

# The Baroque / Rococo

Borromoni, Europe, and Latin America

**Introduction to Architectural History**

Eugene Han

Spring 2020, 7:15 – 8:30 pm

Remote

- Baroque, all about perception of movement

**EARLY BAROQUE**

(1580 – 1620)

**HIGH BAROQUE**

(1620 – 1680)

**LATE BAROQUE**

(1680 – 1750)

---

Italy

---

France

---

Germany, Britain, Iberia,  
Russia, Central Europe,  
Latin America

## Key comments on the Baroque

- Highly decorative, elaborate
- Use of ovals over circles
- Coordination of perspectives, articulation of sub-spaces
  - Interacting spatial elements
- Grandeur and drama
- Sign of privilege, excess, wealth

# Baroque → barroco

- While the period spans roughly 1580 – 1750, the label for the style was given in the 19<sup>th</sup> century
- Used as a derogatory term (like Gothic)

Baroque → barroco



5

- The Portuguese word, '**barocco**' means **misshapen pearl**

## FRANCE

Louis Le Vau  
(1612 – 70)

Jules Hardouin Mansart  
(1646 – 1708)

## BRITAIN

Christopher Wren\*  
(1632 – 1723)

John Vanbrugh  
(1664 – 1726)

## GERMANY / AUSTRIA

Johann Bernhard Fischer  
von Erlach  
(1656 – 1723)

Jakob Prandtauer  
(1660 – 1726)

Johann Dientzenhofer  
(1663 – 1726)

Andreas Schluter  
(1664 – 1714)

Balthasar Neumann  
(1687 – 1753)

Joseph Emanuel Fischer  
von Erlach  
(1693 - 1742)

## SPAIN / PORTUGAL

Alonso Cano  
(1601 - 1667)

Pedro de Ribera  
(1681 – 1742)

Churriguera Family  
(various, 1665 - 1750)

## RUSSIA

Bartolomeo Rastrelli  
(1700 – 1771)

Dmitry Vasilyevich  
Ukhtomsky  
(1719 - 1774)



**Francesco Borromini**  
Swiss/Italian, 1599 - 1667



**Gian Lorenzo Bernini**  
Italian, 1598 - 1680

7

- The Italian 'stars' of the Baroque



8

Giacomo Barozzi da Vignola, *Church of the Gesù*, Rome, Italy (1580)

- Example of the Early Baroque





Giacomo Barozzi da Vignola, *Church of the Gesù*, Rome, Italy (1580)  
Leon Battista Alberti, *Santa Maria Novella*, Florence (1279 - 1470)







Giacomo Barozzi da Vignola, Church of the Gesù, Rome, Italy (1580)



# Gian Lorenzo Bernini

Italian, 1598 - 1680





Left: *The Ecstasy of St. Teresa* (1651)  
Right: *Apollo and Daphne* (1622 – 25)

- Probably best known for his sculptures, which represent the high-point of Baroque sculpture
- movement in the sculptures



Left: *The Rape of Proserpina* (1621 – 22)  
Right: *David* (1623 – 24)

- Composition composed of swirls → this also relevant in architecture





Left: Michelangelo, *David* (1501 - 04)  
Right: *David* (1623 - 24)

15

- Comparison sums up High Renaissance vs High Baroque
- Michelangelo's *David*, produce 100 years, perfectly illustrates proportions in balance
  - Posture of strength through proportion
- Bernini's *David*, in motion, angry, caught at the moment of heightened tension
  - Clothing accentuates movement



Left: *The Fountain of Triton* (1642 – 43)  
Right: *Neptune and Triton* (1622 – 23)

- Bees on tails – Barberini family





*The Baldachin at St. Peter's Basilica (1623)*





*The Baldachin at St. Peter's Basilica (1623)*

- Again bees – the House of Barberini







## Francesco Borromini

Italian, 1599 - 1667

- Better indication of Baroque architecture





21



Francesco Borromini, *San Carlo alle Quattro Fontane*, Rome, Italy (1638 - 46)

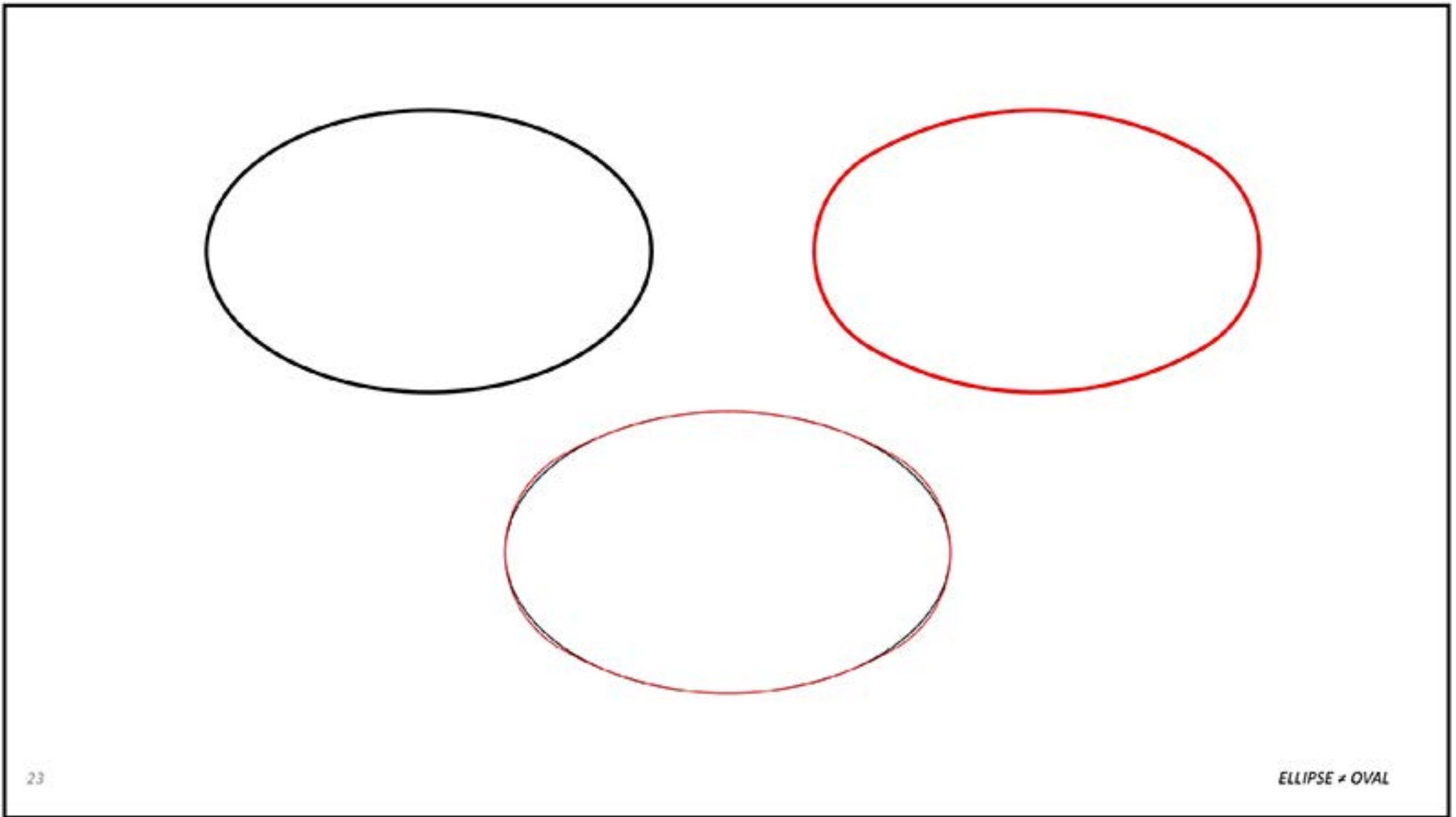
- Relatively small work, but one of the most important Baroque examples
- Undulation of the entablature
  - Not meant to be seen from a far, but up close (right)



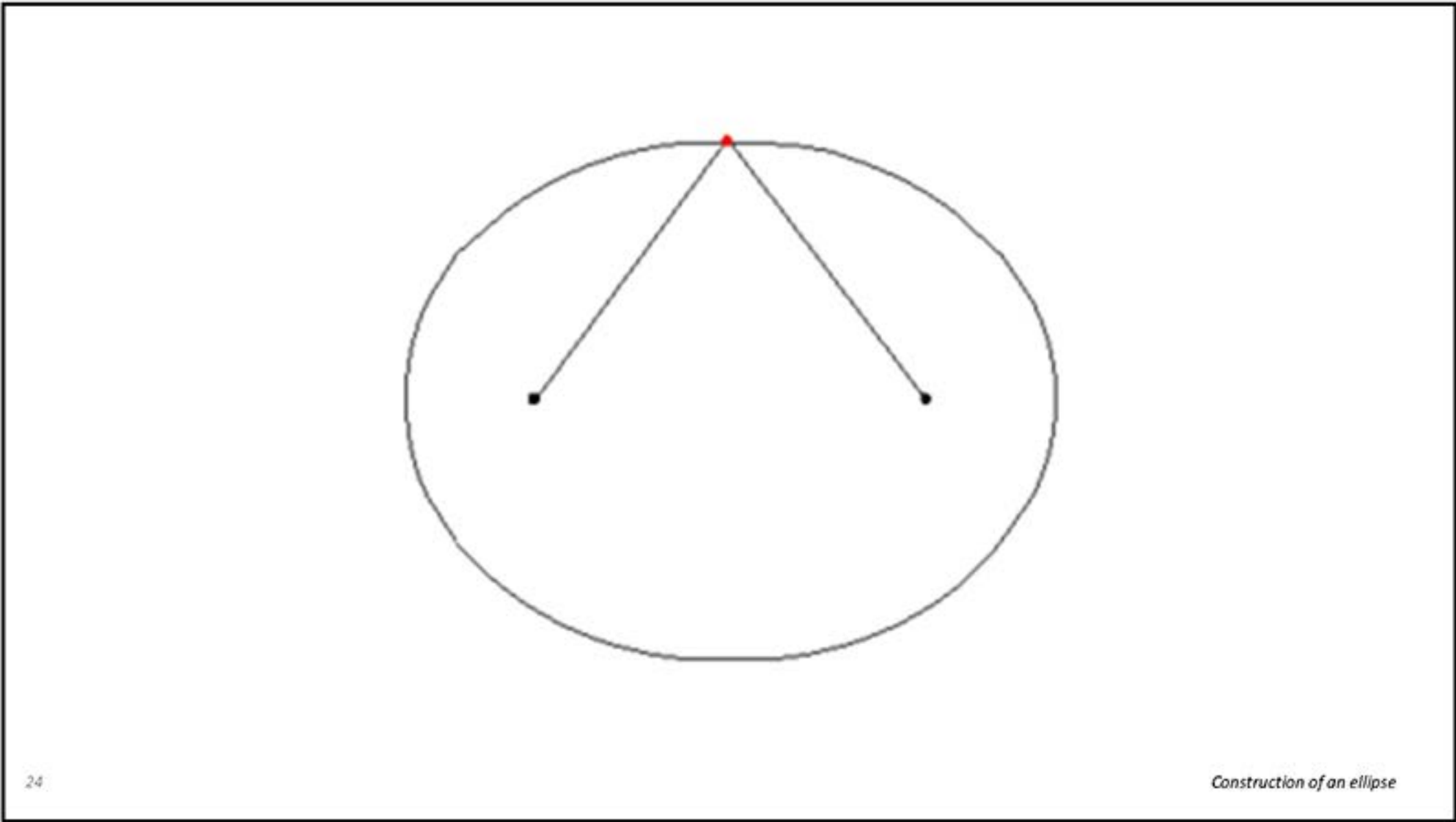


Francesco Borromini, *San Carlo alle Quattro Fontane*, Rome, Italy (1638 - 46)

