

THE BAROQUE & ROCOCO

- **Europe Colonizes :**
 - **Spread to the new world in mass**
 - **England, France, Spain, The Netherlands, Belgium, Portugal**
 - **Italian States never colonize**
 - **No unity**
 - **Constant in-fighting amongst each other**
 - **New found source of wealth due to increase trading**
 - **East & West Indies trading companies**
 - **New products to trade like tobacco**
 - **The quest for gold & silver**
 - **Monarchies become wealthy**
 - **People have a new hope for success**
 - **Act in the name of God – Religious Conversion**
 - **a means of getting what they wanted more peacefully**
- **Countries Develop & Grow :**
 - **Russia, Prussia, Austria, Germany**

THE BAROQUE & ROCOCO

- **The Reformation**
 - **Martin Luther gains popularity amongst the people**
 - **Religion is to be about the bible & People are to be devout**
 - **Catholic Church is seen as corrupt**
 - **Attendance & Popularity started to dwindle**
 - **Taxation could be questioned**
- **The Anti-Reformation**
 - **The Catholic Church looks to Re-invent itself.**
 - **Looked to highlight the rich tradition of its ceremonies**
 - **Looked to enhance ceremonies with the arts**
 - **Elaborate Paintings**
 - **New Music**
 - **Dynamic Architecture**

THE BAROQUE & ROCOCO

- The Age of Freedom of Spirit :
 - Explosion of the arts – sponsored by the monarchies
 - Fine Arts – Painting, Sculpture, Architecture
 - Bernini, Rubens, Velasquez, Rembrandt
 - Literary Arts – Moliere, Cervantes, Milton
 - Music – The beginnings of Opera
 - polyphony
 - Mozart, Bach, Beethoven, handel, Monteverdi, Vivaldi



THE BAROQUE & ROCOCO

- **The Beginnings:**

- **Architects started to write books about Architecture**
 - **How to use orders (Vignola)**
 - **How to Break the Rules (Palladio)**
- **Manneristic of High Renaissance overtook the rules of Classicism**
 - **Emphasize Creativity**
 - **Michelangelo made it ok to break the rules because he did so in the holiest of places – St. Peters**

- **The Definitions:**

- **Baroque = an emphasis of sculptural & painted forms**
 - **display shapes of nature – leaves, shells, scrolls (floral elements)**
 - **More complex geometric forms**
 - **Compiled with Painting to create illusion of depth**
 - **Predominately used in religious buildings**
 - **Italy, France, Spain, Germany & Austria, 17th & 18th Century**

THE BAROQUE & ROCOCO

The Definitions:

- **Rococo = A subset of Baroque**
 - **display shapes of nature – leaves, shells, scrolls (floral elements) in surface ornament**
 - **More simplified forms**
 - **Painted Details over built forms**
 - **Compiled with Painting to create illusion of depth**
 - **Predominately used in Secular Buildings**
 - **France, Germany, Austria, 18th Century**
- **The Paintings:**
 - **Quadratura – Painted on a horizontal surface in illusionistic perspective**
 - **Quadro Riportato – Images in illusionary framing**
 - **Di Sotto in Su – Painted on a ceiling or dome - upwardly illusionistic**
- **Parallax**
 - **The architecture & Artwork create an exaggerated sense of perspective. Gives an increased illusion of depth**

THE BAROQUE & ROCOCO

- **The Actions**

- **Baroque Architecture took cues from Theater Design. The use of stage sets and back drops gave the illusion of infinite space.**
- **The use of the proscenium arches between the stage and the crowd delineated space**
- **Theatrical lighting – I.e. spot lighting, shadows, ambient lighting all play roles in how to address space.**
- **A return to Gothic elements – Windows, elaborate vaulting**

THE BAROQUE & ROCOCO – ITALY

- **Giacomo Vignola (1507 – 1573)**
 - **Il Gesu 1565-1573**

Vignola wrote treatise on how to use the orders in the Renaissance style. He like Palladio & Michelangelo before him broke the rules & created a new type of design. In a way he contradicts his own writings.

Il Gesu is the home church of the Jesuit order. Being that, the church took on a higher prominence. It needed to be special. The Jesuit order is similar to the “Marines” of the Catholic Faith. They are very strict & Devout. The Church is almost a contradiction to how they practice.



