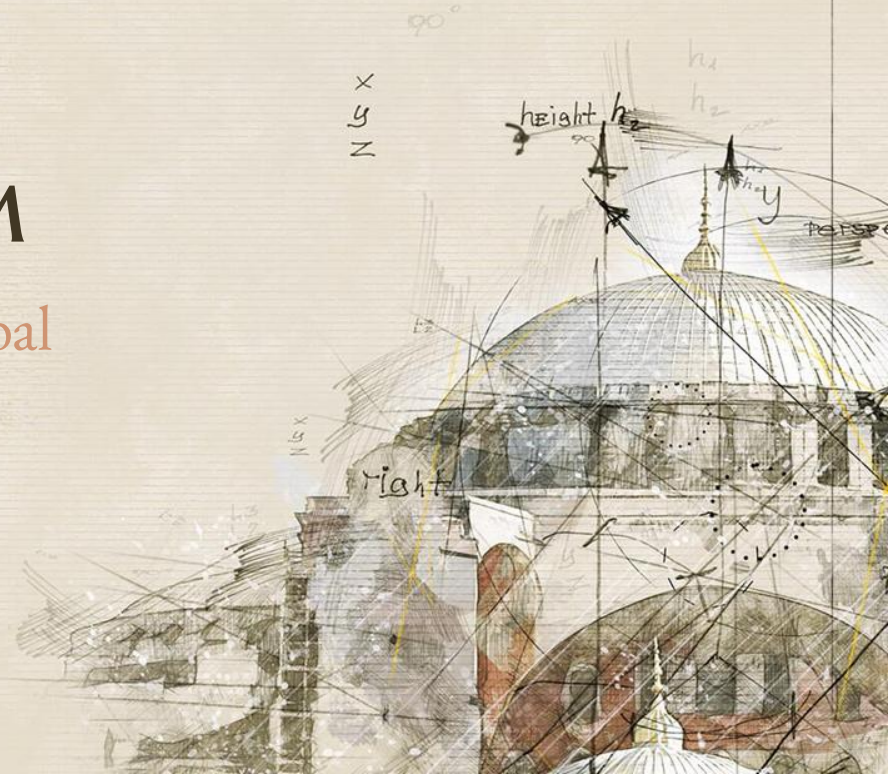


# NEOCLASSICISM

IDr. Justa Manalo-Lardizabal



A grand dining room with green walls, a large chandelier, and a set table. The room features a large window with green curtains, a patterned rug, and several framed paintings. The table is set with white linens, glassware, and floral arrangements. The chairs are upholstered in green fabric with white frames. The room is illuminated by a large, ornate chandelier hanging from the ceiling.

## HISTORICAL SETTING

◆ Neoclassicism began in the **1740s during the time of Louis XV**, even while Rococo was still popular.

◆ **Why did it start?**

Because people got tired of Rococo design. It was seen as:

- Too decorative
- Too curvy and playful
- Disorganized and excessive
- ◆ So designers wanted something more:
  - ✓ Simple
  - ✓ Balanced
  - ✓ Inspired by history



## MAIN REASONS FOR THE SHIFT TO NEOCLASSICISM

### ◆ 1. Back to Classical Design

- Designers like Jacques François Blondel and Jacques Ange Gabriel looked back to **17th-century classical architecture**.
- They emphasized:
  - Symmetry
  - Proportion
  - Order

- ◆ ☞ Blondel also taught students that **design should match the social status of the client** (rich = more refined design).

**Merry-Joseph Blondel**





## MAIN REASONS FOR THE SHIFT TO NEOCLASSICISM

### ◆ 2. Students Studying in Rome

- Winners of the Prix de Rome studied ancient ruins.
- They saw real **Roman buildings**, not just drawings.
- ◆ ➡ This made designs more accurate and historical

### ◆ 3. Discovery of Ancient Cities

- Excavations of Pompeii and Herculaneum inspired designers.
- ◆ ➡ They copied real ancient details:

- Columns
- Wall decorations
- Layouts

## 🔑 MAIN REASONS FOR THE SHIFT TO NEOCLASSICISM

### 4. Influence of Powerful People

Madame de Pompadour promoted simpler, classical design.

She influenced government decisions in art and architecture.

### 5. Important Designers

Jacques Germain Soufflot → used real archaeological studies

Giovanni Battista Piranesi → used ruins as inspiration for creative design

👉 They helped make Neoclassicism more **scientific and research-based.**



# 🔑 MAIN REASONS FOR THE SHIFT TO NEOCLASSICISM

## ◆ 6. Enlightenment Thinking

- The Age of Enlightenment promoted:
  - Logic
  - Simplicity
  - Morality
- ◆ ➡ Design became **cleaner and more rational**

## ◆ 7. Love of Nature

- Jean-Jacques Rousseau encouraged:
  - Simple living
  - Nature-inspired design
- ◆ ➡ Result:
  - Simpler interiors
  - Natural surroundings
  - Informal garden layouts



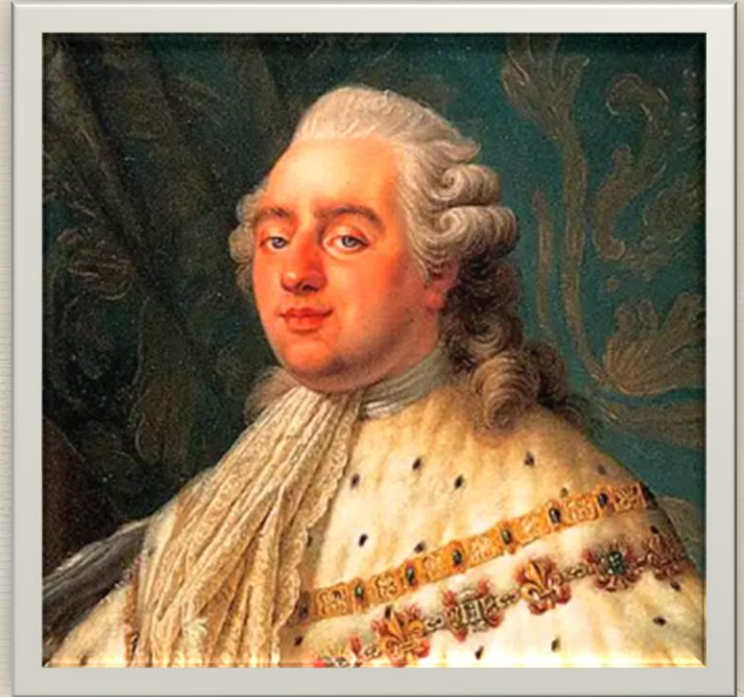
## 🔑 MAIN REASONS FOR THE SHIFT TO NEOCLASSICISM

### ◆ 8. Greek vs Roman Influence

- Designers debated:
  - Roman style (supported by Piranesi)
  - Greek style (supported by others)
- ◆ 🖱 Both influenced Neoclassical interiors.

