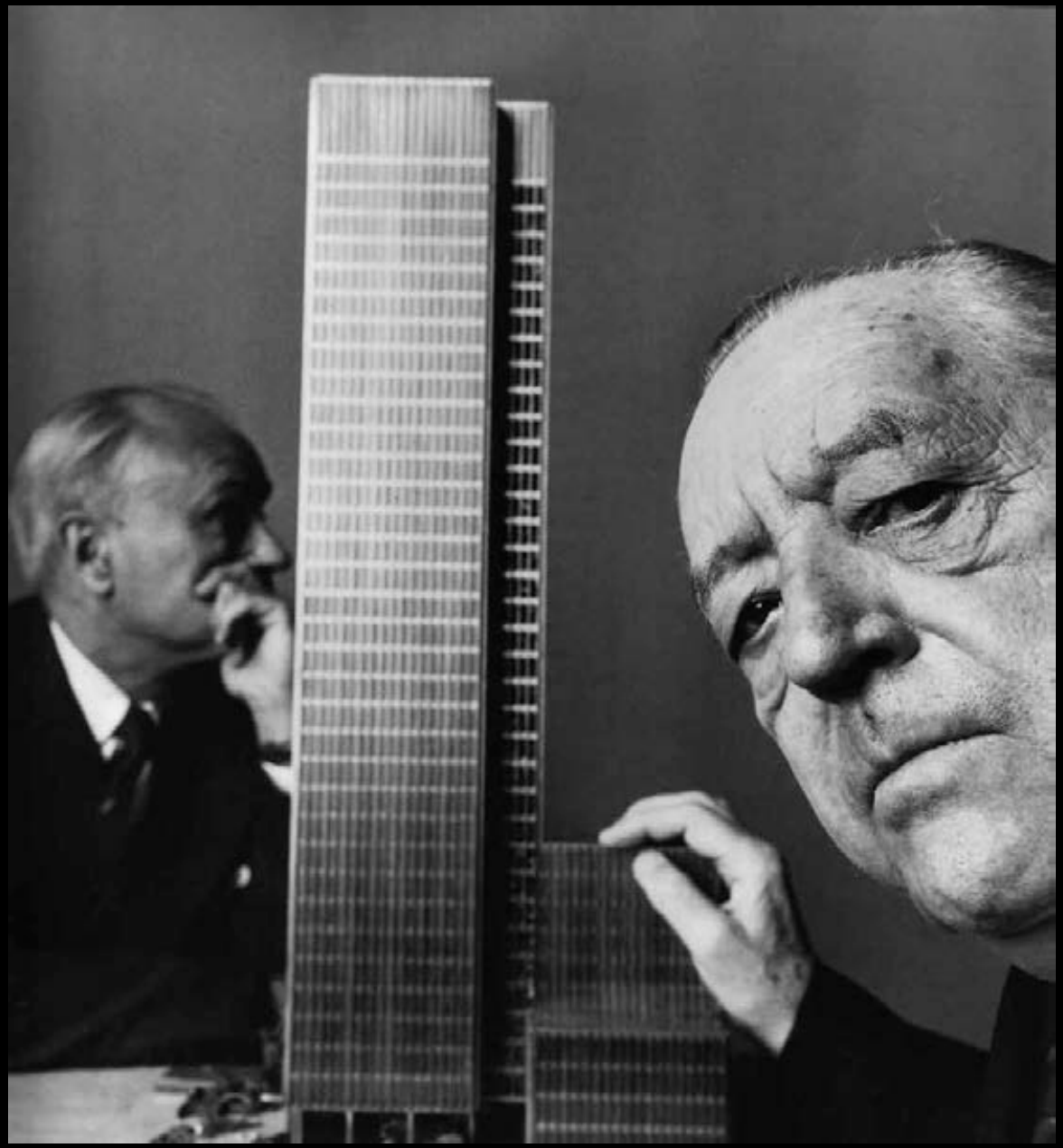
Jean-Louis Cohen

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

8.

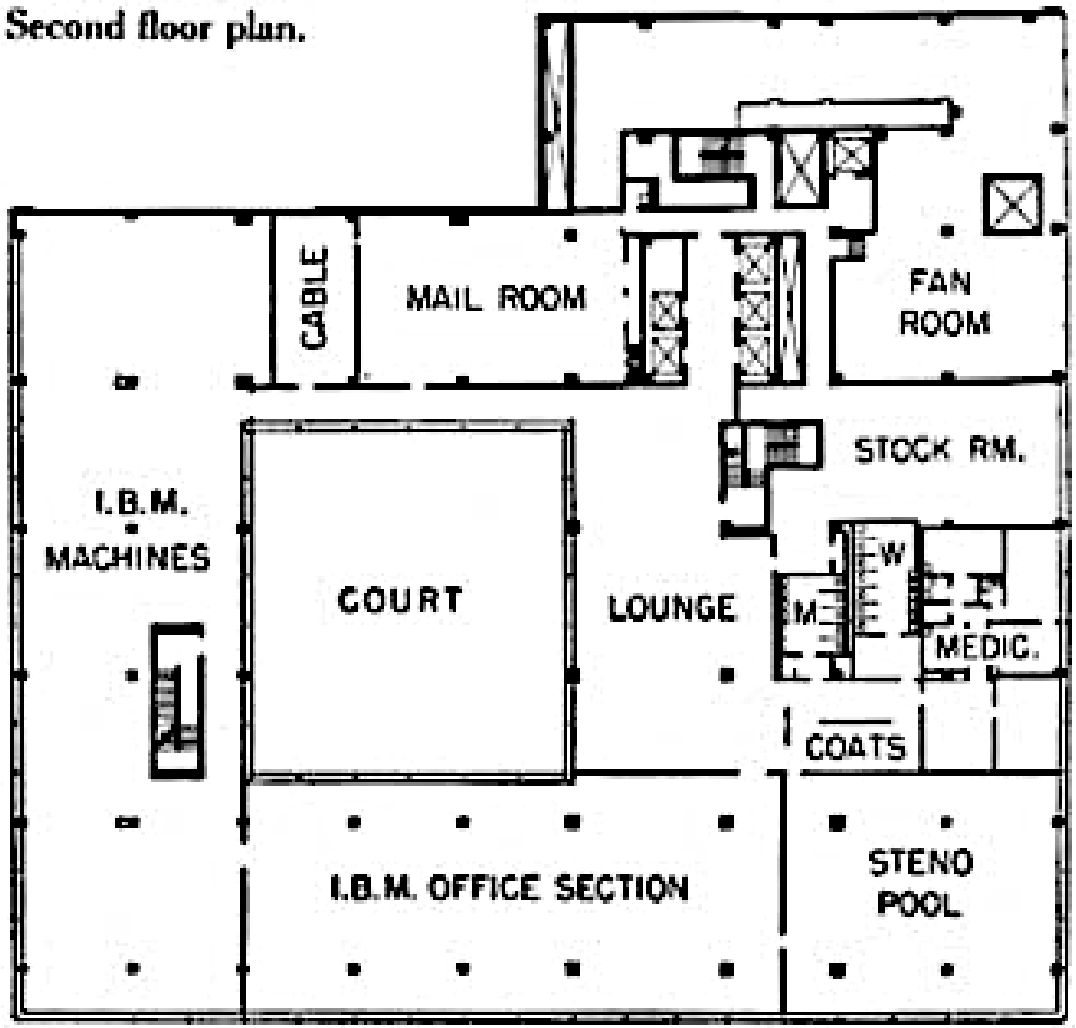
Le Seagram Building et la seconde vie du gratte-ciel. L’enseignement de Mies à l’IIT.

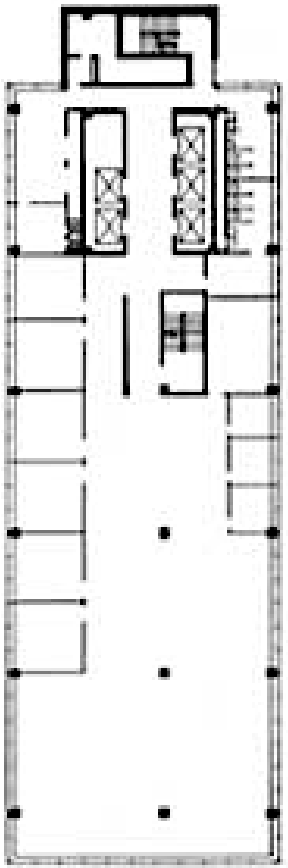


Philip Johnson, Mies et la maquette du Seagram building, photographie d’Irving Penn.

Wallace Harrison, Max Abramovitz, Secrétariat des Nations Unies, New York, 1952.

Gordon Bunshaft et SOM, Lever House, New York, 1952.





Gordon Bunshaft et SOM, Lever House, New York, 1952. Plan.

Wallace Harrison, Max Abramovitz, Alcoa Building, Pittsburgh, 1953.

La troisième dimension de Berlin, brochure, Berlin, 1912.

David Jerome Spence, immeuble de la Distillers Corporation-Seagrams Limited, Montréal, 1928.

Morris Lapidus, bureau de Joseph E. Seagram & Sons, Inc. dans le Chrysler Building, New York, 1934.

FAIRCHILD AERIAL SURVEYS, INC.

How well do you know your New York?

CUSHMAN & WAKEFIELD, INC.
BUILDING IDENTIFICATION PRIZE CONTEST

How many buildings can you identify?

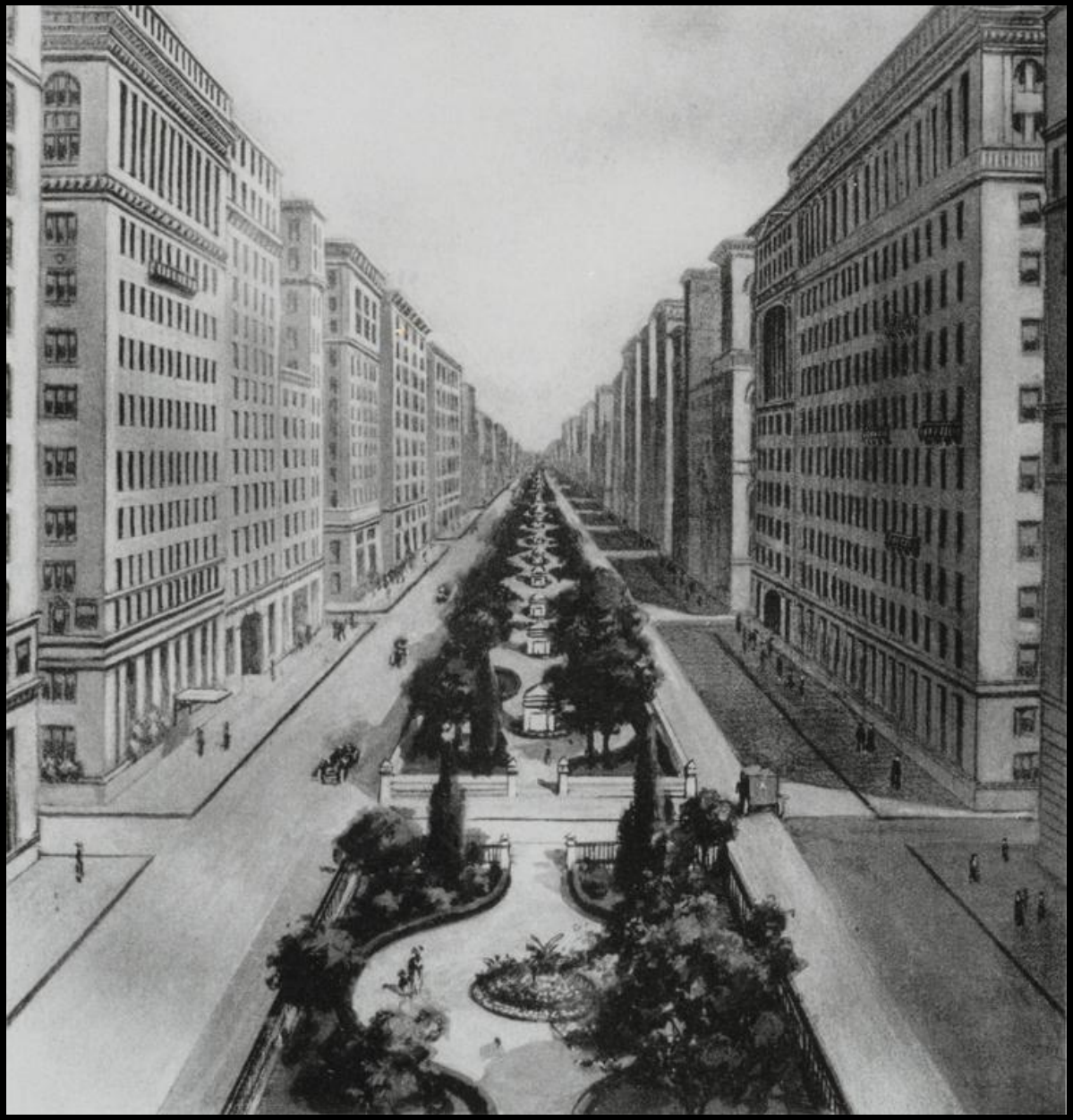
Win one of 23 Prizes

To be awarded, subject to the rules of this contest, to those who identify by correct name or address the largest number of the 36 new office and commercial buildings in Manhattan, erected since 1947, or now underway,* and who submit an essay of not more than 100 words, entitled:

WHY MANHATTAN IS THE IDEAL LOCATION FOR AN OFFICE

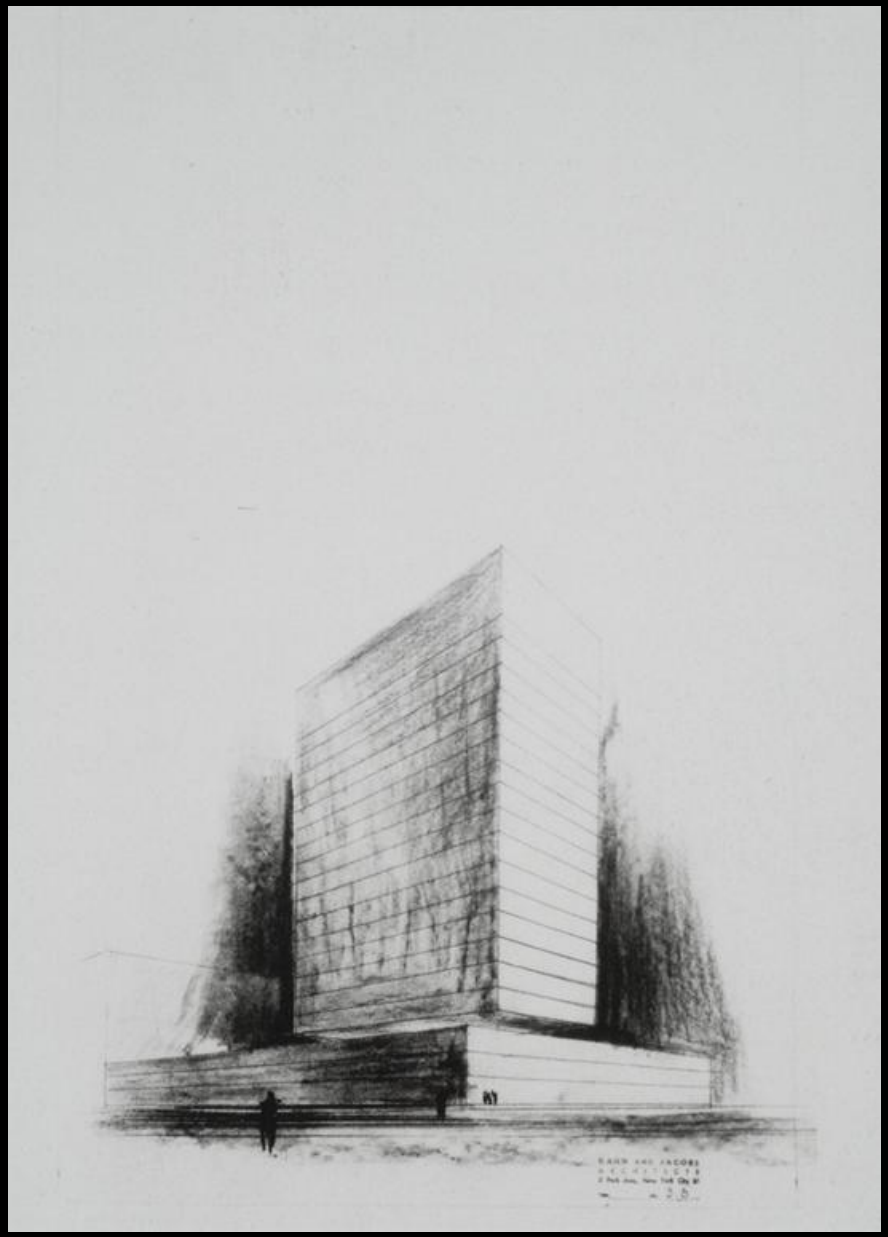
*During the same period since 1947 there has been little or no construction of similar buildings in many large cities in this country. New York is the World's Center of Business — and still growing!

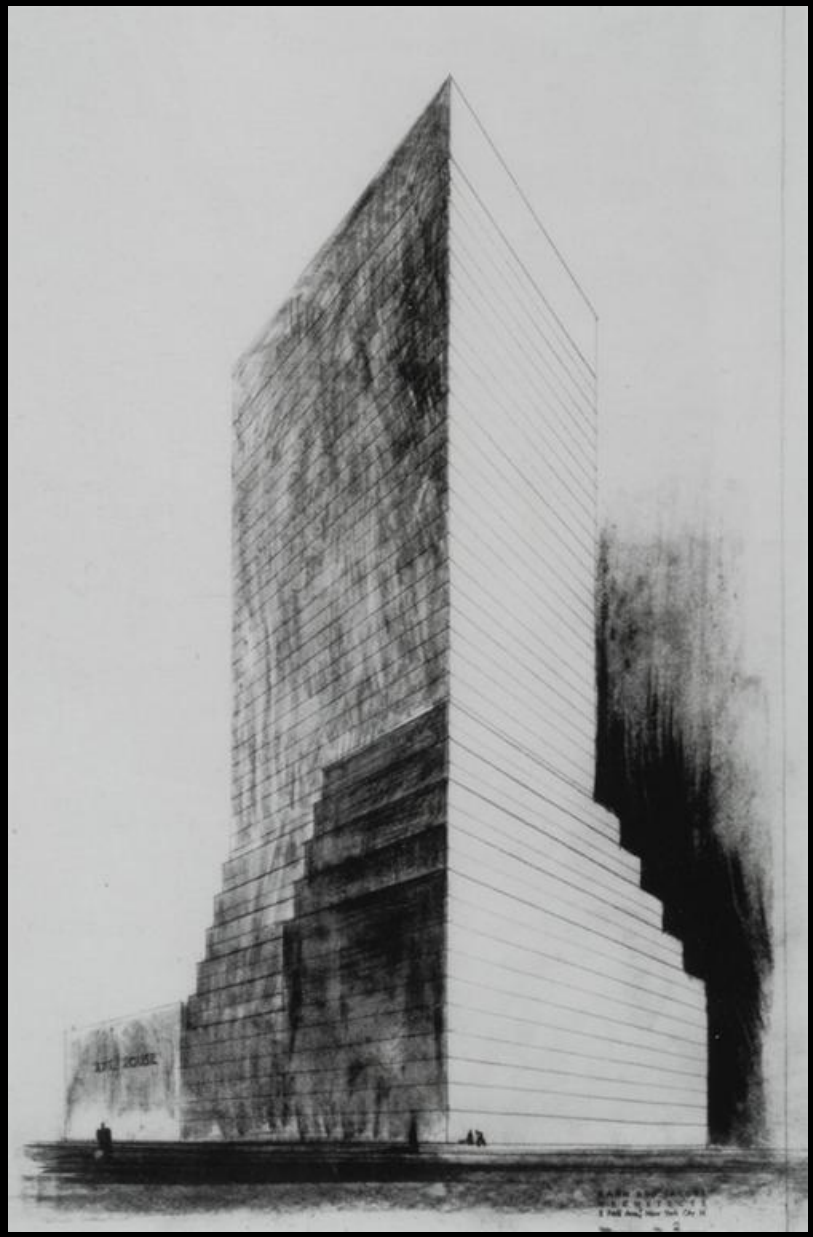
Publicité de Cushman & Wakefield, 1952.



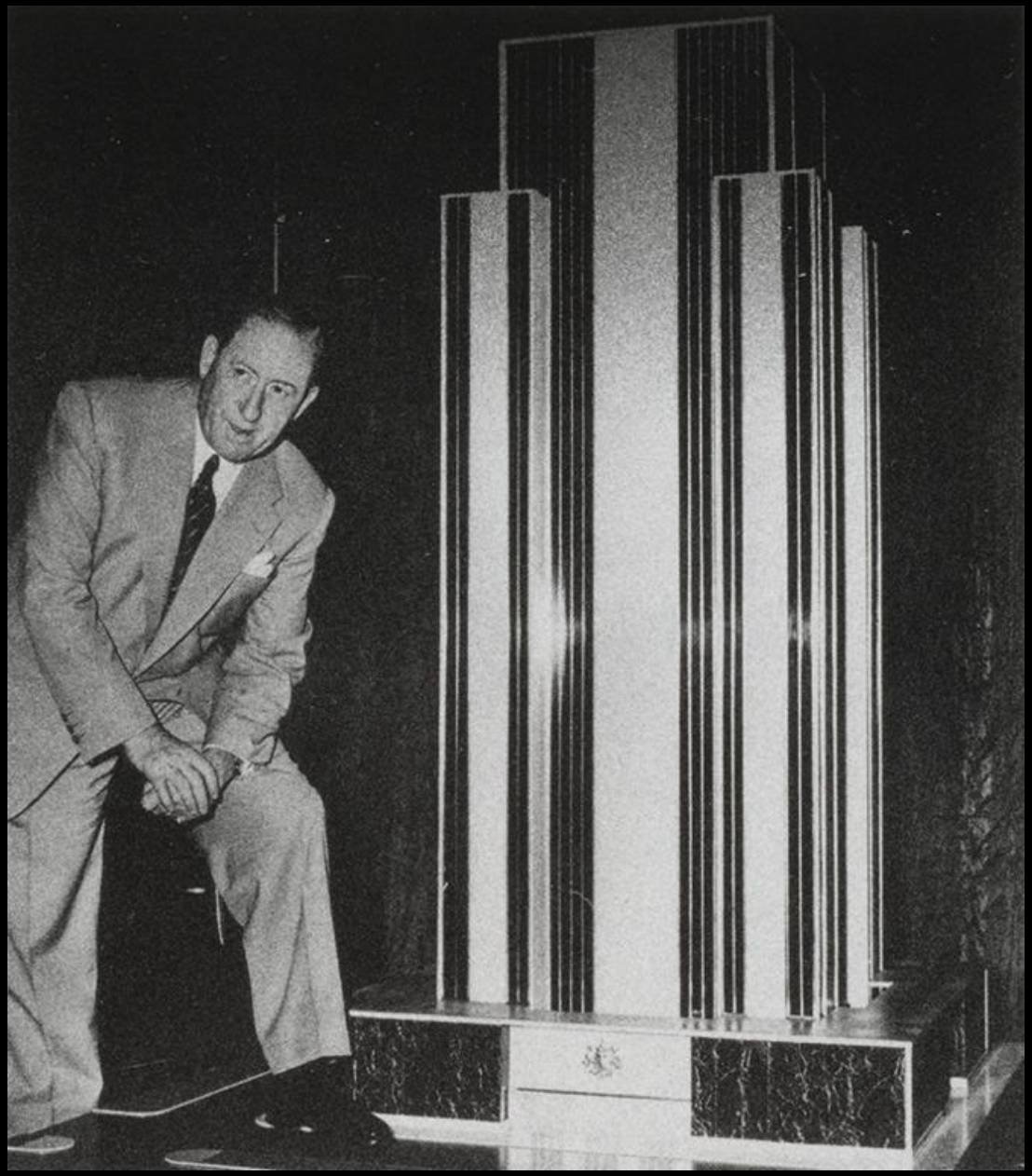
Park Avenue, New York, vue en 1913.

Rouse & Goldstone, Montana Apartments, 375 Park Avenue, 1913.





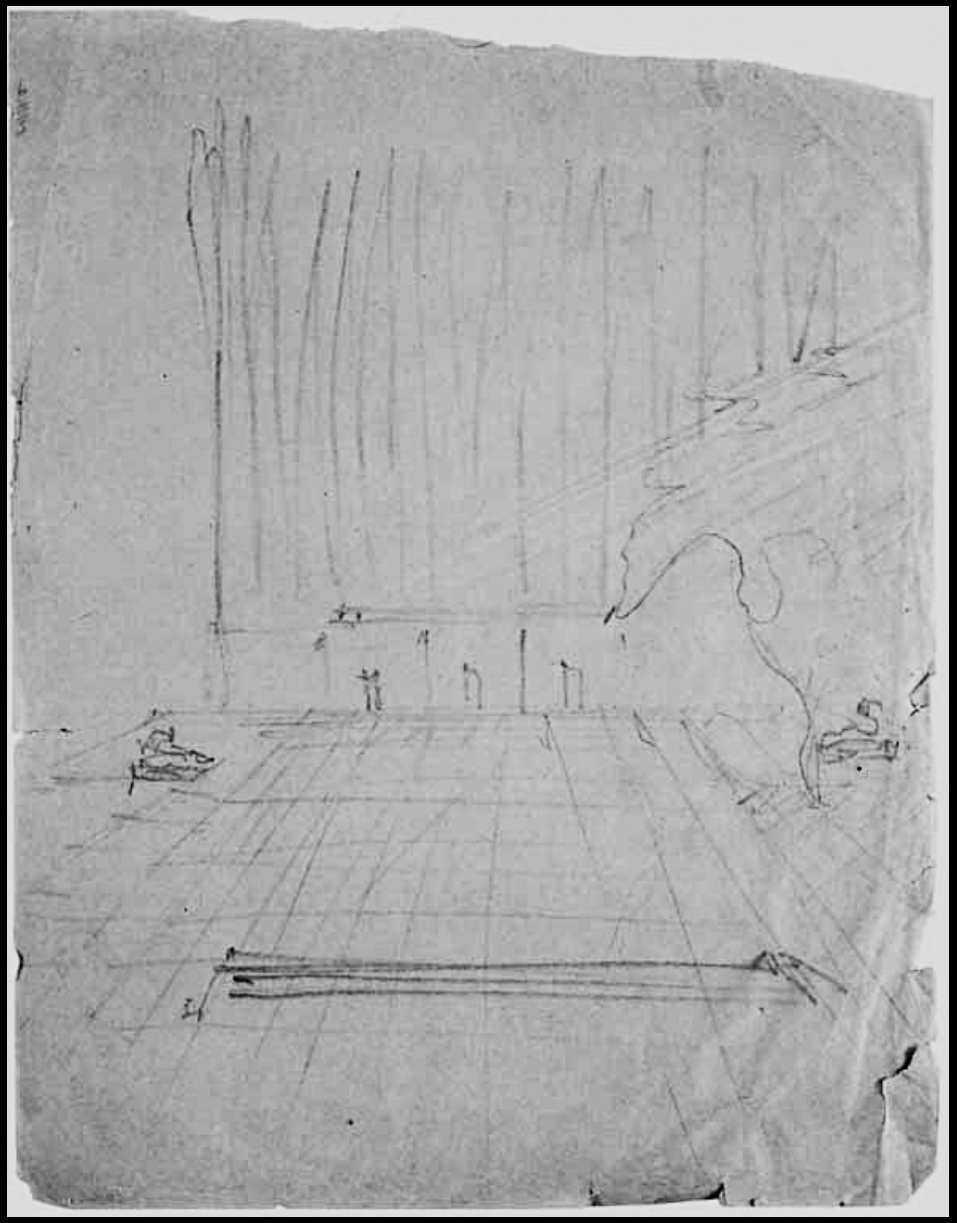
Kahn and Jacobs, George A. Fuller Company, projet Skytop, variante 3B, March 1952.



