

19th-Century Historicism and Historicist Architecture

Beaux-Arts Architecture

Historicist Architecture:
beaux-arts, École des
beaux-arts de Paris,
Académie Royale
d'architecture

Beaux-arts = Fine arts



Félix Duban (1797-1870), Ecole des Beaux-Arts, Paris, 1830-61



Félix Duban, Architectural Fantasy in the Style of Pompeii, 1856, pencil and watercolor

Polychromy – Literally “many colored,” refers to painted architecture

Archeological discovery of Pompeii and Herculaneum 16th century to present



Beaux-Arts Style

Classical Revival

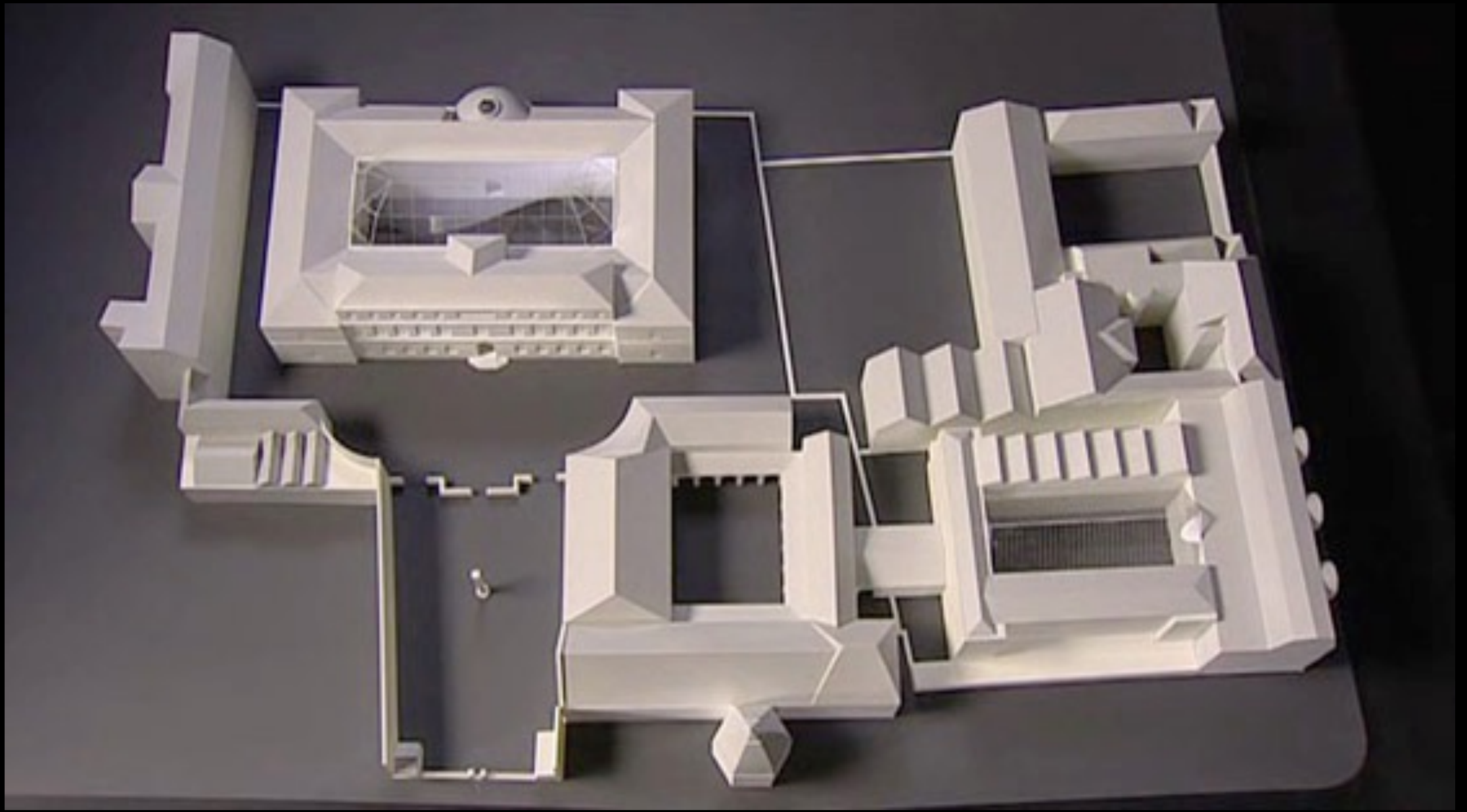


COUR VITRÉE

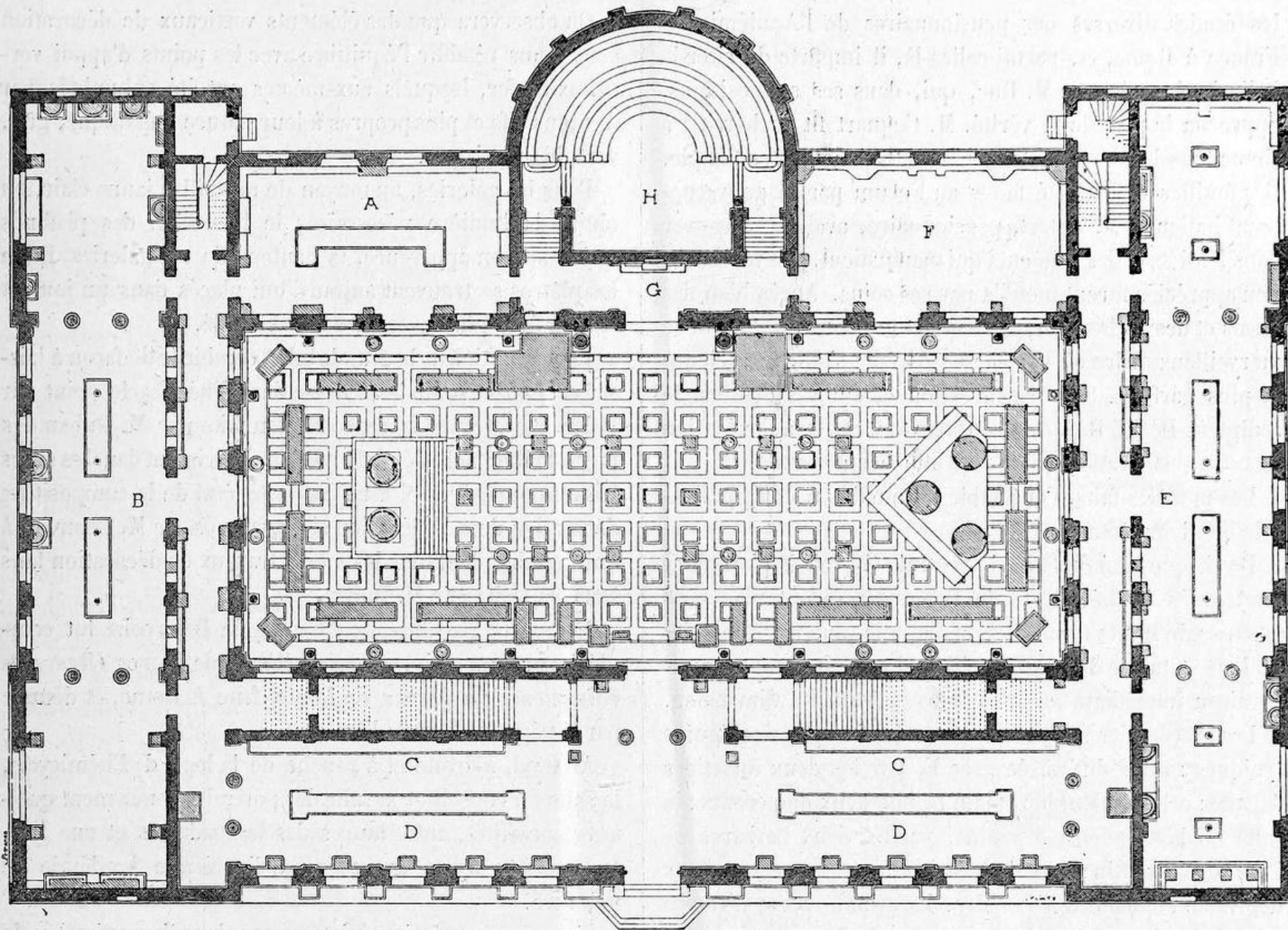


copying

creating



la promenade architecturale/rhythmic architectural walk



PLAN (Échelle de 0,0025 p. m.)

A. Décadence romaine.
B. Galerie romaine.

C. Égine.
D. Parthénon.

E. Galerie grecque.
F. Salle de dessin et musée.

G. Monument à Duban.
H. Hémicycle.

Axial Symmetry

Symmetry around an axis



Henri Labrouste, Bibliothèque
Sainte Geneviève, Paris, 1843-
50



Jacques-Germain Soufflot, Panthéon, 1758-1790
Neo-Classicism

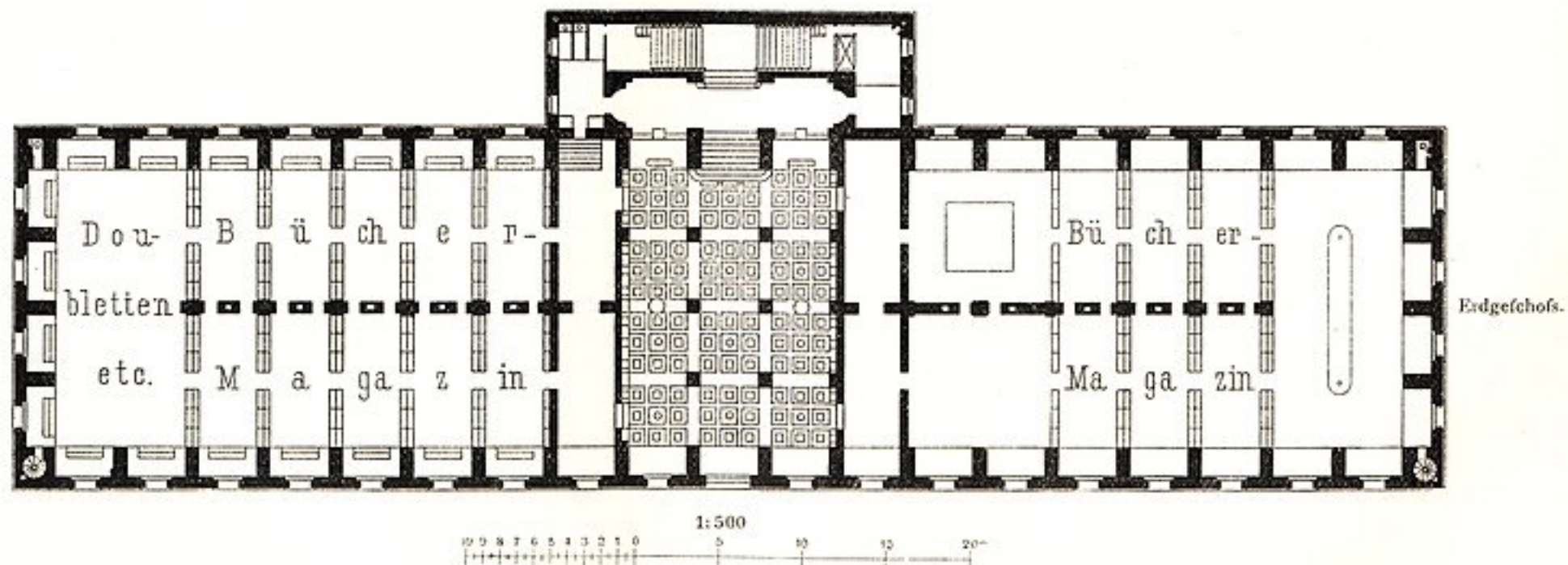


Henri Labrouste, Bibliothèque
Sainte Geneviève, Paris, 1843-50

Modern Architecture



Fig. 62.

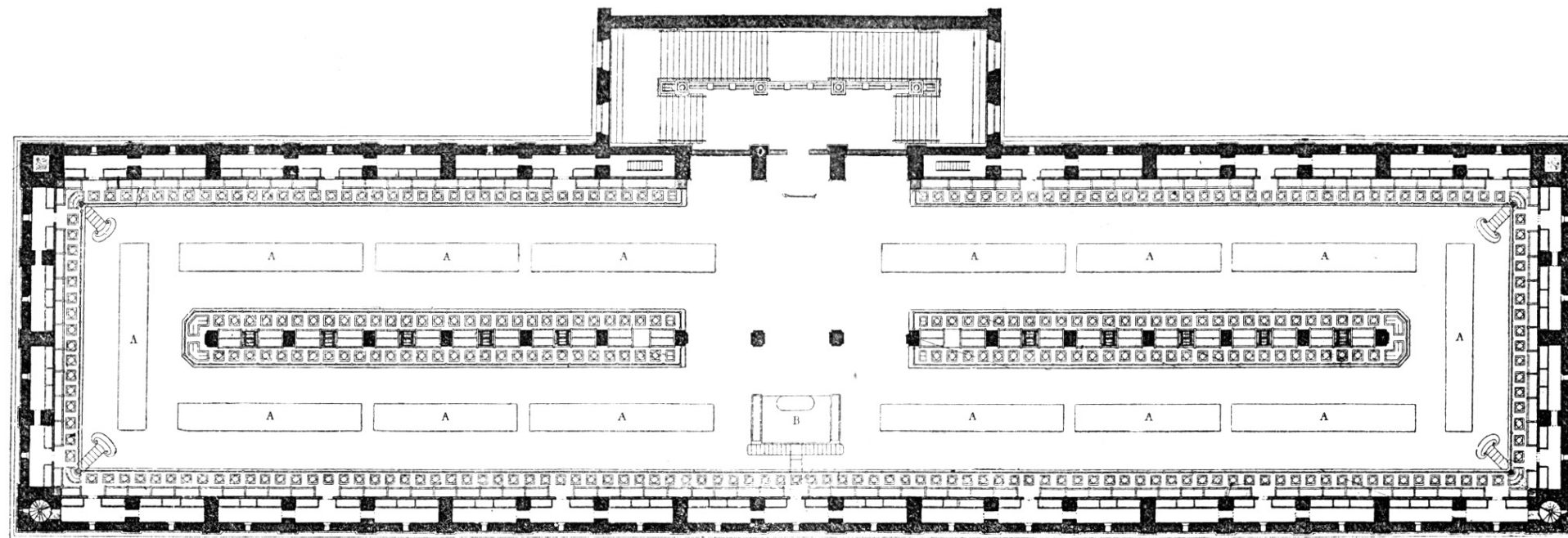


Bibliothek *Ste.-Geneviève* zu Paris⁵⁷⁾.
Arch.: *Labrousse*.

