

Architectural humanities questions

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Architectural Humanistic disciplines

Question 1: Compare the zikkurat of Ur from Mesopotamia civilisation and pyramids of Teotihuacan from Mesoamerica civilisation in footings of stuffs, and seek to explicate how the natural environments could act upon the dominant architectural development.

The Ziggurat of Ur is the most constituted staying spiritual constructions from the Sumerian Era. Located in contemporary Iraq, it is an huge stepped pyramid, nevertheless merely the first grade remains. The zikkurat was a spiritual construction incorporating a temple composite every bit good as other unidentified possible comfortss that served the ancient metropolis of Ur. In the second century BC a new unidentified civilisation ascended edifice several immense stepped pyramids, now known as the pyramids of Teotihuacan located in contemporary Mexico. The Pyramid of the Sun was built around 200 A. D, one of the largest edifice in Mesoamerica.

Construction of the smaller pyramid of the Moon, was non completed until 450 A. D.

The building of The Ziggurat of Ur consisted of assorted natural stuffs found locally, these were sourced from The Mouth of Euphrates. Similar the belongings of the stuffs used at Teotihuacan are shared as the environing environment consist of a boggy basin. The nucleus of the zikkurat is dumbly filled with extended clay bricks, walls were thick to counterbalance for the infirmity of clay, most likely the bricks contained a clay compound with the proviso of straw/reeds to beef up. Much like this the Pyramids of Teotihuacan aren't built of solid rock, alternatively they consist of clay and

rock debris infill and utilize the manner of talud-tablero (holding both inclining and unsloped panel subdivisions) for structural strength, nevertheless both enhance the stability to counter excess weight, by profiting from the inclining planes. The Pyramids addition great advantage being covered with beds of cut rock able to drive practically any signifier of wet, this being sourced from the nearby cragged part accessed through the canoe channel web. On the other manus, the zikkurat adopted a technique of utilizing beds of brick to be separated by reeds letting drainage throughout and go forth through weep holes ; whilst the side and patios of the construction consist of Sun baked clay bricks to add a constituent of waterproofing. Furthermore, clay from the river bed was used as a signifier of howitzer to counterbalance for the comparative strength of clay and protection from air current and rain. Much like this the Pyramids adopted their chief building stuff as a mixture of dirt and H₂O, similar to clay, as it was readily available in this country and hold a unafraid constituent.

In my sentiment both constructions showed solidness through the creative activity of inward inclining walls, making the feeling of looking ageless. The chief maps were simply to back up a comparatively little topographic point of worship nevertheless the sheer tallness provided an feeling, sacredly, culturally and commercially through religious nutriment ; hence both constructions portion similar orientations to the Sun.

Question 2: Describe how Chinese Scholar Garden (Wangshi Garden) and Nipponese Moss Garden (Saiho Jemaah Islamiyah) usage different workss as important stuffs of design, and explicate their background societal contexts (doctrines) severally.

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The Chinese Scholar have created a scenic garden manner designed in order to show the harmoniousness being between adult male and nature, a illumination compacted environment built for pleasure and to affect ; a so called Miniature Universe. A typical layout entails an enclosed walled country dwelling of pools, stone formations/variations, and a diverse scope of workss ; making carefully composed scenery. Nipponese Moss Gardens, are premeditated designs for a balance of diversion, aesthetic pleasure, contemplation and speculation. These illumination designs frequently were in a extremely abstract and conventional mode, composed around an entwined way fluxing through the garden, letting observation of cardinal elements. Nipponese Moss Gardens were, at first, developed under the influences of the Chinese Scholar Gardens. Finally development came through the grasp and coaction of their ain aesthetics, in the signifier of Nipponese stuffs and civilization.

