NEOCLASSICISM IN ITALY

Victor Emmanuel II Monument (1885 – 1911)

Victor Emmanuel II Monument (1885 – 1911)

Francesco Gurrieri Pasquale Poccianti, *Cisternone (Large Cistern)*, Livorno, Italy (1829 – 42)

- Example of 'utilitarian architecture'

Francesco Gurrieri Pasquale Poccianti, *Cisternone (Large Cistern)*, Livorno, Italy (1829 – 42)

- Aesthetically considered structure for a building typically only given utilitarian concern

Naumburg Bandshell, Central Park, NYC (1859)

Cisternino di Pian di Rota, Livorno
Cisternino di città, Livorno

- Valuation of functional buildings as supportive of the city, the lives of the citizens
- Visual contribution to the city

Francesco Gurrieri Pasquale Poccianti, *Cisternone (Large Cistern)*, Livorno, Italy (1829 – 42)

Giovanni Battista Piranesi
1720 - 1778

Giovanni Battista Piranesi
## 1720 - 1778

Piranesi, *Santa Maria del Priorato*, Rome (begun 1764)

- Rnovated by Piranesi, from 1764-66, first church there built in 989 AD
    - His only architectural built project
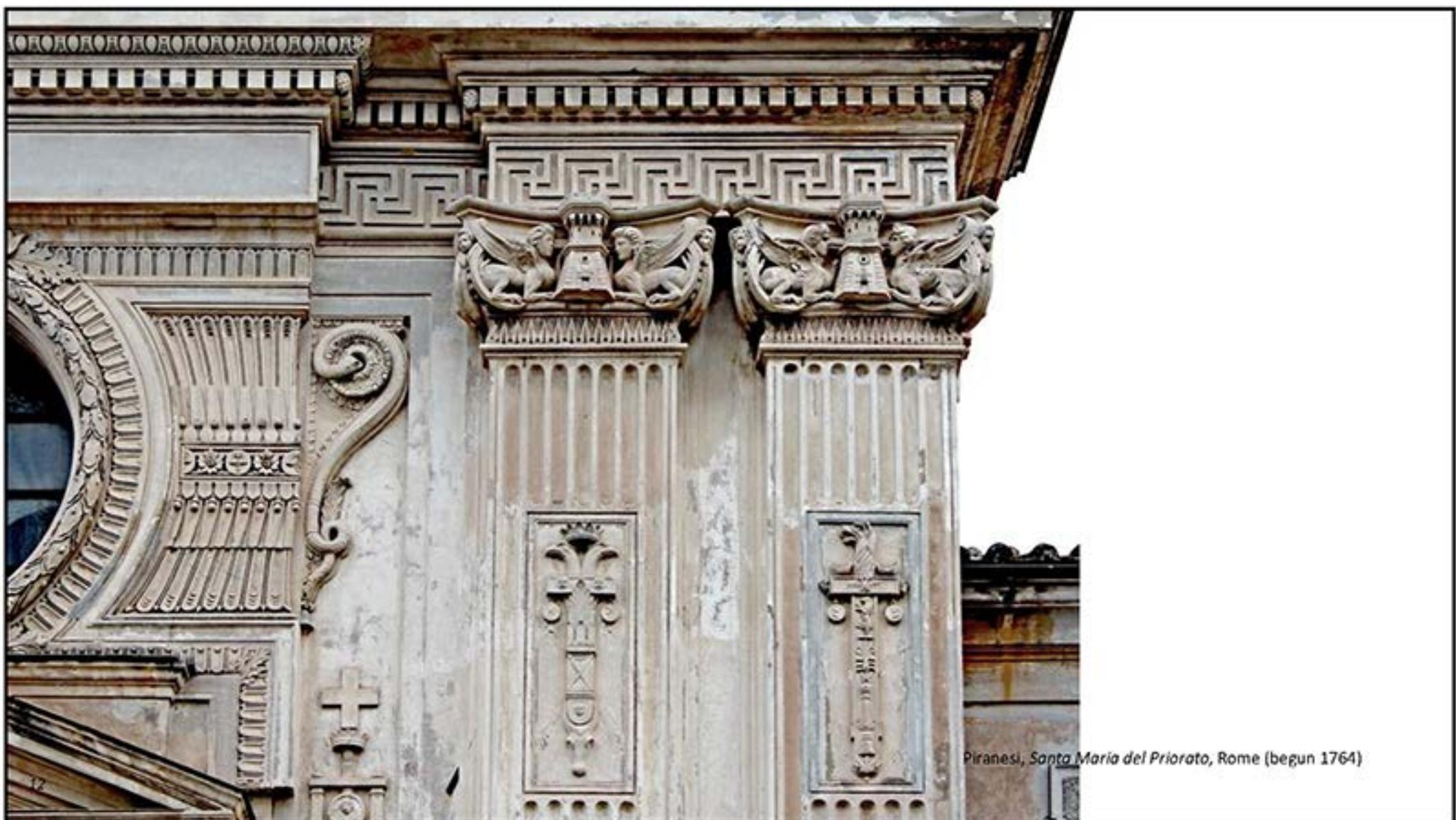
Piranesi, *Santa Maria del Priorato*, Rome (begun 1764)

- A collage of styles really
    - Clear references to antiquity, yet the ornamentation far more eclectic
    - Greek, Roman, Egyptian, and Etruscan (Etruria) motifs
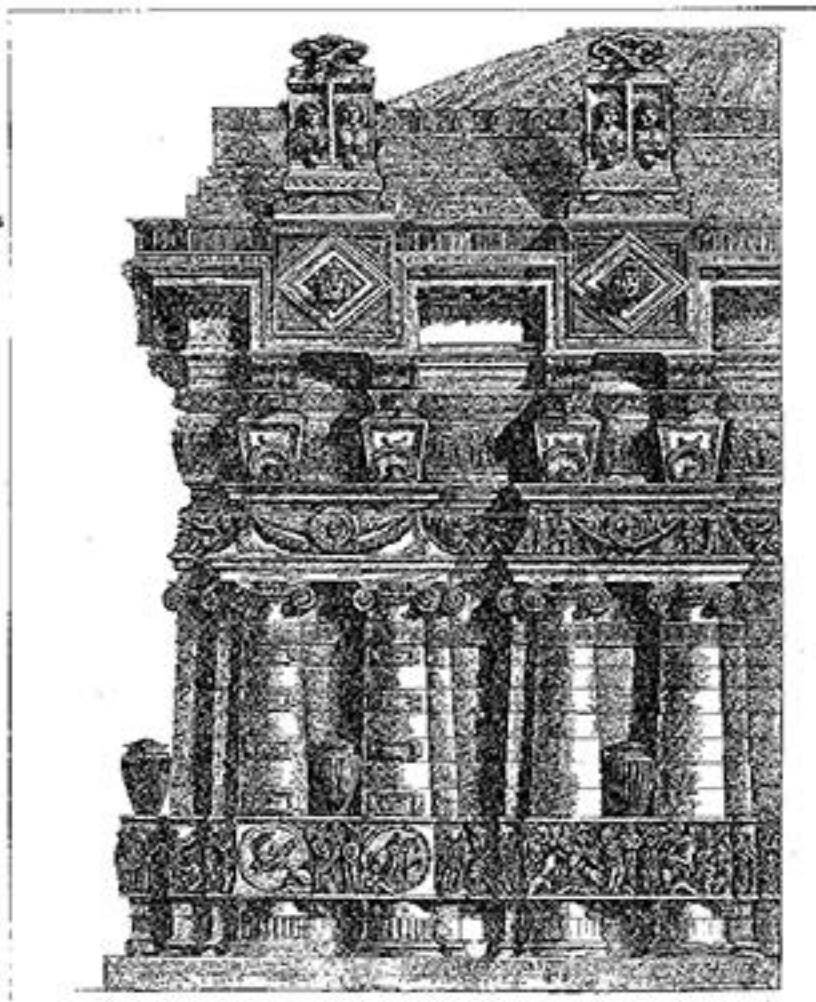
Protopiro: You will have to prove to me that this is and was indeed their aim.

Didascolo: You are the one who must look for a proof of what you are saying! It is foolish to want to teach what one doesn't know. However, since you affirm that what you would like to see in architecture has not been effectively looked for, let me remind you of the numerous competitions that have been established precisely for this purpose. The latter have been made even more inviting by the addition of royal prizes. But what have the competitors produced? Nothing. They have abandoned the enterprise and refused the prize because their task is an impossible one. What have those people who have recently overrun Asia, Egypt, and Greece produced? Have they found what they were looking for? They say yes to whomever goes to see their work. But what does their work mean to the person who sees it? He goes to see the ruins and brings back the measurements of a column, a frieze, or a cornice, with the intention of giving to architecture proportions different from those we have used until now; he hopes that this will be liked as much as a new order, as a new style of architecture which he has not been able to find. Whether experienced or a novice in these matters, he has not yet understood that there is no building, among the ancient ones, whose proportions are the same as another's, and there are also no old buildings which have the same columns, intercolumniations, arches, etc. He does not want to understand that one order, be it Tuscan, Doric, Ionic, Corinthian, or composite, with all its different measurements and ornaments, is hard to distinguish from another. He doesn't realize that there is only one order, or better, that there is only one style of architecture, which we follow. When I think of this I cannot but laugh at the faults which recently the French *Gazette littéraire* found in the design of a building, built in London by Mr. Adams, one of the most discerning architects of our time. But I have the *Gazette* in my pocket, wait a minute ... please listen:

Mr. Adams distinguishes himself by the grandeur of his ideas as well as by the manner in which he renders them.

This artist exhibited, a short while ago, a drawing which has drawn forth praise from all the connoisseurs. This drawing illustrates a marvelous building which would be fit for the London Parliament or the Academies of Science and Letters. This great design, whose execution would be worthy of a great nation, is particularly remarkable for the gravity which reigns in all its parts; it is an imitation of the best Greek, Egyptian, and Latin styles. The intelligence and the order with which the main traits of the History of England have been put in the bas-relief, with which Mr. Adams has adorned various parts of the building, are truly remarkable.

Protopiro: And what have you to say about all this?

Didascolo: Nothing. But please listen to the thoughts of this critic, after he has lavished such a wonderful praise on Mr. Adams:

Nonetheless, one must not think that this drawing presents to us a new order of architecture, as a few people, who have given it the name of "British Order," have fancied. A new order is not created just by introducing new ornaments in the capitals and in the other parts of the building. If one considers carefully the orders that are composed in the Corinthian manner, one finds that the ornamentation of the smaller parts varies so much from one to the other that one can easily say that there are as many orders as there are monuments; whereas when one examines the orders only in their principal proportions, one finds that they are quite uniform.

Now, what do you have to say? The critic has praised Mr. Adams again and again, but has made us understand that the drawing should have illustrated a new order, if it wanted to be really extraordinary.

Protopiro: Have pity on me! You attribute to the critic that very fault of which he is accusing those people who want to call Mr. Adams' design the "British Order."

- Dialogue between two characters, Protopiro and Didascolo
    - Protopiro – traditionalist
    - Didascolo – the voice of Piranesi

Piranesi, *Carceri Series* (late 1750s to 60s)

- Piranesi work is most well-known through his etchings
    - Technically didn't produce all of his own etchings, but in general we often refer to these as his own
- This is his most famous series, called the *Carceri*, the prisons

Piranesi, *Grottesques* (late 1740s)

- In addition to these fantasy spaces, he devoted a large portion of his work to drawing up existing monuments, namely in Roman works of antiquity
    - Combination of reconstruction and redesign

Piranesi, *Antichita Romane* (1756)

- Utopia – fictional place underlying the reality of Rome

Piranesi, *Antichita Romane* (1756)

Piranesi, *Antichita Romane* (1756)
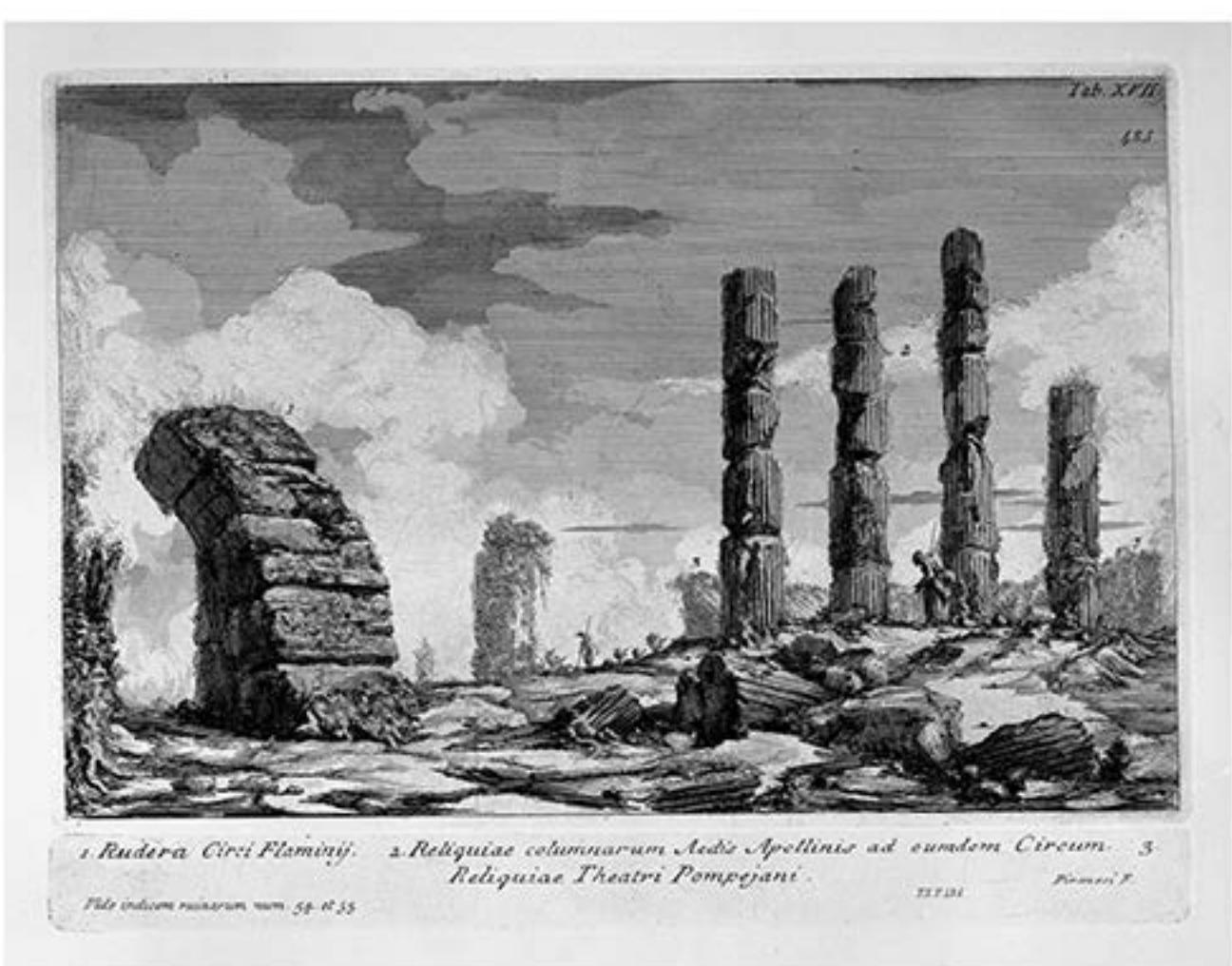
Piranesi, *Antichita Romane* (1756)

