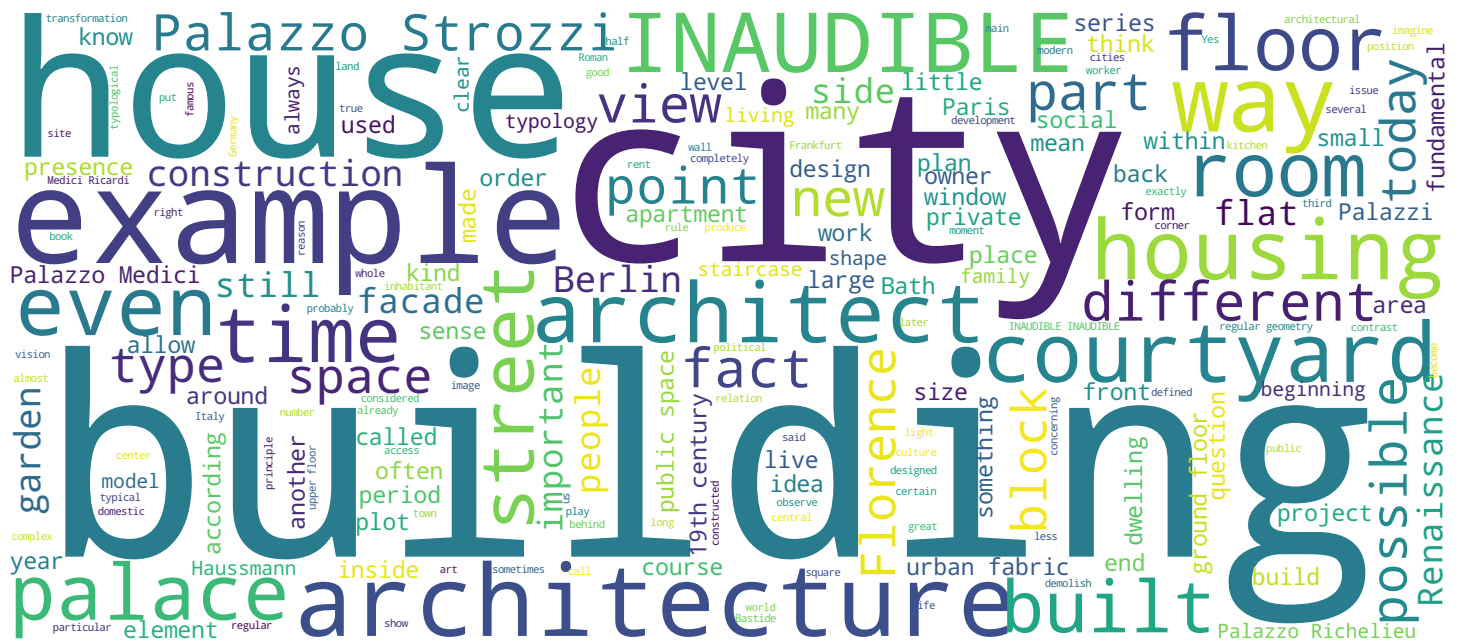


a Housing and Cities course video



EPFL



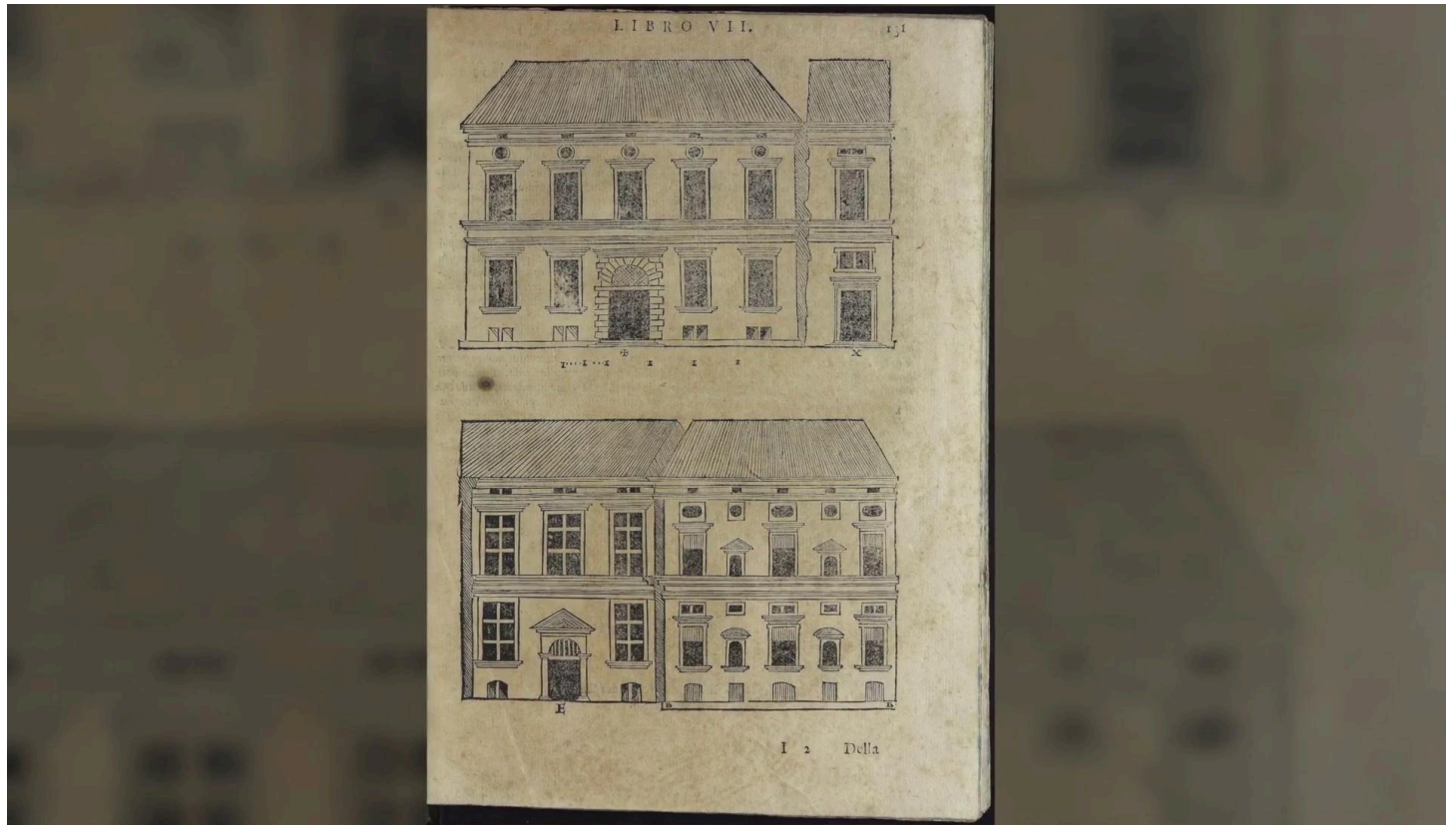
In Florence, one cannot really understand what is Renaissance, a certain kind of Renaissance because in Italy there is so many cities where this new vision of architecture is actually realized and where it really participated to the transformation of the city. But, but there is many differences between the Renaissance in Florence, or in Mantuva or in Roma. Just to quote the most or in Venice the most famous examples. I would say that it is impossible if we deal with a city like Florence to reduce our appreciation to the Palazzi. It is clear that they play a fundamental role but what they really like in Florence which is probably quite unique is exactly this contrast between a medieval dark, narrow Fabric and the new openness and respiration produced by the Palazzi. But we cannot forget also the presence of fantastic religious buildings and first of all churches. As in the medieval period during the Renaissance, public squares continued to play a vital role in public life, however public space wasn't only defined by public or religious buildings. The 15th century marked the economic rise of aristocratic and merchand families who contributed to shaping the new image of the city through their residential mansions, the "Palazzi".

