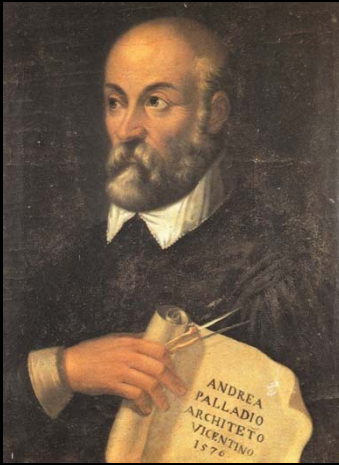


Lecture 16: Palladio and Palladianism

Palladio's System and its Legacy
1540– 1580

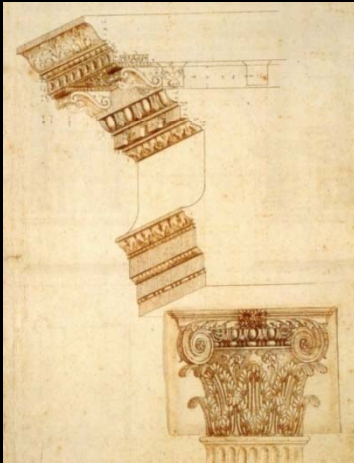


Portrait of Andrea Palladio in his late sixties by Giambattista Maganza
(Tavernor "Palladio and Palladianism" p10)

Andrea Palladio

Andrea Di Pietro della Gondola (b1508-1580)
Padua, northern Italy – Venetian republic

- Modest family background – unlike most of the other Renaissance architectural leaders
- Apprenticed as a stone mason – worked as a mason until about age 30, when taken under the wing of Humanist poet, intellectual, Count Gian Giorgio Trissino, while working on his villa outside of Vicenza – becomes a part of Trissino's intellectual circle, travels to Rome various times in the 1540's to study Roman antiquities – becomes the architect of the influential families in the *Veneto* (Venetian region) -- especially in **Vicenza** – transforms that small town...
- Conventional / settled life – married early, five children (though tragedy late in life when two die) – relatively unpretentious...
- Architect's architect – not a painter, sculptor – was a professional along the lines of the Sangallo family (Giuliani, Antonio etc.)
- Significance: Most prodigious output of any Renaissance architect (by far) – but influence is indirect: jumps the span of centuries / passes over geographic distances – significantly to England and then to America – in others words, not the direct line to the Baroque – but to the **neo-classical**, late 18th century critique of the Baroque – which leads to the beginnings of the modern era...
- **The Four Books of Architecture – I Quattro Libri dell'Architettura** – medium through which Palladio's work was disseminated – equal in influence to Vignola's treatise



Studies of the entablature of the Arch of Titus – with corrections pasted on: Made on one of several journeys to Rome (c1540-1545)

Placing / Understanding Palladio:

- ***Paradigmatic architect:*** (per George Hersey) – one of the few architects in history w/ a critical mass of similar buildings (especially the villa designs, the “Palladian Villa”) that can be studied, analyzed as a group – like, say “French Gothic Cathedrals” – except that in this case they are all the work of one designer. Other “paradigmatic” architects: Ledoux (18th century France), Wright, Le Corbusier...
- ***Palladianism:*** *definition* – A style of architecture that evolved from the work of the sixteenth century architect, Andrea Palladio, was brought to Britain in publications, and through the work of Inigo Jones (early 17th century), and later spread and developed thru the 18th century revivals. (James Curl)
- ***Significance w/ in the Renaissance*** – *as heir to Alberti?*

Palladio’s Attitude: “Although variety and things new may please everyone, yet they ought not to be done contrary to the precepts of art and contrary to what reason dictates; whence one sees, that although the ancients did vary, yet they never departed from some universal and necessary rules of art, as shall be seen in my books of antiquities”.

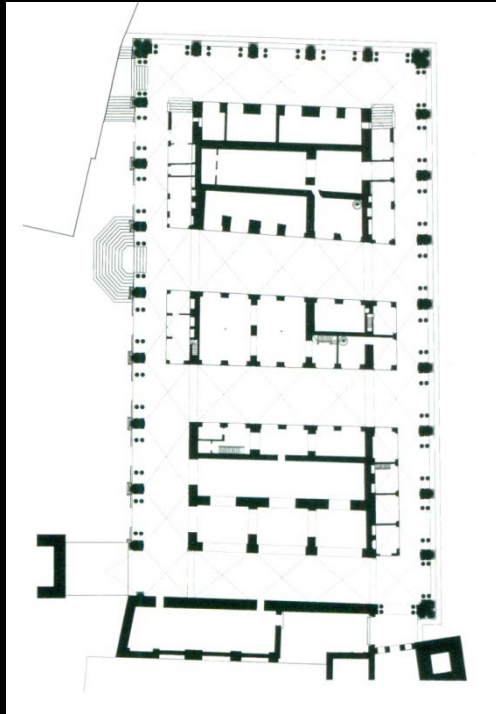
(Wittkower p67)

Palladio – as summary of the Renaissance?

- In a way – full circle – *captures the idealism of the Early Renaissance*, especially Alberti – work is like a dialogue w/ the ideas of Alberti: 1) continuing re-discovery of the Roman past 2) obsession, passion for clarity, order, and **proportion** – Wittkower in “Architectural Principles in the Age of Humanism”, *only* talks about Palladio and Alberti...
- *Captures the artistic spirit of the High Renaissance* – monumental / Roman classical, solid, sculptural – also direct influence of Bramante and his circle – note: Palladio’s inclusion of Bramante’s Tempietto in his Four Books as equal in status to the ancients...
- And – though the main thrust of his work is not in this direction: Also has the flexibility to take artistically from those around him – works w/ Mannerist sensibility in some instances as well – influences from Giulio Romano and later from Michelangelo...

Will look at:

1. The Palazzo della Ragione, Vicenza -- “The Basilica” – as a paradigmatic Palladian building – his “signature” building
2. His other Palazzo designs – as example of his architectural language and variety of influences
3. The importance of the villas
4. Briefly at his influence beyond the 16th century...
5. The culmination of his work in one significant church design – *Il Redentore*, in Venice



Boucher p97

*Plan – Palladio’s loggia
encasing existing medieval
town hall*

***Palazzo della Ragione
“The Basilica”, Vicenza
(begun 1548)***



Boucher p92

*Palazzo della Ragione, “The Basilica” -- Vicenza,
Italy, Andrea Palladio (started 1548, completed 1614
– after Palladio’s death): Aerial view looking south
at the Piazza dei Signori*



Scott Gilchrist photo

The Basilica – view of arcade from the piazza



Boucher p103

*Similar corner at Sansovino's
Library of San Marco, (in Piazza
San Marco), Venice, 1536 (see
Trachtenberg p310)*



Boucher p103

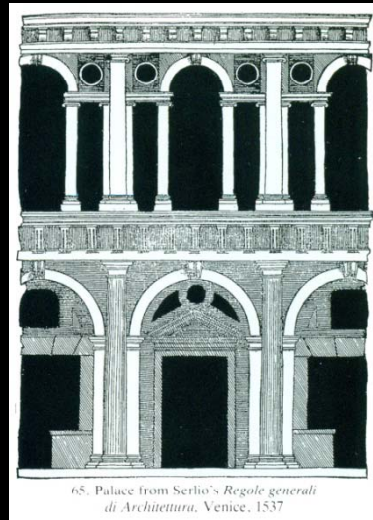
The Basilica – northwest corner detail

*Note: Sansovino's continuous horizontal
line at the cornice vs. Palladio's breaking
up the cornice line -- accenting of each
bay...*



