1. Describe in detail the four layers of the physical church of St. Clement. Bullet-point answer is fine.

* A lower level underneath the present basilica which is the remaining of an earlier first-century building
* Underneath the third layer, there is a building which was destroyed in the fire of Nero (according to the video, this is the fourth layer)
* The third level is where there are two buildings that are separated from each other by a narrow passageway
* The last layer is the navel of the church

1. How did Roman patrons and architects affect the urban landscape during the Baroque (1600-1750)? Give at least three examples from the lecture

As in Renaissance design, the two most famous sorts of engineering commissions during the Baroque period included either holy churches or palaces. In their various adaptations they separately included cathedrals, area places of worship, ascetic structures, and town and nation chateaus, and above all imperial royal residences, these last being particularly ordinary of the period. Notwithstanding such individual structures, Baroque design was additionally described by what is presently known as town planning: the course of action of urban areas as indicated by foreordained plans, and the production of extraordinary parks and gardens around homes of significance

One of the principal Roman structures to break with the previous conventions of the Mannerist style was the congregation of **Santa Susanna**, planned by Carlo Maderno. The dynamic rhythm of sections and pilasters, central massing, and the distension and dense central enrichment add unpredictability to the structure. There is an early energy with the guidelines of exemplary plan, yet it actually keeps up a degree of thoroughness.

Other Roman outfits of the Baroque and late Baroque time frame are similarly suffused with showiness and, as metropolitan theaters, give purposes of center inside the encompassing cityscape. Likely the most notable case of such a methodology is **Saint Peter's Square**, which has been lauded as a masterstroke of Baroque theater. The piazza, planned by Gian Lorenzo Bernini, is framed primarily by two corridors of detached segments fixated on an Egyptian obelisk, which is a great example of effect of roman architecture.

The churches of worship of the period were constantly built with vaulted ceilings. A vault - first found in Roman engineering and a while later in Romanesque design - is essentially, be that as it may, an assortment of curves; and since curves will in general apply an outward tension on their supporting dividers, in any vaulted structure a counterthrust to this weight is required. A case of that is **St Paul's Cathedral**, which was vigorously impacted by the Roman architect designs

Impacts of shrouded lighting, the incorporation of fresco painting in stucco decorations, and each other conceivable illusionist stunt, cause these places of worship to appear to be presently similar to a pretentious Baroque opera-house, presently like a Rococo stage extemporized for a celebration, completely without the tranquil gravity and the devotion which are bound up with the origination of Romanesque or Gothic craftsmanship. A case of this sort of structure is church of **St John Nepomuk**, in Munich, which was likewise impacted and motivated by the Romanesque design