

History Of Interior 1
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13886

. Fill in the blanks

1. temples and tombs
2. sun baked mud
3. york
4. 44
5. henry VIII
6. Detached pavillions
7. Mashrabiya
8. Barrel
9. Huge stained glass
10. Soldiers & courtiers

Short Questions.

Q.1 Explain three Islamic Geometric Patterns.

Ans. The Islamic geometric patterns derived from simpler designs used in earlier cultures: Greek, Roman, and Sasanian. They are one of three forms of Islamic decoration, the others being the arabesque based on curving and branching plant forms, and Islamic calligraphy; all three are frequently used together. In Islamic art, geometric designs are often made on a combination of squares and circles, which can be overlapped and illustrated, as can the Arabic six (with which they are often combined) to form complex and intricate patterns. Extensive tessellation is also included. They can create the whole decoration, create a framework for floral or calligraphic ornaments, or retreat in the background of other patterns. The complexity and variety of patterns used evolved from simple stars and lozenges in the ninth century, through a variety of 6- to 13-point patterns by the 13th century, and finally to include also 14- and 16-point stars in the sixteenth century. The circle symbolizes unity and diversity in nature, and many Islamic patterns are drawn starting with a circle.[15] For example, the decoration of the 15th-century mosque in Yazd, Persia is based on a circle, divided into six by six circles drawn around it, all touching at its centre and each touching its two neighbours' centres to form a regular hexagon. Authors such as Keith Critchlow[a] argue that Islamic patterns are created to lead the viewer to an understanding of the underlying reality, rather than being mere decoration, as writers interested only in pattern sometimes imply. In Islamic culture, the patterns are believed to be the bridge to the spiritual realm, the instrument to purify the mind and the soul.[8] David Wade[b] states that "Much of the art of Islam, whether in architecture, ceramics, textiles or books, is the art of decoration □ which is to say, of transformation."

Wade argues that the aim is to transfigure, turning mosques "into lightness and pattern", while "the decorated pages of a Qur'an can become windows onto the infinite." It is sometimes supposed in Western society that mistakes in repetitive Islamic patterns such as those on carpets were intentionally introduced as a show of humility by artists who believed only Allah can produce perfection, but this theory is denied.

Q2. Define Romanesque and Renaissance architecture.

Ans. Romanesque architecture is an architectural style of medieval Europe that features semicircular arches. There is no consensus on the date of the beginning of the Romanesque style, which contains suggestions from the 6th to the 11th century, the later date being the most commonly held. The name is borrowed from Roman-style arches and barrel-style buildings, although the name came centuries later and was in fact created by the Normans, not the Romans. Many forts were built during this period, but the number is much higher through churches. The most important are the Abbey churches, many of which are still standing, more or less complete and in frequent use. [1] The overwhelming number of churches built in Roman times succeeded after a very busy period of Gothic architecture, which partially or completely rebuilt the Romanesque churches in prosperous areas such as England and Portugal. The largest groups of Romanesque survivors are in areas that were less prosperous in subsequent periods, including parts of southern France, rural Spain and rural Italy. Survivals of unfortified Romanesque secular houses and palaces, and the domestic quarters of monasteries are far rarer, but these used and adapted the features found in church buildings, on a domestic scale. Architecture of a Romanesque style also developed simultaneously in the north of Italy, parts of France and in the Iberian Peninsula in the 10th century and prior to the later influence of the Abbey of Cluny. The style, sometimes called First Romanesque or Lombard Romanesque, is characterised by thick walls, lack of sculpture and the presence of rhythmic ornamental arches known as a Lombard band.

