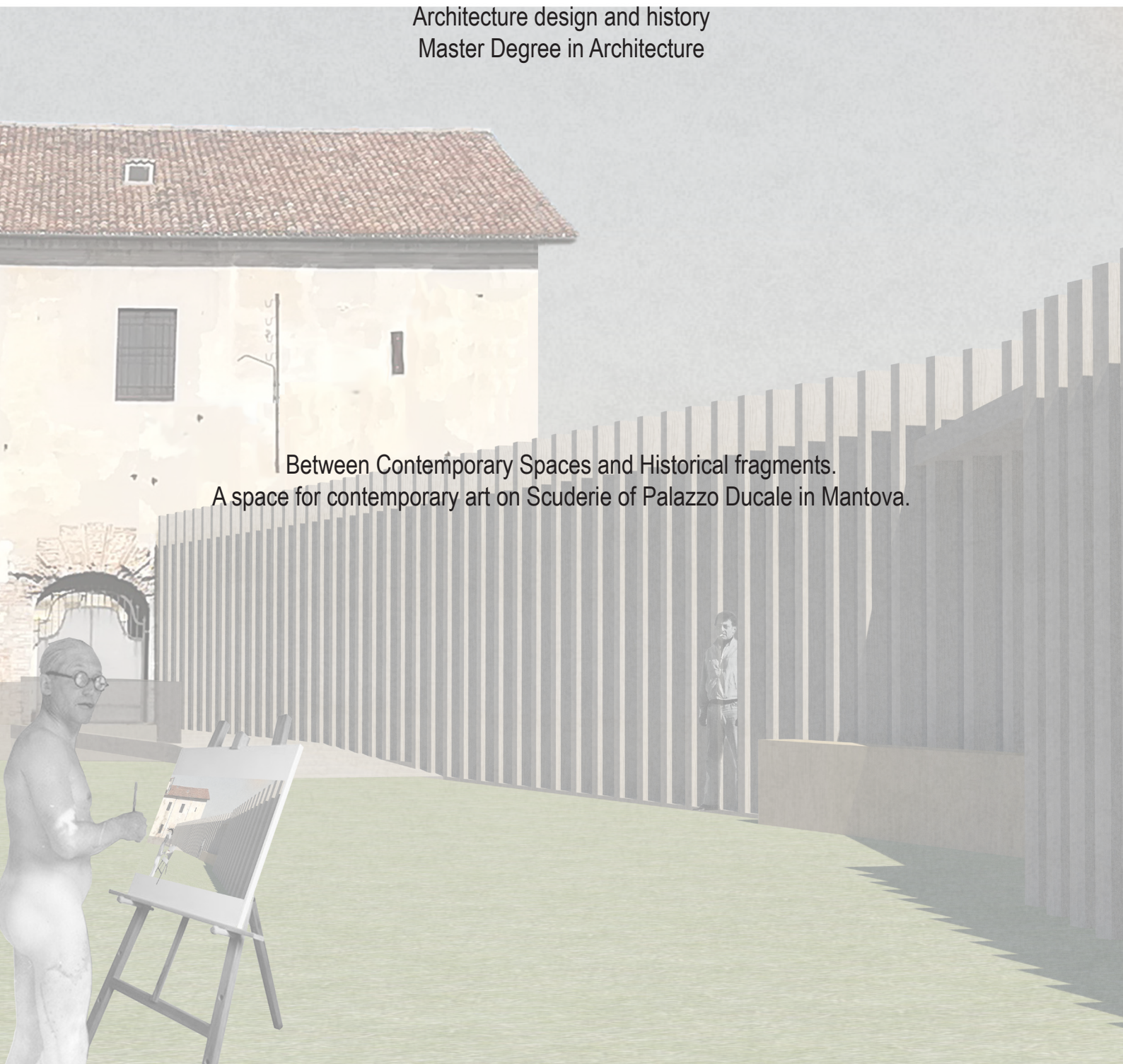


POLITECNICO DI MILANO

Architecture design and history
Master Degree in Architecture

An architectural rendering of a courtyard. On the left, a historical building with a red-tiled roof and a window is visible. A man in a white shirt and glasses stands in the foreground, painting a scene of the courtyard on an easel. The courtyard is enclosed by a modern wall made of vertical wooden slats. A man in a grey jacket stands near the wall in the background. The ground is green grass.

Between Contemporary Spaces and Historical fragments.
A space for contemporary art on Scuderie of Palazzo Ducale in Mantova.