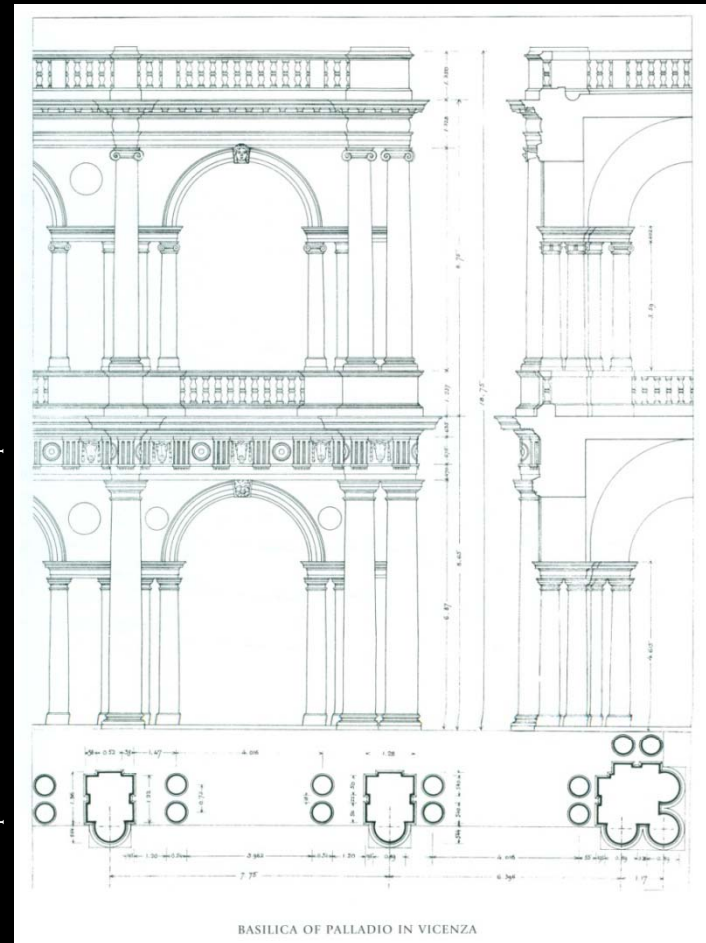
Basilica Façade – Palladian Window / “Serliana” detail

Boucher p107



Detail from Serlio's Book IV: “A Palace Elevation” (c1537)

Wittkower p74



*From Gromort: The Basilica – corner detail -- plan / section / elevation
Using the “Serlina” motif to adjust façade to irregularities in the existing plan*

Gromort p34



Interior view of arcade

Scott Gilchrist photo



Stairs to upper level

Scott Gilchrist photo

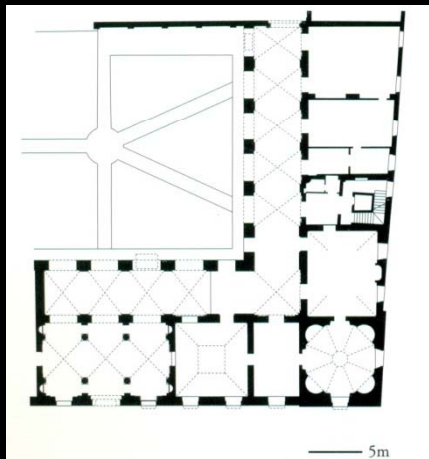


Cross-aisles at lower level

Scott Gilchrist photo



Façade Detail at corner



Plan

Scott Gilchrist photo

Beltramini p40



*Palazzo Thiene, Vicenza, Italy
Palladio / Giulio Romano (1542-1548)*

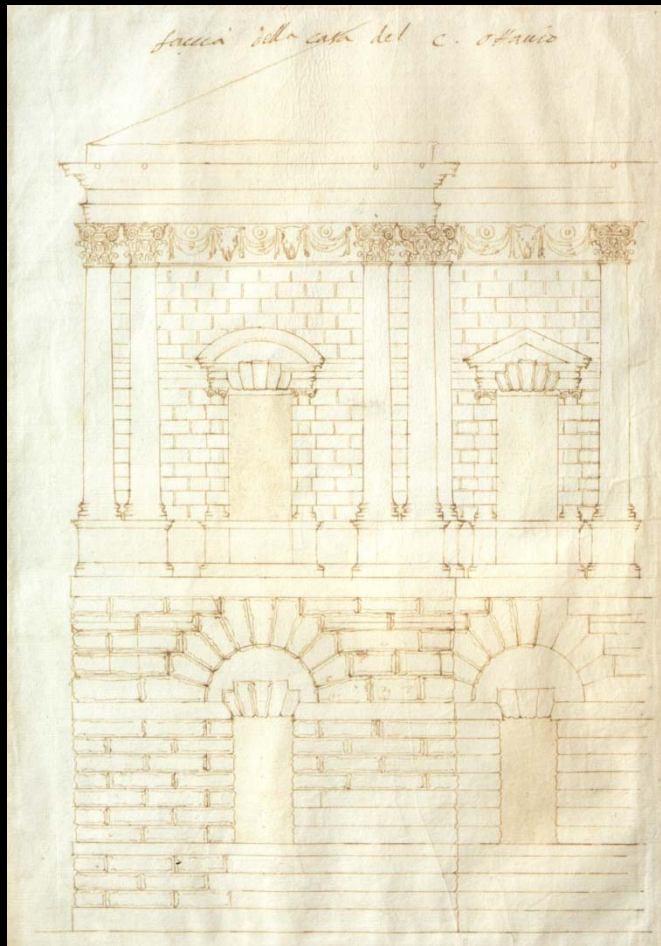
Beltramini p42



Scott Gilchrist photo

Façade detail – balance of textures:

- Rustication: Plain-faced rusticated blocks at columns / “Vermiculated” (irregular surface) at lower level masonry
- Exaggerated “heavy” lintel, like keystone – plays off of “delicate” balustrade
- A refined take on Giulio Romano?



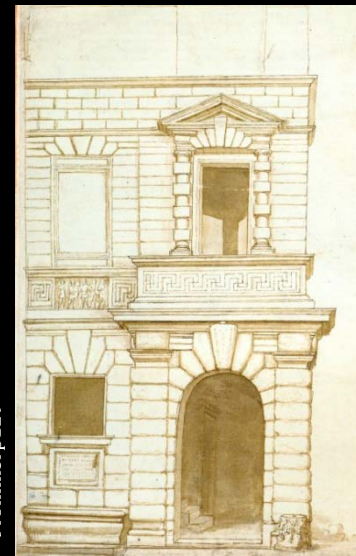
Palladio: drawing in the Quattro Libri (The Four Books of Architecture) – elevation of Palazzo Thiene as intended in its final form (late 1560's)

Beltramini p51

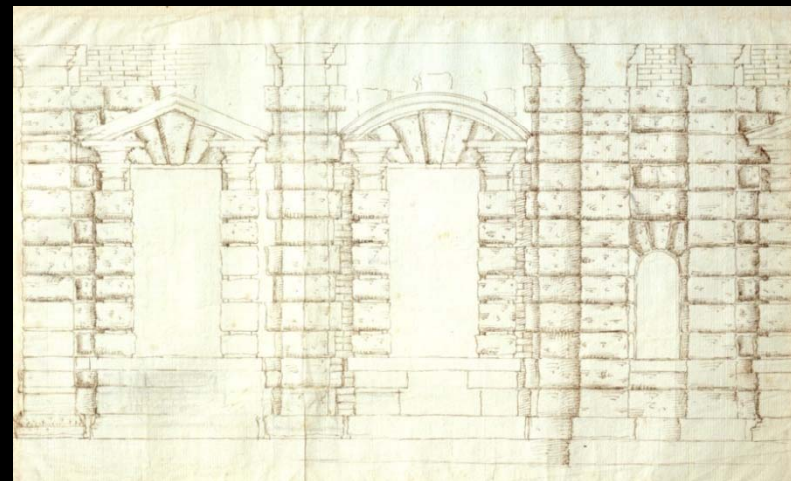


Frommel p1.29

Giulio Romano House in Rome (no longer existing)

