

Chapter 1 : Renaissance Architecture: History, Characteristics, Designs

*Icons of Renaissance Architecture (Icons Series) [Alexander Marckschies, Alexander Markschies] on blog.quintoapp.com *FREE* shipping on qualifying offers. The Renaissance was aesthetically one of the most demanding and fascinating periods in the history of architecture.*

Spanish Renaissance Spain During the Renaissance During the 16th century, Spain dominated the world both politically and economically. Spanish design was a unique blend of Renaissance and Moorish design. The Moors were people from North African tribes. Its Islamic heritage helped to shape its history, culture, and design. For years, the Moors and Christians struggled for dominance. By the 15th century, Christians had conquered the most territory and drove most of the Moors out. In the 16th century, Spain led the world in trade, exploration, and colonization. Gold and silver discoveries in America brought wealth to Spain. In , the English defeated the Spanish Armada, and brought an end to Spanish domination. Political ties with Italy brought the renaissance to Spain in the late 15th century. Spanish Renaissance Architecture Hispano Moresque reflected the Moorish architecture and decoration of Spain during Islamic domination. Mudejar appears after the conquest of the Moors by the Christians. Many Christian buildings used Moorish details. Mudejar was a decoration that combined Spanish and Islamic characteristics. Plateresque describes the transition from Gothic to Renaissance. Its low relief resembles silver work. It had two phases: Isabelline or Gothic Plateresque was the early phase. Renaissance plateresque was the later phase. It had more classical motifs. Classical Desornamentado or Herrean style demonstrates an understanding of classical design principles and order. Decoration was symmetrical and carefully proportioned. Decoration emulates high Renaissance forms. It dominated Spanish architecture in the 17th century. Churrigueresue or Baroque Rococo was named for the Churriguera family of architects. The style highlighted architectural ornament such as the inverted obelisk, stucco work, and twisted columns. Moorish motifs are geometric shapes, interlaced arabesques, and ogee arches. Gothic motifs include heraldic symbols, crockets, pinnacles, and pointed arches. Plateresque motifs include decorated pigments, pilasters, baluster columns, and grotesques. Classical style decoration copied Italian Renaissance motifs. Renaissance style began in Spanish architecture as plateresque. It was a transition between Gothic and Renaissance. Its decoration was a combination of Moorish, Gothic, and Renaissance elements. Ornamentation was used on doors and sometimes windows. It is often complex and is layered within a grid. Decoration extends to the rooflines around portals. The Spanish Renaissance entered a more Italian like phase in the 16th century. Characteristics include symmetry, order, and proportions. Most structures reflected human scale. Spanish buildings include civic buildings, universities, churches, hospitals, palaces, townhouses, and rancheros. Most structures are designed for hot weather. They have small windows, flat or low pitched roofs, and patios. Churches were the dominant structure in the city. The front of most buildings were on narrow streets. Some public buildings and palaces faced squares or plazas. Most churches have Latin cross plans. Palaces and houses, however, were centered on patios for privacy. Rooms generally opened to outdoor spaces. Rooms are often long and narrow. Building materials include granite, limestone, glazed ceramic tile, sandstone, and brick. Classical style was marked by grey granite and white stucco. The Spanish are known for wrought iron window grilles, handrails, and other decoration. Walls and openings are usually divided into bays and are symmetrical. Surfaces were plain until the classical period. Plateresque or Classical decoration usually surround rectangular or arched windows that have one or two lights. Some windows have rejas or wrought iron grilles. Rectangular doors have carved wood panels. Roofs are flat or low pitched. Interior ornamentation concentrates around openings. The most important rooms in private buildings are the entrance hall, main salon, dining area, and the bed chamber. Rooms had few furnishings. Colors were highly saturated. Colors used were reds, greens, blues, and yellows. Color appears primarily in tile work, textiles, and decorative objects. Plasterwork was usually white. Furnishings and ceilings could be a combination of natural wood, color, and gilt. Floors were made of brick, tile, or stone. Wood was used for upper floors. Woven mats and knotted pile rugs were used to cover floors. Walls were smooth white plaster. Earthenware tiles were used to highlight dadoes, door and window facings, window seats, stair risers, and interiors of wall niches. Dining

