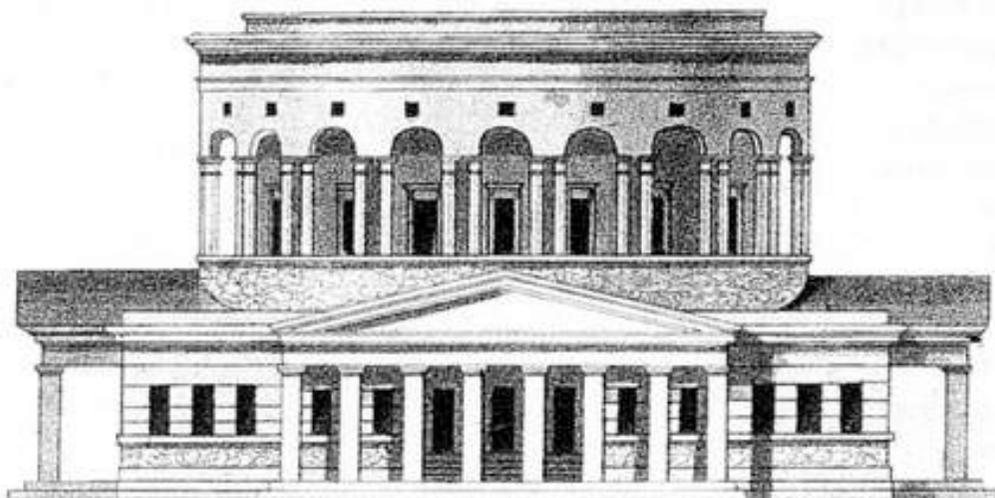


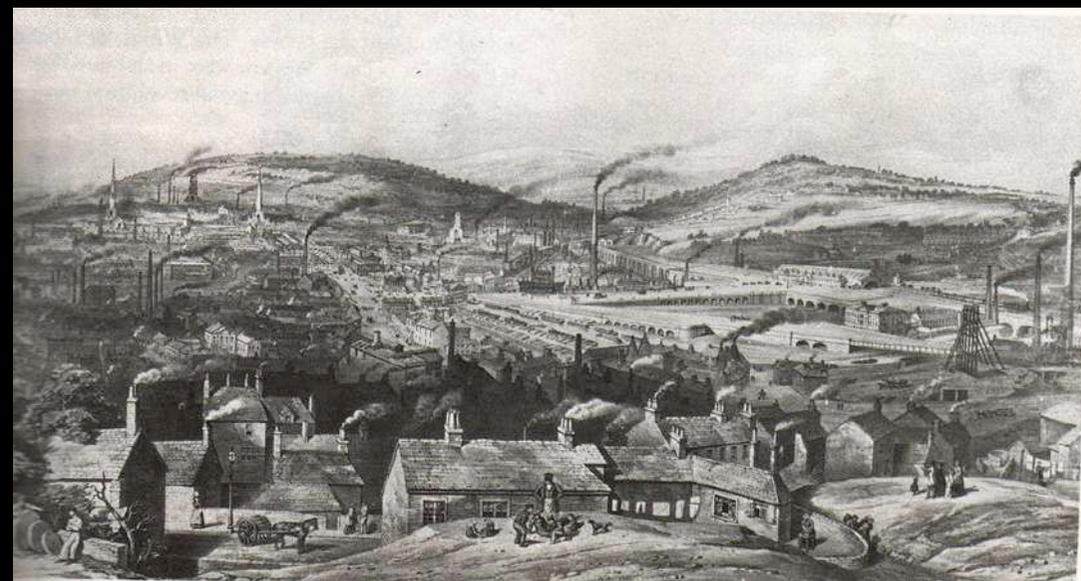
**Università degli Studi di Firenze  
sede di Empoli**

**Corso di laurea in pianificazione della città del territorio e del paesaggio**

**STORIA DELL'URBANISTICA MODERNA  
A.A. 2019-2020**



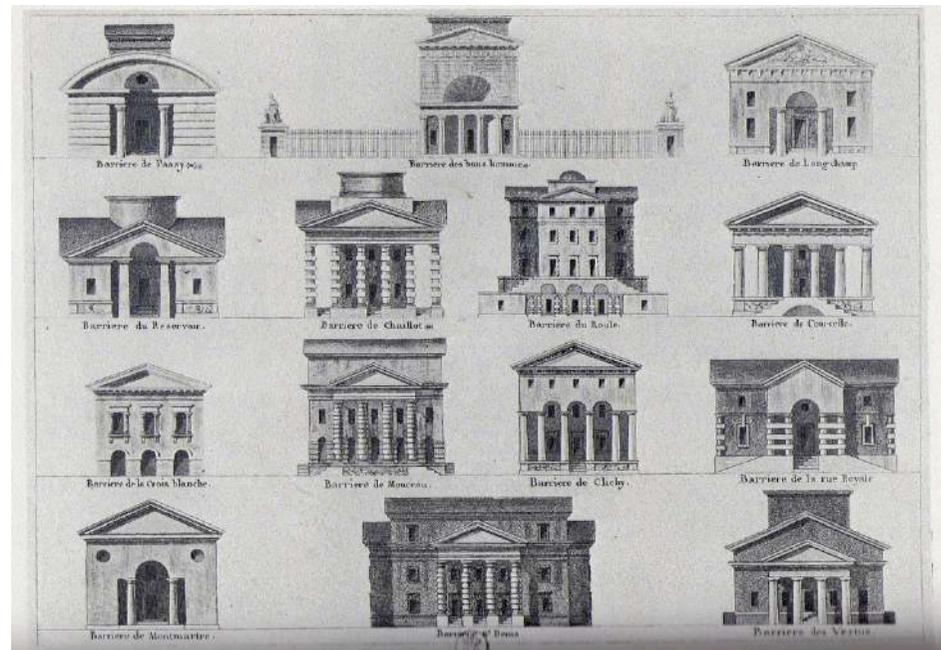
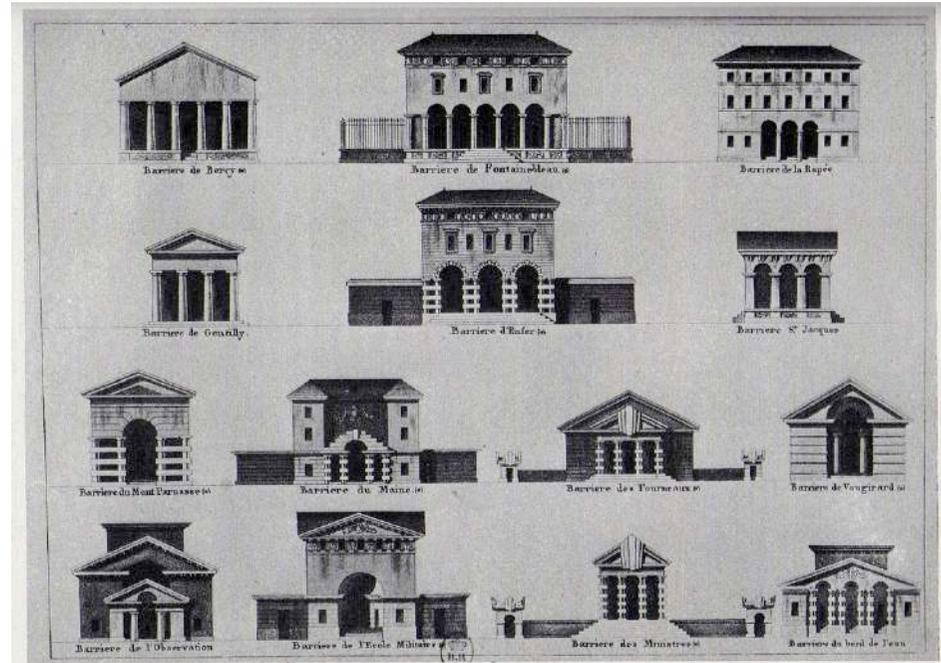
Barriere St. Martin

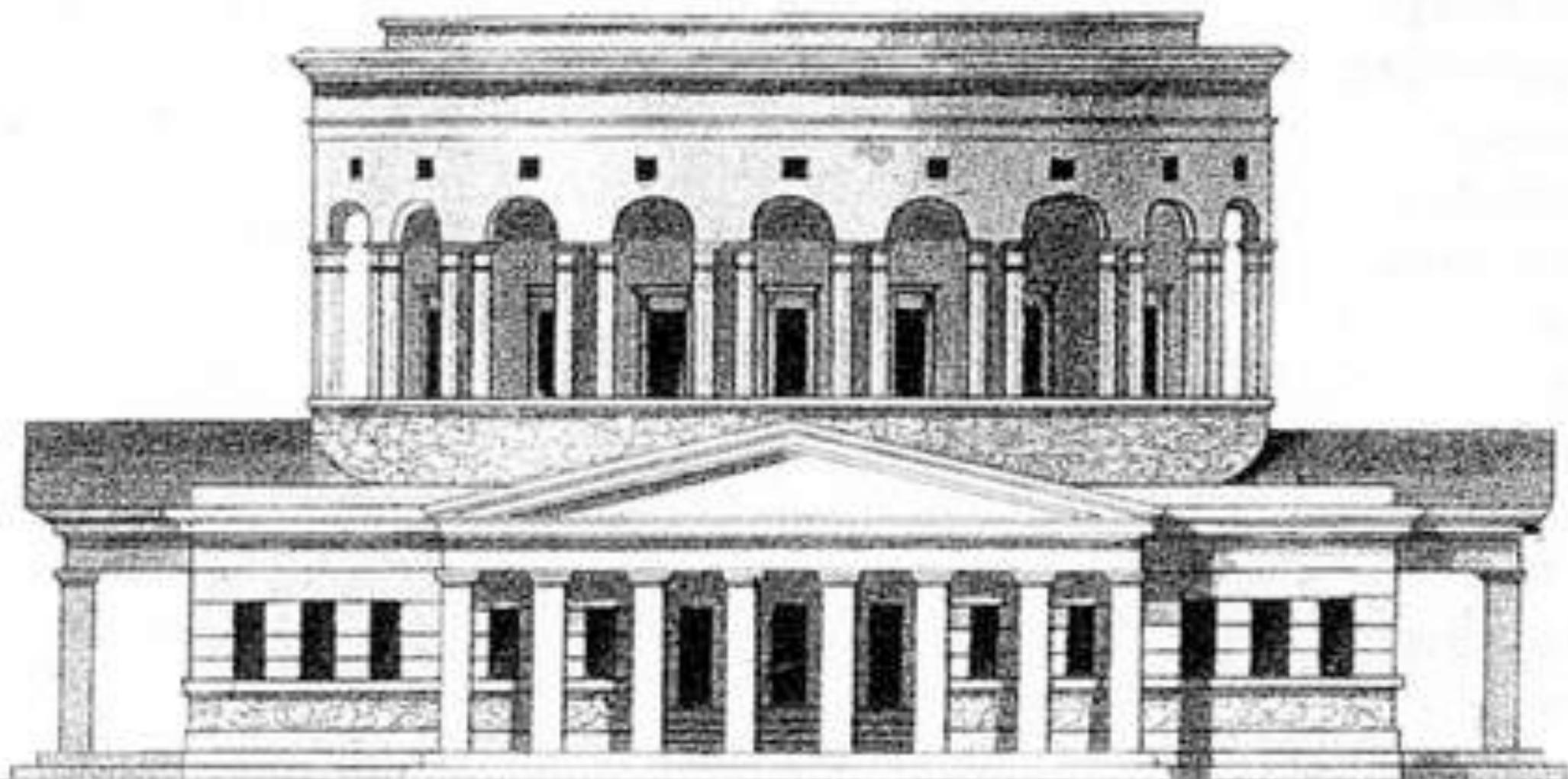


**Martedì 1 Ottobre:**

**La città tradizionale e la rivoluzione industriale**

# Claude Nicolas Ledoux (1736-1806)





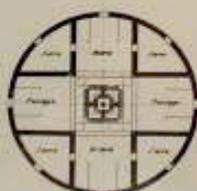
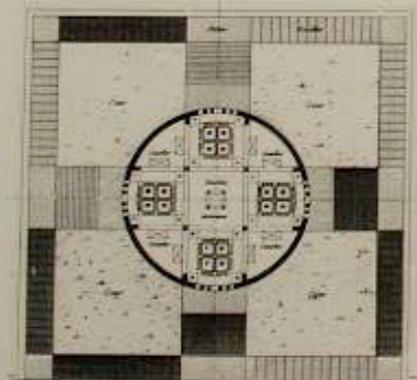
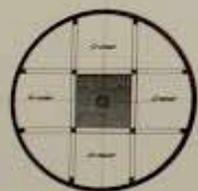
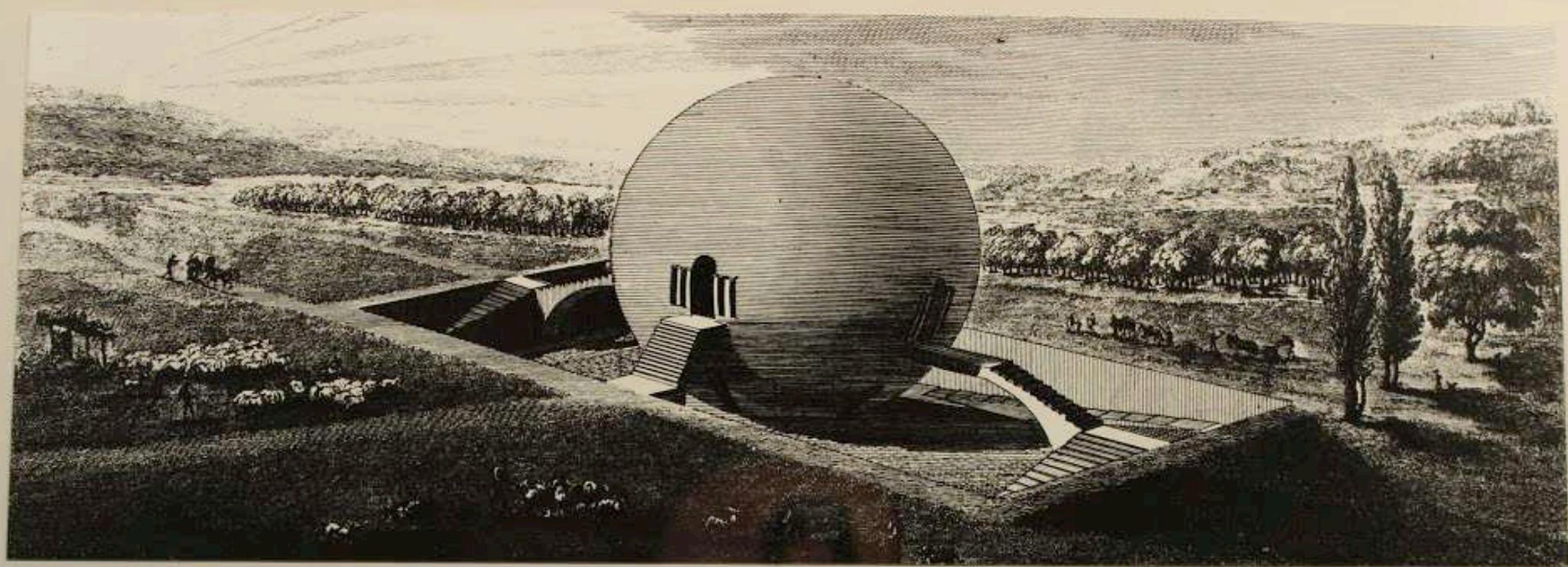
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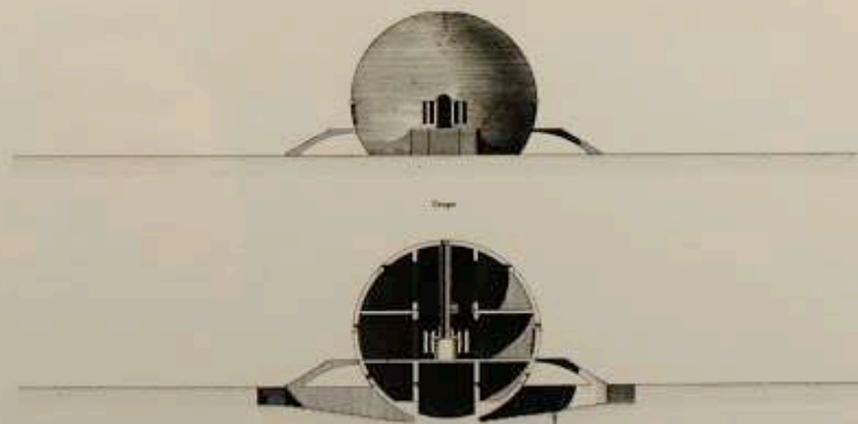




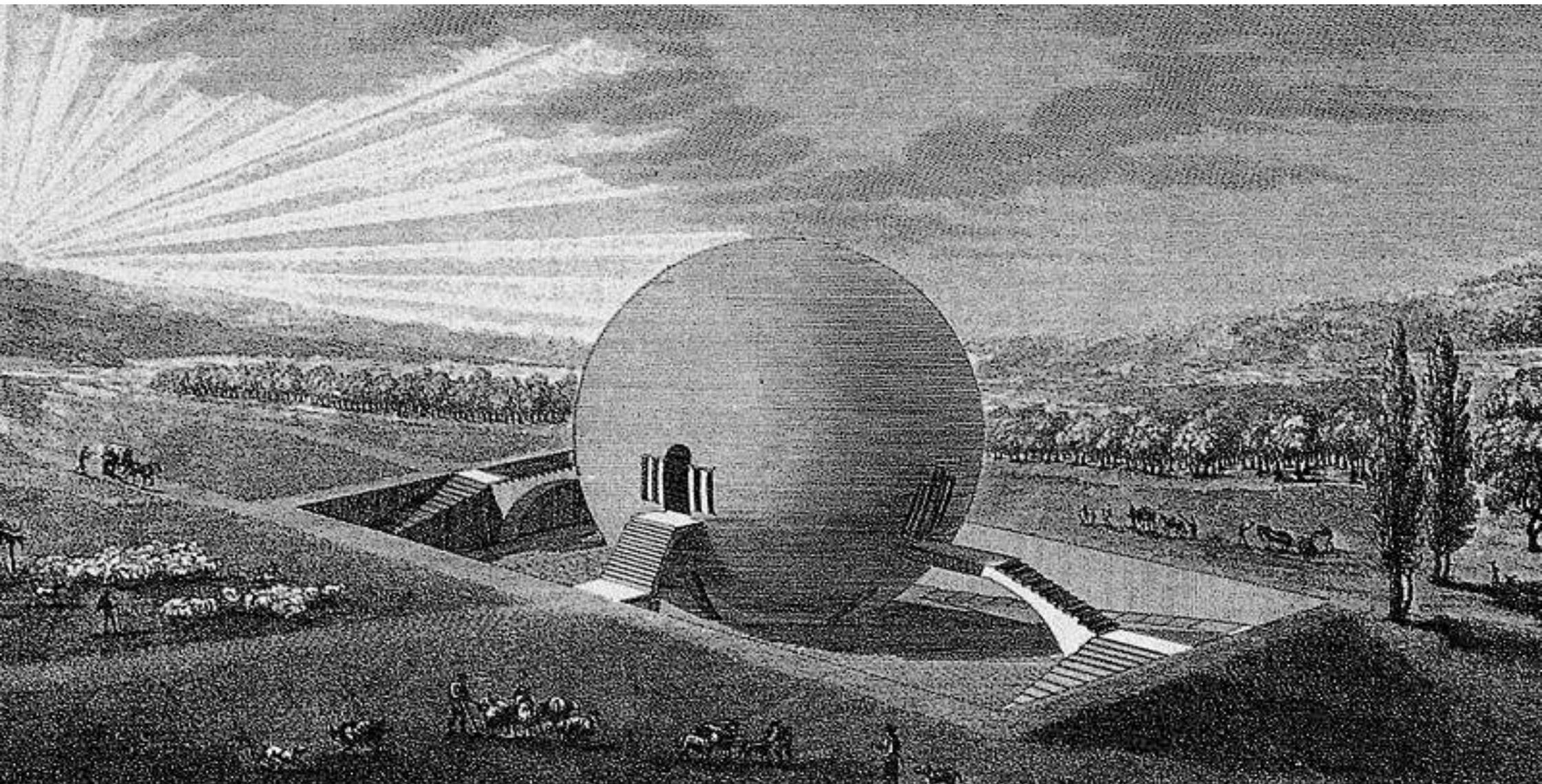


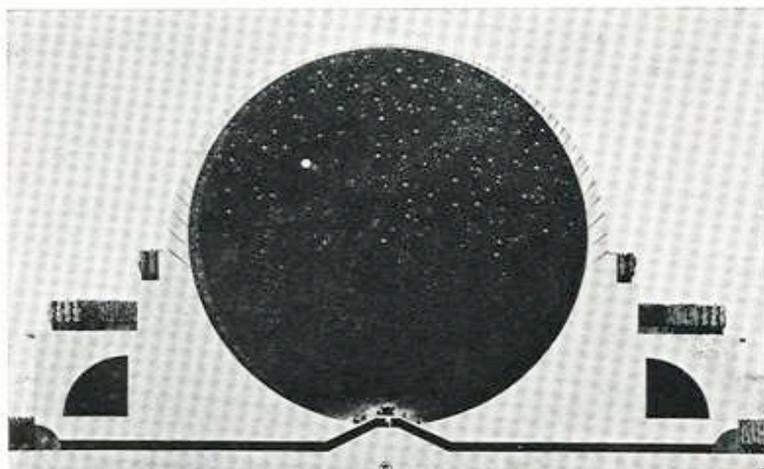


Maison pour les gardes agricoles de Maupertuis.  
Projet, vers 1785.  
Vue perspective, plans, coupe.  
Gravure, *Architecture de C.N. Ledoux*, pl. 254.



