

2018-10-01 - Lecture 09

11.3 Mannerist Architecture in Italy :: Palladio, Michelangelo

1) High Renaissance

- Michelangelo paints the ceiling of the Sistine Chapel for Pope Julius II (1508-1512)
- Leonardo da Vinci paints *Mona Lisa* and *Ginevra de'Benci*, draws Vitruvian Man, etc
- Michelangelo sculpts the *Pietà* about 1498-1500.
- Raphael's Stanza della Segnatura

2) A few words on *Building Types*

- The **Tholos**. A small circular *Type*, that is, essential form of architecture that supports a specific use. The Tholos, for example, supports a strongly centered place of worship, such as a *temple*, a *chapel*, or a *tomb*.
- A *Type* is not a built work. It is the *idea* of a building. There are only six basic *Types*, and most of architectural history fits into one of these *Types*. Once a building type is manifest in brick and mortar, it becomes an *Example*. As in: "The Teatro Olimpico is an example of a theater."
- Another essential *Type* is the **Theater**. The images for this lecture illustrate several *Examples* of the theater *Type*.

3) More Vocabulary

- **Piano Nobile**: Literally "Noble Floor" or the *principal floor for living*
- **Serliana**: Ancient motif of a compressed/modified triumphal arch a.k.a. **Palladian Motif** or **Palladian Window**
- **Enfilade**: French word meaning "with the grain" as in "filet." It means room passages are perfectly aligned.
- **Plasticity**: Sculptural use of masonry to achieve or invent new forms.
- **Disegno**: Analysis through drawing.
- **Trabeation**: Post and lintel construction (as opposed to arched)

4) **Mannerism**. Defined by Giorgio Vasari as, "**The willful divergence from the Classical norm.**"

- **Jacopo Sansovino**

Library of San Marco (1537). Venice. Use of heavily-carved forms that are not strictly Classical,. Although the basic language is classical, rules are bent. Use of Serlianas in upper story.

- **Giuliano Romano**

Palazzo Te (1525-1540). Mantua. Mannerist because he takes the Classical language, and does slightly strange, inventive things, such as the dropped triglyphs, opened metopes in the doric entablature, and odd rhythms of the engaged columns. For example a pure Classical temple form would not have pairs of columns in varying rhythms.

- **Baldassarre Peruzzi**

- **Sebastian Serlio**

Published ***Five Books of Architecture (1537)***. Written in Italian, so architecture knowledge is much more accessible than was Alberti's *On Architecture*, which was in Latin.

- **Giorgio Vasari**

The Uffizi (The Offices) (1560). Florence. Compact, linear urban passageway surmounted by tall facades with arcades below in rhythmic variation. One end opens to Piazza dei Signori and the other end opens to the Arno through a large Palladian Motif. The Uffizi today is a major museum.

Also wrote the ***Lives of the Artists*** (1550), short biographies of major figures of the Renaissance, many of whom he personally knew.

5) **Andrea Palladio (1508-1580)**

- High Renaissance Classical with Mannerist inventions
- Common Sense Builder
- Known as “a mason who learned Latin”
- Published ***Four Books of Architecture*** (1570)
- Practiced a system of perfect and harmonious proportions similar to music
- Demonstrated clear correspondence between interior and exterior
- Most villas based on nine-square grid (see images)
- Most villas *temple front* (see Images)
- Many villas included support buildings to either side and arcades or hyphens in between, making *five part* facades

6) **Michelangelo Buonarroti (1475-1564)**

- Sculptor // Painter // Architect // Poet
- **Palazzo Farnese** (finished about 1546) by Michelangelo but started by Antonio Sangalo the Younger. Upper floor has arched windows with broken entablatures held up on brackets... slightly odd use of Classical.

- **Campidoglio** or Capitoline Hill (1537). Complete redesign and creation of urban space by adding a symmetrical building to two existing ones, and Classical facades to all, with paving and central sculpture.
- **Laurentian Library** (c. 1540). Introduced grand Mannerist stair into a very small, vertical space, with odd and disconcerting details. Classical elements used very unconventionally.
- **New Sacristy at the Medici Chapel** (1525-1534). Tombs for two Medici, with metaphorical sculpture in nearly impossible poses.