

an interview by Luca Ortelli with Massimo Bulgarelli
architect and professor at the IUAV

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EPFL



Massimo Bulgarelli, you are an expert in the architecture of the sixteenth century, of the Renaissance in general, and we invite you to express your point of view on the central subject of our MUC that is the living. Therefore, we would like to have some indication from you on the general characteristics of the housing in the sixteenth century, although the enterprise is very difficult because the Renaissance is a very broad concept, and also, if we look at the Italian Renaissance, we know very well that there are many centers that have common characteristics but also many differences. I introduce the subject by talking about the palace. And of course the palace is the highest expression of the innovation that the Renaissance introduces in the subject of the housing. I insist a lot on geometry which is much more controlled than before, and then there is a typological element that is constantly repeated which is the court. The courtyard is a symbolic but also functional and distributive element. Is my interpretation or reduction to the minimum common elements plausible or should other things be added?

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Summary

Om 16s





Well, it is certainly plausible what we can say about the palaces of the Italian fifteenth and sixteenth century of the centers that are considered to be avant-garde at different moments, that is, first Florence then Rome then Venice. it depends of course on the studies that have been made on the various topics that concern the living and the palace specifically, in other words, there are aspects that have been more studied that are those of the "decorative apparatus" architecture or the ceremonial system, those of the ceremonial use of the palace. The housing is the somewhat paradoxically less developed aspect of the studies, even if of course there are a whole series of scholars who have dealt with it. But this gives the idea that the palace of the fifteenth and sixteenth century in Italy is what we could define as a complex device that holds together various aspects, that keeps together above all the great palaces, and we could take as an example the Palazzo Medici in Florence, which is considered the first modern palace at the time and which was built in the mid forties of the fifteenth century And here is a concentration of what we could call a series of complex functions, in the sense that they hold together the architectural aspect, the plans and the different floors, the presence of the courtyard.

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Summary

1m 52s





And it can be said that it is a ceremonial political housing device and of family representation. It is a particular palace because at that time Cosimo de Medici almost definitively took power in Florence, in the sense that he can afford to build a palace that directly resumes the forms of the Palazzo dei Priori and therefore, somehow represents this shift of power from the Republic to a narrow oligarchic system and these Florentines immediately perceive it. And regarding the courtyard, it is a very interesting example because Palazzo Medici is probably the first example... perhaps there was some before but not that significant, of a regular palace. That is, with this cubic structure, this cubic volume, square structure, which is then modified in subsequent centuries But in short, it originally has this very compact and absolutely regular appearance, centred on a square courtyard with four identical perimeter loggias, with the garden behind, a central axis well marked by the presence of groups of statues that have a very precise meaning, namely the David of Donatello on the column in the center of the courtyard, not by accident with the head of Goliath under his feet.

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Summary

3m 38s





And, in fact, it is a system we could say formal and of representation that keeps the housing together. there are several apartments inside the palace, several main apartments inside the palace, there are four on the main floor with four autonomous staircases that serve the different apartments, also, there's one on the ground floor, which was the one that was used preferably by Lorenzo the Magnificent at the end of the fifteenth century. And there is a hierarchical access system, that is, from the "street bench" which is one of the typical characteristics of the of the fifteenth century Florentine palace, namely this stone bench which stands at the base of the façade outside, up to the atrium, the courtyard and then to the different ramps of the main staircase which was located to the left of the access loggia which then becomes a typical position for the following palaces. We find it for example at Palazzo Farnese in Rome, the same exact system. In the large hall on the main floor there's an access, the more you enter inside the palace, the higher is your status and more it is recognized by the palace' owners.

