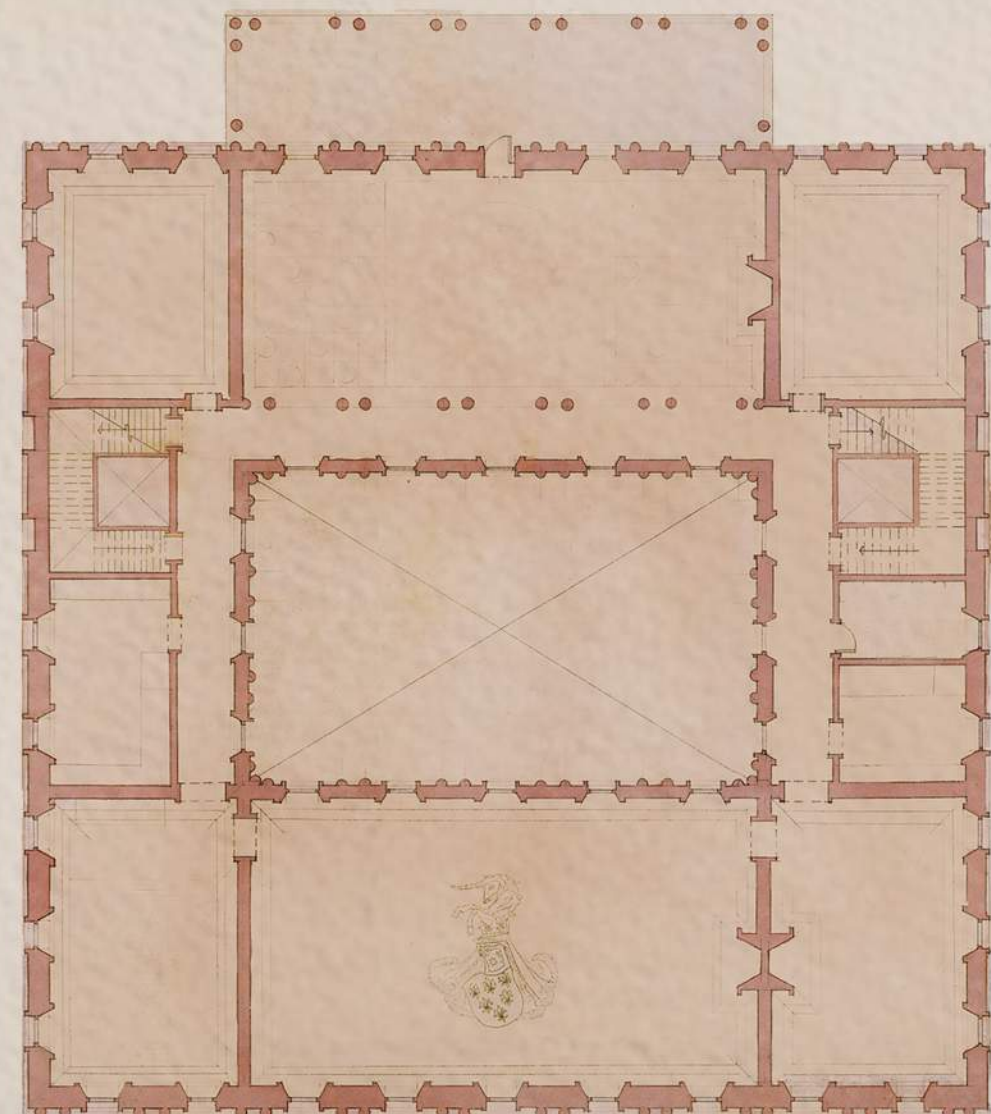
