

Piazza Navona

↳ Bernini's fountain

↳ Borromini's church facade

- rivals with Bernini, eventually committing suicide
- originally the stadium of Domitian in Ancient Roman times
- Church of St. Agnus

↳ Navona: Circus Agonalis, full of contests + daring acts

↳ Innocent X: dove + olive branch at the top of the obelisk

- built a fountain during a famine with public funds (1646-1648)
- people needed food, not useless water pools (pragmatic v. symbolic)
- the ~~Circus~~ Caracalla Egyptian Obelisk transported here
- Bernini created a travertine base
- 4 Rivers of the Catholic Continents (Danube, Nile, Ganges, Rio Plate)

↳ Pope dies, Borromini resigns from commissioned work

- Bernini and Renaldo finish Borromini's incomplete job

↳ Baroque style facade (plays with elongation, bell towers, + concavity)

Santa Maria della Vittoria

↳ Home of Bernini's side apse, the Ecstasy of St. Teresa

- Erotic inclinations v. spiritual interpretation
- curved outward surface, with side structures overlooking the statue as if they are in a theater overlooking this performance
- the mystical, descending clouds give powerful background emphasis

Sant' Andrea al Quirinale

↳ Commissioned to Bernini by Pope Urban VIII (1623-1624)

- Bernini became Curator of the Papal Art Collection

↳ Innocent X: disliked Bernini's skill, so Bernini later lost his prestige

- regained his prestige when Alexander VII gave him the job to design the Hands of St. Peter, the Vatican Piazza (1655-1660s)

↳ This Church acted as a Papal Chapel

San Carlo alle Quattro Fontane

↳ done by Borromini, an engineer/technical stone mason gone Architect in Rome

- a structure of many uncertainties, due to its complex geometries

- Hadrian's Villa connection to floor + ceiling designs?

↳ "Fish-eye" view, relating to being underwater, relating to Jesus being baptized?

- seashell connections? First concretes made with seashells? Baptism?

Basilica of St Mary of Angles and Martyrs

- ↳ originally the Baths of Diocletian, renovated by Michelangelo
- entrance for the old baths were South direction
- bath spaces had groin vaulting with 3 bay windows overhead
- comparable to the Thermal Windows in the Forum; Bath of Maxentius
- ↳ 90m long, 27m wide, 28m tall (not the original dimensions)
- floor level raised from its original, matching street level
- location of Roman pools are the modern apse locations

St. Ivo (of Knowledge + wisdom)

- ↳ the last church by Borromini
- the church of Rome
- St. Ivo was a famous theologian in Chartres of the 12th century, a predecessor of church-schools
- ↳ Geometries include: concave facade, convex dome, semiengaged columns on corners
- spiral lantern with dynamic movement, + a hollow "onion" dome top
- Robert Venchuri
- ↳ a practice of new methods, influenced by traditional principles

Orvieto

- ↳ the region of Umbria, on a tuffa bute
- a city since Etruscan times
- Known as by the Romans as Urbs Vetus (city old), annexed by them
- home of a Etruscan acropolis, 2nd/3rd cent BCE ←
- Caesar, the Goths + Lombards... a struggle to keep Roman Principles
- ↳ a self governing commune in 10th cent AD... Principality?
- Consuls ruled here, oathng loyalty to the Bishop or Civic leader
- Comparable to the Doge of Venice

Cathedral

- ↳ took 300 yrs to construct, from Romanesque to Gothic period
- ↳ dedicated to Virgin of the Assumption of Mary (feast day Aug 15)
- ↳ papal patronage in the late Middle Ages
- Pope Adrian IV (outbreak of heresy, salvation, + separation of body/spirit)
- Pope Innocent III calmed the heresy a century later (13th cent)
- Gregory IX, and his Dominican establishment here
- Urban IV, and his papal residential establishment here
- Nicholas IV, and his papal court... the cornerstone of civic leadership
- Boniface VIII, and his completion of papal residence construction
- Clement VII, his taking of refuge here during Romes sack by HRE and his commission of St. Patricks well
- ↳ bazalt + travertine exterior walls (beginning 1290 - choir expansion 1320s)
- side apses along interior of aisles not symmetrical
- ↳ West facade and sculptor Lorenzo Maitoni
- 3 triumphal arch bays, with scenes from the bible done in 14th cent
- story of creation (Genesis), scenes from the New Testament/Revelation
- Mosaics added on 2nd half of 14th cent by artist Nabbia
- Original mosaics were replaced 3 times
- ↳ 6 interior bays inside
- houses the eucharistic miracle relic of transubstantiation here
- Chapel of the Corporal
- ↳ to the ceiling, with gothic elements, a Romanesque style (becoming a hybrid)
- simple rectilinear apse with clear organization, a huge baptismal font, octagonal capitals, compound pining, and lofted windows
- ↳ Monk Orselico, creation of the Signorelli's last Judgement fresco
- an anatomically correct fresco, potentially influencing Michelangelo!