Fig. 184.

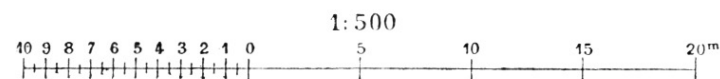
Obergeschoß.

A. Lesetische.



Arch.:
Labrousse.

B. Aufficht.



Lesesaal der *Bibliothèque Ste.-Geneviève* zu Paris ¹²³⁾.



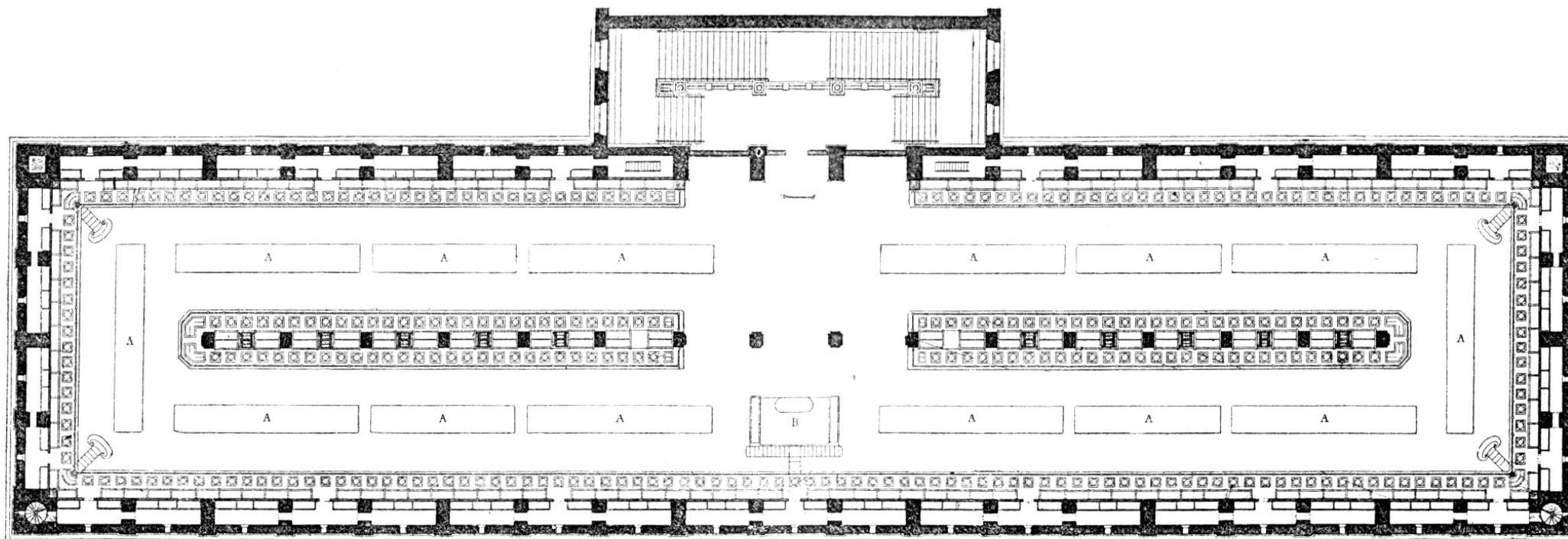
Fig. 184.

Obergeschoß.

A. Lefetische.

Arch. :
Labrousse.

B. Aufsicht.



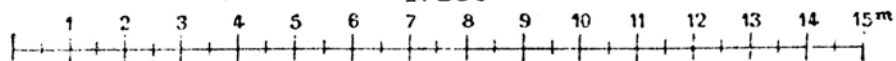
Lefesaal der *Bibliothèque Ste.-Geneviève* zu Paris ¹²³).

ΕΥΑΓΓΕΛΙΟΝ ΤΗΣ ΑΓΙΑΣ ΚΑΤΑ ΜΑΡΚΟΝ

ΚΛΕΜΗΝΤΗΣ	ΚΛΕΜΗΝΤΗΣ	ΚΛΕΜΗΝΤΗΣ
ΤΙΜΟΘΕΟΣ	ΜΑΡΚΟΣ	ΡΟΜΑΝΟΣ
ΠΑΡΜΕΝΙΟΣ	ΜΑΡΚΟΣ	ΕΥΦΡΑΣΙΟΣ
ΠΕΤΡΟΣ	ΜΑΡΚΟΣ	ΕΥΦΡΑΣΙΟΣ
ΠΕΤΡΟΣ	ΜΑΡΚΟΣ	ΕΥΦΡΑΣΙΟΣ
ΑΛΕΞΑΝΔΡΟΣ	ΜΑΡΚΟΣ	ΕΥΦΡΑΣΙΟΣ
ΕΥΦΡΑΣΙΟΣ	ΜΑΡΚΟΣ	ΕΥΦΡΑΣΙΟΣ

ΕΥΦΡΑΣΙΟΣ
ΕΥΦΡΑΣΙΟΣ
ΕΥΦΡΑΣΙΟΣ

1:250



Façaden-Systeme.

l'architecture parlante

speaking architecture

RAMUS	MONTAIGNE	HENRI ESTIENNE II
MICHEL DE L'HOPITAL	AMYOT	STEVIN
VIGNOLE	ERCILLA	CALDERON
CARDAN	LE TASSE	MOLINA
PHILIBERT DE LORME	C. AGRIPPA	TYCHO-BRAHE
CAMOENS	JEAN BODIN	CHARRON
ROUSARD	PIERRE PITHOU	ALDROVANDE
BERNARD DE PALISSY	ROBERT ESTIENNE I	JUSTE LIPSE

CUJAS
JEAN COUSIN
AMBROISE PARÉ

GUARINI
MATHURIN REGNIER
BRANTÔME

ÉTIENNE PASQUIER	KEPLER	RICHELIEU
CERVANTES	SALOMON DE CAUS	GROTIUS
SHAKSPEARE	LOPE DE VEGA	VAUGELAS
JAC-AUG. DE THOU	JANSENIUS	DESCARTES
OLIVIER DE SERRES	CAMPANELLA	RÔTROU
S. FRANÇOIS DE SALES	OPITZ	OMER TALON
MARIANA	SULLY	GABRIEL NAUDE
CASPARD BAUHI	CALILÉE	GASSENDI

ANT. HERRERA
F. BACON
MALHERBE

BALZAC
HARVEY
SAUMAISE

ADAM BILLAUT	LE CARO DE RETZ	ANT. DE SOLIS
PASCAL	VONDEL	CLET CH. FERRAULT
POUSSIN	LA ROCHEFOUCAULD	QUINAULT
FERMAT	HOBBS	MÉNAGE
BOLLANDUS	MEZERAI	ANT. ARNAULT
PH. LABBE	CULBERT	RUFFENDORF
MOLIERE	P. CORNEILLE	HUYGHENS
MILTON	TAVERNIER	LA FONTAINE

