

RENAISSANCE ARCHITECTURE

ANATOMY OF FORM

Week 8

High Renaissance

Rinascita

The Renaissance

- A cultural manifestation of which was the return to ancient models of art, architecture and literature - is inextricably linked with the advent and development of Humanism.
- The rinascita (rebirth) of classical learning that, at its core, asserted the primacy of human agency over received doctrines had profound effects, not just in an intellectual sphere but also for social relations and patronage.

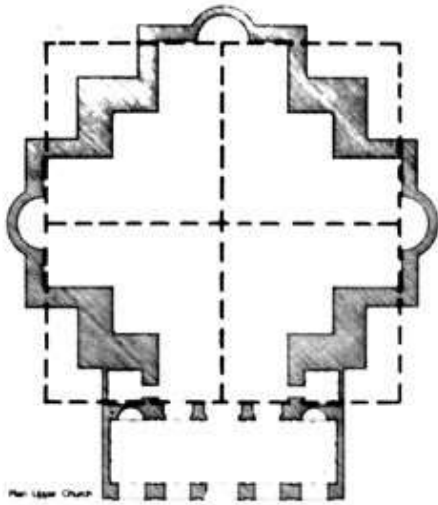
Early Renaissance 15th C

Early Renaissance Characteristics:

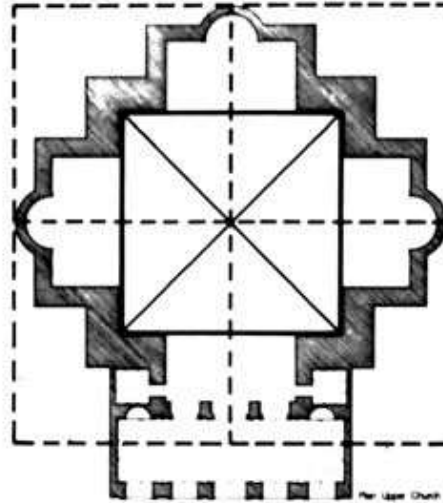
- Centralized plan
- Emulation of the Antique
- Invention
- Spatial harmony
- Proportional facade
- Delicacy

Early Renaissance Architecture

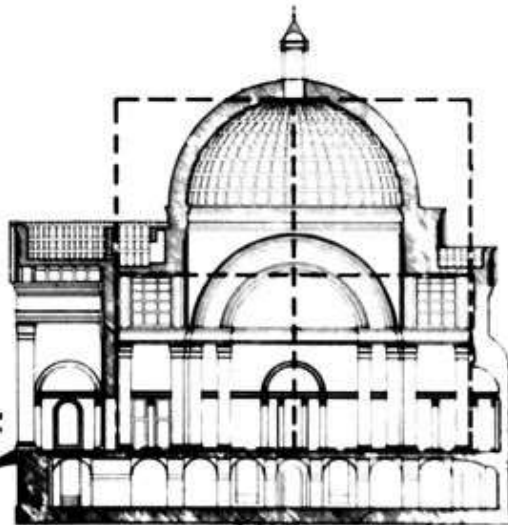
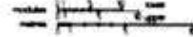
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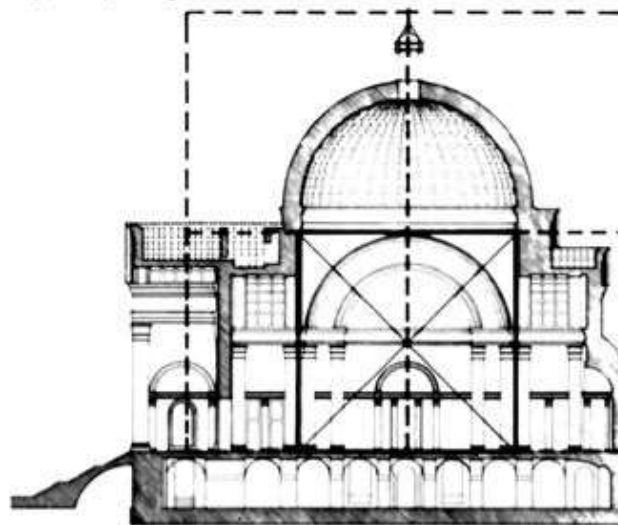
Plan Upper Church



Plan Upper Church



27 "Braccia" lower module squares: plan and cross-section



27 Upper module squares: plan and cross-section

Centralized plan

The Early Renaissance saw the first experiments with the Neoplatonic ideal of the centralized plan. Brunelleschi's S. Maria degli Angeli was begun in 1434, but left incomplete. Michelozzo's east end of SS. Annunziata, Florence, begun in 1444, is a complete example, but Giuliano da Sangallo the Elder's S. Maria delle Carceri is the most perfect of the early iterations.

