

## Physical Order and Disorder in Neoclassical Architecture Style

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**Abstract:** Neoclassicism is the name given to quite distinct movements in the decorative and visual arts, literature, theatre, music, and architecture that draw upon Western classical art and culture (usually that of Ancient Greece or Ancient Rome). These movements were dominant in northern Europe during the mid-18th to the end of the 19th century. What any "neo-classicism" depends on most fundamentally is a consensus about a body of work that has achieved canonic status. In fact classic is the expression of logic and law. Generally speaking, Neo-classic is the art of idealism in which artist is a person who is thoroughly and comprehensively conversant in laws. However, this doesn't mean that he constantly follows laws apathetic and lifelessly but, mixes them with tradition and expresses them in a new way in each work. If you want to know the definition of this style in one sentence, we can say: neoclassical building is the classical shell on modern facilities. Neoclassic is not an option vs. modernism but is in conflict with modernism and its consumer society which it protects. Max Bense who is one of the founders of informative aesthetic believes that, order has three degrees: chaos, being structured and being shaped. When we consider complete chaos that there are no regulations for connection between different components. In this case the possibility of prediction equals zero and innovation in maximum. Definition of being structured is one organized order with a structure that might have different forms. Bense calls the third part of order as a "chaos or disorganize order". In all three factors above replacement of components affected by a general organization whatever the rate of order is more and this order is more complicated, the informative content is less. In this paper first we have introduced this style briefly, we described order and disorder in the architecture and we have analyzed Evidences of order and disorder in this style.

**Key words:** Physical order and disorder, neoclassical architecture style, Evidence

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### *Neoclassical architecture:*

Neoclassicism is the name given to quite distinct movements in the decorative and visual arts, literature, theatre, music, and architecture that draw upon Western classical art and culture (usually that of Ancient Greece or Ancient Rome). These movements were dominant in northern Europe during the mid-18th to the end of the 19th century. Neoclassicism, in a cultural, artistic, and architectural sense, grew as a response against Rococo, which was seen as over-the-top and shallow.

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In fact classic is the expression of logic and law. Generally speaking, Neo-classic is the art of idealism in which artist is a person who is thoroughly and comprehensively conversant in laws. However, this doesn't mean that he constantly follows laws apathetic and lifelessly but, mixes them with tradition and expresses them in a new way in each work.

Mere modernism, improvisation, and inspiration are not neo-classics' principles. Modern mottos like modernity and modernism are inconsistent with neoclassical term. Because neo-classic is not seeking recreation of forms but is the expression of complete and flawless control and is seeking perfection.

Neoclassic and the cycle indicate the current tradition which has been the secret of classical style and follows it until perfection.

From the beginning of classic to date, neoclassic cycle and retelling term of classic show that it has been like a perfection which, in some era, its nonexistence has caused a vacuum and persuaded some people to refer back to it again.

The earliest movement motivated by a neoclassical inspiration is a Roman style that was first distinguished

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by the German art historian Friedrich Hauser. In the visual arts the European movement called "neoclassicism" began after 1765, as a reaction against both the surviving Baroque and Rococo styles, and as a desire to return to the perceived "purity" of the arts of Rome, the more vague perception of "ideal" (of Ancient Greek arts).

Contrasting with the Baroque and the Rococo, Neoclassical paintings are devoid of pastel colors and haziness; instead, they have sharp colors with Chiaroscuro. In the case of Neo-classicism in France, a prime example is Jacques Louis David whose paintings often use Roman and Greek elements to extol the French Revolution's virtues.

Each "neo"- classicism selects some models among the range of possible classics that are available to it, and ignores others.

Neoclassicism first gained influence in England and France, through a generation of French art students trained in Rome and influenced by the writings of Johann Joachim Winckelmann, and it was quickly adopted by progressive circles in Sweden. At first, classicizing decor was grafted onto familiar European.

It's the philosophy and classical civilization of Ancient Greece and Roman which makes up intellectual and social foundation of western civilization and over past two thousand years it was classical philosophy which has been constantly evident in mental vision and physical skeleton of western civilization. Of course Western architecture has not been exempt and classical architecture has been Continuous raised in western history.

Classical style which had been relatively neglected following over half-century dominance of modern architecture, after criticism against modern style and especially after an exhibition in London called Destruction of Suburban Homes in 1975, was gradually raised as an important genre which can be responsive to modern society demands.

