

UNIVERSITÀ DEGLI STUDI DI FERRARA
Dipartimento di Architettura
Corso di laurea magistrale in Architettura
a.a. 2019-2020

Corso di Storia dell'architettura moderna
Prof. Renata Samperi

Bramante e la nuova maniera rinascimentale

Materiali della lezione 7

Programma dettagliato:

ARCHITETTURA DEL CINQUECENTO

Bramante e la nuova maniera rinascimentale. Le opere a Milano e in Lombardia: S. Maria presso S. Satiro, Duomo di Pavia, Tribuna di S. Maria delle Grazie, Canonica e chiostri di S. Ambrogio. La prima attività romana: chiostro di S. Maria della Pace. Il Belvedere vaticano e la rinascita della villa classica. La nuova maniera: tempietto di S. Pietro in Montorio e palazzo Caprini. La maniera matura: S. Pietro e il coro di S. Maria del Popolo.

Bibliografia:

A. BRUSCHI, *Bramante*, Roma-Bari, Laterza 1973.

L. GIORDANO, *Milano e l'Italia nord-occidentale*, in F.P. FIORE (a cura di), *Storia dell'architettura italiana. Il Quattrocento*, Milano, Electa 1998, pp. 166-199, in particolare pp. 182-194.

A. BRUSCHI, *Introduzione* (testo particolarmente consigliato, perché fornisce una fondamentale chiave di lettura dell'architettura del Cinquecento) e *L'architettura a Roma negli ultimi anni del pontificato di Alessandro VI Borgia (1492-1503) e l'edilizia del primo Cinquecento*, in A. BRUSCHI (a cura di), *Storia dell'architettura italiana. Il primo Cinquecento*, Milano, Electa 2002, pp. 9-75.

C.L. FROMMEL, *La città come opera d'arte: Bramante e Raffaello (1500-20)*, in A. BRUSCHI (a cura di), *Storia dell'architettura italiana. Il primo Cinquecento*, Milano, Electa 2002, pp. 76-131, in particolare pp. 76-99.

W. LOTZ, *Architettura in Italia 1500-1600*, a cura di D. Howard, Milano, Rizzoli 1997.

Bibliografia specifica su San Pietro:

C. TESSARI (a cura di), *San Pietro che non c'è*, Milano, Electa 1996 (saggi di C.L. Frommel, A. Bruschi, C. Thoenes).

C. THOENES, *Nuovi rilievi sui disegni bramanteschi per San Pietro (1993)*, in ID., *Sostegno e adornamento*, Milano, Electa 1998.

R. SAMPERI, *San Pietro, sogno infinito*, in «il manifesto», 29 novembre 2014, p. 10.

Donato Bramante (1444-1514)

«... Di grandissimo giovamento all'architettura fu veramente il moderno operare di Filippo Brunelleschi, avendo egli contraffatto e dopo molte età rimesse in luce l'opere egregie de' più dotti e maravigliosi antichi. Ma non fu manco utile al secolo nostro [il sec. XVI] Bramante, acciò, seguitando le vestigia di Filippo, facesse agli altri dopo di lui strada sicura nella professione dell'architettura» (Vasari, *Le vite...*)

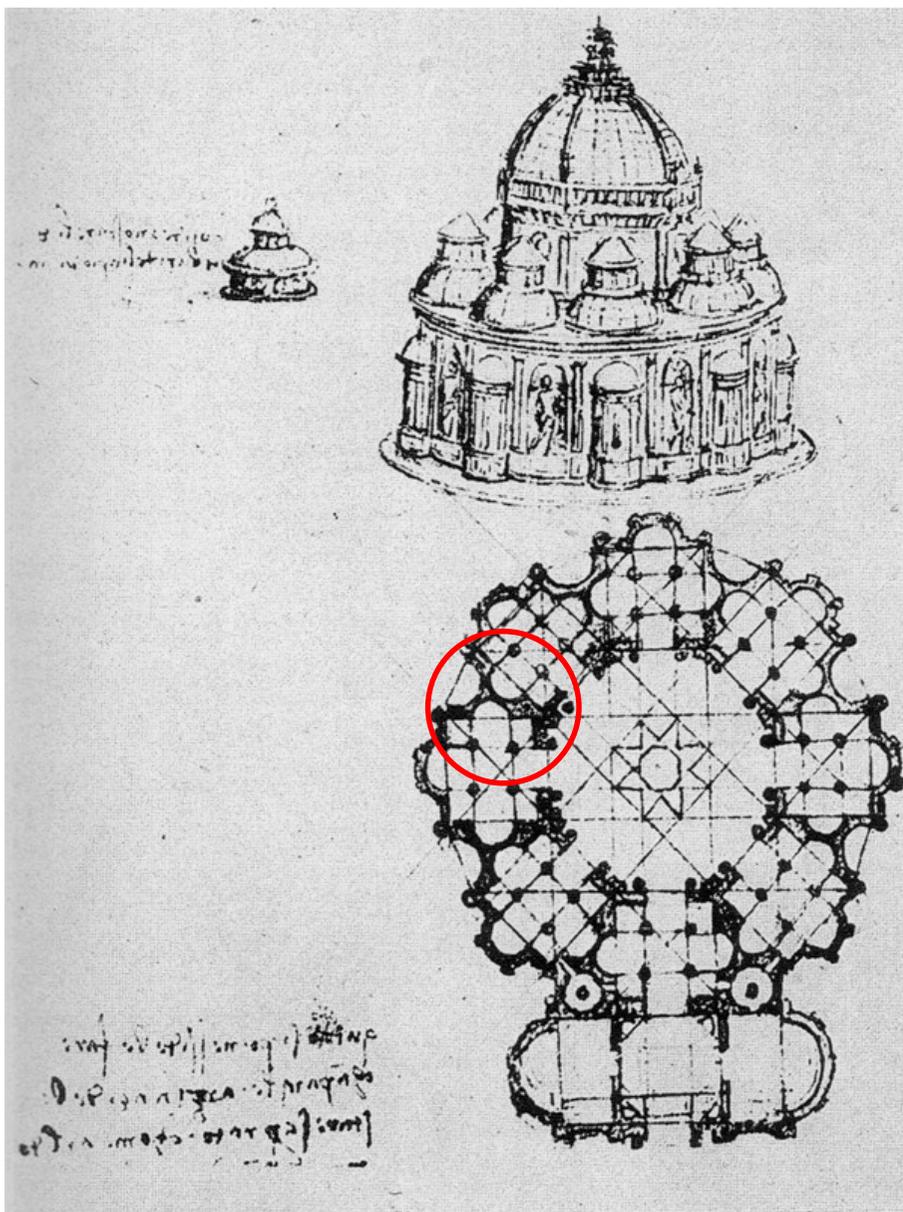
«... uomo di tanto ingegno ne l'architettura, che con lo aiuto et auctorità che gli dette il sopradetto pontefice, si può dire ch'ei suscitasse la buona architettura, che da gli antiqui fino a quel tempo era stata sepolta» (Serlio, Lib. III)



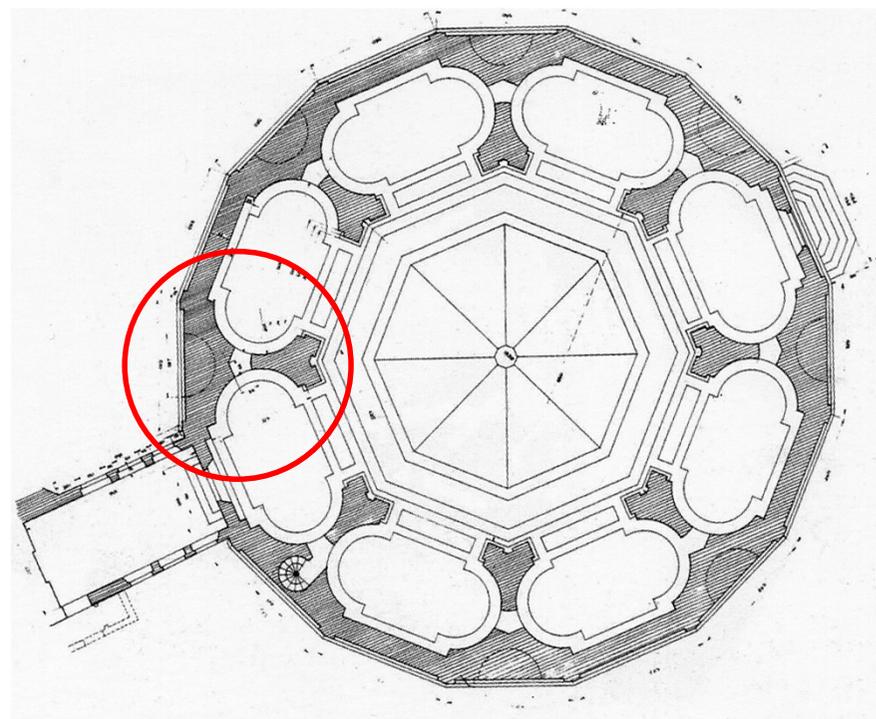
Piero della Francesca, *Sacra conversazione* (1472-74 ca.), Milano, Pinacoteca di Brera



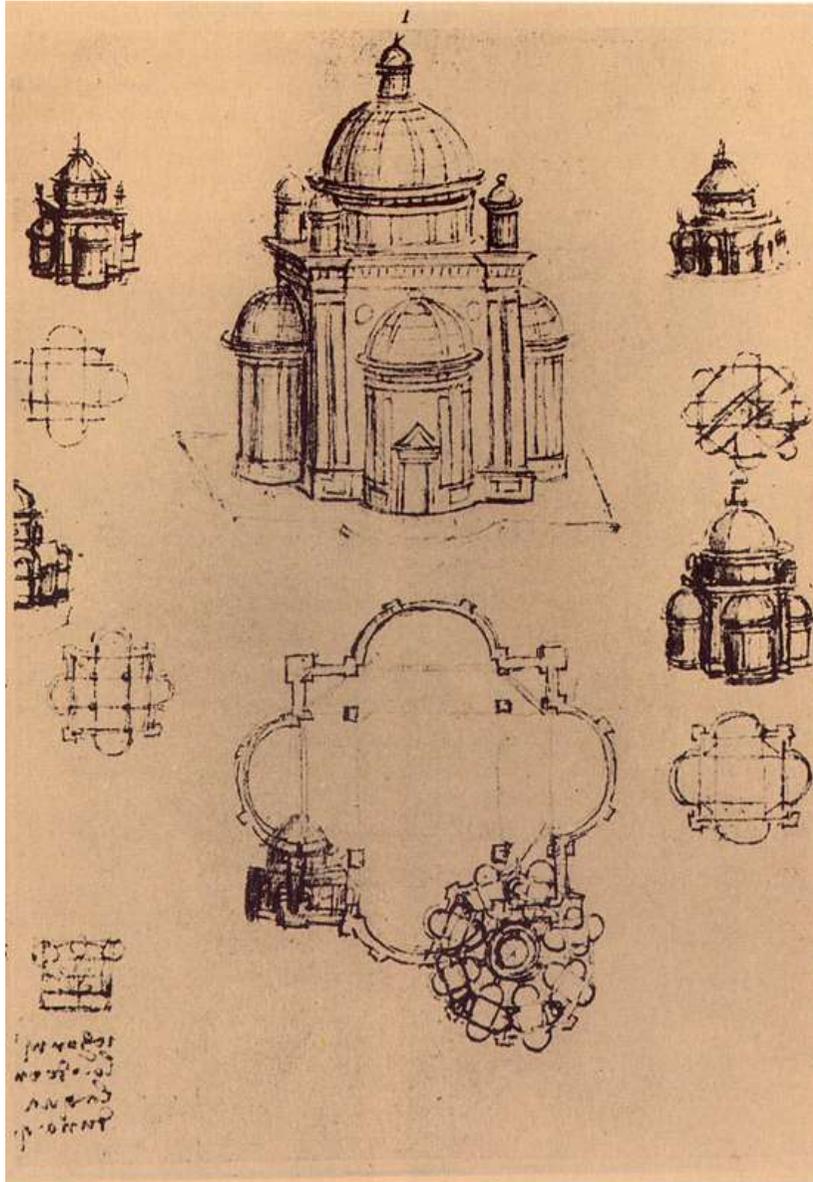
Urbino, Palazzo Ducale,
Studiolo di Federico da Montefeltro



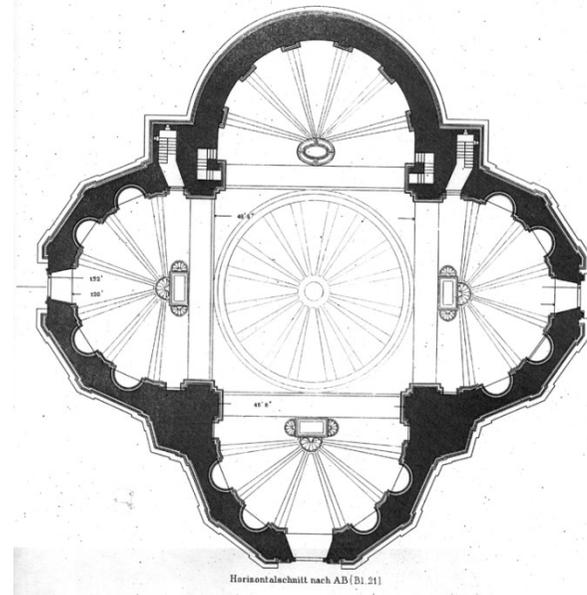
Leonardo da Vinci, chiesa a pianta centrale
(Parigi, Bibliothèque Nationale,
ms. Ashburnham 2013, f. 5v, particolare)



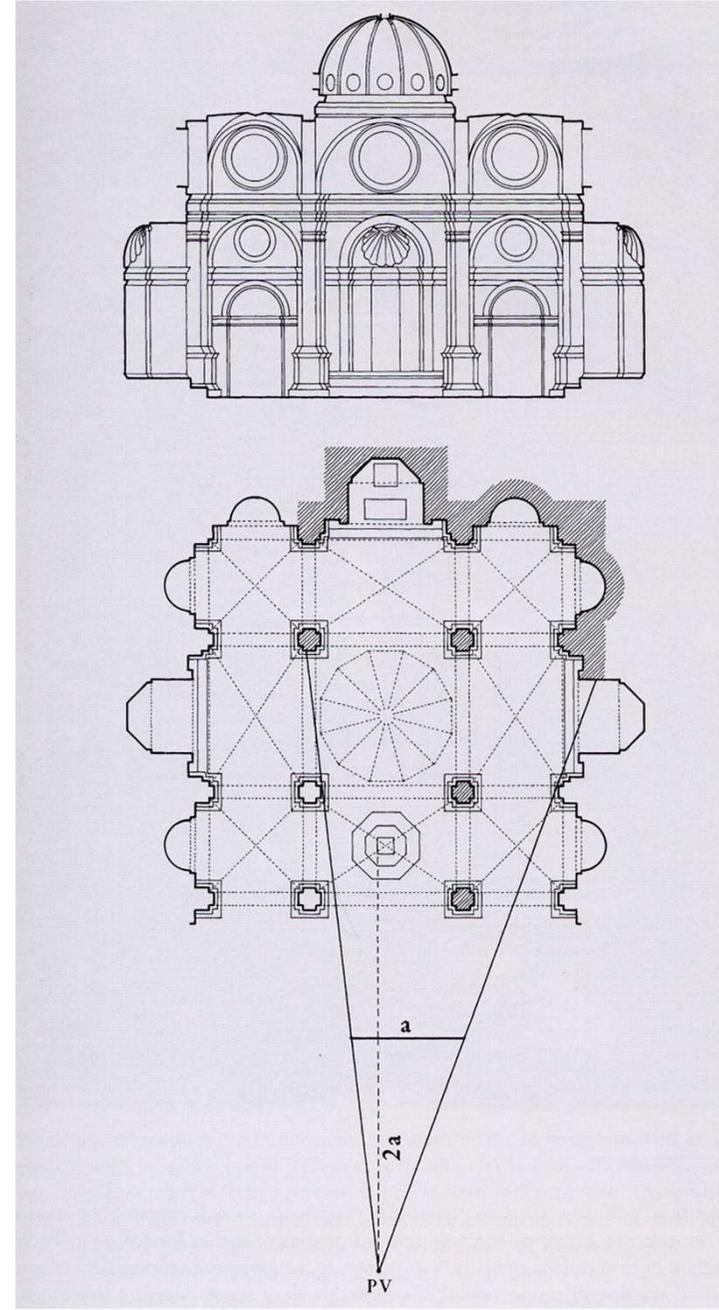
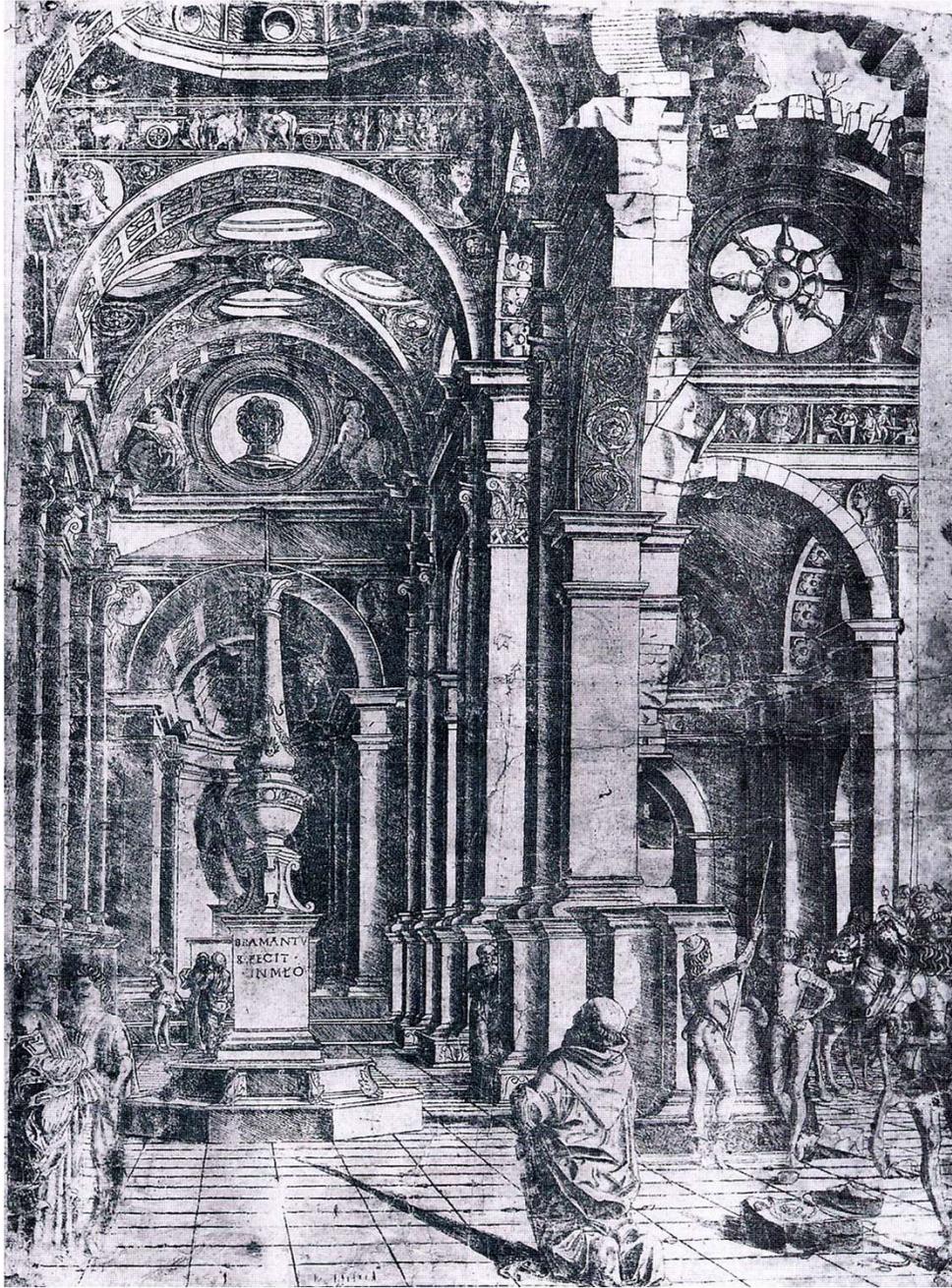
Firenze, Rotonda degli Angeli



Leonardo da Vinci, studi di templi centrici (Parigi, Bibliothèque Institut de France, cod. 2184, f. 3v)



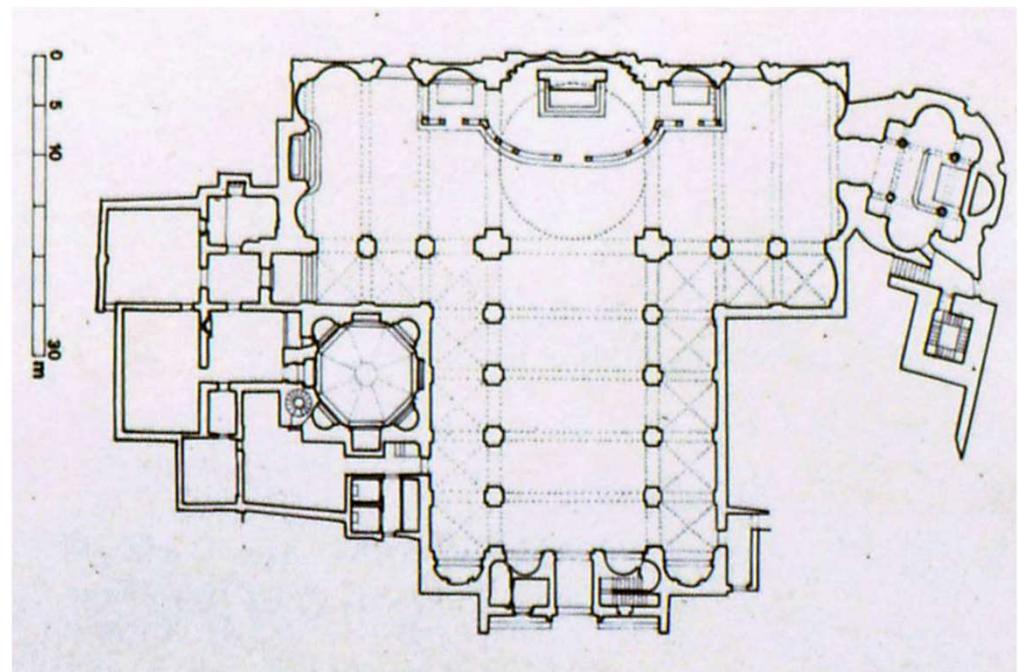
Todi, S. Maria della Consolazione (dal 1508)

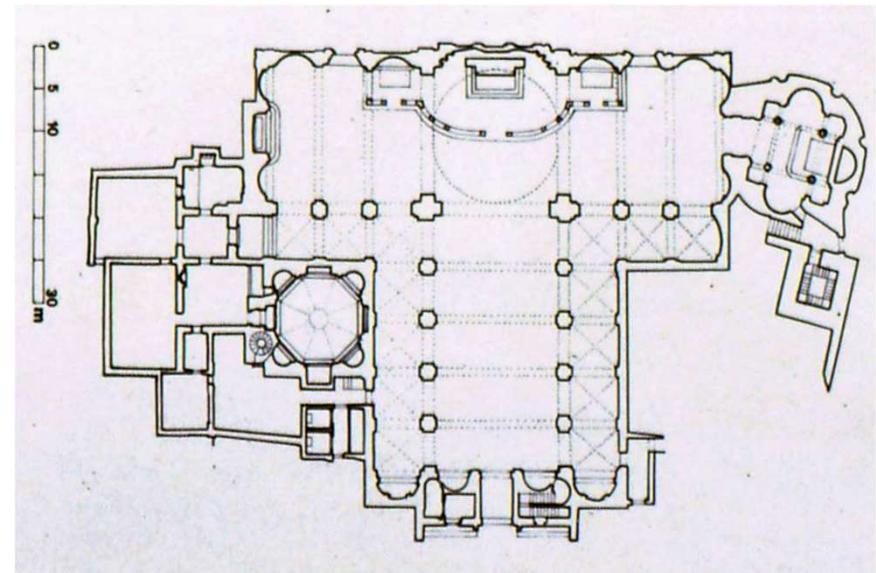
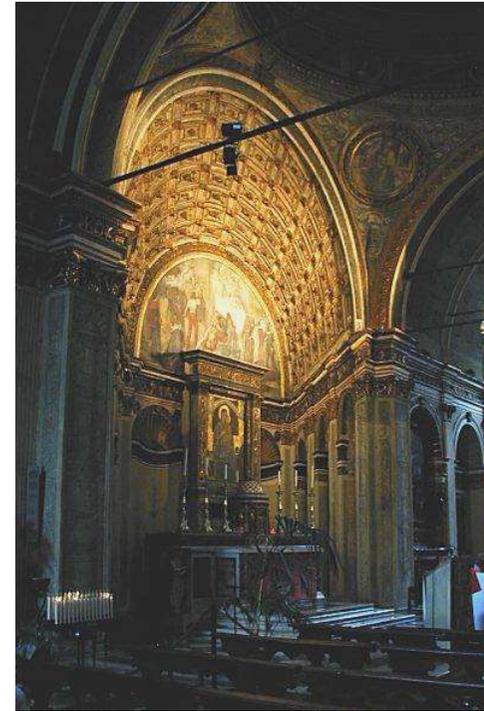
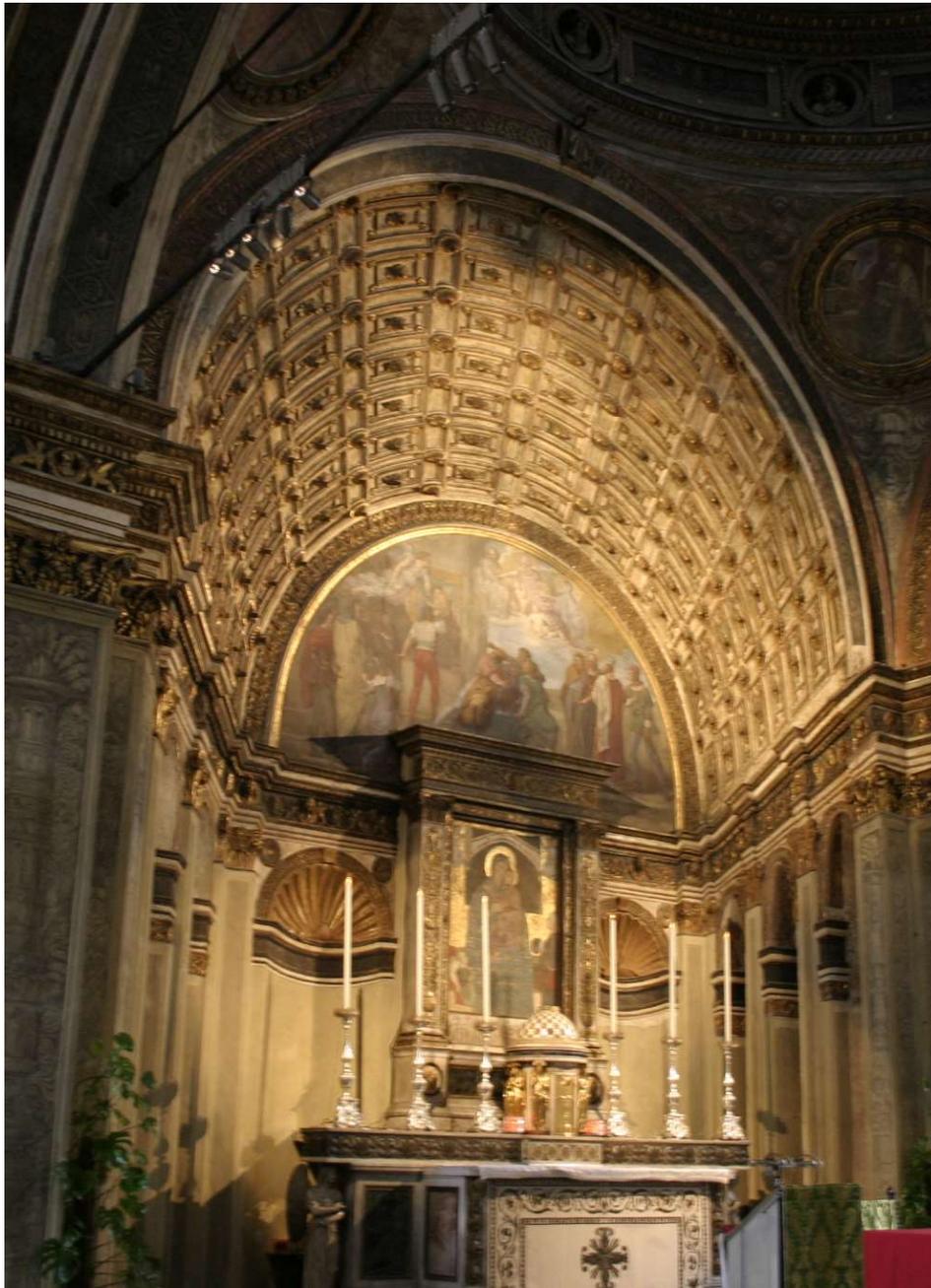


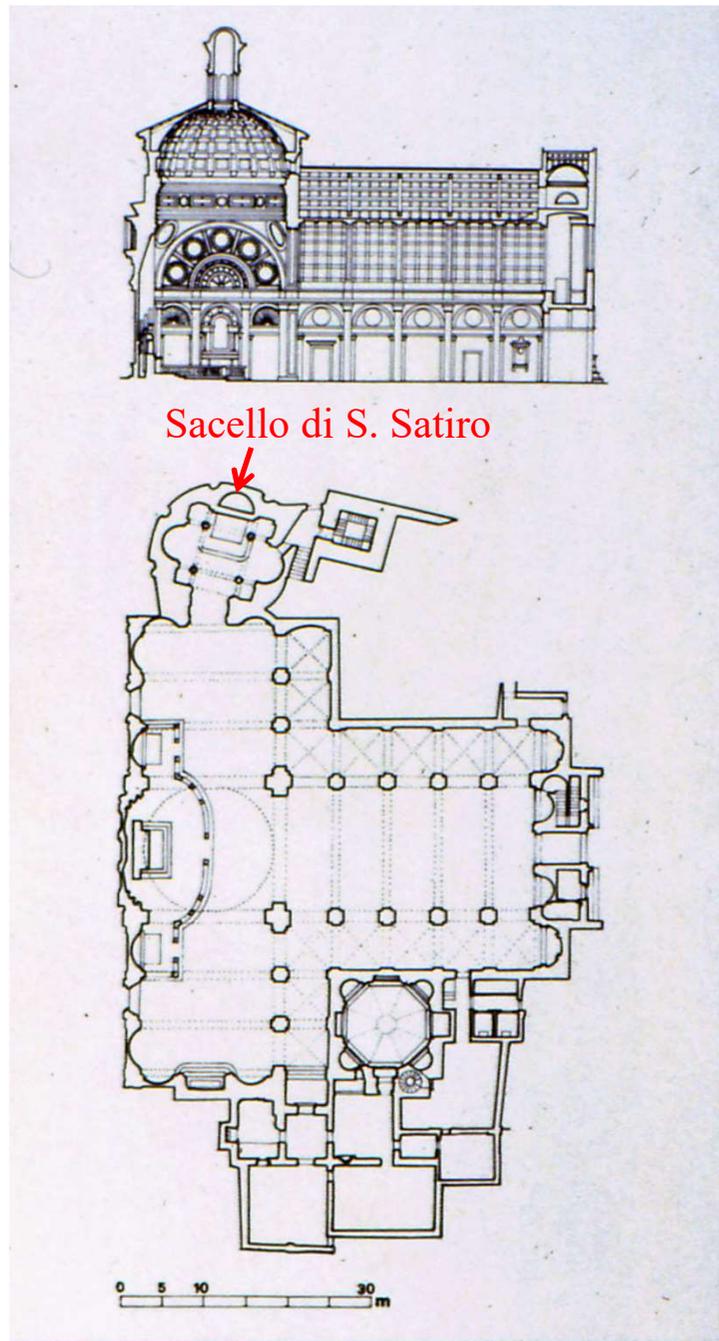
Bramante, Incisione Prevedari (1481)

Milano, S. Maria presso S. Satiro

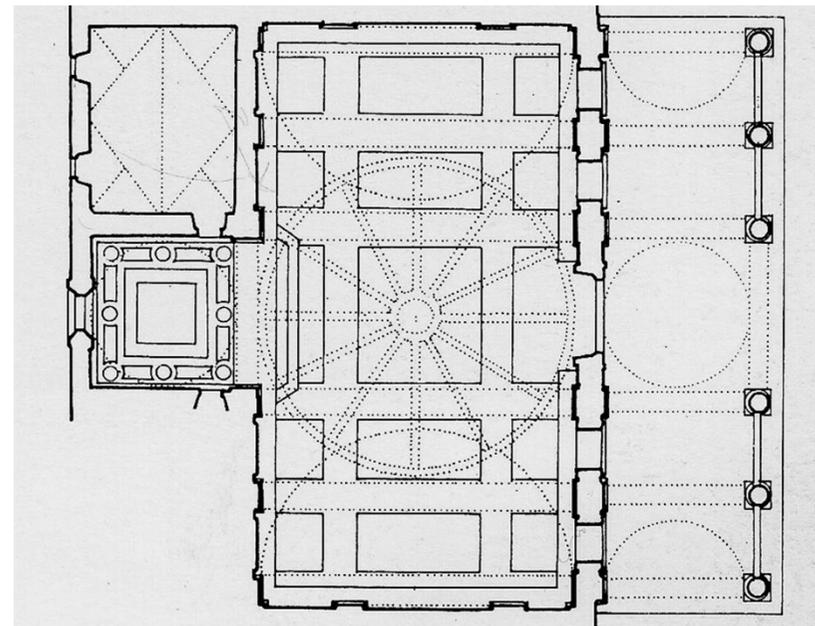
(dal 1470; 1482-86: presenza di Bramante)



