

702231 MODERN ARCHITECTURE A



sources of modern architecture

modern architecture

meaning everything from the Italian Renaissance onwards

Modernism

Modern Movement

[International Style]

A meaning which developed between the two World Wars

*what happened during the 'modern' period
as formerly understood –
that is, between the Italian Renaissance
and the end of the eighteenth century?*



Ospedale degli
Innocenti,
or Foundling
Hospital,
Florence, by
Brunelleschi,
1421-5; Loggia
1421-4

Fine Arts, 172/K673/3CAN
96.0603.01C3899
MUAS 14,881



St Peter's, Rome,
exterior
from the back

1506-13 Bramante
-15 Giuliano da Sangallo,
Fra Gioconda and Raphael;
-20 Raphael; -36 Peruzzi
-46 Antonio da Sangallo
the younger
-64 Michelangelo

L H Heydenreich & Wolfgang Lotz
Architecture in Italy 1400 to 1600
(Harmondsworth [Middlesex] 1974, pl
256

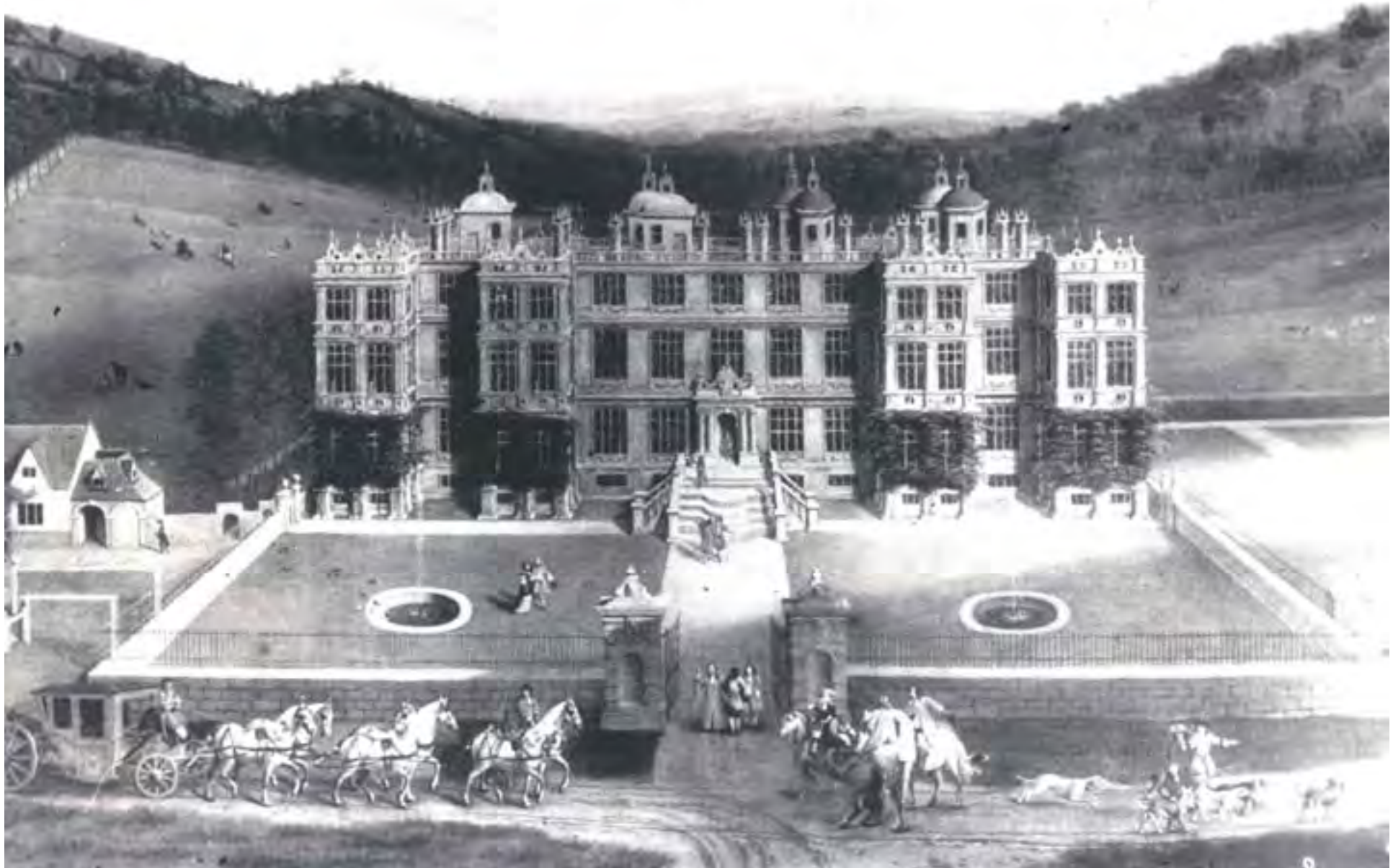
Tuscan order,
from John Shute's
*First and Chief
Groundes of Architecture,*
1563



the time lag

the Italian Renaissance
Brunelleschi in Florence 1420

the English Renaissance
John Shute 1550
Longleat 1567-80



Longleat House, Wiltshire, by Sir John Thynne, Robert Smythson & Allen Maynard 1567-80: painting of south front by Jan Sibrechts

Country Life, 20 June 1974, p 1640



Longleat House façade detail

Miles Lewis



Banqueting House,
Whitehall, London
by Inigo Jones, 1619-22

James Lees-Milne, *The Age of Inigo
Jones* (London 1953), pl 1



St Paul's Cathedral, London, by Sir Christopher Wren, 1675-1710

MUAS 14,998.



