

STUDY: PALACE

## *CONTENT*

### Explanation of Palace

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## PALACE

*A palace is a grand residence, especially a royal residence, or the home of a head of state or some other high-ranking dignitary. In many parts of Europe, the term is also applied to ambitious private mansions of the aristocracy.*

*In modern times, the term has been applied by archaeologists and historians to large structures that housed combined ruler, court and bureaucracy in "palace cultures". In informal usage, a "palace" can be extended to a grand residence of any kind.*

*Palaces in East Asia, such as the imperial wooden structure palaces in China's Forbidden City, consist of many low pavilions surrounded by vast, walled gardens, in contrast to the single building palaces of Medieval Western Europe.*

*Information from the Palace term explanation on Wikipedia.*

## *A BUILDING TYPE OR A THEME*

1 Originally, palace is a kind of building type, which usually refers to the house of nobilities. Now, the meaning of palace is expanded as a theme, which was used in public architecture or infrastructure, to arouse an splendid imagination, it became the house of the people.

2 The palace retained the obligation to be representative in all ages, not only the authority of the individual ruler, but also representing something else, like the achievements of the new political or social order.

3 As a theme, the palace has been translated into the phenomenon of transparency, and was even reduced to an open frame or infrastructure, the functions of rooms were not necessarily prescribed and appeared to be interchangeable.

*PALACE AS A BUILDING TYPE*

## PALACE AS A BUILDING TYPE

...

*When it is proposed that one might think of a room that is much grander than our own, more perfect in every respect, we might think of one, and would possibly go on to imagine a series of such rooms: a sequence of different, special rooms of various sizes that carry on in succession.*

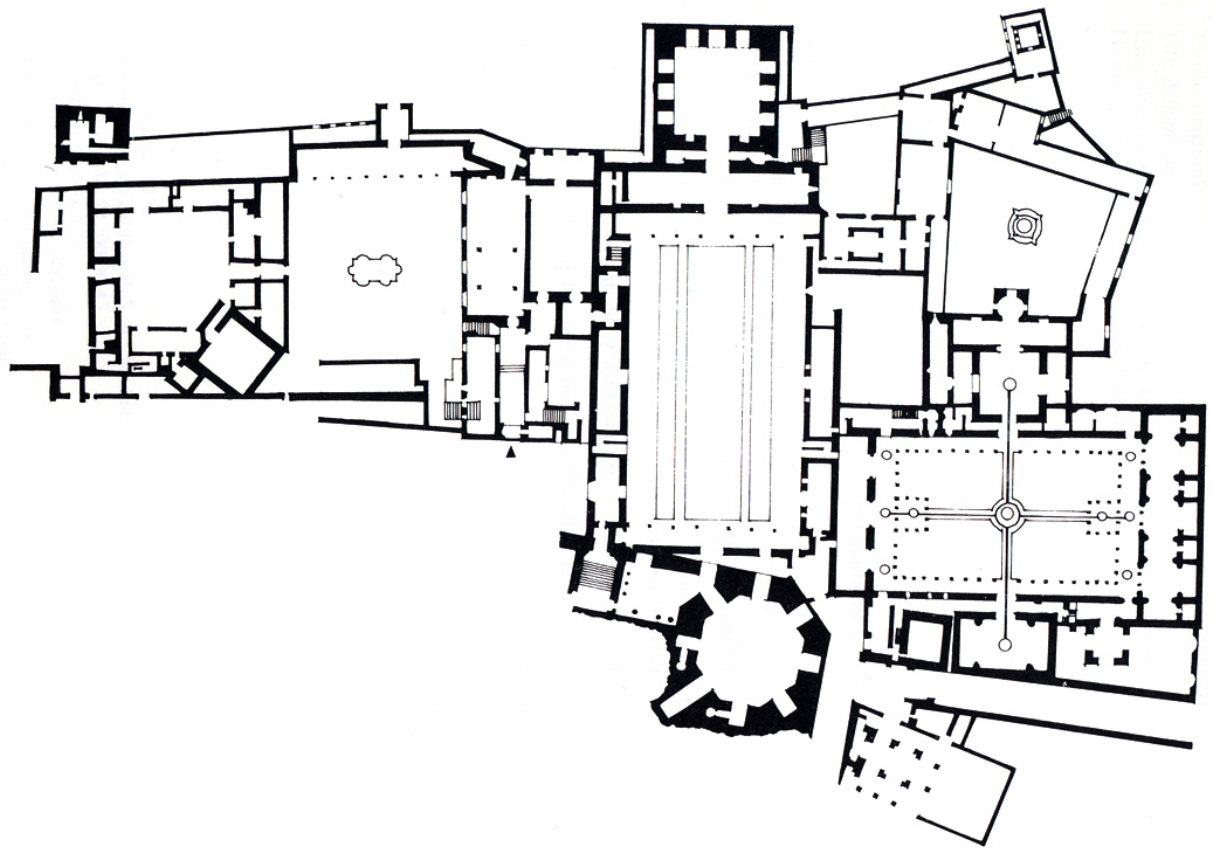
*One might dwell upon a complex organization of such rooms, combined horizontally and vertically to form an elaborate, exceptional house that could be used for anything that one dreamed of: a house that would offer rooms of every possible purpose and appearance.*

*The special house would accommodate many: family, friends, guests, strangers: an ever-changing flow of people passing from one room to the next. Visitors would be in wonder at the variety and spaciousness of the rooms' their proportions and beauty, their features and appointments, and the apparent endlessness of their succession.*

