

Claude Nicolas Ledoux 1736 1806

Claude Nicolas Ledoux (1736-1806), architecte du roi. Créateur inspiré du siècle des Lumières, bâtisseur visionnaire, utopiste et écrivain d'inspiration maçonnique, l'architecte Claude Nicolas Ledoux exerça d'abord son art avec succès comme ingénieur et dans le domaine privé sous le règne de Louis XV. Protégé de Mme du Barry, il édifia - outre de nombreux hôtels particuliers - le pavillon de Louveciennes, le château de Bénouville, celui de Maupeirtuis et réalisa la décoration du Café militaire. Puis, architecte du roi, il construisit sous Louis XVI la saline d'Arc-et-Senans commandée par Louis XV avant sa mort et les barrières de Paris ; en province, avec la construction du théâtre de Besançon, il fit progresser la réforme des lieux de spectacle. Tombé en disgrâce à la Révolution, il fut incarcéré à la Force en 1793. Empêché d'exercer, il commença la rédaction de L'Architecture considérée sous le rapport de l'art, des mœurs et de La législation. Ce texte, superbement illustré de projets grandioses qui rendent compte de la surprenante modernité de sa vision, offre à la postérité toute l'étendue de la puissance créatrice de Ledoux et une solide réflexion sur l'implication sociale et politique de l'architecture. Lors des réformes urbanistiques de Paris au XIXe siècle, ses constructions furent pour les trois quarts détruites. En s'appuyant sur ce qu'il reste encore actuellement de ses édifices, sur les estampes de ses projets et réalisations ainsi que sur ses écrits, qui témoignent de ses aspirations, cet ouvrage propose de retracer le parcours du grand novateur humaniste que fut Ledoux à travers une étude approfondie de son œuvre. Cette étude s'accompagne de celle, indissociable, du contexte historique particulièrement mouvementé dans lequel Ledoux vécut et s'articule autour d'une analyse sensible de la question du progrès des arts.

Capital cities have been the seat of political power and central stage for their state's political conflicts and rituals throughout the ages. In the modern era, they provide symbols for and confer meaning to the state, thereby contributing to the "invention" of the nation. Capitals capture the imagination of natives, visitors and outsiders alike, yet also express the outcomes of power struggles within the political systems in which they operate. This volume addresses the reciprocal relationships between identity, regime formation, urban planning, and public architecture in the Western world. It examines the role of urban design and architecture in expressing (or hiding) ideological beliefs and political agenda. Case studies include "old" capitals such as Rome, Vienna, Berlin and Warsaw; "new" ones such as Washington DC, Ottawa, Canberra, Ankara, Bonn, and Brasília; and the "European" capital Brussels. Each case reflects the authors' different disciplinary backgrounds in architecture, history, political science, and urban studies, demonstrating the value of an interdisciplinary approach to studying cities.

"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."

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

Art Books

The Architecture of the French Enlightenment

A Basic Bibliography of Monographs on Artists, Second Edition

fleurs de rêve, II

Dresses of the Representatives of the People, Members of the Two Councils, and of the Executive Directory

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 certains 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.

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.

At a time dominated by the disappearance of Future, as claimed by the French anthropologist Marc Augé, Utopia and Religion seem to be two different ways of giving back an inner horizon to mankind. Therefore this book, on the one hand, considers the importance of utopia as a tool and how it offers an economic and social resource to improve cities' wealth, future and livability. On the other, it explores the impact of religious and cultural ideals on cities that have recently emerged in this context. Based on numerous observations, the book examines the intellectual legacy of utopian theory and practices across various academic disciplines. It also presents discussions, theories, and case studies addressing a range of issues and topics related to utopia.

Claude Nicolas Ledoux

Architecture / Machine

Art and Architecture in the 19th Century

1736-1806

An Expression of Freemasonry in Claude-Nicolas Ledoux's Propylaea for Paris?