### ◆ 9. Economic Factor

- The Seven Years' War slowed building activity.
- ◆ After the war, Neoclassicism became dominant in the **Louis XVI style**



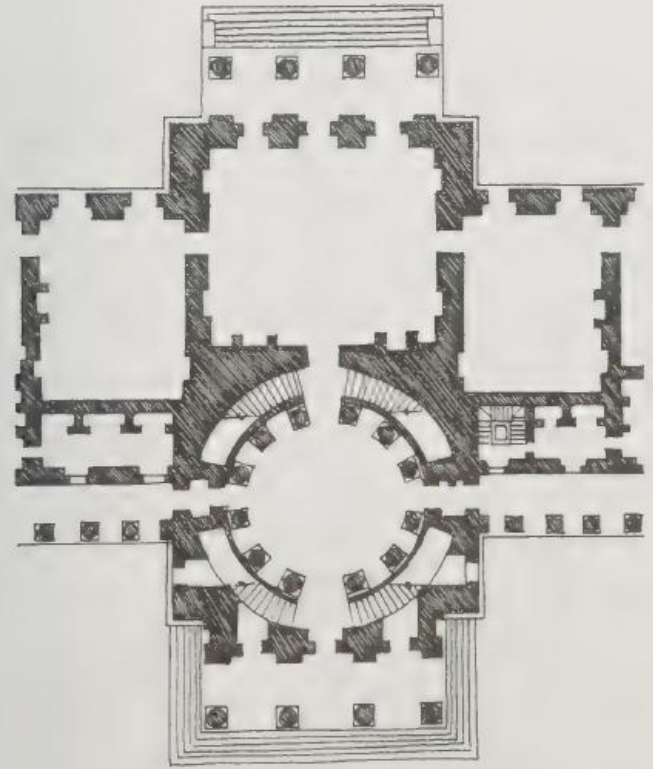
## SHIFT IN STYLE:

<b>Rococo</b>	<b>Neoclassical</b>
<b>Ornate, decorative</b>	Simple, elegant
<b>Curved lines</b>	Straight lines
<b>Asymmetrical</b>	Symmetrical
<b>Playful</b>	Formal and refined

## 🏛️ SPATIAL RELATIONSHIPS


- ◆ During the **Neoclassical (Louis XVI) period**, designers changed how spaces were arranged inside buildings.
- ◆ ➡ Before (Baroque & Rococo):
  - Very **formal and ceremonial layouts**
  - Rooms arranged for **display and social status** (appartement de parade)
  - Complex and sometimes rigid planning
- ◆ ➡ Now (Neoclassical):
  - ✓ Simpler layouts
  - ✓ More practical use of space
  - ✓ Less focus on formality
  - ✓ More connection to nature

Plan Detail, Main Central Axis of Hétel de Condé (designed before 1763), Marie- Joseph Peyre. Roman precedent in the use of circular space. Combines vestibule with the staircase.




## KEY IDEAS IN SPATIAL DESIGN

### ◆ 1. Less Formal, More Comfortable


- Spaces were no longer just for showing wealth.
- Interiors became more **private and functional**.
- ◆  Example: Smaller, more usable rooms instead of grand ceremonial spaces.

### ◆ 2. Simpler Floor Plans


- Plans became **less complicated**.
- Designers avoided overly complex layouts.
- ◆  Think: easier movement, clearer organization

## KEY IDEAS IN SPATIAL DESIGN

### ◆ 3. Use of Geometric Shapes

- Inspired by ancient Rome:
  - Circular rooms
  - Oval spaces
  - Square and rectangular layouts
- ◆  These shapes made interiors feel **balanced and organized**.

### ◆ 4. Connection to Nature

- Interiors were designed to connect with the outdoors.
- Large windows and room placement focused on **views of gardens and landscapes**.
- ◆  Influenced by ideas of Jean-Jacques Rousseau about returning to nature.

## 🏠 EXAMPLE: Petit Trianon

- ◆ Designed by Jacques Ange Gabriel for Louis XV
- ◆ ↪ Key features:
  - Simple, clean room shapes (square/rectangular)
  - Rooms positioned to **face the garden**
  - Designed for **privacy and relaxation**, not ceremony
  - Even had a planned (but never built) **mechanical dining table** for privacy
- ◆ Later, Marie Antoinette added:
  - Informal gardens
  - A small “village” feel
- ◆ Natural, relaxed environment

## 🏛️ DESIGN INNOVATIONS

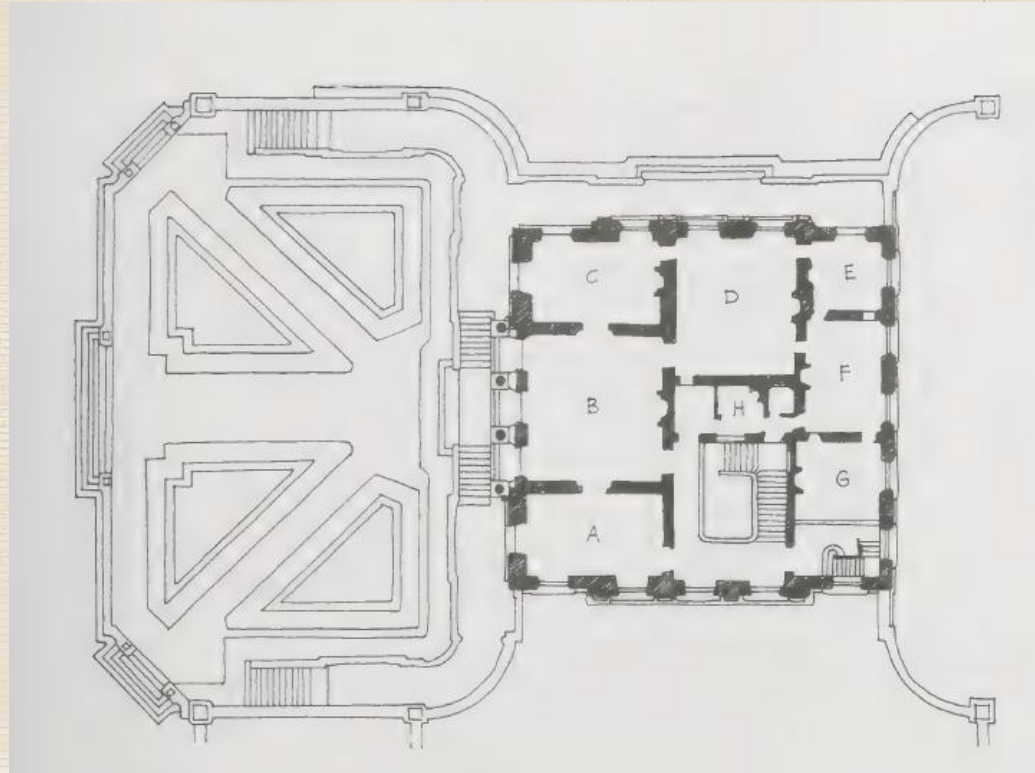
### ◆ 1. Combined Spaces

- Before: staircase and entrance were separate
- Now: combined into one **functional and dramatic space**

