FAH 8 Quiz 1 Review book

For the **tests' ID section** you will also be asked to discuss the item's formal attributes and stylistic affinities; its historical social and political context; its functions and symbolic expressions; its theoretical significances, referring as appropriate to the reading response texts; and its connections to other relevant buildings and architects.

The **tests' comparison section** require the same, with a more detailed comparative discussion of form, program, expression, historical sequence, place, character of respective periods, theoretical implications, and other generally significant aspects, plus reference to reading response texts and other examples.

Lecture 1

Big idea 1 – Classicism

Classicism places emphasis on symmetry, proportion, geometry and the regularity. Orderly arrangements of columns, pilasters and lintels, as well as the use of semicircular arches, hemispherical domes, niches are symbols.

Florence Cathedral
F. Brunelleschi, 1420-39
(S. Maria del Fiore), completion of dome
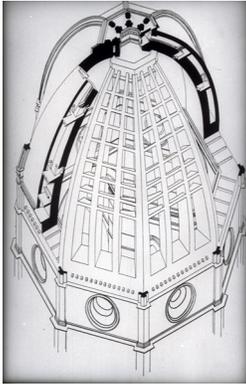
Florence Cathedral, whose dome was designed by F. Brunelleschi at 1420, is a major symbol that connects Gothic architecture and classic architecture in the Renaissance period. From the pictures we can see it has a huge gothic style pointed dome that was designed to reduce dead loads. Brunelleschi also employed a double-shell structure to support the weight of the dome, a method originated from the Pantheon. Inside the Cathedral, the ceiling is pointed, which is the gothic style. Corinthian orders separate the nave and aisles that shows the sense of Classicism through its regular alignment of orders.

San Lorenzo, Florence
F. Brunelleschi, 1419-60s
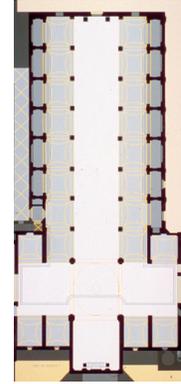
San Lorenzo, designed by F. Brunelleschi around 1419, is a major symbol in Classicism by its orderly arrangement of columns, arches and pilaster. From what we can see from the picture, continuous columnar arcade is found in the aisles of the Latin-cross church of S. Lorenzo. The square bay of the aisles defines a module that is repeated throughout. Equally carefully proportioned Roman elements such as the semicircular arch, Corinthian columns, and coffering impart a classical monumentality to the interior of the church.

Corinthian Order and Aphrodite
John Shute, 1563
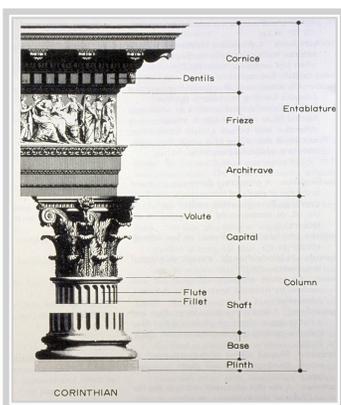
Corinthian Order and Aphrodite is cited from Shute's The first and Chief Groundes of Architecture, 1563, was the first architectural treaty to be published in English illustrated with intaglio prints, a form of engraving that proved particularly important in architectural drawing. Vitruvius attributed the invention of the Corinthian order to the Ancient Greek sculptor Callimachus who was inspired by seeing a basket of toys surrounded by wild Acanthus plants on the grave of a Corinthian girl. This design shows people's favor for human body as natural ratio.

Lecture 2

Rucellai Palace, Florence
L. B. Alberti,1455-70
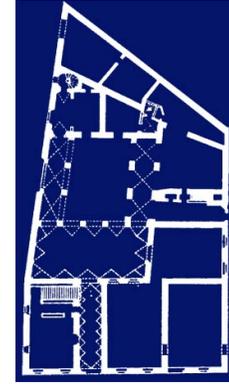
Rucellai Palace, designed by L.B. Alberti around 1455, is a major symbol in Classicism. The grid-like rustication on facade is serves as the background for the smooth-faced pilasters and entablatures which divide the facade into a series of three-story bays. The three stories of the Rucellai facade have different classical orders with the Tuscan order at the base, the Ionic order at the second level, and a very simplified Corinthian order at the top level. Twin-lit, round-arched windows in the two upper stories are set within arches with highly pronounced voussoirs that spring from pilaster to pilaster. The facade is topped by a projecting cornice. The ground floor was for business (the Rucellai family were powerful bankers) and was flanked by benches running along the street facade. The second story (the piano nobile) was the main formal reception floor and the third story the private family and sleeping quarters, matching the differentiated orders' decoration.