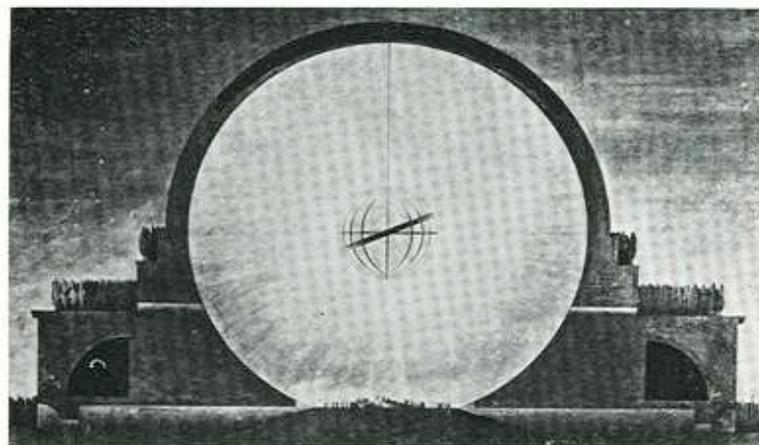
Atelier des ouvriers destinés  
à la fabrication des cercles.  
Élévation, plan, coupe. Gravure,  
*C.N. Ledoux, L'Architecture...*, pl. 88.



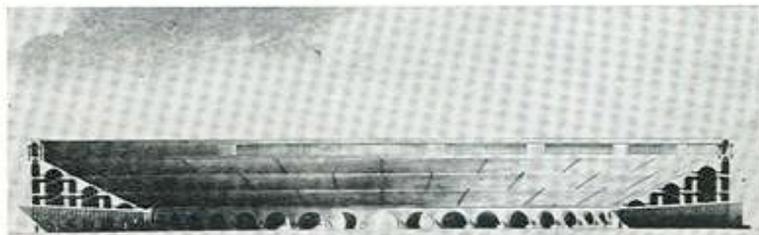


108

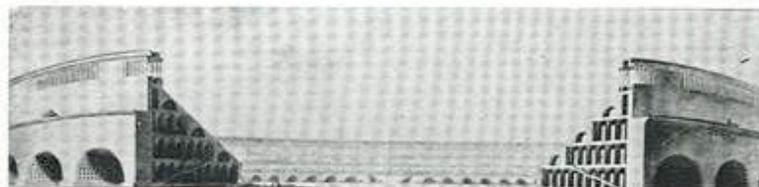
La città della cultura dell'illuminismo è l'ultima città valida dal punto di vista del disegno. Tuttavia gli architetti migliori appartenenti a quel movimento d'idee che ha condotto contemporaneamente alla rivoluzione scientifica e industriale e alla rivoluzione borghese in Francia sono i primi, principali responsabili del grande fallimento di questo rivolgimento culturale sul piano della forma nella città. All'alienazione prodotta dal mancato dialogo fra le due figure responsabili, il Principe e l'Architetto, sostituite e diluite (vedi le due pagine precedenti), si aggiunge l'alienazione funzionalistica di trattatisti come il Lodoli e il Milizia e l'alienazione formalistica ed utopistica di architetti « rivoluzionari » che scrivono e disegnano indipendentemente da qualsiasi riferimento alla realtà. Il caso del Ledoux e quello forse più importante, grandioso, del Boullée (108, 109, 110, 111) che consuma la sua vita collo scrivere un libro che sarà pubblicato solo molto più tardi, col disegnare edifici immensi, celebrativi e funerari che non saranno mai costruiti, e col insegnare una dottrina incapace di generare forma concreta nella città, sono casi limite, ma anche dimostrazione evidente della crisi architettonica già in atto durante la Rivoluzione del 1789.



109



110



111

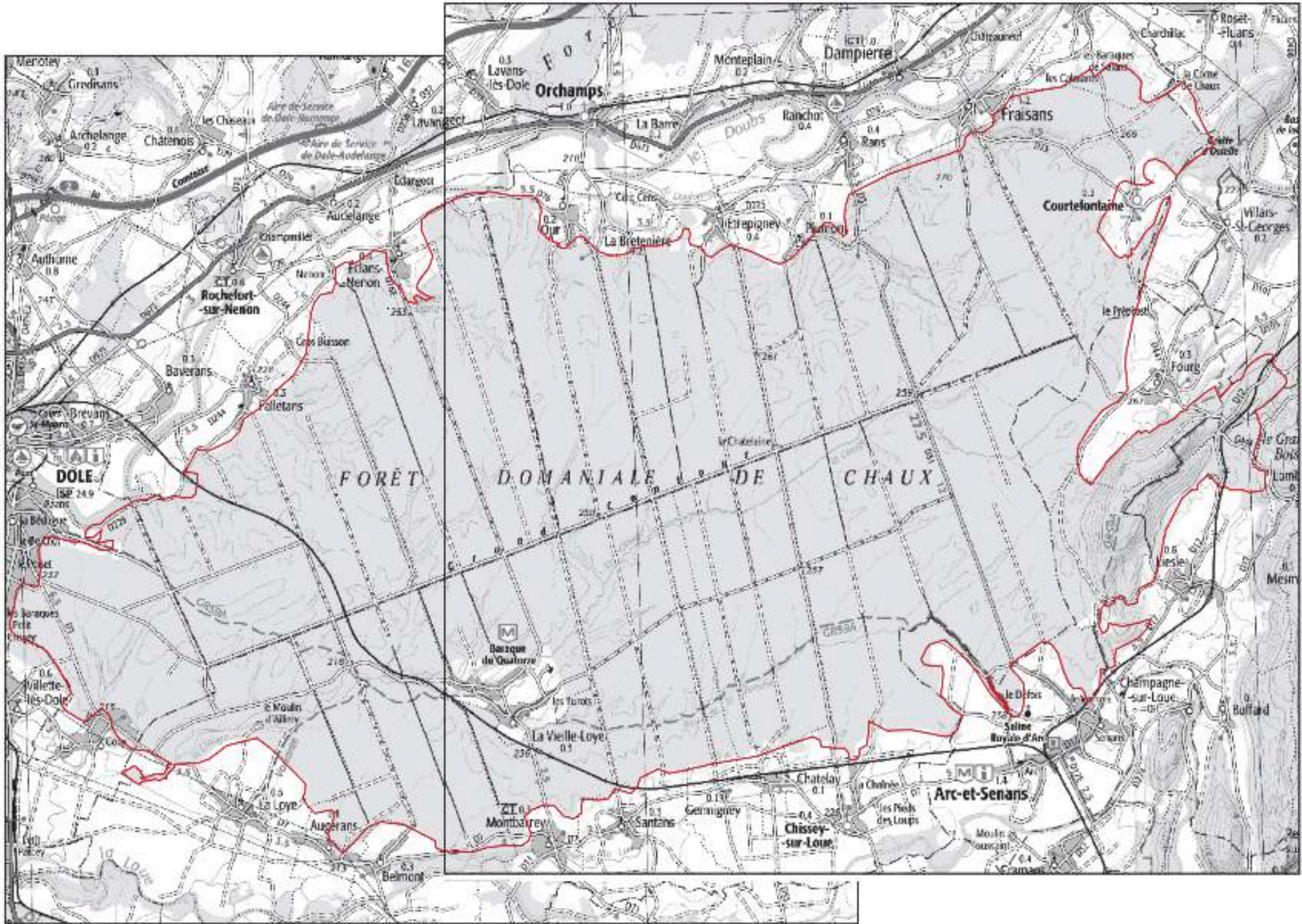


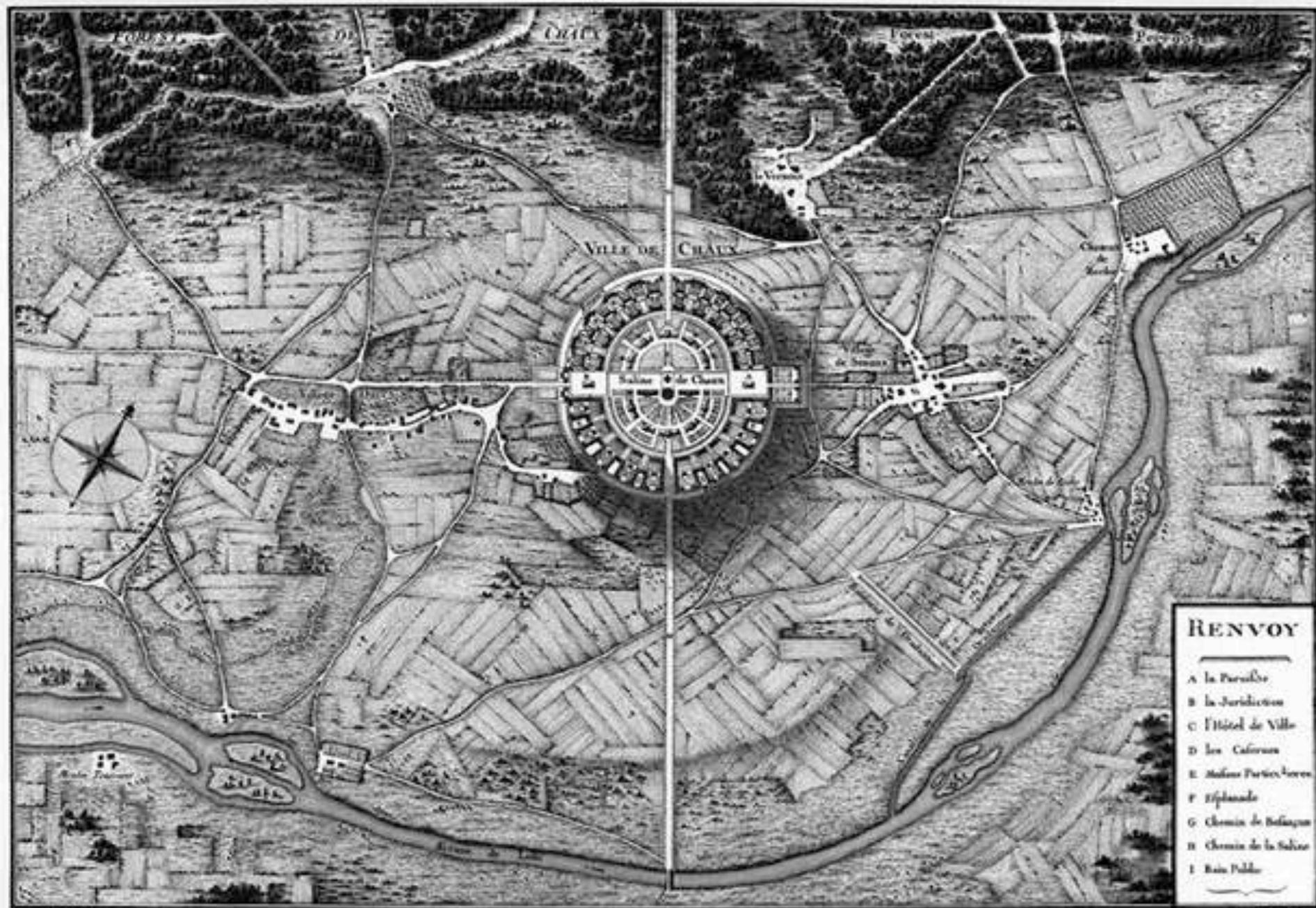
Ms. C. 9179



**Plan de la Forêt de Chaux**  
*de l'Emploiment de la Saline des Ardennes  
 de Gravation, de Canal et des Routes projetées  
 dans cette forêt pour la Saline et la Sablée.*

*Chaux à 2 toises au-dessus de son Canal*  
 —————  
*Chaux à 2 toises au-dessous de son Canal*  
 —————

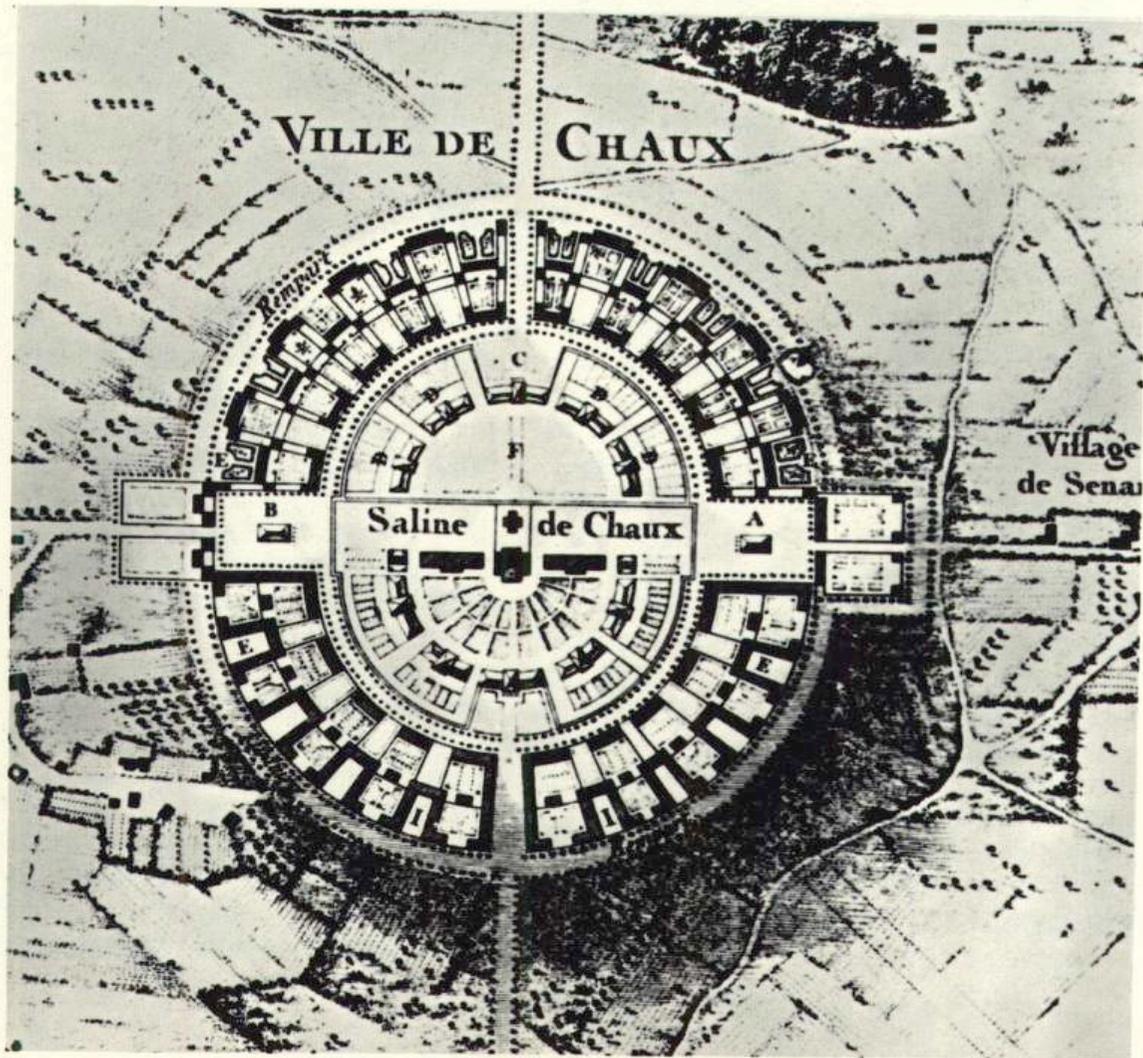


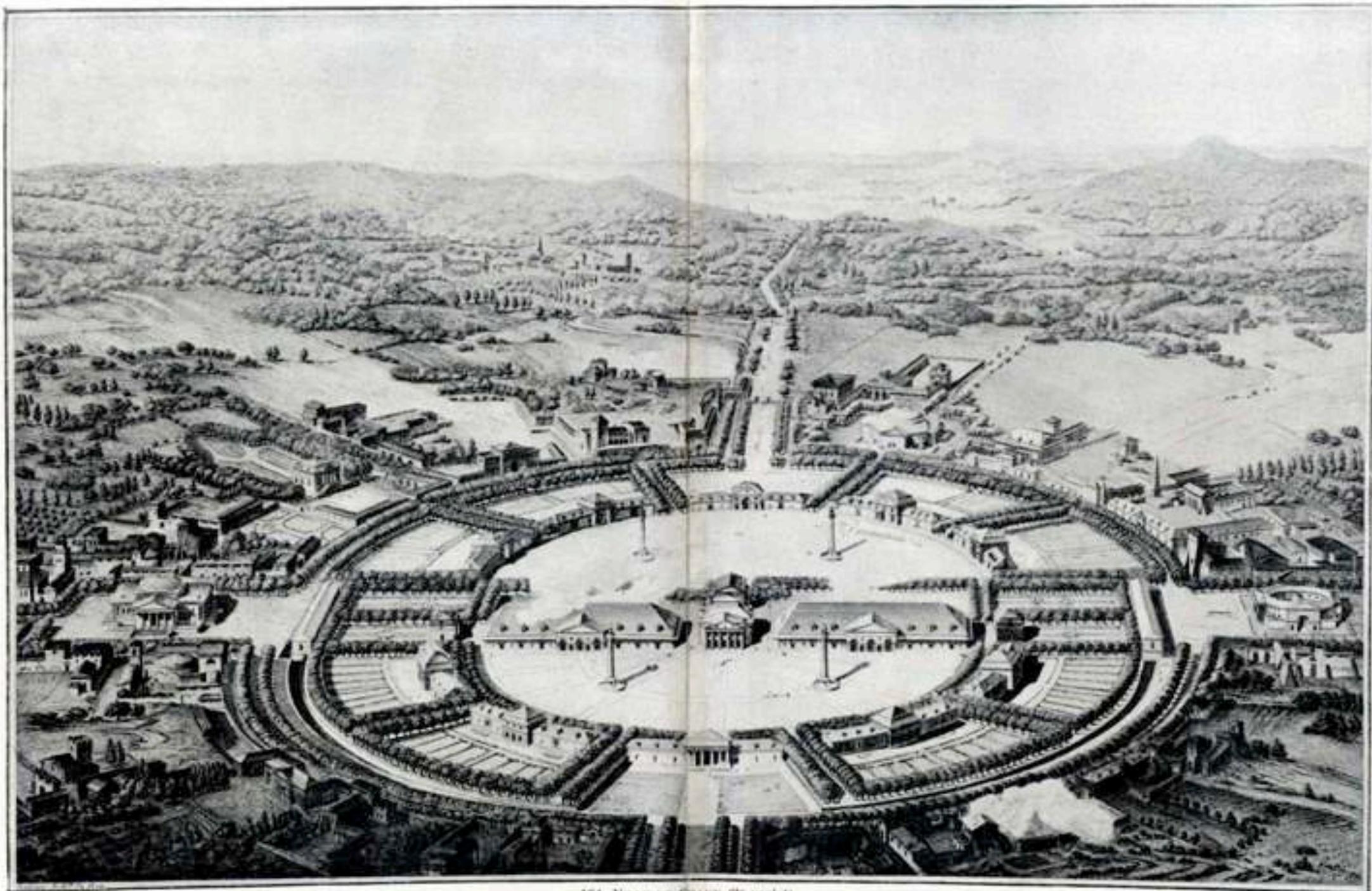


CARTE DES ENVIRONS DE LA SALINE DE CHAUX

Entre entre les Villages Davé et Senuas à la proximité de la Forêt de Chaux et de la Rivière de Loue

