

8

*After Bramante's death*  
At work for Leo X and his friends

a.y. 2019 2020

History of Architecture

Prof. Maria Beltramini

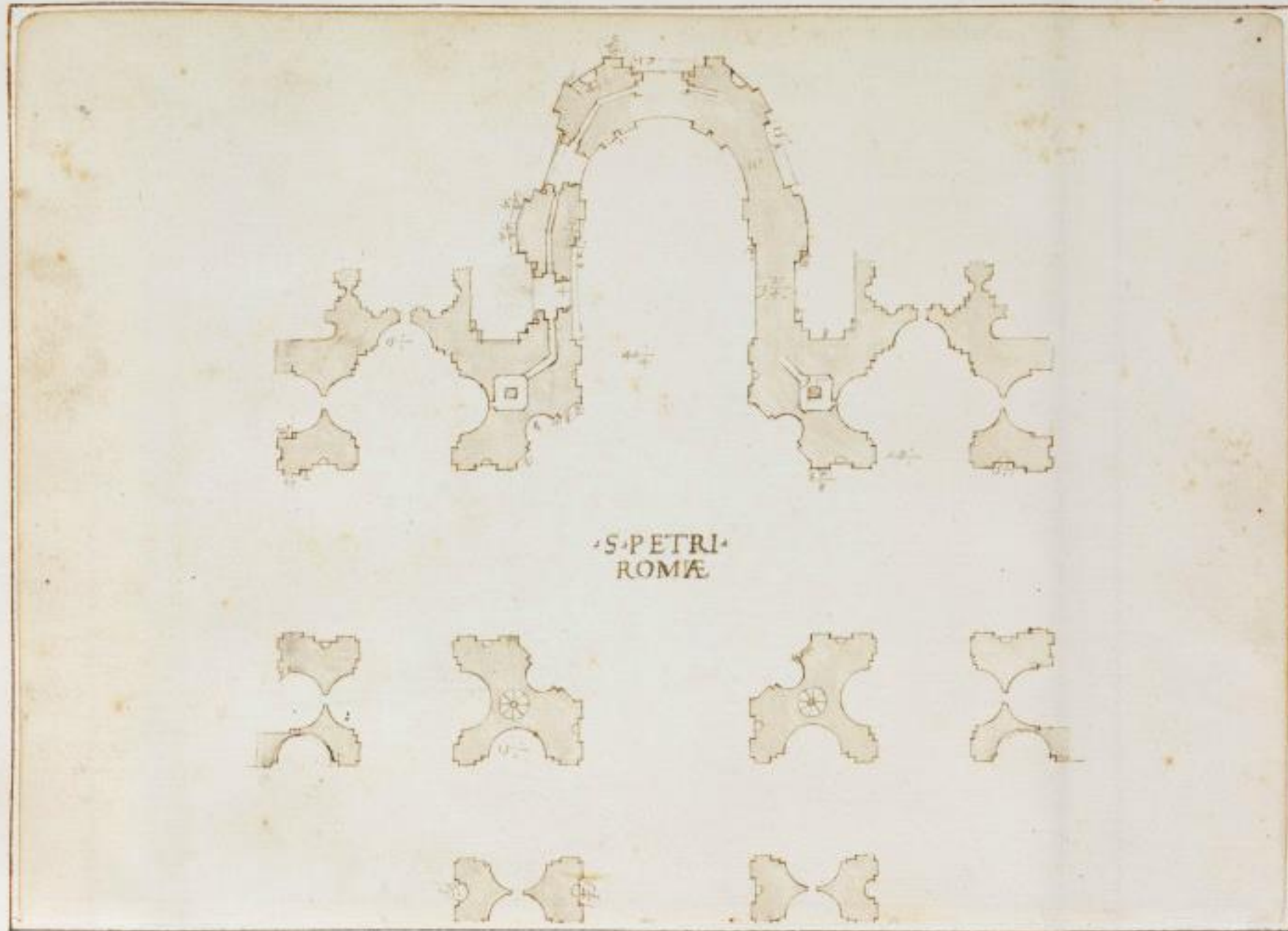
Raphael  
*Portrait of pope Leo X with cardinals Giulio de' Medici  
and Luigi de' Rossi*  
1518 ca.  
Florence, Pitti Palace Gallery



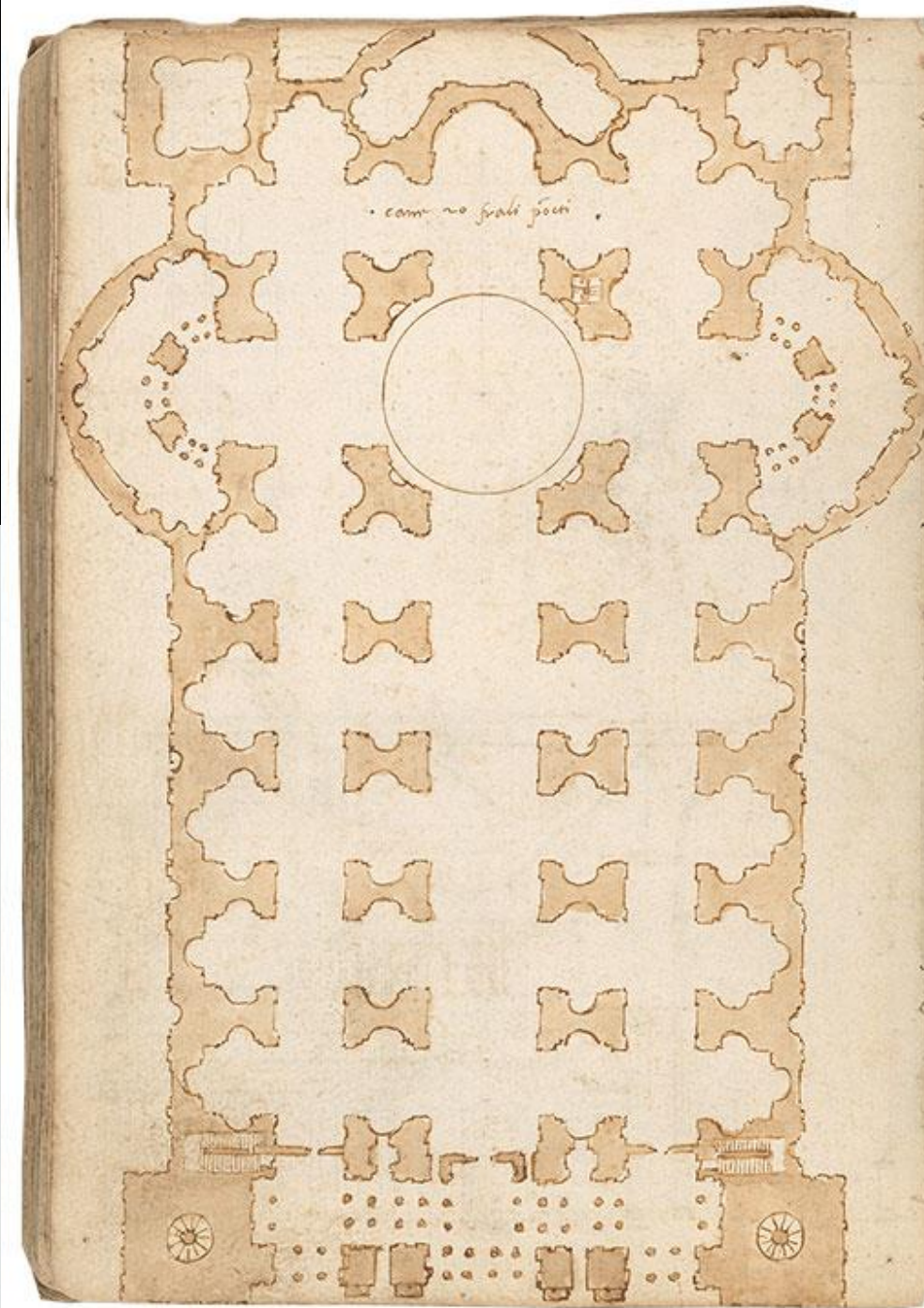
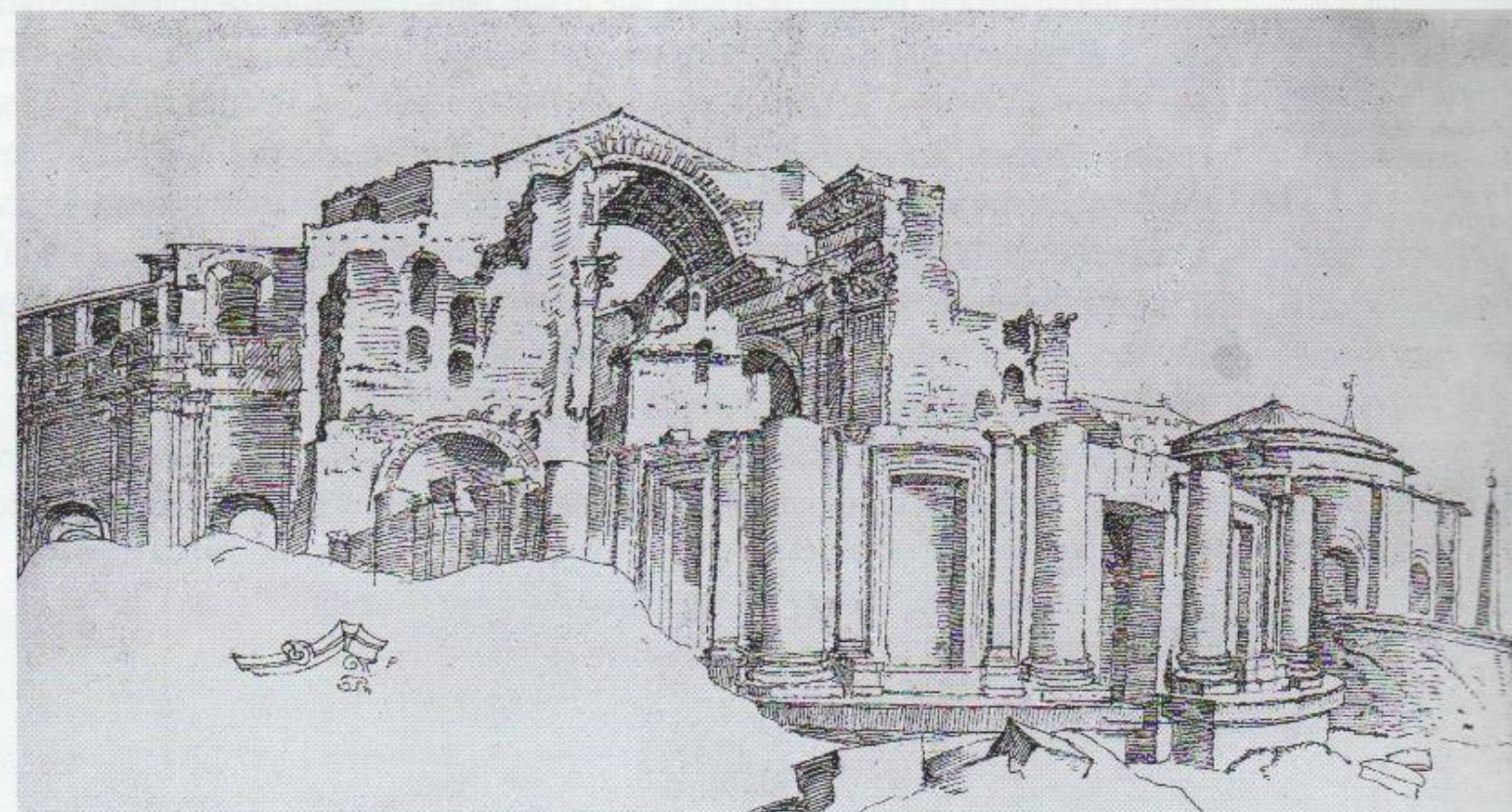
Detail from the *Stanza di Eliodoro*, 1514



