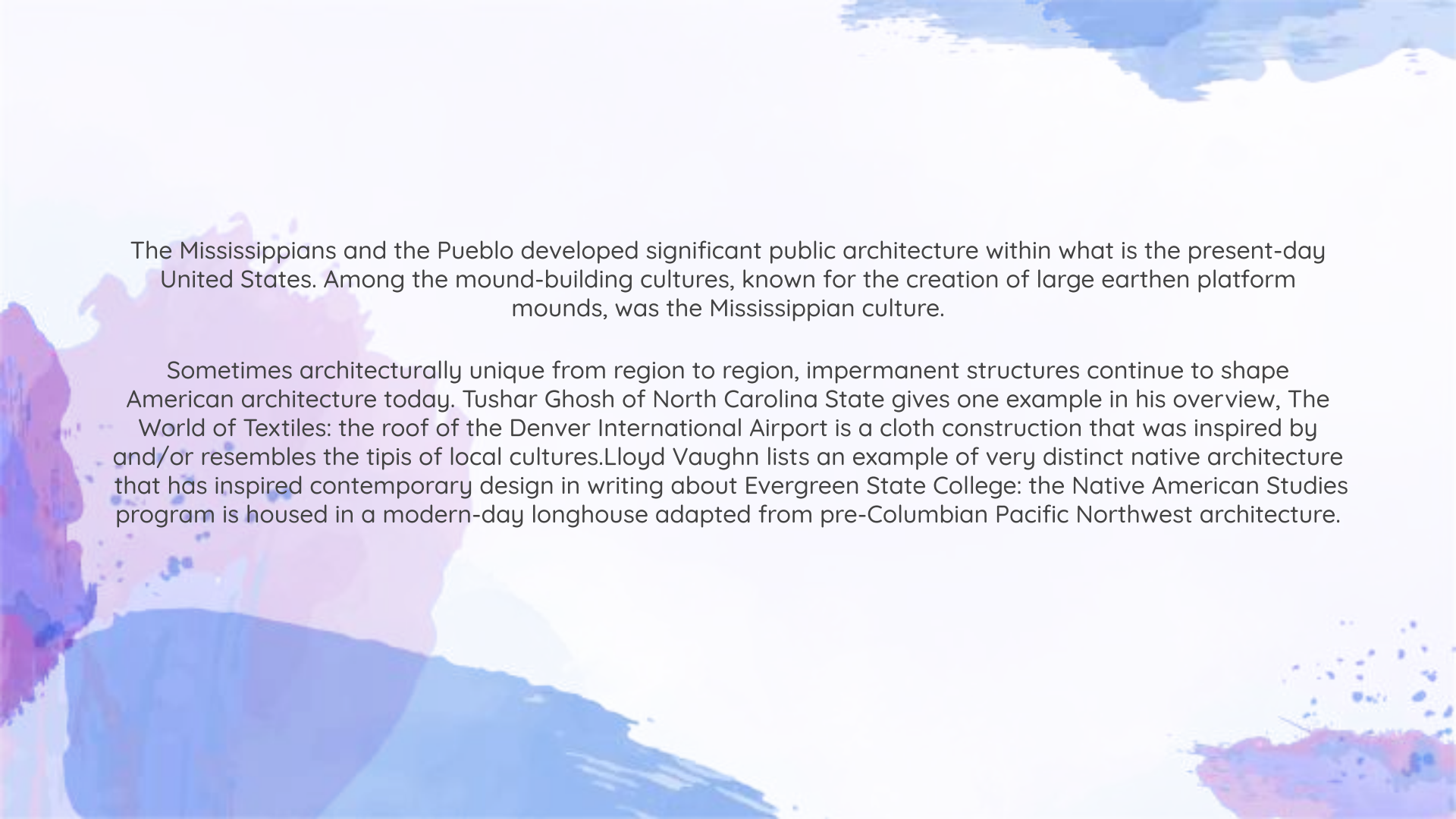


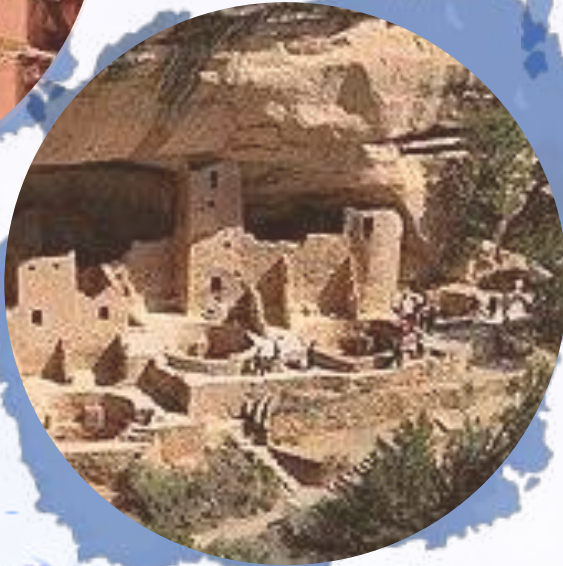
9.3

*Ancient of  
North America*



The Mississippians and the Pueblo developed significant public architecture within what is the present-day United States. Among the mound-building cultures, known for the creation of large earthen platform mounds, was the Mississippian culture.

Sometimes architecturally unique from region to region, impermanent structures continue to shape American architecture today. Tushar Ghosh of North Carolina State gives one example in his overview, *The World of Textiles*: the roof of the Denver International Airport is a cloth construction that was inspired by and/or resembles the tipis of local cultures. Lloyd Vaughn lists an example of very distinct native architecture that has inspired contemporary design in writing about Evergreen State College: the Native American Studies program is housed in a modern-day longhouse adapted from pre-Columbian Pacific Northwest architecture.



10


Europe to 1600





10.1

*Medieval*



For protection, surviving specimens of medieval secular architecture worked primarily. The most notable surviving non-religious examples of medieval architecture include castles and fortified walls. For more than aesthetic purposes, Windows acquired a cross-shape: they offered an ideal match for a crossbowman to safely fire from inside at attackers. When not firing, Crenellation walls (battlements) provided shelters for archers on the roofs to hide under.

