

Michelangelo Buonarroti (1475-1564) - architekt



Cappella Sistina, fresky klenby 1512

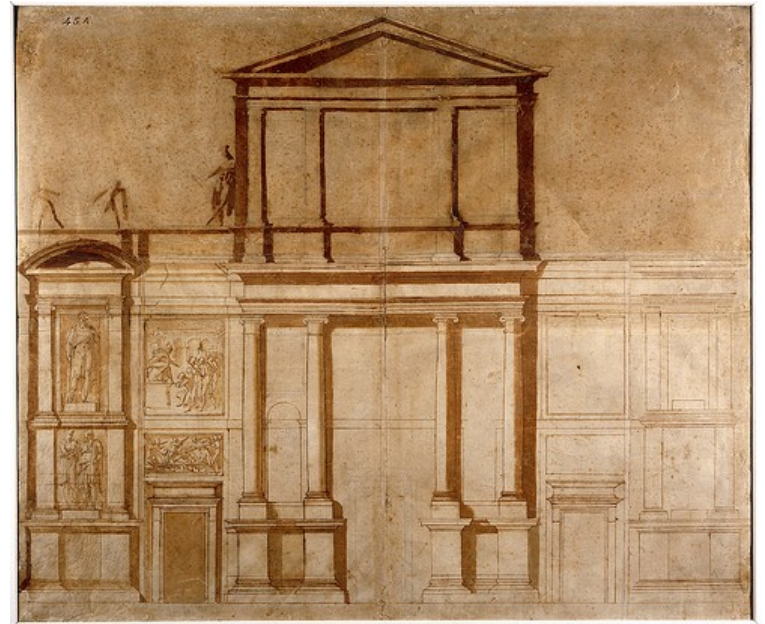
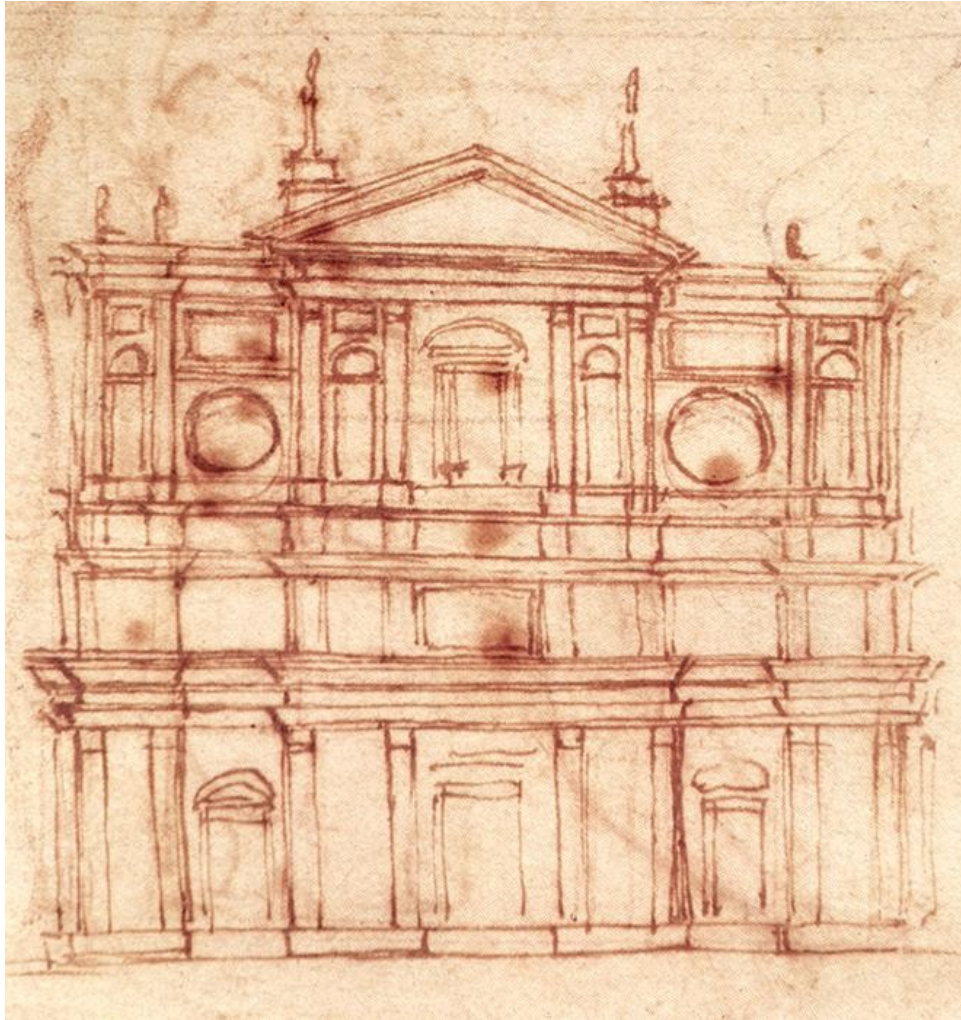




Řím, S. Pietro in Vincoli,
hrob Julia II., 1515



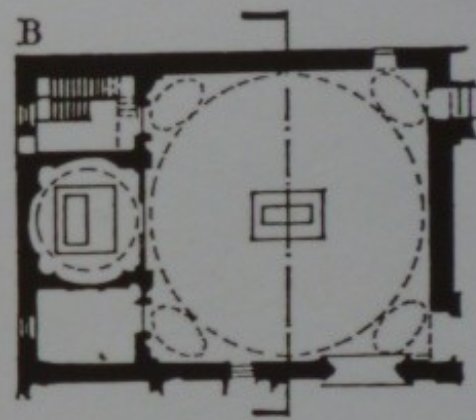
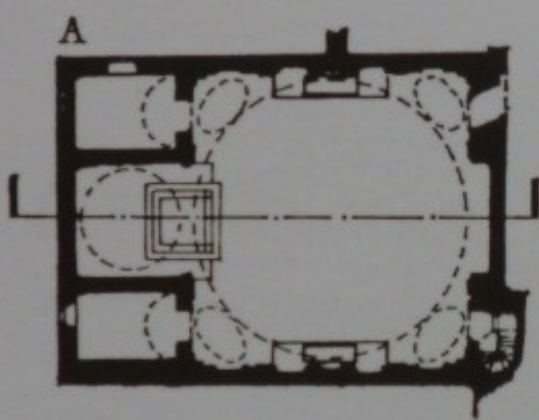
Fasáda S. Lorenzo, Florencie, zadáno 1516





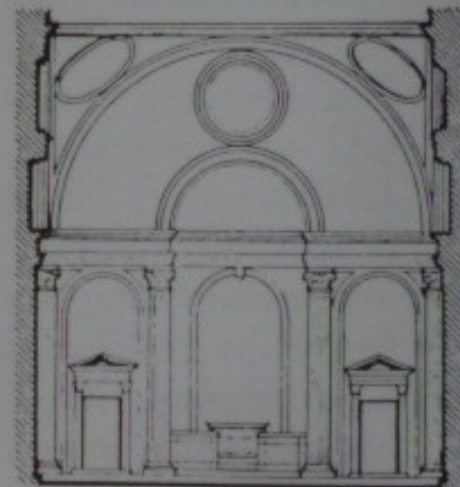
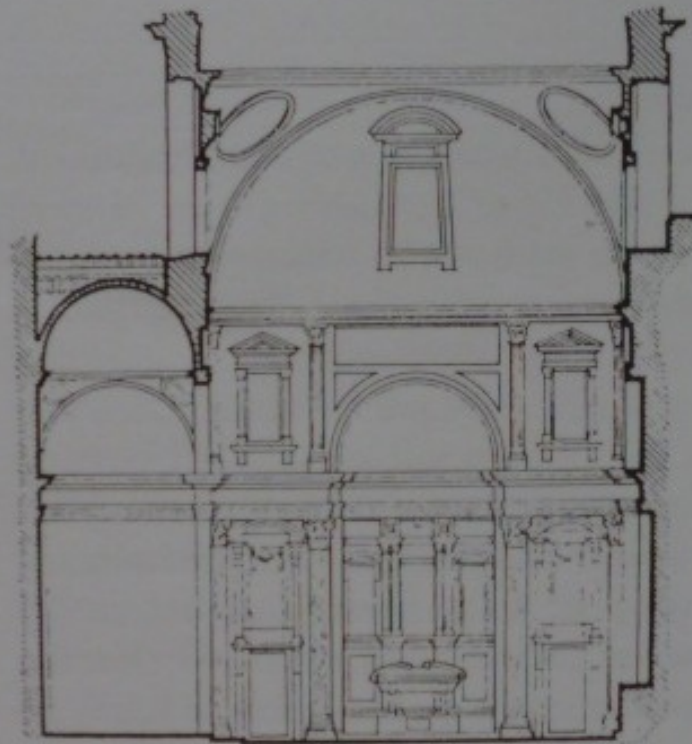
Florence, Nová sakristie při S. Lorenzo, od 1519





0 15m

A horizontal scale bar with a dashed line in the middle, indicating a length of 15 meters.



A

0 10m

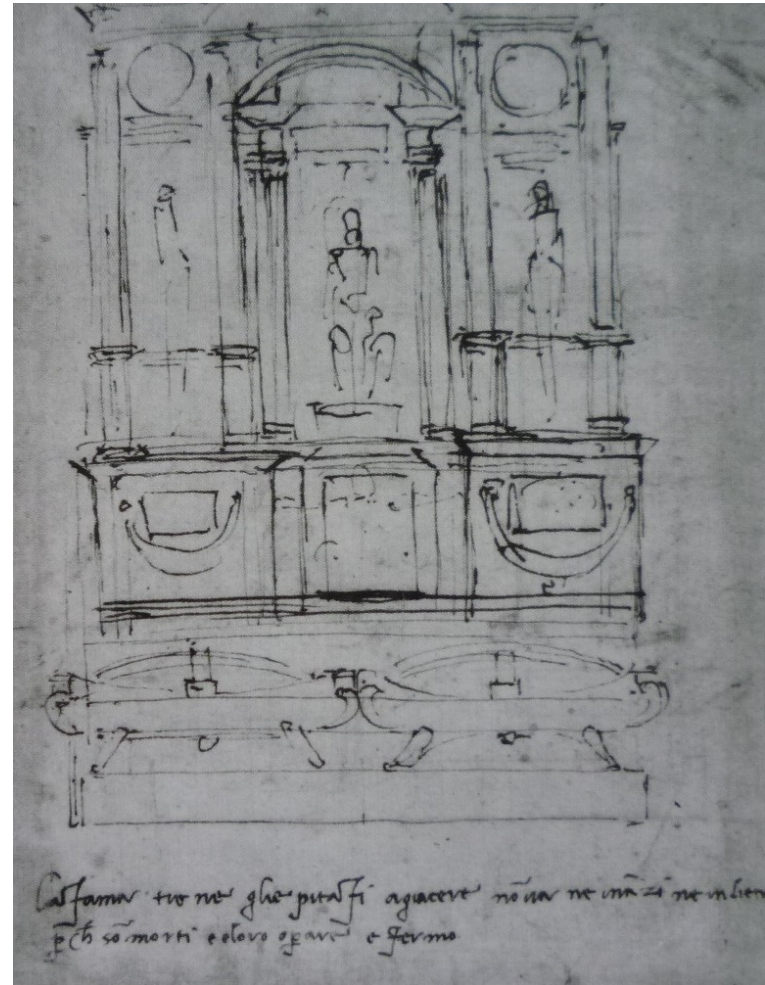
A horizontal scale bar with a dashed line in the middle, indicating a length of 10 meters.

B

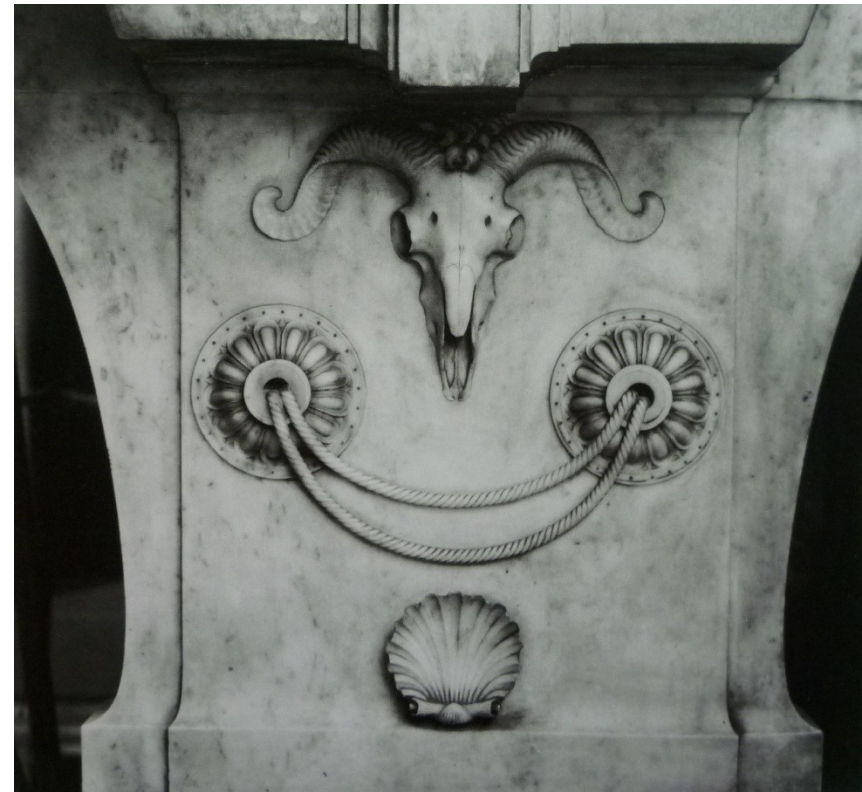






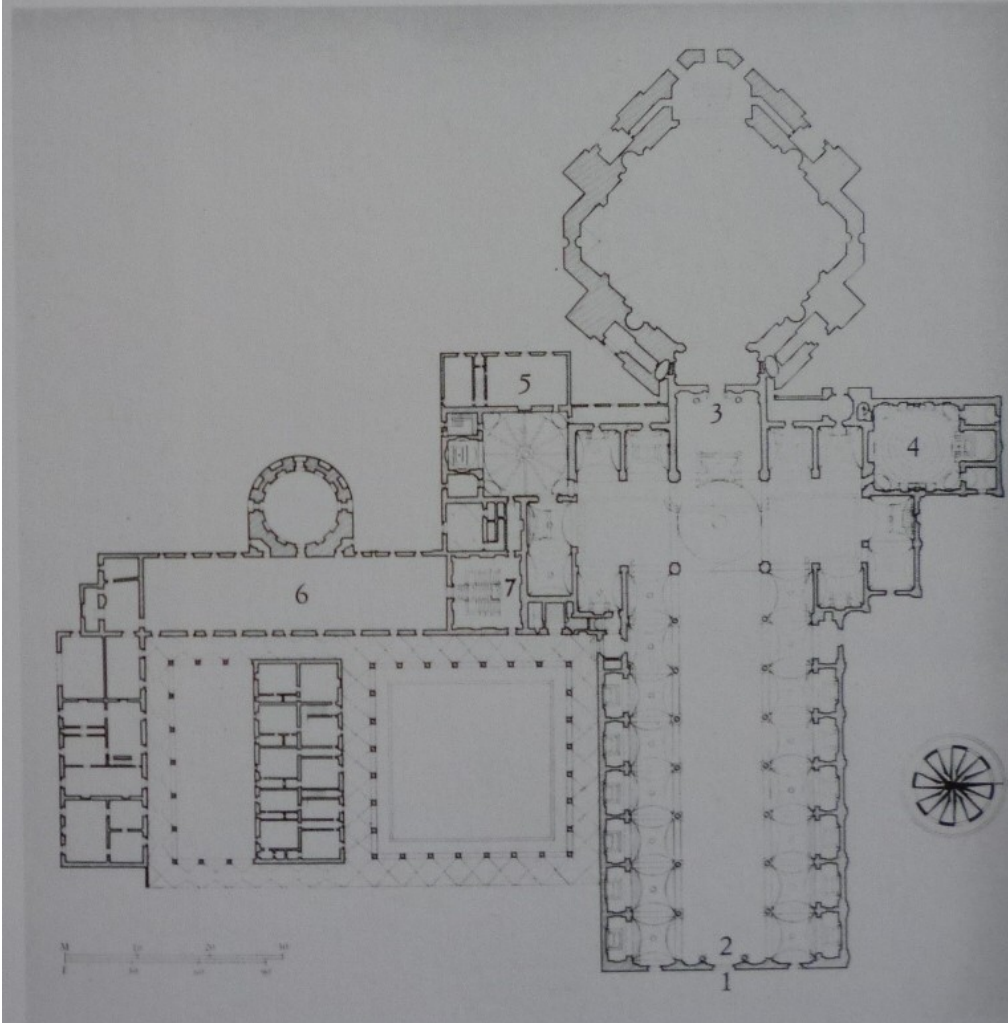


Detaily výzdoby náhrobků
Giulia a Lorenza di Medici





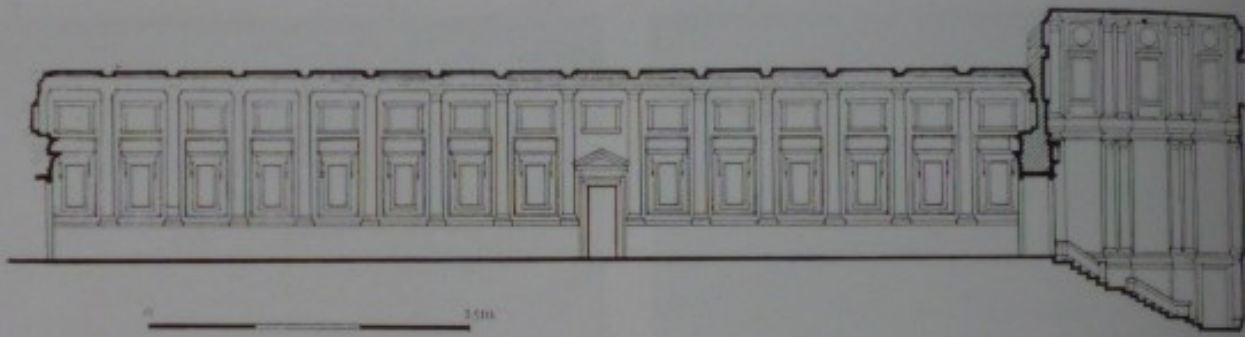
246. Plan of San Lorenzo complex: (1) façade; (2) Tribune of the Relics; (3) choir; (4) New Sacristy; (5) Old Sacristy; and (6) reading room, and (7) vestibule of Laurentian Library. From Portoghesi-Zevi 1964.





Florencie, Biblioteca
Laurenziana, od 1525.
Po odchodu Michelangela do
Říma r. 1534 nedokončeno.
Pokračují Tribolo, Vasari a
Ammannati.
Knihovna otevřena r. 1571.





133. Michelangelo: Florence, S. Lorenzo, Library, begun 1525, section and plan



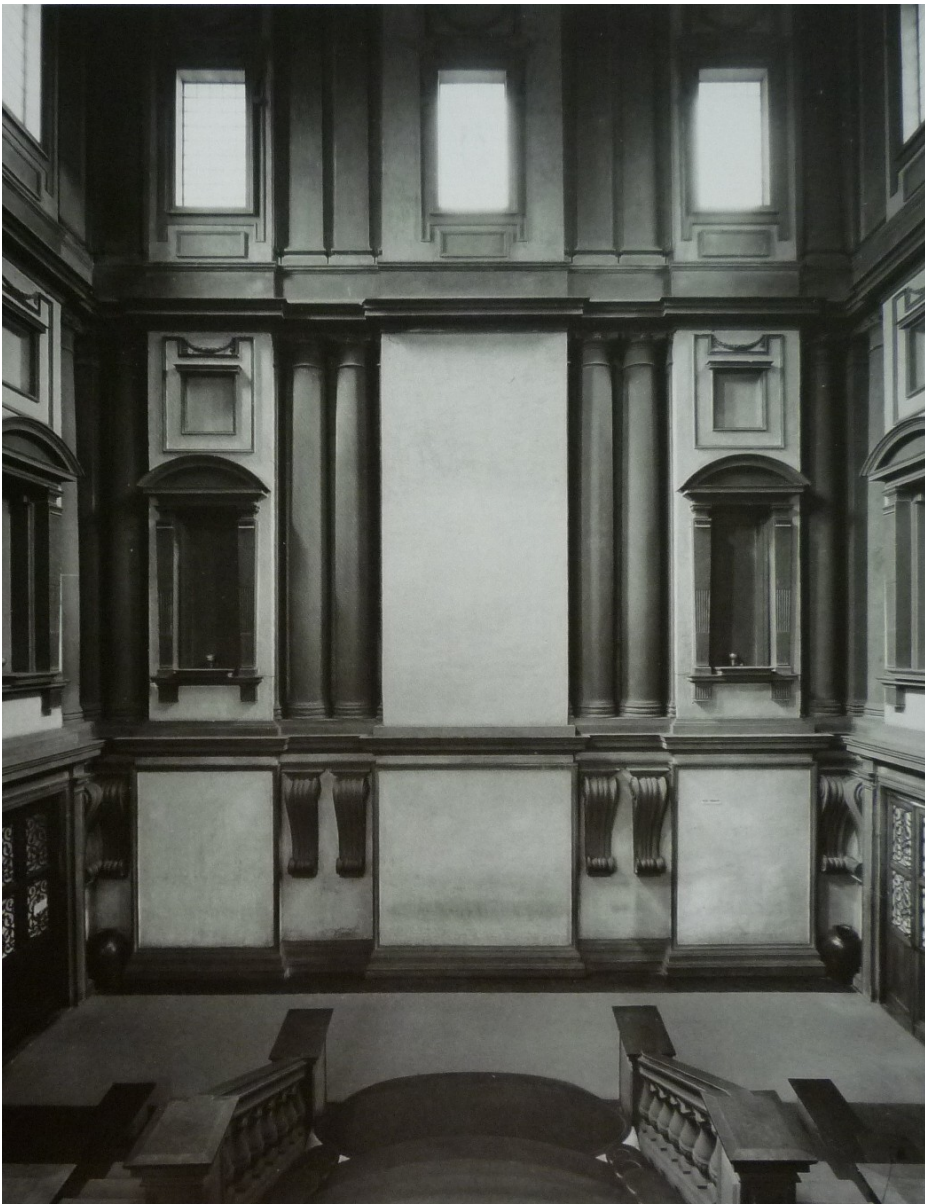




Vestibul (ricetto) – první návrh 1524
Schodiště – podle modelu (1558) provedl
Ammannati v r. 1559
Dokončeno r. 1904.







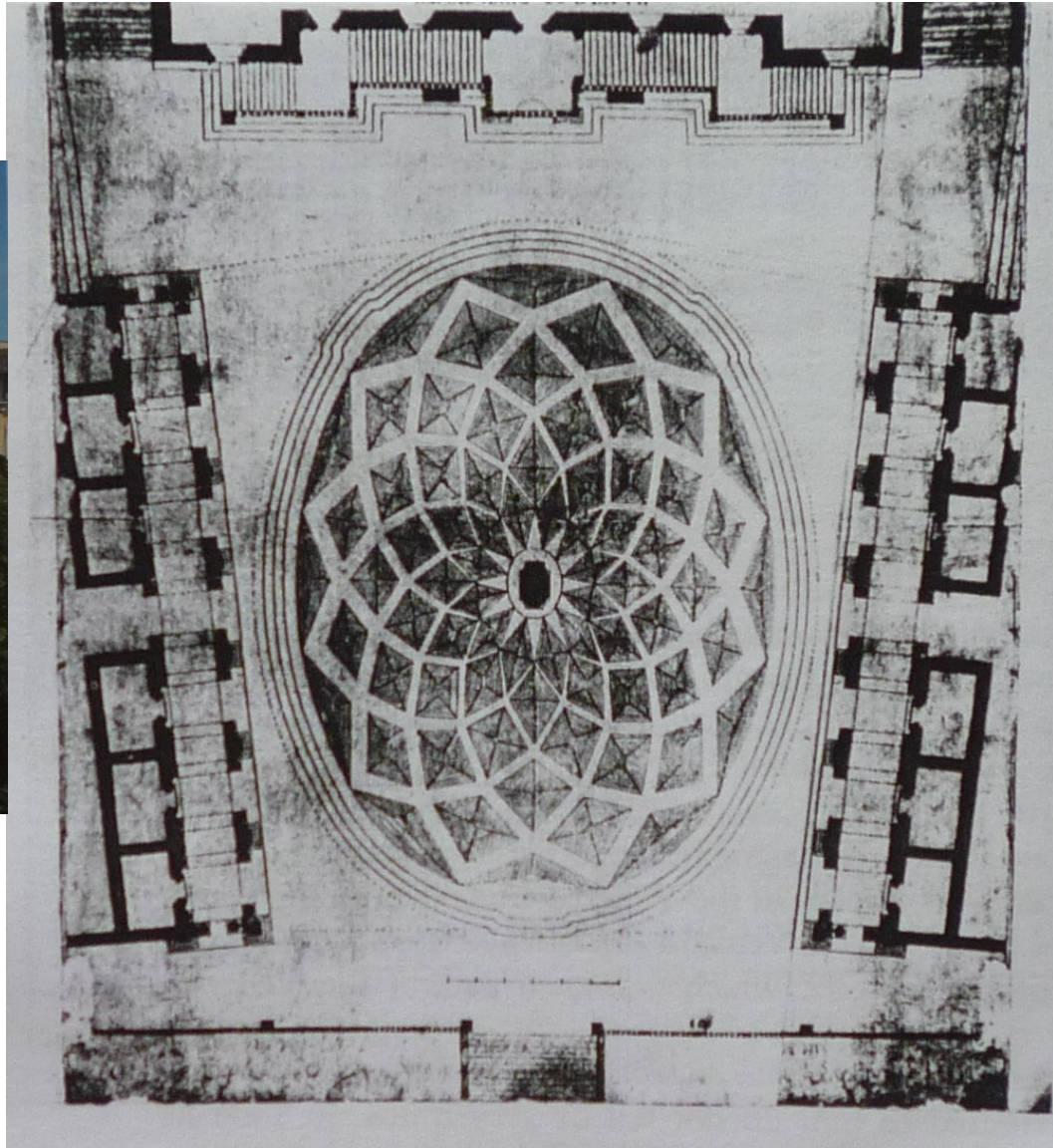


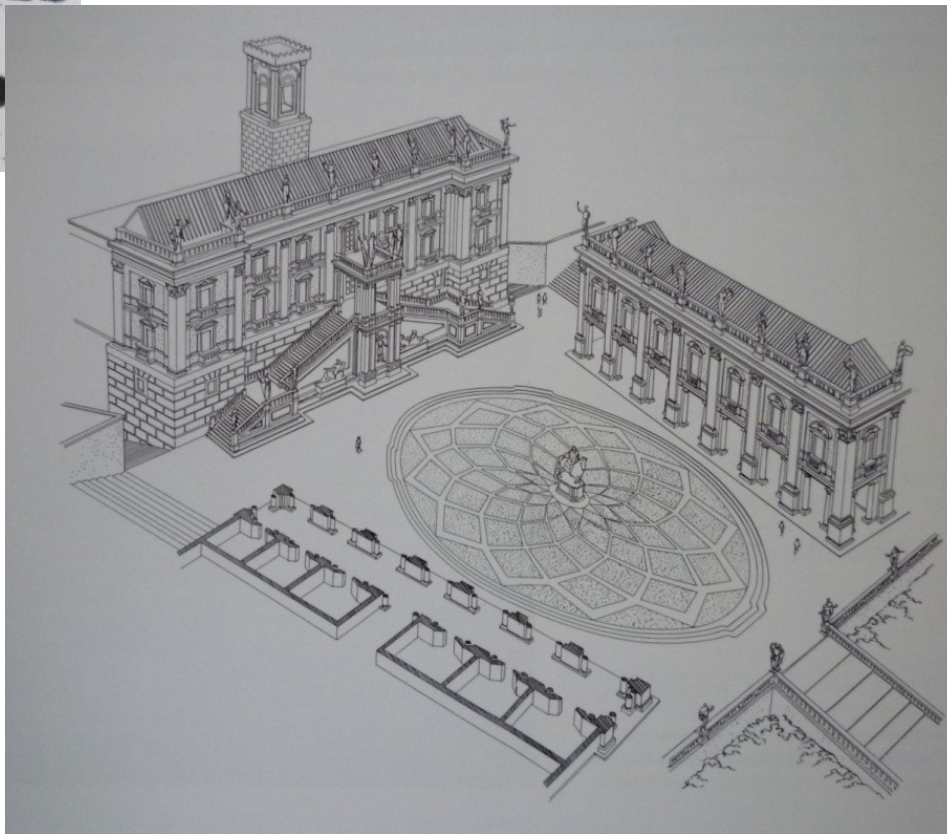
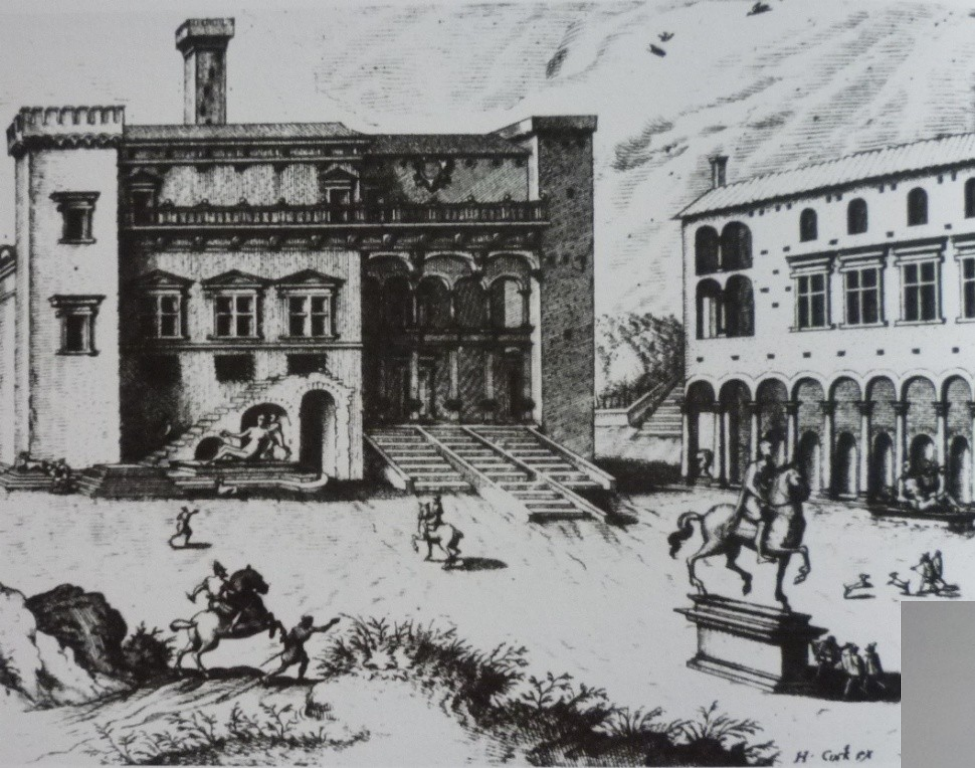
- Max Dvořák : *Stěna zmizela, totiž nejeví se ve svém normálním empirickém tvaru, nýbrž jako pouhý symbol plastických a tektonických sil hýbajících hmotou, jichž vytvořením znásilnila umělecká fantazie skutečnost.*



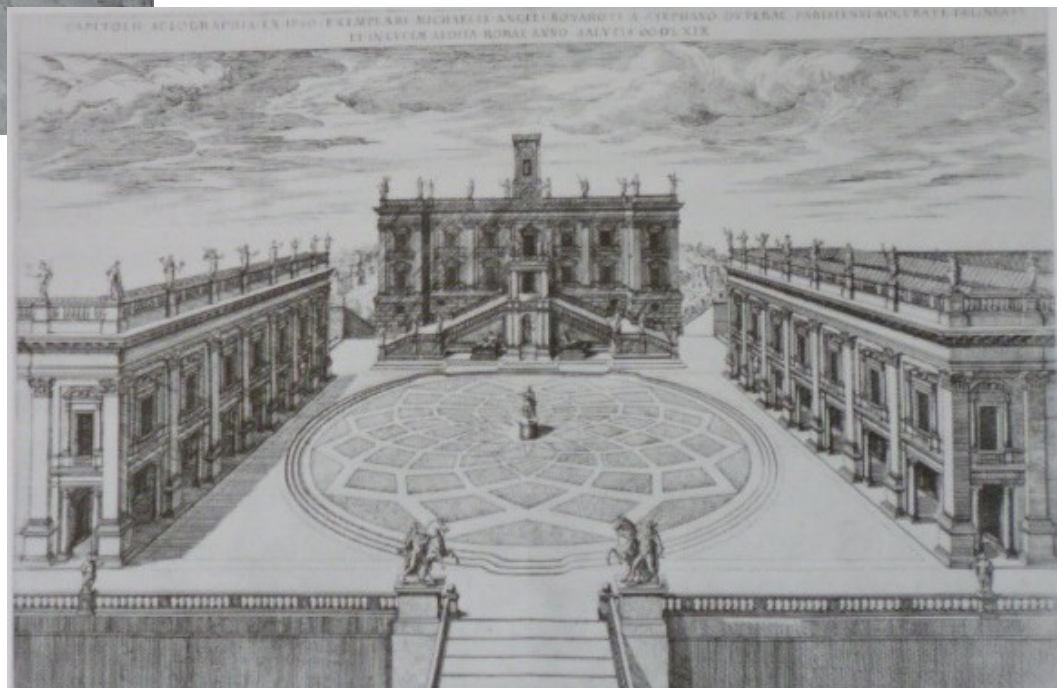
Kapitolské náměstí, od 1537, dokončeno v 17. století



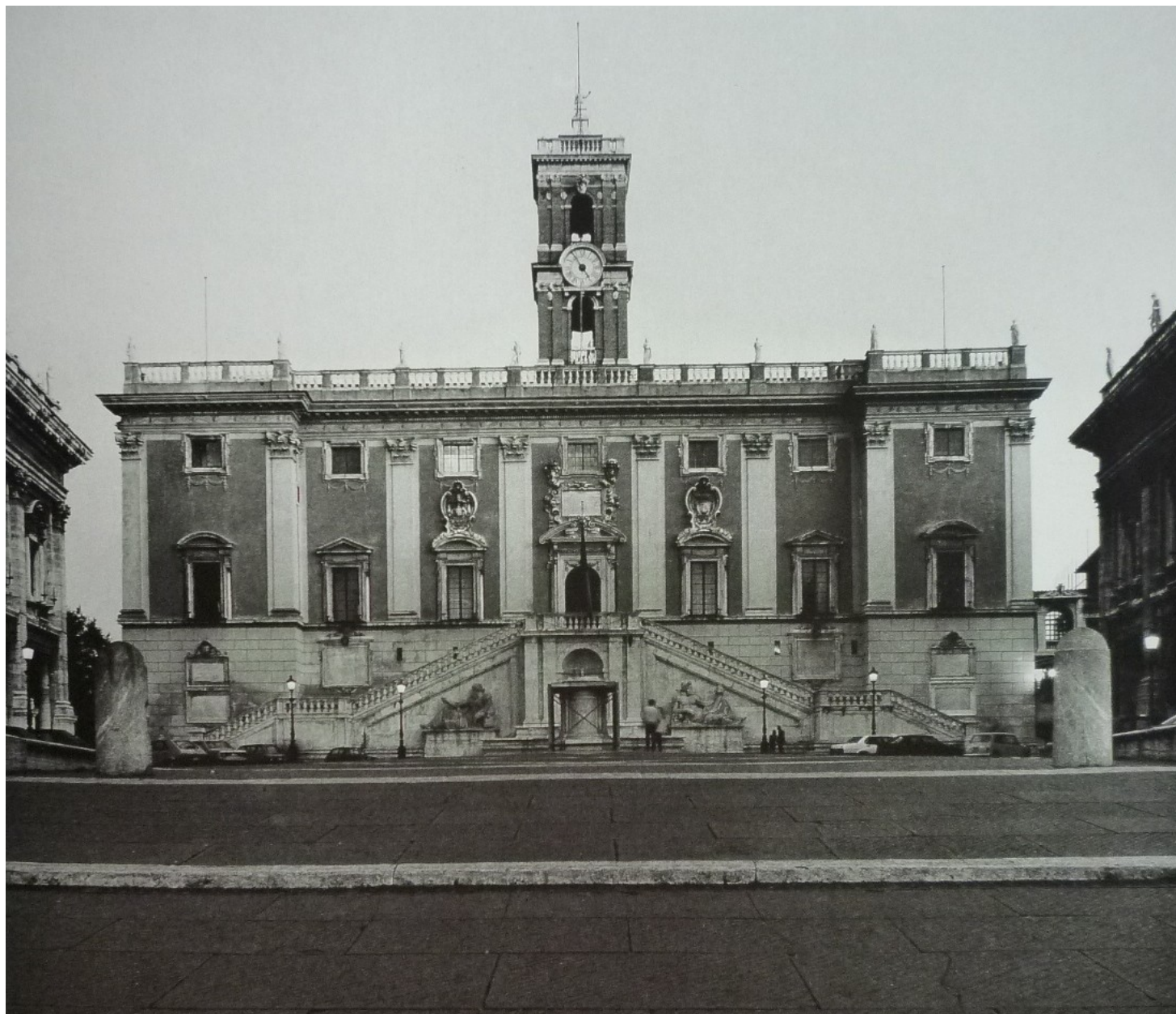




Řím, Piazza del Campidoglio, 1555 a 1569
Étienne Dupérac, Kapitol – ideální stav, 1564, rytina



Pallazo del Senatore, fasáda 1600 (dokončil Giacomo della Porta)







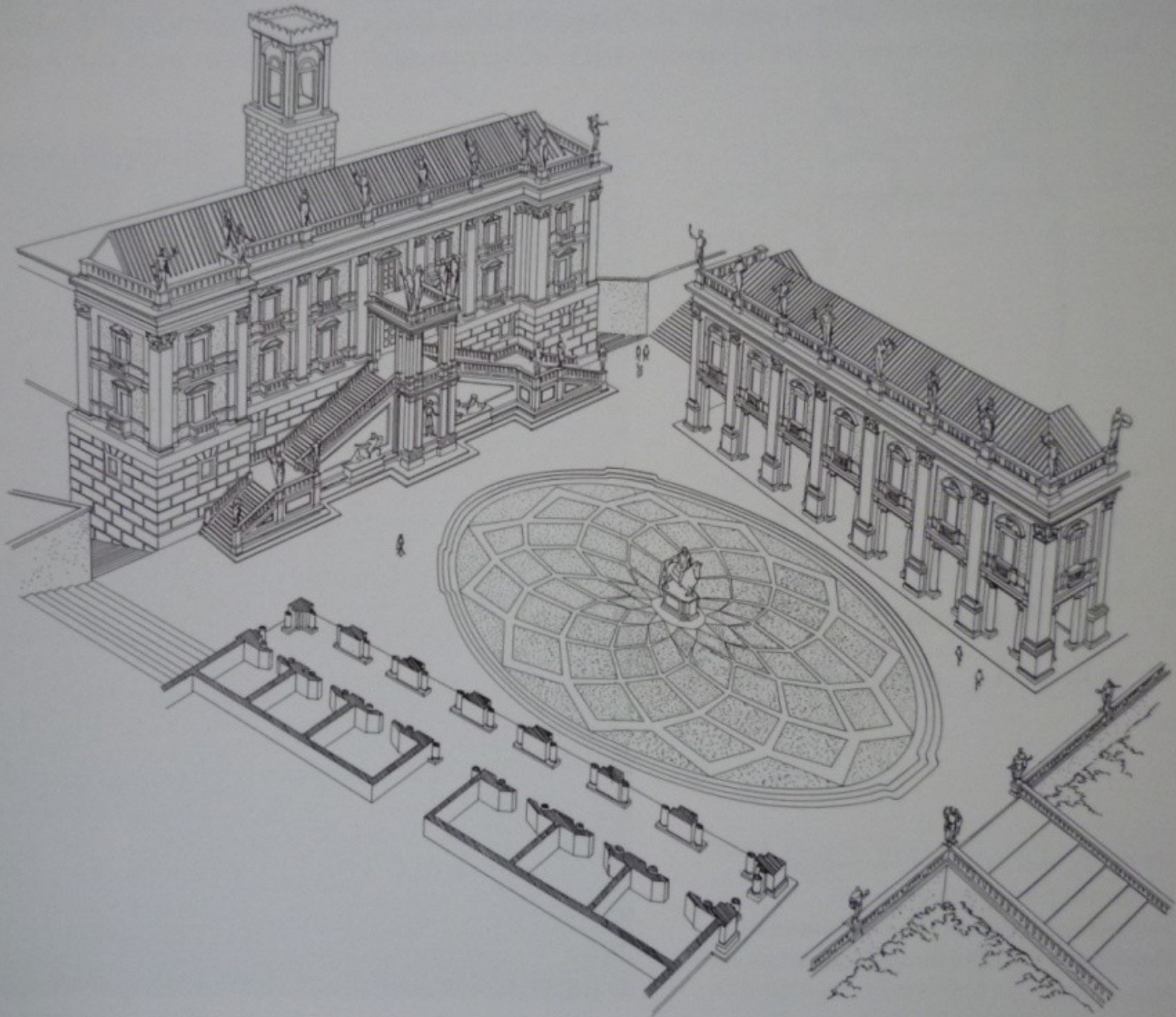
Palazzo dei Conservatori, fasáda 1584 (dokončil Giacomo della Porta)





