

Claude Nicolas Ledoux 1736 1806

Jean-Nicolas-Louis Durand (1760–1834) regarded the Précis of the Lectures on Architecture (1802–5) and its companion volume, the Graphic Portion (1821), as both a basic course for future civil engineers and a treatise. Focusing the practice of architecture on utilitarian and economic values, he assailed the rationale behind classical architectural training: beauty, proportionality, and symbolism. His formal systematization of plans, elevations, and sections transformed architectural design into a selective modular typology in which symmetry and simple geometrical forms prevailed. His emphasis on pragmatic values, to the exclusion of metaphysical concerns, represented architecture as a closed system that subjected its own formal language to logical processes. Now published in English for the first time, the Précis and the Graphic Portion are classics of architectural education.

Revealing the secret sources of Le Corbusier's architecture--concealed by the architect and undiscovered by scholars until now.

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Claude-Nicolas Ledoux (1736-1806) is the "boldest and most extreme" (Nikolaus Pevsner) French revolutionary architect. Since the 1930s, when he was rediscovered by Emil Kaufmann in the famous study "From Ledoux to Le Corbusier", his visionary but widely realized buildings have served as a source of inspiration for unusual designs. His famous tollgates are familiar to every cultured traveler to Paris, and the TV film on the Royal Saltworks of Arc-et-Senans has also brought fresh proof of his popular appeal. Nicolas Ledoux, architecte français du XVIIIe siècle, eut le projet de concevoir dans la ville de Chaux, un bâtiment

appelé l'Oïkema, gigantesque bordel en forme de phallus, inspiré des Grecs. L'auteur présente ce projet et en analyse la pertinence sociologique, tout en retraçant le projet dans son unité architecturale.

" L'artiste démontre son caractère dans ses ouvrages ", écrit Ledoux, qui poursuit : " les événements, suivant la manière dont il est affecté, l'exaltent ou l'anéantissent ". On aurait tort de s'autoriser de cette citation pour croire que la finalité de l'art, selon Ledoux, n'est que l'expression du moi le plus profond. L'aveu de l'architecte est plutôt à rapprocher du célèbre aphorisme de Buffon, " le style est l'homme même ", qui désigne la part personnelle, interprétative, de la démarche créatrice jugée à l'aune des préceptes classiques. Après plus de trente ans d'une carrière de bâtisseur, exceptionnellement riche en chantiers, Ledoux souhaita offrir un message à la postérité et publia, peu avant sa mort, un ouvrage au texte copieux et magnifiquement illustré : L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation (1804). Ce titre, explicite, annonce une réflexion sur l'étendue sociale et politique de l'art de l'architecture. Pourquoi ? De quelle motivation profonde ou, au contraire, de quel semblant de justification ce testament (il est unique dans la littérature d'architecture) témoigne-t-il, en affichant cette parité entre le domaine de la création artistique et le vaste champ de l'anthropologie ou de l'histoire de l'humanité ? Philosophe, mais avant tout artiste-architecte qui revendique le recours à la libre imagination, Ledoux témoigne-t-il pour rendre compte de son œuvre édifié dans la pierre ou projeté sur le papier,

