

## **History of Architecture and Culture – 5**

### **Lecture - 5**

#### **Romantic Neo-Classacists**

Let's take a look at how romantic neo classicism came into existences from the Eastern Europe will have quick background look at start and then lets proceed with the works of ledoux.

So romantic neo classicists were self-consciously concerned with the production of high art and disdained mass art like most of the art movement neo classicism started us literary movement. These people the neo classicists disdained mass art of didactic writing. The writing which aims at propaganda so that kind of work what neo classicists were disdaining. They didn't like that kind of work. So their opponents in contrast to them organized themselves around when they were actually supported by the communist party in the existences and they viewed literature differently. So they according to them literature in a primarily utilitarian segment of art. It's not seen as an art movement such it is a utilitarian segment of art.

So they saw this is means of strengthening point of few they saw this is means of strengthening soviet rule over Ukraine and other parts. So this was setting and Eastern Europe like I mentioned earlier. So looking at Ukraine culture right now. The works of the neoclassicists were anti romantic and anti-folkloric on those days. They sought universal theme based on what Ukrainian culture to be an organic part of an entire culture of the western European hemispheric culture. So they didn't look at folklores they didn't look at what Ukraine was bought they didn't look deeper meaning of their own culture they didn't do all that. Insert they saw Ukrainian culture to be a part of the entire European culture. According to the romantic neoclassicists we should assimilate the highest culture of our times not only in its latest manifestations but also in its original forms. From this commitment the demand for neoclassicists become a writer starter to increase. So from an

neoclassicists what was required of them was to have a comprehensive complete knowledge of Ukrainian literature works and also to have a comprehensive knowledge and work of the entire world literature at a particular point of time which was relevant to them. And the craftsmanship next to be poetic of the highest level. High art in their view could be conveyed only through clarity of thought and mastery of form. So the thought process must be clear only then according to them they will get high art. So with that in mind we will look at what their mind purpose about the poetry is characterized by balance. The plasticity of image and logical ordering of subject and composition.

So the subject's needs to be particularly in some logical order and the composition must have certain logic behind it. The composition their way arranged everything. They must be certain ordering principles which should predominantly rule their poetry. The main purpose of literature according to them according to the neo classicist was it esthetic. They rejected the counter parts who were looking at the tendentious agitation and moralizes of literature. There by increasing the utilitarian value of literature they didn't want to do that. According to them literature was esthetic it needs to be logical its needs to certain plasticity its needs to have certain composition and certain ruling and ordering principles. It must create a sense of beauty within us. Not mass propaganda view which was followed by the man of the day. So these were some of the neoclassicist of the day. And also you can see the building on the right hand side corner where in concede in dark columns supported by pediment on top.

So romantic neo classicists what they did was in order to gain a knowledge of world literature. They translated into selected works of Ukrainian literature the best of world literature. So they converted into Ukrainian language from antiquity of Parnassians in France. They changed converted all the literature works in the world to Ukrainian. So that they can gain exhibit in the mora of knowledge of world literature

and be converts in whereas happening in around the world. So that is what happen that point of time.

## **Works of Claude Nicolas Ledoux**

Let's takes a look at one of the famous architecture exponents of neo classical architecture - Claude Nicolas ledoux. Claude Nicolas ledoux was one of the earliest exponents of neoclassical architecture. He lived in mostly 18<sup>th</sup> century in between 1736-1806. He used his knowledge of architecture theory to design not only in domestic architecture but town planning as a consequences of his visionary plan for the ideal city of chaux he became known as a utopian. So this person he has tremendous architectural theory knowledge so with that what he did was he not only did architecture buildings domestic architecture another type of build. He also started visualizing an ideal city. Back in 18<sup>th</sup> century thinking of how ideal city must work and how ideal city look like was getting tremendous important. Because the modern thing happening that point of time.

The machinery starting evolve and cities become develop industrialization was happening. The industrial revolution started that point of time people started colonizing. Other country people started trading with other third world country. Which were particular that point of time little less civilized then the European counter parts. So at that point of time making an ideal city plan was of the highest order. So he didn't make a regular plan for the shop. He made a visionary plan he made a very conceptual plan. So he became known for his utopian ideas.

And they few wondering how Claude Nicolas looked. Here some of the sculpture and painting that. They painted of him we will see him along with children. His career was pretty much good tiled by the French revolution in 1804. So what he did was he collected all his works to gather and he started drawing everything and compare him them to book and he published all his works titled l'architecture considerée sous le rapport de l'art, des mœurs et de la législation. His most ambitious

work was the uncompleted royal salt works at arc-et-senans, a utopian town showing many examples of architecture parlante. It also demonstrated his socialist vision of architecture. He was educated by a private architectural school in Paris. The school was established by none other than Jacques Blondel. Whom design are previous episodes.

