

THE DEVELOPMENT OF ARCHITECTURE AND FINE ARTS IN THE RENAISSANCE PERIOD IN EUROPE

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Annotation

The architecture of the Renaissance adopted ancient traditions, enriched it with new content, new architectural structures were created. High-rise buildings, magnificent mansions, public buildings of a new appearance rose. A new type of social-administrative center of the city appeared, related to the style and structure.

Keywords: Architecture, fine arts baroque, Leonardo da Vinci, Michelangelo, Santi Raphael, natural knowledge, technical development, geocentric, heliocentric system, Nicolaus Copernicus, Jordano Bruno, Galileo Galilei, Renaissance, humanism, reformation, Martin Luther, Calvinism, Inquisition, Dante, Boccaccio, Petrarch, Shakespeare, geographical discoveries, Columbus, Vasco da Gama, Magellan.

The new traditions that appeared in Italian architecture were reflected in the works of the great architects of the Renaissance. For example, Filippo Brunelleschi solved the problem of building a large domed building (the 8-sided, domed cathedral of Santa Maria del Fiore with a diameter of 42 meters), L. Alberti described his new architectural compositions in a scientific and theoretical way. With the work "10 books on architecture" he appeared as a theoretician scientist. The main principles of the High Renaissance were formed and developed in Rome, the humanistic ideas of the period were expressed in magnificent and luxurious architectural compositions. Some progress was made in the decoration of the exterior and interior of the building, as well as the arrangement of the space. These changes were very noticeable in the Italian cities of Florence, Pisa, Siena, Genoa, Milan, and especially Venice. Huge buildings, palaces and temples with huge domes and several columns were built¹. Florentine architects made good use of the ancient architectural tradition and order system. These traditions were combined with the achievements of medieval Italian architectural techniques, local building materials and constructions to create the Renaissance style of architecture. The attention to the integrity of the plane of the wall level increased, the linear rhythm and proportions of the architectural sculpture, the width of the rooms, its integrity and beauty began to be valued: the construction of residences and temples was also renewed.

A new type has appeared related to the design and structure of the social-administrative center of the city. The classic style of the High Renaissance, formed in Florence, led to the creation of monumental monuments in Rome and later in Venice. Monumental art is a type of fine art, a work that acquires the completeness of an ideological image in harmony with the architectural (and in some cases natural) environment. Monumental art includes statues and

¹ Renaissance period. European philosophy. / Anvar Choriev, Sanjar Choriev - Tashkent: "Wing of Thought", 2015. - 112 p.



monuments, sculpting of buildings, painting, mosaic decoration, stained glass. Combined with architecture, monumental art becomes the main content or form of the ensemble.

Thematic images in the style and interior of the buildings, sculptures in the squares reflect the most important philosophical and social ideas of the time, immortalize great personalities and important events. Optimism, the desire to depict ideas of universal importance give the work a grandeur and an important form. Some monumental works of art increase its artistic expressiveness in architecture, enhance the aesthetic impact of wall barriers, styles, etc.

During the late Renaissance, large architectural constructions were replaced more widely by private commissions. Significant work was done in the field of construction of villas and palaces. The garden-park style of architecture, the art of creating a garden was formed. Creating a garden in an area with a low elevation became important: low elevations were connected to each other by complex stairs, hills and slopes were decorated with various decorative devices (caves, water cascades, fountains, statues) and decorated with ornamental plants.

The main road, the rest of the pavement and the stairs were directed to the gate, which made the composition complete. Attention to architectural theoretical issues has increased. The desire to scientifically base the buildings under construction has increased, and several scientific works have been created. From the middle of the 16th century, special schools and academies were established in Italy, and the teaching of architecture was an important event in them. This influenced the further development of European architecture, served to form the principles of architectural classicism.

Renaissance architecture developed outside of Italy in the 15th century. The masters who creatively understood the Gothic tradition adopted some phenomena in a practical way, the architecture of the Renaissance in the Netherlands and Germany corresponds to the advanced period of the late Gothic (the town hall in Antwerp, 1561–1565, the palace in Heidelberg, Germany, 1556–1559). In the middle of the 16th century, a unique architectural style was formed in France based on antiquity and the architecture of the Italian Renaissance (Champbor Castle, 1519–1540). Spanish, Czech, Polish, Hungarian Renaissance architecture had its own national characteristics (Belvedere summer palace in Prague, 1535–1563).

At the end of the 16th century, in the middle of the 18th century, one of the main styles in European art was Baroque (in Italian - strange, strange meaning), and in the period of rapid formation of nations and national states in Europe, it appeared instead of the artistic culture of the Renaissance and mannerism, which expresses subjective feelings. Baroque art, associated with the aristocracy and the church, was aimed at increasing their fame and promotion.

Baroque art was influenced by anti-feudal movements, national liberation movements, and introduced the spirit of democratic rebellion. Prone to luxury, baroque reflects new ideas about the integrity, infinity, complexity and diversity of the world, constant change, interests in the environment that surrounds a person and others; it is characterized by tension, the mobility of images, the brutality of the struggle of emotions, the desire for solemnity and grandeur, the harmony of the existing existence and the fantastic dream, and the desire for the harmony of the arts².

