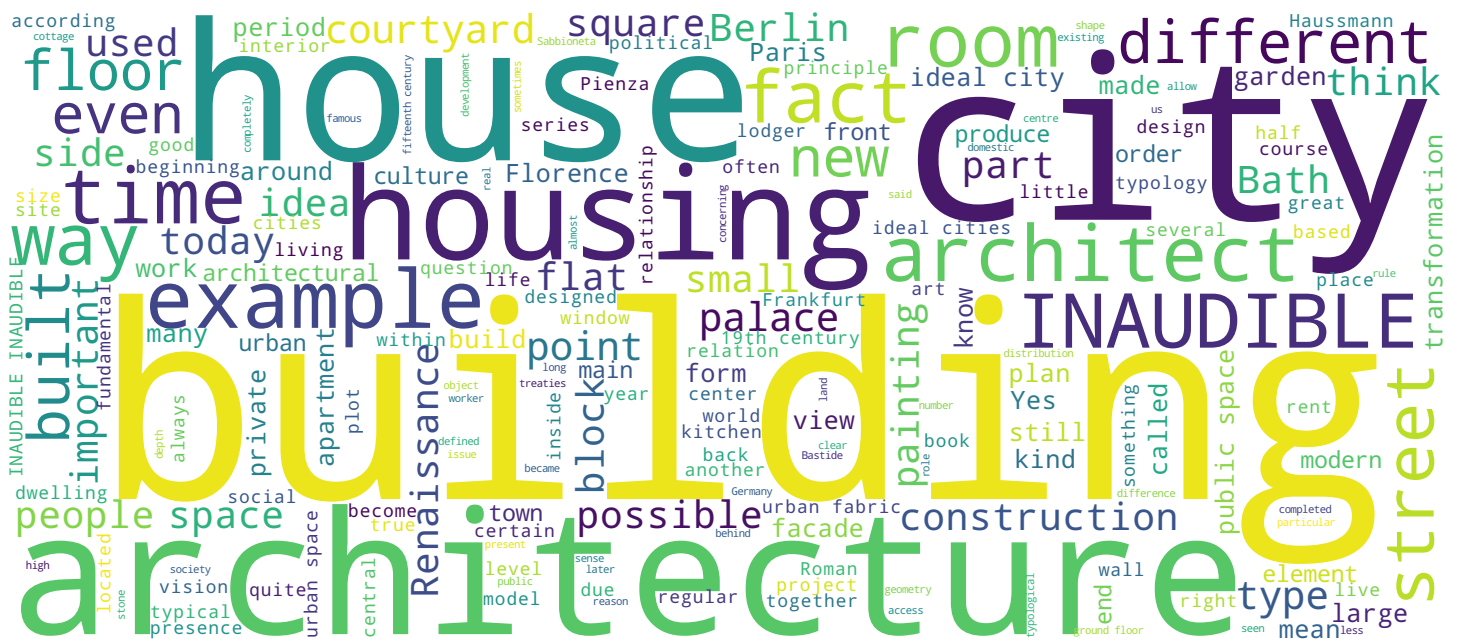


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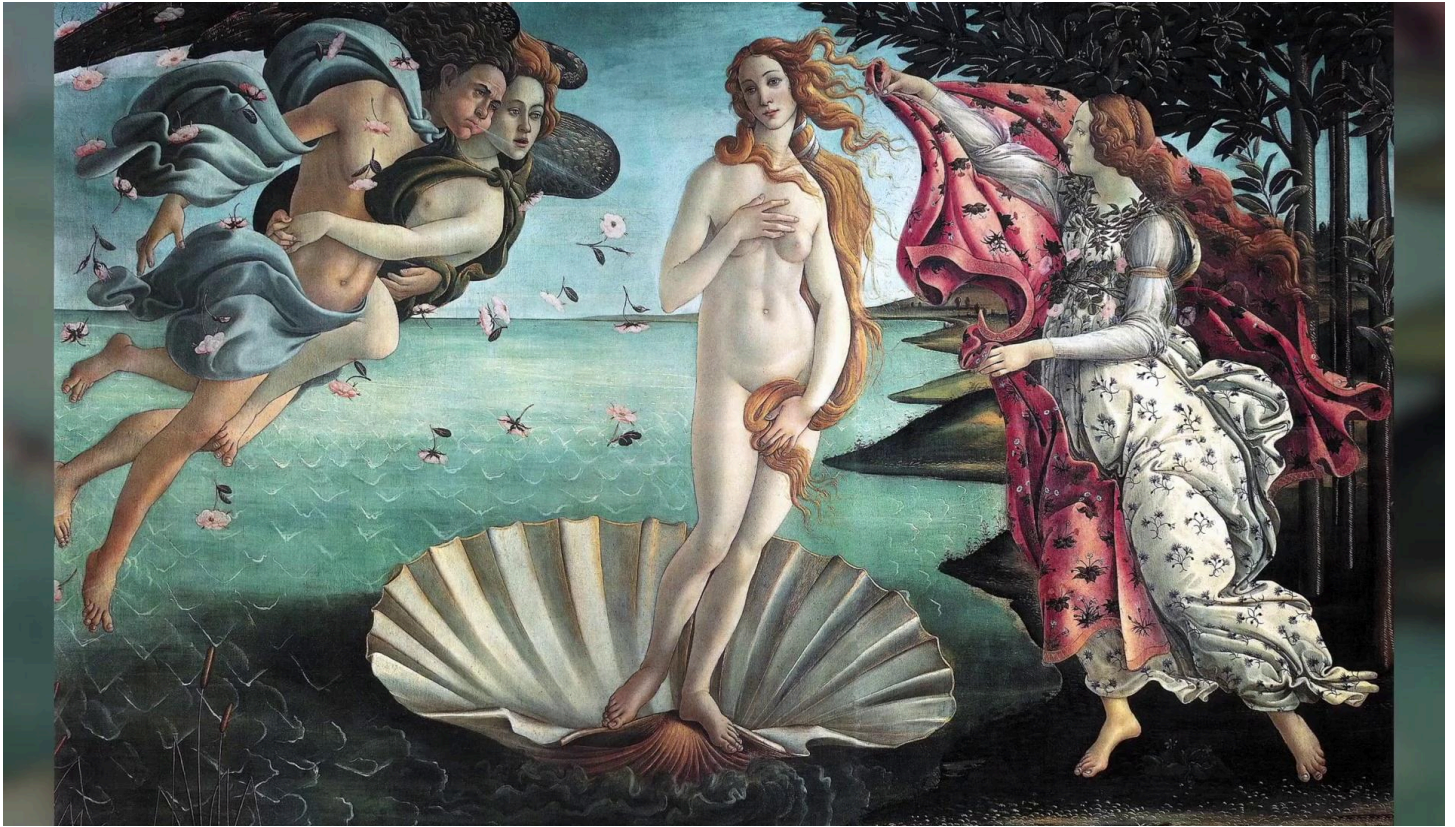
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Video