*One might become excited at the prospect of even being in such a house, and feel privileged to be there...*



The winter Palace, now part of the Hermitage Museum in St Petersburg, Russian  
Francesco Bartolomeo Rastrelli and others, late 1730s-1837  
Images from the film Russian Ark (2002)



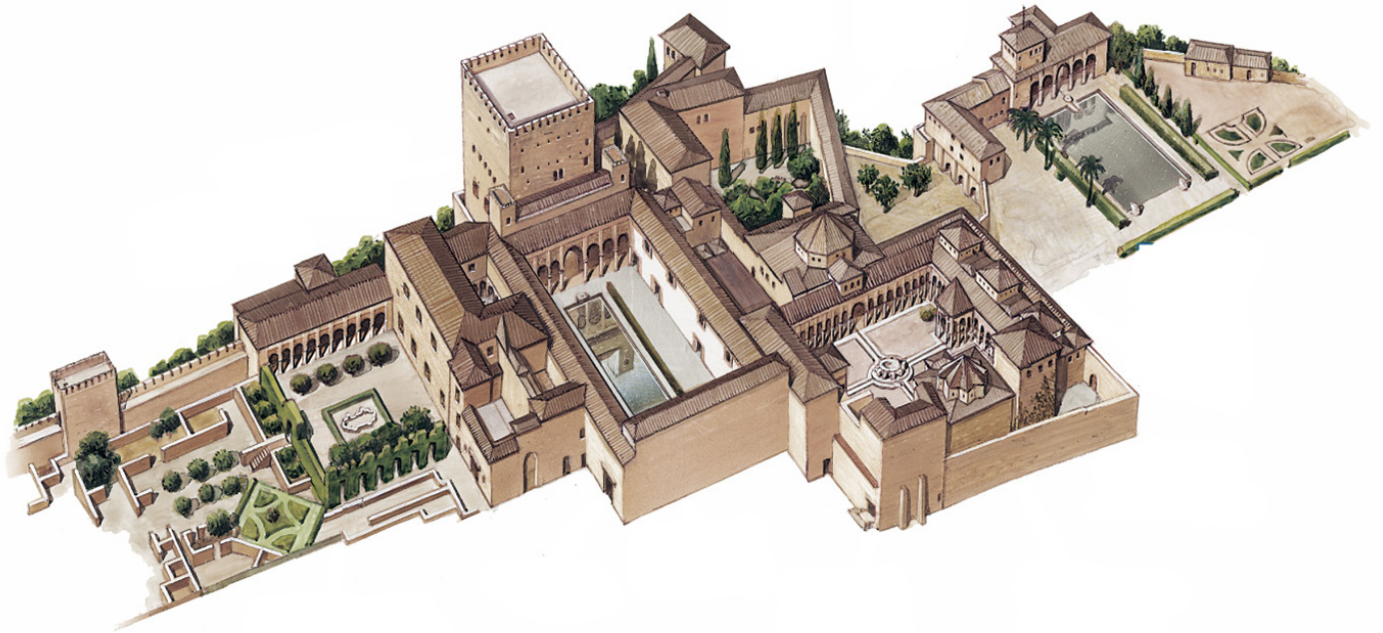
Plan of Alhambra Palace, Granada, Spain



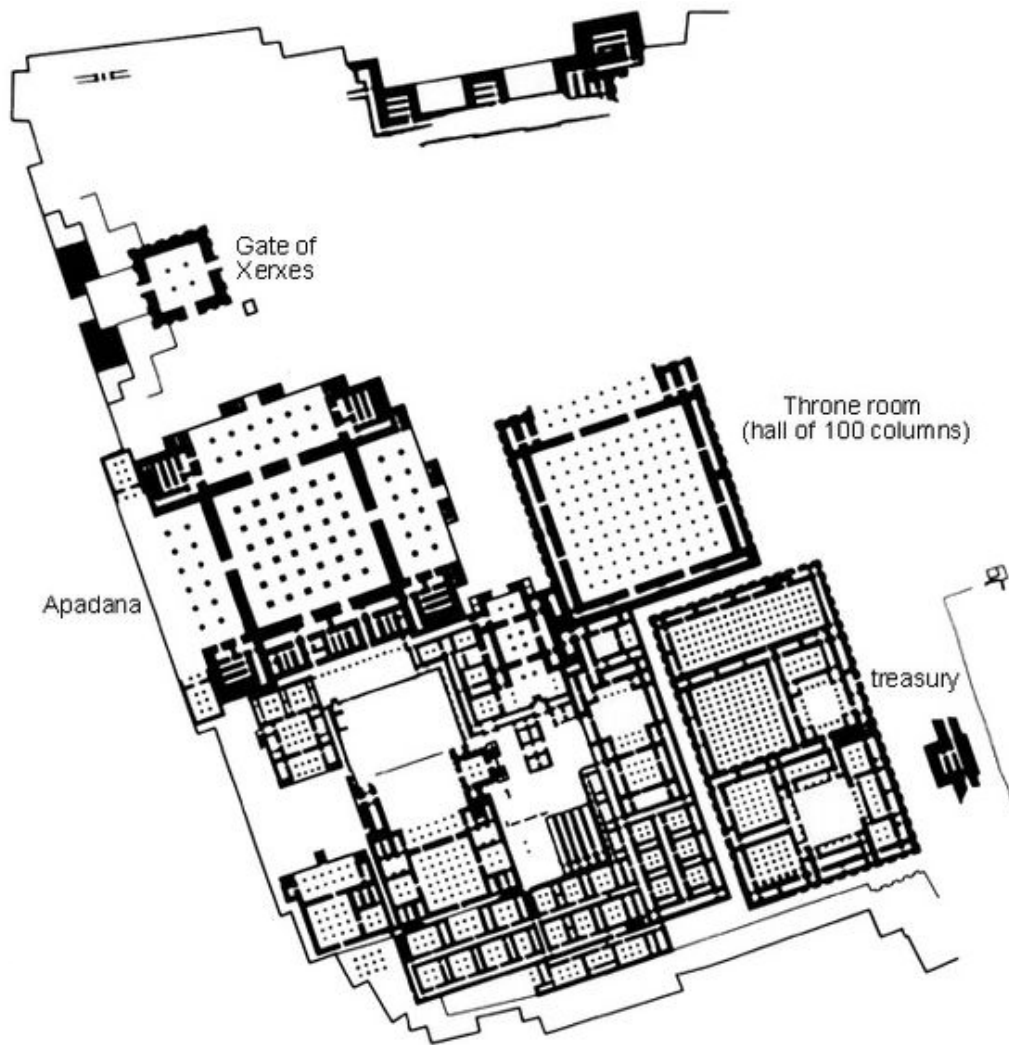