- The underside of the dome
- Complex coffering



- Oval vs Ellipse



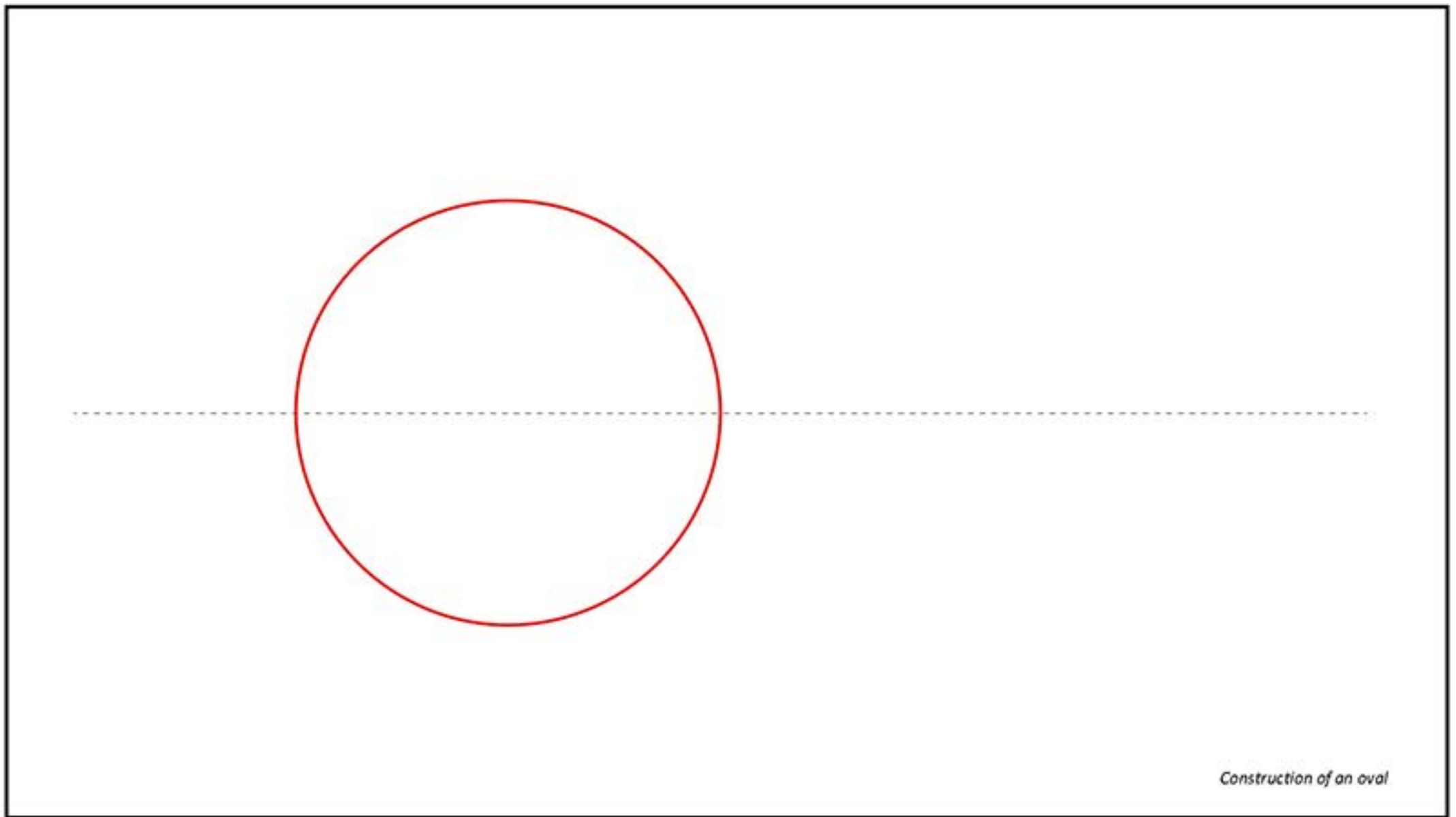
- Oval vs Ellipse





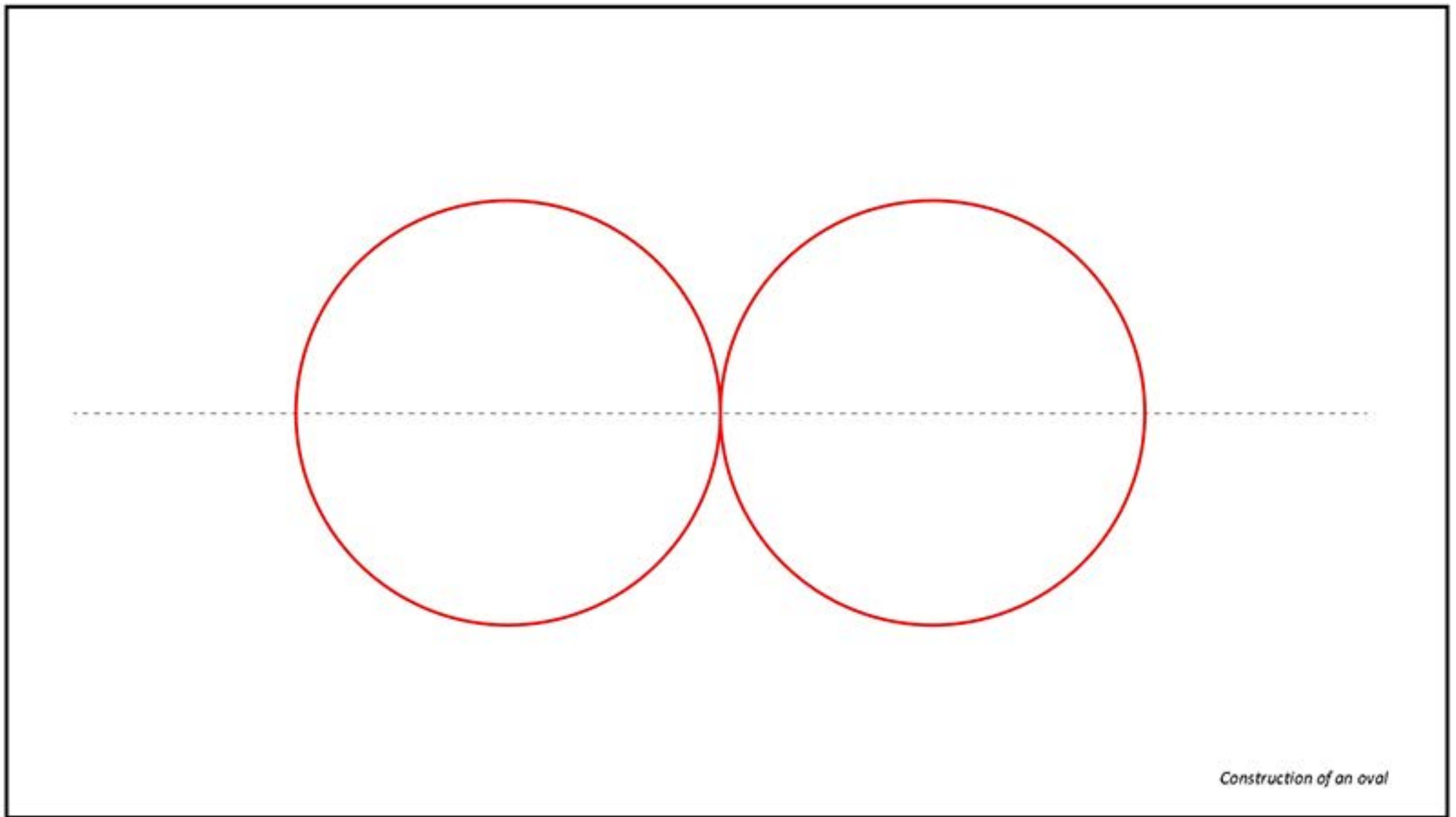
*Construction of an oval*

- Construction of the typical Baroque Oval



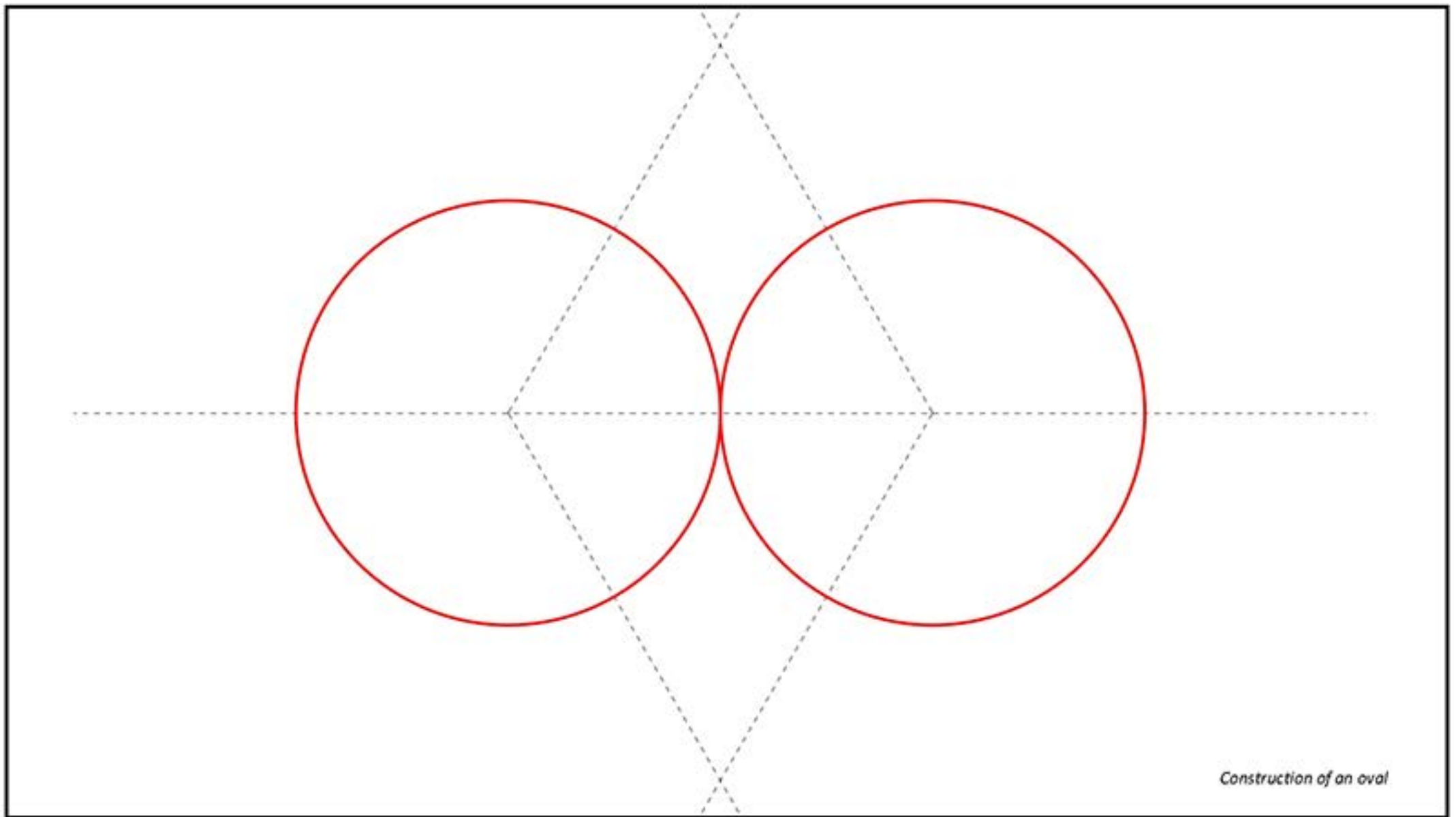
*Construction of an oval*

- Construction of the typical Baroque Oval

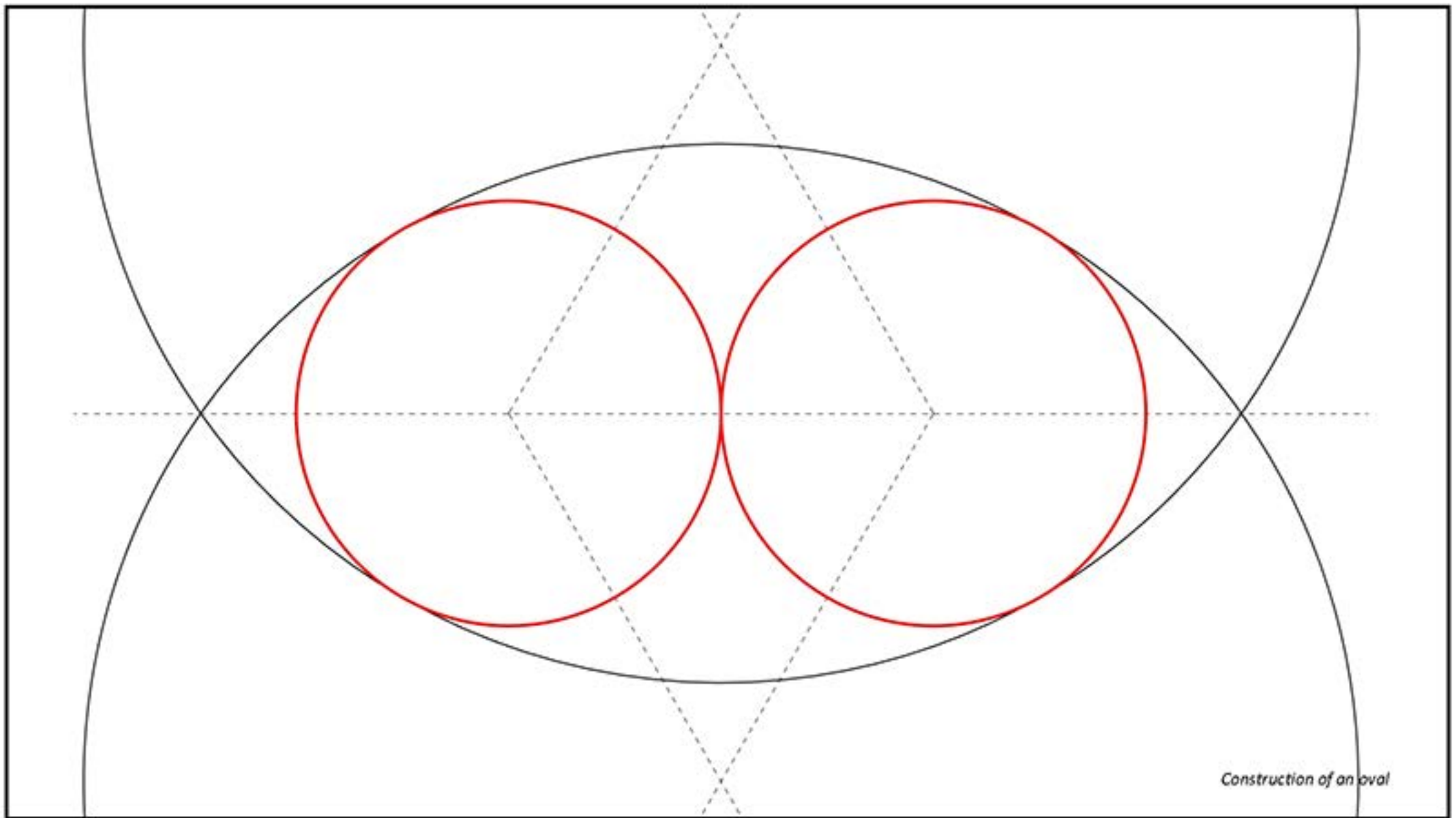


*Construction of an oval*

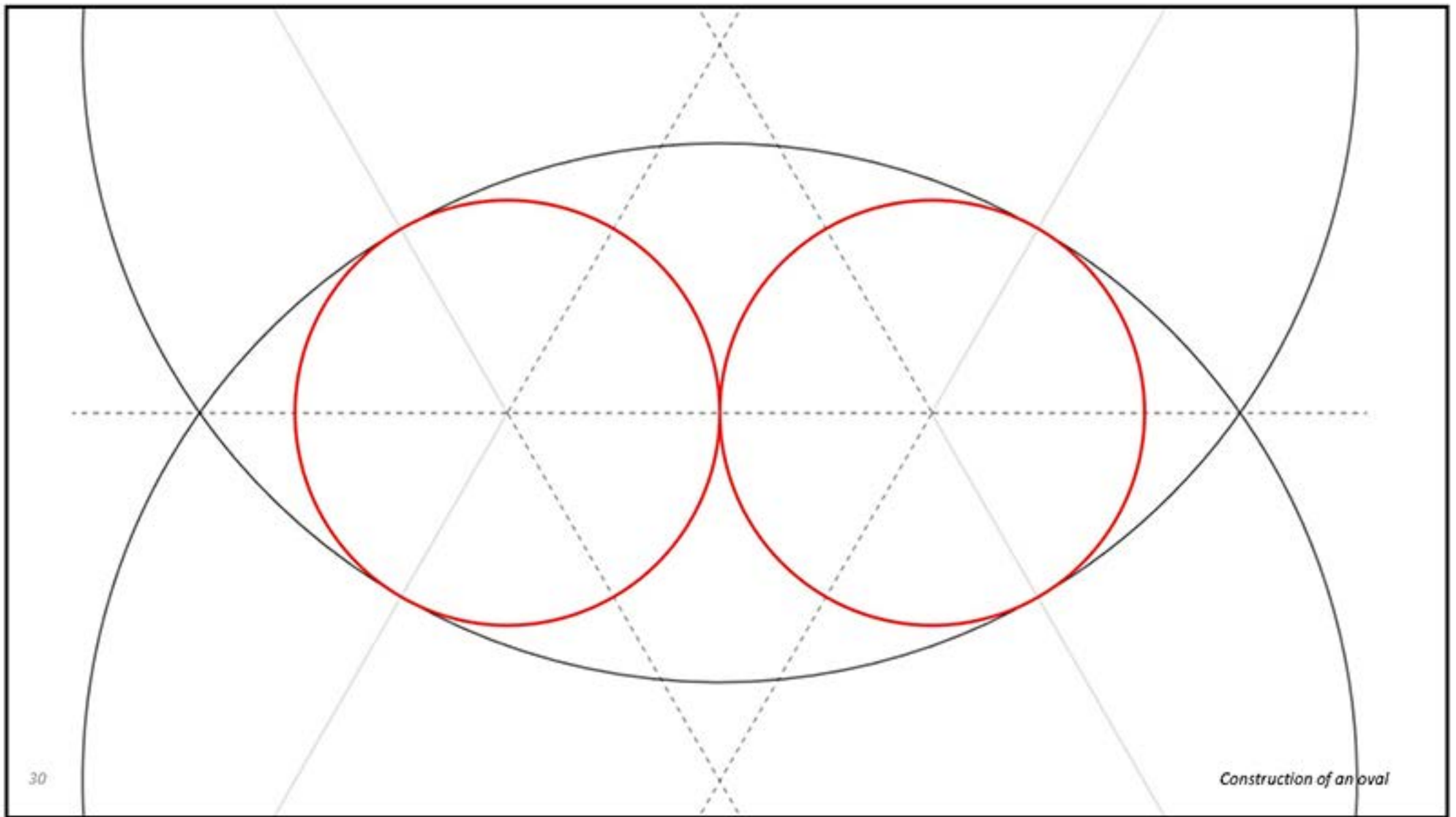
- Construction of the typical Baroque Oval



