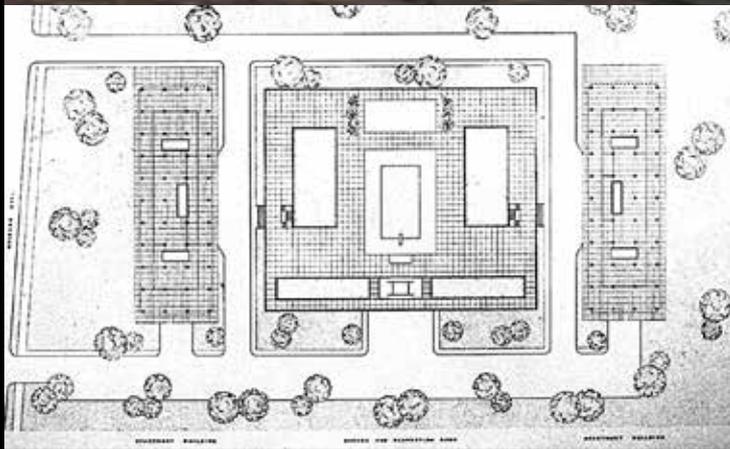
Lafayette Park, vue de la maquette.



Lafayette Park : superposition du plan de Mies Hilberseimer au plan de l'état du secteur de Black Bottom en 1948.



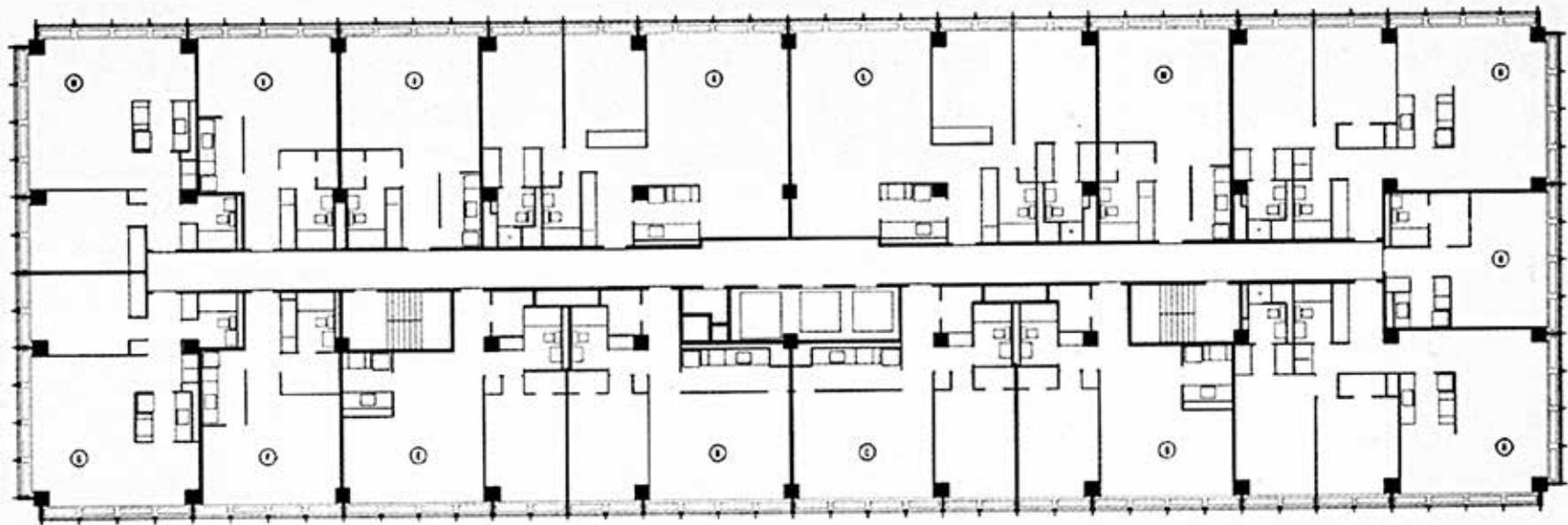
Lafayette Park, maquette d'étude des tours, 1956.



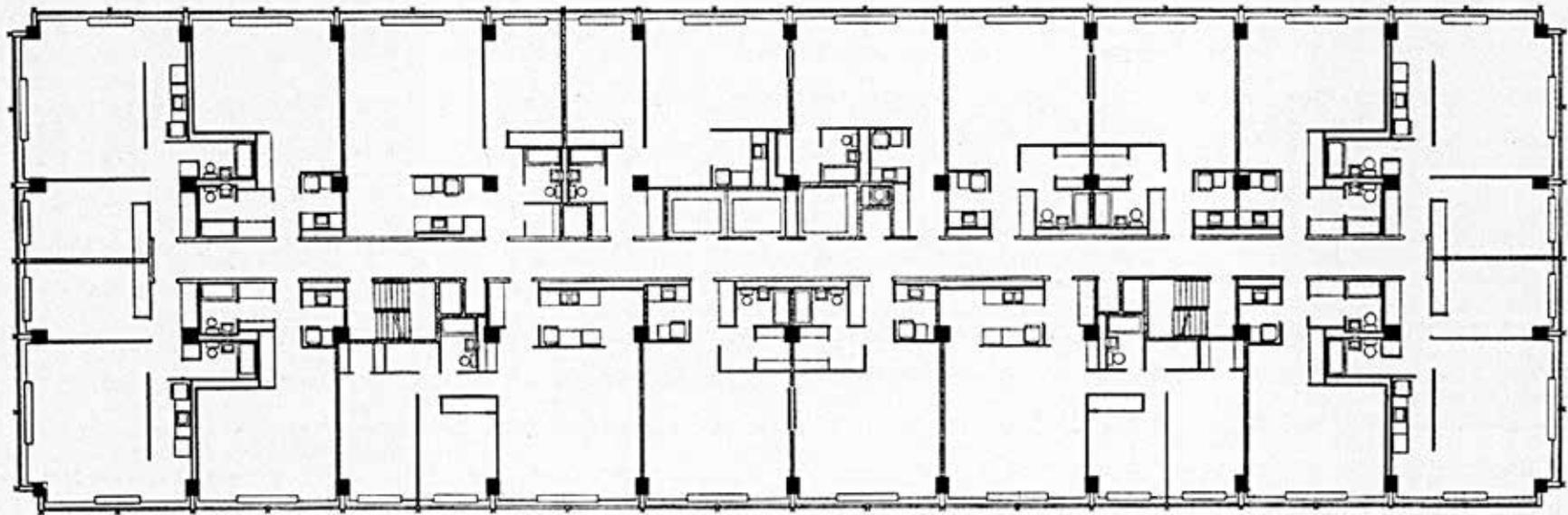
Lafayette Towers, plan et vue en 1993.



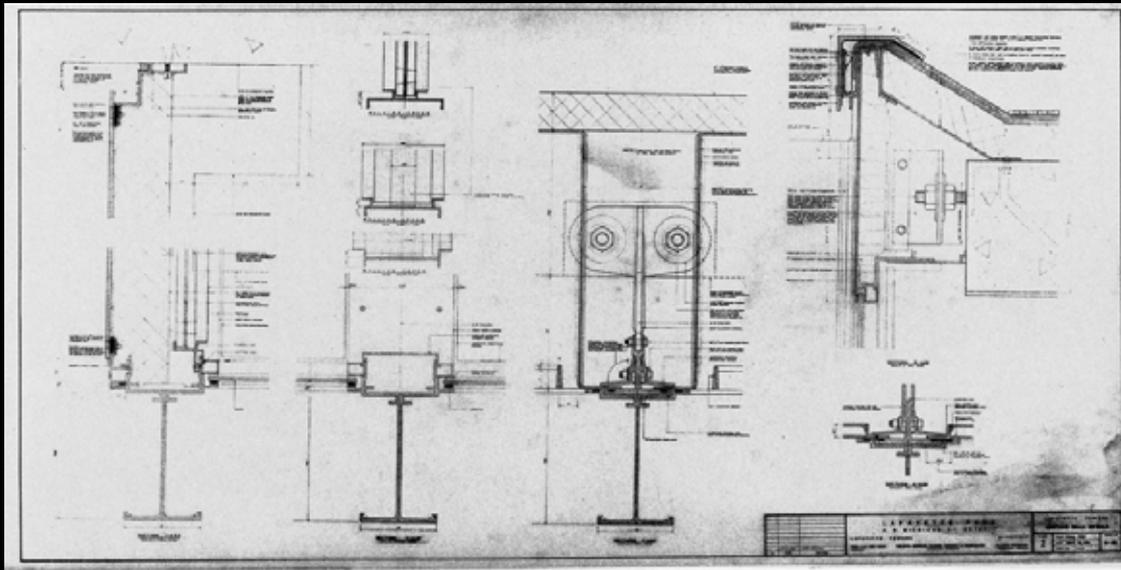
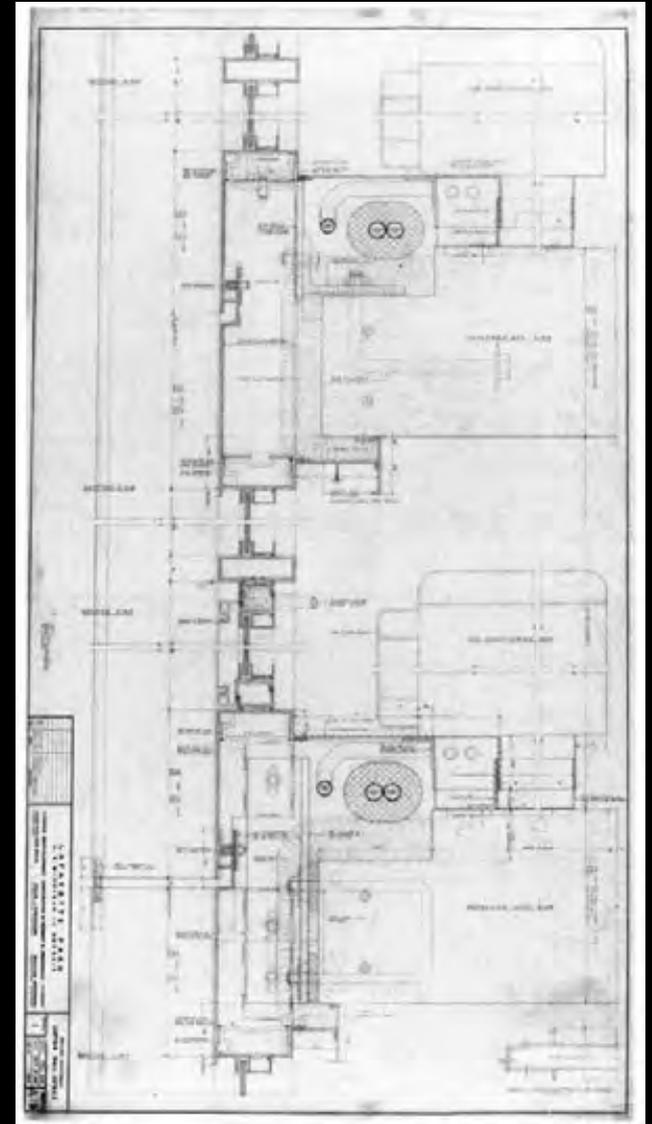
Lafayette Towers, vue en 1993.



TYPICAL FLOOR PLAN



Lafayette Towers, 1963. Plans des niveaux.



Lafayette Towers, 1963. Détails de construction.



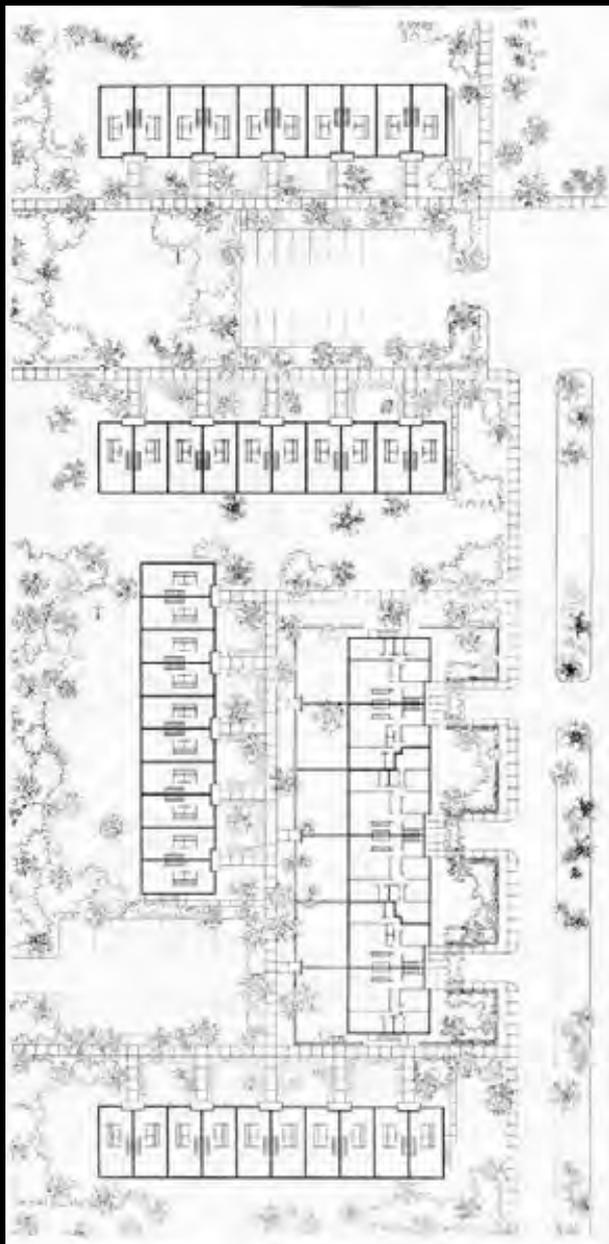
Lafayette Pavilion Apartments, 1958. vue en 1960 et en 1993.



Lafayette Pavilion Apartments. Vue du rez-de-chaussée.



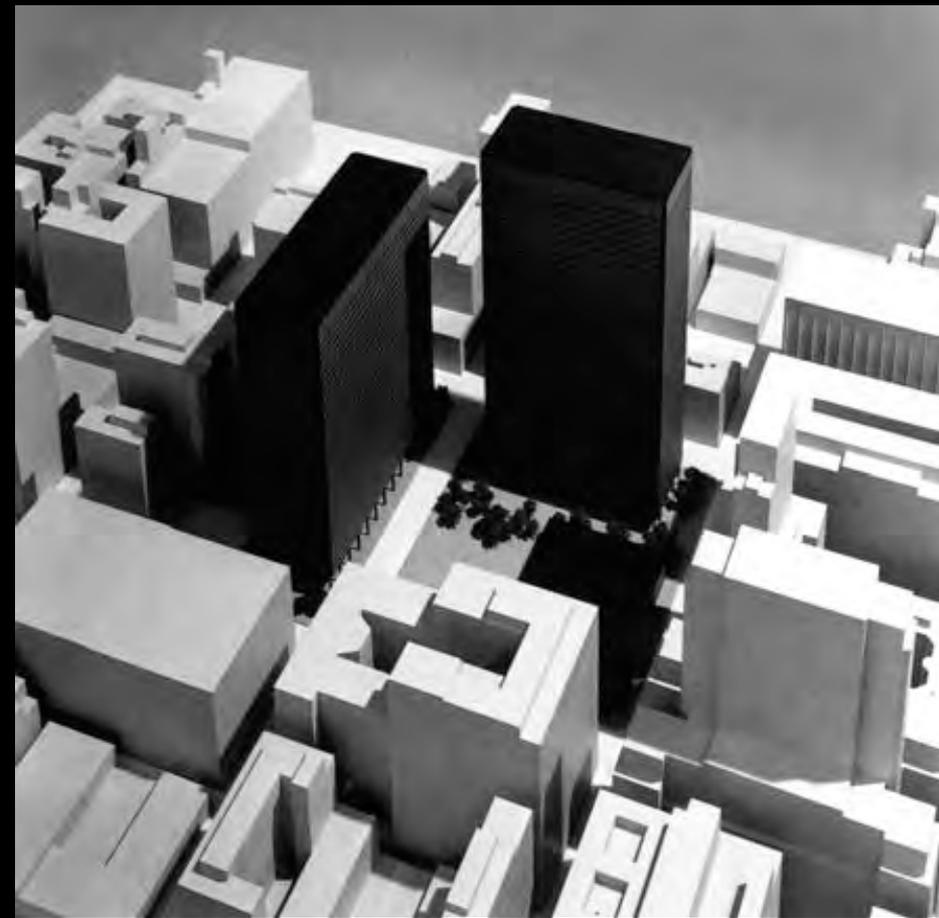
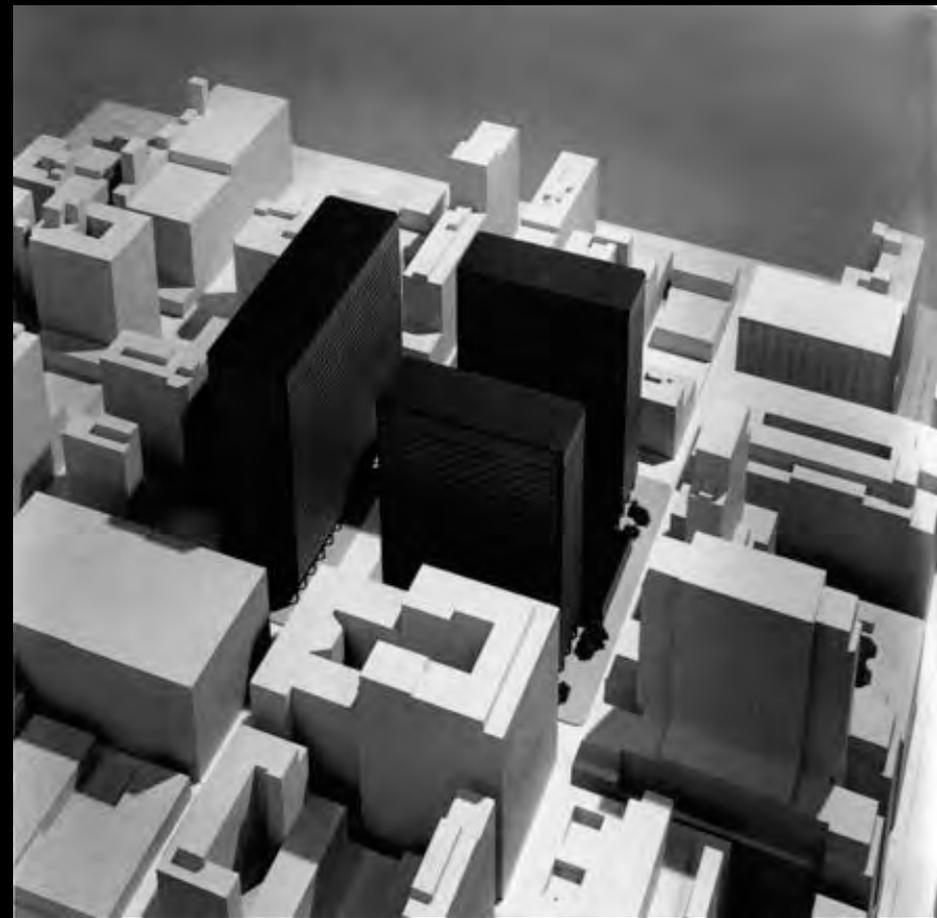
Maisons de ville, Lafayette Park, 1960, vue générale en 2010.



Maisons de ville Lafayette, 1960. Plan et vue en 2010.



