

FLORANSA RÖNESANS SARAY MİMARİSİNİN GELİŞİMİNDE BAZI SINIRLAMALAR

LIMITS IN THE DEVELOPMENT OF FLORENTINE RENAISSANCE PALACES

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ÖZET

Antik ya da modern farkı gözetmeksizin kent, her zaman belirli bir forma ve izlere sahip olmuştur. Bu form, kentin üzerinde yapılacak tasarımlar üzerinde sınırlandırıcı ve özel çözümler gerektirici bir karar mekanizması görevi üstlenmiştir. Bir tasarımcı olarak mimar, binanın tasarım sürecinde rol oynayan sınırlayıcı ve çevresel kesin kalıplar içinde projeyi geliştirerek özel çözümler gerektiren “arazi toplulukları” üzerinde çalışır. Tarihsel kent bağlamında ise (tarihsel kent merkezleri), bu sınırlama giderek daha belirgin ve koşullandırıcı bir hâl alır. Geçmişte olduğu gibi günümüzde de mimar, yeni ve mevcut binaların arasındaki “ilişki – karşılaştırma – entegrasyon”u optimize etmek için kentsel parçalar üzerinde spesifik çalışmalara gitmektedir. 15. yüzyılda, Floransa kentinin, imalat ve ticaret faaliyetlerinden kaynaklanan, önemli bir ekonomik refah seviyesine ulaştığı görülür. Bu ekonomik ilerleme kendini en belirgin şekilde yapı üretimi sektöründe göstermiştir. Fakat, beklenildiği gibi bu ekonomik hareketlilik, kentsel planlama bazında bir yenilik getirmemiş, yalnızca ekonomik kalkınmada birebir rol oynayan, refah seviyesi yüksek ailelerin özel saraylarından oluşan bir dizi binanın yapımını teşvik etmekle sınırlı kalmıştır. Bu nedenle on beşinci yüzyıl Floransa’sı bu yüzyılda geniş ve programlı müdahaleler tarafından kentsel ölçek bazında önemli bir değişikliğe uğramamıştır. Yapı üretimi, genellikle bahsi geçen ailelerin saraylarının yer aldığı ya da alacağı bölgelere komşu bölgelerde bir ivme kazanmıştır. Bu hareketlenmeyi başlatan ailelerin ortak özellikleri, ticaret ve bankacılık alanında faaliyet gösteren zengin burjuvazi kesimden olmalarıdır. Başlıca örnekleri: Medici, Strozzi, Gondi, Rucellai, Peruzzi, Albizi, Alberti aileleridir. Yeni yapı yapma ihtiyacıyla birlikte doğan uygun fiyatlı boş arazi bulma sorununun bu dönemdeki başlıca sebebinin, kentin surlarla çevrili, belirli ve katı bir kent marjına sahip olması doğurmuştur. Bunun sonucu olarak zengin aileler, var olan yapılarını genişletmek veya yenilerini inşa etmek için çoğunlukla kendi mülkiyetlerinin yanında kalan küçük çaplı boş arazileri satın almaya yönelmişlerdir. Yakınlarında boş arazi bulunamaması gibi aksi durumlarda, kendilerine yer açmak üzere evlerine bitişik mevcut yapıları –ki bu yapılar genelde tipik ortaçağ sivil mimari örneği olan kuleli evlerden meydana gelir- elde etme eğilimini göstermişlerdir. Bu kısıtlamalar, yeni yapıların tasarım sürecinde önemli belirleyici rol üstlenmiş ve duruma özel yapı tipolojilerinin doğmasına sebep olmuştur. Bu durum örneklenecek olursa, Filippo Brunelleschi tarafından tasarlanan Palazzo Pitti’nin, “dört cephesi açık” tek saray örneği olma özelliğinden bahsedilebilir. “Üç cephesi açık” yapı olma özelliğini ise bu dönemde sadece birkaç örnekte gözlemleyebiliriz: Michelozzo’nun eseri Medici Ailesi Sarayı (Palazzo de’ Medici) ve Giuliano da Sangallo’nun Strozzi Ailesi Sarayı (Palazzo Strozzi). Pazzi Ailesi Sarayı ve Corsi-Horne Sarayı da “köşe tipi yapılar” tipolojisi için iyi birer örnek teşkil ederler. Tüm tipolojiler arasında bu dönemde en yaygın görüleni “tek cephesi açık yapı” olanıdır. Bu duruma, Leon Battista Alberti’nin tasarladığı Rucellai Sarayı ve bu çalışmada projelendirme ve temel tasarım kararları sürecinin analiz edileceği Giuliano da Sangallo’nun tasarımı olan Gondi Sarayı, örnek olarak verilebilir. Bu çalışmanın amacı, kentin sınırlayıcı formunun, kenti meydana getiren tekil yapıların yeniden yapımının ve gelişiminin karar süreci üzerindeki etkilerini, Floransa kenti örneğinde ortaya çıkmış değişik yapı tipolojilerinin gözlenmesi ve analizi yoluyla incelemektir. Bu bağlamda, dönemin en yaygın görülen “tek cephesi açık” yapı özelliğini gösteren Gondi Sarayı örneği, detaylı bir şekilde ele alınacaktır.