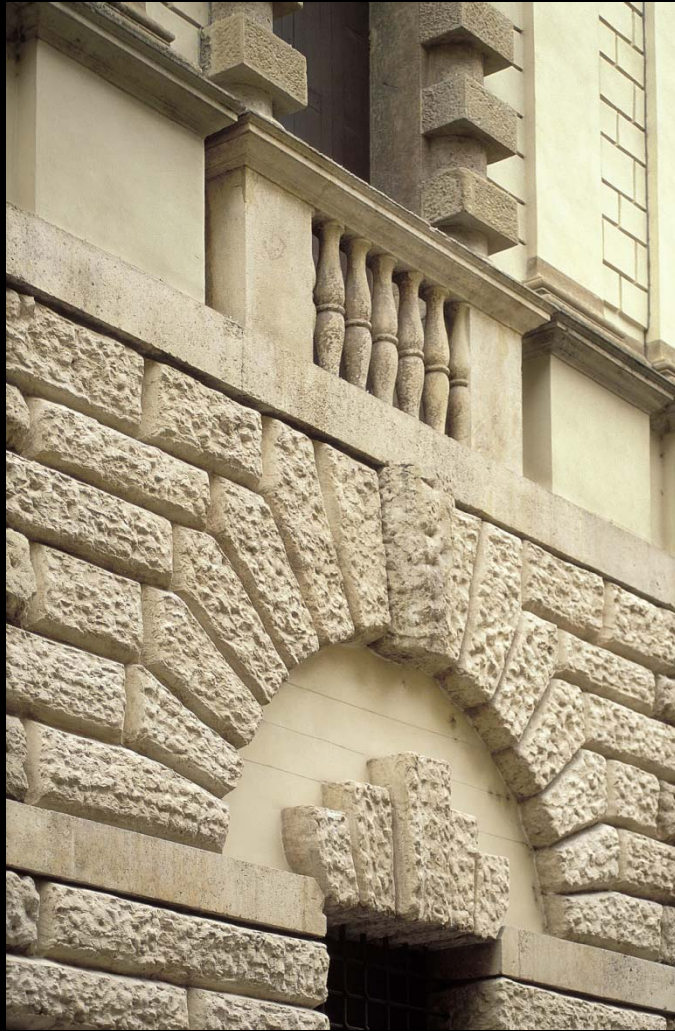


Beltramini p45



Beltramini p47

Palladio: drawing "in the manner of" Giulio Romano – c1545 +/-



*Palazzo Thiene – detail at lower level
flat-arch window lintel / arch surround
and balustrade above*

Scott Gilchrist photo



*Palazzo Thiene – detail at window
surround*

Scott Gilchrist photo



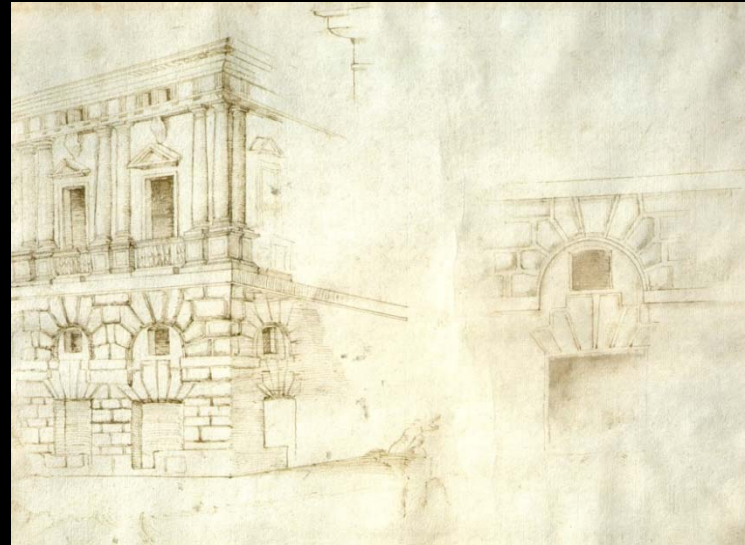
Scott Gilchrist photo

Palazzo da Porto Festa, Vicenza, Italy – Palladio (c1549)

- *Similar – but showing use of other critical model – Bramante’s Palazzo Caprini...*
- *With half columns vs. pilaster strips – does this have a more “robust” feel to it than the more thinly layered work of Vignola? (compare to Palazzo Farnese in Caprarola)*

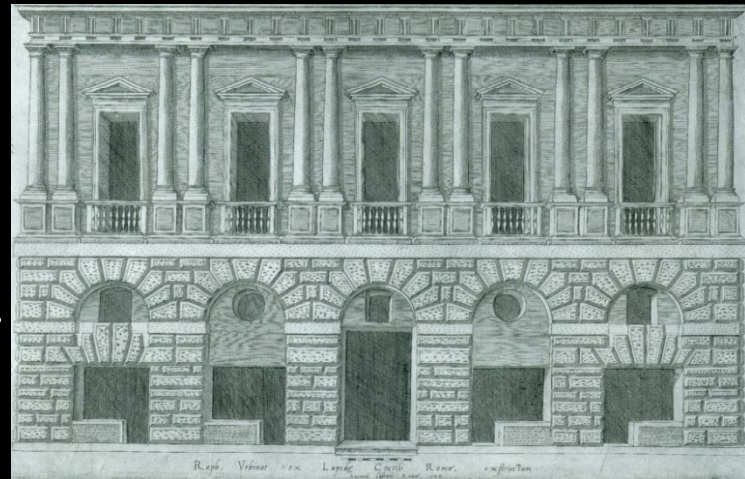


Palladio's Palazzo da Porto Festa



Palladio's dwgs (not by him) but in his collection – sketches of the Palazzo Caprini

Beltramini p79



Engraving of Bramante's Palazzo Caprini

Hartt p502

Scott Gilchrist photo



Hartt p650

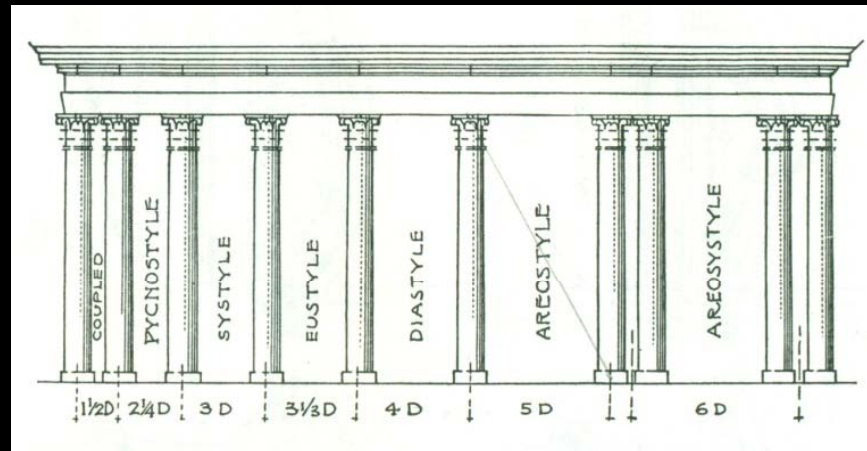
Palazzo Chiericati, Vicenza , Italy – Palladio (1550-1557)

What is it about this building – that makes it more “Palladian”? Not just a very well done version of Bramante, or Giulio Romano – but something that has a very distinctive personal stamp, and points towards an influential direction for architecture to take?