St. Mary-le-Strand, by James Gibbs, 1714-17; Santa Maria della Pace, Rome, by Pietro da Cortona, 1655-7

Bryan Little, *The Life and Works of James Gibbs, 1682-1759* (London 1955), pl 1
http://www.romaviva.com/Piazza-Navonasanta_maria_della_pace_eng.htm

St Mary-le-Strand
from the south-east

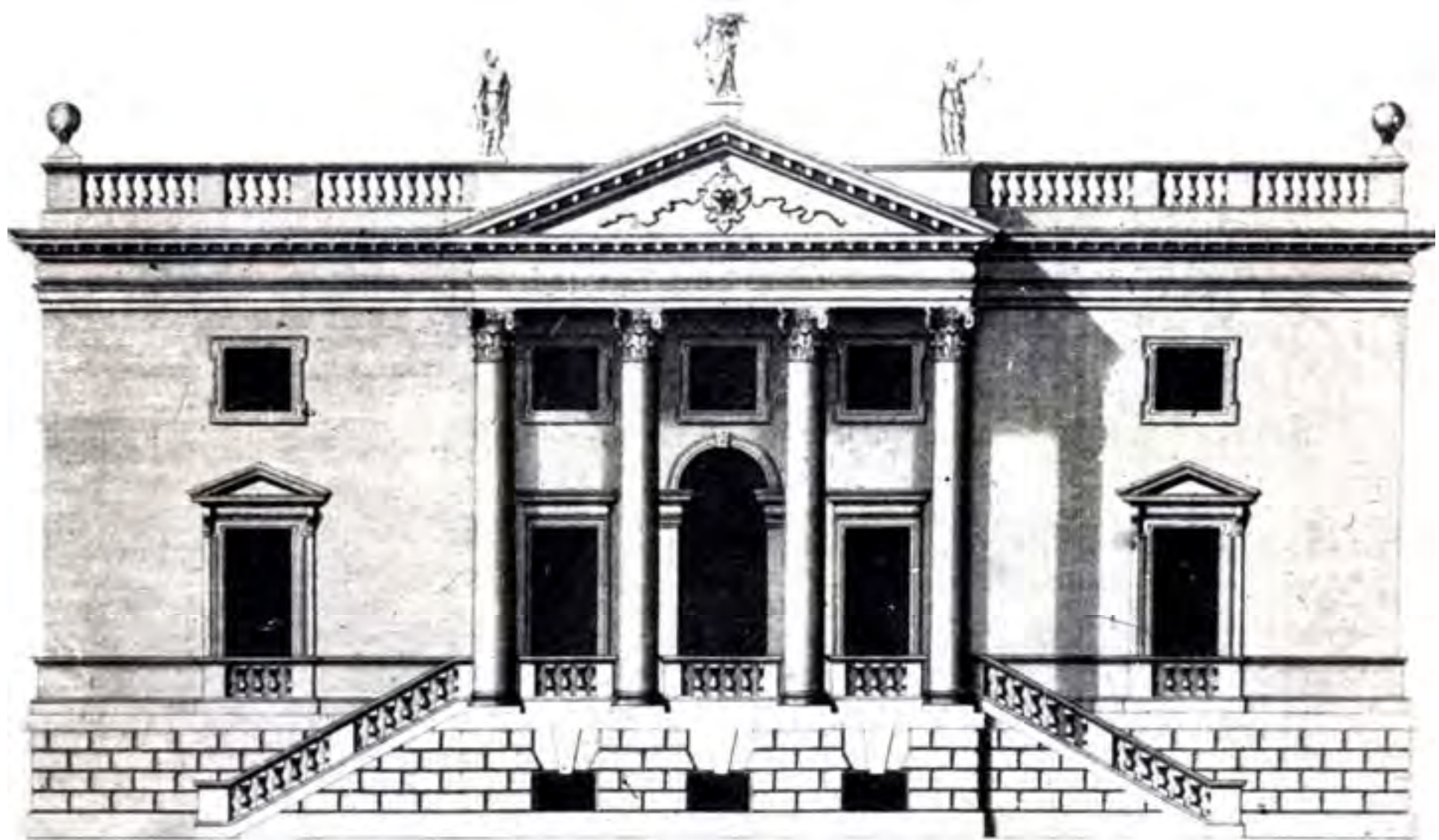
Miles Lewis





Colen Campbell

In those admirable Pieces of Antiquity, we find none of the trifling, licentious, and insignificant Ornaments, so much affected by some of our Moderns ... nor have we one Precedent, either from the Greeks or the Romans, that they practised two Orders, one above another, in the same Temple in the Outside ... and whereas the Ancients were contented with one continued Pediment ... we have now no less than three in one Side, where the Ancients never admitted any. This practice must be imputed either to an entire Ignorance of Antiquity, or to a Vanity to expose their absurd Novelties ...



The East front of Stourhead in Wiltshire the work of Henry Hare Esq.

Stourhead, Wiltshire, first design by Colen Campbell, c 1721

John Summerson, *Architecture in Britain 1530 to 1830* (4th ed, Harmondsworth [Middlesex] 1963 [1953]), pl 134A.