Anahtar kelimeler: Kentsel sınırlar, Floransa sarayları, Gondi Sarayı.

ABSTRACT

The city, ancient or modern, has shapes and tracings that limit, condition and require relevant design decisions. The architect, very often, during the design process of the building, operates within "batches" of land that require specific solutions by limiting and forcing the project within precise patterns. In the case of historical contexts (centers), this limitation becomes increasingly present and conditioning. Today, as in

the past, the architect is called to complete parts of urban lots, trying to optimize the relationship / comparison / integration between new and existing buildings. In the 15th Century, Florence had a great economic prosperity, deriving from the activities in manufacturing and trade. This welfare manifests itself in an intense building production; while it does not lead to a planning or a renewal of the urban fabric, it only encouraged the building of a number of private palaces by the families affected by the general economic development. The fifteenth-century Florence thus, is not affected by extensive and programmatic interventions at "urban scale", but it is only the subject of various re-development projects in certain areas of the city; often in areas adjoining or adjacent to those which are affected by the construction of noble buildings. The important families that give life to this renewal are those of the rich bourgeoisie, which is thriving thanks to the commercial or banking businesses: Medici, Strozzi, Gondi, Rucellai, Peruzzi, Albizi, Alberti that give names to the most important buildings of the Florentine Renaissance. One of the most evident problems arises due to the well-defined urban margins determined by the city walls which creates the complication of finding free land and affordable plots for setting the new buildings on. The rich families, thus, tend to acquire small portions of land or existing buildings adjacent to their homes, mostly the traditional and medieval tower houses (case-torri), to proceed to a substantial renovation of the new spaces and volumes. These constraints were taken in account carefully by the architect in charge who is called to execute the projects. In fact, in the fifteenth-century Florence, there are very few examples of isolated buildings with four open fronts: Palazzo Pitti constitutes the only example which is drawn up by Filippo Brunelleschi. Only a few cases of palaces open on three sides: one for the Medici Family (later Riccardi) by Michelozzo and Palazzo Strozzi by brothers From Majano on a project by Giuliano da Sangallo. The most conspicuous examples of corner palaces: that of the Pazzi Family attributed to Brunelleschi, the Palace Corsi-Horne or that Guadagni-Dei attributed to Baccio d'Agnolo or Cronaca to name a few. The most common typology is constituted by single fronted palaces: one of them is the palace of Rucellai Family by Leon Battista Alberti and Rossellino or the palace of Gondi Family by Giuliano da Sangallo which will be deepened in this paper with its history and evolution of the construction. This research investigates the relationship between the limited urban form and its influences on the design decisions of single buildings. Further, this research aims to identify different building typologies through observing and analysing the most important interventions of 15th Century in Florence including Gondi Palace.