Notes

Summary

0m 54s





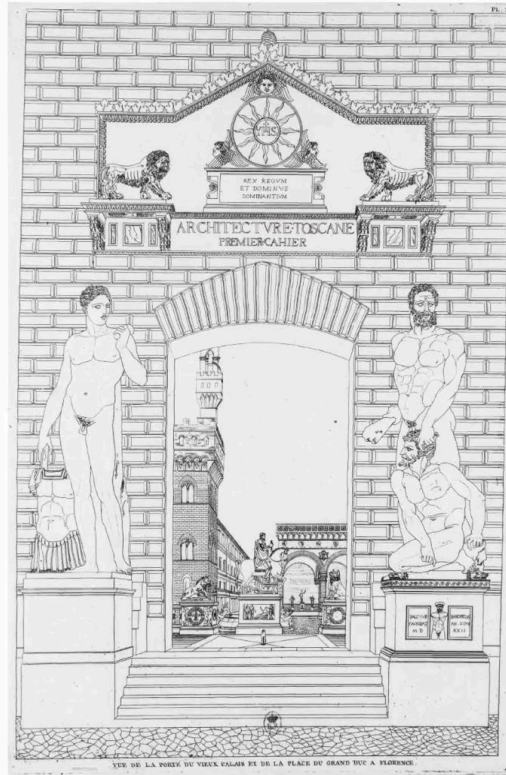
The private mansion became a new type of private architecture by occupying the urban fabric of the medieval city. The Palazzi replace the tower houses and castles in order to exhibit a new urban representativeness and to demonstrate the power of their owners. The 15th century city was modified by replacing Gothic fragments. Looking at this aerial Panorama Florence, we can see how Palazzo Medici in the foreground and Palazzo Strozzi behind it emerge from the urban skyline. In the Treaties on the Art of Building, Renaissance architect Leon Battista Alberti explained the main features of this new urban type, the "Palazzo". The shape of the rectangular volumes usually derived from the shape of the plots.

Notes

Summary



2m 56s



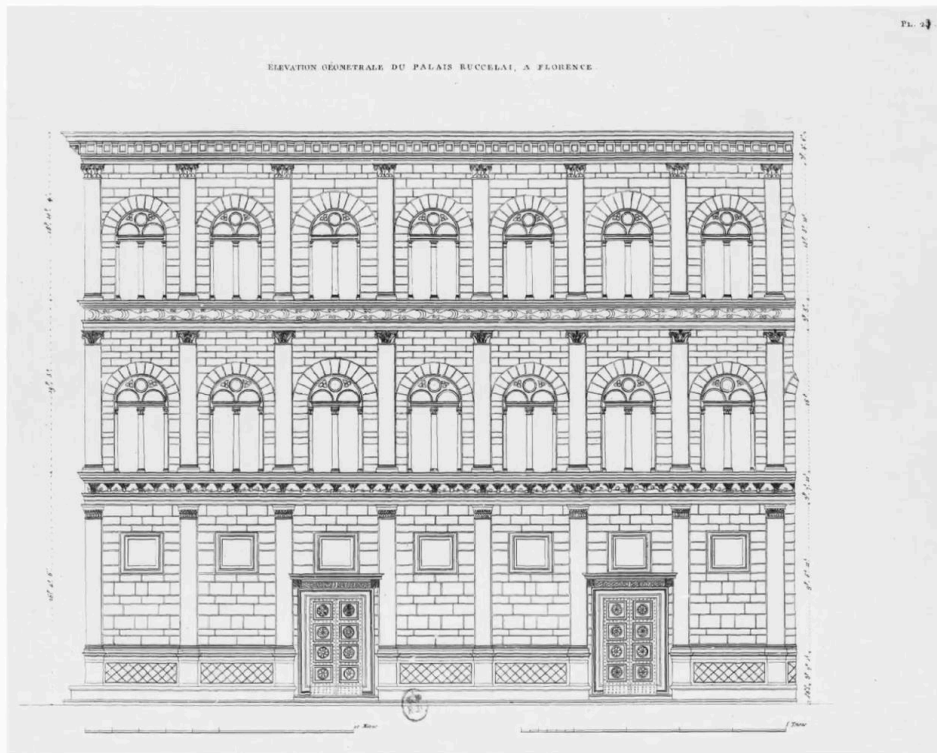
The later could sometimes present some irregularities which didn't affect the regular geometry of the palace's interior courtyards and the preface to the french manuel Tuscan architecture or palaces houses and other buildings in Tuscany.

