

Frequently Asked Questions

Question 01:

Detail out the features of the English Baroque Architecture with any one example

Answer:

- Baroque aesthetics, whose influence was so potent in mid-17th-century France, made little impact in England during the Protectorate and the first Restoration years.
- For a decade between the death of Inigo Jones in 1652 and Christopher Wren's visit to Paris in 1665 there was no English architect of the accepted premier class.
- Unsurprisingly, general interest in European architectural developments was slight.
- It was Wren who presided over the genesis of the English Baroque manner, which differed from the continental models by a clarity of design and a subtle taste for classicism.
- His most ambitious work was St Paul's Cathedral, which bears comparison with the most effulgent domed churches of Italy and France.

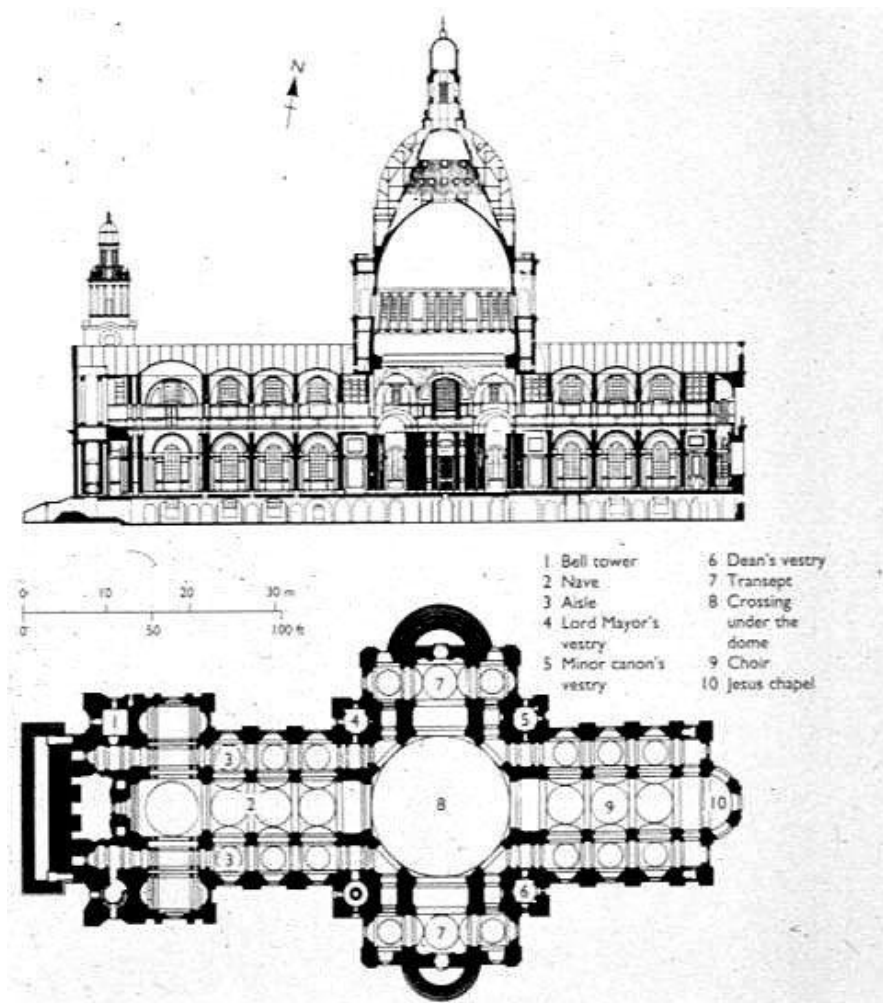
Sir Christopher Wren

- A Scholar and a mathematician, being Professor of Astronomy at Gresham College and at the University of Oxford, his early mathematical training fitting him for the constructive skill shown in his later works.
- Study of French architecture at Paris and elsewhere in France, was an important part of his education.
- Wren's work shows more French influence than that of Inigo Jones, which is pure Italian.
- Wren, who never visited Italy, often gave a semi-French turn to his designs, more especially in the decorative detail, as may be seen on comparing his work with that of Inigo Jones.
- Many of his designs, in which he was obliged to study economy,

- Indicate a careful study in the proportion of part to part.
- Many of these, as S. Paul and the City churches, were executed in Portland stone, which by its good weathering properties adds to their dignity and importance
- while in domestic work, he used red brick with stone dressings, as at Hampton Court, Marlborough House, and elsewhere.
- His great opportunity was the destruction of London by the Great Fire in 1666, after which he devised a grand plan for the reconstruction, which was, however, abandoned for pecuniary and other reasons, but he was employed in a large number of churches, including S. Paul's Cathedral, and other buildings.

