

Periods of Renaissance Architecture

Early Renaissance (Brunelleschi and Alberti)

High Renaissance (Bramante and Raphael)

Mannerism (Michaelangelo and Palladio)

Baroque (Bernini and Borromini)

Baroque 17th and 18th Centuries

Massive, opulent and based on curved forms

It is the fusion of Architecture and sculpture

Lavish ornament, dramatic vistas and dynamic effects

Vast scale, rich materials and dramatic lighting



Baroque 17th and 18th Centuries

1620 Mayflower lands in Massachusetts

1632 Galileo publishes theories on planetary motion

1639 Opera developed as art form

1687 Isaac Newton publishes mathematical theories

1704 Bach writes first cantata

Baroque in Rome 1620-1660

It was the expression of the Catholic Revival –
the new spirit of Catholicism

Rulers used Baroque Architecture to impress their subjects

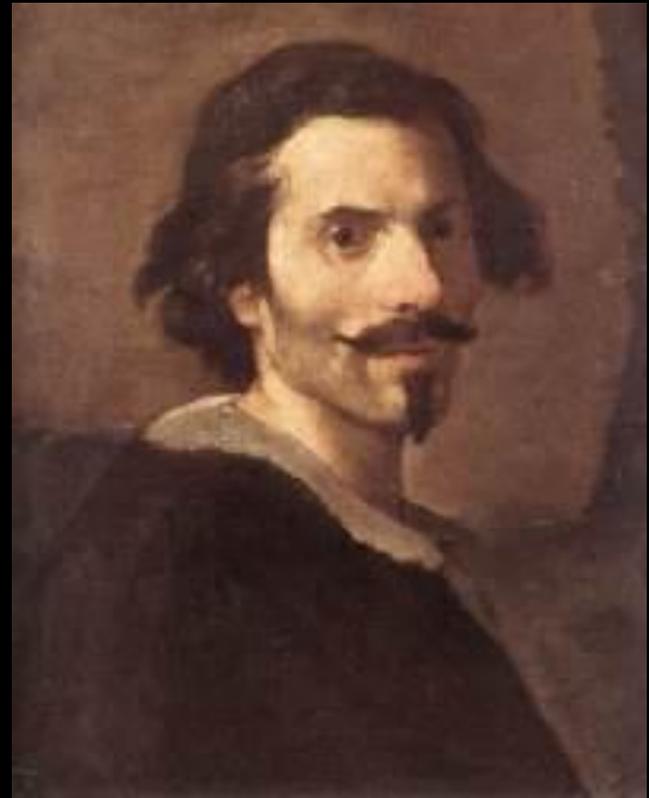
Baroque developed from the protesting of the mechanical restraints of Renaissance.

Gianlorenzo Bernini 1598-1669

Began as a sculptor, but was also a skilled painter, and composed and produced operas and plays.

He loved grand scale. He designed in marble, gilding and dramatic lighting.

Was founding father of Baroque. Started architecture at the age of 25.