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Abstract

The goal of this design is to restore different layer of the historical memory of the stable area in the palazzo ducale castle complex, show the respect towards history with modern architectural language, and at the same time confer functionality. Its characteristic is like the corridor of Piazza Santa Barbara designed by Giovanni Battista Bertani.

The target plot began to be used for the royal stables (long strips building) of the ducale family and its affiliated courtyards. Around the year of 1628, The land was flooded and became an barge terminal, the entire triangle block is covered by water.

This design is based on the ancient stable, functionally connecting on both sides of the buildings, connecting the south door of Giardino della Cavallerizza, with the north door of scuderie. at the same time allowing them to remain relatively independent, and strictly restoring the architectural functions in the history. It is functionally divided into a completely individual exhibition space and a bridge linking the castle with the corridor, as well as a café, which is connected to the exhibition space from the inside. Combining the Café with the gift shop, there is a staircase in the space where you can walk up to the rooftop to enjoy the view of the other side. Finally, i add a small parth on the rooftop, let people to go on top of roof, enjoy the view.

Key words

Scuderie;connect;exhibition;Neo-regionalism;wooden frames;blur;pure rhythm beauty



Mantova Introduction

this project is located in mantova. in the history of italy, mantova is a historic city which has profound culture. mantua's historic power and influence under the gonzaga family has made it one of the main artistic, cultural, and especially musical hubs of northern italy and the country as a whole. when faced with the rapidly development of social today, how to balance the relationship between protection of historical property an urban development has become a very important issue, and has brought a lot of challenges. how to integrate the new buildings into the historical fabric in mantova and give them new functions become the most important problem we need to solve after we get this project.

before start our project, we need to know more about the history of mantova. the area is located at a one of the borders of palazzo ducale. which means the area may not get enough attention, but in our opinions, this kind of area is the best place to let you do something new, then create some respond to the original part, and continue the story with modern architectural language.

Genesis and Morphology:

The city of Mantua saw its genesis in Etruscan times, during the allocation of this population around the year 1000 a.c. The creation of a settlement was encouraged by the strategic territorial condition and natural defenses that an island within a bend of the river Mincio possessed. The Etruscans started the first process of agricultural cultivation and of artificial irrigation. The core of the Etruscan village arose probably in the highest area of the ancient city, surrounded from swamps and from a hypothetical fortification that gave it the nickname of opium and village by the Romans, who around the III century BC their infiltration began on the territory.

Roman Mantua:

Starting from 89 AD the Mantuan settlement came recognized as a Roman colony. At the end of the civil wars of the second half of the 1st century BC, the settlement was distributed by lot to the veteran soldiers. The Roman city was certainly equipped with a port, probably coinciding with the current piazza Virgiliana, extended no more than the settlement Etruscan but more accurately fortified by a belt walls to the west and south, respectively long the current Via Accademia and Via Montanari, remaining sufficient defense from the waters of the Mincio on the eastern side e Northern.

Medieval Mantua:

The subsequent interventions of which we bear witness they took place around the year one thousand and they included a speech by expansion of the walls parallel to the process of expansion of the city to the west and south, following respectively those lines today highlighted by Via Montanari in the first case and from Via Accademia in the second. There city, where not bounded by fortifications and lakes, was equipped with defense through a Fossatum Bovum. The accesses were allowed by the gates of S. Pietro (in correspondence of the Volto in Piazza Sordello), of S. Damiano (or of the Trinità), of the Vescovato (along the route of Via Fratelli Cairoli) and S. Guglielmo, the latter located at the origin of what is now Via Teatro Old and of which today there are no traces left. The roads that they came to form following the pattern drawn by the doors, they formed new arteries for the development of the urban network of the old city area that would soon become the nucleus of the Gonzaga factories. Outside the walls, the suburb was extended, which became starting from 1190, the theater of the first official expansion of the 'urbe, a direct consequence of the progressive increase demographic.

The enlarged city was bounded on the south-west by the canal artificial Rio and access was guaranteed by four new ones doors: at the extreme west Porta Nuova, continuing towards the east, Porta Leona, Porta dei Monticelli to end on the east side of the city with the Porta degli Arlotti. Soon, close to the second circle of walls, a new suburb was established. The center of city life progressively moved from old city to the new city. After about twenty years, they took shape squares of the municipal city: In 1227 the Palazzo Comunale was built and the correspondent was built square.



In 1250 the Palazzo della Ragione and the front were built piazza delle Erbe, the latter characterized by its presence of the shops belonging to the monastery of Sant'Andrea.