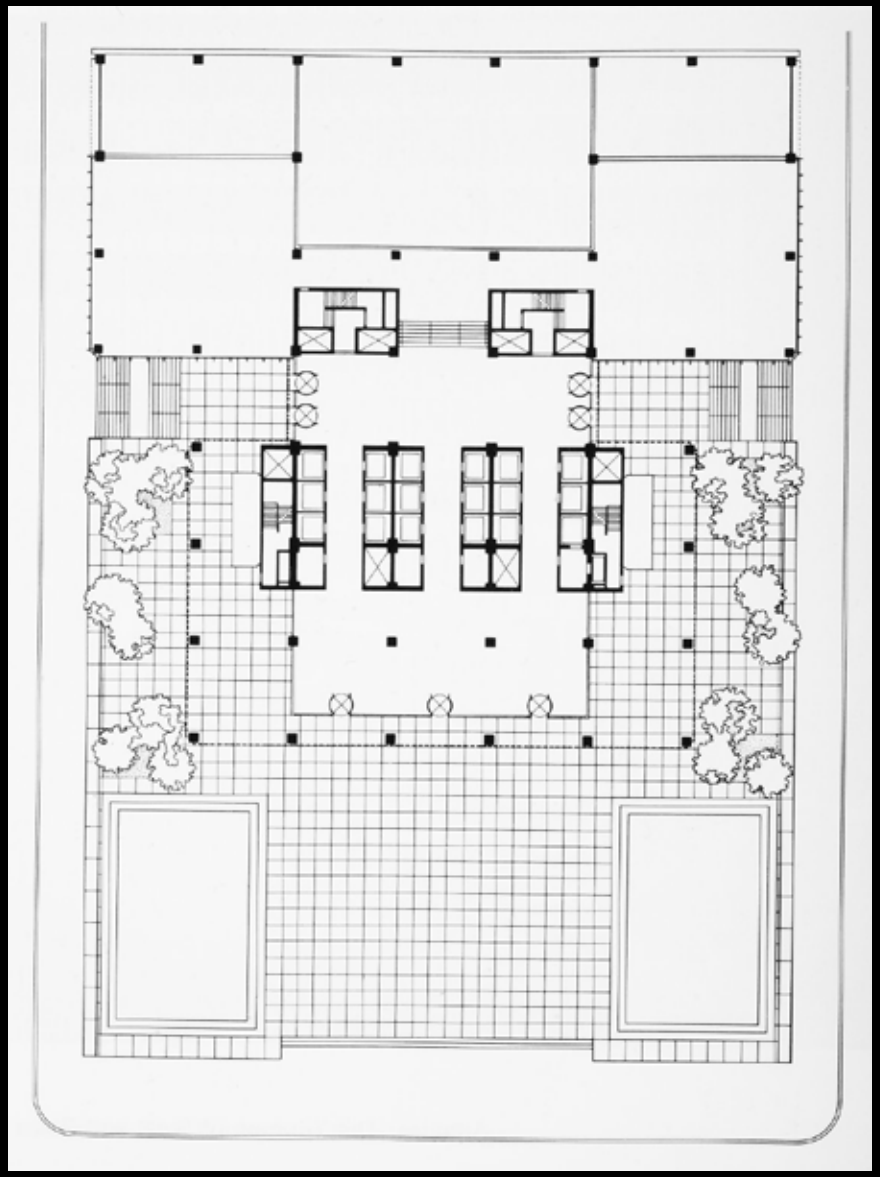
Pereira & Luckman, projet pour le Seagram building, 1954.

Philip Johnson, Mies van der Rohe et Phyllis Lambert, vers 1955.

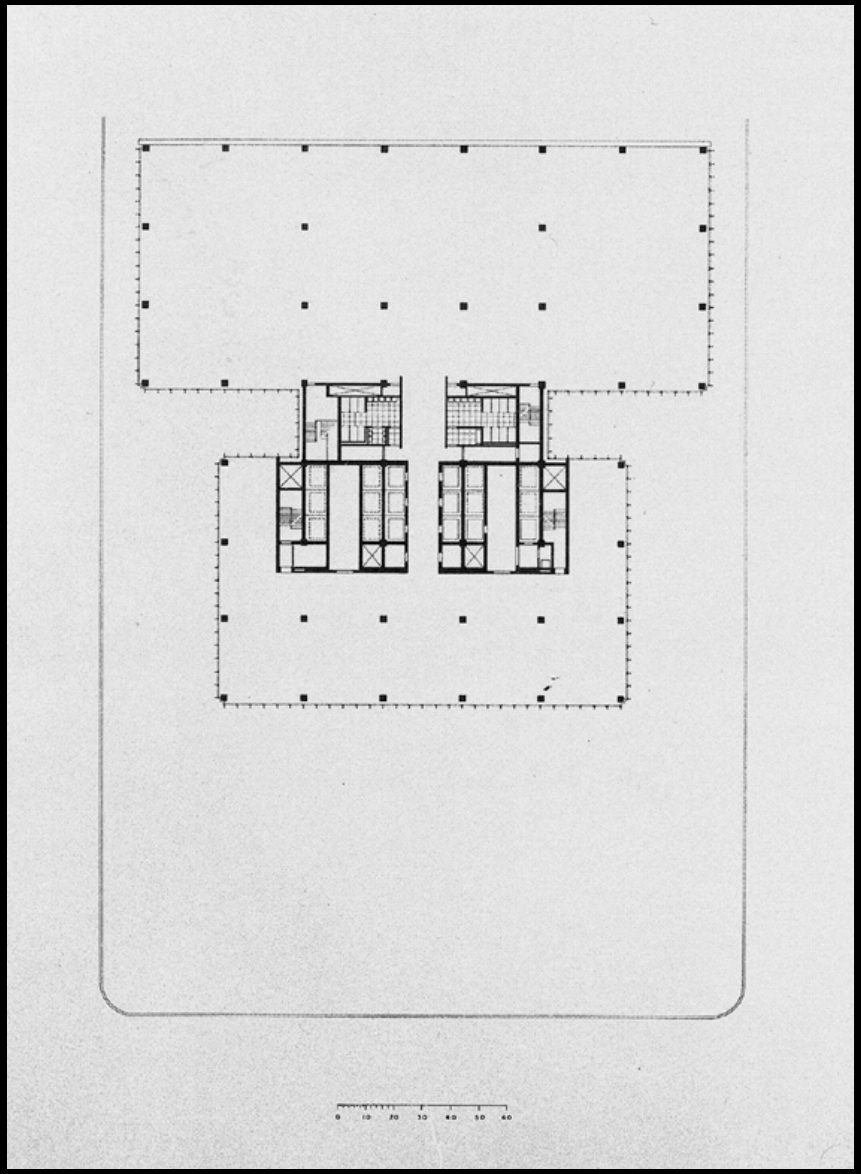
Maquettes du Seagram Building et des Promontory Apartments.

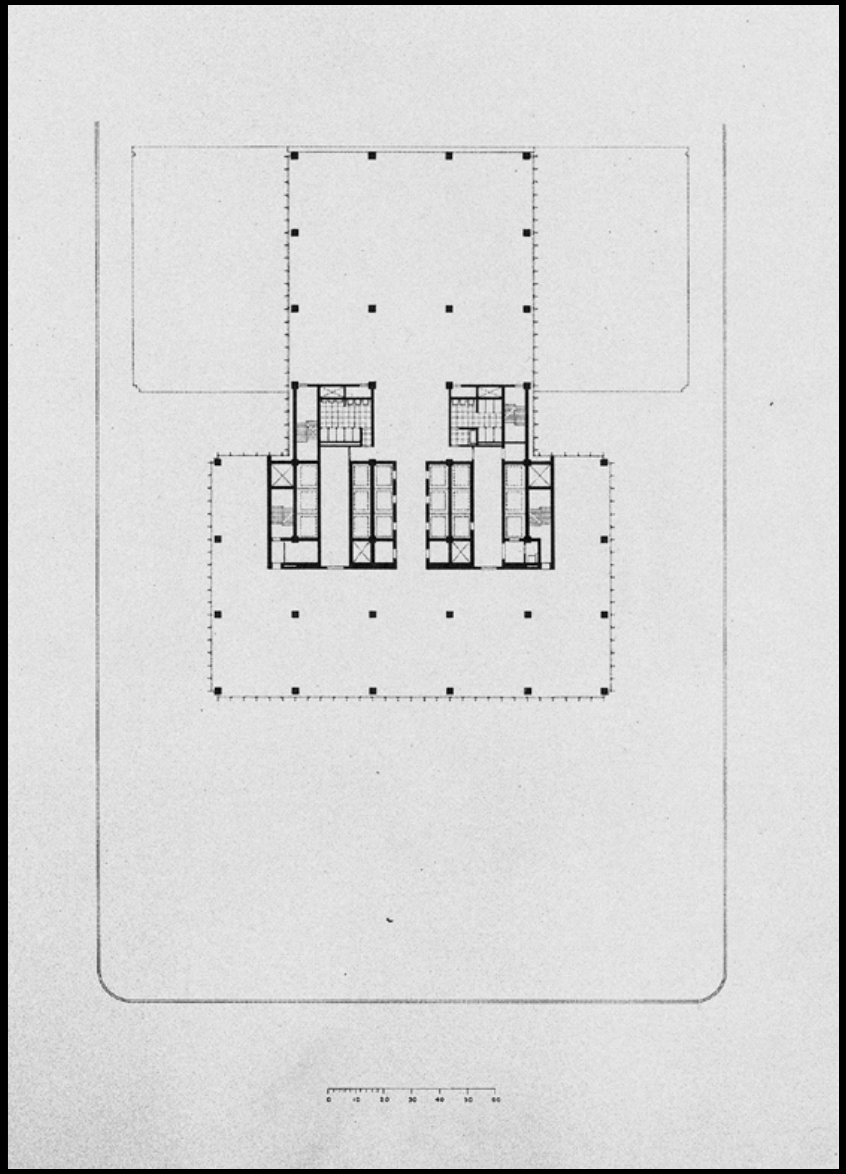


Seagram Building, croquis de la plaza.

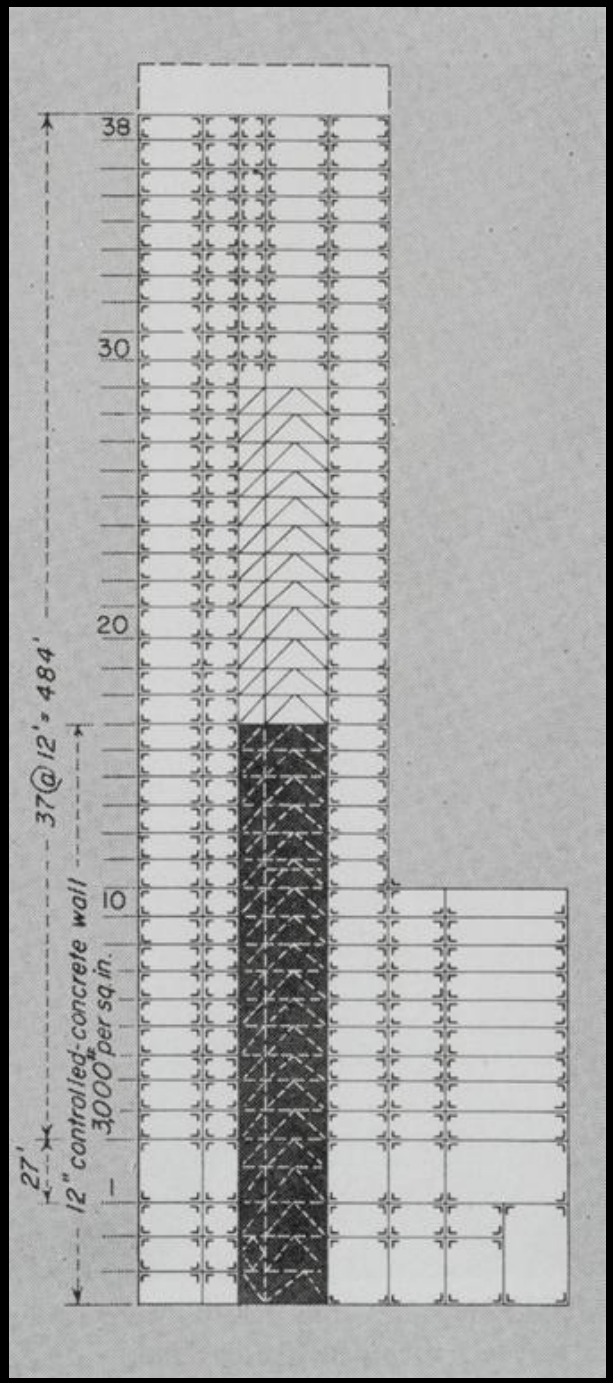


Seagram Building. Plan du rez-de-chaussée et maquette de la plaza.

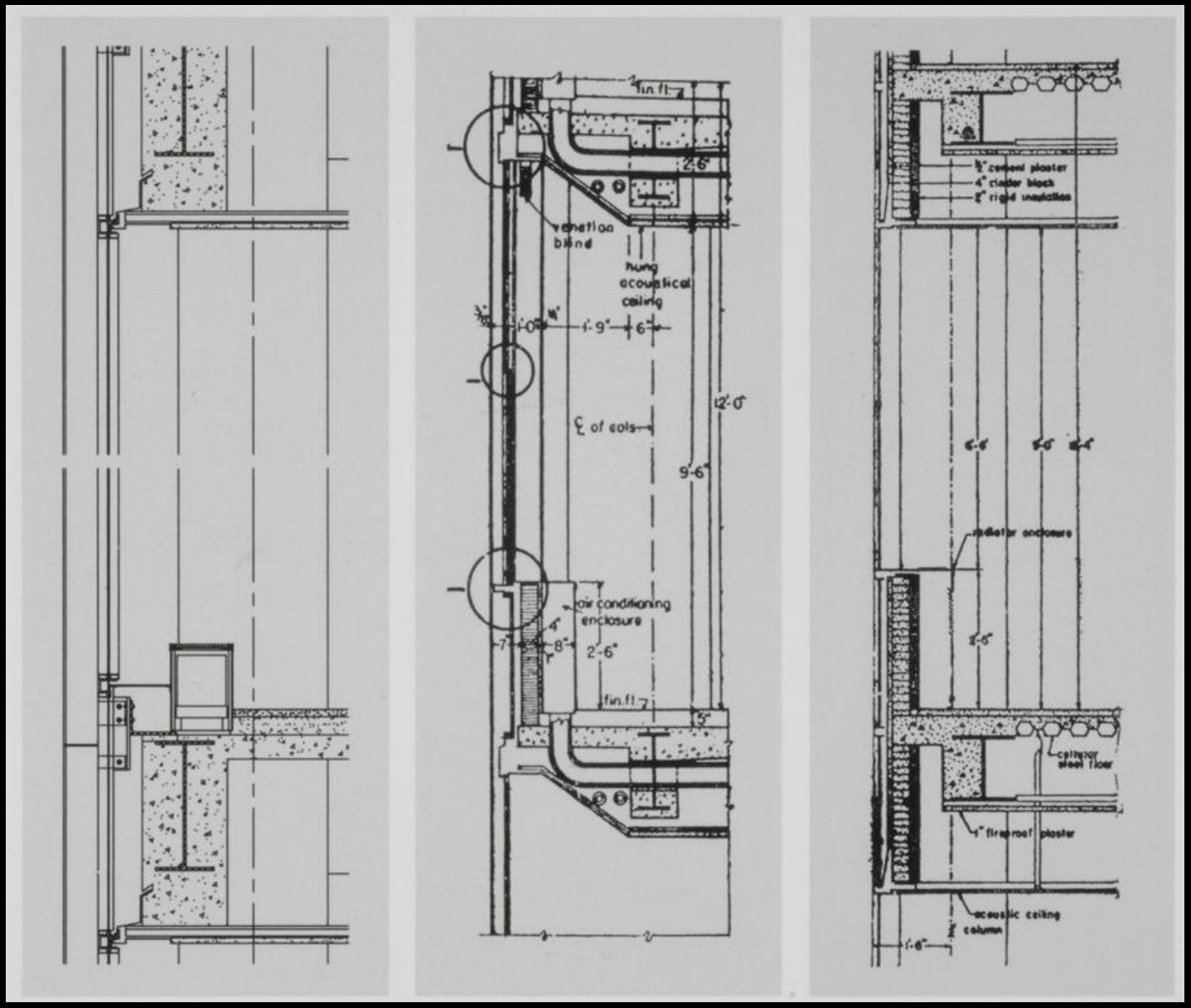




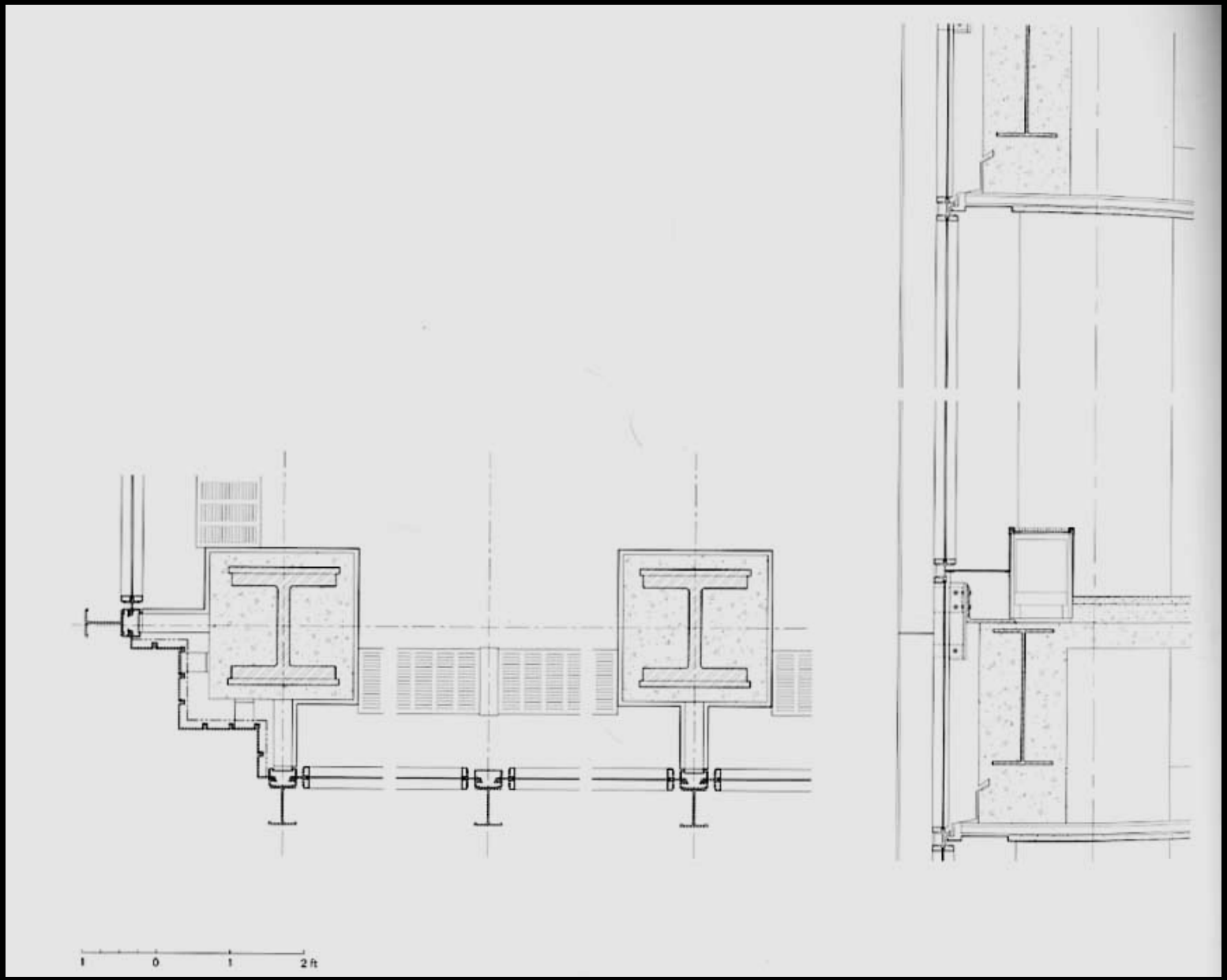
Seagram Building. Plans des niveaux.



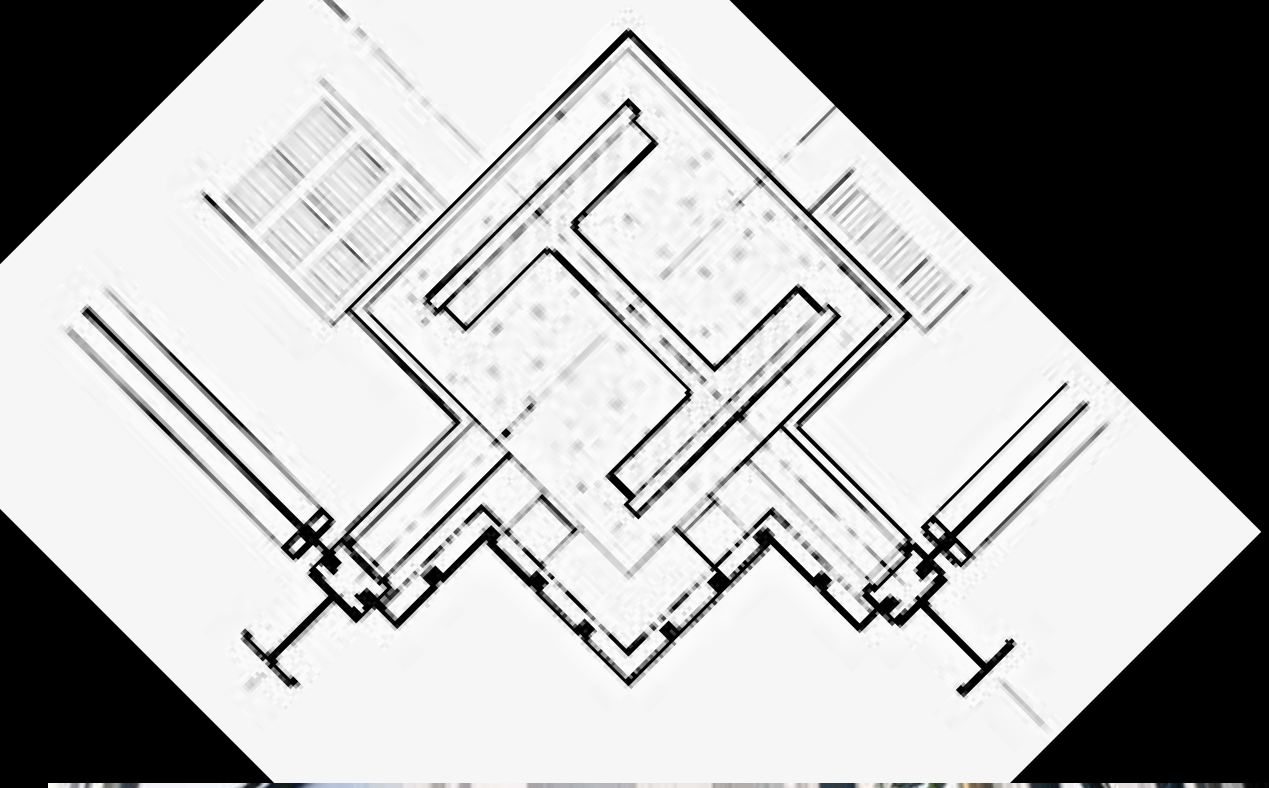
Seagram Building. Coupe sur l’ossature métallique.



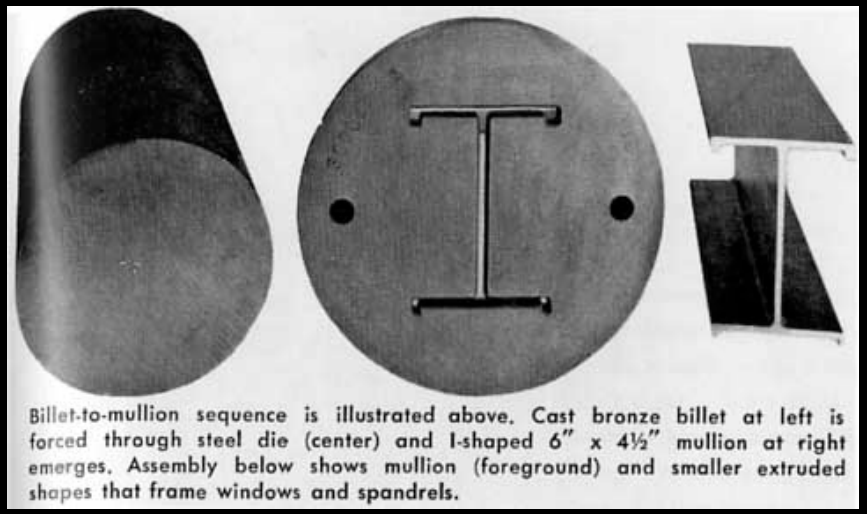
Principes de façade du Seagram Building, du Secrétariat des Nations Unies et de Lever House.



