

Neoclassicism

Italy, France, Germany, USA

Introduction to Architectural History

Eugene Han

Spring 2020, 7:15 – 8:30pm

Remote Learning

- Not isolatable to a single country – each major country had their own development
- Building rate increases, and so periods become a lot more varied, even at their outsets
- Increasing diversity – non-chronological
 - Just too much branching

NEOCLASSICISM IN FRANCE

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- Critical period in which, following from the Renaissance, architecture established an intellectual foundation
- And so we'll see a commensurate shift in how we discuss these period – the ideas become as, if not more, important



Thomas Hobbes
1588 - 1679



René Descartes
1596 - 1650



John Locke
1632 - 1704



Immanuel Kant
1724 - 1804

4

- Where thinking is really becoming 'modern'
- Stepping away from religion to answer questions of humanity, but looking at the limits of human knowledge within oneself







Claude Perrault
1613 - 1688

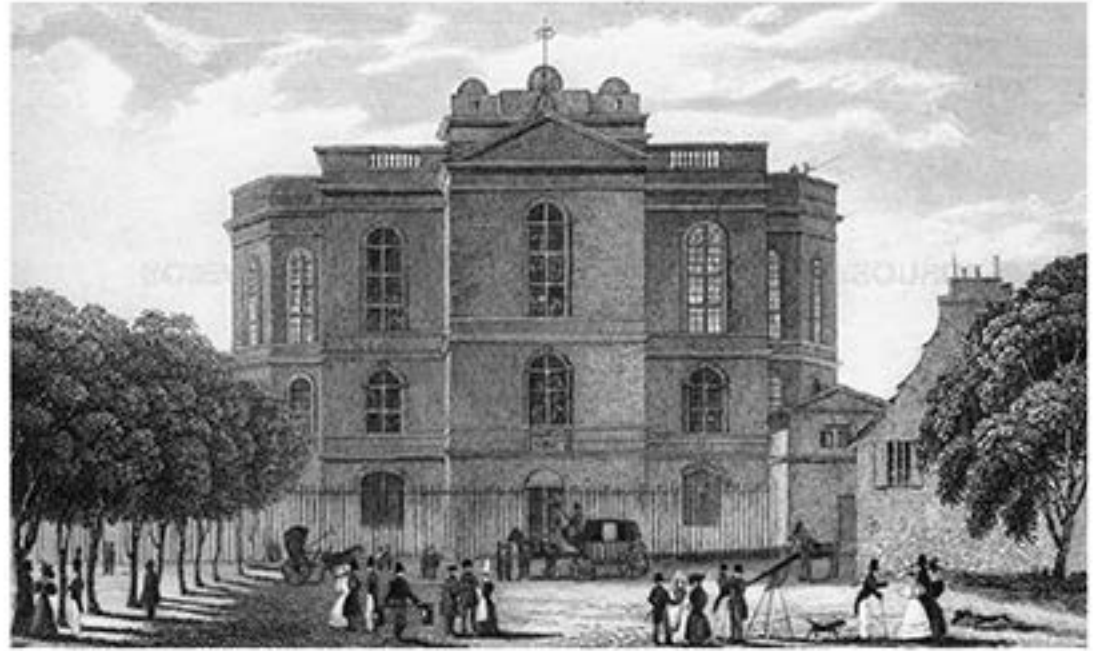
- Doctor, anatomist, mechanic
 - Turned to architecture at the age of 50
- Looked toward the past
 - But only for basic principles
 - Translated Vitruvius into French



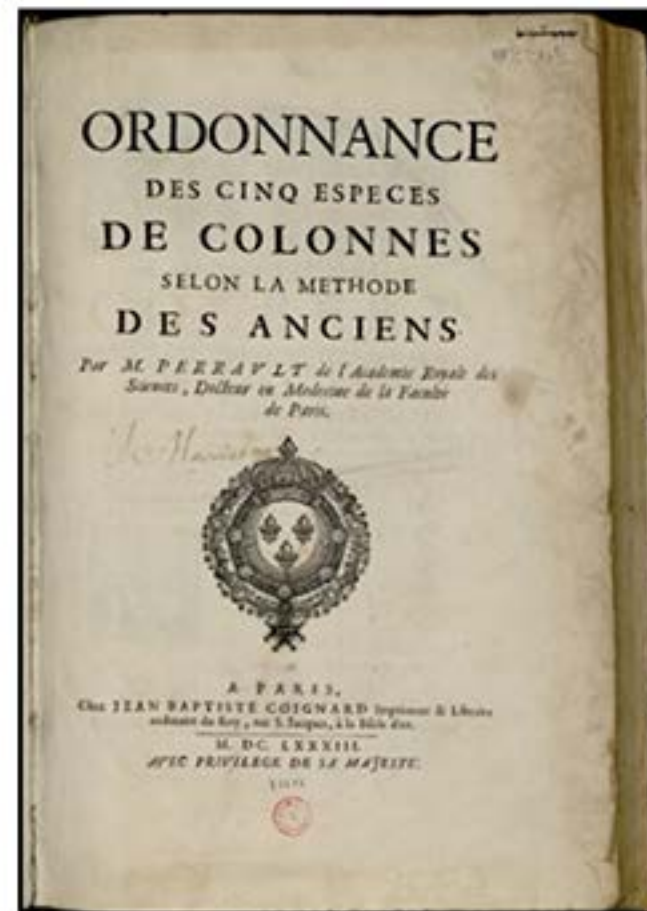
8

East façade of the Louvre

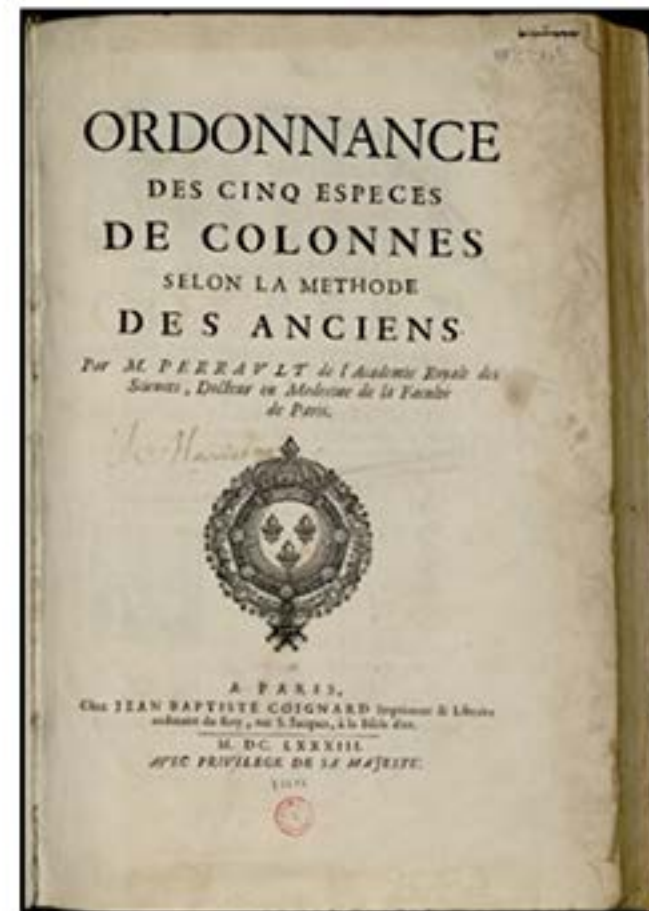
- Best known for the design of the East Façade of the Louvre



Observatoire de Paris (1670s)



- The first competent French translation of the 10 books



- In the Ordonnance, went against convention
 - Wanted to demonstrate that there was a lot of variation, even during antiquity

POSITIVE

- Quality of materials
- Precision
- Execution

ARBITRARY

- Proportional relationships
- Form
- Shape

- The good architect knew how to combine both positive and arbitrary aspects

POSITIVE

- Quality of materials
- Precision
- Execution

ARBITRARY

- Proportional relationships
- Form
- Shape

- Perrault rejected that the possibility of any absolute criteria on correct architectural proportions

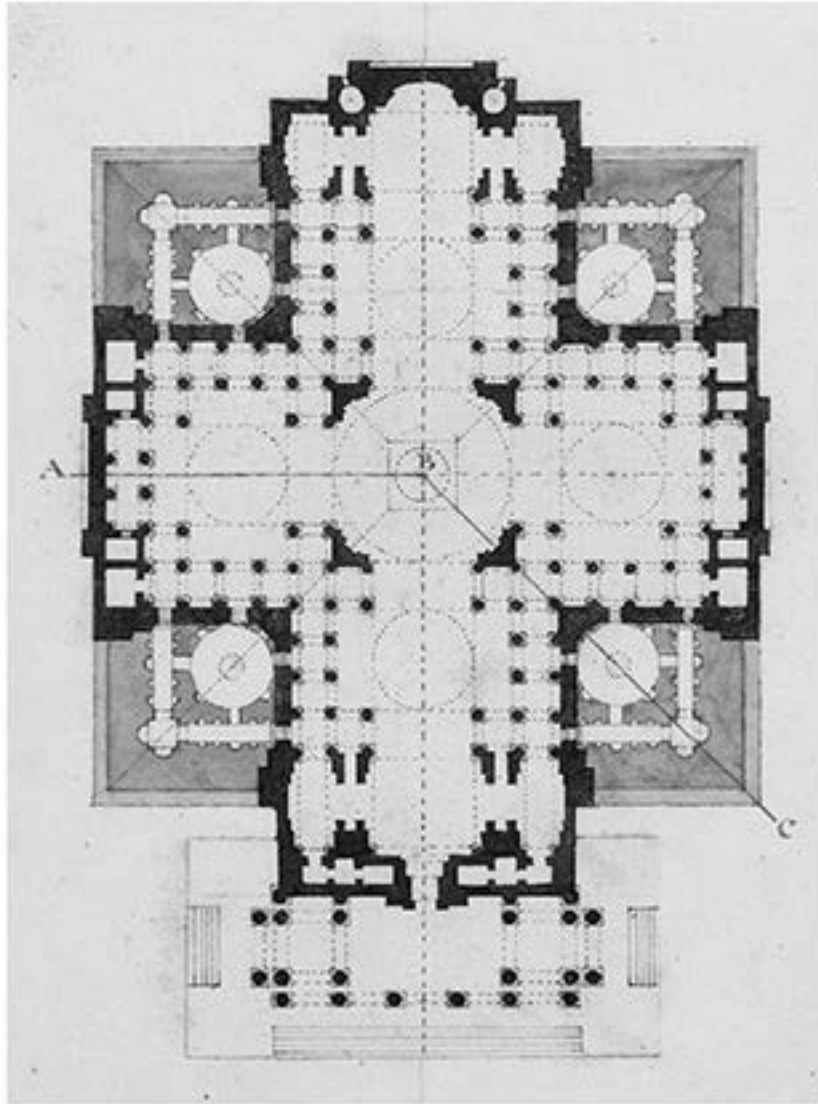


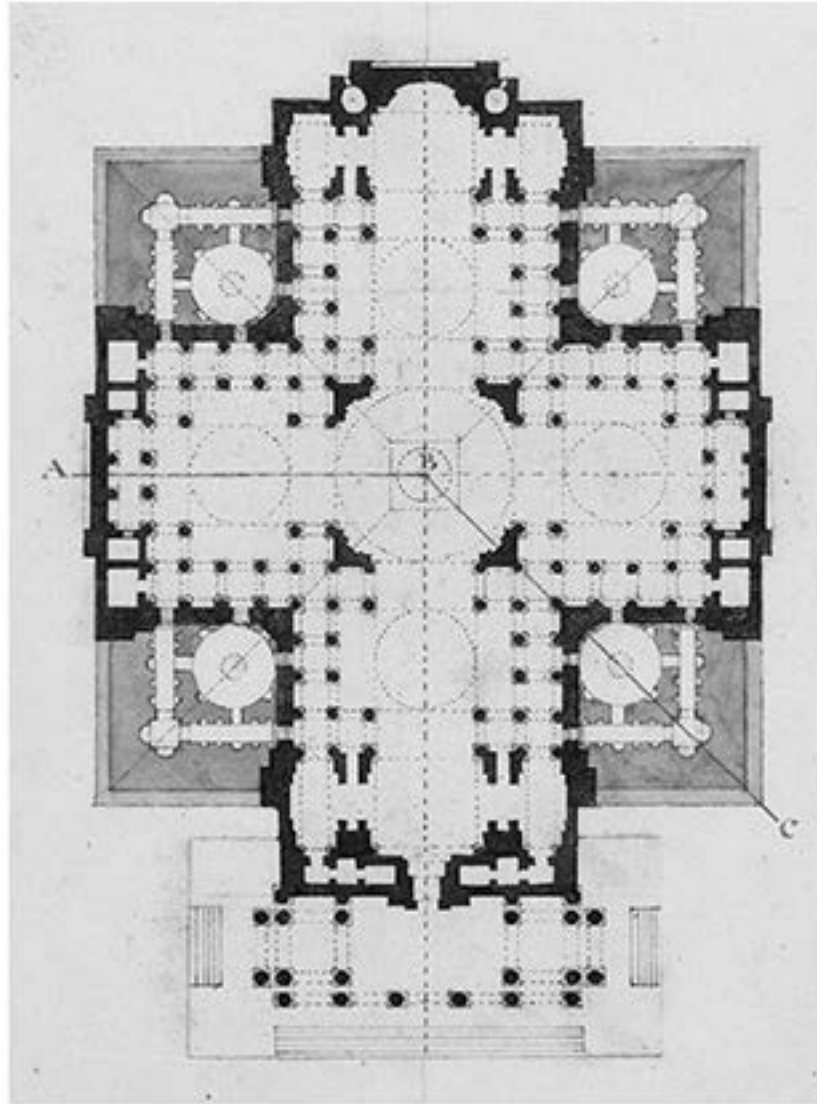
Jacques-Germain Soufflot
1713 - 1780



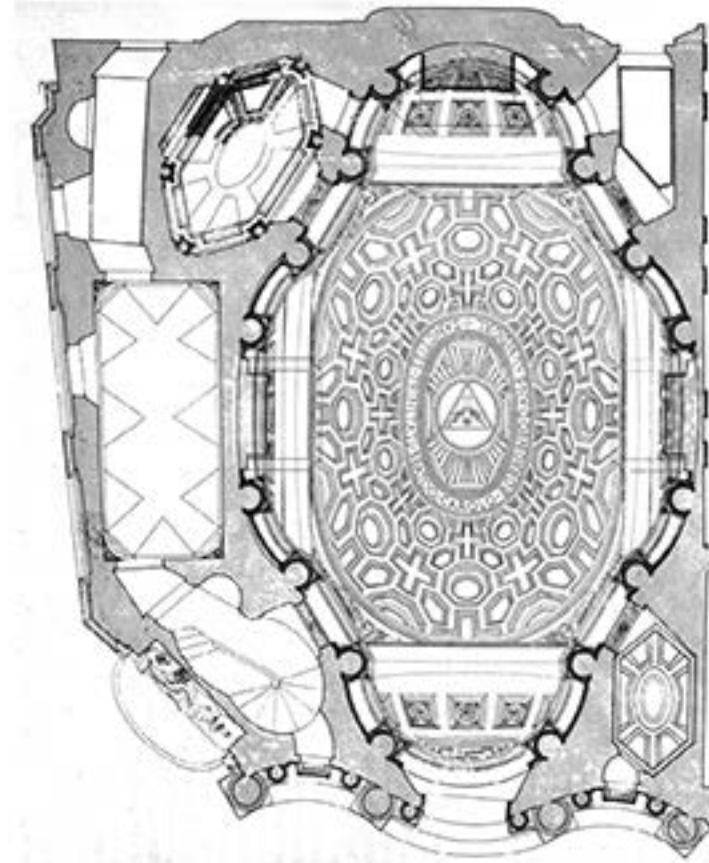
Soufflot (Panthéon), Sainte Geneviève, Paris (1756 – 90)

- Constructed as a **monument to Paris** (in the form of a church) in the late 18th century, right up towards the French Revolution of 1789



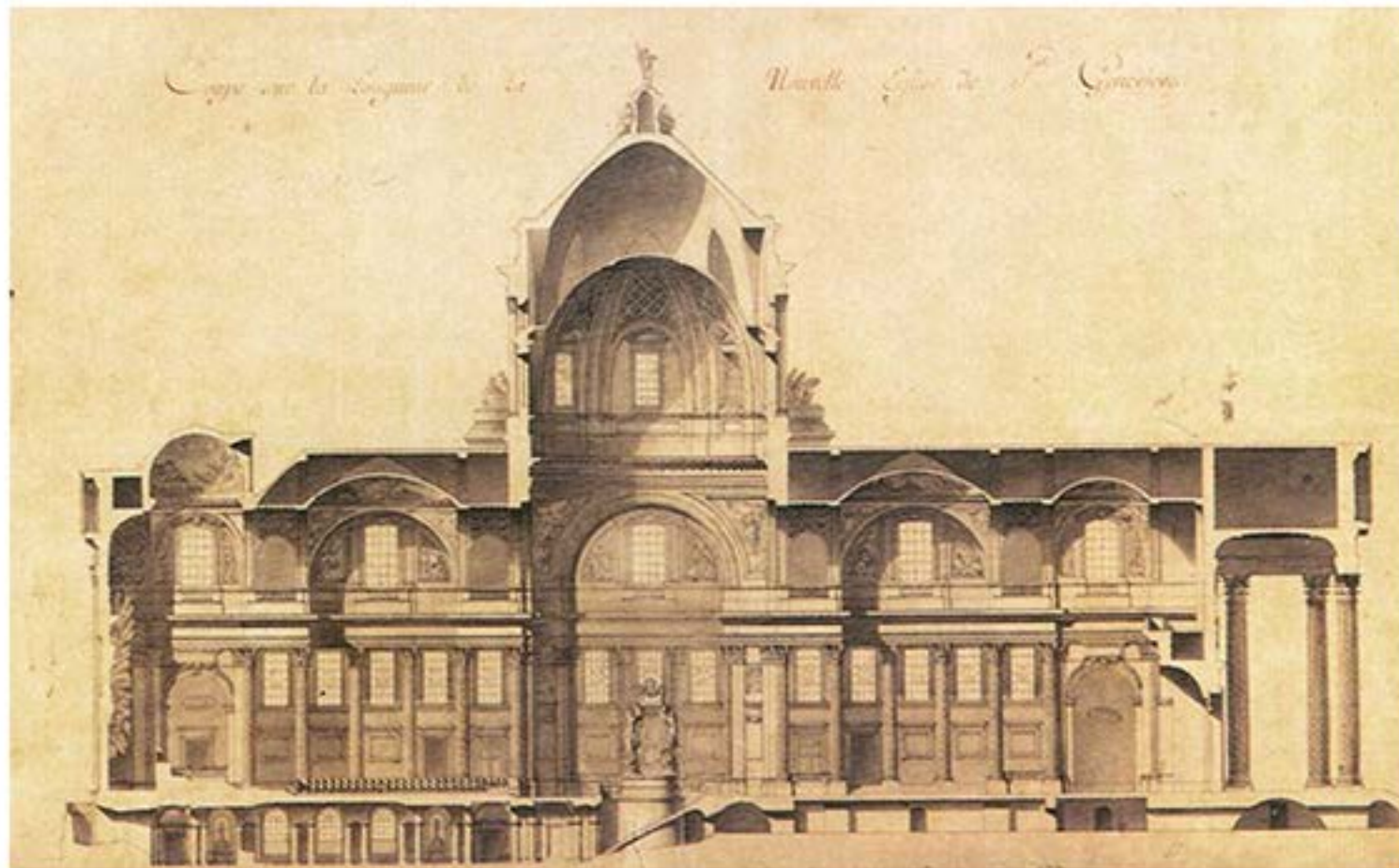


17



Soufflot (Panthéon), Sainte Geneviève, Paris (1756 – 90)

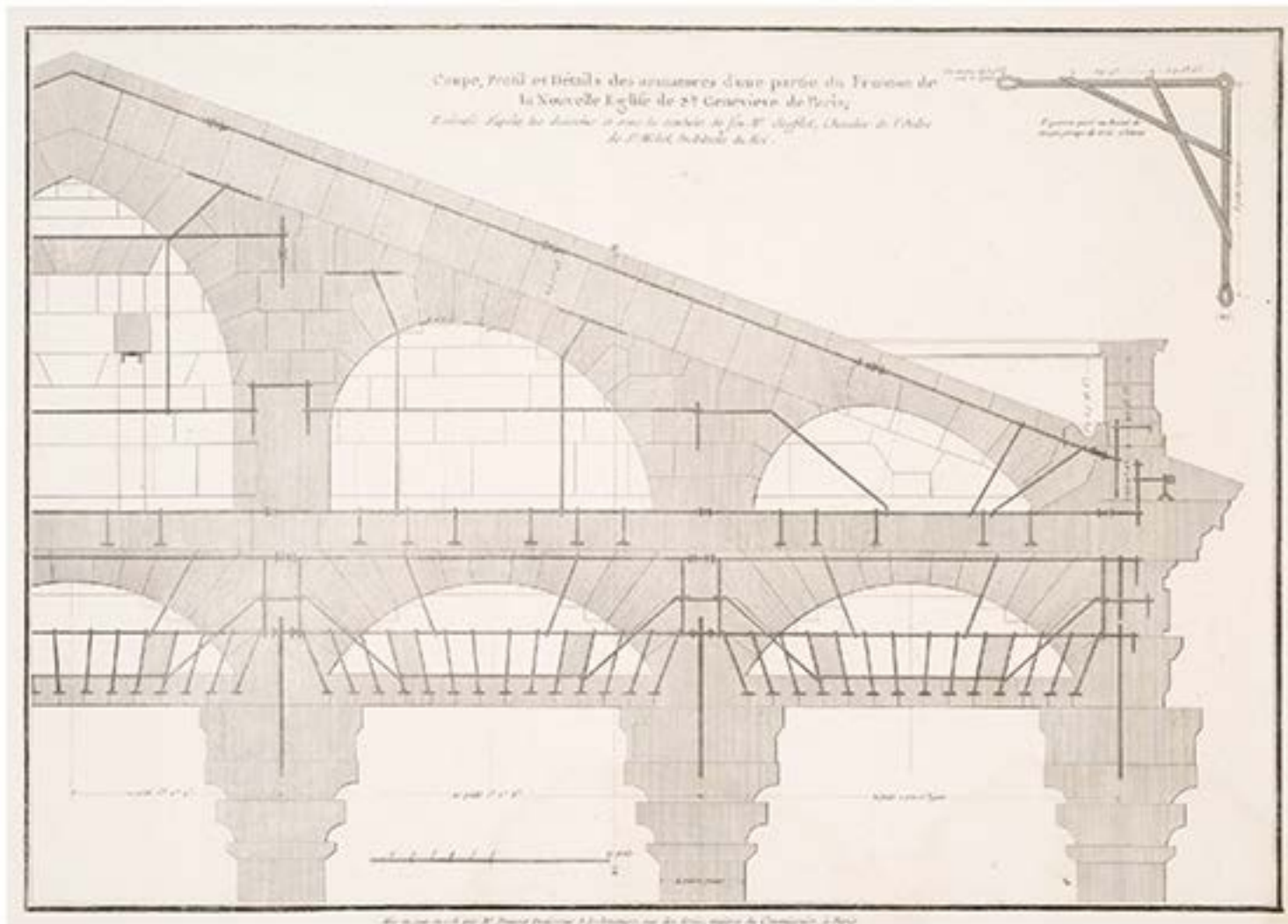
- Clear movement away from the Baroque





Soufflot (Panthéon), Sainte Geneviève, Paris (1756 – 90)

- 1. St. Peter's Basilica in Rome (Michelangelo's version)
- 2. St. Paul's Cathedral in London (completed end of the 17th century)
- 3. The Church of the Invalides Hospital (completed end of the 17th century)







Denis Diderot

1713 - 1784



Jean le Rond d'Alembert

1717 - 1783

- Ushered in a period known as the Enlightenment, the AGE OF REASON
- American and French Revolutions directly inspired by the Enlightenment


110-570

ENCYCLOPÉDIE, OU DICTIONNAIRE RAISONNÉ DES SCIENCES, DES ARTS ET DES MÉTIERS, PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

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*Tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris!* HORAT.