Santa Maria Novella, Florence
L. B. Alberti, c.1456-70
Façade

Santa Maria Novella, whose façade was designed by L.B. Alberti around 1456, is the major symbol architecture in the early Renaissance period. He added a broad frieze decorated with squares and everything above it, including the four white-green pilasters and a round window, crowned by a pediment with the Dominican solar emblem, and flanked on both sides by enormous S-curved volutes. The four columns with Corinthian capitals on the lower part of the facade were also added. The pediment and the frieze are clearly inspired by the antiquity, but the S-curved scrolls in the upper part are new and without precedent in antiquity. This S-curved scrolls create a smooth transition from its temple to the lower part. This design is a typical classicism structure from its regularity and proportionally arranged elements on the façade.

San Andrea, Mantua
L. B. Alberti, begun 1472
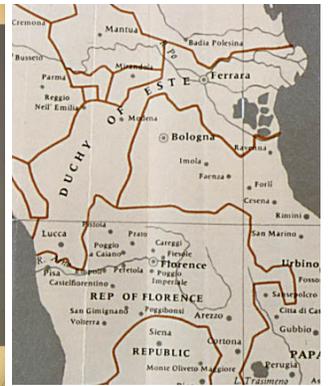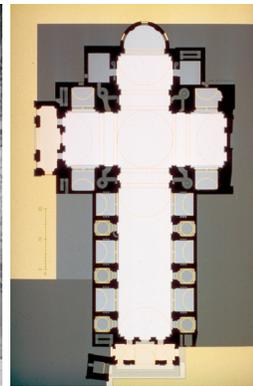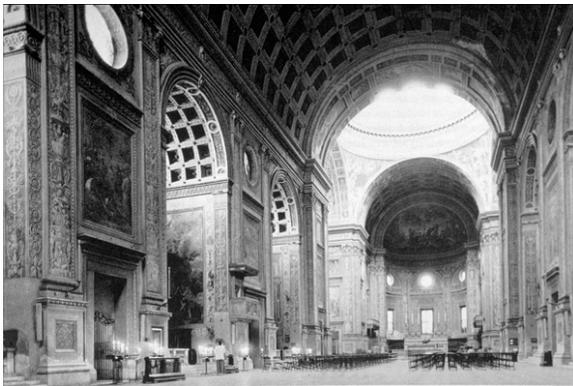
San Andrea, designed by L.B. Alberti in around 1472, is the major symbol architecture in Classicism. This Latin cross architecture is defined by a large central arch, flanked by Corinthian pilasters. There are smaller openings to the right and left of the arch. A novel aspect of the design was the integration of a lower order, comprising the fluted Corinthian columns, with a giant order, comprising the taller, unfluted pilasters. The whole is surmounted by a pediment above a vaulted structure. An important aspect of Alberti's design was the correspondence between the façade and the interior elevations, both elaborations of the triumphal arch motif. The nave of the interior is roofed by a barrel vault. This design is a typical classicism structure from its regularity and proportionally arranged elements on the façade.

Lecture 3

Tempietto, S. Pietro in Montorio, Rome
D. Bramante, begun 1502
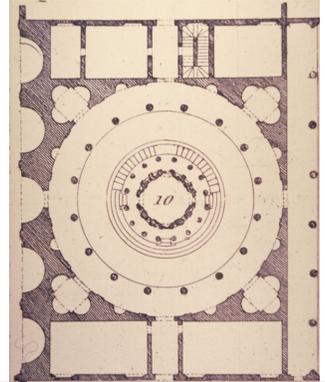
Tempietto, designed by Bramante in around 1472, is the major symbol architecture in Classicism. The central planning temple is perfectly proportioned, it is composed of slender Tuscan columns, a Doric entablature modeled after the ancient Theater of Marcellus, and a hemispherical dome. Only doorway is awkward in its random positioning within one of the sixteen repetitive column bays. It called for the creation of a circular cloister, a perfect hermetic architectural environment, and the insertion into it of a circular temple. Bramante designed his building to embody both the Platonic preference for ideal form and Christian reverence for tradition, in the case reverence for the circular martyrium of the early church.

