

# **Bringing Text, Image, and Experience Together in Design History**

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as the entrance hall from the church. In reality Palladio had to rely on the existing entrance to the cloister for direct street access. As elsewhere in the treatise, however, he illustrated an idealized version of his scheme, disregarding the restrictions of the cramped site.

The atrium, with its huge Composite columns, was much admired at the time, but was completely destroyed by fire in 1630. Fortunately the rest of the executed parts of Palladio's project has survived. The east wing of the cloister has a two-storey loggia, originally open, with a row of monks' cells above (fig. 116). The Doric, Ionic and Corinthian orders, superimposed one above the other in orthodox succession, are soberly classical in style. The use of materials, however, is highly original, with brick even for the columns and arches, and the ornament in cast terracotta. This gives the elevation a characteristically Venetian warm red hue, while at the same time recalling the skilful way in which the ancient Romans used brick in their constructions. The interior parts of the monastery are even more striking. The dramatic oval staircase, with its open well in the centre and its steps cantilevered out from the wall, became justifiably famous, and led to a fine series of imitations both in Venice and in England. The sacristy, called the *tablinum* by Palladio to underline his classicizing intention, has an almost neo-classical sobriety and purity of form. Hefty free-standing columns support the heavy vault and help to articulate the otherwise severe interior. The austerity is relieved, too, by the pair of elegant apses, and by the rich Doric entablature – daringly omitting the frieze – that runs around the whole room.<sup>64</sup>

It was surely Palladio's gift for uniting simplicity with grandeur, so evident in the buildings of the Convento della Carità, that gave new life to the architecture of Venice. Sansovino's knowledge of the buildings of Rome had provided the city with a wealth of new motifs as well as a greater understanding of how to handle classical forms coherently and correctly. But the sculptural and chromatic richness of buildings such as the Library and the Loggetta served rather to enliven the surfaces than to emphasize the monumental scale of the structures or the volume of the spaces within. Sansovino's most successful works relied on the dramatic use of surface *chiaroscuro* for much of their impact. Palladio, on the other hand, could create imposing effects with the sparsest of decoration.

In the same years, Palladio was employed to design the façade of Sansovino's most important Venetian church, San Francesco della Vigna (fig. 117).<sup>65</sup> The fact that this commission, financed by the Grimani family, was awarded during the lifetime of the older architect showed convincingly that Palladio's reputation was at last becoming established in Venice. A comparison between Sansovino's design, illustrated on the



117 San Francesco della Vigna, façade by Palladio, begun c.1562

foundation medals of 1534, and the executed façade, begun around 1562, reveals how Palladio transformed the basic elements of Sansovino's model into something far more grand and commanding. In Palladio's façade the four half-columns of the main order are elongated into a giant order, which is compressed into the central section as if buttressed by the lower side portions. Both orders are raised on a continuous high plinth, so that the bases of all the columns stand dramatically high above head height.<sup>66</sup> The smaller order indicates the presence

🔔 #important Below you see the east wing of the Convento della Carità that paragraph is taking about.



Which design choices make it look Roman? And, Which design decisions make it to look Venetian?

🔔 ⚠️ Feb 14 8:51 pm

✓ Upvoted by instructor

IN Rounded arches, thick walls, sturdy pillars make it look Roman. +1 ✓

Rounded arches and the warm color choice may make it look Venetian.

🔔 ⚠️ Feb 18 3:00 pm

🔔 True, but it is the red hue (not the rounded arches) that gives the Venetian character here.

🔔 ⚠️ Feb 18 5:20 pm

ARC222 Archi... X

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Readings

Documents

Assignments

- Apr 24: chakrabor...
- Apr 24: crouch ...
- Apr 17: ayers p...
- Apr 17: ayers pag...
- Apr 17: trachte...
- Apr 10: kuban ...
- Apr 3: brawne pa...
- Apr 3: chakrab...
- Apr 3: jarzombek ...
- Apr 3: sykes pa...
- Apr 3: sykes pa...
- Mar 27: kuban pa...
- Mar 27: kuban pa...
- Mar 20: bailey pa...
- Mar 20: roth page...
- Mar 13: bozdogan...
- Mar 13: jani page...
- Mar 13: kuban pa...
- Mar 13: noyer-du...
- Mar 6: kuran page...
- Mar 6: necipoglu ...
- Feb 27: koch pag...
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Fig. 15. Akhan (1253–54) on the Egridir-Denizli Road. Reconstruction plan (reconstruction of platforms in A. Mocan's reconstruction plan).

