

Professor Tracy Hamilton

ARTH 310 Medieval Art and Architecture

7 October 2018

Spatial Exploration #1: Up to Carolingians and Ottonians

[Here is view #1 of the Arch of Constantine.](#) [Here is view #2 of the Arch of Constantine.](#)

The snow on the arch really struck me in the first image! I've never thought about how adverse weather conditions affect fragile works of architecture like this. I also didn't realize the arch has a gate all around it, most likely for preservation purposes. In this way, it functions more like a standalone sculpture than an arch. Visitors view it from a bit of a distance and cannot walk under it. I also did not realize just how close the arch is to the Pantheon.

[Here is view #1 of the Church of the Holy Sepulchre.](#)

I assume the man in the image is bending over an altar. He seems to have brought the framed photograph with him. I haven't seen interaction this intimate in preserved churches before.

[Here is view #1 of the Mausoleum of Augustus.](#)

There are no views from within the mausoleum, and clearly it is under construction. Must The branding (font, color scheme, etc.) on the banner advertising the mausoleum is strange. I understand it is necessary in order to attract tourists, but adds a contemporary experience to the viewing of the original building.

[Here is view #1 of the Orthodox / Neonian Baptistery.](#) And here are some photos I took of people looking up at the ceiling and pointing when I was there this summer (Keep meaning to talk to you about my research there!):



The apparatuses of tourism-- plastic chairs, coins in the empty baptistery, the ticket booth at the entrance-- are incredibly distracting in this very small space. It erases the original ritual function of the baptistery and turns it into an arena for spectatorship. In all of the Ravenna monuments, I found it difficult to make out the mosaics on the ceiling. They are, at times, very high up, and it hurts your neck to look up there for a long time.

I'm going to attach an article that discusses the social function of the Neonian Baptistery to this assignment submission. I think you would probably like it!

[Here is view #1 of the Mausoleum of Galla Placidia.](#) [Here is view #2 of the Mausoleum of Galla Placidia.](#)

Even having viewed this building in person, I was again surprised how high the highest ceiling with the gold cross on it is for such a small building. In regards to the fan photo, I just think markers of domesticity / human-ness in these literally monumental works of art and architecture are so funny. Also, what purpose is this tiny fan even serving?

[Here is view #1 of the Church of Hagia Sophia.](#)

I have in my notes that the church is "a space made up of a series of voids." This makes me wonder what it sounds like in there with that many people. Are there echoes?

[Here is view #1 of the Monastery of St. Catherine.](#)

My initial reaction is that this building is incredibly beautiful. While we didn't focus on this as much as a work of architecture as we did as part of the history of iconoclasm, I'm glad I looked it up. Seeing its proximity to Mt. Sinai, I'm guessing the mountain played a role in safeguarding the relics the church housed.

[Here is view #1 of the Great Mosque of Cordoba.](#) (It's on the right.) [Here is view #2.](#)

I love the orange trees on the street! Seeing them makes me think about use value of the mosque versus its monumental value. Who is allowed to pick oranges from these trees? Does anyone? Also, the arches inside the mosque are so much taller than I thought they'd be. Scale is an ongoing theme in viewing these buildings in relation to their sites.

[Here is view #1 of the Church of Santa Maria Naranco.](#)

The view, and especially the sky, have a quality of the sublime. Even though this concept was not defined until much later than art history, I think it accurately describes the experience of looking down the hill on the rest of Northern Spain and up at the huge sky. I see a relationship between this feeling and worship, specifically ideas of power associated with worship.

[Here is view #1 of Skellig Michael.](#)

All the views of this site are of the island itself, not the monastery. My initial reaction was that the precariousness and drama of the site must have contributed to feelings of otherworldliness and heavenliness associated with Christian worship, but I wonder if the linkage between site and architecture is a more contemporary and Western concept. This wondering also relates to my writing on Santa Maria Naranco.

