

QUATREMÈRE DE QUINCY

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ARCH 5362

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B I O G R A P H Y

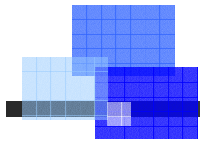
- Born Antoine Chrysostôme Quatremère de Quincy on October 28, 1755 in Paris, France
- His cloth merchant family was of a Parisian bourgeois
- Attended College Louis-le-Grande to study law and later learned sculpture at G. Courstou's atelier.
- 1776 traveled to Italy, visiting Naples with Jacques Louis David (painter) and Antonio Canova (sculptor)
- 1785 he won a prize for *Mémoire sur l'architecture égyptienne*, an essay on Egyptian architecture, which initiated his career as a scholar.
- 1787 received commission for the *Dictionnaire d'architecture* from C.J. Panckoucke, editor of the *Encyclopédie Méthodique*. First volume published in 1807.
- Received no professional training in architecture
- From 1816 – 1839 he served as permanent secretary to the Académie des Beaux-Arts and sought to control all official building.
- As secretary, was also responsible for selecting students and awarding the Prix de Rome.
- Very much the fervent neo-classicist, wanted to preserve the antiquity.



Jacques Louis David



Antonio Canova



TREATISE vs DICTIONARY

- Quatremère did not write a formal treatise; instead, he was commissioned to write the first formal dictionary of architecture.
- What does writing a dictionary accomplish?
 1. A need for clarification and careful distinctions between meanings of words that had overtime, accrued multiple ambiguous meanings and connotations.
 - In hopes of “satisfying all classes of readers by embracing the universality of knowledge comprised by subject.”
 2. For the first time, instead of writing for a patron or institutional privilege, Quatremère writes for the public.
 3. In an age of expanding readership and scholarly academic professionalism, the dictionary was easily produced and equally a readily consumed object.



IDEA OF IMITATION

- Quatremère believed that architecture was imitative of nature in two ways:
 1. In the details of nature – like the certain characteristics of an individual
 2. In nature as a collective whole – like referring to a specific species
- In regards to Laugier's hut:
 - Architecture has no direct model in nature that can be concretely considered an origin.
 - The hut is merely the beginning, not an origin because a certain distance had to be traveled in architectural theory to arrive at it.
 - Influence should be seen, not in a material sense, but in a metaphorical one
- Nature offers three kinds of materials:
 1. Earth – when made into bricks, ranks among stone.
 2. Stone – projections and cornices received their form from imitating wood
 3. Wood – offers a vast array of analogies, inductions and free assimilations



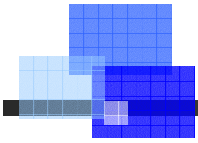
ORIGINS OF ARCHITECTURE

- Believed the beginning of laws, principles, theory, and practice of architecture went back to the Greeks. (typical for a neo-classicist)
- Architecture imitates types or models presented by nature to art.
- Also theorized that Laugier's hut was not the beginning of architecture, but merely one of **three original architectural types**:
 1. Hut
 - Post and lintel construction
 - Transposed into stone and became a model for Greek architecture
 2. Cave
 - Heavy dark interiors marked religious architecture of the Egyptians
 3. Tent
 - Light and mobile structure shows traces in wooden structures of the Chinese.
- Each of the three types originated as shelter for a kind of people in a particular place, all bound by the laws of necessity, through use, climate, or country.