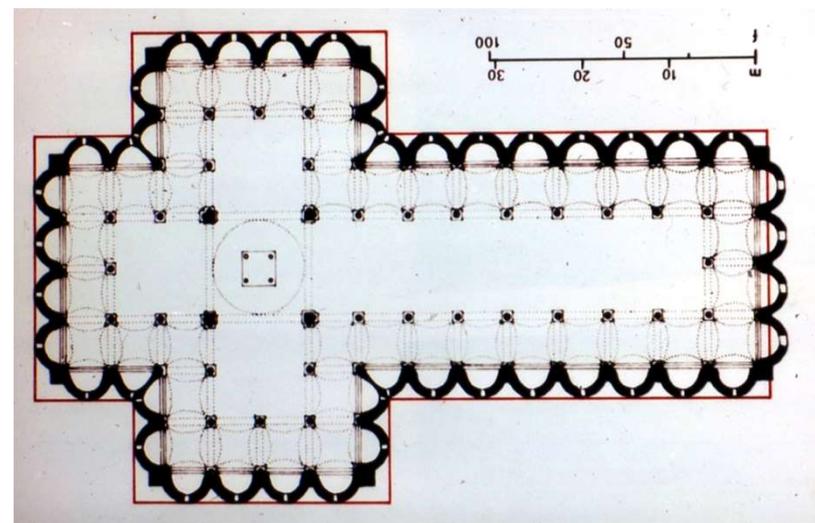




Sacello di S. Satiro



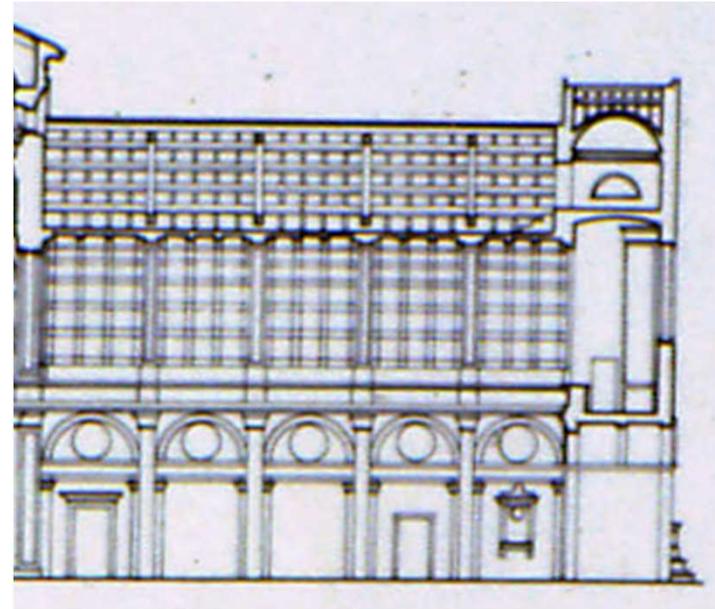
Firenze, Cappella Pazzi



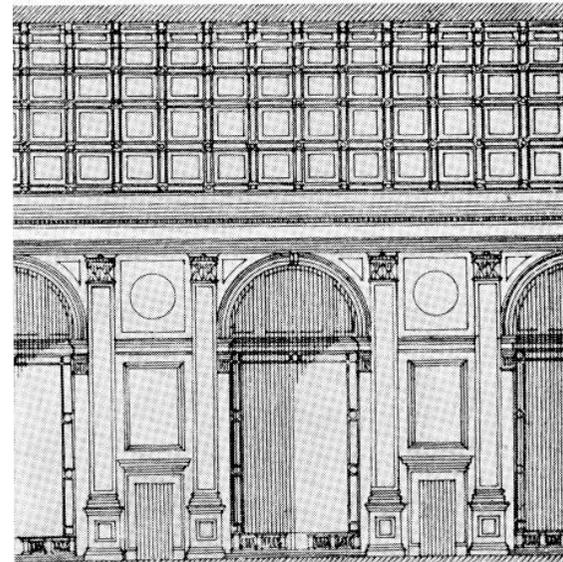
S. Spirito



Mantova, S. Andrea

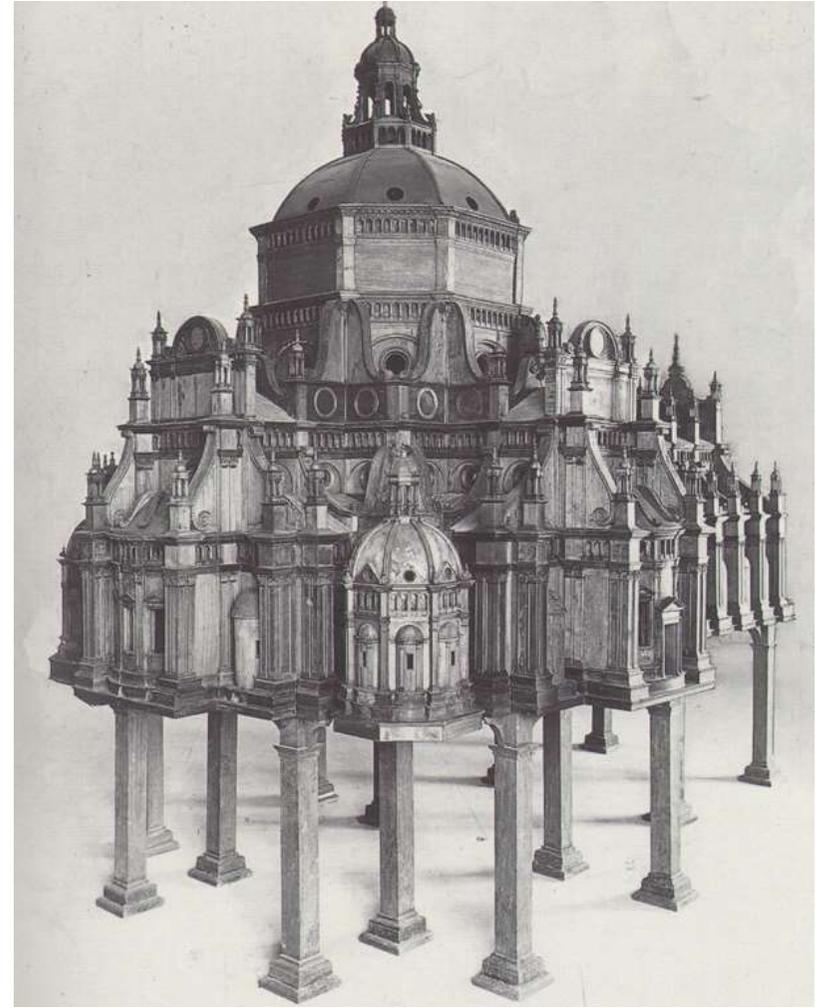


Milano, S. Maria presso S. Satiro

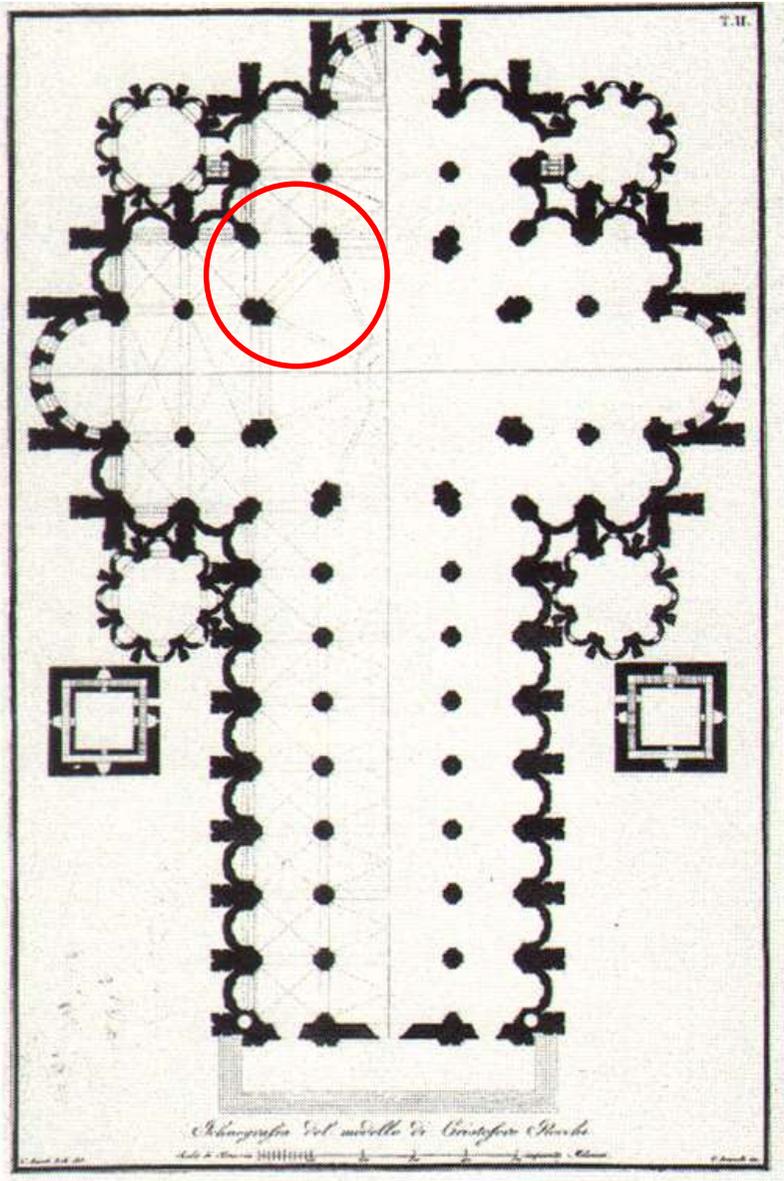


Duomo di Pavia (dal 1488)

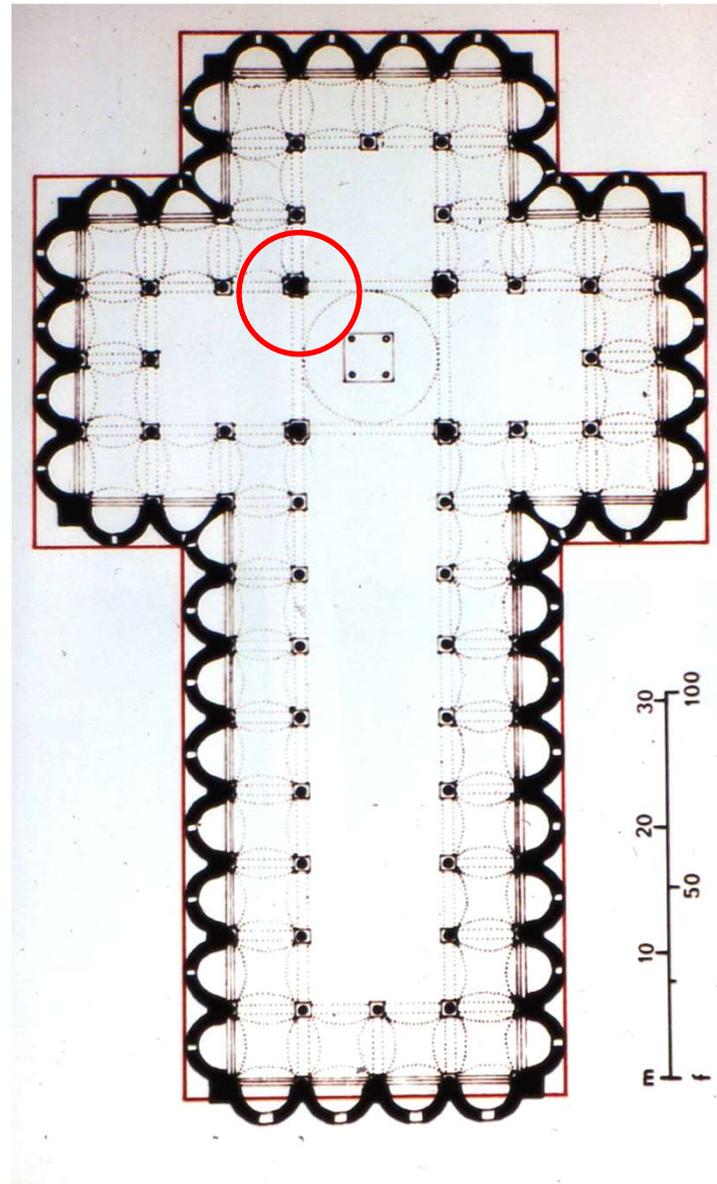
progetto di Bramante: riguarda almeno l'impianto d'insieme, la cripta, la parte basamentale della zona absidale e delle sacrestie



Modello ligneo (Pavia, Musei Civici)



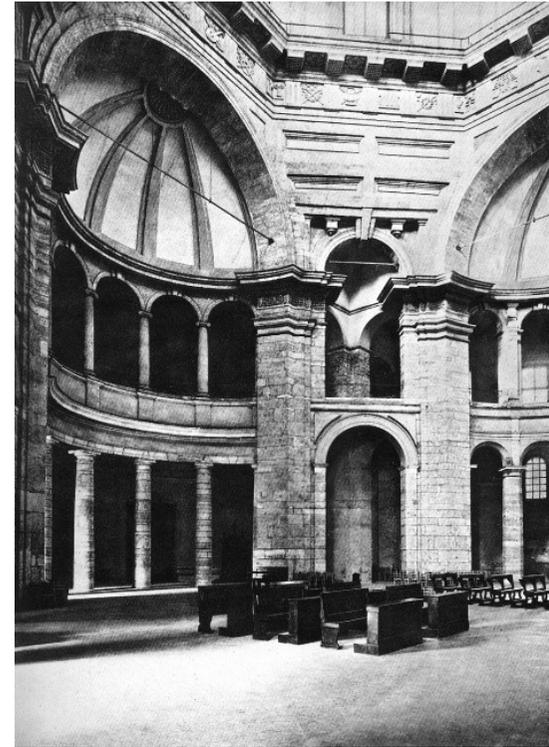
Pavia, Duomo



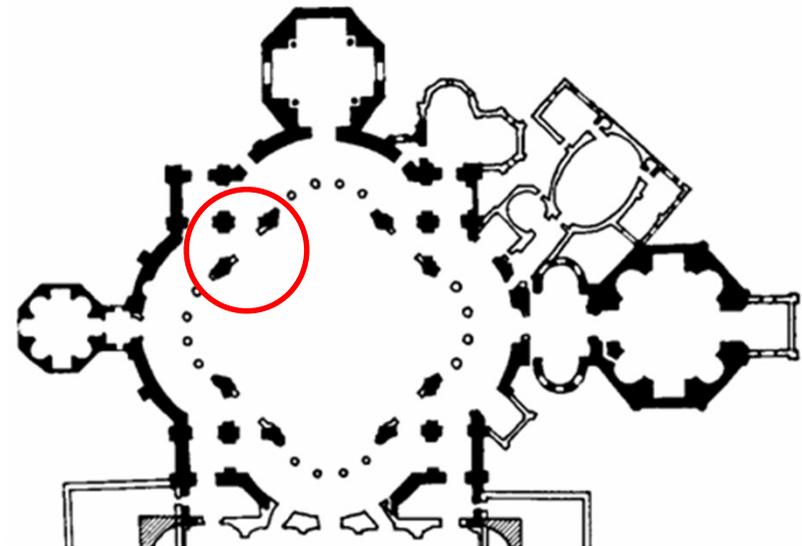
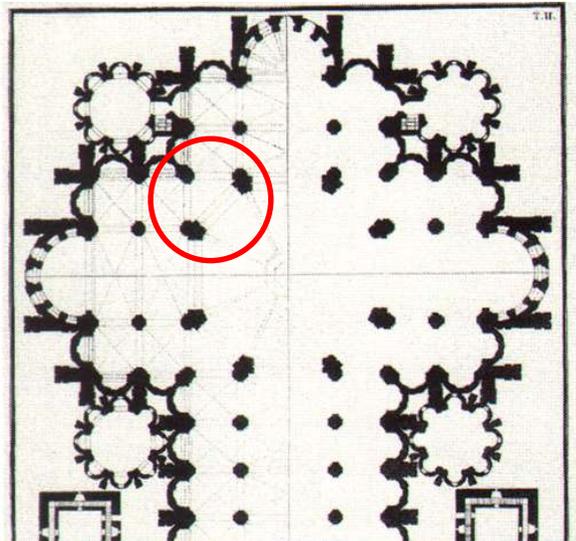
Firenze, S. Spirito

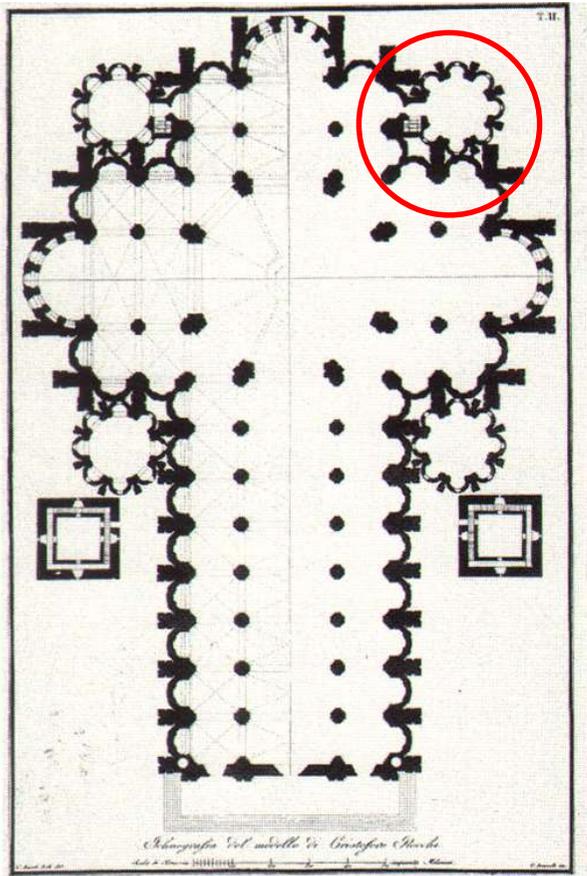


Pavia, Duomo

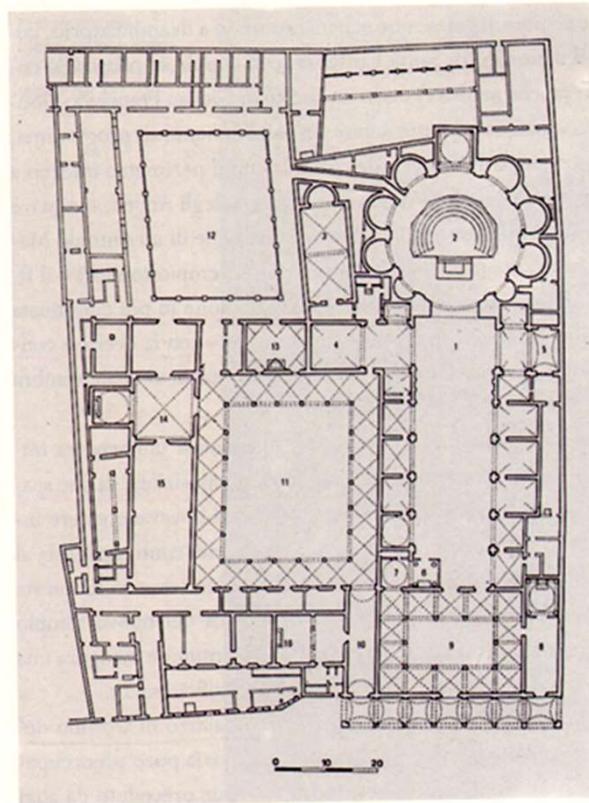


Milano, S. Lorenzo

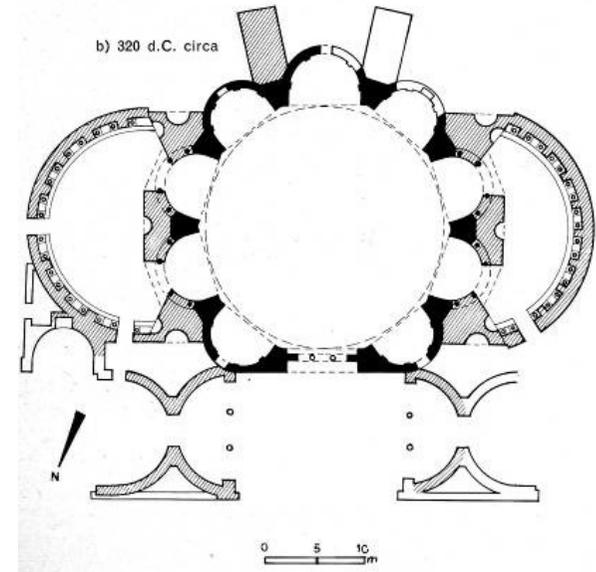




Pavia, Duomo



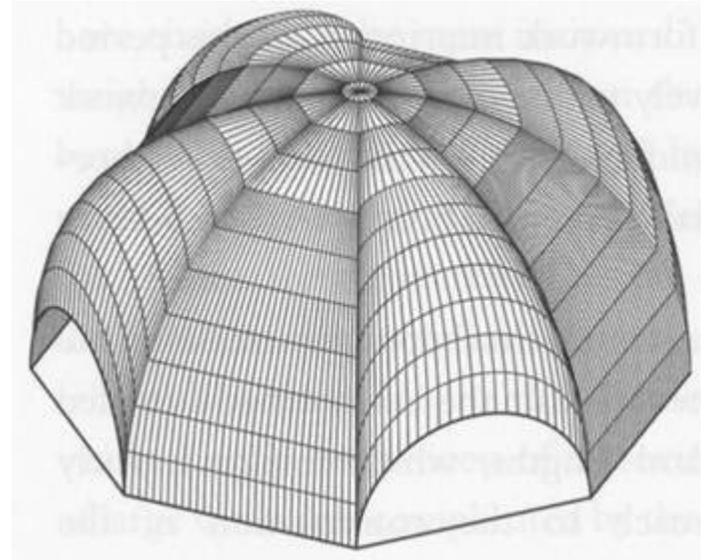
Firenze, Rotonda
della SS. Annunziata



Roma, Tempio di
Minerva Medica

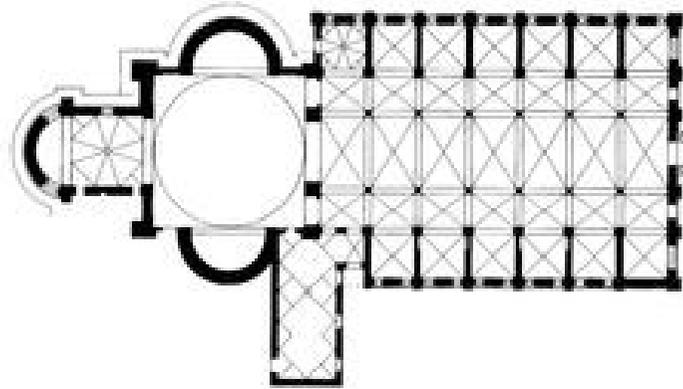
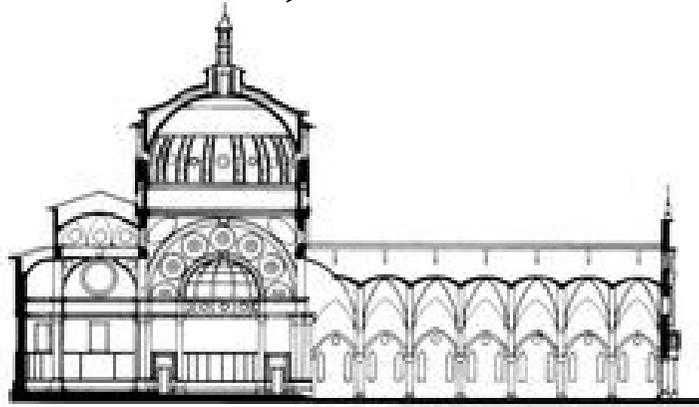


Cripta del duomo di Pavia

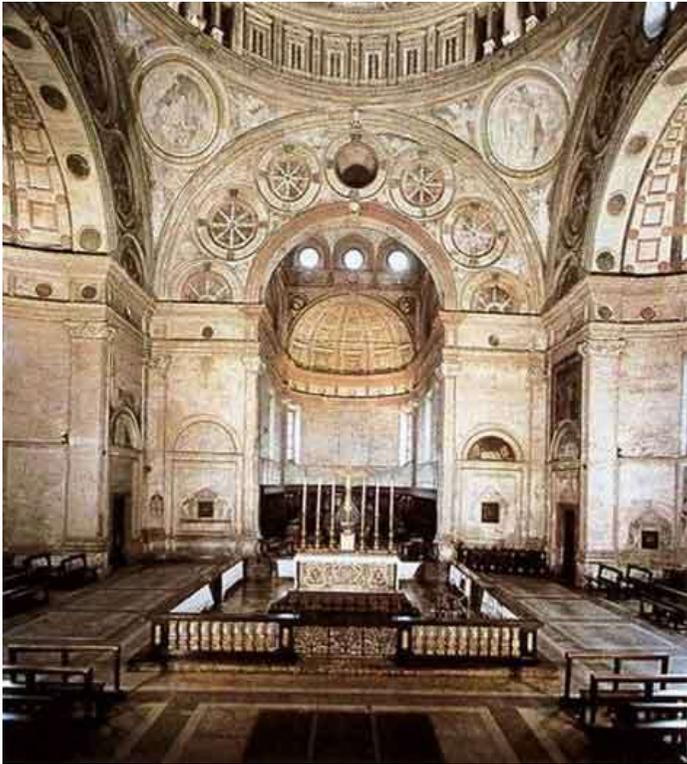


Tivoli, villa Adriana, Serapeo

Milano, Tribuna di S. Maria delle Grazie (dal 1492)







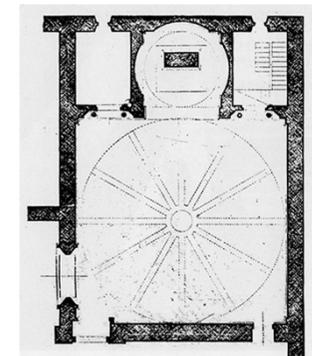
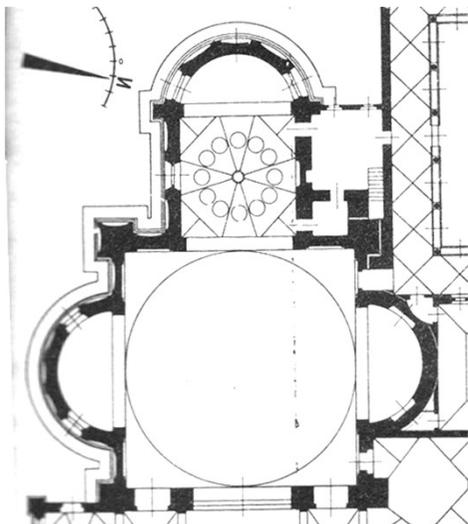
Milano, S. Maria delle Grazie



Milano, Cappella Portinari a S. Eustorgio

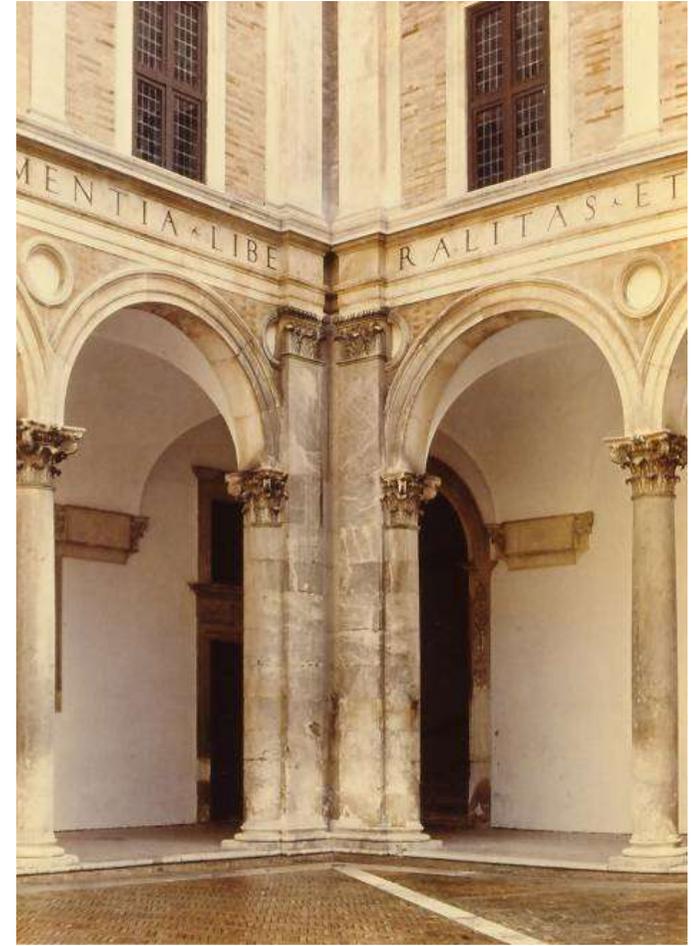


Firenze, Sacrestia Vecchia di S. Lorenzo



Milano, Canonica di S. Ambrogio (dal 1492)



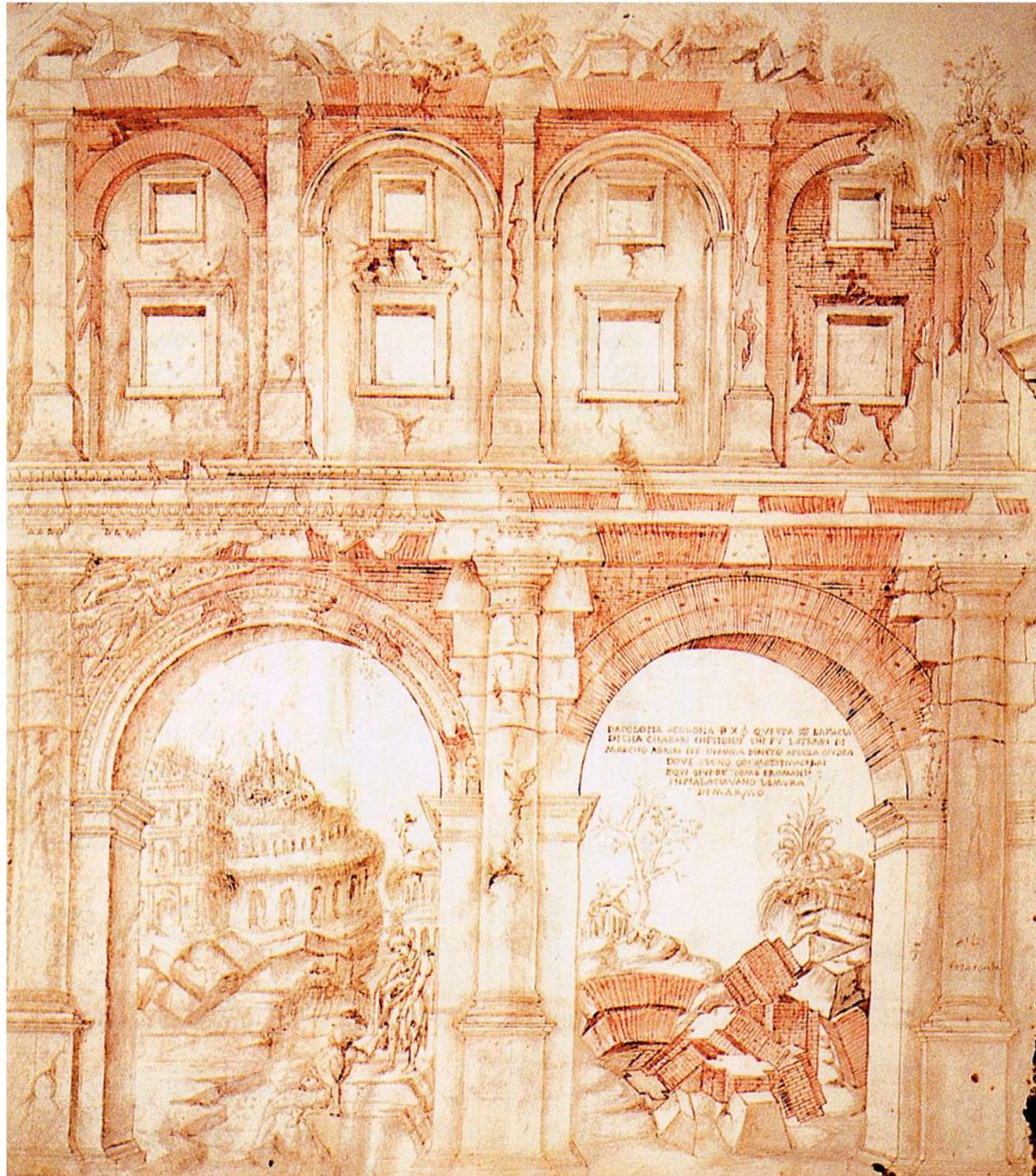






Milano, S. Ambrogio, chiostri dorico e ionico (1497-98)





Giuliano da Sangallo, *Crypta Balbi* (BAV, Cod. Barb. Lat. 4424)

«...partitosi da Milano se ne venne a Roma innanzi lo anno Santo del MD... Aveva Bramante recato di Lombardia, e guadagnati in Roma a fare alcune cose certi danari, i quali con una masserizia grandissima spendeva, desideroso poter vivere del suo, ed insieme, senza avere a lavorare, potere agiatamente misurare tutte le fabbriche antiche di Roma. E messovi mano, solitario e cogitativo se n'andava; e fra non molto spazio di tempo misurò quanti edificii erano in quella città e fuori per la campagna; e parimenti fece fino a Napoli, e dovunque e' sapeva che fossero cose antiche. Misurò ciò che era a Tivoli e alla Villa Adriana e se ne servì assai» (Vasari).

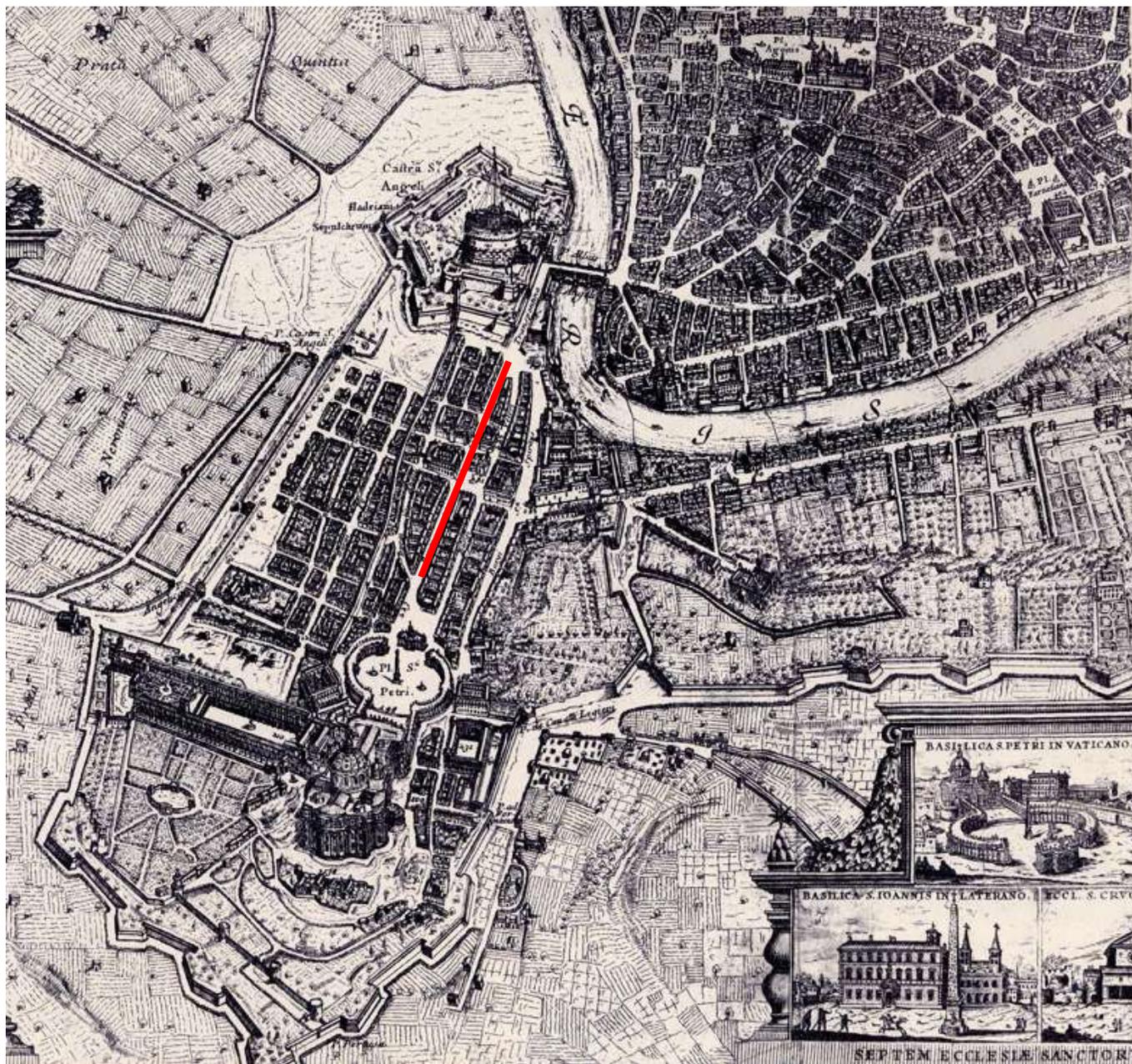
Papi:

Alessandro VI (Rodrigo Borgia): 1492-1503

Giulio II (Giuliano della Rovere): 1503-1513

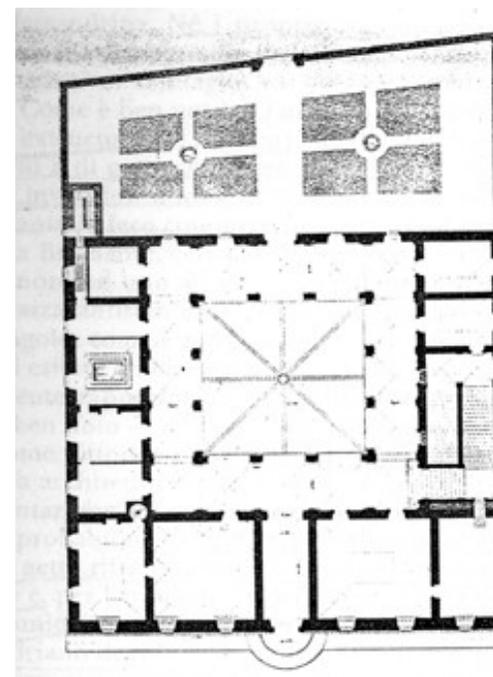
Leone X (Giovanni di Lorenzo de' Medici): 1513-1521

