

## **ARTS 1B**

### **Final Exam, Winter 2023, De Anza College**

#### **Cover Sheet**

I understand that I am expected to use my own words in this final exam. If I use any words from a source, I must put those words in quotes and then I must give credit to the source by using parenthetical notes (in-text citations), footnotes, or endnotes. This applies to any use of ChatGPT or any other AI source, and if I use any AI bot source, I must put the words from that AI source in quotes and give credit to the AI source using one of the above citation methods.

**My name:** Frank Yungfong TANG **Date:** March 22, 2023

A handwritten signature in black ink, appearing to read 'Frank Yungfong TANG', written in a cursive style.

## **ARTS 1B**

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**Student Name: Frank YungFong Tang**

**Professor: Deborah Pasturel**

Reformation, Counter-Reformation, French Politics, Revolutions, and the Enlightenment all influenced the shifting of architecture styles and emphasis in the last five hundred years, from Baroque to Rococo, and later toward several waves of revival styles, the only unchanged concept in the architectural style is the movements of changes.

Martin Luther posted his Ninety-five Theses on the door of his church in 1517 and started the Reformation movement.<sup>1</sup> The Protestant during the Reformation believed that art should not be used to worship idols or to dignify saints.<sup>2</sup> Therefore, when Protestants consider a religious artwork to be idolatrous, they often destroy them. They also focus on Bible reading and preaching and avoiding creating more religious art for that reason.<sup>3</sup> The Reformation quickly dispersed all over Europe. To counter the popularity of the Protestant Reformation movement, Roman Catholic church leader Pope Paul III convened the Council of Trent in 1545<sup>4</sup>. This started the Counter-Reformation movement. The Council of Trent produced a series of reforms to the Catholic Church. One of the key reforms is reaffirming the long-established Catholic view of the fine art. They proclaimed that religious art should be used to glorify God and used as a tool to

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<sup>1</sup> Krey, Philip DW. "Martin Luther and the Lutheran Reformation—October 31, 1517–October 31, 2017." *Reformation Observances: 1517-2017* (2017): 1.

<sup>2</sup> Eire, Carlos MN. *War against the idols: The reformation of worship from Erasmus to Calvin*. Cambridge University Press, 1989.

<sup>3</sup> Michalski, Sergiusz. *Reformation and the visual arts: The protestant image question in Western and Eastern Europe*. Routledge, 2013.

<sup>4</sup> Olin, John C. *Catholic Reform: From Cardinal Ximenes to the Council of Trent, 1495-1563: An Essay with Illustrative Documents and a Brief Study of St. Ignatius Loyola*. Fordham Univ Press, 1990.

teach Bible stories and morals, but not to be used to exalt idols or to exalt saints<sup>5</sup>. They also promulgate some decrees to use images in churches to render religious subjects in order to ensure art was used according to Catholic teaching<sup>6</sup>. In 1546, Pope Paul III commissioned Michelangelo to take charge of the rebuilding of St. Peter's Basilica in Rome to replace the old St. Peter's Basilica<sup>7</sup>. The rebuilding is a huge project and it took a long time to complete<sup>8</sup>. The Baldacchino inside St. Peter's Basilica designed by Gian Lorenzo Bernini is one of the finest examples of religious Baroque architecture<sup>9</sup>. The twisted gold on black columns bring the attention of the worshiper toward heaven<sup>10</sup>. Carlo Maderno extended the nave of St. Peter's Basilica by Michelangelo from a Greek cross to a Latin cross and built the Baroque façade and colonnade<sup>11</sup>. Gian Lorenzo Bernini also designed the Piazza of St. Peter's outside that façade<sup>12</sup>. These are all famous religious based Baroque architecture as part of the Counter-Reformation by the Catholic Church. The Catholic church spent a lot of wealth on church construction, and also funded many other Baroque architectures<sup>13</sup>.

