History of Architecture and Culture – V

Lecture 4

Works of Karl Friedrich Schinkel

Schinkel lived between 1781 and 1841 was a Prussian architect, city planner and painter who also designed furniture and stage sets.

Schinkel was one of the most prominent architects of Germany and designed both Neo Classical and Neo Gothic buildings.

By 1830, he had produced his main works: the Neue Wache guard house, the schauspielhaus, Humboldt's country house and the Altes museum. These were one some of the famous work.

His means was severe and neo-classical though the effects he obtained in his interiors with dramatic lighting, changes in levels and spatial fluidity show an original mind at work.

The influence of Durand is most clearly revealed in the museum. This is now schinkel looked, some of the paintings and works done by other architects in other painters all are him.

The exterior of the Alets museum is restrained and academic neo-classicism; interiors are full of spatial effects.

A two storey entrance space within the portico, incorporating a fine double staircase, a splendid domed sculptured hall, and pictured galleries with hanging screens placed at right angles to the windows for the best lighting effects.

Schinkel's pupils and his successors followed the informality of his later works rather than rigidity of the classical styles.

This is some of the basic works of Karl friedrich schinkel. The basic principles of Neo classicism are all there callus, specimens in everything. But there is a difference between a works of Soufflot law and Laugier.

Becoming the state architect of Prussia in 1815, schinkel executed many commissions for King Frederick William lll and other members of the royal family.

His design were based on the revival of various historical styles of architecture; e.g., Greek revival buildings such as the konigschauspelhaus, and Berlin which is able to (1818). And the Altes Museum, Berlin.

Altes Museum

Let can see the Altes museum were we can see schinkel is real mind it work.

Karl friedrich schinkel's Alets museum, completed in 1830, is one of the most important buildings of the Neo classical period.

Because the monumental arrangement of eighteen lonic fluted columns, the expansive atrium and sweeping staircase that invites visitors to ascend to the top, the rotunda adorned with Antique

sculptures on all sides as a place to collect one's thoughts and an explicit reference to Rome's Pantheon.

This is how the building looks and you can see how the row of columns here in the front. You can see the cultures on the top you can see that the columns are all ionic and then there all fluted this works schinkel at best.

Such signs of architectural refinement had previously only even been seen in buildings designed for royalty and the nobility. For the first time he went he designed same style of architecture for a museum that changed history for a lot of people. Because such kind of a architecture for not usually done for see will buildings. If you see here the architecture of schinkel not just borrowed from roman antic material. We actually followed his elements from the Greek antic material. There are two types of ways in people can barrow elements from Neo classism backed in the options was very simple you they have to borrow from the roman or in have to the Greeks. Roman was much more refined way of building because they had extensively used arches, walls and other types of building system. Where in this Greeks people used the dramatic system of architecture. Schinkel thought that the dramatic system with the classical order an put in stones and top of each other and putting horizontal plane on top of the columns would be very refined idea. That is why he had used this kind of architecture in buildings.

The Altes museum takes the Greek stoa in Athens as a model, borrowing heavily from Greek antiquity and classical architecture. Stack look at the picture again you can see this long column made with huge space between the column on the wall be on with columns on one side. You should this kind of building this kind of layout in Greek architecture as called as stoa.

Stoa is nothing but the Greek market place. The most famous in the stoa at Altes which mean which was famous market which is very large market, which one side of market was carrider was open with columns and the other side the people used to sell all thought of thinks in the market. This was based on the stoa model from Athens.

The museum employs the logic order to articulate the 87m face of building, which is the only part of the exterior with any visual sign of the orders; the other three remaining facades are of brick and stone banding. There are four facades this is only for the facades have columns and order in the façade. Other three facades are plain stone and brick banding. Mostly because it's museum building mostly because of the fond but also because Altes museum has one such place were schinkel want to make a difference. This is the front end and this is frond elevation and made sure that we cannot must the front elevation from any other elevation.

A top the eighteen lonic columns, which support the portico, sit eighteen sandstone eagles. The dedication inscription, upon which the eagles are perched.