TOME PREMIER.



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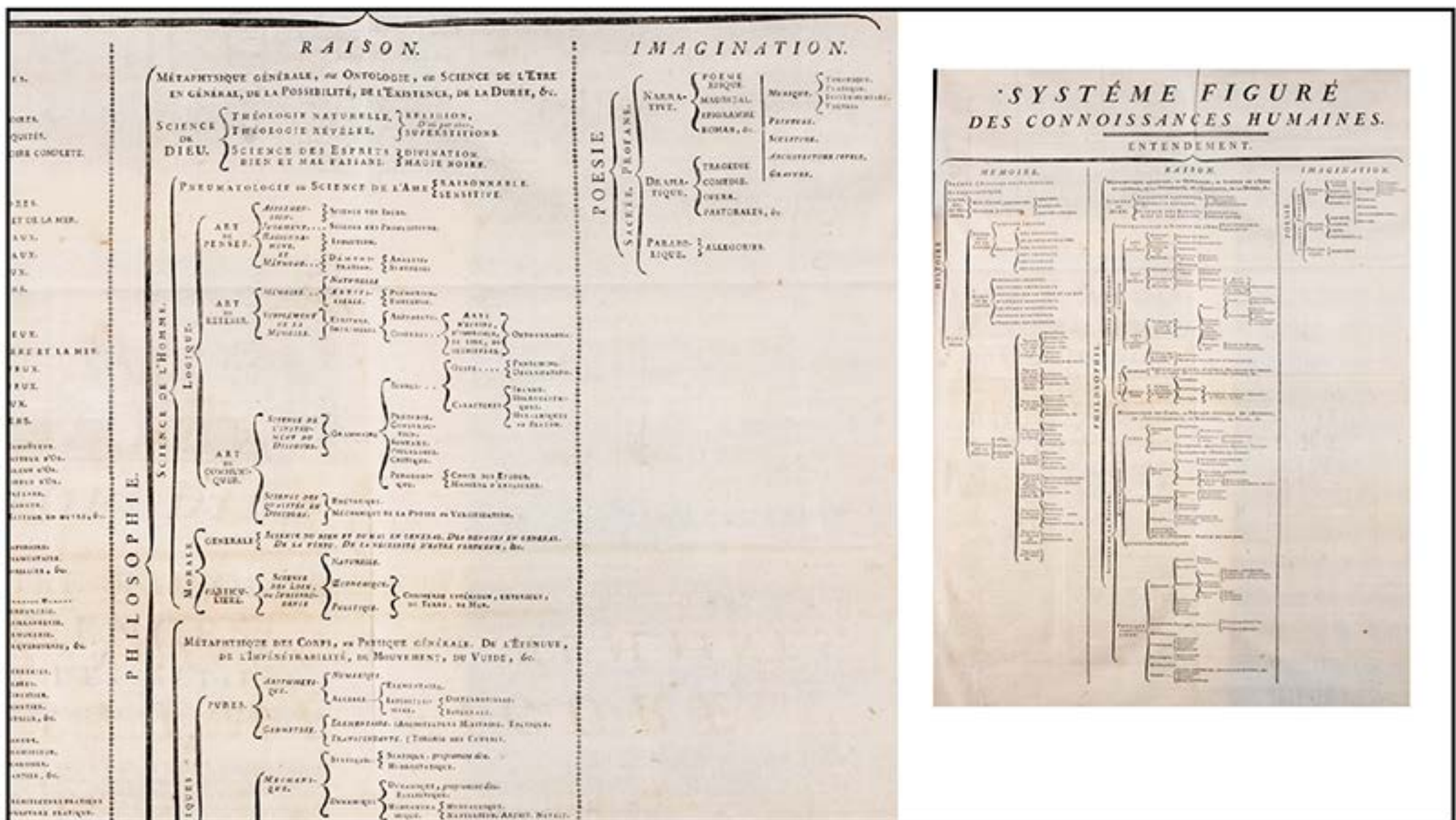
A PARIS.

Chez { *BRIASSON*, au Salon de Peinture, à la Bièvre.
DAVID l'ainé, au Salon de Peinture, à la Place Croix-
LE BRETON, Impriétaire ordinaire du Roy, au de la Bièvre.
DURAND, au Salon de Peinture, à Saint-Louis, & au Griffon.

M D C C L L

AVEC APPROBATION ET PRIVILEGE DU ROY.

- 17 volumes of text, 11 volumes of plates (images more important)
- Between 1751 and 1772
- 74,000 articles, more than 130 contributors
- Massive reference for the art and the sciences



- All 'Understanding' (Entendement)
 - Memory, Reason, Imagination
- Architecture fell into 2 categories
 - Reason → Military Architecture
 - Imagination → Civil Architecture



Marc Antoine Laugier 1713 - 1769

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- Argued for the 'core' of the building to be expressed
- An anthropological account of how architecture started, intrinsic connection between man and nature
- Overall message: That Architecture is natural, it's part of humanity, which is part of nature



Antoine-Chrysostome
Quatremère de Quincy
1755 - 1849

- Trained as a sculptor, Philosophe... a learned person that writes about things... not very official
- Introduced the term 'type' in the context of architecture

“The word “type presents less the image of a thing to copy or imitate completely than **the idea** of an element which ought itself to serve as **a rule for the model.**”

Michael K. Hays, *Architecture Theory since 1968*

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- Architectural form is not so much a thing to be copied (think antiquity), but an idea
 - The symbolic meaning that is embodied in an architectural element

TYPE MODEL CHARACTER

TYPE

MODEL

CHARACTER

A basic form that persists across different
representational variations

TYPE

MODEL

CHARACTER

An object that is repeated (cookie-cut)

TYPE

MODEL

CHARACTER

ESSENTIAL

DISTINCTIVE

RELATIVE

TYPE

MODEL

CHARACTER

ESSENTIAL

DISTINCTIVE

RELATIVE

The natural attributes of a building, its essence

TYPE

MODEL

CHARACTER

ESSENTIAL

DISTINCTIVE

RELATIVE

The dominant, most important quality of a building

TYPE

MODEL

CHARACTER

ESSENTIAL

DISTINCTIVE

RELATIVE

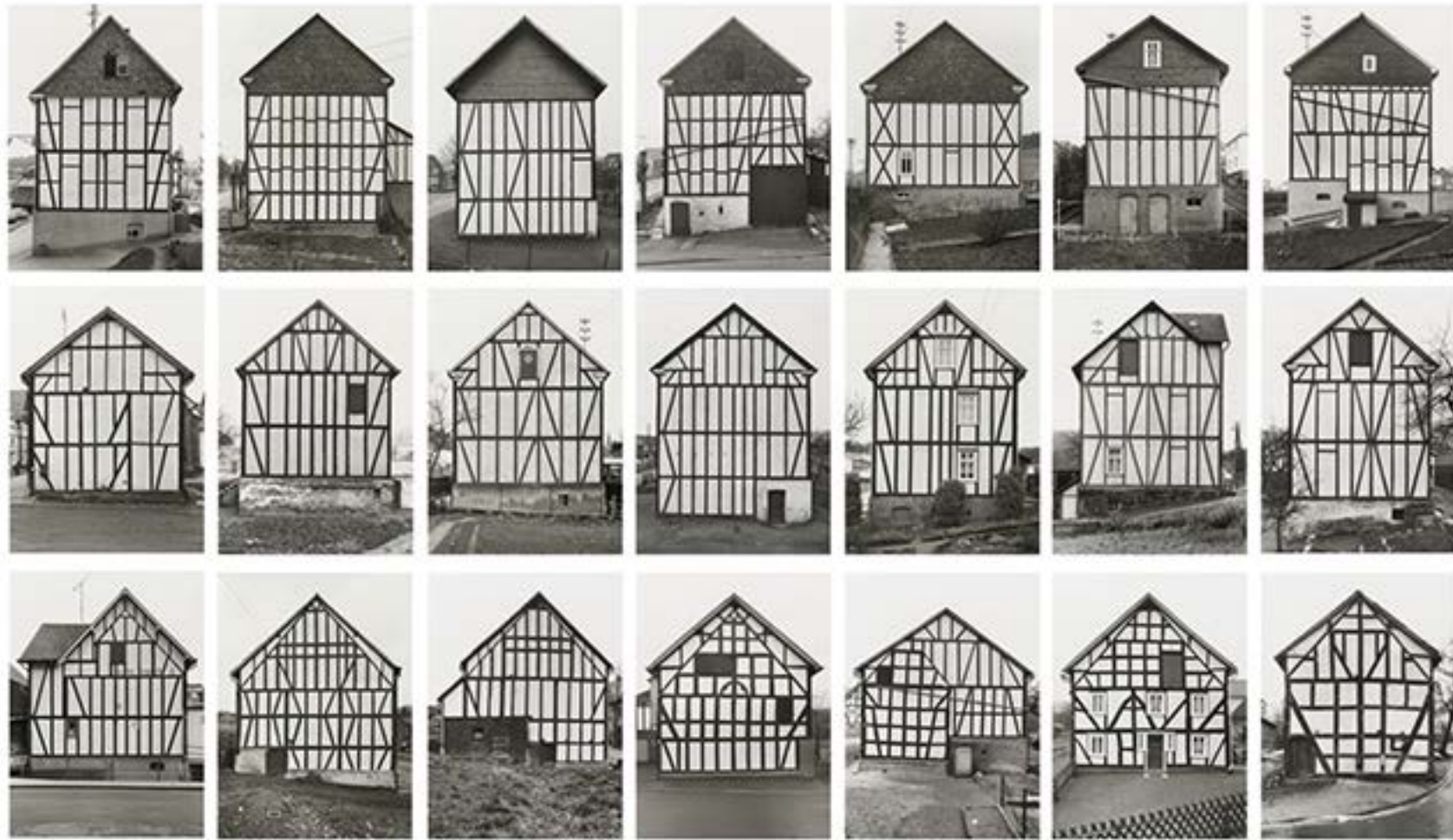
Its attributes that transcend Architecture, moving towards Art



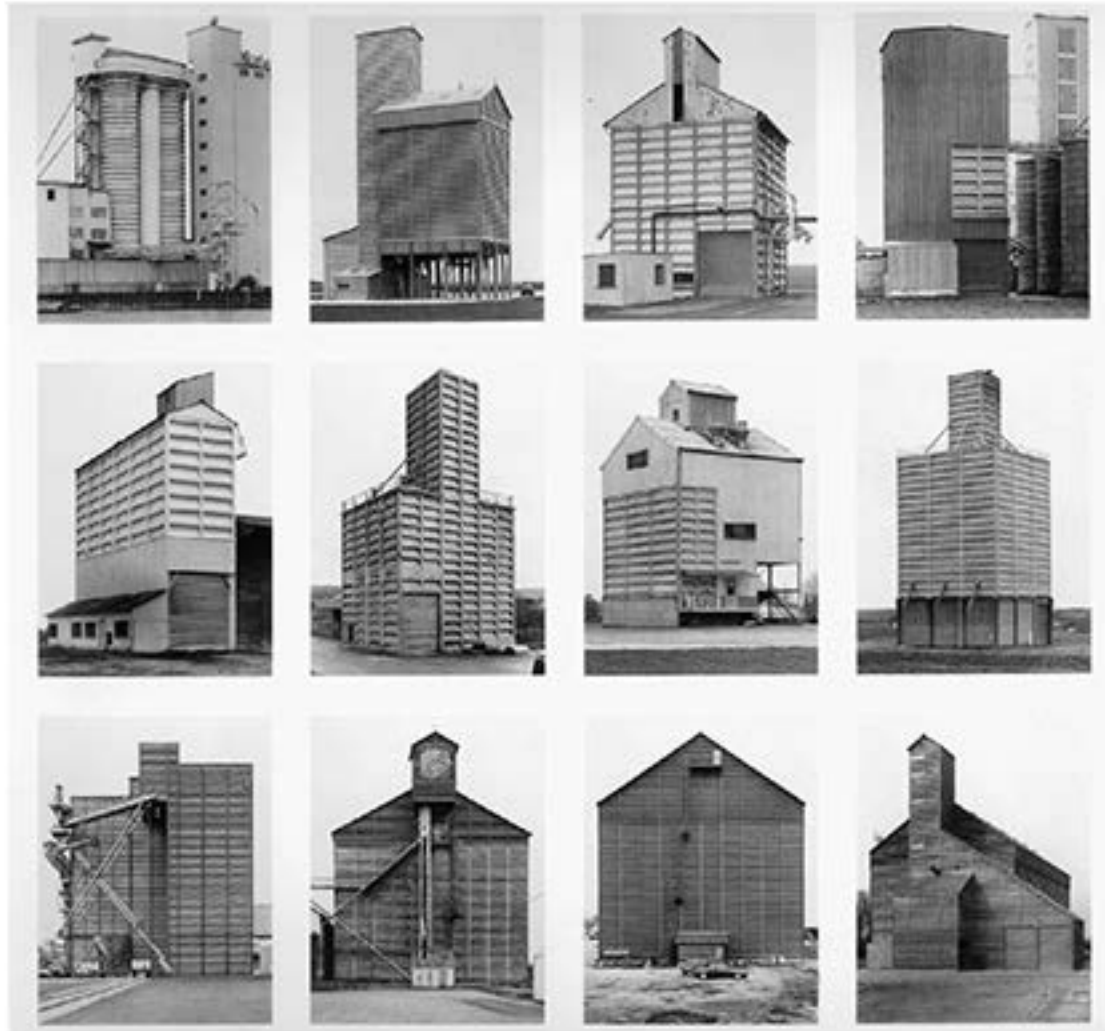
IMITATION

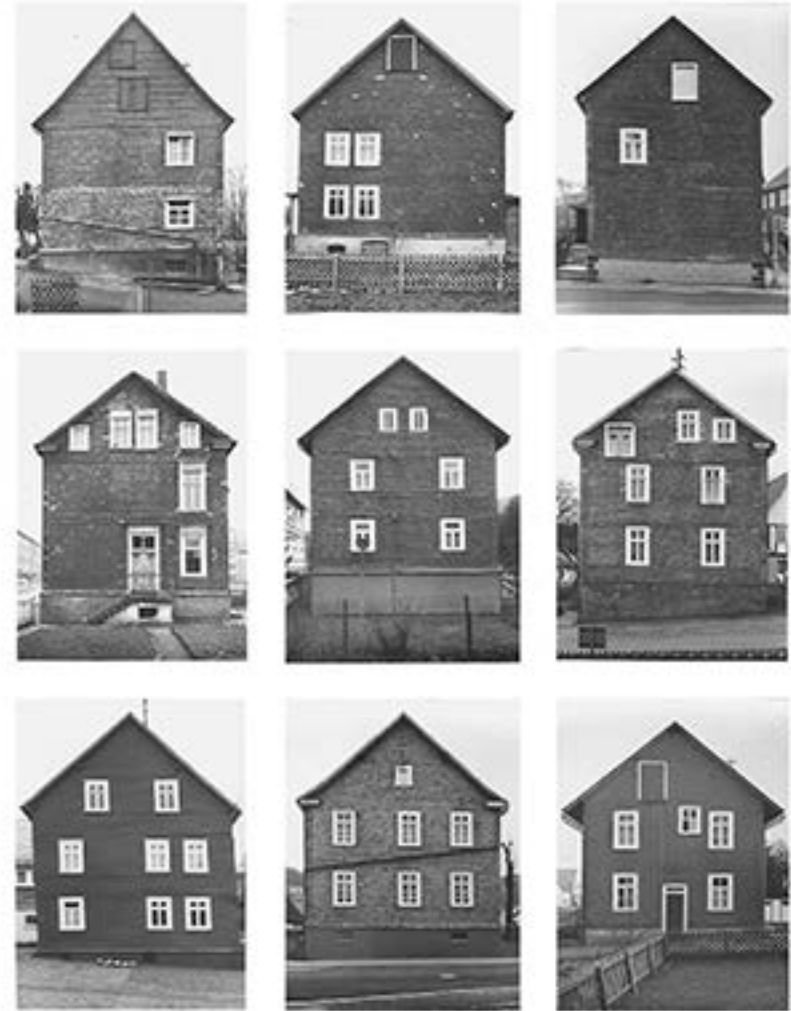
35

- *IMITATION*
 - So when we think of the primitive hut, it's not about reproducing nature, but about constructing forms that acknowledge their origins in nature
 - Unlike Laugier, architecture has no direct model in nature



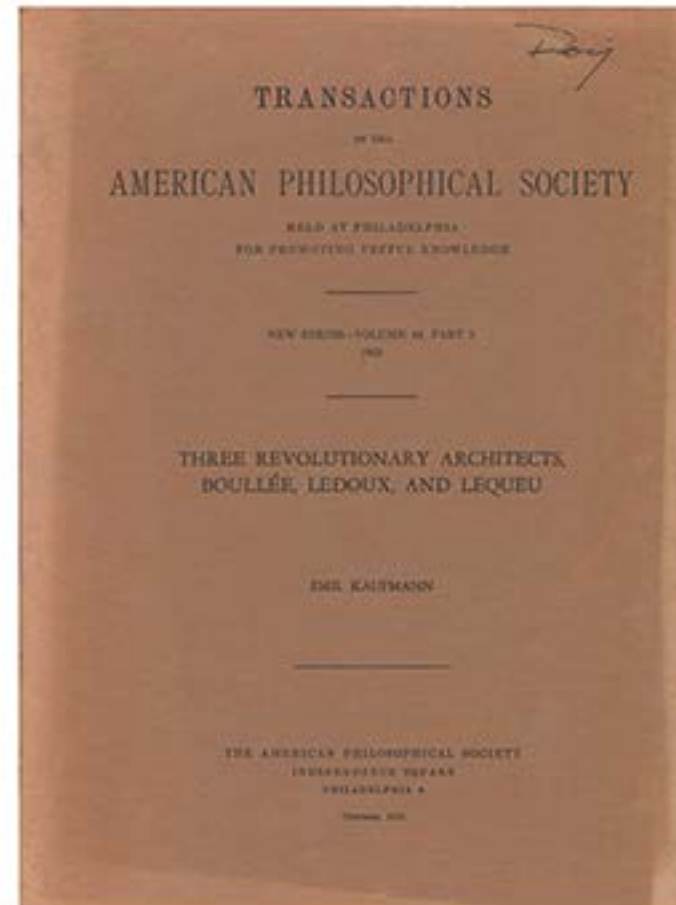
- Illustrative of idea (not inherently linked to discussion of architectural typology – included as image reference)
- Photographic series by Bernd and Hilla Becher, towards the middle of the 20th century





Bernd and Hilla Becher, *Various*

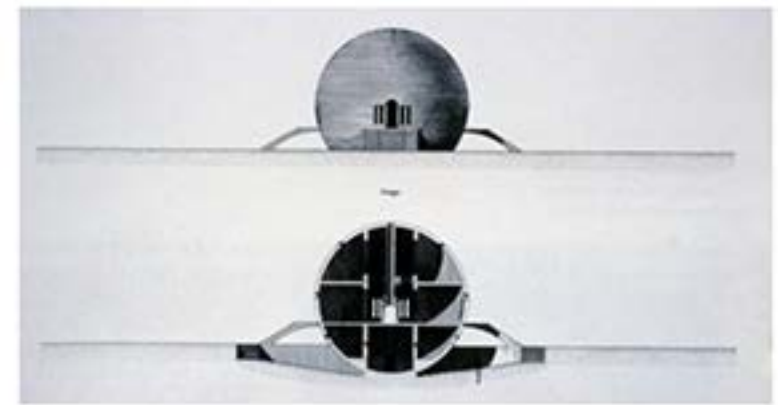
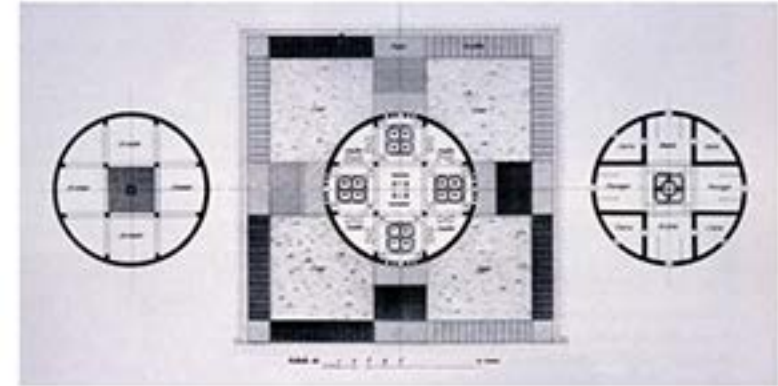
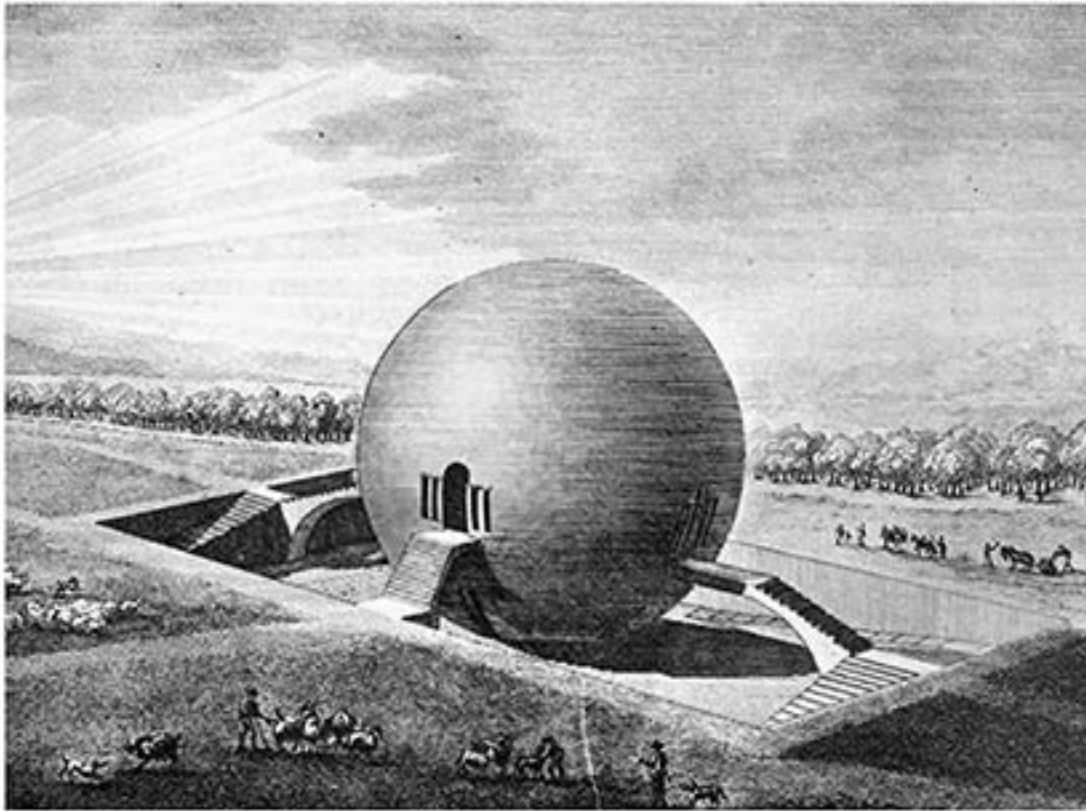




