

Germania

Peter Behrens e il Deutscher Werkbund



Otto von Bismarck



La Confederazione Tedesca del Nord (1866-1871) a guida prussiana



Peter Behrens



Hermann Muthesius



Peter Behrens



Hermann Muthesius





Peter Behrens (1868-1940)

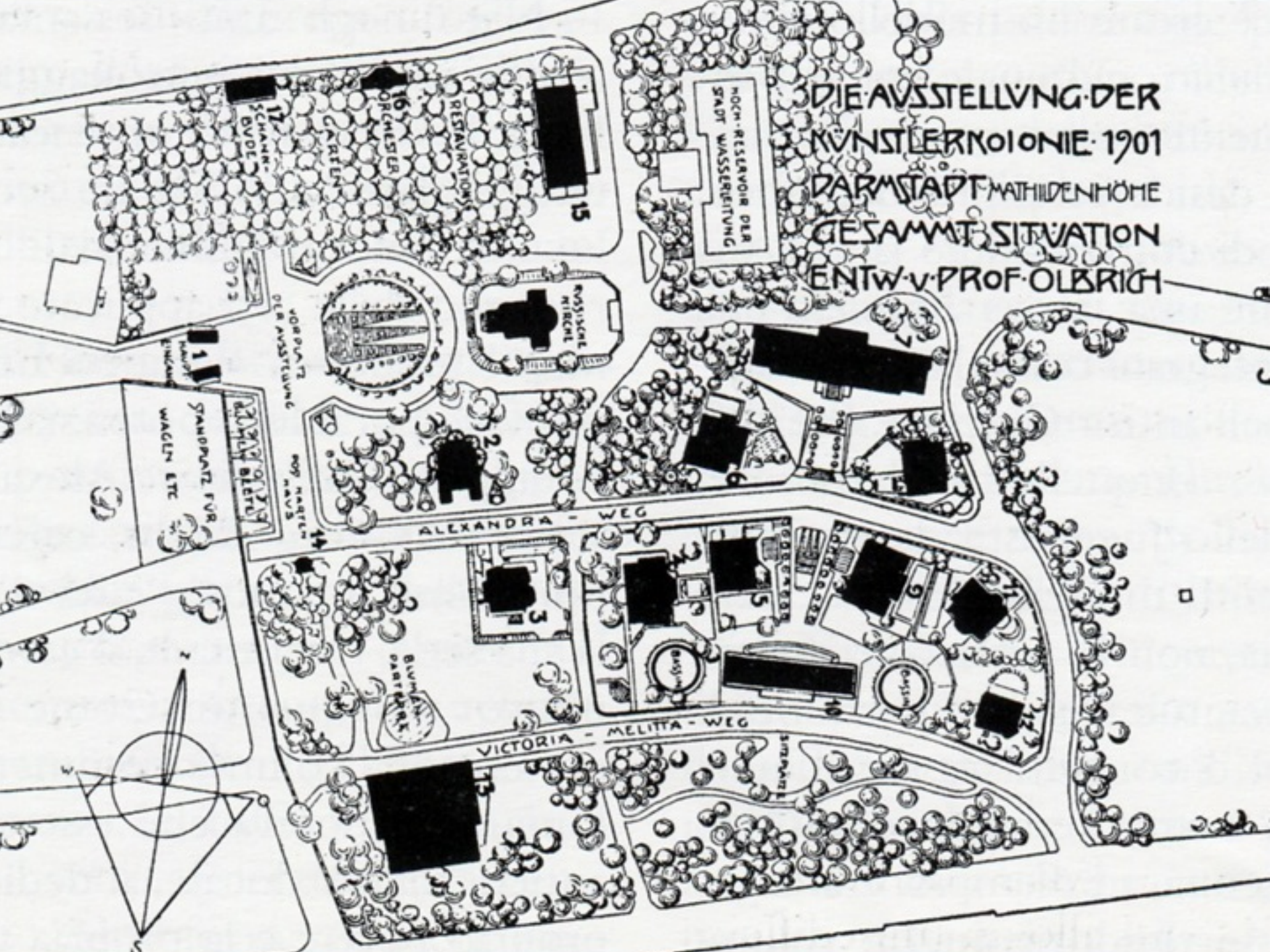
P. Behrens, Lampada, 1901-02





Il granduca Ernst Ludwig di Hesse e la consorte Viktoria Melita (1899, fotografo di corte C. Ruf, Darmstadt; cornice decorativa di M.von Brauchitsch).

DIE AUSSTELLUNG DER
KUNSTLERKOLONIE 1901
DARMSTADT-MATHILDENHÖHE
GESAMMTSITUATION
ENTW. V. PROF. OLBRICH

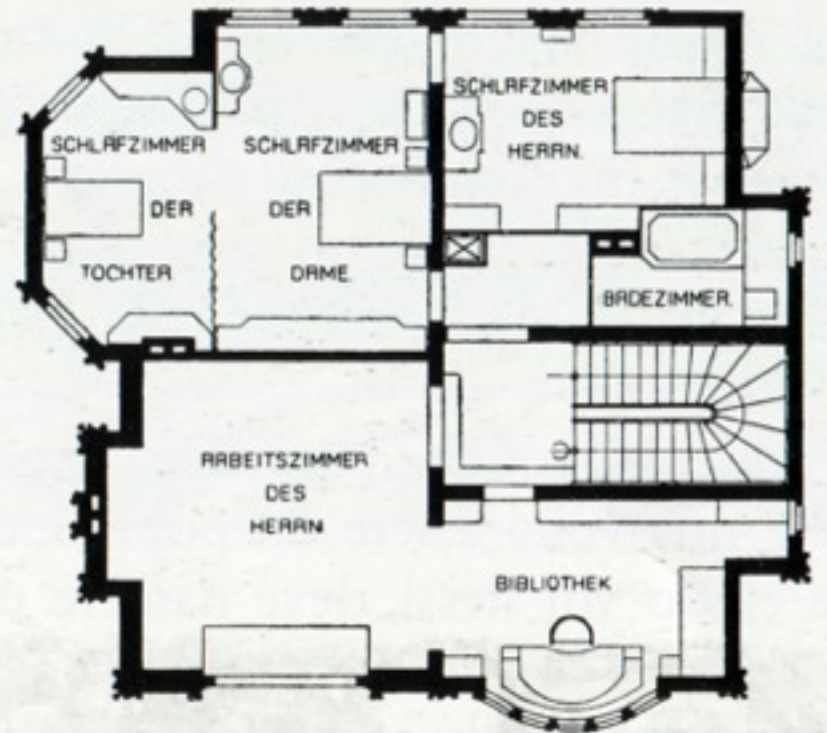
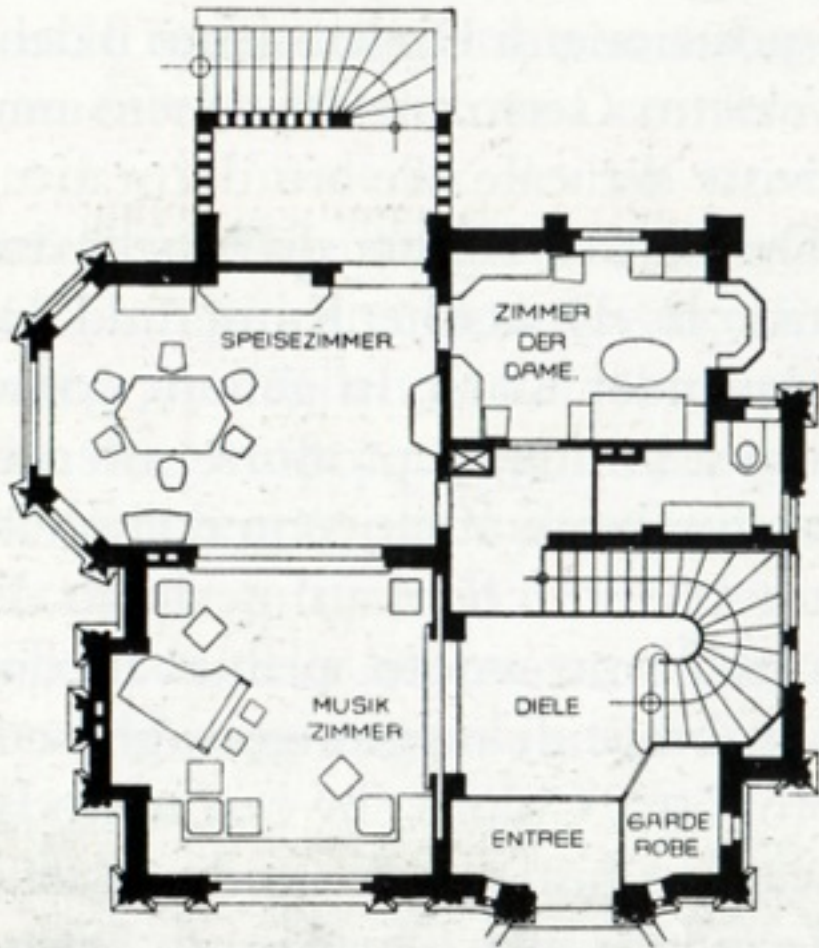




J. Olbrich, Ernst-Ludwig-Haus, Darmstadt 1899-1901



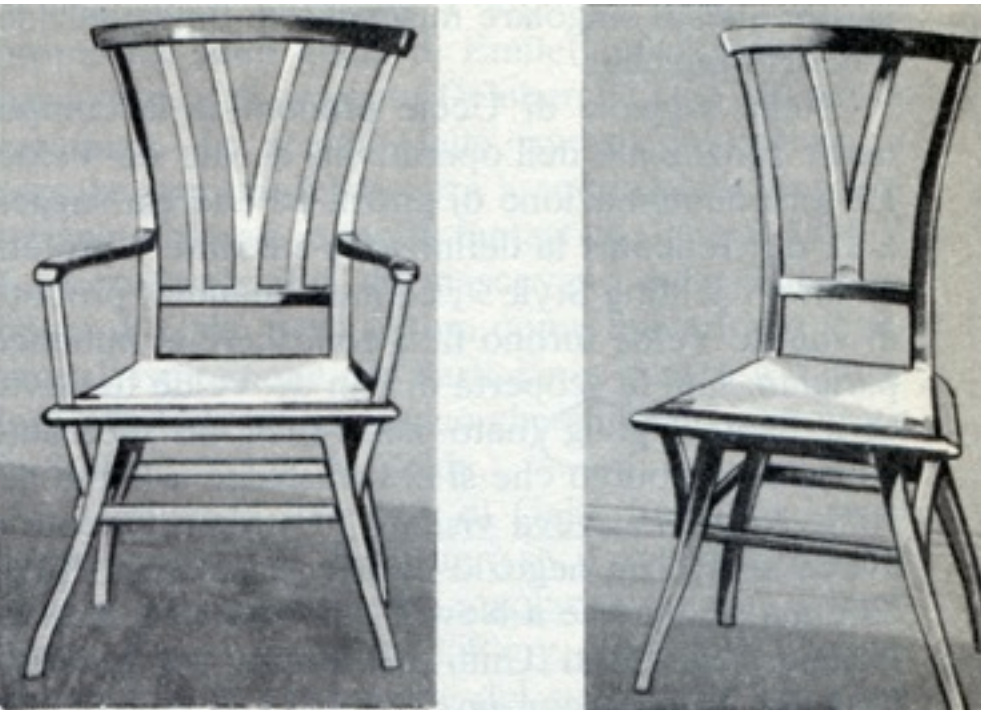
P. Behrens, Behrens House, Darmstadt 1900-01



P. Behrens, Behrens House, Darmstadt 1900-01



P. Behrens, Behrens House, Darmstadt 1900-01

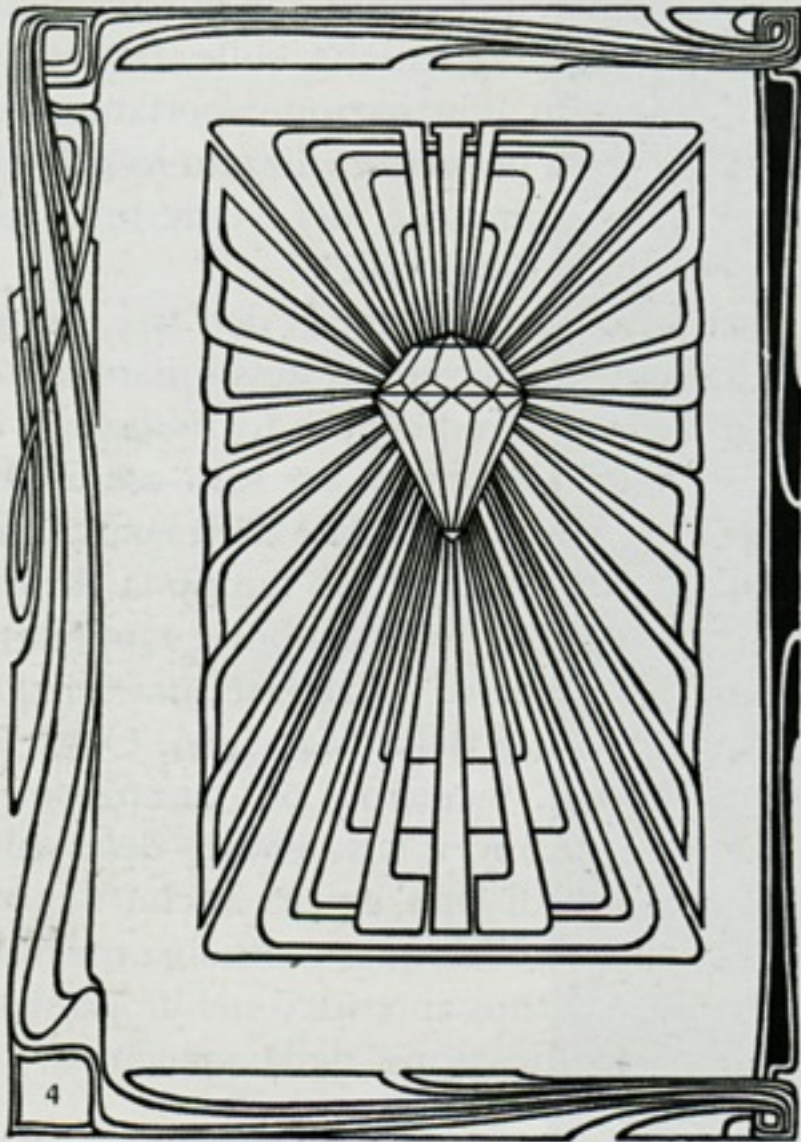


Henry Van de Velde, Chairs of the House of Uccle 1895

Das Zeichen (The Sign),
Opening Ceremony of the Colony
of artists, Darmstadt 1901

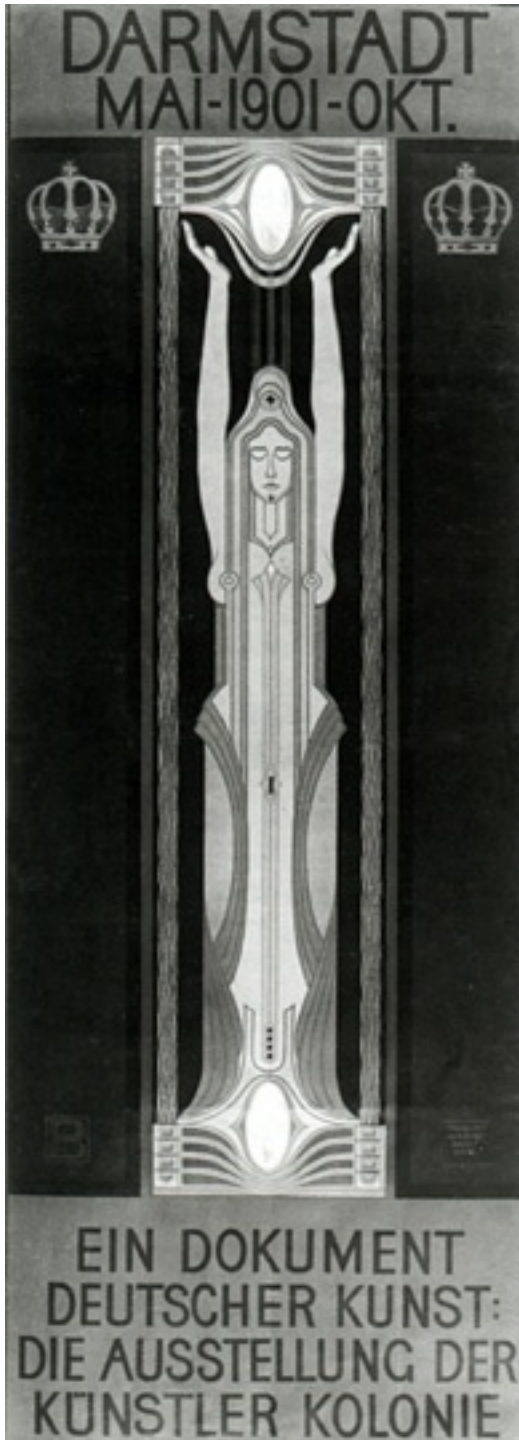
Das Zeichen (Il Segno),
Cerimonia inaugurale della Colonia
degli artisti, Darmstadt 1901





ERNST LUDWIG DEM GROSSHERZOG VON HESSEN UND BEI RHEIN

Ehm sei Ehre ihm der Dank, denn Dank gebühret dem, der großen Willen hat und die Macht, daß dieser Wille sich in That und schöner Größe erhebt. Ein hoher Geist erkannte das, daß über allen Künsten eine Kunst steht, die Kunst verstehen und genießen heißt. Das Meisterlichste, das es geben kann: Kunst genießen in dem Sinn, daß alles Leben Schönheit wird, und Schönheit jedes Leben giebt. Die meisterlichste und im Großen schöpferische Kunst. Ein hoher Fürst ist heute Meister dieser königlichen Kunst. Es ist in jedem künstlerischen Werke, das entsteht, so klein es sei, ein göttlicher Gedanke, und nur die innige Tiefe des Gedankens giebt die Größe eines Werkes kund, doch trotz der Größe seines Werthes kann es



