

Antonio da Sangallo mladší
(Antonio Cordiani)
(1483-1546)

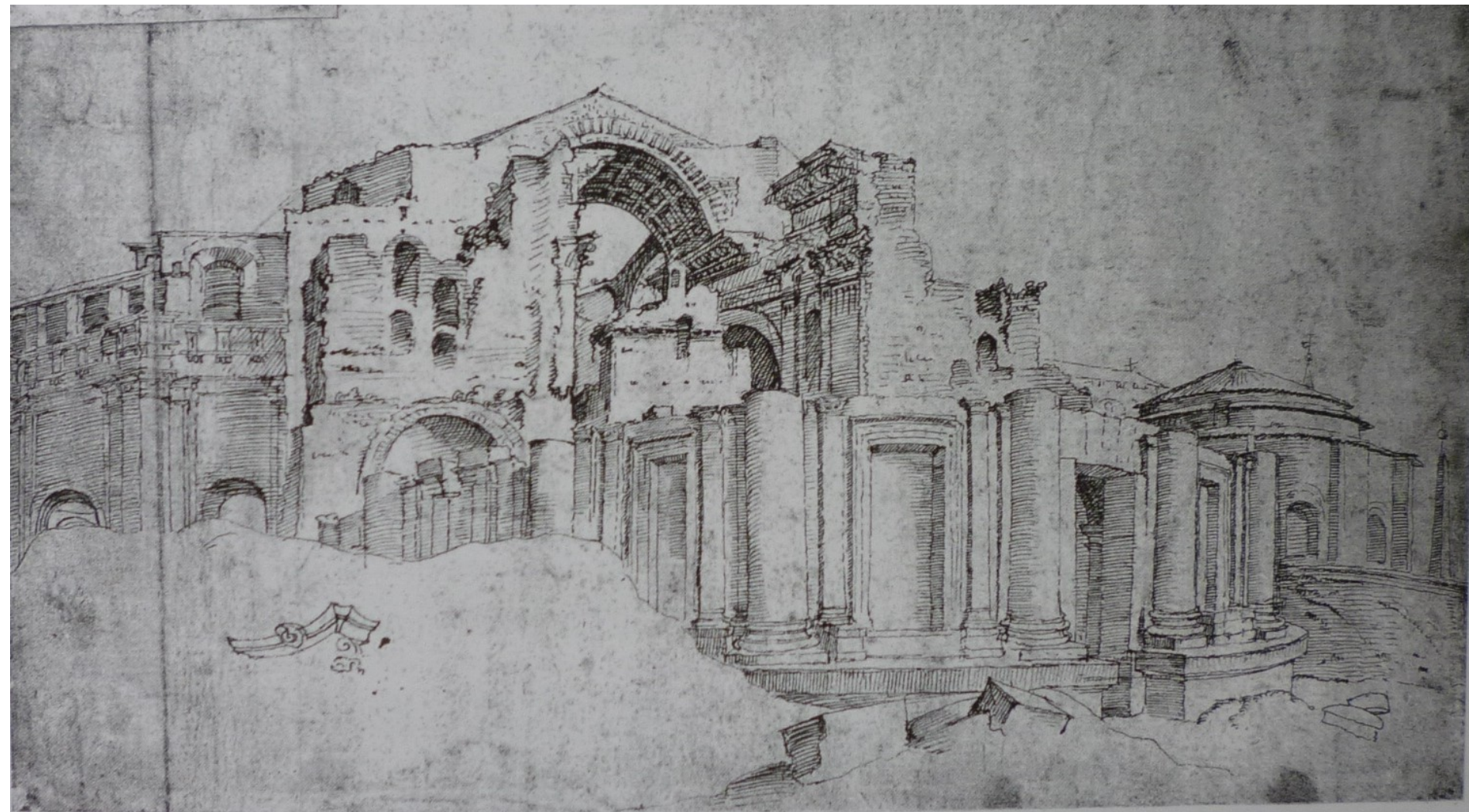


Ostia, Castello di Giulio II.



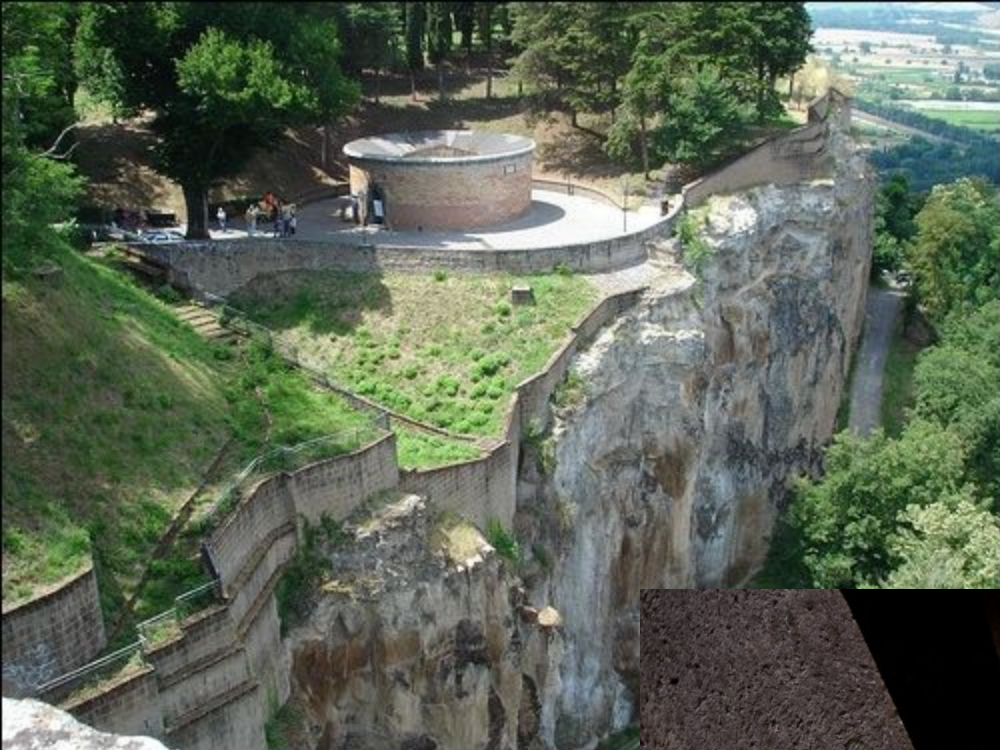
- Benvenuto Celliniho –
Discorso dell'architettura o Antoniu da Sangallovi ml.:
„Ale protože nebyl ani sochařem, ani malířem, jako spíše pouze tesařským mistrem, proto nelze v jeho díle nalézt nikdy znak vznešeného charakteru (virtú).“

Antonio da Sangallo ml.- jako *carpentario* u sv. Petra



71. Old and New St Peter's, drawing by Marten van Heemskerck, c. 1534.

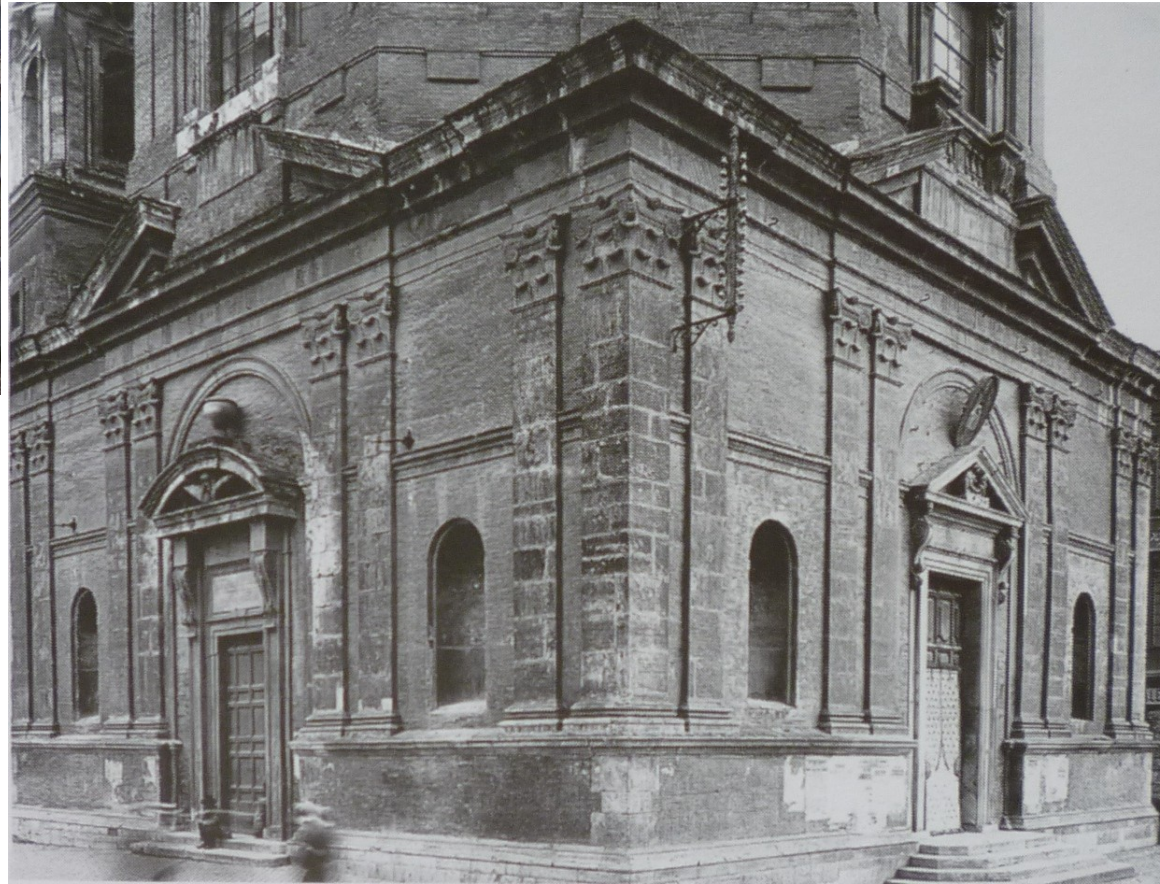
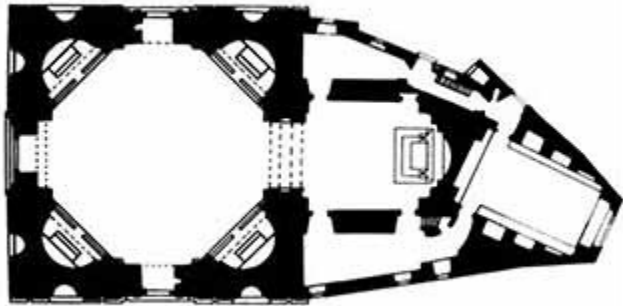
Maarten van Heemskerck, Starý a nový sv. Petr, kolem 1534



Orvieto, studna sv.
Patrika, 1527







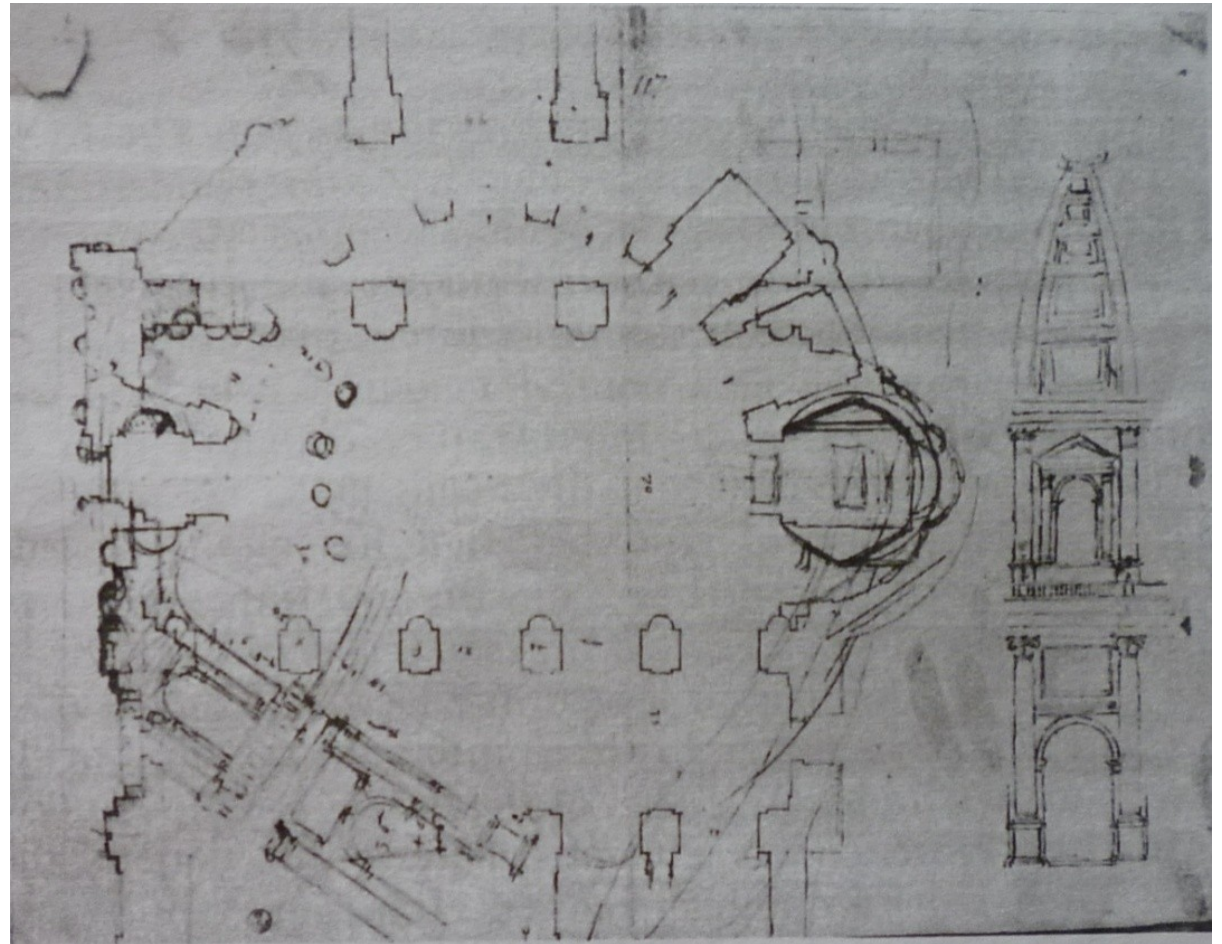
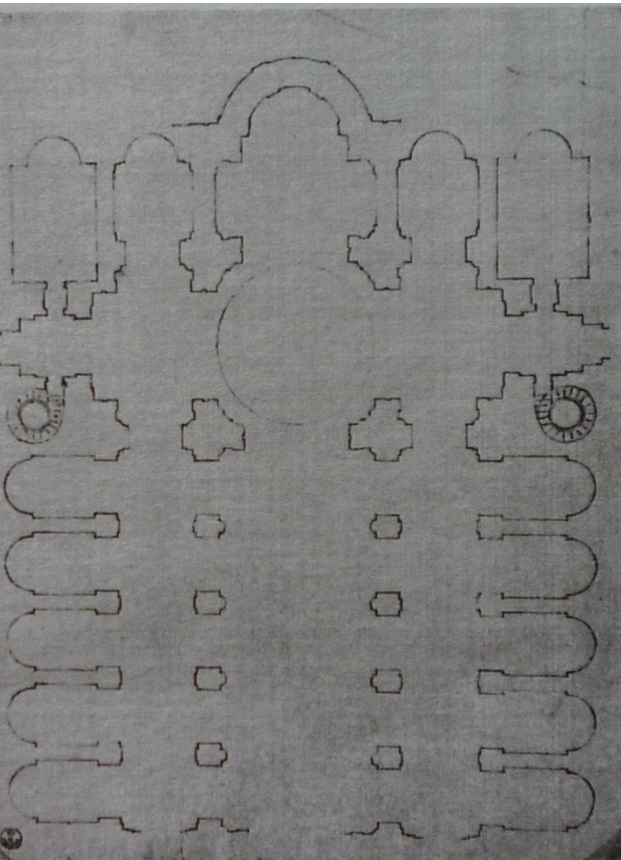


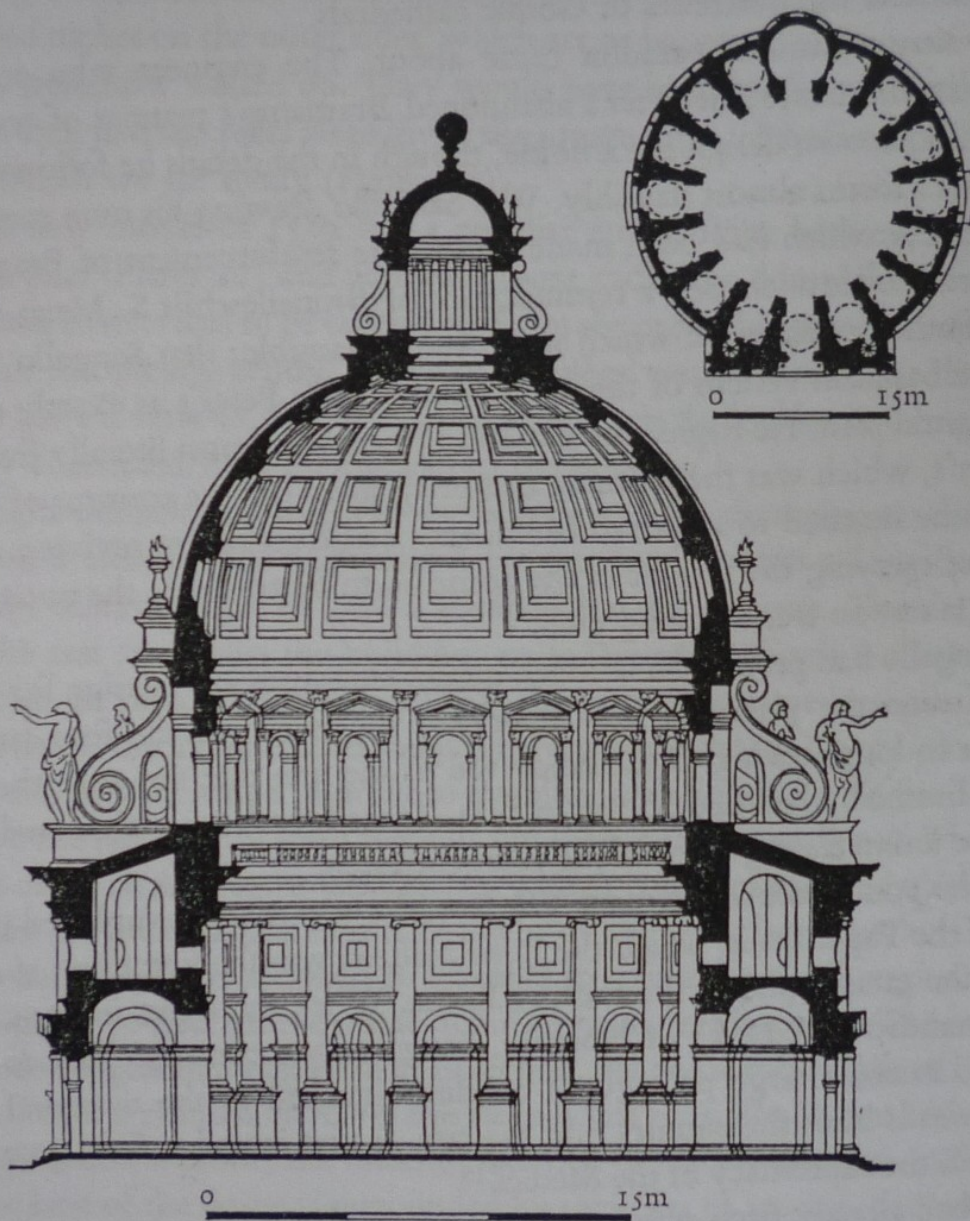
S. Giovanni dei Fiorentini



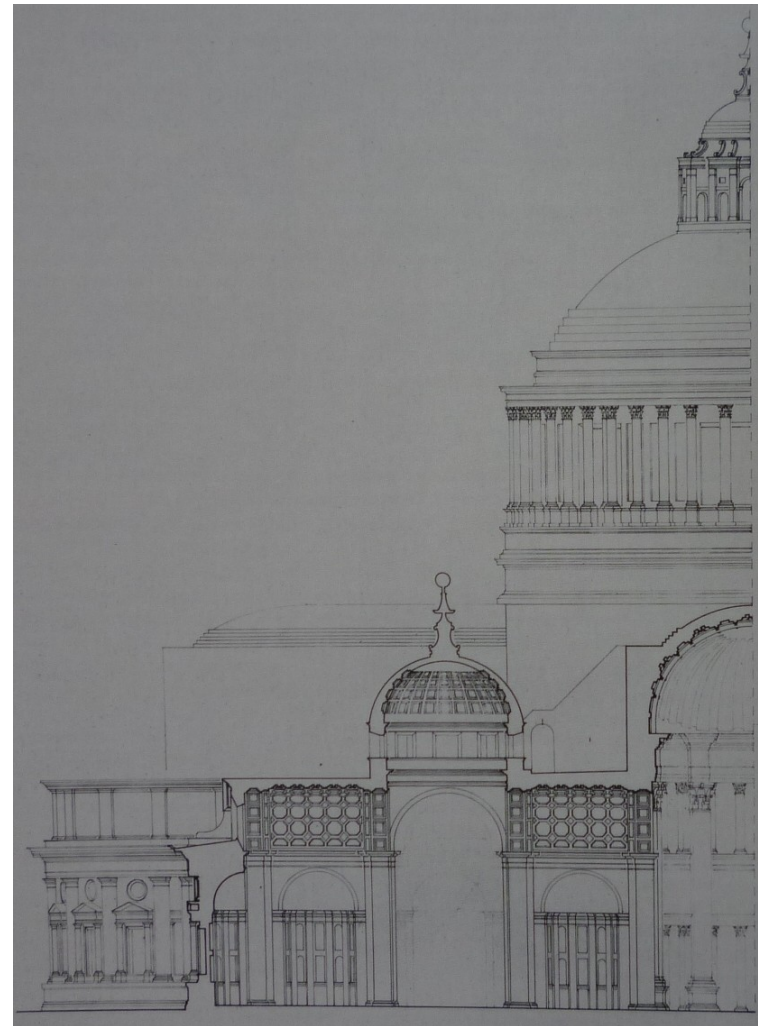
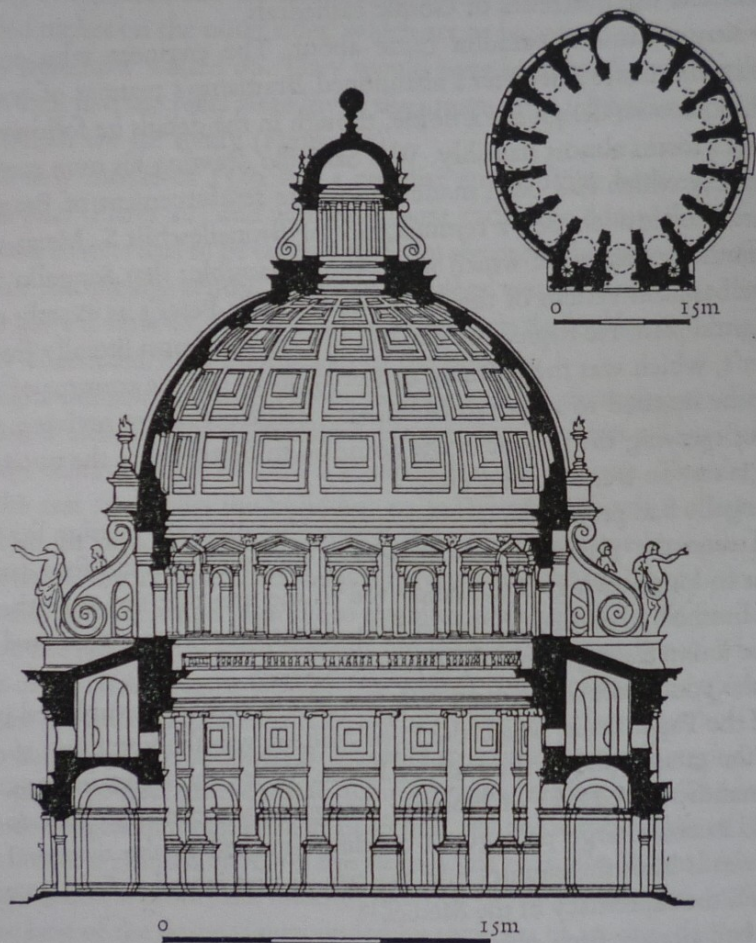