Spatial Exploration #1

1. [Santa Constanza](#)
 - I think it's surprising how bright it is inside this building, especially for a mausoleum, something usually associated with being dark and shut away. Similarly, it's interesting that the spot that would have been for Constantina's sarcophagus is now an altar.
2. [Santa Sabina](#)
 - Looking at this view, I noticed that every single surface (except for the space around the windows) has something to make it visually interesting: flat surfaces show patterns and grains in the marble or some kind of color, and the colorless areas like the columns, have texture carved into them.
3. [Hagia Sophia](#)
 - I chose this view because it really shows off the Hagia Sophia's 'dissolving' characteristic, how there's always something more behind every arch or window. Each apse is made of three more apses, each made of several apses themselves, and so on. Even the chandeliers mirror those forms, being made of semicircles layered on circles.
4. [Great Mosque of Samarra](#)
 - The mosque at Samarra is so insanely massive and empty that I just want to know what it looked like before it was destroyed. The land around is also perfectly flat, which is fun to look at.
5. [Dome of the Rock](#)
 - Of all the views I could find of the Dome, this one best showed how it echoes the shape of the other buildings we went over, the arcade running in a circle around a dome. The difference is, instead of an altar or sarcophagus, the center houses a rock.
6. [Great Mosque of Cordoba](#)
 - The arches seem to go on forever, with possible exits in all directions. They don't point in one direction, like to an altar, but instead fracture into a wide space, which was what worked for Islam at the time. (From this view, I have the distinct feeling that even if I walked through to the other side, I'd just keep going and never actually reach the door.)
7. [Skellig Michael](#)
 - On this view, I noticed the vaguely cross-shaped stones set up vertically in the grassy area between the walkways, which I thought was interesting because it's the same idea as the huge monumental crosses found at churches, but much rougher and natural looking.
8. [Muredach Cross](#)
 - I like how in this view you can see the context surrounding the giant cross, specifically how there's modern-looking gravestones right next to ancient, crumbling ones. I especially like the one off to the right that's literally inside the old building. It makes it all very timeless.
9. [Santa Maria del Naranco](#)
 - I'm still a little baffled by this building, which seems way too small and simple to be a royal residence. I picked this view because it highlights just how out of the way and quiet it's

location is, which makes me think it functioned more as a retreat or sanctuary than an everyday home.

10. [Palace Chapel at Aachen](#)

- I almost picked a different view for this chapel, but at the last second moved my point of view and saw how wild and dizzy this angle is. There's constantly more and more to look and distract you before you even make it to the top, all unified in a gold and blue color palette.

1) Santa Costanza, Rome, Italy

- [Interior](#) in front of altar
- [Exterior](#) with people for scale
 - I chose these two views because I think the view of the exterior provides a unique context to the time period that the church was built in; this view shields the modernization of today and shows instead the well-preserved church in all its glory, so it is easy to imagine oneself standing in Santa Costanza right after it was constructed. There are also people present, which provide another dimension to the reality.

2) Chapel of Sant-Aquilino, Milan, Italy

- [Mosaic of “Christ Teaching”](#)
 - This view contextualizes the image we read about in Snyder. We can see where the mosaic is physically placed and what it is shown alongside. The chapel is attached to a very Byzantine basilica all the way in Milan and is very stylized.

3) Basilica Papale di Santa Maria Maggiore, Rome, Italy

- [View of the Façade](#)
 - In addition to beautifully showing the façade of this basilica, this view shows the hustle and bustle of the modernized city. It also shows the scale of the structure, which is absolutely huge, especially in comparison to the surrounding buildings.

4) Qal’at Si’man, Syria

- [Ruins of the Martyrium of Saint Simeon Stylites](#)
 - Though the structure is today in ruins, this view is an incredible glimpse into a once grand cathedral from the 5th century. The influences in the architecture are discernable as an amalgamation of the classical style and Syrian influence, absolutely unique to its location.

