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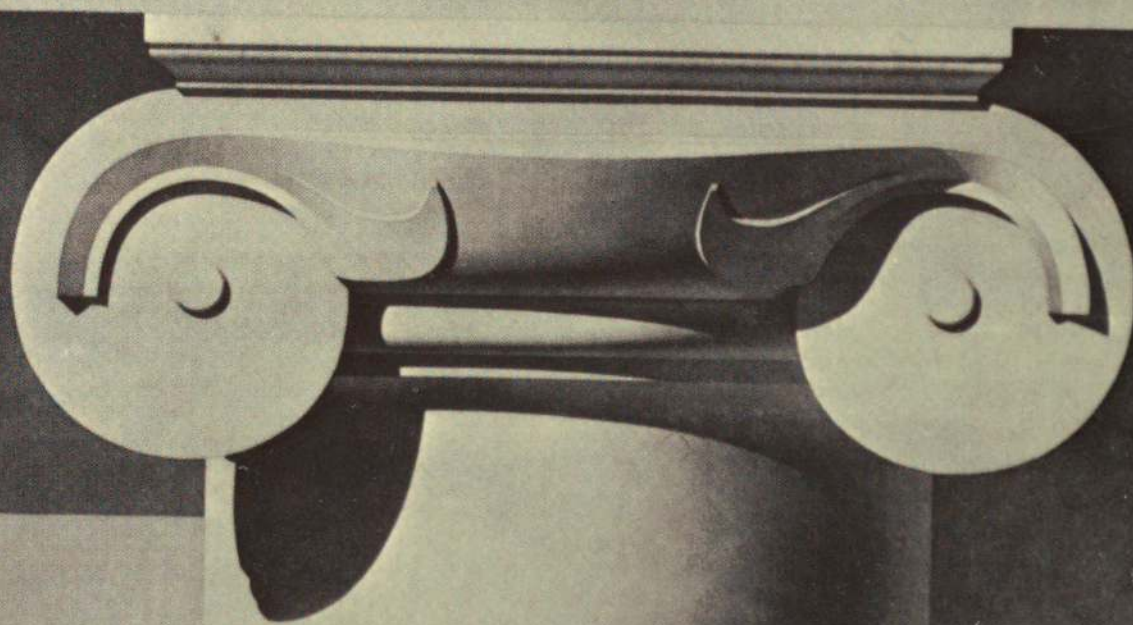
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THE ARCHITECTURE OF THE ECOLE DES BEAUX-ARTS

THE MUSEUM OF MODERN ART, NEW YORK







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Front cover: Louis DUC. Colosseum, Rome. Restoration. 1829. Capital (*detail*).
Back cover: Charles GARNIER. Opéra, Paris. 1861-75. Stair Hall.

PREFACE

"THE BATTLE OF MODERN ARCHITECTURE," PHILIP JOHNSON declared in 1952, "has long been won." His observation prefaced *Built in USA: Post-war Architecture*, a Museum of Modern Art catalog devoted to "the great post-war flowering of architecture in this country—which is so obvious around us." "With the mid-century," he concluded, "modern architecture has come of age."

By the end of the third quarter of the century, the theoretical basis of modern architecture is as much a collection of received opinions as were the doctrines it overthrew. We think we know what modern architecture is—although it is notoriously difficult to define—and how it differs from what preceded it; but we are no longer so certain as to what it should become and how it should be taught. And since history is written by the victors, the literature of the modern movement has helped to perpetuate confusion as to what was lost, let alone what the battle was about.

The triumph of modern architecture is inseparable from ideas given their clearest embodiment in the teaching and practice of the German Bauhaus, which replaced a French educational system that had evolved for over two hundred years. Ecole des Beaux-Arts practice before the First World War could not keep pace with Ecole theories, and that the theories themselves were preventing a reintegration is a historical judgment not likely to be reversed. The Ecole des Beaux-Arts seemed intent on solving what were no longer perceived as "real" problems. Defining—and solving—what seemed to be the right problems was the great achievement of the Bauhaus. Founded in 1919 and disrupted only fourteen years later by the upheaval of Nazism, the Bauhaus disappeared as an institution but flourished as a doctrine. It dominated architecture in America by effecting pervasive changes in education, and then, within the lifetimes of its protagonists, subsided without having generated its own succession.

Although Bauhaus ideas were as varied as the personalities of its faculty and its best students, our generalizations about what they thought they were doing are likely to be as partial as were those pronouncements made in the 1920s about the Ecole des Beaux-Arts. Nevertheless, we may observe that the Bauhaus began as a craft school, regarding craftsmanship as a necessary step toward the higher task of designing for machine production. Prompted in part by the supposed moral integrity of the craftsman as distinguished from the factory-hand, social concern was reinforced by a preference for treating form as

simple geometric elements of unchanging value, at last enabling man's artifacts to be free of the shifting fashions of historical styles. The immutable nature of pure geometry was supposed to make it peculiarly well-suited to the demands of machine production, although there is nothing about machinery that inherently limits it to the replication of simple geometric forms. The result of this conjunction of ideas was, of course, the creation of a brilliant historic style, lucid in its reductionist simplicity but not necessarily simple in fact; reasonably responsive to the requirements of practical use (function); and most successful in the design of small-scale objects, particularly furniture. In architecture, its moralizing fixation on utility and industrial technique led to an anti-historical bias the consequences of which have yet to be fully understood, although they are all too painfully obvious wherever modern architecture has dealt with the urban environment. The modern movement has prided itself on its "urbanism," but to be anti-historical is to be anti-urban. The old architecture defined itself as the design of public buildings which, *pro bono publico*, quite naturally must be grand. The new architecture defined itself as the design of everything in the built environment—"total architecture," in Walter Gropius's alarming phrase—but perceived grandeur only as an instrument of oppression.

Fifty years ago redemption through design—good design—was the mystic hope hidden within the humane reordering of earthly things. Today, in architecture as in everything else, messianic fervor seems naïve when it is not actually destructive. But architecture has yet to benefit from the sense of new possibilities generated by a relaxation of dogma. The kind of freedom achieved by Italian design in the '60s replaced moral imperatives with irony and humor, but not with new convictions, and it is scarcely surprising that once again architects agree about very little concerning the nature of their art. Indeed, if there is one thing about which they do agree, at least enough to sign manifestos and march on picket lines, it is the necessity of preserving what is left of Beaux-Arts architecture wherever it may be found. Reviled during the first quarter of the century, and forgotten until the '60s (when Louis Kahn's buildings and Kahn himself reminded us of the origin of some interesting ideas), the architecture taught and practiced by the Ecole des Beaux-Arts again rewards thoughtful study. We have rediscovered some of its problems.

Throughout the twentieth century, the planning concepts of the Ecole des Beaux-Arts have been the most

readily accessible of all its productions. This was not only because of the formal interest of Beaux-Arts plans but because the majority of architects who reached professional maturity in the 1940s had received at least an American version of Beaux-Arts training. What remained incomprehensible to the modern movement—and for good reason—was the apparent unrelatedness, or independence, of elevation and section from the nature of the plan, despite the fact that a favorite Beaux-Arts theme was the correspondence of a building's exterior to its internal organization. Particularly disturbing was the eclectic use of historic styles, which during the last decade of the nineteenth century exploded in a frenzy of ornament

and megalomania. And yet the Beaux-Arts was of course no more monolithic in its ideas and objectives than was the Bauhaus. Today, the variety of those ideas tends to clarify and enhance the underlying continuities. Some Beaux-Arts problems, among them the question of how to use the past, may perhaps be seen now as possibilities that are liberating rather than constraining. A more detached view of architecture as it was understood in the nineteenth century might also provoke a more rigorous critique of philosophical assumptions underlying the architecture of our own time. Now that modern experience so often contradicts modern faith, we would be well advised to reexamine our architectural pieties.

Arthur Drexler, *Director*
Department of Architecture and Design

ACKNOWLEDGMENTS

THE EXHIBITION THIS CATALOG ACCOMPANIES PRESENTS some two hundred drawings for architectural projects, of which one hundred and sixty were made by students at the Ecole des Beaux-Arts. Representing virtually every type of assignment or competition organized by the school, they have been chosen for their quality both as drawings and as architectural conceptions. The remaining forty drawings comprise those made by Henri Labrouste, who was first a student and then master of an atelier, for his Bibliothèque Sainte-Geneviève; by Charles Garnier and members of the office he established to produce his Paris Opéra; and by Viollet-le-Duc, also for the Opéra. A selection of executed buildings in France and the United States is shown in photographs. Apart from the American examples, the latest of which was completed in 1943, and some eighteenth-century projects significant for later developments, the survey is limited to what was taught at the Ecole des Beaux-Arts during the nineteenth century.

Research for the exhibition and the book that will follow it was done by Richard Chafee, Neil Levine, and David Van Zanten. Mr. Chafee has been particularly concerned with the administrative and political history of the Ecole des Beaux-Arts and is now working on a study of American architects who received their training there; Mr. Levine has concentrated on the emergence of the *Néo-Grec* and the ideas of Henri Labrouste, which in their preoccupation with literature and meaning in architecture parallel some recent concerns; Mr. Van Zanten has broadly surveyed the Ecole's evolving notions of architectural composition, and with myself made the selection of drawings for the exhibition. The commentary in this catalog is based on the texts they have prepared for the forthcoming book and was written by Ann Van Zanten. The Museum's decision to undertake this project was made in 1967 and was followed by preliminary discussions with Richard Chafee; but not until 1974 was an exhibition date arranged and uninterrupted work begun. I am grateful to all the Department's collaborators mentioned above for their unflagging and cheerful response to the demands made on their time.

On behalf of the Museum I wish to thank M. Jean Bertin, Director of the Ecole Nationale Supérieure des Beaux-Arts. The exhibition would have been impossible

without his enthusiastic interest and cooperation. Equally impossible would have been the research work in the storerooms of the Ecole if not for the active assistance and initiative of Mlle Annie Jacques, Librarian of the Ecole des Beaux-Arts, and her predecessor, Mme Bouleau-Rabaud.

We are also most grateful to M. Etienne Dennery, Administrateur de la Bibliothèque Nationale, and Mlle Martine Kahane, Conservateur de la Bibliothèque-Musée de l'Opéra, for authorizing the loan and making accessible for study Charles Garnier's Opéra drawings.

M. Michel Parent, Inspecteur Général, and M. Jean-Pierre Guillen, of the Centre de Recherches sur les Monuments Historiques, have kindly lent Viollet-le-Duc's drawings for the Paris Opéra competition. We are especially grateful to M. Léon Malcotte-Labrouste for lending Henri Labrouste's drawings for his fifth-year *envoi*. We also wish to thank M. J.-L. Vaudoyer for providing the plan of Marseilles Cathedral.

In New York research tasks were greatly facilitated by our good friend, Adolf Placzek, Librarian of the Avery Architectural Library at Columbia University, and I particularly thank him for lending original photographic prints of the Chicago World's Columbian Exposition of 1893. Thanks are due also to the many people who have provided information and photographs from the following institutions: The Boston Public Library, the Burnham Library at the Art Institute of Chicago, the New York Public Library, the American Academy of Arts and Letters, the New York Historical Society, the Library of Congress, the National Archives, the Museum of the City of New York, the Chicago Historical Society, and the American Institute of Architects. We are also grateful to John F. Harbeson, Paul Sprague, and Richard Wurfs for making available documents and photographs.

I wish particularly to thank Mary Jane Lightbown, Researcher in the Department of Architecture and Design, for her enterprising and persuasive efforts in assembling pictures and information; Kathryn Eno, Assistant to the Director in the same Department, for her steadfast and resourceful handling of innumerable administrative details; and Mary Lea Bandy, whose editorial talents have been indispensable.

A.D.

CHRONOLOGY

1666
Académie de France à Rome established by Colbert.

1671
Académie Royale d'Architecture founded in Paris by Colbert.

1720
The annual competition that is to become the *Concours du Grand Prix de Rome* established.

1753
Abbé Laugier publishes *Essai sur l'Architecture*, outlining theory of origins and first principles of architecture.

1756
Final design accepted and foundations laid for Soufflot's Church of Sainte-Geneviève (Panthéon; completed 1793).

1762
Private school of Jacques-François Blondel accepted as official school of the Académie Royale d'Architecture.

1780s
Archaeological *envois* first required for French students in Rome.

1786
Charles Percier wins the Grand Prix; subsequently becomes important teacher and favorite architect of Napoleon.

1789-95
French Revolution.

1793
January: Louis XVI executed.
August: The Académie Royale d'Architecture and the *Concours du Grand Prix de Rome* suppressed.

September: The school of the Académie reopens under David Leroy and A.-L.-T. Vaudoyer.

1794
December: Ecole Centrale des Travaux Publics established.

1795
October: Ecole Centrale renamed Ecole Polytechnique; J.-N.-L. Durand becomes Professor of Architecture (retains post until 1830). The school of architecture, under David Leroy, is given the official name of Ecole Spéciale de l'Architec-

ture. Institut National des Sciences et des Arts established.

1797
Concours du Grand Prix de Rome reinstituted.

1799
Napoleon made First Consul.

1803
Napoleon reorganizes the Institut National des Sciences et des Arts.

1803-07
The Institut and the Ecole move from the Louvre to the Collège des Quatres Nations.

1804
Ledoux publishes *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*, showing his ideal version of the Ville de Chaux.

1814
Fall of Napoleon and Restoration of Bourbon monarchy.

1816
Relocation of Ecole in the old Monastery of the Petits Augustins. Reorganization of the Académie; Quatremère de Quincy made Secrétaire Perpétuel.

1819-23
Reorganization of the Ecole Spéciale de l'Architecture to create the Ecole Royale des Beaux-Arts.

1823-26
Félix Duban, Henri Labrouste, Louis Duc, and Léon Vaudoyer successively win the Grand Prix de Rome; subsequently all receive major commissions.

1829
Henri Labrouste's fourth-year *envoi* of Paestum and Félix Duban's fifth-year *envoi* of a Protestant Church exhibited in Paris, causing controversy about the nature of Greek and Roman architecture and permissible use of sources in the nineteenth century.

1830
Revolution of July, establishing the monarchy of Louis Philippe; beginning of a period of institutional construction in Paris. Henri Labrouste opens an atelier.

Ecole is disrupted throughout the summer by student demonstrations demanding reforms in the teaching of architecture.

1831
Commission des Beaux-Arts meets to consider the reorganization of the Ecole; its suggestions are submitted to the Académie des Beaux-Arts, with no result.

1832-64
Buildings of the Ecole des Beaux-Arts completed and extended by Félix Duban.

1838
Henri Labrouste begins design of Bibliothèque Sainte-Geneviève.

1840
César Daly publishes first issue of *Revue Générale de l'Architecture*, first architectural journal in France (publication continues to 1889).

1846
Richard Morris Hunt becomes first American student at the Ecole.

1846-49
Deaths of A.-L.-T. Vaudoyer, L.-P. Baltard, and Quatremère de Quincy, great exponents of eighteenth-century ideas. Fifteen of the twenty members of the jury of the Ecole are replaced by younger men.

Character of student projects changes; freer interpretation and invention become acceptable.

1848
Revolution; Louis Napoleon comes to power.

1850
Completion of Bibliothèque Sainte-Geneviève.

Crystal Palace erected in London by Joseph Paxton (completed 1851).

1852
Louis Napoleon becomes Emperor Napoleon III.

1853
Georges Haussmann appointed Prefect of the Seine.

1854
Félix Duban is first of "radi-

cal" Beaux-Arts architects elected to the Académie.

1861
Competition for Paris Opéra won by Charles Garnier.

1863
Proclamation of November 13 reorganizing the Ecole and removing the *Concours du Grand Prix de Rome* from the Académie's jurisdiction.

Viollet-le-Duc appointed Professor of the History of Art and Aesthetics; publishes first volume of his *Entretiens sur l'Architecture*.

1864
Viollet-le-Duc gives first lecture in January; resigns after seventh lecture in March because of student protests, but continues work on *Entretiens*, publishing second volume in 1872.

1864, '66, '67
Julien Guadet, Jean-Louis Pascal, and Emile Bénard win the Grand Prix; all are members of Garnier's *agence* for the Opéra.

1867
Henri Labrouste elected to the Académie.

1869
The Palais de Justice of Louis Duc wins the Emperor's *Prix de cent mille francs* for the best work of art created during the Second Empire.

1870-71
Franco-Prussian War; fall of Napoleon III; Paris Commune.

1871
Concours du Grand Prix de Rome returned to control of the Académie.

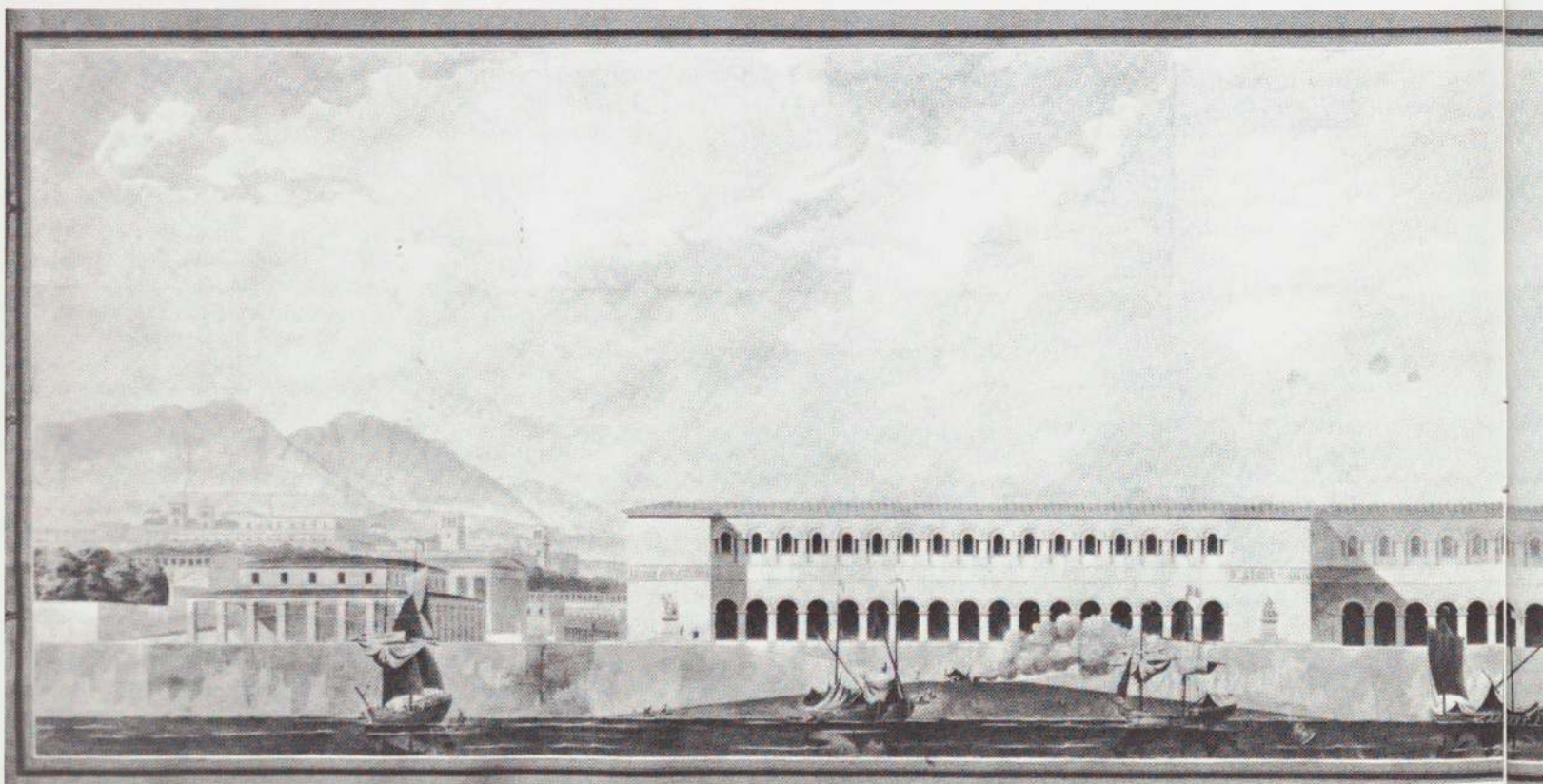
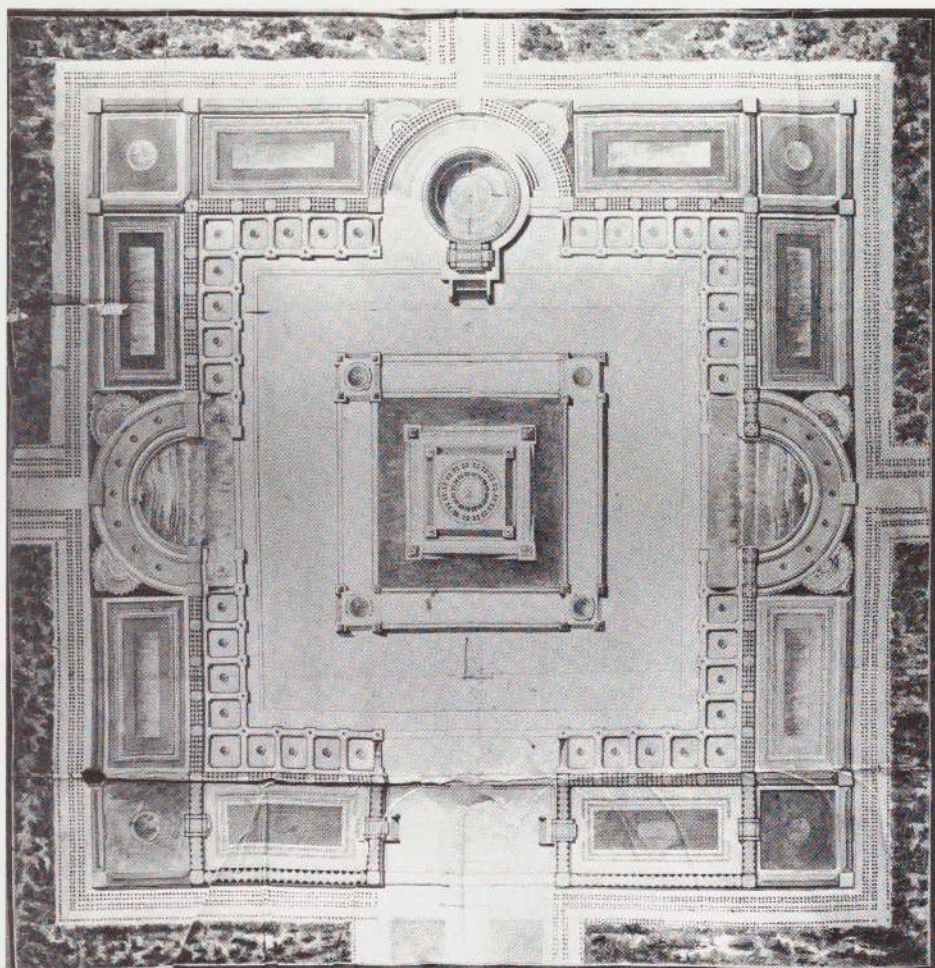
1872
Eugène Letang, former Ecole student, begins to teach at the School of Architecture at Massachusetts Institute of Technology, founded four years earlier and directed by William Robert Ware, himself a former Ecole student.