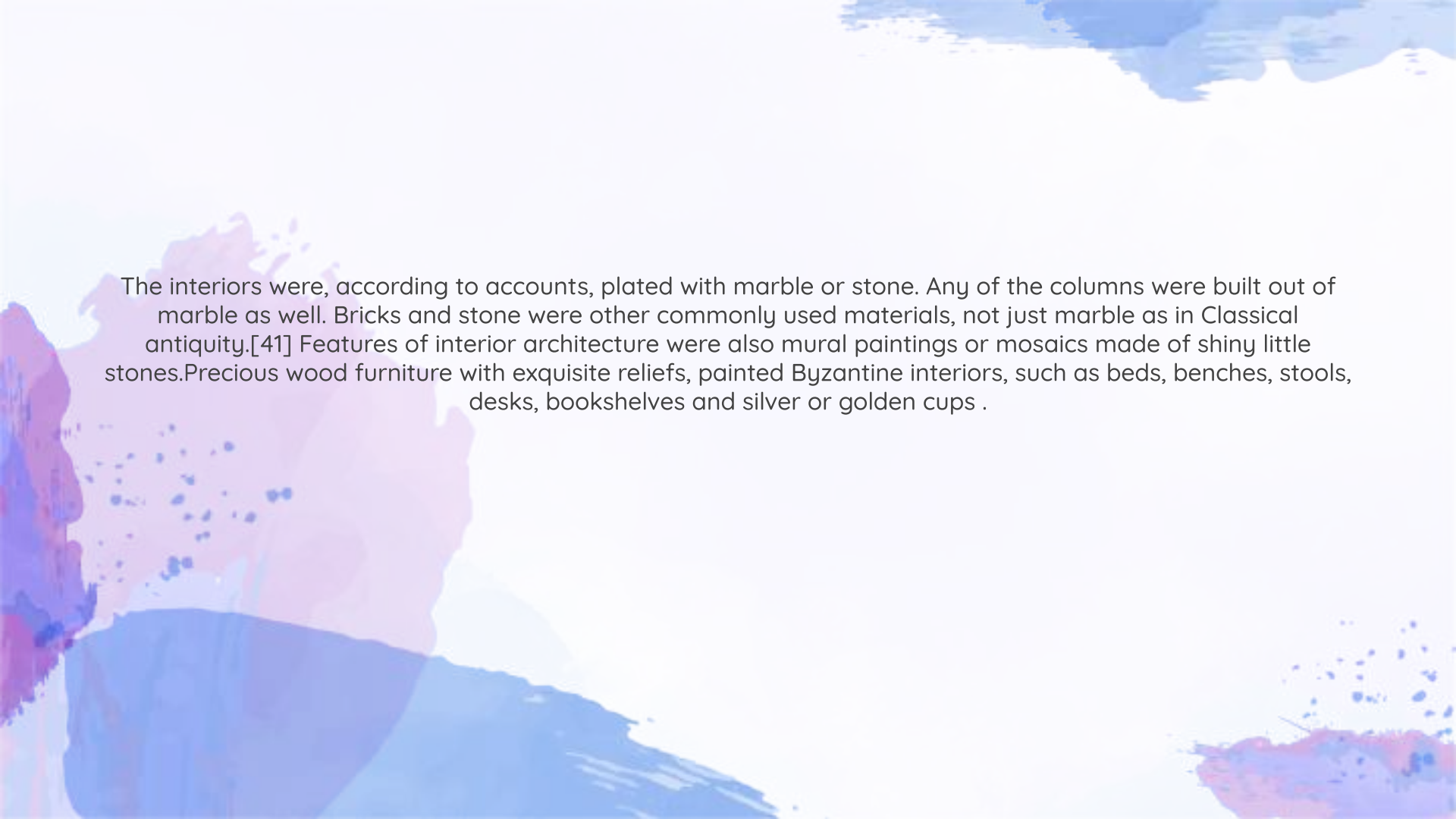
**10.1.1**

*Byzantine*

After AD 330, when the Roman Emperor Constantine the Great transferred the capital of the Roman Empire east of Rome to Byzantium, the Byzantine Empire eventually emerged as a separate artistic and cultural body from the Roman Empire (later renamed Constantinople and now called Istanbul). For more than a century, the dynasty persisted, significantly affecting Medieval and Renaissance-era architecture in Europe and contributing directly to the architecture of the Ottoman Empire after the conquest of Constantinople by the Ottoman Turks in 1453.

As a continuation of Roman architecture, early Byzantine architecture was constructed. Stylistic drift, technical development, and political and geographical developments contributed to the eventual appearance of a distinct style, which imbued some Near East influences and used the Greek cross plan in church architecture. In the decoration of significant public institutions, houses grew in geometric sophistication, brick and plaster were used in addition to stone, classical orders were used more openly, mosaics replaced carved decoration, intricate domes rested on large piers, and windows filtered light to gently illuminate interiors through thin sheets of alabaster. The round arch is a fundamental of Byzantine style. Magnificent golden mosaics with their graphic simplicity and immense power brought light and warmth into the heart of churches. Byzantine capitals break away from the Classical conventions of ancient Greece and Rome. Sinuous lines and naturalistic forms are precursors to the Gothic style. This Byzantine theme spread west to Ravenna and Venice and as far north as Moscow, with increasingly exotic domes and ever-richer