5) Hagia Sophia, Istanbul, Turkey

- [View in Front of the East Minarets](#)
 - I chose this view because not only does it show the colossal scale of the actual Hagia Sophia, rising into the air beyond the protective exterior wall, it also gives a relatively up-close view of two of the minarets added at a later date. This clearly shows the influence Islam on the region and this structure in particular.
- [Interior of the Hagia Sophia](#)

6) Saints Sergios and Bakchos, Istanbul, Turkey

- [Dome of the “Little Hagia Sophia”](#)
 - This view is from a relatively elevated vantage point so it shows in great detail the beautifully decorated interior ceiling. Because of this unique point of view, the view is eye level with the Greek inscription running all the way around the interior.

7) Monastery of Saint Catherine, Mt. Sinai, Egypt

- [Exterior of the Monastery](#)

- We talked in class about how isolated this monastery is, but this view really drives it home. It's built in a valley between two arid mountains and is the only oasis for miles.

8) Galla Placidia, Ravenna, Italy

- [View of "The Good Shepherd"](#)

- I thought this view was so hilarious because just below this incredible mosaic depicting the son of God as a shepherd of his followers are two machines, presumably for listening to audio giving information for the above art. What was probably such a sacred image and such a testament to the abilities given to man by god is now subscribed by lonely technology in place of human connection.

9) The Great Mosque, Córdoba, Spain

- [The Courtyard at the Great Mosque](#)

- In this view it's evident how overrun the Great Mosque has become by tourists; everywhere between the mathematically organized trees are people visiting this architectural marvel. It also provides a great view of the minaret and the northwest façade of the mosque.

- [Interior of the Great Mosque](#)

10) Santa Maria in Valle, Udine, Italy

- [Interior of Santa Maria during restoration](#)

- I came across this view looking for a stucco that I remember reading about in Snyder but I thought it was fascinating, because it shows a restoration team (or possibly a construction team) at work amidst this stunning 8th century church.

ARTH 310
Spatial Exploration
Dr. Hamilton
5 October 2018

Spatial Exploration

The Basilica of Maxentius and Constantine

1. [View #1](#) I chose this view because it places the viewer at ground level with the monument, I also like the view of the coffered ceiling. Although there are only ruins left, this view allows the viewer to imagine the glory of the original structure.

Column of Constantine

1. [View #1](#) This view really shows the scale of this monument. I had no idea it was this tall from the pictures in the text. Not to mention that there is no longer a capital which would add height to the structure.

Basilica of Constantine

1. [View #3](#) This view, taken from the interior, shows just how austere the basilica is. I remembered the facade of the basilica being rather plain and the inside is just the same. The coffered ceiling is so bare! I hadn't truly realized this from just looking at the images in the Snyder readings.

Church of the Holy Sepulcher

1. [View #1](#) I chose this view because of the extraordinary light that hits the gold ground of the dome, and the paintings on the walls. The gold is so intense and its highlights are stunning.

Santa Maria Maggiore

1. [View #1](#) So I am completely taken by this interior. What I notice most immediately was how beautiful but overwhelming the space is. There is almost too much to take in here. The mixed patterned marble on the walls and the ceilings are especially interesting and I can really see the liquid-esque feelings they are meant to evoke, as we discussed in class.

Mausoleum of Theodoric

1. [View #1](#) I chose this view because seeing the mausoleum in situ is helpful. It's interesting to me the space around the mausoleum is not as clearly modernized as other monuments we've seen in the past. I think this see this structure in a sort of rural space adds another layer to the experience.

San Vitale

1. [View #1](#) I spent a decent amount of time trying to find this view. I wanted to get an up close look at the deep cut capitals of the columns on the interior. The pattern this deep cutting creates reminds me of the interlace we've been looking at in class lately on manuscripts and jewelry.

The Kaaba

1. [View #1](#) I chose this view because it really shows the scale of the structure in comparison to a human. I also like that you can see the way all the people are interacting with it.
2. [View #2](#) This view reminds of the images from the lecture. I wanted to get a good vantage point to see the Kaaba and all the Muslim people interacting with it.

