

## ARCH002 – Sample of exemplary response for Quiz 1

### Quiz A

#### Question 1:

The two images are both emblematic of famous Italian patron families, the Rucellai and the Barberini. The Rucellai were primarily focused in Venice, and were a patron family namely in the Renaissance to architects such as Alberti and his contemporaries. Conversely the Barberini's patronage is seen more towards the beginning of the baroque period and was concentrated primarily in Rome. The symbol of the sail was emblematic of the Rucellai's familial origins as traders and merchants while the origins of the bee as a symbol of the Barberini are much more obscure. In both cases the symbols served to demark the respective family's contributions to the structure on which they affixed. While both these families built numerous private homes, it is more likely that one would see these symbols on public works such as in churches which the families would fund.

#### Question 3:

The Palladian Villa was a standard of late renaissance architecture, particularly pervasive in the countryside around the city of Venice. These structures, developed by Palladio, adhered strictly to their architect's general design theory. Many would be perfectly symmetric across one if not two axes and make ample use of precise ratios and mathematic geometry. Palladio favored this ordered, mathematical approach and valued these proportions, exemplifying the epitome of the Renaissance's core principals. Looking at the structure itself, one would notice a strong connection to classicism and classical principals as was typical of both thought and art of the time period. More strictly one might notice grand portico entrances accompanied by a tetra, hexa, or octa -style to invoke memories of the temples of antiquity. Inside the villas the walls would actually be rather bare structurally, being very smooth, but apply heavy use of tromp l'oeil to decorate the walls with beautiful murals. This would all be supported by the fabulously wealthy clientele who sponsored the works.

#### Question 6:

The left is David by Michelangelo, representing High Renaissance art. The right is David by Bernini, representing High Baroque art. While both in contrapposto, the architectural style of the Renaissance is shown through David on the left by being balanced and more stiff, lacking expression through the body and being more vertical and linear with proportions. David on the right represents the architectural style of the Baroque by showing more movement and irregularity with more angles and axes being used creating curvature, and showing more tension and energy with dramatic facial and body expressions even through the clothing.

#### Question 8:

This plan depicts a gothic cathedral. It would be of importance because it has aisles on either side of the nave as well as an ambulatory on either side after the transept. There are actually two transepts, which leads me to believe that this cathedral is from the Late Gothic period, as a typical cathedral only has one. The X shapes denote that there are rib vaults on the ceiling, which is also characteristic of the gothic period. The incrementing thicker parts of the poches also illustrate the use of buttresses, and I can only assume based on the period that there are flying buttresses as well. The buttressing would allow for larger windows which intern allowed for greater interior illumination, which was important in the gothic to try to create an ethereal or otherworldly experience inside the church.

## Quiz B

### Question 2:

The right photo exemplifies contrapposto. Contrapposto became more popular in the high and late Gothic periods, and exemplifies not just a straight line, but more of an S-shape and is especially found in statues. This gives the statues more movement on all axis's and confluences verticality and motion. Thus, it can be concluded that the image on the left, was done during the early gothic periods, as the focus was on verticality and height, then as we enter the high and late gothic periods the notion of contrapposto became more prominent. Thus, I believe both of these works were from the Gothic period, but the left from early gothic and the right from high or late gothic.

### Question 3:

I believe that this image is from the Gothic period. This is because there are key gothic elements in this photo. For example, it appears that there is a ribbed vault, rather than a groin vault, because we see the outline of the ribs emphasized. Additionally, it seems as if there are clustered/compound columns here, because it appears that it is actually one column that just has the façade of multiple columns. Additionally, a third gothic aspect that is emphasized is the ogivals. This pointed arch draws the eye in and lends toward the notion of verticality. Because this image has all these prominent aspects of gothic architecture I believe it's a gothic piece of work. Additionally, in this photo, it seems that we are viewing the top 3 floors of a traditional 4 floor gothic ascension: the clerestory/Claire-voie which is the top top where the windows are and is meant to bring light into the building. Then we see the triforium, and here the windows usually don't look outside but towards the upper part of the aisles. After this, we see the tribune/gallery where people would usually gather. The only part this image does not portray is the very bottom, which is the aisle.

### Question 6:

In the context of Ancient Greece, the design and development of an art museum in comparison to a library would call for similar, yet different construction styles. In Ancient Greece, three orders of columns were present: the Doric, Ionic, and Corinthian. The Doric represented strength, the Ionic represented wisdom, and the Corinthian represented beauty. For the building of both of these structures, it would be adequate to start with a temple looking front portal with an entablature as well as a pediment. However, one key aspect of Ancient Greek architecture that would be different between these two structures would be the types of columns used on each. Since an art museum is meant to show the splendor of art and the beauty of a multitude of cultures, Corinthian columns with their beautiful acanthus leaves would only be fitting. On the other hand, a library is a place of knowledge and learning. The only suitable column type for a structure like this would be the Ionic column with its volutes that represents wisdom.

