Italian Renaissance Architecture
Filippo Brunelleschi
Figure 19-18  ARNOLFO DI CAMBIO and others, Florence Cathedral (aerial view looking northeast), Florence, Italy, begun 1296.
Figure 21-30 FILIPPO BRUNELLESCHI, cutaway view of the dome of Florence Cathedral, Florence, Italy, 1420-1436 (after Piero Sanpaolesi).
Brunelleschi, Foundling Hospital, Florence
FILIPPO BRUNELLESCHI, interior of Santo Spirito (looking northeast), Florence, Italy, designed 1434–1436; begun ca. 1436.
Figure 21-32 FILIPPO BRUNELLESCHI, early plan (left) and plan as constructed (right) of Santo Spirito, Florence, Italy, designed 1434–1436; begun 1446.
FILIPPO BRUNELLESCHI, exterior of Santo Spirito, Florence, Italy, designed 1434–1436; begun ca. 1436.
Figure 21-33  FILIPPO BRUNELLESCHI, facade of the Pazzi Chapel, Santa Croce, Florence, Italy, begun ca. 1440.
Figure 21-34  FILIPPO BRUNELLESCHI, plan of the Pazzi Chapel, Santa Croce, Florence, Italy designed ca. 1423, begun 1442.
Figure 21-35  FILIPPO BRUNELLESCHI, interior of the Pazzi Chapel (looking northeast), Santa Croce, Florence, Italy, designed ca.1423, begun 1442, with glazed terracotta roundels by Luca della Robbia.
Figure 21-36 MICHELOZZO DI BARTOLOMMEO, facade of the Palazzo Medici-Riccardi, Florence, Italy, begun 1445.
Figure 21-37  MICHELOZZO DI BARTOLOMMEO, interior court of the Palazzo Medici-Riccardi, Florence, Italy, begun 1445.
Leon Battista Alberti
Figure 21-38  LEON BATTISTA ALBERTI
BERNARDO ROSSELLINO, Palazzo Rucellai,
Florence, Italy, ca. 1452–1470.
Figure 21-39 LEON BATTISTA ALBERTI, west facade of Santa Maria Novella, Florence, Italy, ca. 1456–1470.
Figure 21-44  LEON BATTISTA ALBERTI, west facade of Sant’Andrea, Mantua, Italy, designed 1470, begun 1472.
Figure 21-45  LEON BATTISTA ALBERTI, plan of Sant’Andrea, Mantua, Italy, designed 1470, begun 1472.
Where have we seen this coffered barrel vault before?

Figure 21-46 LEON BATTISTA ALBERTI, interior of Sant’Andrea (looking northeast), Mantua, Italy, designed 1470, begun 1472.
Examine the achievements of Donato Bramante: innovative central-plan designs based on classical sources (influence of tholoi and Roman circular temples), and the beginning of new St. Peter’s in Rome.
Figure 22-22 DONATO D’ANGELO BRAMANTE
Tempietto, San Pietro in Montorio, Rome, Italy, 1502(?).
Temple of Vesta (?), Tivoli, Italy, early first century BCE.
Figure 22-23 DONATO D’ANGELO BRAMANTE, plan for the new Saint Peter’s, the Vatican, Rome, Italy, 1505. (1)dome, (2) apse.
CHRISTOFORO FOPPA CARADOSSO, medal showing Bramante’s design for the new Saint Peter’s, 1506. Bronze, 2 1/4” diameter. British Museum
Figure 22-25
MICHELANGELO BUONARROTI, plan for Saint Peter’s, Vatican City, Rome, Italy, 1546. (1) dome, (2) apse, (3) portico.
Bramante

Michelangelo
Figure 22-26  MICHELANGELO BUONARROTI, Saint Peter’s (looking northeast), Vatican City, Rome, Italy, 1546–1564. Dome completed by GIACOMO DELLA PORTA, 1590.
Figure 22-27 ANTONIO DA SANGALLO THE YOUNGER, Palazzo Farnese (looking southeast), Rome, Italy, 1517-1546; completed by MICHELANGELO BUONARROTI, 1546-1550.
ANTONIO DA SANGALLO THE YOUNGER, courtyard of the Palazzo Farnese, Rome, Italy, ca. 1517–1546. Third story and attic by MICHELANGELO BUONARROTI, 1546-1550.
More Michelangelo architecture when we look at the Mannerist period.
16th Century Venetian Architecture

Analyze the designs of Palladio; remember his importance to future architects such as Thomas Jefferson
PALLADIO

• Examine the architecture and theories of Palladio.

• Realize that his work was inspired by the writings of the ancient Roman architect VITRUVIUS.
Figure 22-29 ANDREA PALLADIO, Villa Rotonda (formerly Villa Capra), near Vicenza, Italy, ca. 1566–1570.
Figure 22-30
ANDREA PALLADIO, plan of the Villa Rotonda (formerly Villa Capra), near Vicenza, Italy, ca. 1550–1570. (1) dome, (2) porch.
Figure 22-31  ANDREA PALLADIO, aerial view of San Giorgio Maggiore, Venice, Italy, begun 1566.
Figure 22-32  ANDREA PALLADIO, interior of San Giorgio Maggiore, Venice, Italy, begun 1566.
Il Redentore
(The Redeemer),
Palladio,
opened 1577