1514: morte di Bramante



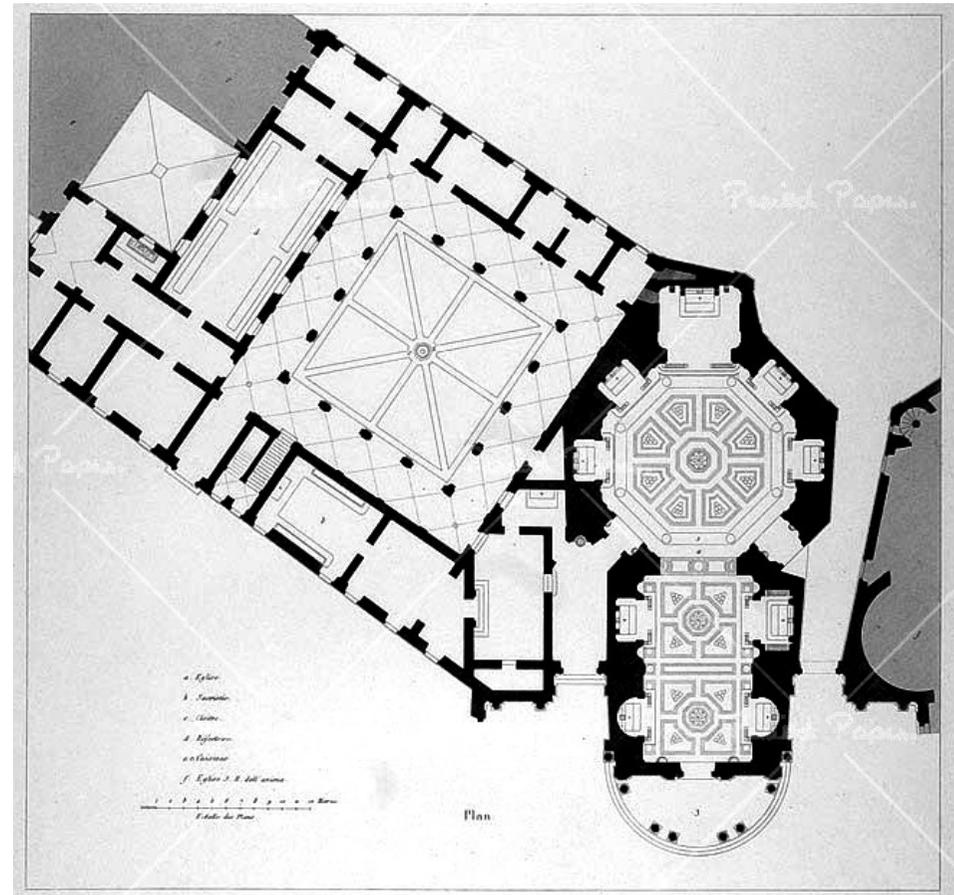
La via Alessandrina, poi Borgo Nuovo (Falda 1667)

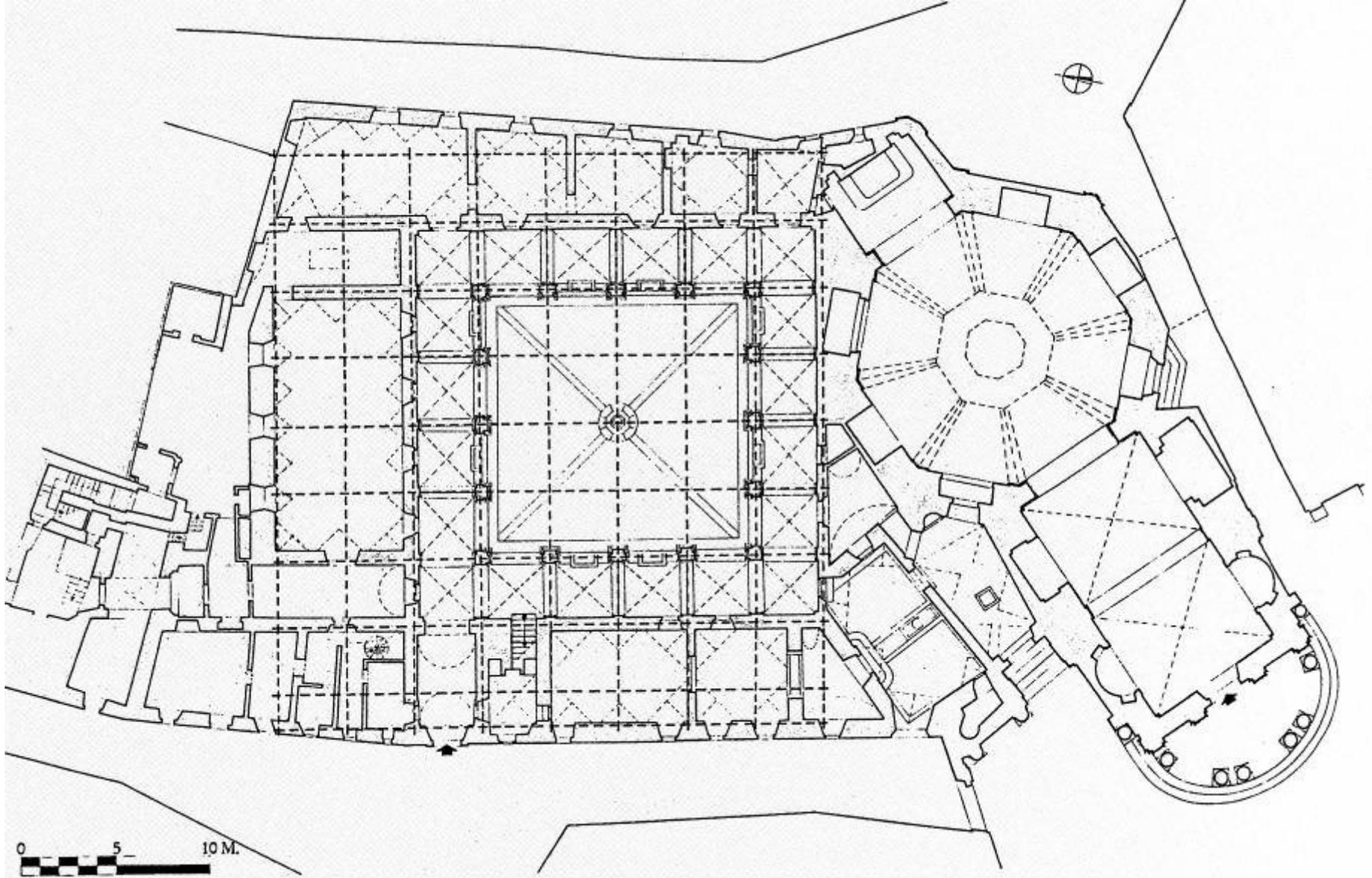
Palazzo Castellesi (dal 1499-1501 ca.)

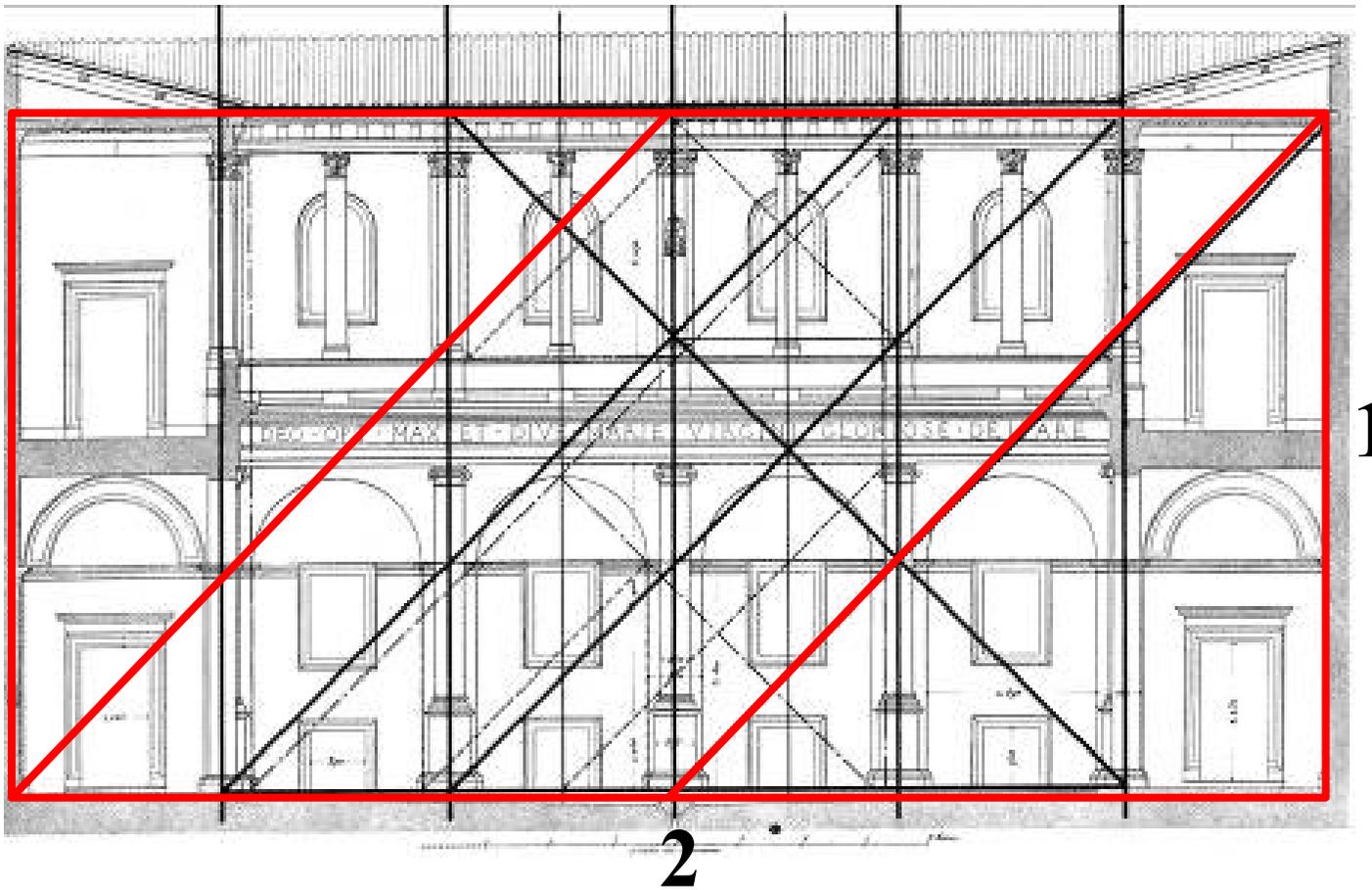


Vasi (XVIII secolo)

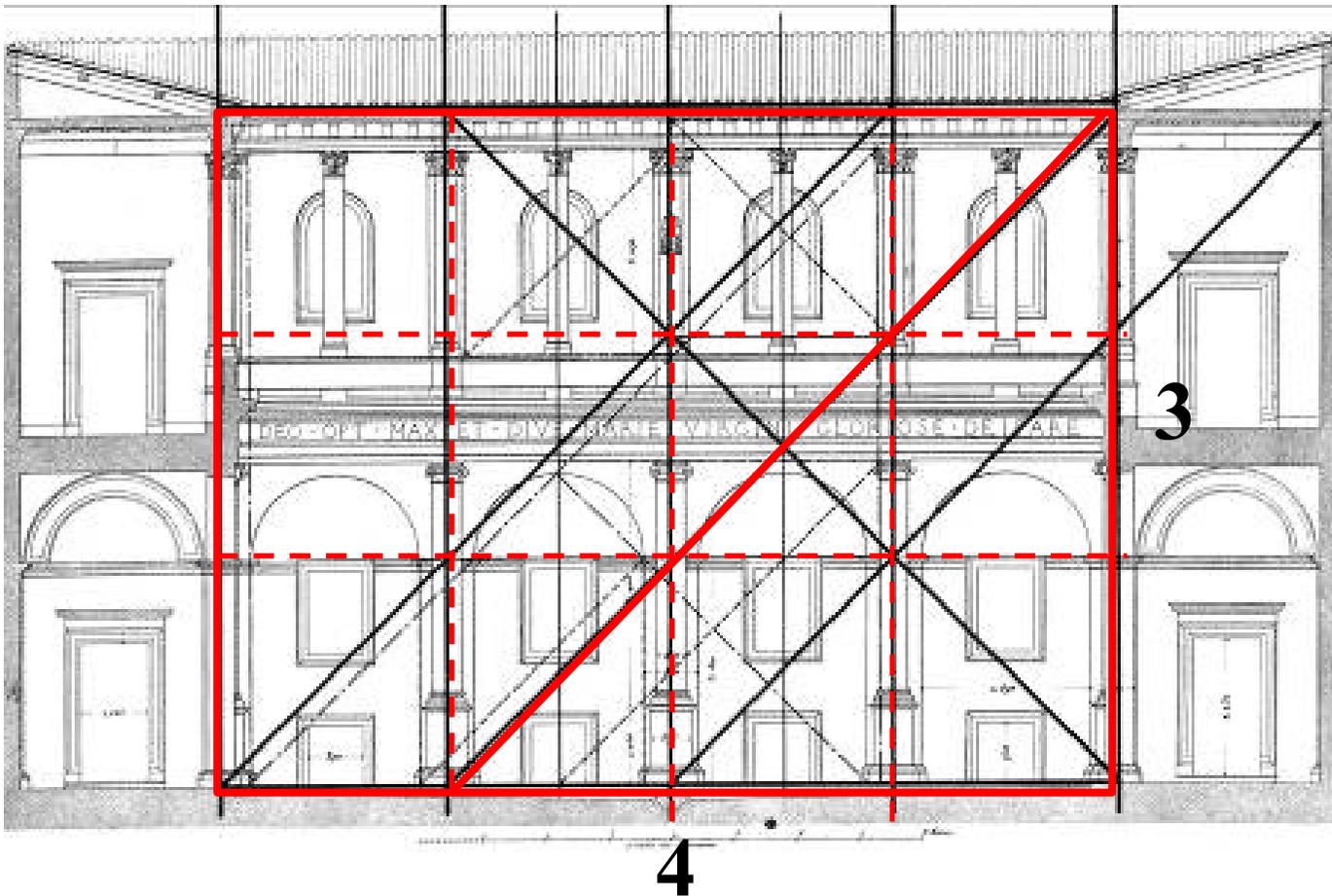
Chiostro di Santa Maria della Pace (1500-1504)



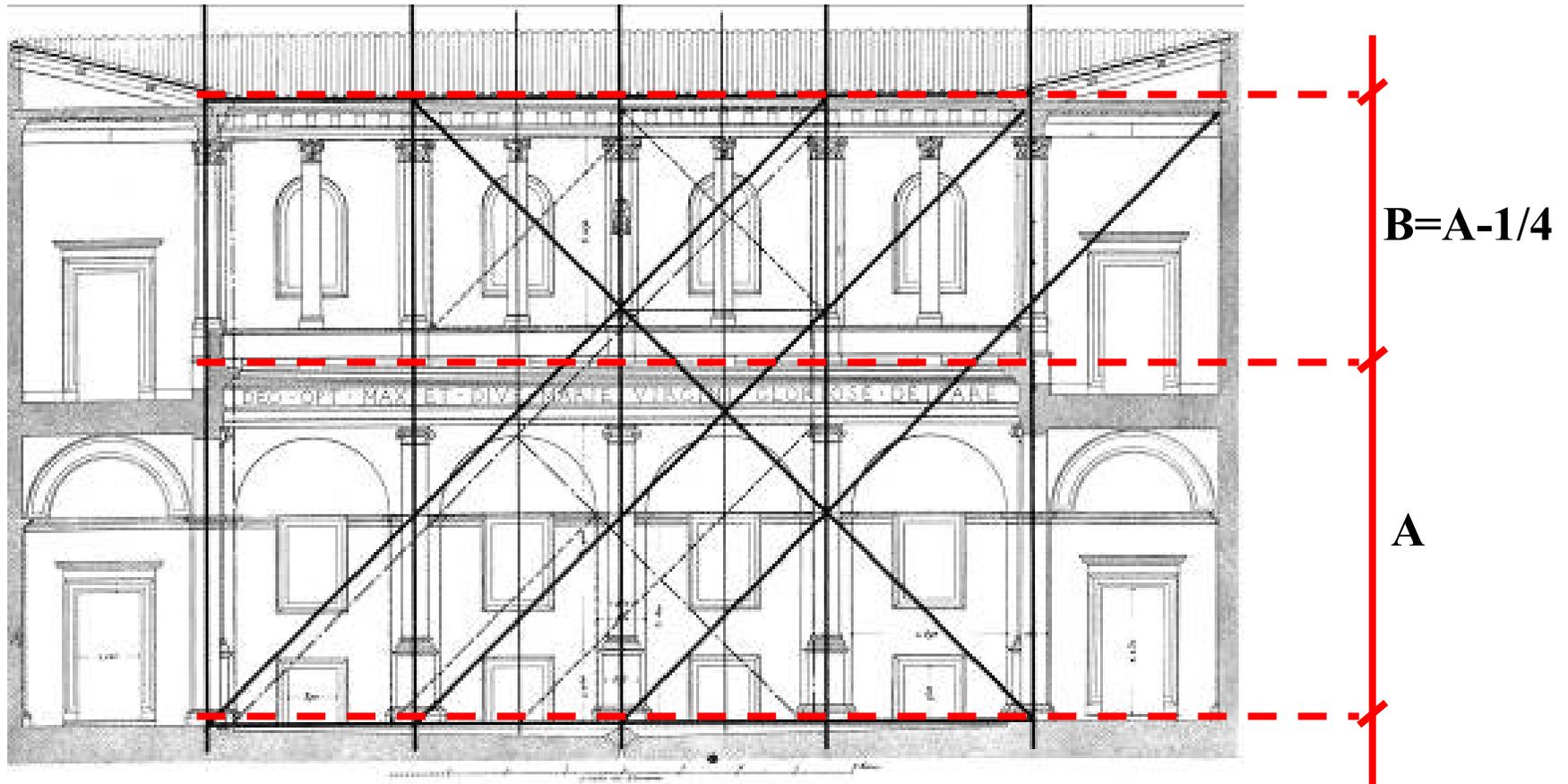




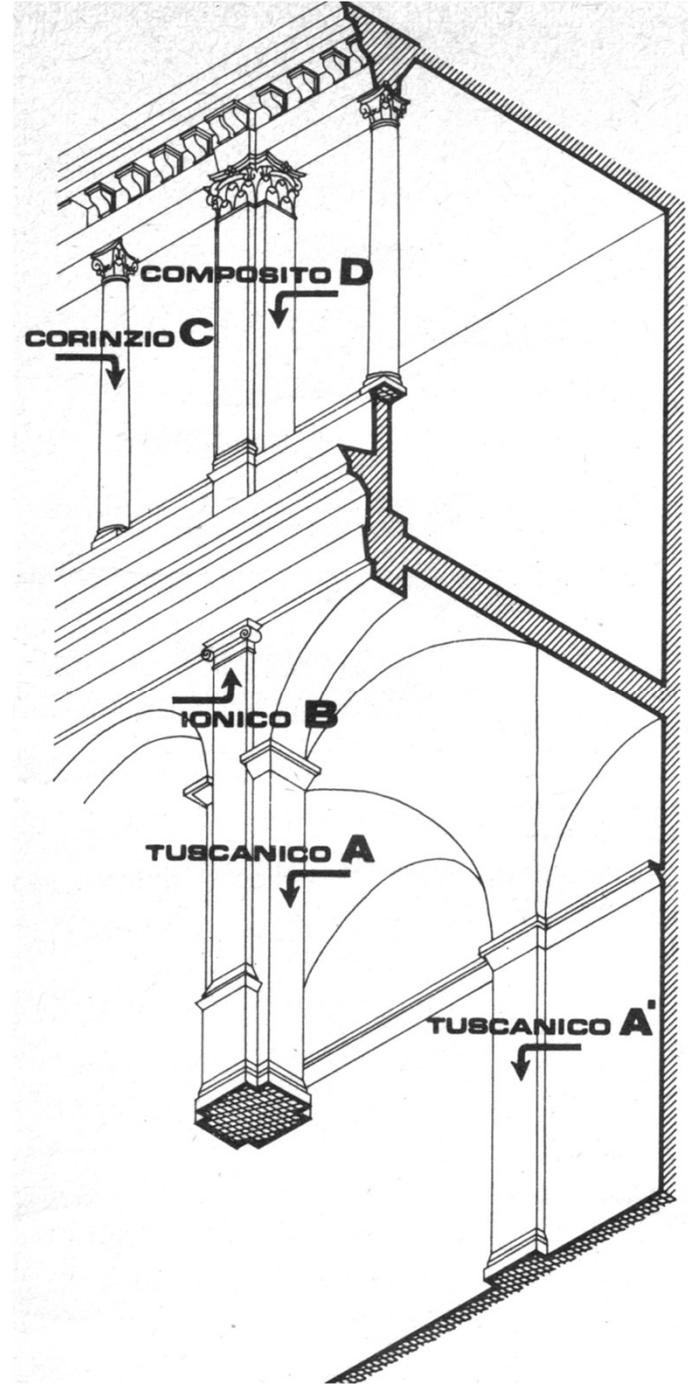
Sezione cortile: rettangolo con rapporto tra i lati pari a 2:1.

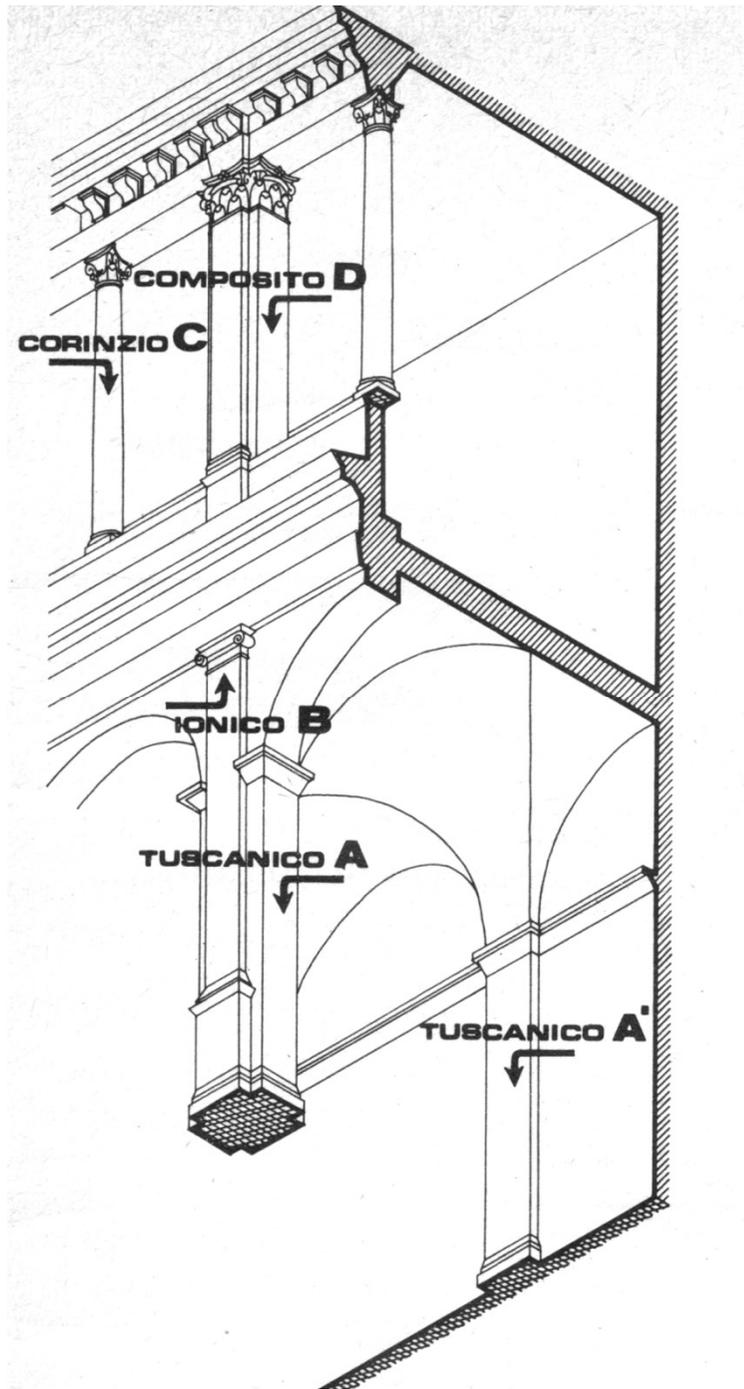


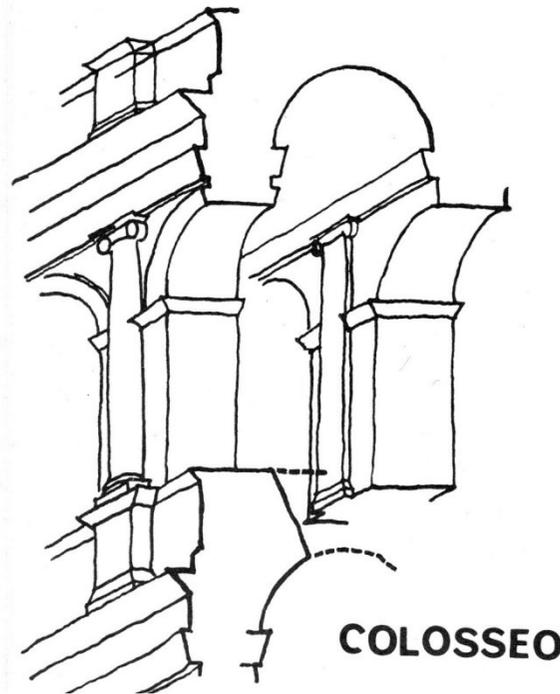
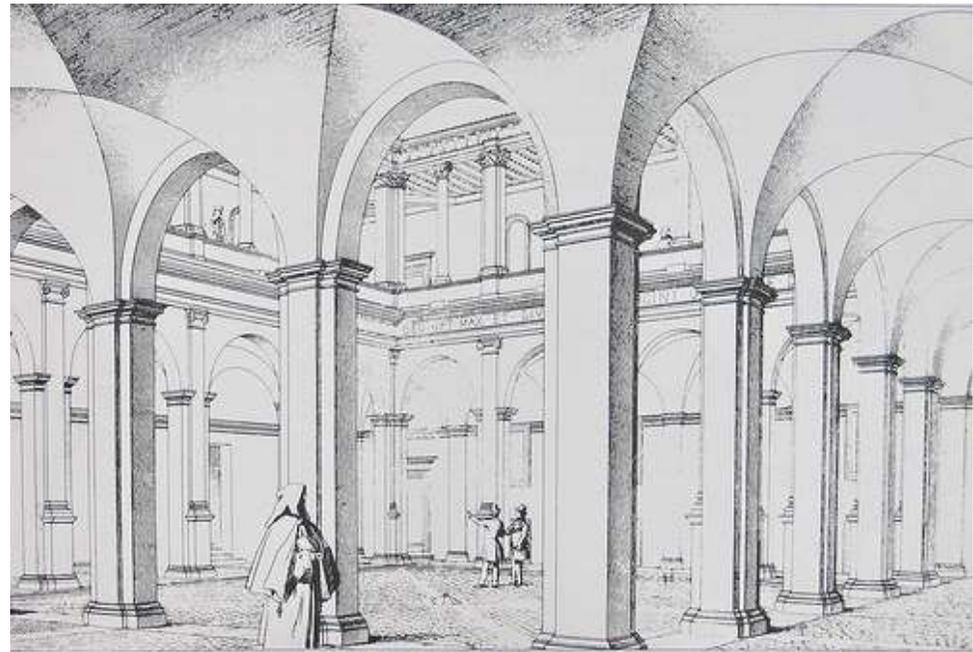
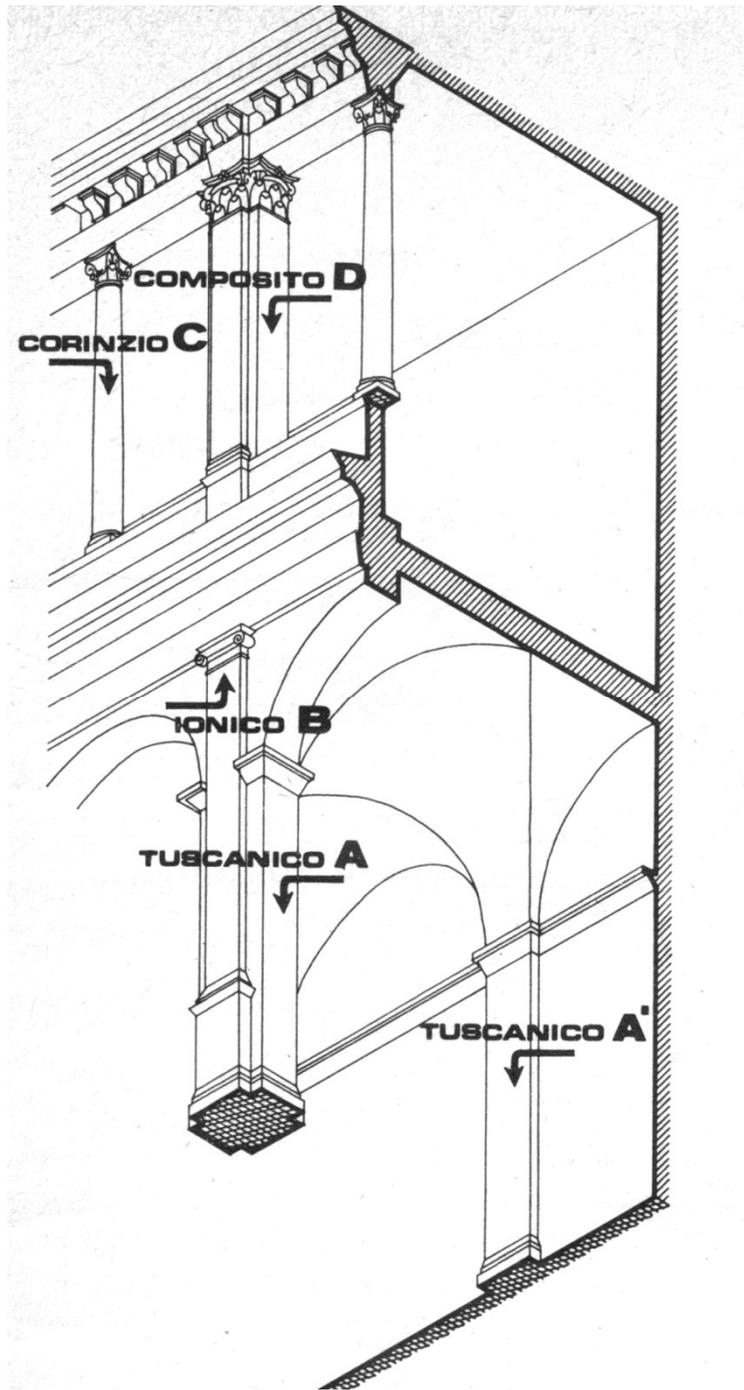
Parete cortile: rettangolo con rapporto tra i lati pari a 4:3.

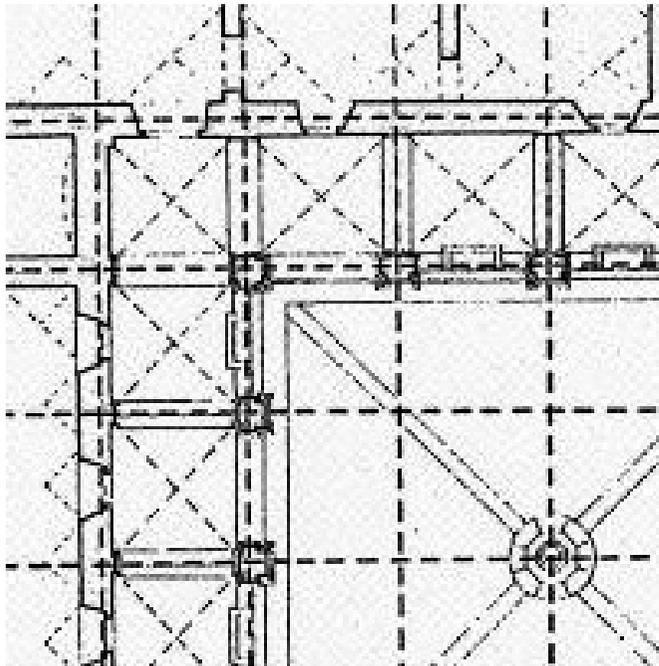


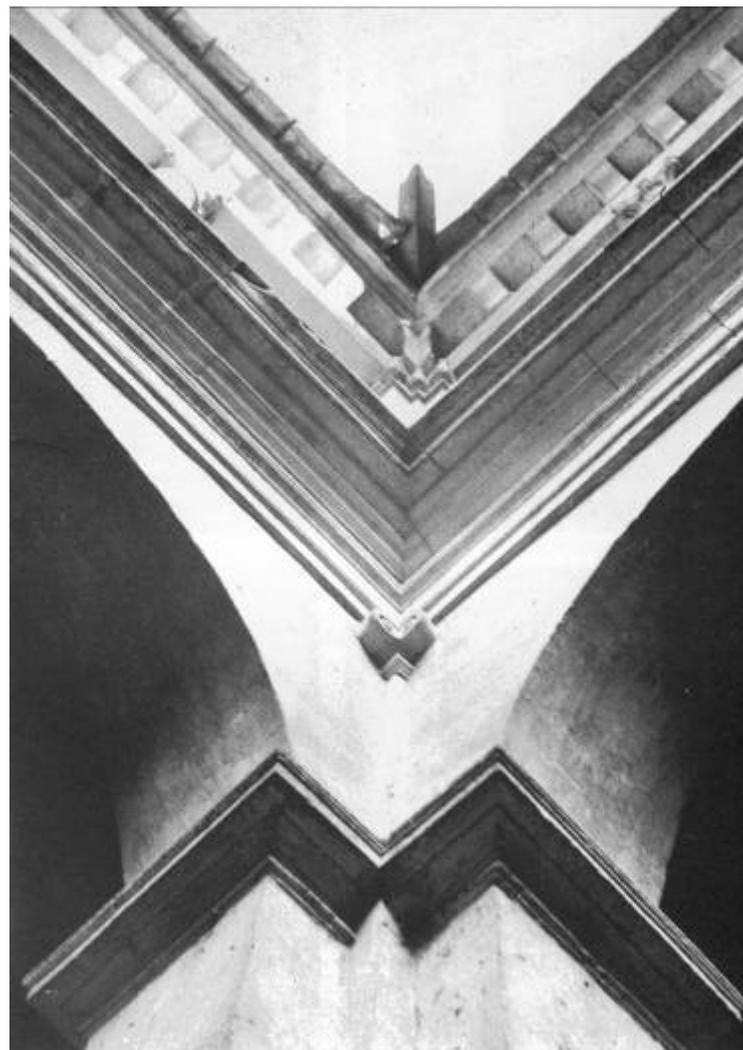
Altezza del secondo ordine pari a quella del piano terreno diminuita di $\frac{1}{4}$ (regola prescritta da Vitruvio, Alberti e Serlio).