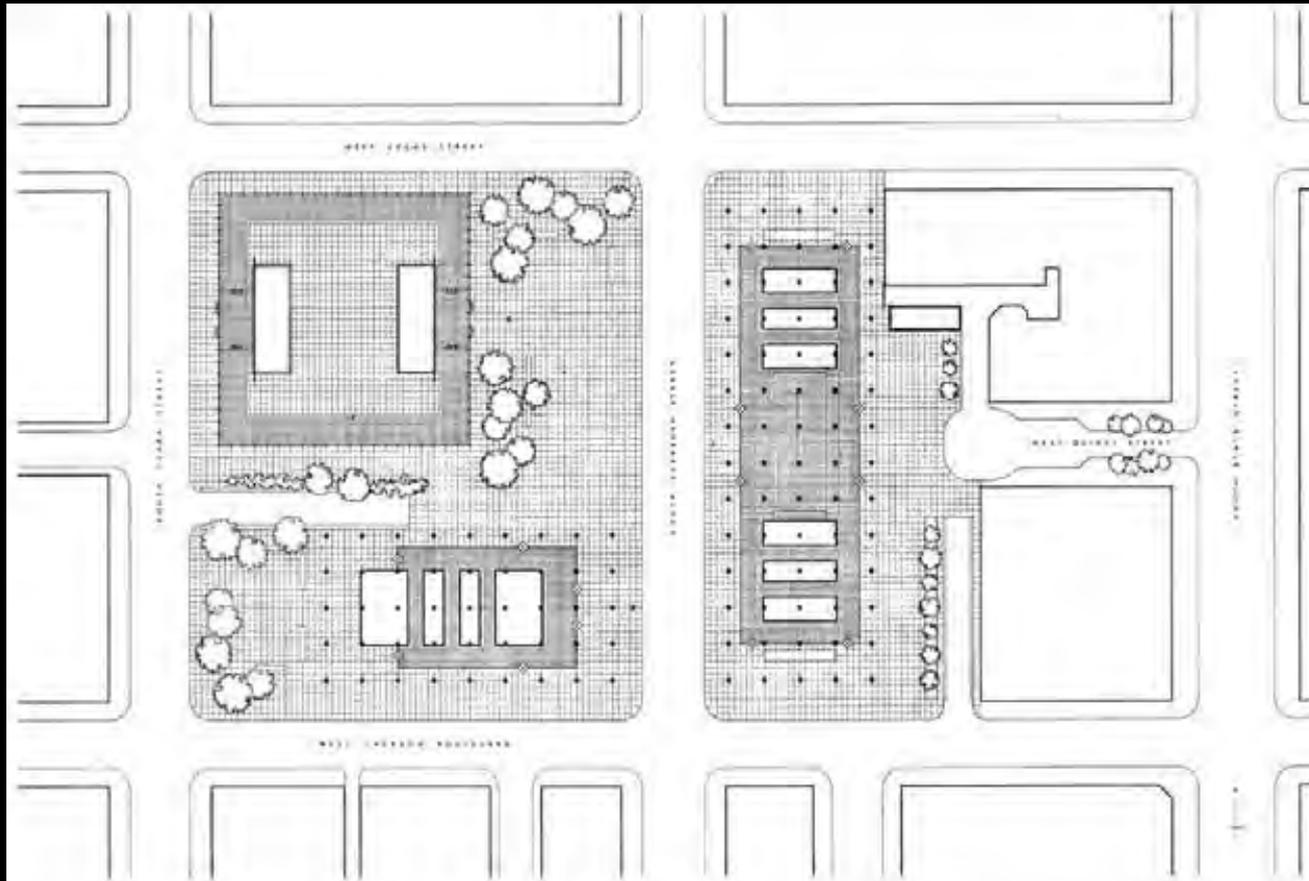
Maisons à un niveau, Lafayette Park, 1960, plans et vue en 2010.



Federal Center, Chicago, 1959-64. Parti initial et parti définitif.



Federal Center, Chicago, 1959-64. Vue d'ensemble depuis le Nord.



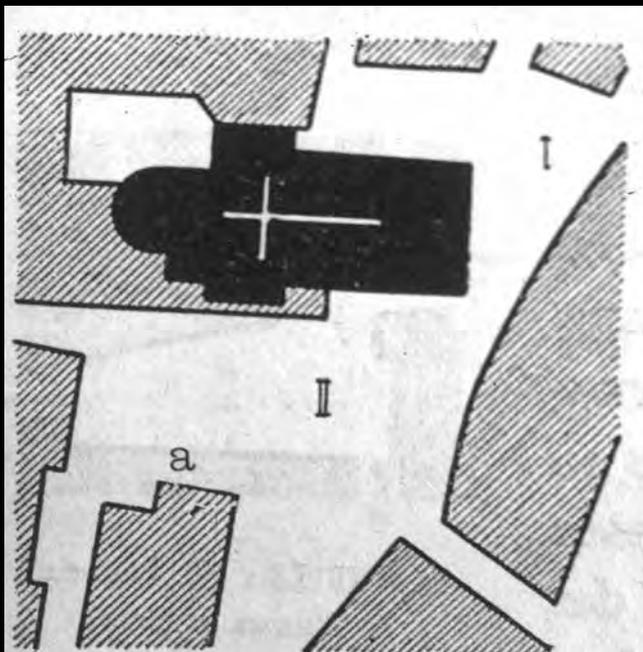
Federal Center, Chicago, 1959-64. Plan d'ensemble et vue depuis le Sud.



Federal Center, Chicago, 1959-64. Vue depuis le Nord-Ouest.

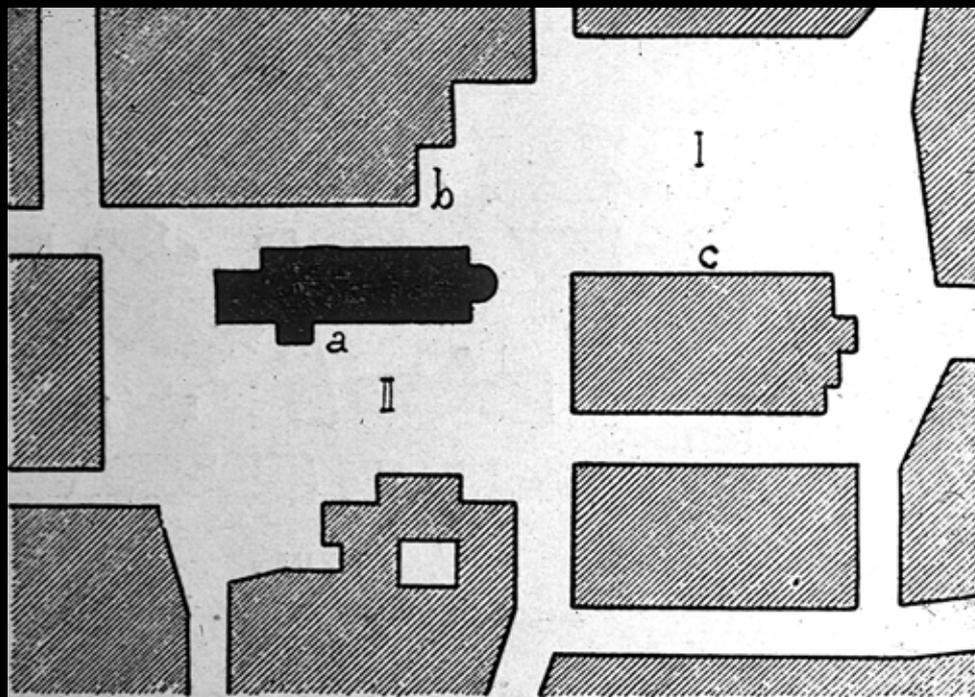


Federal Center, Chicago. Vue de la plaza depuis l'Ouest.



PERUGIA:

- I. Piazza del Duomo.
- II. Piazza del Papa.
- a. Palazzo comunale.

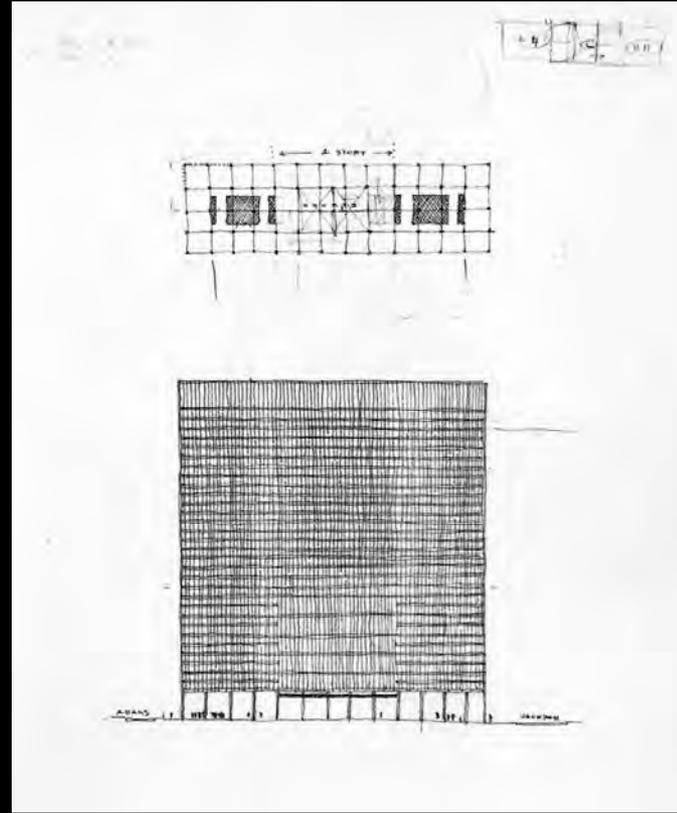
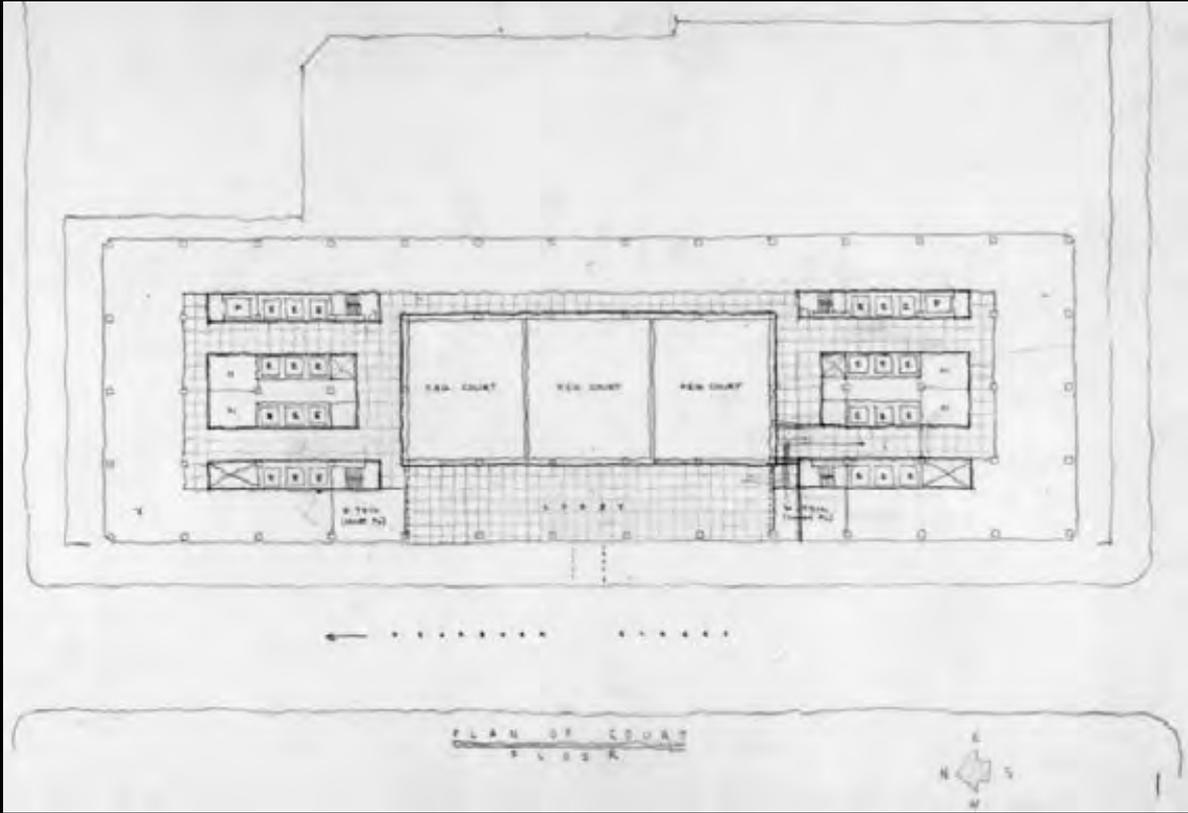


BRAUNSCHWEIG:

- | | | |
|--------------------|--|----------------|
| a. Martinskirche. | | c. Gewandhaus. |
| b. Altes Rathhaus. | | I. Marktplatz. |

Camillo Sitte, *L'urbanisme selon ses fondements artistiques*, 1889.

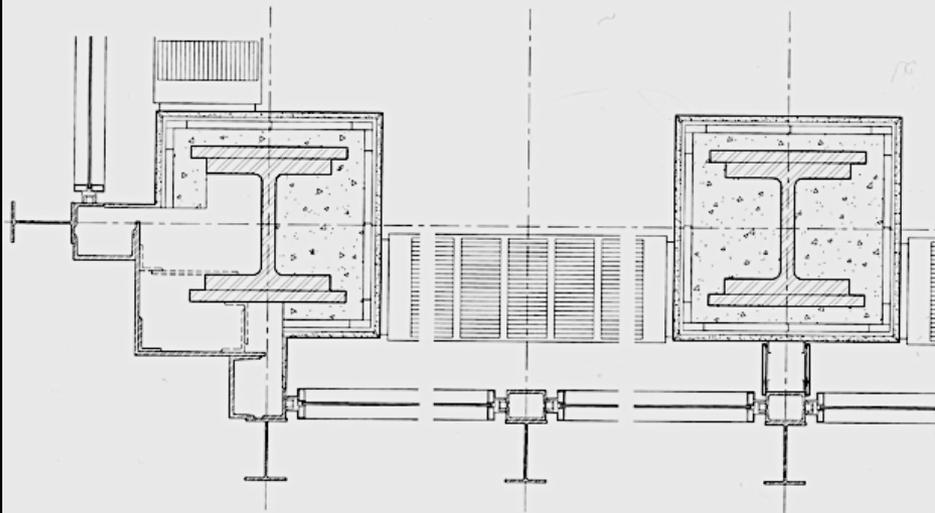
Places à Pérouse et Brunswick.



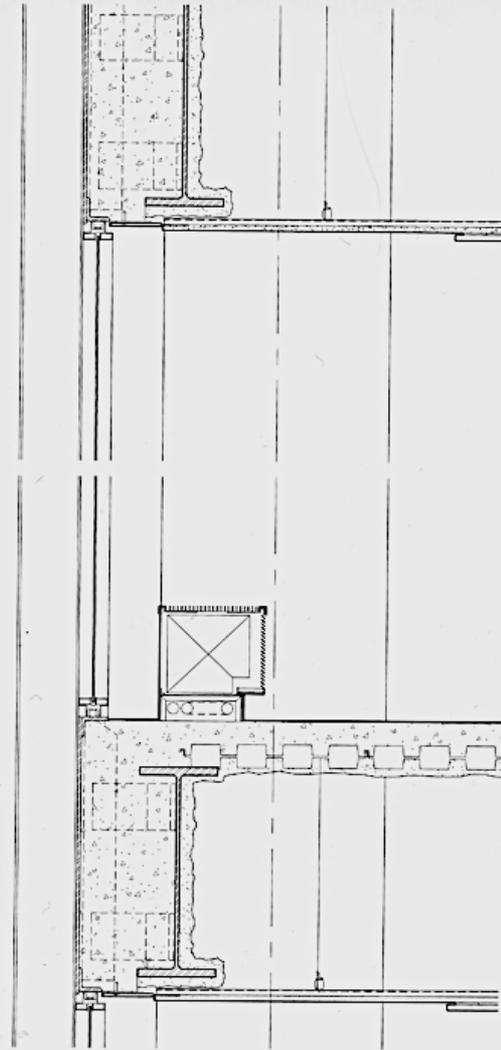
Federal Center, Chicago, 1959-64. Plans et élévation du tribunal fédéral.



Federal Center, Chicago, 1959-64. Intérieur du tribunal fédéral.



1 0 1 2 ft



Federal Center, Chicago, 1959-64. Détails du tribunal fédéral.



Federal Center, Chicago, 1959-64. Vue vers la plaza depuis le Sud-Est.



Federal Center, Chicago, 1959-64. Le bureau de poste.



Federal Center, Chicago, 1959-64. Le bureau de poste.



Toronto-Dominion Center, 1963-69. Vue générale dans le site.

SCHEME A

ADVANTAGES

1. Bank need not move from present quarters for initial phase of construction.
2. The initial phase puts the tower and bank in best possible location. The corner should be heavily landscaped, setting up at least in two dimensions the same areas that will exist in the final phase.
3. The second tower located at King and Bay is a prime location and, after the first tower has been proved successful, it should be simple to promote the second.
4. Both towers have north-south orientation which is advantageous to air conditioning.
5. The branch bank is well related to the main entrance of the main tower.
6. Present site has 11 to 12 times coverage in this scheme.

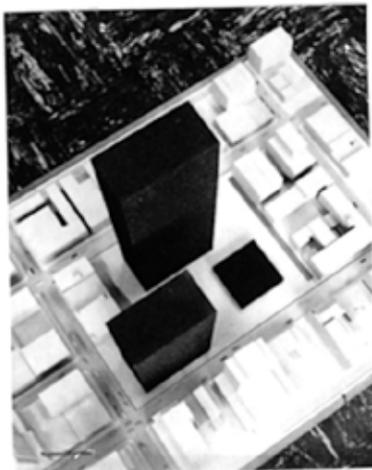


DISADVANTAGES

1. From intersection of King-Bay streets tower cannot be seen after second stage. (The identity to the tower and bank will have long been established when the second building is built.)

COMMENT

The relation of spaces and buildings within this site is the best from first stage to the last.



SCHEME B

ADVANTAGES

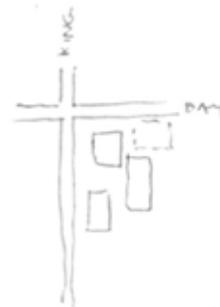
1. Bank is near Bay-King intersection.
2. You can see over bank to tower.
3. The second tower is located also on King.
4. Both towers have north-south orientation which is advantageous to air conditioning.
5. Present site has 11 to 12 times coverage in this scheme.