- Much of what we know of this period was written by the 20th century historian Emile Kaufmann



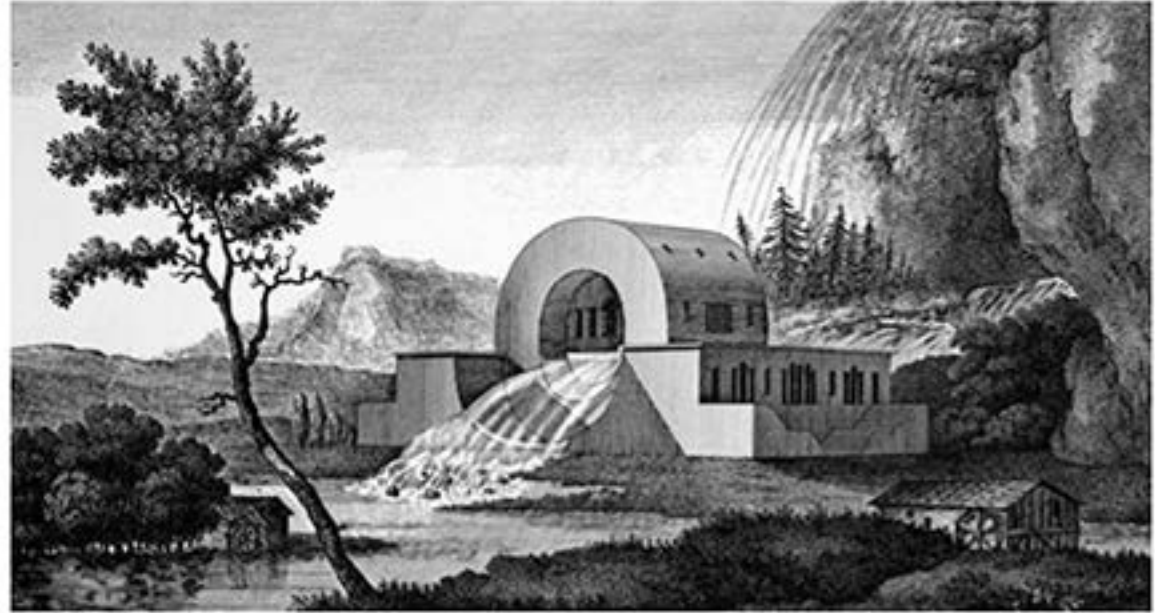
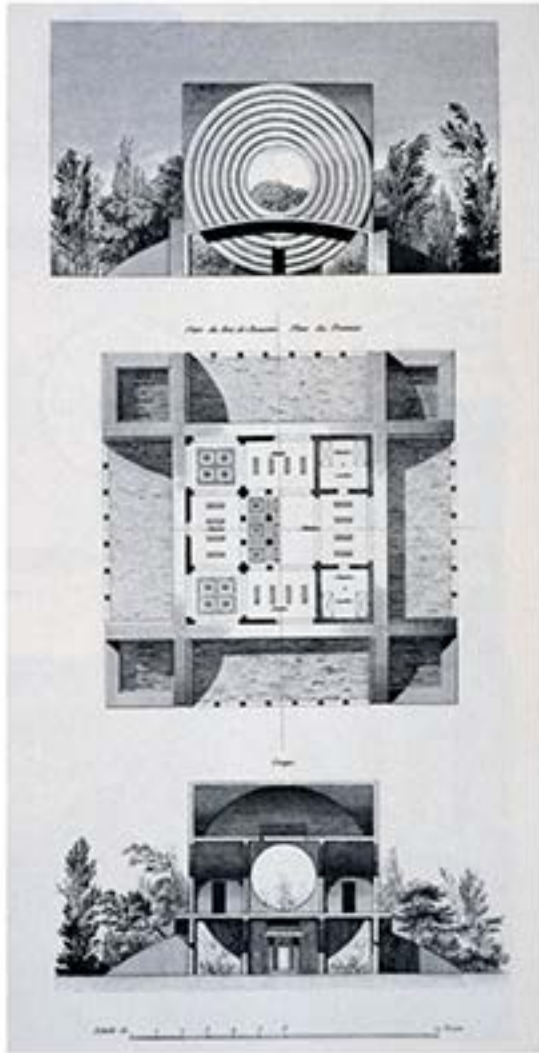
Claude Nicolas Ledoux
1736 - 1806

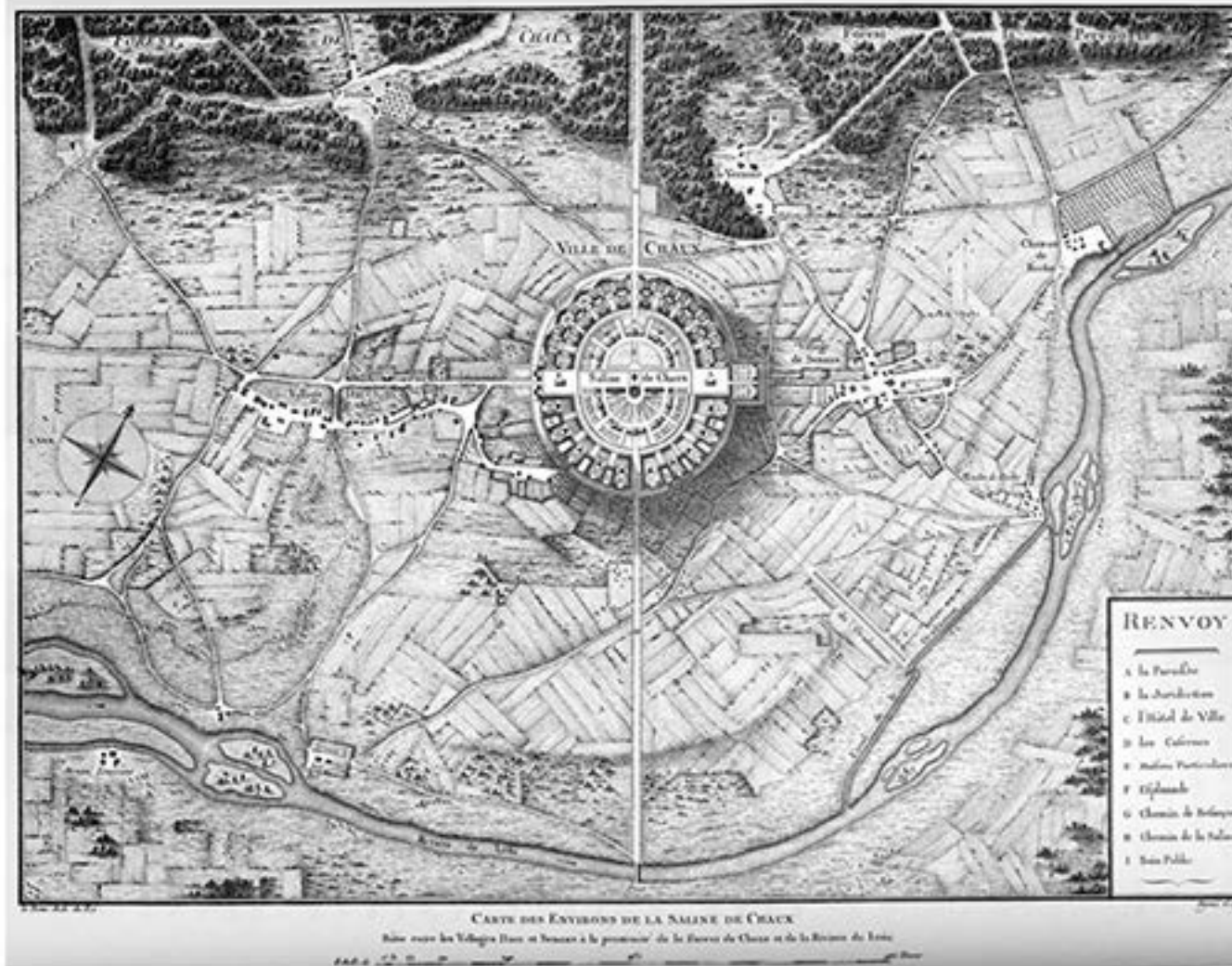


Shepard's House(c. 1789)

- Known for his idea of 'Architecture Parlante' (Speaking Architecture)





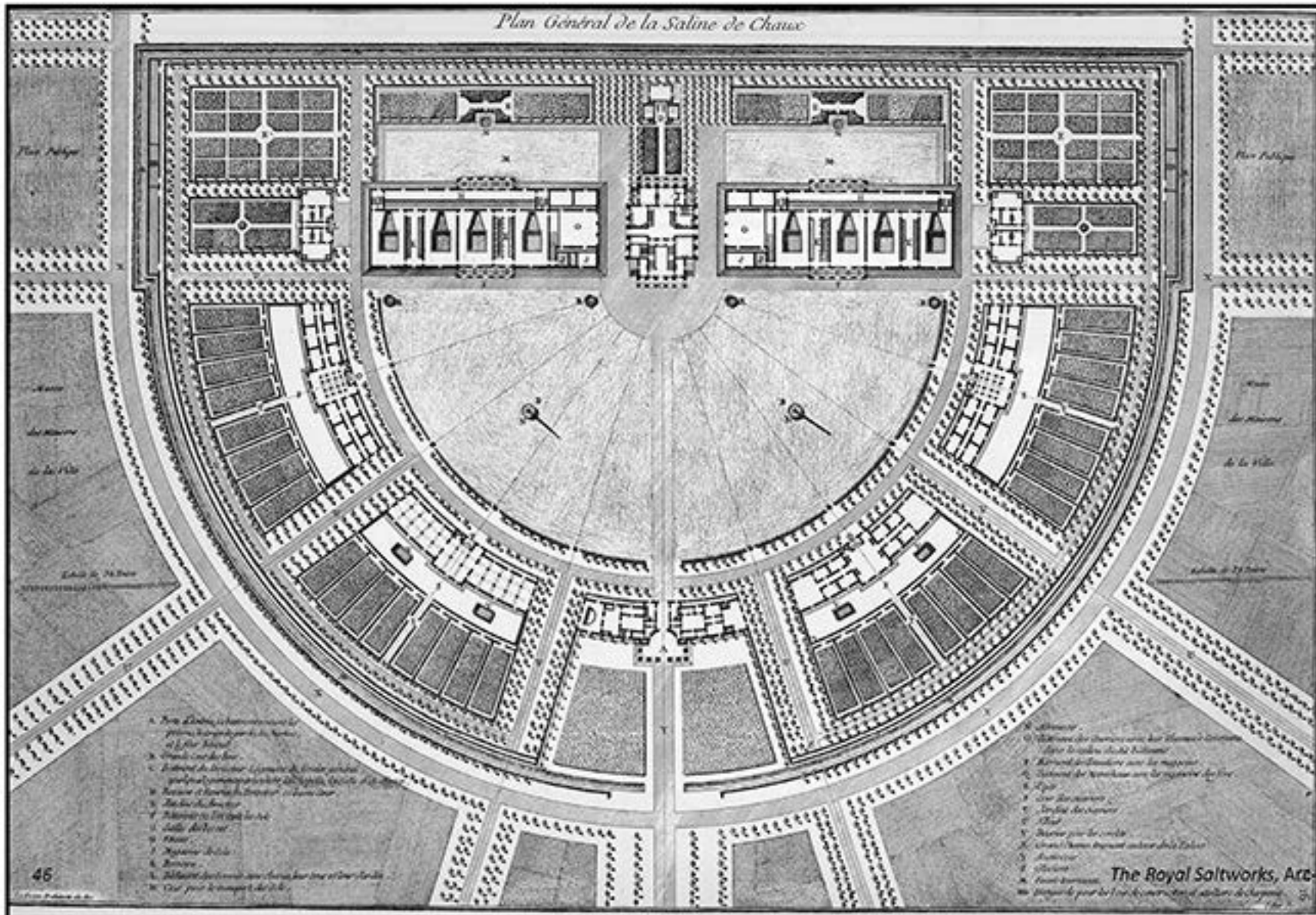


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The Royal Saltworks, Arc-et-Senans, France (start 1775)

- Perhaps his most well-known project today, a manufacturing settlement - salt
- Rational Layout

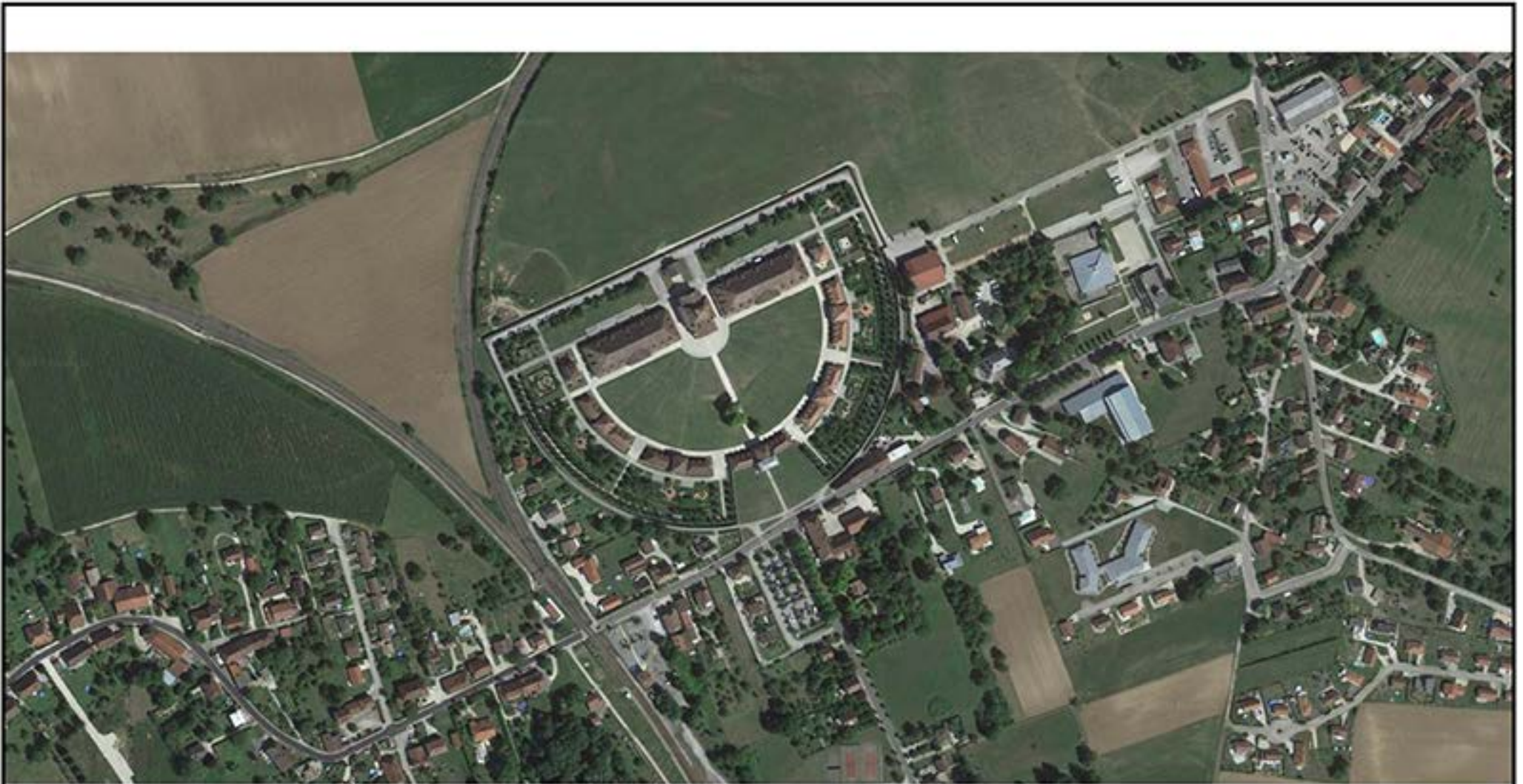
Plan Général de la Saline de Chaux



- 1. Tour d'ordonnance pour le service de la Saline
- 2. Cour de la Saline
- 3. Cour de la Saline
- 4. Cour de la Saline
- 5. Cour de la Saline
- 6. Cour de la Saline
- 7. Cour de la Saline
- 8. Cour de la Saline
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- 18. Cour de la Saline
- 19. Cour de la Saline
- 20. Cour de la Saline

- 1. Cour de la Saline
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- 20. Cour de la Saline

The Royal Saltworks, Arc-et-Senans, France (start 1775)



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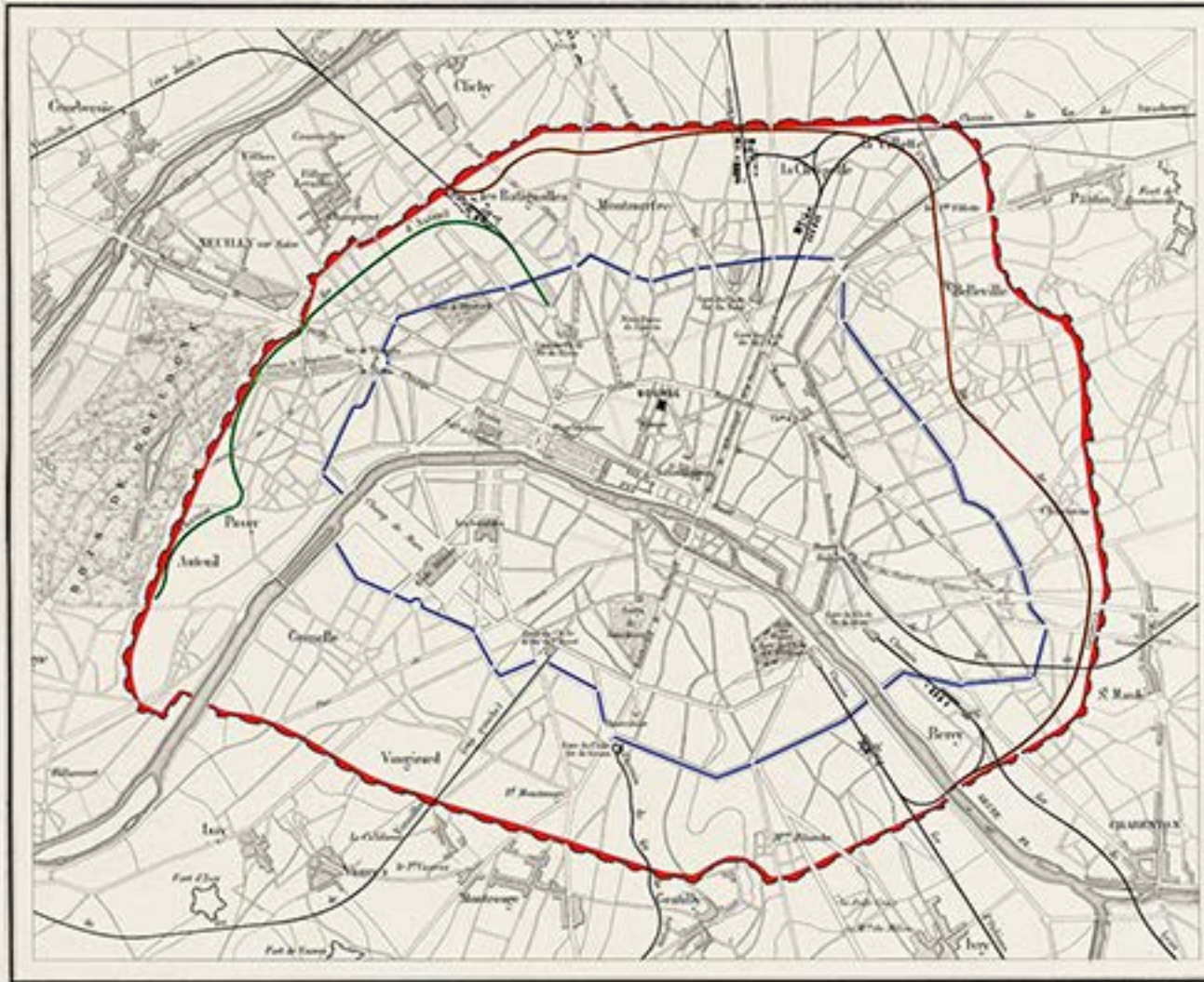
The Royal Saltworks, Arc-et-Senans, France (start 1775)