St Paul's Cathedral London

- 1675-1710
- Ranks amongst the finest Renaissance Cathedrals in Europe and was Wren's masterpiece.
- It is an Anglican cathedral, the seat of the Bishop of London
- It sits on Ludgate Hill at the highest point of the City of London.
- Its dedication to Paul the Apostle dates back to the original church on this site, founded in AD 604.
- It as part of a major rebuilding programme in the City after the Great Fire of London.
- There is a fine model of the first design in the northern Triforium of the Cathedral. It was in plan a Greek cross, with a projecting western vestibule
- The influence of the clergy, who desired a long nave and choir suitable for ritualistic purposes, finally caused the selection of the mediaeval type of plan.
- This, as executed, consists of a great central space at the crossing, crowned by a dome, and having east and west a nave and choir in three bays with aisles, north and south transepts, and a projecting western vestibule with lateral chapels.
- At 365 feet (111 m) high, it was the tallest building in London fro 1710 to 1962.



- The building has an internal length of 460 feet, a breadth including aisles of 100 feet, and an area of 60,000 square feet.
- The internal piers are ornamented with pilasters of the Corinthian order, supporting an entablature and attic, above which are formed the flat saucer-like domes, 86 feet high.
- Light is admitted by means of windows in the clerestory, which are not visible from the exterior.
- The wall surfaces have recently been decorated with glass mosaic, under Sir William Richmond, which has given the colour it was originally intended to have.
- The dome is of triple construction. It is carried on eight piers.
- It is 109 feet at the base of the drum, diminishing to 102 feet at the top. The inner dome of brickwork, 18 inches thick, has its summit 281 feet high

- The intermediate conical dome also of brickwork 18 inches thick, supports the stone lantern, ball and cross, which latter has a height of 365 feet.
- The outer dome is formed of timber covered with lead, and rests on the intermediate dome. Eight openings are formed in the summit for the admission of light to the inner domes.
- The exterior is exceedingly effective, and is made to group well with the central dome.
- The facades have two orders totalling 108 feet in height, the lower Corinthian and the upper Composite, but as the aisles are only one story high, the upper story on the flanks is a screen wall introduced to give dignity, and to act as a counterweight to the flying buttresses concealed behind it, which receive the thrust of the nave vault.
- The western front, 180 feet wide, and approached by a broad flight of steps, is flanked by two finely proportioned towers, 215 feet high, having between them the double storied portico of coupled columns supporting a pediment in which there is a fine representation of the conversion of S. Paul.
- The dome externally is probably the finest example in Europe, the projecting masses of masonry at the meeting of nave and transepts expressing the support of the dome from the ground upwards.
- The colonnade to the drum is particularly effective, being formed of three-quarter columns attached to radiating buttress walls, having every fourth intercolumniation filled in solid, and thus giving an appearance of strength and solidity
- Behind the balustrade, known as the " Stone Gallery," rises an attic above supporting the dome, which is crowned with lantern and cross.

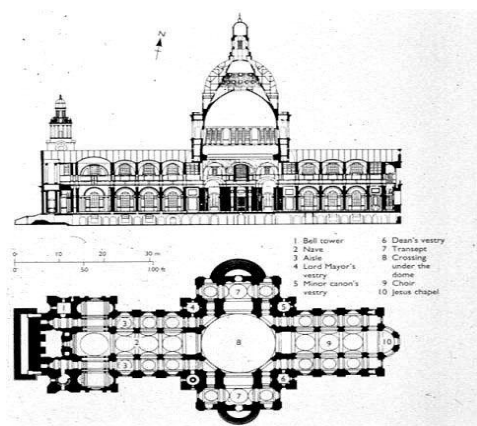
Question 02:

Explain the architecture of St. Paul's Cathedral, London

Answer:

- 1675-1710
- Ranks amongst the finest Renaissance Cathedrals in Europe and was Wren's masterpiece.