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And then there we find this plan device that later becomes common in the palaces of the following periods, which consists, in fact of a large ceremonial room and then a series of areas linked one behind the other, a row of locations that become progressively smaller and more and more private, and therefore their accessibility becomes increasingly limited. In Palazzo Medici there is this pathway that ends with the chapel, with some rooms, some of which have disappeared, for example the "studiolo" (studio) of Piero de Medici which is very famous. There are descriptions in the literature of the time, also in the treatises of that time, which was this completely dead-ended studio within this ceremonial pathway of the building, barrel vaulted, which contained the collection of objects of smaller dimensions. The studio. Exactly, Piero's studio. And then the chapel, which is still clearly visible today, Where not by chance the Medici represent themselves in the manner of the Magi, that is, as a royal rank. But consequently Massimo, it is possible to say that, despite the apparent simplicity of the installation, these palaces are very complex devices, as you said. Yes.

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Summary

6m 48s





And you have been keen to emphasize the two registers: that is, the ceremonial and the private life. From a distributive point of view and also from the point of view of daily life, thus, there are parts of the building that are more open, and others that are really intimate. And this is also accompanied by a dimensional scale, of course. The position of the staircase to which you assign great importance, is fundamental in the conception of the path; so you then mention Palazzo Farnese in Rome, that device has let's say, a privileged position of its own among the Florentine palaces? Because, Palazzo Strozzi, for example? Now I don't remember. Palazzo Strozzi also has several entrances. -Yes. Because there are two apartments on the main floor, in sum, even there it depends on how many apartments are being constructed for the owners. Then the second floor is reserved for the family, but anyway they are buildings that can contain many more people than we could imagine. So for example, the palace of Federico di Montefeltro, which is a large summer palace, was inhabited by five hundred people at the time. Inside Federico di Montefeltro's palace lived, worked and gravitated five hundred people.

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8m 18s





This, in terms of services, of systems of connection among the floors - which, of course, must not interfere with the ceremonial ones- involves a whole series of devices that, precisely, make what we can then also see as a very complex machine. As for the ceremonial stairs, it is in fact a part that has its own dignity and well acknowledged autonomy at the time, in the sense that those of Palazzo Medici is still relatively... -which disappeared because the original ones were demolished- The original one... still had relatively small dimensions, But if we go to Urbino, for example, to the palace of Federico de Montefeltro, there is already this idea of the grand ceremonial staircase. And the interesting thing is that as time goes by there are a whole series of devices that are made operational, that is to say, the step is lowered, the tread is lengthened, to allow precisely a path as "dignified" as possible. -Smooth. dignified for those who access the upper levels, the main floor of the palace. And then there is also a whole ceremonial related to the landings. That is, the reception on the first landing, the reception on the intermediate landing, the reception at the end of the staircase.

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9m 58s



They are all, we might say, procedures that involve a different status recognition for who gains access to the palace. This is nice, so the stairway is not only comfortable, but also "decent" in the gait of the guests? -Yes. Then okay, there are for example service stairs, they are stairs that can be often accessed on horseback. Namely, inside... -Yes. the ramps of Francesco de Giorgio, inside the ducal palace of Urbino, are ramps designed... -but not only there, obviously, there are many other examples- there are ramps designed for horse riding inside buildings that have also many floors. There are the stables on the lower level, then there is a first level, then there is a second level, then a third one, in short... So somehow, these two aspects, the ceremonial, and let's say, housing as comfortable as possible for who dwells there, are combined, indistinct, simultaneously. In this regard we can speak of a technical content of these palaces. -Yes. And you mentioned the building of Federico de Montefeltro, which was famous at the time because it had chimneys that did not produce smoke, -Yes.

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Summary

11m 31s





and great technological achievements, which then had an impact on the type and distribution, that is to say, the kitchens which tended to be moved further and further away from the areas where the meal was served, thanks to the development of a precise technique for the chimneys draft, they came close again. And then another problem -if I'm not mistaken- is the water supply, for which the kitchen had to be... -at well level...on the ground floor. But then we also witness some upward displacements. -Yes. which reinforces this idea of the ceremonial, but also of the purely "technical" content of these houses. that were probably of an unimaginable level of comfort or unthinkable comfort, before the advent of these astonishing examples. -Yes. Also with respect to the chimney can be made a similar reasoning since the chimney in previous centuries, from the documents we hold, the presence of the chimney is relatively limited even inside the large palaces, so if you go visit the castle of Federico da Montefeltro, you can see a whole series of ruins, because the chimneys have disappeared.