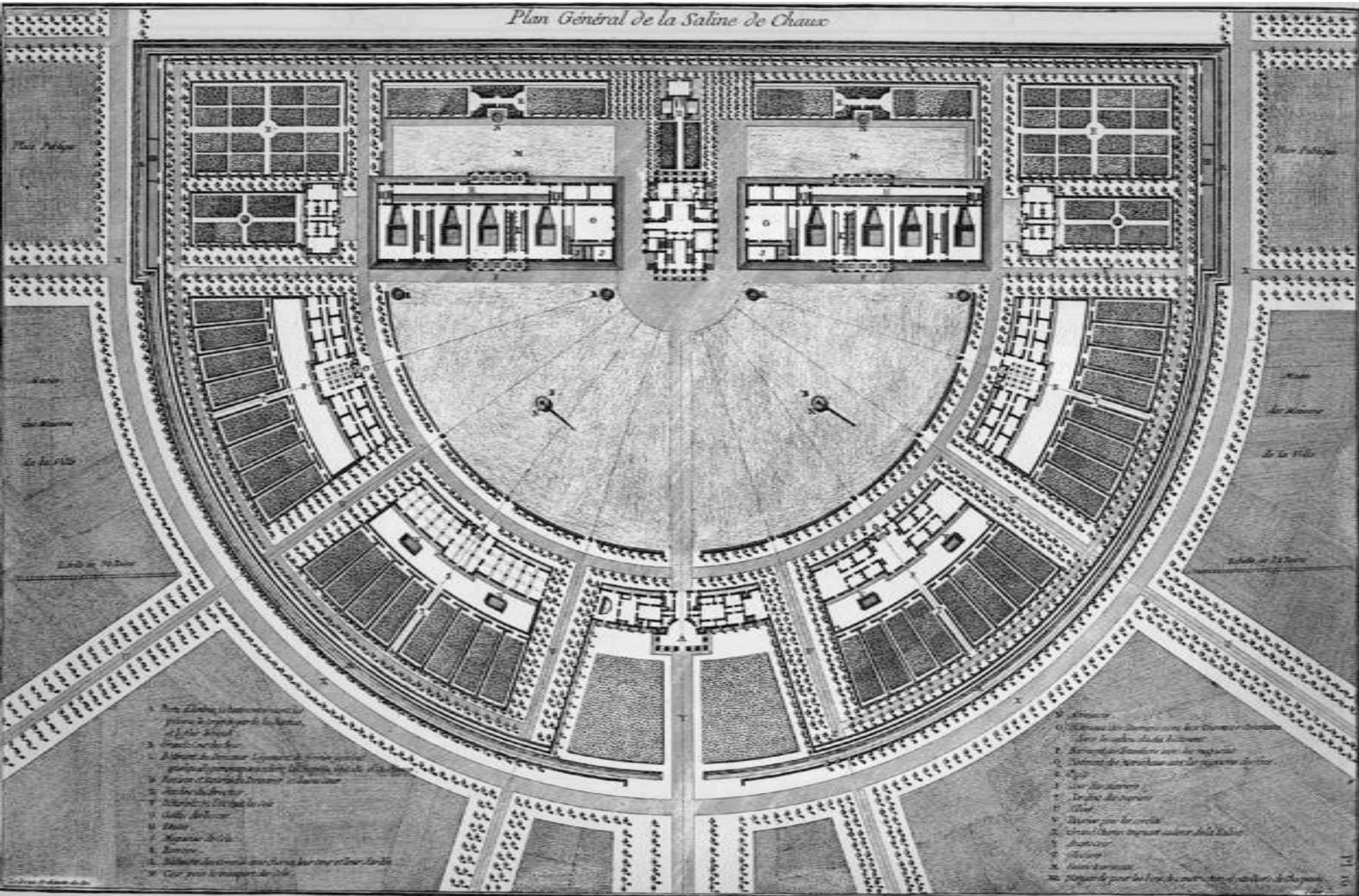
Échelle de 1:100,000





164. VILLE DE GRAUX (2<sup>e</sup> projet),  
Perspective cavalière.

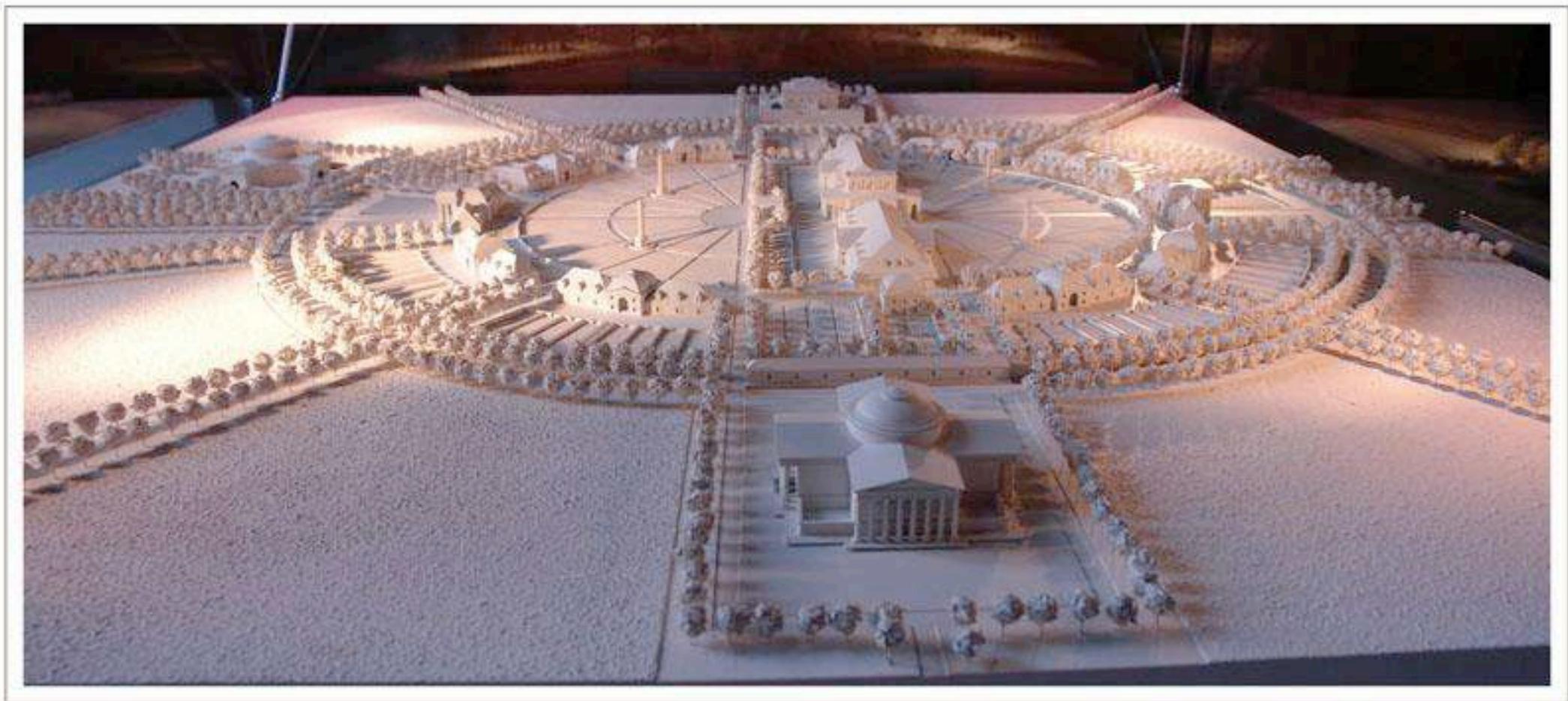
Plan Général de la Saline de Chaux



Plan de la Saline

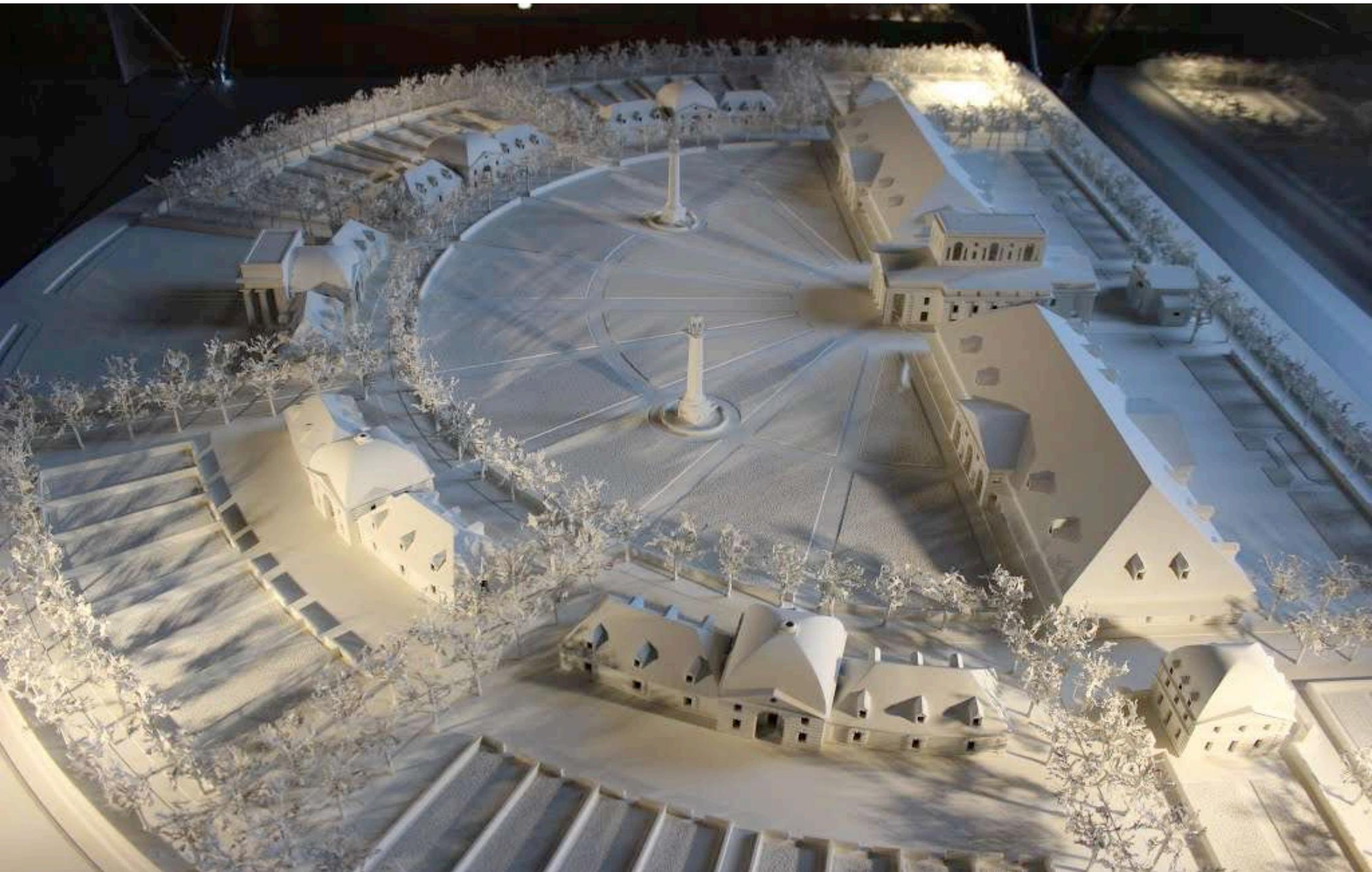
1. Rue d'entrée de la Saline
2. Cour de la Saline
3. Bâtimens de la Saline
4. Bâtimens de la Saline
5. Bâtimens de la Saline
6. Bâtimens de la Saline
7. Bâtimens de la Saline
8. Bâtimens de la Saline
9. Bâtimens de la Saline
10. Bâtimens de la Saline
11. Bâtimens de la Saline
12. Bâtimens de la Saline
13. Bâtimens de la Saline
14. Bâtimens de la Saline
15. Bâtimens de la Saline
16. Bâtimens de la Saline
17. Bâtimens de la Saline
18. Bâtimens de la Saline
19. Bâtimens de la Saline
20. Bâtimens de la Saline

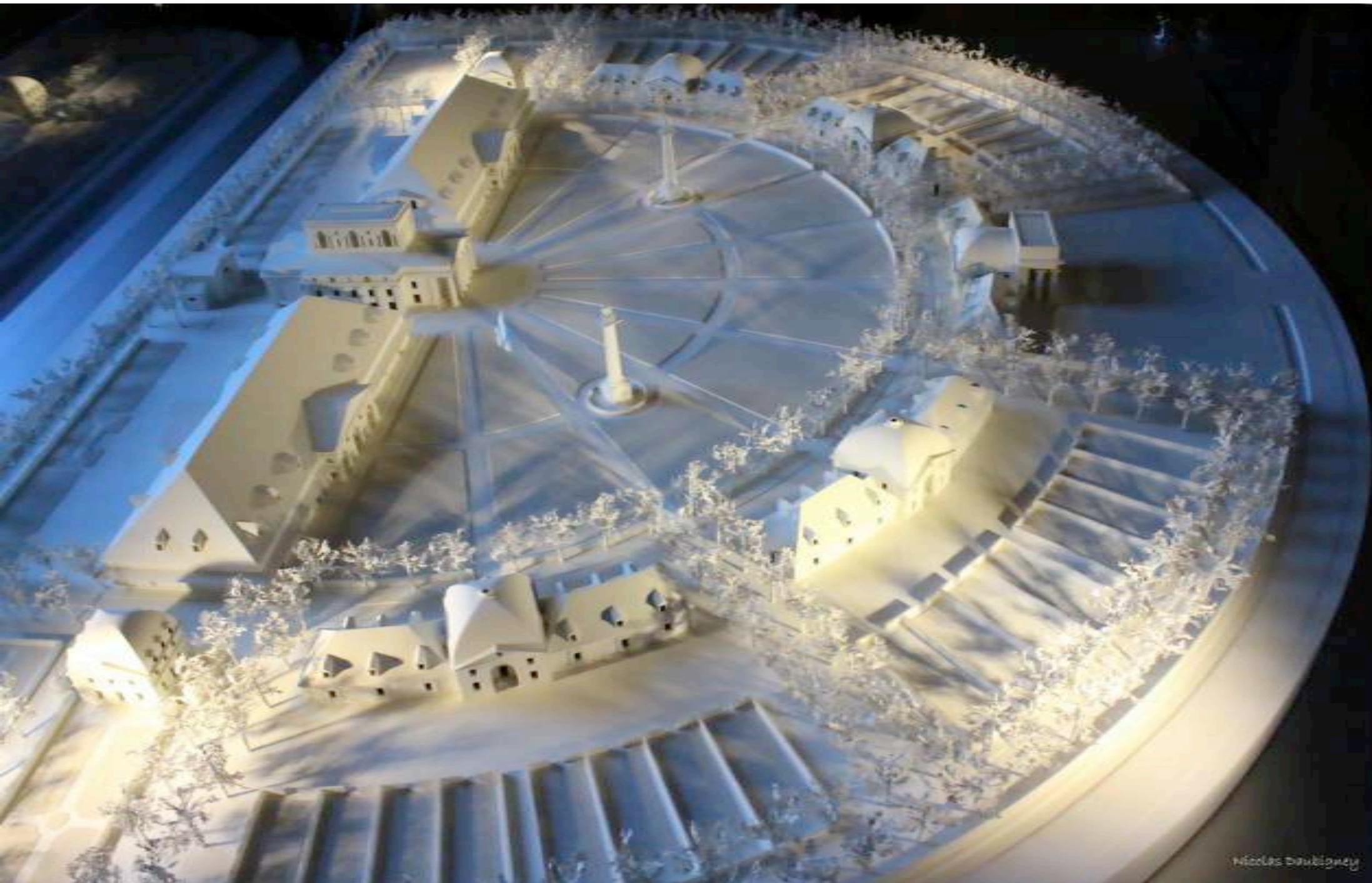
21. Bâtimens de la Saline
22. Bâtimens de la Saline
23. Bâtimens de la Saline
24. Bâtimens de la Saline
25. Bâtimens de la Saline
26. Bâtimens de la Saline
27. Bâtimens de la Saline
28. Bâtimens de la Saline
29. Bâtimens de la Saline
30. Bâtimens de la Saline
31. Bâtimens de la Saline
32. Bâtimens de la Saline
33. Bâtimens de la Saline
34. Bâtimens de la Saline
35. Bâtimens de la Saline
36. Bâtimens de la Saline
37. Bâtimens de la Saline
38. Bâtimens de la Saline
39. Bâtimens de la Saline
40. Bâtimens de la Saline