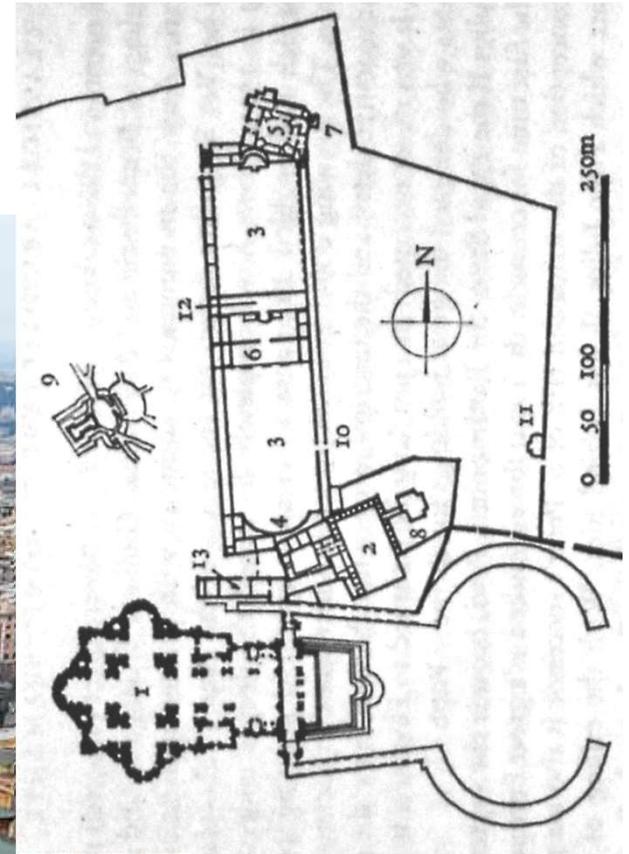


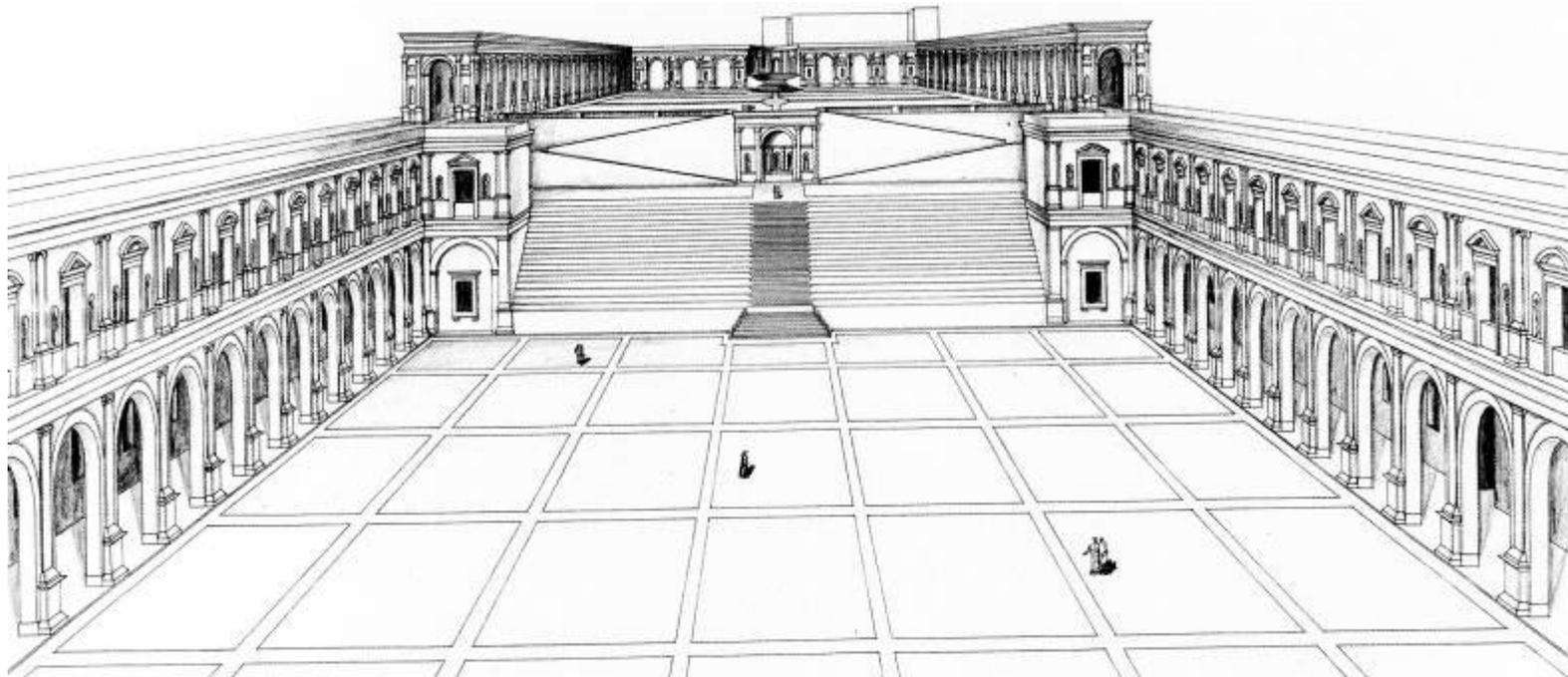
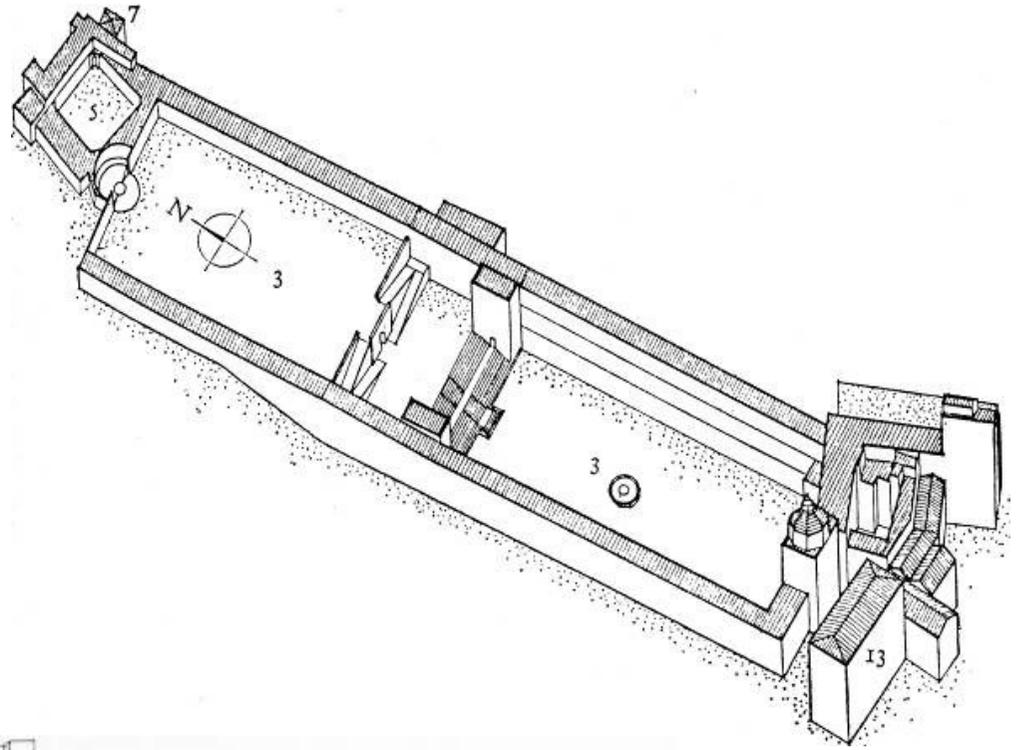


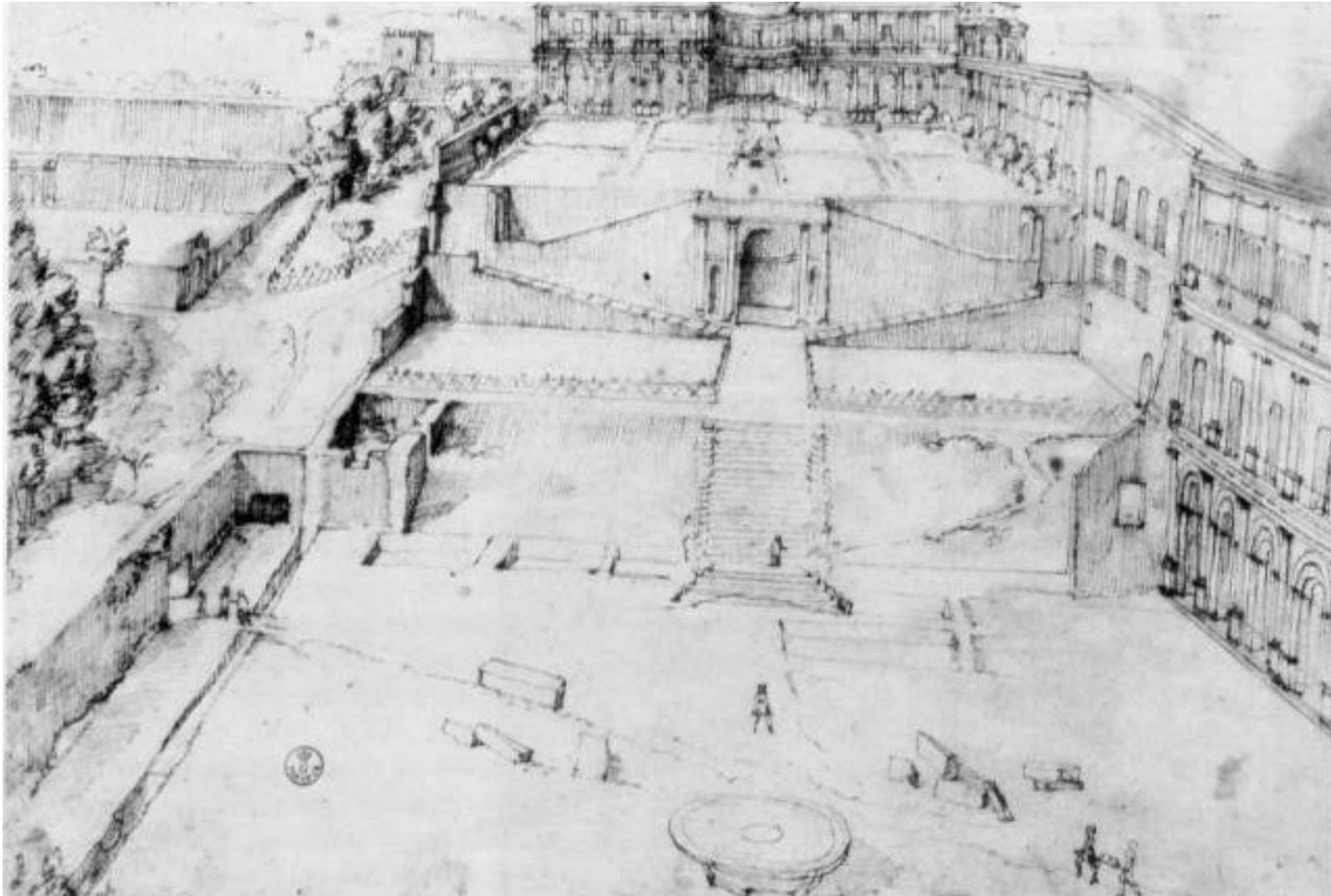




Cortile del Belvedere (dal 1503)



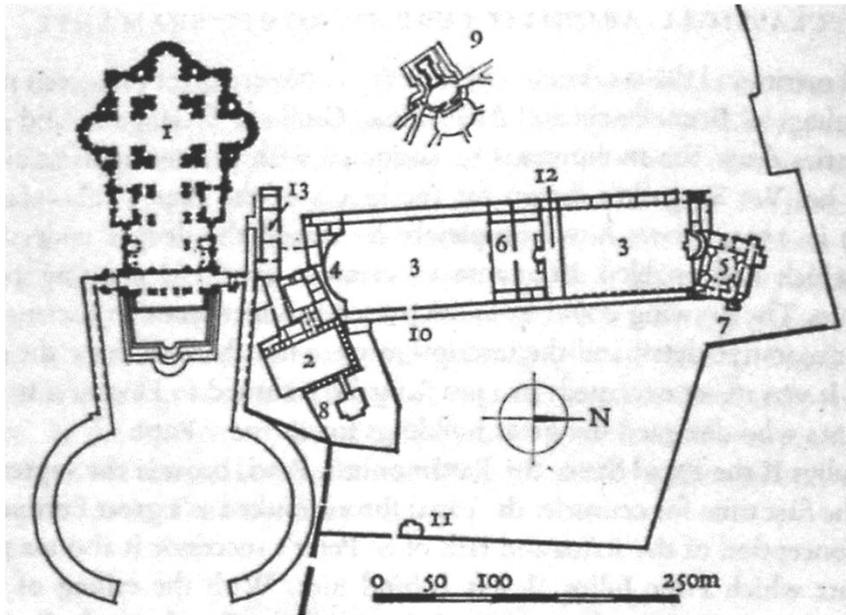
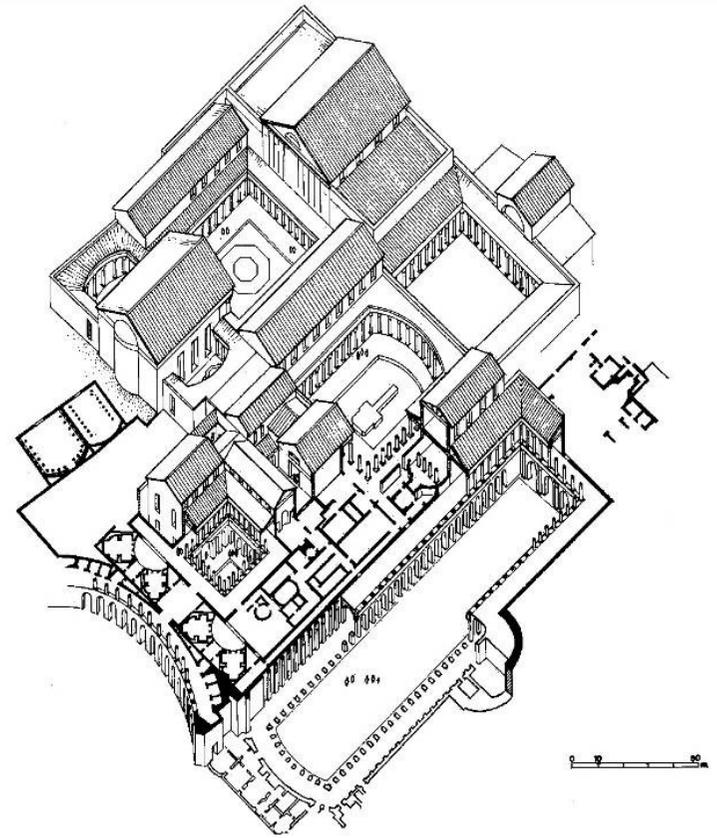
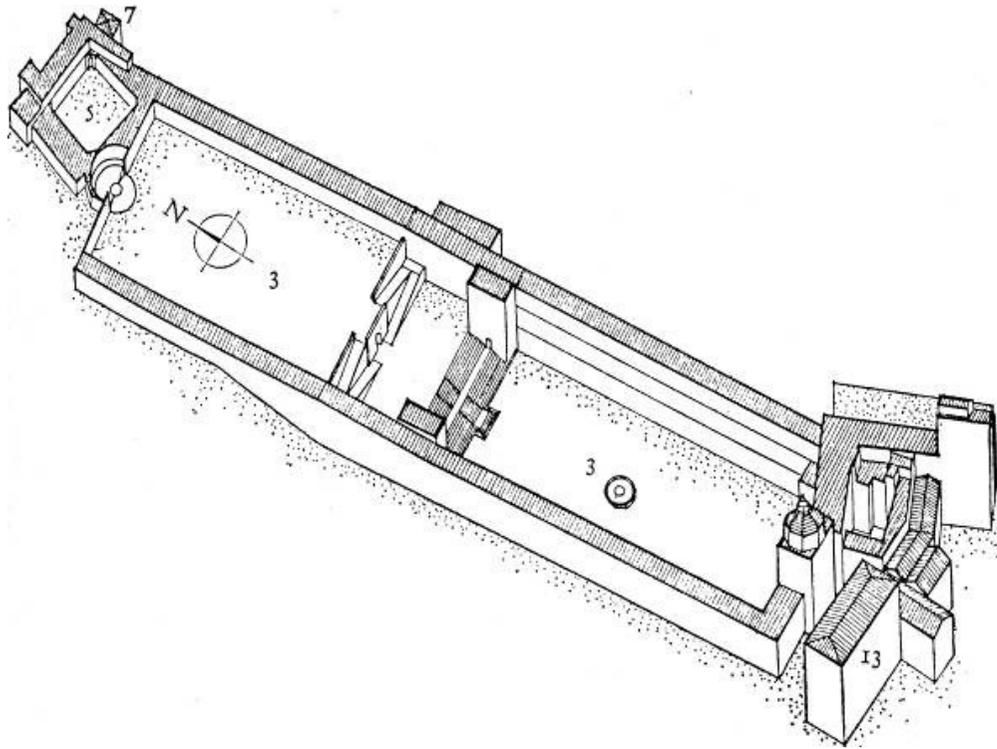


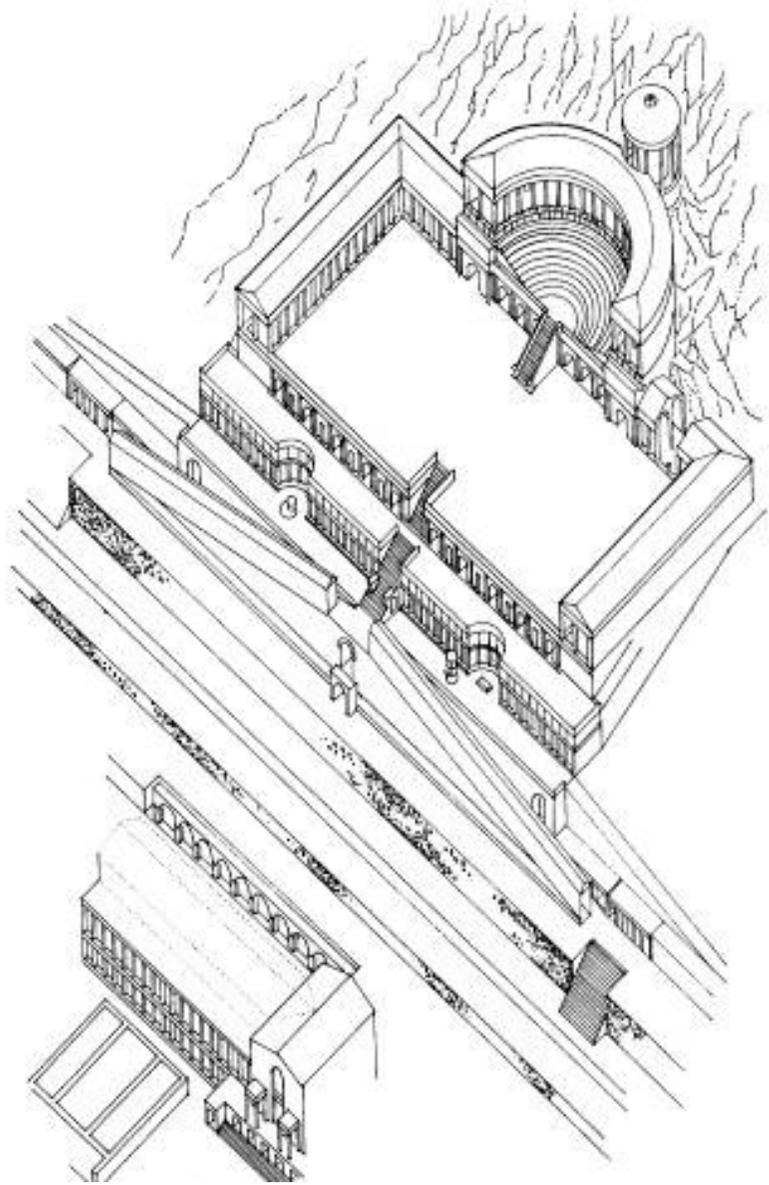
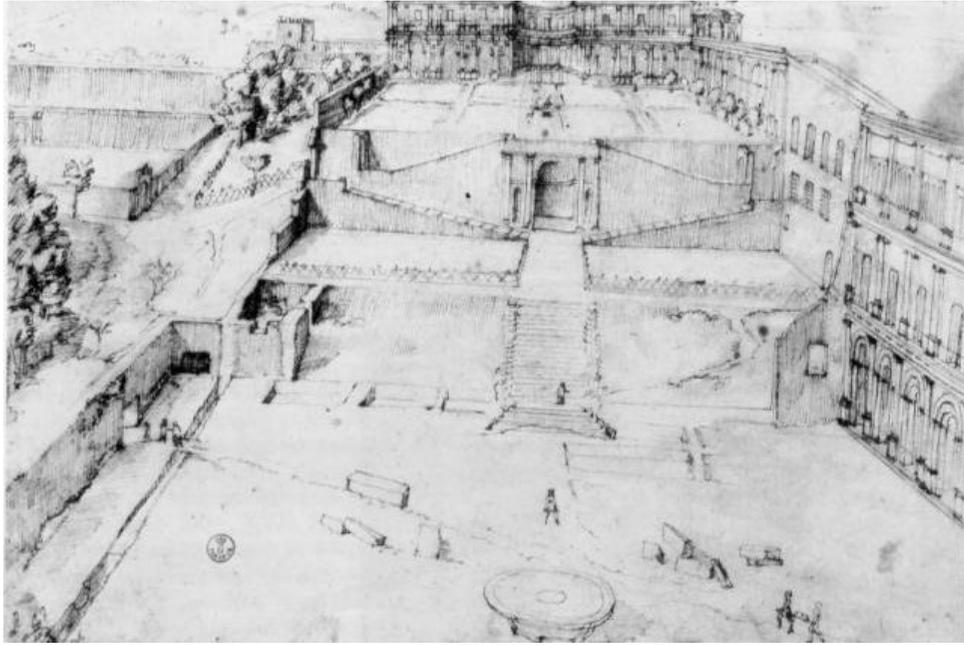


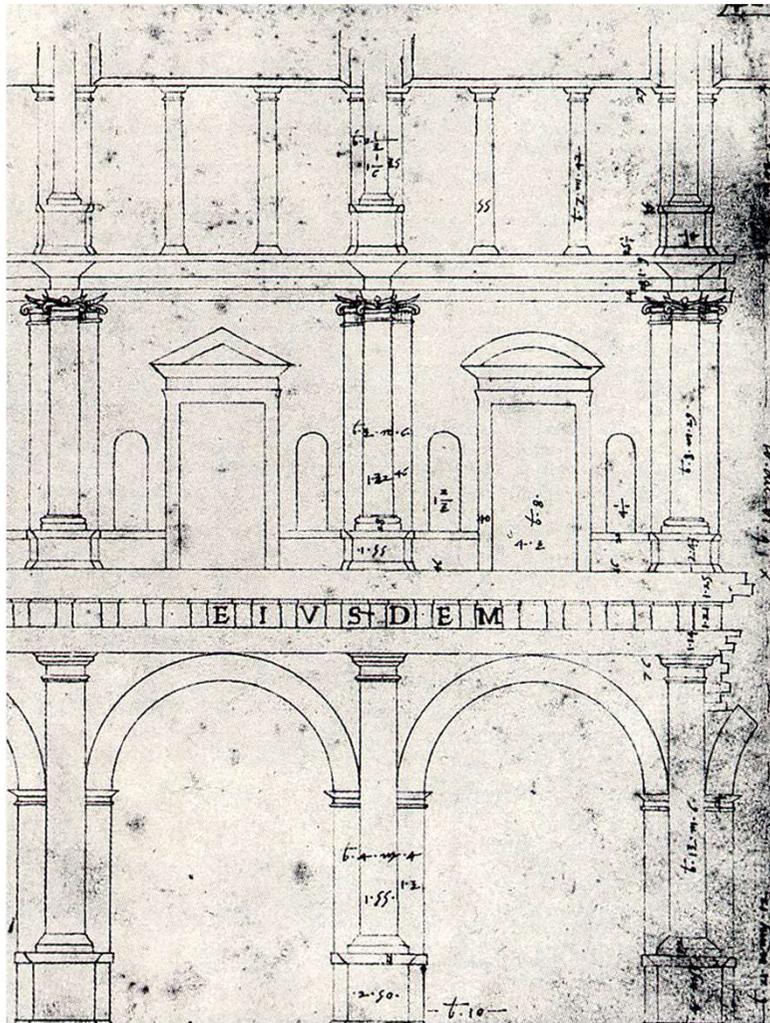
Giovanni Antonio Dosio, veduta del cortile del Belvedere, 1560 ca. (Firenze, Uffizi)



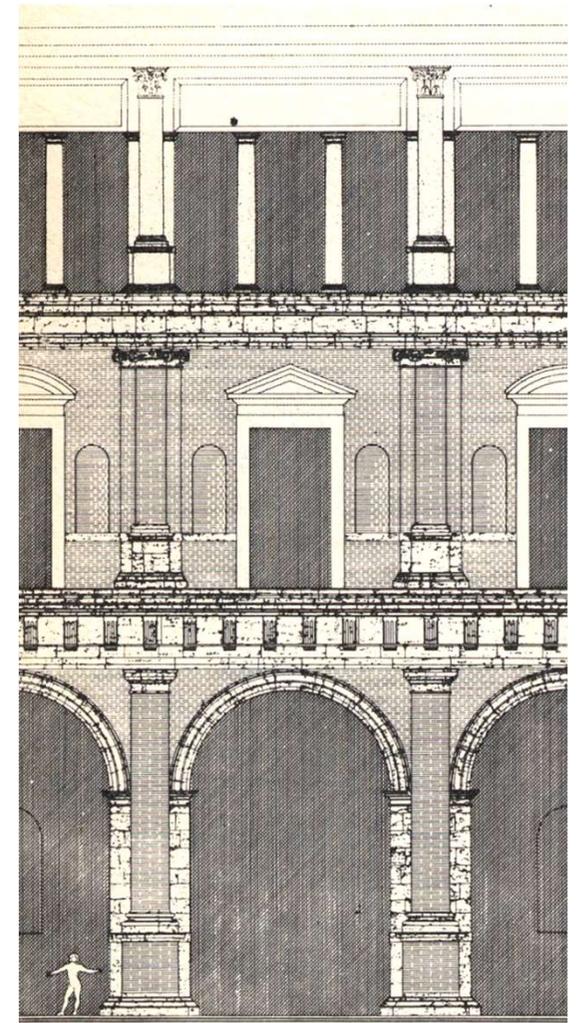
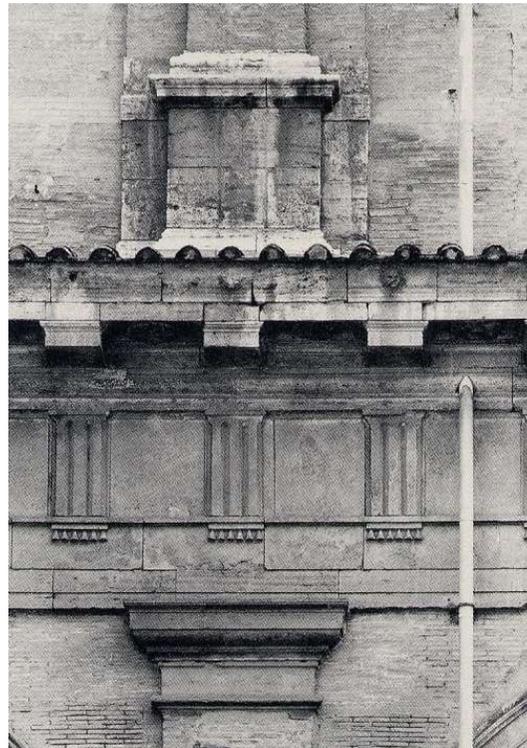
Perin del Vaga, veduta del cortile del Belvedere, 1560 ca. (Firenze, Uffizi)





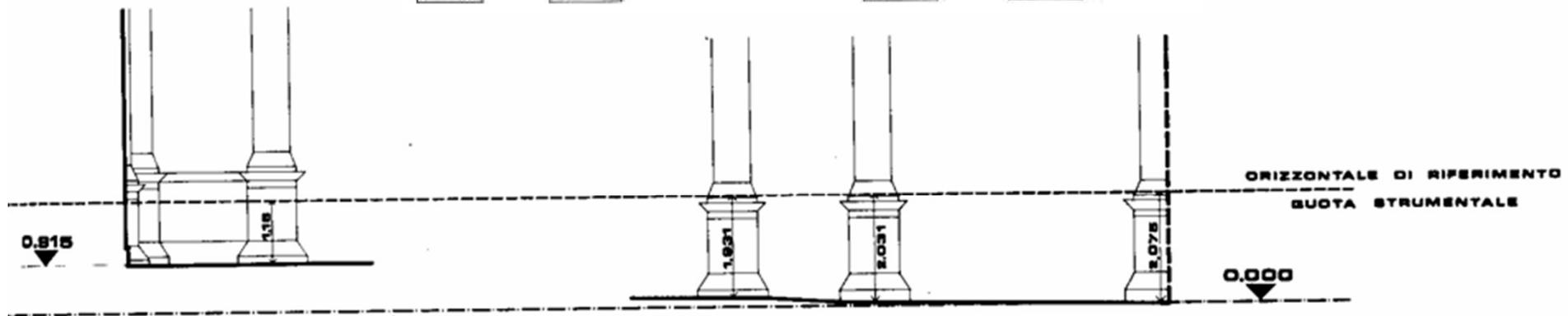
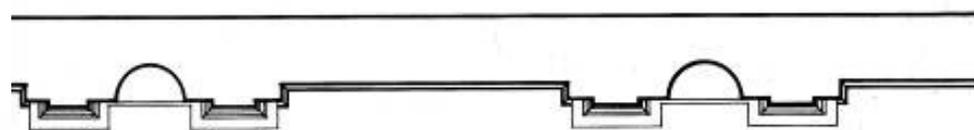
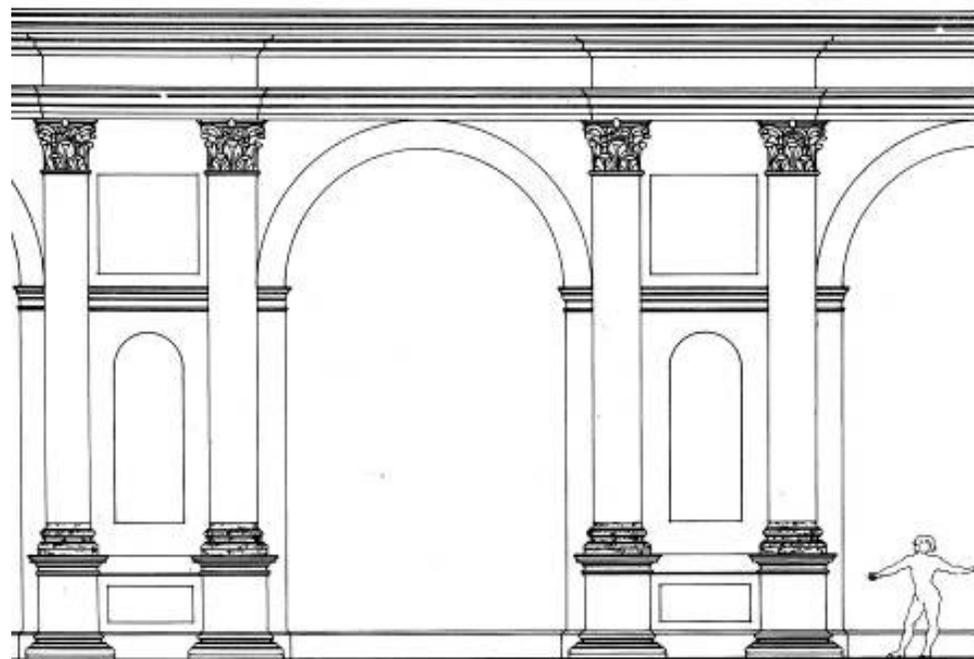


Bernardo della Volpaia, *Codice Coner*, f. 42
(Londra, Soane's Museum)



Ipotesi di ricostruzione

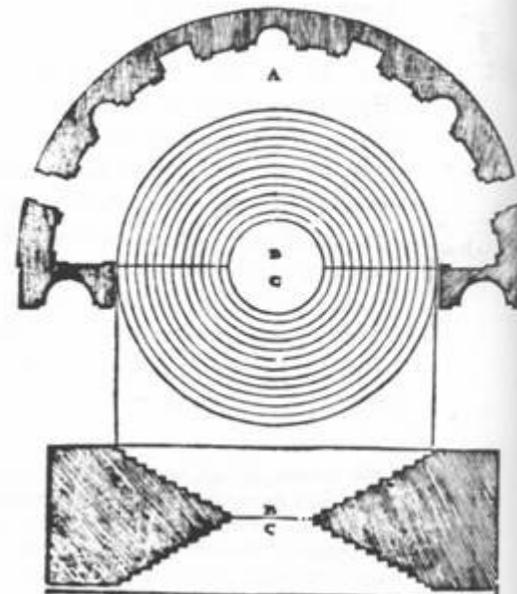
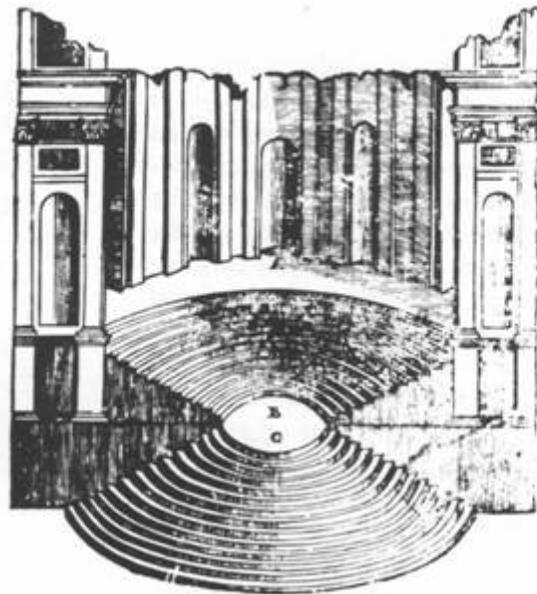
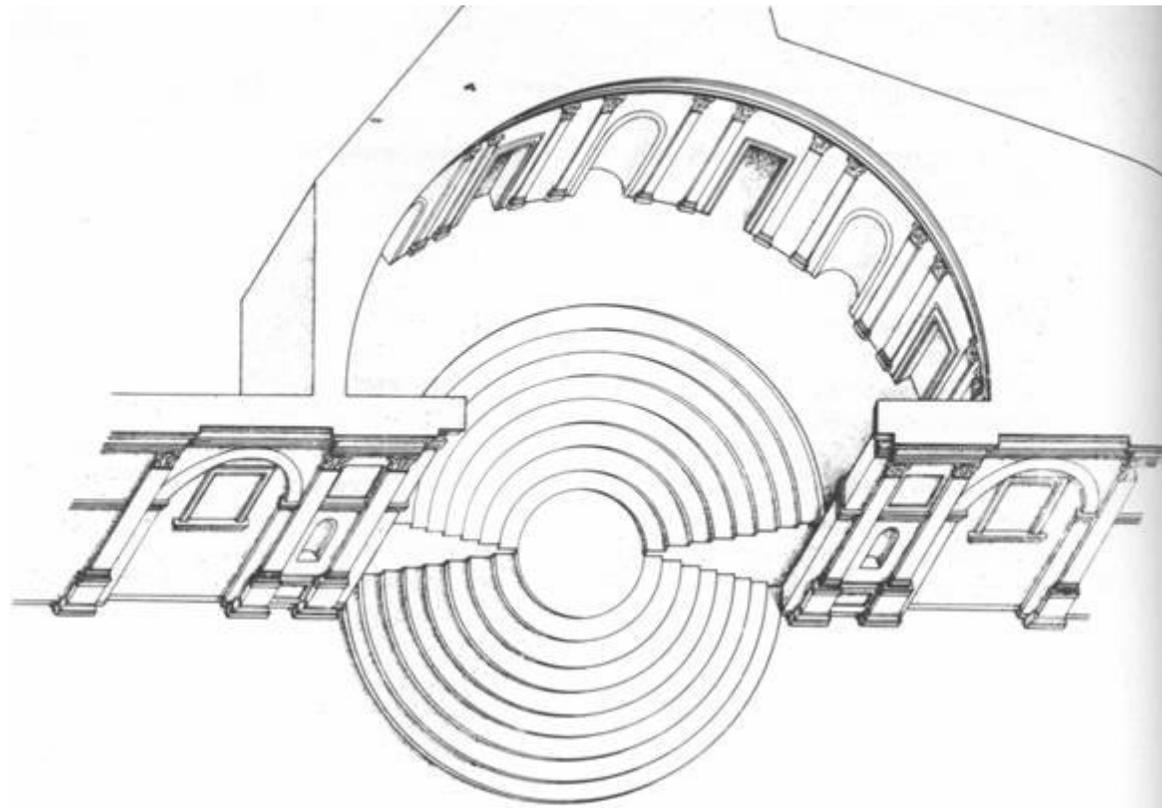


