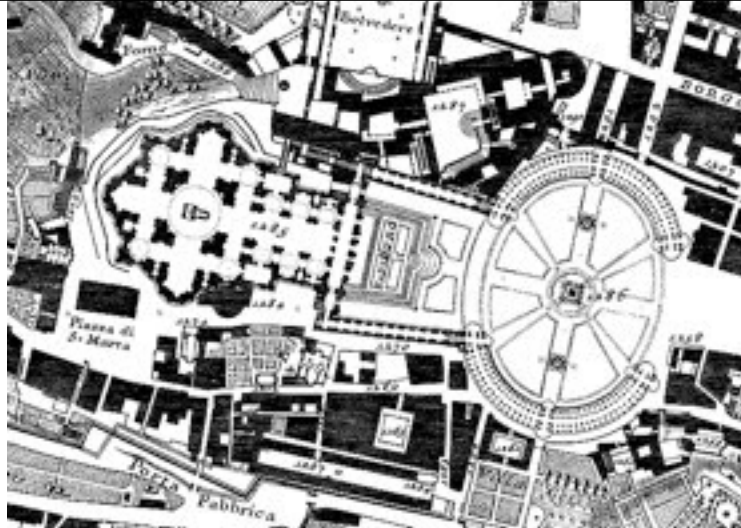


ARCH 2315 Exam 2 ID Review

- 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 ID Review

- ID Exam 2 will have listing, identification, and short paragraphs with total points of 70 to 75 points
- ID and listing will be worth 50 to 60 points.
- Short paragraphs will be worth 4 to 5 points each.
- You must identify the images **exactly** as they are indicated in this review. **And**, you must **spell** everything correctly for full credit.
- Essay Exam 2 will have 2 to 3 essays worth a total of 25 to 30 points.
- Note that ID Exam 2 is weighted to simple identification and short answer. All the information you need to succeed is in this review.

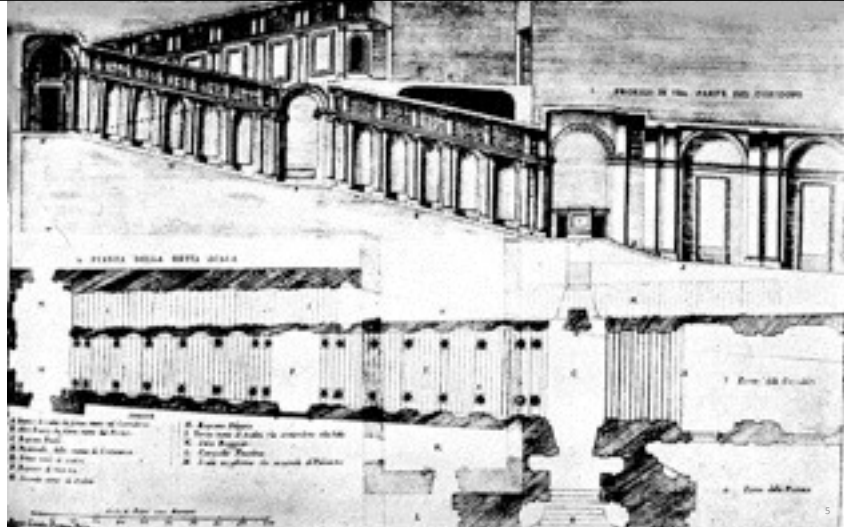


St. Peter's, From the Nolli
Map of Rome, 1748

Centralized plan,
Michelangelo, 1546

Nave and facade,
Carlo Maderno, 1606

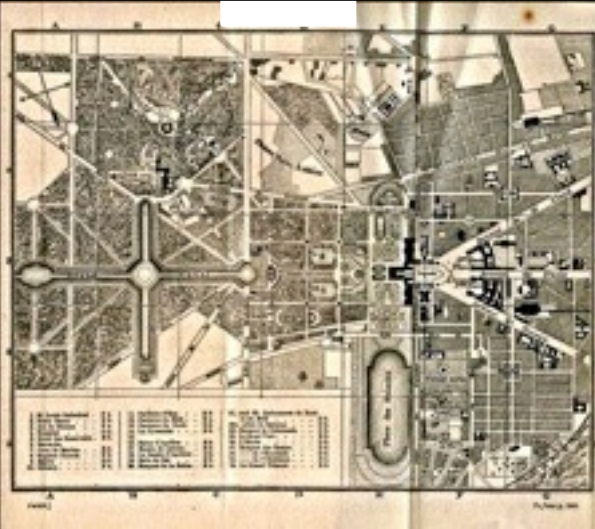
Piazza Retta and
Piazza Obliqua
Bernini, 1657