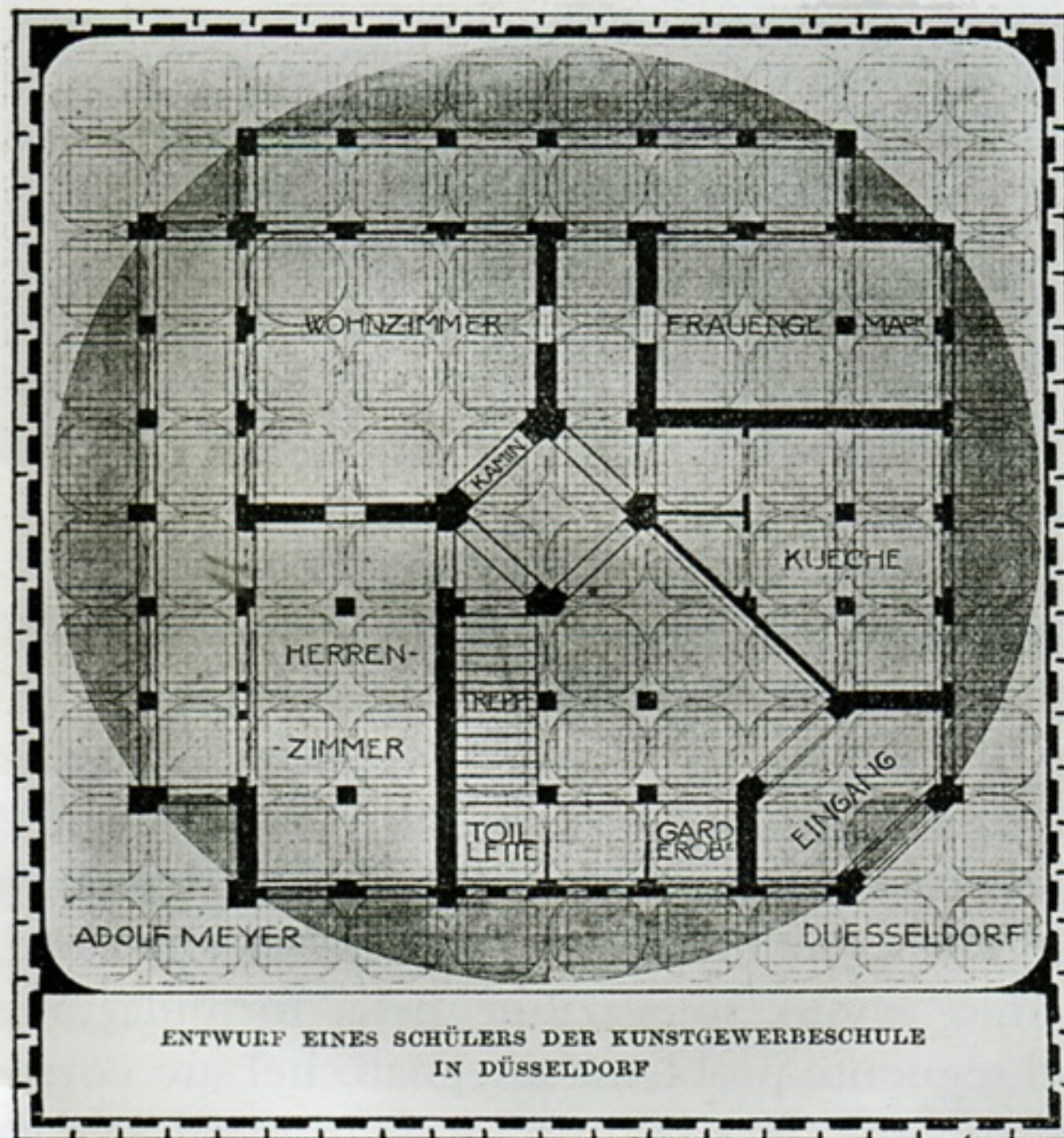
P. Behrens,
Manifesto per la Colonia degli Artisti,
Darmstadt 1901

Peter Behrens,
Hall of Hamburg in the German section
International exhibition of decorative arts,
Torino 1901-1902



Peter Behrens,
Esposizione
internazionale
delle arti
decorative, Torino
1902, vestibolo
d'Amburgo nella
sezione tedesca
(1901-02).

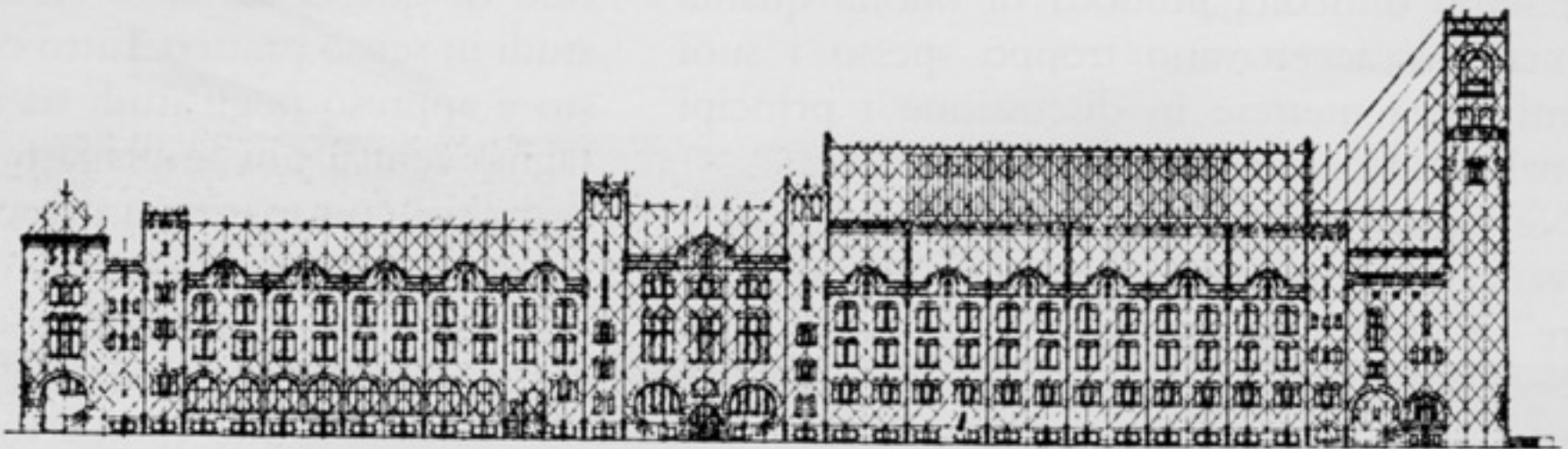
Adolf Meyer,
Progetto di pianta di
una casa dietro
la guida di Lauweriks,
Project of a house
under the guidance
of Lauweriks,
Dusseldorf 1907



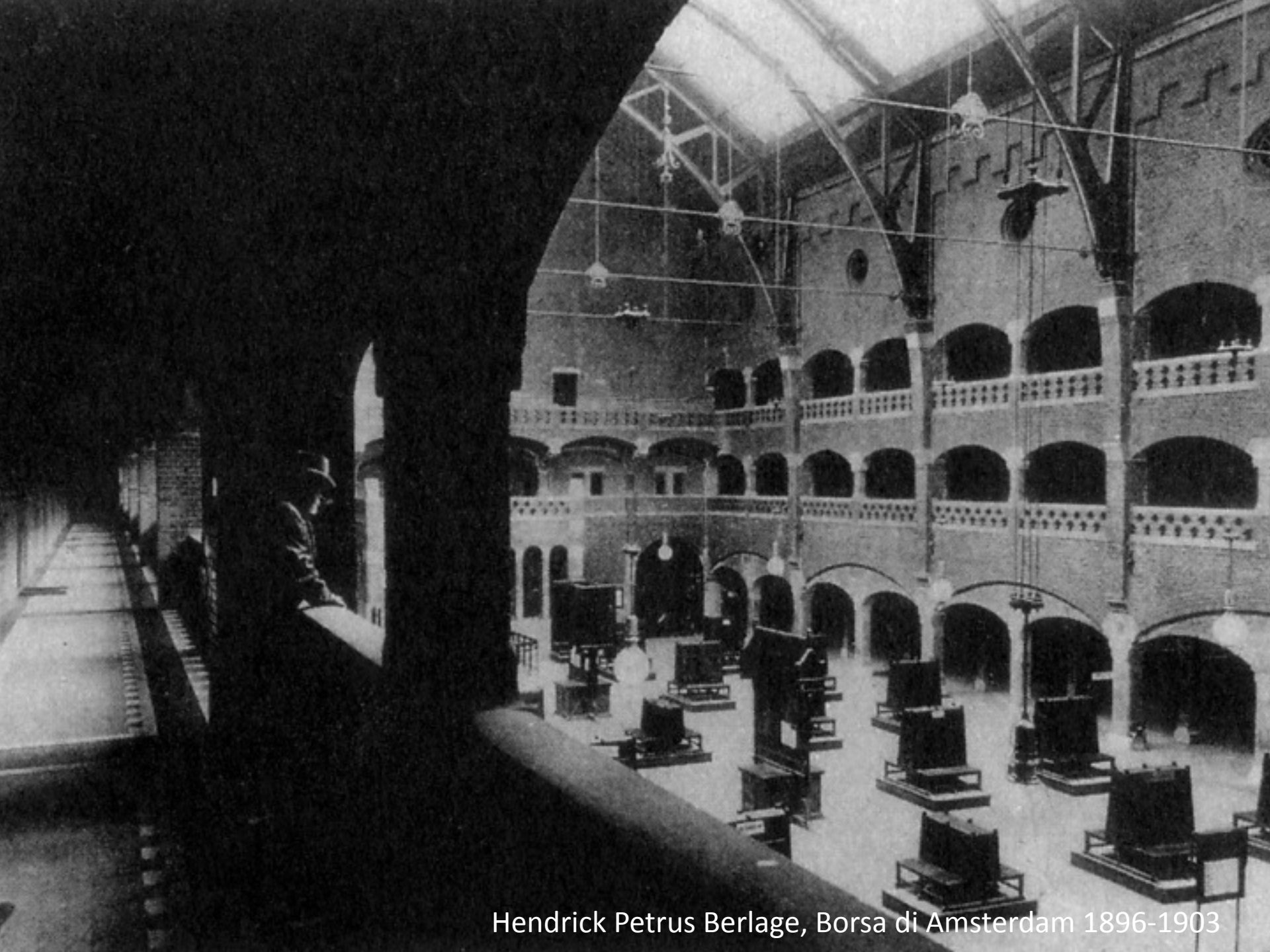
ENTWURF EINES SCHÜLERS DER KUNSTGEWERBESCHULE
IN DÜSSELDORF

DE NIEUWE BEURS TE AMSTERDAM.

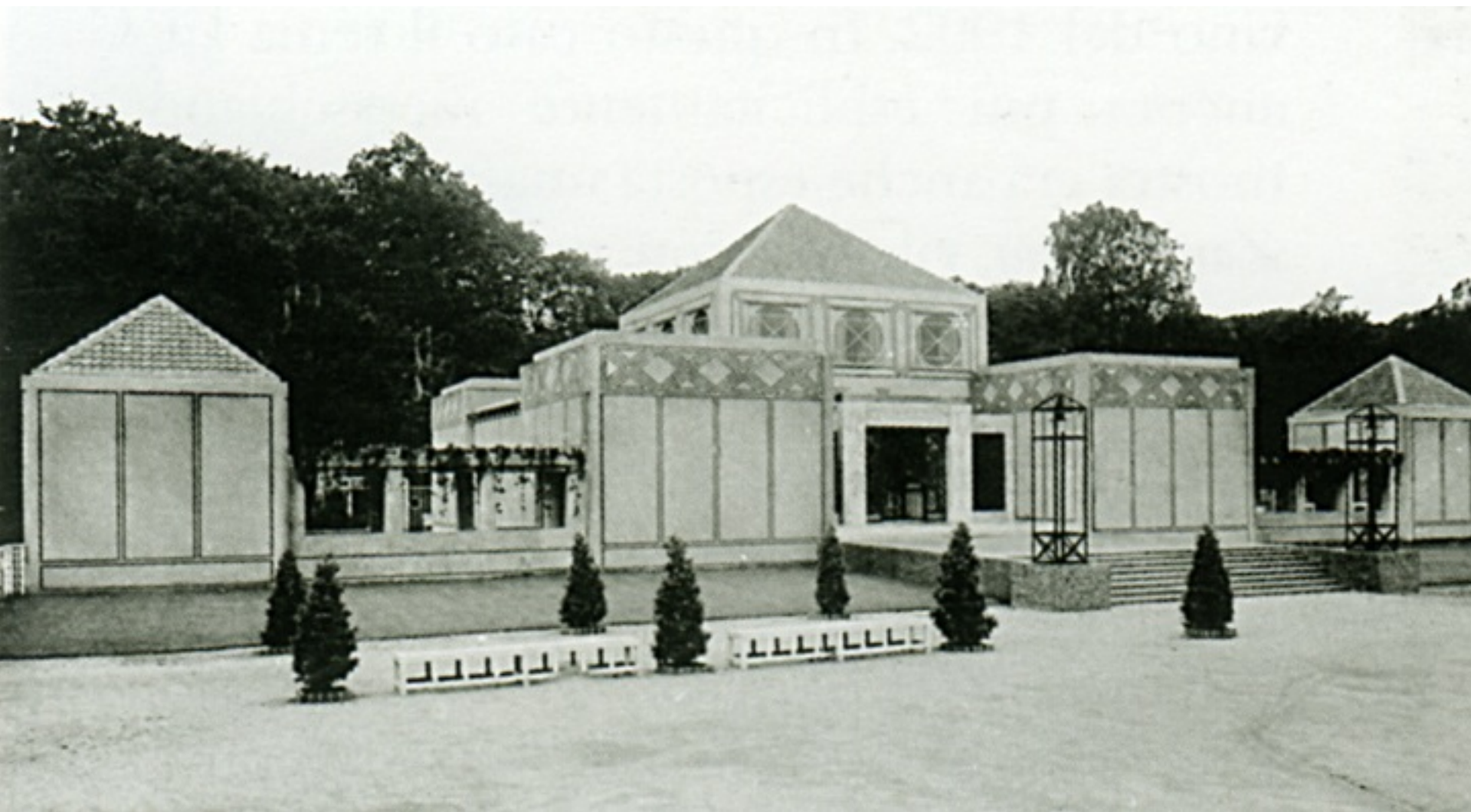
A. WERTELAGE DEVEL. D. ...



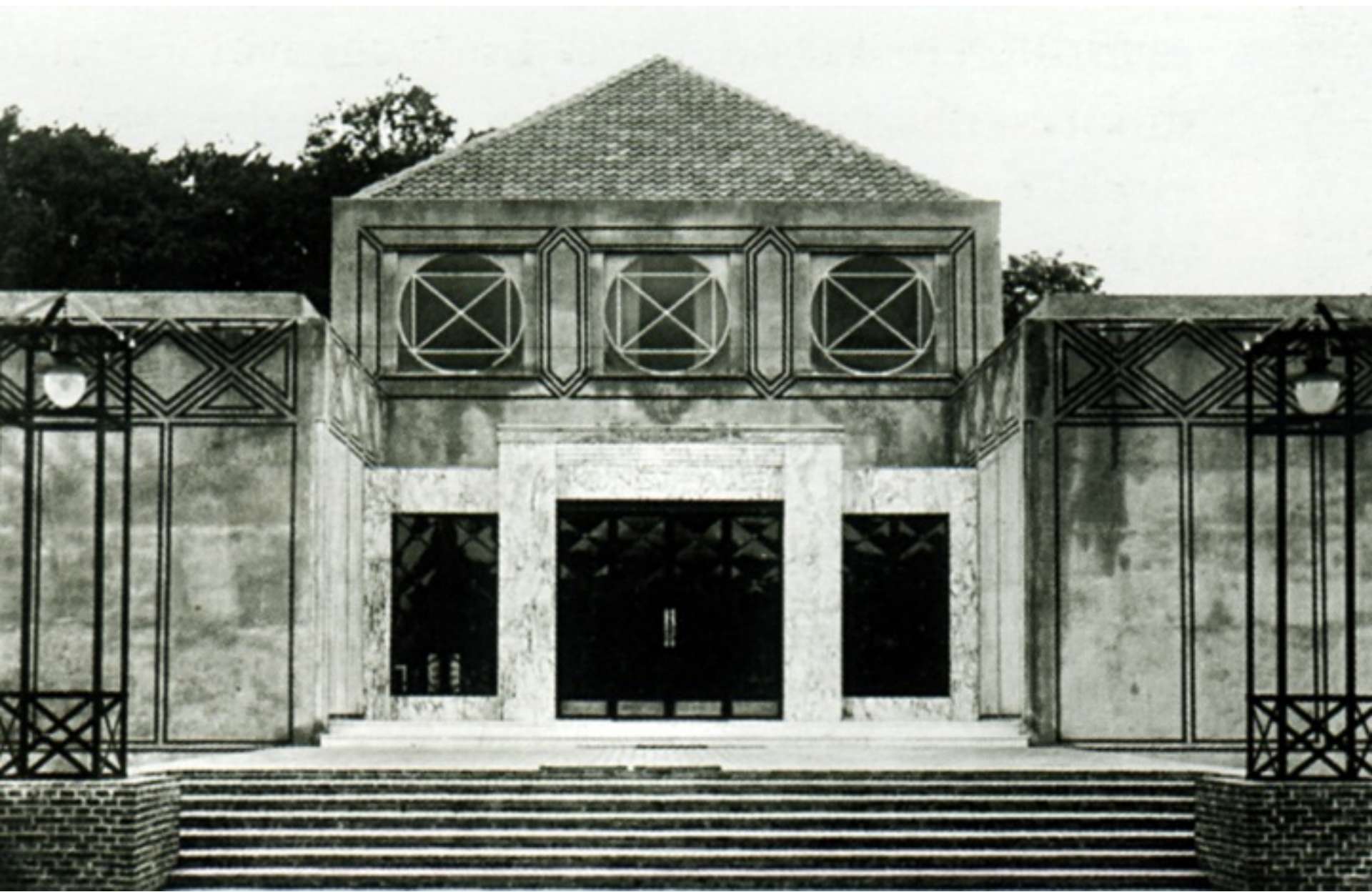
FASSADE DES BÖRSENGEBÄUDES ZU AMSTERDAM
MIT EINGEZEICHNETEM SYSTEM. ENTW. H. P. BERLAGE