Renaissance architecture is European architecture of the 14th and early 16th centuries in various regions, demonstrating the conscious restoration and development of some elements of ancient Greek and Roman thought and material culture. Renaissance architecture had certain characteristics that were common to large constructions: square - several buildings were constructed as square or rectangular symmetrical shapes. Front - or "building" around the vertical axis of buildings was usually harmonious. Columns They used Roman type columns. The basic features of sixteenth-century structures, which combined classical Roman techniques with Renaissance aesthetics, were based on a number of basic architectural concepts: facades, columns and pilasters, arches, vaults, domes, windows and walls. Renaissance style places emphasis on symmetry, proportion, geometry and the regularity of parts, as they are demonstrated in the architecture of classical antiquity and in particular ancient Roman architecture, of which many examples remained. Italy of the 15th century, and the city of Florence in particular, was home to the Renaissance. It is in Florence that the new architectural style had its beginning, not slowly evolving in the way that Gothic grew out of Romanesque, but consciously brought to being by particular architects who sought to revive the order of a past "Golden Age". The scholarly approach to the architecture of the ancient coincided with the general revival of learning. A number of fact

ors were influential in bringing this about. The first treatise on architecture was *De re aedificatoria* ("On the Subject of Building") by Leon Battista Alberti in 1450. It was to some degree dependent on Vitruvius's *De architectura*, a manuscript of which was discovered in 1414 in a library in Switzerland. *De re aedificatoria* in 1485 became the first printed book on architecture. Historians often divide the Renaissance in Italy into three phases.[8] Whereas art historians might talk of an "Early Renaissance" period, in which they include developments in 14th-century painting and sculpture, this is usually not the case in architectural history. The bleak economic conditions of the late 14th century did not produce buildings that are considered to be part of the Renaissance. As a result, the word "Renaissance" among architectural historians usually applies to the period 1400 to ca. 1525, or later in the case of non-Italian Renaissances.

Q3. Why did Henry 8 marry six times?

Ans. He had a sixth wife because he was old and sick and needed a partner and a nurse who would not bother him much. Henry's main objective was to ensure that Tudor continued to rule England after his death. Henry believed that only a boy could inherit his kingdom. But his son Edward ruled for only six years. By the 1520s, Henry was influenced by Anne Boleyn, a young woman in his wife's employment. He was also concerned that his marriage to Catherine had been cursed by God because marrying someone else's brother's widow was forbidden in the Old Testament. The king decided to abolish the pope, who would set him free from remarriage. He had the first wife because he was betrothed to her by his father. He had the second wife because he fell in love and also needed a legitimate male heir. He had the third wife because he still needed a male heir. He had the fourth wife because of diplomatic reasons. He had the fifth wife because he fell in love again. He had the sixth wife because he was old and sick and needed a companion and nurse who wouldn't give him too much trouble. Henry's main aim was to make sure that the Tudors would keep on ruling England after he died. Henry believed that only a boy could inherit his kingdom. But his son Edward ruled only for six years.

Q4. Write characteristics of Sultan Hassan Mosque.

Ans. Sultan Hassan mosque is considered the finest piece of early Mamluk architecture in Cairo. Sultan Hassan, the Mamluk ruler, built this mosque between 1365 and 1363. The location of the Sultan Hassan mosque was so important because of its close location to the citadel of Salah El Din on the site of the Palace of Yalbugha al-Yahawws. Here are all info you need to know about Sultan Hassan mosque: Sultan Hassan Mosque's dome that takes the shape of an egg. The location of the mausoleum between the two minarets behind the prayer hall. The Design of the twin Minarets. Sultan Hassan mosque is considered the only instance of Chinoiserie in Mamluk architecture. Sultan Hassan mosque is the largest mosque that has ever been built measuring 150m in length and covering an area of 7,906 sqm. The Madrasa of Sultan Hasan was constructed to include schools for all four of the Sunni doctrines of thought: Shafi'i, Hanbali, Hanafi, and Maliki. It used to house more than four hundred students. Inside the mosque of Sultan Hassan, there is a courtyard surrounded by four iwans. The iwan is a vaulted hall with three high walls and an opening where the fourth wall has to be. It also has 4 facades and two main ones. There are four iwans in the Sultan

Hassan mosque and the biggest among them is the Qibla iwan. The Minbar of Sultan Hassan mosque is covered with colored panels of marble decorated in its upper part by floral motifs. Behind the Mihrab, there is a mausoleum dome, which is about 21 square meters and its decoration is similar to that of the qibla iwan. There was a rumor that Sultan Hassan has been buried in that place. Suddenly Sultan Hassan disappeared and there was a rumor that he was killed. Then his functionaries, Bashir Al-Gamdar finished the construction. It is believed that the prince and his officials revolted against Sultan Hassan and he escaped from the citadel to Cairo. He was imprisoned and never seen again. He had 10 sons in addition to 6 daughters.