Following the recurrent urban typology of the municipal age, was characterized by a clear spatial distinction, functional and representative, between the center of political power and administrative consisting of Piazza Broletto, the center of power economic represented by Piazza delle Erbe and the center of the religious power in the Cathedral square.

The three squares proved to be perfectly linked to each other along the north-south urban axis which from that moment constituted one of the most distinctive traits of urban expansion. Around 1272, the lordship of the city was imposed at the head of the city powerful Bonacolsi family, thus putting an end to free Common. The Bonacolsi began a progressive acquisition of multiple properties, especially those on the site of the old city, which soon led to privatization of the whole area. During the period of the Bonacolsian power, they started different demolition of some urban insula and at the same time takes the current Piazza Sordello is becoming more and more defined. In close relationship with the privatization of the city area ancient the clear separation of the portion of the city belonging to the prince and that lived by the subjects, this distinction reached its peak in the period of domination of the Gonzagas.

Mantua Gonzagesca:

1328 is marked as an essential date in the history of the city: The Gonzaga family defeated the Bonacolsi, therefore took the possession of the properties accumulated by the latter and settled in the Palazzo del Capitano.



In 1401, Francesco I Gonzaga formalized the expansion of the city from Rio to Terraglio. Following this expansion, the urban organism came to occupy, the entire insular area, circumscribed by the lakes higher middle and low while a South from the pot of the Paiolo.

Based on the Gonzaga ordination, the city was divided in four neighborhoods, divided in turn, S. Pietro district, di S. Andrea, of S. Giacomo, Di S. Nicolò.

The Gonzaga also sponsored numerous building interventions, among where the construction of Ca 'Zioiosa (1388) and the Castle of S. Giorgio (Bartolino from Novara, 1395-1406).

Once the primary road network was defined, a procedure aimed at increasing the decor of the city, so particular in the district of S. Pietro, seat of the lordship. Between the end of the 14th and the beginning of the 15th century, the city of the Gonzaga assisted to the foundation of a school by Vittorio de Feltre Sponsored by Prince Gianfrancesco Gonzaga; It was based in the Ca 'Zioiosa next to the Gonzaga residence. In the school of Vittorino the new generation of the Aristocracy was educated at Mantova. Among the pupils Ludovico Gonzaga stood out among the pupils who, in 1444, succeeded his father in the state guide. He brought them to Mantua the complete affirmation of the Humanistic culture by

guiding one renovation project that impressed on the medieval fabric of the city the Seals of the Lordly authority.

He was a new figure of prince, an uncultivated man alone to the practice of weapons. He surrounded himself with writers and artists conferred prestige on the Court. Ludovico, Intendentissimo in architecture, according to the Filarete certificate superintendent of the work in the Court and in the City, intervened for the choice of architectural vocabulary, he regularly frequented my construction sites. The prince was more than amateur in architecture: It was the summit, the ideational and managerial center of the state. The prince who the renewal of his city provided the directives for a hierarchical planning of the state, with a path that does not grant spaces to the utopian evasions of the treatise.

When Ludovico assumed power, he inherited an agglomeration urban now defined structure, not subject to change substantial, but on which he could operate through a series coordinated partial interventions.

The centers of political and religious authority found themselves in the nucleus oldest of the "Old Town", at the north-eastern edge of the urban organism. In this area, ahead of its time of humanism, the large open space of the square of St. Peter, who moved the city center to the place where he rose the residence of the Prince. The ancient center coinciding with Piazza Broletto, deprived of all its administrative functions e representative, was intended solely to welcome the market.

In this way the prince visualized the sign of his own authority on the subordinate classes, now that his residence dominated the Cathedral and the Bishopric submitted to his own I also control religious power.

The interventions sponsored by Ludovico multiplied: The hospital of S. Leonardo (1450, of uncertain attribution, perhaps of Fancelli); the renovation of the Palazzo del Podestà (1456 Giovanni Antonio d'Arezzo); the S. Sebastiano (from 1460 L.B. Alberti); The S. Andrea (from 1472 L.B. Alberti); the clock tower (1473 L.B. Alberti); the new market house (from 1473 Fancelli, destroyed), The interventions concentrated in the ancient center of the city. Most important was the rebuilding of the temple of St. Andrew that, destined to guard the Holy Relic of the Blood of Christ, yes he inserted a pivotal way into the fabric of the city. Supporting the renewal of St. Andrew, Ludovico subordinated to himself and privatized the relic that was a simple object of devotion, was assumed to support and protection of civil authority. St. Andrew imposed himself as a strong sign by modifying the morphology of the fabric surrounding and the hierarchical order of the various lines. The temple is he placed along the south-western axis that departed from the Cathedral of St. Peter's, crossed Piazza Broletto and Piazza delle Erbe. This road director went on, almost rectilinear, up to Porta Pusterla, cutting the urban core of the village in its center. Is what Carpeggiani called "Gonzagas' private axis": It connected the center of political power with the area reserved for private sphere of the prince defined by St. Sebastian and later of the Villa de Te. In the same years the residence of the Prince started to be theater of continuous aggregations, modifications, remakes; the debut of a process that intensified in the 500 that brought the Court to occupy almost entirely the eastern area of the old town.