Hendrick Petrus Berlage, Borsa di Amsterdam 1896-1903



P. Behrens, Padiglioni espositivi/Exhibition Halls, Oldenburg 1905



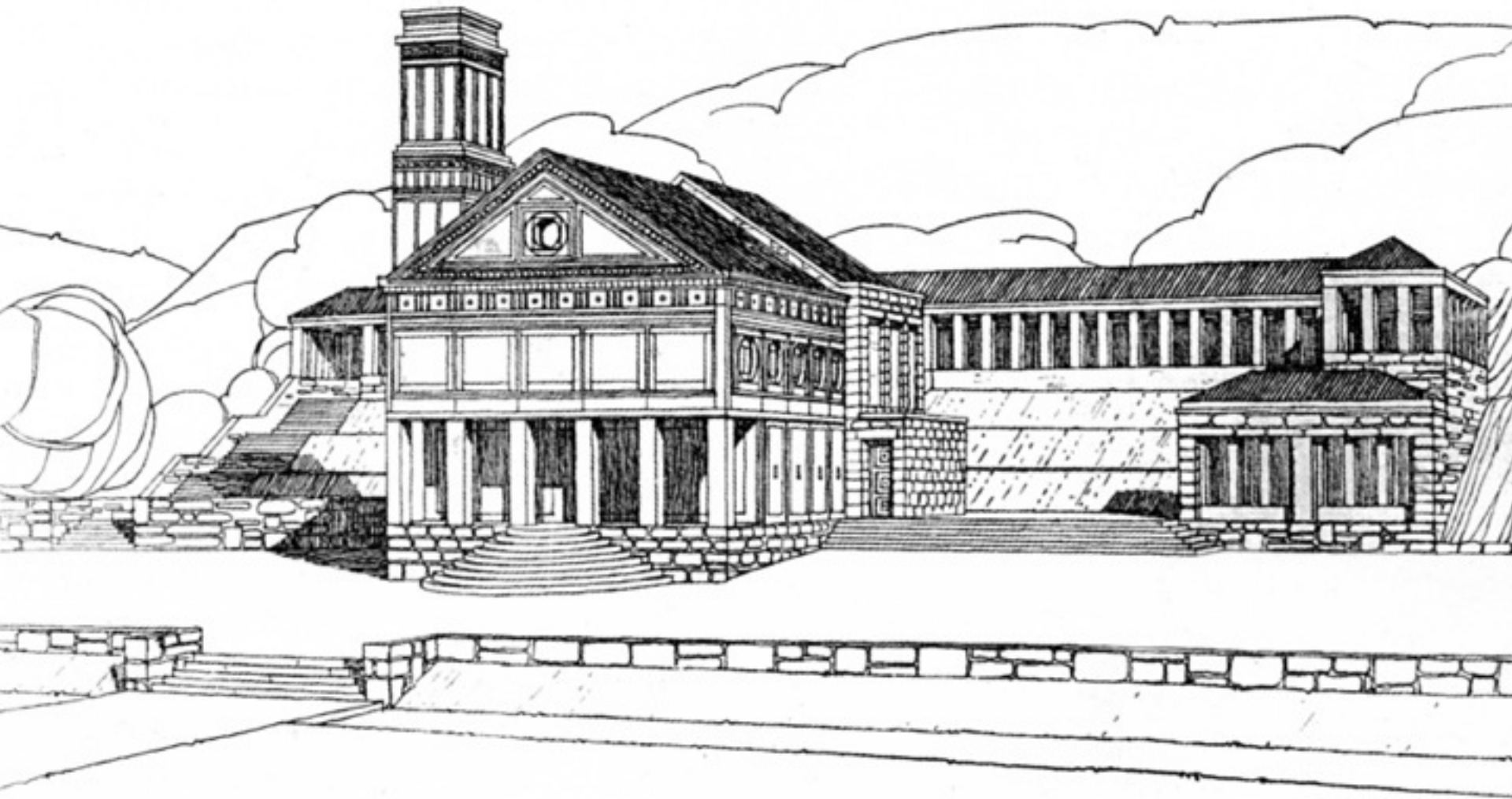
P. Behrens, Padiglioni espositivi/Exhibition Halls, Oldenburg 1905