rooms often have lavabos made of copper, pewter, or pottery that hang on the wall or are in a niche faced with tiles. A lavabo is a wall fountain that consists of a washbasin with flaring sides and an upper portion to hold and distribute water. Grand stairways were elaborately decorated. Aristocratic houses had wall hangings of silk, damask, and velvet. Some were embellished with embroidery or braid and fringe. Painted, tooled, and gilded leather were also used for wall coverings, because Spain is a leading center for leatherwork. The main wall of important rooms is usually dominated by large scale mantels. Occasionally, plasterwork is used to decorate chimneys. Yeseria or plasterwork can be used to frame windows and doors. Shutters and doors could be plain, carved, or painted. Occasionally heavy lambrequins and draperies were used on doorways of important rooms. Window curtains were rare. Ceilings were the focal point of most interiors. Most ceilings were pine. Ceilings in important rooms had elaborate geometric shapes. Beams and coffers could be plain or decorated. Spanish interiors used textile wall coverings, upholstery, and bed hangings. Bed hangings were made of silk, linen, or wool. Velvet and damask were used on the walls of important rooms. Armchairs and side chairs had leather, velvet, and damask seats and backs. Some chairs, benches, and stools were covered completely in fabric. Textile treatments of important beds were trimmed with lace, embroidery, fringe, or braid. Designs could be plain or elaborate. They were made of either wood or iron. Renaissance furniture was simple in design and construction. Spanish furniture was much heavier than Italian or French. Ornamentation showed Moorish and Classical influence. The most important types of furniture were seating, chests, cabinets, tables, and beds.

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Icons of Renaissance architecture. [Alexander Markschies] -- "The Renaissance was aesthetically one of the most demanding and fascinating periods in the history of architecture. It developed out of Filippo Brunelleschi's Foundlings' Hospital in Florence and.

Hardback with Dust Jacket: The Renaissance was aesthetically one of the most demanding and fascinating periods in the history of architecture. The style is based on rationality and clarity, the harmony of proportions and a balanced relationship between the individual and the whole. Influenced by Classical models, there was a growing awareness in the fifteenth and sixteenth centuries that something new could be created, something new that could be compared to the art of the ancient world. As opposed to other works on Renaissance architecture, this publication does not focus solely on Italy with its buildings and urban areas in central and northern Italy and the palace architecture of Mantua and Urbino. This volume captures the rediscovery of harmony in architecture throughout Europe by focusing on the most impressive buildings and describing this development in exquisite photographs, numerous drawings and explanatory texts, placing the buildings in their appropriate architectural, cultural and historical setting. Light shelf wear, small scratches on dust jacket near spine, otherwise New, never read. Classically inspired, precisely constructed arches, domes, pediments, and columns signaled a new appreciation of the human intellect. Following the rise of Renaissance architecture from its birthplace in Italy, this volume explores not only the dazzling structures of that country, but also the expansion of renaissance style throughout the continent. More than fifty buildings are presented in two-page spreads featuring brief essays, drawings, plans, and full-color photographs. This volume follows the development of country-specific features in the renaissance styles throughout Europe to illustrate how each culture integrated its unique history with Renaissance principles. Spanning the European continent, this is a look at one of the most exciting periods in architectural history. Following the rise of Renaissance architecture from its birthplace in Italy, this volume explores not only the dazzling structures of that country, but also the expansion of Renaissance style throughout the continent. More than 50 buildings are presented in two-page spreads featuring brief essays, drawings, plans and full-color photographs. The volume follows the development of country-specific features in the Renaissance styles throughout Europe to illustrate how each culture integrated its unique history with renaissance principles. The churches, villas, palaces, and government buildings that are described and photographed show regional variations on classical themes. Although only a few paragraphs in length, the sketches contain useful introductory material, supplemented in the bibliography by recommended further readings. The introduction touches on the roles of Renaissance architects and patrons, as well as written sources. Written and edited by Markschies History of Art Institute in Aachen, Germany, this book is recommended as a well-illustrated overview of late Medieval and Renaissance architecture. Exceptionally fine color reproductions and a helpful appended Goya chronology. The latest volume in the popular Icons series spans the European continent to present a new look at one of the most exciting periods in architectural history. Copiously illustrated in color. This is a nice book of good quality on a wonderful subject. It provides a quick overview of some of the most famous Renaissance buildings such as St. It is not an in-depth study of Renaissance architecture, but the text is informative and immensely entertaining. Of course the book is published as a quick overview and so many buildings are covered it would be virtually impossible to give each of them comprehensive coverage. The photographs are first rate and the pictures are vivid. I recommend this to anyone who wants a book that is quality and that covers all the famous buildings of the Renaissance. If you are looking for a detailed, university level study this is not it. But for the individual who appreciates the great architectural art of Renaissance Europe, this will all they need and be a wonderful addition to their book collection. What a magnificent publication! Talk about a trip without ever leaving the couch! Seriously, the full color pictures are magnificent. The text illuminating though brief. And the binding is very high quality. I always ship books Media Mail in a padded mailer. Whether via padded mailer or box, we will give discounts for multiple purchases. International orders are welcome, but shipping costs are substantially higher. Rates and available services vary a bit from country to country. You can email or