That he one of the earliest proponent of neoclassical architecture who schooled lot of people and school emphasized baroque tradition but also they exposed students to English architecture happening that point of time. So after completing his studies ledoux assumed government positions as an engineer mainly he worked on a lot of bridges. Ledoux dramatic style owes much to the fact that he never visited Rome. It is very important for architecture that point of time go visits Rome Greek artisans and other places where the classical architecture were exorbitantly celebrated so all the Europeans architecture that point of time had one great machine in their life time just travel to Rome and visit the buildings Rome. Because in Rome was were classical architecture was rich speak and after that they had roman architecture, they had gothic architecture, they had Italian baroque architecture there are lot of things happen in Rome.

And architecture that point of time usually went to Rome. So that can study all those architecture try and applicate in their own city. But ledoux never visited Rome in a once. But he went England where he was influenced by the Palladian tradition of architecture with which he was already familiar. Because he was style with blondel about Palladian tradition of how to build in all that. Because he was already expose to English literature. Although much of ledoux architecture is practical and functional the visionary aspects of his work are better known. He was actually very practical architect but his conceptual work is really well known. So these have a look at that conceptual visionary aspects of his works on the screen. On the left hand side you see the steady of chaux were in the work on a circular plan for this city.

And he has the main buildings lined up here he has planned for different kinds of buildings and different locations. This is his idea of visionary village. His design quickly became symbol of ancient regime and the exact use of classical elements used to anticipate postmodern classicism. This very important because in after modernism came another particular period of style called postmodern architecture where the classical elements are exaggerated. And they are sometimes made fun of and sometimes made they are used as joke architecture itself. His design became it was symbol of the ancient regime and their exaggerated use of classical elements back in 18<sup>th</sup> century.

He almost invented the postmodern classicism. Ledoux rejected complexity and artifice because he took inspiration from antiquity in which he design simple perfect volume because he thought them precise and balanced geometry. That is what architecture all about. These are some of the visionary works of Nicola ledoux. Look at the way which he articulate form cylinder, sphere, pyramids, cubes, rectangles, cylinders. Look at the way which articulates perfectly geometric forms in his architecture. So this is the kind of architecture which ledoux in her mind.

### **Royal Saltworks at arc-et-senans**

Let's take look at the famous work of ledoux let's called as the royal saltworks at arc-et-senans. The saline royal saltworks is a historical buildings at arc-et-senans in the department of Doubs which is in eastern France. The work is very important example of an early enlightenment era in France because architect based his design on a philosophy that favors arranging buildings according to a rational geometry and a hierarchical relation between the parts of the original projects. So this scheme actually build for the king Louis 16. Let's take look at how the story's goes. Before that how the building was designed as this is the original design but unfortunately this particular part of the original design was actually built all this parts aren't built at that point of time. Because the French revolution took over and there was lot funds

problem which happened in the particular point of time. This thing did not happen at into this time. But it was built later and his story. So that we can see how this could look and it's all grandeur.

His idea came from the fact that he expanded the semicircle form of this complex into the representational core of ideal city of Chaux. I will explain the ideal city of Chaux has planning in the previous slide were that we go back to the slide. Were we talk about the ideal planning city of Chaux? This is Chaux what he has done here was let take this particular portion. The semicircular core of Chaux and he has try to put in this place. So here you can clearly see the semicircle Chaux. And this how the building look like. The picture in the left that you see here is here from the internal coterie of main administrative building.

The salt evaporation sheds on the axis were high roofed like agricultural buildings at that particular age. While directors house in the centers was a low roof pediment with classical porticos. This is the salt evaporation area it has very high roof because smoke has to go on top. Without even having received any request from the king, Ledoux decided to design a saltworks. The project was something of an abstraction as he had no site in mind. Without geographical constrain in his mind. Ledoux designing the saltworks factory.

So his first design was presented looking in 1774 to Louis 15. Unconstrained by any practical considerations the project was highly ambitious. Were Ledoux imposed a rigid geometry on the overall design. And the design look somewhat like this. He placed around the edges of an immense square in the building. And here in this plan there is no building stood in isolation. All the buildings were connected to each other by means of spaces, corridors, collimates and rooms covered arcades that linked the midpoints of adjacent side. So from here if I want to walk to this places around have to walk all the way through here.

So simply I can take shortcut through here this was very very practical. So these arcades were forming another square within larger square. And

this central walk ways alone took 144 Doric columns supported the complete arcades what he thought was the factory would keep all the firewood's in the central square. And he had quarters for the guards, he has a chapel, he had a bakery he had an all requirements of what factory needed that particular point of time. He had at each corners of the square and at the midpoints of two story square building that would houses the various parts of the operation. These are the various operation squares different process of the building in a systematic way here.

These are the rooms for people who use to work. So this grand idea was taken to the king. The king rejected the project. He particularly objected to the extensive use of columns features that he felt were more appropriate for palaces, churches and other buildings that aren't for the factory. That particular point of time people had very very limited resources to put on a factory. There is people had lot of money and people had lot of ideas invest him palaces. This particular architecture was more appropriate palaces, churches and not for a factory.

So what he did was he worked in a second project which look like this. So this the original plan for the salt factory here is the main administrative building. Here are the factory were located taxes collectors building on side workers quarters and houses for other people the grand central open spaces and lot of open spaces on the sides also. This is the main entry and in the main central courtyard he had two poles for lights and the night time light will be lit the dark courtyard would be eliminated. Such was a grand plan semicircular complex will according to his opinion to reflect a hieratical organization of work.