- It is an Anglican cathedral, the seat of the Bishop of London
- It sits on Ludgate Hill at the highest point of the City of London.
- Its dedication to Paul the Apostle dates back to the original church on this site, founded in AD 604.
- It as part of a major rebuilding programme in the City after the Great Fire of London.
- There is a fine model of the first design in the northern Triforium of the Cathedral. It was in plan a Greek cross, with a projecting western vestibule
- The influence of the clergy, who desired a long nave and choir suitable for ritualistic purposes, finally caused the selection of the mediaeval type of plan.
- This, as executed, consists of a great central space at the crossing, crowned by a dome, and having east and west a nave and choir in three bays with aisles, north and south transepts, and a projecting western vestibule with lateral chapels.
- At 365 feet (111 m) high, it was the tallest building in London fro 1710 to 1962.



- The building has an internal length of 460 feet, a breadth including aisles of 100 feet, and an area of 60,000 square feet.
- The internal piers are ornamented with pilasters of the Corinthian order, supporting an entablature and attic, above which are formed the flat saucer-like domes, 86 feet high.
- Light is admitted by means of windows in the clerestory, which are not visible from the exterior.

- The wall surfaces have recently been decorated with glass mosaic, under Sir William Richmond, which has given the colour it was originally intended to have.
- The dome is of triple construction. It is carried on eight piers.
- It is 109 feet at the base of the drum, diminishing to 102 feet at the top. The inner dome of brickwork, 18 inches thick, has its summit 281 feet high
- The intermediate conical dome also of brickwork 18 inches thick, supports the stone lantern, ball and cross, which latter has a height of 365 feet.
- The outer dome is formed of timber covered with lead, and rests on the intermediate dome. Eight openings are formed in the summit for the admission of light to the inner domes.
- The exterior is exceedingly effective, and is made to group well with the central dome.
- The facades have two orders totalling 108 feet in height, the lower Corinthian and the upper Composite, but as the aisles are only one story high, the upper story on the flanks is a screen wall introduced to give dignity, and to act as a counterweight to the flying buttresses concealed behind it, which receive the thrust of the nave vault.
- The western front, 180 feet wide, and approached by a broad flight of steps, is flanked by two finely proportioned towers, 215 feet high, having between them the double storied portico of coupled columns supporting a pediment in which there is a fine representation of the conversion of S. Paul.
- The dome externally is probably the finest example in Europe, the projecting masses of masonry at the meeting of nave and transepts expressing the support of the dome from the ground upwards.
- The colonnade to the drum is particularly effective, being formed of three-quarter columns attached to radiating buttress walls, having every fourth intercolumniation filled in solid, and thus giving an appearance of strength and solidity
- Behind the balustrade, known as the " Stone Gallery," rises an attic above supporting the dome, which is crowned with lantern and cross.

Question 03:

Elaborate the features of Rococo Architecture.

Answer:

- The Rococo, or Baroco, style is a debased application to architecture of Renaissance features, which was followed in the seventeenth century.
- Rococo period, coming after the reign of a highly systematized classical style, represents an anarchical reaction.
- Was in many aspects a continuation of Baroque, specifically in the use of light and shadow and compositional movement.
- Rejected the traditional themes of heroes and mythology
- Sinuous frontages, broken curves in plan and elevation, and a strained originality in detail, are the characteristics of the period.
- Columns were placed in front of pilasters, and cornices made to break round them, and broken and curved pediments, huge scrolls, and twisted columns are also features of the style
- Whilst the styles were similar, there are some notable differences between both Rococo and Baroque architecture, one of them being symmetry, since Rococo emphasised the asymmetry of forms, whilst Baroque was the opposite.
- The styles, despite both being richly decorated, also had different themes; the Baroque, for instance, was more serious, placing an emphasis on religion, and was often characterized by Christian themes
- Rococo architecture was an 18th-century, more secular, adaptation of the Baroque which was characterized by more light-hearted and jocular themes
- In the interiors, the ornamentation was carried out to an extraordinary degree, without regard to fitness or suitability, and consisted of exaggerated and badly-designed detail, often overemphasized by gilding and sculptured figures in contorted attitudes.
- the features described are specially to be seen in the Jesuit churches throughout Italy and the rest of Europe, its almost universal extension being a monument to their activity.