message me for a shipping cost quote, but I assure you they are as reasonable as USPS rates allow, and if it turns out the rate is too high for your pocketbook, we will cancel the sale at your request. Your purchase will ordinarily be shipped within 48 hours of payment. We package as well as anyone in the business, with lots of protective padding and containers. We do NOT recommend uninsured shipments, and expressly disclaim any responsibility for the loss of an uninsured shipment. We do offer U. Please ask for a rate quotation. We will accept whatever payment method you are most comfortable with. If upon receipt of the item you are disappointed for any reason whatever, I offer a no questions asked return policy. Send it back, I will give you a complete refund of the purchase price less our original shipping costs. Most of the items I offer come from the collection of a family friend who was active in the field of Archaeology for over forty years. Though I have always had an interest in archaeology, my own academic background was in sociology and cultural anthropology. After my retirement however, I found myself drawn to archaeology as well. Aside from my own personal collection, I have made extensive and frequent additions of my own via purchases on Ebay of course , as well as many purchases from both dealers and institutions throughout the world – but especially in the Near East and in Eastern Europe. I spend over half of my year out of the United States, and have spent much of my life either in India or Eastern Europe. Petersburg, as well as some other worthy institutions in Europe connected with Anthropology and Archaeology. I acquire some small but interesting collections overseas from time-to-time, and have as well some duplicate items within my own collection which I occasionally decide to part with. Though I have a collection of ancient coins numbering in the tens of thousands, my primary interest is in ancient jewelry. My wife also is an active participant in the "business" of antique and ancient jewelry, and is from Russia. Whenever I am overseas I have made arrangements for purchases to be shipped out via domestic mail. If I am in the field, you may have to wait for a week or two for a COA to arrive via international air mail. But you can be sure your purchase will arrive properly packaged and promptly - even if I am absent. And when I am in a remote field location with merely a notebook computer, at times I am not able to access my email for a day or two, so be patient, I will always respond to every email.

Chapter 3 : Renaissance Vectors, Photos and PSD files | Free Download

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Beginning in Italy, and spreading to the rest of Europe by the 16th century, its influence was felt in literature, philosophy, art, music, politics, science, religion, and other aspects of intellectual inquiry. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art. It is in their new focus on literary and historical texts that Renaissance scholars differed so markedly from the medieval scholars of the Renaissance of the 12th century, who had focused on studying Greek and Arabic works of natural sciences, philosophy and mathematics, rather than on such cultural texts. Portrait of a Young Woman c. However, a subtle shift took place in the way that intellectuals approached religion that was reflected in many other areas of cultural life. This new engagement with Greek Christian works, and particularly the return to the original Greek of the New Testament promoted by humanists Lorenzo Valla and Erasmus, would help pave the way for the Protestant Reformation. Well after the first artistic return to classicism had been exemplified in the sculpture of Nicola Pisano, Florentine painters led by Masaccio strove to portray the human form realistically, developing techniques to render perspective and light more naturally. A critical contribution to Italian Renaissance humanism Giovanni Pico della Mirandola wrote the famous text "De hominis dignitate" Oration on the Dignity of Man, which consists of a series of theses on philosophy, natural thought, faith and magic defended against any opponent on the grounds of reason. In addition to studying classical Latin and Greek, Renaissance authors also began increasingly to use vernacular languages; combined with the introduction of printing, this would allow many more people access to books, especially the Bible. Some scholars, such as Rodney Stark, [21] play down the Renaissance in favor of the earlier innovations of the Italian city-states in the High Middle Ages, which married responsive government, Christianity and the birth of capitalism. This analysis argues that, whereas the great European states France and Spain were absolutist monarchies, and others were under direct Church control, the independent city republics of Italy took over the principles of capitalism invented on monastic estates and set off a vast unprecedented commercial revolution that preceded and financed the Renaissance. Italian Renaissance View of Florence, birthplace of the Renaissance Many argue that the ideas characterizing the Renaissance had their origin in late 13th-century Florence, in particular with the writings of Dante Alighieri and Petrarch, as well as the paintings of Giotto di Bondone. Some writers date the Renaissance quite precisely; one proposed starting point is, when the rival geniuses Lorenzo Ghiberti and Filippo Brunelleschi competed for the contract to build the bronze doors for the Baptistry of the Florence Cathedral Ghiberti won. Yet it remains much debated why the Renaissance began in Italy, and why it began when it did. Accordingly, several theories have been put forward to explain its origins. During the Renaissance, money and art went hand in hand. Artists depended entirely on patrons while the patrons needed money to foster artistic talent. Wealth was brought to Italy in the 14th, 15th, and 16th centuries by expanding trade into Asia and Europe. Silver mining in Tyrol increased the flow of money. Luxuries from the Eastern world, brought home during the Crusades, increased the prosperity of Genoa and Venice. Please improve the article or discuss the issue. June Coluccio Salutati In stark contrast to the High Middle Ages, when Latin scholars focused almost entirely on studying Greek and Arabic works of natural science, philosophy and mathematics, [25] Renaissance scholars were most interested in recovering and studying Latin and Greek literary, historical, and oratorical texts. Ancient Greek works on science, maths and philosophy had been studied since the High Middle Ages in Western Europe and in the medieval Islamic world normally in translation, but Greek literary, oratorical and historical works such as Homer, the Greek dramatists, Demosthenes and Thucydides were not studied in either the Latin or medieval Islamic worlds; in the Middle Ages these sorts of texts were only studied by Byzantine scholars. One of the greatest achievements of Renaissance scholars was to bring this entire class of Greek cultural works back into Western Europe for the first time since late antiquity. Arab logicians had inherited Greek ideas after they had invaded and conquered Egypt and the Levant. Their translations and commentaries on these ideas worked their