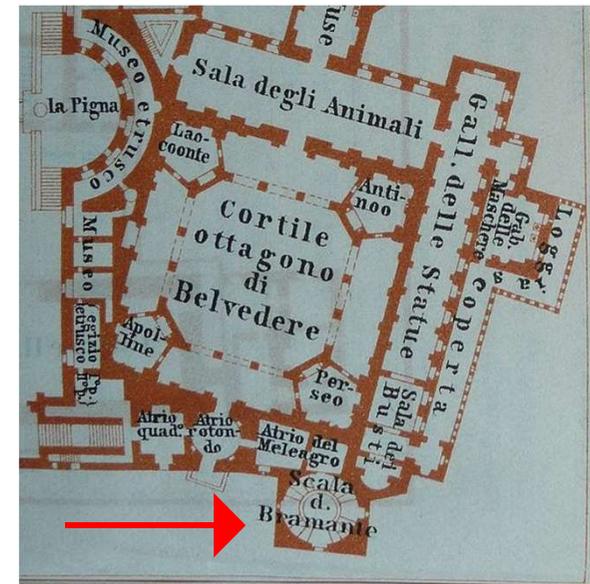
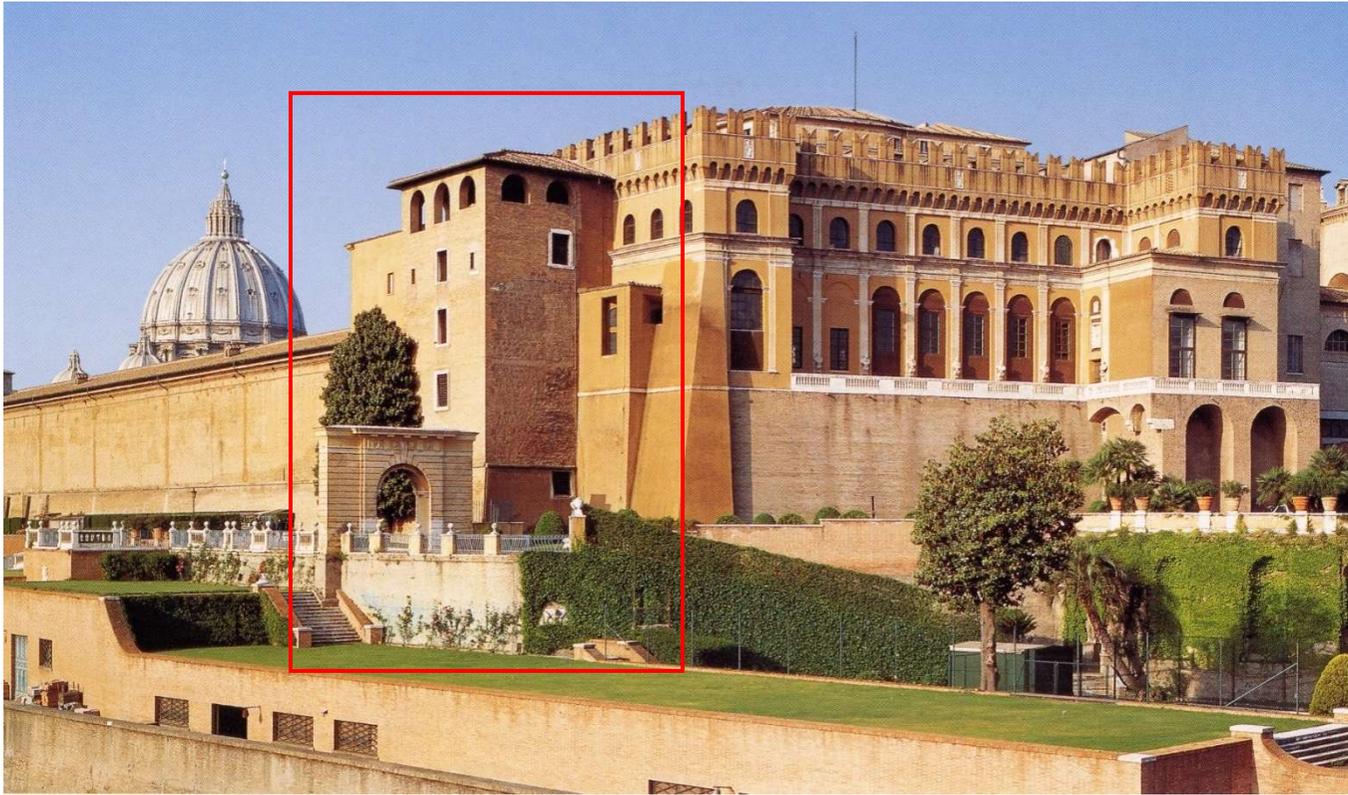


pedritto 1

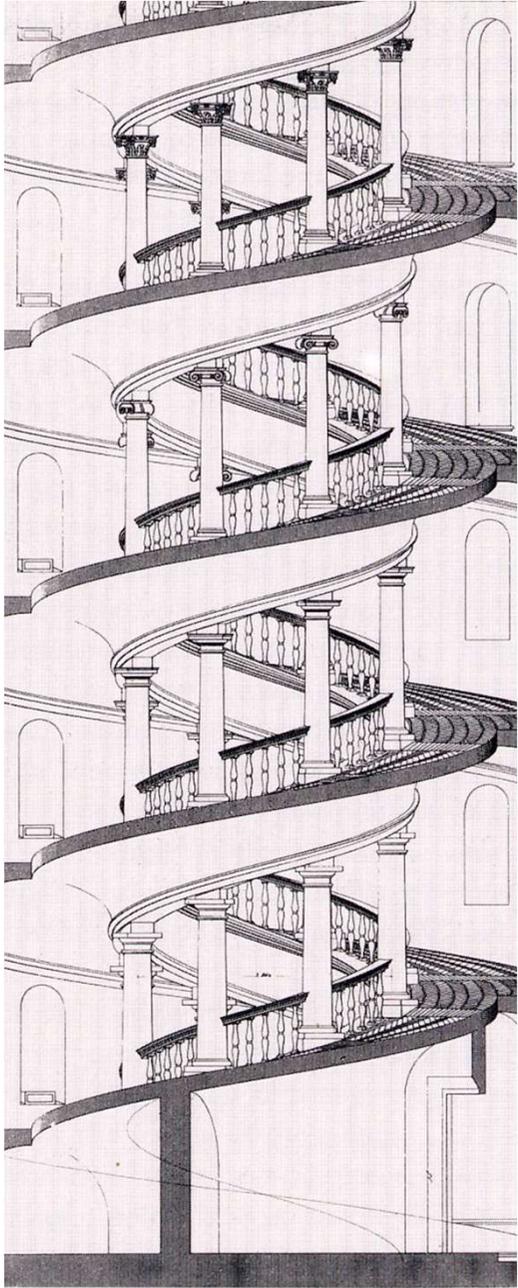
pedritto 13

m. 1 2 3 4 5











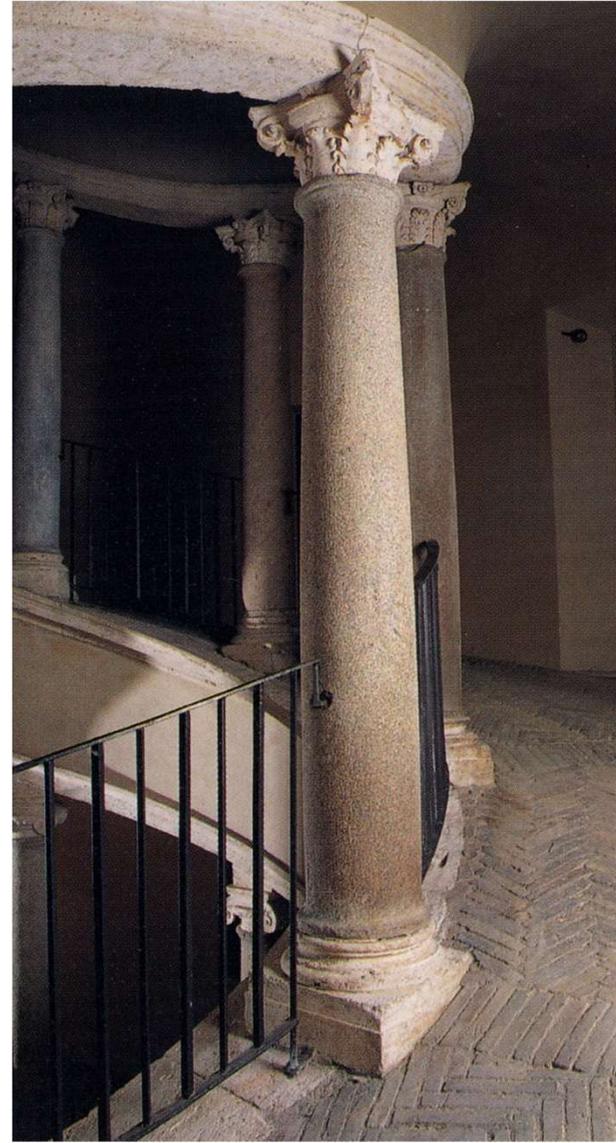
Ordine toscano



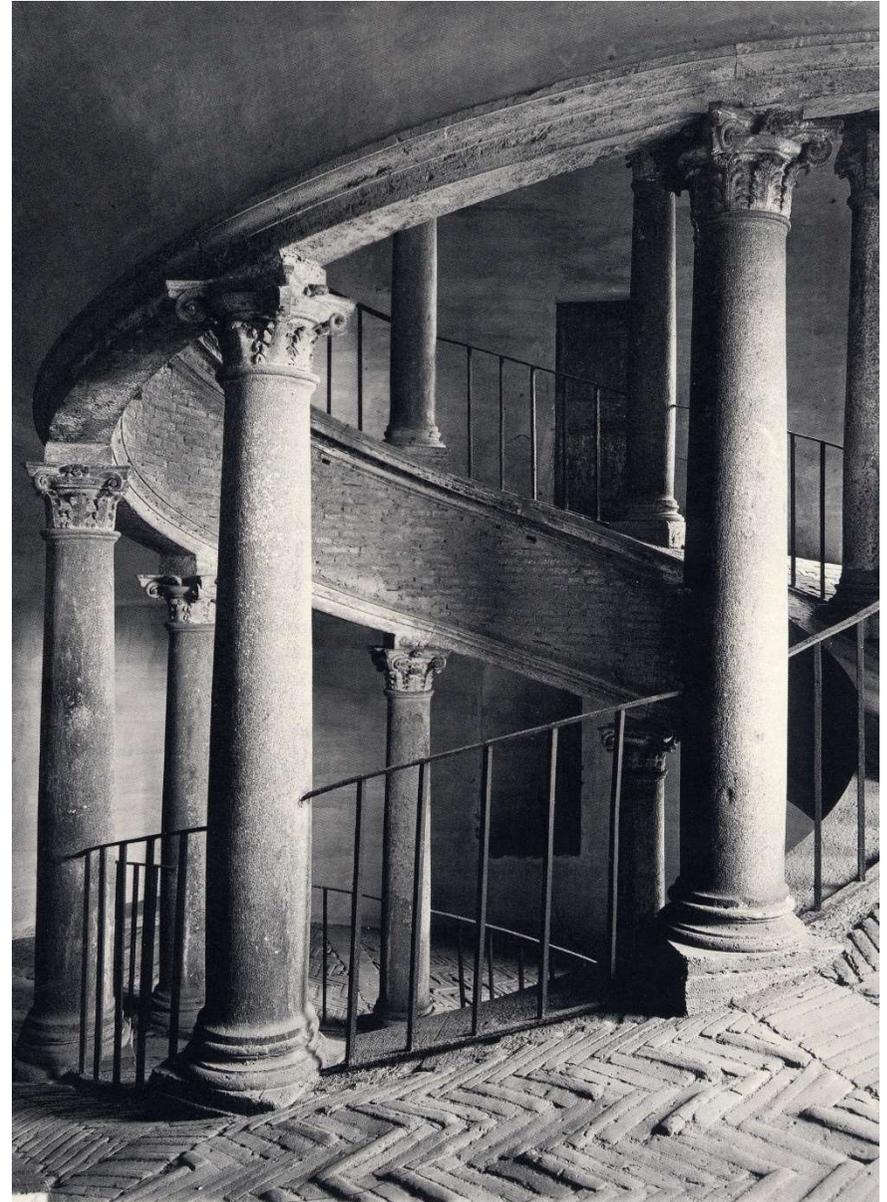
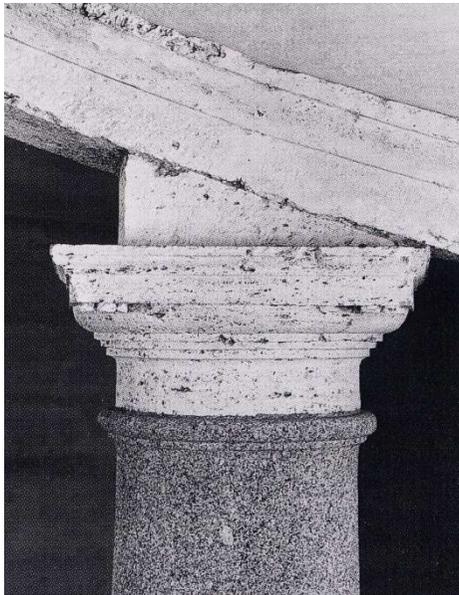
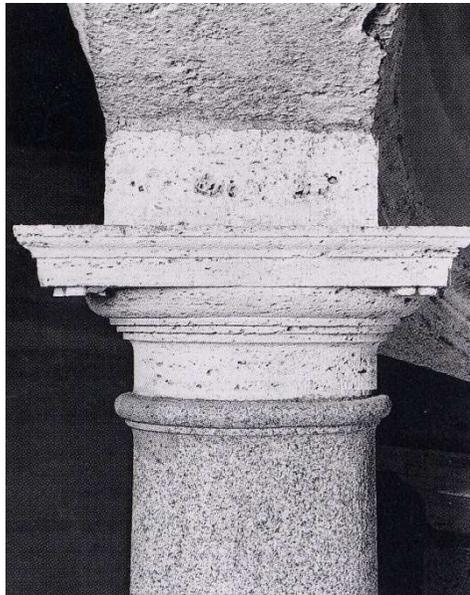
Ordine dorico



Ordine ionico



Ordine composito

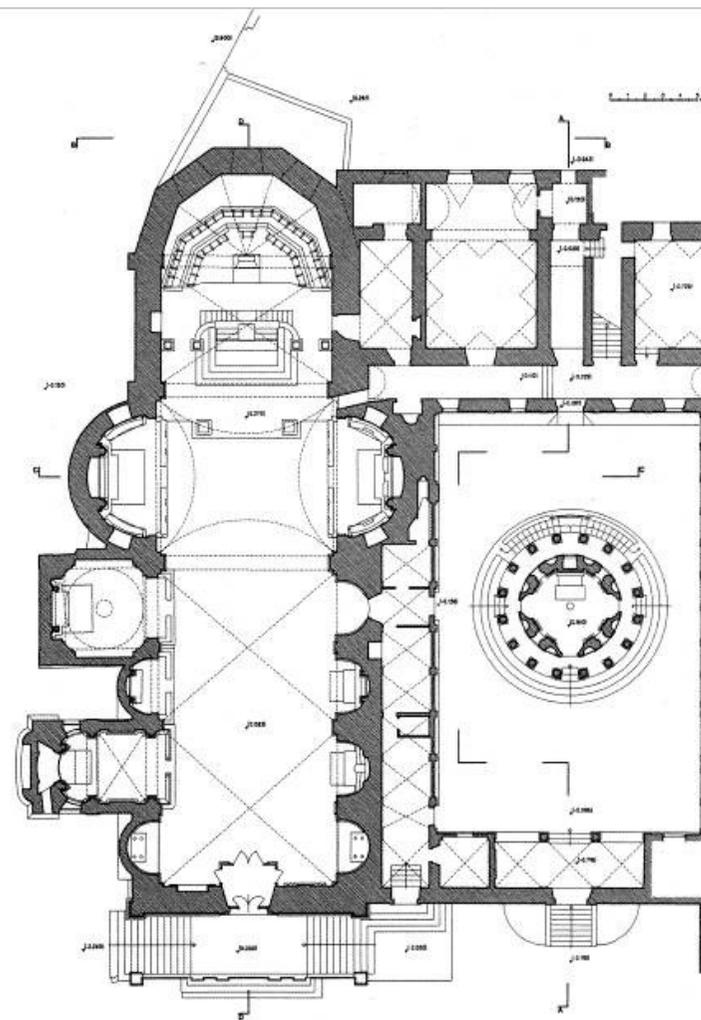




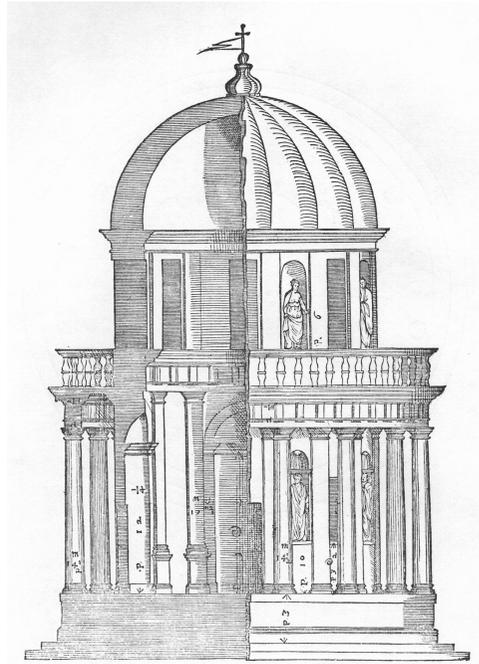
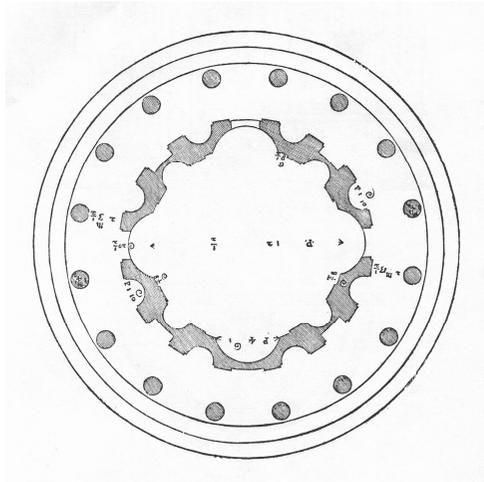
Le colonne sono forzate dal passo costante della scala a mantenere la stessa altezza



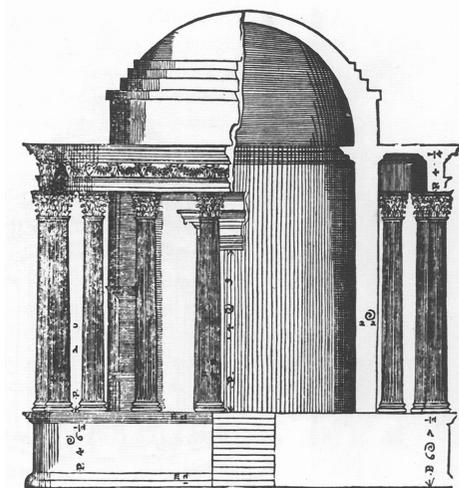
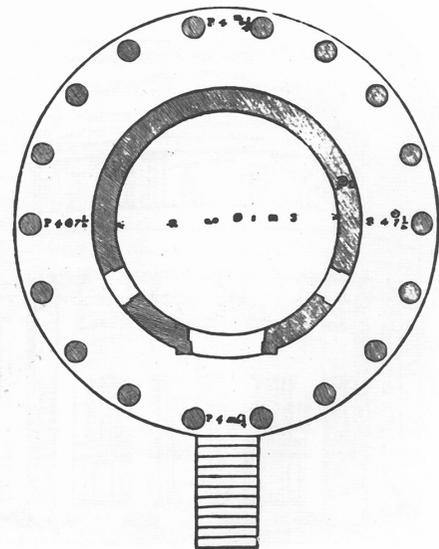
**Tempietto di San
Pietro in Montorio**
(progetto definitivo 1503-05 circa)



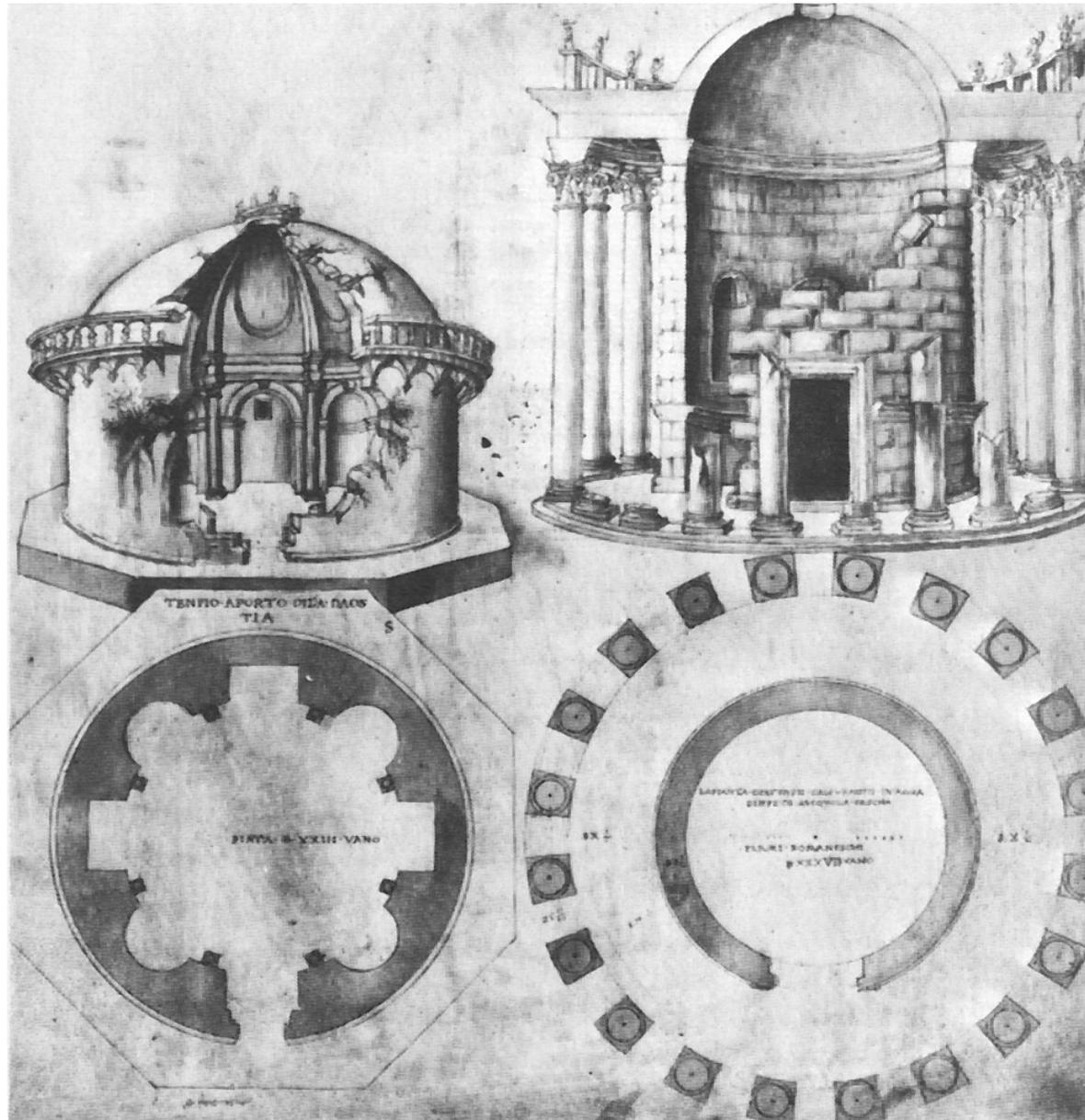




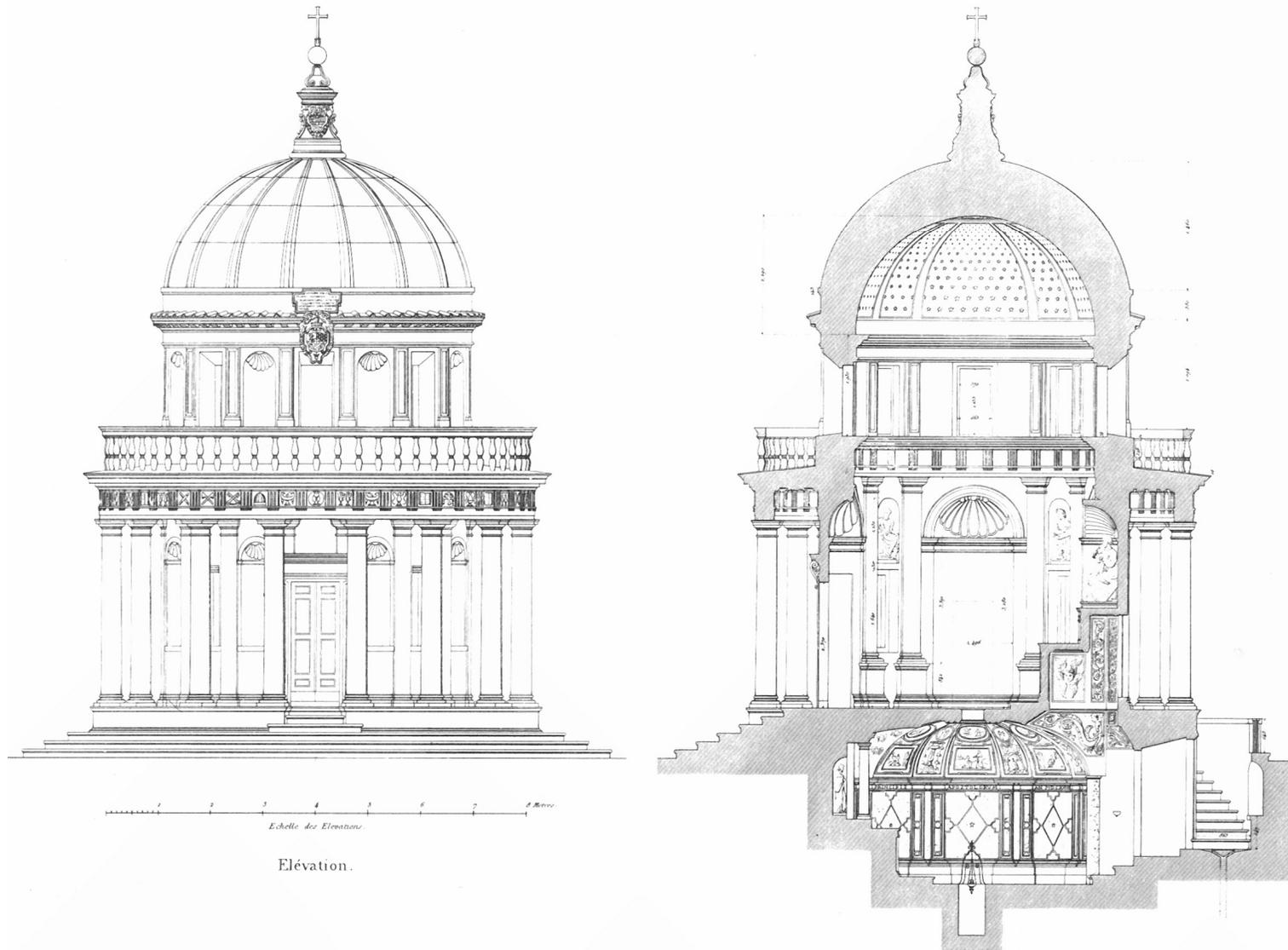
Andrea Palladio,
pianta e alzato del tempietto



Andrea Palladio, pianta e alzato
del tempio della Sibilla a Tivoli



Giuliano da Sangallo, tempio di Portumno a Porto e tempio rotondo del Foro Boario a Roma (Cod. Barb Lat. 4424, f. 39r)



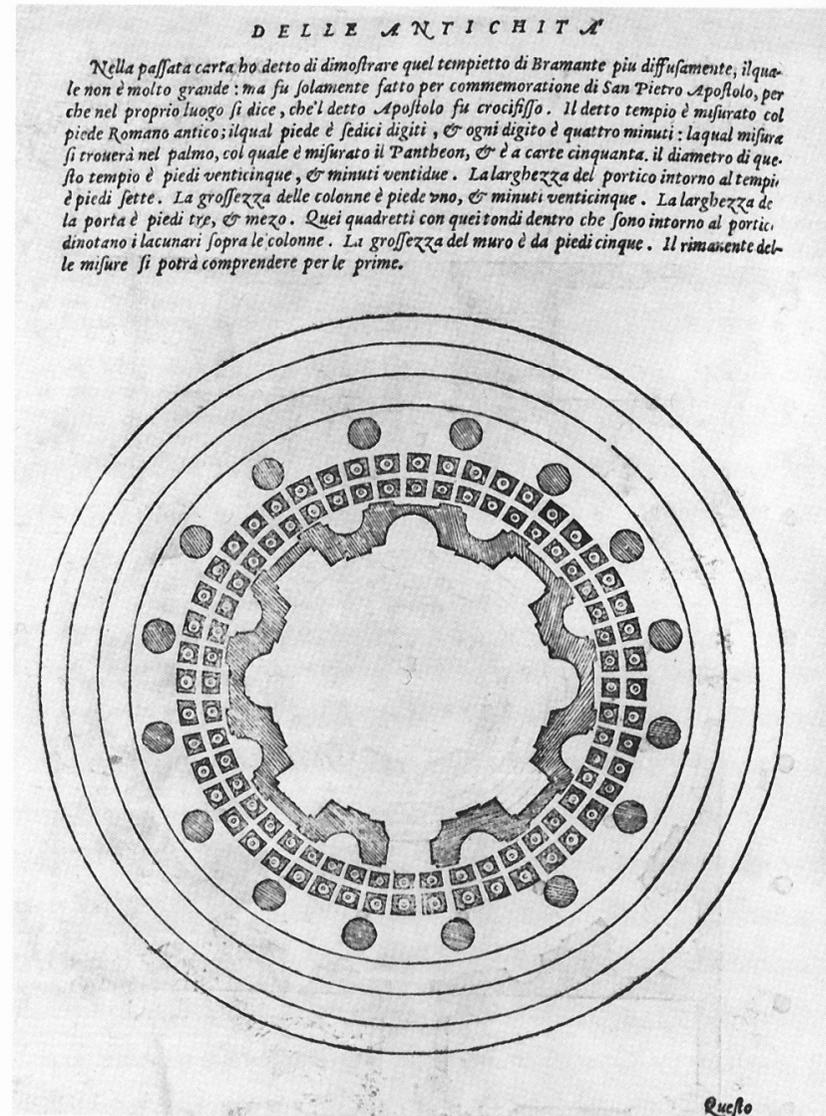
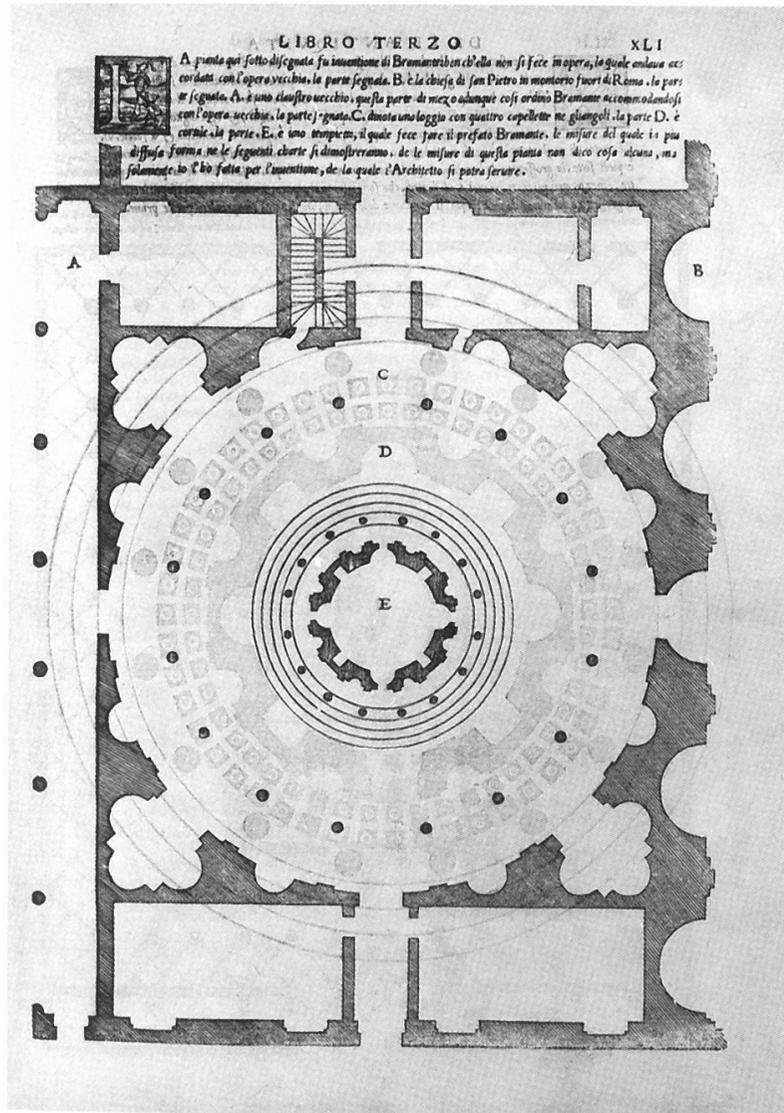
Prospetto e sezione del tempietto (Letarouilly)



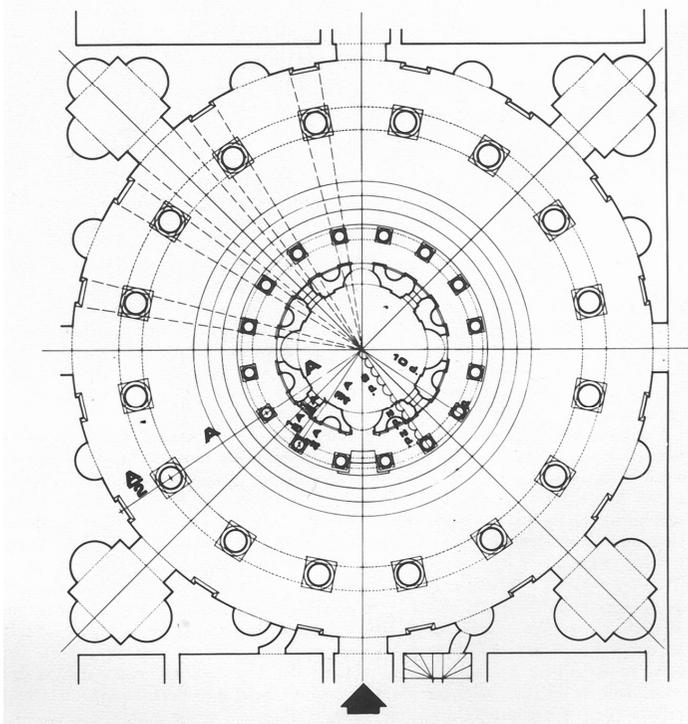
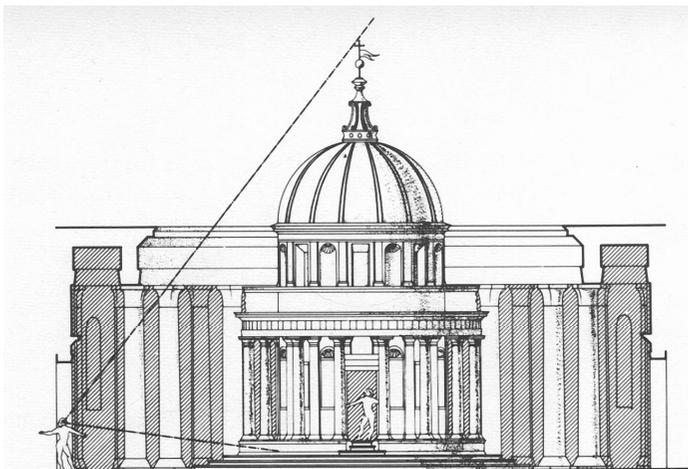
Scritta incisa sulla prima pietra, posta nella cripta e datata 1502, con i nomi dei reali di Spagna, Ferdinando d'Aragona e Isabella di Castiglia



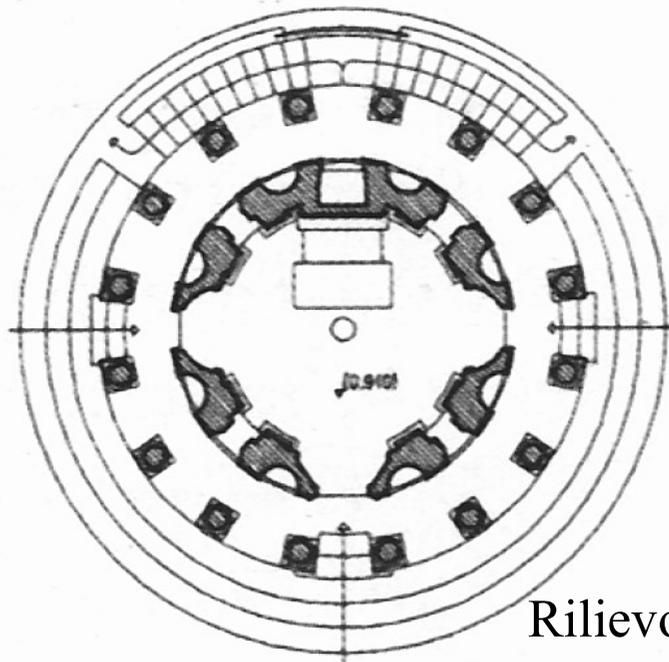
Bernardino Carvajal, procuratore dei reali di Spagna, Ferdinando d'Aragona e Isabella di Castiglia (Frans van den Wyngaerde)



Sebastiano Serlio, rappresentazioni planimetriche del tempietto

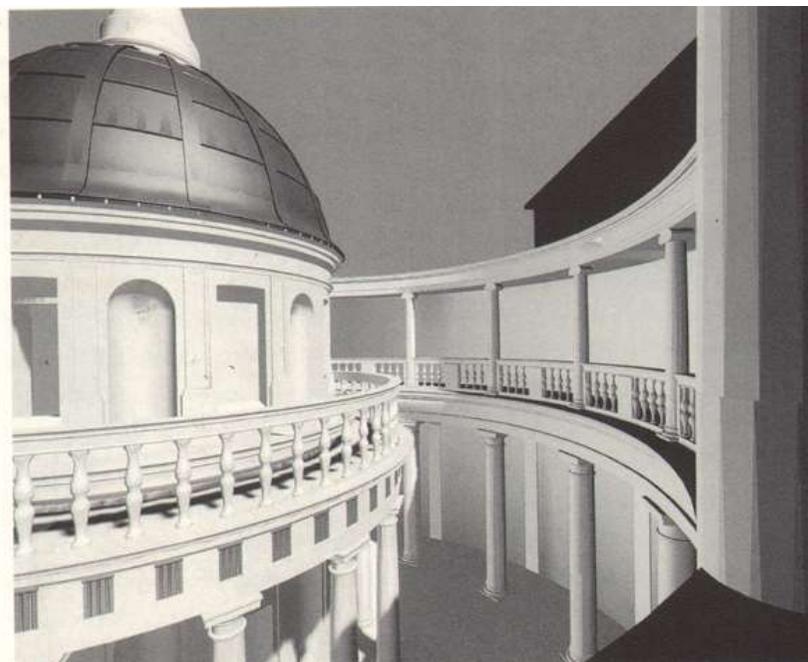


Ipotesi di ricostruzione del progetto di Bramante (Bruschi)



Rilievo dello stato attuale

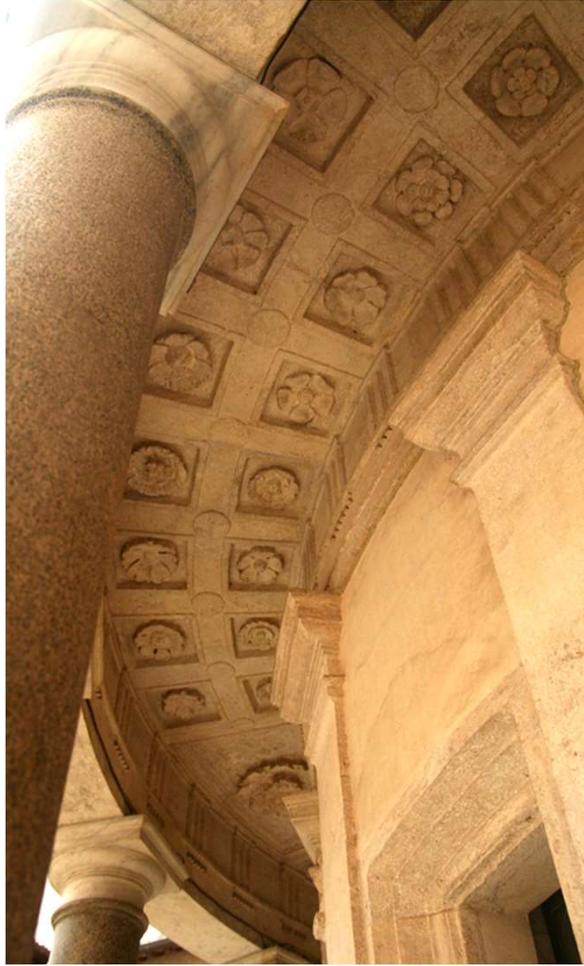
Veduta del chiostro del tempio a Roma (ricostruzione ipotetica, disegno H. Schlimme).