Gianlorenzo Bernini 1598-1669

1656-1667 Piazza San Pietro

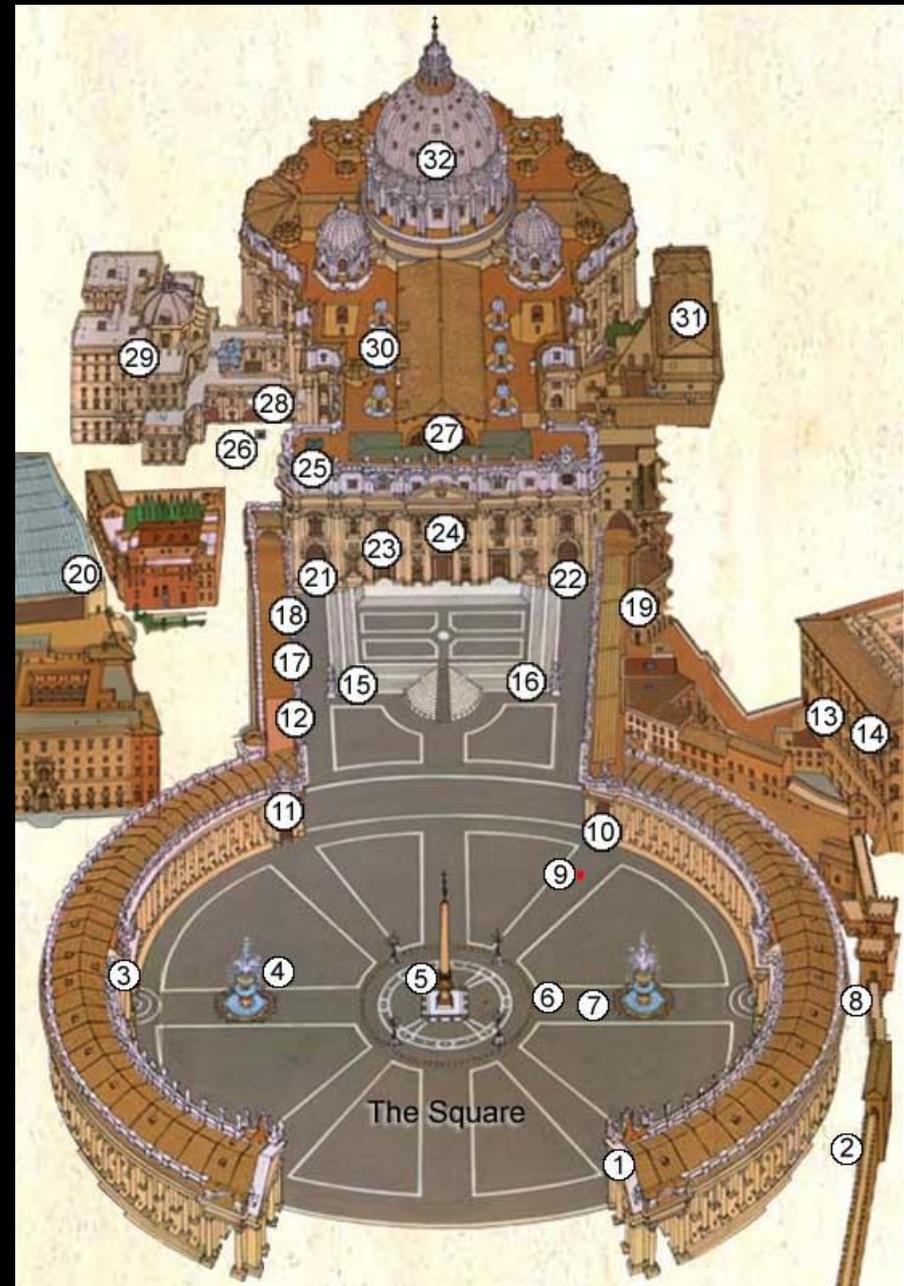


Gianlorenzo Bernini

1656-1667 Piazza San Pietro

Curving colonnades that symbolically embrace pilgrims arriving to St. Peter's

The obelisk provides a central exclamation point



Gianlorenzo Bernini 1598-1669

1656-1667 Piazza San Pietro

Enormous oval framed by two colonnades of 284 columns and 88 pillars in four rows.

Topped by an entablature with 140 statues of saints



Sant'Andrea al Quirinale 1658-65 Bernini

Oval plan with the short axis leading to the altar



Sant'Andrea al Quirinale 1658-65 Bernini

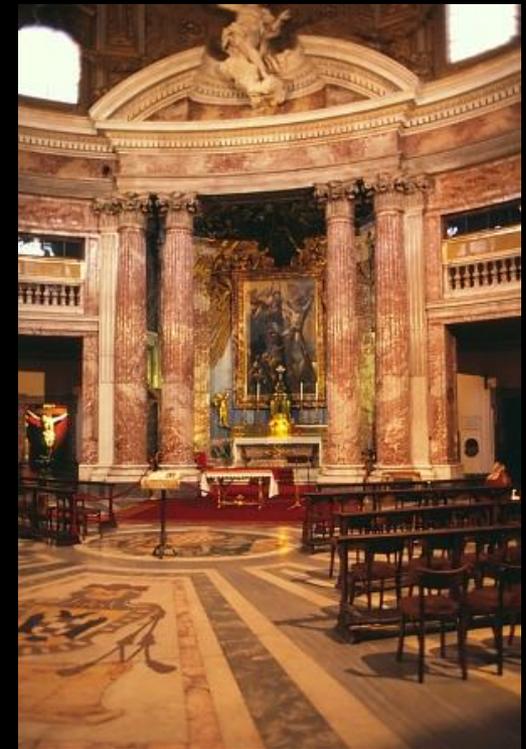
Bernini believed it was his most perfect creation

Elegant half oval porch



Sant'Andrea al Quirinale 1658-65 Bernini

Interior: walls lined with pink marble, coffered ceiling, elaborate painting over the altar



Francesco Borromini

1599-1667

Shy, timid, neurotic.

