

2020-09-21 - Lecture 14

13.2 Diffusion of the Baroque :: Life as Theater

- 1) **Baroque Architecture:** Extravagant, dramatic, emotional interpretation of classicism of the Italian Renaissance, sometimes expressing the triumph of the Catholic Church. Baroque urban form and public space become the “stage set,” so to speak, for life in the city.
- 2) **Carlo Fontana (1638-1714)** trained and influenced many architects in Rome, who then went out to propagate the Baroque aesthetic in Sicily, Germany, Austria, Spain, and Portugal. His own work included:
 - **San Marcello al Corso (1675)** in Rome. Three concave layered facade with ascending temple piece and concave brackets against the temple. Projecting entry piece with pairs of columns and broken segmental portico and blind window. Effusive amount of sculpture and finials.
 - **Ospizio di San Michele (c 1690)** in Rome. A penal institution controlled by a level of absolute silence. Built around courtyards. Included a church.
 - **Cybo Chapel in Santa Maria del Popolo (c 1680)** in Rome. An elaborate Baroque chapel that contains effusive use of frescos, paintings, multi-colored marble.
- 3) **Filippo Raguzzini (1680-1771)**
 - **Sant’Ignazio Piazza and Apartments (1725)** in Rome. Apartment buildings help shape a small urban space which also contains a dominant Baroque Church by **Orazio Grassi** of about the same time (1722). Apartments buildings have concave facades and elements, which shape oval *negative spaces* and create a layering effect, as a theater stage set. Small neighborhood streets seem to emerge from behind the layers into the public square.
- 4) **Sicily** — three works by two architects
 - **Catania Cathedral (1711)** by **Gian Battista Vaccarini**. Elaborate, geometrically complex arrangement of columns and entablature jutting out in three different directions. Sculptural and plastic use of detail carving of cartouches, segmental pediments, infill, decoration, multi-colors, finials, and sculpture. The upper story gives the impression of being a temple-like piece, but it’s not completely articulated as one.
 - **Rosario Gagliardi Architect (1698-1762).**
 - San Giorgio in Modica (c 1740)**
 - San Giorgio in Ragusa (c 1740)**

These two churches are similar. They both have lower stories that are deeply articulated, with convex projecting entry pieces that rise hierarchically to a height of three levels. Modica has pairs of columns. Ragusa contains triplets of columns. Columns rise with a natural sense of diminution. The deeply modulated facades create column and entablatures that are vigorously jogging in and out, creating deep shadows and depth. Each facade has elaborate brackets that seem to support the second level. Abundant use of sculpture and finials.
- 5) **Turin and Naples** — two works by two architects
 - **Palazzo Stupinigi (c 1720)** near **Turin** for the Dukes of Savoy. Architect: **Filippo Juvarra (1678-1736)** Fontana’s most accomplished student.

Palazzo Stupinigi demonstrates strong **Baroque** features such as its elaborate, ostentatious cornice line of sculptures and finials, with the dramatic crowning use of a full-size stag as the finial on its Baroque dome. The angles of the wings are odd for a Classical building. Yet the

lower levels of the facade show a sense of tighter control over the classical language. Stupinigi's interior view certainly seems to suggest a setting for dramatic, staged social events.

- **Reggia of Caserta** (1750) near **Naples** for the King of Naples

Architect: **Luigi Vanvitelli (1700-1773)**

Very large complex block with four internal courtyards and dramatic formal gardens extending great distances from the palace. The principal facade is a five-part facade including a central block, flanking symmetrical blocks with their own local centers, and outside of those, articulated and projecting corner pavilion blocks. This palace seems more of a controlled and restrained classicism, but has some Baroque oddities and flourishes, such as the punched windows in the entablature. The siting and landscape plan are very flamboyant and theatrical.

6) **Vienna** and near **Bayreuth** (Germany) — two works by two architects

- Movement of French style **Rococo** into Germany after 1714. Rococo style was named for the French word **rocaille**, meaning rock grotto formations, and most likely in reference to the proliferation of complex, flamboyant sculptural detail suggesting movement and dynamism.

- **Karlskirche** in **Vienna (1725)**

Architect: Johann Bernhard **Fischer von Erlach** (1656-1723).