Notes

Summary



3m 49s



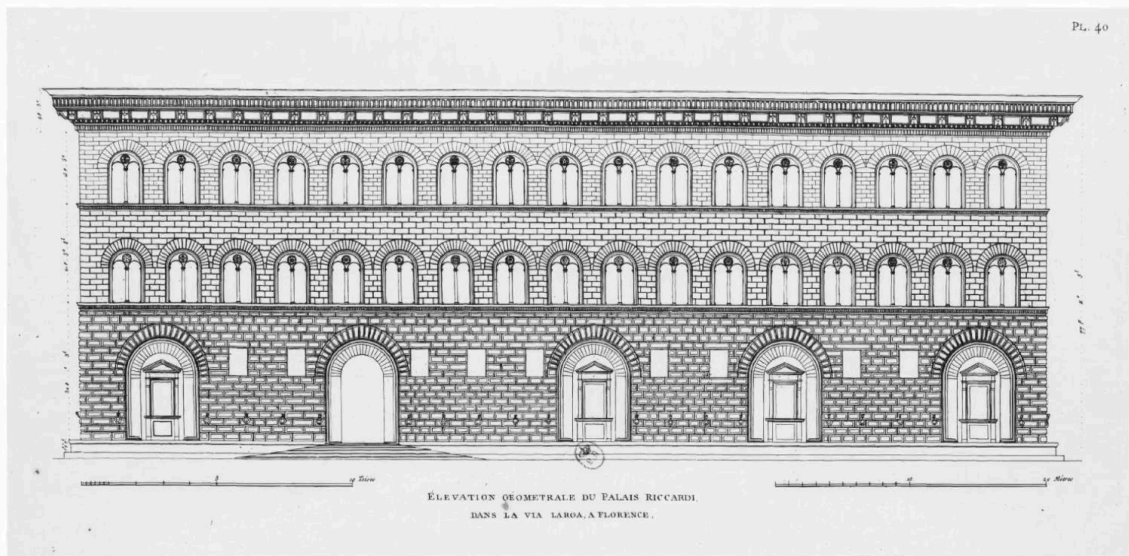
Palazzi are defined as gigantic buildings similar in size to the surrounding hills.

Notes

Summary



4m 06s



The palace of the fifteenth and sixteenth century in Italy is what we could define as a complex device that holds together various aspects, that keeps together above all the great palaces, and we could take as an example, say... the one that is considered the first modern palace at the time: Palazzo Medici in Florence that was built in the mid forties of the fifteenth century.

Notes

Summary



4m 11s



First, a partial or complete destruction of previous buildings on a plot which enabled the erection of a singular object such as Palazzo Medici Ricardi or palazzo Strozzi. Secondly, the insertion of the palaces within the medieval plot, creating a dialogue with the irregularities of the existing buildings such as Palazzo Richelieu precisely with regard to the Medici Palace, we can say that there, the Medici can allow themselves this process, or this very particular form, that is, an absolutely regular building, in a dense urban fabric like the one in Florence, because even if the building is located in the area of the fourteenth century "addition", it was still a very dense constructive fabric, because they knock down all the houses and all the buildings that were on the site. That means, they buy them all one by one and then demolish them, which nobody does in Florence up until that moment but also... Giovanni Lucellai when in the following decade he puts his palace together -he assembles it indeed- he buys a series of lots in the fashion of the Florentine praxis, he connects them with one another - right? Indeed, the courtyard of Palazzo Rucellaio is a slightly crooked one, not very regular. But the whole system of the palace does not attain that purity. -Yes, yes that's right.

