

# Egyptian architecture

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Egyptian Architecture It is as difficult to condense in one short chapter the sequence of architectural history in Egypt as it is impossible to over-estimate the interest that it offers to artists and historians. For there is not one period in History that is not richly represented here by characteristic and wonderful monuments. --In order to refrain from becoming absorbed by one or other of those periods, we will arrange the monuments under six chronological headings: The Pharaonic Times. The Graeco-Roman and Coptic Period. Early Islamic Builders. The Mameluk Empire. The Ottoman Rule. Mohamed Aly and his dynasty. Each of these six periods has produced enough to deserve a volume to itself. THE PHARAONIC TIMES. The Pharaonic period, which covers 3, 000 years and comprises no less than thirty dynasties of rulers, is that which has excited most general interest and has been most deeply studied by savants of all nations. But the great importance of it consists more in the historical records yielded by the reading of hieroglyphics and in the representative arts, Sculpture and Painting, than in Architecture properly so-called. It would seem that wood was used extensively in early buildings. At Saqqara, near Cairo, where impressive stone ruins have been found, going as far back as the IIIrd Dynasty (c. 2900 B. C.) some very remarkable imitations of wooden architectural details are to be seen in stone. The ancient Egyptians accomplished marvellous feats in the handling of stupendous materials, but the developments brought about by the use of the arch and the vault remained unknown to them. It is true that some very small examples of brick vaulting have been found, also dating back as far as the IIIrd Dynasty, but it does not seem to have occurred to the builders to make use of that principle in order to enable them to place their columns further apart; most hypo style halls of Ancient Egyptian temples suffer from

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the crowded aspect which results from columns standing too close to each other. Greek Architecture and sculpture The Parthenon (Greek: Παρθενών) is a temple on the Athenian Acropolis, Greece, dedicated to the maiden goddess Athena, whom the people of Athens considered their patron. Its construction began in 447 BC when the Athenian Empire was at the height of its power. It was completed in 438 BC, although decoration of the building continued until 432 BC. It is the most important surviving building of Classical Greece, generally considered the culmination of the development of the Doric order. Its decorative sculptures are considered some of the high points of Greek art. The Parthenon is regarded as an enduring symbol of Ancient Greece, Athenian democracy, western civilization and one of the world's greatest cultural monuments. The Greek Ministry of Culture is currently carrying out a program of selective restoration and reconstruction to ensure the stability of the partially ruined structure. The Temple of Hephaestus, also known as the Hephaesteion or earlier as the Theseion, is a well-preserved Greek temple; it remains standing largely as built. It is a Doric peripteral temple, and is located at the north-west side of the Agora of Athens, on top of the Agoraios Kolonos hill. From the 7th century until 1834, it served as the Greek Orthodox church of St. George Akamates. The Victorious Youth, referred to in Italian sources as the *Atleta di Fano*, is a Greek bronze sculpture, made between 300 and 100 BCE, in the collections of the J. Paul Getty Museum, Malibu, California. On its first rediscovery Bernard Ashmole and other scholars attributed it to Lysippos, a grand name in the history of Greek art; modern concerns are less with such traditional attributions than with the original social context: where the sculpture was made, for what context and who he might be. The Artemision <https://assignbuster.com/egyptian-architecture/>

Bronze (often called the God from the Sea) is an ancient Greek sculpture that was recovered from the sea off Cape Artemision, in northern Euboea (Modern Greek *Νότιος Εβόεια*, *Nótiós Evóia*). It represents either Zeus or Poseidon, slightly over lifesize, brandishing a missing thunderbolt (if Zeus) or trident (if Poseidon) with his raised right hand and sighting over his extended left hand.