VAL CONRART
GREGORY
SPINOSA

NICOLE
MAR. DE SEVIGNÉ
LA BRUYÈRE



McKim, Meade and White, Boston Public Library, 1887



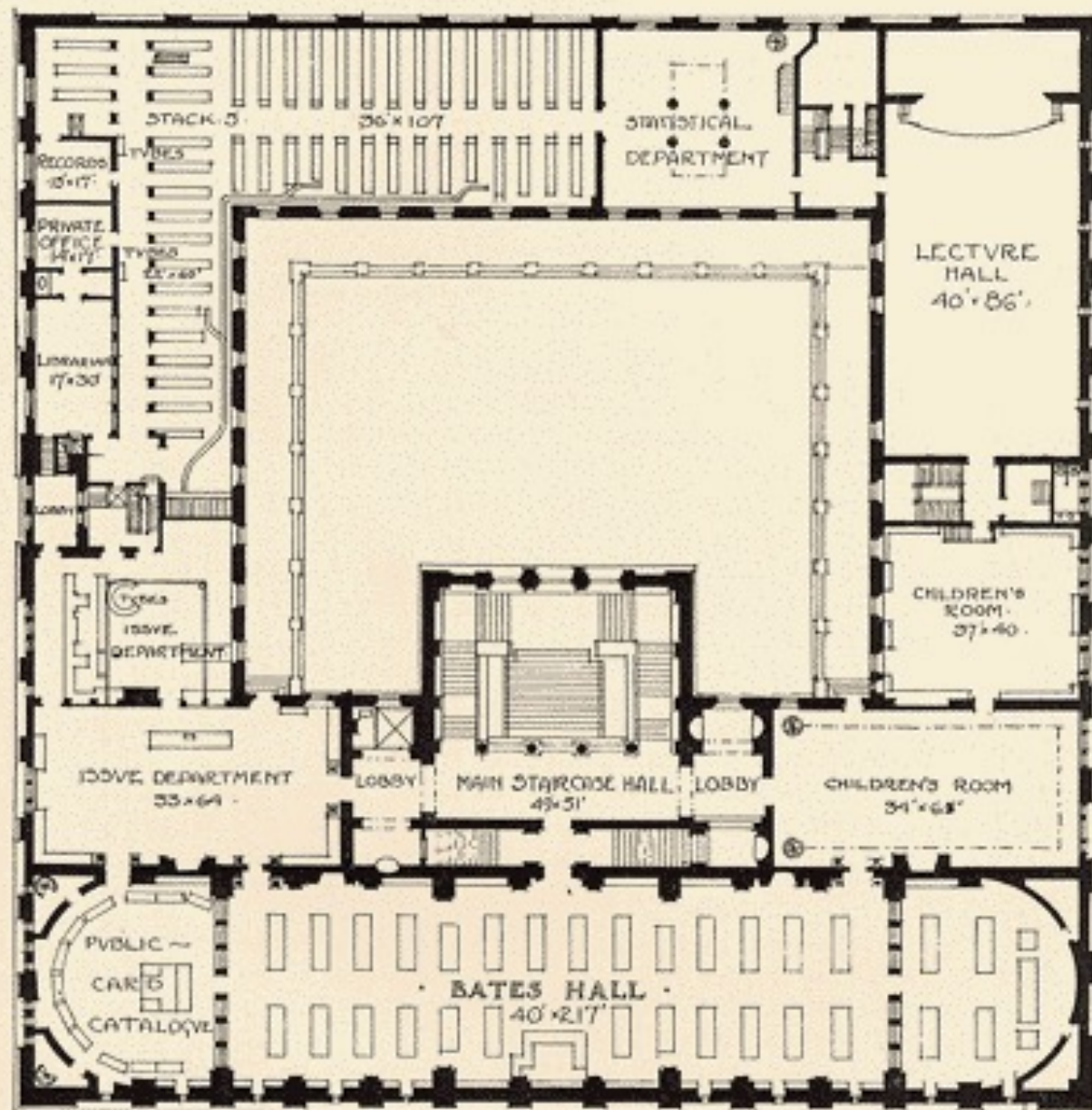


Alberti, Palazzo Rucellai, Florence, 1446-51



Leon Battista Alberti, Tempio
Malatestiano, 1468, Rimini



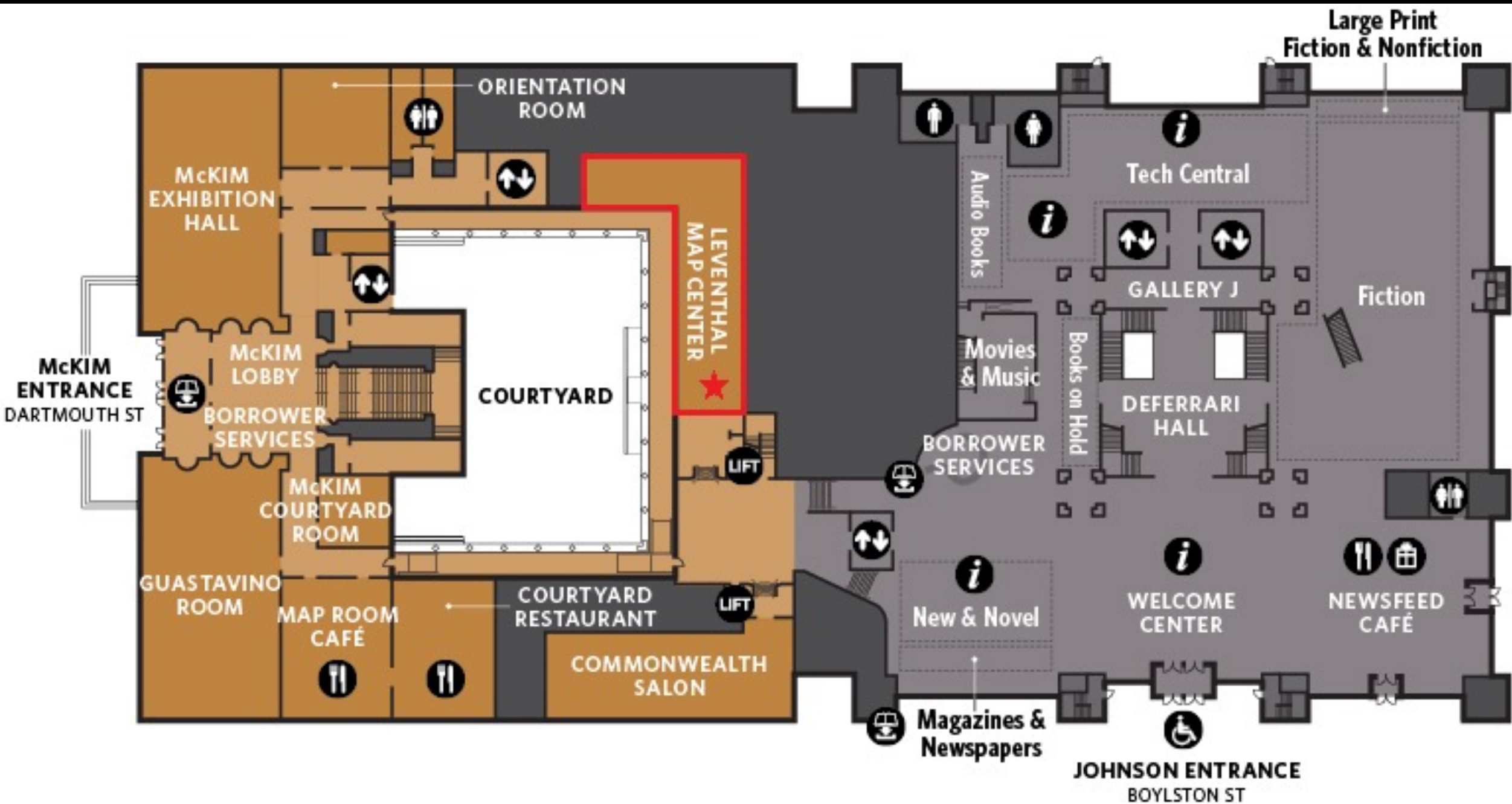


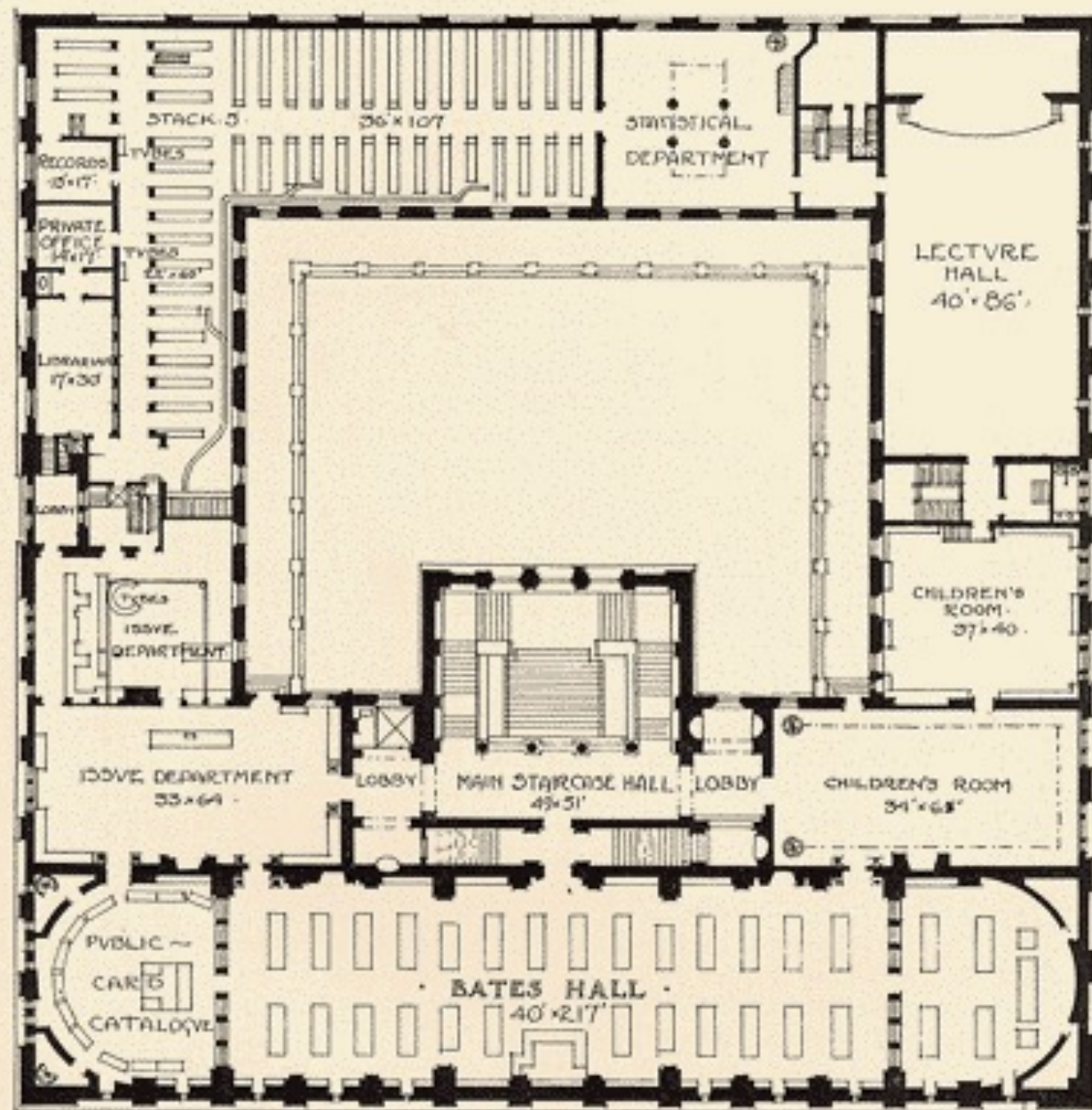
PLAN OF READING-ROOM FLOOR, BOSTON PUBLIC LIBRARY



Unknown Architect, Palazzo della
Cancelleria, 1489-1513, Rome







PLAN OF READING-ROOM FLOOR, BOSTON PUBLIC LIBRARY



Bates Hall is named for the library's first great benefactor, Joshua Bates. Boston *Globe* writer Sam Allis identified "Bates Hall, the great reading room of the BPL, vast and hushed and illuminated with a profusion of green lampshades like fireflies" as one of Boston's "secular spots that are sacred."

In What Style Do We Build?

Heinrich Hübsch, 1828

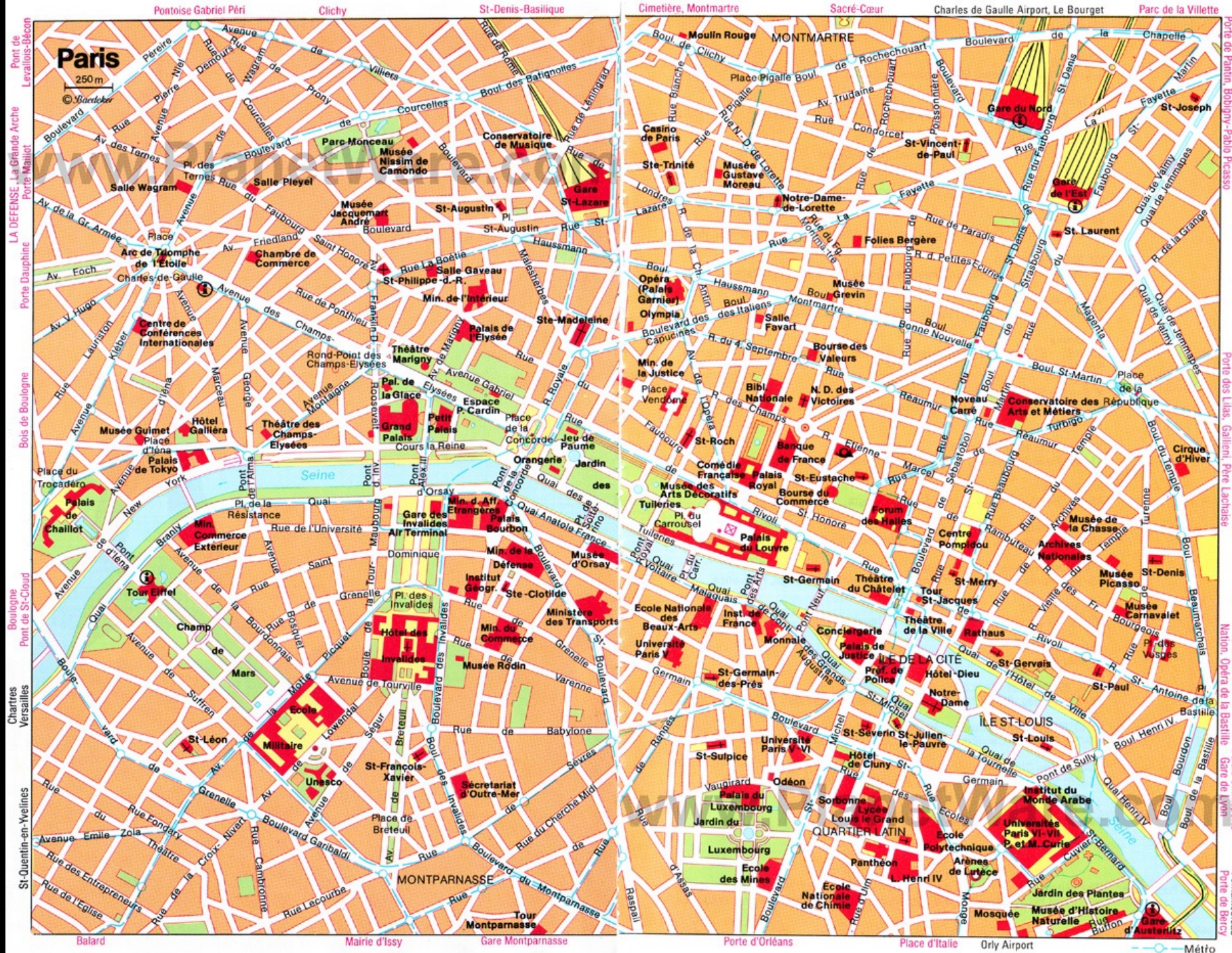
Whoever looks at architecture primarily from its decorative aspect perhaps asks himself why he likes one form of leafwork on a capital better than another will easily despair of the possibility of establishing reliable principles. Yet whoever starts his investigations from the point of view of practical necessity will find a secure base. Now since the size and arrangement of every building is conditioned by its purpose, which is the main reason for its existence, and since its continued existence depends on the physical properties of the material and on the resulting arrangement and formation of individual parts, it is obvious that two criteria of functionality [*Zweckmäßigkeit*] – namely fitness for purpose (commodity) and lasting existence (solidity) – determine the size and basic form of the essential parts of every building.

Heinrich Hübsch, 1828



Charles Garnier, Opéra Garnier, 1854-1857, Paris

Beaux-Arts Architecture





Georges-Eugène Haussmann, aka **Baron Haussmann** (1809 -1891), the prefect of the Seine Department in France, who was chosen by the Emperor Napoleon III to carry out a massive program of new boulevards, parks and public works in Paris, commonly called Haussmann's renovation of Paris, aka "Haussmannization." This is a form of modernization.





Gustave Caillebotte, Paris Street; Rainy Day, 1877



Gustave Caillebotte, Man on Balcony, Boulevard Haussmann, 1880
Gustave Caillebotte, A Balcony, Paris, 1880