Rococo started around the 1730s in France after the death of King Louis XIV<sup>14</sup>. Before the Rococo period, to control the French nobles, French King Louis XIV required them to spend

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<sup>5</sup> Hasel, M. F. A., and Giselle Sarli. "Teaching Art History from a Biblical Foundation: Art History as a View into the Great Controversy." *The Journal of Biblical Foundations of Faith and Learning* 1.1 (2016): 5.

<sup>6</sup> Koerner, Joseph Leo. *The reformation of the image*. University of Chicago Press, 2004.

<sup>7</sup> Sutherland, Erin. *Michelangelo and Pope Paul III, 1534-49: Patronage, Collaboration and Construction of Identity in Renaissance Rome*. Washington University in St. Louis, 2015.

<sup>8</sup> Campbell, Ian. *The New St. Peter's Basilica Or Temple?*. Oxford University Press, 1981.

<sup>9</sup> Bernini, Gian Lorenzo, and Adolf Gessner. *Giovanni Lorenzo Bernini*. Henschelverlag, 1981.

<sup>10</sup> Lavin, Irving. *Visible Spirit: The Art of Gianlorenzo Bernini, Volume I*. ISD LLC, 2006.

<sup>11</sup> Santos, Joaquim Rodrigues dos. "From Rome to Goa: Domes in Goan Catholic Architecture." *Identidades y Redes Culturales: V Congreso Internacional de Barroco Iberoamericano*. Editorial Universidad de Granada, 2021.

<sup>12</sup> Kirk, Terry. "Framing St. Peter's: Urban Planning in Fascist Rome." *The Art Bulletin* 88.4 (2006): 756-776.

<sup>13</sup> DeSanctis, Michael E. *Building from belief: advance, retreat, and compromise in the remaking of Catholic church architecture*. Liturgical Press, 2002.

<sup>14</sup> Tierney, Tom. *French Baroque and Rococo Fashions*. Courier Corporation, 2002.

most of their time living in the royal court so he could tightly control them<sup>15</sup>. He also grants them titles and land as gifts and privileges to make them depend on his favor to make them difficult to rebel<sup>16</sup>. After the death of Louis XIV, the wealth of the French aristocracy increased due to weaker control of the boy-King Louis XV<sup>17</sup>. They moved out of the royal court and commissioned building their own home with Rococo-style decoration and furnishings<sup>18</sup>. They raced showing off their wealth to each other by better and more lavish Rococo decoration and taste. These buildings became an important tool for the French aristocracy to compete against each other to gain more social influence and power<sup>19</sup>. Therefore, the buildings in the Rococo period emphasize on showing off the wealth and taste of the French aristocracy since they are the patrons who commissioned those works<sup>20</sup>. Many Rococo paintings and decorations use curved forms with light and airy colors, often pastels, with silver and gold to render elaborate and asymmetrical designs to center on pleasure and luxury<sup>21</sup>. *Salon de la Princesse at the Hotel de Soubise*, designed by Germain Boffrand, is a quintessential Rococo architecture<sup>22</sup>. Few aristocrats like to think about religion while they ravishingly enjoy their wealth while ignoring the needs of the poor, therefore we see less focus on religious art in the Rococo period<sup>23</sup>.

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<sup>15</sup> Major, J. Russell. *From Renaissance Monarchy to Absolute Monarchy: French Kings, Nobles, and Estates*. JHU Press, 1997.

<sup>16</sup> Lynn, John A. *The wars of Louis XIV 1667-1714*. Routledge, 2013.

<sup>17</sup> Reinert, Sophus A., and Steven L. Kaplan. *Bread, Politics and Political Economy in the Reign of Louis XV: (Edition 2)*. Anthem Press, 2015.

<sup>18</sup> Milam, Jennifer D. *Historical dictionary of Rococo art*. Scarecrow Press, 2011.

<sup>19</sup> Ilmakunnas, Johanna. "Aristocratic townhouse as urban space: the Fersen Palace in eighteenth-century Stockholm." *Gendering Spaces in European Towns, 1500–1914* (2019).