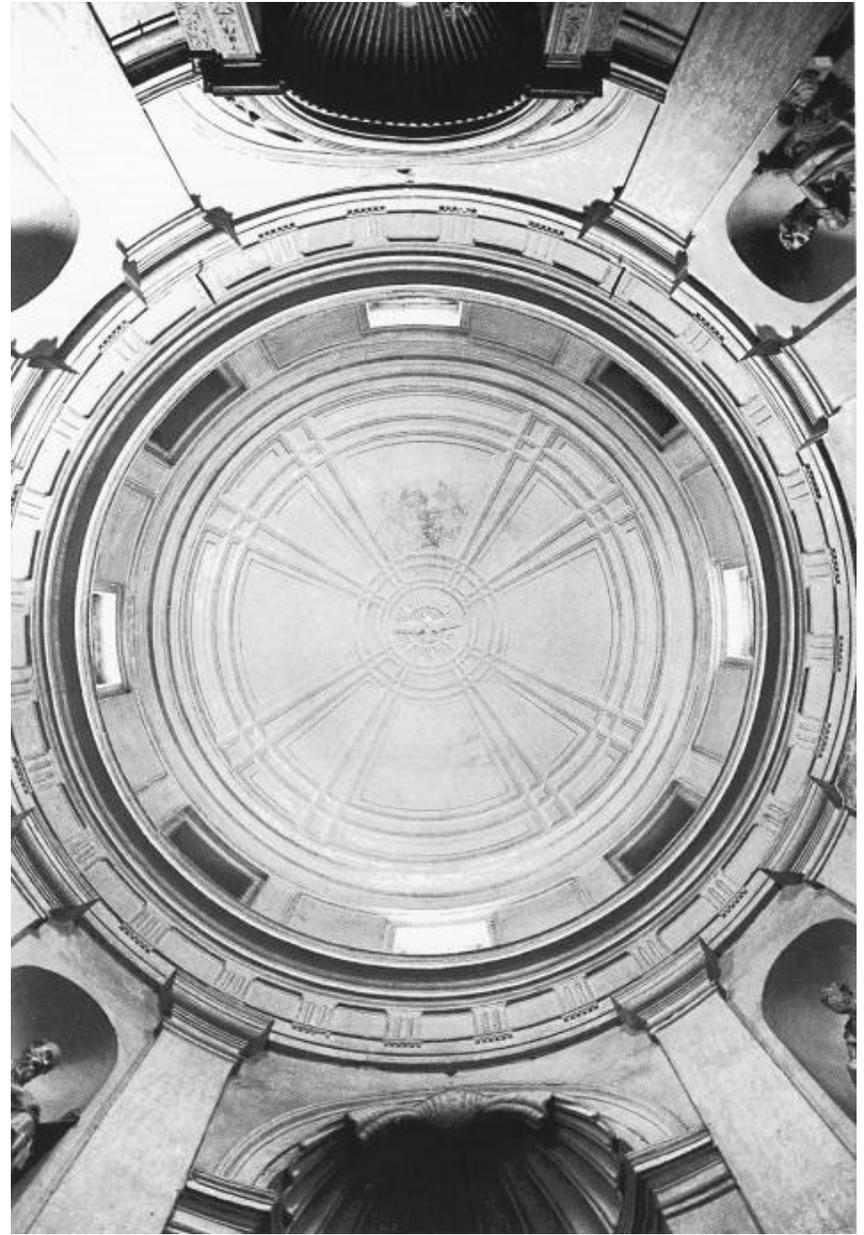




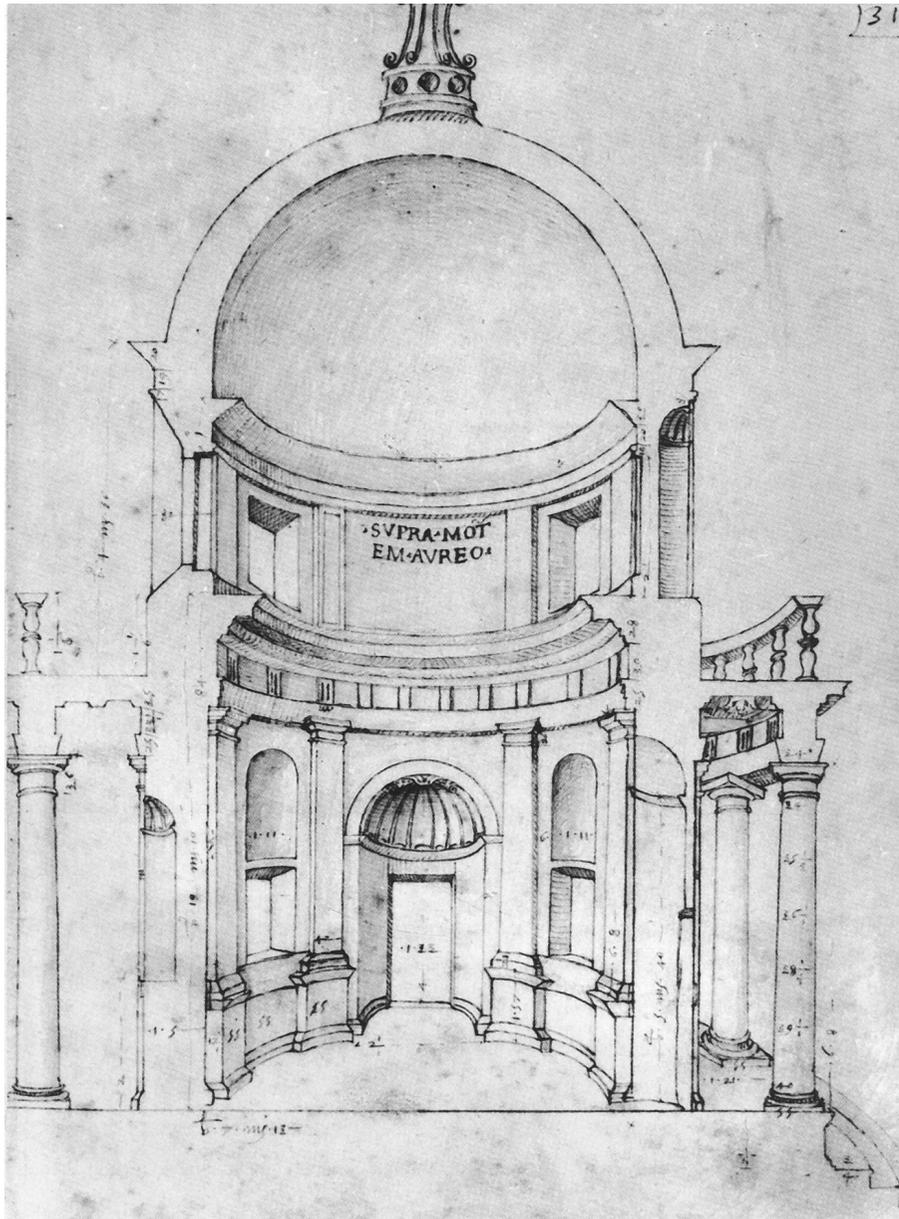




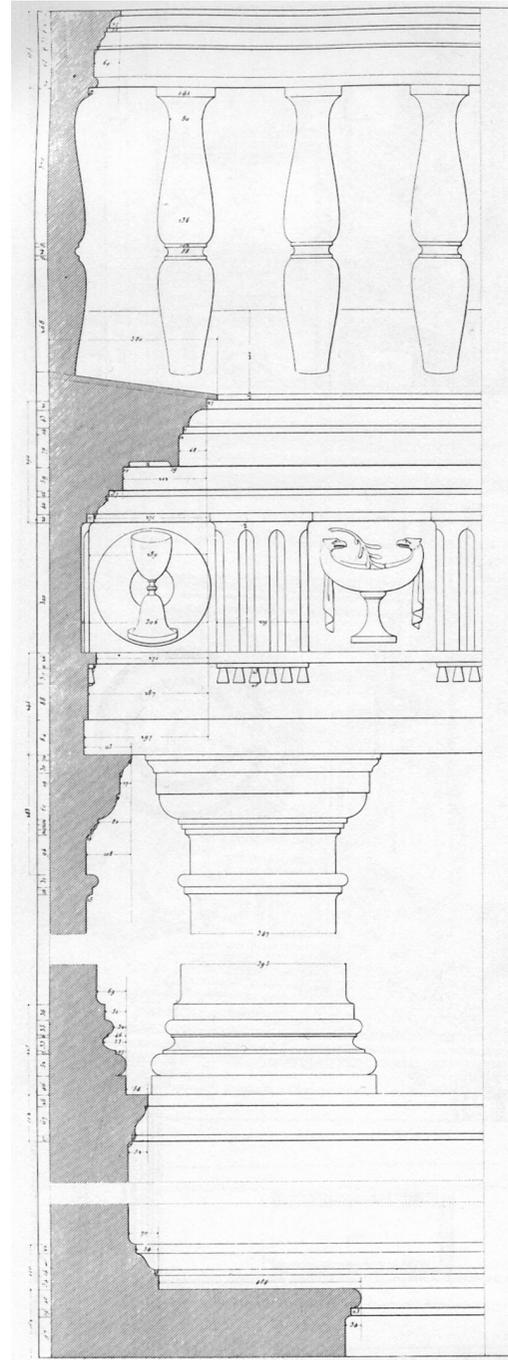


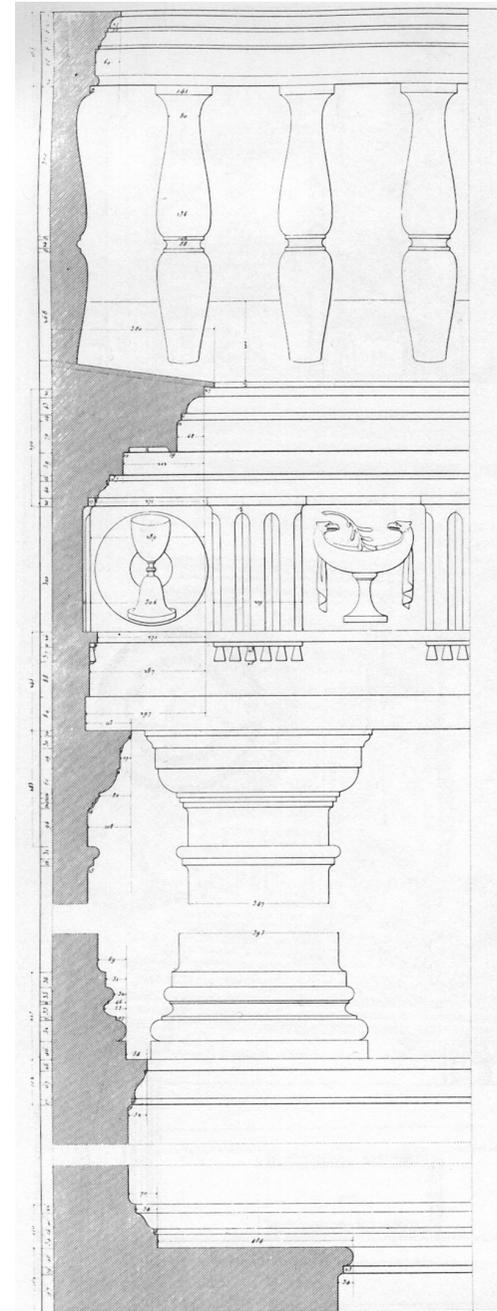
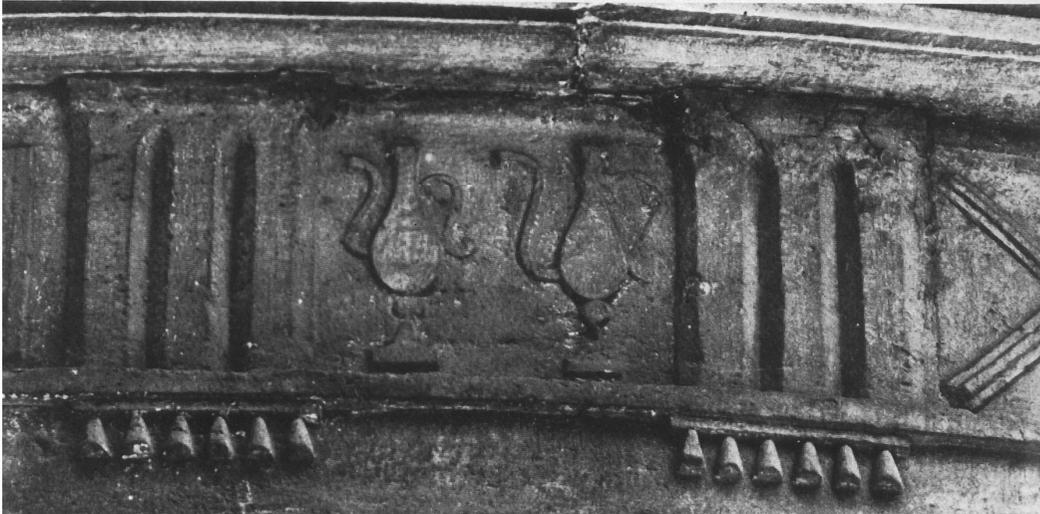


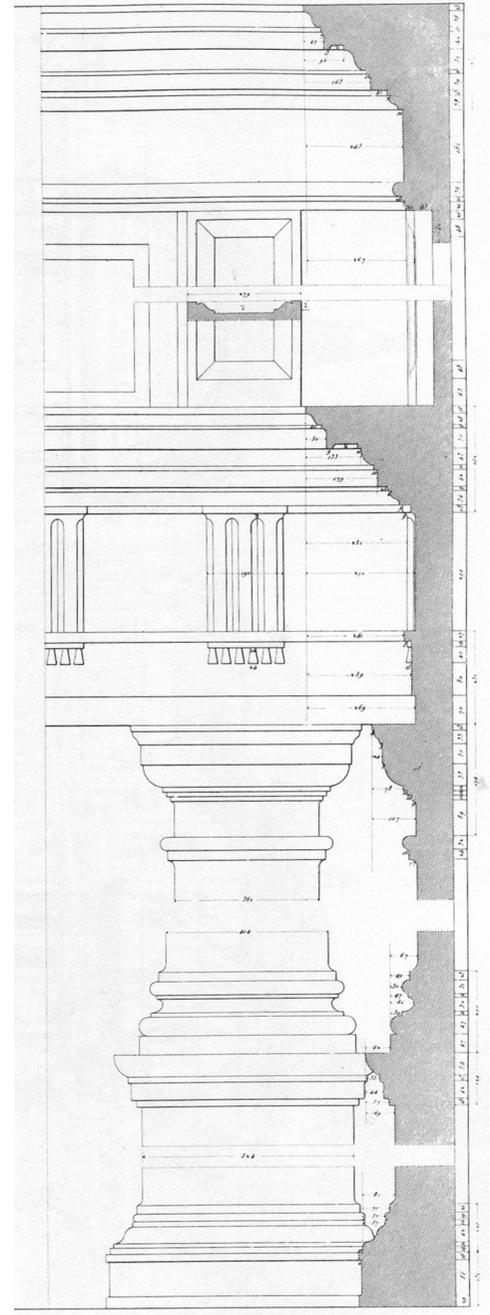




Sezione prospettica del tempietto
(Cod. Coner)

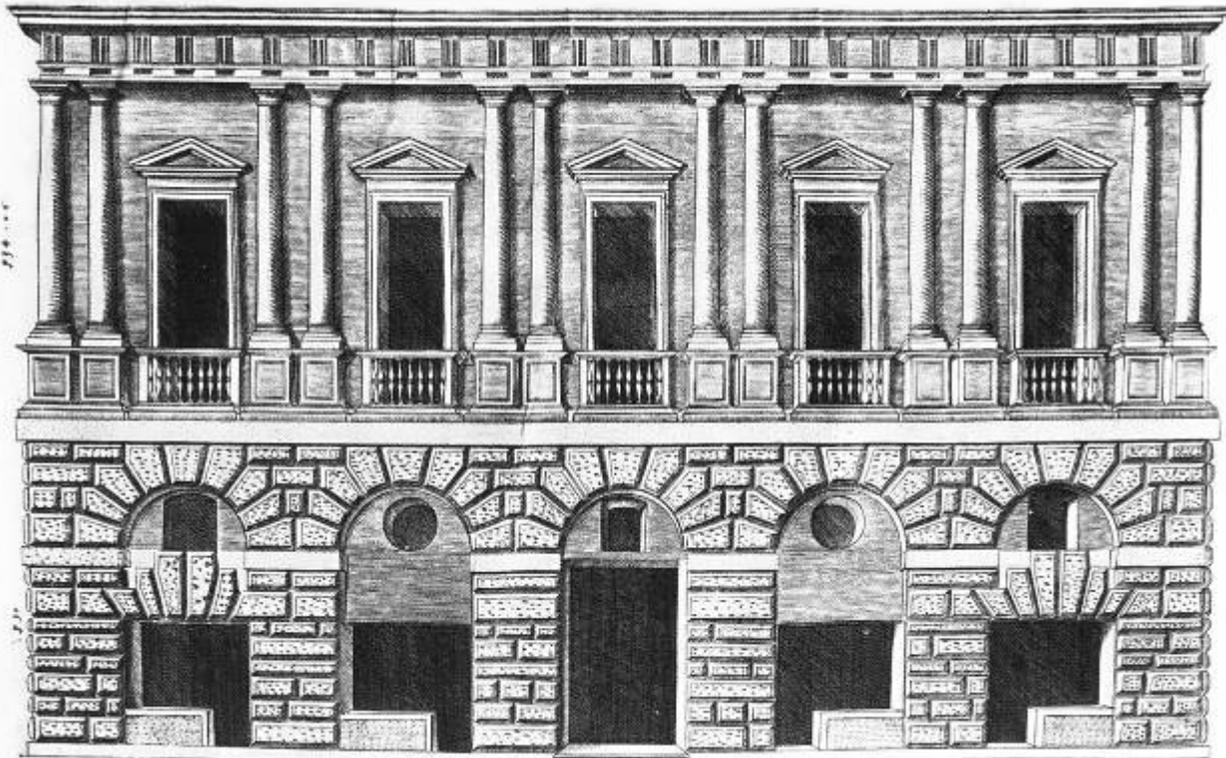




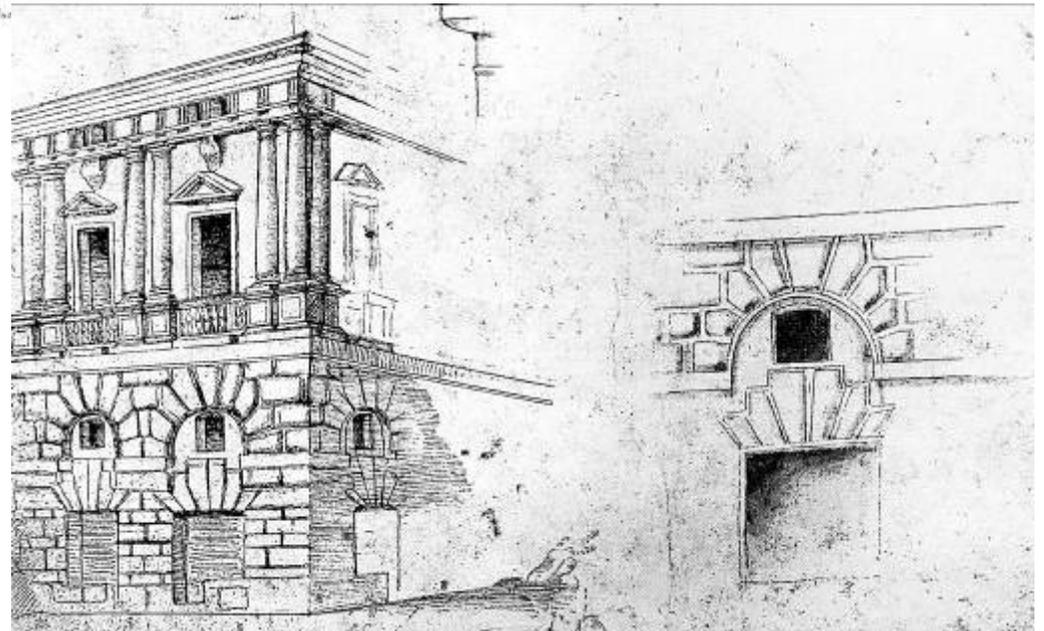




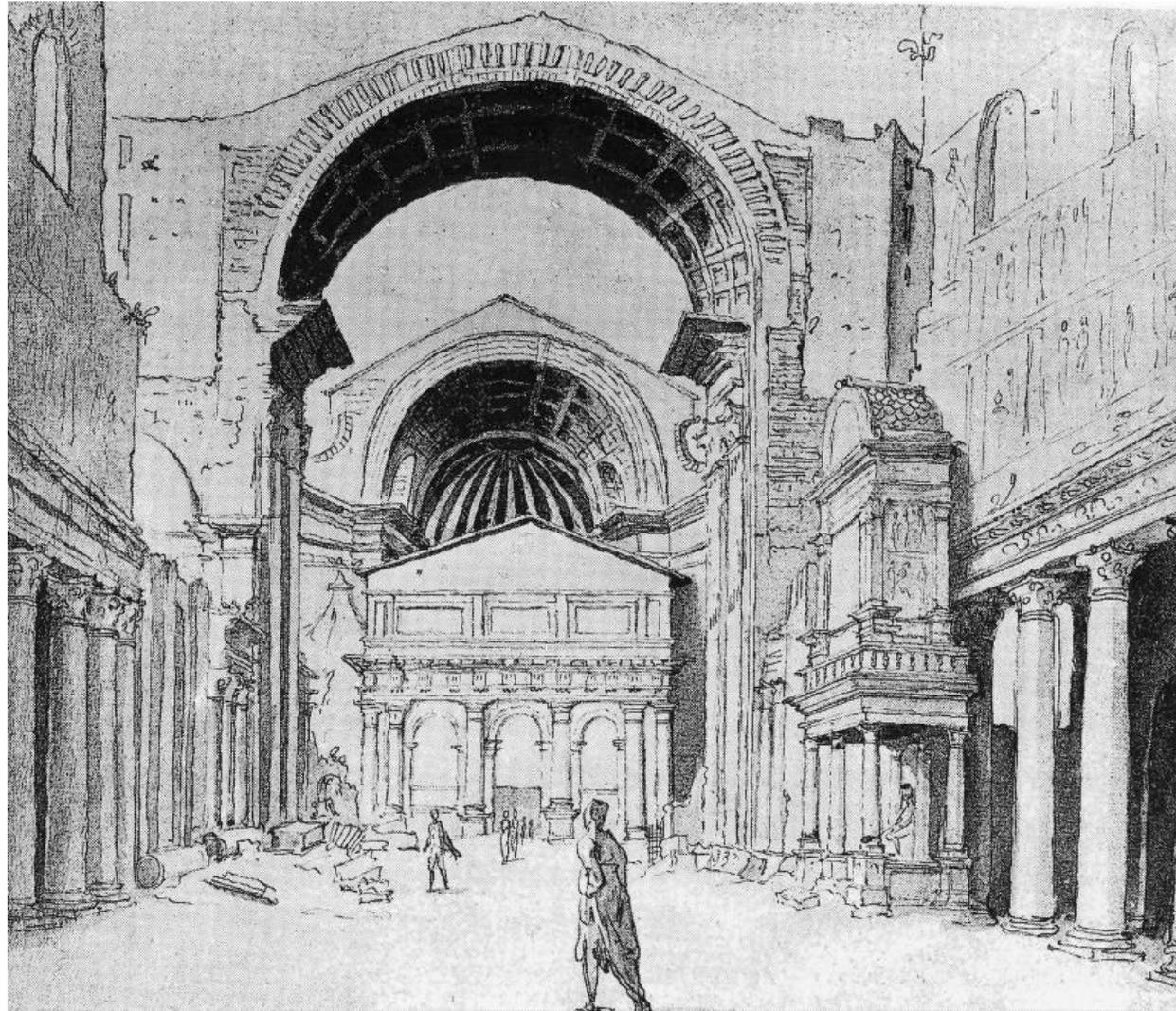
Palazzo Caprini (1501-1510 circa)



Raph. Verina ex Lapide Carali Romae extracta



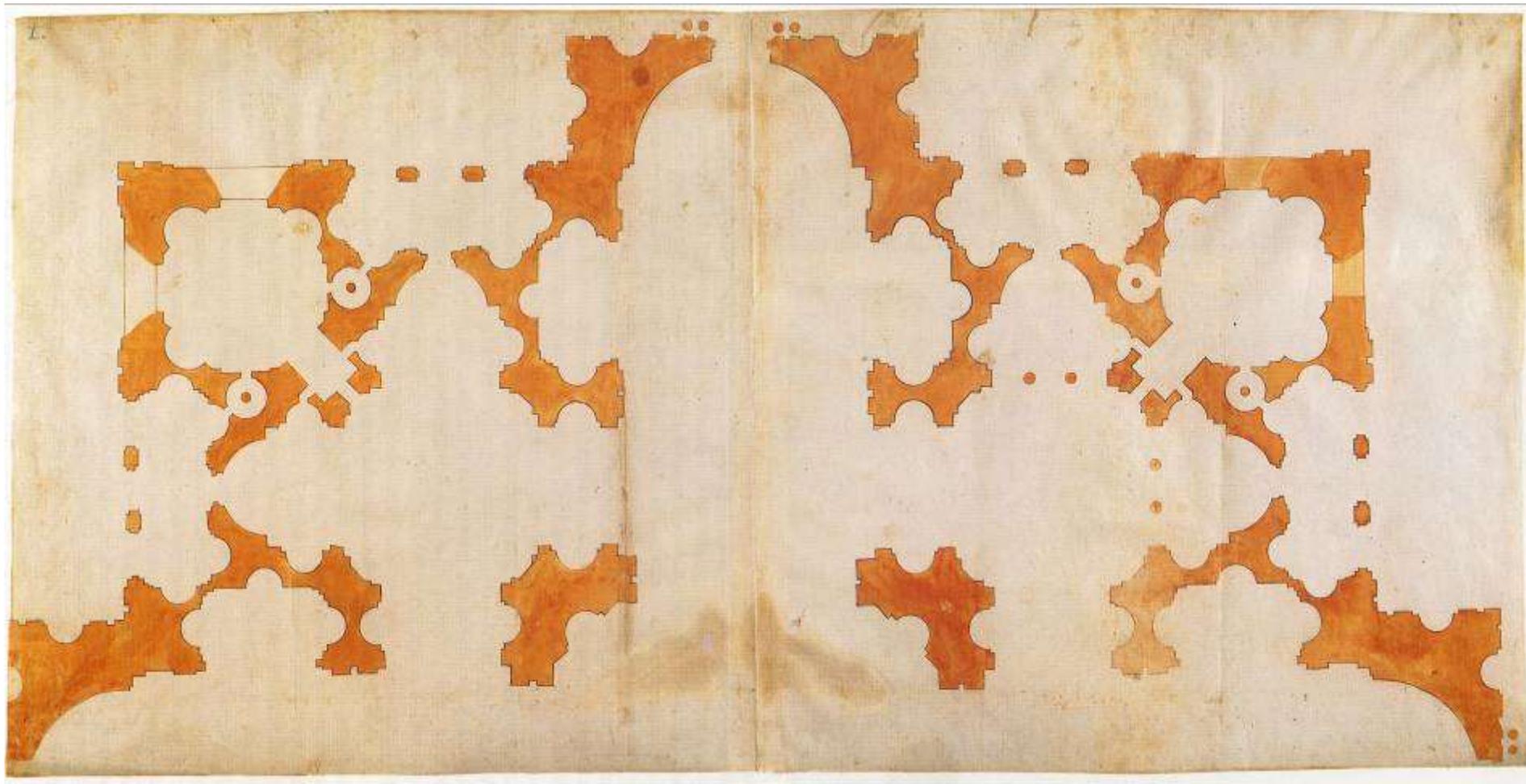
«Prima si sarebbe potuto sperare di veder l'ultimo giorno del mondo, che San Pietro finito» (Ascanio Condivi)



Copia da Marten van Heemskerck, Veduta dell'interno di S. Pietro da est, 1532-36 (Berlino, Kupferstichkabinett)

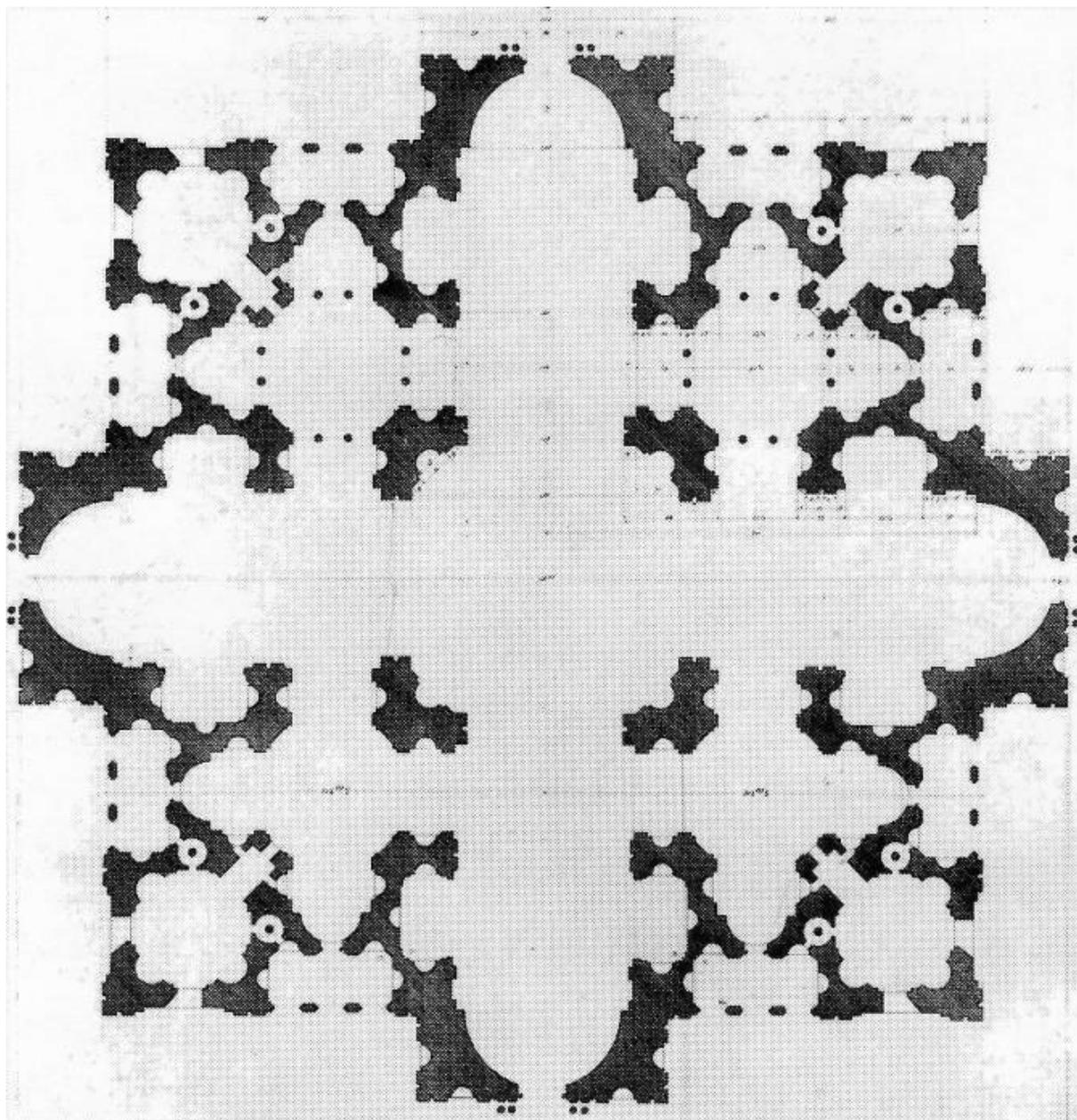
Cronologia fasi iniziali:

- **1503:** Elezione di Giulio II
- **1505:** Primi progetti di Bramante con la concorrenza di Giuliano da Sangallo e l'iniziale consultazione di Fra' Giocondo
- **Aprile 1506:** Posa della prima pietra
- **1513:** Morte di Giulio II, elezione di Leone X
- **1514:** Morte di Bramante. Raffaello nominato primo architetto, affiancato da Giuliano da Sangallo e Fra' Giocondo
- **1515:** Morte di Fra' Giocondo
- **1515:** Morte di Giuliano da Sangallo. Antonio da Sangallo nominato secondo architetto, Baldassarre Peruzzi nominato terzo architetto.
- **1520:** Morte di Raffaello. Antonio da Sangallo nominato primo architetto, Baldassarre Peruzzi nominato secondo architetto.