Long Questions:

Q.1 Write a detail note on Mosque of Cordova.

Ans. The building is most notable for its arcaded hypostyle hall, with 856 columns of jasper, onyx, marble, granite and porphyry. These were made from pieces of the Roman temple that had occupied the site previously, as well as other Roman buildings, such as the Merida amphitheatre. Due to its status as a former Islamic place of worship, it is also known as the Great Mosque of Cordoba or the Mezquita. The structure is regarded as one of the most accomplished monuments of Moorish architecture built by the European Moors. During the Umayyad conquest of Hispania, the basilica was originally divided in half for Christian and Muslim worship in 711. In 784, Abd al-Rahman I ordered the conversion of the church into a mosque and further construction, which was considerably expanded by later Muslim rulers. The Grand Mosque of Qarunba was captured during the Reconnaissance in 1236 and converted into a church, culminating in the addition of a Renaissance Cathedral in the 16th century. It is commonly believed that the site of the mosque-cathedral was originally a Christian church dedicated to Saint Vincent the Third, which was divided and shared by Muslims and Christians after the Umayyad conquest of Hispania.[12][13][14] This sharing arrangement of the site lasted until 784, when the Christian half was purchased by the Emir 'Abd al-Rahman I, who then proceeded to demolish the original structure and build the grand mosque of Cordoba on its ground. This narrative, which goes back to the tenth-century historian Al-Razi, echoed similar narratives of the Islamic conquest of Syria, in particular the story of building the Umayyad Mosque. For medieval Muslim historians, these parallels served to highlight a dynastic Umayyad conquest of Spain and appropriation of the Visigothic Cordoba. According to Susana Calvo Capilla, a specialist on the history of the mosque-cathedral, although remains of multiple church-like buildings have been located on the territory of the mosque-cathedral complex, no clear archaeological evidence has been found of where either the church of St. Vincent or the first mosque were located on the site, and the latter may have been a newly constructed building. The evidence suggests that it may have been the grounds of an episcopal complex rather than a particular church which were initially divided between Muslims and Christians. The work of building the resplendent Mezquita employed thousands of artisans and labourers, and such a vast undertaking led to the development of all the resources of the district. Hard stone and beautifully veined marble were quarried from the Sierra Morena and the surrounding regions of the city. Metals of various kinds were dug up from the soil, and factories sprang up in Cordoba amid the stir and bustle of an awakened industrial energy. A famous Syrian architect made the plans for the Mosque. Leaving his own house on the edge of Cordoba, the Emir came to reside in the city, so that he might personally superintend the operations and offer proposals for the improvement of the designs. Abd al-Rahman moved about among the workers, directing them for several hours

of every day. In planning the mosque, the architects incorporated a number of Roman columns with choice capitals. Some of the columns were already in the Gothic structure; others were sent from various regions of Iberia as presents from the governors of provinces. Ivory, jasper, porphyry, gold, silver, copper, and brass were used in the decorations. Marvellous mosaics and azulejos were designed.

Panels of scented woods were fastened with nails of pure gold, and the red marble columns were said to be the work of God. The primitive part of the building, erected under the direction of Abd al-Rahman I., was that which borders the Court of Oranges. Later, the immense temple embodied all the styles of Morisco architecture into one composition.

The main hall of the mosque was used for a variety of purposes. It served as a central prayer hall for personal devotion, the five daily Muslim prayers and the special Friday prayers. It also would have served as a hall for teaching and for Sharia law cases during the rule of Abd al-Rahman and his successors. The building's floor plan is seen to be parallel to some of the earliest mosques built from the very beginning of Islam. It had a rectangular prayer hall with aisles arranged perpendicular to the qibla, the direction towards which Muslims pray. The prayer hall was large and flat, with timber ceilings held up by arches of horseshoe-like appearance.