The 14th century Italian city of the Renaissance marks the threshold between the medieval period and the modern era in comparison with previous centuries. The political scene stabilized and made possible an economic revival. New buildings and squares became the driving force behind the beautification and regulation of the medieval urban fabric. This explains the name given to this period: Renaissance, which indicates in fact a new birth.

Notes

Summary

0m 46s





The culture of the Renaissance developed in Italy, largely influenced all of Europe while during the 14th century Florence was upstaged by cities like Milan, Venice or Naples. It was during the 15th century that the architectural modernization of the city took place in which the rich middle class played a key role. They think that in Florence, one can observe the the transformation and the superposition of different kinds of architecture and the different urban visions.

Notes

Summary





In fact in Florence, one can easily read and appreciate the medieval Fabric and certainly appreciate also the presence of the Renaissance palazzo.

Notes

Summary



1m 55s

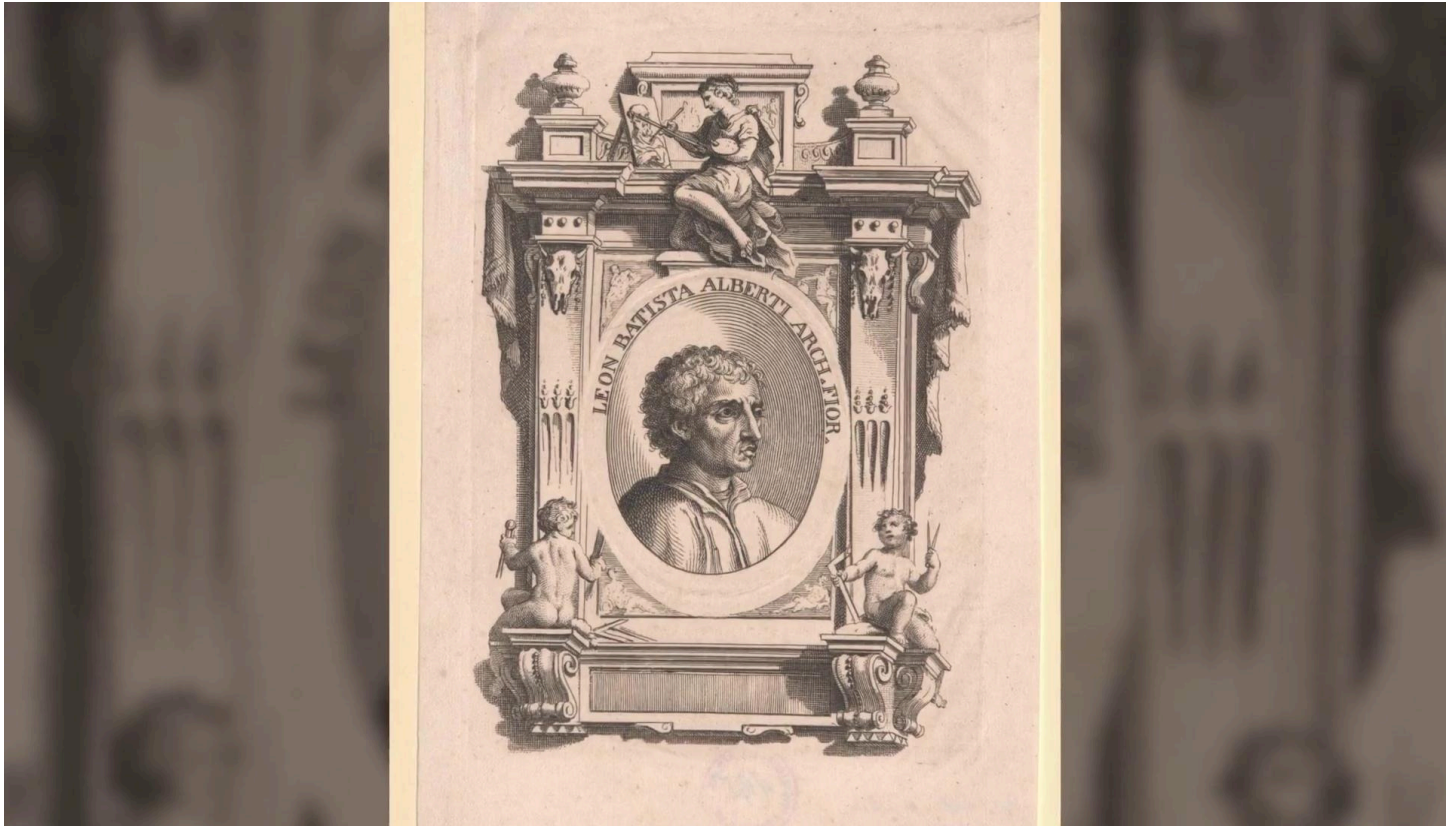


The grand families of bankers such as the Medici and of Merchands such as the Strozzi or the Richelieu were patrons not only of private, projects but even of public buildings such as churches. Their initiatives exceeded the limits of private property percent and made a contribution to the enrichment of urban space. There was a rediscovery of Latin culture that later was a point of reference due to its valuable text and was even considered as a real model for the cultural rebirth. This period was characterized by a humanist philosophy where religion lost its predominant position and manner was placed at the center of cultural reflection. The famous drawing by Leonardo da Vinci depicting the human figure inscribed in a perfect square and circle depicts this philosophical position: a man capable of addressing many activities both artistic and scientific.

Notes

Summary



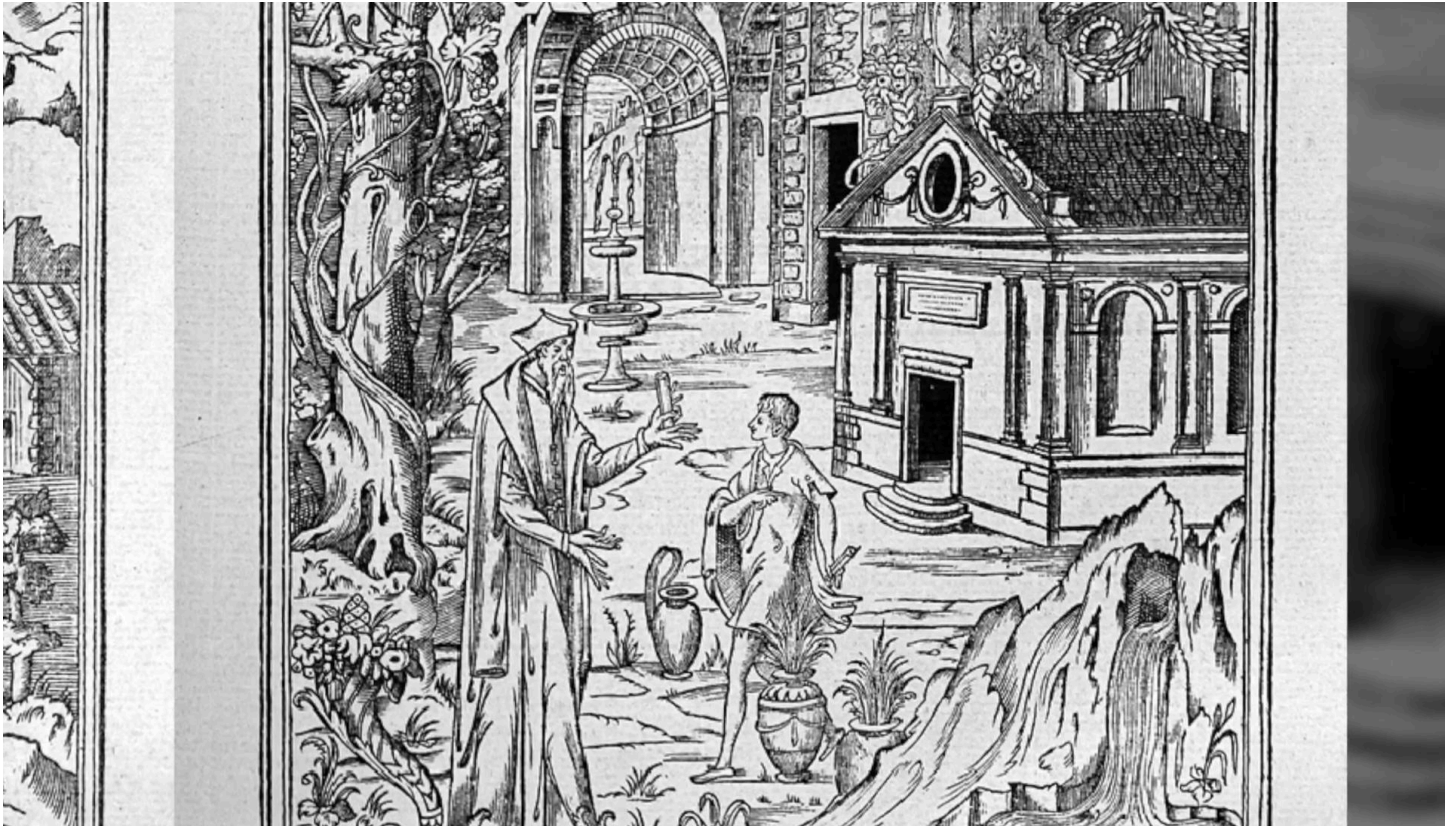


The architectural and urban projects were guided by the mastery of geometry and investigations into measure and perfect proportion. Consequently the role of the architect progressively changed. It was the case of leading Renaissance architect Leon Battista Alberti who was labelled "Universal Man" or "Polyman" by Swiss historian Jacob Burckhardt. Alberti stressed that the role of the architect was to rationally design and skillfully build the city.