Bramante, progetto per S. Pietro, detto “piano di pergamena”, Uffizi 1A

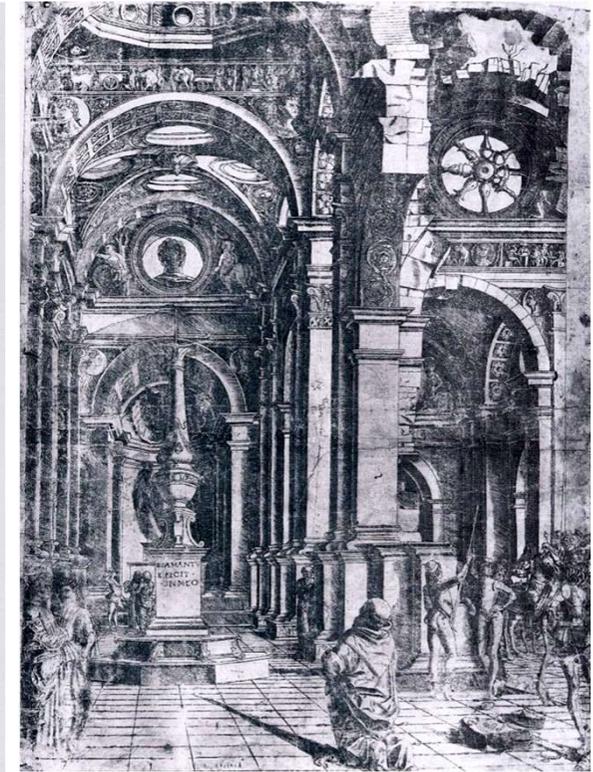
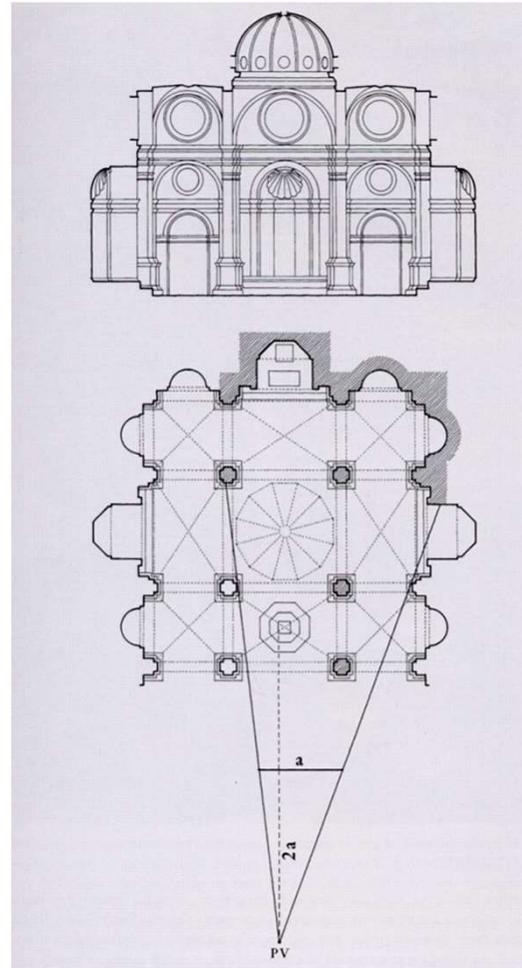
“pianta di Sto. Pietro di mano di Bramante che non ebbe effetto” (annotazione di A. da Sangallo)



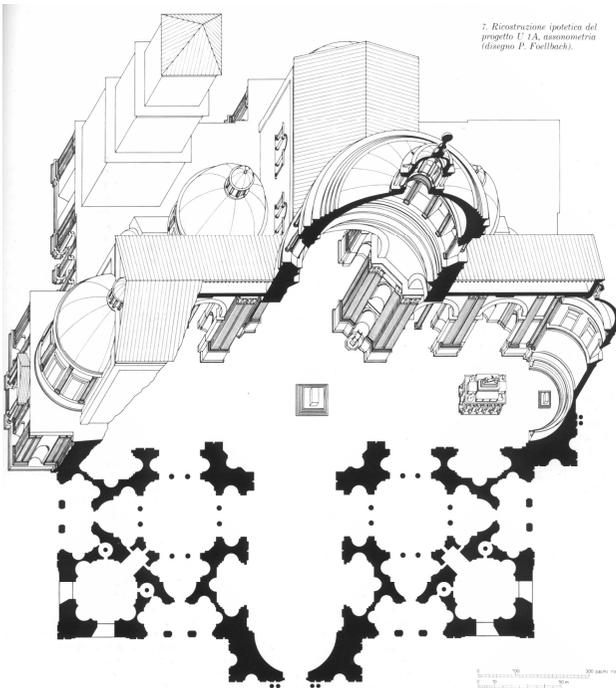
Il “piano di pergamena” completato come edificio a pianta centrale



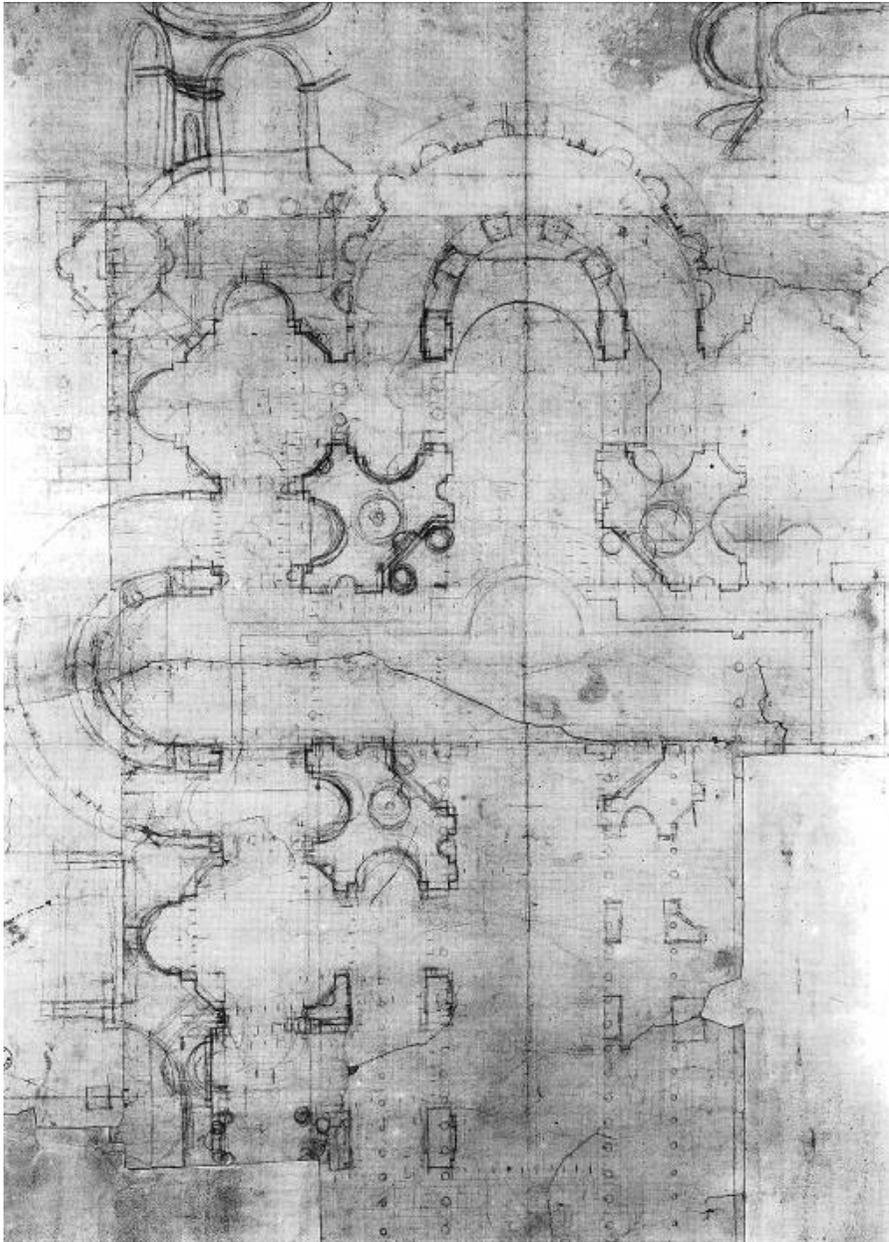
Caradosso, medaglia di fondazione



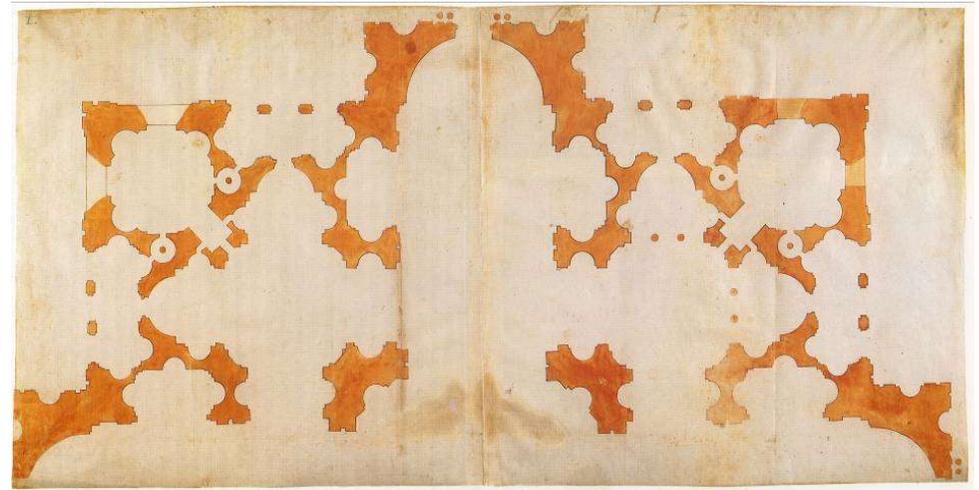
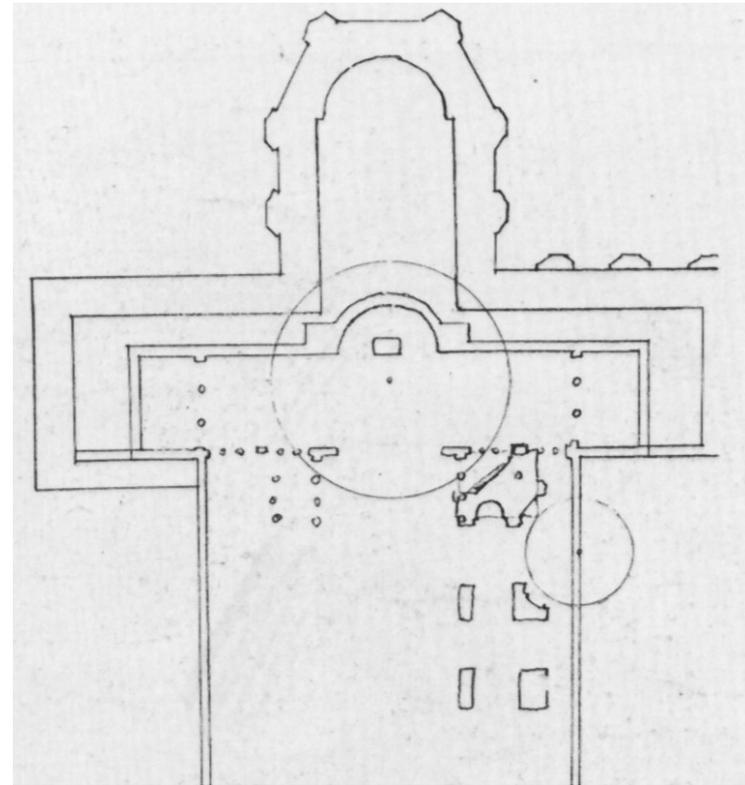
Incisione Prevedari (1481)



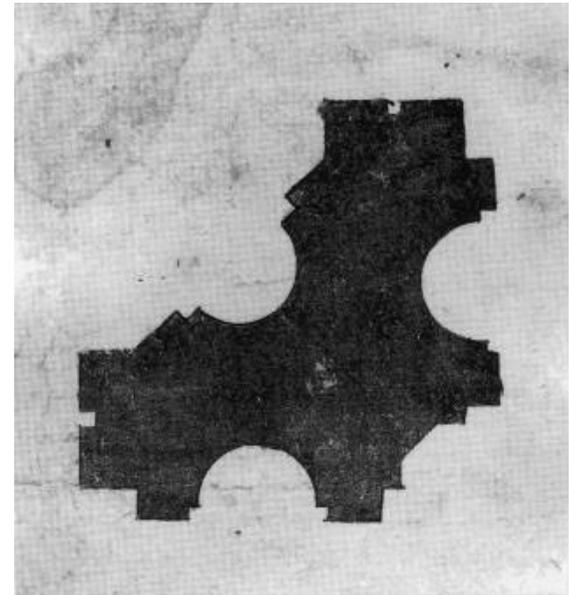
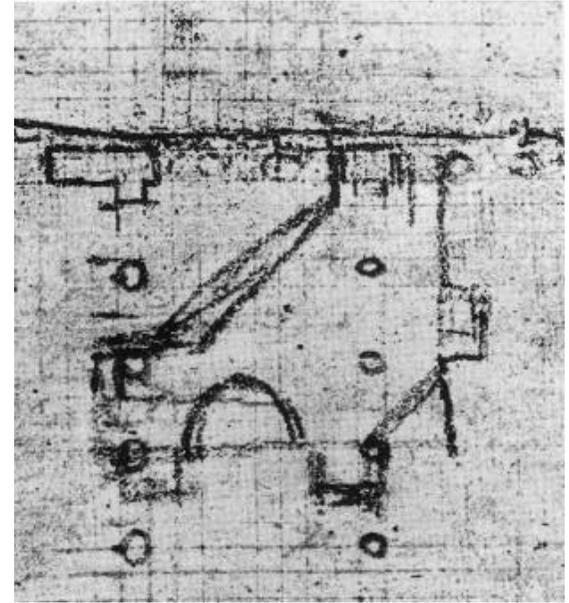
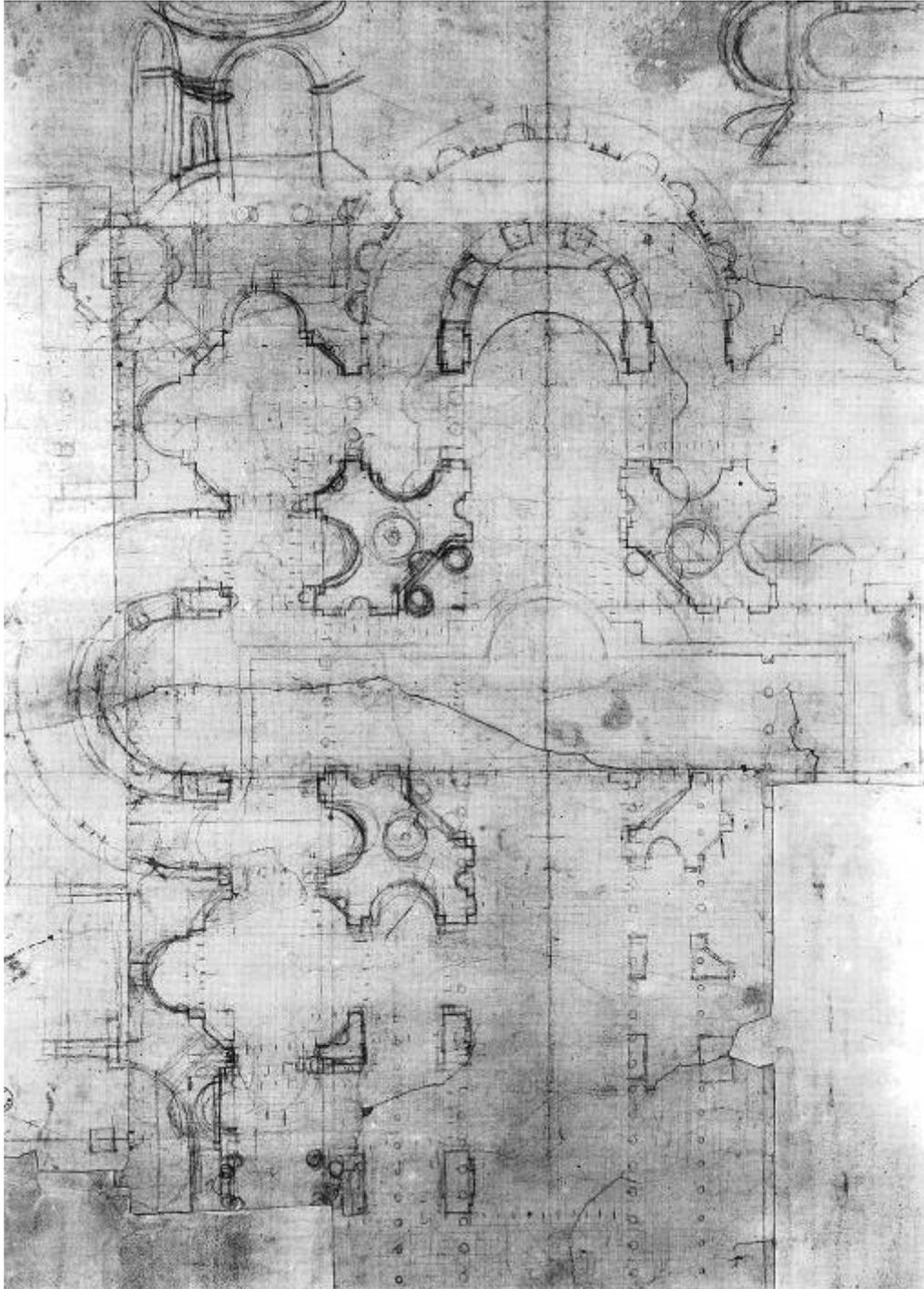
Ricostruzione ipotetica del progetto U1A (Frommel)



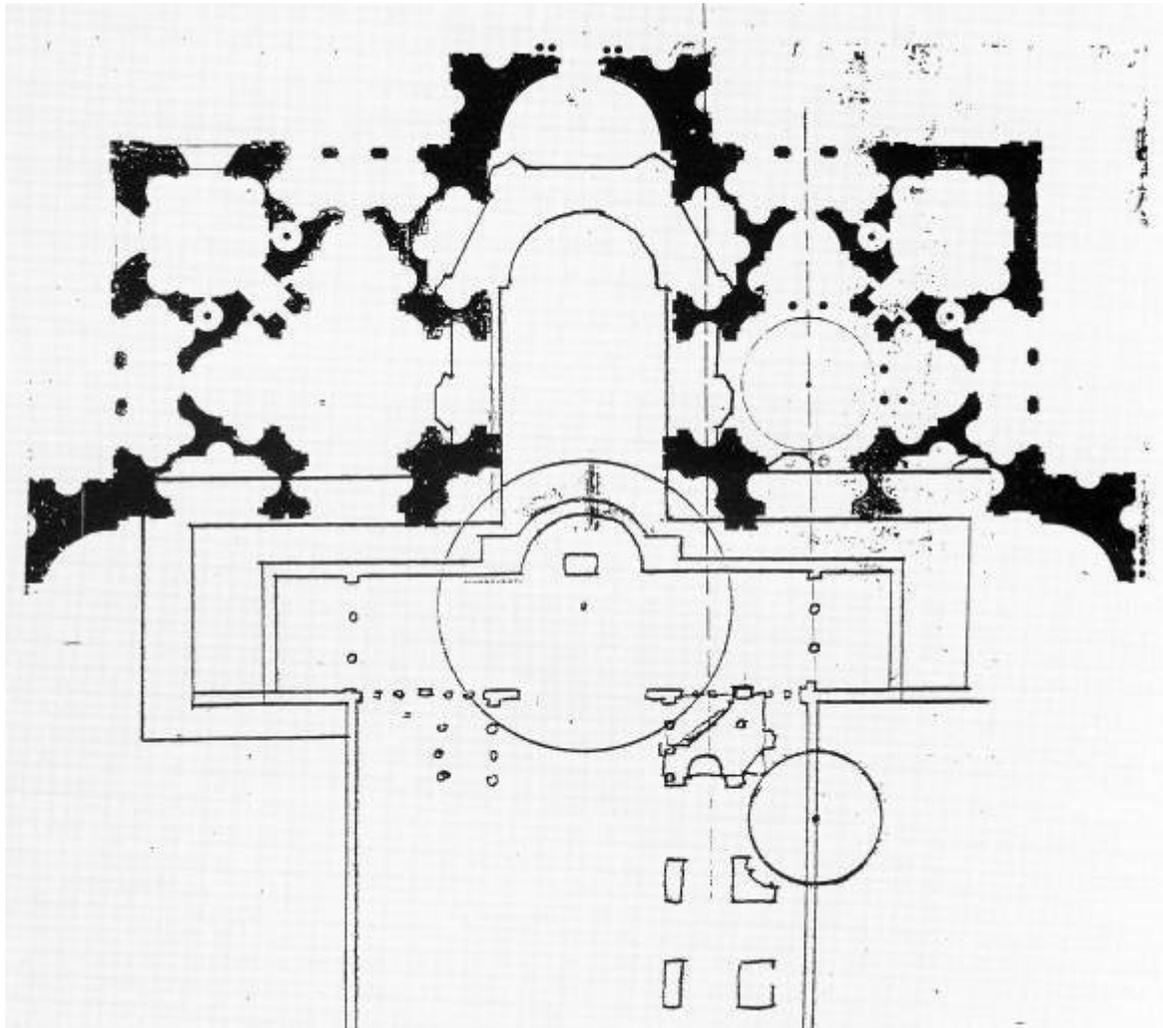
Uffizi 20Ar



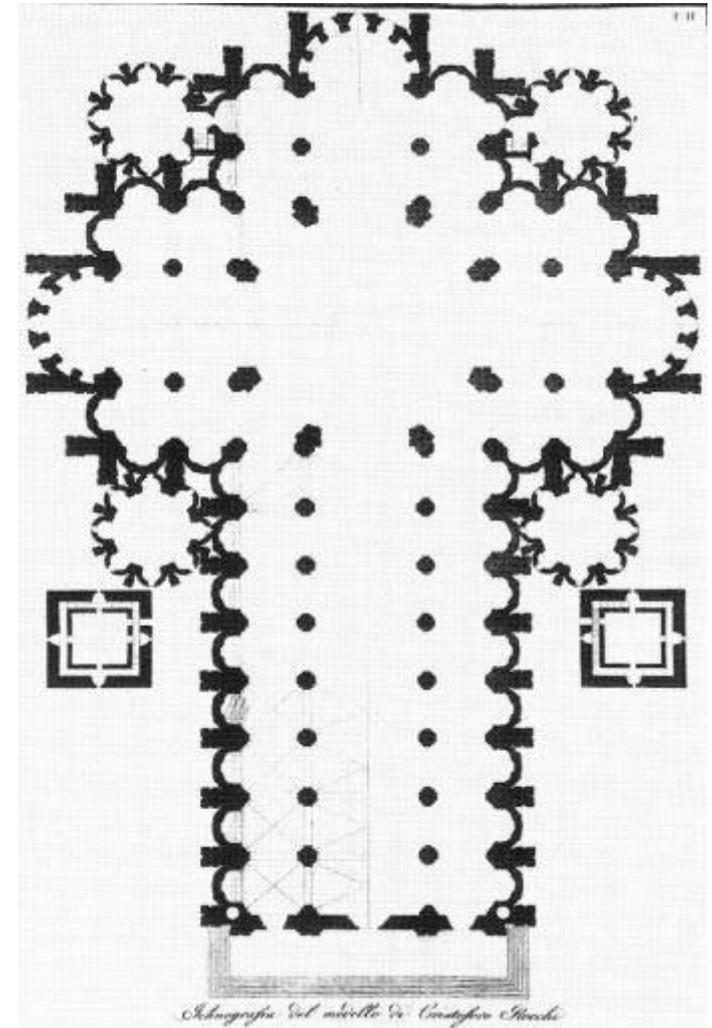
Uffizi 1A



Uffizi 20Ar



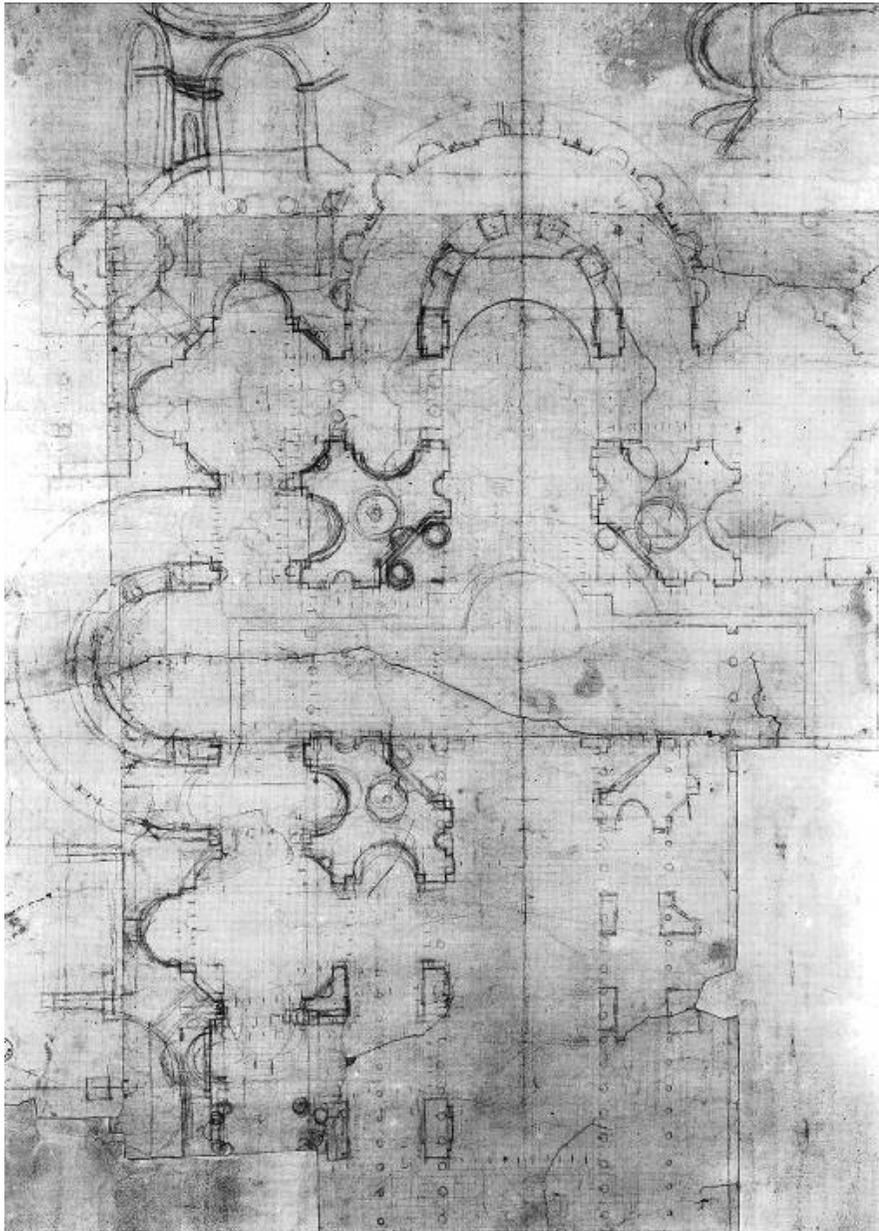
Sovrapposizione di Uff. 20ArI e Uff. 1A
(Thoenes)



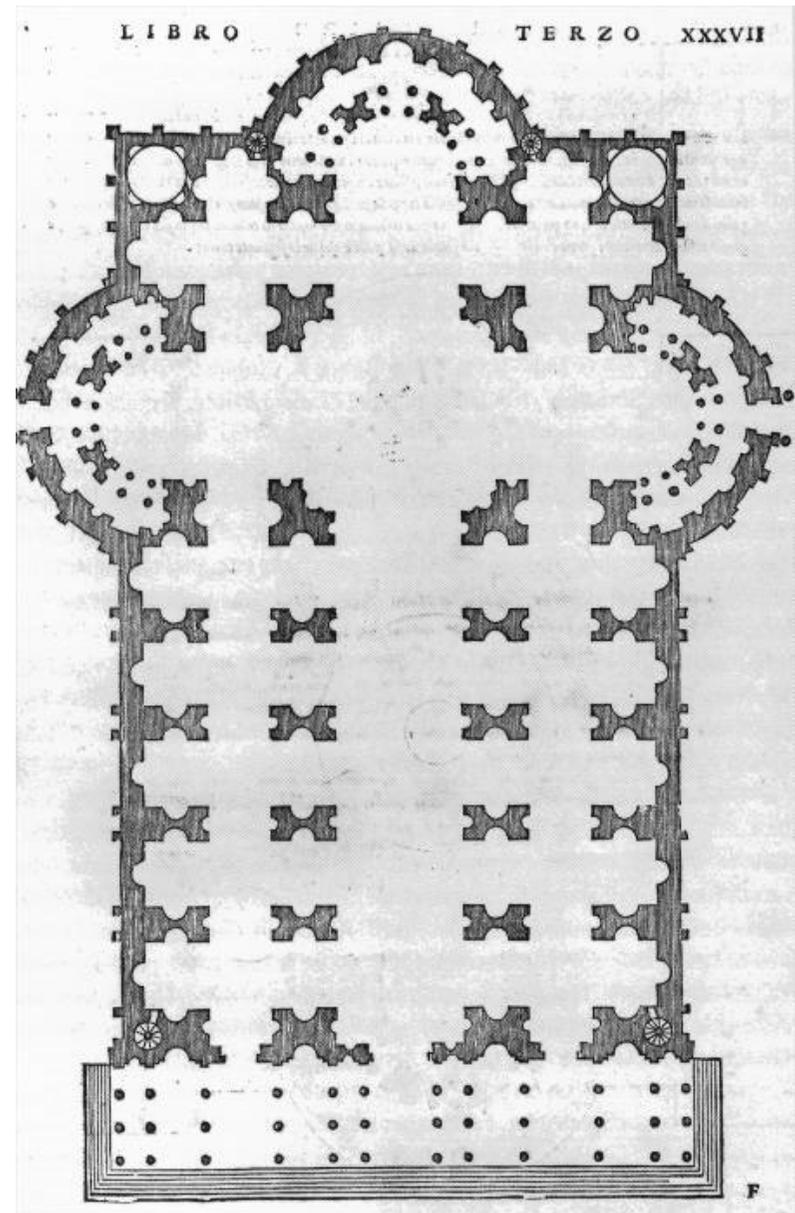
Pianta del duomo di Pavia



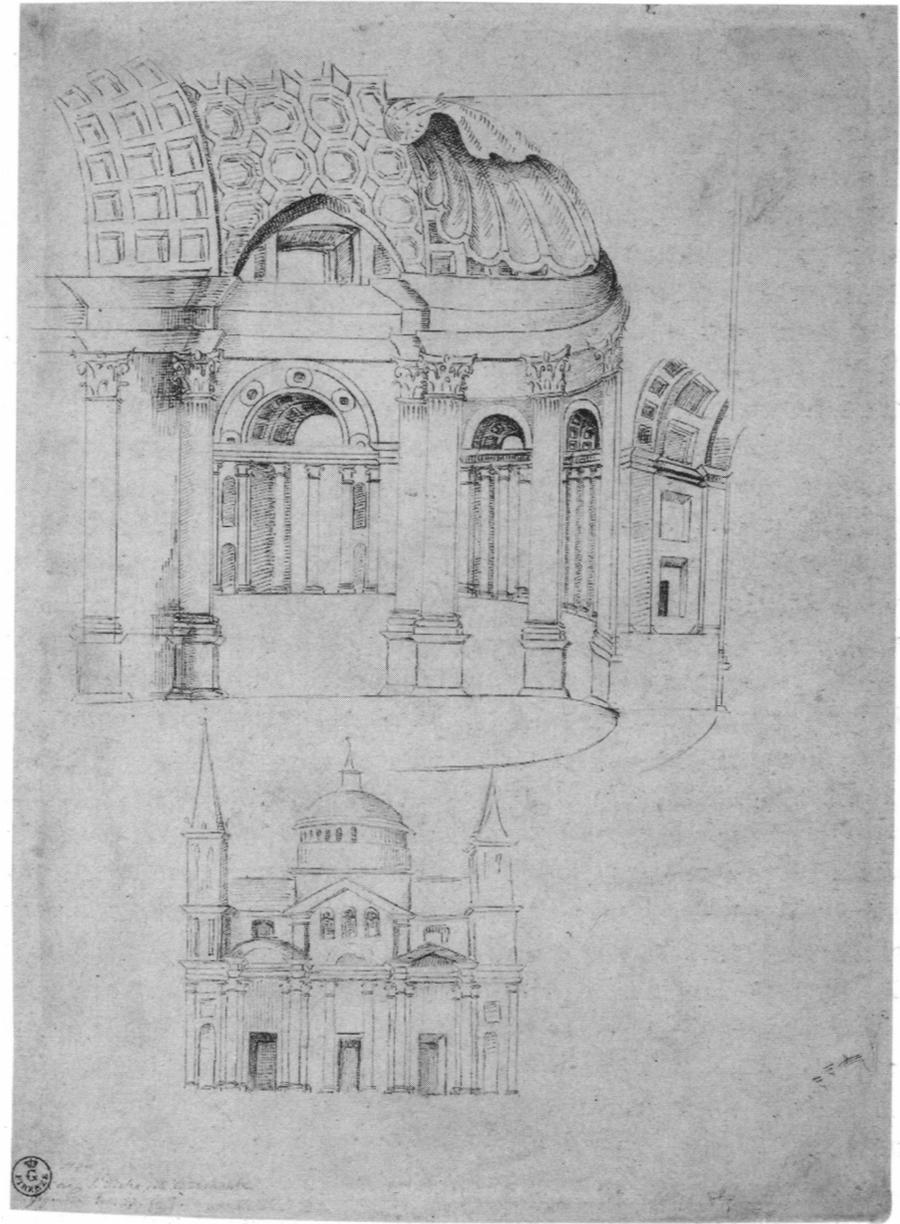
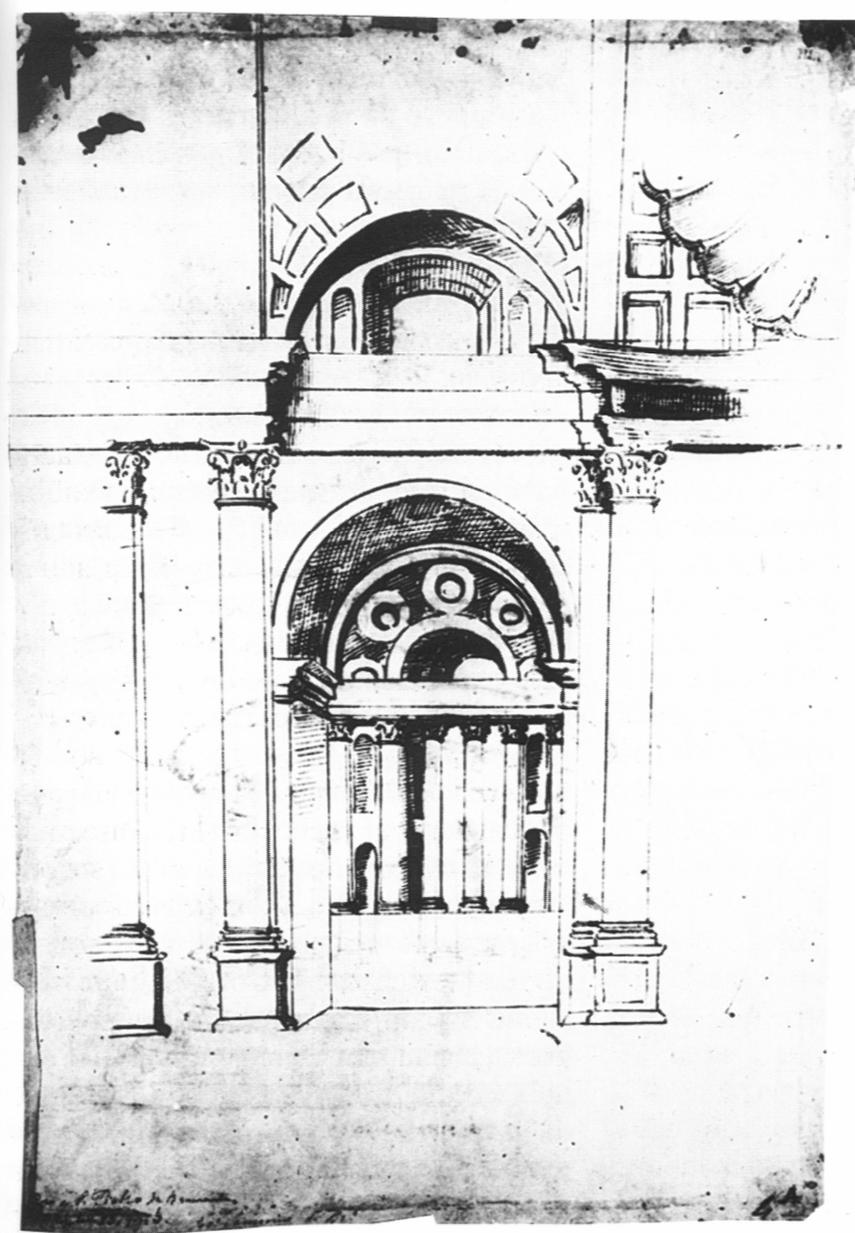
Caradosso, medaglia di fondazione
del nuovo S. Pietro