The South Asian Muslim philosopher and poet Sir Allama Muhammad Iqbal, who is widely regarded as having inspired the Pakistan Movement, visited the Great Cathedral of Cordoba in 1931 [32]. He asked the authorities to offer adhan at the cathedral and was even allowed to offer his prayers there. The deep emotional responses that the mosque evoked in him found expression in his poem called "The Mosque of Cordoba". Allama Iqbal saw it as a cultural landmark of Islam and described it as:

Sacred for lovers of art, you are the glory of faith,
You have made Andalusia pure as a holy land!

Q2. Explain British Gothic Architecture IN DETAIL.

Ans. English Gothic is an architectural style that flourished in England in the Middle Ages and early modern times. This style was most used in the construction of churches and churches. The distinguishing features of Gothic are the extensive use of prominent arches, rib vaults, buttresses and stained glass. Collectively, these features allowed for the creation of buildings of extraordinary height and grandeur, filled with light from large glass windows. Notable examples include Westminster Abbey, Canterbury Cathedral and Salisbury Cathedral. The Gothic style persisted in England until the early 16th century - much longer than in Continental Europe. The Gothic style was introduced from France, where the various elements had first been used together within a single building at the choir of the Abbey of Saint-Denis north of Paris, completed in 1094.[1] The earliest large-scale applications of Gothic architecture in England were Canterbury Cathedral and Westminster Abbey. Many features of Gothic architecture had evolved naturally from Romanesque architecture (often known in England as Norman architecture). The first cathedral to be both planned and built entirely in the Gothic style was Wells Cathedral, begun in 1175. Other features were imported from the Ile-de-France, where the first French Gothic cathedral, Sens Cathedral, had been built (1135-64). After a fire destroyed the choir of Canterbury Cathedral in 1174, the French architect William of Sens rebuilt the choir in the new Gothic style between 1175 and 1180. The transition can also be seen at Durham Cathedral, a Norman building which was remodelled with the earliest rib vault known. Besides cathedrals, monasteries, and parish churches, the style was used for many secular buildings, including university buildings, palaces, great houses, and almshouses and guildhalls. Early English Gothic predominated from the late 12th century until midway to late in the 13th century,[9][10][11] It succeeded Norman Architecture, which had introduced early great cathedral

s, built of stone instead of timber, and saw the construction of remarkable abbeys throughout England. The Normans had introduced the three classical orders of architecture, and created massive walls for their buildings, with thin pilaster-like buttresses. The transition from Norman to Gothic lasted from about 1145 until 1190, in the reigns of King Stephen and Richard I. The style changed from the more massive severe Norman style to the more delicate and refined Gothic. The Early English style particularly featured more strongly-constructed walls with stone vaulted roofs, to resist fire. The weight of these vaults was carried downwards and outwards by arched ribs. This feature, the early rib vault, was used at Durham Cathedral, the first time it was used this way in Europe. The vertical plan of early Gothic Cathedrals had three levels, each of about equal height; the clerestory, with arched windows which admitted light on top, under the roof vaults; the triforium a wider covered arcade, in the middle; and, on the ground floor, on either side of the nave, wide arcades of columns and pillars, which supported the weight of the ceiling vaults through the ribs. The Early English rib vaults were usually quadripartite, each having four compartments divided by ribs, with each covering one bay of the ceiling. The horizontal ridge ribs intersected the summits of the cross ribs and diagonal ribs, and carried the weight outwards and downwards to pillars or columns of the triforium and arcades, and, in later cathedrals, outside the walls to the buttresses. Stained glass windows began to be widely used in the windows of the clerestory, transept and especially west facade. Many were elaborately decorated with tracery; that is, thin mullions or ribs of stone which divided the windows into elaborate geometric patterns. as at Lincoln Cathedral (1220).