Scala Regia at St. Peter's
Rome
1663
Bernini



Vierzehnheiligen
Bamberg, Germany
1744
Balthasar Neumann



Versailles, Map of Gardens
Versailles, France
1661
Andre Le Notre, gardens



St. Paul's Cathedral, West Front
London
1675
Sir Christopher Wren



S. Carlo alle Quattro Fontane
Rome
1634
Francesco Borromini



S. Susanna,
Rome
1596
Carlo Maderno



IL Gesu

Rome

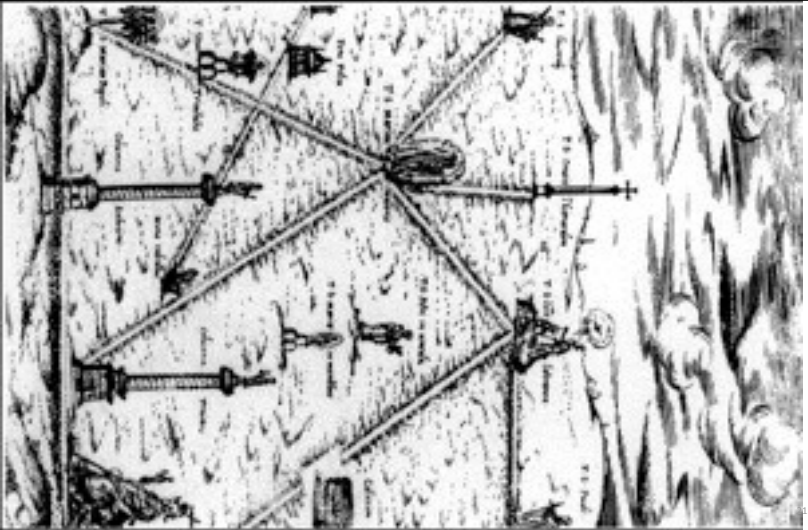
1568

Vignola and della Porta



Wren Plan for London after the Great Fire of 1666

Sir Christopher Wren



Plan for Rome
1585
Pope Sixtus V



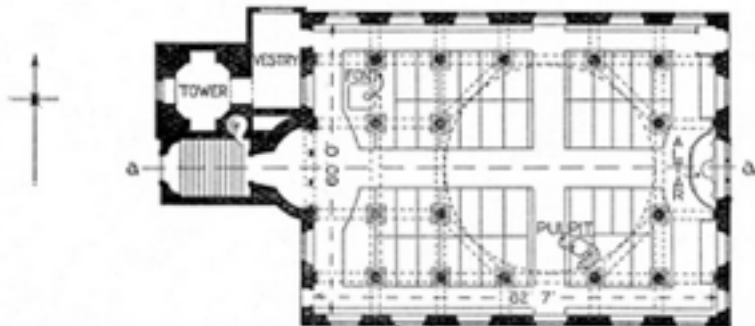
Washington, D.C., plan
1790
Pierre L'Enfant



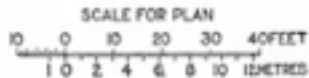
St. Stephen's, Walbrook
London, England
1672
Sir Christopher Wren