The Dome of the Rock

1. [View #1](#) The quality of this view is a lot clearer than other views I found. I really liked this view because of the way the sun is illuminating the brilliant gold dome.

Santa Sabina

1. [View #1](#) This view allowed me to see to details I had never noticed about this basilica. The rosettes on the ceilings and the metal pattern grates on the windows. This view always has a great vantage point for looking at the apse.

Spatial Exploration Project

1. The Arch of Constantine, Rome, Italy
 - a. <https://goo.gl/maps/4V3GGEVV1Lm>
 - b. By Seeing the Arch of Constantine in more of a realistic placement, it allows my understanding of it to change because it becomes significantly apparent how close it is to other significant monuments from the history of the Roman Empire, such as the Colosseum. However, when looking in the opposite direction features a long brick road with little architecture. This influences my perception of the arch because it emphasizes how important and powerful Constantine was as the New Caesar of the Western Roman Empire in order to erect such a monument in a notable setting
2. The Basilica of San Vitale, Ravenna, Italy
 - a. <https://goo.gl/maps/9ieALFGEwjE2>
 - b. With the view presented of the Basilica of San Vitale, my understanding of the space is changed because I understand the visual weight of the vast mosaics within the 6th century monument, which provides color that illuminates when reacting with sunlight. By understanding the importance of the mosaic, as well as the break of the basilica form in favor of a centrally planned space, I am able to understand the assertion of Byzantine control in Italy under Emperor Justinian
3. The Church of the Holy Sepulchre, Jerusalem
 - a. <https://goo.gl/maps/dbPLGzvWxhF2>
 - b. The view of the Church of the Holy Sepulchre changes my spatial perception of the place of worship because it becomes apparent how enclosing the outdoor courtyard is before entering the church. This adds to my understanding of the monument because it encourages viewers to walk into the space and witness the large Rotunda and witness the representation of the cosmos.
4. The Basilica of Santa Sabina, Rome, Italy
 - a. <https://goo.gl/maps/wAzyPc7TTYK2>
 - b. <https://goo.gl/maps/zmLfeJsR9AT2>
 - c. By witnessing the interior of the basilica, my understanding of the space changes because it becomes evident how light and airy, yet spatially long the inside of the building truly is, which emphasizes the ease of congregating large numbers of people inside is. In addition, the second view of the outside of the Santa Sabina in a neighboring park, shows how high on an overlook the basilica is, which also changes my understanding of the space because the basilica has a sense of authority and notability as it overlooks a portion of Rome as a city.
5. The Kaaba, Mecca, Saudi Arabia
 - a. <https://goo.gl/maps/QVDddwNdypq>
 - b. With the use of Global Maps, this view changes my perception of the space because it emphasizes how actively used the early mosque is in the modern day, due to being a site of veneration for pilgrimages. This differs from other places explored with google maps because most of the European Basilicas and

monuments operate mostly as tourist attractions, whereas the Kaaba is still used for its primary intention of prayer and congregation.

