ARCH 2315 Identification Exam Review

- The Review images and information are formatted to fit 3x5 note cards.
- Print the review by choosing the option to print 6 per page, and you'll have the images and information ready to make notecards.
- The slides are numbered consecutively in order to help you arrange them in proper order.

ARCH 2315 Exam 2 Review

- On the Exam, you must identify the images _**exactly**_ as they are indicated in this review. _**And**_, you must _**spell**_ everything correctly for full credit.

Florence Cathedral (Duomo),
Florecne
1420
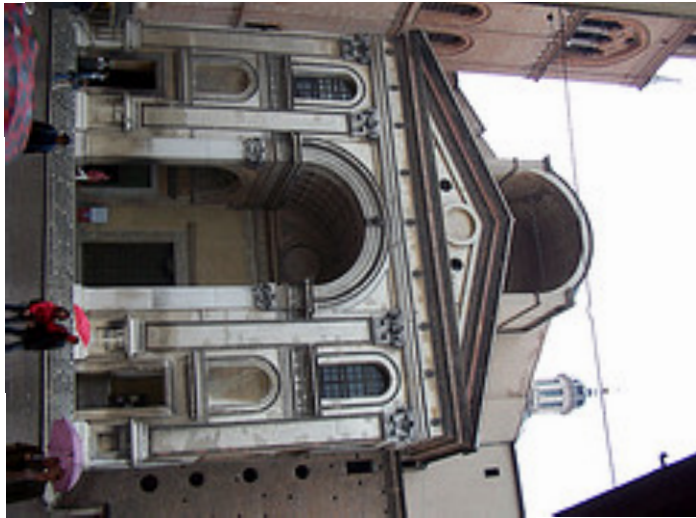Fillipo Brunelleschi

San Lorenzo, nave
Florence
1421
Brunelleschi

Pazzi Chapel
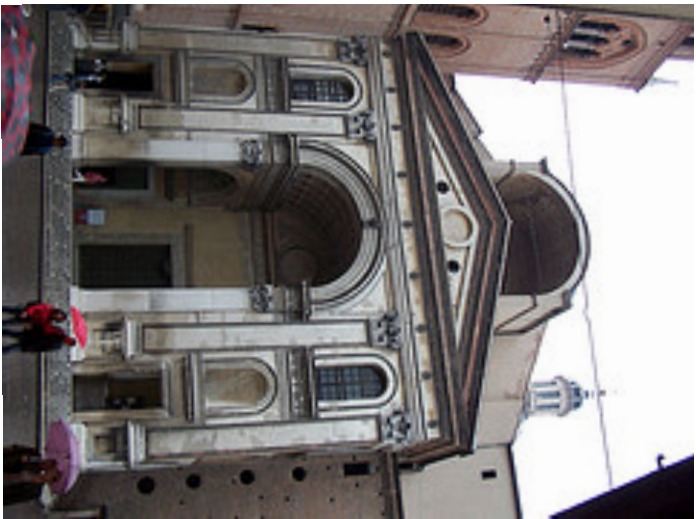Florence
1441
Brunellleschi

Palazzo Medici
Florence
1444
Bartolomeo

Palazzo Rucellai
Florence
1446
Leon Battista Alberti

Sant' Andrea
Mantua
1462
Alberti

Sant' Andrea
Mantua
Temple Front Motif
superimposed on the
Triumphal Arch Motif

Sant' Andrea
Mantua
1462
Alberti

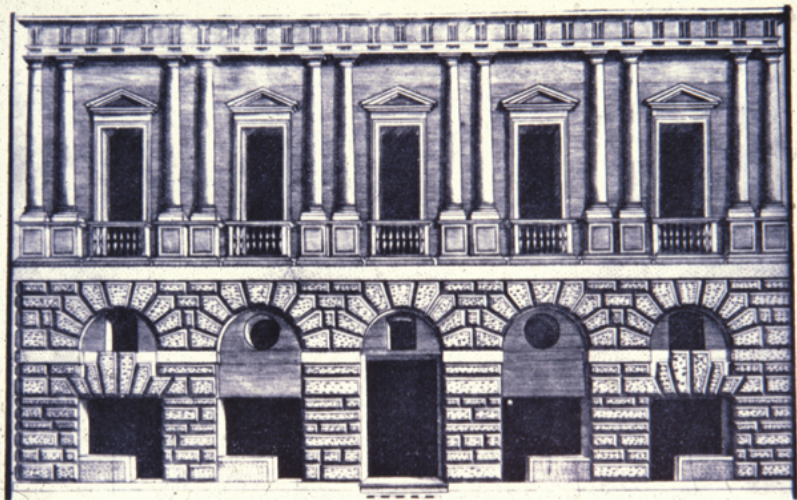Santa Maria Novella
Florence
1456
Alberti