- The Royal Saltworks as built today
- Mainly a museum to itself

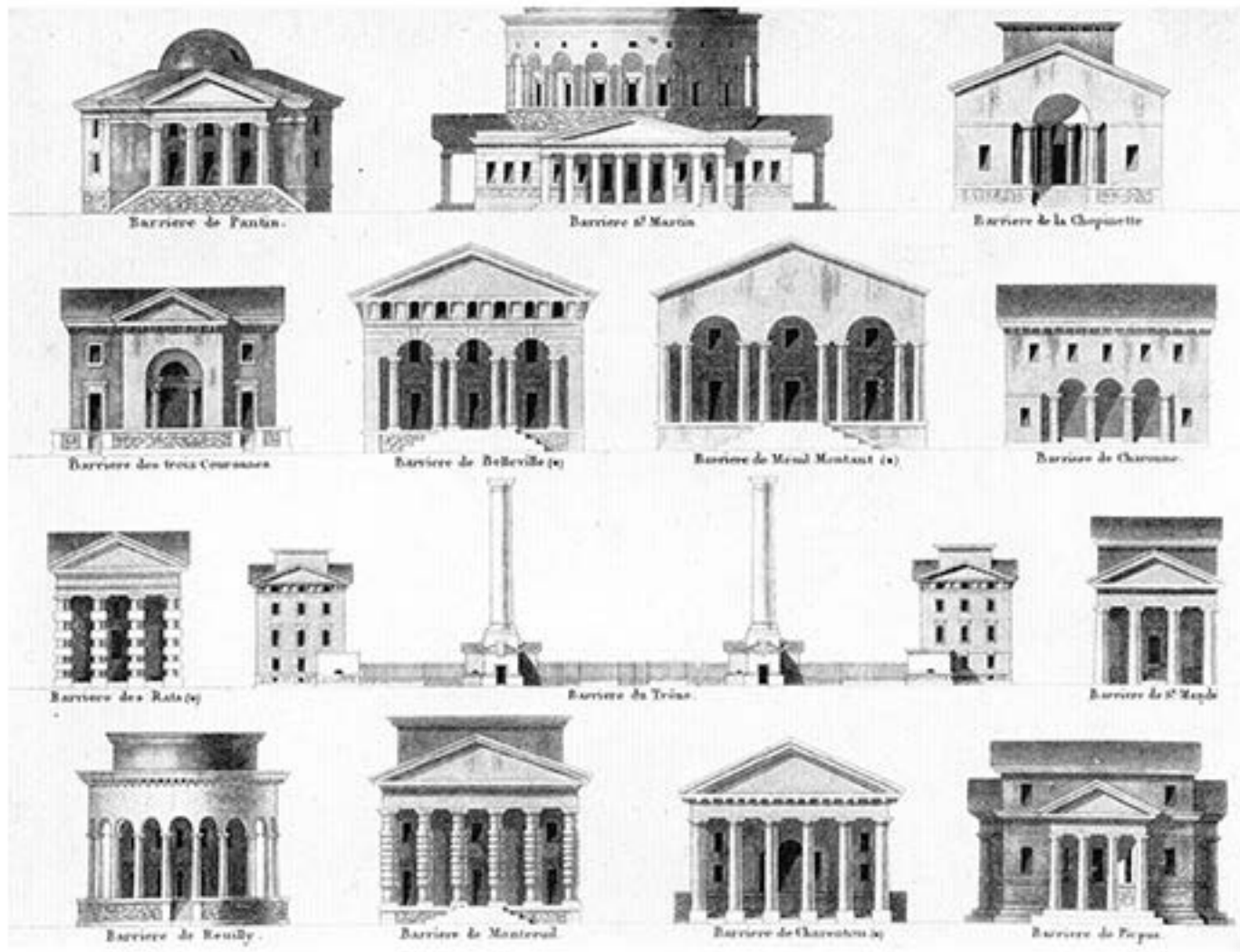


The Royal Saltworks, Arc-et-Senans, France (start 1775)

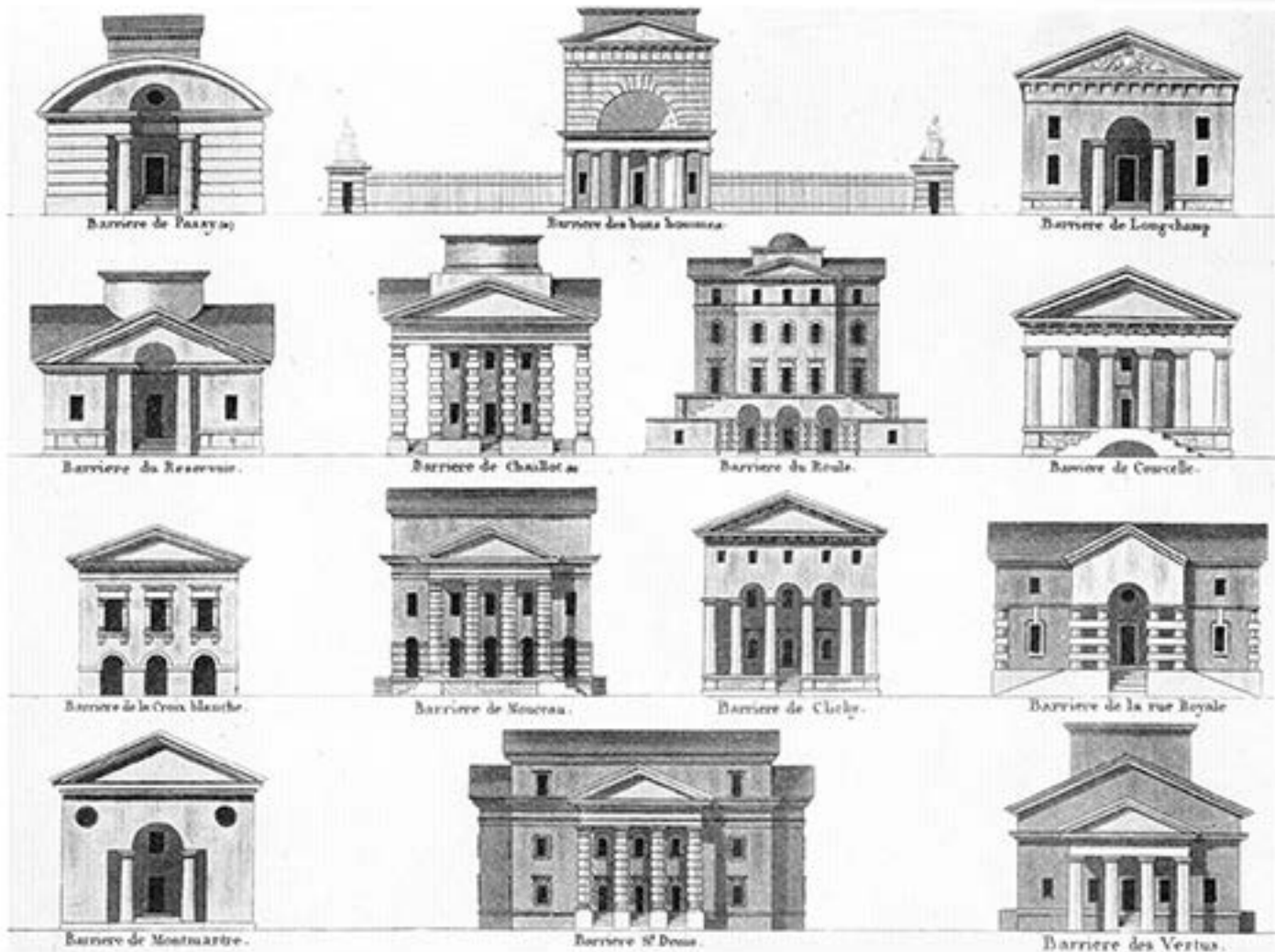


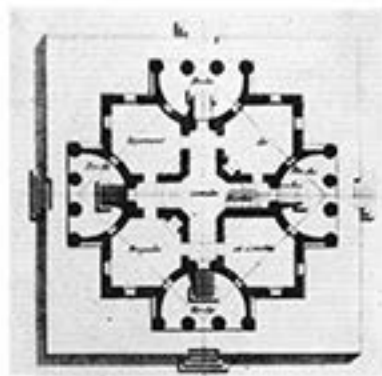


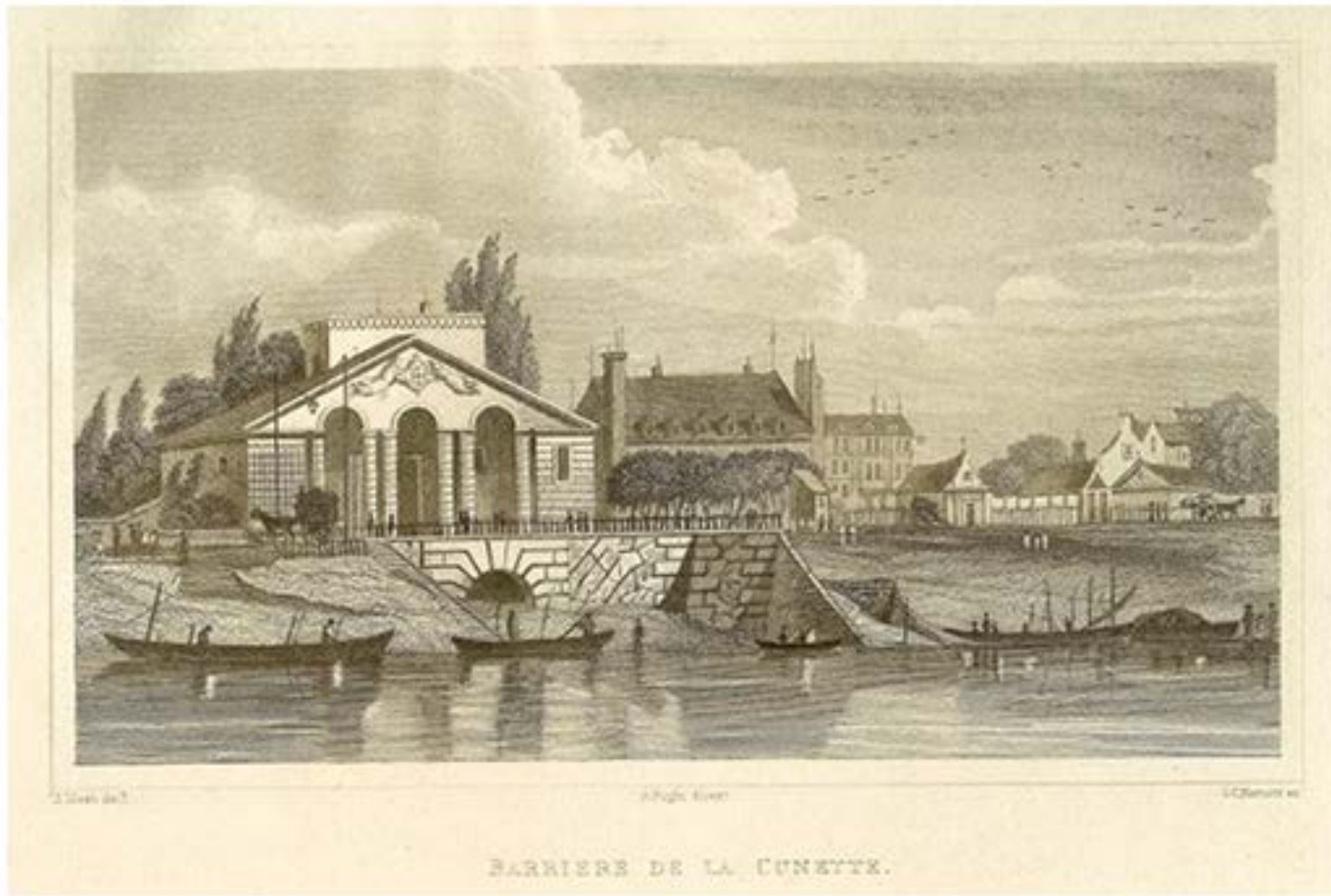
- A wall of customs

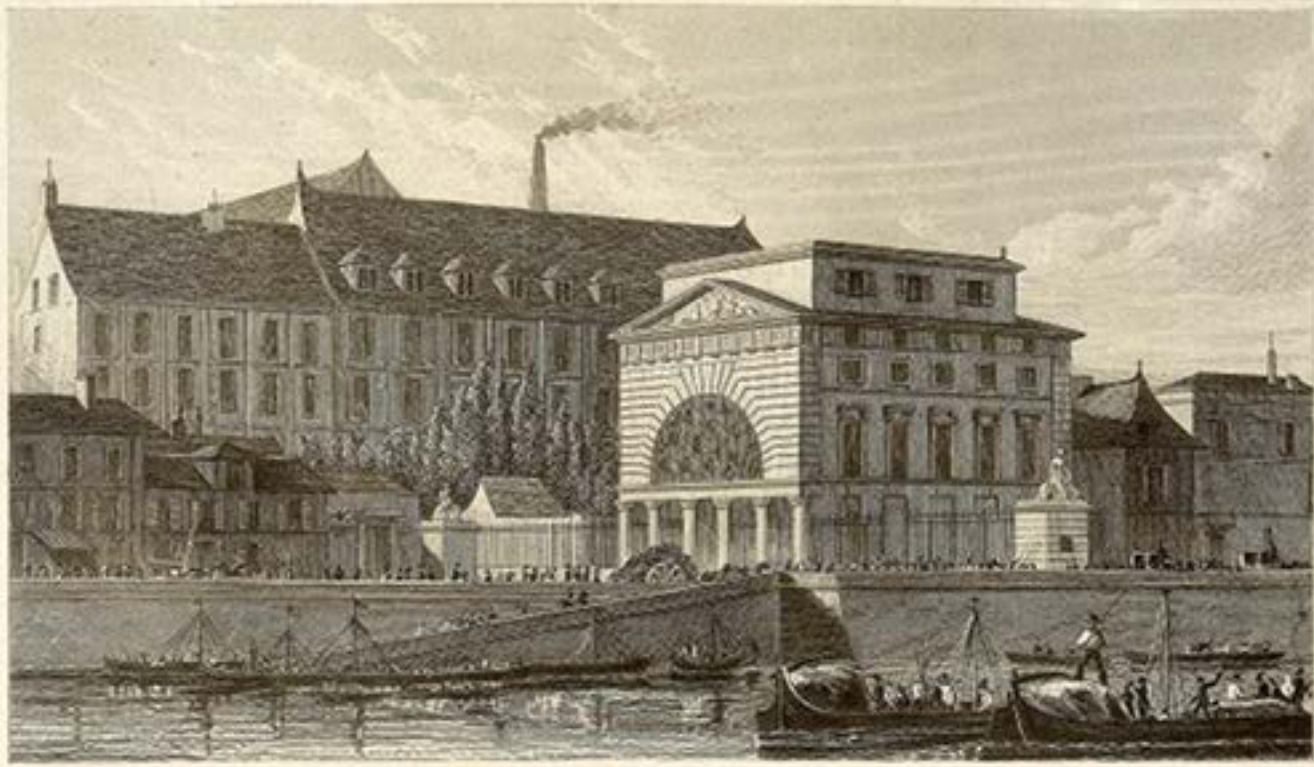


- Ledoux called his Barrières 'Propylea'







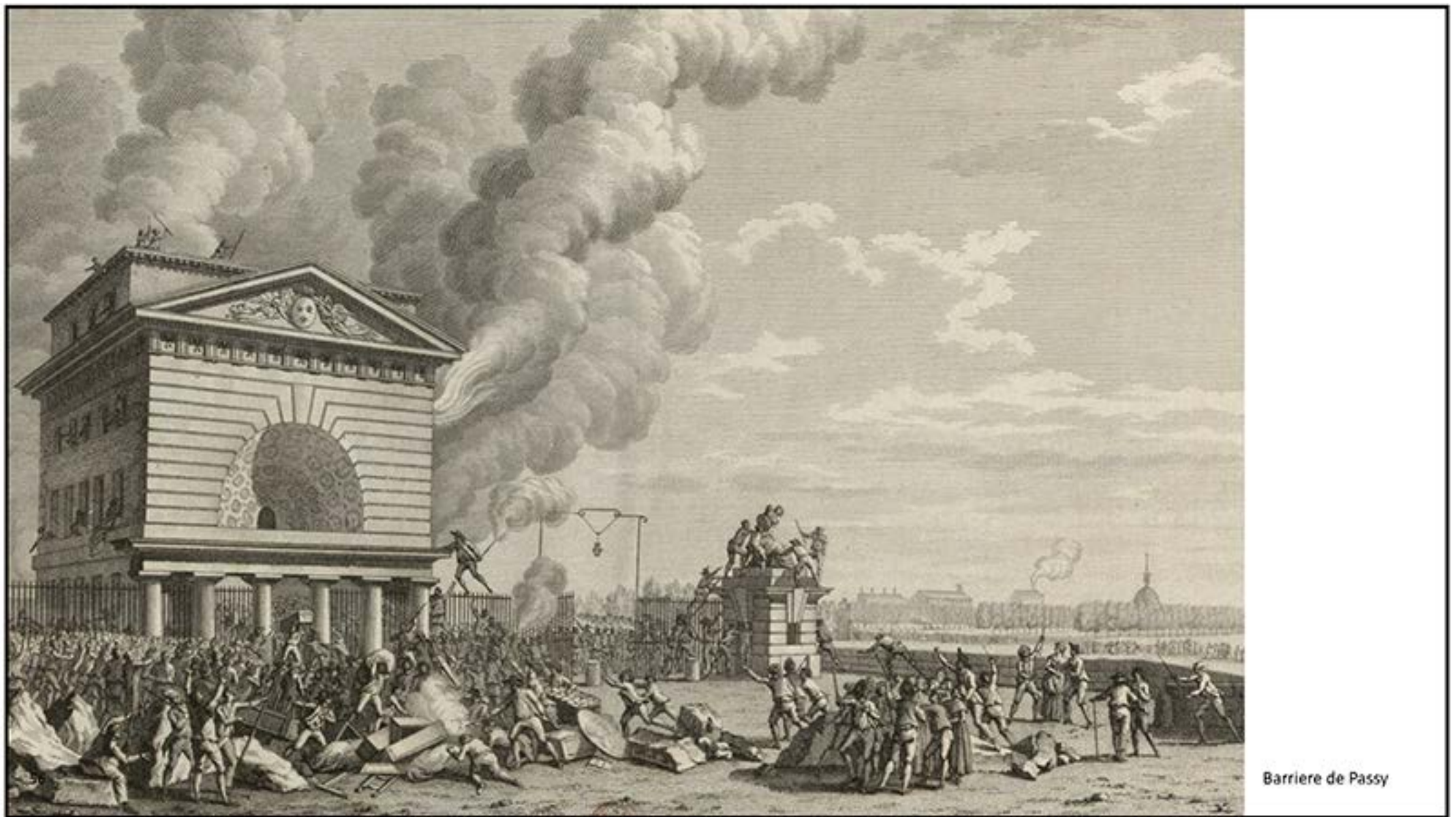


Del. G. H. P.

A. Pignatelli sculp.

M. G. H. P.

BARRIERE DE PASSY.



Barriere de Passy

- Target during the French Revolution, because they symbolized the crown's hold on working citizens







- Looks like Bramante's *Tempietto* (little Temple... for taxes?)





Étienne-Louis Boullée
1728 - 1799

61

- Opposed Rigid Classicism
- Interest in basic geometric shapes
- Promoted the idea of making architecture expressive for a purpose (*architecture parlante*)



Edmund Burke
1729 - 1797

- In order to fully appreciate Boullée's project, Irish philosopher Edmund Burke and the notion of 'The Sublime'

THE BEAUTIFUL

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- Beautiful
 - Small, smooth, delicate, attractive

THE SUBLIME

64

- The sublime moves us more profoundly
- Sublime
 - Vast, gloomy, threatening
 - Physical and emotional threat