6. The Great Mosque of Damascus, Damascus, Syria
 - a. <https://goo.gl/maps/RyHYaigho9t>
 - b. The view of the Great Mosque of Damascus alters my understanding of the space because it becomes evident the feelings of the equally indoors and outdoors with the height of the structures enclosing the courtyard which makes the viewer feel connected to not only nature, but also to those around them. By doing this, I am able to understand the importance of community that was intended for effective congregation.
7. Madinat al-Zahra, Las Pitas, Spain
 - a. <https://goo.gl/maps/K14jDjDrCW12>
 - b. With the view of the left over ruins of the Madinat al-Zahra, my understanding of the space is heightened because despite only a fair amount remaining, major influences from other Iberian mosques, such as the horseshoe arch found in the Great Mosque of Cordoba. This is important in the development of understanding the space because design elements from major mosques in larger cities carry over to ones that are more isolated in location.
8. Church of Santa Christina de Lena, Asturias, Spain
 - a. <https://goo.gl/maps/Uv69wcKM4F22>
 - b. By presenting an outside view of the Church, it not only shows me as the viewer how vast and beautiful the surrounding location is, but also showcases how miniscule the Church is to both its surroundings and in relation to other churches studied. This view allowed me to understand the intention of only having a few people inside at once and emphasizes the importance of solemn relations with God.
9. Skellig Michael, Skellig Rock Great, Ireland
 - a. <https://goo.gl/maps/NB7JvALnZ5m>
 - b. The view the beehive structure in relation to the mountainous landscape of Skellig Rock Great, it illustrates to me the necessity to create a structure using materials available on the island due to the seclusion from more developed parts of Ireland. The view seen from Skellig Michael influences my understanding of the monastery because the beauty of the isolated scenery becomes a place for those making a pilgrimage to become closer to God.
10. The Palace Chapel of Charlemagne, Aachen
 - a. <https://goo.gl/maps/884Pku9QjQu>
 - b. While seeing the interior of the Palace Chapel of Charlemagne matches very similarly Roman styles of centrally planed domes, seeing this space on google maps changes my understanding of the space because the impacts of modernization alter the significance of the space. While the Chapel is still a major landmark, seeing it by today's standards showcases how modern trends no longer place sole importance on this space in defining the wealth and power of past rulers.

Within the Pantheon itself, the [interior of the dome](#) is covered in couffers. These the couffers provide significance as they tie into the astrological references in Roman society. The 360° view from the interior allows for the full view of this as well as a clear POV perspective of the oculus.

The [exterior of the building](#), specifically the front pediment, has a strange aspect to the perspective by appearing to be the only simple front. The ability to view all sides of this helps emphasize this aspect, while also being able to see the construction.

[The Arch of Severus](#) bookends one of the areas of the Forum Romanum. The use of mapping services allowed me to view this structure with the scenes of the ruins amongst the background. This context is interesting to use as a way to compare and visualize what the original forum may look like. This also provides a different context when looking at the arch itself.

From [the bottom of the Flavian Amphitheater](#), or where they would perform, the scale of the building can be experienced the most. This view helped me most with trying to picture what a gladiator would experience inside this giant structure. Within the image, it provides a context of the scale in relation to the people standing around the colosseum.

The use of imaging technologies allow for detailed views of specific details from sculptures. [The Ara Pacis](#) has several facades and relief carvings to see on all sides; notably I have never seen the rear side and what's inside it so I was able to do that.

When compared to the Colosseum, the smaller stadiums, [like the Stadio Palatino](#), provides for some context as to what other, more common stadiums would be like. The power to view not only the major monuments but also the lesser known sites provides a greater base of references and knowledge to pull research from. The difference in scale from the colosseum is good to see how there were many social festivals/events and had several locations where games would commence.

With still images, the ability to continuously [view the frieze](#) of Trajan's Column is interrupted. Through online mapping services, the details can be read in the narrative that is shown as part of the column.

At its largest point, the Roman Empire covered a great portion of North Africa. As a means of both entertainment and to expand the Roman culture, a [theater was built](#). The use of GoogleMaps helped me see more of the surrounding landscape that makes Sabratha, Libya a one-of-a-kind historical site.

[The Trajan Markets](#) have shown us that social places have been included into the social lives of citizens. During the time these were used to trade goods that came in from all over the world. The structure and material are interesting and the ability to get different perspectives allowed me to explore the site further. [The Circus Maximus](#) is a large ground; the use of technology helped with looking over this ground to get a better feel for the scale of the events that occurred.

Spatial Exploration Project

1. [View](#) of the Caryatids, Erechtheion, Acropolis, Athens, Greece. Ca. 421-405 BCE. I chose this view because they feel so much quieter than I imagined them in the vast space that surrounds them. I'm not sure how much of the surrounding foundation work would have been tall buildings, but I really like seeing them in this big open space like this because I think it makes them feel even more solid and significant there, glowing in the sun. This was also the first one I searched, and I was not ready for how beautiful all of these views are. . .