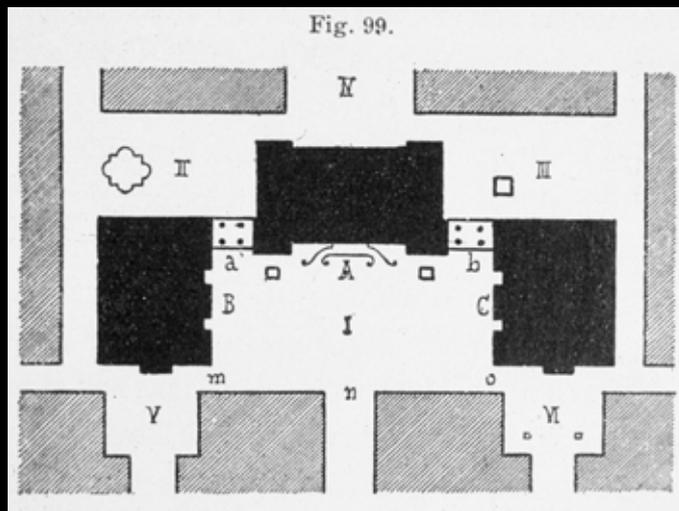
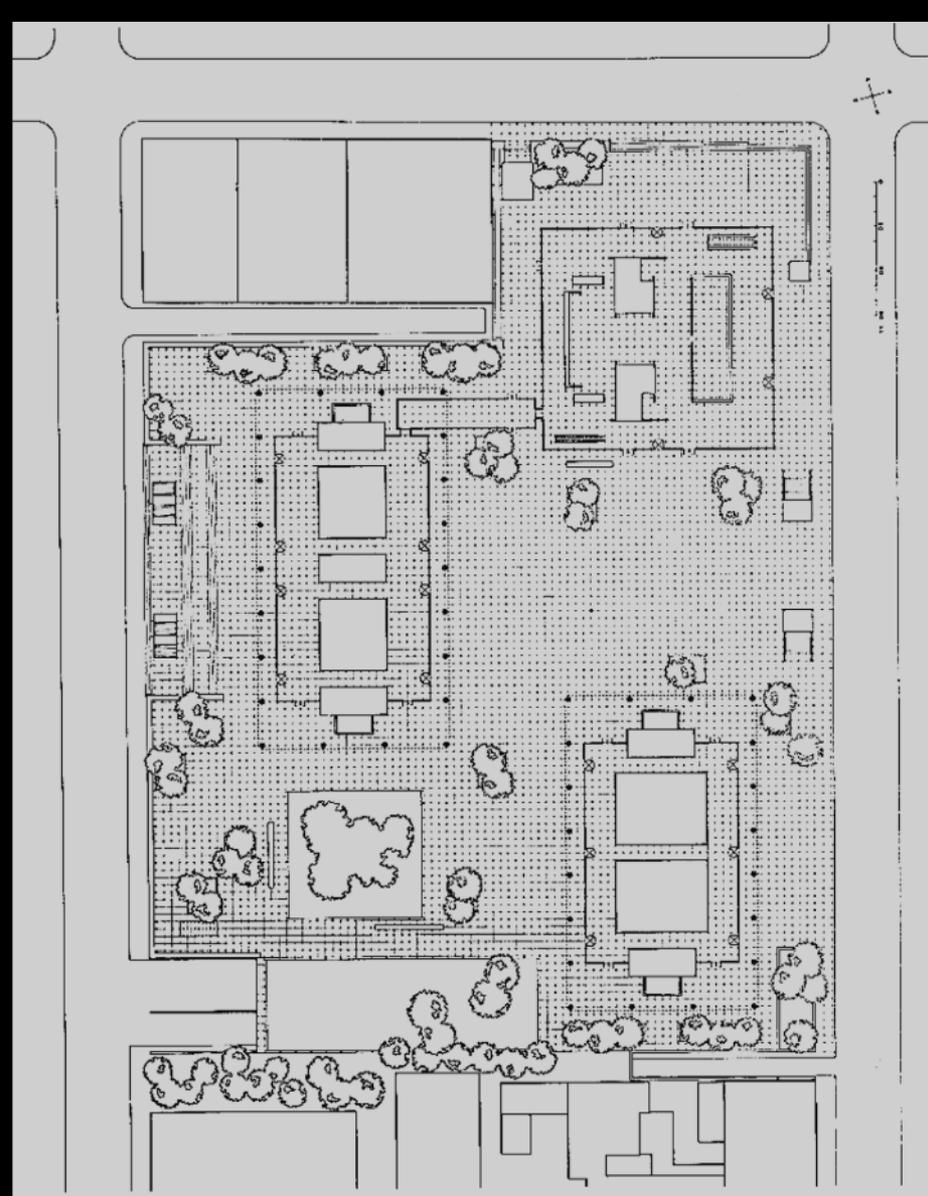
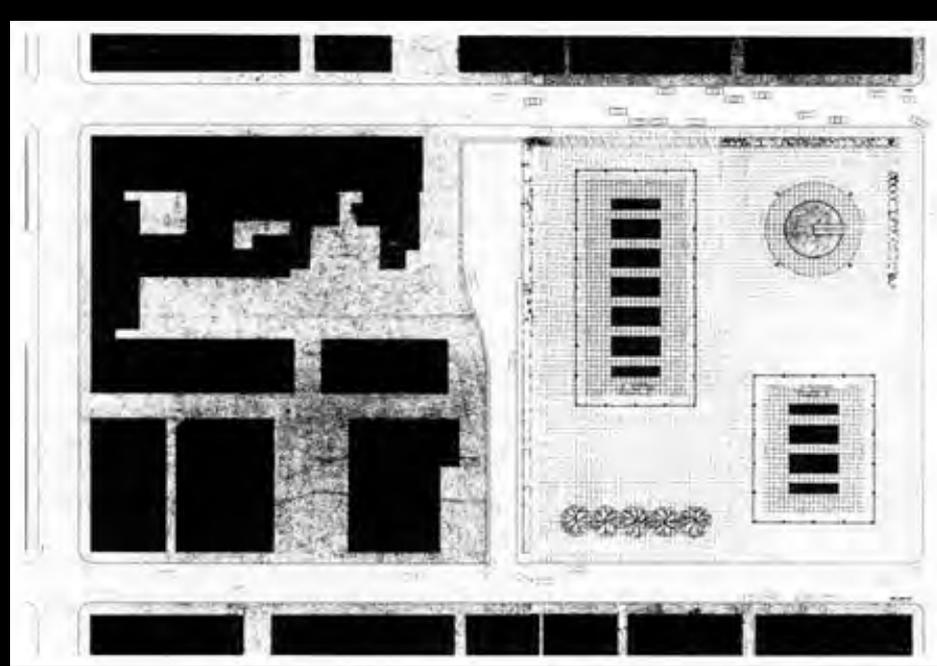
DISADVANTAGES

1. Bank must move during construction of first phase.
2. Relation of future building to west (C.B.C.) more difficult.

COMMENT

This scheme is good. It favors the Bay-King intersection for the branch bank, but it is not as well related to the ultimate development of the block.





Toronto-Dominion Center, 1963-69. Variantes du plan.

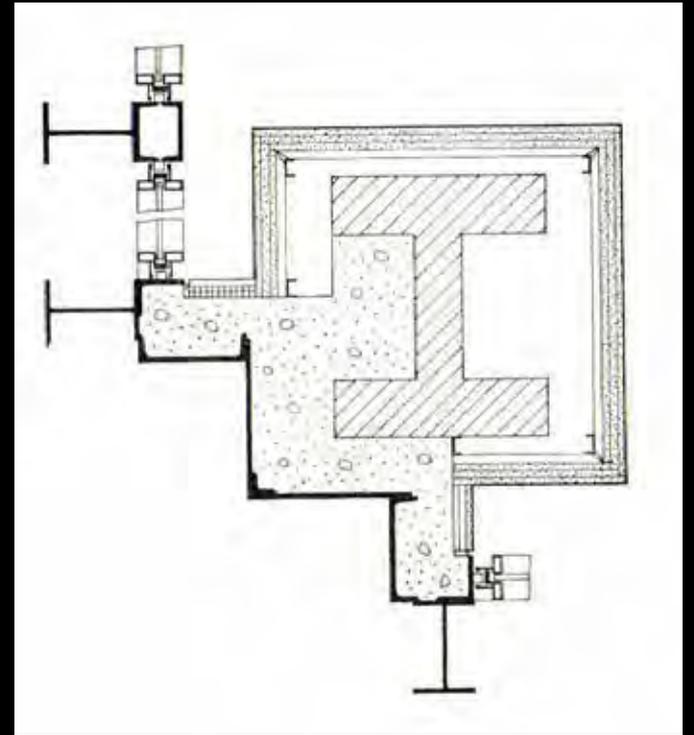
Projet de place, dans Camillo Sitte, *L'urbanisme selon ses fondements artistiques*, 1889.



Toronto-Dominion Center, 1963-69. Vues diurnes et nocturnes.



Toronto-Dominion Center, 1963-69. Vue nocturne.



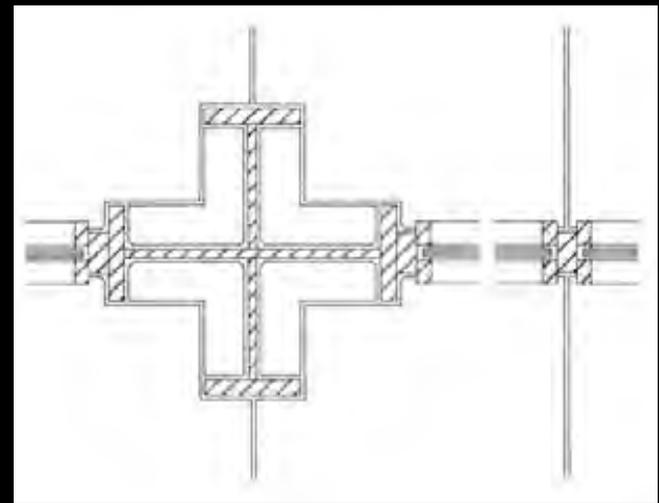
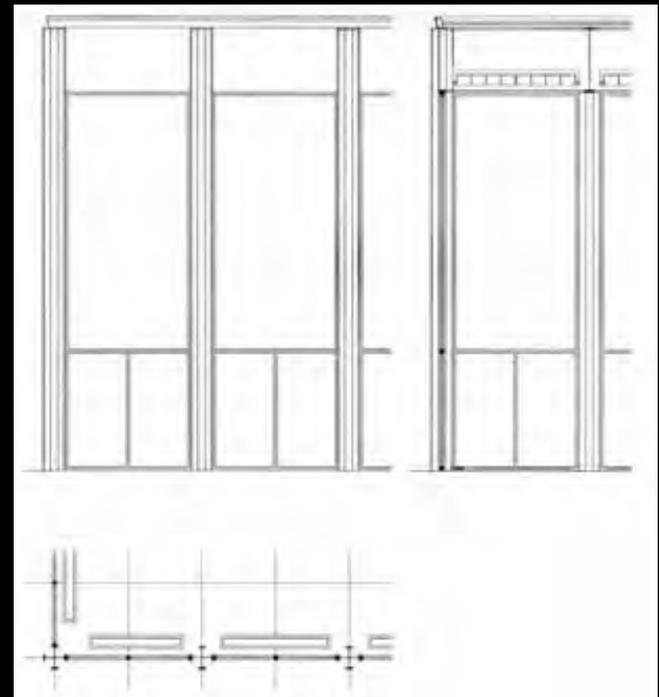
Toronto-Dominion Center, 1963-69. Détail de l'angle.



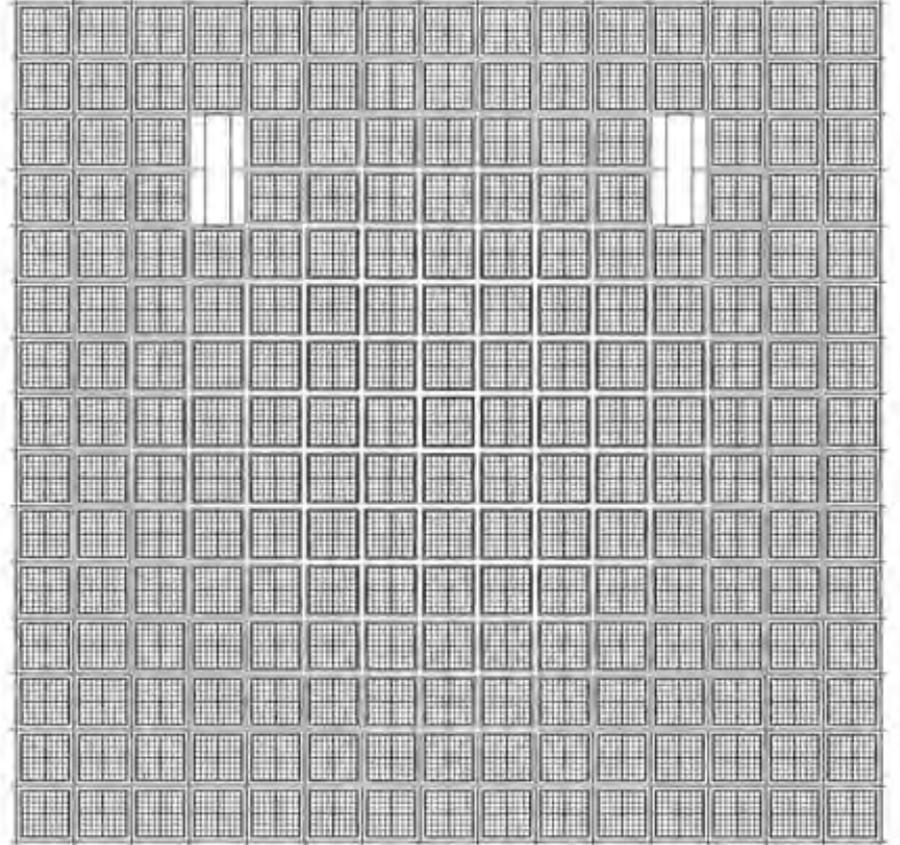
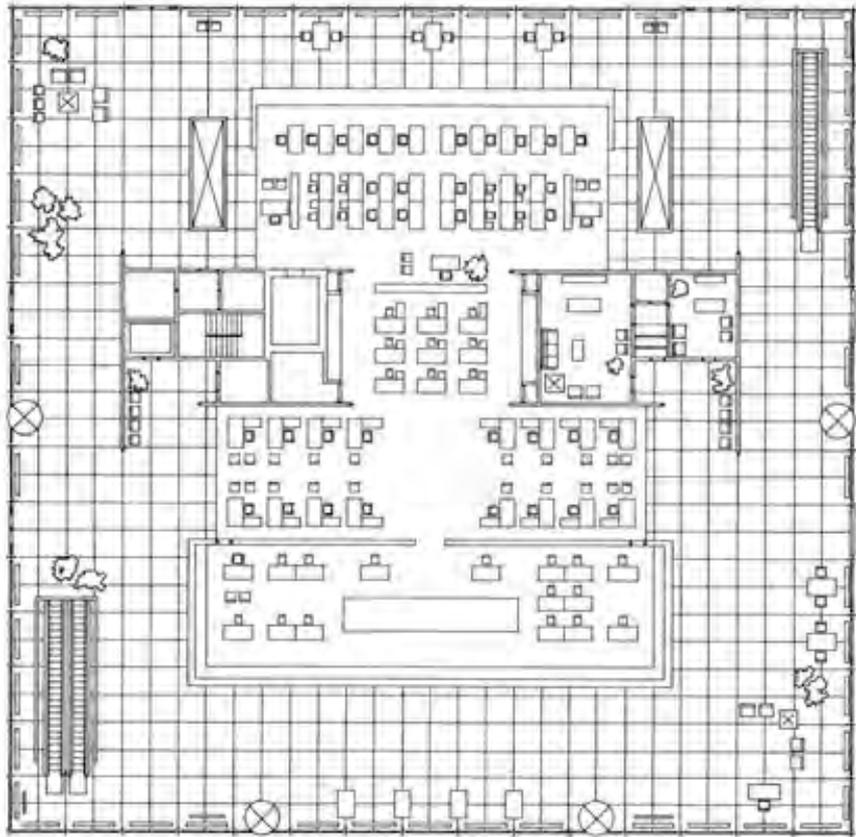
Toronto-Dominion Center, 1963-69. Vues intérieures des bureaux.



Toronto-Dominion Center, 1963-69. Vue extérieure de la banque.



Toronto-Dominion Center, 1963-69. Détails de la façade de la banque.

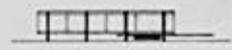


Toronto-Dominion Center, 1963-69. Sol et plafond de la banque.

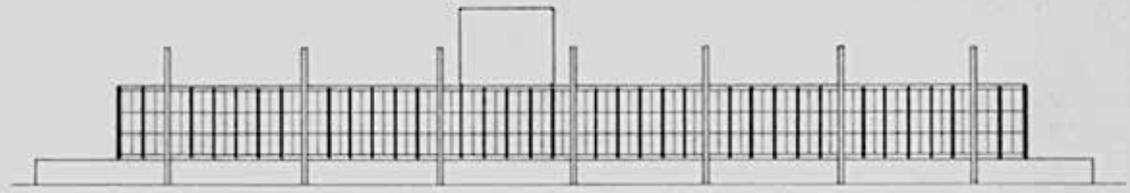


Toronto-Dominion Center, 1963-69. Intérieur de la banque.

1



2



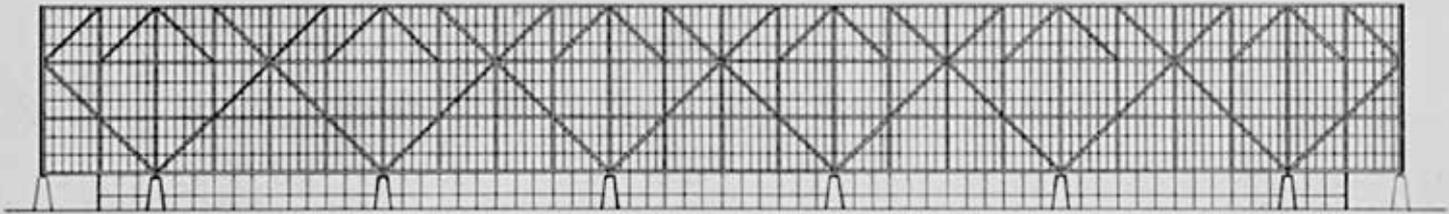
3



4



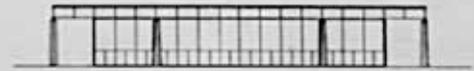
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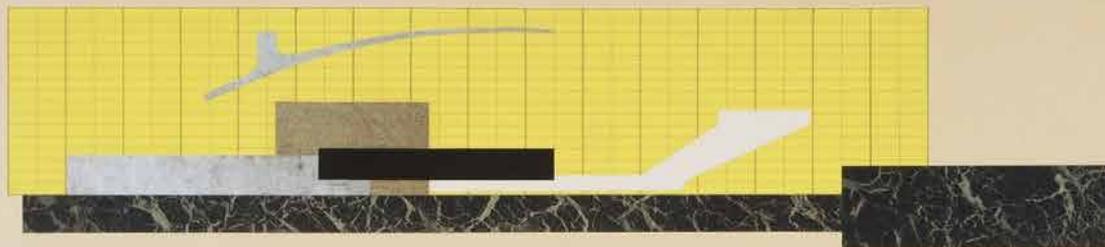


7



0 5 20 m
M. 1 : 500

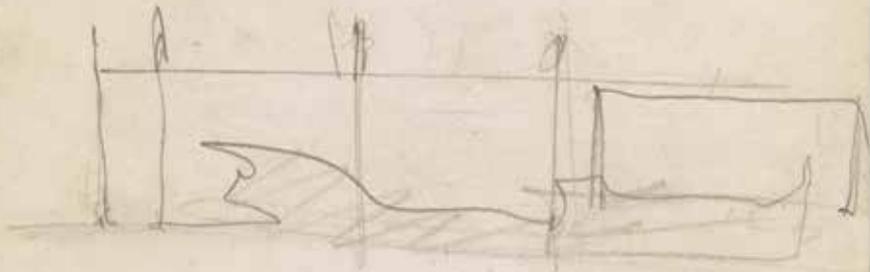
Comparaison des grands volumes conçus par Mies van der Rohe.



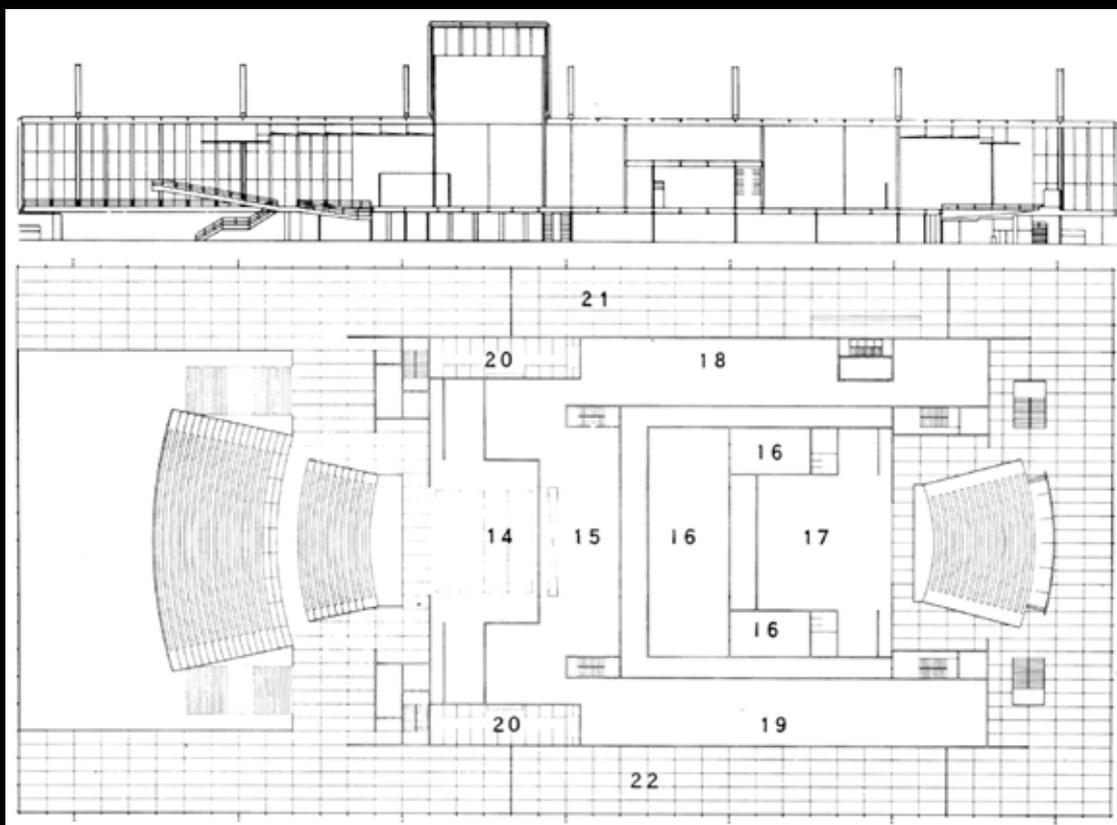
Projet de théâtre, 1947.