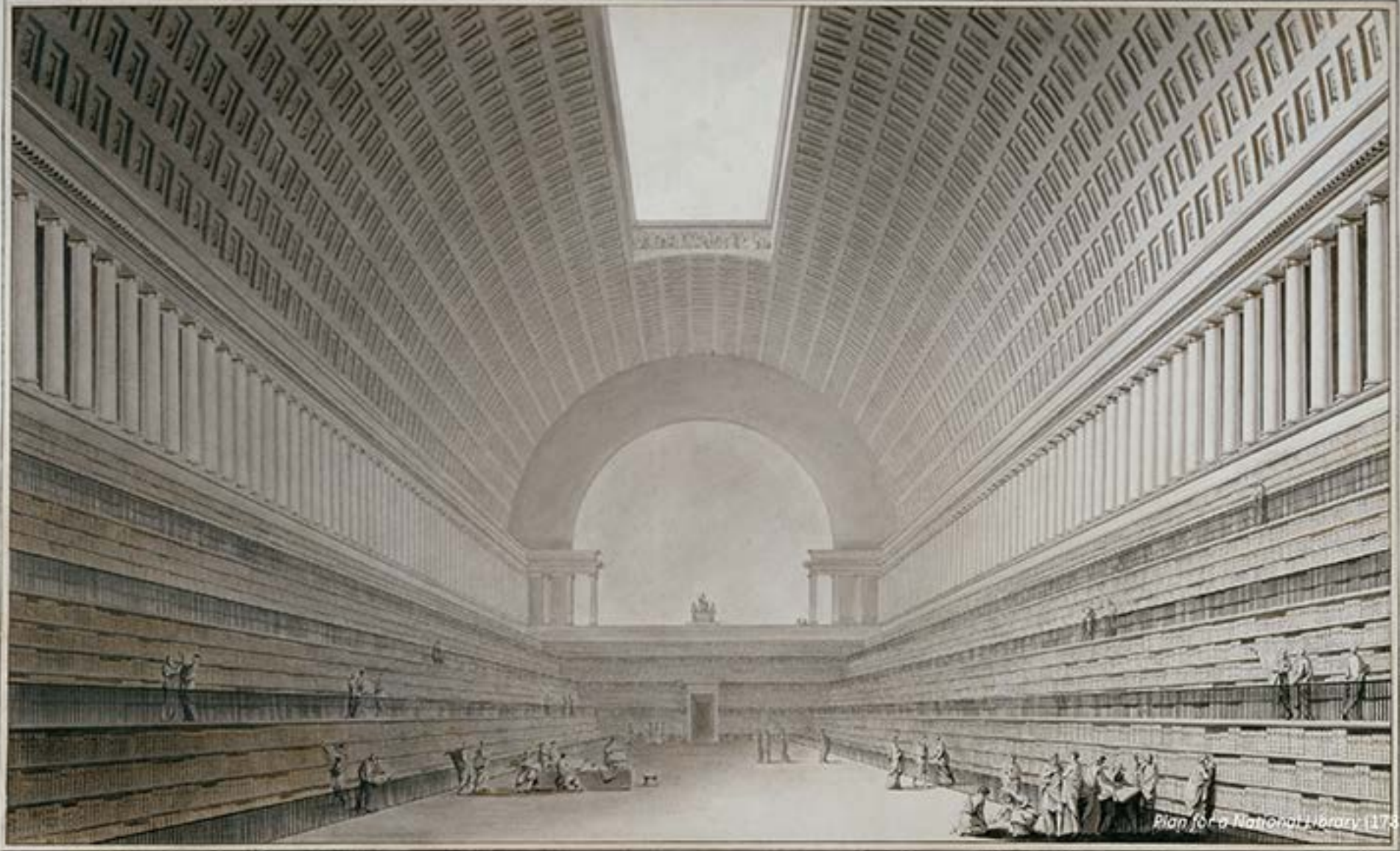
THE BEAUTIFUL

THE SUBLIME

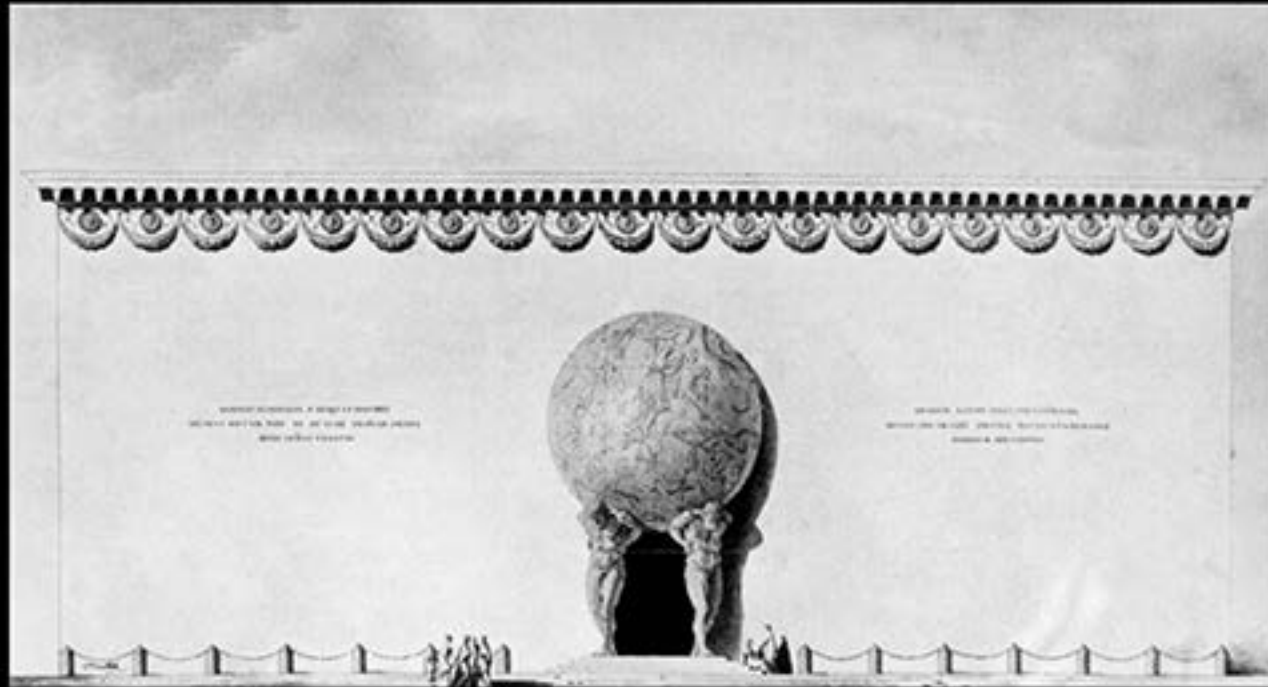
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- Beautiful → Pleasurable
- Sublime → Overwhelm, terrify, affect us viscerally... but still, we're entranced, we're delighted in a way
 - The threat is also the appeal... exhilaration
 - Tied to the possibility of pain
 - Comes deeper to survival, our physical being
 - The untamed power of the natural world
- An attempt at scientifically understanding aspects of beauty, or generally, of aesthetics

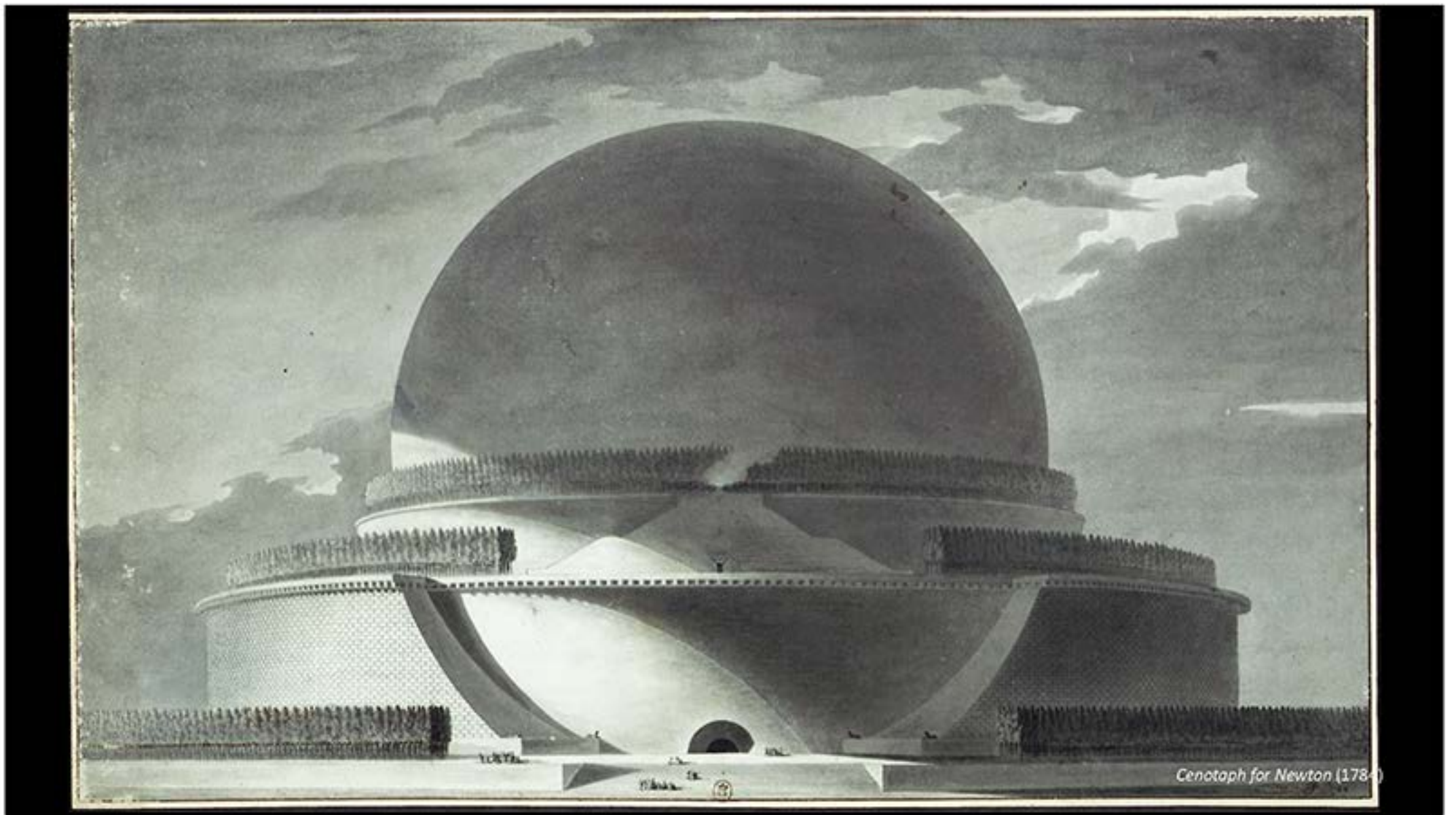




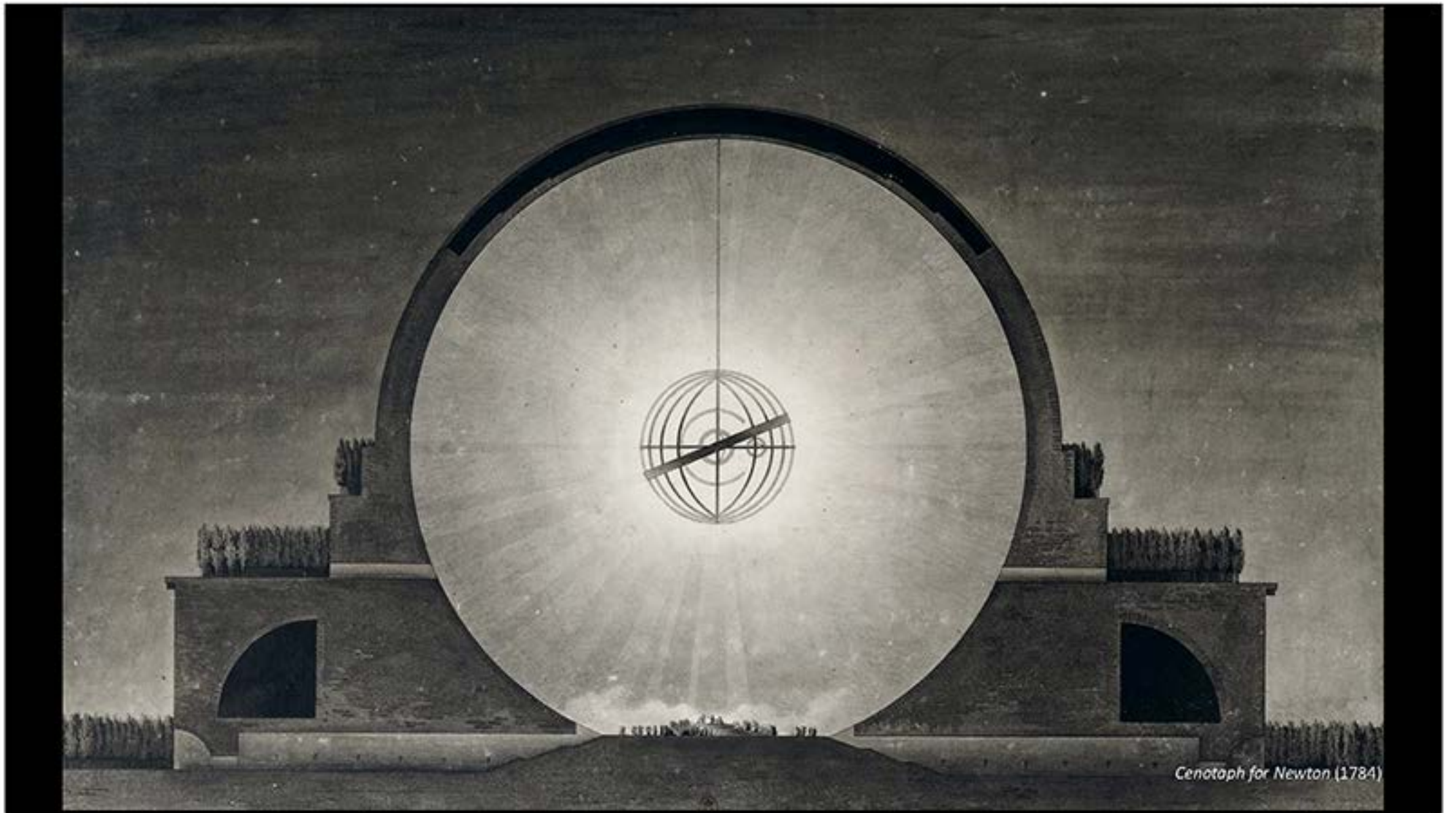
Plan for a National Library (1785)



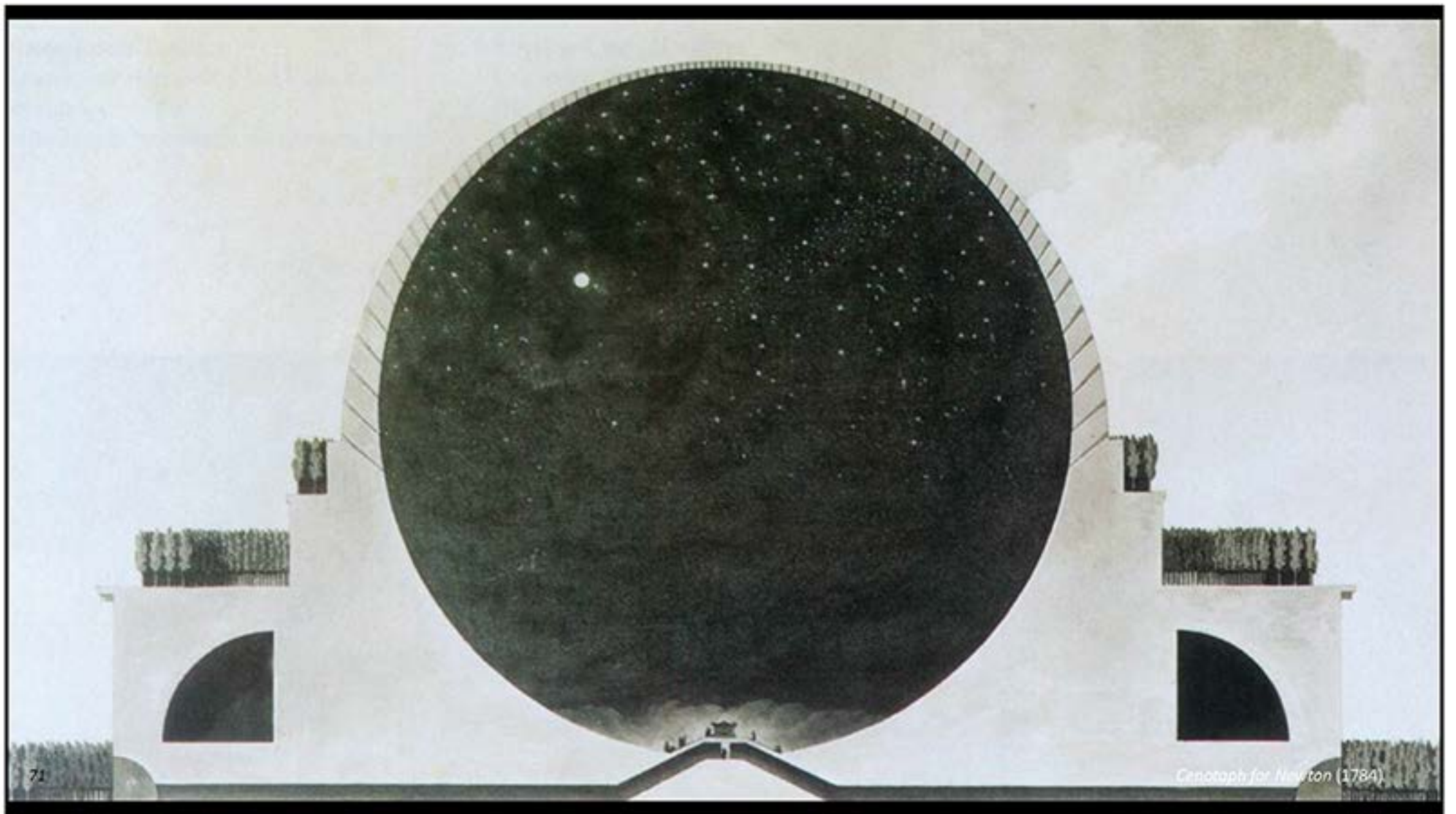
Façade of Bibliothèque Nationale (1788)

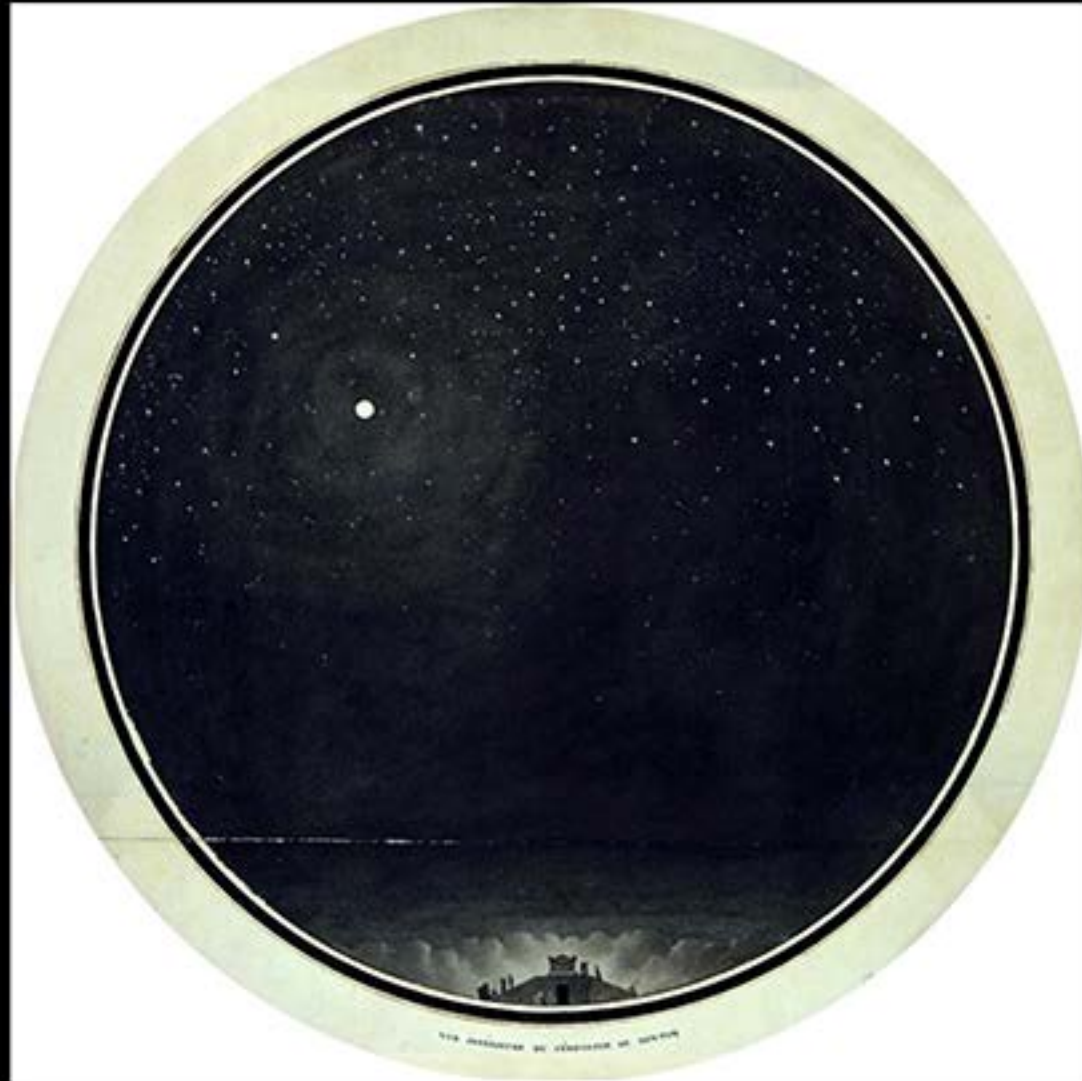


Cenotaph for Newton (1784)

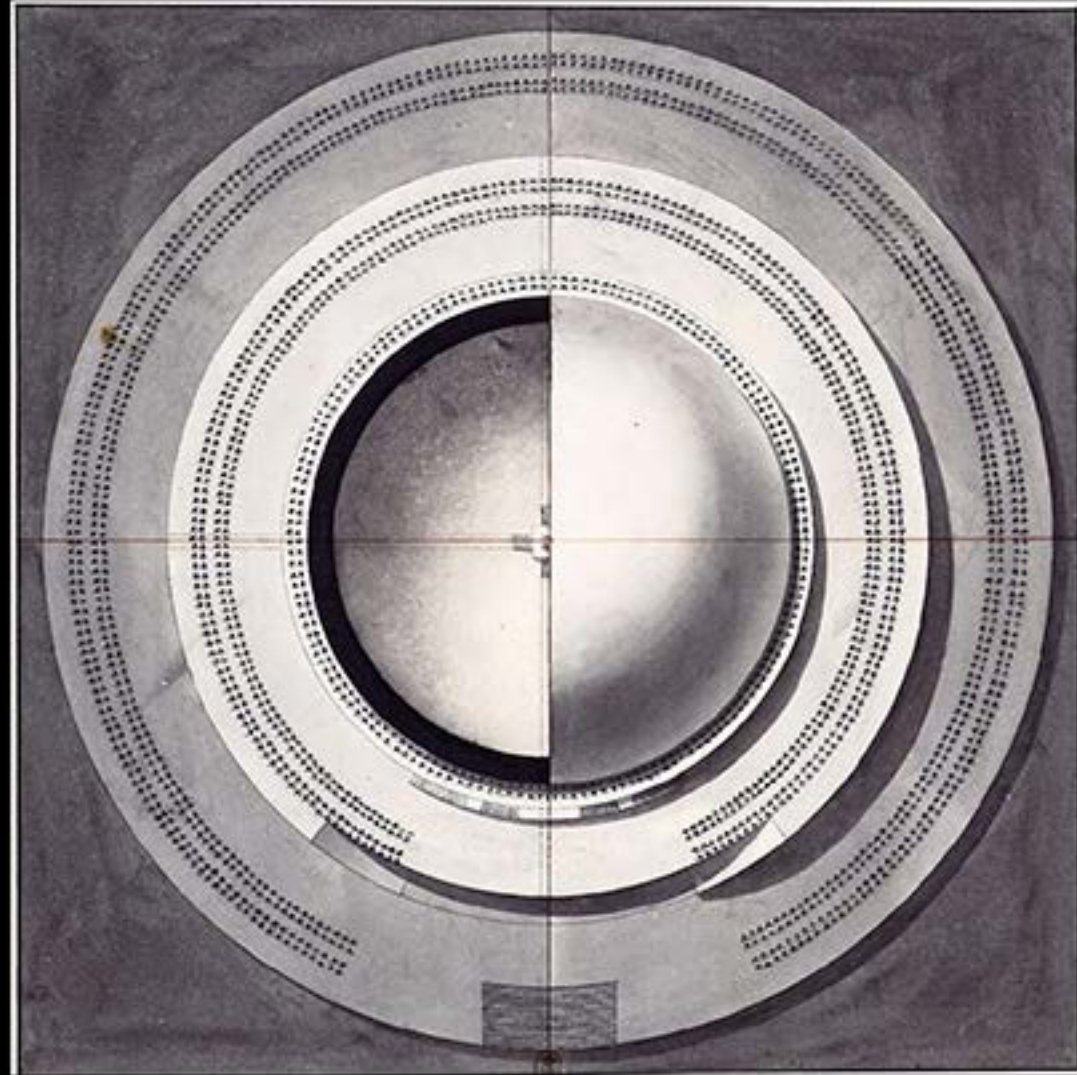


Cenotaph for Newton (1784)