Santa Maria Novella

- ↳ a site of footraces in the presence of the Count of Tuscany
- ↳ a piazza used for athletic competition and potential praise
- ↳ a structure with Dominican principles
- ↳ Novella (New) church derives from its original 9th cent one
 - initially located outside the city in fields
 - New one built to accommodate the city's population + religious needs
 - Dominicans were a priestly brotherhood
 - construction began mid 13th - 14th century
- ↳ a "hybrid" of Romanesque and Gothic... mostly a Mannerist Romanesque
 - pointed transverse + vaulted ceilings, 6 compound piers
 - Quadripartite ribbed vaults, seen in French styles
 - Ribs built first, then lighter fillers of concrete added later
- ↳ utilization of interior space
 - slim columns, high arches, light color, spacious gaps btw arches, ribs
 - no side altars, why? A church for the community, not the individual
 - Public gathering vs. Private worship and its difference
- ↳ Masaccio's fresco (1425)
 - very clear 1 pt perspective adoption, invented by Brunelleschi
 - 1st level of fresco has patrons images kneeling on a side chapel
 - John the Evangelist + Mary then next, with the Holy Trinity centered
 - ~~Masaccio~~ Fresco shapes inspired Alberti's facade design
 - Vanishing point at the foot of the cross (a sense of grounding)

Palazzo Davanzati

- ↳ Davanzati was a wealthy merchant of the later 14th cent
 - Davizzi family were of the Wool Guild
 - restored in 19th cent by Antiquarian
 - a sandstone facade, with 4 levels, a top loggia, + central atrium

Miniato al Monte

- ↳ 11th cent Romanesque church
 - acted as a Model church for all other Florentine churches
 - of Tuscan style in facade, design, + color
- ↳ a Benedictine monastery

Palazzo Vecchio, Piazza della Signoria

- ↳ city govt of Florence before the banking families
 - Priors: 6 leaders of the Guilds (Wool Guild most prestigious)
 - Magistracy: dispensed justice ... similar to Doge?
 - Prior term being only 2 months long
- ↳ Crenellations: murions (top) + crenels (bottom)
 - a fortress structure seen on edges of walls to protect its defenders
 - resemblance to Siena's Palazzo
 - defensive structure of the tower acting as an intimidating factor
- ↳ Trapezoidal in shape, an asymmetrical facade to its piazza correlation
 - unique strategy to amplify size, giving an optical illusion
 - monumental loggia acted as municipal activity location
 - house of civic culture + marble sculptures (city of justice)
 - Savonarola burnt at the stake here!

Ponte Vecchio

- ↳ Old bridge, most narrow section of the river is here
 - built 1345 on top the original Roman bridge here
 - home of the old butcher + tanning shops, now transitioned to shops

Santa Croce

- ↳ a convent of the Franciscan Order
 - houses the robe of Francis of Assisi
 - Stigmata of St. Francis, his nail marks
 - Immitatio Christi
- ↳ Pazzi Chapel, Michelangelos Tomb, Dante, Donatello, Machiavelli
- ↳ Confraternity: brothers with friars, patrons of the arts
- ↳ a hybrid of Romanesque + Gothic style (chapels on the transept)
- ↳ facade added in the 19th cent