Notes

Summary





In the prologue to his treatises on the Art of Building, he states: "I consider the architect who by sure and wonderful reason and method knows how to devise through his own mind and energy and to realize by construction whatever can be most beautifully fitted out for the noble needs of man. To do this, he must have an understanding of all the highest and most noble disciplines.

Notes

Summary





Very often in the paintings of Mantegna, you see these cities that are modern and ancient, and with this fabric that we easily identify with a kind of late medievality, and that are very significant for us inhabitants of the contemporary era because they show precisely a less idealized vision of the Renaissance. Painters combined architectural elements taken from the classical and medieval periods. Most of those belonging to classical vocabulary were interpreted from the Renaissance idealized viewpoint. The culture of the Renaissance considered classical principles as references, because the city placed once more a fundamental role on human activities.

Notes

Summary

4m 46s





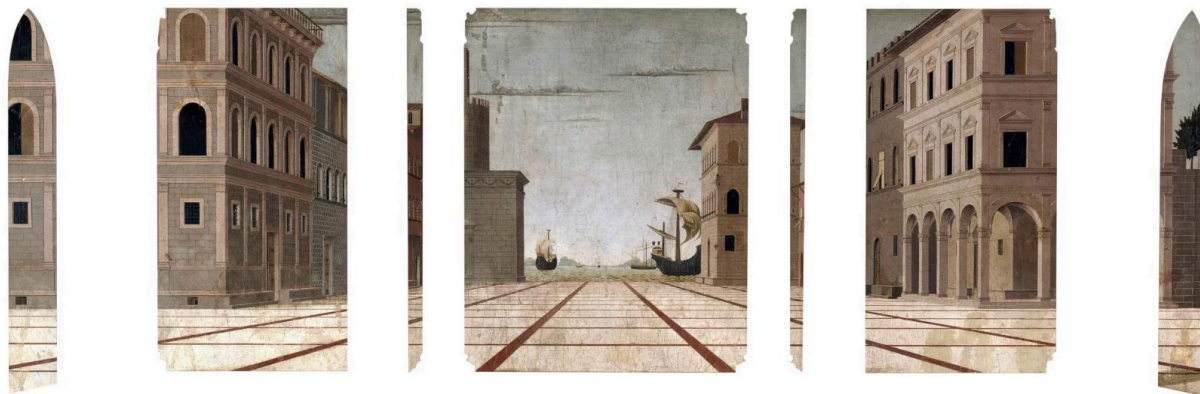
Starting from treaties and manuals, the concept of the ideal city progressively developed. Its principles are depicted in three very well-known paintings, even though they are ideal representations rather than real cities. The paintings had a significant influence in defining the Renaissance as new vision of urban space namely by stressing the relation between existing urban fabrics and new Catalist buildings. They express a clear continuity between past and present. In the second one, we recognize some remarkable buildings of classical culture like the Colosseum and the Triumphal Arch. These buildings are not represented like ruins, but like all the recent buildings depicted. That is a building that takes into account in some way, even if it is very transformed, really transfigured of the Florence Baptistery, the same and even more, the building that can be seen in the painting of Baltimore. -Yes. Since Florence Baptistery is the Florentines' identifying building, right? And not by chance was it the building that was considered ancient even though it wasn't.