Gustave Caillebotte, Young Man at
His Window, 1875



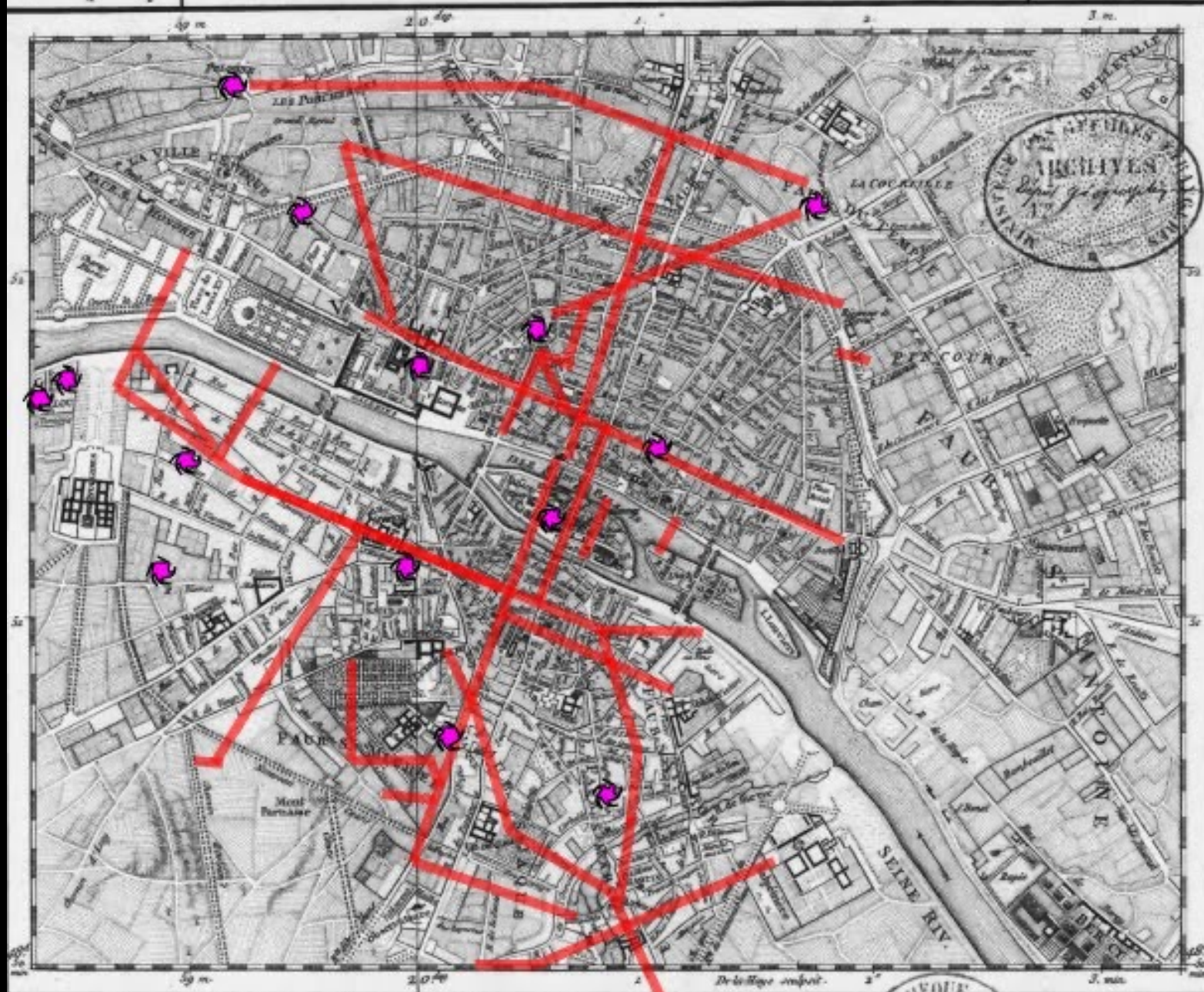


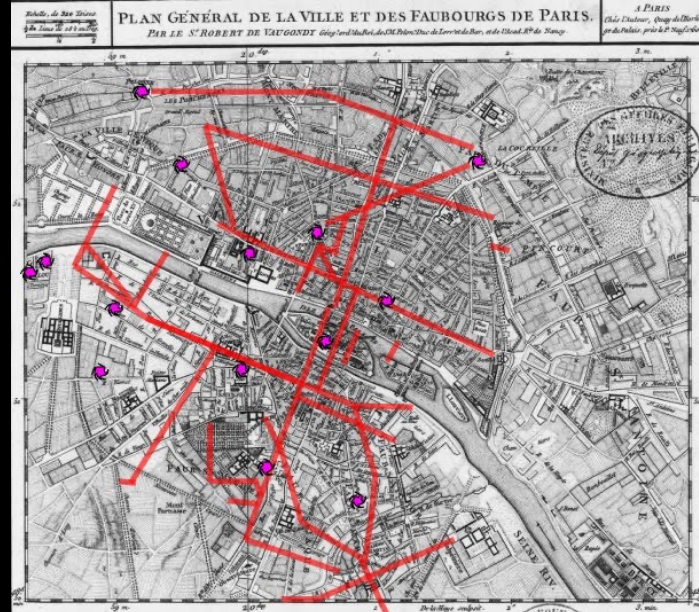
Echelle, de 300 Toises
de 100 Toises 100 Toises 100 Toises

PLAN GÉNÉRAL DE LA VILLE ET DES FAUBOURGS DE PARIS.

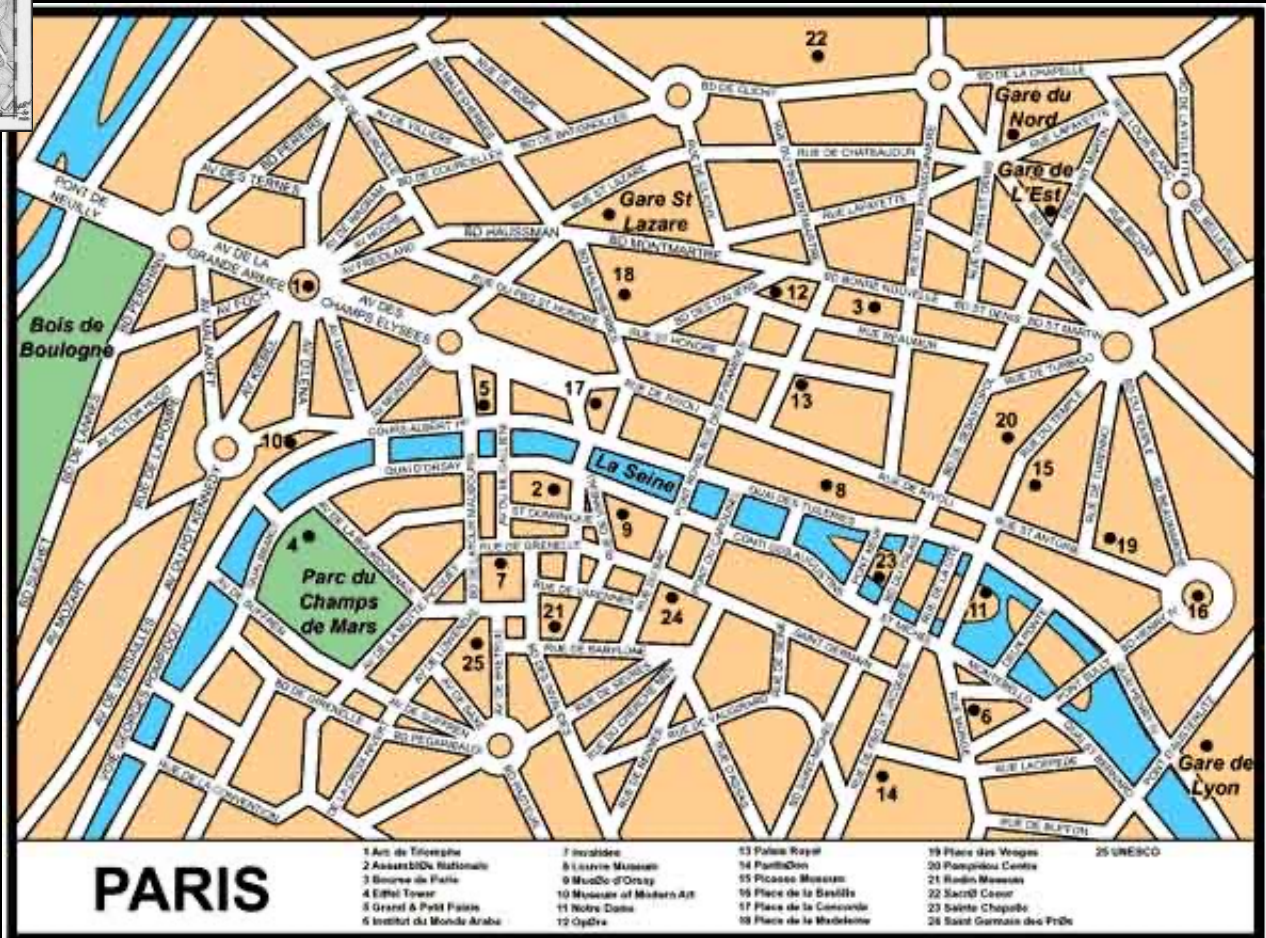
PAR LE S^r ROBERT DE VAUGONDY Géographe & Architecte, de l'Académie des Sciences, de l'Académie de la Marine, et de l'Académie de la Médecine.

A PARIS
Chez l'Auteur, Quay de l'Horloge du Palais, près le 1^{er} May 1789.