Early Renaissance Architecture



- Giuliano da Sangallo the E-S. Maria della Carceri, Prato 1485-95 CE

Early Renaissance Architecture



Giuliano da Sangallo *the* E -S. Maria della Carceri, Prato 1485-95 CE

Early Renaissance Architecture



Emulation of the Antique

In his incomplete Tempio Malatestiano in Rimini, Alberti attempted to employ the Roman triumphal arch motif in church architecture. He succeeded in doing so at the slightly later S. Andrea, Mantua, in which he used various Roman features, notably the coffered barrel vault, to reconcile its essentially longitudinal space with his preferred centralized ideal.

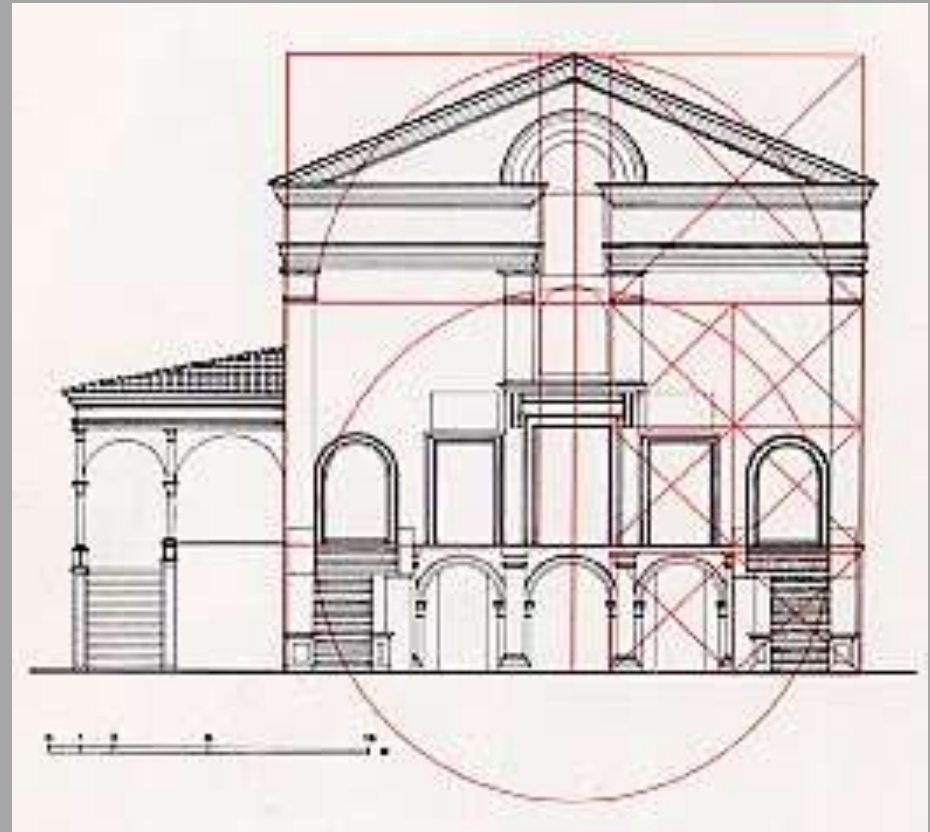
Early Renaissance Architecture

Proportional facade

The coherent proportional system of Alberti's Palazzo Rucellai emerges from its arrangement of the orders. Doric pilasters at ground level, Ionic on the first floor and Corinthian above frame the repeating series of windows to give the whole façade a sense of order, a principle Alberti also deployed in the facade of S. Maria Novella in Florence.



S. Sebastiano in Mantua, Italy 1460CE



Early Renaissance Architecture



Early Renaissance Architecture



Invention

Brunelleschi's dome is symbolic of Florence as the birthplace of the Renaissance.

The spirit of creative invention in early fifteenth-century Florence was born from the coalescence of its political and social systems, finance and, most importantly, patrons such as the famous Cosimo de' Medici, whose Humanist interests led him to commission some of the period's greatest works of art .