Landry, B

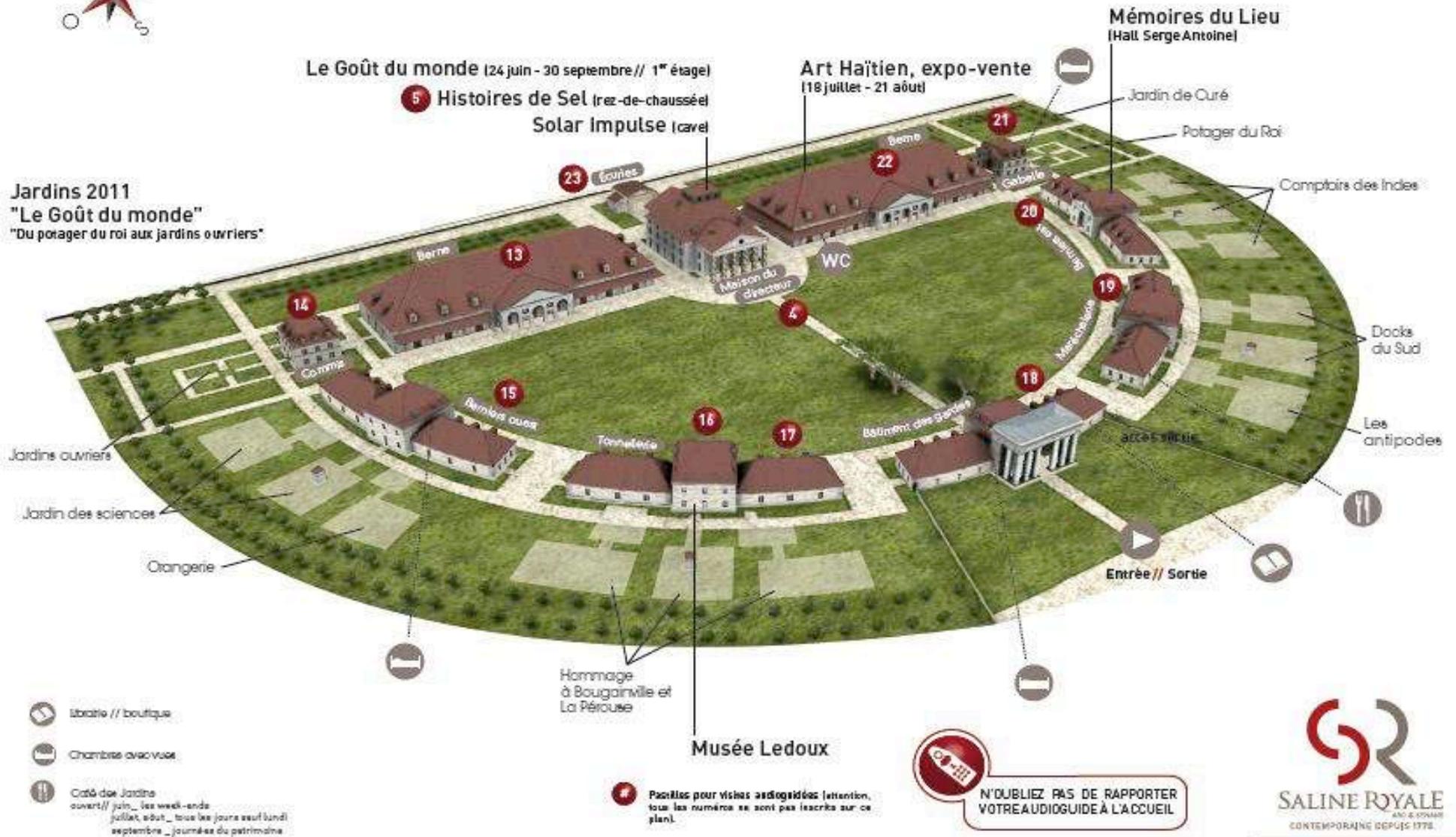




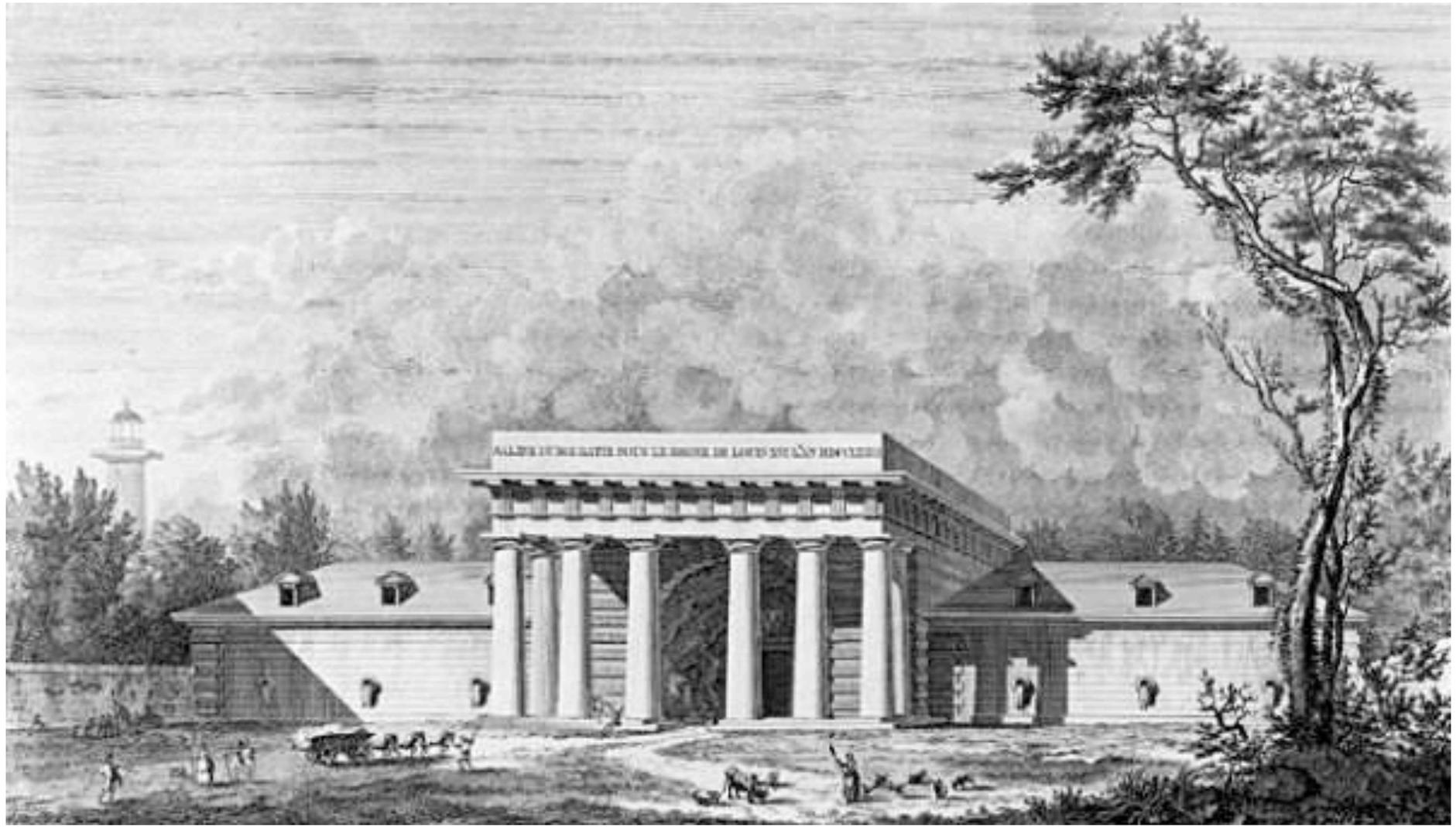


# La Saline royale

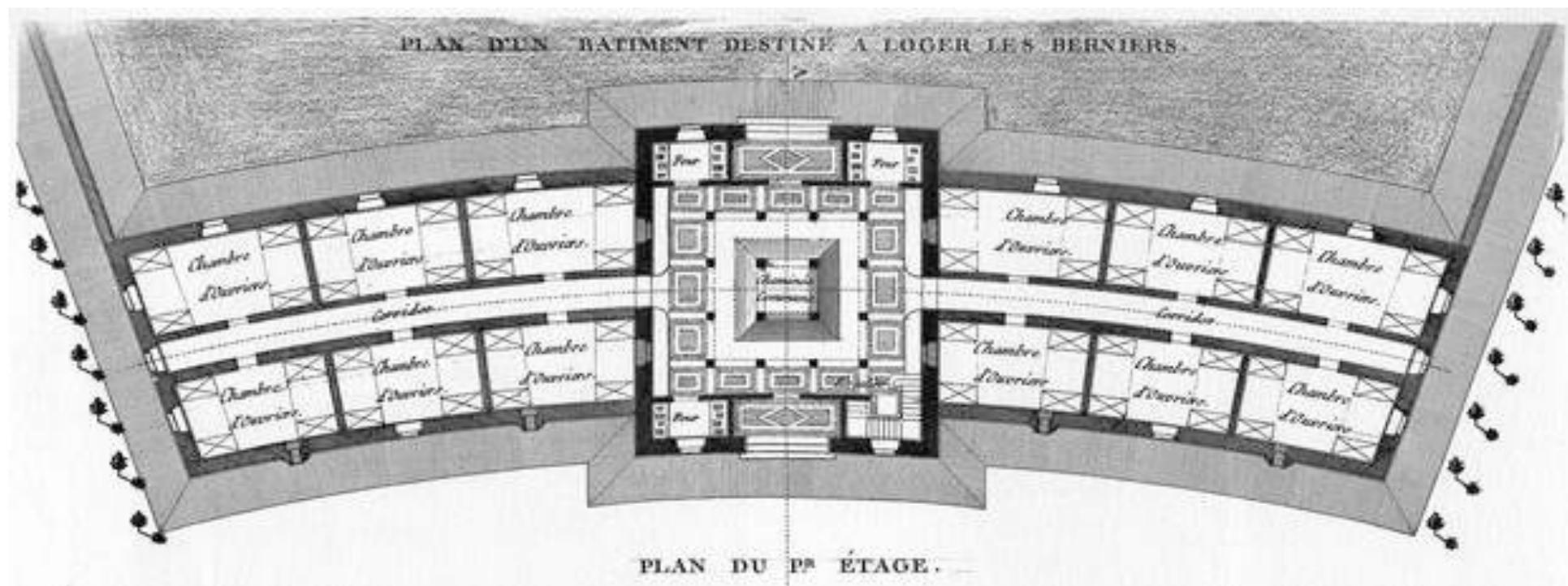
## Patrimoine Mondial de l'Unesco



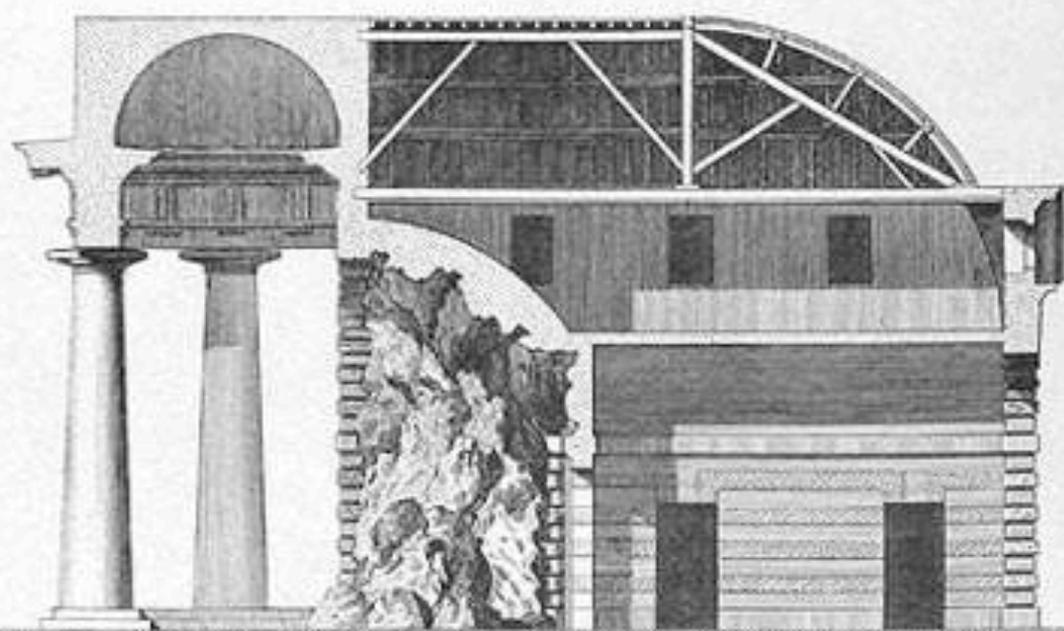




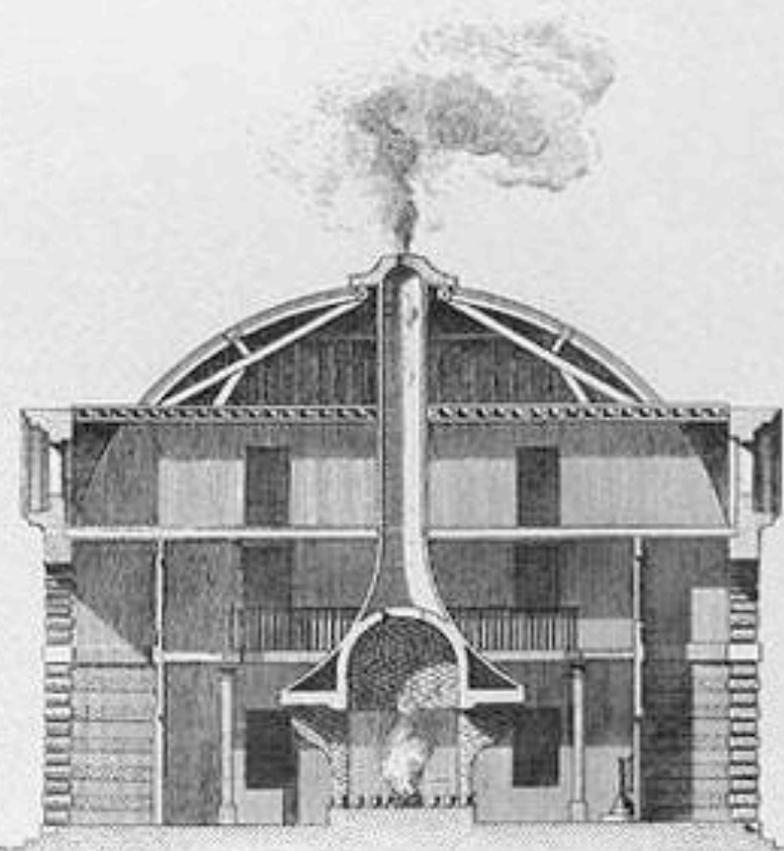
PLAN D'UN BATIMENT DESTINE A LOGER LES BERNIERS.



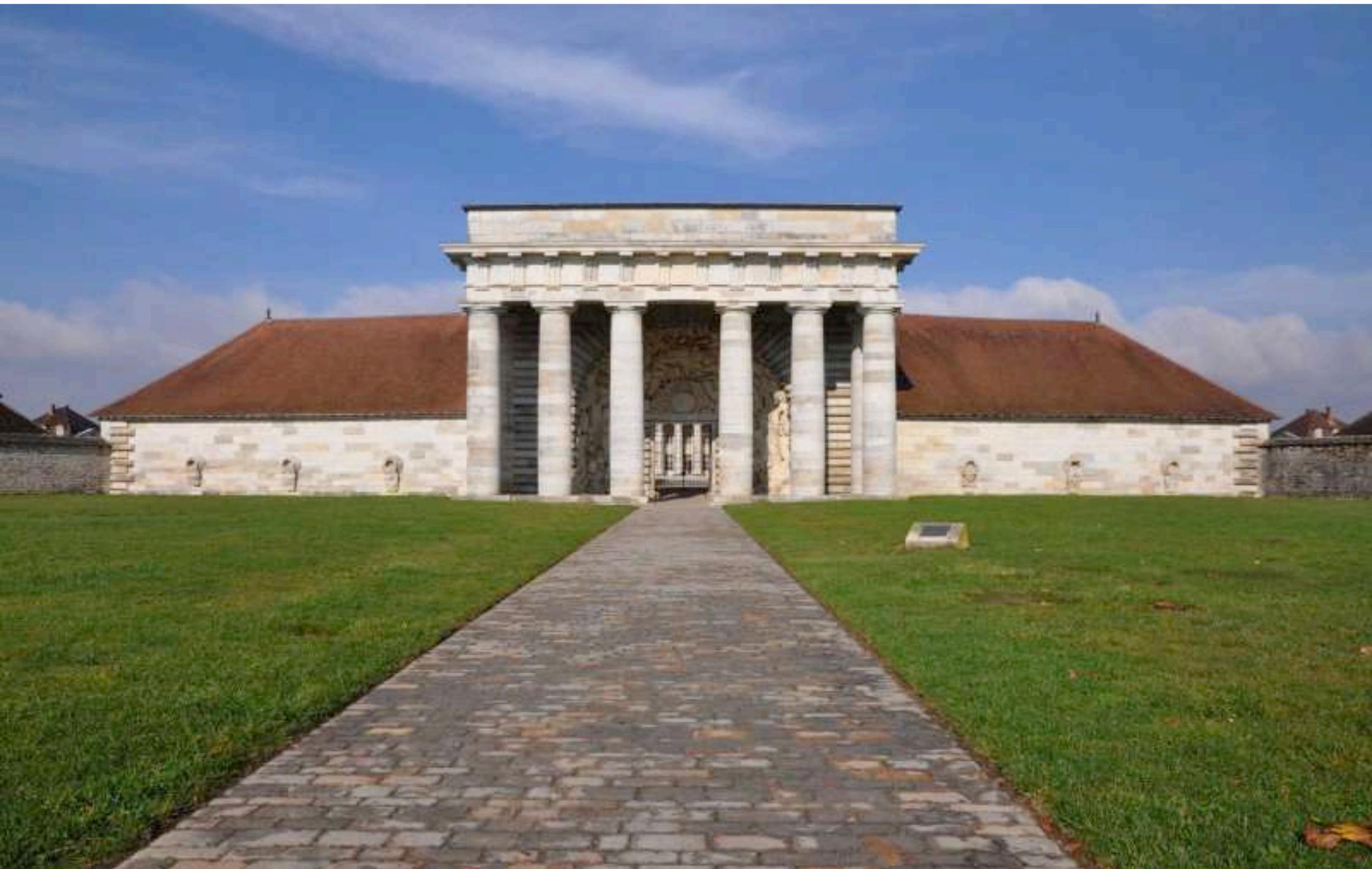
PLAN DU 1<sup>er</sup> ÉTAGE.



