

BAROQUE AND ROCOCO ANATOMY OF FORM

Week 9

Baroque and Rococo Architecture

Baroque and Rococo Architecture

- The Baroque was arguably the first truly international architectural style.
- Emerging in Rome in the first years of the seventeenth century before spreading to Spain, France, Germany and later England, it reached as far as Scandinavia, Russia and even Latin America.

Baroque and Rococo Architecture

- **Italian Baroque**
- **German and Eastern European Baroque**
- **Spanish and Latin American Baroque**
- **French Baroque**
- **English Baroque**
- **Rococo**

Baroque and Rococo Architecture

- Although manifestations of the Baroque differed according to location and architect.
- Illusion and drama are traditionally seen as its principal characteristics.

Baroque and Rococo Architecture

- Extending the classical forms of the Renaissance, the Baroque was characterized by:
 - bold and powerful massing
 - sweeping curves
 - dramatic effects of light and shade,
 - and sumptuous, highly decorated interiors that blurred the boundaries between architecture, painting and sculpture.

Baroque and Rococo Architecture

- The term Baroque derives from the French word for a misshapen or deformed pearl.
- For many later scholars, this connotation of trammelled beauty cast Baroque art and architecture as 'degenerate' and barely worthy of study.

Baroque and Rococo Architecture

- Buildings such as:

Sant' Andrea al Quirinale and

San Carlo alle Quattro Fontane, both in Rome, appeal directly to the emotions.

- Their sheer scale and opulent decoration, combining architecture with painting and sculpture, were highly visible reminders of the power and prestige of the Roman Catholic Church.

Baroque and Rococo Architecture



Sant' Andrea al Quirinale 1661-70 CE, architect Gian Lorenzo Bernini

Baroque and Rococo Architecture



Interior of the dome decorated by Antonio Raggi, Pietro Sassi and others; (right) interior of the lantern gilded by Vincenzo Corallo

Sant' Andrea al Quirinale 1661-70, architect Gian Lorenzo Bernini

Baroque and Rococo Architecture



Views of the apse showing the use of cottanello columns and decorations

Sant' Andrea al Quirinale, Rome 1661-70, architect Gian Lorenzo Bernini

Baroque and Rococo Architecture



S. Carlo alle Quattro Fontane, Rome 1638-41CE

Architect - Francesco Borromini –

S. Carlo was the first major work by Francesco Borromini, Bernini's great rival

Baroque and Rococo Architecture

S. Carlo alle Quattro Fontane 1638-41CE



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Baroque and Rococo Architecture



The Roman Hall - Chiesa di S. Bernardo alle Terme 306 CE

Baroque and Rococo Architecture



Tempio della Pace (Basilica di Massenzio) 306-312 CE

Baroque and Rococo Architecture



**Weltenburg Bavaria, Germany, abbey church 1717-21 CE,
Architects Egid Quirin Asam and Cosmas Damian Asam**

Baroque and Rococo Architecture

Narciso Tomé,
El Transparente 1729-32 CE,
Altarpiece Toledo Cathedral, Spain



Baroque and Rococo Architecture

- For the influential nineteenth-century cultural historian Jacob Burckhardt, the Baroque reflected a subversion of the values of the Renaissance.
- However, it was Burckhardt's pupil, the great architectural historian Heinrich Wölfflin, who first gave the Baroque serious scholarly attention; his influential *Renaissance und Barock* (1888) explored Baroque architecture in direct relation to that of the Renaissance.

Baroque and Rococo Architecture

The Counter-Reformation

- Although Wölfflin was an avowed formalist, he did admit that it was impossible to separate an understanding of the Baroque from its historical context of the Counter-Reformation.
- A direct response to the Protestant Reformation of the early sixteenth century, led by Martin Luther, the Counter Reformation sought to reassert the supremacy of the Roman Catholic faith through the consolidation and renewal of its fundamental tenets.

NOTE: formalism is the study of art by analysing and comparing form and style

Baroque and Rococo Architecture

- Edicts issued by the Council of Trent, which first convened in 1545, imposed tight controls governing the iconography and style of religious art.
- This revitalization of the Church permeated into architecture, and a renewed vigour and confidence characterized many church commissions of the seventeenth century, particularly the works of Gian Lorenzo Bernini (1598-1680) and Francesco Borromini (1599-1667).