1874
Charles Garnier elected to the Académie.

1875
Opening of Paris Opéra.

- 1896-97
Completion of Hector Guimard's Castel Béranger, Paris. Construction of Siegfried Bing's Maison de l'Art Nouveau, Paris, designed by Louis Bonnier.
- 1897
First publication in Vienna of *Aus der Wagnerschule*, spreading Otto Wagner's influence abroad; further volumes appear frequently until 1910.
- 1899
Tony Garnier wins the Grand Prix.
- 1901
Tony Garnier's first-year *envoi* (reconstruction of Roman Tabularium) criticized by the Académie; first drawings for his Cité Industrielle sent to Paris.
- 1902
Protest by students in Rome over Académie's criticism of Tony Garnier sets off major student riot at the Ecole.
- 1902-03
Auguste Perret builds concrete apartment house at 25 bis Rue Franklin, Paris.
- 1904
Tony Garnier's complete Cité Industrielle exhibited at Ecole.
- 1910-11
Publication in Germany of Wasmuth books on work of Frank Lloyd Wright.
- 1914-18
First World War.
- 1919
Walter Gropius founds Bauhaus in Weimar, Germany.
- 1920
Articles by Le Corbusier that will be published as *Vers une Architecture* first appear in *L'Esprit Nouveau*.
- 1925
Bauhaus leaves Weimar, reopens in Dessau with Gropius's new school building as dramatic example of Bauhaus design philosophy.
- 1927
Paul Nénot, Grand Prix of 1877, wins competition for the building of the League of Nations after Le Corbusier's project is disqualified.
- 1933
Bauhaus closed by the Nazis.
- 1937
Carlu, Boileau, and Azéma complete Palais de Chaillot for the Paris Exposition of that year, responding to emerging modern style with "stripped" or "cleaned" Beaux-Arts classicism.
- 1938
Walter Gropius becomes Chairman of School of Architecture at Harvard University.
Mies van der Rohe becomes Director of School of Architecture at Armour Institute, Chicago (Illinois Institute of Technology).
- 1939-45
Second World War.
- 1943
Completion of John Russell Pope's Jefferson Memorial, Washington, D.C.; last major building in classical style.
- 1959
André Malraux, Minister of State in Charge of Cultural Affairs, orders cleaning and renovation of major buildings and monuments in Paris.
- 1968
After student demonstrations prompted by inadequate teaching facilities and political unrest, the Ecole is reorganized and the *Concours du Grand Prix de Rome* discontinued. By government decree, autonomous Unités Pédagogiques created to continue the teaching of architecture.

Unless otherwise specified all works have been loaned by the Ecole Nationale Supérieure des Beaux-Arts, Paris.



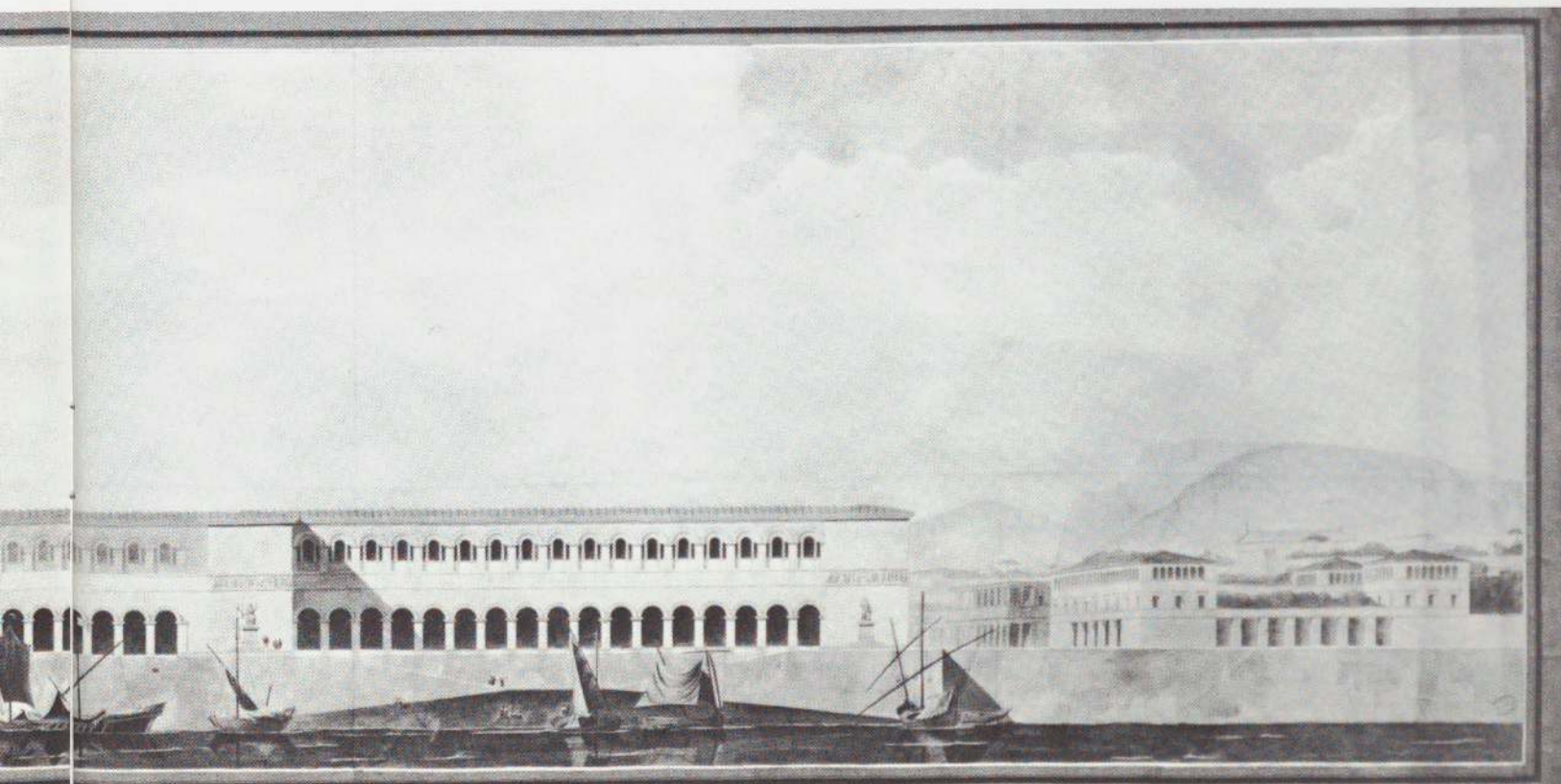
THE FRENCH TRADITION OF ACADEMIC ARCHITECTURE, UPON which the teachings of the Ecole des Beaux-Arts were based, was formulated during the eighteenth century and continued, with little permanent alteration of a fundamental nature, throughout the nineteenth century. The most respected manifestations of this tradition within the Ecole were the designs for the *Concours du Grand Prix de Rome*, a yearly competition that awarded the winning student five years of study in Rome. The Grand Prix competitions and the Ecole assumed their nineteenth-century form through a series of reorganizations wrought between 1720 and 1820. Over the course of those hundred years, composition became the essential subject of the teaching of academic design and the standard by which the development of the student was judged. Composition denoted the bringing together of a number of parts into a unified whole—in this case, exterior volumes and corresponding interior spaces—and, as the idea developed, it meant the conception of the building as a three-dimensional entity through which one mentally “walked” as one designed. In the system of study at the Ecole as it was finally formulated, the student advanced through a series of monthly competitions that tested his ability to sketch or to fully render a project for a given program (the *esquisses* and *projets rendus* of the *concours d’émulation*) as well as to compose. The Grand Prix was the ultimate test of compositional ability and thus the index of the academic ideal.

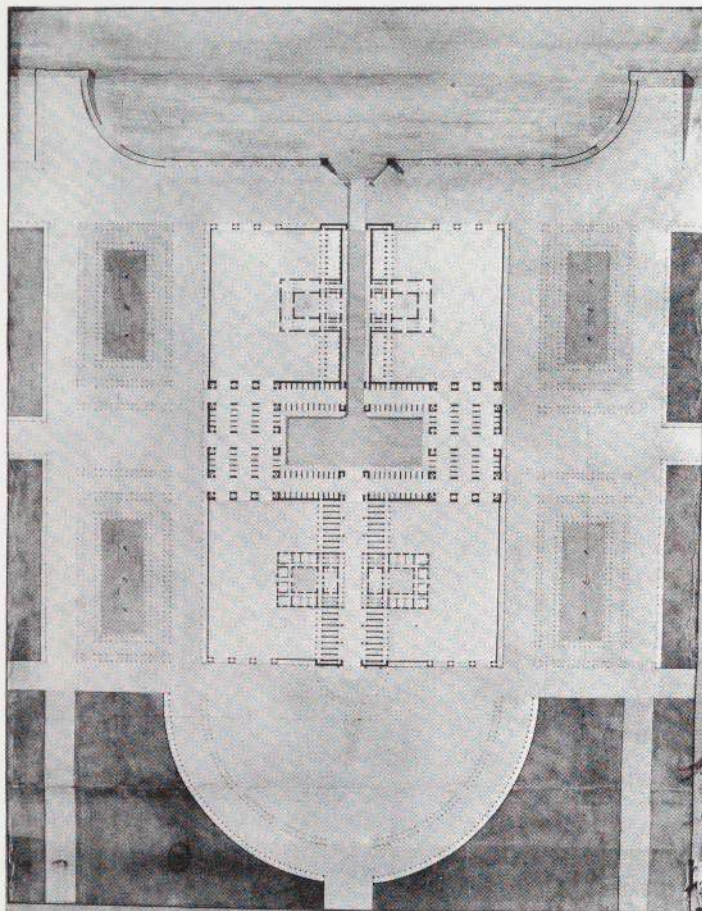
The Ecole regarded the plan as the indispensable basis of effective composition, and its concept of the plan required the organization of interior spaces and exterior masses around clearly defined major and minor axes. It was a kind of planning that could clarify equally well the nature of individual buildings and their urban relationship to one another. The 1783 *Ménagerie of a Sovereign* by Charles Percier shows such a plan, in which the many types of spaces required by the program are arranged in a regular pattern in a symmetrical complex. Under the influence of such architects and theorists as J.-G. Soufflot, E.-L. Boullée, and C.-N. Ledoux, the form of the Grands Prix became increasingly abstract, as shown in projects like L.-A. Dubut’s *Public Granaries*, a monumental, utilitarian building, which systematically employs simple structural elements for their iconographic significance.

The Grands Prix continued to be abstract in plan through the first quarter of the nineteenth century, but took on a more complex three-dimensional expression, as appears in the contrast of huge organizing elements and smaller, regular details in Félix Duban’s *Customs-house* (pp. 10-11). By the late 1820s, the great academic tradition was firmly established, and was ready to be challenged from within.

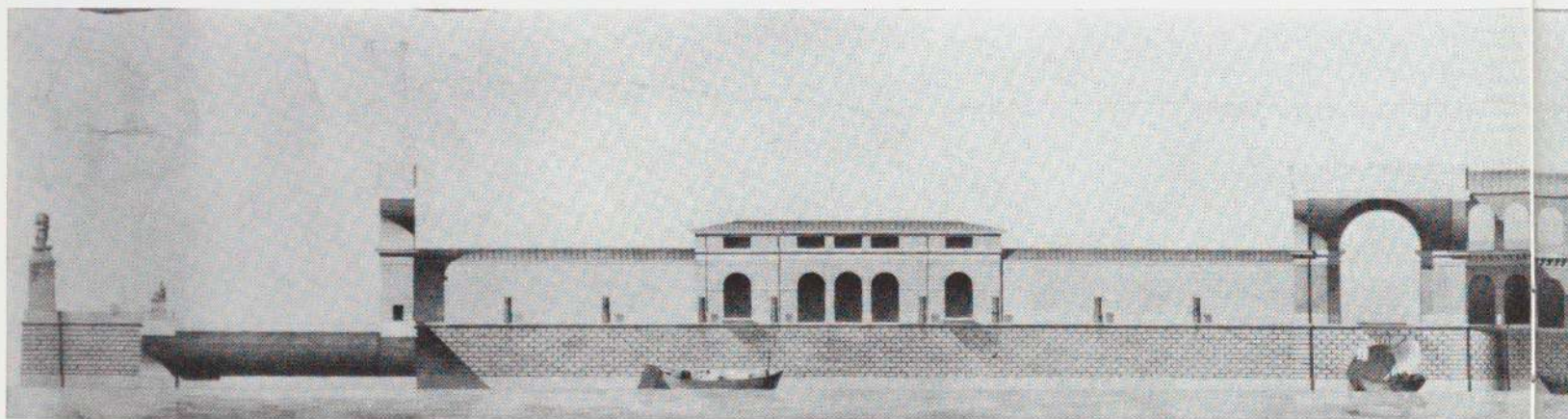
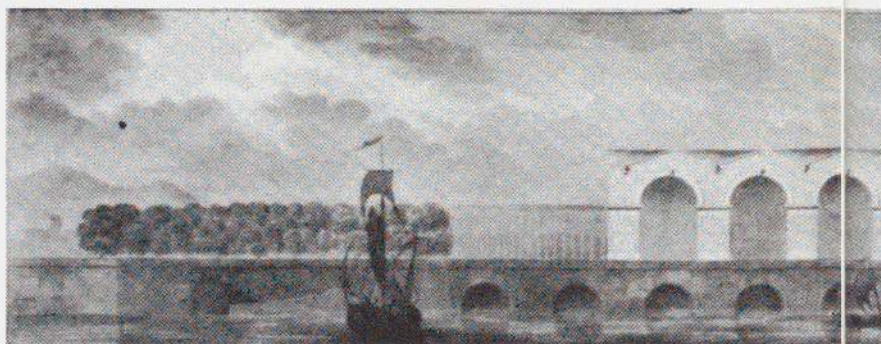
opposite: Charles PERCIER. *Une Ménagerie d’un Souverain* (Menagerie of a Sovereign). 1783. 2^e Prix. Site Plan.

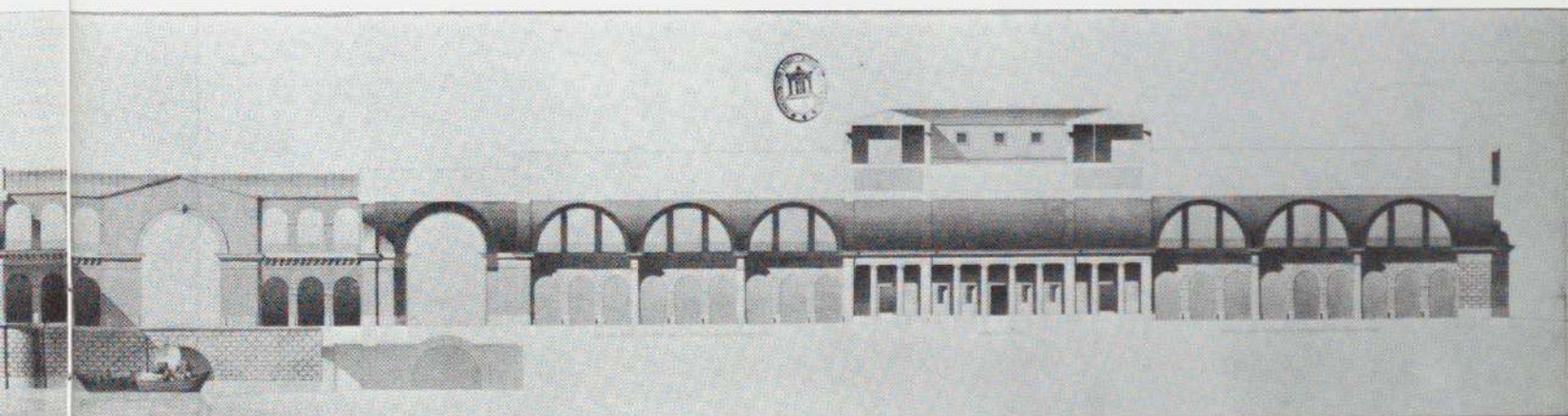
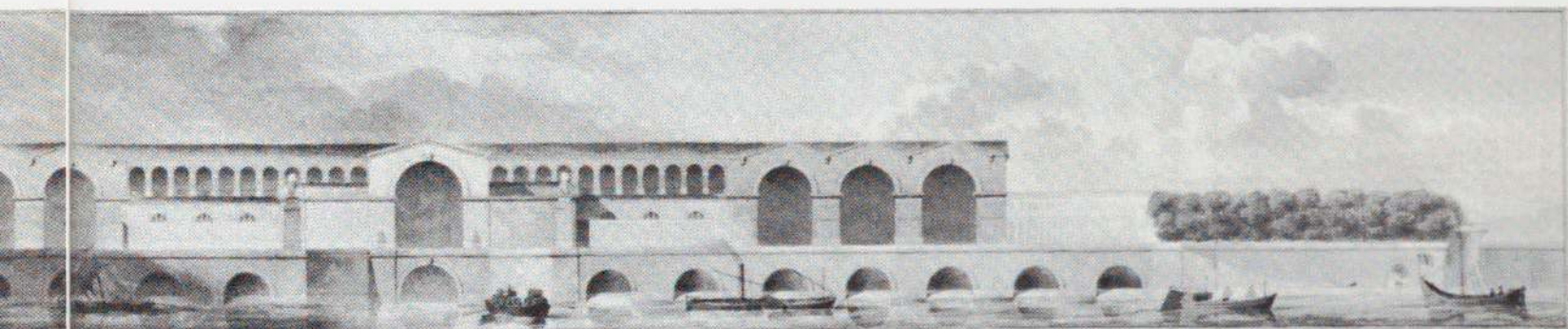
below: Louis-Ambroise DUBUT. *Greniers publics* (Public Granaries). 1797. 1^{er} Grand Prix. Elevation.