*Coupe de la Porte d'entrée de la Saline de Chaux, sur la Ligne AB.*



*Coupe sur la Ligne AW. du Bâtiment des Berniers.*



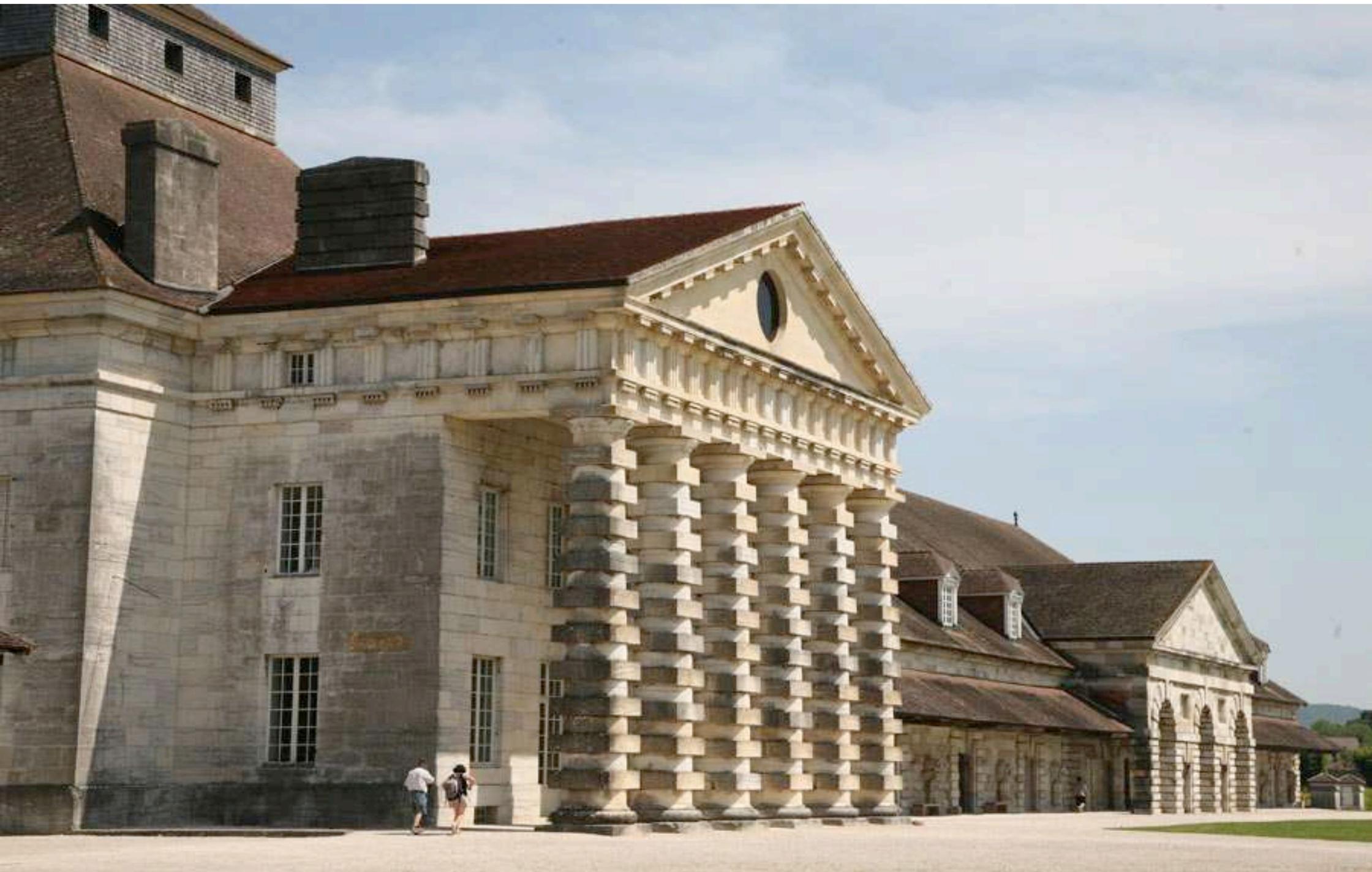
















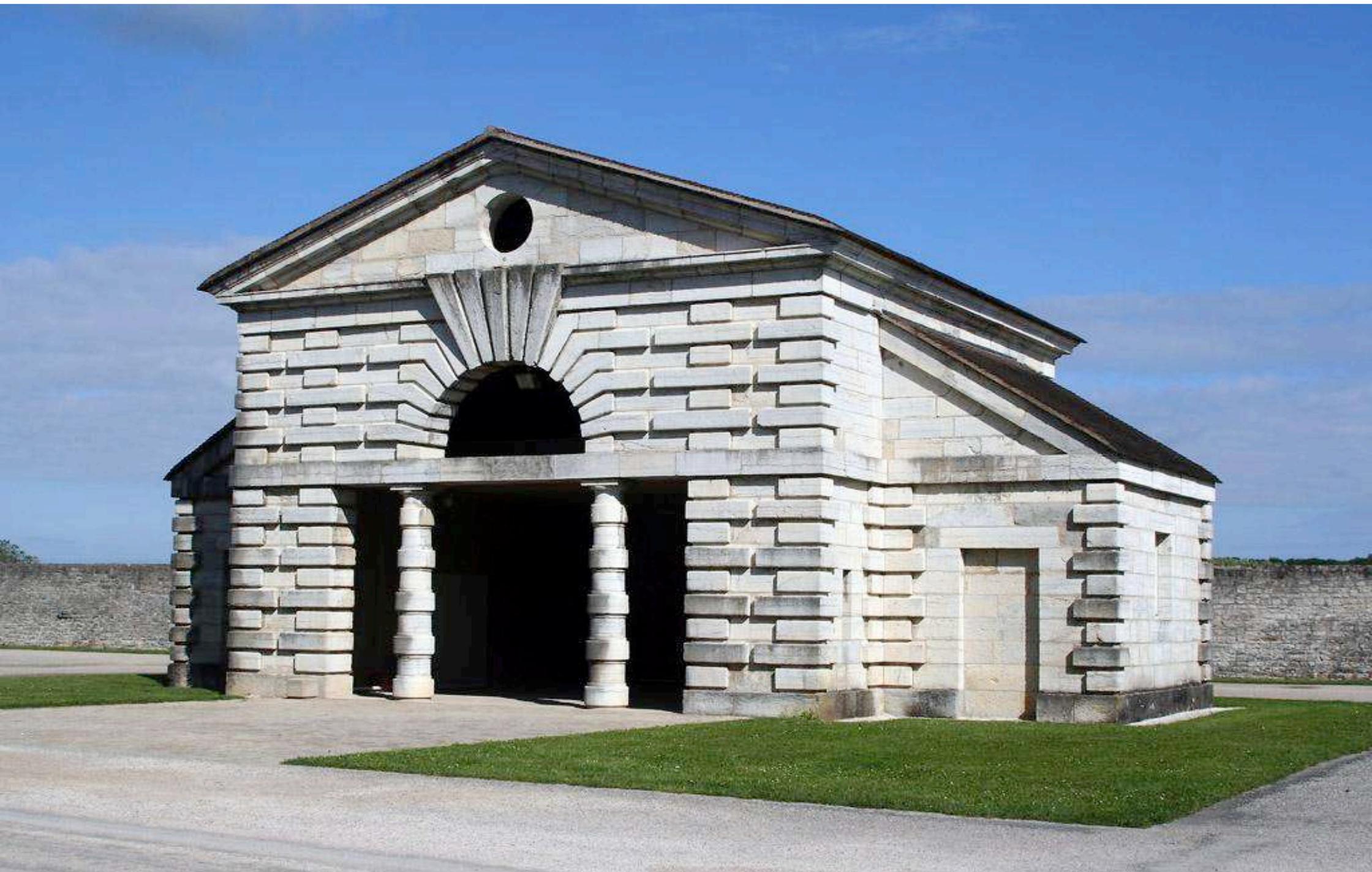


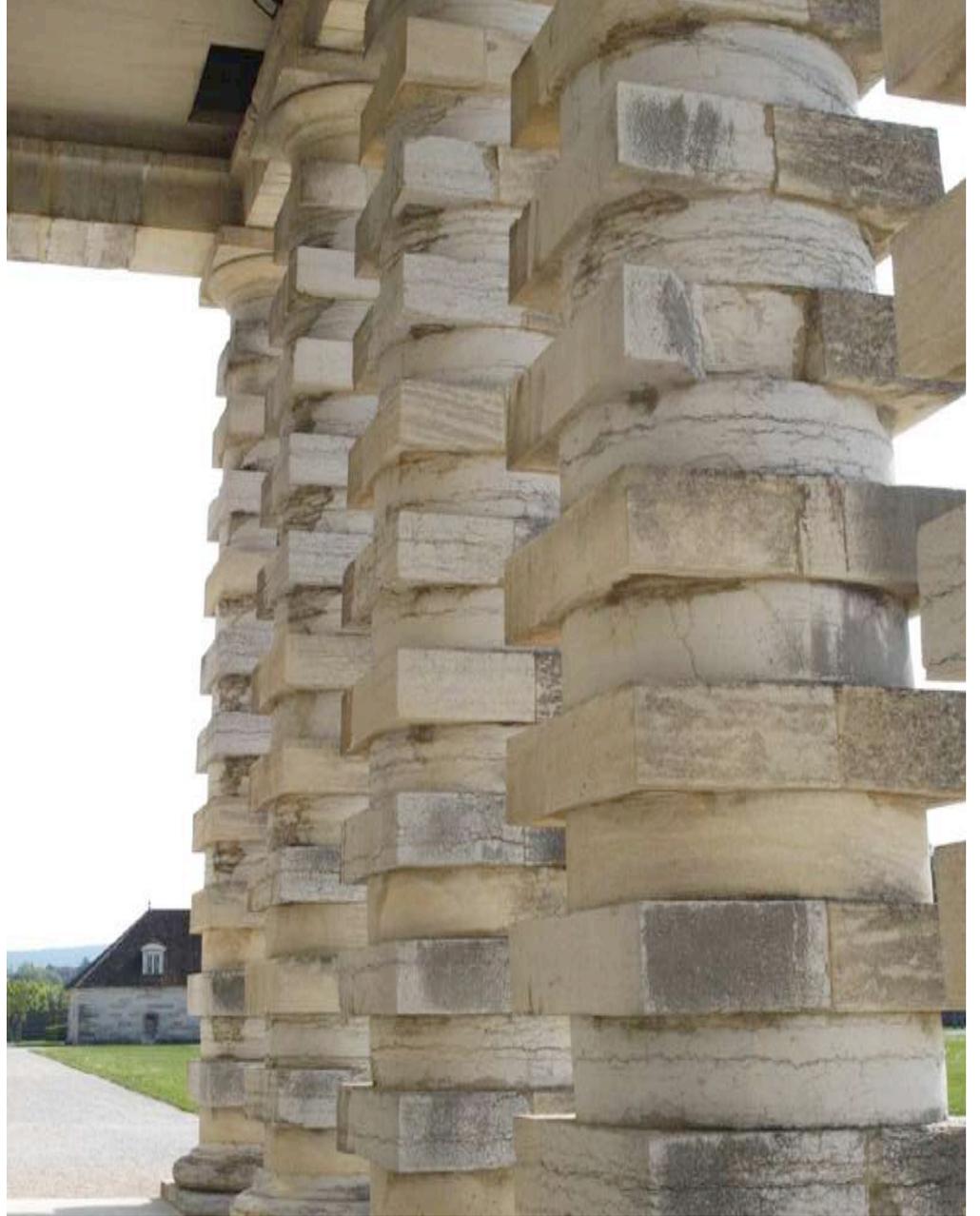








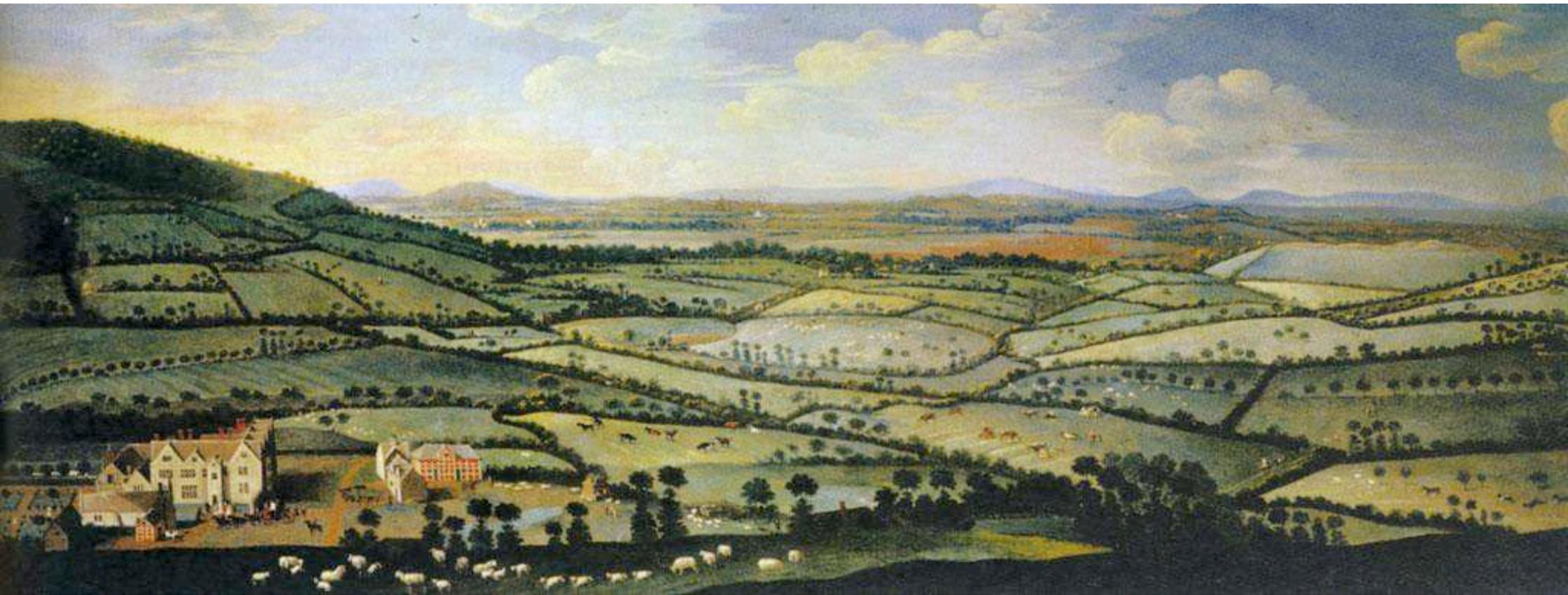




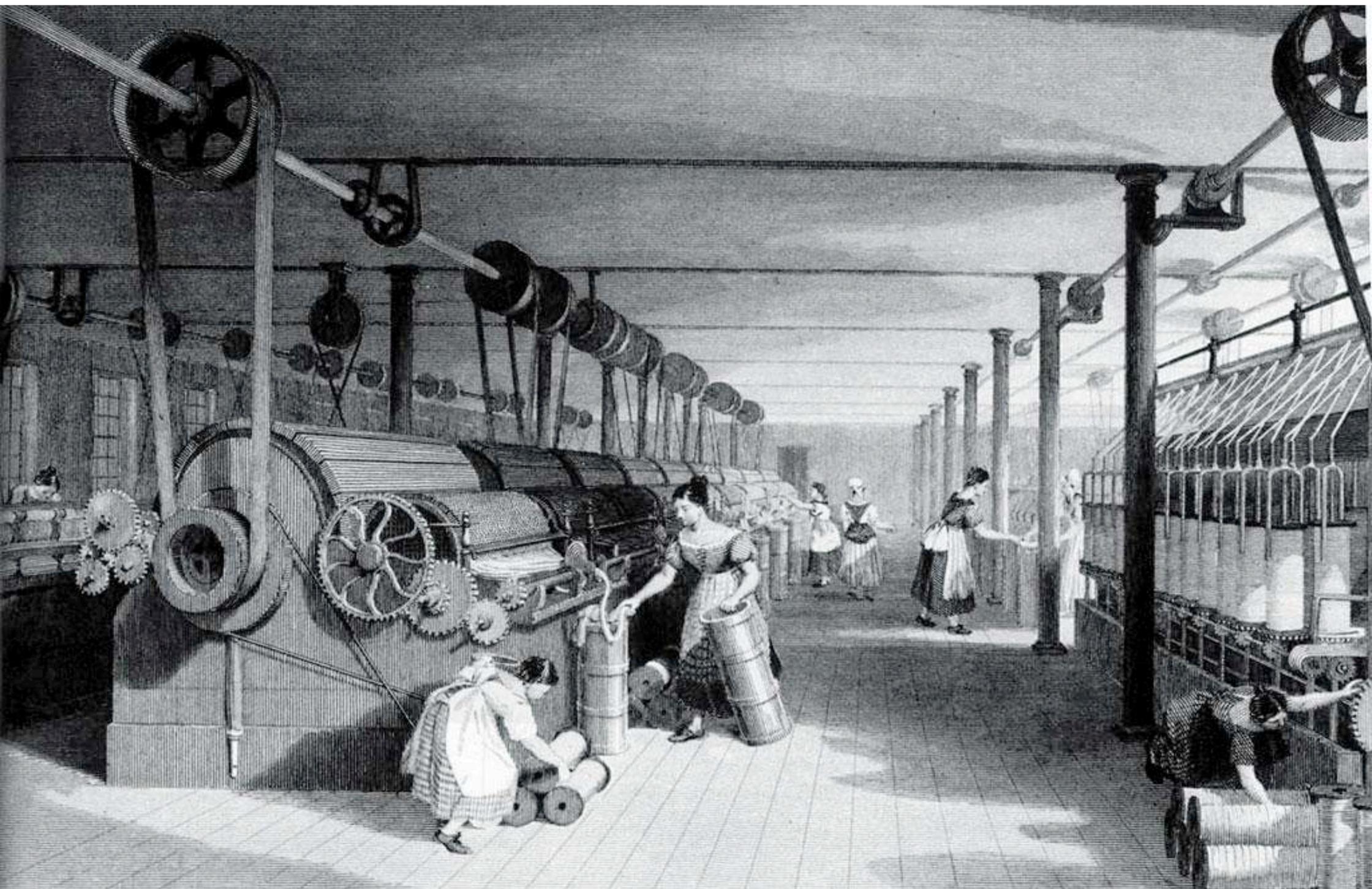