Keywords: Urban boundaries, Florentine palaces, Gondi Palace.

1. THE DEVELOPMENT OF FLORENCE IN THE FIFTEENTH CENTURY (2)

In the second half of the 15th Century Florence had a period of economic prosperity due to the trade, banking and manufacturing industry. This welfare has been reflected in an intense building production which, however, is not accompanied by a comprehensive urban renewal; because after the construction of the walls in 1333 it is considered that a balance in the development of the city is achieved. This is why Florence in 1400 is not affected by extensive and planned urban-scale interventions, but only by operations on individual buildings or confined areas. No substantial change took place on the urban fabric, but only an unprecedented relationship between new architecture and the urban system. A guiding function is exerted by Cosimo Medici that sponsored a series of interventions especially in the construction of religious buildings. With Cosimo the Elder opens the patronage of the Medici family, who turn up later with wide-ranging projects during the first thirty years of the sixteenth century, under the popes of the Medici family: Leo X and Clement VII. Since 1420 a renewal process in the architecture and building techniques started; Brunelleschi, who studied the ancient architecture and reintroduced it in the use of the architectural orders, offers new dimensions in architectural space and its stylistic components. The architecture of Brunelleschi heavily influenced the planning of the city: the most responsive action to the humanistic conception of the space is established in his project of Hospital of the Innocents (1419 to 1427). Although the work is not complete the project, with its open colonnade toward the city, inspired the inventors of the Renaissance square defined by the mid-sixteenth century. But the fundamental work for the city is the dome of the Cathedral, which Filippo Brunelleschi realized since 1418: the Dome becomes an essential part of the new identity of Florence. Starting from the Cathedral of Santa Maria del Fiore an extensive renovation project of ecclesiastical structures within the city started: the basilica and the sacristy "old" of San Lorenzo (1419-1428), the ancient church of the Badia (cloister Orange Tree Rossellino), the monasteries of the Santa Croce with the Pazzi Chapel (1429) and Santa Maria Novella with the construction of the facade designed by Leon Battista Alberti (1458-1460); the Church of the Annunciation (1444), the convent of San Marco (1437-1443) and his library; in Oltrarno in the yard of the Santo Spirito (1444) and the Church of the Carmine, which is enriched by the frescoes of the great painter Masaccio. In this period the professionals specializing in the creation of maps spread, such as

Francesco Rosselli, the author of the famous view of Florence called "Chain" (1472), a key step in the history of the iconography of the Western world: it is the first view that is known of an entire city represented prospectively starting from an observation from life. The paper describes in detail the development of Florence in the fifteenth century, highlighting the most important monuments and buildings within the city and surrounding countryside. It is an image of the city that becomes a propaganda and guarantee economic welfare where people live peacefully with a large amount of constructions of civil and religious buildings.

