SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE:
URBAN DESIGN, ARCHITECTURE AND ART IN
RENAISSANCE AND BAROQUE ROME

Course Description and Objectives: During the Renaissance and Baroque periods (15th-18th centuries), the Eternal City underwent radical transformations, for which the great Nolli plan of 1748 provides a compelling visual summa. An increasingly powerful and ambitious papacy promoted grand schemes for the renewal of the city, inspired by ancient imperial models. Great artists of astonishingly diverse talents, often attracted to Papal Rome from other Italian cities where they were trained, worked under the patronage of popes, the religious orders, and the nobility. By the early 16th century Rome had become a center of great cultural and artistic vitality, a position it maintained for centuries.

While this course will focus principally upon the Renaissance and Baroque phases of Rome’s history, we will initially survey the city’s urban history and structure from its origins to the present, a span of almost 3000 years. Throughout the course, we will often turn our attention to those earlier and later sites and developments, without an understanding of which the Renaissance and Baroque periods would be only partially intelligible. Our goal is to learn to “read” this complicated city, in which the rich stratifications and juxtapositions often involve many different phases of Rome’s long history. We will explore the city and its constituent parts, from street systems and urban spaces to buildings and the works of art adorning them, using tools of analysis appropriate to these diverse categories.

While the overall organization of the syllabus is essentially a chronological one, each class session tends to reflect other criteria of selection as well: topographic (a particular zone of the city); typological (a particular architectural type, e.g. the 16th-century palazzo); monographic (the work of a single artist). Teaching occurs in large part on site, and along our itineraries our major focuses will often be interspersed with secondary sites and themes that contribute to a fuller understanding of this uniquely complex city.

Course Format and Attendance: See detailed calendar and syllabus. We will sometimes meet at Palazzo Lazzaroni for an introductory lecture, but often we will have our appointment directly "on site" and will utilize photocopied materials in the course handbook to provide those crucial visual documents needed to understand our objects of study. Attendance at all class sessions is
Required Work and Grading: There will be a mid-term examination and a final examination, in preparation for which you should review all relevant course materials and complete your required reading. There will also be a term project or paper. This assignment will allow you to explore with considerable freedom a topic broadly related to the course material. The relative value of assigned work in determination of the final course grade is the following:

Attendance and participation: 10%
Mid-term examination: 30%
Project or paper: 30%
Final examination: 30%

Required Reading: Listed here are our basic texts for the course. The weekly descriptions of class sessions that follow include the related readings. You will receive a separate course bibliography with many additional titles, some of which could prove useful for your individual research projects or papers.


I recommend that you read the entire book early in the semester, especially if you have not studied Italian Renaissance architecture previously. This will help you understand the Roman Renaissance (the focus of the first part of our course) in relation to developments in other Italian centers, some of which you may visit on field trips or independently.


Academic Integrity: In attending this class, you agree to abide by the Cornell University Code of Academic Integrity. Any work submitted by a student in this course will be the student’s own work. Please refer to the link below or speak with me concerning any questions: http://cuinfo.cornell.edu/Academic/AIC.html
work, except in the cases of projects that are specifically structured as group endeavors. You are encouraged to study together and to discuss information and concepts covered in lectures with other students. You can give “consulting” help to or receive “consulting” help from such students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an e-mail, an e-mail attachment file, a diskette, or a hard copy. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action. During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.

**Accommodations for Students with Disabilities:** In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.
1. A Survey of the Urban History and Structure of Rome, from Antiquity to the Present

Itinerary: Sections of the Central Campus Martius: Largo Argentina, Baths of Agrippa, Pantheon, Stadium of Domitian/Piazza Navona

Topics, themes, critical perspectives: Chronology of Roman history and conventions of historical periodization; historical cartography and views as tools of analysis of changing urban structure; Central Campus Martius as example of complex stratification in an area continuously occupied from antiquity to the present


2. The Center of Rome, Ancient and Modern: Stratification and Transformation

Itinerary: Piazza Venezia, Palazzo Venezia, Campidoglio, Vittorio Emanuele II Monument, Theater of Marcellus, Forum Boarium, Santa Maria in Cosmedin, Aventine, Santa Sabina, Knights of Malta Complex

Topics, themes, critical perspectives: 3000 years of Roman history surveyed in the field, along a path rich in key presences from all periods; modern (post-1870) demolitions and their impact on earlier fabric and monuments; urbanism and architecture as tools of politics and ideology; key churches as microcosms of the city’s stratified history


Historical plans and views to study (Frutaz item numbers given):
I. Marble Plan of Septimius Severus (“Forma Urbis”), 203-211
LXXX. Masolino, 1435
LXXXIX. Alessandro Strozzi, 1474
CIX. Bufalini, 1551
CXVIII. Dosio, 1562
CXXIV. Lafrery, 1575
CXXVI. Cartaro, 1576
CXXXI. Guerra/Nebbia, 1588-90
CXXXIV. Tempesta, 1593
CXLVII. Maggi, 1625
CLVIII. Falda, 1676
CLXIX a-c. Nolli, 1748
Itinerary: Castel Sant'Angelo, Ponte Sant’Angelo, the Papal Way to Piazza Pasquino

Topics, themes, critical perspectives: Castel Sant’Angelo, Imperial mausoleum and fortress: a monumental compendium of Roman history from antiquity to the present; the Papal Way, the processional and commercial route linking San Pietro and San Giovanni in Laterano

pp. 60-77. “Palaces: Magnificence and Mayhem”

