

Italian Humanism

Was developed during the fourteenth and the beginning of the fifteenth centuries as a response to the Medieval scholastic education

- Growing concern with the natural world, the individual, and humanity's worldly existence.
- Revived interest in classical cultures and attempt to restore the glorious past of Greece and Rome. Recovering of Greek and Roman texts that were previously lost or ignored.
- Interest in the liberal arts - grammar, rhetoric, poetry, history and moral philosophy.
- Promotes human values as distinct from religious values, mainly Roman civic virtues: self-sacrificing service to the state, participation in government, defense of state institutions.

Renaissance architecture:

Style of architecture, reflecting the rebirth of Classical culture, that originated in Florence in the early 15th century. There was a revival of ancient Roman forms, including the column and round arch, the tunnel vault, and the dome. The basic design element was the order. Knowledge of Classical architecture came from the ruins of ancient buildings and the writings of Vitruvius. As in the Classical period, proportion was the most important factor of beauty.



Filippo Brunelleschi (1377 - 1446), Florentine architect and engineer. Trained as a sculptor and goldsmith, he turned his attention to architecture after failing to win a competition for the bronze doors of the Baptistery of Florence.

Besides accomplishments in architecture, Brunelleschi is also credited with inventing one-point linear perspective which revolutionized painting.

Sculpture of Brunelleschi looking at the dome in Florence



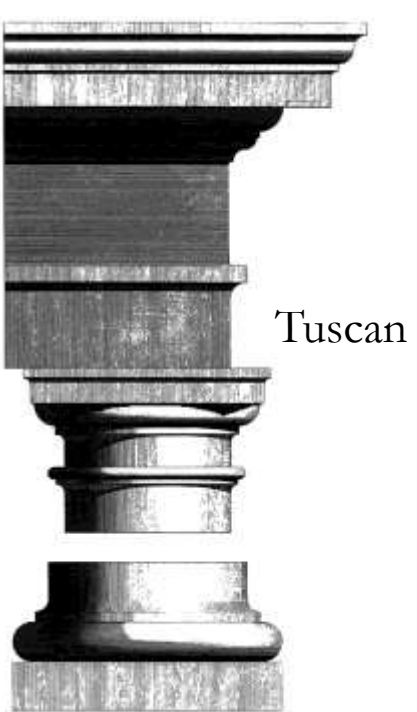
Filippo Brunelleschi, *Foundling Hospital*, (children's orphanage that was built and managed by the Silk and Goldsmiths Guild), Florence, Italy, designed 1419, built 1421-44

Arcade

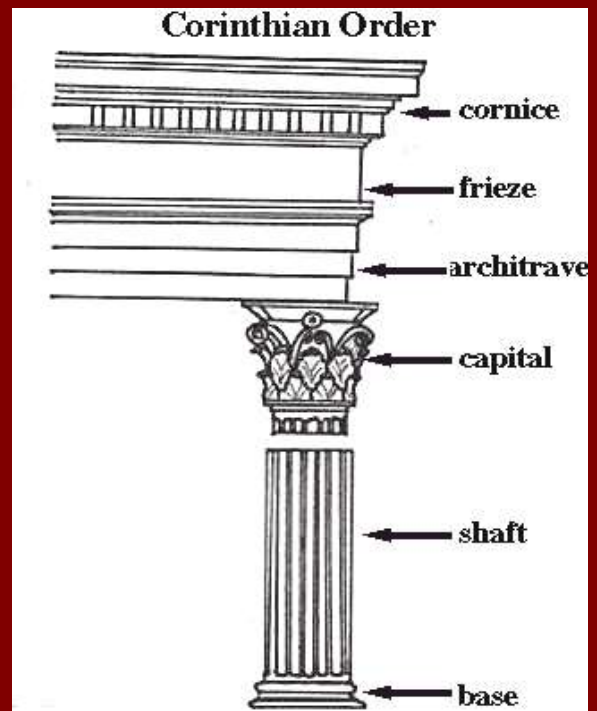
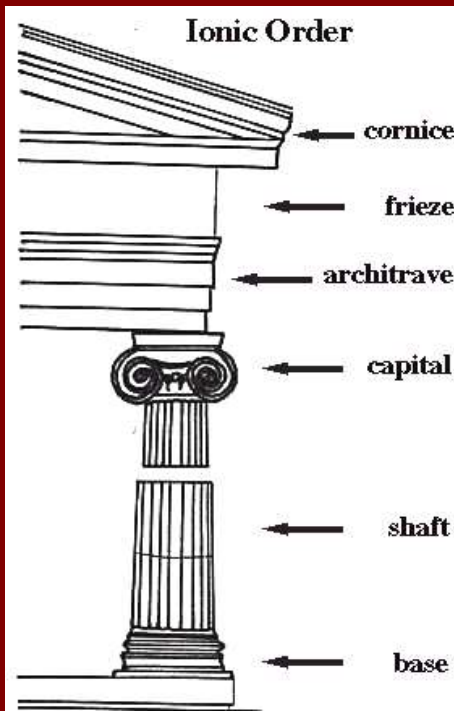
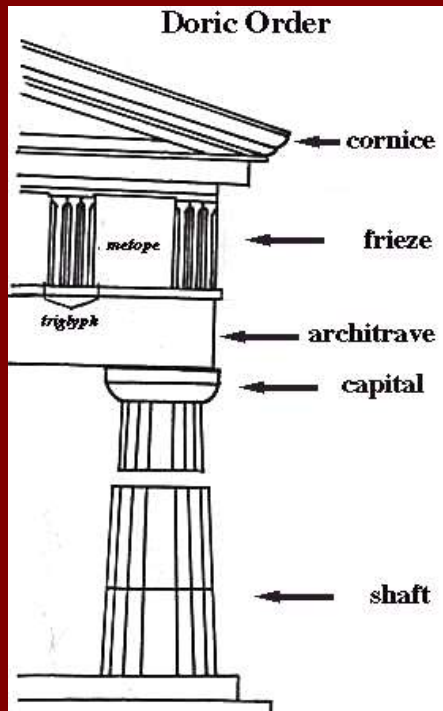
A series of arches supported by columns, piers, or pillars.

Loggia

A roofed arcade or gallery with open sides stretching along the front or side of a building.



During the Renaissance the ancient Classical orders were analyzed and reconstructed to serve new purposes.





Corinthian capital, from the Tholos, Epidauros, Greece, ca. 350 BCE. Archaeological Museum, Epidauros.

Acanthus:

A common plant of the Mediterranean, whose leaves, stylized, form the characteristic decoration of capitals of Corinthian and Composite orders. In scroll form it appears on friezes, panels, etc.





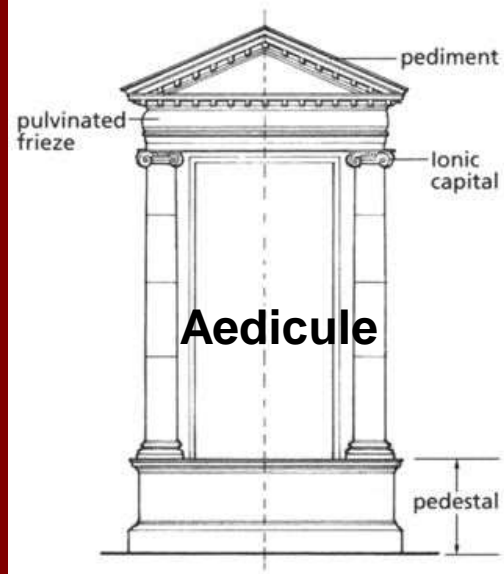
Comparison:
Corinthian capital



Filippo Brunelleschi, *Foundling Hospital*,
Florence, Italy, designed 1419, built 1421-44



Aedicule:
Architectural
frame around
a doorway,
niche, or
window.



Orderly arrangements of columns, pilasters and lintels, as well as the use of semicircular arches, hemispherical domes, niches and aedicules replaced the complex proportional systems and irregular profiles of medieval buildings.

The height of the columns is the same width of the intercolumniation and the width of the arcade is equal to the height of the column, making each bay a cube



Filippo Brunelleschi, *Foundling Hospital*, (children's orphanage that was built and managed by the Silk and Goldsmiths Guild), Florence, Italy, designed 1419, built 1421-44

The Renaissance architecture places emphasis on symmetry, proportion, geometry and the regularity of parts as they are demonstrated in the architecture of Classical antiquity.



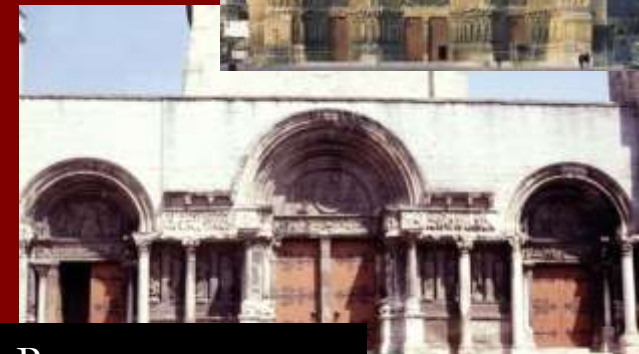
Renaissance

Gothic

West facade of Reims Cathedral, Reims, France, ca. 1225–1290.



Pantheon, Rome, 118–125 CE.



Romanesque

Classical (Roman)



Filippo Brunelleschi,
Foundling Hospital, Florence,
Italy, designed 1419, built 1421-
44

Comparison: Roman.
Hadrian's Villa, Tivoli, Italy,
ca. 130–138 CE.





In the spandrels of the arches there are glazed blue terracotta roundels with reliefs of babies suggesting the function of the building.

Andrea della Robbia,
*Infant in Swaddling
Clothes* (one of the holy
innocents massacred by
Herod). Glazed Terra-
cotta Medallion, 1487





Leon Battista Alberti (1404-1472), Italian architect, humanist, antiquarian, mathematician, art theorist, "universal man" of the Early Renaissance.

Beauty was for Alberti "the harmony of all parts in relation to one another," and subsequently "this concord is realized in a particular number, proportion, and arrangement demanded by harmony".

Leon Battista Alberti, self-portrait plaque, bronze, c. 1435; in the National Gallery of Art, Washington, D.C.

De Re Aedificatoria (*On the Art of Building*, 1450) is Alberti's theoretical masterpiece on how buildings should be built, not how they were built.