2. COMMITTEES AND FLORENTINE PALACES OF THE FIFTEENTH CENTURY (2)

The urban and architectural transformations of Florence in the 15th Century affect the large number of private buildings, whose weight is most prevalent than public initiative; throughout the century the process of resetting the settlements is almost entirely entrusted to the great families of merchants. This replacement of the public with the private highlights the changing political circumstances that occurred in Florence since 1430, years in which "*principality occult*" of Medici family is affirmed by Cosimo the Elder, then by Lorenzo the Magnificent, causing a progressive weakening of city institutions up to their complete overthrow. There are many factors that contribute to the development of private enterprise: first, a new arrangement of the tax system that favors the upper class Florentine building initiatives by privileging families. In this regard it must be noted that the Land Registry of 1427 is based, at least in intention, essentially on the estimate and taxation of real property. Despite that the tax burdens on real estate, the construction and acquisition of new buildings by private individuals continue to grow. The apparent contradiction can be explained by the fact that the proper dwelling of the complainant, along with his other various goods for family use, is not subject to taxation. This may facilitate the use of huge sums to build, expand or embellish the private palaces, although a fixed tax levy was imposed on the owners since 1325, since for each "arm¹" of the street front the owners had to pay a special tax, which for the buildings on the main streets was double; but this measure, almost certainly born to discourage building in the most qualified parts of the city, in favor of the free areas near the walls, did not achieve the effect due. Another possible explanation for the increase in private construction activity may be a deliberate choice of the stronger economic groups, who saw less risk in real estate than investment or commercial banking activities. On the other hand the wars between 1423 and 1454, in which the Florentine Republic was involved, generate a clear reduction in the market, with charges of risk too high for the Florentine merchants, who were interested in non-productive investments, but oriented rather to "safe goods". A further explanation is the reform of the cadastre of 1458 (which demands an agreement with the taxpayer the amount of tax affordable on real estate) and the introduction of the "tenth", and finally the tax exemption for forty years reserved for built or renovated buildings since 1489 (Palazzo Strozzi and Palazzo Gondi were in fact founded immediately after the launch of the Act). Another element to consider is the changing standards of living of the urban population; while the areas inhabited by subaltern groups continued to be characterized by a building fabric minutes, formed mostly of plots rather narrow and elongated (according to the scheme in use since the thirteenth century, which provided for the minimum size of the front of every house on the street about nine arms, with a close-up of one or two floors) we can see significant changes in the residences of the upper classes. It is the period of transformation from the tower-house; "fitted palace" to the so-called "blooming" that will be crucial for the new image of the city in the 15th Century. The building will be a representative sign of power obtained by Florentine families, which is also transmitted through the language of architecture in the urban context.

3. THE TYPOLOGY OF FLORENTINE PALACE (2)

The building is reflected on the urban plan, with the regularity and uniformity of volumes, which emerge from the dense and uneven texture of the medieval city; its type is expressed in terms of architecture in a rule of composition coordinating plans and elevations and in a linguistic expression by precise size, proportions and materials. The facades mainly develop on three levels. In the ground floors usually were placed warehouses and workrooms; the first floor was dedicated to a large reception room with a central hall connected to other rooms; the second

¹ Arm means "Braccio" in Italian. "Florentine arm" is a unit of measurement equal to 0.5836 meters.

² At that time, the Gondi family used to live in the district of Santa Maria Novella.

floor was the residence itself (dining room and the rooms of apartment owners); service spaces such as warehouses, storerooms, servants' quarters and kitchens were located in the mezzanines, basements and sometimes on the last floor. The inner courtyard, previously used as a space for disengagement of family activities or service, is redesigned and elevated to the representative function by surrounding it in whole or in part by colonnades or lodges; the distribution of the rooms is made functionally according to the needs of the life of the single family owner. The residential complex is designed as a retreat, which revolves around the courtyard, similar to the function of the square in the urban dimension. Matching centric axial atrium-vestibule-yard, which generally brings a lateral location of the ladder, then identifies the plan of the house. The hierarchy between the floors is the sign of the different proportions of the openings (Antinori Palace, Strozzi Palace) that brings inequality of size and spacing string courses, the plasticity of ashlar that fades to vary the height (palaces Medici, Strozzi, Gondi), the combination of stone and plaster (palaces Horne, Pazzi). In 15th Century the typology of insulated buildings with four open fronts is seen very rarely: the single example is Palazzo Pitti. There are few cases of palaces with three open sides: Medici Palace by Michelozzo and Strozzi Palace (by brothers from Maiano on a project of Giuliano da Sangallo). The examples for corner buildings are Pazzi Palace (attributed to Brunelleschi), Corsi-Horne Palace or Guadagni-Dei Palace (attributed to Baccio d'Agnolo and / or Chronic). Much larger list for the typology of single front buildings: Rucellai Palace (by Leon Battista Alberti and Rossellino) and the palace for the Family Gondi by Giuliano da Sangallo.