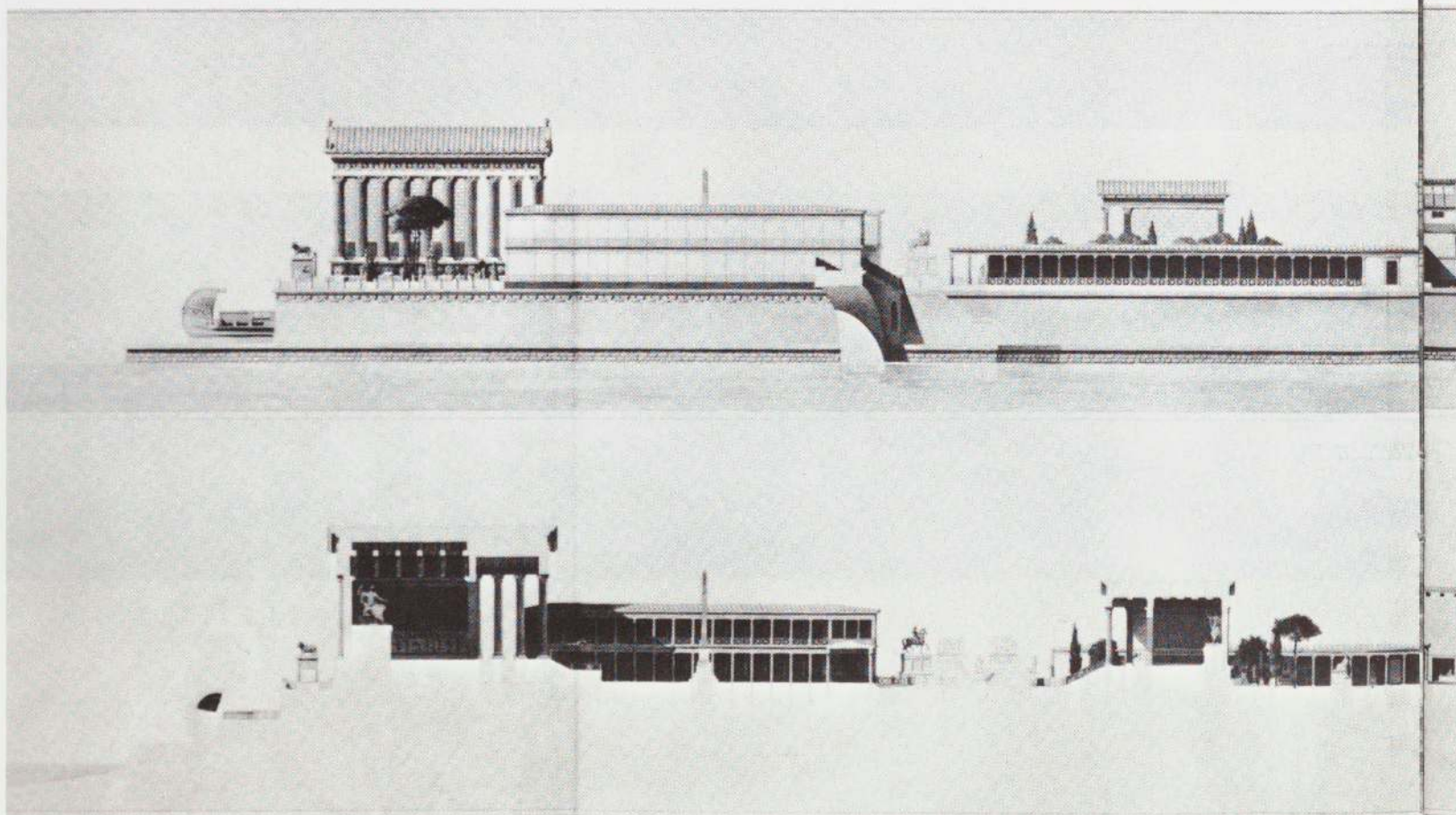
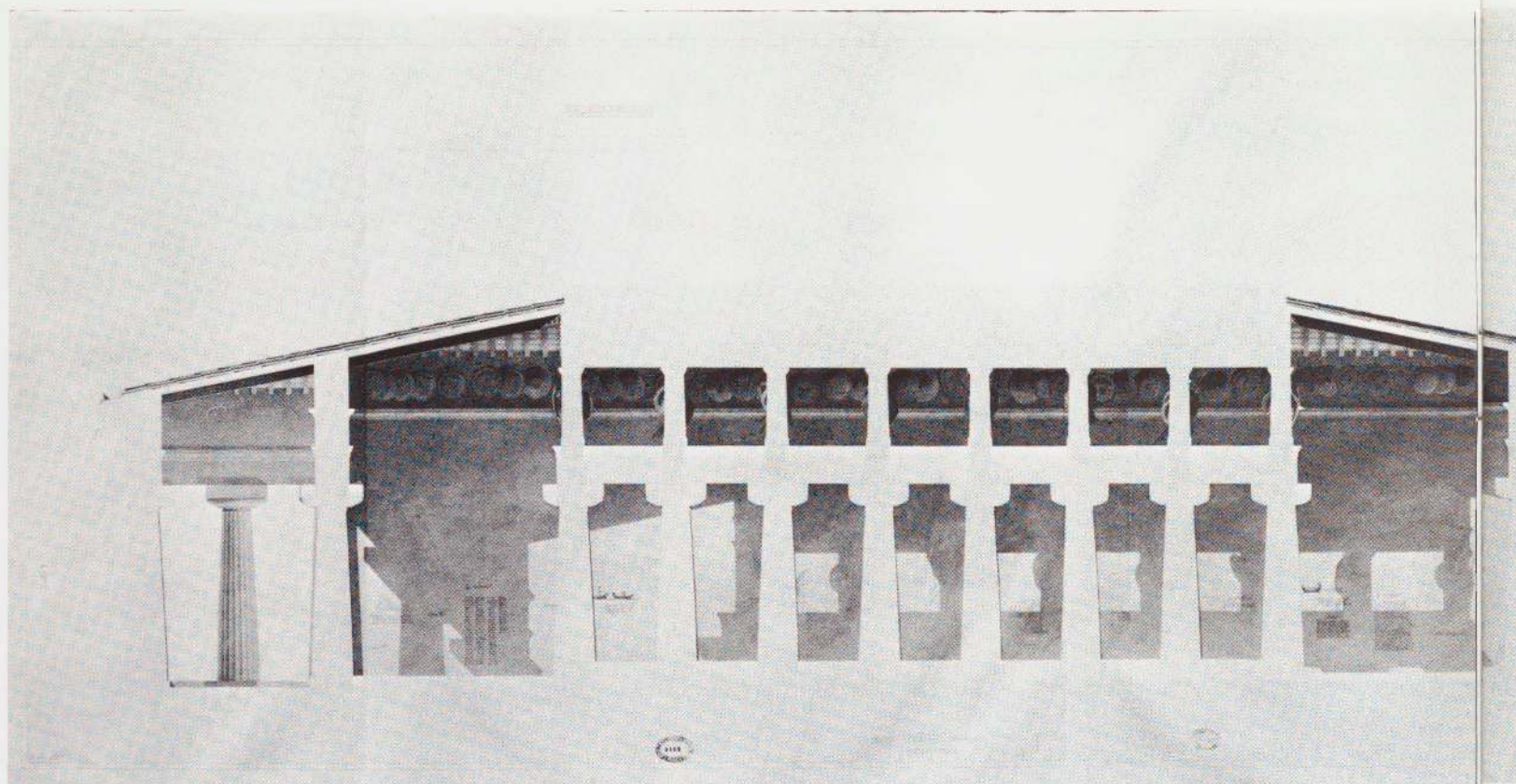


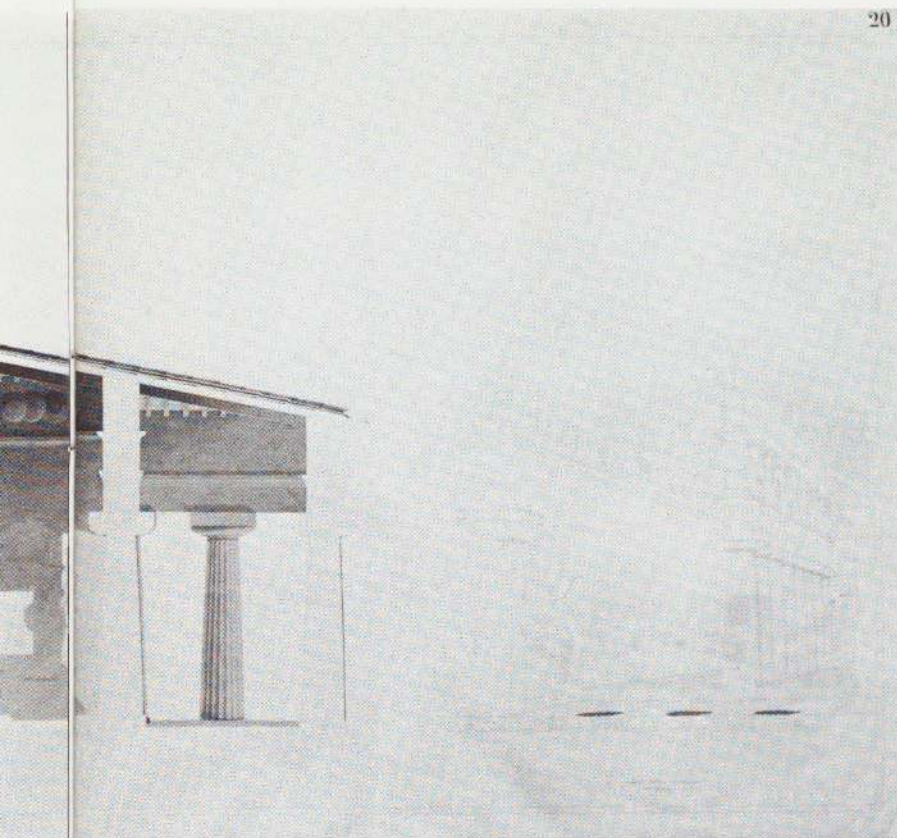


Félix DUBAN. *Hôtel des douanes et de l'octroi* (Customshouse and Tollhouse). 1823. 1^{er} Grand Prix. Plan, elevation, and section.





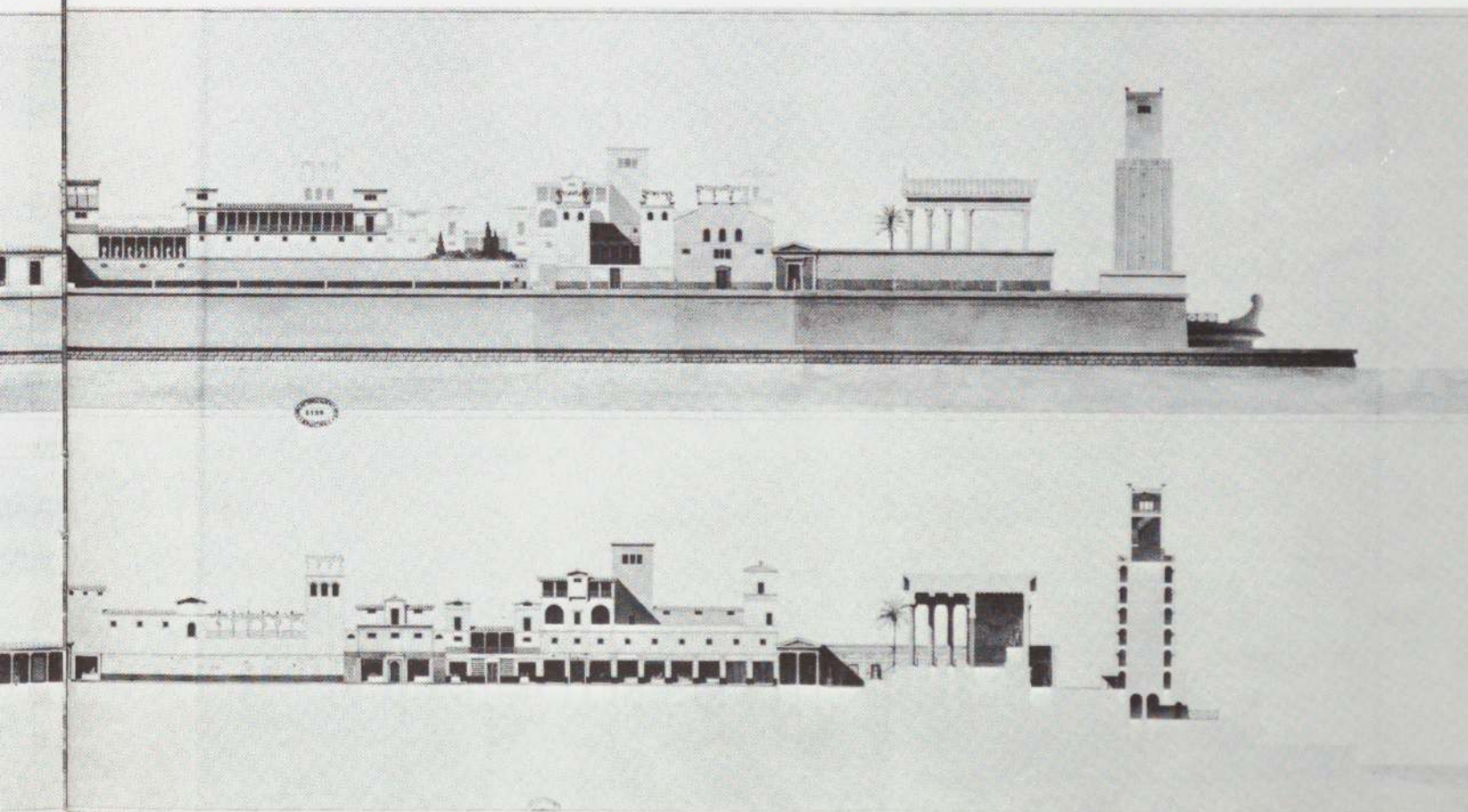




IN 1829, HENRI LABROUSTE SUBMITTED TO THE ACADEMIE des Beaux-Arts, which governed the Ecole des Beaux-Arts, his fourth-year *envoi*, the last and most extensive of the archaeological reconstructions required of each Grand Prix winner studying in Rome. Devoted to the Greek temples at Paestum, the reconstruction set off a controversy over the nature of classical architecture and the goals of teaching at the Ecole. Over the course of the next five years, an extraordinary series of radical archaeological reconstructions (and original compositions required for the fifth-year *envois*) were produced by the Grand Prix winners of the 1820s. Many of the archaeological studies presented ancient architecture in a cloak of vivid polychromy and incidental, impermanent decoration of war trophies and graffiti. All of them questioned the nature of classical form, particularly the use of the columnar Orders, as well as the concepts of social and utilitarian purpose attributed by the Académie to the

left: Henri LABROUSTE. Temple of Hera I ("Portique"), Paestum. Restoration. 1828–29. Fourth-year *envoi*. Section and perspective.

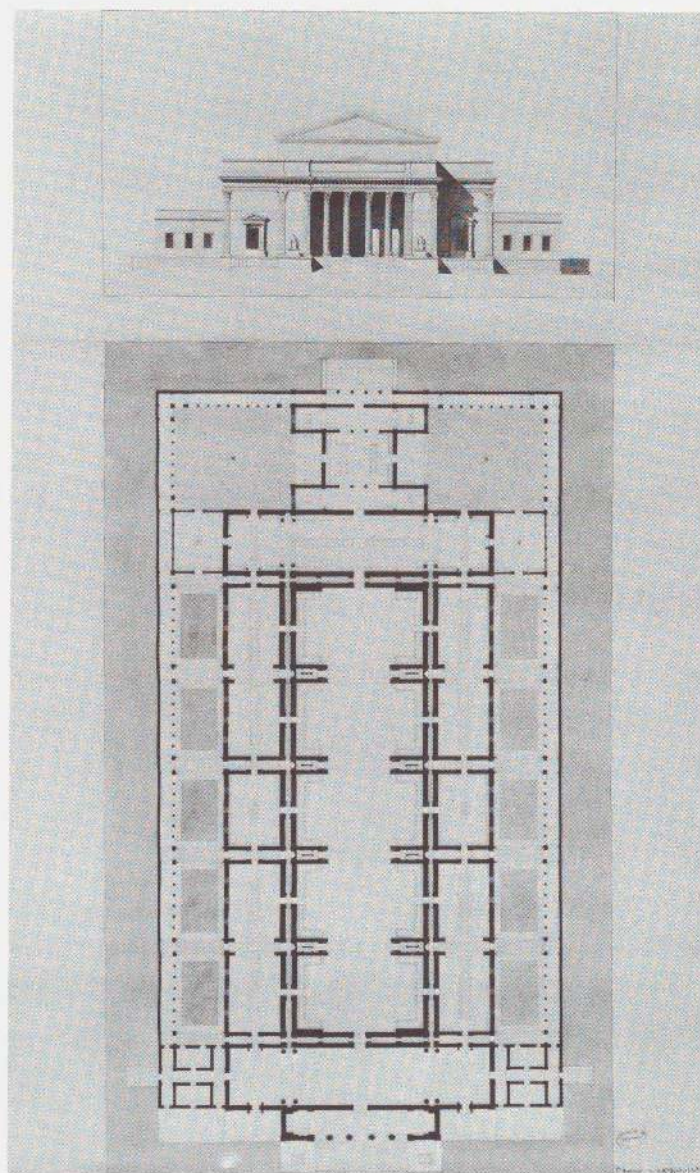
below: Marie-Antoine DELANNOY. The Tiber Island, Rome. Restoration. 1832. Fourth-year *envoi*. Combined elevations and sections.

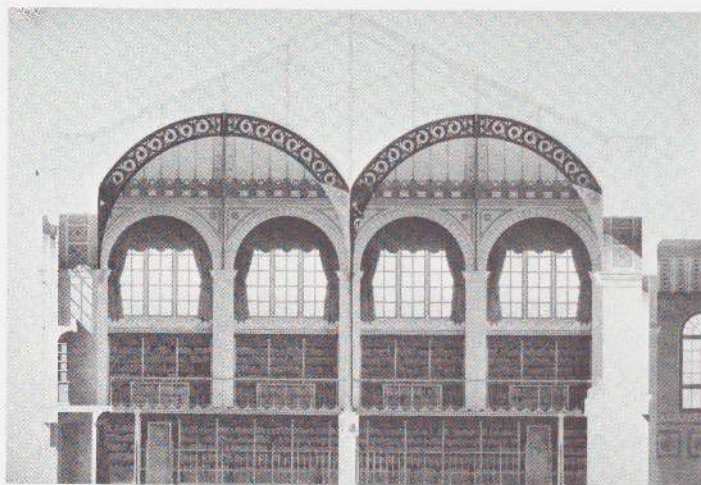


ancient Greeks and Romans. The reconstruction of the Tiber Island by Marie-Antoine Delannoy presents a cluttered and colorful image of Roman urbanism, with monumental public buildings crammed against ordinary houses.

Beginning with the Protestant Church of Félix Duban in 1829, the fifth-year *envois* depicted such non-traditional structures as frontier monuments and warehouses, which were based on a variety of provincial models deemed unacceptable by the Académie. And it was the Académie, not the Ecole, that judged the Grands Prix and the subsequent student work of the winners. The effect of these projects on architectural students was immediate, and a number of students entered ateliers of the radicals; but attempts to alter architectural doctrine within the Ecole failed. The formal standards and forceful tradition of planning of the eighteenth century prevailed among prize-winning projects. François-Louis Boulanger's Library shows such a distinguished and strikingly "modern" plan, with an elevation that reveals little about the interior because it is conceived as an essentially fixed public gesture. It was not until the late 1840s that student projects for the lesser competitions became freer in reference and interpretation, as the deaths of the last major theorists and teachers of eighteenth-century ideas opened the way for younger, more liberal men on the jury of the Ecole. By that time, the patronage of Louis Philippe's government had given the Grand Prix laureates of the 1820s the opportunity to set their ideas in stone in a series of major institutional buildings, and their influence was felt in the Ecole and throughout France.

François-Louis BOULANGER. *Bibliothèque*. 1834. *Concours d'émulation, rendu*. Elevation and plan.