Siena, + the Piazza del Campo

- ↳ Piazza is lowest point in the city, and its central plaza
 - secular division between politics and religion shown here
- ↳ Tower of state building competes with the Church belltower
 - comparable in design and shape to the Gothic tower of Palazzo Vecchio
 - which one triumphs? Church or State? An interesting concept to play with
- ↳ Palazzo Pubblico: home of the Tower, extended original construction from the piazza's center outward and also upward one story
- ↳ Torre Mangia is the Tower, 286 ft tall (1330-1340s construction)
 - main ground floor loggia acted as a covered central market
 - Plays with the idea of a Roman Theater
- ↳ The "stage" of the piazza is the Palazzo + its piazza holds the "audience"
 - hidden meanings and mockery of the People by the State 'controlling' them
 - the idea of entertaining the "blind" people of politics
- ↳ Uniformity: first signs of building zoning on windows
 - node, knot, or focal point of the secular portion of the city emphasized
- ↳ Siena: Story of Sineus, son of Remus
 - Italians looking back to the Romans and their "Republic" for answers
 - Americans looking back to the Greeks and their "Democracy" for answers
 - 1260: Florentines and the bloody battle for the independent city state
 - Region of Tuscany, Etruscan until Romans established in 3rd cent BCE
 - between Arno and Tiber Rivers, northwest of Apennine mtns + Kiavoli hills
- ↳ 3 urban districts, originally divided into 39 substructured districts
 - Council of 9 shortly evolves, where rulers elected reps for each district
 - 17 parishes survive of the original 59
 - 10 of those 17 compete in the Paleo (July 2nd + Aug 16th)
- ↳ Plague hit this spot 1348, allowing Florence to grow its dominance

San Gimignano

- ↳ Medieval UNESCO town, surrounded by 3 concentric walls
 - Populated since Etruscan times, with its old central fortress
- ↳ famous for the Bishop _____ who defended the city from the Huns
 - "Castle of the Forest" city
 - commune was formed, and the city produced saffron
 - originally the city of 72 towers, tallest being 230 ft
 - no tower could be taller than the City Hall tower afterward
 - Torre Grossa of 1311 tallest tower now, 177 ft tall

Santa Maria della Scala

- ↳ Church of Virgin of the Assumption
- ↳ Full Italian Gothic (never completed)
 - begun construction 12th cent, "finishing" in 14th century when church went bankrupt
 - beginning of nave construction 1339 deemed the length too unstable to build
- ↳ Dome: spiraled, the center of an uncentered transept
 - hexagonal base for the dome, 12-sided dome
 - the use of squinches, an eastern style seen in France mainly
 - Pendentive of a western style... weird combinations
- ↳ Pulpit: sculptor Nicola Pisano
 - he and his son constructed/sculpted the pulpit
 - depicts the victory of Christianity and His Resurrection
- ↳ Charity Hospital is outside, ~~the~~ facing the church facade
- ↳ Bishops house behind the church's transept, perpendicular to hospital
- ↳ Famous Painting in the Museum by Duccio di Buoninsegna
- ↳ Composed of: compound piers, ribs, Corinthian Capitals, Tuscan marbles + designs, lofted windows, and circular windows (NOT rose windows)
 - columns look like palm trees (Resemblance to Paradise?)
- ↳ Pope Lucius III last pope on ornament
 - PP x PS = (?)

Beginnings of the Renaissance, the Foundling Hospital

- ↳ originally an Orphanage, where Brunelleschi worked on its loggia
 - loggia scaled to urban scale to hold the homes above it
 - motifs, composition, and design are all new concepts brought back to life
 - re-introduction of Corinthian capital brought back to society
 - Roman arches used instead of the pointed Gothic arch
 - Transverse arches, or pietra serena: spiritual volume + clear divisions of space
 - Sail vaulting used here, later seen in his San Lorenzo design
 - terracotta images of babies later added on the facade of the loggia, in the spandrels between/above the column capitals/archways

San Marco

- ↳ Fra Angelico, an artist and monk in Florence between 1436 + 1445
 - of the Monastic order, living in dormitory of Dominican order
 - artist in between Gothic + Renaissance eras, not a Florentine native though
 - was funded by Cosimos I d'Medici to decorate the atrium
 - mentioned by Vasari in his "Lives of the Most Excellent Painters, Sculptors, and Architects" as a man who paints with facility + piety
- ↳ Home of Savonarola... the friar brought up in the Borgias
 - Great Awakening, eventually burnt at the stake
 - Bonquire of the Vanitees
 - Inspired by his people to turn against societal conformity, only to be brought down by the people who once praised his opinions + ideas
- ↳ Giovanni Antonio Sogliani's Christo Coronato di Spine, Figura virile seduta
 - 1492-1544
- ↳ Dominican cells above the atrium, creating a perimeter
- ↳ Beato Angelico: Sacred Conversation/Encounter
 - Mary is massive, centered, + located in a natural instead of supernatural setting
 - cloth of honor is worn, sitting on a throne
 - elevated above everyone else, where nobody is on the second step
- ↳ SPQR, what is the significance of the scorpion?

