

2020-10-28 - Lecture 27

15.1 After the Revolution :: *Ideological uses of Neoclassicism*

- 1) Emerging European Republics and Neoclassicism
 - **Napoleon** (1769-1821) becomes Emperor from **1804-1814**. (Ultimately defeated by the English at the Battle of Waterloo in 1815.)
 - Napoleon exports French Revolution through military campaigns
 - Sets stage for modern European republics to emerge from the ruins of the *old order*, that is, the old monarchies.
 - The emerging modern bureaucracies led to **new buildings** and **new building types**. The new building types of the 19th century were an intersection of new programmatic requirements (travel, bureaucracies, art museums, covered shopping areas, conservatories, e.g.) with technological advancements which occurred very quickly.

- 2) **France (Neoclassicism)**
 - Royal Academy of Architecture was replaced by **École Polytechnique** (anything that was suggestive of the *old order*, or the monarchy, was in retrograde, if not physically threatened.)
 - **Jean-Nicolas-Louis Durand (1760-1834)**
 - Leads to modern concept by rewriting Vitruvius's famous statement:
Firmness - Commodity - Delight into....
Economy - Simplicity - Convenience
 - Durand develops **modularity system** that could be applied to modern typologies as well as be applied to historic buildings
 - Durand & Thibault win a competition for a **Temple of Equality** in **1796**

- 3) **Germany (Neoclassicism)**
 - **Carl Gotthard Langhans (1732-1808)**
 - **Brandenburg Gate** in **Berlin (1788)** A Greek-style (archeologically-correct) **propylaea** or ancient Greek prototype of a monumental gateway. Compare to ancient Acropolis.
 - **Friedrich Gilly (1772-1800)**
 - Father was David Gilly
 - Monument to Frederick the Great (1797) - appears very Greek-like, like a temple on a hill.
 - Reminder: the word **acropolis** literally means **high city**
 - **Karl Friedrich Schinkel (1781-1841)**
 - **Altes Museum** in **Berlin (1822)** Eighteen-bay front **in antis** with Greek ornamental **anthemia** (singular: anthemion) on top of the cornice aligned with each column. Central space with interior dome and second-level porch are that views back to the city. Strong, volumetric composition.

- 4) **England (Neoclassicism)**
 - **Robert Adam (1728-1792)** Studied under Clérisseau and Piranesi on the continent and brought back to England and was a strong proponent of neoclassicism
 - **Kedleston Hall (1780)** west of London. Strong, volumetric composition with rustic base, aedicule windows, broken entablature. Strongly classical.
 - **William Chambers (1723-1796)**
 - **Somerset House (1776)** Strong, volumetric classical composition with prominent central block, clear *piano nobile*, rusticated base, etc.
 - **John Soane (1753-1837)**
 - Innovative architect in use of direct and indirect light. Strong volumetric compositions and use of the *shallow segmental domes* one would have seen in Byzantine architecture. Collector of antiquities and artifacts in his own house, which essentially was a **museum of architecture**.
 - **Bank of England (1788-1830)** Central Bank of England. Privately owned from 1694-1946. Nationalized in 1946.
 - **John Soane's House (1810)** Soane rebuilds and extends bank in the neoclassical style. Much of his work now destroyed

- use of indirect and direct lighting, segmental domes, as well as classical motifs and details.
- all the watercolors of the Bank of England by visionary architect and artist: **Joseph Michael Gandy (1771-1843)**
- Sir John Soane's House (museum) in London at **Lincoln's Inn Fields**
- three townhouses combined with an added neoclassical facade
- three-story complex interiors filled with natural light from skylights.
- sail-vaulted dining room
- house filled with rare artifacts, fragments, sculptures and art

5) **America (Neoclassicism)**

- **Charles Pierre L'Enfant (1754-1825)**
 - Designs a city plan for Washington DC (1791) at the behest of George Washington as written into law by the Residence Act of 1790. The composition is an orthogonal city grid superimposed by an array of broad avenues at various angles that connected the high elevations.
 - L'Enfant's plan is a physical expression of the political constitution of the nation, which is known by the Latin word **civitas** (pronounced: kiwi-toss). *Civitas* means that each citizen is a **civis** and has agreed to that political constitution.
 - Capitol (on the most prominent hill on the long axis) and Chief Executive's House (at the cross axis) are principal symbolic elements of the *civitas*. In L'Enfant's words, the hill was a "pedestal waiting for a monument."
- **Virginia State Capitol (1785)**
 - **Thomas Jefferson** saw the Roman temple **Maison Carrée** in Nimes (FR) and asked French architect **Charles-Louis Clérissseau** to make a model of it and ship it to Virginia to be used as a model for the Capitol building. Jefferson was living in Paris at the time. *It was not simply a replication of a marble temple, of course, it had to be adapted as a wood structure and as a new type of legislative building.*
- **Benjamin Henry Latrobe (1754-1820)**
 - **Baltimore Cathedral (1806)** First Cathedral in the U.S. *Very innovative indirect natural lighting*
 - **Philadelphia Waterworks (1800)** First waterworks in the U.S. *A new building type*
 - **Bank of Pennsylvania (1800)** First example of *Greek Revival* architecture in America. Introduced a very sleek and modern look in the prominently brick Phila. waterfront
 - **Washington Navy Yard (1806)** Shipyard and engineering project
 - **Chesapeake and Delaware Canal (1804)** Major engineering project
 - **Surveyor of Public Buildings in Washington (1803-1811)**, appointed by Jefferson. Also known as *Architect of the Capitol*
- **University of Virginia (1819)**
 - **Thomas Jefferson (1743-1826)** founded. One of his three proudest achievements.
 - Received advice and help from William Thornton and B. Henry Latrobe.
 - Latrobe advised him to add the **Rotunda** (library) at the east end of the complex. It's a half-size version of the Pantheon in Rome.
 - **Ten pavilions** arranged around a central **Lawn**. Each Pavilion housed a professor on second level and classrooms on the first floor, with services and gardens and privies behind. Each Pavilion was a representation of a certain architectural example from ancient Rome - therefore, each Pavilion was a living example of the architectural course of study.
 - **Lawn Rooms** - Student rooms or chambers nestled between Pavilions and fronted with a continuous arcade. The Pavilions intersect with the arcade each with a different arrangement.
 - **Range Rooms** - The outer limits (ranges) of the University, connected by the famous serpentine walls and gardens, contained more student rooms and several dining halls called **hotels**. The student rooms out on the extreme circulation are called *Range Rooms*.
 - **Pavilion IX** is an American example of **Ledoux's** French hôtel for Madame Guimard