Middle Ages Notre-Dame de Reims (Our Lady of Rheims) is the Roman Catholic cathedral of Reims, where the kings of France were once crowned. It replaces an older church, destroyed by a fire in 1211, which was built on the site of the basilica where Clovis was baptized by Saint Remi, bishop of Reims, in AD 496. That original structure had been erected on the site of the Roman baths. As the cathedral it remains the seat of the Archdiocese of Reims. The French medieval Cathedral of Our Lady of Chartres (French: *Cathédrale Notre-Dame de Chartres*) is a Roman Rite Catholic cathedral located in Chartres, about 80 kilometres (50 mi) southwest of Paris. It is considered one of the finest examples of French Gothic architecture and is a UNESCO World Heritage Site. The current cathedral, mostly constructed between 1194 and 1250, is the last of at least five which have occupied the site since the town became a bishopric in the 4th century.

Renaissance The Temple of Vesta (Latin *Aedes Vestae*, Italian *Tempio di Vesta*) is an ancient edifice in Rome, Italy, located in the Roman Forum near the Regia and the House of the Vestal Virgins. The temple's most recognizable feature is its circular footprint. Since the worship of Vesta began in private homes, the architecture seems to be a reminder of its history. The extant temple used Greek architecture with Corinthian columns, marble, and a central cella. The remaining structure indicates that there were twenty Corinthian columns built on a podium fifteen meters in diameter. The roof probably had a vent at <https://assignbuster.com/egyptian-architecture/>

the apex to allow smoke release. The so-called Tempietto (Italian: "small temple") is a small commemorative tomb (martyrium) built by Donato Bramante, possibly as early as 1502, in the courtyard of San Pietro in Montorio. Also commissioned by Ferdinand and Isabella, the Tempietto is considered a masterpiece of High Renaissance Italian architecture. The Rape of the Sabine Women by Giambologna (1574-82), Florence. (p) The story of the Sabine Women refers to an early period in Roman history. When the Sabines refused to allow their women to marry Romans they were abducted and persuaded to accept their fate. Giambologna has portrayed the scene with three vertical, intertwined figures. The work is considered to be his masterpiece. Hercules and the Centaur Nessus (1599). (w) Giambologna was born in Flanders, but he moved to Italy in 1550. He had a keen interest in the sculpture of classical antiquity and was greatly influenced by the work of Michelangelo. The Creation of Adam is arguably the most famous section of Michelangelo's fresco Sistine Chapel ceiling painted circa 1512. It is traditionally thought to illustrate the Biblical creation narrative from the Book of Genesis in which God breathes life into Adam, the first man.

Chronologically the fourth in the series of panels depicting episodes from Genesis on the Sistine ceiling, it was among the last to be completed. It is the most well-known of the Sistine Chapel fresco panels, and its fame as a piece of art is rivaled only by the Mona Lisa by Leonardo da Vinci. The image of the near-touching hands of God and Adam has become one of the single most iconic images of humanity and has been reproduced in countless imitations and parodies. Along with Leonardo da Vinci's The Last Supper, The Creation of Adam and the other Sistine Chapel panels are the most replicated religious paintings of all time. Sacred and Profane Love (Italian: <https://assignbuster.com/egyptian-architecture/>)

Amor Sacro e Amor Profano, also called Venus and the Bride) is an oil painting by Titian, painted circa 1514. The painting was commissioned by Niccolò Aurelio, a secretary to the Venetian Council of Ten (so identified because his coat of arms appears on the sarcophagus or fountain in the centre of the image) to celebrate his marriage to a young widow, Laura Bagarotto. It supposedly depicts the bride dressed in white, sitting beside Cupid and being assisted by Venus in person.

Baroque The Church of the Gesù (Italian: Chiesa del Gesù; Italian pronunciation: [ˈkʲɛˈzɛˈzɛ] or [ˈkʲɛˈzɛˈzɛ]) is the mother church of the Society of Jesus, a Roman Catholic religious order also known as the Jesuits. Officially named Chiesa del Santissimo Nome di Gesù all'Argentina (English: Church of the Most Holy Name of Jesus at the "Argentina"), its facade is "the first truly baroque facade", introducing the baroque style into architecture. The church served as model for innumerable Jesuit churches all over the world, especially in the Americas. The Church of the Gesù is located in the Piazza del Gesù in Rome.