Notes

Summary



5m 31s



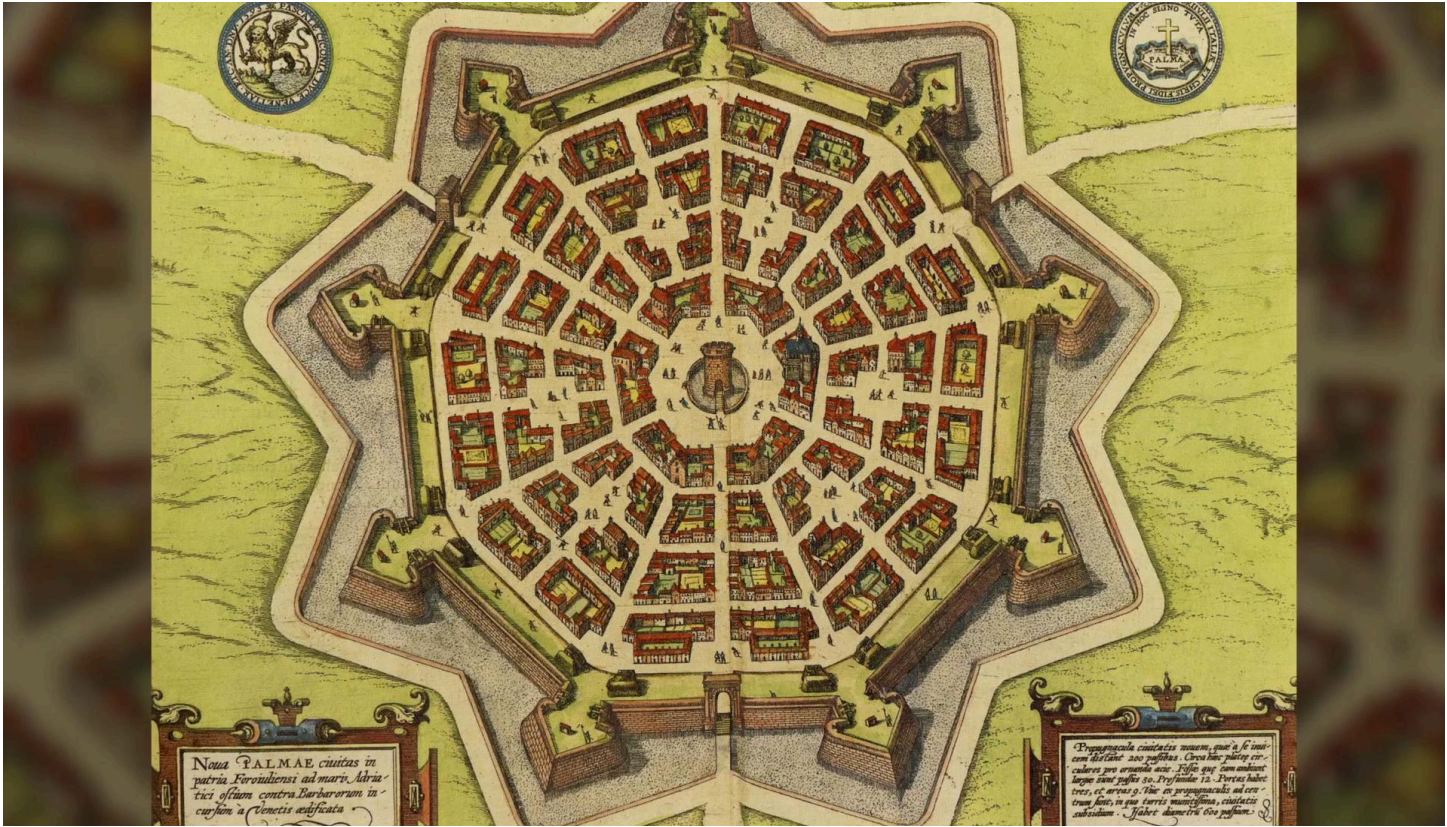
The model shown in the paintings is a city far from the medieval theological one. In the Renaissance, the city had to be designed according to the civic and harmonious principles of society. From the Latin "Ci Vitas" and to a fair government both of which should be translated into a rational and well proportioned open spaces and architecture. However people are only depicted in the second painting. The third painting is particularly meaningful, because the open square is seen through the three arcade portico, which emphasizes the prospective view.

Notes

Summary



6m 47s



The opportunities to really build ideal cities were extremely rare.

Notes

Summary

7m 26s





view of Urbino today

Luca Boldrini | https://commons.wikimedia.org/wiki/File:Urbino-vista_paese.jpg | CC BY 2.0

Nevertheless the principles of the ideal cities played a central role in the transformation of the real city. These were usually restricted to specific sites or ensembles of palaces built during the second half of the 15th century. According to Alberti, the essential features for designing the new city were beauty and orderliness. Beauty didn't include an esthetical connotation, but meant being based on geometrical and mathematical principles. Orderliness corresponded to control and proportion, ranging from the urban scale to the decorative elements. The methodology developed by Alberti was the starting point of illustrative examples of town planning, both in small and large towns.