Broke many rules of architecture
– his designs were based on the
rigorous geometrical system.

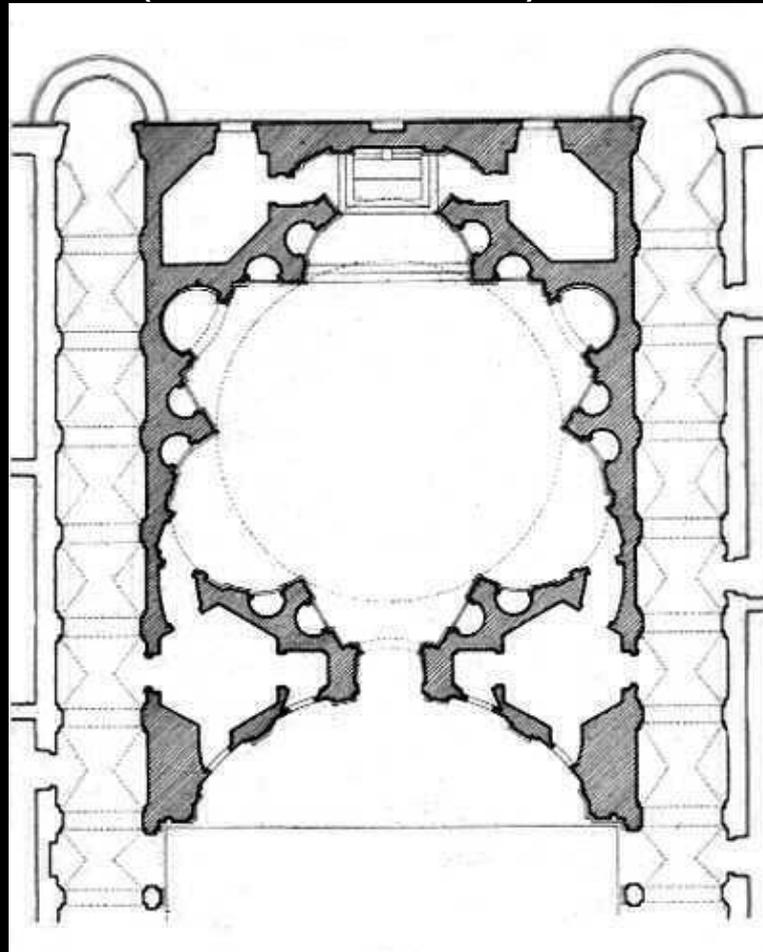
He worked on small scale and
used simple materials – brick
and stucco.



Sant'Ivo della Sapienza 1642-60 Borromini

Church was fitted between two existing arcades

Centralized plan with two interlocking equilateral triangles forming a 6 point star (Star of David)



Sant'Ivo della Sapienza 1642-60 Borromini

This form has the eye of the viewer moving around the structure

Church filled with symbolism: Star (Star of David),



Sant'Ivo della Sapienza 1642-60 Borromini



Pietro da Cortona, 1596-1669

Trained as a painter and
practiced Architecture on the
side

Designed facades as stage sets
– catching dramatic contrasts of
light and shade in the Roman
light



Santa Maria della Pace, 1656-57, Pietro da Cortona

Designed the façade to give symmetry to a group of irregular buildings



Santa Maria della Pace, 1656-57, Pietro da Cortona

Semicircular porch influenced Wren



France 17th century

Restrained in everything except spectacular size and effect

France was celebrating the golden age of culture, arts, literature, painting, sculpture and architecture.

Architecture was a state business, that formulated standards that would be followed by all.

Baroque was followed by Rococo in 1720 – 1750 in Paris. Rococo is characterized by light in color and feel. Interiors were intended to delight.