Rationalization of Space



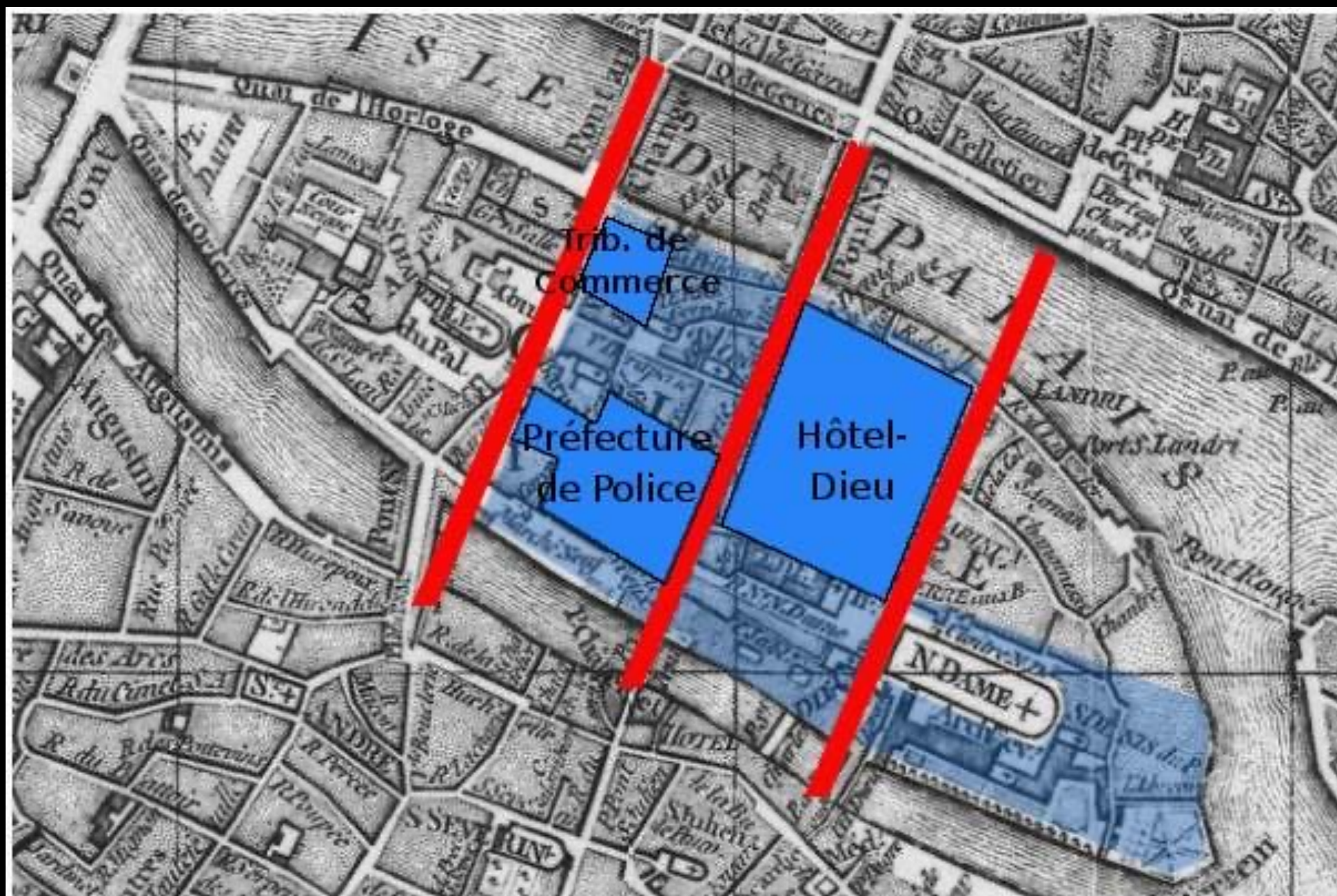
Paris

St. & Co. A.D. 19076

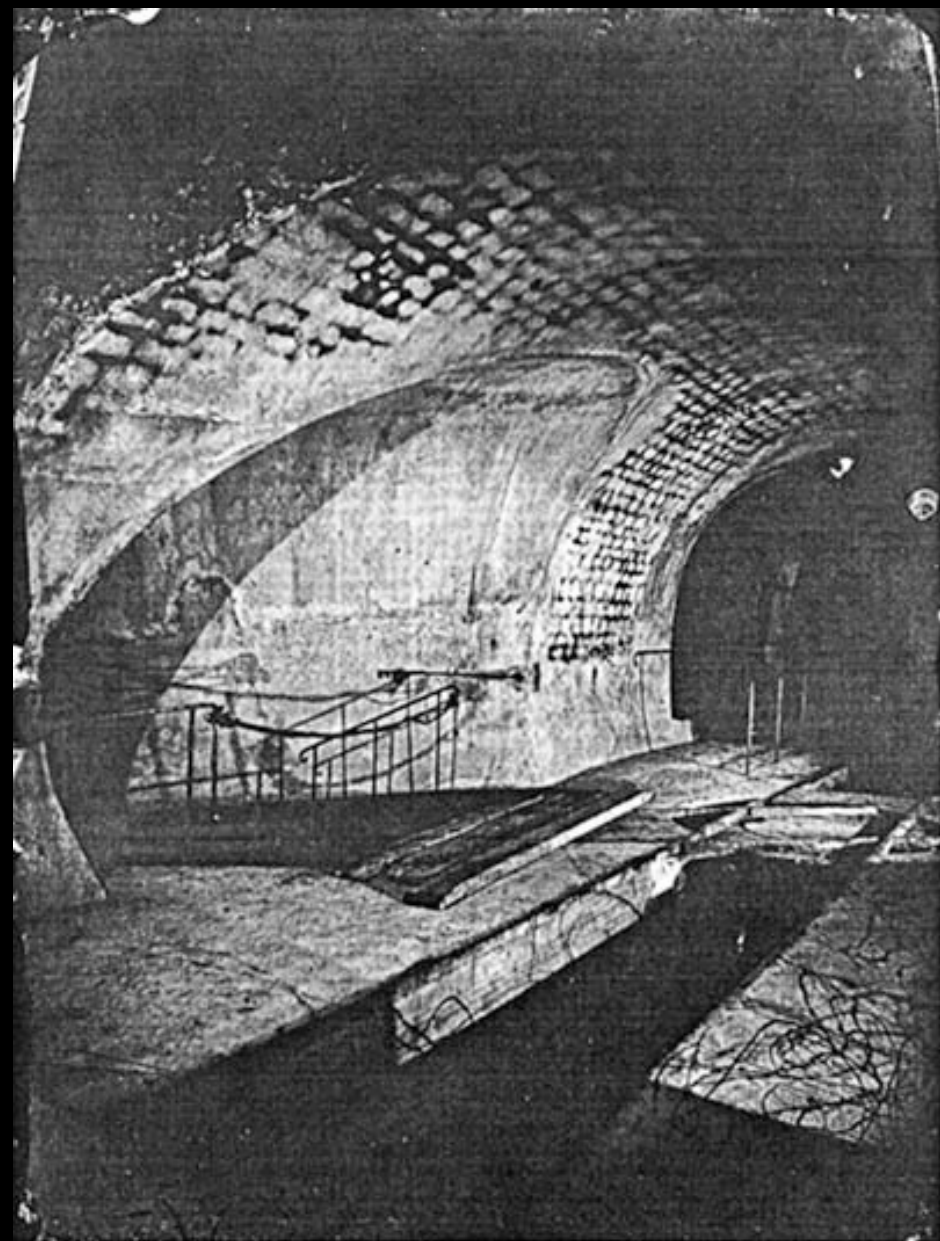


Les Grands Boulevards















Charles Garnier, Opéra Garnier, 1854-1857, Paris



Millet
Apollo

Gumery
Harmony

Gumery
Poetry

Lequesne
Pegasus

Lequesne
Pegasus

Klagmann: *Comic & tragic antique masks*

Petit: *Architecture, Industry*

Villeminot
Low-relief
"N" medallions

Maillet
High-relief
"E" medallions

Gruyère: *Painting, Sculpture*

Évrard
Rossini

Chabaud
Auber

Chabaud
Beethoven

Chabaud
Mozart

Chabaud
Spontini

Chabaud
Meyerbeer

Évrard
Halévy

Gumery: *Composer medallions*

Bach

Pergolesi

Haydn

Cimarosa

Jouffroy
Poetry

Guillaume
Instrumental
Music

Aizelin
The Idyll

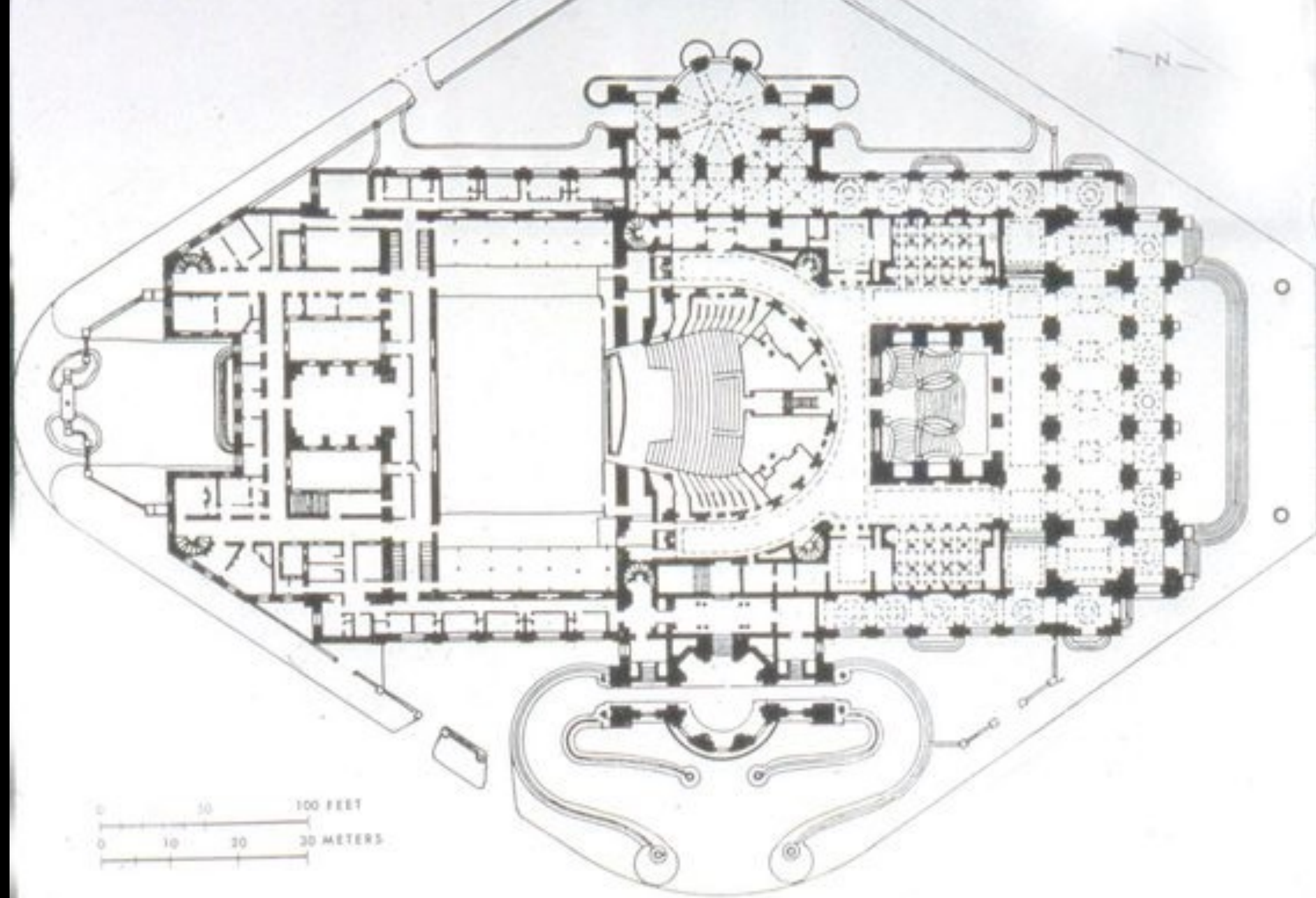
Chapu
The Cantata

Dubois &
Vatinelle
The Song

Falguière
Drama

Carpeaux
The Dance

Perraud
Lyric Drama

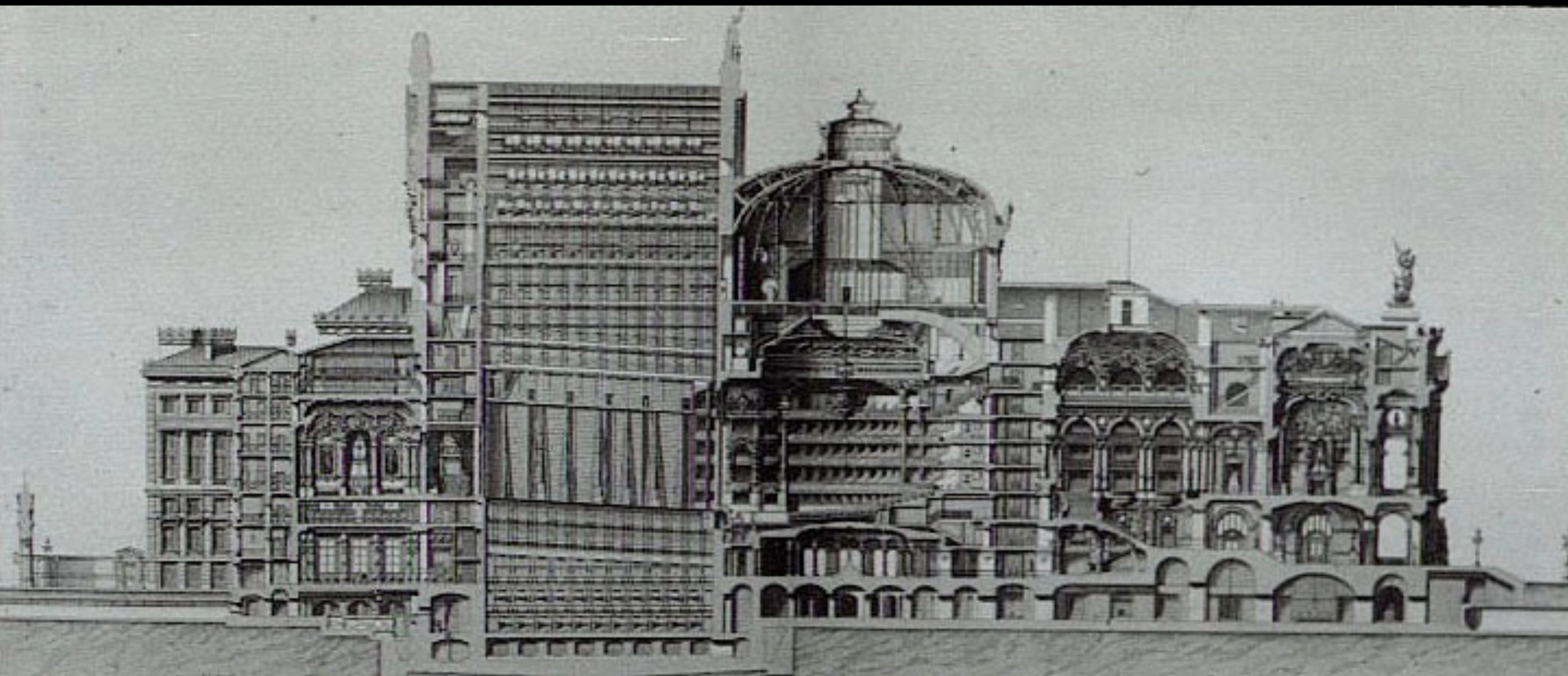




East façade; Pavillon des Abonnés

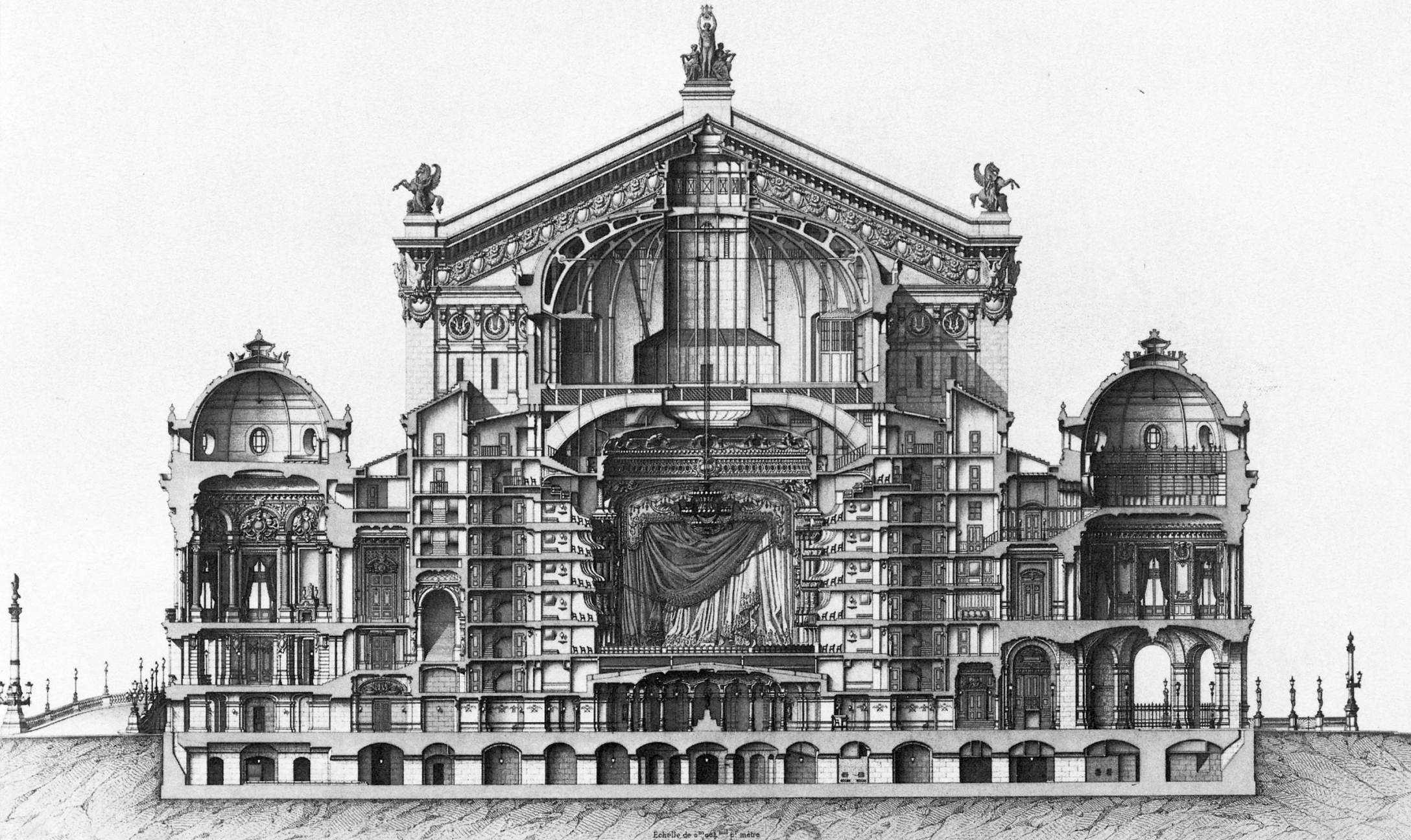


West façade; Pavillon de l'Empereur

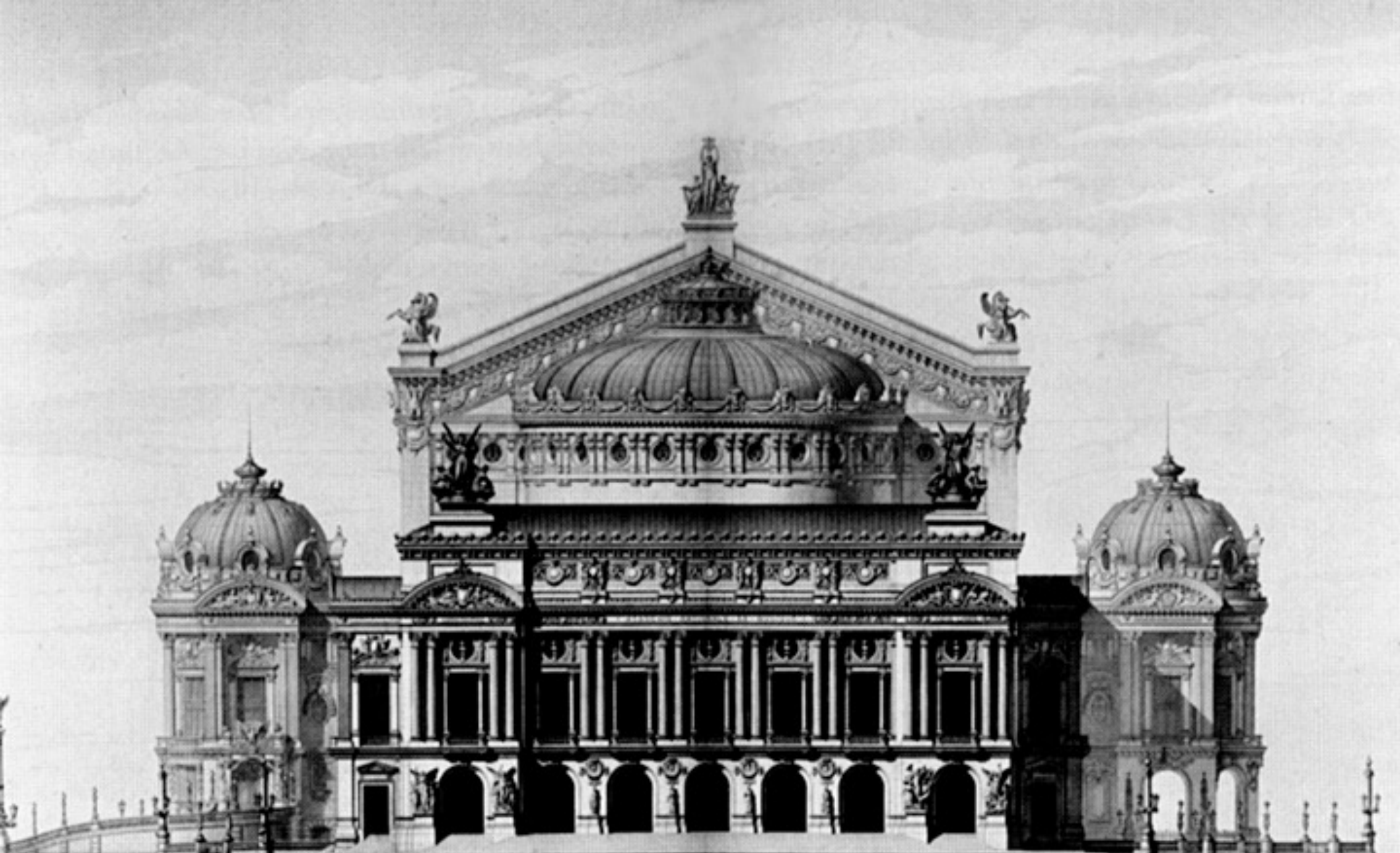


Longitudinal Section

Coupe sur la Salle



