



11.1


Baroque

The first truly global trends in the arts were the Baroque and its late version, the Rococo. They were the first to rely too strongly on their effect on the spectator, dominating more than two centuries of art and architecture in Europe, Latin America and beyond from around 1580 to around 1800, and they owed much of their prominence and global scope to this visual allure. Born in the art studios of Bologna and Rome in the 1580s and 1590s, and in the Roman workshops of sculpture and architecture in the second and third decades of the 17th century, the Baroque era expanded rapidly across Italy, Spain and Portugal, Flanders, France, the Netherlands, England, Scandinavia and Russia, and from Munich (Germany) to Vilnius (Lithuania) in Central and Eastern Europe.

Baroque architecture emerged in Rome in the 17th century, where it evolved as an expression of the emerging Catholic Church that triumphed. The Counter-Reformation declared that in converting Rome into a fully Catholic city, architecture, painting, and sculpture would play an important role. Reminders of the winning faith quickly lined the streets radiating from St. Peter's Cathedral. Baroque architecture was first and foremost an art of persuasion, breaking from the relatively stagnant philosophical formulas of the Renaissance. The cycles of Mannerism and the Baroque that followed indicated a growing anxiety about meaning and representation. Mathematical models of reality were isolated from the rest of society by significant advances in science and philosophy, profoundly transforming the way humans relate to their environment by architecture.[citation needed] Under the decorative tastes of Rococo, it would attain its most intense and embellished growth.

The basic elements of Renaissance architecture, including domes and colonnades, were taken by Baroque architects and made them higher, grander, more adorned, and more dramatic. With the use of quadratura, or trompe-l'œil painting paired with sculpture, the internal effects is always achieved: the eye is drawn upward, creating the illusion that one is gazing into the sky. The ceiling is crowded with groups of sculpted angels and drawn figures. For dramatic impact, light was often used; it flowed down from cupolas and was mirrored by an excess of gold. In order to create an appearance of upward progression, Solomonic columns were also used and other decorative elements filled any available room. Grand stairways are a key feature in Baroque palaces.[47] A traditionally Baroque type of ornamentation, the cartouche is an oval panel with crested or scrolled borders, used as a framing device for a monogram (of the lord, the architect or the person to whom it is dedicated), cresting or coat of arms, but also as a strictly decorative infill motif on palace, house and church façades. It normally emerges from one to the other within a split pediment, over an entrance or in the axis.





11.1.1

Rococo

The Rococo style was basically a decorative trend that originated in the town houses and hotels of the Parisian bourgeoisie in the early 18th century. While the theme derived from the rich decoration of the Palace of Versailles, it was also a response to the formality of the royal palace. Among the designers were Juste-Aurèle Meissonnier, Gilles-Marie Oppenordt, Nicolas Pineau and Germain Boffrand, who succeeded in representing the more intimate size and relaxed layout of rooms by decorating them with bright, frivolous and vibrant schemes that dissolved panels and door frames and merged walls with the ceiling. There was an infinitely varied repertoire of motifs, from Rocaille arabesques and Chinoiserie. The Rocaille motifs originating from the shells, icicles and rockwork or grotto decoration were typical of the theme. Rocaille arabesques were mainly abstract forms, symmetrically set out over architectural frameworks and around them. The scallop shell, whose top scrolls echoed the arabesque simple S and C system scrolls and whose sinuous ridges echoed the general curvilinearity of the decoration of the room, was a favorite motif. Although few Rococo exteriors were installed in France, there are a number of Rococo churches in southern Germany. In decorative arts and interior design, other frequently used motifs include: asymmetrical shells, acanthus and other leaves, birds, floral bouquets, flowers, angels and Far Eastern features.

With an excess of curves, counter-curves, undulations and elements modeled on nature, Rococo features exuberant decoration. The exteriors of Rococo buildings are always plain, while their decoration totally dominates the interiors. The style was strongly dramatic, meant at first sight to inspire and wow. Church floor plans were always intricate, with interlocking ovals; grand stairways were centerpieces in palaces and gave various views of the decoration. Painting, molded stucco and wood carving, and quadratura, or illusionist ceiling paintings, which were also mixed into the theme, were intended to create the appearance that those entering the room stared up at the stars, where putti and other figures looked at them. Stucco, either painted or left bare, was used in the materials used; variations of various colored woods; Japanese-style lacquered wood and gilded bronze decoration. The purpose was, at first glance, to create an impression of excitement, awe and wonder. Chinoiserie often inspired Rococo and was often identified with Chinese characters and pagodas .