P. Behrens,
Padiglioni espositivi/Exhibition Halls,
Oldenburg 1905

P. Behrens
Esposizione
dell'arte e
del giardino/
Exhibition of
art and garden,
Mannheim
1906-07

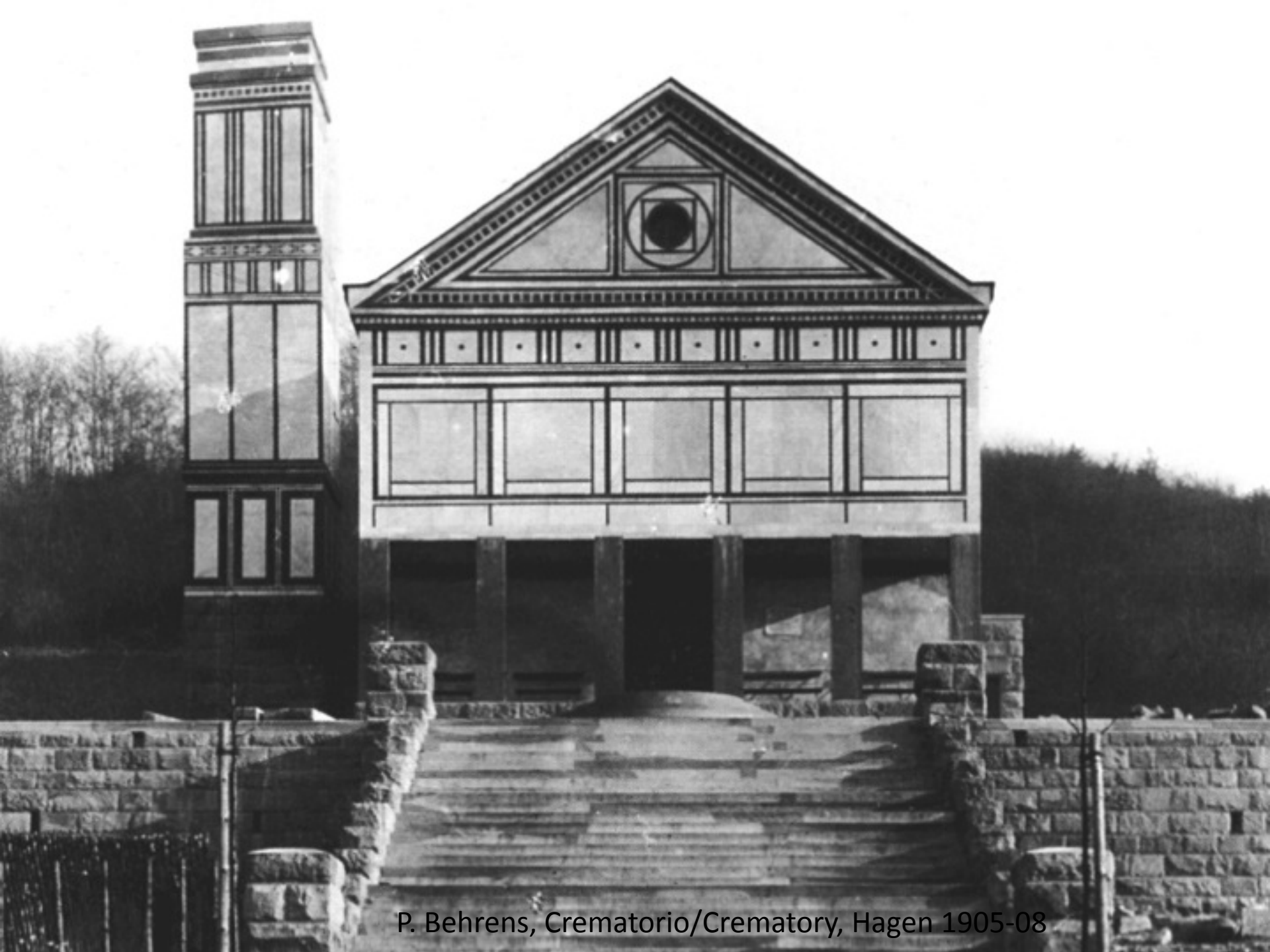




P. Behrens, Crematorio/Crematory, Hagen 1905-08







P. Behrens, Crematorio/Crematory, Hagen 1905-08

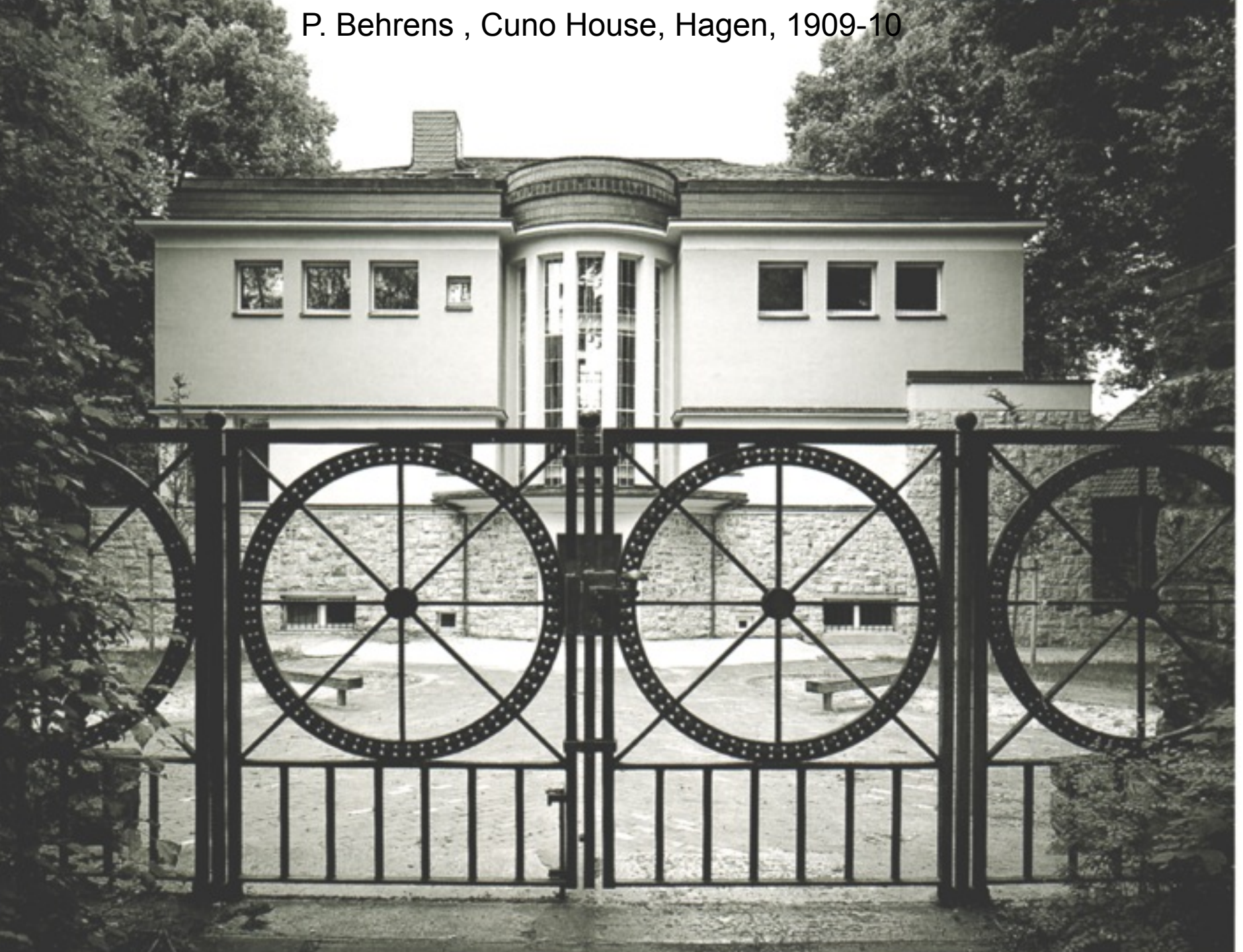


P. Behrens, Crematorio/Crematory, Hagen 1905-08

P. Behrens, Crematorio/Crematory,
Hagen 1905-08

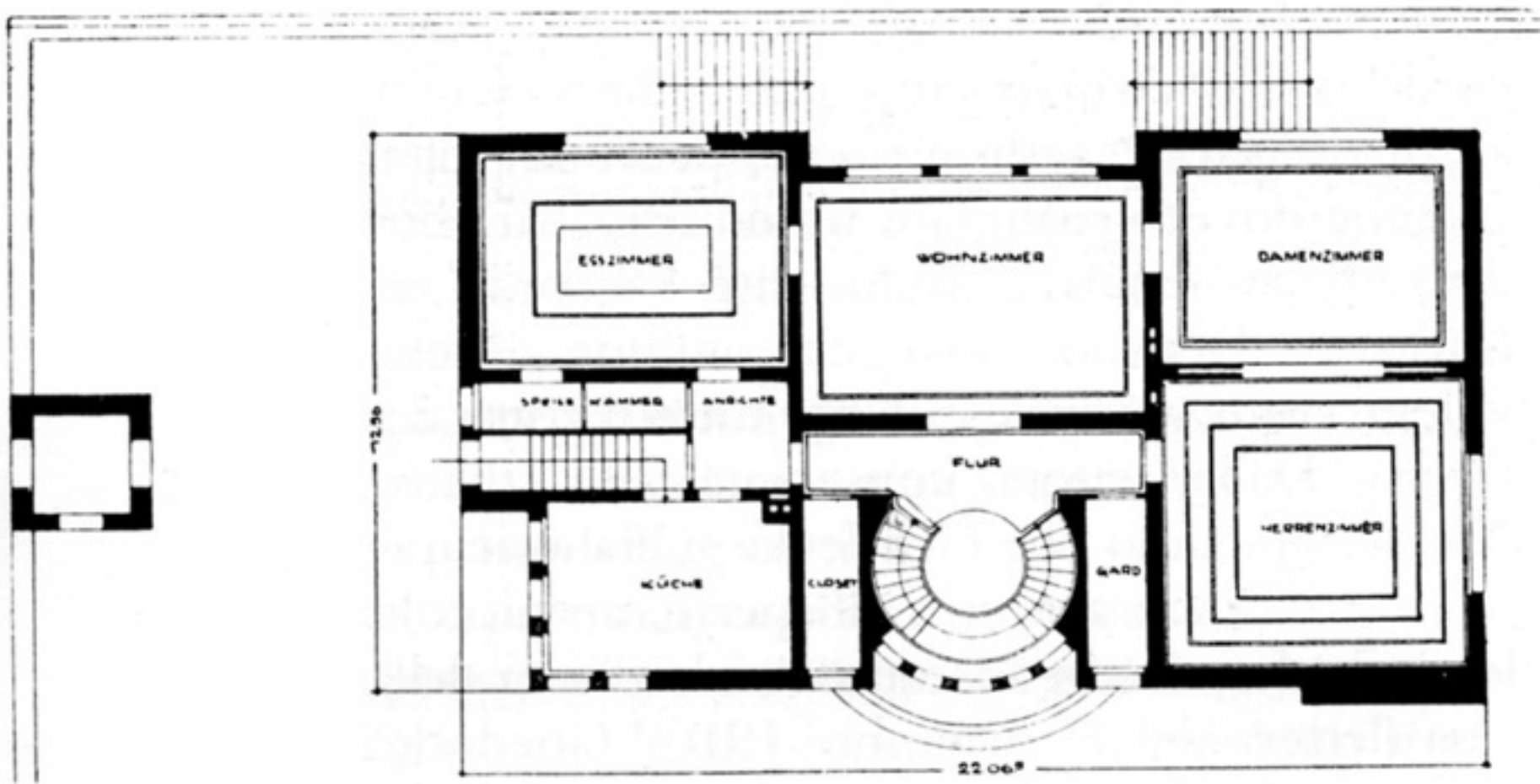


P. Behrens , Cuno House, Hagen, 1909-10



P. Behrens , Cuno House, Hagen, 1909-10

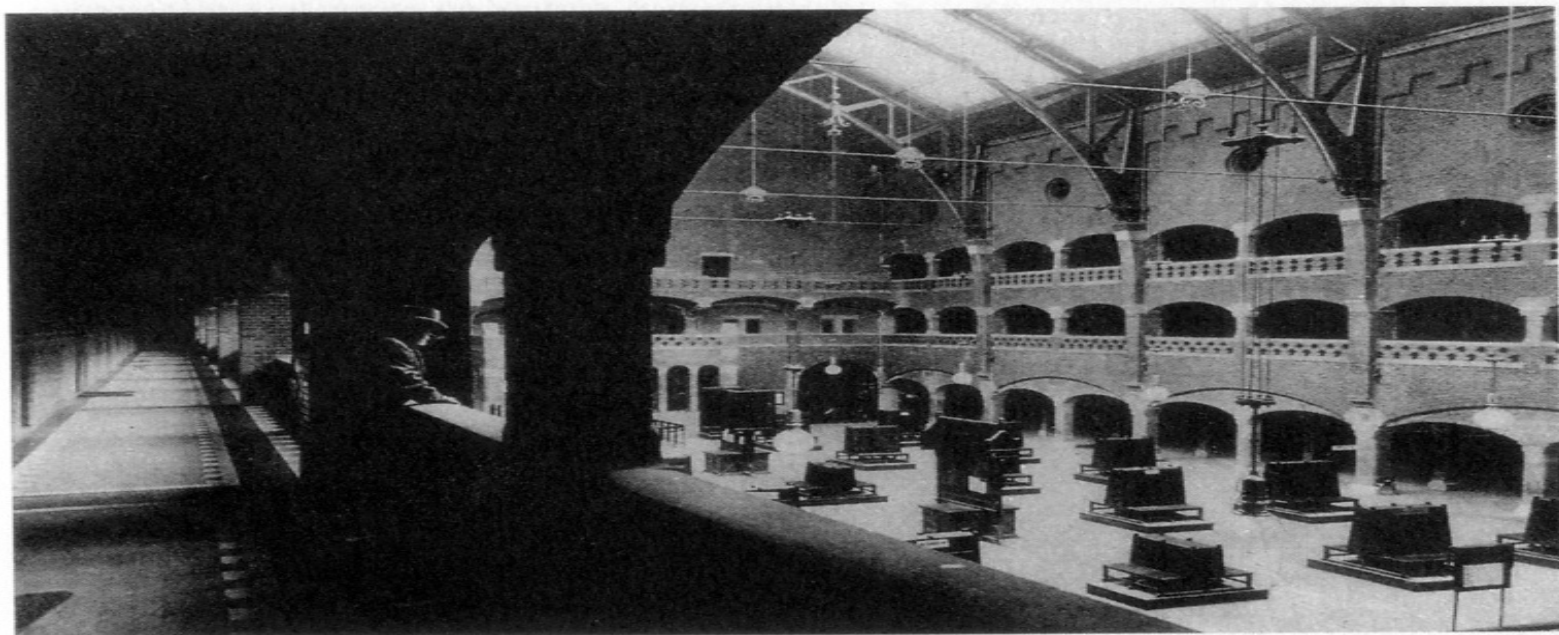




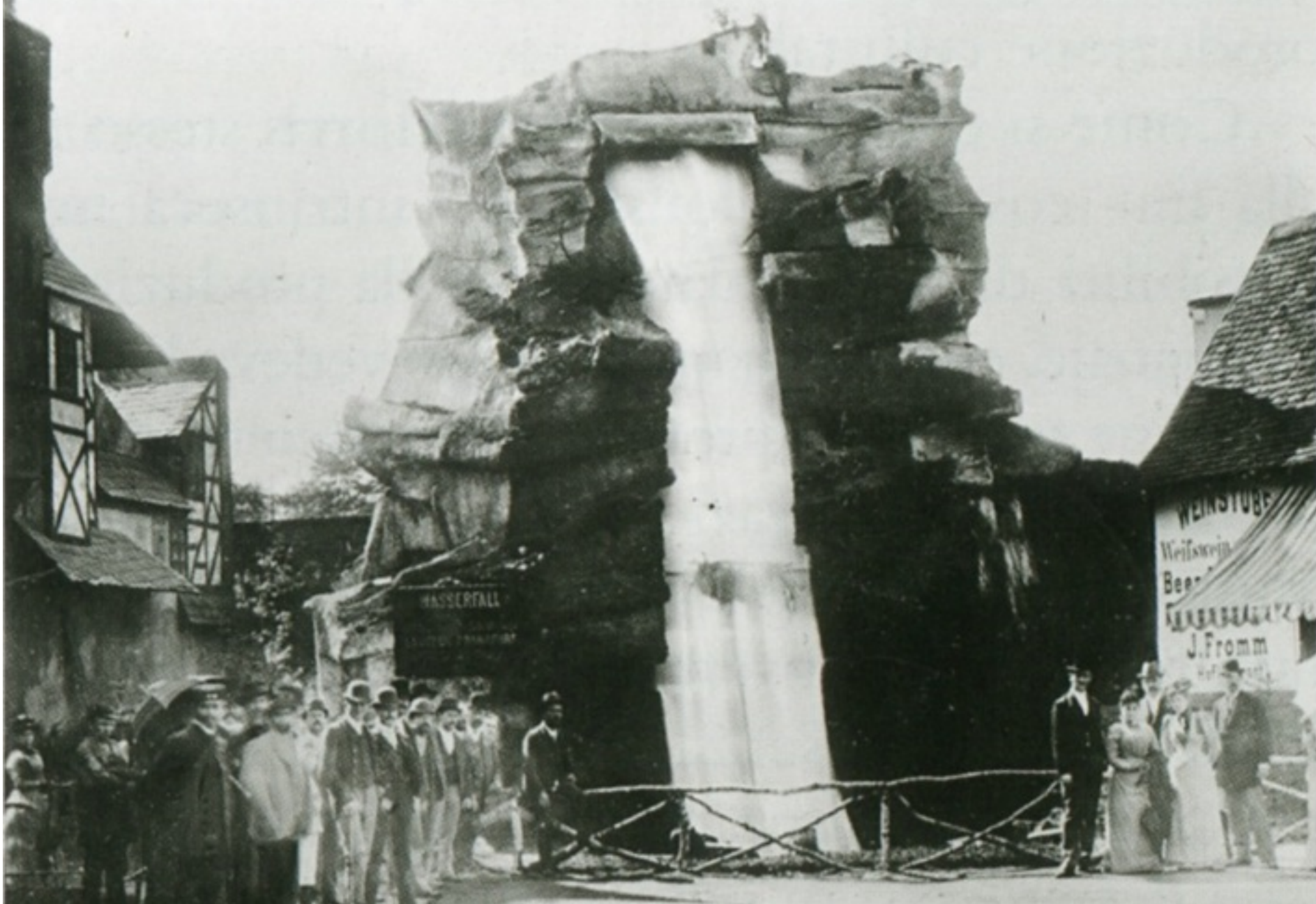
P. Behrens , Cuno House, Hagen, 1909-10



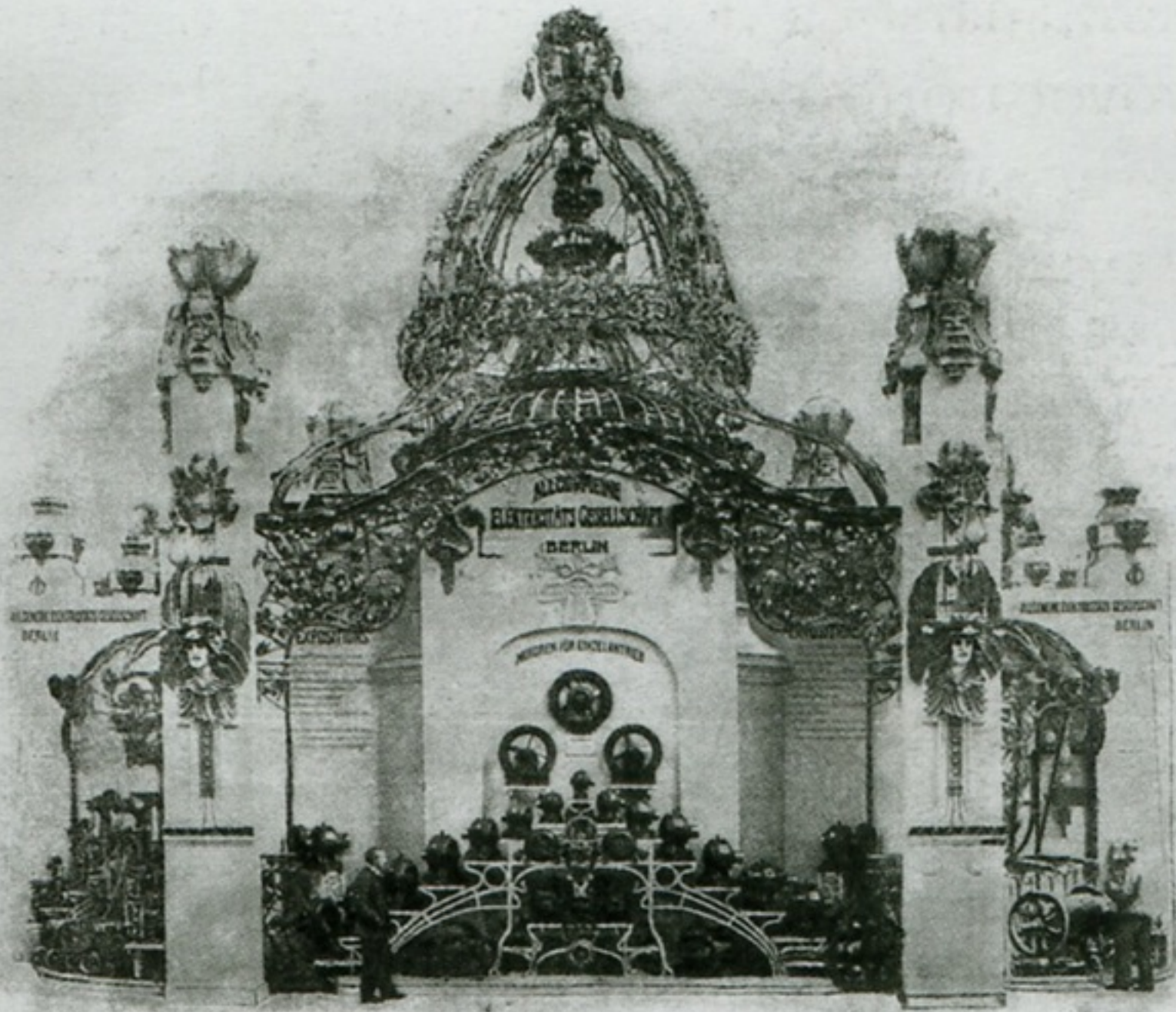
H. P. Berlage, piano di Amsterdam Zuid (1916).



H. P. Berlage, la Borsa di Amsterdam (1898).

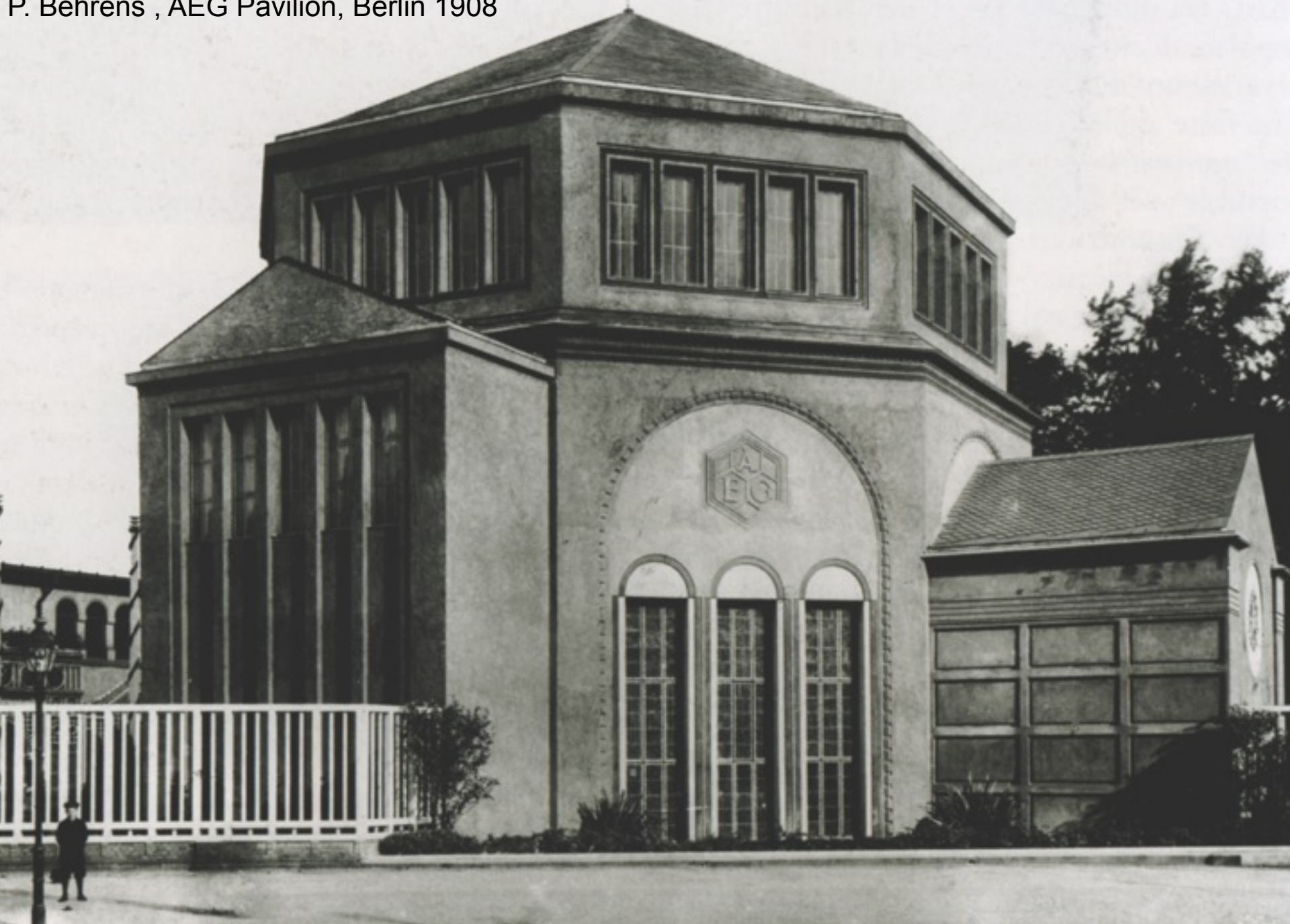


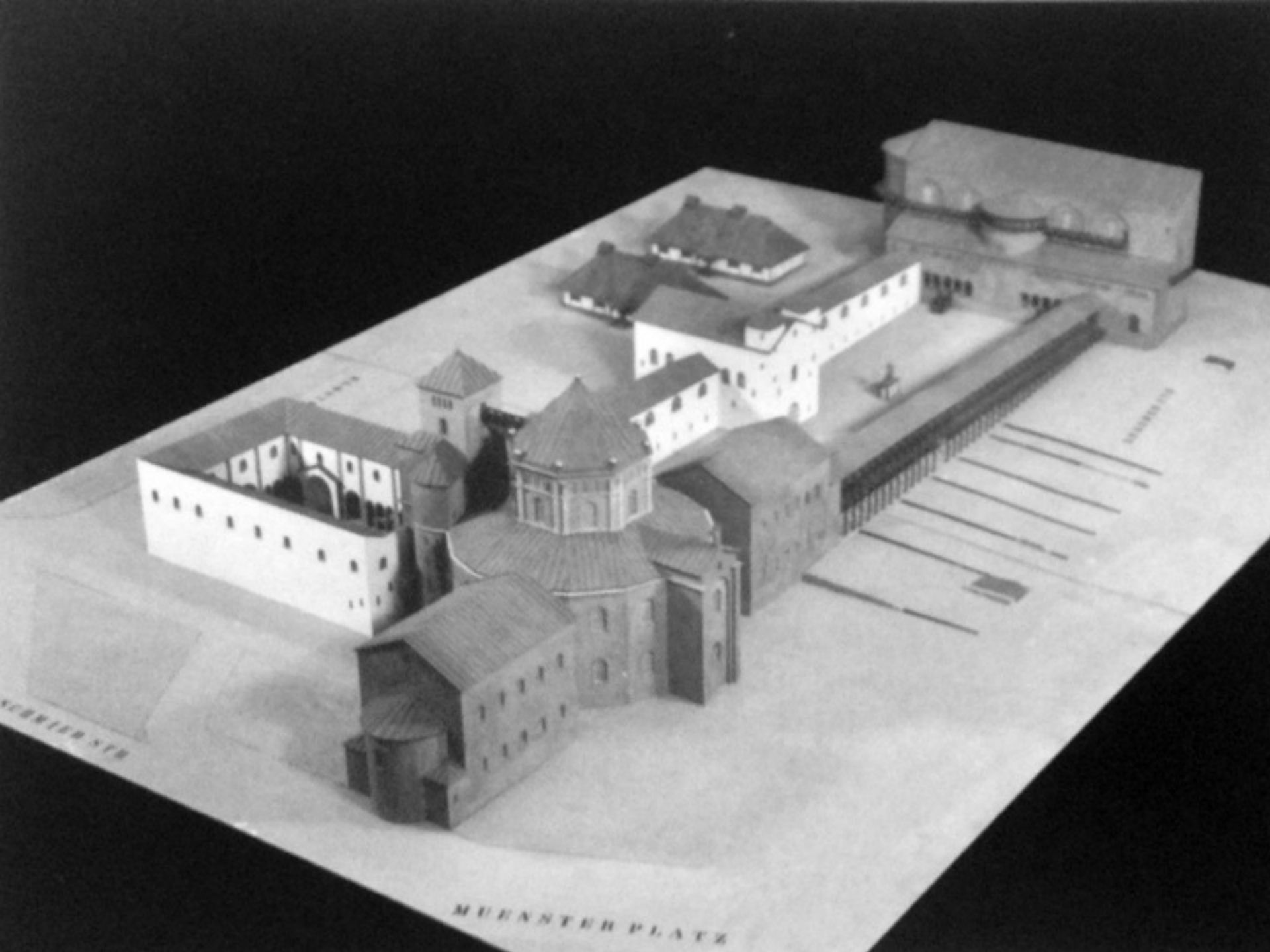
Esposizione elettrotecnica/Exhibition of Electrical Engineering, 1891
Cascata con acqua movimentata dalle pompe AEG/ Waterfall eventful with pumps AEG



Padiglione AEG/Pavilion AEG, Esposizione di Parigi/Paris Exhibition 1900

Esposizione di cantieristica navale tedesca/Exhibition of German shipbuilding
