

- Simple, flat façade
- More accurately copy the blocky, simple shape of the Palladian architecture
- Accuracy in proportions, decorative scheme
- Visible in the plan, direct reference to Palladio

#### Chiswick House, Twickenham, Lord Burlington, 1725

- Inspired by Villa Rotonda
- Commissioned for himself
- Large influence on later English architecture
- Compare the plans and elevations to Villa Capra by Palladio: 4 way symmetrical design
- Interior: employs William Kent to recreate ideas of Italian architecture into the home
- Detail of the portico, reproducing Corinthian order column capital

#### Mable Hill, Twickenham, Lord Pembroke and Roger Morris 1724-9

- Simple
- Contained villas, simple cubic plans
- Comes at a time of expanding urban centres in London, growing idea of a suburban life, half way between country and city

## Neoclassicism: Order and Origins

### *Concepts/themes:*

#### Neoclassical theory

- Scientific Investigation, as Age of Rational Enquiry, impacted on the significance of religion
  - Isaac Newton 1687: earth revolve around Sun
  - Diderot's Encyclopedia 1751
- The Enlightenment influenced a sense of creativity and willingness to look away from tradition for radicalism

#### Neoclassical Architectural Principles:

- Bypass the architecture of the Renaissance, return directly to the Roman sources (and later Greek ones)
- Seek out **fundamental principles** of classical architecture, rather than copying like the Palladians
- Concerned with **abstract form and mass, clarity of expression and less with detail and ornament** (thought to be frivolous)

- Aim for effects of sublimity (sense of awe), rather than humanity
- Fundamental constructions methods and the honesty in them
- Employ **Associationism**: the idea that buildings should contain meaningful references, the building should be able to tell you what values it represents when you look at it. There must be a symbolism in the design.

### **Neoclassical Architectural Principles present in both British and French Architecture**

- Looking back past Renaissance to authentic classical sources in the architecture of Ancient Rome and later Greece
- Seeking fundamental principles of architecture, being innovative, not only copying classical sources and forms but using them in a novel way
- Focusing on the mass of the building and preferring bold, abstract forms (particularly the geometric simplicity of the circle and the square) over an emphasis on detail and ornamentation
- Aiming for effects of sublimity
- Employing associationism: what the French call '**architecture parlante**' = speaking architecture – signifying the meaning of the building in its design

### **French Neoclassical Theorists**

#### **Cordemoy 1706**

- architecture should be reduced to simple independent elements none of which possess merely decorative functions

- unlike the renaissance and baroque styles, architecture should be focused on the form of construction and honesty

#### **Fenelon 1714**

- a Grecian structure has nothing in it that is merely ornamental (not true, but was thought so at the time)

#### **1752 – The Primitive Hut**

Marc-Antoine Laugier, *Essai sur l'architecture* (including illustration of the primitive hut), 1753

- produced the primitive hut that justifies the use in architecture of only columns, entablature and pediment

- architecture should be structurally simple, honest and noble, relying on the independent columns and only added the essential elements (theory of reductionism)

- a Jesuit priest who sought to purify architecture

- Argued that every element of Greek architecture had been painted, including the columns.
- Rejects the idea that architecture derives from the natural world and instead argues that craft formed the basis of architecture
- Surface decoration (dressing) derived from the idea of the enclosure (e.g. wall hanging). This prioritises the wall
- Material transformation – structural materials developed from craft/cultural precursors
- Decoration, ornament and representation signified primary truths (therefore different to Laugier)
- Structural truth was secondary
- Gesamtkunstwerk (whole work of art)

## Colonialism/Orientalism

**Orient:** to rise – sun rising aka the East

**Occident:** to fall – sun set aka the West

West and the East were unequal due to colonialization

Tropical Zone: climate was favourable for annual crops with continuous harvest. Dual perception of the zone as:

- Danger: native people, barbaric, easily exploited
- Paradise: nature, climate

The exploitation of colonies enabled European cities to flourish in the 18<sup>th</sup>-19<sup>th</sup> centuries  
e.g. Congo Free State (1885-1908)

- colony of Leopold II Belgium
- rubber industry
- 10-13mill death toll

### **Orientalists:**

- scholars of the tropics
- to them, native people = biological subjects
- the colonial traveller's/orientalist' view of the East

- Forum Theatre, Melbourne 1929 – John Eberson

### Dialectic of West and East

West	East
<ul style="list-style-type: none"><li>• European</li><li>• Modern</li><li>• Civilised</li><li>• Enlightened/Scientific, disenchanted</li><li>• Masculine, empowered</li><li>• Temperate, healthy</li><li>• The dual city: black and white</li></ul>	<ul style="list-style-type: none"><li>• Non European: Asia, Africa, Middle East, South America</li><li>• Traditional, medieval</li><li>• Semi-civilised/barbaric, savage, primitive, exotic, erotic</li><li>• Superstitious, magical, enchanted, ignorant</li><li>• Feminine, disempowered</li><li>• Hot and Humid/Tropical, diseased</li><li>• Indigenous cities: monarchic, religious, mythical</li></ul>

\* perception of colonialism as 'beneficial' and a 'blessing' for the East

#### **Orientalism Promotes:**

- The Orient stays the same while Europe develops
- All Orientals are the same (Indian, Middle east, East Asian etc.)
- They were descendents of lost civilisations, now degenerates
- They are irrational, erotic, exotic, savage and primitive

#### **Edward Said (1985-2003)**

- Palestinian
- Studied 'othering' and the depiction of the West as Proper and Superior

#### **Key Points:**

- Orientalist accounts were NOT neutral/scholarly, but implicated by power and saturated with the hegemonic vision of colonialism
- Exposed underlying imperialist vision of imbalances power between colonised and coloniser
- The Orient was NOT passively waiting to be discovered by Orientalists, but is an entity with its own character