(fig. 14) as well as those in the rooms were also used for cooking and baking, so any one of these spaces identified as a room could have been used as a kitchen merely by being equipped with one or more *tandirs*. Presumably cooking using *tandirs* went on in any number of places, rather than in a single space designated as a kitchen.

The analysis of the way that functions reflect the spaces of a caravanserai shows that the shelter answered the needs and constitutes the essence of those roadside institutions. Since no khan could be without a shelter, the minimum it offers becomes the major criterion for any grouping: there are Shelter Only Khans and Khans with Shelter and Services.<sup>41</sup> Two distinct designs in the organization of the plan can be discussed in khans with or without services. In one approach, the spaces are arranged in an additive fashion, one after the other (figs. 6–7; 15–18). In the second approach, the spaces are arranged in rings radiating concentrically (figs. 8, 9, 26).

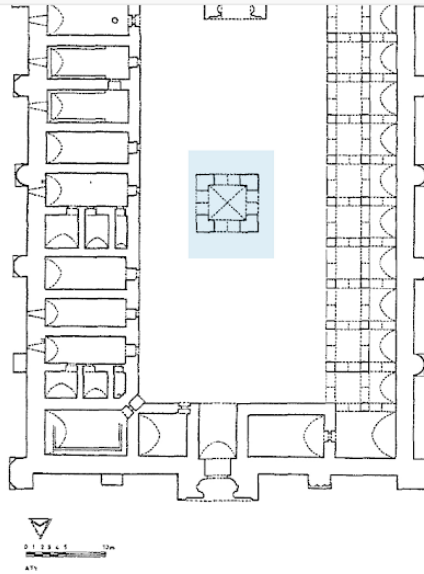


Fig. 16. Aksaray Sultan Han (1229) on Konya-Aksaray Road. Reconstruction plan (revised Erdmann plan).

Current conversation

🔔 This is the Han of which you have a 360 degree video at Blackboard!

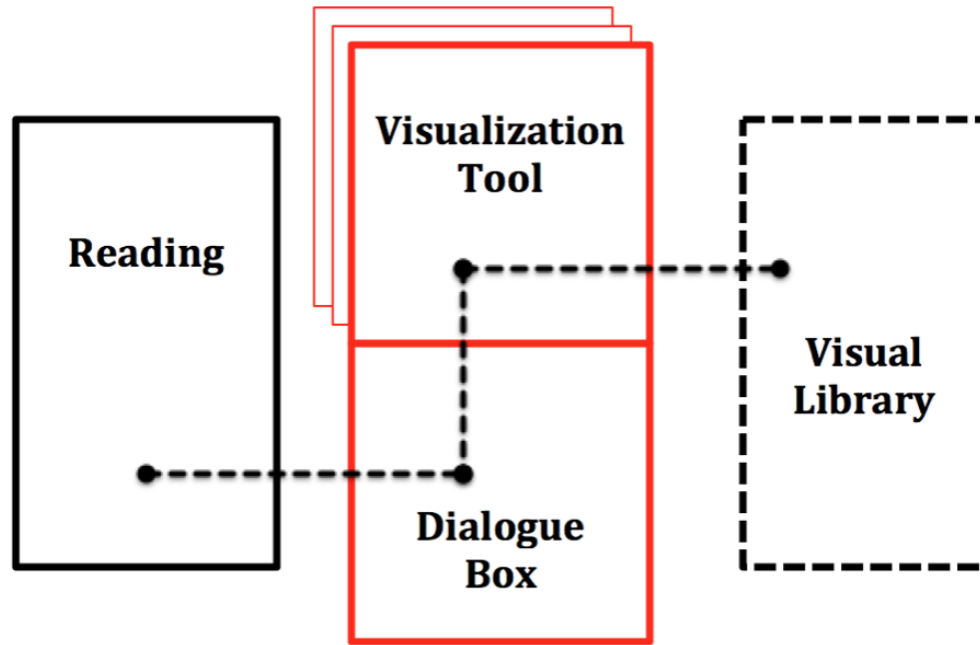
Can you mark the parts that are services on the plan? And which parts are the shelter?