M

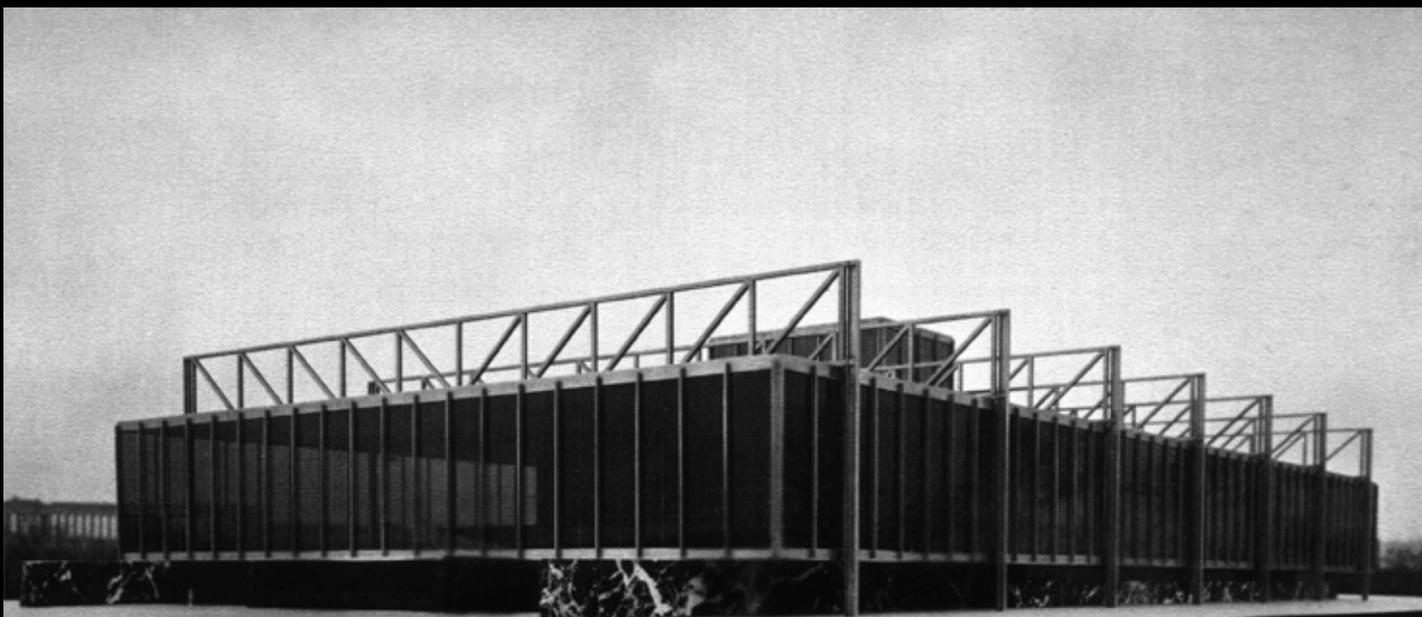
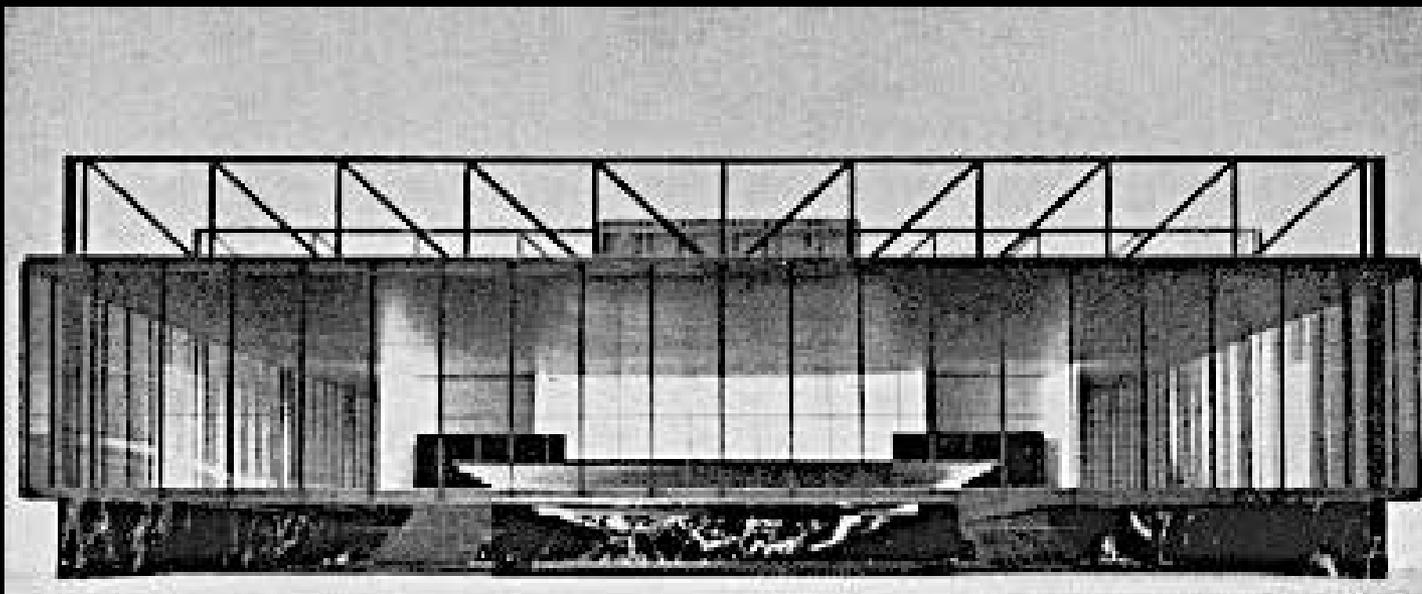
Pebuhans calos.



Projet de concours pour un théâtre à Mannheim, 1953. Croquis d'étude.



Projet de concours pour un théâtre à Mannheim, 1953. Plan et vue de la maquette.

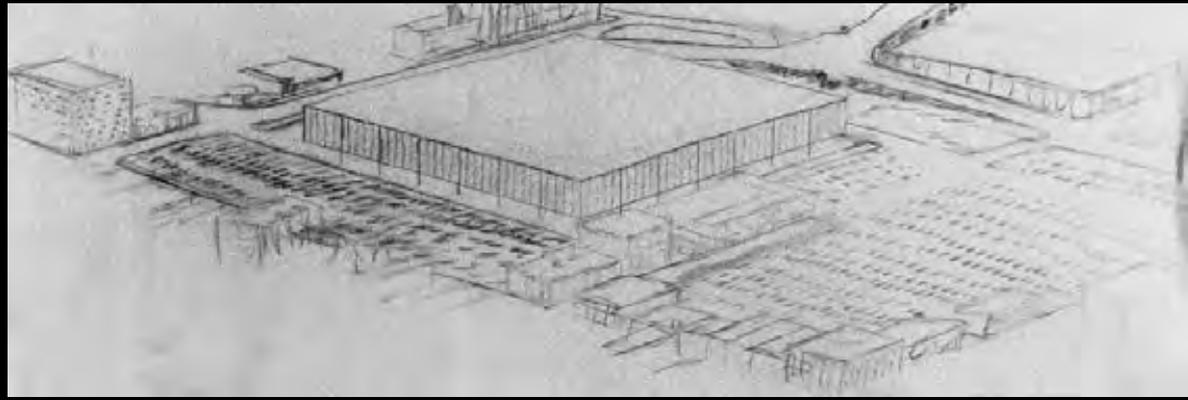
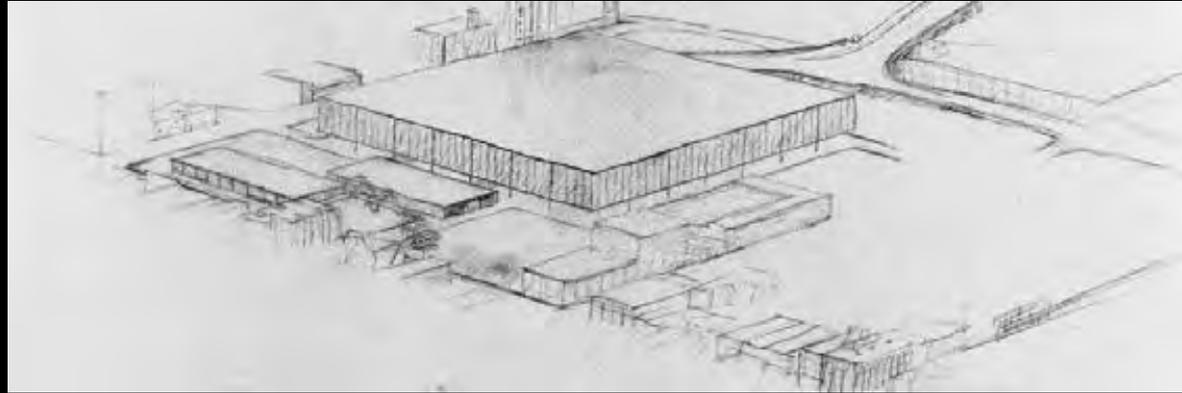
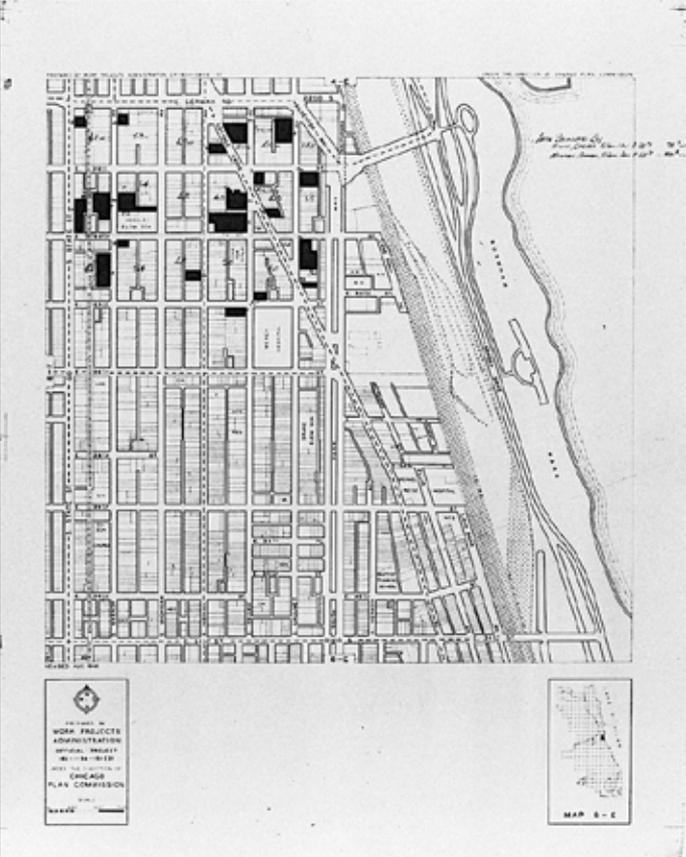


Projet de concours pour un théâtre à Mannheim, 1953. Vues de la maquette.

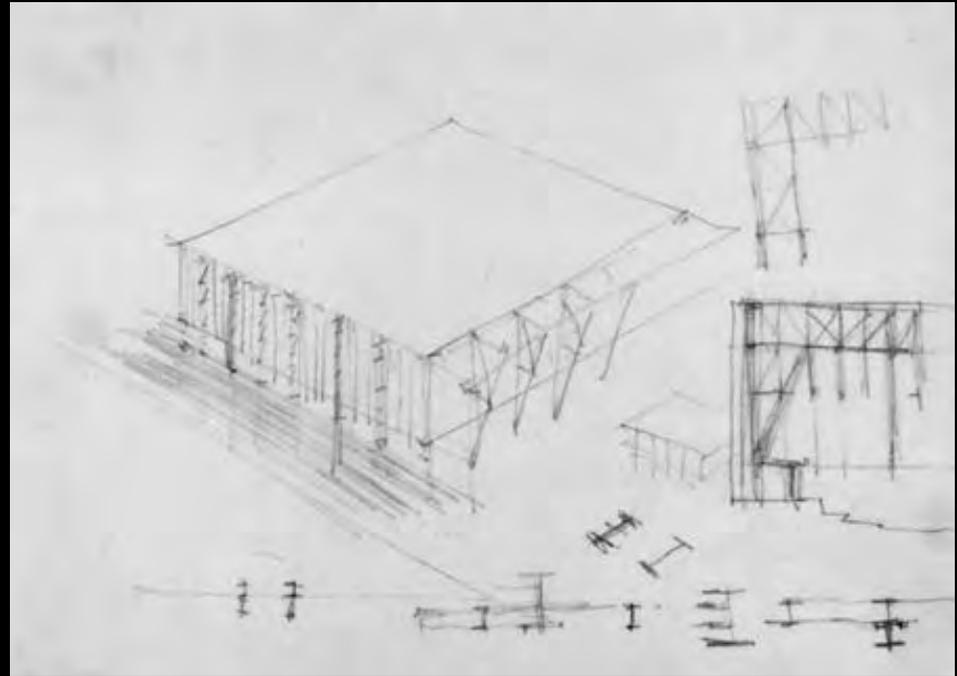
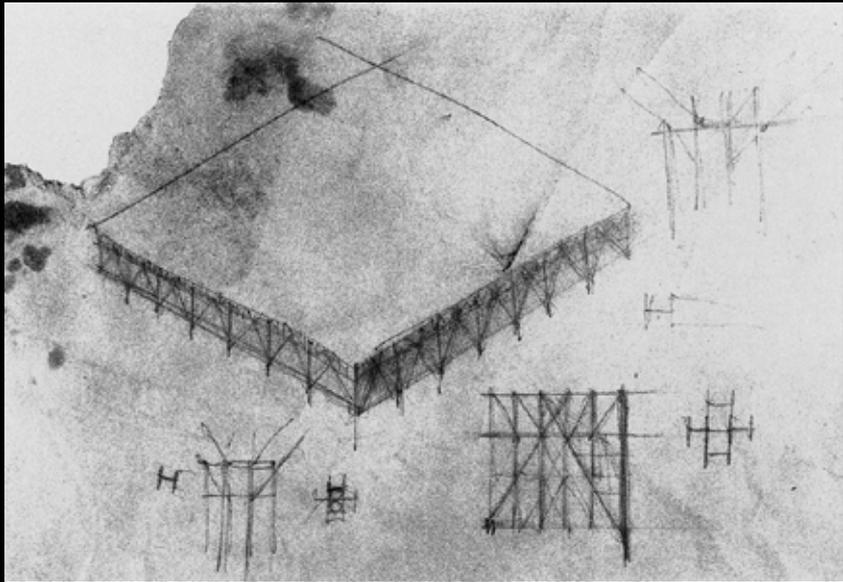
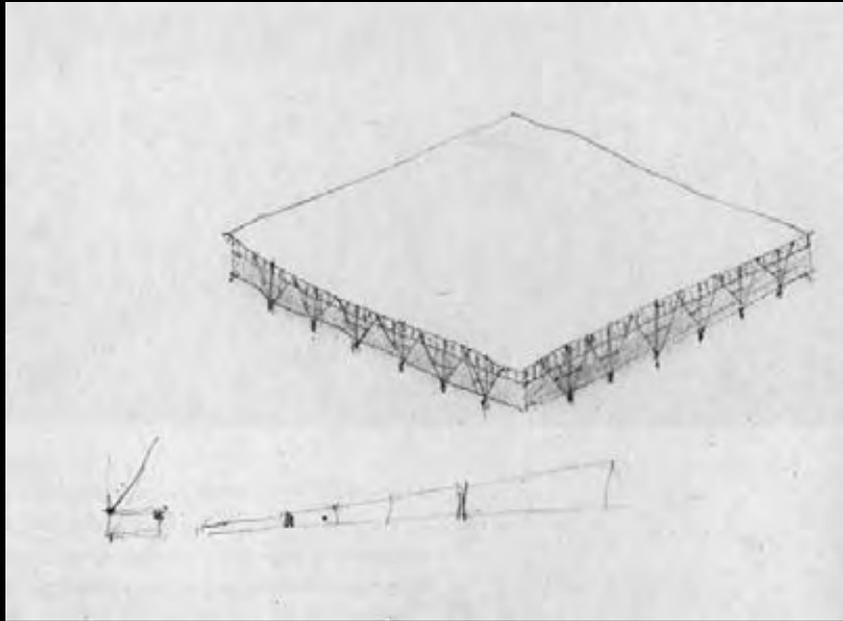


Mies dans son bureau, vers 1960.

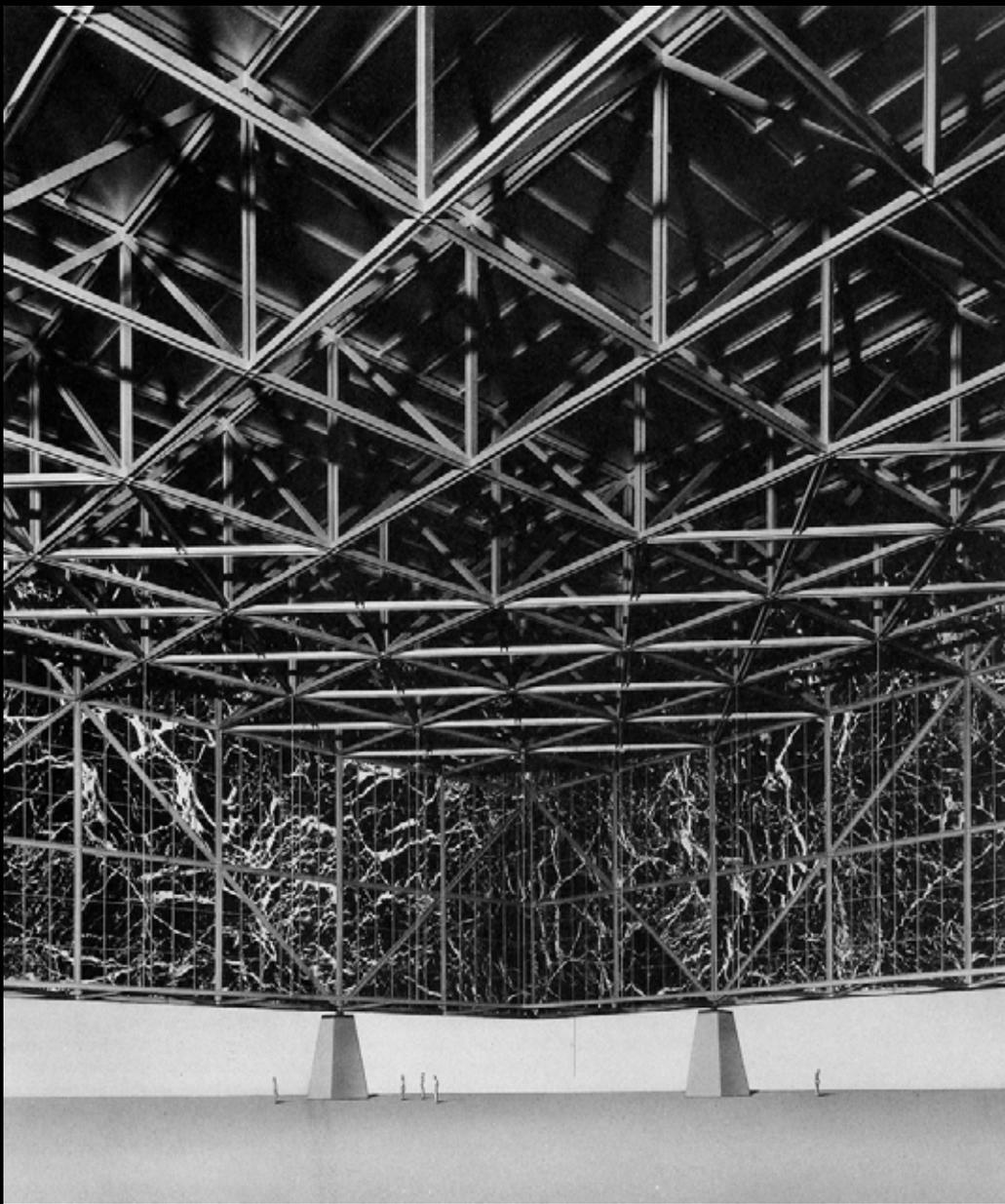
Projet pour la Home Federal Savings Bank, Des Moines, 1960-63.