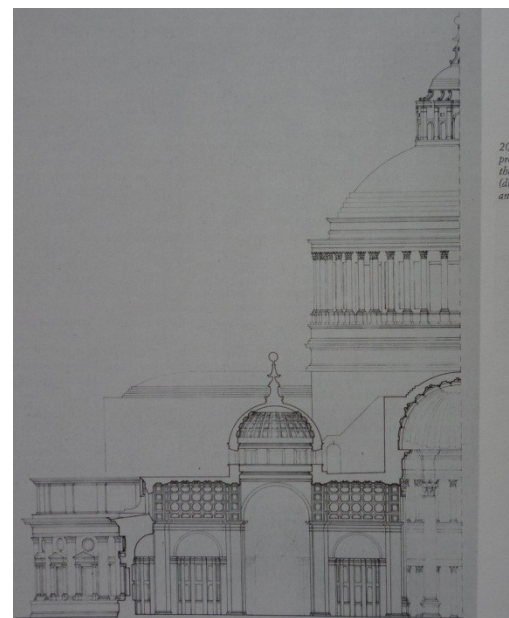
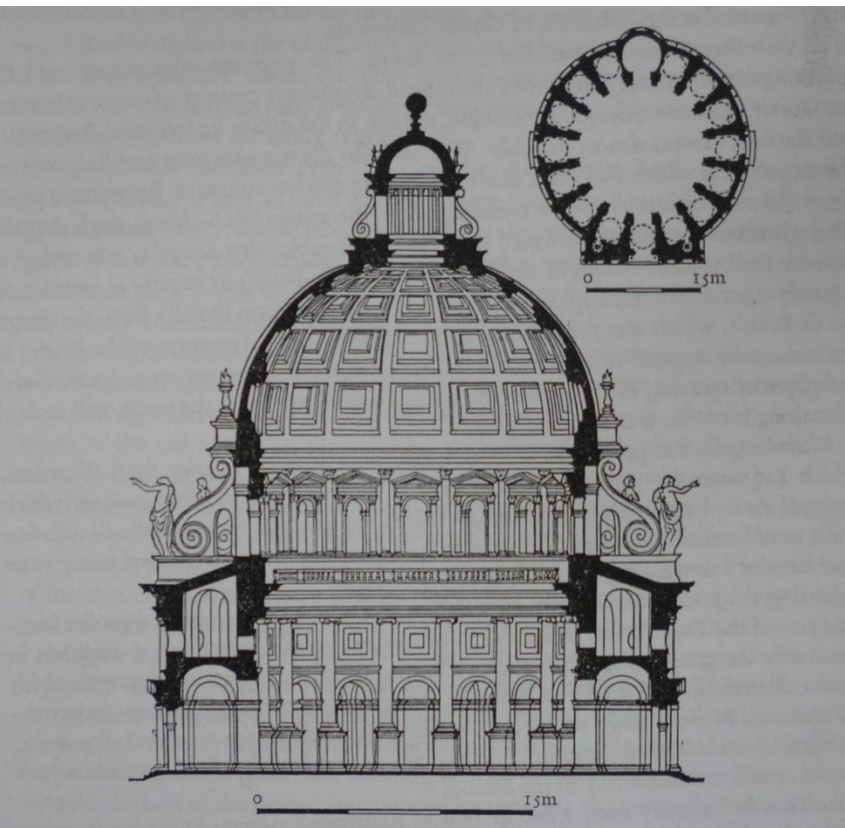
Antonio da Sangallo ml. projekty pro S. Giovanni dei Fiorentini



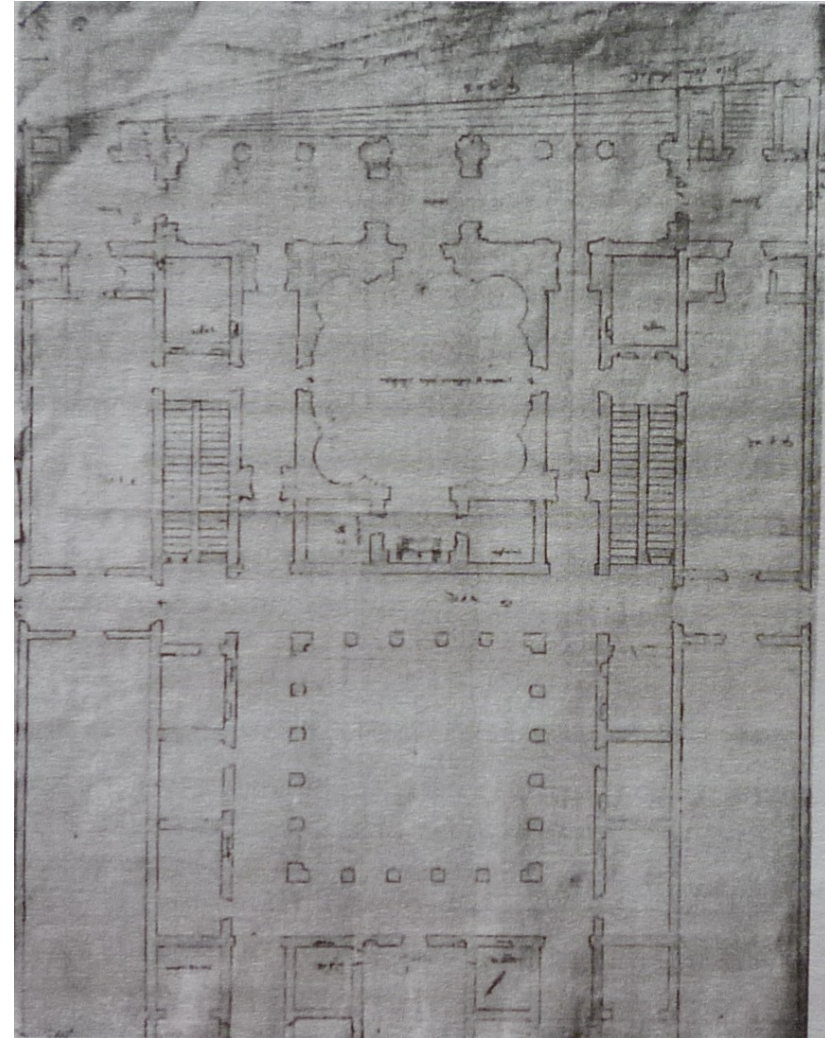
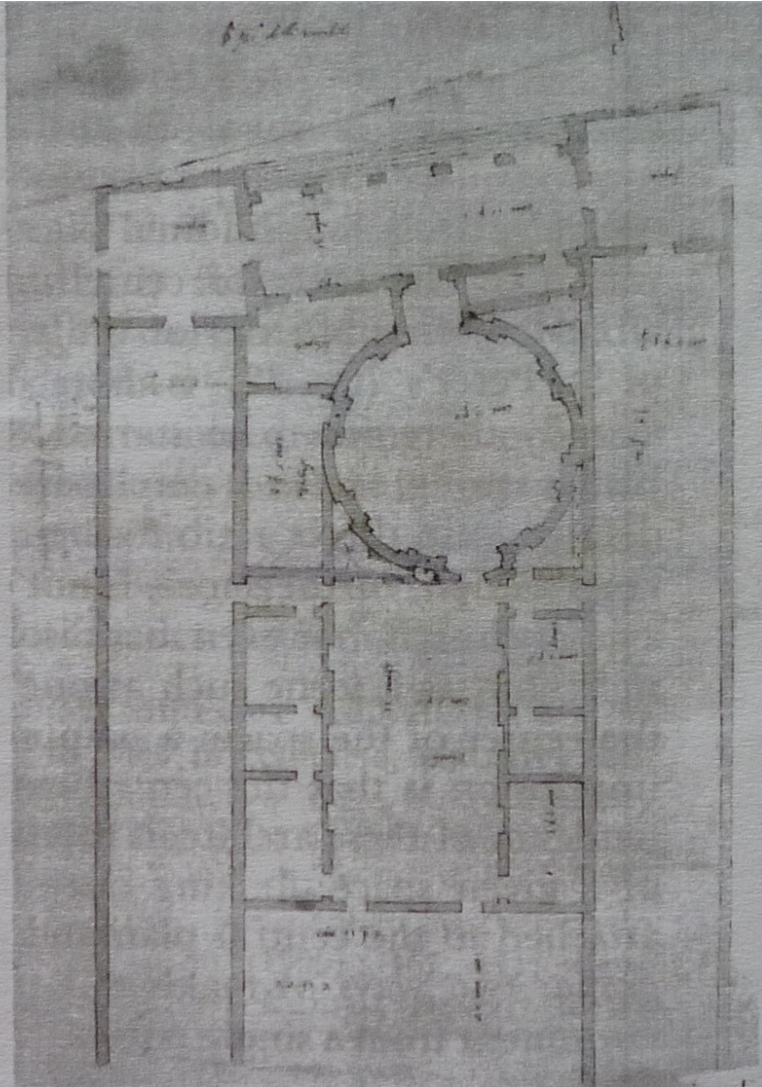


A. da Sangallo ml. -
projekt S. Giovanni
dei Fiorentini, 1518





Antonio da Sangallo ml., prezentační plány kostela špitálu S. Giacomo degli Incurabili v Římě



Giuseppe Vasi, Ospedale
di S. Spirito, 1759, left



S. Spirito in Sassia, Řím



Antonio da Sangallo ml., Řím,
S. Spirito in Sassia, od 1538



Antoni da Sangallo ml. – pevnostní inženýr

- Za Klementa VII. po Sacco di Roma (1527) působil jako vojenský inženýr a pracoval na římském pevnění.
- Papežská pevnost Civitavecchia (1508 zahájil Bramante)
- Modernizace středověkých bran v Římě, Anconě a Loretu

- Pro synovce Klementa VII. Alessandra de Medici (od 1534 prvním vévodou florentským) - návrh Fortezza da Basso ve Florencii

-



Fortezza da Basso ve Florencii

Civitavecchia



Zecca - papežská
mincovna v Římě,
kolem 1530

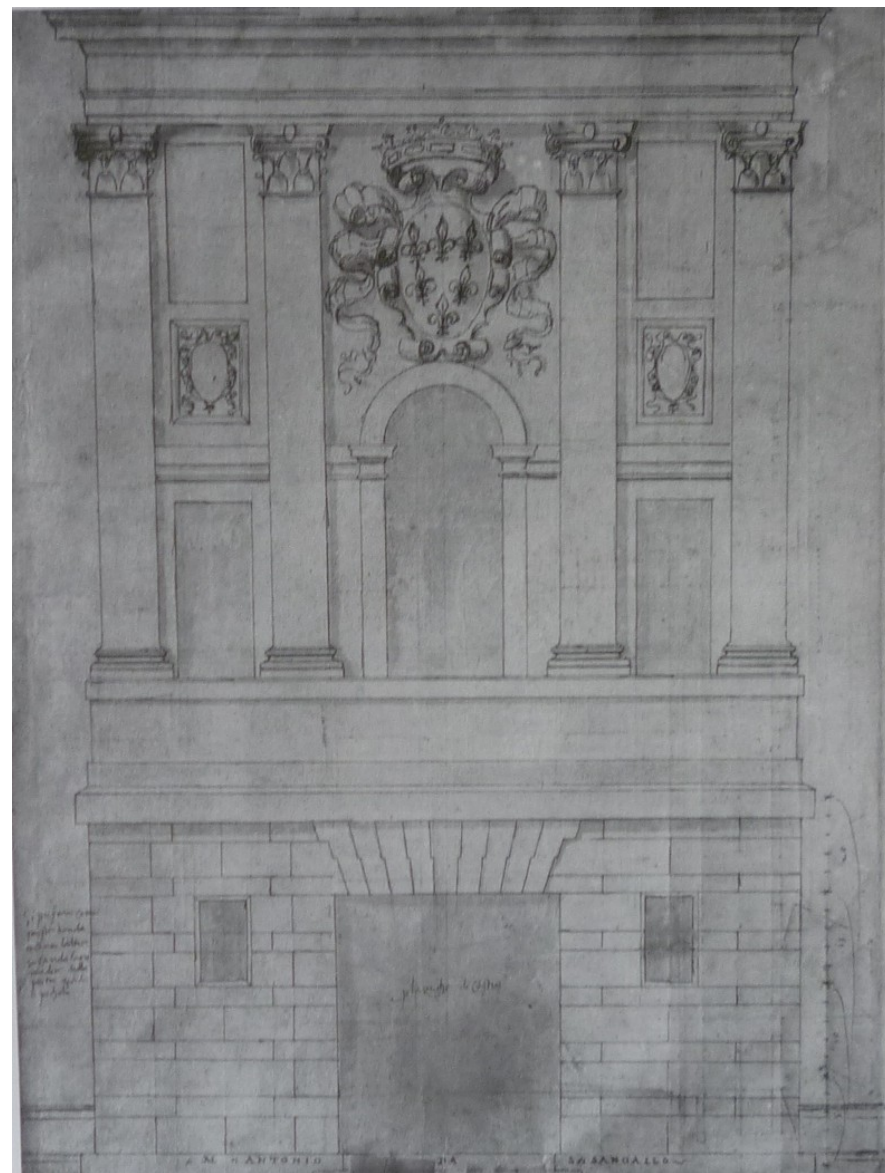




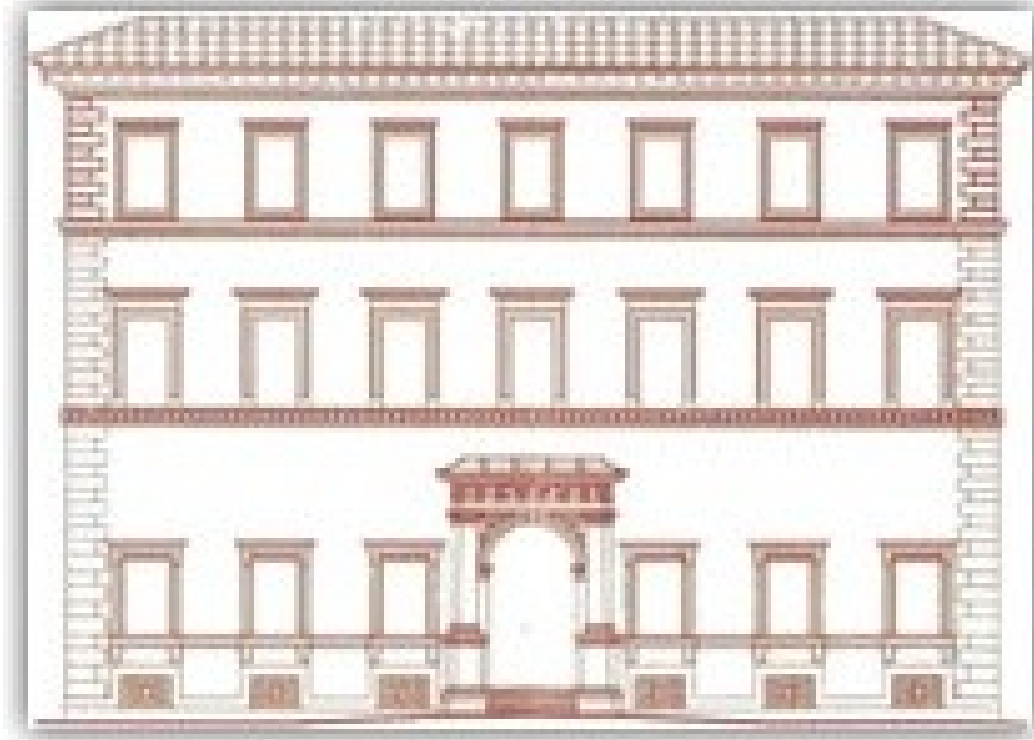
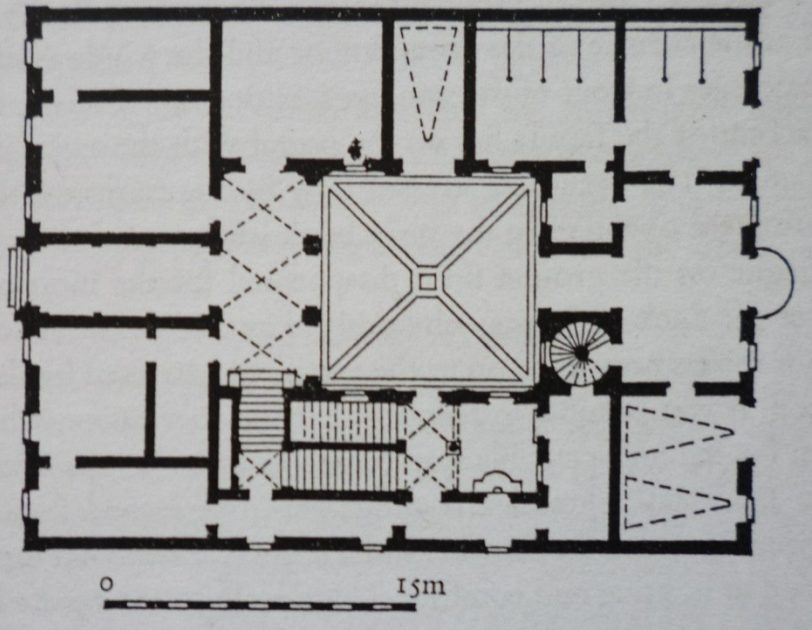




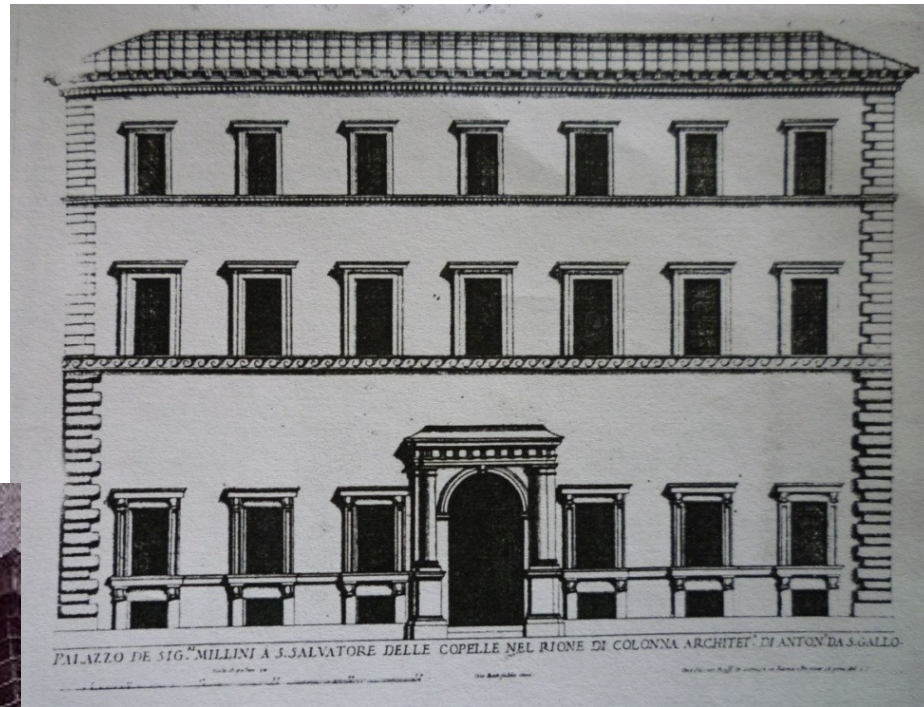
Zecca v Římě a projekt pro mincovnu rodiny Farnese v Castru, před 1540



Antonio da Sangallo ml.
Palazzo Palma-Baldassini , kolem 1520



Antonio da Sangallo ml.
Palazzo Palma-Baldassini , kolem 1510





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.

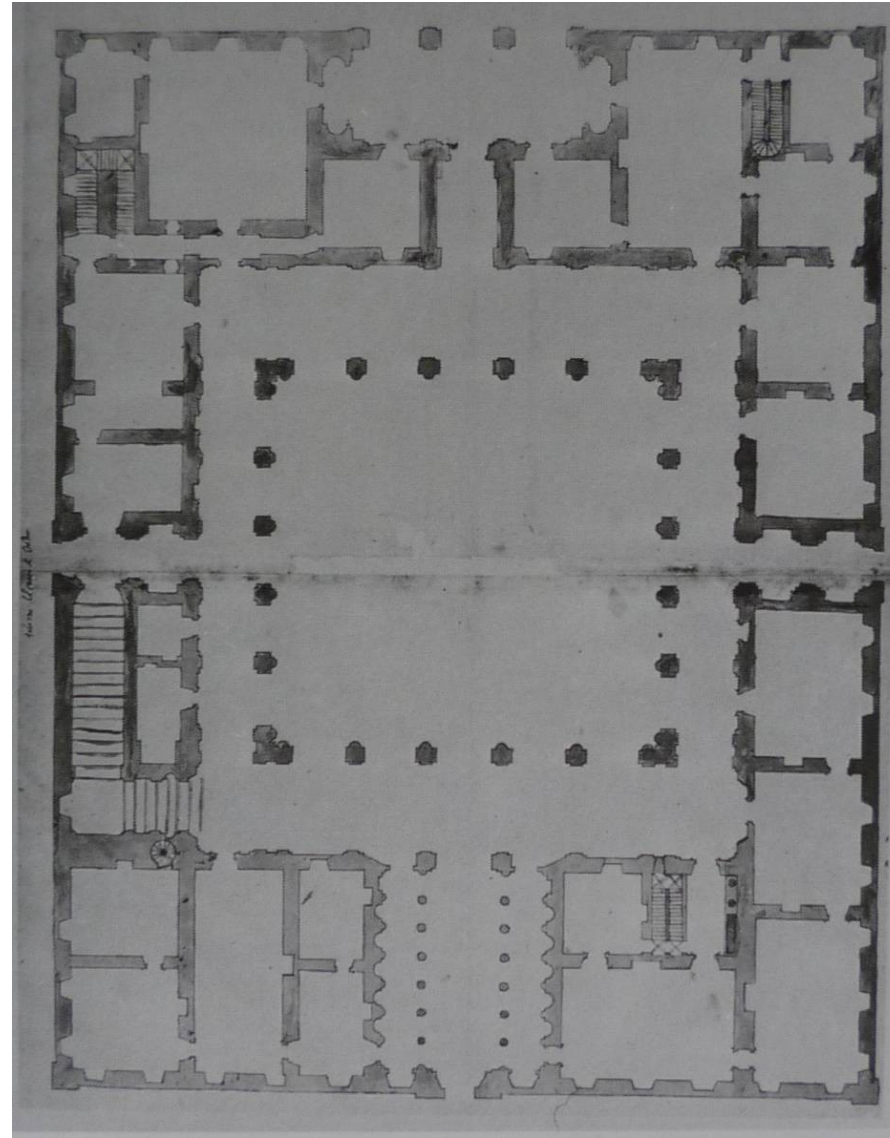
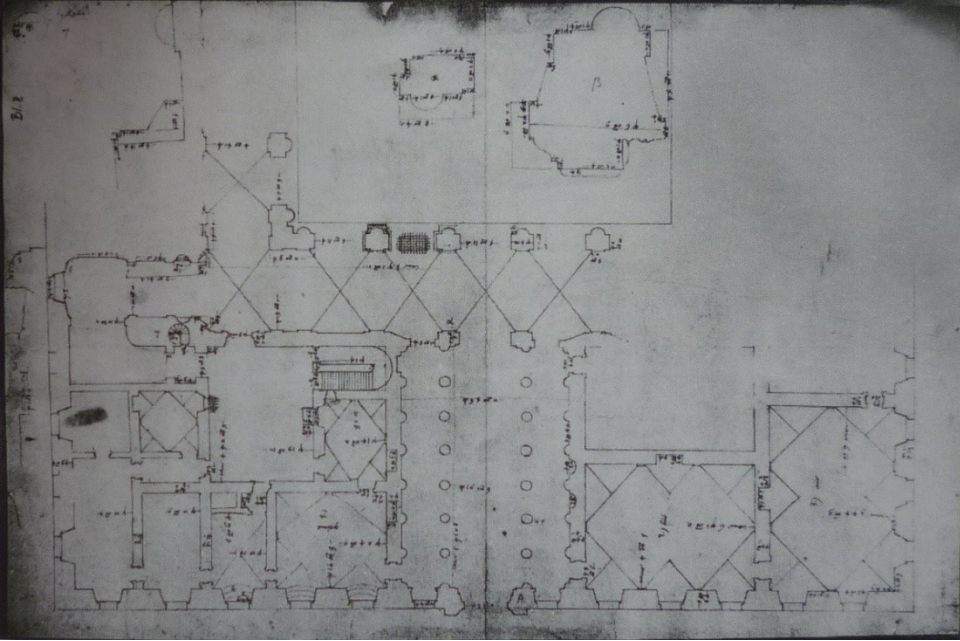