📅 Feb 2 2:03 pm

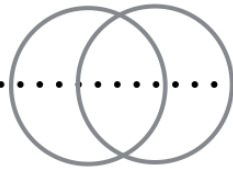
✓ Upvoted by instructor +2

📅 Feb 5 2:02 pm

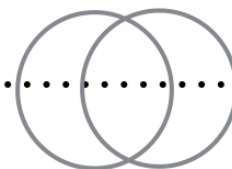
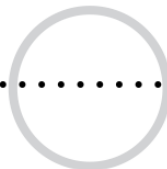
🔔 In addition to the enclosed shelter that is shown in Serenay's answer, there is also the semi-open shelter. It faces the services at the courtyard.

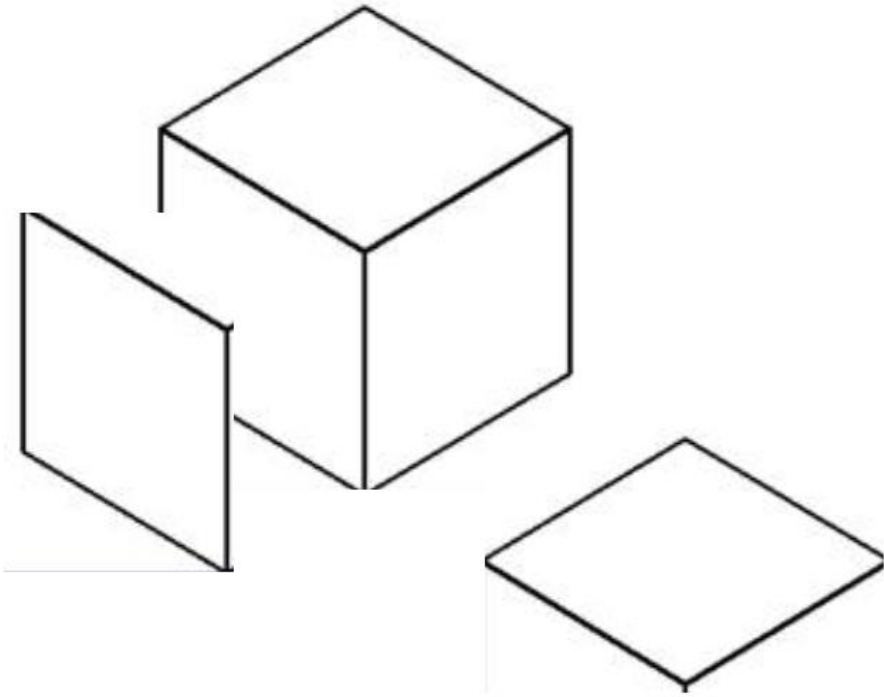


Organisation  
of the links



Anchor topic  
at the *Dialogue Box*



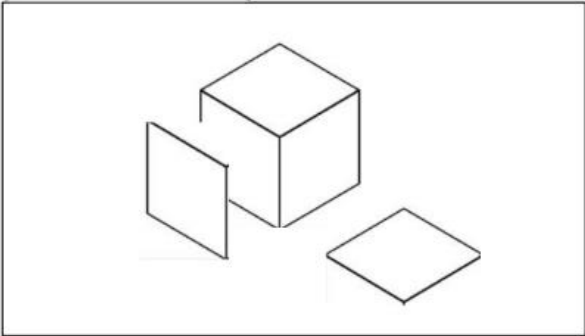


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First text

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First entry



Create new topic



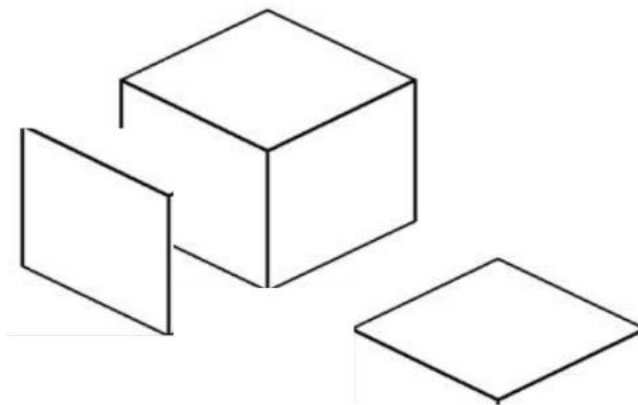
13:57> user 1: Lorem ipsum dolor sit amet. Lorem ipsum dolor sit amet, Lorem ipsum dolor sit amet. Lorem ipsum dolor sit amet.

14:08> user 2: Lorem ipsum dolor sit amet. Lorem ipsum dolor sit amet.

*Text window + emojis*

Instructor view for link structure

Frame without target



go back to the main window link insert image pan/rotate select

draw move rotate color