P. Behrens , AEG Pavilion, Berlin 1908





Esposizione di cantieristica navale tedesca
/Exhibition of German shipbuilding
P. Behrens , AEG Pavilion, Opening,
Berlin 1908



Esposizione di cantieristica navale tedesca/Exhibition of German shipbuilding
P. Behrens , AEG Pavilion, Berlin 1908



A E G

INTENSIV-BOGENLAMPE FÜR
FARBENUNTERSCHIEDUNG



Beste Tageslichtlampe
zur Unterscheidung von Farbennuancen.
Für Färbereien, Papierfabriken, Buntdruckereien, Warenhäuser,
Konfektions- und Seidenhäuser usw.



Louis, Schmidt, Logo AEG, 1888



Franz Schwechten, Logo AEG, 1896



Peter Behrens, Logo AEG, 1908



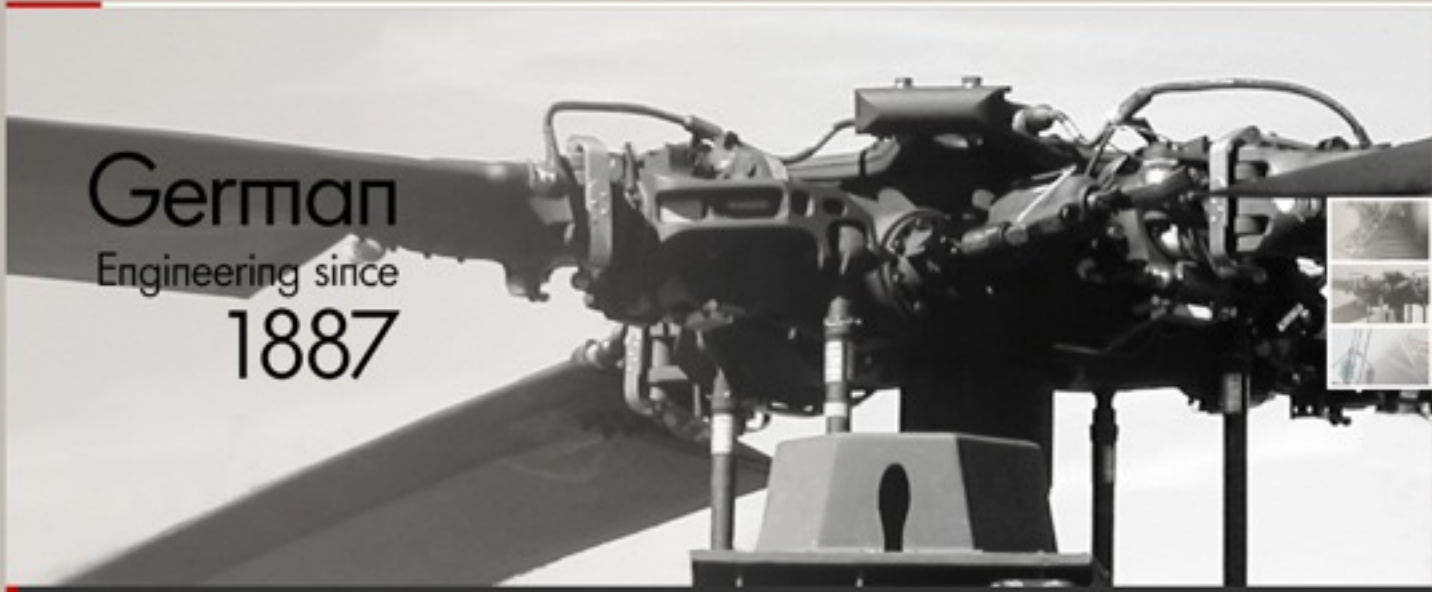
Peter Behrens, Logo AEG, 1912

AEG

perfekt in form und funktion

English | Deutsch

HOME | AEG PRODUCTS | CONTACT | ABOUT AEG | WEB SHOP INFORMATION



FIND YOUR SOLUTION
EXPLORE OUR PRODUCTS

CAR ACCESSORIES



Car Accessories

CONSUMER PRODUCTS



Consumer Electronics



Personal Care



Projectors

HOME PRODUCTS



Central Vacuum System



Floor Care



Heater

STATE OF THE ARM

State of the Arm

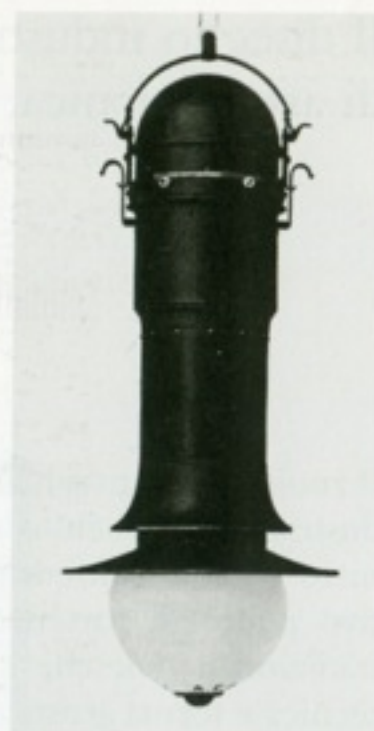
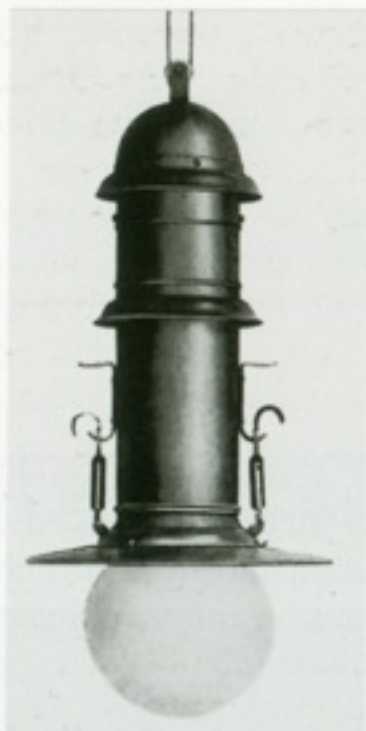
8 years ago AEG engineers realized that if you want to improve the dishwasher, one had to perfect the

