

## Review of Architecture in the Baroque Period

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### ABSTRACT

Baroque architecture began in the 17th century in Italy. This style can be considered a dramatic version of the Renaissance architecture, which is not interested in the rational proportions of the early Renaissance. In fact, the name Baroque originally had a negative connotation, and was given by critics who considered it to be a baroque, overly luxurious style. Baroque architecture uses lighting, vibrant colors and imaginative effects and designs that take architectural features into play and sometimes even abandon them. Since the Baroque style coincided with the European colonial period, many buildings can be seen throughout the world, especially in Germany and South America, which lasted until the 19th century(1).

**Keywords:** Baroque, buildings, architecture

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### 1. INTRODUCTION

For The word Baroque comes from the Portuguese word barroco meaning "imperfect, irregular pearl". In addition to Italy, Baroque art has been interpreted in France, Spain, Austria, Germany, Poland and Russia (Germaner, 1997)(3).

In contrast to the balanced, rational, and straight lines of Renaissance, we see dynamic, dramatic, flashy items, and undulations are observed on facades. Sculptural facades and decorative schemes emerge to the foreground (Hasol, 2008)(7).

### 2. ARCHITECTURE IN THE BAROQUE PERIOD

Baroque architecture features:

Baroque buildings usually include a central tower, a dome, a porch, various central highlights and designs. In this style, they use passionate designs and sophisticated designs to evoke a sense of movement and dynamism. In Renaissance architecture they preferred the use of flat surfaces in designs, while Baroque usually included a combination of repetition and disruption of classic Renaissance themes. Baroque architects freely molded the facade of the building to give it a three-dimensional look and to deceive the eye(2).

But in Baroque architecture, they usually use elements such as curved walls, sculptures, and numerous reliefs around the central entrance. Curvature in buildings is a good way to increase the interaction of light and shade on the facade(5).

### 3. COMMON BAROQUE STYLE FEATURES INCLUDE(6):

Glory and splendor

Light colors

Contrast

Curvature (usually in the form of oval structures)

Pay attention to the exterior and formal decor

Gilded sculptures

Painted ceilings

Slashed or unfinished designs (intentionally)

Large size murals

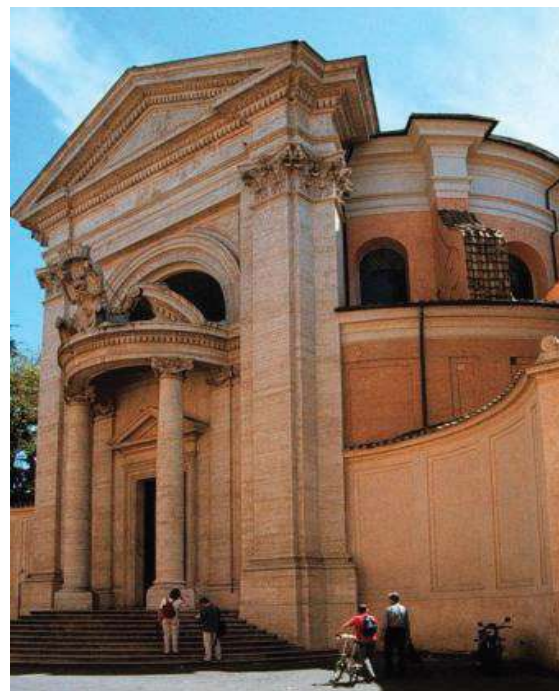
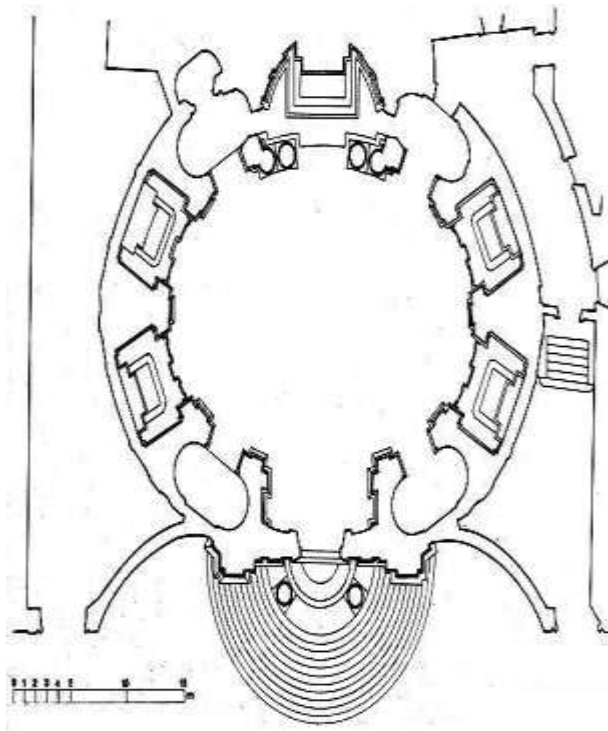
Exterior and passionate designs on the exterior and center of the building

