

AHST 3322-001 (27179)
History of Modern Architecture
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University of Texas at Dallas
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Tu-Th 2:30-3:45
SOM 11.206

Thursday, January 12, 2017

19th-Century Historicism and Historicist Architecture

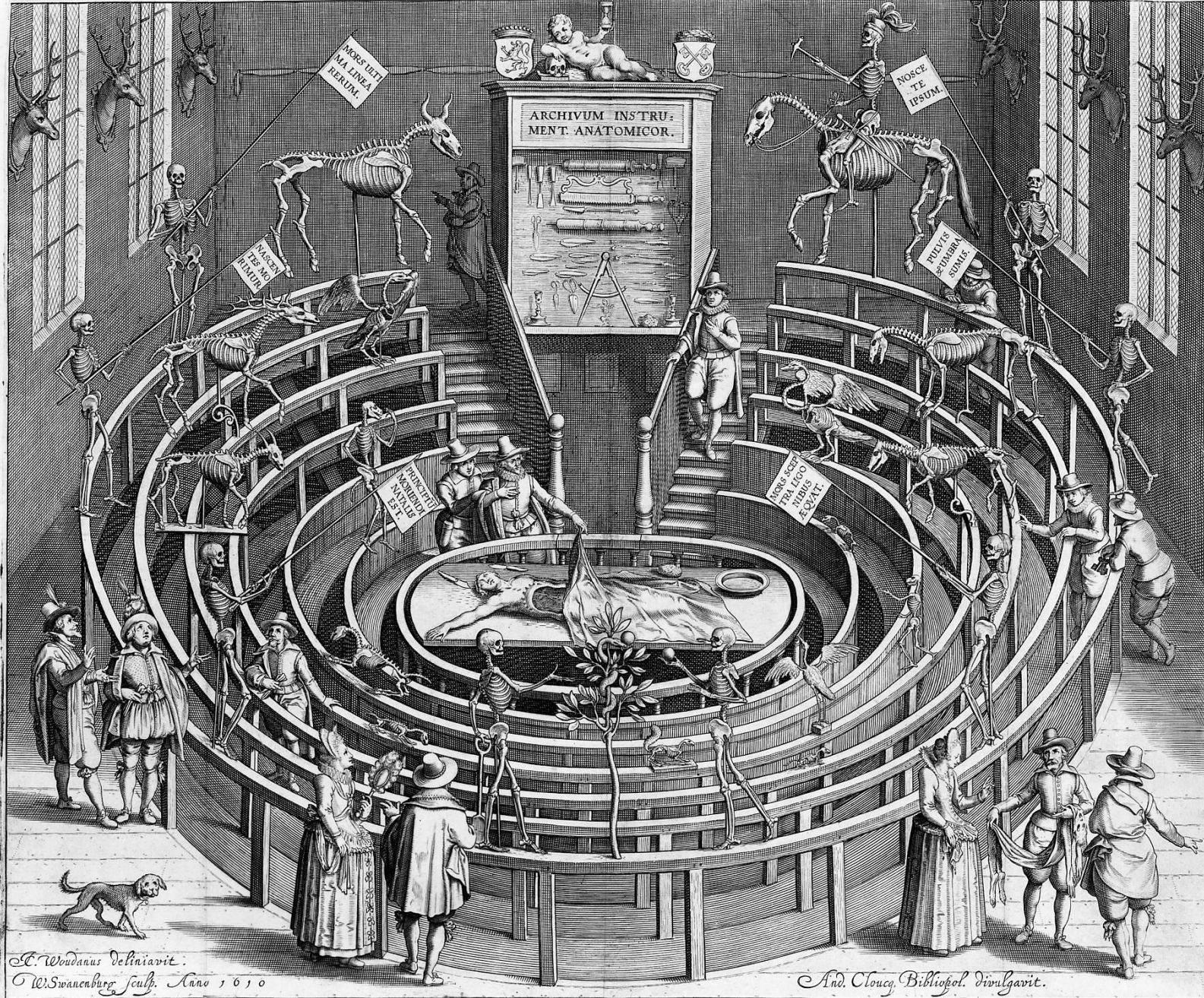
Modernity
16th-18th Centuries



Rembrandt, Anatomy Lesson of Dr. Tulp, 1632



Eques Petrus Leo Gherius Inu et deliri.