Il Gesu - Painting



THE BAROQUE & ROCOCO – ST. PETERS

- **St. Peters Cathedral**
- **Michelangelo imparts his mannerisms onto the design and creates a large dome. (Mannerisms hint at freedom of expression) He dies in 1564. Giacomo Della Porta finishes his dome.**
- **Carlo Maderno Finishes the Cathedral in Baroque Fashion (adds onto nave & Creates transept narthex with colonnade 1607 – 1626**
- **Gianlorenzo Bernini in 1624 begins work on the Baldacchino & the Piazza Colonnade**



St. Peters Cathedral

THE BAROQUE & ROCOCO – ST. PETERS



St. Peter's – Nave looking west



St. Peter's – Nave looking east

Michelangelo broke the rules first. He did so in the papal church. Pilasters broke the Classical Mold. The addition of the sculpture broke the classical mold. It gave license to the other architects to begin to break the rules of the Renaissance

THE BAROQUE & ROCOCO – ST. PETERS

- St. Peters Cathedral - The Artistry



The Pietà – Bernini 1657-1666



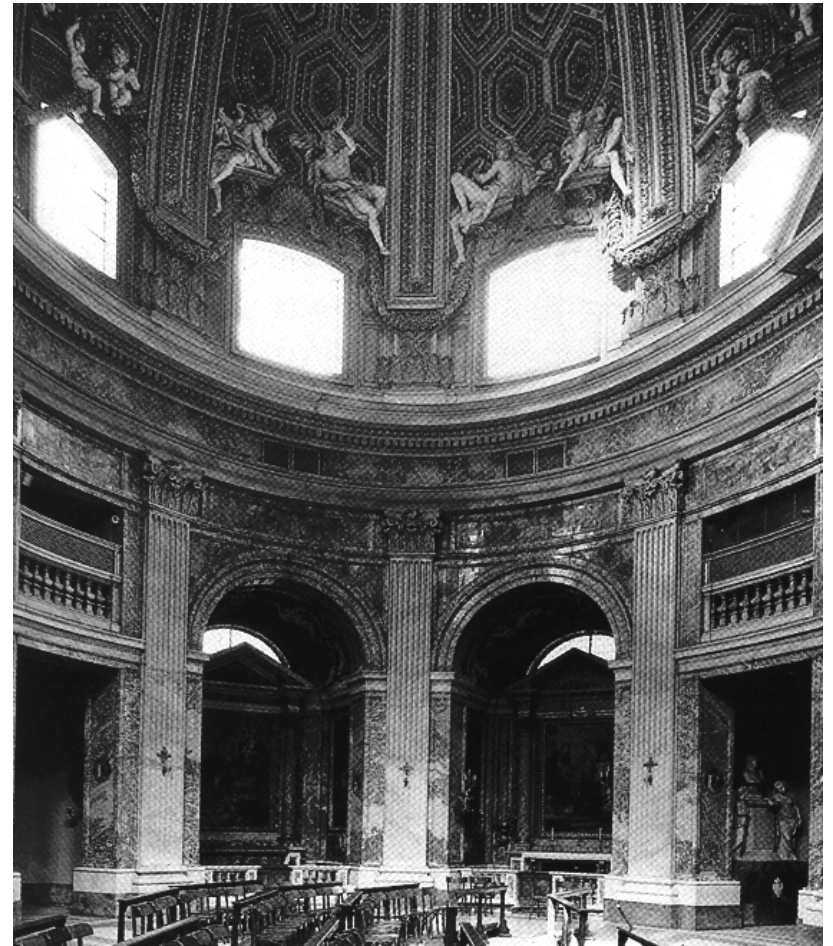
The Baldacchino – Bernini 1624-1633

THE BAROQUE & ROCOCO – ITALY

- Gianlorenzo Bernini (1598 – 1680)
 - San Andrea Al Quirinale 1658-1661



San Andrea - Exterior



San Andrea - Nave

THE BAROQUE & ROCOCO – ITALY

- Francesco Borromini (1599 – 1667)
 - San Carlo alla Quattro Fontane 1634-1643
 - Best example of the Italian Baroque