Filippo Brunelleschi, Dome, Basilica di Sta. Maria del Fiore (Florence Cathedral), Florence, 1420-36

Early Renaissance Architecture



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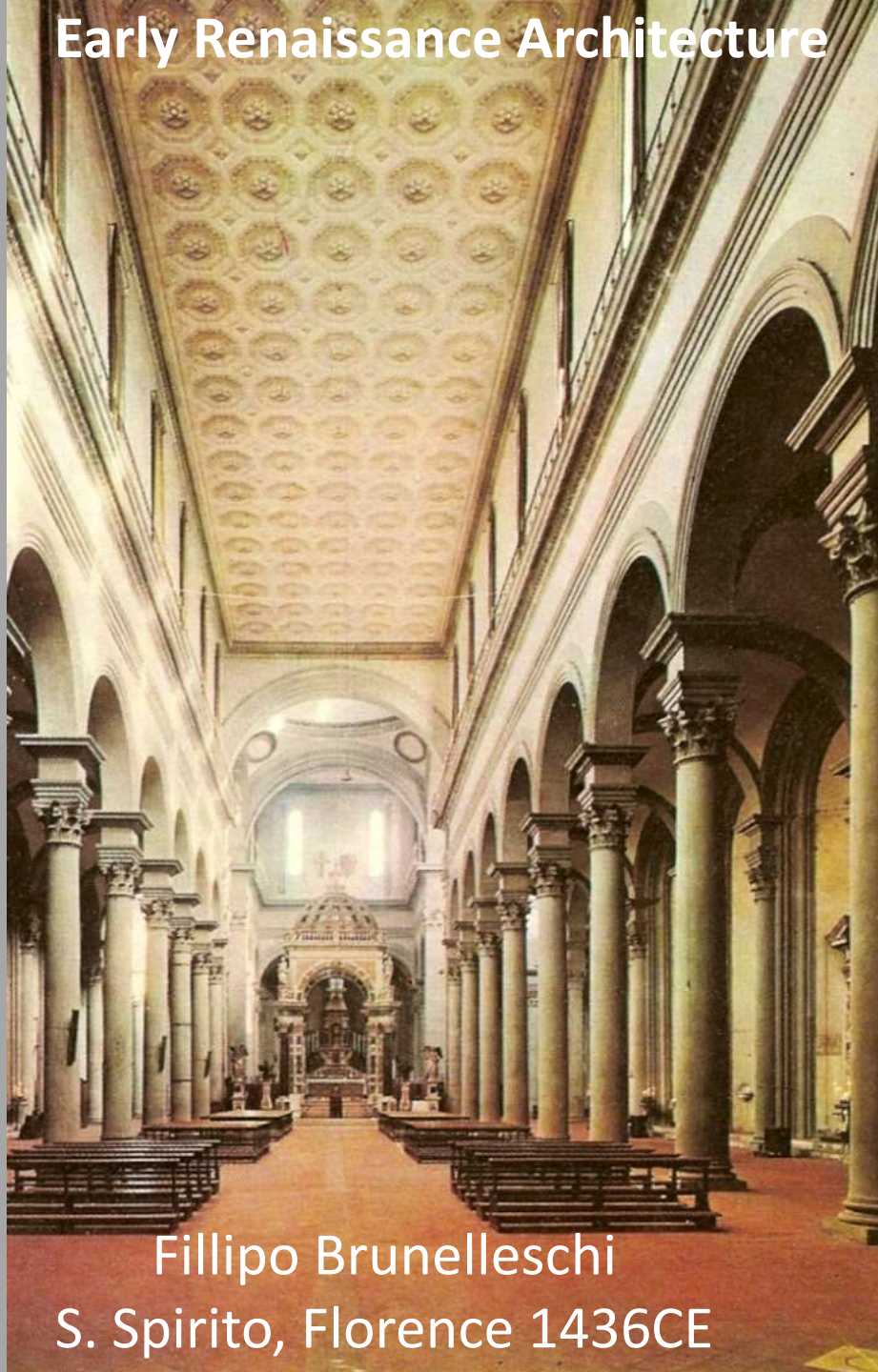
Filippo Brunelleschi, Dome, Basilica di Sta. Maria del Fiore (Florence Cathedral), Florence, 1420-36