He said ideal city forming a perfect circle like that of the sun. So he had semicircle which was radian from the center. The entrance of the building sits at the midpoint of the semicircle contains on one side guardrooms and on the other a prison and a forge. Guard room are other side and prison rooms are sides. He had a quarters for laborer carpenter on one side and marshals, troops on other side. They expressing here

social ideas. Even the workers of the salt factory would get something as similar to all the other people. His ideas were expressed in very very clever format. So let's take a deeper look at the plan this is the entrance building. This is how you enter the building and enter you can have seen from staff quarters from either side some place to store elements and some staff quarters. These two building on either side while in front of you are salt extracting buildings by means evaporation. The 4 is general main administrative blocks in the director's house. The 5 is it has the stables for the directors the horses are other animal will be tied over here.

So this semicircle is was the first thing that he design he thought the things according to the romantic neo classicism things needs to be particularly in some geometric border. Semicircle was very appropriate for that particular geometry order. He thought entrance must be in middle and both sides of the entrances. He had labor quarters and one far end he had the prison and another side he had a guard room. Then what he had added was in the diameter of the semicircle he had the protection facilities. The salt extraction facilities and he added the administrative block in the middle. So the regular neo classicist building what happen was used to be something like this way all the buildings were connected to each other. There by One part of the building you go to the other part building without cross any open space.

You can actually walk through the entirety of the building this is how usually neo classicism buildings or design. Even if you see the original plan which he composed for the salt works. The same thing was followed from one part of the building you can actually walk to any part of the building with toward walk ways. You don't have to walk between buildings were as in this he has stand that particular idea. By he actually separated all the buildings separately. The stables were separate the directors thing was separate. The entire thing whatever happened here



was stretched and everything was as if their simple bomb that was placed in the middle everything was blast move those sides.

The resulting building was little bigger. But he made this for two very basic reasons, reason no 1 was when one building catches fire the fire will not spread to the entire factory. The fire will contain in the particular place the damage by the fire is one of the most common ways. Which could be destroyed at that particular point of time. Because all the lamps everything were you see all fire lit lamps. They didn't have electric light bulbs back then. So they all sorted to fire that gave him the light. So which means the lot of reasons why fire could easily spread and destroy a building. So he separated a building for main reason which is fire.

The 2<sup>nd</sup> reason is epidemic there is a diseases one particular people it easily spread to the other building. So thus means that the disease cannot spread the people can be quarantine in that particular location and the disease will not spread. So such a visionary plan a simple design strategy that allow to solve two major problem of that particular era was such a genius of royal salt work project. So like I told you earlier there were plans of having two lanterns right on the middle of the courtyard which will eliminating during night. But zero economic constrains these were never built unfortunately. These are also not build but there was another story I will together. So he design the building in the fashion he had a directors house the protection units the guard house, prisons, the labors unit, the unit for troops and marshals, the entrance main gate and he added a compound wall. Like this initially he thought all the firewood will be placed in the middle. Remember the pervious plan I showed you.

In this square he thought he will place all the fire wood right in the middle. So that can be used any part of the building. In this building he design a very beautiful courtyard in the middle. He didn't want to place fire wood in the middle of the building. So insert what he design was he design open spaces on the periphery. And he wanted to place all the fire

wood in this area behind the production facilities. And the middle was beautifully landscape courtyard with light that was his intention. And he also had the large space between the compound wall and the labors quarters were each and every labors house would have a garden of own.

They grow could their vegetable they could grow fruit were increase have a nice landscape court. Were children could play in the evening they don't have to be disturb by this noise and smoke that is made by the factory over there. So clearly their relaxation area separated by the buildings and another courtyard here. But all this particular place will have all the requirements that the factory needs all the raw material, firewood's and everything else would be in this particular area. So that was a very clever idea and central entrance portion was resist. So that took gave a grand entrance to the whole compound.

This is another look at how the royal saltworks would have been. The top picture gives you a look of one of the factory's and look at how he is broken the montane of the main salt works by introducing and nice art pediment here were in the middle. So that can he easily distract the entire geometry providing this particular thing. According to ledoux everything need to follow should geometry so the columns in the main arena main portico had cylinders and square circles and square staged on top of each other. Look at the nice shadow which the square disgusting on the circle look so beautiful.

So the director's house has a belvedere on top which belvedere is nothing but place where you can have nice views to the outside world. Because you climb up upstairs and you have nice vantage point you can see the landscape and surrounding which could be form of tower or form of watch house it could just be simple chantry or it could be terror also could be any form. So the director's house has a belvedere on top and the main thing about the royal salt works ordering principle at the Spain at the central at the diameter of the building. He design all the industrial elements and at the axis were you have the central axis were you connect

the two different portico the entrance portico and the director portico. So you have diameter of all functional element on one side and then you have another line connecting another visual line connecting the entrance portico and the director portico. So two porticos and two collimates coincide with each other giving a very very grand look.