Palazzo Caprini (House of Raphael), Rome
D. Bramante, c. 1510
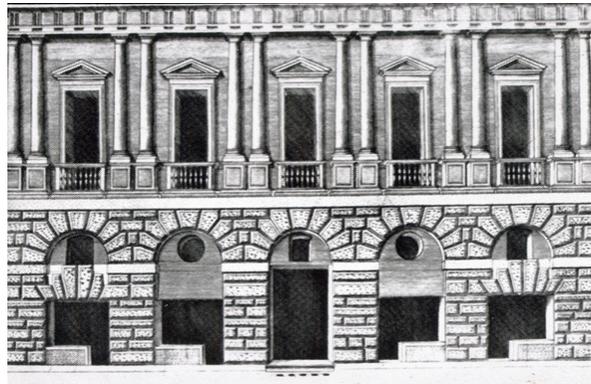
Palazzo Caprini, designed by D. Bramante in 1510, is one of symbolic architectures in Classicism. Like many urban dwellings and following the model of the ancient Roman insula, it had shops at the street level, treated by Bramante as the rusticated base for pairs of engaged Doric columns articulating the piano nobile above. It was a distinct innovation in palace design because it produced a more three dimensional façade, especially when compared with the flat modeling of the orders on Early Renaissance building such as the Rucellai Palace. This house was originally built for the architect himself and later purchased by Raphael.

St. Peter's, Rome
Bramante, 1505-14; Michelangelo, 1546-64
Project for rebuilding
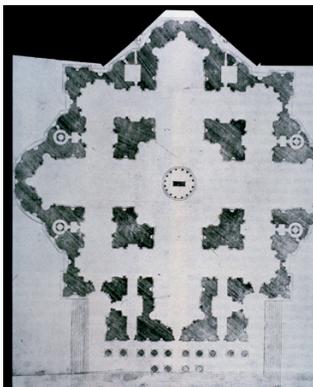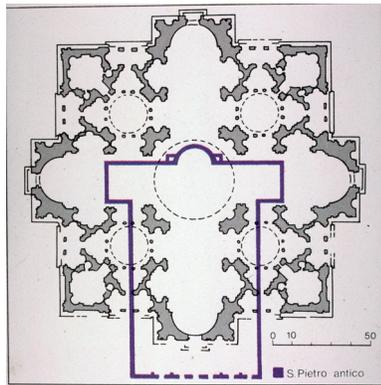
Bramante's plan: Bramante's plan is a very delicate Greek cross design. He was trying to propose a domed structure more ambitious than any ancient edifice. The structural concept of a dome and drum supported on penditives and semicircular arches actually had more in common with Byzantine work. However, it was later proved that the central piers were insufficient to support the projected dome. High Renaissance buildings were generally more Roan and three dimensional in spatial conception than the less massive Early Renaissance ones. Architects such as Bramante had reconciled the theoretical positions of Vitruvius, Alberti, and Leonardo with the realities of Roman construction practices and had developed the confidence to design buildings suitable to the requirements of their own age. They handled matters of proportion, the manipulation of space, and correct detailing skillfully and subtly, so that the span of less than a century explorations of Brunelleschi had matured into the calm, self-assured style of the High Renaissance.

Michelangelo's plan: He restored Bramante's initial conception of a Greek-cross plan, but in a reduced and simplified version, and increased the size of Bramante's under-structured central piers, the foundations of which were already in the ground. Column screens have disappeared, central piers are enlarged, and an entry portico was developed. He chose to design a hemispherical dome and increase the number of stone ribs expressed on the outside of the dome from eight to sixteen in order to eliminate the faceted octagonal massing of the Florence Cathedral.

Lecture 4

Big idea 2 – Mannerism

Mannerists sought to achieve a more personal artistic expression through the imaginative and individualistic manipulation of the classical language. Mannerists <u>favored disharmony, discord, imbalance, tension, distortion, and unresolved conflicts.</u>

Palazzo del Tè, Mantua
G. Romano, 1526-34
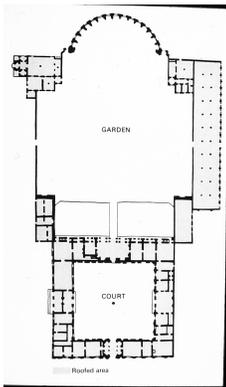
Palazzo del Te is designed for Gonzaga family who were horse-breeders and were involved in political intrigue and military alliances. The illusion of imbalance and the perverse use of classicism is shown by geometric flowerbeds, a moat used for staging miniature naval battles, barrel-vaulted loggia, and rusticated columns that were deliberately unfinished. In the courtyard, heavy Doric columns support parts of the architrave and entablature with triglyphs dropped down out of place as if part of an ancient Roman ruin. Together with the unframed niches and windwos, pediments lacking a bottom cornice, and heavy rustication, these features create extreme contrasts and a sense of ambiguity and tension, which represents mannerism.