new factors and ideas

universal knowledge

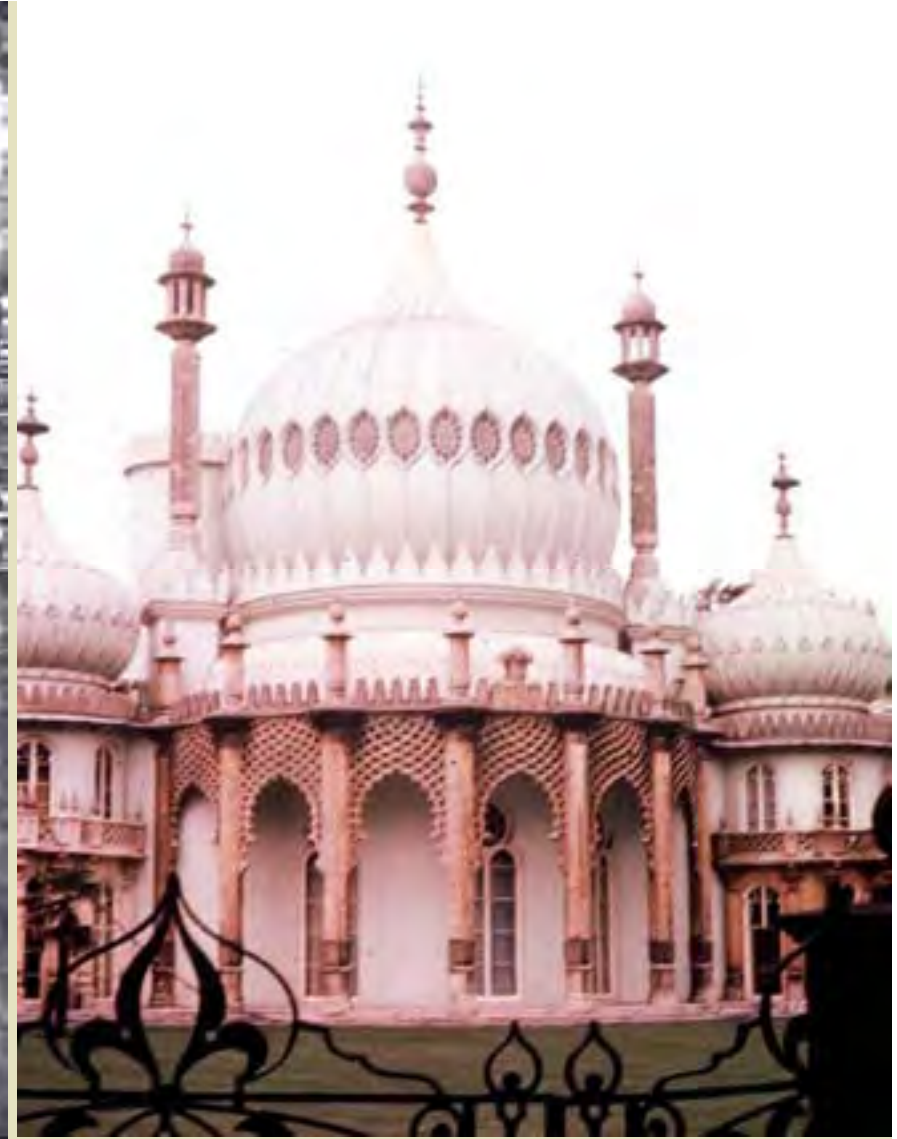
self-consciousness

morality

expression of materials

new materials

new engineering



universal knowledge

Temple of Jupiter, Palace of Diocletian, Spalato, Jugoslavia, illustrated by Robert Adam & published 1764; Saloon of the Royal Pavilion, Brighton, by John Nash, from 1815

Jeff Turnbull 1978 MUAS 12,284



alternative designs for Commissioners' Churches, by John Soane, 1825

John Summerson et al, *John Soane* (London 1983), p 112

Corn cob capital in the
Capitol, Washington,
by Benjamin Latrobe,
1809

Hugh Honour, *Neo-Classicism*
(Harmondsworth [Middlesex] 1968),
p 109





scagliola & marbling

Syon House, Middlesex, by Robert Adam, 1761-70: ante-room
Nuneham, Oxon, by Stiff Leadbetter from 1756, with interior decoration by James Stuart:
scagliola column in the drawing room.

Mintaro, Monegeetta, Victoria, by James Gall, 1882: capitals in hall.

MUAS 7718; Miles Lewis; Warwick Forge



falsification & expression

Park Crescent East, London, by John Nash, c 1820-30:
view during demolition, 1960, prior to rebuilding; brickwork with a cement
surface imitating stone

All Saints, Margaret Street, London, by William Butterfield, 1849-59: brickwork
with the colour & texture expressed

MUAS 11,507, 14,774



the Greek and the Gothic in cast iron

North Lodge, Buckingham
Palace,
by John Nash, 1825,
showing cast iron columns
and World War II air-raid damage



Conservatory of Carlton House,
London, by Thomas Hopper,
1811-12

John Gloag & Derek Bridgewater,
A History of Cast Iron in Architecture
(London 1948), fig 177

MUAS 16,304

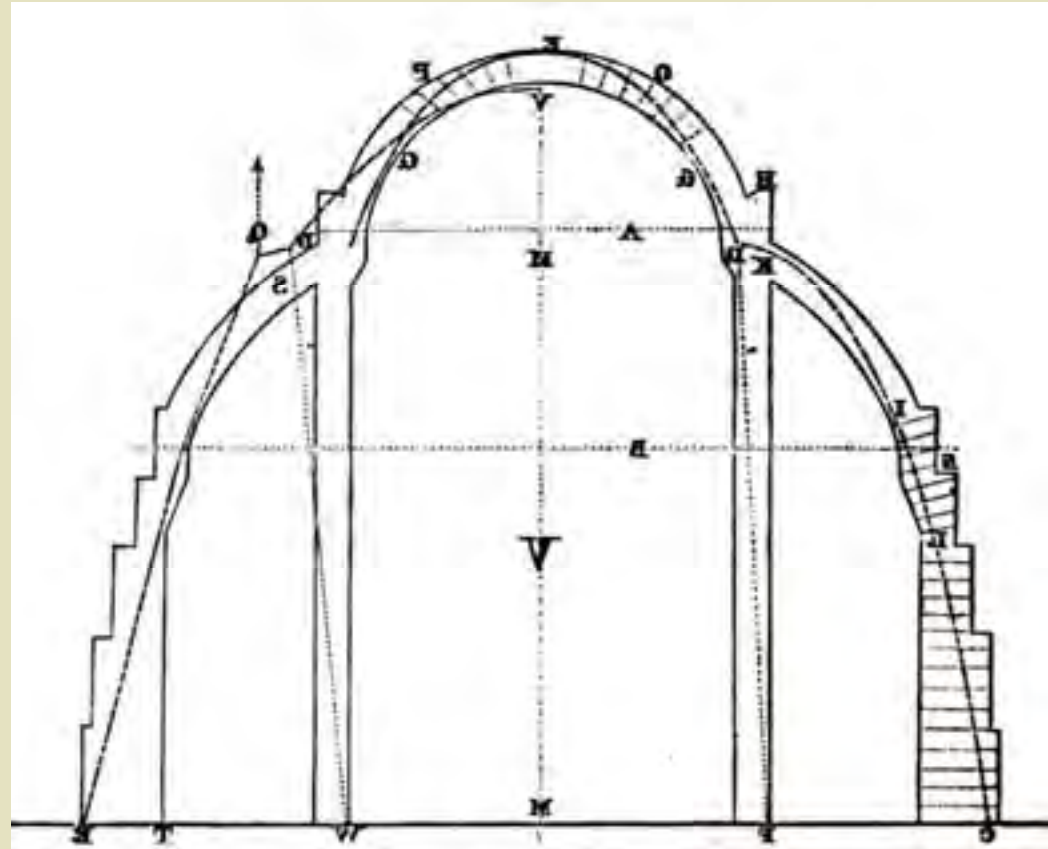


Boat Store at Sheerness, by Col G T Greene, 1858-61

MUAS 10,518



Crystal Palace, London, by Joseph Paxton, 1850-1:
interior perspective



parabolas

houses and church in the 'parabolic style of architecture'
by Wilhelm Tappe, c 1818-21

section of church with tripartite nave, showing the disposition of the
buttressed vault, by Heinrich Hubsch, 1838

Georg Germann, *Gothic Revival in Europe and Britain* (London 1972), p 249 & plate 93



St Pancras Station, London: shed by W H Barlow & R M Ordish, 1863-; building by Sir G G Scott, 1866-71
Miles Lewis 1974