Palazzo Nuovo - kopie Palazza dei Conservatori, 1603-1654







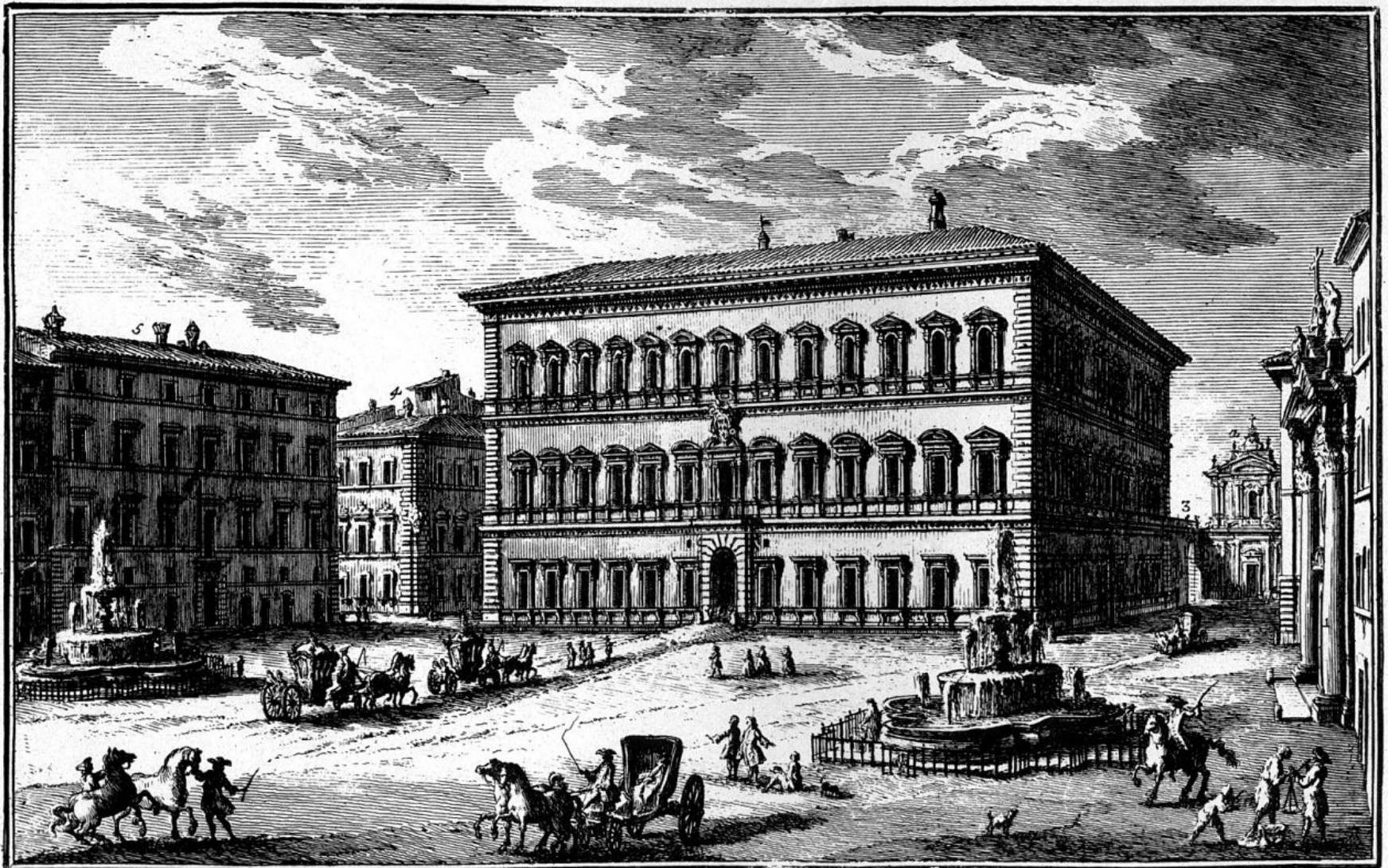






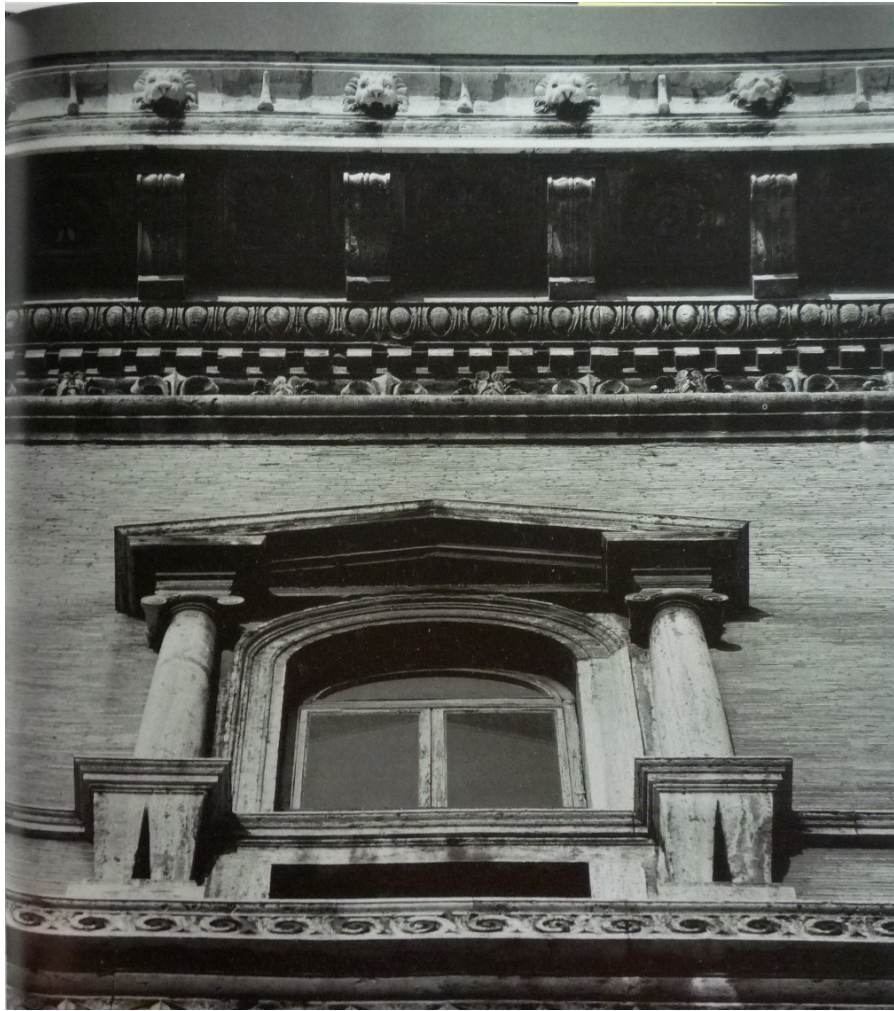


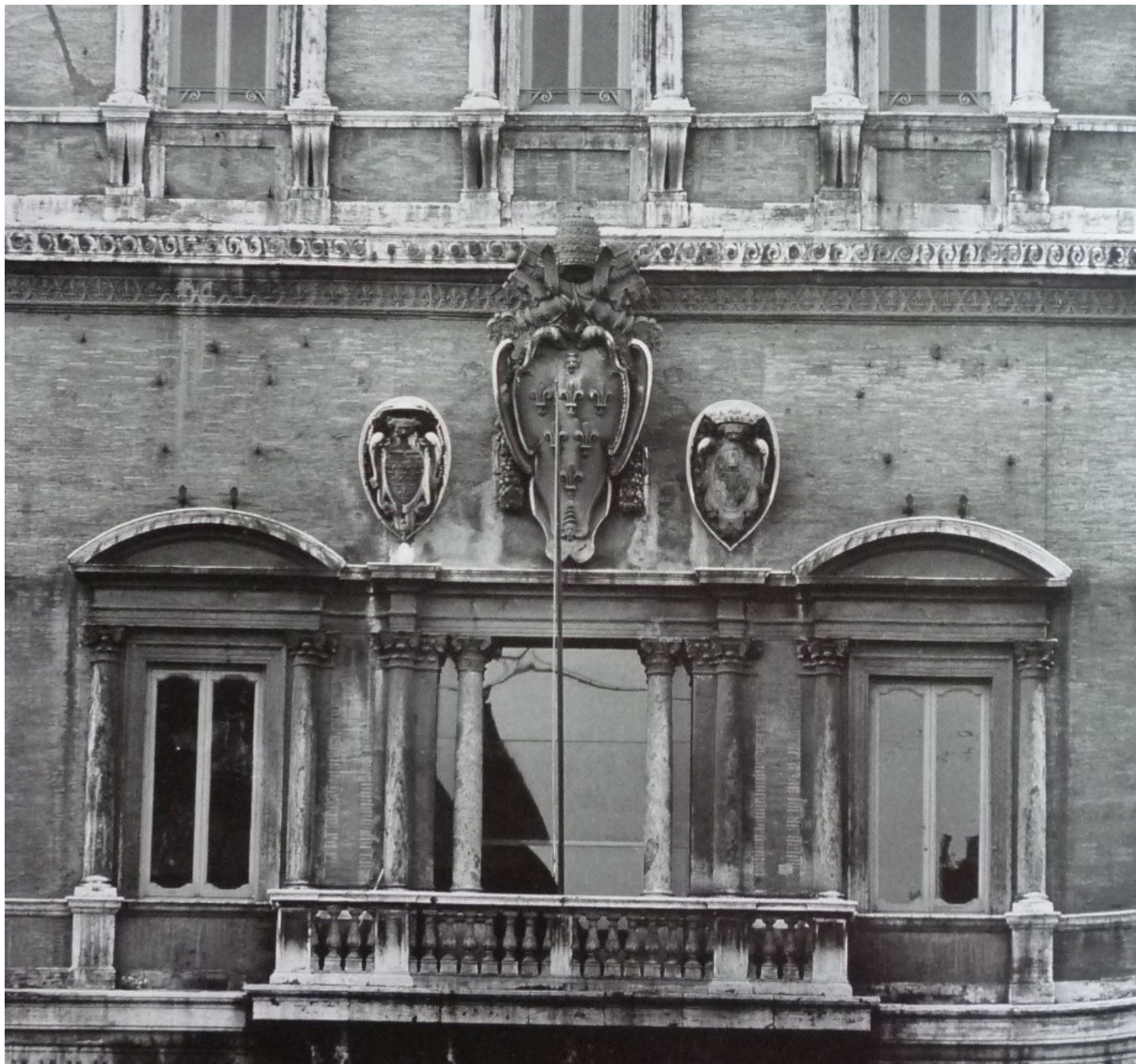
Antonio da Sangallo mladší, Řím, Palazzo Farnese, (od 1517), 1534, 1541
(nová smlouva s Pier Luigim Farnese),
od 1546 Michelangelo, do 1568 Vignola, před 1589 Giacomo della Porta



G. Vasi del. sc. Palazzo Farnese
1-Chiesa di S. Brigida, 2-Chiesa di S. Maria del Orazione detta la Morte, 3-Arco, che passa su la Strada Giulia, 4-Palazzo della Religione Teutonica, 5-Palazzo Mandosi.









ml.,
azza

Piazza di S. Pietro, kolem 1580



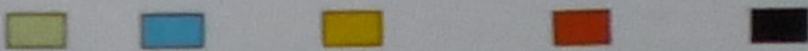
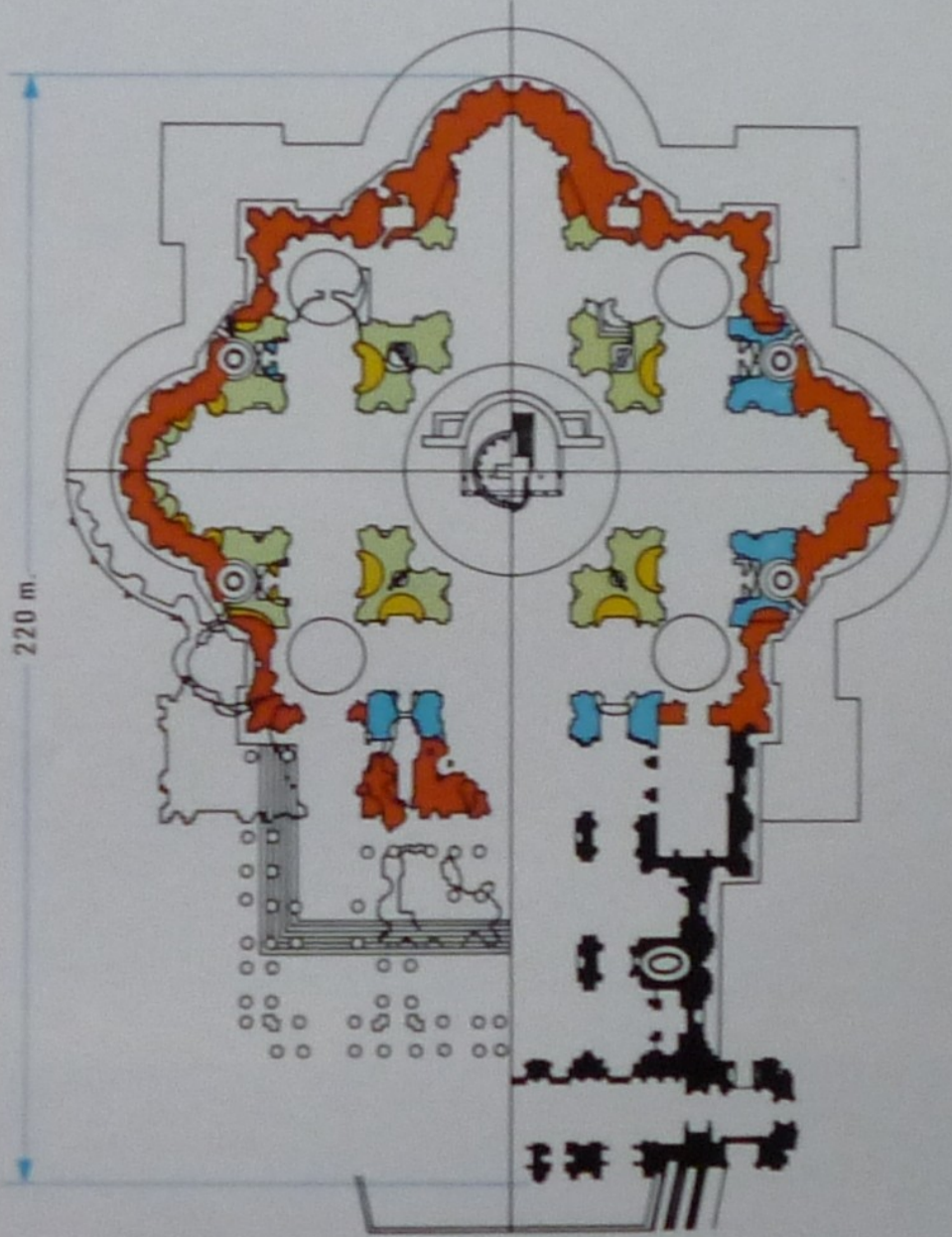
*Christifidei hic alacri concurrit saepe fides
Hic Deus in terris numini alia rubit*

*Sacri dum manibus populo benedicit amice
A fultus Petri nam gressu quous*

*Dei hic sunt benedictio alia rubeat
Hic accessit optato quous in regno*
*Pietro de Nodding fecit
Rome anno 1580*

Antonio da Sangallo ml. - Antonio Labacco – 1539-1546, model sv. Petra v Římě

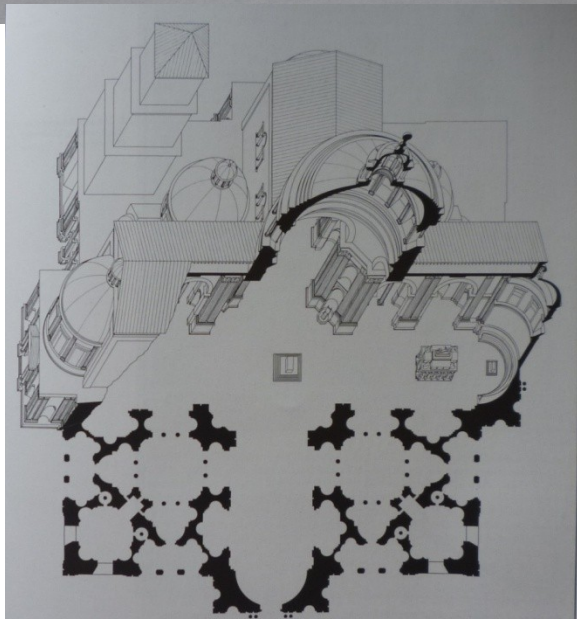
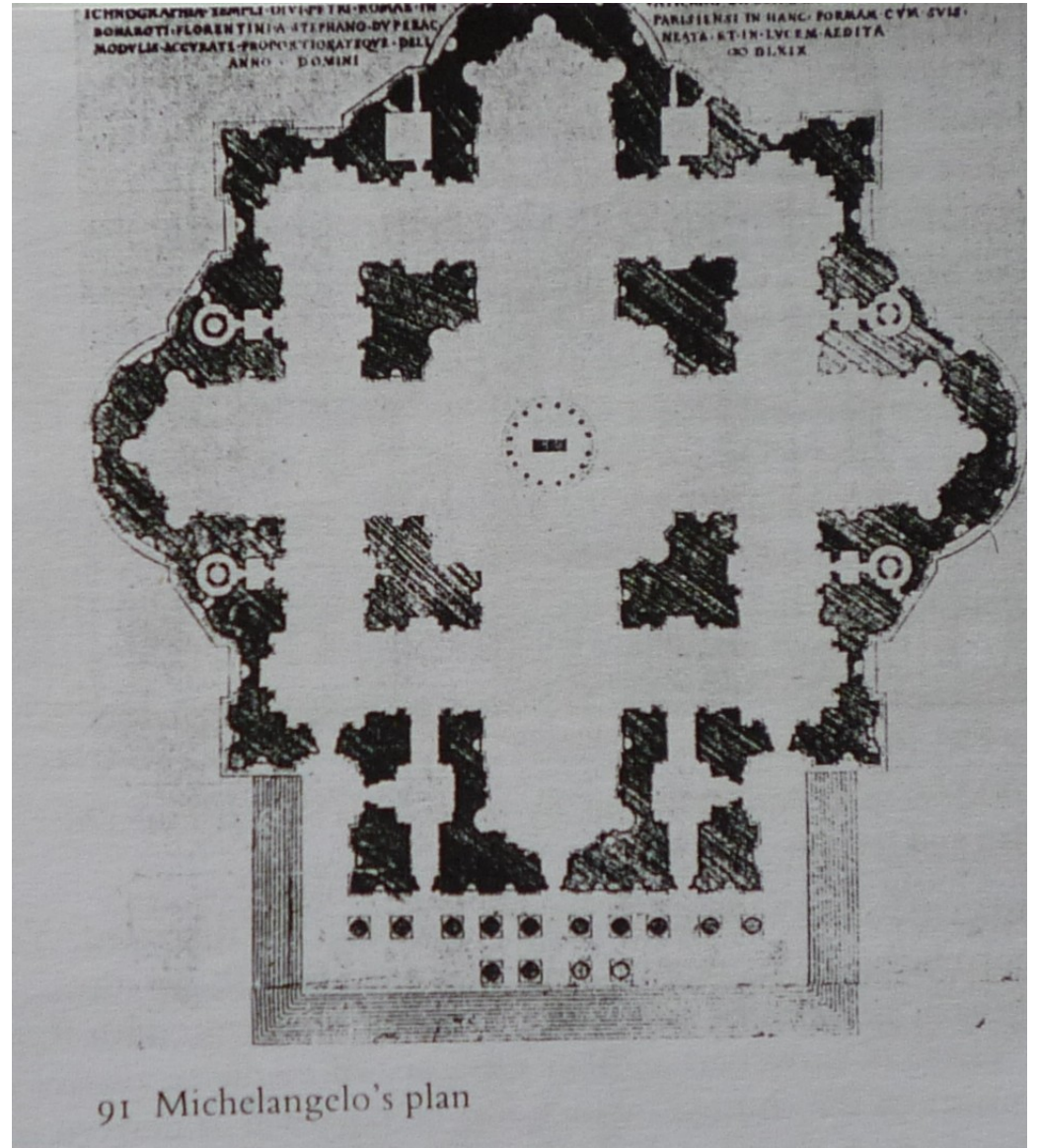
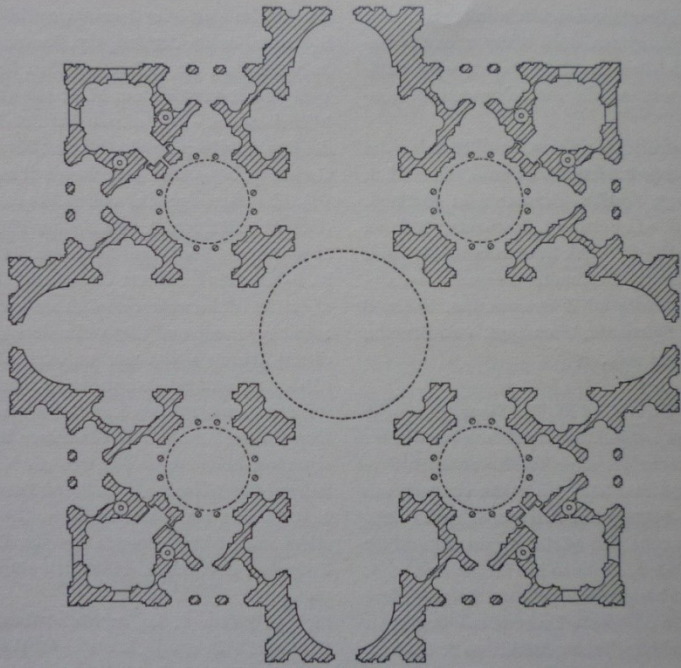




Bramante Raffael A. da Sangallo Michelangelo Maderna





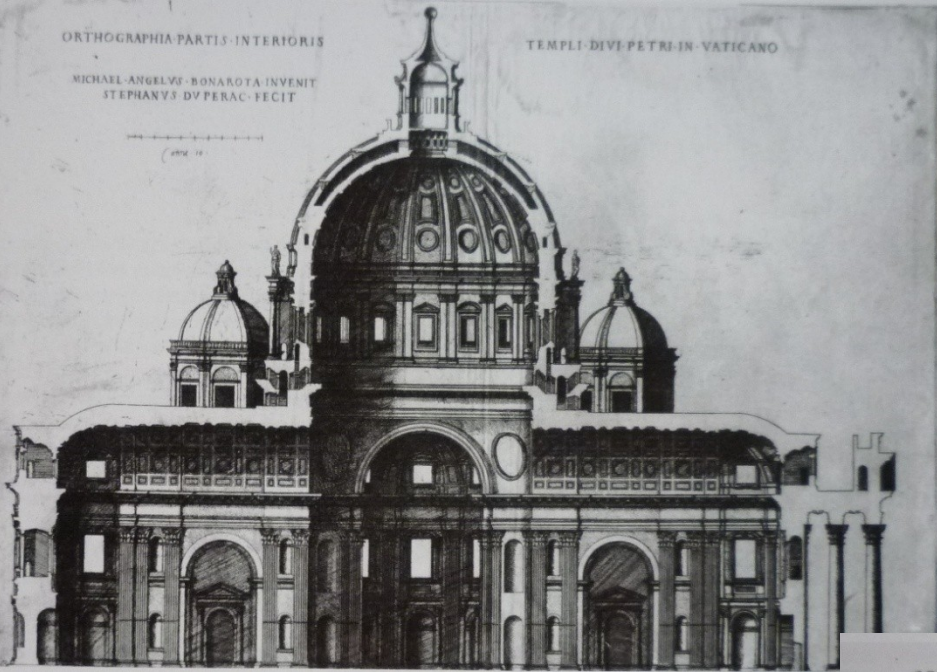
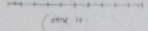


100 300 palmi rom.
 50 m

ORTHOGRAPHIA PARTIS INTERIORIS

TEMPLI DIVI PETRI IN VATICANO

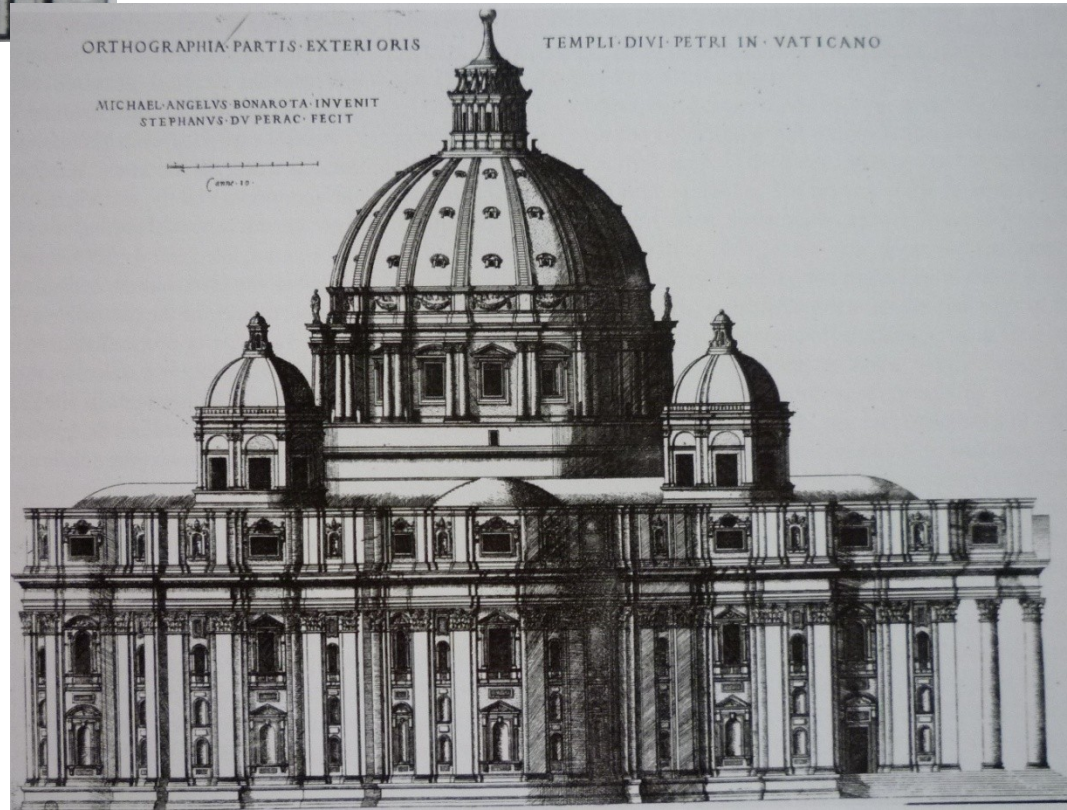
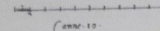
MICHAEL ANGELVS BONAROTA INVENIT
STEPHANVS DV PERAC FECIT

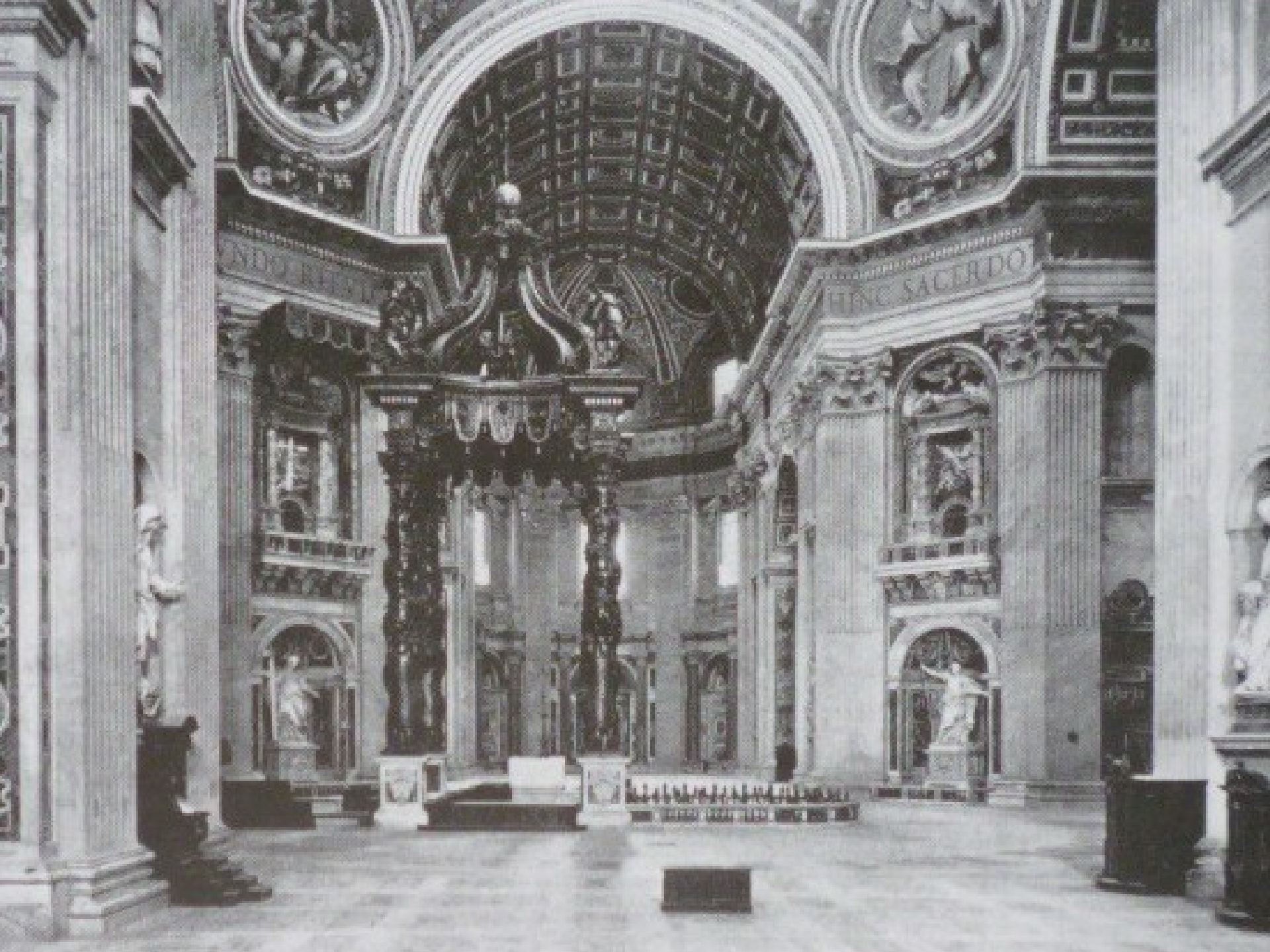


ORTHOGRAPHIA PARTIS EXTERIORIS

TEMPLI DIVI PETRI IN VATICANO

MICHAEL ANGELVS BONAROTA INVENIT
STEPHANVS DV PERAC FECIT



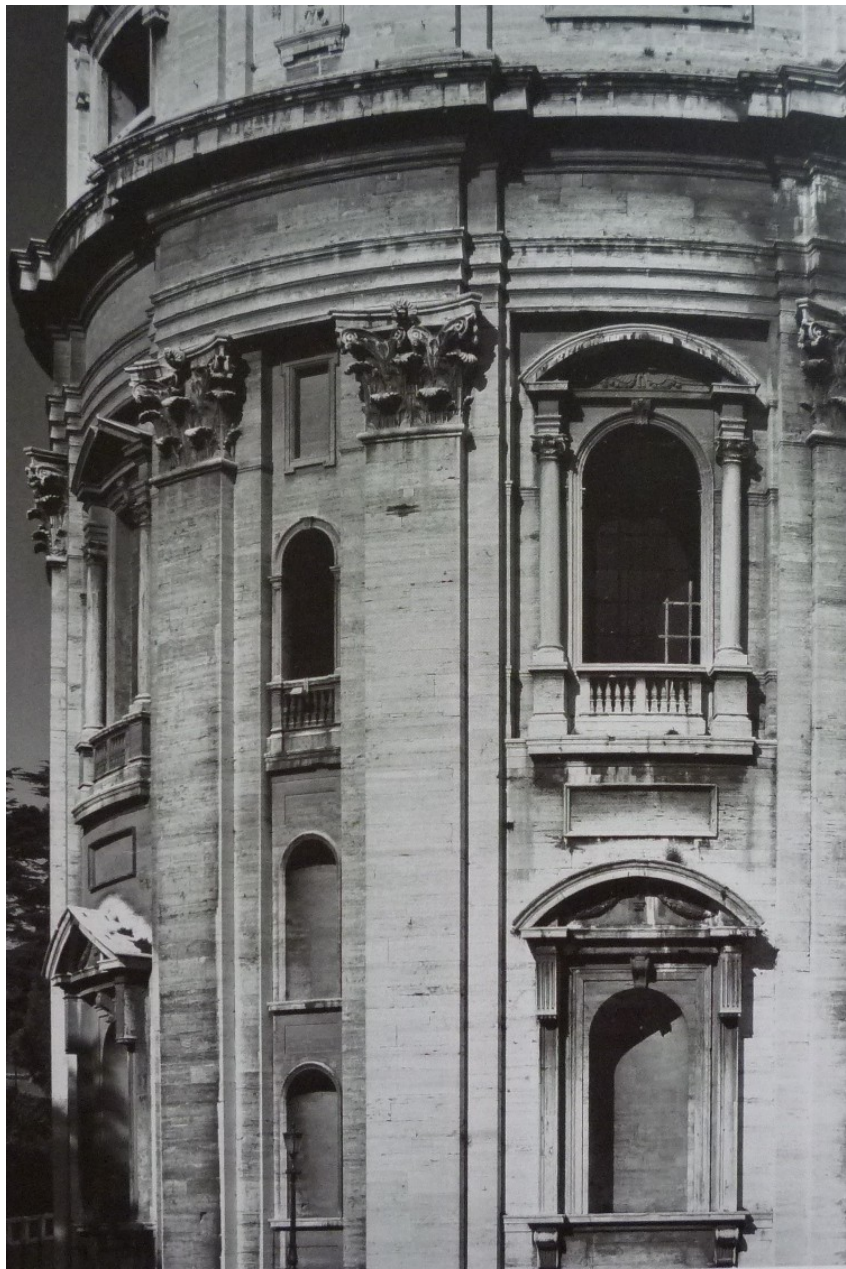


ADRIANUS

HIC SACRDO

1700



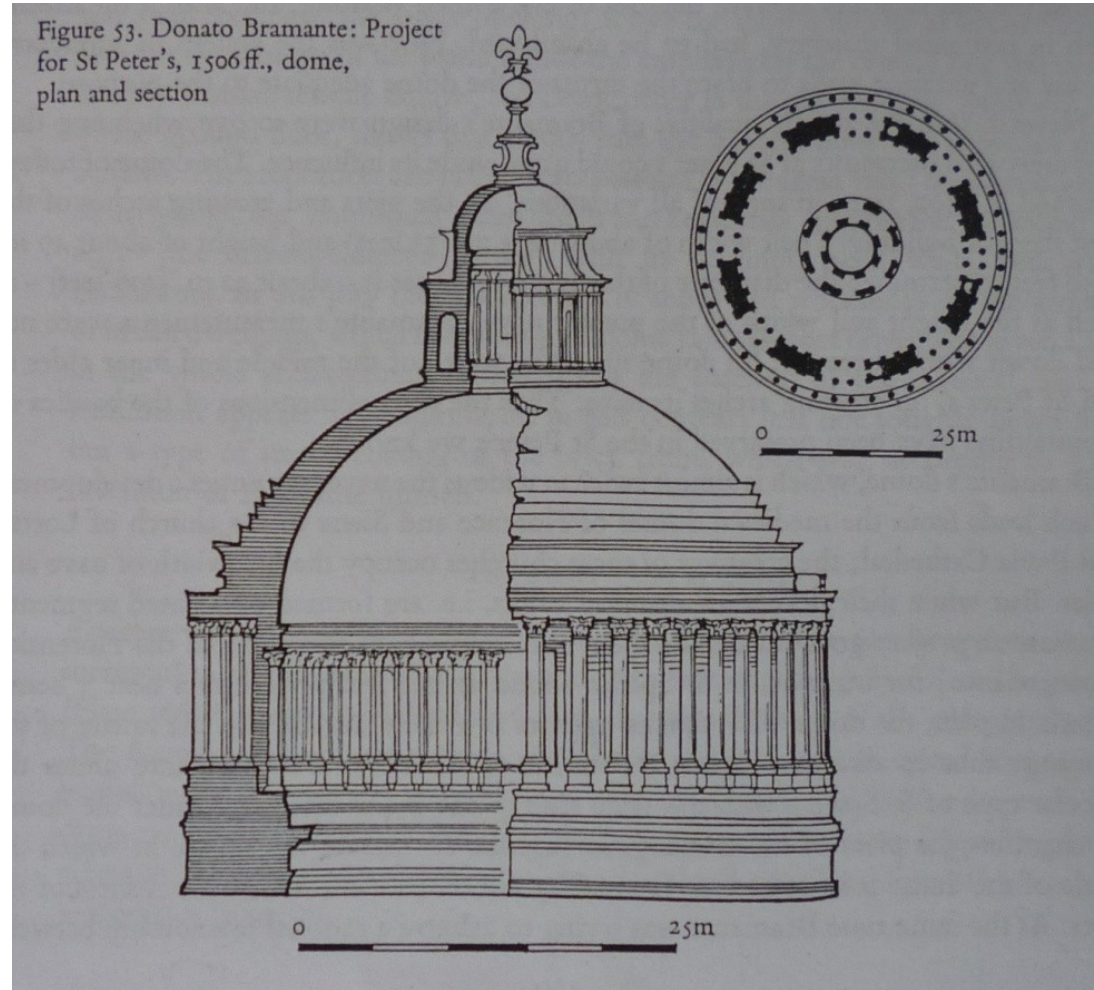


Battista Naldini, Pohled do křížení sv. Petra, po 1540

Bramanteho kupole sv. Petra,
po 1506



Figure 53. Donato Bramante: Project
for St Peter's, 1506 ff., dome,
plan and section





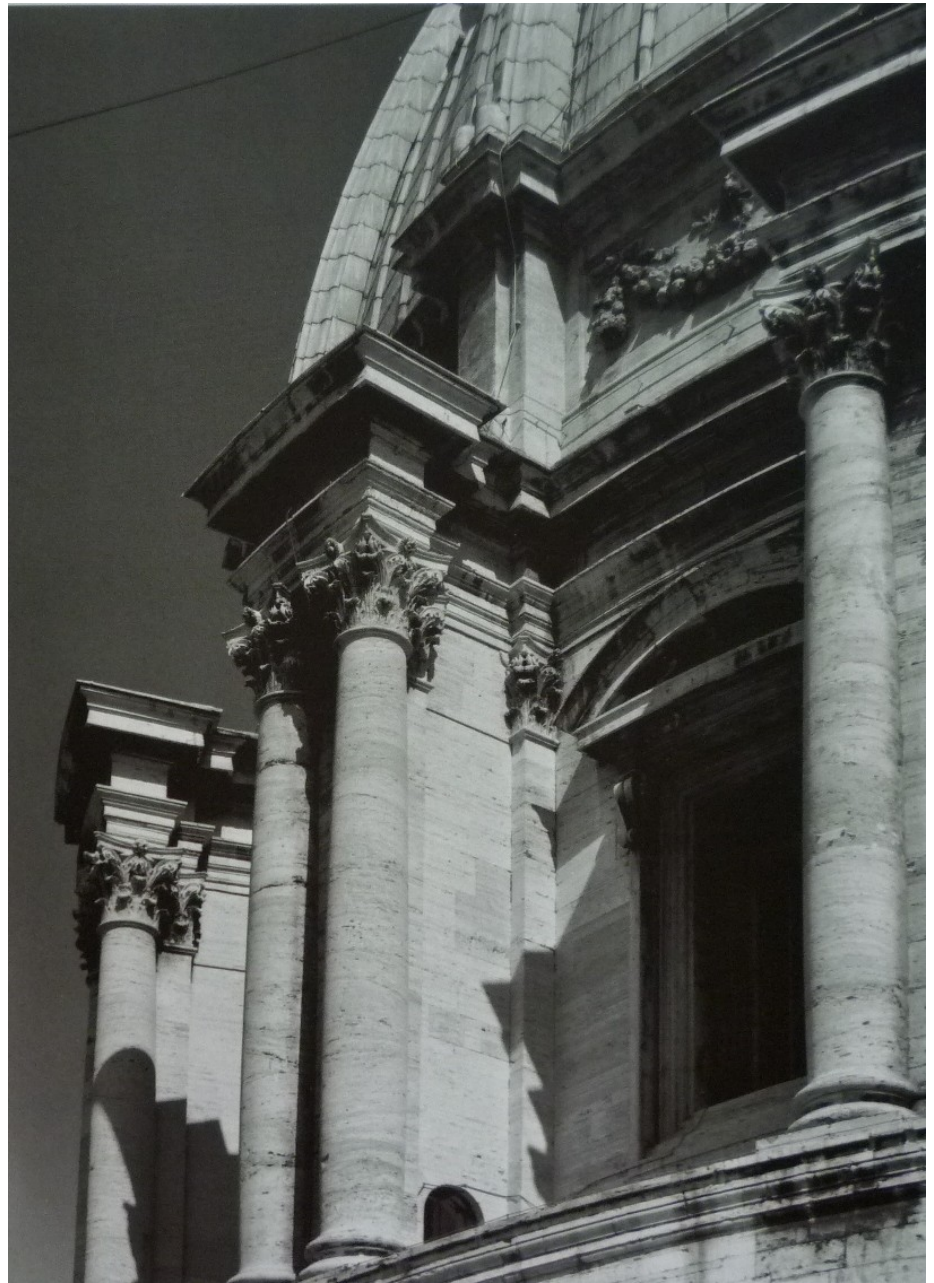
Domenico Cresti di
Passignano,
Michelangelo
představuje model
sv. Petra papeži
Pavlu IV., před
1550

Model kupole sv. Petra, 1558-1561



Realizace kupole: Giacomo della Porta, 1588-1591





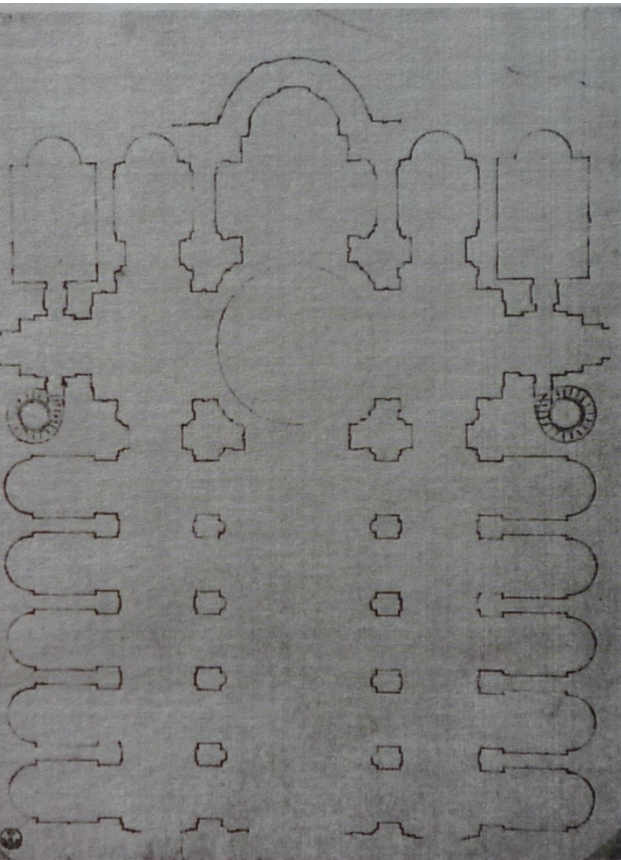
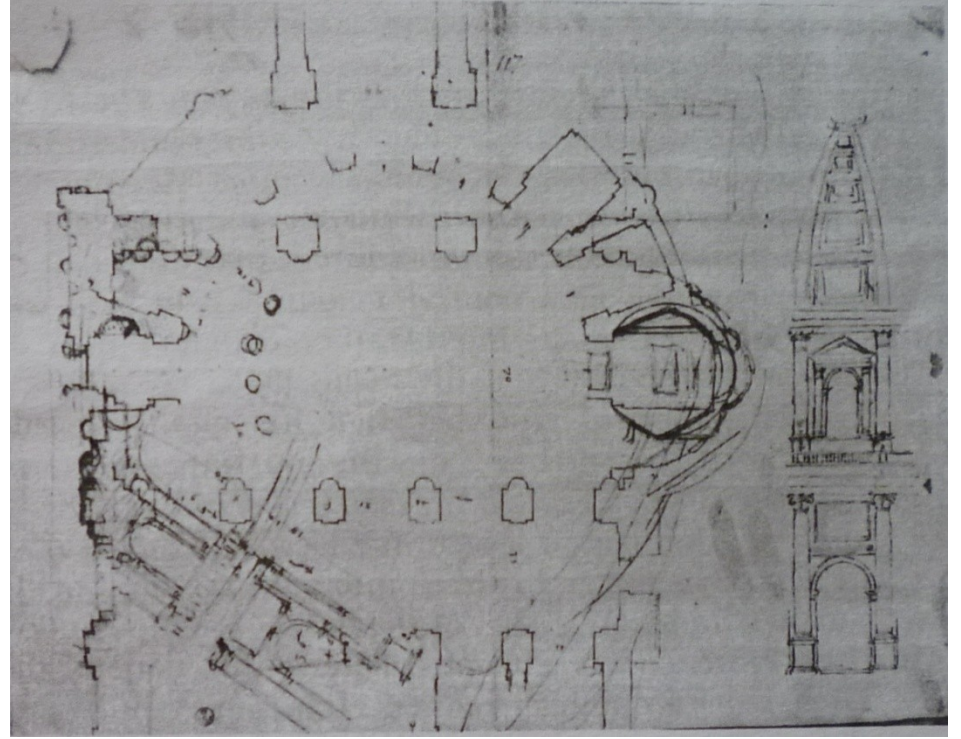