### Question 7:

A typical Romanesque church uses a combination of the proportions of structures from antiquity, while also using the plan of a latin cross. Although some churches from the early Romanesque use a quatrefoil design harkening back to the Byzantine era, structures from the height of the Romanesque are built with a latin cross plan which consists of a narthex or westwork, an elongated nave, a transept, and choir. The fairly new development of barrel vaulting and groin vaulting would also be used in a Romanesque church. On the westwork of one of these structures, arcuation would be present at the portals along

with towers (if completed) on the north and south sides of the westwork. Also, there could be a dome over the crossing of the transept and nave. There could also be buttressing present for additional support of the nave walls. In conjunction with the emphasis on the proportions and styles of antiquity, the entire church would exhibit the look of bulkiness and massiveness, which in turn corresponds to the strength that God has.

## Quiz C

### Question 3:

The architecture is reminiscent of the Byzantine period. The brickwork of the architecture are the thin brickworks used during the period. The overall design of the architecture seems like a quatrefoil, where the structure seems like 5 circles overlapping each other. The engaged columns on the wall don't have a clear capital, also a characteristic seen during the period. Lastly, Blind Mische can be seen on the architecture, where the openings are bricked in. All of these characteristics reflect the qualities of architectures during the Byzantine period.

### Question 4:

In the context of Ancient Greece, the design of a factory would probably fall under the doric order to represent strength and stability. A courthouse would fall under the ionic order or doric orders as they represent wisdom and stability, respectively. The Corinthian order could be used as well because sometimes it represents wisdom. Both the factory and courthouse would employ utilitatis and firmitatis as they will be used by the public for a function and need to withstand time.

### Question 6:

A typical early Gothic cathedral's main focus was verticality, along with extreme ornamentation and aim at otherworldly. Main characteristics of a Gothic cathedral include ribbed vaults. These vaults were very different than Romanesque groin vaults because they were much lighter. Another characteristic included the flying buttress. This made the structure more stable without having to thicken the walls because the buttress was not directly attached to the building. Help prevent the building from crumbling. The clustered columns and the spire were both used to showcase verticality.

### Question 8:

This work is from the Gothic period. That being said, it's definitely more so early Gothic as there are just buttresses instead of the signature flying buttresses of high and late Gothic works. The portal stands out most to me. It has the signature tympanum, jambs, and archivolts, along with a very slightly pointed arch. The ogival arch is slightly more prominent on the second-floor apertures. That will become more exaggerated later in the period. This work also includes crockets and a finial on the central top portion. It shows potential for verticality.

## Quiz D

### Question 1:

The arch on the right is an example of a Gothic portal. The portal serves as an entrance, and is an opportunity to display important religious figures and create a narrative to draw people into church. The Gothic style is seen through the components such as the ogival shape, the archivolts which lead down into the jambs, the tympanum above the entrance depicting an important narrative, and the trumeau which also depicts important figures. The figures appear to emphasize verticality and are blocky, which hint at Early/High Gothic.

The arch on the left is also a tympanum. However due to the more natural curved forms of the figures, or contrapposto, it suggests that it came later. There is no ogival arch on the left either. The lack of archivolts around the tympanum also suggests that the work comes from a time where it was more restrained.

**Question 2:**

The work appears to be from the Baroque. Key indications of the Baroque that were discussed in class are ornate facades and the broken up movements of up and down which can be followed looking at the differing levels the apertures of the structure. The volutes on the corbels on either side of the second level of the tower are one sided/asymmetrical which is similar to one of the examples that we discussed in class, as the Renaissance influence would have ensured that there would be a full volute with two horns in equal size to each other. The columns seen here are not evenly spaced, but rather spaced out at varying distances, another key indication that this is Baroque as traditional column rules were not followed and the columns aid in the punctuated façade. Above the central entrance, there appears to be a cartouche, which is also a part of the decorative style of Baroque.

**Question 3:**

On the left, the sail flapping in the wind is an emblem of the Rucellai family. This family was a prominent patron in the Renaissance period, often sponsoring/commissioning architectural works. As we discussed in class, the Rucellai family were rivals to the Medici family, and commissioned Alberti, who is one of the famous architects of the Early Renaissance. It represents trade, which was one of the main contributors to the family's wealth and is a symbol for good winds/good luck.

On the right, we have another symbol of a wealthy family: Barberini family; who made their wealth from financing. Again, the Barberini family were patrons of the art and sponsored famous architects that we discussed in class such as Borromini, who was a famous architect in the Baroque period. The bees are commonly seen around and in Rome, Italy.

**Question 7:**

As discussed in class, the Late period of a style sees a lot of deviation from the established aesthetics and designs. In the Late Baroque, especially as Baroque is diffused into Europe, there is a lot of deviation from the style as it mixes with the trendy local fashion. One of the examples of a Late Baroque church discussed in class, had atypical juxtaposition of the columns. Instead of the intensely ornate façade that was associated with Baroque, the deviation started to restrain décor. Columns that were akin to minarets were also implemented into the church's design, which was not typical to the Baroque style. Still indicative of the Baroque architecture are the ovals seen throughout and the discrete spaces seen in the interior. The interior design also tended to be visually messy, as the style became more and more excessively decorative.