Architectural complexes built in the Baroque style are distinguished by their spatial resolution, abundance of small architectural decorations and obedience to a single idea. Architects use various laws of nature to give splendor to city streets and squares, and to existing

² Sotsialnaya istoriya srednevekovaya. Pod ed. E.A. Kosminskogo and A.D. Udaltsova. M., L., 1927. T. 1-2.



buildings there. Decorative sculptures on religious, mythological and figurative themes, solemn and pompous portraits occupy a large place in fine art.

The architectural monuments created by Giovanni Lorenzo Bernini (1598–1680), a major representative of the Baroque style, are distinguished by their large space occupation, grandeur and grace, free and bold use of perspective opportunities, and integrity of the harmony of arts (Church of Sant'Andrea al Quirinale in Rome (1653–1658); St. Peter's Square Complex (1657–1663) These shaped the architectural image of Rome.

The great ideas of the Renaissance were especially vividly expressed in visual arts: love for life, great faith in man, his will and reason. Italian artists who creatively mastered the heritage of antiquity, relying on the scientific achievements of their time, tried to accurately reflect man and the environment surrounding him. They enriched art with accurate knowledge of perspective, proportion, light, rhythm, color science, size, perspective and the structure of the human body, moved from icon to painting, sculpture became an independent genre, fresco art developed. The first characteristics of the new era can be observed in the works of artists of the XIII-XIV centuries.

The search for new, realistic means of depicting reality, attention to man and his spiritual world, typical of the Renaissance period, was reflected in the work of Donato di Niccolò Donatello (1386–1466). Gothic features were preserved in the statues of saints (1406–1408) for the side windows of the Florence Cathedral. The statue of St. George (marble, 1416) reflects the ideas of humanitarianism and patriotism in an uplifting spirit. Niccolò Donatello discovered a unique art of elegant relief using the possibilities of perspective in the relief (relief for the altar of the Church of Sant'Antonio in Padua, 1446–1450), adapted the forms of antiquity to the Renaissance and created examples of sculpture ("David", bronze, 1430). , created the first secular sculpture of the Renaissance ("Gattamelate", bronze, marble, 1447-1453).

The High Renaissance is a relatively short period in Italian art, but it is so great in content that it is considered the "golden age" of Italian art. This period was manifested in the psychologically impressive works of Leonardo da Vinci, the canvases of S.Raphael created in harmony, the paintings and sculptures of B.Michelangelo inspired by the spirit of struggle, and the life-like paintings of B.Gorgeone and V.Titian.

The Renaissance is often called the Age of Titans. Indeed, it is difficult to find another period in the history of Europe characterized by the works of so many geniuses, each of whom nature has generously endowed with versatile abilities. Leonardo da Vinci (1452-1519) was amazingly talented. He was an artist, poet, architect, sculptor, musician, interested in physics, mathematics, astronomy, history, philosophy, knew mechanics, military work and medicine.

The strength of young Leonardo is that he joined the most advanced currents during the rise of Florentine culture, well understood the technical needs of the city, which was a major industrial center. He made extensive use of the scientific experiences of the art workshops, passed the excellent school of realistic art, thanks to which he thoroughly learned the laws of anatomy, perspective, proportions, and the laws of showing the side of light and shadow with appropriate color in the picture, and because of this, he was recognized as the best painter of Florence.

In Florence, Leonardo regularly studied nature and began to write down all his observations. He entered the school of science as an artist. In Verrocchio's workshop, he got acquainted with mathematics for the first time. He had no formal education. Leonardo called himself "literally ignorant". Experience and nature became his teacher. He gained knowledge by working tirelessly, reading books, and spending time with learned scientists. His passion for



science grew so much that he was interested in learning about nature through science rather than through art.

During the 1480s, Leonardo da Vinci created several portraits. Man has always been the center of attention of the artist. He would stare at the person he was painting, study him carefully, study the faces of his models, their movements, gestures, behavior and speech for hours. He advised his students: "Take a picture of him (that is, a person) in such a way that they don't see you." With this, the artist demanded the natural appearance of the portrait, not allowing artificiality. Leonardo da Vinci's portraits, especially "Lady holding a whitewasher" and "Portrait of a Musician" are distinguished by the same quality.

The great artist was also an intelligent researcher at the same time. Mathematical calculations help him to show the vastness of width and distance in pictures. Long-term experiences have taught the artist to depict the volume with a very subtle distortion, play of light.

He took ordinary people, not Gods and saints, as the heroes of his works. "Madonna carrying a baby" is such a work. A mother holding a baby to her breast in gentle streams of light and shadow. Careful embrace of her hands, a slight half smile - this means the mother's endless love for her child. Behind the Madonna are two windows overlooking a magnificent landscape. As if leaving a riddle for future generations, the artist depicted the earth from a great height. At a time when people could not even dream of flying into the air, only a true genius could describe a world beyond the imagination of the common man.