11.2

Neoclassicism

The works and ideas of Andrea Palladio (from Venice in the 16th century) were again translated and embraced in England in the late 17th and 18th centuries, spread by the English translation of his *I quattro libri dell'architettura*, and pattern books such as Colen Campbell's *Vitruvius Britannicus*. In their quest for a modern national design, this Palladian architecture and continuing classical imagery would in turn inspire Thomas Jefferson and other early architects of the United States.

By the mid-18th century, decoration and use of genuine classical styles appeared to be more restrained than in the Baroque, informed by increased visits as part of the Grand Tour to classical ruins, along with the excavations of Pompeii and Herculaneum.

Conventionally, the transition to Neoclassical architecture dates back to the 1750s. It first acquired influence in England and France; the excavations at Pompeii and other sites of Sir William Hamilton in England, the influence of the Grand Tour and the work of William Chambers and Robert Adam, were pivotal in this regard. In France, a wave of French art students educated in Rome propelled the revolution, which was inspired by the writings of Johann Joachim Winckelmann.

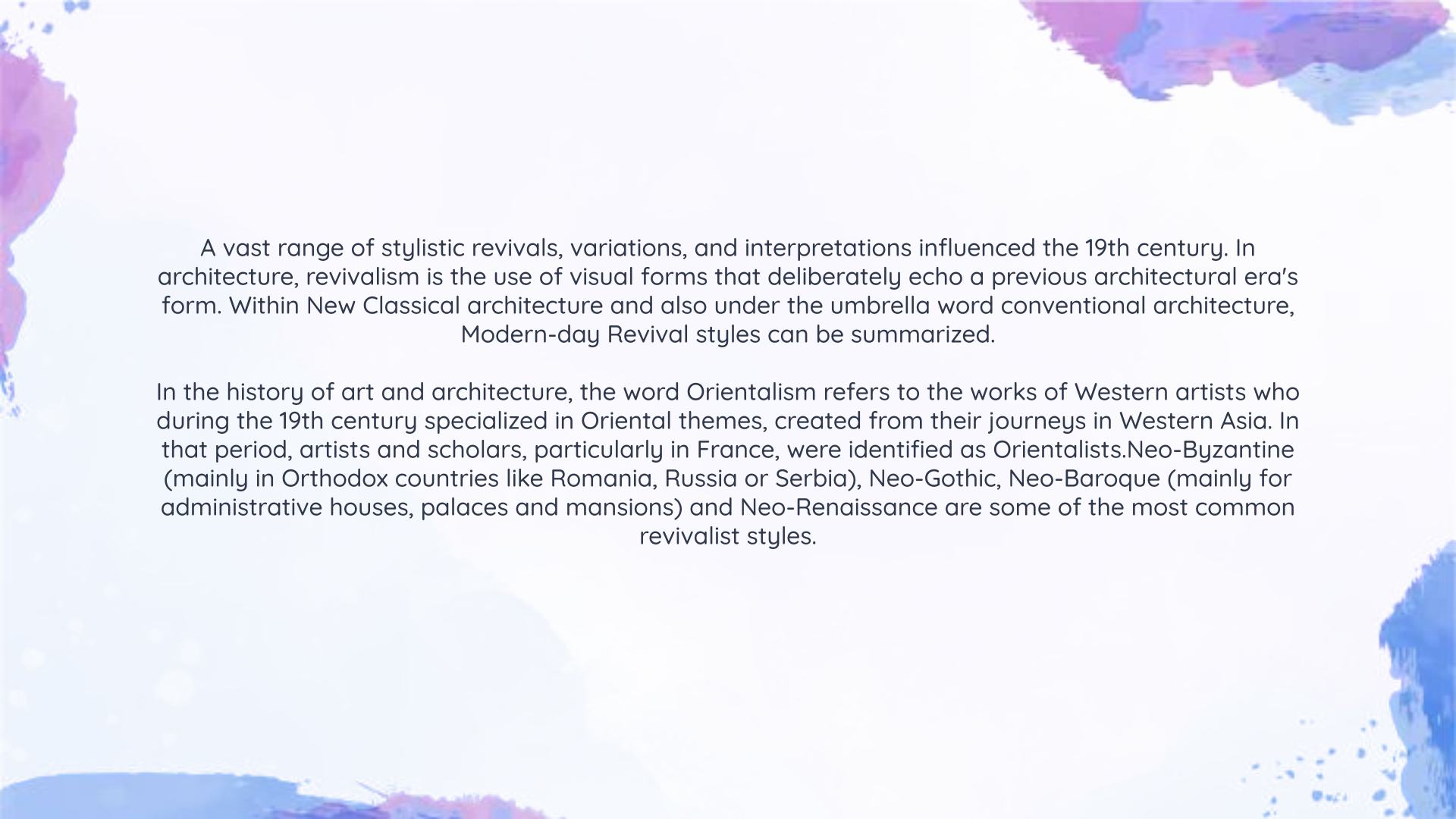
Progressive circles in other countries such as Sweden and Russia have also adopted the style. Architecture in the federal style is the term for the classic architecture built between c. 1780 to 1830, and from 1785 to 1815 in particular. This style shares its name, the Federal Period, with its age. The term is often used in reference to the construction of furniture in the United States for the same span of time.