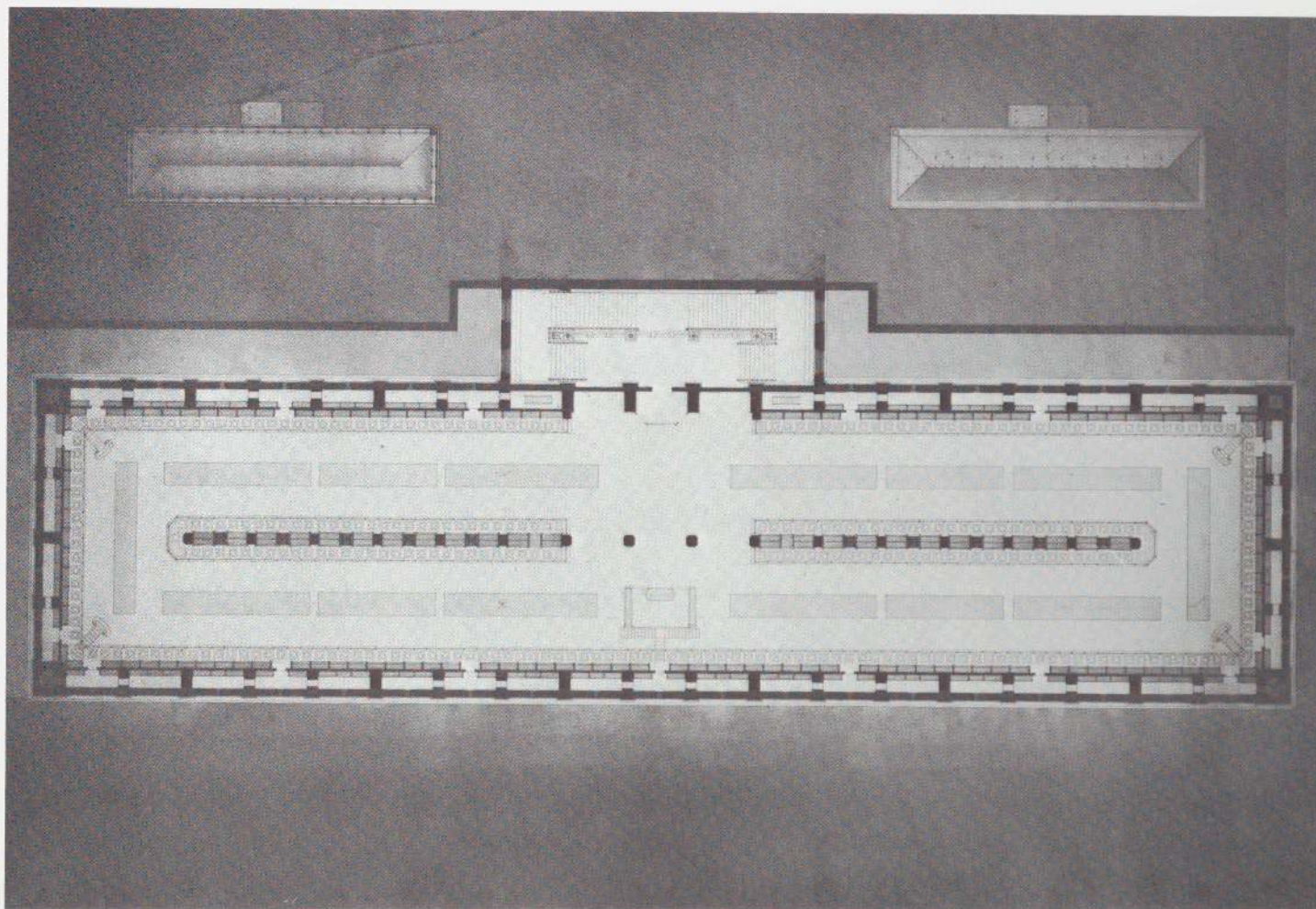


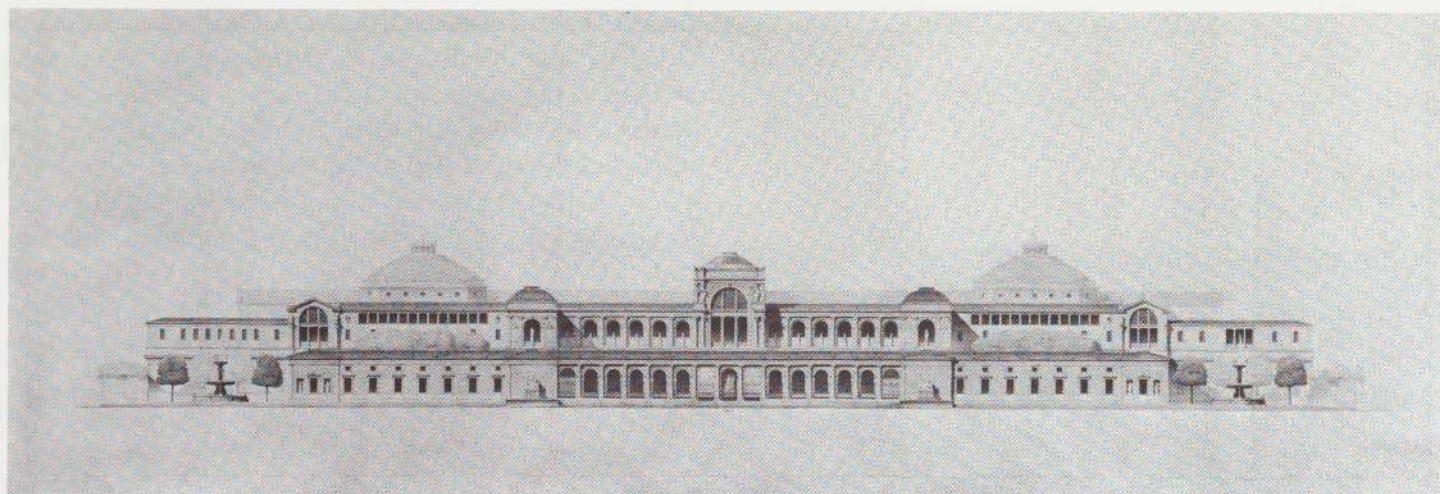


Henri LABROUSTE. Bibliothèque Sainte-Geneviève, Paris. Section and plan of reading room. 1850. Bibliothèque Nationale, Paris.

By 1848 THE APPOINTMENT OF NEW PROFESSORS AND JURY members had reinforced the teachings of the radical ateliers. A revolution had put into power a *prince-président*, Louis Napoleon, who intended to rebuild Paris and who was a friend of such architects as Eugène-Emmanuel Viollet-le-Duc, a Rationalist, and Simon-Claude Constant-Dufeux, a Romantic Eclectic. And among other works by the authors of the radical *envois* of the late 1820s and early '30s, the Bibliothèque Sainte-Geneviève, Henri Labrouste's great statement of Romantic Rationalism, was nearing completion and would open in 1850 (p. 30).

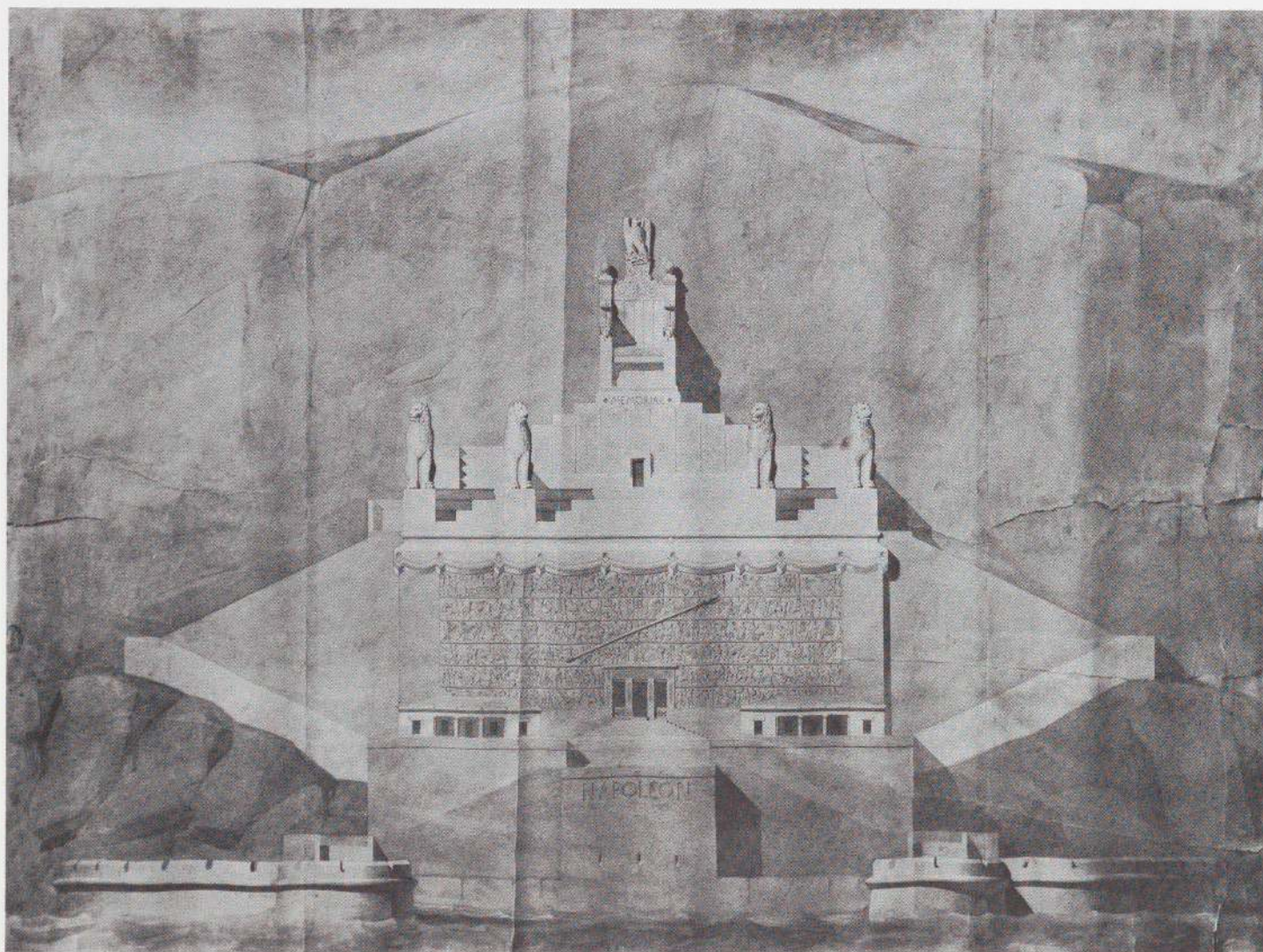
The effects of the Bibliothèque and of the currents of thought spreading from the radical ateliers were twofold. A complex, hermetic decorative style regularly characterized many *esquisses* and *rendus* of the secondary competitions, such as twenty-year-old Gabriel-Auguste Ancelet's Monument to Napoleon (p. 16). In response to a program that was surely prompted by the rise to power of Louis Napoleon, Ancelet proposed that there be cut from the living rock of the island of Saint Helena a huge, empty throne and sarcophagus of primitive, eclectic detail. But while this so-called *Néo-Grec* decoration, inspired by Labrouste, reflected one Romantic impulse of

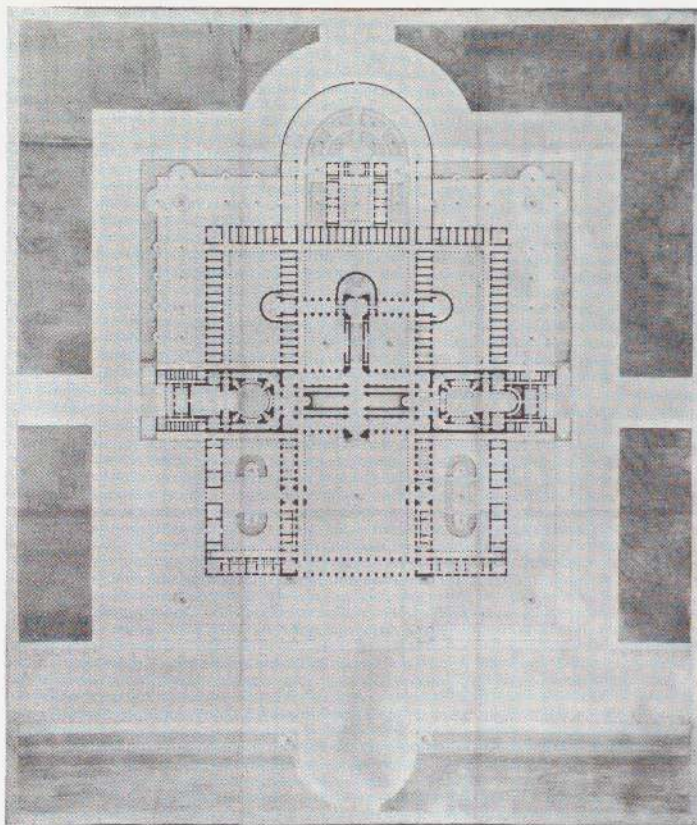




Honoré DAUMET. *Un Conservatoire de musique et de déclamation* (A Conservatory of Music and Oratory). 1855. 1^{er} Grand Prix. Elevation (above) and plan (opposite).

Gabriel-Auguste ANCELET. *Monument dans l'île Sainte-Hélène à Napoléon 1^{er}* (Monument to Napoleon on the Island of Saint Helena). 1849. *Concours d'émulation, rendu*. Elevation.

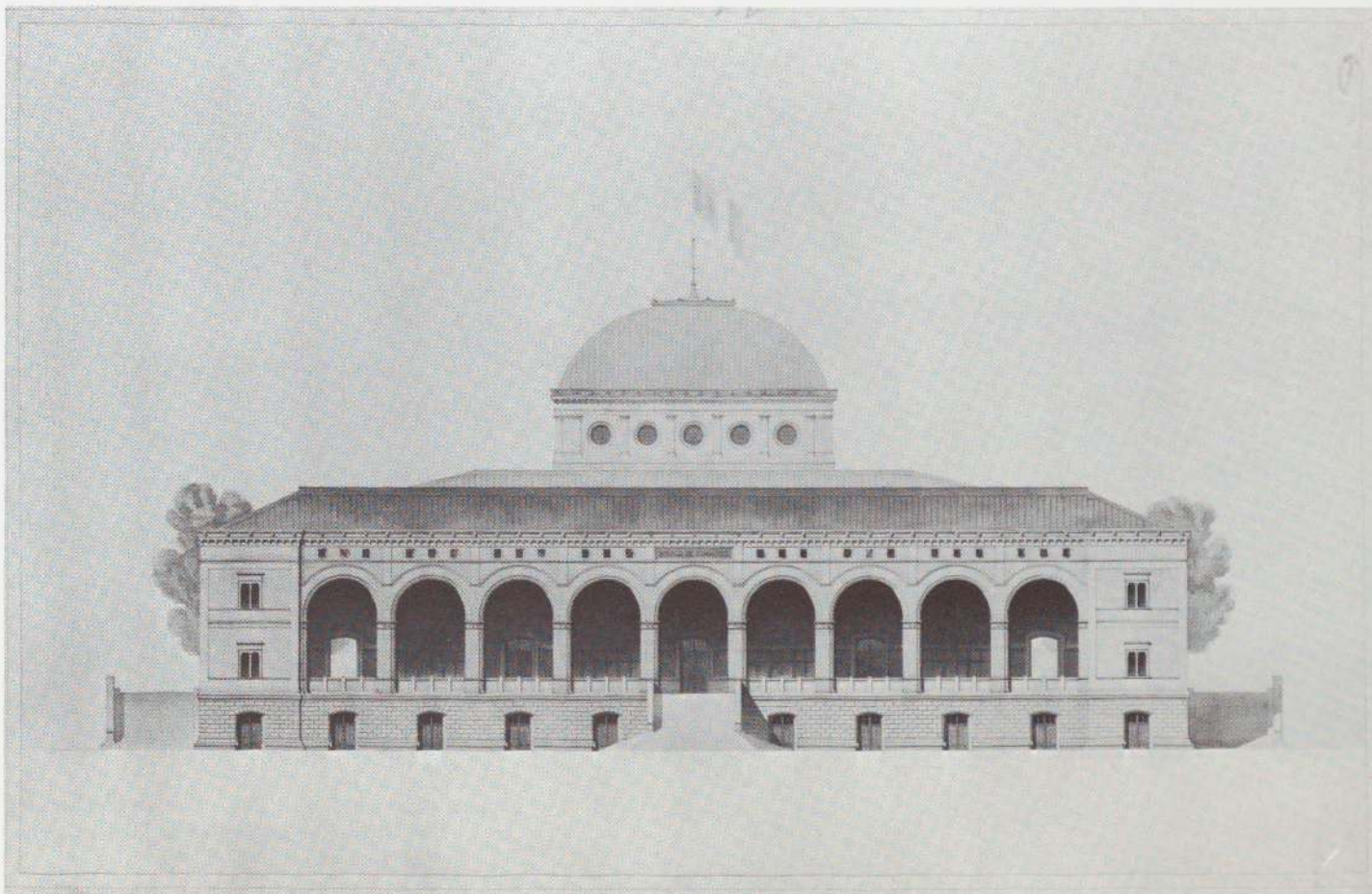


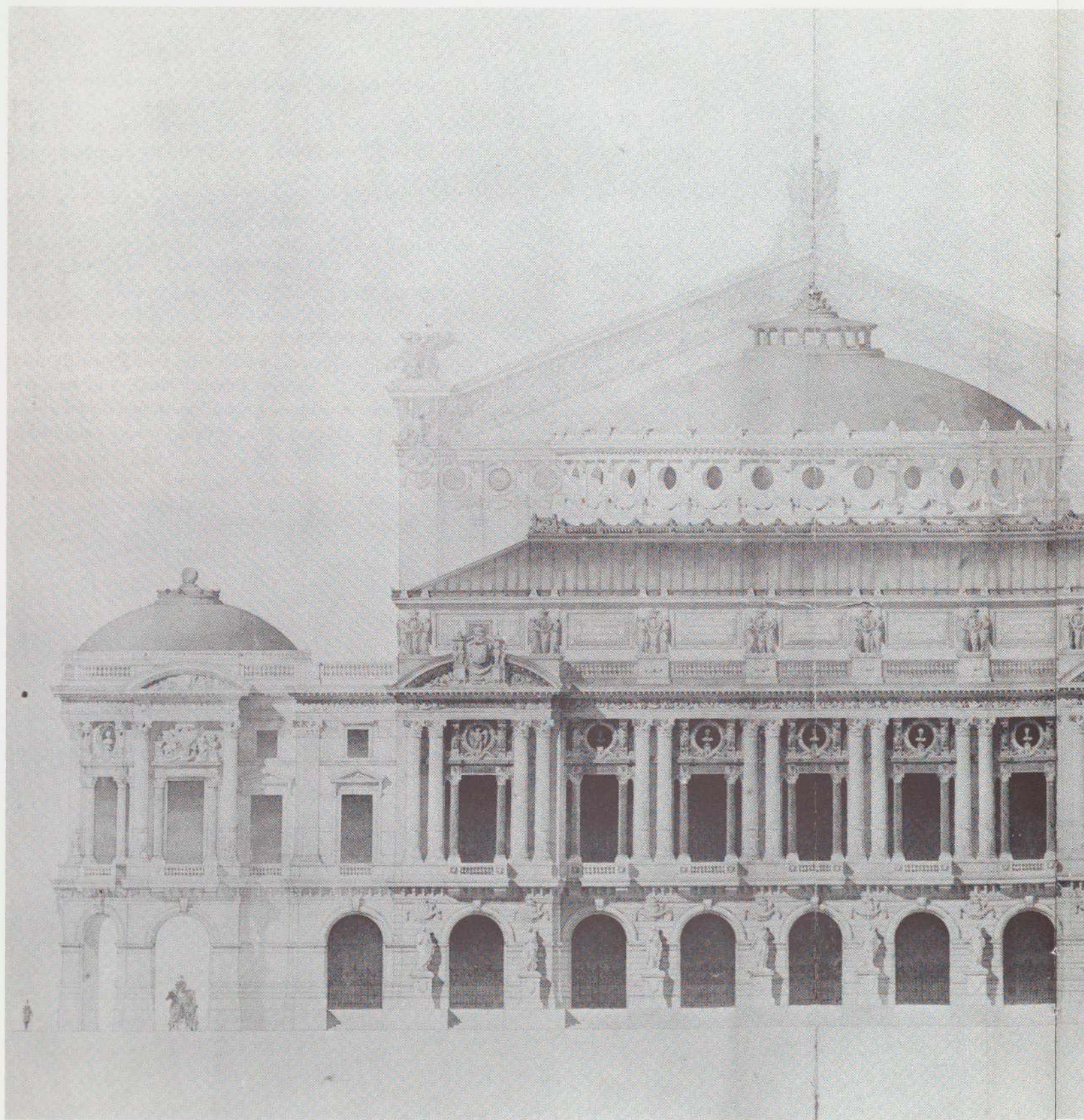


the period, the Rationalism of the Bibliothèque Sainte-Geneviève also prompted a new kind of composition in some student projects. Gabriel Davioud's *Bourse* no longer admits of a tightly integrated, climactic arrangements of parts, but separately defines each mass and interior space according to its use and sets them all in a row. The forms are stark and are dictated by the structural system, which is now the ordering principle.