When Ludovico assumed power, the headquarters were formed from two Bonacolsian blocks of the Great House and the Palazzo del Capitano, facing the Cathedral square; near the lake rose the bulk of the Castle of St. George, In this last Ludovico concentrated the interventions and called Andrea to him Mantegna. From now on, each Gonzaga in power will want to have it his residence, impressing his own brand on the court characterizing.

A few years earlier, in 1459, Mantua was the seat, for a whole year of the Alberti, the proponent of some more significant works of the fifteenth century

A Ludovico succeeded Francesco the Gonzaga whose wife, Isabella D 'Este, was among the protagonists of the Italian Risorgimento.

He arrived in Mantua in 1490, with a refined education, flagship cultural amateur, Isabella its almost complete attention to the organization, inside the palace, of the own apartment and its own collections.

Interested about the writers, musicians and painters of the time a dense network of relationships that gave the Mantuan court a very great one prestige. Unfortunately his meticulous program was implemented in absence of a true urbanistic conscience excluding so one direct intervention on the city, denied a dialectic relationship between palace and city and definitively arrested the process of overall reorganization undertaken by Ludovico. The court indeed, he reiterated his own microcosm character, the seat of one erudite and secluded conversation, while the city is disqualified to the role of Frame: here was the separation between "City of the prince" and "City of the subjects" that assumed characters very evident.

The first-born son of Isabella and Francesco is Federico who rises to the Marquisate in 1519. Because of the misadventures of his father, he spent the years of youth in Rome as a hostage to the Papal Court. Rome then presented itself as a city as an Extraordinary City, vitalized by grandiose celebratory drawings by patron saints, from the creations of Bramante, Raffaello, Michelangelo. All these memories and feelings remained alive in Francesco and resurfaced with force once assumed power. It was not by chance that he invited them to Mantova. Giuliano Romano (Raffaello's ally) who moved in city in 1524.

The Marquis gave him confidence and operational freedom almost unlimited. With the political and creative support of the prince, the intervention of G. Romano did not affect the fabric that increased its decoration through a series of isolated interventions, superstructural episodes, to which he remained a real urban renewal project. His intervention took the form of a constant commitment to conservation but continually renewing the appearance exterior. The city is given to it by the medieval tradition, the ancient roads the ancient seabed.

The architectonic activity is very relevant during the 500: Palazzo Te (from 1525, G. Romano); Macello (1536 G. Romano); Customs (1538 G. Romano; destroyed), renovation project of the Duomo (1545 G. Romano) home of G. Romano (after 1538) Project of the door of the citadel of Porto Mantovano (1540 G. Romano); home of the Bertani (1554, G. Romano); church of the Trinity (1587) C; church of the Lorenzino (1590).

The painting frenzy of Isabella d'Este stopped at the palace Gonzaga was returned to the peculiarity of the complex architectural in continuous metamorphosis. Also here, the protagonist and G. Romano who designed: in 1531 the Paleologa (demolished at the beginning of our century); from 1536 the new court; between 1538 1539 la Rustica (located in the premises of the Domus Nova Fancelliana , overlooking the lower lake) At the time when Romano reiterates the role of Palazzo Ducale as the center of power, he had already created the island named tejeto, the pride of the Gonzagas.

Federico died in 1540, leaving the regent as a legacy to Cardinal Ercole and his successors, together tangible of his patronage, an almost unsuccessful economic imbalance, which Giuglielmo Gonzaga dedicated himself with systematic care. Giglielmo made a profound modification of the structure institutional that involved the elimination of the ancient ones municipal magistrates and their substitution with organisms acts a manage the "res publica" in one with the "res principis". With the establishment of the court of the Rota, the Senate of Justice and the Chamber Magistrate implemented a progressive process centralization of powers and specialization of functions in a hierarchical pyramid of bureaucrats whose leader was the Duke himself. This process of transformation of the same duchy of the new state arrangement was a place of celebration prestigious and functional for every ritual of the court configuring itself as a peremptory image of the prince's absolute power. Of as a consequence everything that appeared poor, of was rejected fallback, intended for short duration.