◆ 🏠 Example by Marie-Joseph Peyre

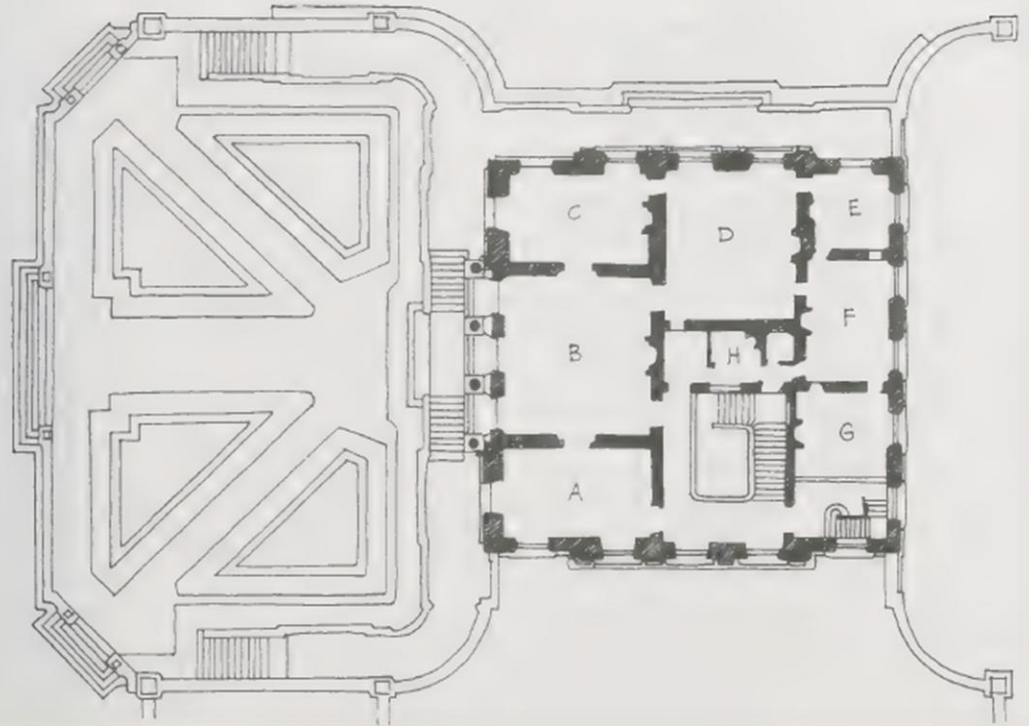
### ◆ 2. Central Staircases

- Staircases became:
  - Central features
  - Often circular or oval
  - Sometimes very tall with domes
- ◆ 🏠 More light + more visual impact



## DESIGN INNOVATIONS

- ◆ 3. Creative Layouts
- ◆ Architects like Claude-Nicolas Ledoux experimented with:
  - Diagonal layouts
  - Oval and circular rooms
  - Unique spatial flow
- ◆ ↪ Interiors became more **dynamic but still controlled**



Petit Trianon (1761-1764), Versailles. Plan, Principal Floor, Ange-Jacques Gabriel. A Ante room, B Dining Room, C Small Salon, D Salon, E Boudoir, F Bedroom, G Dressing Room, H Bathroom

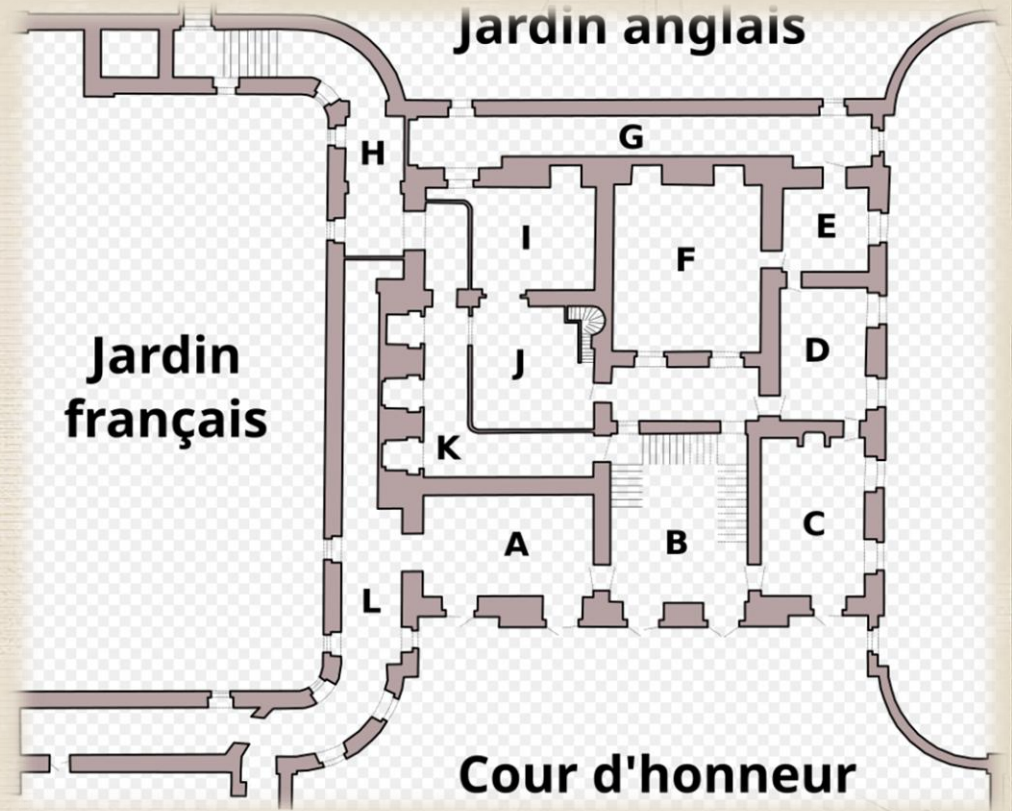
## DESIGN INNOVATIONS

### 4. Light and Space

Use of:

- Domes
- Skylights
- Open stairwells

Result: brighter, more open interiors






## SHIFT IN SPACE PLANNING:

Before (Baroque/Rococo)	Neoclassical
Formal & ceremonial	Practical & comfortable
Complex layouts	Simple layouts
Decorative focus	Spatial clarity
Closed interiors	Connected to outdoors

“Before, spaces were designed to impress people.

Now, spaces are designed for comfort, function, and connection to nature.”

