

COLUMBIA UNIVERSITY GSAPP

ARCHITECTURE 4605

FALL 2016

ITALIAN RENAISSANCE ARCHITECTURE 1400-1600.

REGOLA AND INVENZIONE

Instructor: Prof. Daniel Sherer

Time: Monday 9-11

Room: TBA

Office Hours: TBA

The course will provide a historical overview of the major figures of Italian Renaissance architecture from 1400 to 1600—Brunelleschi, Alberti, Leonardo, Bramante, Raphael, Antonio da Sangallo the Younger, Michelangelo, Peruzzi, Giulio Romano, Sanmicheli, Sansovino, Palladio, Serlio. Stressing the dialectic of rule and license implicit in the revival of the classical code, we will study the diverse cultural and artistic factors that entered into the project of forging a new language based on antiquity yet moving beyond its example. Topics covered include the social and cultural implications of the link between architecture and humanism; the role of architecture in elaborating new urban strategies, chiefly in Florence, Urbino, Mantua, Rome, Venice, and Milan; the search for a new type of canon that simultaneously presupposed and challenged the authority of Vitruvius and the study of ancient buildings; the emergence of new conventions of graphic representation based on orthographic and perspective projection; the rise of the treatise and its articulation of universally applicable theoretical norms, which, rather than hindering, served to spur on a new awareness of the potentials of invention; the transformation of architecture by print culture, whose mechanical reproduction of image and text revolutionized the dissemination of theory; the theorization of an architecture which draws both on the example of the other arts and on the precepts of nature; the division of architects into three major categories, derived from their training as masons, painters or sculptors, and two minor categories, comprising goldsmiths and theatrical set designers; the assertion of an unprecedented cultural status for the architect constituted by novel concepts of authorship, access to theory and the antique, and a new consciousness of the possibilities of the discipline, based on the historicity of architecture and the city; the relation of architecture to new uses of visual representation that helped inaugurate the modern era.

REQUIREMENTS AND GRADING:

At midterm a précis of the paper topic is due. This should be no more than a page long, with select bibliography of primary and secondary sources (primary sources are from the period, secondary are contemporary works of scholarship, i.e. historiography). The paper should be focussed on a specific text, building, or architects, or on a comparison of two texts, buildings or architects from the period under study. It is crucial that primary sources, and ample reference to visual material, are included in the paper, to facilitate and substantiate historical and formal analysis of the buildings or projects. Class participation is strongly encouraged. If you have a legitimate reason for absence prior to the day you are unable to attend, the instructor must be informed beforehand, by e-mail. The précis is worth 25%, the paper is worth 40%, participation is worth 25%, attendance is worth 10%.

BIBLIOGRAPHY:

The basic texts of the class are L. H. **Heydenreich**, *Architecture in Italy, 1400-1500* (New Haven and London: Yale University Press 2002), and its sequel, W. **Lotz**, *Architecture in Italy 1500-1600* (New Haven and London: Yale University Press, 2002). Two other in-depth studies, both classics in the field, are indispensable: Rudolf **Wittkower**, *Architectural Principles in the Age of Humanism* (London, 1949); Manfredo **Tafuri**, *Interpreting the Renaissance: Princes, Cities, Architects*, tr. D. Sherer (New Haven and London: Yale University Press in association with Harvard GSD, 2006). A select bibliography will be handed out in class sometime during the first two weeks. The books are on order at Book Culture or may be ordered from Akademos.com or Amazon.com (the former is usually less expensive).

SCHEDULE OF CLASSES:

Week 1

The Stile All'Antica: Brunelleschi and Alberti

A. **Manetti**, *Life of Brunelleschi*, reader

G. **Vasari**, *Life of Brunelleschi*, reader

L. B. **Alberti**, *Art of Building in Ten Books*, tr. Rykwert et. al (Cambridge, MA, 1988), Preface; 154-7, 301-5.

Vitruvius, *Ten Books on Architecture*, I, preface, ; II, 1.

L. H. **Heydenreich**, *Architecture in Italy 1400-1500*, 13-24.

R. **Wittkower**, *Architectural Principles*, 41-58.

Week 2

Bramante in Milan and Rome

G. **Vasari**, *Life of Bramante*, tr. Conway Bondanella 127-38.

A. **Bruschi**, *Bramante* (London, 1973) 85-95*

W. **Lotz**, *Architecture in Italy 1500-1600*, 11-20.

Week 3

Leonardo: The Centralized Church; Architectural Drawing as Instrument of Visual *Dimostrazione*

Vasari, *Life of Leonardo*, tr. G. Bull, 127-38.

L. H. **Heydenreich**, *Architecture in Italy 1400-1500*, 148-51.

E. **Panofsky**, "Artist, Scientist, Genius," reader.

Week 4

The Rebuilding of St Peters: The Mons Vaticanus as Laboratory of Architectural Form

G. **Vasari**, *Life of Bramante*, tr. G. C. de Vere, vol. 2, 145-58.

Bruschi, *Bramante* (London, 1973), 145-58

J. S. **Ackerman**, *The Architecture of Michelangelo* (Chicago/London, 1986), 199-

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Week 5

Modes of Architectural Drawing from Bramante to Antonio da Sangallo the Younger

Raphael, "Letter to Leo X," R. Jones and N. Penny, *Raphael* (New Haven/London, 1983), 200-202.

G. **Vasari**, *Life of Raphael*, reader

W. **Lotz**, "The Rendering of the Architectural Interior in the Architectural Drawings of the Italian Renaissance," *Studies in Italian Renaissance Architecture* (Cambridge, MA: 1977), 1-65

Week 6

Sprezzature. Raphael and Giulio Romano, Villa Madama; Giulio Romano in Rome and Mantua

Raphael, Letter on Villa Madama (1515), in R. **Jones** and N. **Penny**, *Raphael*, 247-8.

G. **Vasari**, *Life of Giulio*, tr. Conway Bondanella, 366-73.

M. **Tafuri**. "Giulio Romano: Language, Mentality, Patrons," in H. **Burns**, E. H. **Gombrich**, M. **Tafuri**, *Giulio Romano* (Cambridge, MA 1989), 11-43.

W. **Lotz**, *Architecture in Italy 1500-1600*, 29-31; 76-82.

Optional:

M. **Tafuri**, *Interpreting the Renaissance*, Chapter 6.

Week 7

Michelangelo in Florence and Rome

G. **Vasari**, *Life of Michelangelo*, tr. G. Bull, 325-45.*

J. S. **Ackerman**, *The Architecture of Michelangelo* (Chicago/London, 1986), 69-95; 136-70.*

R **Wittkower**, "Michelangelo's Bibliotheca Laurenziana," *Idea and Image* (London, 1978), 11-71.

Week 8

Norm and Invention in Palladio

Palladio, *Four Books on Architecture* (1570), tr. Tavernor, 5-6; 213.

Paolo **Gualdo**, *Life of Palladio*, reader.

J. S. **Ackerman**, *Palladio* (London, 1991), 36-80; 160-86*

R. **Wittkower**, *Architectural Principles in the Age of Humanism*, 60-88*

C. **Rowe**, "The Mathematics of the Ideal Villa," in *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, MA, 1984), 1-24.

M. **Tafuri**, *Venice and the Renaissance* (Cambridge, MA: 1985), 122-29

Week 9

Renovatio Urbis: Sansovino in Venice

G. **Vasari**, *Life of Sansovino*, tr. G. Bull, 310-33

D. **Howard**, *Jacopo Sansovino. Architecture and Patronage in Renaissance Venice* (New Haven/London, 1980), chapter 1

M. **Tafuri**, *Interpreting the Renaissance: Princes, Cities, Architects*, tr. D. Sherer (New Haven and London, 2006), 241-58.

Week 10

Two Exceptions: Peruzzi and Sanmicheli

G. **Vasari**, *Life of Peruzzi*, reader

G. **Vasari**, *Life of Sanmicheli*, reader

M. **Tafuri**, *Interpreting the Renaissance*, chapter 4, excerpt in reader.

W. **Lotz**, *Architecture in Italy 1500-1600*, 45-51*

H. **Burns**, “Baldassare Peruzzi and Sixteenth-Century Architectural Theory,” in AAVV, *Les Traités d’architecture de la Renaissance* (Paris, 1988), 207-11.

Week 11

Regola and Licenza in Serlio; Architecture and Print Culture

S. **Serlio**, *Tutte le Opere di Architettura e Prospettiva*, reader.

M. **Carpo**, *Architecture in the Age of Printing* (Cambridge, 2001), 42-55.

A. **Blunt**, *Art and Architecture in France*, reader.

C. L. **Frommel**, *The Architecture of the Italian Renaissance*, reader.

Week 12

Conclusion: Architecture and the Uses of Representation at the Threshold of Modernity

M. **Tafuri**, *Interpreting the Renaissance*, reader.

E. **Panofsky**, “Artist Scientist Genius,” reader.

R. **Wittkower**, *Architectural Principles*, part 4.

J. **Burckhardt**, *Civilization of the Renaissance in Italy*, reader.

Optional:

D. **Sherer**, “Translator’s Preface,” to M. Tafuri, *Interpreting the Renaissance*.