Imágenes Ceditas Por:El Patronato Provincial de Turismo de Granada.

Courtyard of the Arrayanes, Alhambra Palace, Granada, Spain



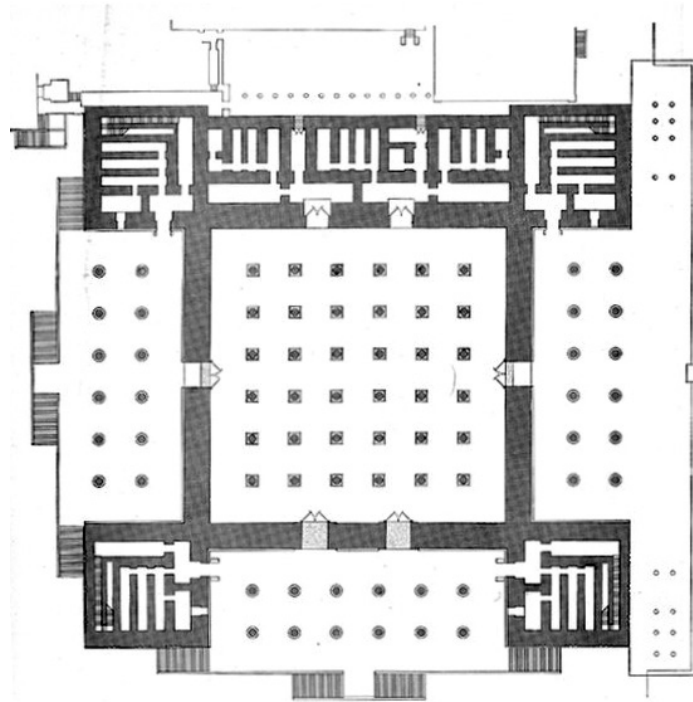
Axonometric Drawing of Alhambra Palace, Granada, Spain



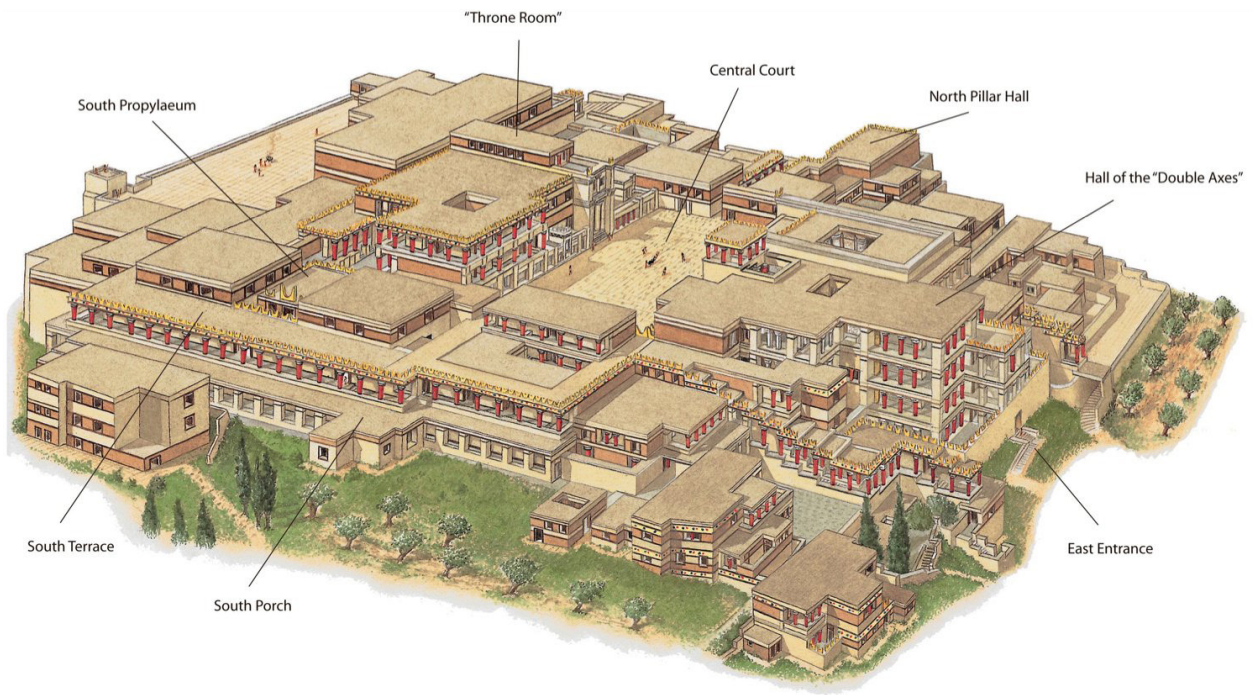
Persepolis, the imperial capital of Persia, was built atop a large artificial terrace over thirty feet high, and would have dominated the fertile plains on which it was built.