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12m 53s





But also in the palaces or in the monasteries, the chimney is not so, certainly it is not present in all the rooms, and there are some deputies rooms, while there is also the italian term "la caminata" which indeed is used in previous centuries to indicate "the place where the great chimney is located". Therefore, the chimney certainly has a servicing function, a technological function, but also a representative function, because if you read the commentaries according to Piccolomini when he describes his palace in Pienza, precisely, he speaks proudly of the fact that many chimney pots can be seen on the roofs, right? And he introduces it with an aspect entirely consistent with the form, with the representative apparatus of the palace facade. Therefore, to exhibit the paths signifies some sort of prestige in the fifteenth century, and probably also in the following century. If you look at the paintings of the Venice of Carpaccio, you see these monumental chimneys, right? Which are an expression of wealth, of power. And this is an element that is almost never considered when referring to Renaissance architecture, generally and "primarily " it is considered as a flawless machine, "untouchable", or rather, not as a machine but as a decorative device exclusively.

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14m 25s





So you mentioned Pius II's palace, Is it true that in the palace of Pius II there was a kitchen on every floor? Yes, there was a kitchen on each floor, or at least, it can be assumed that there was a kitchen on each floor, but in that sort of... -Bulge. -Yes, exactly. towards the garden. -Exactly there. that is, it is clearly separated from the rest of the palace. And the palace has this rather peculiar aspect for which it has the shape... the system of the Medici palace is the structure of the Rucellai palace, so to say. -Yes, yes. But the part on the garden instead is a part perhaps even Sienese so with this sequence of overlapping loggias, and there is placed this kind of annex, precisely, that is connected with all levels. On the other hand, as you said, the kitchen gradually gets closer to the... because clearly from the perspective of the comfort, the less the meals travel, and the less routes it takes inside the building... The warmer it arrives. -Exactly. But even there, for instance, in Palazzo Farnese, there are different kitchens.

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16m 08s





There is the "noble" kitchen which is on the main floor, and it is a relatively small-sized kitchen, and then there is the large kitchen that instead should serve the whole palace, which is located as according to the handbook, on the ground floor, thus, next to the large dining room where everyone ate... -Housekeepers. Yes, housekeepers, or all the people who gravitated within the palace. To return for a moment on the fact that the architecture of the palace of that time is considered as this "pure object", and on the courtyard, precisely with regard to the Medici Palace, we can say that there, the Medici can allow themselves this process, or this very particular form, that is, an absolutely regular building, in a dense urban fabric like the one in Florence, because even if the building is located in the area of the fourteenth century "addition", right? it was still a very dense constructive fabric, because they knock down all the houses and all the buildings that were on the site. That means, they buy them all one by one and then demolish them, which nobody does in Florence up until that moment, but even Giovanni Lucellai when in the following decade he puts his palace together -he assembles it in fact- that is he buys a series of lots and in the fashion of the Florentine praxis, he connects them with one another - right?

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17m 26s





Indeed, the courtyard of Palazzo Rucellaio is a slightly crooked one, not very regular... -But, the whole system of the palace does not attain that purity. -Exactly. But the purity is obtained at the expense of the fact that you deport a number of people and demolish all the houses, which from a Florentine mentality point of view, is not a meaningless task, in the sense that the demolition of houses is usually reserved for political opponents, and so, under the Piazza della Signoria of the present day lay the demolished houses of the Ghibellines, because when the Guelph faction definitively prevails, they demolish everything and raise the piazza. So also in the historical memory of the Florentines to demolish a few dozen housing homes is not an operation "that goes unnoticed" Tough and violent. -Indeed. and the meaning it has for a Florentine to preserve the walls when building, is to maintain the memory of the family that is, " keeping the walls " means keeping alive the place where the family has lived up to that time. Of course, Cosimo de Medici and the Medici didn't live on the location where the palace was built. The Medici palace was always located on the wide street a little farther on.