4. The Basilica of San Pietro, from Bramante to Bernini

Itinerary: San Pietro: Piazza, exterior, interior, dome ascent

Topics, themes, critical perspectives: History of San Pietro from the martyrdom and burial of Peter to the present, with emphasis on the building history of new Saint Peter’s, a 300-year collaboration of Renaissance and Baroque papal patrons and their architects; debate over centrally-planned and longitudinal proposals; artistic embellishment; key artistic careers (e.g. Bramante, Michelangelo, Bernini)


5. The Vatican Palaces

Itinerary: Belvedere Court, Bramante Stair, Museo Pio-Clementino, Chapel of Nicholas V, Logge and Stanze of Raphael, Sistine Chapel

Topics, themes, critical perspectives: History of the Vatican Palaces and Museums, centers for papal residence and administration and places for the display of art collections; the Belvedere of Julius II and Bramante, its initial spatial concept and subsequent transformations; papal art collections and commissioned mural cycles as expressions of papal vision, ambition, ideology; key artistic careers (Fra Angelico, Michelangelo, Raphael)
6. Renaissance Palaces

Itinerary: Palazzo della Cancelleria, Palazzo Vidoni, Palazzo Maccarani, Palazzo Baldassini, Palazzetto Leroy, Palazzo Massimo alle Colonne, Palazzo Farnese, Palazzo Spada

Topics, themes, critical perspectives: The Renaissance palazzo in Rome: a building type and its development in the 15th-16th centuries; canonical elements and their myriad interpretations; patrons and architects; urban context; façade composition; the dialogue between Renaissance and Renaissance revival palazzi

pp. 35-44. “Other Early Sixteenth-Century Buildings in Rome and Central Italy”
pp. 45-60. “Baldassare Peruzzi and Antonio da Sangallo the Younger”
pp. 76-82. “Giulio Romano”

7. Renaissance Villa and Garden Design

Itinerary: Villa Farnesina and Villa Giulia

Topics, themes, critical perspectives: Renaissance villas and gardens surveyed; antique sources and their interpretation; patrons and artists; formal and spatial themes; iconography and ideology; horticultural and water elements; palaces, villas, and hybrid beasts


8. Longitudinal Plan Churches of the Counter-Reformation and their
Itinerary: Il Gesù, Sant'Andrea della Valle, Sant'Ignazio
Topics, themes, critical perspectives: Counter-reformation history
and the debate about the architectural form of Catholic churches; religious
orders and institutional urbanism; Il Gesù as prototype and subsequent variations of
its elements; Counter-reformation ideals of austerity and the later triumph of baroque
decoration as a vehicle of religious expression; saints and relics

Reading: Lotz, W. Architecture in Italy, 1500-1600.
pp. 107-129. “Rome 1550-1600”
Wittkower, R. Art and Architecture in Italy, 1600-1750.

9. The Architecture of Michelangelo
Itinerary: Campidoglio, San Pietro in Vincoli, Santa Maria
Maggiore, (Santa Maria degli Angeli, Porta Pia)
Topics, themes, critical perspectives: Michelangelo’s architectural
career and language surveyed in the context of all his artistic endeavors; the
Capitoline across history and Michelangelo’s dialogue with precedent; the Tomb of
Julius II

Reading: Ackerman, J. The Architecture of Michelangelo.
Harmondsworth, 1986.
pp. 25-36. “Introduction”
Lotz, W. Architecture in Italy, 1500-1600.
pp. 89-106. “Michelangelo”

10. The Galleria Borghese: Caravaggio and Bernini, in illustrious company
Itinerary: San Luigi dei Francesi, Sant’Agostino, Palazzo Borghese,
Galleria Borghese
Topics, themes, critical perspectives: Caravaggio, his life and work; paintings in situ
and paintings in collections; the Galleria Borghese as a paradigm of artistic
patronage, collecting and display; Bernini’s early career and the Borghese
11. **The Urban Transformations of Sixtus V and Baroque Monuments in the Zone of the Quirinale**

**Itinerary:** Piazza del Quirinale, Sant'Andrea al Quirinale, San Carlino alle Quattro Fontane, Santa Maria della Vittoria (Cornaro Chapel), Palazzo Barberini

**Topics, themes, critical perspectives:** The Quirinal Hill and its urban history; streets and street systems; Baroque churches by Bernini and Borromini compared; Bernini’s concept of the unity of the arts; dynastic power and artistic expression at Palazzo Barberini


12. **Borromini and Pietro da Cortona**

**Itinerary:** Oratory Complex, Santa Maria della Pace, Sant’Agnese in Piazza Navona, Sant’Ivo

**Topics, themes, critical perspectives:** The careers of Borromini and Pietro Da Cortona, through key works of architecture and painting in the Central Campus Martius; Baroque language and its personalized manifestations; Baroque space, ornament, iconography
Vol. 2, pp. 139-145. “High Baroque Painting and its Aftermath”

13. **Borromini**

*Itinerary:* San Giovanni in Laterano, Propaganda Fide Complex, Sant'Andrea delle Fratte

*Topics, themes, critical perspectives:* Borromini’s later career and his major papal commission at San Giovanni in Laterano; San Giovanni across its history; the jubilee tradition and pilgrim routes; the personalities of artists and the tradition of artistic biography

Vol. 3, pp. 5-17. “Architecture” (Carlo Fontana & 18th Century Rome)

**Mid-Term Examination:**

**Projects Due:**

**Final Examination:**

Field Trips related to this course (your attendance is expected):

Hadrian’s Villa and Villa d’Este, Tivoli:

Caprarola, Bagnaia, Bomarzo: