

Style and Hegel's Zeitgeist (Hegel 1770-1831)

## Philosophy of History: Hegel

- Mind as the ultimate reality
- History is the embodiment of mind's dialectic with reality & moves towards a wholly national condition
- Each age a part in his dialectical structure comprising the theses, - antitheses and synthesis
- Historical status and mission of each period
- Lectures on aesthetics: philosophy, religion, art as ways of comprehending the historical mission of each age

## Conclusion

- each period has its own style

*Recueil et parallele des edifices de tout  
genre, title page*

survey of the history of architecture  
according to function (1800)

J.N.L. Durand (1760-1834)

Jean-Nicolas-Louis Durand (1760-1834)

-worked for Boullée

-professor of the Ecole Polytechnique (educating engineers)

-*Survey of the History of Architecture according to Function (Recueil et parallèle des édifices de tout genre)* (1799-1801)

-consisted mainly of plans from Egyptian architecture to that of the 18th century

-organized according to building types, simplified and amended historical models

-drew all the buildings on a common scale

-comparative approach: typology, scale, removal of shadow for the ideal of objectivity

-radical approach of rationalism: economy and fitness for purpose alone matter in the design of buildings

-proposed a standard, simplified vocabulary of neo-classical forms and proportions

-compositional system: axuality, mathematical regulation

-opens pathway to functionalism, standardization of structural elements

*Recueil et parallele des  
edifices de tout genre,* title  
page

survey of the history of architecture  
according to function

(1800)

J.N.L. Durand (1760-1834)

- His survey of the history of architecture, according to function, beginning w/Egyptian and Greek temples
- Tabulating buildings on a common scale
- Geometry is the basis of his designs
- Classical only in their simplification of form

Synopsis of Roman Temples, *Recueil et parallele des edifices de tout genre*

J.N.L. Durand (1760-1834)

-Temple types named by Vitruvius are listed above; underneath are examples which were actually constructed



Synopsis of circular temples, *Recueil et parallele des edifices de tout genre*  
J.N.L. Durand (1760-1834)

-Durand uses two scales: a large one for the cross-sections and a smaller one for the ground plans

Synopsis of imperial forums and baths, *Recueil et parallele des edifices de tout genre*

J.N.L. Durand (1760-1834)

Synopsis of domed structures, *Recueil et parallele des edifices de tout genre*  
J.N.L. Durand (1760-1834)

Plans for the reconstruction of St. Peter's in Rome, from *Recueil et parallele des edifices de tout genre*

J.N.L. Durand (1760-1834)

Comparative survey of temples  
and churches (1770)

## *Styles and Historicism*

- style as a matter of choice from the inventory of history, not as the reflection and representation of a historical moment which cannot be imitated simply by creating similar forms and spaces
- availability of various styles meaning alternative images, alternative codes and alternative system of design
- advents of comparative approach, cataloguing of styles, pattern books
- added to the Western catalogue were Indian, Moorish, Chinese, Japanese styles
- the ability of architect lies in the versatility of many styles

*Historicism and association* (the relationship bt. the mind and the object)

-style and character or mood

-relativism and stylistic agnosticism

'All beauty is relative to the sense of some mind perceiving it.' (1726)

'Beauty is no quality in things themselves; it exists merely in the mind which contemplates them . . . Each mind perceives a different beauty.'

'There is no such thing as absolute or intrinsic beauty. it depends altogether on . . . associations . . . All tastes [if not all men of taste, are therefore] equally just and correct.' (1811)

'a person conversant with the writings of Theocritus and Virgil will relish pastoral scenery more than one unacquainted with such poetry.'

'whereas I assert, that our eyes are only mere glass windows; and we see with our imagination.'

The locus of beauty: not in the object of perception itself, but in the individual mind

## *Romanticism*

From unitary style to plurality of choice

Shift from the objective criterion of beauty to the subjective mind

From the pursuit of proportional harmony to the cult of sensibility and intellectual imagination

From absolute standards to relative values

Classicism simply as an element in the inventory of styles and dislocated from its privileged position

## *The issue of Relativism*



Jean-Nicolas-Louis Durand (1760-1834)

-a paradigmatic example of historicism, his comparative approach, his comprehension of the architect as the master of historical styles with the ability of choosing a proper one based on a specific functional demand

-but, not a figure of Romanticism in that his comparative approach was not about mood, subjective fascination with the literary stories standing behind styles. Elimination of shadow, of aura of individual architecture

- Durand published his lectures into a two-volume book *Precis des lecons d'architecture donnees a l'Ecole polytechnique* (1802-5)
- first volume focuses on architectural composition, the second on the requirements of public buildings