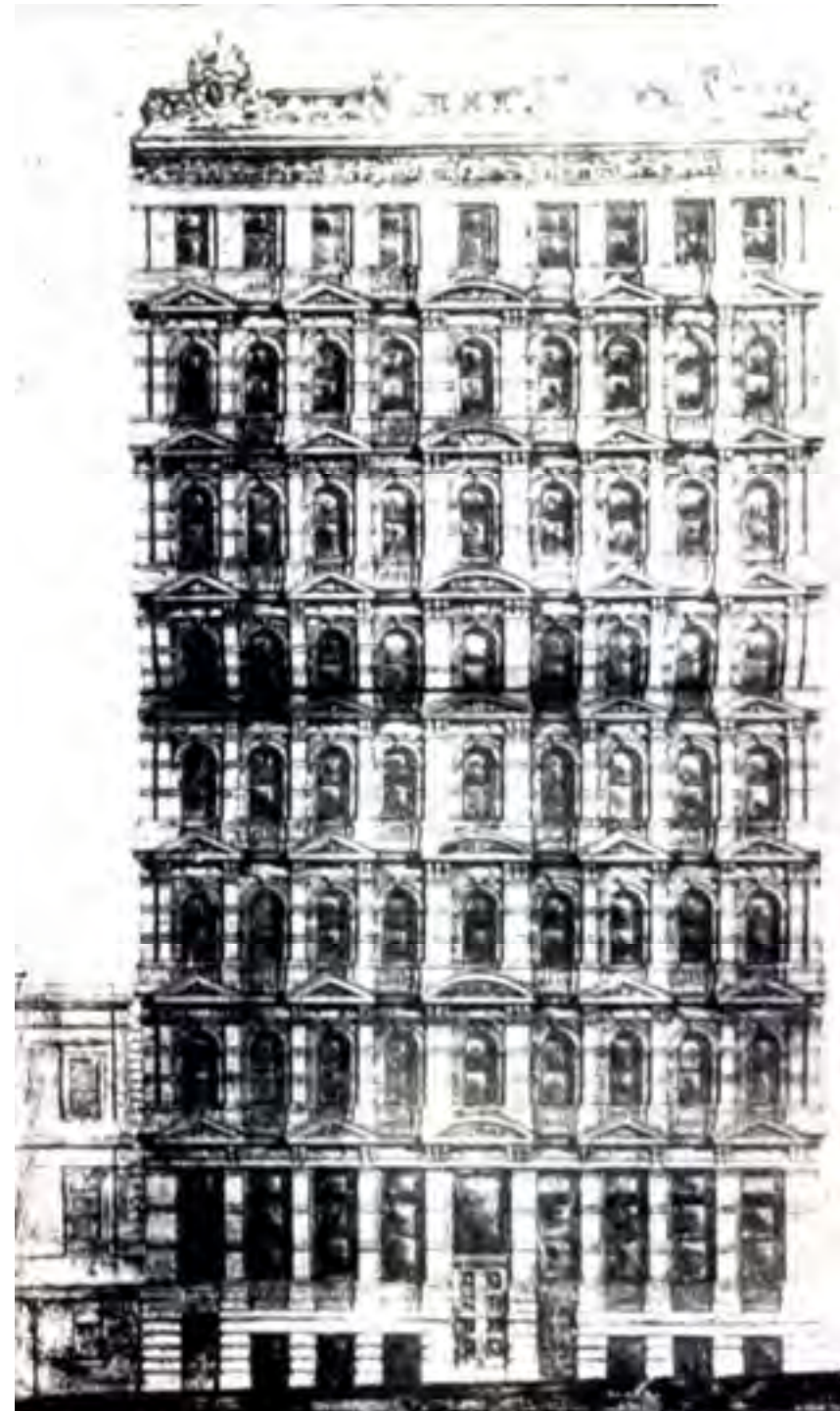
Prell's Buildings
34 Queen Street, Melbourne
by F M White & Son, 1889

Building, Engineering and Mining Journal, 15 October 1888



Nymphæum, Miletus, Turkey C2nd A D
reconstruction

Margaret Lyttelton, *Baroque Architecture in
Classical Antiquity* (London 1974), plate 190





C B A Bank, 333 Collins Street,
Melbourne,
by Lloyd Tayler and Alfred Dunn,
c 1890-1892

Michael Cannon, *Land Boom and
Bust* (Melbourne 1972), p 230



One of the Gage group,
no 18 Michigan Avenue, Chicago,
by Louis Sullivan, 1898-9
(four storeys added in 1902)

MUAS 13,204



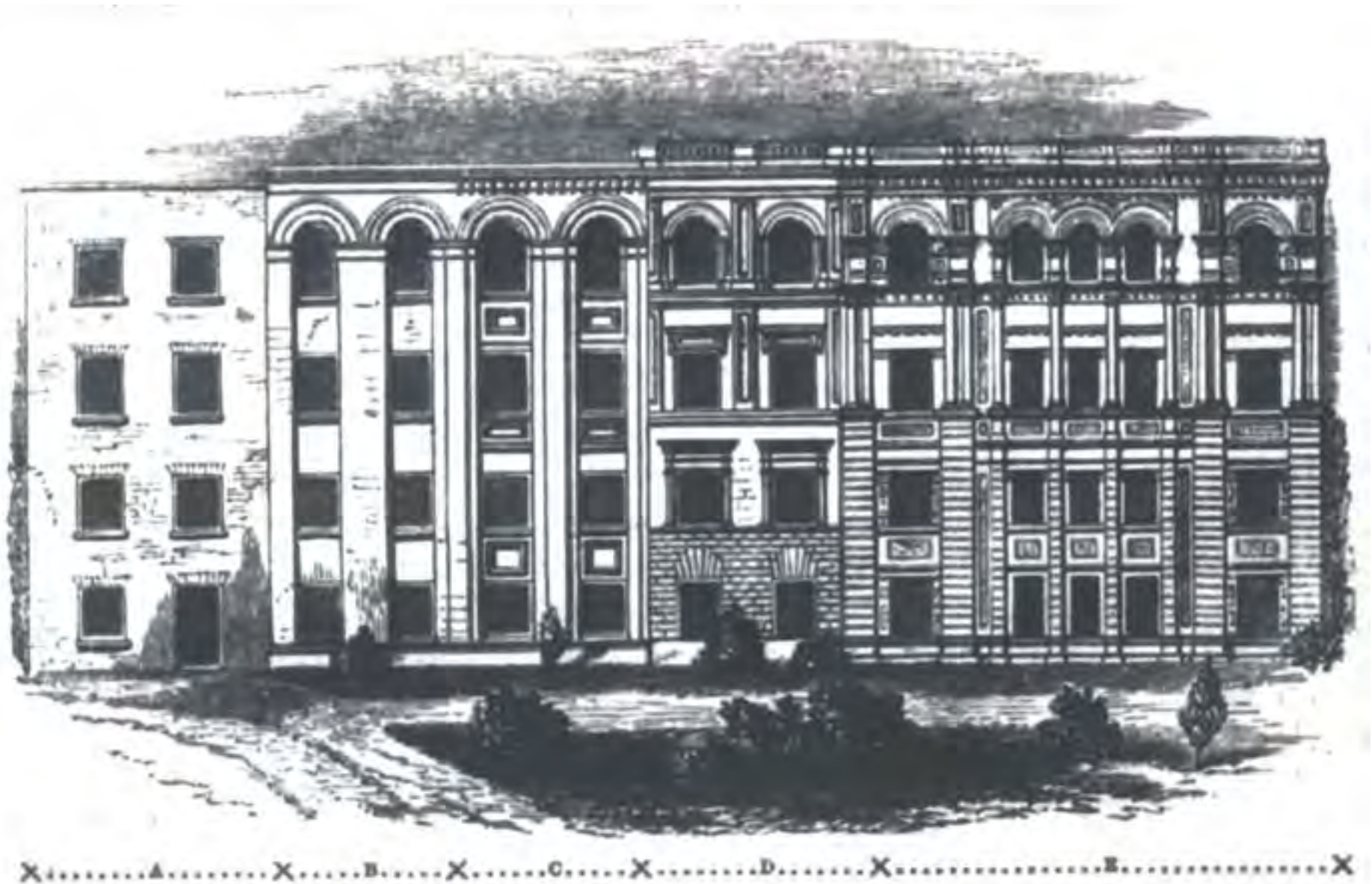
Galerie des Machines at the Paris Exhibition, 1889: C L F Dutert, architect