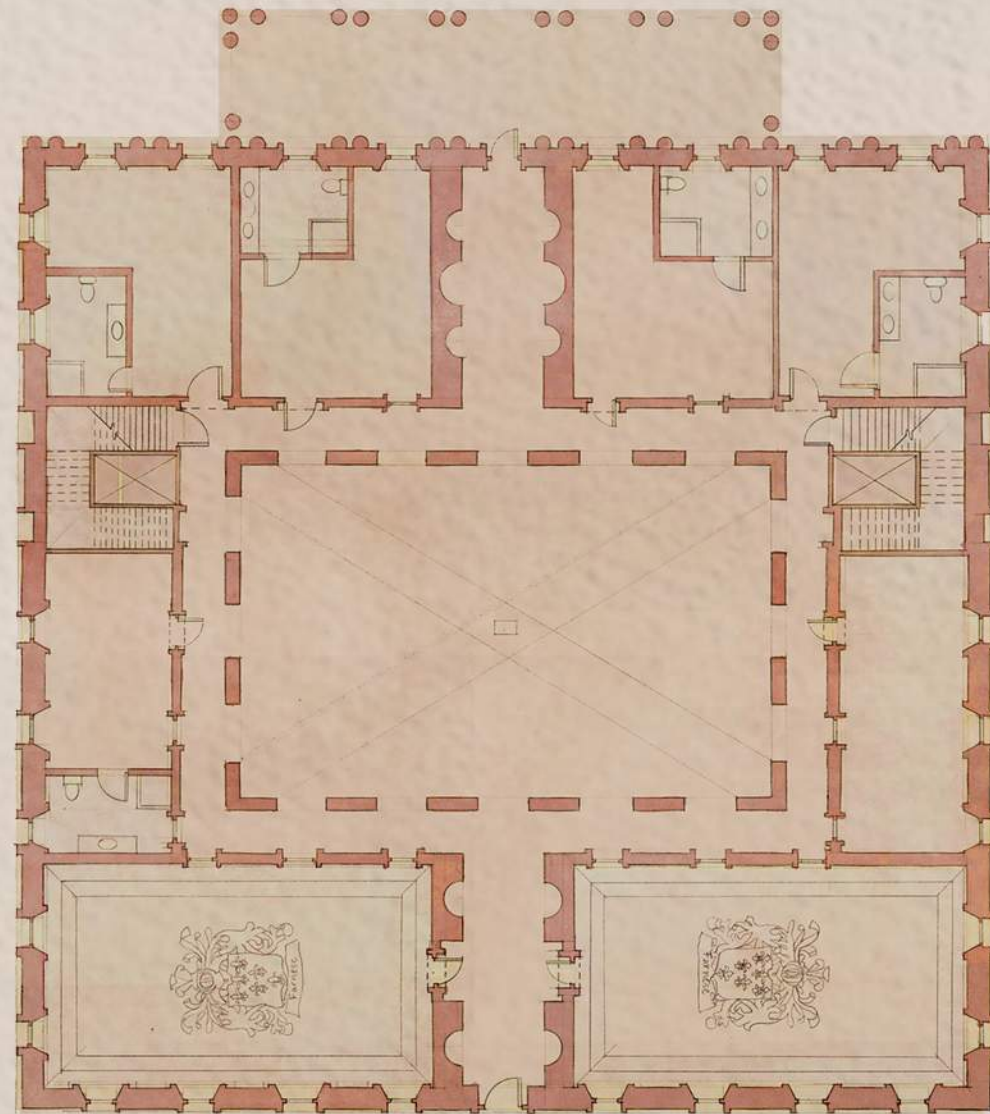