Structures throughout the royal city were laid out on a strict gridiron plan.

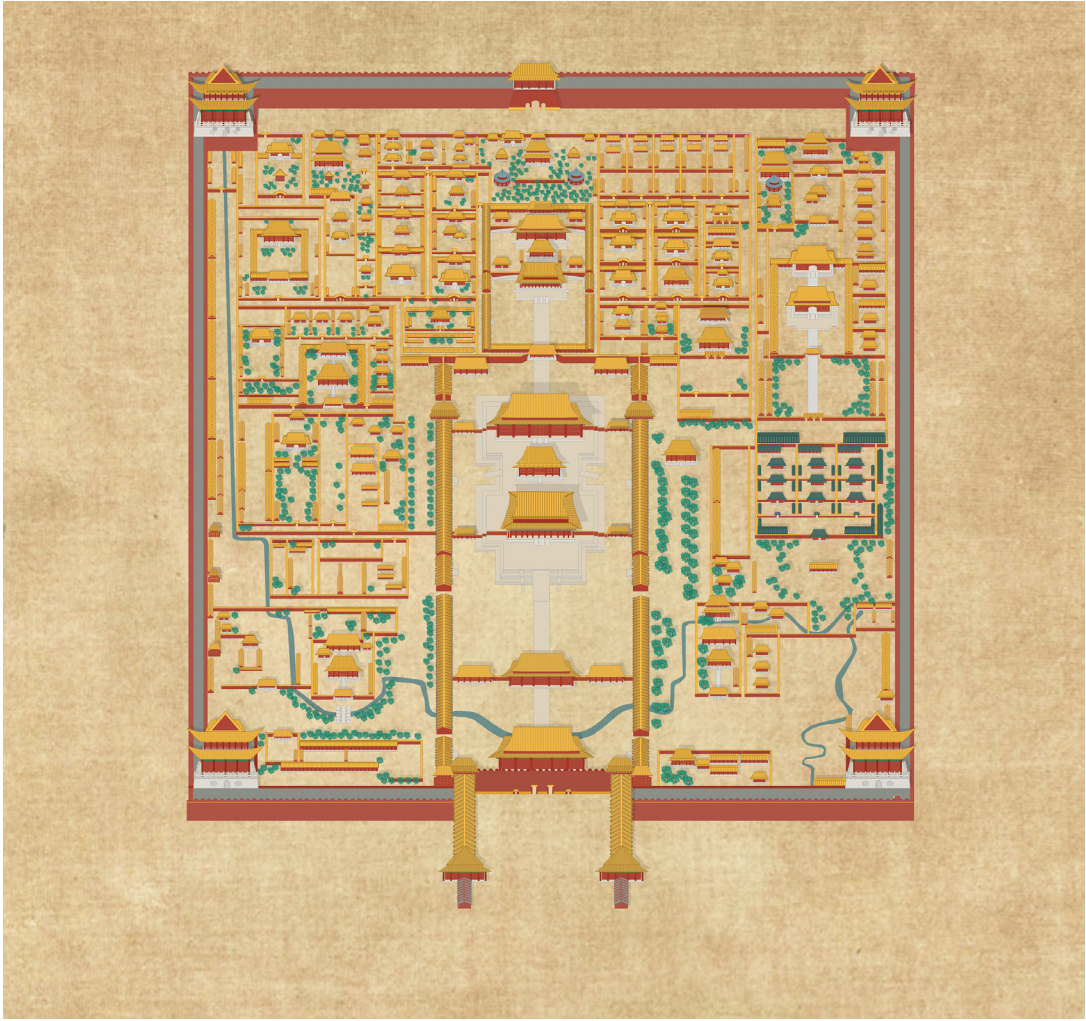
I noticed the perfect shape of each room and monumental columns in it throughout the sequence.