S. Giovanni dei Fiorentini

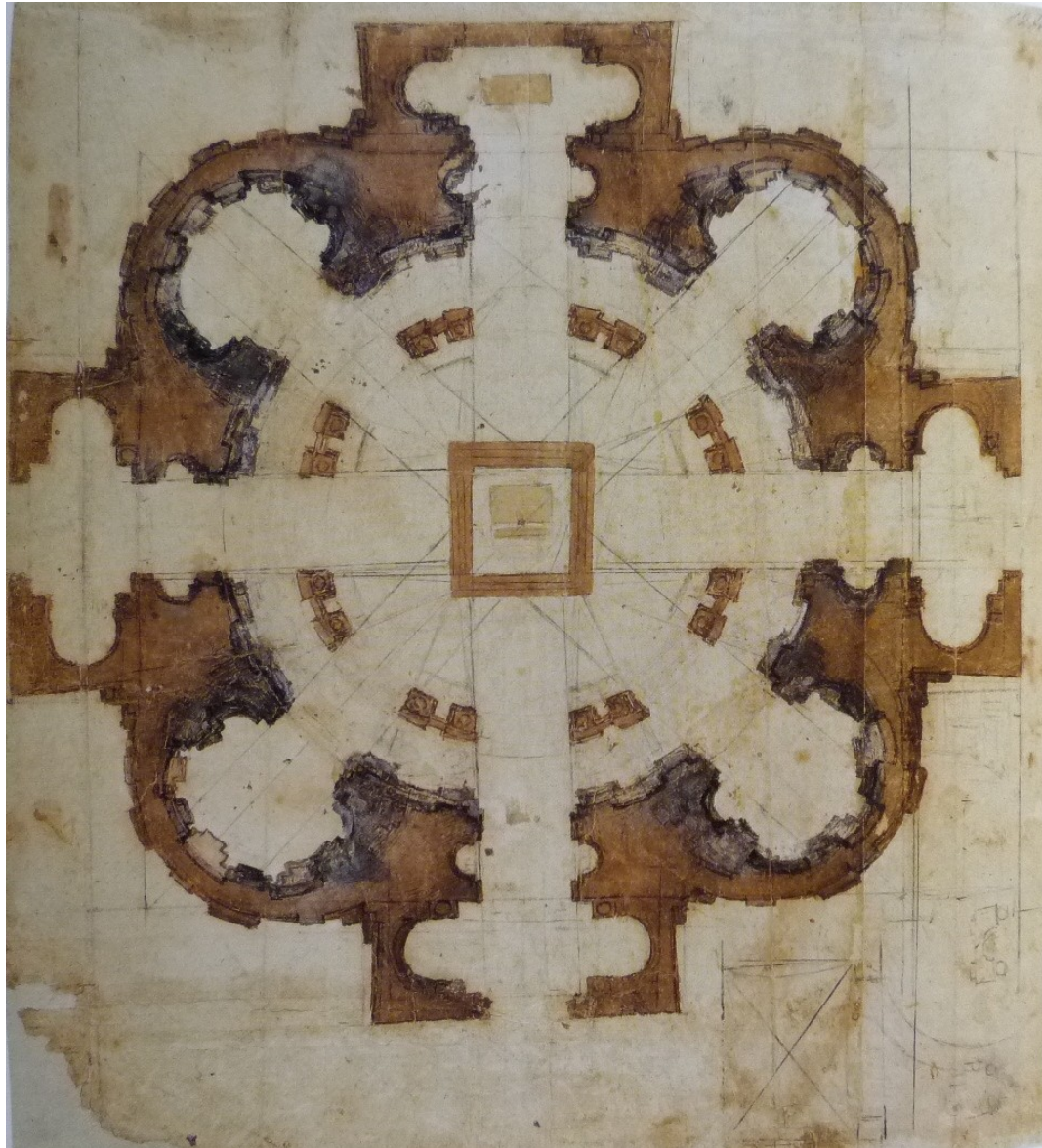


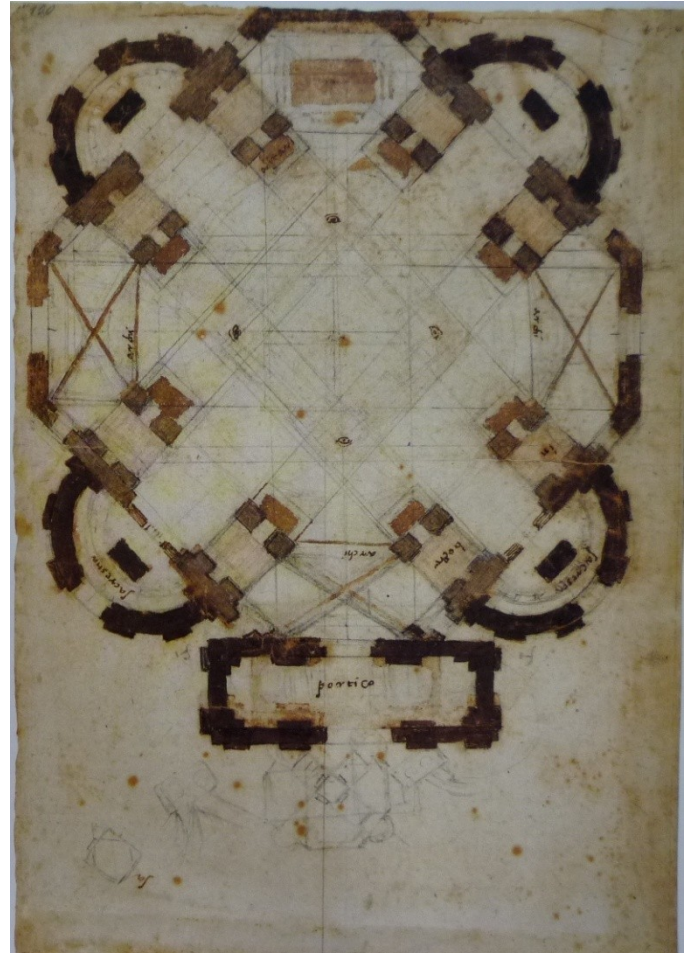
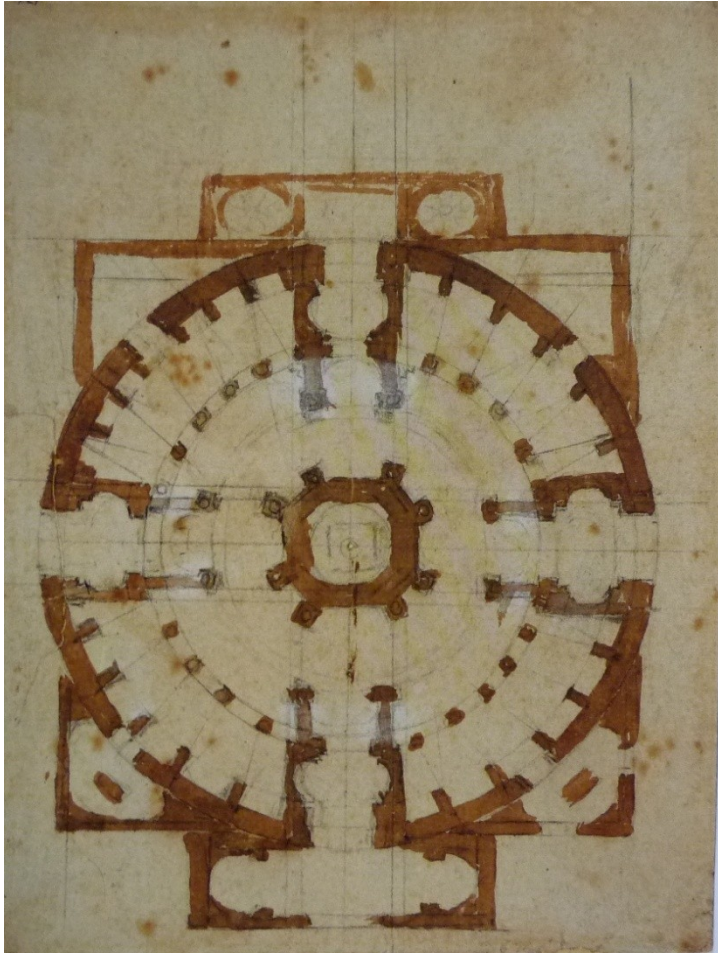
Antonio da Sangallo ml. projekty
pro S. Giovanni dei Fiorentini

Dva Michelangelovy projekty
kostela

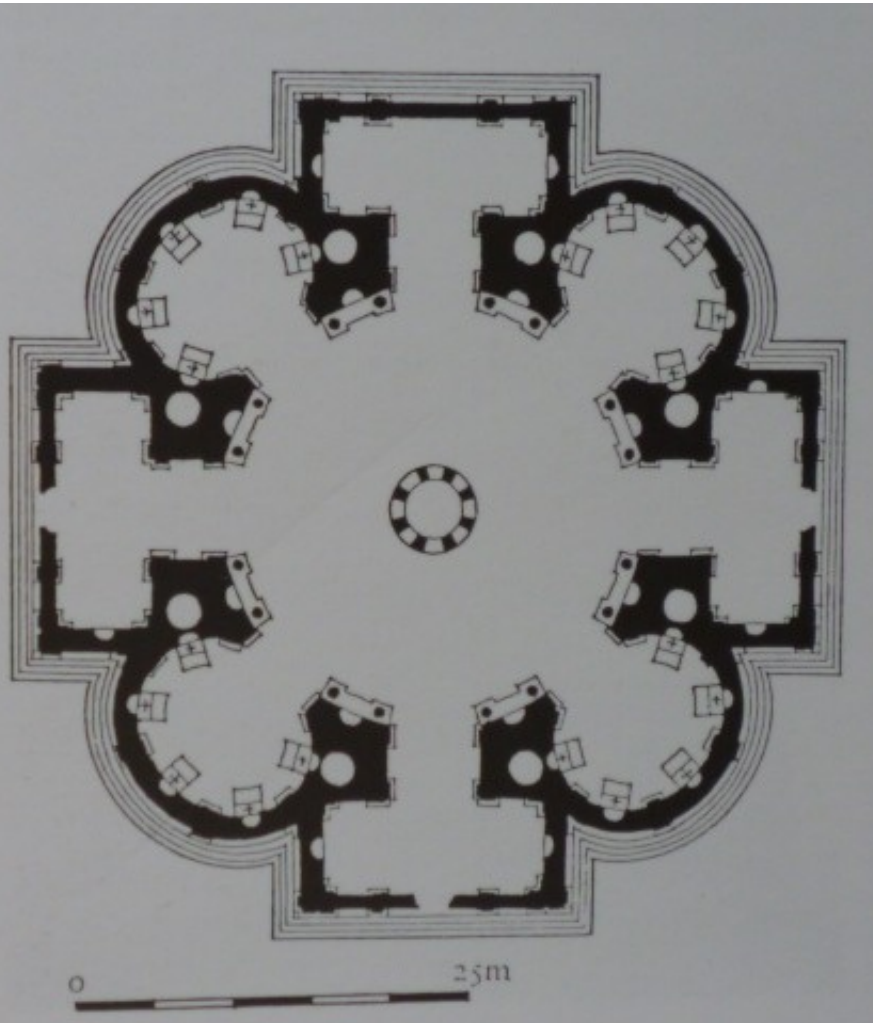


První studie kostela S. Giovanni dei Fiorentini

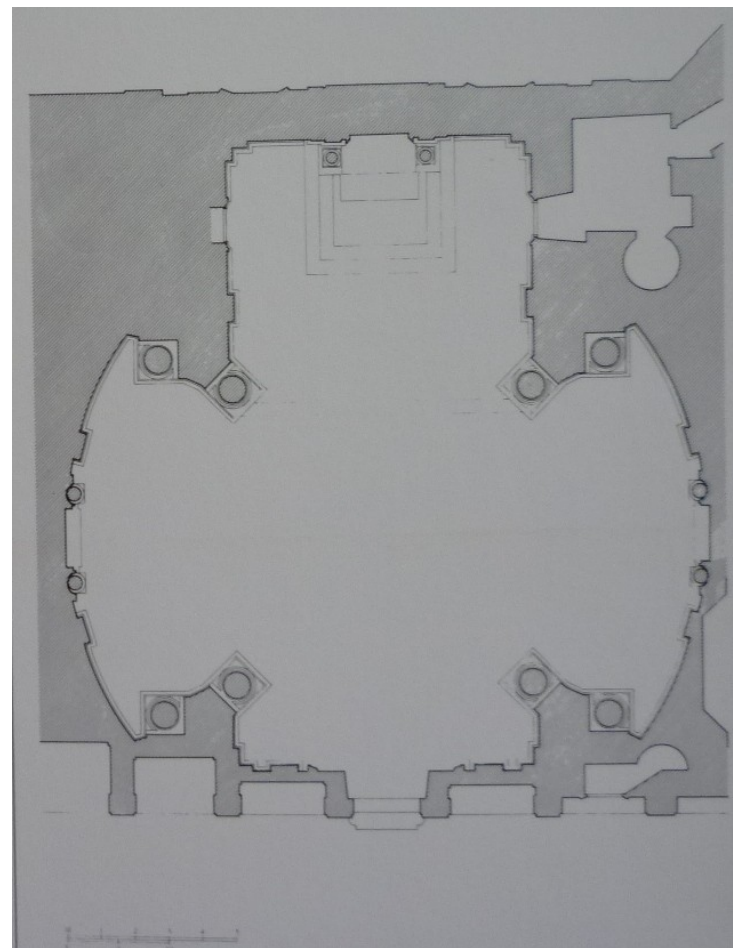
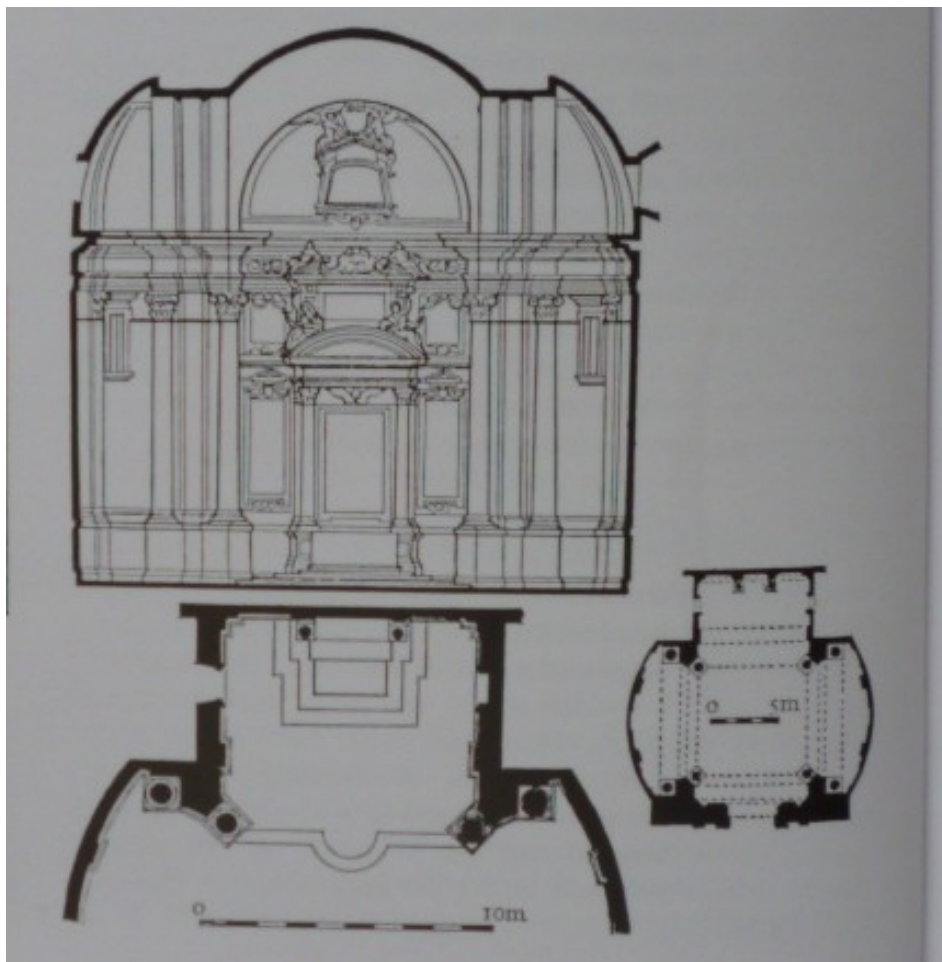




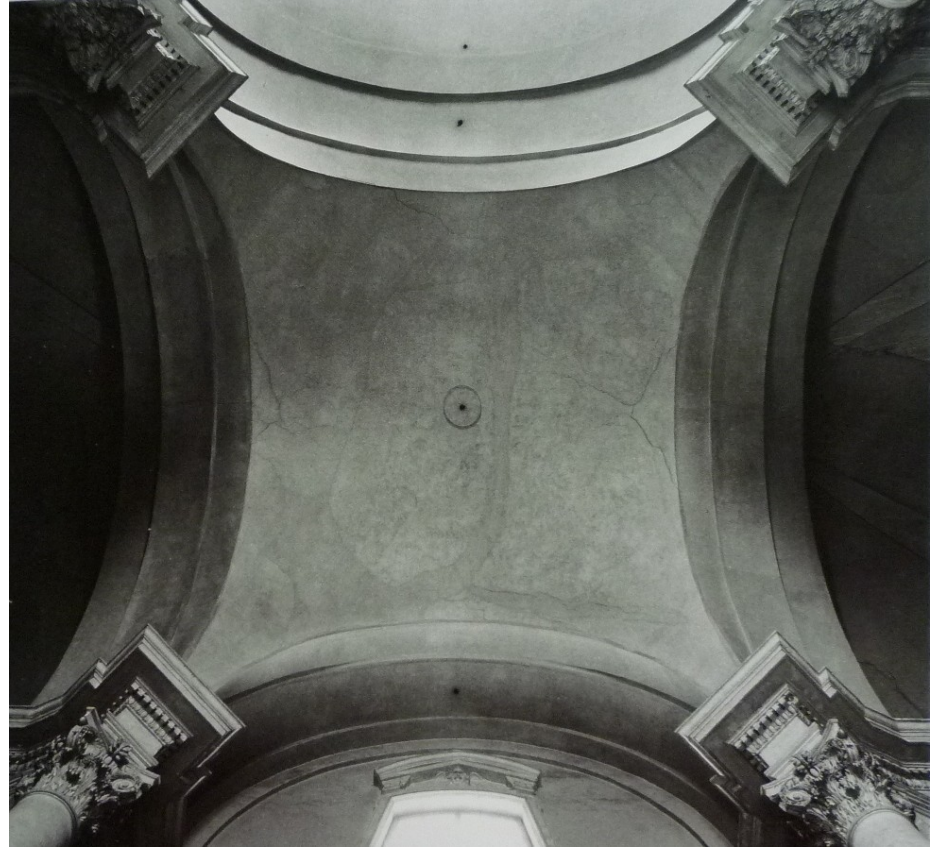
Definitivní projekt pro S. Giovanni dei Fiorentini



Řím, S. Maria Maggiore, Capella Sforza, kolem 1560-1573

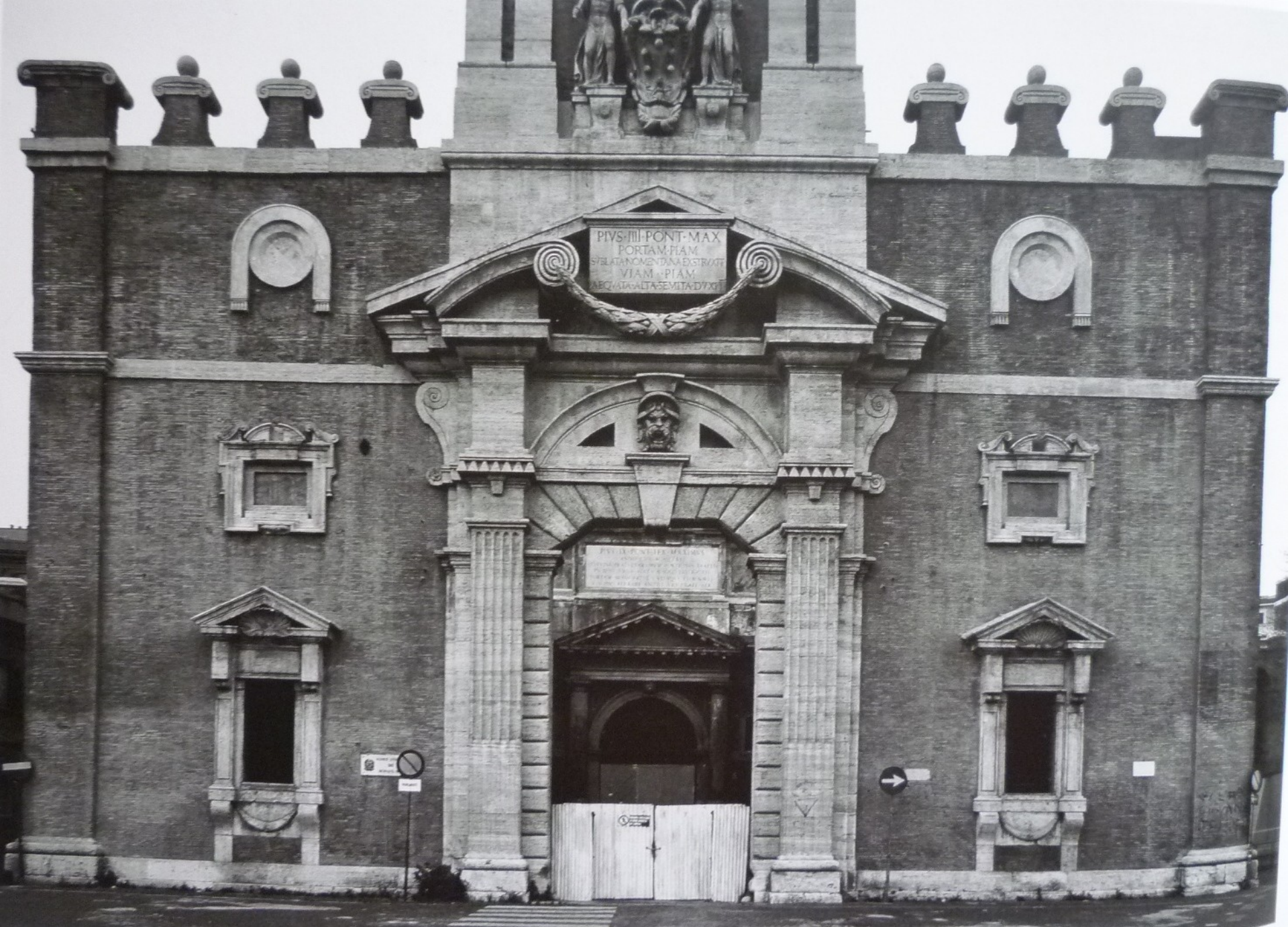








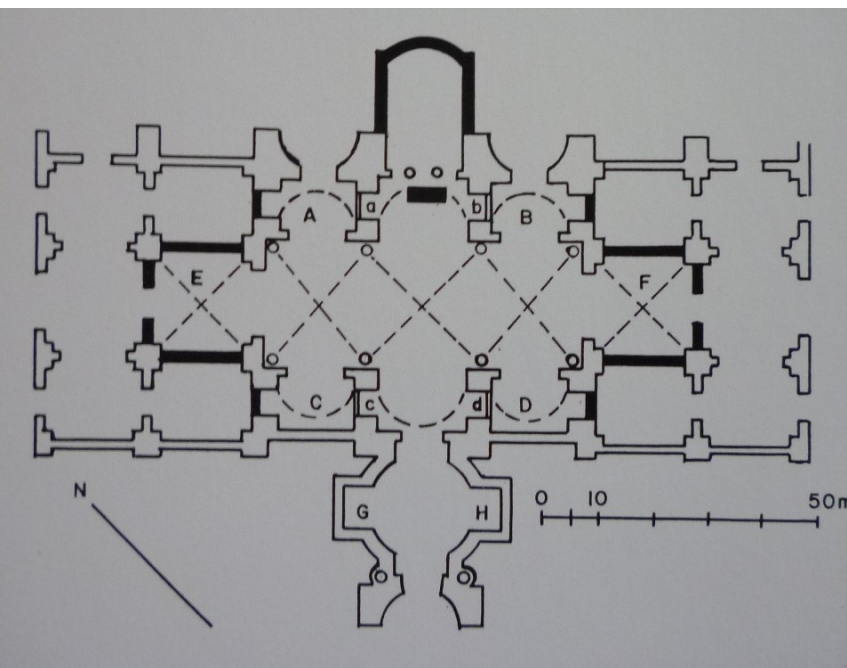
Porta Pia, od 1561



PIVS·III·PONT·MAX
PORTAM·PIAM
S·E·L·A·T·A·N·O·M·E·N·T·A·A·E·D·S·T·R·A·T·I
V·I·A·M·P·I·A·M
A·E·C·H·A·I·A·G·A·L·T·A·S·E·M·I·T·A·D·V·X·I·T

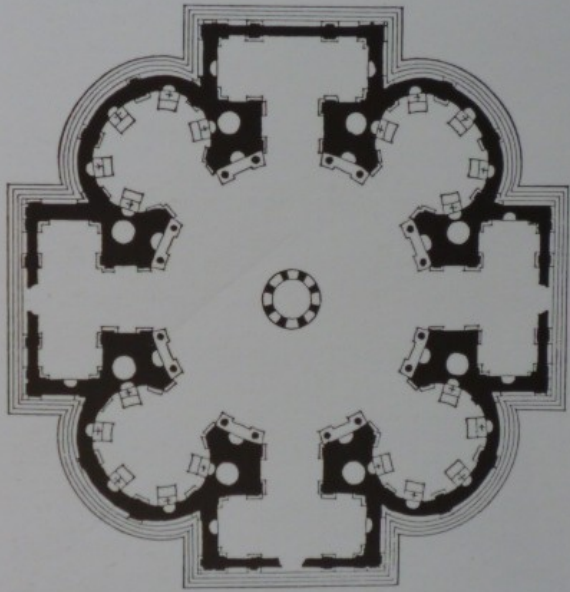
PIVS·III·PONT·MAX
S·E·L·A·T·A·N·O·M·E·N·T·A·A·E·D·S·T·R·A·T·I
V·I·A·M·P·I·A·M
A·E·C·H·A·I·A·G·A·L·T·A·S·E·M·I·T·A·D·V·X·I·T

Řím, S. Maria degli Angeli, přestavba tepidaria Diokleciánových lázní, 1561



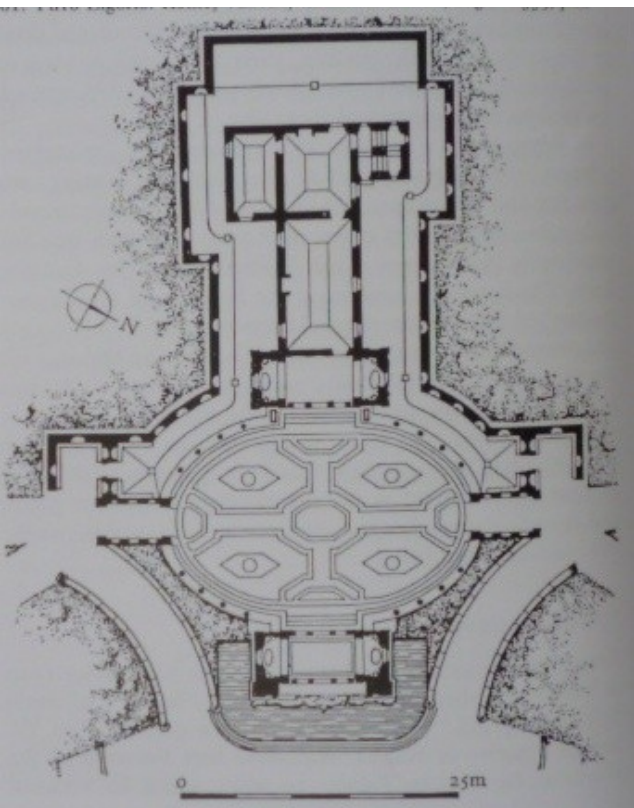






Pirro Ligorio (1510-1583), Casino Pia IV., od 1559

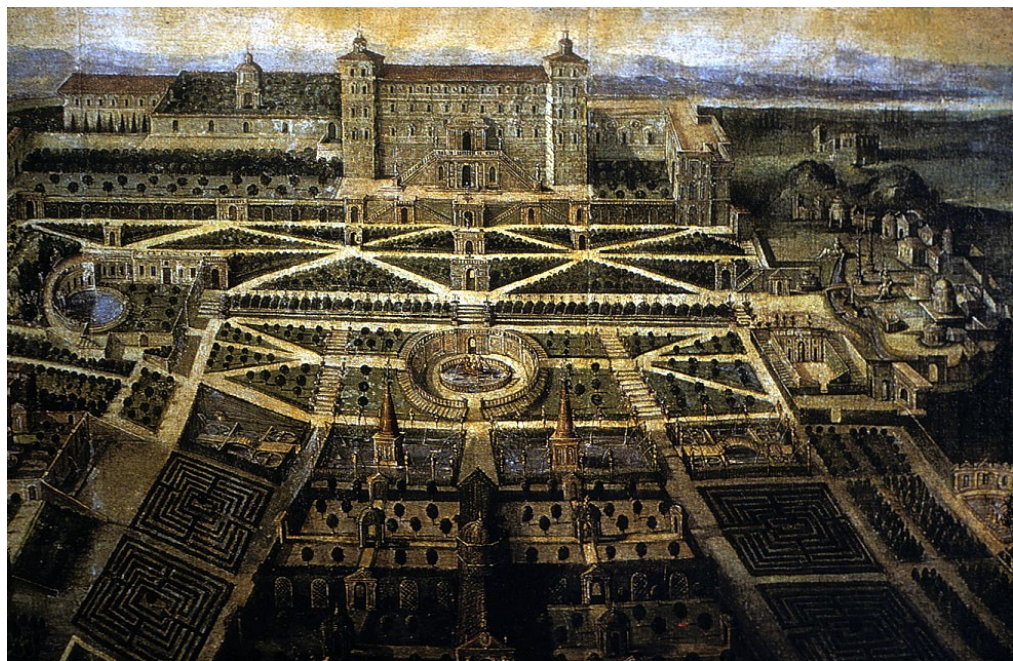
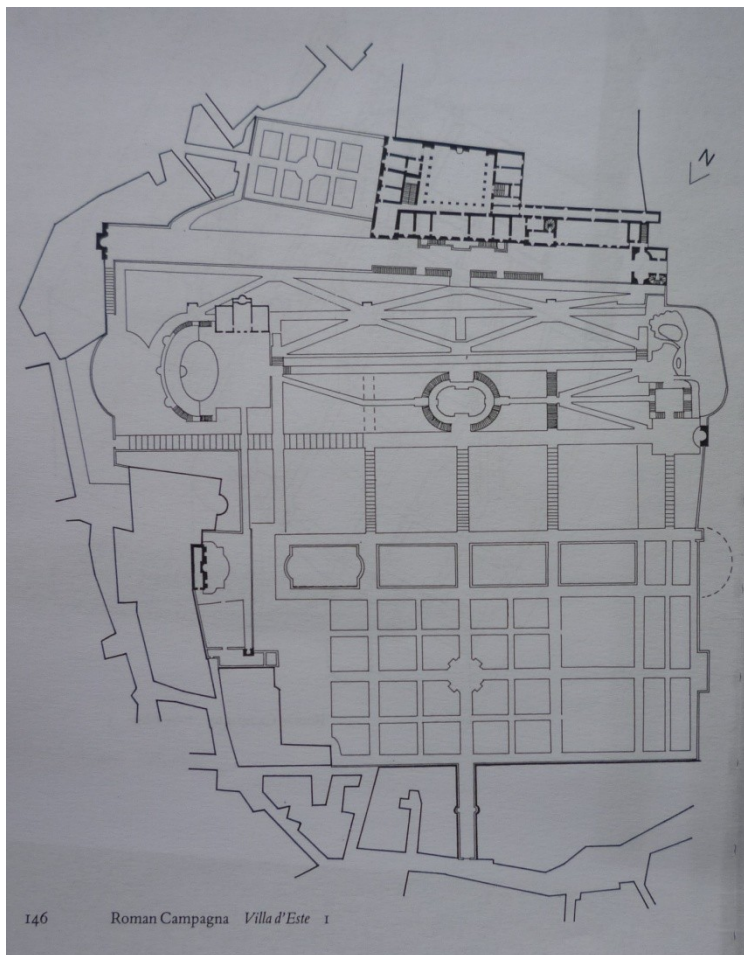




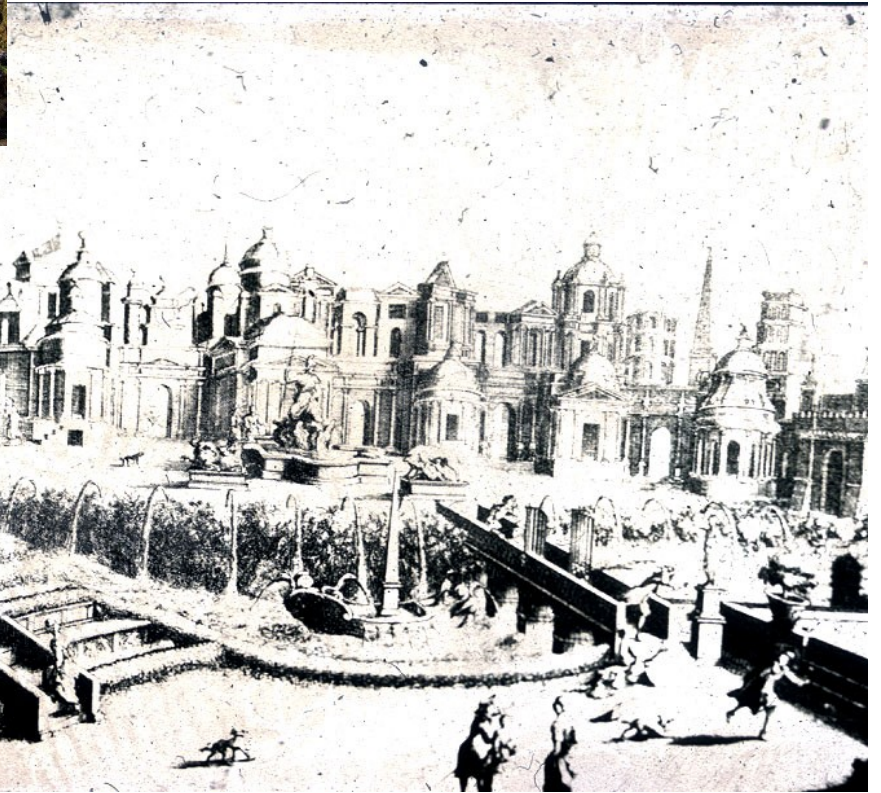


Tivoli, Villa d'Este

Ippolito II d'Este (1509-1572) ferrarský kardinál (od 1550 guvernérem v Tivoli)
od 1565 Pirro Ligorio





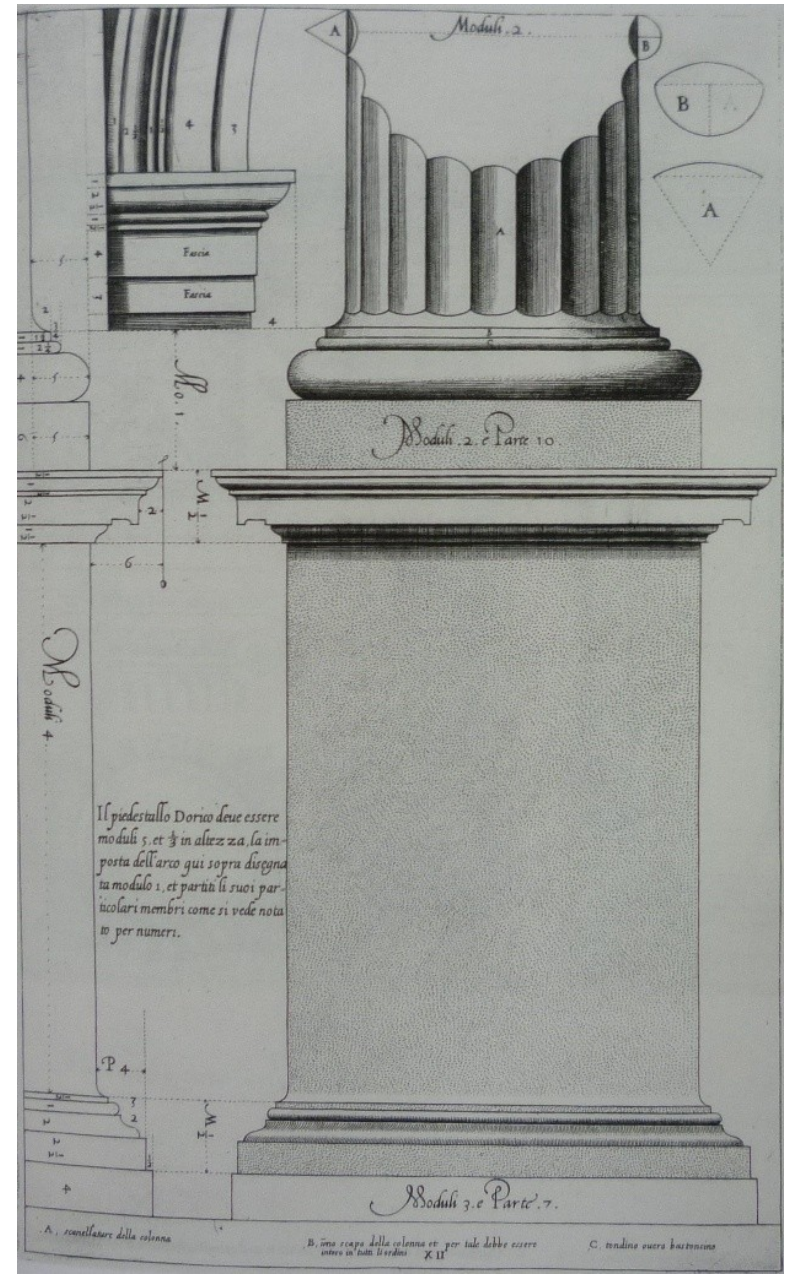
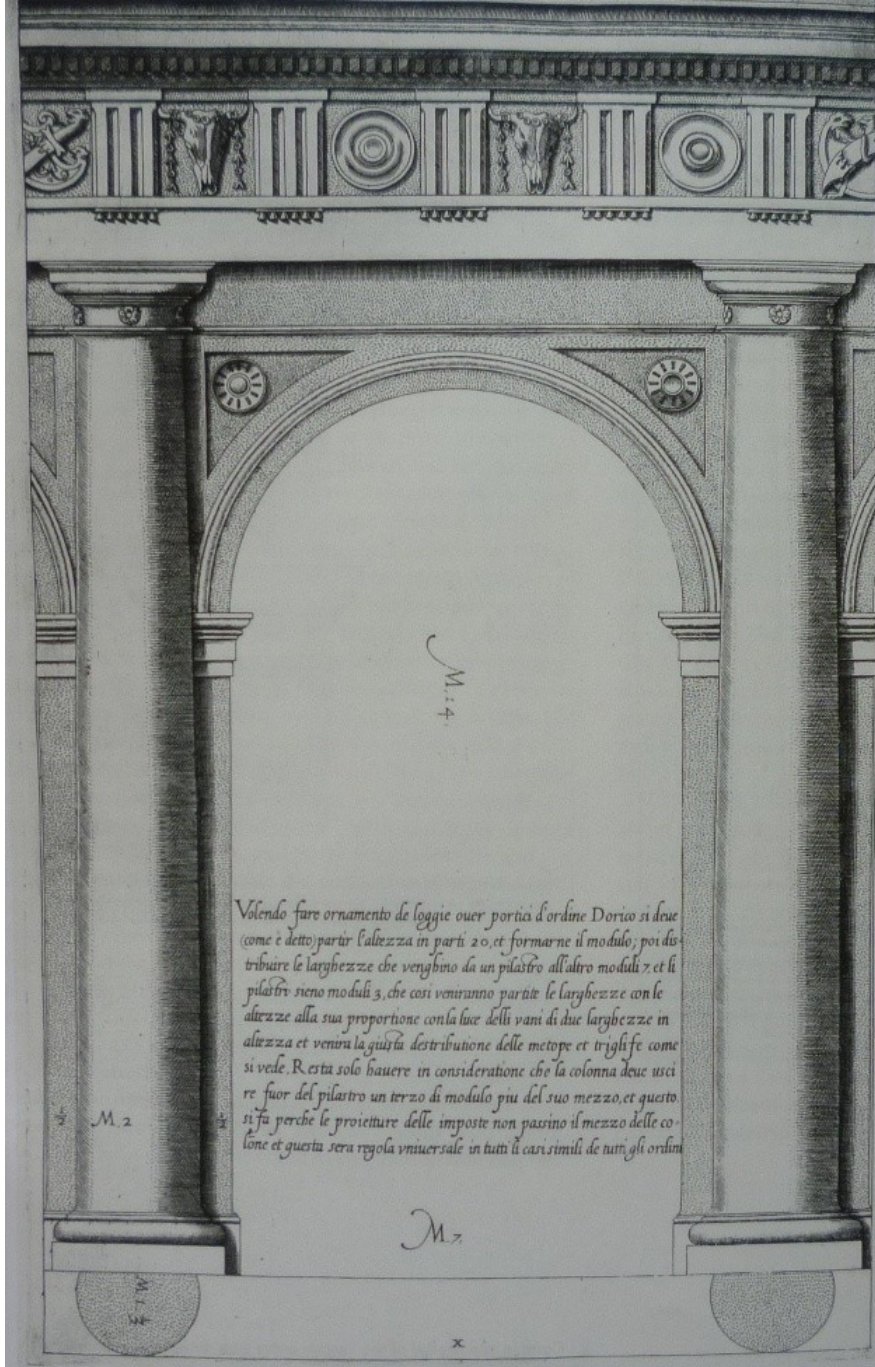


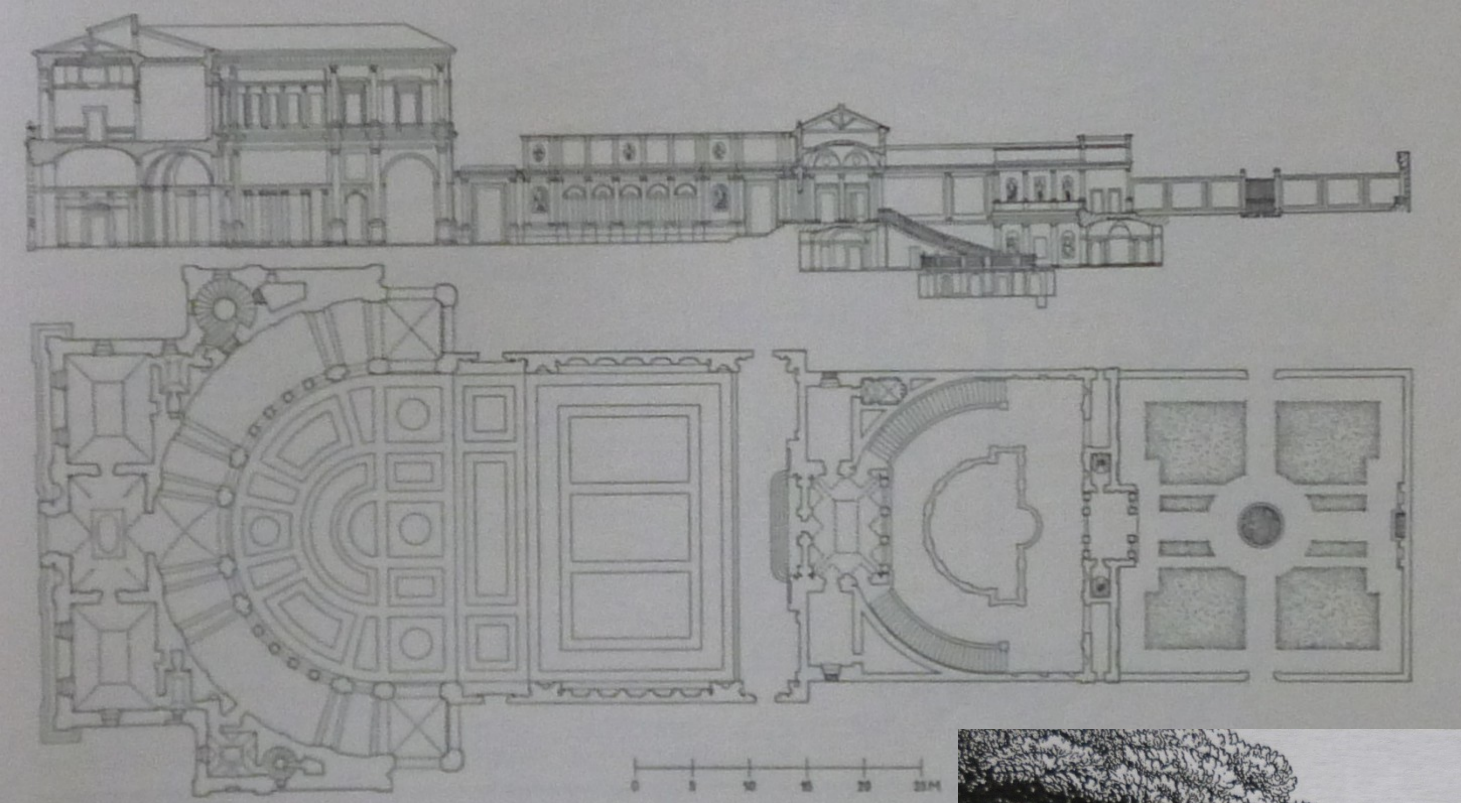




Giacomo Barozzi da Vignola
(1507-1573),
*Regola delli cinque ordini
d'architettura*,
Roma 1562