Transverse
section at the
auditorium and
pavilions



Elevation



Part of the ceiling of the Grand Foyer; paintings by Paul Baudry; Music is in the central rectangular panel; Comedy is in the oval panel



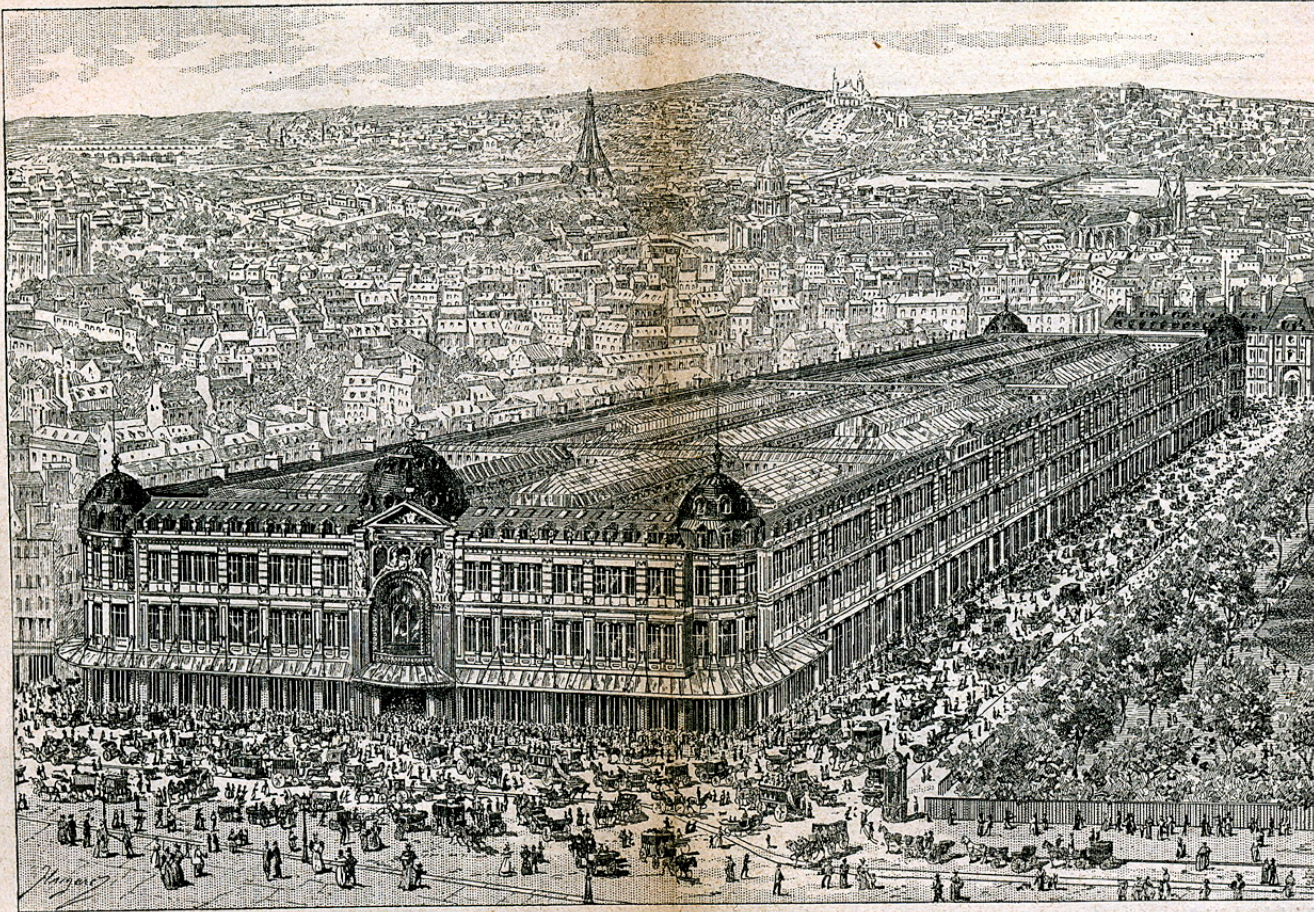
Grand Staircase





GENERAL VIEW OF THE BON MARCHÉ (PARIS)

Magasins de Nouveautés offering in all its branches the richest, most elegant and most complete choice of all classes of goods.



The Establishment of the *Bon Marché*, specially constructed for a Dry Goods Business, is the largest (about 12,000 square yards, independent of its accessory premises), the best organized and the best fitted up in the World; it contains all that experience can suggest for convenience and commodity and is for this reason one of the most remarkable sights in Paris.

A man named
Aristide Boucicaut
had the first real
department store
in Paris – the Bon
Marche.

ferro-vitreous
architecture

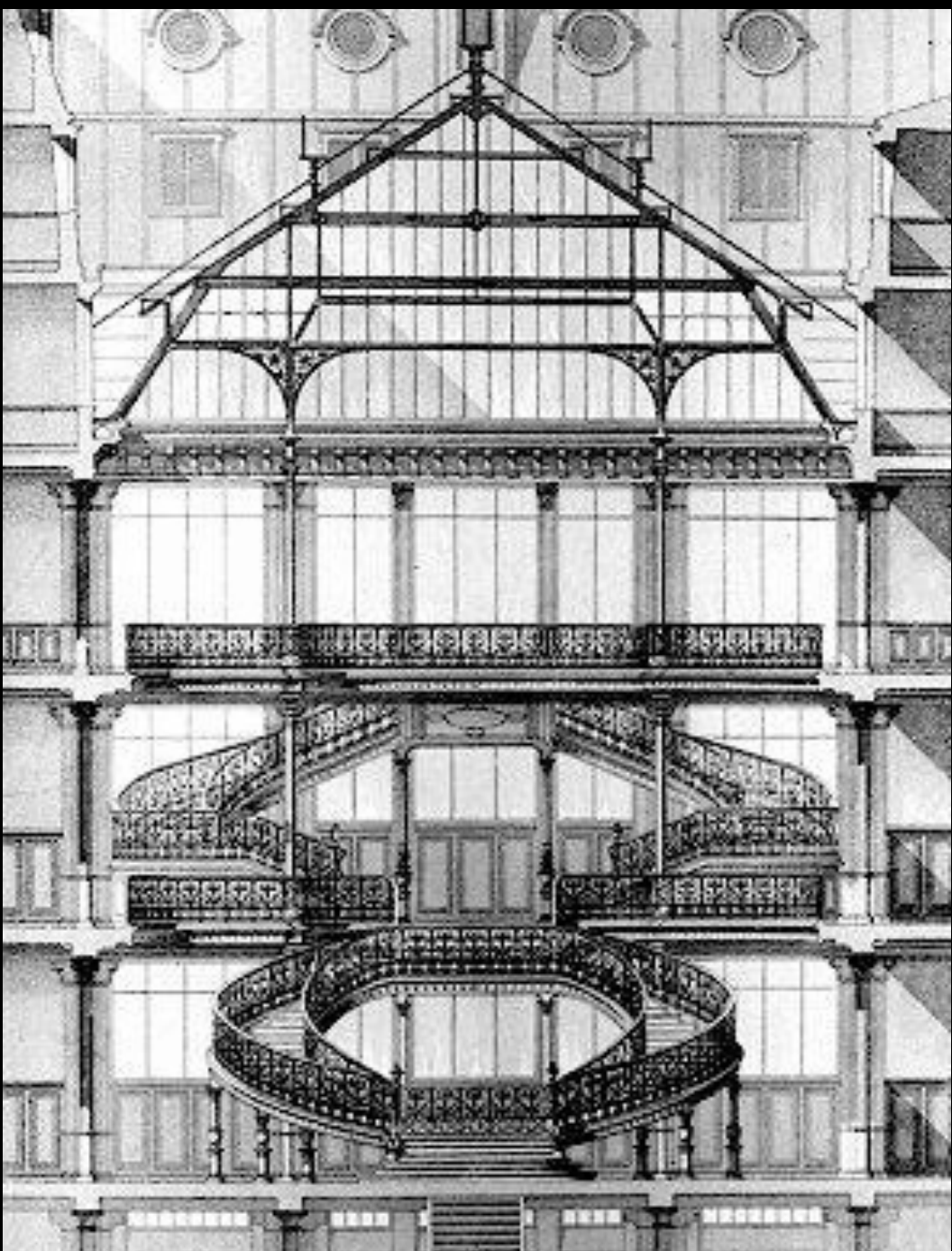
L.A. Boileau and Gustav Eiffel, Bon Marche, Paris, 1876



Publicité pour « Le Bon Marché » (vers 1865-1870). Paris, Bibliothèque des Arts Décoratifs.