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The ducal architect was, at that time Giovan Battista Bertani. He exploiting the volumes and artifacts up to then scattered chaotically in the court and connected them organically, thus overseeing the reorganization of the complex. Between 1549 and 1556, in the Cortile della Mostra (n.1) the Bertani moved, on the two sides constructed from scratch, with the same elements constitutive of the lexicon Giuliesco. L 'large circumscribed space found breath of breath in the series of arches open towards the needle of Inferior, giving as a whole the effect not of architecture of stone, but emphatic ephemeral apparatus. Not by chance the courtyard of the Exhibition became within a few years (n.2) a place for the show where the curtain walls with the water that surrounds and protects the city, assumed the connotation of theatrical backdrops.

The other important work Bertani waited for was construction, on the primitive chapel of the court, of the Basiclica Palatina di S. Barbara that began in 1562. Here the artist expressed one new type of architecture: S.Barbara was located in the triangle delimited by Prato di Castello and the apartment of Guglielmo in Corte Nuova (where he laid his clothes out Bertani), from the exhibition courtyard (completed after 1565) and from the Domus Nova Fancelliana.

In 1588 it was destroyed by a fire, the court theater (n.3) that could be finished in 1549. For them the architect assumed as a model the theater described by Sebastiano Serlio in "Il secondo perspective book "(1545). Essentially composed of one semi-circular cavea with steps that circumscribed the orchestra, and a perspective scene (no. 1).

The architect also had a decisive role as in the work of the old court modernizations (started between 1575 and 1577) (n.2) as evidenced by studies on documents of the Renato Berzaghi archive. Unfortunately, above all due to it of the radical eighteenth-century transformations, today of the work of Little Bertani has remained or recognizable.

Among the current connection and connection works by Bertani is to include the staircase of Enea (1575) that allowed access to Guglielmo's apartment, aggregating between the the castle of S. Giorgio and the new enlargement of the duke.

Bertani died in 1576 William in 1587. The decadence de ducato gonzaghesco appeared very evident under the government of the successors of Guglielmo, notwithstanding the crisis, left space, at least until the end of the decade of the 600, last season Mantova art festival. The Ducal Palace was the site of numerous works already started by Guglielmo and subsequently continued:

Pompeo Pedemonte realized, starting from 1579, the giordino hanging and, between 1579 and 1580, he worked at a "chapel", contiguous at the Dogs' Room, in which he was also busy Bernardino Brugnoli, landed in Mantua in 1580: fu appointed factory prefect:

Bernardino Facciotto, in 1581, drafted a first arrangement of S. Barbara and designed the courtyard of the Eight Faces; Bernardino Brignoli, in 1582 was in charge of the project and of the construction of the new stables on the shore of the lower lake (n.3)

Ippolito Andreasi, in 1591, rebuilt the court theater of Bertani, destroyed in 1588 by an arson. In the same years, and before 1956 (n.1) he was born on the other end of the palace, near Apiazza Arche, a theater for comedies, owned by the Ducal, but equipped with a system of boxes that were rented, and therefore called "scene Public "; between 1595 and 1632 he was prefect of the ducal factories Anton Maria Viani (n.2).

The entrance of A.M. located in the palace represented another stage fundamental in the evolution of the Assassin, the apartment Green (1595) and two sides of the courtyard of honor at the same time with the preparation of an apartment for Vincenzo I, called Guastalla, with two galleries facing it courtyard (1601-05), while in Corte Nuova completed the construction of the Galleria della Mostra (1605), of the megalidium (huge rock building of Prato di Castello and its entrance arch (1608). He designed a new theater adjacent to that of Andrea.

A system came from the new apartment of Vincenzo I of covered passages made to allow Duke of easily reach every part of the court (from Cathedral of S. Pietro at the Teatro dei Comizi in piazza Arche). The located addressed several of his maintenance interventions, al reorganization and expansion of this dense network of links, partly inherited from previous centuries, partly from him already designed, and to the decoration of the halls and galleries of the palace.

In 1600, Zenobio Bocchi, a Franciscan, arrived in Mantua Florentine, scholar of medicine and botany. It was charged from the Duke Vincenzo I to design the court botanical garden, from to be realized in the Giardino de Padiglione, and to reorganize and enhance the naturalist collection of the duke who, around 1612, came placed in the Metamorphosis Gallery.