Neoclassical architects such as post- modern architects have given attention to the past but there's one major difference between these two views about history. Post-modern architecture seeks man's identity and, in their notion, history of any race and nation is considered to be a part of that nation's identity. Therefore they display cultural and skeleton history as well as architectural grammar of ethnic architecture in each region. But this display is not to imitation above, but it updates whatever is about the identity of a nation in buildings and appears as new updates based on time and place conditions. Therefore post-modern architects do not hesitate in changing proportions, colors and function of historical symbols.

But neoclassical architects such as one of the major Neoclassical Style theorists believe that "classical orders are sacred divine inspirations", therefore any change, especially any of which causes them to become flawed instead of perfect, is not authentic. They believe that this is the reason for immortality of classical architecture. Architects of the neoclassical style believe that post-modern style is a fashion because eternal principles of classical architecture have been altered according to nature, Opinion and logic of land in this style.

Neoclassical architects do not consider modern style as an acceptable style, as Quinlan Terry says in this field: "modernism is a way of avoiding whatever which does not have functionality". Therefore, neoclassical architectures use past and especially classical architecture as source of their inspiration and design classical or traditional architecture according to today's demands as it was in skeleton aspect. But it should be noted that in historical form, all the furniture comforts are provided.

But if you want to know the definition of this style in one sentence, we can say: neoclassical building is the classical shell on modern facilities.

Quinlan Terry questions that why old materials live longer than new materials-or why old buildings are more pleasant than new buildings... We live in a consumer society, use land resources and the waste instead... not only is the traditional style of construction more accurate in terms of environmental climate but also, because it uses natural material instead of synthetic material, is more consistent with humanistic mind and spirit.

Léon Krier, an architect from Luxembourg, who is another major architect of this style said: neoclassic is not an option vs. modernism but is in conflict with modernism and its consumer society which it protects. He considers methods and materials which are symbols of modernism - standardization, pre-fabrication, steel, concrete, and glass- as the superficial signs of a sweeping dogmatic sentence that could be still exclusive and removes whatever is not in accordance with it.

Rob Krier, Leon's brother, who is also one of the architects of neoclassical style, believes that traditional humanistic cities in Europe died out after two circuit events in 20<sup>th</sup> century- war and modernism- which caused modern cities to take their place that did not have any with and psychological human characteristics.

One of the interesting and successful projects in field of neoclassical style is Richmond Riverside residential complex beside Times river 1985-87. This residential complex has been designed in London by

Quinlan Terry and includes offices, shops, and numerous restaurants. Not only is this complex beautiful, luxurious, and attractive for the visitors of London but also, in competitive real estate market, has attracted lots of buyers' attention. It seems that the buildings belong to 18<sup>th</sup> century but all facilities and necessities of modern term have been taken into account.

Other well-known architects of this style are, Alan Greenberg, Robert Adam, Clough Williams-Ellis, and Robert Stern. It should be mentioned that there has been seen an apparent trend towards neoclassical architecture. Also work of architects like Aldo Rossi or even Robert Venturi are on display adjacent with neoclassical architects' designs. Interesting that Philip Johnson – famous modernist and then post modernist architect- has designed in neoclassical style. We can say now that, post-modern architects have more attention about eternal and sustainable principles of past and history.

### ***Physical Order and Disorder in Architecture:***

The architecture is composed of different part. The connection between these components has been organized. It means that all these components are subsystem of an organism. This system or organism might be very simple or complicated. Max Bense who is one of the founders of informative aesthetic believes that, order has three degrees: chaos, being structured and being shaped. When we consider complete chaos that there are no regulations for connection between different components. In this case the possibility of prediction equals zero and innovation in maximum. Definition of being structured is one organized order with a structure that might have different forms. Bense calls the third part of order as a “chaos or disorganize order”. When we talk about this order that in which all materials have been replaced that displaying the choices have been picked up freely and in united system.

In all three factors above replacement of components affected by a general organization whatever the rate of order is more and this order is more complicated, the informative content is less .But we should not think that more complication equals chaos automatically. This order couldn't be recognize easily and could even cause mistake. More order equals less innovation .In complete chaos the probability of all components are equal, so squandering information equals zero and in consequence the possibility of new combination or maximum creation is possible.