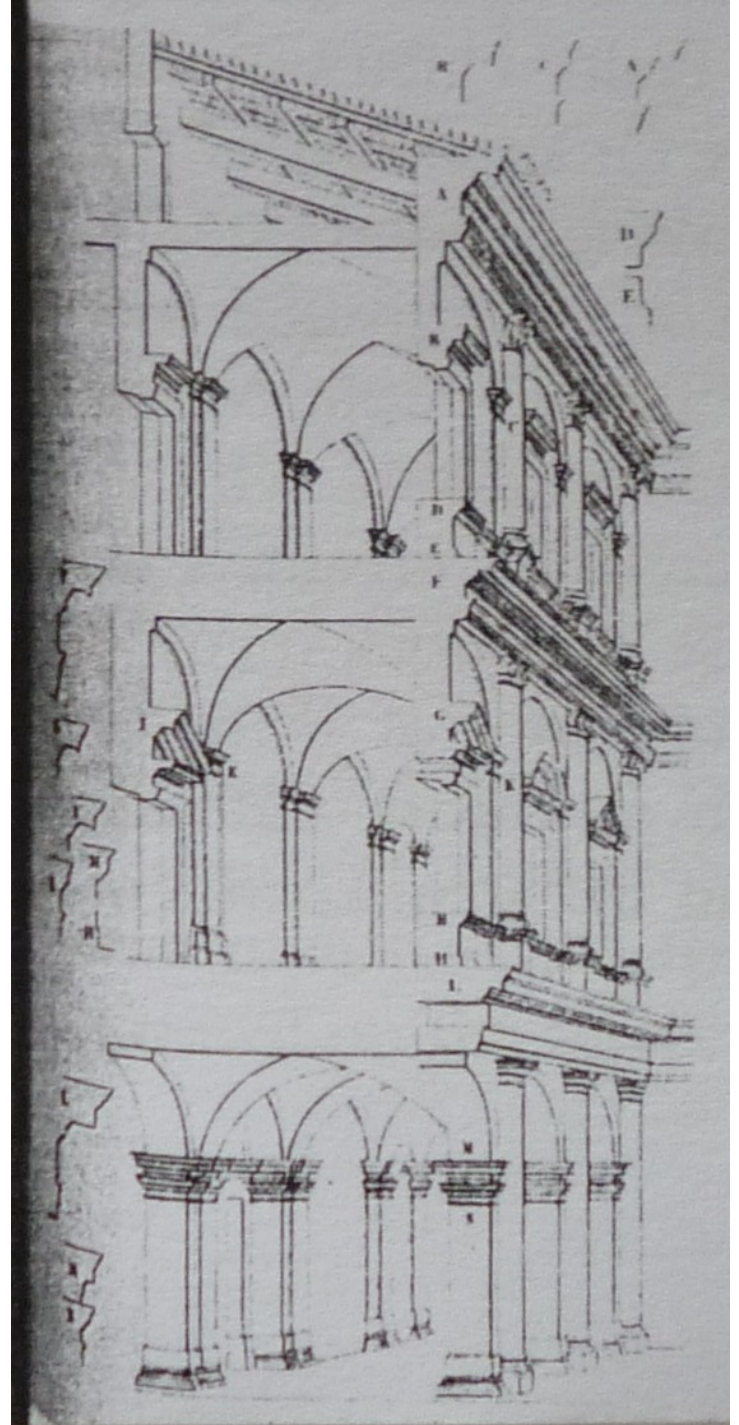
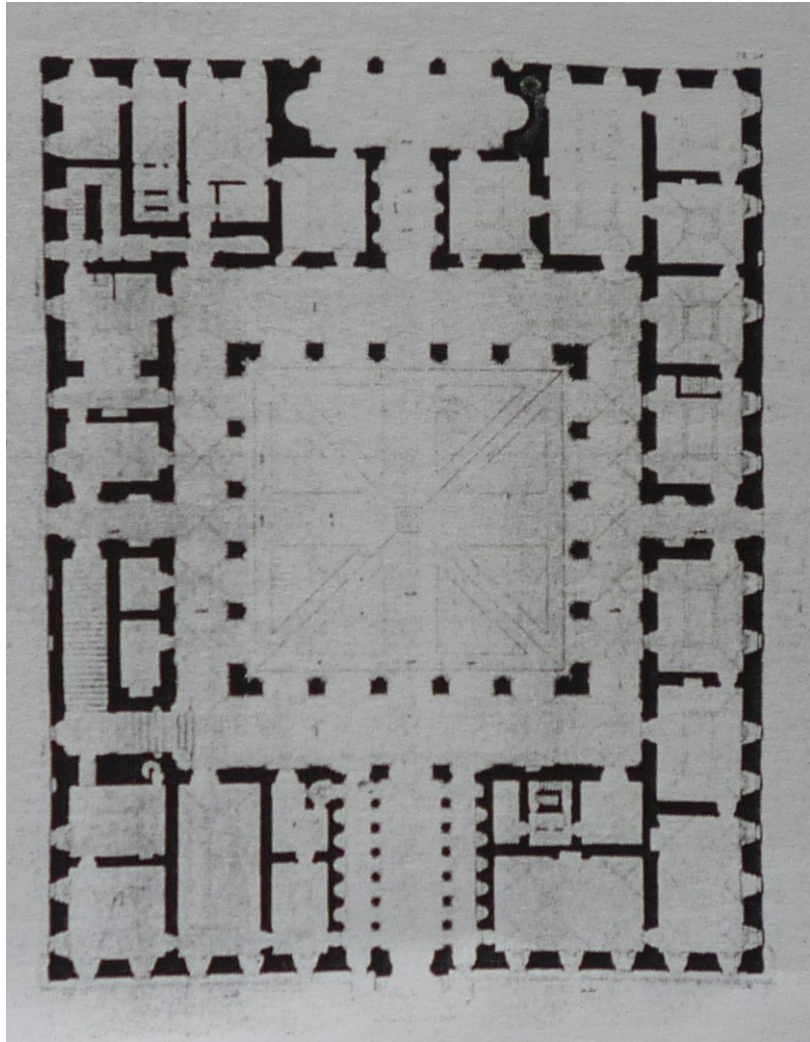


Raffael, Alessandro Farnese
(pozdější Pavel III.), 1508

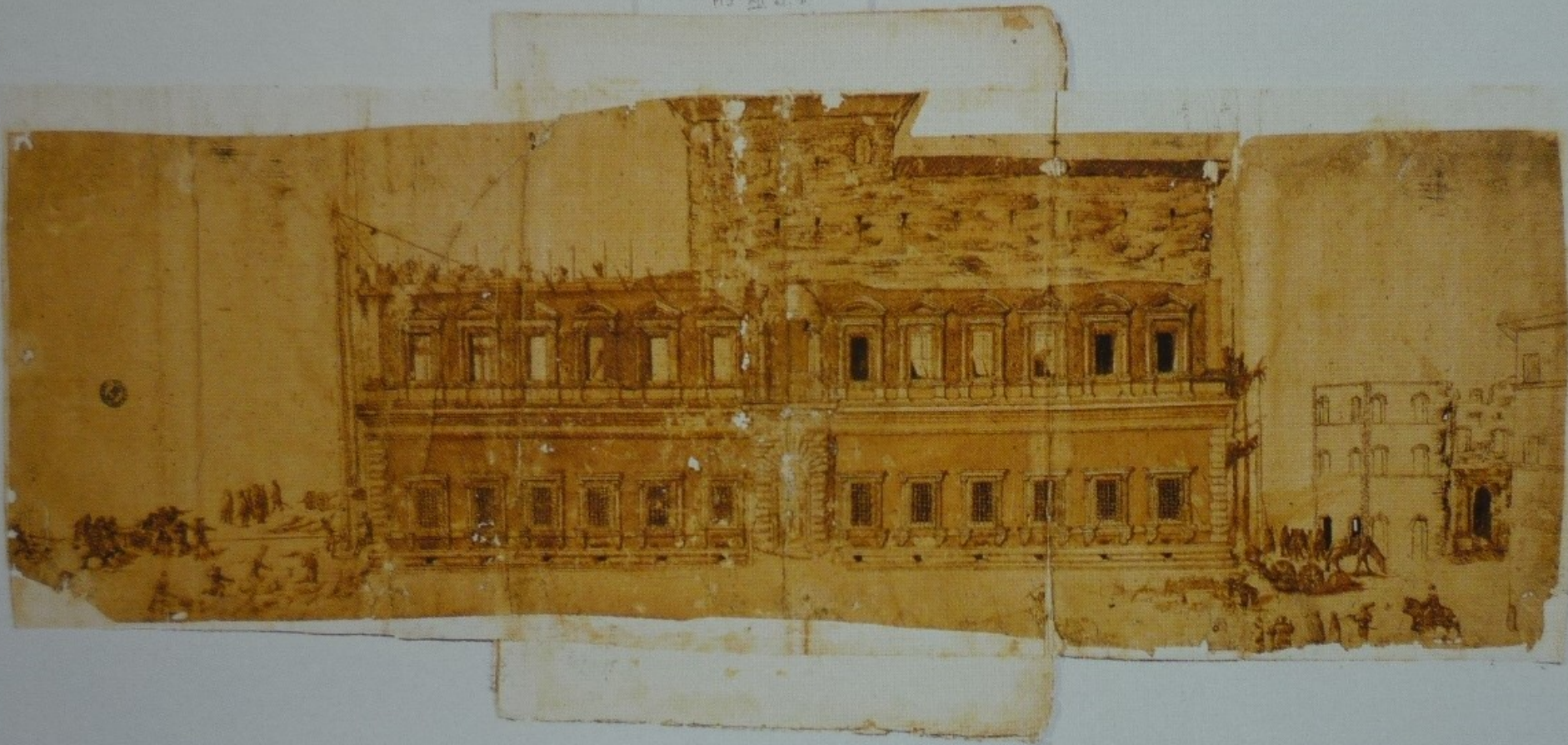








BIBLIOTECA NAZIONALE NAPOLI
"FRANCIA MARCO PARRIÈ"
MS. XII. D. 4.









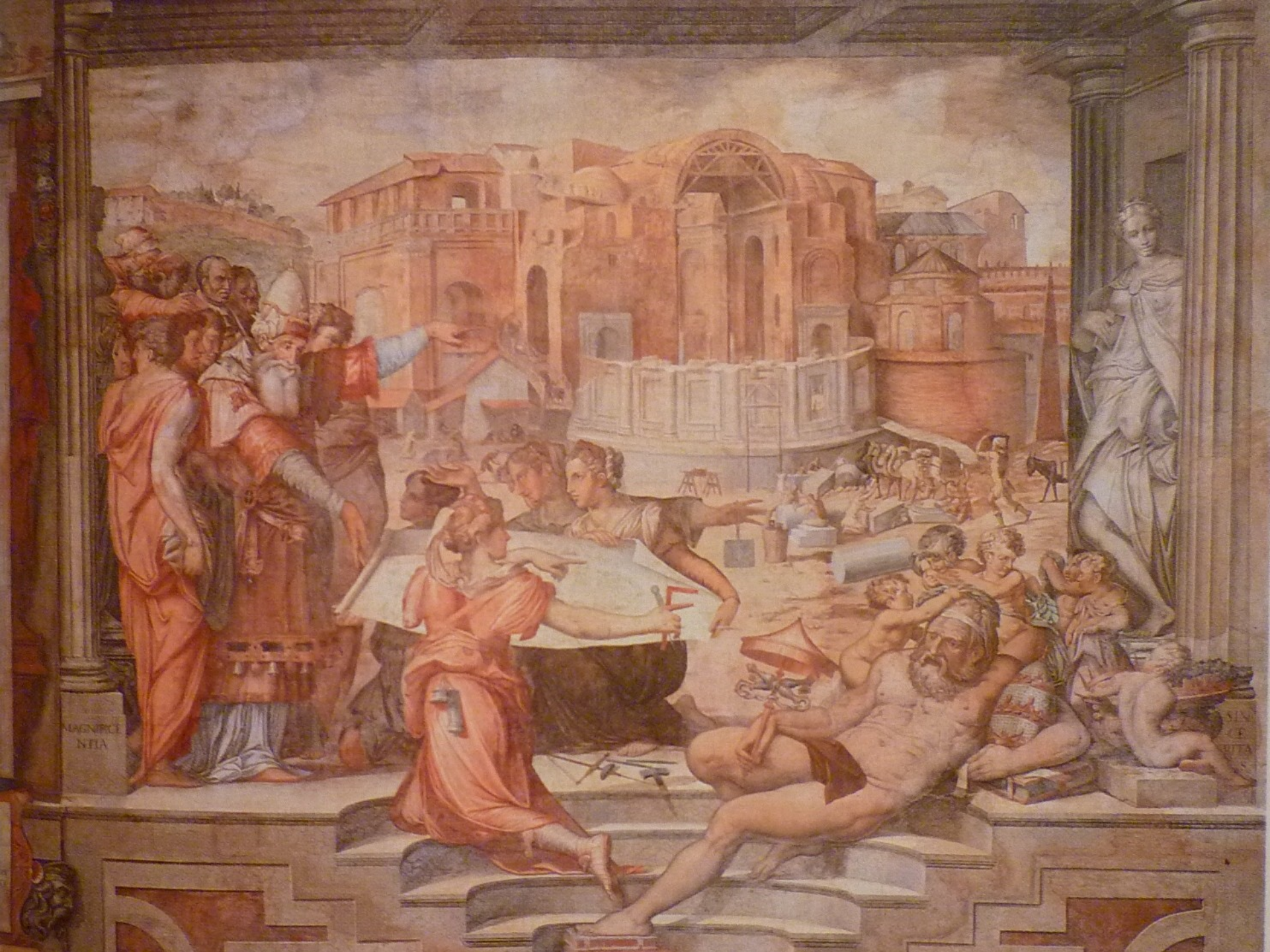




ml.,
azza

Marcellovo divadlo, kol. 30 po Kr.





MAGNIFICENTIA

SINCE
VITA









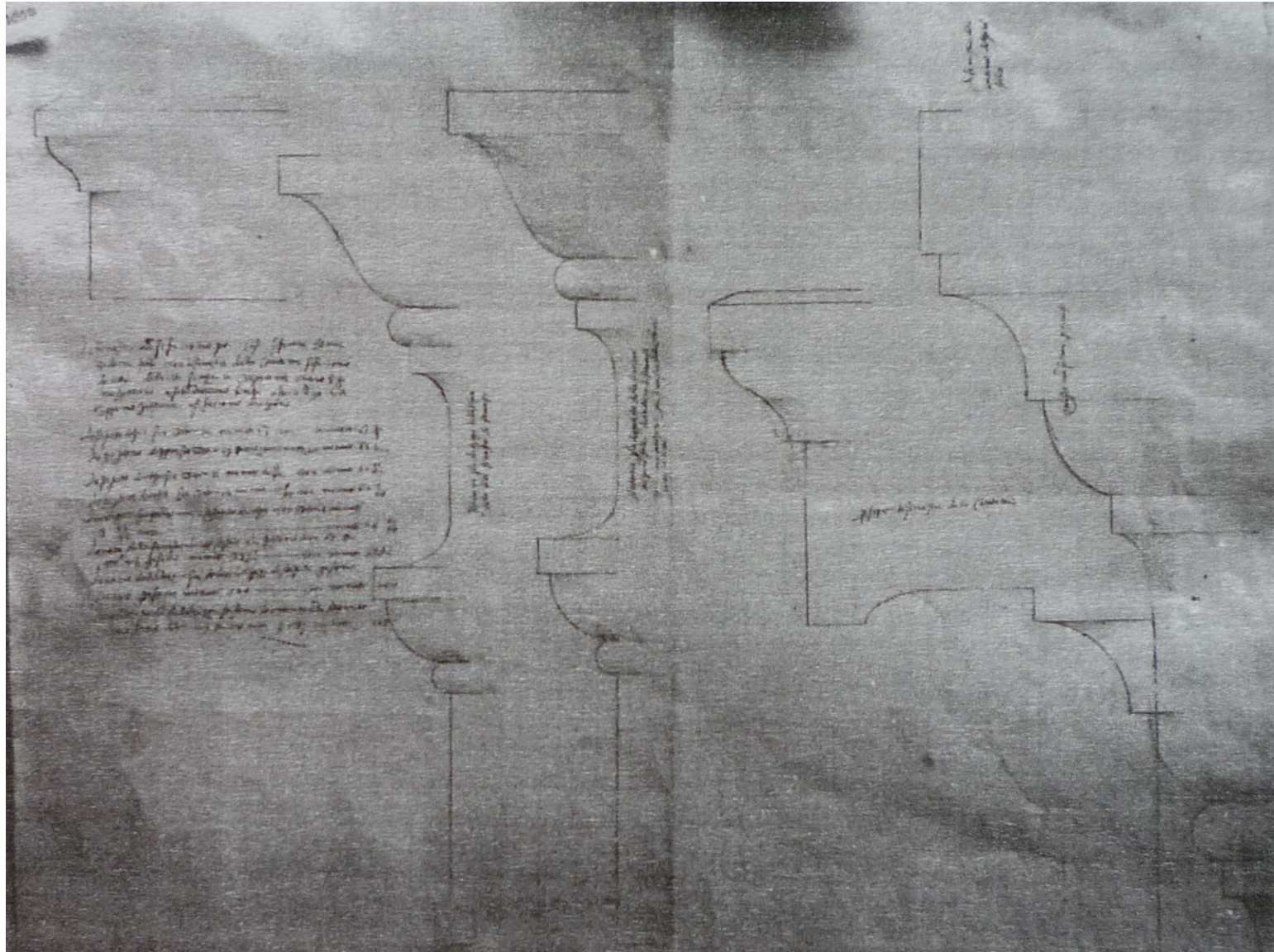








Antonio da Sangallo ml., kresby architektonických detailů říms pro Palazzo Farnese







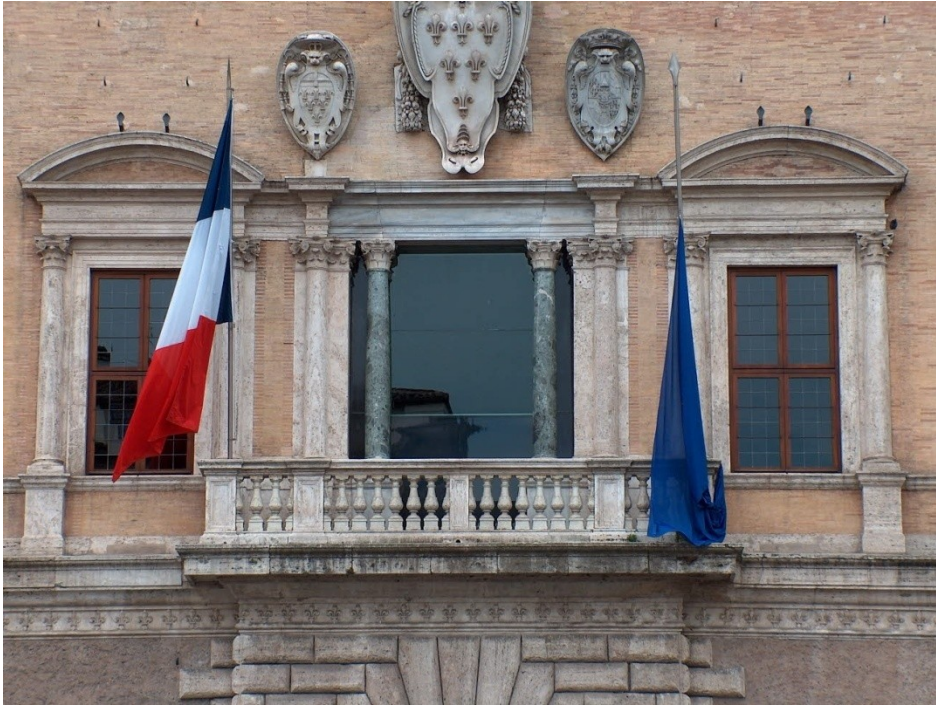


LEONIS X ET CLEMENTIS







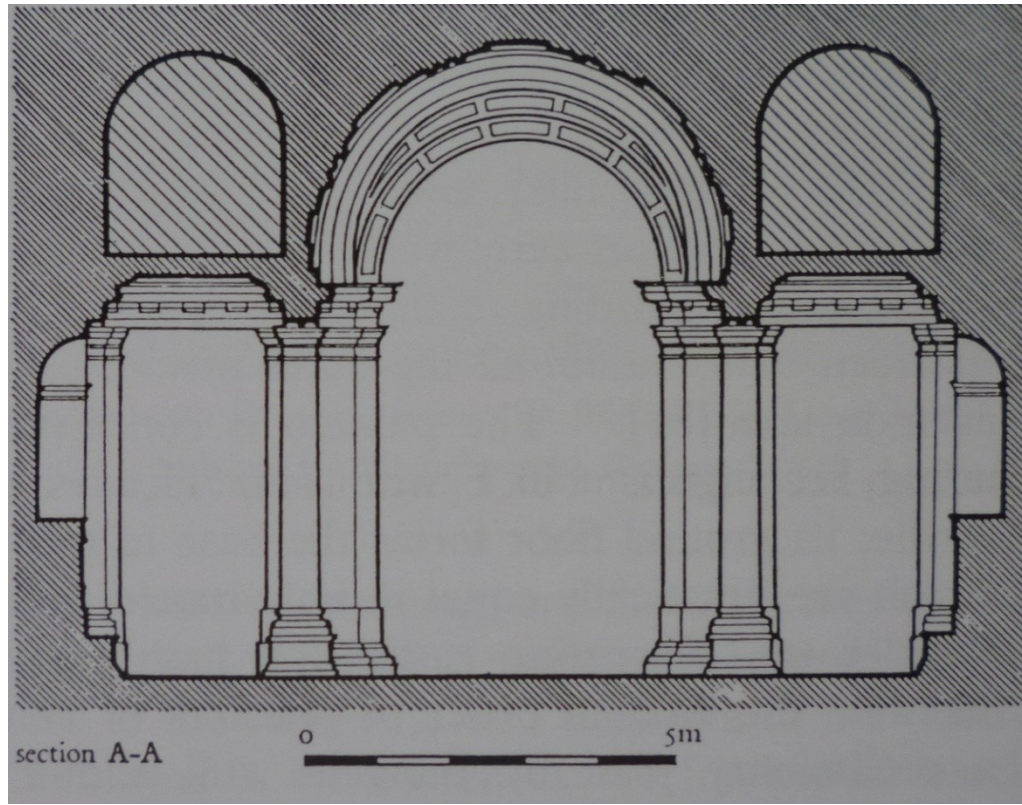
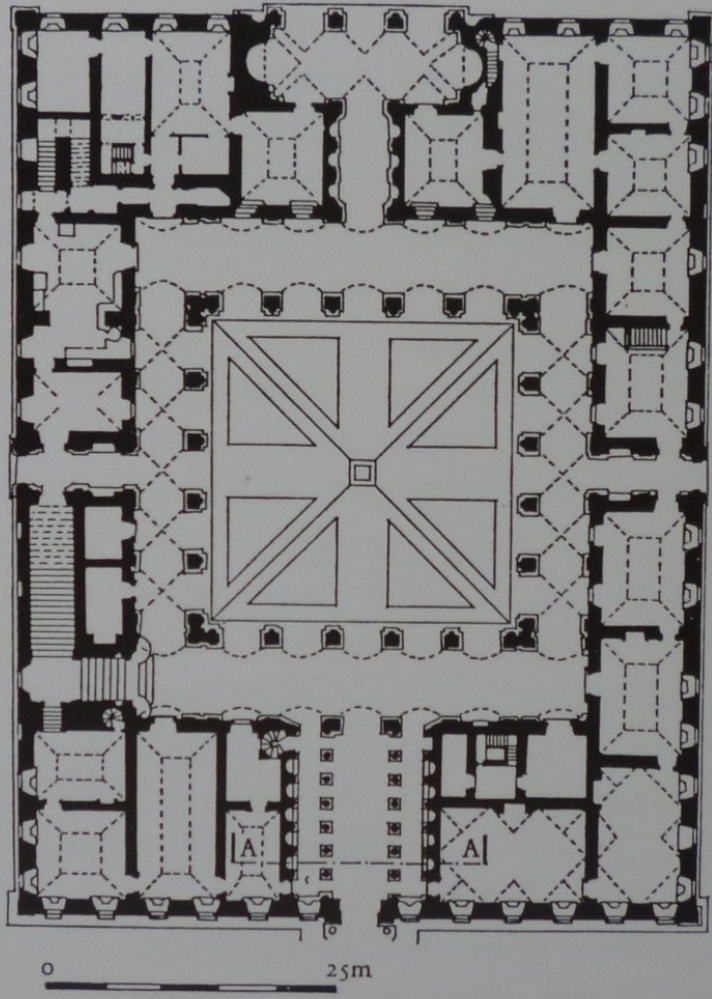


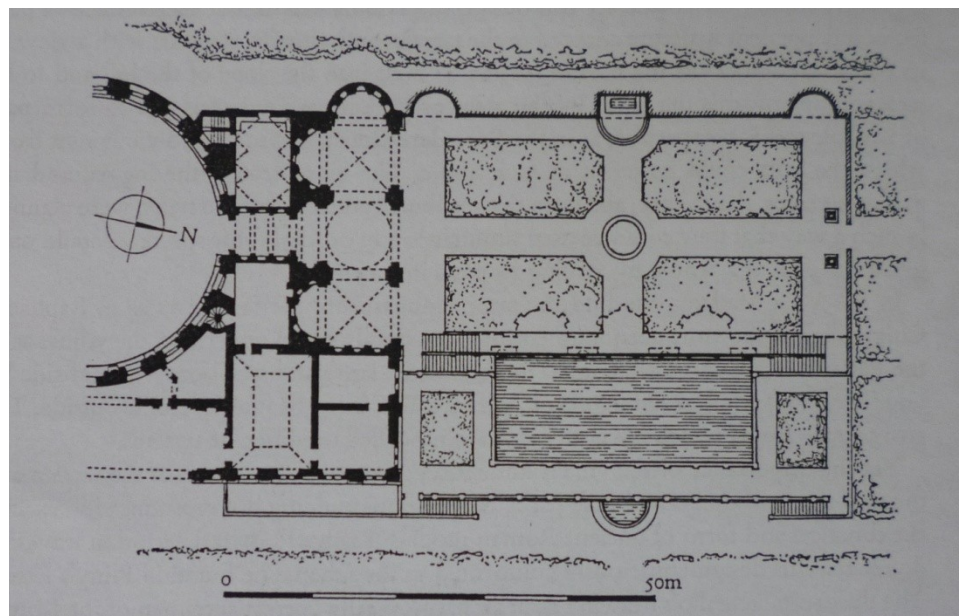
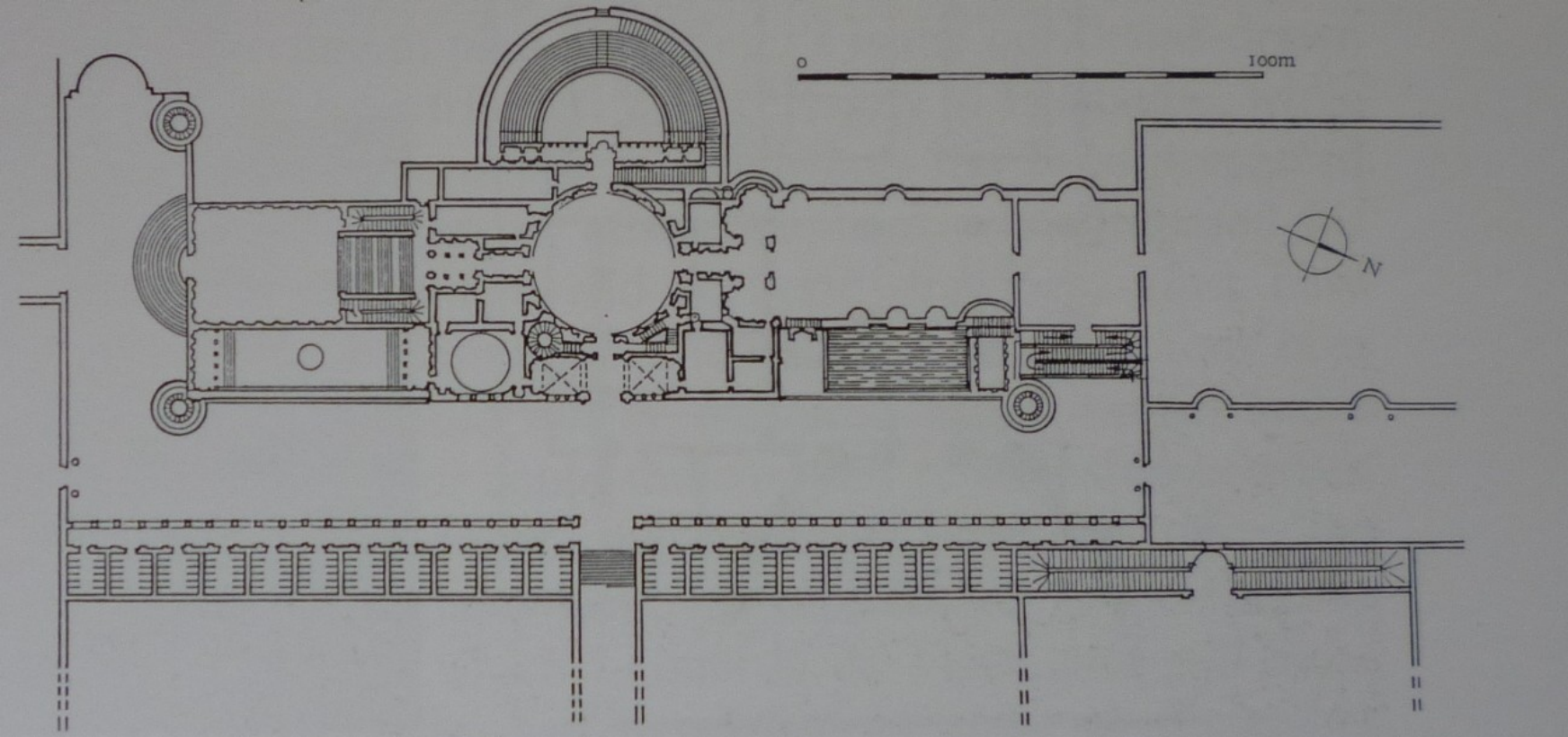