mosaics. There are high-riding domes in most of the churches and basilicas. As a result, in the centers of churches, they built wide open spaces, heightening the sense of grace and illumination. During the Mauryan Empire and Kushan Empire, Indian architecture and civil engineering reached regions like Baluchistan and Afghanistan. The rule of the Delhi Sultanate, Deccan Sultanates and Mughal Empire led to the development of Indo-Islamic architecture. During the British Raj, a new style of architecture known as the Indo-Saracenic revival style developed. The Churches and convents of Goa are an example of the blending of traditional Indian styles with western European architectural styles.





The interiors were, according to accounts, plated with marble or stone. Any of the columns were built out of marble as well. Bricks and stone were other commonly used materials, not just marble as in Classical antiquity.[41] Features of interior architecture were also mural paintings or mosaics made of shiny little stones. Precious wood furniture with exquisite reliefs, painted Byzantine interiors, such as beds, benches, stools, desks, bookshelves and silver or golden cups .



10.1.2

*Romanesque*

In the early Middle Ages, Western European architecture, including Merovingian, Carolingian, Ottonian, and Asturian, can be split into Early Christian and Pre-Romanesque. Although these words are troublesome, they also act as entries into the age accordingly. Trachtenberg's "historicising" and "modernising" elements, Italian versus northern, Spanish, and Byzantine elements, and particularly the religious and political maneuverings between rulers, popes, and various ecclesiastical officials, are factors that reach the histories of each time.