way through the Arab West into Iberia and Sicily , which became important centers for this transmission of ideas. From the 11th to the 13th century, many schools dedicated to the translation of philosophical and scientific works from Classical Arabic to Medieval Latin were established in Iberia. Most notably the Toledo School of Translators. This work of translation from Islamic culture, though largely unplanned and disorganized, constituted one of the greatest transmissions of ideas in history. Social and political structures in Italy A political map of the Italian Peninsula circa The unique political structures of late Middle Ages Italy have led some to theorize that its unusual social climate allowed the emergence of a rare cultural efflorescence. Italy did not exist as a political entity in the early modern period. Instead, it was divided into smaller city states and territories: Fifteenth-century Italy was one of the most urbanised areas in Europe. Linked to this was anti-monarchical thinking, represented in the famous early Renaissance fresco cycle Allegory of Good and Bad Government in Siena by Ambrogio Lorenzetti painted 1480 , whose strong message is about the virtues of fairness, justice, republicanism and good administration. Holding both Church and Empire at bay, these city republics were devoted to notions of liberty. Skinner reports that there were many defences of liberty such as the Matteo Palmieri 1494 celebration of Florentine genius not only in art, sculpture and architecture, but "the remarkable efflorescence of moral, social and political philosophy that occurred in Florence at the same time". Although in practice these were oligarchical , and bore little resemblance to a modern democracy , they did have democratic features and were responsive states, with forms of participation in governance and belief in liberty. Merchants brought with them ideas from far corners of the globe, particularly the Levant. The wealth such business brought to Italy meant large public and private artistic projects could be commissioned and individuals had more leisure time for study. Italy was particularly badly hit by the plague, and it has been speculated that the resulting familiarity with death caused thinkers to dwell more on their lives on Earth, rather than on spirituality and the afterlife. The Black Death was a pandemic that affected all of Europe in the ways described, not only Italy. As a result of the decimation in the populace the value of the working class increased, and commoners came to enjoy more freedom. To answer the increased need for labor, workers traveled in search of the most favorable position economically. The survivors of the plague found not only that the prices of food were cheaper but also that lands were more abundant, and many of them inherited property from their dead relatives. The spread of disease was significantly more rampant in areas of poverty. Epidemics ravaged cities, particularly children. Plagues were easily spread by lice, unsanitary drinking water, armies, or by poor sanitation. Children were hit the hardest because many diseases, such as typhus and syphilis, target the immune system, leaving young children without a fighting chance. Children in city dwellings were more affected by the spread of disease than the children of the wealthy. Despite a significant number of deaths among members of the ruling classes, the government of Florence continued to function during this period. Formal meetings of elected representatives were suspended during the height of the epidemic due to the chaotic conditions in the city, but a small group of officials was appointed to conduct the affairs of the city, which ensured continuity of government. Scholars have noted several features unique to Florentine cultural life that may have caused such a cultural movement. Many have emphasized the role played by the Medici , a banking family and later ducal ruling house , in patronizing and stimulating the arts. Some historians have postulated that Florence was the birthplace of the Renaissance as a result of luck, i. Arguing that such chance seems improbable, other historians have contended that these "Great Men" were only able to rise to prominence because of the prevailing cultural conditions at the time.

Chapter 4 : Is the Rooftop Architecture Renaissance a Fad or a Fixture?

Modern icons: The stars of London's architecture renaissance Written by Edwin Heathcote Edwin Heathcote is the architecture and design critic of the Financial Times, and author of more than a.