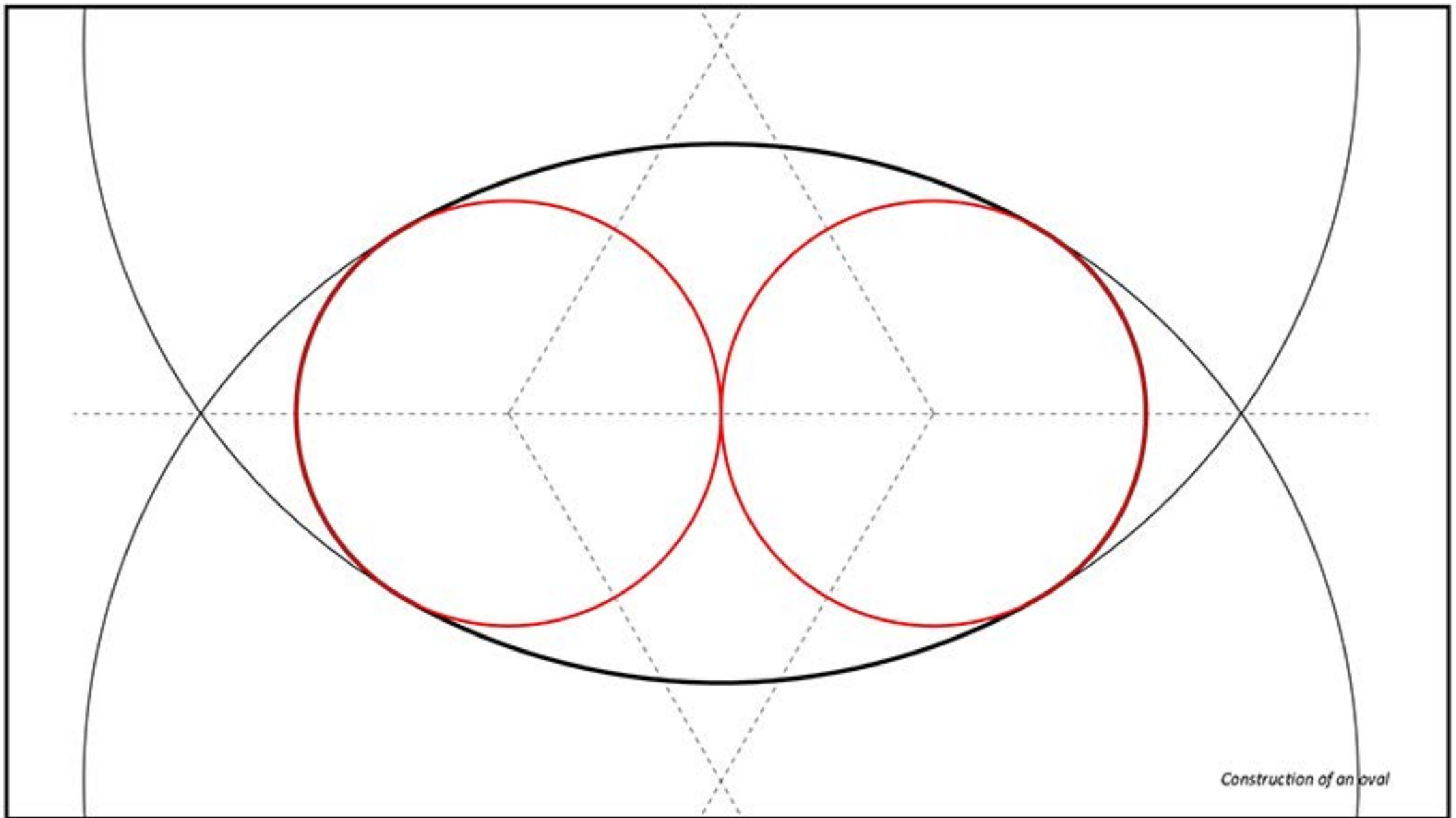
- Construction of the typical Baroque Oval



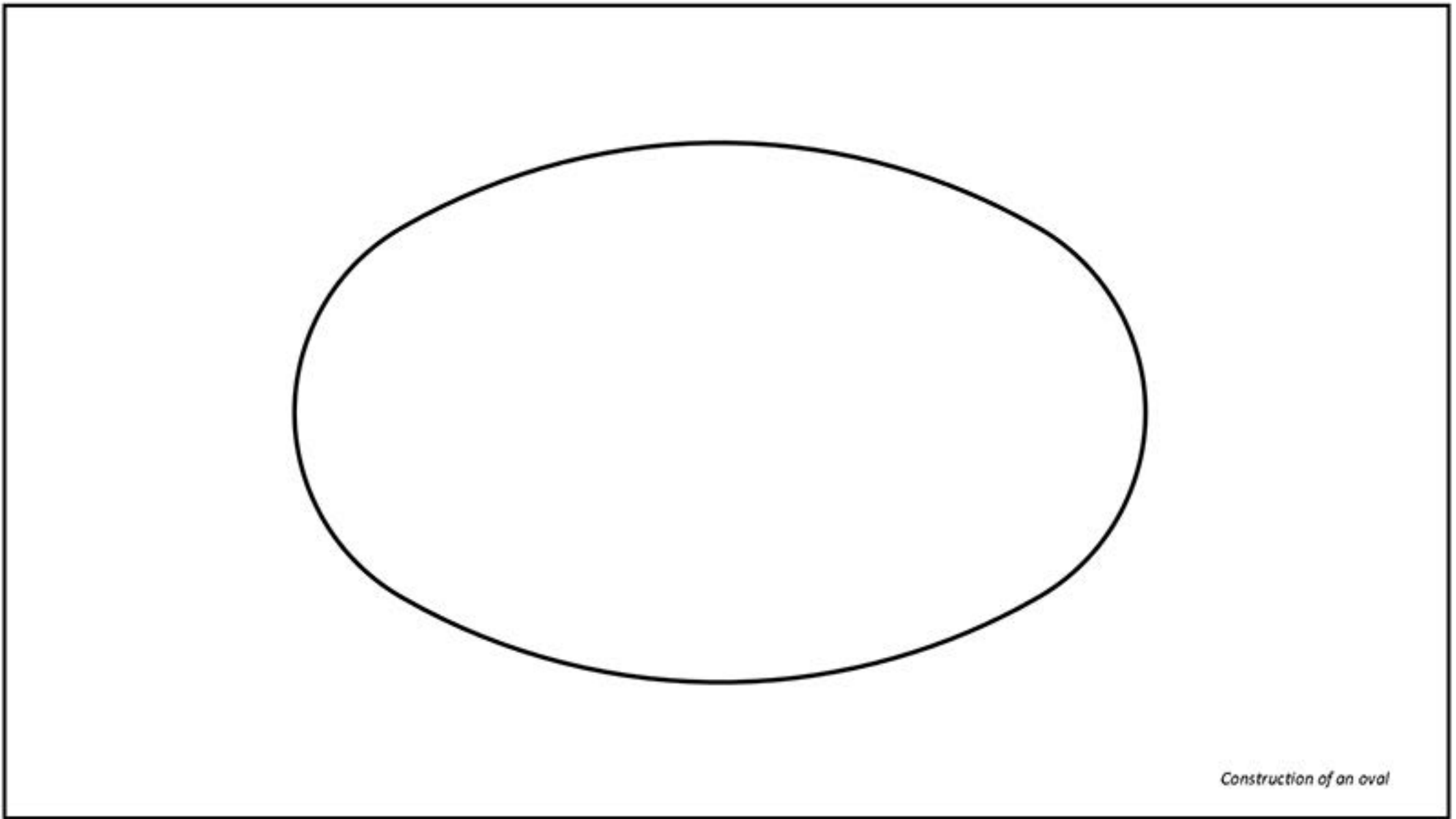
- Construction of the typical Baroque Oval