Bargello Museum

- ↳ Medieval style of 13th century
- Capitano del Popolo: reps working class of the city
- Podestà: the magistrate, or executive + judicial power
- Podestàs came outside of Florence, avoiding bias decisions + simony
- ↳ Borg → Bargello → city (German roots)
- Hohenzollern / Medici Beef?
- ↳ Residents of the Chief of Police in 1574
- Prison, with coat of arms of all Podestàs surrounding the courtyard
- ↳ Andrea della Robbia and the marble sculptures
- Donatello's room + work, along with early sculptures by Michelangelo
- Donatello's David + St. George

Palazzo Strozzi

- ↳ Rival bankers outdoing the size of Medici Palace... until Pitti Palace
- ↳ benches and the reference to outside benches of Herculaneum / Pompeii
- ↳ Window glass size zoning abolished/repealed
- the rise of secularism + patronage
- people become flashy with their money + familial successes
- Ground floor is public, with private housing above (like Pompeii)

an Lorenzo

- ↳ Flat Nave ceiling that's coffered with sail vaults on the side aisles
- ↳ Brunelleschi being a part of the Silk Guild, which included Goldsmiths
- 1401: panel competition, 1402/03 left for Rome with Donatello
- 1420s + the boat carrying marble from Pisa to Florence via Arno
- ↳ Brunos Old Sacristy (Comparable to his Pazzi Chapel)
- Square base, Cubed room, half-sphered roof
- Pumpkin style dome, with 12 ribs and a pendentive
- an extrusion of his sail vaulting to a pumpkin dome
- ↳ Precedent to the grand Cupola of Santa Maria del Fiore
- Brunos "playground"

Orsanmichele

- ↳ Donatello's St. George + St. Mark statues

Santa Maria del Fiore

- ↳ one of the largest Churches in the world, proven inside the Vatican
- ↳ dedicated to the Cult of the Virgin Mary
- ↳ Reparatta: a Romanesque styled church beforehand
- Designer of Santa Croce is designer of this church
- Francesco Talenti revised/redesigned the eastern area creating an octagonal ^{base}
- West Facade finished in the 19th century like that in Orvieto
- ↳ built between 1296 and 1436

Baptistry

- ↳ built much earlier between 1059-1128
- tales say it is a Roman temple originally, proven wrong
- derives from Gothic Medieval times with a "Romanesque" style
- Dante refers to this as his "Beautiful St. John"
- ↳ the idea behind a Double Baptism (religious + civic meanings)
- becoming a member of the church AND Florentine society
- octagonal building with a dome
- the number 8 signifies new life! A rebirth... or perhaps Renaissance
- ↳ 13th cent: Venitian artists came + created its beautiful mosaic ceilings
- 7 levels to the Dome mosaics
- ↳ Procession: Enter the Baptistry, exit the Baptistry through the Gates, entering Santa Maria del Fiore walking toward its altar
- ↳ Michelangelos comment on Ghiberti's doors as the "Gates of Paradise"

Uffizi

- ↳ commissioned by Cosimos I d' Medici
- he was the Grand Duke of Tuscany at the time
- Vasari was its grand architect (as well as the painter of the ^{frescoes} Duomo)
- ↳ added onto the Palazzo Vecchio as an extension
- later, Vasari's corridor was added on top after Lorenzo's assassination attempt on Easter Sunday
- ↳ houses works from the late Gothic to early Baroque eras
- Filippino Lippi's "St. Jerome" (1485-1490)
- Botticelli's "Discovery of the body of Holofernes + return of Judith" (1470-75)
- "Spring" (1477-78), "Birth of Venus" (1484), "Castello Annunciation" (1489)
- Luca Signorelli's "Crucifix with Mary Magdalen" (1502-05)
- Johann Carl Ioh's "Adam weeping over dead Abel" (pre 1670)
- Simone Martini + Lippo Memmi's "Annunciation" (1333)

Accademia

↳ Photos and sketches of the David

Santo Spirito

↳ Brunelleschi's design, comparable to the more ornate San Lorenzo

- 12-ribbed dome, painted rather than coffered nave + transept, soil vaulting on sides, Corinthian capitals, Roman arches, side chapels
- home of Michelangelo's wooden Crucifix (8 ribbed pumpkin dome)
- distinction of definite spacial divisions + symmetries seen in San Lorenzo
- Crucifix Chapel = baroque flooring seen in Borromini's work
- compound pining at the squinches! (ceiling coffer = octagon) - the #8

Chiesa di Santa Maria del Carmine

↳ The Brancacci Chapel

- fresco artists Masaccio, Masolino, + Filippino Lippi
- focus on the Expulsion! Beautiful and mysterious... darkly playful

↳ Renovated into a Baroque style church, mainly with the vaulted ceiling

- side apses play with the concavity of surfaces

↳ look up fresco images online!