Early Renaissance Architecture

Spatial harmony

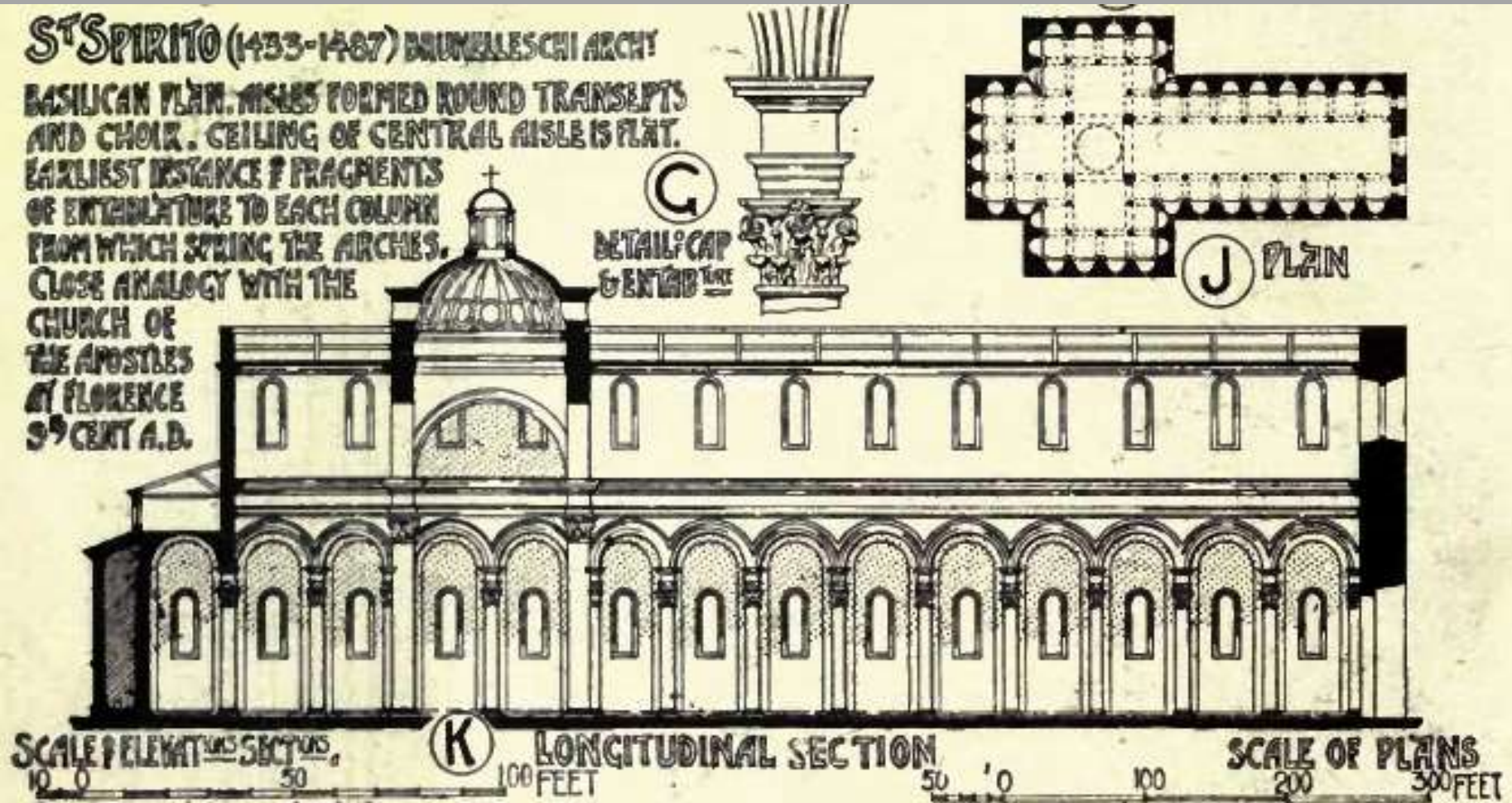
- The flat roof and round windows of Brunelleschi's S. Spirito are vaguely Romanesque in derivation.
- Yet its arcade and volumes are the result of a deep understanding of the spatial harmony of classical architecture.
- The nave is twice as high as it wide, while in its entirety it is exactly four and a half cubes. The ground floor and clerestory are exactly equal in height.

Early Renaissance Architecture



Fillipo Brunelleschi
S. Spirito, Florence 1436CE

Early Renaissance Architecture



Fillipo Brunelleschi
S. Spirito, Florence 1436CE

Image: Bannister Fletcher's sketch of Santo Spirito: detail of entablature, plan, and longitudinal section. (p. 453)

Early Renaissance Architecture



Delicacy

In contrast to its heavily rusticated, almost fortress-like exterior – security was a necessity for such a rich and controversial figure as Cosimo de' Medici the inner courtyard of Michelozzo's Palazzo Medici is light and airy. Its slender columns, characteristic of the Early Renaissance, recall those of Brunelleschi's Ospedale degli Innocenti, as well as much earlier Florentine examples such as the Romanesque S. Miniato (1062-90 and later).