AEG Highlights

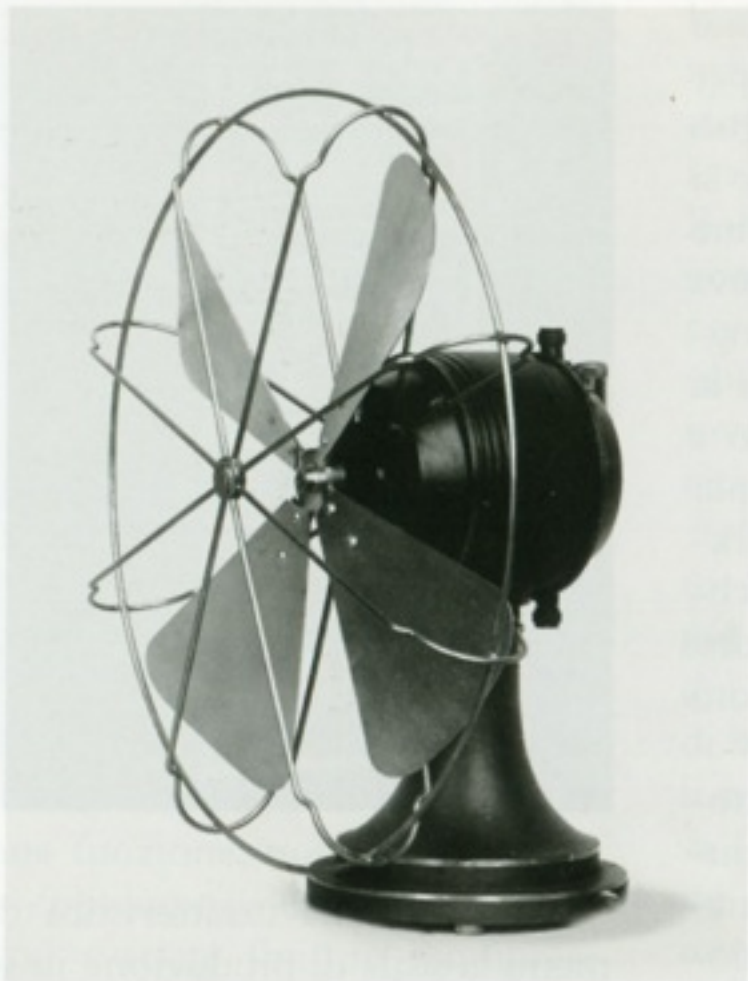


New factory in Bangalore, India
AEG Power Solutions new facility has a capacity to manufacture products generating 400 MW per year.

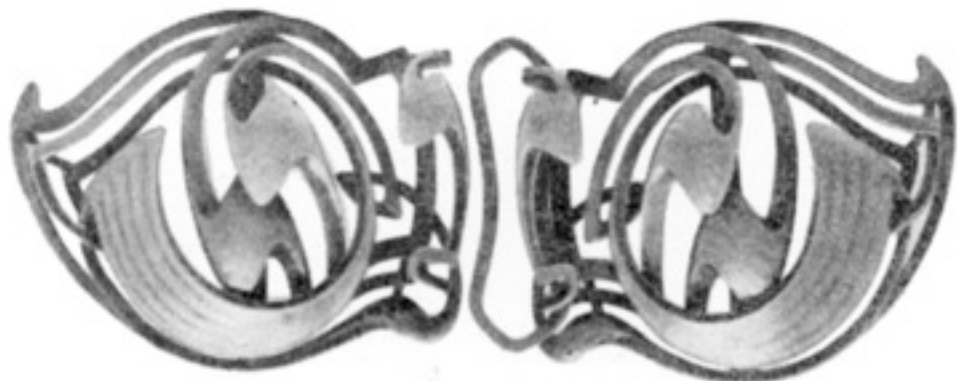
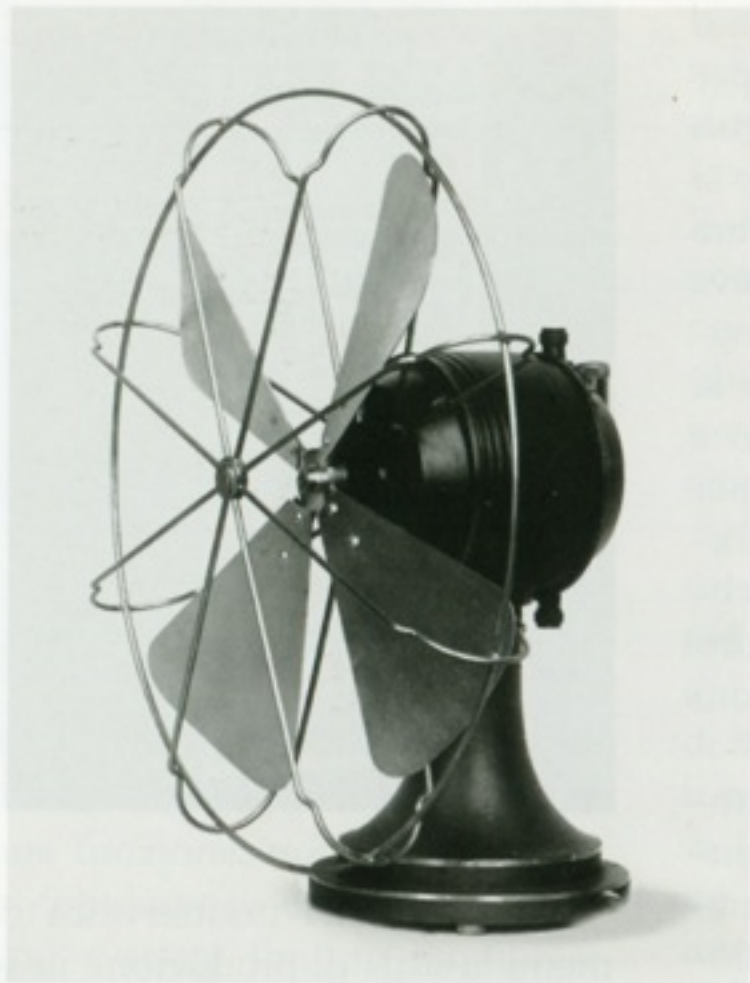
Lampade
ad arco prodotte
dall'AEG
di Berlino
prima della
collaborazione
con Behrens:
lampada ad arco
decorata (prima
da sinistra) e
lampada ad arco
economica
(seconda
da sinistra).
Peter Behrens,
lampada ad arco
economica AEG
(1907, terza
da sinistra)
e lampada
ad arco a fiamma
intensiva AEG
(1908, ultima).



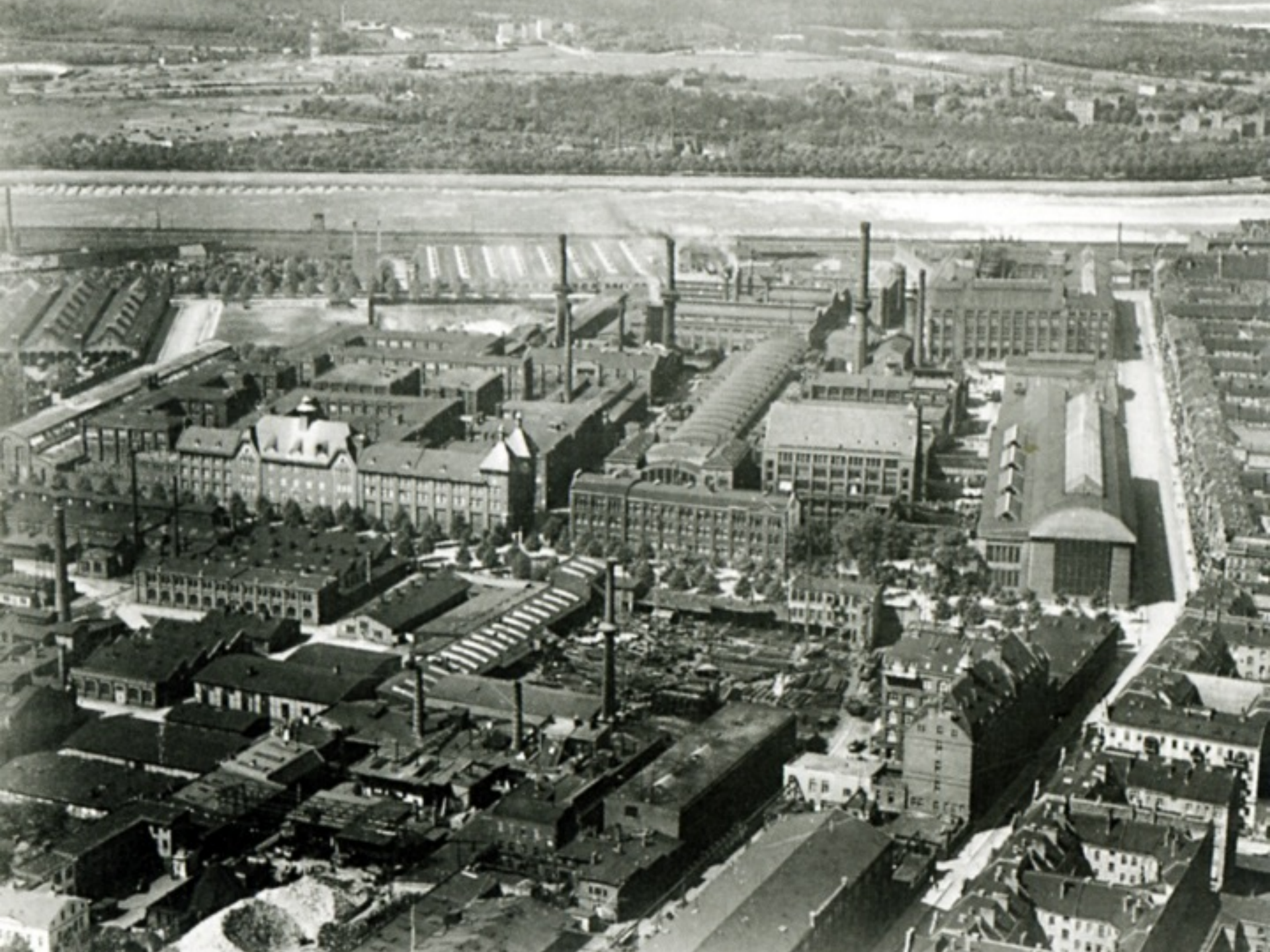
Peter Behrens,
ventilatori elettrici
da tavolo AEG,
1908 e 1911
(disegno
in basso).



Peter Behrens,
ventilatori elettrici
da tavolo AEG,
1908 e 1911
(disegno
in basso).



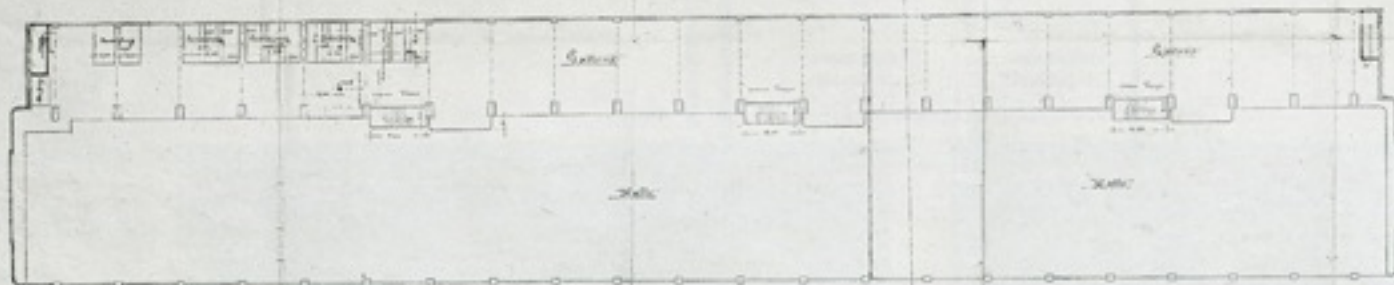
*Fibbie d'argento per cintura.
Boucles pour ceinture en argent.
Silver belt buckles,
1904.*



P. Behrens , Turbinenfabrik, Berlino, 1908

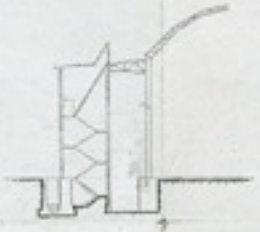
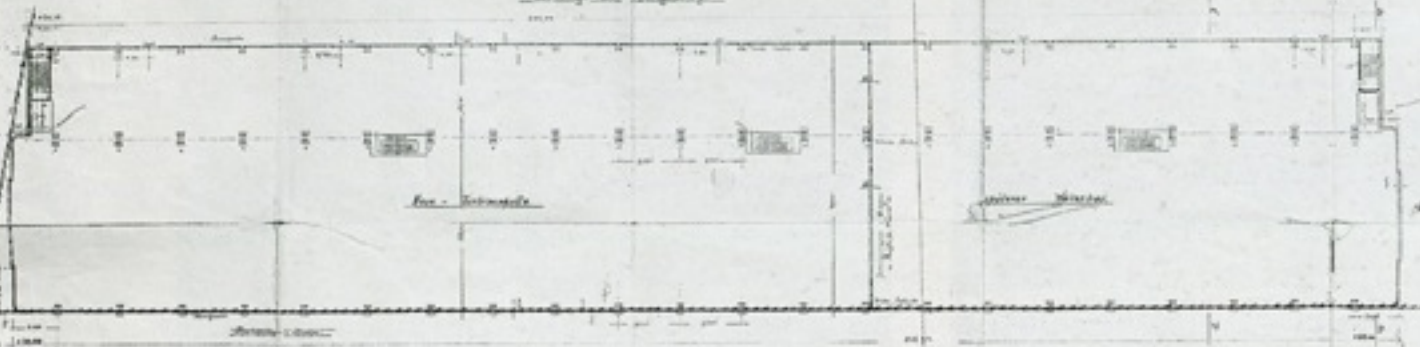


Grundriss des Saalgebäude

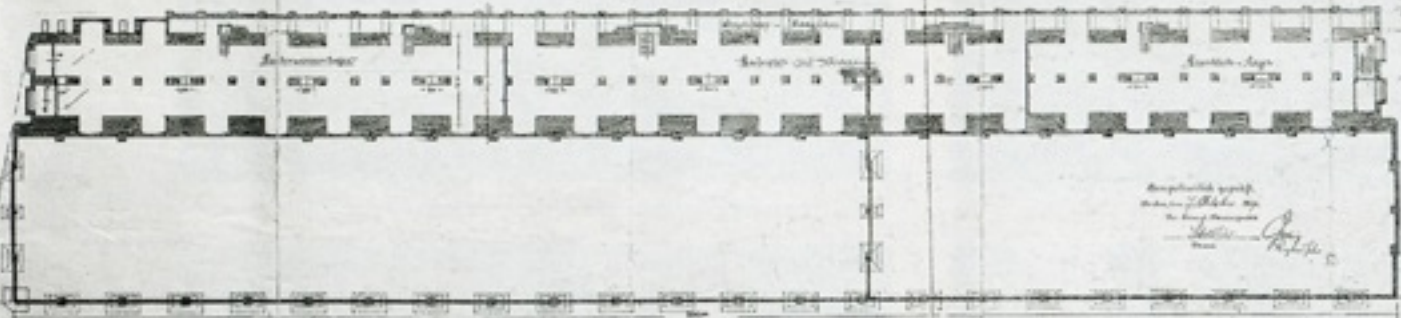


A.B.G.
 1885
 1886

Grundriss des Saalgebäude



Grundriss des Saalgebäude



Architectural details and stamps:

- A circular stamp with a central emblem.
- A rectangular stamp with text.
- A cross-section drawing of a building with a gabled roof.
- Handwritten text: "In Ausführung" and "H. J. J."
- Other smaller stamps and markings.