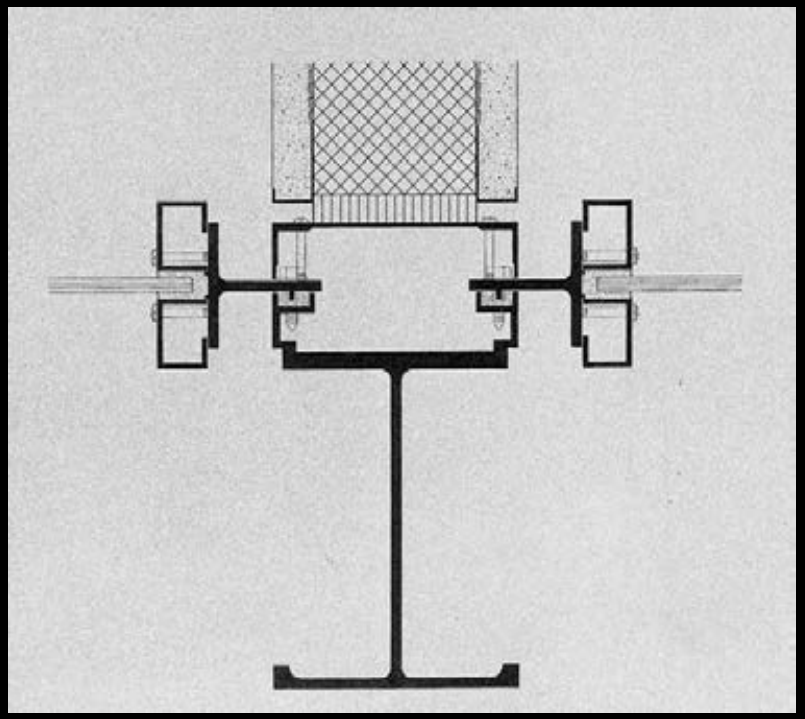
Seagram Building. Détails de la façade.



Seagram Building. Coupe et vue de l’angle.



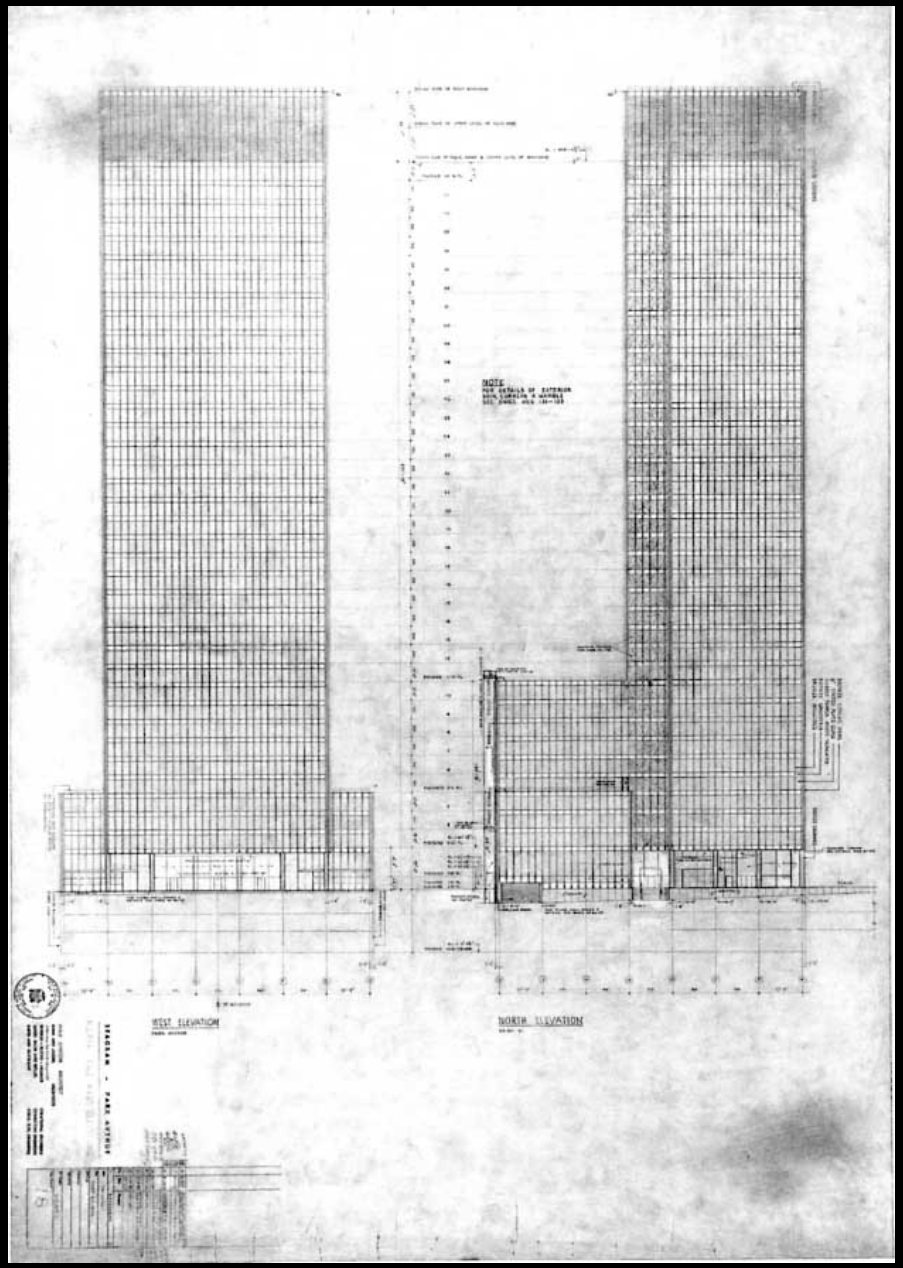
Billet-to-mullion sequence is illustrated above. Cast bronze billet at left is forced through steel die (center) and I-shaped 6″ x 4½″ mullion at right emerges. Assembly below shows mullion (foreground) and smaller extruded shapes that frame windows and spandrels.



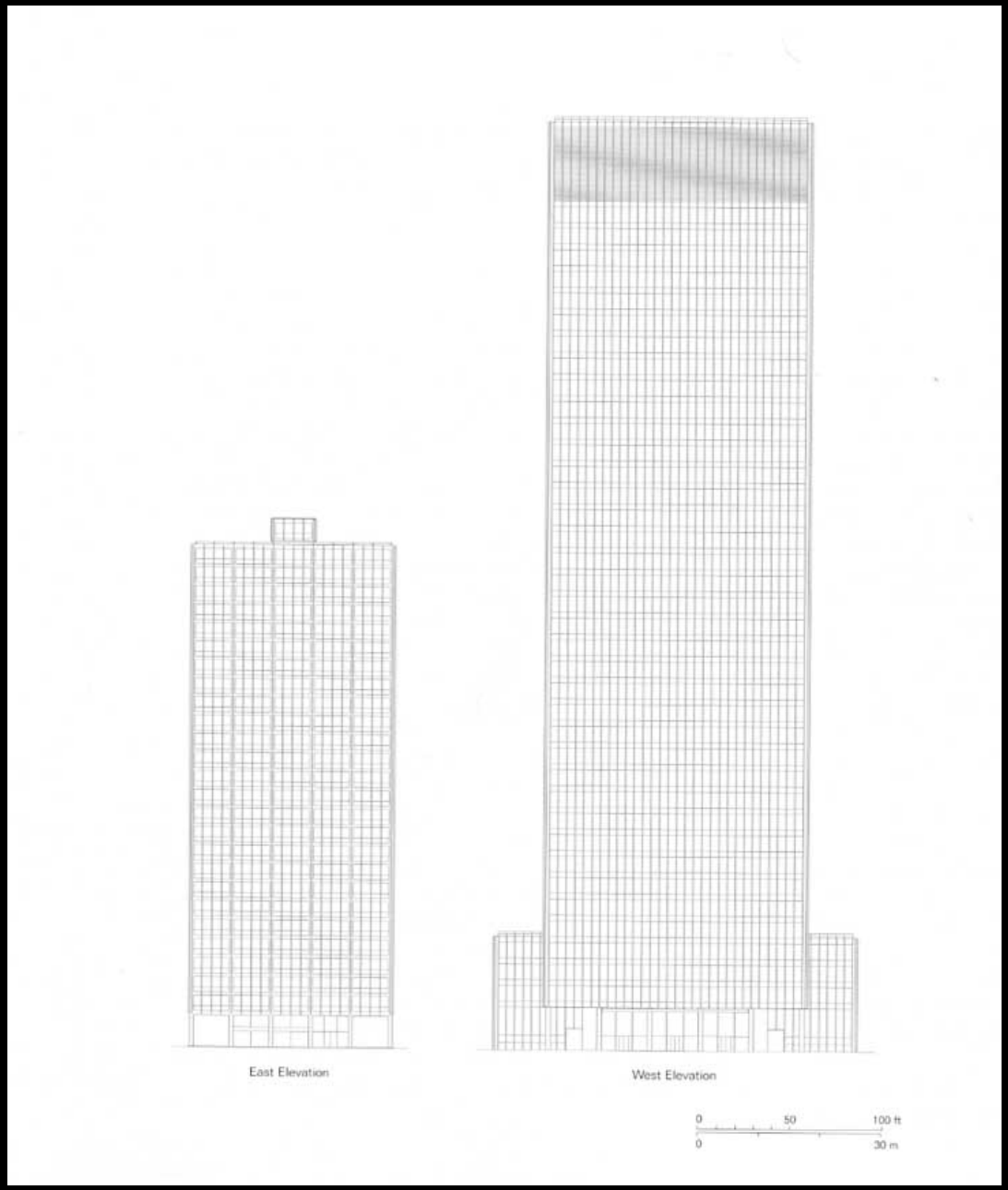
Seagram Building. Un raidisseur de bronze et sa méthode d’extrusion.

Mies van der Rohe, Phyllis Lambert
et Gene Summers avec une maquette
en bois de la façade, vers 1958.

Seagram Building. Détail de la façade. Photographie de Richard Pare.



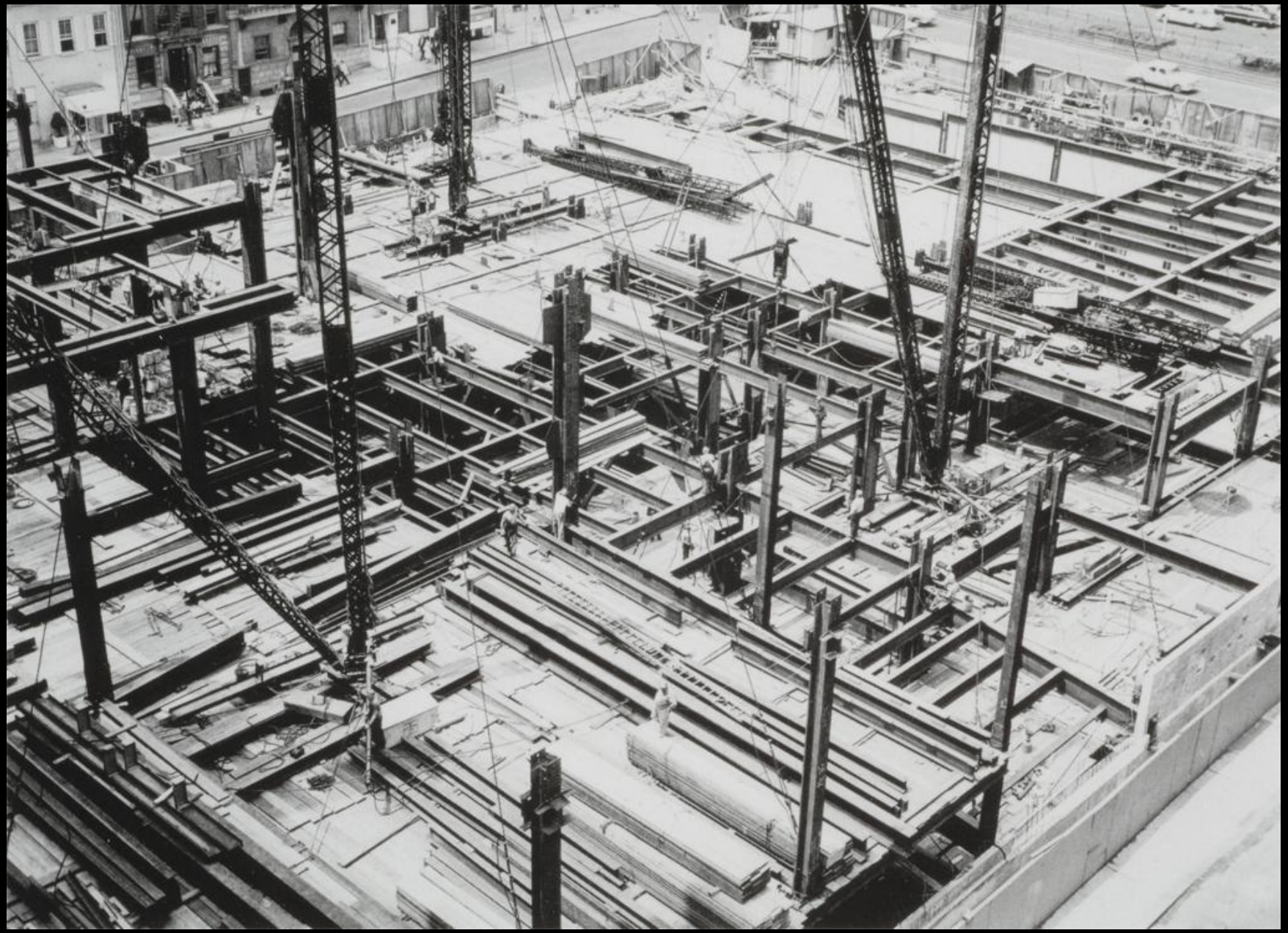
Seagram Building. Élévations.



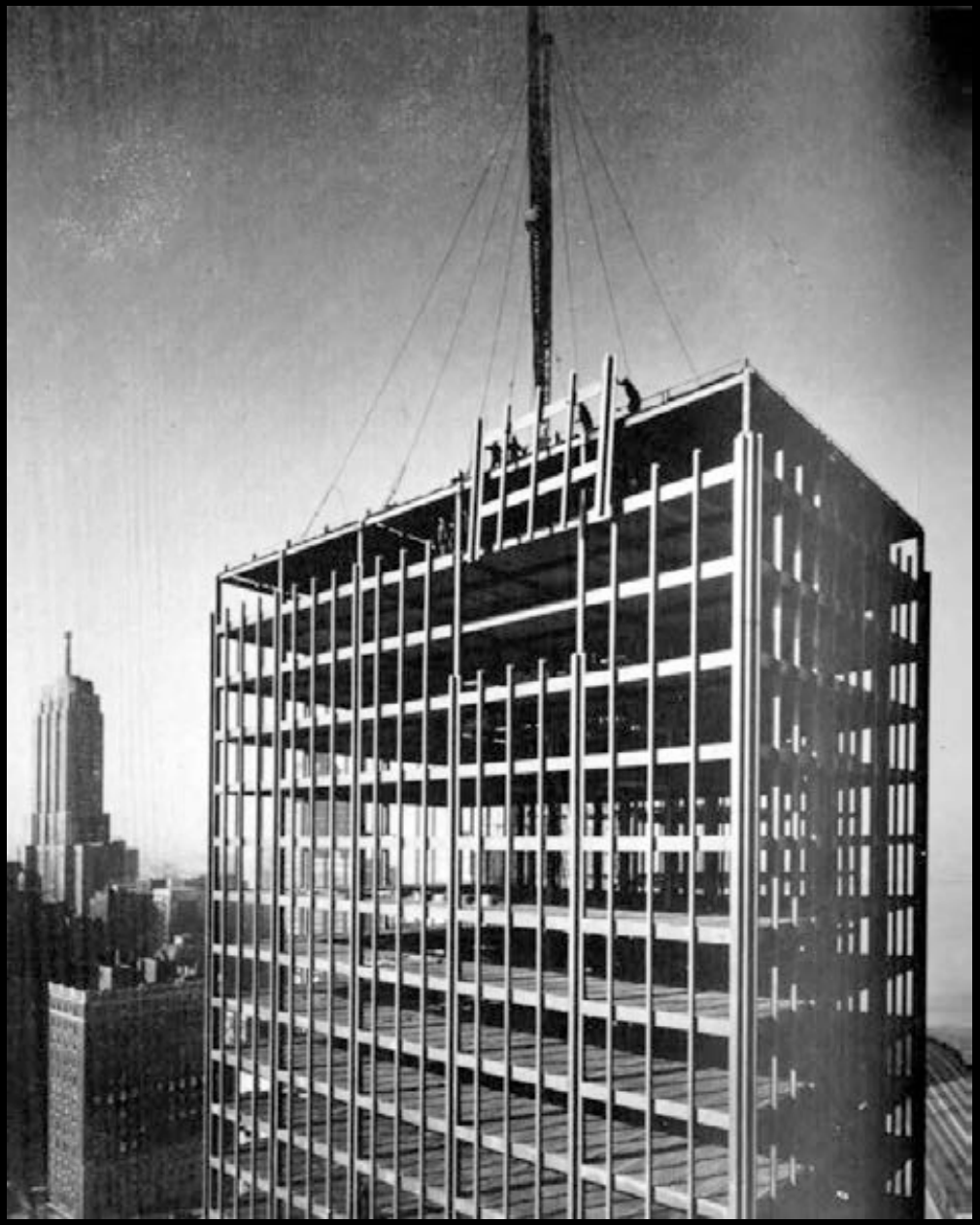
Le 810 Lake Shore Drive et le Seagram Building : élévations comparées.

Les 810 Lake Shore Drive et le Seagram Building : vues des façades comparées.

Seagram Building. Vue du chantier.



Seagram Building. Vue du chantier.



Seagram Building. Le montage de la façade.

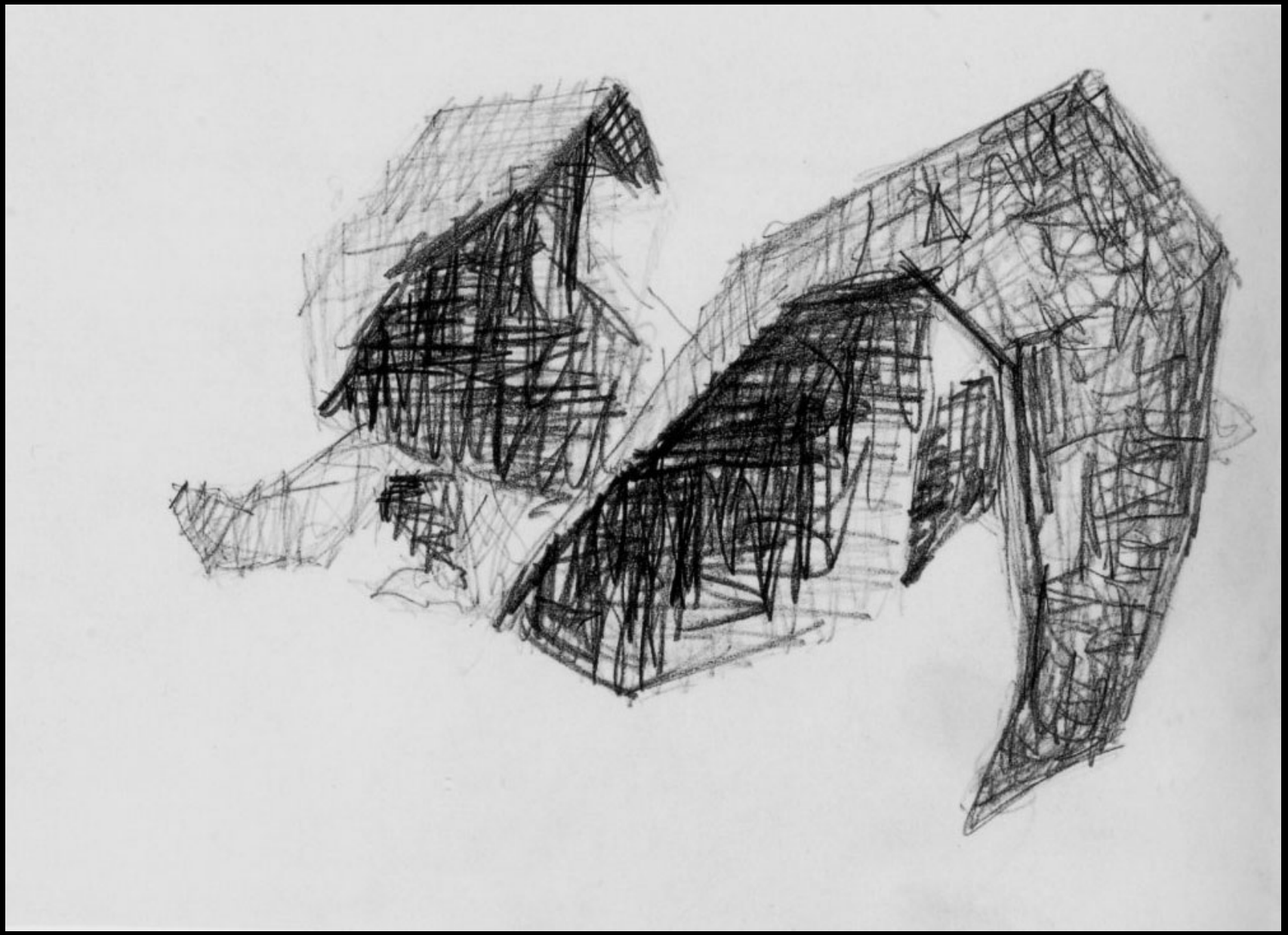
Seagram Building. Vues générales. Photographies d’Ezra Stoller.

Seagram Building. Vue générale au crépuscule. Photographie d’Ezra Stoller.

Seagram Building. Vue aérienne.

Seagram Building. Vue de la plaza depuis Lever House.

Seagram Building. Détail de la plaza. Photographie de Richard Pare.



Gene Summers., étude pour une sculpture sur la plaza du Seagram Building.

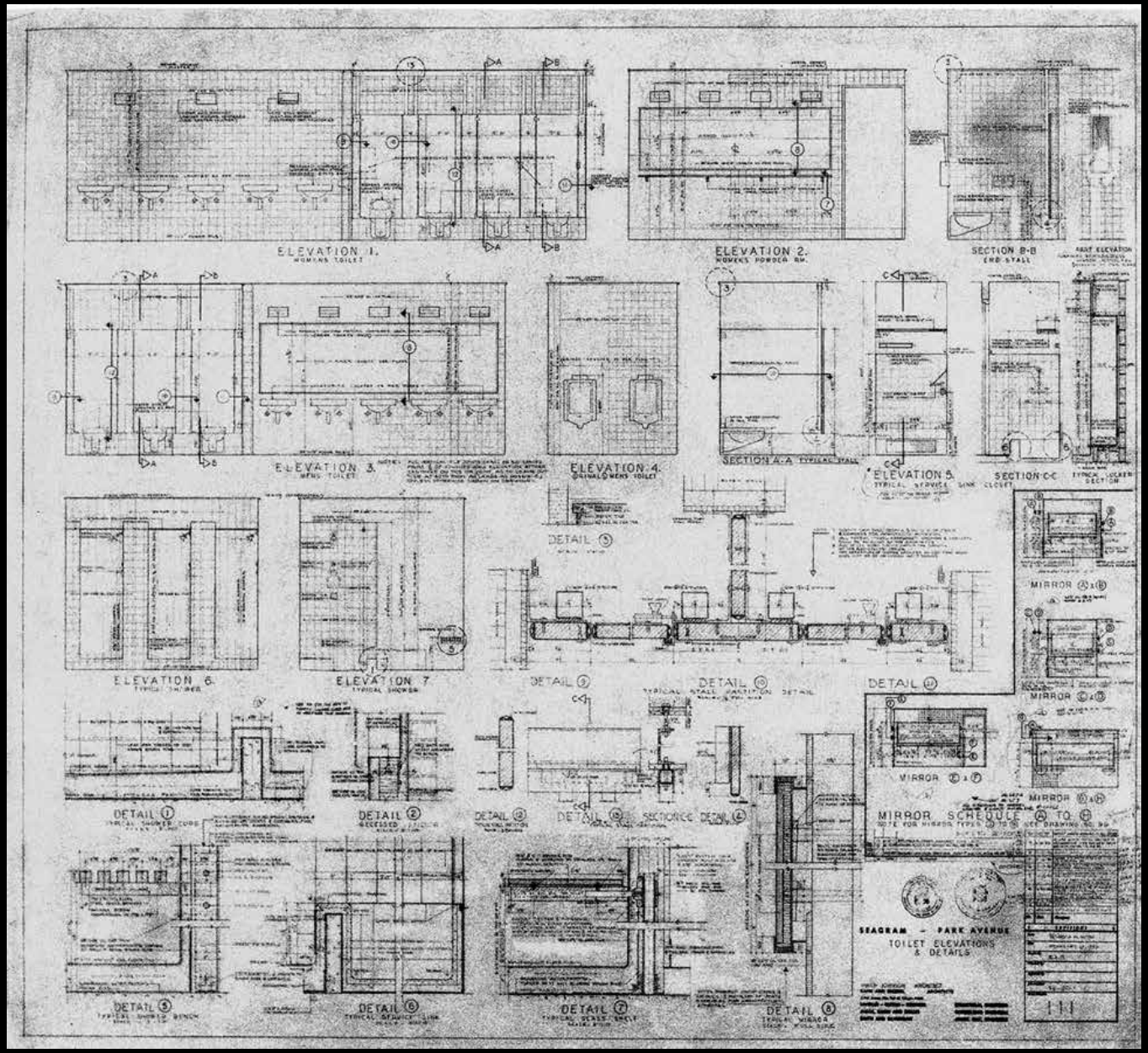
Alexander Calder, stabile sur la plaza du Seagram Building.

Seagram Building
Vue intérieure de la façade.