Horizontal connections between columns, pilasters, doors and windows, from  
*Precis des lecons d'architecture donnees a l'Ecole polytechnique*

J.N.L. Durand (1760-1834)

*A regularization of his already simplified version of Percier's project (1813), from  
Precis des lecons d'architecture donnees a l'Ecole polytechnique*

J.N.L. Durand (1760-1834)

Various types of building developed from a square ground, from *Precis des lecons d'architecture donnees a l'Ecole polytechnique*

J.N.L. Durand (1760-1834)

- Radical approach of rationalism: economy and fitness for purpose alone matter in the design of buildings
- proposed a standard, simplified vocabulary of neo-classical forms and proportions
- compositional system: axuality, mathematical regulation-opens pathway to functionalism, standardization of structural elements
- No shadows. Why?

- Radical approach of rationalism: economy and fitness for purpose alone matter in the design of buildings
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- compositional system: axially, mathematical regulation-opens pathway to functionalism, standardization of structural elements
- No shadows. Why?
- Because of the ideal of complete objectivity to a rational and systematic process of creation
- Removal of subjectivity

## Boullée versus Durand

- Boullée: Objectivity of Geometry, but welcomed shadows
- Durand: Objectivity of a Rational system and completely rejected shadows



## Revivalism versus Eclecticism

*Christ Church, Spitalfields*

(1714-1729)

Nicholas Hawksmoor

London, England

*St. Martin-in-the-Fields*

(1721-1726)

James Gibbs

London, England

# Revivalism versus Eclecticism

## Eclecticism

-stylistic synthesis

-Repton's suggestion: different styles for opposite faces of the same building

-stylistic mosaic, if not schizophrenic simultaneously, the heterogeneity of functional divisions of a buildings.

-This defines a building as an amalgam of distinctive spatial arrangements and distinctive structural systems

-Architecture versus Engineering

Synthetic eclecticism reflects the concerns of strongly conservative academic current determined to put across a cultural and ideological message through a traditionally "noble" activity, architecture—something different from the constructions of engineers

## Revivalism versus Eclecticism

### Eclecticism

- There were 2 distinct eclectic currents
- One used historical styles for their symbolic value or for their appropriateness to the particular programme in hand
- while the other picked and chose motifs and juxtaposed or combined them in the same building.
- Thus, in the 19<sup>th</sup> century, eclecticism embraced both an approach (a kind of historicism) and a style
- Historical styles were easily recognizable, easily understood and spectacular.
- In Anglo-Saxon countries, Romanesque stood for justice, Gothic was though suitable for educational buildings, the Greek style was for government buildings, and Venetian for commerce.
- Every building told a story and carried some moral implication

France

*The Madeleine* (1804-1849)

Pierre Vignon

Paris, France

- Masterpiece of the French Empire
- The work of Pierre Vignon, who had trained under Ledoux
- In 1806 Napoleon decided the new building (replaced an incomplete structure) should be a Temple of Glory rather than a church – a decision reversed in 1813
- The external design sets out to imitate a Roman temple: Corinthian, octastyle and peripteral and has exceptionally elaborate sculpture in the pediment
- The height of the building, the isolated site and the rising approach all add to the impact of the building
- The interior: the nave, divided into 3 bays, w/saucer domes on pendentives supported by Corinthian columns and lit by oculi, terminates at an apse w/a semi-dome



*Law Courts (1835-1847)*

Louis Pierre Baltard

Lyon, France

- Long façade w/24 columns
- Successfully integrated into the site: the longitudinal stress helps to create the monumental effect required when this bank is seen from the other side of the river
- Work by Louis Pierre Baltard, one of the scholars of neo-Classicism
- Inside the vast, solemn vestibule is reminiscent of Roman baths, which were the subject of numerous imaginary reconstructions by architects of the period

*Arc de Triomphe de l'Étoile* (begun 1808 and completed in 1836,  
but modified further later)

J.F.T. Chalgrin

Paris, France

- Dominates the eastern vista from Place de la Concorde formed by the Avenue des Champs Elysees
- Astylar design
- Vast dimensions of the arch recall no specific antique prototype, although size and geometric simplicity are themselves neo-Classical qualities
- The arch is richly embellished w/antique style trophies, victories and relief decoration, which soften its severity

*The Paris Opera, facade* (designed 1858; 1861-1874)

Charles Rohault de Fleury

Paris, France

*Palazzo della Ragione (Basilica Palladiana), detail drawing of facade (1548)*

Andrea Palladio

Vicenza, Italy

*The Paris Opera*  
interior (1861-1874)

Charles Rohault de Fleury

Paris, France

*The Paris Opera*  
interior (1861-1874)

Charles Rohault de Fleury

Paris, France



*Gare du Nord* (1861-1865)