ou bien pour léguer à la postérité l'image d'une trajectoire artistique combative et d'une création idéale où le classicisme universel, réactivé et lancé vers l'avenir, apparaîtrait vainqueur ? L'attitude commune à Ledoux et aux artistes de son temps peut s'expliquer par l'approche des valeurs séculaires attribuées à l'usage des ordres antiques, véritable langage dont ils cherchent la raison d'être à l'origine. A cet égard, Ledoux s'inscrit comme disciple et de Palladio et de Piranèse, mais il s'adresse aux " enfants d'Apollon ", favorisés comme lui par l'esprit des Lumières, dans un style parfois fracassant qui n'appartient qu'à lui. L'appel à la libre imagination (de l'artiste, du public) est un de ses leitmotifs. Entre l'imitation de la Nature et la réinterprétation de l'Antiquité (l'époque de Ledoux découvre enfin concrètement l'art grec), une voie inconnue, et redoutée par certains, vers la créativité moderne semblait pouvoir offrir le beau rôle à cette discipline de la connaissance que le siècle des philosophes, naturalistes et relativistes, libère de la métaphysique : l'esthétique. Comment l'architecte traça-t-il cette voie qui doit conduire au " progrès des arts ", ce nouveau culte qu'il appelle de toute sa ferveur ? Sous-titré *L'Architecture et les Fastes du Temps*, ce livre consacré à Ledoux est moins une monographie, au sens habituel du mot (la vie, l'œuvre, l'art) qu'un essai d'histoire de l'art sur l'un des grands architectes de l'histoire des Temps modernes. Dans une approche contextuelle, particulièrement développée, il s'appuie initialement sur les questions posées ci-dessus, éternelles : comment, pourquoi créer des formes nouvelles ? Il souhaite

illustrer une certaine conception de l'histoire de l'art dans l'approche culturelle du passé.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 25. Chapters: 18th-century French art, Charles-Louis Clerisseau, Chateau de Compiègne, Claude Nicolas Ledoux, Directoire style, Eglise Saint-Pothin, Empire style, Etienne-Louis Boullée, Gout grec, Grand Palais, Grand Theatre de Bordeaux, Hotel des Monnaies, Paris, Hotel Grimod de La Reyniere, Jean-Laurent Le Geay, Maison carree d'Arlac, Mathurin Crucy, Notre-Dame-de-Lorette, Paris, Opera de Marseille, Opera Nouvel, Palais de la Bourse (Nantes), Perrault's Colonnade, Pierre-Francois-Leonard Fontaine, Pierre-Louis Moreau-Desproux, Rennes Cathedral, Theatre Graslin. Excerpt: Claude-Nicolas Ledoux (March 21, 1736 - November 18, 1806) was one of the earliest exponents of French Neoclassical architecture. He used his knowledge of architectural theory to design not only in domestic architecture but town planning; as a consequence of his visionary plan for the Ideal City of Chaux, he became known as a utopian. His greatest works were funded by the French monarchy and came to be perceived as symbols of the Ancien Regime rather than Utopia. The French Revolution hampered his career; much of his work was destroyed in the nineteenth century. In 1804 he published a collection of his designs under the title "Architecture considered in relation to art, morals, and legislation." In this book he took the opportunity of revising his earlier designs, making them more rigorously neoclassical and up to date. This

revision has distorted an accurate assessment of his role in the evolution of Neoclassical architecture. His most ambitious work was the uncompleted Royal Saltworks at Arc-et-Senans, an idealistic and visionary town showing many examples of architecture parlante. Conversely his works and commissions also included the more mundane and everyday architecture such as approximately sixty elaborate toll gates in the Wall of...

Gut lesbare Darstellung zu diesem Wegbereiter der Moderne. Claude-Nicolas Ledoux (1736-1806) ist der «kühnste und extremste» (Nikolaus Pevsner) französische Revolutionsarchitekt. Seine berühmten Zoll- und Wachhäuser sind jedem kulturinteressierten Parisreisenden präsent und auch die Königliche Saline von Arc-et-Senans ist ein Touristenmagnet.

The nineteenth-century historian and artist shared the same aim, to present the unsystematic diversity of peoples, cultures, customs, and myths in a process of evolutionary transformation, that was to be comprehended by feeling.

"The Art Through the Century series introduces readers to important visual vocabulary of Western art."--Back cover.