- Construction of the typical Baroque Oval

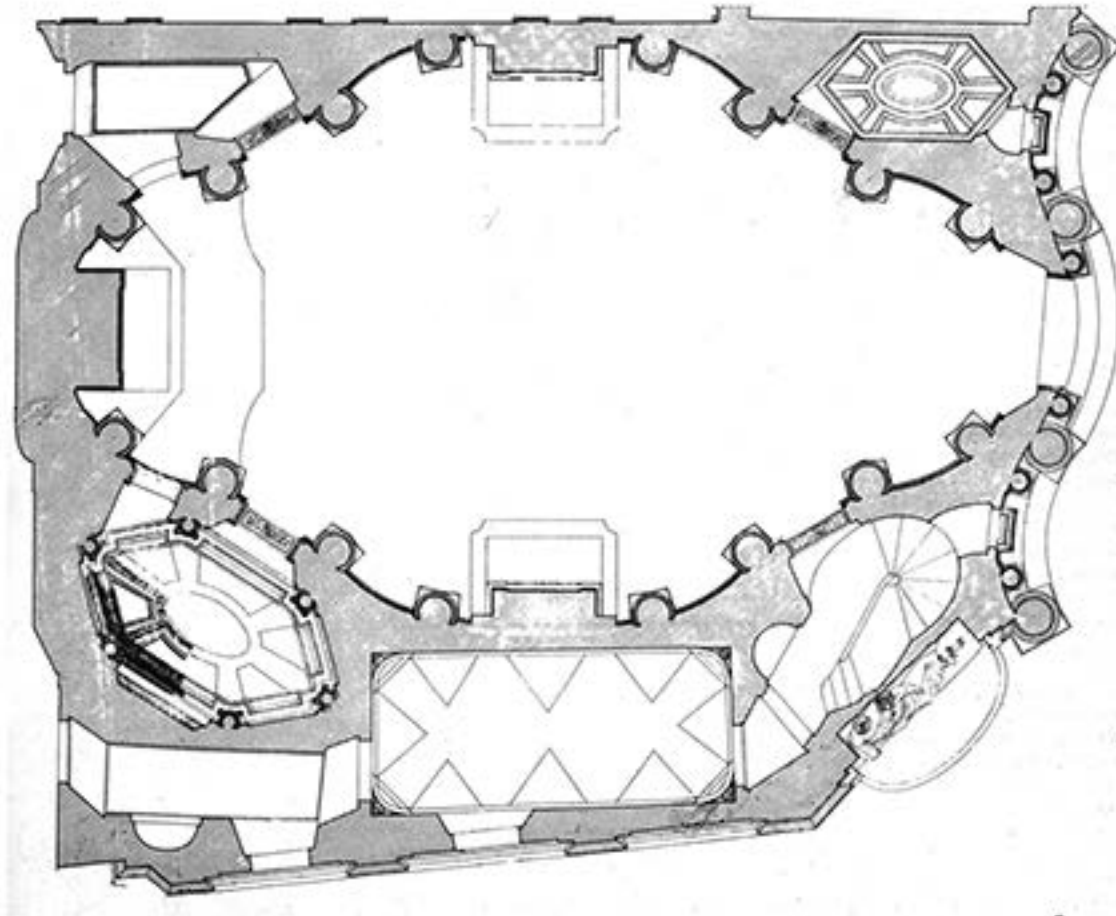


- Construction of the typical Baroque Oval



- Construction of the typical Baroque Oval

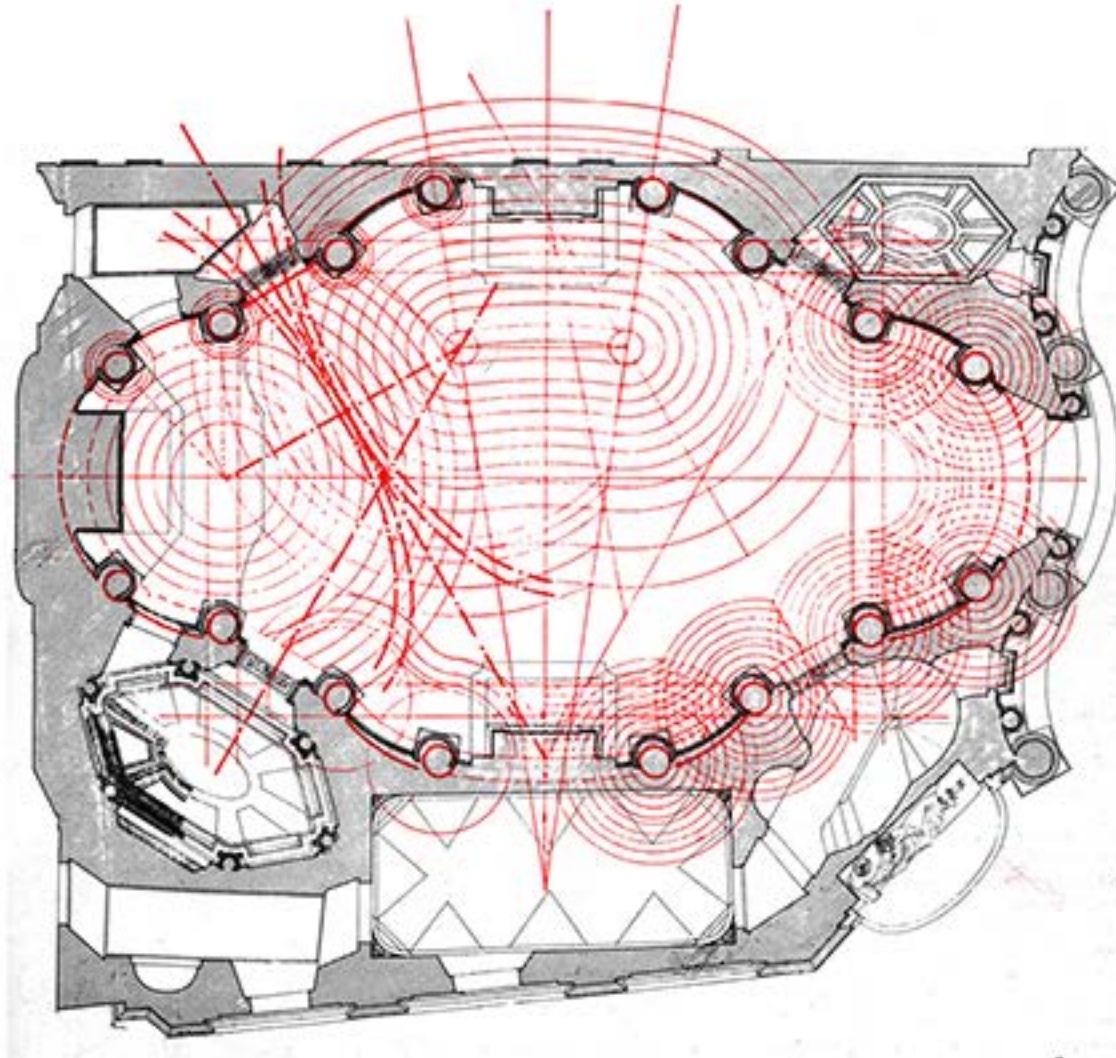




33

Francesco Borromini, *San Carlo alle Quattro Fontane*, Rome, Italy (1638 - 46)

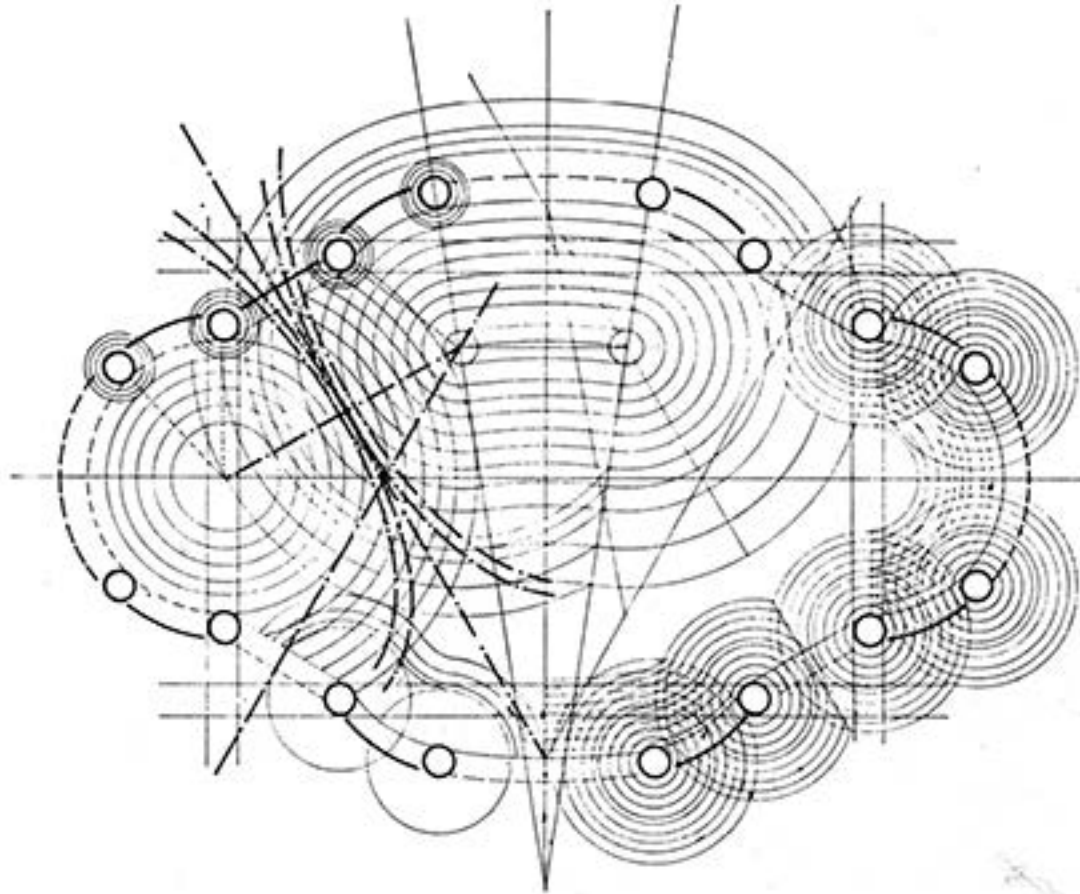
- Plan of Quattro Fontane



34

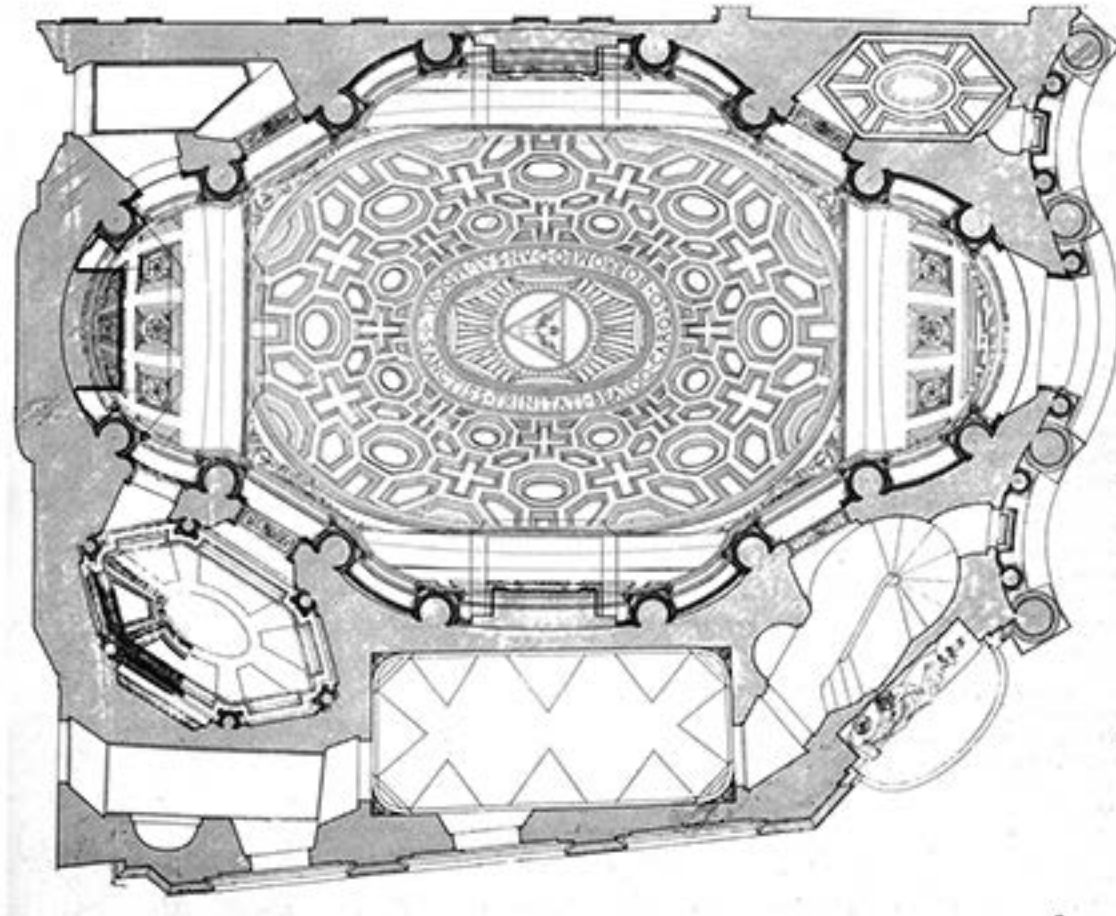
Francesco Borromini, *San Carlo alle Quattro Fontane*, Rome, Italy (1638 - 46)

- Composite of geometric guide lines from a series of ovals and circles





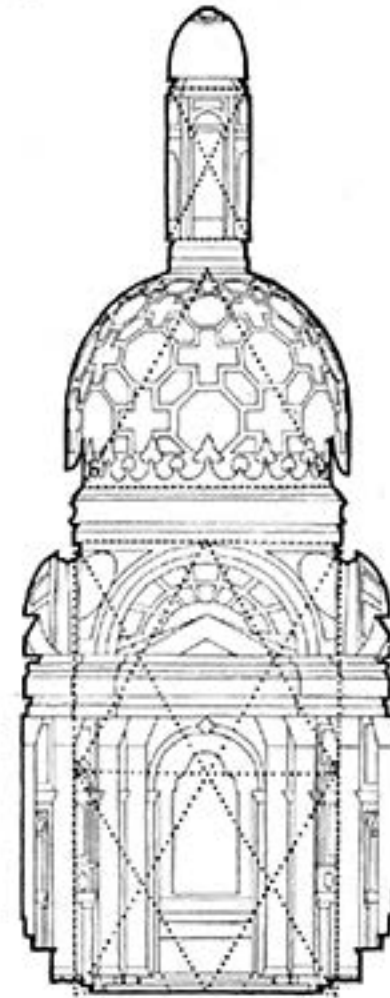
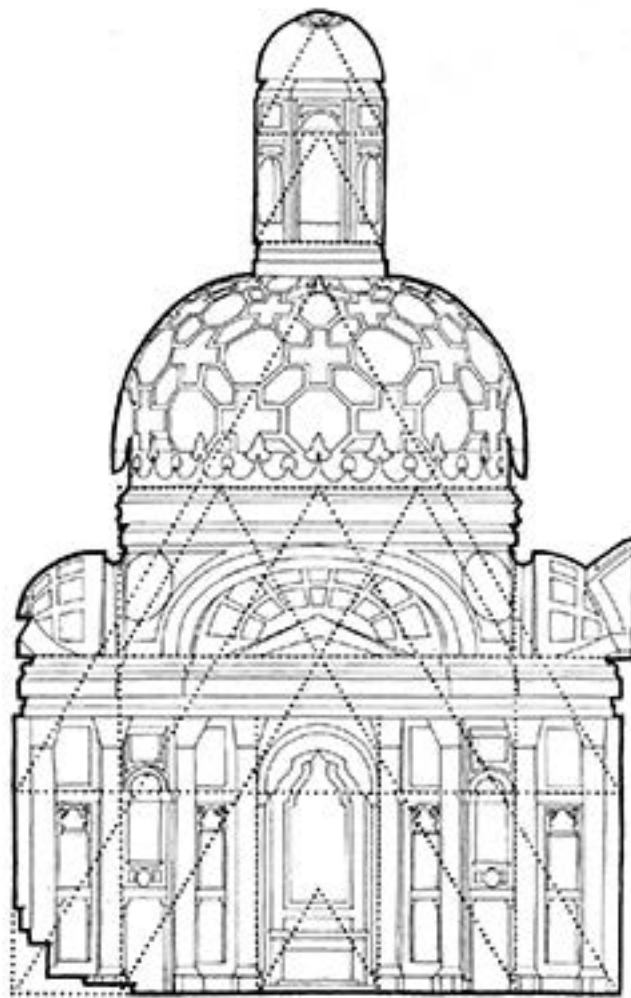
- Reflected ceiling plan



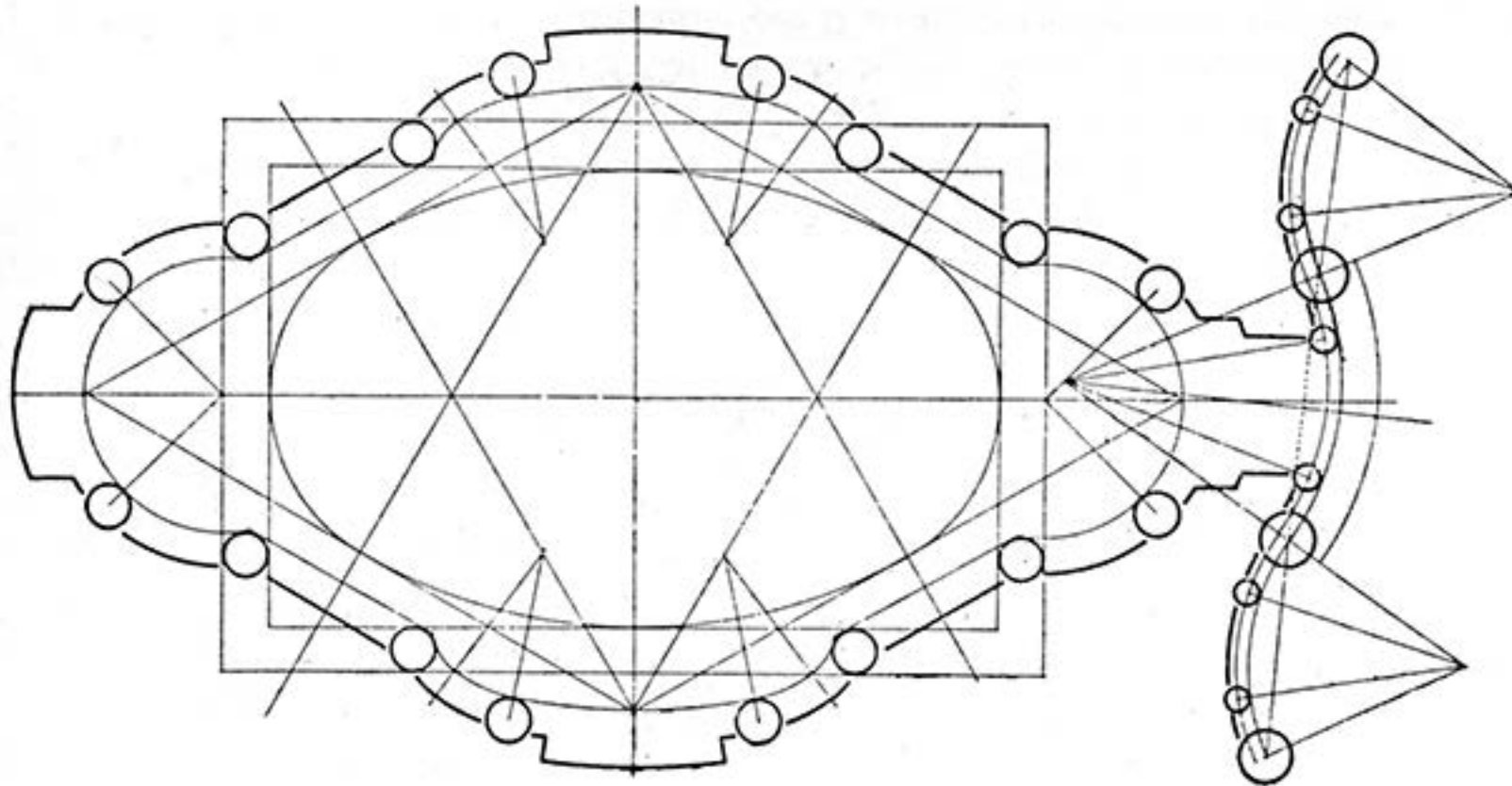
37

Francesco Borromini, *San Carlo alle Quattro Fontane*, Rome, Italy (1638 - 46)