The basis of Byzantine art is a fundamental artistic attitude held by the Byzantine Greeks who, like their ancient Greek predecessors, "were never satisfied with a play of forms alone, but stimulated by an innate rationalism, endowed forms with life by associating them with a meaningful content. If classical art was marked by the attempt to create representations that mimicked reality as closely as possible, Byzantine art seems to have abandoned this attempt in favor of a more symbolic approach. The Ethiopian Saint Arethas depicted in traditional Byzantine style 10th century The nature and causes of this transformation, which largely took place during late antiquity, have been a subject of scholarly debate for centuries. Although this point of view has been occasionally revived, most notably by Bernard Berenson, [9] modern scholars tend to take a more positive view of the Byzantine aesthetic. Alois Riegl and Josef Strzygowski, writing in the early 20th century, were above all responsible for the reevaluation of late antique art. Notable recent contributions to the debate include those of Ernst Kitzinger, [11] who traced a "dialectic" between "abstract" and "Hellenistic" tendencies in late antiquity, and John Onians, [12] who saw an "increase in visual response" in late antiquity, through which a viewer "could look at something which was in twentieth-century terms purely abstract and find it representational. As Cyril Mango has observed, "our own appreciation of Byzantine art stems largely from the fact that this art is not naturalistic; yet the Byzantines themselves, judging by their extant statements, regarded it as being highly naturalistic and as being directly in the tradition of Phidias, Apelles, and Zeuxis. The subject matter of monumental Byzantine art was primarily religious and imperial: These preoccupations are partly a result of the pious and autocratic nature of Byzantine society, and partly a result of its economic structure: Religious art was not, however, limited to the monumental decoration of church interiors. One of the most important genres of Byzantine art was the icon, an image of Christ, the Virgin, or a saint, used as an object of veneration in Orthodox churches and private homes alike. Icons were more religious than aesthetic in nature: The most commonly illustrated texts were religious, both scripture itself particularly the Psalms and devotional or theological texts such as the Ladder of Divine Ascent of John Climacus or the homilies of Gregory of Nazianzus. Secular texts were also illuminated: The Byzantines inherited the Early Christian distrust of monumental sculpture in religious art, and produced only reliefs, of which very few survivals are anything like life-size, in sharp contrast to the medieval art of the West, where monumental sculpture revived from Carolingian art onwards. Small ivories were also mostly in relief. The so-called "minor arts" were very important in Byzantine art and luxury items, including ivories carved in relief as formal presentation Consular diptychs or caskets such as the Veroli casket, hardstone carvings, enamels, glass, jewelry, metalwork, and figured silks were produced in large quantities throughout the Byzantine era. Many of these were religious in nature, although a large number of objects with secular or non-representational decoration were produced: Byzantine ceramics were relatively crude, as pottery was never used at the tables of the rich, who ate off Byzantine silver. Interior of the Rotunda of St. George, Thessaloniki, with remnants of the mosaics Byzantine art and architecture is divided into four periods by convention: The term post-Byzantine is then used for later years, whereas "Neo-Byzantine" is used for art and architecture from the 19th century onwards, when the dissolution of the Ottoman Empire prompted a renewed appreciation of Byzantium by artists and historians alike. Early Byzantine art[edit] Leaf from an ivory diptych of Areobindus Dagalaiphus Areobindus, consul in Constantinople, First, the Edict of Milan, issued by the emperors Constantine I and Licinius in, allowed for public Christian worship, and led to the development of a monumental, Christian art. Second, the dedication of Constantinople in created a great new artistic centre for the eastern half of the Empire, and a specifically Christian one. Other artistic traditions flourished in rival cities such as Alexandria, Antioch, and Rome, but it was not until all of these cities had fallen - the first two to the Arabs and Rome to the Goths - that Constantinople established its supremacy. Constantine devoted great effort to the decoration of Constantinople, adorning its public spaces with ancient statuary, [15] and building a forum dominated by a