- broken works as memories in fragmented tablets

Scenographia Panthei, ejusque pronai absque hodiernis restaurationibus

- **A philosophical understanding of architecture as something more than just building**

Piranesi, *Campo Marzio* (1762)

- One of the most impressive works was this, called Campo Marzio, which is a region, a district, in Rome

Piranesi, *Campo Marzio* (1762)

Piranesi, *Campo Marzio* (1762)

- Right: Figure-Ground Representation
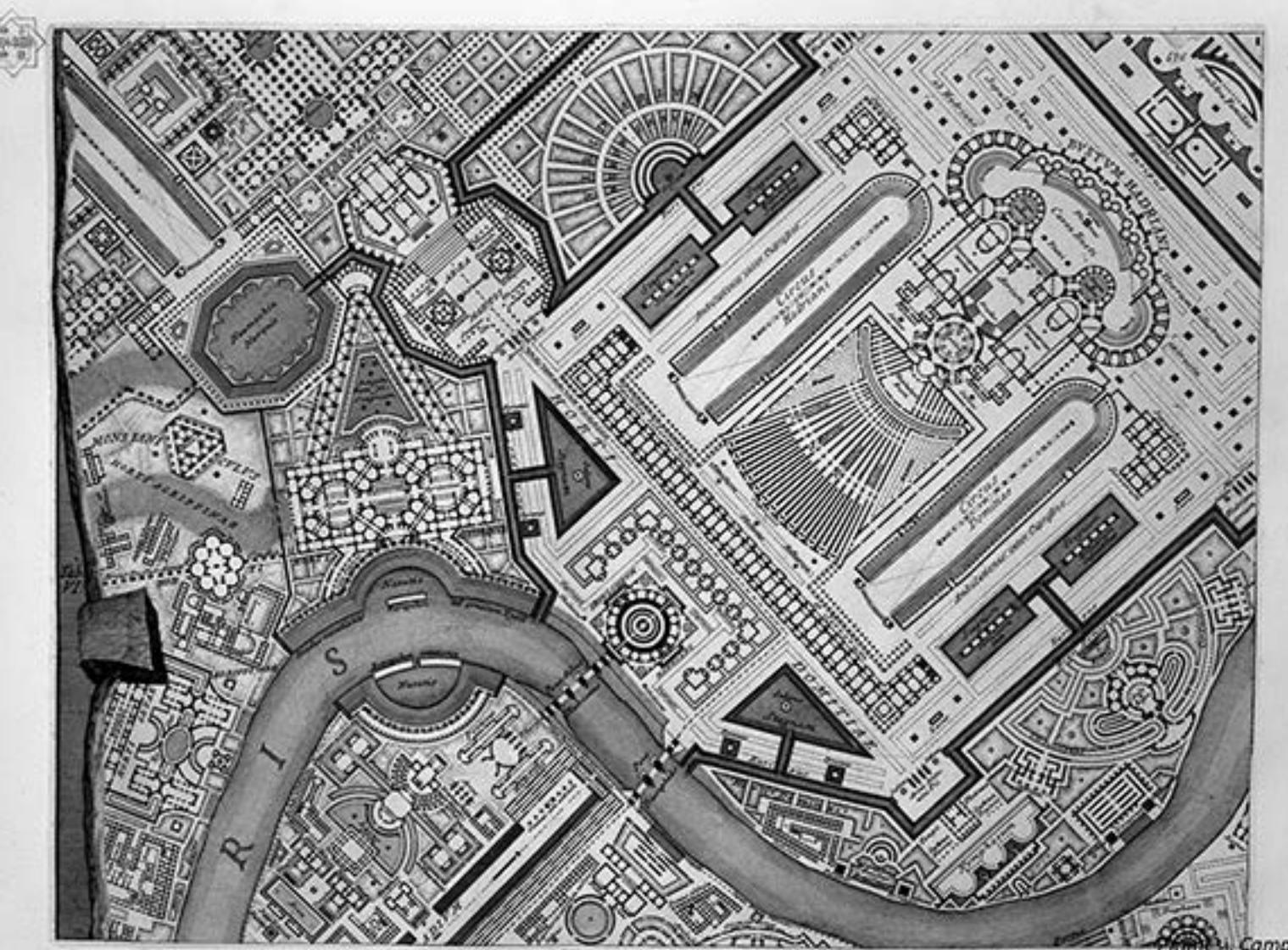
Piranesi, *Campo Marzio* (1762)

- A close up of the Campo Marzio plan
- Here we see a plan in which there is no ground

Piranesi, Campo Marzio (1762)
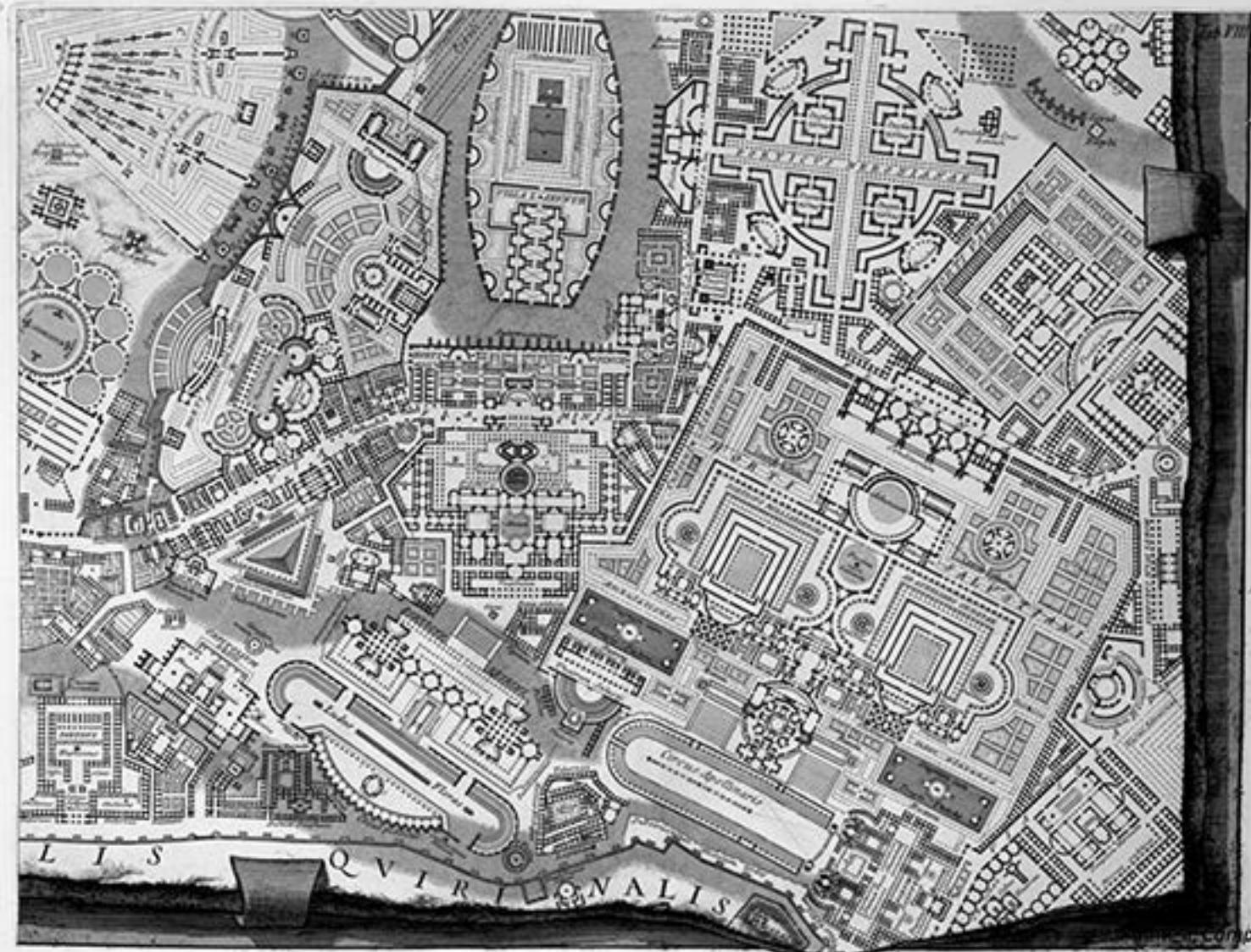
Campo Marzio (1762)
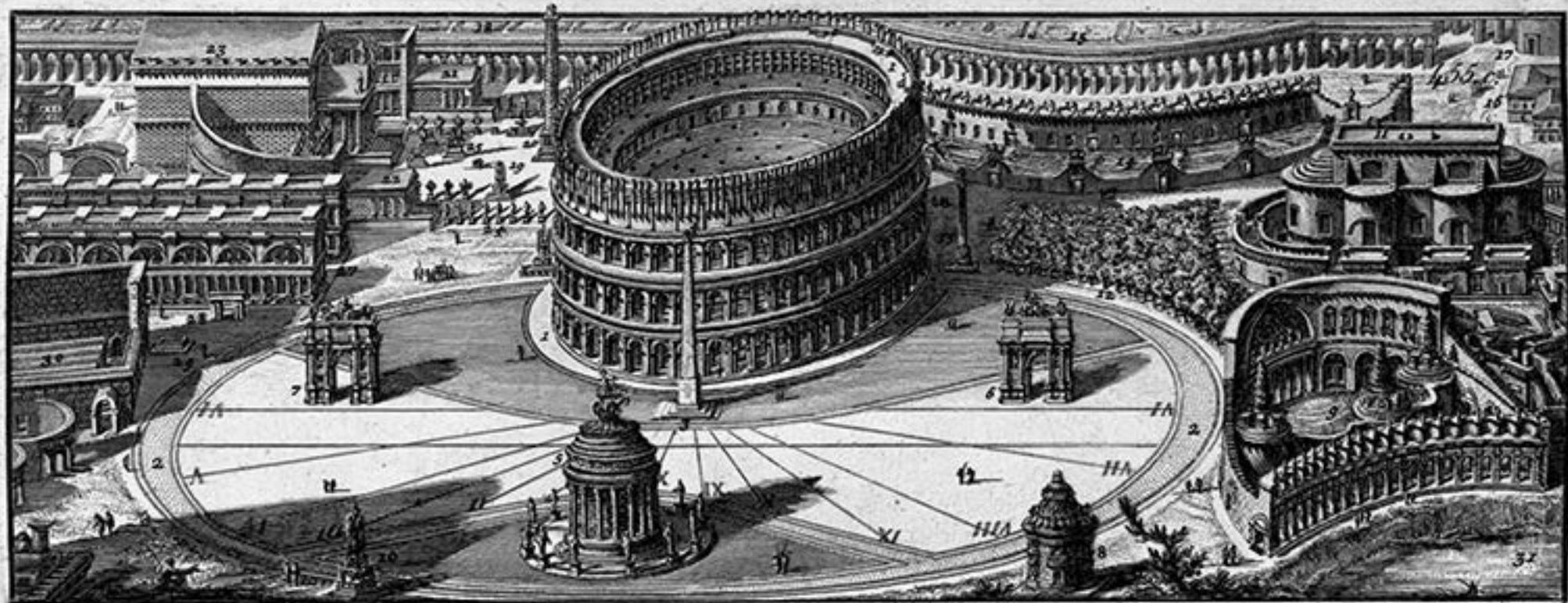
Elevazione dell'Anfiteatro di Statilio Tauro, e degli altri edifizj che gli eran vicini.

Scenographia Theatri Statilii Tauri, aliorumque aedificiorum, quae prope habuit.

Piranesi F.

Piranesi, *Campo Marzio* (1762)

- Showing the Figure-Figure structure of his image of the city
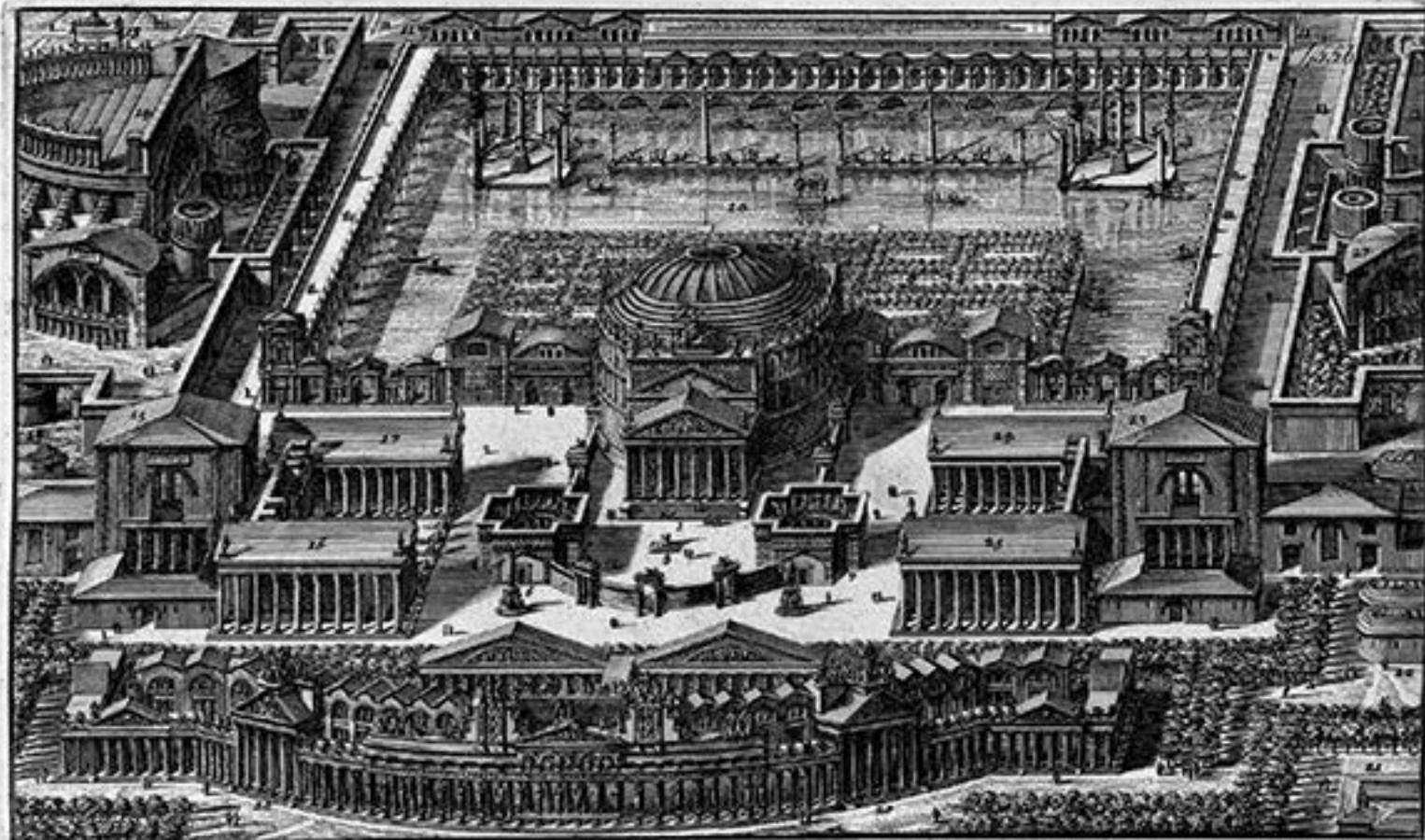
Elevazione del Pantheon, e degli altri edifizi che gli eran vicini.