San Carlo - Exterior

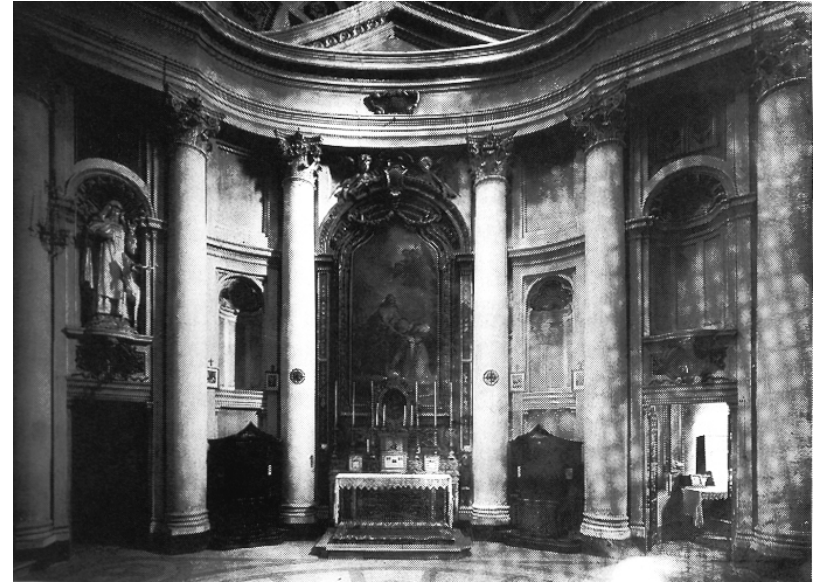


San Carlo - Exterior

Borromini used complex geometric constructs to create the shapes of his buildings. By overlapping the shapes and interpolating, he could create dynamic form. He experimented with complex curves more than anyone else of his time.

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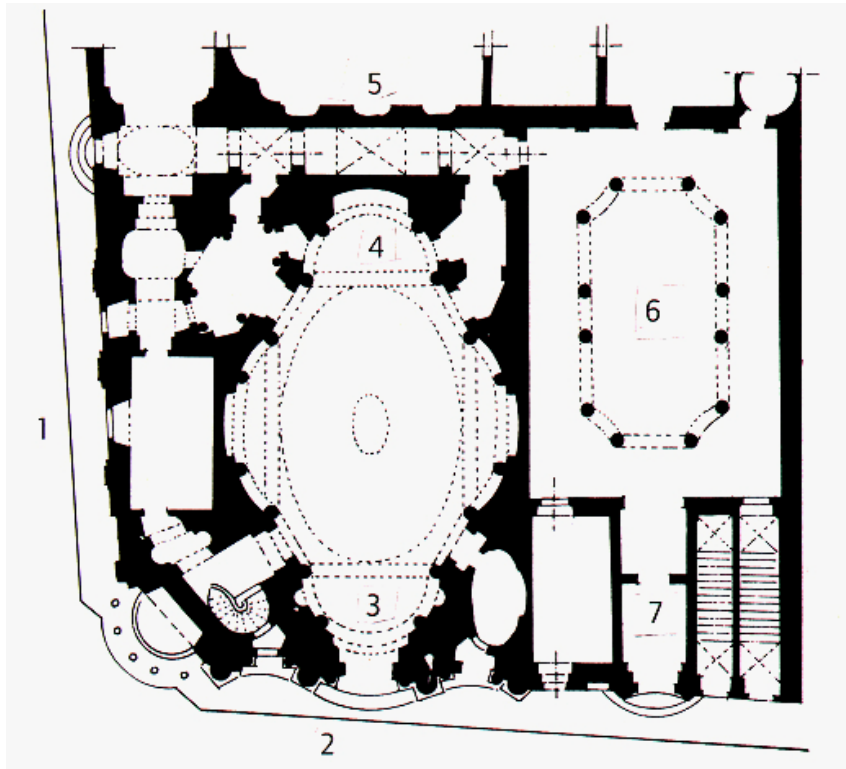
San Carlo - NAVE



San Carlo - Dome

Borromini used the combination of convex & concave curves to create the parallax condition to give the illusion that this monastic church was larger.