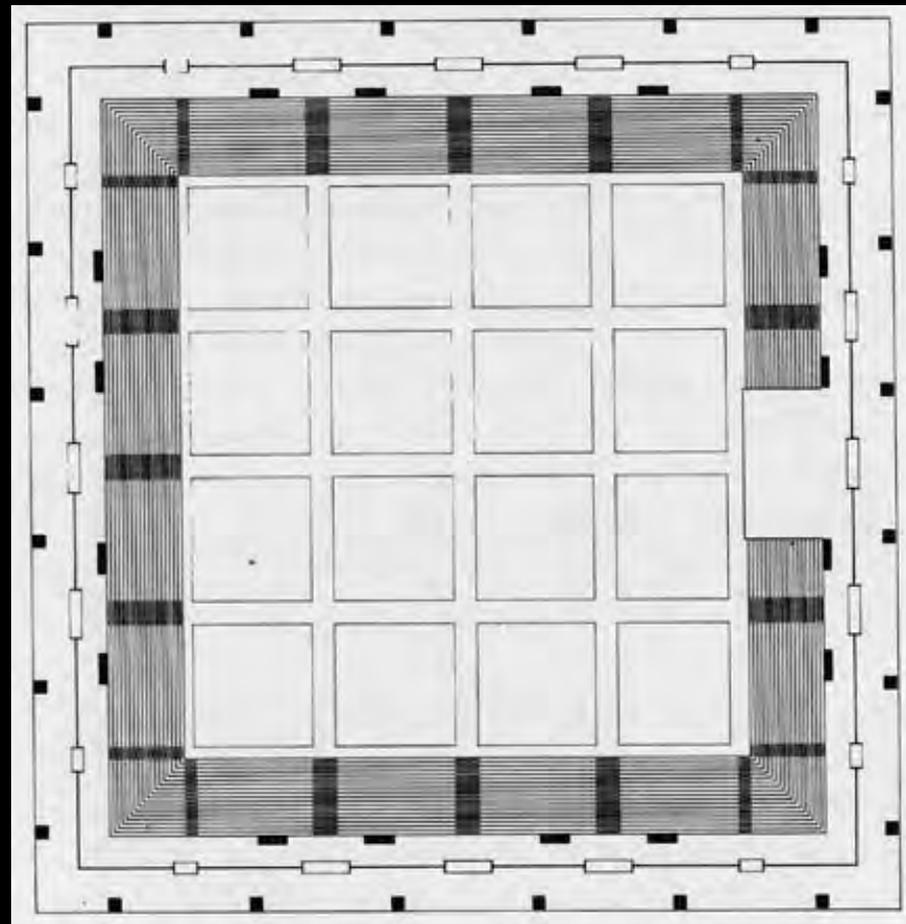
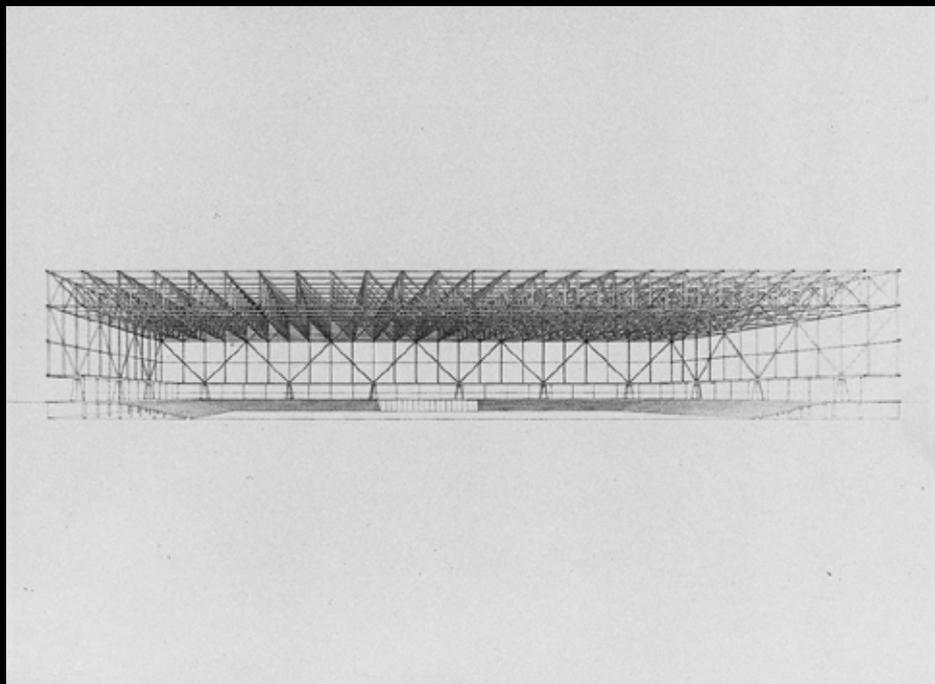
Projet de Centre de congrès, Chicago, 1952-54, plan de situation et axonométries.



Projet de Centre de congrès, Chicago, 1952-54. Études de structure.



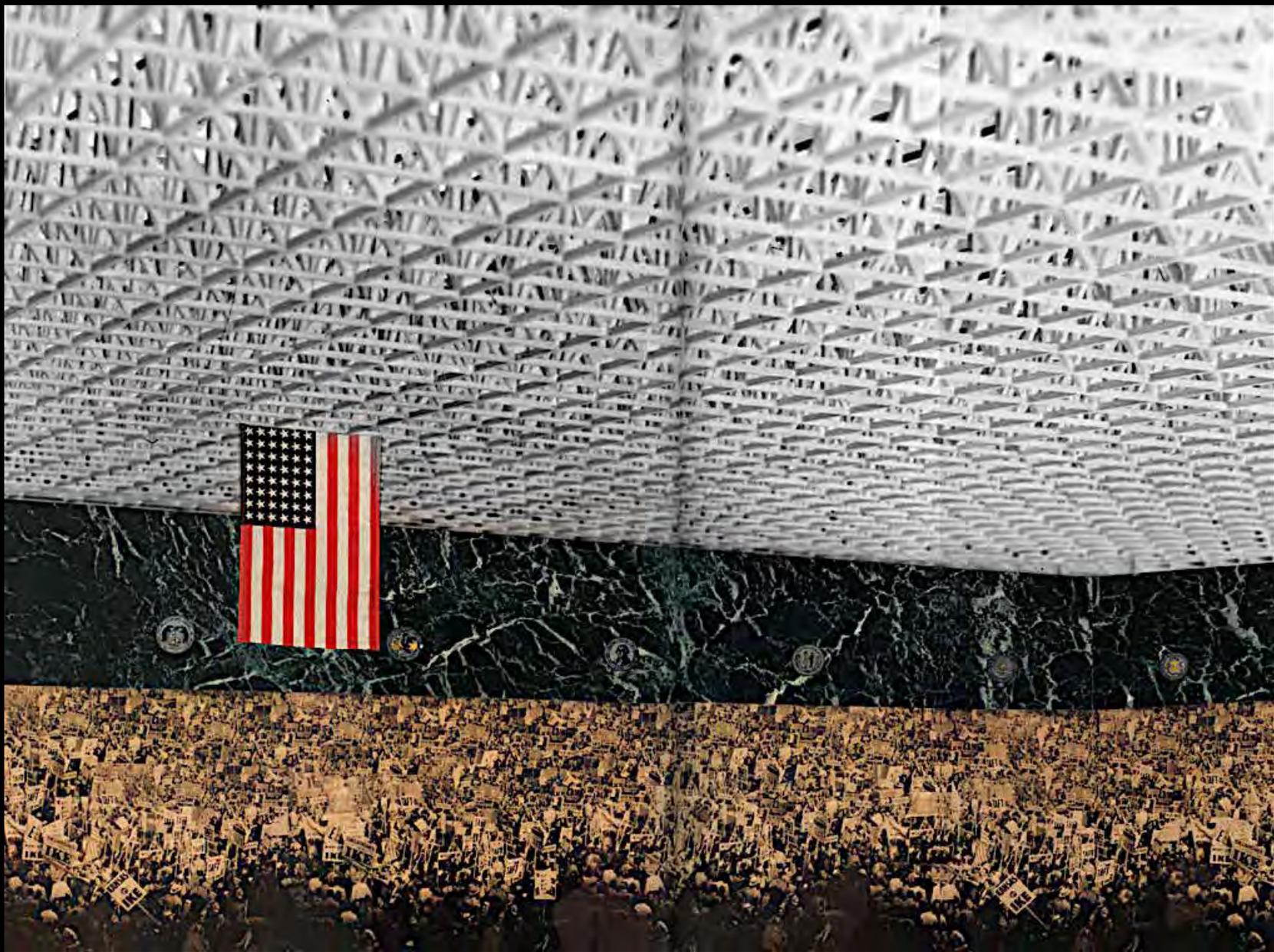
Projet de Centre de congrès, Chicago, 1952-54. Vue intérieure d'une maquette.



Projet de Centre de congrès, Chicago, 1952-54. Coupe perspective et plan.



Projet de Centre des congrès, Chicago, 1952-54. Maquette et photomontage dans le site.



Projet de Centre de congrès, Chicago, 1952-54. Vue de l'intérieur. Photomontage.



C. F. Murphy et Associés, Gene Summers, McCormick Place, Chicago, 1967.



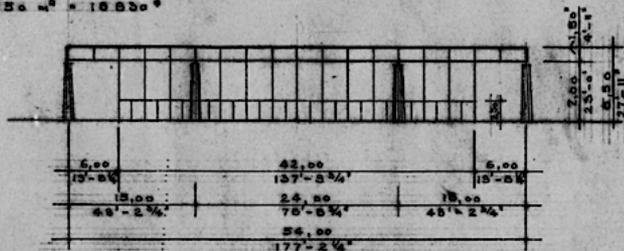
Station-service, Île des Sœurs, Montréal, 1967-69.



Station-service, Île des Sœurs, Montréal, 1967-69.
Reconversion en Maison des générations, 2011-12.

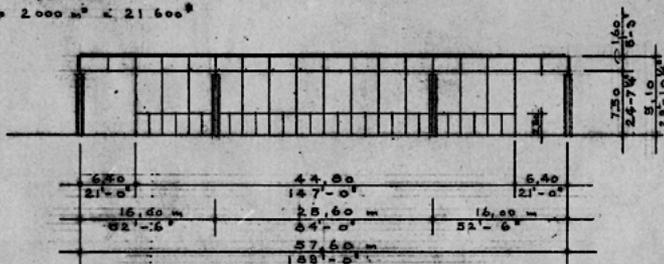
CUBA

GRID = 3,00 m
 AREA = 1756 m² = 18 830'



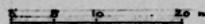
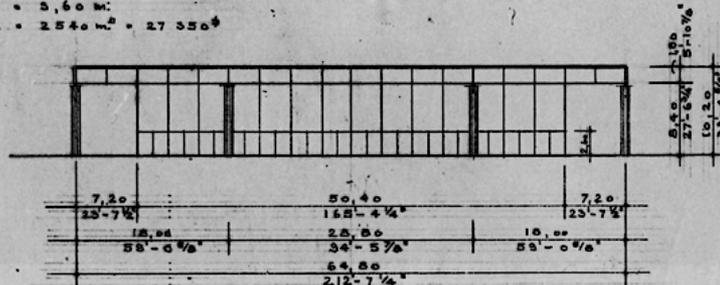
SCHWEINFURT

GRID = 3,20 m
 AREA = 2000 m² = 21 600'



BERLIN

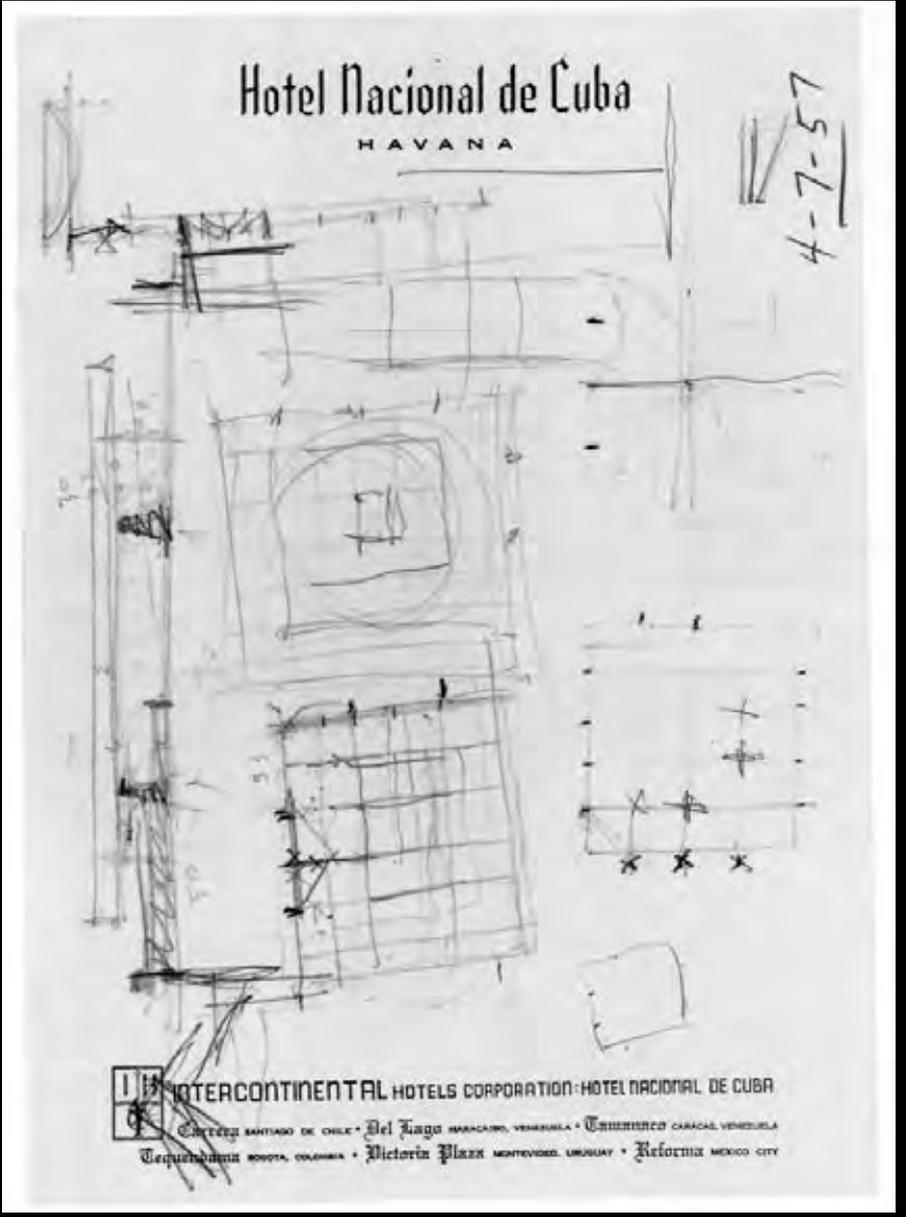
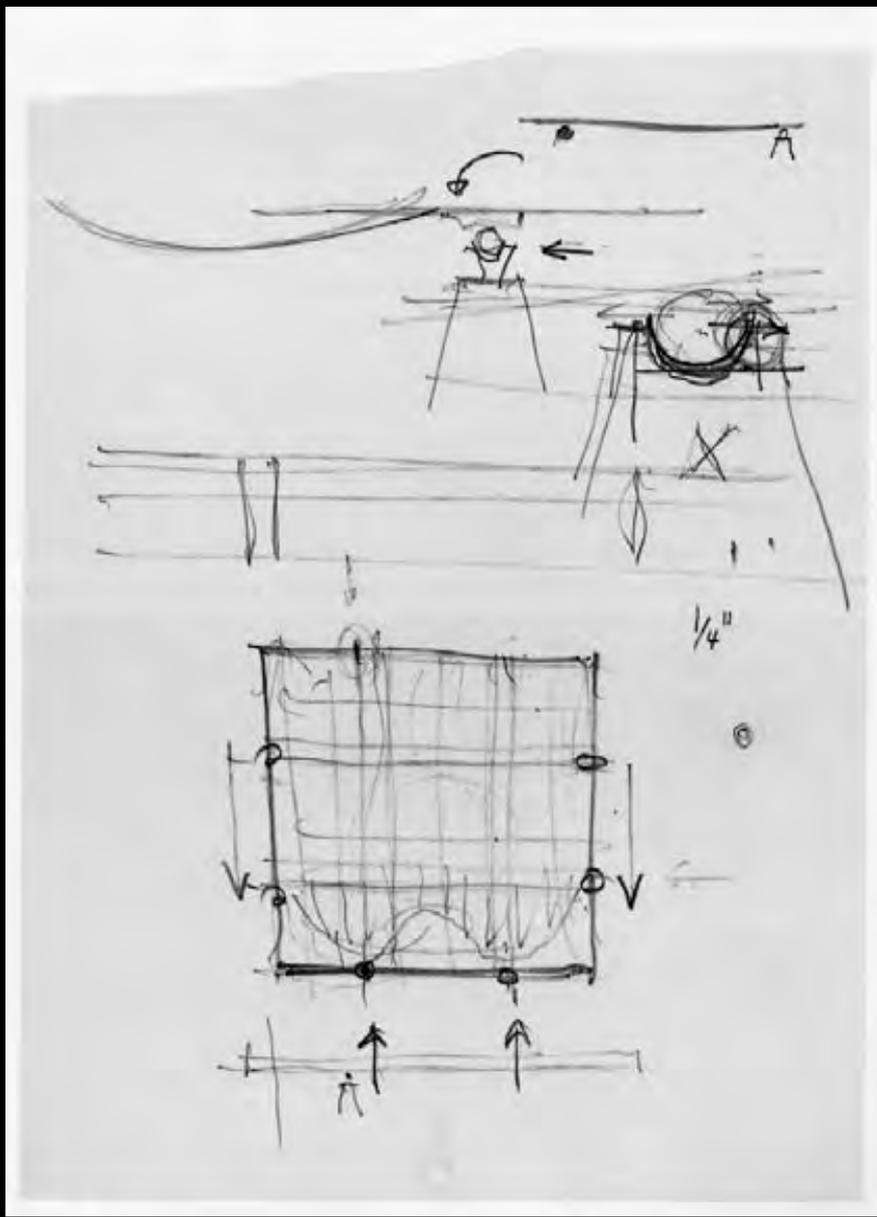
GRID = 3,60 m
 AREA = 2540 m² = 27 350'



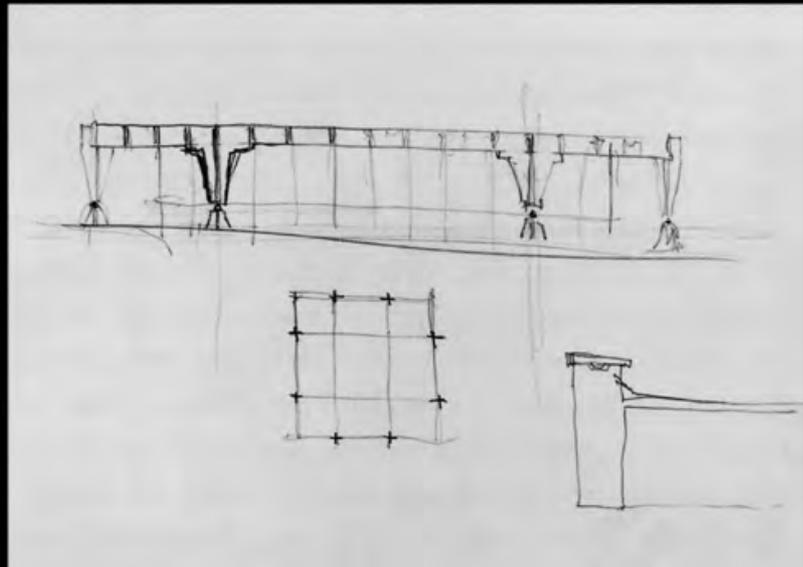
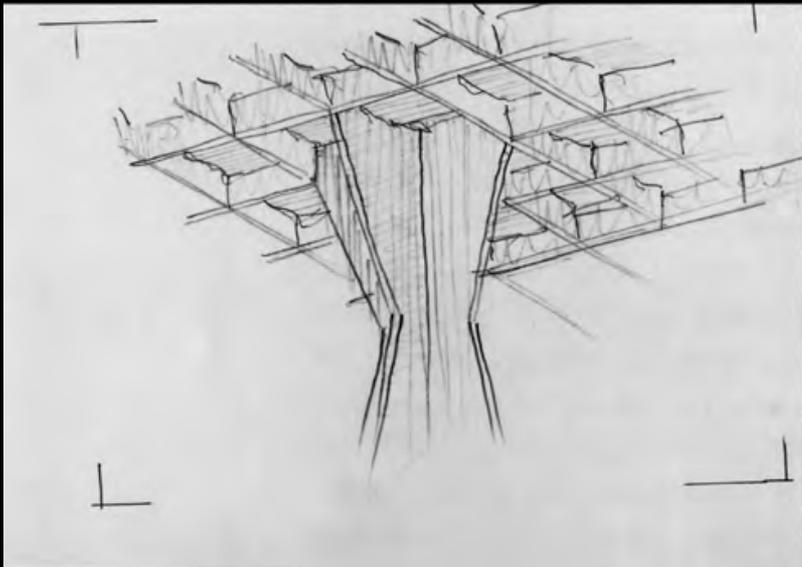
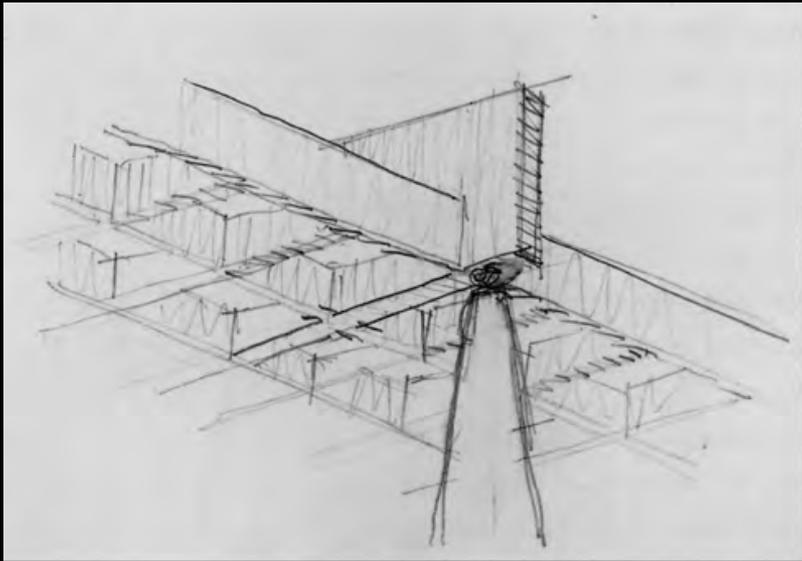
Élévations comparées du bâtiment administratif de Bacardi, du musée Schaefer et de la Nationalgalerie de Berlin.



Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Vue de la maquette.



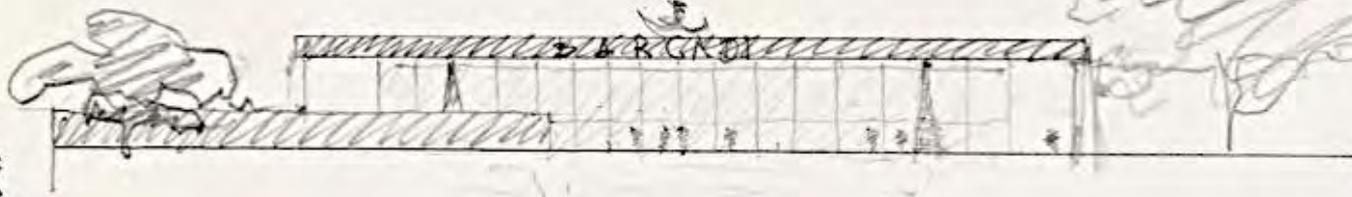
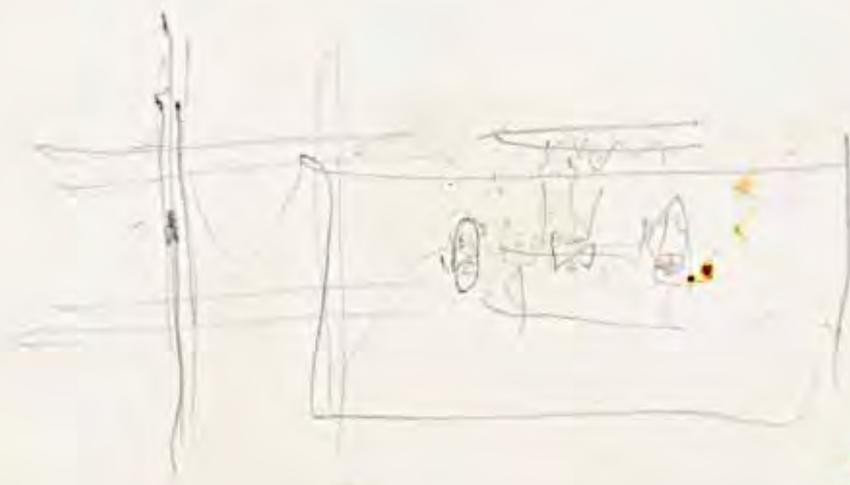
Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Croquis d'étude.



Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Études de la structure.

Hotel Nacional de Cuba

H A V A N A



4-7-57



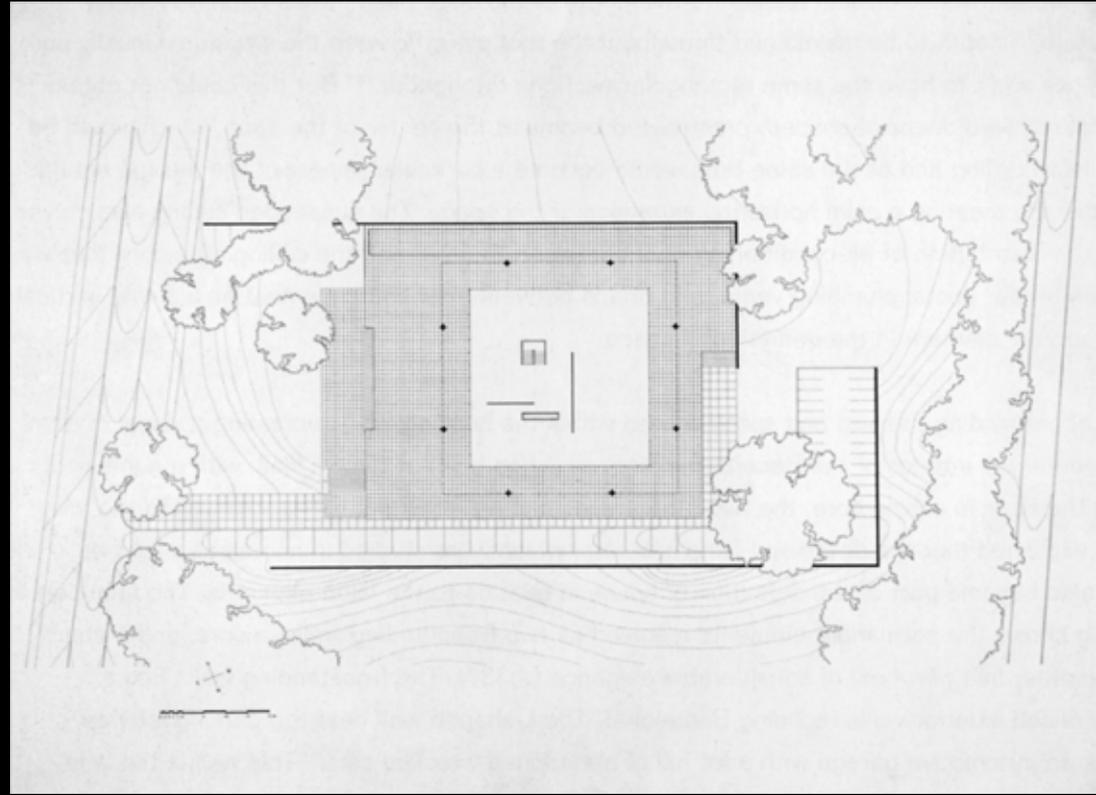
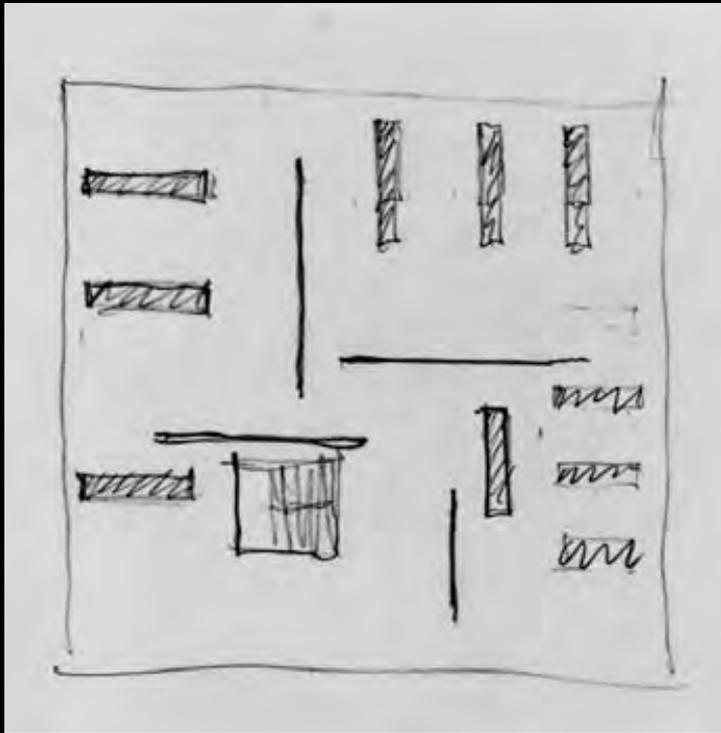
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Carretera Santiago de Chile · El Lago Maracaibo, Venezuela · Carripanco Caracas, Venezuela
Tequendama Bogotá, Colombia · Victoria Plaza Montevideo, Uruguay · Reforma Mexico City

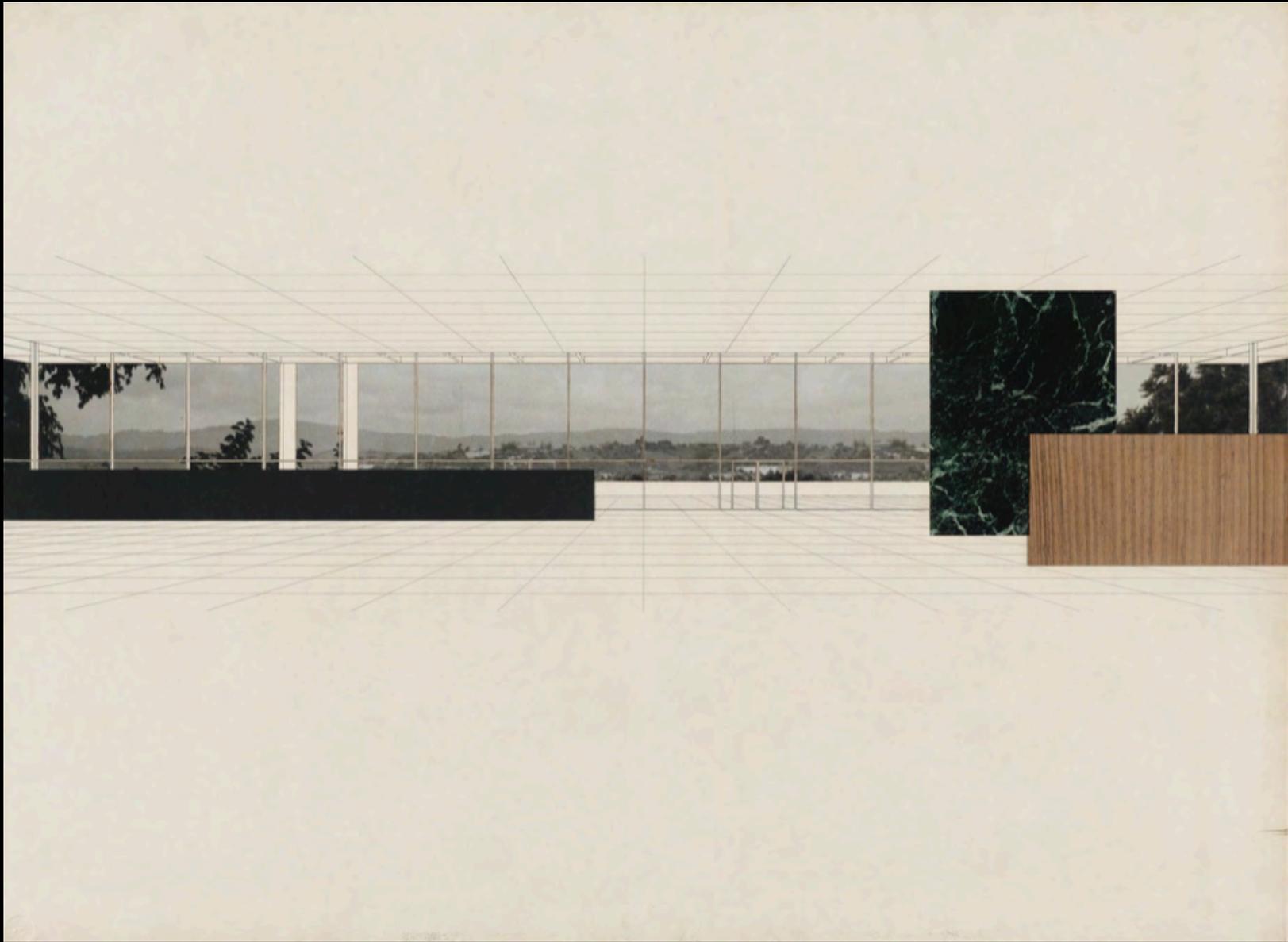
Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Élévation et plan.



Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Élévation partielle.



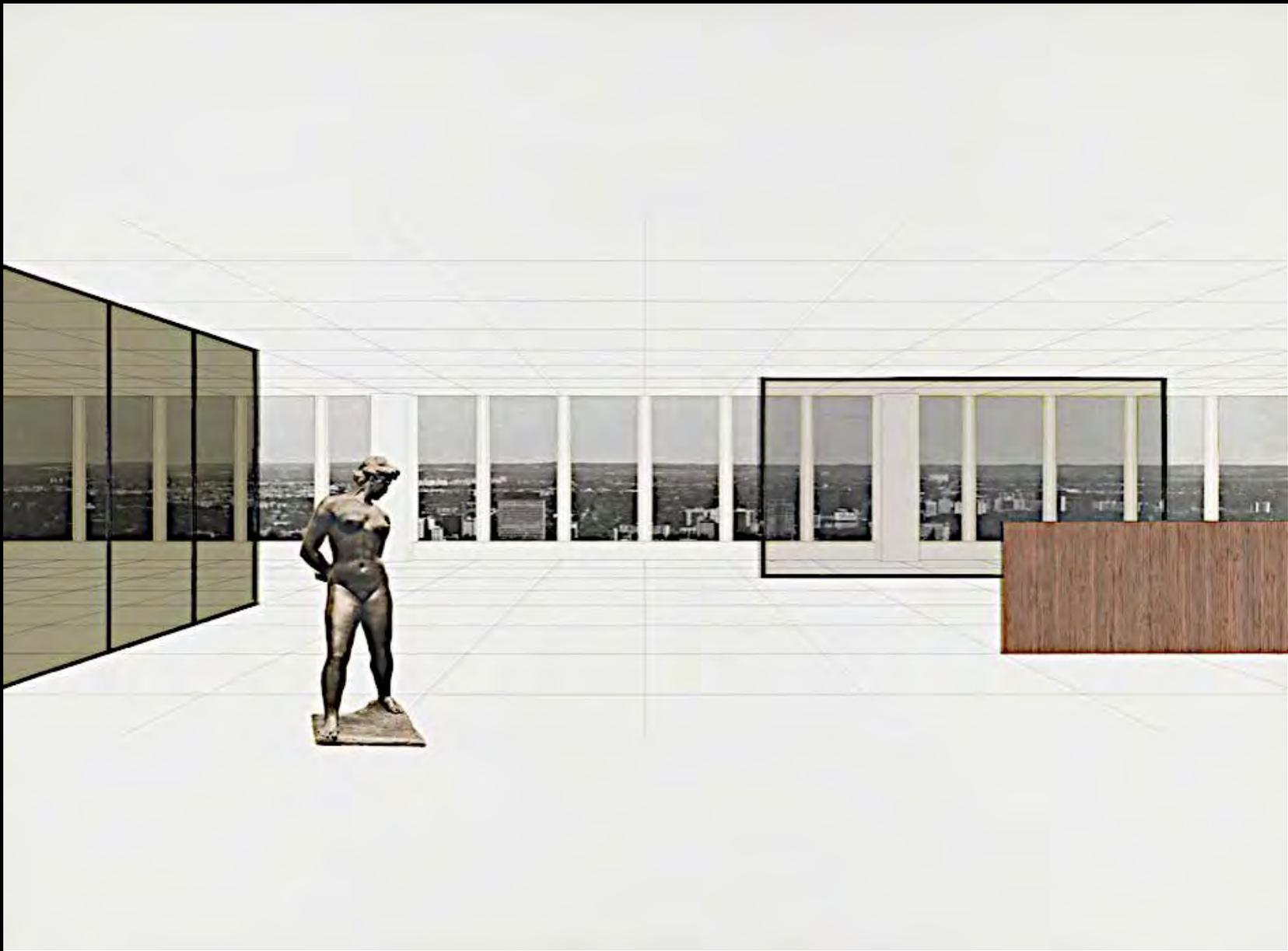
Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Plans.



Projet de bâtiment administratif pour la Ron Bacardi Company, Santiago de Cuba, 1957-60. Perspective intérieure.



Projet pour le musée Georg Schaefer, Schweinfurt, 1960-63. Vue de la maquette.



Projet pour le musée Georg Schaefer, Schweinfurt, 1960-63. Vue de l'intérieur.



Mies van der Rohe, portrait en 1965.



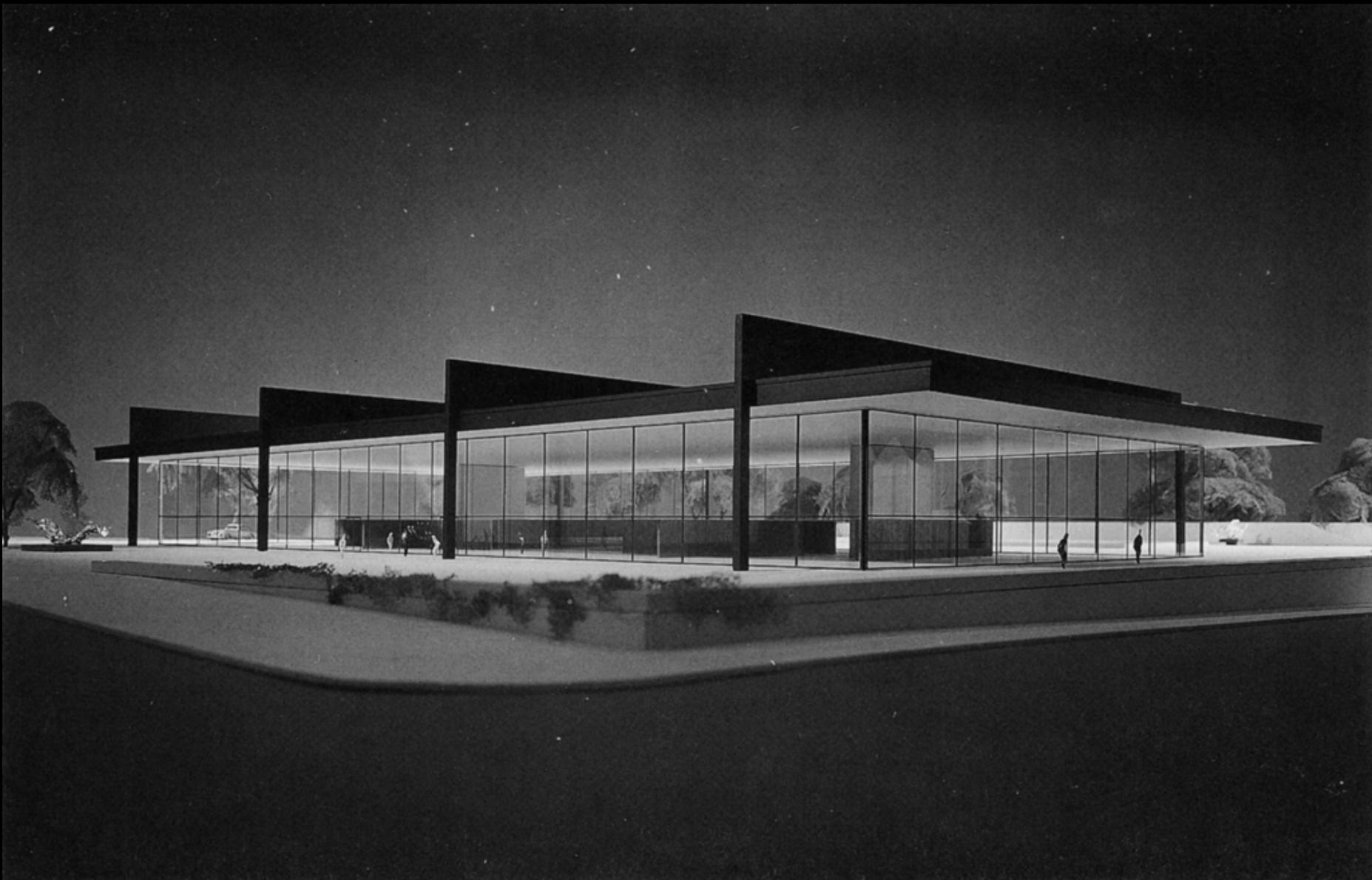
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue d'ensemble en 2006.