LOUVRE begun 1667 Le Vau, Perrault

Eastern Façade

Majestic dimensions, regular rhythm

Lacking strong sense of personality

Strong expression of power



Versailles begun 1660 Le Vau, Mansart

King Louis XIII built a hunting lodge

King Louis XIV made it the grandest chateau

Louis Le Vau & Jules Hardouin Mansart– Architects

Charles Brun – Interior Decorator

Andre Le Noste – Landscape Designer



Versailles begun 1660 Le Vau, Mansart
5,000 nobles lived here, (100,000 inhabitants)

12,000 horses in the stables

Military of 14,000

Cost more than 100 million dollars

Scale, richness of materials, blending of painting and sculpture with architecture



Versailles begun 1660 Le Vau, Mansart



Versailles begun 1660 Le Vau, Mansart



Versailles begun 1660 Le Vau, Mansart

Gardens radiated from the palace's midpoint

Center of the axis that stretched 8 miles was the king's
bedroom – king center of the world



Versailles begun 1660 Le Vau, Mansart

The land was leveled, drained and organized in rigid geometric gardens

The rigid geometry of the buildings were expressed in the flower beds, hedges, fountains (1,400), pools, canals, avenues and lawns; all setting up focal points and vistas

36,000 gardeners tended the gardens



The Pantheon, Paris 1757-80 Soufflot

Bold structure: thin interior columns supporting dome

Huge columns in the portico are widely spaced

Exterior Colonnaded drum supporting dome

Dome is a version of Wren's St. Paul's



The Pantheon, Paris 1757-80 Soufflot

Façade based on that of the Pantheon in Rome



German Rococo, 1st half of the 18th Century

Was based on the Italian theatrical style of spatial flow

Most Rococo buildings were churches in the south and palaces after the 30-year war 1710 - 40

There was a great religious emphasis and a demand for new pilgrimage churches to house images and relics

The new styles of Baroque and Rococo were used to redecorate many buildings that had been untouched since the 16th Century.

Exterior and interior important: compared by architecture historians to frozen music

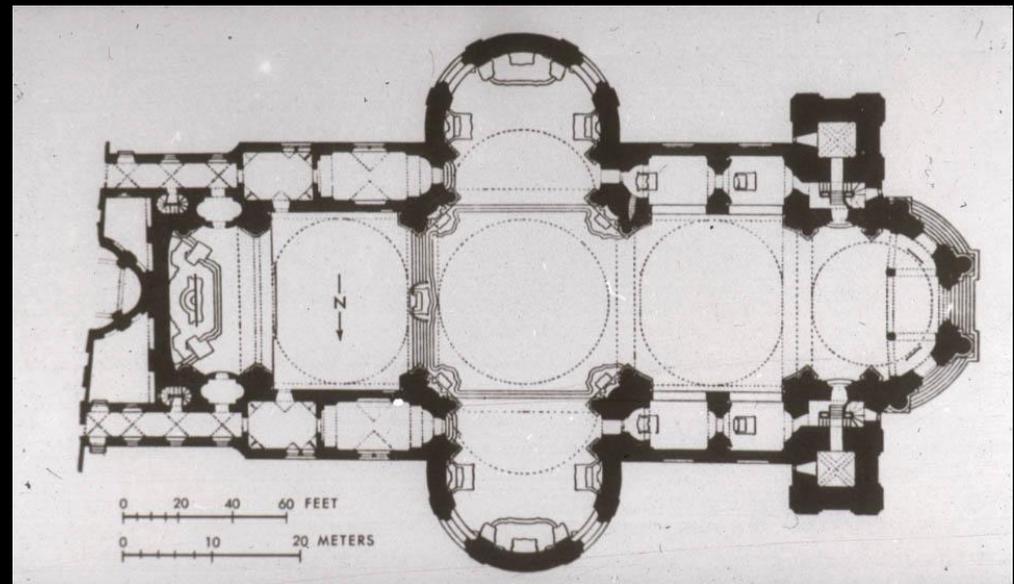
The Abbey Church at Ottobeuren ,

Foundation was already laid before Fischer was called to design the building in 1748

Enormous in size

Decoration is a combination of colored stucco and marble, frescoes and white and gold stucco frames

Clear organization



The Abbey Church at Ottobeuren ,



Christopher Wren, 1632- 1723

An Astronomer and physicist, and an amateur architect

He was also a genius

Many university buildings

Traveled but never used Baroque or Rococo in his designs

After the Fire of London in 1666, he was responsible for the rebuilding of St. Paul's Cathedral and 51 other city churches