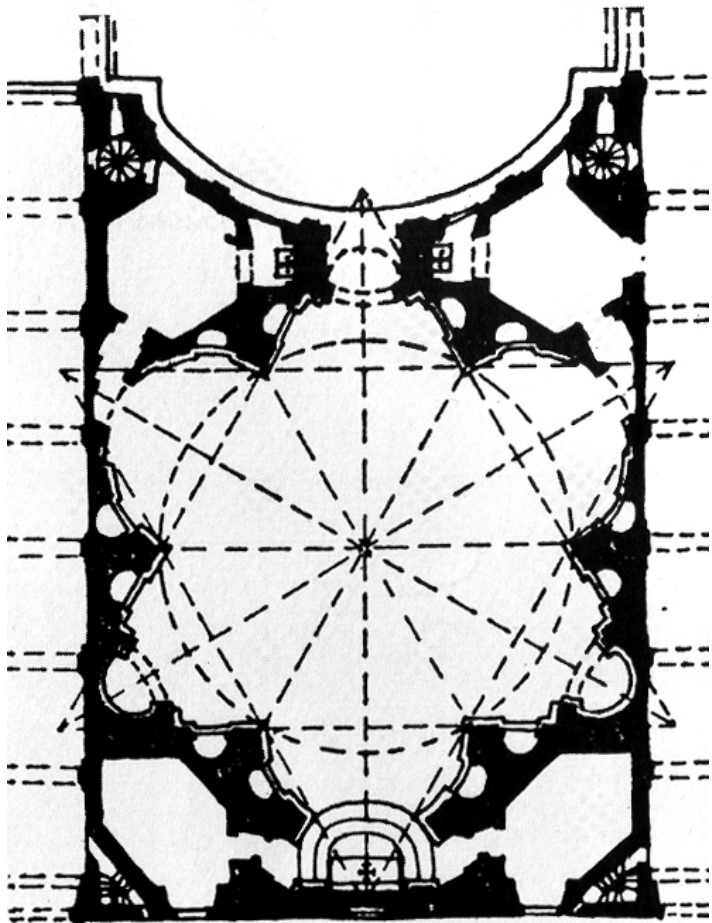
The paired columns allowed him to frame art & Openings.



San Carlo - Plan

THE BAROQUE & ROCOCO – ITALY

- **Francesco Borromini (1599 – 1667)**
 - **San Ivo della Sapienza 1642-1662**
 - **Experiment in curvature & form**



San Ivo - Exterior



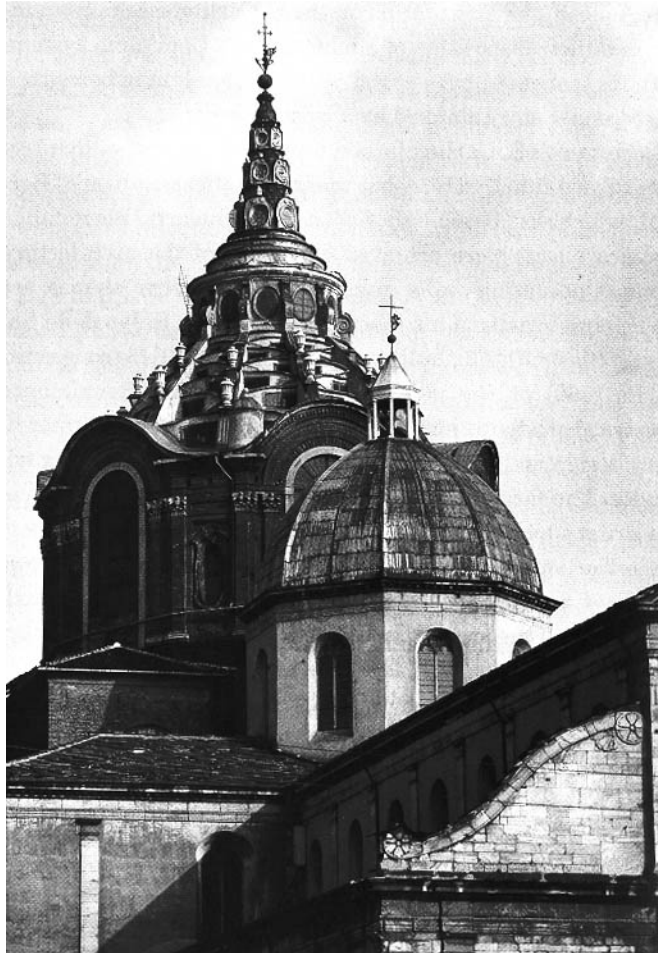
San Ivo - Dome

Borromini used the combination of convex & concave curves to create a complex shape to the nave & Dome which gave it a character like no other. Borromini was the most aggressive in his use of curved forms.