porphyry column that carried a statue of himself. The most important surviving monument of this period is the obelisk and base erected by Theodosius in the Hippodrome [18] which, with the large silver dish called the Missorium of Theodosius I, represents the classic examples of what is sometimes called the "Theodosian Renaissance". The earliest surviving church in Constantinople is the Basilica of St. John at the Stoudios Monastery, built in the fifth century. Due to subsequent rebuilding and destruction, relatively few Constantinopolitan monuments of this early period survive. However, the development of monumental early Byzantine art can still be traced through surviving structures in other cities. Classical authors, including Virgil represented by the Vergilius Vaticanus [22] and the Vergilius Romanus [23] and Homer represented by the Ambrosian Iliad, were illustrated with narrative paintings. Illuminated biblical manuscripts of this period survive only in fragments: Archangel ivory of the early 6th century from Constantinople. Significant changes in Byzantine art coincided with the reign of Justinian I. Justinian devoted much of his reign to reconquering Italy, North Africa and Spain. He also laid the foundations of the imperial absolutism of the Byzantine state, codifying its laws and imposing his religious views on all his subjects by law. The decoration of San Vitale includes important mosaics of Justinian and his empress, Theodora, although neither ever visited the church. The eastern provinces of the Eastern Roman and later the Byzantine Empires inherited a strong artistic tradition from the Late Antiquity. Christian mosaic art flourished in this area from the 4th century onwards. The tradition of making mosaics was carried on in the Umayyad era until the end of the 8th century. The first fully preserved illuminated biblical manuscripts date to the first half of the sixth century, most notably the Vienna Genesis, [38] the Rossano Gospels, [39] and the Sinope Gospels. Seventh-century crisis[edit] Mosaic from the church of Hagios Demetrios in Thessaloniki, late 7th or early 8th century, showing St. Constantinople was also wracked by religious and political conflict. The church of Hagios Demetrios in Thessaloniki was rebuilt after a fire in the mid-seventh century. The new sections include mosaics executed in a remarkably abstract style. The veneration of acheiropoieta, or holy images "not made by human hands," became a significant phenomenon, and in some instances these images were credited with saving cities from military assault. By the end of the seventh century, certain images of saints had come to be viewed as "windows" through which one could communicate with the figure depicted. Proskynesis before images is also attested in texts from the late seventh century. These developments mark the beginnings of a theology of icons. Three canons of the Quinisext Council of addressed controversies in this area: Crisis of iconoclasm[edit] Main article: Byzantine iconoclasm Helios in his chariot, surrounded by symbols of the months and of the zodiac. The Council of Hieria, convened under Constantine in, proscribed the manufacture of icons of Christ. This inaugurated the Iconoclastic period, which lasted, with interruptions, until. While iconoclasm severely restricted the role of religious art, and led to the removal of some earlier apse mosaics and possibly the sporadic destruction of portable icons, it never constituted a total ban on the production of figural art. Ample literary sources indicate that secular art i. The interior of Hagia Eirene, which is dominated by a large mosaic cross in the apse, is one of the best-preserved examples of iconoclastic church decoration. Particularly important in this regard are the original mosaics of the Palatine Chapel in Aachen since either destroyed or heavily restored and the frescoes in the Church of Maria foris portas in Castelseprio.

Chapter 5 : Byzantine art - Wikipedia

Katy Perry, Oprah among celebs channeling their favorite icons in Harper's Bazaar shoot.

History, Styles BCE - present. Symbol of Roman Renaissance design, it was the work of three main architects: Introduction Although unable to free themselves from the engineering and design legacy of either Romanesque architecture c. Above all, they sought to establish the ideal proportions for a building, based on those of the idealized human body. Architecture during the Renaissance was also closely associated with urban planning and the dissemination of ideas, thanks to the new technique of printing. The Renaissance was also a multi-media event: Furthermore, some of the best sculptors Michelangelo and Old Masters Raphael became excellent architects. Leading Renaissance Architects The greatest architects of the Renaissance included: Highlights of Renaissance Architecture Although the continuing demand for monumental religious art meant that most architectural projects involved cathedrals, basilicas, churches, chapels, sacristies, baptisteries, temples and tombs, Renaissance architects also designed a wide range of secular structures, such as palaces, villas, libraries, hospitals, piazzas, fountains, and bridges. Celebrated examples of Renaissance design include: Renaissance Architecture in Florence Travellers from across the Alps in the midth century found Florence - then the centre of Early Renaissance art - very different in appearance from the northern cities. Instead of church spires piercing the sky, the Florentine skyline was dominated, as it still is today, by the enormous mass of the cathedral dome rising above low houses, smaller churches, and the blocklike palaces of the wealthy, all of which had minimal exterior decoration. Renaissance Art in Florence. One important example of pre-Renaissance architecture in Florence was the imposing Palazzo Vecchio town hall , looking out onto the Piazza della Signoria, which was built between and As early as , its architects had envisioned a very tall dome to span the huge interior space, but they lacked the engineering know-how to construct it. When interest in completing the cathedral was revived around , the technical solution was found by a young sculptor-turned-architect, Filippo Brunelleschi , one of the key early Renaissance artists in Florence. Brunelleschi declined a role as assistant on that project and travelled to Rome, probably with his sculptor friend Donatello , where he studied Roman architecture and sculpture. Brunelleschi, whose father had been involved in the original plans for the dome in , advised constructing first a tall drum, or cylindrical base. The drum was finished in , and in Brunelleschi was commissioned to design the dome itself. Work began in and was completed by A revolutionary feat of engineering, the dome is a double shell of masonry that combines Gothic and Renaissance elements. Gothic construction is based on the pointed arch, using stone shafts, or ribs, to support the vault, or ceiling. The octagonal outer shell is essentially a structure of this type, supported on ribs and in a pointed-arch profile; however, like Roman domes, it is cut at the top with an oculus opening and is surmounted by a lantern, a crowning structure made up of Roman architectural forms. Therefore, Brunelleschi devised machinery to hoist building materials as needed and invented an ingenious system by which each portion of the structure reinforced the next one as the dome was built up course, or layer, by course. The reinforcing elements were vertical marble ribs and horizontal sandstone rings connected with iron rods, with the whole supported by oak staves and beams tying rib to rib. The inner and outer shells were also tied together internally by a system of arches. When completed, this self-buttressed unit required no external support to keep it standing. For more about the Florentine duomo - the icon of Renaissance architecture - see: Florence Cathedral, Brunelleschi and the Renaissance Church of San Lorenzo Brunelleschi The cathedral dome was a triumph of engineering and construction technique for Brunelleschi, who was a pioneer of Renaissance architecture. From about to his death in , Brunelleschi was involved in two projects for the Church of San Lorenzo. First, the architect designed a sacristy a room where ritual attire and vessels are kept , completed in and called the Old Sacristy, as a chapel and mausoleum for the Medici family of Florence. He was then commissioned to rebuild the church itself. The precise history of this second project is obscured by intermittent construction and later alterations. Brunelleschi may have conceived the plans for the new church at the same time as he designed the sacristy in or perhaps as late as about , after new foundations had been laid for the transept and sanctuary. San Lorenzo is an austere basilica-plan church with elements of Early Christian