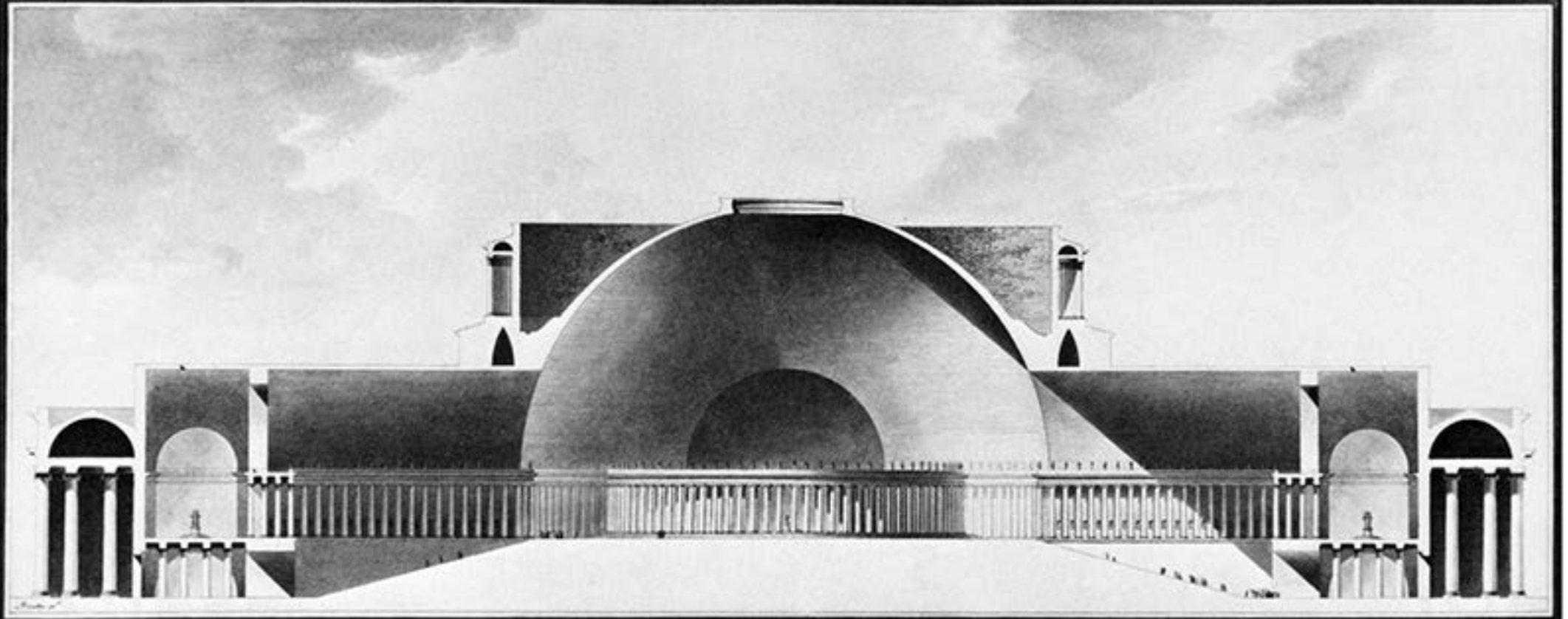




Cenotaph for Newton (1784)



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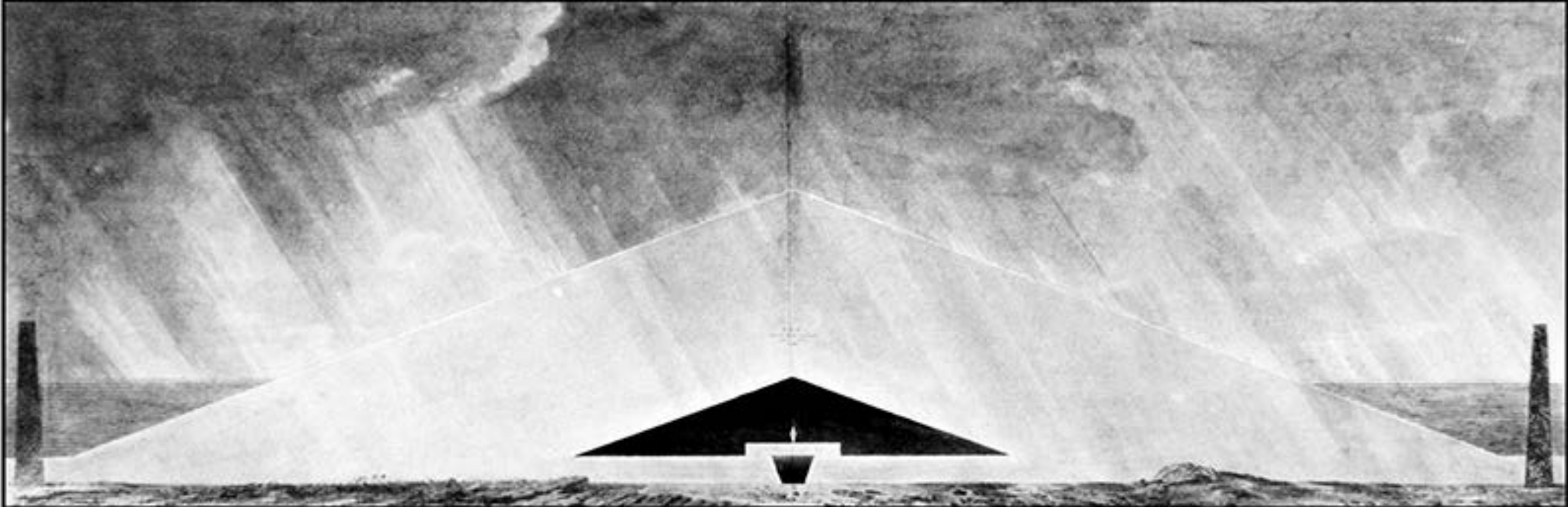
Project for a Museum (1785)



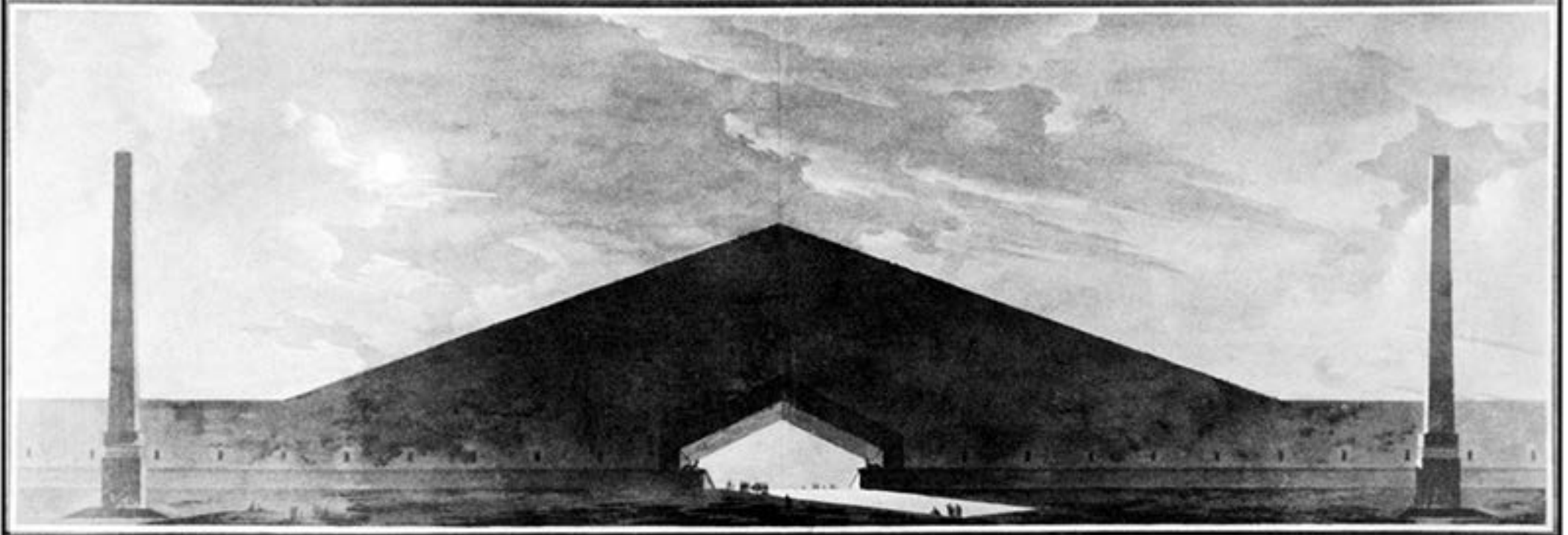
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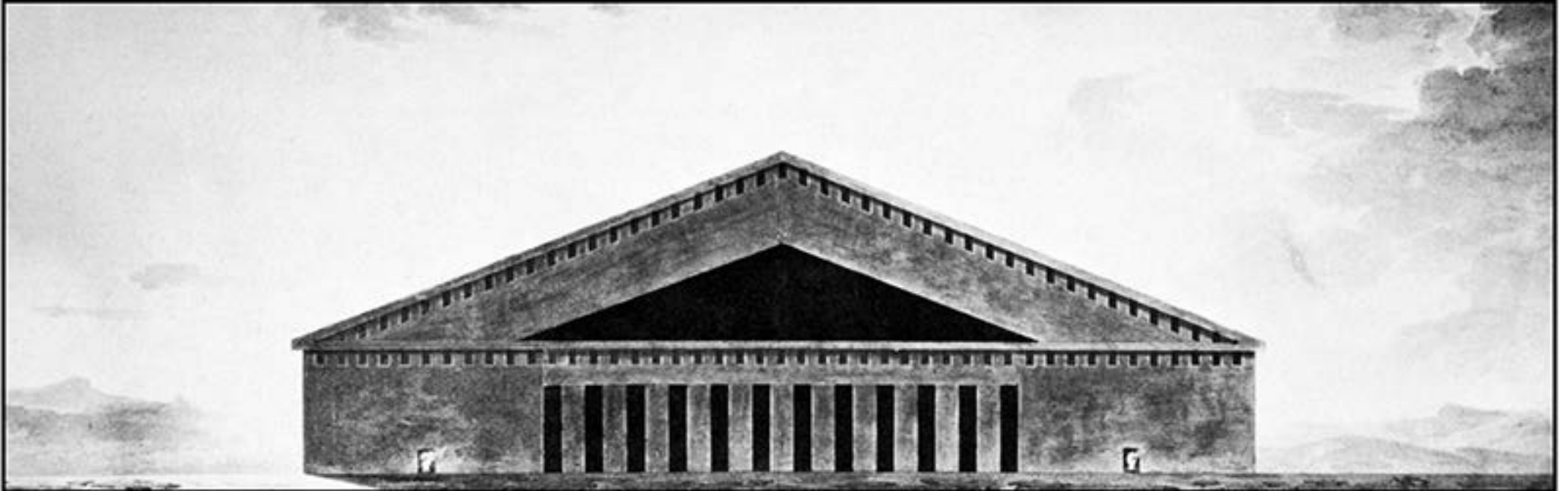
Proposal for a Museum (1785)



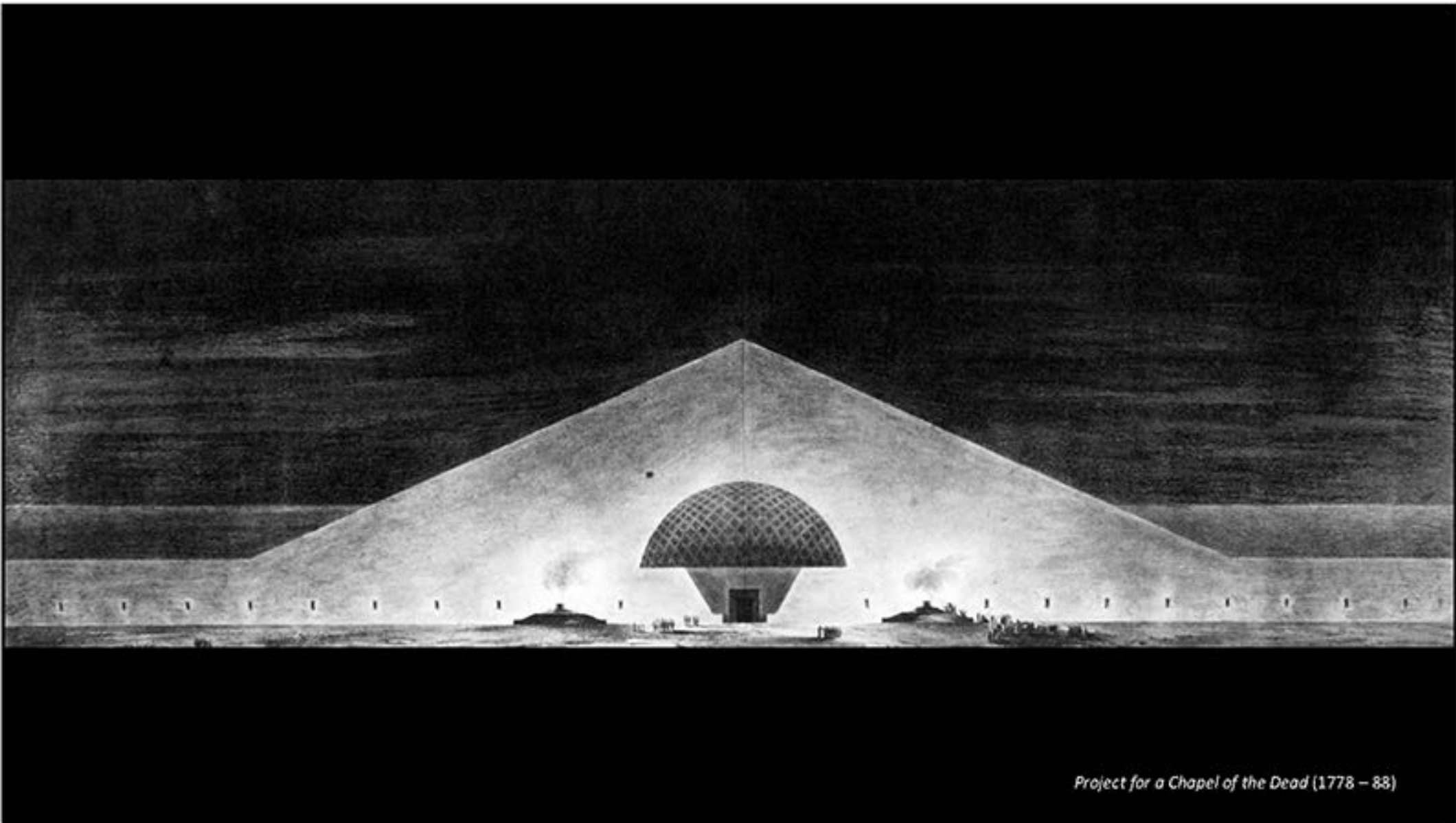
Project for a Funerary Monument (1778 – 88)



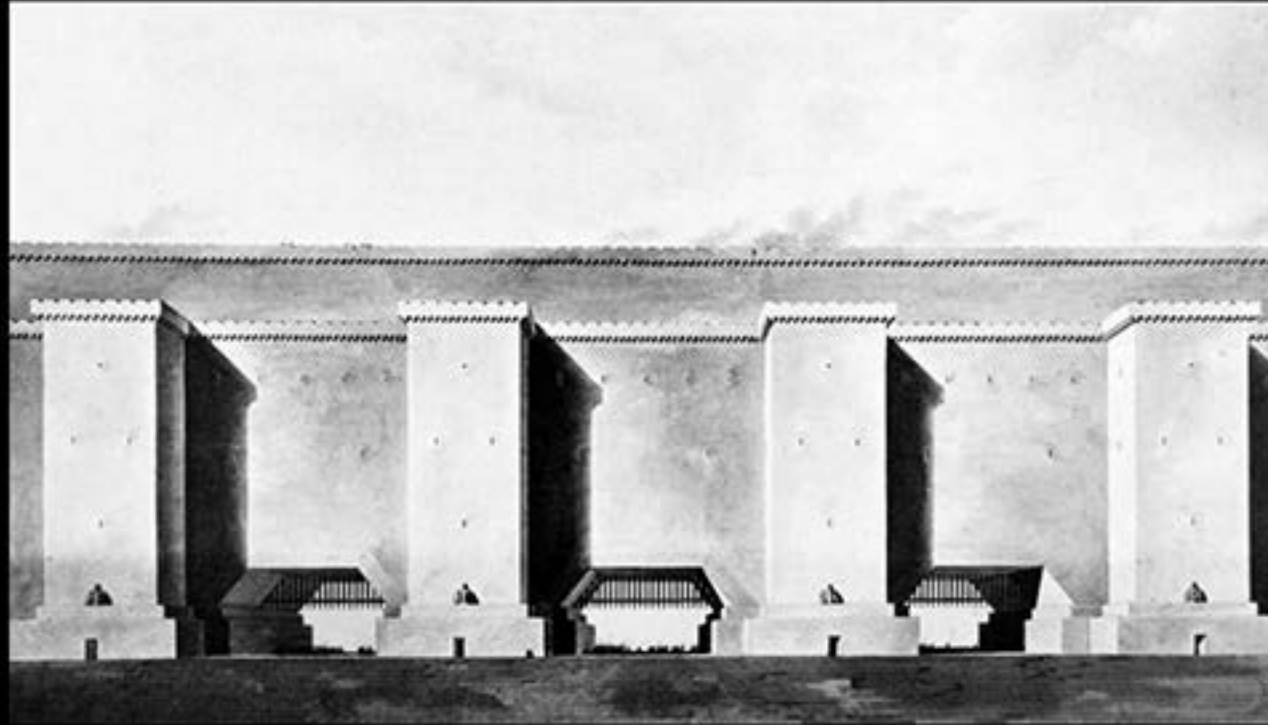
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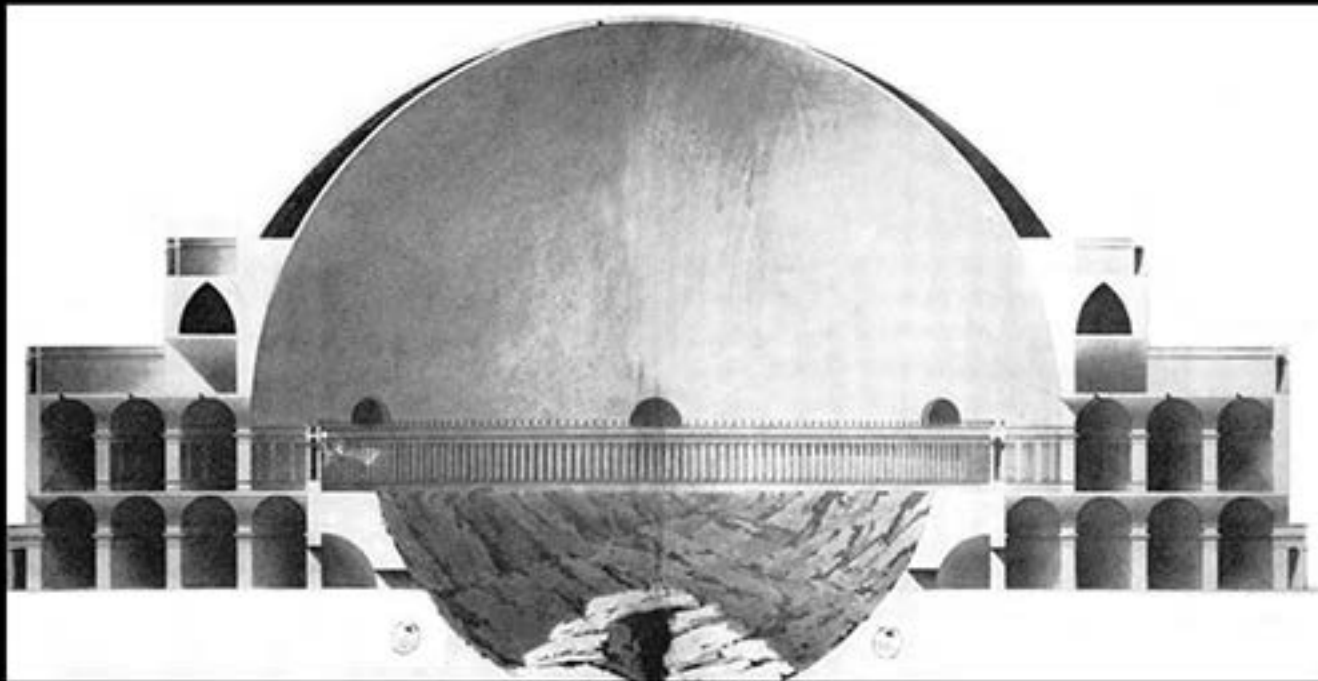
Project for a Funerary Monument (1778 – 88)

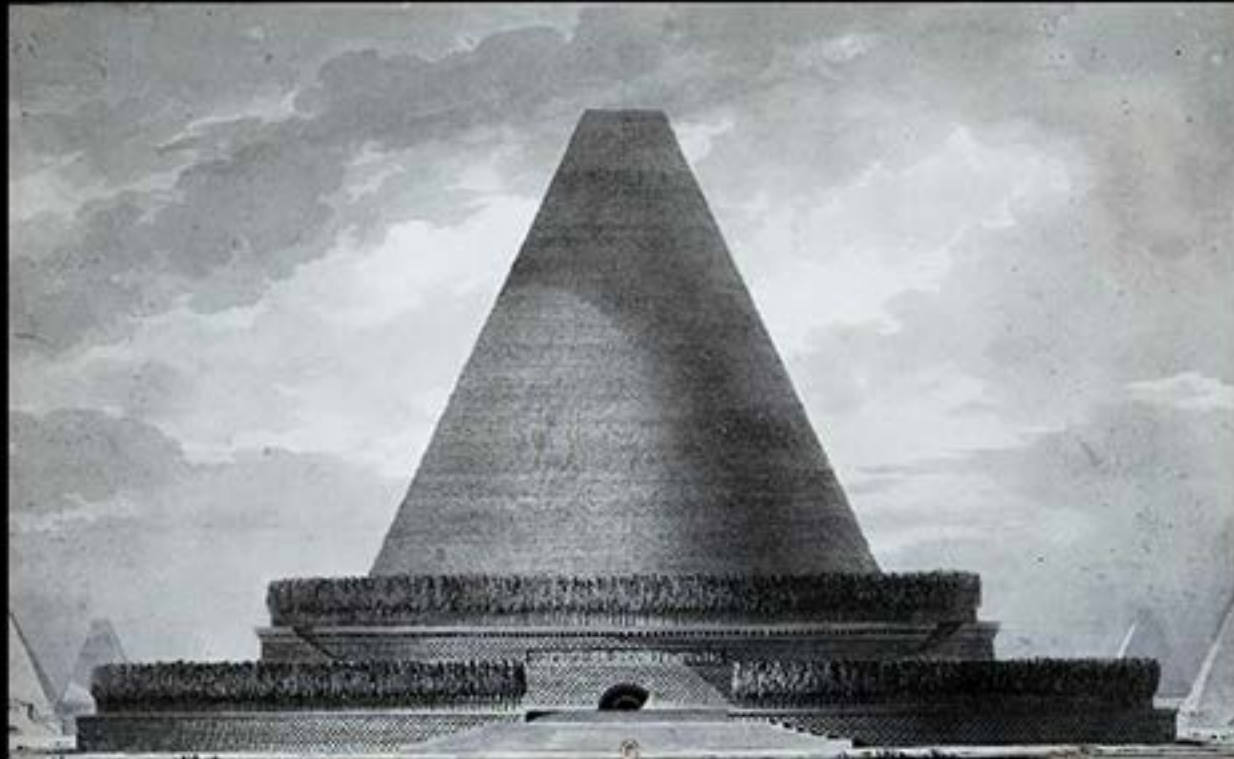


Project for a Chapel of the Dead (1778 - 88)