THE BAROQUE & ROCOCO – ITALY

- **Guarino Guarini (1624 – 1683)**
 - **Capella SS. Sindone 1667-1690**
 - **Holds the Holy Shroud of Jesus**

Guarini used windows inside of the intersecting arches to add light to the dome. The windows were barely visible from below adding to the mysticism.



Capella SS. Sindone - Exterior



Capella SS. Sindone - Dome

THE BAROQUE & ROCOCO – ITALY

Guarino Guarini (1624 – 1683)

- **San Lorenzo Turin Cathedral 1666-1680**



San Lorenzo - Nave



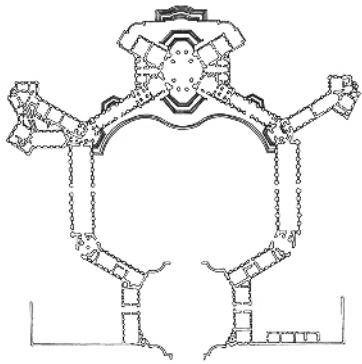
San Lorenzo - Dome

Guarini worked with light & shadow to create a higher level of mysticism. This comes from his theological training. The domes were well lit. The Naves were lit dimly with specific features lit for effect.

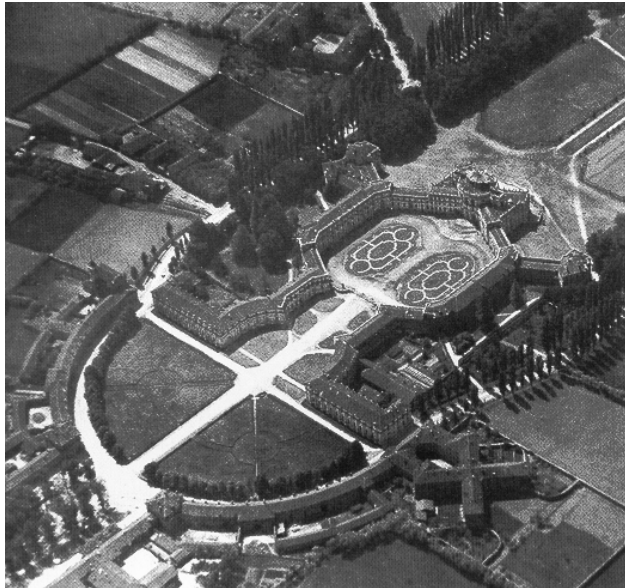
Guarini used arches to emphasize the art & alters. This allowed him to create taller spaces

THE BAROQUE & ROCOCO – ITALY

- Filippo Juvara (1678 – 1736)
 - Stupinigi 1729-1733
 - Best example of Italian Rococo



Juvara used painted forms (entablatures, coffers, etc) & scenes to create a sense of folly. Highly ornate. Palladian in arrangement



San Lorenzo - Nave



Stupinigi Palace – Great Hall

THE BAROQUE & ROCOCO- FURNISHINGS

- **Elaborately carved wood cabinets & Chests.**
 - **Like their Architecture – Very Elaborate and Curving**
 - **Metal or Precious stone inlays**
- **Elaborately Carved Wood Chairs with Bright Upholstery**
 - **Baroque – Large Dominating Bulging forms**
 - **Rococo – Delicate Curves & Forms**
 - **Metal or Precious stone inlays**
- **Ornate Marble Fireplace & Mantels**
- **Silk, Velvet, & Damask wall coverings**
- **Decorative Crystal & Metal Chandeliers**
- **Musical Instruments – Harps, Harpsichords.**
- **Parquet or Marble Tile Floors**
- **Painted & Gilded Plaster Ornament**

THE BAROQUE & ROCOCO – AUSTRIA

•The Hapsburgs

- Rudolph became Holy Roman Emperor in 1273 & Family held title until 19th Century
- Lands stretched from Modern day Hungary to Spain
- Held Royal title over Austria
 - King Ferdinand & Queen Isabella of Spain were Cousins by Marriage
 - Spain & Austria were strongly linked

• The Spanish Colonized. The Austrians settled Central & Eastern Europe.