- Both Vignola, Palladio (w/ their treatises, in the latter half of the 16th century) – working to define a more disciplined approach to intercolumniation – the distance between columns
- Per Vignola: Façade composition not required to reflect internal structure. Palladio as a purist – plan / elevation relationship explicit
- Vignola – reduced the orders to the ornamentation of buildings – **for Palladio they constituted the building's spatial system**
- Palladio – Palazzo Chiericati and after: Intercolumniations about 3 column diameters, typically
- Gives sense of structural realism to the classical orders – unique about Palladio? Not a “wall” architecture as in Allberti – but a “column” architecture – with wall infill?
- Along these lines – note odd “solid” upper level over street level loggia (per Branko Mitrovic pp 101-126)



Palazzo Chiericati – main elevation



Intercolumniation



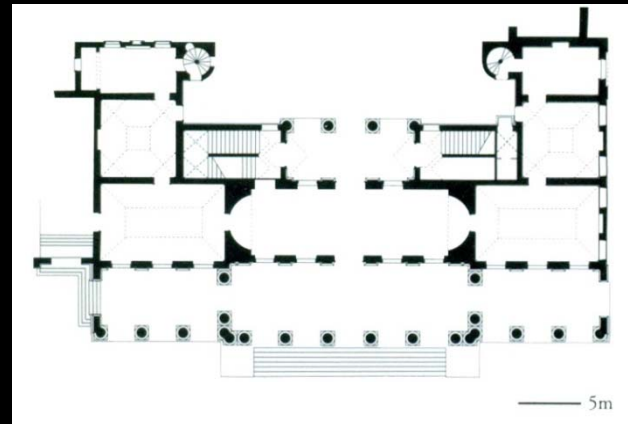
Scott Gilchrist photo

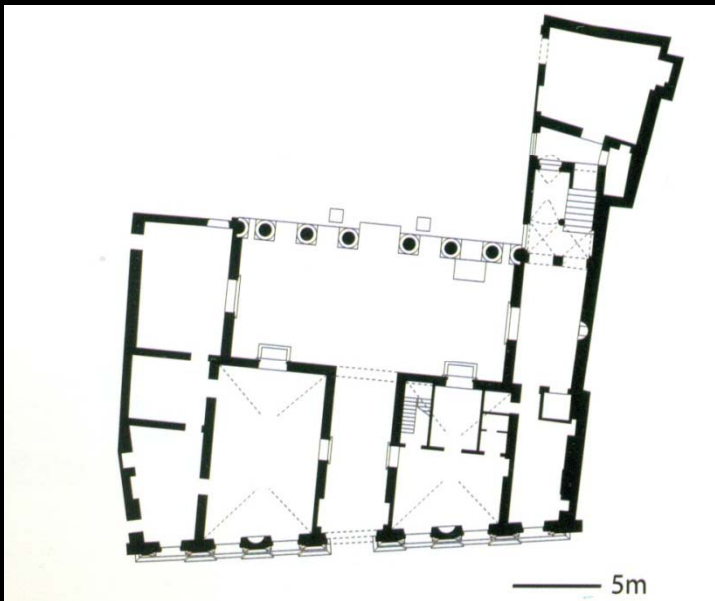
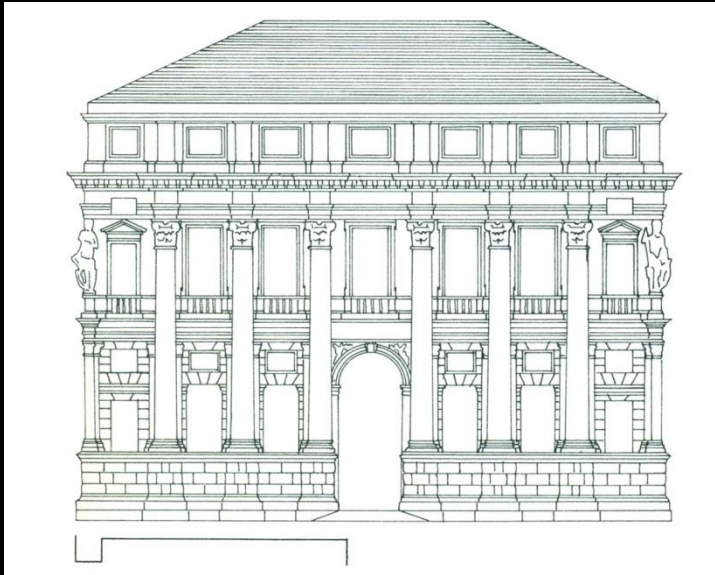
Palazzo Chiericati – side view



Beltramini p93

- Plan: column layout at loggia façade reflects internal ordering of space
- View inside loggia
- Other Palladian elements: statues at roof cornice – accentuate line of columns, arched side wall – a repeated motif
- Like the Basilica – a classic “Palladian” example...





Furnari 9148

Beltramini p196



Boucher p234

Palazzo Valmarana, Vicenza, Italy -- Palladio (1565-1571)

What to make of this one?

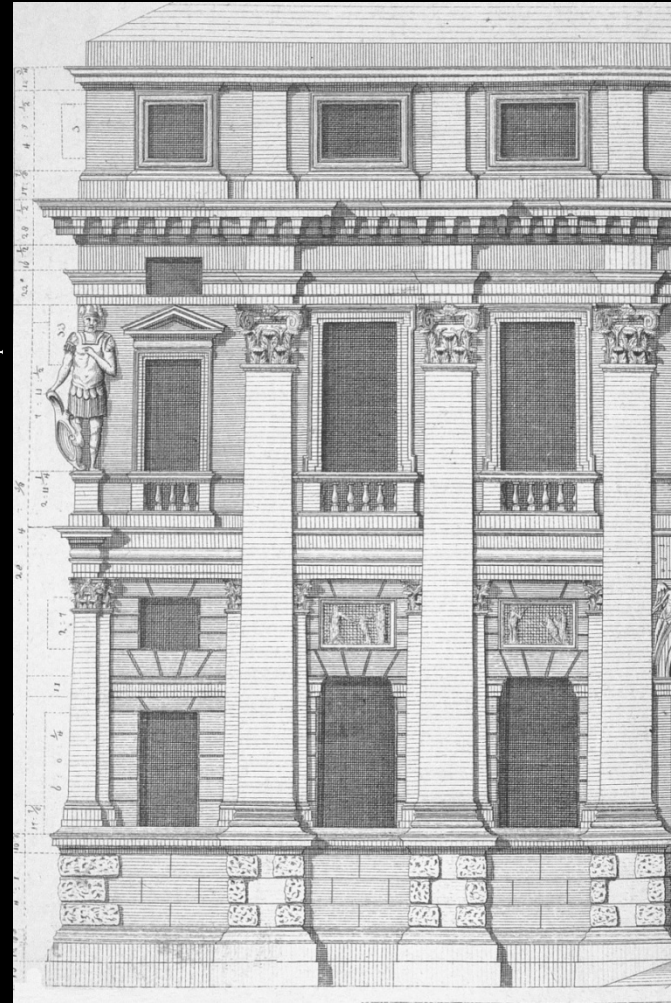
Interweaving of façade elements...

*Late Palladio:
Theme of his late churches...*



Tomar p170

- Same narrow intercolumniation as in the “classic” Palazzo Chiericati
- But, “late”, “mannerist” Palladio – pulling together inspiration from Michelangelo, St Peters façade – Giant orders?
- Mannerist – “weak” corner – as opposed to strengthening the building edge w/ double column (cf. Chiericati, or Basilica)
- Logic: corner doesn’t overpower adjacent smaller facades? Flatness – per street/site requirements?
- Beautiful example of interweaving façade layers:
 - 1) Giant order – sets up basic rhythm which is superimposed on
 - 2) lower story w/ half pilasters topped w/ balustrade
 - 3) back plane: pattern of solid/void window openings beyond...