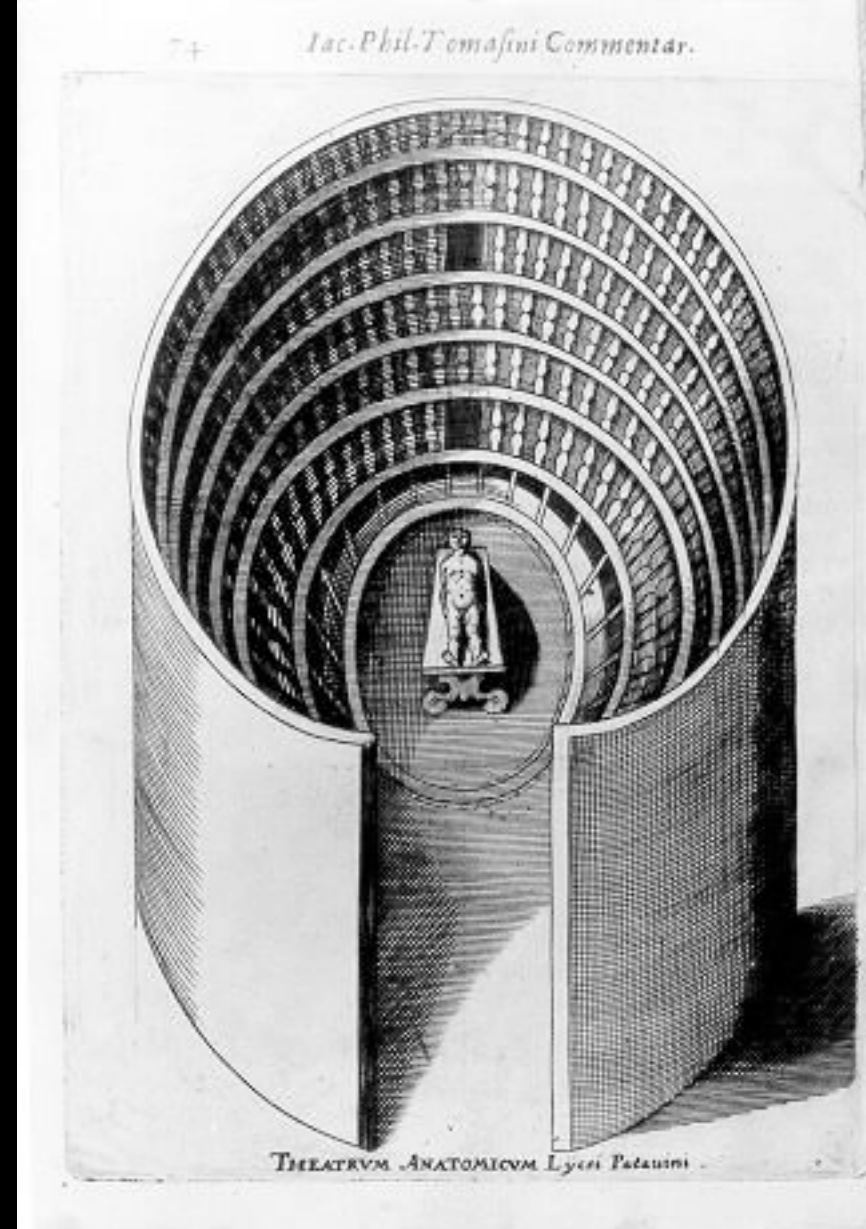
Memento mori

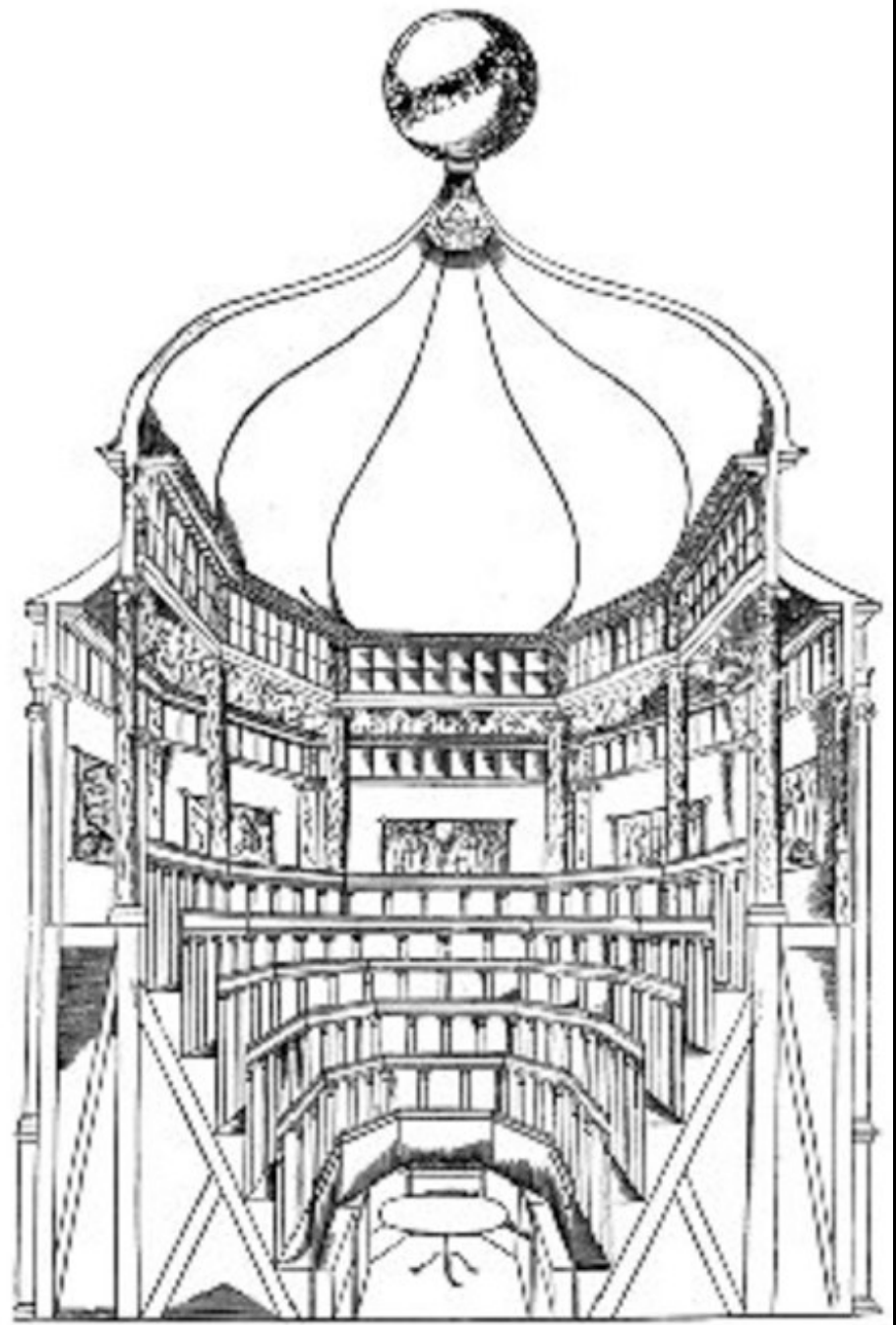
"Remember, you will die."

The anatomical theatre at
Leiden University in the early
17th century, The Netherlands



Olaus Rudbeck, Gustavianum's Anatomical Theater under the cupola, Uppsala University, Uppsala, Sweden 1663





19th-Century Historicism and Historicist Architecture

In What Style Do We Build?

Heinrich Hübsch, 1828

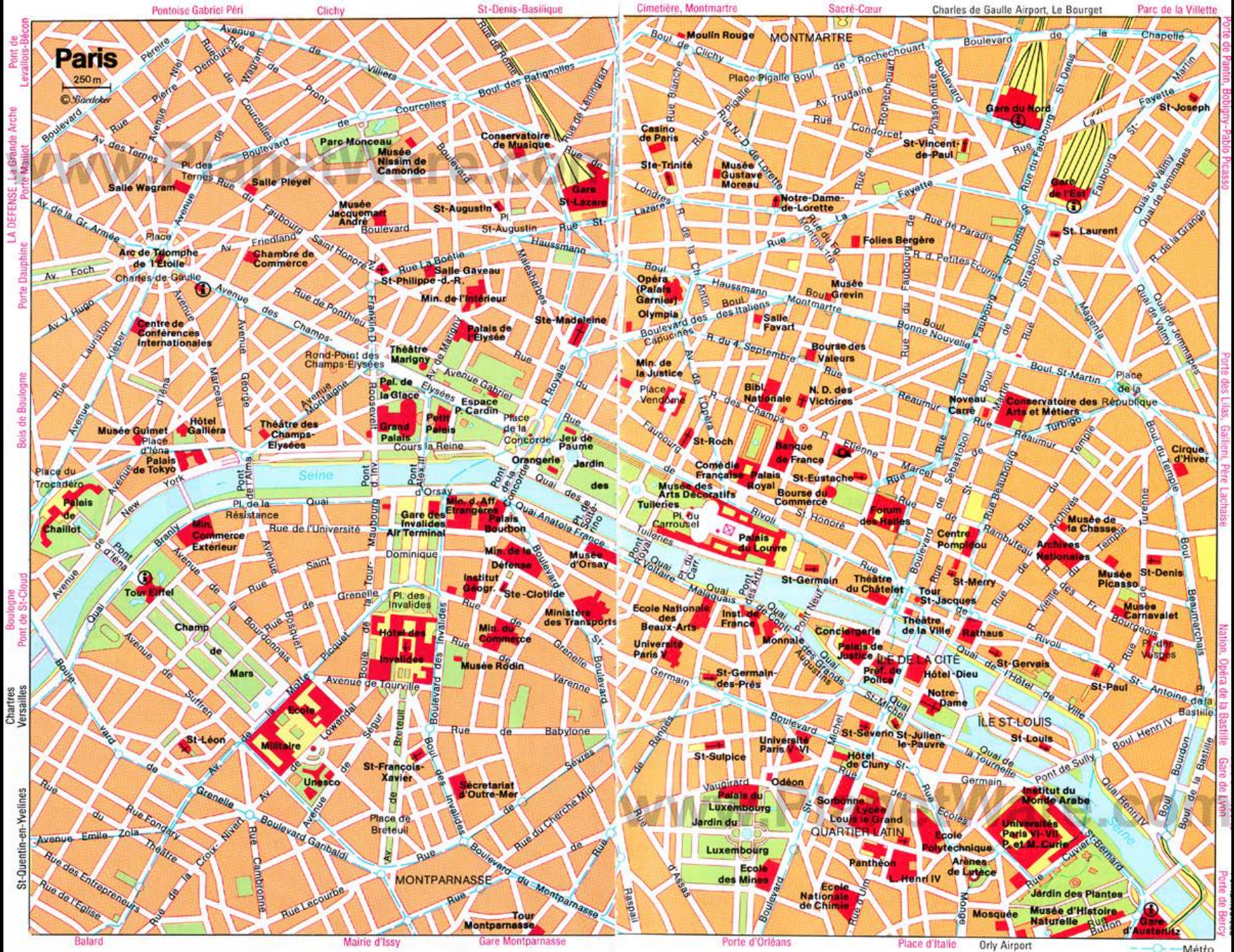
Whoever looks at architecture primarily from its decorative aspect perhaps asks himself why he likes one form of leafwork on a capital better than another will easily despair of the possibility of establishing reliable principles. Yet whoever starts his investigations from the point of view of practical 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