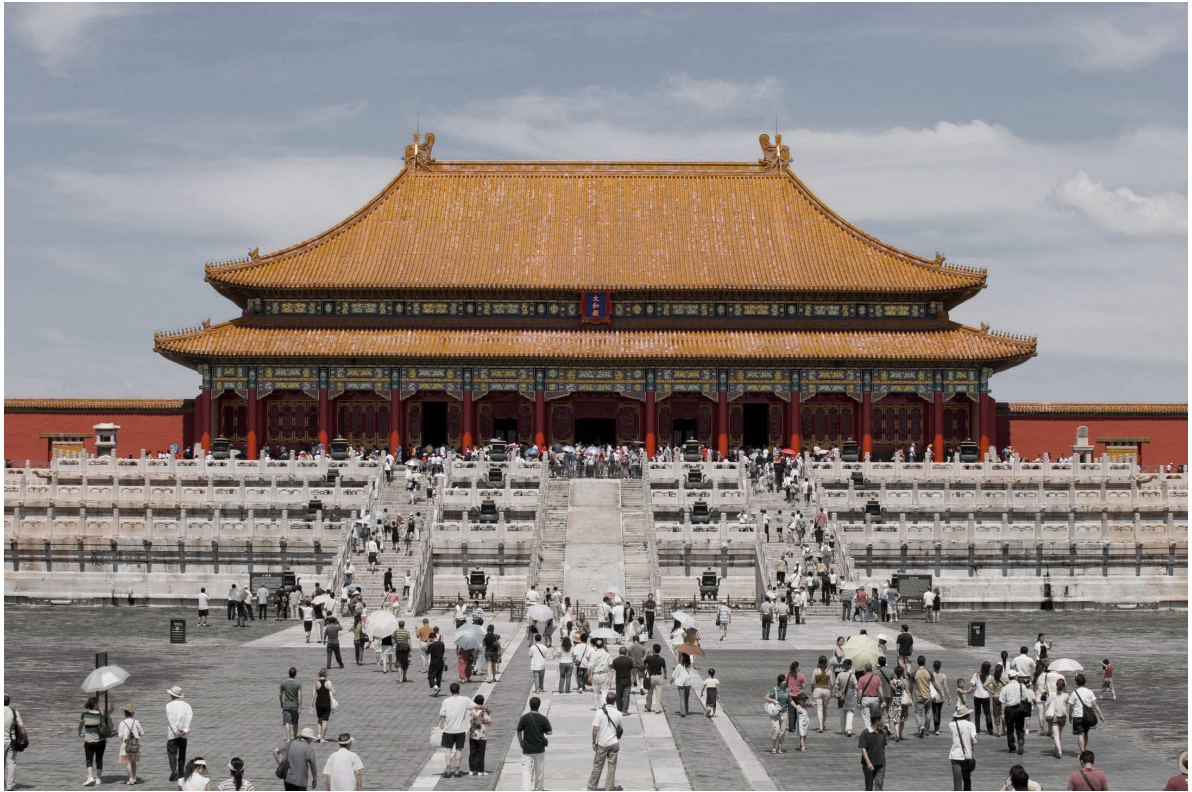
Plan of apadana, Persopolis, the imperial capital of Persia



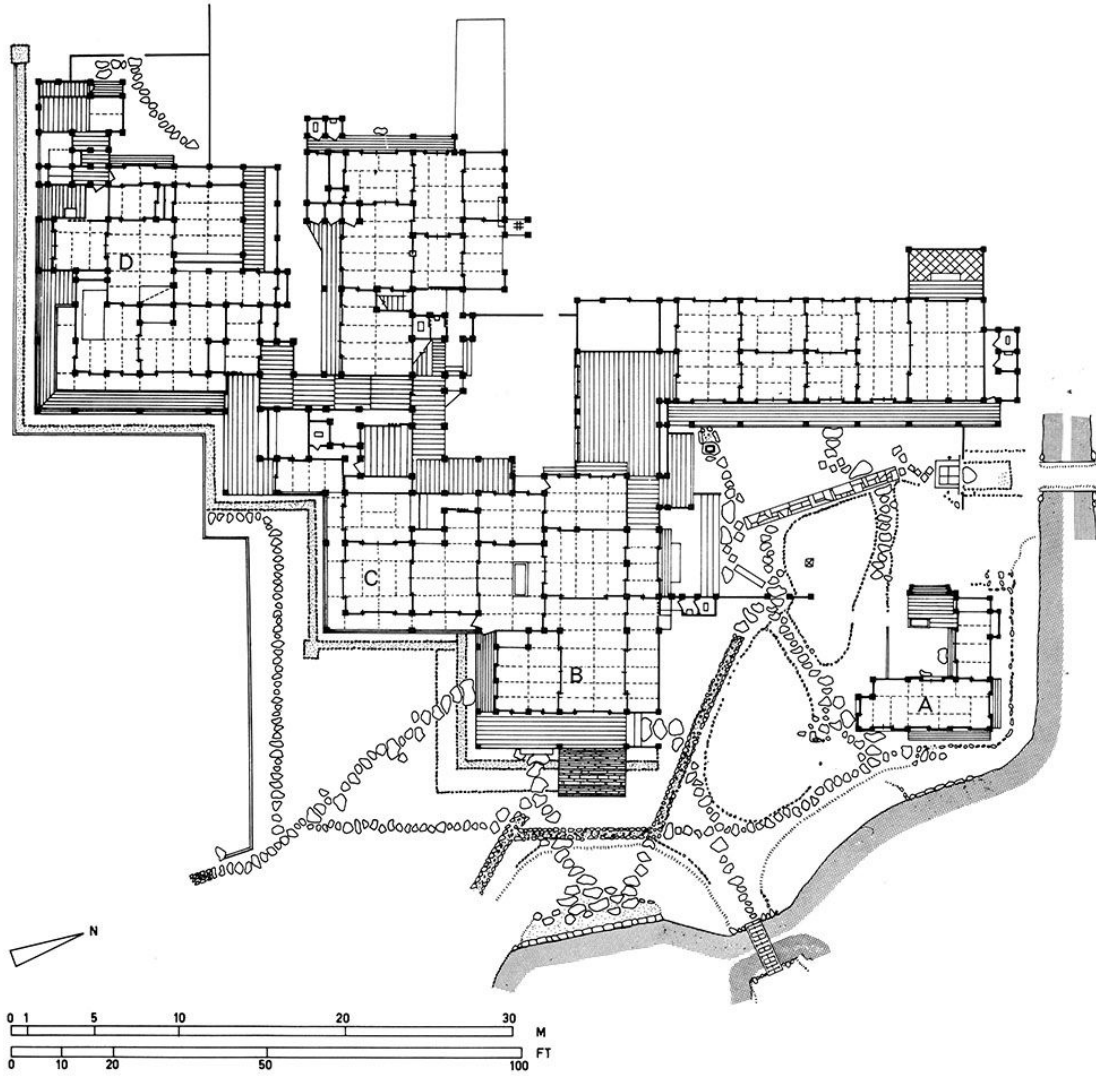
Axonometric Drawing of Knossos Palace, Crete, Greece