Laurentian Library, San Lorenzo, Florence
Michelangelo, 1532-39
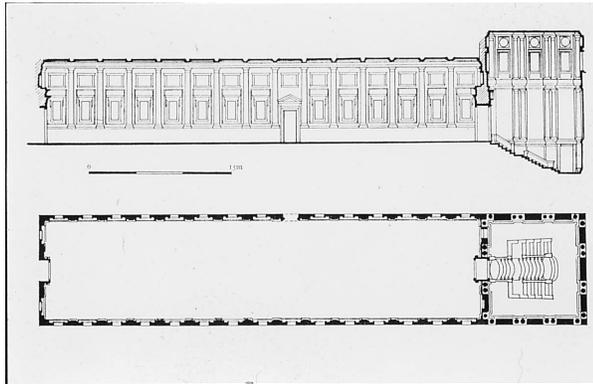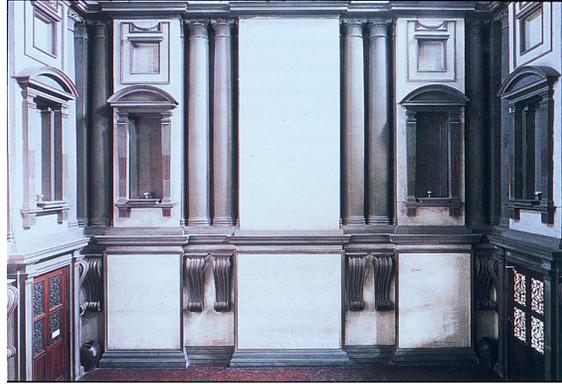
The vestibule is shocking in its verticality, almost half as tall again as it is wide. Blank tapering surround the interior of the vestibule. The normally illogical recessing of columns into a wall would seem to be a Mannerist invention, yet the column positions are actually necessitated by the location of the existing walls of the building beneath the library. The walls between columns are like a taut skin stretched between vertical supports. Michelangelo further emphasized the seeming instability of the whole by having the columns appear to be supported on consoles, so that weight seems to be carried on rather weak elements, and one cannot determine visually whether the columns or walls support the roof. The sense of ambiguity is increased further by the apparently unorthodox forms of the tabernacle windows, and all of the architectural element have been compressed together, creating a sense of tension and constrained energy.

Porta Pia, Rome
Michelangelo, 1561-65

Porta Pia, desgiend by Michelangelo, is regarded as a transition from Mannerism to Baroque. Rather than a defensive gateway within a fortified city wall, it was and is a scenic backdrop terminating a vista. <u>Stone architectural elements are isolated against a plane of brick: a broken pediment stuffed with an oversized swag and plaque, oddly draped-over roundels and volute-topped crenelations</u>. Michelangelo emphasized the central passageway demarcating the edge of the city by packing within it an array of redundant structural elements – arch, rusticated arch, and broken pediment above deeply grooved pilaster with mutules in their capitals.

Lecture 5
Big idea 3 – Villa

Villa Lante, Bagnaia
G. B. Vignola, begun c. 1566

Villa Lante uses perspective as an organizing agent. While the gardens were originally entered from below, the mature vegetation now makes the most dramatic view one from above, where a square upper parterre is extended down the sloping site though a shaft of space or alliee defined by bosco, a dense planning of trees. The allee is reinforced by twin casinos that act almost like sighting mechanisms for the perspective view; stairs and ramps occupy the space between them. Water features appear at the various levels, beginning with the Fountain of the Deluge at the top. Water then disappears and reappears at intervals down the central axis, sometimes as fountains, sometimes as a cascade, and finally as four placid pools in the center of the parterre on the lowest level.