James Henry Breasted (1865–1935) had a career that epitomizes our popular image of the archaeologist. Daring, handsome, and charismatic, he traveled on expeditions to remote and politically unstable corners of the Middle East, helped identify the tomb of King Tut, and was on the cover of Time magazine. But Breasted was more than an Indiana Jones—he was an accomplished scholar, academic entrepreneur, and talented author who brought ancient history to life not just for students but for such notables as

Teddy Roosevelt and Sigmund Freud. In *American Egyptologist*, Jeffrey Abt weaves together the disparate strands of Breasted's life, from his small-town origins following the Civil War to his evolution into the father of American Egyptology and the founder of the Oriental Institute in the early years of the University of Chicago. Abt explores the scholarly, philanthropic, diplomatic, and religious contexts of his ideas and projects, providing insight into the origins of America's most prominent center for Near Eastern archaeology. An illuminating portrait of the nearly forgotten man who demystified ancient Egypt for the general public, *American Egyptologist* restores James Henry Breasted to the world and puts forward a brilliant case for his place as one of the most important scholars of modern times.

This volume includes concise, illustrated entries on the more than 450 examples of furniture, porcelain, and silver from the Museum's collection. New to this expanded edition are sections devoted to maiolica and glass. An index of previous owners and updated bibliographies are of particular help to the scholar.

The phase of American architectural history we call 'mid-century modernism,' 1940-1980, saw the spread of Modern Movement tenets of functionalism, social service and anonymity into mainstream practice. It also saw the spread of their seeming opposites. Temples, arcades, domes, and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s. *Hut Pavilion Shrine* examines this crossroads of modernism and the archetypal, and critiques its buildings and theory. The book centers on one particularly important and omnipresent type, the pavilion - a type which was the basis of major work by Louis I. Kahn, Paul Rudolph, Philip Johnson, Minoru Yamasaki, and other eminent architects. While focusing primarily on the architecture culture of the United States, it also includes the

work of British, European Team X, and Scandinavian designers and writers. Making connections between formal analysis, historical context, and theory, the book continues lines of inquiry which have been pursued by Neil Levine and Anthony Vidler on representation, and by Sarah Goldhagen and Alice Friedman on modernism's 'forbidden' elements of the honorific and the visually pleasurable. It highlights the significance of 'pavilionizing' mid-century designers such as Victor Lundy, John Johansen, Eero Saarinen, and Edward Durell Stone, and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive-in restaurants, gas stations, furniture and car showrooms, branch banks, and motels. The book ties together the threads in mid-century architectural theory that addressed aspects of type, 'essential' structure, and primal 'humanistic' aspects of environment-making and discusses how these concerns outlived the mid-century moment, and in the designs and writings of Aldo Rossi and others they paved the way for Post-Modernism.

L'œuvre de Claude-Nicolas Ledoux (1736-1806) compte parmi celles des grands visionnaires de l'architecture. Célèbre en son temps, puis accusé vers la fin de sa vie d'avoir " soumis l'architecture à des genres de torture ", génie et précurseur de notre époque, Ledoux le fut tout autant pour ses conceptions sociales que pour son esthétique et son style qui enrichirent l'architecture d'inventions personnelles et ingénieuses. Sa carrière est jalonnée de réalisations fertiles en inventions formelles qui le menèrent de 1762, sa première commande publique (le café Godeau), à l'élévation de barrières pour le mur des fermiers généraux, de ponts, de châteaux, de théâtres (le théâtre de Besançon) jusqu'à la célèbre Saline d'Arc-et-Senans. Ce faisant, par la force et le gigantisme de ses créations il sut porter le néo-classicisme à un degré de puissance expressive exceptionnel dans laquelle

certaines voient déjà apparaître le préromantisme. Le présent texte publié en 1987 dans sa première version, entièrement revu par l'auteur, a été augmenté d'un nouveau chapitre sur l'œuvre tardive de l'artiste suite à la découverte, il y a quelques années, de 80 gravures de l'architecte. Ces planches permettent de repenser l'œuvre de maturité de Ledoux consacrée aux projets utopiques, en particulier ses relations avec les utopistes de la Renaissance.

This book charts the fascinating history of architectural theory from the Renaissance to the present day. Addressing its subject country by country and featuring over 850 illustrations, it offers a chronological overview of the most important architects and architectural theoreticians from Alberti to Koolhaas. Book jacket.