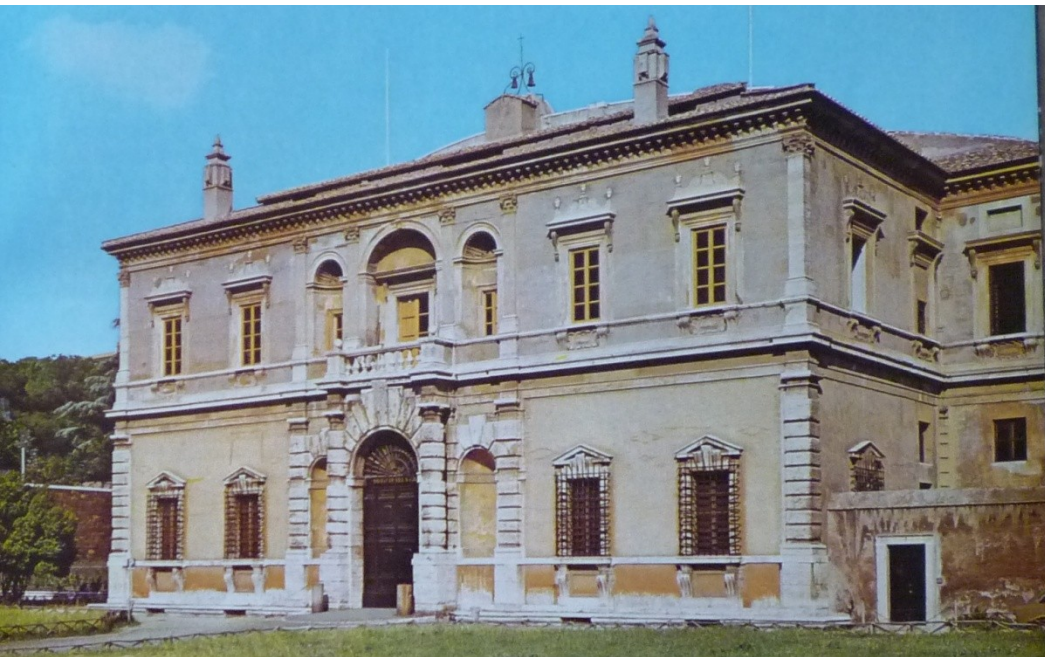
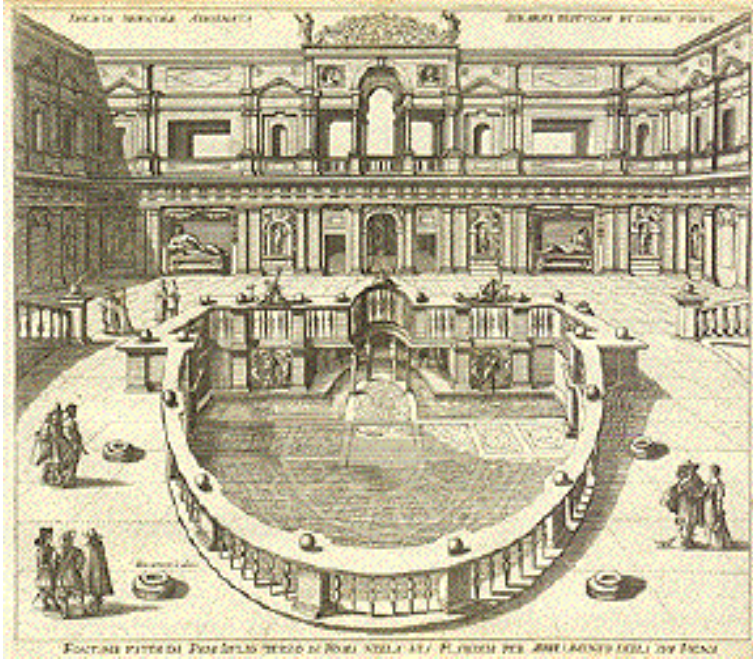
Dórská arkáda

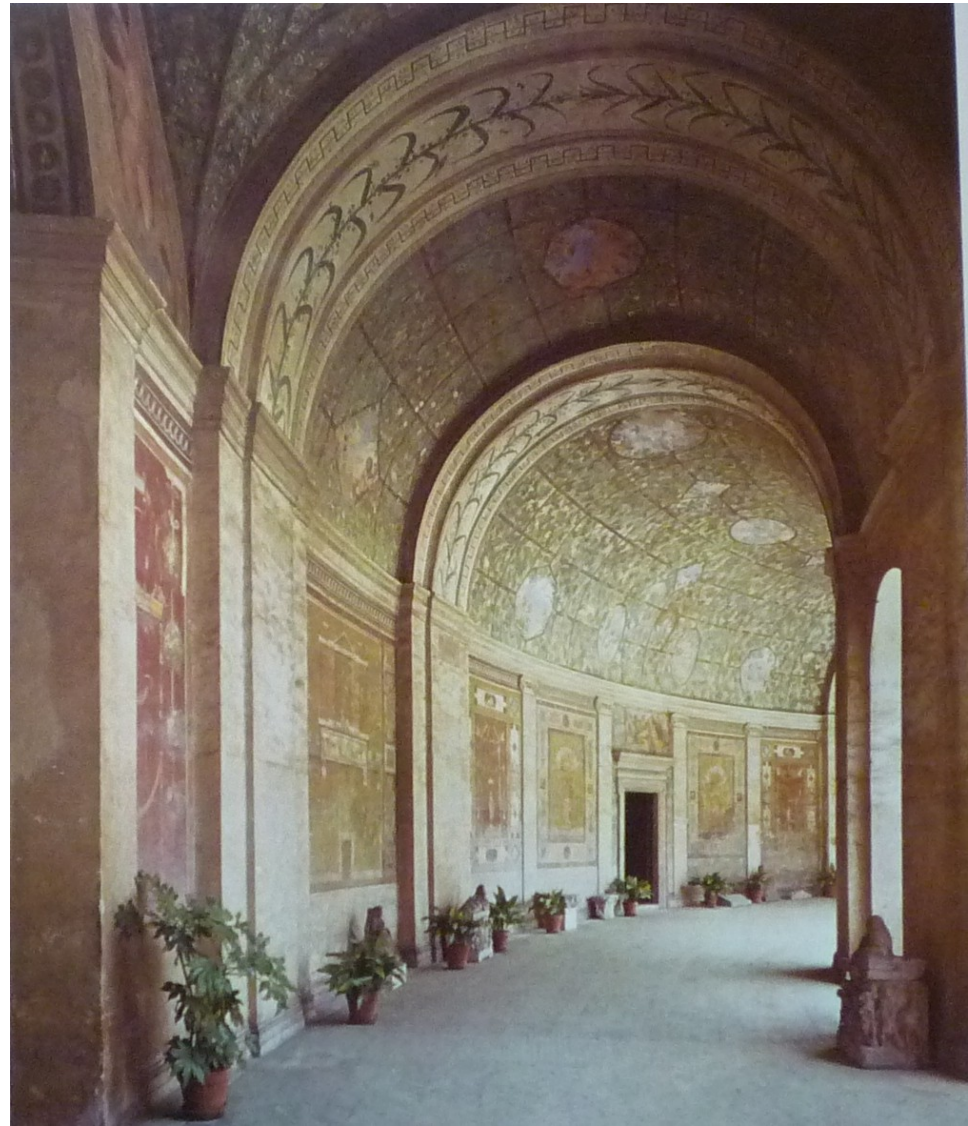




Vignola, Giorgio Vasari,
Bartolommeo Ammanati:
Villa Giulia, Řím, od 1551



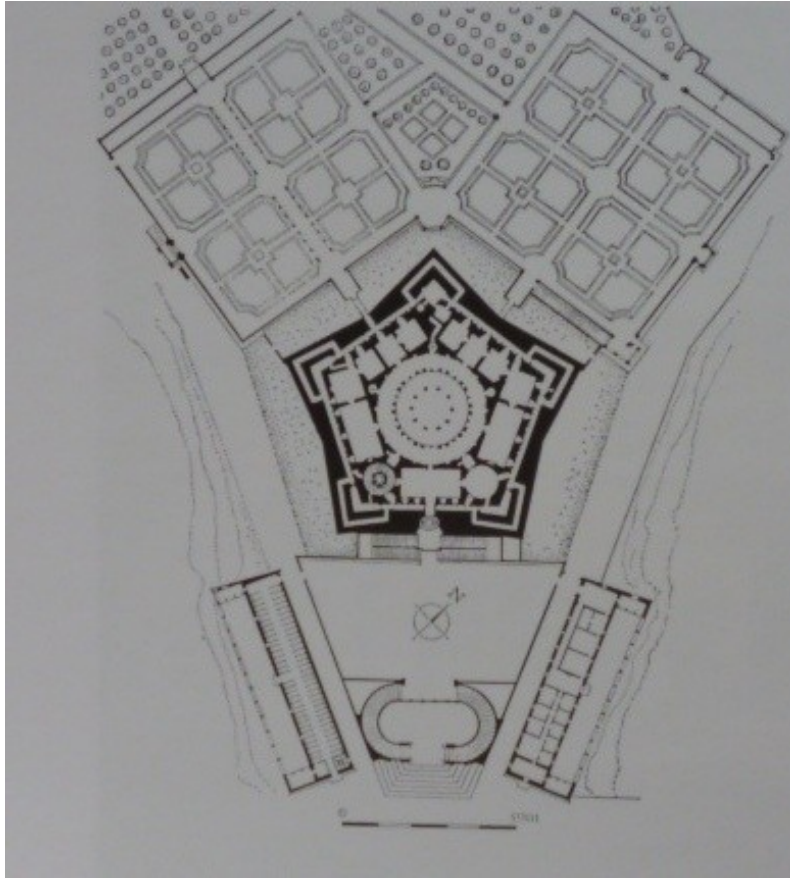


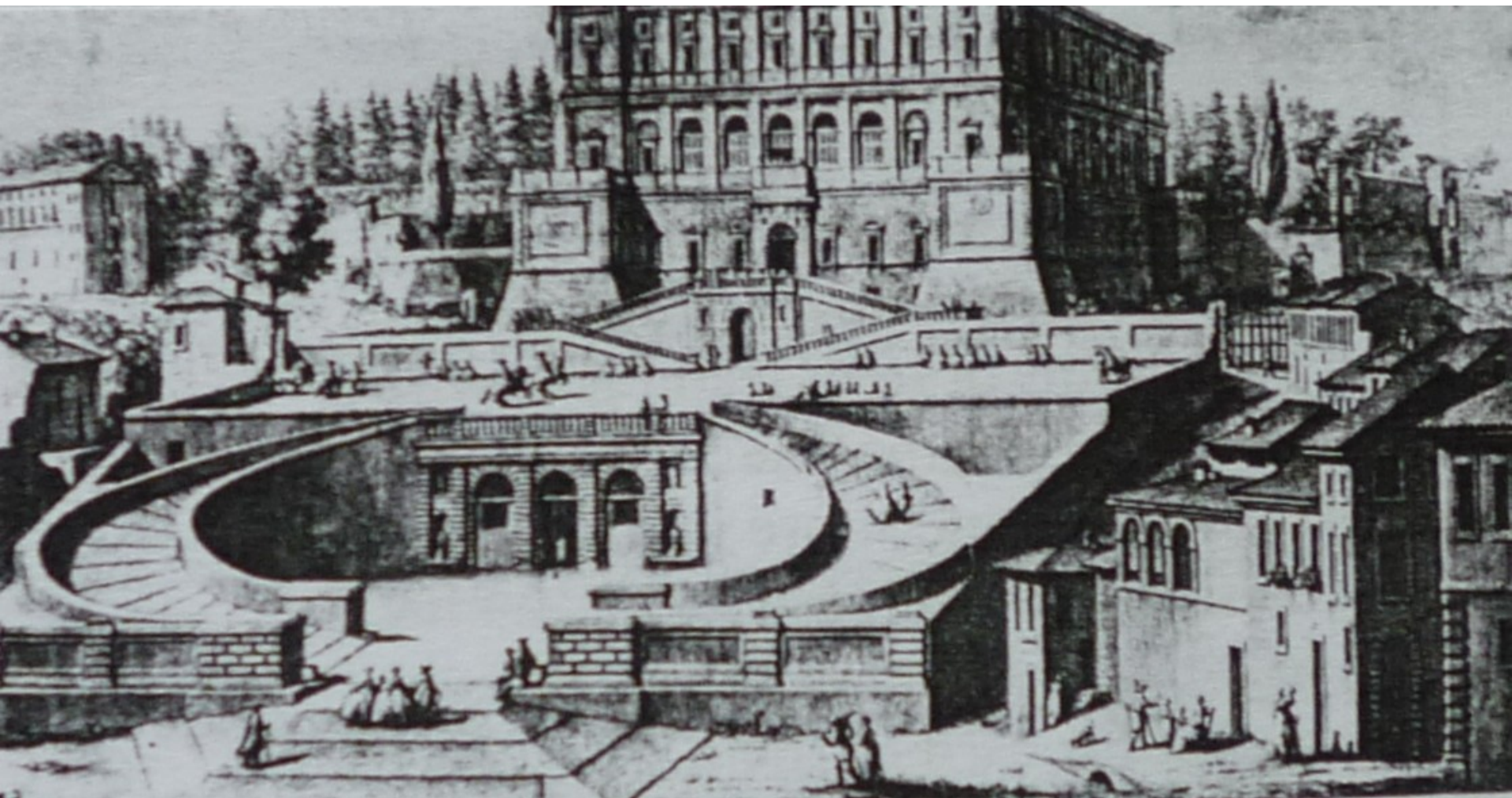


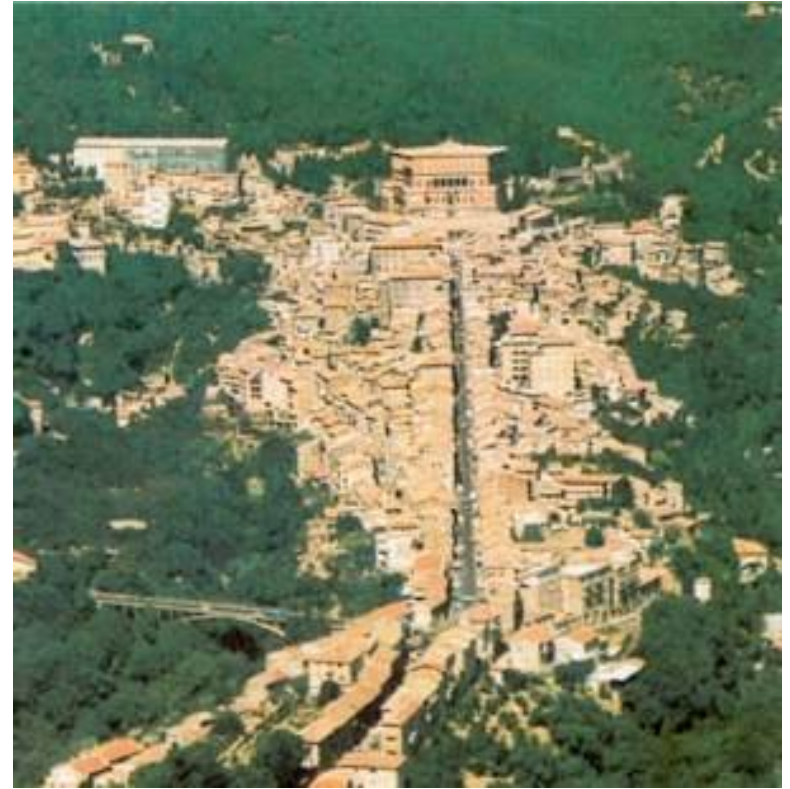




Vignola: Caprarola, Palazzo Farnese, od 1559

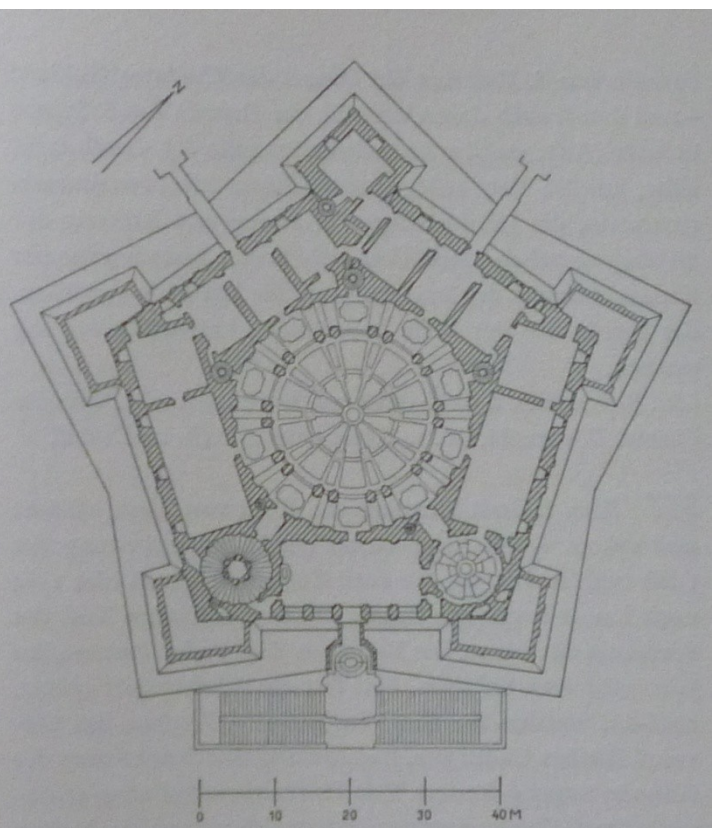
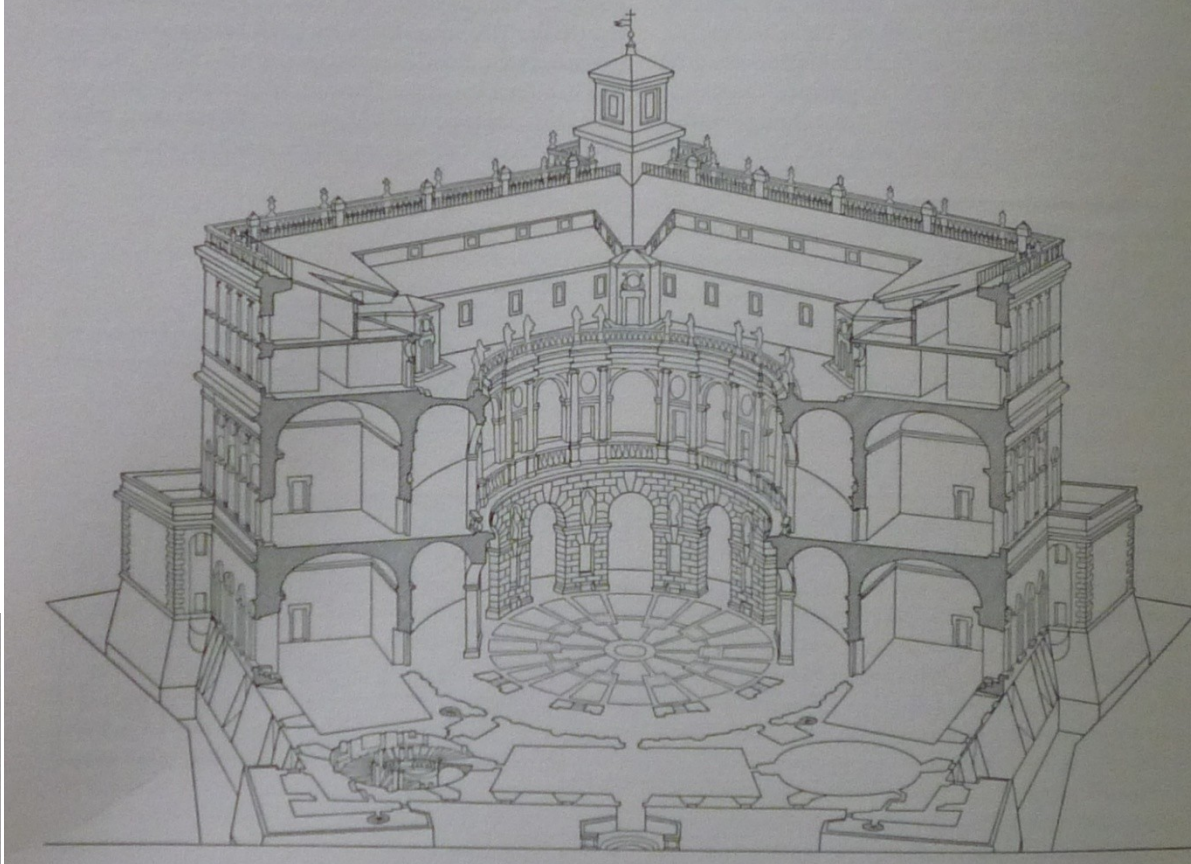


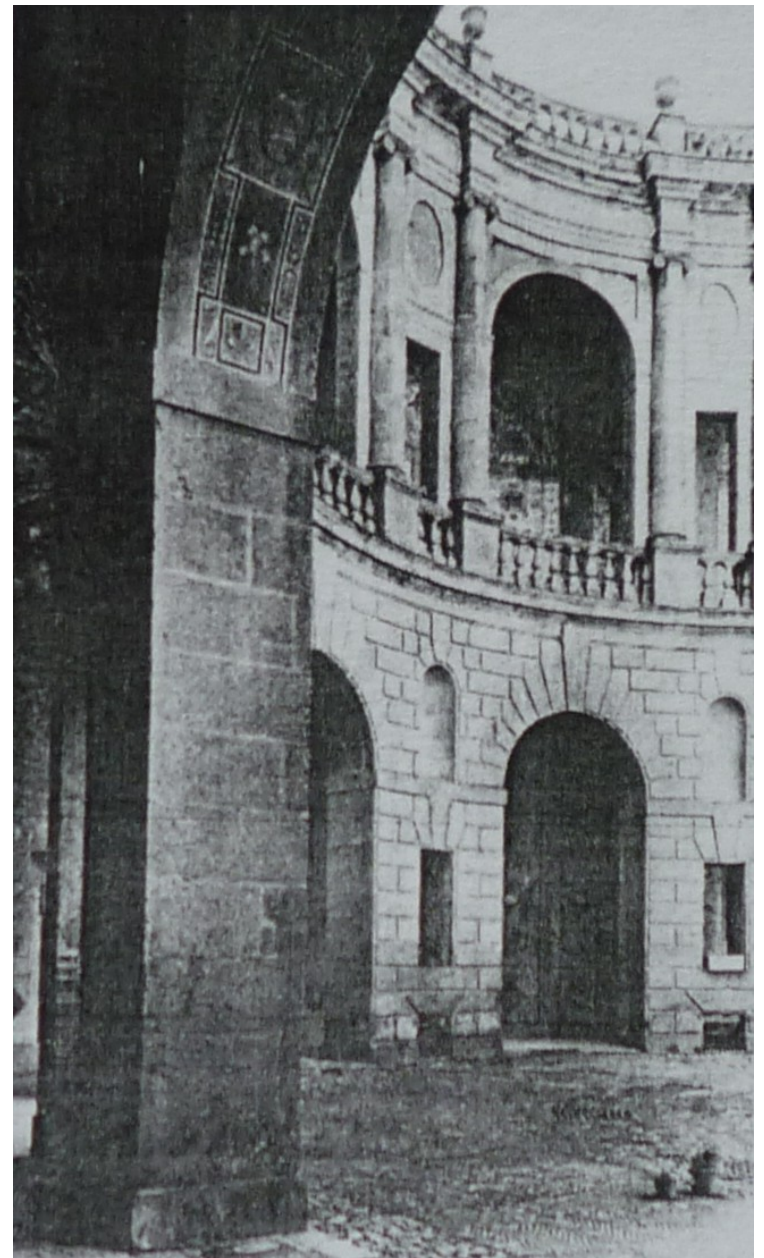
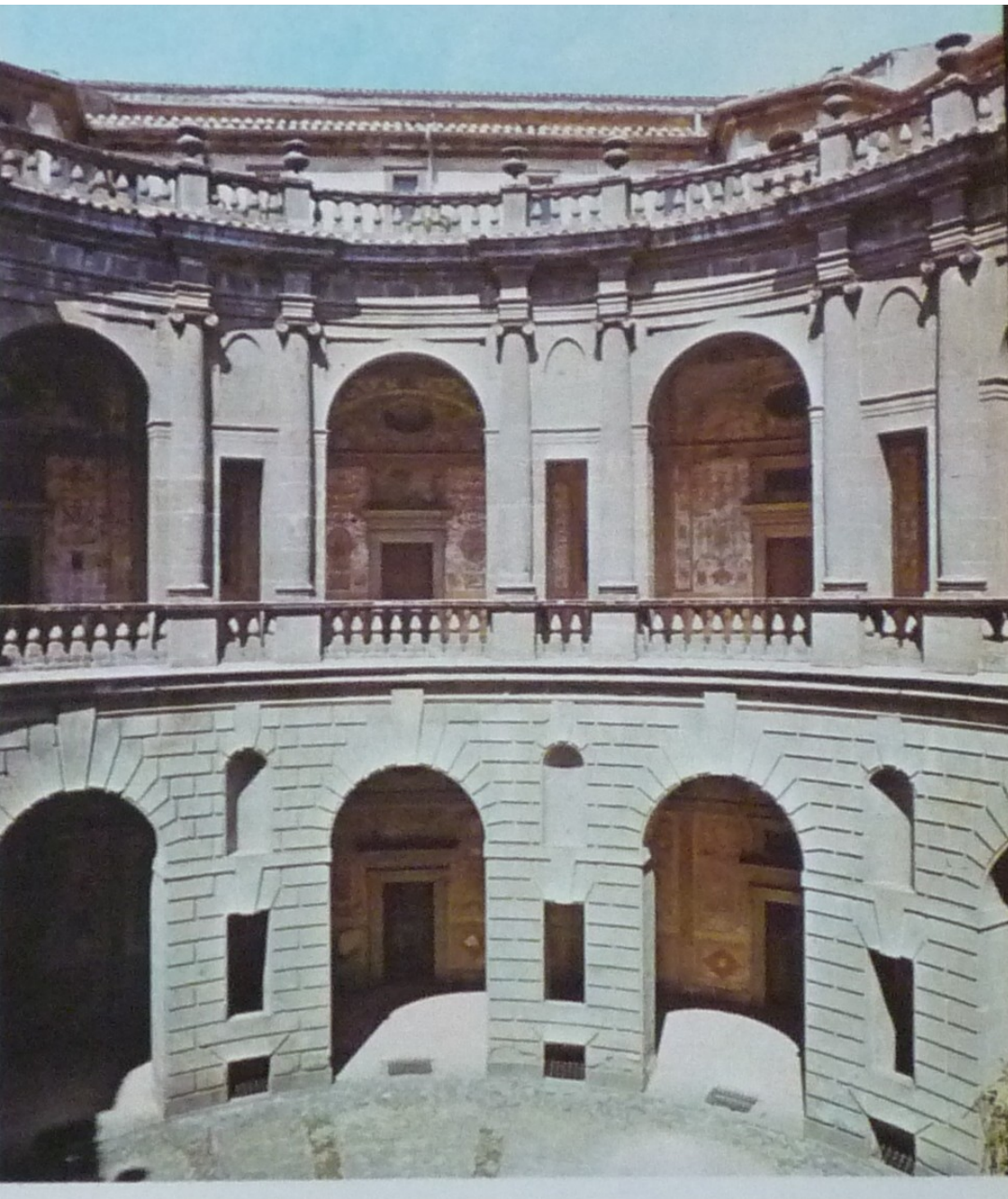






Sirbaf79

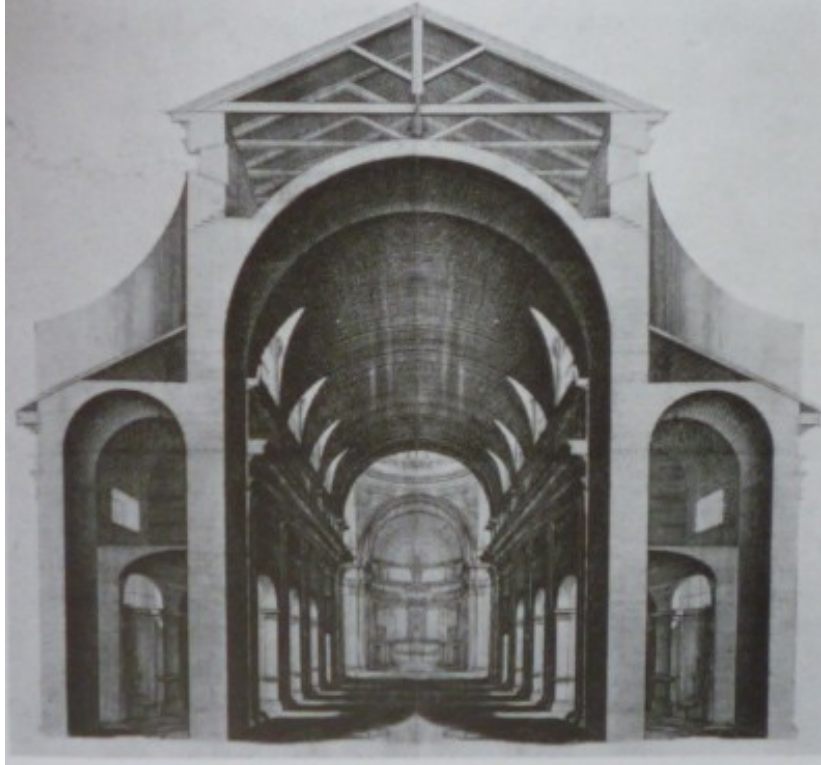
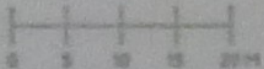
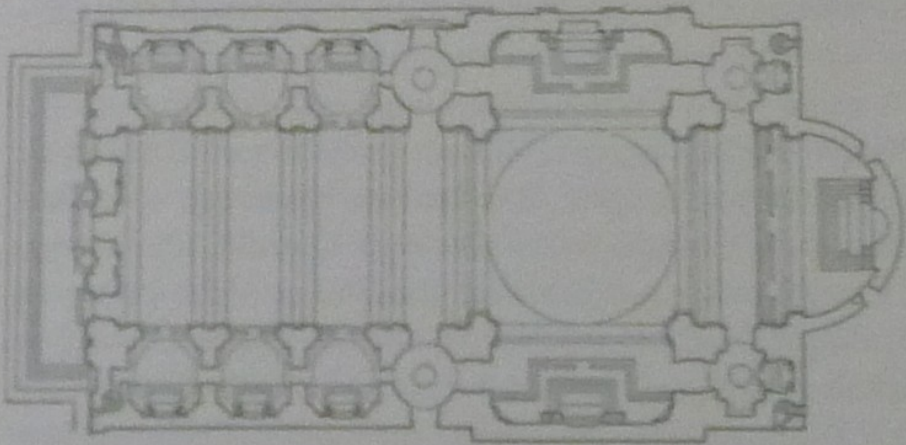
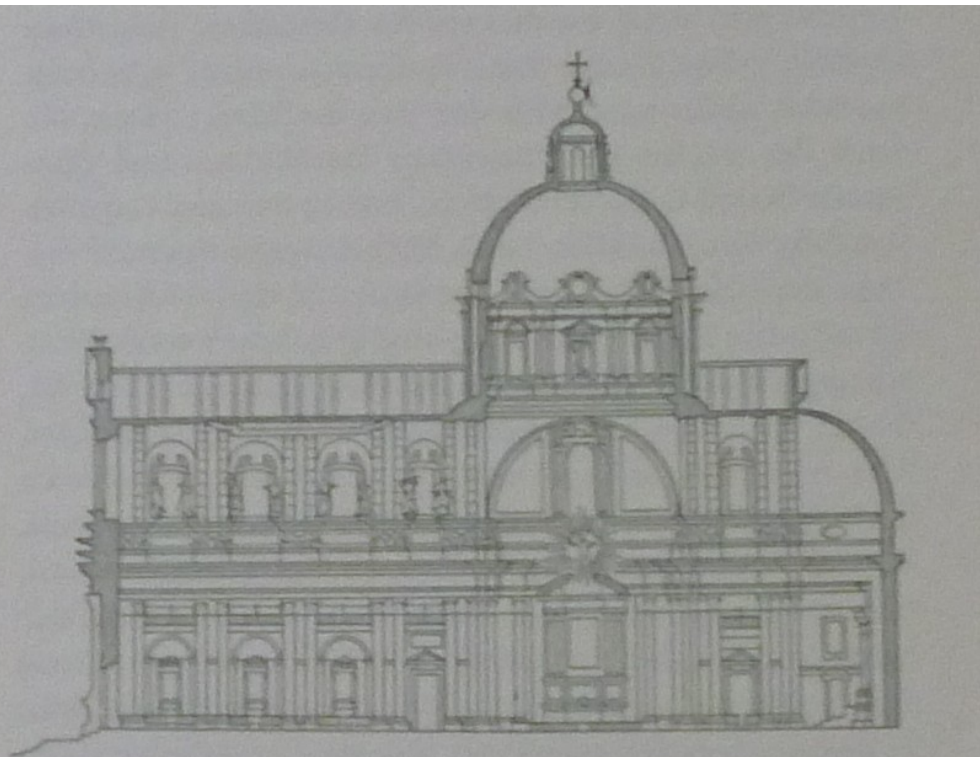






Vignola, Řím, Il Gesú, 1568-1584; od 1573 Giacomo della Porta







IN TERRIS PATER DONAVIT

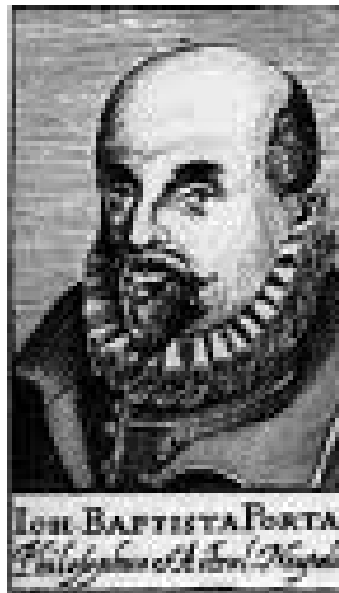
IN NOMINE IESU SACRUM

LA MESSA
IN
SACRESTIA

LA MESSA
IN
SACRESTIA

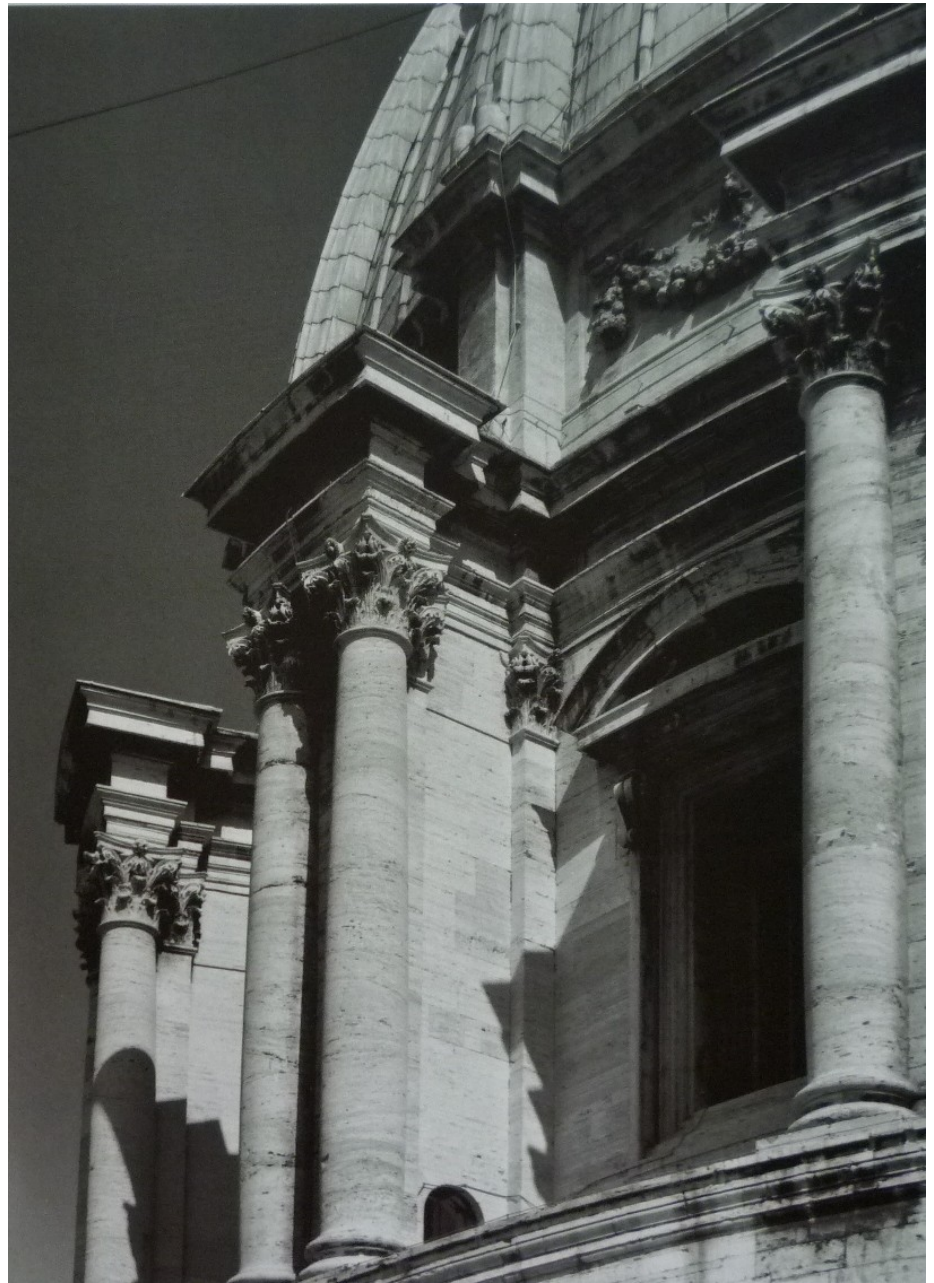


Giacomo della Porta (1533?-1602)



Realizace kupole: Giacomo della Porta, 1588-1591









Facciata del Gesù come al presente (Vernici fatto da Giacomo della Porta)



180. Giacomo della Porta: Rome, Gesù, façade, begun 1571, engraving by Villamena



*TIPOLO 1571. BOMBA PAPA ANTONIO
FACIENDO VIGNOLA ARCHITETTO E DISSEGNIATORE*



181. Giacomo Barozzi da Vignola: Rome, Gesù, project for the façade, engraving by Mario Cartaro, 1573





NALIS FARNESIVS S·R·E·VI

Bartolommeo Ammanati (1511-1592)



Florence, Palazzo Pitti, courtyard, after 1560

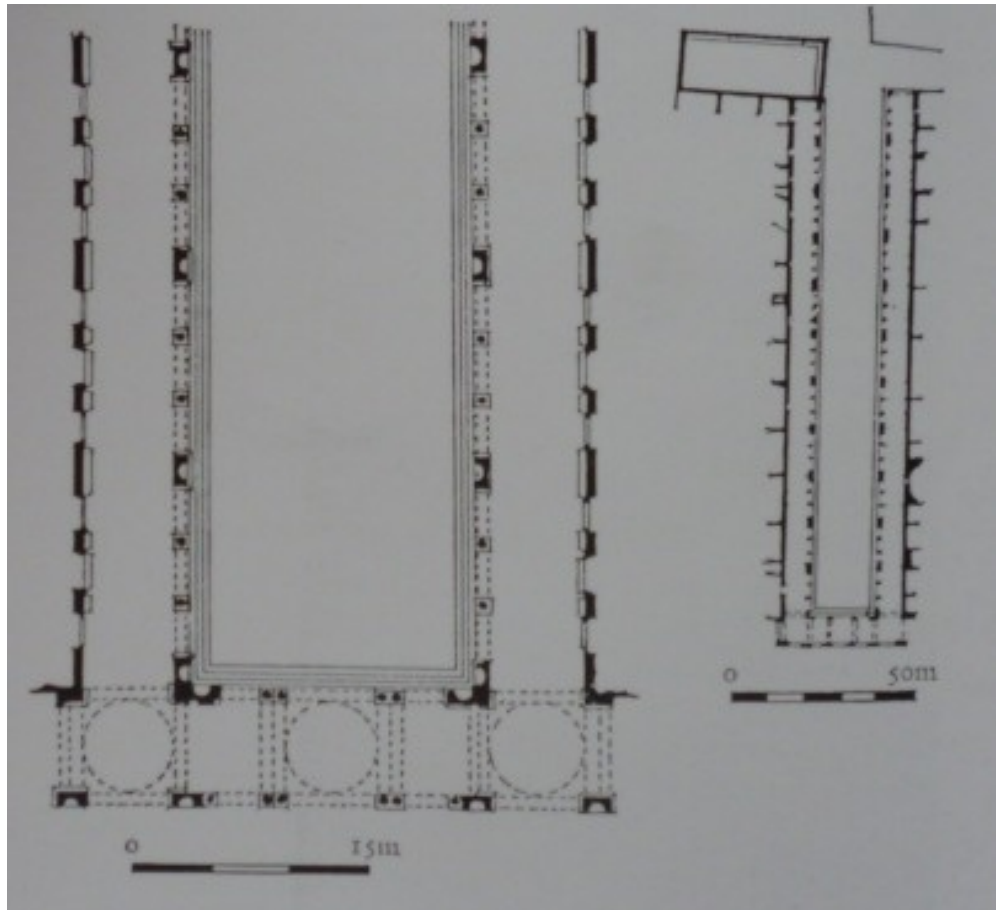




Giorgio Vasari (1511-1574)



G. Vasari, Florencie, Uffizi, 1560-po 1580





Andrea Palladio



(1508-1580)

Andrea di Pietro della Gondola zvaný Palladio (1508-1580)

- ve 13 letech (1521) se začal v Padově učit kameníkem
- 1524 porušil smlouvu a odešel do Vicenzy, kde se usadil.
- po dalších 14 let (do r. 1538) zde pracoval jako tovaryš a asistent kameníků Giovanniho a Girolama da Pedemuro – hl. „dekoratéři“ ve Vicenze a okolí
- 1538 - Giangiorgio Trissino angažuje Andreu di Pietro při výzdobě své vily v Cricoli
- 1541 – první cesta do Říma

Giangiorgio Trissino (1478-1550)

L'Italia liberata dai Goti

Vila v Cricoli (kolem 1530)

Ludovico Alviso Cornaro (1484-1566)

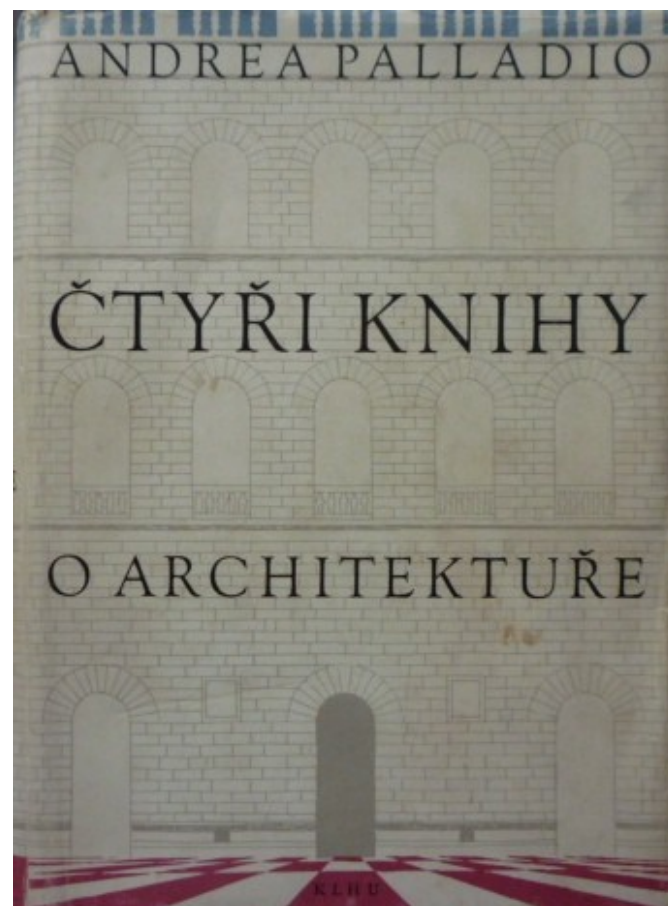
benátský humanista žijící v Padově

Daniele Barbaro (1513-1570)