Villa Barbaro, Maser
A. Palladio, c. 1550-59
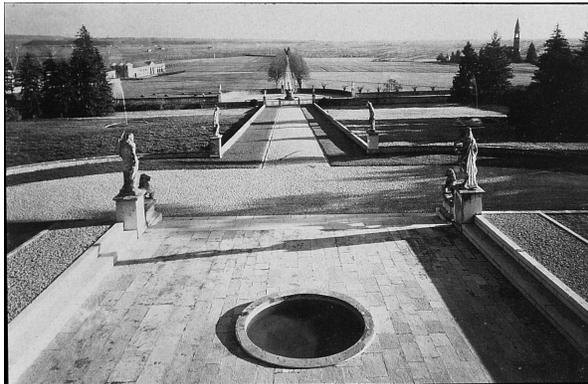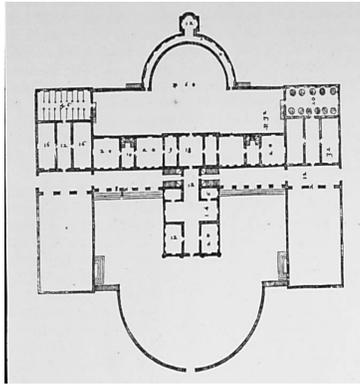
Villa Barboro applies a symmetrical theme. Central living block balanced by end pavilions connected by flanking arcades. The building is sited on a slight rise, so although it is strongly horizontal, it affords a view out into the landscape. The elegance of the composition belies the building's practicality. Following ancient roman practices, Palladio combined the many functions of a large farm into a single structure, including storage for hay and equipment, provision for livestock, and spaces for threshing grain.

With the Villa Barbaro, Palladio made a significant contribution ot the development of residential design that continues to influence the architecture of our own time, even though he had no idea that he was being innovative: this was the application of the columns and pediment of a temple front to a house. He had interpreted Vitruvius as saying that Greek temples had evolved from houses, an observation that may refer to the similarity of the megaron and the cella of a temple. Having no knowledge of the megaron, Palladio assumed Vitruvius's remark to mean that Greek houses looked like Greek temples, which he knew to have columns and a pediment. Therefore, in usding these elements on the façade of a house, Palladio believed that he was following Greek precedent, when in fact he was breaking new ground.

Villa Rotunda, Vicenza
A. Palladio, c. 1566-70
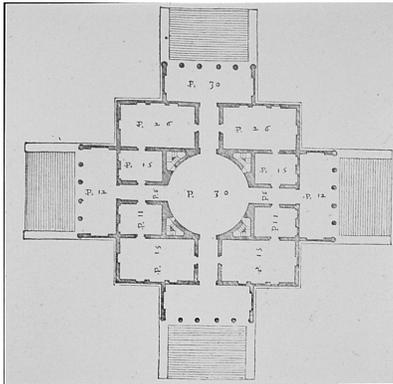
The client for this villa was a retired churchman, who used the house for elaborate entertainments as well as for agricultural processing. The villa rotunda is square in plan, with, as the name implies, a central two-story rotunda. Internally the central domed space radiates out to the four porticoes, and to the elegantly proportioned rooms in the corners. It is a simple yet powerful scheme, one that would be copied many times.

Lecture 6

Villla Farnese, Caprorola
G. B. da Vignola, c. 1557-77

The villa is one of the finest examples of Renaissance architecture. Ornament is used sparingly to achieve proportion and harmony. His plans as built were for a pentagon constructed around a circular colonnaded courtyard. In the galleried court, paired Ionic columns flank niches containing busts of the Roman Emperors, above a rusticated arcade, a reworking of Bramante's scheme for the "House of Raphael." Two facades of the pentagonal arrangement face the two gardens cut into the hill; each garden is accessed across the moat by a drawbridge from the apartments on the piano nobile and each is a parterre garden of box topiary with fountains. A walk through the chestnut woods beyond, leads to the giardino segreto, or secret garden, with its well known casino. This particular style, known today as Mannerism, was a reaction to the ornate earlier High Renaissance designs of twenty years earlier.

