quattrocento
printing
treatises
waning of the middle ages
neo platonic thinking
rediscovery of antiquity
rise of mercantile class
consolidation of cities
development of feudal society
renewed view of nature
reason dominates theology
naturalism
individual and cosmos
perspective
elevated status of artist
formulation of method
speculation on antiquity
papacy
rome
syncretic
Roger Bacon
Nicolas of Cusa
Marsilio Ficino & Pico Della Mirandola

Giodarno Bruno

Cennini

Alberti
Leonardo

Varchi, Vasari, Zuccaro, Lomazzo
Bottega to Accademia

trattati
Palazzo Medici-Riccardi
Michelozzo di Bartolommeo
begun 1444 (elongated in the 17th century by the Riccardi family)

Built for Cosimo Vecchio, this urban palace in central Florence rises about 70 feet above the ground. String courses separate the three stories, each of which is progressively decreased in height and the surfaces of which become smoother with less visible joints.
The fortress-like appearance of the rusticated bottom story (imitating Roman monuments) and the entrance
Antiquity - roman exemplar
Antiquity - roman exemplar
Antiquity - roman exemplar
Antiquity - roman exemplar
Antiquity - roman exemplar
Antiquity - Roman exemplar
Antiquity - roman exemplar
Decorum & Decoration
comic

tragic

from Serlio
brunelleschi’s duomo

Santa Maria del Fiore
Arnolfo di Cambio  begun 1245
1. Baptistry (1.1)
2. Church of S. Reparata
3. Campanile (3.3)
4. Nave to the right (3.9)
5. Central nave
6. Nave to the left (3.7)
7. Choir and High Altar
8. Apse of the Holy Conception, facing South (3.9)
9. Apse of the Holy Cross, facing North (3.7)
10. Apse of S. Zanobi, facing East (3.7, 3.9)

Santa Maria del Fiore
Arnolfo di Cambio begun 1245
Structure of the cupola

In building the cupola, technical difficulties arose, because it was impossible to build centres sufficiently strong to hold up the cupola. Brunelleschi overcame these difficulties, seeking inspiration from the Roman way of building and inventing the use of the 'false dome', so that the cupola, slightly oval, supported itself during the very process of its building.

1. Tambour with large round eyes
2. External tambour
3. Internal caisson
4. Hollow space between the caisson
5. Angular crests which reveal the existence of internal vaulting ribs
6. Frame consisting of angular and intermediate vaulting ribs linked together by small arches and wooden and iron chains
7. Stairs built in the hollow space between the caisson, which lead to the top of the cupola
8. Octagonal star-shaped lantern with buttresses
Santa Maria del Fiore
Arnolfo di Cambio  begun 1245
Baptistery
Brunelleschi’s camera obscura perspectiva artificialis
artificial perspective
natural perspective
san Lorenzo, Firenze
Brunelleschi
facade, unfinished
michelangelo's drawings for S. Lorenzo facade
michelangelo’s drawings for for S. Lorenzo facade
michelangelo’s drawings for S. Lorenzo facade
michelangelo’s model for S. Lorenzo facade
S. Lorenzo interior
San Lorenzo: (right) old; (left) new
San Lorenzo - New Sacristy, Medici Chapel
Florence, Italy. Michelangelo Buonarroti. 1519-34.
San Lorenzo - New Sacristy, Medici Chapel
Florence, Italy. Michelangelo Buonarroti. 1519-34.
San Lorenzo - New Sacristy, Medici Chapel
Florence, Italy. Michelangelo Buonarroti. drawing
Michelangelo, The Medici Chapel, view of the Tomb of Lorenzo de'Medici and the Altar, 1519-1534, New Sacristy, San Lorenzo, Florence
LORENZO
Michelangelo  c. 1524
Tomb of Lorenzo, Duke of Urbino
New Sacristy  Church of San Lorenzo
lorenzo - vita contemplativa
guiliano - vita activa
GIULIANO
Michelangelo  c. 1524
Tomb of Giuliano, Duke of Nemours
New Sacristy  Church of San Lorenzo