

Chapter 16: 1850–1890

16.1: The Rise of the Metropolis: Urbanism and the New Scale of Architecture

1. The following was NOT a feature of Georges-Eugène Haussmann's urban restructuring of Paris.

- a. Expansion of the plaza in front of the Cathedral of Notre-Dame
- b. Construction of 140 km of aqueducts and a major network of sewers
- c. Construction of a 150 km network of boulevards
- d. Construction of the Arc de Triomphe*

2. Which building was NOT one of the two dozen institutional structures that were built in the newly cleared areas around Vienna's Ringstrasse?

- a. The Votivkirche
- b. The Karlskirche*
- c. The Rathaus
- d. The Parliament

3. The 1811 plan in this city established a uniform grid of oblong blocks that covered an 80 sq km area north of 14th Street in this city.

- a. Eixample Grid, Barcelona
- b. Decimano, Rome
- c. Commissioner's Plan, New York*
- d. Loop District, Chicago

4. This Chicago suburb, designed by Frederick Law Olmsted, deliberately eschewed a grid plan in favor of curving streets to "suggest and imply leisure and happy tranquility."

- a. Central Park
- b. Riverside*
- c. Pullman
- d. Loop district

5. This building, designed by Henry Hobson Richardson, marks the aesthetic maturity of the Chicago metal-frame structure.

- a. Leiter Store
- b. Reliance Building
- c. Marshall Field Store*
- d. Masonic Building

16.2: Life Styles and House Form: Apartments, Row Houses, Bungalows, and Utopias

1. The typical bourgeois apartment in nineteenth-century Paris included a large salon, a small salon, a dining room, a kitchen with pantry, and two or three bedrooms overlooking the rear court. The toilets and baths fit into residual spaces in between the major rooms called _____.

- a. maison de rapport
- b. degagements*
- c. piano nobile
- d. lounges

2. This apartment building was one of the first residences to replace row houses. It stood as an isolated castle-like volume near the edge of Central Park, and its ground floor included a restaurant, a ballroom, and guestrooms for visitors.

- a. Mietpalast
- b. Gruppensinhuis
- c. The Dakota*
- d. Mills House

3. This industrialist attempted to improve the conditions for workers at his company town by commissioning the construction of units that featured two rooms below and two above, which were set in long rows with small gardens and service alleys.
 - a. Nicholas Barbon
 - b. William Halfpenny
 - c. Batty Langley
 - d. Titus Salt*

4. In this New Jersey suburb, Alexander Jackson Davis (1803–1892) designed a series of medieval fantasies with round crenellated towers and pointy roofs.
 - a. Victoria Park
 - b. Bedford Park
 - c. Llewellyn Park*
 - d. New Harmony

5. Charles Fourier devised a socialist project that envisioned 1,600 members working and living cooperatively in a single building, or _____. The shape of this building resembled the palace of Versailles, only double its size.
 - a. New Harmony
 - b. Utopia
 - c. phalanstery*
 - d. monastery

16.3: The Beaux-Arts: Eclecticism and Professionalism

1. The École des Beaux Arts resuscitated an earlier system of training, known as the _____, in which students worked in the workshop of a senior patron, and younger students aided the older ones to prepare projects for the *Prix de Rome* competition.
 - a. atelier system*
 - b. coup d'etat
 - c. parti
 - d. apprenticeship

2. The façade of the central building of the Beaux-Arts school emulated Roman Renaissance style and embodied the statement of the chief theorist of the Beaux-Arts _____, who said, “everything which has remained victorious in the struggle of the arts, everything that continues to arouse universal admiration.”
 - a. Eugène Emmanuel Viollet-le-Duc
 - b. Julien Guadet*
 - c. Félix Duban
 - d. Henri Labrouste

3. Who was the first American trained at the Beaux-Arts in the 1840s? His buildings include the Metropolitan Museum, the Breakers in Newport, Rhode Island, and the Biltmore Estate in Asheville, North Carolina.
 - a. Cornelius Vanderbilt I
 - b. Richard Morris Hunt*
 - c. Henry Hobson Richardson
 - d. Frank Furness

4. This Philadelphia Architect was inspired by Ruskin’s visions of medieval Venetian architecture: the Pennsylvania Academy of Fine Arts is one of the premier examples of this inspiration.
 - a. Richard Morris Hunt
 - b. Frederic Auguste Bartholdi

- c. Frank Furness*
- d. Georg Dollmann

5. This architectural firm became the major Beaux-Arts practice in late-nineteenth-century America: its office completed more than 900 projects ranging from mansions and men's clubs to office towers and university campuses.

- a. Henry Hobson Richardson
- b. D. H. Burnham and Company
- c. McKim, Mead & White*
- d. Frederick Law Olmsted