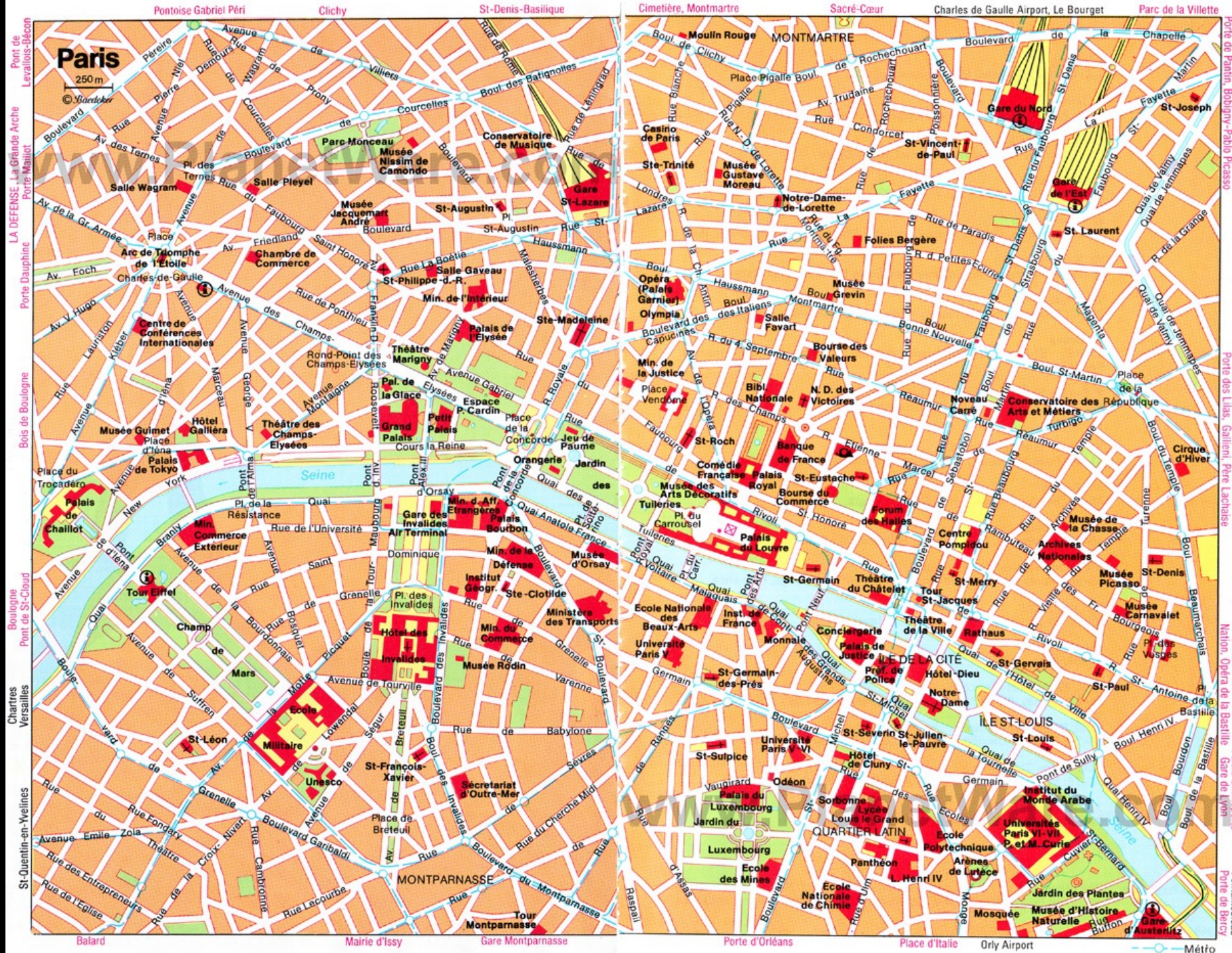
Publicité pour « Le Bon Marché » (vers 1865-1870). Paris, Bibliothèque des Arts Décoratifs.





ferro-vitreous
iron and glass
transportation
architecture

Jacques Ignace Hittorf,
Gare du Nord, Paris,
1846



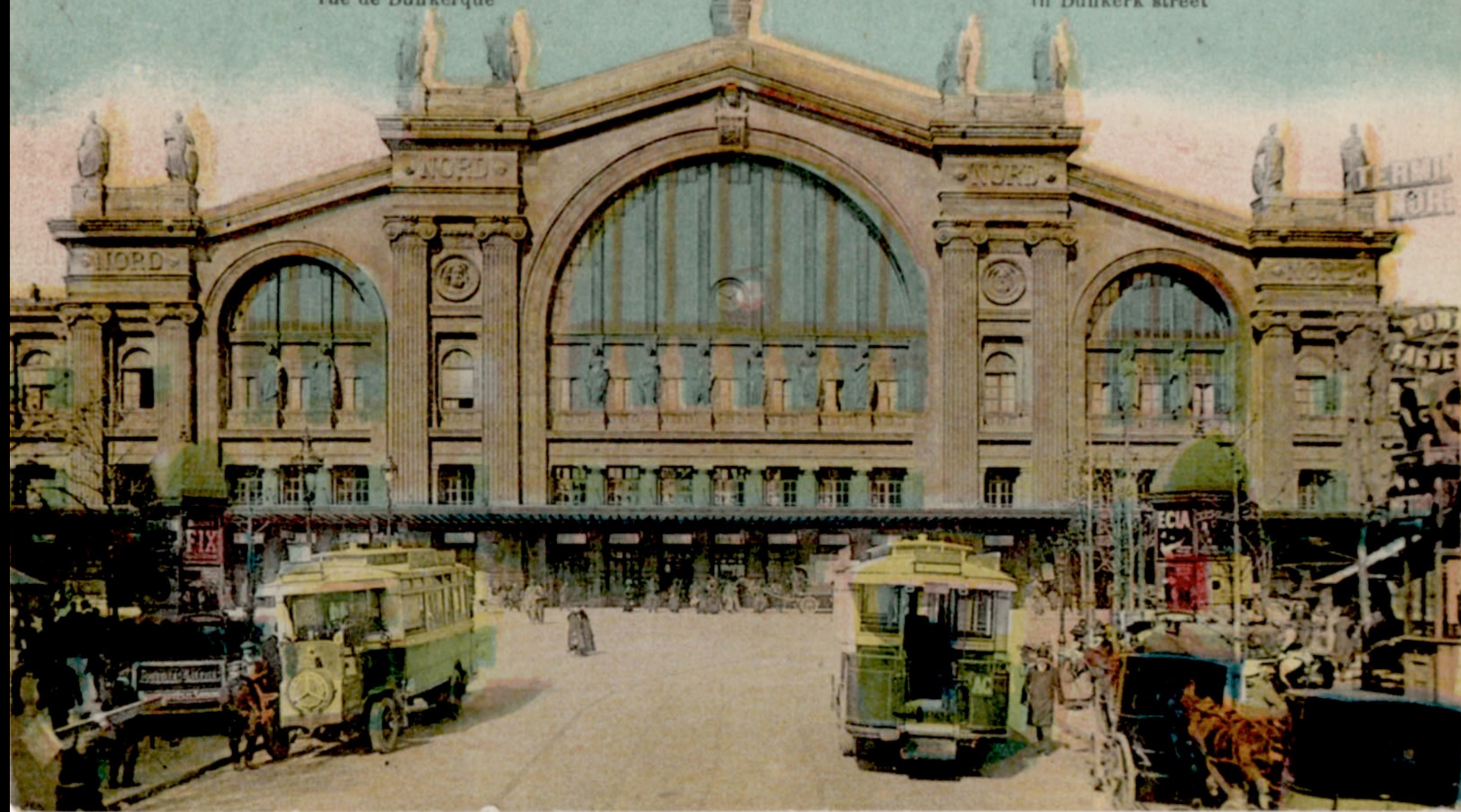


4091. PARIS — Gare du Nord
et Boulevard Denain

Construite en 1863, par Hittorff, sur la place de Roubaix,
rue de Dunkerque

North en Station
and Denain Boulevard

Built in 1863, by Hittorff, upon Roubaix square
in Dunker street









There is a mode of vital experience – experience of space and time, of the self and others, of life’s possibilities and perils – that is shared by men and women all over the world today. I will this body of experience “modernity.” To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, **a unity of disunity**: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, “all that is solid melts into air.”

Marshall Berman

All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations to his kind.

Karl Marx and Friedrich Engels, preamble to the Communist Manifesto, 1848

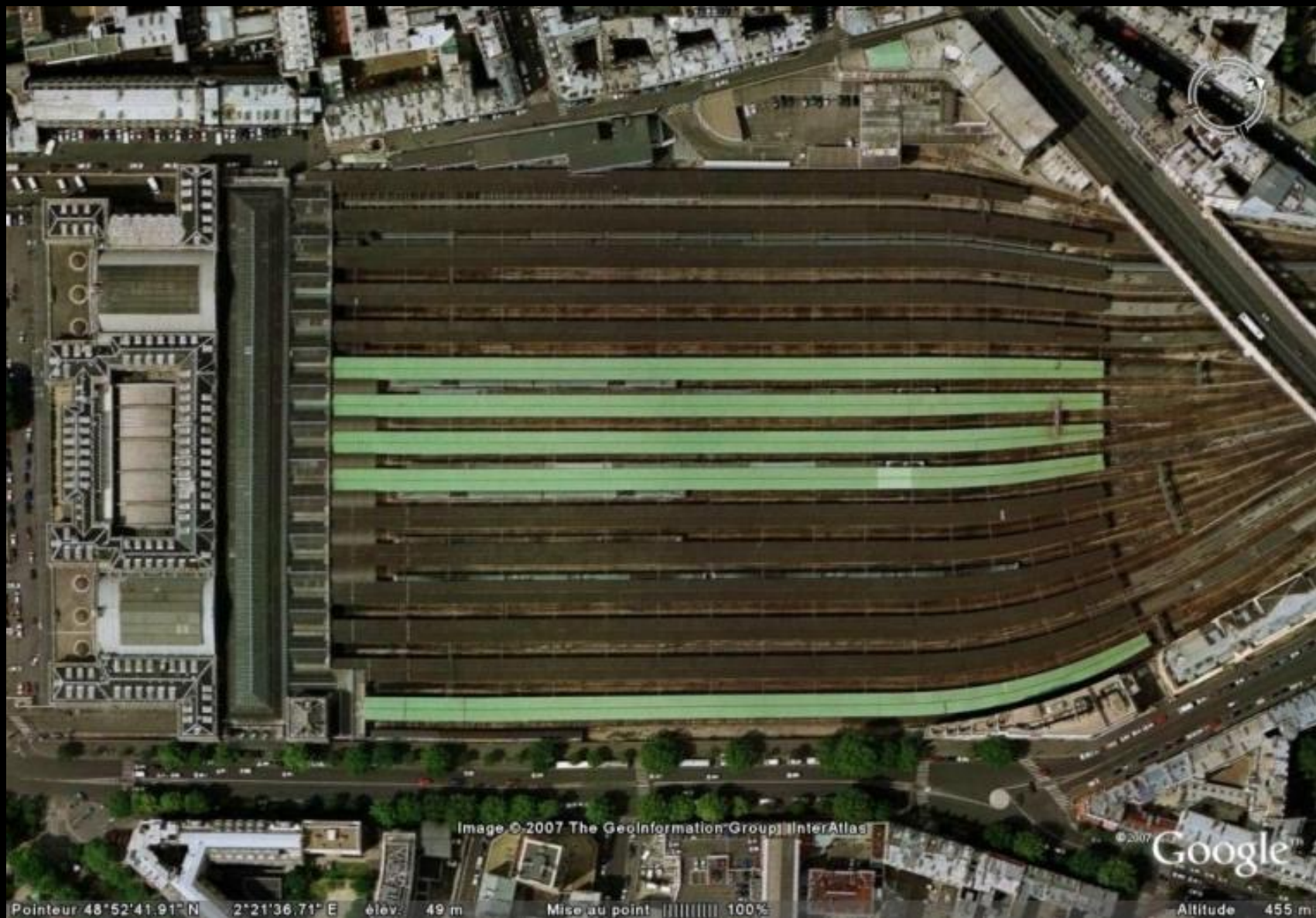


Claude Monet, La Gare Saint-Lazare, 1877



François Duquesney,
Gare de l'Est, Paris,
1849





Pointeur 48°52'41.91" N 2°21'36.71" E elev. 49 m Mise au point 100% Altitude 455 m







William Henry Barlow and George Gilbert Scott, St. Pancras Station (and Midland Hotel), London, details of southeast corner and south (main entrance), 1868-1874