The first pan-European style since Roman imperial architecture was Romanesque, widespread in medieval Europe between the 11th and 12th centuries, and examples are found in every part of the continent. The concept was not contemporary with the art it represents, but instead, based on its resemblance to Roman architecture in styles and materials, is an innovation of modern scholarship. Romanesque is defined by the use of circular or slightly pointed arches, barrel vaults, and vaults supporting cruciform piers.

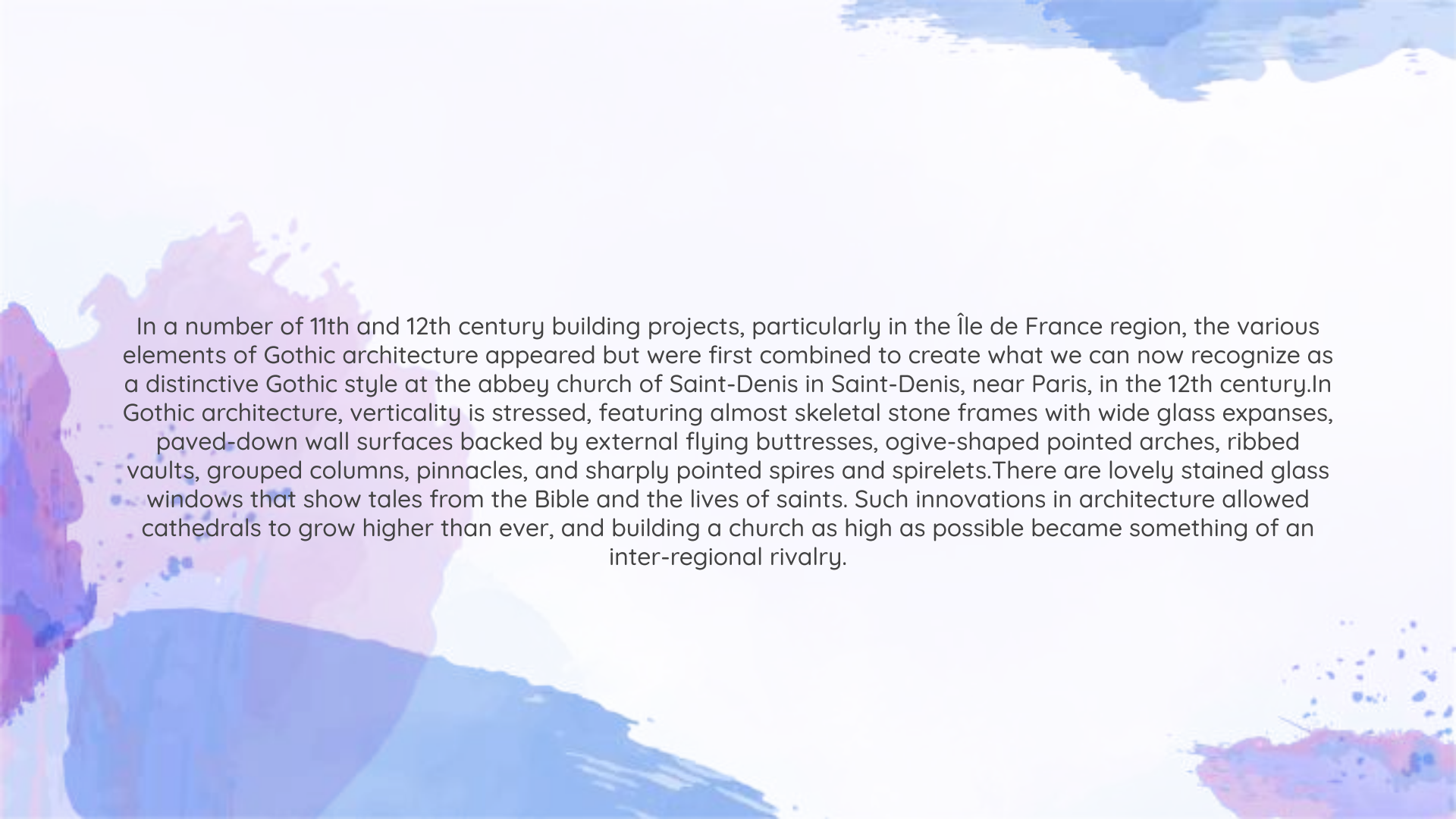






# 10.1.3

## Gothic



In a number of 11th and 12th century building projects, particularly in the Île de France region, the various elements of Gothic architecture appeared but were first combined to create what we can now recognize as a distinctive Gothic style at the abbey church of Saint-Denis in Saint-Denis, near Paris, in the 12th century. In Gothic architecture, verticality is stressed, featuring almost skeletal stone frames with wide glass expanses, paved-down wall surfaces backed by external flying buttresses, ogive-shaped pointed arches, ribbed vaults, grouped columns, pinnacles, and sharply pointed spires and spirelets. There are lovely stained glass windows that show tales from the Bible and the lives of saints. Such innovations in architecture allowed cathedrals to grow higher than ever, and building a church as high as possible became something of an inter-regional rivalry.