Work finished by his son, Joseph Emmanuel, after Johann's death.

Five-part facade. Central block entry piece maintains a stolid classical arrangement with a balustrade rising behind the pediment. Proportions correct. Tall oval drum and dome beyond are very Baroque with oval window, and convex pilasters and drum surface supporting a compressed flat entablature. Dome topped with a small tempietto or cupola piece. Beside the central block are two viewing towers that have spiraling carvings, suggestive of Solomonic columns, that evoke eastern Mediterranean influence. Facade is anchored with end pavilions with strange proportions and elements including cartouche-like window openings in fanciful gable forms crowned with strange pillowed roof forms.

Inside of Karlskirche are elaborate, dramatic sculpture arrangements including figures and sun rays, multi-colored marbles, and ceiling frescos.

- **Vierzehnheiligen** near **Bayreuth**, Germany (1743)

Architect: **Balthasar Neumann (1687-1753)**

The word **Vierzehnheiligen** is German for **Fourteen Holy Helpers**

Pronounced: (ver-zen-HEIL-e-gen)

Church plan based on intersecting ovals and circles. Resulting geometry of structural support extremely complex system of angles for columns, entablatures, and vaulting undulating in the upper story. **Multi-colored marbles, ceiling frescos, elaborate complex decoration and statuary.** Although the principal elements used are still Classical, the prolific and complicated arrangements are rich, dramatic, and flamboyant. **Vierzehnheiligen can be considered Baroque or Rococo** for the purposes of this course.

7) **Spain** and **Portugal** — three works by three architects

- **Churrigueresque** is a term meaning the Spanish Baroque. The word refers to three brothers named Churriguera, who designed in this idiom.

Pronounced: (chewrr-ee-gur-ES-kay)

- **Palacio de San Telmo (1722)** in **Seville.**

Architect: **Leonardo de Figueroa (1650-1730)**

Front entry pavilion dramatically steps forward in a layered concatenation of deeply

carved columns, stepped entablatures, a projecting balcony above the deeply carved front door. The balcony on the second level has a wide elliptical segmental pediment carved with portraits. The columns are paired and rise in diminution with proliferations of statuary at their bases. The third level suggests a temple piece but it's not entirely clear due to the complexity of the design. This is an example of **churrigueresque**.

- **Santiago de Compostela** facade. (c 1720) in **Compostela**.
Architect: **Fernando de Casas y Novoa (1690-1749)**

This church was the destination for 11th century pilgrimages. Its churrigueresque facade is an addition. The facade is framed by two tall elaborate towers that are suggestive of Gothic westworks. The towers are, in fact, made up of Classical elements that are arranged and assembled in an elaborate and detailed Baroque fashion. Columns seem to be properly proportioned, but are completely disengaged from the facade therefore their pedestals and entablatures jut out to accept them. The facade rises like this through a proliferation of carving and ornament, flourishes, balustrades, finials, inset statuary, broken pediments, scroll pieces, and more. This is an example of **churrigueresque**.

- **Mafra Monastery** (1720) near **Lisbon**. For **João V** (pronounced: ZHEEW-oww) of Portugal
Architect: **Ludovice (1670-1752)**

Large block-like monastery with a church at the entry and three large courtyards. The facade is five-part - but the hyphen bays have central pavilions so I call these pieces "B-prime" in my diagram. The central block of the facade, the entry to the church, is an abstracted flattened temple front with a rigorous adherence to the **classical** rules. There are a couple of odd details such as the niches for statuary on the front, and the broken entablature that allows for balconies above.

The twin towers are largely **Baroque** with entablatures that are concave, convex, and have parts that bump out to receive disengaged columns. Odd caps on the towers have oval windows deeply carved with brackets and finials.

The next parts of the facade outward are of another color, and are much simpler, restrained order. These pieces have local centers within them, and small **Classical** porticos projecting forward. The local centered portions have pedimented windows.

End pavilion blocks show classicality, but they are largely **Baroque**. but in the second story, are strangely proportioned. Base piece angled steeply of smooth ashlar. Entablature has punched attic windows. The roof form is evocative of an ogive curve tapering into a finial, but is oddly pillowed in the middle, with small oval windows that appear to puncture the cornice.