Schinkel's original plans called for the installation of two large statues of mounted knights, which would flank the entrance to the museum. He wanted to mounted knights to the museum of side of the side case and front. This is the closer look at the knights which ferrous this closer look at the front elevation and here it can see the column it which is inspiration from stoa of Geek Athens. This is way of the building gets it at from.

The body of the two-story building is raised on a plinth, giving the building a greater stature as well as preventing the risk of damage to the artwork from moisture or flooding, for which the island was renowned.

The original dome, which was an exact hemisphere modelled on the Roman Pantheon, underscored ecclesiastic on the Roman Pantheon, and underscored ecclesiastic dimensions of the museum as a temple of art. The two story it building was raised on a huge plain because for two reason the building have a good structure because of the height person looking at well look at the grand building one, number two there is always moisture of flooding which is usually very common in the particular area. So the moisture should not cause any dimension art work. That is the other reason why the plinth is so high. And the dome of the building is exact model of the roman pantheon the perfect here.

So here is look at the plans of the building. There is the grant staircase after the broad staircase and lonic columns, the portico leads through a bronze portal to a double staircase ending in an upper hall.

The staircase and hall are separated by a colonnade providing a panorama of Berlin.

The exhibition rooms of the museum are grouped around two inner courtyards; the centre of the building is the two story (23m), skylit rotunda, which is surrounded by a gallery supported by twenty Corinthian columns.

Like the pantheon in roman, its interior surface is adorned with coffering.

A portion of the museum statue collection is displayed between the rotunda's twenty columns. Originally the 6.9m wide granite stone as the column and in between the columns some of the statue collection.

From behind the entrance lobby raises two wind winged grant stairway, which is at once inside and outside, enclosed only with columns.

Schinkel illustrated his idea of the purpose of the building with decorative figures on the walls of the stairway: it should provide material for direct observation and instruction but also be able to encourage further thought and discussion that was the idea.

This is the building with broad surface eighteens columns on the front with eighteen eagles you on see the mounted knights in the front here with other surfaces other hazards being plainly brick banded. So this is the Altes museum. Where the section of the building here is is the tome which is modelled on the pantheon its skillet and also has kofwas all the sealing.

If you see on the slide a stamp with schinkels Altes museum has been relished in 2006 by Germany. It is the posits stamp which attributes to schinkel sylph and on the stamp you can his Altes museum you can see very clear neo classical evidences on the other side that side that facing that river and then you can see power full Greek features on the wall facing this side. See the series of column its and the drawback architecture here. And straight contrast to the facets is the adjacent facet with window element placed exactly one top of each other. The kind of architecture which would see

normally in neo classical architecture on the stamp you not only see his Altes museum you also see the year in which he had left and this is the postdate stamp that karl friedrich shcinkel.

Friedrich schinkel's in its initial years he was strained under the influence of has front how on a architect and his dad who is also in architect. So after his training he went to Berlin and he was practicing all kind of artist think. He primarily dead painting is started to carrier of the painter and he moved on to design sets for various plays on music events.

This is one such stage event which he had painted Mozart's the famous magician had come to burling and he was performing the magic Flute and this is the stage which schinkel painted for Mozart. Look at the star sprangled banner on which seated Mozart for his concept.

This is some of the other building are was designed by Friedrich schinkel again if you can see here you can see very powerful influence of the Greek architecture here. You can see the six columns in a arnica style some want it to by a phareman at on top. And you can see the phareman repeating on self it to the have it plane. But then on the higher story will not see column but instead of column we see symmetrically arranged windows. Again windows one and top of each other which clearly is the element which is often used in classical architecture. See the elements on the stair cases typical neo classical architecture.

These are the other buildings of architecture by schinkel. This is the building that was influence by themper to shamper through in romp shamp by pramomthey and this is reproduced that style here. This is a chaper which here design and this is what we called neo gothic style. Friedrich schinkel was not only versatile neo classical architecture but it is also a versatile architecture. This is the classical example of neo quathick architecture of 13^{th} and 14^{th} century was repeated again 19^{th} and 18^{th} century. You can see the weal window you can see sharp element over here. You can see pointed arches it see all the classical all the perfect elements of quathick architecture in this building.