"This dissertation examines the architectural theory of Claude-Nicolas Ledoux (1736-1806) in relation to the moral and political philosophy of Jean-Jacques Rousseau (1712-1778) through an analysis and discussion of Ledoux's project for the ideal city of Chaux as presented in his architectural treatise *L'architecture considérée sous le rapport de l'art, des mœurs et de la législation* (1804). The dissertation investigates Ledoux's conception of architecture as a foundational form of legislation capable of proposing new ways of life in accord with nature, thus allowing for the attainment of true human happiness and flourishing. The central argument of the dissertation is that Ledoux's architectural theory is predicated upon an inherent human "desire for the city," which can be understood as the desire for the superlative scope and quality of human existence encompassed by Ledoux's conception of happiness. For Ledoux, happiness included the full development of human faculties and human excellence that is manifested in the ideal city by the flourishing of industry, commerce, and the arts and sciences. Ledoux understood the task of architectural "legislation" to be the education of the

"desire for the city" to comprehend common desire, and to accord human desire with virtue. This would be accomplished by re-imagining architectural program to ground desire in natural need, and identifying desire with the good that is revealed in ideal beauty through the expressive capacity of architectural caractère. The education of desire would take place through the experience of the architecture and institutions of the city of Chaux, which was concentrated in Ledoux's imagination around the Royal Saltworks that he built at Arc-et-Senans (1779). The collective "desire for the city," which emerges by virtue of architecture, would constitute a tacit social contract for the sake of human happiness and flourishing. The dissertation shows how Ledoux's architectural theory can be understood through key aspects of Rousseau's thought, such as the natural goodness of man, the historicity of human nature, the fundamental desire to extend one's being, and the sentiment of existence as the measure of human life. Furthermore, the dissertation shows how Ledoux's theory of moral education substantially corresponds with Rousseau's conception of how human beings could, in principle, develop, flourish and attain relative happiness in society in accord with nature, through moral education and the appropriate social and political institutions. The dissertation specifically examines the ways in which Rousseau's theory of natural education in *Emile* (1762), and of legislation in the *Social Contract* (1762), can serve to elucidate Ledoux's theory of architecture as a form of legislation, and how the respective figures of the Tutor and the Legislator provide models by which to understand the role of the Architect and the means by which he can accomplish the task of legislation. Finally, the dissertation argues that Rousseau's understanding of language as the expression and lived experience of the passions illuminates Ledoux's linguistic conception of architectural caractère, and the poetic

capacity of architecture to engage human desire through the senses, passions, imagination, conscience and reason to propose new ways of life." --

Allan Braham's comprehensive treatment of this brilliant and complex period introduces the reader to the major buildings, architects, and architectural patrons of the day. At the same time, it explores the broader determinants of architectural production: the rapid economic expansion of Paris and the main provincial centers and the increasing demand for improved public amenities--theaters, schools, markets, and hospitals. This generously illustrated book provides a vivid commentary on society and manners in pre-Revolutionary France.

"Anthony Vidler's recent monograph on the eighteenth-century French architect Claude-Nicolas Ledoux (1736-1806) characterizes certain aspects of Ledoux's work as Masonic. Vidler defines Freemasonry primarily as an instrument of sociability. His recognition of Masonic imagery and intent, especially in Ledoux's Ideal City, combines with certain details of Ledoux's life to convince Vidler of Ledoux's adherence to a Masonic or quasi-Masonic lodge." --

Claude-Nicolas Ledoux (1736-1806) is today regarded as chief representative of French revolutionary architecture. With his extraordinary inventiveness he projected the architectural ideals of his era. Ledoux's influential buildings and projects are presented and interpreted both aesthetically and historically in this book. His best-known projects - the Royal Saltworks of Arc-et-Senans, the tollgates of Paris, the ideal city of Chaux - reveal the architect's allegiance to the principles of antiquity and Renaissance but also illustrate the evolution of his own utopian language. With the French Revolution, Ledoux ceased building as his contemporaries perceived him as a royal architect. He focused on the development of his architectural theory and redefined the

vision of the modern architect.