Scenographia Panthei aliorumque aedificiorum; quae prope habuit.

Piranesi F.

Piranesi, *Campo Marzio* (1762)

NEOCLASSICISM IN THE US

- Neoclassicism, roughly 1700 – 1850

John Trumbull, *Declaration of Independence* (1819)

- July 4th 1776
- Important to note that there was a common air for independence
    - US →← FRANCE

Eugène Delacroix, *Liberty Leading the People* (1830), Louvre Museum, Paris

- Eugene Delacroix's *Liberty Leading the People*
- Liberty in the center
    - 'Liberty' aka Marianne – the personification of the Republic of France (rather than a kingdom – since French Revolution)

Eugène Delacroix, *Liberty Leading the People* (1830), Louvre Museum, Paris

Eugène Delacroix, *Liberty Leading the People* (1830), Louvre Museum, Paris

33

- In the back <<Notre Dame du Paris>>

Eugène Delacroix, *Liberty Leading the People* (1830), Louvre Museum, Paris
Frédéric Auguste Bartholdi, *Liberty Enlightening the World* (1886)

- Bartholdi's *Liberty Enlightening the World (Statue of Liberty),* on the 100th anniversary of the US's independence

Thomas Jefferson
American, 1743 - 1826

- Drafting the Declaration of Independence, 3rd President of the US
- Self-taught in architecture
    - Believed that art could change society, inspire the public towards education – 'American Enlightenment'
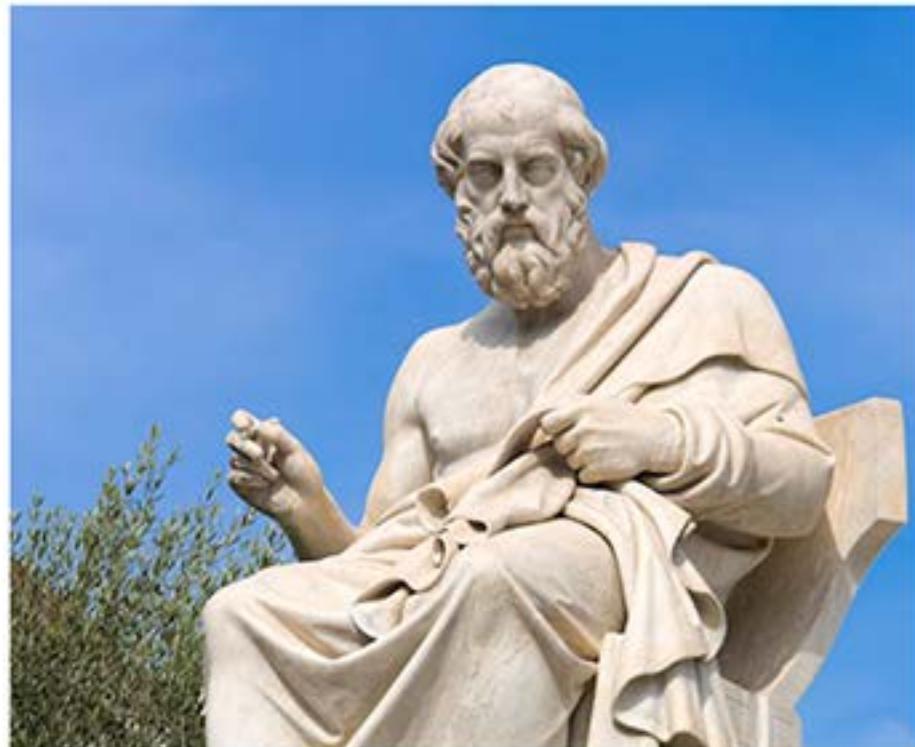
Thomas Jefferson & Plato

- Ancient Greece – **was well read in the classics, such as the texts of Plato**
- A lot of discrepancy between Plato and what we think of correct governance today

Jefferson's bust and *Monticello* on the nickel

- One of the most well-known works of Jefferson was his personal home, called Monticello
- Monticello – 'Little Mountain'
- Located in Charlottesville, VA

Jefferson's bust and *Monticello* on the nickel

Jefferson, *Monticello*, Charlottesville, VA (1771 – 1809)

39

- Worked on for almost 40 years (around the ages of 30 – 60 years old)
    - So didn't follow a single design/plan
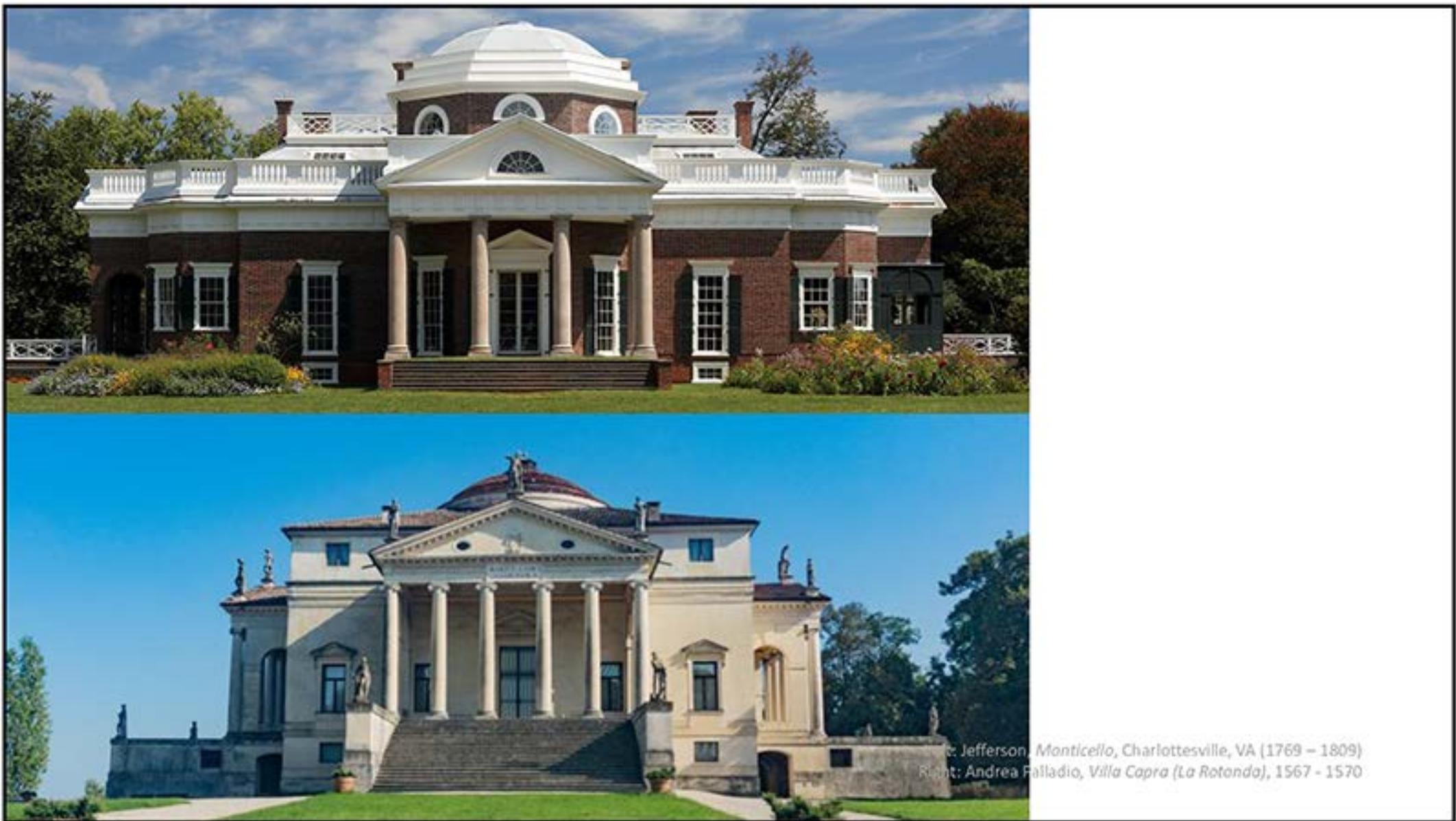
Left: Jefferson, *Monticello*, Charlottesville, VA (1769 – 1809)
Right: Andrea Palladio, *Villa Capra (La Rotonda)*, 1567 - 1570

- **Comparisons with Palladian Villa (Villa Capra / La Rotonda)**

Hotel de Salm (Palais de la Légion d'Honneur), Paris (1782 – 1787)

- Another source of inspiration for Jefferson was the Hotel de Salm in Paris
  - Museum of the Legion of Honor

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

- In a significantly grander scale, the design for the University of Virginia
- College of ARTS & SCIENCES
    - Corinthian capitals on a hexastyle

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

- Hybrid between the Pantheon and the Rotonda

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

44
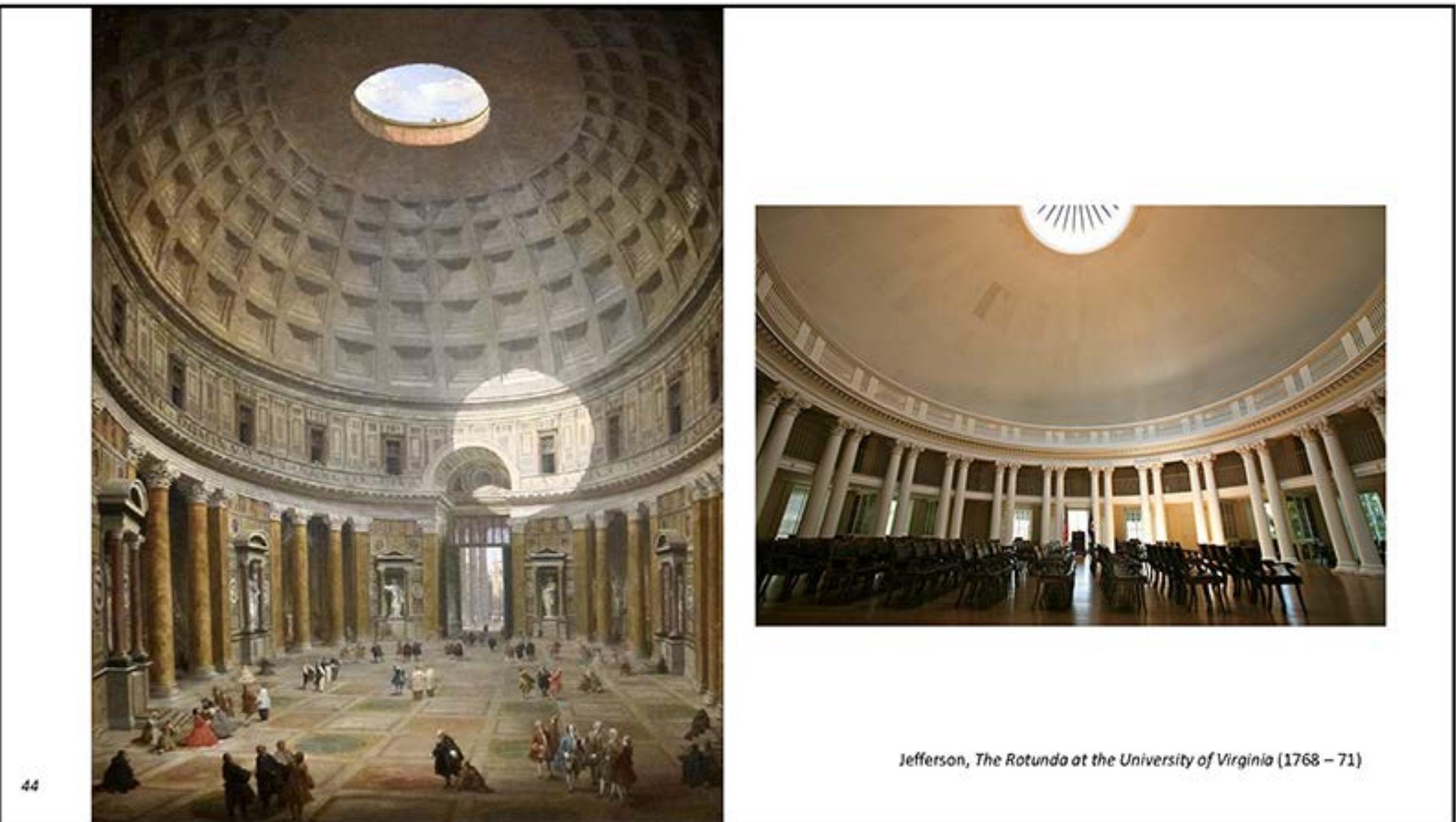
- Example of Neoclassicism's liberties with deviating from strict copying of the classics

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

- Recent installation of new marble capitals

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

- CNC routed – meaning a robot arm carved them out
    - Though hand-finished
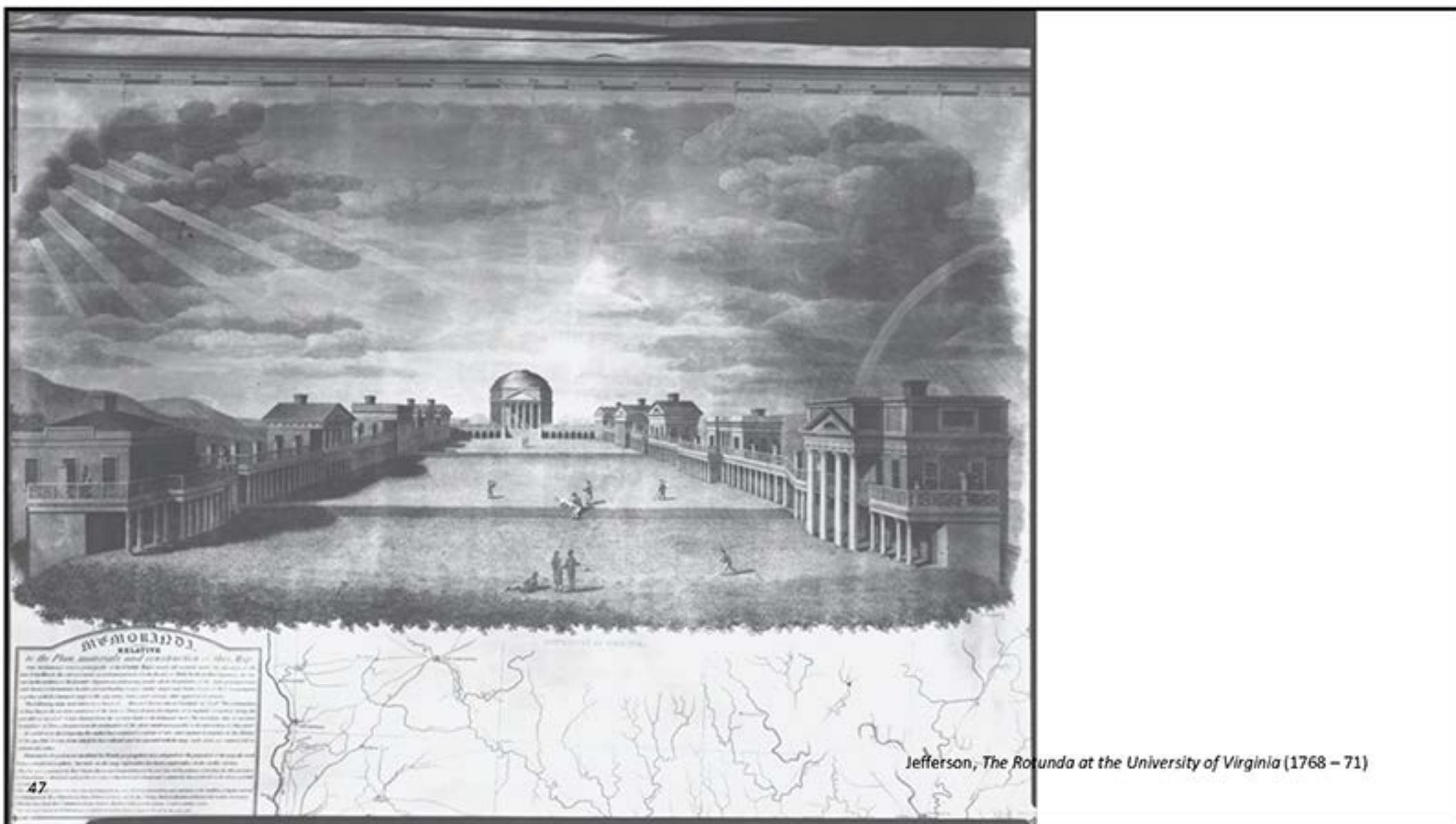
Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