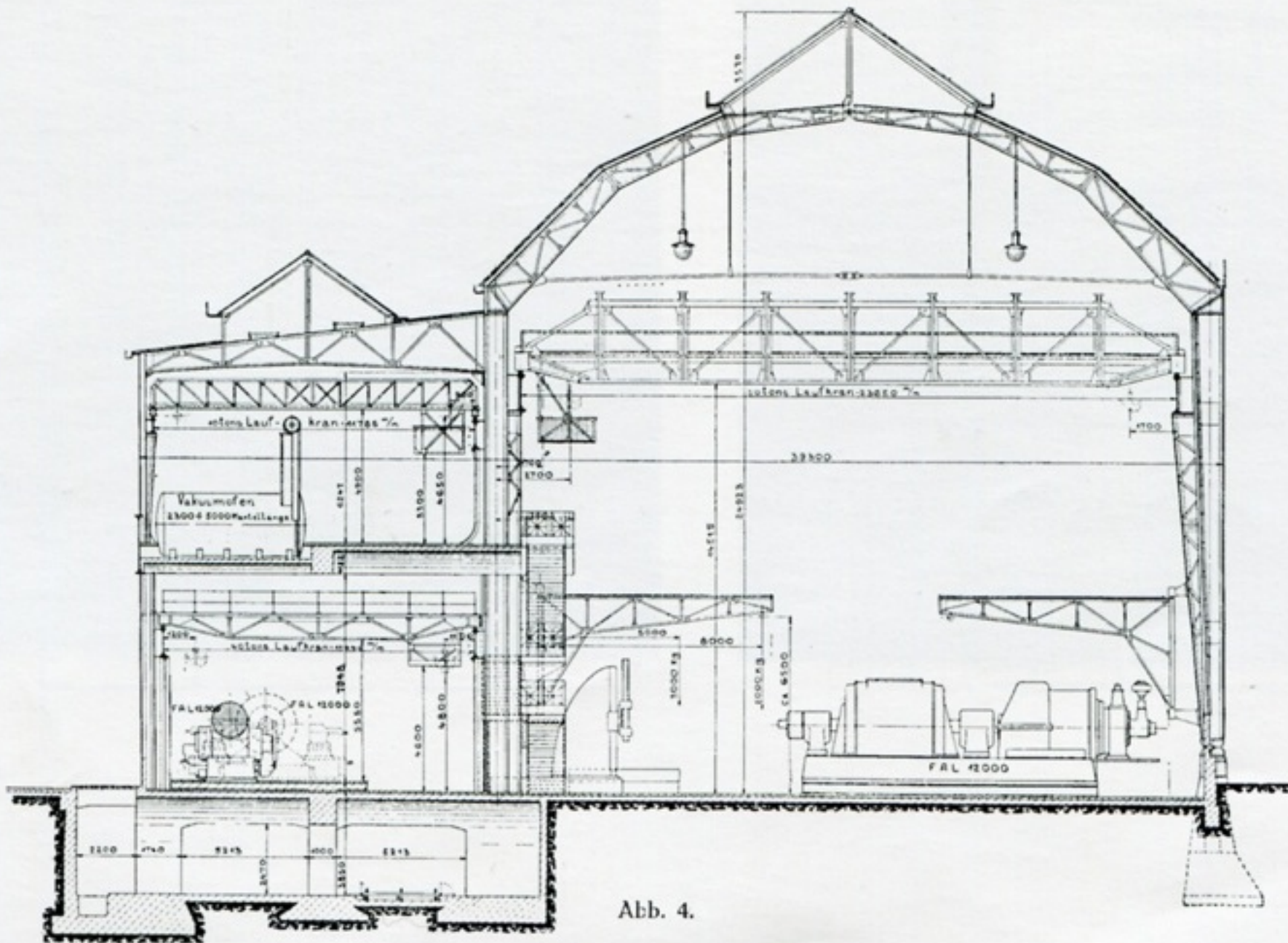
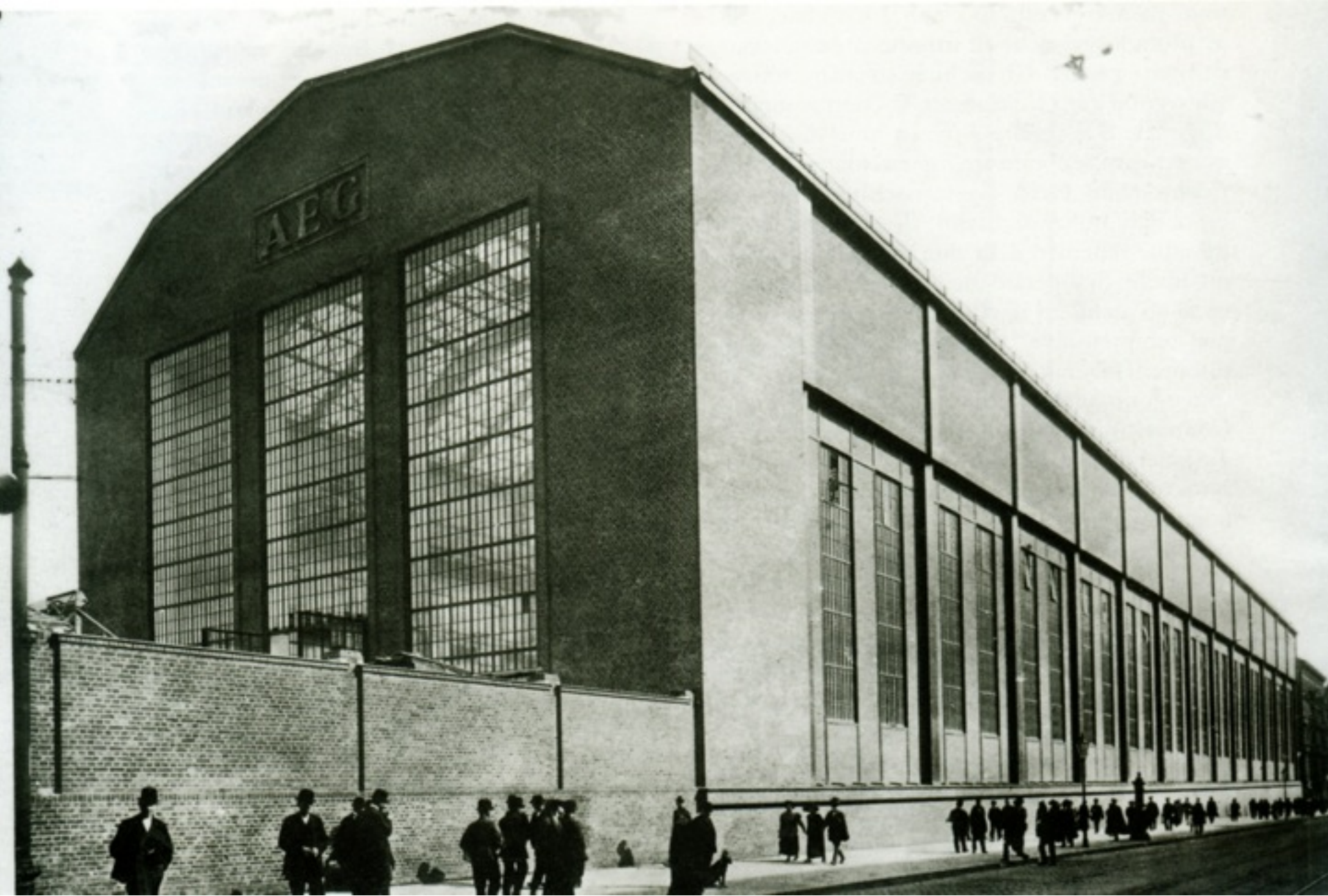


Abb. 4.

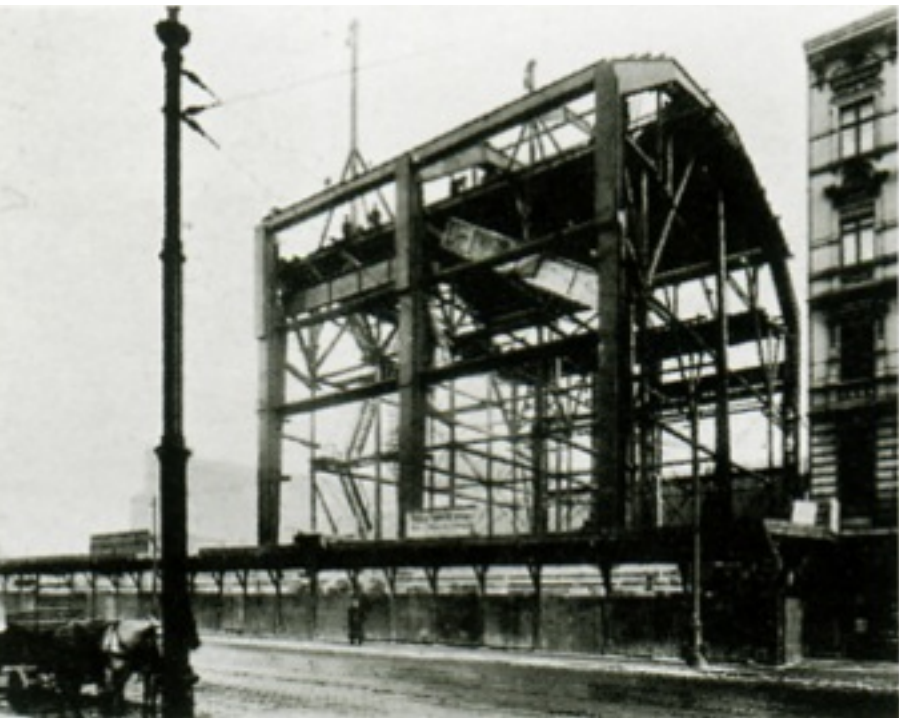






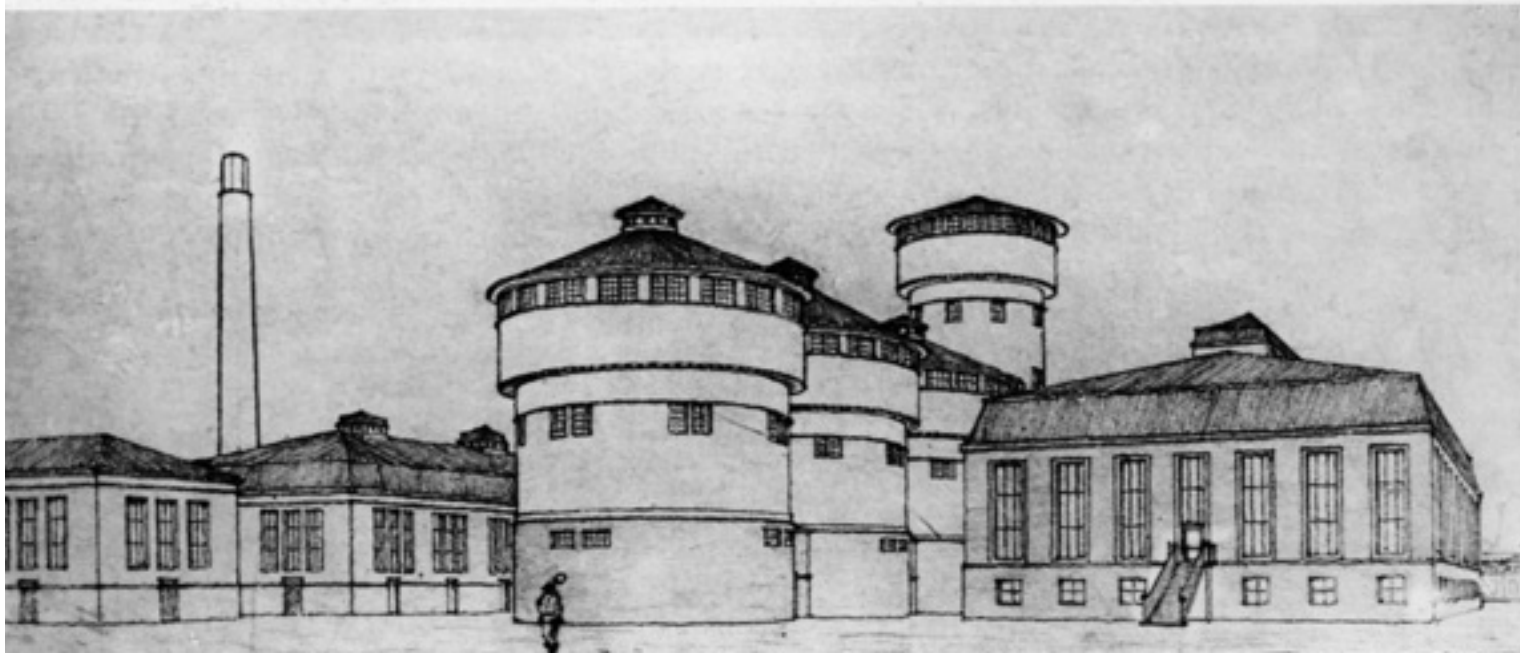
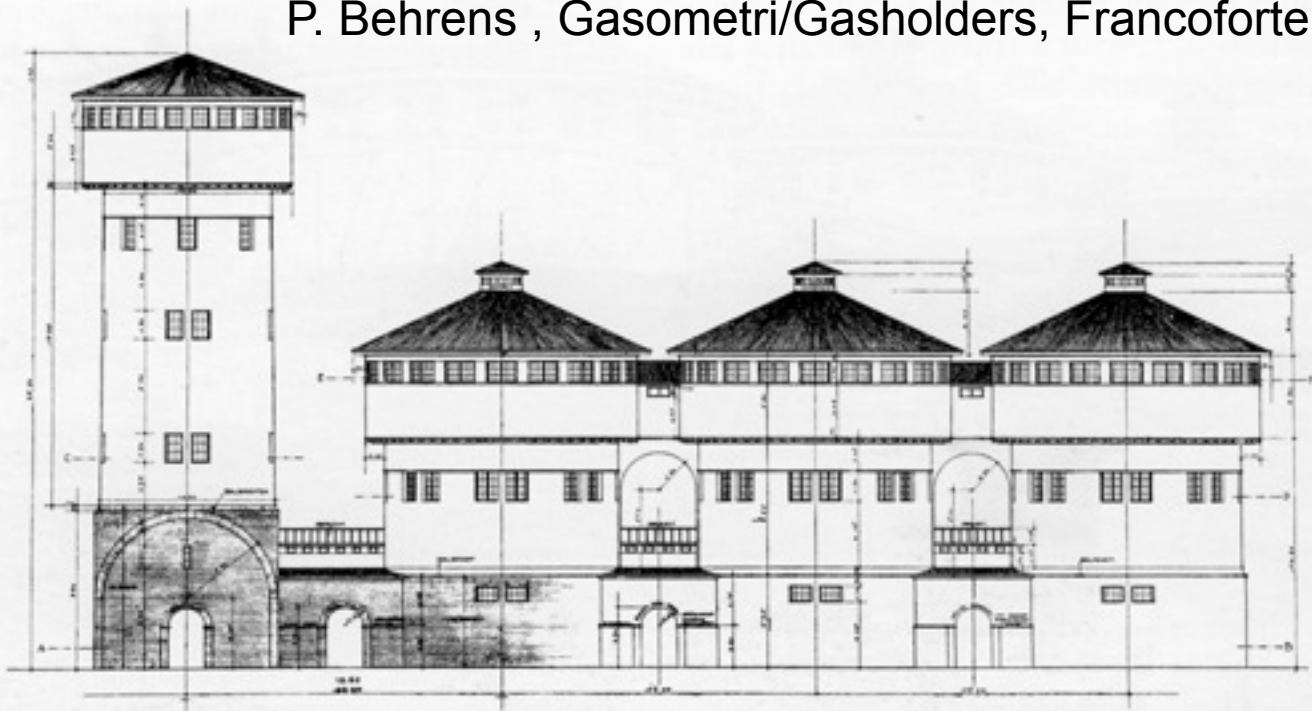


P. Behrens , Grossmaschinenfabrik, Berlino, 1911-12



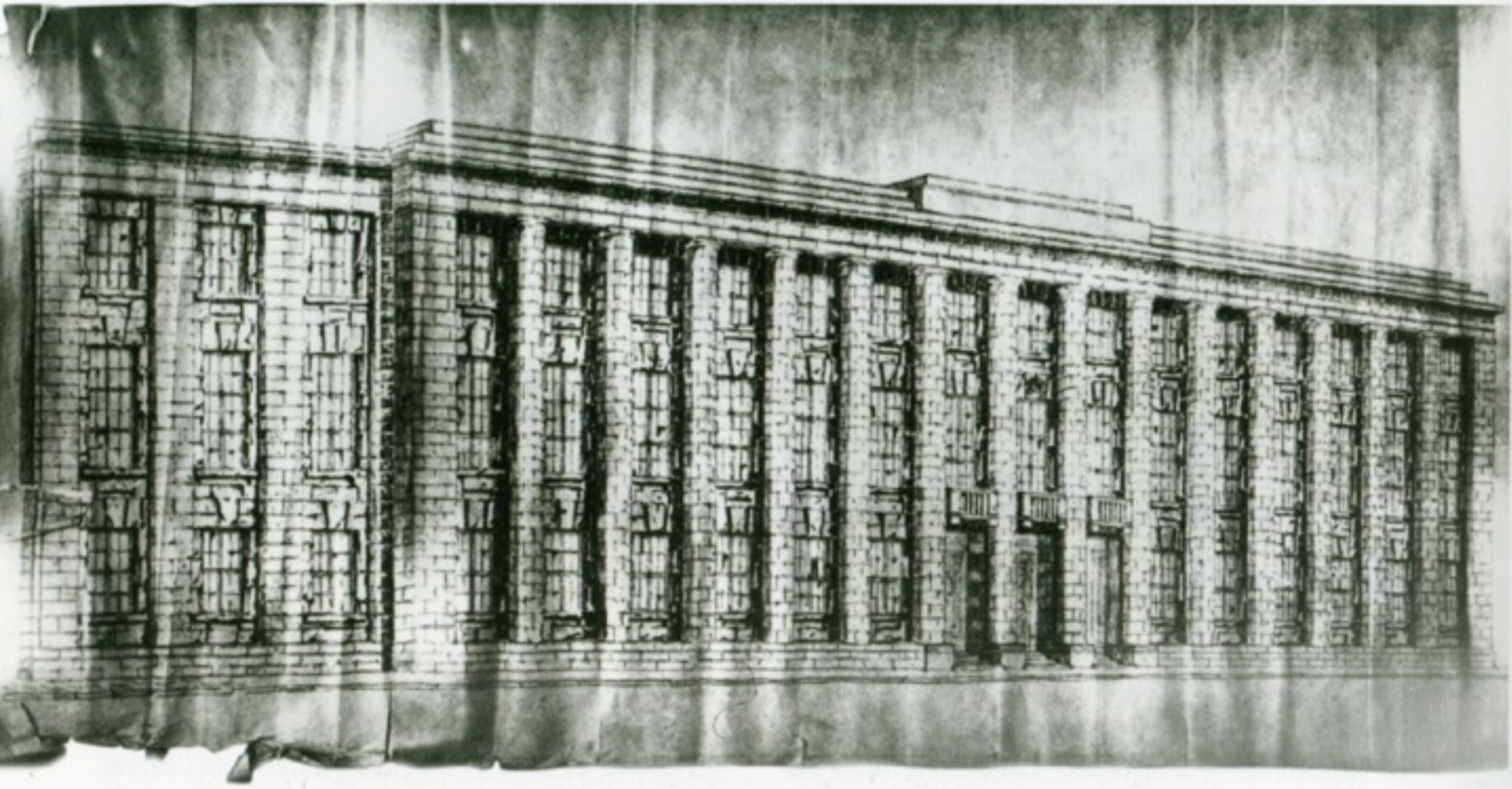
P. Behrens , Grossmaschinenfabrik, Berlino, 1911-12

P. Behrens , Gasometri/Gasholders, Francoforte 1911



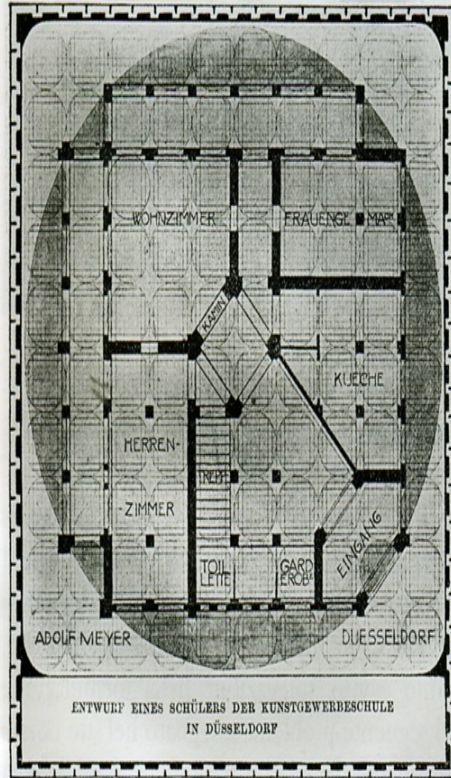
P. Behrens , Gasometri/Gasholders, Francoforte 1911





P. Behrens , Ambasciata tedesca a San Pietroburgo, 1911-13

Adolf Meyer,
progetto di pianta
di una casa
eseguito
come studente
della Kunst-
gewerbeschule
di Düsseldorf con
la supervisione
di Lauweriks
(1907 ca.).