Greatest contribution was the complex and inventive steeples – changing the skyline of London

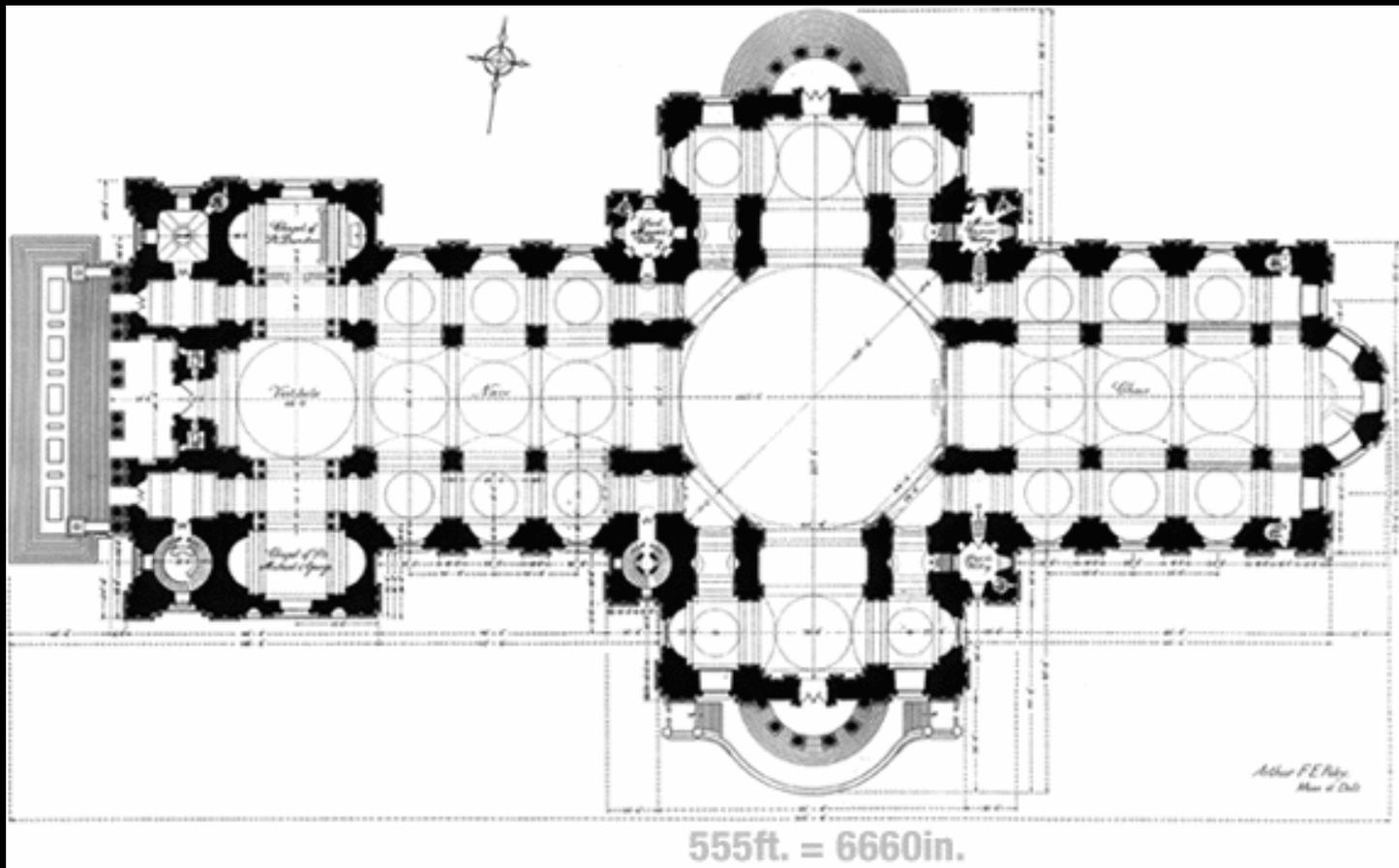


St. Paul's Cathedral, Wren 1675- 1710

Designed in the shape of a Latin cross

463' long and 101' wide with a circular space at the crossing

8 pillars support the dome

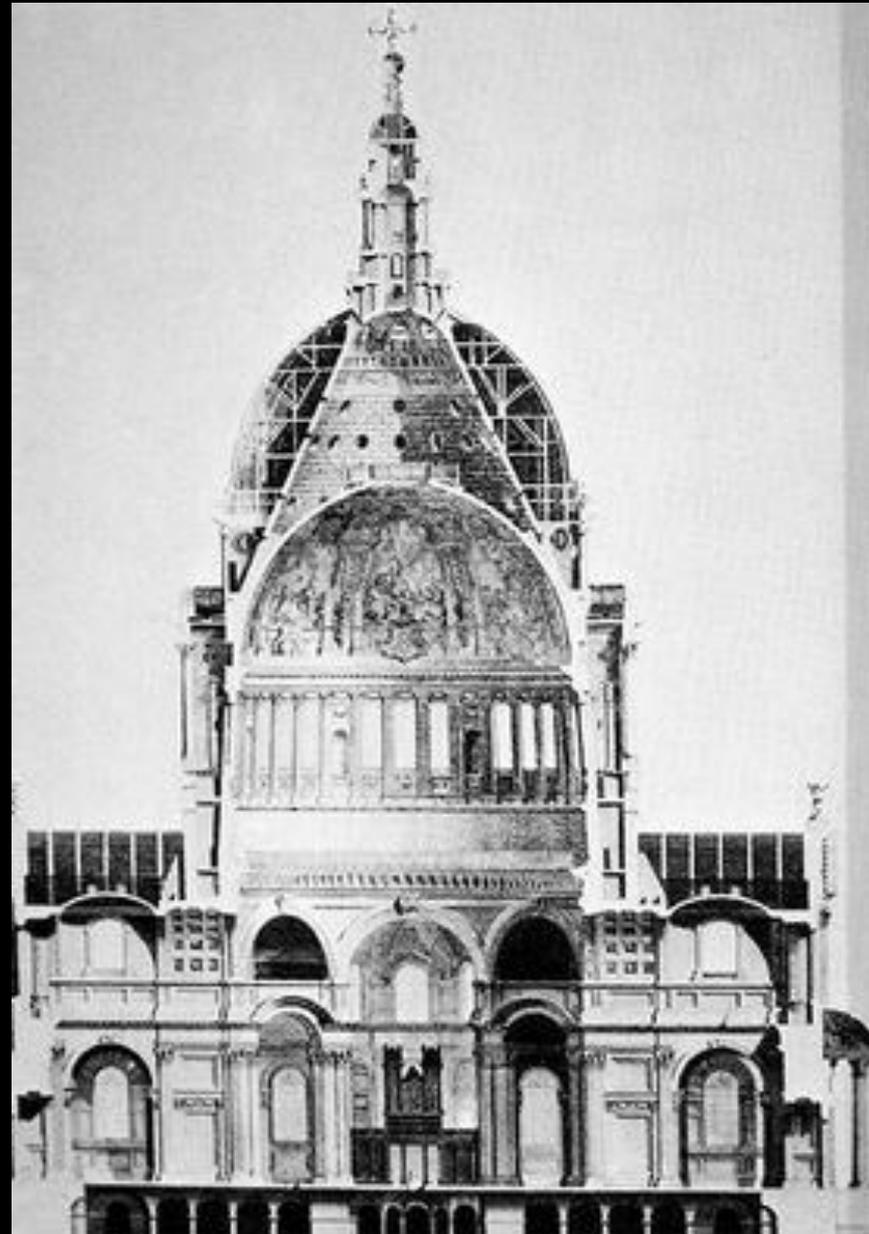


St. Paul's Cathedral, Wren 1675-1710

The shaped dome is 214'-3"
above the floor, painted with
scenes from St. Paul's life

Dome is a complex structure –
hemispherical outer cupola with a
shallow interior dome – with an
intermediate brick cone &
strengthened by a double iron
chain

Dominant feature of the London
skyline



St. Paul's Cathedral, Wren 1675-1710



St. Paul's Cathedral, Wren 1675-1710



St. Paul's Cathedral, Wren 1675-1710



St. Paul's Cathedral, Wren 1675-1710

32 buttress walls radiate from the drum

Two baroque steeples that flank the west façade are 212' high

The west façade has a two-tiered portico of coupled columns