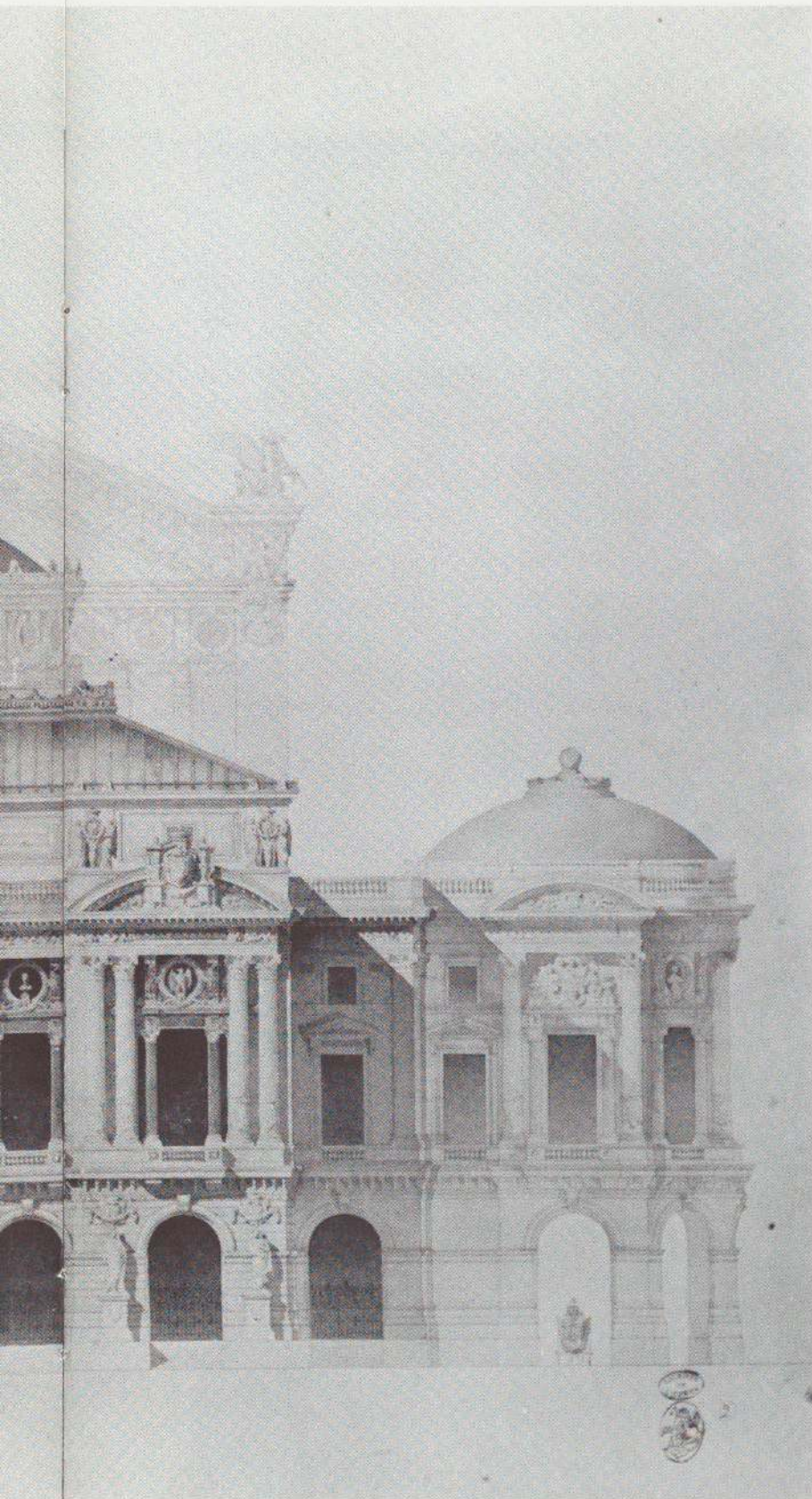
Thus the projects for secondary competitions reflect the current architectural crisis caused by the rejection of the idea of immutable classical forms and of the modulated sequences of space as organizing principles, and by the question of whether eclecticism could lead to a new, more precisely expressive architecture. Yet at the same time, the conservative index of the Grand Prix continued to call forth compositions of great virtuosity, like Honoré Daumet's Conservatory of Music and Oratory, whose ingenious plan and calm but richly varied elevation show the mastery of three-dimensional form essential to a good composition.

below: Gabriel DAVIoud. *Bourse* (Stock Exchange). 1849. *Concours d'émulation, rendu*. Elevation.





Charles GARNIER. Opéra, Paris. Facade. Preliminary project, 1861. Bibliothèque-Musée de l'Opéra, Paris.

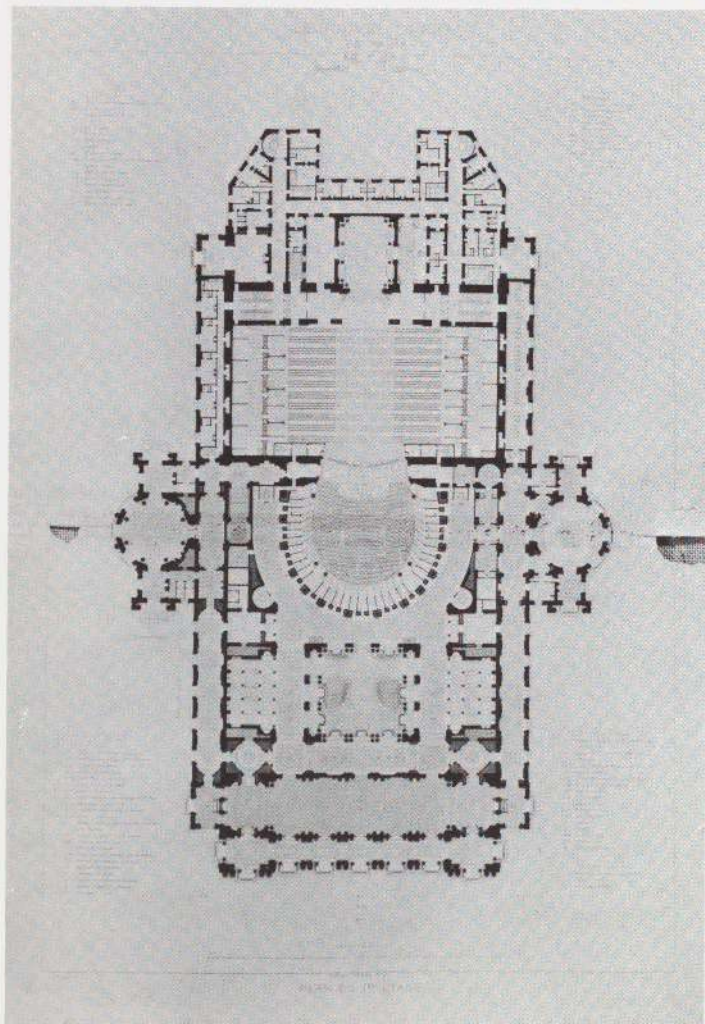


AS THE BIBLIOTHÈQUE SAINTE-GENEVIÈVE DOMINATED THE projects of students in the late 1840s and '50s, so did the new Paris Opéra of Charles Garnier become the great influence after 1861. By 1863, brightly colored and heavily decorative drawings appeared in the winning projects for the Grand Prix. Emmanuel Brune's Staircase of the Palace of a Sovereign (p. 21) directly adapts details of the Opéra, which was then still in the drawing stage. A year later, Julien Guadet was the first of a series of six students employed in Garnier's *agence* for the Opéra to win the Grand Prix. His Hospice in the Alps (p. 21) demonstrates the changing emphases of the period: the medievalism of his project was new to the Grands Prix, but the complexity of its massed pavilions reflects the Opéra's new baroque impulse.

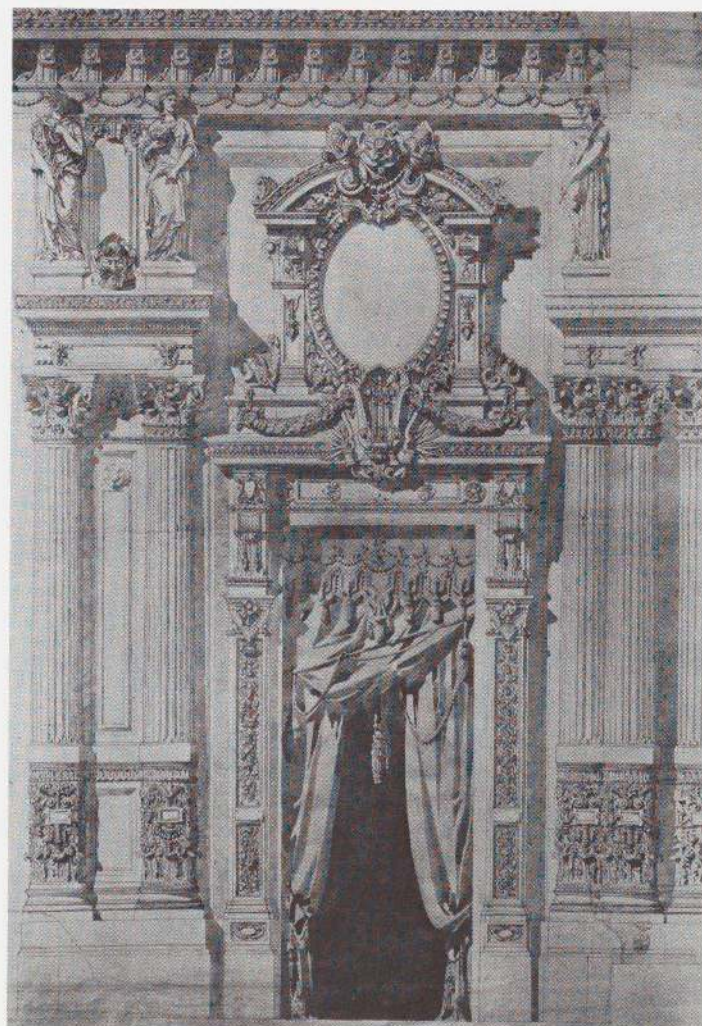
In the same year, 1864, the attempt of Napoleon III and his Surintendant des Beaux-Arts, Count Nieuwerkerke, to reorganize the faculty of the Ecole was partly rejected when Viollet-le-Duc, newly appointed Professor of the History of Art and Aesthetics, had to resign after repeated student disruption of his lectures. With the design and construction of the Paris Opéra and the implementation of Haussmann's plan for the city, students turned with renewed interest to the tradition of brilliant planning and composition. Jean-Louis Pascal's plan for a Town House for a Rich Banker (p. 22) is urban in scale and provides a triumphant solution to the problem of an irregular site by the device of two pivot-like, round chambers that gather up the axes of the building at its inner angles. Garnier's Opéra had reinstituted the idea of the building as an elaborate shell of beautifully orchestrated spaces for social movement, set into the complex of the city, and his student employees revitalized this notion of composition at the Ecole.

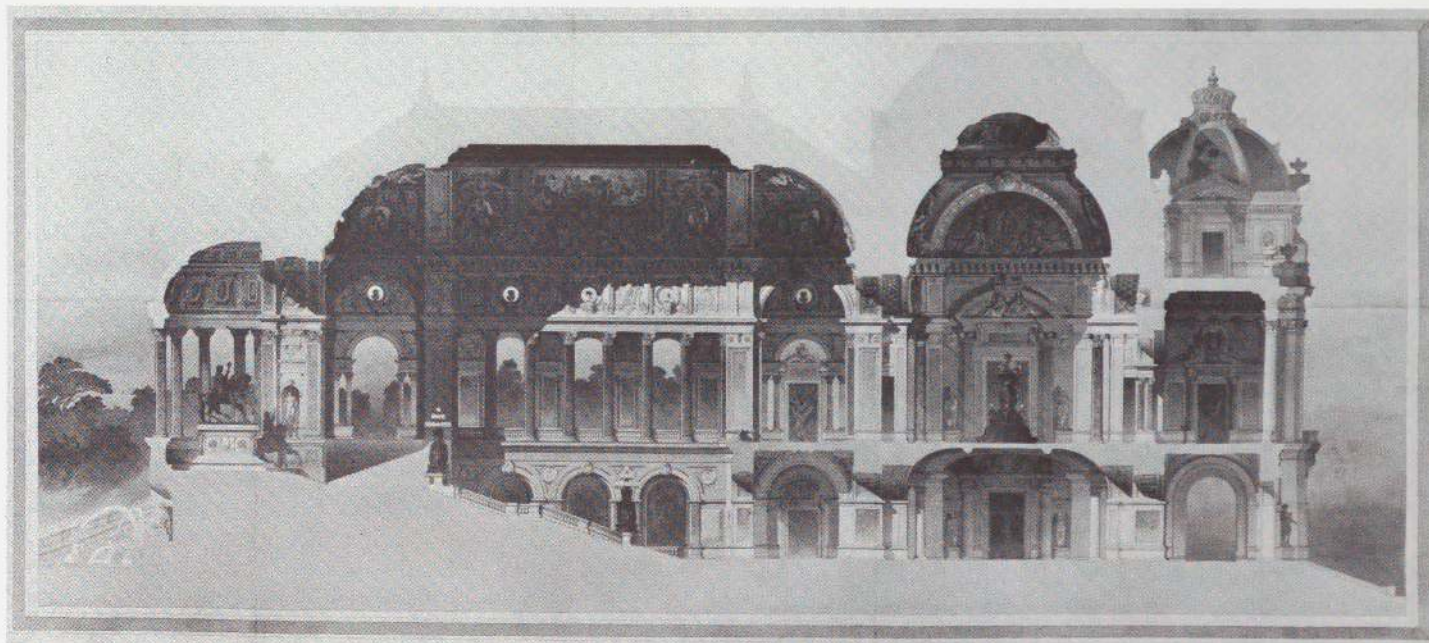
While many public buildings and private houses took up the example of Garnier's architecture, a concern for structural rationalism and symbolic decoration continued in the design of many institutional and industrial buildings. This concern is reflected in such projects as the Railway Station of Jean-Camille Formigé (p. 22), which won the Prix Duc, a competition established by the Romantic architect Louis Duc to encourage the invention of a new style of architecture. Formigé's *Néo-Grec* details range from the elaborately heavy quality of the prevailing baroque decoration of the time to the linear delicacy of cast-iron construction, but they are chosen for symbolic significance and are joined to a simple, clearly articulated structure.

Charles GARNIER. Opéra, Paris. Plan of first floor, from *Le Nouvel Opéra de Paris*, Paris, 1878-80.



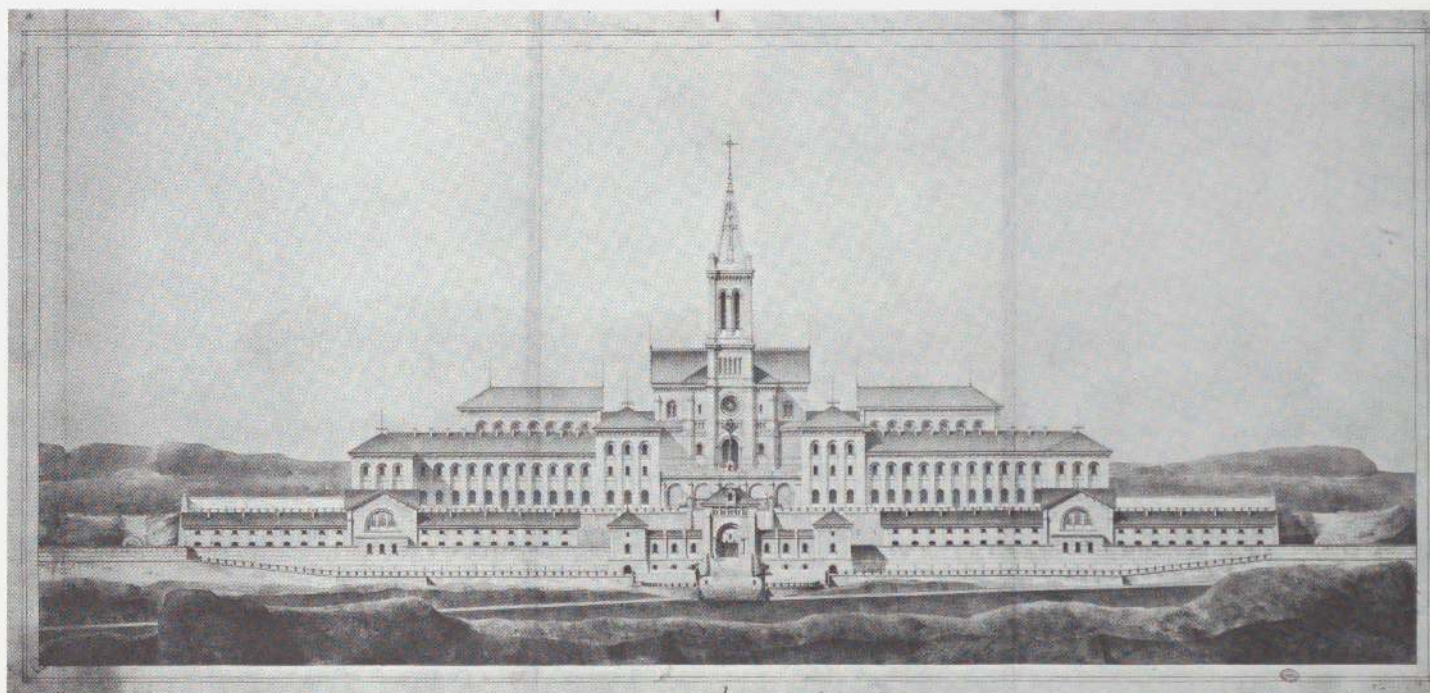
Charles GARNIER. Opéra, Paris. Grand Foyer, detail study for north wall. 1861-63. Bibliothèque-Musée de l'Opéra, Paris.