## INTERIOR ARCHITECTURE & DECORATION

- ◆ During the **Neoclassical / Louis XVI period**, the materials stayed almost the same as in the earlier Rococo period.
- ◆  BUT the way they were used changed.
- ◆  **MATERIALS USED**
- ◆ Designers still used:
  - Wood
  - Paint
  - Metal
  - Plaster
  - Marble and stone
- ◆  So nothing new in materials—**the difference is in style and application.**

## 🎨 HOW THEY WERE USED

### ◆ 1. More Controlled & Classical Design

Decorations became:

- ✓ Simpler
- ✓ More symmetrical
- ✓ Inspired by Greek and Roman design

### ◆ 🗨️ Less playful than Rococo, more **structured and refined**

### ◆ 2. Moldings (Wall Details)

- Carved moldings were made of:
  - Wood or plaster
- Designs followed **classical profiles** (clean lines, not overly curvy)
- ◆ 🗨️ Think: straight, elegant frames instead of flowing Rococo curves



Marie-Antoinette's Gilded Cabinet at Petit Trianon, masterpiece of Louis XVI style:

carved woodwork, delicate gilding and exceptional furniture designed by Richard Mique.

## 🎮 HOW THEY WERE USED

### ◆ 3. Wall Panels (Panel Fields)

- Wall panels were decorated using:
  - Paint
  - Bas-relief (slightly raised carvings)

### ◆ 🏠 Designs were:

- Geometric
- Balanced
- Often inspired by classical motifs



Small private apartment of Marie-Antoinette at Versailles, intimate Louis XVI style décor with painted woodwork and festooned seats



## 🎨 HOW THEY WERE USED

### ◆ 4. Painted Decoration

- Designs were painted on:
  - Wood panels
  - Canvas

### ◆ 🖱 Used for:

- Wall art
- Decorative panels

### ◆ 5. Metal Details

- Metal was used as **decoration**, not structure
- Example:
  - Added to columns (like fluted grooves)
- ◆ 🖱 Gives a refined, elegant finish

Small private apartment of Marie-Antoinette at Versailles, intimate Louis XVI style décor with painted woodwork and festooned seats

◆ ➡ “The materials didn’t change—but the style did.

Designers used the same wood, marble, and plaster, but made everything simpler, more balanced, and inspired by ancient Greece and Rome.”

Rococo (Louis XV)	Neoclassical (Louis XVI)
Curvy, playful	Straight, structured
Very decorative	Controlled decoration
Light, fancy details	Clean, classical details

## INTERIOR ARCHITECTURE (1755–1775) —

### 📁 TRANSITION PERIOD

- ◆ This period is a **transition from Rococo → Neoclassical**.
- ◆ ☞ Around 1730–1750:
  - Rococo is still dominant (curvy, decorative)
- ◆ ☞ Around 1755–1775:
  - Mix of BOTH styles
- ◆ ☞ Around 1770:
  - Full **Neoclassical (Louis XVI)** style appears

## 🌀 WHAT DOES “TRANSITION” LOOK LIKE?

◆ Example: Interiors by Pierre Contant d'Ivry

Rococo still used in:

- Fireplaces
- Mirrors
- Lighting

BUT overall design becomes:

- ✓ Straight lines (rectilinear)
- ✓ Symmetrical
- ✓ Classical (columns, pilasters)

◆ 🏠 Think: **Rococo decoration on a Neoclassical structure**





## KEY INTERIOR ELEMENTS





### 1. FLOORS

- Mostly **parquet wood flooring**
- Marble used in formal spaces (palaces)
- Also used:
  - Tiles (terracotta, limestone)
  - Rugs (French & Oriental)
- ◆  Flooring shows **status + function**



## KEY INTERIOR ELEMENTS

- ◆  2. WALLS
- ◆ MAIN IDEA:
- ◆  Walls became architectural, symmetrical, and organized
- ◆ Key Features:
- ◆ ✓ Rectangular panels (dominant)
- ◆ ✓ Symmetry everywhere
- ◆ ✓ Classical moldings



Small private apartment of Marie-Antoinette at Versailles, intimate Louis XVI style décor with painted woodwork and festooned seats

## KEY INTERIOR ELEMENTS

### ◆ WALL ORGANIZATION

#### ◆ HORIZONTAL:

- Bottom: dado (lower wall panel)
- Middle: main wall panels
- Top: cornice (classical molding)

#### ◆ VERTICAL:



Walls divided using:

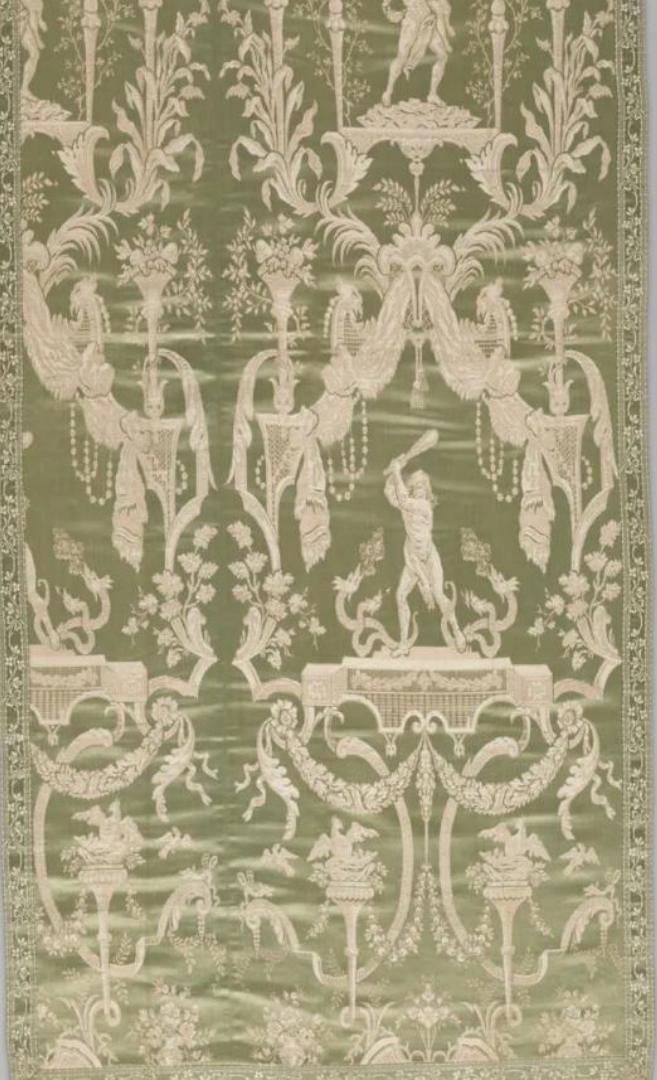
- Panels (wide + narrow)
- Pilasters (flat columns)
- Columns
- Niches (for sculptures)



## KEY INTERIOR ELEMENTS

### ◆ WALL DECORATION

- Low-relief carvings (not heavy)
- Painted designs:
  - Landscapes
  - Arabesques
- Materials:
  - Wood
  - Plaster
  - Fabric / tapestry
- ◆  Decoration is **lighter, controlled, and framed**
- ◆  **SYMMETRY IS KEY**
- Fake doors were sometimes added just to keep balance!