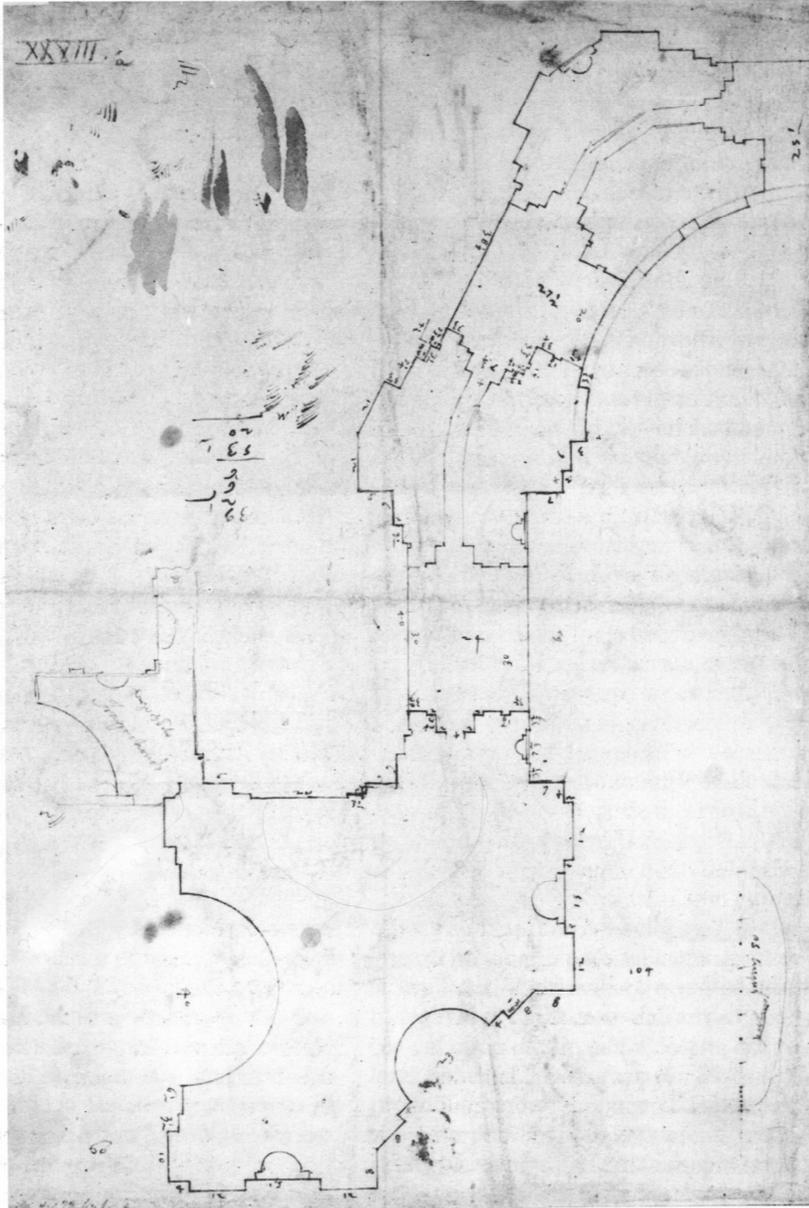
Bramante, progetto per S. Pietro,
Uffizi 20Ar



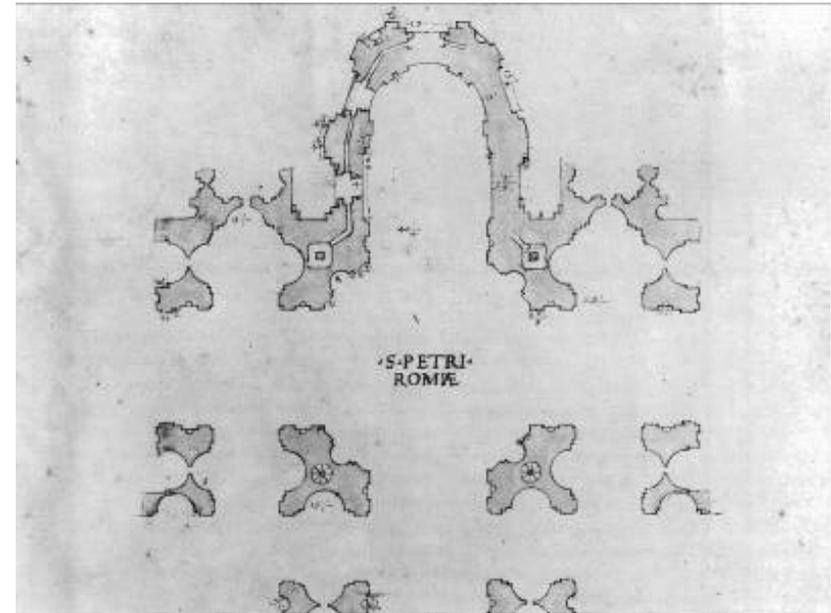
Progetto per S. Pietro
attribuito a Raffaello "seguitando
i vestigi di Bramante" (Serlio)



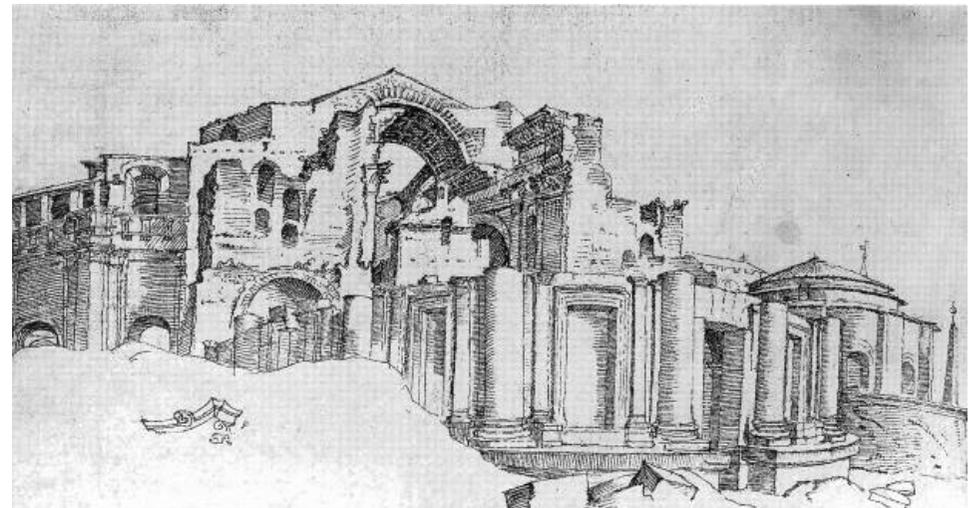
Schizzi del coro, forse ripresi dal modello di Bramante (Uffizi 4A e 5A)

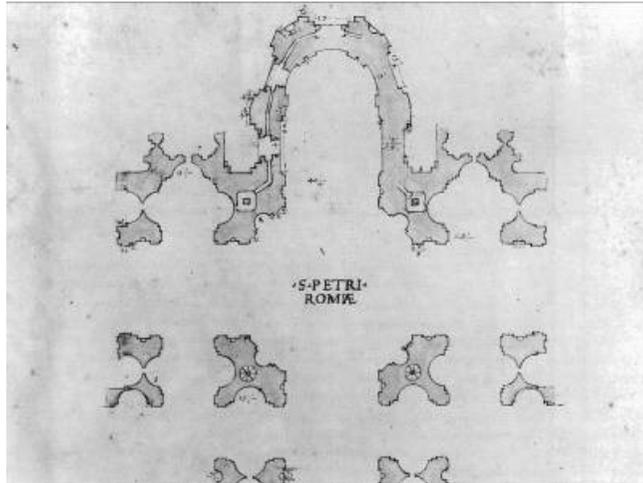


Antonio da Sangallo il Giovane, rilievo del coro di Giulio II (Uffizi, 44A)

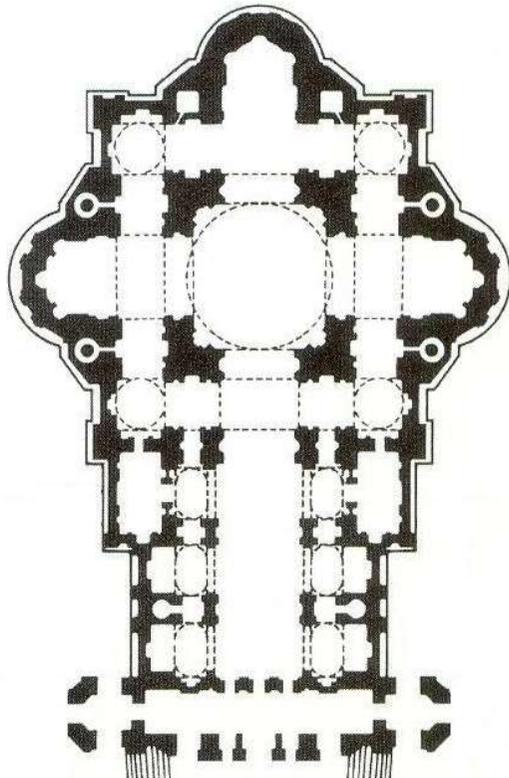


S. Pietro nel 1515-16,
codice Coner, n. 31



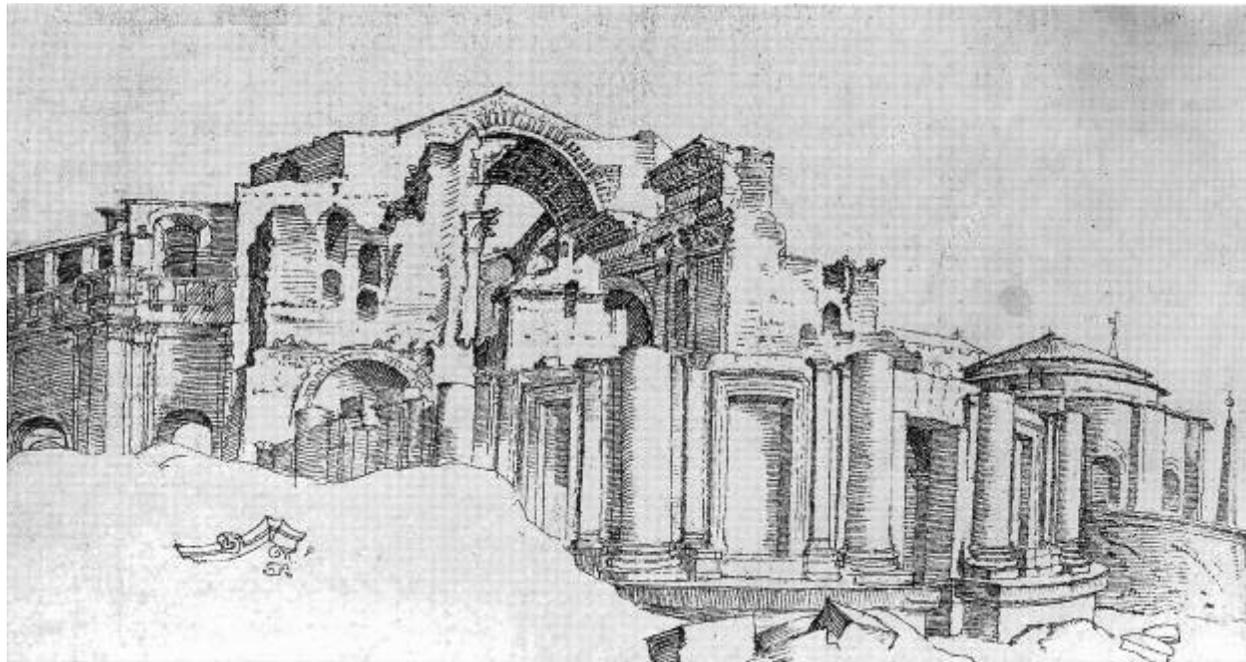
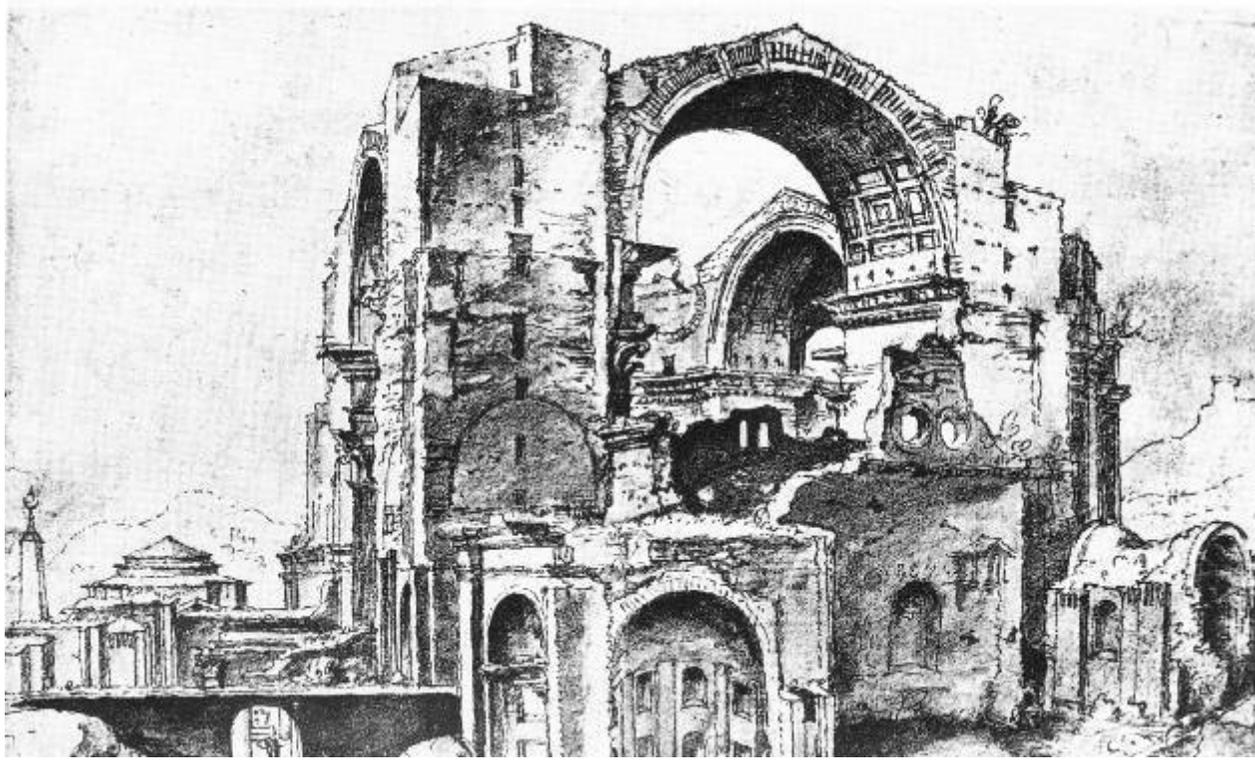


S. Pietro nel 1515-16,
codice Coner, n. 31



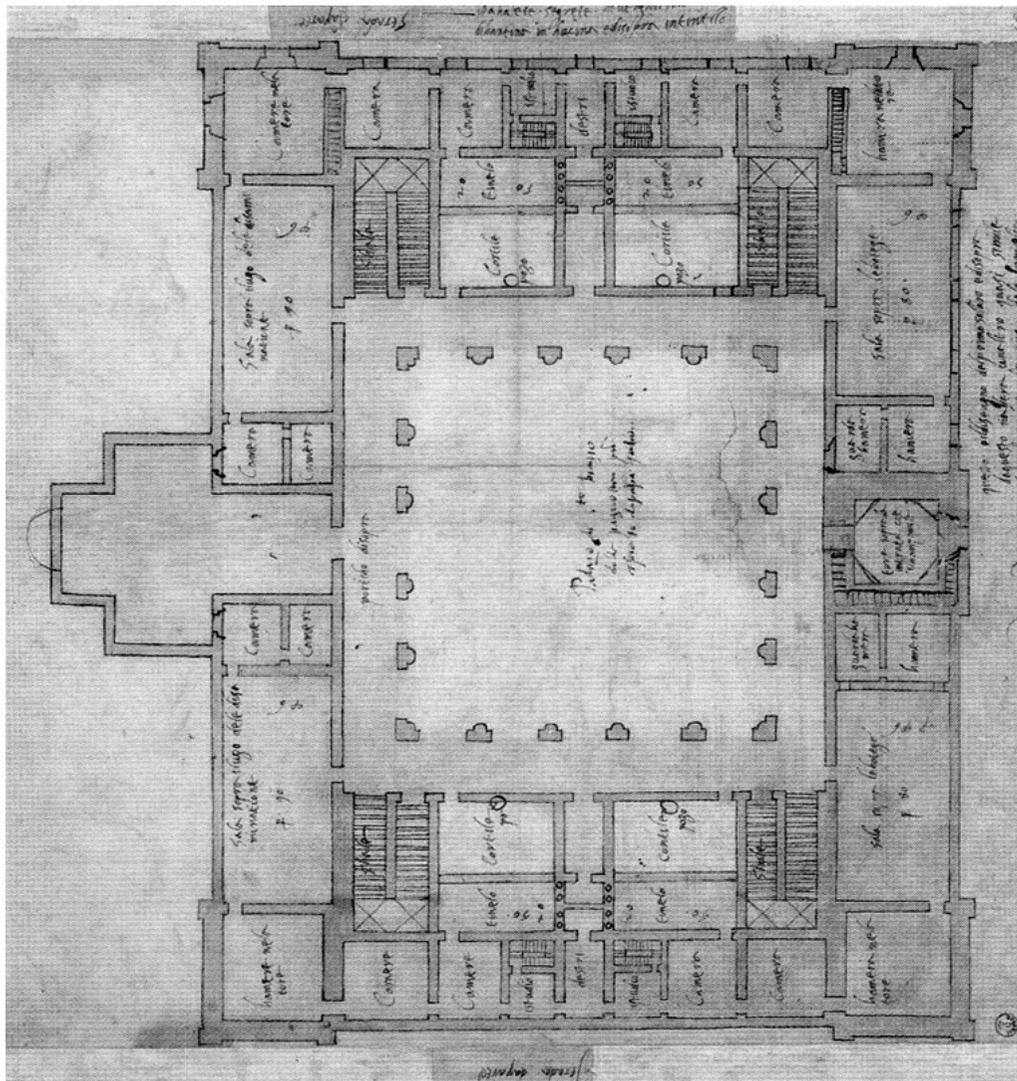
M. van Heemskerck, veduta del
transetto di S. Pietro da nord, 1532-36





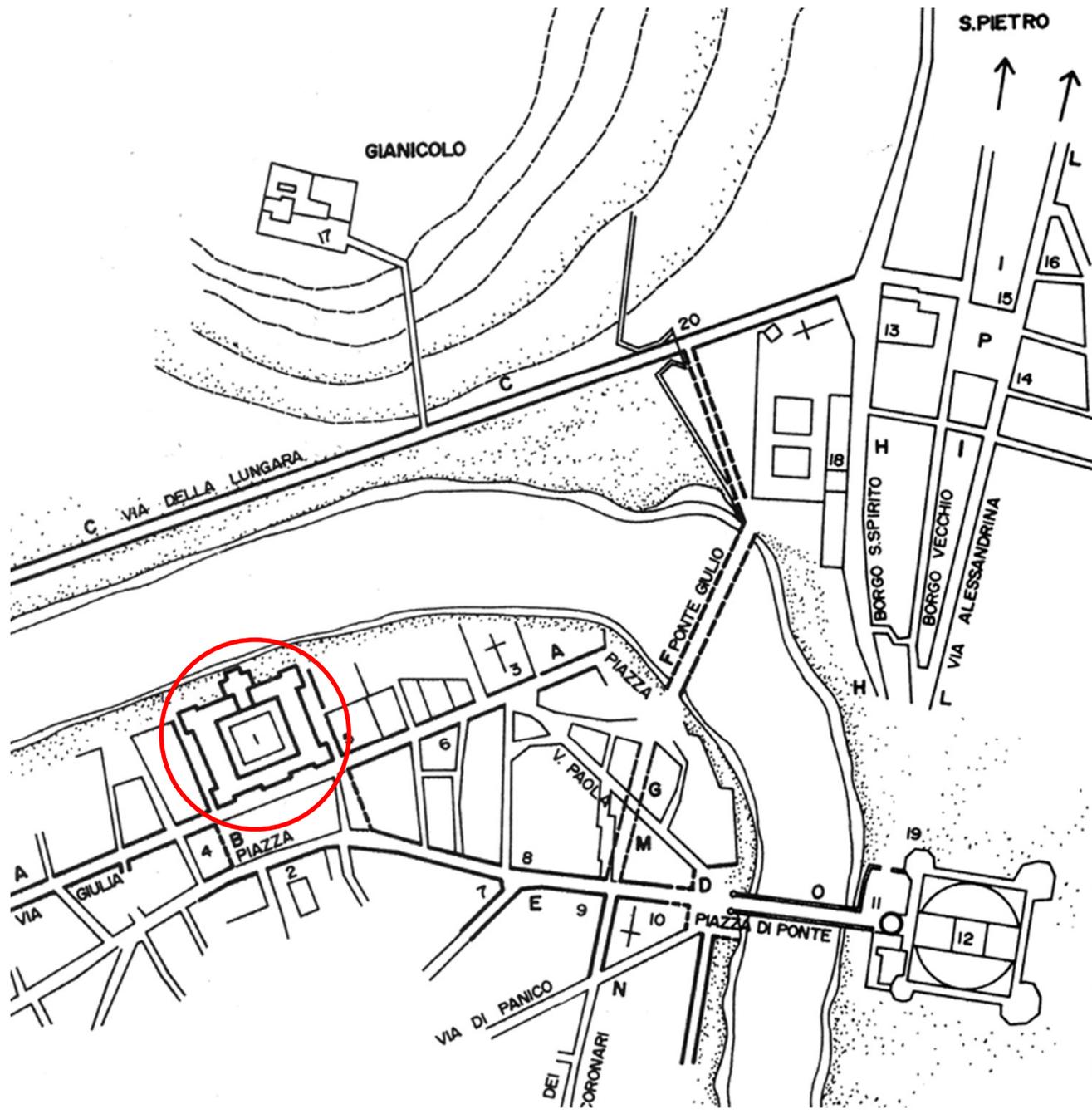
Palazzo dei Tribunali in via Giulia

(dal 1508, lasciato incompiuto nel 1511)

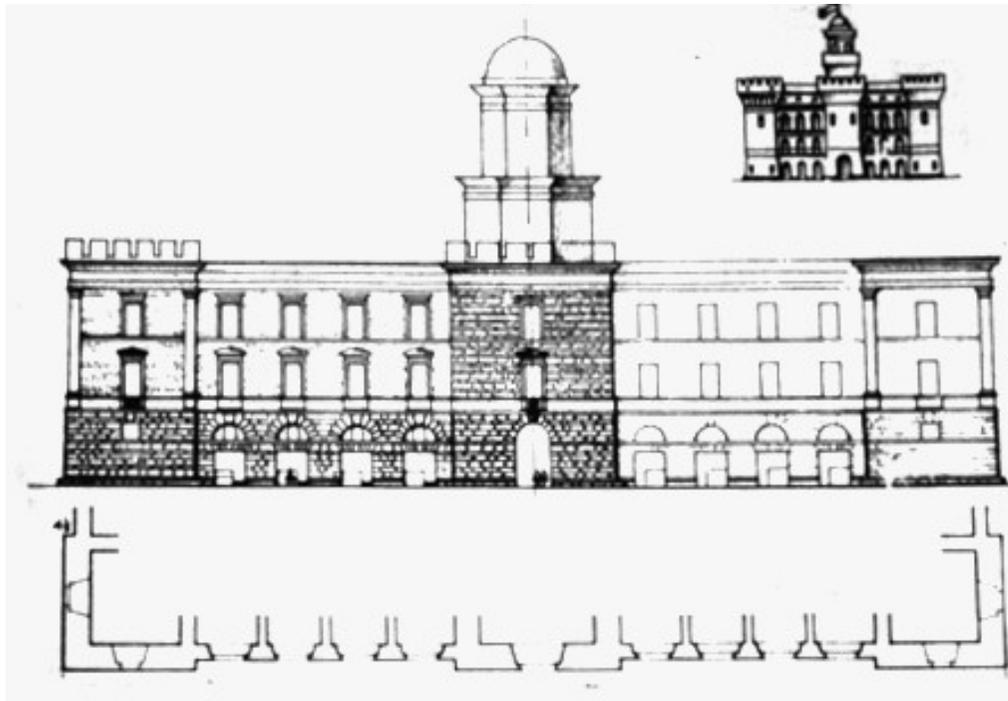


Medaglia di fondazione

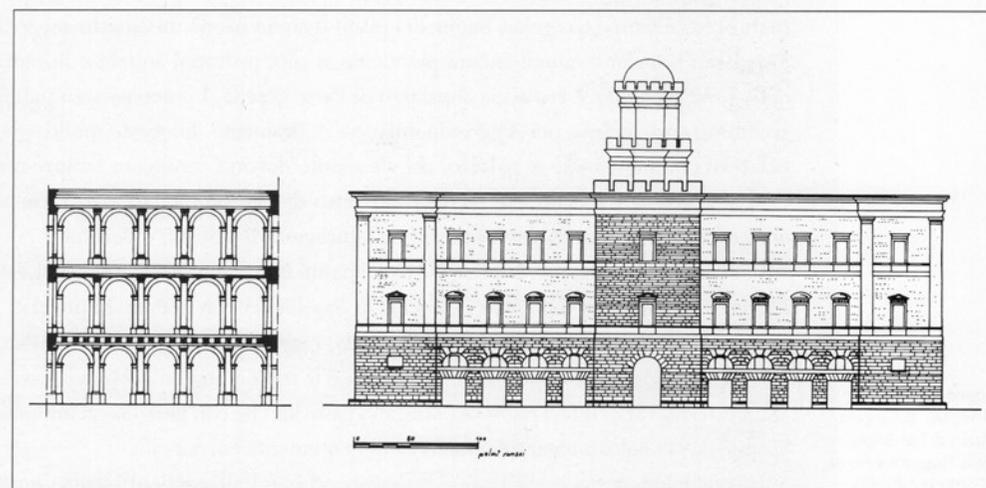
Antonio di Pellegrino, pianta del palazzo dei Tribunali, GDSU, 136 Ar



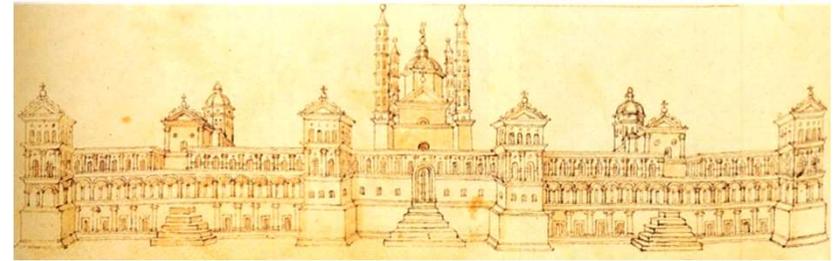
Ipotesi di ricostruzione



C.L. Frommel



A. Bruschi



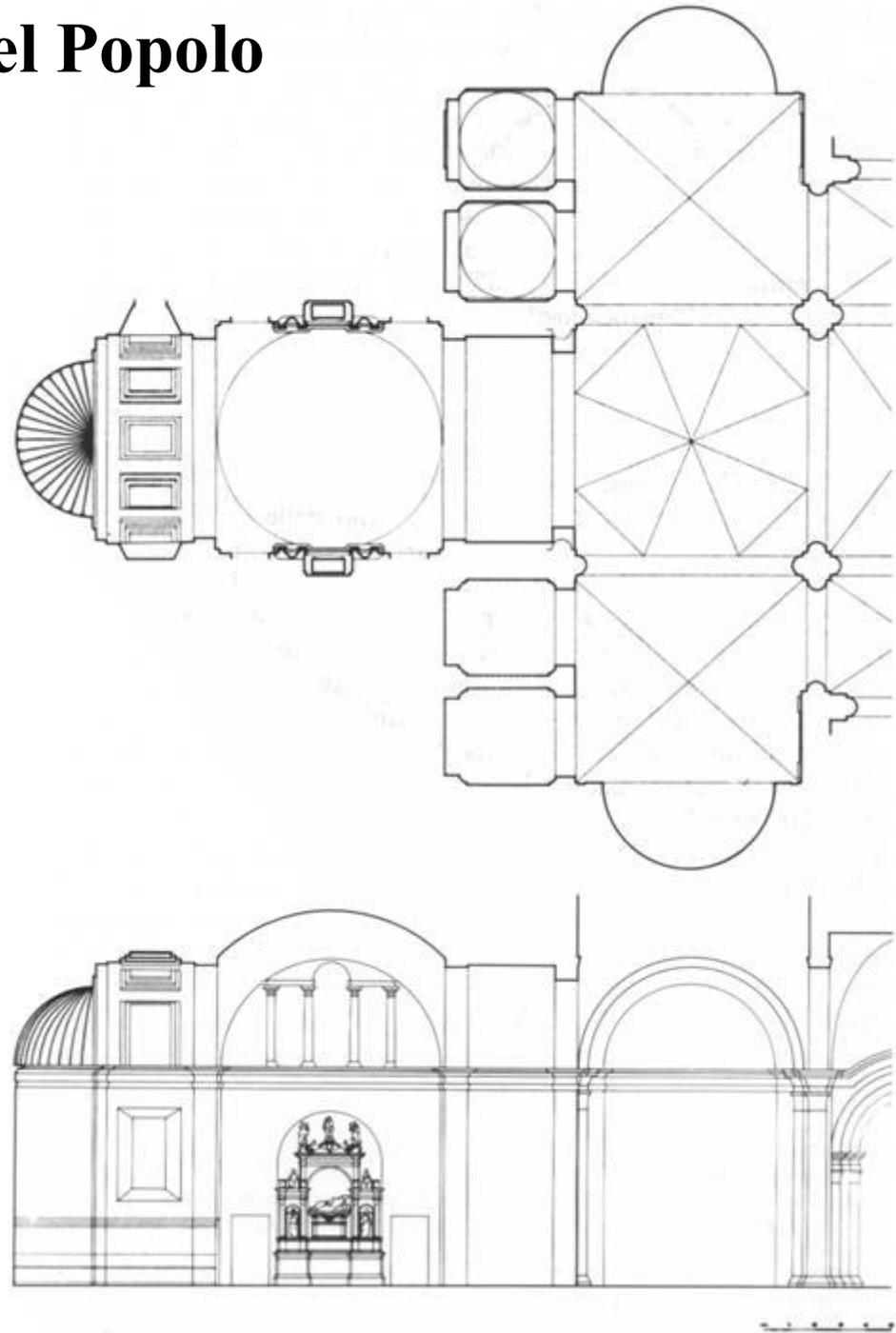
Filarete, *Trattato*,
Ospedale Maggiore di Milano

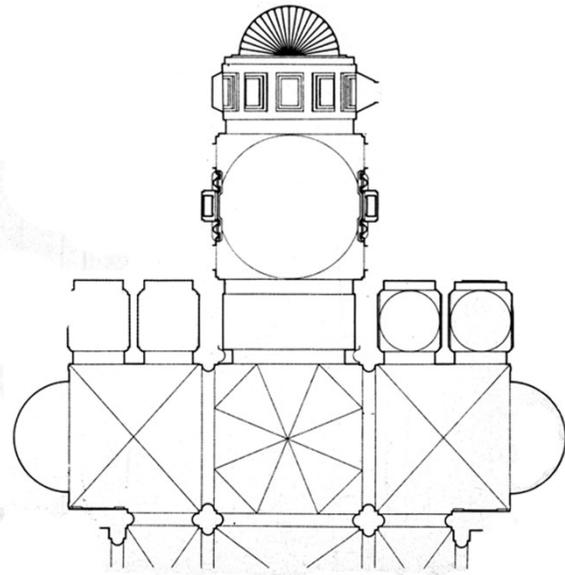


Milano, Castello Sforzesco

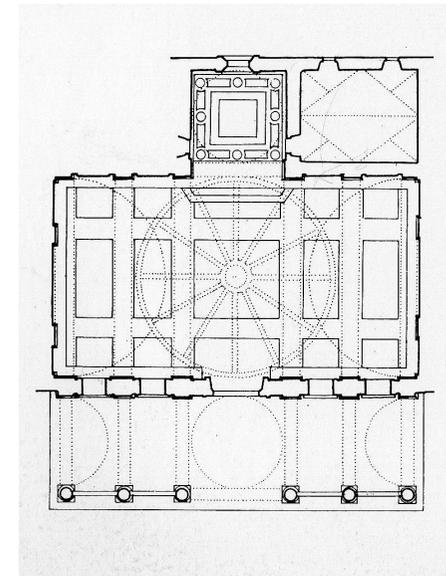
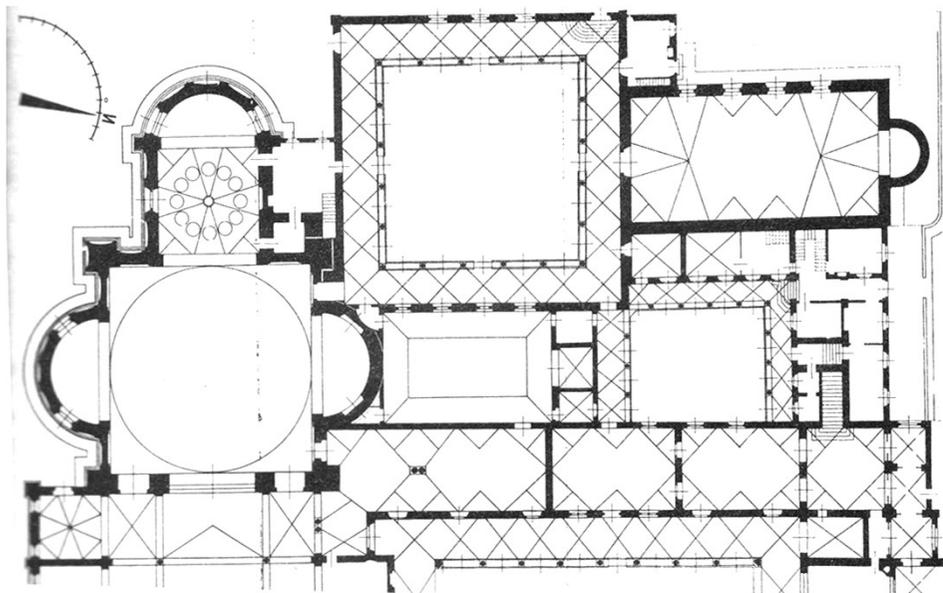
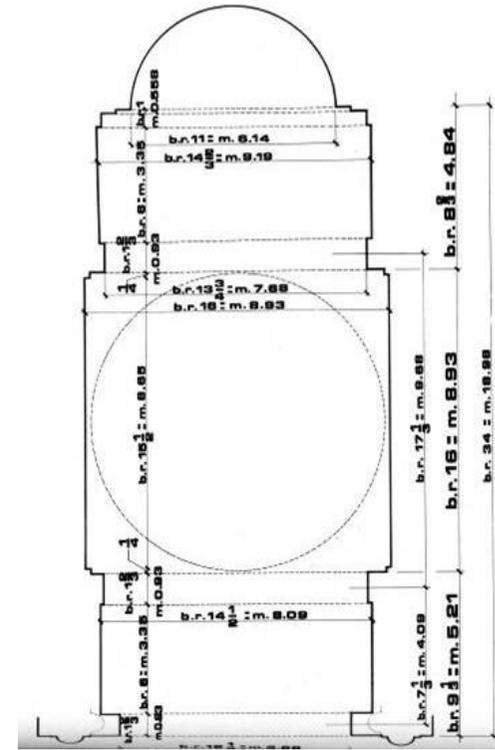
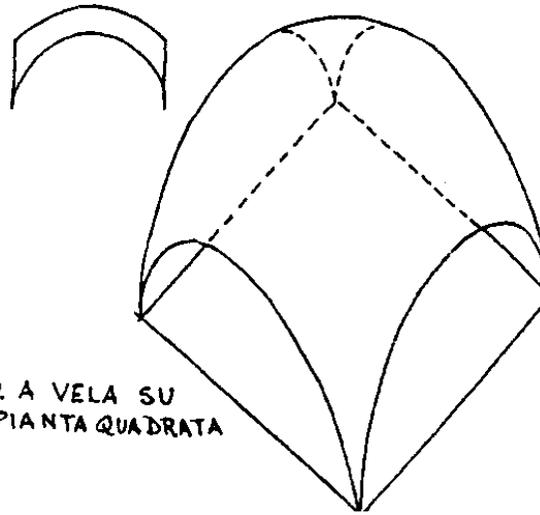


Tribuna di Santa Maria del Popolo (1505-1509)





V. A VELA SU
PIANTA QUADRATA



Tribuna di S. Maria delle Grazie (dal 1492)