- The intended layout – the Rotunda as a beacon for education
    - So the image of Ancient Rome as a style of Enlightenment
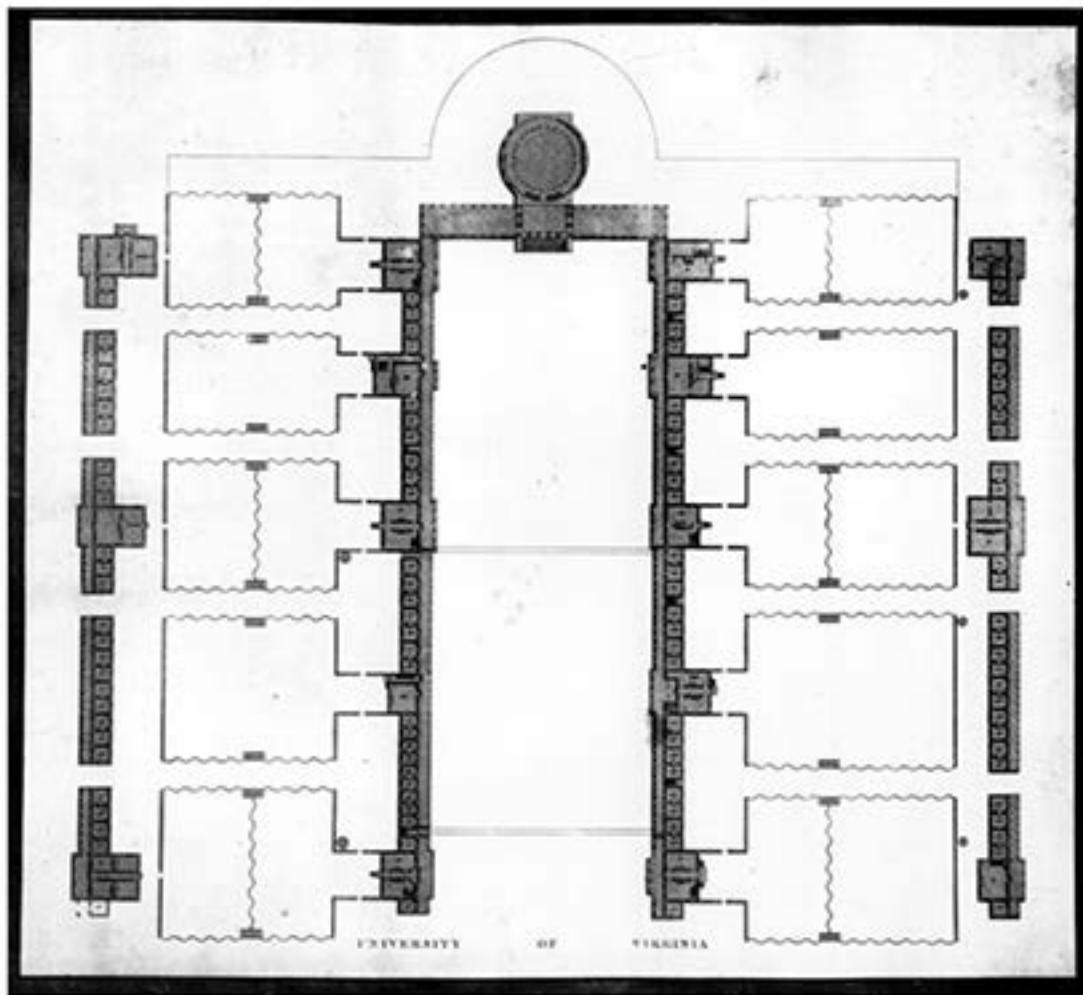
Engraving of the University of Virginia (1826)

- General layout of Jefferson's designs
- Symmetrical
    - Rotunda at top
    - 10 pavilions establishing a courtyard, or 'quad'... here called 'The Lawn'
- Each of the 10 pavilions was designed for a unique discipline

Chateau de Marly (Palace of Versailles)

- Versailles as a place of exclusion, yet Jefferson used this as a model for a university

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

Jefferson, *The Rotunda at the University of Virginia* (1768 – 71)

Jefferson, *Virginia State Capitol*, Richmond, VA (1785 – 89)

52

- Virginia State Capitol

Typical Georgian style architecture (British), Bedford Square, London, UK

Connecticut Hall, Yale University, New Haven, CT (1752)

Jefferson, *Virginia State Capitol*, Richmond, VA (1785 – 89)
Maison Carrée (Square House), Nîmes, France (16 BCE)

- Jefferson's design – anti-British, couldn't be Georgian
- France was a suitable paradigm (not British), for notions of equality and justice

Benjamin Henry Latrobe
British-American, 1764 - 1820

- Born in Britain, immigrated to the US

Latrobe et al, *United States Capitol Building*, Washington DC (1793 – 1826)

- Most famous work was the US Capitol Building
  - Jefferson was on the panel that approved the design (by Thornton) – so continuation of Neoclassicism for government buildings
  - Continued the design of William Thornton, mainly work on interiors
- Though not of Latrobe, paradigm of American Neo-Classicism
  - The dome and side wings, among the most iconic elements, design by German Thomas Walter in the mid 1800s.

Latrobe, *Bank of Pennsylvania*, Philadelphia (1780)

- Bank of Pennsylvania
- Clear homage to Greek architecture (simplicity... AUSTERE) – no decorative elements throughout entablature

Latrobe, *Roman Catholic cathedral*, Baltimore (1809 – 18)

- Onion-shaped tops to the belfries added later in 1832 (not Latrobe's design)

Charles Follen McKim
William Rutherford Mead
Stanford White

American (1872/9 ~ 1964)

- One of the biggest architects was a firm, McKim, Mead, White

McKim, Mead & White, *Low Memorial Library, Columbia University*, New York City (1893)

- Columbia University campus in Morningside Heights
- Clear reference to Pantheon
- Greek Cross
- Ionic Order – Knowledge
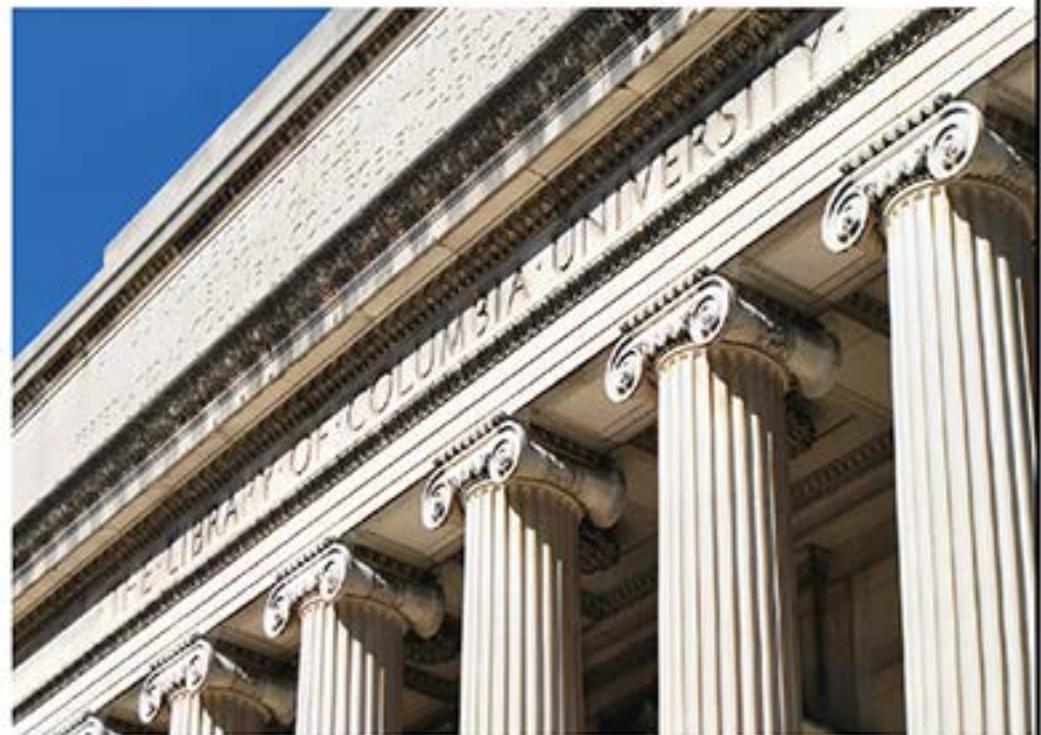
McKim, Mead & White, *Low Memorial Library, Columbia University*, New York City (1893)

- Daniel Chester French's sculpture, *Alma Mater (Generous Mother)*
    - Classical motif of a strong female figure (reminder: Liberty, France's Marianne)
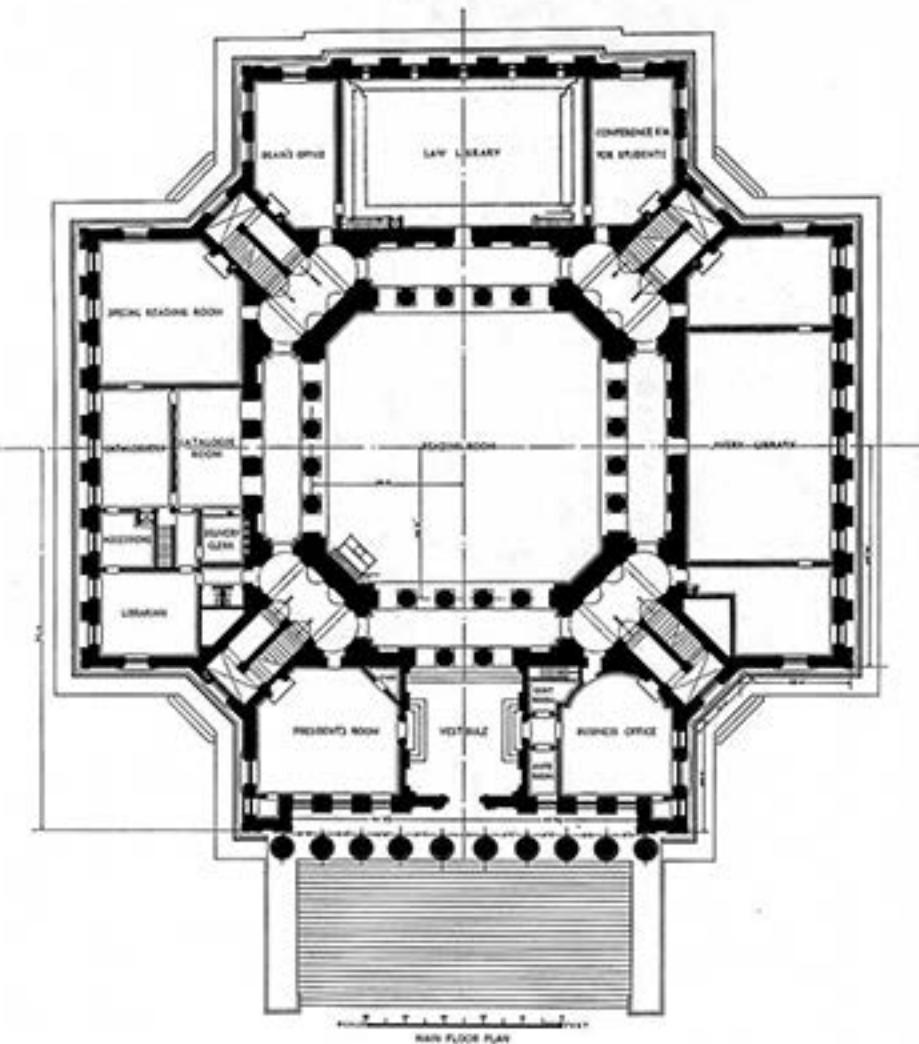
McKim, Mead & White, *Low Memorial Library, Columbia University*, New York City (1893)

- Greek Cross Layout
- English Inscription (the common language) – very end of 19th century

McKim, Mead & White, *Gould Memorial Library*, New York City (1897 - 99)