Tempietto
Rome
1502
Donato Bramante

St. Peter's, The Vatican,
Rome
1505
Bramante

House of Raphael
(Palazzo Caprini),
Rome
1512
Bramante

Basilica
Vicenza
1549
Andrea Palladio

Basilica
Vicenza
1549
Belvedere Motif
Derived from Bramante's design of the
Belvedere at the Vatican. Bramante's design of
bay system of paired columns supporting
arches. The width between the columns could
be increased or reduced without affecting the
dimension of the arch. Thus, Bramante solved
the problem for a facade that could not
otherwise be divided evenly into a bay system.
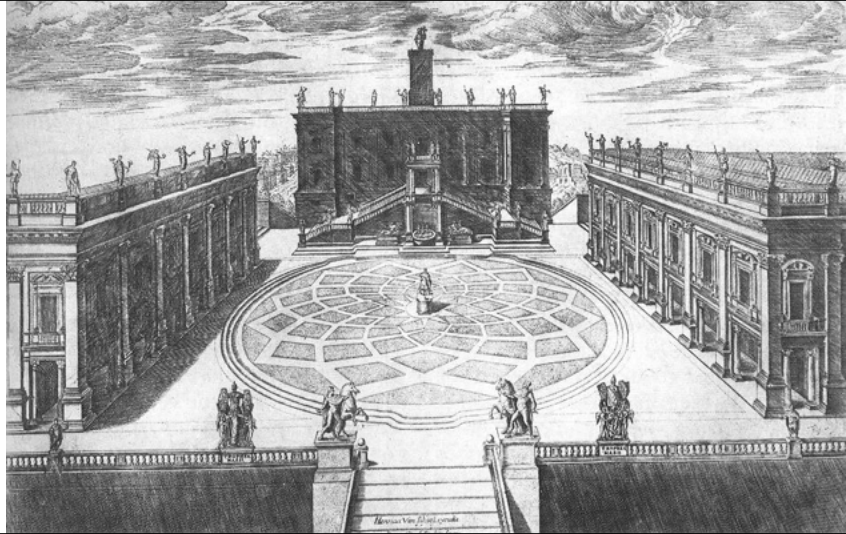
Villa Barbaro
Veneto
1557
Palladio

Villa Rotunda
Veneto
1566
Palladio

Laurentian
Library
Florence
1524
Michelangelo

Henricus Van... fecit, excudit

Campidoglio
Rome
1537
Michelangelo

Palazzo del Te
Mantua
1524
Guilio Romano

Chambord
Loire Valley
1519

San Giorgio Maggiore
Venice
1565
Palladio

The Serliana window at Villa Aldobrandini
Frascati, Italy.
Serliana Motif (aka, **Palladian Motif**):

An arched opening resting on columns or piers,
flanked by trabeated openings. Serliana is a
window with three openings designed following a
pattern given by Sebastiano Serlio (1475-1554) in
his *Trattato di Architettura* a treaty that greatly
influenced the architecture of the Late Renaissance.

Arch of Constantine, 315

Arch of Titus, 82

<u>Triumphal Arch Motif:</u>
The Triumphal Arch Motif refers to the arches that Emperors
Constantine and Titus erected to commemorate their
conquests. It is a single arch in the case of Titus, and in the
case of Constantine, it is a central arched opening flanked by
two shorter arched openings.

Roman Pantheon, 126   San Andrea Mantua, 1462

<u>Temple Front Motif:</u>

> The Temple Front Motif refers to the pedimented portico of the ancient Roman temple. This motif is sometimes rendered not as a free-standing portico, as at the Pantheon, but as a reference to the portico by applying the orders directly to the façade, as Alberti did at San Andrea Mantua.

Rustication

Rough-surfaced masonry blocks, having beveled or rebated edges and pronounced joints. Commonly used on the ground floor of buildings. During the mannerist and neo-classical periods, rustication was used also on selected elements and motifs, for example, columns, door and window architraves, and arches.

The Ancient Building Types

tholos: represented by a circle
basilica: a rectangle with an apse on the short side
theatrum: a half circle
porticus: a rectangle with one long side open
domus: a "square donut"

Chateau Blois
Francis I wing
Loire Valley, France
1515

Characteristics of the Renaissance

1. Plans and elevations regulated by the proportion of a module, usually based on the diameter measurement taken at the base of the column of one of the five orders.
2. The use of the orders to compose and/or articulate elevations.
3. The use of and new interpretations of ancient building types as precedent for form.
4. Development of motifs that have a lasting influence on architecture to the present day.
5. Emphasis on the horizontal rather than the vertical. Compare, for example, Gothic architecture, which emphasized the vertical. By contrast, note how the Palazzo Medici's height is mitigated by the horizontal emphasis of the cornice and belt courses.