Although largely dependent on Vitruvius' *De architectura*, it was the first theoretical book on the subject written in the Renaissance.

De Re Aedificatoria remained the classic treatise on architecture from the sixteenth century until the eighteenth century.



Title page of Alberti's *De re aedificatoria*, designed by Giorgio Vasari



Synthesis of the temple and triumphal arch forms.

He died before completing the building.

Classical elements:

Barrel vault

Pediment

Corinthian pilasters.

Leon Battista Alberti, *west facade of Sant'Andrea*, Mantua, Italy, designed 1470, begun building 1472.



Leon Battista Alberti, *west facade of Sant'Andrea*, Mantua, Italy, designed 1470, begun building 1472.

Arch of Titus, Rome, Italy, 81 CE.

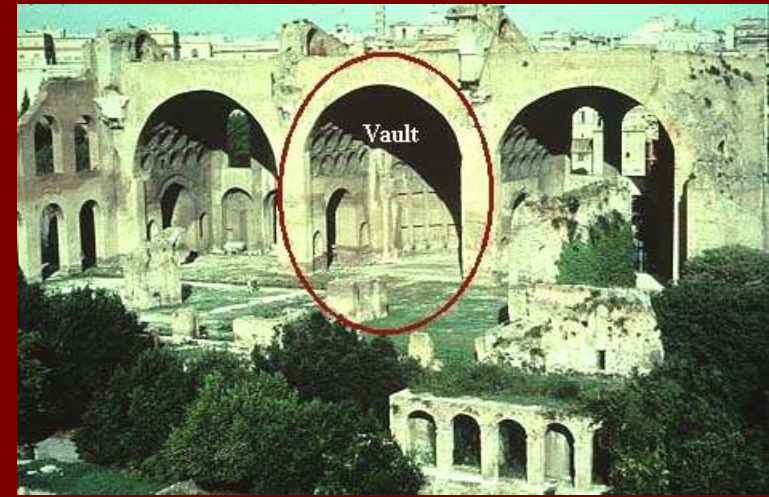


Temple of Portunus, Rome, Italy, ca. 75 BCE.
Stone





*Basilica of
Maxentius and
Constantine,
Rome, Italy,
306-13.*



*Leon Battista Alberti, interior of
Sant'Andrea, Mantua, Italy, designed
1470.*





Reconstruction of the interior of the Basilica of Maxentius and Constantine.

Leon Battista Alberti, *interior of Sant' Andrea*, Mantua, Italy, designed 1470.



Leon Battista Alberti, *West facade of Sant'Andrea*, Mantua, Italy, designed 1470, begun building 1472.

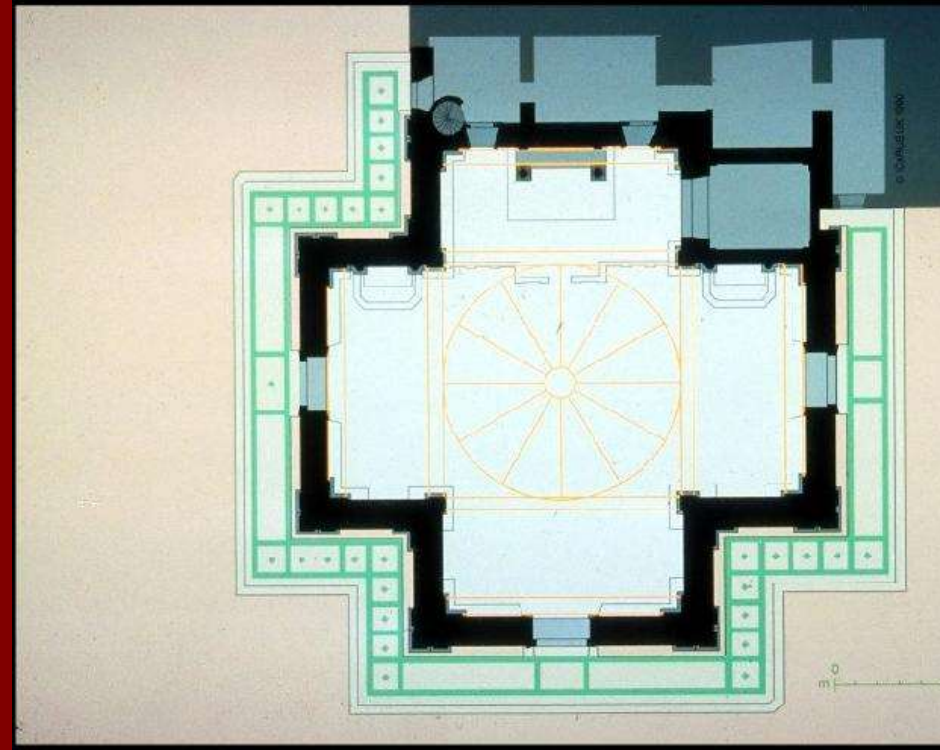
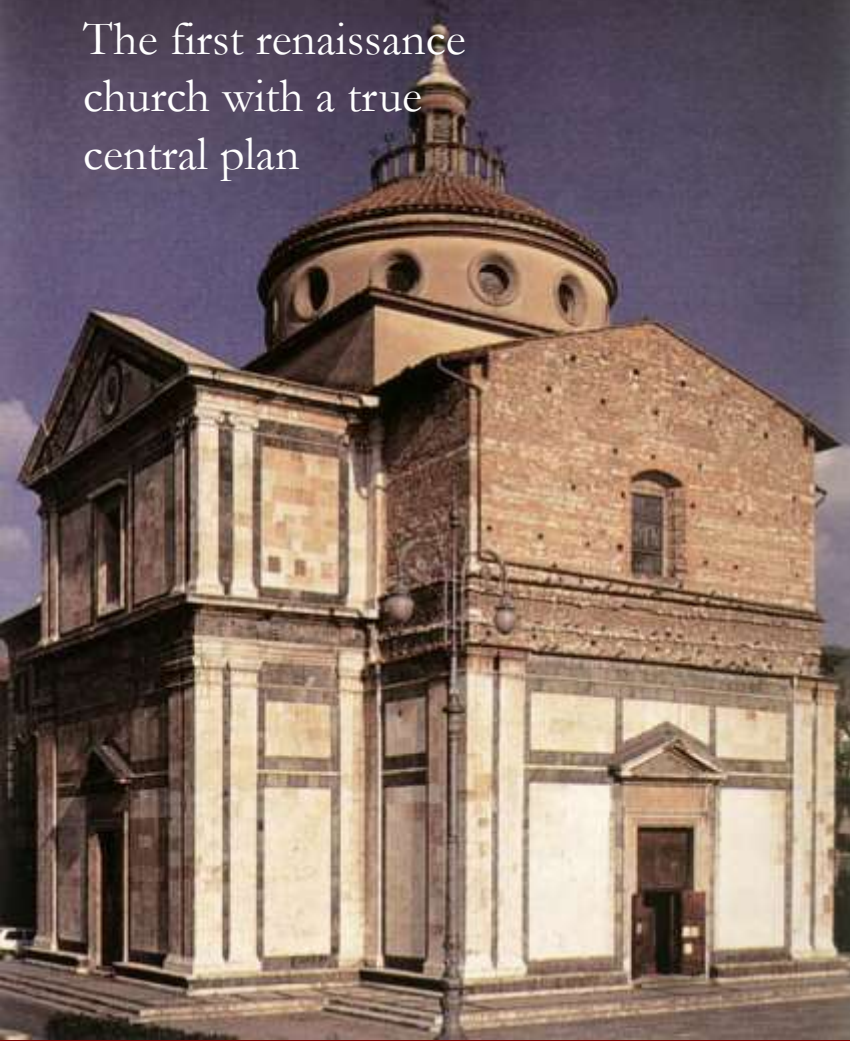


Gothic: Master Gerhard and others. *Cologne Cathedral*. Germany, 1248-1880



Gothic: *West facade of Reims Cathedral*, Reims, France, ca. 1225–1290.

The first renaissance church with a true central plan



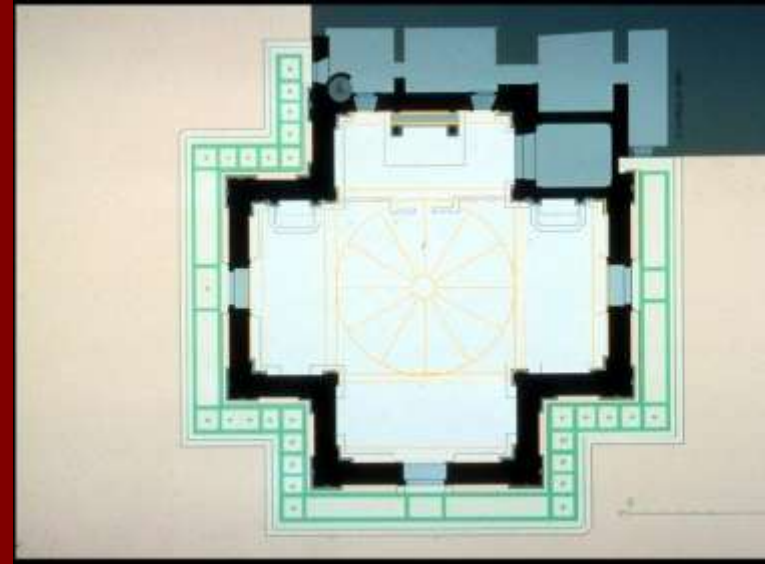
Giuliano da Sangallo. Church of Santan Maria delle Carceri. 1482-95

Central-Plan Building - Any structure designed with a primary central space surrounded by symmetrical areas on each side.

Greek Cross Plan: church plan with a square central mass and four arms of equal length.



Giuliano da Sangallo. *Church of Santan Maria delle Carceri*. 1482-95



Alberti in his treatise on architecture had spoken of the central plan as an ideal, derived from the humanist belief that the circle was a symbol of divine perfection and that both the circle inscribed in a square and the cross inscribed in a circle were symbols of the cosmos.