11.3

*Revivalism and
Orientalism*



A vast range of stylistic revivals, variations, and interpretations influenced the 19th century. In architecture, revivalism is the use of visual forms that deliberately echo a previous architectural era's form. Within New Classical architecture and also under the umbrella word conventional architecture, Modern-day Revival styles can be summarized.

In the history of art and architecture, the word Orientalism refers to the works of Western artists who during the 19th century specialized in Oriental themes, created from their journeys in Western Asia. In that period, artists and scholars, particularly in France, were identified as Orientalists. Neo-Byzantine (mainly in Orthodox countries like Romania, Russia or Serbia), Neo-Gothic, Neo-Baroque (mainly for administrative houses, palaces and mansions) and Neo-Renaissance are some of the most common revivalist styles.



11.

4

Beaux-Arts

The academic classical architectural design taught at the École des Beaux Arts in Paris is denoted by Beaux-Arts architecture. Over all, the Beaux-Arts style is the combined result of two and a half centuries of instruction under the authority, first of the Académie royale d'architecture, then, after the Revolution, of the Académie des Beaux-Arts' Architecture section. The organisation of the competition for the Grand Prix de Rome in architecture under the Ancien Régime, giving an opportunity to study in Rome, imprinted its codes and aesthetics on the course of instruction that resulted during the Second Empire (1850-1870) and the subsequent Third Republic. Without a significant renovation, the style of teaching that produced Beaux-Arts architecture persisted. Beaux-Arts architecture capabilities include:


- Monumental and heavy looking
- Flat or hipped roof
- Rusticated and raised first story
- Hierarchy of spaces, from "noble spaces" – grand entrances and staircases – to utilitarian ones
- Arched windows
- Arched and pedimented doors
- Classical details: references to a synthesis of historicist styles and a tendency to eclecticism; fluently in a number of "manners"
- Symmetry
- Statuary sculpture (bas-relief panels, figural sculptures, sculptural groups), murals, mosaics, and other artwork, all coordinated in theme to assert the identity of the building
- Classical architectural details: balustrades, pilasters, garlands, cartouches, acroteria, with a prominent display of richly detailed clasps (*agrafes*), brackets, supporting consoles and decorative columns
- Subtle polychromy