Map for the Forbidden City, Beijing, China

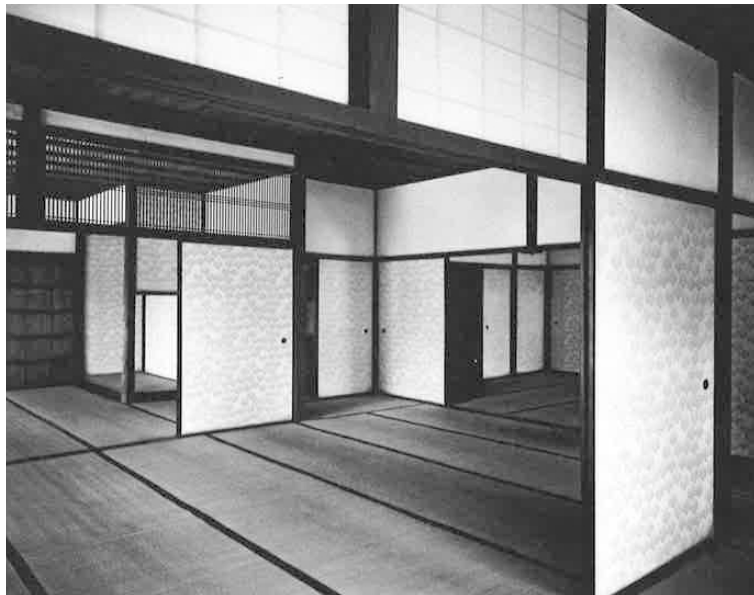


The Forbidden City, Beijing, China



The Katsura Imperial villa in Kyoto, Japan  
Kobori Enshu and others, in stages between 1615-1663





The Katsura Imperial villa in Kyoto, Japan  
Kobori Enshu and others, in stages between 1615-1663

*PALACE AS A THEME*

## PALACE AS A THEME

1

*In much of Western Europe, changes within the context of Modernity-the transformation from feudal society to a civic society-saw changes to the distribution and representation of power, from the hands of nobles, dynastic monarchies and feudal lords toward emergent governing classes and to private citizens who were increasingly enfranchised.*

*Therefore, the Palace changed as its ownership or 'master' changed. 'New' palaces were made to accommodate institutions rather than rulers, which retained the obligation to be representative...*

*The Public Interior as Idea and Project, Mark Pimlott, p71-72*

2

*In the crystal Palace, London, ...Visitors became 'owners' of the artifacts and 'rulers' of the Palace; and it is this effect that caused the crystal Palace to be adopted by the department store or grand magasin as a preferred format of enclosure for the public interior and disclosure within it.*