High Renaissance Architecture

16th Century, Italy

Characteristics :

- Centralized plan
- Plastic facade
- Mastery of perspective
- Emulation of the Antique
- Monumentality
- Grandeur

High Renaissance Architecture

16th Century, Italy



Palazzo della Cancelleria in Rome, begun 1486 CE

High Renaissance Architecture

16th Century, Italy

Characteristics :

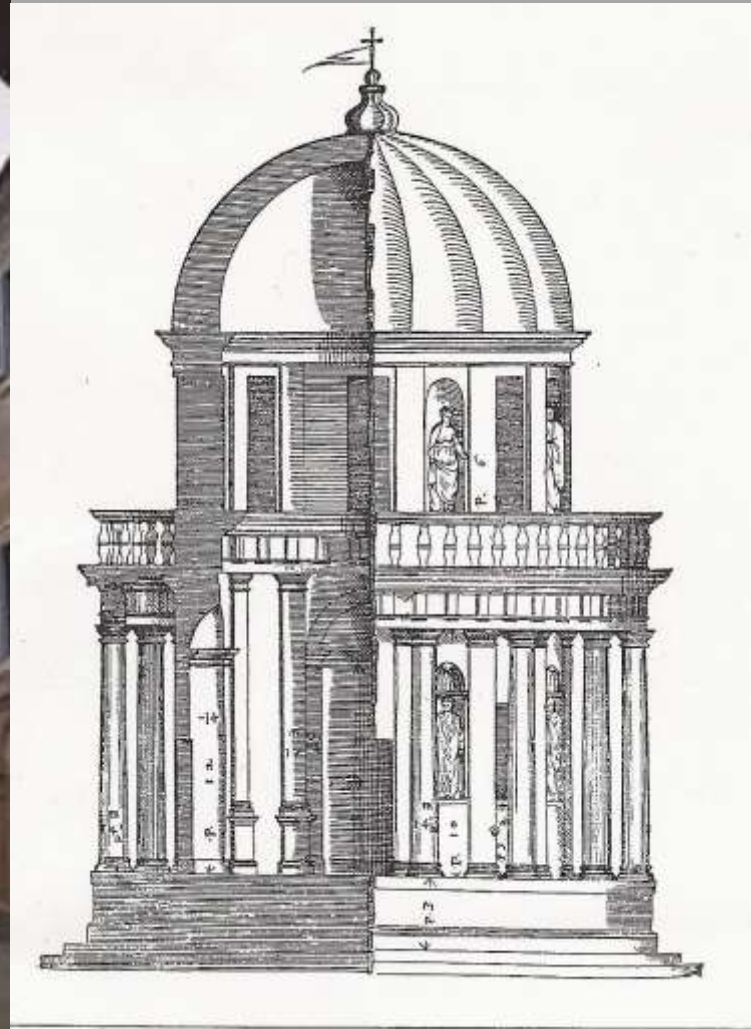
- The ground level of the Cancelleria does away with an order on its regularly rusticated ground storey.
- Above, pilasters frame the windows but not in the simple rhythm used at the Rucellai; the gaps between pilasters that flank windows are wider than those that do not, giving the Cancelleria's façade a more ordered sense of grandeur.
- This is further accentuated by the slight projection of the end bays, which serve to terminate the facade elegantly.



**Palazzo Rucellai,
Florence Leon Battista Alberti 1446 CE**



Tempietto of S.Pietro in Montorio, Rome by Donato Bramante 1502 CE



Centralized plan

Although the centralized plan appeared in the Early Renaissance when artists and architects such as Leonardo experimented with it both on paper and in practice, it was perfected in the High Renaissance in Bramante's famous Tempietto of S. Pietro in Montorio, which marks the precise location of St. Peter's crucifixion. Bramante devised a proportional system that defines the whole structure and volume, a principle he developed in his designs for St. Peter's.

