

1: An Essay in Defence of Ancient Architecture, or a Parallel of the Ancient Buildings With the Modern

*A Parallel Of The Antient Architecture With The Modern: In A Collection Of Ten Principal Authors Who Have Written Upon The Five Orders, Viz. Palladio L. B. Alberti And Viola, Bullant And De [Leon Battista Alberti, John Evelyn] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

Roman aqueduct in Segovia, Spain Dome: Interior of the Pantheon in Rome Main article: Byzantine architecture The Byzantine Empire gradually emerged as a distinct artistic and cultural entity from the Roman Empire after AD , when the Roman Emperor Constantine moved the capital of the Roman Empire east from Rome to Byzantium later renamed Constantinople and now called Istanbul. The empire endured for more than a millennium, dramatically influencing Medieval and Renaissance-era architecture in Europe and, following the capture of Constantinople by the Ottoman Turks in , leading directly to the architecture of the Ottoman Empire. Early Byzantine architecture was built as a continuation of Roman architecture. Stylistic drift , technological advancement , and political and territorial changes meant that a distinct style gradually emerged which imbued certain influences from the Near East and used the Greek cross plan in church architecture. Buildings increased in geometric complexity , brick and plaster were used in addition to stone in the decoration of important public structures, classical orders were used more freely, mosaics replaced carved decoration, complex domes rested upon massive piers , and windows filtered light through thin sheets of alabaster to softly illuminate interiors. Persian architecture The ruins of Persepolis , approximately years old. The pre-Islamic styles draw on thousand years of architectural development from various civilizations of the Iranian plateau. The Islamic architecture of Iran in turn, draws ideas from its pre-Islamic predecessor, and has geometrical and repetitive forms, as well as surfaces that are richly decorated with glazed tiles, carved stucco, patterned brickwork, floral motifs, and calligraphy. The Achaemenids built on a grand scale. The artists and materials they used were brought in from practically all territories of what was then the largest state in the world. Pasargadae set the standard: Pasargadae along with Susa and Persepolis expressed the authority of The King of Kings, the staircases of the latter recording in relief sculpture the vast extent of the imperial frontier. With the emergence of the Parthians and Sassanids there was an appearance of new forms. Parthian innovations fully flowered during the Sassanid period with massive barrel-vaulted chambers, solid masonry domes, and tall columns. This influence was to remain for years to come. The roundness of the city of Baghdad in the Abbasid era for example, points to its Persian precedents such as Firouzabad in Fars. The fall of the Sassanid Empire to invading Islamic forces ironically led to the creation of remarkable religious buildings in Iran. Arts such as calligraphy , stucco work, mirror work, and mosaic work, became closely tied with architecture in Iran in the new era. Archaeological excavations have provided sufficient documents in support of the impacts of Sasanian architecture on the architecture of the Islamic world. Many experts believe the period of Persian architecture from the 15th through 17th Centuries to be the most brilliant of the post-Islamic era. Various structures such as mosques, mausoleums, bazaars, bridges, and different palaces have mainly survived from this period. In the old Persian architecture, semi-circular and oval-shaped vaults were of great interest, leading Safavi architects to display their extraordinary skills in making massive domes. In the words of D. Huff, a German archaeologist, the dome is the dominant element in Persian architecture. Domes can be seen frequently in the structure of bazaars and mosques, particularly during the Safavi period in Isfahan. Iranian domes are distinguished for their height, proportion of elements, beauty of form, and roundness of the dome stem. The outer surfaces of the domes are mostly mosaic faced, and create a magical view. However, the quality of ornaments was decreased in comparison with those of the 14th and 15th centuries. The great mosques of Khorasan , Isfahan , and Tabriz each used local geometry, local materials, and local building methods to express in their own ways the order, harmony, and unity of Islamic architecture. And thus when the major monuments of Islamic Persian architecture are examined, they reveal complex geometrical relationships, a studied hierarchy of form and ornament, and great depths of symbolic meaning. Islamic architecture Due to the extent of the Islamic conquests , Islamic architecture encompasses a wide range of architectural styles from the foundation of Islam to the present day. Both the religious and secular

designs have influenced the design and construction of buildings and structures within and outside the sphere of Islamic culture. Islamic architecture is typically based on the idea of relating to the secular or the religious. Notable Islamic architectural types include the early Abbasid buildings, T-type mosques, and the central-dome mosques of Anatolia. Islam does not encourage the worship of idols; therefore the architecture tends to be decorated with Arabic calligraphy from the Quran rather than illustrations of scenes from it. Various regional styles of medieval Islamic architecture, as show in religious structures from west to east Sudano-Sahelian:

2: History of architecture - Wikipedia

*A parallel of the ancient architecture with the modern, in a collection of ten principal authors who have written upon the five orders The fourth edition [Roland Fereart] on www.enganchecubano.com *FREE* shipping on qualifying offers. The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press.*

The architecture speaks of its times, the culture, and the values and somehow becomes the identity of the era. Since inception of mankind, everything including the very human skin has evolved and architecture is no exception. With time Architecture has been conceived by necessity, shaped by vision, glorified by pride and celebrated by heritage. If a kid born in the present generation does not pay a visit to monuments built centuries ago or is not given history assignments, it will hard for him to believe that an arch was actually niched out of stone wall that the pyramid boxes he plays with are actually full-fledged structure in Egypt. That is the power of Transformation and drawing parallel between the ancient and the modern is quite a task. Speaking objectively the ancient architecture and modern architecture are poles apart like night and day with time being the horizon only chord connecting the two. So here are a few contrasts that will point out the Stark difference between the ancient and the modern architecture. In the older times, stone and its derivatives were the basic or should I say the only material used. A first level study of all modern buildings would reveal that role of stone is limited to that of aesthetics. All thanks to the advancement in technology that we now have a plethora of options to choose depending on the various criteria that determine as to which material to use. As a result the ancient architecture was ornamental in nature. It was important to veil the skeleton of the building with pilasters, carvings, paintings etc. While the modern architecture is nothing but quite brutalize in nature. The sharp form of buildings, minimal facades reflects the era in which we live in. Ancient structures were planned very splendidly, spreading horizontally to unfathomable distances, literally. As a result the buildings were spread out. Unfortunately the architects today have been denied this privilege due to the shortage of spaces. They overcome the challenges with a more compact plan and moving the spaces vertically. This scaled up the trends of High rise buildings coming with its pros and cons which is a different debate altogether. If I ask you what these buildings, you would smoothly say that the one on the left is a church but the one the right isâ€¦!! Let me tell inform you that it is a church as well. The difference is that the former is an ancient church which has its traditional longitudinal form decked with arches, bell tower etc. With the evolution in architecture the buildings today break away from the rigidity of traditions and is more experimental in nature. You cannot really tell whether the structure is church, a museum, a theatre or building of national importance. No wonder, an architect from London can actually design a building in India inspite of the cultural differences between the two regions because the difference is not reflected in the architecture today. It is not really a Change but rather shift in the perspective in human needs. The construction of Forts and palaces stopped with the world abolishing the ancient system of monarchy and adopting other formats of governments. The advancement of engineering and the invention of concrete accelerated the changes to a large extent. With the rate at which we are progressing in all aspects of life, this gap between the ancient and the modern shall broaden and the results may or may not be catastrophic.

3: Roland FrÃ©art de Chambray - Wikipedia

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