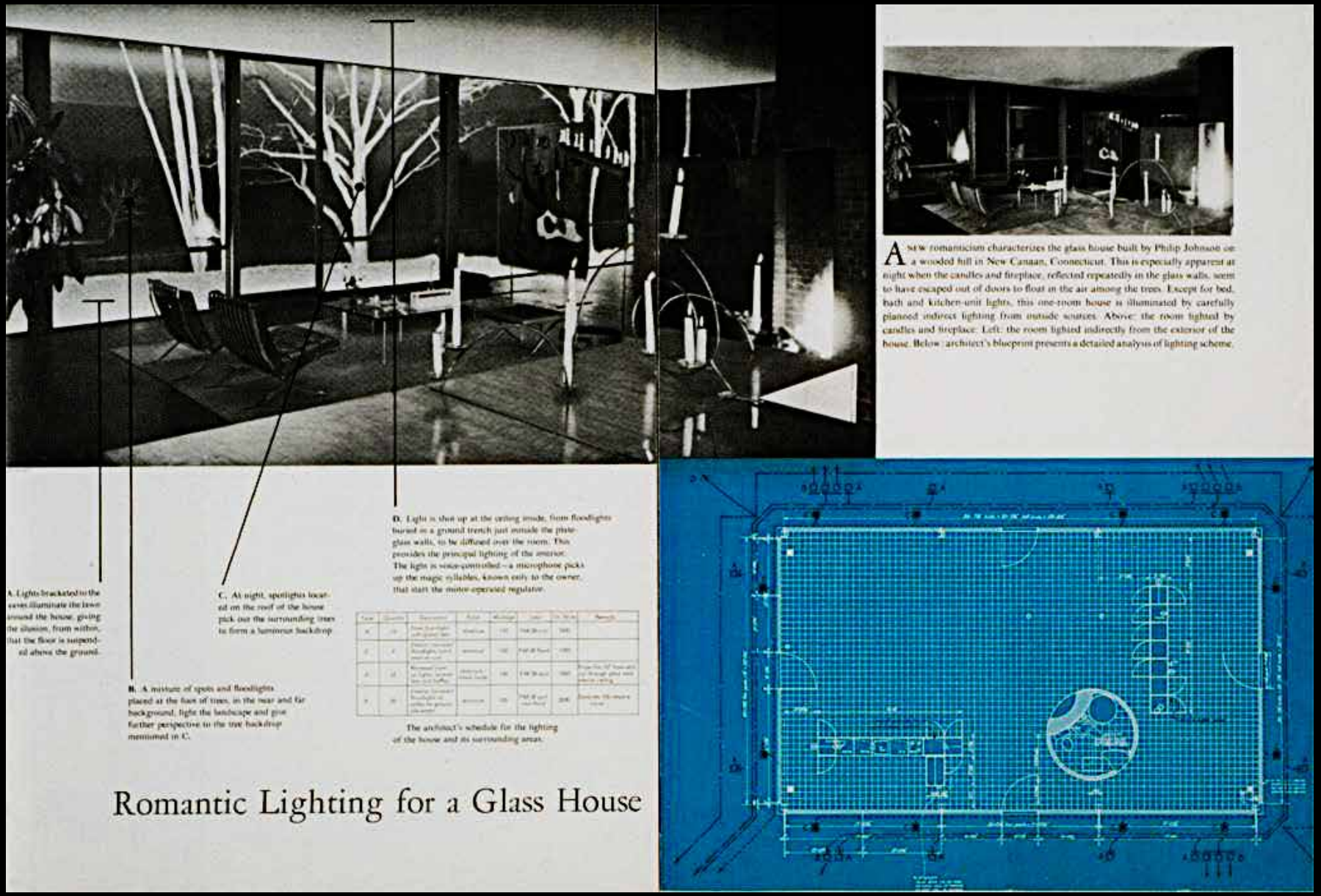
Seagram Building. Le hall et Park Avenue. Photographie d’Ezra Stoller.

Seagram Building. Vue du hall. Photographie de Richard Pare.

Philip Johnson, réception du 4e niveau dans le Seagram Building.



Seagram Building. Détails des sanitaires.



Romantic Lighting for a Glass House

A new romanticism characterizes the glass house built by Philip Johnson on a wooded hill in New Canaan, Connecticut. This is especially apparent at night when the candles and fireplace, reflected repeatedly in the glass walls, seem to have escaped out of doors to float in the air among the trees. Except for bed, bath and kitchen-unit lights, this one-room house is illuminated by carefully planned indirect lighting from outside sources. Above: the room lighted by candles and fireplace. Left: the room lighted indirectly from the exterior of the house. Below: architect's blueprint presents a detailed analysis of lighting scheme.

A. Lights bracketed to the eaves illuminate the lower ground the house, giving the illusion, from within, that the floor is suspended above the ground.

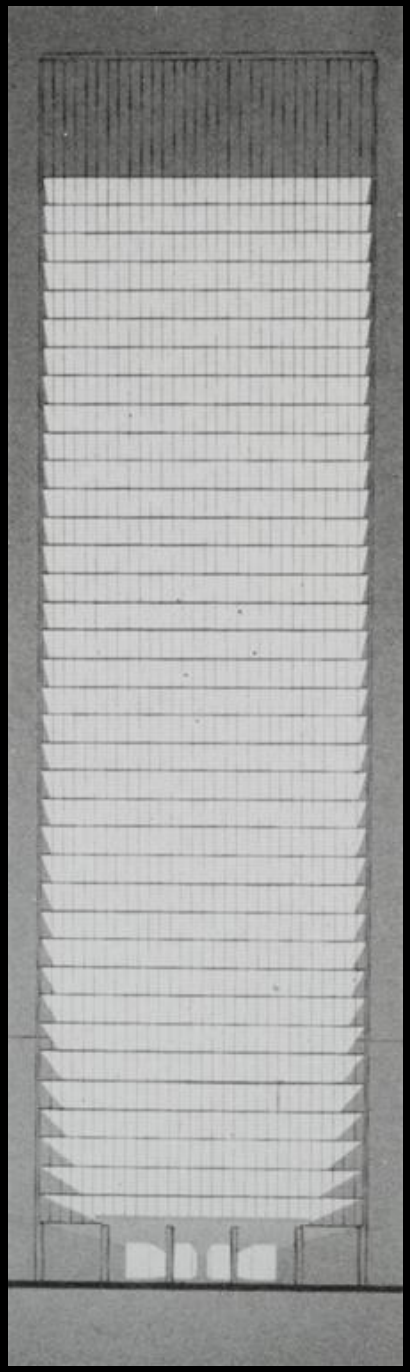
B. A mixture of spots and floodlights placed at the foot of trees, in the near and far background, light the landscape and give further perspective to the tree backdrop mentioned in C.

C. At night, spotlights located on the roof of the house pick out the surrounding trees to form a luminous backdrop

D. Light is shot up at the ceiling inside, from floodlights buried in a ground trench just outside the plate-glass walls, to be diffused over the room. This provides the principal lighting of the interior. The light is voice-controlled—a microphone picks up the magic syllables, known only to the owner, that start the motor-operated regulator.

The architect's schedule for the lighting of the house and its surrounding areas.

”Un éclairage romantique pour une maison de verre", *Flair*, février 1950, avec l’installation de Richard Kelly pour la maison de verre de Philip Johnson.



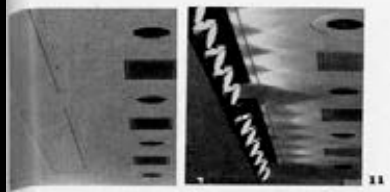
Richard Kelly, concept de ”tour de lumière"
pour le Seagram Building, 1957.

Photos: Ezra Stoller

LIGHTING IS ARCHITECTURE

definition of structure

In making its Awards for the best commercial buildings built in the years 1956-57 on Fifth, Madison, and Park Avenues, in New York, the Committee of Architectural Awards of Fifth Avenue Association selected 375 Park Avenue (otherwise known as the Seagram Building or the House of Seagram) as the best to appear on Park Avenue in this period. Among the words of praise, they included the following: "At night, the building glows with great distinction by means of skillful interior lighting designed to achieve this effect." Richard Kelly was the Lighting Consultant who developed the scheme with the Architects (Mies van der Rohe and Philip Johnson; Kahn & Jacobs, Associated). Around the perimeter of all 38 floors there is a band of luminous ceiling 20 ft in depth. In the daytime, this band, which provides toward 100 ft candles of illumination, effectively minimizes the glare brightness contrast between ceiling and sky. At night, fully lighted by a secondary wiring system at one-fifth of the daytime intensity, it not only provides the glow to which the Awards Jury referred



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11. *Display lights* (top) were designed for executive meeting room, disappear into ceiling when not in use. They flank one end of meeting room with effective stage.

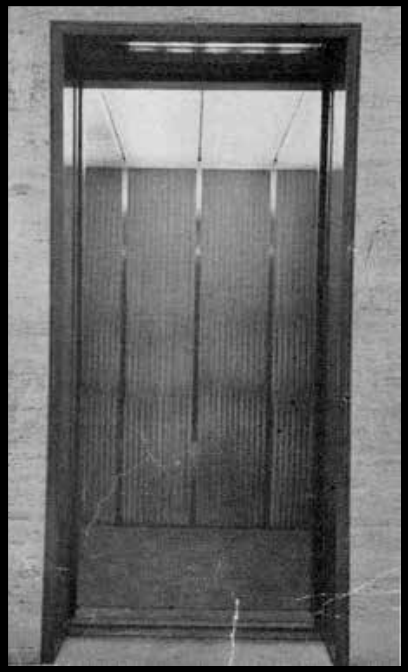
12. *Invisible light sources* (under low above) were used throughout building. Here they spill a wash of light over conference-room walls, and make a pool of light on conference table. Lighting Consultant Richard Kelly, in collaboration with Lighting Designer Edison Price, used concealed light sources to illuminate marble-faced elevator stack in lobby, and to light paintings and tapestries in Seagram offices. Result: one of the best-illuminated buildings ever constructed.

13. *Luminous ceiling* forms a continuous 11½-foot-wide band around the perimeter of the building. Office (above) was designed by Ketchum & Sharp for O. E. McIntyre, Inc., shows modular ceiling grid in outside offices and corridor, plus a low-brightness system for interior office spaces. This system provides excellent light at desk surfaces. Each night, the luminous ceiling band is lit up on every floor, provides a dramatic spectacle on Manhattan's sky line (right).

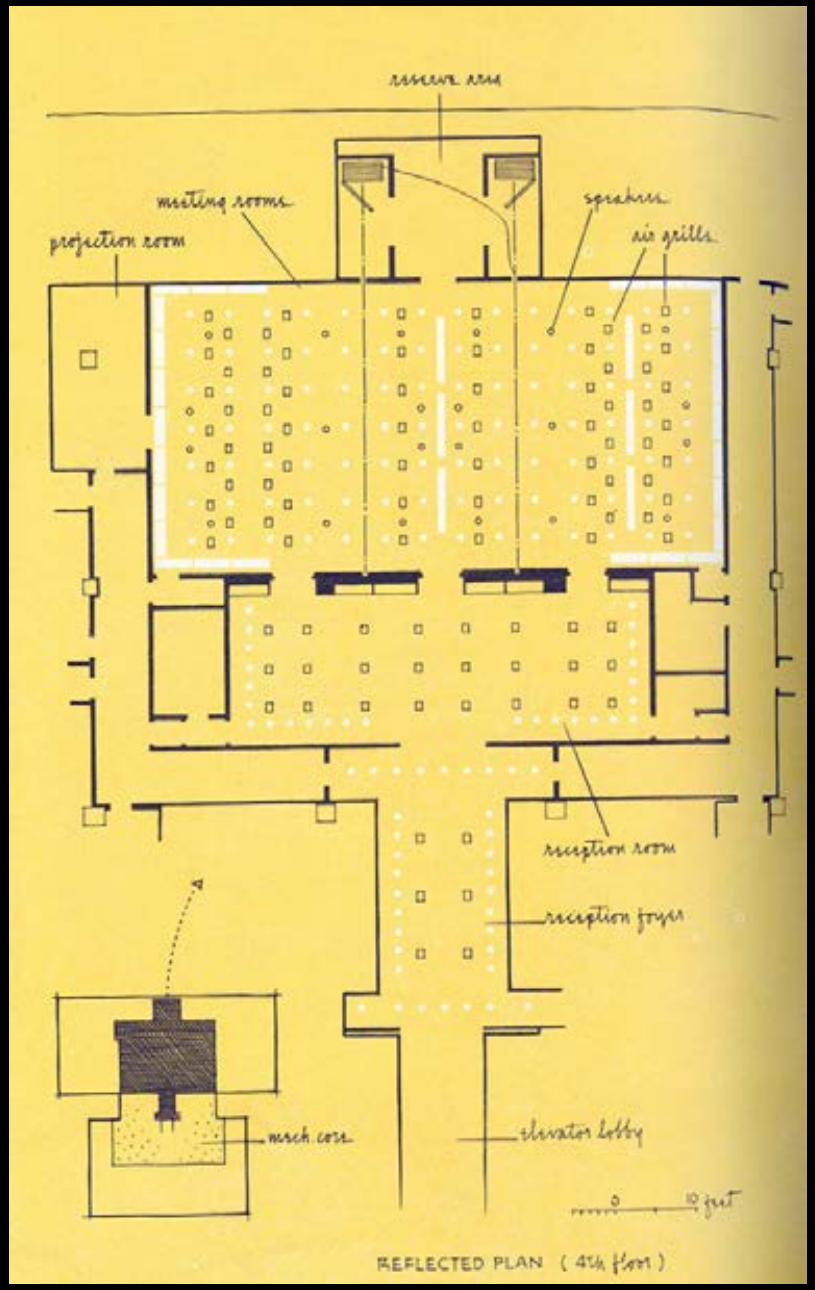
© Nick Wheeler

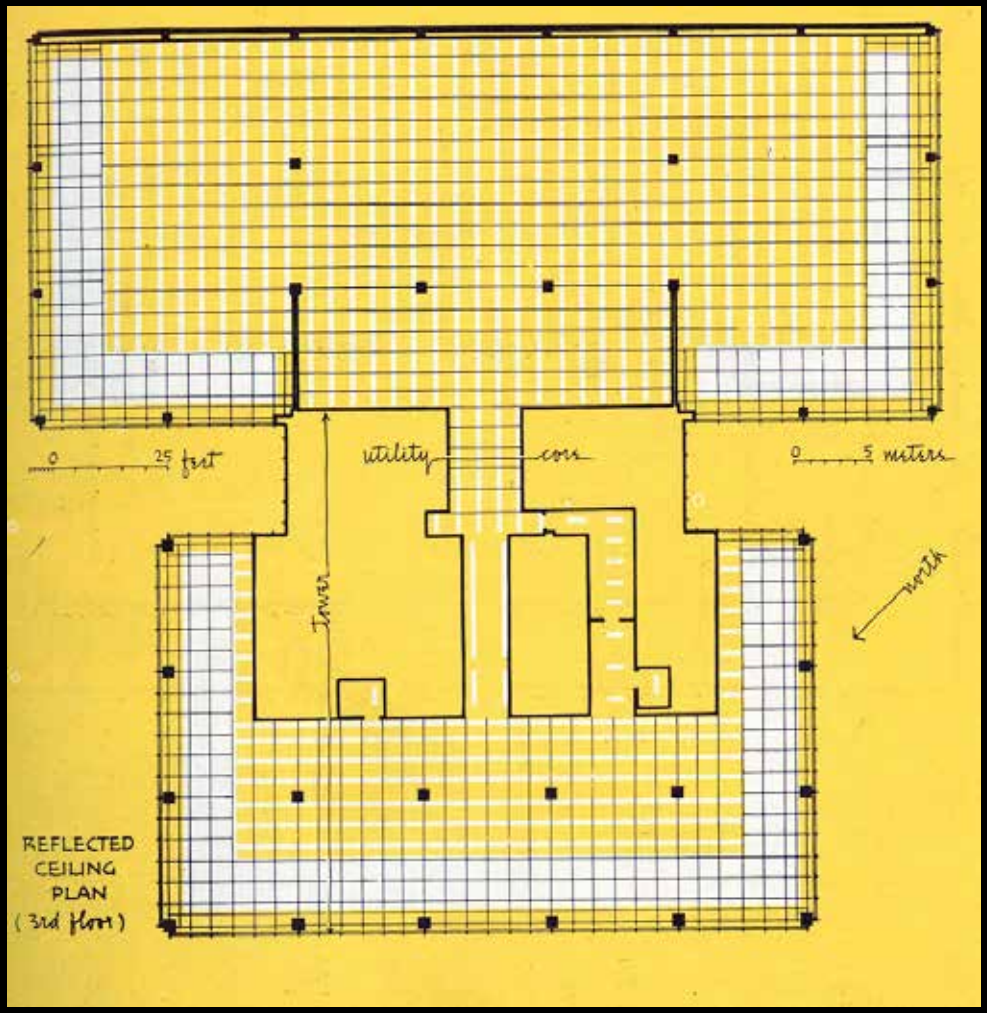
Seagram Building. Systèmes d’éclairage.



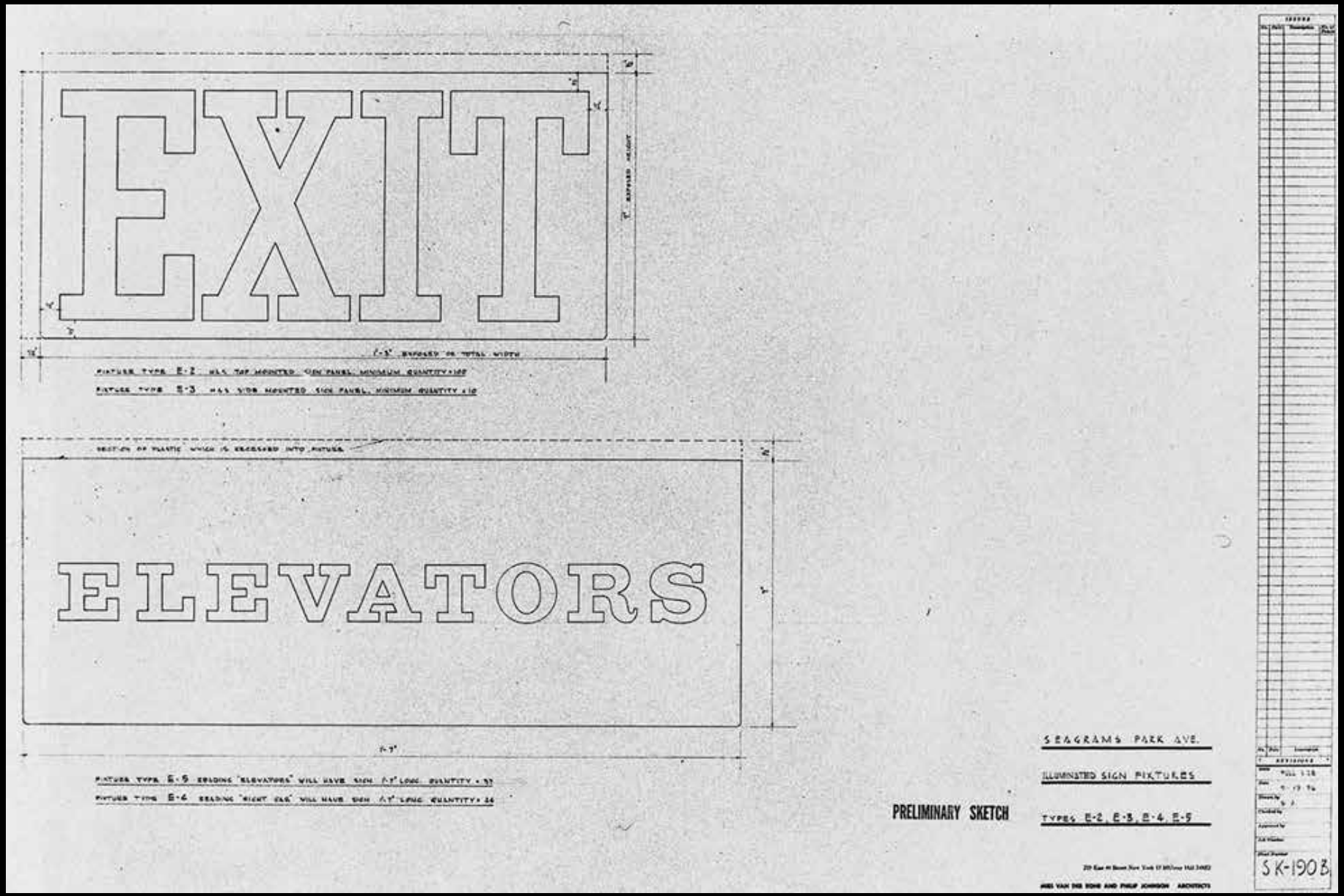



Seagram Building. Systèmes d’éclairage.

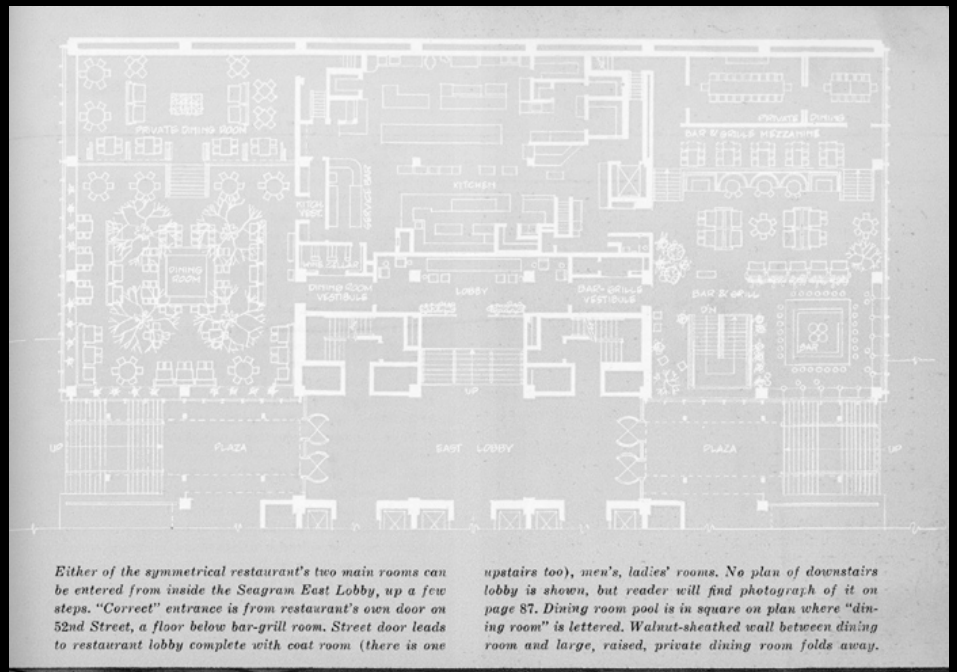




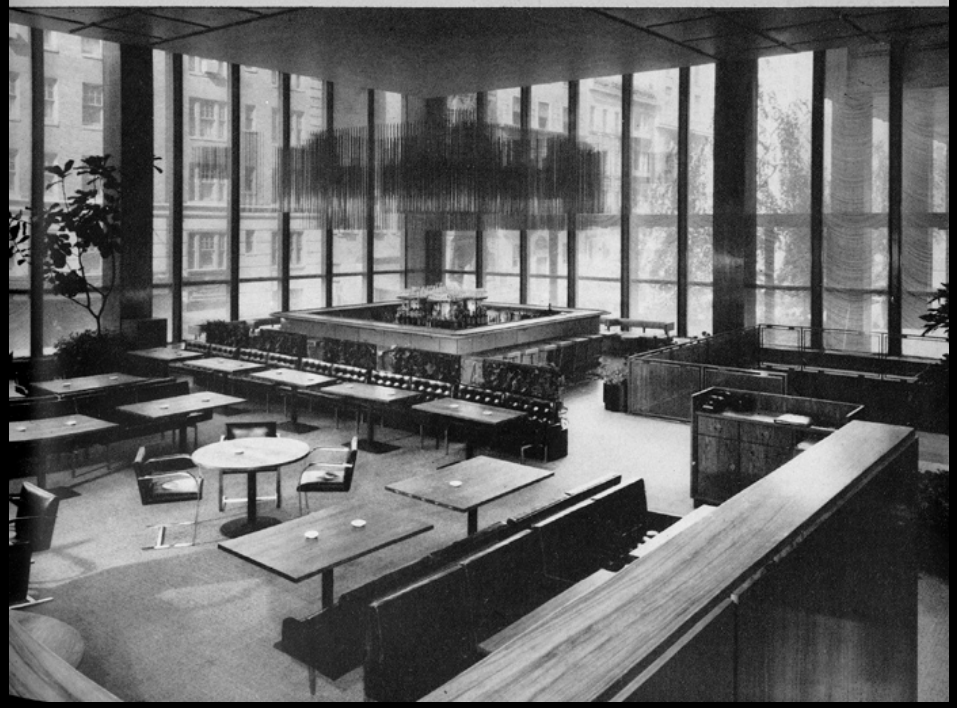
Seagram Building. Systèmes d’éclairage.



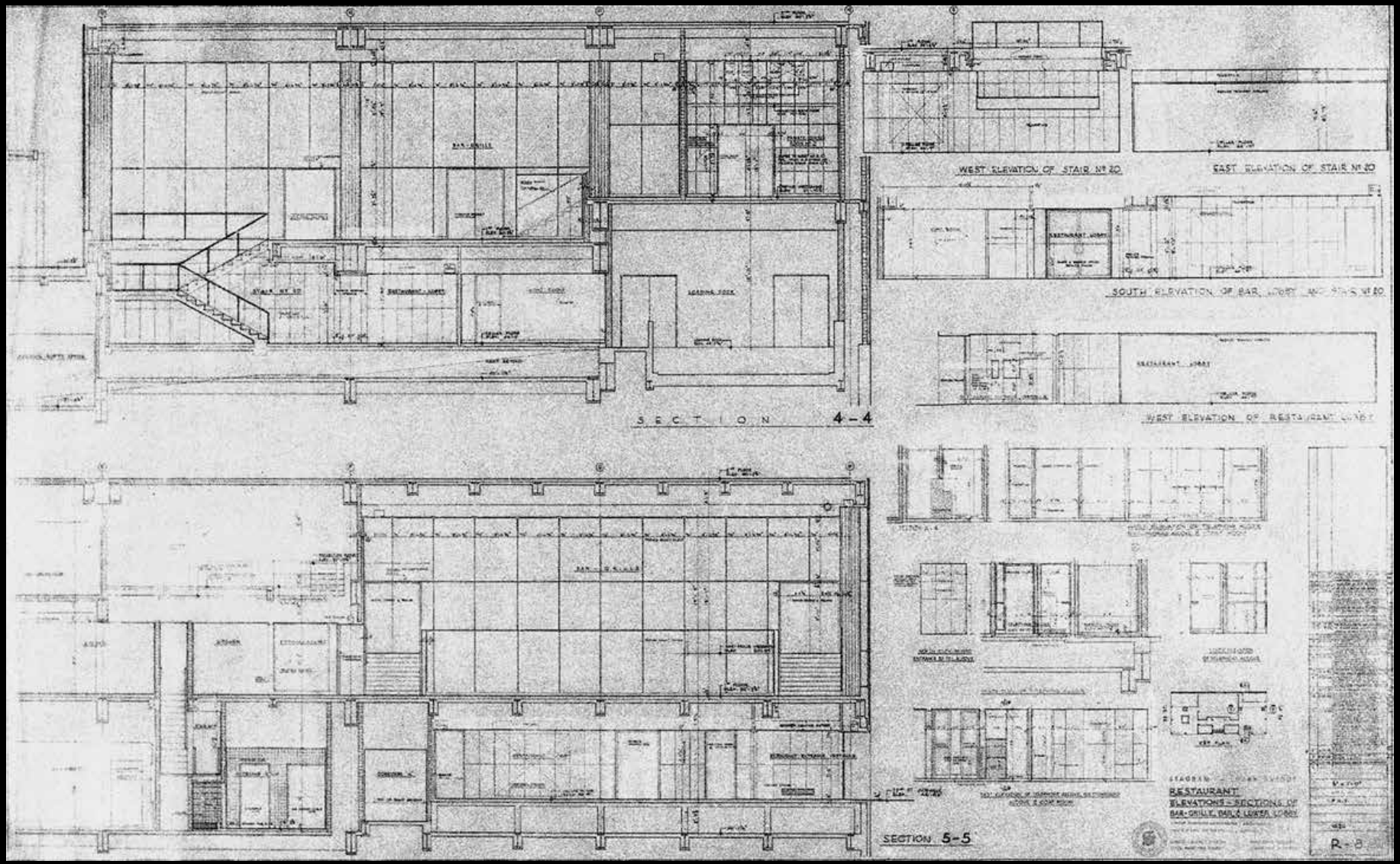
Elaine Lustig. Signalétique pour le Seagram Building.