Scott Gilchrist

Partial Elevation – per Octavio Bertotti Scamozzi



Scott Gilchrist photo

Palazzo Valmarana – façade layering / detail at “weak” corner...

But what's most unique about Palladio is that this same creativity – variety w/ in a carefully considered framework – is best expressed in his amazingly prolific output of villa designs:

Although his mastery of architecture led to commissions for many different types of buildings, his villas were the most in demand; in terms of influence they remain among the most important structures in the entire history of architecture. From them, more than from his other works, was born a whole new style – Palladianism – on which eighteenth-century classical architecture in England, and subsequently America, was founded.

(Trachtenberg pp 312-313)

(per Quattro Libri) – believed (or justified) use of temple front w/ the idea (obviously incorrect) that ancient temple designs might have originally come from private houses?

(Wittkower p70)

The Palladian Villa – variety w/ in basic patterns...



Boucher p123

*Villa Badoer (c1554-1563) – aerial view
as conceptual example:*

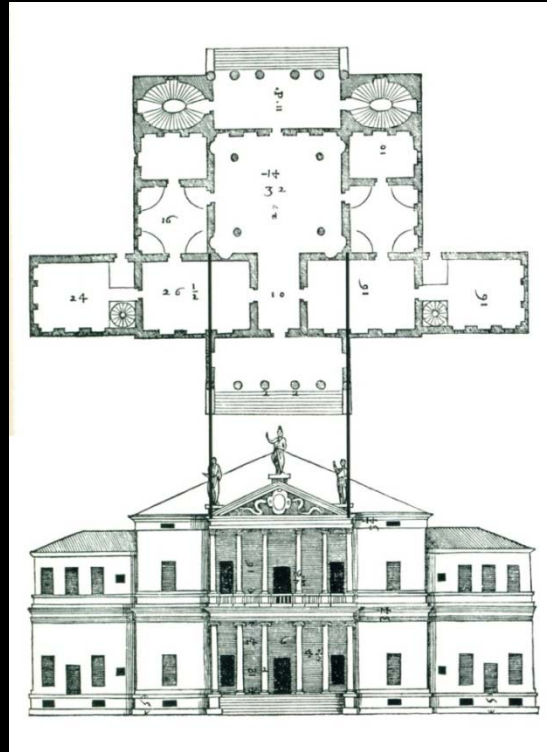
- *rectangular block massing*
- *emphasis at main façade – often “temple front” especially in later villas, though not always*
- *often – side blocks for farm use -- villa as working farm, “villa rustica” not just contemplative, “villa suburbana”*



Boucher p110

Main Façade – double story / colonnade and pediment “temple front”

See Kostof – p482 – as model for Charleston colonial house?



Hersey p103

Plan / Elevation correspondence

For example: Villa Cornaro, Piombino Dese, Italy – Palladio (c1552-1554) -- A typical Palladian Villa?



Boucher p116

*The Sala – main, central living space –
rest of the ground floor plan as
auxiliary space*



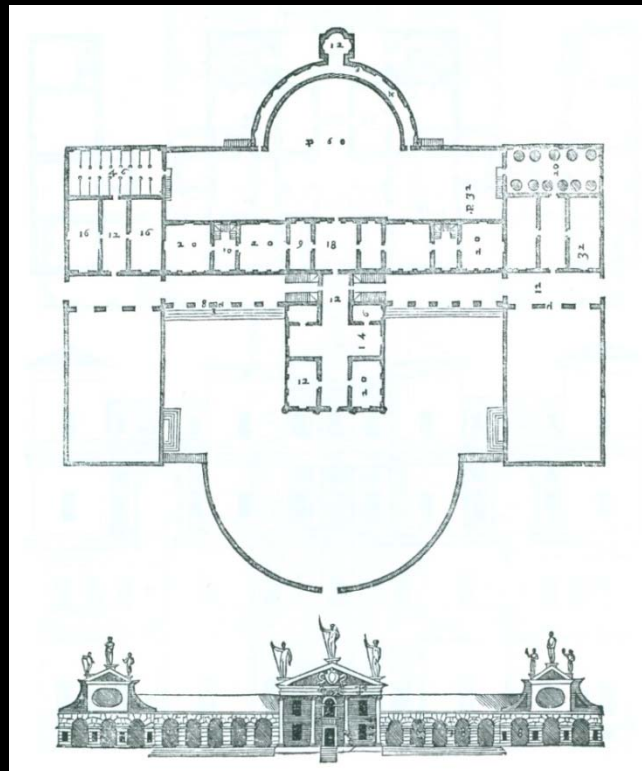
Boucher p119

and Second floor loggia



Scott Gilchrist photo

To the more eccentric...
Villa Barbero, Maser, Italy (c1552-1558)



Plan / Elevation per Quattro Libri

- Alignment of doors – on axis as typical Palladian villa compositional principle – rooms “enfilade”
- Nymphaeum – part of garden grounds in this example of a large, “luxury” villa...



Tavernor p129

Paolo Veronese: illusionistic frescos

Boucher p136

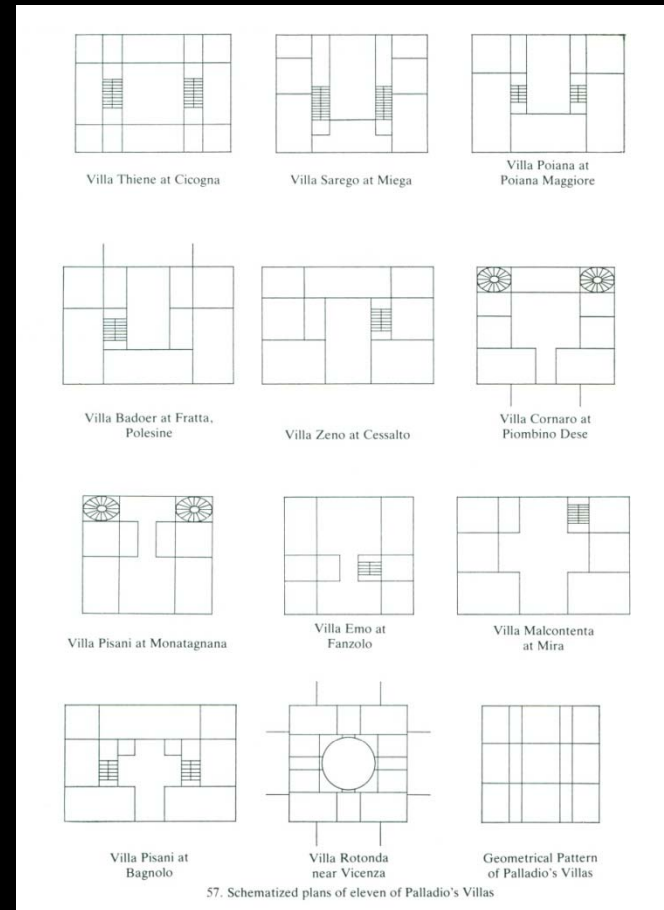


Boucher p135

Formal characteristics:

(per Wittkower, Hersey)

- Generally rectangular block – rectangular rooms
- Vertical bi-lateral axis of symmetry -- w/ main room, *Sala*, organized on that axis – no walls along that axis
- Rectangular auxiliary rooms – in “doughnut” or “U” shape around central space
- Limited number of secondary rooms / no rooms as wide or long as whole plan / no rooms greater in proportion than (2) squares
- Per Wittkower: secondary, minor auxiliary bays parallel w/ main axis
- Stairs – as auxiliary spaces