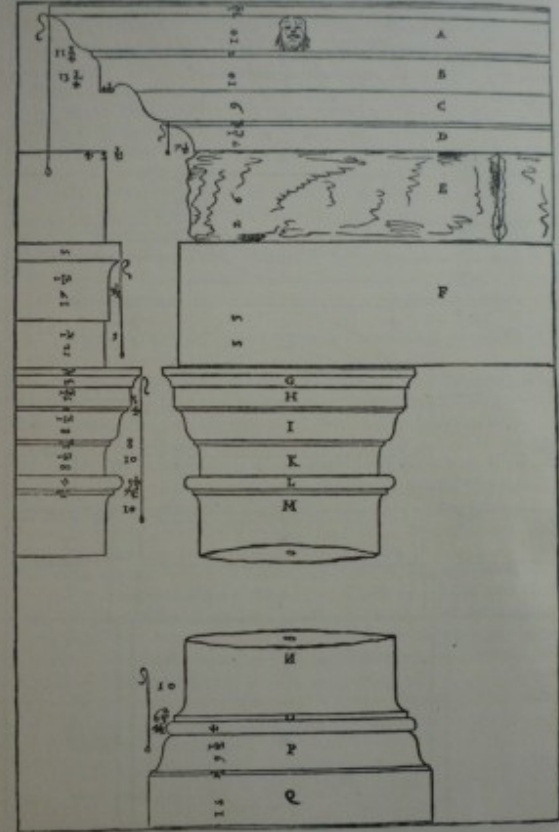
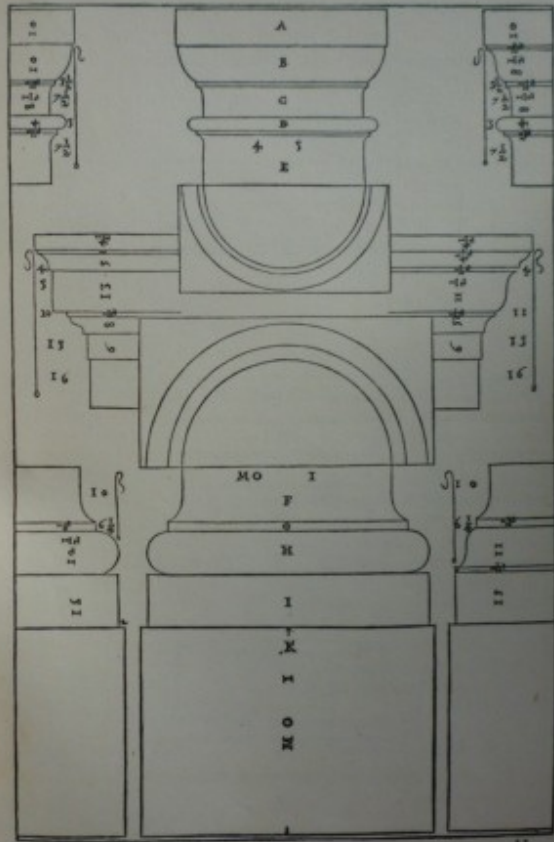
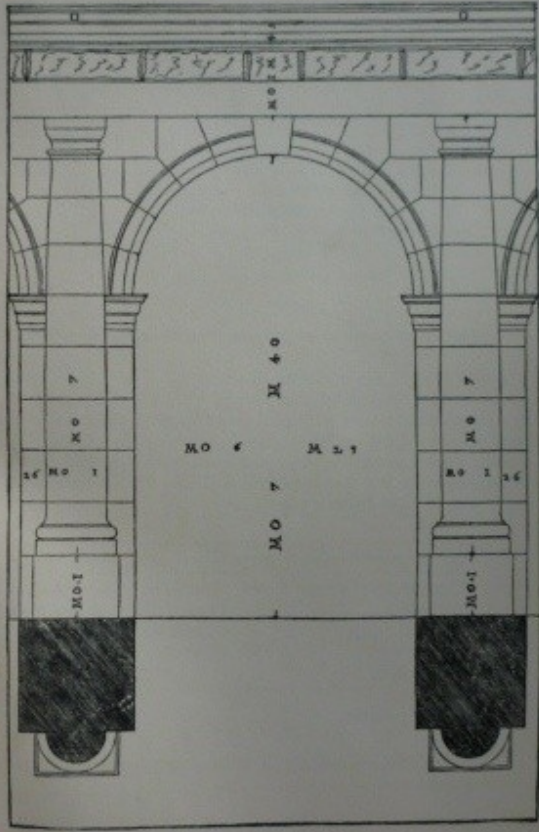
Překlad a komentář Vitruvia, Benátky 1556



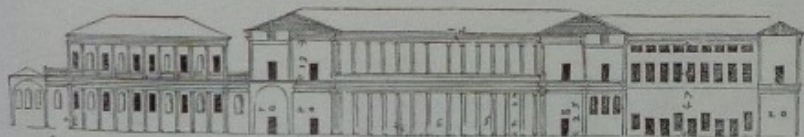
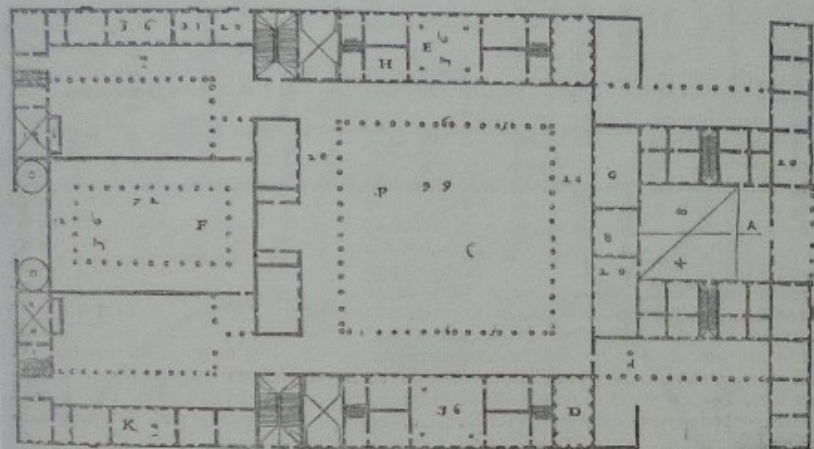
Andrea Palladio
I Quattro libri dell'architettura,
Benátky 1570
– Franceschiho tiskárna



- 4 kniha, předmluva: *„veden přirozenou náklonností, oddal jsem se ve svých mladých letech studiu architektury, a protože jsem byl vždy toho mínění, že staří Římane jako v mnoha jiných věcech, tak i v dobrém stavění daleko předešli všechny ty, kdo byli po nich věnoval jsme se pátrání po zbytcích starých budov, které se navzdory času a krutosti barbarů zachovaly“*
- Cíl : *„takže se budou (architekti) pomalu moci naučit zanechávat podivných zlovyků, barbarských vynálezů a nadbytečných výdajů“*



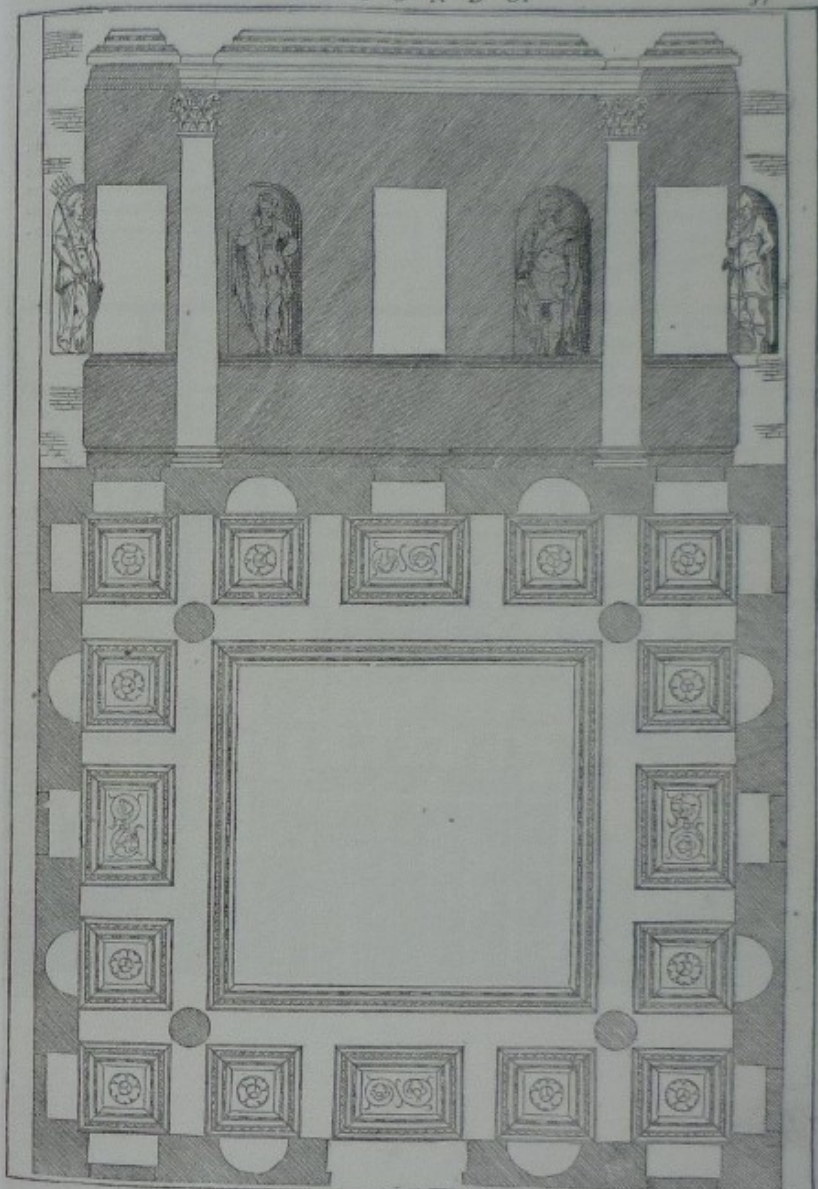
- A, Atrio.
- B, Tablino.
- C, Peristilio.
- D, Salotti Corinthij.
- E, Salotti di quattro colonne.
- F, Basilica.
- G, Luoghi per la Estate.
- H, Stanze.
- k, Librarie.

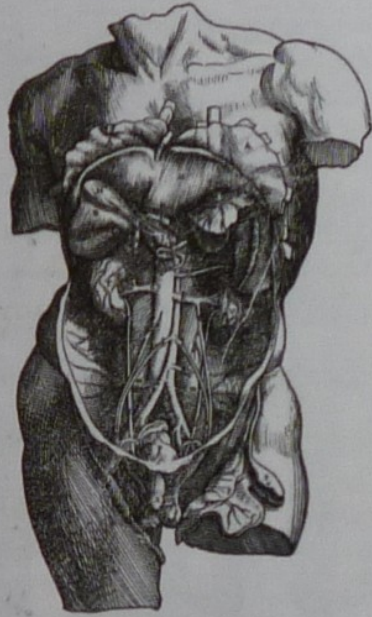


IL DISEGNO che segue è di questo istesso Atrio in forma maggiore.

- D, Atrio.
- E, Fenestre che danno lume all'Atrio.
- F, Porta del Tablino.
- G, Tablino.
- H, Portico del Cortile.
- I, Loggia auanti l'Atrio.
- k, Cortile.
- L, Stanze intorno all'Atrio.
- M, Loggie.
- N, Traue limitare, ouer fregio dell'Atrio.
- O, Parte delle Sale Corinthie.
- P, Luoco d'icoperto sopra il quale uiene il lume nell'Atrio.

DELLE





VIGESIMAE FIGVRAE EIVSDEM QVE CHARACTERUM INDEX.

P R A E S E N S figura sectionis fere duodecima succedit. ab hac enim omnia intestina excidimus, relicta dumtaxat ventriculi portione superiori orificij ventriculi sedem commensurante. atq; ita haec figura pleriq; indicat, quae nunc opportunius cum characterum indicibus seriatim insinuabuntur.

A A Septemtransuersa portio peritonei succincla, atq; una cum costis aliquot sursum reflexa.

B, B Coma iecoris sedes.

C Iecoris ligamentum, quo ipsius sinistra pars septo alligatur.

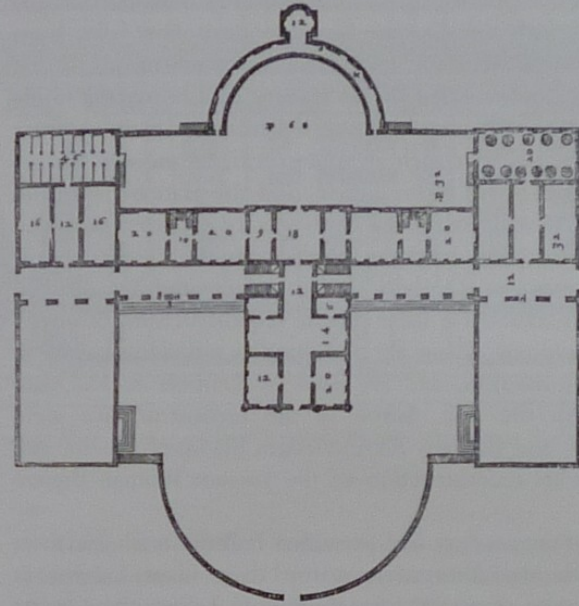
D Vena per umbilicum iecori ex portae portio, ubi eius situs ille indicatur primum hanc admittenti uenam, quae per priuatum ipsi in iecore humano incisum foramen ad iecoris usque sedem perrepat, ubi hic *G* non procul a *K* adhibitum conspicitur, ubi uena haec in iecoris substantiam primam ueri digeritur.

E Haec sede iecoris suum obtinet, quo cedit stomacho per septum transuersum ad elatus ventriculi orificium conuoluenti.

F Superius ventriculi orificium, ventriculiq; portio.

G, G Lineae impressione sic tuberosi in iecoris cavo ubi partem uenam promit conspicitur.

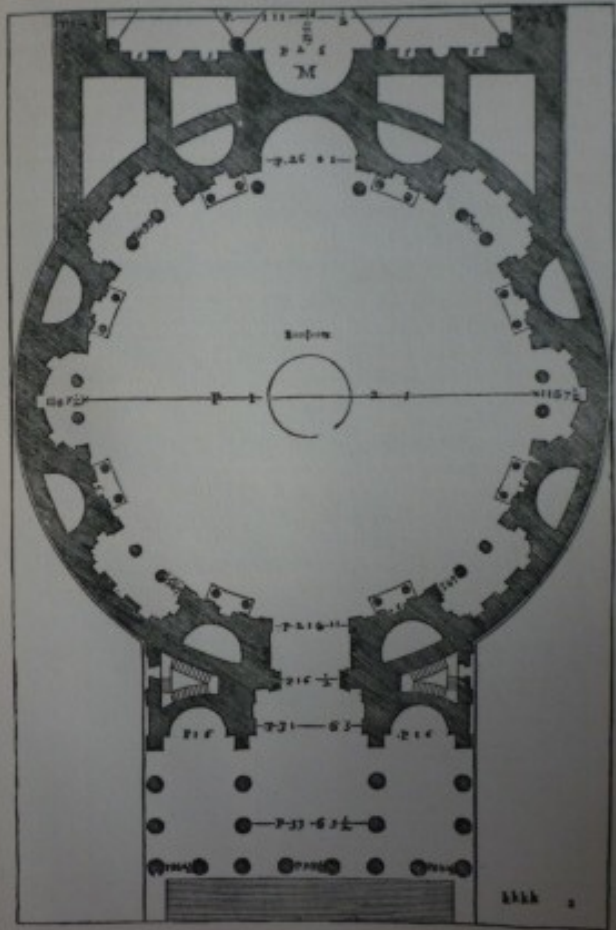
H Bili uescula.



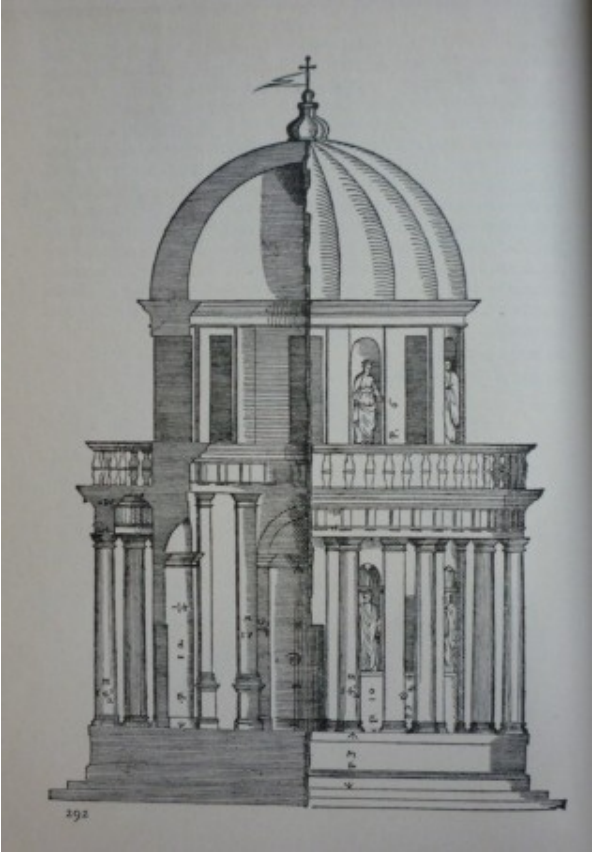
Palladio a nauka o harmonii

Architektura je napodobitelka přírody –
imitatrice della Natura

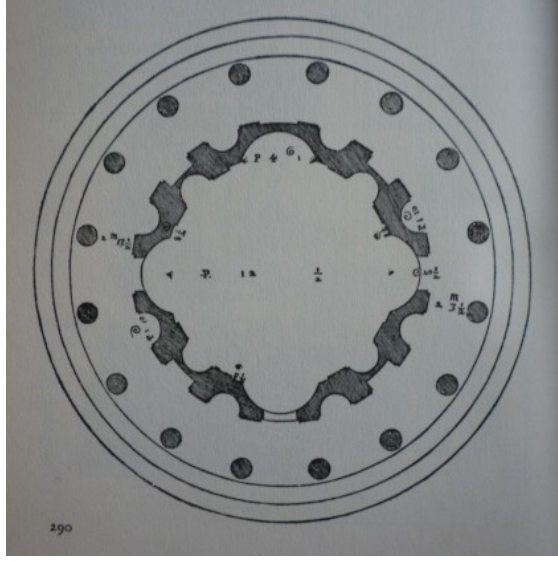
- Krása = souhra celku s částmi, částí navzájem a zároveň s celkem
correspondenza del tutto alla parti, delle parti fra loro, e di quelle al tutto



303



292

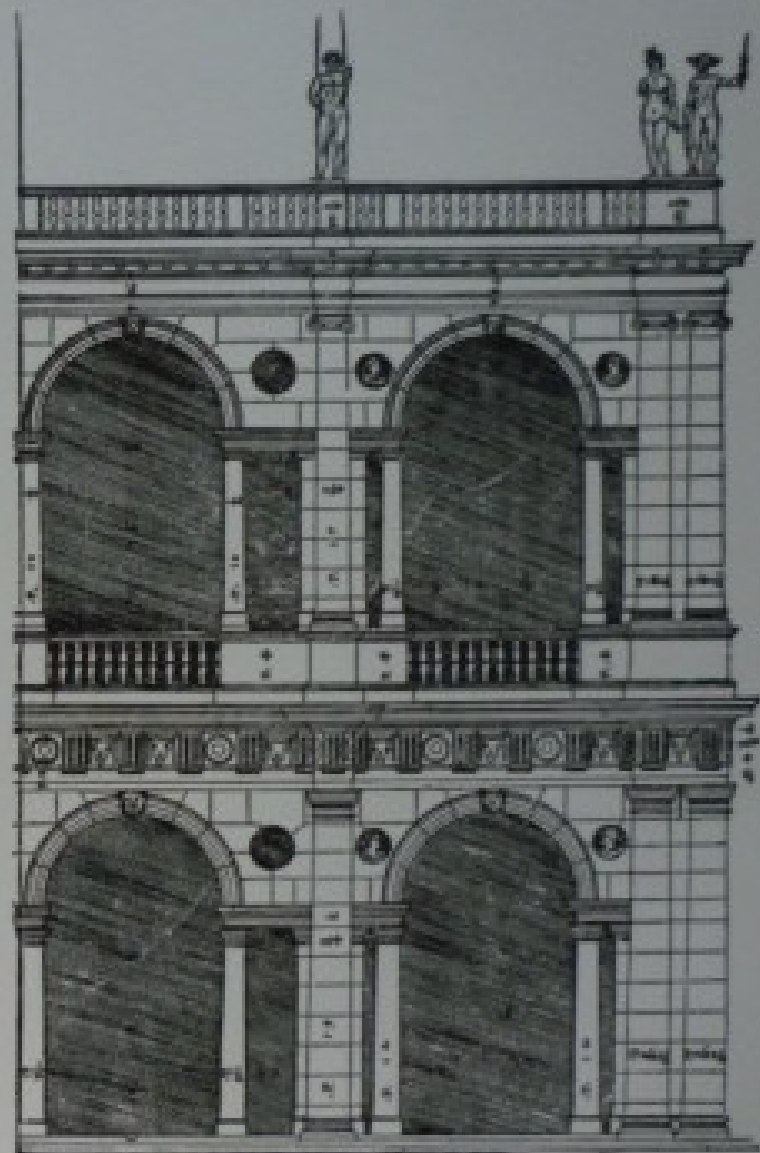
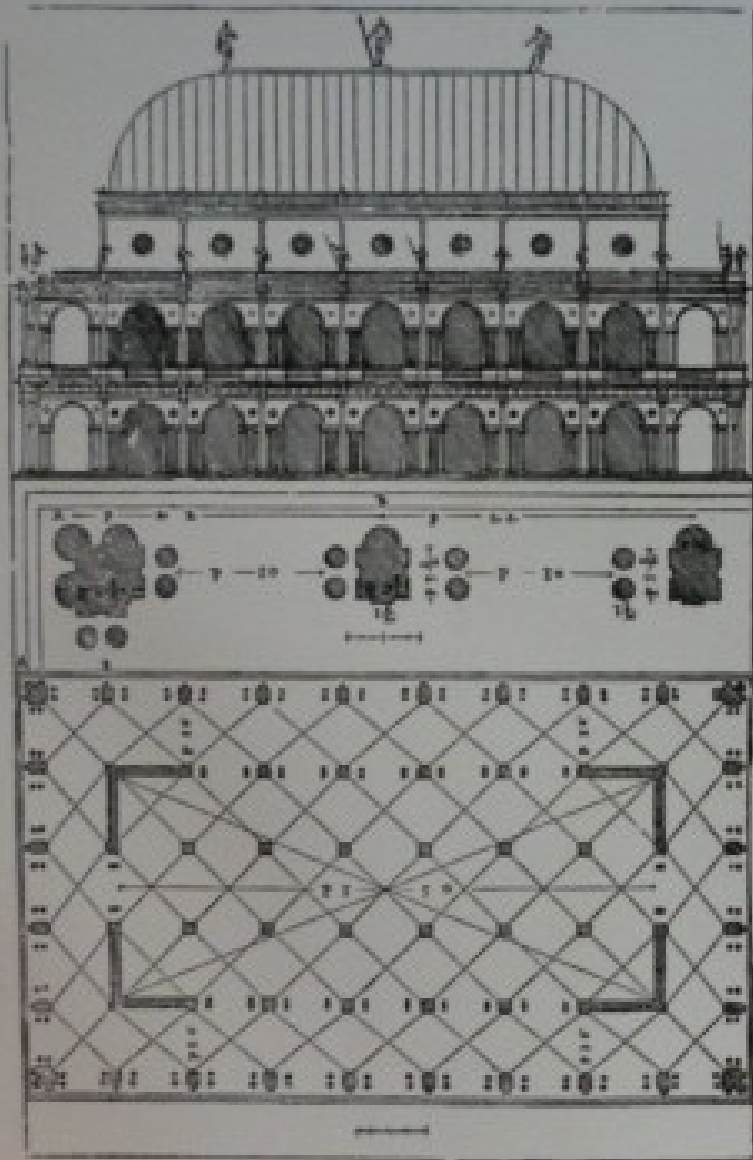


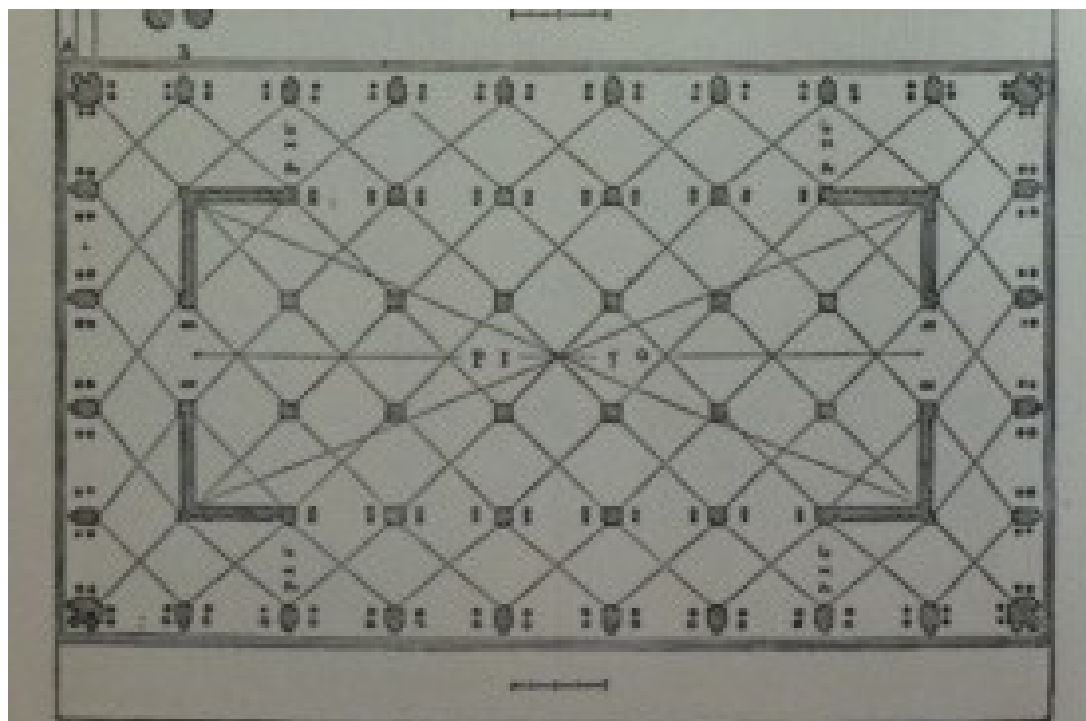
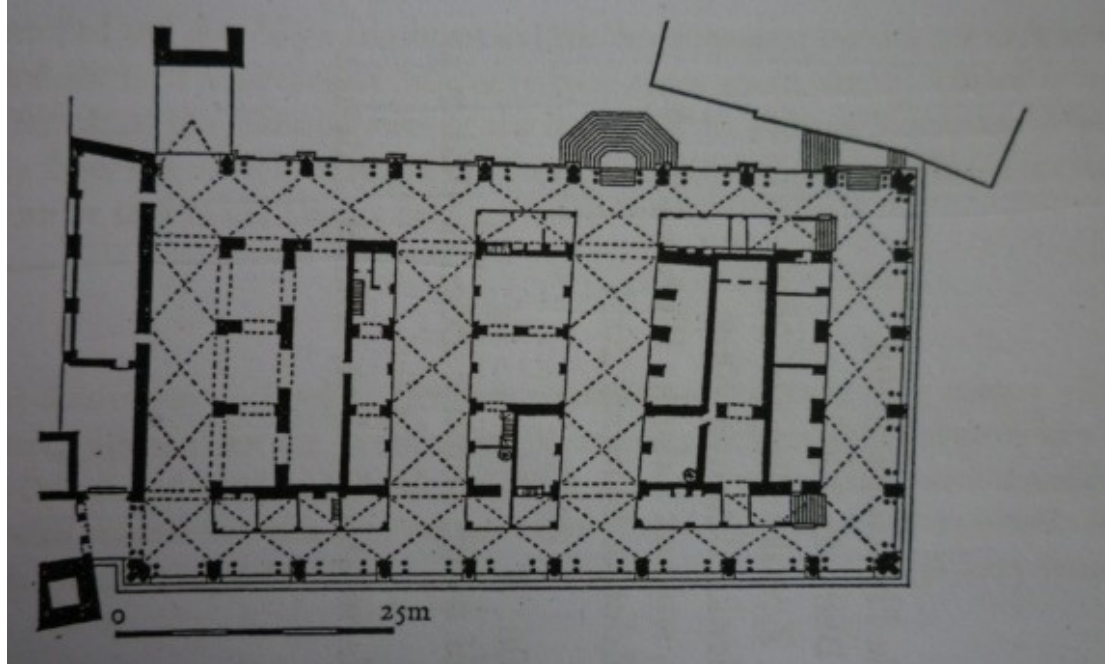
290



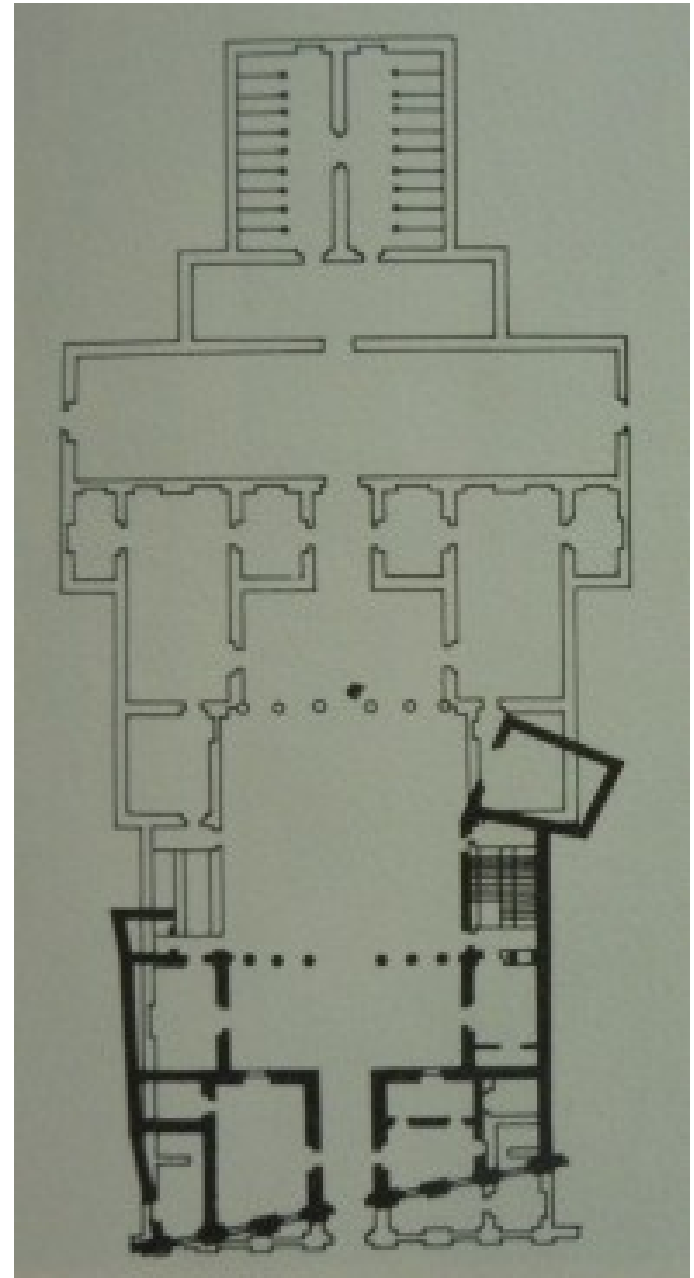
Vicenza, Palazzo Publico / Ragione (Basilica),
návrh 1546-15449; stavba od 1550







Vicenza, Palazzo Valmarana

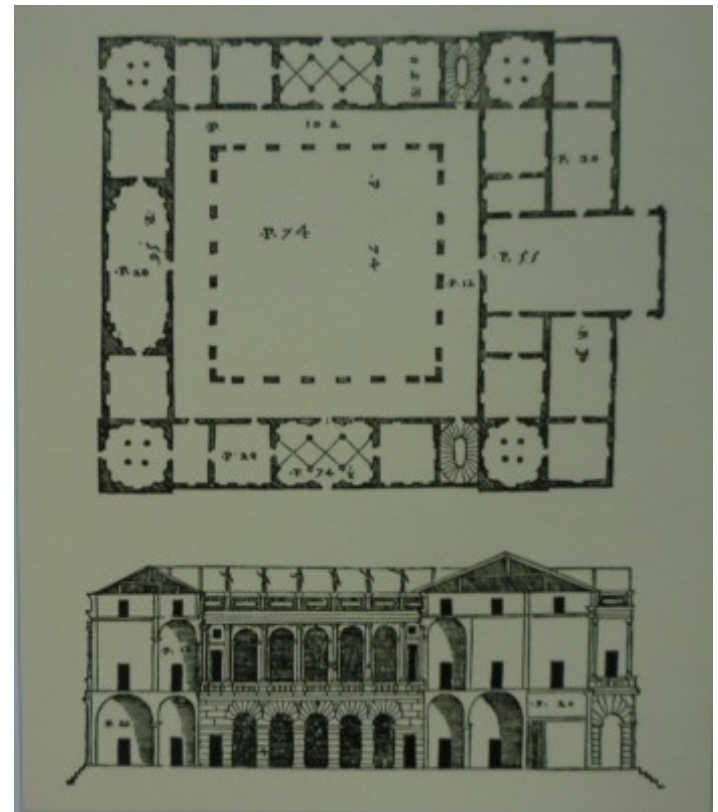




....nepochybují, že tato stavba může být srovnávána se starými budovami a počítána mezi největší a nejkrásnější stavby, které byly udělány od nejstarších dob až dosud...



Vicenza, Palazzo Thiene
1542 zadal hrabě Marcantonio
de Thiene
Palladiovi – smlouva
1552 – Alessandro Vittoria
zdobí místnosti obou podlaží





Mantova, Palazzo Te: kol. 1526-1534
(pro Federiga II. Gonzagu)





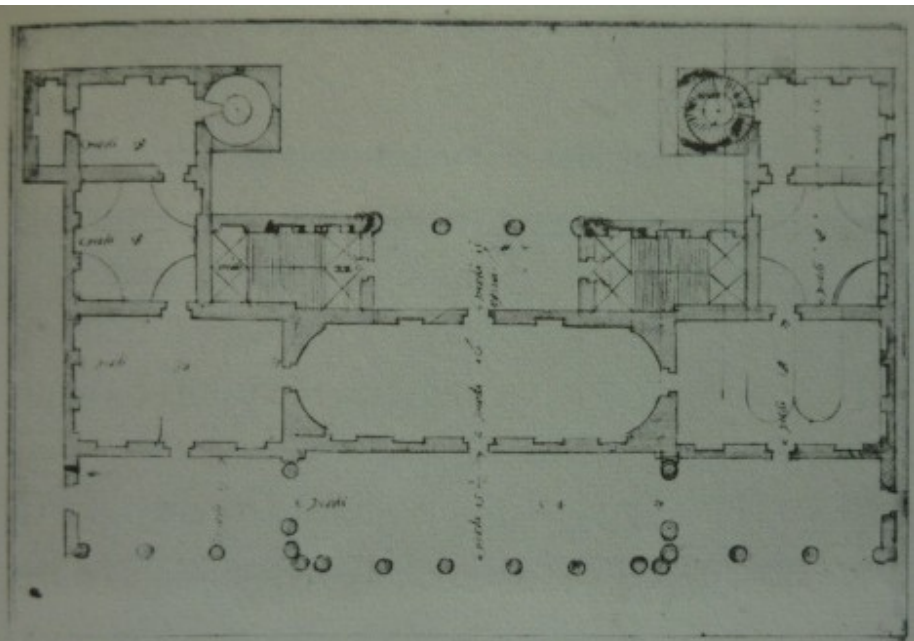
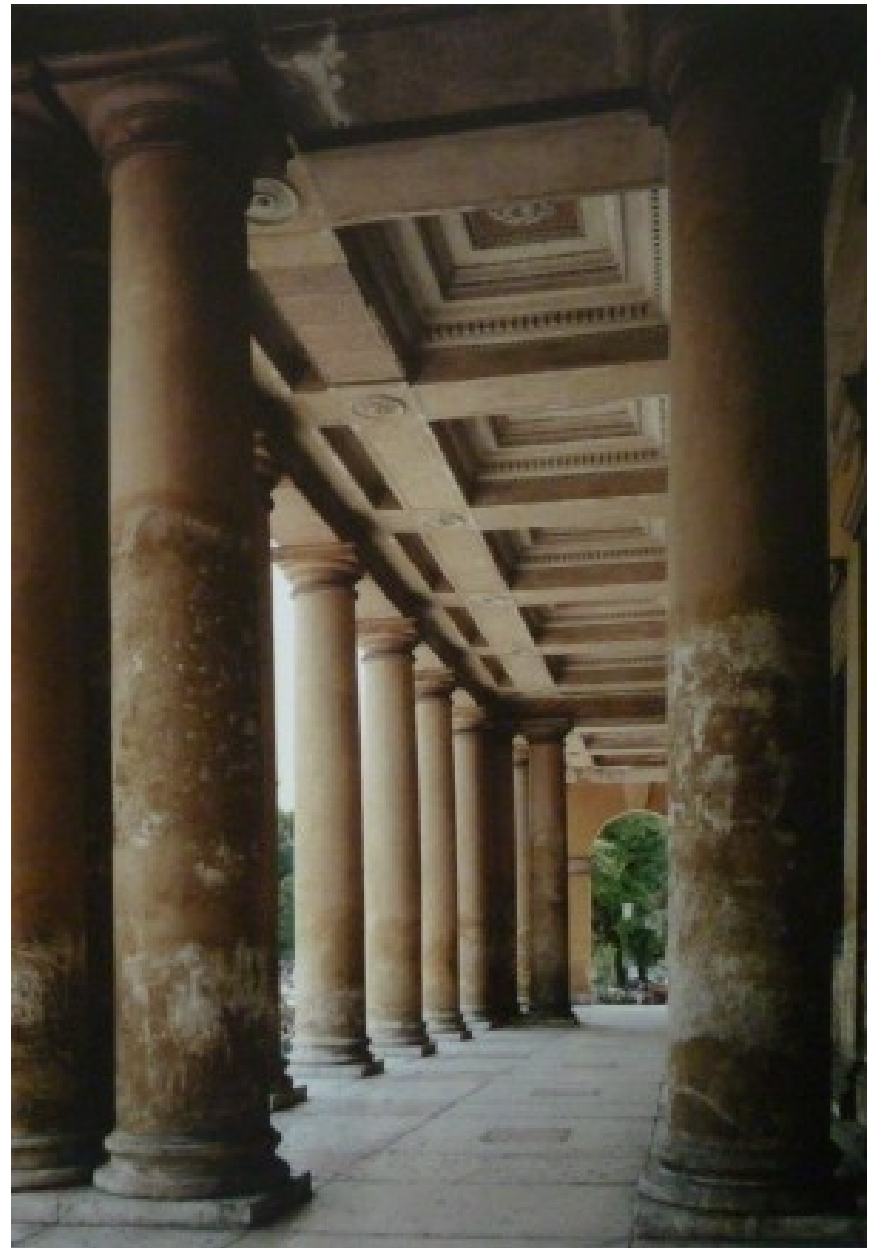
51. Project for a house in Rome [Gialio Romano]





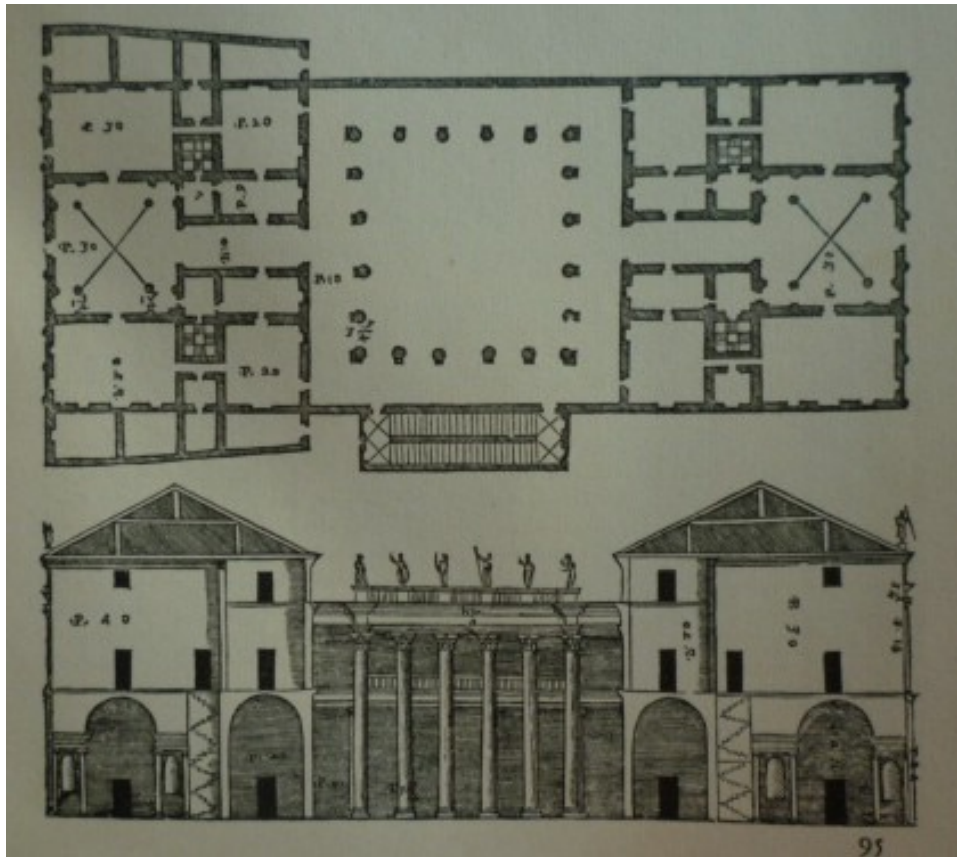
Palazzo Chiericati, Vicenza, projekt 1549-1551



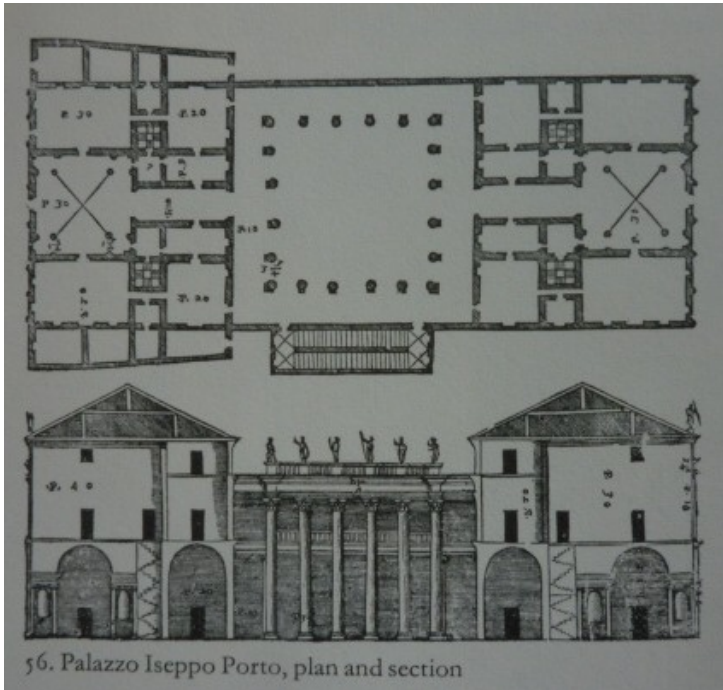


53. Palazzo Chiericati, original plan

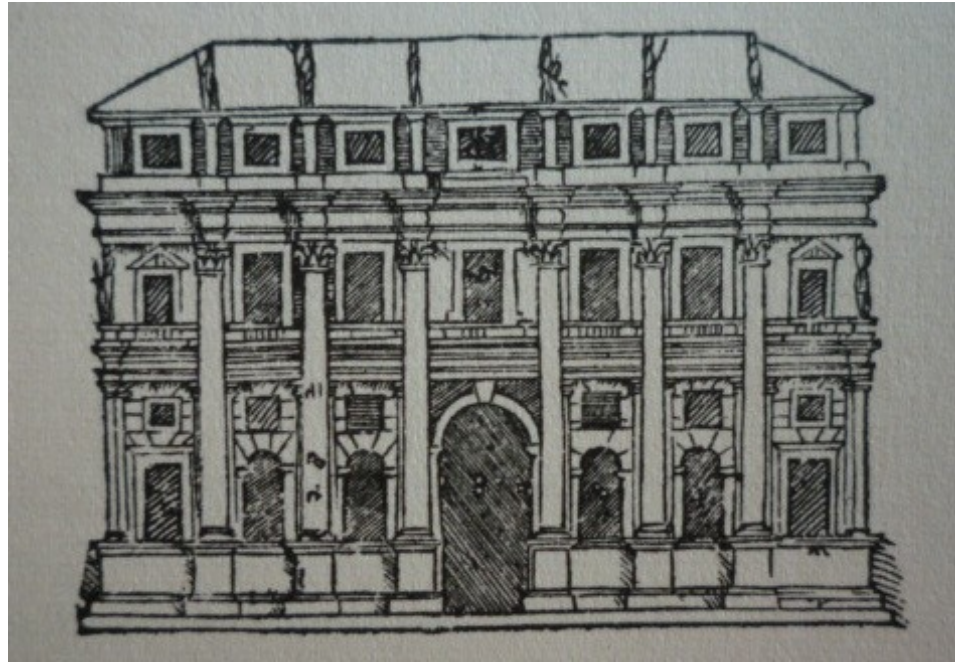
Vicenza, Palazzo Issopo Porto, návrh 1549-1550, 1552