Notes

Summary

5m 26s





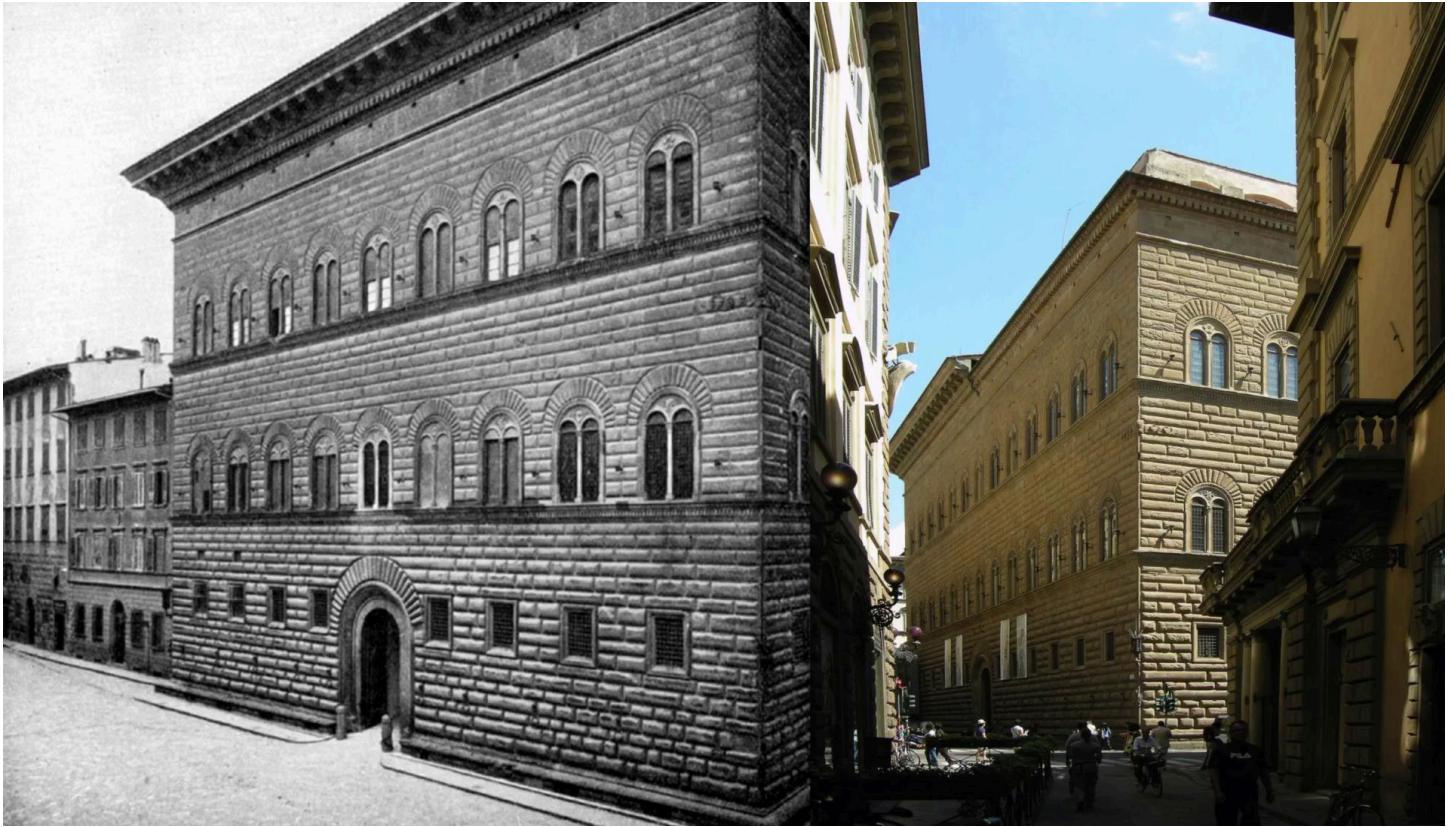
But the purity is obtained at the expense of the fact that you deport a number of people and demolish all the houses, which from a Florentine mentality point of view, is not a meaningless task, in the sense that the demolition of houses is usually reserved for political opponents, that is, the Florentines... under the Piazza della Signoria of the present day lay the demolished houses of the Ghibellines, because when the Guelph faction definitively prevails, they demolish everything and raise the piazza.

Notes

Summary

7m 00s





So also in the historical memory of the Florentines to demolish a few dozen housing homes is not an operation that goes unnoticed. Tough and violent. But also Palazzo Strozzi has a similar situation... Yes, Palazzo Strozzi is even more complex, and it also has an impact on the city. So, while Palazzo Medici has a privileged viewpoint from the corner because you see where the emblem with the Medici balls was placed and it was on the corner and on the corner there was the family loggia that was then covered in the sixteenth century where Michelangelo' s windows were built, instead, Palazzo Strozzi has the piazza in front of it.

Notes

Summary

7m 41s





This urban space that is obtained by demolishing -even here- allows you to see the building frontally. The Palazzo type became widespread during the Renaissance but it was largely influenced by the Roman bloc of groups buildings or by the large single structures which compose the Roman insular. The archeological ruins of the port of Rome, Bastia are some of the best known examples of intellect.

Notes

Summary



8m 29s



There were large multi-storey buildings made up of three parts: a ground floor with shopping arcades and warehouses, a first floor for piano Nobile protected from noise and dust and a second floor for the owners apartments with an attic for employees. According to Guido Couser, the Italian archaeologist in charge of the excavations, the Antileys are the forefathers of the collective modern housing buildings. They were likely former and typological references for the palaces of the Renaissance and even other later examples. After all the Palazzo housed the large variety of the members of important families, while a variety of families were housed in in the Antiley The both challenge the architects to accommodate the occupants rituals and to signal each room's function to the visitor. The courtyards of many antiley were encircled with open or closed balconies. In the same way, the Pallazi were organized around internal courtyards, open spaces and the dense urban fabric. This key element is particularly significant in Palazzo Medici Ricardi, Barbi Kilonzo Di Bartolomeo and the Palazzo Strozzi by Benedeto de Maiano. The courtyard participate in a very deep weight of the definition of this architecture.