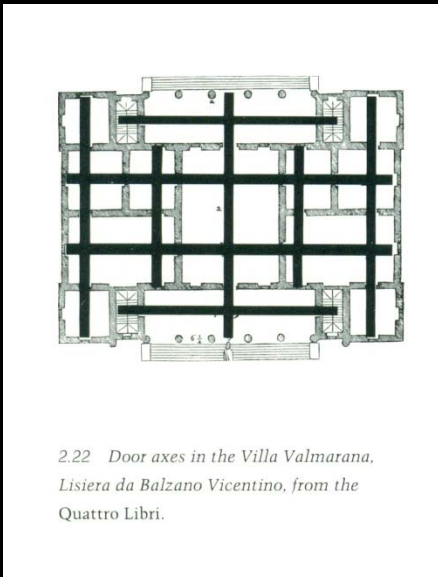


Wittkower p.69

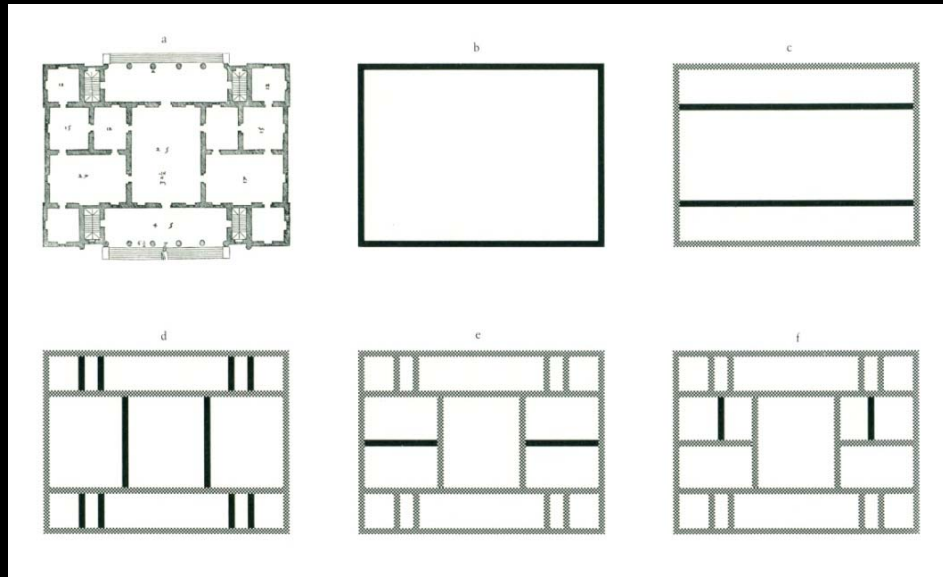
Wittkower's Analysis of typical patterns in Palladian Villas – from Architectural Principles in the Age of Humanism

What formal features do these villas have in common?

What makes them “Palladian”?

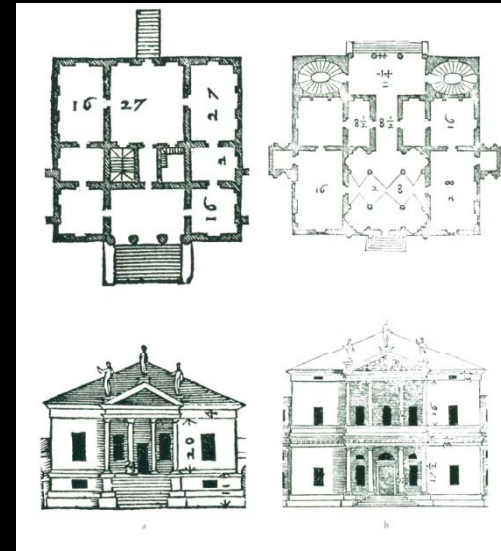


Hersey p70



Hersey p42

- Per Hersey – interesting way to analyze the possible process of working out the geometry of a Palladian villa plan – the organizing idea of splitting overall rectangle into compartments...
- With that in mind – the idea, again, that the elevation is based on the plan – but that multiple elevation possibilities could logically arise from any one plan configuration
- Windows / doors obey axial plan logic – except where tied into the classical orders in the front -- where the elevation dictates...



plan / elevation relationships

How might you design a Palladian villa?

- Palladio uses, exemplifies Alberti's writing on proportion – early Renaissance idea of basic shapes, squares, rectangles relating to each other based on “musical” simple whole number ratios (including the diagonal of the square)

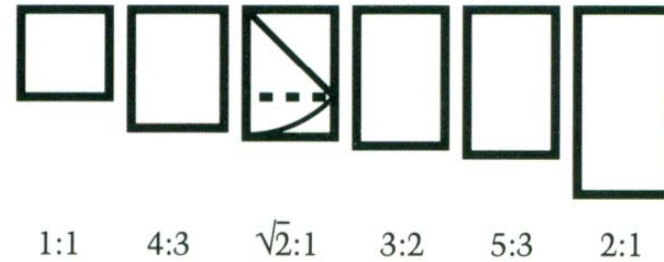
- Rooms: Between (1) to (2) squares – outer limits

- But –room shapes also to be tied in proportionally in three dimensions – height to be algebraic, geometric, or harmonic mean between the plan dimensions:

- e.g. – double square 12' x 6' room could be 9' high – algebraic average between the two dimensions

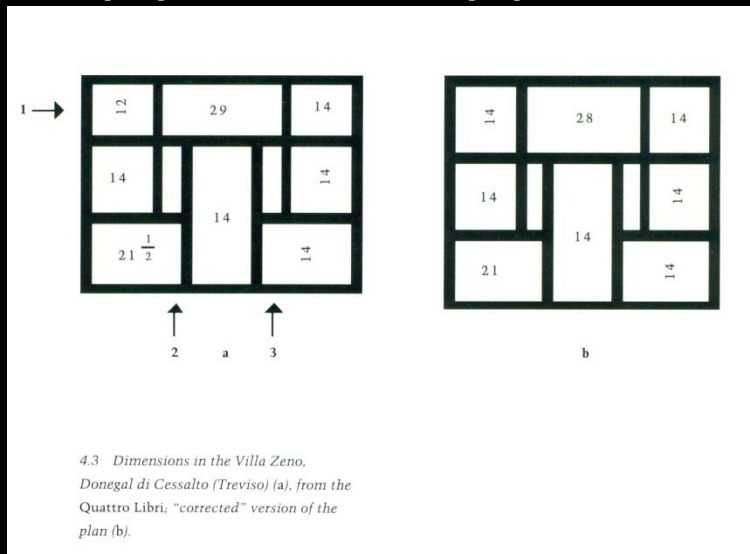
- But – important point – per Hersey, the overall composition, practical constraints, likely took precedence over the pure application of proportions...

and proportion...