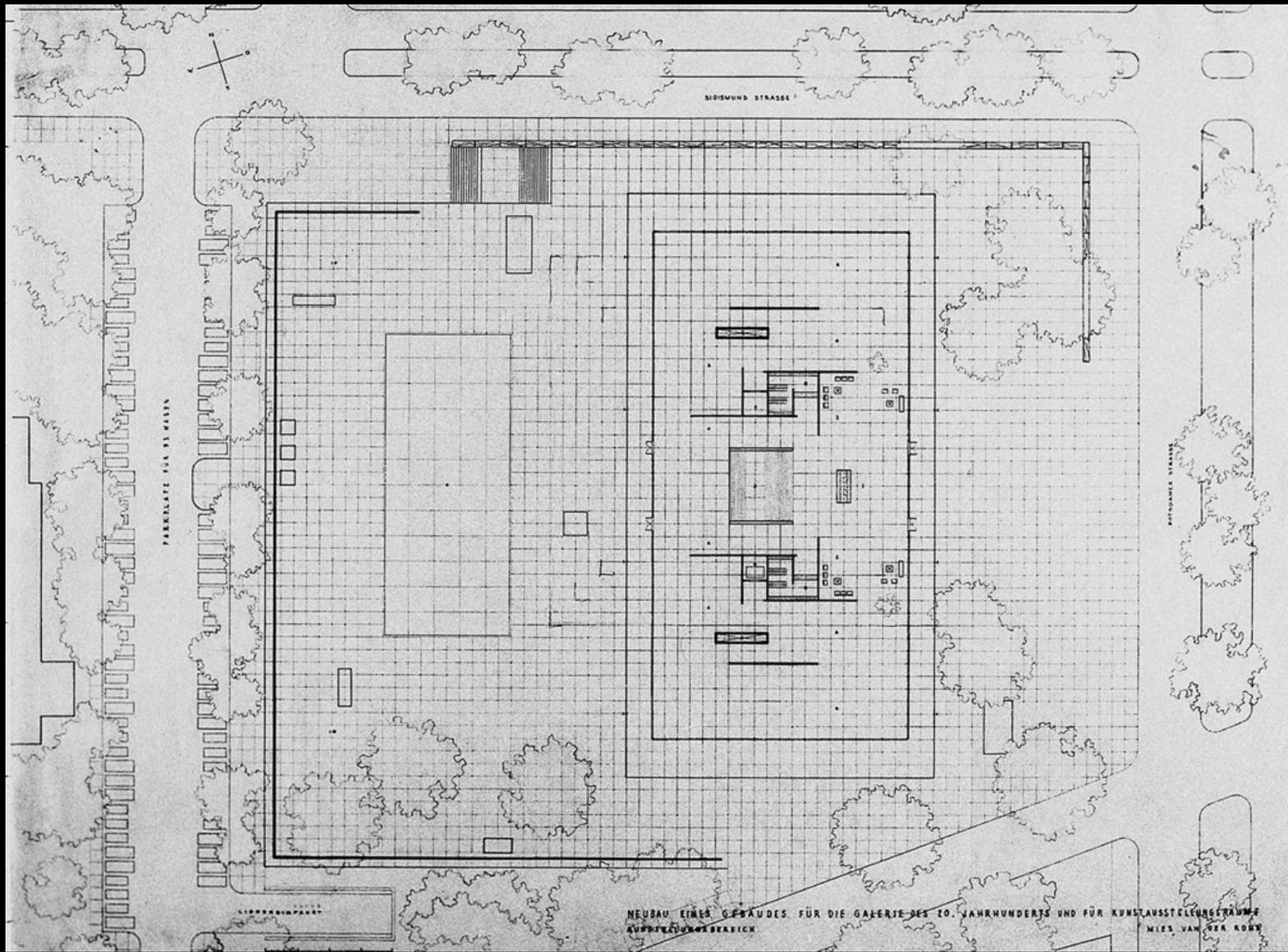
Le Corbusier, projet pour le concours Berlin Hauptstadt, 1958.



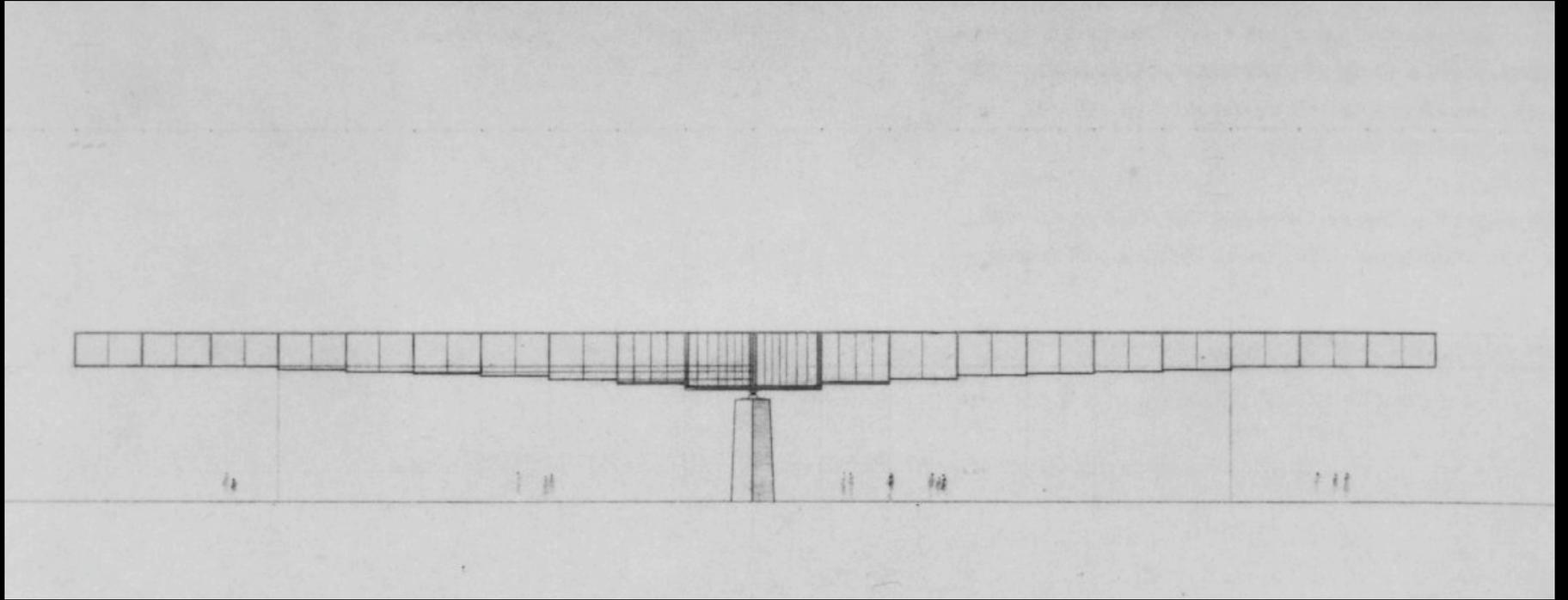
Hans Scharoun, Philharmonie, Berlin-Ouest, 1962.



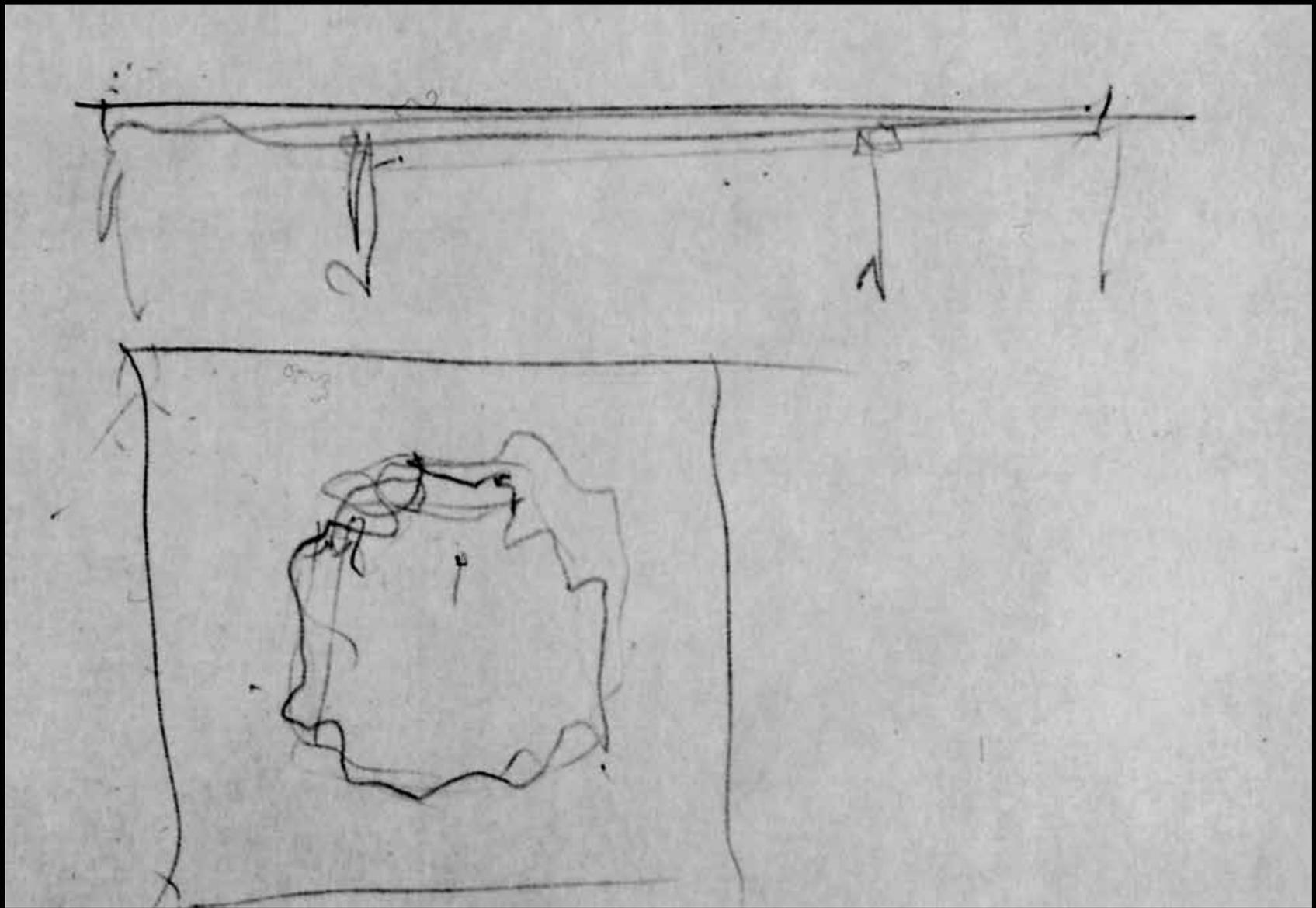
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68, maquette du premier projet.



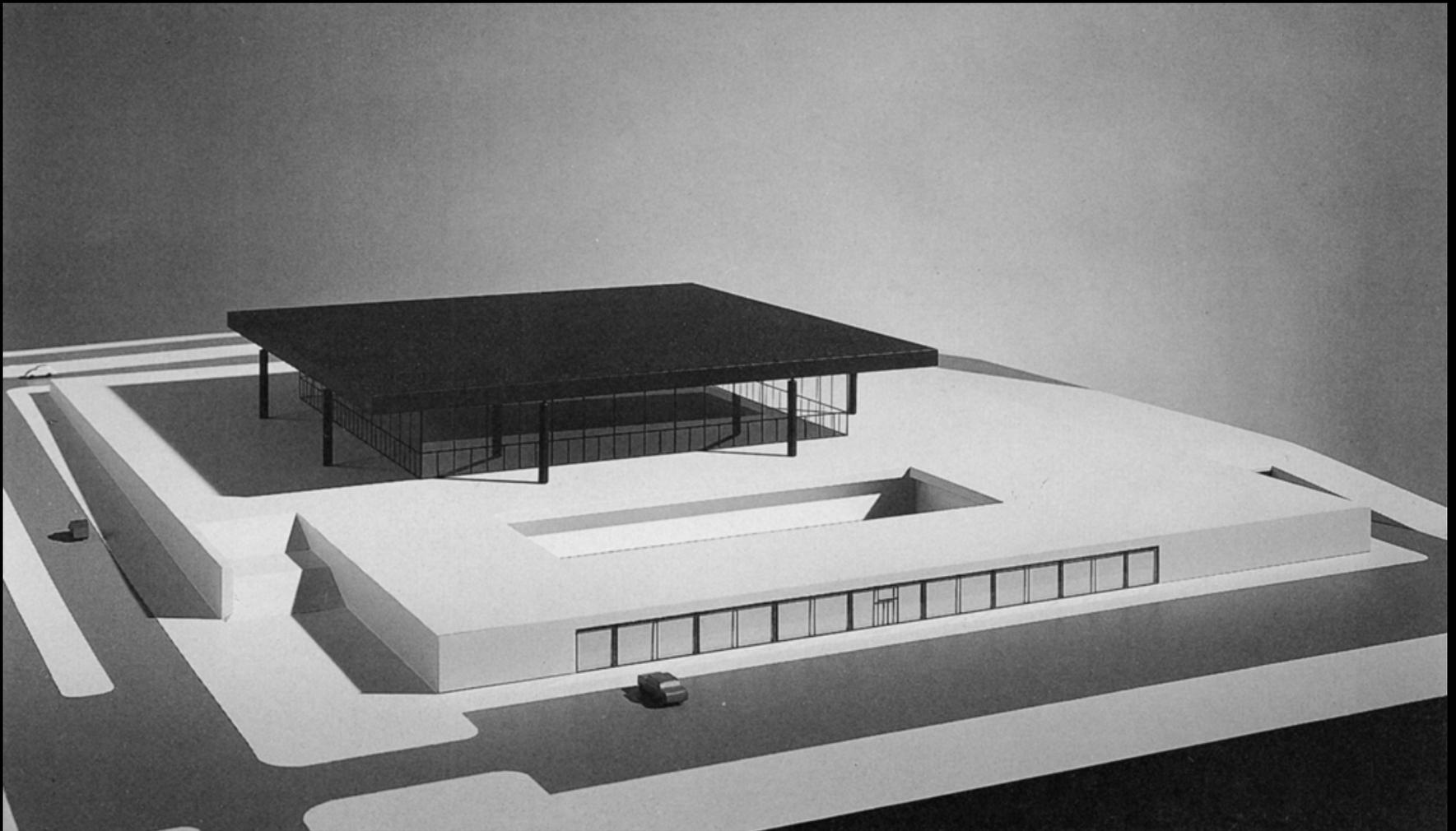
Neue Nationalgalerie, West-Berlin, 1962-68, premier projet.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Étude de structure par Gene Summers, 1962.



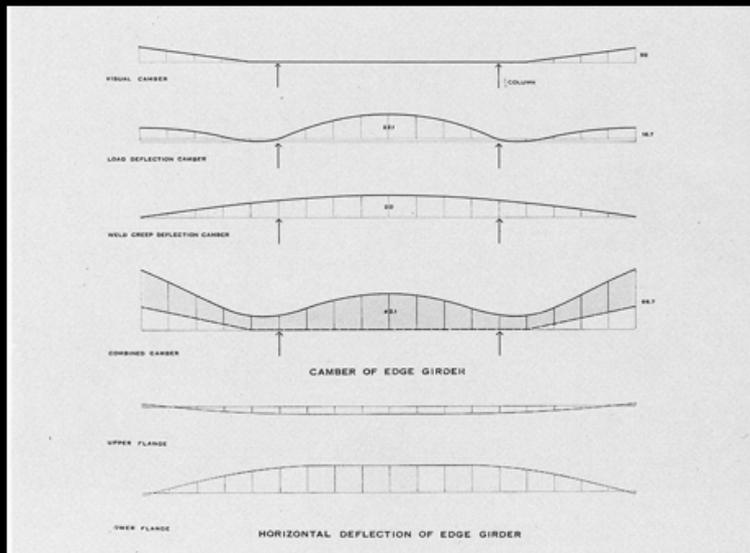
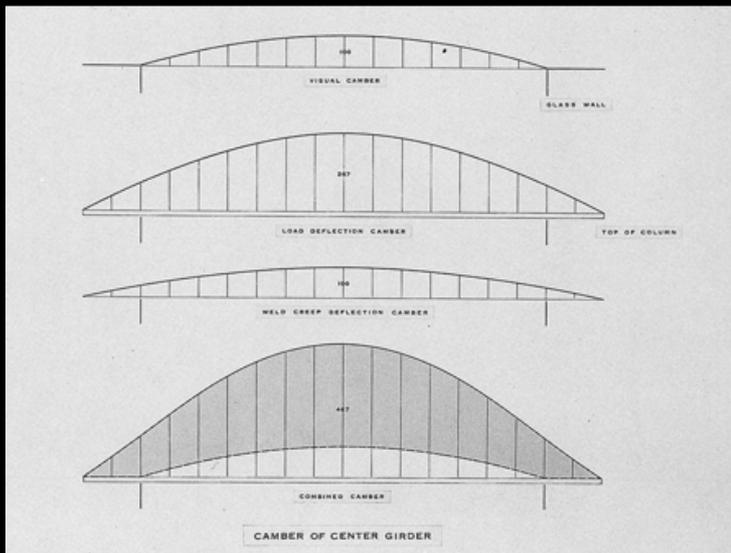
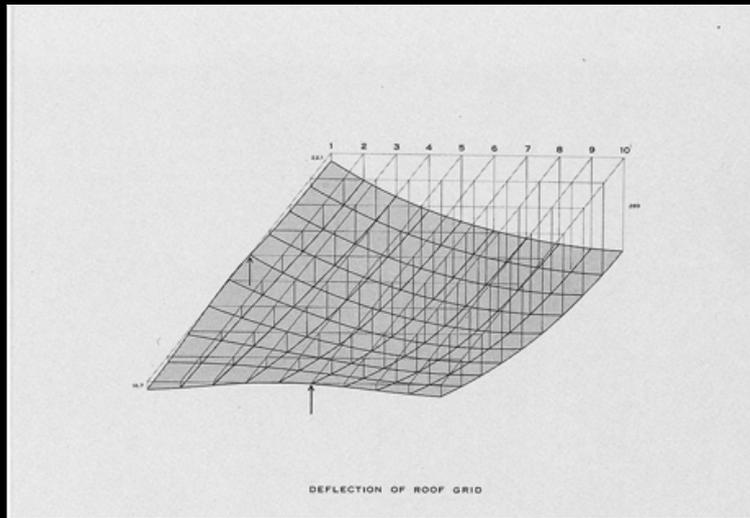
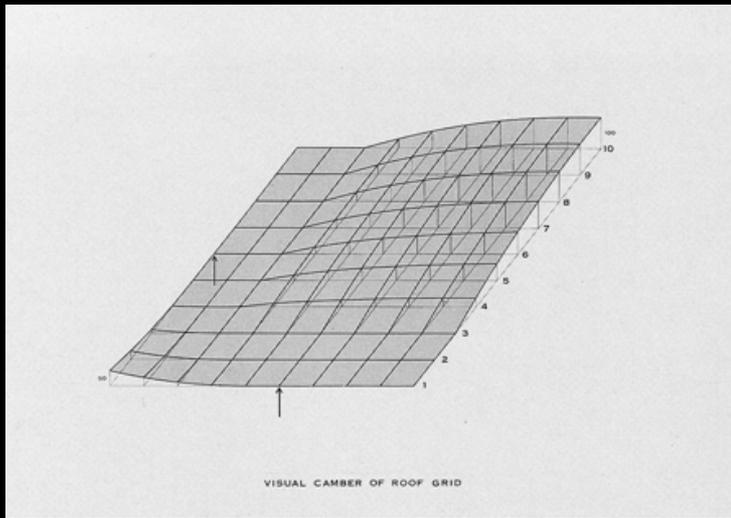
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Croquis conceptuel.