*The Public Interior as Idea and Project, Mark Pimlott, p77*

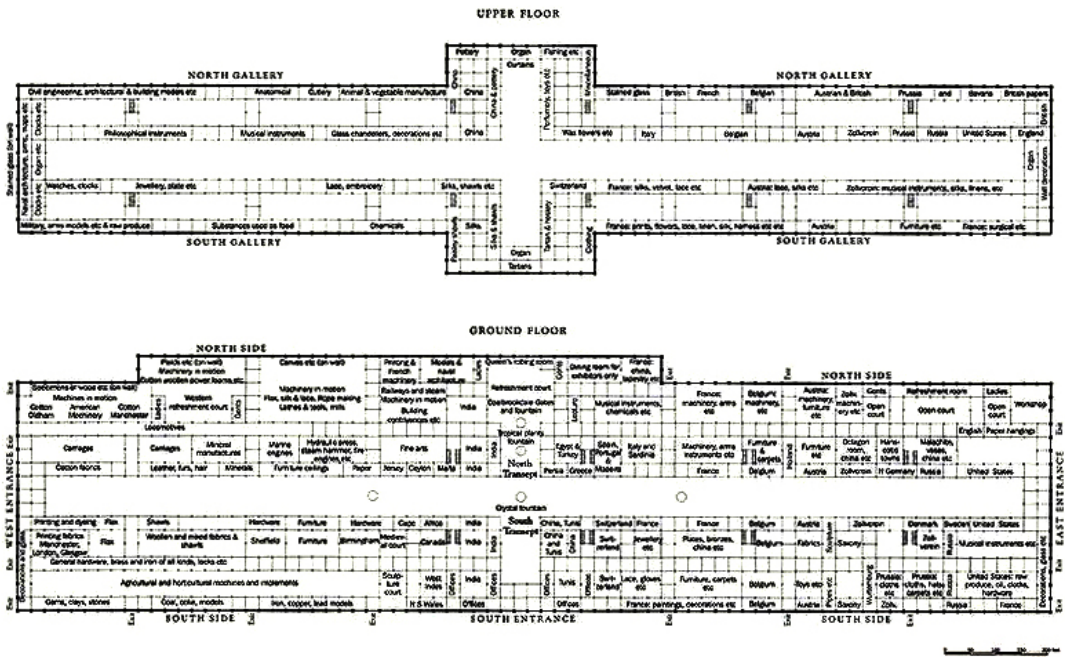
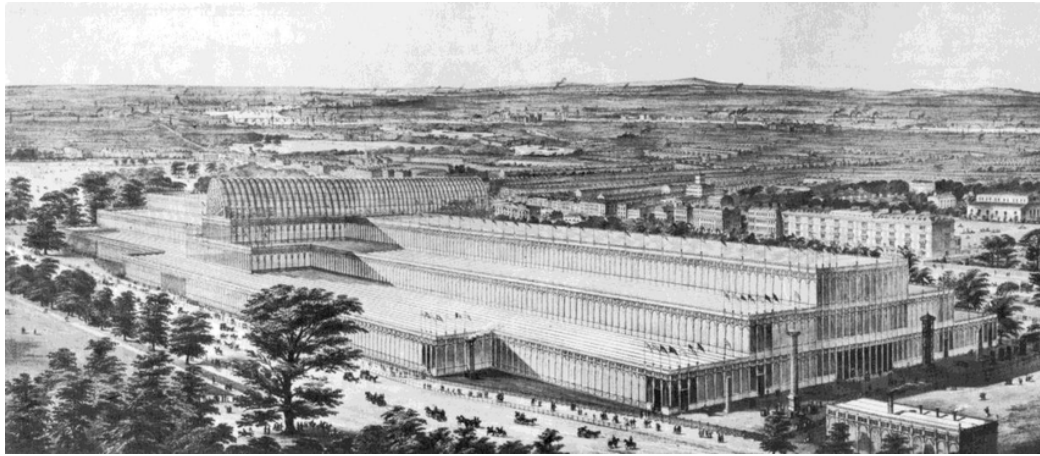
3

*Its open floors, their free space enabled by their wide-span structures, could accommodate any kind of internal arrangement, inviting constant change and constant re-interpretation, in the manner of a multi-level Fun Palace.*

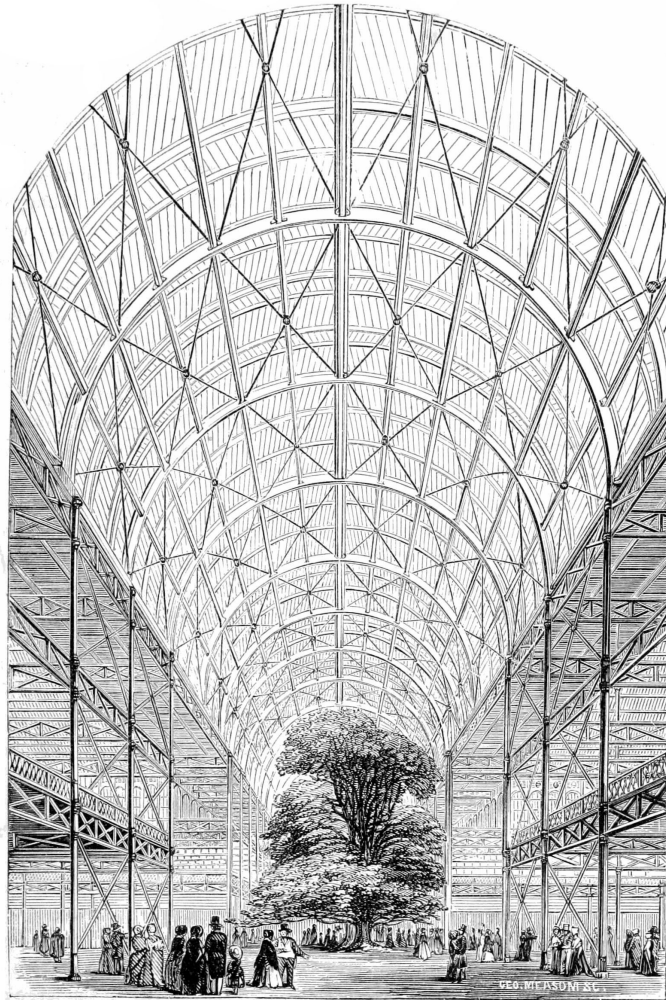
...