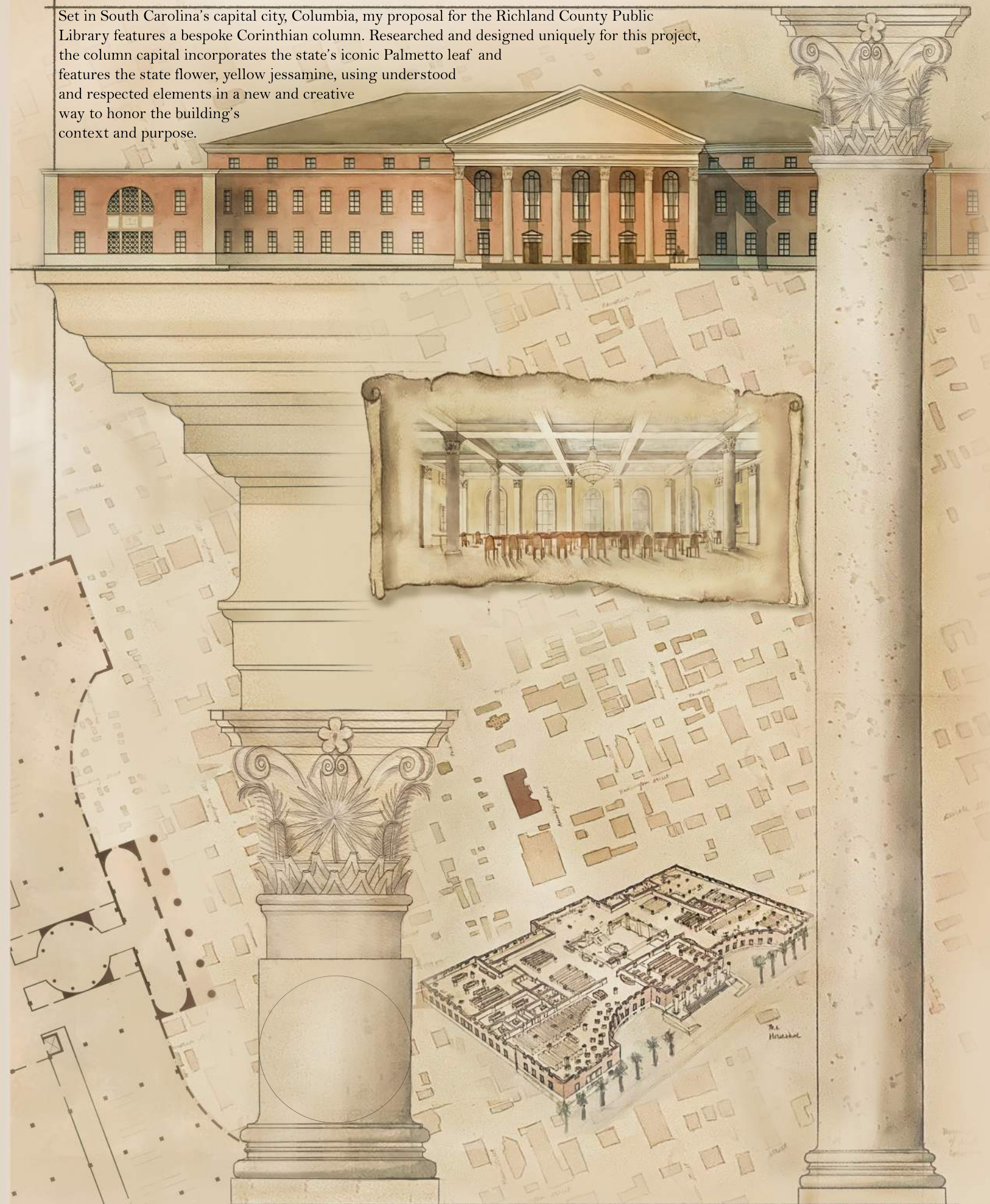
The orders according to Vigola.