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19m 11s





But anyway let's say... -But also Palazzo Strozzi has a similar situation... Yes, Palazzo Strozzi is even more complex, and it also has an impact on the city, right? So, while Palazzo Medici has a privileged viewpoint from by angle, because you see where the emblem with the Medici balls was placed and it was on the corner, and on the corner there was the family loggia that was then covered in the sixteenth century where Michelangelo built the windows. Instead, Palazzo Strozzi has the piazza next to it, or rather, in front of it. In other words, his urban space that is obtained by demolishing, even there, allows you to see the building frontally. And there something changes in the sense that the palace buildings until that moment, indeed in a dense urban fabric like those of the late medieval Italian cities, are usually located... the Medici palace was already a privileged location because it was on a wide street - as the name suggests, at the time it was considered a large road because it was a fourteenth-century road and because it was also relatively straight but the others palaces, those in the heart of the Roman city, right? because the Medici built just outside the city, out of the circuit of the Roman walls...

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20m 47s





but in the centre of Florence, having a clear space in front of a building means demolishing not only for the sake of the building but also for respect of its surroundings. This is another fundamental aspect for understanding what the impact of these palaces could be, of these fragments of architecture never seen before. As we can imagine this adamant perfection of the palace, in the same way we think of the Renaissance city through the famous "Ideal cities", the three paintings: Baltimore, Berlin and Urbino as something that actually has little correspondence with the real city. I like to think about this very contrast that you described, namely the density, the somewhat disturbed geometry of a "late medieval urban" outline, and then the unexpected and very affirmative presence, in some cases violent, of this new architecture. It is possible to say that the ideal city -as an ideal city does not exist- has nourished a different way of relating to previous eras, in the sense that the transition between the Roman city and the medieval city... lasts ten or eleven centuries, this is an event much more concentrated in time but which completely "shuffles the cards".

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22m 16s



In fact, I like to think that the Renaissance's architecture in Italy is settled by very tiny fragments, which then however, have an enormous capacity to spread the values they bring -beyond violence: as demolished houses, the production of a public space in front of the palace- but for centuries, or rather, for several decades after the construction of the Renaissance palace, this very visible and perceptible contrast between modernity and the past has remained. I also like to explain to students that there are some types of urban "vices" that are truly the very icons of the Renaissance. Of course there are religious buildings and churches, then palace, and then the piazza. Palazzo Strozzi, but then again, the "Pienza di Pio II", are a sort of summa of all Renaissance thought, of all the modernity that this thought carries. Is that right? Do you agree? Well, on ideal cities I have some perplexity in general, meaning that... already the title itself (which is a title that we ourselves have given of course) tends to distort the image a bit in my opinion in the sense that... some of the...

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24m 03s





especially the view of both, the ideal city of Baltimore and Urbino were produced in Florence at the end of the fifteenth century under Lorenzo the Magnificent, so they are particularly cultured images because they take into account Vitruvius, Alberti, take into account not only regarding architecture but also texts on architecture. But the one on Baltimore is very interesting, very funny because according to me it is a kind of... That of Baltimore, excuse me, is that in which the spectator is ideally under a portico? No, that's Berlin's one. Ah right! -Baltimore is the one where there is the Triumphal Arch in the centre, -Yes then the amphitheatre, -Yes. -and the octagonal church on the right... -Yes There, these three buildings, which occupy the first floor, -there is a square then there are these three buildings- in my opinion can be related to the projects that Lorenzo the Magnificent had in mind and which he discussed not only with architects of his circle, as Giuliano da Sangallo, but also with the Humanists namely Poliziano, those who studied precisely at that time the ancient texts...

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Summary

25m 47s





As for the diamond purity there are a number of particularly significant cases, apart from the Medici Palace, the reconstruction of Corsignano by Pius II that becomes precisely Pienza, that is the reconstruction of the entire core of this town in the Sienese where he was born... involves the deportation of a whole group of people who lived on the site, of course, it is built a series of houses specially for them, in a relatively peripheral location, given the size of the city, and... the centre, the entire core of the city is completely rebuilt. Then, as far as the definitions are concerned, I would not call it nor that nor any other city ideal because there is a precise political intention of self-representation of the Pope that in some way pushes the Cardinal to build, to finance palaces that will never be inhabited by them, because then Pio II dies and Corsignano is somehow abandoned; or there is the striking case of Palazzo Farnese where the palace began to be built in a given way in 1515 for Cardinal Farnese. When Cardinal Farnese was elected Pope in the 30's, the scale and impact on the city is completely changed, right?