‘ The Four Nobles’ refer to four workss: the plum, the orchid, the bamboo, and the chrysanthemum ^[1], which withhold many symbolic significances. The plum tree is non deemed peculiarly dramatic nor that of its flower, nevertheless its ability to exudate this ambitious status, devises this blunt contrast and serves as a metaphor for interior beauty and a low presence. The Orchid represents and exemplifies simple elegance, a delicate signifier with no inclination towards force, with its visual aspect in spring this is deemed to mean humbleness and aristocracy. The shaft of bamboo is hollow, with it huge capableness to defy immense weights and force per unit areas through strength and flexibleness, this yielded the baronial qualities of the Chinese Scholar, low, lissome and yet surprisingly strong ; this besides

came to resemble incarnation and resiliency. Finally the chrysanthemum signifies calm and virtuousness as it defies the fall hoar and most workss wither and die ; it enables a religious Utopia for one to link with nature through bravery.

Nothing in a Nipponese garden is left to opportunity, each component is chosen consequently for its symbolic significance ; mosses strongly show the landform and impression of an island. These are collaborated with the apprehension of their aesthetic and symbolic significance to either fell unwanted sights, or to resemble an acquired constituent. Moss is frequently utilized to organize a dynamic composing because of its adaptability and bendability ; with the purpose to invent a carefully controlled world, an idealized version of the natural universe, stripped to its indispensable. Moss creates the kernel of implicit in breakability and mutableness, developing an feeling to promote contemplation and response. The Nipponese believe it to be a symbol of infinity, versatility and resiliency resembled by the coexistence of ocular strength and physical breakability, able to last and stay resilient even in rough conditions, including terrible cold and drouth.

[¹] Hong Jiang (2011) *The Plum Blossom: A Symbol of Strength*, Available at: [hypertext transfer protocol: //www. theepochtimes. com/n2/china-news/the-](http://www.theepochtimes.com/n2/china-news/the-)

[plum-blossom-a-symbol-of-strength-57557. html](http://www.theepochtimes.com/n2/china-news/the-plum-blossom-a-symbol-of-strength-57557.html)

(Accessed: 19 January 2014) .

Question 3: Compare and contrast two domed spiritual edifices, Hagia Sophia in Istanbul and Selimiye Mosque in Edirne in footings of overall signifier, layout, construction, and map.

Hagia Sophia was established in 537 AD. It is considered to be one of the historical greats for its beauty and domineer with many symbolic mentions to its impressiveness and spirituality ; It marks the startup of Byzantine architecture. The construction was the most praised and celebrated church in all Christendom for many old ages. After the corruptness of Constantinople, it was adapted to a mosque with few minor add-ons, of all time since it has been an inspiration and a model design for many of the Islamic mosques. Likewise, Edirne is known for its beautiful mosques, but none rather every bit much as the Selimiye Mosque. Considered as one of the highest achievements of Islamic Architecture, the mosque was constructed in 1575 and at present dominates the skyline of Edirne. The Mosque is not a comprehensive composite, nevertheless facilitates many comforts, created through a more modest attack.

The Hagia Sofia contains a huge inside embedded in a complex construction, all assembled from brick and mortar. It contains two floors centered on a elephantine nave all located beneath a vaulted basilica ; with the full construction oriented on the northwest-southeast axis. The dome sits between two semi-domes at the Centre of the church, partly supported by a gallery of 40 arched windows. The weight of the dome is carried on four concave pendentives enabling its dealing onto equal arches, finally administering through four significant wharfs. To guarantee the burden can be suspended the wharfs were reinforced with buttresses. This design allows

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the aisles to be significantly taller than the galleries therefore its consequence from below is that of a weightless dome that seems inherit the symbolism of the sky and celestial spheres.

The elegance and rudimental elements of Hagia Sophia inspired the architecture of Selimiye Mosque, nevertheless can not be to the full isolated to the footings of Byzantine architecture ; the construction held a much greater cultural embroidery. Much like Hagia Sophia the construction contains ; suspended arches, semi-domes, buttresses and a immense encompassing dome with an array of uninterrupted Windows. However, in topographic point there is an octangular support created through eight pillars, the weight of the dome bears on these carried through the arches to the buttresses alternatively of straight to the walls, enabling the dome to be stabilised. The domes of Selimiye are more elevated, doing it to look much more dominant than Hagia Sophia of which has a much flatter contour, although the dome height itself is greater. The effects of the supporting elements are non seeable in the inside of Selimiye, this is composed to enrich characteristics of architectural mass and infinite. The construction is chiefly constructed of cut rock making a pure position through clean lines.