In the first twenty years of 1600, the building assumed its own definitive configuration: true and set city in the city, fruit of the will of the privileged class of self-emergence of the sub-classes. The seat of the court was established as an organism helping, a "macroscopic phenomenon of urban planning introverted ", schematically bound to a structure autonomous, with its own network of internal paths, of streets and squares ". The official ceremonies, the political intrigues, the games, the musical theatrical representations, the parties, they articulated and they followed in the innumerable rooms of the interior and in the squares exterior.

Each block was related to the other, if related to the period in which it was made, one of its justifications functional and aesthetic. The principle underlying this aggregation it was not, therefore, of chance, but neither was it due to one organic urban design, after all not conceivable, from the moment that the genesis of the complex came about by aggregation progressive over more than 200 years.

The old court was connected to the Domus Nova and this, through the tunnel of the Metamorphosis and the Passerino corridors, or the Garden of the Pavilion, to the Rustica. The Rustica, through the Galleries of the Exhibition and the Months, or traveling through the courtyard of the courtyard of the exhibition towards the lake we reached the Corte Nuova, to the apartments of Troia and Guglielmo Gonzaga, connected with the Castle of St. George. Going down the staircase of Enea, yes He walked along a long corridor between the Prato di Castello and the square of S: Barbara, who again led in turn in Corte Vecchia, near the Cortile delle Otto faces.

Walking along the Hanging Garden, one reached the corridor set on arches that connects the Royal Palace to the Duomo. This link further emphasized the autonomy of the Gonzagesco complex compared to the city: The Court could have access to the Temple, the seat and symbol of religious power subordinated to the will of the prince, without limiting the public paizza. This hanging corridor had visibility in both redaction of the view of the Bullazzolo (1595-1628) (n.2). At same time, the dukes would have been able to reach the public of the Comici theater, starting from the garden of the Pavilion, across a corridor supported first by arches (on the courtyard of the Remittances) and then adding to the long body of the Royal Stables (n.3).

Also the squares and the courtyards came between them concatenated in a continuous system: from the public square of S. Pietro it was accessed at the court through two doors which led one into Piazza Pallone and the other expropriated castle that was connected with the courtyard of S. Giorgio and the square of S. Barbaranella which opened the passages to arrive in piazza Paradiso and in the courtyard of the Exhibition. Through another vaulted opening, placed alpine terrain of the Rustica, from the courtyard of the exhibition you had access to the courtyard of the Remittances (F 38/41) on which the Royal stables stood (n.4) (F 47) and the pavilion's balcony (F 42).

Going beyond the face on the northern side of the courtyard (F 49) you reach the Paradiso square. The garden of the Pavilion is he reached from the courtyard of the Remittances by two stairs, one placed in the Rustica building, the other leaning against the wall of support of the Garden. Buildings, square, doors, gardens and paths configured a urban microcosm that occupied almost the entire margin southern of the "Civitas Vetus" located between Piazza S. Pietro, the first fortified circle and the lake.

Also Piazza S. Pietro intimately linked to the noble events of Mantova, it was configured as a place connected to the residence of the Prince, rather than as public space: closed towards the city from the diaphragm of the door of S. Pietro, assumed the function of great anteroom of the ducal complex. While the court was a building site always active and continuous evolution, the city of subjects kept the configuration assumed in the first decades of the 500 and was the subject of interventions of decoration of a supernatural sign.

In July 1630, while in all the northern Italy it was devastated from the Pest, the mercenary penetrated into the city, placing them for three days. The palace was stripped of all his family valuables and badly damaged in many parts. The event sealed a parable of decadence already evident later the death of Guglielmo Gonzaga, manifested even before the sack with the sale of the Gallery (one of the most prestigious collections of art of the time) to King Charles of England in 1627.

In 1631, under the principality of Charles I Gonzaga of Nevers e subsequently with the regency of Maria Gonzaga, one was implemented slow but careful recovery of the structures of the city and the territory. We tried to put the Ducal residence back in order by returning them adequate decorum. The architectural activity, sponsored by the new ones, was limited to one generalized restoration operation, and reintegration of the royal palace, which suffered damages especially in the ornaments and in a milder way to the structures. One can't speak of a real work of renovation of the complex.

In 1689, the architect Fabrizio Carinio Motta modernized the theater for the Comedies already called "public scene" e subsequently Teatro vecchio (n.1) creating a room to five overlapping orders of palleys (n.2) In 1700, a rich wooden covered horse riding school, designed by Francesco Bibiena was installed in the courtyard of the exhibition. In 1701 the Pisanello room was decorated with portraits of the Gonzaga dukes of Mantova for almost four centuries.