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27m 10s





So, it is in that moment that the demolition begins to take place in order to build the piazza, and this happens along with a series of other interventions that Paul III has carried out inside the city. Interventions that begin with the entry of Charles V in Rome which determines a series of demolitions, readjustments, straightening of road axes, but then, the urban policy of Paul III, becomes a policy how to say, of "papal supremacy over the city", and this is quite significant in relation to the palace, that is, the space is clearly defined in front of the palace, the via dei baulari is widened, which points directly to the loggia in the centre of the facade of the palace and moreover, from what I think Vasari says that the street should not only be widened but should also have reached Piazza Navona, which is a particularly significant place, there should have been this axis that crossed the whole area, and point directly to the centre of the facade of Palazzo Farnese right?

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And Palazzo Farnese, as far as the previous discourse on "the apparatus", on "the ceremonial" and on "the correspondence of the various spaces inside the building" is concerned, has this hierarchical ceremonial dimension which is, I would say, particularly significant because not only is there a large room in the centre of the façade which corresponds to the loggia, but there is also the salon next door -for the first time a double-height salon is built which comprises the two noble floors of the building, and will then be taken back to Palazzo Barberile in the following century- which becomes precisely a kind of "symbolic environment" of the power of the Farnese family. So there is an intervention on the city that becomes, from this point of view is very funny also what Michelangelo predicts in the forty-sixth when Antonio da Sangallo dies, who was the first architect of the palace, and he is commissioned to complete it, and he asks to place the Farnese bull which had just been found in the thermae of Caracallos, -this enormous marble mountain- transforming it into a fountain on the axis of the palace, behind the palace and the garden, and also providing a bridge over the Tiber that would then put in communication with the Farnesina -which is the villa of Agostino Chigi, which in the meantime the Farnese family had purchased from the other side of the Tiber, right?

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30m 17s





Therefore, an axis that theoretically should have started from Piazza Navona, cross the palace, this enormous ancient marble mountain that in some way also recalls the arrangement of the Medici palace that Michelangelo knew well because there was the "Davide", and there were "Giuditta" and "Oloferne" on the longitudinal axis of the building, which are groups that give meaning to the various spaces of the building, to end then beyond the Tiber in what was evidently considered as a kind of pleasure building, a suburban villa on the outskirts of the Tiber. So there is always this double register, or at least it is often found in large buildings, of course, because then the staircase is clearly not always this, in large buildings there is always this double register that tends to put together the interior of the building with the impact of the building and the urban staircase, with the surrounding environment: the palace. Of course, the loggia was the papal loggia in correspondence with the hall in the centre of the building, at the Farnese Palace. Therefore, these "fragments of modernity" are affirmed in the body of the pre-existing city, even in a violent way. -Right.

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31m 51s



-You have used the "deportation" term two or three times -Yes. -With regard to the inhabitants who had their homes. -Yes on those places. However, it seems to me that there is especially with regard to the ancient and one of the paintings clearly shows this the desire to also celebrate the remains of antiquity. This corresponds to the spirit of "humanism" in general terms, but in some cases there are also buildings in these views of cities so called "ideal", buildings that are more medieval than modern. -Yes. And therefore, there is a kind of awareness on the fact that this "ideality" is obtainable only through the recognition of a more or less known, idealized historical depth. Yes. Let us say that we must also consider them as artifice images, in the sense that not only is there the presence of buildings in an "old-fashioned way", that is, previous buildings, the fifteenth and then sixteenth-century construction style. But there is also a way to relate the existing city -with all that is inside- with these great novelties. It is also a way to reinterpret the existing monuments within the city....

