

LECTURE 2

7.8.14

The Cathedral and the City

Italy becomes one state in the 19th Century

Siena, Duomo, begun 1196, structurally complete by 1260s, facade: 1284-99 (Giovanni Pisano), upper part of facade: after 1376 (Giovanni di Cecco)
mix of styles of the years it took to complete

Giotto, Campanile, 1334-1359

Florence Cathedral, begun 1296 after a design by Arnolfo di Cambio

Milan, Duomo, Facade begun 1386, consecrated 1577, completed 1858
very gothic style
invited architects from Germany, France to assist with the gothic style

Florence, Baptistery, 1059-1128



LECTURE 3

14.8.14

The Science of Art

Filippo **Brunelleschi**

DOME

marvellous feat of engineering
self-supporting - tiles move in an upwards spiral motion
doesn't need any flying buttresses

invited a load positioned, ox hoist (so it doesn't matter which way the ox is moving, can still bring down and up), rotary crane for lantern top- all in order to get the building materials to and from the height of the dome
mobile transport: barge - bring materials through the quarries to Florence (patents it - claiming intellectual property) *boat doesn't make it into Florence*

FOUNDLING HOSPITAL

1419 (built 1421-44)

convent that cared for foundlings

lodge: double purpose - gracious entryway and protection from weather

very mathematical construction - width/space between columns matches depth of area and height of columns (square)

LINEAR / ONE-POINT PERSPECTIVE

linear perspective didn't exist in classical antiquity

new discovery

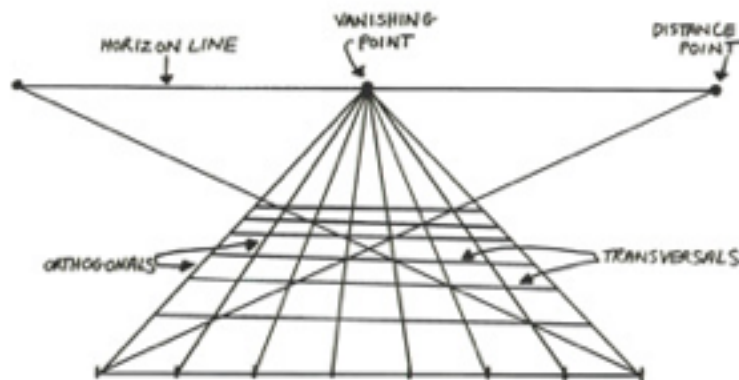
invented by Brunelleschi

he created two paintings - of the square of the government and the other of the Baptistry
drills a hole through his panel, looks through the panel into the mirror, sees the image of the baptistry, once the mirror is removed he sees the real one - so comparisons can be made from his own painting to the real

window - looking through into a continuation of our world (also a limitation - may not want to be real because what they are depicting is not real)

one point perspective

vanishing point, horizon line, distance point, lines come together at the vanishing point



ALBERTI, *DE PICTURA*

1436

"you will see three books; the first, all **mathematics**, concerning the roots in nature which are the source of this delightful and most noble art. The second book puts the art in the hand of the artists distinguishing its parts and demonstrating all. The third introduces the artist to the means and the end, the ability and the desire of acquiring perfect skill and knowledge."

emphasis on mathematics as a way to raise it into the league of liberal arts, make it a more acknowledged business (more intellectual, not just 'dirty' creating with hands)

DONATELLO, *ST GEORGE & THE DRAGON*

c. 1420

use of one point perspective - creates depth

Baptismal front - bronze panels of the *Feast of Herod* also uses linear perspective, looking through the window (like a continuation of our world)

compared with Ghiberti (also working on the Baptismal front) *the Capture of John the Baptist*, no clear one point perspective, not interacting with the architecture

MASACCIO, *THE TRIBUTE MONEY*

c. 1426 - 28

buildings that commit to the one point perspective

vanishing point - is the head of Christ

three dimensional characters, moving and interacting with space

PAOLO UCCELLO, *NICCOLO DA TOLentino AT THE BATTLE OF SAN ROMANO*

1432

commitment to the patrons who were more impressed by the decorative, ornamental surface, as well as trying to have the one point perspective but the figures are not really three-dimensional

"if he had laboured as much at figures and animals as he laboured and lost time over the details of perspective ... examine things too minutely"

don't exaggerate use of perspective

LEONARDO, *STUDY FOR AN ADORATION OF THE MAGI*

1478-81

schooled in one point perspective

begins to recognise limits of this perspective