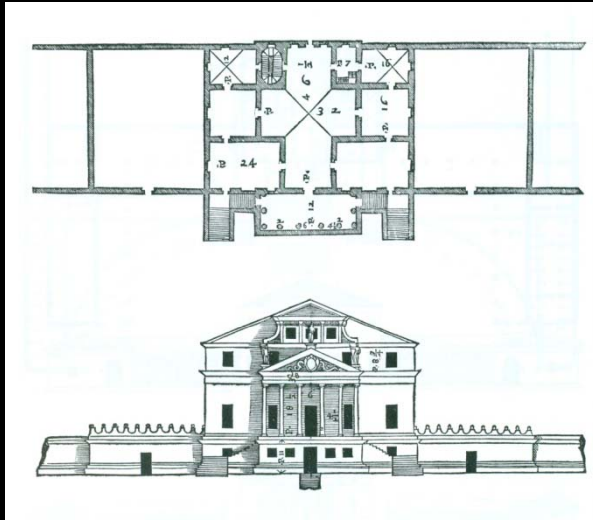
Hersey p5

Ideal proportions – room shape possibilities



Hersey p117

*George Hersey / Richard Freedman:
Ideal proportions – vs. true dimensions*



*Plan / Elevation – as drawn in
Palladio's Quattro Libri*

Tavernor p128



Fazio p319

*Villa Foscari, "Malcontenta," near Mestre,
Italy (c1558-1560)*



Detail – at entry



Rear elevation



Front elevation

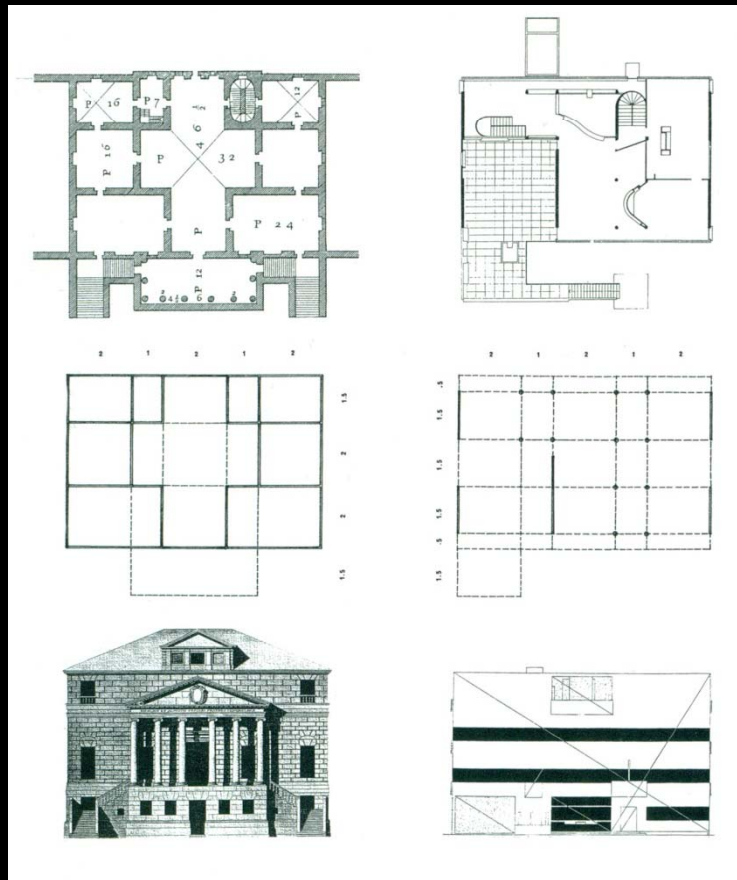
Scott Gilchrist photo

Beltrami p133

Beltrami p133

Table 3: Rowe's Analysis of Villa Malcontenta and Villa à Garches

Characteristic	Malcontenta	Garches
Mass	Single block	Single block
Volume	$8 \times 5\frac{1}{2} \times 5$ units	$8 \times 5\frac{1}{2} \times 5$ units
Plan divisions left to right	2:1:2:1:2 units	2:1:2:1:2 units
Plan divisions front to back	2:2:1 $\frac{1}{2}$ units	$\frac{1}{2}$:1 $\frac{1}{2}$:1 $\frac{1}{2}$:1 $\frac{1}{2}$: $\frac{1}{2}$ units
Composition	Dominant center bay (2x2): concentric, hierarchical	Compressed center bay (2 x 1 $\frac{1}{2}$): dispersed, equalitarian
Roof profile	Additive	Subtractive
Structure	Load-bearing	Columnar
Plan	Symmetrical	Asymmetrical
Geometric-mathematical emphasis	Plan	Facade
Style	Classical: Greek, Roman	Abstract: machine, tectonic
Metaphorical, allusive quality	Concentrated, direct; nostalgic, Roman	Dissipated, inferential, idiosyncratic, picturesque



Alexander Caragonne's charts: Villa Foscari vs. Corbusier's Villa Stein at Garches

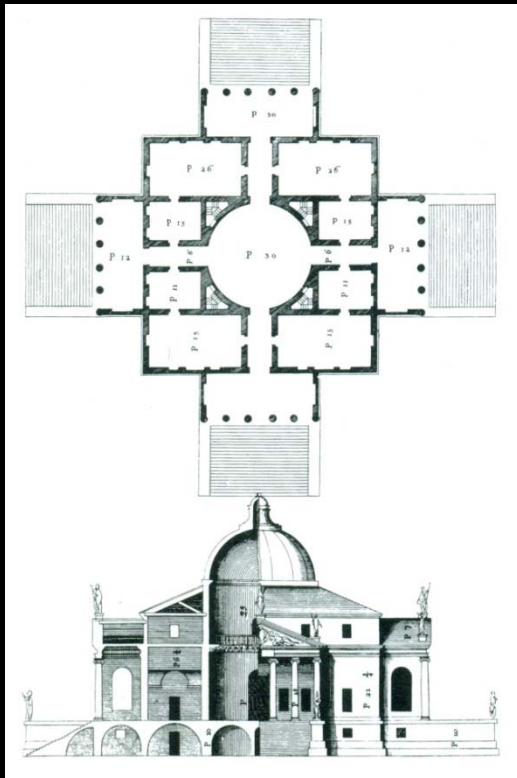
Colin Rowe's "Mathematics of the Ideal Villa"

First Published: (Architectural Review, 1947)



Scott Gilchrist photo

The Villa Rotunda, Vicenza, Italy (begun 1566) – siting in the landscape



Frommel p206

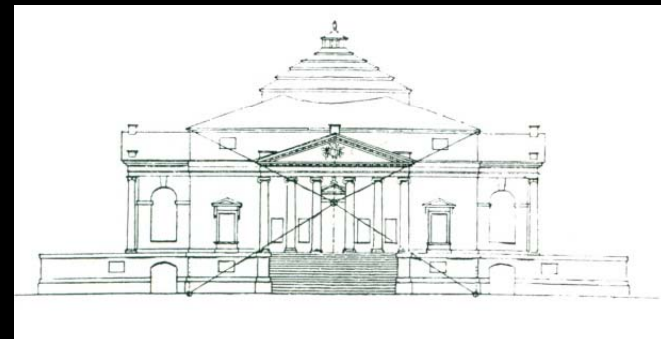


Scott Gilchrist photo

Plan / Section / Elevation

A closer view – one of the four equal “temple fronts”

- *Villa Rotunda as ideal Villa Suburbana – contemplative retreat only*
- *Form of ideal centralized church / temple – turned domestic – dome as unusual, non-residential crowning feature*
- *Idealized proportions / perfect symmetry of ground plan, and harmony of parts of elevation*



Burdhardt p71



Scott Gilchrist photo

Four equal sides...