Notes

Summary

7m 55s





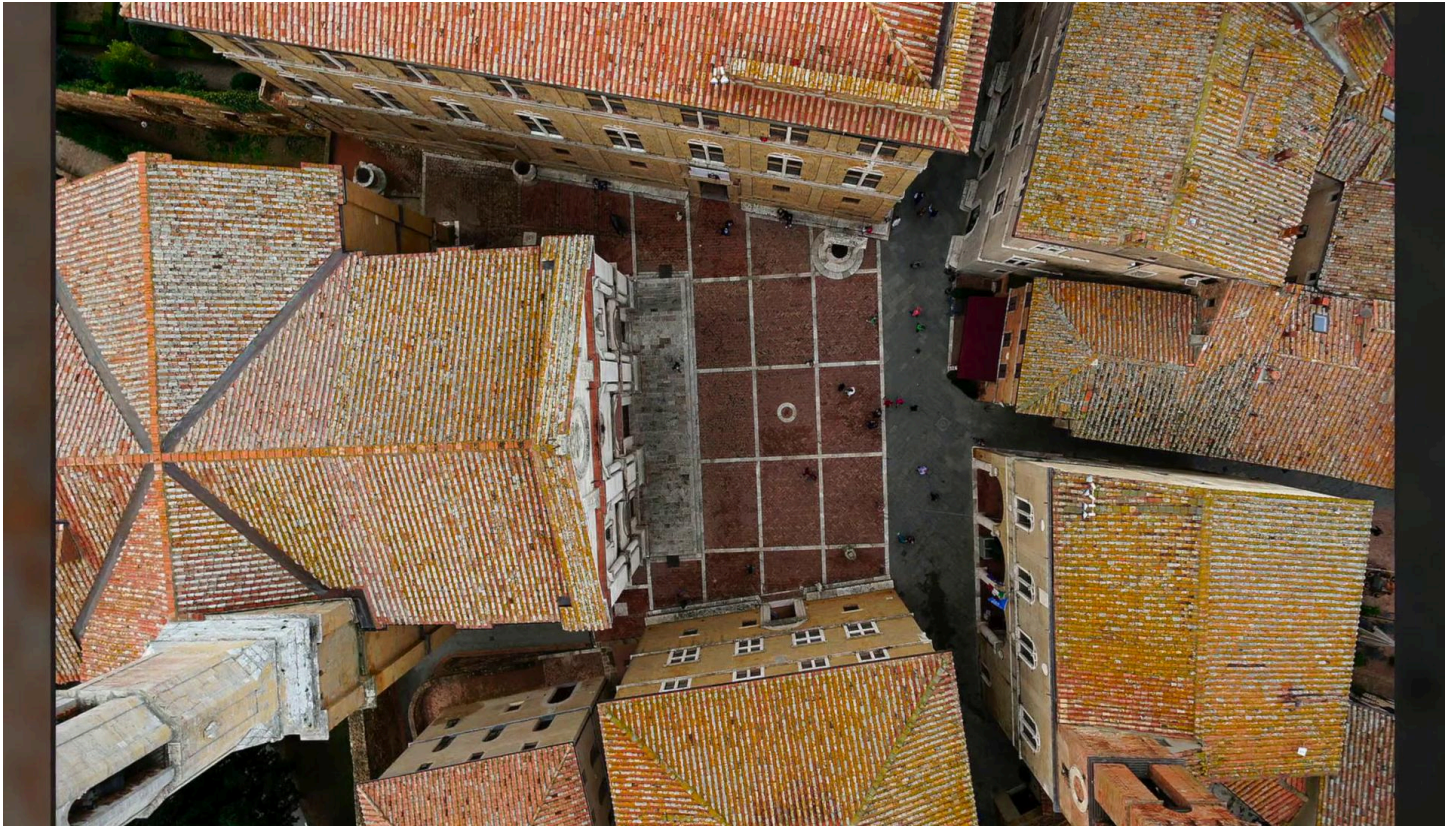
In Urbino, the transformation of the Palazzo Ducale by Luciano Laurana transformed the entire layout of the city. The Jericho Palace from the multifactory family emerges from the skyline of the town. It chose a complex succession of courtyards and different areas, comparable to the design of a city. Another example is Ferraris urban plan by architect Piaggio Rossetti. The medieval city doubled in size by adding two main axes as well as squares and urban palaces like Palazzo dei Diamanti. The layout of the buildings along the streets was repeatedly developed with foreshortening perspective, a method that reinforces the depth of the objects. This feature was also predominant in many remarkable palaces in Florence, in spite of its restrained size. The town of Pienza is one of the most important examples of Renaissance urban design. It is situated close to Siena then emerges from the stunning to skating and landscape. Pope Pius II Piccolomini commissioned the transformation of the town where he was born to architect Bernardo Rossellino a pupil of Leon Battista Alberti. The program corresponded to commemorative and political purposes and summed up by Pius II himself.