## KEY INTERIOR ELEMENTS

### 3. WINDOWS & DOORS

Tall windows (sometimes floor-to-ceiling)

Shapes:

- Rectangular
- Arched (inside rectangular frames)

Always **symmetrical and aligned**

**Details:**

Simple moldings

Sometimes with columns/pilasters

Doors match wall panel design



Belvedere at Petit Trianon (1778–1781), neoclassical pavilion designed by Richard Mique in the English garden at Versailles.


## KEY INTERIOR ELEMENTS

### ◆ 4. FIREPLACES (CHIMNEYPieces)

• Materials:

- Marble
- Wood
- Stone

### ◆ Features:

- ◆ ✓ Smaller and lower
- ◆ ✓ Classical design (columns, supports)
- ◆ ✓ Bronze decorations
- ◆  Mirrors placed above fireplace (very common)



## KEY INTERIOR ELEMENTS

### ◆ 5. CEILINGS

Usually **flat and simple**

With:

- Cornice or entablature
- Sometimes central medallion
- Occasionally painted (sky effect ☁ )

◆ ☞ Less dramatic than Baroque ceilings



Louis XVI style – Ceiling decorated with festoons in the State Dining Room, Inveraray Castle, Scotland, the UK, by Girard and Guinand, 1784<sup>[42]</sup>

# KEY INTERIOR ELEMENTS




## ◆ 6. STAIRCASES

- Often:
  - ✓ Central in plan
  - ✓ Circular or oval (very Neoclassical)
  - ✓ Sometimes combined with entrance
- Design:
  - Iron railings
  - Mix of Rococo curves + classical repetition
- ◆ ☞ Staircases became both functional and decorative focal points
- ◆ “This period is like a mix—Rococo is fading, and Neoclassical is rising. You still see decoration, but it becomes more organized, symmetrical, and inspired by classical architecture.”

# FURNITURE (LOUIS XVI STYLE)

## 1. MATERIALS USED

 Furniture makers used **high-quality and exotic woods**, such as:



Mahogany (very popular ★)

Ebony

Satinwood

Tulipwood

Kingwood

  **Key idea:** Furniture became more **refined, elegant, and luxurious**

## WHY MAHOGANY IS IMPORTANT



Could be used in **large sheets (veneer)**

Has beautiful natural patterns

Used as:

✓ Veneer (thin layer on surface)

✓ Solid wood (new during this period)

  This made furniture look **rich but also more unified**




## FURNITURE (LOUIS XVI STYLE)

### ◆ 2. DECORATIVE TECHNIQUES

- ◆ Furniture decoration became very detailed but **controlled and symmetrical**.

### ◆ A. MARQUETRY & PARQUETRY

- **Marquetry** = pictures/designs (flowers, etc.)
- **Parquetry** = geometric patterns
- ◆  Made using different colored woods





## FURNITURE (LOUIS XVI STYLE)

### ◆ B. POLYCHROME EFFECTS (MULTI-COLOR DECORATION)

#### ◆ Designers used many techniques to create colorful surfaces:

- Porcelain inserts (like decorative panels)
- Painted metal (japanned tin)
- Glass with gold backing (verre églomisé)
- Lacquer finishes (Vernis Martin)
- Stone inlay (pietra dura)
- ◆ ➔ Result: Furniture looks **rich, artistic, and detailed**

### ◆ COMMON DESIGNS

- Flowers
- Garlands
- Classical symbols
- Nature-inspired motifs
- ◆ ➔ Still decorative, but more **organized than Rococo**



Neoclassical –  
armchair, c. 1780,  
carved and  
polychromed walnut,



# FURNITURE (LOUIS XVI STYLE)



## 3. USE OF METAL



### Metals used:

- Bronze
- Brass
- Steel
- Wrought iron



## HOW METAL WAS USED



### Mostly for **decoration**, not structure:

- Handles (ring pulls)
  - Frames and edges
  - Decorative strips
  - Table galleries (raised edges)
- ↳ Inspired by ancient Greece and Rome





## FURNITURE (LOUIS XVI STYLE)

### ◆ ★ SPECIAL DETAIL

- Designer Pierre Gouthière introduced:
  - Mixing **matte and shiny finishes** in metal

◆ ☞ Adds elegance and contrast

### ◆ STRUCTURAL USE

- Sometimes iron used for table legs
- Inspired by excavations of Pompeii and Herculaneum
- ◆ “Louis XVI furniture uses expensive woods and detailed decoration, but everything is more controlled, symmetrical, and inspired by classical design—not overly playful like Rococo.”



## SEAT FURNITURE (LOUIS XVI)



- ◆ **BIG IDEA: CHANGE FROM ROCOCO**
- ◆ **↳ Compared to Louis XV (Rococo):**
  - Rococo = curvy, flowing, soft
  - Louis XVI = **straight, structured, geometric**
- ◆ **✓ More order and symmetry**
  - ✓ Clear joints and clean lines
- ◆ **1. STRUCTURE & FRAME**
  - Wooden frame is **visible** (not hidden by upholstery)
  - Carvings are:
    - Light (low relief)
    - Classical (inspired by Greek/Roman design)
- ◆ **↳ The structure itself becomes part of the design**



## SEAT FURNITURE (LOUIS XVI)

### 2. FINISHES

#### Furniture can be:

- Natural wood
  - Painted
  - Gilded (gold)
  - Parcel-gilt (partly gold)
-   More refined and elegant look



## SEAT FURNITURE (LOUIS XVI)

### 3. CHAIR BACKS (VERY IMPORTANT)

#### Common Shapes:

- Oval (medallion)
- Square / rectangular
- Trapezoid
- ◆ ↷ Sometimes slightly curved (cabriolet style)
- ◆ **Special detail:**
  - Backs are often **separate from the seat frame**
- ◆ ↷ Gives a lighter, cleaner appearance






## SEAT FURNITURE (LOUIS XVI)





### 4. SEAT SHAPES

- Square
- Round
- Trapezoid
- ◆  Front edge is often slightly curved (bowed)



### 5. ARMRESTS

- ◆ Two common styles:
  1. Straight (horizontal)
  2. Curved (sweeping down then forward)
- ◆  Ends often have:
  - Spiral detail (whorl)
  - ◆  Small upholstered pads (manchettes) for comfort




## SEAT FURNITURE (LOUIS XVI)

### ◆ 6. LEGS (VERY EASY TO IDENTIFY)

◆ ✓ Straight and tapered (NOT curved like Rococo)


### ◆ Types:

- Round or square
- Fluted (vertical grooves)
- Spiral fluting (called “quiver legs”)
- ◆  Late period:
  - Slightly curved back legs (sabre legs)



## SEAT FURNITURE (LOUIS XVI)

### ◆ 7. DECORATIVE DETAILS

- Small rosettes (flower carvings) near joints
- Light classical carvings
- Symmetrical ornament
- ◆  Decoration is **refined, not excessive**





## SEAT FURNITURE (LOUIS XVI)

### ◆ 8. TYPES OF SEATING

#### ◆ Common furniture pieces:

- **Fauteuil** → armchair
- **Bergère** → fully upholstered armchair
- **Canapé** → sofa
- **Chaufeuse** → low chair
- **Marquise** → small sofa / large chair
- ◆ “Louis XVI chairs are easier to recognize because they are straight, symmetrical, and structured—unlike the curved and playful Rococo chairs.”