Important architectural work, even if only partially implemented, the new court theater, designed in 1706 by Ferdinando Galli Bibiena was completed under the Austrian domination, from Andrea Galluzzi 1732 (n.3) Realization that left unchanged the complex design, it was inserted in the building that already hosted the theaters of Bertani, Andrea and Viani. Interventions outside the residence were reduced to the reconstruction of the Porta Cerese, implemented by Sebregondi in 1634

Drawn by an unstoppable political and economic decline, they were no longer able to become sensational promoters architectural achievements so the Gonzagas of Nevers entrusted the progress for the realization of ephemeral architectures, great equipment for the showposts and short life. In 1707, the duke Ferdinando Carlo, deposed by the emperor Of Austria, flee the city, putting an end to the domination of the Gonzaga.

Tables of the evolution of the city

1 Original nucleus and Civitas Vetus I-XI sec.

2 Civitas Vetus and the Suburbio XI-XII sec.

3 First 1190 expansion

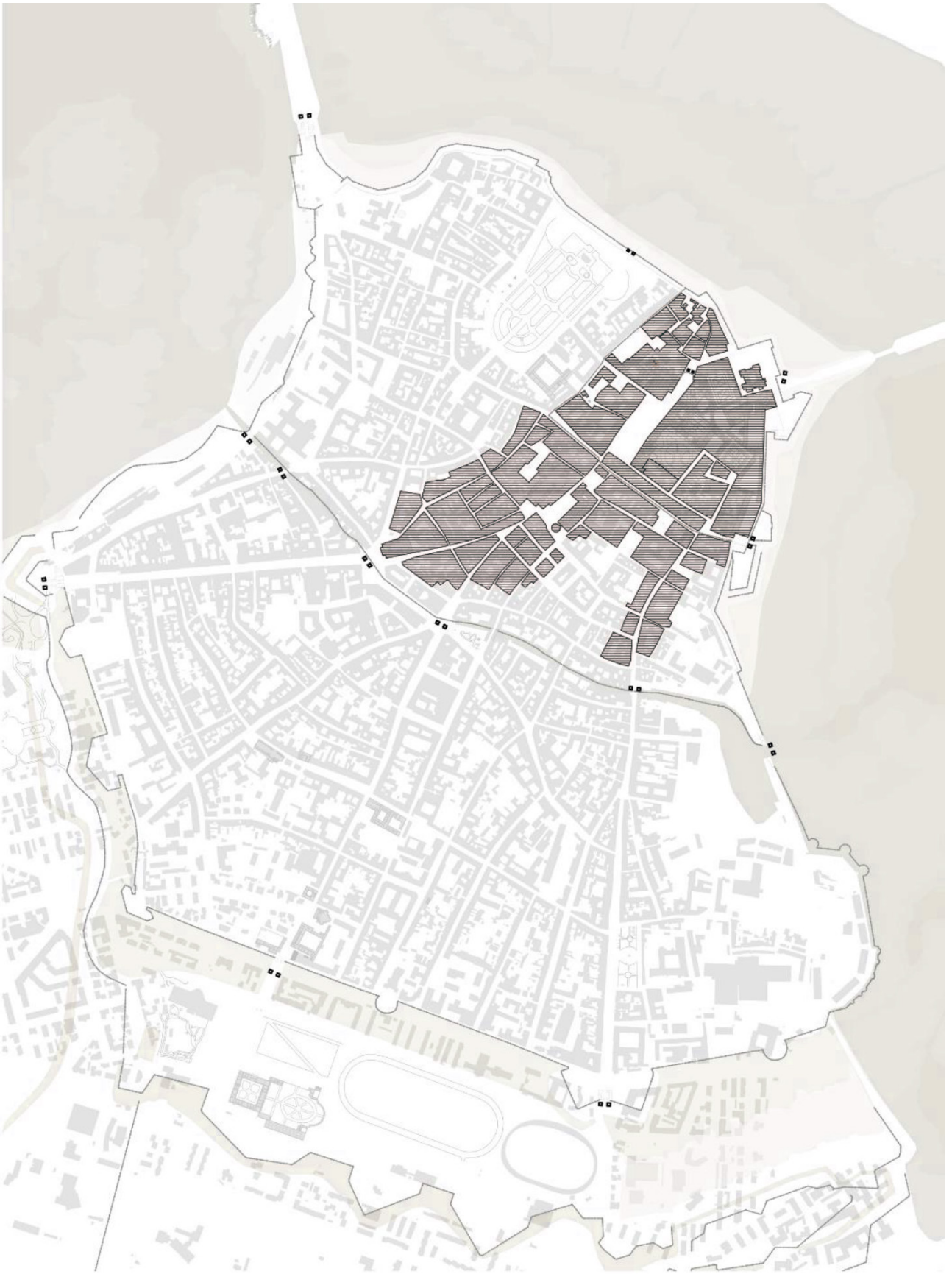
4 First expansion and New Suburbio XIII-XV sec.