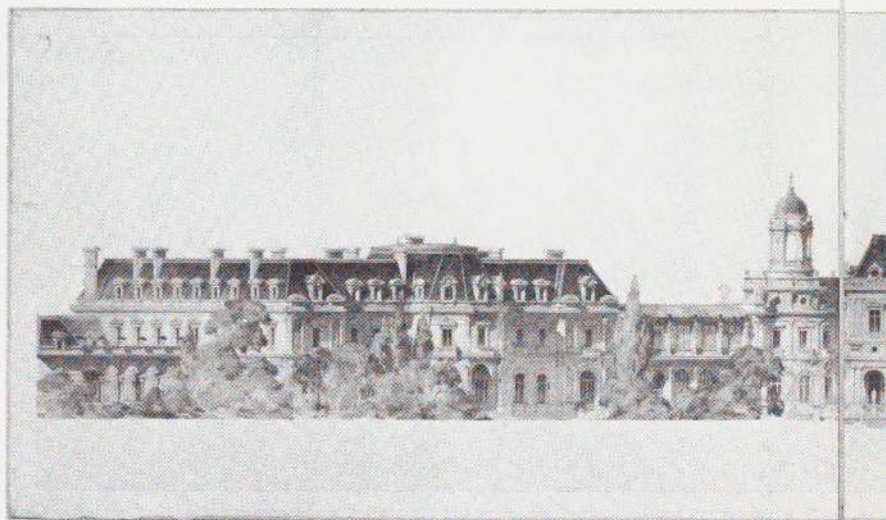
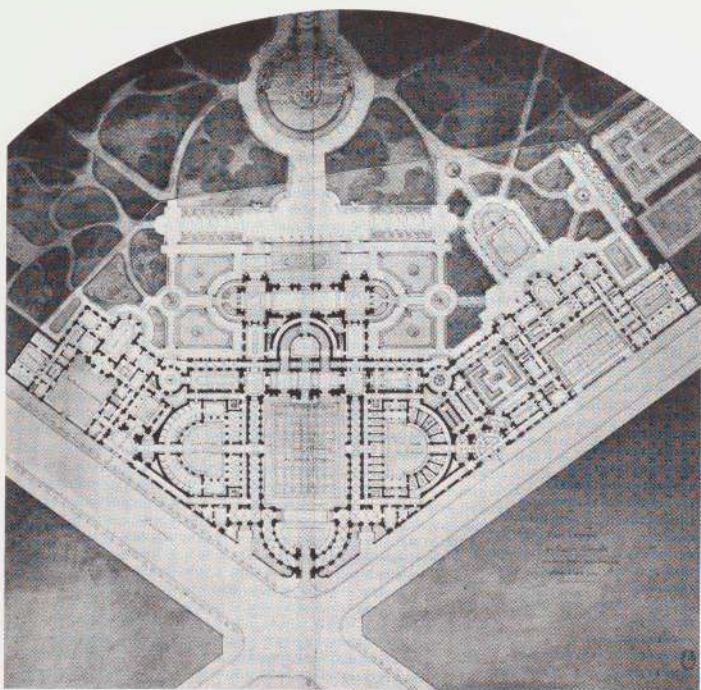




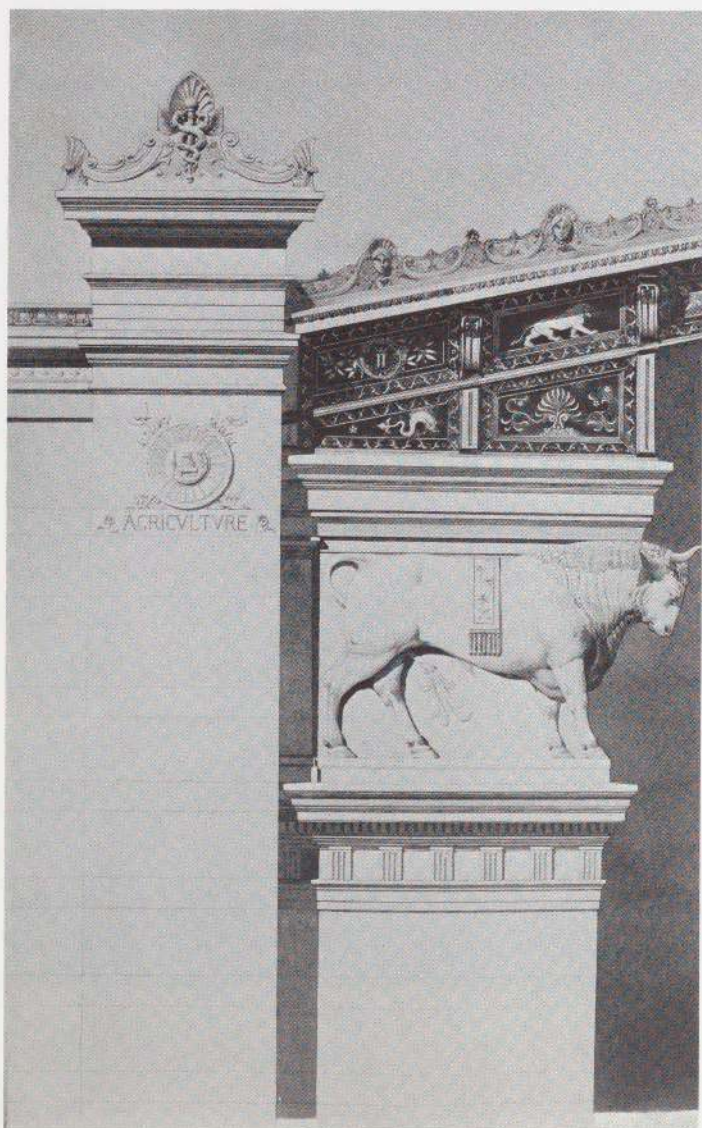
Emmanuel BRUNE. *L'Escalier principal d'un palais d'un Souverain* (Principal Staircase of the Palace of a Sovereign). 1863. 1^{er} Grand Prix. Section.

Julien GUADET. *Un Hospice dans les Alpes* (A Hospice in the Alps). 1864. 1^{er} Grand Prix. Elevation.



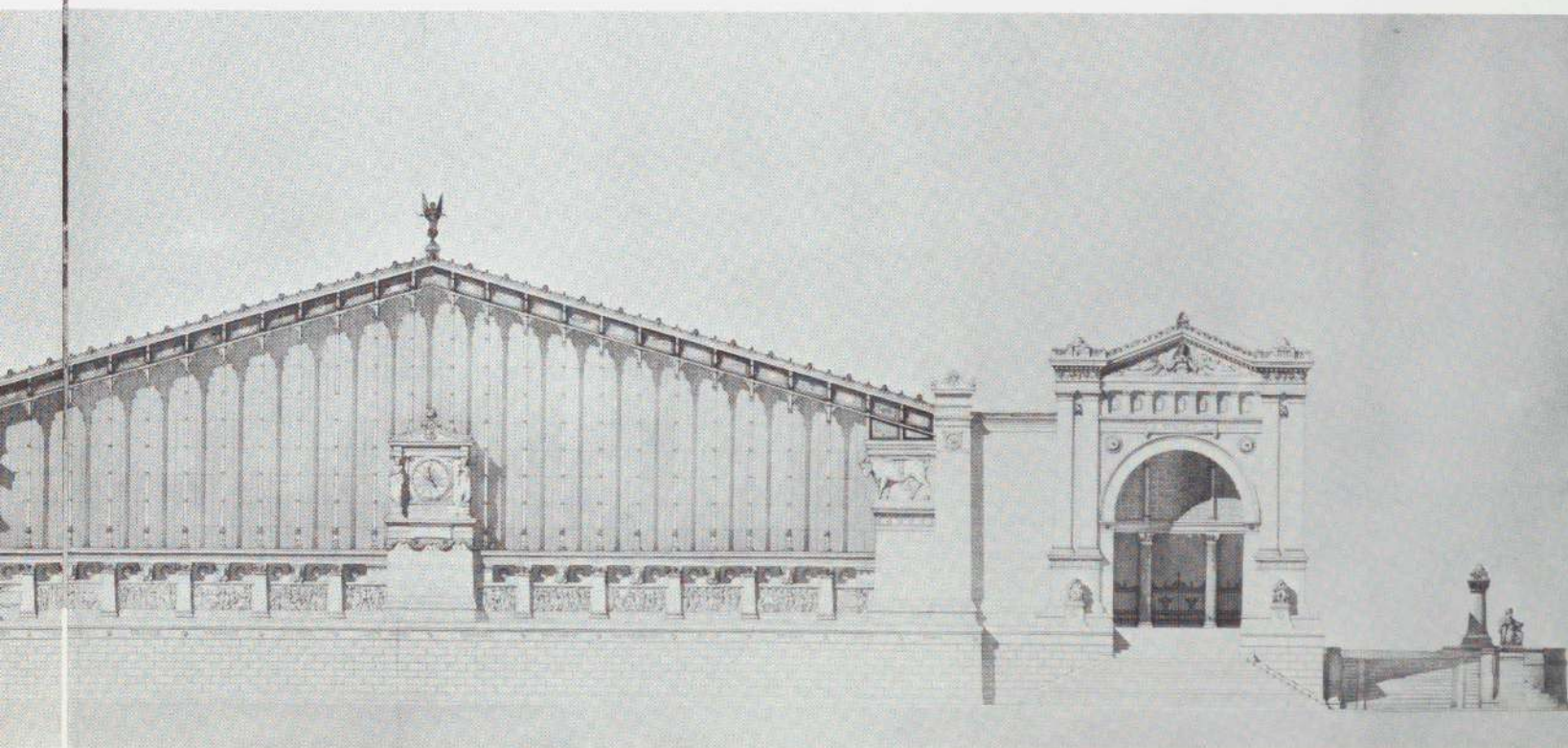
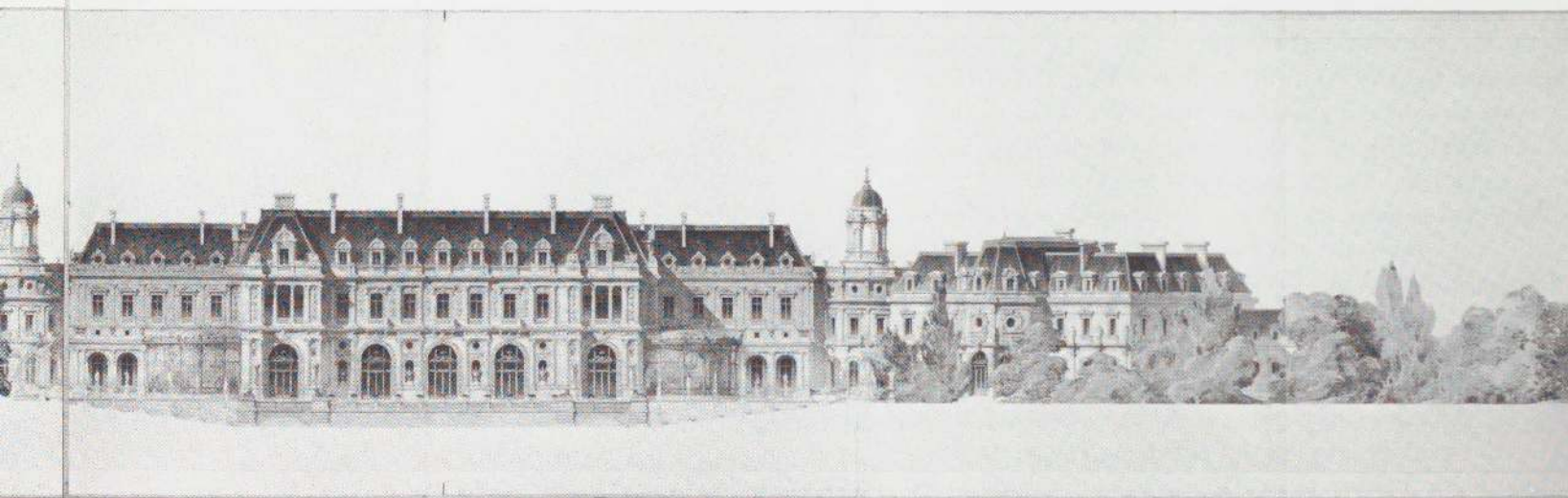


Jean-Louis PASCAL. *Un Hôtel à Paris pour un riche banquier* (A Town House in Paris for a Rich Banker). 1866. 1^{er} Grand Prix. Plan and elevation.



Jean-Camille FORMIGÉ. *Une Gare de chemin de fer* (A Railway Station). 1876. Prix Duc. Detail and elevation.



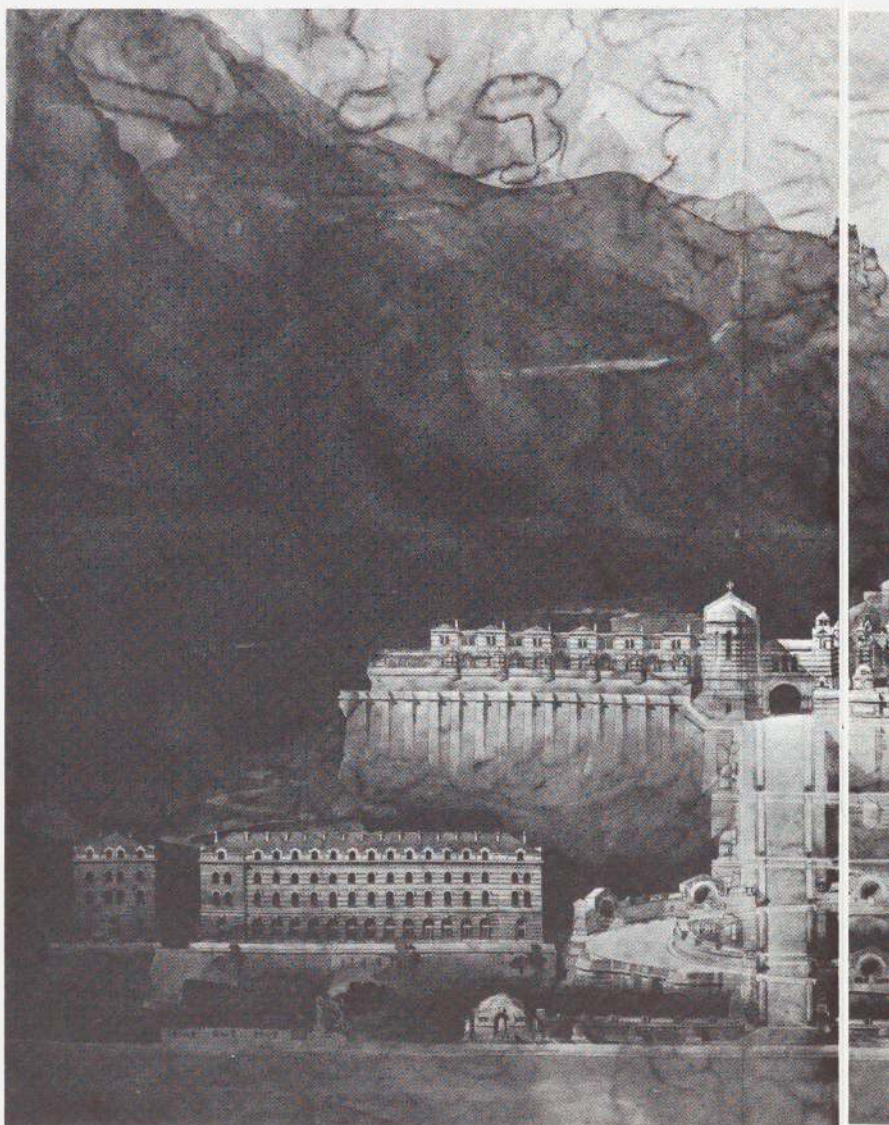
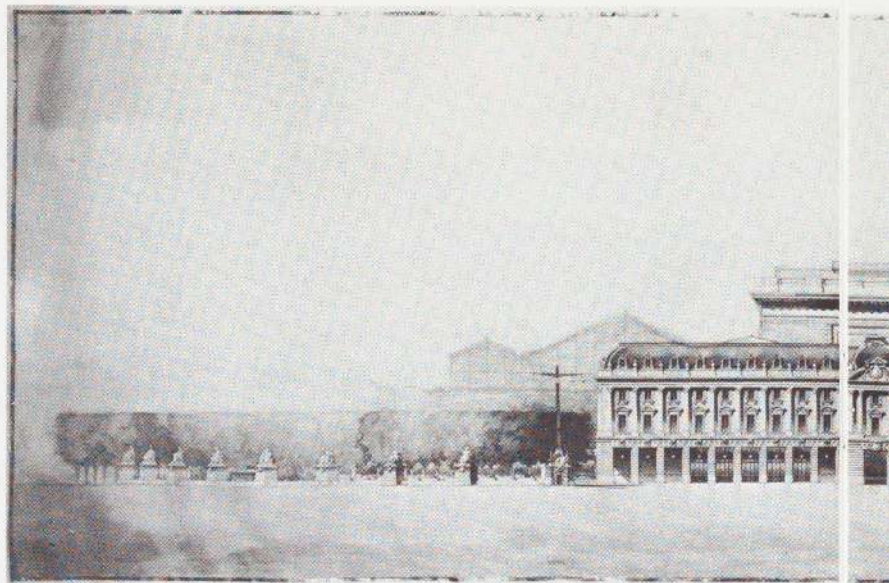


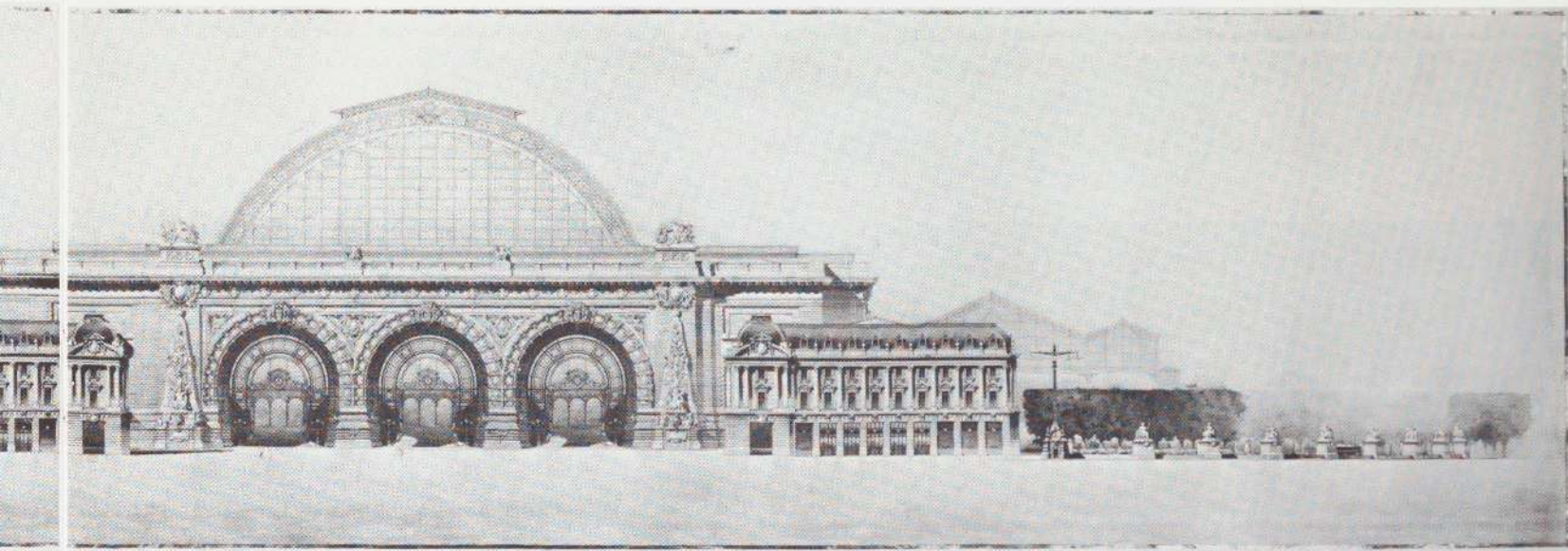
THE GRAND PRIX PROJECTS OF THE LAST QUARTER OF THE nineteenth century are the largest in scale and among the most beautifully rendered. But they do not often address themselves to the many new structural and formal possibilities that architecture in France and in other parts of the world had begun to raise. Thus H.-T.-E. Eustache's Central Railway Station with a Large Hotel presents an iron-and-glass train shed with an impeccably functional plan but with a triple portal of inflated proportions and an awkward relationship to its flanking hotels.

Projects for more traditional programs prove that the facility in large-scale composition that matured in the buildings and student work of the 1860s could be applied in freely handled variations, such as J.-E.-A. Duquesne's Pilgrimage Church. Its fluid impressionistic rendering complements its dynamic, eclectic, asymmetrical composition. The festive Casino of Louis-Hippolyte Boileau (p. 27) relies heavily on pictorial effects and suggests some of the preoccupations of Art Nouveau, particularly in its Gaudíesque grottoes. The plan of Paul Bigot's Thermal Bathing Establishment and Casino (p. 26) so concentrates on form and rendering that it creates a new image: unlike the rigorously rectilinear abstractions of a century earlier, this conception of the plan is tapestry-like and is varied on a minutely detailed scale.