- **Fauteuil** → armchair



- **Bergère** → fully upholstered

**Canapé → sofa**



**Chauffeuse** → low chair



Marquise → small sofa / large chair



Feature	Louis XV (Rococo)	Louis XVI
Legs	Curved (cabriole)	Straight, tapered
Shape	Flowing	Geometric
Ornament	Heavy	Light & controlled
Structure	Hidden	Visible frame

◆ **KEY TAKEAWAY**

◆ Louis XVI seat furniture is:

- ✓ Structured
- ✓ Symmetrical
- ✓ Classical in style
- ✓ Lightly decorated
- ✓ Easy to recognize by **straight legs + geometric backs**



# TABLES (LOUIS XVI STYLE)



## 1. GENERAL FEATURES



### LEGS

- Usually:
  - ✓ Straight and tapered
  - ✓ Round or square
- Often decorated with:
  - Fluting (vertical grooves)
- ◆ Late period:
  - Some tables used **caryatids** (carved human figures as supports)



### TOP DETAILS

- Sometimes surrounded by **metal gallery (raised edge)**
  - ☞ Prevents objects from falling



### DECORATION

- Metal ornaments (bronze, brass) on edges (friezes)
- Light classical motifs (flowers, garlands)
- ◆ ☞ Decoration is **refined, not excessive**



## TABLES (LOUIS XVI STYLE)

### ◆ 2. TYPES OF TABLES

#### ◆ A. Work Table (Tricoteuse)

- Used for sewing or knitting
- Has metal gallery to hold yarn



## TABLES (LOUIS XVI STYLE)




### ◆ 2. TYPES OF TABLES

#### ◆ B. Small Tripod Table (Athénienne)

- 3 legs
- Sometimes used as a stand (e.g., basin)



## TABLES (LOUIS XVI STYLE)

- ◆  2. TYPES OF TABLES
- ◆  C. Serving Table (Table Servante)
  - Has shelves
  - Used to serve food **without servants**
  - ◆  Shows shift toward **privacy and comfort**



## TABLES (LOUIS XVI STYLE)

### ◆ 2. TYPES OF TABLES

### ◆ **D. Candlestand (Guéridon)**

- Small round top
- Single central leg (pedestal)





## TABLES (LOUIS XVI STYLE)



### 2. TYPES OF TABLES



### E. Writing Table (Bonheur-du-jour)

- Small desk for ladies

- Has:

- Shelves
- Small storage at the back



## TABLES (LOUIS XVI STYLE)

### 2. TYPES OF TABLES

### **F. Gaming Tables**

- Designed for games
- Many variations



## TABLES (LOUIS XVI STYLE)

### ◆ 3. IMPORTANT DESKS

#### ◆ A. Bureau Plat (Writing Table)

◆ Very popular in Louis XVI

#### ◆ Features:

• Flat top (often leather)

- Drawers in front
- Elegant legs (sometimes fluted or decorative)
- Rich materials (lacquer, bronze, gold details)
- ◆ Sometimes includes a **pull-out writing surface**



◆  **B. Fall-Front Desk (Secrétaire à abattant)**

◆  One of the MOST important pieces

◆ **Features:**

• Front panel folds down → becomes a desk

• Inside: compartments and storage

• Often looks like a **mini architectural façade**

◆  Design includes:

• Symmetry

• Panels with rosettes

• Classical details





## TABLES (LOUIS XVI STYLE)



### VARIATIONS:

- With cabinet storage below
- On tall legs (lighter look)
- Some for **standing use**



### 🎮 MATERIALS FOR TABLE TOPS

- Leather
- Velvet
- Wood veneer
- Marquetry (decorative wood patterns)
- Marble (especially for luxury pieces)
- Louis XVI tables are:
  - ✓ Functional (each has a purpose)
  - ✓ Elegant and symmetrical
  - ✓ Inspired by classical design
  - ✓ Lightly decorated but refined








## TABLES (LOUIS XVI STYLE)

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## STORAGE PIECES (LOU)

- ◆  **1. COMMODES  
(CHESTS OF DRAWERS)**
- ◆  Very common and important furniture piece
- ◆  **SIZE & FORM**
  - Came in many sizes (some very large!)
  - Usually:
    - ✓ 2 or 3 rows of drawers
    - ✓ Sometimes small drawers at the top (frieze)



## STORAGE PIECES (LOUIS XVI)

### ◆ STORAGE OPTIONS

- Regular drawers
  - Drawers hidden behind doors
  - Sliding doors
- ### ◆ Focus on **function + clean appearance**

### ◆ LEGS

- Short
  - Round
  - Tapered (like a spinning top)
- ### ◆ Often with metal tips (called sabots)





## STORAGE PIECES (LOUIS XVI)



### CORNERS

- Straight or angled (canted)
- Sometimes shaped like small columns
- Often decorated with:
  - Fluting (grooves)
  - Occasionally human figures (caryatids)



### DECORATION

- Bronze (gold-colored) ornaments:
  - Flowers 
  - Garlands
  - Scrolls



Decoration is **elegant and symmetrical**



## STORAGE PIECES (LOUIS XVI)

- ◆ ★ **SPECIAL TYPES**
- ◆ 🌐 **Demilune Commode**
  - Half-circle shape (semi-circular)
  - Curved front






## STORAGE PIECES (LOUIS XVI)

- ◆ ★ **SPECIAL TYPES**
- ◆ △ **Corner Commode (Encoignure)**
  - Designed to fit in corners
- ◆ ☞ Shows smart use of space



## 2. BEDS (LOUIS XVI)

◆  Bed styles continued from earlier period but updated in Neoclassical style

### ◆ DESIGN FEATURES

• Straight, tapered legs (like chairs)

• Clean, structured forms

• Classical decoration

### ◆ MAIN TYPES

#### ◆ A. Four-Poster Bed (Lit à colonnes)

• Most common type

• Has 4 posts and canopy

• Headboard placed against the wall



## 2. BEDS (LOUIS XVI)



- ◆  **B. Alcove Bed**
- Placed inside a wall niche
- Usually:
  - ✓ 2 or 3 enclosed sides
  - ✓ More private and cozy