64

- Another fine example, Gould Memorial Library in NYC
- Originally for New York University – University Height's campus
    - Now part of Bronx Community College (1973)
- Super clear reference to the Pantheon
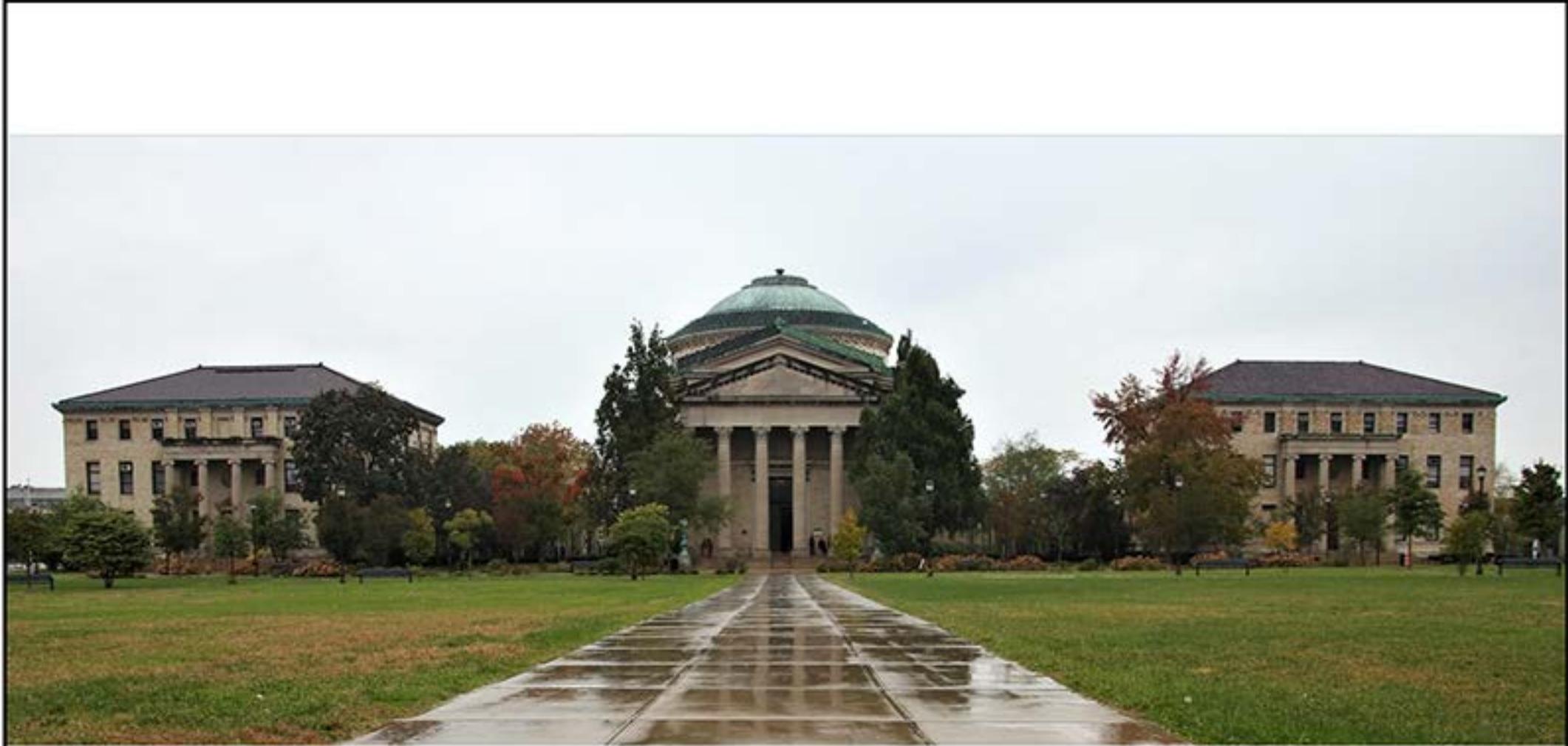
McKim, Mead & White, *Gould Memorial Library*, New York City (1897 - 99)
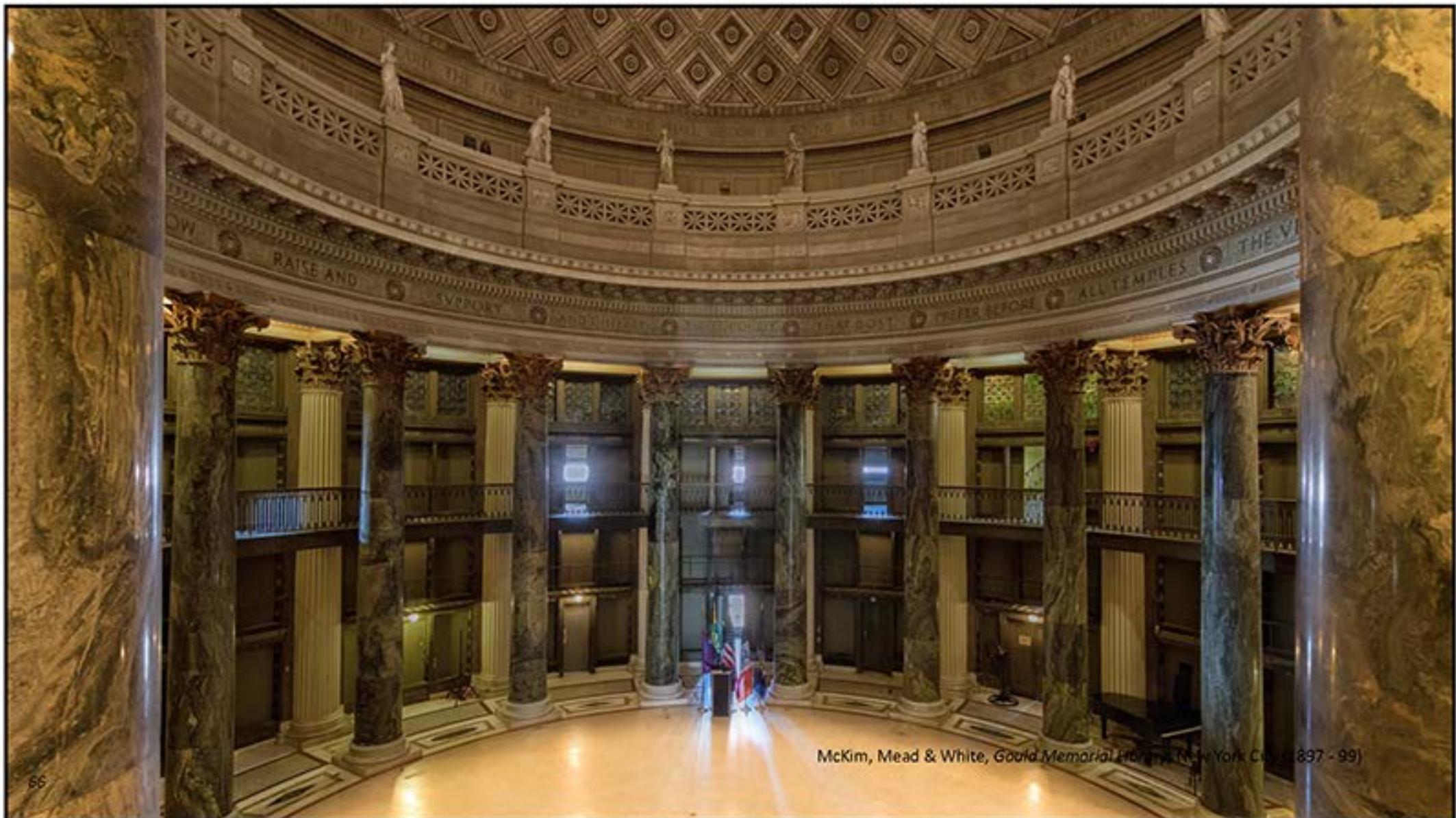
McKim, Mead & White, *Gould Memorial Library*, New York City (1897 - 99)

- 60' span
- Gilded, intricate coffering
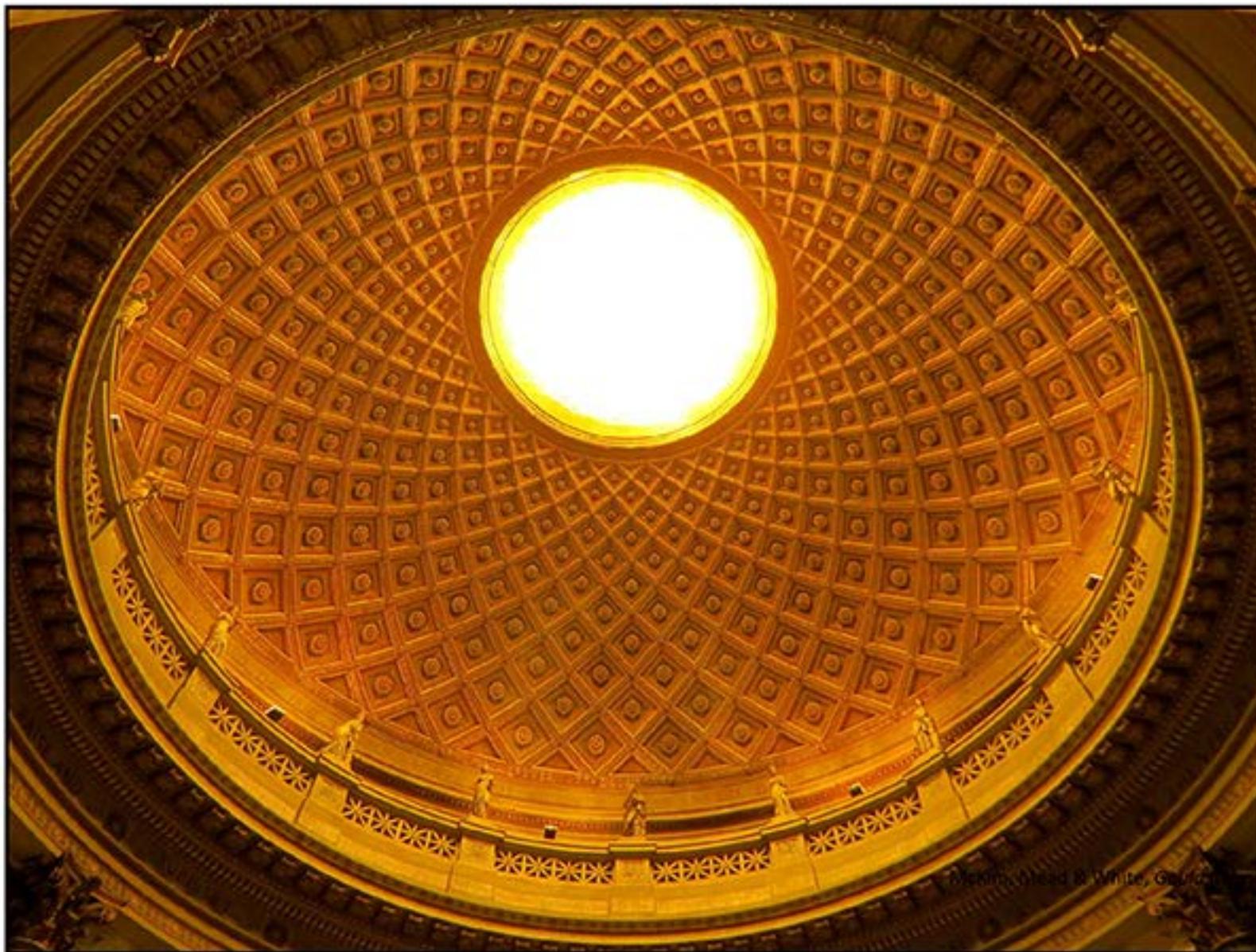
McKim, Mead & White, Gould Memorial Library, New York City (1897 - 99)

- Originally the central oculus was open (like the Pantheon)
  - Now closed

68 McKim, Mead & White, *Pennsylvania Station* (1910 – 63)

- The original PENN STATION (aka 'OLD PENN STATION')
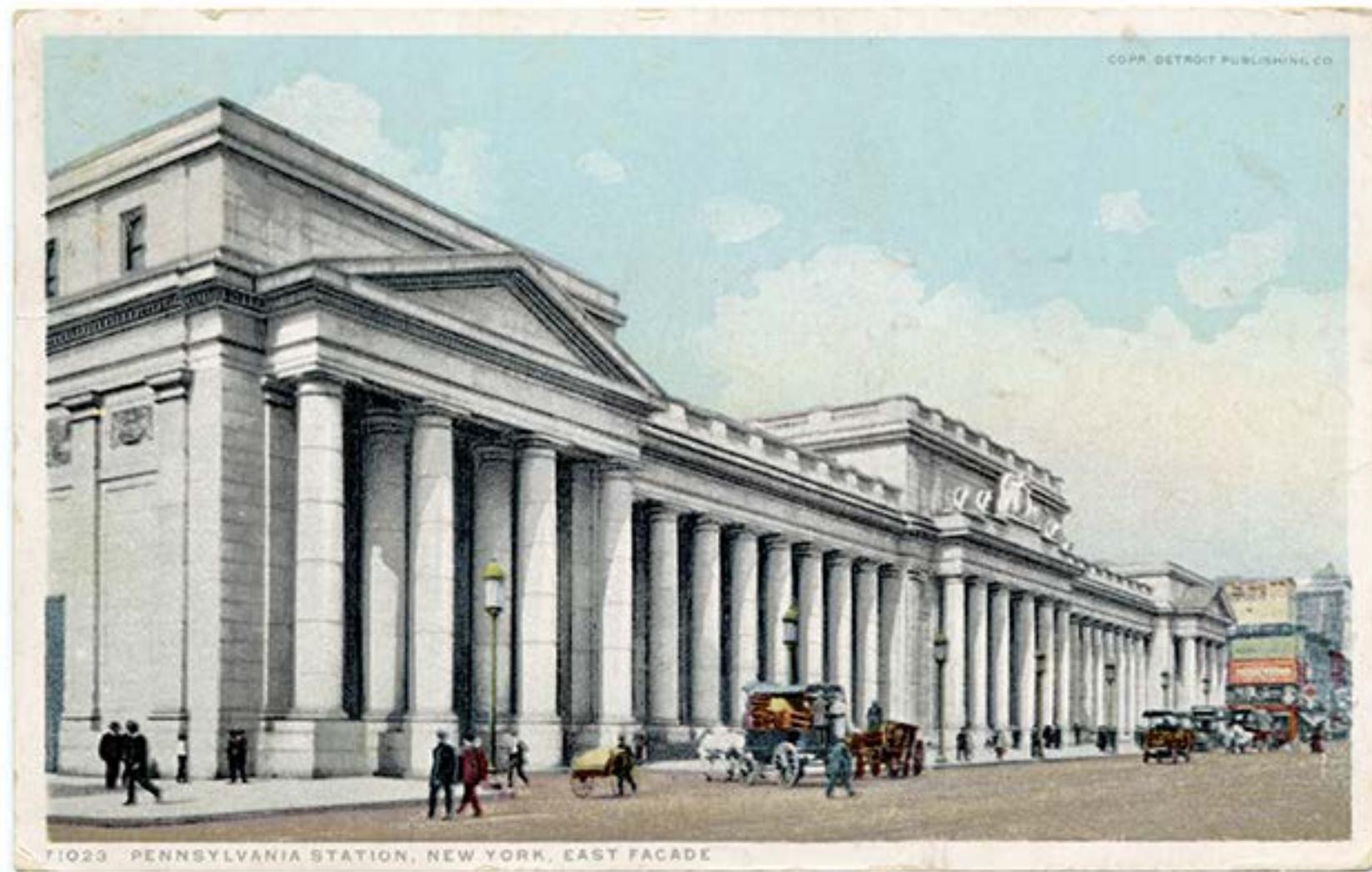
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71023 PENNSYLVANIA STATION, NEW YORK, EAST FACADE
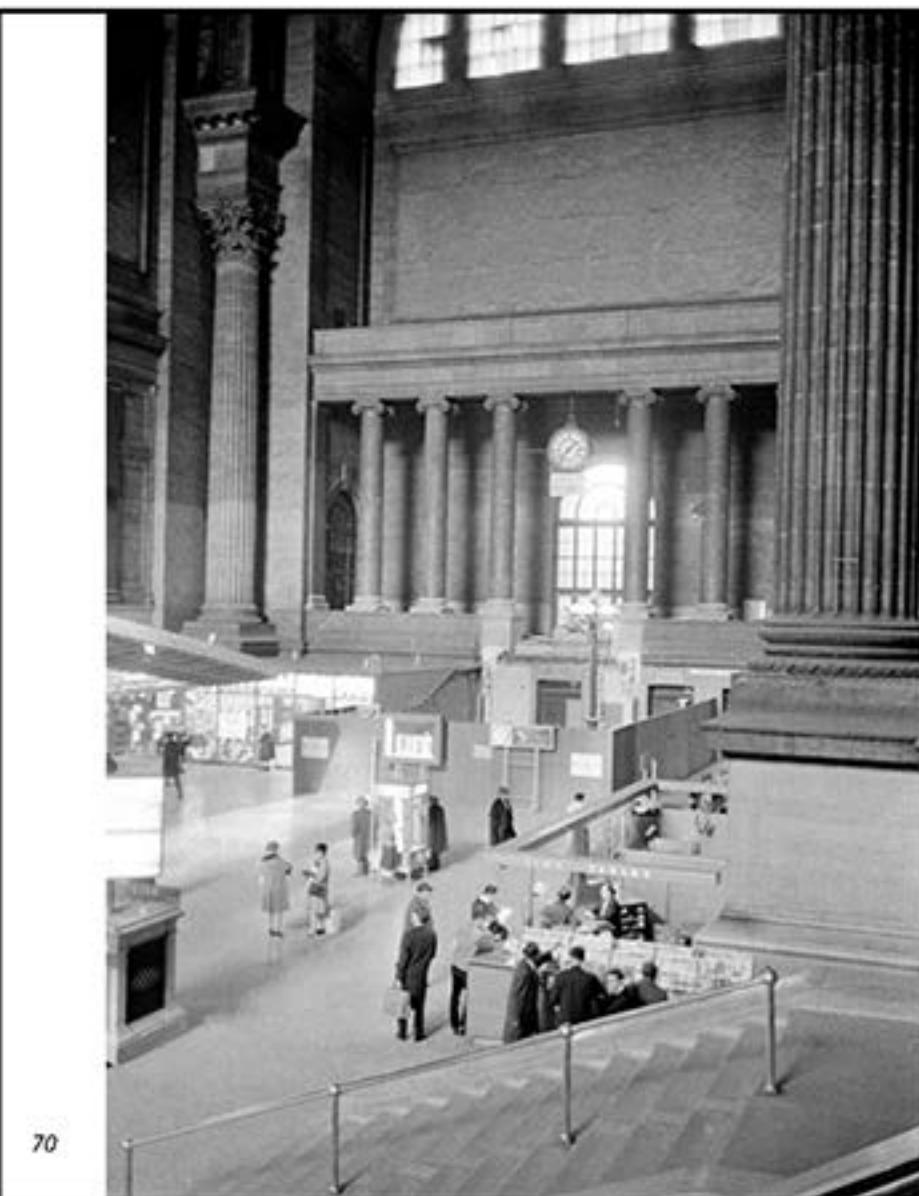
69