4. CLIENT GIULIANO GONDI AND HIS FAMILY (¹)

Gondi is one of the most ancient Florentine families present since the eighth century in the city and always in the roles of the first order. Between the fifteenth and sixteenth centuries the Gondi occupy important positions: between 1438 and 1530 they obtained eighteen times the priory; in 1525 Bernard Charles of Salvestro will gonfalonier of Justice. Always linked to the Medici family, from 1532 to 1721 there were eleven Gondi called to be part of the Senate. Giuliano Gondi, was born in Florence in 1421 in a wealthy merchant-entrepreneur family. Since young ages he participated in the activities of the merchant father, who had been dedicated to the production and marketing of woven fabrics with gold thread since 1435. When his father died, in 1449, Giuliano takes over the family business by increasing particularly the commercial tissue with gold thread, which exported in many Italian cities and also in different parts of Europe; in 1480 he opened a branch in Istanbul and one in Hungary. 1460 Giuliano Gondi participates actively in political life, with public office and in diplomatic missions. From his three wives had fourteen children. Between 1460 and 1470 Giuliano Gondi instructs Giuliano da Sangallo to design his Florentine palace. On 3rd January 1501 draw up a will, in which in addition to providing various provisions provided economic-financial nature relating to the activities of the family business, prescribes to his heirs to build a chapel in the church of Santa Maria Novella and to complete the family palace. A few months later, on 8th May 1501, he died; then was buried in the new Gondi Chapel in Santa Maria Novella.

5. THE ARCHITECT OF THE PALACE GONDI: GIULIANO DA SANGALLO (¹)

Undoubtedly Giuliano da Sangallo (Florence 1443-1516) is among the greatest architects of the Renaissance "after Brunelleschi", appreciated by the Medici family especially by Lorenzo the Magnificent and his son John, Pope Leo X. Sangallo is an expert in military works, carver, a talented and prolific artist. He devoted himself to the study and classification of antiquities that will detect and promptly draw from life. He operates mainly in Tuscany and Lazio planning fortresses, churches, chapels and monasteries, villas and palaces. Analysing his work it is evident his attention to the reports, measurements and geometry, as well as the possession of a profound knowledge of construction techniques.

6. THE ARCHITECT OF THE ENLARGEMENT PROJECT: GIUSEPPE POGGI (¹)

Giuseppe Poggi (Florence 1811-1901) was the architect has most influenced the appearance of Florence of today. Since 1838 he began an intense professional activity that led him to be the principal "private" architect before of the city of Restoration, and then of the united Italy. He received many commissions from the nascent bourgeoisie of nineteenth century for the creation, renovation and modernization of villas, palaces and gardens (Villa Favard, Palazzo

Gondi, Palazzo della Gherardesca). His style combines neo-renaissance and late neoclassicism, not without considering the nineteenth century English architecture. In 1864 he was commissioned to study the new urban layout of Florence; he began the so-called "cleansing plan" which involves the demolition of the medieval walls to create the great avenues of ring road (looking to the interventions in the major European capitals), creating some spectacular squares (Piazza Beccaria, Piazza della Libertà) with stylistically connected buildings on the sides while isolated the historic center, left the ancient gates of fourteenth century.