16th c. Italian Architecture

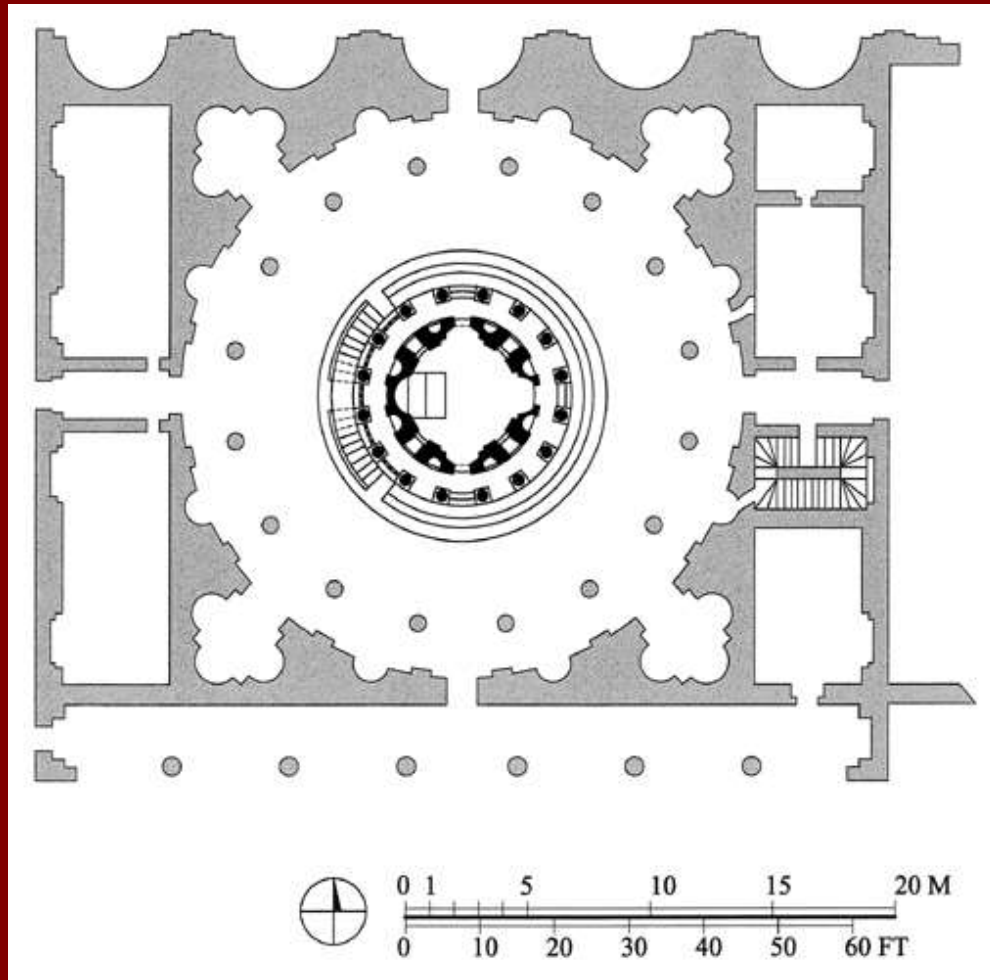


- Erected on the spot where St. Peter was believed to have been martyred.

- Combines the platonic preference for ideal form and Christian circular martyria of the early church.

- Bramante used classical elements such as columns, entablature, stylobate and dome.

Donato Bramante, *Tempietto*
(little Temple.) a small church in
the courtyard of San Pietro in
Montorio in Rome. 1502-10



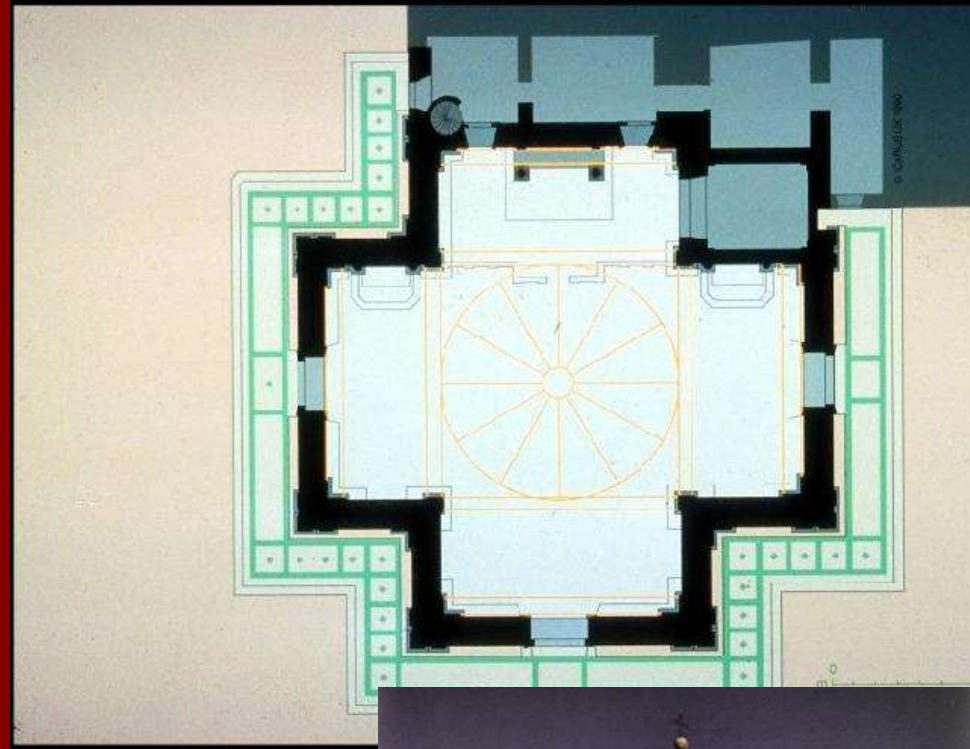
- **Circular cloister around it was never built.**

**Donato Bramante, *Tempietto's plan*, Rome.
1502-10**



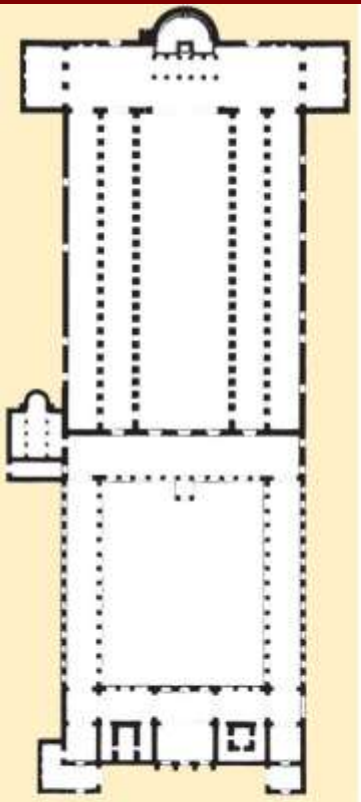
**Pantheon ("Temple of all the Gods"), Rome, Italy,
118–125 CE.**

Donato Bramante, *Tempietto*
Rome. 1502-10



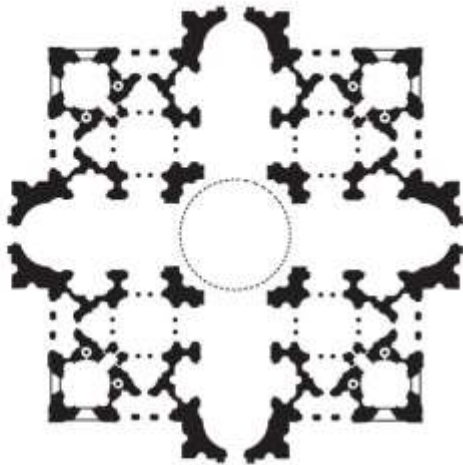
Comparison: Giuliano da Sangallo. Church of Santan
Maria delle Carceri. 1482-
95





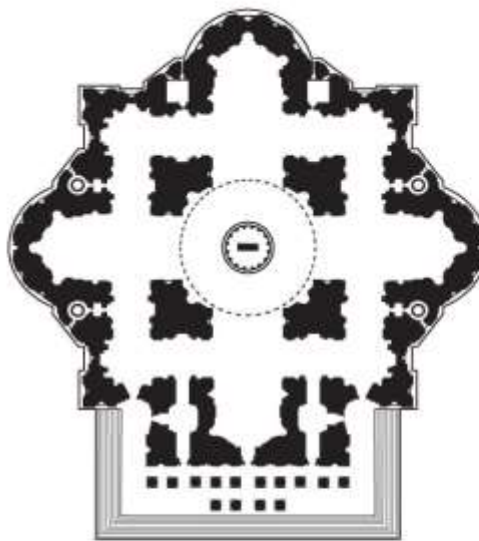
Old Saint Peter's.
4th century

Basilica



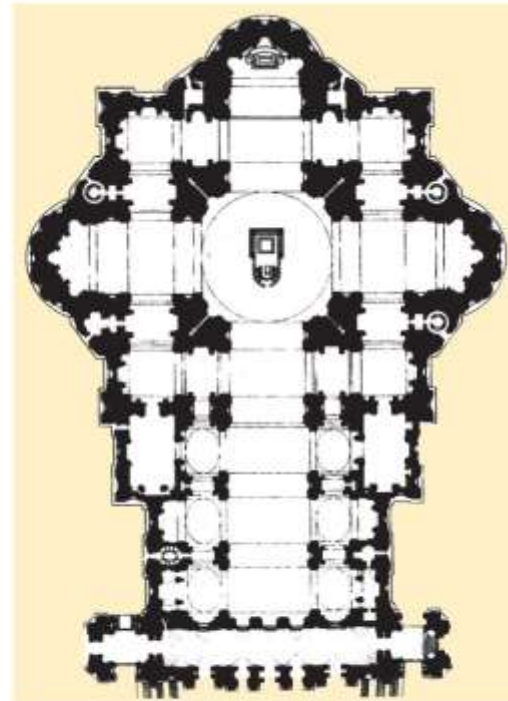
Bramante, Plan for New
Saint Peter's. 1506

Greek Cross



Michelangelo, Plan for New
Saint Peter's. 1546-64

Greek Cross with a Portico

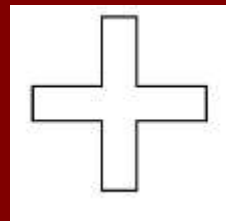


Maderno, Plan of Saint
Peter's Basilica. 1607-12

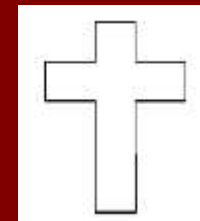
Latin Cross

**Pope Julius II
commissioned
Bramante to design
the new St. Peters**

Greek Cross



Latin Cross



The later design of the dome by Michelangelo.