*All of these factory-like palaces featured a promise of phenomenal transparency and a concomitant complete flexibility, wherein the 'palace' as name or motif suggested a carapace or scaffold that could be claimed for any desired purpose as long as it 'produced' culture.*

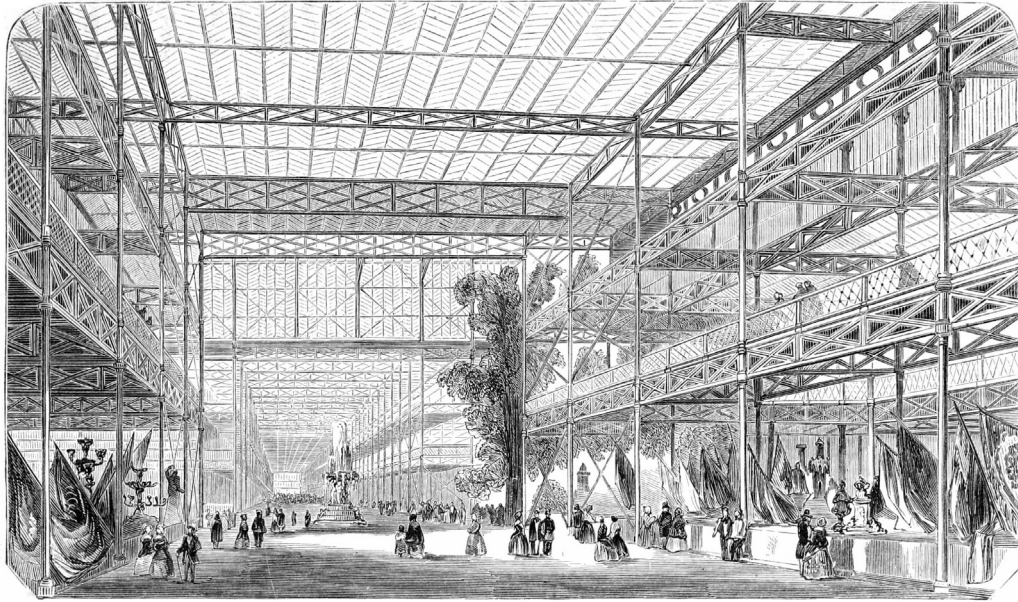
*The Public Interior as Idea and Project, Mark Pimlott, p87*



Crystal Palace, Joseph-Paxton, 1851



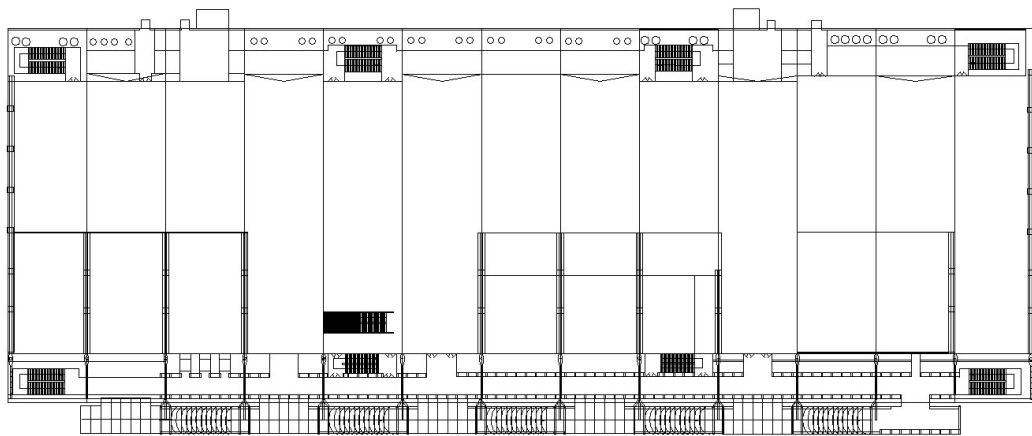
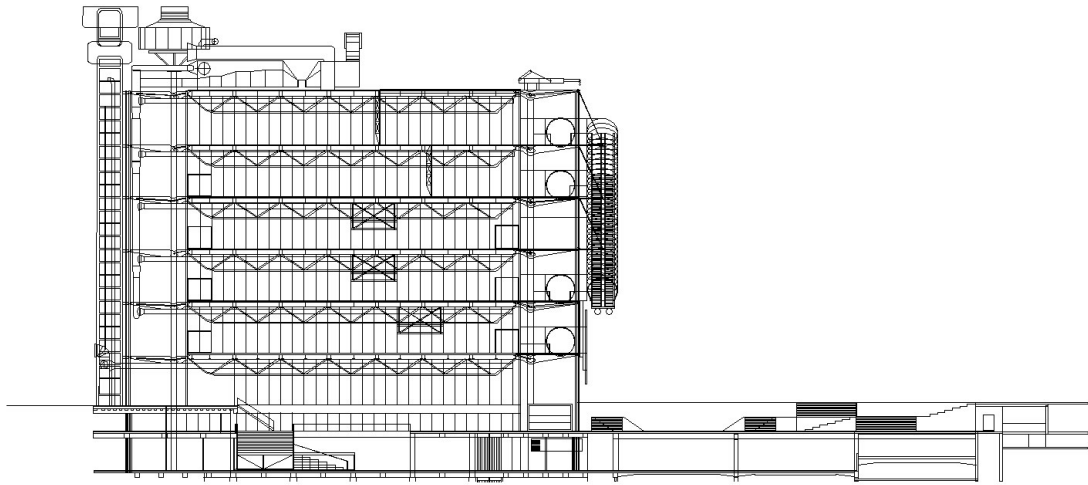
View of the Interior of the Transept of the Crystal Palace.  
Peter Berlyn, and Charles Fowler, Jr. Engravings by George Measom (1818-1901).  
- The Crystal Palace: Its Architectural History and Constructive



Interior View of the Central Avenue of the Crystal Palace towards the West.  
Peter Berlyn, and Charles Fowler, Jr. Engravings by George Measom (1818-1901).  
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Pompidou Center, Paris, France, 1971–1977  
Renzo Piano, Richard Rogers



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