Chiesa di San Frediano in Cestello

↳ looks Baroque

- Corinthian Columns, Roman Arches + Barrel Vaulted nave/transcept, ornaments looking like Mannerist form, Compound pining throughout
- intense angled compound pining at dome squinches
- 8-ribbed dome, light + playful Baroque colors

↳ VERY narrow transept

- division of space matching column spacing seen in Brunelleschi's work

↳ facade definitely seems unfinished

Santa Maria Novella's Facade

↳ Leon Battista Alberti created this facade

- an architect who mainly focused on theory
- a generation earlier than Brunelleschi (1404-1472)

* facade built 14 - 1470

↳ Rucelli family was the main patron, the family seal being the sailboat

↳ Appearances: a play on traditional gothic practices to recreate older practices

- Outcoves with pointed arches that were outside perimeter tombs
- Tuscan Gothic and Renaissance style facade (classical revival)
- Tuscan marble, Corinthian capitals, traditional pediments, roman arches
- Mannerist-style scrolls, with quadrifoil decorations
- 2-D facade and flat door entrance, unlike the traditional gothic entrance with diagonal perspective for lateral doors

↳ Alberti's Philosophy: follow post + lintel practices, not post + arch ones

- an immediate connection back to Greek classicism, not Roman
- plays with traditional practices to create and revive older practices from their elementary purposes to establish sophisticated structures
- the "first forms of Mannerism" appear with Alberti's works

↳ the oblique view of the church

- facades scaled to piazzas they faced instead of the church ^{it covers}
- the urban + civic presence is more important now (for the people)

Laurentian Library

↳ A design by Michelangelo, both the entrance steps and library interior

↳ A timeline of the Medici's Power/family tree

- Giovanni d' Medici, the founding father (1360-1429)
- Cosimo the Elder, grandfather of Lorenzo the Magnificent (-1464)
- Lorenzo d' Medici, the pre-erector of the 15th cent ()
- Lorenzo the Magnificent (-1492)
- Piero III, son of Lorenzo the Magnificent
- Cosimo I, Grand Duke of Tuscany (1519-1574)

↳ The friar uprising: the 1490s and Saveranola

- an attempt by a friar to backlash the church's corrupt actions to people
- Alexander VI and his fear of political power shifting
- 15,000 people listened to the friar's speeches daily and gives Florentines a
- Charles VIII of France "conquers" Florence, bans Medici, reassuision of land/wealth
- Alexander VI excommunicates the friar for his actions "against the church", burning him ^{alive}

Palazzo Medici

- ↳ built by architect Michelozzo with Cosimo the Elder's commission
- ↳ A 3-level and 3-courtyard/atrium home built with intense rustication
 - a project that had to demolish 20+ homes for this palace
 - built with architecture principles connecting to the early Renaissance
 - a fortress/vault-looking home, comparable to Wild West banks
 - perhaps the beginning ideals of Federation architecture + Palladio
 - a controlled space of interior work is shown throughout
- ↳ Building Characteristics and System
 - outside public benches, a societal practice seen as early as Pompeii
 - the ~~number~~ quantity and size of windows used is intense for its time
 - a Roman atrium style seen in Domus', but amplified immensely
 - bottom floor approachable from side streets, open to the public
 - middle floor most elaborate in design, being the family living quarters
 - top floor used as storage locations, + living quarters for apprentices/relatives
 - use of ashlar, the use of large blocks/shadowing, becoming finer on each floor
 - the use of flower and Medici emblems on window capitals is unique
- ↳ an influence used by Michelangelo in San Lorenzo + Strozzi's Palace