Continuing of a style is in connection with order and squandering information and not to be with innovation. The contrast of styles comes from the difference of its components and its dominated order .In this case they have been more or less complicate and by means of that they have been connected by viewer or user. For example in Indian temples in India there is an order that they are not identifiable at the first glance because their components are almost complicated.

Order means obligation automatically. Whatever this order is sever the open space is less so it could be remained for the variety of components. And each part should obey these rules more and more. In a case that some these parts couldn't even do their main task and in reverse a kind of complicated order creates more freedom and this freedom creates more open space for forming the components and causing opacity. The two kinds of orders, of course, have some exceptions just in a condition that the main factors of organism stay stable and without changing.

Buildings which are in order and are not flexible give us less freedom. In the other word changing one factor in this system could hardly possible. But in the opposite, these architectures give us their messages very clear and straight and nothing for personal interpretation for buildings with complicated order the issue is something else. Here in this case, we are completely free to act. Personal interpretation and opacity are possible. Such building expects us to be more active. We ourselves should discover the order of that and also search for its system. We can compare this building with Picasso's painting named Guernica. In there also this is viewer wants to comprehend the painting and this is also the viewer who is obliged to search about the organism and thoughts, problems which lay behind of the painting.

Architectural styles of Mies van der Rohe and Venturi are eventually the same )Spectrum(. The contrast between the two even influenced the choice of materials. But which one of these two styles is better or more beautiful?

For answering this question it would impossible find a definite answer. As we will see the value of aesthetic of objects could be measured or adjusted. This value equals with the consequence of the division of order by complication. Whatever a building is more complicated its organism should be more expanded that we will be able to find a measurement for its aesthetic.

Buildings with severe order like many of Mies van der Rohe's works, either gives no opportunity to complication or it ends to chaos. In the other words, the Robert Venturi's open order needs complication that wouldn't be naively.

The important note is that in each style should be equivalent between complication and relevant order the comparison between two styles is impossible. We couldn't consider any style as the best in architecture absolutely.

But which or who make it clear that how the dominated order should be, simple or complicated?

In T. Munro's opinion that: the complication in an organism continuously being increased in an art till it makes studying harder occasionally. The consequence of this hardship is the general turning point and return to a more simplified organism. The trueness of this Munro's idea could be confirmed by informative theory.

Peter smith proves that during architecture history, one phase with three steps is really recognition which has been repeated several times.

- A severe and distinct order dominates in first step. Coordination and simplicity has basic role in this era.
- The main characteristic of second step is tension.
- Lack of clarification and seduction are the main traits of third step. Order in here is that complicated which we are approaching to the maximum capacity of our conceptual.

There is a direct connection between the rate of regularity and division of information to semantic and aesthetics quota of semantic information and with the same ratio the effect of wisdom on emotion will be more and vice versa: when aesthetics information has had more quota or order is more complicated emotion dominates on wisdom.

An introvert person who is rationalist basically prefers the clear order and extrovert person is more emotionalists and prefers the complicated order more.

#### ***Evidences of Order and Disorder in this Style:***

Given that the neo-classic architecture is "classical order and sacred and divine inspiration", therefore any change causes them to deficit. Neoclassical architecture considers past and especially the Classical architecture as source of its inspiration. In physical terms, buildings are designed for the today's need and inside these historical forms the modern facilities can be seen (classical cover over the modern features).

Quinlan Terry questions that why old materials live longer than new materials-or why old buildings are more pleasant than new buildings... We live in a consumer society, use land resources and treat the waste instead... not only is the traditional style of construction more accurate in terms of environmental climate but also, because it uses natural material instead of synthetic material, is more consistent with humanistic mind and spirit. (The importance of natural materials which itself is a kind of having difference to order and stability of the environment).

Neoclassical architecture which considers classical architecture as an eternal and timeless architecture, considers neoclassical principles as order, symmetry, proportions, harmony, and perfection in the time of ancient Greece.

In neoclassical architecture, cases like perfection, eternity, order, proportion, harmony, logic,

Mathematics, Geometry, and art have been given importance and are the source of inspiration in the style of Classical era.

#### ***Conclusion:***

Given that the neoclassical architecture is "classical order and sacred and divine inspiration", therefore any change causes them to deficit. Neoclassical architecture considers past and especially the classic architecture as source of its inspiration. Neoclassical architecture which considers classical architecture as an eternal and timeless architecture, considers neoclassical principles as order, symmetry, proportions, harmony, and perfection in the time of ancient Greece.

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