Either of the symmetrical restaurant's two main rooms can be entered from inside the Seagram East Lobby, up a few steps. "Correct" entrance is from restaurant's own door on 52nd Street, a floor below bar-grill room. Street door leads to restaurant lobby complete with coat room (there is one upstairs too), men's, ladies' rooms. No plan of downstairs lobby is shown, but reader will find photograph of it on page 87. Dining room pool is in square on plan where "dining room" is lettered. Walnut-sheathed wall between dining room and large, raised, private dining room folds away.

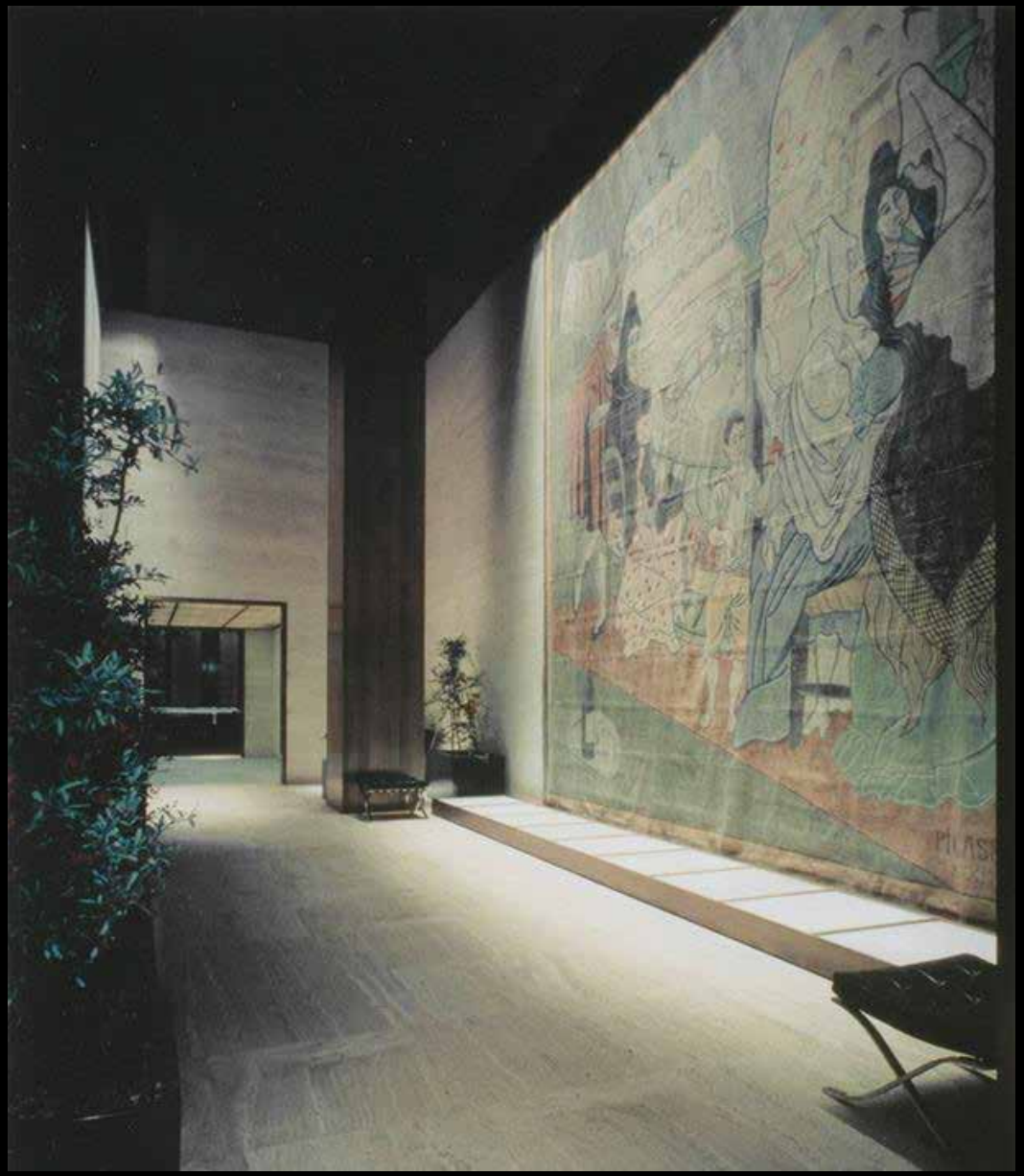


Philip Johnson
Restaurant *The Four Seasons*.



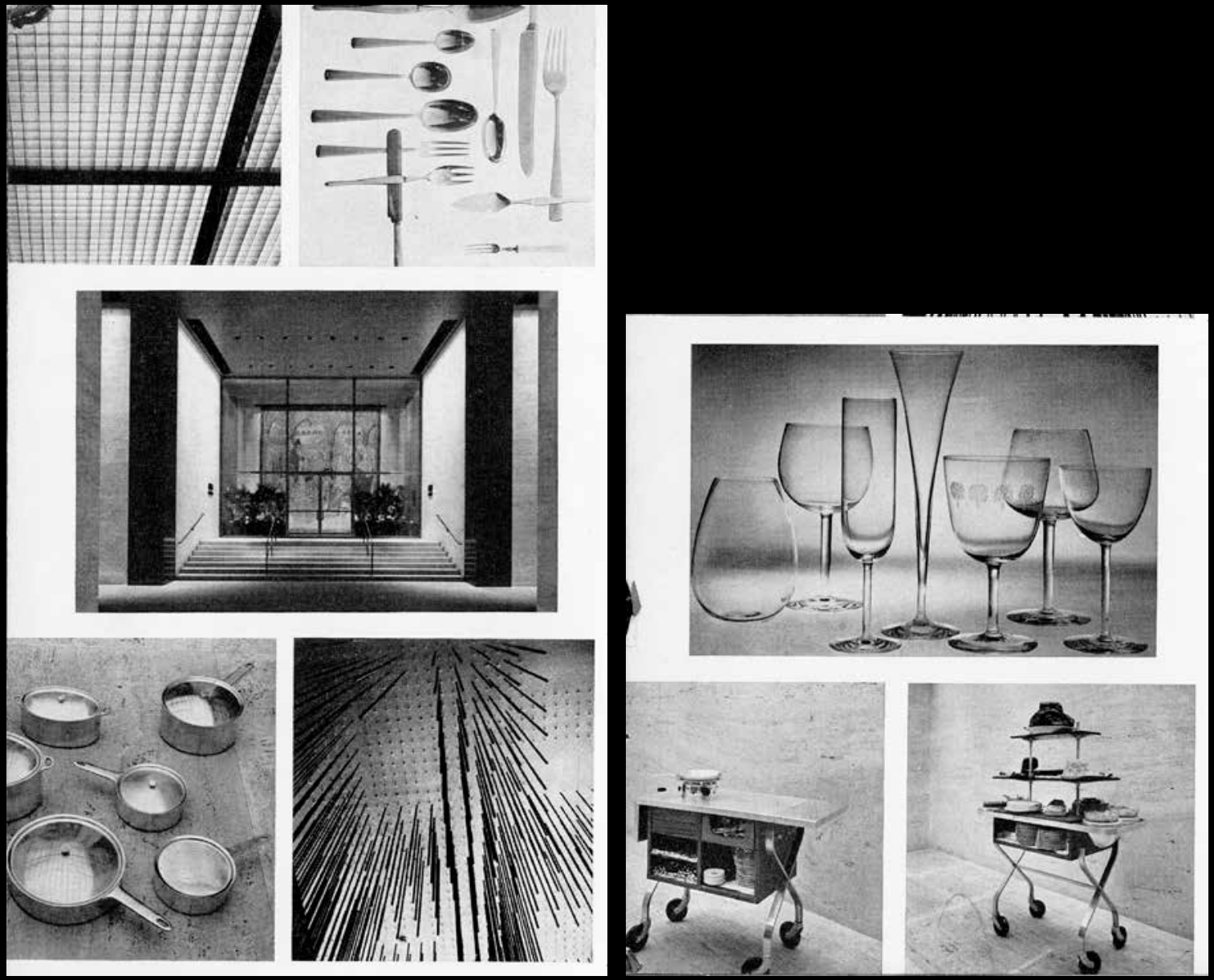
Philip Johnson, restaurant *The Four Seasons*. Coupes.

Philip Johnson, restaurant *The Four Seasons*. Sculpture de Richard Lippold.



Philip Johnson, restaurant *The Four Seasons*.
Rideau de scène de Pablo Picasso pour *Le Tricorne*, 1919.

Philip Johnson, restaurant
Four Seasons.
Sculpture de Richard Lippold.



Mobilier, matériel, vaisselle et couverts pour le restaurant *The Four Seasons*.

Seagram Building. Aménagements paysagers de Karl Linn.

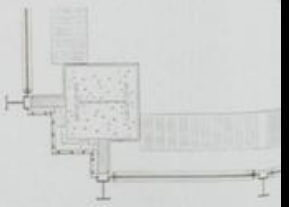
Mies van der Rohe devant le Seagram Building, 1958.

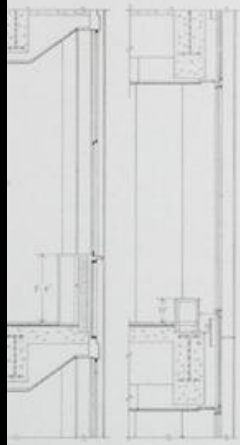
Seagram's custom look

13 new ideas for better skyscraper design

The Seagram building is, in effect, a half-million square foot laboratory in which new and special office designs are being tested in actual use. The building's architects refused to accept a standard material or standard method if they could see ways of improving it—and the result has been a whole catalogue of innovations that may soon affect office building design throughout the U.S. Some are merely redesigns of existing products to improve their appearance; others are more radical departures from present practice. All are part of the design vocabulary that makes this building speak with a clear, forceful voice.

1. *Bronze and glass curtain wall* consists of 4½ by 6 inch I-beam extrusions (largest sections ever extruded in bronze), spandrels of Muntz metal (an alloy which resembles mullions in color, but contains more copper), and pinkish-gray, heat- and glare-resistant glass in story-high bronze frames. I-beams were extruded 26 feet long. Complete cost of wall: $18 per square foot. (Lever House, by comparison, would cost $13 today.)





WALL SECTIONS
UN Secretariat Seagram

7. *New air-conditioning system* uses underwindow units that project only 11 inches above floor line (as opposed to 30 inches for similar units in UN tower—see comparative sections at left). These compact units make floor-to-ceiling glass walls practical for the first time. Seagram's system has unusually flexible temperature and humidity controls which can be adjusted to heat the lower portions of the south wall of the building (which may be shaded by adjacent buildings), while cooling the upper portions of the same wall (which may still be exposed to broiling sun). Office above, showing low underwindow unit, is part of Olivetti suite.

8. *Special lettering* (below) for use throughout building was designed by Elaine Lustig, in square serif.

9. *Special faucets* and other washroom fittings were designed by architects to harmonize with elegant detailing throughout the building.

10. *Special hardware items* of brushed aluminum and stainless steel (see bottom photos) were custom-designed, and are now part of manufacturer's standard line. Original extra cost of these special items over top-quality hardware was "very, very minimal," according to manufacturer.

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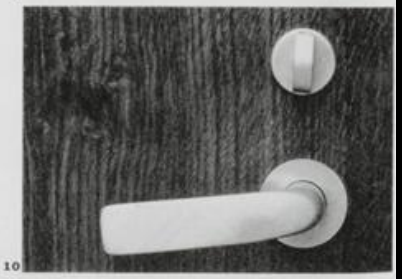
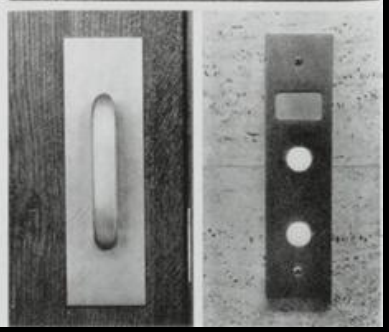
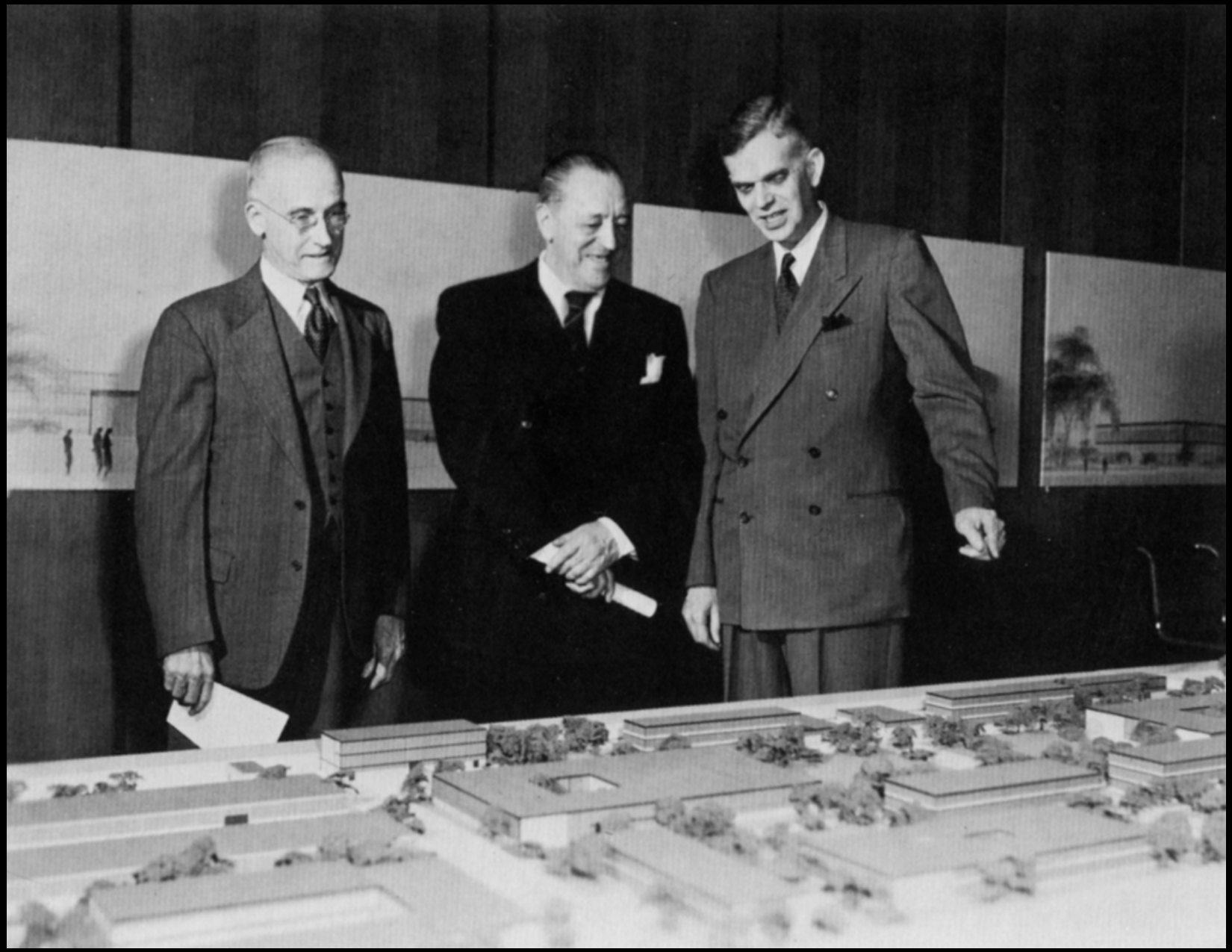




74

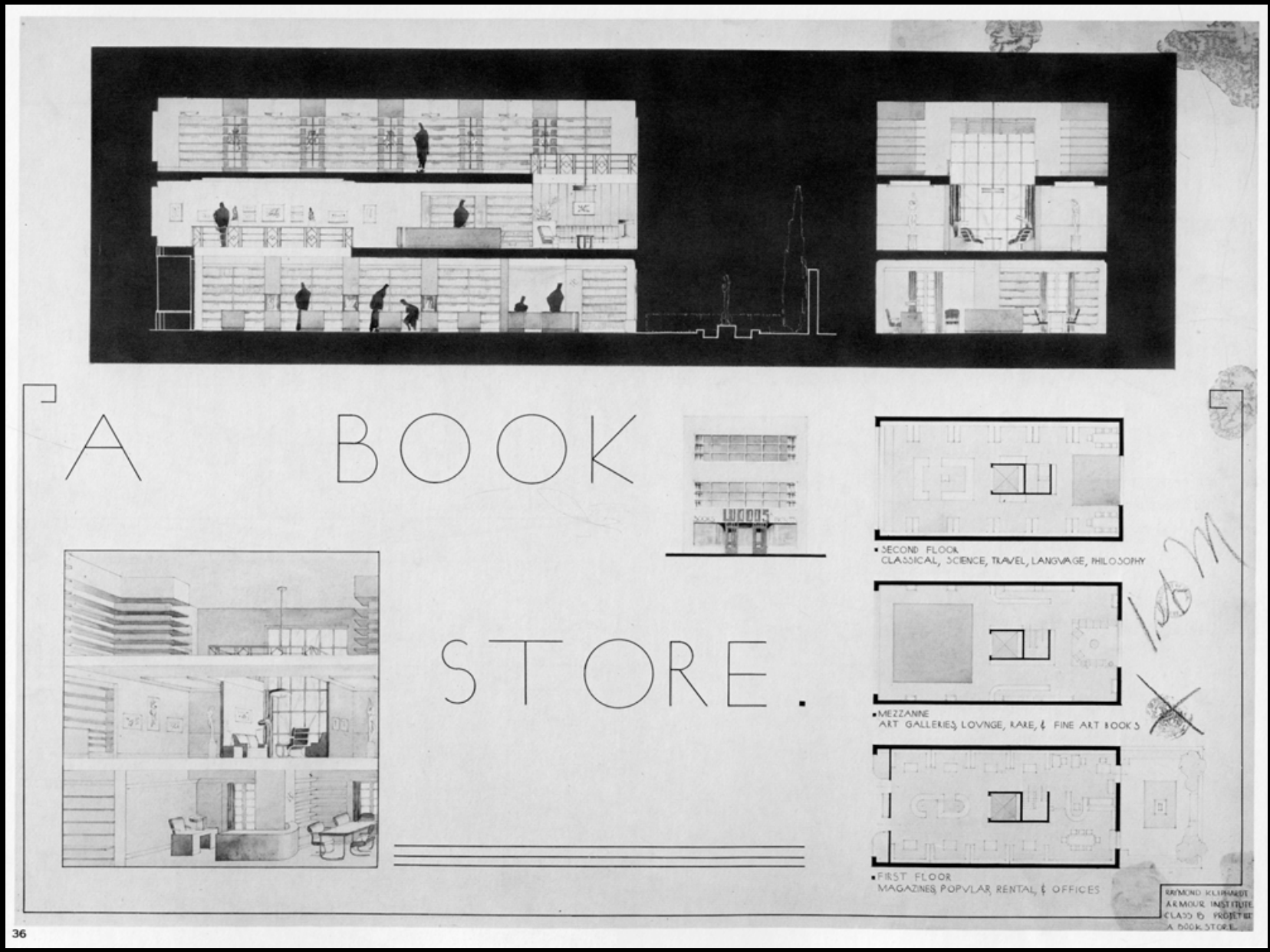
”L’allure personnalisée du Seagram", *Architectural Forum*, juillet 1958.



James Peebles, Mies et Henry T. Heald devant la maquette du campus de l’IIT, 1940.

Erich Mendelsohn, Walter Peterhans, Ludwig Hilberseimer et Mies van der Rohe, Chicago, 1940.

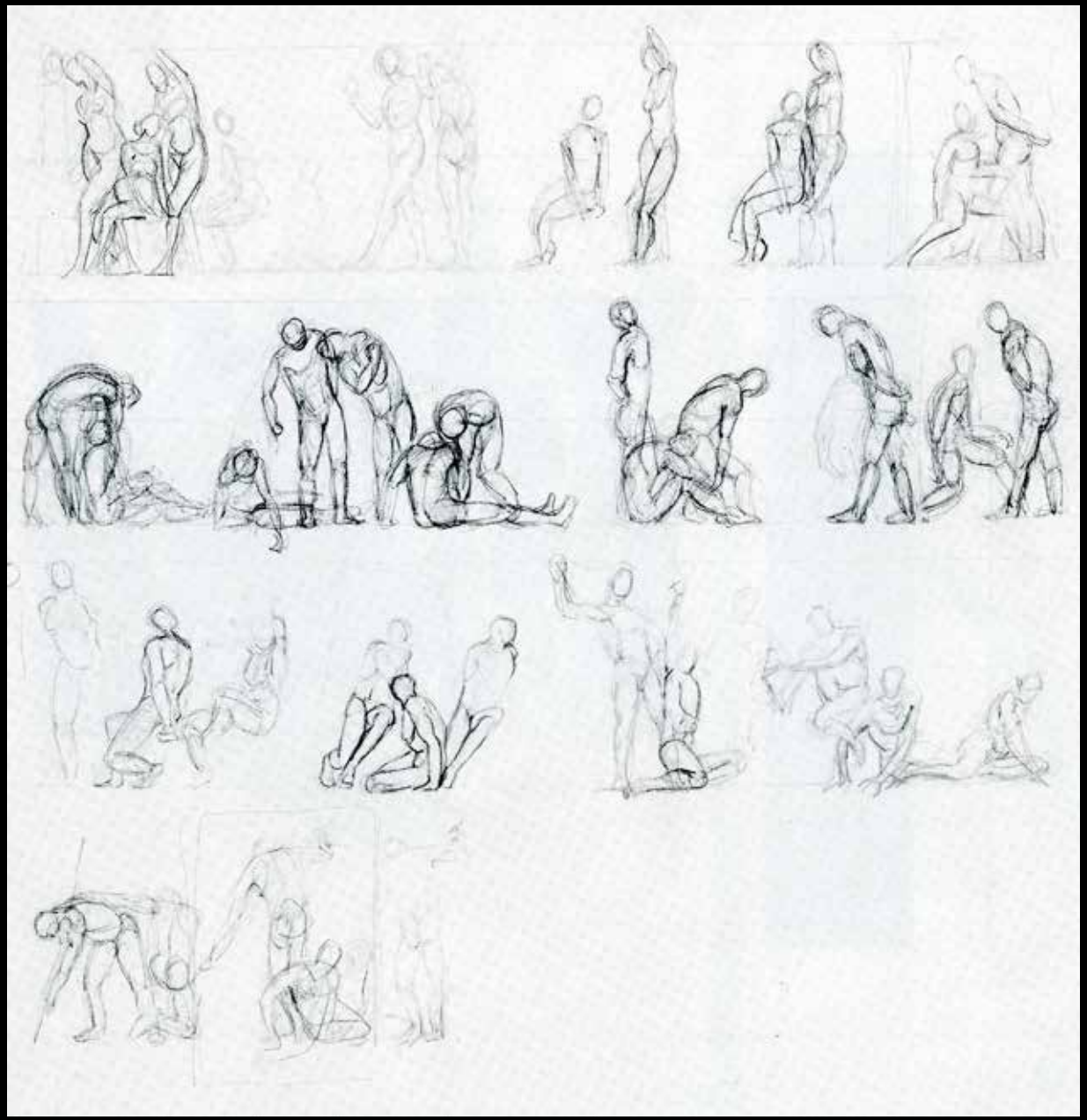
Programme pour l’enseignement de l’architecture à l’Armour Institute, 1938.



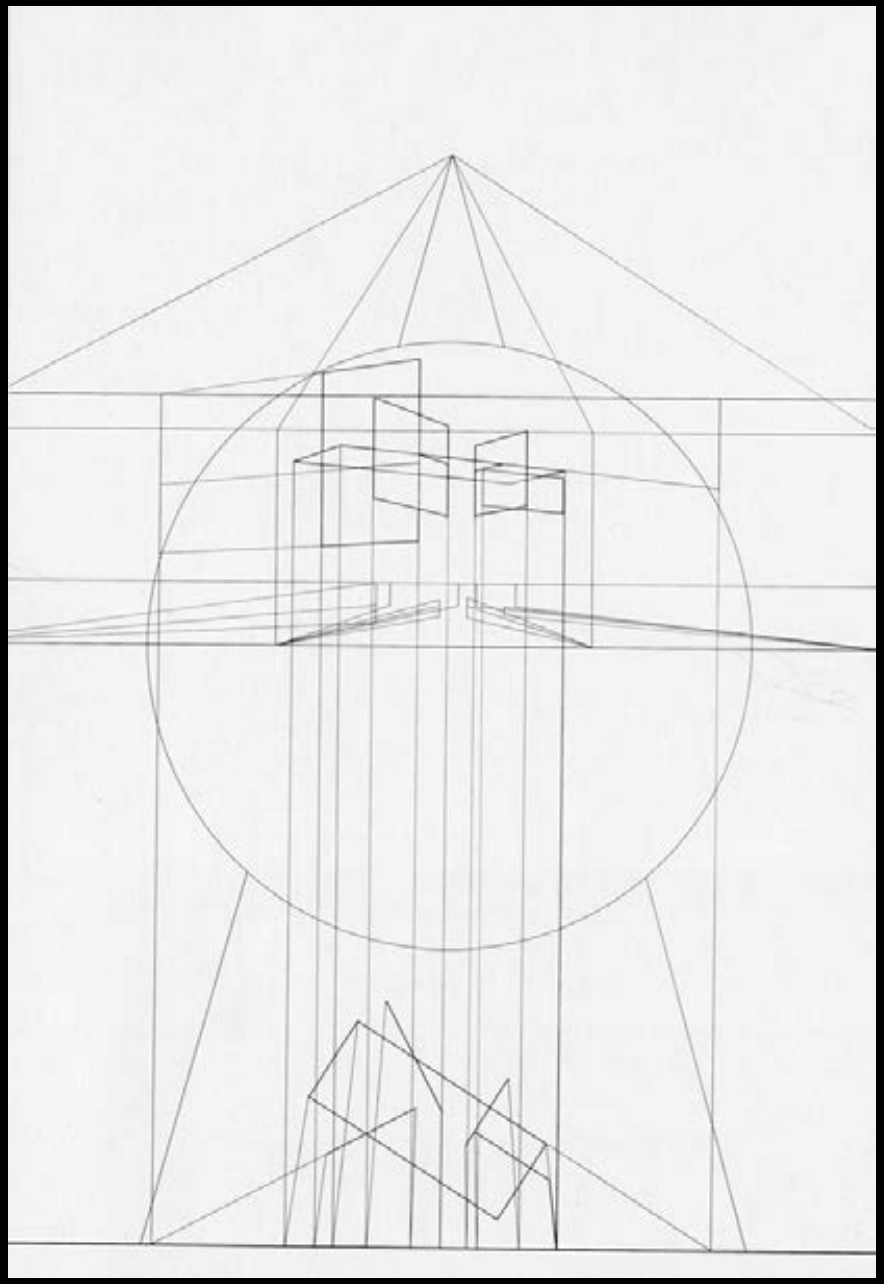
Raymond Kliphardt, projet de librairie, Armour Institute, 1937.