Paris

© Barcher

250 m

Pont de Levallois-Beacon
Porte Dauphine
Bois de Boulogne
Pont de St-Cloud
Châtreaux
Versailles
St-Quentin-en-Yvelines

Balard

Mairie d'Issy

Gare Montparnasse

Porte d'Orléans

Place d'Italie

Orly Airport

Métro

Porte de la Vierge
Porte des Lilas
Gare d'Orléans
Nation
Opéra de la Bastille
Gare de Lyon
Pont de Bercy

Pontoise Gabriel Péri Clichy St-Denis-Basique Cimetière, Montmartre Sacré-Cœur Charles de Gaulle Airport, Le Bourget Parc de la Vilette



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.





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

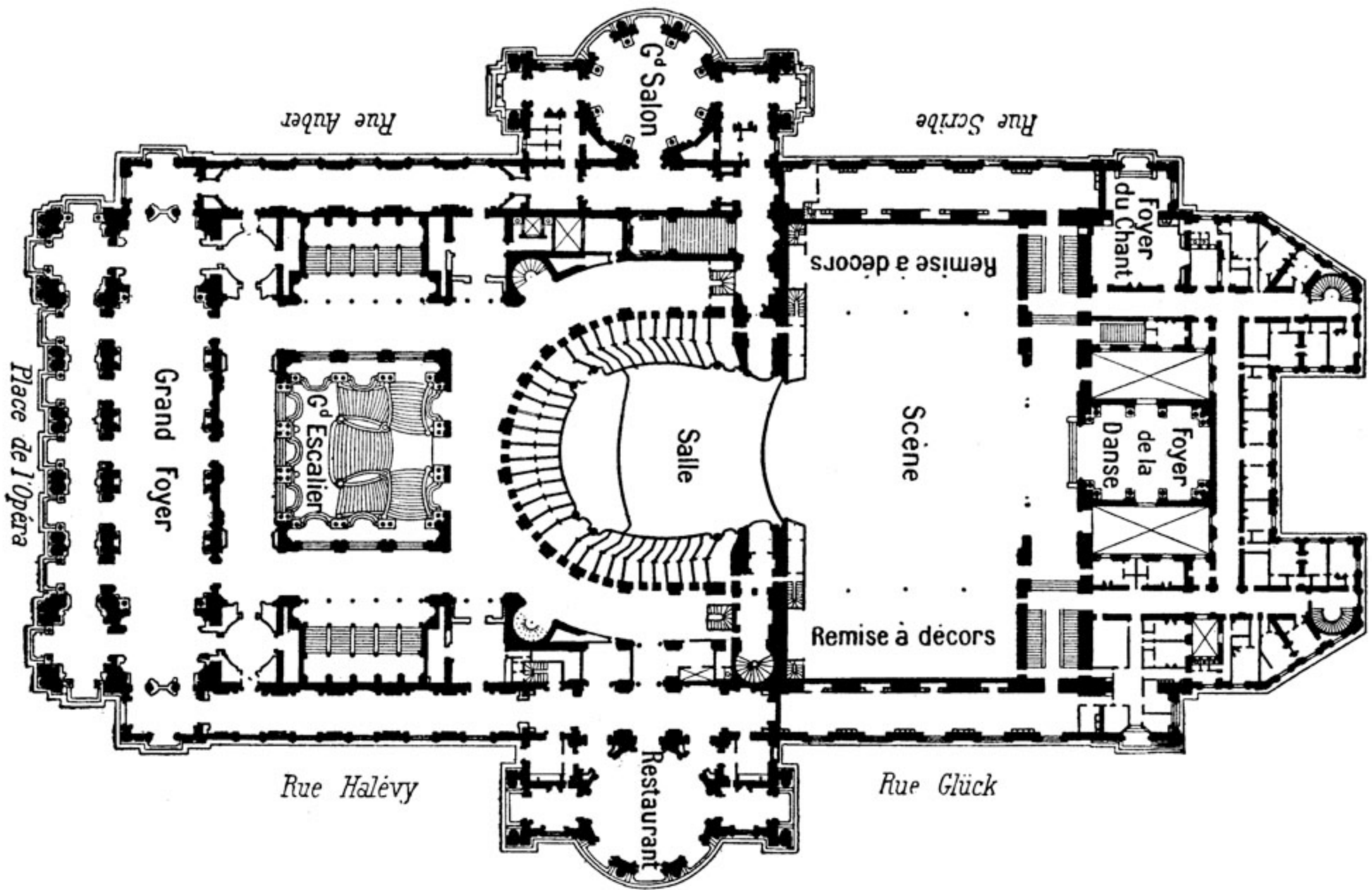
Chapu
The Cantata

Dubois &
Vatinelle
The Song

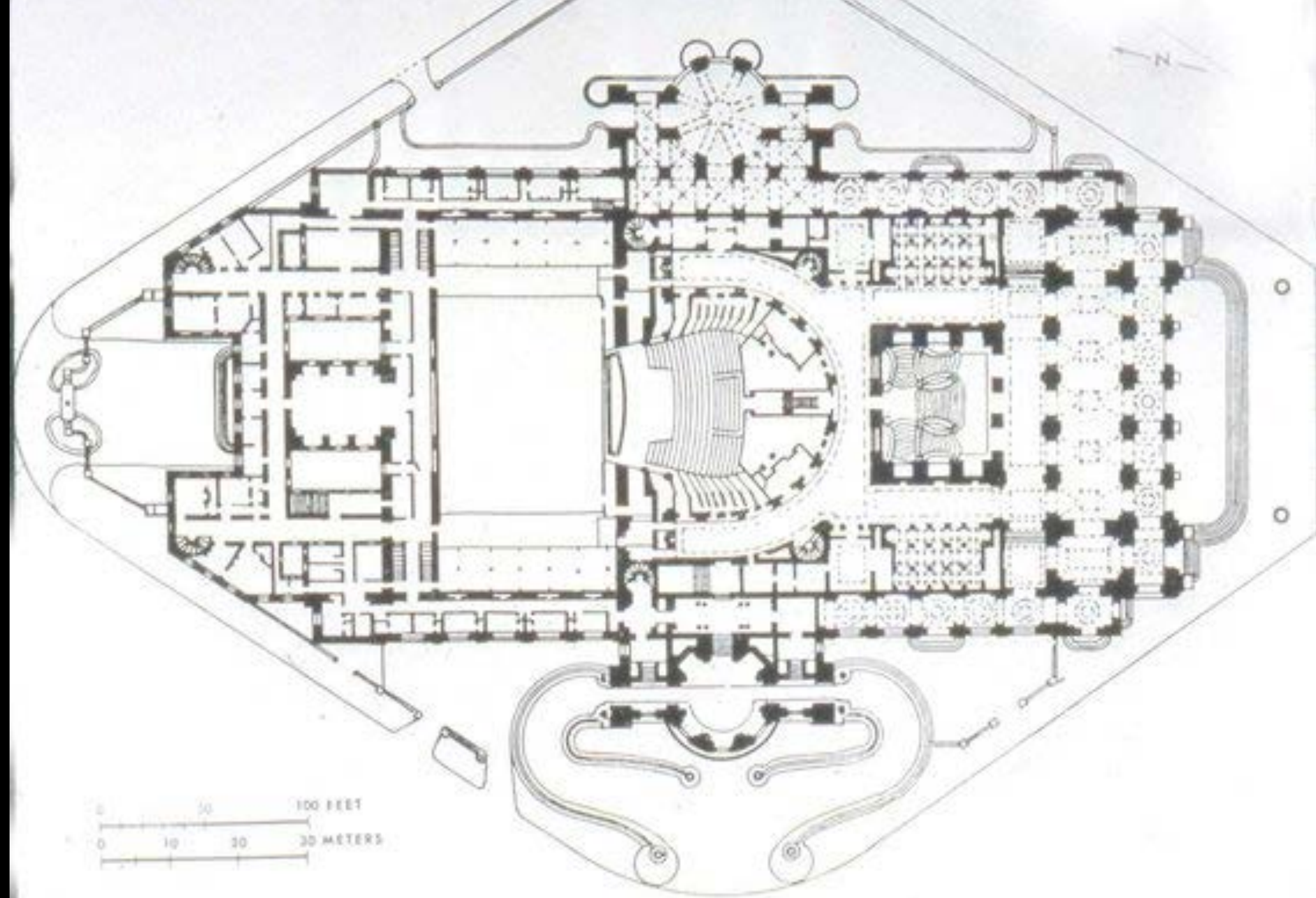
Falguière
Drama

Carpeaux
The Dance

Perraud
Lyric Drama



Plan

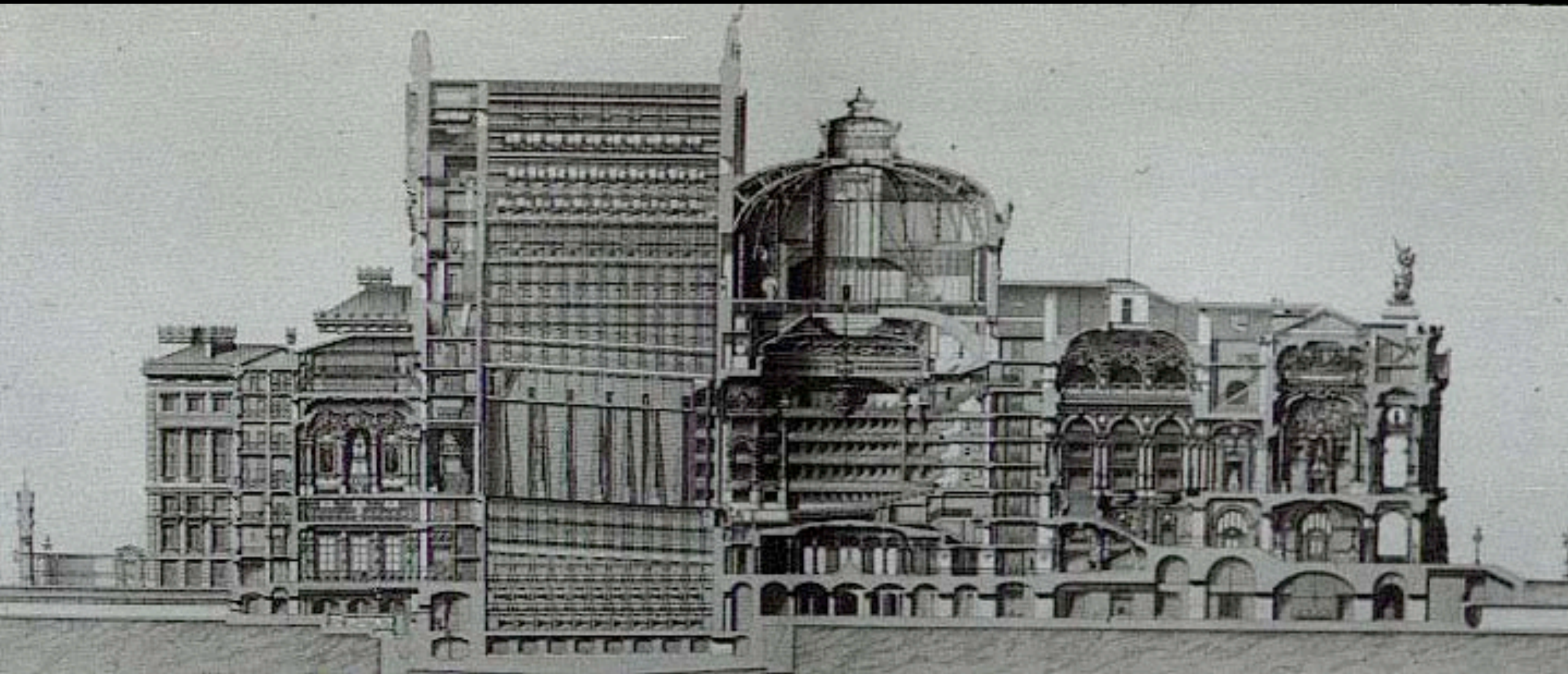




East façade; Pavillon des Abonnés

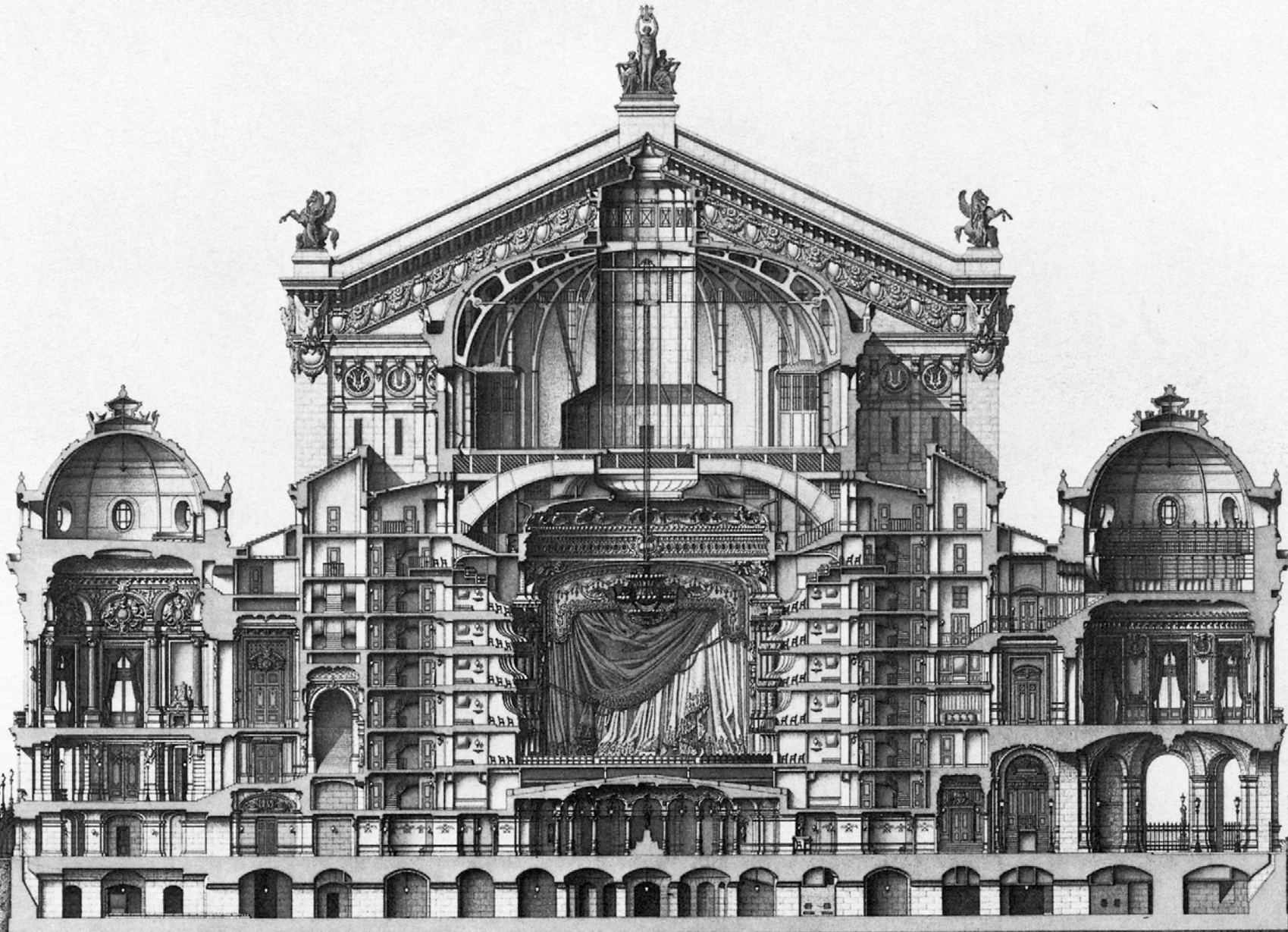