11.5

*Colonial
architecture*



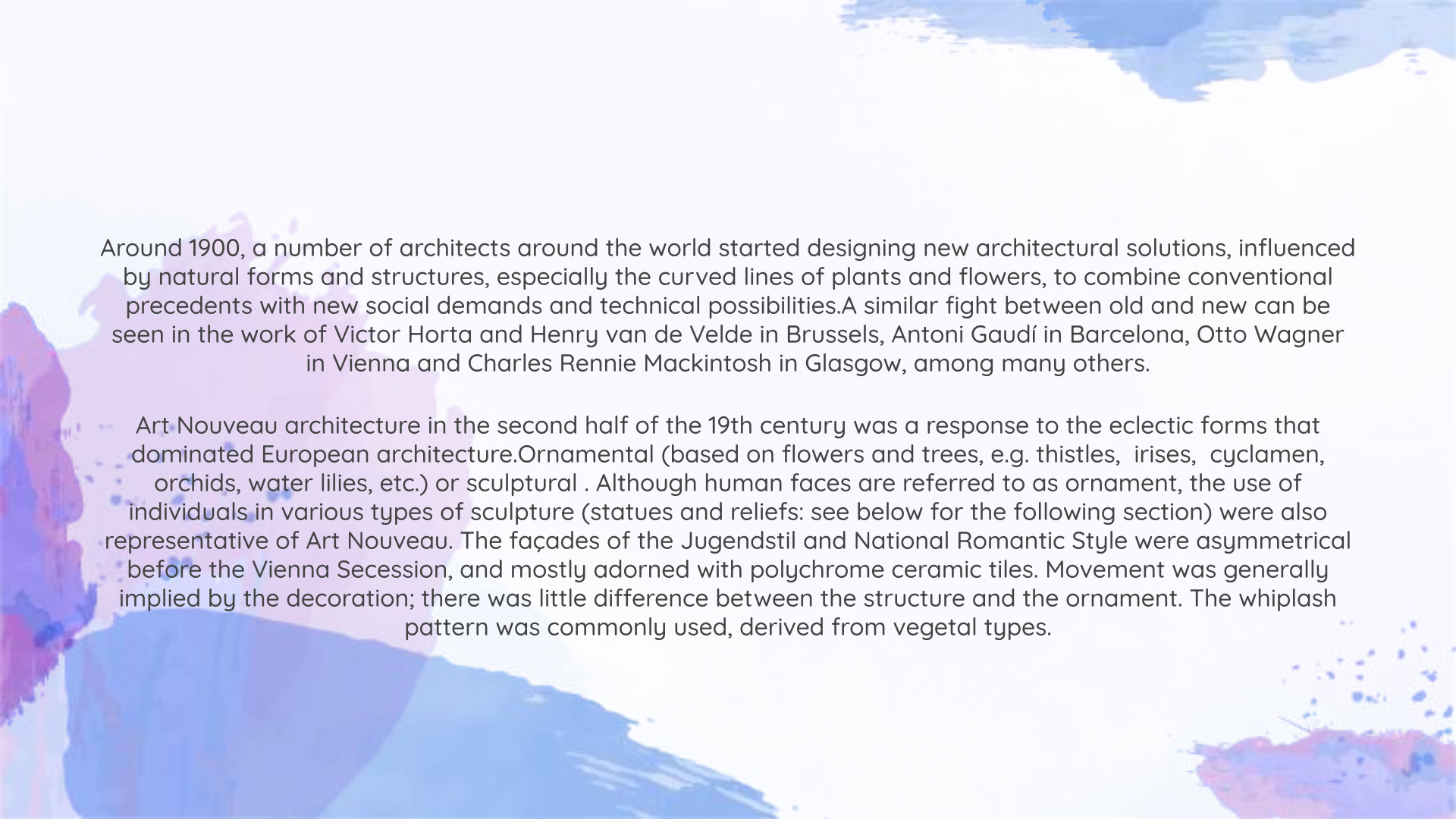
The architecture design of a colonizing nation was introduced into the buildings of cities or colonies in remote places during the Era of Exploration. Settlements that synthesized the architecture of their countries of origin with the architectural elements of their new territories were often created by colonists, producing hybrid designs. These houses are held in a national role by countries born out of colonialism.