San Lorenzo's New Sacristy

- ↳ a recap of Michelangelo and his success between High Renaissance + Baroque
 - lived 1475-1564
 - made both the Pieta and David before he was 30 yrs ~~at~~ old
 - named the Chief Architect of the Vatican at 74
 - the first artist to be published while alive, by Vasari, being called Divine
 - "rivals nature and surpassed all other ancient artists"
- ↳ A Baroque Chapel, housing the Medici family
 - Compared to Brunos old Sacristy, Michelangelo adopts Roman principles
 - Michelangelo adds on another story in height, creating trapezoidal windows
 - dome is similar to the Pantheon, not Brunos pumpkin dome
 - "alla anti"
 - 2 lesser members of the Medici family buried here
- ↳ Patron saints of the Medici family: Cosimos + Damian
 - Dusk + Dawn; allegorical characters of Night + Day (cycle of life)
 - these statues turned away from the central Virgin Mary
- ↳ Leo X and his Florence parade of 1515

Pitti Palace and its Garden

- ↳ Originally built for Lucca Pitti in 1401, a deceiving banker working with Medicis
 - used his corrupt power over the frail Cosimo to achieve social power
 - once in position of power, began the construction of this immense palace
 - housed criminals/thieves for free in exchange for construction labor
 - built under Brunos apprentice, outdoing all other Florentine Palaces
- ↳ eventually bought by the wife of Cosimo I in the 1600s (1549, Medici owned)
 - not the primary household of the Medici family, but for their guests
 - 3 new wings or bays added in 17th century
 - perpendicular walls to these bays added in 18th century
 - a "U"-shaped piazza was now made, amplifying the size of the piazza
 - later, the Vasari corridor was added, connecting the Palace to Palazzo Vecchio
 - Pope Pius V, and the Grand Duke
- ↳ Boboli Gardens (comprised of 111 acres)
 - served as a precedent and influence for the Versailles gardens
 - a hybrid between the French principles of "Intelligent" and Italian "leisure" landscapes
 - home to axial processions, formal geometries, terracing, walking paths and intimate walled gardens for more private meetings and conversations
 - during one of the many famines here, an aqueduct was built to provide a job to the people and city
 - home to many exotic plants for the city, this was an area of/for research
 - the first pineapple in Italy was grown here, for example, in 17th cent
 - New World voyages brought back exotic plants to be grown here!

Theatro Olimpico

- ↳ in the city of Vincenza, a city-state to Venice, famous in the middle ages for its farmland
- ↳ built by the architect Palladio
- ↳ architects throughout recent history we have recently studied:
 - Borromini (stone mason) v. Bernini (sculptor)
 - Michelangelo (sculptor) v. Palladio (stone mason)
 - construction techniques and personal strive to create a legacy
 - self establishment, and Palladio publishing his finds to the public
- ↳ the use of adaptive reuse, comparable to Michelangelo's restoration on Roman bath
 - originally a fort used to protect the older city
 - once a fort, now a humanist academy (Olympic Academy) and theater
 - Palladio left the outer shell original, completely redoing its interior
 - Palladio went to Rome, like Bruno & Donatello, to study and draw theaters
- ↳ built with a major influence from Roman-style theaters
 - has the classic Roman D-shape seating arrangements
 - simulated the principle of an open-air theater with its actual enclosed roof by painting a beautiful sky ceiling
 - original seating design by Palladio, but the stage design was never his
 - stage built after his death, or the very end of his life (1580-1585)
 - stage design was supposedly more elaborate in Palladio's design
- ↳ Vincent Scamozzi built the new stage
 - the oldest still standing original stage in history to this day
 - a multi-story stage, similar to the Roman stage design
 - 7 apertures behind the stage representing Ancient Thebes
 - ingenious use of perspective

Palazzo Chiericati

- ↳ located across from the Theater, another Palladian work
- ↳ the creation of a "bufferzone" loggia, entirely different from a Florentine ^{entrance}
 - more porous and open in space and design
 - unique and different from his other designed loggias!
- ↳ Wider in length than in depth, an abstract concept/design for Palazzos
 - thought to have been an urban residence once at the edge of the city
 - an interpretation as to why the loggia opens to the street, not an enclosed ^{space}
 - may have once opened to an open garden / scenic view
- ↳ Proportions and Palladio: creating new styles of size and shape
 - Filada, a thread meaning