Raymond McGrath & A C Frost, *Glass in Architecture and Decoration* (2nd ed, London 1961 [1937]), p 223.

	TECHN.	AESTH.	PHON.	TOTAL
Heating, Ventilation etc.	11	1	0	= 13
Gastronomy	7	5	0 (= 7 + 2 × 5)	= 17
Gardening	4	6	2 (= 4 + 2 × 6 + 3 × 2)	= 22
Architecture	4	4	4 (= 4 + 2 × 4 + 3 × 4)	= 24
Painting	3	3	6 (= 3 + 2 × 3 + 3 × 6)	= 27
Poetry	0	2	10 (= 0 + 2 × 2 + 3 × 10)	= 34
Eloquence	0	1	11 (= 0 + 2 + 3 × 11)	= 35

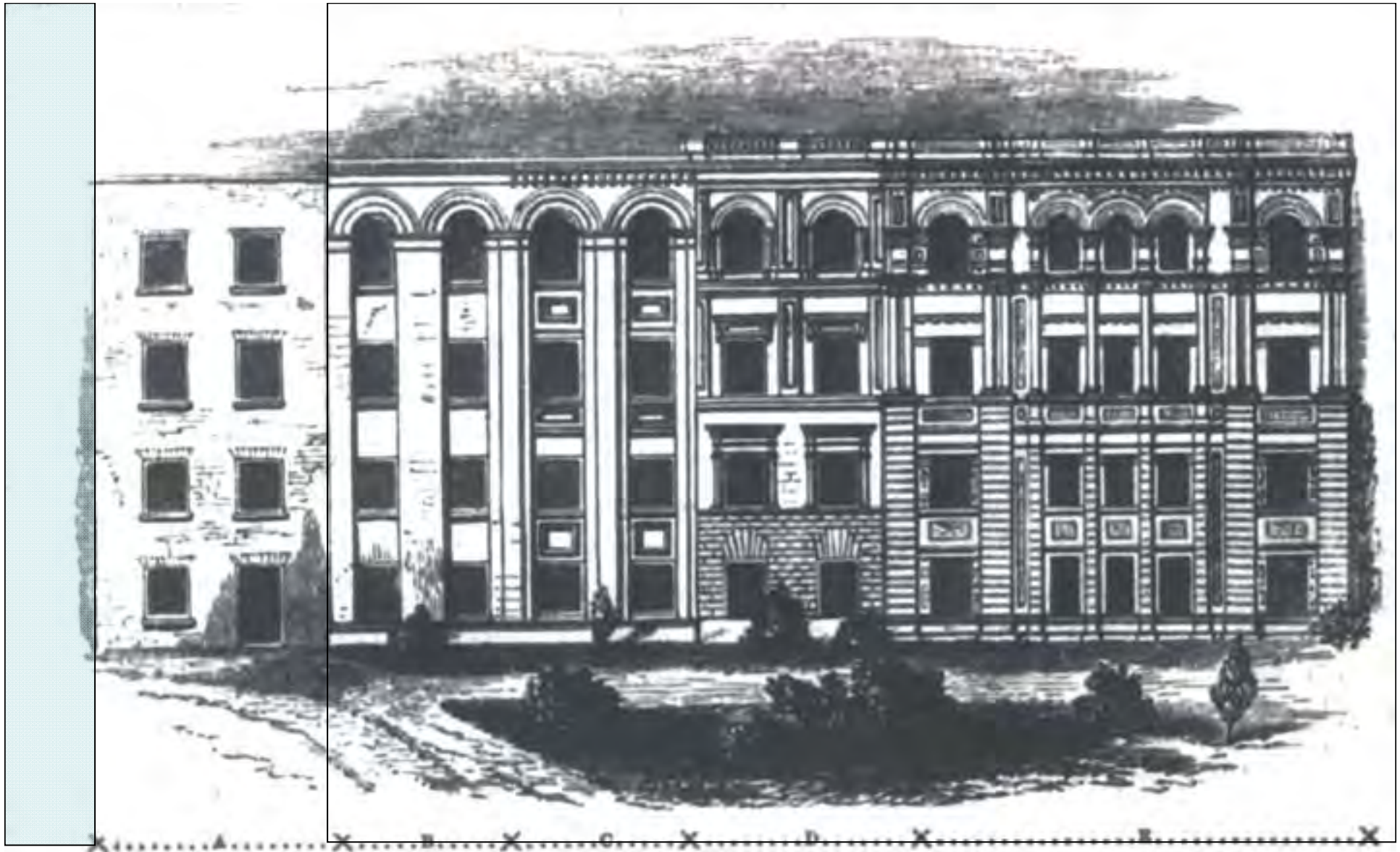
James Fergusson: Table of the Arts,
from *The True Principles of Beauty in Art*, 1849