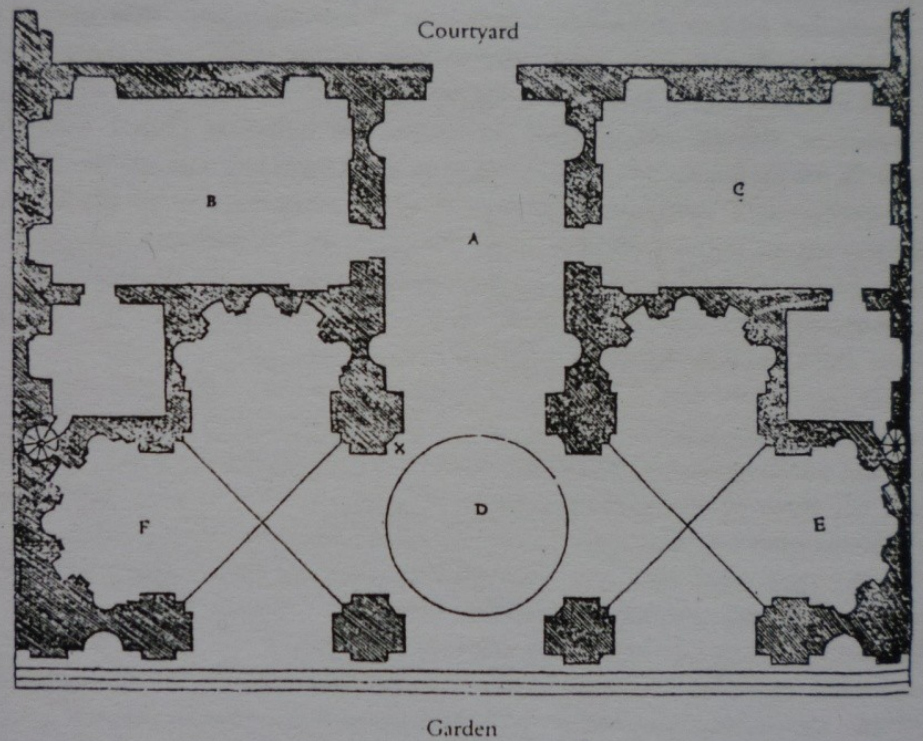
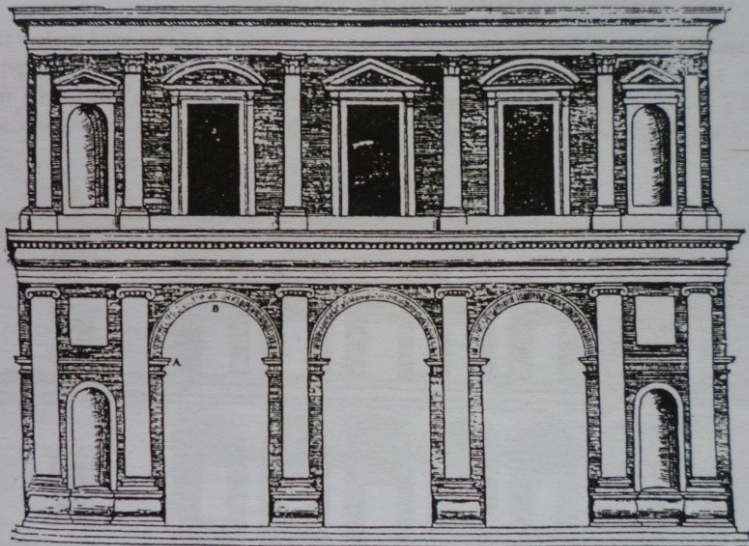








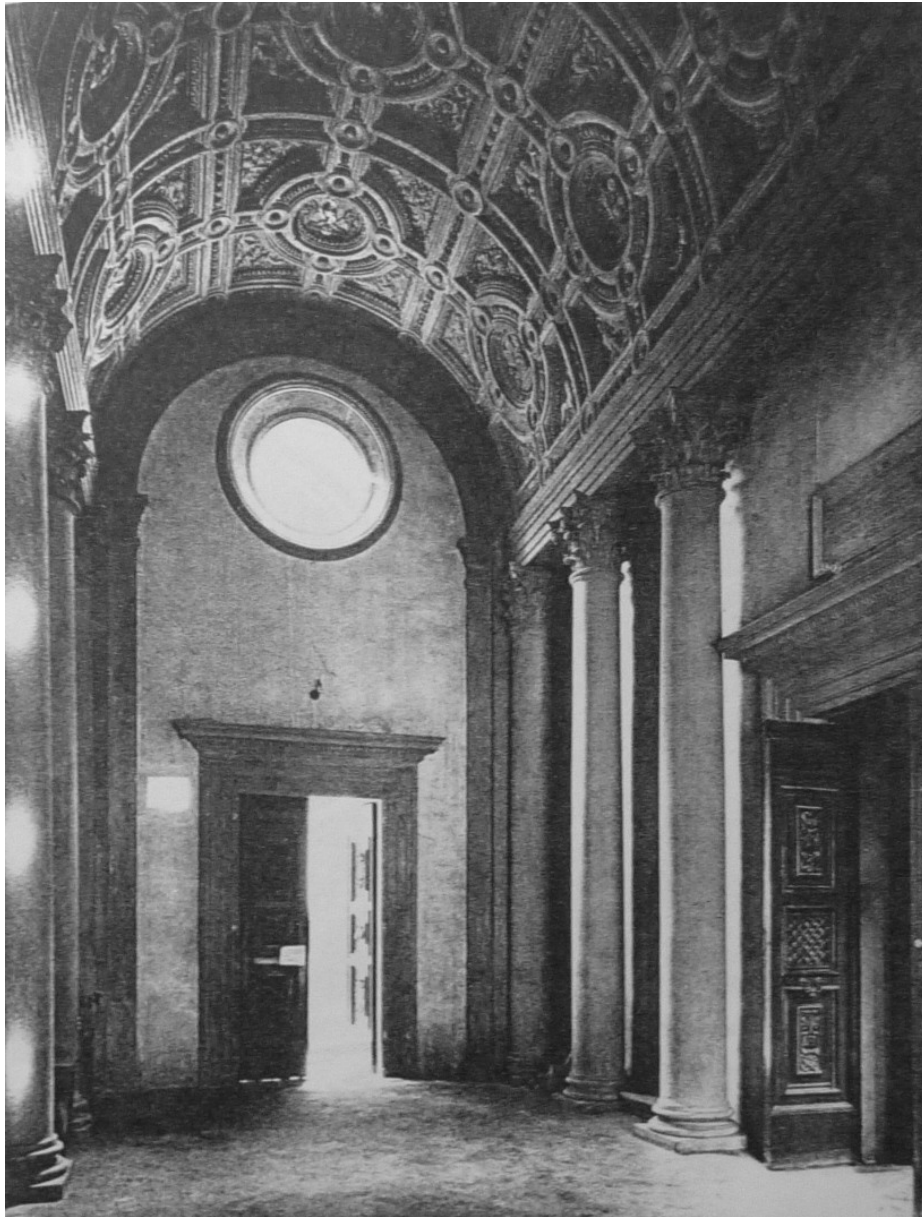






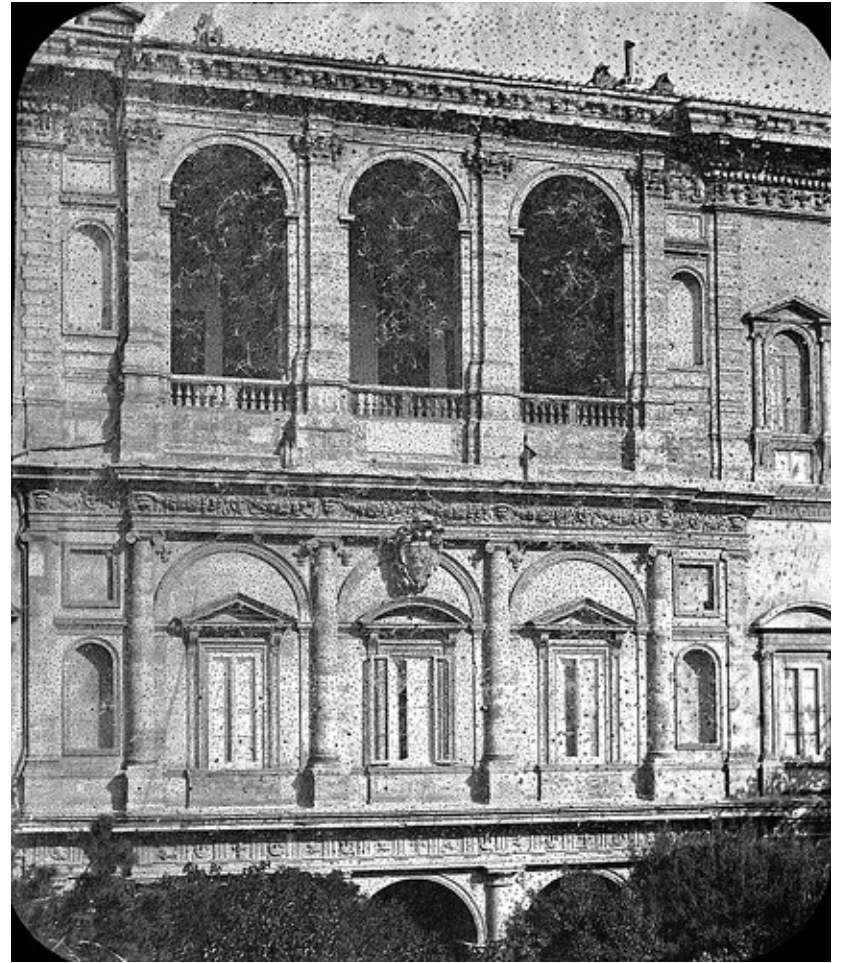
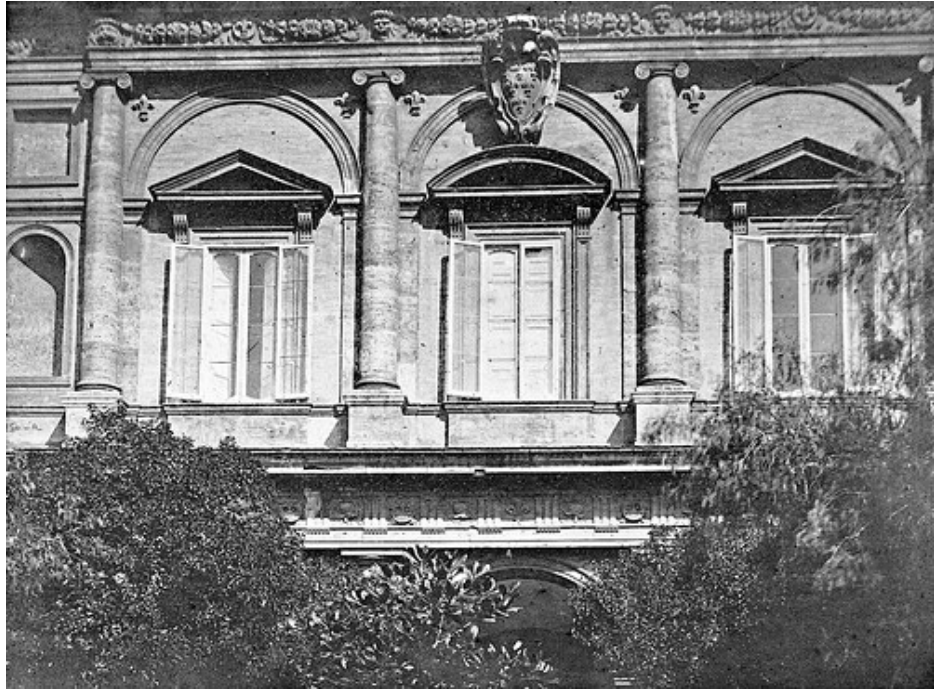


Florence, sakristie u S. Spirito
Giuliano da Sangallo s Cronacou,
1492-1494





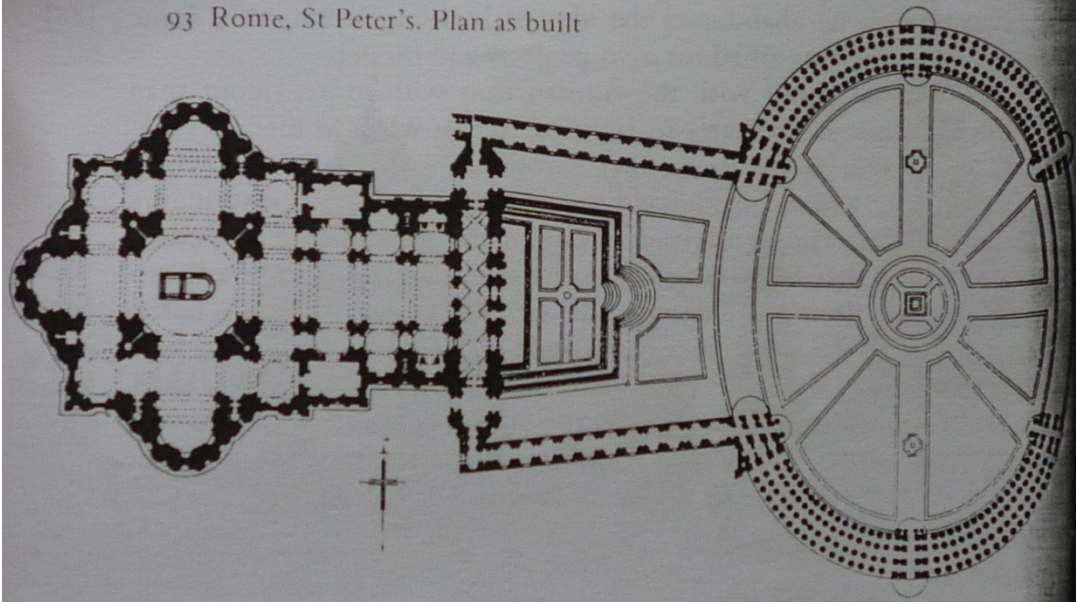




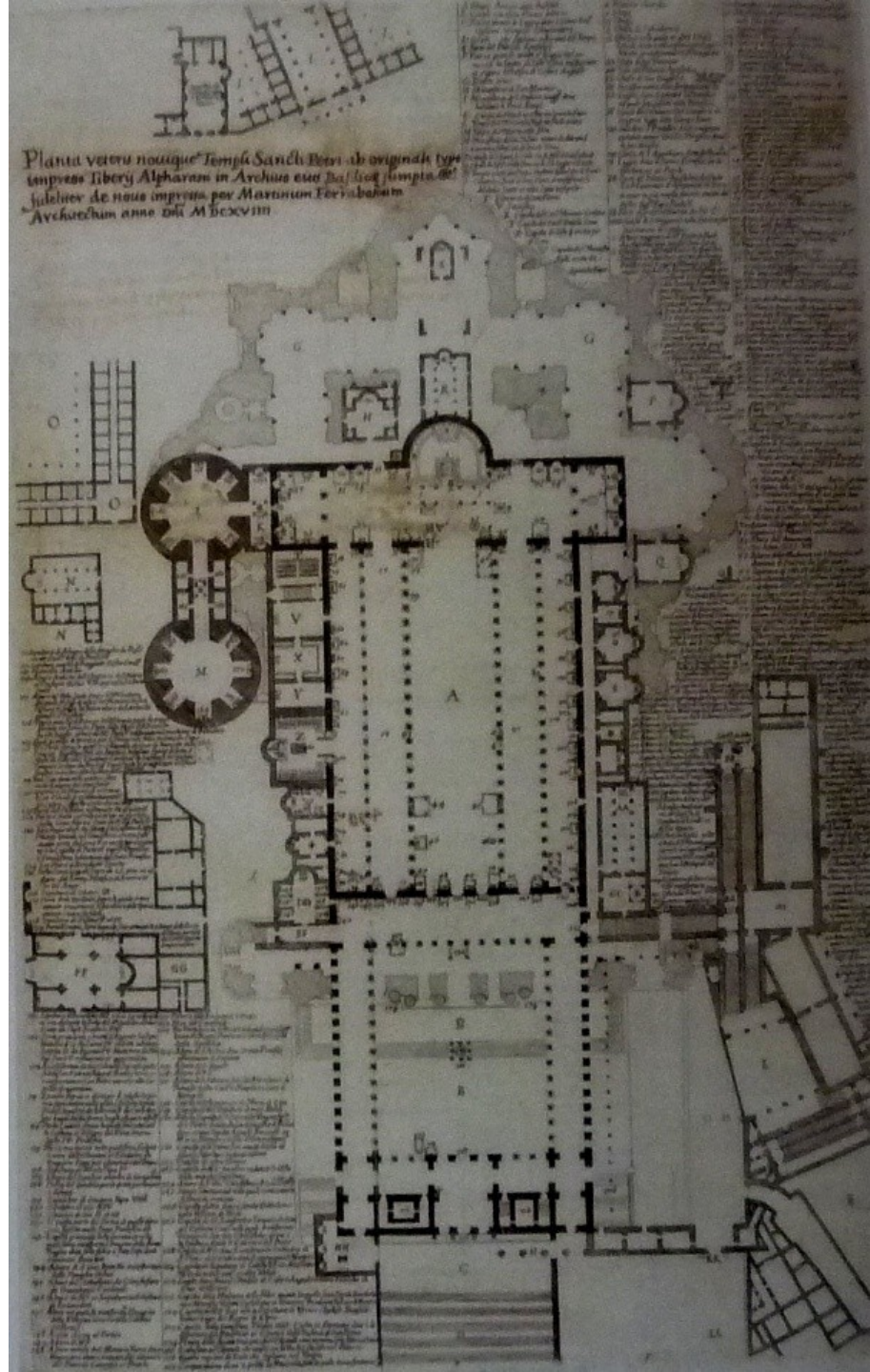
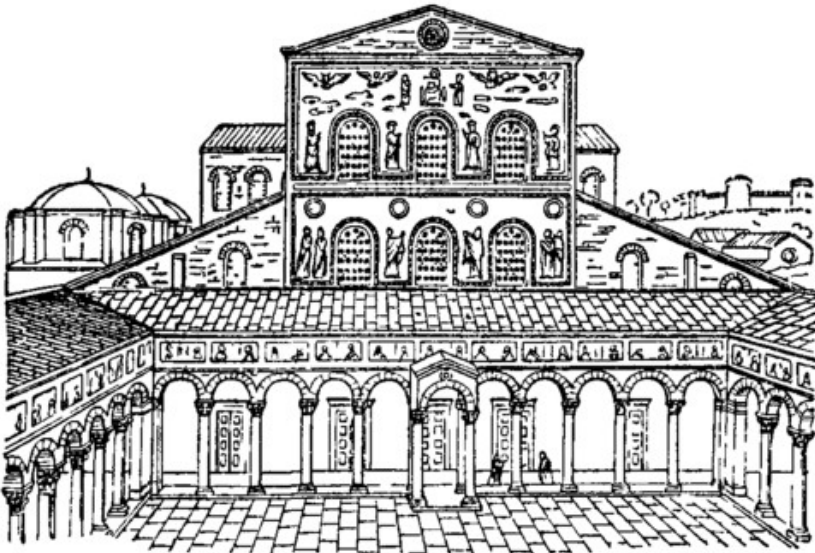




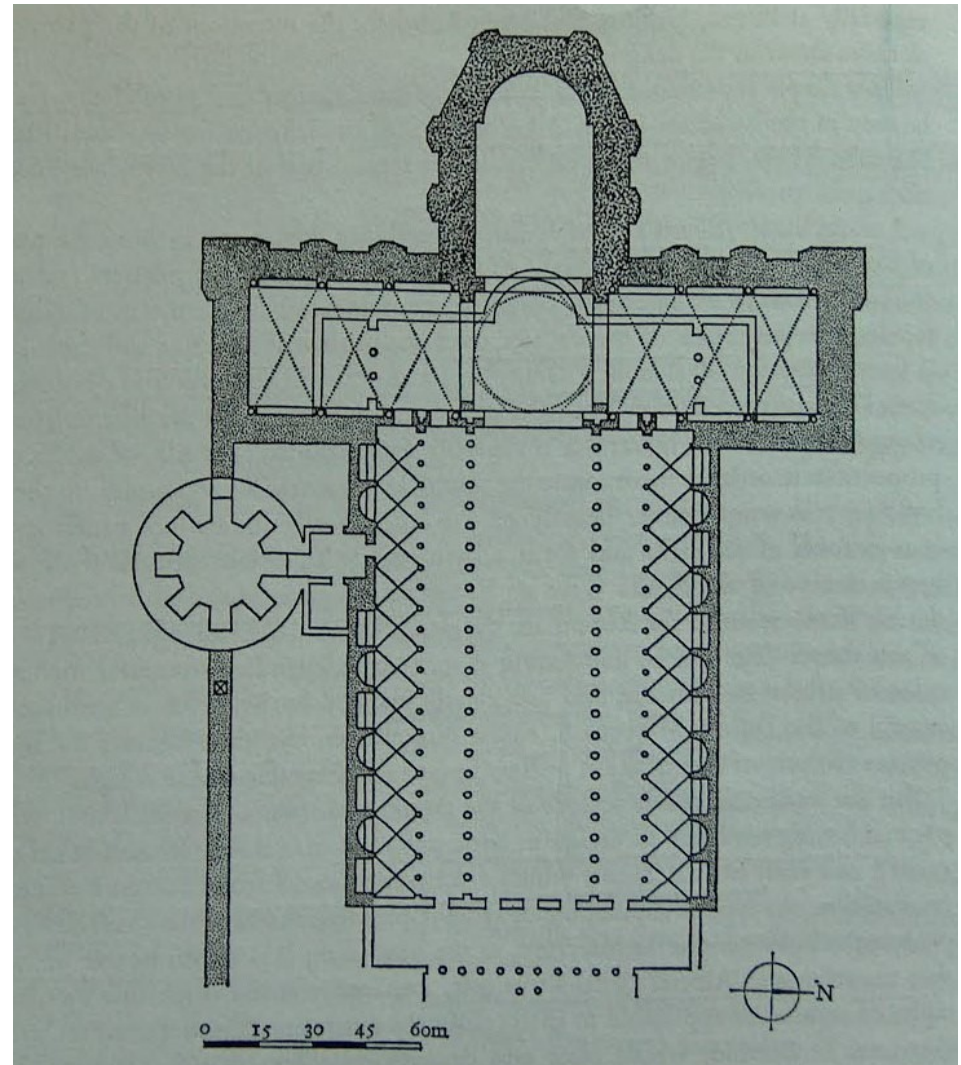
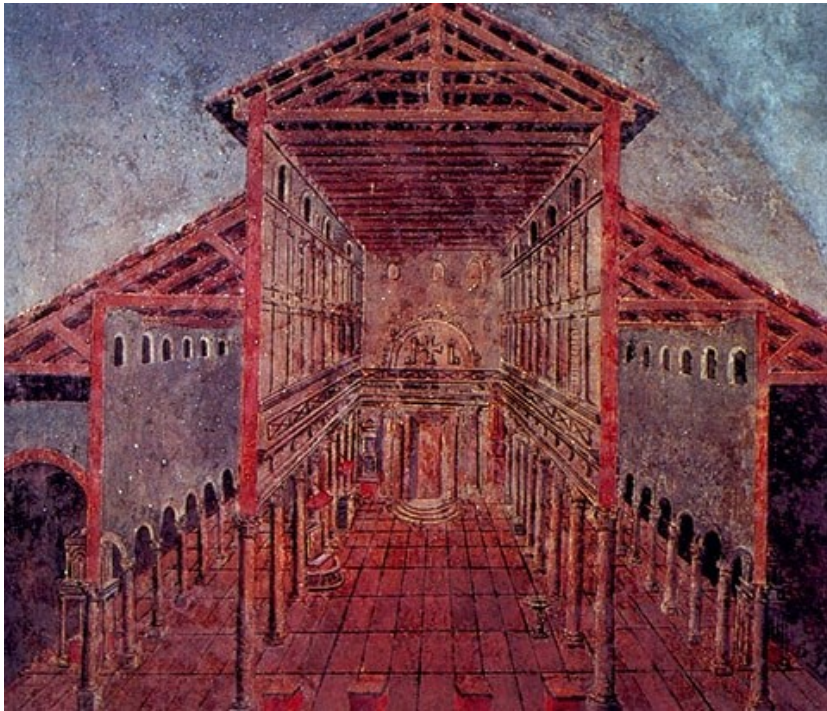