Medal showing Bramante's design for the new Saint Peter's, 1506.



Michelangelo Buonarroti, Saint Peter's (looking northwest), Vatican City, Rome, Italy, 1546-1564. *Dome* completed by Giacomo Della Porta, (who followed the early design by Michelangelo and not his later design of the dome). 452 feet. 1590.

Pilasters – the giant order





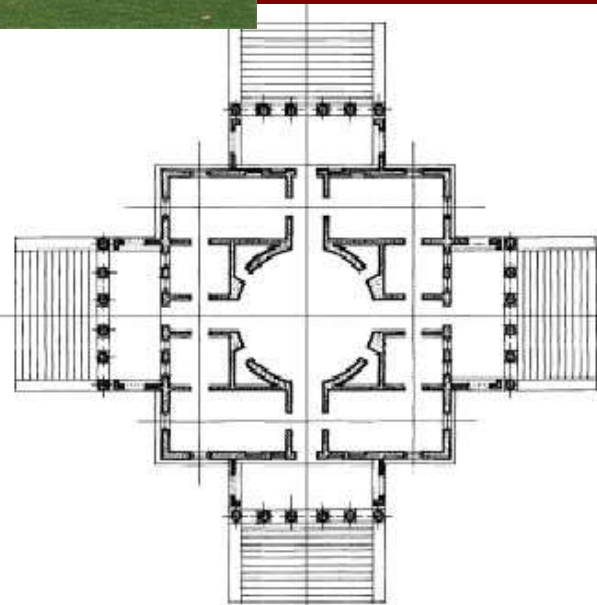
**Comparison: Filippo Brunelleschi.
Dome of Florence Cathedral. 1417-36**



Michelangelo, *Dome of Saint Peter's* 1546-1564. Completed by Giacomo Della Porta, 1590.



Andrea Palladio, *Villa Rotunda*,
Vicenza, Italy 1550-70





Filippo Brunelleschi, *Foundling Hospital*, Florence, Italy, designed 1419, built 1421-44

Leon Battista Alberti, *west facade of Sant'Andrea*, Mantua, Italy, begun building 1472.

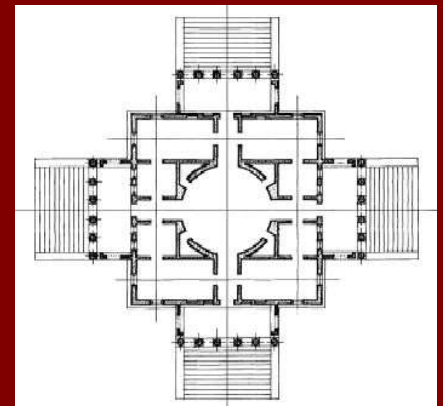


Donato Bramante, *Tempietto* Rome. 1502-10



Analyze the typical characteristics of Renaissance architecture based on the revived Humanistic interest in Classical antiquity, including the revival of the search for the perfect proportions. Bring specific examples.

Andrea Palladio, *Villa Rotunda*, Vicenza 1550-70



Reformation and Counter Reformation

Baroque era was fueled by the struggle between the Reformation of Martin Luther and John Calvin in northern Europe, and the resulting Counter Reformation in predominately Catholic southern Europe.

Reformation- Holland, Germany, England

- Iconoclasm
- The patronage of church and monarchy was substituted in the Netherlands by a newly formed and wide based middleclass.

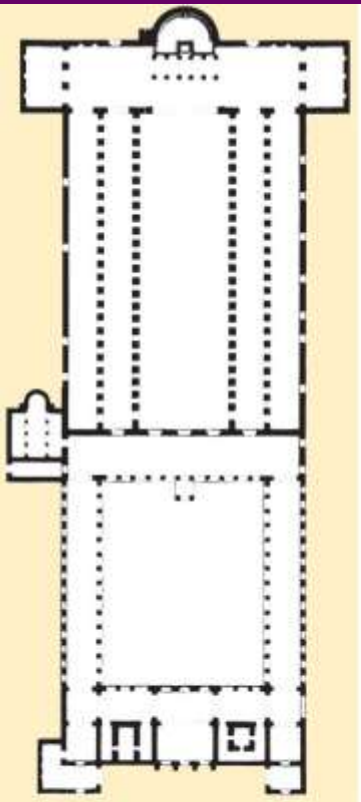
Counter-Reformation - Italy, Spain, Flanders

- Push to restore the power of the Catholic Church
- Building campaign in Rome
- Art and architecture as religious propaganda

Baroque: Late 16th - Early 18th c.

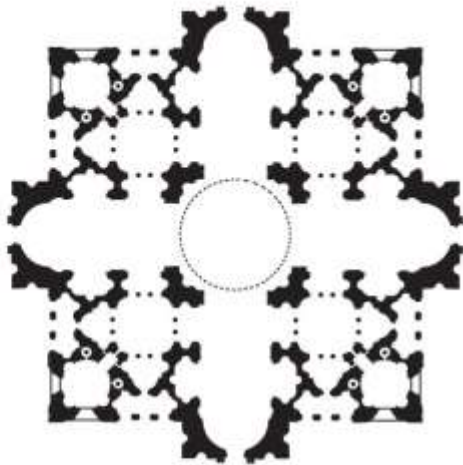
Baroque: From the Portuguese word *barocco* - irregularly shaped pearl – which is beautiful, fascinating and strange.

- **Complex architectural plan shapes, often based on the oval, and the dynamic opposition and interpenetration of spaces were favored to heighten the feeling of motion and sensuality.**
- **Scale and Grandeur**
- **Drama and contrast (especially in lighting)**
- **Curvaceousness**
- **Dizzying array of rich surface treatments, twisting elements, and gilded statuary. Architects applied bright colors and illusory, vividly painted ceilings.**



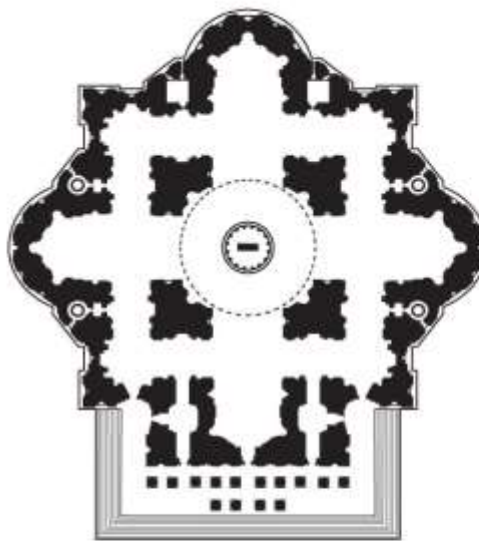
Old Saint Peter's.
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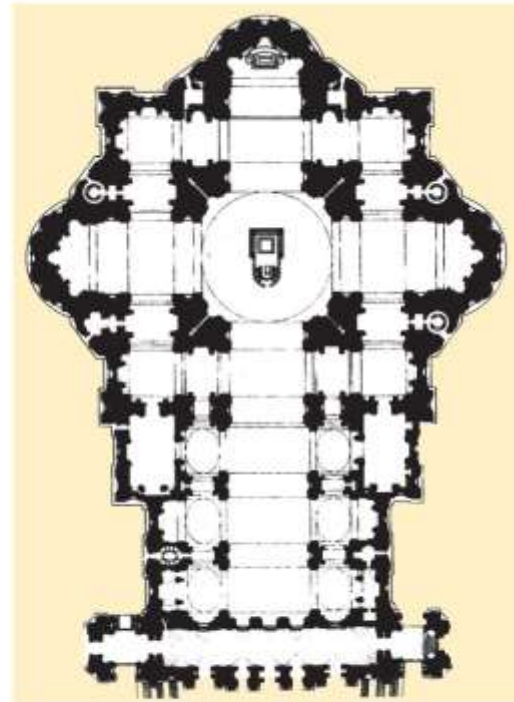
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Michelangelo, Plan for New
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Greek Cross with a Portico



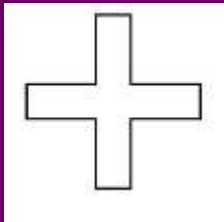
Maderno, Plan of Saint
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Latin Cross

Saint Peter's:

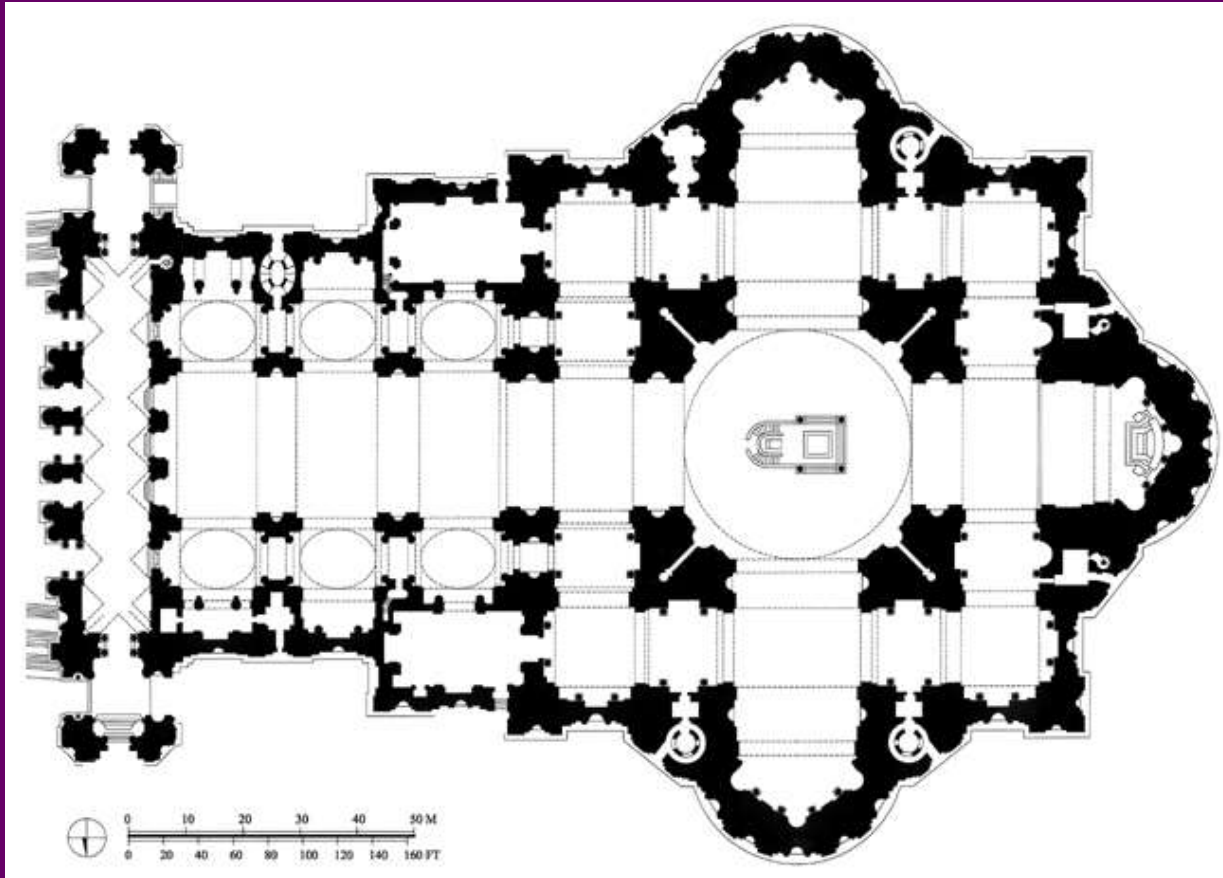
<http://youtu.be/R5UK0dEFSom>

Greek Cross



Latin Cross





The extension of the nave after Michelangelo's death documents the clergy's determination to replace the architect-preferred central plan with the Latin cross design conducive to the processional and large crowds.

Michelangelo and Maderno: Plan of the completed St. Peter's, Rome, 1546-64 and 1606-12.



CARLO MADERNO, *Facade of Saint Peter's*, commissioned by Pope Paul V, Vatican City, Rome, Italy, 1606-1612.



The inscription states: "Paul V Borghese, Roman, Pontiff, in the year 1612, the seventh of his pontificate, [erected] in honour of the Prince of Apostles".

Comparison:
Pantheon
Rome, Italy,
118–125 CE.

**CARLO
MADERNO,**
*Facade of Saint
Peter's*, Rome,
Italy, 1606-1612.





What makes Maderno's facade Baroque?

- Wavy facade creates light & shadow
- Mix of columns and pilasters
- Sculptures decorate the top of the facade
- Small pediment
- Polychrome



Gianlorenzo Bernini (1598-1680),

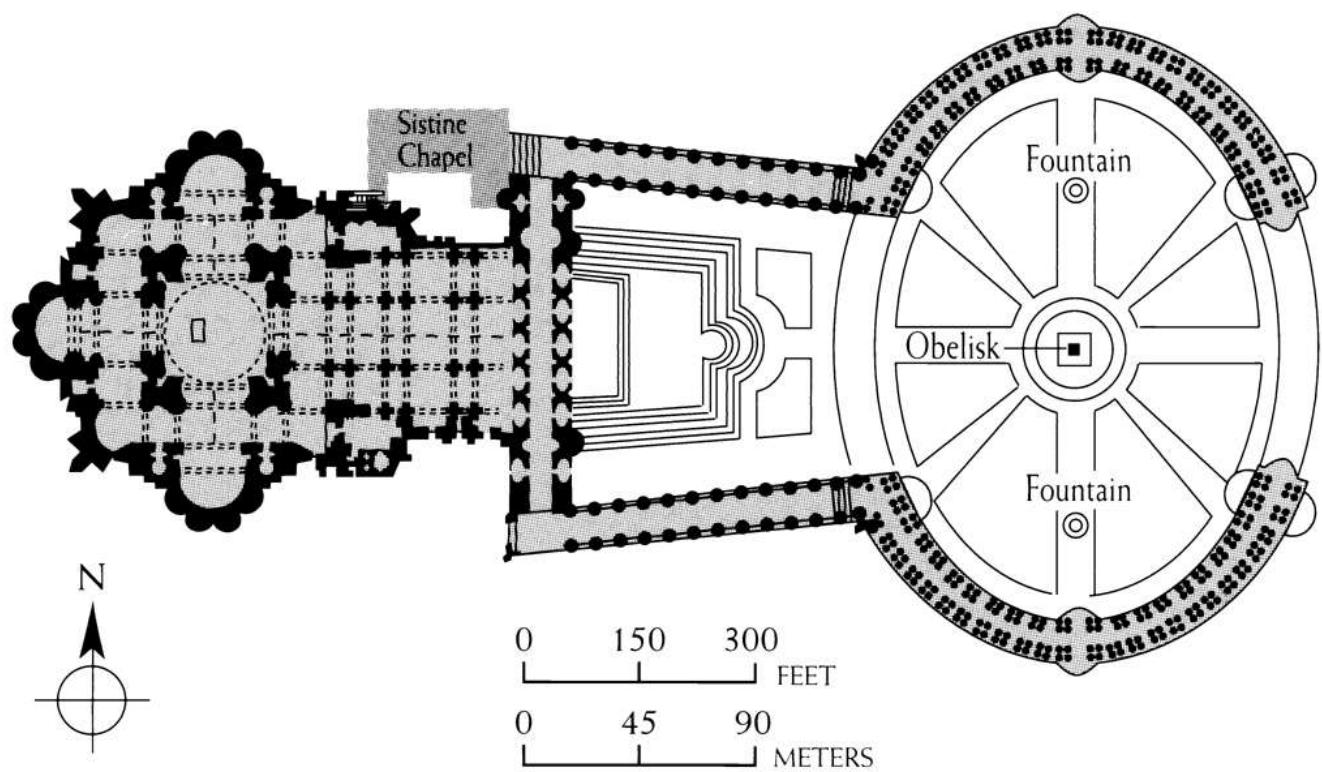
Italian Sculptor, architect, painter, and poet, who made an outstanding contribution to the evolution of Baroque. Born in Naples, his family settled in Rome (c.1605), where he spent the rest of his life. By the age of 20 he was famous, and from the election of Pope Urban VIII (1623–44) his rise was meteoric.

Bernini won fabulous acclaim for his theater spectaculars. He wrote plays and staged those by others in the vast theater of the Barberini Palace. For these he invented stage machinery to produce effects that amazed his audiences: rising platforms filled with people, sheets of water that seemed about to flood the theater, flames that seemed about to destroy it.

Bernini. *Self-Portraits*

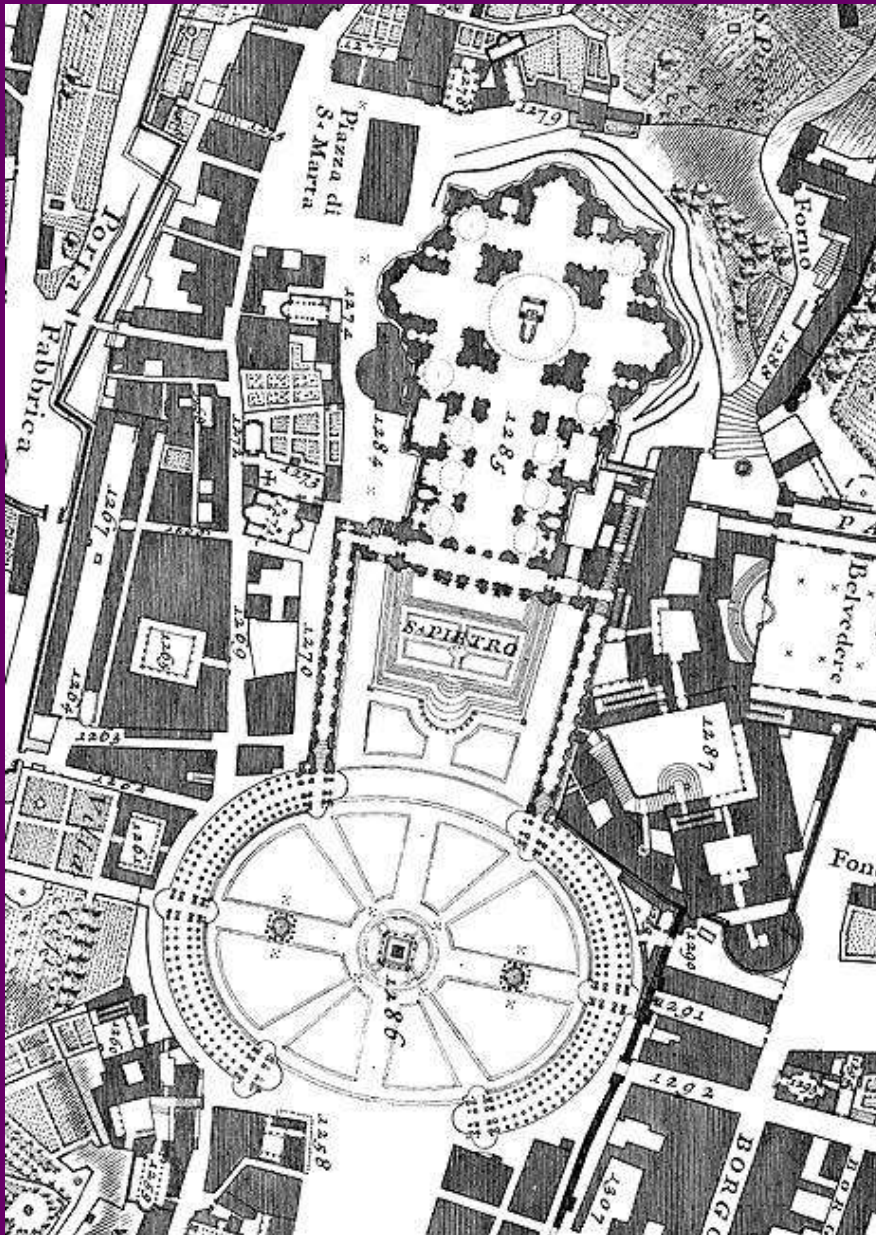


[Bernini and Borromini 00:46](http://youtu.be/hmgGwnVaF8s)
<http://youtu.be/hmgGwnVaF8s>



St. Peter's with Bernini's Piazza, 1656-1667

The square provides a monumental entrance to St. Peter's and a place where crowds, up to half a million at a time, gather to receive the pope's blessing.