<sup>20</sup> Saisselin, Rémy Gilbert. *The enlightenment against the baroque: economics and aesthetics in the eighteenth century*. Vol. 32. Univ of California Press, 1992.

<sup>21</sup> Milam, Jennifer D. *Historical dictionary of Rococo art*. Scarecrow Press, 2011.

<sup>22</sup> Dougherty, Ryan Van Patten. *Staging sensation and architectural absorption: Theatrical re (-) presentation and eighteenth-century French aesthetic theory*. University of Delaware, 2005.

<sup>23</sup> Elfrink, Kimberly. "Rococo, Reason, and Revolution: The French Intellectual and Moral Response to Aristocratic Indulgence as Demonstrated Through Art." (2016).

During the 18th and 19th centuries, the Enlightenment focused attention on order, reason, logic, and symmetry<sup>24</sup>. These qualities were all in Classical and therefore also Neoclassical styles<sup>25</sup>. This movement reascent attentiveness of the past and therefore motivated the revival of older styles such as Gothic, Renaissance and Palladian<sup>26</sup>. This movement also changed how people view art. It shifted the view of art as a tool to glorify God or to teach the Bible to a way to express conceptions or emotions<sup>27</sup>. This led to the rise of individual expression in the revival styles. *Chiswick House*, designed by Lord Burlington, is a Palladian revival building. *Villa Rotonda (Villa Capra)* inspired Burlington to use a dome in a residential house and employ a highly symmetrical design<sup>28</sup>. Many English gardens built during the Enlightenment, therefore, included miniature buildings of the past to encourage viewers to look into ancient cultures and past civilizations. In the meantime, the American and French revolutions brought people to admire the ancient Greek idea of democracy and caused many revolutionaries to adore a revival of styles which connected to democratic, such as the Neoclassical style that remind people of ancient Greek<sup>29</sup>. Thomas Jefferson, for example, built his *Monticello* in Neoclassical and Palladian revival style and he later also designed the *Virginia State Capitol* in the Federal Style that is considered as an American revival of Roman architecture<sup>30</sup>. All of these works reminded and exalted democracy and republic ideas in the ancient Greek or Roman. Some revolutions focus also on nationalism and therefore encourage a traditional national style of architecture, as

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<sup>24</sup> Porter, Roy. *Flesh in the Age of Reason*. WW Norton & Company, 2004.

<sup>25</sup> Eisenman, Peter. "The end of the classical: the end of the beginning, the end of the end." *Perspecta* 21 (1984): 155-173.

<sup>26</sup> Gympel, Jan. "The story of architecture." *Köln: Könnemann* (1996).

<sup>27</sup> Weiner, Robert. *Creativity and beyond: Cultures, values, and change*. SUNY Press, 2000.

<sup>28</sup> Barnard, Toby, and Jane Clark, eds. *Lord Burlington: Art, Architecture and Life*. A&C Black, 1995.

<sup>29</sup> Hunt, Lynn. *Politics, culture, and class in the French revolution: with a New Preface*. Vol. 1. Univ of California Press, 2004.

<sup>30</sup> Poppeliers, John C., and S. Allen Chambers Jr. *What style is it?: a guide to American architecture*. John Wiley & Sons, 2003.

seen in the German Gothic Revival and the Italian Renaissance Revival<sup>31</sup>. Revolutions reduced the power of the aristocracy and the monarchy and therefore intensified the equality and liberty of the citizens<sup>32</sup>. These are reflected in the revival styles, such as Gothic Revival to revive the medieval period- a period with a better sense of social and community equality<sup>33</sup>. The political instability caused by the French Revolution and the Industry Revolution turned people to the past for comfort and long for a sense of stability. This also brought people to the revival of older styles of architecture, such as the Italian Renaissance Revival, Gothic Revival and the Neoclassical Revival<sup>34</sup>. The Industrial Revolution pushed the society for a time of big changes and turmoil and nurtured the Gothic Revival style<sup>35</sup>. The Gothic Revival style buildings romanticized the Middle Ages as a simpler and more traditional society<sup>36</sup>. Those buildings were often built in remote areas and designed to be highly romantic and picturesque<sup>37</sup>. The French Revolution on the other hand demonstrated a huge amount of violence and instability and caused citizens to long for order and stability<sup>38</sup>. Such a demand encouraged the architects to idealize the ancient Greeks and Romans to create the Neoclassical Revival<sup>39</sup>.