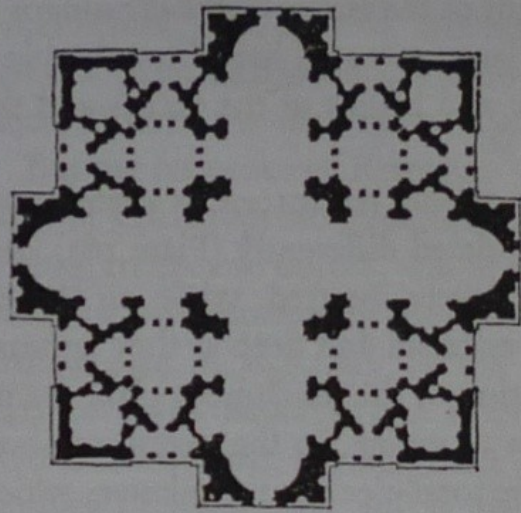


Tiberio Alfarano, Starý a Nový
sv. Petr, před 1590

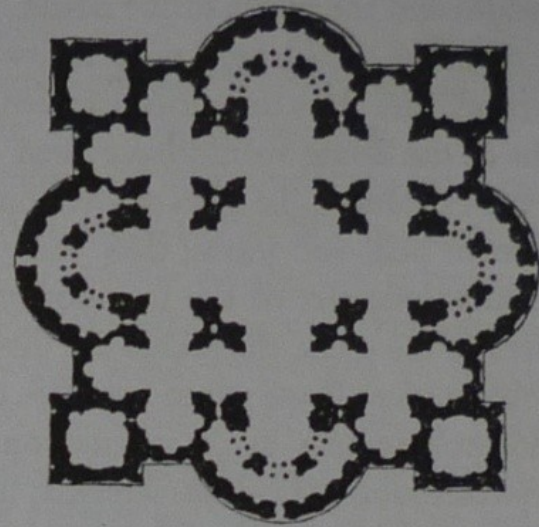


Vatikán: Sv. Petr, řez Konstantinovy baziliky
L. B. Alberti a B. Rossellino, Projekt sv. Petra, kol. 1450

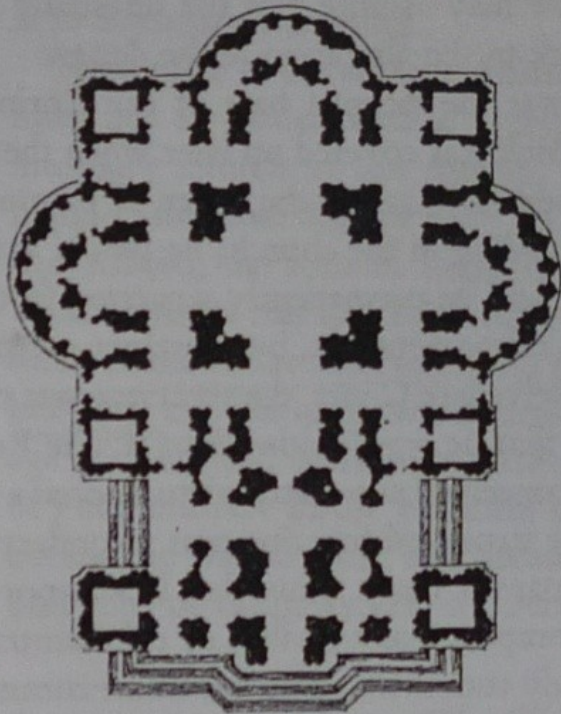




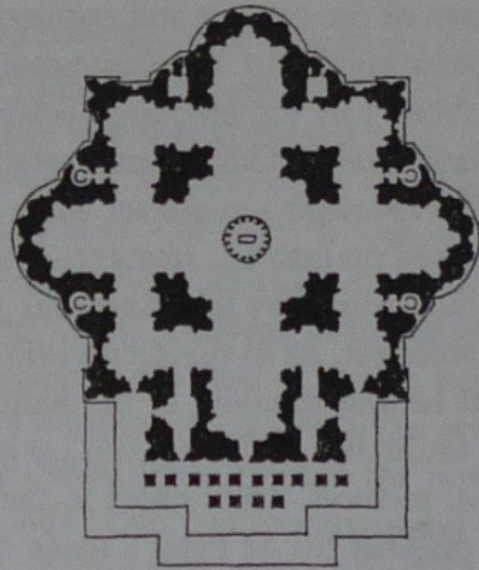
A



B

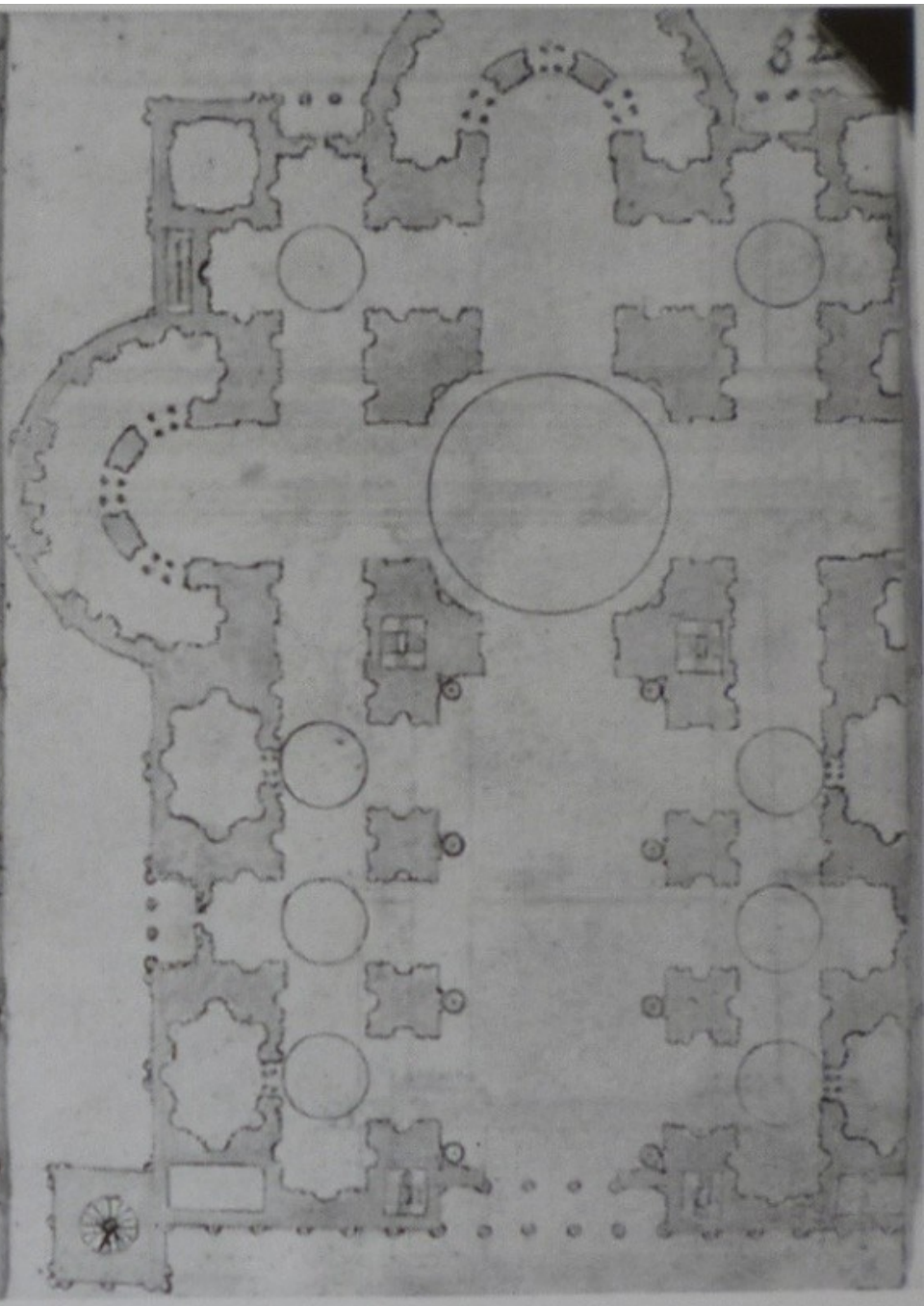
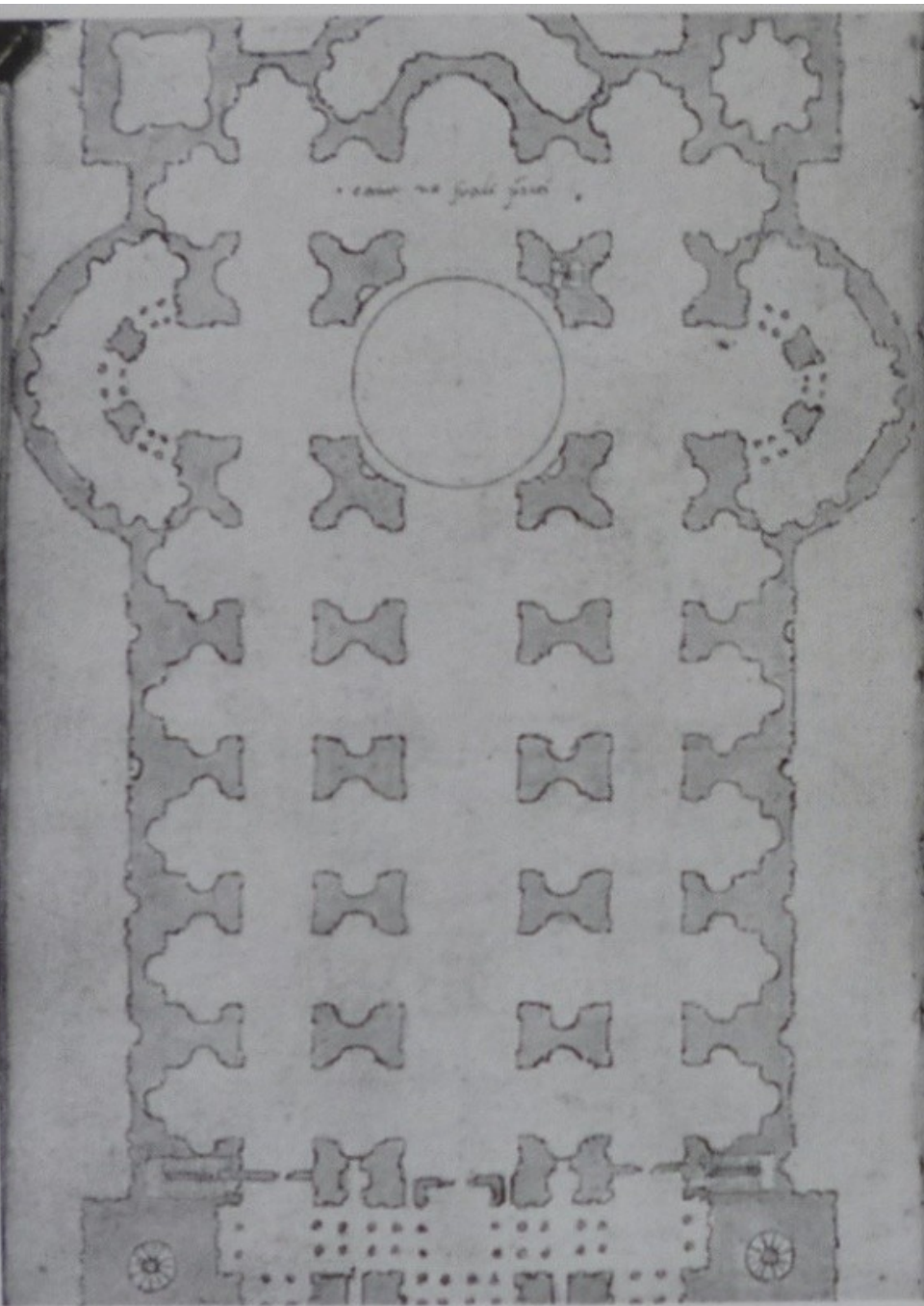


C

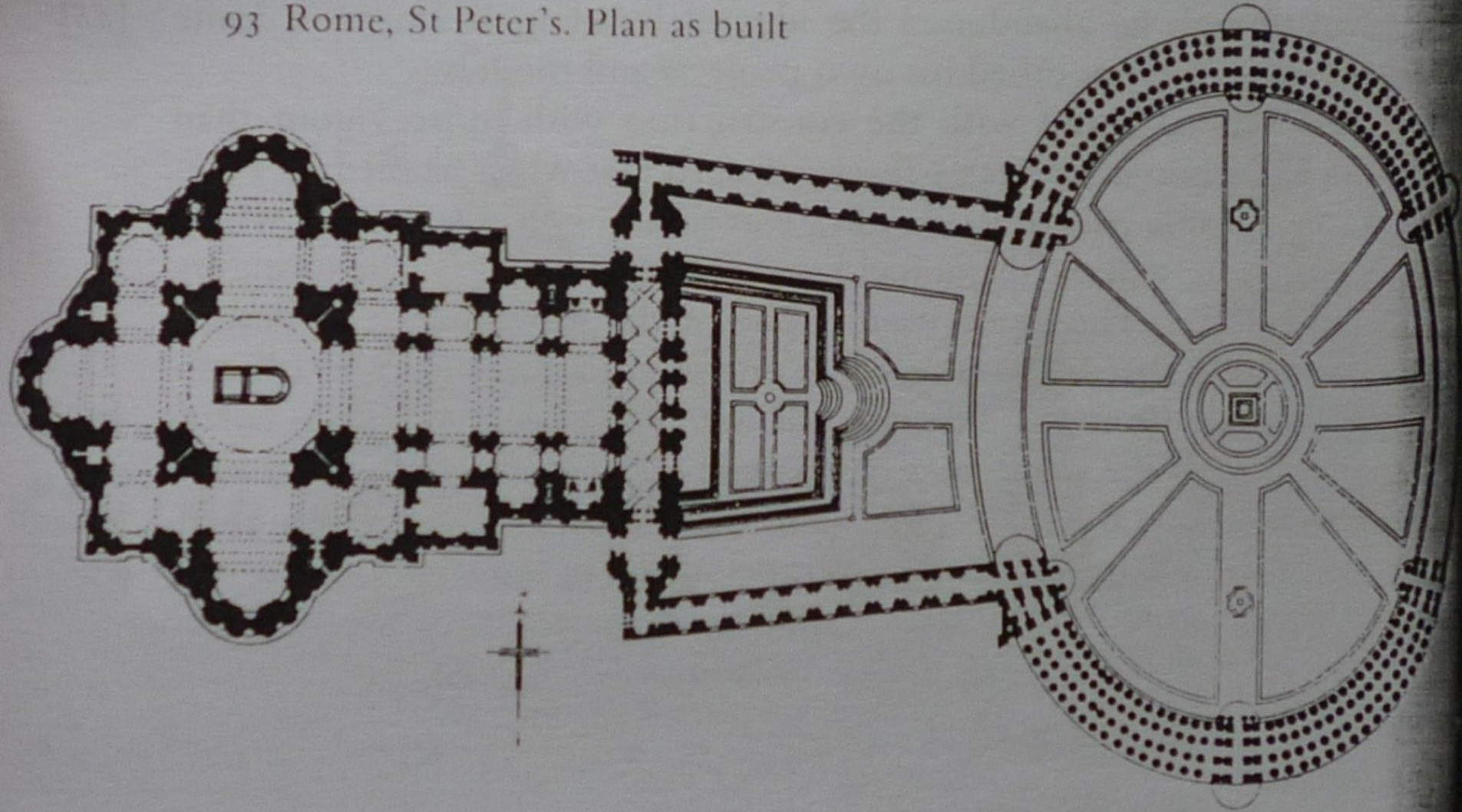


D

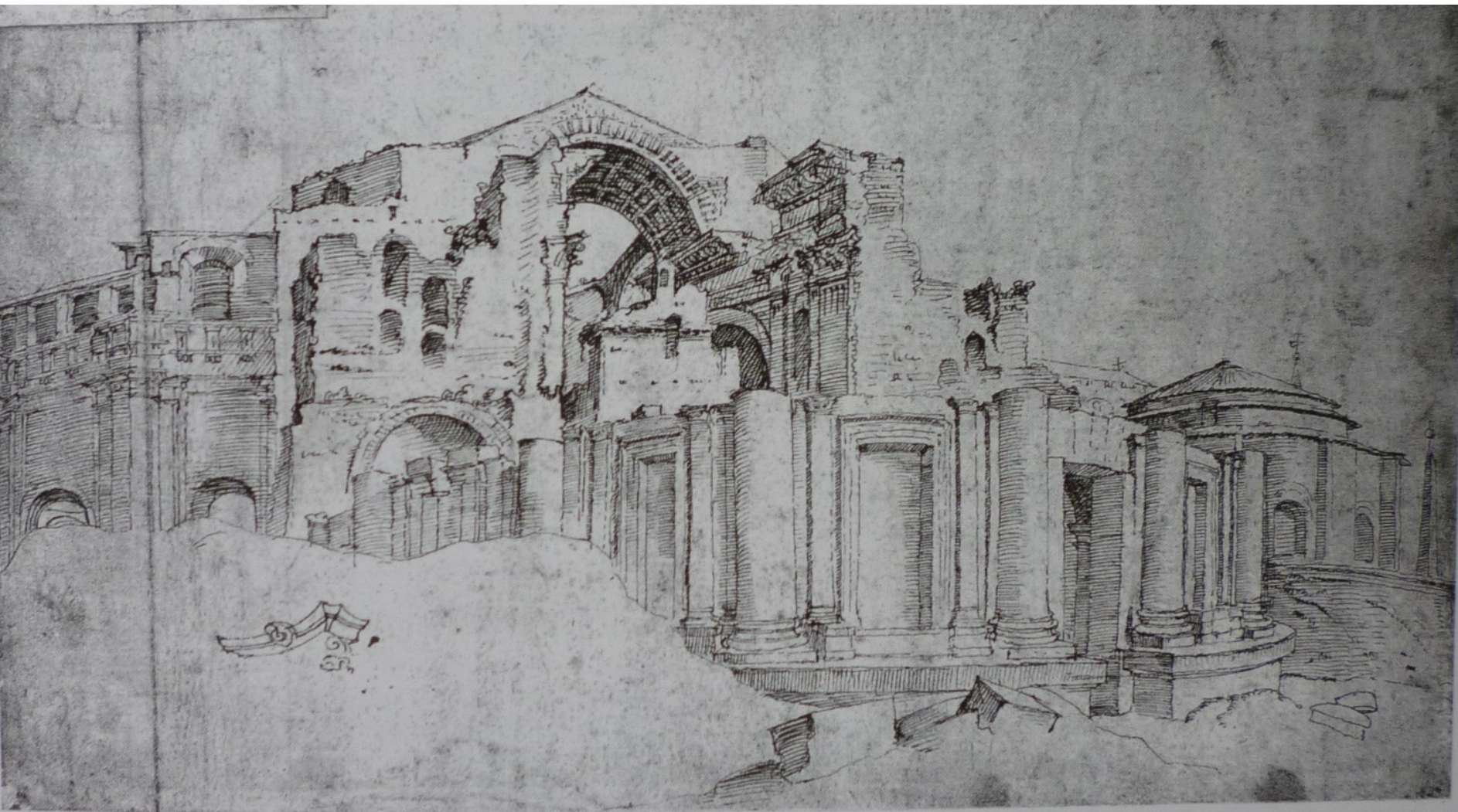
Figure 52. Rome, St Peter's, projects: (A) Bramante, 1506 ff.; (B) Peruzzi, c. 1520; (C) Antonio da Sangallo the Younger, 1520 ff.; (D) Michelangelo, 1546 ff.



93 Rome, St Peter's. Plan as built

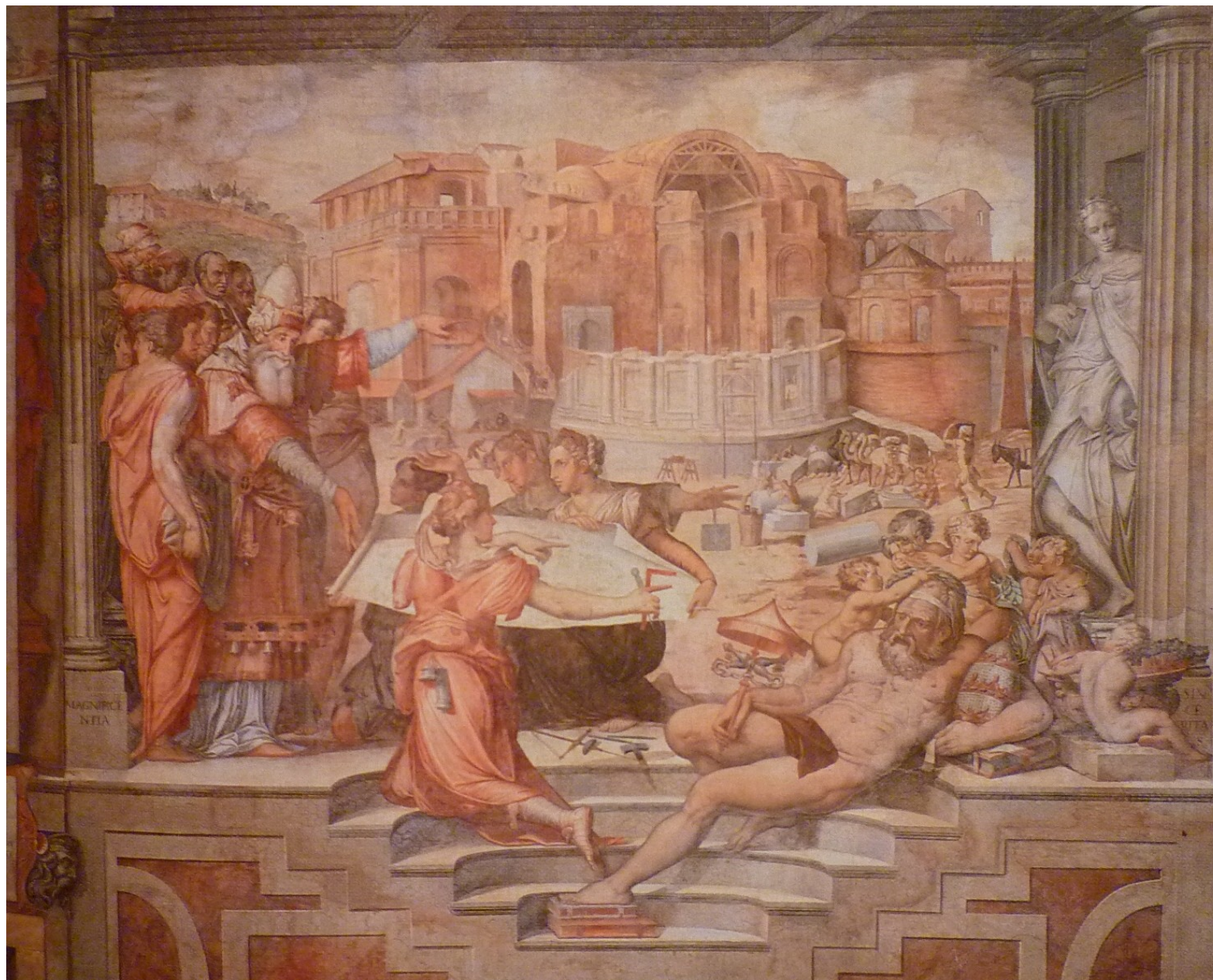


Maarten van Heemskerck, Starý a nový sv. Petr, kolem 1534



71. Old and New St Peter's, drawing by Marten van Heemskerck, c. 1534.

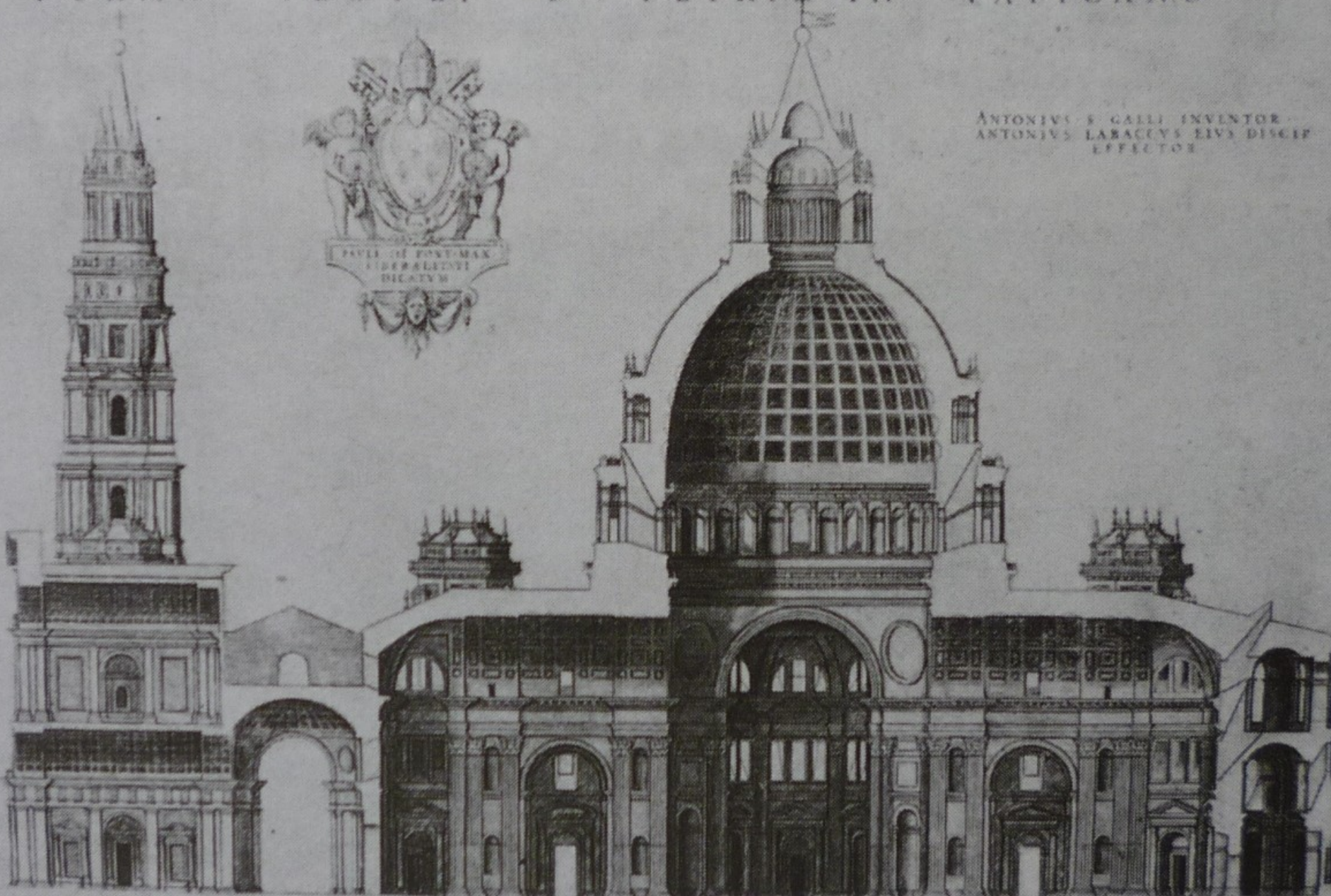
Giorgio Vasari, Pavel III. Řídí práce u sv. Petra, Řím, Cancellerie, 1546