Mies van der Rohe critique les projets des étudiants de 4e année, 1939.

Étudiants de l’IIT travaillant sur des maisons à cour, milieu des années 1940.

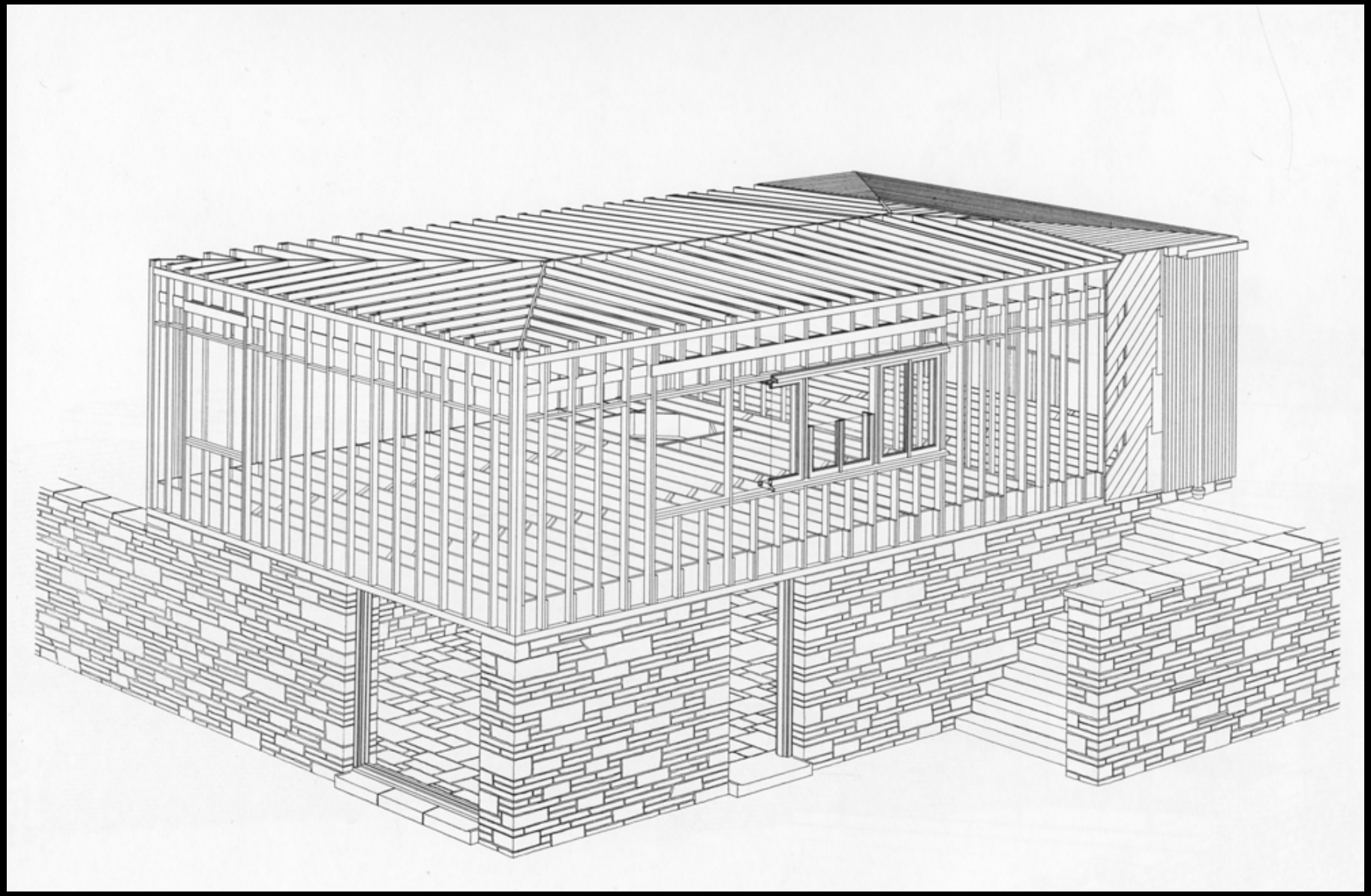


Thomas Burley, études de personnages, IIT, 1940.

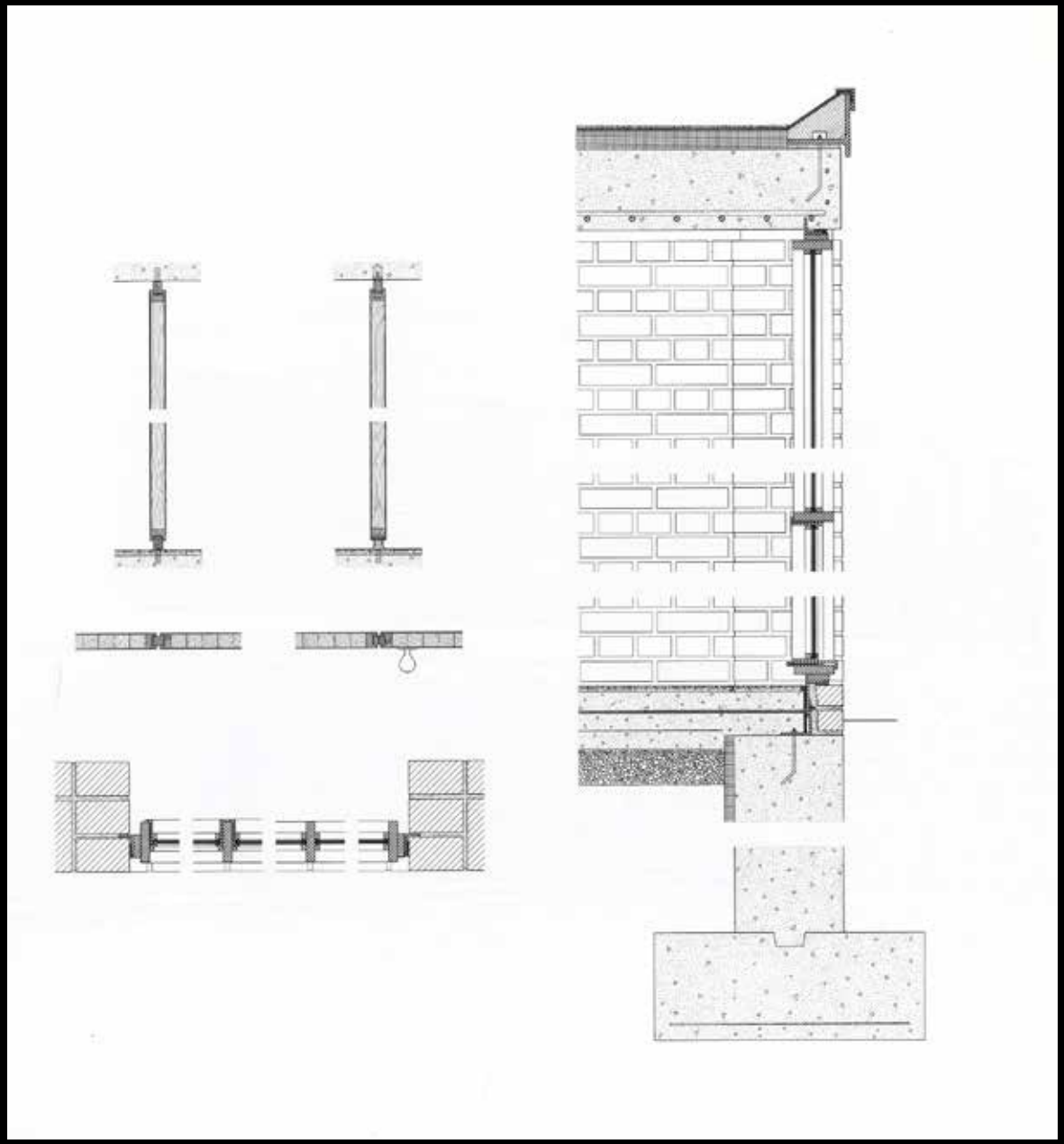


Donald Wrobleski, exercice de perspective, IIT, 1951.

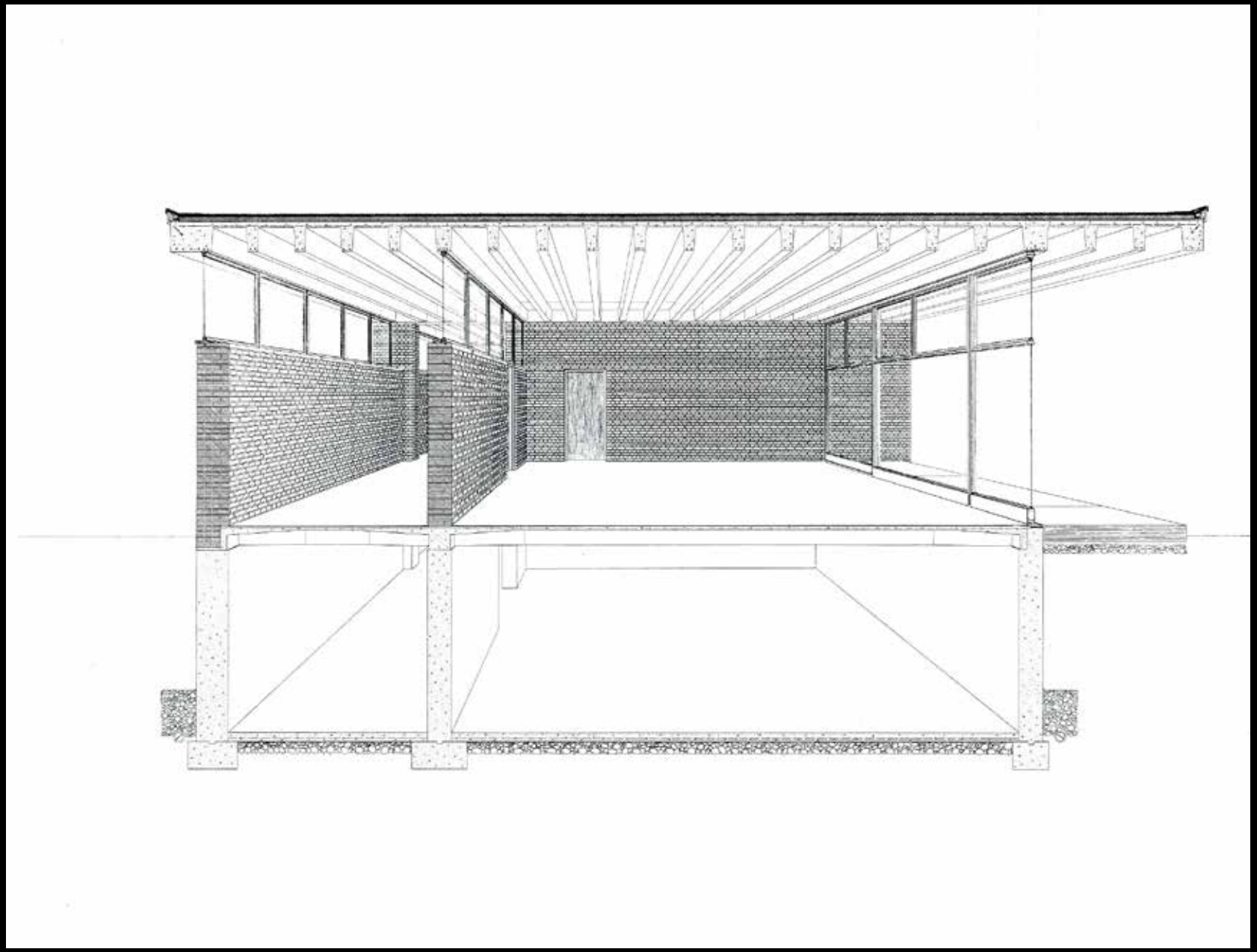
Exercice de 2e année sur la texture, IIT, 1940s.



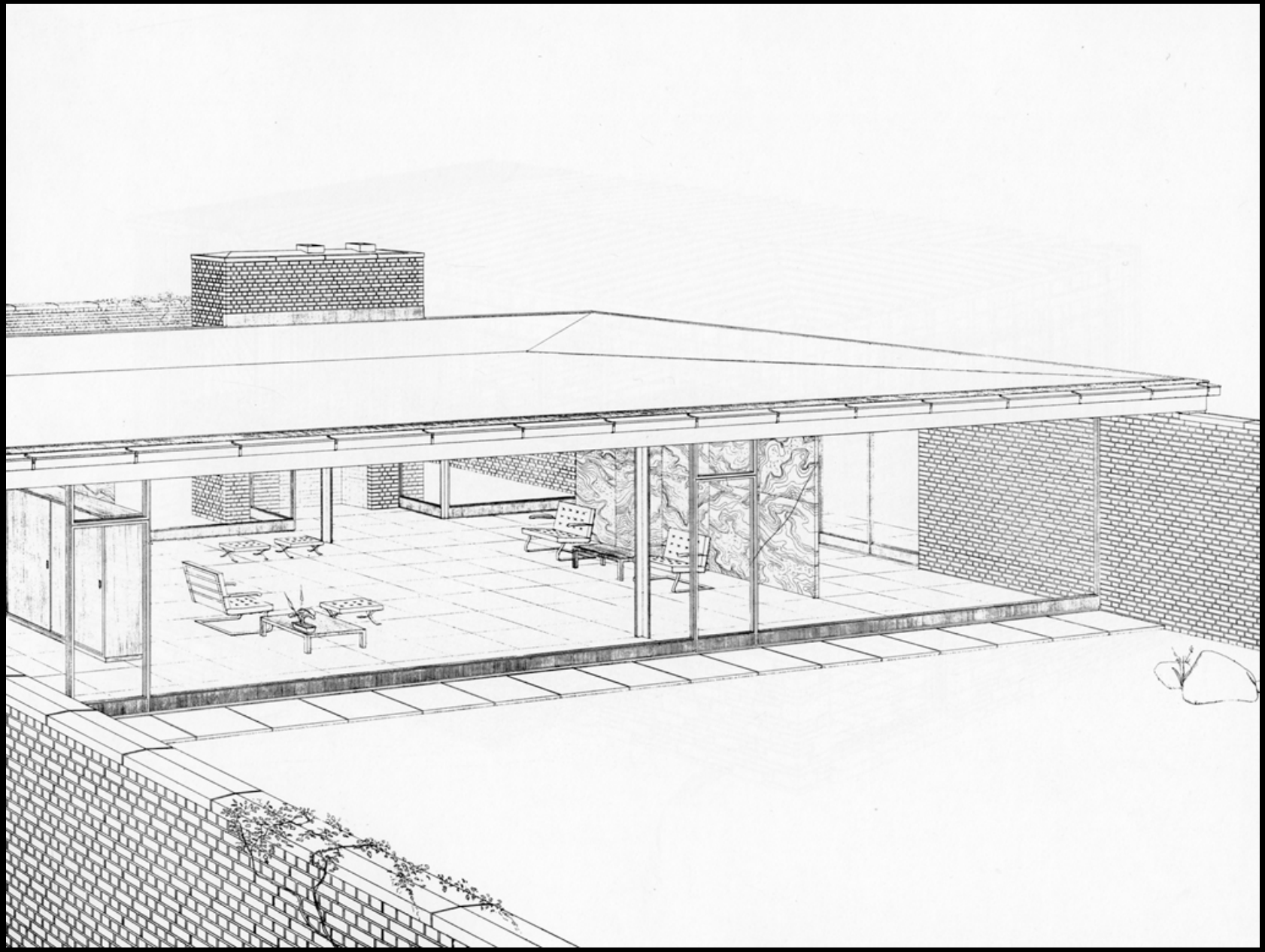
David Spaeth, étude de matériaux et de structure: maison à ossature de bois sur un soubassement de pierre, IIT, 1961.



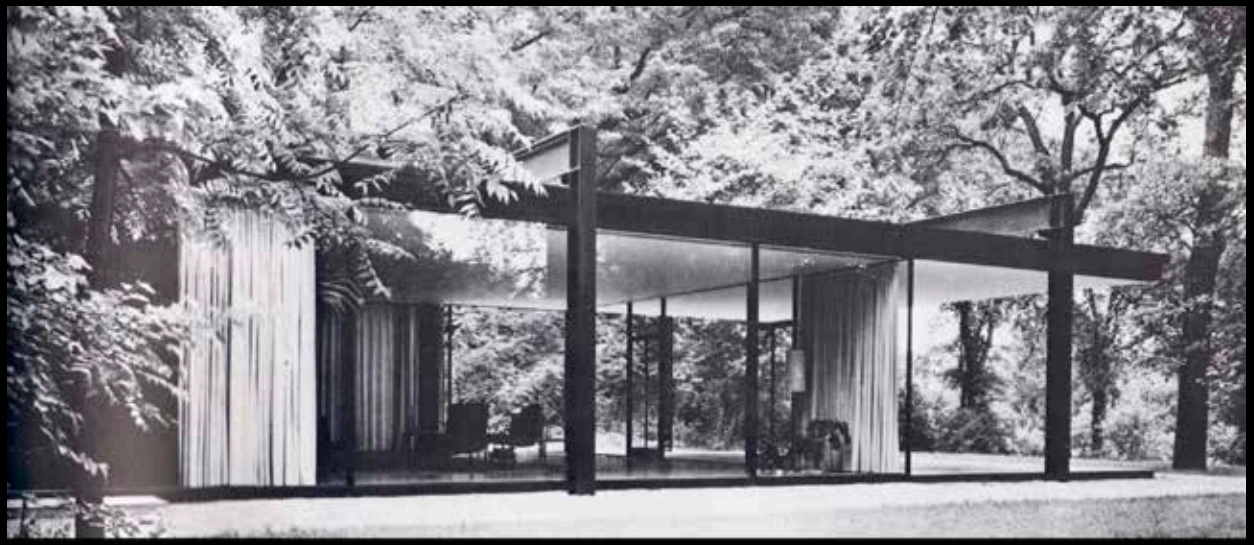
Analyse de la construction de l’IIT, vers 1950.



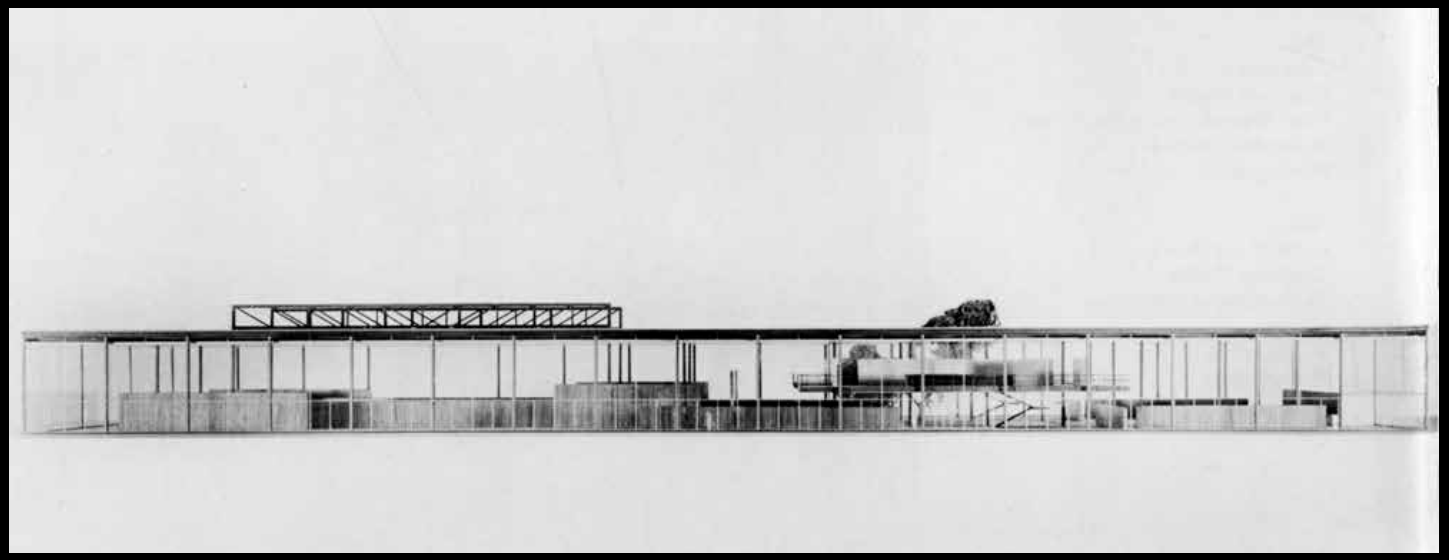
Thomas Wrobleski, exercice de construction, IIT, 1951-52.



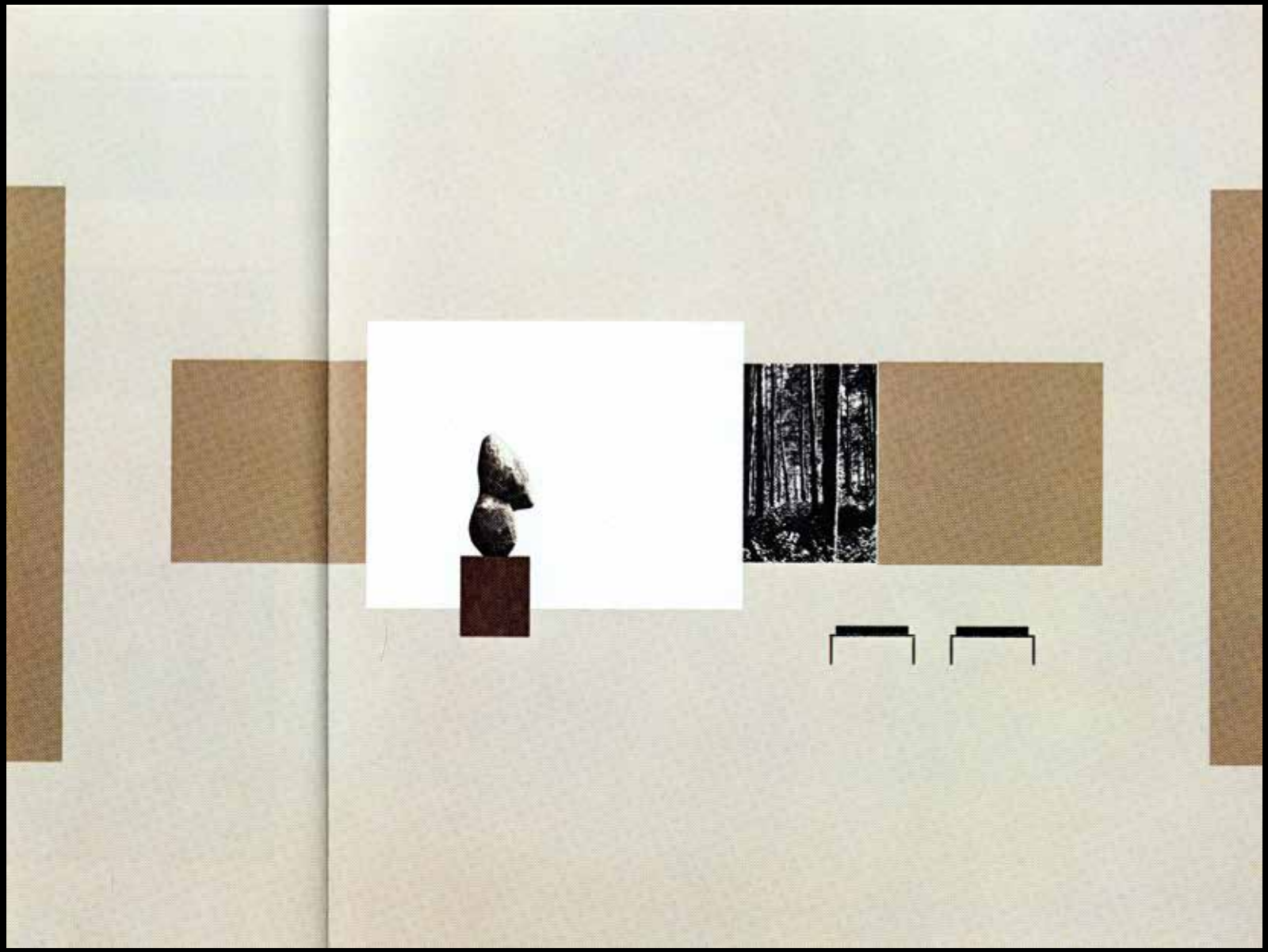
Carter Manny, Jr., exercice sur le thème de la maison à cour, IIT, 1947.