- Notes

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It tends to help realize not only of the urban complexity, because within these cities there was the medieval urban fabric but there were also these ancient emergencies - in Rome of course, but also in other Italian cities - and if they were not ancient they were considered ancient because even San Lorenzo in Milan even being a paleo-christian building, was considered an ancient temple. And, precisely the buildings of identity, those that are always taken as models during the fifteenth and even sixteenth centuries, in some cases by the architects of the time. By architects, but not only by architects because in a different context, for example, in Venice, and I am thinking particularly of the Bellinian tradition, especially in Mantegna, very often in the paintings of Mantegna you see these cities that are modern and ancient, and with this fabric that we easily identify with a kind of late medievality, and that are very significant for us inhabitants of the contemporary era because they show precisely a less idealized vision of the Renaissance. There is the "San Sebastiano" painting by Mantegna in the Louvre, where in the background is visible a building site where an ancient building is being dismantled, -Yes.

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Summary

35m 20s





-That is, a quarry... which is beautiful. And these are also ideal presentations, but far more realistic perhaps than the ideality imagined by Lorenzo and his company of intellectuals who produced the paintings. Yes, Mantegna is an interesting case because since the series of frescoes from the Ovetari Chapel in Padua, represents, precisely this mixture of buildings... extraordinarily ancient at the time, in the sense that Padua was at that time - and even the workshop of his master Squarcione – was one of the places in northern Italy at that time, a privileged viewpoint into antiquity, which for them is an artistic and architectural antiquity, but there are also humanists in Padua at the time, and there is Donatello who arrives and has a profound influence on the Paduan artistic culture of the time.

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36m 49s





Then, it is always a matter of trying to understand the particular cases because, obviously, yes, Lorenzo and his circle thirty or forty years later are a particularly sophisticated example of a moment that will then be unrepeatable, even if some buildings sponsored by Giovanni de Medici, the son of Lorenzo, who then becomes Leo Decime, would be unthinkable without that architectural culture behind him which he absorbs in his youth, arriving until Villa Madama which is sponsored by him and by Giuliano de Medici without everything that happens before, without the Laurentian ferocity perhaps would not be... -Would not be... -So comprehensible or so possible. And on Mantegna surely there is also the strong presence of Venice of the Venetian culture But Mantegna interests us not only because he was a great painter, an intellectual, a visionary in a certain way, but also because Mantegna built a house in Mantua, -Yes. almost in front of one of the churches. -In San Sebastiano. Designed by Leon Battista Alberti, it is a very special house because it has few of the elements you described with regard to large palaces. However, it embraces the idea of an almost perfect volumetry, a cube and then also the courtyard, which has no loggia and is a demonstration...

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38m 04s





of capacity and wisdom because it blends the circle with the square. Was this type of house an artist's house? Or are there other examples? I don't think there are many around Italy at that time. If it is the artist's house, it is always very interesting to study because it is the case in which the artist or architect who builds his house is completely untied, the client is himself, therefore he can express himself as he pleases. Indeed there are many manifest houses. The houses that Giulio Romano built or decorated for himself in Rome or Mantua are quite an illustrative case on this perspective. Was it also in Mantua a kind of decoration? -Yes, but... -Does he work on a pre-existence? Yes, yes, but in that case it is a little more complicated operation. In Rome it is precisely an ornament of the facade, it was a house... a span and a half so, it was just an expression of its architecture. There you will find all the topics that he later uses even when he moves to Mantua. As for the house of Mantegna, it is a very interesting building, very problematic because it has been very transformed over the centuries, probably Mantegna works with Alberti in Mantua, so there is a likely dialogue between the two.

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39m 56s



And Alberti speaks of the "sinum" of the house, of the central environment of the house that can be circular, but there are also a series of drawings by Francesco di Giorgio Martini of houses or palaces with circular courtyards. But they remain on paper. But let's say, it's not a topic so isolated in the architectural culture of the second half of the fifteenth century, that it then has, "spectacular expressions" at the beginning of the fifteenth century. That is... There is this project that has remained on paper here too, and probably is not destined to be built - what Bramante thinks regarding... the courtyard of the "tempietto di San Pietro" in Montorio we know from Asseglio who publishes this project that Bramante seems to have thought of a large circular courtyard -Yes. - With a perimeter colonnade around the temple, since it is impossible to build because it would have involved the demolition Again the demolition? And deportation... -Yes, only that this was a church, so... a church of sponsorship of the Royals of Spain, so it was not so easily... even if they were the workers of the temple. However, it was not built.