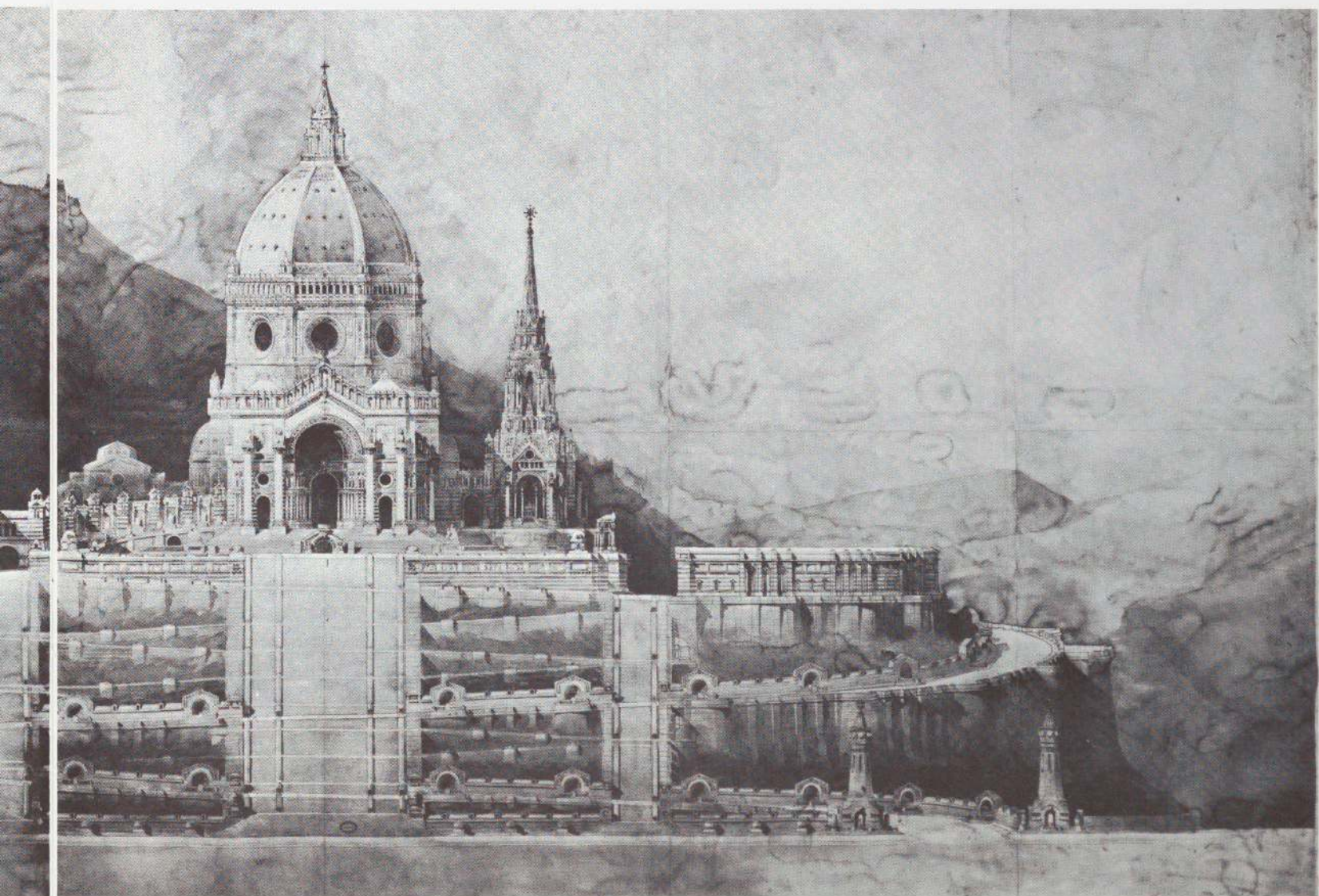
Projects for secondary competitions such as Lucien Bardey's Elevator (p. 27) seem to indicate that the Ecole could take only a decorative approach in elevating a practical invention to the status of "high art." Yet it was in 1901-04 that Tony Garnier created his Cité Industrielle while he was a student in Rome, a project of importance to contemporary architecture if not to academism. And as late as 1924, Auguste Perret, who had been a faithful student of the great academic theorist Julien Guadet, opened an atelier in connection with the Ecole. Although such architects strove to work within the system, architectural influences from other countries, and from within France in the work of Le Corbusier, were too diverse and compelling for Beaux-Arts theory to retain a dominant position. With world wars, with economic and intellectual changes, and particularly with the new prevalence of the machine, the adherence to tradition and the generosity of space and elaborately wrought materials that characterized the architecture of the Ecole des Beaux-Arts came to be seen as superfluous constraints on an industrialized society. Today, the urban significance of Beaux-Arts planning and the willingness of Beaux-Arts architects to confront history begin to seem liberating.

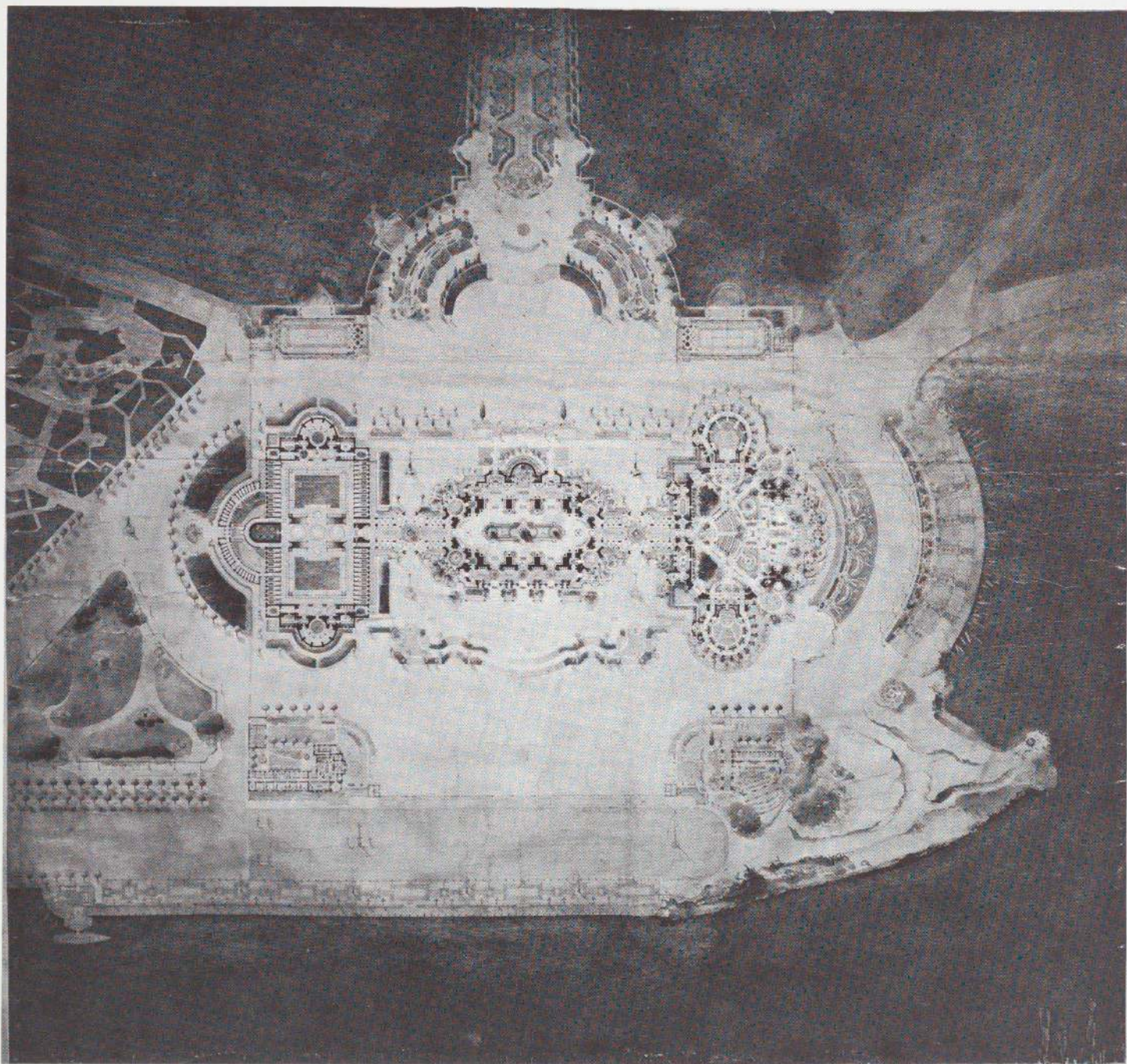
Joseph-Eugène-Armand DUQUESNE. *Une Eglise votive dans un lieu de Pèlerinage célèbre* (A Votive Church in a Celebrated Place of Pilgrimage). 1897. 1^{er} Grand Prix. Elevation.



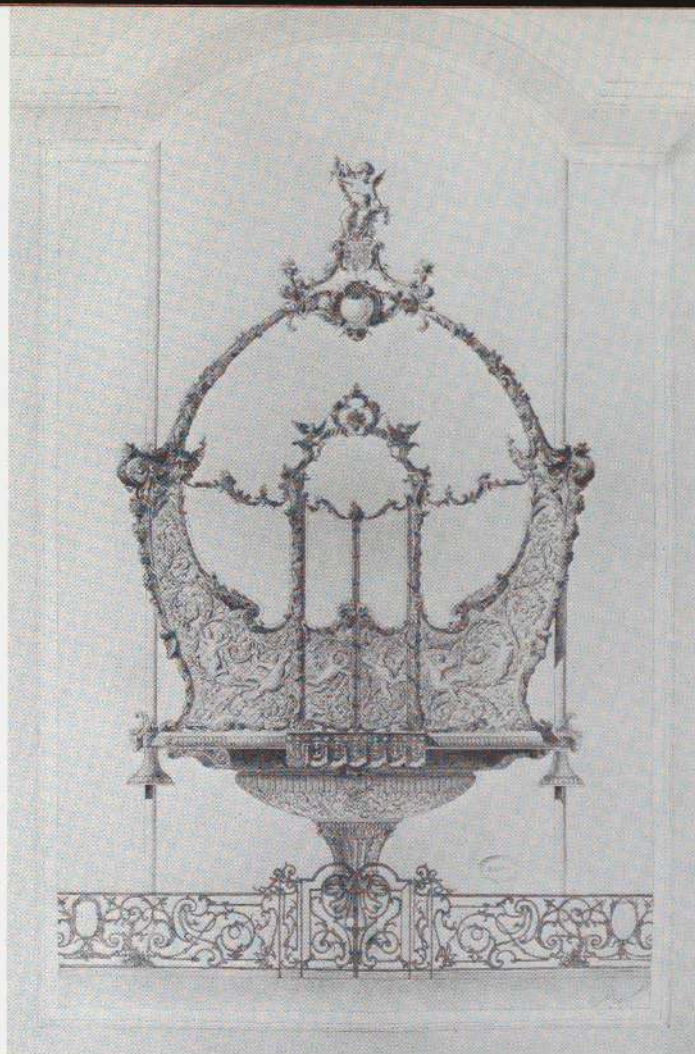


above: Henri-Thomas-Edouard EUSTACHE. *Une Gare centrale de chemin de fer avec un vaste hôtel*
(A Central Railway Station with a Large Hotel). 1891. 1^{er} Grand Prix. Elevation.

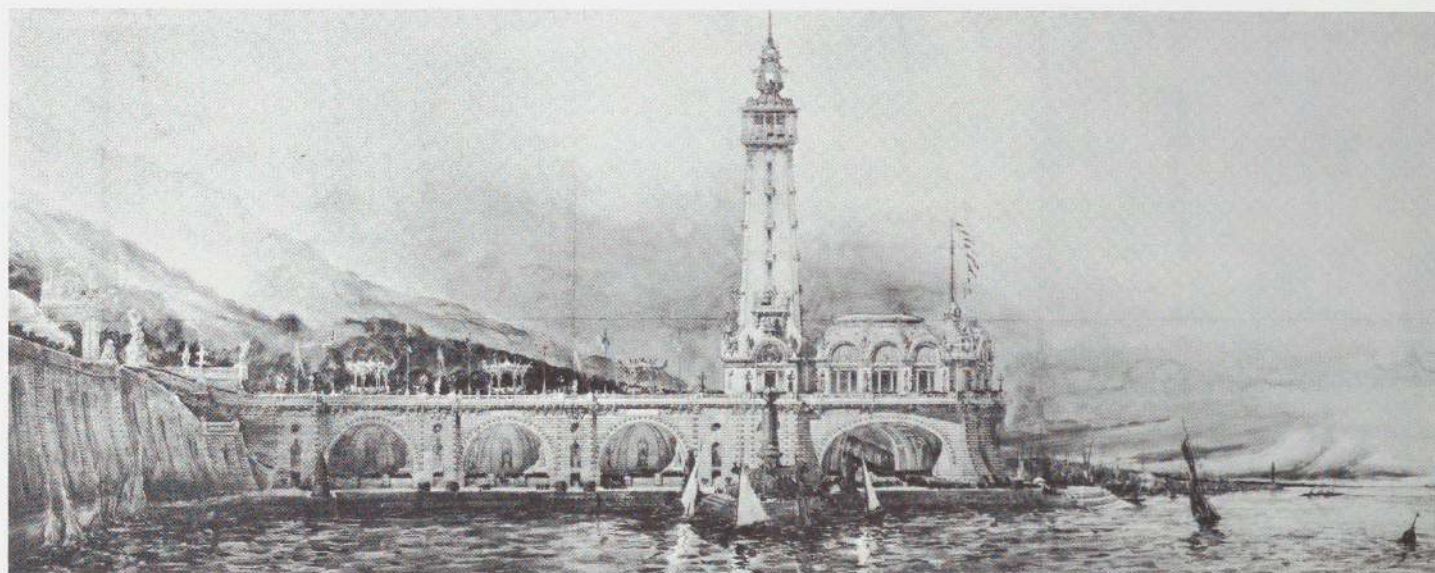




Paul BICOT. *Un Etablissement d'eaux thermales et casino* (A Thermal Bathing Establishment and Casino). 1900. 1^{er} Grand Prix. Plan.



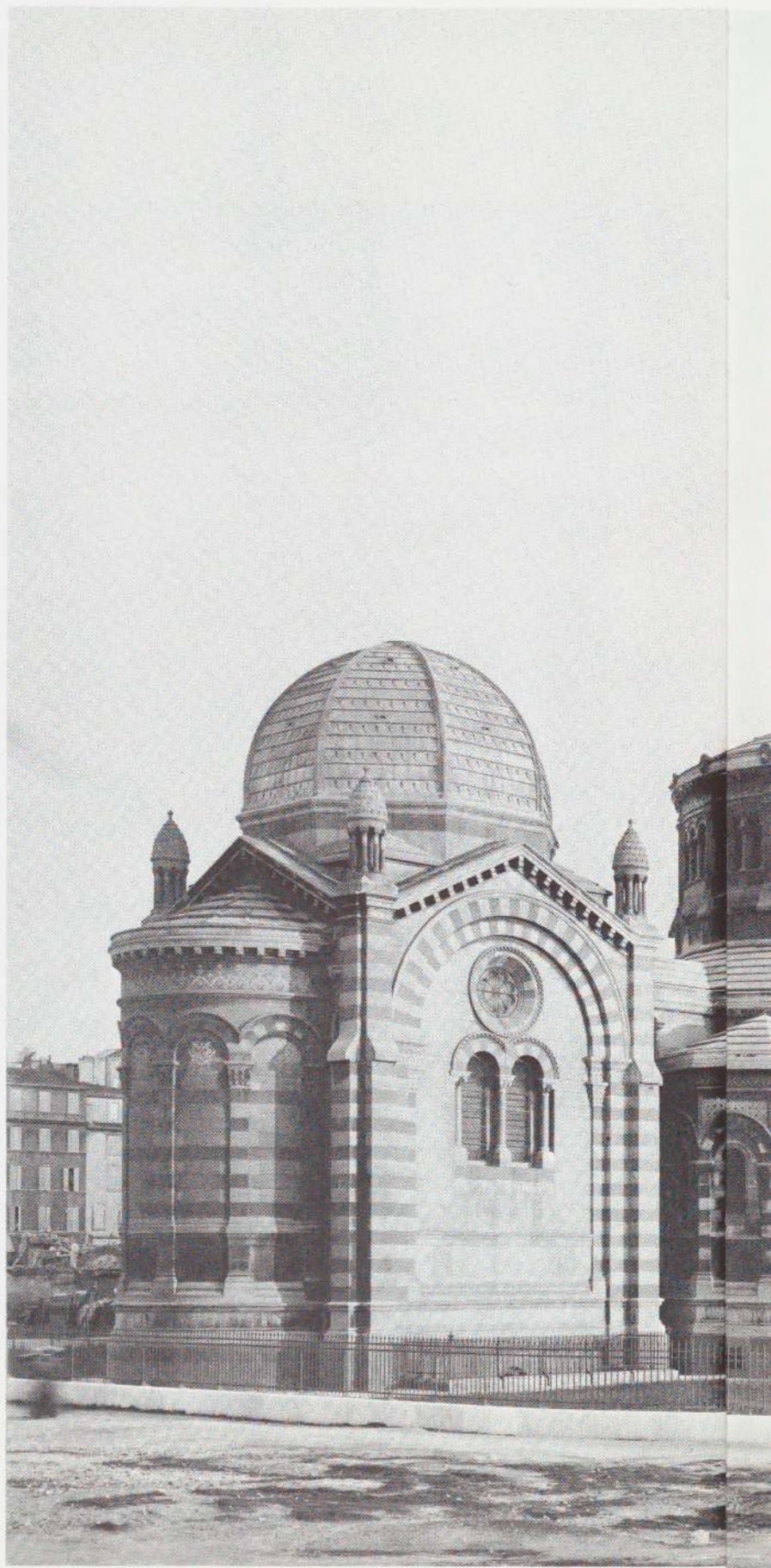
Lucien BARDEY. *Cabine d'ascenseur* (Elevator). 1890. Prix Godeboeuf.



Louis-Hippolyte BOILEAU. *Casino*. 1897.
Prix Achille Leclère, 1^{er} médaille. Elevation.

ALTHOUGH THE GRANDS PRIX FORM A NEARLY SELF-CONTAINED tradition, each to some extent reflects the state of architecture at the time that it was produced. The lesser competitions were even more sensitive monitors of developments outside the Ecole. Because of the system of government patronage, the architects of important buildings in France were both former winners and later, as academicians, judges of the Grand Prix competitions. Thus the great buildings of nineteenth-century France represent the succession of ideas that dominated the Ecole. Henri Labrouste's Bibliothèque Sainte-Geneviève (p. 30) is a Romantic Rationalist structure whose iron interior has excited the interest of twentieth-century historians, but whose unorthodox spatial organization and hermetic decoration were the features that most fascinated contemporary observers. Marseilles Cathedral, by Labrouste's friend Léon Vaudoyer, is a building of clearly articulated and masterfully assembled parts, whose vigorous eclecticism seeks to acknowledge the diversity of the city in which it stands. Charles Garnier's Paris Opéra (p. 33) is a brilliant composition of public spaces whose form and distribution are dictated by the flow of activity that they enclose and whose decoration is a sparkling complement to the ceremony of operagoing. The urban successes of academic design, of which the Opéra is one manifestation, were also apparent in the great Paris expositions of the late nineteenth century. Charles Girault's Petit Palais (p. 32) for the Exposition of 1900 is one of the last, diminished echoes of the Opéra, successful as part of a festive ensemble on the Seine, but somewhat incoherent as a work of architecture.

In the United States, Beaux-Arts buildings by those architects who attended the Ecole are as varied as the men who designed them. The sharp detailing and abstract surfaces of Richard Morris Hunt's Lenox Library (p. 31) clearly reflect his observation of the *Néo-Grec* style, which became popular after the completion of the Bibliothèque Sainte-Geneviève. But the Chicago Exposition of 1893 (p. 34) reinforced a prevalent American conception of Beaux-Arts architecture as forming a magnificent urban ensemble of monumental proportions and unifying whiteness. Whitney Warren's Grand Central Terminal (p. 35) is, however, a more accurate translation of Beaux-Arts generosity of space and of integrated interior and exterior circulation systems. By the last years of Beaux-Arts influence in America, a classicism stripped of the Orders and sometimes even of ornament sought to keep pace with the emerging modern style. And yet one of the last major Beaux-Arts buildings, John Russell Pope's Jefferson Memorial, completed in 1943 (p. 36), reasserted classical values with remarkable elegance and conviction.





Léon VAUDOYER. Marseilles Cathedral. 1845-93. East end.



Henri LABROUSTE. Bibliothèque Sainte-Geneviève, Paris. 1838-50.