## 🌀 ORNAMENT (LOUIS XVI)

### ◆ 📺 1. TRANSITION FROM ROCOCO

#### ◆ 📌 Early phase (transition period):

- Rococo motifs were still used:
  - Shells
  - Flowers 🌸
  - Scrolls

#### ◆ ✓ BUT they were:

- Placed inside **rectangular frames**
- More controlled and less playful

#### ◆ 📌 Think: **Rococo decoration + Neoclassical structure**

## 🧠 ORNAMENT (LOUIS XVI)

### ◆ 🏛️ 2. SHIFT TO NEOCLASSICAL STYLE

◆ By the 1760s:

◆ ✓ Ornament became **less important than the architecture**

✓ More focus on:

- Symmetry
- Balance
- Clean organization

◆ 🤝 Decoration supports the design—not dominates it

◆  3. ARCHITECTURAL ORNAMENT

◆ Designers started using classical architectural elements:

- Columns inside rooms
- Pilasters (flat columns)
- Cornices (top moldings)
- Niches with statues

◆  Interiors began to look more like **mini classical buildings**



#### ◆ 4. STYLE OF DECORATION

- More **sculptural** (3D carvings)
- Less painted scenes
- Low-relief (not heavy or deep carving)

◆ Clean, refined, and elegant

## 🌀 ORNAMENT (LOUIS XVI)

### ◆ 🌿 5. COMMON MOTIFS

#### ◆ 🌸 Nature & Plants

- Flowers
- Leaves (especially acanthus)
- Wreaths
- Garlands

#### ◆ 🏛️ Classical Motifs

- Urns
- Columns
- Medallions
- Palmettes
- Laurel wreaths



## 🎨 ORNAMENT (LOUIS XVI)

### 🎀 Decorative Details

- Ribbons
- Tassels
- Pearl beading
- Scroll patterns (Vitruvian wave)

### 🦁 Symbolic Elements

- Lion heads
- Trophies
- Musical instruments
- Arrows tied with ribbons



## ⚖️ 6. KEY DESIGN PRINCIPLES

- ✓ Symmetry (very important)
- ✓ Order and balance
- ✓ Simplicity compared to Rococo
- 👉 Even fake elements (like false doors) were added just to keep symmetry!

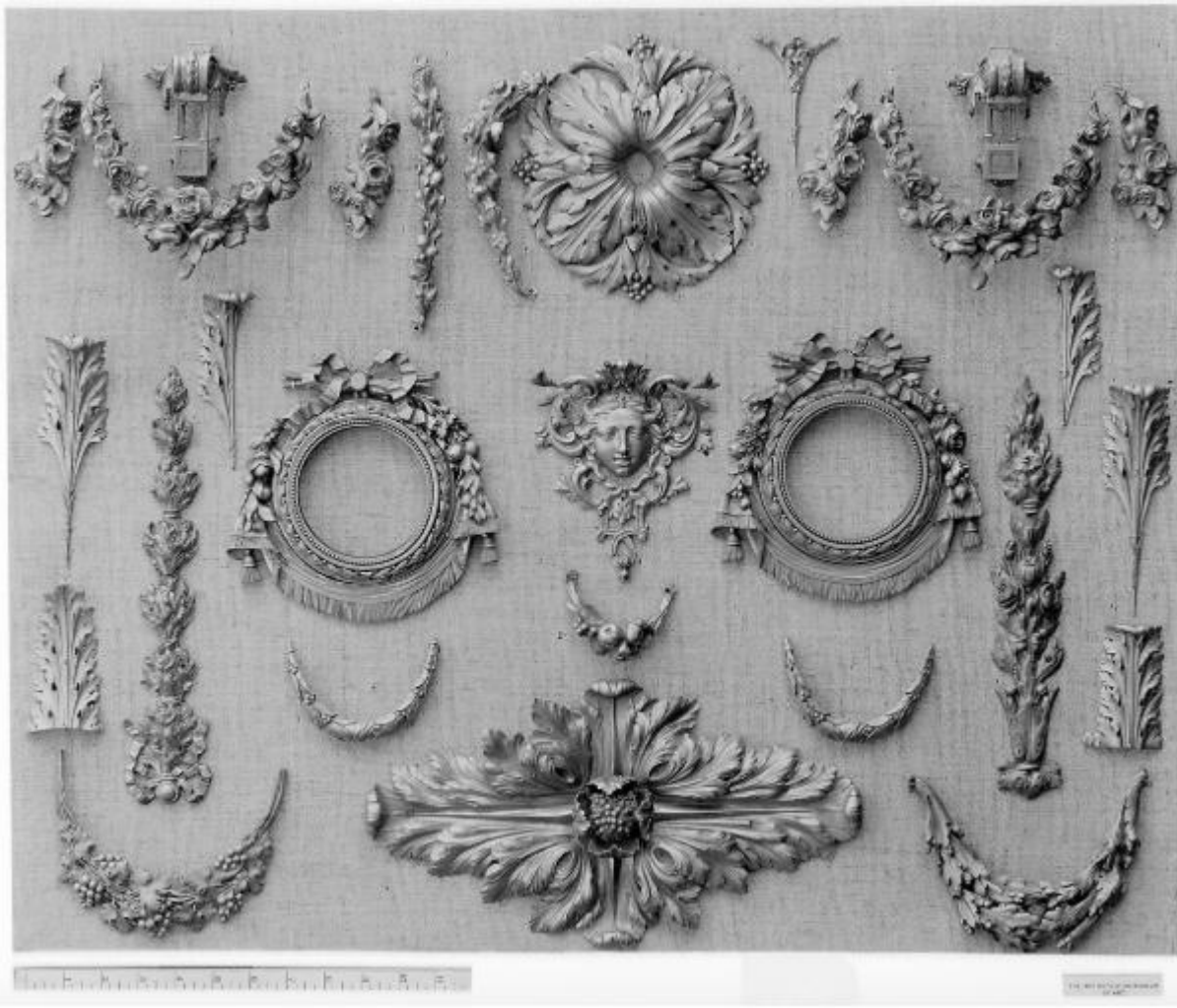
Louis XVI ornament is more controlled and organized. Instead of wild, flowing decoration like Rococo, everything is balanced, symmetrical, and inspired by classical Greece and Rome.