Project for City Walls (1778 – 79)

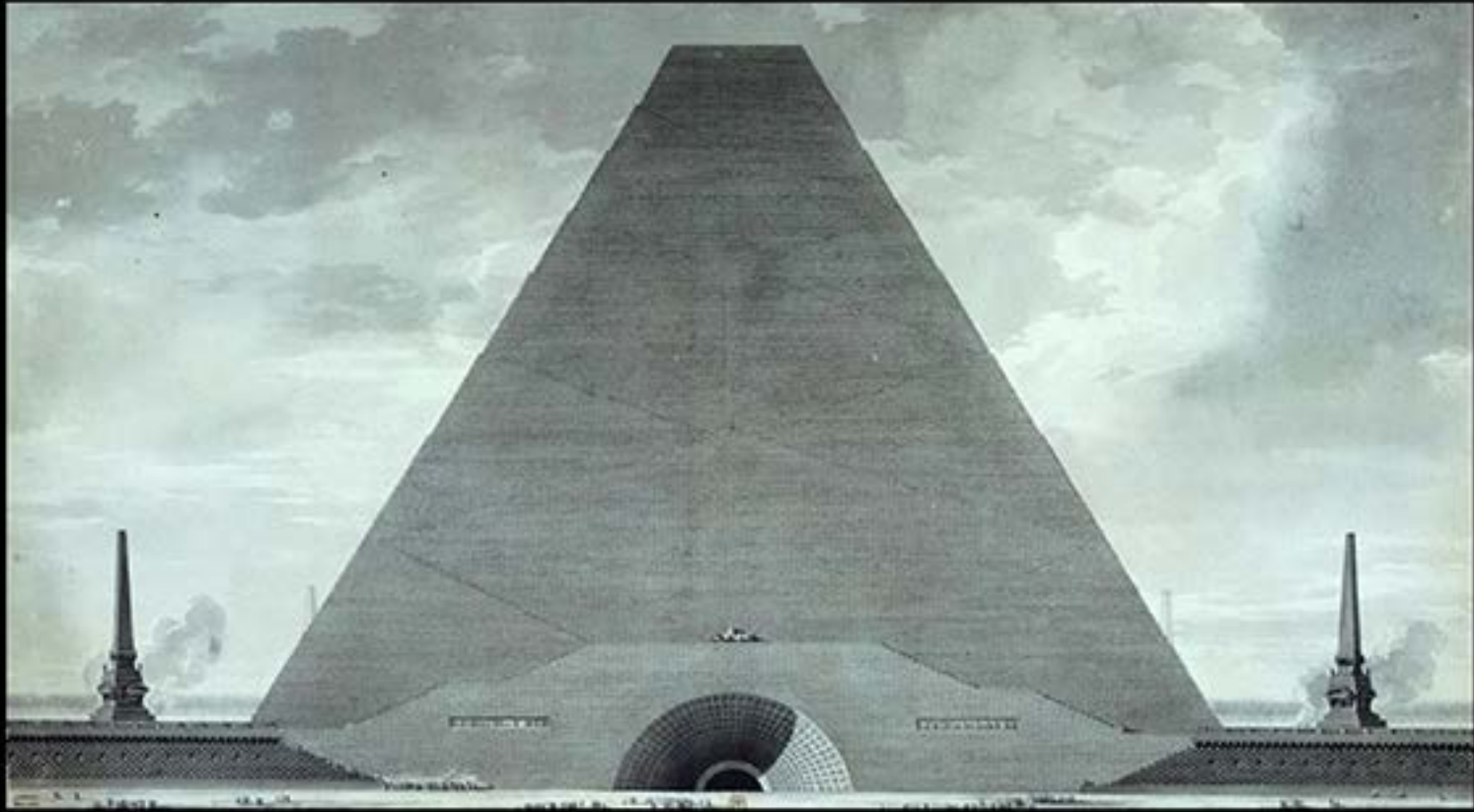


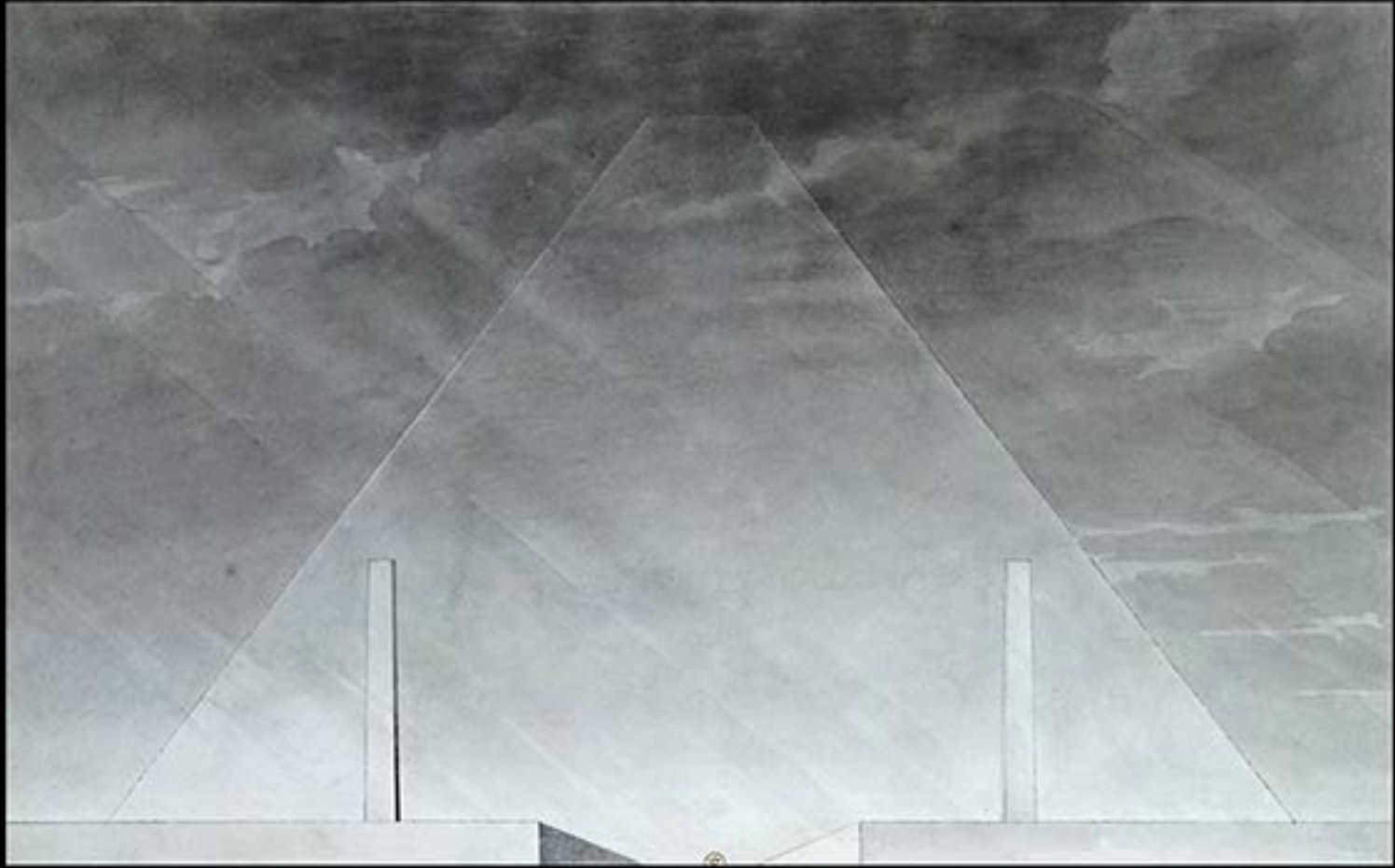


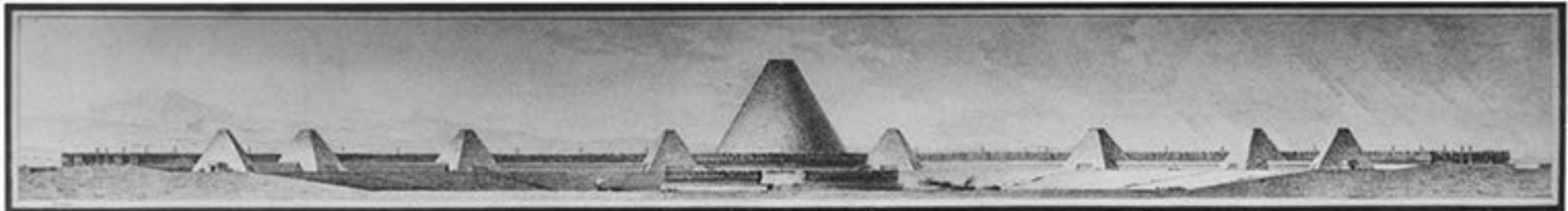
Temple of Death



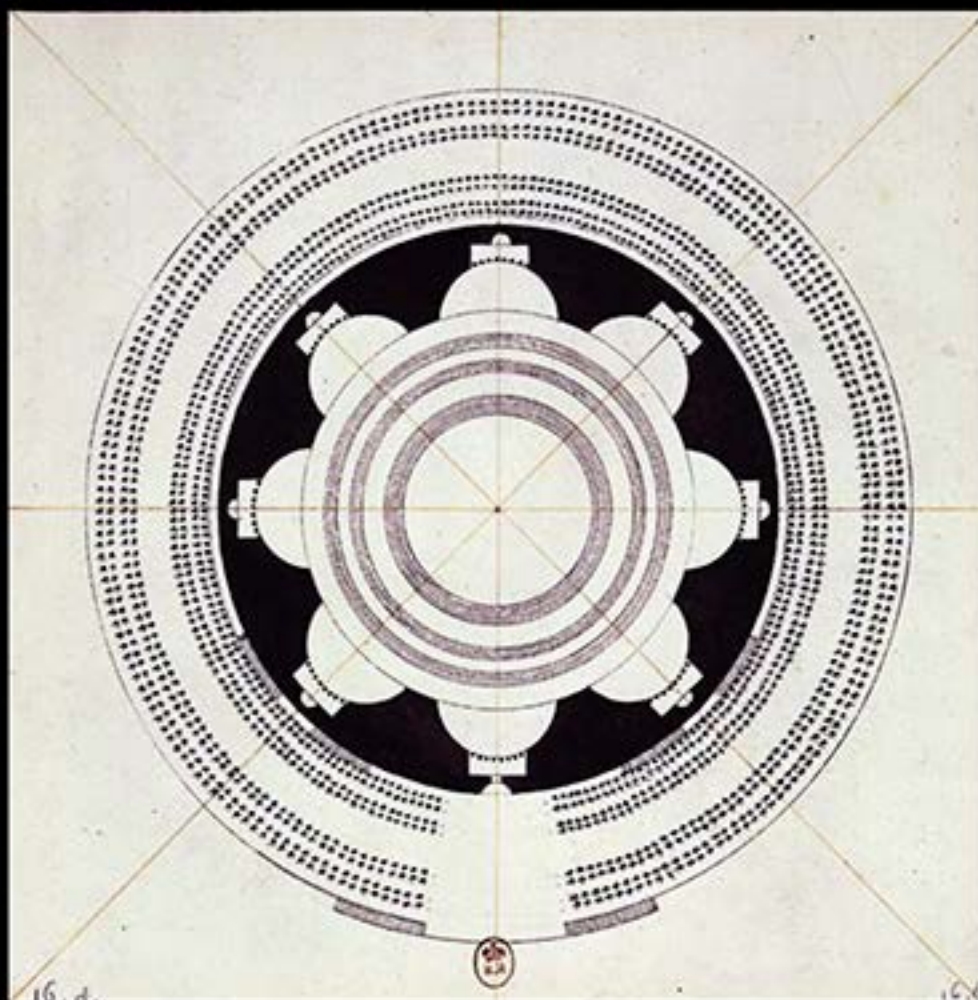
Temple of Death







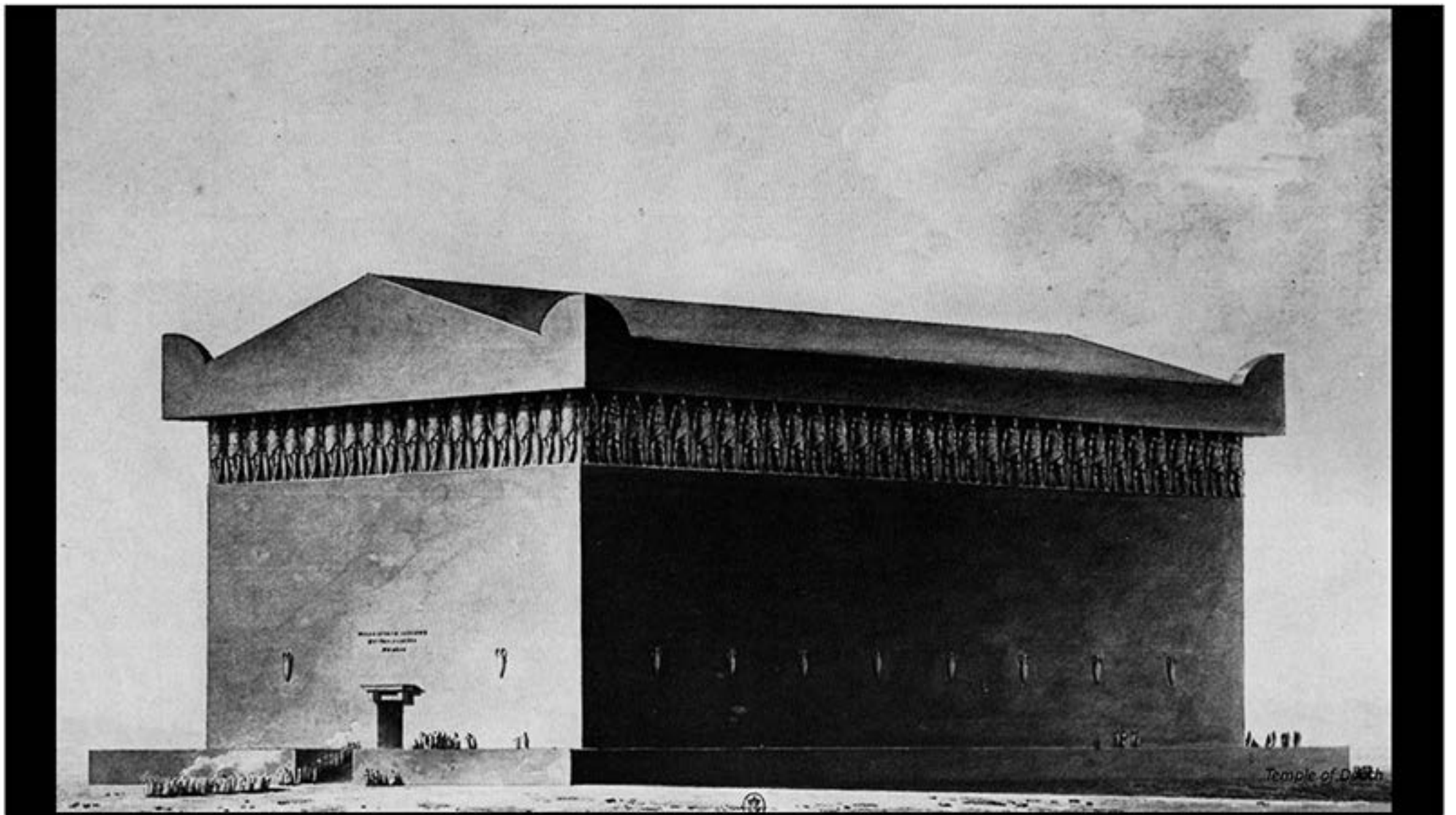
Project for a Conical Cenotaph (1788 – 88)

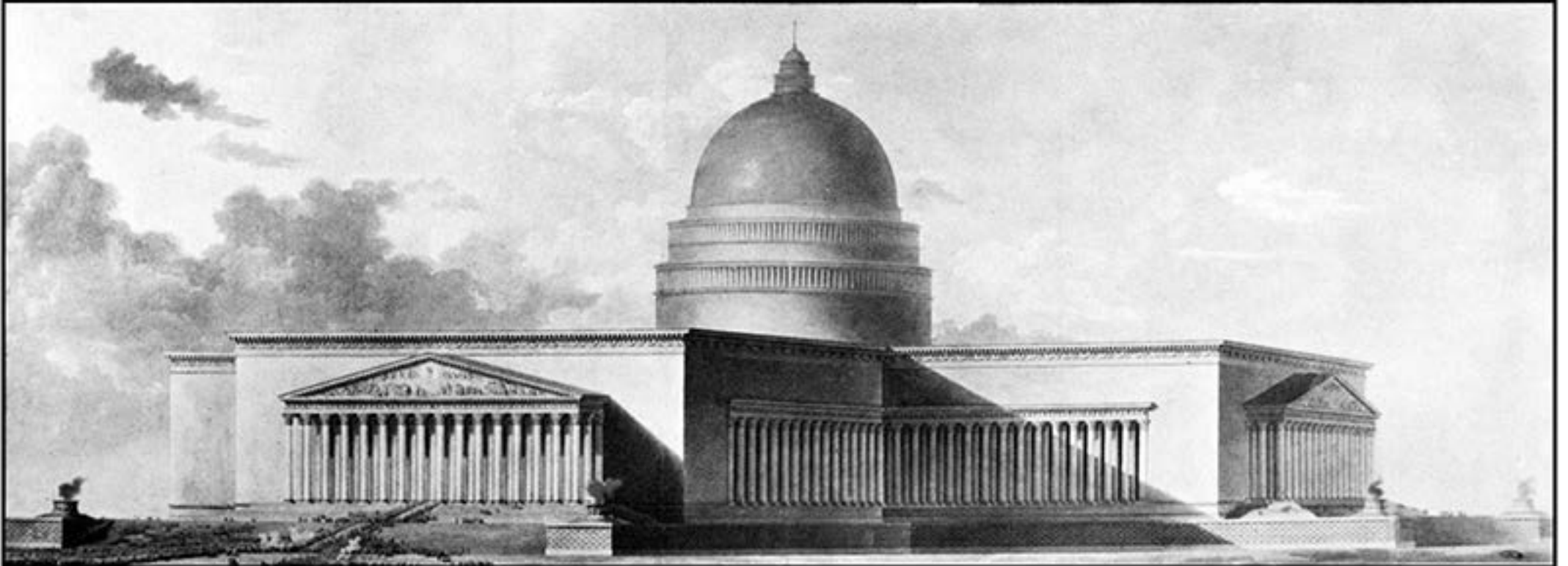


Project for a Conical Cenotaph (1778 – 88)

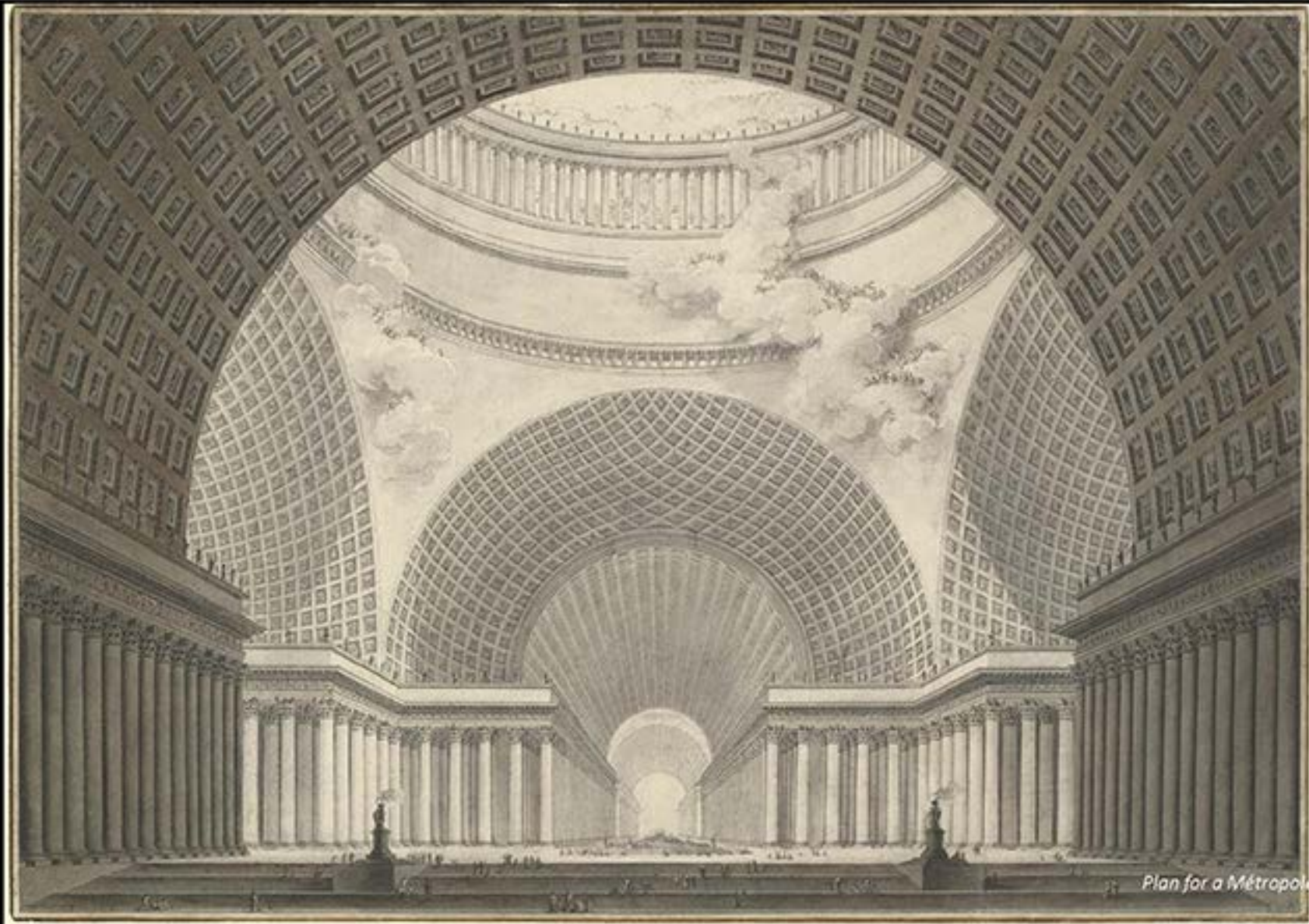


Project for a Necropolis (1778 – 88)