*

Villa Rotunda

- ↳ another Palladio work
- ↳ every facade is the same; completely symmetrical
 - encompasses a panoramic view of its surrounding un-uniform landscape
 - gives a framed view of the landscape by perpendicular loggias ^{spacial}
 - framing also enhanced by the statues + columns, giving a sense of division
 - contextual in how to correlate architectural structure with topography
- ↳ in the structural form of a Greek Cross!
- ↳ a follower of Alberti's principles?
 - look at quotes by Palladio
- ↳ the first domed house since antiquity

San Marco Basilica and its surroundings

- ↳ a place where land meets sea meets sky (a principle in Venetian architecture)
- ↳ the "Gateway to the Orient"
 - between Latin Christianity, Greek Orthodox, + Byzantine cultures
 - Venice controlled almost all Eastern European sea trade routes
- ↳ 117 islands within Venice, connected by the bridge networking system
 - Doge was elected + confirmed by Byzantines since the 8th cent
 - Grand Consul, a hereditary right to participate beginning in 1297
 - Council of 10 (Signoria) were the true rulers, Doge being first in command
 - Venice was a Principle "Republic", the Doge in position for life after election
- ↳ Basilica: the introduction of Byzantium Basket Capitals (trapezoidal shape)
 - Copied the Justinian chapel of Istanbul (Hagia Sophia)
 - 5 domes, a Greek cross plan, and interior piers
 - 11th cent Romanesque Greek Cross style surrounded by 13th cent Gothic shell
 - Narthex was the last addition, with the floor design done in 12th cent
 - interior green marble slabs on side aisle piers come from Hagia Sophia
 - the 4 gilded horses came from Constantinople's Hippodrome
 - the Tetrarchs (2 Augusti, 2 Caesars) came from Constantinople as well
- ↳ golden mosaics not original

Piazza San Marco

- ↳ Napoleon Bonaparte, creating it as the "Drawing room of Europe"
 - structure is defined by the Basilica, the Campanile, the district of Rialto + its bridge
- ↳ Clocktower of 1499
 - gateway to the financial heart of Venice, and the outside world
- ↳ 1810: Napoleonic wing on the South side
 - built by Scamozzi, designed by Sansovino
 - an expansion in structural design for the Plaza
- ↳ Campanile: originally from the 12th cent, restored in 1514, and collapsed in 20th cent
 - rebuilt in 1912, and still standing
- ↳ look up the David + Solomon prophets in the church Mosaics

Doges Palace, an example of civic structure

- ↳ located on the Piazzeta San Marco, the piazza's extension
 - Sansovino's library on the opposite side of the Piazzeta (built 1537)
 - comparable library facade to Michelangelo's Campidoglio in Rome
 - the library is a Mannerist work
- ↳ The Venetian Gates
 - St. Theodore, patron saint of Byzantium
 - St. Mark's Lion, patron saint of Venice
 - the statues face into the Piazzeta, Venetians look out into the open sea
 - the story of St. Marks body leaving Alexandria in barrels of pork
- ↳ Oldest Part of Palace
 - faces lagoon, a late Gothic work (1340s)
- ↳ 2nd oldest part of the Palace
 - faces the library and Piazzeta, an early Renaissance work (1425)
- ↳ 3rd part to the Palace
 - faces the Prison and Bridge of Sighs, including the Doge's Private Chambers
 - built 15 - 1565
- ↳ Grand consil chamber began construction in 1419 under Doge Foscari
- ↳ Prison and Bridge of Sighs (1600s)
 - previously located in the interior courtyard
 - after construction was completed, a new interior atrium of the Palace was created, opening it up on the interior more
 - Research this, because it doesn't make sense on a security standpoint