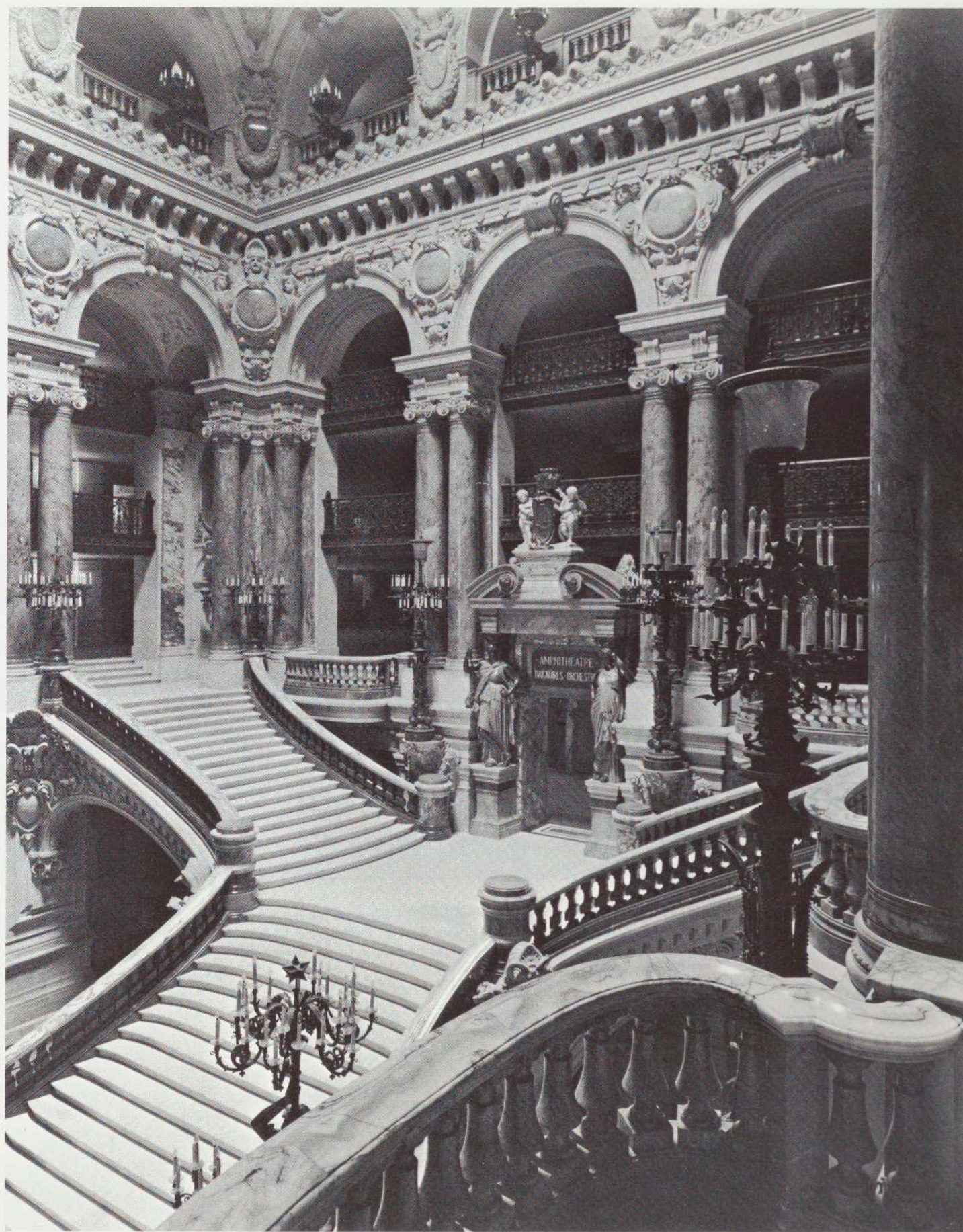


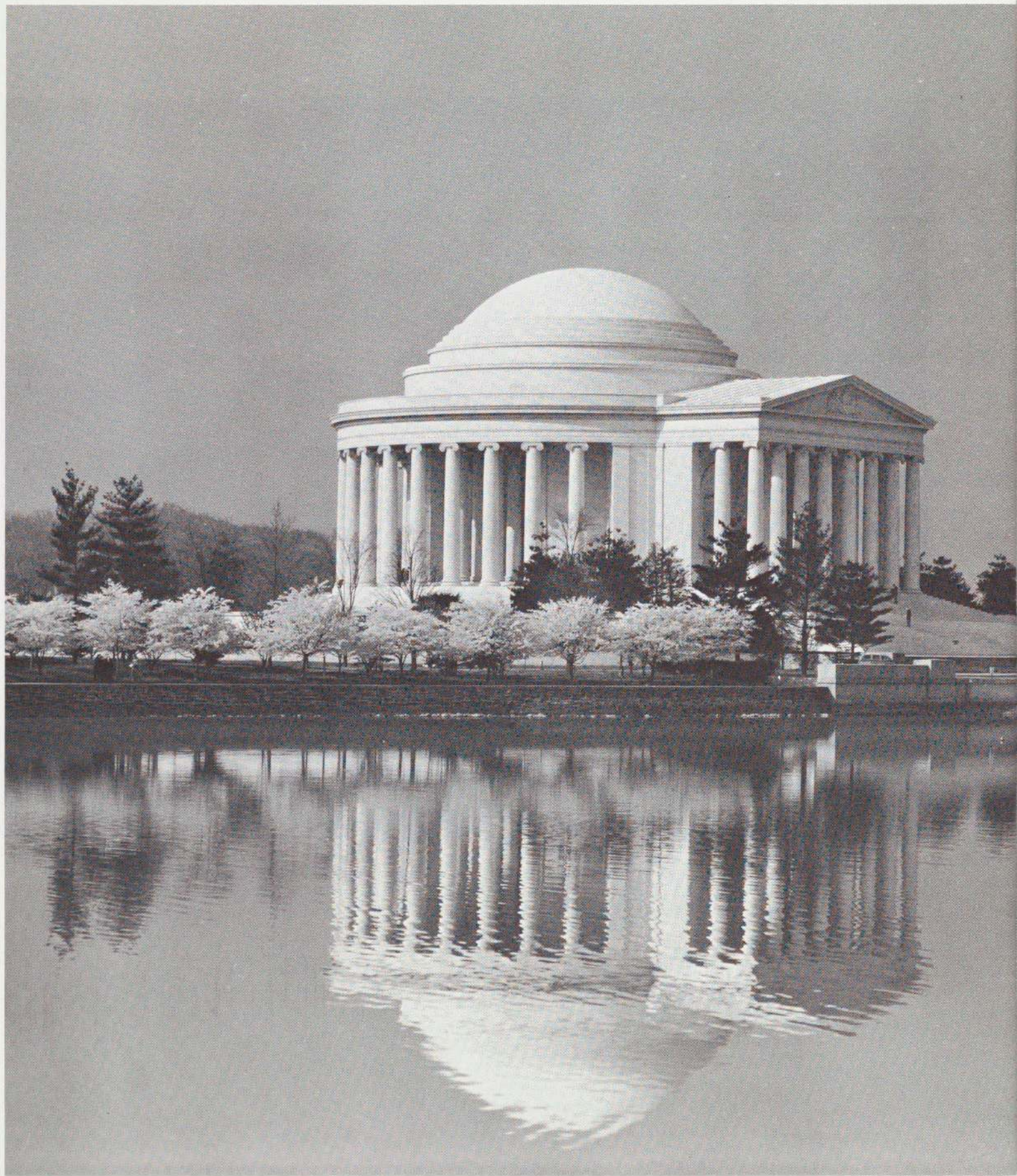
Richard Morris HUNT. Lenox Library, New York. 1869-77 (demolished). (Photo Wurts Bros.)



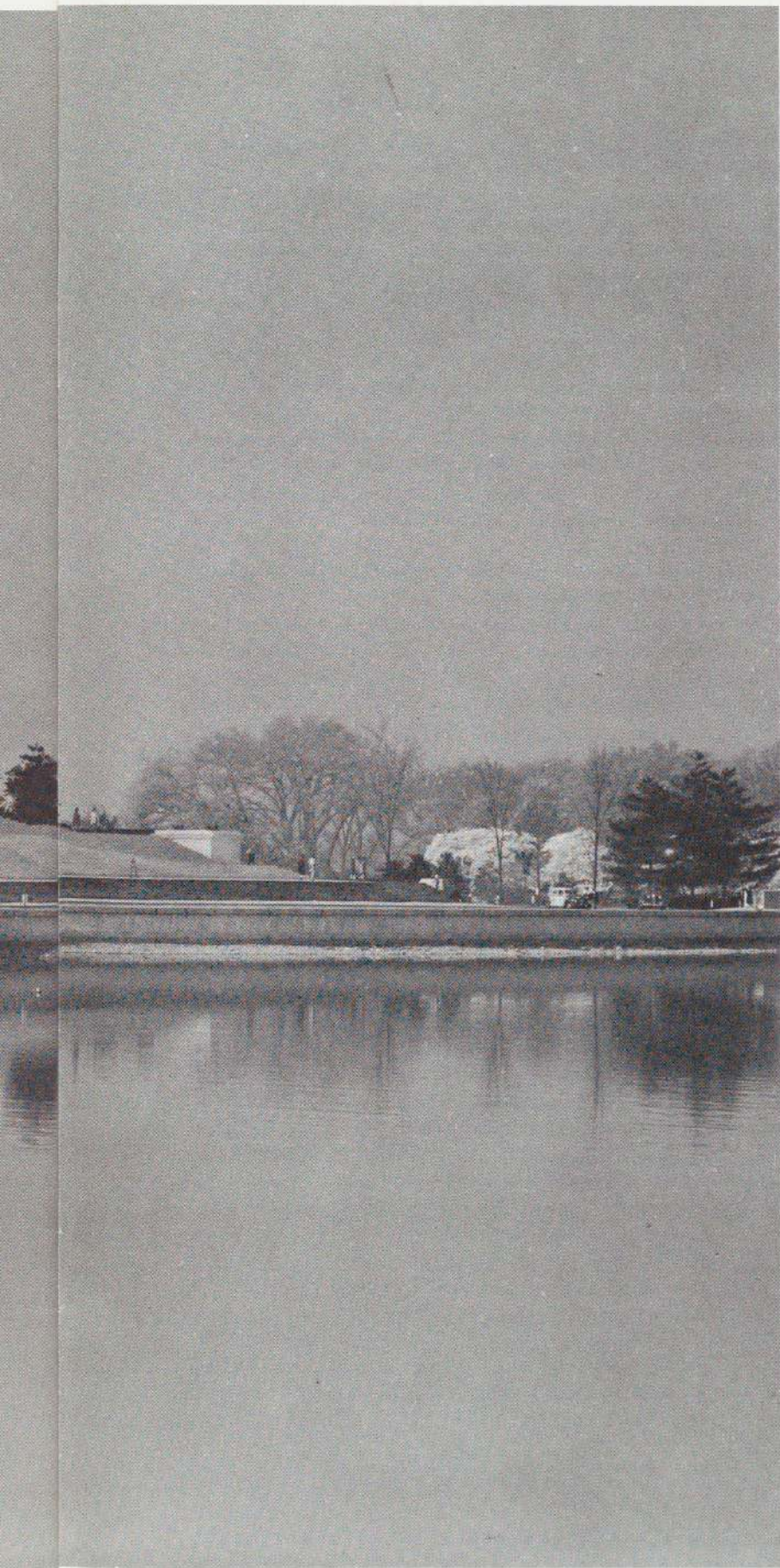
above: Charles GIRAULT. Petit Palais, Paris. 1895–1900.

opposite: Charles GARNIER. Opéra, Paris. 1861–75. Stair Hall.





John Russell POPE and EGGERS AND HIGGINS.
Jefferson Memorial, Washington, D.C. 1934-43.



CATALOG OF THE EXHIBITION

STUDENT DRAWINGS FROM THE ECOLE DES BEAUX-ARTS

Marie-Joseph PEYRE. *Bâtiment qui contiendrait les Académies* (Building That Would House the Academies). 1756. *Envoi de Rome*. Plan, elevation, and section.

Antoine-Laurent-Thomas VAUDOYER. *Une Ménagerie d'un Souverain* (Menagerie of a Sovereign). 1783. 1^{er} Prix. Plans and sections.

Charles PERCIER. *Une Ménagerie d'un Souverain* (Menagerie of a Sovereign). 1783. 2^e Prix. Plans, elevation, and sections.

Louis-Ambroise DUBUT. *Greniers publics* (Public Granaries). 1797. 1^{er} Grand Prix. Plan, elevation, and section.

Joseph CLÉMENCE. *Bourse pour une ville maritime* (Bourse for a Maritime City). 1798. 1^{er} Grand Prix. Plan and elevation.

Antoine-François-Girard BURY. *Observatoire* (Observatory). 1802. *Concours d'émulation, rendu*. Plan, elevation, and section.

André-Marie CHATILLON. *Salle de concert* (Concert Hall). 1803. *Concours d'émulation, rendu*. Plans, elevation, and section.

Antoine-François-Girard BURY. *Hôtel pour loger les vélites* (Baracks for Light Infantry). 1804. *Concours d'émulation, rendu*. Plans, elevations, and section.

André-Marie CHATILLON. *Une Eglise cathédrale* (A Cathedral Church). 1809. 1^{er} Grand Prix. Plan, elevation, and section.

Auguste-Jean-Marie GUÉNÉPIN. Arch of Titus, Rome. Restoration. 1810. Fourth-year *envoi*.

Jean-Nicolas HUYOT. Temple of Fortune, Praeneste. Restoration. 1811. Fourth-year *envoi*. Plan and elevation.

Félix DUBAN. *Hôtel des douanes et de l'octroi* (Customhouse and Tollhouse). 1823. 1^{er} Grand Prix. Plan, elevations, sections, and *esquisse*.

Henri LABROUSTE. *Tribunal de Cassation* (Supreme Court). 1824. 1^{er} Grand Prix. Plans, elevation, section, and *esquisse*.

Louis DUC. *Un Hôtel de Ville pour Paris* (A City Hall for Paris). 1825. 1^{er} Grand Prix. Plan, elevation, and section.

Architect unknown. *Pont en fer* (Iron Bridge). *Projet de construction, serrurerie*.

Henri LABROUSTE. Temple of Hera I ("Portique"), Paestum. Restoration. 1828–29. Fourth-year *envoi*. Sections and perspective.

Henri LABROUSTE. Temple of Athena ("Temple of Ceres"), Paestum. Restoration. 1828–29. Fourth-year *envoi*. Plan, elevations, sections, and details.

Henri LABROUSTE. *Pont destiné à réunir la France à l'Italie* (Bridge to Unite France and Italy). 1829. Fifth-year *envoi*. Elevation, section, and perspective. Léon Malcotte-Labrouste, Paris.

Théodore LABROUSTE. Temple of Vesta, Tivoli. Restoration. 1829. Second-year *envoi*. Elevation and section.

Louis DUC. Colosseum, Rome. Restoration. 1829. Fourth-year *envoi*. Elevation, structural detail, and capital details.

Victor BALTARD. *Naumachie* (Water Circus). 1830. *Concours d'émulation, rendu*. Plan, elevations, and section.

Victor BALTARD. *Collège*. 1830. *Concours d'émulation, rendu*. Plan, elevation, and section.

Théodore LABROUSTE. Temple of Hercules, Cora. Restoration. 1831. Fourth-year *envoi*. Actual state, elevation, and section.

Marie-Antoine DELANNOY. The Tiber Island, Rome. Restoration. 1832. Fourth-year *envoi*. Elevations and section.

Théodore LABROUSTE. *Baptistère* (Baptistery). 1832. Fifth-year *envoi*. Plans, elevation, and section.

Victor BALTARD. *Une Ecole militaire* (A Military School). 1833. 1^{er} Grand Prix. Plan and section.

Joseph NICOLLE. *Monument aux illustres Français*. (Monument to Illustrious Frenchmen). 1833. *Concours d'émulation, rendu*. Elevation.

François-Louis BOULANGER. *Bibliothèque*. 1834. *Concours d'émulation, rendu*. Plan, elevation, and sections.

François-Louis BOULANGER. *Jardin d'hiver* (Winter Garden). 1835. *Concours d'émulation, rendu*. Plan, elevation, and sections.

Charles-Victor FAMIN. *Une Ecole de médecine et de chirurgie* (A Medical and Surgical School). 1835. 1^{er} Grand Prix. Plan, elevation, and section.

Gabriel DAVIOUD. *Eglise* (Church). 1845. *Concours d'émulation, rendu*. Plan, elevation, and section.

Gabriel-Auguste ANCELET. *Fontaine* (Fountain). 1848. *Concours d'émulation, esquisse*.

Gabriel DAVIOUD. *Marché aux fleurs* (Flower Market). 1848. *Concours d'émulation, esquisse*.

Charles GARNIER. *Conservatoire des arts et métiers, avec galeries pour les expositions des produits de l'industrie* (School of Arts and Trades, with Galleries for Expositions of Industrial Products). 1848. 1^{er} Grand Prix. Plan, elevation, and section.

Gabriel-Auguste ANCELET. *Monument dans l'île Sainte-Hélène à Napoléon 1^{er}* (Monument to Napoleon on the Island of Saint Helena). 1849. *Concours d'émulation, rendu*. Plan, elevation, and section.

Gabriel DAVIOUD. *Bourse* (Stock Exchange). 1849. *Concours d'émulation, rendu*. Plan, elevation, and section.

Edouard-Auguste VILLAIN. *Bourse* (Stock Exchange). 1849. *Concours d'émulation, rendu*. Plan, elevation, and section.

Edouard-Auguste VILLAIN. *Eglise paroissiale* (Parish Church). 1849. *Concours d'émulation, rendu*. Plans, elevation, and section.

Gabriel-Auguste ANCELET. *Pavillon de bains* (Bathing Pavilion). 1850. *Concours d'émulation, esquisse*.

Gabriel-Auguste ANCELET. *Monument votif* (Votive Monument). 1851. *Concours d'émulation, esquisse*.

Antoine-Jules VIGNOL. *Monument votif* (Votive Monument). 1851. *Concours d'émulation, esquisse*.

Louis-Clementin BRUYÈRE. *Maison en fer* (House in Iron). 1852. Sheet from an album of the general construction course.

René-Robert MILLET. *Maison en bois* (House in Wood). 1852. Sheet from an album of the general construction course.

Charles-Gustave HUILLARD. *Pont sur un chemin de fer* (Bridge over a Railway). 1852. *Concours d'émulation, esquisse*.

Emile VAUDREMER. *Pont sur un chemin de fer* (Bridge over a Railway). 1852. *Concours d'émulation, esquisse*.

Charles GARNIER. Temple of Jupiter, Aegina. Restoration. 1852. Fourth-year *envoi*. Section.

Emile VAUDREMER. *Un Edifice consacré à la sépulture des Souverains d'un grand Empire* (A Building Consecrated to the Burial

of the Rulers of a Great Empire). 1854. 2^e Grand Prix. Plan, elevation, and section.

Honoré DAUMET. *Un Conservatoire de musique et de déclamation* (A Conservatory of Music and Oratory). 1855. 1^{er} Grand Prix. Plans, elevation, and section.

Emmanuel BRUNE. *L'Escalier principal d'un palais d'un Souverain* (Principal Staircase of the Palace of a Sovereign). 1863. 1^{er} Grand Prix. Plans, elevation, sections, and perspective.

Julien GUADET. *Un Hospice dans les Alpes* (A Hospice in the Alps). 1864. 1^{er} Grand Prix. Plan, elevation, and section of chapel.

Jean-Louis PASCAL. *Un Hôtel à Paris pour un riche banquier* (A Town House in Paris for a Rich Banker). 1866. 1^{er} Grand Prix. Plan, elevation, and section.

Emile BÉNARD. *Un Hôtel à Paris pour un riche banquier* (A Town House in Paris for a Rich Banker). 1866. 1^{er} Second Grand Prix. Elevation.

Emile BÉNARD. *Un Palais pour l'exposition des Beaux-Arts* (A Palace for an Exhibition of Fine Arts). 1867. 1^{er} Grand Prix. Plan, elevation, and section.

Paul BLONDEL. *Portail d'église* (Portal of a Church). 1868. *Concours d'émulation, rendu*. Elevation.

Emile BÉNARD. Villa Madama, Rome. Restoration. 1871. Fourth-year *envoi*. Plan and elevation.

Jean-Camille FORMIGÉ. *Une Gare de chemin de fer* (A Railway Station). 1876. Prix Duc. Plan, elevation, and detail.

Paul-Henri NÉNOT. *Un Athénée pour une ville capitale* (An Athenaeum for a Capital City). 1877. 1^{er} Grand Prix. Plan, elevation, section, and facade detail.

Edouard LOVIOT. Parthenon, Athens. Restoration. 1881. Fourth-year *envoi*. Elevation, section, and detail.

Lucien BARDEY. *Cabine d'ascenseur* (Elevator). 1890. Prix Godeboeuf.

Henri-Thomas-Edouard EUSTACHE. *Une Gare centrale de chemin de fer avec un vaste hôtel* (A Central Railway Station with a Large Hotel). 1891. 1^{er} Grand Prix. Plan, elevation, and section.

Julien-Maxime-Stéphane DOUMIC. *Lustre électrique* (Electric Chandelier). 1891. Prix Godeboeuf.

Joseph-Eugène-Armand DUQUESNE. *Pile de pont* (Suspension Bridge). 1895. Prix Godeboeuf. Detail.

Alphonse GOUCEON. *Une Grande Factorerie dans l'Alaska* (A Large Factory in Alaska). 1896. Prix de Reconnaissance des Architectes Américains. Elevation.

Louis-Hippolyte BOILEAU. *Casino*. 1897. Prix Achille Leclère, 1^{er} médaille. Plan and elevations.

Joseph-Eugène-Armand DUQUESNE. *Une Eglise votive dans un lieu de Pèlerinage célèbre* (A Votive Church in a Celebrated Place of Pilgrimage). 1897. 1^{er} Grand Prix. Plan and elevations.

Tony GARNIER. *Un Hôtel pour le siège central d'une Banque d'Etat* (A Building for the Central Headquarters of a State Bank). 1899. 1^{er} Grand Prix. Plans, elevation, and section.

Paul BIGOT. *Un Etablissement d'eaux thermales et casino* (A Thermal Bathing Establishment and Casino). 1900. 1^{er} Grand Prix. Plan.

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 Léon GINAIN. Musée Galliera, Paris. 1878-94.
 Ferdinand DUTERT. Palais des Machines, Paris. 1886-89 (demolished).
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 Henri DEGLANE, Albert LOUVET, and Albert-Félix-Théophile THOMAS. Grand Palais, Paris. 1895-1900.
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