2. [View](#) of the Villa of Livia, Rome, ca. 30-25 BCE. I chose this view because I really love the Gardenscape room from the Villa of Livia and I know it lives in the museum in Rome now instead of the site, so I wanted to look at the actual site. It's so amazing seeing the layout there with all of the mosaic and tile work on the floor, and little bits of the wall paintings still present in the crumbling areas. I also really loved the [surrounding](#) round pots.

3. [View](#) from inside the Building of Eumachia, Pompeii 62 CE. I wanted to choose a view from inside of this building because I wanted to see how large the space inside was. The reconstructive photos we looked at in class made it seem so large that I wanted to see what that space looked like more or less vacant, without the rectangular building that encircled the inner courtyard. I also loved seeing the recessed areas that still hold bits of mosaic and have such wonderful texture, and the foliage around the rectangular doorway from the front of the building/entranceway, which I had not noticed in class.

4. [View](#) from the Villa of the Mysteries, Pompeii, early 2nd century BCE. I chose this view because the inside frescoes are so wonderful, but then I think seeing the building outside as you're approaching or else if you've just walked through just gives this wonderful room for thinking and looking and I really liked the columns. I spent a lot of time looking around this one and I also really liked this [view](#) from inside a courtyard type area, I love imagining what it would have looked like then, with lots of color and water.

5. [View](#) from the House of the Vettii, Pompeii. Mid-second century BCE, rebuilt third quarter of first century CE. I chose this view because I'm hoping this is the room with the cupids making perfume detail. It was hard to tell the tiny scenes but that's one of my favorite moments we've looked at, so I had to try. I also just loved this [view](#) because of the lovely rich color scheme and the little antelope looking animals and goats along the ceiling.

6. [View](#) and [view](#) from Hadrian's Villa, Tivoli, 118-138. I chose these views because both of these areas of the site were my favorite from class. The moat is just so over the top and the view from next to the back side of the statue looking over at the caryatids on the opposite side of the pool gave me a new perspective of that area, because I didn't really consider before how your visibility of the statues would shift depending on which side of the pool you stood on-and I like to think of Hadrian standing there admiring the backsides of the statues as much as the front.

7. [View](#) from the Severan theater, Lepcis Magna. I chose this view because I think it really shows off the Marble used for the columns here. I think in the Severan Forum and Basilica the really high columns create this immense sense of ruin because I just imagine the enormity of what the surrounding walls and building space, but here I was able to see the material in better focus. I think it's also worth noting how much less there was to choose from as far as street views around this location.

8. [View](#) of the Baths of Caracalla, Rome. I chose this view because I love how there are images of the statuary that would have been there. The reason I chose the sight is because I love the Farnese Hercules/the Weary Herakles inspired statue, and I wanted to see the space that it might have lived in-so it was nice to see some of the other statues in their suggested past spaces. I also really love [this](#) mosaic that runs throughout the site.

9. [View](#) from inside the Great East Baths of Mactar, Tunisia. 199. This one was so exciting to find! I couldn't tell if I was in the right place but then I saw this [view](#) with the pieces of mosaic floor sort of stacked up and the next thing I saw was the semicircle with the thread running through. I loved looking at this one through the maps because it showed so much of the architecture that is still in place at this site, which I didn't gather before now and loved seeing the thinner cuts of stone used to create the archways and little details like that.

10. [View](#) from inside the Baths of Diocletian, Rome, 298-306. I love how this view from inside lets you see the beginnings of the massive groin vaults above. I chose this view because I started with the Octagonal Hall and moved down to this area of the baths-I also chose [this](#) view of a mosaic detail from outside the octagonal hall because it shows that the space outside of that building was still carefully considered even in a building where the inside is where the magic is happening.