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Summary

41m 40s





But then there is Raphael's project for Villa Madama indeed, then there is the spectacular thing about Granada on which it has been discussed already for decades on who the architect is or, more plausibly, who the architects of the Palace of Granada are, where there is this large spectacular circular courtyard, inside a building that, in any case, is an Italian building, or rather, Roman not Italian, and is one of the few, perhaps the only example of such a building in the Spain of that time... Because there are several "Italian-style" buildings also constructed by Spanish architects and artists who have been in Italy, but, something like that, with ashlar base, with the order on the upper level, I would say that it has no match at the time in Spain. All this is a fascinating matter and with regard to circular spaces I am thinking of Villa Farnese in Caprarola. What is surprising today when we visit Mantegna's house is a certain very domestic character. Yes. It must be said that we have completely lost all the pictorial apparel that was both outside and probably also in the courtyard, so, of course, there's this aspect even a little modest of the house, but all the decoration has been lost, so, -But.

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43m 03s





-This perhaps gave a dimension even a little different, or had been thought in a different way compared to what we see today. However, it is certainly a building which, and in size, also the courtyard is -Small - Yes indeed of small dimensions. very sophisticated from different points of view, even the few architectural forms that are inside are very sophisticated, but as apparatus are sophisticated the architectures that he represents in his paintings, at least until a certain point of his career, because then the architecture disappears (at some point), but it is a small building. Yes, but the domesticity does not only consist - the domestic character – only in the reduced dimensions, there is also a way, I mean, distributively a very archaic house, because it does not have, in fact, the colonnade courtyard, it does not have the loggias, and it is a house in which without great efforts one could imagine living today. -Yes While instead, living in Palazzo Farnese would be... If you're not France's ambassador... -Exactly, it's a bit difficult. -Yes. Yes.

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44m 37s





There is, in fact, this dimension totally different from what is called "palazzetto", that is the building of smaller dimensions than those we have spoken about so far, but in some way has the ambition of reproducing a whole series of elements that are present in large buildings -in a reduced form- for example, one of the typical solutions of the palazzetto that are found in many palazzetti both Roman and outside of Rome, is that of the loggia inside the courtyard only on the entrance side of the courtyard, therefore, not a perimetral loggia, but only on the sides. But this is a very important typological, distributive element for us, in the sense that the great examples we cited until the Bramante Chancellery, also guarantee, not only a ceremonial decorative apparatus, but also a type of distribution of the rooms and domestic representation that is very rich and complex compared to a case in the house of Mantegna which is small -Yes. Therefore it has the "enfilade", you move from one space to another. In the examples you mentioned now, namely the Palazzetto, which only has the loggia on one side, but this loggia always has something behind it, I mean, it differs profoundly from the loggia of Pius II's palace which instead does not distribute anything.

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Summary

45m 52s





That seems to me a formidable typological invention, that of Rossellino, who builds a palace that, from within the court assumes all the characters of the court, but that in fact, behind one of the sides has absolutely nothing -the void- that is also an illustration of a different relationship with the landscape -Yes. We also need to take another fact into account. The fact that, especially in the villas, but also in some palaces, -and that of Pienza is perhaps a fairly significant case- there are seasonal environments in the sense that there are summer apartments, winter apartments, which have different exposure, of course, different presence of heating or cooling equipment in the rooms, and the loggia is typical from this point of view. -Yes. -That is, the presence of the loggia indicates, if it is facing south, a winter apartment; if it is facing north-east, a summer apartment, so the fact that there is an mediator element between the interior and the exterior, and its location, often indicates...