The works included here by the three 18th-century French architects Boullée, Ledoux, and Lequeu include architectural drawings of geometric, colossal buildings that verge on science fiction, as well as more mundane neo-classical works built for the French aristocracy. Published first as a catalog for a traveling exhibition originating at the U. of St. Thomas in Houston, Texas, the 148 drawings from the Cabinet d'Estampes in Paris, are each illustrated with a b&w plate, and followed by a short catalog entry. There is a bibliography, but no index. Annotation c. Book News, Inc., Portland, OR (booknews.com)

"In this book Liane Lefaivre and Alexander Tzonis bring together 140 documents spanning a period from the year 1000 to the end of the eighteenth century. They argue that Modern Architectural thinking was created during this period, a wholly new *forma mentis* for conceiving buildings, landscapes, and cities. The material includes, in addition to the more predictable texts, key extracts from architectural treatises, handbooks, and textbooks, material from letters, articles from the press of the times, scientific memoirs, maxims, poems, plays, and novels. Their authors are equally varied architects, patrons, politicians, artists, poets, scientists, priests, philosophers, and journalists. Some describe and systematize, some argue and criticize, and a large number are eager to present new findings and new ways to construe and construct the world."

Few architects have had a vision of architecture as provocative as that of Claude-Nicolas Ledoux. In 1847 Daniel Rame assembled 300 plates by Ledoux in two volumes. The Rame edition is now scarce, but has been reproduced here in a one-volume format. Princeton Architectural Press's Reprint Series was established in 1981 to make rare volumes on architecture available to a wider audience. The books'

beautiful reproductions and finest quality printing and binding match those of the originals, while their 9-by-12-inch format makes them accessible and affordable. New introductions bring a modern voice to these classic texts, updating them to become invaluable contemporary resources. These critically acclaimed books are an essential addition to any library.

Claude-Nicolas Ledoux 1736-1806 Claude-Nicolas

Ledoux Architecture and Utopia in the Era of the French Revolution. Second and Expanded Edition Birkhäuser

Since the large-scale use of concrete prefabricated parts in the 1960s and 1970s, this material has developed new applications and also become aesthetically refined. Scattered throughout this book are 30 attractive buildings, which illustrate and exemplify these developments.

Architektur und Maschine sind zentrale Gegenstände menschlicher Gestaltung. Wie funktioniert ihr Zusammenspiel? In thematischer Breite und historischer Tiefe gehen die Beiträge des Bandes dem vielfältigen Wechselspiel dieser Phänomene nach, vor allem im Hinblick auf drei Aspekte: Maschinen, die dem Entwurf und der Errichtung von Gebäuden dienen, solche, die ihrer Arbeit innerhalb der Wände und Strukturen von Bauten verrichten und - insbesondere - Maschinen, die als Modelle und Bilder des architektonischen Denkens fungieren. Dabei zeigt sich, dass die Thematik der Maschine im Rahmen der Architektur bis heute nicht nur an konkrete technische Fragen, sondern vielmehr an allgemeine Programme, Prozesse und Performanzen und damit an grundlegende Kategorien des gebauten Raumes rührt. What is the nature of the interaction between architecture and machines as key objects in human design and how does this interplay work? The contributors to the volume explore this multifaceted interchange in its broad thematic manifestations and historical depth, focusing above all on three aspects: machines that assist in the design and

construction of buildings, those that perform their tasks inside the walls and structures of buildings, and - in particular - machines that act as models and images of architectural thought. What emerges is that the subject of machines within the architectural framework has been rooted, up until the present day, not simply in concrete technical questions, but rather to a far greater extent in general programs, processes, and performances, and thus in fundamental categories of built space.

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