Notes

Summary



8m 48s



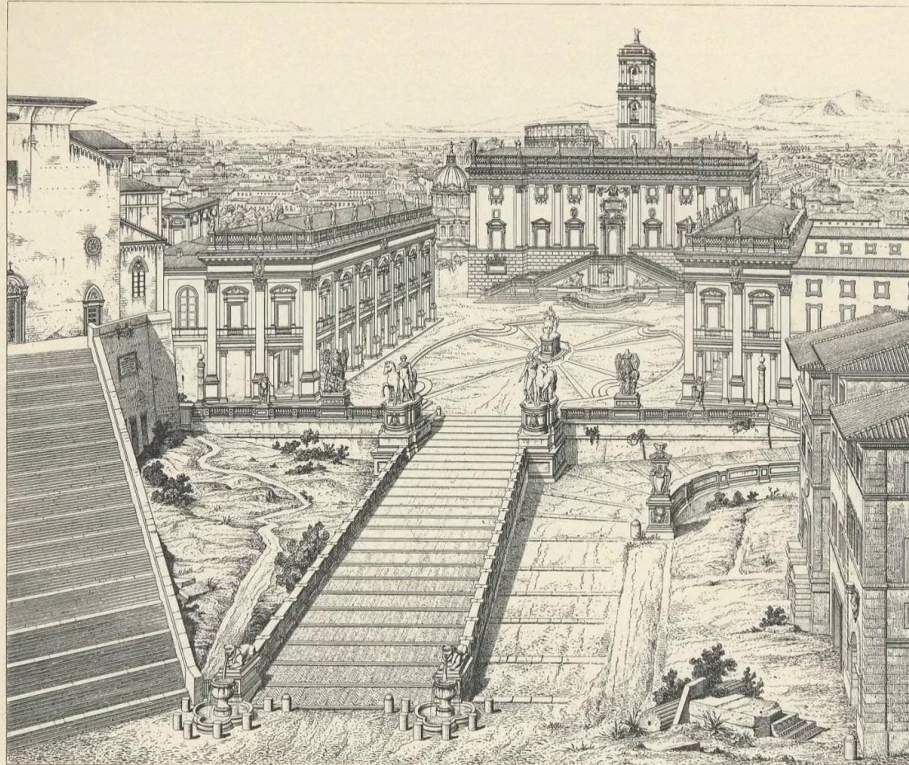
To build from his foundations a church of magnificent structure and ornament that place within a lustrous palace and on this site and on the site of the family house with several other buildings. The transformation was based on the construction of a cathedral on the remains of a previous church which together with two buildings, the Palazzo Vescovile and Palazzo Piccolomini, formed a trapezoidal square. The square was completed by the construction of the magnificent town hall and the Palazzo Pretotio. Here, a fragment of ideal city was completed in the middle of the fifteenth century.

Notes

Summary

10m 16s





VUE GÉNÉRALE DE LA PLACE ET DES ÉDIFICES DU CAPITOLE au X. 18.

DROS Avino achieved a calculated balance between the medieval village and the monuments placed in the centre through the rationale geometric principles of the new buildings. The project integrates the irregularity of the existing medieval structure. The trapezoidal shape of the square is emphasized by the regular pattern of the pavement. It is also a powerful prospective tool where the buildings were erected following the slight inclinations of the sides.