- Both drove Ottomans from Europe.
- Constant Wars with German States, Prussia, Italian States, & France.
- Devout Catholics that fought for Christianity
 - Fought Reformation



THE BAROQUE & ROCOCO – AUSTRIA

•The Hapsburgs

• Hapsburgs of Note:

- Maximillion I brought Peace to the region (Germany Prussia France)**
 - He is Grandfather to Charles V**
- Charles V Holy Roman Emperor & Colonized Americas 1516-1556**
 - Brought Spanish Land under Hapsburg rule for good**
 - Split Empire under his two sons Philip II (Spain) & Ferdinand I (Austria)**
- Maria Theresa – First Female ruler in Europe 1700's in Austria**
 - Husband Francis I was considered Holy Roman Emperor – puppet head of state.**

THE BAROQUE & ROCOCO – AUSTRIA

Antonio Carlone (1686-1708)

- Monastery St. Florian 1718-1724

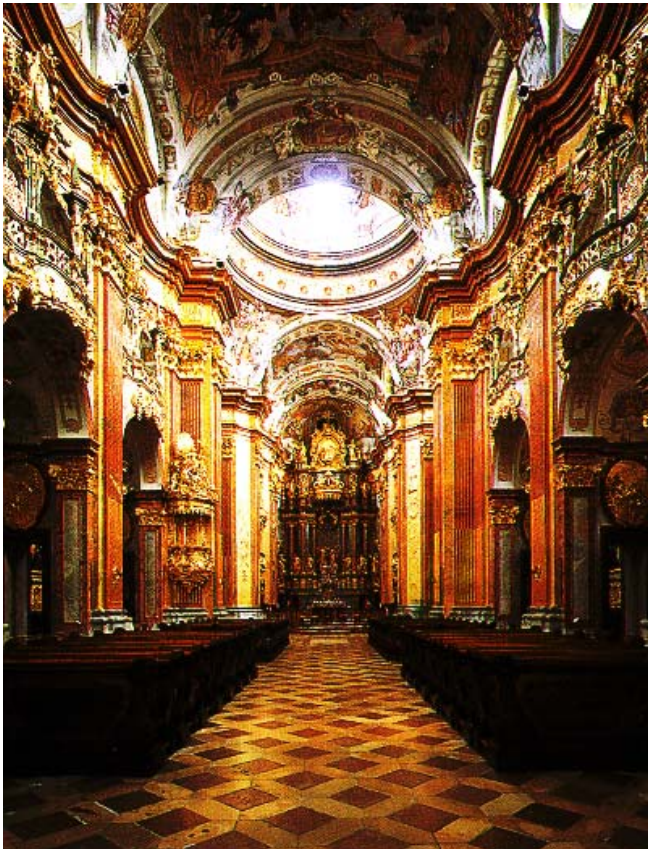


St. Florian – Marble Hall

Carlone brought the Italian style to Austria. The obvious influences are the High Baroque Period/Rococo. This is evident by the use of the paired Corinthian columns & sculptural entablature. But then by using the smooth sail vaulted ceiling with Painted architectural elements & ornament, the Rococo style becomes evident. Most projects realize themselves between both the Baroque & Rococo.

THE BAROQUE & ROCOCO – AUSTRIA

- Jakob Prandtauer (1660 – 1726)
 - Abbey of Melk 1702-1738



Abbey of Melk – Nave

Prandtauer focused the design energy upward in the space. In the Nave he used Quadro Riportato paintings to depict religious themes. He used a typical Corinthian Pilaster. In between the pilasters, Prandtauer used curved walls & arches to open up the space. The entablature is highly ornate with Floral elements. There are large arched windows in the clerestory of the barrel vaulted nave.



Abbey of Melk – Dome

THE BAROQUE & ROCOCO – AUSTRIA

- Jakob Prandtauer (1660 – 1726)
 - Abbey of Melk 1702-1738



Abbey of Melk – Library

In the library, Prandtauer focused the design energy upward in the space, once again. He used a sail vaulted ceiling with a plaster entablature. The ceiling is painted in Di Sotto in Su style. The painting depicts other architectural elements and the sky above. The Corinthian Pilasters and trim soar upward & hold the balcony. The library is more Rococo than Baroque.



Abbey of Melk – Exterior

THE BAROQUE & ROCOCO – AUSTRIA

Johann Fischer Von Erlach (1656 – 1723)

- **Karlskirche 1716-1737**
- **Master of Austria Architecture**



Karlskirche – Nave

This church has an oval nave with 2 levels of windows to bring light in to flood the space. The Corinthian paired columns frame the arched openings that lead to adjoining chapels (4 major & 2 Minor). The large arched openings create dark thresholds between well lit sanctuary spaces. An arch is used to frame the apse for a large sunburst. This is a baroque Church with a Rococo Dome. The church is a great example of how to use light & Shadow.