McKim, Mead & White, *Pennsylvania Station* (1910 – 63)

McKim, Mead & White, *Pennsylvania Station* (1910 – 63)

McKim, Mead & White, *Pennsylvania Station* (1910 – 63)

- On the right, quite a massive atrium
- On the left, photos of it being demolished in 1963

McKim, Mead & White, *Pennsylvania Station* (1910 – 63)
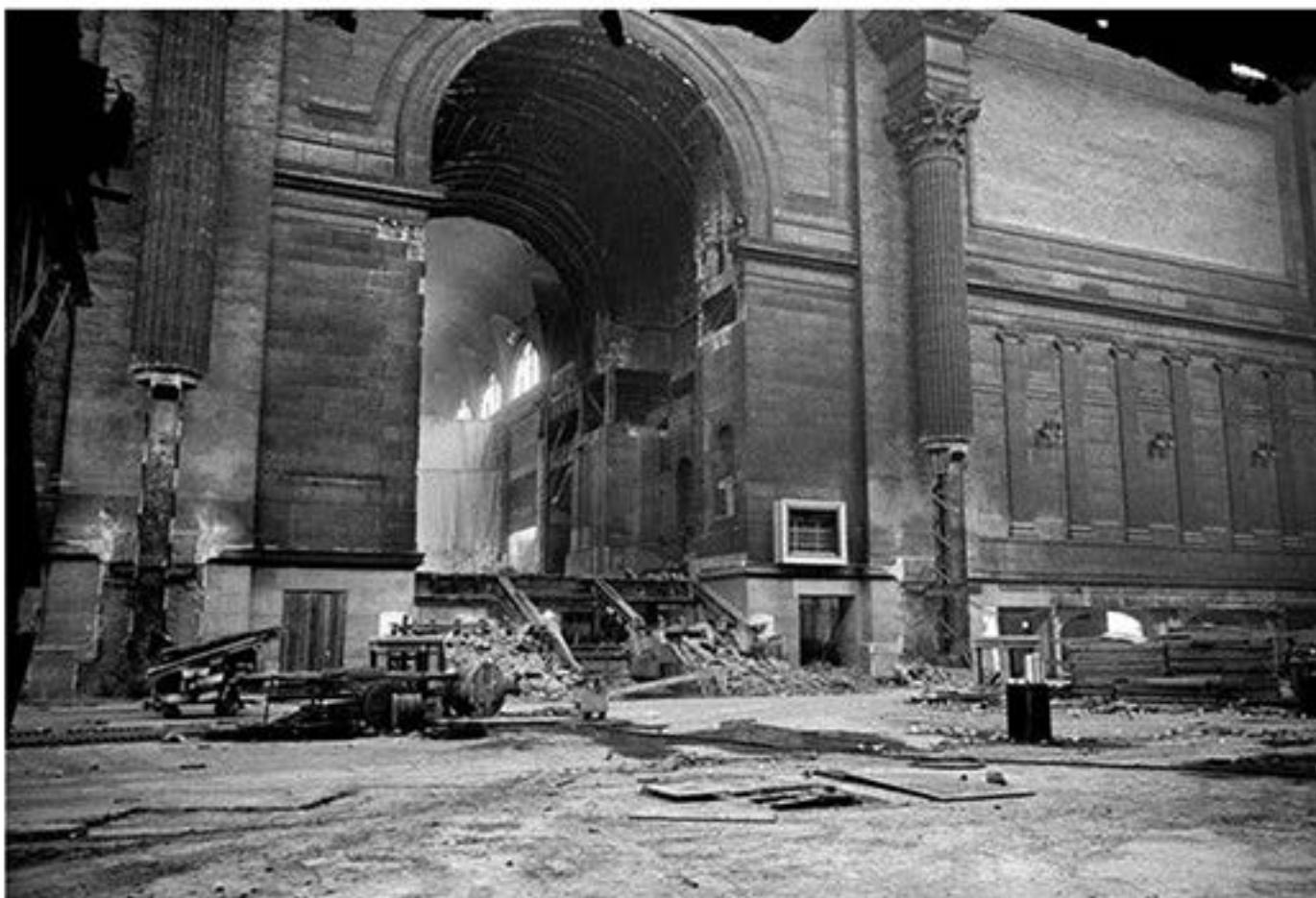
McKim, Mead & White, *Pennsylvania Station* (1910 – 63)

- Instead, they sank Penn Station underground, and sold the air rights for…

McKim, Mead & White, *Pennsylvania Station* (1910 – 63)
Madison Square Garden

- Madison Square Garden

McKim, Mead, & White, *James A. Farley Building* (1912)

- **Main US Post Office building in NYC**, again by McKim, Mead, & White
    - Recent renovations, including partial mixed-use functions (commercial and office space)
- Built alongside Old Penn Station in 1912 towards the rear

NEOCLASSICISM IN GERMANY

- Opted for the Doric style – clean, strong (not fancy like the Corinthian)
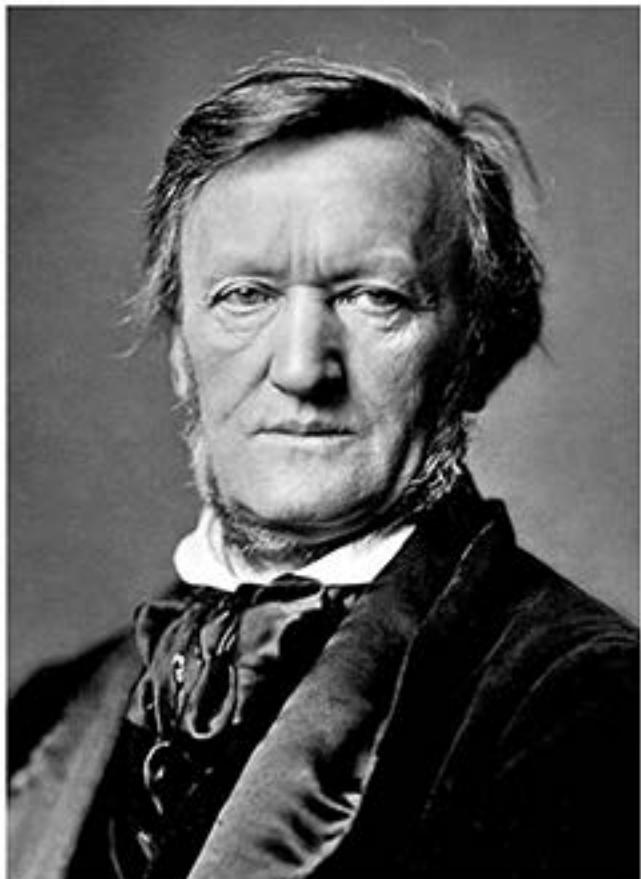
Richard Wagner
German, 1813 - 1883

- Musical composer
- Believed that art, whether it's performance or fine arts, can attain to a level of a total art, what he called...

Gesamtkunstwerk

A total of work of art, in which all aspects
of a given work unify towards a common
and all-embracing ideal
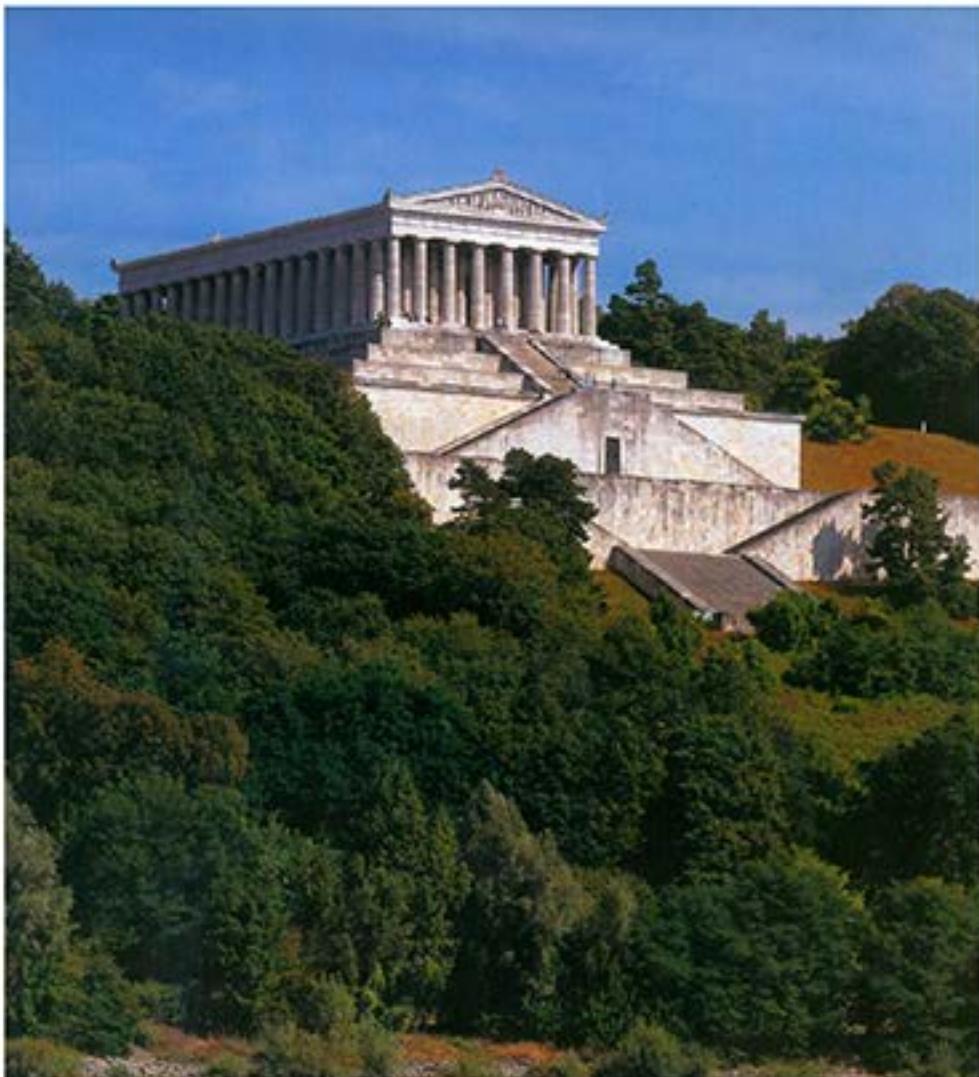
Leo von Klenze, *Walhalla Memorial* (1830 – 42)

- Very clear nod to Ancient Greece – strong and clean geometrical lines

Friedrich Gilly, *Monument to Frederick the Great*, Berlin (1797)

- Greek Temple perched atop a hill, like von Klenze's *Memorial*
    - PARTHENON atop the ACROPOLIS
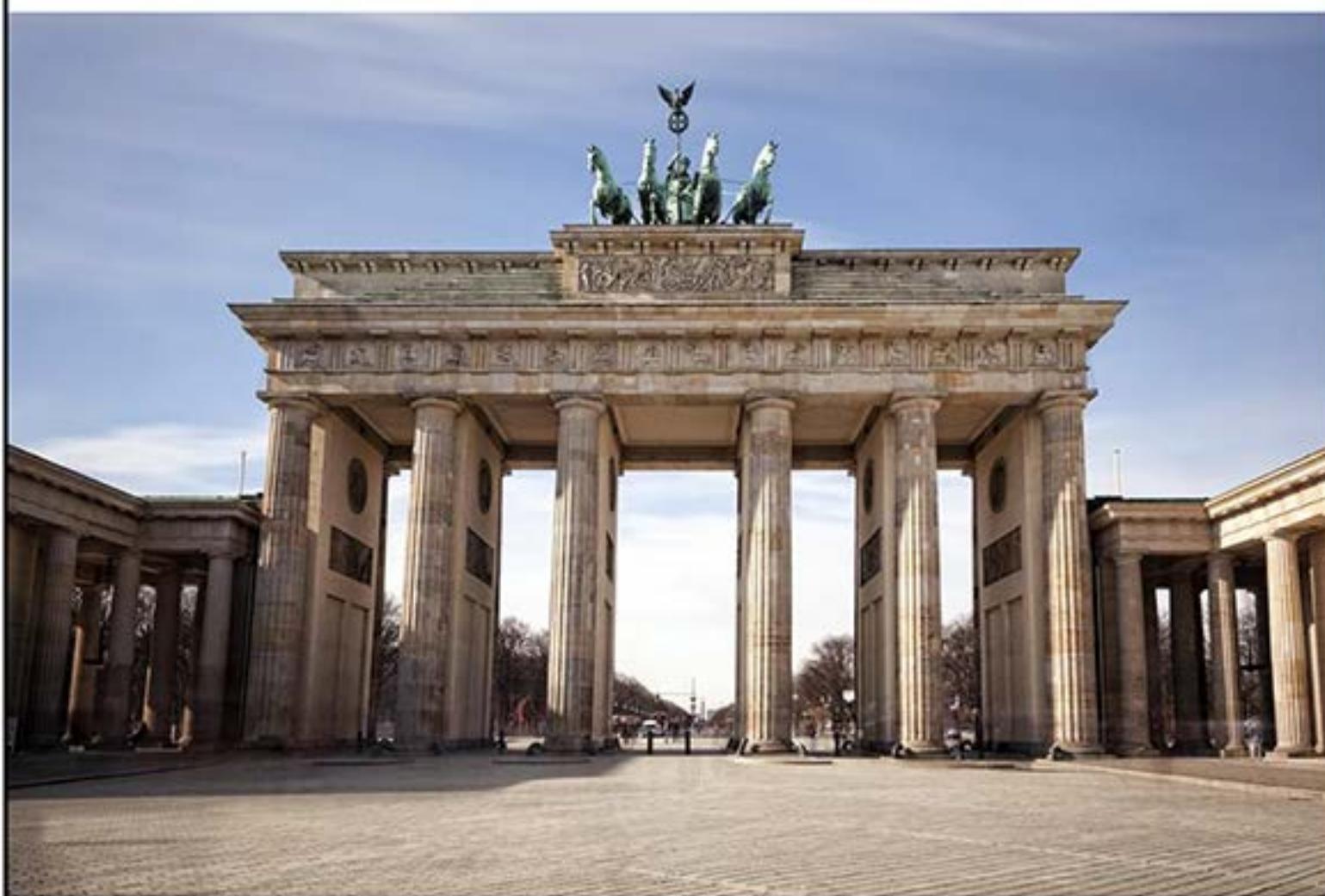
Carl Gotthard Langhans, *Brandenburg Gate*, Berlin (1788 - 91)