St. Stephen's, Walbrook
London, England
1672
Sir Christopher Wren



D PLAN



St. Stephen's, Walbrook
London, England
1672
Sir Christopher Wren



Vaux-le-Vicomte

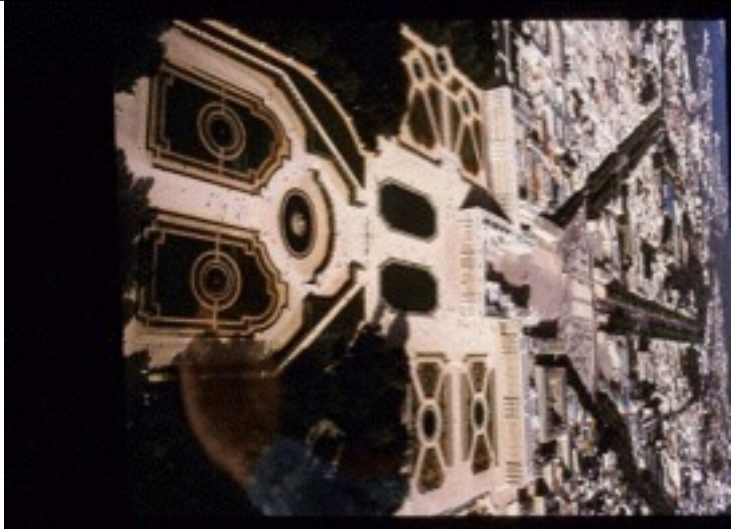
near Paris

1661

Chateau by Le Vau

Gardens by Le Notre

Interiors by Le Brun



Palace of Versailles

Versailles, France

1661

Chateau by Le Vau

Gardens by Le Notre

Interiors by Le Brun

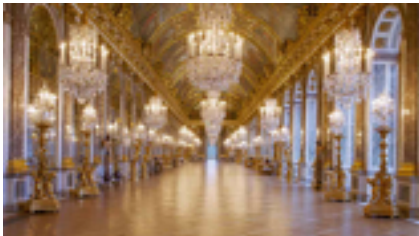


United States Capitol
Several stages of construction
Dome, 1855
Thomas U. Walter

Dematerialization of Space



Vierzehnheiligen



Hall of Mirrors, Versailles

The use of devices such as light, painting, ornament to obscure the structure of an interior in order to give an ethereal [look it up] quality to a space.

Enfilade



An axis through the doors of a series of spaces, such as
those in Versailles

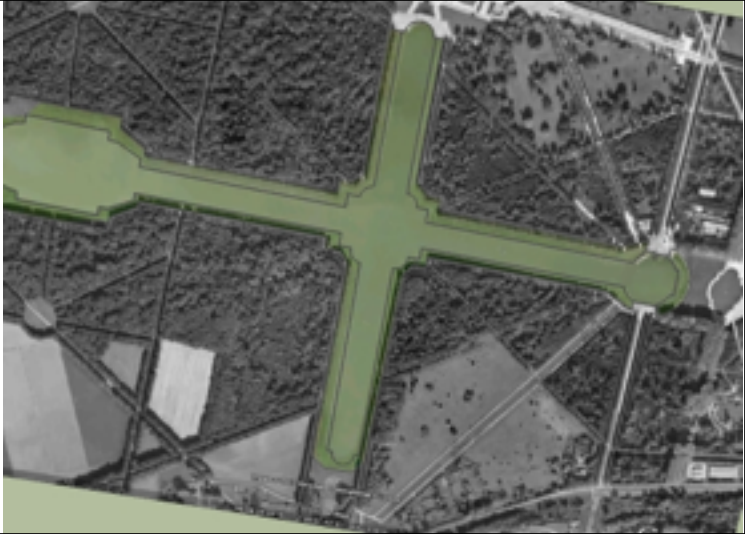
Axis



Avenue Champs Élysées, Paris

Directional device, such as an avenue or boulevard
In an oval, there is a short axis, indicating a secondary
direction.

**Cross
Axis
Versailles**



An axis that intersects another axis at right angles, such as an avenue or boulevard

In an oval, a long axis is intersected by a short cross axis, indicating a secondary direction.

Radial Piazza del Popolo, Rome



Developing uniformly from a central axis, e.g. the avenues
converging on the Piazza del Popolo

Terminus, Obelisk in Piazza del Popolo



a focal point, such as an obelisk that terminates an axis

Diagonal Axis



Directional device set at an angle less than 90 degrees to the main axis. An axis with 2 or more diagonal axes offer multiple choices of experience. The convergence of an axis and its complementary diagonal axes create a hierarchical focal point in a plan; consider the US Capitol, Versailles, or Piazza del Popolo as examples.

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.

Concatenation



The building up of parts to the center, as in Sta. Susanna

Parterre



In garden design, an ornamental, geometrical arrangement of flat, planted beds

Characteristics of the Baroque

1. Concantenation: the building up of parts to the center.
2. Sense of movement, energy, tension.
3. Chiaroscuro (key-ra-skew-row): strong contrasts of light and shadow, without regard to color.
4. Dematerialization of Space: the use of devices such as light, painting, ornament to obscure the structure of an interior in order to give an ethereal [look it up] quality to a space



St. Paul's Cathedral
London
1675
Sir Christopher Wren

Using the domes of St. Paul's and the U.S. Capitol, write a short paragraph explaining the symbolism in the act of appropriation and association.