The the orders have been interpreted by many cultures and architects, each with their own adaptations. Vignola's orders are perhaps one of the most accepted forms of the Roman orders.

A fundamental demonstration of order, proportion, and symmetry in Rome's urban context, this proposal creatively combines the Doric, Ionic, and Corinthian orders in an arched rhythm. A study of hierarchy and new applications of traditional principles, the prototypical Roman palazzo is imaged in a way that uses well-known and understood media in a creative way.



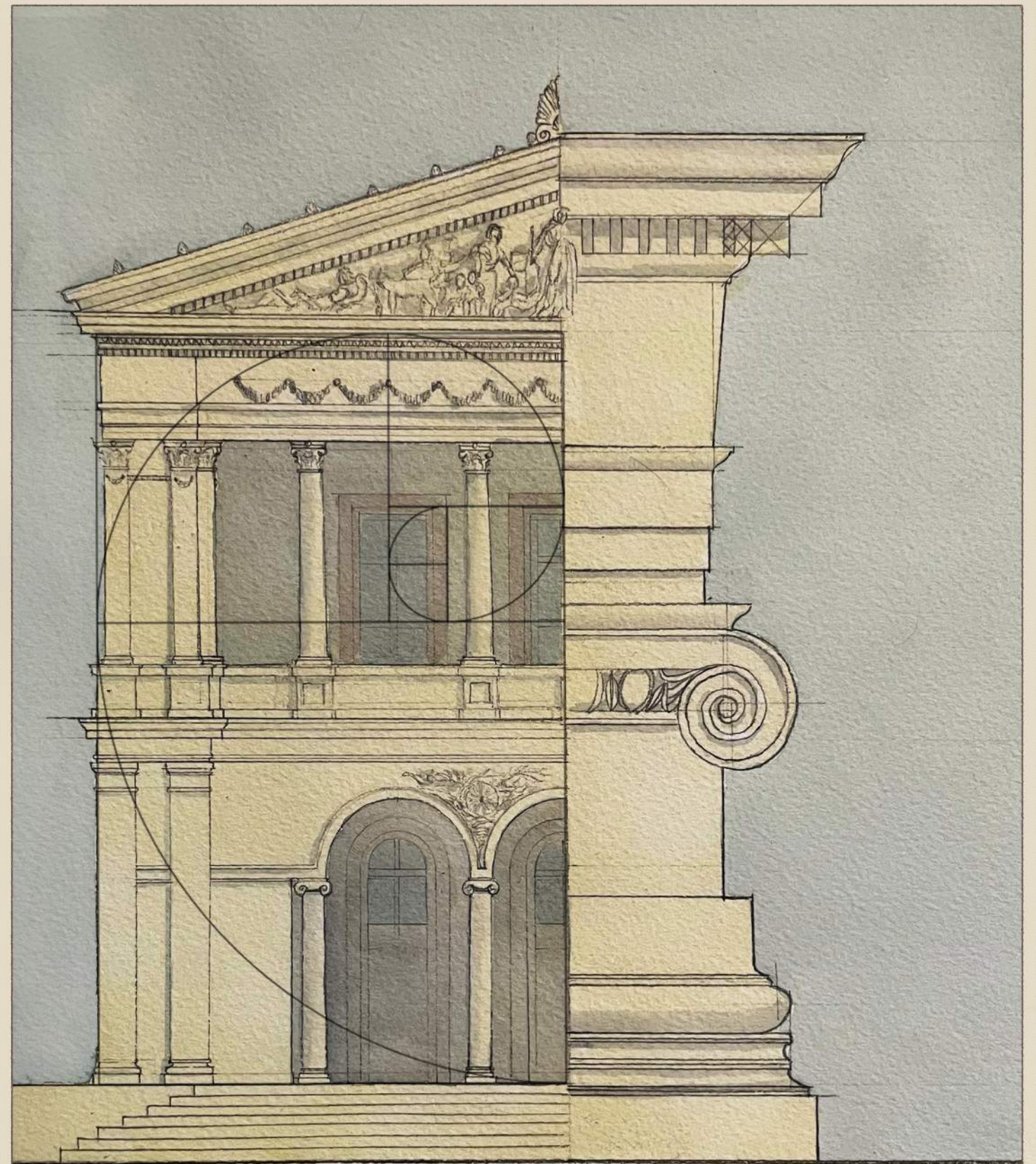
Set in South Carolina's capital city, Columbia, my proposal for the Richland County Public Library features a bespoke Corinthian column. Researched and designed uniquely for this project, the column capital incorporates the state's iconic Palmetto leaf and features the state flower, yellow jessamine, using understood and respected elements in a new and creative way to honor the building's context and purpose.





An analysis of Daniel Burnham's use of the Ionic and Corinthian orders. A contemporary of Bennett, it is interesting to compare how Burnham's use of the orders creates a space with a feeling and formality and grandeur in Union Station. The softness and so-called femininity of the Ionic order take on a strong, formal presence in the pilasters. The Corinthian capitals provide a sense of flair.

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Watercolor



Orders and ornamentation have long been used to express themes and purpose. Sophia Hayden Bennett's proposal for the Women's Pavilion featured the Ionic order—implicitly suggesting that the "feminine" proportions were appropriate for women. Bennett used traditional design principles to her advantage to accomplish a strong design with "appropriate" theming.

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