FORMA TEMPLI D. PETRI IN VATICANO



ANTONIUS S. GALLI INVENTOR
ANTONIUS LABACCUS EIUS DISCIP
EFFECTOR



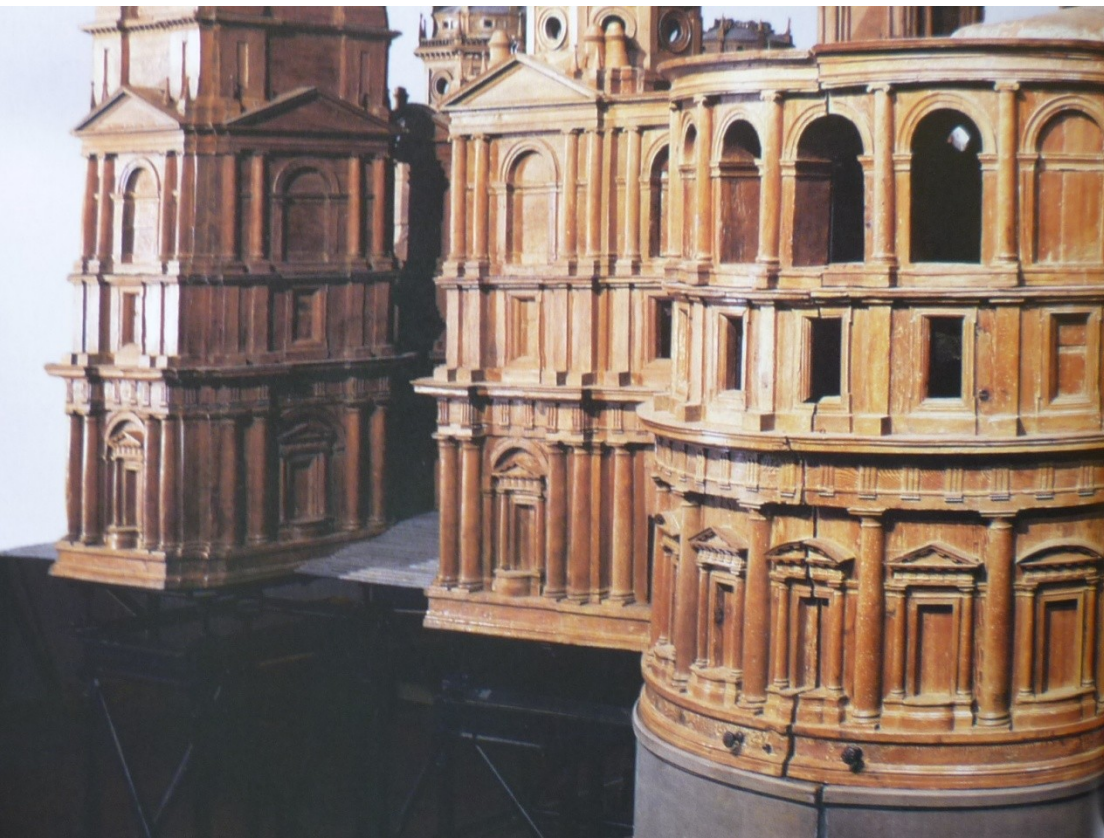
COM GRATIA ET PRIVILEGIO

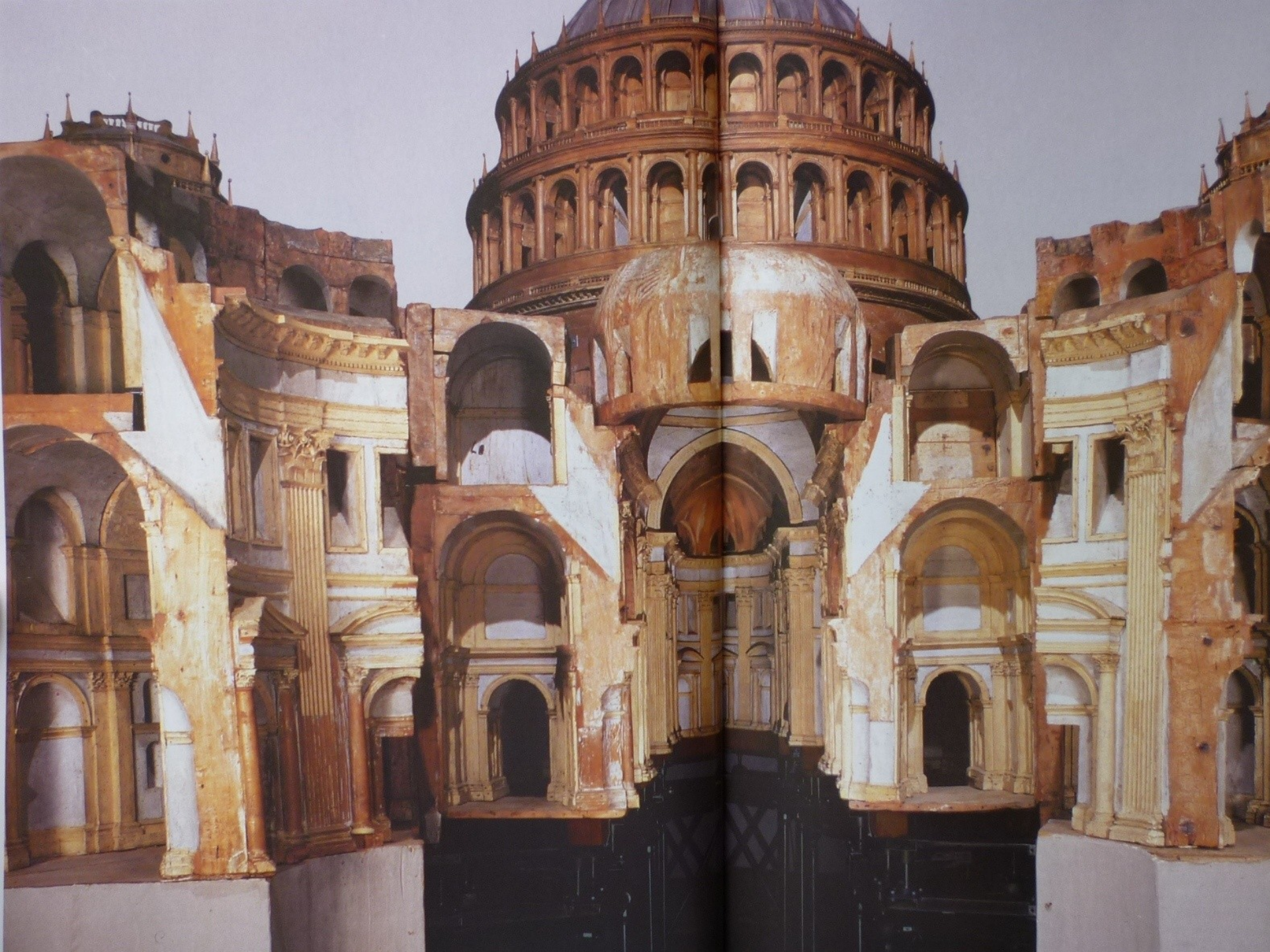
AD. AN. 1645
MDCXLV





Antonio da Sangallo ml.
Antonio Labacco
Model sv. Petra v Římě
1539-1546







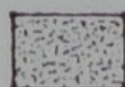
- Giorgio Vasari: Život Michelangela

„Veřejně často prohlašoval, že Sangallo nedal chrámu dost světla a nadělal zvenčí příliš mnoho sloupořadí nad sebou, takže chrám se všemi těmi výstupky, jehlanci a dalšími různorodými články připomíná spíš nějakou německou stavbu než dobrý antický způsob nebo půvabný a krásný moderní styl; kromě toho se mohlo na stavbě ušetřit padesát let práce a přes třistatisíc scudů výloh a přitom se mohla provést snadněji a s větší majestátností a nádherou podle návrhu, který by se vyznačoval větším řádem, byl by krásnější a umožňoval by větší pohodlí...z toho plyne, že stavba nebyla nic než krám a vydělečný podnik, jež až dosud každý záměrně protahoval, aniž jej mínil dovést do konce...tato slova, řečená veřejně, mu nadělala mnoho zlé krve, jak si lze představit.“





Built before Michelangelo



Started by Raphael and Sangallo,
razed by Michelangelo



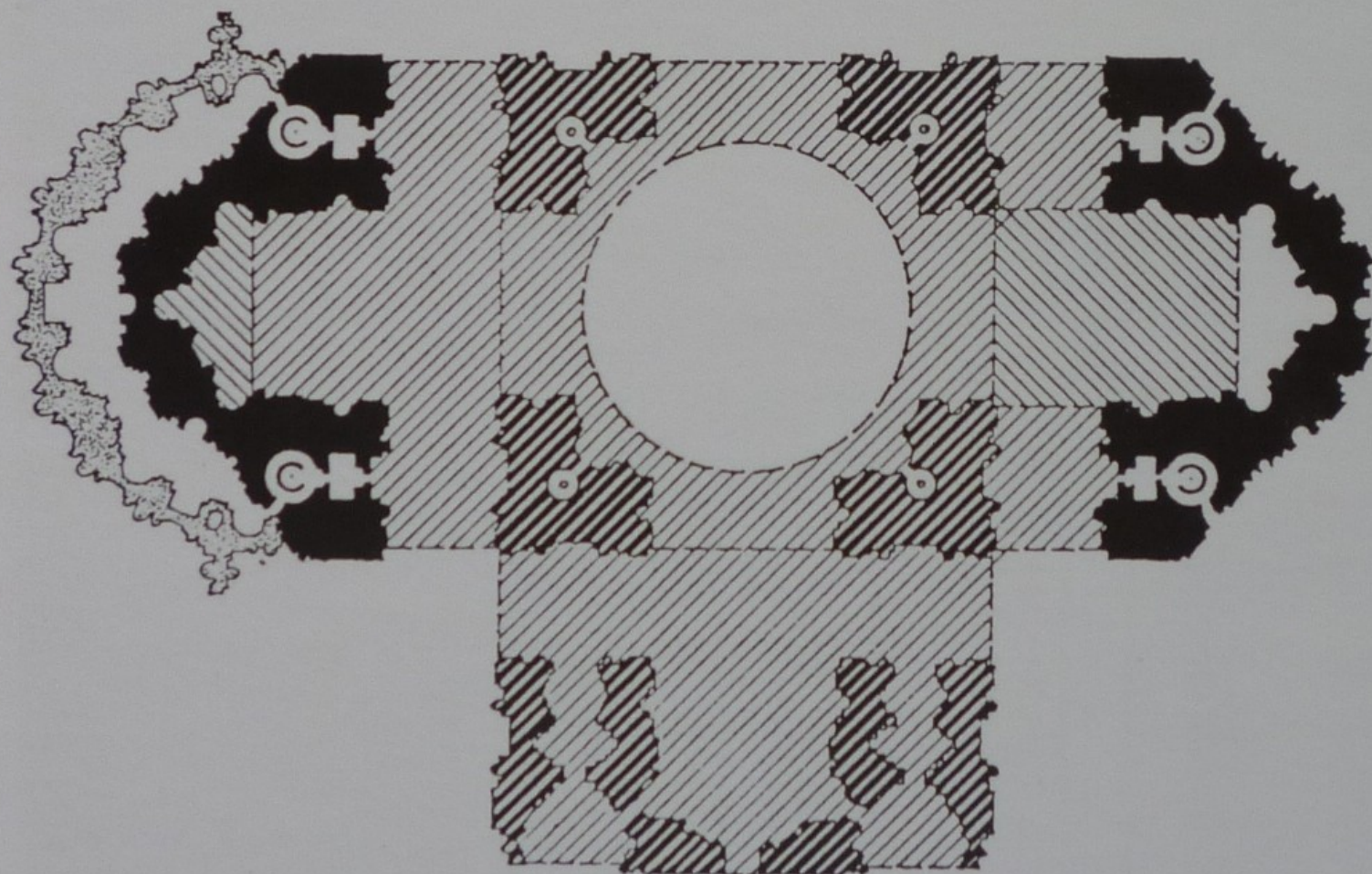
Rebuilt under Michelangelo



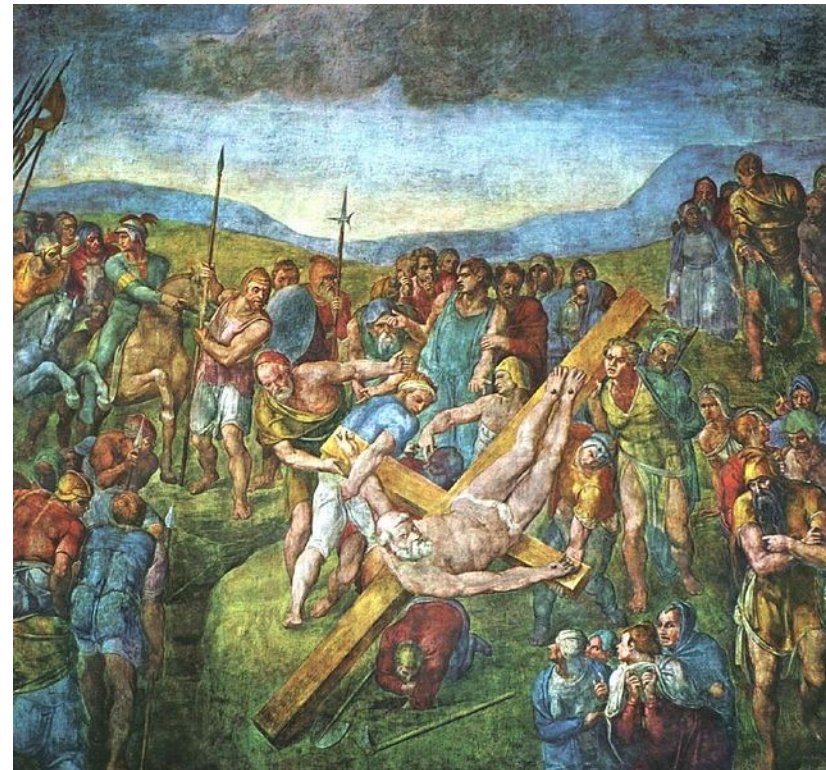
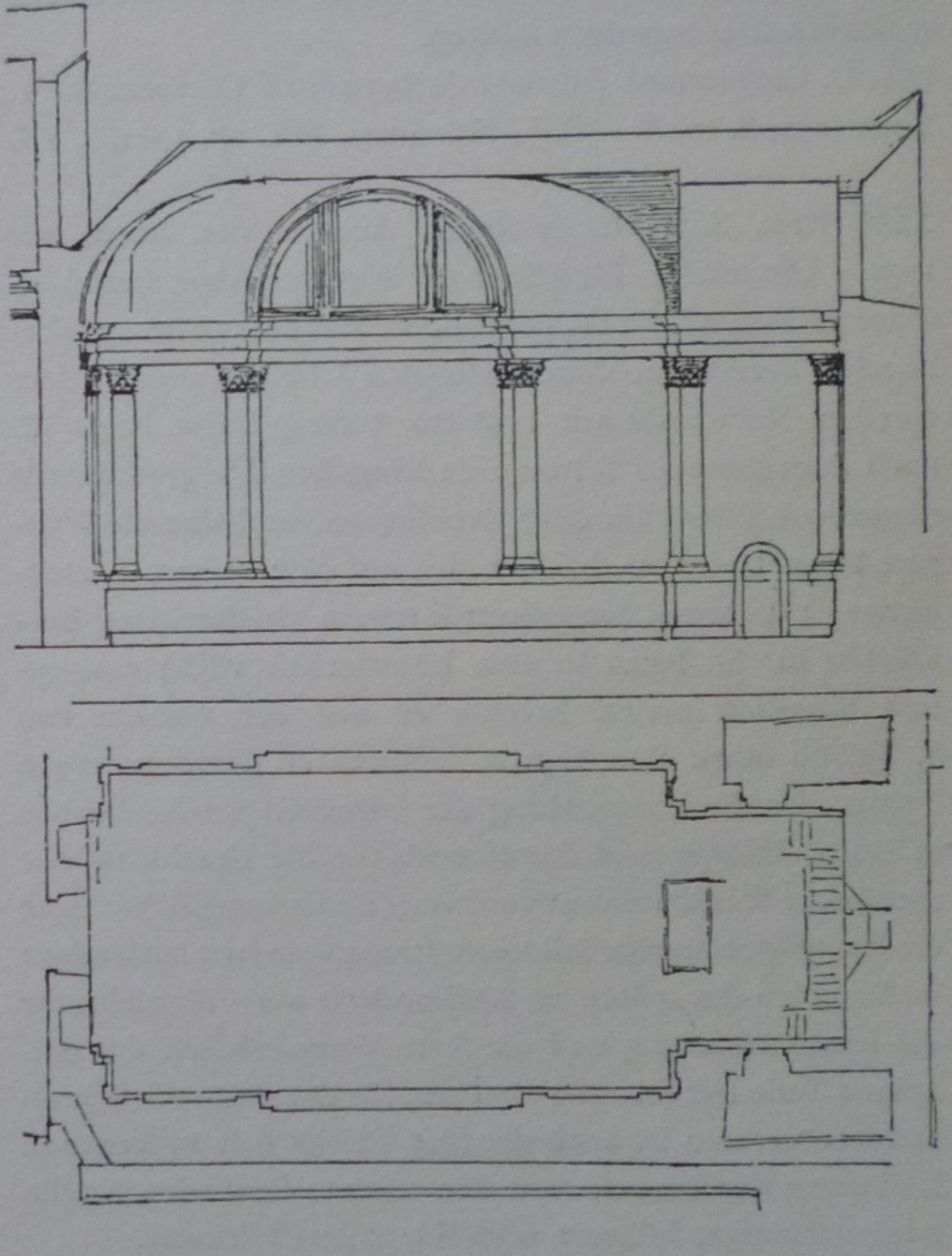
Vaulted by Michelangelo



Vaulted by Sangallo



Vatikán, Capella Paolina (1540-1546)



Vatikán, Sala Regia, před 1534

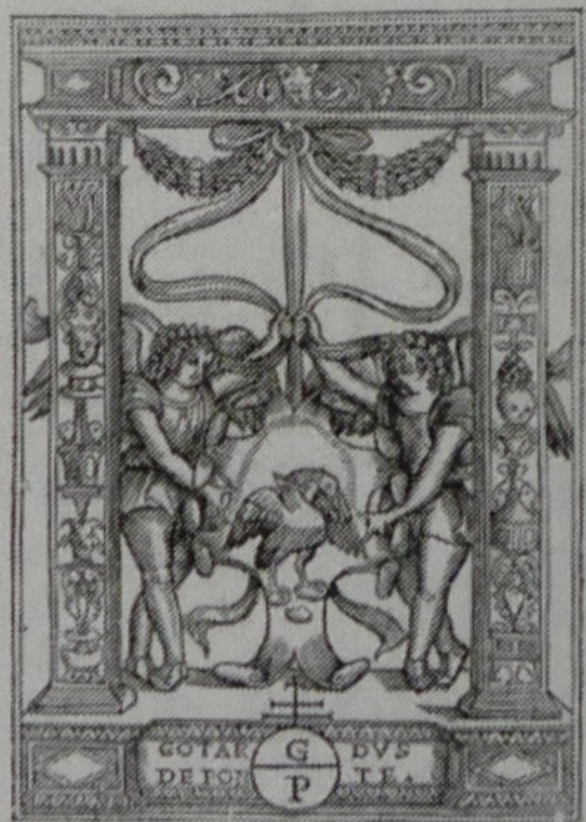


Quando venuto in Roma il Ser.^{mo} Gran
Duca di Toscana per congratulare S.^{sa}
del Trionfo conseguito, et per annoverarsi
a' dì xxviii. di Febbraio. 1570. fece li suoi
tratti publici solennemente accompagnato da
tutta la Corte in mezzo a' due Cori et fu
ricevuto da S.^{sa} in Concistorio publico
nella Sala Regia: come nel presente
disegno si vede.

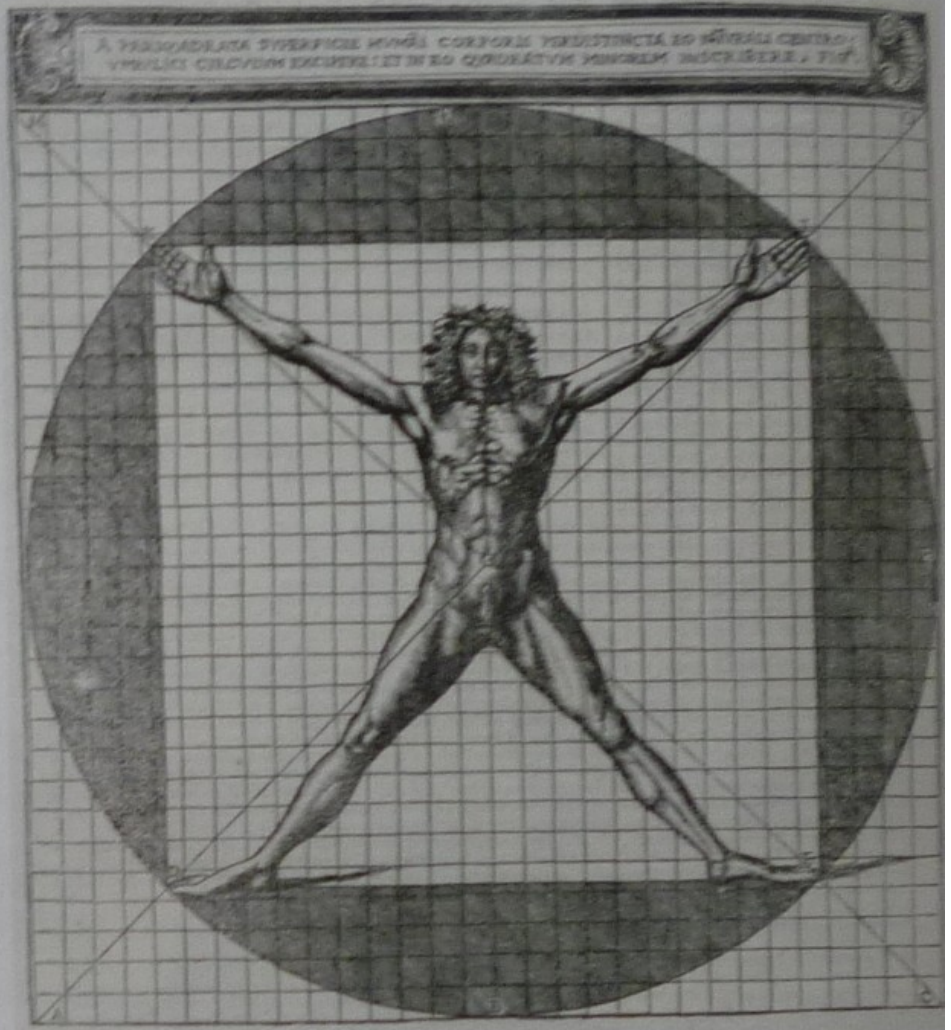
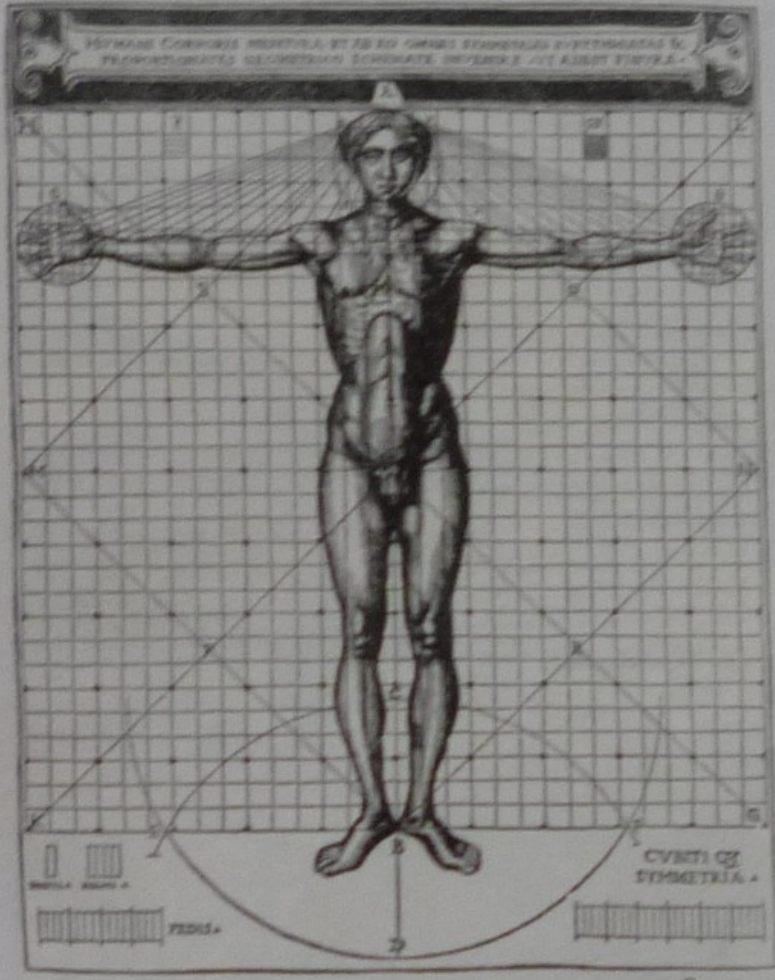
Cesare Cesariano (1483–1543)

DI
Lucio
Vitruuio
Pollione de
Architectura Li-
bri Dece traducti de
latino in Vulgare affi-
gurati: Cōmentati: & con
mirando ordine Insigniti: per il
quale facilmente potrai trouare la
multitudine de li abstrusi & reconditi Va-
cabuli a li soi loci & in ep̄sa tabula con sum-
mo studio expositi & enucleati ad Immenſa utili-
tate de ciascuno Studioſo & beniuolo di ep̄sa opera.