Notes

Summary

11m 00s





According to historian James Ackerman, Pienza is the only example of a fifteenth century and sample comparable to the camping Giorgio square by Michelangelo in Rome. In Pienza, the facades became like wings of a theatrical stage as in the three paintings of the ideal city. The Palazzo Piccolomini is a three story quadrangular block with an inner courtyard like the Florentine palaces belonging to the same period. The super imposed orders and planes joint walks were facades recalled Alberti Palazzo Richelieu in Florence. If you think of a more fantastic example which is the very small city of Pienza, so you have the demonstration of how religious, public and private building can produce our wonderful public space. It is very important if you wanted to understand the not only the Renaissance architecture but also the ability of this architecture to produce a new public space. So please observe how the main facade of the palazzo Piccolomini is enriched by a bank at a public place where people can stay looking at the church, looking at as small a lodger in front of it and looking at the public well.

Notes

Summary

11m 31s



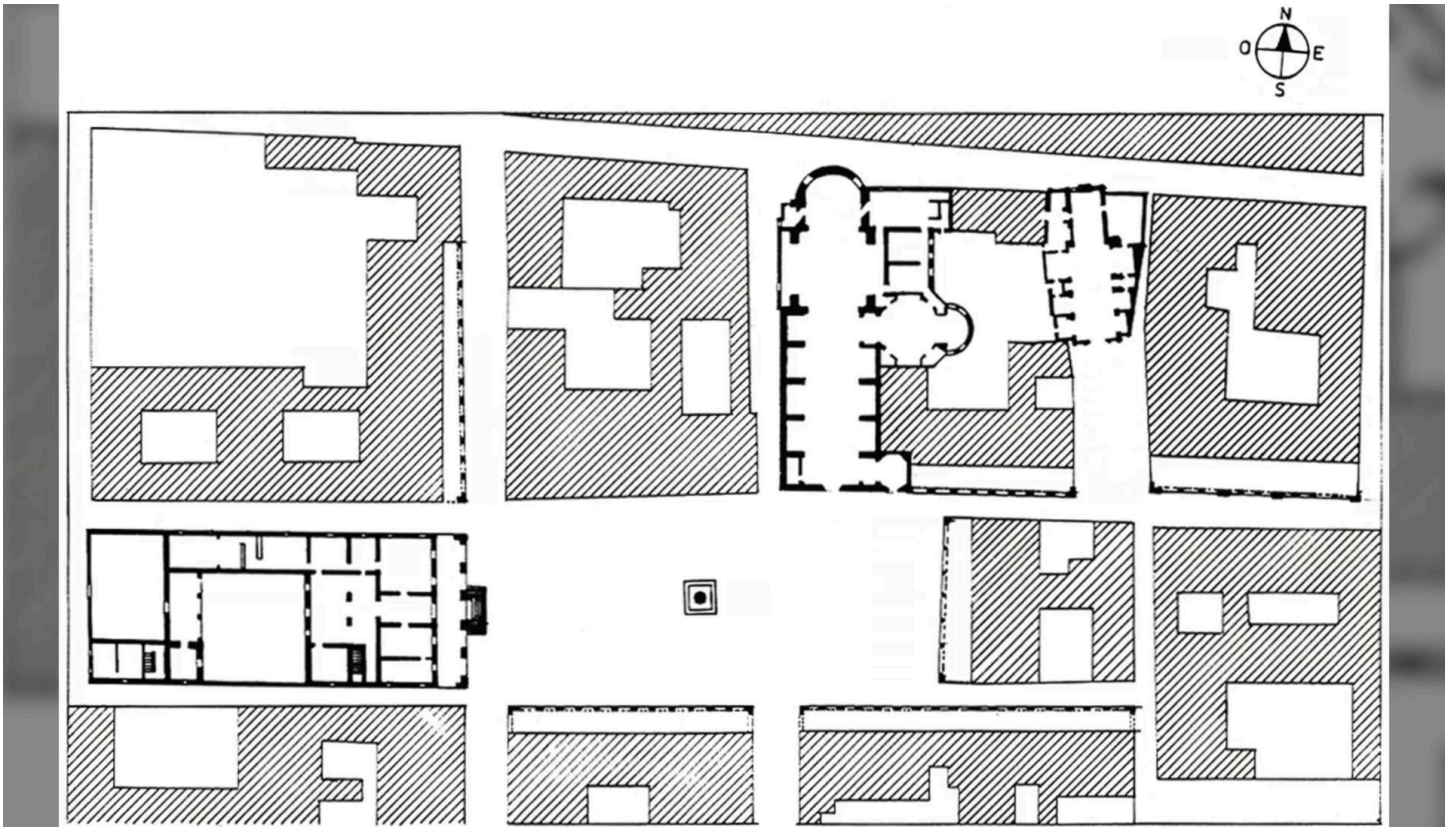


Such an attitude is also visible in Siena or in Florence where rich families often offered public amenities to the city such as lodgers which were open galleries formed by a colonnade opened on one or more sides. In Florence, prominent examples of a lodger in front of Palazzo Richelieu was the lodger Dei Lancy near Palazzo Vecchio. It is also worth mentioning Sabbioneta a small town in northern Italy between Mantua and Parma. It was founded and directed by the noble man Sebastiano Gonzaga in the short period of time between 1556 and his death in 1591. Due to his classical education Sebastianos dream was to build an ideal city combining the magnificence of antiquity with his own time. The plan of the city as defined by geometric pattern inscribed following defensive walls in the shape of an irregular star.