Reproduced in Nikolaus Pevsner, *Some Architectural Writers of the Nineteenth Century* (London 1972), p 239



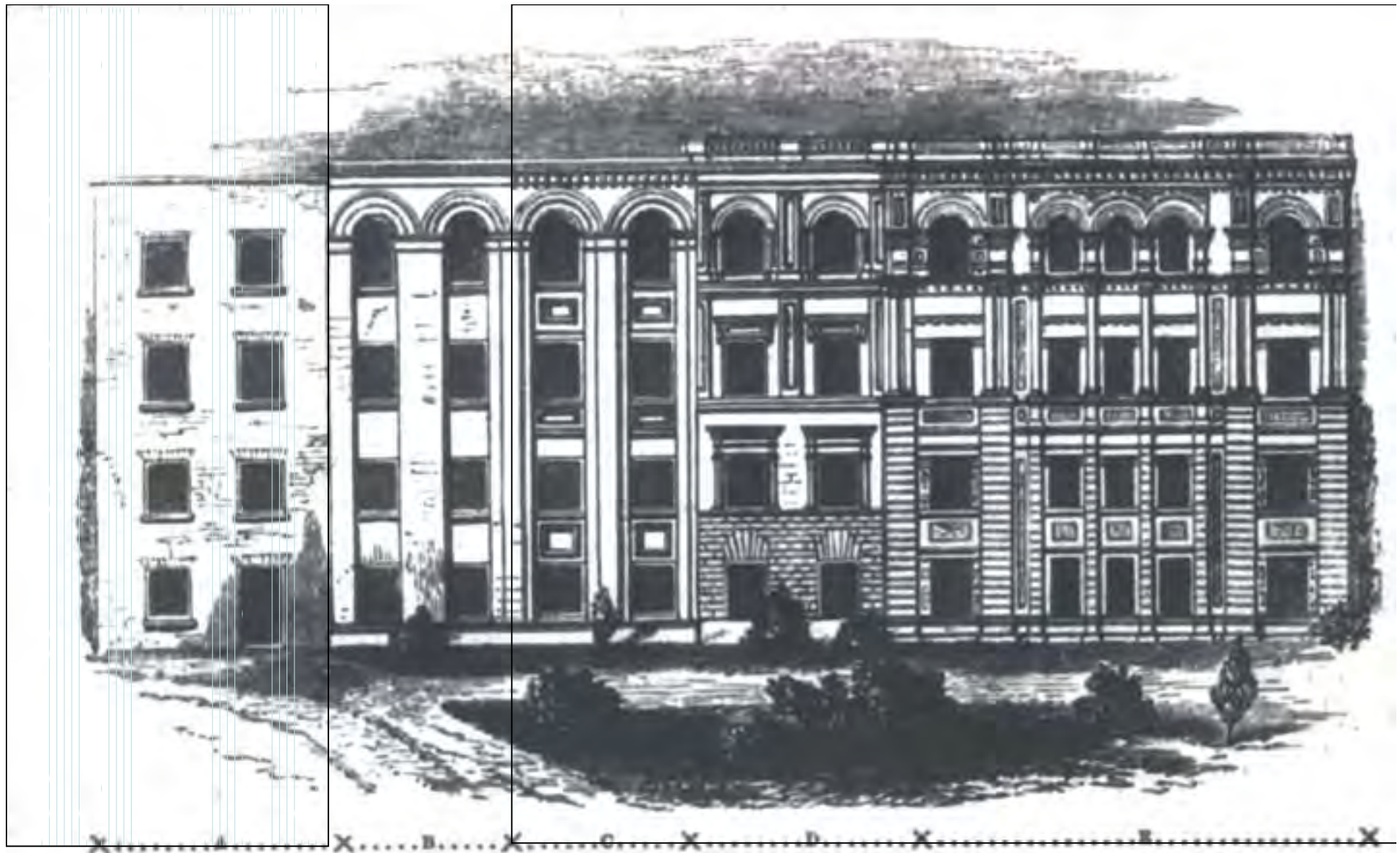
A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



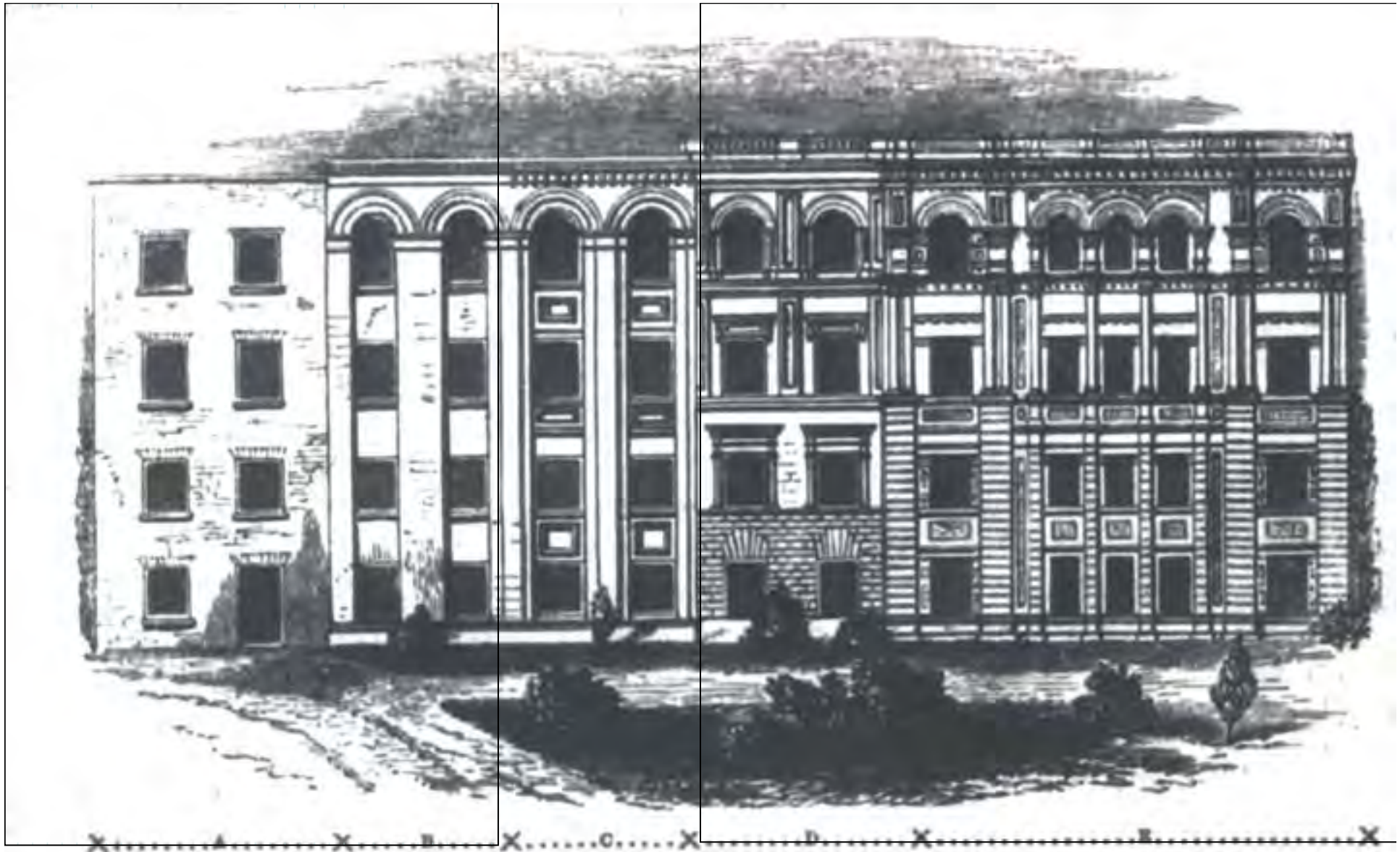
A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