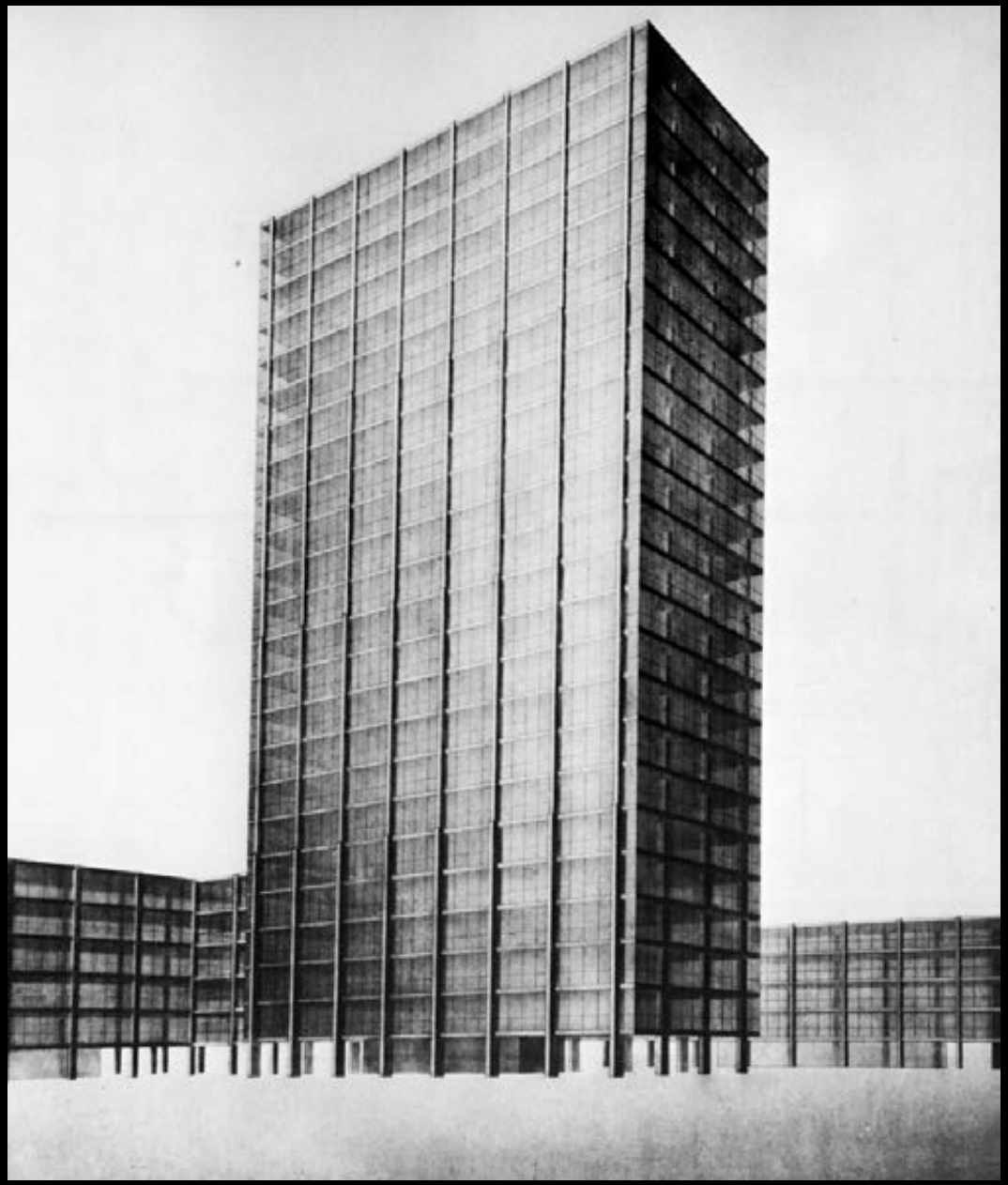
Jacques C. Brownson, projet de maison d’acier et de verre, thèse de fin d’études, IIT, 1954.



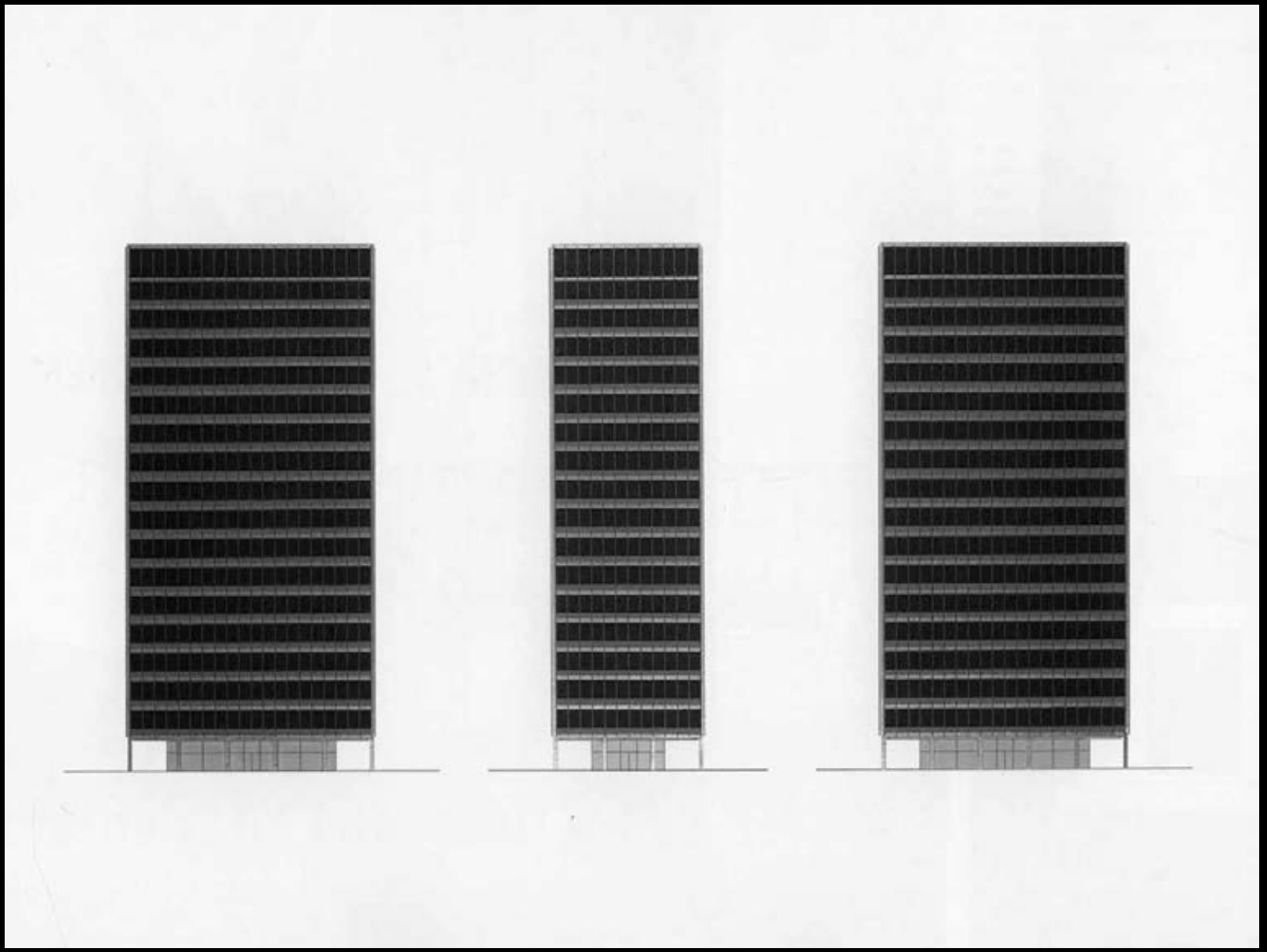
George Danforth, exercice avancé d’architecture, habitation à cour, IIT, 1941.
Wong Yau Chung, Une association d’étudiants, thèse de fin d’études, 1951.



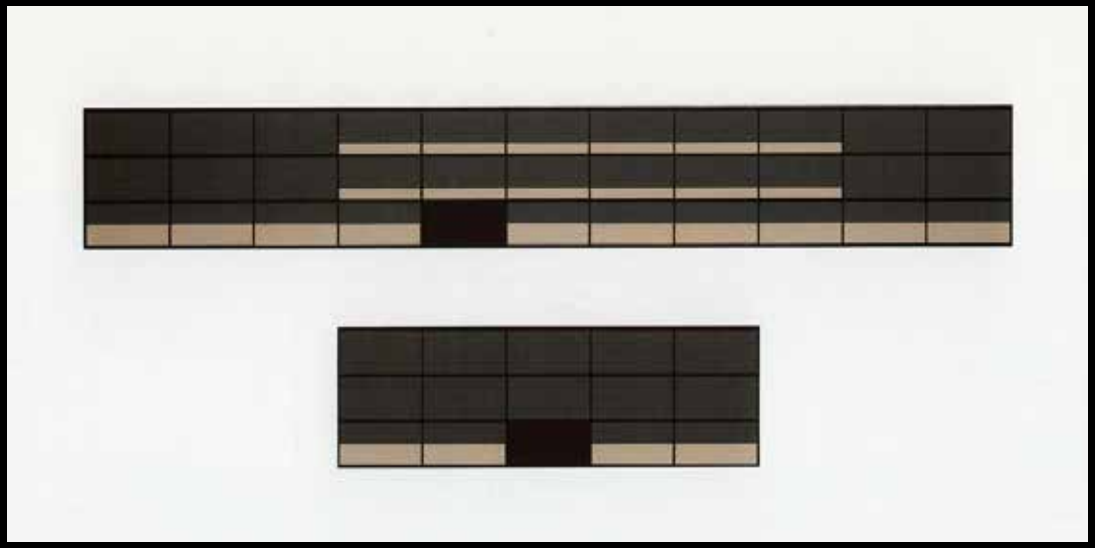
Une salle de musique en tant que problème d’architecture et sa relation à la sculpture, exercice d’atelier, IIT, vers 1945.

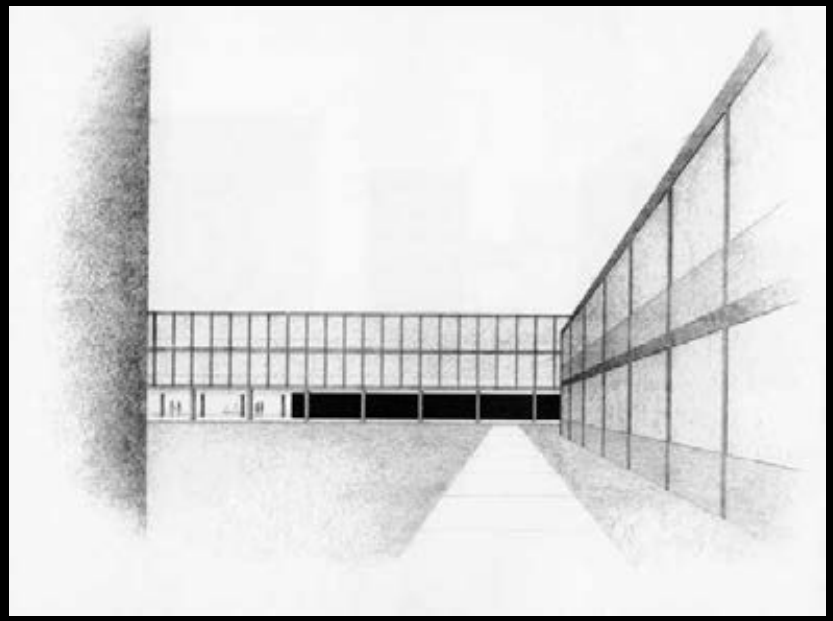


Joseph Fujikawa, gratte-ciel à ossature de béton, étude de façade, IIT, 1944.

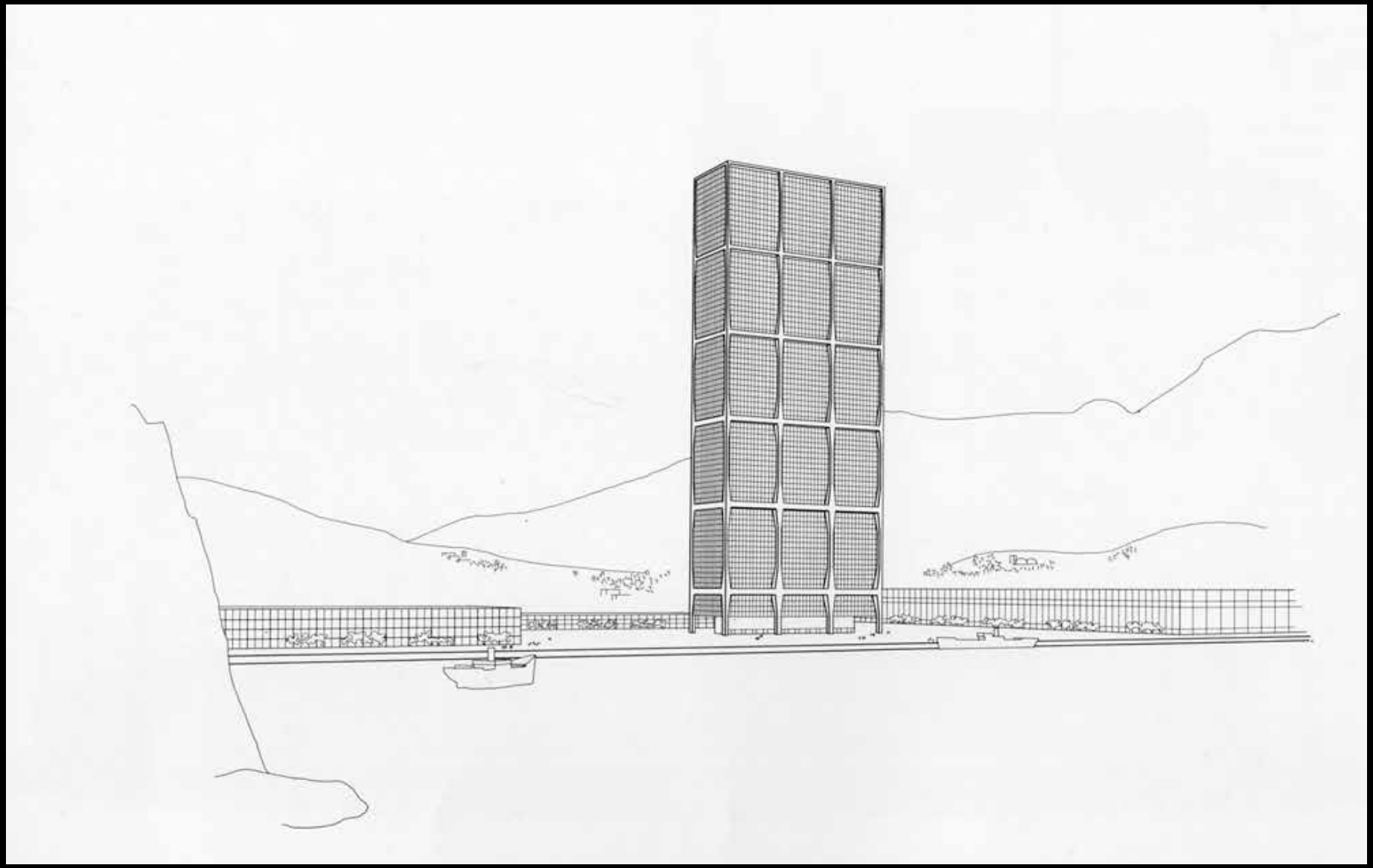


Marilyn Ternovits, étude de l’élévation d’un gratte-ciel, IIT, 1967.

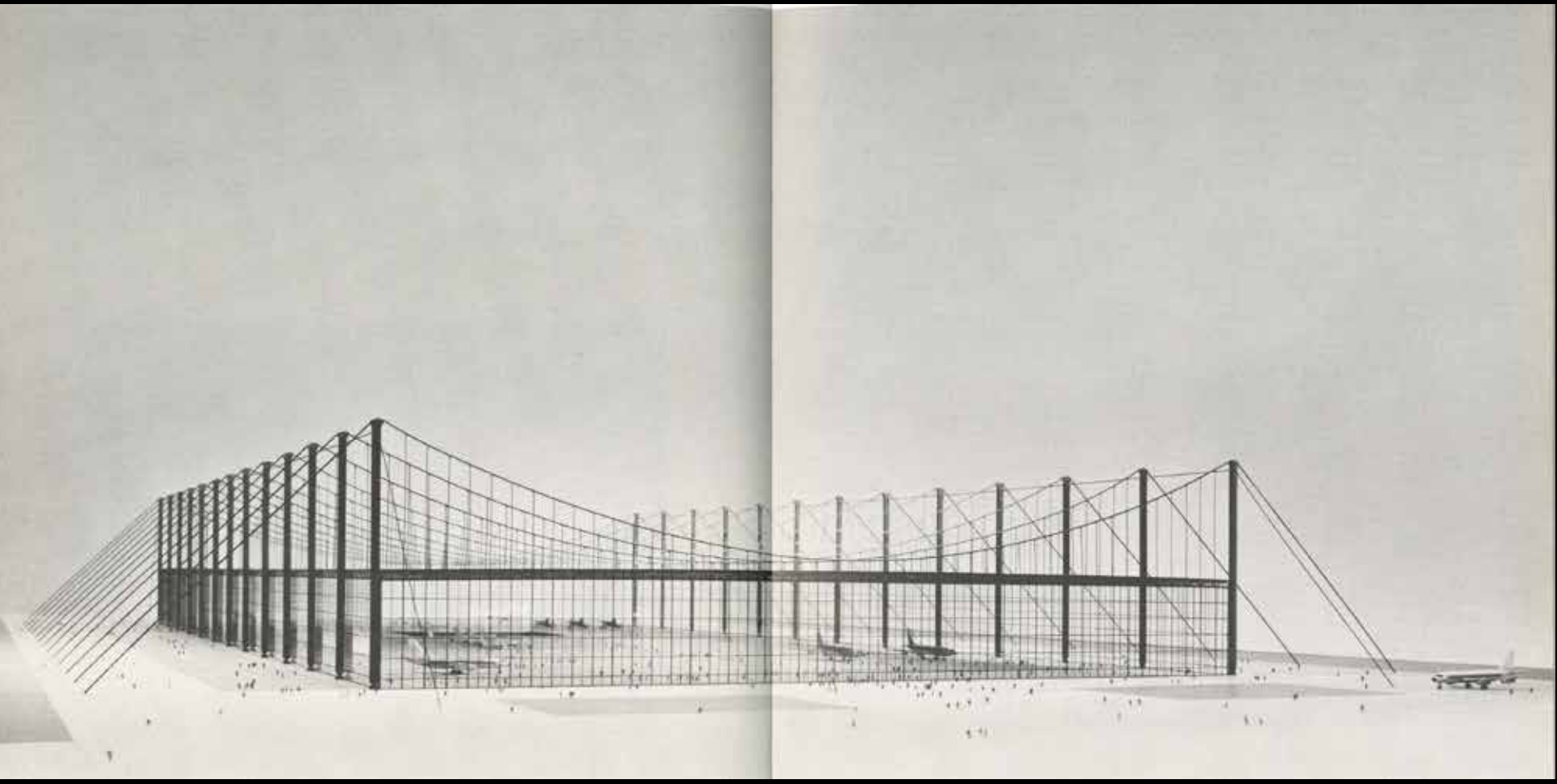




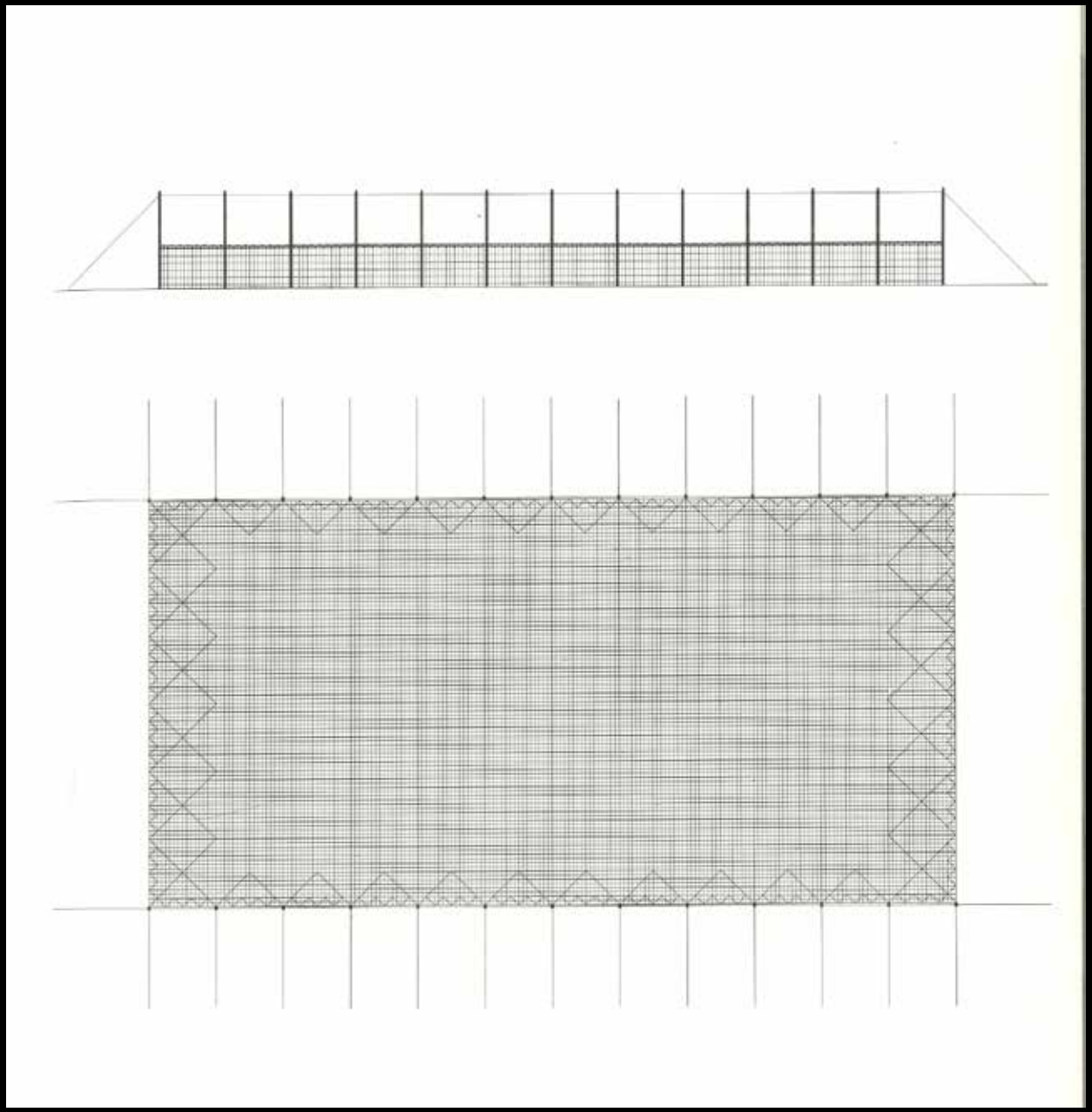
Gene Summers, édifice de trois niveaux à ossature, IIT, 1950.
Inconnu, plan d’un campus, IIT, 1955-57.



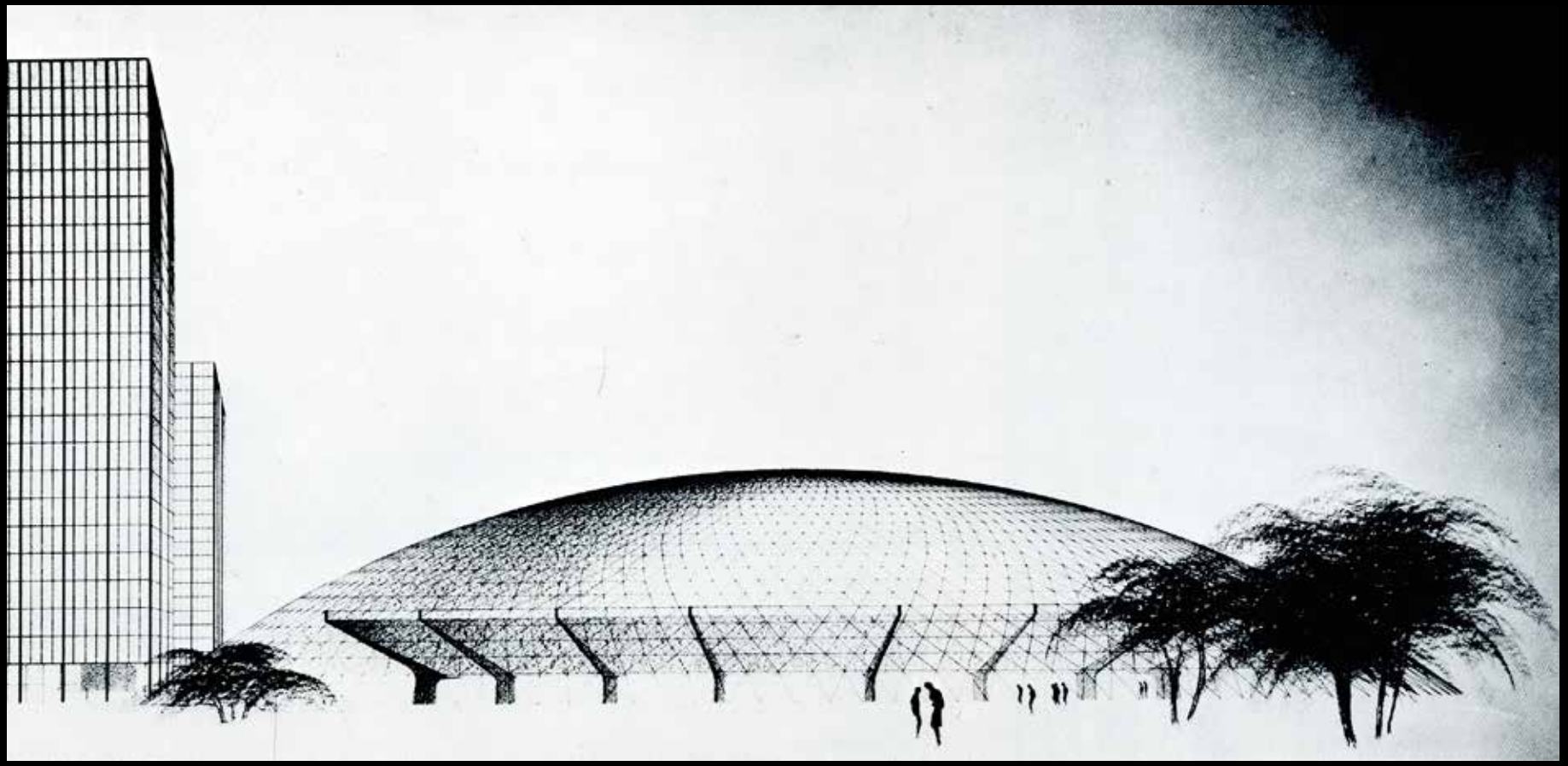
Myron Goldsmith, projet d’immeuble en hauteur, thèse de fin d’études, IIT, 1953.