7. PALAZZO GONDI FROM THE 15th TO THE 18th CENTURY (¹)

Vasari in his *"Le vite"*, tells the history of the construction of Palazzo Gondi, assuming that Giuliano Gondi has entrusted the project to Sangallo between 1488 and 1489, when both were at the court of the king of Naples Ferdinand. In 1455 the Gondi bought some buildings (houses of family Giugni²) to Canto of the Lions, or the corner of the street of the Prestanze (now Via de 'Gondi) and the Via dei Leoni (now Piazza San Firenze), in the district of Santa Croce; these buildings were used as residences and shops and they survived until 1874. From this nucleus, Giuliano Gondi began buying the neighbouring areas needed to build his palace: the properties of families Giugni, Donkeys, Tanini, but also houses belonging to Arte dei Mercanti of Calimala and the City of Florence. Lorenzo the Magnificent, who probably recommended to the Gondi his trusted architect, also had an important role in negotiating the purchase, appearing as a witness and intermediary in the deeds of sale signed by the Gondi. Sangallo has started his works about Gondi Palace in 1490 according to the reports from the chronicles of Luca Landucci and Tribaldo de 'Rossi. Until his death, in 1501, Giuliano Gondi oversaw the construction, but could not see his palace being completed. In his will, dated May 3, 1501, Gondi prescribed to his heirs to complete the building to the corner of the street of the Prestanze and the Conservatories of law. These were municipal offices that were in Palazzo Vecchio. On the death of Giuliano Gondi palace was inhabited, though not completed according to the design of Sangallo and, despite the testamentary dispositions, will not be completed by the heirs. After four hundred years the wish of Gondi has been actualized according to his testamentary. In the sixteenth century the facade of the building appeared flanked on both sides by other existing buildings: on the left the building purchased by Giuliano Gondi in 1455 by the family Giugni, on the right of the house Tanini. The front was divided into six rows of windows on two floors and had, on the ground floor, only two doors. The facade, with three floors, is characterized by fine embossing to climb, which decreases its projecting upwards in the transition between the various plans (as in the palaces Doctors and Strozzi): ashlar rustic cushion on the ground floor, flat drafts and regular on the main floor and a smooth wall on the second floor, where, however, the stone quoins suggest the geometry of the masonry texture present in the lower levels, following a language clearly and deliberately classic derived from ancient buildings that Julian draws in the Barberini Latin Code. Originally windows were presented by a quadripartite by a Guelph cross inscribed, topped by an eye in the bezel.

The cornice of the building, different from the contemporary buildings, seems to draw the frame of the Temple of Augustus in Pozzuoli, detected by Sangallo. At the base of the building there is a *"panca di via"* (street bench) in stone, an element that can be found in many other Florentine palaces of the time (Palazzo Medici, Rucellai, Strozzi). Among the most admired parts of the building there is a small courtyard as one of the finest creations of Sangallo. As in the palace Rucellai, the courtyard has a rectangular plan on the golden proportion, with evident influence of the courtyard of Palazzo Strozzi. The light penetrates from very high up in the small compartment, brings out the columns that emerge from the darkness of the porch. A Roman statue, found in Florence in the years of construction of the building Gondi, was placed in the courtyard, although the intention of Gondi was to place it outside the palace. From the courtyard side the elegant stone staircase, decorated with fine carvings of animals and foliage, is seen: balustrades, trimmed of acanthus leaves, take up the elements of the terrace of the villa at Poggio a Caiano. A refined decoration continues along the second ramp of the stairs, to the vestibule of the first floor, with flattened barrel vault, resting on pilasters. In the great hall of the first floor there is a monumental fireplace, built by Sangallo in 1498, richly decorated and surmounted by two statues of Hercules and Neptune.

² At that time, the Gondi family used to live in the district of Santa Maria Novella.