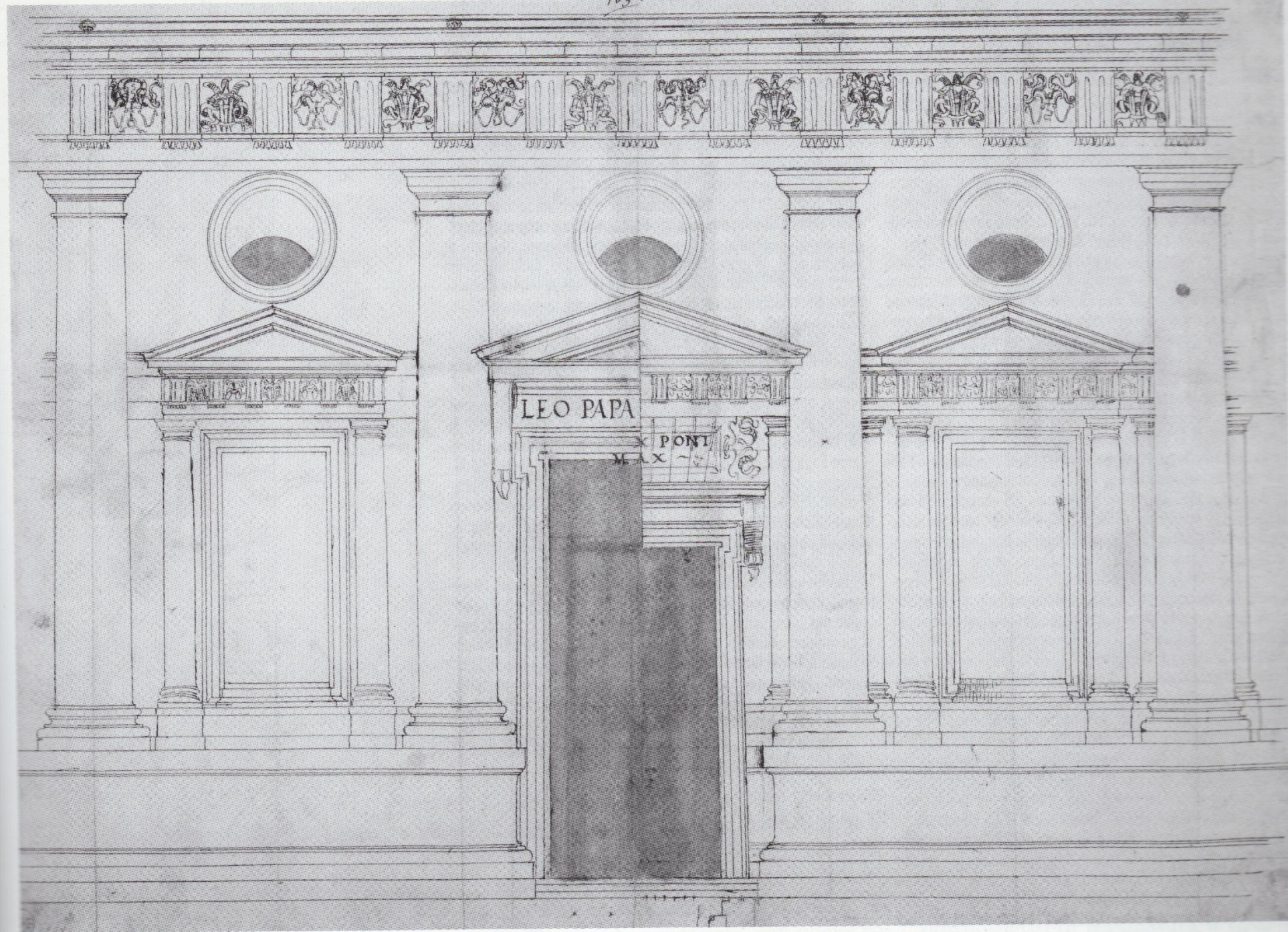
Anonymous  
 Drafsman  
*Part Plan of St.  
 Peter's*  
 1515 ca.  
 London, John Soane  
 Museum, Codex  
 Coner, f. 31



Anonymous Draftsman (Domenico Aimo da Varignana?)  
*Raphael's Plan for new St. Peter*  
1513 ca.  
Codex Mellon, NY, Morgan Library  
cc. 71v-72r



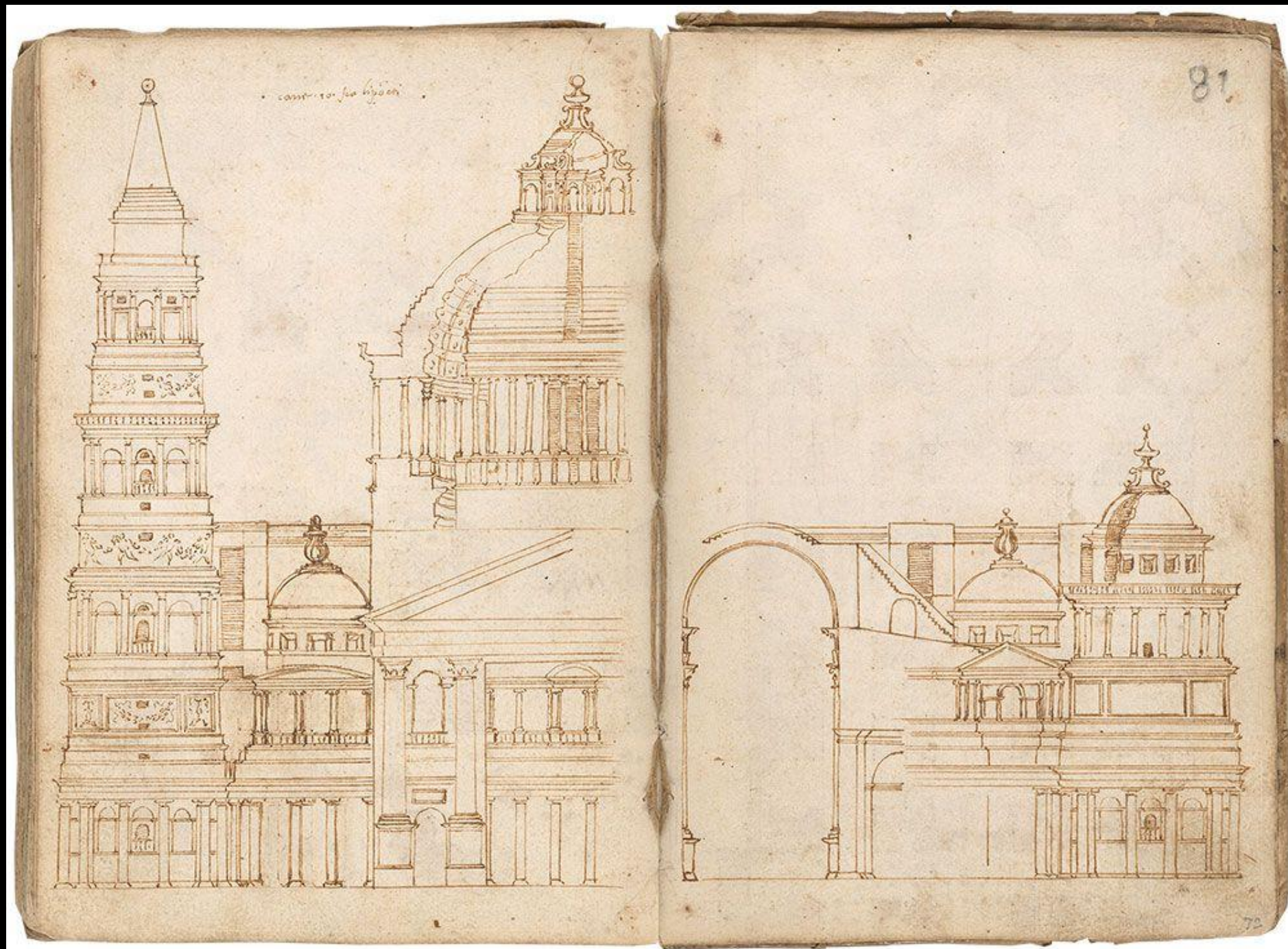
Antonio da  
Sangallo il  
Giovane  
*Elevation of the  
south transept  
façade*  
1519 ca.  
Florence, Uffizi  
D&S Cabinet  
199 A

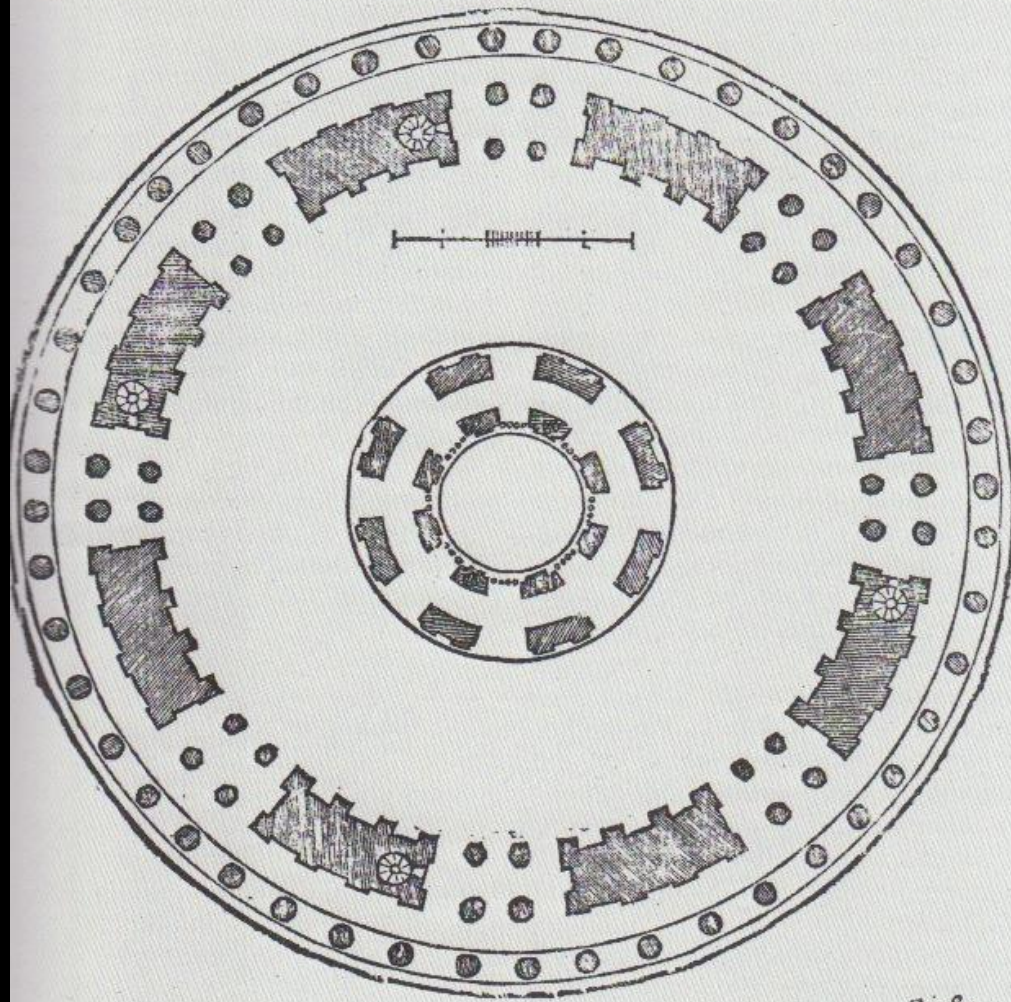


Anonymous Draftsman  
(Domenico Aimo da  
Varignana?)

*Raphael's new St.  
Peter's*  
*Elevation and Section*  
1513 ca.

Codex Mellon, NY,  
Morgan Library  
cc. 71v-72r





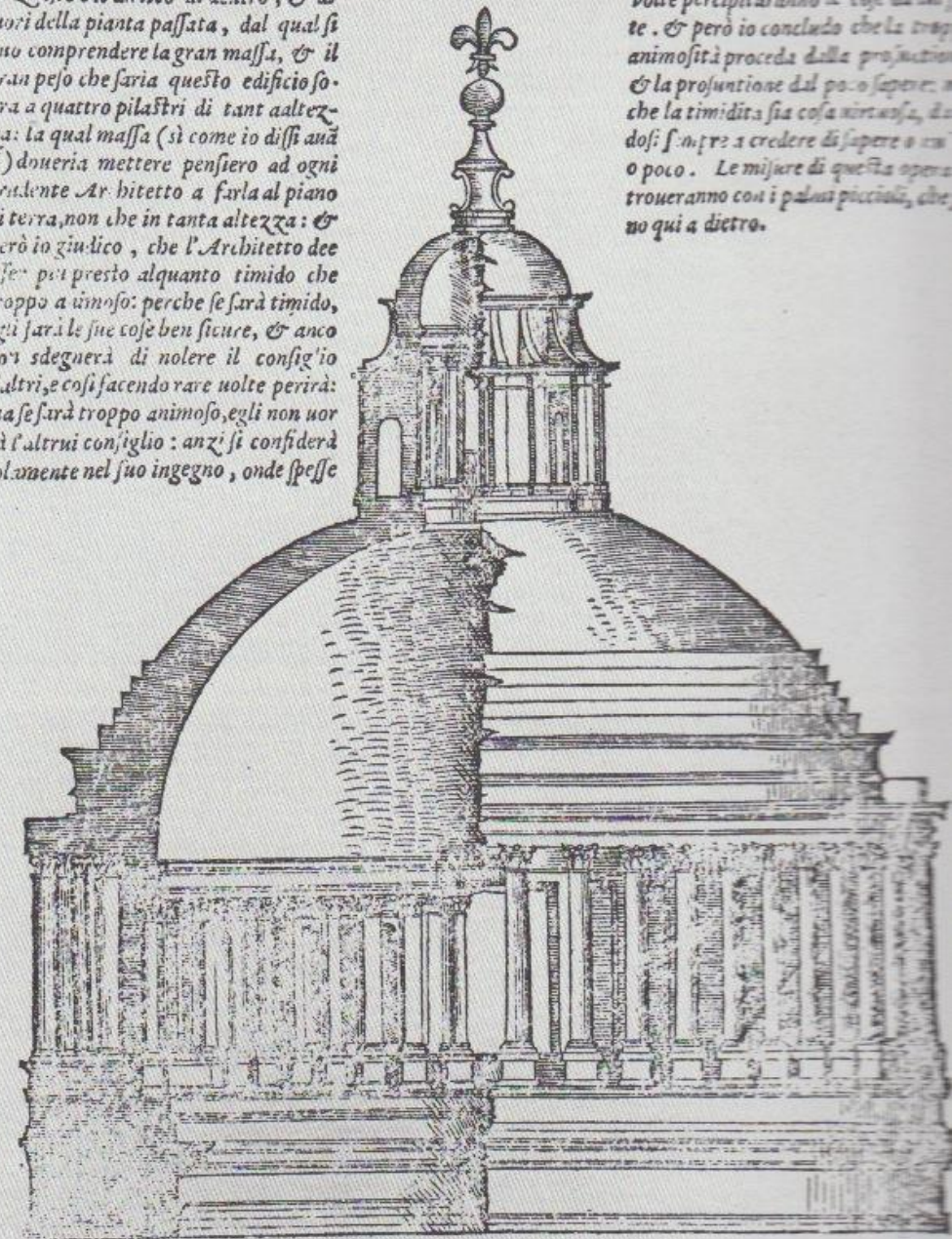
I 2 Questo

2.15.3

Bramante,  
*The cupola of St. Peter's*  
 from Sebastiano Serlio, *Il Terzo Libro delle Antiquità...*, Venice  
 1540, f. 50

Questo è il diritto di dentro, & di fuori della pianta passata, dal qual si può comprendere la gran massa, & il gran peso che sarà questo edificio sopra a quattro pilastri di tanta altezza: la qual massa (si come io dissi avanti) doueria mettere pensiero ad ogni prudente Architetto a farla al piano di terra, non che in tanta altezza: & però io giudico, che l'Architetto dee esser più presto alquanto timido che troppo animoso: perché se sarà timido, egli farà le sue cose ben sicure, & ancora non sdeguerà di volere il consiglio d'altri, e così facendo rare uolte perirà: ma se sarà troppo animoso, egli non uorrà l'altrui consiglio: anzi si considererà solamente nel suo ingegno, onde spesso

volte precipitaranno le cose da lui fatte. & però io concludo che la troppo animosità proceda dalla projectione & la projectione dal poco sapere: & che la timidità sia cosa virtuosa, & non dofi sopra a credere di sapere o o poco. Le misure di questa opera troueranno con i palmi piccioli, che no qui a dietro.

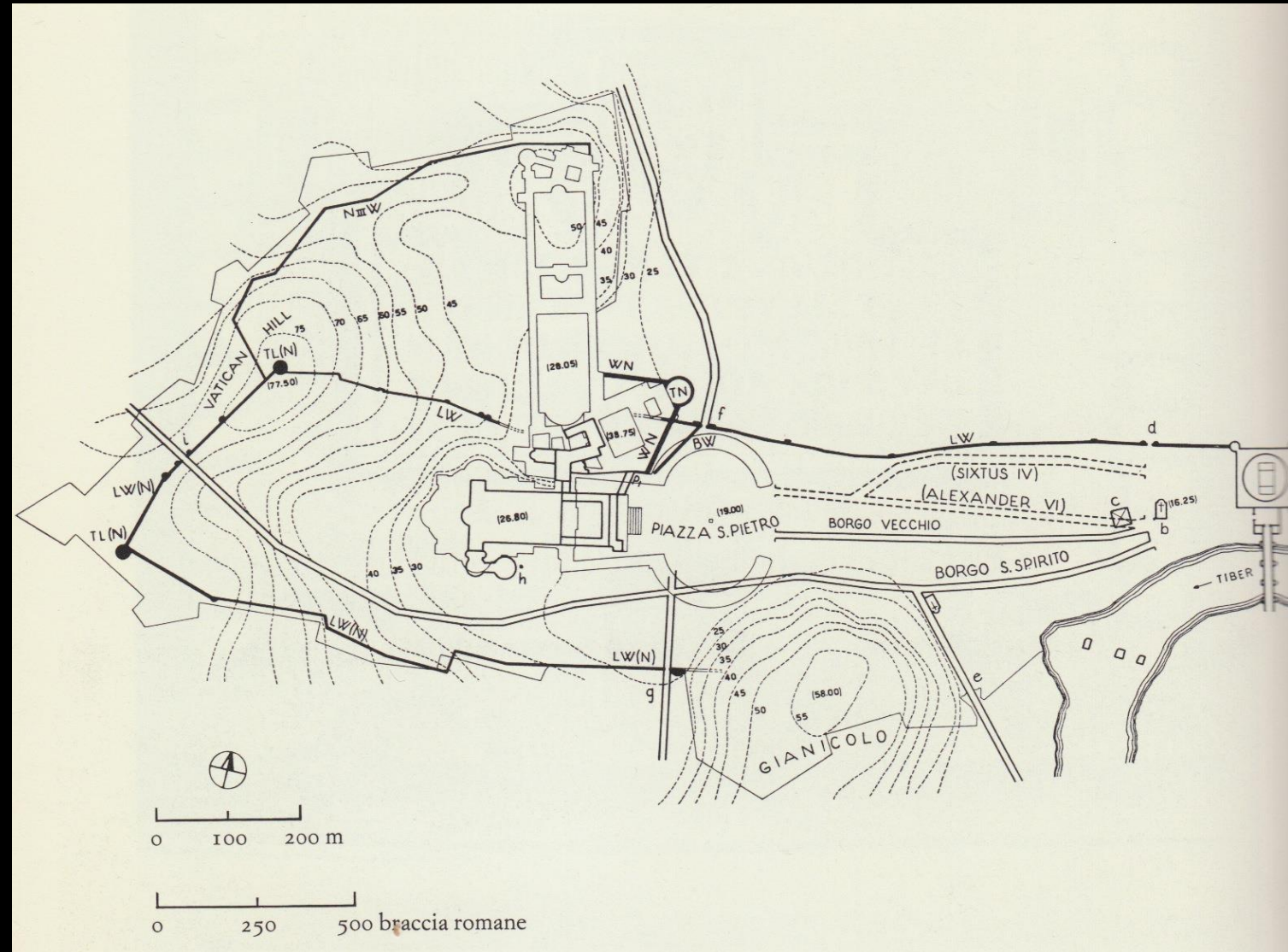


Lucius Verus Denarius, 2<sup>o</sup> century a.d.  
*Funerary Pyre on the verso*





# Reconstruction of the Borgo Vaticano by the end of the Xvth century



Da C. W. Westfall, *In this most Perfect Paradise. The Invention of Conscious Urban Planning in Rome*, University Park, The Penn. State University Press 1974

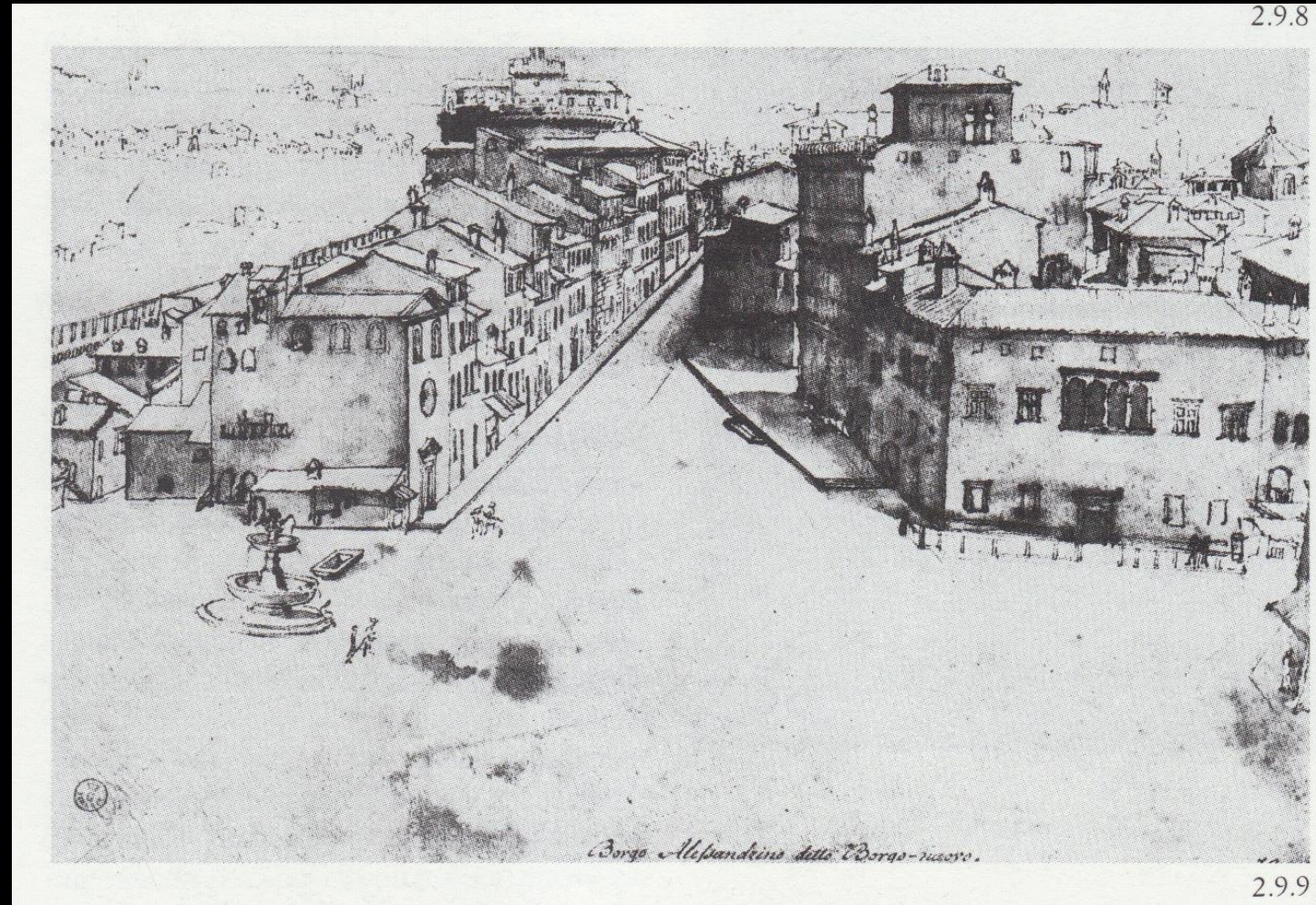
Anonymous Draftsman, early XVIIth century

*View of the via Alessandrina (Borgo Nuovo) from St. Peter's Piazza*

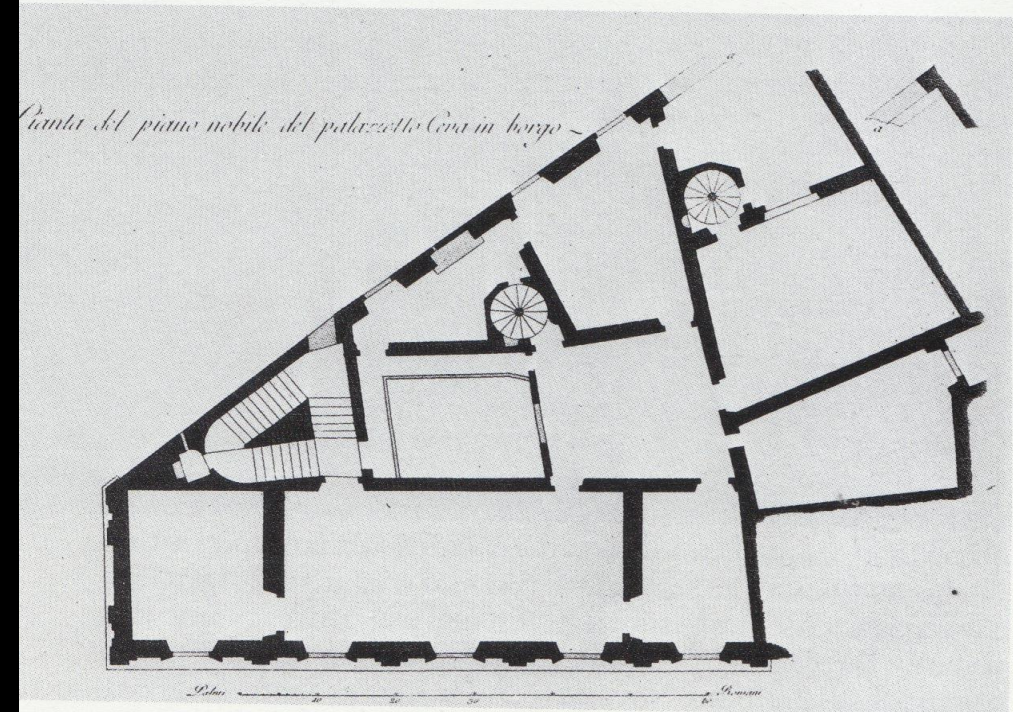
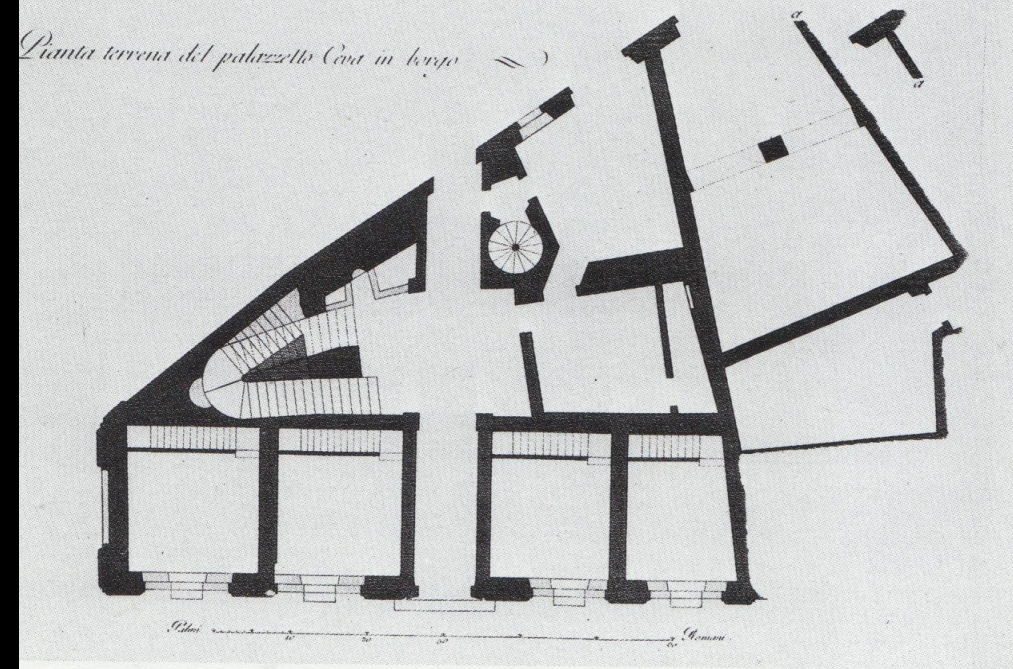
Between 1514 and 1515 Leo X orders Giuliano da Sangallo to finish works on via Alessandrina.

In Novembre 1514 Leo X sells his own personal physician - Jacopo da Brescia – a lot of land “in angulo viarum sixtine et alexandrine”, small but in a strategic position, just before the merging of the road into the Piazza.

The lot had an irregular, triangular plan.



From G. Cipriani – GB.  
Navone, *Nuovo Metodo...*  
Rome 1794



*Palazzetto Jacopo da  
Brescia before demolition  
in 1936-1937*

The main façade was facing the via  
Alessandrina (Borgo Nuovo); the  
west front, though of limited width,  
looked towards the Vatican; the  
north wall was not decorated.



M. Van Heemskerck  
*Western front of  
Palazzo Jacopo da  
Brescia (right) and  
Façade of the Roman  
Mint (by Antonio da  
Sangallo il Giovane)*

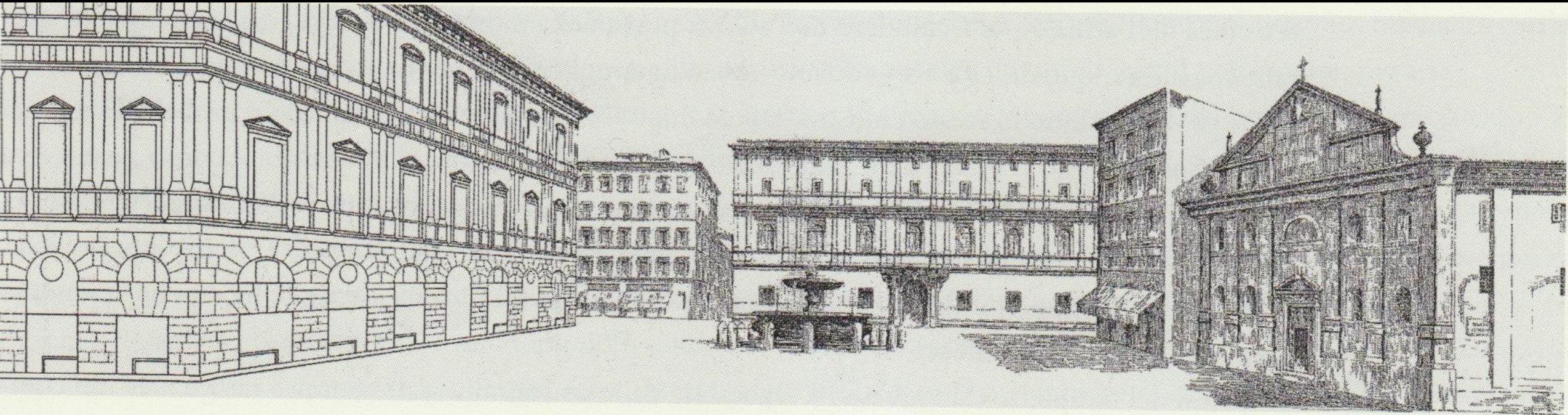
Berlino, Kupferstichkabinett, Skizzenbuch I, f.  
68 recto



## *Jacopo da Brescia?*

- We know very little about Jacopo da Brescia, surgeon and Leo X's personal physician, apart from his closeness to the Pope. An inscription, now lost, inserted in the entablature of the western front of the *palazzetto* said: "Leonis X Pont. Max. Liberatitate Jacobus Brixianus Chirurgus Aedificavit" (Jacopo from Brescia Surgeon built [this house] thanks to the generosity of Pope Leo X).
- He was part of the Pope's inner circle of advisors and friends, member of a emerging class of ambitious curia officials. Apart from being his roman home, the *palazzetto* was meant to provide Jacopo with conspicuous revenues, thanks to the renting out of the botteghe (shops) on the ground floor along the busy via Alessandrina: in this respect it differs from the huge urban residences of rich cardinals and aristocrats.
- The Renaissance prototype for this new kind of urban building was Palazzo Caprini by Bramante

*Reconstruction of Piazza San Giacomo Scossacavalli*  
by Frommel, 2002



Anonymous Draftsman of the  
XVIth century

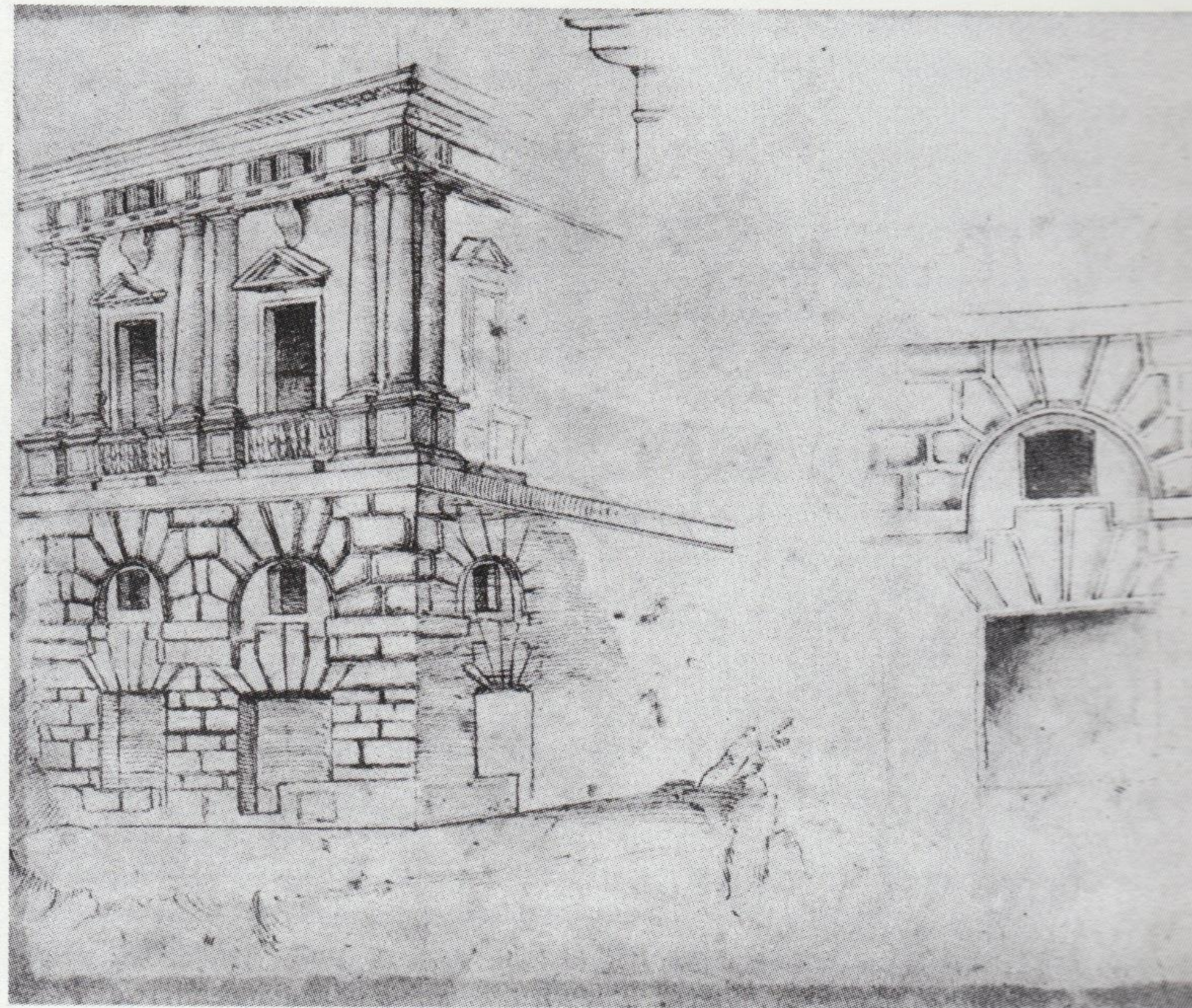
*Corner of Palazzo Caprini between  
Piazza Scossacavalli and Via  
Alessandrina*

Londra, RIBA

Adriano de Caprinis from Viterbo was an important curia official, Apostolic Senior Notary since 1500 and Secretary of the College of Cardinals since 1503.

He manifests his will to built a home for himself in the Borgo already in 1501; by the time of his death in 1510 the building is mentioned as already standing and rented out by his heirs. Bramante designed it around 1506-1508.

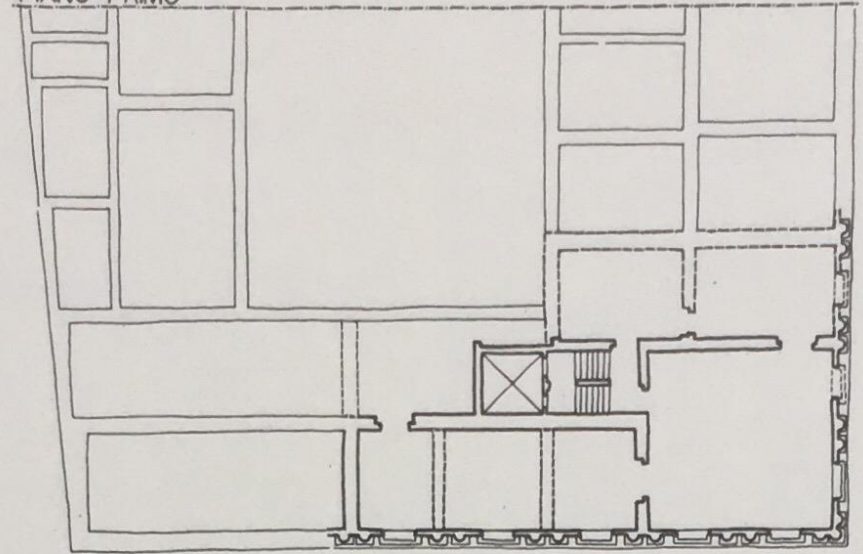
Palazzo Caprini was modified many times, incorporated in a bigger structure and finally demolished in 1937 when the area was cleared for the opening of the new via della Conciliazione.



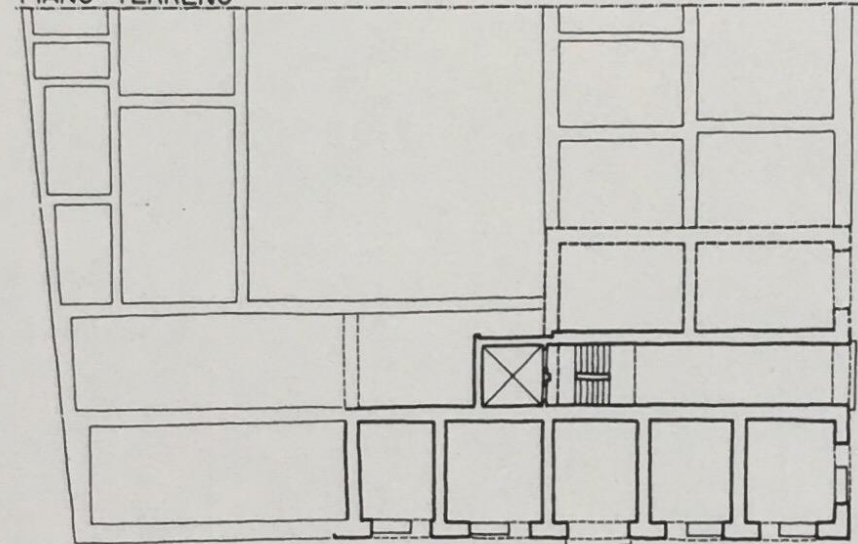


Palazzo Caprini  
*Reconstruction of the  
ground and first floors*  
from Bruschi 2002

PIANO PRIMO



PIANO TERRENO

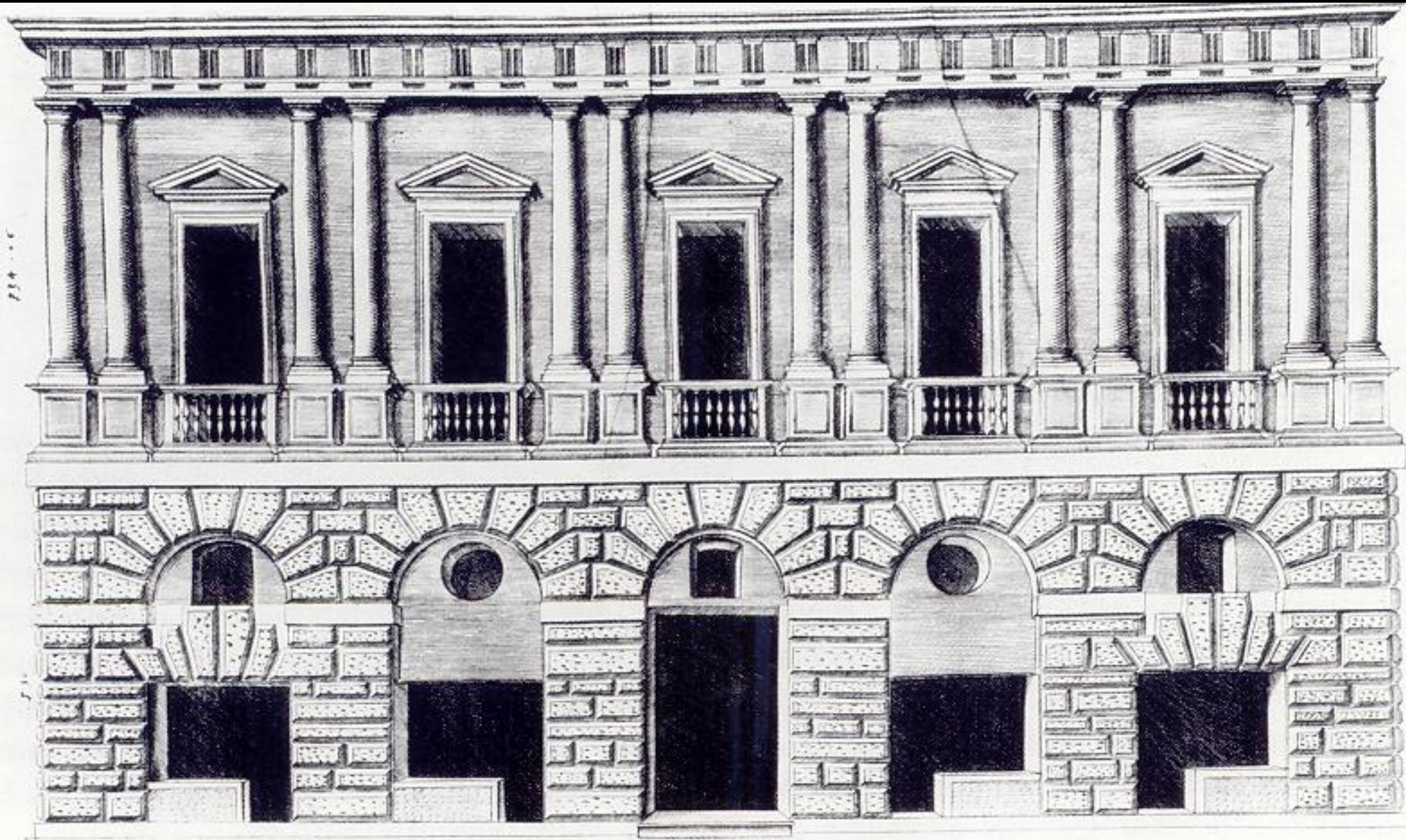


PIAZZA SCOSSACAVALLI

VIA ALESSANDRINA

A. Lafréry  
*Palazzo  
Caprini by  
Bramante*  
engraving,  
1549

in Palazzo  
Caprini  
Bramante  
again chooses  
the Doric  
Order and has  
to face the  
problems  
posed by the  
“corner  
conflict” of  
the triglyphs



Raph Verinat ex Lapide Corinth Romae exstructum

“Nonnulli antiqui architecti negaverunt dorico genere aedes sacras oportere fieri, quod mendosae et disconvenientes in his symmetriae conficiebantur...”

Some ancient architects considered the doric order unfit for temples, because some of its elements were faulty and unbecoming.

Vitruvio, *De Architectura*, IV, 3, 1

Vitruvius refers to the difficulties experienced in the spacing of triglyphs and metopes on the Doric frieze, especially at the corners.

**Triglyphs** in the Doric frieze are what appear as rectangular channeled tablets; **metopes** are the elements (either sculpted or smooth) which fill the gaps between triglyphs.

Triglyphs were meant to represent in stone the heads of the wooden beams of primitive temples, as Vitruvius tells us in his treatise.

The spacing of triglyphs and metopes becomes thorny at corners in stone buildings.

In fact a triglyph should be **centered** above a column (with another or sometimes two between columns) and **coincide with the end of the frieze**, while **metopes should be all equal in dimensions**. This was difficult to obtain when building in stone, and ancient architects had tried different solutions.

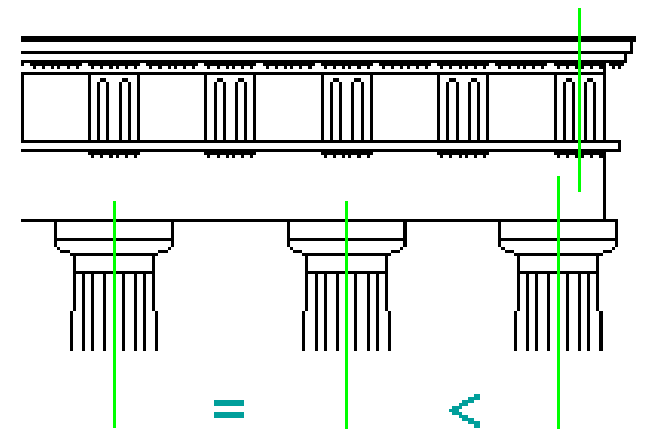
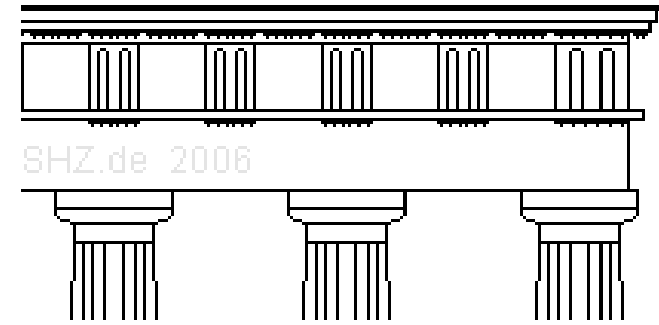
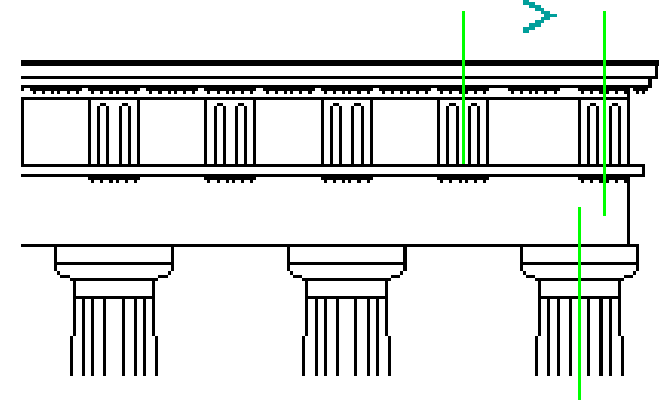


To solve the problem:

In archaic temples the final triglyph was moved to the end of the frieze, thus creating a larger last metope and a disturbing change in the sequence's rhythm

In other cases the final triglyph is larger than the others, thus respecting the regular sequence of metopes, but not aesthetically satisfactory

A subtler solution was to adjust the intercolumniation while moving towards the corner: the last two columns were set slightly closer together, so that the metopes remained equal to each other; the final triglyph is nevertheless off-center relative to the column below.



Nashville,  
Tennessee  
*Copy of the  
Parthenon*

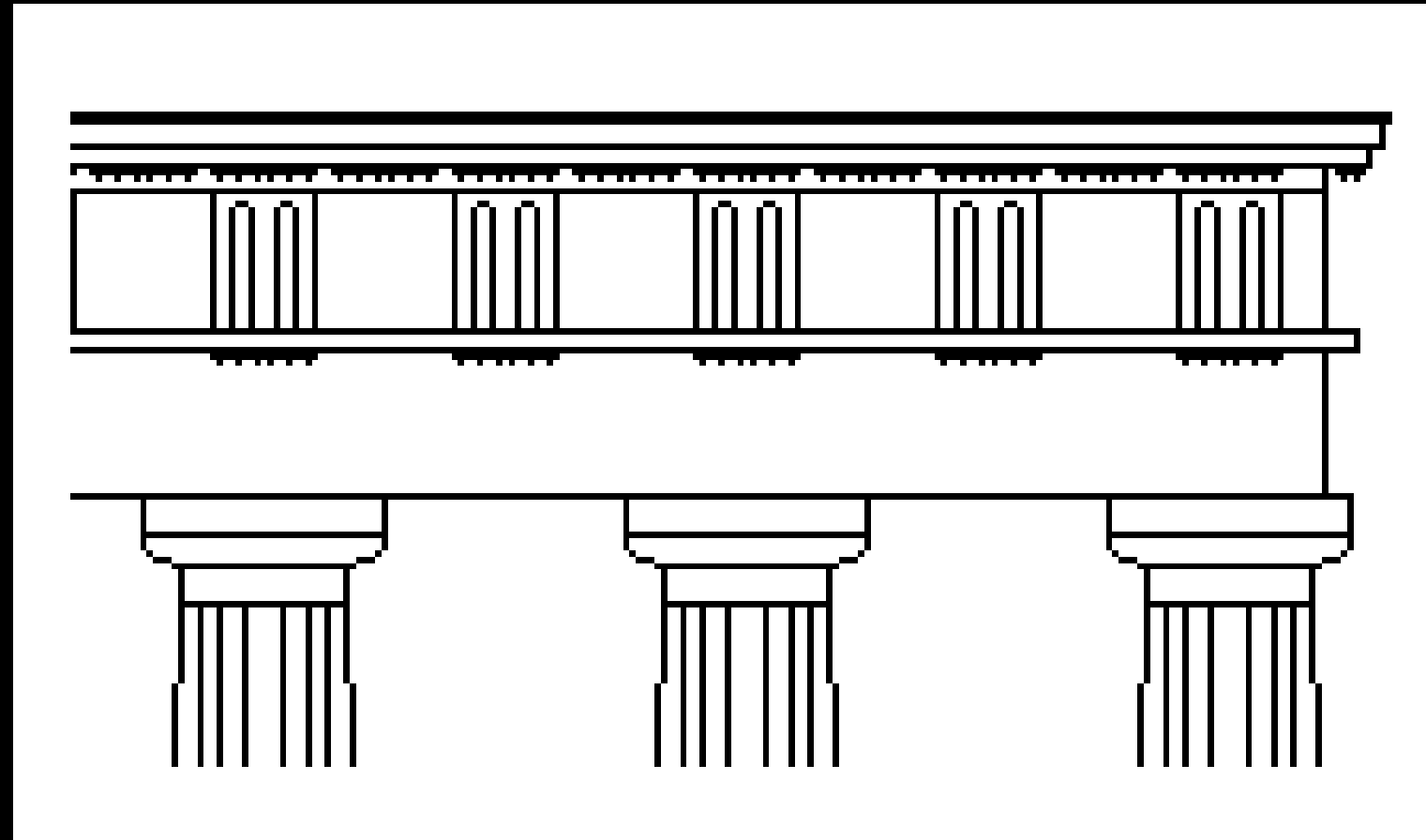


## Vitruvius' Solution

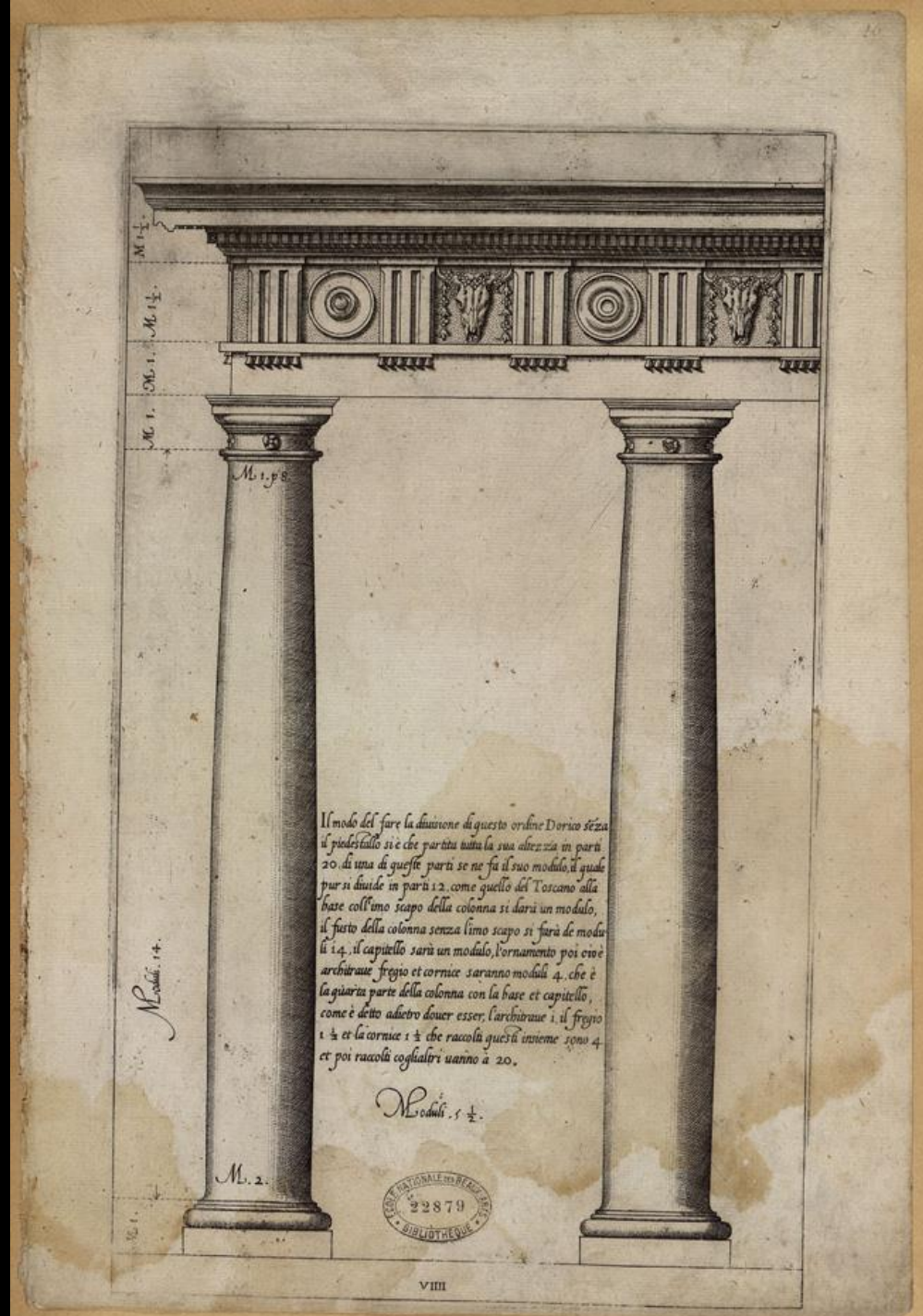
In his *De Architectura* (chapter IV, §3) he proposes

- to maintain a regular sequence of centered triglyphs and identical methopes and intercolumniations
- To free the triglyph from enveloping the corner leaving a portion of methope visible

The solution, largely adopted by the Romans, finally transformed the triglyph in a **decorative element** with no structural meaning

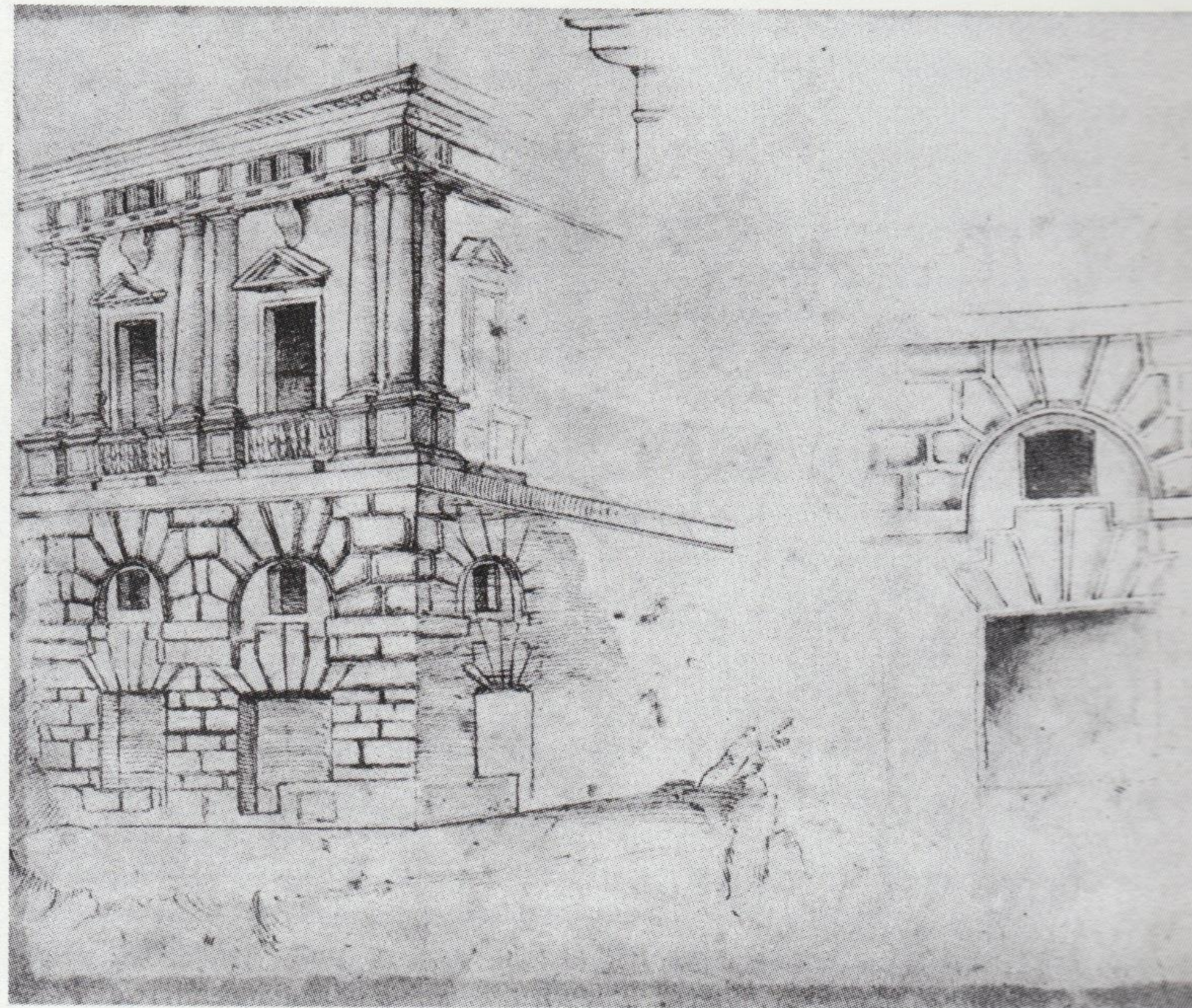


Jacopo Barozzi da Vignola  
*Doric Order*  
from *Regola Generale delli  
Cinque Ordini...*, Roma 1562, p.  
14





Anonymous Drafsman of the  
XVIth century  
*Corner of Palazzo Caprini between  
Piazza Scossacavalli and Via  
Alessandrina*  
Londra, RIBA



*Again before the  
demolition, view from  
the west*



# Construction

- Building operations started in 1515 under the control of the mastermason Giovannantonio Foglietta from Milan, involved in the building of St. Peter's south-east pillar; in June 1516 Giuliano da Sangallo, just before moving back to Florence in July, sold Jacopo da Brescia a "house" close by that will be incorporated in the new building.
- In January 1519 building is finished. In that same year Jacopo leaves the palazzetto to a nephew of Leo X, from the florentine Ridolfi family
- In the XIXth century the interiors were modified; on the exterior, the great coat of arms of the western front is removed.
- In 1936-37 the palazzetto is demolished and its façade rebuilt at the corner between via Rusticucci – via dei Corridori

# *Attribution*

- No original drawings survive, allowing a sure attribution
- Vasari states that Raphael in Borgo designed “più case” (more than one houses) in Borgo: too generic
- Scholars in the past have been ascribing the building to Baldassarre Peruzzi or Antonio da Sangallo il Giovane; more recent studies favour Raphael, considering the inventive quality of the building
- The attribution to Raphael, generally accepted today, is thus based on stylistic grounds

Da G. Cipriani – GB.

Navone, *Nuovo Metodo...*

Rome 1794

Following Palazzo Caprini model, Raphael distinguishes the functional floor with shops from the housing quarters on the first floor.

He adds a second floor.

Please note the different width of the bays!!



·ORTHOGRAFIA·PVLCRI·VIDERE·PÖTIFICIS·



Anonymous Draftsman (Bernardo della Volpaia?)

*Belvedere Vaticano*  
*Lower Courtyard*

1515 ca.

London, John Soane Museum, Codex Coner, f. 31

Raphael's solution on the first floor with a flat column flanked by two semi flat columns derives from Bramante's Belvedere.

# Palazzo Jacopo da Brescia

## *Detail of the Doric Order*

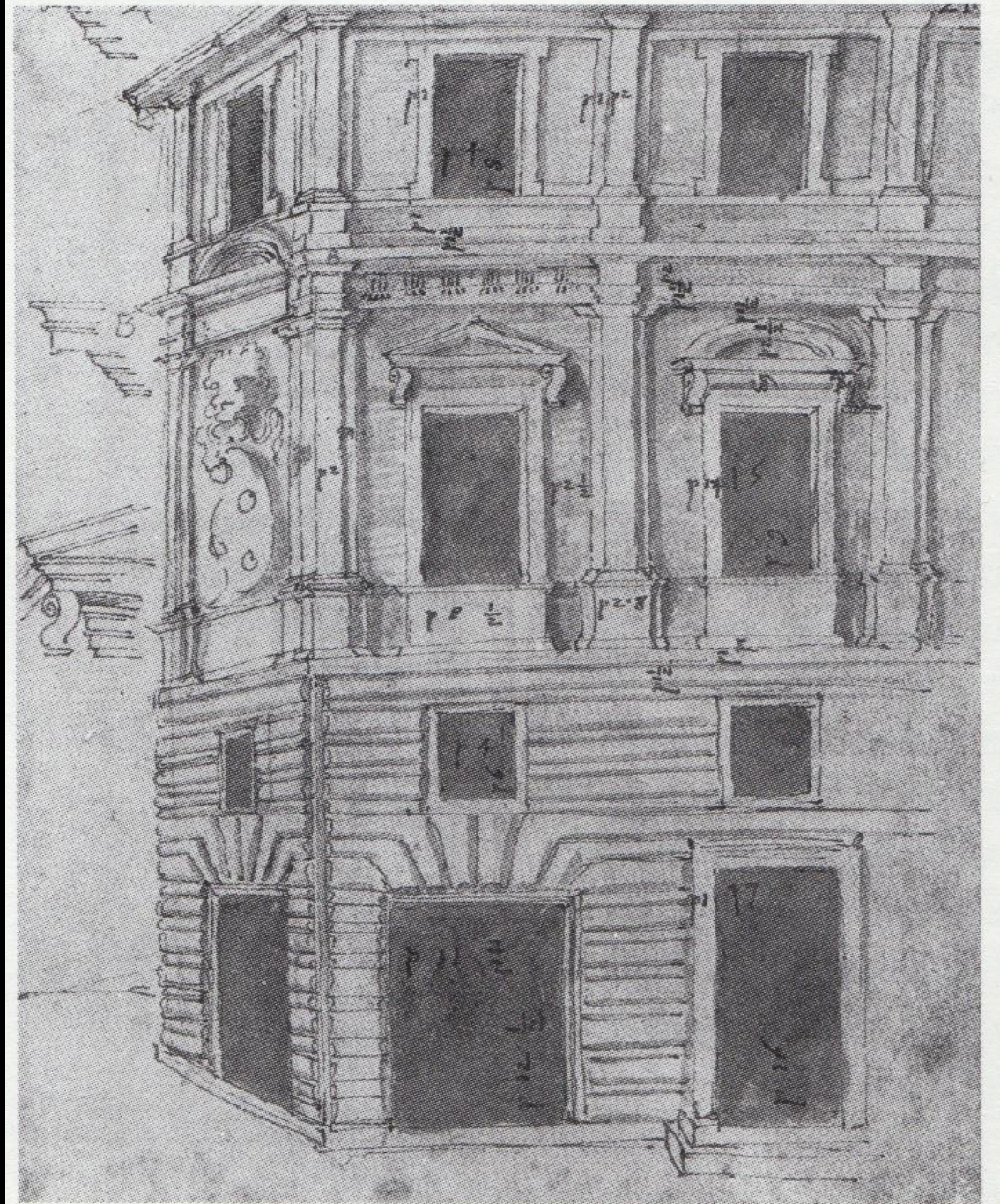
To avoid the crowding of triglyphs, on the central *lesena* Raphael freely inserts a *patera* (a flat bowl, used by ancient Romans during sacrifices). He thus avoids cleverly and with elegance the 'corner conflict'.



Anonymous French or  
Flemish Drafsman  
*Palazzo Jacopo da  
Brescia*

Berlino, Kupferstichkabinett, Skizzenbuch II, f.  
3 recto

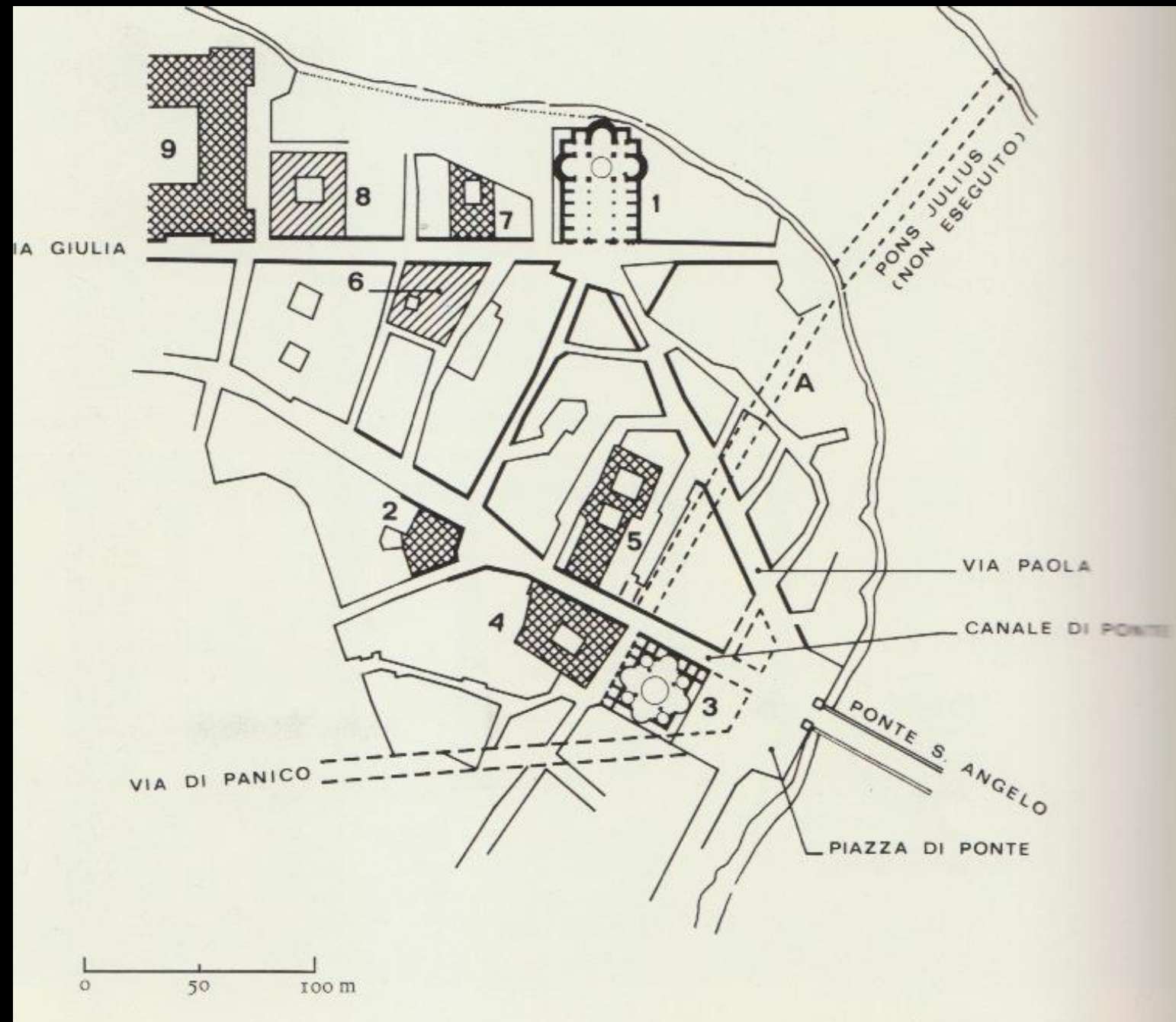
The first bay along the via  
Alessandrina is slightly wider than the  
others: Raphael, with astonishing  
indipendence, instead of dissimulating  
the irregularity, applies 5 triglyphs  
there instead of 3, enhancing the  
perspective effect of the oblique view  
and suggesting a longer façade.





# Rome

*Map of the area in front of Ponte Sant'Angelo: n. 4 Palazzo Alberini*



Rome  
*Via del Banco di Santo Spirito*  
(Canale di Ponte)

The Albertini palazzetto still occupies a strategic corner position on a very prestigious area. When works began, around 1514, a few meters away (see Map, n. 3) a Bramante's church was still under construction, San Celso (started around 1508, never finished and finally demolished and rebuilt in the XVIIIth century)

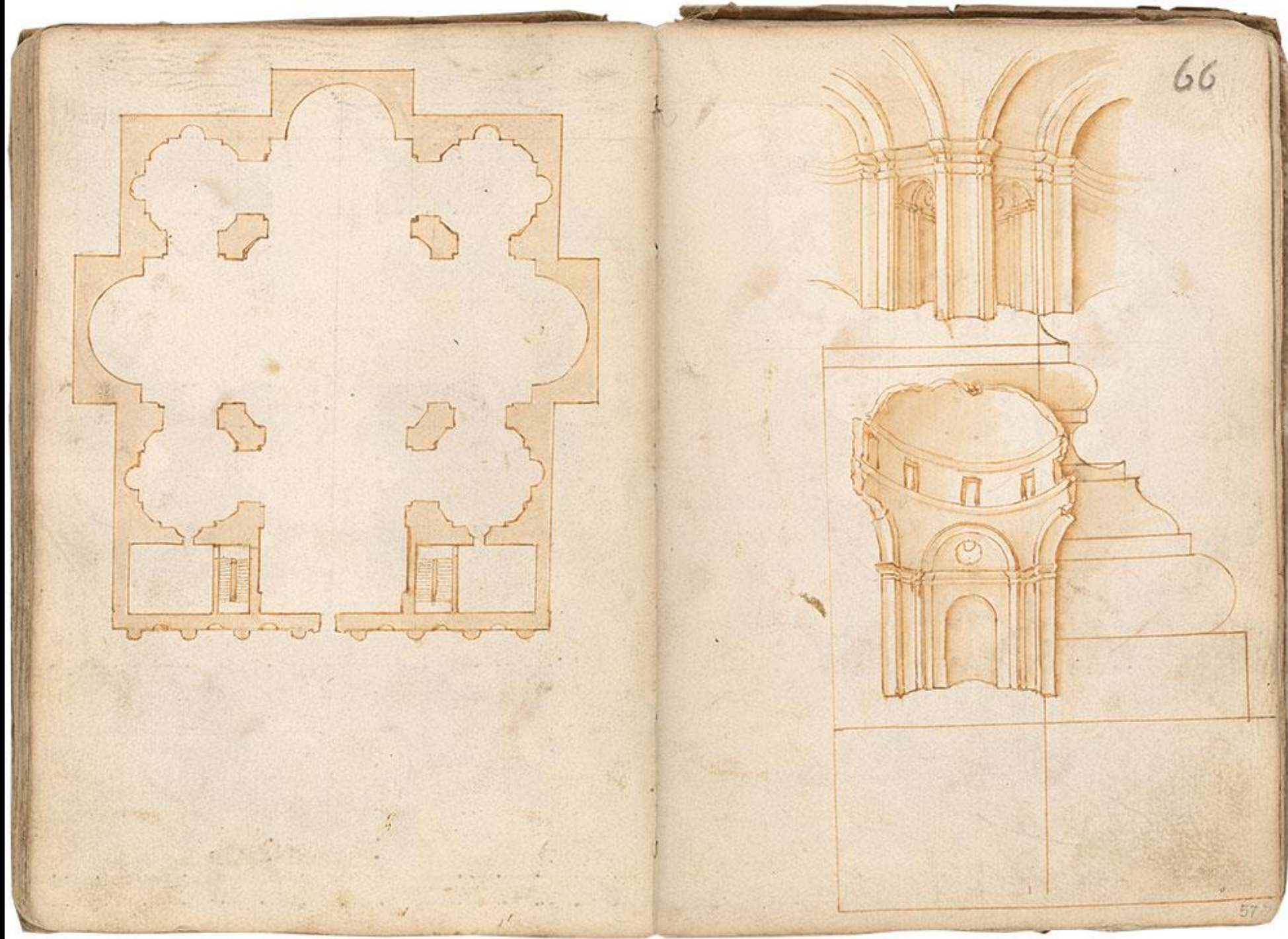


Anonymous Draftsman  
(Domenico Aimo da  
Varignana?)

*Bramante's Church of St.  
Celsus*

1513 ca.

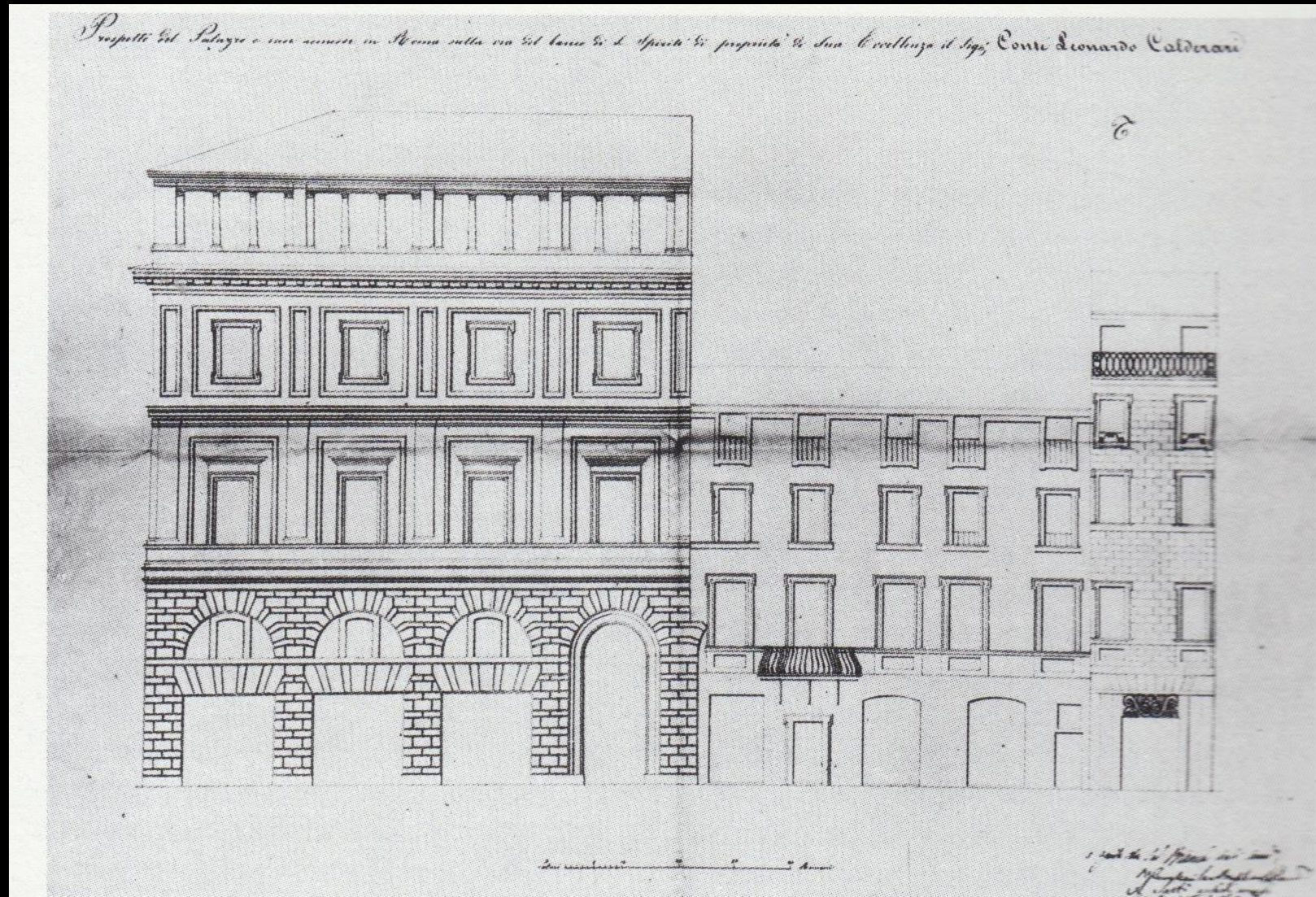
Codice Mellon, NY,  
Morgan Library  
cc. 65v-66r



Antonio Sarti (1797-1880)

*Palazzo Alberini in Banchi around  
1864*

Giulio Alberini was a roman nobleman, from a very old and wealthy family, rich in land properties. He possessed many houses in the city centre too, and was very active in the real estate business. He commissioned the building before 1515, not as a family home; in fact in summer 1515 two florentine bankers rented two apartments when still under construction. The palazzetto remained unfinished from 1531 onward, when it had reached the forth bay.