art. The long nave, flanked by single side aisles opening into shallow side chapels, is intersected by a short transept with a square crossing. Beyond the crossing space facing the nave is a square sanctuary flanked by small chapels opening off the transept. What is entirely new in San Lorenzo is its mathematical regularity and symmetry. To plan the church, Brunelleschi used a module - a basic unit of measure that could be multiplied or divided and applied to every element of the design. The result was a series of clear, rational interior spaces in harmony with each other and on a human scale. Below the plain clerestory upper-story wall of windows with its unobtrusive openings, the arches of the nave are carried on tall, slender Corinthian columns made even taller by the insertion of a favoured Brunelleschian device, an impost block between the column capital and the springing of the round arches. The arcade is repeated in the outer walls of the side aisles in the arched openings to the chapels surmounted by arched lunettes. Flattened architectural forms in pietra serena articulate the wall surfaces, and each bay is covered by its own vaulted ceiling. The square crossing is covered by a hemispherical dome, the nave and transept by flat ceilings. In any case, the palace established a tradition for Italian town houses that, with interesting variations, remained the norm for a century. The plain exterior was in keeping with political and religious thinking in Florence, which was strongly influenced by Christian ideals of poverty and charity. Like many other European cities, Florence had sumptuary laws, which forbid ostentatious displays of wealth - but they were often ignored. Under Florentine law, for example, private homes were limited to a dozen rooms; Cosimo, however, acquired and demolished twenty small houses to provide the site for his new residence. Huge in scale each story is more than 20 feet high, with fine proportions and details, the building was constructed around a central courtyard surrounded by a loggia, or covered gallery. On one side the ground floor originally opened through large, round arches onto the street. Although these arches were walled up in the sixteenth century and given windows designed by Michelangelo, they are still visible today. The facade of large, rusticated stone blocks - that is, with their outer faces left rough, typical of Florentine town house exteriors - was derived from fortifications. On the palace facade the stories are clearly set off from each other by the change in the stone surfaces from very rough at the ground level to almost smooth on the third. The Medici Palace inaugurated a new monumentality and regularity of plan in residential urban architecture. Renaissance Palace Design Noble families of the Early Renaissance in Italy built a number of magnificent urban palaces, many of which were designed to look imposing and even intimidating. The front face of a building the facade, offers clues as to what lies behind it: The majority of Renaissance palaces used designs derived from ancient Greek architecture or ancient Roman buildings - columns fashioned in the Doric, Ionic, or Corinthian orders, decorated entablatures, and other such elements - in a style known as classicism. Designed by Antonio da Sangallo the Younger, Michelangelo, and Giacomo della Porta, this immense building stands at the head of and dominates a broad open public square, or piazza. A many-layered cornice sits on the facade like a weighty crown. The moldings, cornice, and entablatures are decorated with classical motifs and with the lilies that form the Farnese family coat-of-arms. Windows are treated differently on each story: The story directly above is known in Italy as the piano nobile, or first floor Americans would call it the second story, which contains the grandest - or "noble" - rooms. Its twelve windows are decorated with alternating triangular and arched pediments, supported by pairs of engaged half columns in the Corinthian order. The second floor or American third story has thirteen windows, all with triangular pediments whose supporting Ionic half columns are set on brackets echoing those under the windows on the ground floor. Renaissance palaces were typically oriented inward, away from the noisy streets. Many contained open courtyards. Classical elements prevailed here, too. The courtyard of the Palazzo Farnese has a loggia fronted by an arcade at the ground level. Its Classical engaged columns present all the usual parts: The progression of orders from the lowest to the highest story mirrors the appearance of the orders in ancient Greece: Doric, Ionic, and Corinthian. Theories of Leon Battista Alberti By the middle of the fifteenth century, more artists had become students of the past, and a few humanists had ventured into the field of art theory and design. Leon Battista Alberti, a humanist-turned-architect, wrote about his classical theories on art before he ever designed a building. This position, which involved diplomatic travel and thus put Alberti in contact with the best potential patrons in Italy, was critical to his later career as an architect. With Alberti began the gradual change in the status of the architect from a hands-on builder - and thus a manual labourer - to an intellectual