With Graphic Portion of the Lectures on Architecture

This book charls 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 moeurs 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." --

How sound and its atmospheres transform architecture
Acoustic atmospheres can be fleeting, elusive, or short-lived. Sometimes they are constant, but more often they change from one moment to the next, forming distinct impressions each time we visit certain places. Stable or dynamic, acoustic atmospheres have a powerful effect on our spatial experience, sometimes even more so than architecture itself. This book explores the acoustic atmospheres of diverse architectural environments, in terms of scale, program, location, or historic period—providing an overview of how acoustic atmospheres are created, perceived, experienced, and visualized. The contributors explore how sound and its atmospheres transform architecture and space. Their essays demonstrate that sound is a tangible element in the design and staging of atmospheres and that it should become a central part of the spatial explorations of architects, designers, and urban planners. The Sound of Architecture will be of interest to architectural historians, theorists, students, and practicing architects, who will discover how acoustic atmospheres can be created without complex and specialized engineering. It will also be of value to scholars working in the field of history of emotions, as it offers evocative descriptions of acoustic atmospheres from diverse cultures and time periods.

Claude-Nicolas Ledoux, 1736-1806

Architecture and Utopia in the Era of the French Revolution. Second and expanded edition

1756-1806

Programs, Processes, and Performances

The Sound of Architecture

Bicentenaire Claude-Nicolas Ledoux

Lebbeus Woods is widely regarded as the most exciting and original architectural visionary today. His body of theoretical work and extraordinary drawings have served as inspiration for architects, artists, and legions of students. Radical Reconstruction, now available in paperback for the first time, contains projects that address the relationships between architecture and war, political revolution/reaction, and natural disasters. These projects define new approaches to the reconstruction of buildings and urban fabric damaged by unpredictable and largely uncontrollable forces of both human and natural origin.

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.

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.

par Geneviève Levallet-Haug

Advances in Utopian Studies and Sacred Architecture

Claude-Nicolás Ledoux

Une Architecture Murmurante

Educating the Desire for the City

From the Renaissance to the Present : 89 Essays on 117 Treatises

"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." --

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.

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 Compiegne, 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...

l'architecture et les fastes du temps

L'Architecture

Claude-Nicolas Ledoux. 1736-1806

Commentaries, Cartes Et Croquis de J.-Ch. Moreux ... 406 Photos Et Documents

Radical Reconstruction

Ledoux

This series offers a range of heretofore unavailable writings in English translation on the subjects of art, architecture, and aesthetics. Camus's description of the French hotel argues that architecture should please the senses and the mind.

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.

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 II 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.

Acoustic Atmospheres in Place

New Architecture in Concrete

The Construction of Capitals and the Politics of Space

Transaction

The Royal Saltworks of Arc Et Senans

1736 - 1806

Cet ouvrage constitue moins une monographie au sens habituel du terme (la vie, l'oeuvre, l'art) qu'un essai d'histoire de l'art sur l'un des grands architectes des Temps modernes. Il s'appuie sur des questions éternelles : comment, pourquoi cr éer des formes nouvelles? Il illustre une certaine conception de l'histoire de l'art dans l'approche culturelle du pass é .

Claude-Nicolas LedouxArchitecture and Utopia in the Era of the French Revolution. Second and Expanded EditionBirkha ü ser

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.

Power and Architecture

A Documentary History from 1000 to 1810

Nature, Institution and Language in Claude-Nicolas Ledoux's Ideal City of Chaux

1736-1806, 2006

Neoclassical Architecture in France

Liquid Stone

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Nicolas Ledoux, architecte français du XVIIIe siècle, eut le projet de concevoir dans la ville de Chaux, un bâtiment appelé l'Oikema, 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.

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18th-Century French Art, Charles-Louis Clérisseau, Château de Compiègne, Claude Nicolas Ledoux, Directoire Style,

Claude-Nicolas Ledoux : 1736-1806

Also of the Ministers, Judges, Messengers, Ushers and Other Public Officers, &c. &c

Architektur und Utopie im Zeitalter der Französischen Revolution

Claude-Nicolas Ledoux (1736-1806)

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.

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.

From the Classicists to the Impressionists

The Emergence of Modern Architecture

Claude-Nicolas Ledoux, Unpublished Projects

Hut Pavilion Shrine: Architectural Archetypes in Mid-Century Modernism

Claude-Nicolas Ledoux

The Genius of Architecture, Or, The Analogy of that Art with Our Sensations