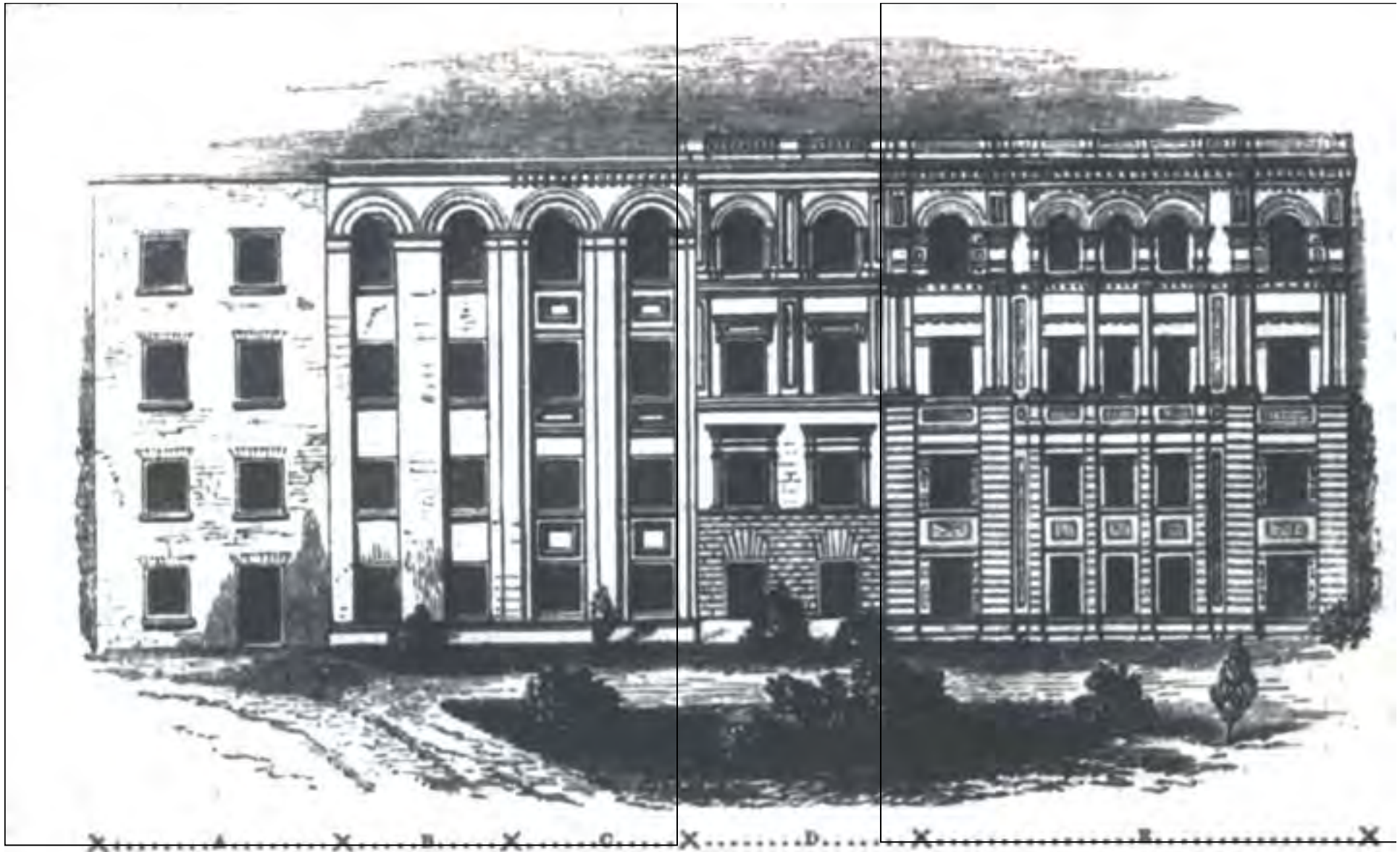
A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