# 10.1.4

## *Russian*

Orthodox Eastern Europe is influenced by the architectural past of Russia: unlike the West, but similarly, if tenuously, connected to the traditions of classical antiquity (through Byzantium). From time to time, Westernizing campaigns have taken place, resulting in Peter the Great's extensive reforms (around 1700). The material for vernacular Russian architecture was wood from prehistoric times. Byzantine churches and the architecture of Kievan Rus is distinguished by larger, flatter domes that were erected over the drum without a special structure. Each drum in the Russian church, in contrast to this ancient style, is surmounted by a special metal or timber frame lined with sheet iron or tiles. The external galleries and the multitude of towers are few features taken from the Slavic pagan temples.

One of Russia's most distinctive sights is Saint Basil's Cathedral. Built to celebrate his defeat of the Mongols at the Battle of Kazan in 1552, Tsar Ivan IV (also known as Ivan the Terrible) stands just outside the Kremlin in Red Square, in the heart of Moscow. The extraordinary onion-shaped domes, decorated in vibrant colors, build a memorable skyline, rendering the Cathedral of St. Basil a landmark of both Moscow and Russia as a whole.[43] Each of the domes has a brilliant decoration of its own, varying from prisms and spirals to chevrons and stripes, both emphasized in brilliant colors. Their colors are rare, with most Russian domes either white or gilded. The dome at St. Basil's Cathedral originally had a gold finish, with some ceramic decorations in blue and green. The vivid, painted colors were applied from the 17th to the 19th centuries at different periods. [44]