Jacques Ignace Hittorff

Paris, France

- By Jacques Ignace Hittorff, replaced a small station of 1842-7
- The gable of the broad façade follows the line of the train shed's pitched iron-and-glass roof, and the outer pavilions distinguish the arrival and departure sides of the station
- The architectural detail is of neo-Classical character but w/some disparities of scale
- The façade is crowned by the figure of Paris & 8 others representing northern European cities

*Gare de l'Est* (1847-1852)

Francois-Alexandre Duquesney

Paris, France

- By Francois-Alexander Duquesney, was one of the finest of the early railway terminals, but has been greatly altered and enlarged
- Its central gable w/large semicircular window expressed the great iron-and-glass train shed behind, while 2 neo-Renaissance wings marked the axes of the arrival and departure platforms
- A broad arcaded concourse enabled passengers to move freely from one side of the station to another
- The central gable, crowned by the symbolic figure of Strasboug, provided the focal point for Haussmann's Boulevard de Strasbourg

*Royal Chapel* in Neo-Classicism (1816-1822) by Cramail

Covering of it with Gothic references of turrets, gables and  
crocket pinnacles (from 1839)

Dreux, France

England

*The British Museum (1823-1847)*

Robert Smirke

London, England

*Fonthill Abbey (1795-1807)*

James Wyatt (Client: William Beckford)

Wiltshire, England



August Welby Pugin (1812-1852)

- understands the problem of stylistic choice through moral dimension
- became a catholic in 1835
- fascination with the Medieval Age
- his writings, *Contrasts* (1836), *The True principles of Pointed or Christian Architecture* (1841) and *An Apology for the revival of Christian Architecture in England* (1843), determined the course of the Gothic revival in both style and theory for the remainder of the 19<sup>th</sup> century
- Gothic was not only beautiful but also true, and there was a moral duty to use it.
- architecture after the Gothic is degenerative and the Reformation is held to be responsible
- designed some Roman catholic churches in gothic style

A. W. N. Pugin

frontispiece to *An Apology for the Revival of Christian Architecture in England*  
London, 1843

Medieval Court, exhibition stand at the Great Exhibition, London,  
1851

Pugin and others

John Ruskin (1819-1900)

-professor of Fine Arts, Oxford

-*The Stones of Venice* (3 volumes, 1851-3), *The Seven Lamps of architecture* (1849)

-Renaissance architecture as worthless and corrupt: expression of individual pride rather than shared humility

-"the nature of Gothic": communal expression of humility and devotion, roughness in the medieval craftsman's work has immeasurably greater value than the mechanical and joyless perfection of the 19<sup>th</sup> century architecture

-*The Seven lamps of Architecture*

Divided into seven chapters with the headings of "the lamp of sacrifice," ". . . power," "beauty," "life," "memory" and "obedience"

Understanding of gothic architecture from ethical point of view

John Ruskin

*The Seven Lamps of Architecture*

4th ed., London, 1894, pl. III

Study of tracery

Here Ruskin compares the tracery in the cathedrals of Caen, Bayeux, Rouen, and Beauvais.

*Houses of Parliament (1840-1865)*

Charles Barry (in collaboration with Pugin)

London, England

Attempts to exercise iron in architecture

*St. Eugene* (designed 1854)

Louis Auguste Boileau

Paris, France



- Designed in 1854 by Louis Auguste Boileau
- An exercise in self-supporting vaulting, independent of walls
- These are used merely to enclose space while a framework of wrought and cast iron supports vaults of reinforced plaster
- Boileau's architecture is characterized by lightness and economy, and his ideas were criticized, accusing him of lack of sophistication

Henri Labrouste  
Reading room of the Bibliotheque Sainte-Genevieve  
Paris, 1839-51

Henri Labrouste  
Bibliotheque Sainte-Genevieve, Place du Pantheon, Paris, 1839-51

*Library of St. Genevieve (1844-1850)*

Henri Labrouste

Paris, France

- long space w/twin naves divided by columns
- its modernity was represented by modern tech.'s replacing masonry columns w/cast iron
- Labrouste emphasized the role of the library as modern institution, whose relation to contemporary society replicated that of the Church of past
- library as a secular church, secularization of society & transferring traditional role of religion to other secular institutions

- the modern interior is set w/in an austere stone façade
- classical, yet w/out a portico
- the façade expresses the functional role of each element: the small windows of the ground floor, book stacks, the huge windows of the reading room w/small ventilation openings in the lower part of the window parcels
- the façade can be read literally and structurally
- simultaneously, the adoption of writing: a list of famous authors of the books contained w/in the library appear on the window panels
- the issue of stone dressing