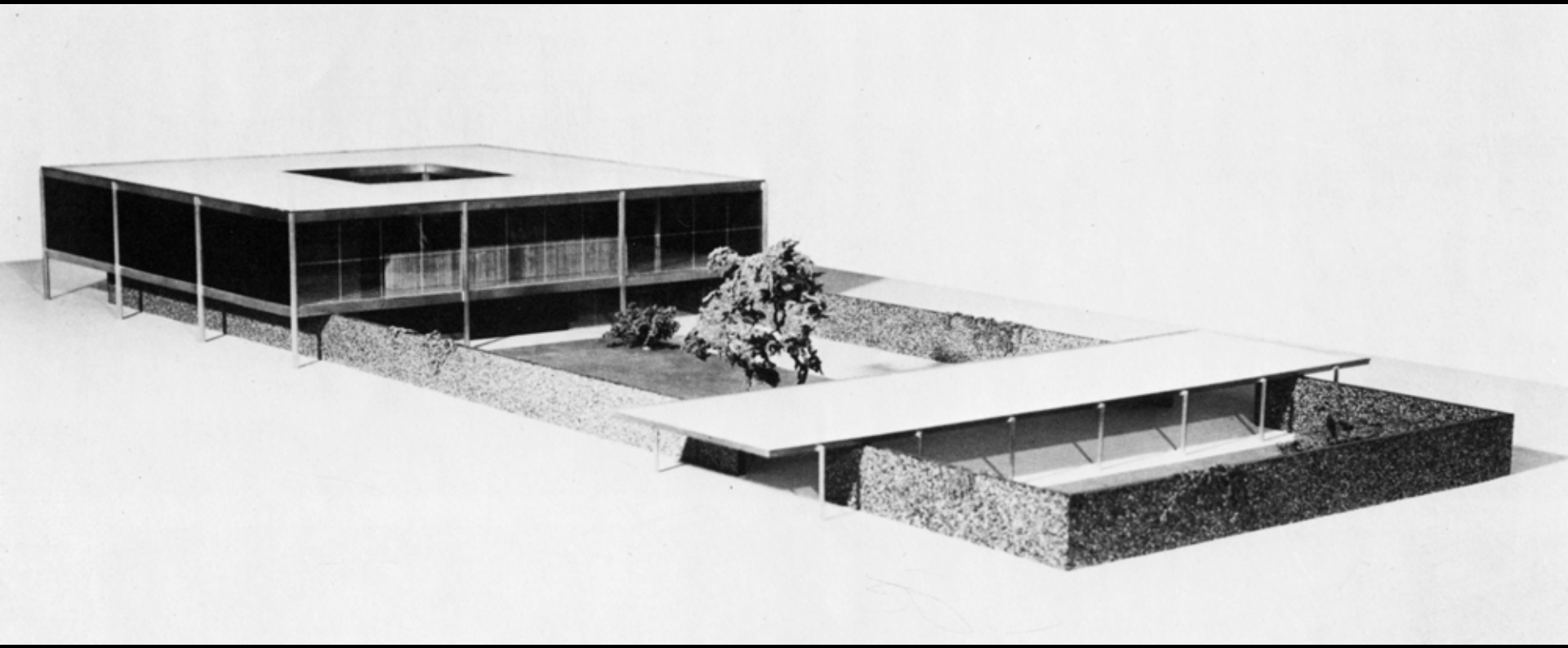
Peter Pran, Halle d’exposition à toiture suspendue, thèse de fin d’études, IIT, 1959.



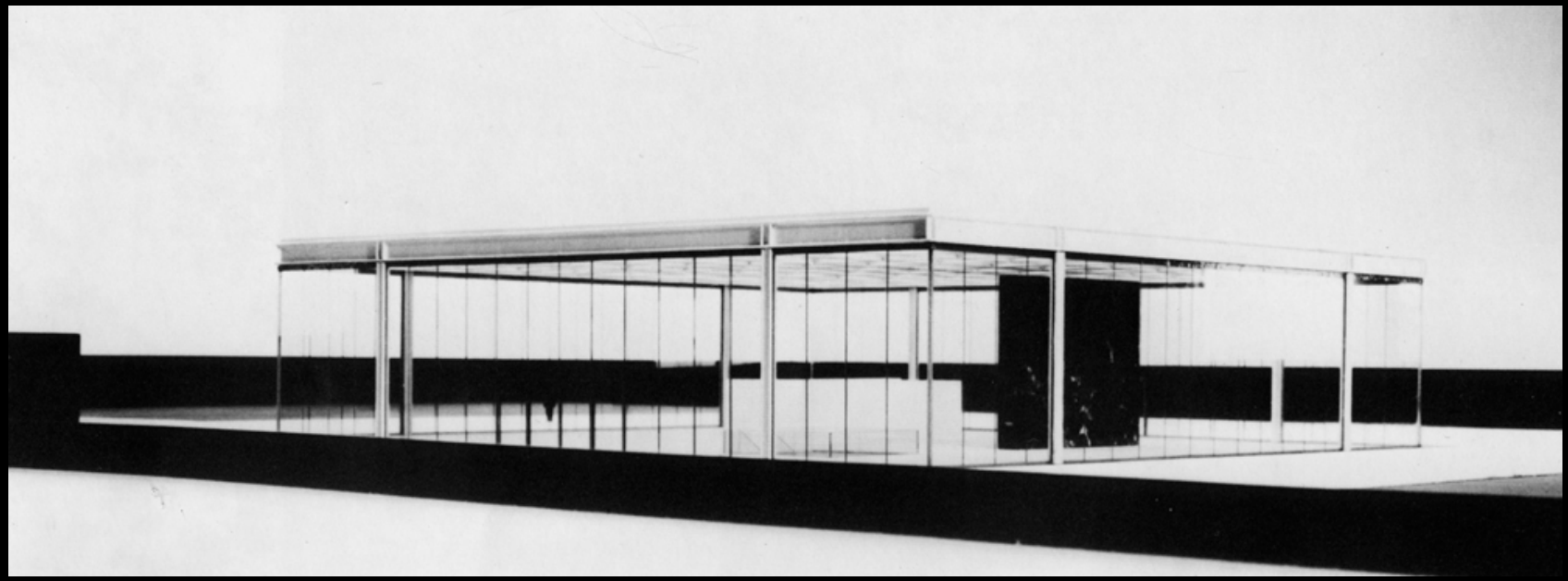
Peter Pran, Halle d’exposition à toiture suspendue, thèse de fin d’études, IIT, 1959.

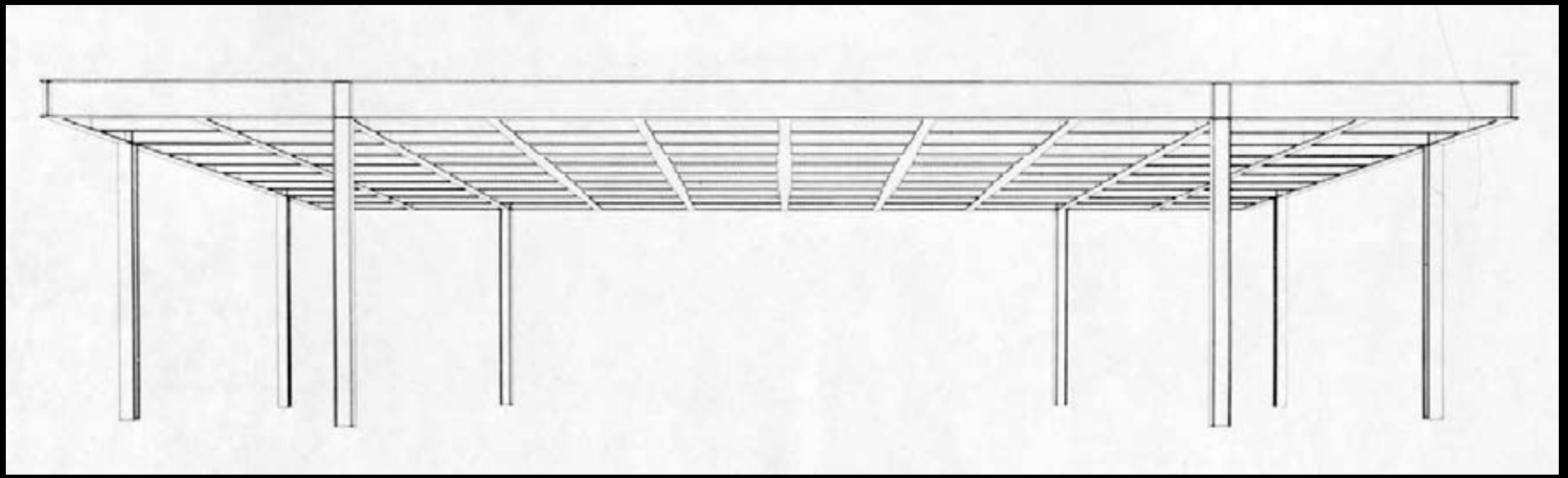


Salle de sport, thèse de fin d’études, IIT, 1961.

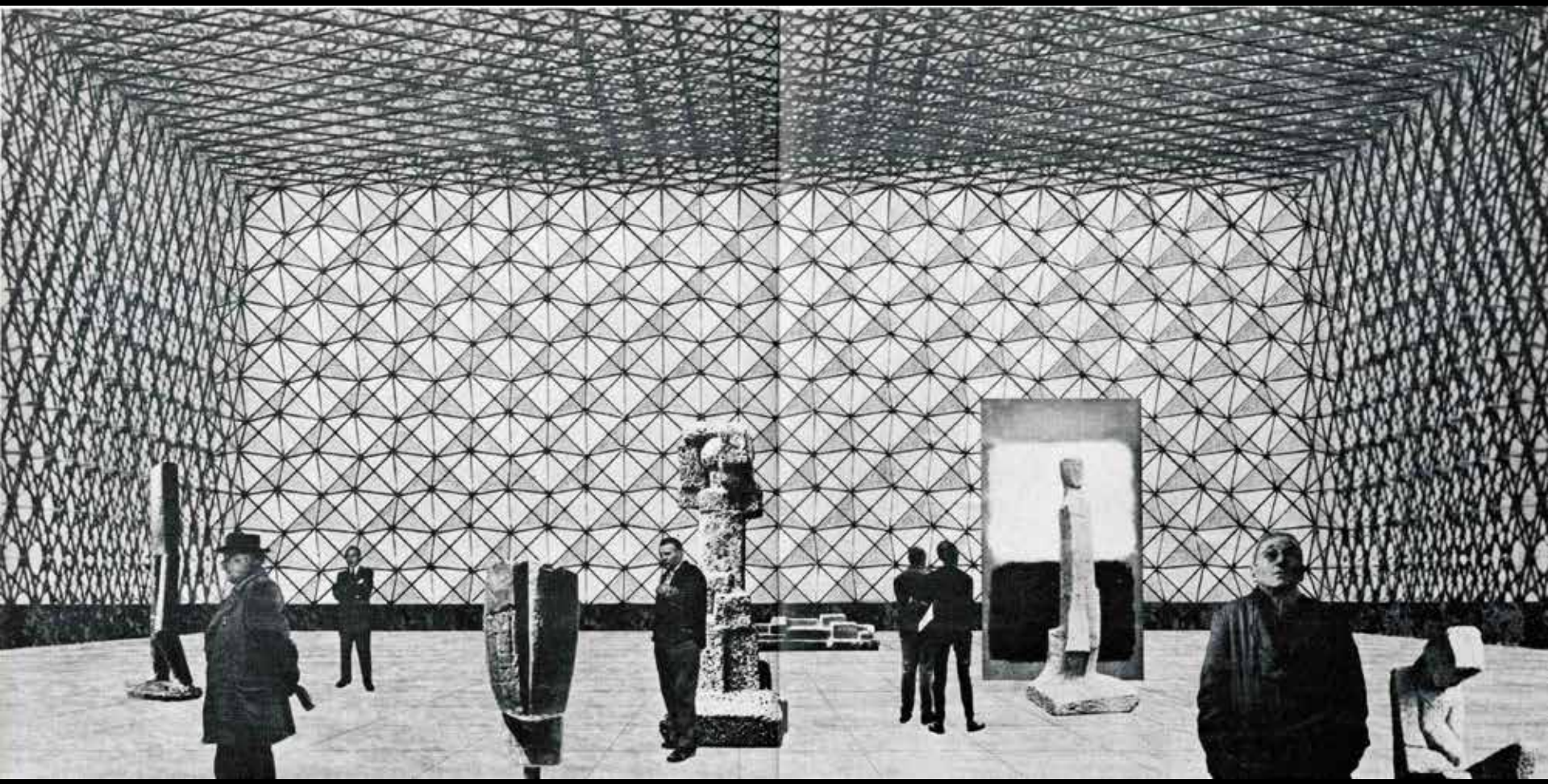


Daile Brenner, musée d’art, thèse de fin d’études, IIT, 1949.



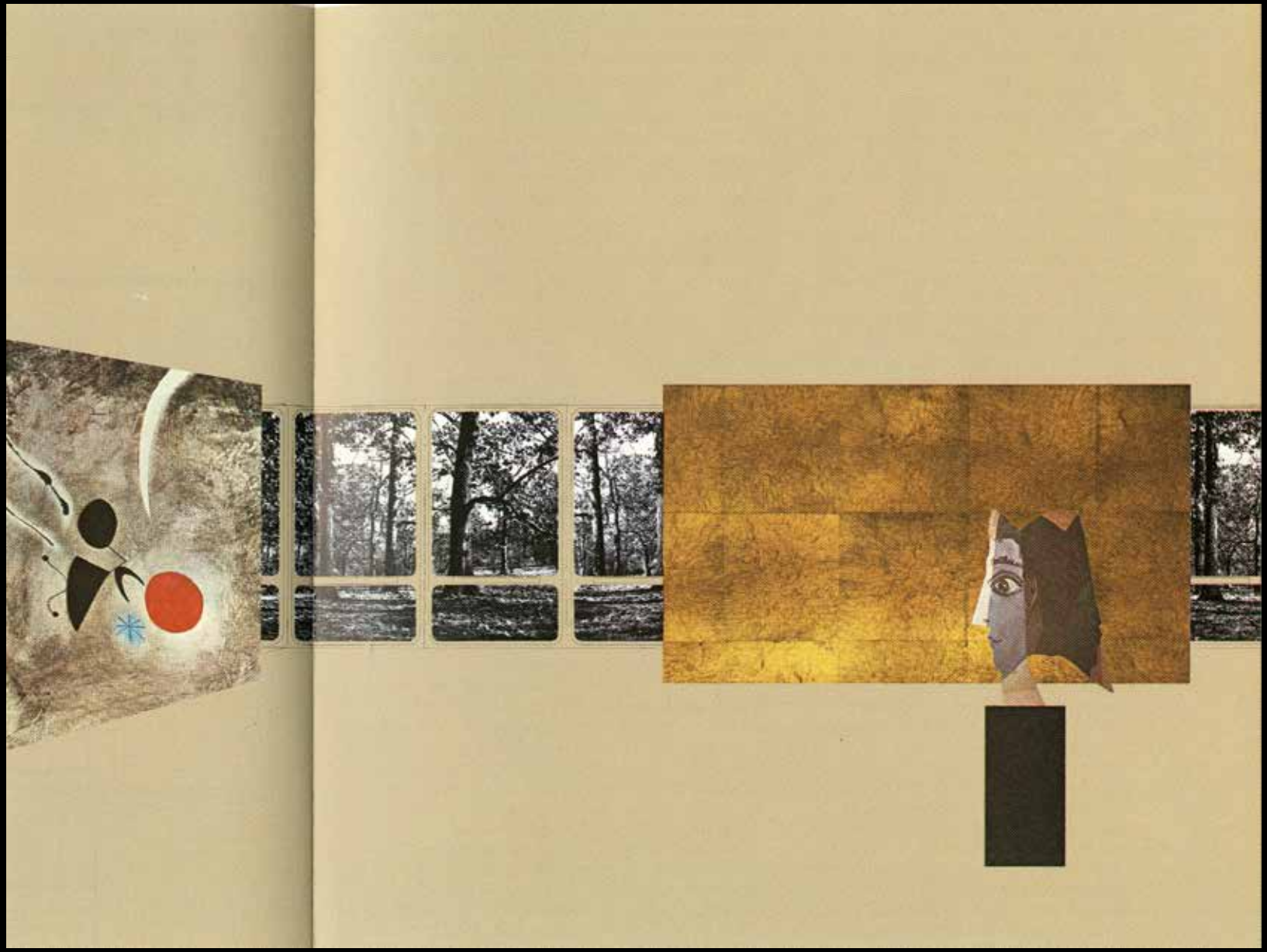


Peter Carter, musée d’art, thèse de fin d’études, IIT, 1958.

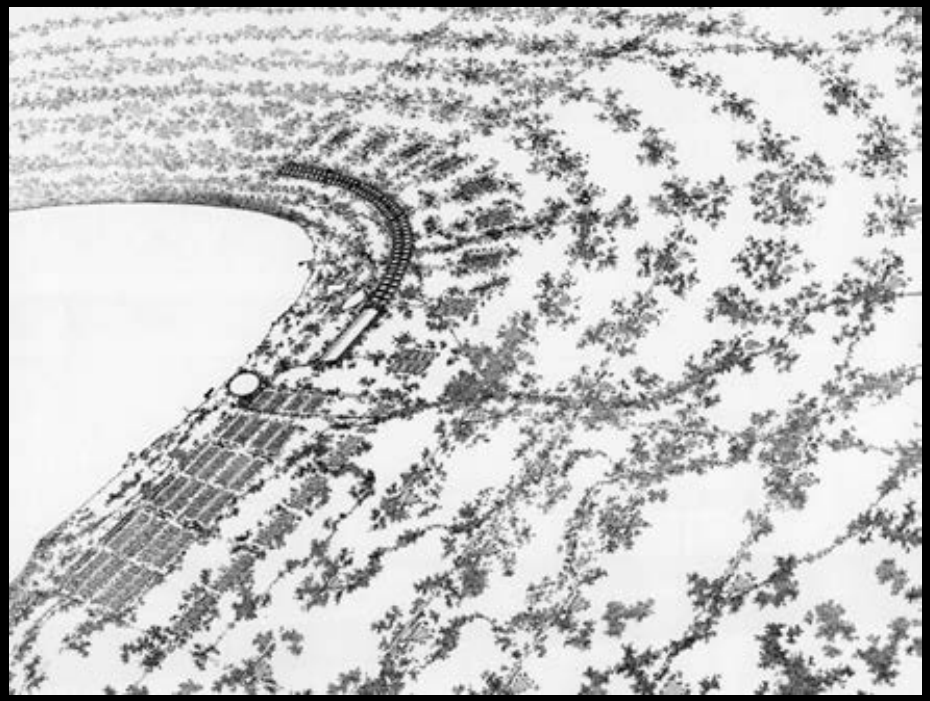


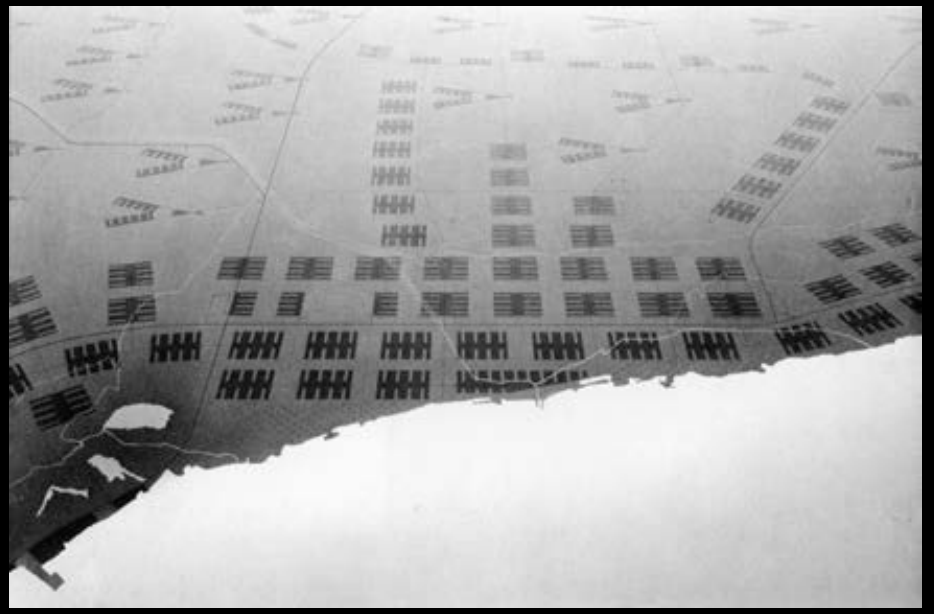
Conrad Roland, centre d’art, thèse de fin d’études, IIT, 1959.

Dennis Peter Korchek, maison préfabriquée en métal, thèse de fin d’études, IIT, 1969-72.



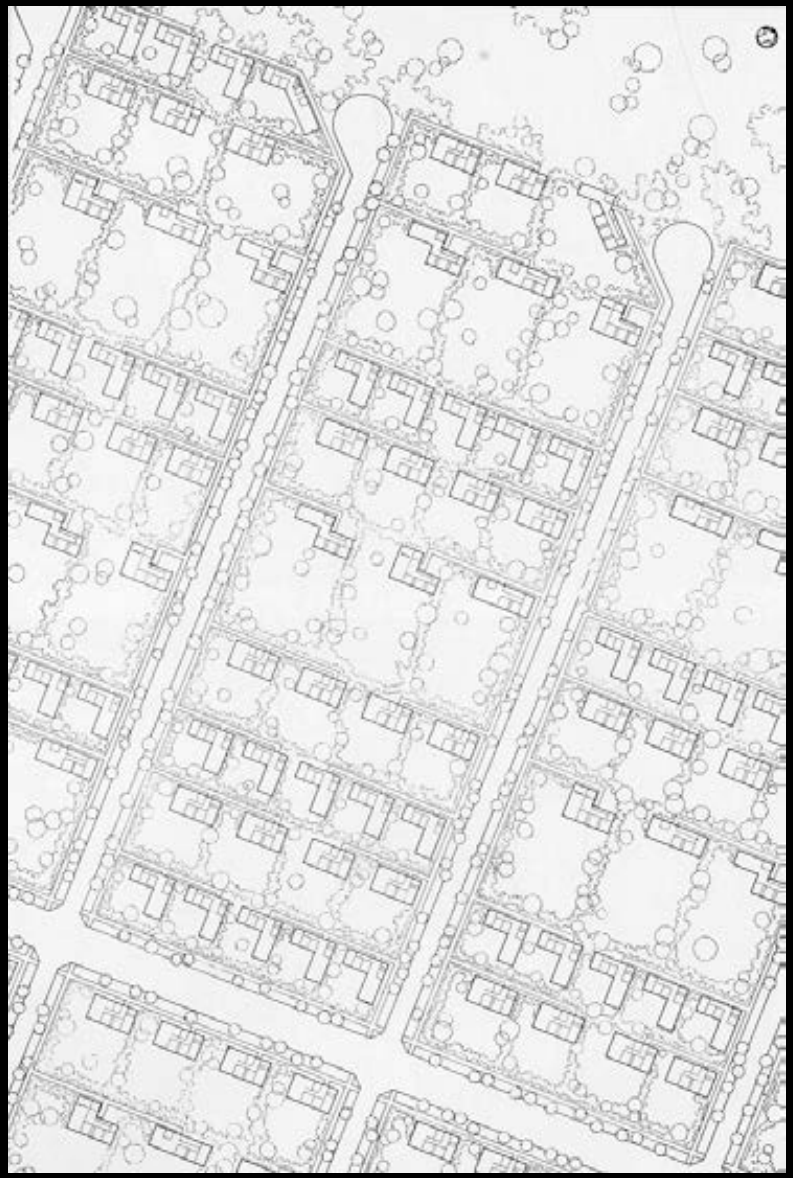
Dennis Peter Korchek, maison préfabriquée en metal, utilisée comme galerie, thèse de fin d’études, IIT, 1969-72.

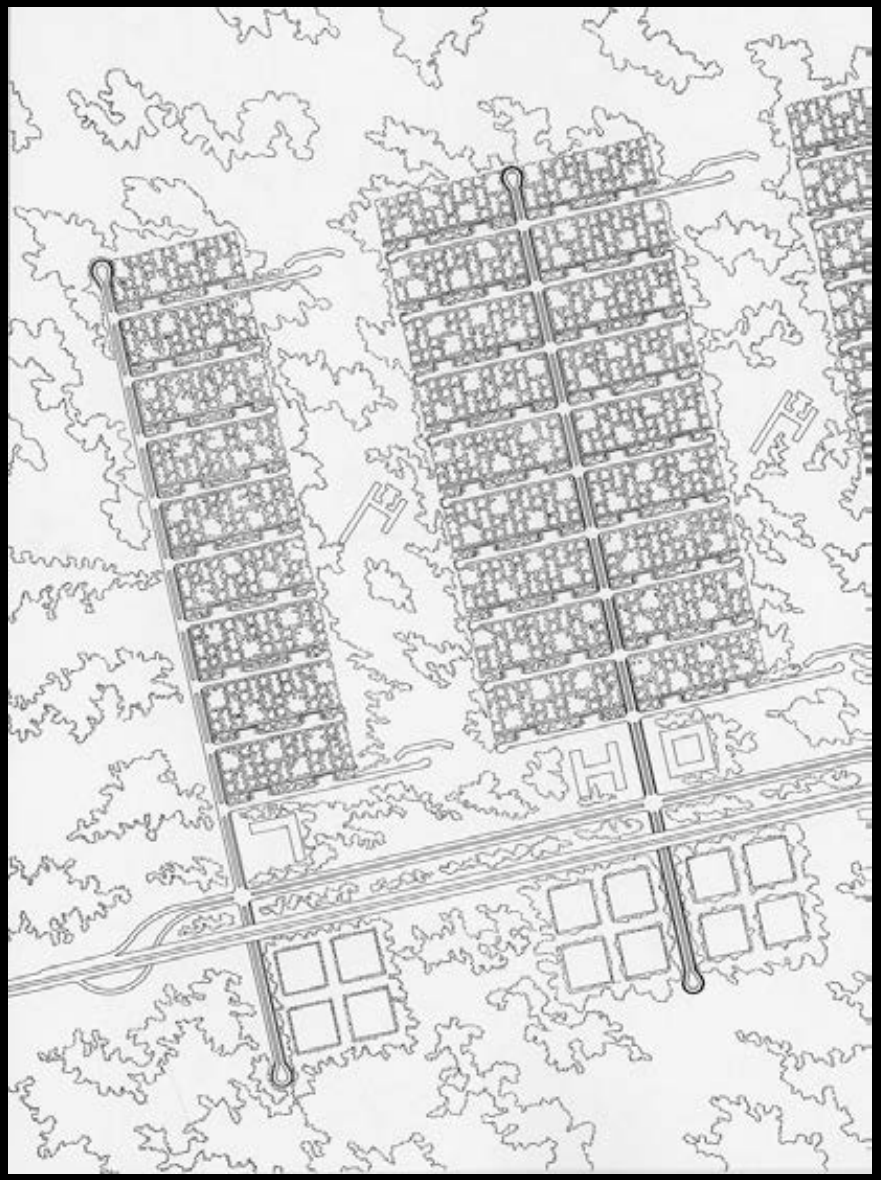




Alfred Caldwell, plan pour Chicago, IIT, 1942.

Inconnu, plan d’aménagement régional pour Chicago, IIT, vers 1942.





Alfred Caldwell, études de densité urbaine, comparaison de formes architecturales, IIT, 1942.
C. S. Stanfield, unité résidentielle, IIT, vers 1945.