8. PALAZZO GONDI: TRANSFORMATIONS OF THE 19th CENTURY ⁽¹⁾

In the cadastral map of 1833 it can be verified that the situation of the Gondi palace and the Piazza San Firenze was not fundamentally changed since the 16th Century. When Florence became the capital of the Kingdom of Italy, a general process of building renewal and urban development has been initiated, which included the area of Piazza San Firenze and the Gondi palace. In fact to facilitate the access to the Piazza della Signoria, in 1871 the Municipality decided to enlarge the narrow road that skirted the Palazzo Vecchio, no longer suitable for the increased traffic of the city. Therefore it was decided to expropriate a good part of the properties of Gondi that looked out on the road in order to widen the street, as indicated by the project on 27 October 1871. Marchese Eugenio Gondi thought that it was time to implement the desire of his distant ancestor Giuliano; then reached an agreement with the Marquis Ubaldino Peruzzi, mayor of the city: the Gondi would have sold a portion of their property, which would be demolished for the widening of the road, and the City would rather busy with the sale of the properties of the Gondi state property, who were behind the building. The Marquis Gondi then decided to complete the original facade of his palace on Piazza San Firenze, to make a new one on the way renovated keeping the same proportions, decorations and identical materials of the fifteenth century, as well as reparations on worn ancient stonework façade and the courtyard. The Poggi before proceeding with the work, and with the help of his colleague, Henry Au-Capitaine, took over the building as it appeared in 1867³. The drawings show how the ground floor of the building was characterized on both sides by a hanging rusticated with the door arches framed by ashlar regular rings. Drawings reveal the presence of a medieval tower that was built in the palace Giugni and purchased together with this by Giuliano Gondi in 1455. These were the houses and shops from the Gondi family before the construction of the new building. According to the plan of expansion, Poggi prolonged the old facade on the Piazza San Firenze, adding an axis of windows and thus inserting the third door on the ground floor which gave the front of the building a perfect symmetry. Poggi invented the new front along Via dei Gondi practically as the same as the existing one, so that proves jointly conceived another. The Poggi realized then a facade with five rows of windows and three doors of which the median axis with the center of the courtyard; then continued towards Piazza della Signoria with a low building with one floor, covered by a terrace. In the external face the same qualities of the stones were used as for the original façade originated from the quarries of the Florentine territory. The coat of arms of the Gondi was placed near the corner. Poggi will implement a new entrance from Piazza San Firenze (eliminating a series of small rooms) and another driveway to the new stables on Via dei Gondi. To facilitate access to the main floor of the new hall of the carriages, a new ramp has been built flanked to the original scale, which, without having to go outside in the courtyard, led directly to the first landing.

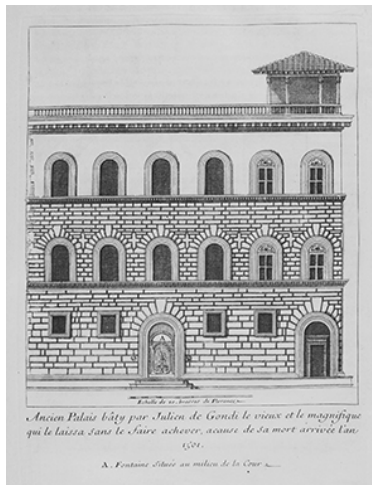


Figure 1. Antoine Pezay, façade of Gondi Palace (J. Corbinelli, 1705)

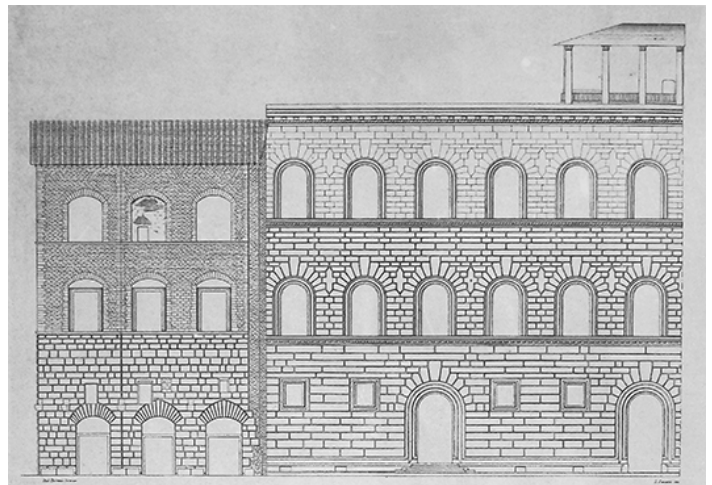


Figure 2. G. Poggi e E. Au-Capitaine, façade of Gondi Palace and Case dei Giugni, 1867

³ The relief of Henry Au-Capitaine is dated 1867, four years before the municipal decision on the enlargement of Via dei Gondi.