Notes

Summary

47m 34s





Therefore you can identify inside the palace - a very interesting case is for example, when Julius II had the Belvedere built, the great Belvedere courtyard by Bramante. The Belvedere, at first is conceived with two levels, two storeys in the lower courtyard, and then this pathway that goes up towards the villa of Innocent VIII. Later, Julius II decides that he no longer wants to stay in the Apartment of Alexander VI, one of his ferocious enemies, who would have gladly made the appeal while he was Pope, decides to move upstairs, has Raphael's frescoes painted in the rooms, and the Belvedere is raised by one floor. Precisely, this type of dynamics, this type of decisions that have to do not only, obviously with personal idiosyncrasies, but are also the result of political strategies, of events of various kinds, determine complex installations like these, in short, continuous transformation. They are nuclei that are gradually gathered together and transformed, that are demolished, partially demolished, partially rebuilt, meaning... However, this is an important fact because in the contemporary perception of these enormous complexes it is more difficult to imagine them as housing than it is in the case of Palazzo Pitti or Palazzo Strozzi, however vast it may be.

Notes

Summary

50m 29s





And instead they are really the stories of houses that agglutinate with one another. -Yes. At this point of view, the Ducal Palace of Mantua is perhaps the most expressive because there is a real medieval castle that it is also an "invention", however, and then, inside that castle there is the addition of the porch on just one side, some even attribute it to Leon Battista Alberti, and then there is the cavalry, then there is an anecdote of a house, which perhaps corresponds perfectly to... a small city like Mantua. Mantua is such a model from this point of view. Yes, also the Urbino Palace. -Urbino, of course. The Urbino palace is a little more... structured from the point of view of the layout, because it was built, even if by different architects, because even there you can find different nuclei, first the Florentine nucleus, then the one that seems to be attributed to Luciano Laurana, who was only a constructor, not an architect, but worked there anyway, then arrives Francesco di Giorgio, and then Alberti who probably gives some advice, but it all takes place in a span of 30-35-40 years. So there are also a series of nuclei that are added but there is also an idea.

Notes

Summary





-Probably more structured that the one in Mantua. As for what concerns apart from the ceremonials, the environments of daily life inside the palaces, you said before that there is not much information, but we know something, especially in relation to technic locals, while instead the housing ones are a little more vaguely expressed. With the fifteenth and sixteenth centuries also begins a process of greater environmental identification, in the sense that in previous centuries and this is a phenomenon that goes on anyway environments do not have a specific identified function. -Yes, they are environments. Exactly, spaces where you can find a bed, a table; there was no fixed furnishing that identified, (or almost never) an environment with a specific function. Sure, there was the kitchen, -Except for those of service. But the kitchens, in the houses let's say of ordinary people, were an environment with a fireplace in the center, a hole in the roof to let the smoke out, and you could also sleep there. With the lifestyle that was first practised between the fifteenth and sixteenth centuries, the rooms begin to specialize. there is the studiolo, there is the bathroom, another amusing topic is that of the right handed.

Notes

Summary

53m 48s





The toilets where they were in the palaces... it is very funny. And how they washed themselves, that is another matter, if they washed. Because there is also an age-old sentence of water, and of the use of water in the city by the church, the closure of the baths. There are still thermal baths in fifteenth-century cities, for example, in Florence. However, since there are prostitutes near the thermal baths, they are permanently closed. And water is often associated with sin, right? There is a kind of signal, of tendency, always in buildings that we recognize, naturally, so these large monumental buildings inside the Ducal Palace of Urbino, where Francesco di Giorgio creates this little stove, this bathroom with the heating appliance, with the oven at the back for Federico da Montefeltro. Then there are the small, antique decorated stoves, in the Vatican, in Sant'Angelo castle, but also in the house that Raffaello designed for himself in Via Giulia, which was never built... precisely, little by little, the rooms tend to specialize, and this is a long lasting process... Of course, we have a series of studies on the way of living, but they are still not comparable to those on the architectural apparatus, on the general functioning of the buildings. A thousand thanks, Massimo Bulgarelli, valuable and very clear contribution. Thank you. -Thanks to you.

Notes

Summary

55m 40s