The Basilica of Superga (Italian: Basilica di Superga) is a church in the vicinity of Turin. It was built from 1717 to 1731 for Victor Amadeus II of Savoy by Filippo Juvarra, at the top of the hill of Superga, to fulfill a vow the duke (and future King of Sardinia) had made during the Battle of Turin. The architect made allusions to different earlier styles while adding a baroque touch. The church contains the tombs of many of the princes and kings of the House of Savoy, including the Monument to Carlo Emanuele III (1733) by Ignazio Collino and his brother Filippo. Under the church are the tombs of the Savoy family, including most of its members (among them, Charles Albert).

The Ecstasy of Saint Teresa (alternatively Saint Teresa in Ecstasy or Transverberation of Saint Teresa; in Italian L'Estasi di Santa Teresa or Santa

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Teresa in estasi) is the central sculptural group in white marble set in an elevated aedicule in the Cornaro Chapel, Santa Maria della Vittoria, Rome. It was designed and completed by Gian Lorenzo Bernini, the leading sculptor of his day, who also designed the setting of the Chapel in marble, stucco and paint. It is generally considered to be one of the sculptural masterpieces of the High Roman Baroque. It pictures Teresa of Ávila. Apollo and Daphne is a life-sized Baroque marble sculpture by Italian artist Gian Lorenzo Bernini executed 1622–25. Housed in the Galleria Borghese in Rome, the work depicts the climax of the story of Daphne and Phoebus in Ovid's *Metamorphoses*. The Night Watch or The Shooting Company of Frans Banning Cocq (Dutch: De Nachtwacht) is the common name of one of the most famous works by Dutch painter Rembrandt van Rijn. The painting may be more properly titled The Company of captain Frans Banning Cocq and lieutenant Willem van Ruytenburch preparing to march out. It is on prominent display in the Rijksmuseum, Amsterdam, the Netherlands, being the best known painting in their collection. The Night Watch is one of the most famous paintings in the world. The Nativity of Jesus, also The Nativity, refers to the accounts of the birth of Jesus, primarily based on the two accounts in the gospels of Luke and Matthew, and secondarily on some apocryphal texts. The word is anglicized from Latin *De nativitate Iesu*, a section title in the Vulgate. International Style The Toronto-Dominion Centre, or T-D Centre, is a cluster of buildings in downtown Toronto, Ontario, Canada, owned by Cadillac Fairview and consisting of six towers and a pavilion covered in bronze-tinted glass and black painted steel. It serves as the global headquarters of the Toronto-Dominion Bank, as well as providing office and retail space for many other businesses. Some 21, 000 people work <https://assignbuster.com/egyptian-architecture/>

in the complex, making it the largest in Canada. The Glaspaleis (in English: Glass Palace) is a modernist building in Heerlen, Netherlands, built in 1935. Formerly a fashion house and department store, Schunck, it is now the cultural centre of the city. The original name is Modehuis Schunck (Schunck Fashion House), but it was soon nicknamed Glaspaleis, which is now the official name.

Roman The Colosseum, or the Coliseum, originally the Amphitheatrum Flavium (English: Flavian Amphitheatre, Italian Anfiteatro Flavio or Colosseo), is an elliptical amphitheatre in the centre of the city of Rome, Italy, the largest ever built in the Roman Empire, built of concrete and stone.[1] It is considered one of the greatest works of Roman architecture and Roman engineering.

The Pantheon, an adjective meaning "(temple consecrated) to all gods") is a building in Rome, Italy, commissioned by Marcus Agrippa as a temple to all the gods of Ancient Rome, and rebuilt by Emperor Hadrian in about 126 C. E.