## 🌀 ORNAMENT (LOUIS XVI)

Louis XVI

ornament is:

- ✓ Symmetrical
- ✓ Classical
- ✓ Light and refined
- ✓ Structured within frames
- ✓ Inspired by nature + antiquity



**PART I: COMPLEX MULTIPLE CHOICE (30 items)**

**Direction:** CHOOSE THE BEST ANSWER. READ CAREFULLY—SOME CHOICES ARE VERY CLOSE.

- ◆ 1. The emergence of Neoclassicism during the reign of Louis XV is BEST understood as:
  - A. A continuation of Baroque planning
  - B. A rejection of Enlightenment ideals
  - C. A corrective movement against Rococo excess
  - D. A purely economic response
  
- ◆ 2. The emergence of Neoclassicism during the reign of Louis XV is BEST understood as:
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  - C. A corrective movement against Rococo excess
  - D. A purely economic response
  
- ◆ 3. The most direct impact of the excavations of Pompeii and Herculaneum on design was:
  - A. Introduction of Gothic motifs
  - B. Accurate replication of classical interiors
  - C. Elimination of decoration
  - D. Development of new materials

- ◆ 4. Which statement BEST distinguishes Neoclassical from Rococo ornament?
  - A. Both emphasize asymmetry
  - B. Neoclassical ornament dominates space
  - C. Rococo ornament is subordinate to structure
  - D. Neoclassical ornament is controlled and framed
  
- ◆ 5. The principle of *convenance* promoted by Jacques François Blondel refers to:
  - A. Structural stability
  - B. Ornamentation technique
  - C. Appropriateness of design to social function
  - D. Material selection
  
- ◆ 6. The influence of the Age of Enlightenment on interiors is MOST evident in:
  - A. Increased ornament
  - B. Rational spatial planning
  - C. Complex circulation
  - D. Decorative excess

- ◆ 7. A key spatial shift from Baroque to Neoclassical interiors is:
  - A. Increased axial complexity
  - B. Greater emphasis on ceremonial movement
  - C. Simplification and functional clarity
  - D. Elimination of hierarchy
  
- ◆ 8. Circular and oval interior spaces are MOST directly derived from:
  - A. Gothic vaulting systems
  - B. Roman bath architecture
  - C. Renaissance palazzi
  - D. Medieval halls
  
- ◆ 9. The integration of interior and landscape reflects the philosophy of:
  - A. Claude-Nicolas Ledoux
  - B. Jean-Jacques Rousseau
  - C. Pierre Gouthière
  - D. Jacques Germain Soufflot

- ◆ 10. Which planning strategy BEST reflects Neoclassical ideals?
  - A. Hidden circulation and layered spaces
  - B. Grand ceremonial sequences
  - C. Clear geometry and legible organization
  - D. Irregular spatial flow
- ◆ 11. In wall articulation, the use of pilasters and entablatures primarily serves to:
  - A. Add ornament
  - B. Support structure
  - C. Express classical order
  - D. Divide space randomly
- ◆ 12. The use of false doors in interiors primarily addresses:
  - A. Ventilation
  - B. Security
  - C. Symmetry
  - D. Lighting

- ◆ 13. Which ceiling treatment is MOST consistent with Louis XVI interiors?
- A. Illusionistic frescoes
  - B. Ribbed vaults
  - C. Flat ceilings with classical cornices
  - D. Exposed beams
- ◆ 14. The increased use of mahogany in furniture is significant because it:
- A. Was inexpensive
  - B. Allowed large, continuous veneers
  - C. Replaced metal
  - D. Eliminated carving
- ◆ 15. Which statement BEST distinguishes marquetry from parquetry?
- A. Marquetry is structural
  - B. Parquetry is pictorial
  - C. Marquetry creates images; parquetry is geometric
  - D. Both are identical

- ◆ 16. The shift from cabriole legs to straight tapered legs signifies:
  - A. Structural weakness
  - B. Rococo influence
  - C. Classical restraint
  - D. Industrial production
  
- ◆ 17. The exposed wooden frame in Louis XVI seating emphasizes:
  - A. Comfort
  - B. Ornamentation
  - C. Structure and clarity
  - D. Economy
  
- ◆ 18. A key identifying feature of Louis XVI chairs is:
  - A. Continuous upholstery
  - B. Hidden joints
  - C. Geometric back forms
  - D. Irregular carving

- ◆ 19. The pierced gallery on tables is BEST described as:
  - A. Purely decorative
  - B. Structurally necessary
  - C. Functional restraint element
  - D. Symbolic feature
  
- ◆ 20. Which table type reflects increasing privacy in domestic life?
  - A. Guéridon
  - B. Athénienne
  - C. Table servante
  - D. Tricoteuse
  
- ◆ 21. The bureau plat differs from the secrétaire à abattant in that it:
  - A. Is vertical
  - B. Has a fall front
  - C. Is a flat writing surface
  - D. Contains no drawers

- ◆ 22. The architectural quality of the secrétaire à abattant is due to:
  - A. Its material
  - B. Its scale
  - C. Its façade-like composition
  - D. Its portability
- ◆ 23. The demilune commode reflects Neoclassical design through its:
  - A. Asymmetry
  - B. Curvilinear excess
  - C. Geometric clarity
  - D. Decorative overload
- ◆ 24. The use of bronze mounts on furniture primarily serves to:
  - A. Reinforce structure
  - B. Add classical decorative emphasis
  - C. Replace wood
  - D. Simplify design

- ◆ 25. Which bed type BEST reflects Neoclassical symmetry?
- A. Alcove bed
  - B. Lit à colonnes
  - C. Daybed
  - D. Folding bed
- ◆ 26. The shift in ornament during the 1760s is BEST described as:
- A. Increasing complexity
  - B. Complete removal
  - C. Subordination to architecture
  - D. Randomization
- ◆ 27. Which motif is MOST characteristic of Neoclassical ornament?
- A. Shells
  - B. Acanthus leaves
  - C. Rocaille
  - D. S-curves

- ◆ 28. The use of medallions and urns reflects:
  - A. Gothic influence
  - B. Industrial design
  - C. Classical antiquity
  - D. Asian influence
  
- ◆ 29. The replacement of pictorial decoration with sculptural relief indicates:
  - A. Loss of skill
  - B. Preference for depth and structure
  - C. Simplicity only
  - D. Lack of materials
  
- ◆ 30. The overall transformation from Rococo to Neoclassical design is BEST summarized as:
  - A. Decorative → Minimal
  - B. Curvilinear → Geometric
  - C. Light → Heavy
  - D. Artistic → Functional

## PART II: IDENTIFICATION (20 ITEMS)

1. Folding desk with drop front
2. Semi-circular storage cabinet
3. Decorative wood inlay forming images
4. Geometric wood flooring pattern
5. Vertical grooves on legs
6. Lower wall section
7. Raised metal edge on table
8. Principle relating design to social status
9. Small pedestal table
10. Upholstered enclosed armchair
11. Classical leaf motif
12. Wave pattern ornament
13. Flat column attached to wall
14. Horizontal top molding
15. Classical niche for sculpture
16. Small ladies writing desk
17. Table used for sewing
18. Corner cabinet
19. Four-poster bed
20. Decorative bronze furniture mounts

## PART III: CRITICAL ANALYSIS

1. Compare the relationship between structure and ornament in Rococo vs Neoclassical interiors.
2. Discuss how furniture design reflects changing social behavior (privacy, function, hierarchy).
3. Evaluate the role of symmetry as both an aesthetic and functional principle in interiors.