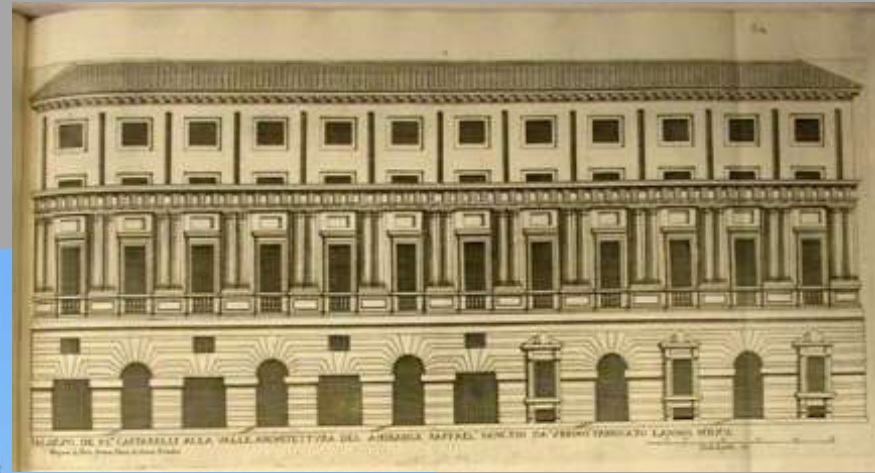
High Renaissance Architecture

16th Century, Italy

- **Plastic facade**
- Unlike in earlier *palazzi* which the façade, despite its architectural articulation, was treated essentially as a flat surface or in low relief, in the Palazzo Vidoni Caffarelli the wall becomes plastic.
- Pilasters are replaced by columns pushed together to operate as pairs, their bases alternating with window balconettes, while the ground floor rustication takes on a sculptural dimension .

High Renaissance Architecture

16th Century, Italy



Raphael, Palazzo Vidoni Caffarelli, Rome,
ca. 1515-20 (later altered and enlarged)

High Renaissance Architecture

16th Century, Italy

Mastery of perspective

- Bramante's early S. Maria presso S. Satiro in Milan was clearly inspired by Alberti 's S. Andrea in Mantua which Bramante must have studied in plan form as its construction was then still in its early stages.
- As there was no space for a chancel, Bramante used his deep knowledge of linear perspective to create one in illusion, complete with painted, coffered ceiling and columns diminishing in scale.

High Renaissance Architecture

16th Century, Italy



Donato Bramante, S. Maria presso
S. Satiro, Milan, 1478-86

High Renaissance Architecture

16th Century, Italy

Emulation of the Antique

- Commissioned from Raphael by Cardinal Giulio de' Medici, later Pope Clement VII, the Villa Madama and its circular courtyard were inspired by ancient Roman baths, notably those of Caracalla.
- Its interior decoration, created by Giulio Romano, Baldassare Peruzzi and Giovanni da Udine, was based on surviving fragments from the ruins of the Emperor Nero's first-century Domus Aurea (Golden House).

**Begun by Raphael, Villa Madama,
outside Rome, 1518-25**



High Renaissance Architecture

16th Century, Italy

Monumentality

- One of Michelangelo's first architectural works, the new sacristy at S. Lorenzo was commissioned by the Medici family as their mortuary chapel.
- Michelangelo created a highly architectonic space topped by a coffered pendentive dome.
- For the tombs, which he also designed, he sculpted monumental allegorical figures, the combined effect of which was designed to suggest the eternal power of the Medici dynasty.

High Renaissance Architecture 16th Century, Italy



Michelangelo, new sacristy, S. Lorenzo,
Florence, 1520- 24

High Renaissance Architecture

16th Century, Italy

Grandeur

- Redesigned by Antonio da Sangallo the Younger (1483-1546) in 1534, the Palazzo Farnese symbolizes the grandeur of the Roman High Renaissance.
- The façade eschews the usual ground-floor rustication apart from thick quoins, while its first floor windows are topped by alternating triangular and segmental pediments, a Roman motif.
- Its heavy cornice and upper courtyard storey were added later in a Mannerist spirit by Michelangelo.

High Renaissance Architecture

16th Century, Italy



Antonio da Sangallo the Younger,
Palazzo Farnese, Rome, 1534-46

Renaissance and Mannerism

Northern Renaissance 16th C

Characteristics:

- Local traditions
- Symmetry
- Medieval plan
- Animated skyline
- Emblematism
- Authenticity

Renaissance and Mannerism

Northern Renaissance 16th C

- The advent of the printing press in the fifteenth century enabled the dispersal of architectural ideas far wider and more quickly than ever before.
- The most influential in northern Europe was the treatise *Tutte l'opere d'architettura, et prospetiva* (Complete Works on Architecture and Perspective) by Sebastiana Serlio (1475-1554).

Renaissance and Mannerism

Northern Renaissance 16th C

- Serlio's treatise, published in several parts between 1537 and 1575, focused on the practical rather than theoretical aspects of Renaissance architecture, while its numerous illustrations, including for the first time of the five orders, provided models ready to be copied.
- In 1540 Serlio worked on the great Chateau of Fontainebleau for the French King Francis I (r. 1515-47). Ideas spread where classical forms and motifs were employed in northern Europe in an emblematic manner.

Renaissance and Mannerism

Northern Renaissance 16th C



The Lescot Wing (in French, the Aile Lescot) oldest portion above ground of the Louvre Palace, in Paris. Architect Pierre Lescot between 1546 and 1551. Influenced by Italian Mannerism it became the Parisian Renaissance style, thus "setting the mold" for all later French architectural classicism.

