

## **Italian Quattrocento Architecture**

### **Art Discussed:**

**Brunelleschi, Santo Spirito, 1436**

**Brunelleschi, dome of Florence Cathedral, 1436**

**Michelozzo, Palazzo Medici-Riccardi, 1445**

**Alberti, Sant' Andrea, Mantua 1470**

### **VOCAB:**

**Lantern**

**Pilaster**

**Rusticate**

### **HW:**

**Using the web as a resource, find two other buildings, or works of art, that we decided as a result of competitions. What was the competition about and how the winner is determined?**

### **Brunelleschi, Dome of Florence Cathedral**

- Dome is raised on a high drum, meant to be seen from the outside more than the inside, unlike the Pantheon or the Hagia Sophia
- Semi-pointed, eight-sided dome
- Built with no centering devices
- Really two domes, the interior does the structural work, and the exterior gives it a soaring quality
- Extremely wide width of 140' to vault
- Octagonal lantern on top: 8 buttresses with supports at the angles, each having a Corinthian pilaster; each buttress pierced by a classicizing portal-like opening

- **Brunelleschi, Santo Spirito, Florence**
- Early Christian basilica
- Unfluted Corinthian columns
- Flat coffered ceiling
- Floor has square patterns that divide up the space mathematically
- Added impost blocks for height
- Width of nave equals height of nave arcade
- Florentines thought geometric precision could decode the mysteries of the universe
- Light, airy, open

### **Michelozzo, Palazzo Medici, Florence**

- Three horizontal levels
- 1st story: rough cut, rusticated stone, Roman fortress like, used for shops and businesses; later the arches were filled in; fortitude of inhabitants implied
- 2nd story: smooth cut blocks, family quarters
- 3rd story: smooth surface
- Heavy cornice to limit vision and imply sense of strength
- Façade does not support building, working towards a curtain wall
- Modern bank image comes from this building

### **Alberti, Sant'Andrea, Mantua**

- Combination of Roman triumphal arch with antique temple front
- Pairs of giant pilasters, topped by Corinthian capitals, support pediment
- Large barrel vault that rises above the façade
- Size of façade dictated by the small plaza in front of church: Alberti could not change width—bell tower on one side, the plaza on the other
- Alberti sought to create identical proportions of width and height
- “Ombrellone” seems awkward, but it creates a powerful barrel vault inside building, largest since antiquity