The Ara Pacis Augustae (Latin, " Altar of Augustan Peace"; commonly shortened to Ara Pacis) is an altar to Peace, the Roman goddess. The monument was commissioned by the Roman Senate on 4 July 13 B. C. to honour the return of Augustus to Rome after his three years in Hispania and Gaul, and consecrated on 30 January 9 BC by the Senate in celebration of the peace brought to the Roman Empire by Augustus' military victories. The altar was meant to be a vision of the Roman civil religion. It is made up of a small functional altar at its centre, and four surrounding walls; externally, two-tier friezes run along the walls and portray the peace and fertile prosperity enjoyed as a result of the peace brought to Rome by Augustus' military supremacy (Latin: Pax Augusta). The Altar was built to remind Romans, through a visual medium, of the competence and achievements of the Julio-Claudian dynasty. The sculpture on the outside of <https://assignbuster.com/egyptian-architecture/>



the monument emphasise the importance of piety (pietas) and peace within the empire. The Arch of Constantine (Italian: Arco di Costantino) is a triumphal arch in Rome, situated between the Colosseum and the Palatine Hill. It was erected by the Roman Senate to commemorate Constantine I's victory over Maxentius at the Battle of Milvian Bridge on October 28, 312. Dedicated in 315, it is the latest of the existing triumphal arches in Rome, and the only one to make extensive use of spolia, re-using several major reliefs from 2nd century imperial monuments, which give a striking and famous stylistic contrast to the sculpture newly-created for the arch.

Romanticism was a cultural and historical era in literature, art and music, which began in Western Europe 18th century. At the end of the Enlightenment social, political and aesthetic norms. Romanticism in art and literature as a source of aesthetic experience highlighted the strong emotional experience (fear, awe, admiration, etc.). Incurred in covering the greatness and grandeur of nature. Romanticism was characterized by the interest in folk art, music, folklore, language, traditions, as well as immersive medieval culture. Romanticism was inspired by Jean-Jacques Rousseau's ideas, the then social change, revolution (USA, France), it was a response to 18th century values with arguments theory that emotion and intuition are valued higher than the rationality of nature and the soul immense area of research is more important than classical restraint. Romanticism as opposed to emphasizing the rationality of the Enlightenment Movement - proclaimed imagination and emotion priority, the role of intuition in the process of cognition. Romanticism is based on individual freedom, heightened interest in the past (medieval and pagan culture of its

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people worship the interest of national folklore), the quest for originality. Romanticism looks to the past, not only national, but also alien in the past and the present (the passion for Eastern culture). One of the basic characteristic of Romanticism is a special attitude to the world around them, the so-called romantic irony, which allows the individual as to transcend its time and restrictive, profane space. Also important theme is enthuses about the natural grandeur, nostalgia for the past, especially after the Gothic, primeval passion - nature, folklore, heroic cult (often the object of an artist or revolutionary), the death of charisma. Realism Realism in the visual arts and literature is the general attempt to depict subjects as they are considered to exist in third person objective reality, without embellishment or interpretation and " in accordance with secular, empirical rules." As such, the approach inherently implies a belief that such reality is ontologically independent of man's conceptual schemes, linguistic practices and beliefs, and thus can be known (or knowable) to the artist, who can in turn represent this 'reality' faithfully. As Ian Watt states, modern realism " begins from the position that truth can be discovered by the individual through the senses" and as such " it has its origins in Descartes and Locke, and received its first full formulation by Thomas Reid in the middle of the eighteenth century." In its most specific sense, Realism was an artistic movement that began in France in the 1850s, after the 1848 Revolution. These Realists positioned themselves against Romanticism, a genre dominating French literature and artwork in the late 18th and early 19th centuries. Seeking to be undistorted by personal bias, Realism believed in the ideology of objective reality and revolted against the exaggerated emotionalism of the Romantic movement. Truth and accuracy became the goals of many Realists. Many paintings

depicted people at work, underscoring the changes wrought by the Industrial and Commercial Revolutions. The popularity of such 'realistic' works grew with the introduction of photography - a new visual source that created a desire for people to produce representations which look " objectively real. "

**Impressionism** Impressionism is a 19th-century art movement that originated with a group of Paris-based artists. Their independent exhibitions brought them to prominence during the 1870s and 1880s, in spite of harsh opposition from the conventional art community in France. The name of the style derives from the title of a Claude Monet work, *Impression, soleil levant* (*Impression, Sunrise*), which provoked the critic Louis Leroy to coin the term in a satiric review published in the Parisian newspaper *Le Charivari*.

Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), common, ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles.