- Originally 1 of 18 gates around Berlin, as a Customs Wall
- Originally erected in the 1730s

Quadriga

A chariot drawn by four horses

- Originally used to race in the Ancient Olympics (Classical Greece, adopted in Ancient Rome)
- Emblems of victory, triumph – in Ancient Greek Mythology, you'd often see gods riding a quadriga

Charles Meynier, *Napoleon passing through the Brandenburg Gate after the Battle of Jena-Auestedt* (1806)

- Depiction of Brandenburg Gate in the 1806 painting
- Napoleon riding through – throughout its history, the central portal was closed off, only royalty or leaders could walk through

Schinkel, *Brandenburg Gate*, Berlin (1788 - 91)

- Partially damaged during WWII

Schinkel, *Brandenburg Gate*, Berlin (1788 - 91)

- Provides an important stage set, a backdrop to the political turmoil of Germany over the last couple centuries

Schinkel, *Brandenburg Gate*, Berlin (1788 - 91)

Karl Friedrich Schinkel
1781 - 1841

- Most important German Neoclassical architect
- Built primarily in Berlin and Potsdam (directly southwest of Berlin)

Schinkel, *Neue Wache (Royal Guard House)*, Berlin (1806 - 18)

- Served as a royal guardhouse for the Prussian crown prince (became 'Germany' in 1918)
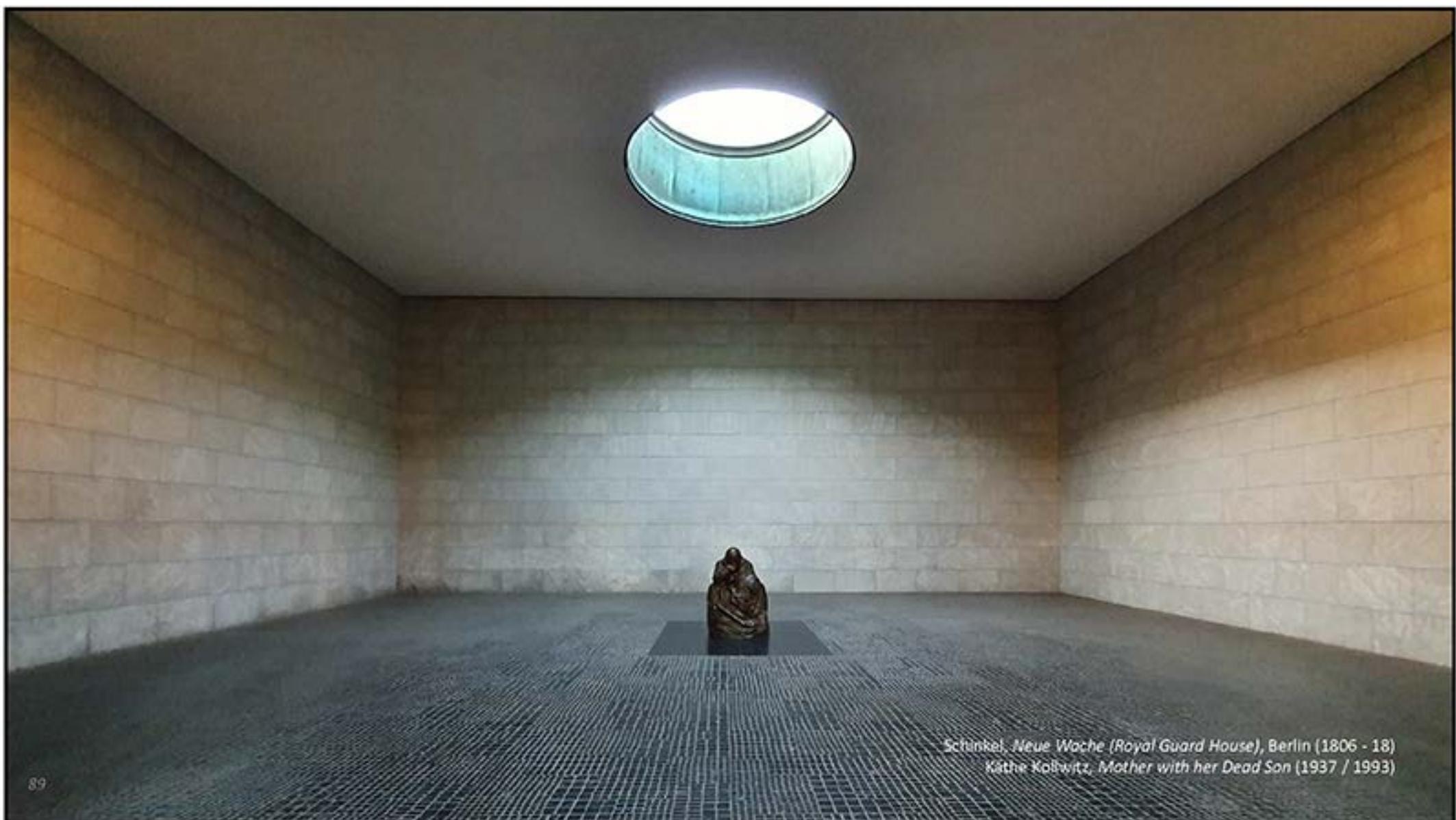
Schinkel, *Neue Wache (Royal Guard House)*, Berlin (1806 - 18)
Käthe Kollwitz, *Mother with her Dead Son* (1937 / 1993)

- In 1931, the interior was designed by Heinrich Tessenow, dedicated as a memorial

Schinkel, *State Theater (Konzerthaus)*, Berlin (1818 - 21)

- On top, not a QUADRIGA but a BIGA

Schinkel, *State Theater (Konzerthaus)*, Berlin (1818 - 21)

Schinkel, *Elisabethkirche*, Berlin (1830s)

- From the preference to Ancient Greece over Roman, we see a reflection of an emerging German Neoclassical AUSTERITY
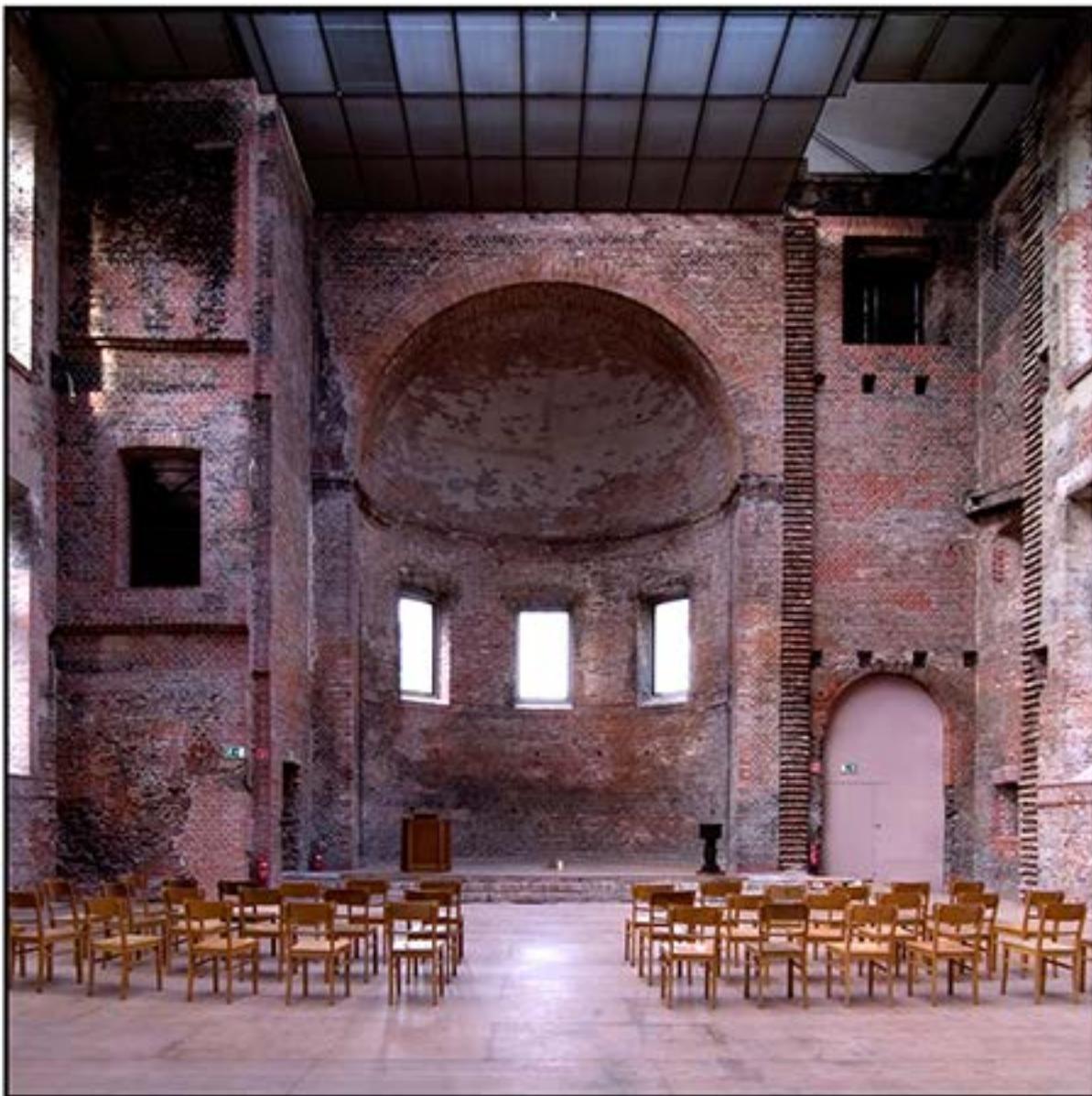
Schinkel, *Elisabethkirche*, Berlin (1830s)

- Roof heavily damaged by a fire in 1945, though renovated in 1999 with current makeshift roof

Schinkel, *Nikolaikirche*, Potsdam (1830 - 37)

94

- Badly damaged in WWII, from Soviet artillery fire
- Rebuilt, 1981 re-consecrated

Schinkel, *Altes Museum*, Berlin (1830)

- One of the most prominent of his projects
- (18) OCTADECA-STYLE squared off with ANTAE
- A working museum

Schinkel, *Altes Museum*, Berlin (1830)

Schinkel, *Altes Museum*, Berlin (1830)