Renaissance and Mannerism

Northern Renaissance 16th C



William Cecil, Burghley House, Lincolnshire 1558-1587 CE

The French and also Dutch examples were influential on the large number of great houses constructed in England during the reign (1558-1603) of Elizabeth I.

Renaissance and Mannerism

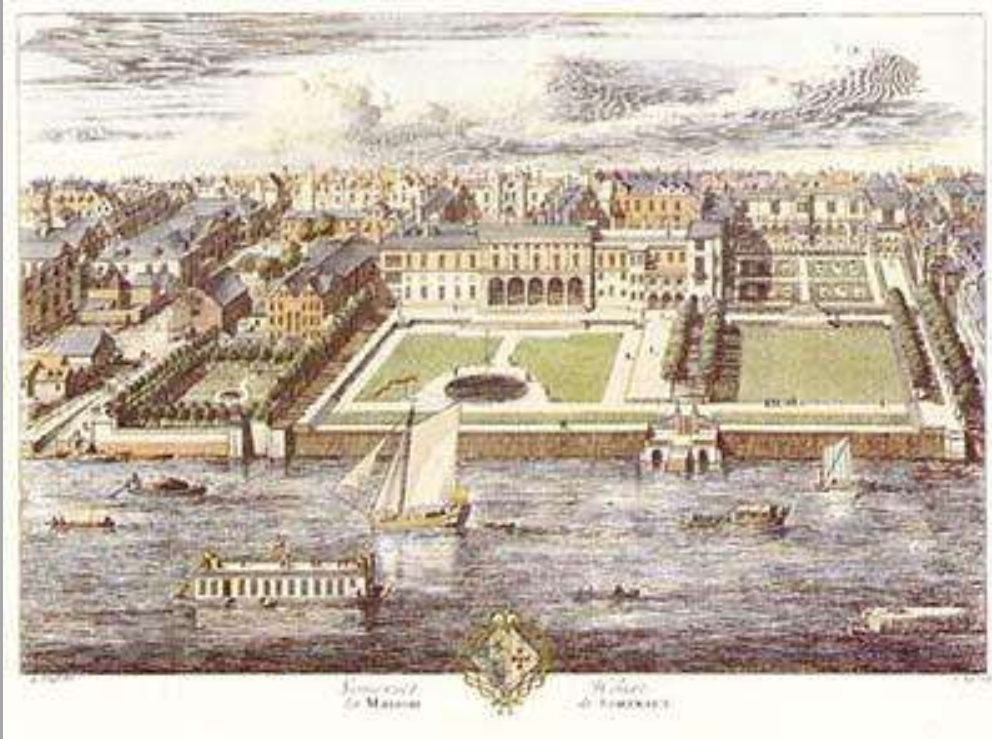
Northern Renaissance 16th C

William Cecil was his own architect

- During the 1540's, when William Cecil was establishing himself both politically and economically, there was a change in architectural fashion in England.
- The Italian influence was superseded by the classical style of buildings that were popular in France and Flanders.
- During the 1560's, designs from the Low Countries, particularly those of Hans Vredeman de Vries, were influential in England as were those of the Italian architect Sebastiano Serlio and the Frenchman, Philibert de l'Orme.
- The construction of Somerset House by the extremely powerful Duke of Somerset, for whom Cecil worked, was hugely influential both to Cecil and to other builders of great houses.

Renaissance and Mannerism

Northern Renaissance 16th C



Old Somerset House, in a drawing by Jan Kip
published in 1722

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Renaissance and Mannerism

Northern Renaissance 16th C



Longleat House 1580 CE, Somerset, Robert Smythson

Symmetry

In medieval domestic architecture symmetry was rarely considered to be important, and buildings were constructed largely in an additive, piecemeal fashion . However, the influence of Renaissance planning principles saw symmetry become increasingly significant as a guiding architectural principle, even when the building's articulation oscillated between the classical and Gothic, as at Hardwick Hall.