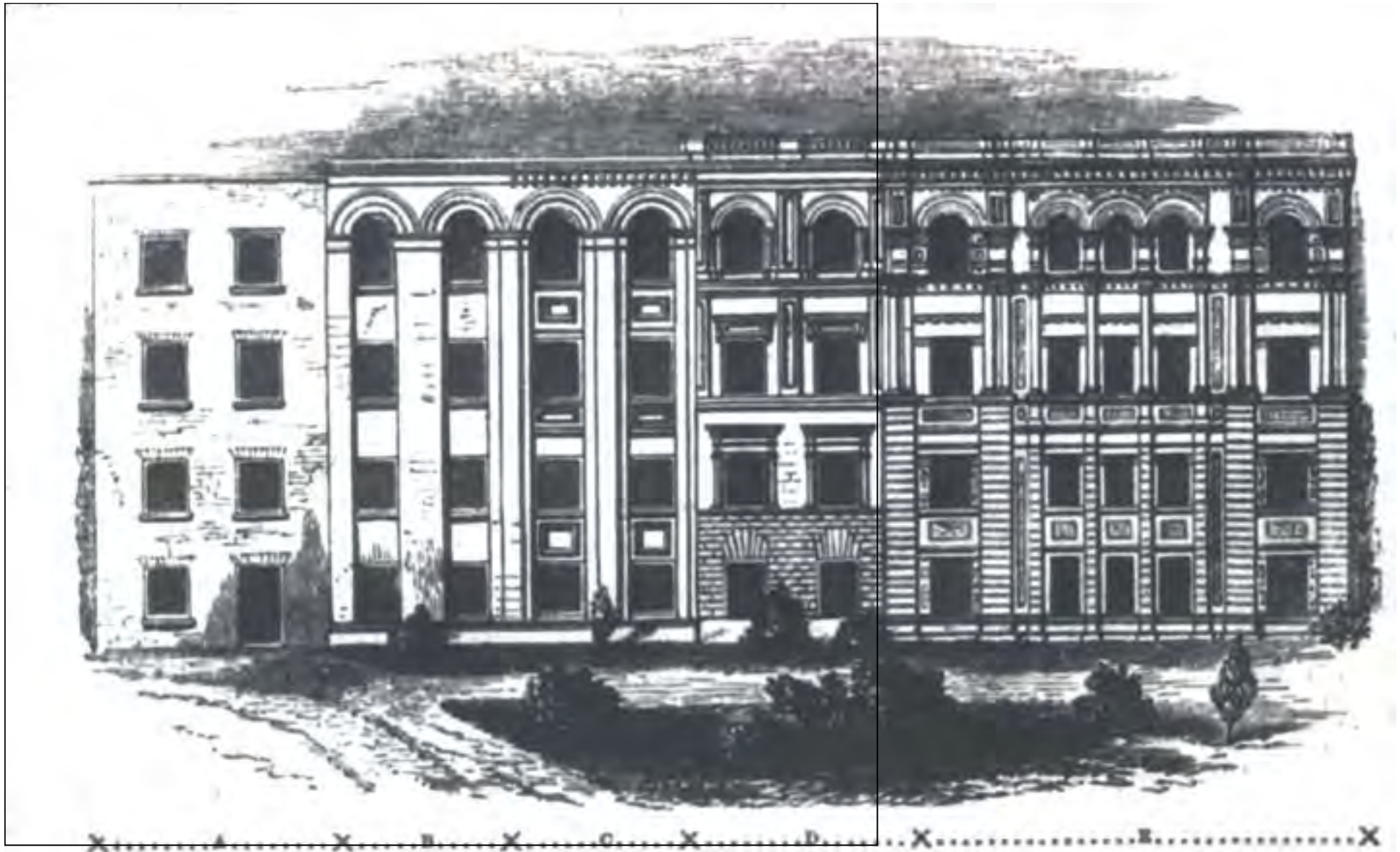
A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



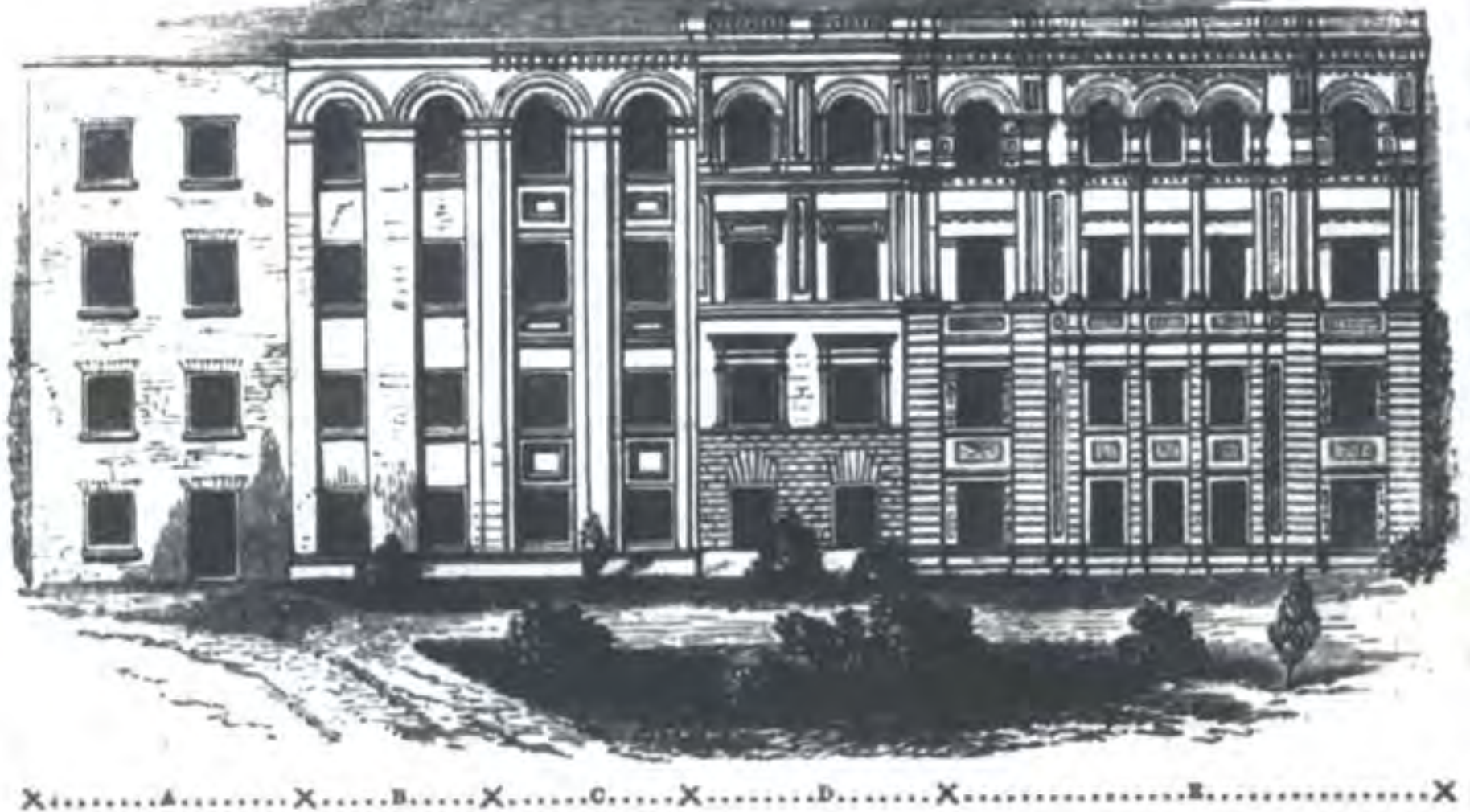
A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii



A warehouse: Fergusson's illustration of the gradation
from prosaic building to architecture

James Fergusson, *The Illustrated Handbook of Architecture* (2 vols, London 1855), I, p xxvii

