

## 2020-09-14 - Lecture 11

### 11.3 Mannerist Architecture in Italy

- 1) **Sack of Rome (1527)**
  - Pope Clement VII allies Rome with Francis I of France (creating the League of Cognac) with the hope of reducing the power of Charles V, the Holy Roman Emperor.
  - The French army and the Holy Roman army collide at the battle of Pavia (1525), with Charles V being victorious. After the battle, the army of Charles V, having not been paid, decide to mutiny — they travel to Rome, sacking the city in 1527 and laying siege for nine months. Thousands of people are captured and killed, churches looted, Pope Clement VII is imprisoned in the *Castel Sant'Angelo*, plague returns due to the dead in the streets... overall a horrible scenario.
  - **The sacking of Rome...** effectively ends Papal support for the arts, most of the great artists and architects leave Rome (at least temporarily), half the population dies or is killed... effectively **puts an end to the High Renaissance**.
- 2) **High Renaissance (about 1498-1527)**
  - Michelangelo paints the ceiling of the Sistine Chapel for Pope Julius II (1508-1512)
  - Leonardo da Vinci paints *Mona Lisa (1508)* and *Ginevra de'Benci*, draws *Vitruvian Man (1490)*, *Last Supper (1498)*
  - Michelangelo sculpts the **Pietà** about 1498-1500. *Pietà* means *Pity*.
  - Raphael paints **Stanza della Segnatura** (1508-1513)
- 3) 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*.
  - Another essential *type* is the **theater**. The images for this lecture illustrate several *examples* of the theater *type*.
  - **A type is not a built work - it is the idea (or purpose) of a building.** There are only six very fundamental ancient *types*, or *typologies*... 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 (by Palladio) is an **example** of a theater **type**."
  - Two theaters pushed together along their wide straight sides would make an **amphitheater** (the prefix *amphi* means *both*, as in amphibian)
- 4) 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**: An interesting word that means the *ability to draw* as well as the intellectual capacity *to design or invent the work*
  - **rhythmic trabeation**: Post and lintel construction interplayed with numbers of arches
  - **a capella**: in the chapel
- 5) **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**

**Palazzo Massimo alle Colonne** in Rome (1536)

- **Sebastian Serlio**

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

Serlio clarified in visual terms the rules of classical architecture but welcomed that rules could be bent or inventions could be inserted - thus **Mannerism**

- **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** or **Serliana**. The Uffizi today is a major museum. It bends the rules of classicism with its odd skinny layout and tall facades.

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