This is another casual which is designed by schinkel.

Another example neo quathick architecture you can see pattern the pointed arches and see this element is clearly in neo classic, neo quathick style architecture.

Works of Henri Labrouste

Another famous architect we can study in the series Pierre -Francois-Henri Labrouste was a French architect from the famous Ecole des Beaux-Art school architecture.

After a six-year stay in Rome, Labrouste opened an architectural training workshop, which quickly became the centre of the rationalist view.

He became noted for his use of iron-frame construction and was one of the first to realize the importance of its use.

He was born in Paris Labrouste entered the college Sainte-Barbe as a student in 1809.

He was then admitted into the second class and the Lebas-Vaudoyer workshop in the Ecole Royale des Beaux arts in 1819. In 1820, he was promoted to the first class.

One of the posts Duran building in Paris is the sain Janure in library. Which was constructed between 1843 and 1850 by Henri Labrouste it is a long rectilinear building and which an elegant neo renyzan fezards to tears consist the interiors. A fine example of fine engineering with double row of semi circular iron vaults carried on iron columns.

This is of the building looks he brilliantly uses iron and has building. And he uses frames, barrel-vault uses and columns placed on specimens.

Labrouste's design consists of a perimeter wall of books enclosing a rectilinear space and supporting an iron-framed, barrel-vault roof of the space by a line of iron columns. This is one end of the wall and the other end of the wall which has books on both ends. And this is the double parallel wall this is again supported by series of iron columns.

The Bibliotheque national is the national library of the France located in Paris. There is intended to be the pasitory of all the published France.

Structural brought to light, the first solo exhibition of Labrouste's work in the United States, establishes his work as a milestone in the modern evolution of architecture.

The exhibition includes over 200 works, from original drawings – many of them watercolours of haunting beauty and precision – to vintage and modern photographs, films, architectural models, and fragments.

Labrouste made an invaluable impact on 19th century architecture through his exploration of new paradigms of space, materials, and luminosity in places of great public assembly.

His two magisterial glass-and iron reading rooms in Paris, the Biliotheque Sainte-Genevieve and the Biliotheque nationlae, gave form to the idea of the modern library as a temple of knowledge and as a space for contemplation. There is the closer look at some of the other works.

This is the planning for the Biliotheque nationlae. Here we have court of honour, book stacks, reading room, gardens, book binding areas, offices.

Labrouste also sought a redefined of architecture by introducing new materials and new building technologies.

His spaces are at once overwhelming in the daring modernity of their exposed metal frameworks, lightweight walls, and brightness, and immersive in their timelessness.

The oval reading room, Labrouste reading room and a stacks area at the Bibliotheque nationale de France in Paris.

The second room was designed by Henri Labrouste in 1845 and the oval reading room was added in 1875 by Jean-Louis Pascal.

The library currently holds 30 million items and was expanded to a newer building in 1996.

The ferrous structure of this reading room – a spine of slender, cast-iron lonic columns dividing the space into twin aisles and supporting openwork iron arches that carry barrel vaults of plaster reinforced by iron mesh-has always been revered by modernists for its introduction of high

technology into a monumental building. This technology was very advance because they never hack to use iron pillars support roof. Because the steeling itself made of plaster it was reinforced by iron merge and the iron merge supported again reinforcement the barrel vault is in supported by iron columns in the memory. This kind of technology has never seen earlier. The walls became so light weight. And it is always been revered by even later modern as for introducing such a highly technological advance building into such a monumental size.

Labroustre structure standards the hall across the straight from the Phanthien. Some of the pictures of the interiors of the building

This complex consists of a reading room covered by an iron and glass roof carried on sixteen cast iron columns and a multi-story wrought and cast iron book stack.

The roof of the main reading room is a cluster of nine domes faced with ceramic panels, with circular openings for lighting the interior.

The elegance of the cast iron roof structure contrasts with masonry walls around the perimeter.