The final plan for the church still carries the imprint of its central plan origins.

The quarter east of the piazza is shown in its dense form before being removed by Mussolini to provide open space all the way to the Tibur River.



The Piazza as it was in 1630, painted by Viviano Codazzi

Aerial view of Saint Peter's, Vatican City, Rome, Italy. Maderno's façade 1606-12. Bernini's Piazza c. 1656-57 (Obelisk installed in 1586)

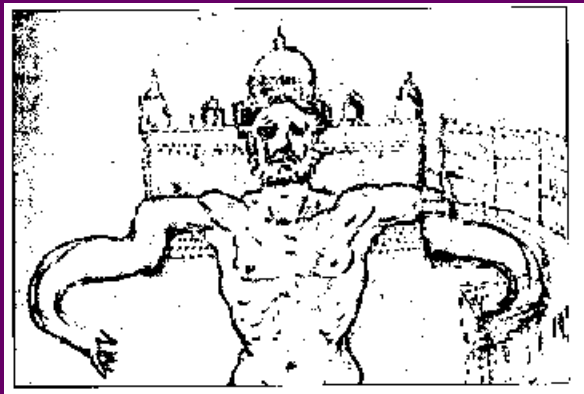




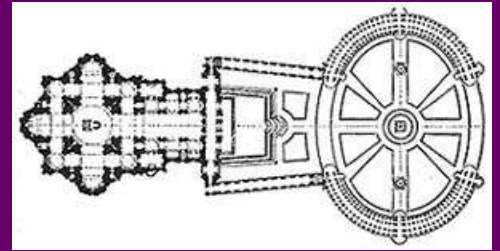
Pope Benedict XVI with the 114 Cardinals that elected him. April, 2005

Pope Benedict XVI looks on for the "Urbi et Orbi" ("To The City and to The World") Easter address from the central balcony of St Peter's Basilica at the Vatican. April 2007





The keys used as a symbol of the Pope's authority refer to the "keys of the kingdom of Heaven" promised to Peter (Matthew 16:18–19).



Gian Lorenzo Bernini. *St Peter's Square* (Piazza San Pietro). 240m wide. 1656-1667





Colonnade



Tuscan Order



Baldachin (Italian: baldacchino) : Freestanding canopy of stone, wood, or metal over an altar or tomb.



Gianlorenzo Bernini, *Baldacchino*, Saint Peter's, Vatican City, Rome, Italy, 1624-33. Gilded bronze (taken from the portico of the Parthenon), 100' h.



Gianlorenzo Bernini,

*Baldachin and The Altar of the
Chair of St. Peter*

**Saint Peter's, Vatican City, Rome,
Italy, 1624-33. Gilded bronze (some
of it was taken from the portico of the
Parthenon), 100' h.**

**Berninin. *Cathedra
Petri, Altar of the
Chair of St. Peter.* Gilt
Bronze. 1656-66**



**Holy Spirit as
Dove, Stained
Glass**



Francesco Borromini

1599-1667



Italian Baroque architect. Though he worked with Bernini on the design of the famous baldachin in St. Peter's Basilica, the two later became bitter rivals. His works, composed of flowing concave and convex forms, contain spaces that are irregular ovals and polygons.

Though bitterly resentful of what he felt to be a lack of just recognition, he was indifferent toward wealth and rejected the fashions of normal dress. Intractable and melancholic, he was infamous for his fits of rage. His fortunes declined in later years, and in 1667 he committed suicide.



BORROMINI, facade of San Carlo alle Quattro Fontane, Rome, Italy, 1665-1676.

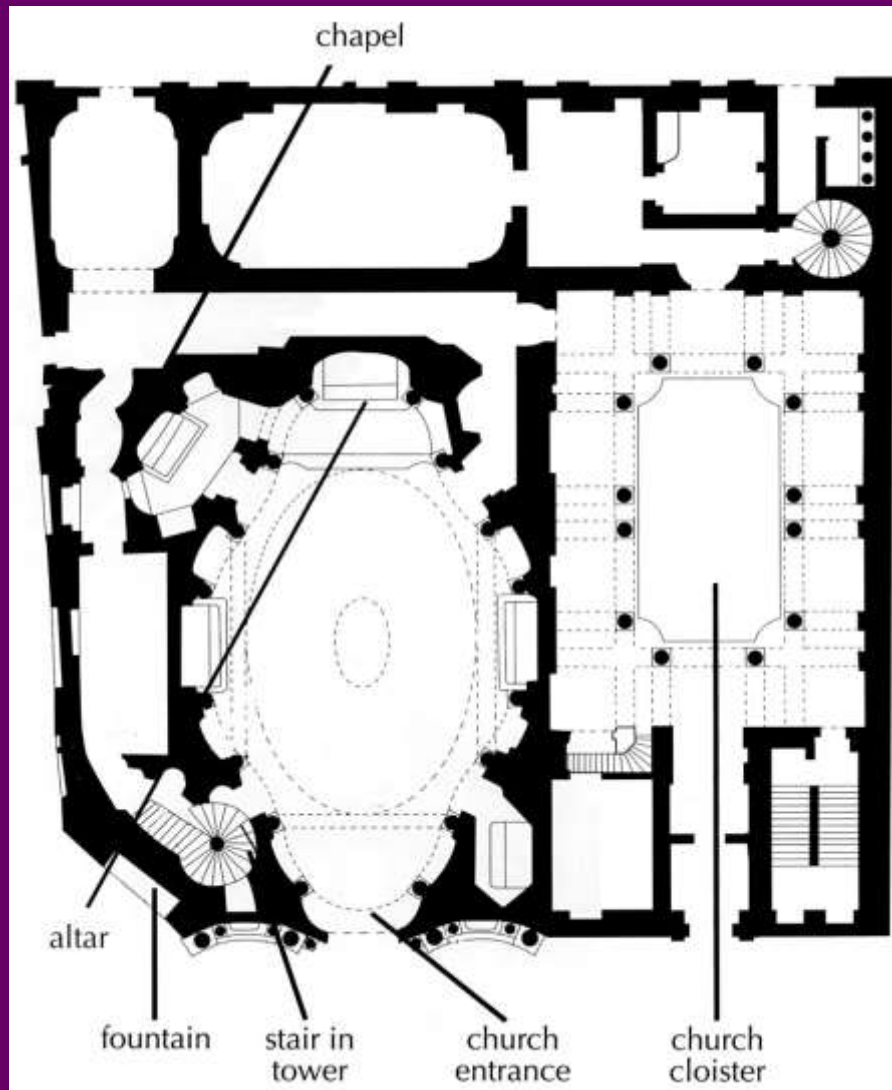


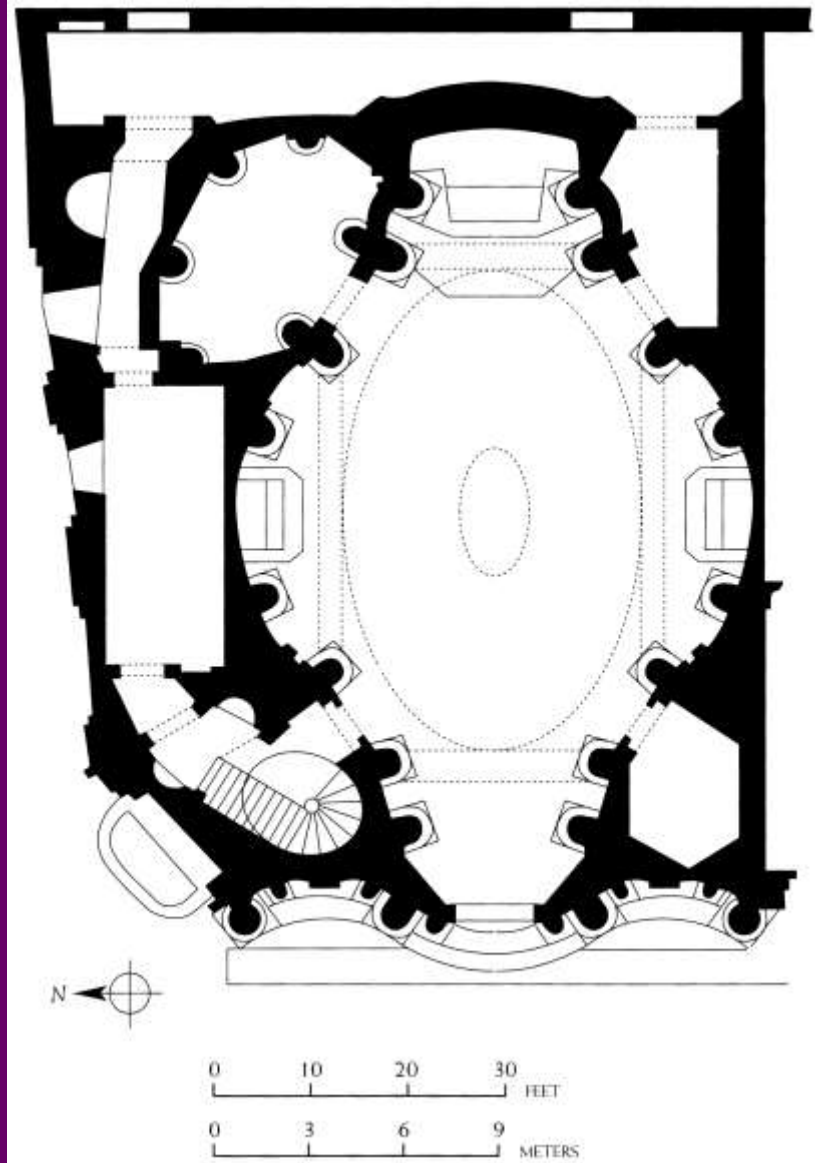
Renaissance: Alberti. *Façade of Sant'Andrea*, 1470