- And everything together







- Not just geometry, but about PRIVILEGED PERSPECTIVES
- Spaces within spaces





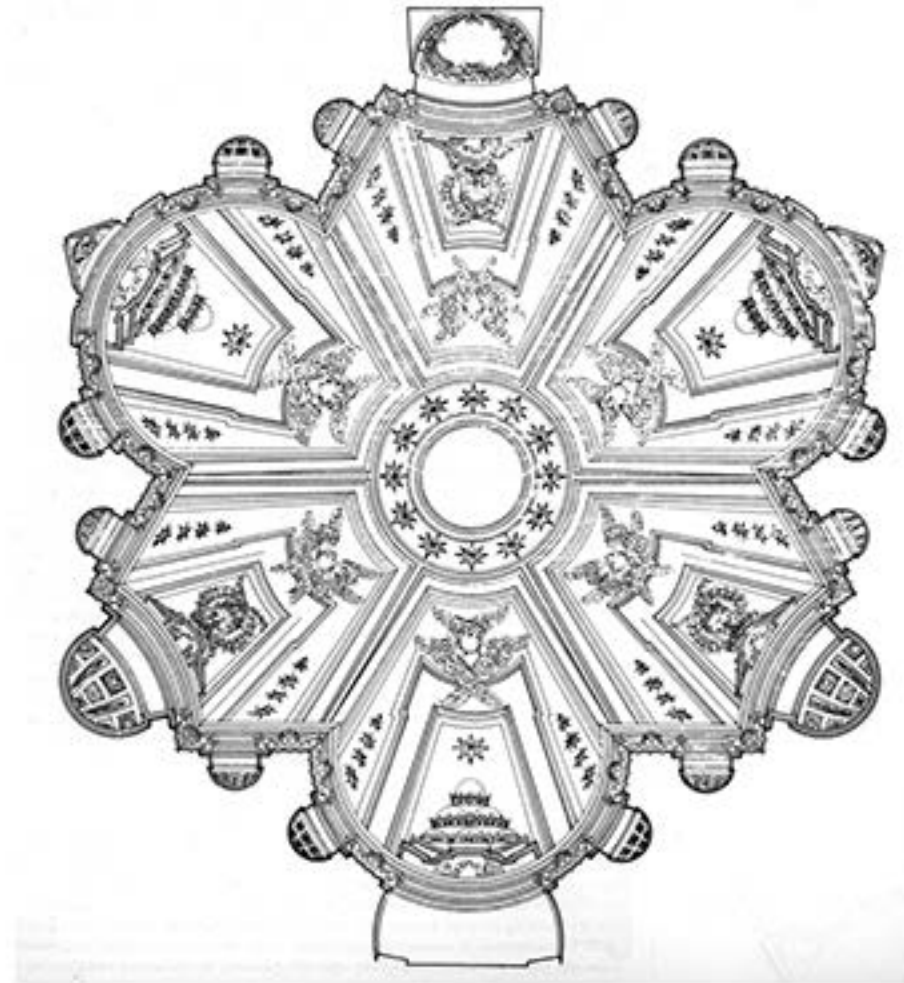
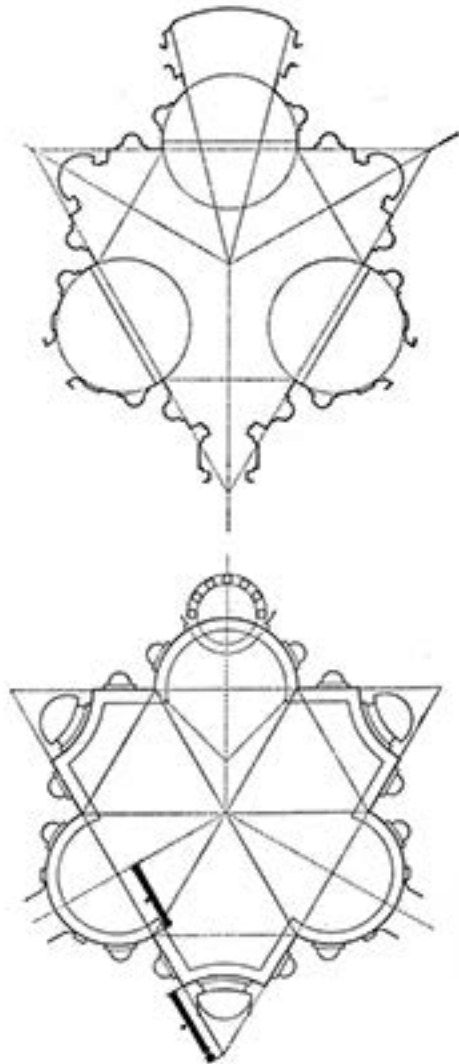


- Next building is Sant'Ivo alla Sapienza, again in Rome
- View from inside the courtyard





- Lateral view of the courtyard, following classical orders



Francesco Borromini, *Sant'Ivo alla Sapienza*, Rome, Italy (1642 - 60)

43

- Plan of the cupola of Sant'Ivo alla Sapienza, projection of the cupola
- Centralized organization







45



Francesco Borromini, *Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)*

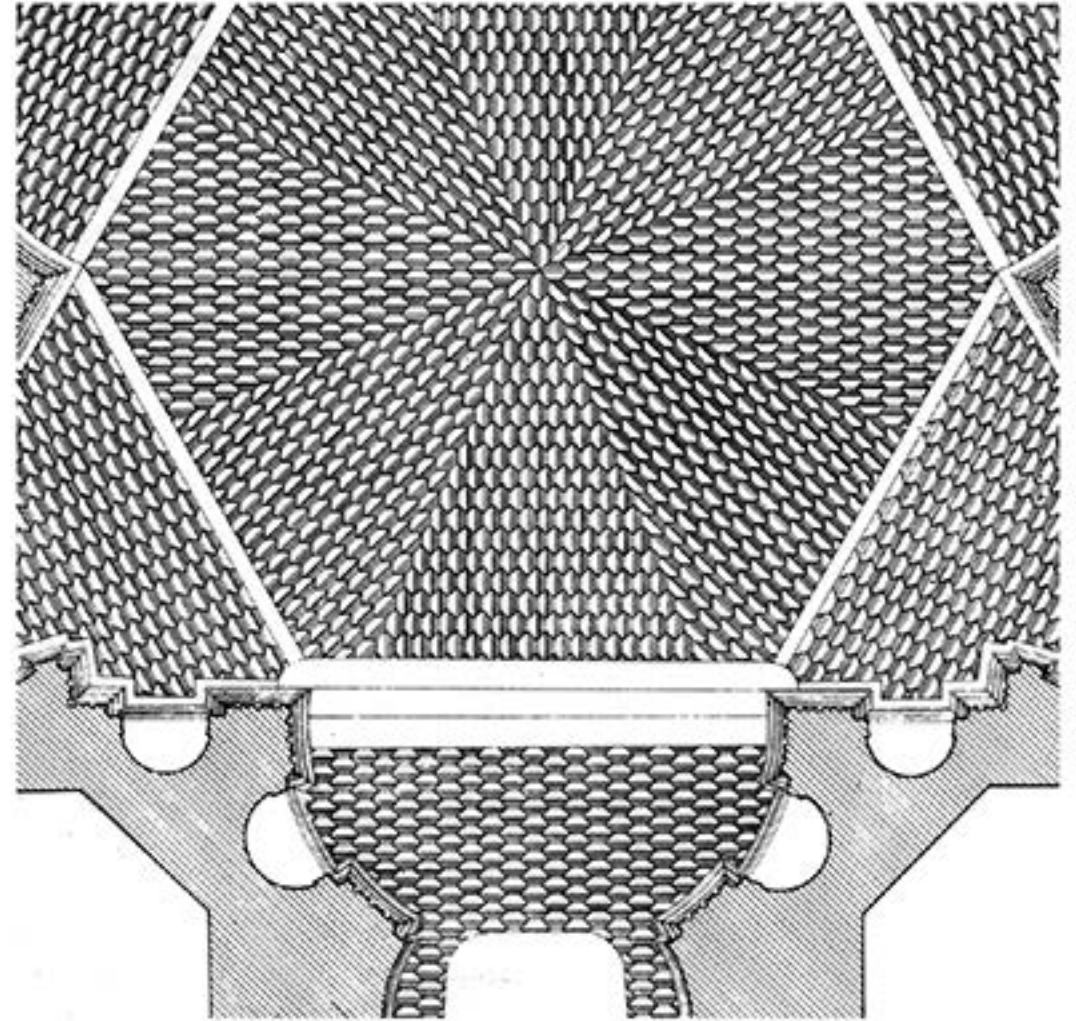
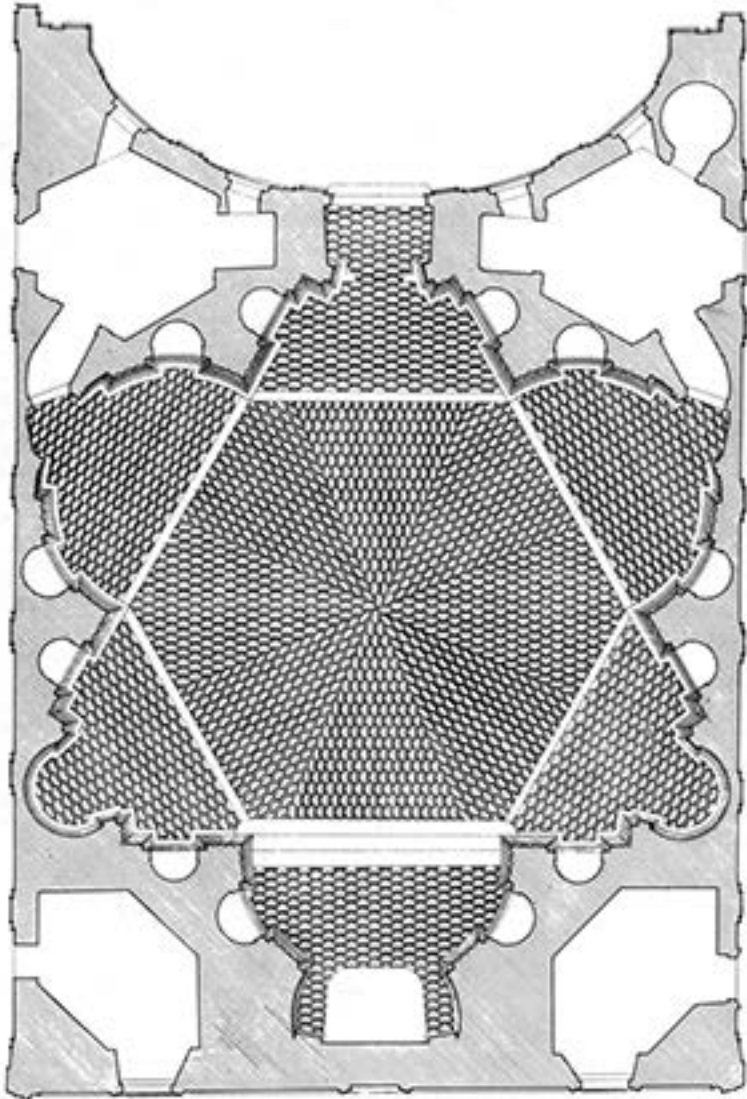