Schinkel, *Altes Museum*, Berlin (1830)
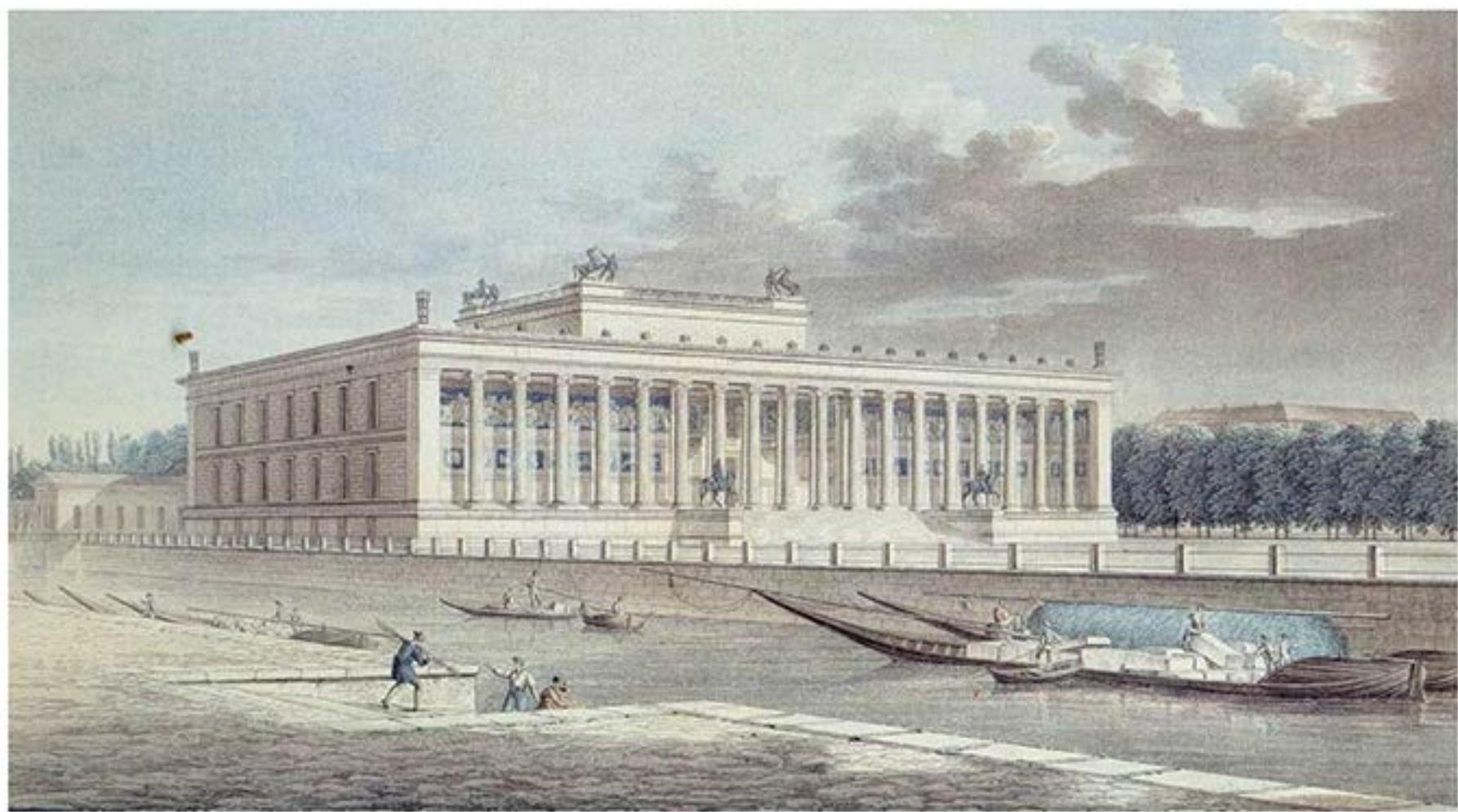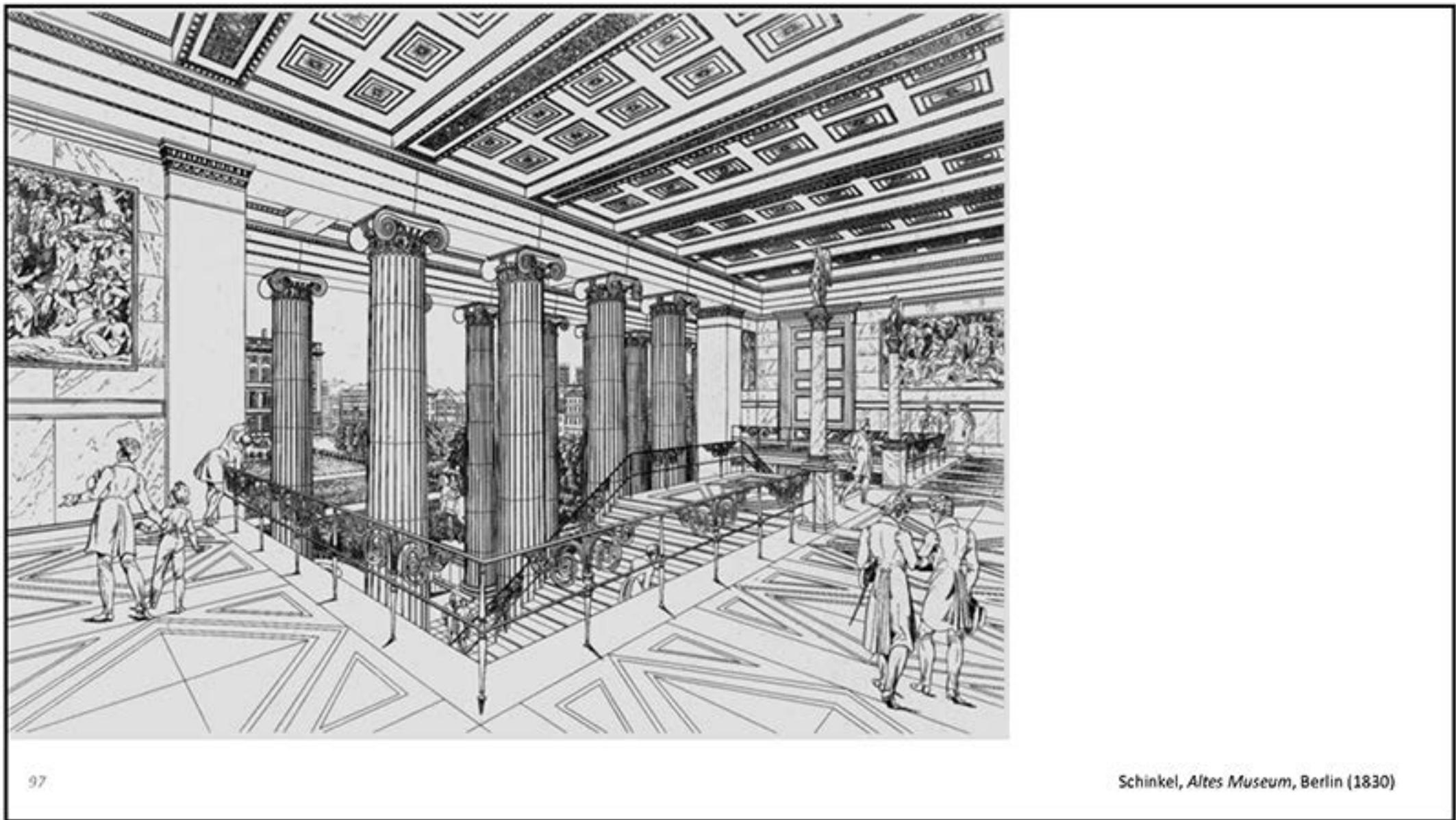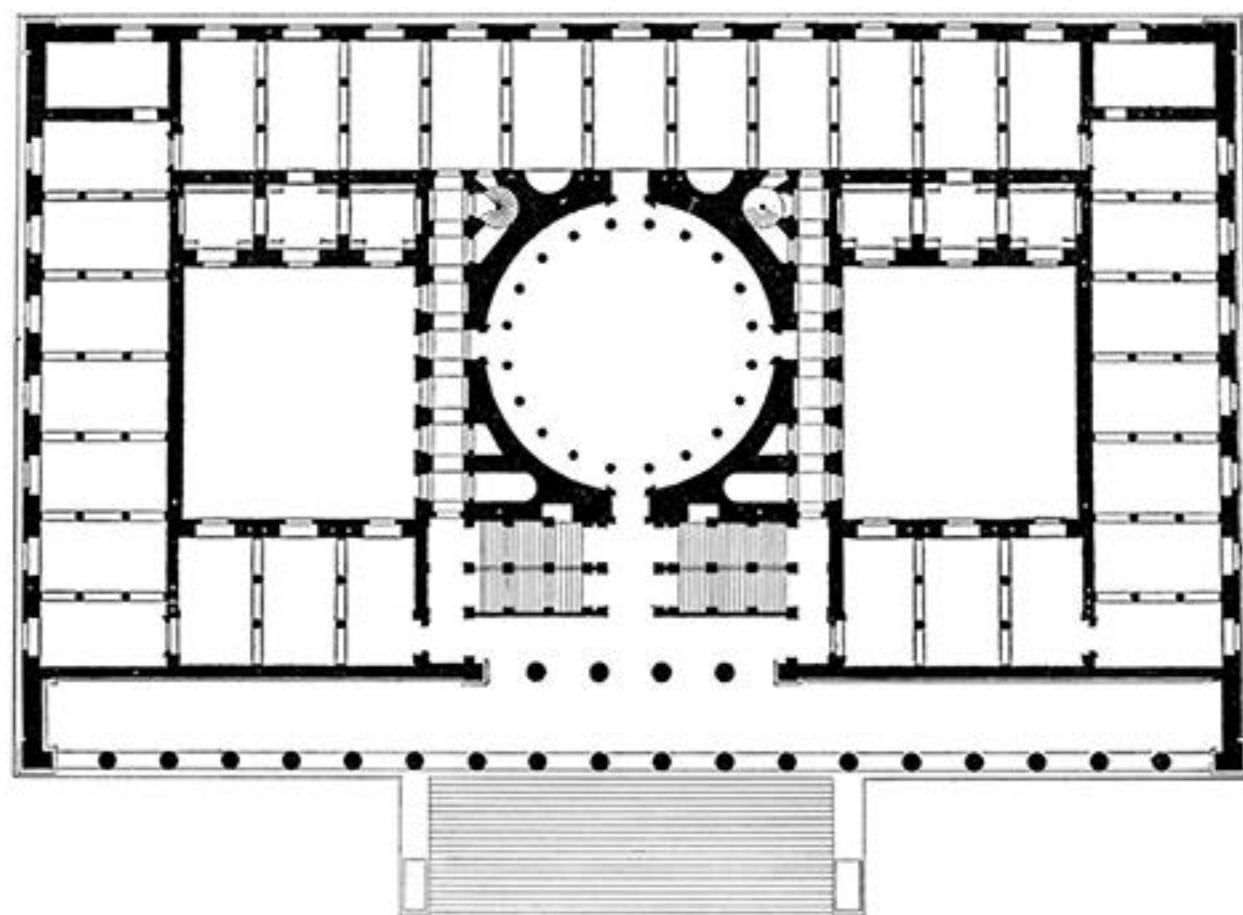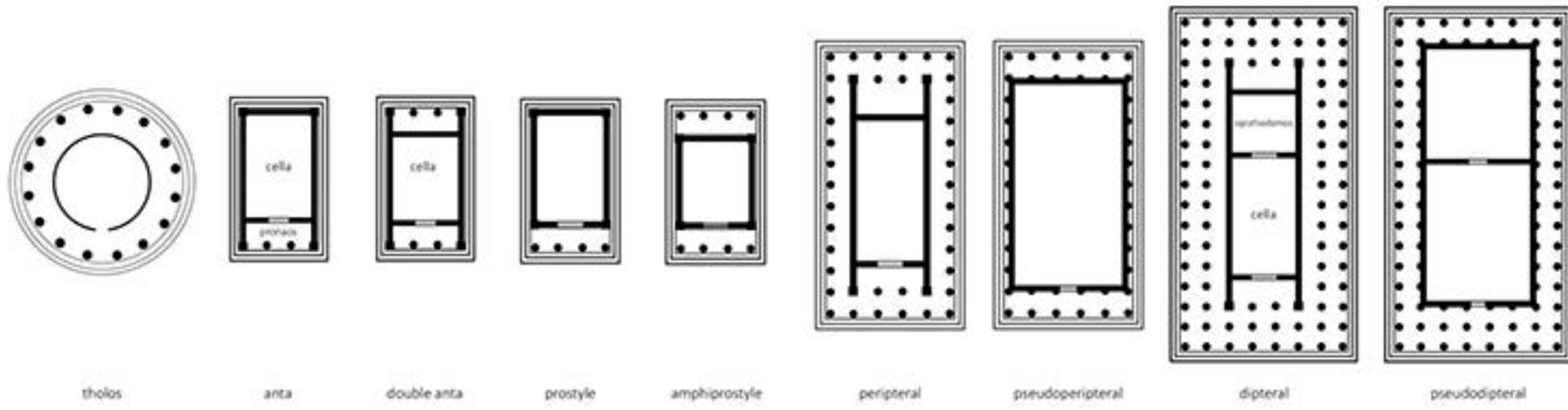
tholos   anta   double anta   prostyle   amphiprostyle   peripteral   pseudoperipteral   dipteral   pseudodipteral

Basic Greek temple typologies

GENAE ET ARTIVM

Schinkel, *Altes Museum*, Berlin (1830)

Friedrich August Stuler, *Alte Nationalgalerie*, Berlin (1876)

- Stuler, Student of Schinkel
- Modern construction using brick and iron
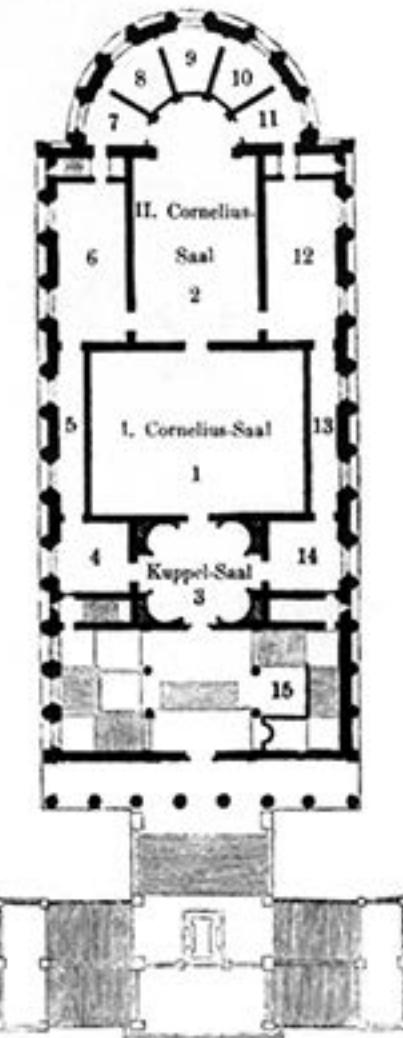
Grundriß des II. Geschosses.

Friedrich August Stuler, *Alte Nationalgalerie*, Berlin (1876)

- CHURCH (APSE) + THEATRE (DOUBLE STAIRCASE) + TEMPLE (OCTASTYLE)
  - Atypical combination perfect example of Neoclassical – LOOKS Classical, but something off

- Museum Island where all these museums are located in Berlin

Schinkel, *Medieval Town by Water* (c. 1830)
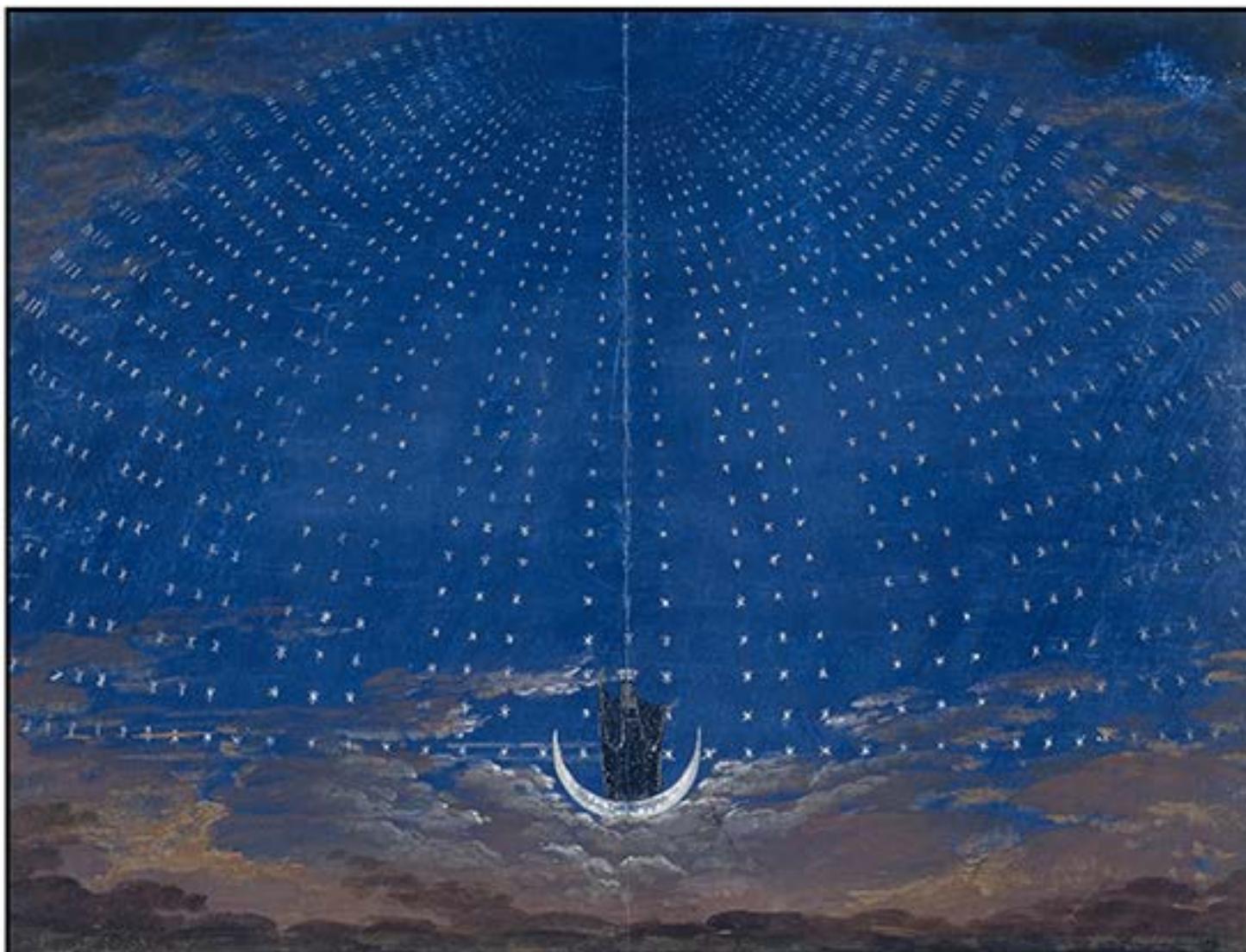
Schinkel, *Set design for Mozart's 'The Magic Flute'* (1816)

Schinkel, *Architectural Fantasy*