10.2

*Renaissance*

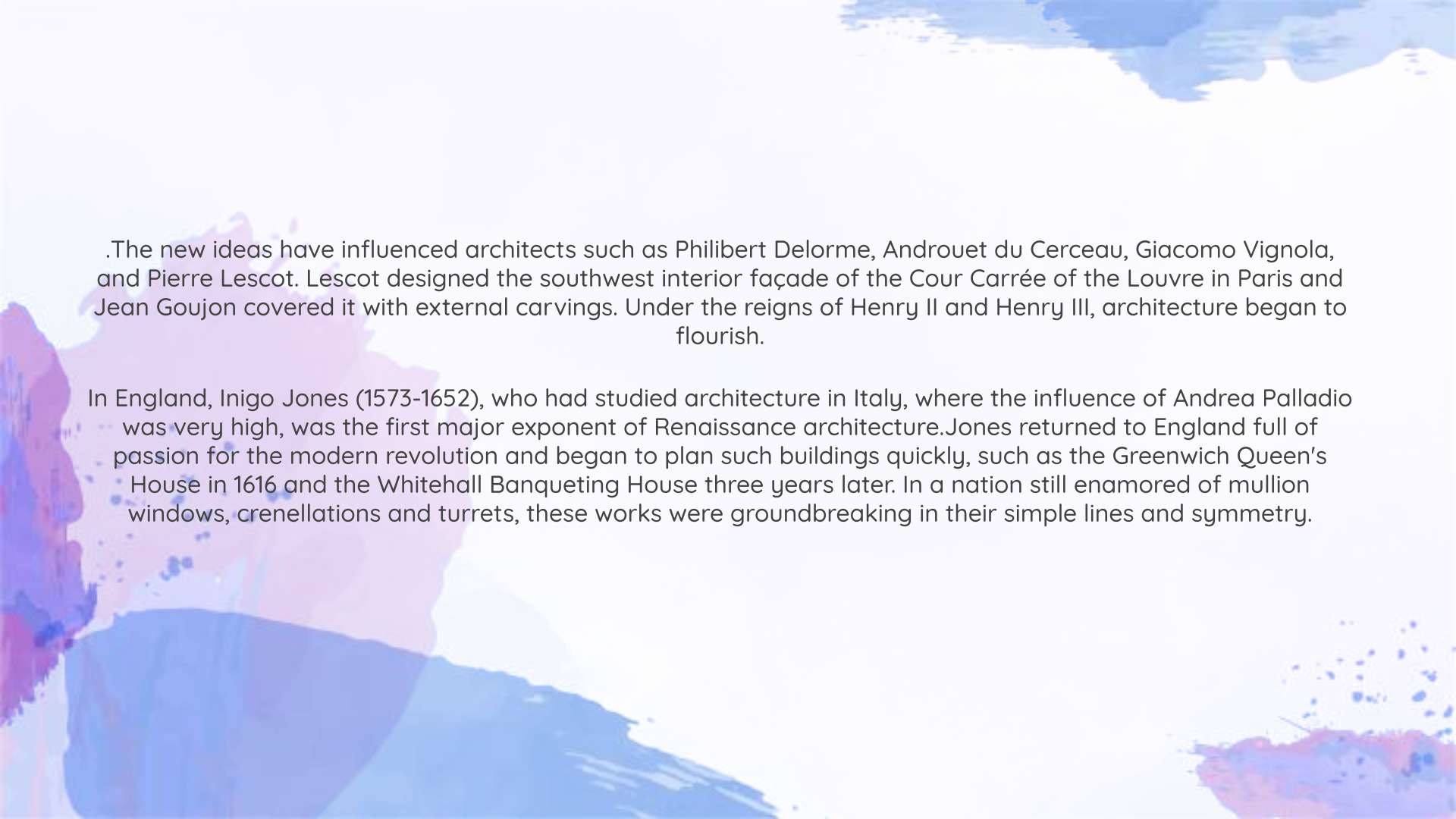


The Renaissance mostly refers to the Italian Renaissance that started in the 14th century, but the presence of parallel developments across Europe before the 15th century has been discovered by recent research; the term "Early Modern" has also acquired prominence in defining this cultural phenomenon. The restoration of scholarship in the Classical Antiquities and the absorption of new science and philosophical knowledge that fed the arts are also attributed to this era of cultural revival.

The history of Medieval architecture involved the manner in which geometry mediated between light intangibility and material tangibility as a way of linking divine creation to mortal life. In some measure, this relationship was altered by the discovery of perspective, which introduced a sense of infinity in the modern depictions of the horizon into the domain of human experience, seen in the expanses of space opening up in Renaissance painting, which helped mold new humanist thought.

A new conception of space as a universal, a priori reality, known and controllable by human reason was defined by Perspective. Therefore, Renaissance buildings display a different sense of logical transparency, where spaces were built from a single set point of view to be interpreted in their entirety. The ability of perspective to universally reflect reality was not limited to representing events, but also allowed it by projecting the picture back into reality to predict experience itself.

In the late 15th century, the Renaissance extended to France, after Charles VIII returned in 1496 from his capture of Naples with many Italian musicians. In the Loire Valley, Renaissance chateaux were built, the earliest example being the Château d'Amboise, and under Francis I (1515–47) the style became dominant. (See Loire Valley Châteaux). The Château de Chambord is a mixture of Gothic structure and Italian ornament, a theme that advanced under architects such as Sebastiano Serlio, who served at the Château de Fontainebleau after 1540.



.The new ideas have influenced architects such as Philibert Delorme, Androuet du Cerceau, Giacomo Vignola, and Pierre Lescot. Lescot designed the southwest interior façade of the Cour Carrée of the Louvre in Paris and Jean Goujon covered it with external carvings. Under the reigns of Henry II and Henry III, architecture began to flourish.

In England, Inigo Jones (1573-1652), who had studied architecture in Italy, where the influence of Andrea Palladio was very high, was the first major exponent of Renaissance architecture. Jones returned to England full of passion for the modern revolution and began to plan such buildings quickly, such as the Greenwich Queen's House in 1616 and the Whitehall Banqueting House three years later. In a nation still enamored of mullion windows, crenellations and turrets, these works were groundbreaking in their simple lines and symmetry.






11

# *Europe and colonial architecture*





With the emergence of different European imperial empires from the 16th century on to the beginning of the 20th century, Europe's latest stylistic patterns were introduced to or embraced by locations around the world, frequently developing into new regional variants.