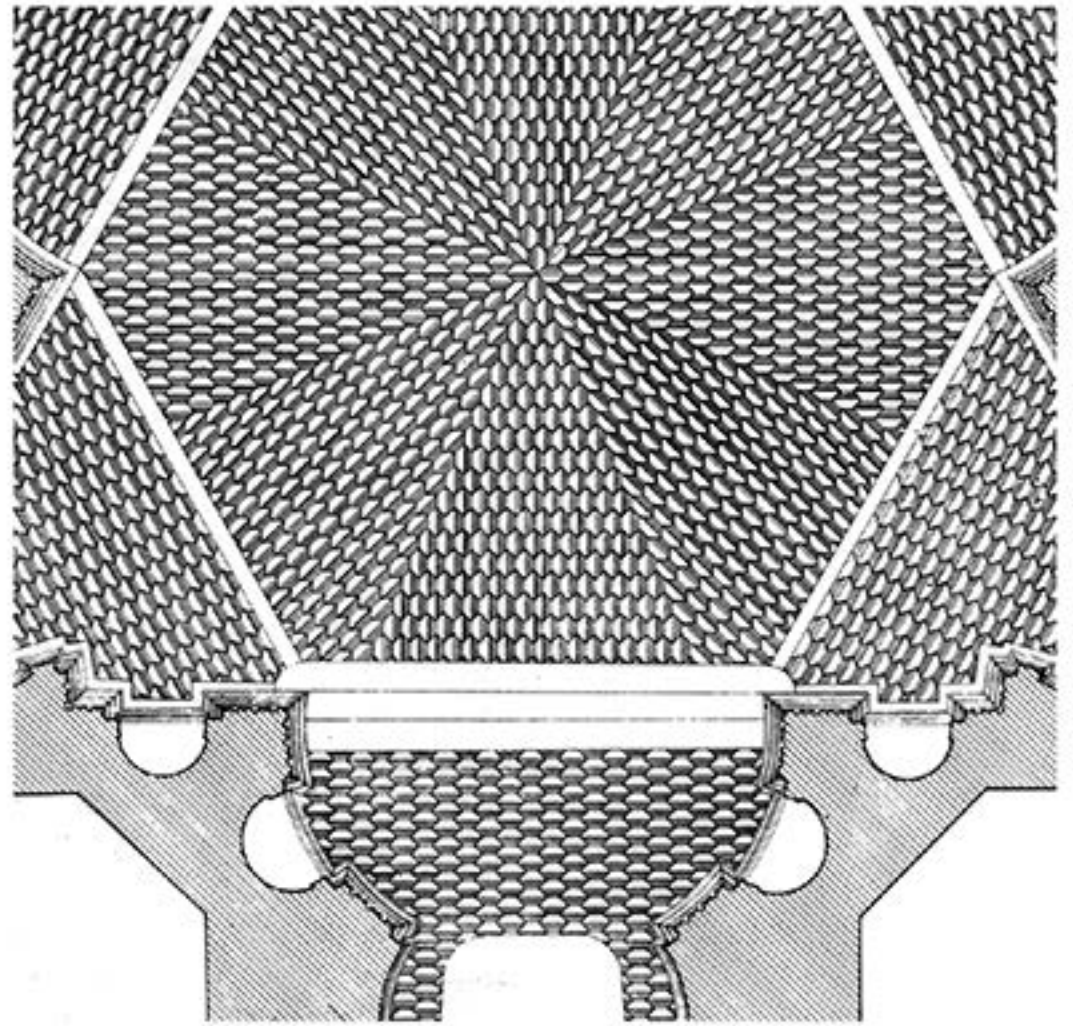
46



Francesco Borromini, *Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)*











49

Francesco Borromini, *Sant'Ivo alla Sapienza*, Rome, Italy (1642 - 60)  
*Emblem of the Barberini Family*

- Borromini had this bee talisman throughout, symbol of the family of Barberini



50

Francesco Borromini, *Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)*

- Originally a fort, in AD 193
- Borromini was commissioned to redo some of the interior spaces



51

Francesco Borromini, *Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)*

- Twelve niches, each of an apostle facing a grand hall – as nave
- Heavy gilded coffered ceiling





Francesco Borromini, Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)



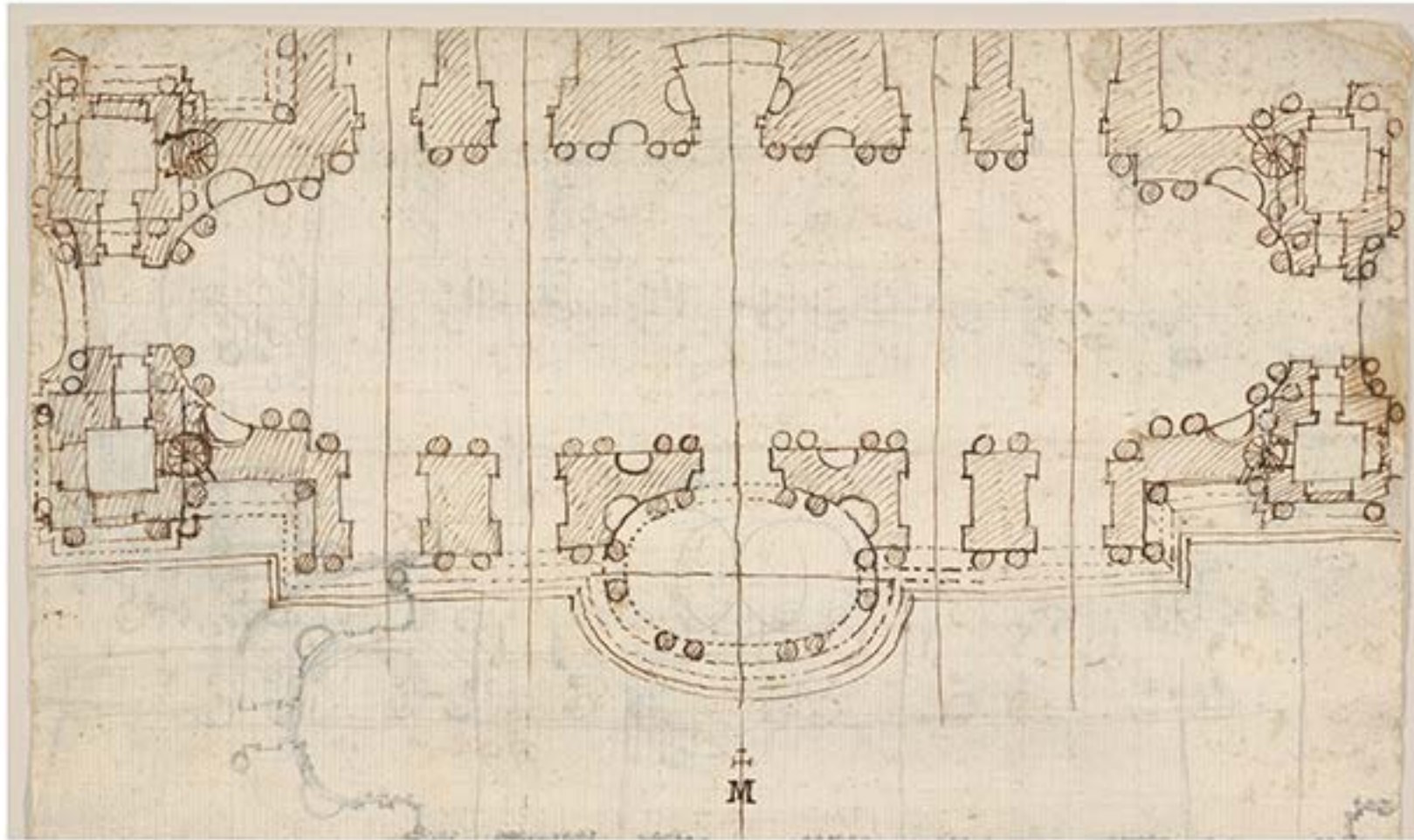
# coffers

*'coffered ceiling'*

*'coffered vault'*

Sunken panels, often in a repetitive and basic geometric shape

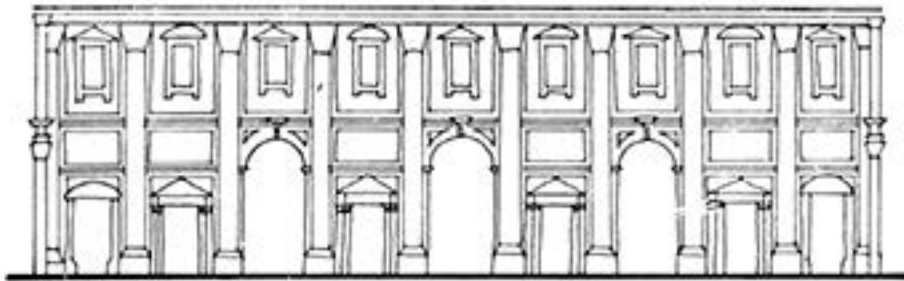




54

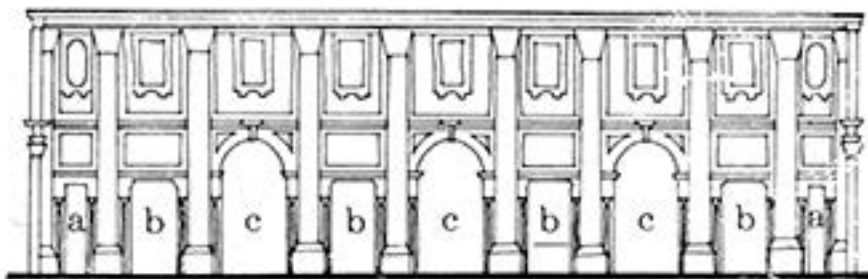
Francesco Borromini, *Studies for the Nave of San Giovanni in Laterano, Rome, Italy (1646 – 55)*

- Original sketch of the nave for San Giovanni
  - Repetition of each pier
  - Ovate entrance



(finestre)  
 (fascia intermedia)  
 (ordine inferiore)

a · b · a · b · a · b · a · b · a  
 a · a · b · a · b · a · b · a · a  
 a · b · c · b · c · b · c · b · a



(finestre)  
 (fascia intermedia e ordine inferiore)  
 (intervalli)

a · b · b · b · b · b · b · a  
 a · a · b · a · b · a · b · a · a  
 A · B · C · B · C · B · C · B · A

- Rhythmic character of indexed bays in San Giovanni





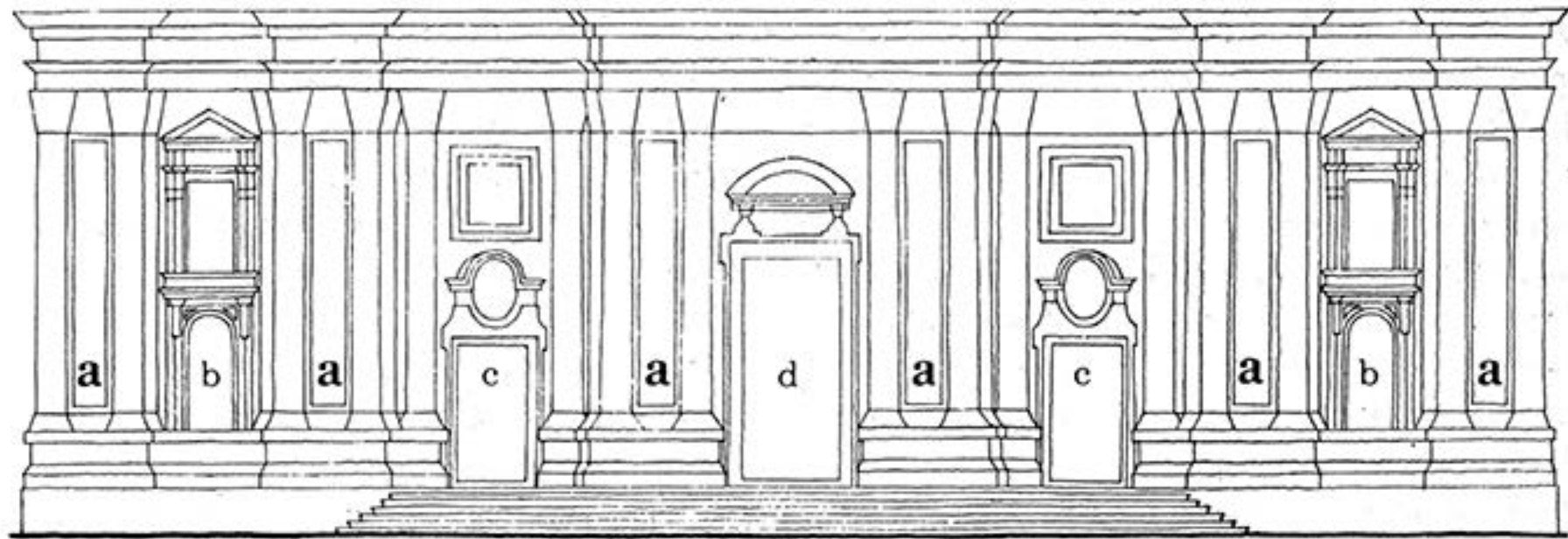




57

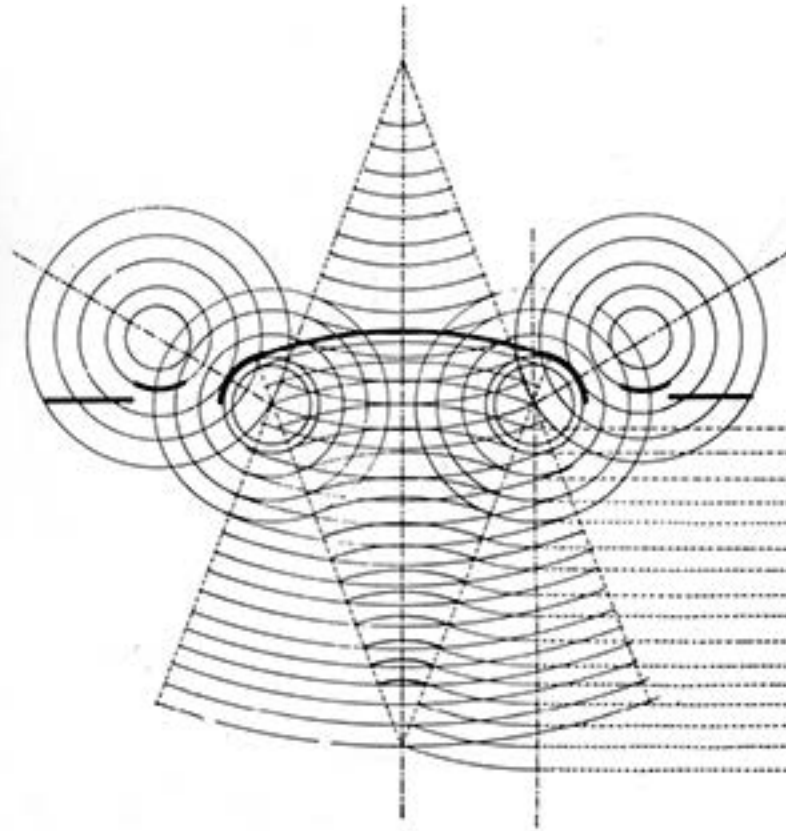
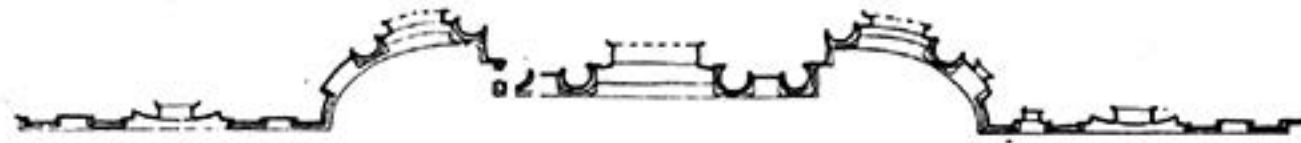
Francesco Borromini, *Sant'Agnese*, Rome, Italy (1652 - 72)