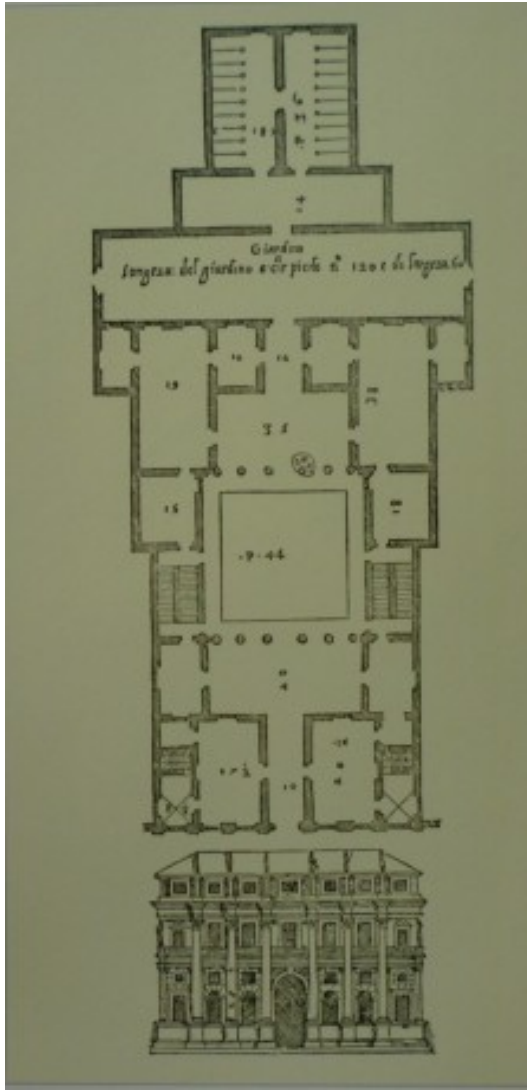


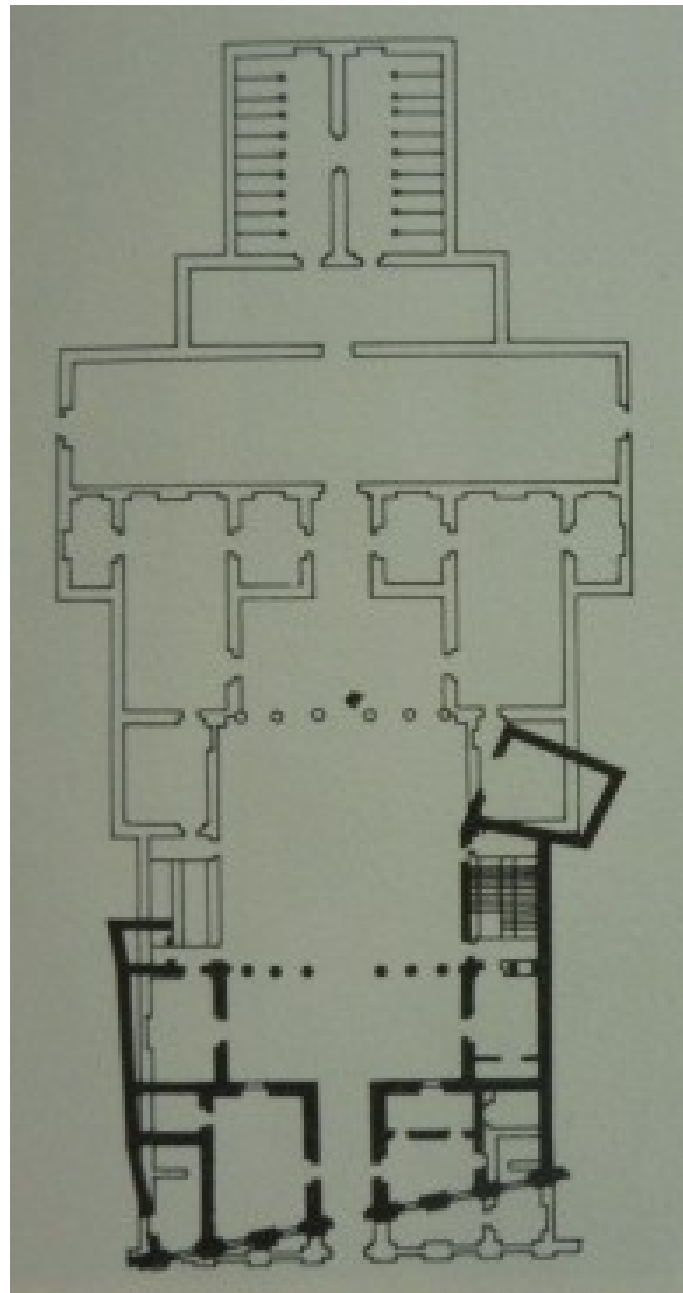
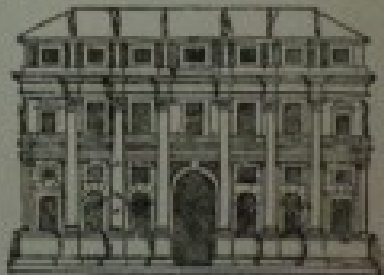
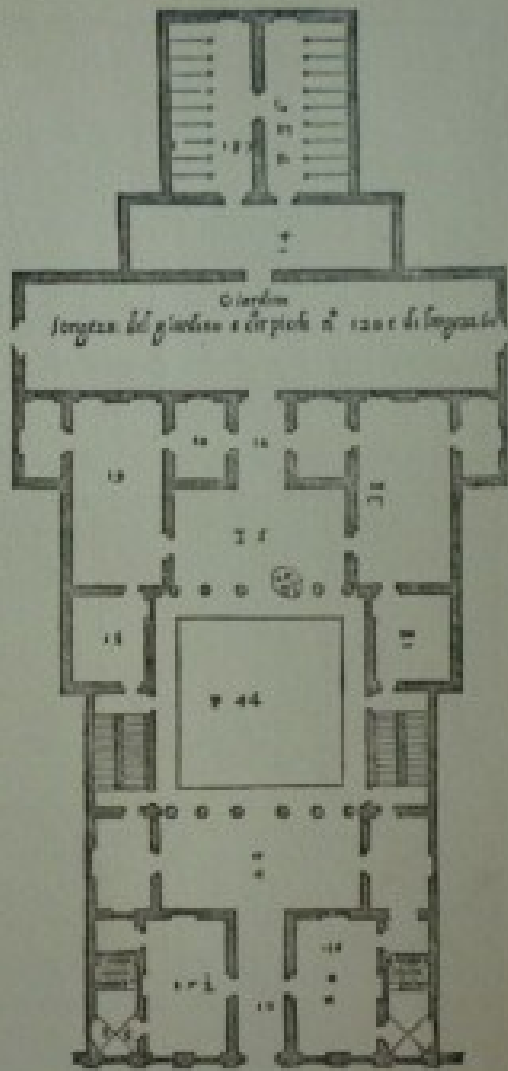
Palazzo Iseppo Porto, atrium

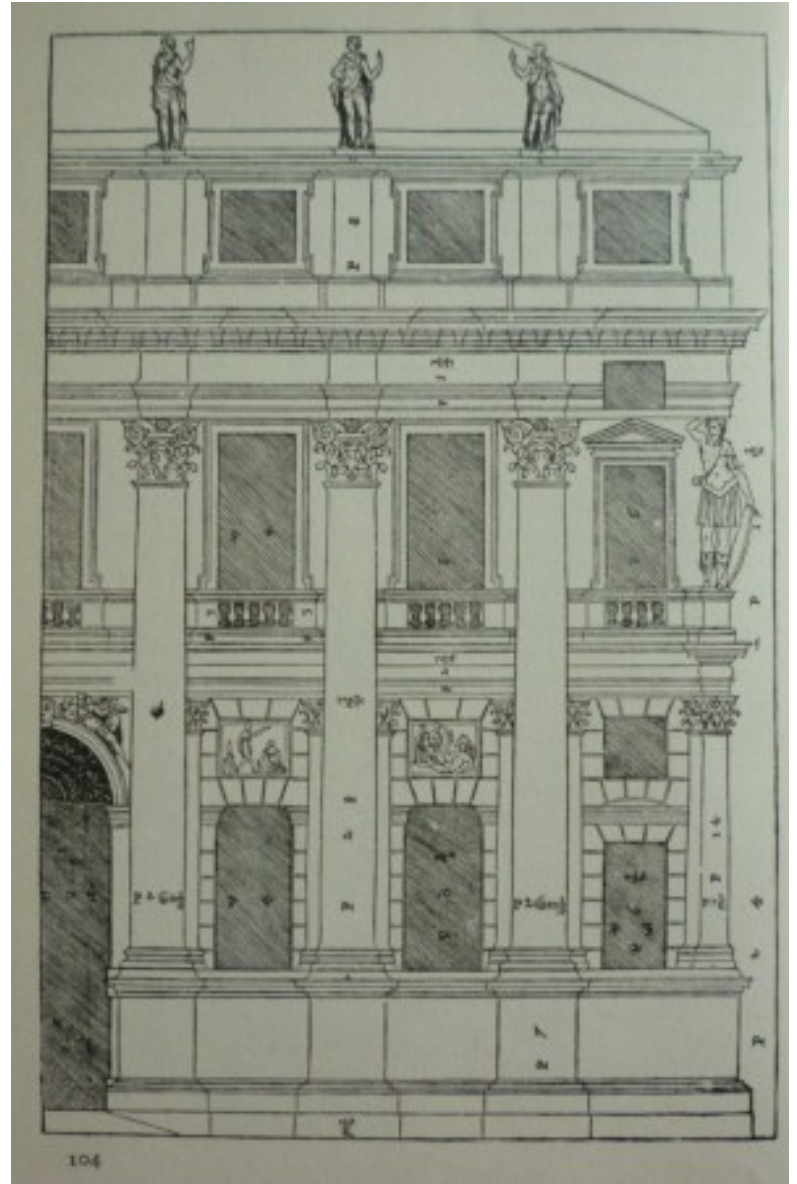


Vicenza, Palazzo Valmarana, od 1566





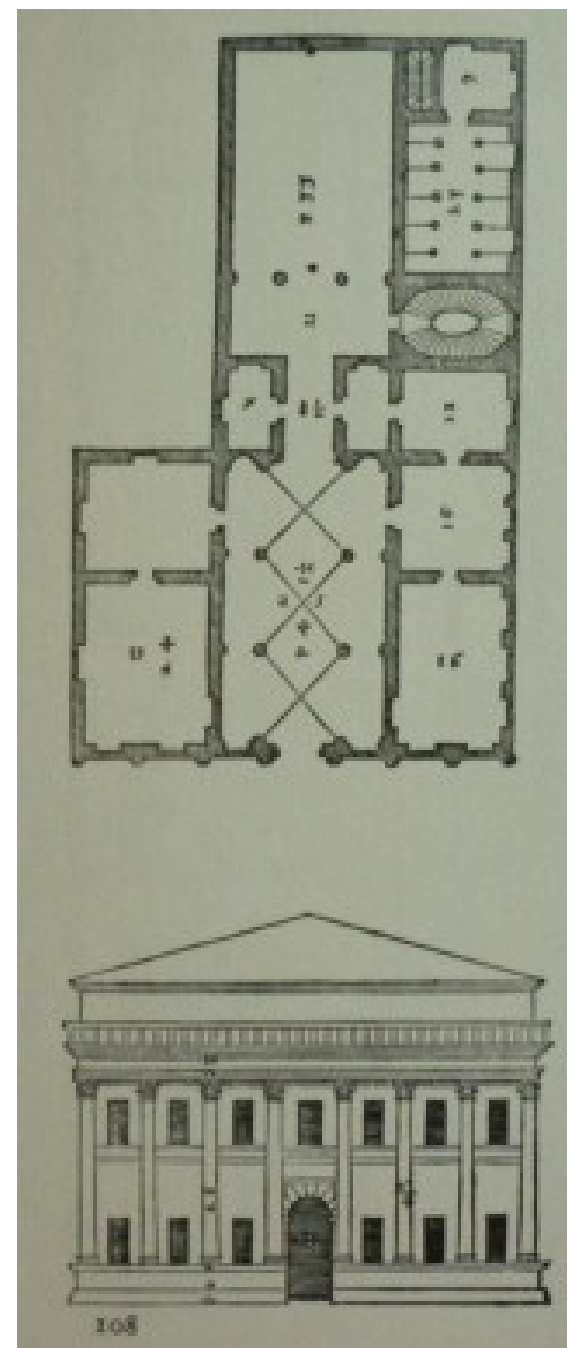




Vicenza, Palazzo Montano / Porto Barbarano, od 1570



- *Udělal jsem pro hraběte Montana Valmarana na jeho pozemku ve Vicenze tento návrh, v němž jsme vzhledem k pozemku nezachoval řád na jedné, ani na druhé straně. Nyní koupil tento šlechtic sousední pozemek, takže se zachová stejný řád na obou stranách*

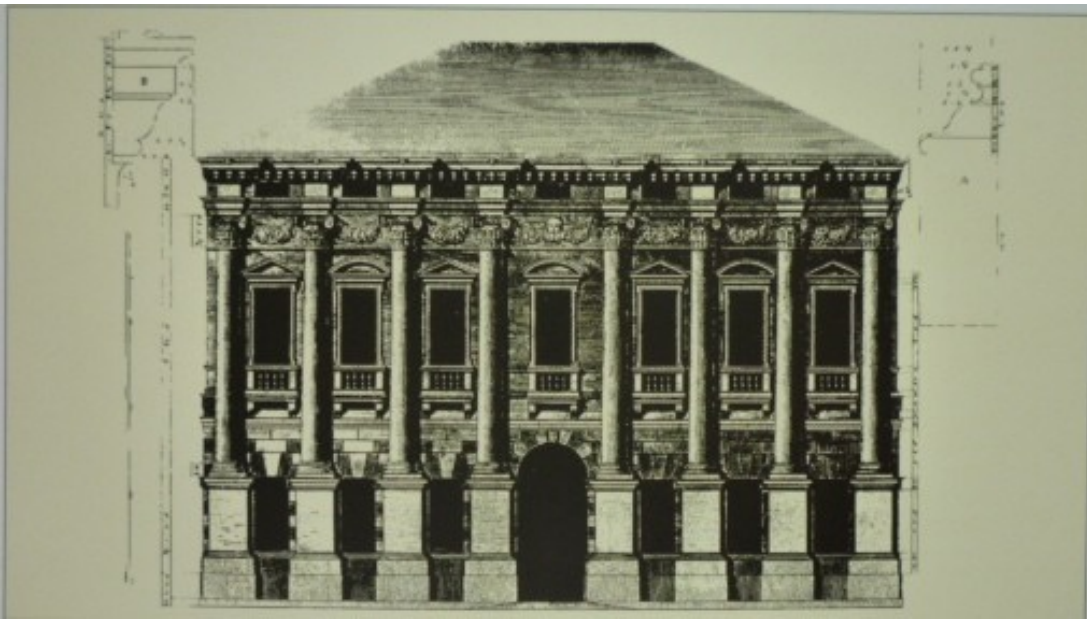






Vicenza, Palazzo
Porto-Breganze, po
1571

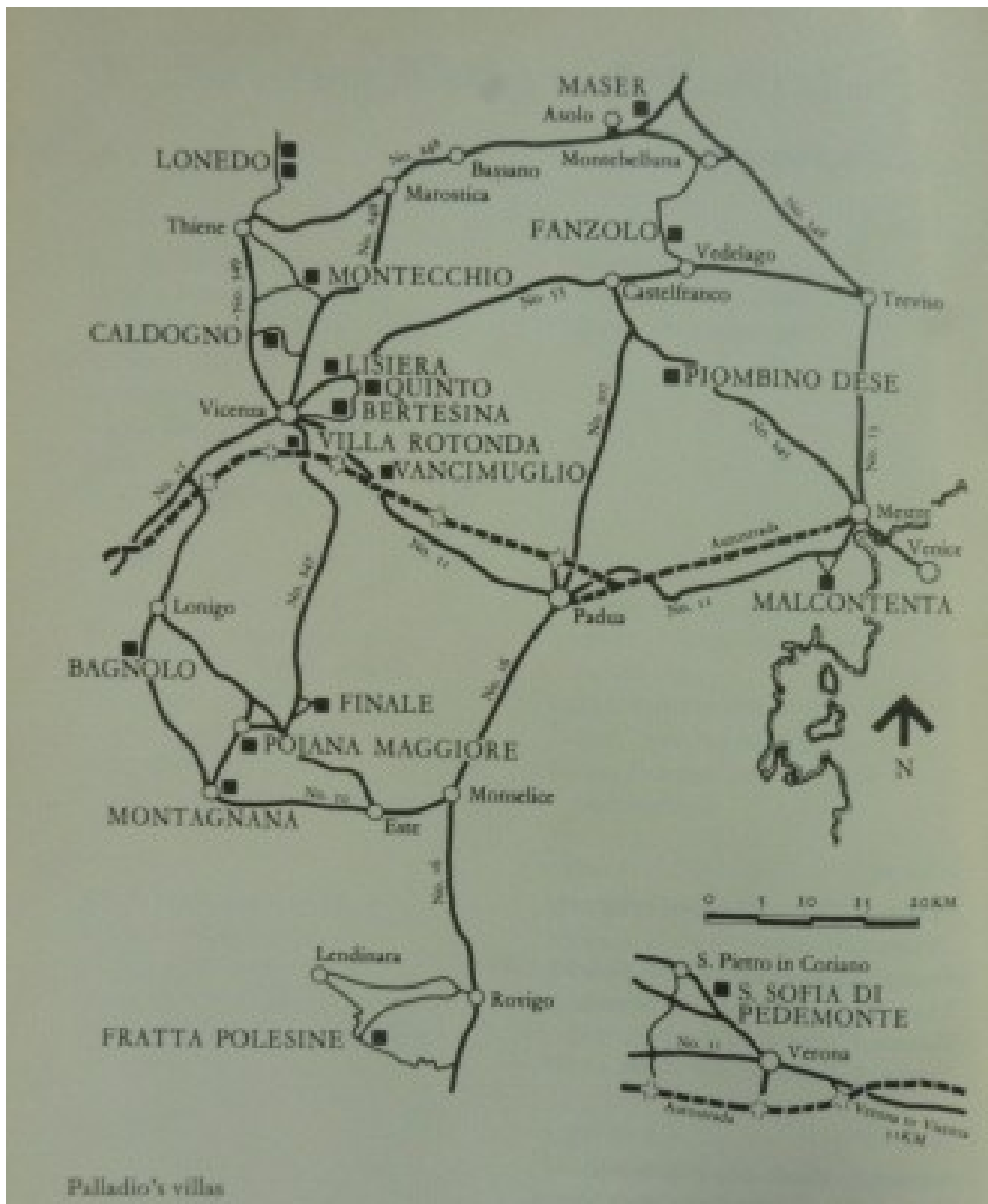






Vicenza, Loggia del
Capitaniato
(Capitanato), 1571





Palladio's villas

- Anton Francesco Doni (*Le ville del Doni*, 1566): „*tyto vily jsou zařízeny tak pěkně a bohatě, že není žádný rozdíl mezi nimi a městskými paláci*“

„knížata a páni si vytváří své krásné vily proto, aby unikli hlučnému davu. Budují si je v menší i větší vzdálenosti od měst a poskytují jim stejnou krásu a pohodlí jako jejich paláce ve městech.“

Andrea Palladio, 2. kniha:

- ... (šlechtic) „neméně užitku a útěchy snad získá z venkovských domů, kde stráví zbytek času přehlížením a zdokonalováním svého majetku... kde si cvičením, protože na venkově se obvykle chodí pěšky nebo na koni, zachová **tělo** snáze své zdraví a sílu, a kde konečně **duch** unavený městskou činností nabere svěžesti a klidu a pokojně bude moci přistoupit ke studiu literatury a k rozjímání, tak jako měli staří mudrci často ve zvyku uchýlovat se do podobných míst, kde navštěvováni svými výtečnými přáteli a příbuznými, majíce domy, zahrady, fontány a podobná obveselující místa, a především svou **ctnost**, mohli snadno dojít onoho blaženého života, jakého jen zde na této zemi možno dosáhnout.“

romperasi. Oltre di ciò se n'enterà il Sole per la riflessione de' raggi, ni faranno eccessivi caldi, e se non n'enterà per l'ombra continua disenteranno le persone come stupide, e di cattivo colore. Intenti ancora se in dette uali enteranno, come per canali ristretti troppo tanoce appoverarzo, e se non u'forteranno; fare ni analfato disentera, dento, e mal sano. Facendo di mestieri fabbricare nel monte: e leggamio itto, che à temperata regione del Ciclo fia ristretto, e che ne da molti magazzini habbia costante ombra, per lo percussoer del Sole in qualche rupe vicina quasi di due Soli forte l'ardore: perche nell'vino, e nell'altro caso farà pessimo l'habitaru. E finalmente nell'edificare il sito per la fabbrica di Villa tutte quelle considerazioni si deono hauere, che si hanno nell'edificare il sito per le Città: e sciossiache la Città non sia altro che una certa casa grande, e per lo contrario la casa una città picciola.

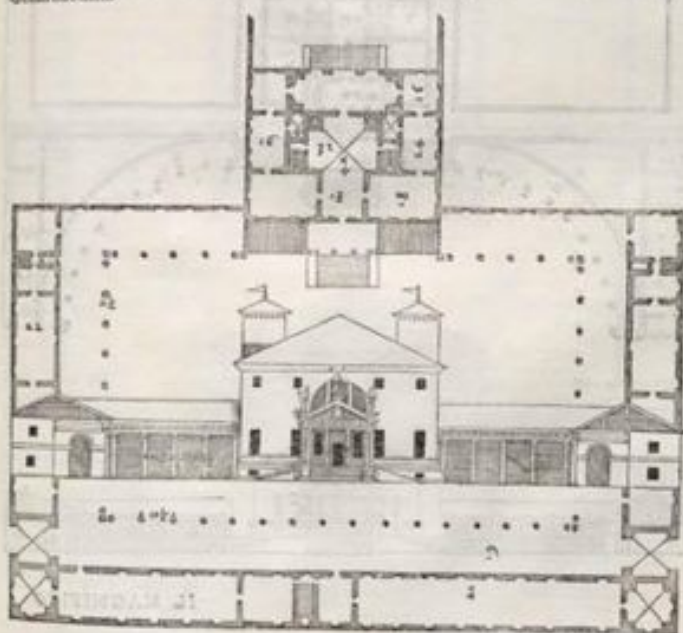
DEL COMPARTIMENTO DELLE CASE
di Villa. Cap. XIII.

RITROVATO il sito lieto, aneno, comodo, e sano si attenderà all'elegante, e comoda compartitione sua. Due sorti di fabbriche si richiedono nella Villa: l'una per l'habitatione del Padrone, e della sua famiglia: l'altra per governare, e custodire l'entrate, & gli animali della Villa. Però si dovrà comporre il sito in modo che ne quella à quella, nè quella à quella sia di impedimento. L'habitatione del padrone deve esser fatta, hauendo riguardo alla sua famiglia, e conditione, e si si come si fa in dette Città, e ne habbiamo di sopra trattato. I coperti per le crife di Villa si faranno habuendo rispetto alle entrate, & à gli animali, & in modo congiunti alla casa del padrone, che in ogni luogo si possa andare al coperto: accio che ne le pioggie, e gli ardenti Soli della State si siano di meno nell'andare à uedere i negozij suoi: il che farà ancho di grandissima utilità per riporre al coperto legnami, & insieme altre cose della Villa, che si guasteranno per le pioggie, e per il Sole: oltre che quelli portici apporanno molto ornamento. Si riguarderà ad alligare commodamente, e senza strettezza alcuna gli huomini all'vìo della Villa applicati gli animali, e entrate, e gli strumenti. Le stalle del Fattore, del Gastaldo, e de' lauoratori deono essere in luogo accomodato, e presso alle porte, & alla custodia di tutte l'altre parti. Le stalle per gli animali da lauro, come buoi, e cauali deono esser discoste dall'habitatione del Padrone, accioche da quella siano lontani i letami: e separano in luoghi molto caldi, e chiari. I luoghi per gli animali, che fruttano, come sono porci, pecore, colombi, pollami, & simili, si collocheranno secondo le qualità, e nature loro: & in questo si deono auerire quello, che in diuersi paesi si costuma. Le Cantine si deono fare sottoterra, rinchiuso, lontano da ogni strepito, e da ogni inuaso, e fetore, e deono hauere il lume da Levante, ouero da Settentrione: perche hauendolo da altra parte, oue il Sole possa scaldare il uino, che si si potranno di calore riscaldati, disenteranno de boli, e si guasteranno. Si faranno alquanto pendenti al mezzo, e c'habbiano il fondo di terrazzo, ouero siano lastricate in modo, che spandendosi il uino, possa esse racchiso. I tinacci, doue bolle il uino si riporanno sotto i coperti, che si faranno appresso dette cantine, e tanto eleuati, che le loro spine siano al meno più alte del buco superioe della Botte; accioche agevolmente per maniche di coro, o canali di legno si possa il uino di detti Tinacci mandar nelle botti. I Granari deono hauere il lume uerso Tramontana: perche à quello modo i grani non potranno co' pesto riscaldarsi: ma dal uento raffreddati si argano, e si conseruano, e non vi nasceranno que gli animali, che si fanno grandissimo nocimento. Il suolo, o panimento loro deue essere di terrazzo, potendosi hauere, o almeno di tavole: perche per il toccar della cade il grano si guasta. L'altre saluatoe ancora per le dette cagioni alla medesima parte del ciclo deono riguardare. Le Toggie per li venti guarderanno al Mezo giorno, ouer al Ponente: perche dal calore del Sole local non farà pericolo, che si bollulicano, & accendano. Gli strumenti, che bisogna à gli Agricoltori, sino in luoghi accomodati sotto il coperto à Menodi. L'Arca doue ricuola il grano deue esser esposta al Sole, spaziosa, & ampia, battuta, & alquanto colata al mezzo, & intorno, o almeno da una parte hauere i portici: accioche nelle repentine pioggie i grani condurre presso al coperto: e non farà troppo uicina alla casa del Padrone, potendo poluere, ne tanto lontano, che non possa esser usata. E tanto bastilauer detto in uniuersi dell'edificatione de' siti, e del compartimento loro. Resta, che (come io ho promesso) in paragrafi di alcuni di alcune fabbriche, che facendo diuersi intentioni ho ordinate in Villa.

DEI

DEI DISEGNI DELLE CASE DI VILLA DI ALCUNI
nobili Venetiani.

LA FABBRICA, che segue è in Bagnolo luogo due miglia lontano da Lorigo Ca-
stello del Vicentino, & è de' Magnifici Signori Conti Vintore, Marco, e Daniele fra-
telli de' Pisani. Dall'vna, e l'altra parte del cortile si sono le stalle, le cantine, i granari, e simili altri luoghi per l'uso della Villa. Le colonne de i portici sono di ordine Dorico. La parte di mezzo di questa fabbrica è per l'habitatione del Padrone: il panimento delle prime stanze è alto da terra sette piedi: sotto di sono le cucine, & altri simili luoghi per la famiglia. La Sala è in uolto alta quanto larga, e la metà più alta questa altezza giugne ancho il uolto delle loggie. Le stanze sono in folare altre quanto larghe che maggiori sono lunghe un quadro e due terzi: le altre un quadro e mezzo. Et è da auerirsi che non si ha hauuto molta consideratione nel metter le scale minori in luogo, che habbiano lume uiau (come habbiamo ricordato nel primo libro: perche non hauendo esse a seruire, se non à i luoghi di sotto, & à quelli di sopra, i quali serouo per granari ouer mezzati, si ha hauuto riguardo principalmente ad accomodar bene l'ordine di mezzo il quale è per l'habitatione del Padrone, e de' focellici: e le Scale, che à quell'ordine portano, sono poste in luogo amfiuso, come si uede ne i disegni. E ciò farà d'emo ancho per aueranza del prudente letore per tutte le altre fabbriche seguenti di un'ordine solo: perche in quelle che ne hanno due bellissime, ornate, ho curato che le Scale siano lucide, e poste in luoghi comodo: e dico due: perche quello, che uà sotto terra, che uà sotto terra per le cantine, e simili usi, e quello che uà nella parte di sopra, serue per granari, e mezzati non chiamo ordine principale, per non darli all'habitatione de' Gentili huomini.

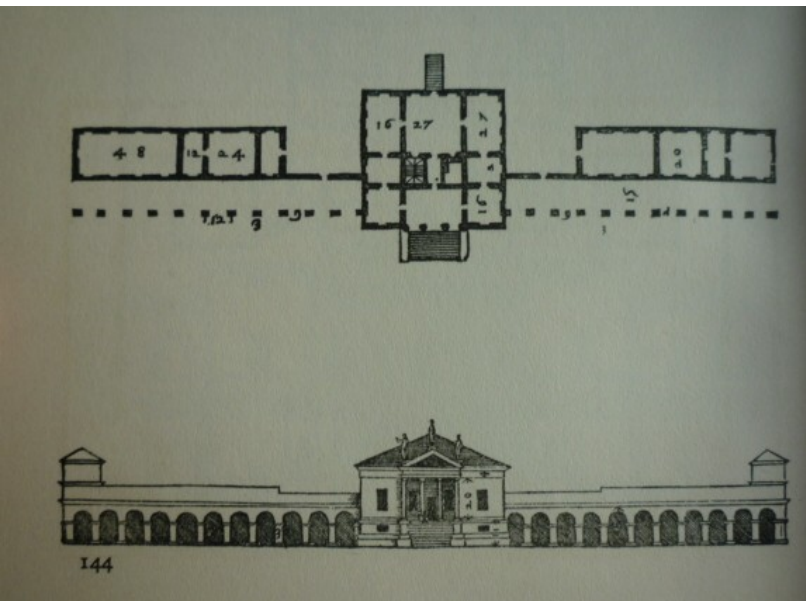


LA SEVENTE

Thiene, Villa Colleoni



...kromě toho budou tato loubí velkou ozdobou.
Fanzolo, Villa Emo



II. kniha, kap. XVI. O venkovském domě starých

- *Udělal jsem u všech venkovských staveb, a také u některých městských, štít na předním průčelí, v němž jsou hlavní dveře, protože takové štíty ukazují na vstup do domu a napomáhají značné velikosti a velkoleposti díla, protože se tímto způsobem stává přední část významnější než ostatní části, a kromě toho se v nich velmi pohodlně umísťují erby nebo zbraně stavebníků... Také staří jich používali na svých stavbách, jak je vidět na zbytcích chrámů a veřejných budov.*

Villa Emo

Villa Medici, Poggio a Caiano

Daniele Barbaro (ed.),
M. Vitruvii Pollionis De Architectura Libri Decem,
1567

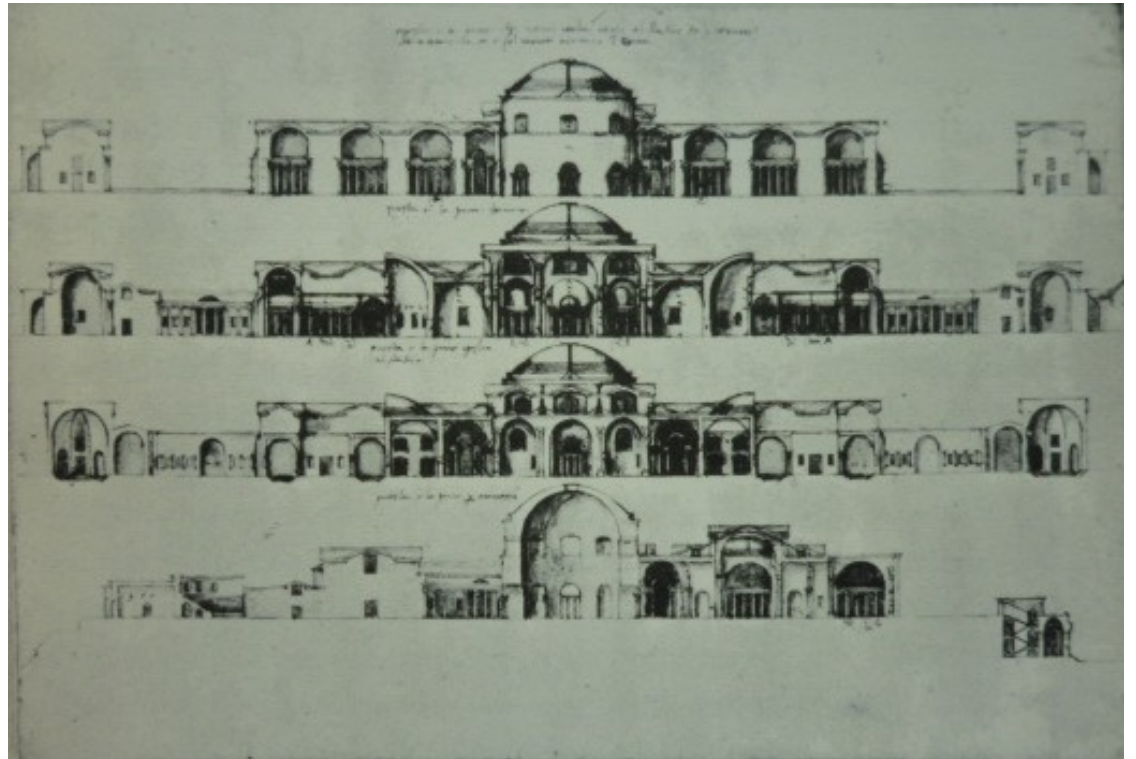


Vicenza, Villa Almerica (La Rotonda), 1550 – projekt,
realizace před 1570

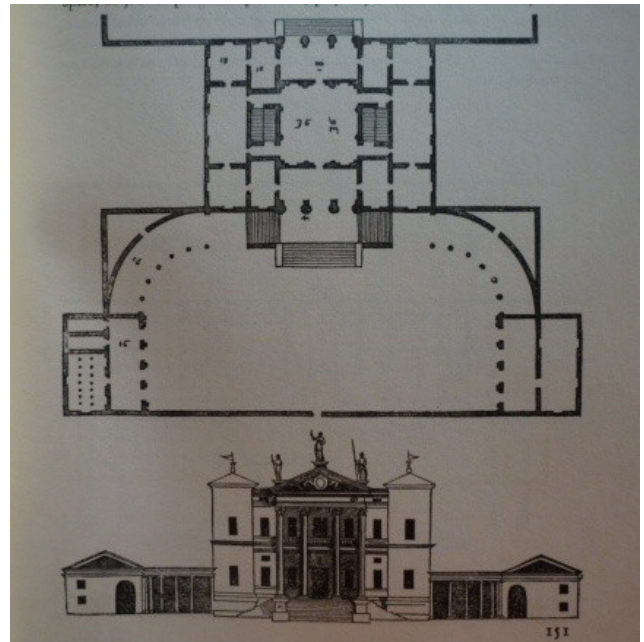
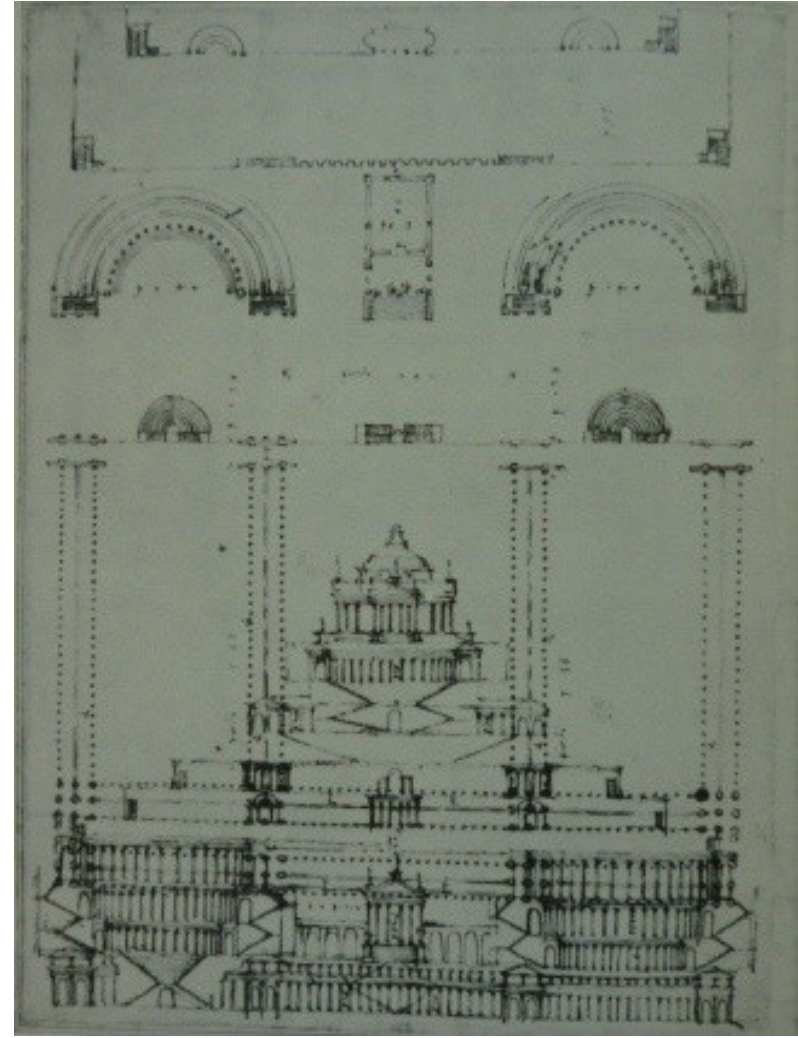
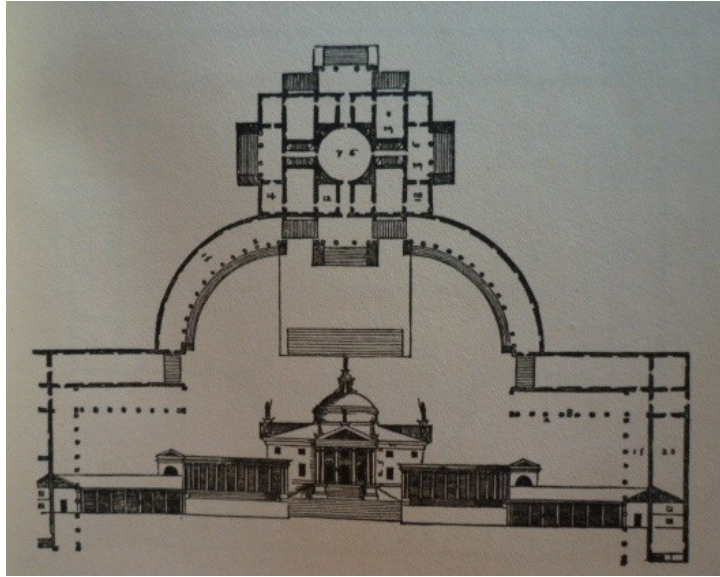


J. Ackermann: *to noble and classicize the villa*





Villu Trissino u Meleda (projekt); Villa Thiene u Cigogni (projekt)
Chrám Fortuny v Praeneste - rekonstrukce AP

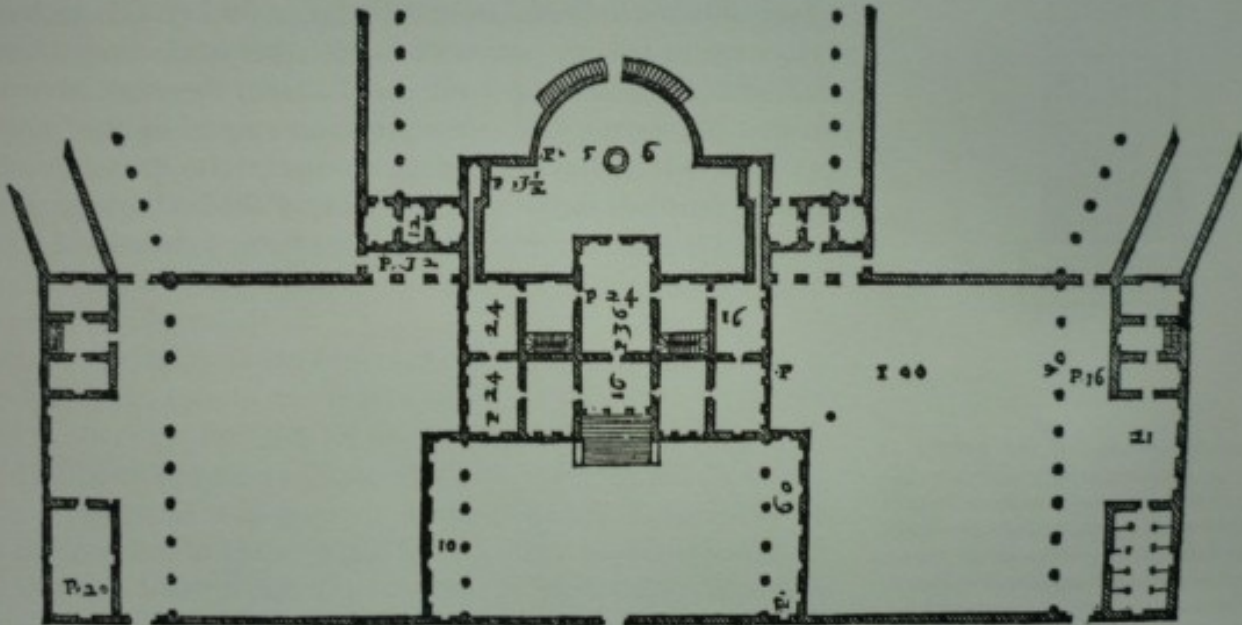
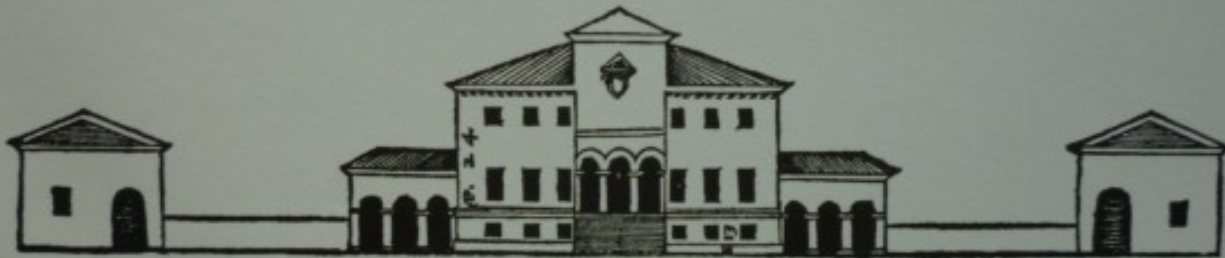


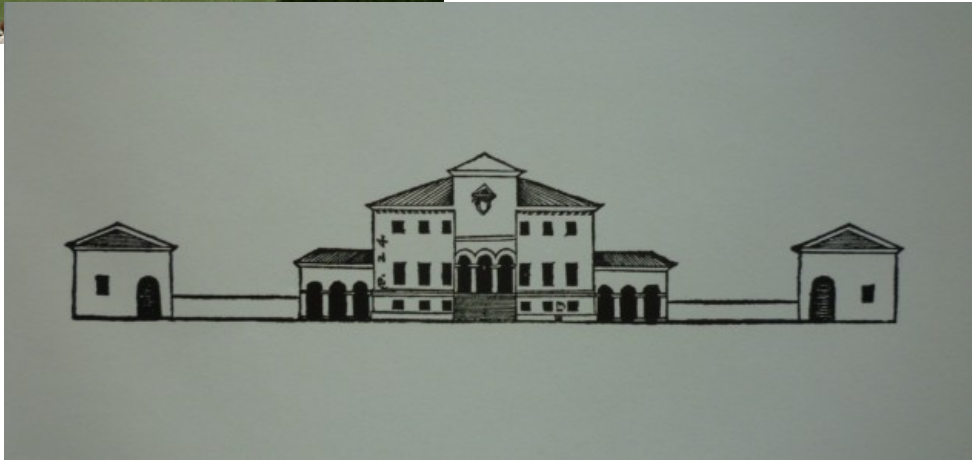
Lonedo, Villa Godi, kolem 1540

V Lonedu, místě ve Vicenzské oblasti, je následující stavba pana Girolama de Godi, umístěná na pahorku s překrásnou vyhlídkou vedle řeky, která slouží lovu ryb.

