ARCH 2315 Exam 2 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

• Exam 2 will follow the format of Exam 1.
• You must identify sites and buildings and write short and long essays.
• You must identify the images exactly as they are indicated in this review. And, you must spell everything correctly for full credit.
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
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
St. Stephen’s, Walbrook
London, England
1672
Sir Christopher Wren
Versailles
Gardens by Le Notre
1661
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. What is the symbolism of this arrangement and implications to the ideology of Divine Right of Monarchy?
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.
Enfilade
An axis through the doors of a series of spaces, such as those in Versailles
Axis
Directional device, such as an avenue or boulevard
In an oval, there is a short axis, indicating a secondary
direction.
Radial
Developing uniformly from a central axis, e.g. the avenues converging on the Piazza del Popolo
Terminus
a focal point, such as an obelisk that terminates an axis
Diagonal Axis
Directional device at an angle to the main axis, creating multiple axes and thus emphasizing to greater degree the terminus of movement or a sight line. Viewed from the terminal point, the diagonal and straight axes offer multiple choices for experiencing the landscape or urbanscape. Note examples of Rome, Versaille, and Washington, DC.
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. Concatenation: 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.
Study Questions:

First: Do NOT assume that I will “know what you mean.” Be specific in both your explanations of ‘spear’ and of your formal analysis.
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, then explain how Renaissance classicism adapted (again) as it moved into England.
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?
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?