Anonymous Draftsman of the XVIth century

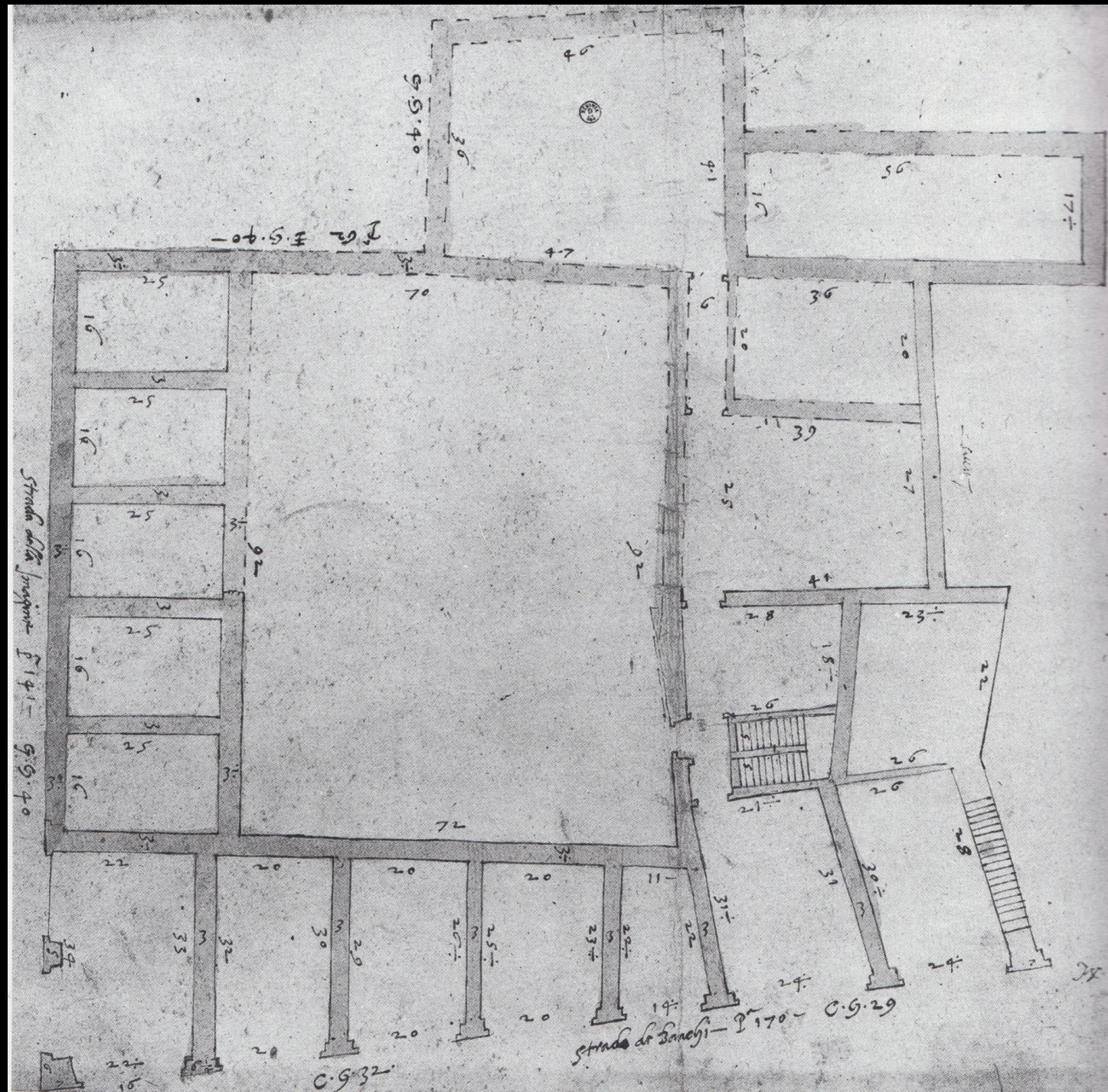
*Survey Drawing of Palazzo Alberini still under construction*

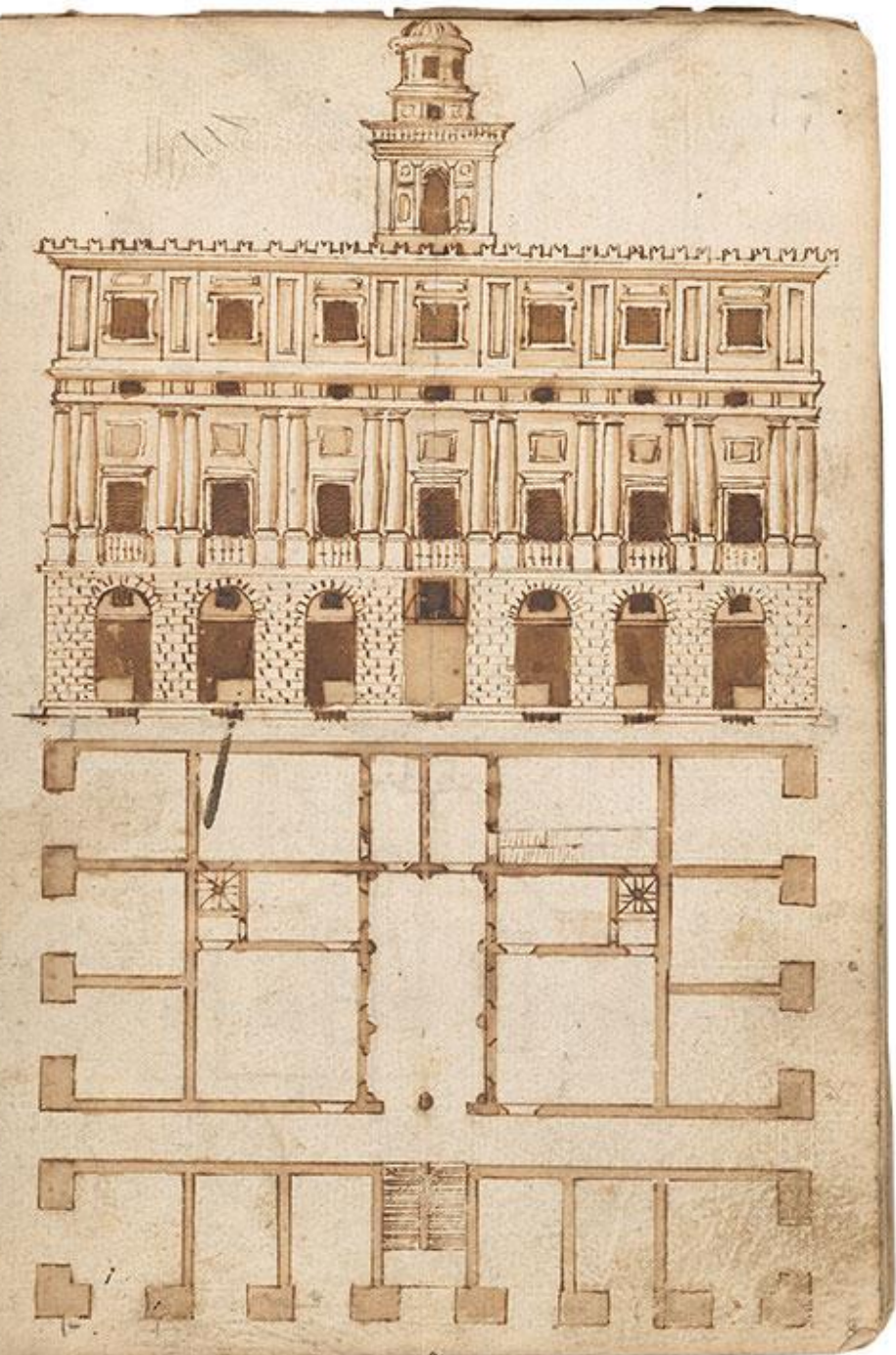
1519-1521

Firenze, GD&S Uffizi, 2137 A

The building history is unclear; Vasari first assigns the design to Raphael, then to Giulio Romano

The survey drawing leaves open the possibility that the palazzetto, with shops on both fronts, could expand up to seven bays.





Anonymous Draftsman (Domenico Aimo da Varignana?)

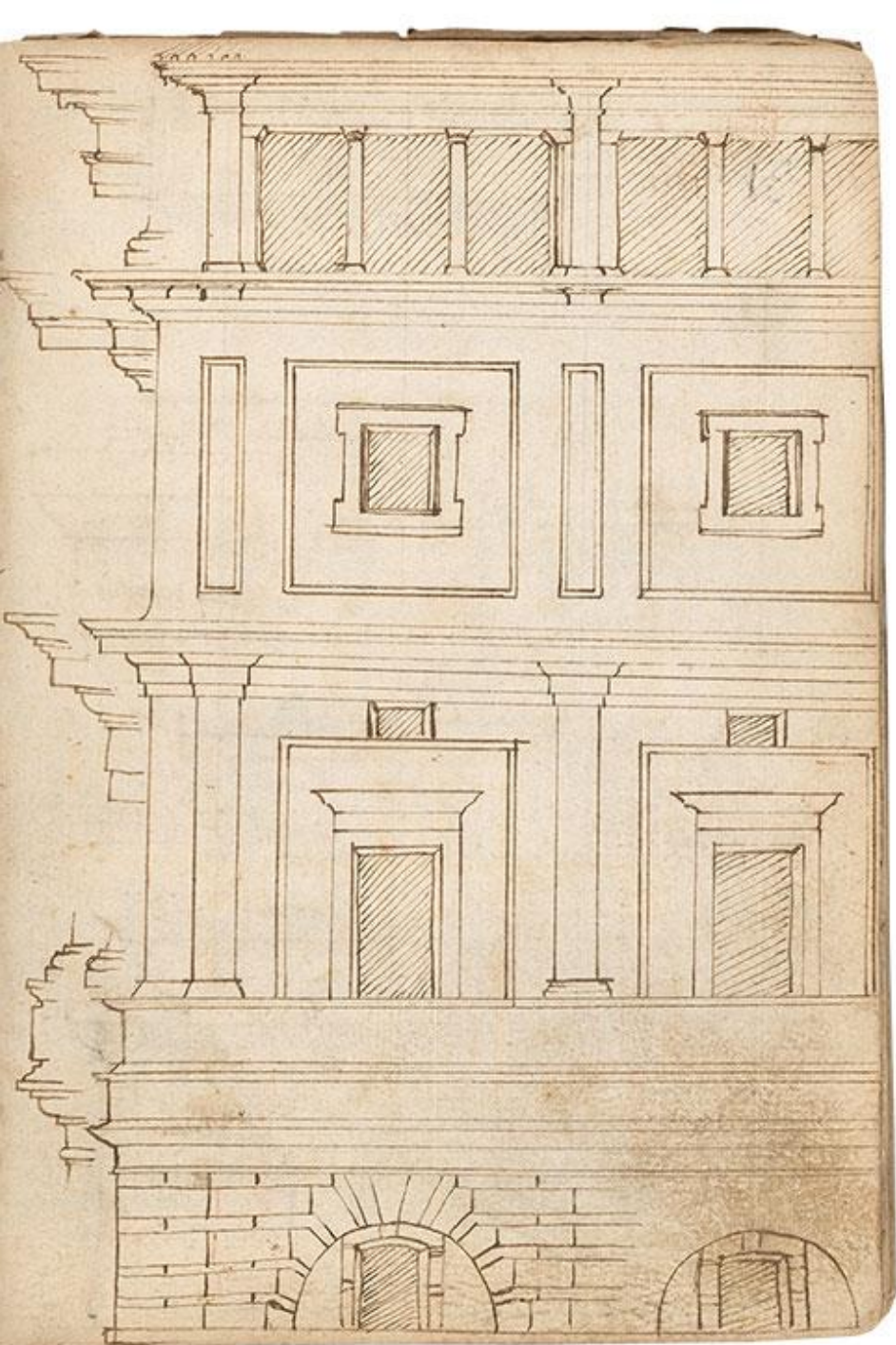
*Palazzo Alberini, first project (1510?)*

1513

Codex Mellon, NY, Morgan Library

c. 8 recto

The first project is closely depending on Bramante's Palazzo Caprini.



Anonymous Draftsman (Domenico Aimo da Varignana?)  
*Palazzo Alberini, second project (1512-1513?)*

1513

Codex Mellon, NY, Morgan Library  
c. 9 recto

The second project evolves in a very different way: the façade becomes very flat and the elements are simplified at most. The classical language is just evoked: expensive decorations (like half columns, sculpted capitals and entablatures made of stone) were probably considered out of place in a building intended for renting. Anyway the final effect is of subtle and ‘conceptual’ refinement.