## Palazzo Chiericati, Vicenza
A. Palladio, 1549-57
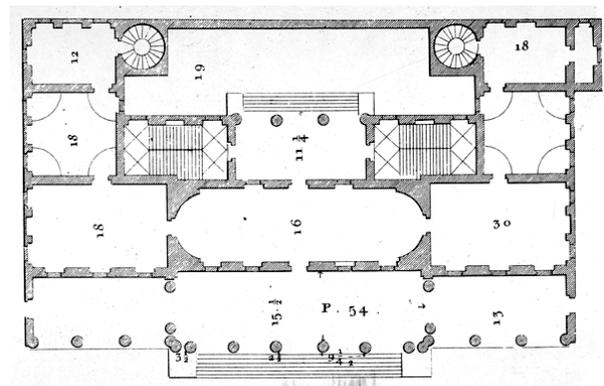
The palace's principal façade is composed of three bays, the central bay projecting slightly. The two end bays have logge on the piano nobile level, while the central bay is closed. The façade has two superimposed orders of columns, Doric on the lower level with Ionic above. The roofline is decorated by statuary. The palace was built in an area called *piazza dell'Isola* ("island square", currently Piazza Matteotti), which housed the wood and cattle market. In that period it was an islet surrounded by the Retrone and Bacchiglione streams, and to protect the structure from the frequent floods, Palladio designed it on an elevated position: the entrance could be accessed by a triple Classic-style staircase.

Il Redentore (Church of the Redeemer), Venice
A.Palladio, begun 1576
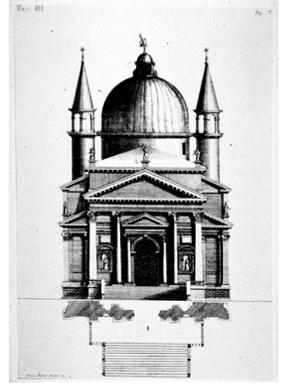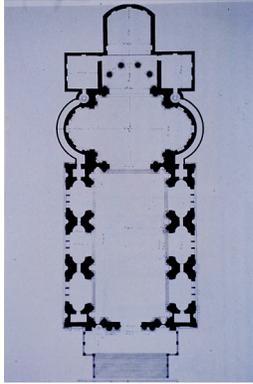
Il Redentore has one of the most prominent sites of any of Palladio's structures, and is considered one of the pinnacles of his career. It is a large, white building with a dome crowned by a statue of the Redeemer. On the façade a central triangular pediment overlies a larger, lower one. This classical feature recalls Palladio's façade for San Francesco della Vigna, where he used an adaptation of a triumphal arch. Palladio is known for applying rigorous geometric proportions to his façades and that of Redentore is no exception.

As a pilgrimage church, the building was expected to have a long nave, which was something of a challenge for Palladio with his commitment to classical architecture. The result is a somewhat eclectic building, the white stucco and gray stone interior combines the nave with a domed crossing in spaces that are clearly articulated yet unified. An uninterrupted Corinthian order makes its way around the entire interior.

Lecture 7

Big idea 4 – Baroque

Baroque architecture is the building style of the Baroque era. It expresses the triumph of the Catholic Church and the absolutist state. It was characterized by new explorations of form, light and shadow and dramatic intensity. Distinctive features of Baroque architecture can include:

- In churches, broader naves and sometimes given oval forms
- Fragmentary or deliberately incomplete architectural elements
- Dramatic use of light; either strong light-and-shade contrasts (chiaroscuro effects) as at the Church of Weltenburg Abbey, or uniform lighting by means of several windows (e.g. church of Weingarten Abbey)
- Opulent use of colour and ornaments (putti or figures made of wood (often gilded), plaster or stucco, marble or faux finishing)
- Large-scale ceiling frescoes
- An external façade often characterized by a dramatic central projection

St. Peter's, Rome: nave and façade
C. Maderno, 1605-15; Piazza (1656), Baldacchino (1624-33), Bernini

Maderno(1605-15)

Bernini(1656-66)
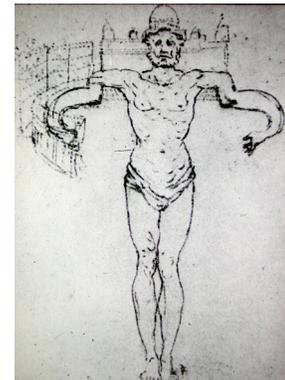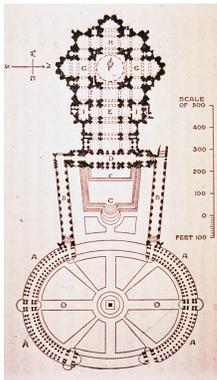
Baldacchino(1624-33)

The most Christian monument in Rome was the Basilica of St. Peter, located across the Tiber from the older parts of the city.