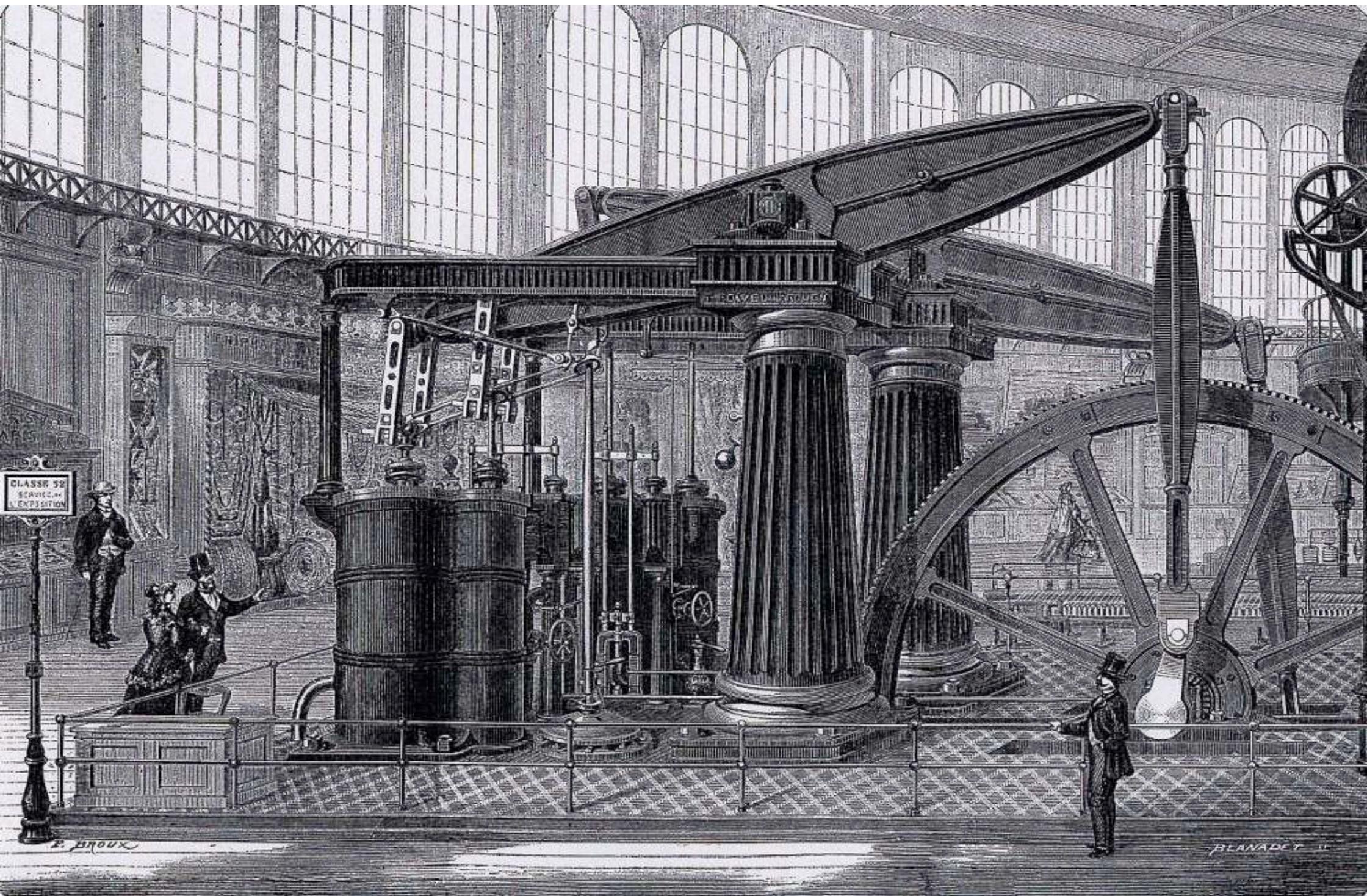


**La rivoluzione industriale**









CLASS 52  
SERVICE OF  
THE EXPOSITION

P. BROUX

BLANDET

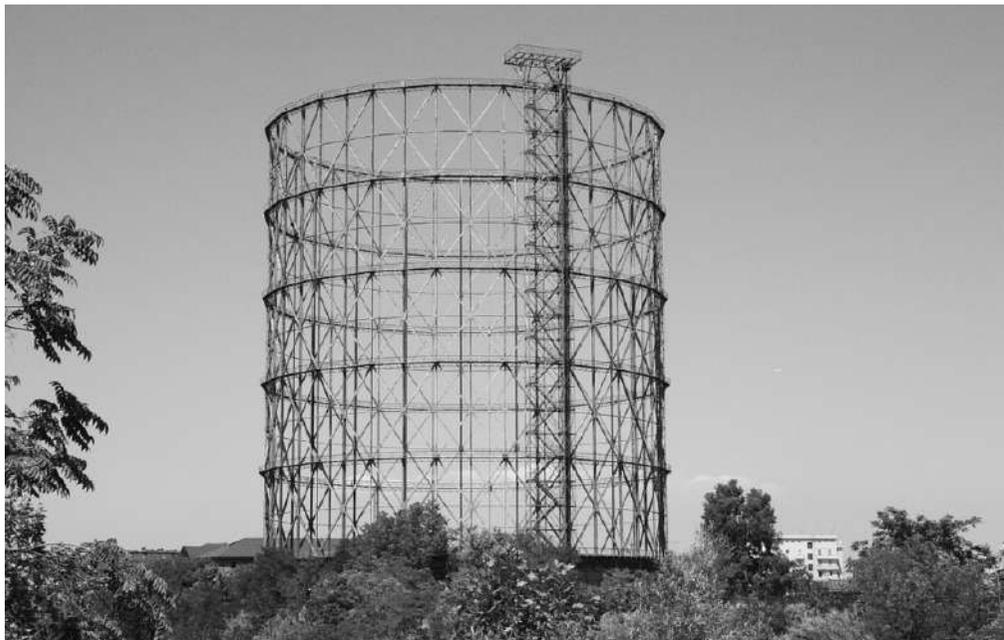
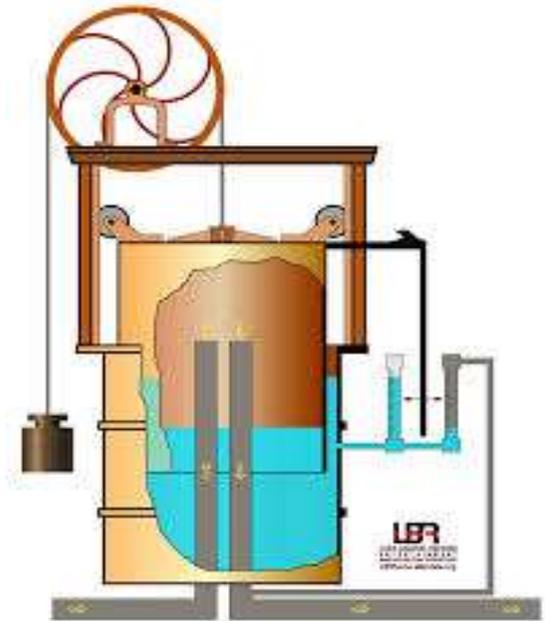
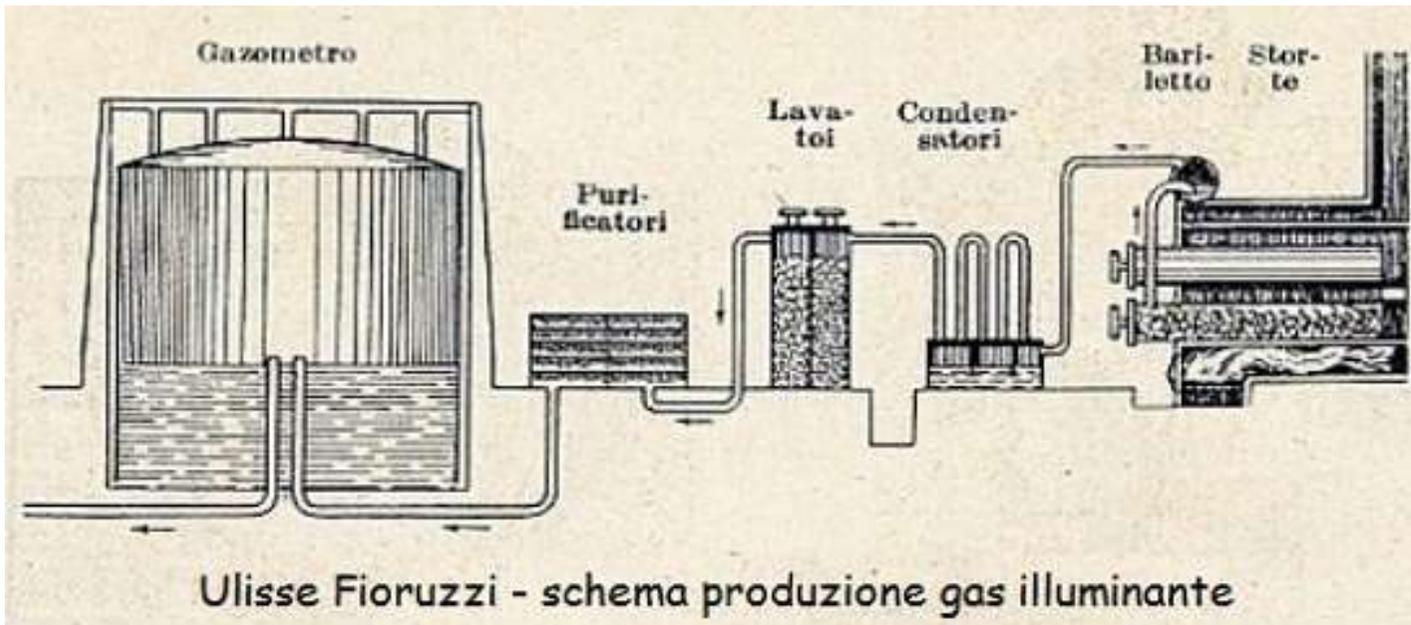




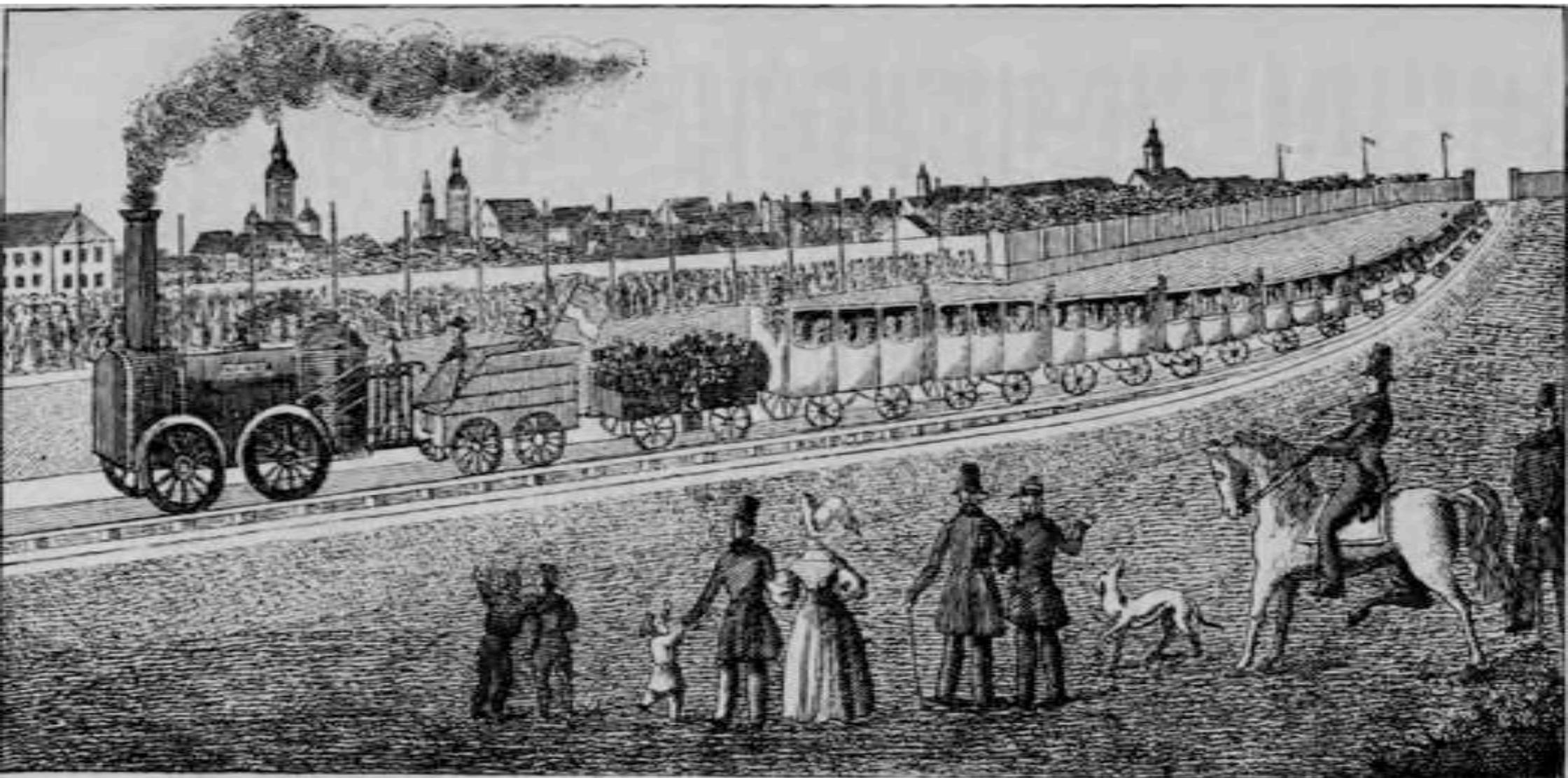
Center Transit to North Tower from South Wing.