Peter Behrens



Walter Gropius



Mies van der Rohe



Le Corbusier



Hermann Muthesius

DAS
ENGLISCHE HAUS

ENTWICKLUNG, BEDINGUNGEN
ANLAGE, AUFBAU, EINRICHTUNG
UND INNENRAUM

VON
HERMANN MUTHESIUS

IN 3 BÄNDEN



VERLEGT BEI ERNST WASMUTH, G.M.B.H.
BERLIN W. MARKGRAFEN-STRASSE 35

1904

«L'impiego degli elementi esteriori dei vecchi stili artistici è stato eliminato dall'agenda e ci si sforza di parlare un linguaggio artistico nuovo, autonomo e indipendente./ The use of exterior elements of the old artistic styles has been removed from the agenda and efforts are made to speak a new language of art, autonomous and independent» (Hermann Muthesius 1907)

DAS ENGLISCHE HAUS

ENTWICKLUNG, BEDINGUNGEN
ANLAGE, AUFBAU, EINRICHTUNG
UND INNENRAUM

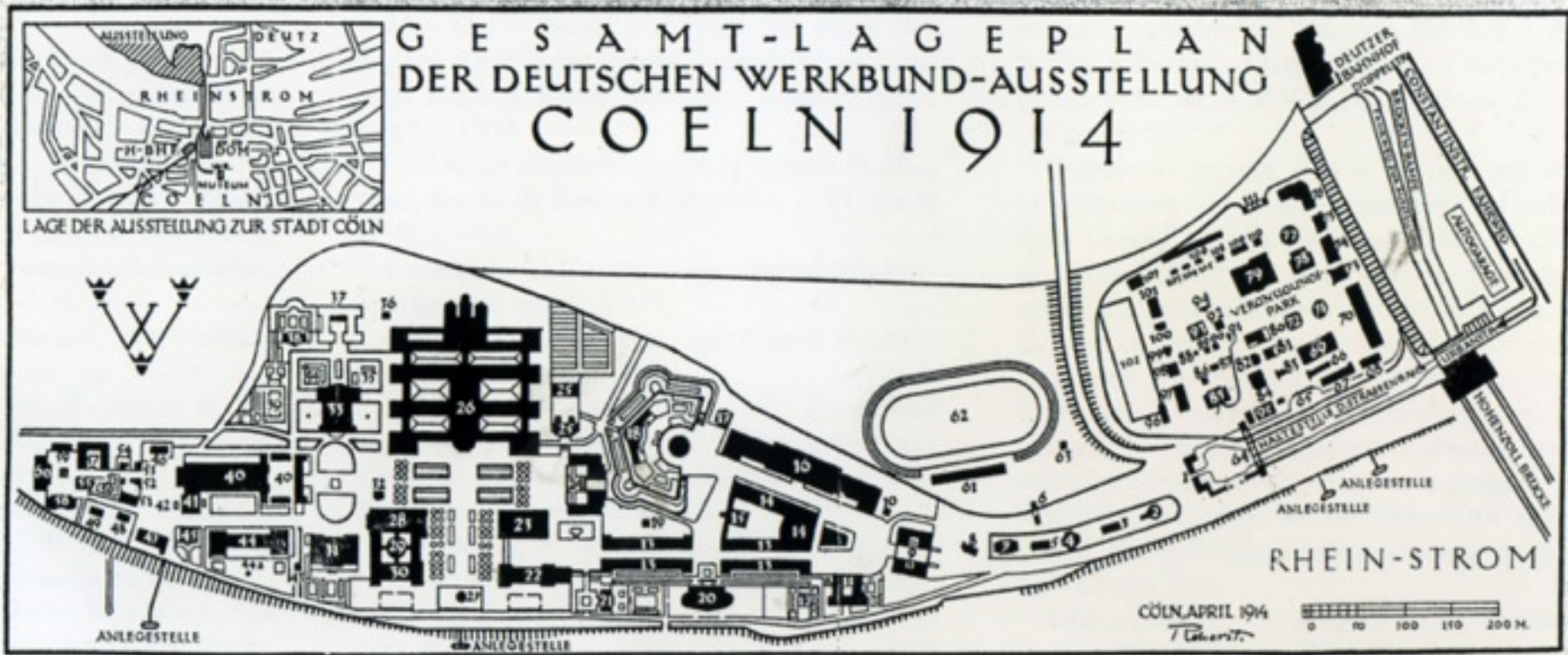
VON
HERMANN MUTHESIUS

IN 3 BÄNDEN



VERLEGT BEI ERNST WASMUTH, G.M.B.H.
BERLIN W. MARKGRAFEN-STRASSE 35

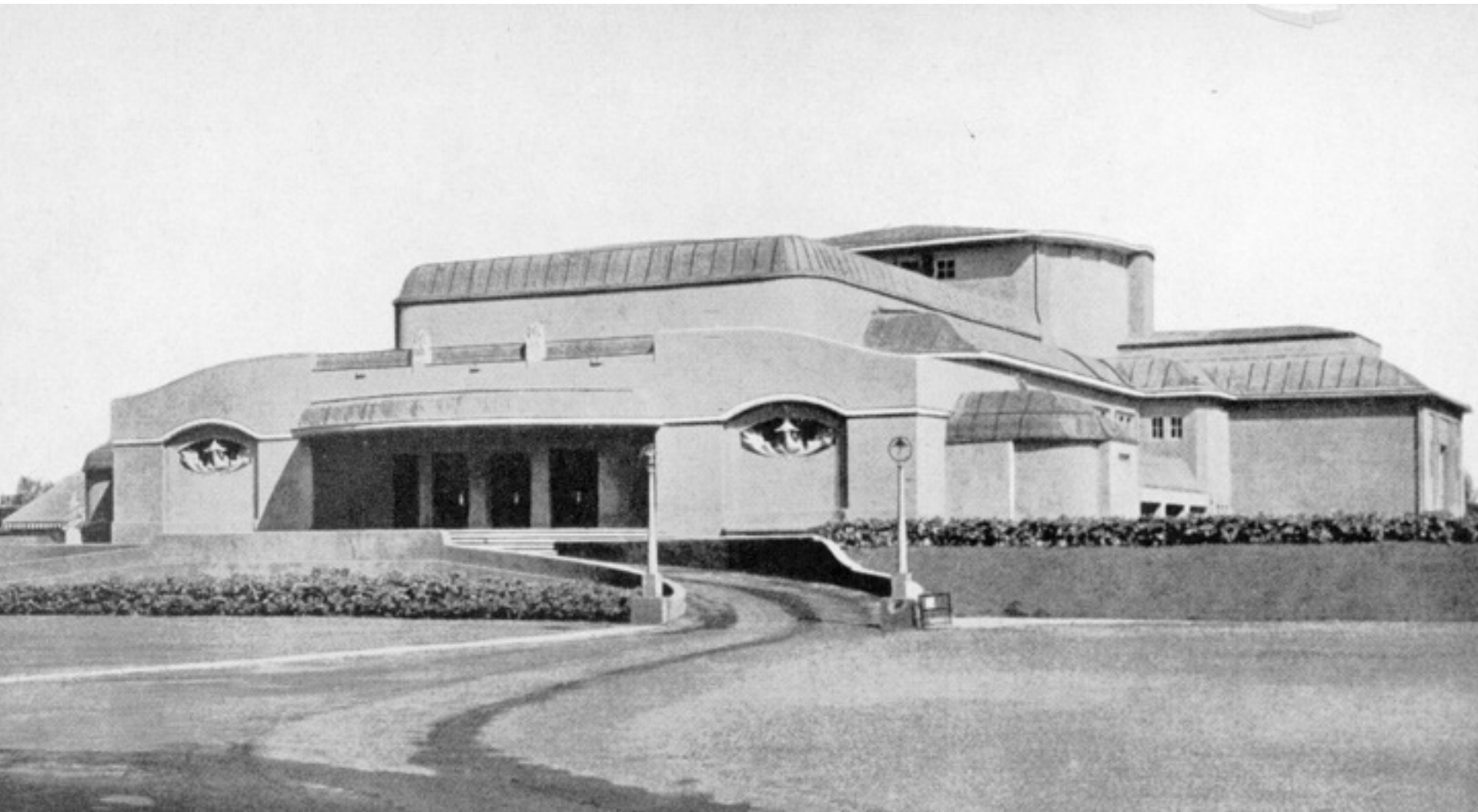
1904



Esposizione del Werkbund, Colonia 1914

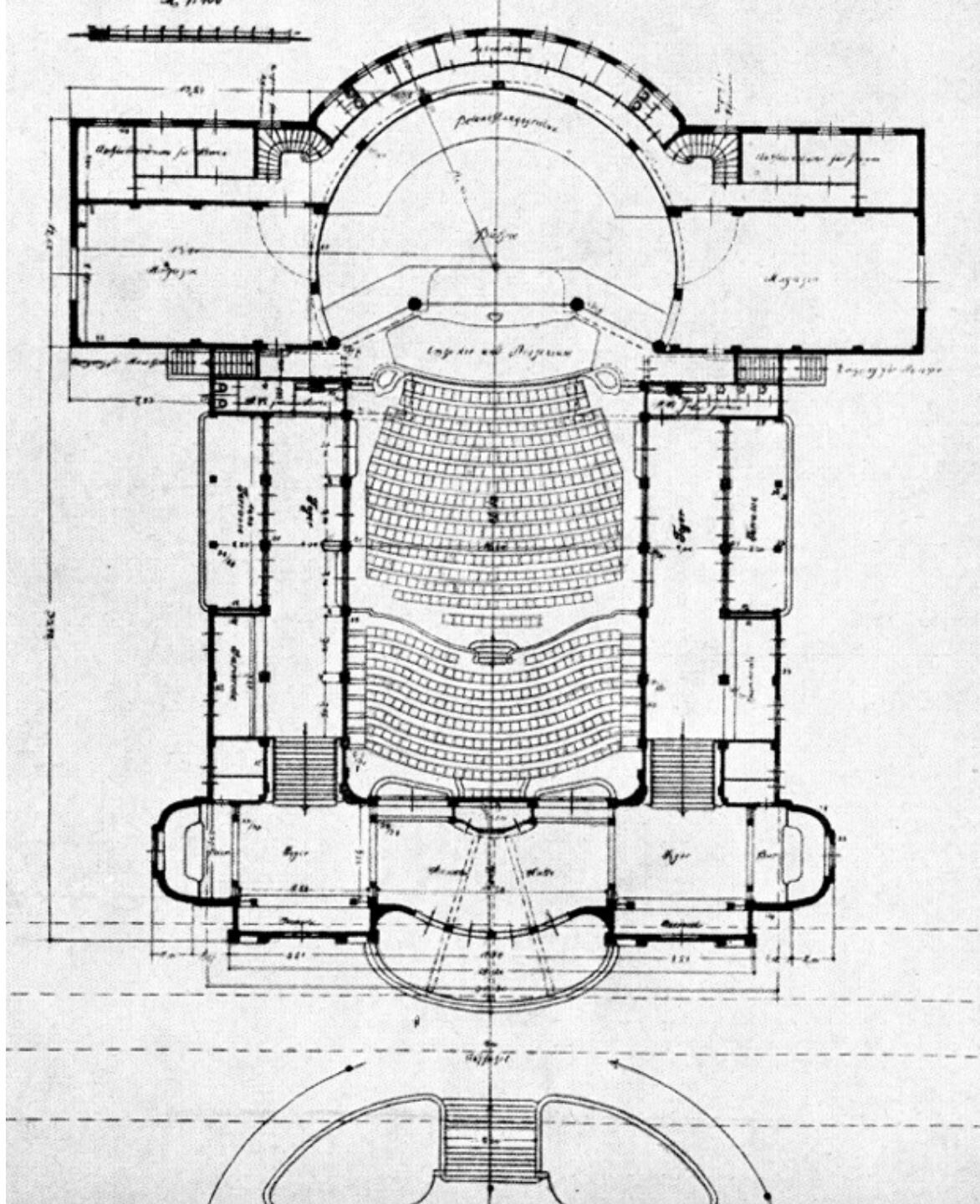


Peter Behrens, Festhalle, Colonia 1914



Van de Velde, Teatro per l'esposizione del Werkbund, Colonia 1914



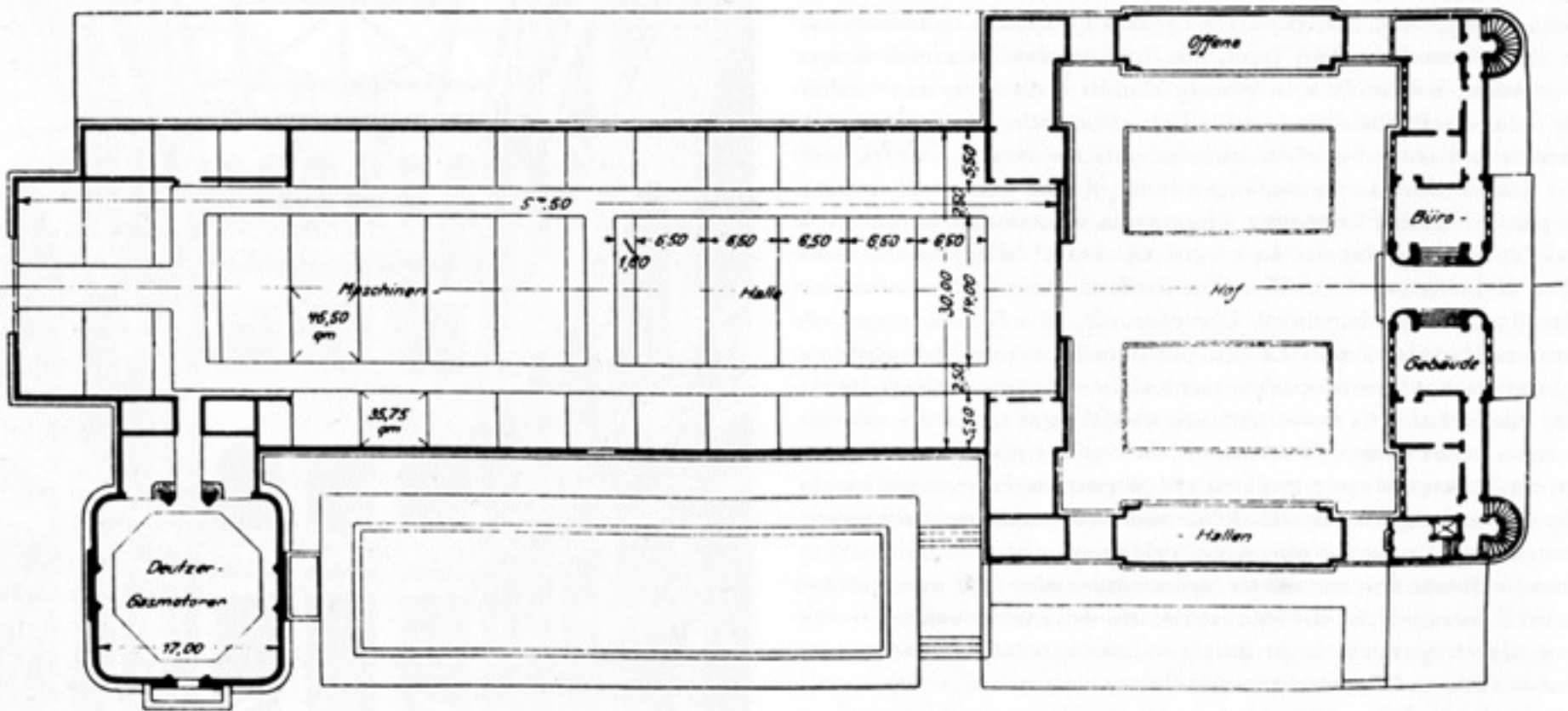




Van de Velde, Teatro per l'esposizione del Werkbund, Colonia 1914



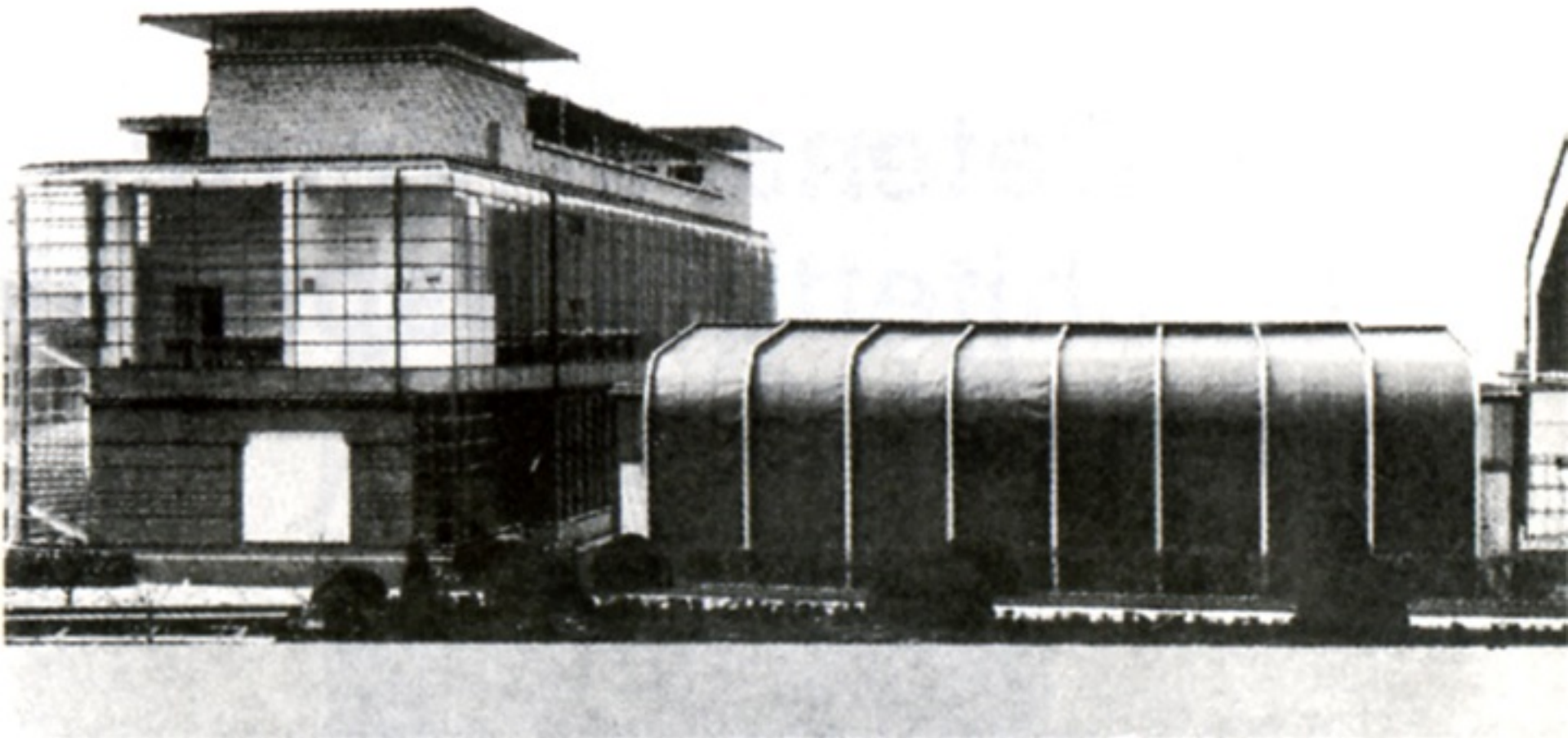
W. Gropius, A. Meyer
Fabbrica modello,
Colonia 1914



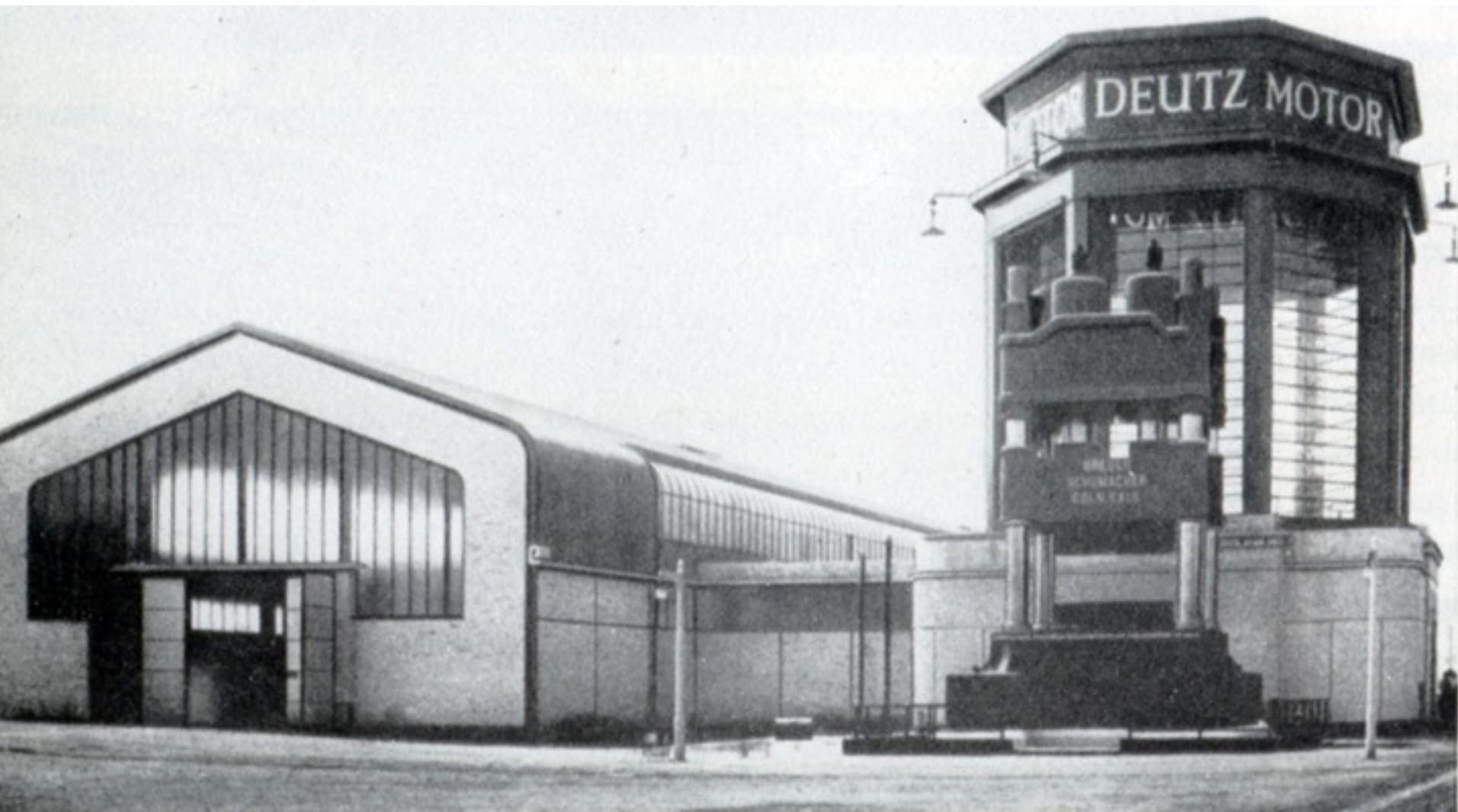
W. Gropius, A. Meyer
 Fabbrica modello,
 Colonia 1914



W. Gropius, A. Meyer
Fabbrica modello,
Colonia 1914



W. Gropius, A. Meyer
Fabbrica modello,
Colonia 1914



W. Gropius, A. Meyer
Fabbrica modello,
Colonia 1914

Glasarchitektur

von

Paul Scheerbart

Verlag der Sturm / Berlin W 9

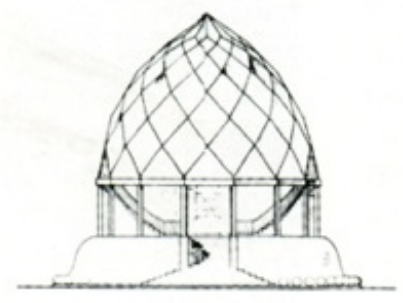
1914

Bruno Taut
Padiglione di vetro
Colonia 1914

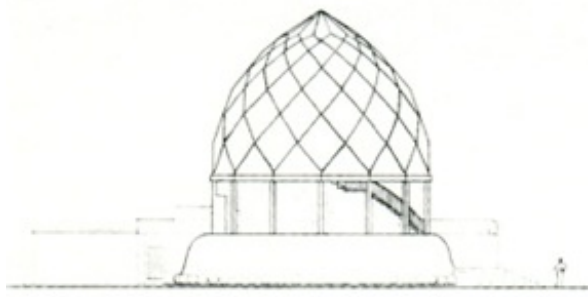


Glashauss
 Köln

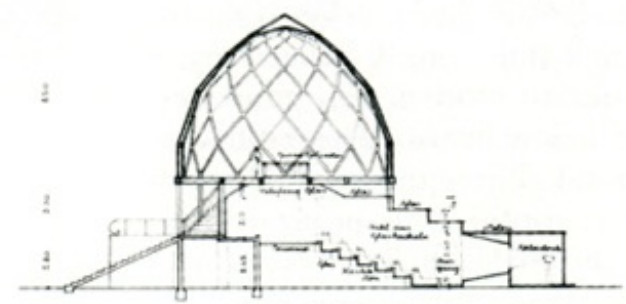
Ausstellung der Glasindustrie
 auf der Werkbund-Ausstellung
 Köln 1904



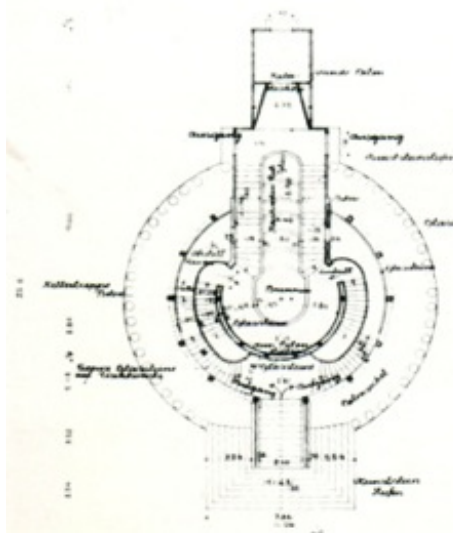
Haupt-Ansicht



Seiten-Ansicht



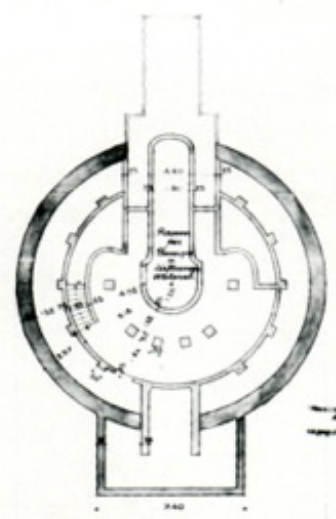
Längenschnitt



Obergeschoss Ornament-Raum



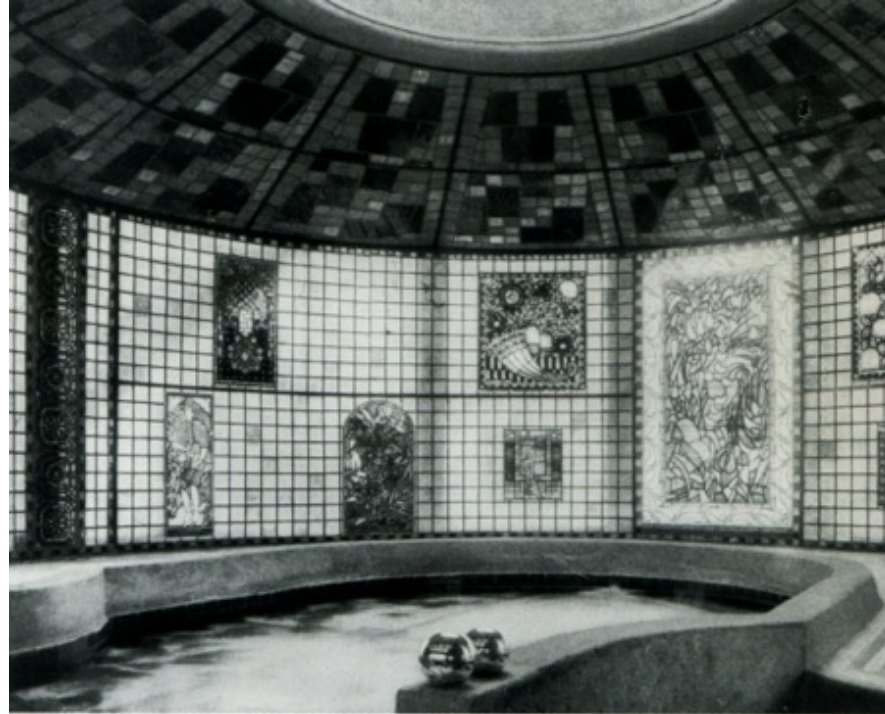
Obergeschoss Glasaal
 Maßstab 1:100

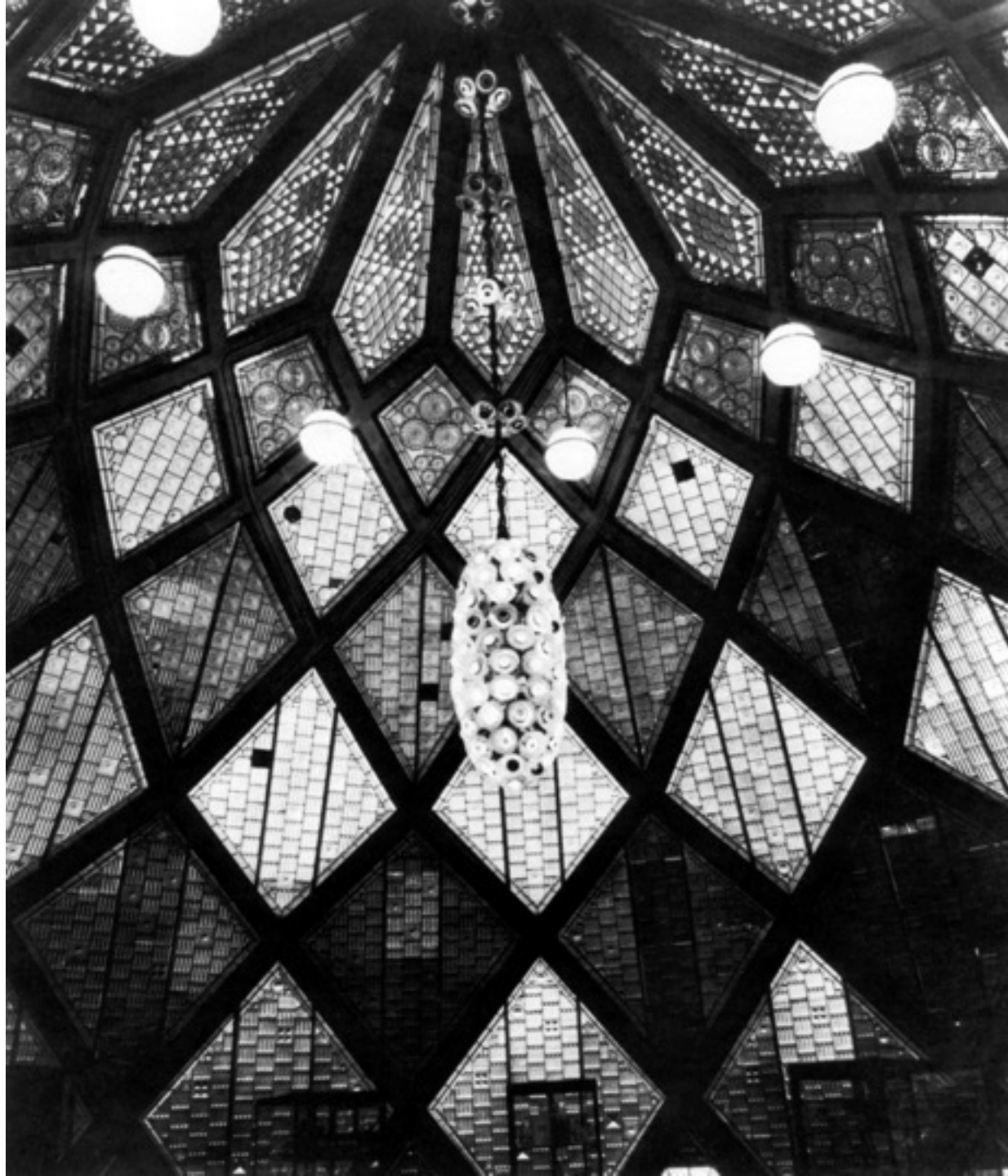


Untergeschoss

Verfertigt unter der Leitung von
 Prof. Dr. H. Siesingh
 in Wiesbaden

Bruno Taut
Padiglione di vetro
Colonia 1914







- 1 Il vetro multicolore dissolve ogni rancore
- 2 Non armata di cemento la costruzione sarebbe un fallimento
- 3 La luce tutto circonda e nel cristallo vive
- 4 Senza un vetrato castello la vita è un fardello
- 5 Il vetro tutto chairifica, con esso la costruzione edifica
- 6 Il vetro reca una nuova età; la cultura del mattone ci fa solo pietà

1. The multicolored glass dissolves any grudge
2. Unreinforced concrete construction would be a failure
3. The light surrounds everything and lives in the crystal
4. Without a glass castle life is a burden
5. The glass chairifica all, with the construction it builds
6. Glass brings a new age, the culture of the brick only makes us pity



Auf Anregung der Württembergischen Arbeitsgemeinschaft des 1907 gegründeten Deutschen Werkbunds beschließt die Stadt Stuttgart 1926 den Bau der Weissenhofsiedlung als internationale Bauausstellung. Auf der Grundlage des städtebaulichen Entwurfs von Mies van der Rohe planen 17 europäische Architekten eine moderne Flachdachsiedlung mit 63 Wohnungen. Die Ausstellung „Die Wohnung“ ist von Juli bis Oktober 1927 geöffnet und zeigt mehr als einer halben Million Besuchern kubische Baukörper mit neuartigen Grundrissen, moderne Einrichtungen und neue Baumaterialien. Zehn Einfamilienhäuser in der Mitte der Siedlung überstehen Krieg und Nachkriegszeit nicht. Die restlichen Gebäude werden 1958 unter Denkmalschutz gestellt, aber erst in den 80er-Jahren restauriert.

THE WEISSENHOF ESTATE (DAIRY) / At the suggestion of Württemberg Working Group of Deutscher Werkbund, which established in 1907, the City of Stuttgart decided to build the Weissenhof estate as an international building exhibition in 1926. On the basis of Mies van der Rohe's urban development design, European architects planned a modern flat-roof estate with housing units. The exhibition "Die Wohnung" ["The Dwelling"] was open from July to October 1927 and displayed cubic building shells with innovative ground plans, modern furnishings and building materials to more than half a million visitors. Ten single family dwellings in the middle of the estate did not survive the war and the post-war period. The remaining buildings were classified as historical monuments in 1958, but were not restored until the 1980s.