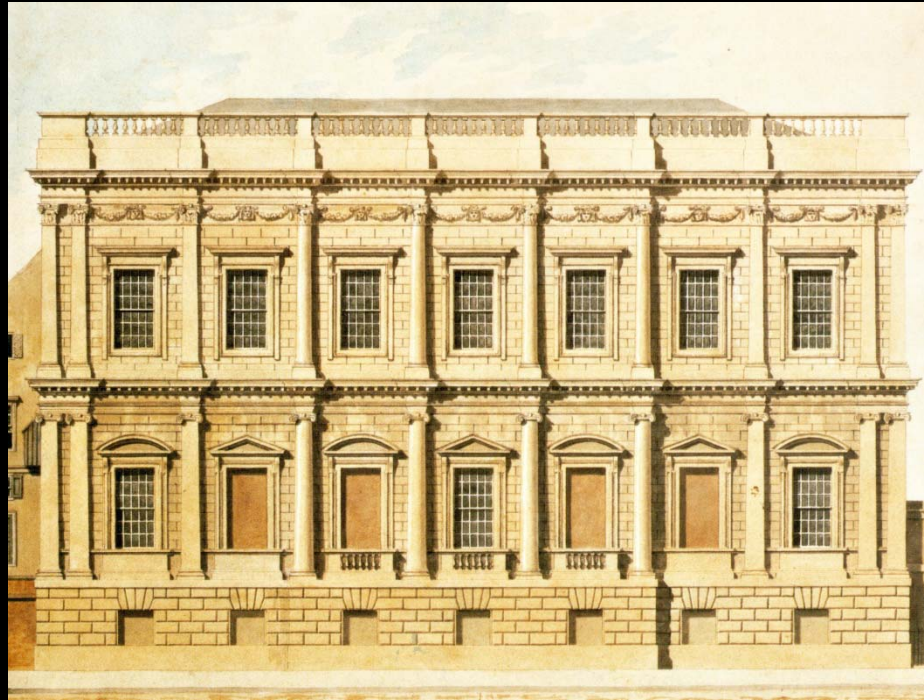


Boucher p259

The dome and central space...



Boucher p258



Lemerle p213

Banqueting Hall, White Hall, London – Inigo Jones (1619)

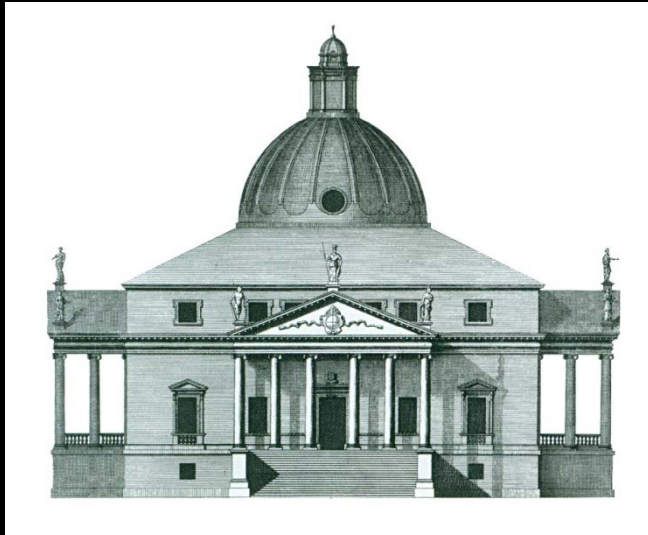


Beltrami p387



Tavernor p133

Influence...



*Drawing from Colen Campbell's
"Vitruvius Briticannicus"*

Lemerle p215



Chiswick Villa, London – William Kent (1725)

Lemerle p215



Jefferson's Monticello (begun 1768)

Lemerle p233

and the Villa Rotunda form...



Scott Gilchrist photo

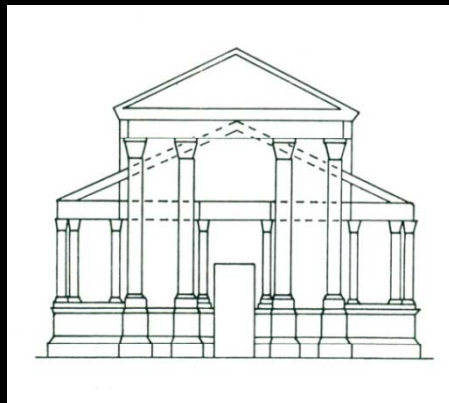
Il Redentore, Venice, Italy (begun 1577)
A culminating example of Renaissance harmony?

*Alberti's
Sant
Andrea: the
temple front
combined
w/ the
triumphal
arch motif...
c1472*



Boucher p170

*Palladio
taking the
device of the
interlocking
"giant
order"-- as
in Palazzo
Valmarana.*



Wittkower p90

*Wittkower's Diagram:
interlocking temple
pediments*



Scott Gilchrist photo

*View of façade – a harmonious and integrated
"solution" to the Renaissance problem of adapting
the "temple front" to a church façade...*



Scott Gilchrist photo

A close up view...

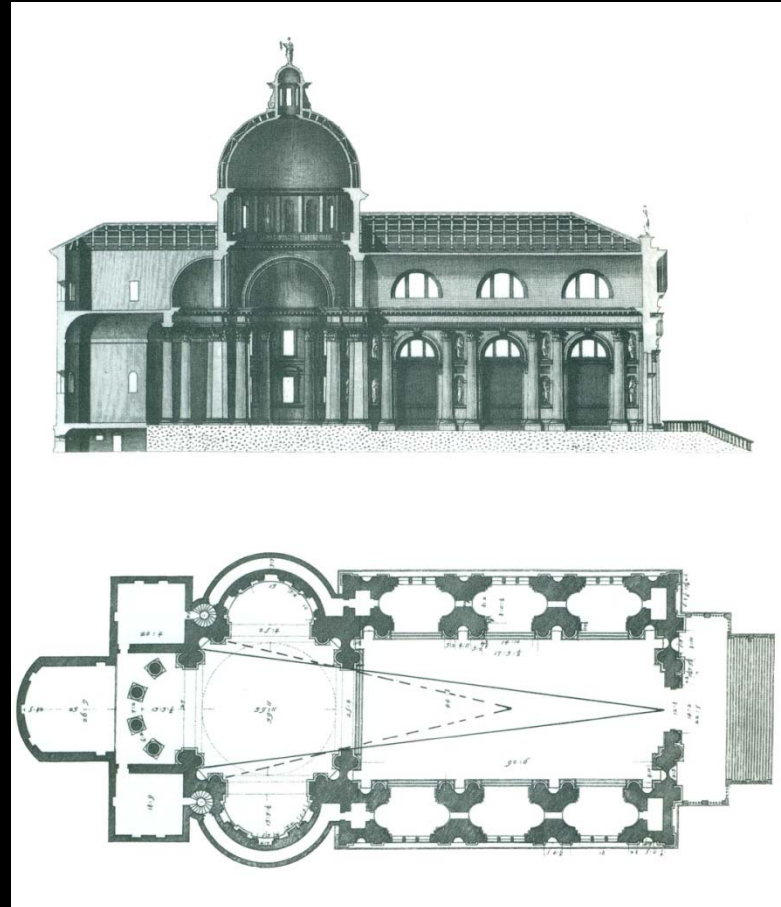


Boucher p174

And the interior...in part reminiscent of Brunelleschi's work, w/ the pietra serena against the plaster surface – but unlike Santo Spirito – this is a fully Roman building, a vaulted hall...the very plastic “giant order” plays off against the lower pilasters, which are coordinated and are expressed on the exterior...



Belramini p231



Wittkower p101

- *Plan and section – the structure of a Roman bath or vaulted basilica*
- *The repeating motif of column clusters gradually reveals itself as one moves towards the nave*
- *The pilasters “break free” – in a columnar screen at the choir...*

*light
solidity
refinement*

harmony...

*A fitting
conclusion to
the
Renaissance?*



Reading:

For Friday Discussion – includes last week's reading:

Trachtenberg pp 309-325 (Chapter Eight: The Renaissance), rest of chapter

For discussion focus on:

- Mannerism – pp299-303
- Palladio – pp 311-319

(You Lee for 10:00 AM / Luigi for 1:00 PM)

This week's reading:

- Kostof pp433-451 (Chapter 18 – Spain and the New World)
- Kostof pp468-483 (Chapter19 – section on Venice and Palladio)