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<sup>31</sup> Schwarzer, Mitchell. "The sources of architectural nationalism." *Nationalism and architecture*. Routledge, 2016. 41-60.

<sup>32</sup> Soboul, Albert. *A short history of the French Revolution, 1789-1799*. Vol. 10. Univ of California Press, 1977.

<sup>33</sup> Emery, Elizabeth. *Romancing the cathedral: Gothic architecture in fin-de-siècle French culture*. SUNY Press, 2001.

<sup>34</sup> Raizman, David. *History of modern design: Graphics and products since the industrial revolution*. Laurence King Publishing, 2003.

<sup>35</sup> McDannell, Colleen. *The Christian Home in Victorian America, 1840–1900*. Georgetown University Press, 1994.

<sup>36</sup> Fliegall, Stephen N. "Gothic Art for the Industrial Age: The Middle Ages Revisited in the Art of the Pre-Raphaelites." *The Aldus Society. Cleveland Museum of Art, Cleveland* 10 (2002).

<sup>37</sup> Clark, Clifford E. "Domestic architecture as an index to social history: the romantic revival and the cult of domesticity in America, 1840-1870." *The Journal of Interdisciplinary History* 7.1 (1976): 33-56.

<sup>38</sup> Goldstein, Jan. *The post-revolutionary self: Politics and psyche in France, 1750–1850*. Harvard University Press, 2009.

<sup>39</sup> Ruprecht Jr, Louis A. "Religion, Classical Utopias, and the French Revolution The Strange Career of a Revolutionary Classicist in the Strange Course of a French Revolution." *Soundings: An Interdisciplinary Journal* 97.4 (2014): 405-431.

Many factors shifted the architectural focus and style in the last five hundred years. The emphasis of religion on architecture went up and down, lavishing desires and the want of stability changed. Old ideas revived round and round. Our society always attempts to seek for new things, and then people will be sick of too many new things and long to look back to the old. It is a circle of life and a full circle of architectural style.

### **Extra Credit:**

The first batch of skyscrapers were built in Chicago after the fire of 1871 that burned down most of the structures in the business district of downtown Chicago<sup>40</sup>. The urbanization in the late 19th century increased the demand for building more office spaces in the center of the city making it desirable to build skyscrapers to better utilize the land usage in expensive downtown real estate<sup>41</sup>. The invention, development and improvement of steel frame construction make it possible to build durable structures of skyscrapers<sup>42</sup>. The invention of the elevator increased the desire, and therefore the price of higher units in a building and made it easy to transport residences or workers vertically up to higher units<sup>43</sup>. The demand for more office spaces, the development of steel frame construction, and the invention of the elevator therefore are three key factors for the birth of skyscrapers<sup>44</sup>.

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<sup>40</sup> Vale, Lawrence J. *The resilient city: How modern cities recover from disaster*. Oxford University Press, 2005.

<sup>41</sup> Rees, Jonathan. "Industrialization and urbanization in the United States, 1880–1929." *Oxford Research Encyclopedia of American History*. 2016.

<sup>42</sup> Lepik, Andres, and Christine Shuttleworth. *Skyscrapers*. NYC: Prestel, 2008.

<sup>43</sup> Bletter, Rosemarie Haag. "The invention of the skyscraper: Notes on its diverse histories." *Assemblage* 2 (1987): 110-117.

<sup>44</sup> Gottmann, Jean. "Why the Skyscraper?." *Geographical review* (1966): 190-212.