

The period when travel had a very direct effect on design was in the heyday of the Grand Tour, that mainly 17th and 18th century journey to Italy in search of the roots of the classical tradition in architecture and sculpture, and the more recent renaissance tradition in painting. The journey was primarily made by members of the wealthy aristocracy who frequently included an artist, architect or scholar in their retinue. The pilgrimage, with all its difficulties as well as its social pleasures, was often seen as part of the necessary education of a young gentleman. It is thought that Inigo Jones went to France, Germany and Italy between 1598 and 1601 in the train of Lord Roos. Between 1612 and 1615 he was to go to Italy again as a special guide to Thomas Howard, Earl of Arundel, and his wife. The design for the Queen's house at Greenwich date from some years after his return from Italy; the Banqueting House in Whitehall from 1619–22, four years after his return from his second visit.

The Napoleonic Wars at the end of the 18th century disrupted travel in Europe. Interest moved eastwards. In Britain this had been stimulated by Robert Wood's *Ruins of Palmyra* (1755), Stuart & Revett's *Antiquities of Athens* (1762) and Robert Adam's *Ruins of the Palace of Diocletian at Spalato in Dalmatia* (1764). Travellers went beyond Italy to Greece, the Middle East and Egypt. Neo-Grec became a style and, especially after Napoleon's conquest of Egypt, Egyptian motifs found their way into architecture and interior decoration.

The influence of travel has continued unabated. We use it both as verification of what we have seen reproduced and as a source of precedent. As Sir William Chambers put it in the 19th century, 'travelling is to the architect as the university is to a man of letters'. The destination of travel has fluctuated since the 18th century even if Italy hardly ever lost its appeal. In the middle of the 20th century, Scandinavia, the USA and the works of Le Corbusier in France were at different times the goal of architectural pilgrimage; at the end of the century Barcelona and Bilbao moved to the top of the list.

Below  
**Thomas Jefferson**, The  
Lawn, University of  
Virginia, Charlottesville,  
Virginia 1817–26; the rotun-  
da and Pavilions II & IV



Photography has, of course, had a huge influence in the 20th century and was associated with travel; first through black and white prints and then colour transparencies. It is now difficult to imagine how lectures on architecture were conducted without the aid of coloured slides. Most students' awareness of historically significant buildings comes from seeing their representation projected on a screen. This must affect judgement, not least because the photographer has chosen a preferred viewpoint. It is the photographer's eye, and not our own, which filters the information.