West façade; Pavillon de l'Empereur



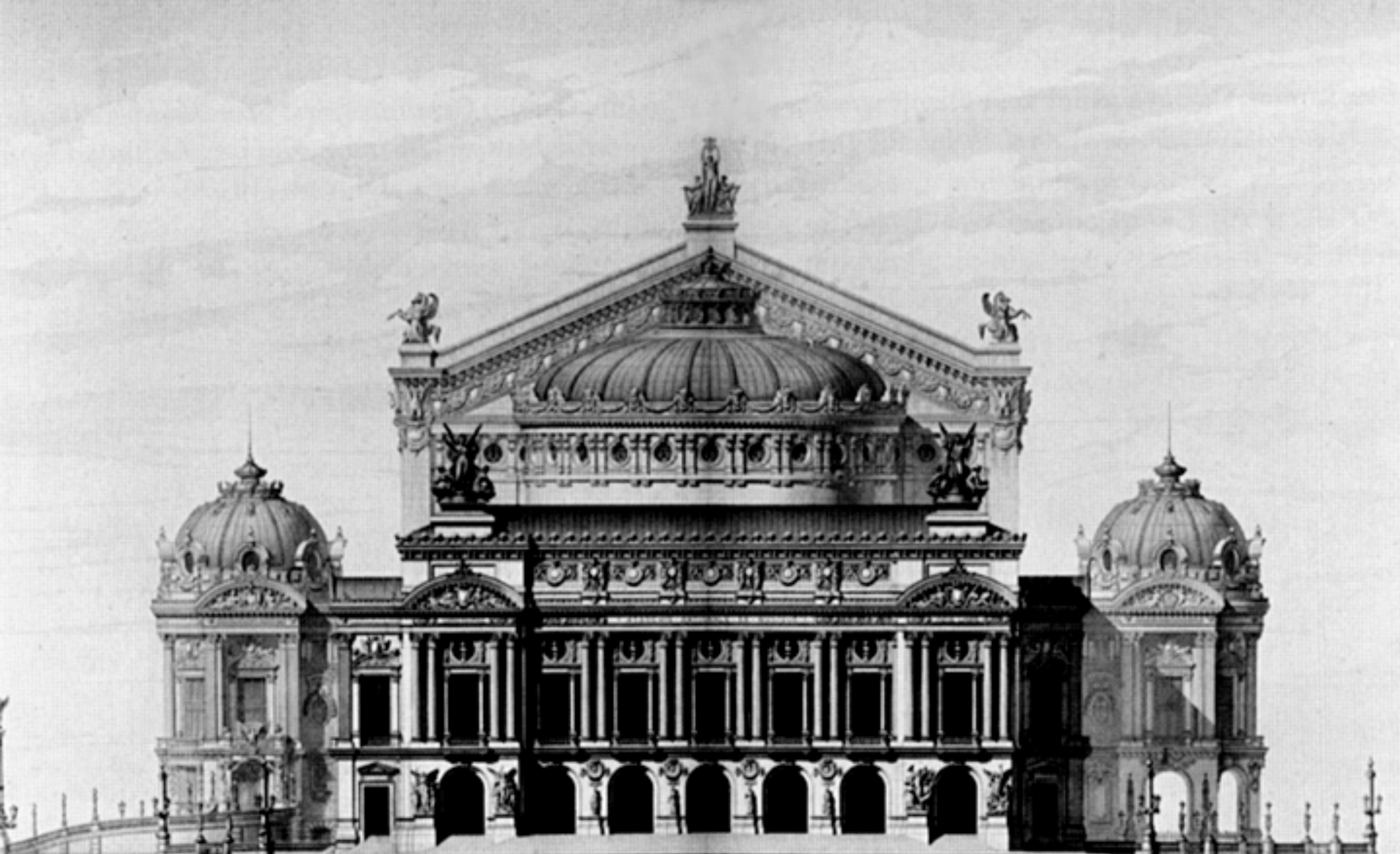
Longitudinal Section

Coupe sur la Salle



Transverse section at the auditorium and pavilions

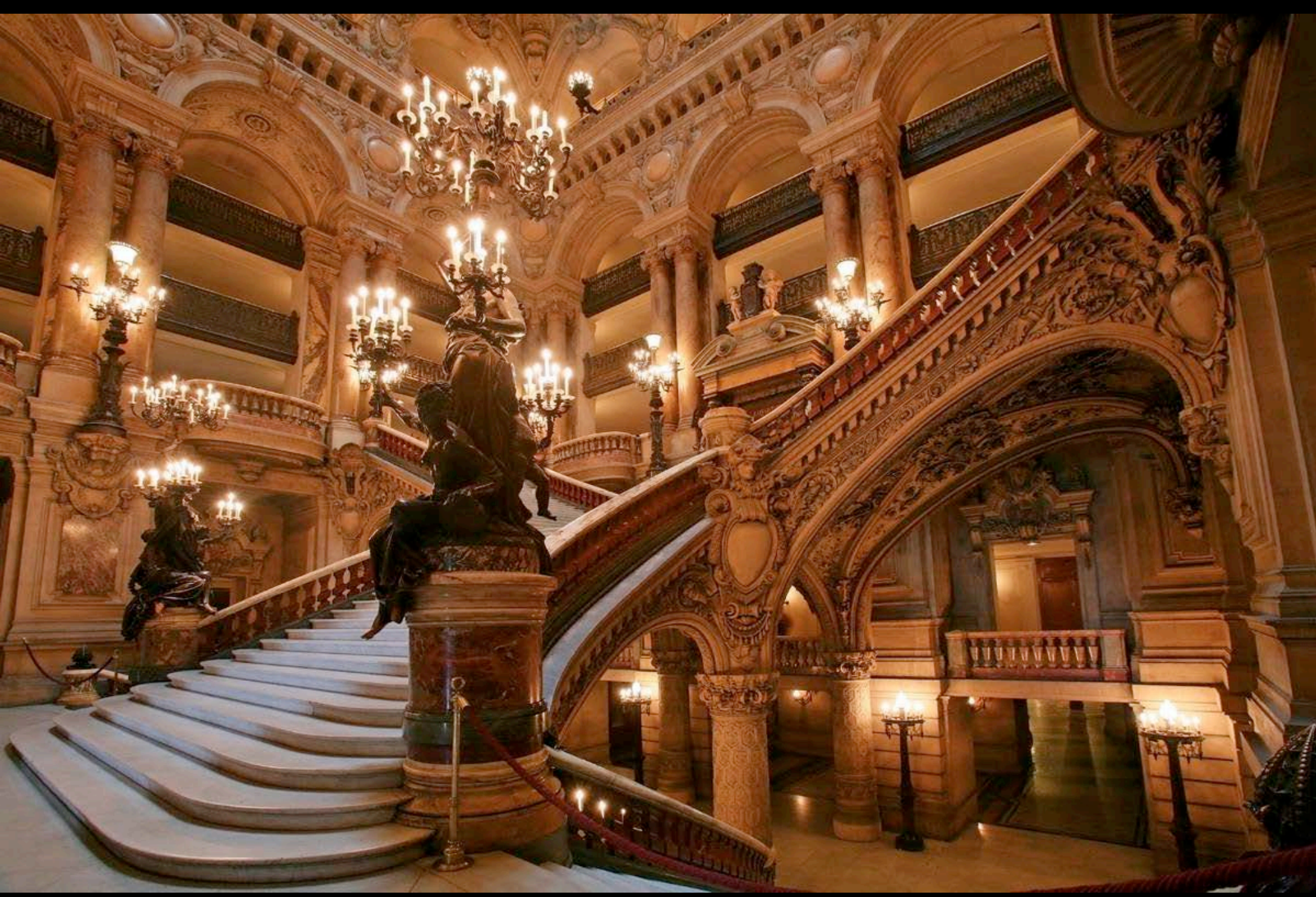
Echelle de 0.001 mètre



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



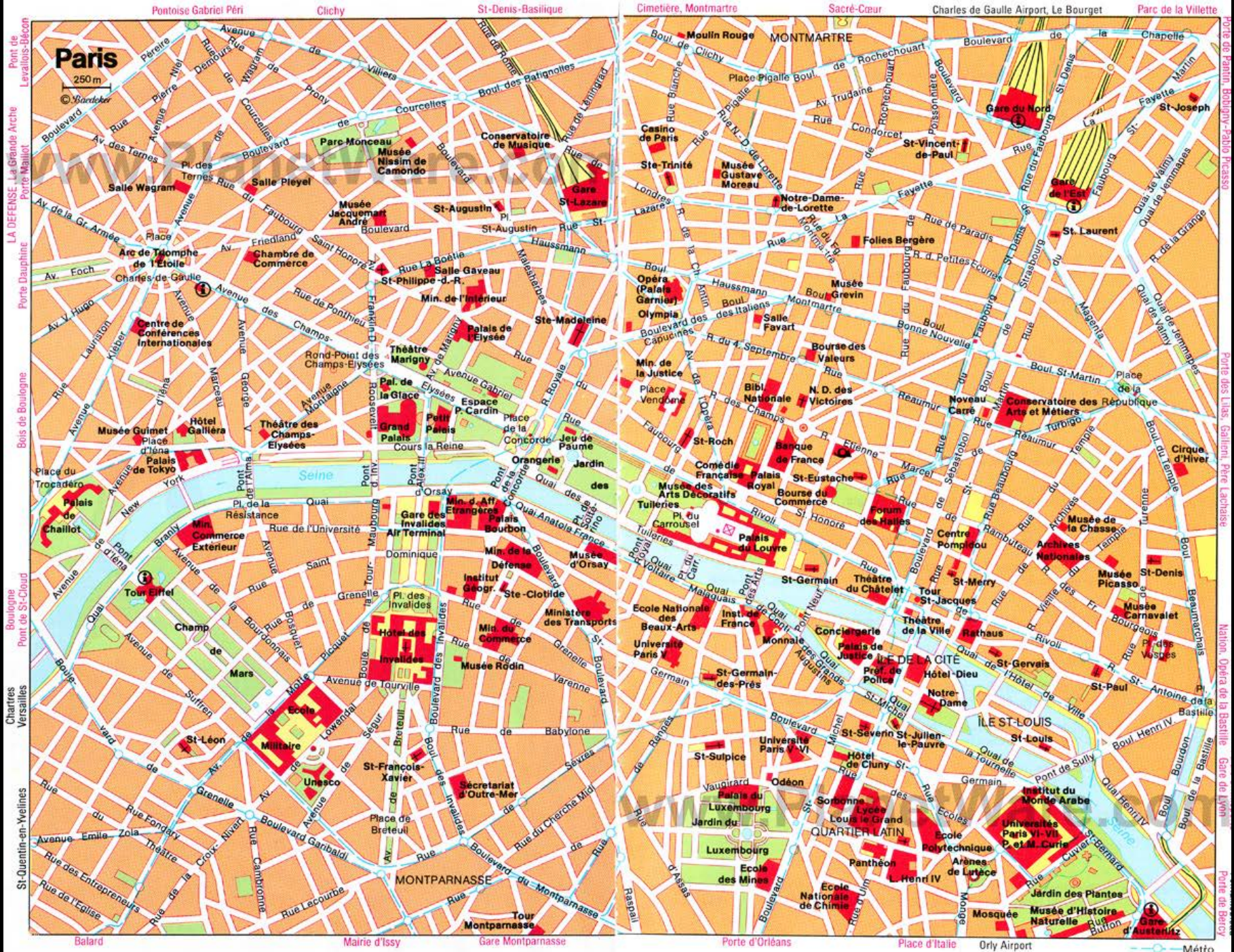
Grand Staircase





ferro-vitreous

Jacques Ignace Hittorf,
Gare du Nord, Paris,
1846



Paris

250m

Pont de Levallois-Beacon
Porte Dauphine
Bois de Boulogne
Pont de St-Cloud
Châtreaux
Versailles
St-Quentin-en-Yvelines

Porte de la Vierge
Porte des Lilas
Gare d'Orléans
Nation
Opéra de la Bastille
Gare de Lyon
Pont de Bercy

Balard Mairie d'Issy Gare Montparnasse Porte d'Orléans Place d'Italie Orly Airport Métro



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 Dunkerck 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