expected to know philosophy, history, and the classics as well as mathematics and engineering. The Palazzo Rucellai Alberti The relationship of the facade to the body of the building behind it was a continuing challenge for Italian Renaissance architects. Early in his architectural career, Alberti devised a facade - begun in but never finished - to be the unifying front for a planned merger of eight adjacent houses in Florence acquired by Giovanni Rucellai. Inspired by the ancient Colosseum in Rome, Alberti articulated the surface of the lightly rusticated wall with a horizontal-vertical pattern of pilasters and architraves that superimposed the Classical orders: Doric on the ground floor, Ionic on the second, and Corinthian on the third. Italian Renaissance Architecture Outside Florence Church of San Francesco, Rimini Alberti The spread of Renaissance architectural designs beyond Florence was due in significant measure to Leon Battista Alberti, who travelled widely and expounded his views to potential patrons. As a result he undertook an unusual project in Rimini, fitting for an artist steeped in classical knowledge: Although the project, designed in , was never completed, the partly altered exterior shell nevertheless provides an encyclopedia of Albertian architectural ideas. The facade, set in front of the original church wall, combines forms derived from a Classical temple front and a Roman triumphal arch such as the nearby Arch of Augustus. The high podium with the Corinthian order of attached columns and the entablature supporting a triangular pediment constitute the temple front. The triple arches, attached columns, roundels, and heavy projecting cornice carry the triumphal-arch motif. This layering and combining of motifs and references is typical of humanistic thinking and similar in concept to the treatment of mythologies, devised by Botticelli Work began on the new church in , but Alberti died that summer. Construction went forward slowly, at first according to his original plan, but it was finally completed only at the end of the eighteenth century. Alberti was responsible, too, for the barrel-vaulted chapels the same height as the nave and the low chapel niches carved out of the huge piers supporting the barrel vault of the nave. His dome, however, would not have been perforated and would not have been raised on a drum, as this one finally was. Two sets of colossal Corinthian pilasters articulate the porch face. Those flanking the barrel-vaulted triumphal-arch entrance are two stories high, whereas the others, raised on pedestals, run through three stories to support the entablature and pediment of the temple form. The arch itself has lateral barrel-vaulted spaces opening through two-story arches on the left and right. Its immense barrel-vaulted nave extended on each side by tall chapels was inspired by the monumental interiors of such ancient ruins as the Basilica of Constantine and Maxentius in the Roman Forum. In this clear reference to Roman imperial art Alberti created a building of such colossal scale and spatial unity that it affected architectural design for centuries. Ducal Palace, Urbino Luciano Laurana The court of Urbino was an outstanding artistic center under the patronage of Federico da Montefeltro, who actively sought out the finest artists of the day to come to Urbino. In , after failing to find a Tuscan to take over the construction of a new ducal palace palazzo ducale begun about , Federico hired one of the assistants already involved in the project, Luciano Laurana, to direct the work. The result is a superbly rational solution to the problems of courtyard elevation design.

Chapter 6 : Renaissance Icons | Travel Across Italy

architecture, expression, renaissance, gothic - Icons and Symbols of Medieval Art Many icons and symbols could be found and related with the Medieval Art because have.

Chapter 7 : Renaissance - Wikipedia

Icons of Renaissance Architecture (Icons Series) by Alexander Markshies. Prestel, This is an ex-library book and may have the usual library/used-book markings blog.quintoapp.com book has hardback covers.

Chapter 8 : Spanish Renaissance | Design History

Renaissance Material Design Icons. These Renaissance icons for Material Design are made according to the Material Design system by Google. This style is based on extremely simplified shapes, thin two-pixel lines, and is optimized for

24Å—24 pixels.

Chapter 9 : Renaissance - Free food icons

Icons do not aim to re-create the world of the senses, as Renaissance art would come to do. To modern eyes, icons seem almost unchanging over fifteen centuries. This is the point: the icon painter works faithfully to reproduce the model.