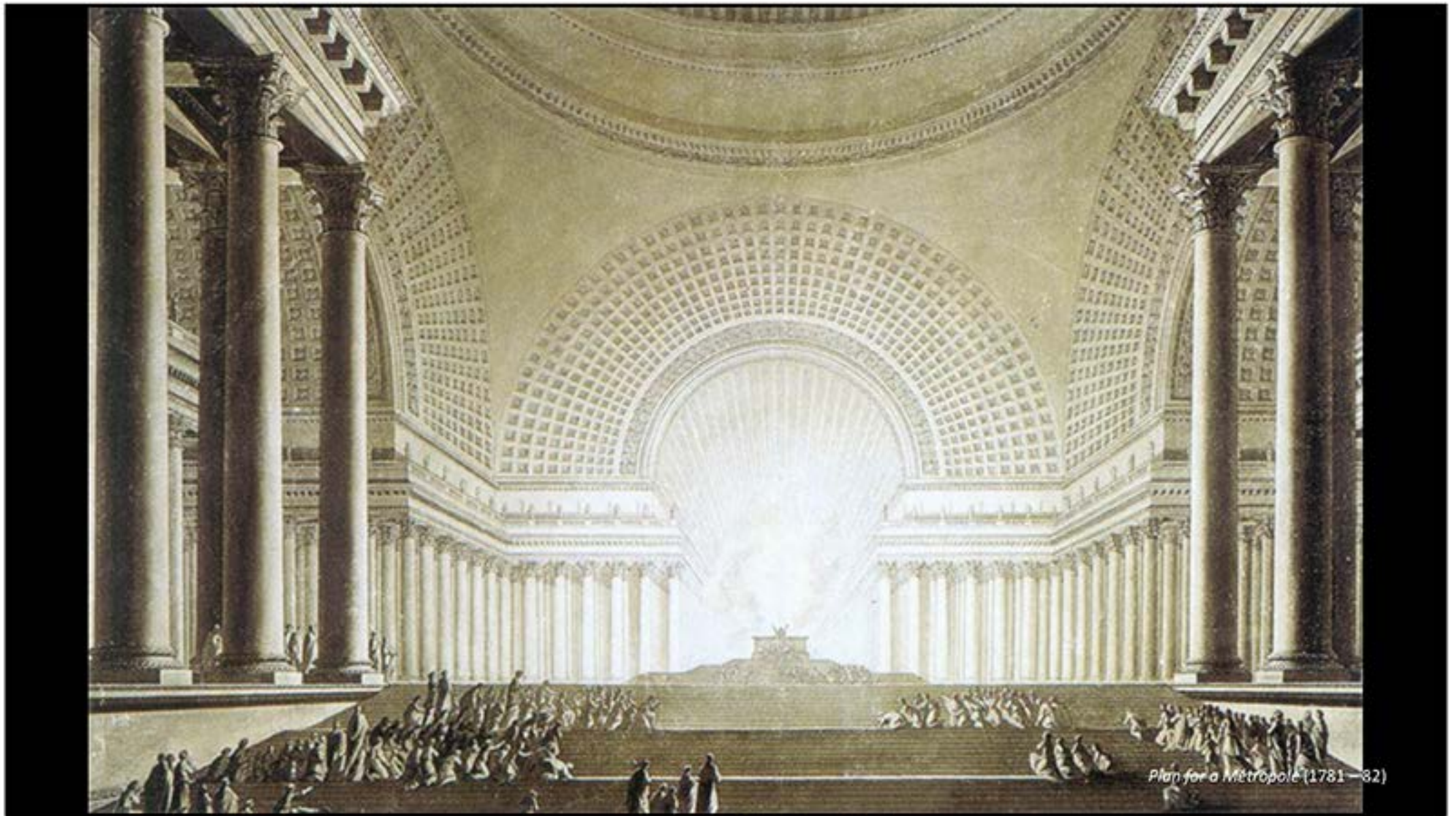


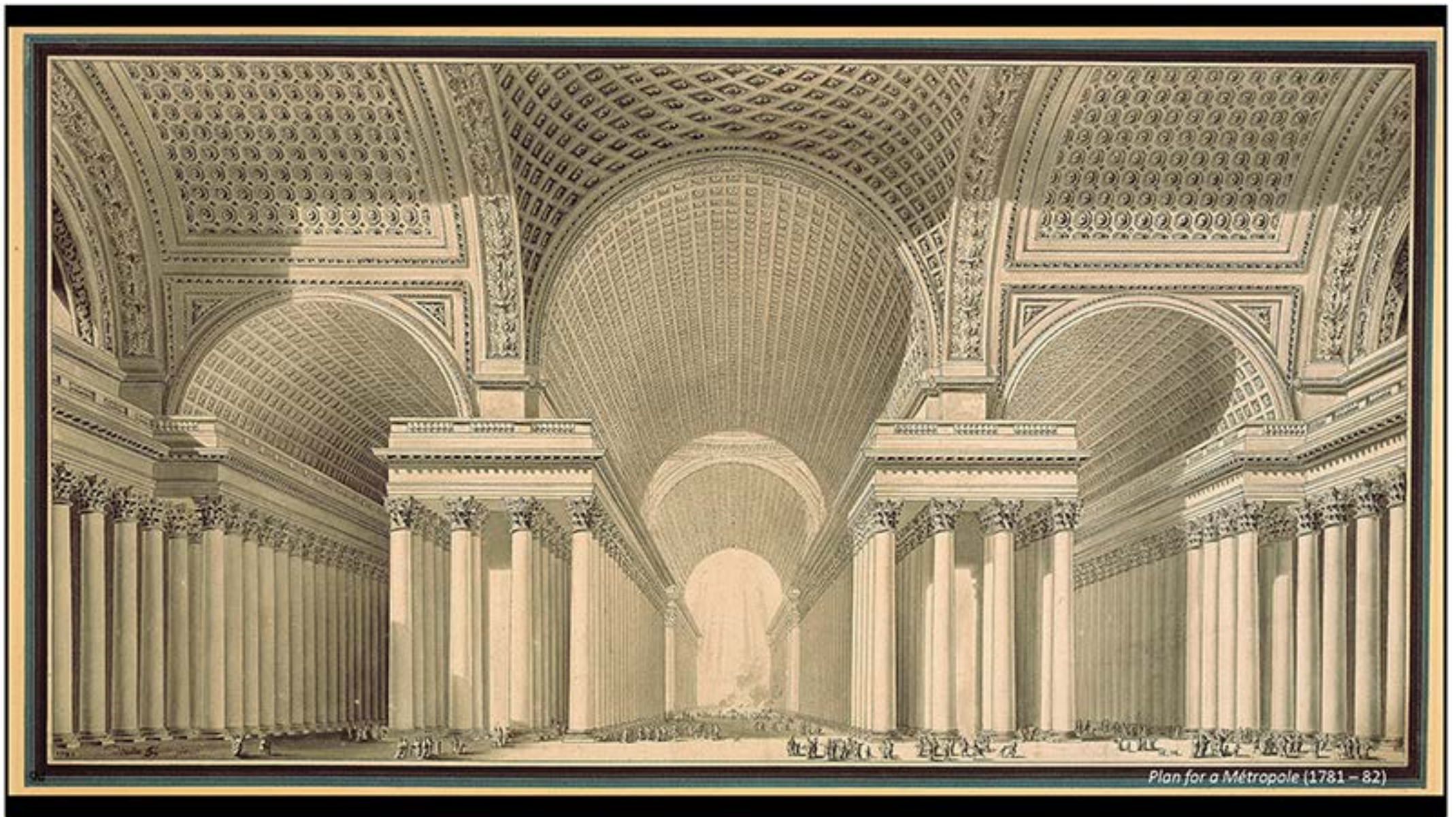


Plan for a Métropole (1781 – 82)

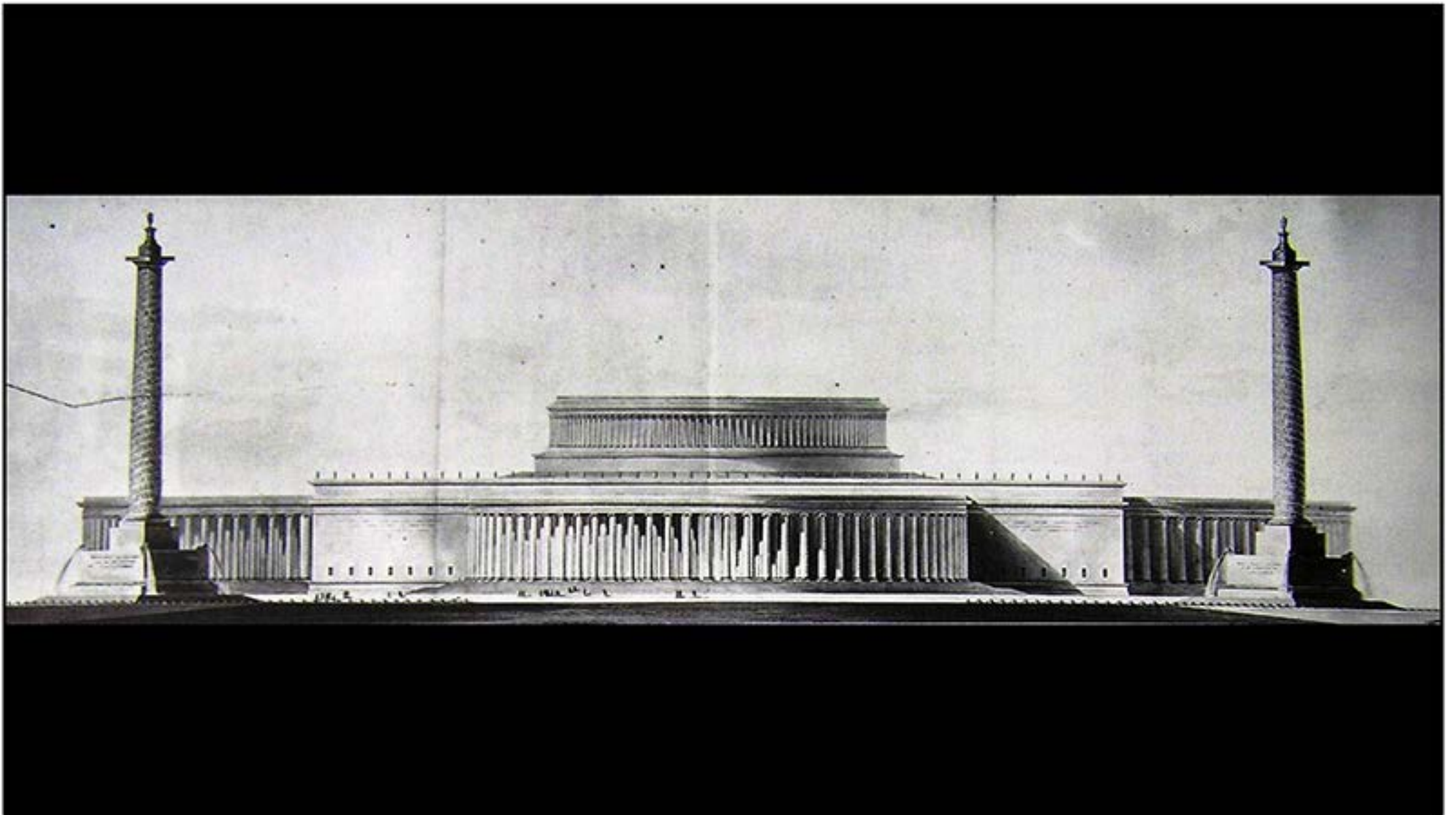


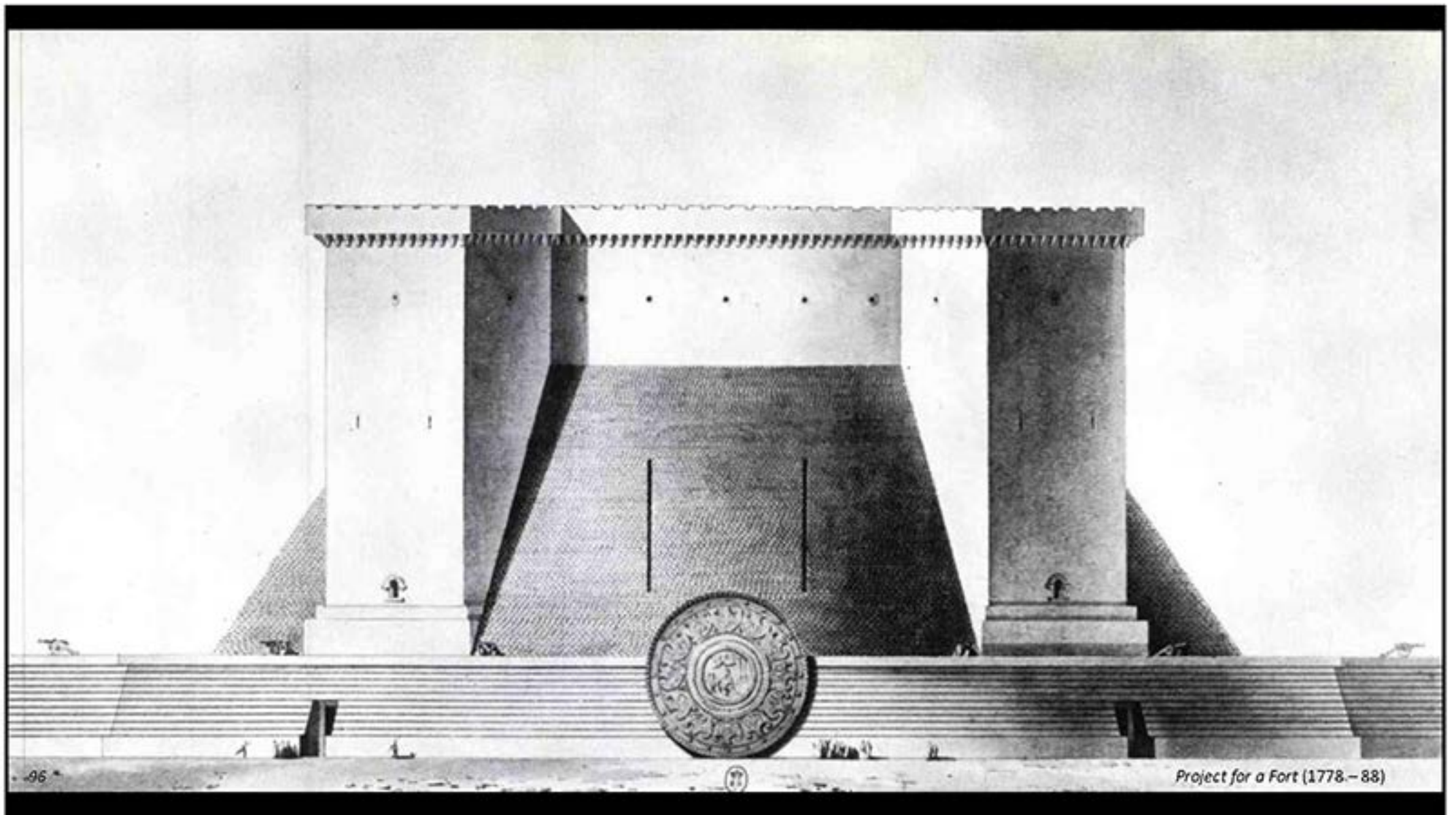
Plan for a Métropole (1781 - 82)

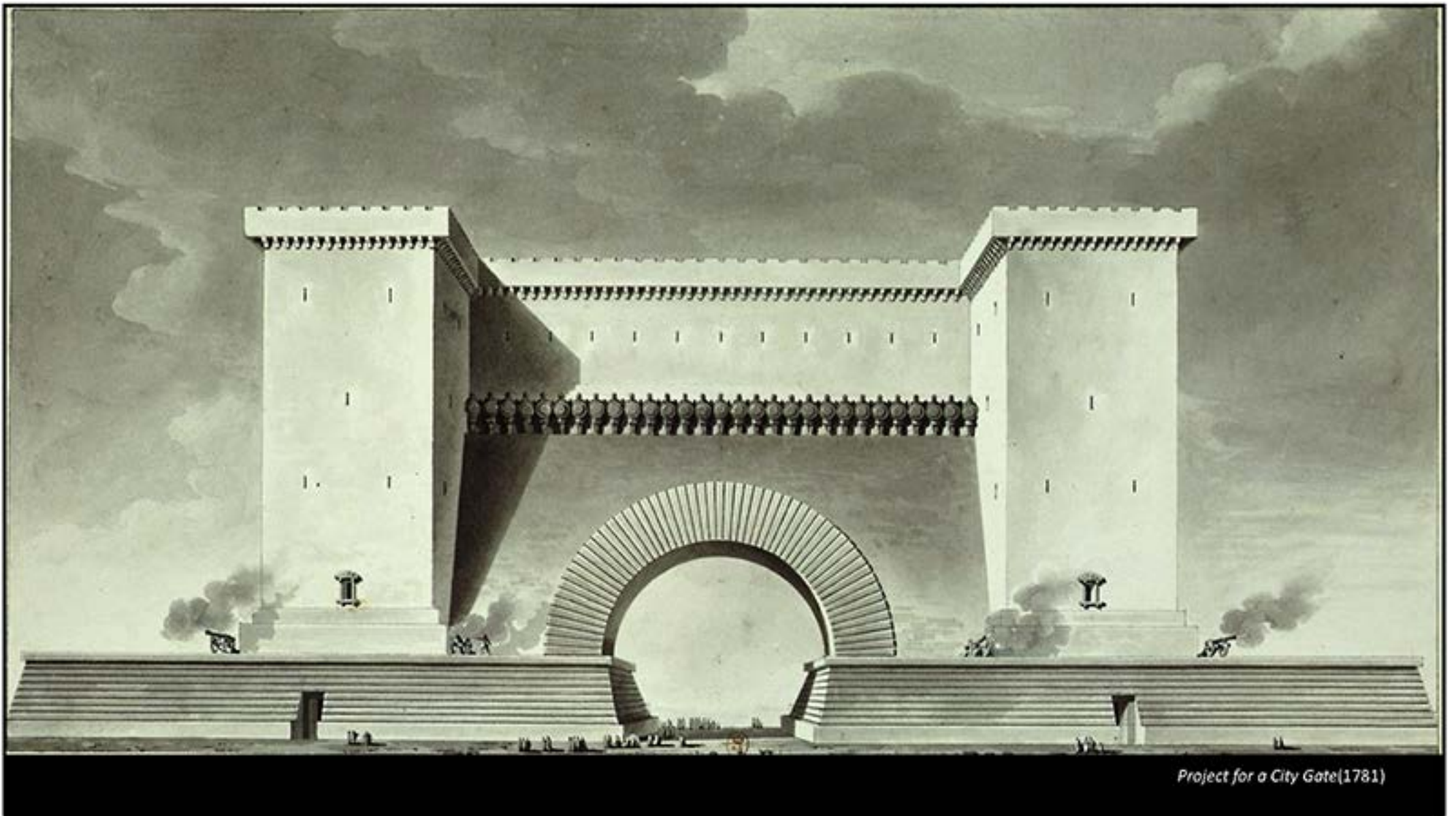




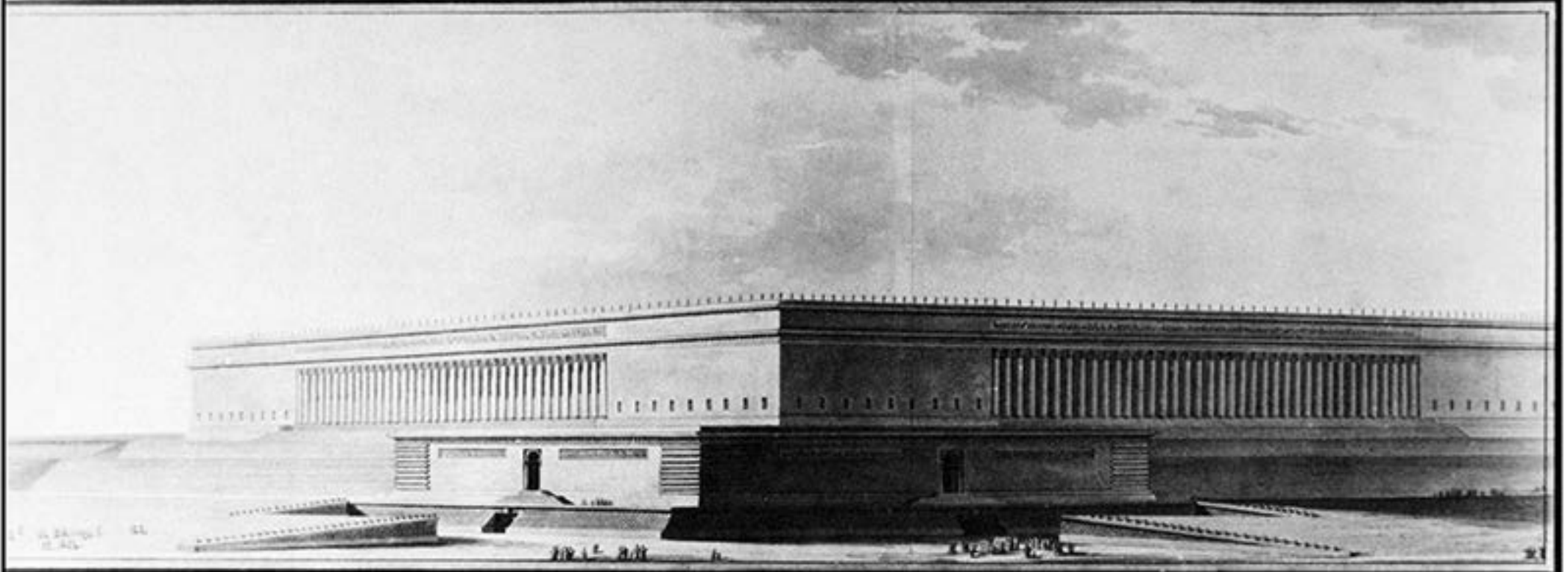
Plan for a Métropole (1781 - 82)







Project for a City Gate(1781)



Palace of Justice (1778 – 88)