Using plaster and marble

Chiropractic effects such as deception of the eyes

Oval domes that were more common in Eastern European Baroque

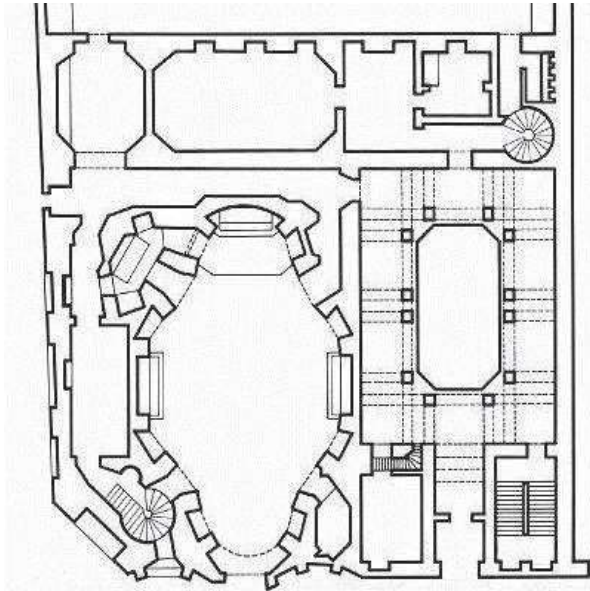
#### Baroque architecture in Italy



**Fig.1 Bernini, Sant 'Andrea al Quirinale Church, Rome, 1658-1670 (URL-1, 2012)( 4)**

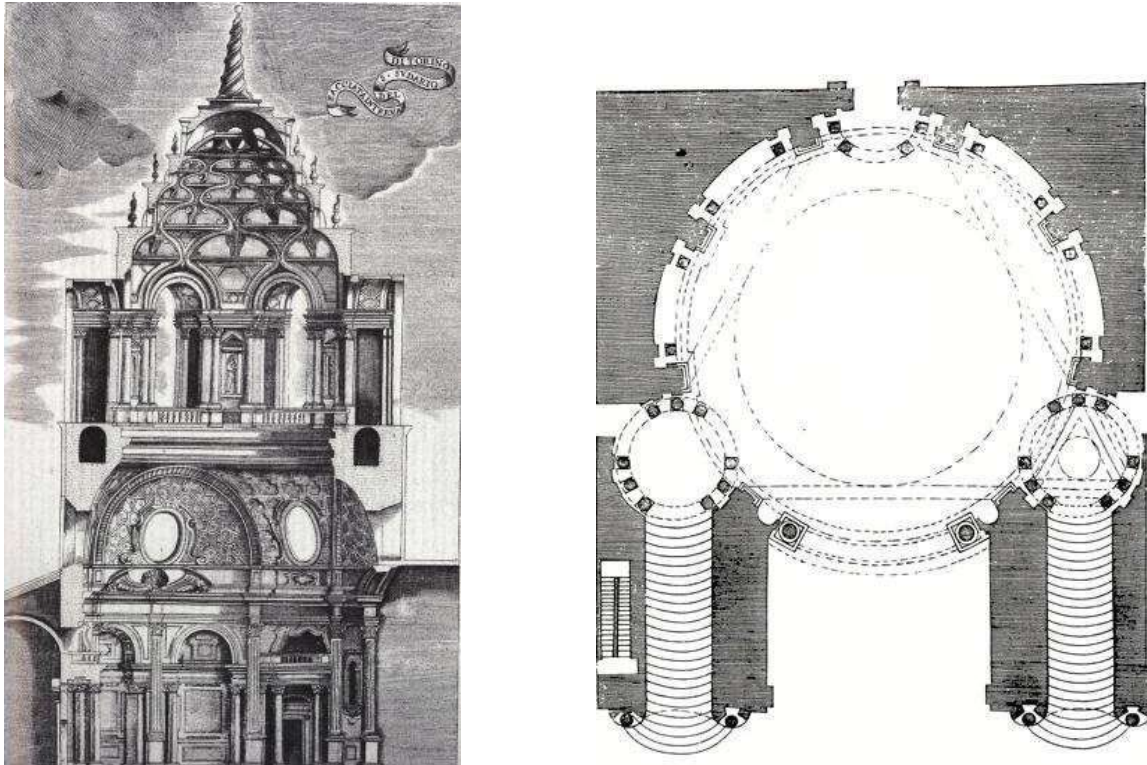
In Italy, starting in the 1630s we come across to the High Baroque style of architecture. Among the creators of this style we can count Gianlorenzo Bernini (1598-1680) and Francesco Borromini (1599-1667). Among the works of the Italian architects of this period, Guarino Guarini (1624-1683) provides the most baroque features (Turani, 2003).

Bernini's design approach, a modified central plan and the oval shape come to the fore. That the building is a church is clearly evident from the curvature of the upper walls as one approaches the church. The plan of the church is a rotated oval where the main flow path is along the short axis (Roth, 2002) (Figure 1)( 4).



**Fig.2 Borromini, the Church of San Carlo alle Quattro Fontane, Rome, 1638-1641 (URL-2, 2012, URL-3, 2012) )(4)**

The radical change Borromini introduced to the design of the church is that he based the plan and the cross section of the entire composition on a symbolic equilateral triangle module instead of the traditional column diameter module. He merged two large equilateral triangles on a common base, surrounded by an oval. With its fluctuating, undulating surfaces and sculptural decorations, the church facade shows striking deviations from the principles of classic design. It is one of the major religious works of Italian Baroque architecture (Germaner, 1997, Roth, 2002) (Figure 2) )( 4).



**Fig.3 Guarini, Cappella della Santissima Sindone Torino, 1667-1690 (Moffett et al., 2008, URL-4, 2012) (4)**

Guarini's works have been effective in spreading Baroque architecture in Europe. The new version of the cornices and windows of the Baroque period come to the fore in the works of Guarini (Turani, 2003). The dome of the Chapel of the Holy Shroud is made of overlapping arches which let the scattered light the inside. There is a window in each of these arches. This structure, despite presenting complex forms, directly reflects structural function and mathematical clarity (Roth, 2002) (Figure 3 )(4).



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