Baroque and Rococo Architecture

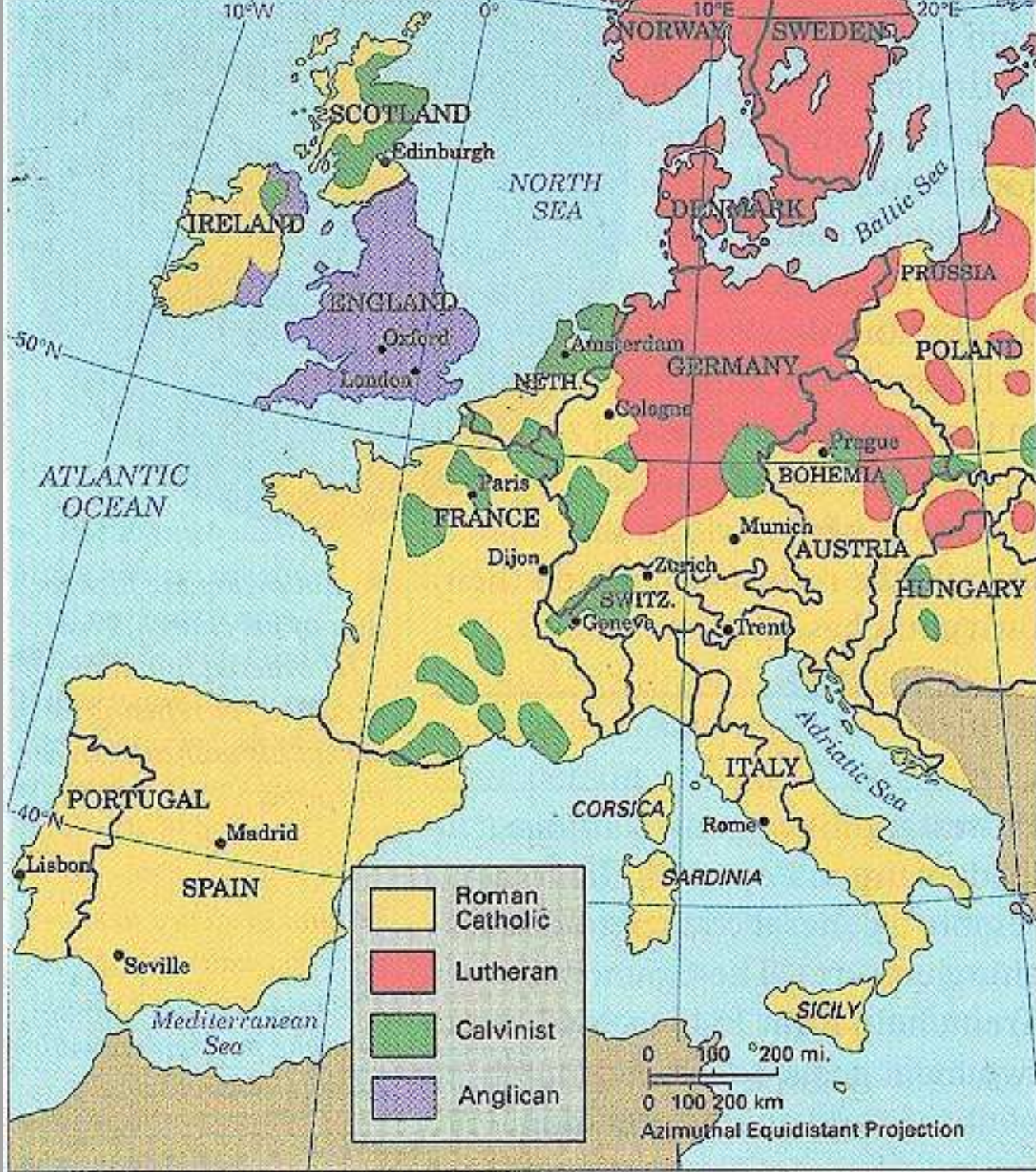


Holy Roman Empire

The Holy Roman Empire at its greatest extent in the early to middle 13th century during the Hohenstaufen Dynasty (1155–1268) superimposed on modern state borders

Baroque and Rococo Architecture

A map of Europe after the Reformation showing the centres of the Protestant faith and the extent of Roman Catholicism



The Reformation

Baroque and Rococo Architecture

International Baroque

- The Baroque spread throughout Europe, and reached Protestant areas, notably northern Germany, the centre of Martin Luther's religious uprising.
- Here, however, it was less dramatic, in stark contrast to the sumptuous Bohemian Baroque of Johann Balthasar Neumann (1687-1753) and Johann Bernhard Fischer von Erlach (1656-1723) to the south.

Baroque and Rococo Architecture

International Baroque

- As the Protestant religion placed less emphasis on purpose-built churches, it was in palace architecture that the Baroque reached its zenith in many parts of Europe, as a manifestation of power.

Baroque and Rococo Architecture



Francois Mansart, Chateau du Maisons, Maisons-Lafitte, France near Paris 1630-51

Baroque and Rococo Architecture



Vaux-le-Vicomte chateau (1656-61 CE) by Louis Le Vau set the model for the unification of architecture, interior design, painting and landscape design that became the hallmark of the French Baroque.

Baroque and Rococo Architecture

England

- In Protestant England, insulated both by geography and religion from continental Europe, the Baroque developed later in an idiosyncratic and short-lived form.

Baroque and Rococo Architecture

England

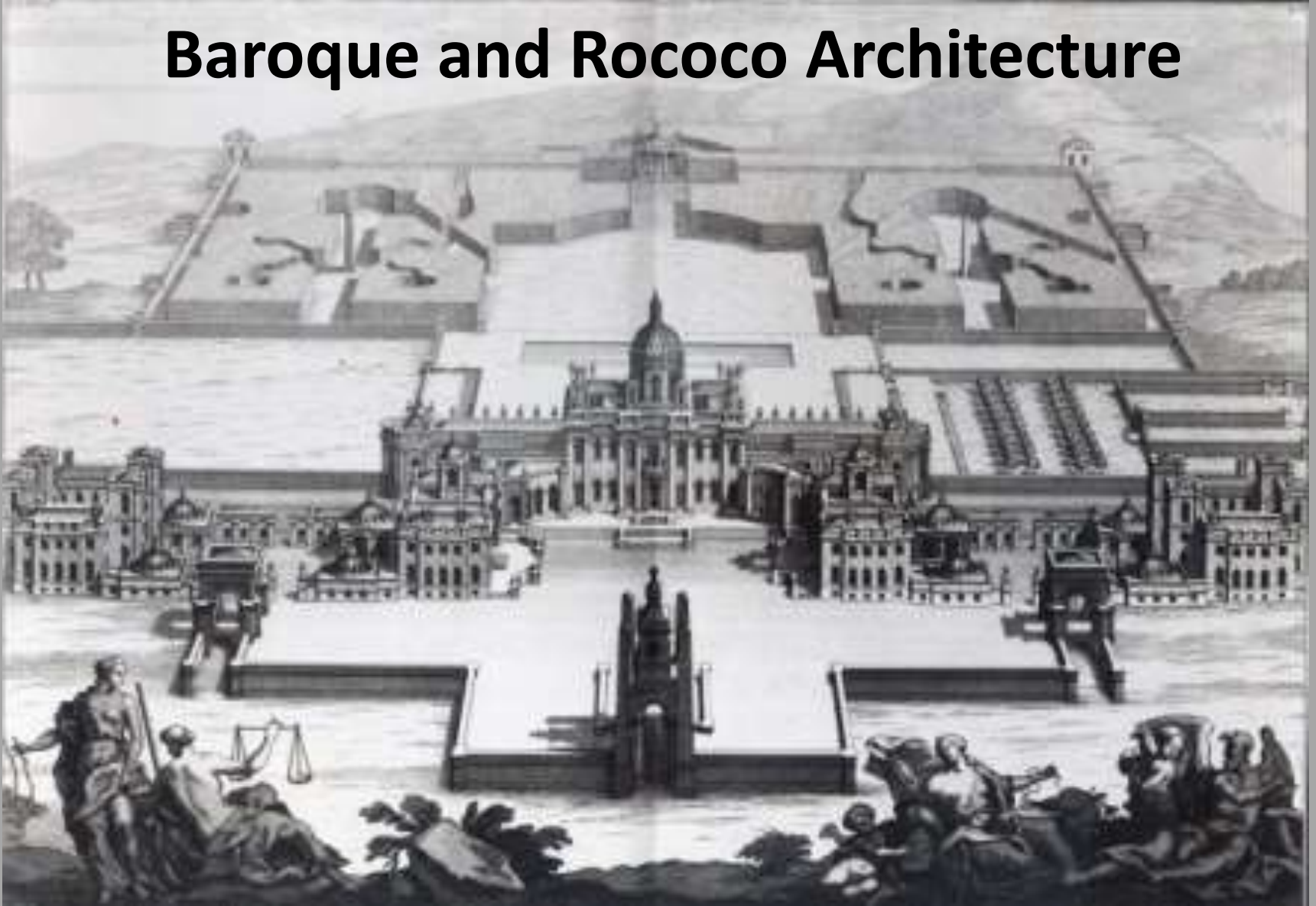
- The great houses of Castle Howard, North Yorkshire, and Blenheim Palace, Oxfordshire, designed by Sir John Vanbrugh (1664-1726) in collaboration with Nicholas Hawksmoor (1661-1736), the inspired pupil of Sir Christopher Wren (1632-1723), aimed at the scale of Louis XIV's palace at Versailles, near Paris.

Baroque and Rococo Architecture



Castle Howard, North Yorkshire, designed by Sir John Vanbrugh (1664-1726 CE)

Baroque and Rococo Architecture



Castle Howard, North Yorkshire, designed by Sir John Vanbrugh (1664-1726 CE)

A view of John Vanbrugh's complete project for Castle Howard, from the north, published in the third volume of *Vitruvius Britannicus* in 1725. Some details, including the West Wing, were not built.

Baroque and Rococo Architecture



Blenheim Palace 1705-1722CE architect Sir John Vanburgh

Baroque and Rococo Architecture

England

- In style, however, they drew on models less representative of absolutist rule: the villas of the sixteenth-century Italian architect Andrea Palladio in their plans, and the native medieval and Elizabethan traditions in their handling of form and mass.
- The apotheosis of the Baroque in England was perhaps in Hawksmoor's London churches, six brooding edifices of white stone.

[St Alfrege's, Greenwich](#)

[St George's, Bloomsbury](#)

[Christ Church, Spitalfields](#)

[St George in the East, Wapping](#)

[St Mary Woolnoth](#)

[St Anne's Limehouse](#)

Baroque and Rococo Architecture



St Mary Woolnoth, London 1727CE
Architect Nicholas Hawksmoor

Baroque and Rococo Architecture



St Mary Woolnoth, London 1727CE
Architect Nicholas Hawksmoor

Baroque and Rococo Architecture



Christ Church Spitalfields, London 1729CE
Architect Nicholas Hawksmoor

Baroque and Rococo Architecture

Baroque

- The Baroque's legacy was, as later architectural historians described it, the idea of a building as *Gesamtkunstwerk* - a total work of art - which the designers of the Rococo, the final, subversive stage of the Baroque, often took to decorative extremes.

Baroque Architecture

Characteristics :

- Ovals
- Oblique angles
- Curving facades
- Giant order
- Synthesis of architecture and sculpture
- Illusion
- Spatial complexity

Rococo Architecture

Rococo

- The Rococo was the final stages of the Baroque, and in many ways took the Baroque's fundamental qualities of illusion and drama to their logical extremes.
- In contrast to even the late Baroque, Rococo sought to transcend this adherence to structural expression.
- No longer was ornamentation, however dense merely augmenting an underlying framework; instead it became the fundamental organizing principle of a space.

Rococo Architecture

Characteristics :

- Virtuosity
- Asymmetry
- Foliate decoration
- Secular architecture
- Continuous space

Rococo Architecture

Rococo

- The purest Rococo space were conceived as continuous surfaces – the interplay of light;
- lustrous, often pastel-coloured materials;
- and of course, free flowing and richly gilded ornamentation pulled the eye in all directions, overwhelming the senses.

Rococo Architecture



Johann Balthasar Neuman, Spiegelkabinett (mirror cabinet) Residenz, Würzburg, Bavaria 1740-45 CE (rebuilt after WW2)



Rococo Architecture

Johann Michael Fischer, Ottobeuren
Abbey, Bavaria, 1737-66 CE



Rococo Architecture

Nikolaus Pacassi, interior of the
Schonbrunn Palace, Vienna 1743-63

Baroque and Rococo Architecture

- <https://www.youtube.com/watch?v=KgVmpNdE3vk>
- <https://www.youtube.com/watch?v=LEbdLQtQPWg>
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