Another famous work of the artist is the portrait "Joconda" (1503). It is also called "Mona Lisa". This portrait is considered one of the rarest works of realistic visual art. The figure of the woman in the portrait "Joconda" hanging on the wall of the Louvre museum in Paris is alive, as if staring at you. It is rare for painters in history to work on such a lively image, it is so nice that looking at this portrait you get more divine food than humanity..." wrote the biographer of the artist.

The complexity of his psyche prompts a person to reflect, observe, and think. In the work, a woman who perseveres and understands all the cries and ups and downs of life is smiling unknowingly. The warmth of this semi-smile spreads throughout the work and seems to give it light. This unknown, elusive spiritual expression in the image is called "sfumato" in Italian. This sfumato is visible in almost all works of Leonardo da Vinci in one way or another, giving them magic. Sfumato is an invention of Leonardo da Vinci in art. Although she preferred painting and was considered the queen of the arts, there are very few pictures left of her. As his contemporaries wrote, there has never been a person who brought so much fame to the art of painting...³.

The artist worked on his picture "Madonna Litta" with diluted paints (tempera) in egg yolk. This painting depicts a baby being nursed by his mother, Bibi Maryam, who holds a sava child in her left hand. A chubby boy with curly hair clinging to his mother's chest and looking at the viewer, and the boundless joy of a happy mother are clearly visible in the picture.

The painting "The Secret Night" in the monastery of Milan is the most famous work of Leonardo da Vinci. Between 1495 and 1497, the means of expression of this picture, made with oil and tempera, were so perfect that it is in vain to search for it in the entire Italian art of the 15th century. His contemporaries considered it a novelty in art. People were impressed not only by the truthfulness of the details of this work, but also by the correct way of embodying

³ Rutenberg V.I. Titany Vozrojdeniya. M., 1988



typical actions in typical situations, which is the main sign of realism. It is noteworthy that the artist interprets these religious and moral plots and heroes in a completely vital, human spirit and meaning.

For example, according to the narratives described in the religious book ("Bible"), at the dinner place, Jesus Christ told his apostles sitting around the table the extremely cold news - that one of them had sold himself to the spies. This news shocks those sitting in the circle. The apostles find themselves in an awkward position. Young John bowed his head at this unfortunate event. Blood boiling, Peter's brow furrowed, his hand stuck to the dagger at his waist, he is ready to cut down such a traitor. Foma is sitting in disbelief at the terrible news. Jacob: "How did this oil turn out?" spread his hands on both sides as if saying - Jesus Christ is sitting in the middle calmly, pale, pensive, with his hands on the table. And Judas the traitor is troubled. They are religious-divine figures. But in the image, each person is embodied in a unique human form. In it, the eternal themes of love and hate, loyalty and betrayal, superiority and inferiority are shown in a unique way in human qualities and views.

Although Leonardo da Vinci was an ardent fan of experimentation, he insisted on reasoning and making critical judgments. He strives to put all the diversity of reality into typical formulas, generalizing laws, rules of normative significance, he considers it necessary to know the theory in advance. "Practice," he writes, "must be based on a good theory." "Science is the captain, experience is its soldier." Leonardo da Vinci well understood that although experience is the main source of knowledge, knowledge does not end. It "sets itself the task of defining the bases in the form of the law of numbers. His inductive research method consists of ascending from individual facts to their cause.

Not a single handwritten book has survived from Leonardo da Vinci. Only more than 7,000 pages of daily manuscripts remained from him. They are also written in the ancient style and are read from left to right. If his writings are held in a mirror, the letters will be corrected. Therefore, reading these manuscripts and especially publishing them in the form of books became "like digging a well with a needle" for specialists. But anyway, they became books.

His passion for creation led him to be ahead of his time: plowing, earth drilling, metallurgical furnaces, bicycle chains, glassmaking, glasses, a unique tank, machine gun, submarine, flying machines, printing, weaving and other machines are among them.

In Leonardo da Vinci's diaries, there are many unique examples of complex rules related to arithmetic, geometry, trigonometry, starting from the simple rule that "geometry begins with points and lines". Especially, his "Golden Intersection" theory has been effectively serving the development of architecture and painting.

Michelangelo Buonarroti (1475–1564), considered one of the geniuses in art, left his signature not only in the Renaissance, but in the history of mankind as a whole. His breath is still alive in the two largest cities of Italy - Rome and Florence.

As his father became unable to earn, Michelangelo was adopted by another family. A child brought up by a craftsman couple learns to make clay and make small toys even before he can read and write. He later told his friend, the art critic Giorgio Vasari: "My happiness is that I was born in a clean, soft, well-drained land. "The love for art was passed to me through the love of my adoptive mother," he said many times. The father, who at first resisted his son's aspirations, and then had to adapt, gives the boy an apprenticeship in the workshop of the famous artist Domenico Ghirlandaio.

During these years, he created the works "Madonna on the Stairs" and "Battle of the Centaurs". In 1494-1495, he lived in Bologna and created sculptural compositions for the arch

of St. Dominic, and after returning to Florence, he created "St. Johannes" and "Sleeping Cupid". In 1501, the artist published such famous works as "David", "Twelve Apostles", "Saint Matthew", "Madonna", "The Battle of Kashine".

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