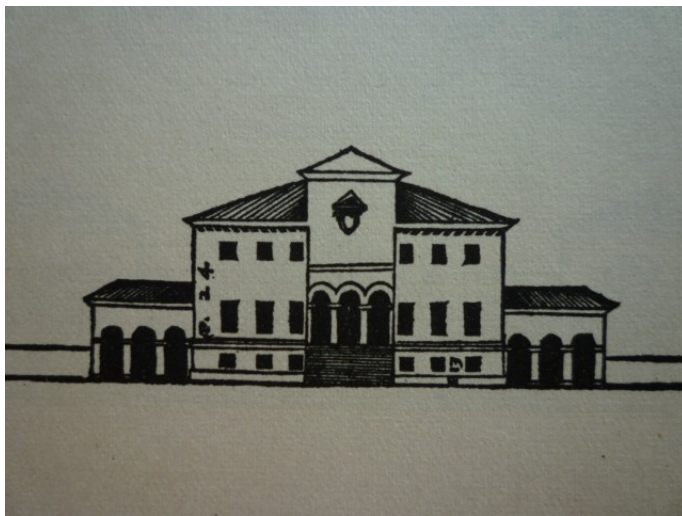
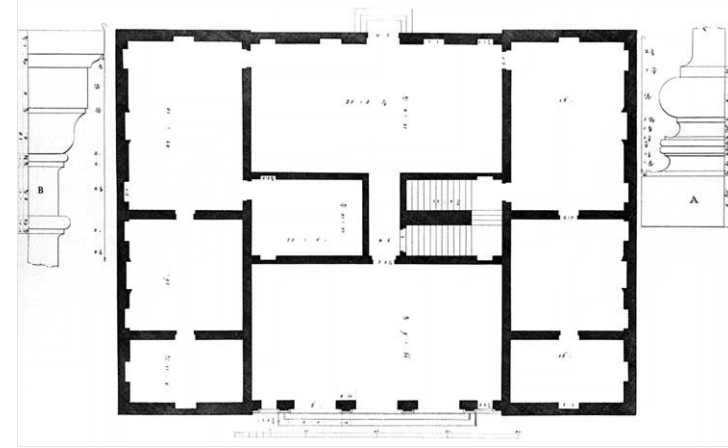


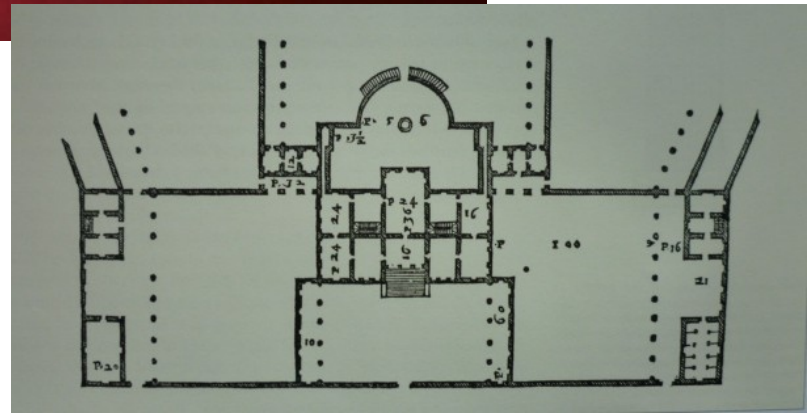






Villa Trissino, Criccoli u Vicenzy, 1538





Lonedo, Villa Piovene, 1539-1540

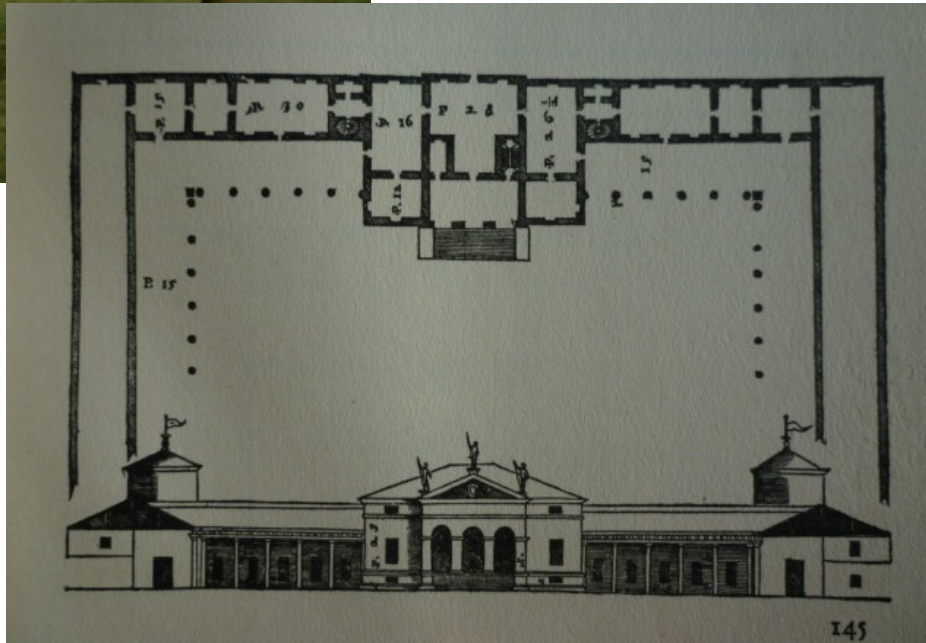






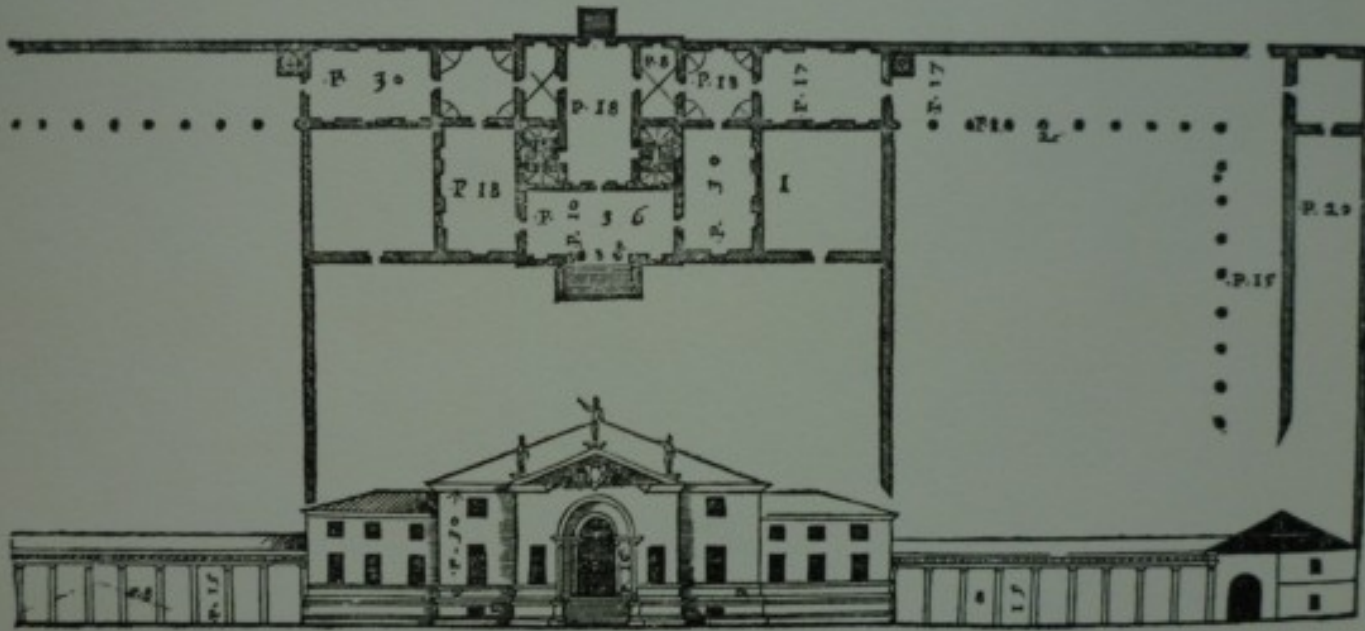


Finale de Agugliano u Vicenzy, Villa Saraceno, kolem 1546



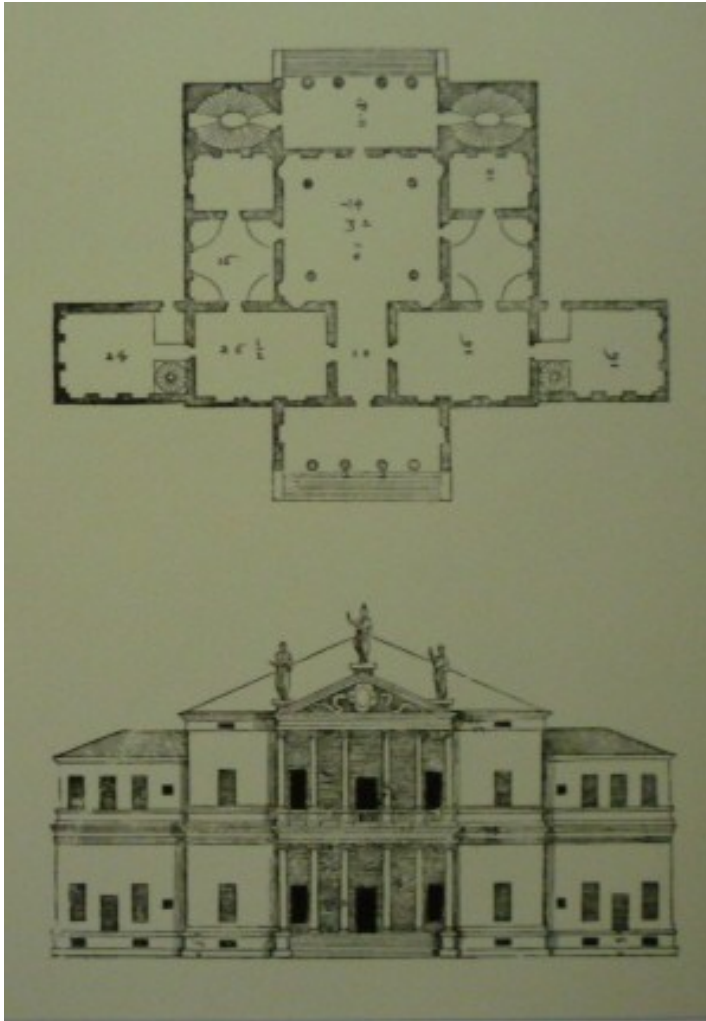
Poiana Maggiore u Vicenzy, Villa Poiana, 1548–1549







Piombino Dese u Trevisa, Villa Cornaro (Gable), 1553
(střední část), 1567, 1596 dokončeno druhé podlaží
– typ *palazzo in villa* (vs. *villa rustica*)

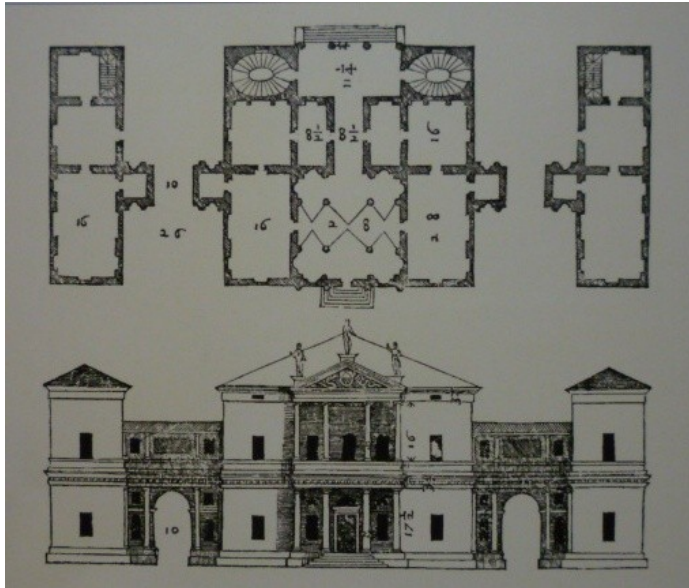








Villa Pisano (Montagnana) - 1555



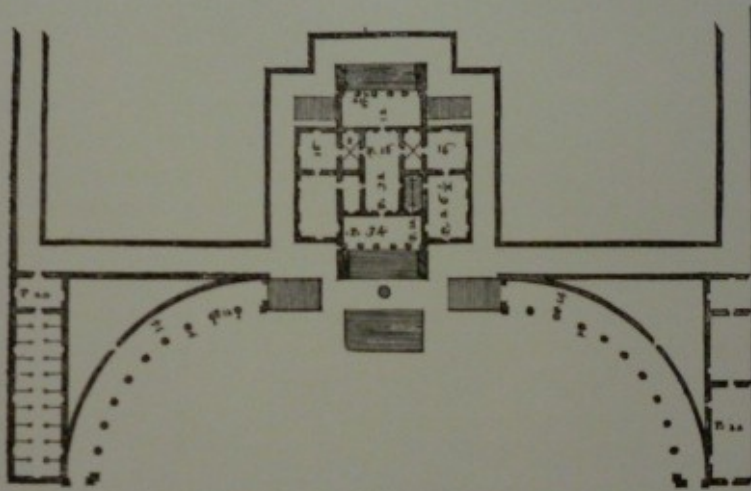
- *vybudoval ji vznešený pán Francesco Pisano...*
- *větší pokoje jsou dlouhé čtverec a tři čtvrtě... komory a chodba jsou stejné šířky, jejich klenby jsou vysoké dva čtverce, Předsíň má čtyři sloupy o pětinu tenčí než vnější, které podporují dlažbu sálu a činí výšku klenby krásnou a bezpečnou.*





Villa Badoer, Fratta Polesine u Rovigo, kol. 1556

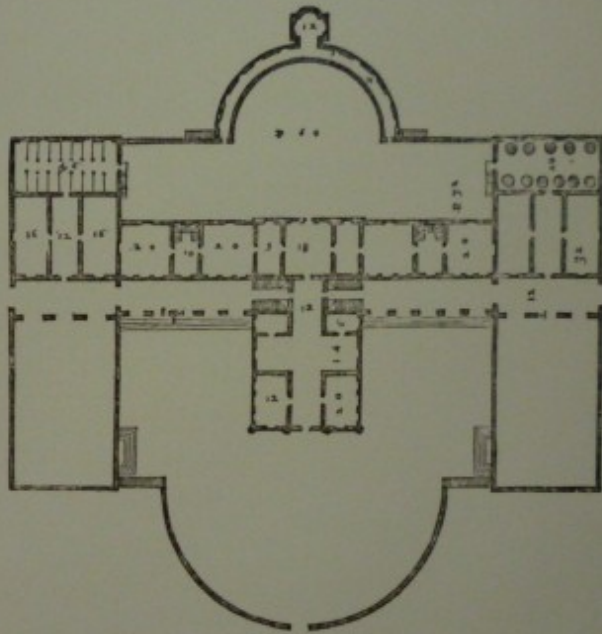
*Stavba patří vznešenému pánu
Francescu Badoerovi...na pozemku
poněkud vyvýšeném...*





Villa Barbaro, Maser kolem 1557–1558

*Níže uvedená stavba... patří
nejdůstojnějšímu, vyvolenému milostpánu
z Akvileji a vznešenému pánu
Marc Antoniovi, bratřím de Barbari*





- *Z obou stran jsou tu loggie, které mají na svých koncích dva holubníky, a pod nimi jsou místnosti pro výrobu vína, stáje a ostatní místnosti pro potřebu venkova*



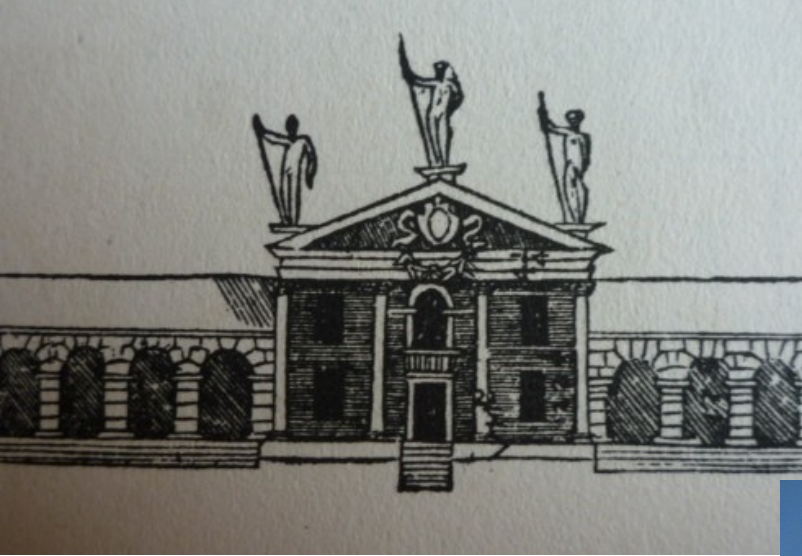






casa del padrone



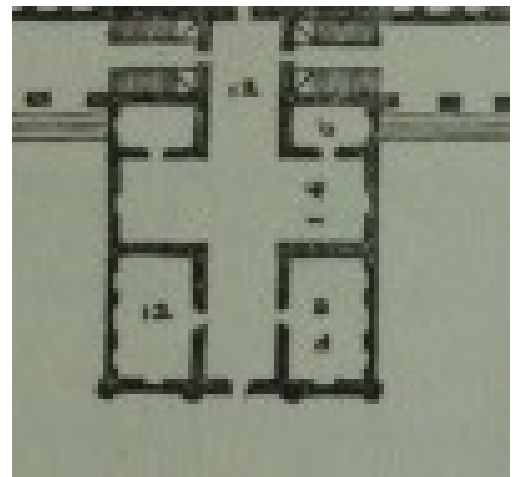


*Průčelí pánova domu má čtyři
sloupy íónského řádu...
hlavice sloupů na rozích tvoří čelo
ze dvou stran; jak se tyto hlavice
dělají, vyložím v knize o
chrámech.*

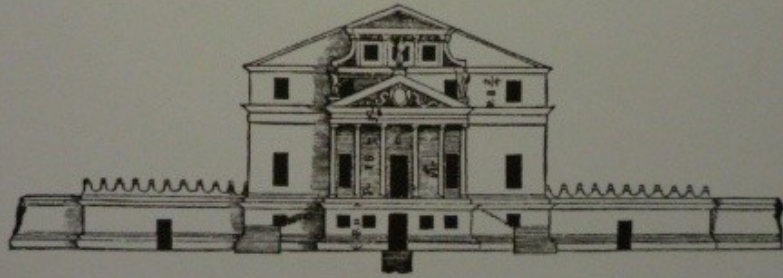
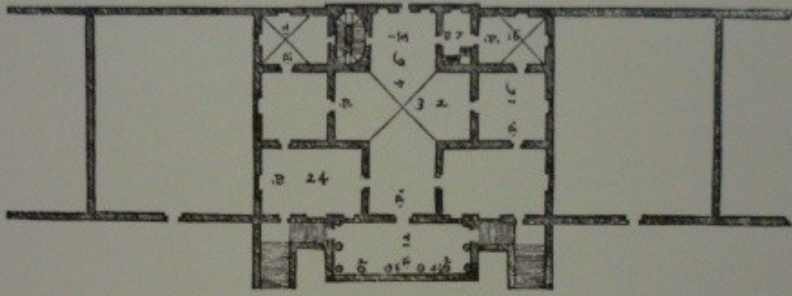


Na kopci proti domu je vytesána fontána s nesčetskými štukovými a malovanými ozdobami.





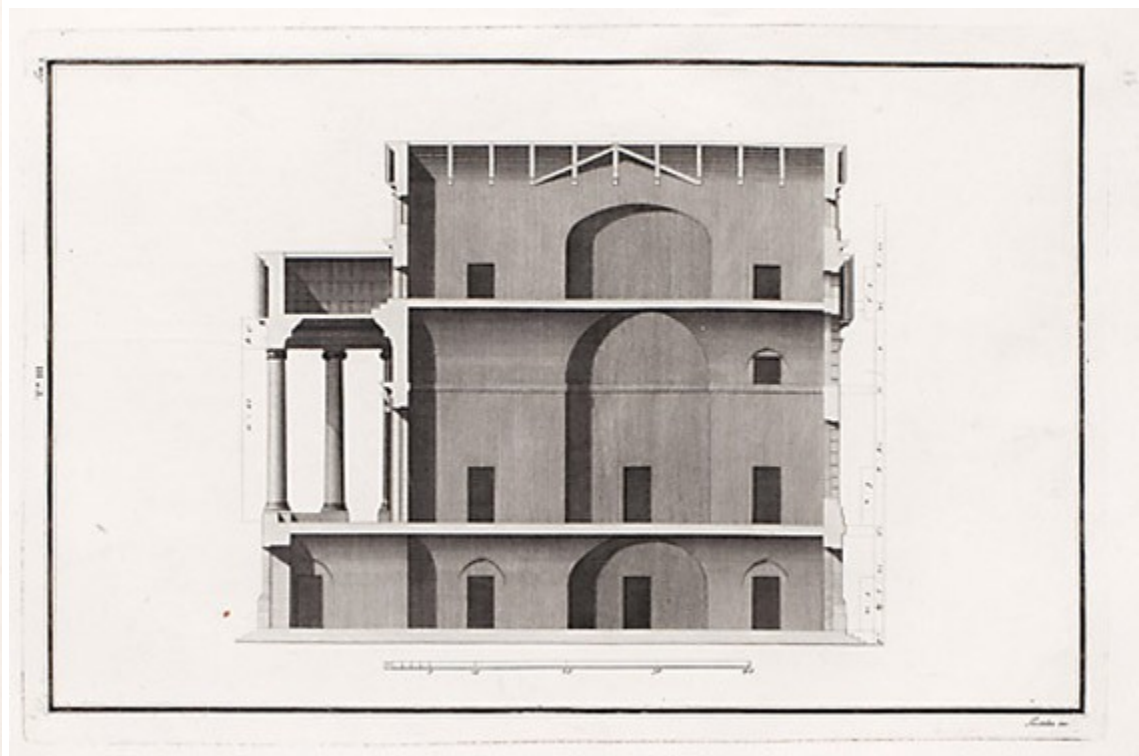
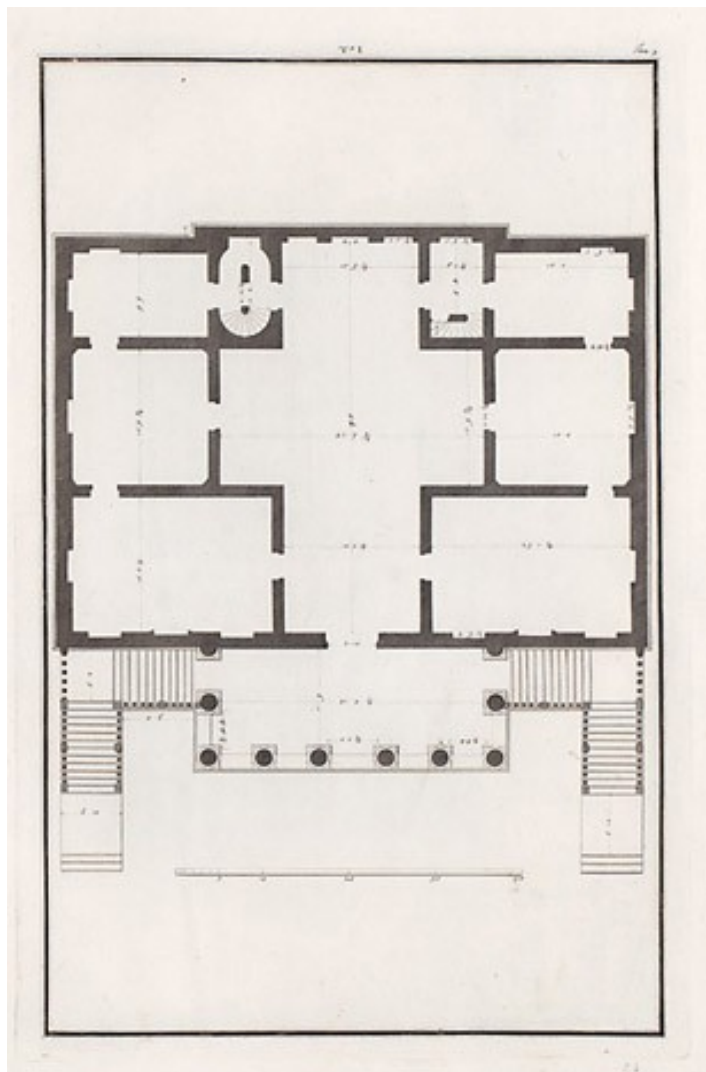




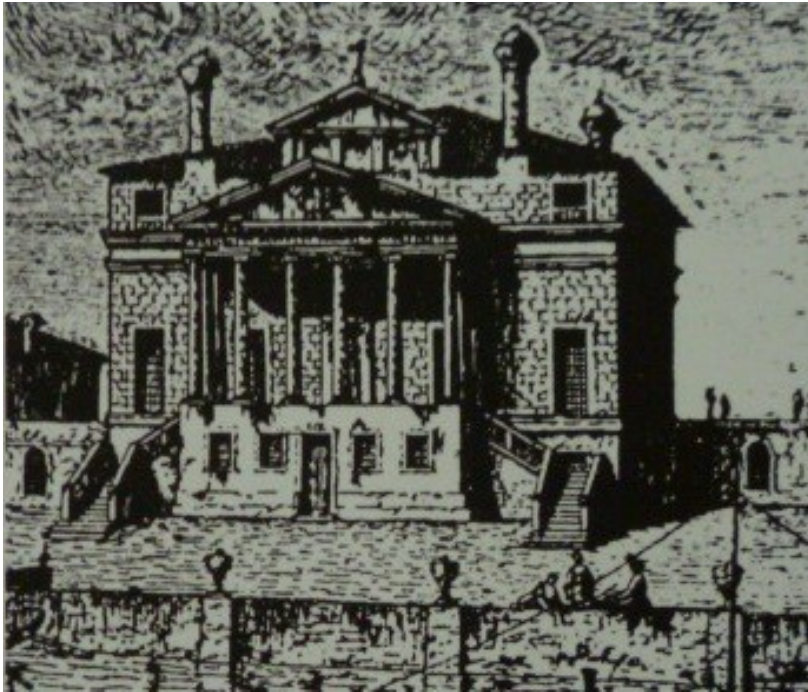
Malcontenta di Mira
u Benátek, **Villa Foscari**,
1559-1560







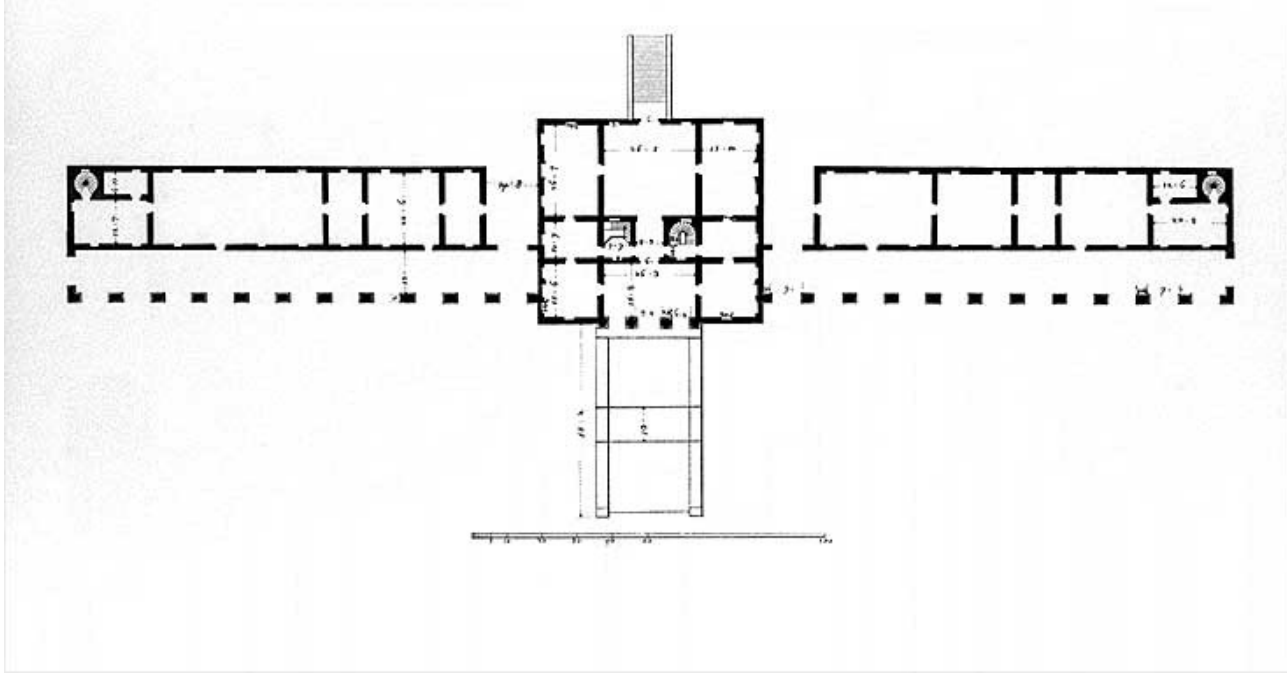
Palladiova kresba chrámu u pramene Clitumnus





Fanzolo di Vedelago u Trevisa, Villa Emo, 1555–1565
stavba vznešeného pána Leonarda Ema



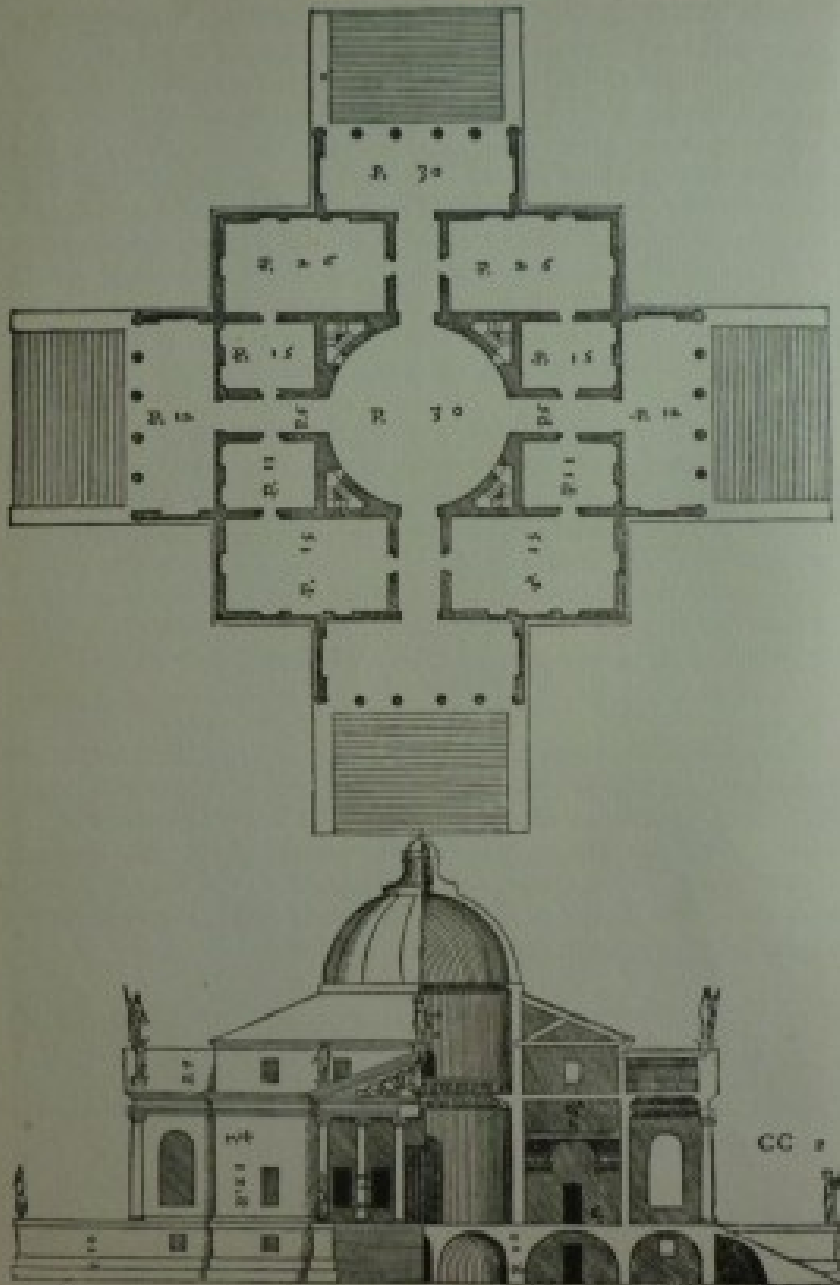






Villa Villa Almerico Capra zv. La Rotonda, u Vicenzy, 1566-1570
(Paolo Almerico)

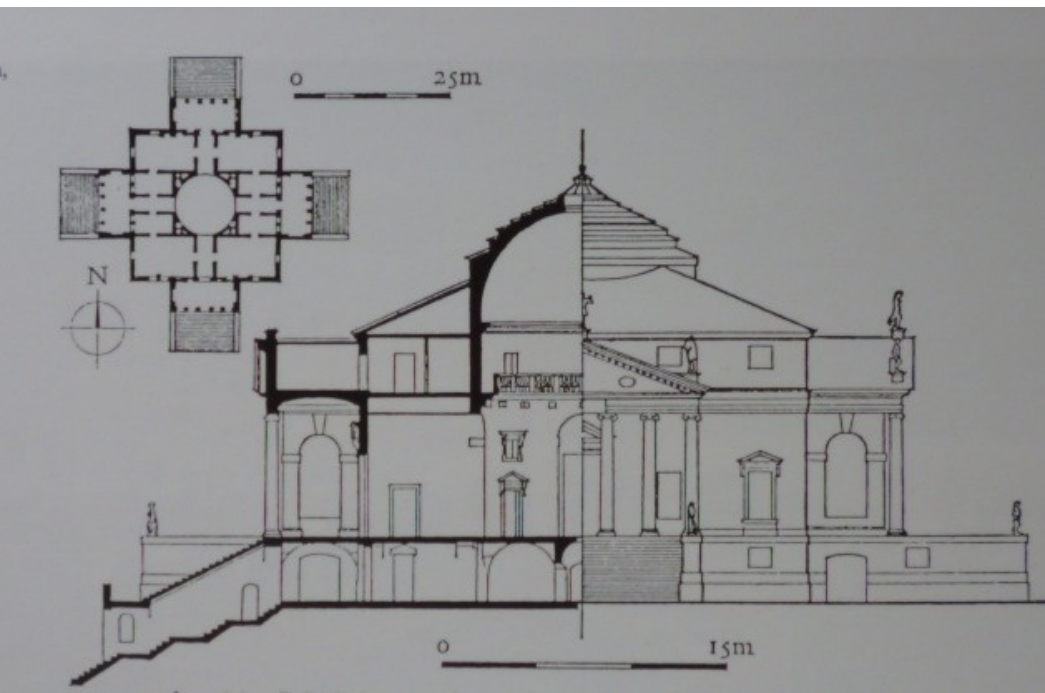


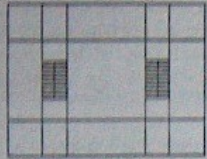


- Tento šlechtic, který bloudil mnoho let z touhy po slávě, se konečně po smrti celé své rodiny vrátil do vlasti a odebral se na jedno své předměstské panství na kopci, vzdáleném od města necelé čtvrt míle, kde stavěl podle následujícího návrhu, který se mi nezdálo zařazovat mezi venkovské stavby pro blízkost od města, takže je možno říci, že je v samotném městě.*

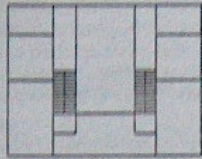


- *Místo je z nejpříjemnějších a nejpůsobivějších, jaké je možno najít, protože je na kopečku s velmi snadným přístupem a je z jedné strany omýváno splavnou řekou Bacchiglione a z druhé strany obklopeno velmi příjemnými pahorky, které vyvolávají dojem značně velkého divadla...Protože se tedy z každé strany těší překrásným výhledům...byly tu vytvořeny loggie na všech čtyřech průčelích*

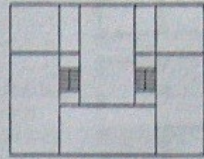




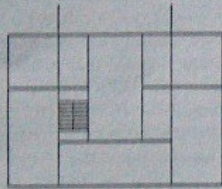
Villa Thiene at Cicogna



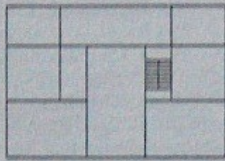
Villa Sarego at Miega



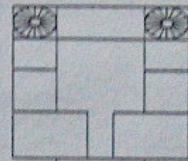
Villa Poiana at Poiana Maggiore



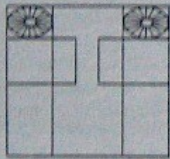
Villa Badoer at Fratta, Polesine



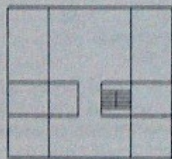
Villa Zeno at Cessalto



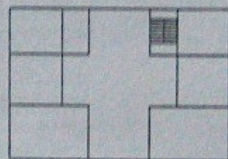
Villa Cornaro at Piombino Dese



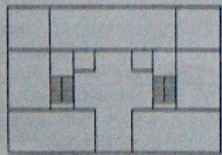
Villa Pisani at Montagnana



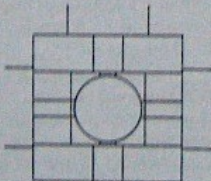
Villa Emo at Fanzolo



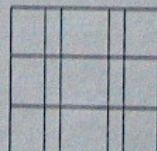
Villa Malcontenta at Mira



Villa Pisani at Bagnolo

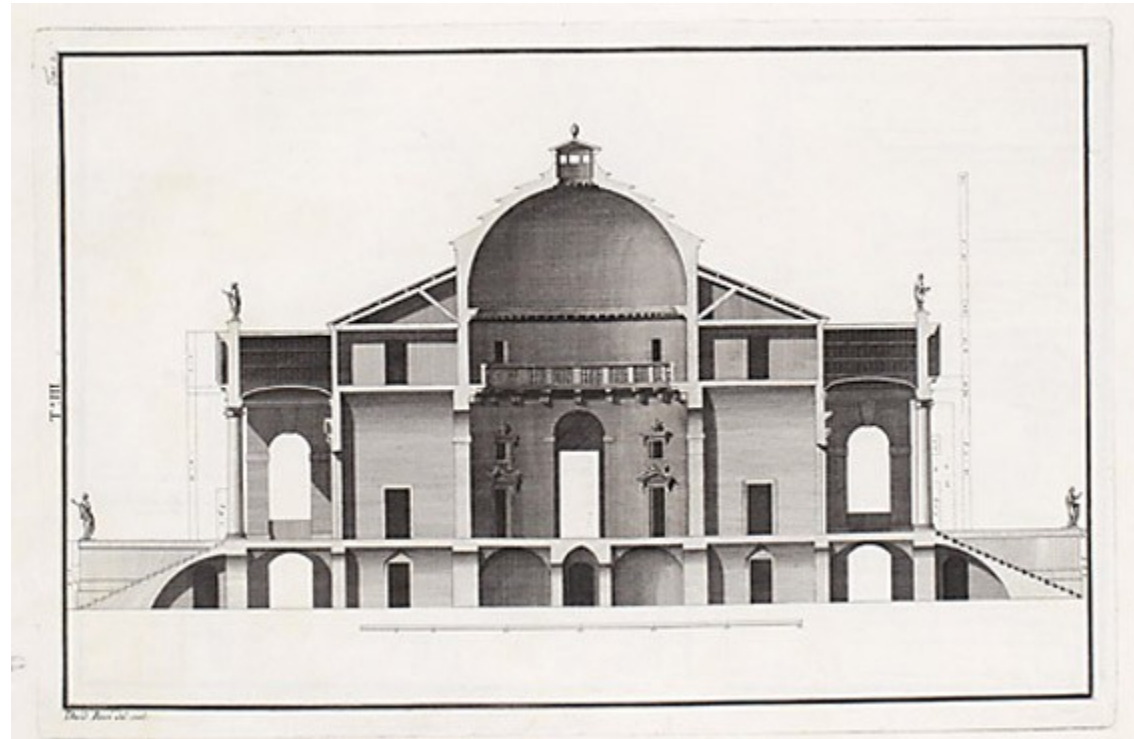


Villa Rotonda near Vicenza



Geometrical Pattern of Palladio's Villas

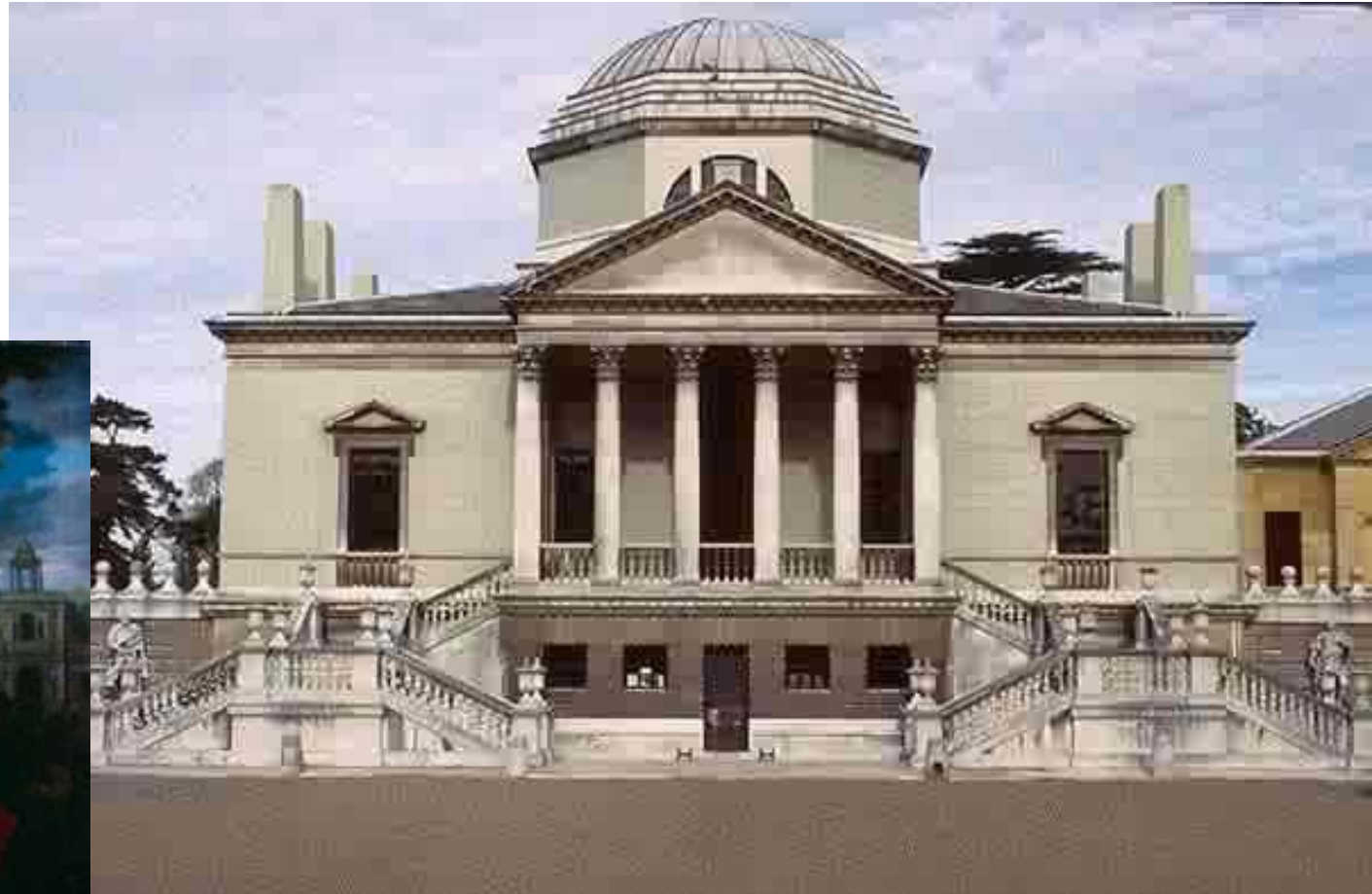
57. Schematized plans of eleven of Palladio's Villas





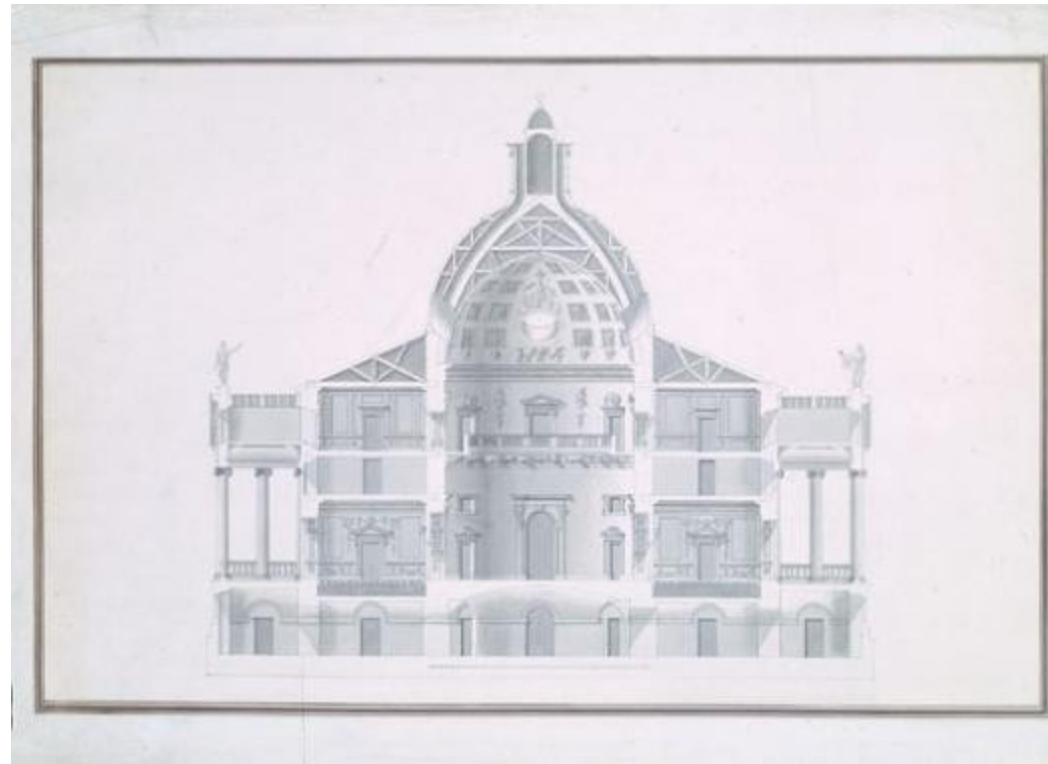
Palladio's Reconstruction of the Ancient
Buse. From Barbaro's *Vitruvius*, Venice, 1556