11.6

Art Nouveau



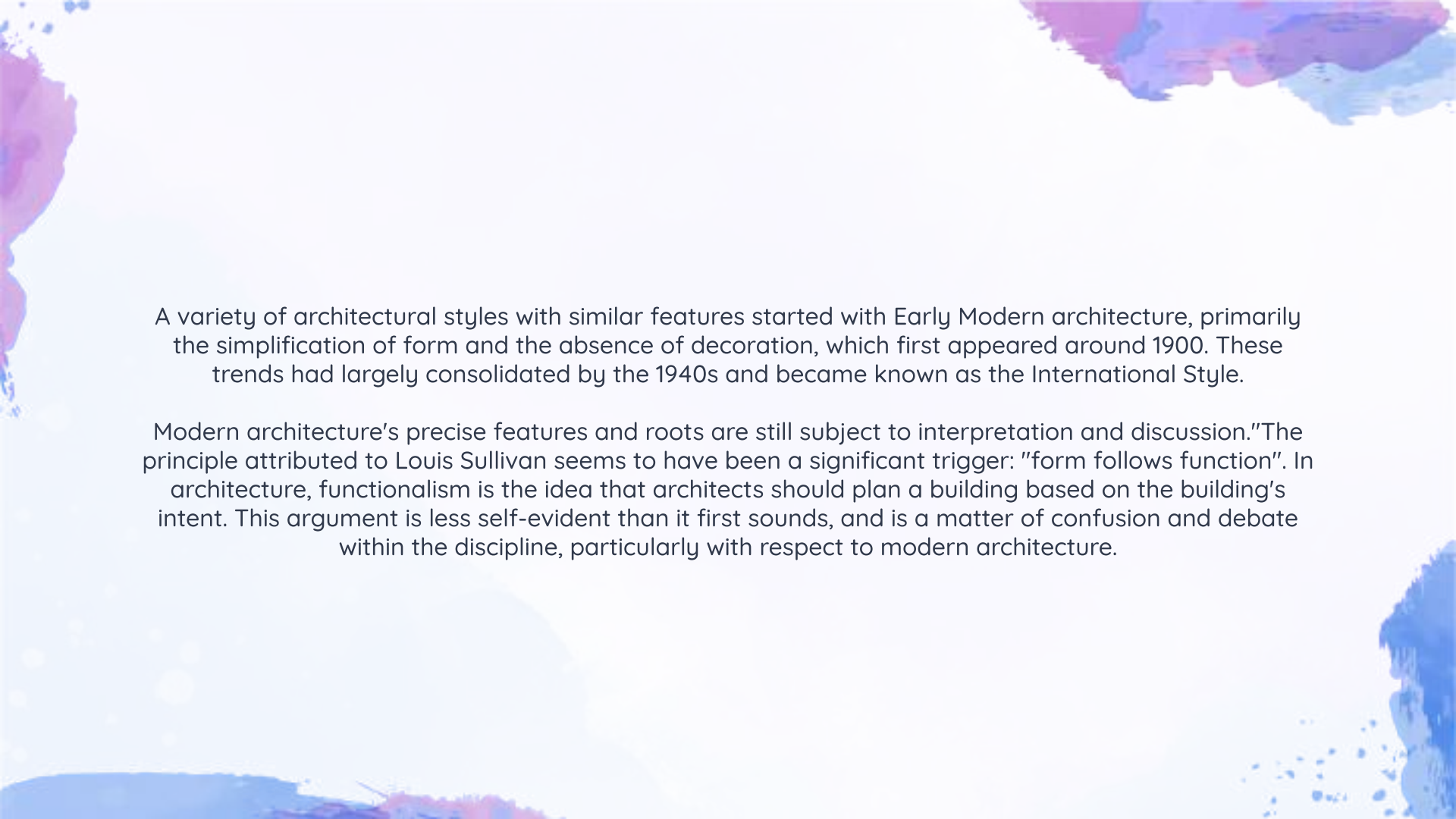
Around 1900, a number of architects around the world started designing new architectural solutions, influenced by natural forms and structures, especially the curved lines of plants and flowers, to combine conventional precedents with new social demands and technical possibilities. A similar fight between old and new can be seen in the work of Victor Horta and Henry van de Velde in Brussels, Antoni Gaudí in Barcelona, Otto Wagner in Vienna and Charles Rennie Mackintosh in Glasgow, among many others.

Art Nouveau architecture in the second half of the 19th century was a response to the eclectic forms that dominated European architecture. Ornamental (based on flowers and trees, e.g. thistles, irises, cyclamen, orchids, water lilies, etc.) or sculptural. Although human faces are referred to as ornament, the use of individuals in various types of sculpture (statues and reliefs: see below for the following section) were also representative of Art Nouveau. The façades of the Jugendstil and National Romantic Style were asymmetrical before the Vienna Secession, and mostly adorned with polychrome ceramic tiles. Movement was generally implied by the decoration; there was little difference between the structure and the ornament. The whiplash pattern was commonly used, derived from vegetal types.



11.7

Early Modern



A variety of architectural styles with similar features started with Early Modern architecture, primarily the simplification of form and the absence of decoration, which first appeared around 1900. These trends had largely consolidated by the 1940s and became known as the International Style.

Modern architecture's precise features and roots are still subject to interpretation and discussion."The principle attributed to Louis Sullivan seems to have been a significant trigger: "form follows function". In architecture, functionalism is the idea that architects should plan a building based on the building's intent. This argument is less self-evident than it first sounds, and is a matter of confusion and debate within the discipline, particularly with respect to modern architecture.