- Centers the narrow Piazza Navona
- Consideration of perception all the more important, given the lack of available depth



- Again, multiple rhythms permeating through the form





- Elements of façade of Sant'Agnese



60

Francesco Borromini, *Sant'Agnese*, Rome, Italy (1652 - 72)

- Looking underneath the cupola



# agrafe

A clasp. In the context of architecture, often a 'visual clasp' located on the keystone of an arch or portal



# cartouche

An oval ornamental figure, often depicting an emblem or decorative element



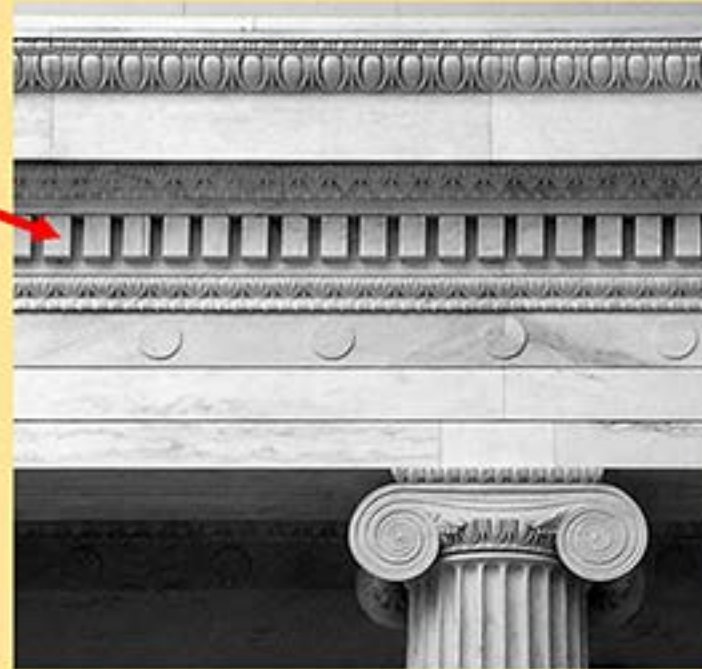
# festoon

A decorative strip or chain of ornamental elements, suspended between points on end



# dentils

A series of repetitive and small rectangular blocks, often located within an entablature





# THE BAROQUE IN FRANCE

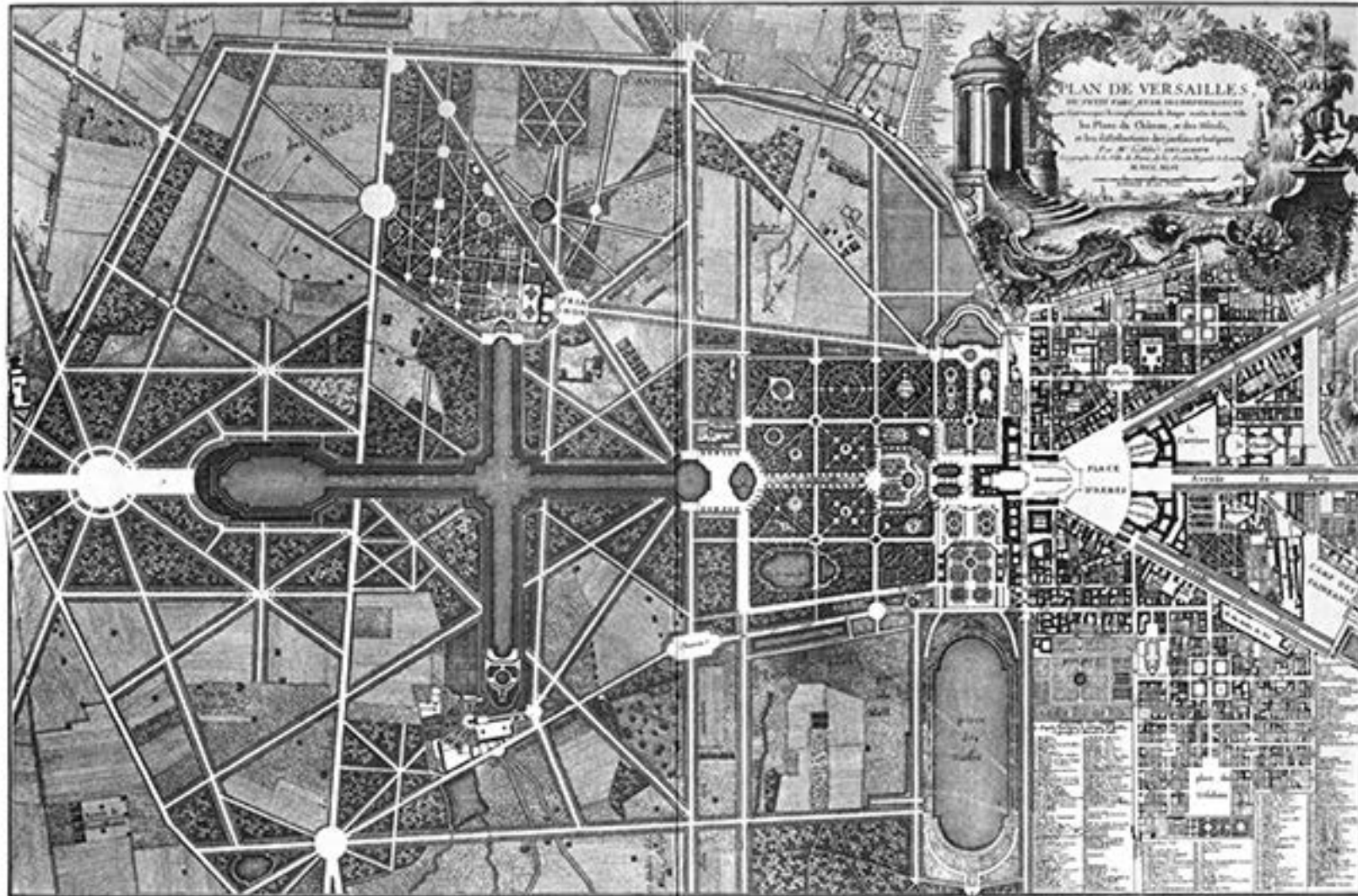


- Not 'Hotel' in the English sense, Translates more to 'Townhouse' 'Mansion'
- Just like Italy – the Baroque style wasn't for everyone
  - Signified prestige/wealth



- Unlike the Italians' aversion to emulate international styles, the French were fine sending architects to Italy to study, and to bring back the Baroque





Palace of Versailles (1661 - 1715)

68

- Directly linked to Louis XIV, though the site existed before (but was quite modest)
- 12 miles SOUTHWEST of Paris





- Started out as a cottage, then a chateau, and finally a palace
  - Piecemeal construction
- Louis XIV hired various architects, most notably Louis Le Vau, Charles Le Brun





Palace of Versailles (1661 - 1715)



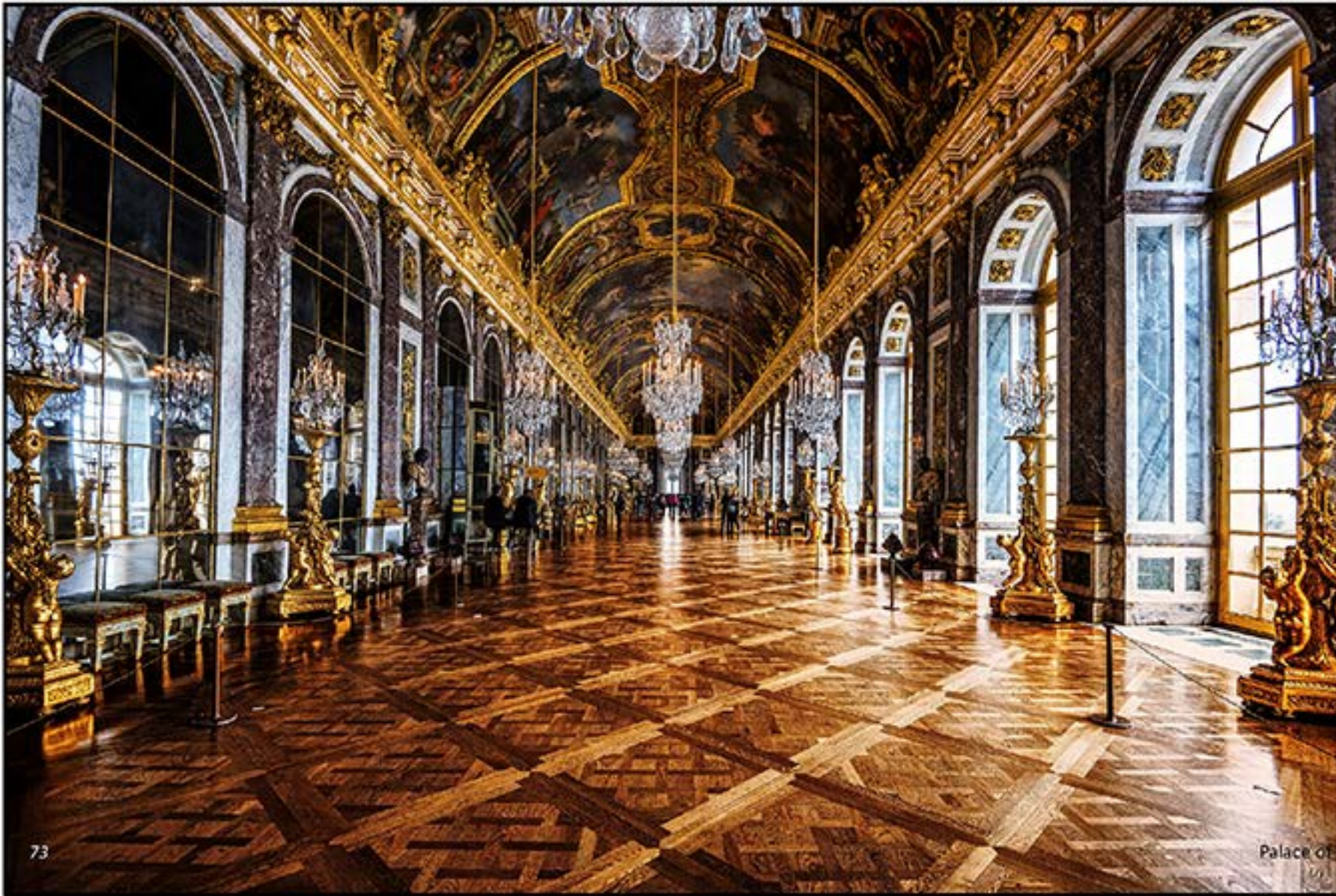






- No central 'theory' behind Versailles, but could be understood as a proto-masterplan of sorts





Palace of Versailles (1661 - 1715)





74

Palace of Versailles (1661 - 1715)

- Given its place within the crown, signified opulence... and the Baroque style was the PERFECT match





75

*Women marching to Versailles, October 1789*

- Stage of the Women's March on Versailles, aka OCTOBER MARCH
- One of the first signs of the FRENCH REVOLUTION (1789)



- Most of the furnishings were originally looted, but once things settled down after the French Revolution, largely restored to its original state

# THE LATE BAROQUE (ROCOCO)

~1680 - 1750

77

- Diffusion to various parts, namely Central and Eastern Europe, Iberia, and 'The New World' (via Iberia)
- Why called ROCOCO?
  - From French ROCAILLE
  - ROCK - ROCKERY









Jean-Honoré Fragonard, *The Swing* (1767 – 68)

- Art, typically playful, lighthearted, a lot of nature



80

J.B. Fischer and Joseph Emanuel Fischer von Erlach, *Karlskirche*, Vienna, Austria (1737)

- Given that it was of the LATE PERIOD, we see atypical juxtapositions



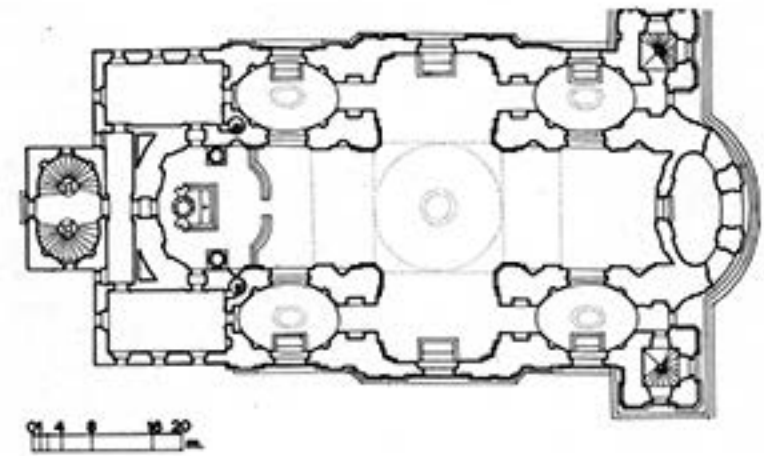






J.B. Fischer and Joseph Emanuel Fischer von Erlach, *Karlskirche*, Vienna, Austria (1737)





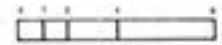
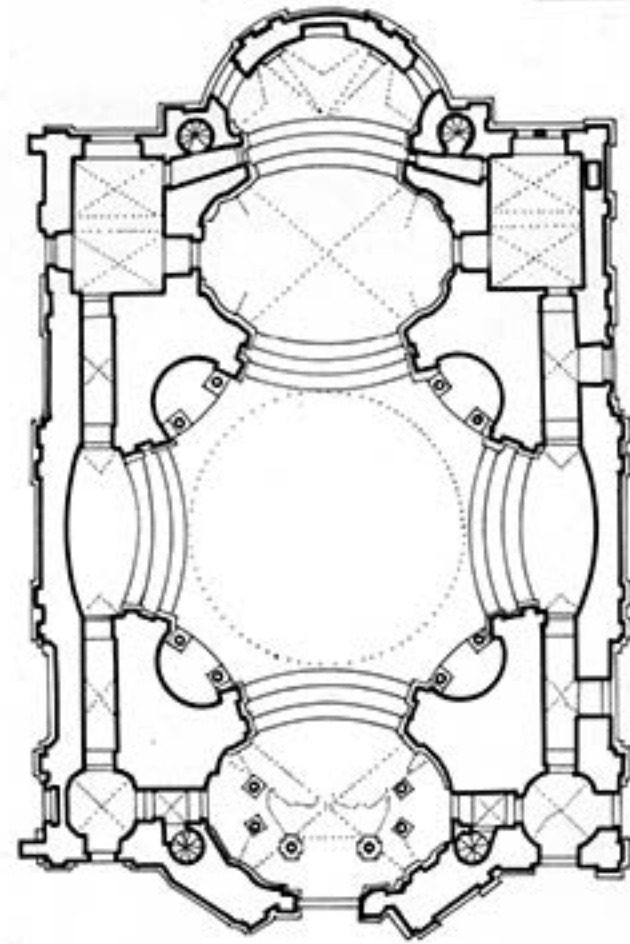
Kollegienkirche, Salzburg, Austria (1707)