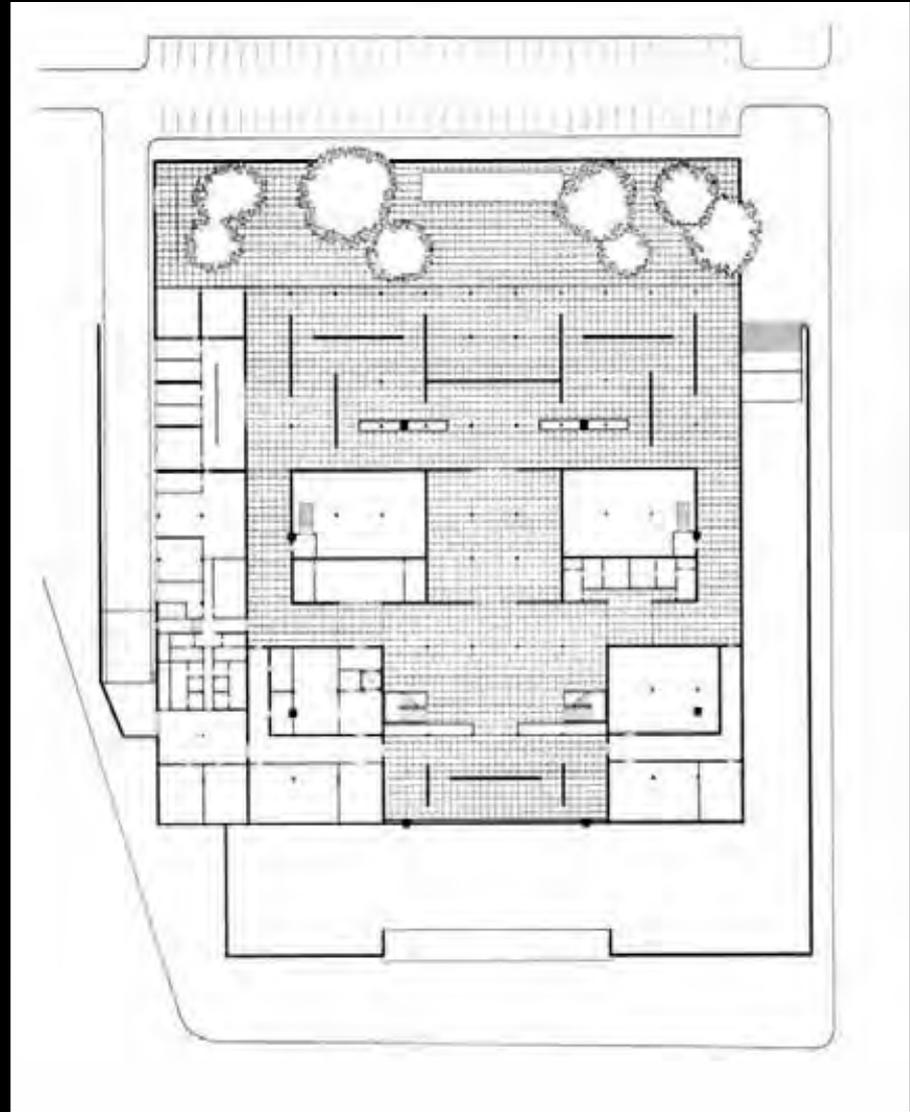
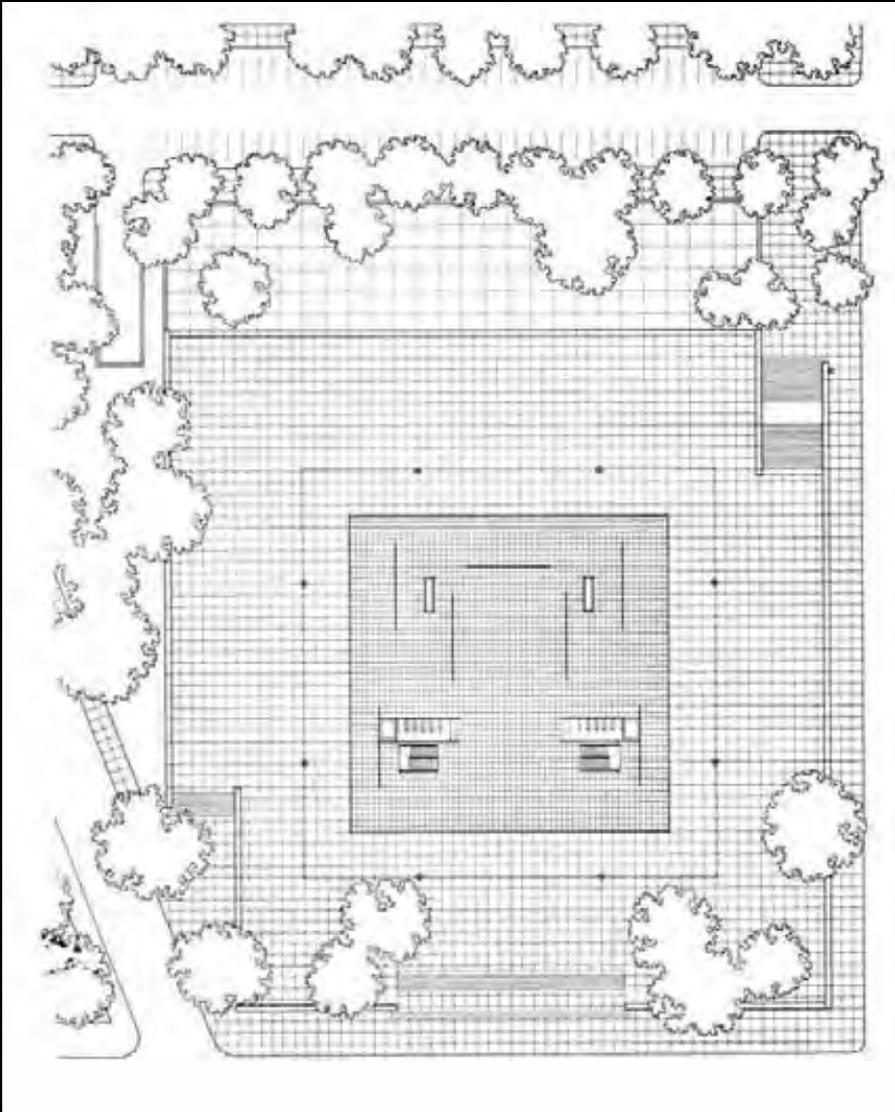
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Second projet. Vue de la maquette.



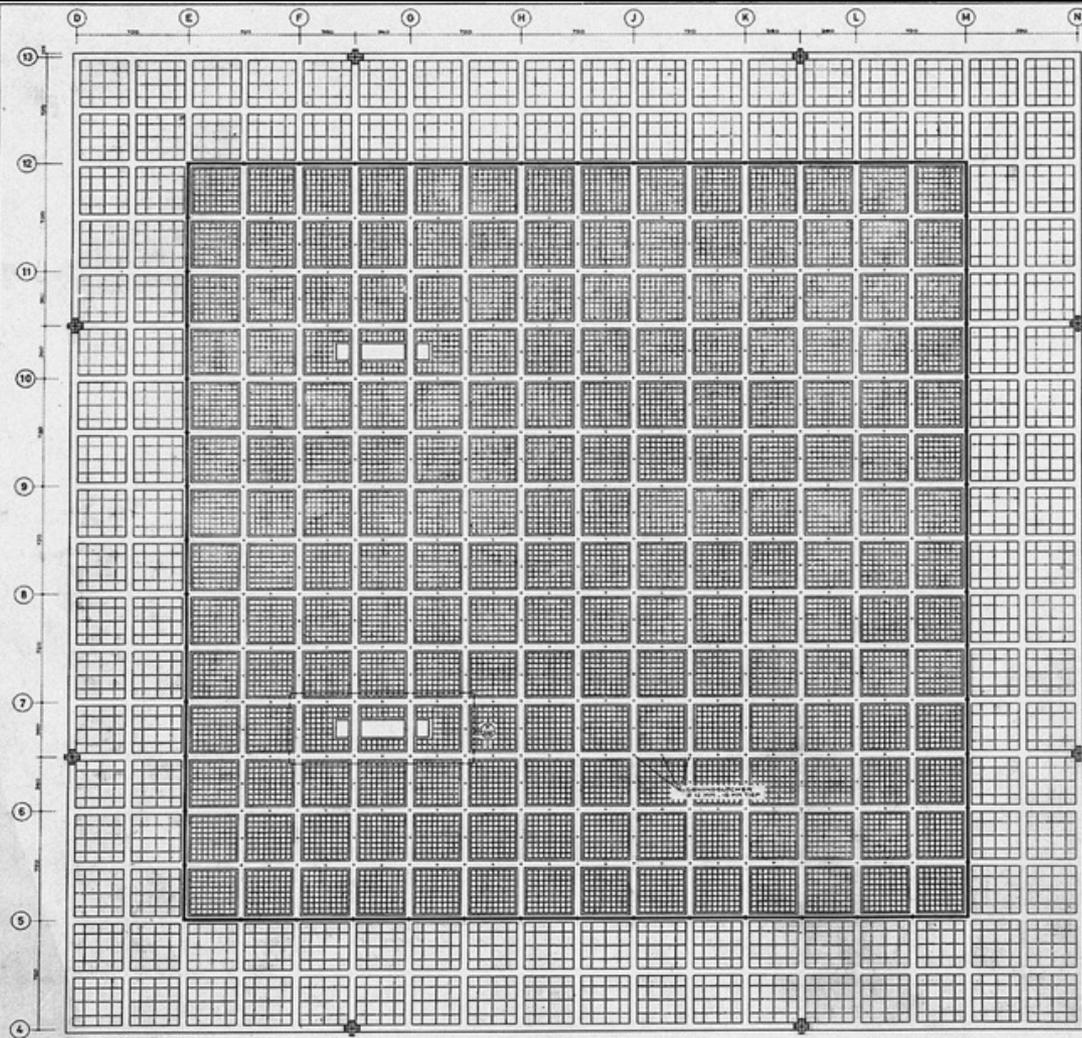
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Second projet. Perspective de l'intérieur.



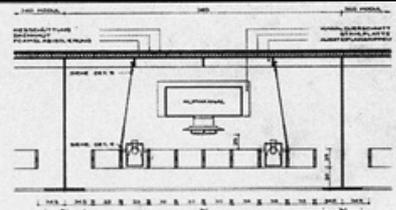
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Diagrammes de structure.



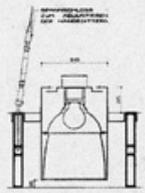
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Plans des deux niveaux.



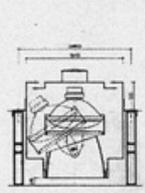
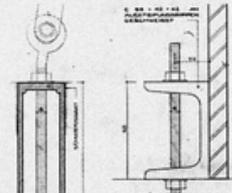
REFLEKTIERTER DECKENPLAN 1:1000



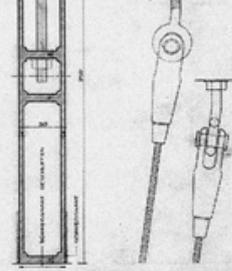
1 SCHNITT DURCH EINE ZELLE DER HALLENDECKE 1:1/20



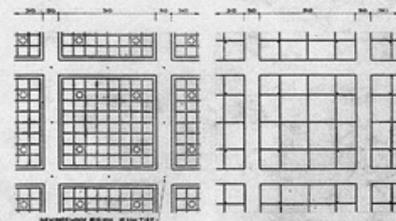
2 ERHÄNGEBÄHNEN DER CONE-REFLEKTORLEUCHTE 1:1/2



3 DREH-UND-SCHWENK-BÄHNEN DER CONE-LEUCHTE 1:1/2



5 DREH-UND-SCHWENK-BÄHNEN DER CONE-LEUCHTE 1:1/2



6 HÄNGEGITTER MIT POSITIONEN DER LAMPEN (DARIN CONE-REFLEKTORLEUCHTE) 1:1/20

7 TYP ZELLE MIT POSITIONEN DER ANFÄHRUNGS- UND REFLEKTORLEUCHTE 1:1/20

NEUE NATIONALGALERIE BERLIN

STIFTUNG PREUSSISCHES KULTURERBISITZ
MIES VAN DER ROHE

BAUHER
ARCHITECT

REFLEKTIERTER DECKENPLAN
DER AUSSTELLUNGSHALLE

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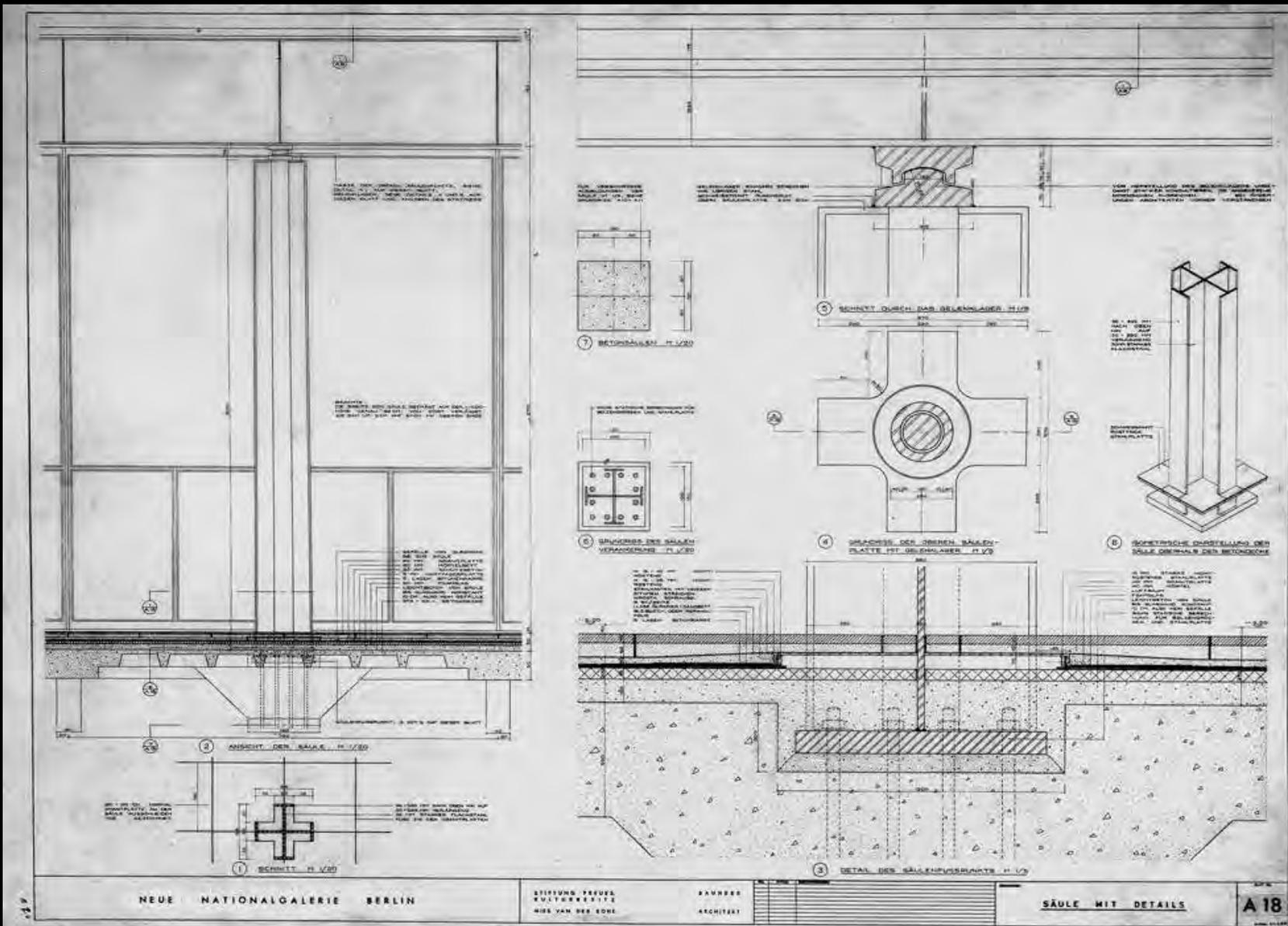
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Plan du plafond et détails.



Karl-Friedrich Schinkel, Altes Museum, Berlin, 1824-30.
Project de palais pour le Tsar, Oréanda, Crimée, 1842.



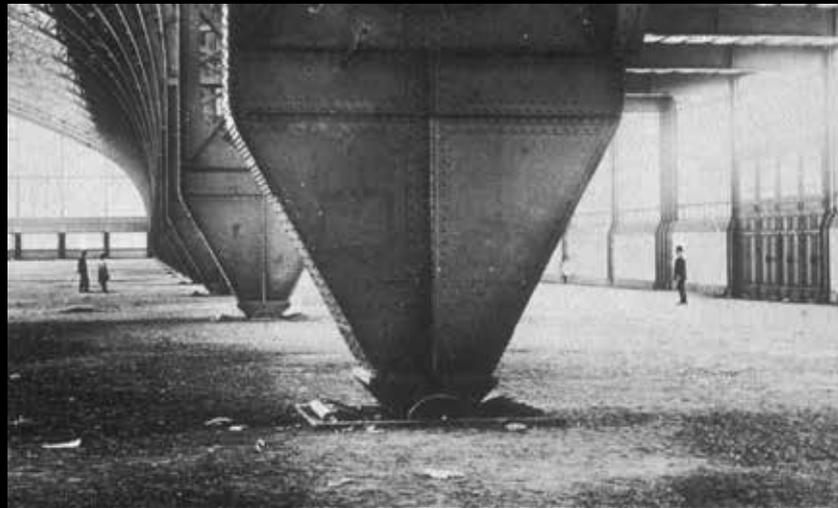
Nouvelle Nationalgalerie. Le socle, comparé à celui du pavillon de Barcelone.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Colonnes et détails d'assemblage.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue des détails d'assemblage.



Trois rotules:

Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68.

Ferdinand Dutert, Victor Contamin, Galerie des Machines, Paris, 1889.

Peter Behrens, Halle des Turbines, Berlin, 1908-10.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Érection de la toiture, 1968.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Érection de la toiture, 1968.



Nouvelle Nationalgalerie, Berlin-Ouest. Vue tangentielle.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue latérale.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue de nuit.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Exposition inaugurale, 1968.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Exposition Mark Rothko, 1971.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Exposition Ulrich Rückriem, 2004.



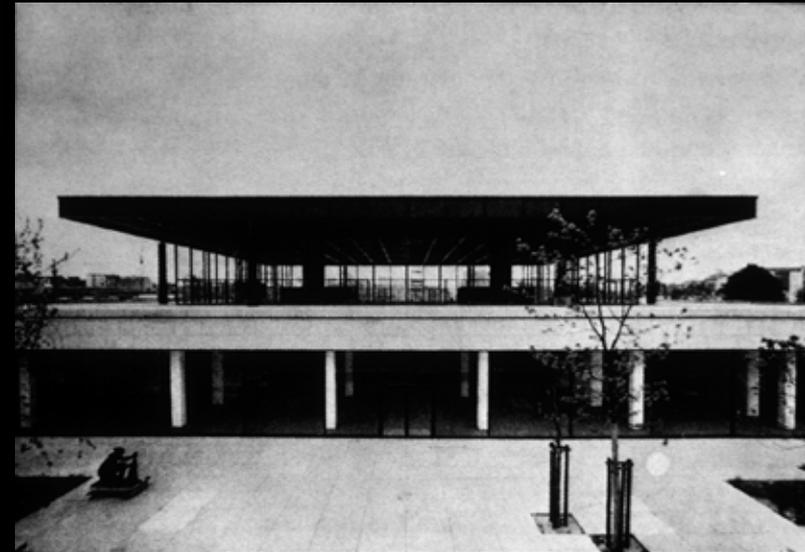
Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Installation de David Chipperfield, "Sticks and Stones", 2014.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue de l'intérieur.
Arts Club, Chicago, 1951. Vue de l'escalier.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Niveau inférieur.



Nouvelle Nationalgalerie, Berlin-Ouest, 1962-68. Vue de la cour.

LONDON TO GET BRITAIN'S FIRST MIES VAN DER ROHE?



Left: Mies van der Rohe. Above: London's skyline with a Mies building (arrowed).

BRITAIN could get its first Mies van der Rohe building if the Corporation of London consents to plans by developer Peter Palumbo for a new landscape square featuring an 18-floor, 88m high Mies-designed

office tower opposite London's Mansion House.

The corporation approved the Mansion House Square scheme in principle in 1969 but would not grant full permission until the developer had acquired

enough of the site to ensure a one-phase development.

Mies' building, covering about one-fifth of the site on the square's west side (currently occupied by the National Westminster Bank), would have

bronze cladding, polished bronze-grey glass and a 7.3m high ground-floor lobby glazed to link spatially with the square.

The overall scheme, drawn up in the 50s by Mies and Lord Holford of Holford Associates, has been updated to account for revised building regulations and new technology, especially energy conservation.

Existing shopping facilities would be relocated in a concourse under the square, which is surrounded by Wren's St Stephen Walbrook church, Dance's Mansion House and Lutyens' Midland Bank. Some buildings on the site have been listed since the first submission but Palumbo believes his scheme's quality would offset their loss. He set out 23 years ago "to construct a modern building that will take its place as part of the nation's architectural heritage and rank alongside its distinguished neighbours". He has now acquired 12 of the site's 13 freeholds and 345 of its 348 leaseholds. The project, expected to cost over £30 million, would be unlikely to start until 1986 when the remaining leases will have expired.



As it would look from Queen Victoria Street.

Projet d'immeuble de bureaux, Mansion House Square, Londres, 1967-69.



Projet d'immeuble de bureaux, Mansion House Square, Londres, 1967-69.



Hugo Weber, buste de Mies van der Rohe, 1961.
Marino Marini, tête de Mies van der Rohe, 1967.