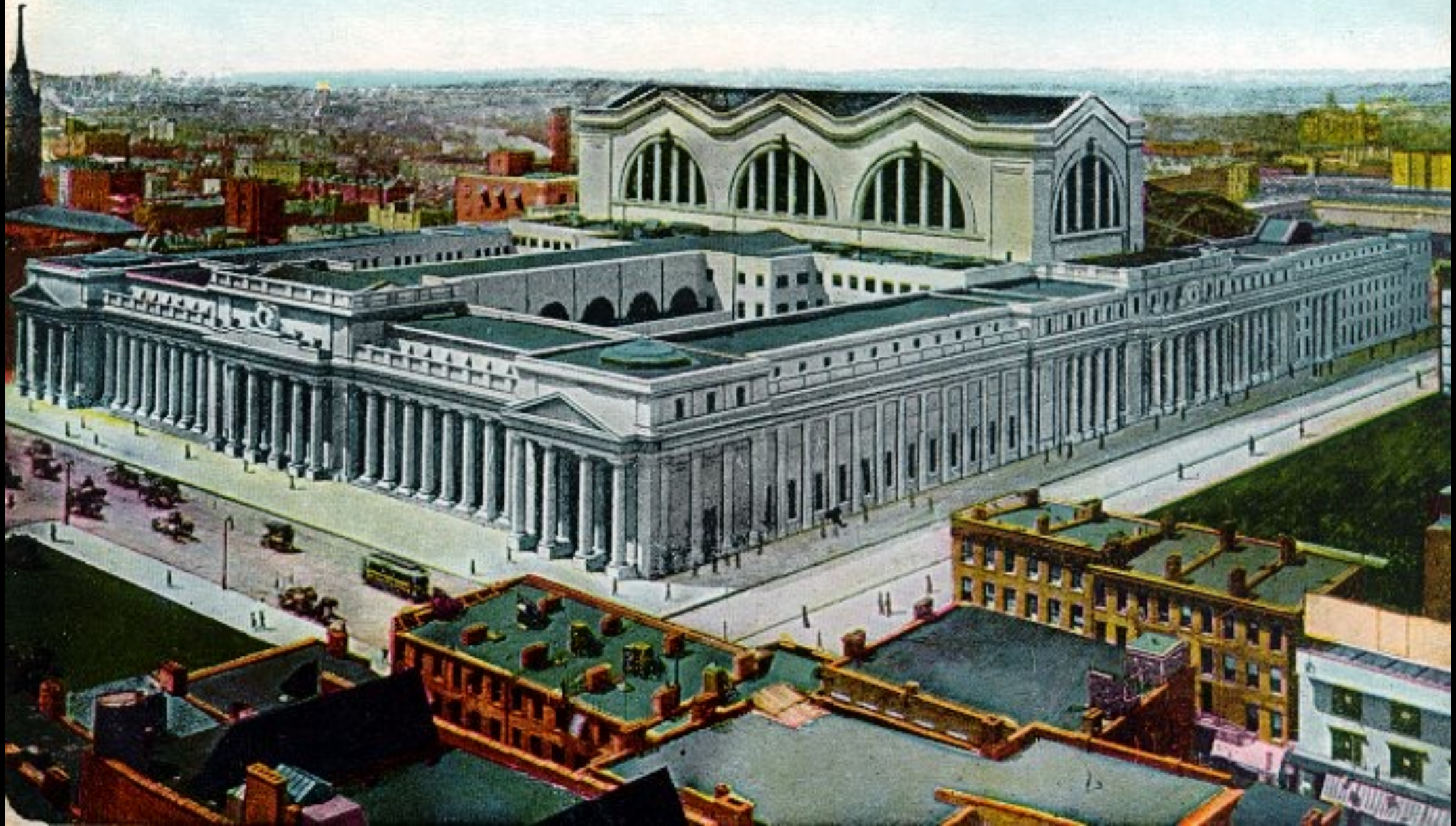


Polychromy

Pointed Gothic Arches

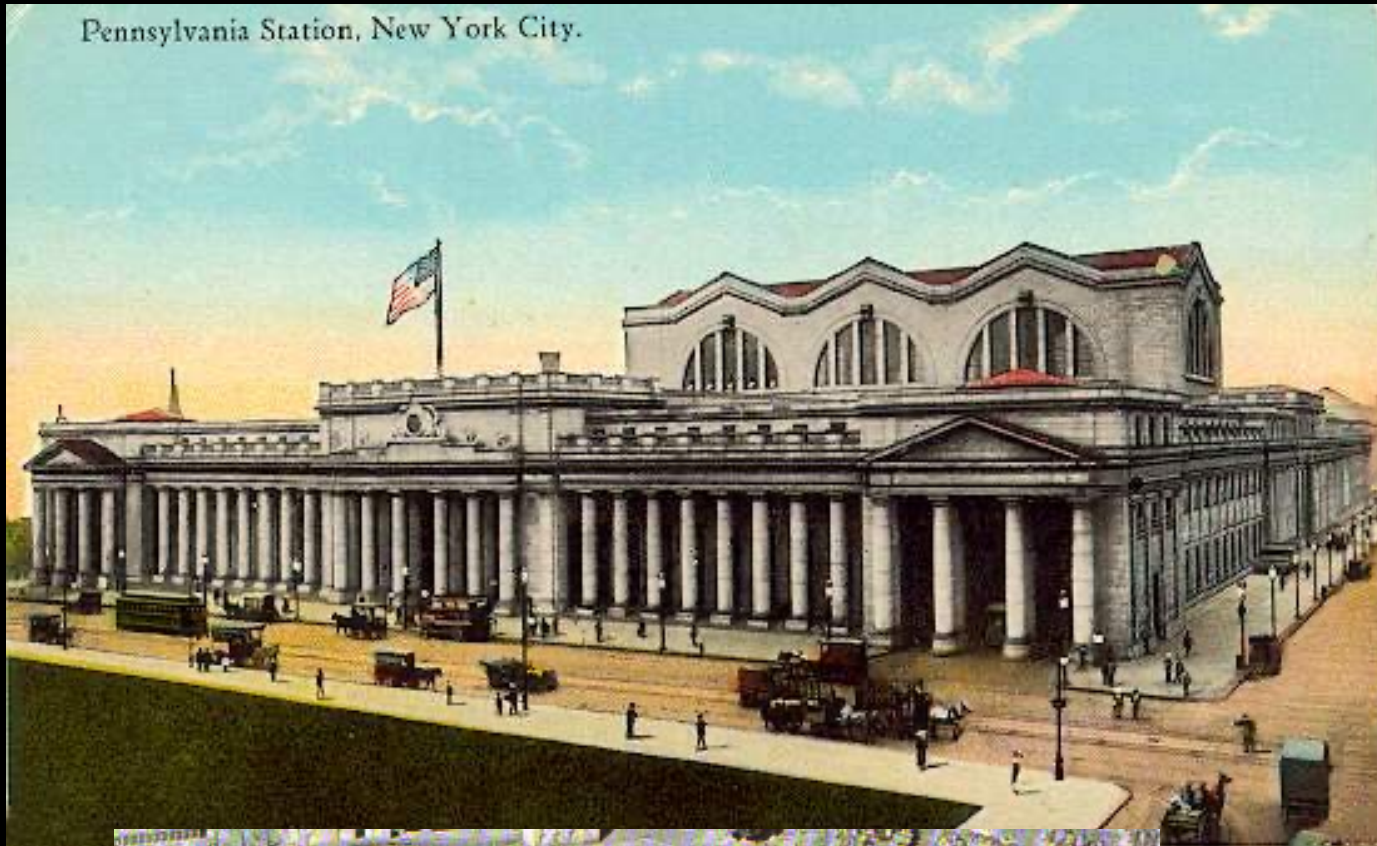


Bird's-eye View of the P. R. R. Depot, New York.



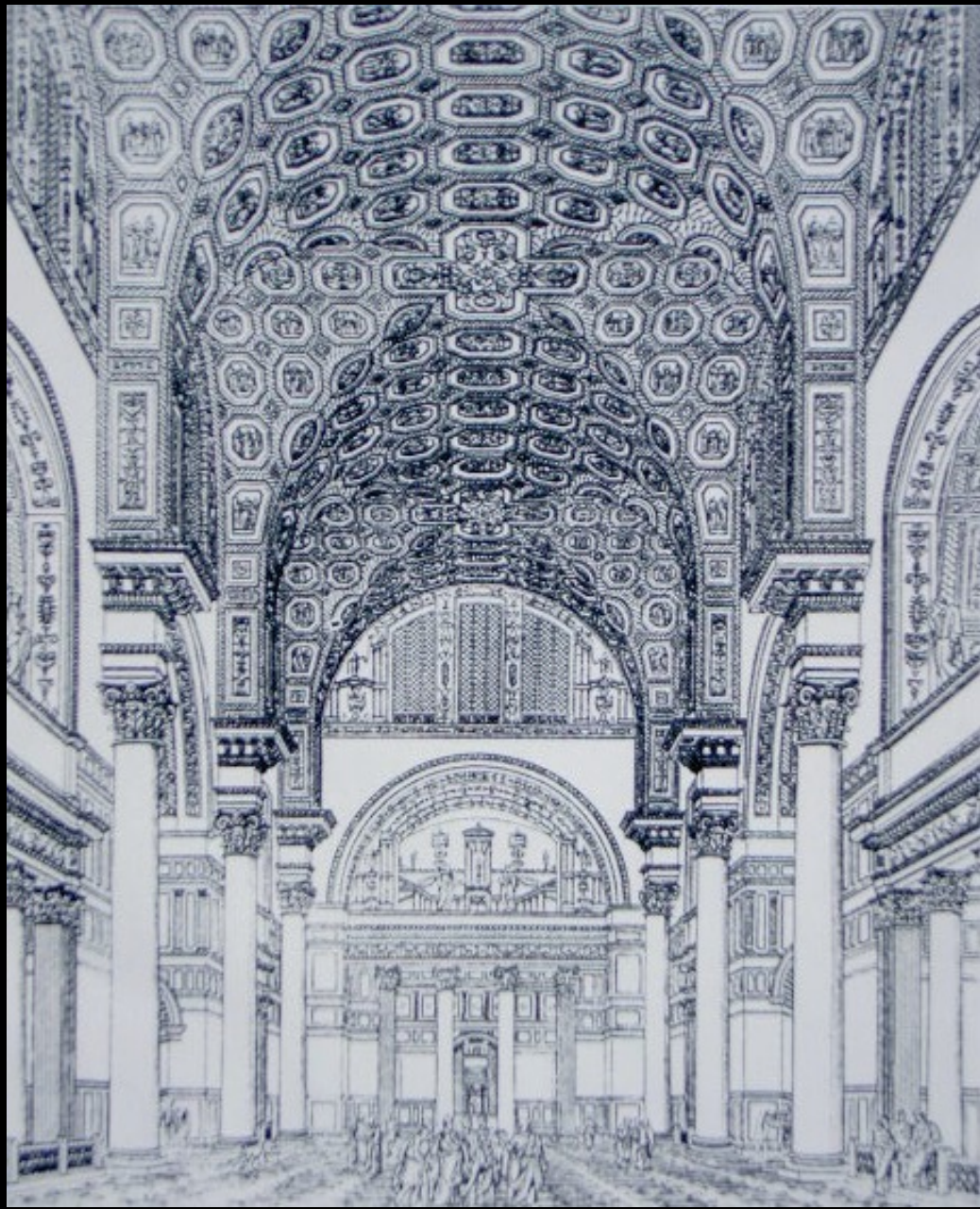
McKim, Mead and White, Penn Station, New York, 1910 (demolished 1963)

Pennsylvania Station, New York City.



Reconstruction of the 3rd century
Baths of Caracalla, Rome, by
architect Italo Giamondi



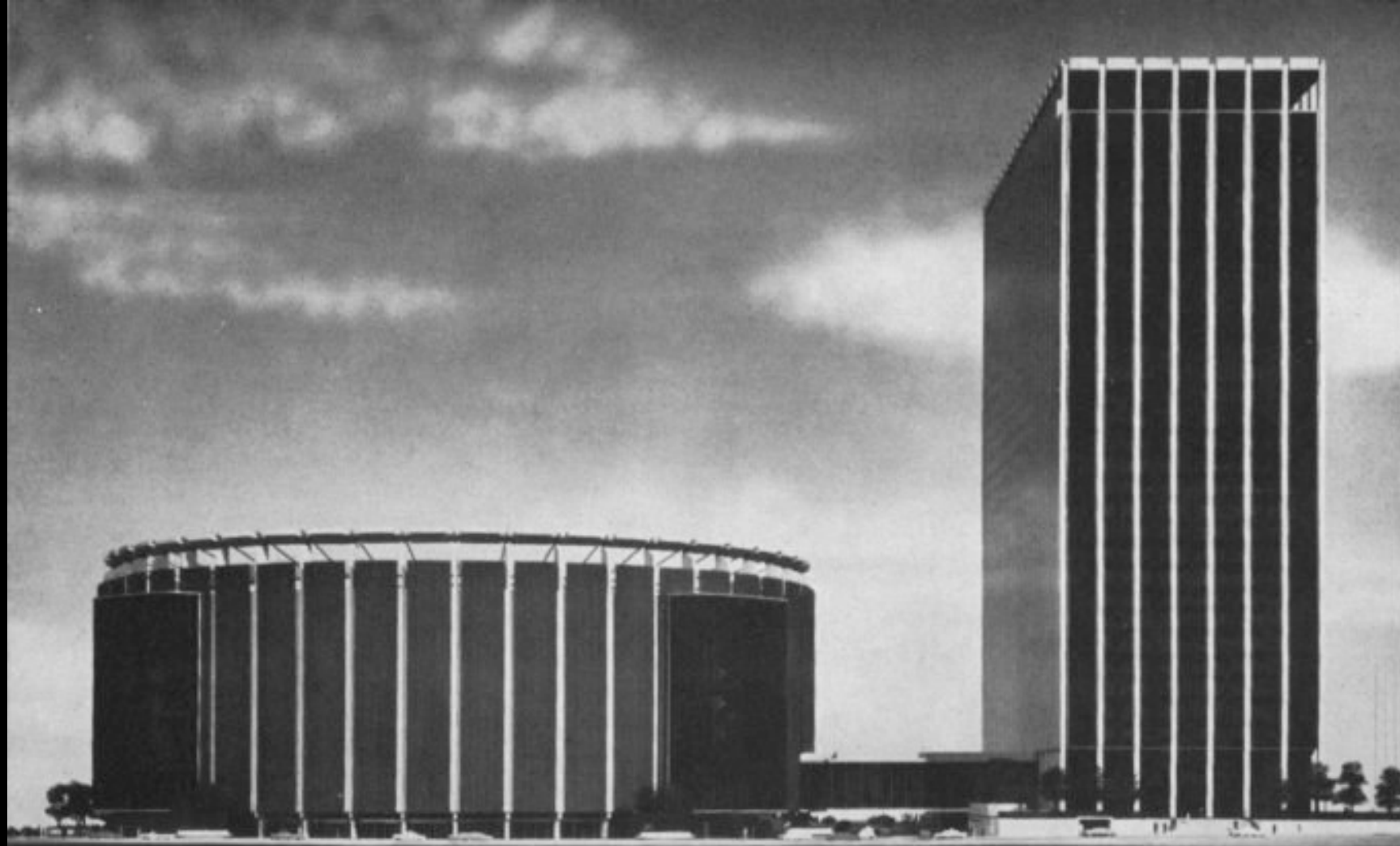












MADISON SQUARE GARDEN CENTER • architect: CHARLES LUCKMAN ASSOCIATES; general contractor: TURNER CONSTRUCTION CO. & DEL E. WEBB CORP.; consulting engineers: SYSKA & HENNESSY, INC.; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing wholesaler: GLAUBER, INC.; fixture manufacturer: KOHLER CO.

TWO PENNSYLVANIA PLAZA • architect: CHARLES LUCKMAN ASSOCIATES; general contractor: TISHMAN REALTY & CONSTRUCTION CO., INC.; consulting engineers: JAROS, BAUM & BOLLES; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing wholesaler: GLAUBER, INC.; fixture manufacturer: KOHLER CO.

Madison Square Garden Center

—a new international landmark

Charles Luckman Associates,
Engineer Robert E. McKee,
Madison Square Garden Center,
1964-68



Pennsylvania Station