Notes

Summary



8m 55s



It's not only a confirmation of the importance of regular geometry in producing architecture, it is also a way if you want from a very pragmatic point of view for introducing air and light within the block. Don't forget they are gigantic, but there is inside more light and air than in a typical medieval block. From the point of view of distribution, the courtyard is essential because it is actually the main distribution element starting from the portico at ground floor or galleries at upper floors.

Notes

Summary



10m 23s



You can reach the most of the rooms of the Palazzo And regarding the courtyard, it is a very interesting example because Palazzo Medici is probably the first example (perhaps there was some before but not that significant) of a regular palace. That is, with this cubic structure, this cubic volume, square structure, which is then modified in subsequent centuries But in short, it originally has this very compact and absolutely regular appearance, centred on a square courtyard with four identical perimeter loggias, with the garden behind, a central axis well marked by the presence of groups of statues that have a very precise meaning. The entrance vestibule usually laid directly to the courtyard which had a central opening and an arcadic perimeter providing access to the garden while the court yard lodges were based on the regular geometry.

Notes

Summary

11m 24s





The garden was the element allowing the building to adapt itself to the street pattern. The access to the upper floors was guaranteed by two or more staircases which were essential elements in the internal spatial sequences. But consequently Massimo, it is possible to say that, despite the apparent simplicity of the installation, these palaces are very complex devices, as you said.

Notes

Summary

12m 20s





-Yes. And you have been keen to emphasize both registers: the ceremonial, and the private life. From a distributive point of view and also from the point of view of daily life, thus, there are parts of the building that are more open, and others that are really intimate. And this is also accompanied by a dimensional scale, of course. The position of the staircase to which you assign great importance, is fundamental in the conception of the path, that device has let's say, a privileged position of its own among the Florentine palaces? Because, Palazzo Strozzi, for example? Now I don't remember. Palazzo Strozzi also has several entrances Yes, because there are two apartments on the main floor, in sum, even there it depends on how many apartments are being constructed for the owners. Then the second floor is usually reserved for the family, but anyway they are buildings that can contain many more people than we could imagine. So for example, the palace of Federico di Montefeltro, which is a large summer palace, was inhabited by five hundred people at the time. Palazzo Strozzi is three stories high: behind the outside walls, the interior spaces are enriched by the continuous distribution provided by the courtyard and its portico.

Notes

Summary

12m 45s





It is possible to cross the courtyard in two opposite directions, contrary to the other examples. The geometry of Palazzo Richelieu courtyard isn't regular but the ability of architect Leon Battista Alberti allowed for the skillful adaptation of the palazzo to be a regular geometry of the medieval urban fabric. Before entering the fascinating internal courtyards, one can observe the imposing decorated facades; a magnificent design represented the wealth of the owner, thus marking a contrast with the rest of the city.

Notes

Summary

14m 32s





Palazzo Strozzi as an homogenous definition of the facades, but in other examples for instance the Palazzo Medici Riccardi or the Palazzo Vecchio, the very well known Palazzo designed by Leon Battista Alberti. One can easily perceive the fact that the facade is like a mask, like a representative element and very often the INAUDIBLE Construction is just a simulation because of the necessity of showing a public face. Palazzo Medici's main facade interlocks with the facade of the adjacent building. This intersection bears witness to the redivision of plots, necessary to the construction of buildings at this new scale. Apart from sharing an image of wealth the design of the Palazzi also respected canons of proportion between the length and height of the buildings. The design followed principles of symmetry and geometric order in contrast to the existing urban context. At the same time the facades showed the subdivision of the floors and their internal functions as classical architecture did. The architectural project was rationally designed and drawn before construction. In addition, the facades played a central role when directly facing public space.

Notes

Summary

15m 08s





acknowledgements

the MOOC team would like to thank the people who have generously allowed us to use their image and video contributions

In this sense, some had an integrated stone bench called Punker De Vere, giving on to the street. These were private initiatives that benefited public space. It is the case of Palazzo Richelieu; here the stone bench, faces the public lodger located opposite, also built by the Richelieu family. The lodges were usually located on the side of the Palazzi, rather than in front. We can see a similar architectural device: the Loggia dei Lanzi in the Piazza della Signoria, the hallmark of the city of Florence. All the Palazzi that they have mentioned are now museums and it is possible to visit it, whether a think that Florence offers this possibility in a stronger way than in other city to observe this radical, but in a way quiet transformation of a city.

Notes

Summary



16m 54s