Richard Boyle, 3. vévoda z Burlingtonu a 4. vévoda z Corku, Villa v Chiswicku, 1725





Colin Campbell
Mereworth Castle,
1722-1725



Thomas Jeffersons, Monticello u Charlottesville, Virginia,
1769-1784 a 1796-1809

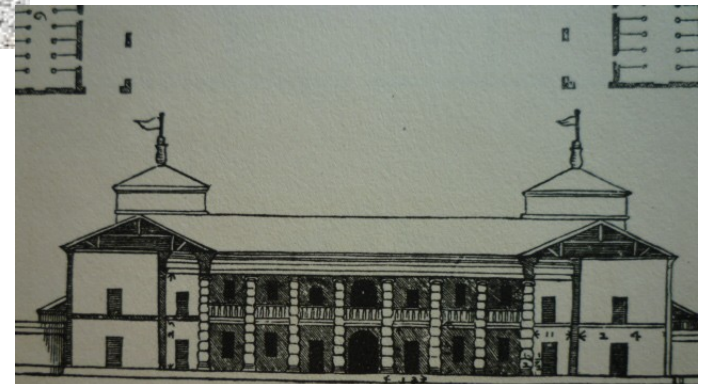


Santa Sofia di Pedemonte u Verony, Villa Sarego, 1560-570





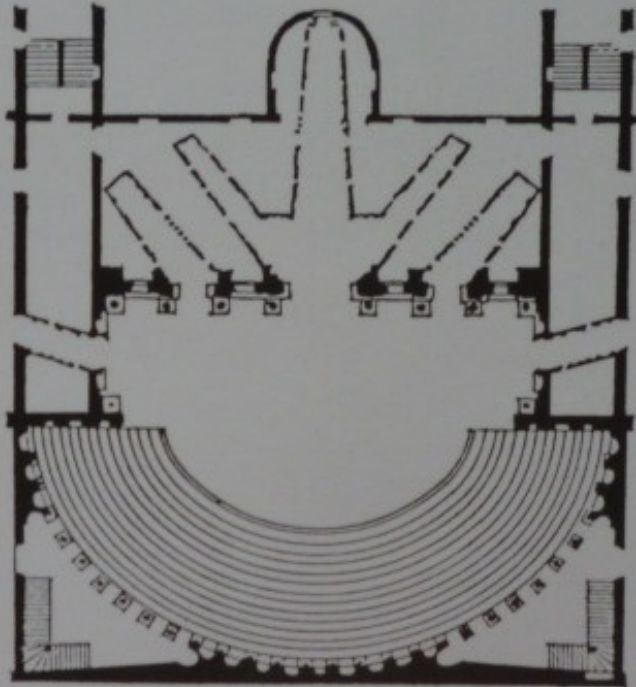
- *V Santa Sofia...je následující stavba pana hraběte Marc´Antonia Sarega, umístěná v nejkrásnější poloze, totiž na pahorku s velmi snadným výstupem...leží mezi dvěma údolíčky; všechny pahorky jsou velmi příjemné a bohaté velmi dobrou vodou, takže je stavba ozdobena nádhernými zahradami a fontánami*

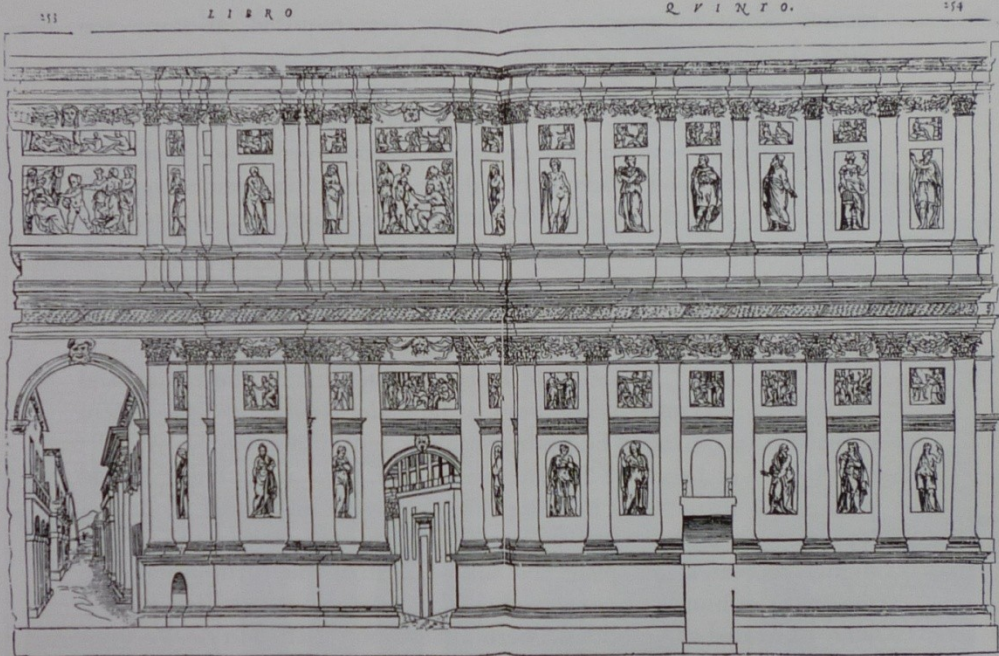




- *...nádvoří, kolem něhož jsou loubí; sloupy jsou iónského řádu, vytvořené z nehlazených kamenů, jak si žádal venkov, jemuž vyhovují věci spíše prosté a jednoduché než jemné*

Andrea Palladio - Vincenzo Scamozzi (1556-1616), Teatro Olimpico, Vicenza, 1570, 1580-1585





3 Scaenae frons of the ancient Roman theatre, from the Barbaro Vitruvius edition, 1556.

Daniele Barboro komentovaná edice Vitruvia (1556)

vitruviánská *frons scenae*



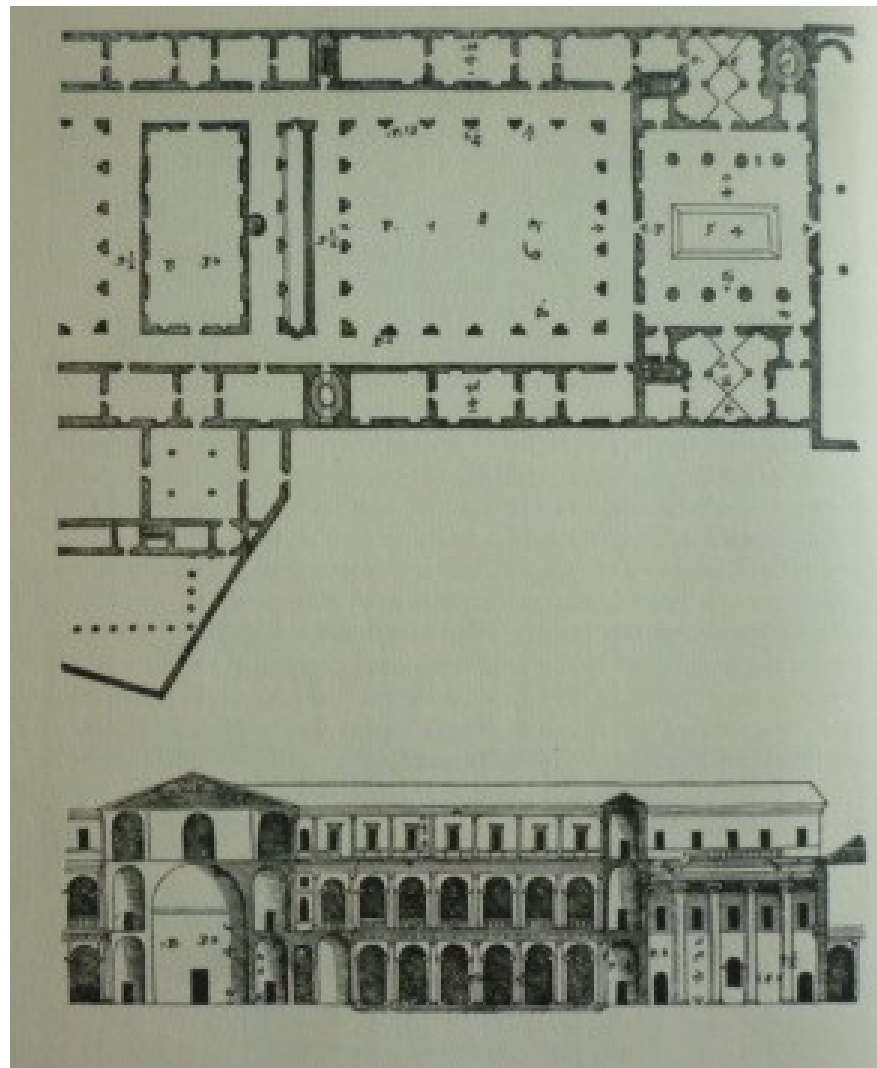
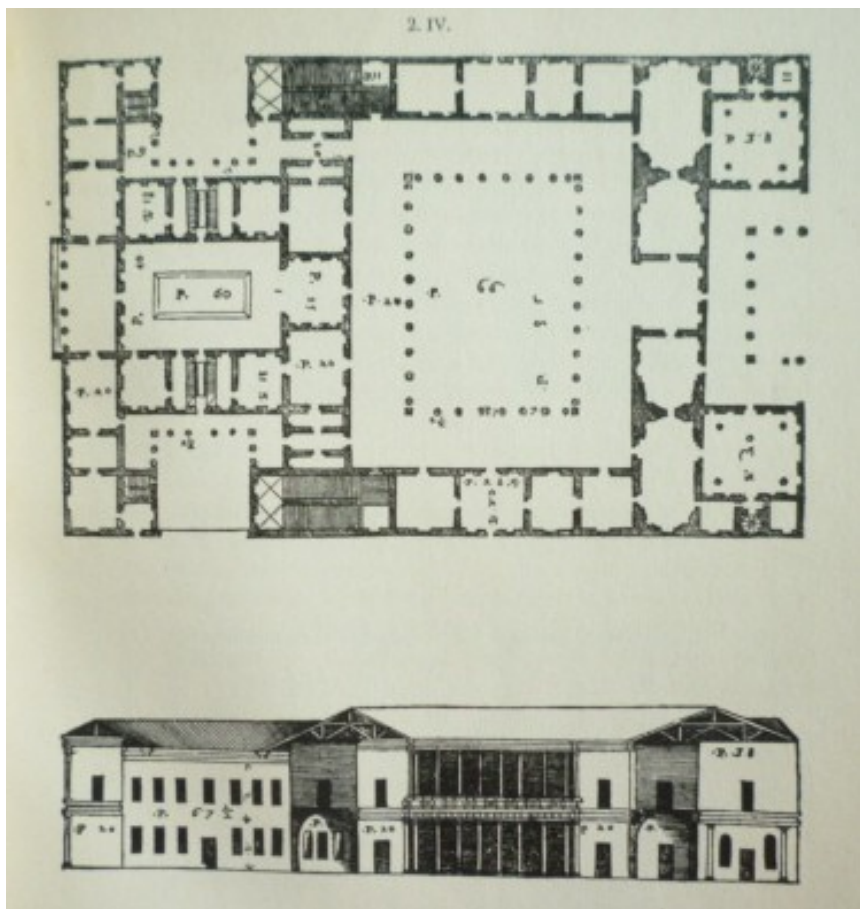


Konvent Santa Maria della Carità v Benátkách, od 1561

- *Snažil jsem se přizpůsobit tento dům domům starých., a proto jsem tam udělal korintské atrium, které je dlouhé jako úhlopříčka čtverce šířky. Každé křídlo se rovná jednomu ze tří a půl délky*

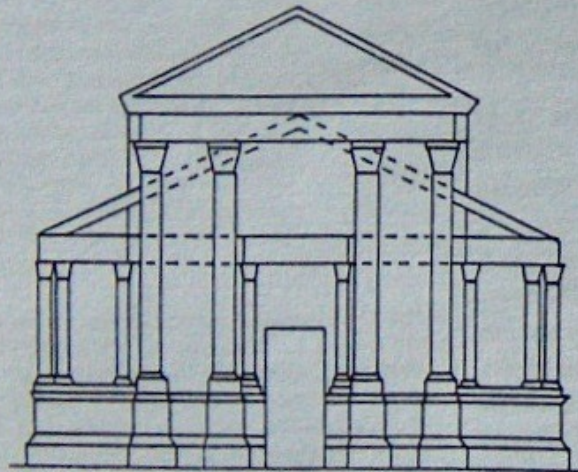


O toskánském atriu (II. kniha/IV. kap.)
O korintském atriu (II. kniha/VI. kap.)

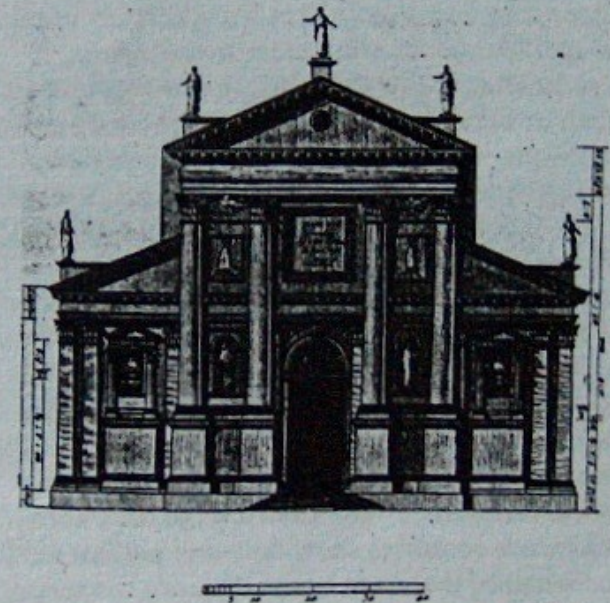




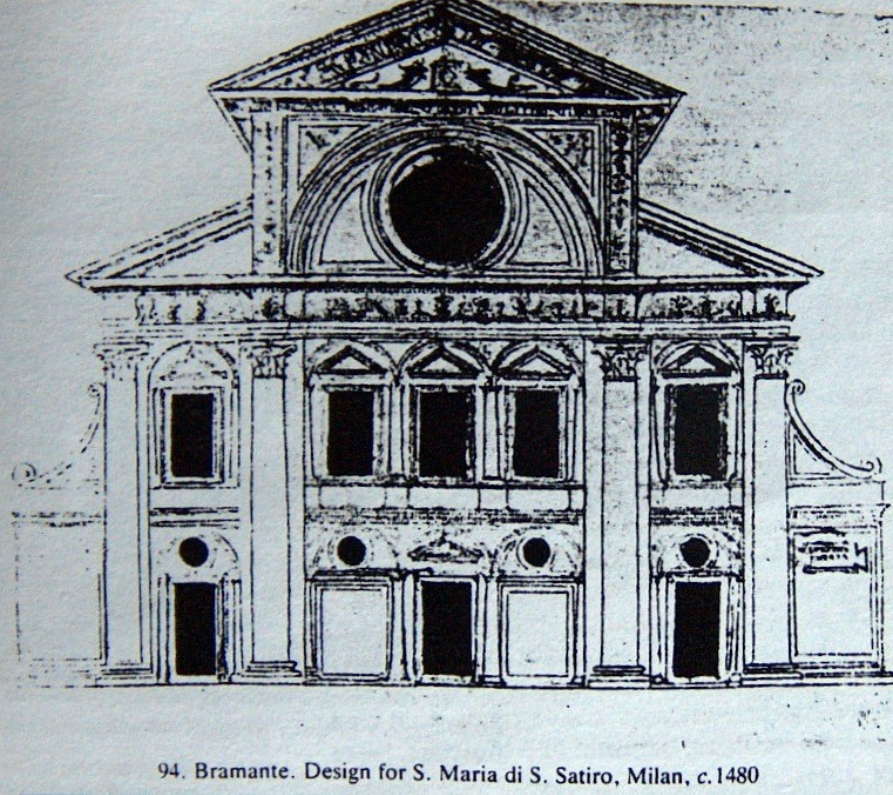
Benátky, S. Francesco
della Vigna, průčelí,
po 1562



92. S. Francesco della Vigna: schematic representation
of the two interpenetrating temple fronts.



93. Palladio. S. Giorgio Maggiore. Venice,
1566-1610. From Bertotti Scamozzi

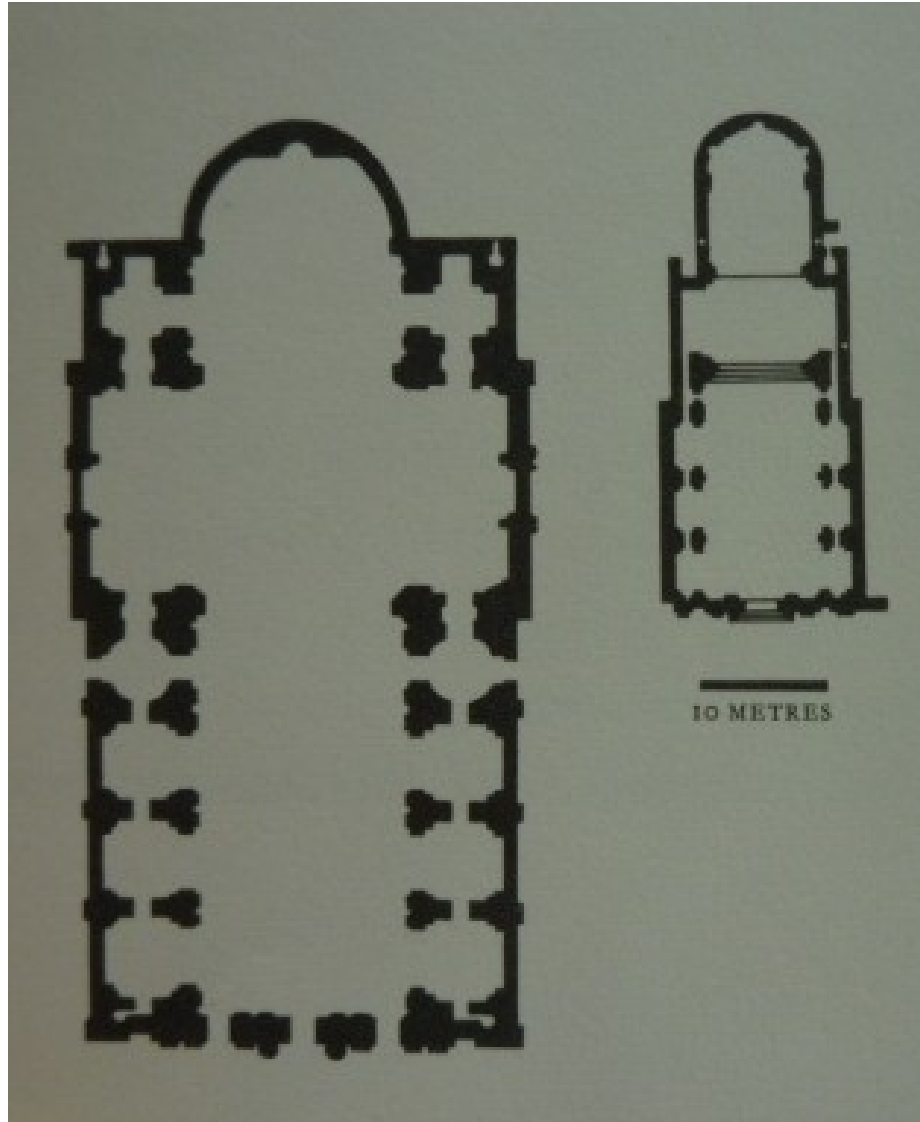


94. Bramante. Design for S. Maria di S. Satiro, Milan, c. 1480

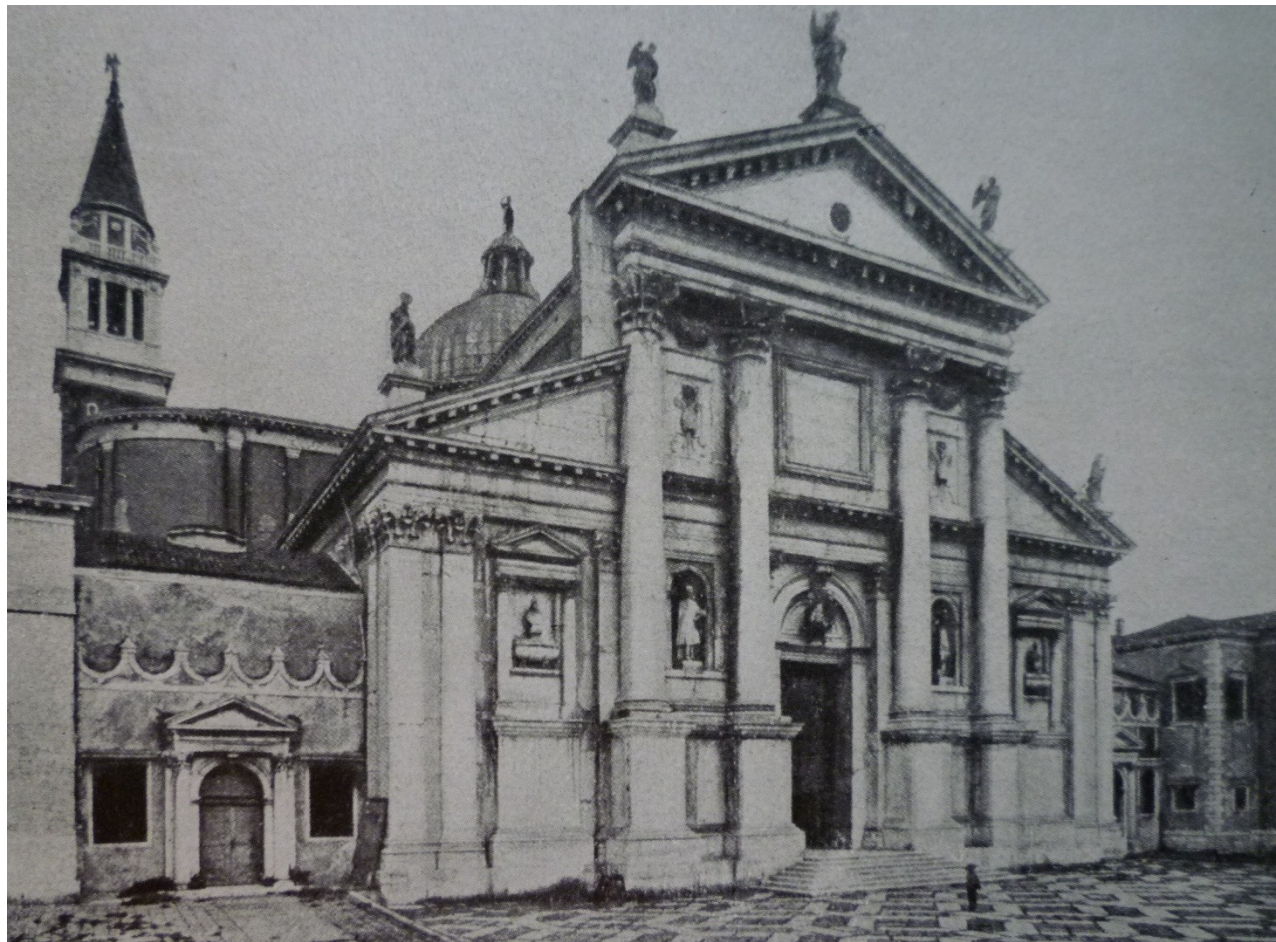


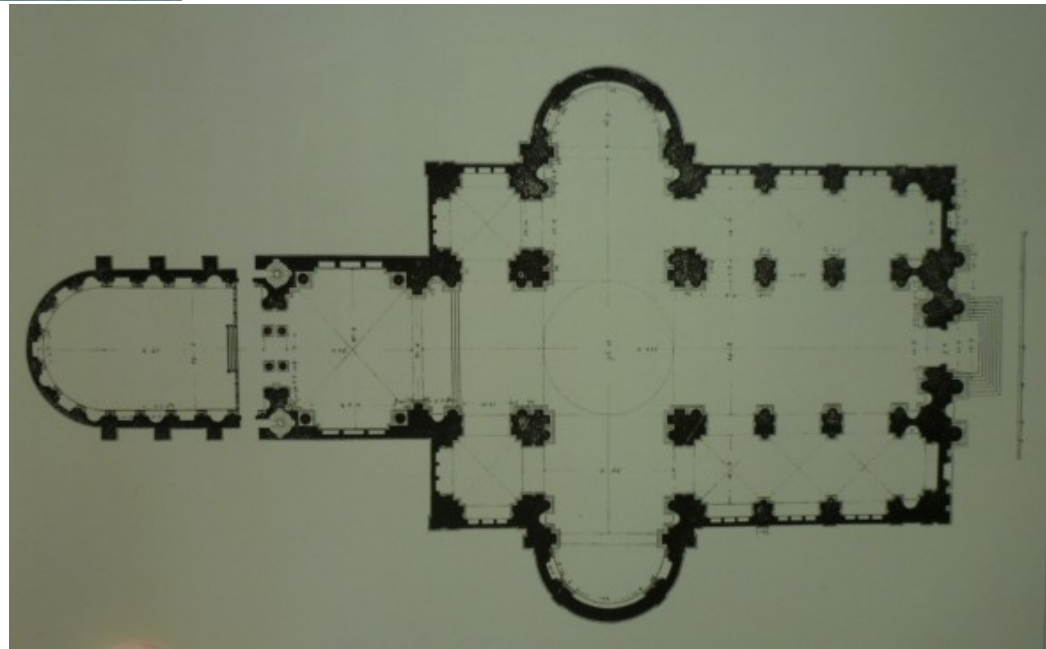
Nový typ protireformačního kostela 60. let 16. století

Vignola – Il Gesù (1570) a Galeazzo Alessi – San Paolo e Barnaba v Miláně (1558)



Benátky, S. Giorgio Maggiore, od 1566





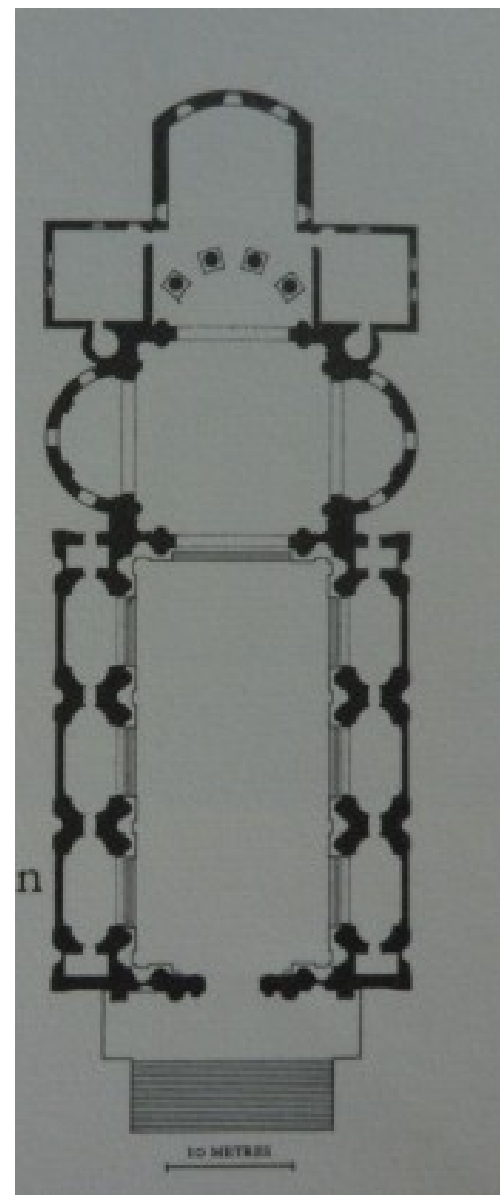


GLI OPERI
SANTOMASO
E CORDONE AFRANCA
18 aprile - 16 luglio 2018
MUSEO DI SAN TOMASO
CORSO VENEZIA 1203
VENETIA

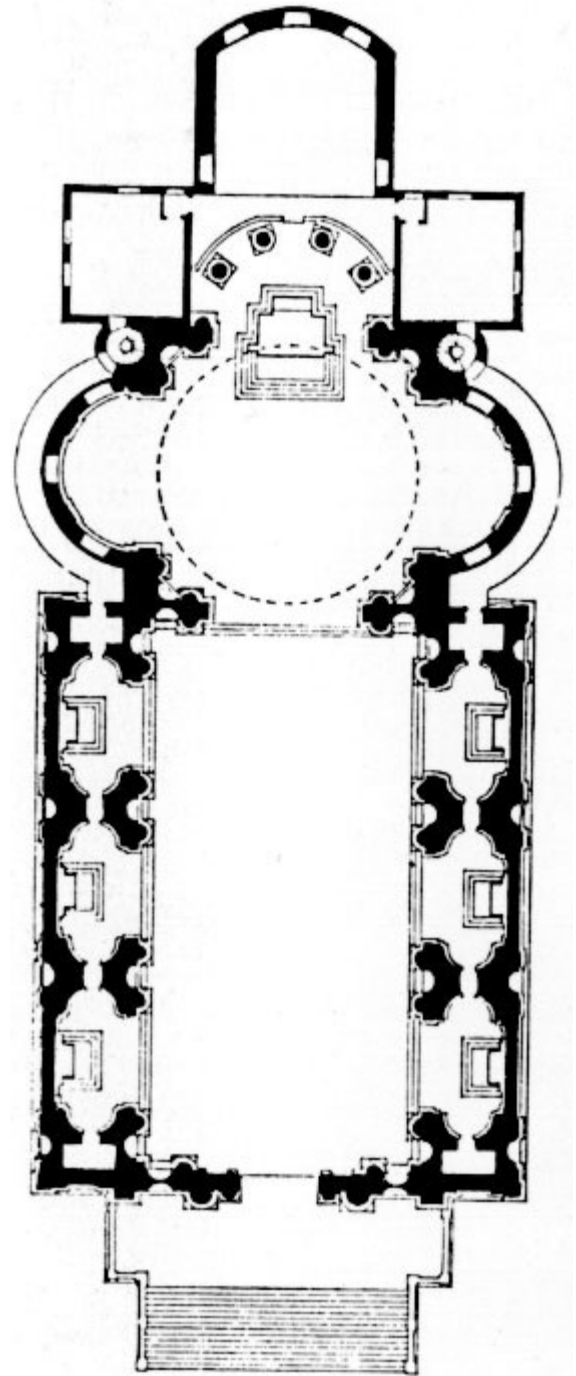
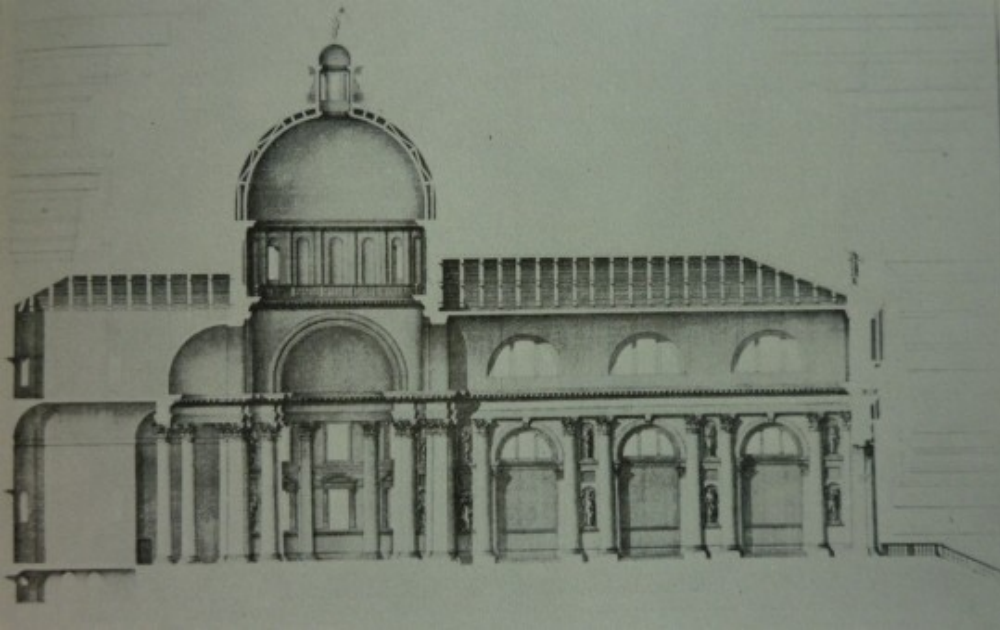




Il Redentore, Benátky, od 1576





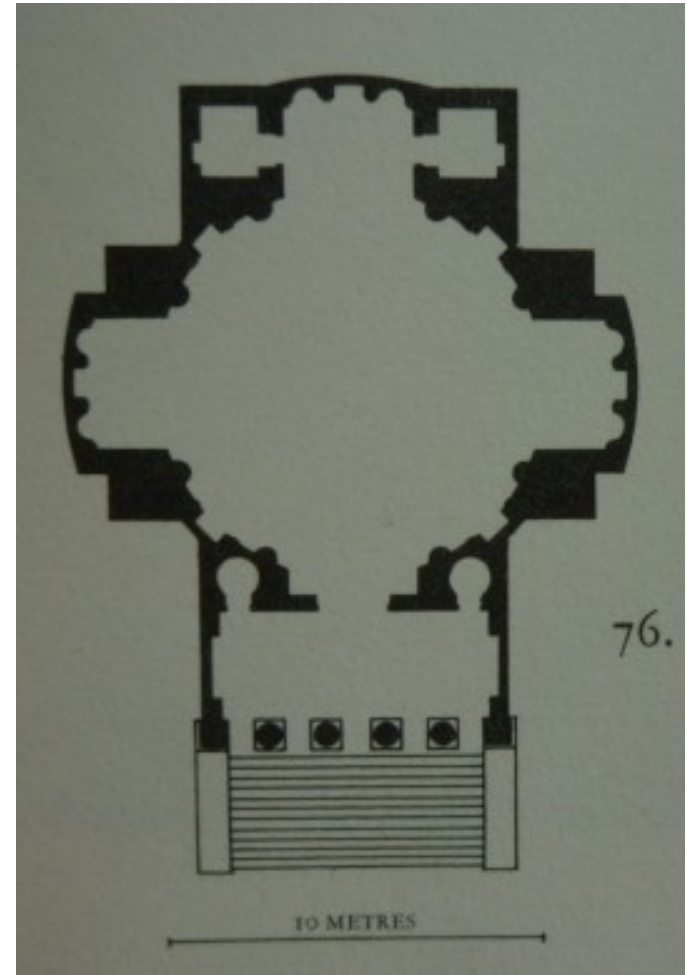














LE FABBRICHE E I DISEGNI

D I

ANDREA PALLADIO

RACCOLTI ED ILLUSTRATI

D A

OTTAVIO BERTOTTI SCAMOZZI

Opera divisa in quattro Tomi con Tavole in rame rappresentanti le Piante, i Prospetti, e gli Spaccati.

CON LA TRADUZIONE FRANCESE.

TOMO SECONDO.



MDCCLXXVIII.

IN VICENZA.

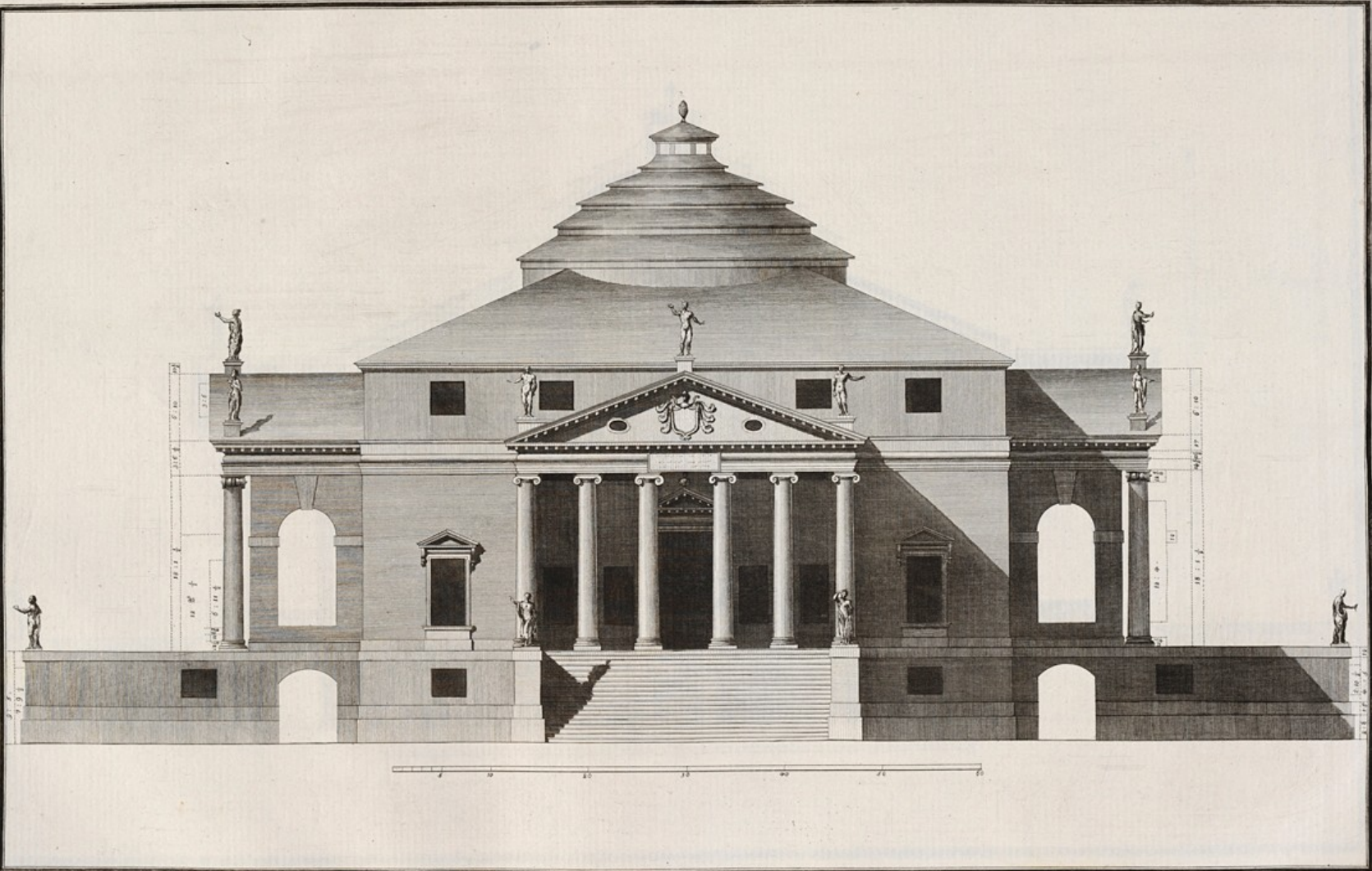
PER FRANCESCO MODENA

Con licenza de' Superiori.



Fig. 2.

T. II



David Rossi del: aoli. 1778

Palladianismus

Inigo Jones, Londýn, Queen's Chapel, 1618



Queen s House v Greenwich, 1616-1636

Giacome Leoni, *Edice Quattro Libri*,
London 1716-20
Frontispice – Sebastiano Ricci



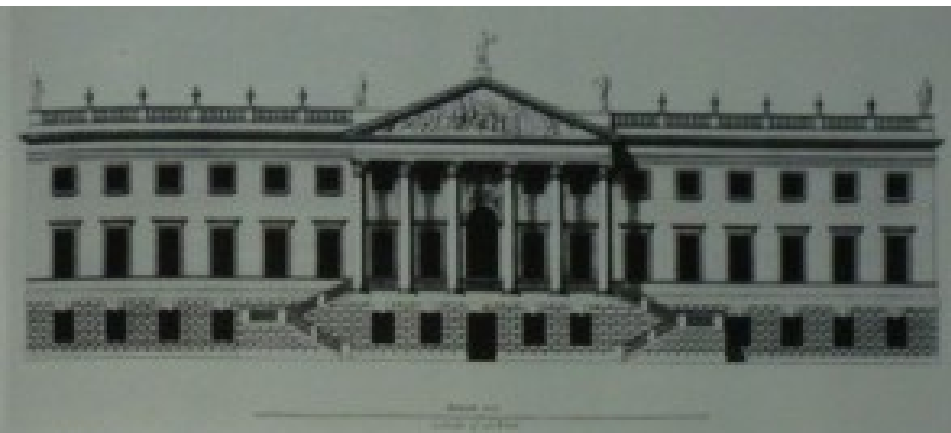
Fig. 84. Frontispiece of Giacomo Leoni's edition of Palladio's *I quattro libri*, London 1715/1716
(engraving by B. Picart after S. Ricci)



Fig. 85. Portrait of Andrea Palladio, after Giacomo Leoni's edition
of Palladio's *I quattro libri*, London 1715/1516

Colen Cambell, *Vitruvius Britannicus*,
1715-1725

A. Palladio jako *ne plus ultra*

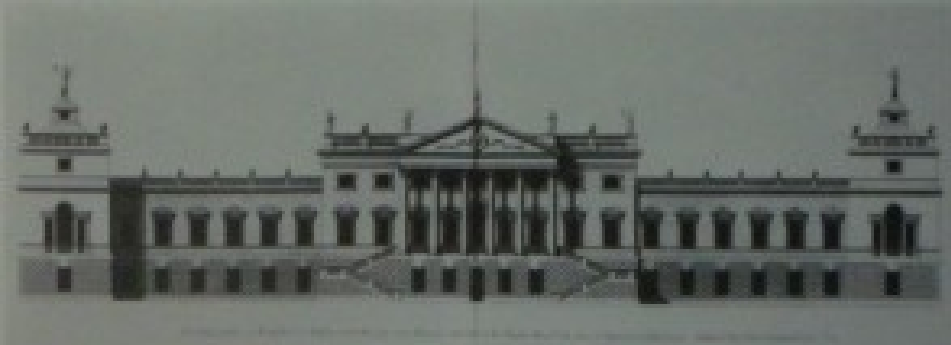


140. Colen-Campbell, *Vitruvius Britannicus* (1715), Wansstead I.

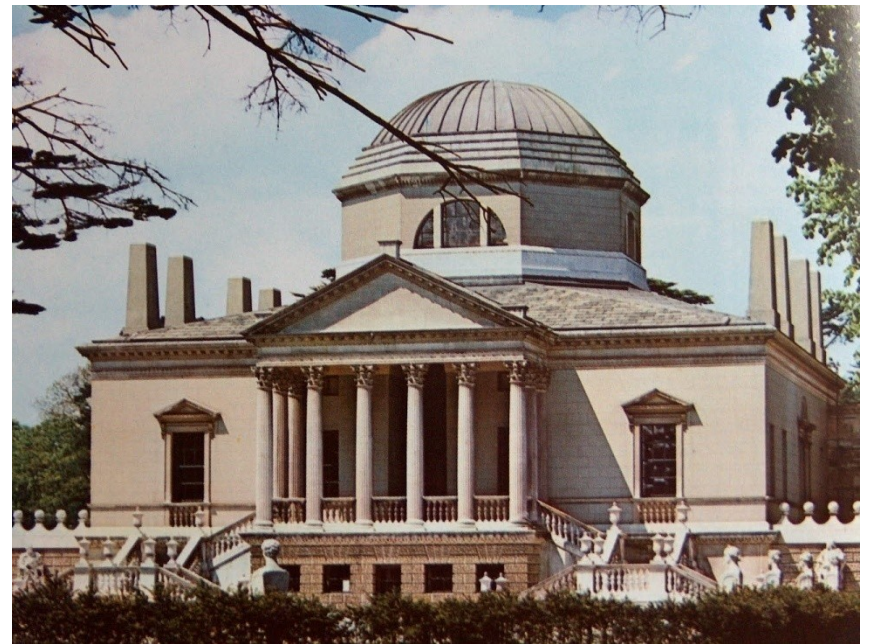


141. Colen Campbell, *Vitruvius Britannicus* (1715), Wansstead II.

142. Colen Campbell, *Vitruvius Britannicus* (1725), Wansstead III.



Andrea Palladio, Villa Rotonda, Vicenza, 1551
Lord Burlington Villa v Chiswicku, 1725



Thomas Jeffersons, Monticello, Virginia, kolem 1800