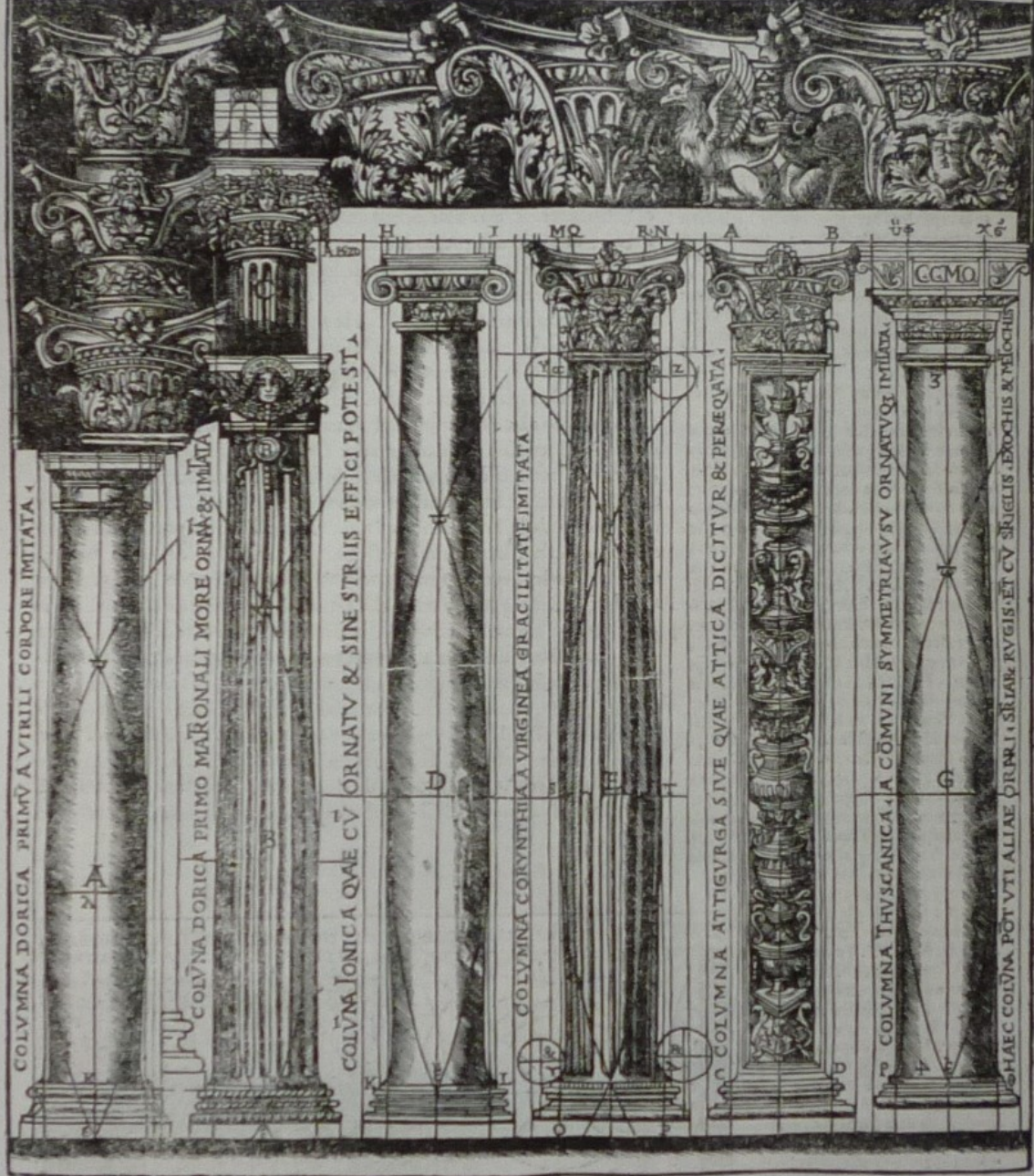
¶ Cum Gratia & Priuilegio.



Cesare Cesariano, Di Lucio
Vitruvio Pollione De
Architectura Libri Dece, 1521



COLUMNARVM EX SEX GENERIBVS CAPITVLORVM: BASIV & SPIRAR' ALIOB' QVOQ3
 GENERV CAPITVLOR' QVOR' AVITRVVIO SYMMETRIÆ PERSCRIPTÆ SVT AFFIGVRATIONES.



COLVMNA DORICA. PRIMV AVIRILI CORPORE IMITATA.

COLVNA DORICA PRIMO MARONALI MORE ORNV & IMITATA

COLVNA IONICA QVAE CV ORNATV & SINE STRIIS EFFICI POTE ST.

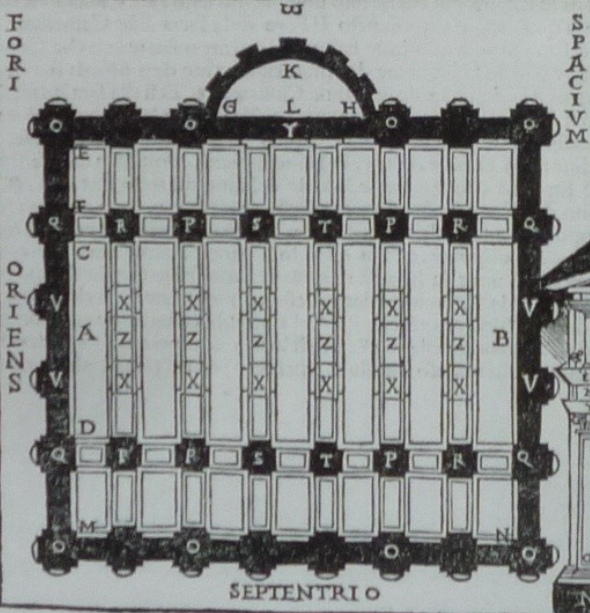
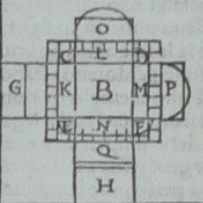
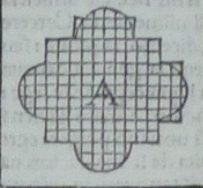
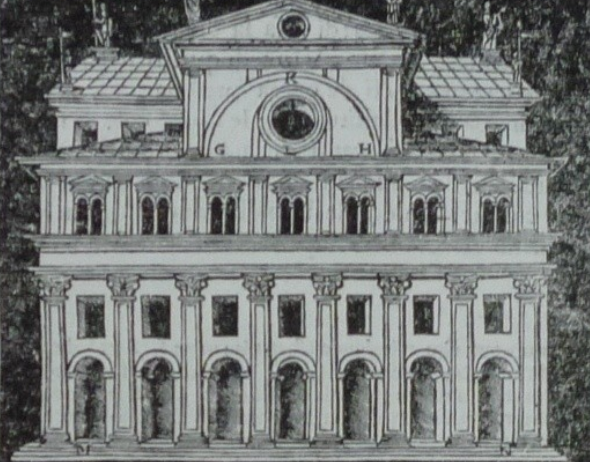
COLVMNA CORINTHIA AVIRGINEA GRACILITATE IMITATA

COLVMNA ATTIGVGA SIVE QVAE ATTICA DICTVR & PEREQUATA

COLVMNA TVSCANICA. A COMVNI SYMMETRIASV ORNATVQ3 IMITATA.

HAEC COLVNA. POT VTI ALIAE ORNV I SKIAR' RVGIS ET CV SRIGLIS. EROCHIS & MEGCHIS

IULIAE BASILICAM FENESTRIS QVA VITRUVIVS COLLOCAVIT CURAVIT QV FACIENDAM



SPACIVM

FORI

ORIENS

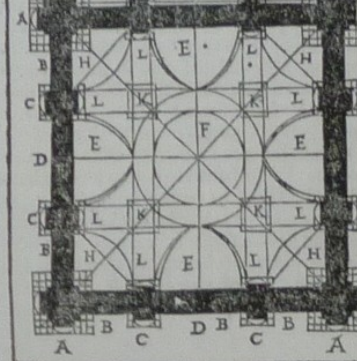
SEPTENTRIO



PROSTILI IDEA HABES OIA QVAEADMO IN ANIS. COLVNAS AVTEM CONTRA ANTAS ANGULARES DVAS SVPRAQV EPLSTYLLA VTI TANIS & DEAC SINISTRA INVERSVRIS SINGVLA

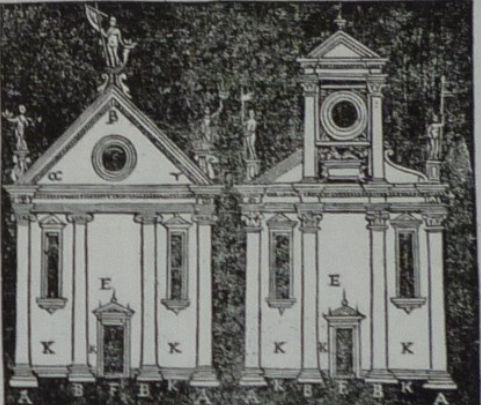
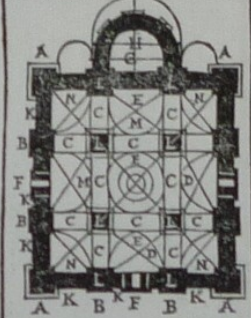
REMOVMAVIT HEMICYCLIVM SERVIT FIGVRE PROTI M

POSTICVM AMFIPROSTIL TICV SIMILE NERTI

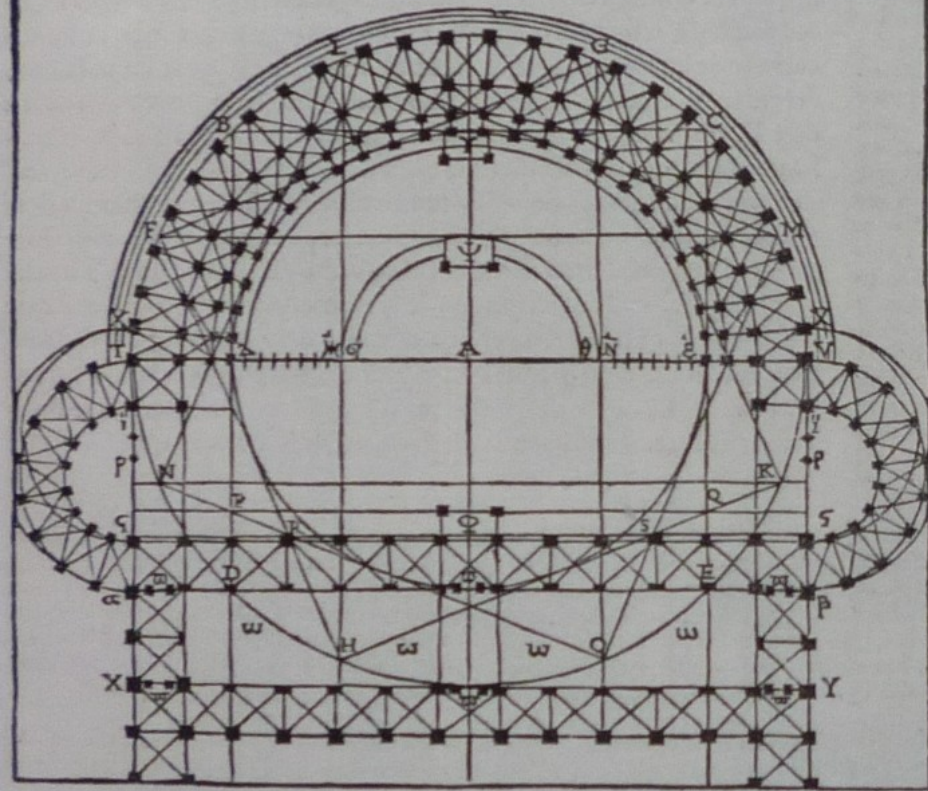


EXAEDIVM SACRARV PRINCIPIS E QVIBVS CŌSTAT FIGVR&ASPEC TVS ET PRIMV IN ANTIS QVOD GRAECAE NAGGΘV TAPAZAGIN DICIVR

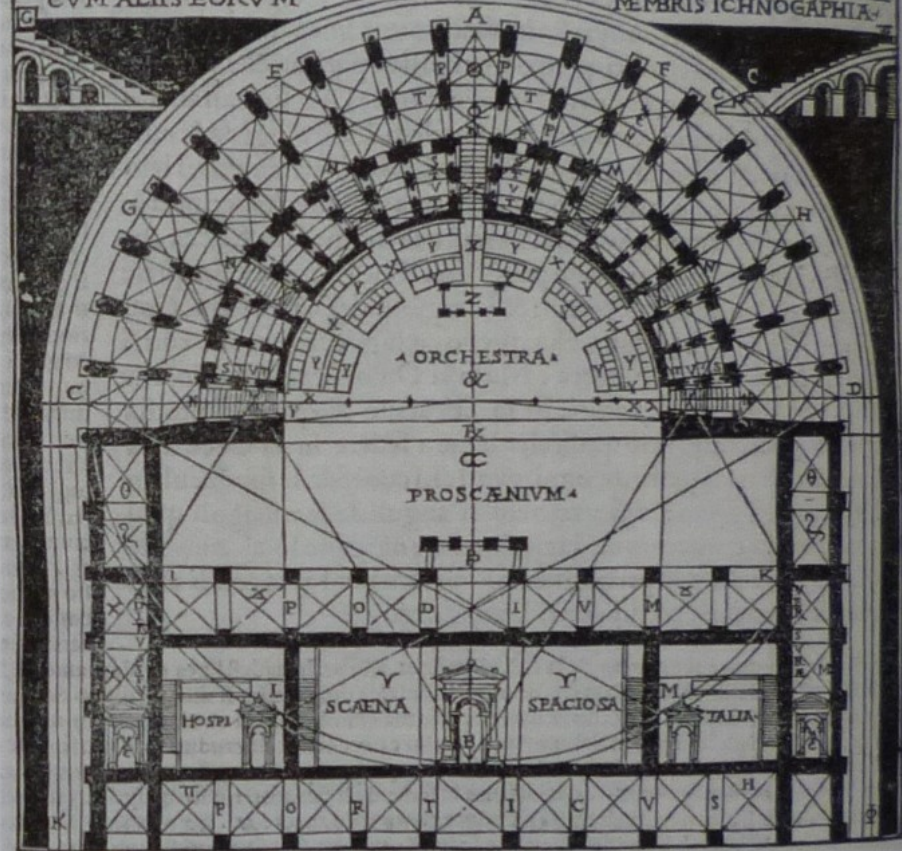
SVPRAQV FASTIGIVSYMME TRIA EA COLLOCATVQVAE CV DETICVLIS INTER. α. β. γ. SEVIER. ρ. & ω. SVB CONJUNCTIVR



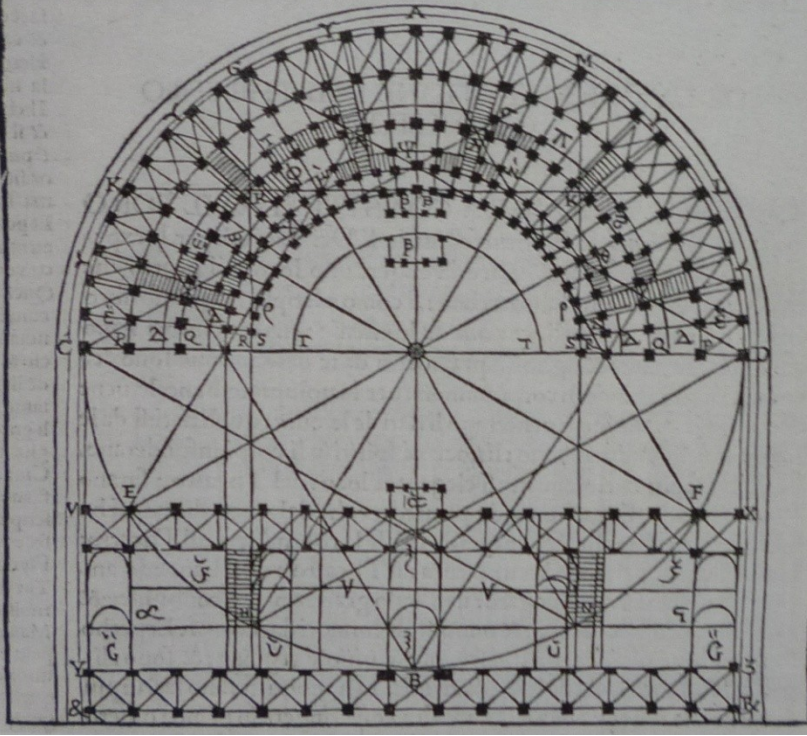
GRÆCORVM THEATROVVM FVNDAMETORVM, AC. ALIORVM
EORVM MEMBRORVM ICHNOGRAPHIA



THEATROVVM LATINORV̄ ORCHESTRARV̄ PROSCENIORV̄ SCAENARV̄
CVM ALIIS EORVM MEMBRIS ICHNOGRAPHIA

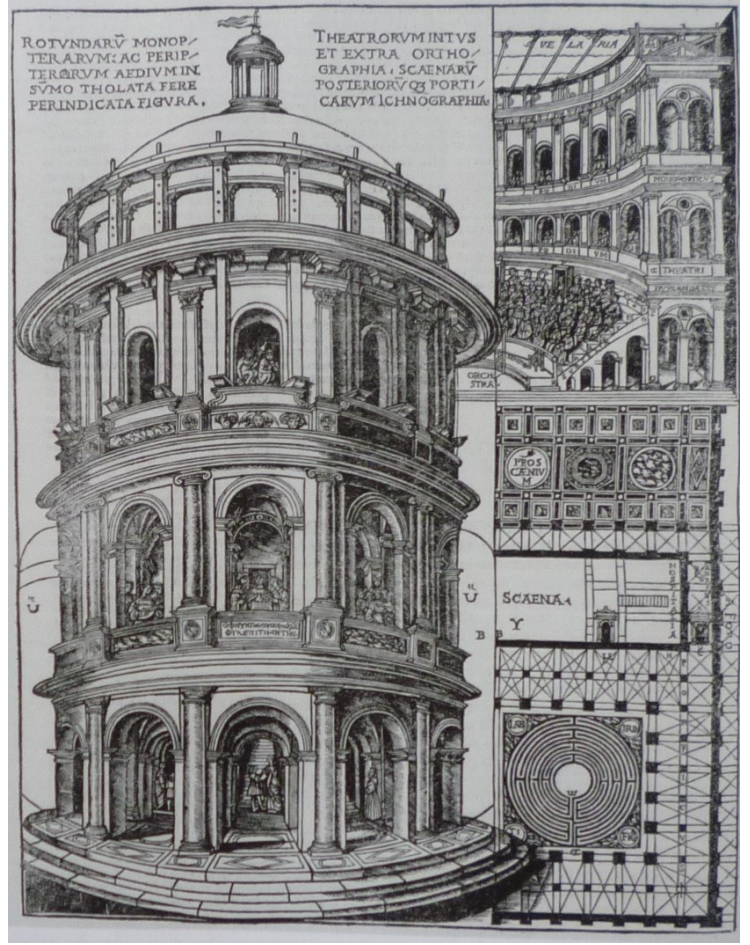


THEATROVVM LATINORVM SCENARVM Q3 AC ALIORVM EORV
MEMBRORVM. FVNDATIONVM. ICHNOGRAPHIA 4

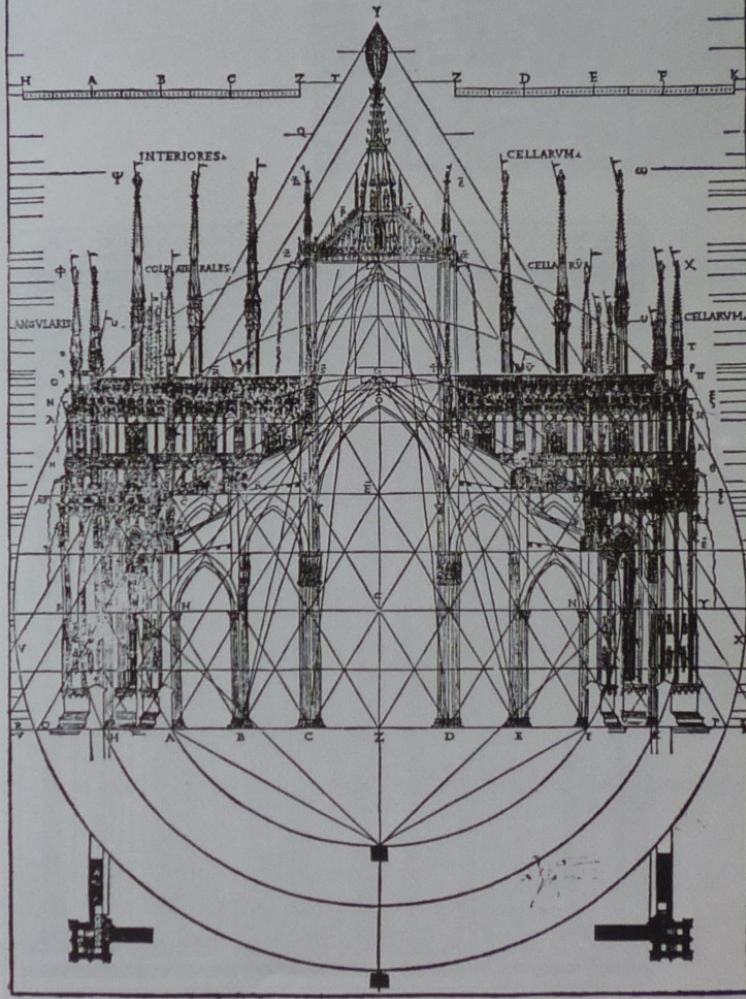


ROTVNDARV MONOP/
TERARVM: AC PERIP/
TERARVM AEDIVMIN
SVMO THOLATA FERRE
PERINDICATA FIGVRA.

THEATROVVMINTVS
ET EXTRA ORTHO/
GRAPHIA: SCAENARV
POSTERIORV Q3 PORTI/
CARVM ICHNOGRAPHIA



IDEA GEOMETRICAE ARCHITECTONICAE AB ICHNOGRAPHIA SVMPTA. VT PER AMVSSINEAS POSSINT
 PER ORTHOGRAPHIAM AC SCAENOGRAPHIAM PERDVGERE OMNES QVASCVNQVAE LINEAS. NOM
 SOLVM AD CIRCINI CENTRVM. SED QVAE A TRIGONO ET QVADRATO AVT ALIO QVOVIS MODO
 Pervenivnt POSSINT SVVM HABERE RESPONSVM. TVM PER EVRYTHMIAM PROPOR
 TIONATAM QVANTVM ETIAM E SYMMETRIAE QVANTITATE M ORDINARIAM AC PER
 OPERIS DECORATIONEM OSTENDERE. VTI ETIAM HEC QVAE A GERMANICO MORE PERVE
 NIVNT. DISTRIBVENTVR PENE QVEMADMODVM SACRA CATHEDRALIS AEDES MEDIOLANI
 PATET. ELCA P. A. M. C. A. C. A. A. P. A. VI. Q. C. < AC AF. D. A.



QVAE A MAVSOLO REGE IN ALICARNASSO SITV EGREGIIS OPERIBVS PERSTRVCA FVERVNT
 NAM IN SEPTEM SPECTACVLIS MVNDI NVMERABATVR. AFFIGVRATIO HIC EXIATA.