Karlskirche – Exterior

THE BAROQUE & ROCOCO – GERMANY

- **Domenikus Zimmerman (1685 – 1766)**
 - **Die Weis Fussen 1744-1754**



Die Weis – Nave

This church has an oval nave with large windows to bring light in to flood the space. The Corinthian paired columns frame the windows. An arch is used to frame the altar. This is a Rococo Church. Baroque in Plan, the elements of the church are simple & classical. The ornamentation of it becomes fanciful with the Di Sotto in Su painting on the Sail vaulted ceiling.



THE BAROQUE & ROCOCO – GERMANY

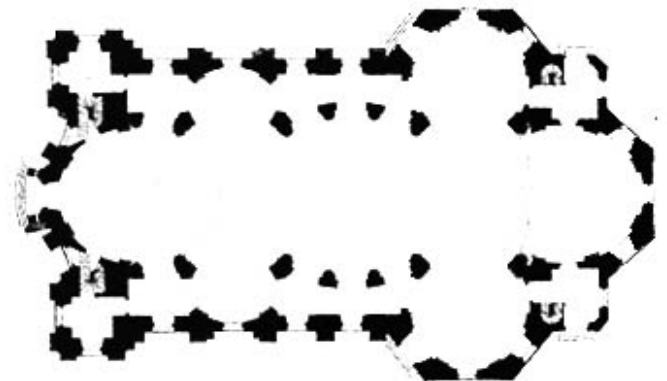
Johann Balthasar Neumann (1687 – 17553)

- **Vierzehnheiligen 1742-1772**
- **Master Architect of Germany**



Vierzehnheiligen – Nave

This Pilgrimage church has a complex layout of highly divided spaces in the form of a Latin Cross. The 2 transepts are a series of ovals that divide a large series of ovals perpendicular to it. It is Baroque in Plan. The Rococo Barrel vaulted ceiling is broken up with large windows which fill the space with directional light. The Altar is framed with windows on either side. The central shrine houses religious relics & pays homage to 14 martyred saints.



Vierzehnheiligen – Plan

THE BAROQUE & ROCOCO – GERMANY

- Johann Balthasar Neumann (1687 – 17553)
 - Residenz Wurzburg 1734-1753



Würzburg – Grand stair

This Grand Stair hall includes the a baroque system of upward movement as patterned after Palladio & is Baroque in plan. The elaborate ceiling painting, rococo in nature, is supported by Corinthian Pilasters & bas relief sculptures in the framed openings between them. This residence is Rococo in ornament.



Würzburg – Ceiling

THE BAROQUE & ROCOCO – FRENCH

- French Renaissance Styles lead to Baroque more easily than Italian
 - Were less stringent about the orders.
 - Less extreme & Elaborate than the Austrian or Italian
 - Emphasis on the Baroque love of grandeur
 - to glorify royalty – Louis XIV
 - Trade & Colonization lead to added wealth & Prestige
 - Mostly by Aristocracy but now developing an upper class



Hotel St. Louis - Paris

Rococo ornament & color.
Elaborate Parquet flooring &
ornate metal & Crystal
Chandeliers.

A good sign of Baroque design
within French design is the
Harpsichord richly painted with
inlays of metal.

THE BAROQUE & ROCOCO – FRENCH

- The French Grand Master
- Francois Mansart (1598 – 1667)
 - Val De Grace 1645-1667
 - Bernini influenced the design directly & indirectly



St, peters - Baldacchino



Val-de-Grace – altar

THE BAROQUE & ROCOCO – FRENCH

- Jules Hardouin Mansart (1619 – 1690)
 - Church of the Invalides 1677-1706
 - Nephew of Francois Mansart

The oval nave church used light and shadow well. By centering the altar in an arch framed by paired Corinthian columns, & back lighting it with a window.

The dome uses Di sotto in su paintings & exaggerated coffers to give the illusion of taller space.

The altar is patterned after the Baldacchino by Bernini & Val De Grace by his uncle, Francois

Best example of the French Baroque Church.