- In plan, notice the discreet spaces – hallmark of the Late Baroque





Kollegienkirche, Salzburg, Austria (1707)



*St. Lawrence Basilica, Jablonné v Podještědí, Czech Republic (1699 – 1729)*



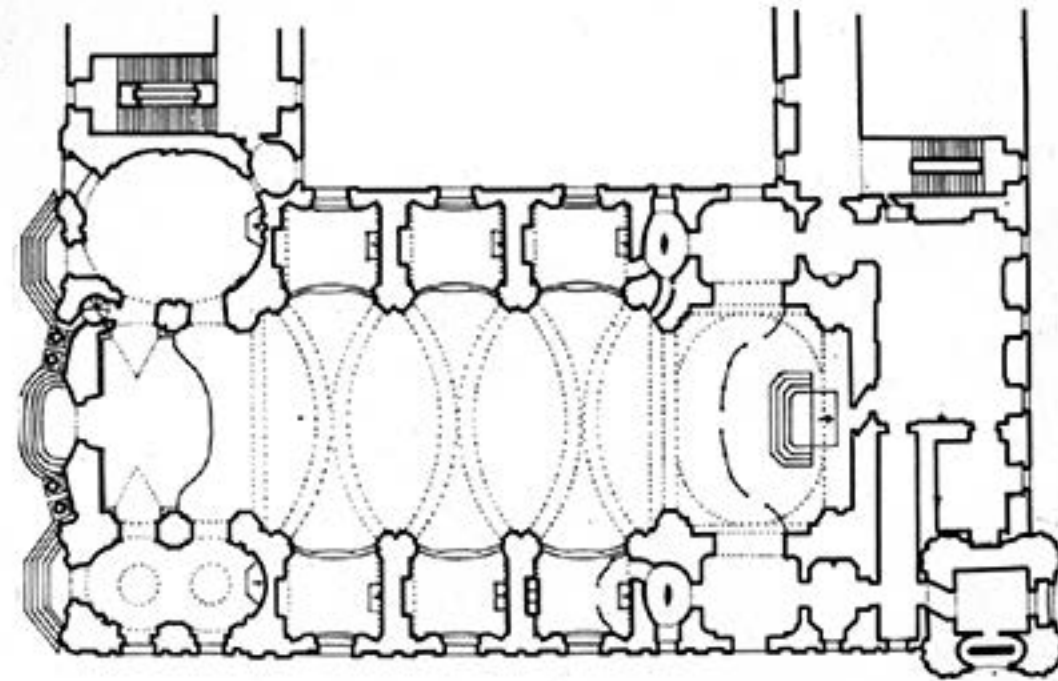


St. Nicholas Church, Mala Strana, Prague, Czech Republic (1704 – 55)





St. Nicholas Church, Malá Strana, Prague, Czech Republic (1704 – 55)







89

*St. Nicholas Church, Malá Strana, Prague, Czech Republic (1704 – 55)*

- Example of increased variations



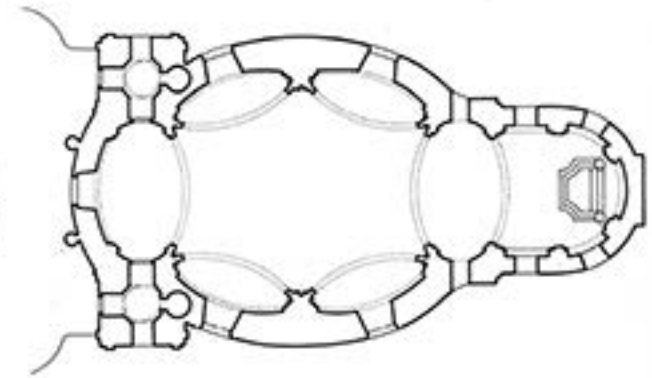
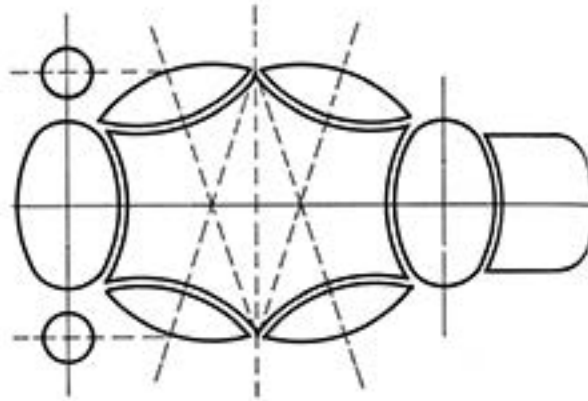
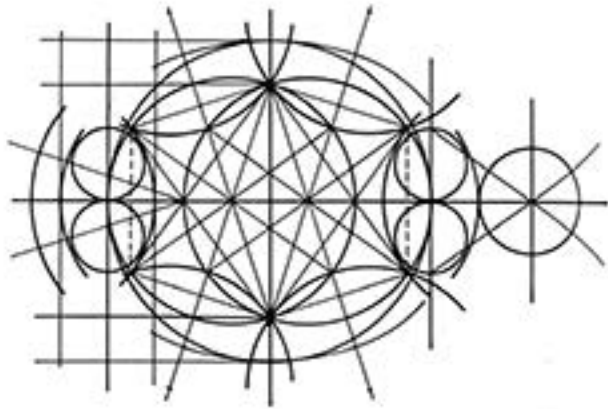


St. Nicholas Church, Malá Strana, Prague, Czech Republic (1704 – 55)



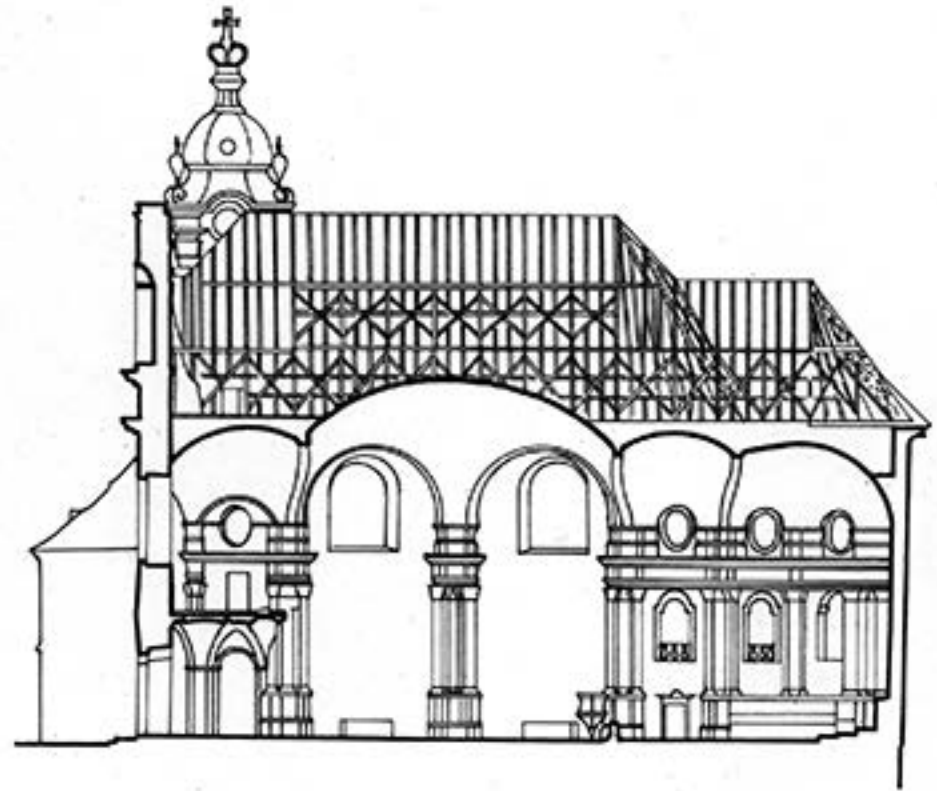










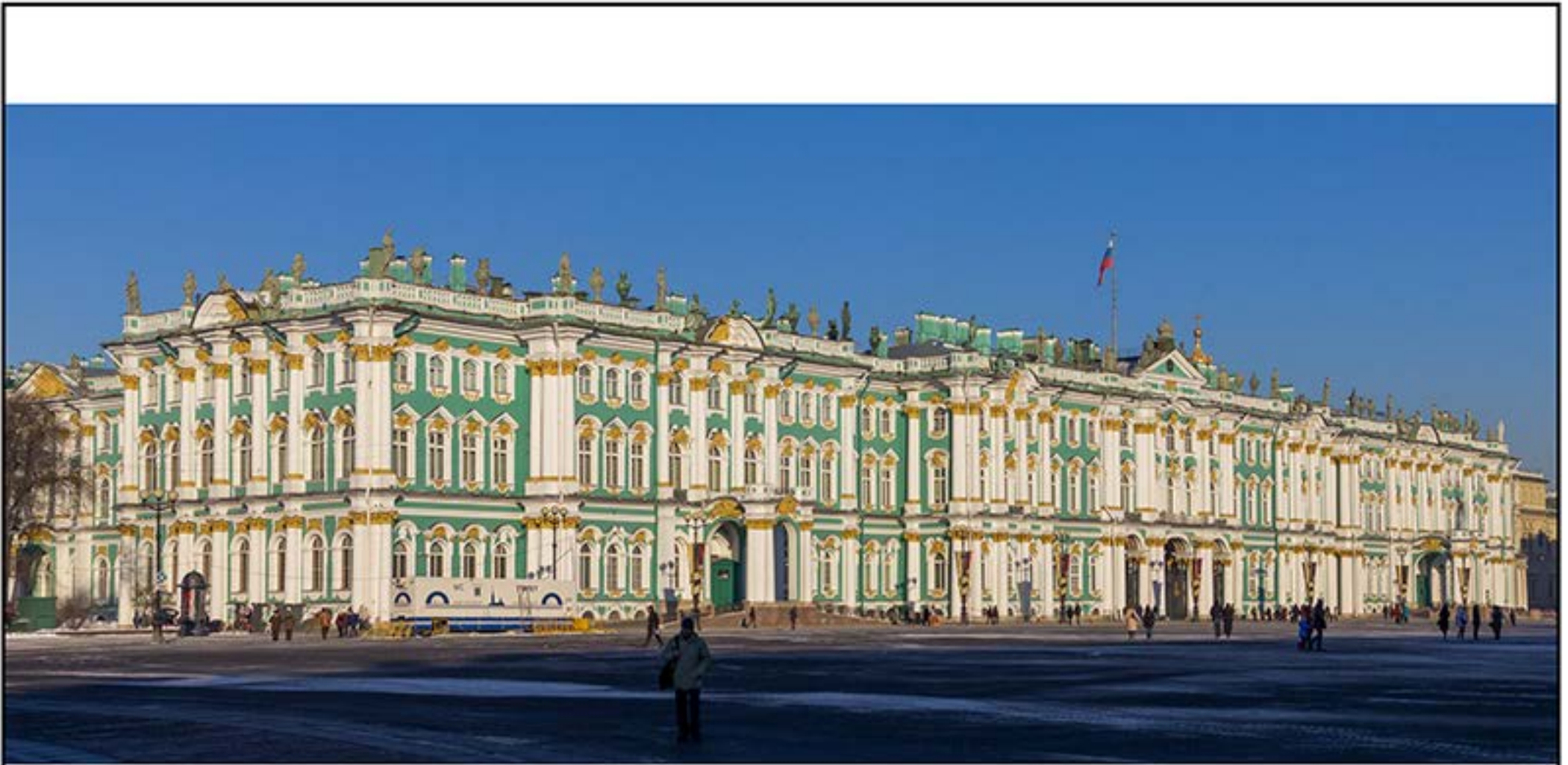


# THE BAROQUE IN RUSSIA





- Empress of Russia, the country's longest ruling female leader
- An attempt to bring Western Europe, namely France, to Russia
  - Through culture
- Catherine the Great wanted to model St. Petersburg into the new Venice



97

Various architects, *Winter Palace*, St. Petersburg, Russia (1730s – early 19<sup>th</sup> century)

- These buildings in St. Petersburg, because from 1713 – 1918, it was the capital of Russia, not Moscow
- Official Residence of Russian Emperors
- The Winter Palace began as her own personal collection of art





- Massive arrangement of buildings





- Style and ambition French... the official language of the court – Russian only spoken to servants





*Catherine Palace, Tsarskoye Selo (1752 – 6)*

- Example of Late Baroque (Rococo)
- Commissioned by Catherine I, who preceded Catherine the Great









- Clearly emulating the layout of Versailles





*Catherine Palace, Tsarskoye Selo (1752 – 6)*





# THE BAROQUE IN LATIN AMERICA

- Diffusion to the 'New World', primarily via Spain/Portugal





*La Catedral Metropolitana de la Asunción de la Santísima Virgen María a los cielos de la Ciudad de México (Mexico City Metropolitan Cathedral)  
Mexico City, (1573 – 1813)*

- The seat of the Catholic Archdiocese of Mexico – the main Catholic church of Mexico





*La Catedral Metropolitana de la Asunción de la Santísima Virgen María a los cielos de la Ciudad de México (Mexico City Metropolitan Cathedral)  
Mexico City (1573 – 1813)*





- Spanish Baroque in Latin America









Cathedral of Santiago de Compostela, Spain (Obradoiro façade, 1740)  
Emergence of the 'Churrigueresque Style'

- Example of CHURRIGUERESQUE Style ('Ultra Baroque')
  - From Architect/Sculptor JOSE BENITO DE CHURRIGUERA





Cathedral of Santiago de Compostela, Spain (Obradoiro façade, 1740)  
Emergence of the 'Churrigueresque Style'





Cathedral Basilica of Zacatecas, Mexico (1729 - 1841)

- Much of the Churrigueresque style was made from stucco rather than stone
  - Allowed for increased detail





Cathedral Basilica of Zacatecas, Mexico (1729 - 1841)



## Key comments on the Baroque

- Highly decorative, elaborate
- Use of ovals over circles
- Coordination of perspectives, articulation of sub-spaces
  - Interacting spatial elements
- Grandeur and drama
- Sign of privilege, excess, wealth