Milán, atrium u S. Maria presso S. Celso, od 1513











USE DEPART

CANONICIS OZ REGULARIBVS CONGREGATIONIS VATICANENSIS

GENERICIS CA



Giovanfrancesco
Zaccagni
(kol. 1460–1530)
a jeho otec Bernardino
Parma
Madona della Steccata
od 1521

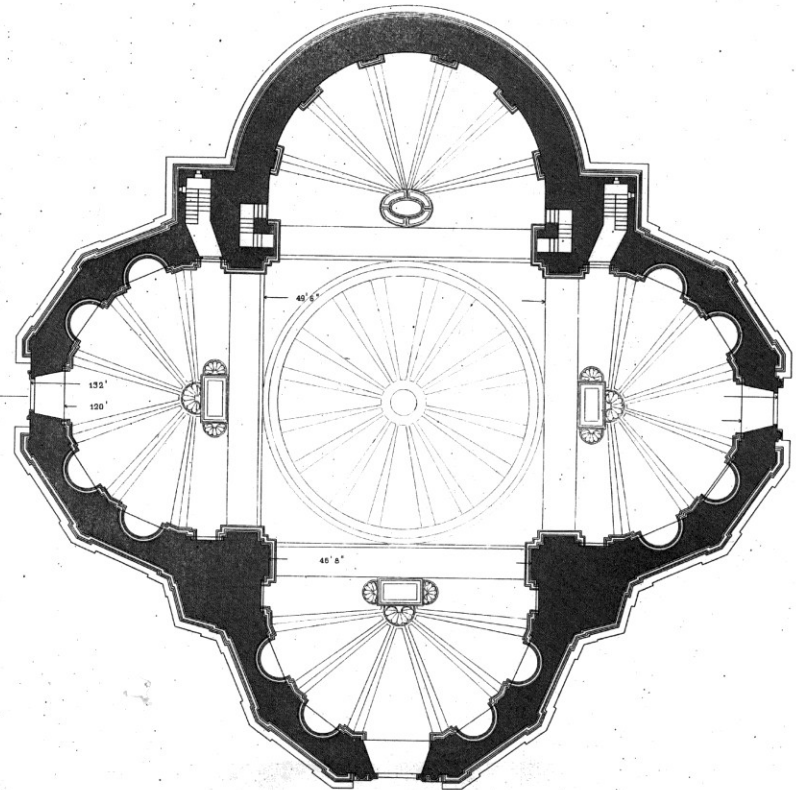




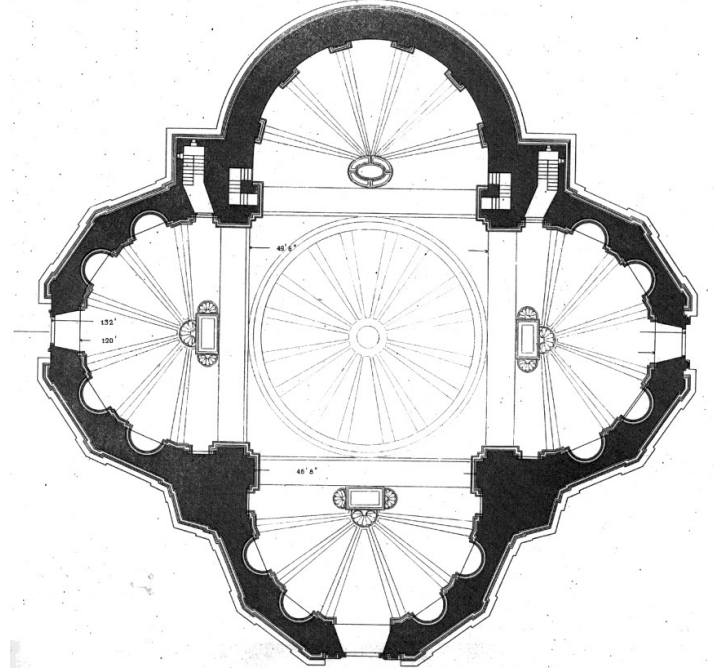
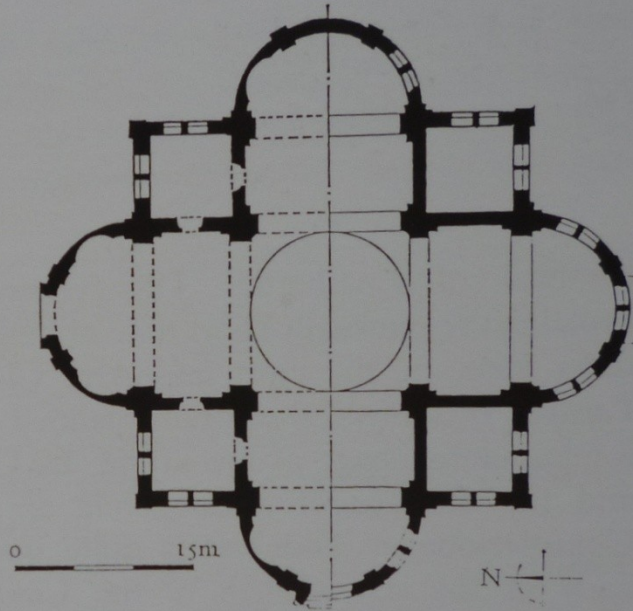
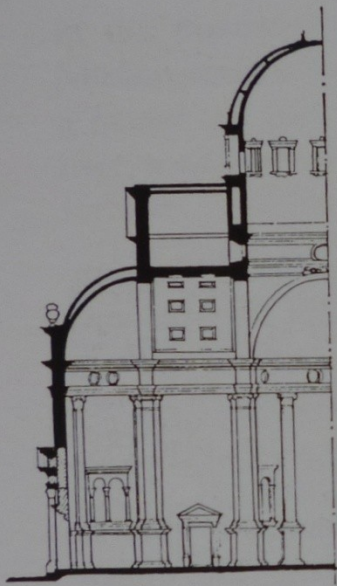
Cola da Caprarola,
Todi, S. Maria della
Consolazione,
po 1508



Sa. Maria della Consolazione zu Todi.

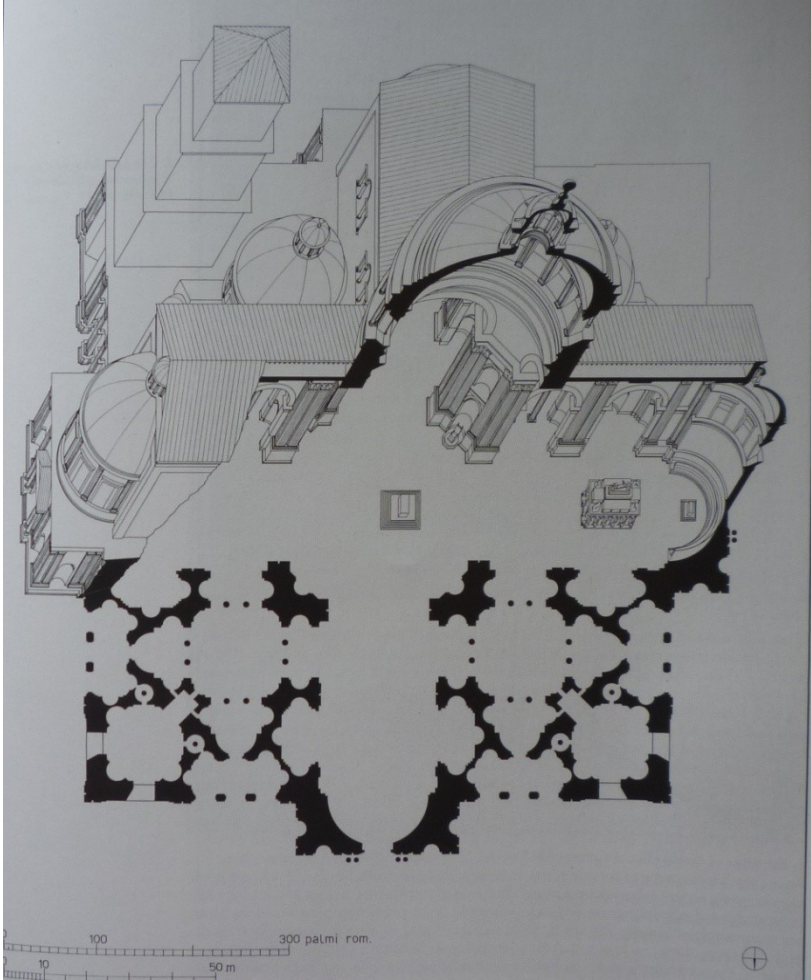
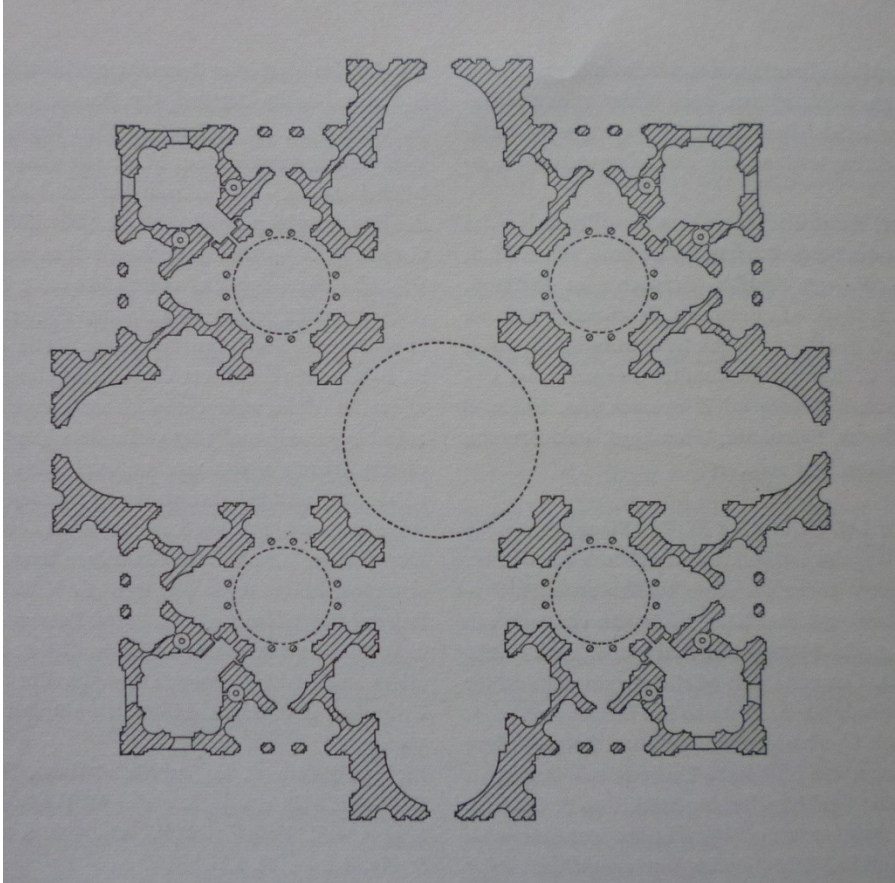


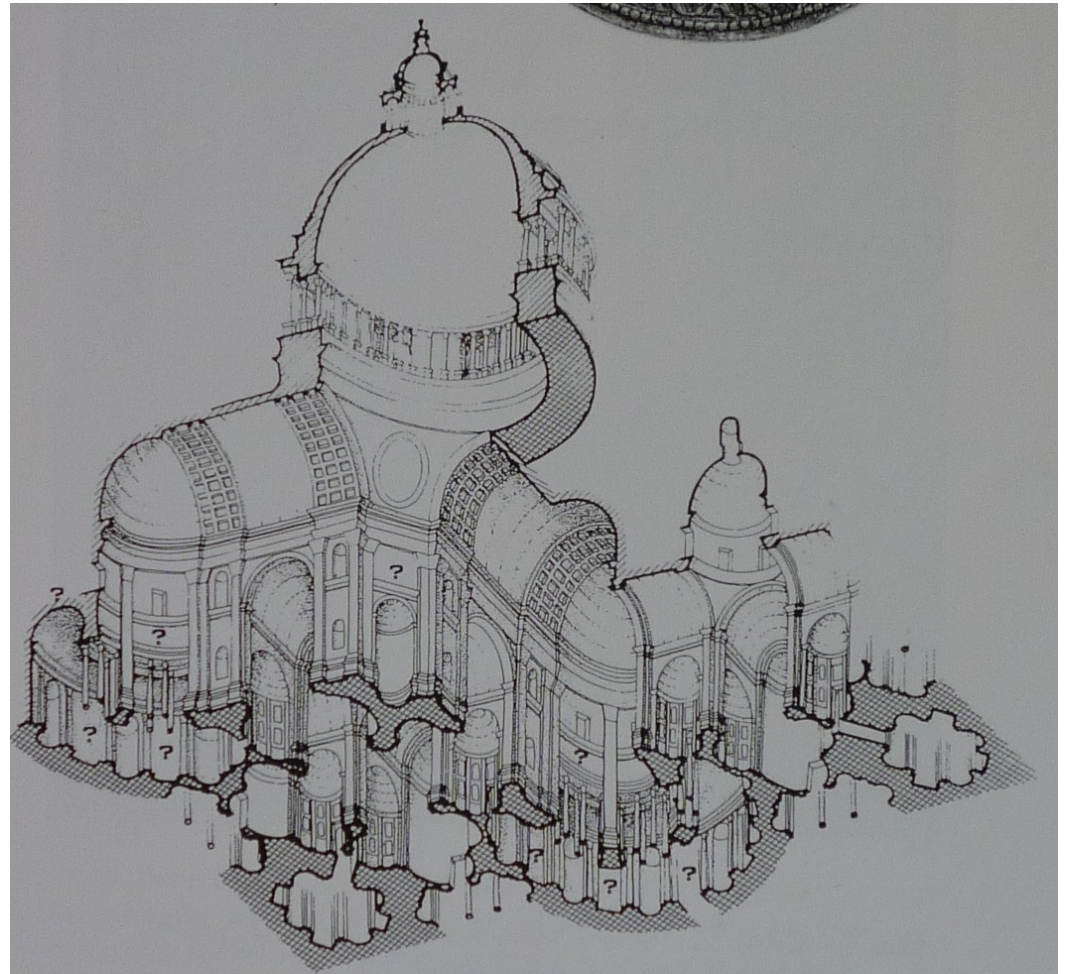
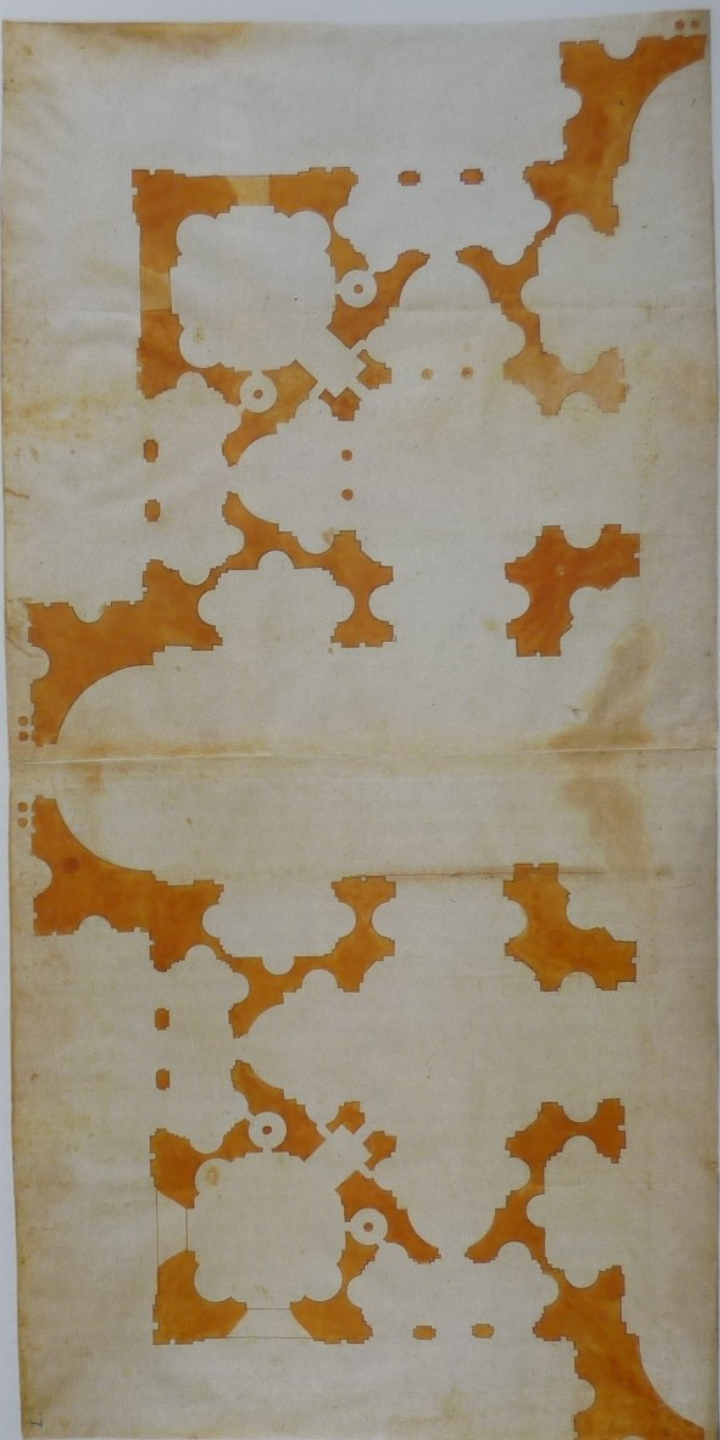
Horizontalschnitt nach AB (Bl. 21)



Horizontalschnitt nach AB (B. 21)







18.5 St. Peter's, Rome, axonometric view after **Donato Bramante's** second plan of 1506 (after Bruschi)



globopiX









Parma



Montepulciano



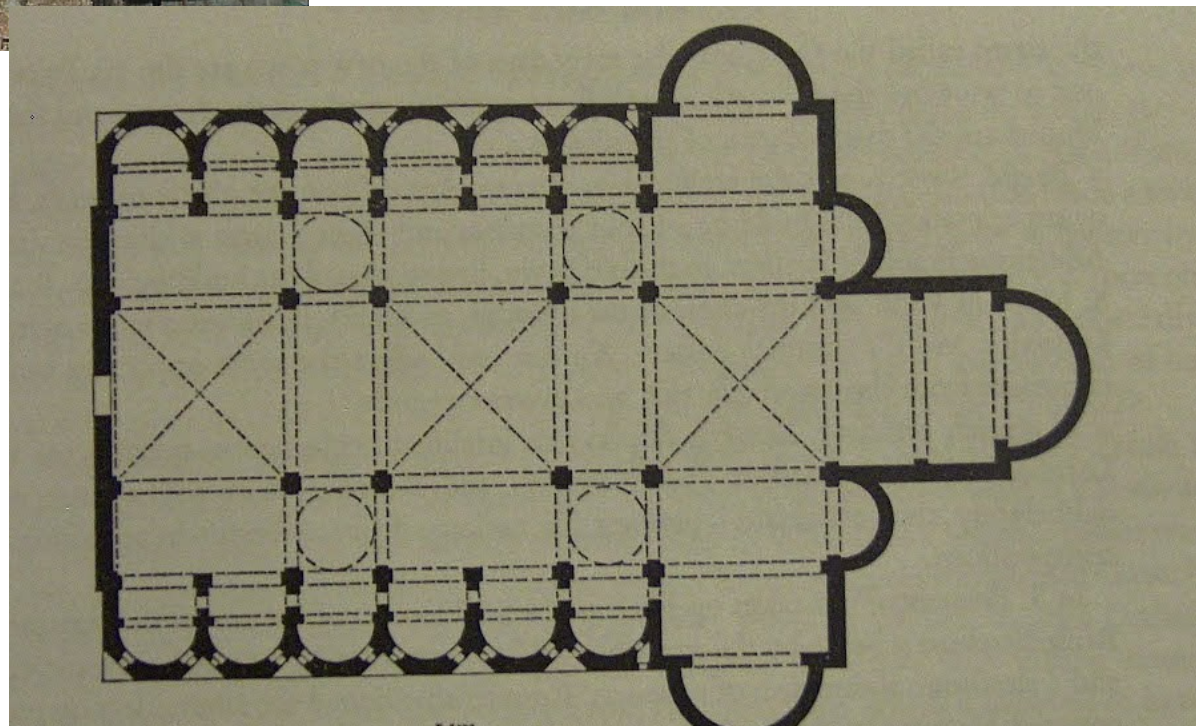
Piacenza

Alessio Tramello (kol. 1470–kol. 1529)





Piacenza, S. Sepolcro, od
1510: Alessio Tramello



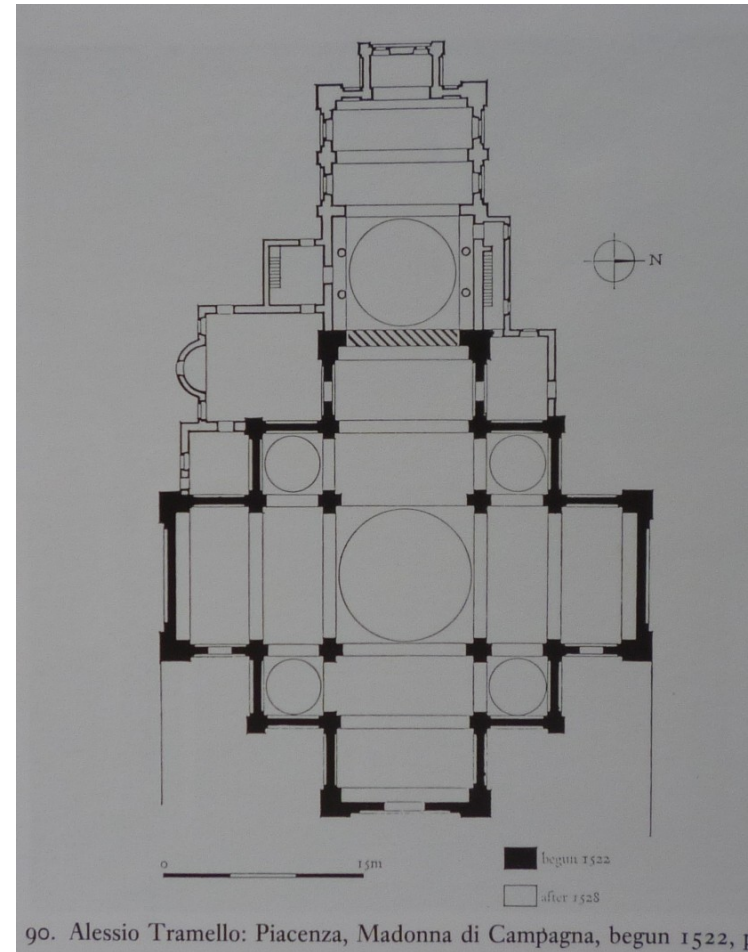
Piacenza, S. Sisto, od 1490: Alessio Tramello



Alessai Tramello, Piacenza, Madonna di Campagna, od 1421



88 and 89. Alessio Tramello: Piacenza, Madonna di Campagna, begun



90. Alessio Tramello: Piacenza, Madonna di Campagna, begun 1522, 1

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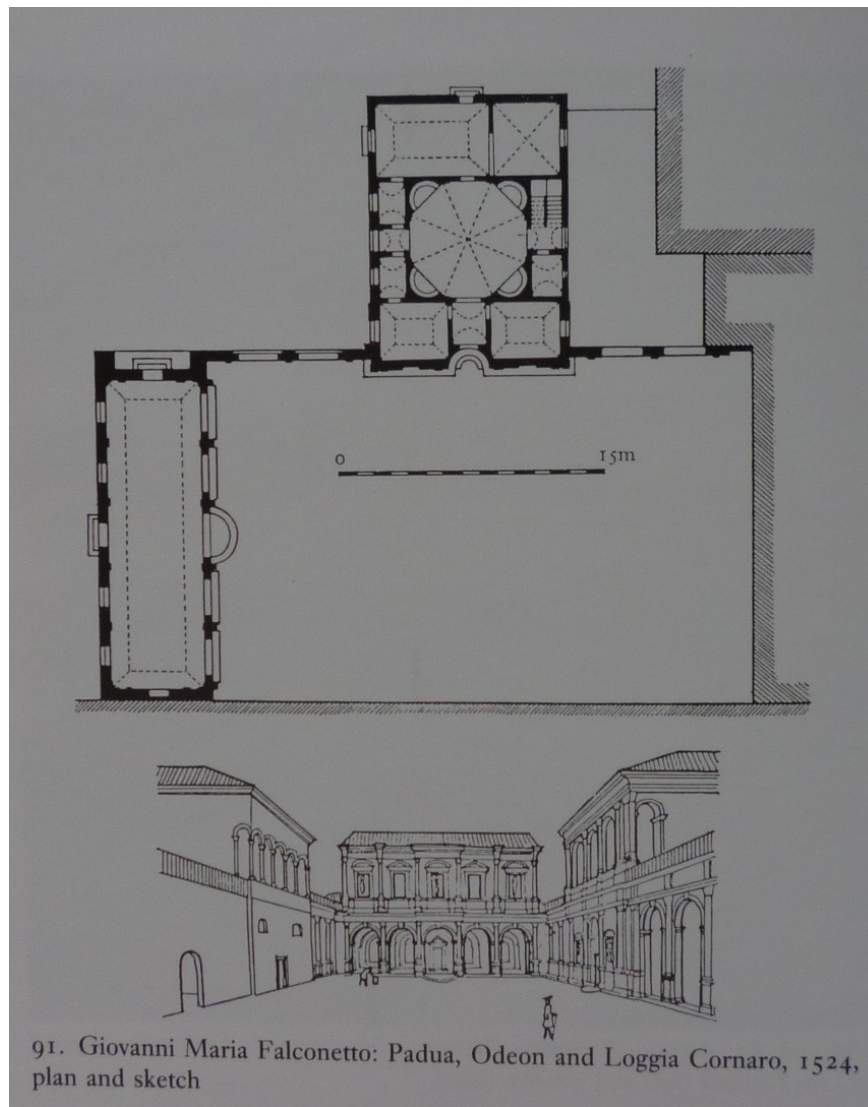




Padova

Giovanni Maria Falconetto
(1468–1535)

Městský palác pro benátského humanistu Alvisa Cornara
(dnes součástí Palazzo Giustiniani): zachována Loggie a
tzv. Odeon, 1524







Padova, Porta S. Giovanni, 1528





Padova, Porta Savonarola, 1530



Luvigliano – vila padovských biskupů (Villa dei Vescovi), od 1535