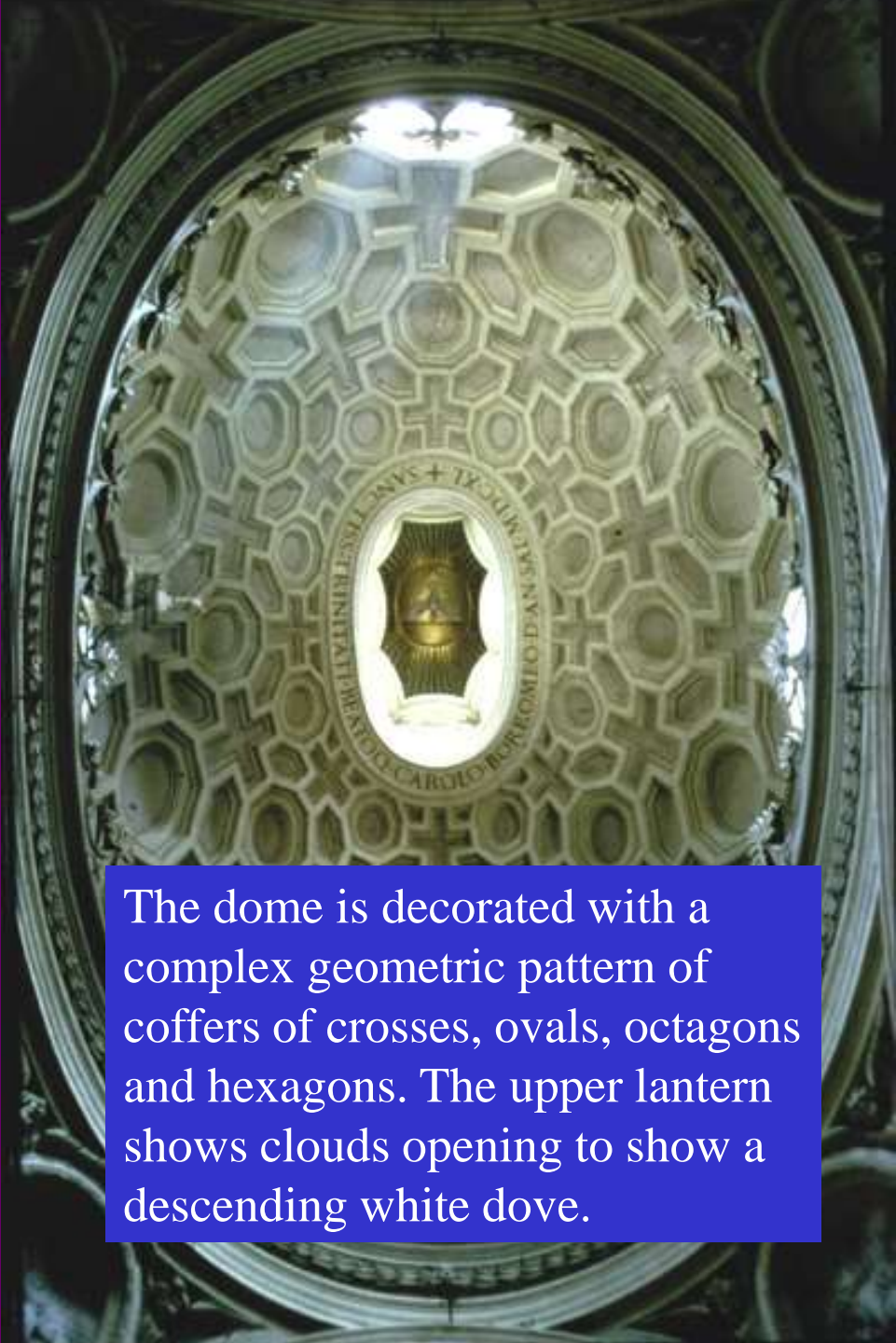
Borromini, facade of San Carlo alle Quattro Fontane, Rome, Italy, 1665-1676.

FRANCESCO BORROMINI. *Facade of San Carlo alle Quattro Fontane, Rome, Italy, 1665-1676.*





FRANCESCO BORROMINI. *San Carlo alle Quattro Fontane*, Plan and Dome. 1665-1676.

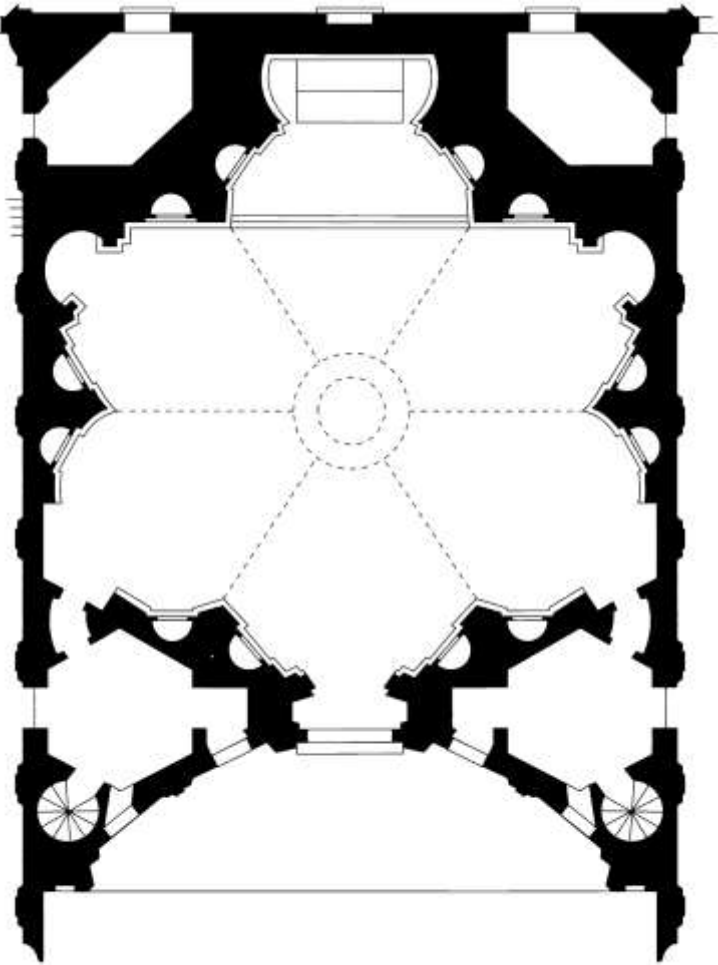


The dome is decorated with a complex geometric pattern of coffers of crosses, ovals, octagons and hexagons. The upper lantern shows clouds opening to show a descending white dove.



Exterior
and
interior
details





0 10 20 30 FEET
0 3 6 9 METERS



FRANCESCO BORROMINI, Chapel of Saint Ivo (plan and view into dome),
College of the Sapienza, Rome, Italy, begun 1642.

The Baroque in France



Hyacinthe Rigaud, *Louis XIV*,
1701. Oil on canvas, approx. 9' 2" x
6' 3". Louvre, Paris.

Louis XIV, known as le Roi Soleil
("the Sun King") commissioned this
portrait at age 63.

An absolute monarch, Louis XIV
expanded royal art patronage,
making the French court the envy of
every ruler in Europe.



The fleur-de-lis is a
stylised design of an iris
flower. It is particularly
associated with the French
monarchy.

http://youtu.be/9tS94tgd_Pk

<http://youtu.be/O8MaDMxzMfU>

<https://youtu.be/XxIzMr2Ekpo>



Versailles Palace

In 1668, Louis XIV began to enlarge the small chateau built by Louis XIII at Versailles, where he eventually moved his entire court.

It was transformed into an immense and extravagant complex surrounded by stylized English and French gardens; every detail of its construction glorified the king.

Versailles Palace and Gardens.
1661-1710, France.

**Architects: Louis Le Vau and
Jules Hardouin-Mansart**

**Landscape Architect: André
Le Nôtre**

Le Nôtre completely altered the
landscape by draining marshes
and hauling in thousands of tons
of earth for his gardens and
elaborate canals.