United States Capitol
Several stages of additions
Dome, 1855
Thomas U. Walter

Using the domes of St. Paul's and the U.S. Capitol, write a short paragraph explaining the symbolism in the act of appropriation and association.



Versailles

On the feast day of Saint Louis, the patron saint of Louis XIV, the sun rises on the Great Axis that leads from Paris to the Palace of Versailles and terminates on the bedroom of Louis XIV. That evening of the same day, the sun sets at the end of the axis of the Great Canal, which terminates at the bedroom of Louis XIV behind the Hall of Mirrors. Write a short paragraph explaining the symbolism of this arrangement and implications to the ideology of Divine Right of Monarchy.

Using the terms on the back of this card, write a short paragraph that describes this view from the roof of St. Peters.



Axis, Cross Axis, Terminus, Oval, Colonnade

Using the terms on the back, write a short paragraph that describes this view from the U.S. Capitol in Washington DC .



Axis, Diagonal Axis, Cross Axis, Terminus, Focal Point,

Study Questions for Essay Exam 2:

Do NOT assume that I will “know what you mean” in your essays Be specific in both your explanations of ‘spear’ and of your formal analysis. Study for the significance of the buildings, periods, and people we have covered in class and in the book. Think of the questions below individually and collectively, and look for a narrative that unites two or more questions. Think of the essays as “stories” and write accurate stories.

1. What is the architectural and liturgical significance of St. Stephen's, Walbrook?
2. Can you make a succinct and clear formal analysis of the buildings and urban plans we have covered in class?
3. Can you compare Sixtus V's plan for Rome to Versailles and Washington D.C. as a progression through time of the appropriation and transformation of both form and symbol?
4. St. Paul's Cathedral, by Wren, is both structurally conservative and innovative. Explain this statement.
5. Can you define **ALL** the terms in this review and use them in a formal analysis of the Baroque churches of Rome? Of the plan of Rome, Versailles, and Washington, DC?
6. Can you explain the Baroque as a response to the Protestant Reformation?
7. Can you name and explain the formal characteristics of the Baroque?
8. What was the Council of Trent and when was it?
9. Can you define "appropriation" as it applies to ancient buildings types during the Baroque
10. What is the significance of a comparison among Sixtus V's plan for Rome, Le Notre's garden plan for Louis XIV's Versailles, and L'Enfant's plan of Washington, DC?
11. What is meant by the phrase "the secularization of the Baroque"? Can you explain this fully, giving specific evidence?
12. Who was Martin Luther? What did he do and when did he do it?
13. What is the Nolli map?

14. How is Versailles an act of appropriation and association?
15. How is Washington, DC an act of appropriation and association?
16. How is the dome of the United States Capitol an act of appropriation and association?
17. Remember that your knowledge in this course is cumulative, although the exams might not be. Just because the terms “appropriation” and “association” are not on this review does not mean that, as concepts, you are not expected to refer to them or not expected to make reference to them as evidence of your mastery of a topic or subject.
18. How is Vierzehnheiligen an example of the adaptability of the Baroque as it moves into Northern Europe?
19. How has the Baroque been used as an architectural tool to reinforce and legitimize authority?
20. Is Classicism -- or the Baroque -- inherently oppressive?
21. Is Classicism or the Baroque neutral of content? If so, what or who gives these ordering systems content and meaning? Can you name and explain examples of this?
22. To what purpose was the Baroque put in Rome? At Versailles? In Washington, DC?
23. What is a ‘datum’ and why is it important as a reference plane or line in formal analysis?
24. Can you write a formal analysis of S. Susanna? Of S. Carlo alle Quattro Fontane?
25. How is the plan of St. Stephen's Walbrook different from that of Catholic churches?
26. Why are Wren's plans for the rebuilt parish churches of London called “auditory plans?”
27. What is the significance of Wren's parish churches, especially the plans and steeples, to Protestantism?

28. What is meant by “Dematerialization of Space”? What effect was it meant to create in a Baroque Church? At Versailles’ Hall of Mirrors?”
29. Can you explain the Reformation and the Counter Reformation? How did these historical movements affect architecture? Can you name and explain architectural manifestations of these movements?
30. What is meant by the “secularization of the Baroque”?
31. How is Versailles an example of the secularization of the Baroque?
32. Who was Louis XIV?
33. What is “Divine Right of Monarchy”?
34. Why was Louis XIV called “The Sun King”?
35. Do you understand Baroque planning principles in the development of urban form and garden design?
36. What are the precedents for the buildings and sites we have studied?