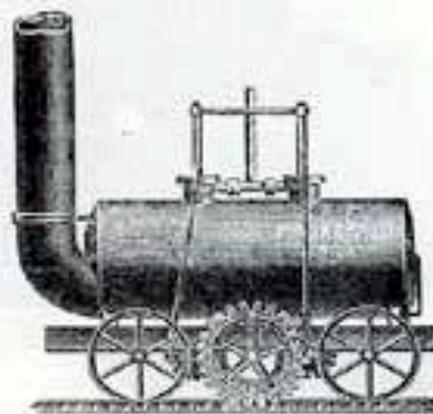




J. R. Brown



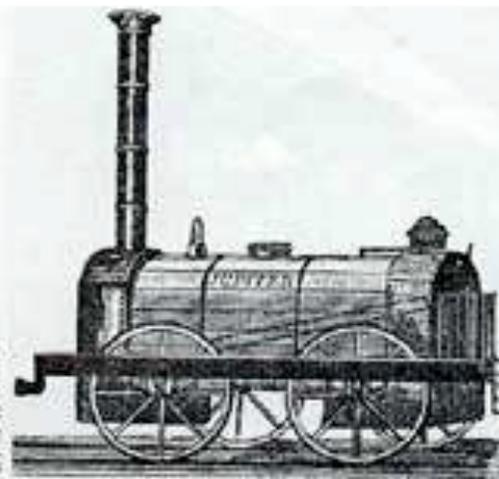
Trevethick 1804



Blenkinsop 1811

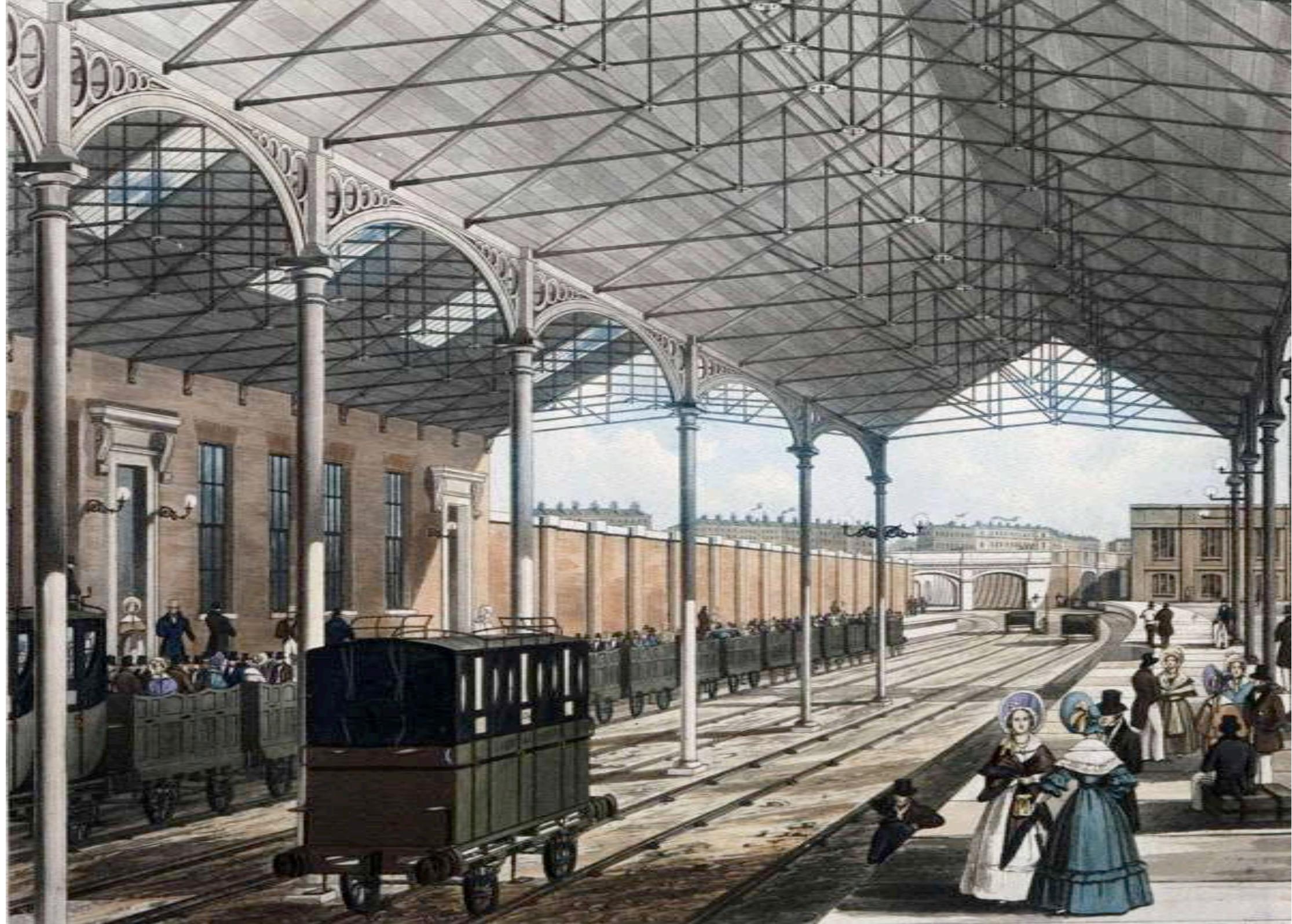


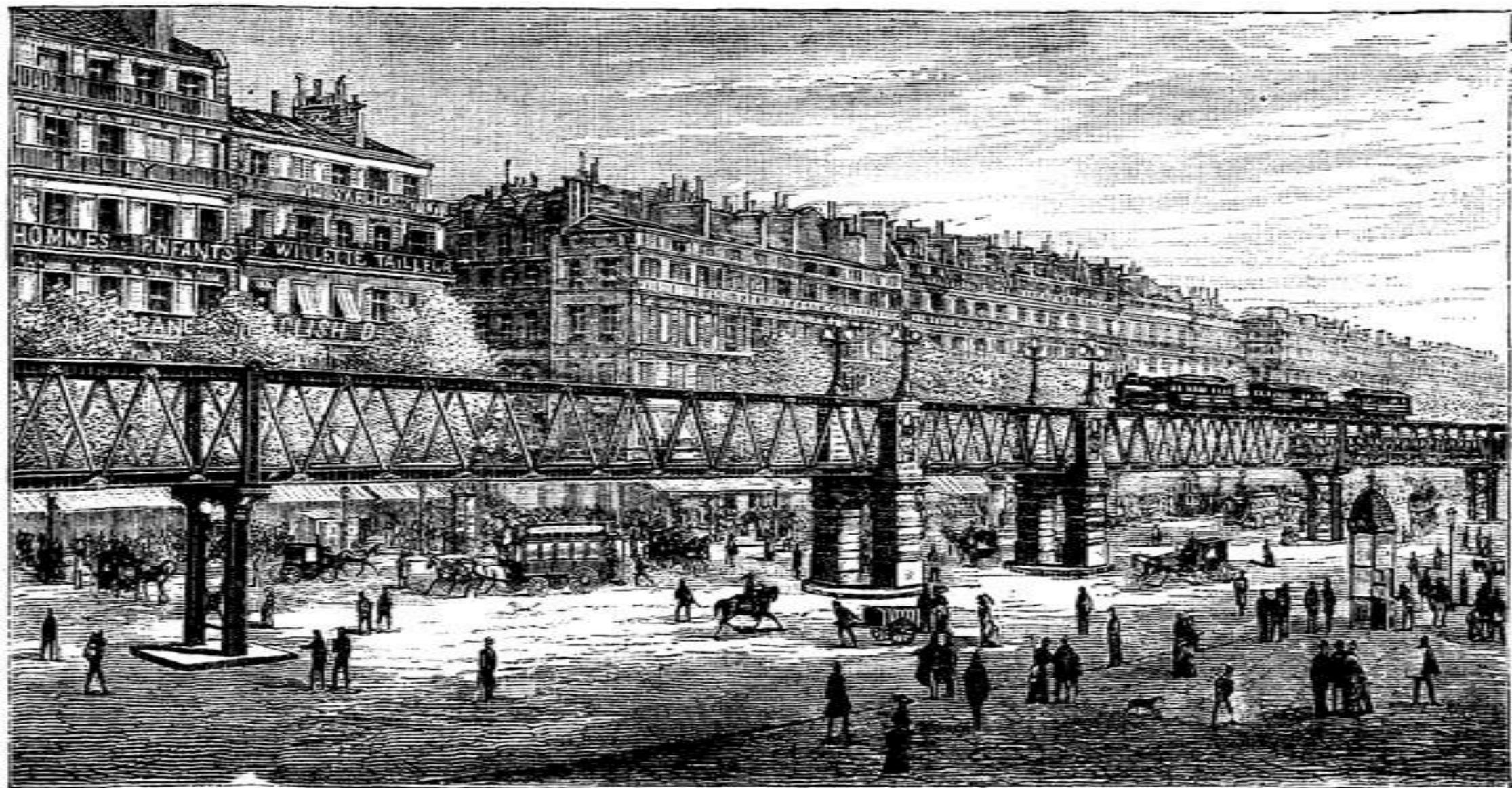
Stephenson 1825

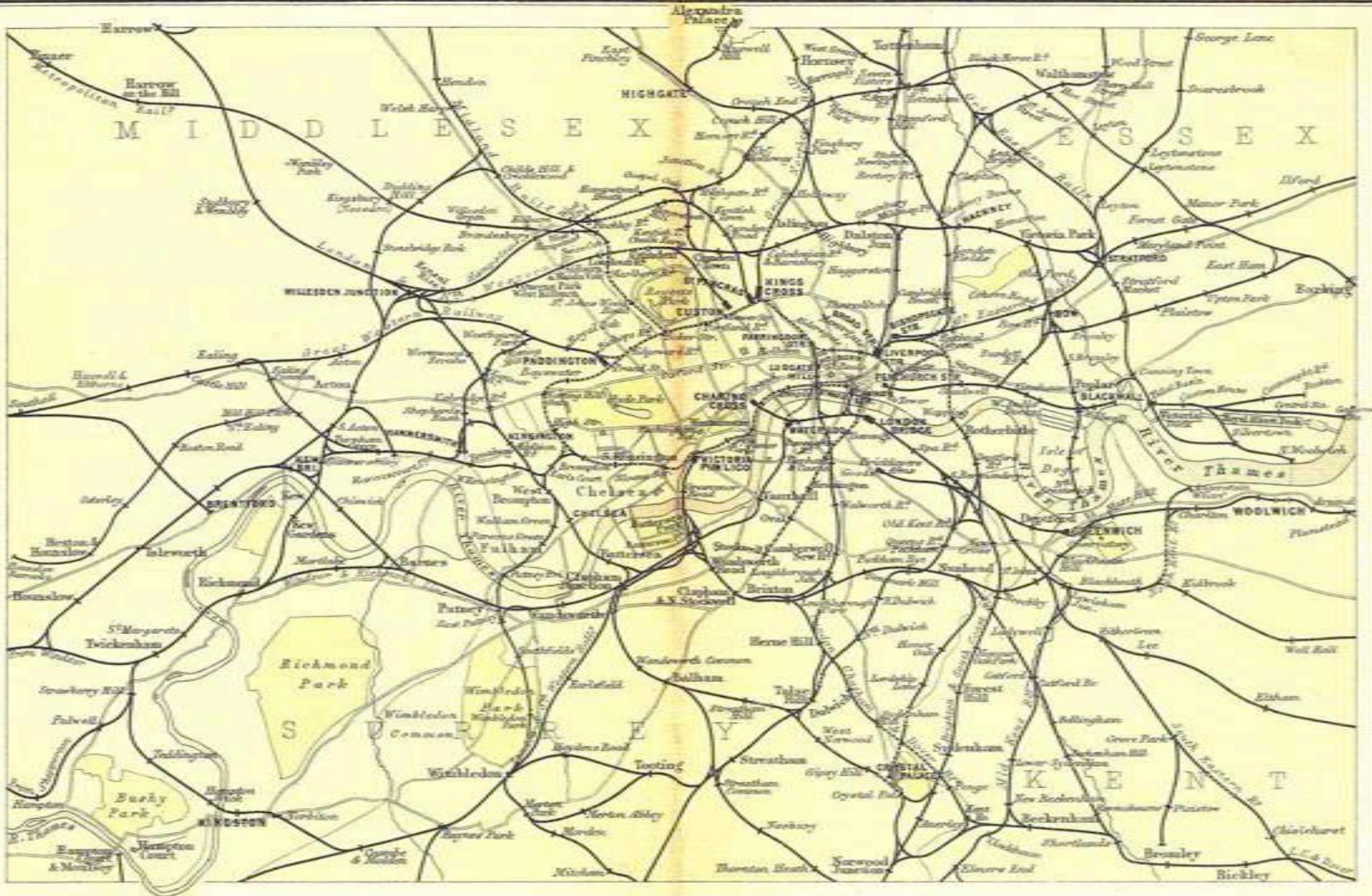


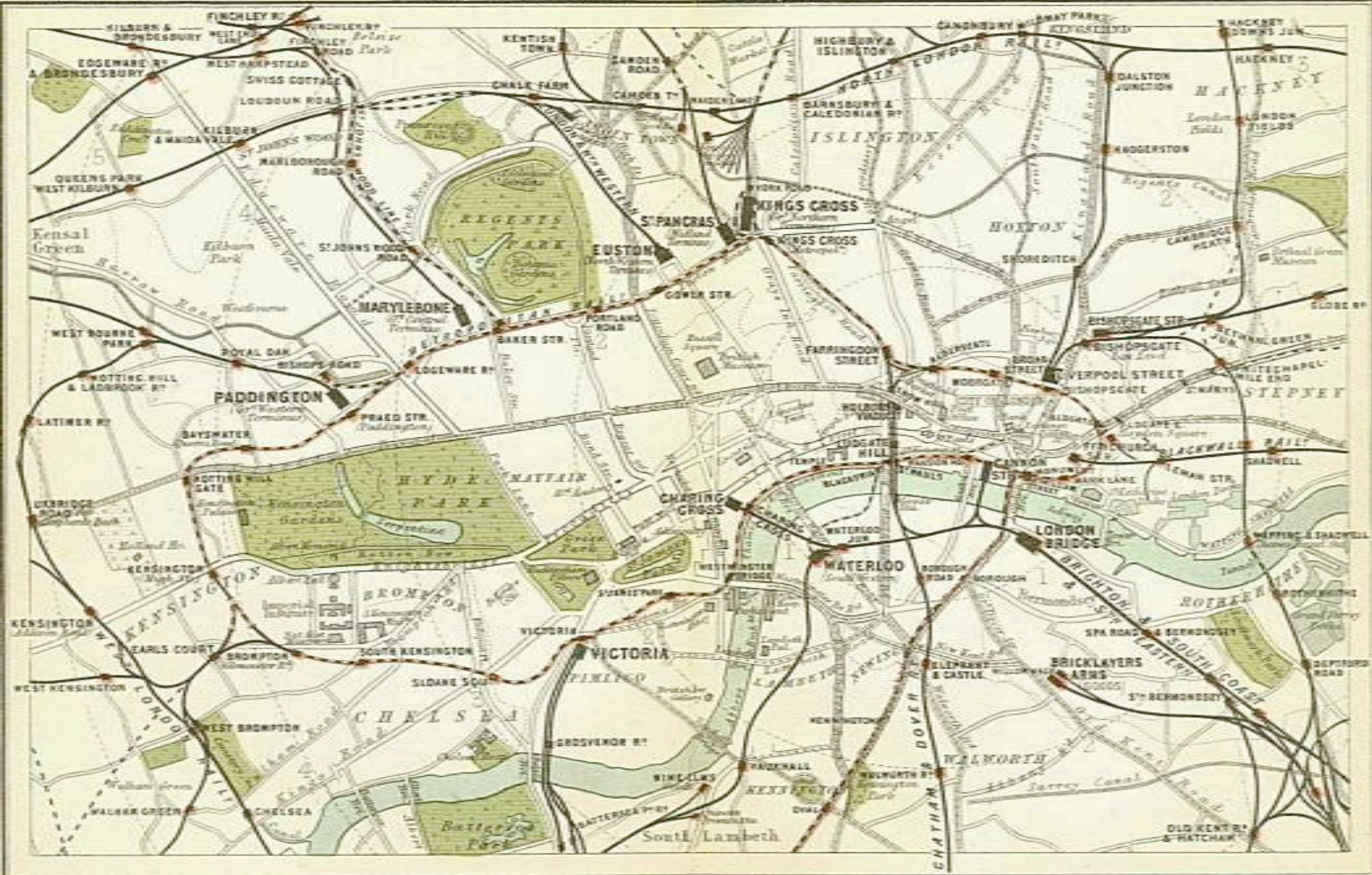
Stephenson 1830











The Circles represent distances in Miles from St Pauls

1 Miles



*Paddington Station: Interior.*

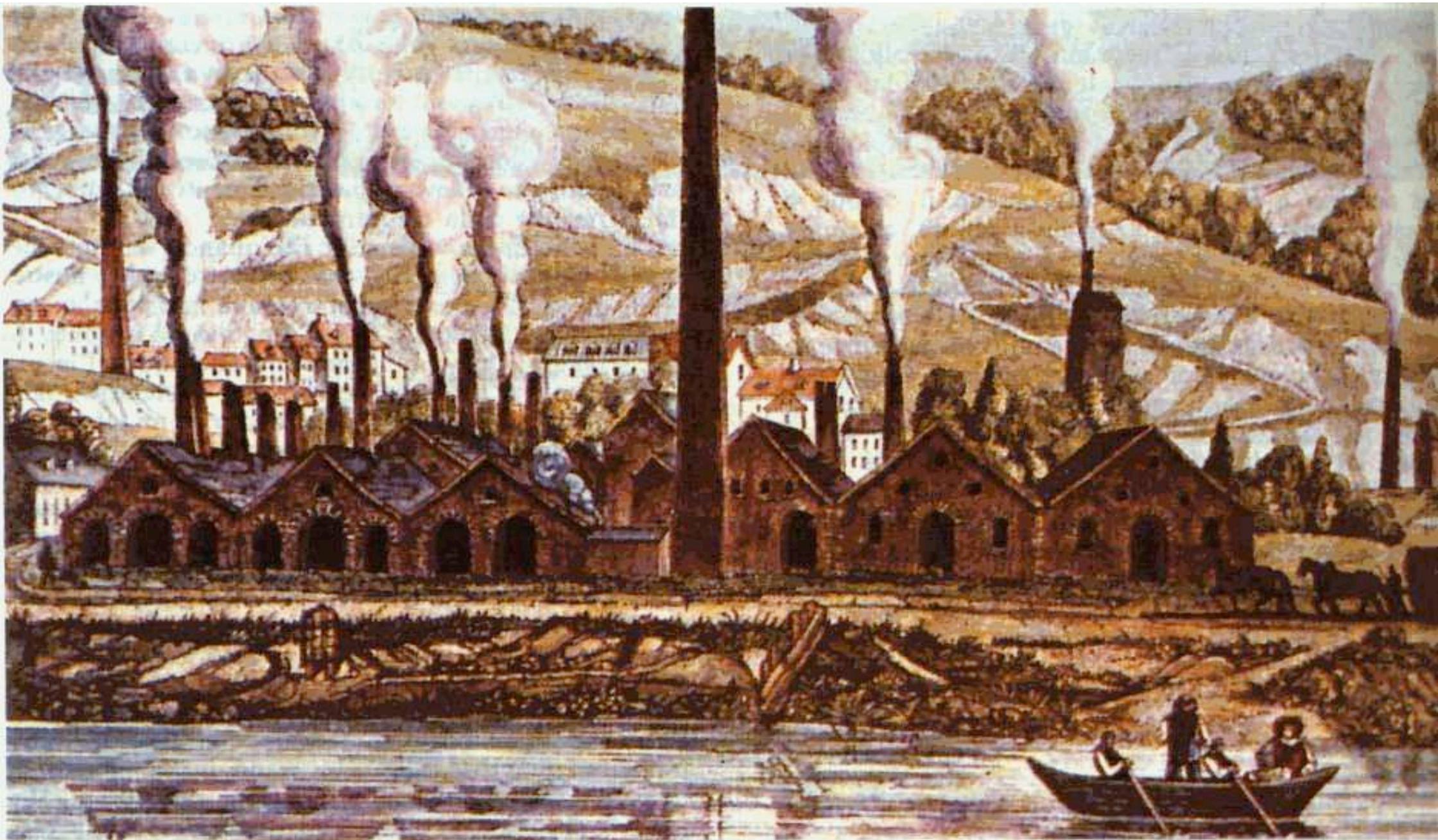
# Coketown

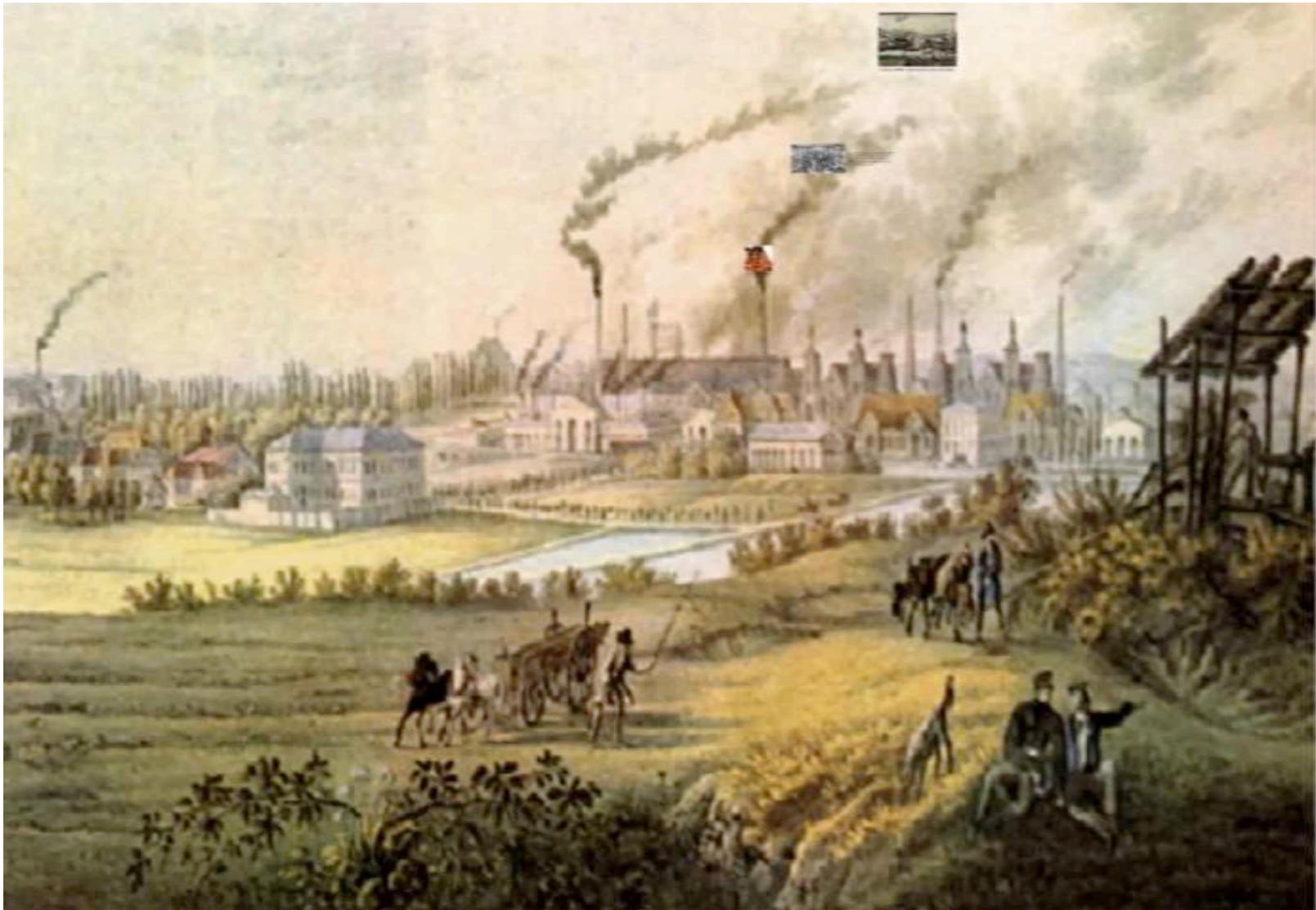
Così come stavano le cose, era una città di un rosso e di un nero innaturale come la faccia dipinta di un selvaggio; una città piena di macchinari e di alte ciminiere dalle quali uscivano, snodandosi ininterrottamente, senza mai svoltolarsi del tutto, interminabili serpenti di fumo.

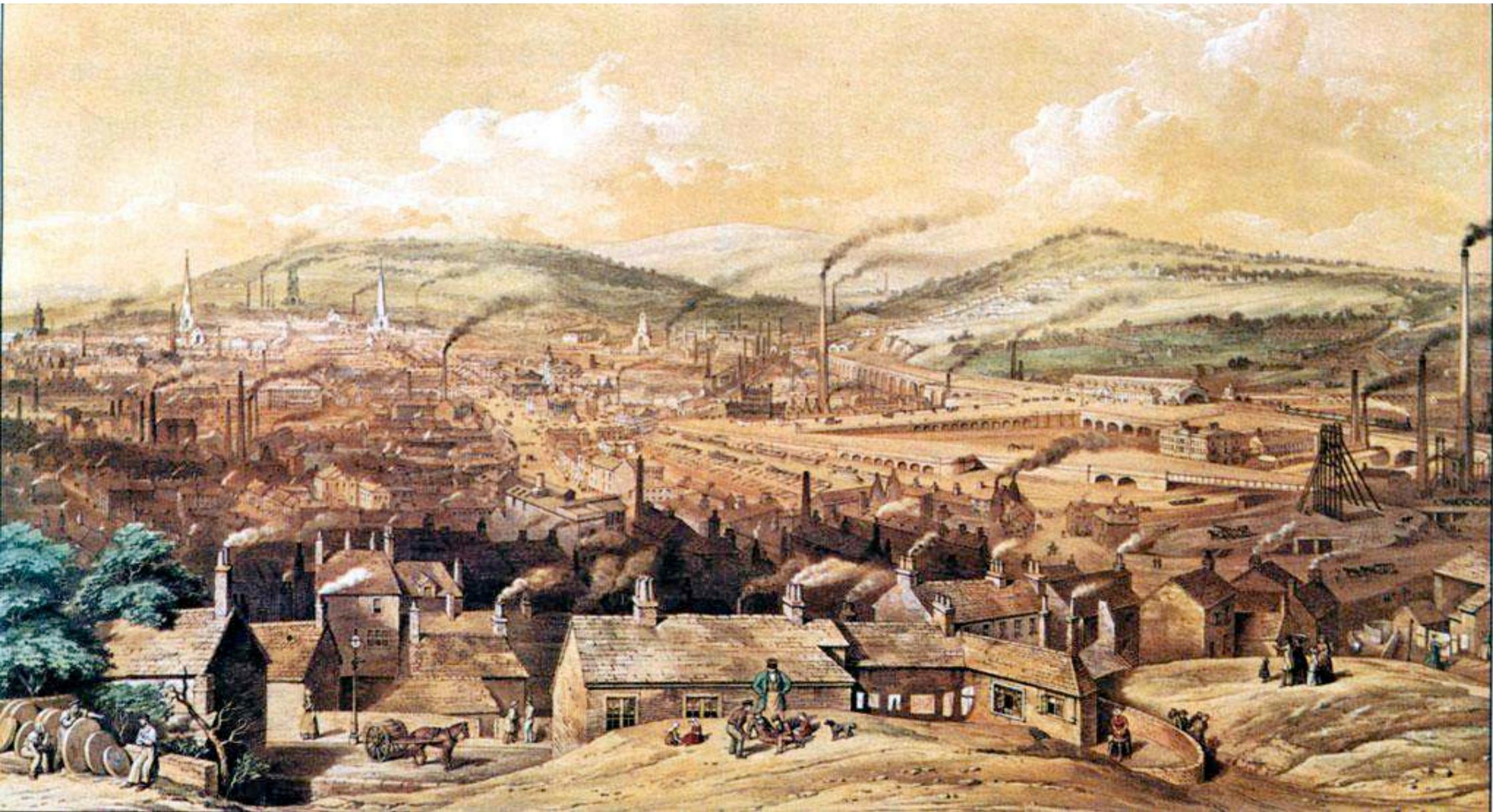
C'era un canale nero e c'era un fiume violaceo per le tinture maleodoranti che vi si riversavano; c'erano vasti agglomerati di edifici pieni di finestre che tintinnavano e tremavano tutto il giorno; a Coketown gli stantuffi delle macchine a vapore si alzavano e si abbassavano con moto regolare e incessante come la testa di un elefante in preda a una follia malinconica. C'erano tante strade larghe, tutte uguali fra loro, e tante strade strette ancora più uguali fra loro; ci abitavano persone altrettanto uguali fra loro, che entravano e uscivano tutte alla stessa ora, facendo lo stesso scalpiccio sul selciato, per svolgere lo stesso lavoro; persone per le quali l'oggi era uguale all'ieri e al domani, e ogni anno era la replica di quello passato e di quello a venire.