- Notes

Summary



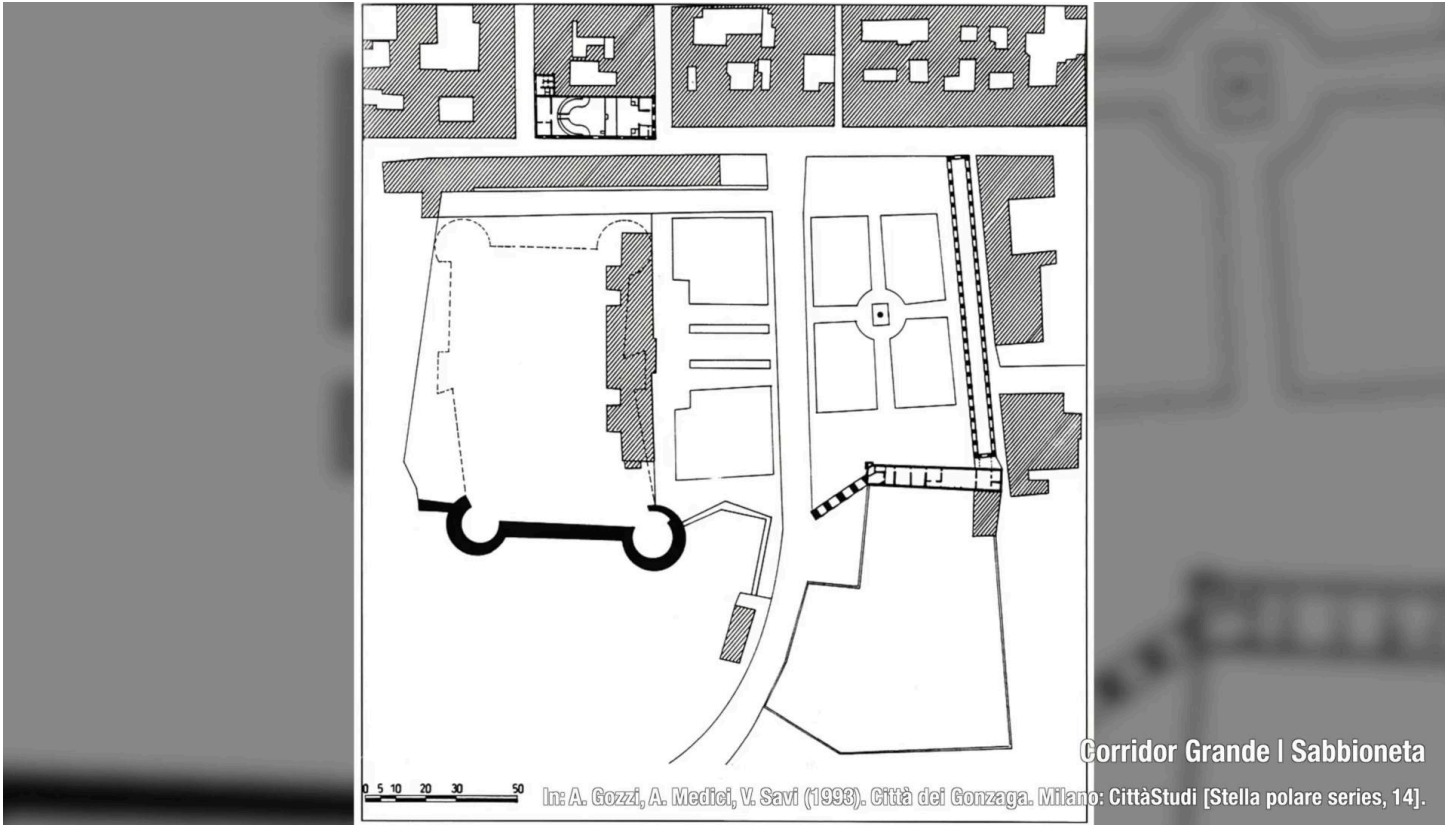


Such an organization was directly issued from treaties of the Renaissance but in Sabbioneta, the various components also take into account the topography and some preexisting buildings. The arrangement of urban elements demonstrates the flexibility and paradoxically the realism of the so-called ideal city. The orthogonal street grid defines a set of blocks of different dimensions and a regular square in the north where the Palazzo Ducalle is located.

Notes

Summary





Corridor Grande | Sabbioneta

In: A. Gozzi, A. Medici, V. Savi (1993). *Città del Gonzaga*. Milano: CittàStudi [Stella polare series, 14].

There are two entrance gates and to Sabbioneta, which is surrounded by high city walls and red brick.

Notes

Summary

14m 51s





In the South Park is the Galleria della Antiqua, a long gallery placed over a portico, offering a large open space where there used to be a fortification. The gallery, a typical element of palatial architecture of the Renaissance is used in a particular way in Sabbioneta. In fact during the Renaissance, the gallery was used to connect the rooms of the apartments in the palace. In Sabbioneta, the gallery is only connected to Vespasiano's garden residents, on one side, while on the opposite side it is roughly interrupted.

Notes

Summary

15m 00s





The fragmentary composition of the cities described until now seems to contrast with the carefully controlled spaces of the famous representations of the ideal cities. Thus, it is possible to consider the relationships between the ideal city and the real one. It is a meaningful balance of realism and abstraction. It is equally possible to consider the three paintings of the ideal city as manifest of a new vision of the world whose architecture was its most powerful manifestation

Notes

Summary

15m 36s