- The application of classical ideas to modern forms, beneath the trappings of bad detail, can be traced in the later period of the Renaissance movement.
- Carlo Madama , Bernini and Borromini were among the more famous who practised this debased form of art
- Among the most prominent examples are the Roman churches of S. Maria delta Vittovia by Maderna, St. Agnese by Borromini, and many churches at Naples and elsewhere.

Question 04:

Differentiate Rococo Architecture from Baroque Architecture

Answer:

Baroque

- Happened between 1600 -1750
- Baroque means, very fancy or elaborate or over decorated
- From a Portuguese word Borocca which means *a pearl of irregular shape*
- Baroque architecture is the building style of the Baroque era, that took the Roman vocabulary of Renaissance architecture and used it in a new rhetorical and theatrical fashion
- This was often to express the triumph of the Catholic Church and the absolutist state. It was characterized by new explorations of form, light and shadow, and dramatic intensity.
- It implies strangeness, irregularity and extravagance
- Baroque was, initially at least, directly linked to the Counter-Reformation, a movement within the Catholic Church to reform itself in response to the Protestant Reformation.
- Baroque architecture and its embellishments were on the one hand more accessible to the emotions and on the other hand, a visible statement of the wealth and power of the Church.

- Baroque architecture was not one style; it was a fusion of multiple styles, that included motion and energy, dramatic contrast, extreme emotions and massive proportions.
- Brilliantly colourful, passionate artworks. They were fascinated with light. They used light and colour to dissolve form, by having dark background
- Michelangelo's late Roman buildings, particularly St. Peter's Basilica, may be considered precursors to Baroque architecture.
- Used contrast colours to heighten dramatic effect
- In Baroque painting, eye is given only a little rest; one form leads to another
- Bernini, Rembrandt, Rubens were famous Baroque artists
- By the middle of the 17th century, the Baroque style had found its secular expression in the form of grand palaces, first in France—with the Château de Maisons (1642) near Paris by François Mansart—and then throughout Europe.
- Baroque architecture spread through Europe and Latin America, where it was particularly promoted by the Jesuits.
- 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
 - Opulent use of colour and ornaments
 - Large-scale ceiling frescoes
 - An external façade often characterized by a dramatic central projection
- Example : Palace of Versailles.

Rococo

- The Rococo, or Baroco, style is a debased application to architecture of Renaissance features, which was followed in the seventeenth century.

- Rococo period, coming after the reign of a highly systematized classical style, represents an anarchical reaction.
- Was in many aspects a continuation of Baroque, specifically in the use of light and shadow and compositional movement.
- Rejected the traditional themes of heroes and mythology
- Sinuous frontages, broken curves in plan and elevation, and a strained originality in detail, are the characteristics of the period.
- Columns were placed in front of pilasters, and cornices made to break round them, and broken and curved pediments, huge scrolls, and twisted columns are also features of the style
- Whilst the styles were similar, there are some notable differences between both Rococo and Baroque architecture, one of them being symmetry, since Rococo emphasised the asymmetry of forms, whilst Baroque was the opposite.
- The styles, despite both being richly decorated, also had different themes; the Baroque, for instance, was more serious, placing an emphasis on religion, and was often characterized by Christian themes
- Rococo architecture was an 18th-century, more secular, adaptation of the Baroque which was characterized by more light-hearted and jocular themes
- In the interiors, the ornamentation was carried out to an extraordinary degree, without regard to fitness or suitability, and consisted of exaggerated and badly-designed detail, often overemphasized by gilding and sculptured figures in contorted attitudes.
- the features described are specially to be seen in the Jesuit churches throughout Italy and the rest of Europe, its almost universal extension being a monument to their activity.
- The application of classical ideas to modern forms, beneath the trappings of bad detail, can be traced in the later period of the Renaissance movement.
- Carlo Madama , Bernini and Borromini were among the more famous who practised this debased form of art

- Among the most prominent examples are the Roman churches of S. Maria della Vittoria by Maderna, St. Agnese by Borromini, and many churches at Naples and elsewhere.