9. CONCLUSIONS ^(1,2)

Perhaps the Sangallo, wisely, did not foresee a single project for the whole building, but he conceived an articulated one, modular, that could develop over time expanding on the right as on the left, after the possible acquisition of the adjacent buildings and in relation to the financial availability of the clients. Indeed, the economic situation of the family, influenced by alliances and policies of the city, could have changed; then a form that would leave open the project and not immediately in delimiting a front end allowed to decide later how far to continue building that eventually, once broken, could also have been resumed at a later time, perhaps in more favourable economic conditions. Moreover, as it had been for some parts of the palace built by Sangallo, uniformity to existing buildings would be given, connecting them with the new facade, as was the case, for example, to the palace Rucellai. For the crowning, however, we can not say with certainty that Sangallo had planned a loggia that ran across the front of the building (hypothesis of Poggi during the intervention); the theory further strengthened by the size of the cornice, too "weak" compared to the proportions of the building and those of the other contemporary buildings. Moreover, only a year after the interruption of the construction site of palace Gondi in 1501, Palazzo Guadagni dal Cronaca will be built and resume the theme of the lodge by completing it.

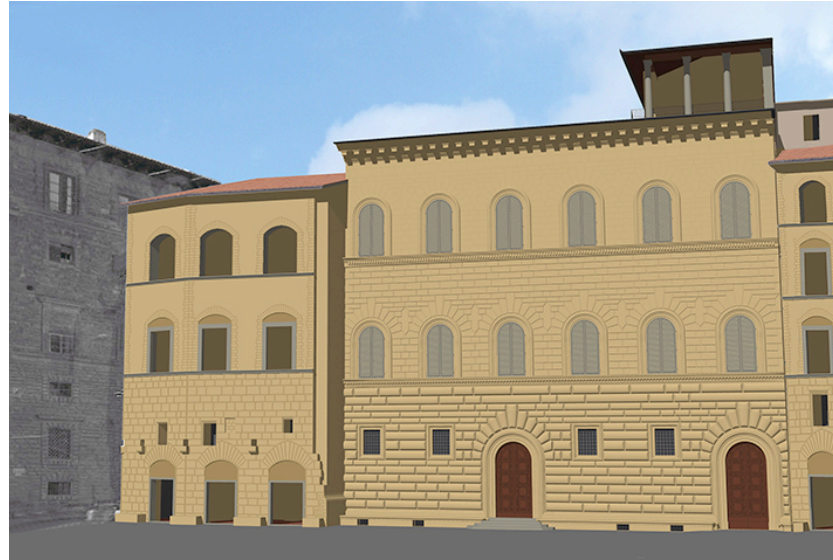


Figure 3. Reconstruction of the façade of Gondi Palace, XVI century (from thesis of T. Conti)



Figure 4. Plan of Gondi Palace with Case dei Giugni, XVI century (from thesis of T. Conti)



Figure 5. Plan of Gondi Palace after intervention of Poggi, end of XIX century (from thesis of T. Conti)



Figure 6. Plan of the extension of Via de 'Gondi, 1871. ASCFi, CF 3771. The colored parts highlight surfaces affected by the expropriation and to the supplies needed for the widening of the road.

(A) yellow: manufactured surface which will be demolished, expropriated for a large part to Eugenio Gondi;
(B) red: manufactured surface owned by Gondi, affected by the renovation work;
(C) blue: manufactured surface state property sold to Eugene Gondi.



Figure 7. Gondi Palace, beginning of XX century



Figure 8. Gondi Palace today

KAYNAKLAR

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