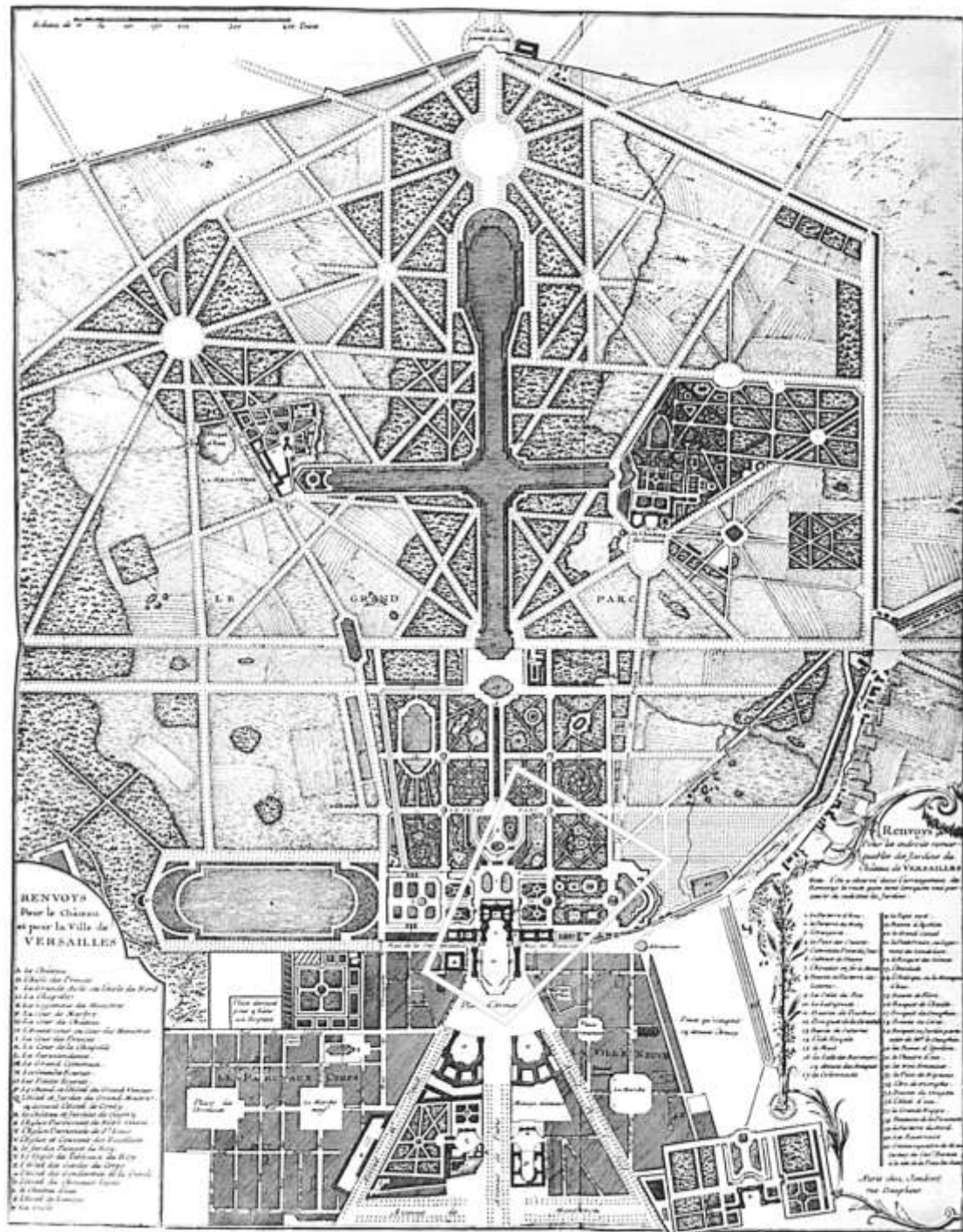


Latona Fountain with the Grand Canal in the background

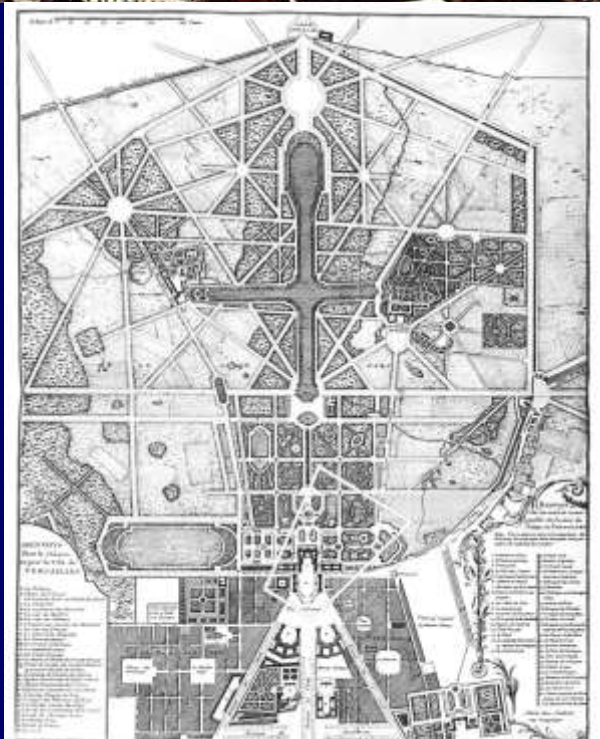
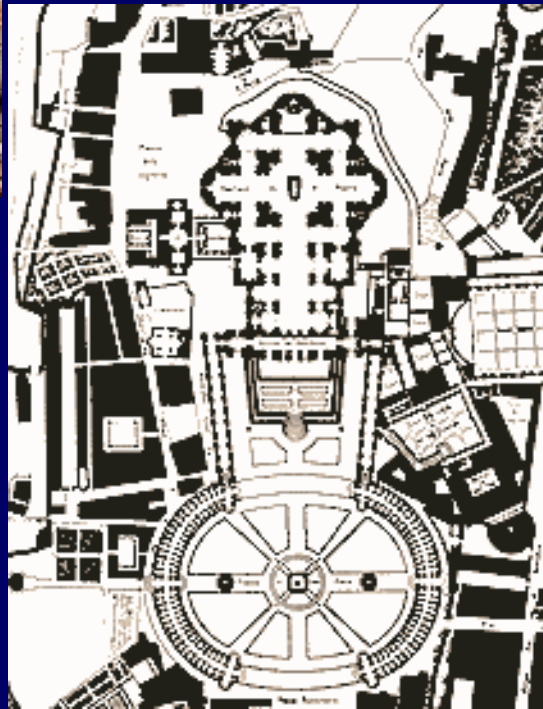
Radiating patterns recall the sun.

Imagery of the sun is often referred to as "solar imagery" and it represents the light of reason and Louis XIV who referred to himself as Apollo and the "Sun King."

Plan of the park, palace, and town of Versailles, France, (after a seventeenth-century engraving).



Classically harmonious and restful in their symmetrical geometrical design, the Versailles gardens are Baroque in their vast size and extension into the surrounding countryside.



**Saint Peter's with
Bernini's Piazza, Vatican
City, Rome, Italy.**

Maderno's façade 1606-12.
Bernini's Piazza c. 1656-



JULES HARDOUIN-MANSART and CHARLES LE BRUN, *Galerie des Glaces* (Hall of Mirrors), palace of Versailles, Versailles, France, ca. 1680.

The ceiling depicts events from the King's life rather than the customary scenes from Greek or Roman mythology.



Hall of Mirrors

The materials used are an expression of wealth and power. The overall symmetrical design and classical vocabulary is a reference to the ideas of rationalism and classical balance.





La chambre du roi, the King's Bedchamber.

Ceremonies surrounding the daily life of the king — such as the levée (the ceremonial raising and dressing of the king held in the morning) and the coucher (the ceremonial undressing and putting to bed of the king) — were conducted in the bedchamber.

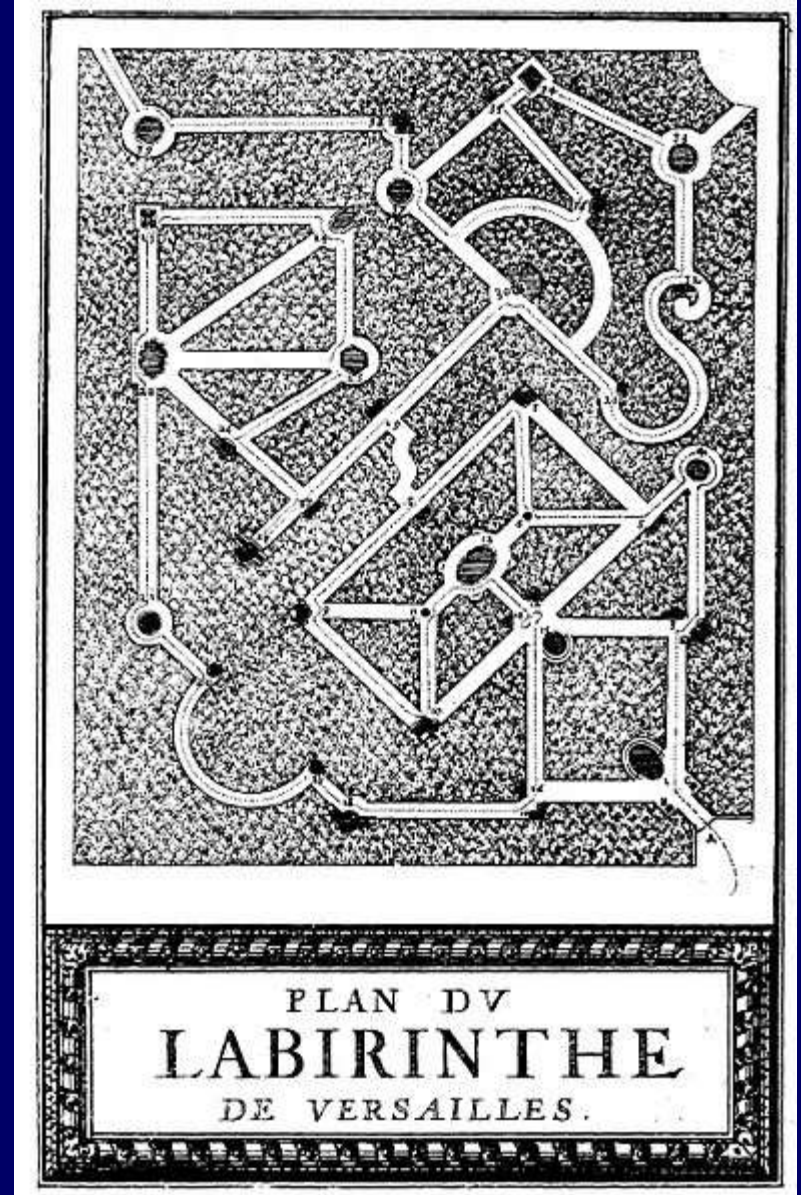
Formal Garden

A garden laid out on regular lines with plants arranged in symmetrical locations or in geometrical designs





Jacques Bailly's *Le Labyrinthe de Versailles*. Illustrations of the entrance to the Labyrinth with the statues of Aesop and of Love, and the fable of the Fox and the Crane



The labyrinth of Versailles contained thirty-nine fountains with 333 painted metal animal sculptures, depicting Aesop's fables. 1672-1677.

Characteristics of Baroque Architecture:

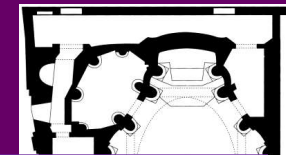
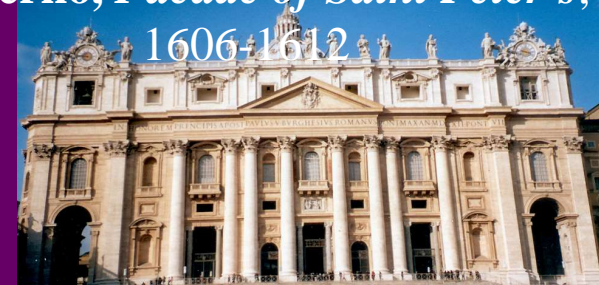
- Great curving forms with undulating facades
- Dramatic use of light and sense of movement
- Opulent use of ornaments and sculptural treatment of surfaces
- The external façade is often characterized by a dramatic central projection
- Illusory effects like *trompe l'oeil* and the blending of painting and architecture
- Domes of various shapes
- Use of the classical architectural vocabulary
- Colossal scale incorporating urban and landscape planning
- Complex architectural plan shapes, often based on the oval

Versailles Palace and Gardens. 1661-1710, France.



Gian Lorenzo Bernini
St Peter's Square, 1656-57

Maderno, Facade of Saint Peter's,



Borromini, San Carlo alle Quattro Fontane,
1665-1676