Churches from the late Gothic, Baroque, and late Renaissance eras of Venice

St. John and St. Paul Church

- ↳ similar to Santa Maria Novella, a Dominican Monastery
 - traditionally these churches resided on the outskirts of the city
 - this land was donated by Doge Tieppilo for the church's construction
 - located in old Venice's northern edge of the city
 - built during the city's and Doge's peak of power (14th + 15th cent)
- ↳ attached is a scuola, or confraternity (civic + religious) of San Marco
 - comprised of aristocratic families mainly present in the Councils of the Doge
 - founded in the 13th cent; different missions than the Venetian trade guilds
 - they paid for church burials, giving to those who try + can't help themselves
 - they gave back to the community, financing religious/festive works (St. Mike festival, fish fry, KoC)
 - similar structure seen in modern church works
 - had a Campo, or little field, at the front acting as a courtyard
- ↳ construction took 100 years, beginning in 1333
 - consecrated in 1430
 - consisted of distinctive brickwork, and detailing of Istrian marble columns
 - church has a gothic exterior with an unfinished facade
- ↳ Santa Maria Novella Similarities/Contrasts
 - exterior tombstones present in both locations, along with pointed arches, a vertical stretch to Romanesque facade up top, Gothic ornament, and a Gothic entrance
 - this church only has one door to enter
 - evidence of a return to traditional cylindrical columns, not compound piers seen in Florence except for 2 of the interior columns
 - color scheme is distinctively Venetian in brickwork, wooden tie beams + floor design
 - looks similar to the Polish form of Gothic architecture
 - this altar looks as if it is of a Baroque design
 - the square bay is divided by 4 cylindrical columns and one compound pier on each side of the nave
 - floor design similar to all other Venetian churches at the time, similar to the outside perimeter of San Marco Basilica... which could make sense with the connection to the Doge/Scuola

Santa Maria della Salute

- ↳ a Baroque church dedicated to the Virgin Mary
 - Built in thanksgiving for the end of the 2nd Plague
 - used in the annual procession by the Doge (walking on water)
 - the votive church
- ↳ built by the Venetian architect Longhena
 - 8 original sites for this church to be built on
 - this spot, the mouth of the Grand Canal, chosen as the winning location
 - Punta della Dogana
- ↳ Story: Longhena had a dream of the Virgin Mary appearing in front of the Doge, presenting him with a model of the church we now see today
 - the Rotunda Machina (a wooden pile support of 1,156,627 piers)
- ↳ octagonal in form, with a centralized plan (Baroque principles)
 - follows the ideals Palladio reinforced, bringing the Baroque form into existence
 - composes of scrolls, tall domes, + a revival of classical designs
- ↳ Dome: houses more windows than St. Peter's
 - brings the drama of the structure to life with its stretched height
 - massive, centralized, ornate, and theatrical
 - the corners are ornate and distinguishable, seen in the ^{Papal} Roman villas too

Il Redentore (the Redeemer)

- ↳ one of Palladio's last works (built 1577-1592)
 - located on Giudicica island
 - built + vowed in thanksgiving for the end of a plague, killing 50,000 (30% pop.)
- ↳ a pilgrimage church, really only used for festival purposes
 - the pontoon bridge was annually built across the water for a procession
- ↳ its entrance had an elevated staircase; reviving Albertian principles
 - a facade divided in planes with a play on extrusions executed here
 - small pediment, larger pediment, then an interrupted pediment
 - a more graceful facade to the one of San Giorgio
- ↳ interior design: a characteristic interior to the Counter Reformation
 - only composed of a nave, no side aisles
 - calmer curves in ceiling vaulting, not necessarily painted
 - a white and gray Palladian scheme
 - upper entablature leveled and wraps around entire structure, even through _{foot}

San Giorgia Maggiore

- ↳ One of the last works done by Palladio
 - an architectural design resistant to the Venetian form of urbanism
- ↳ first church to be started in Venice by him, also last to be completed
 - Il Redentore built in between
 - construction timeline of 1566-1610, and completed after Palladio's death
 - compare it to the wooden prototype
- ↳ a Benedictine church, donated by the Doge for construction on the island
- ↳ has a luminous interior, largely monochrome
 - to Palladio, white was the most important color, showing purity + serenity
 - structural forms of transverse arches, as well as windows, were originally painted in red color (showing a rebirth in Venetian Gothic architecture)
- ↳ its facade was finished last, either of a Primary or Giant order
 - the exterior columns purposely match the interior columns for fluidity
 - secondary order consists of the palasters
 - the upper entablature above interior column capitals wrapped around the entire church perimeter, completely level throughout
- ↳ the crossing is the focal point of the church
 - the dome is centered to the church's nave
 - it is not a traditional Latin Cross
 - Palladio focuses on a division of space through compound piers, barrel and groin vaulting, arches, and a centralized dome
- ↳ held the relics of St. Steven
 - the Doge came here by boat for select festivities
- ↳ the church is a hybrid between late Gothic and Baroque styles
- ↳ above the arches were thermal windows, also seen in the Discretion Baths
 - revival of Michelangelo's restorations of the Roman church
- ↳ Pediment style completely different from Il Redentore
 - the center squishes down, giving this church a more natural and appealing look!

COA 3116
FIN