Renaissance and Mannerism

Northern Renaissance 16th C

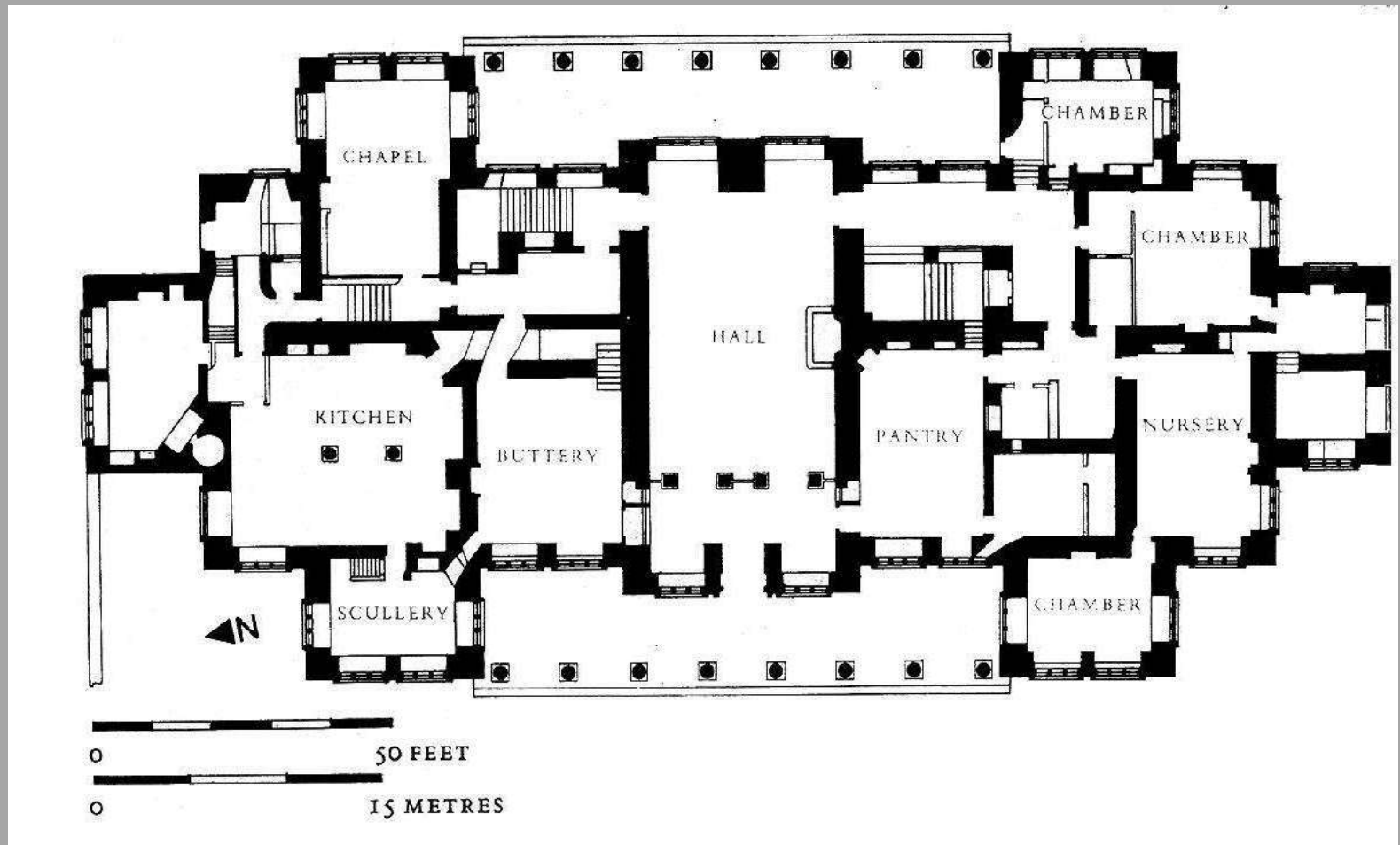


Hardwick Hall, Derbyshire 1590-97 CE, Robert Smythson

Symmetrical, in some instances quite innovative in plan and made often relatively correct use of classical ornament, yet maintained strong continuities with the English Perpendicular tradition; in spirit and appearance they have more in common with English houses of 100 years earlier than any Italian prototype.

Renaissance and Mannerism

Northern Renaissance 16th C



Hardwick Hall Plan, Derbyshire 1590-97 CE, Robert Smythson

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Renaissance and Mannerism

Northern Renaissance 17th C



Inigo Jones, Banqueting House, London, begun 1619-22

Renaissance and Mannerism

Northern Renaissance 17th C



Inigo Jones, Banqueting House, London, begun 1619-22

- It was only in the early seventeenth century, with the work of Inigo Jones (1573-1652), that an authentically Italianate form of classical architecture became established in England. Influenced by **Andrea Palladio** his treatise ***I quattro libri dell'architettura*** (1570; *The Four Books of Architecture*) one of the most influential figures in Western architecture

ARCHITECTURE OF THE RENAISSANCE

- <https://www.youtube.com/watch?v=1ek1SI1oAwU>

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