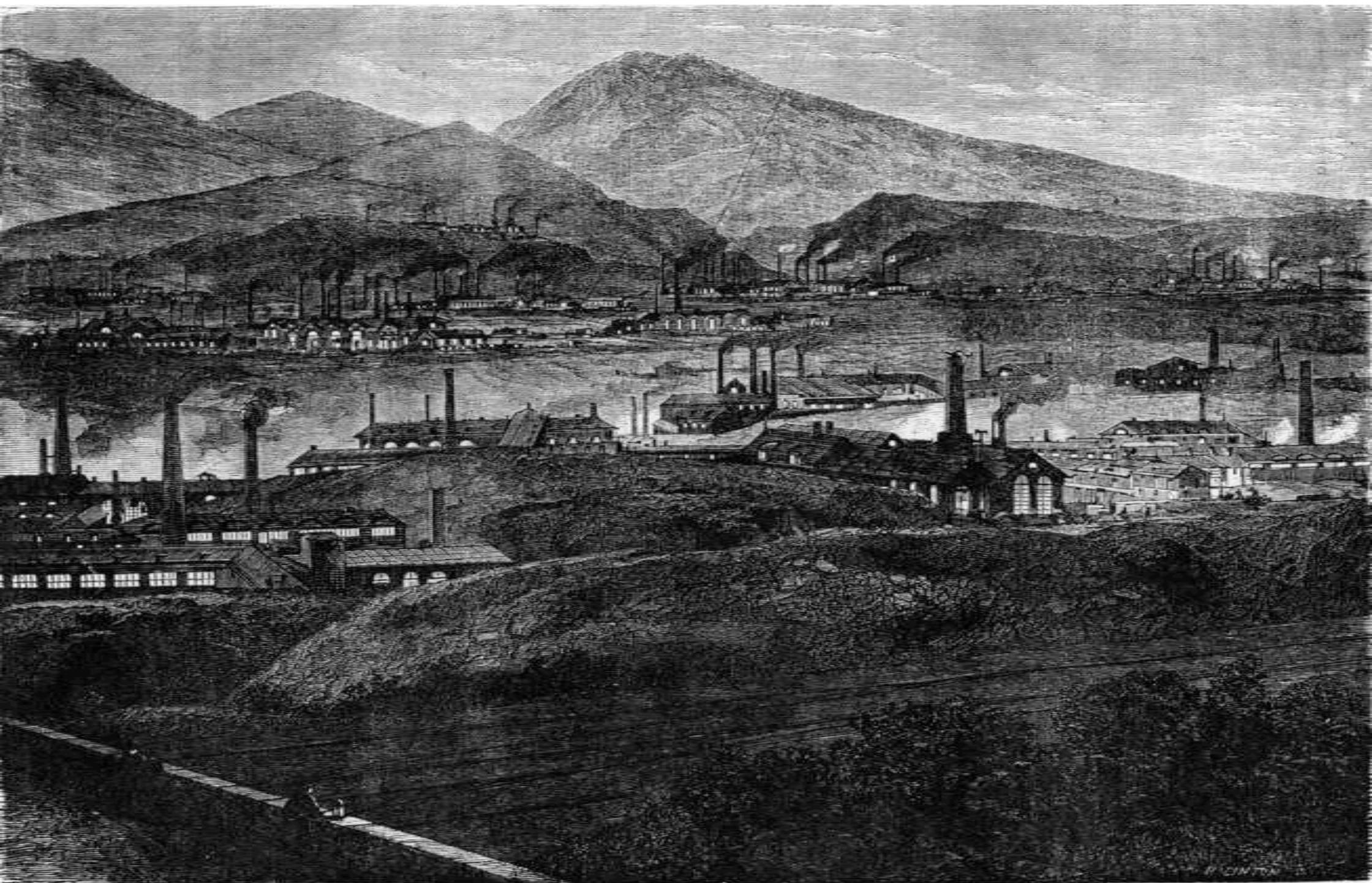
Charles Dickens, *Tempi difficili* (*Hard Times - For These Times*) (1854).





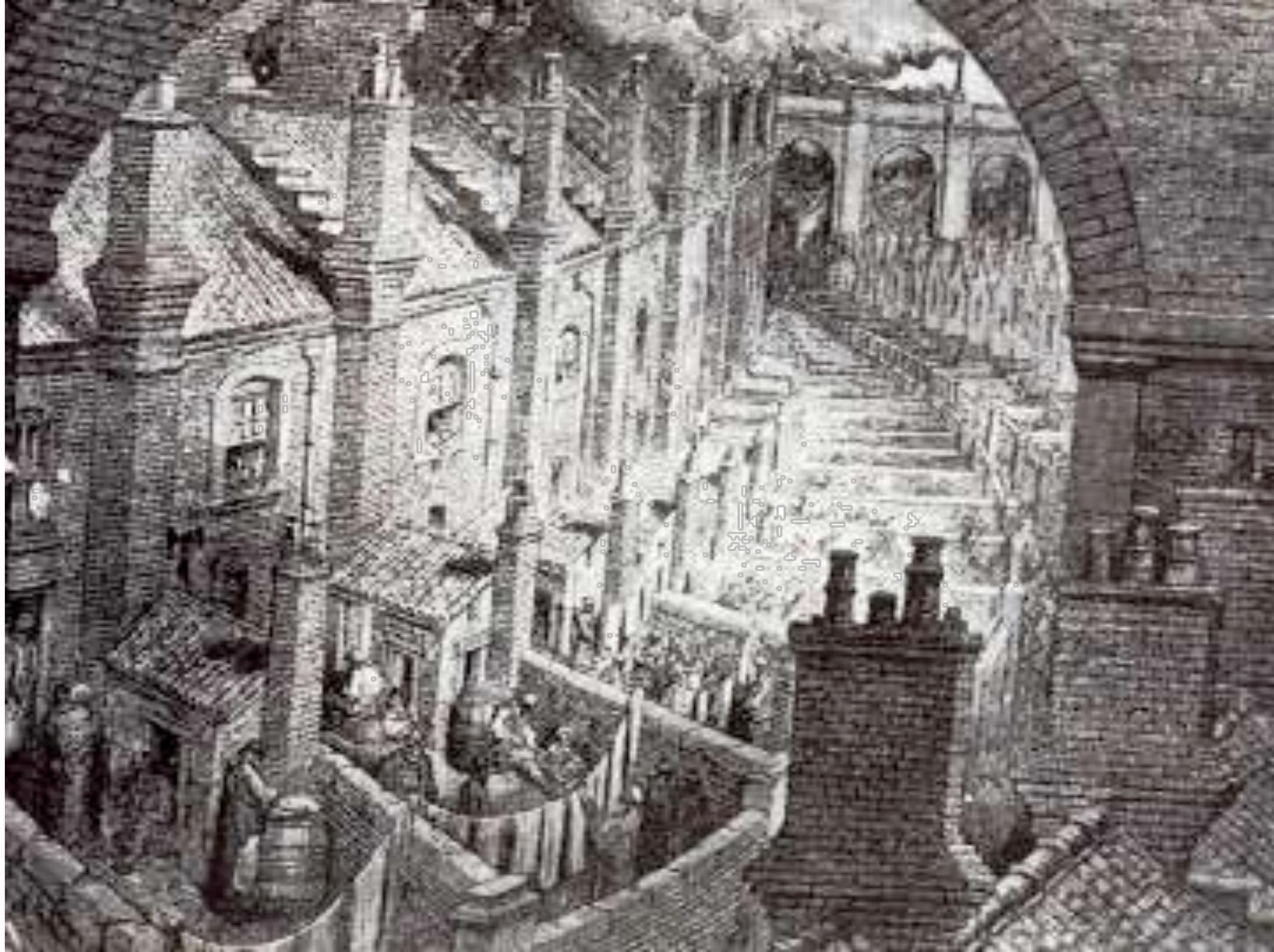






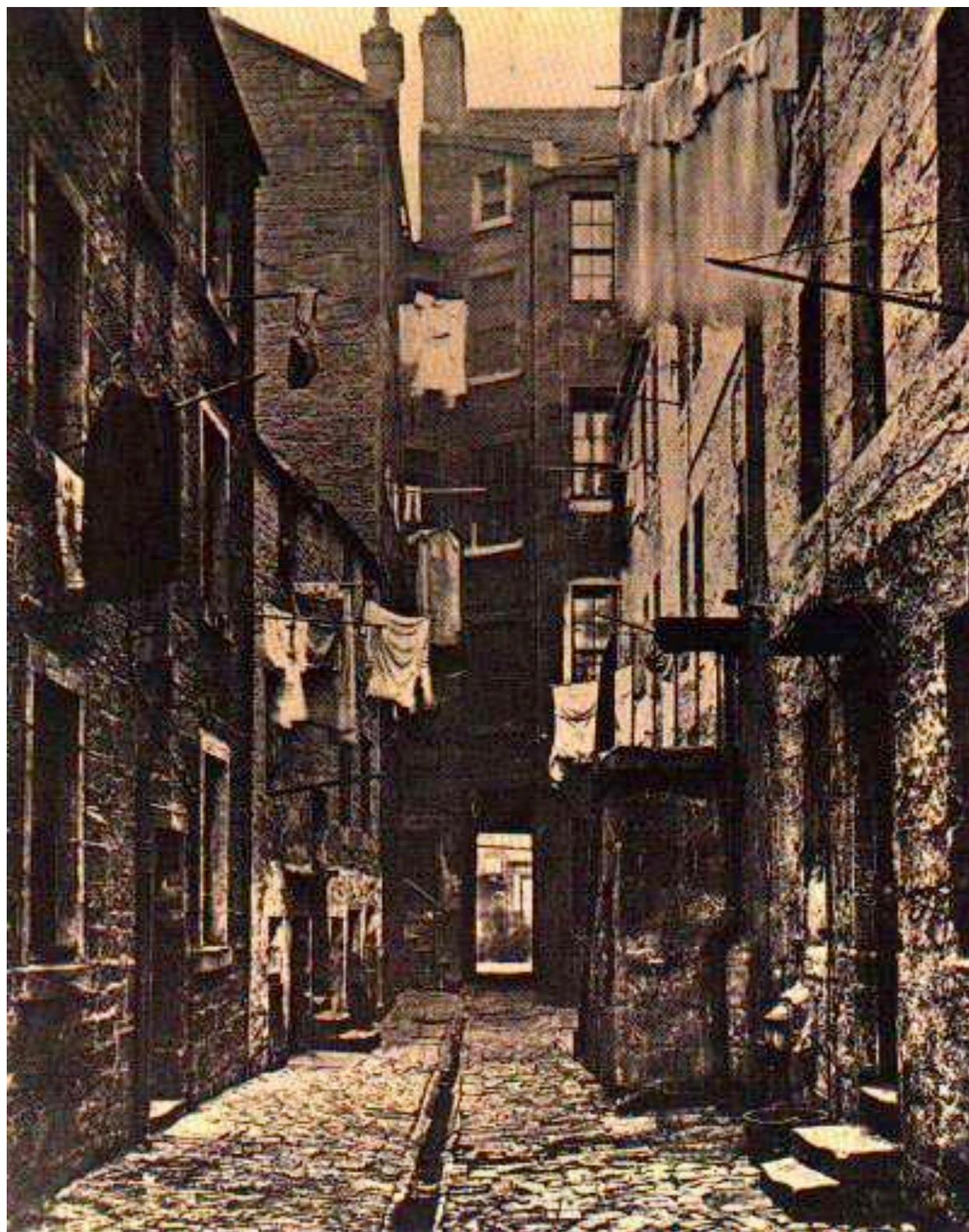












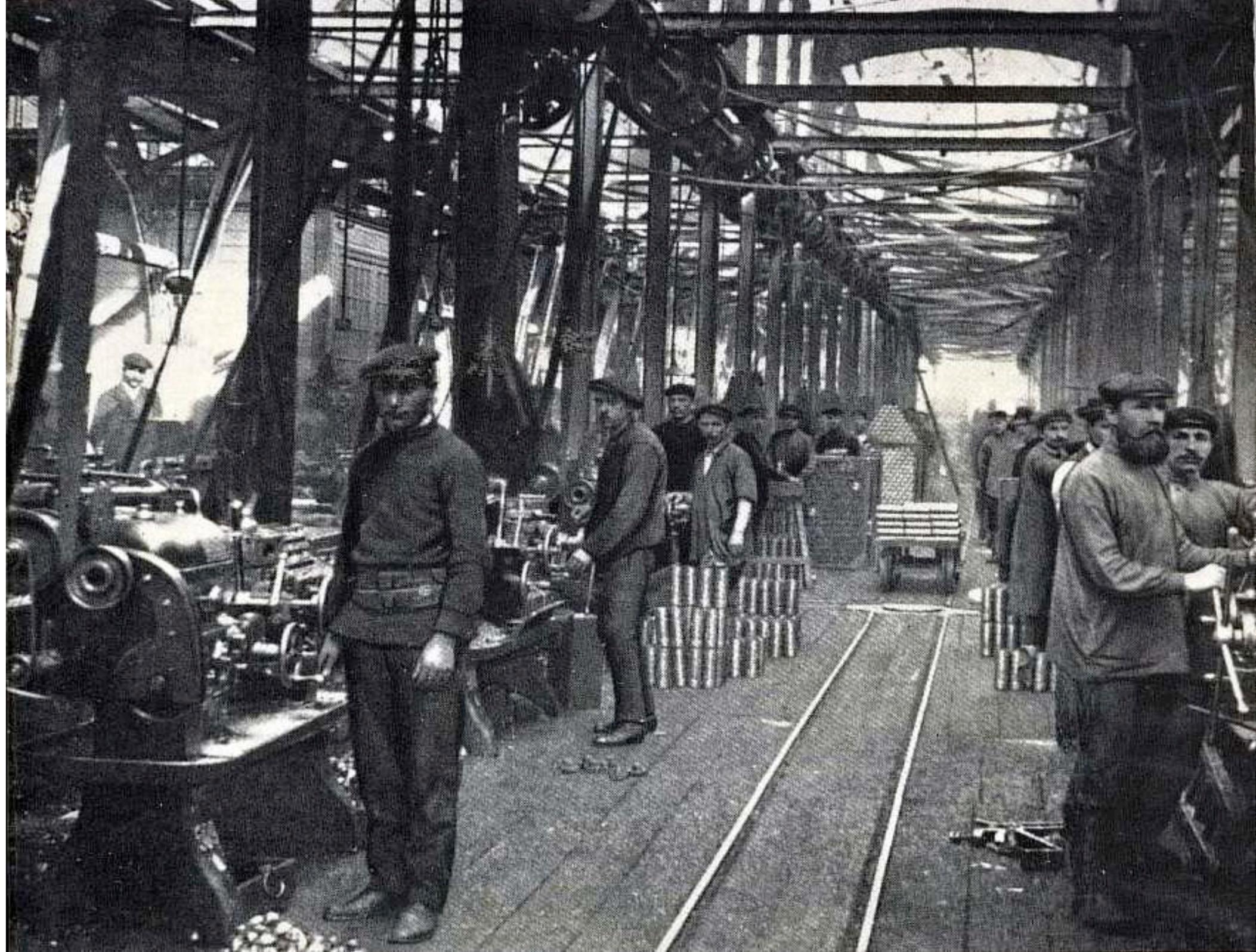


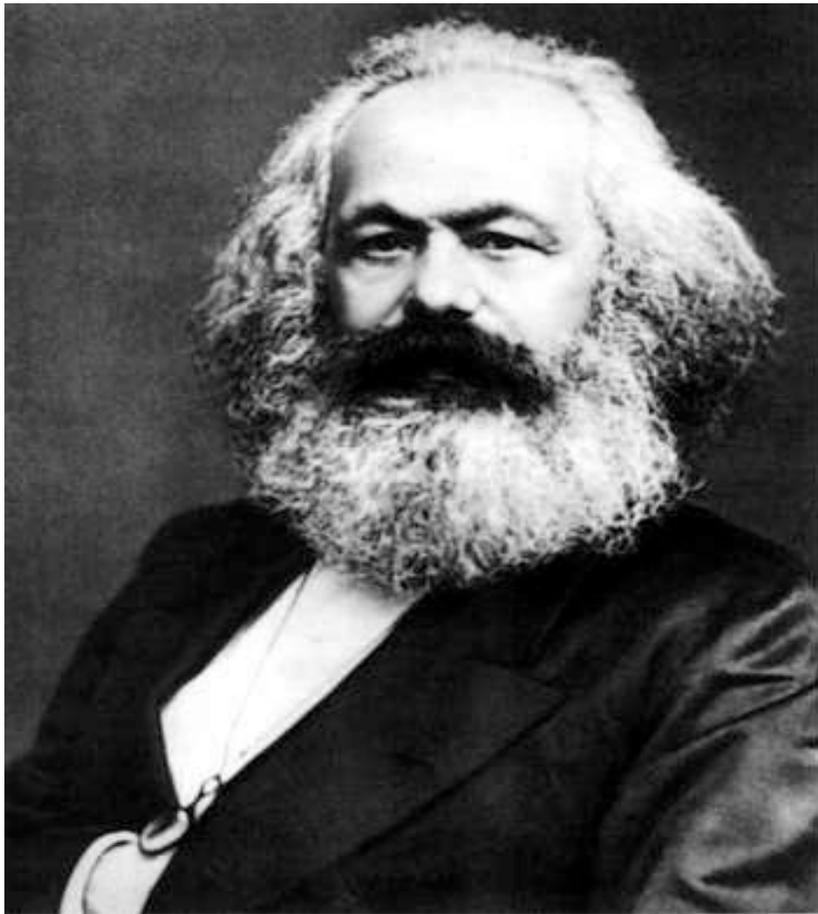




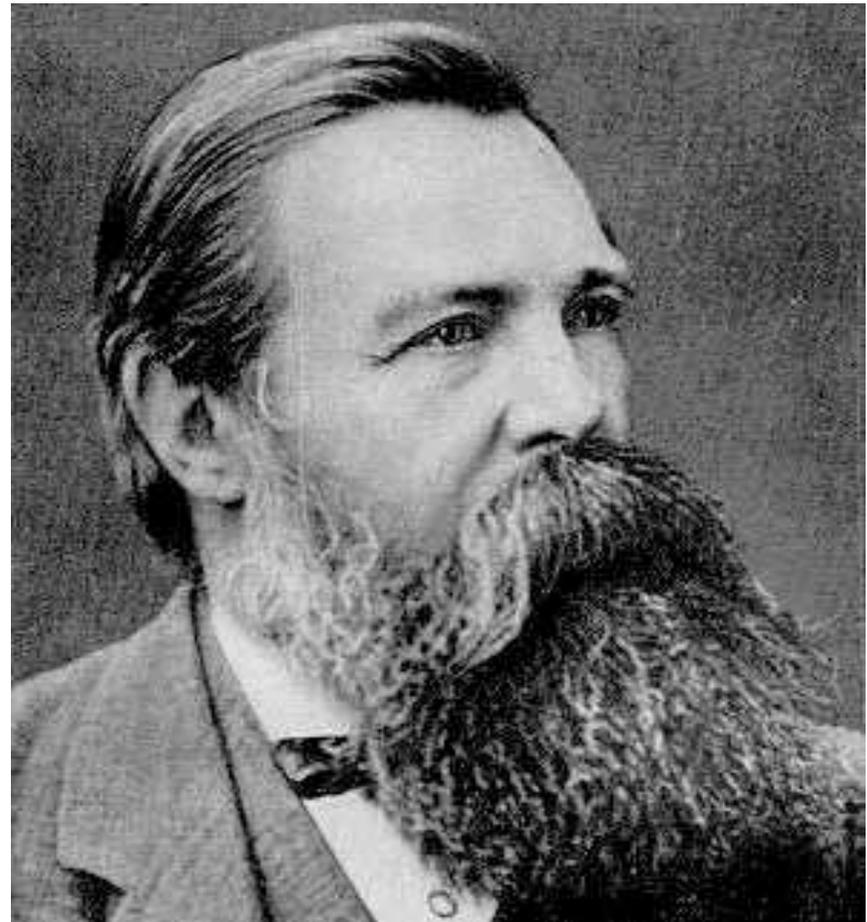








**Karl Marx (1818-1883)**



**Friedrich Engels (1820-1895)**



<https://www.youtube.com/watch?v=Vcv1rmFVmzs>

<https://www.youtube.com/watch?v=3Efq-aNBkvc>

<https://www.youtube.com/watch?v=dUnqlgyQ2WA>