The development of Impressionism in the visual arts was soon followed by analogous styles in other media that became known as impressionist music and impressionist literature. **Expressionism** Expressionism was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality. Expressionism was developed as an avant-garde style before the First World War. It remained popular during the Weimar Republic, particularly in Berlin. The

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style extended to a wide range of the arts, including painting, literature, theatre, dance, film, architecture and music. The term is sometimes suggestive of emotional angst. In a general sense, painters such as Matthias Grünewald and El Greco are sometimes termed expressionist, though in practice the term is applied mainly to 20th-century works. The Expressionist emphasis on individual perspective has been characterized as a reaction to positivism and other artistic styles such as naturalism and impressionism.

**Cubism** Cubism is an early-20th-century avant-garde art movement pioneered by Georges Braque and Pablo Picasso, and later joined by Juan Gris, Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri Le Fauconnier, and Fernand Léger, that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. Cubism has been considered the most influential art movement of the 20th century. The term is broadly used in association with a wide variety of art produced in Paris (Montmartre, Montparnasse) and Puteaux during the 1910s and extending through the 1920s. Variants such as Futurism and Constructivism developed in other countries. A primary influence that led to Cubism was the representation of three-dimensional form in the late works of Paul Cézanne, which were displayed in a retrospective at the 1907 Salon d'Automne. In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

**Surrealism** Surrealism is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings. Surrealist works feature the element of surprise, unexpected juxtapositions and non sequitur; however, many Surrealist artists and writers regard their

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work as an expression of the philosophical movement first and foremost, with the works being an artefact. Leader André Breton was explicit in his assertion that Surrealism was above all a revolutionary movement. Surrealism developed out of the Dada activities during World War I and the most important center of the movement was Paris. From the 1920s onward, the movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory. Abstract expressionism Abstract expressionism was an American post—World War II art movement. It was the first specifically American movement to achieve international influence and put New York City at the center of the western art world, a role formerly filled by Paris. Although the term " abstract expressionism" was first applied to American art in 1946 by the art critic Robert Coates, it had been first used in Germany in 1919 in the magazine Der Sturm, regarding German Expressionism. In the United States, Alfred Barr was the first to use this term in 1929 in relation to works by Wassily Kandinsky. Pop art Pop art is an art movement that emerged in the mid 1950s in Britain and in the late 1950s in the United States. Pop art presented a challenge to traditions of fine art by including imagery from popular culture such as advertising, news, etc. In Pop art, material is sometimes visually removed from its known context, isolated, and/or combined with unrelated material. The concept of pop art refers not as much to the art itself as to the attitudes that led to it. Pop art employs aspects of mass culture, such as advertising, comic books and mundane cultural objects. It is widely interpreted as a reaction to the then-dominant ideas of abstract expressionism, as well as an expansion upon them. And due to its utilization <https://assignbuster.com/egyptian-architecture/>

of found objects and images it is similar to Dada. Pop art is aimed to employ images of popular as opposed to elitist culture in art, emphasizing the banal or kitschy elements of any given culture, most often through the use of irony. It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. Much of pop art is considered incongruent, as the conceptual practices that are often used make it difficult for some to readily comprehend. Pop art and minimalism are considered to be art movements that precede postmodern art, or are some of the earliest examples of Post-modern Art themselves. Pop art often takes as its imagery that which is currently in use in advertising. Product labeling and logos figure prominently in the imagery chosen by pop artists, like in the Campbell's Soup Cans labels, by Andy Warhol. Even the labeling on the shipping box containing retail items has been used as subject matter in pop art, for example in Warhol's Campbell's Tomato Juice Box 1964, (pictured below), or his Brillo Soap Box sculptures.

Performance art In art, performance art is a performance presented to an audience, traditionally interdisciplinary. Performance may be either scripted or unscripted, random or carefully orchestrated; spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work.

Conceptual art Conceptual art, sometimes simply called Conceptualism, is art in which the concept(s) or idea(s) involved in the

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work take precedence over traditional aesthetic and material concerns. Many of works of conceptual art, sometimes called installations, may be constructed by anyone simply by following a set of written instructions