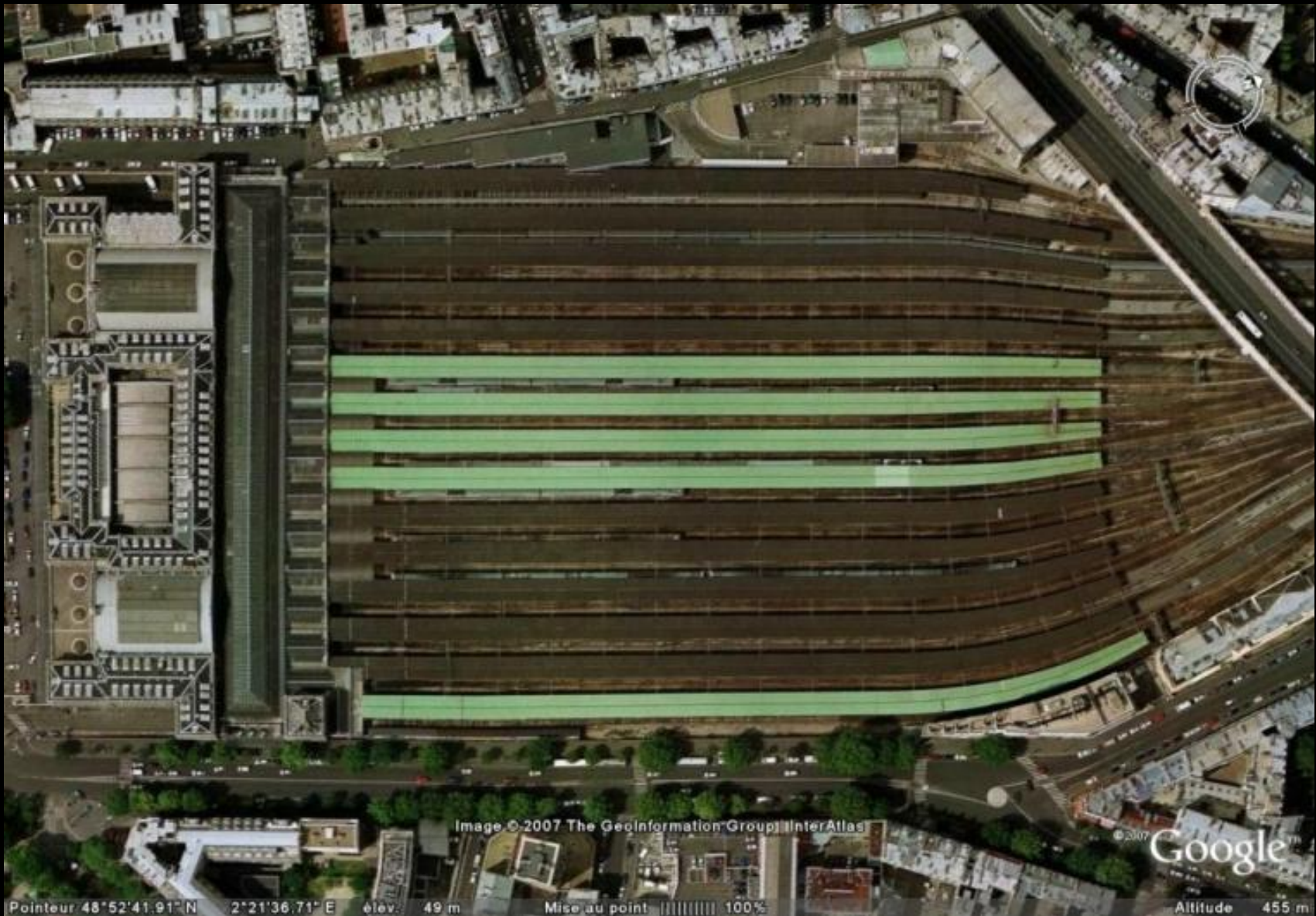


Claude Monet, La Gare Saint-Lazare, 1877



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



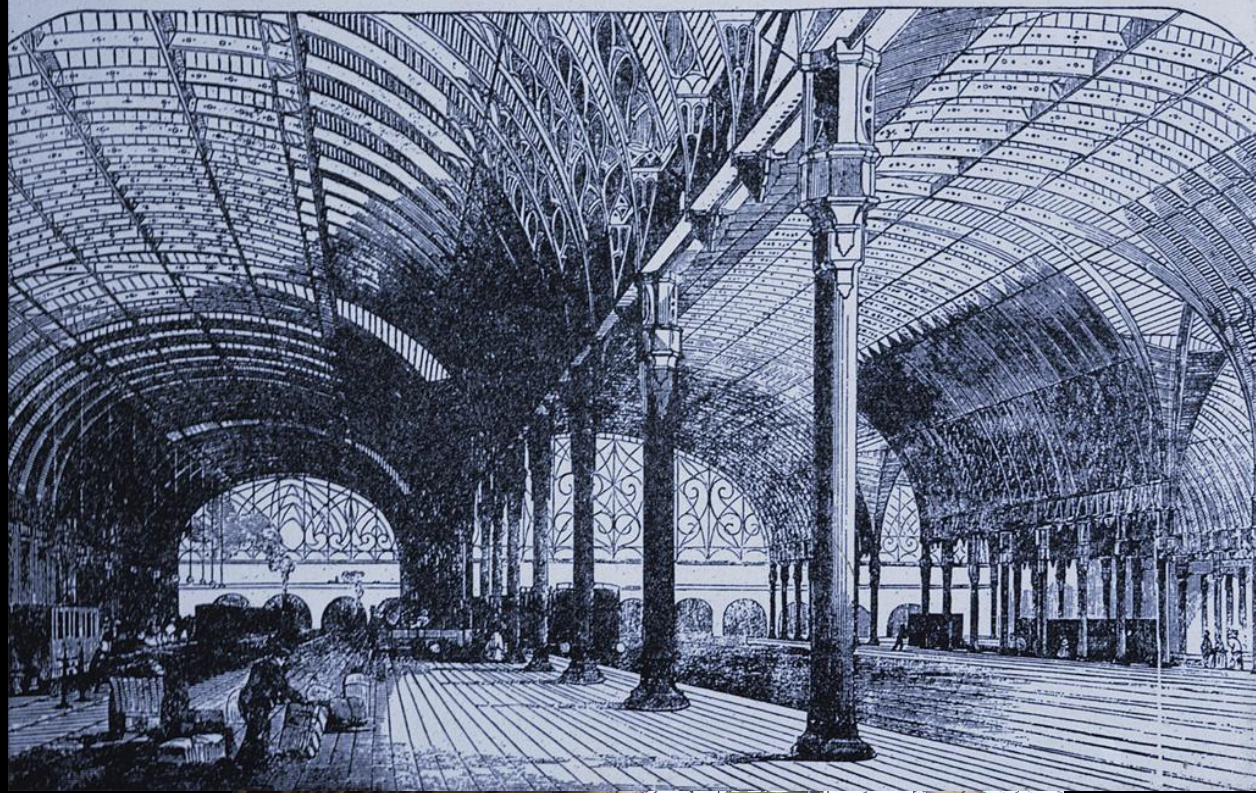








Isambard Kingdom Brunel with Matthew Digby Wyatt, Paddington Station, London, 1852-54