Church of the Invalides – Nave

THE BAROQUE & ROCOCO – FRENCH

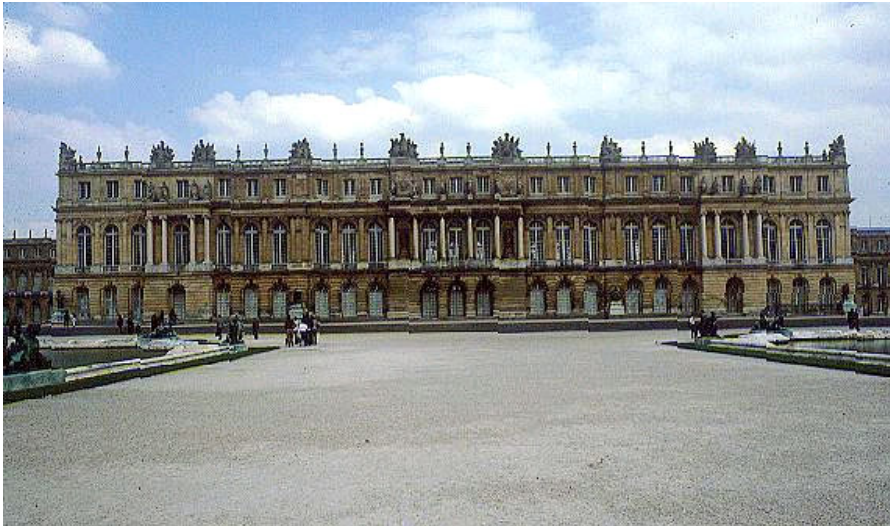
- Charles LeVau (1612-1670) & Jules Hardouin Mansart (1619 – 1690)
 - Palace at Versailles
 - Commissioned by Louis XIV

The estate home for Louis XIV. It was to be more lavish than any other noble palace in Europe. A great example of the French Baroque for Secular buildings.

The building incorporated principles of Palladio from the front side. The raised marble plaza sets up the entry as does the wings of the building. The gardens in the rear & the front plazas begin to blur the design from the city to the interior.



Versailles – Front Facade



Versailles – Garden Facade



Versailles – Exterior

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Versailles – Hall of Hercules



Versailles – Chapel

Opulent color was used to give the rooms their prominence. In the Hall of Hercules, the painted ceiling with plaster framing is reminiscent of the Austrian Baroque. The chapel by Mansart uses a marble tiled floor & a gilded entablature to pop out the plaster ornament. Both in the Baroque style.

THE BAROQUE & ROCOCO – FRENCH

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Versailles – Bedroom



Versailles – Salon of Abundance

Silk & Velvet wall covering along with Plaster entablatures with both gilded & Painted ornamentation help create the “Louis XIV” style of the French Baroque. Intricate wood chests & furniture help finish the space.

THE BAROQUE & ROCOCO – FRENCH

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Versailles – Gallerie de Glace

Rich Marble columns & Pilasters line the Gallerie de Glace. Huge French doors open onto the Garden Crystal chandeliers line the space. Parquet floors Lead the length for these gathering spaces. In the Salon of Mirrors, wool woven rugs are used finish the floors.



Versailles – Salon of mirrors

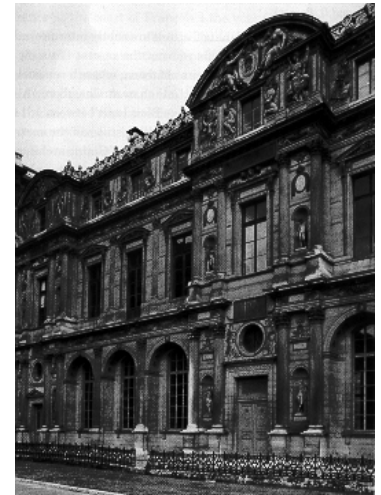
THE BAROQUE & ROCOCO – FRENCH

Charles LeBrun, Jules Hardouin Mansart, Louis Le Vau, Claude Perrault

- La Louvre 1661 - 1671
 - Commissioned by Louis XIV (he was very picky)
 - Create a City Palace to Rival Versailles
 - Conglomeration of Pavilions by different architects of different styles.
 - Starts to turn away from Baroque & Become Neoclassical



The Louvre - Exterior



THE BAROQUE & ROCOCO – FRENCH

- Charles LeBrun, Jules Hardouin Mansart, Louis Le Vau, Claude Perrault
- La Louvre 1661 - 1671
 - Commissioned by Louis XIV
 - High Baroque style –
 - sculptural ornament & Paintings



The Louvre - Interior