Maderno's façade: It stretches the full width of the church. The façade designed by Maderno is built of travertine stone, with a giant order of Corinthian columns and a central pediment rising in front of a tall attic surmounted by thirteen statues. To the single bay of Michelangelo's Greek Cross, Maderno added a further three bays. Maderno also tilted the axis of the nave slightly. This was not by accident, as suggested by his critics. An ancient Egyptian obelisk had been erected in the square outside, but had not been quite aligned with Michelangelo's building, so Maderno compensated, in order that it should, at least, align with the Basilica's façade.

Baldacchino: It is surmounted not with an architectural pediment, like most baldacchini, but with curved Baroque brackets supporting a draped canopy. In this case, the draped canopy is of bronze, and all the details, including the olive leaves, bees, and the portrait heads of Urban's niece in childbirth and her newborn son, are picked out in gold leaf. The baldacchino stands as a vast free-standing sculptural object, central to and framed by the largest space within the building. It is so large that the visual effect is to create a link between the enormous dome which appears to float above it, and the congregation at floor level of the basilica. The size of the Baldecchino gives some sense of the scale of this great basilica. The twisted columns had connections to Solomon's Temple and to Old St. Peter's.

Niche: As part of the scheme for the central space of the church, Bernini had the huge piers, begun by Bramante and completed by Michelangelo, hollowed out into niches, and had staircases made inside them, leading to four balconies. In each of the niches that surround the central space of the basilica was placed a huge statue of the saint associated with the relic above. Only St. Longinus is the work of Bernini.

Nave: The nave has huge paired pilasters, in keeping with Michelangelo's work. The size of the interior is so "stupendously large" that it is hard to get a sense of scale within the building.

Piazza: Bernini's ingenious solution was to create a piazza in two sections. That part which is nearest the basilica is trapezoid, but rather than fanning out from the façade, it narrows. This gives the effect of countering the visual perspective. It means that from the second part of the piazza, the building looks nearer than it is, the breadth of the façade is minimized and its height appears greater in proportion to its width. The second section of the piazza is a huge elliptical circus which gently slopes downwards to the obelisk at its centre. The two distinct areas are framed by a colonnade formed by doubled pairs of columns supporting an entabulature of the simple Tuscan Order.

S. Carloalle Quattro Fontane, Rome
F. Borromini, 1638-67

Façade 1665-67

Interior 1638-41
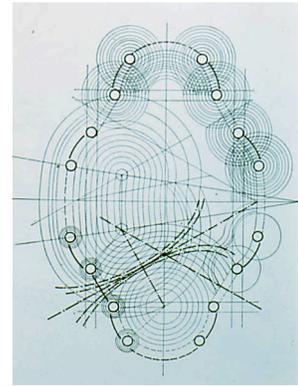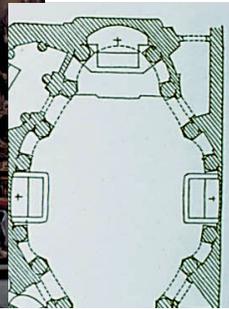
In 1638, he designed the diminutive but heighly innovative church at the corner of the Strada Felice and the Via Pia (today knowed as the Via Quattro Fontane), one of Sixtus V's grand routes linking districts of the city. He embellished the intersection with four fountains set diagonally across each corner, hen the descriptive words "Quattro Fontane" appended to the name of the church. The chuch plan consists of an undulating oval, its long axis leading to the main altar. The curving side walls swell outward on the short axis to form shallow side chapels in a counterpoint evoking the spirit of a stretched Greek-cross plan. Borromini's own drawings show that the conceived his complex plan by interlocking a series of geometric figures from circles to equilateral triangles, and he based his proportions in section on more equilateral triangles. This reliance on geometry rather than Renaissance arithmetical ratios reflects Borromini's immersion in the more strongly Gothic design and constrction practices around Milan where his father had been a builder.

The principal façade, constructed in 1665-67, mirrors the internal play of concave and convex, swinging in and out over its three-bay width with its two stories separated by an intermediate curving entablature. A figure of St. Charles Borromeo with praying hands and eyes uplifted sets the façade's vertical theme, and angels, their wings contorted to form a pediment, shelter the saint and anticipate the almost bizarre character of the interior. This verticality is terminated by a crowning balustrade broken by a large oval medallion. With consummate skill Borromini incorporated one fountain and its mitered corner into the façade design, so that all parts project the dynamism of the Baroque.

Santo Domingo, Dominican Republic
Founded 1496