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







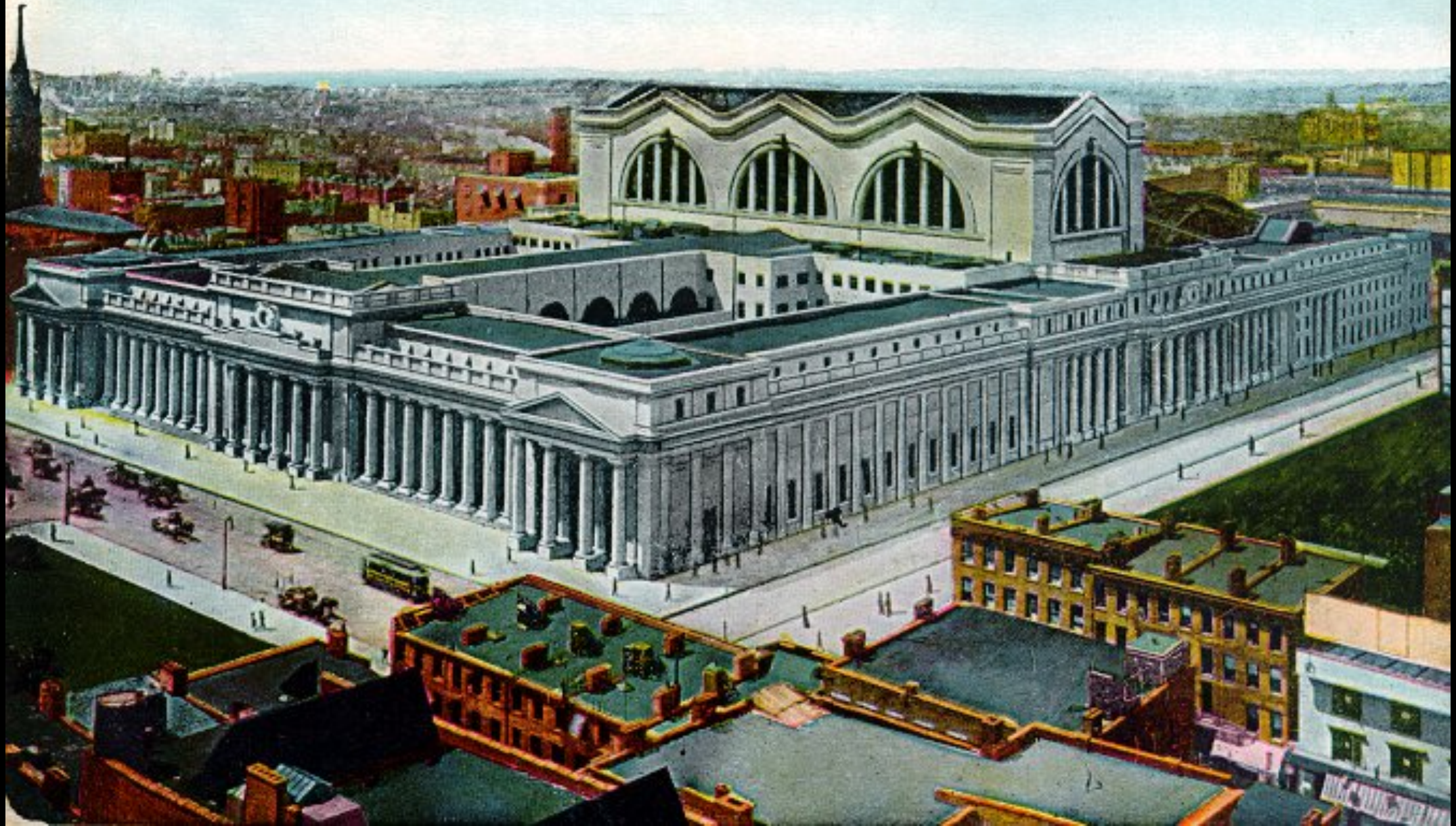


Polychromy

Pointed Gothic Arches

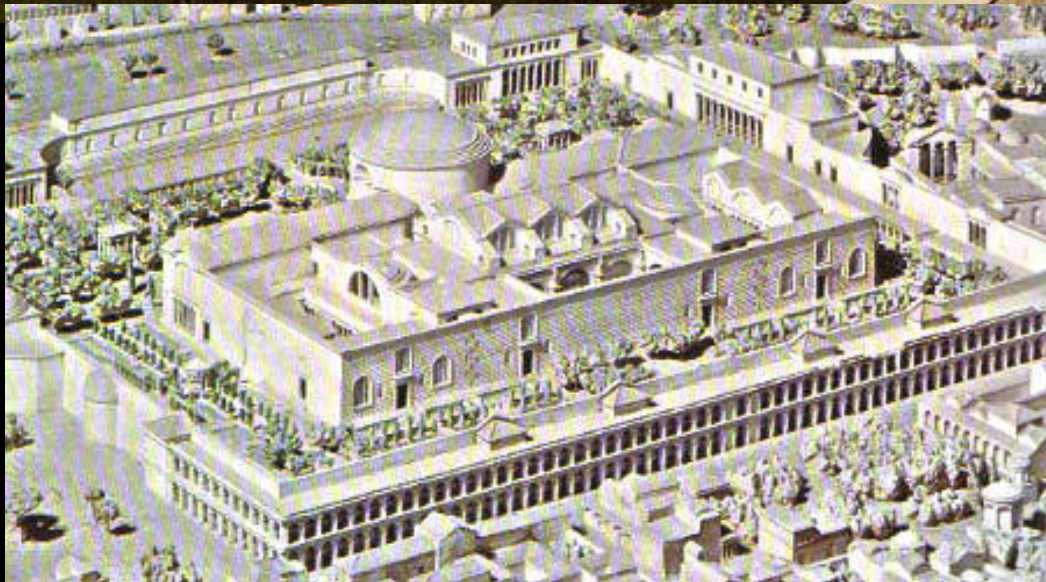
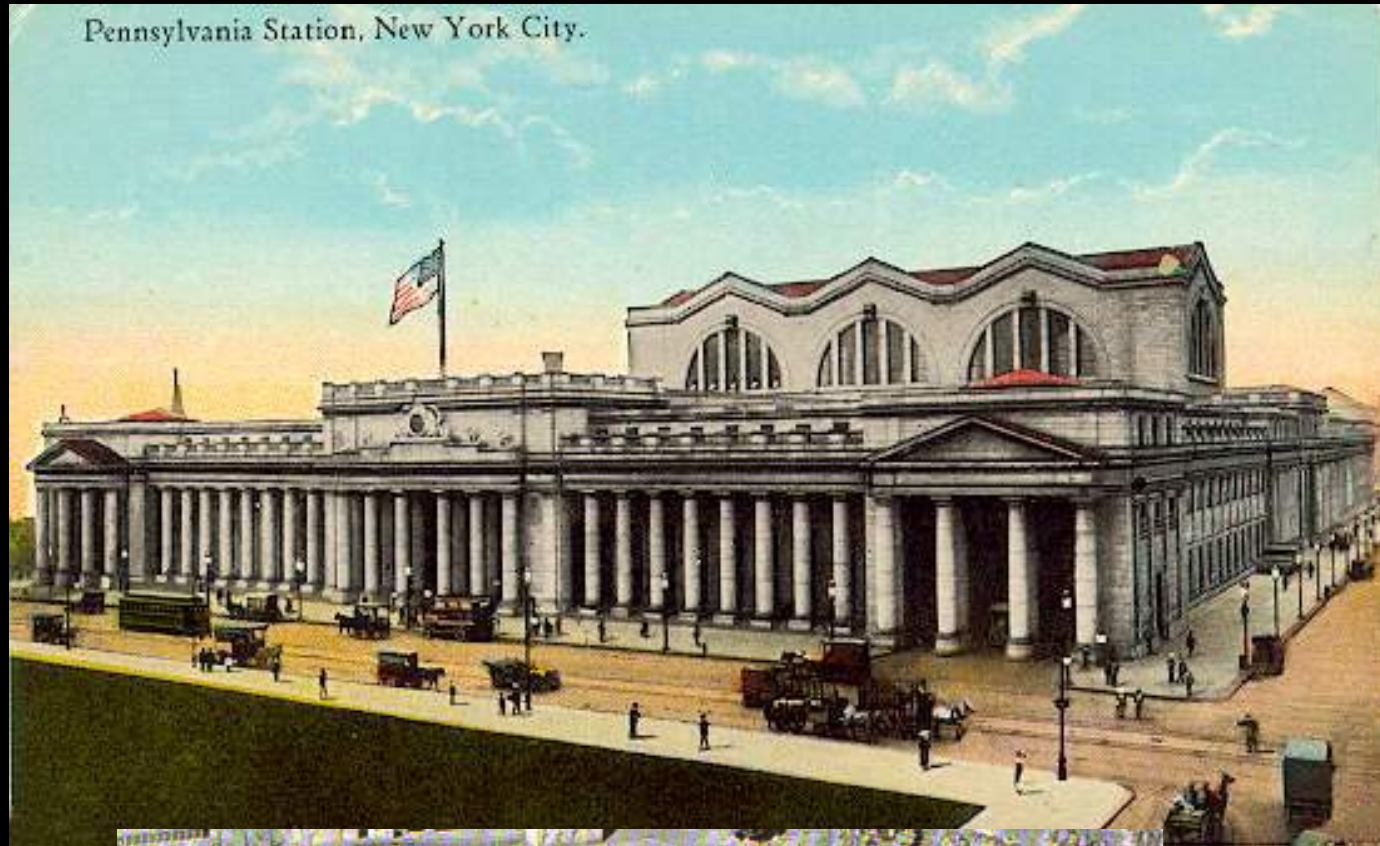


Bird's-eye View of the P. R. R. Depot, New York.



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