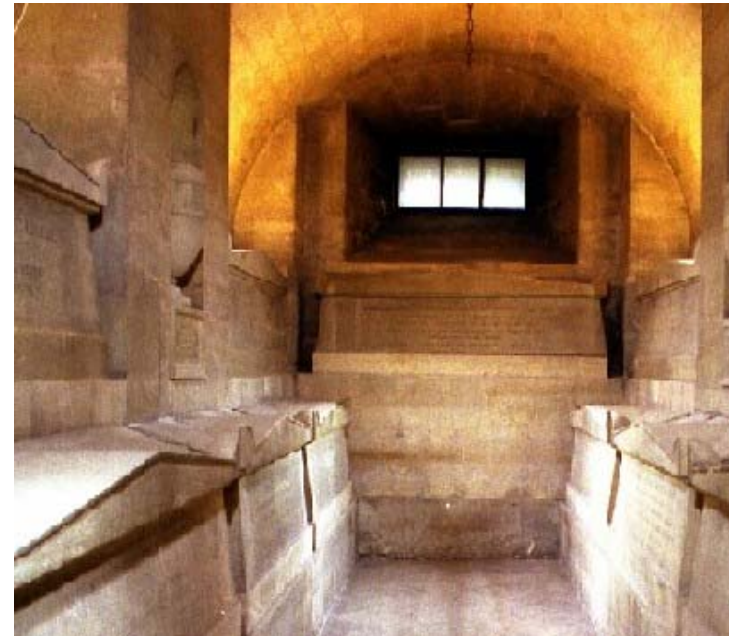
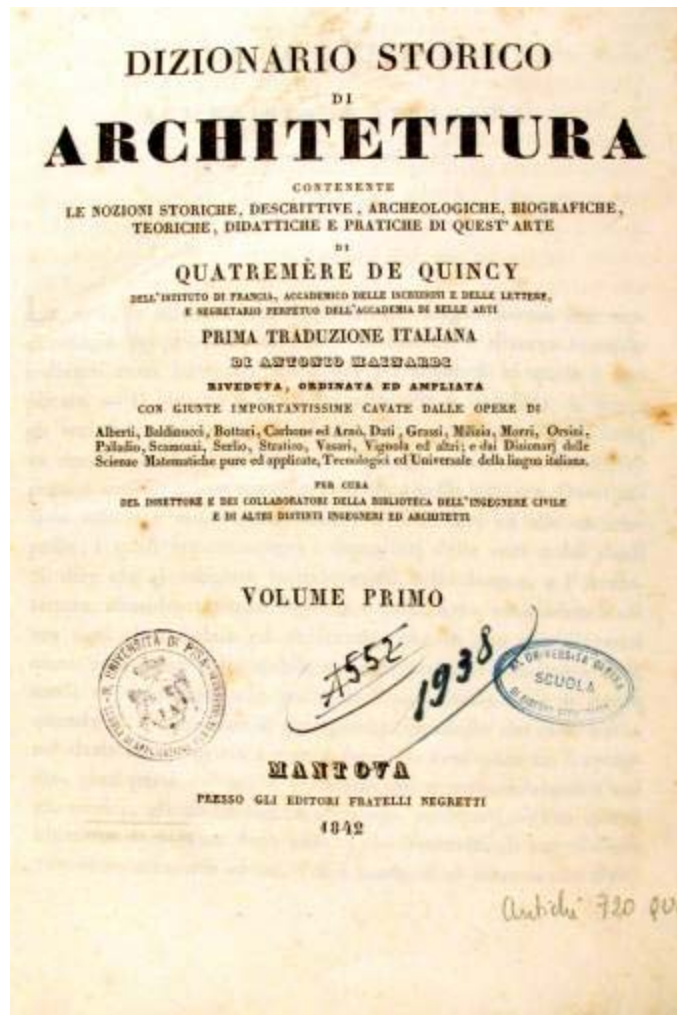
ARCHITECTURE & LANGUAGE

- TYPE – is an object with respect to which each artist can conceive works of art that may have no resemblance to each other
 - MODEL – is an object that should be repeated as is
 - CHARACTER – implies something more expressive than type.
 - Quatremère distinguishes three meanings of architectural character:
 1. Essential Character – natural character, the purest simplest essence of something
 2. Distinctive Character – refers to a building's dominant quality
 3. Relative Character – two parts
 - a) Ideal – art of architecture metaphysically considered
 - b) Imitative – allows for sensuous ideas through manipulation of forms
- *Relative character is much like that of ideal beauty and imitative beauty



POETIC ORDER

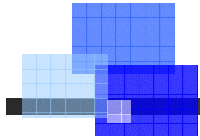
- Quatremère's last theory is a metaphysical one that distinguishes the source of rules, namely principles.
- Principles are considered to be simple truths from which many lesser truths or rules are derived
- Quatremère's four classes of rules (first two are based on nature and the second two are based on conventions):
 1. Reason or "the nature of things"
 - The theory of art in architecture – imitation, invention, principles, rules
 2. Constitution of the soul, mind, and senses
 - Beauty in architecture – symmetry, eurythmy, proportion, *ordonnance*
 3. Authority of precedents
 - Retrieval of traditional knowledge – antique, restoration, restitution
 4. Even habit and prejudice
 - Theoretical parameters influencing renewal within tradition – indissociable couples imitation and invention, conventions and genius



In 1791 Quatremère de Quincy transformed the Church of St. Genevieve into the Parthenon.

THE END





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