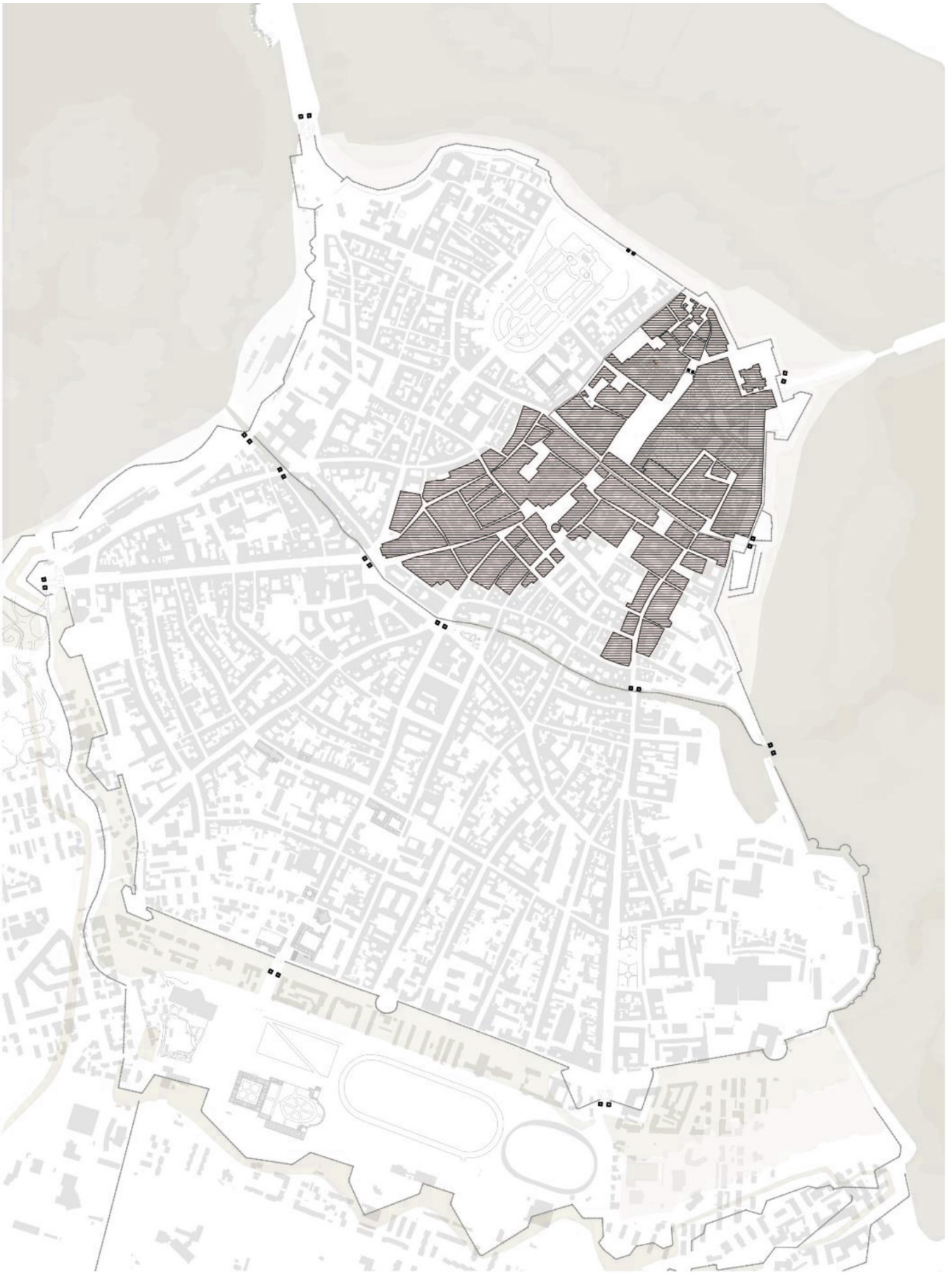
5 Second expansion 1401

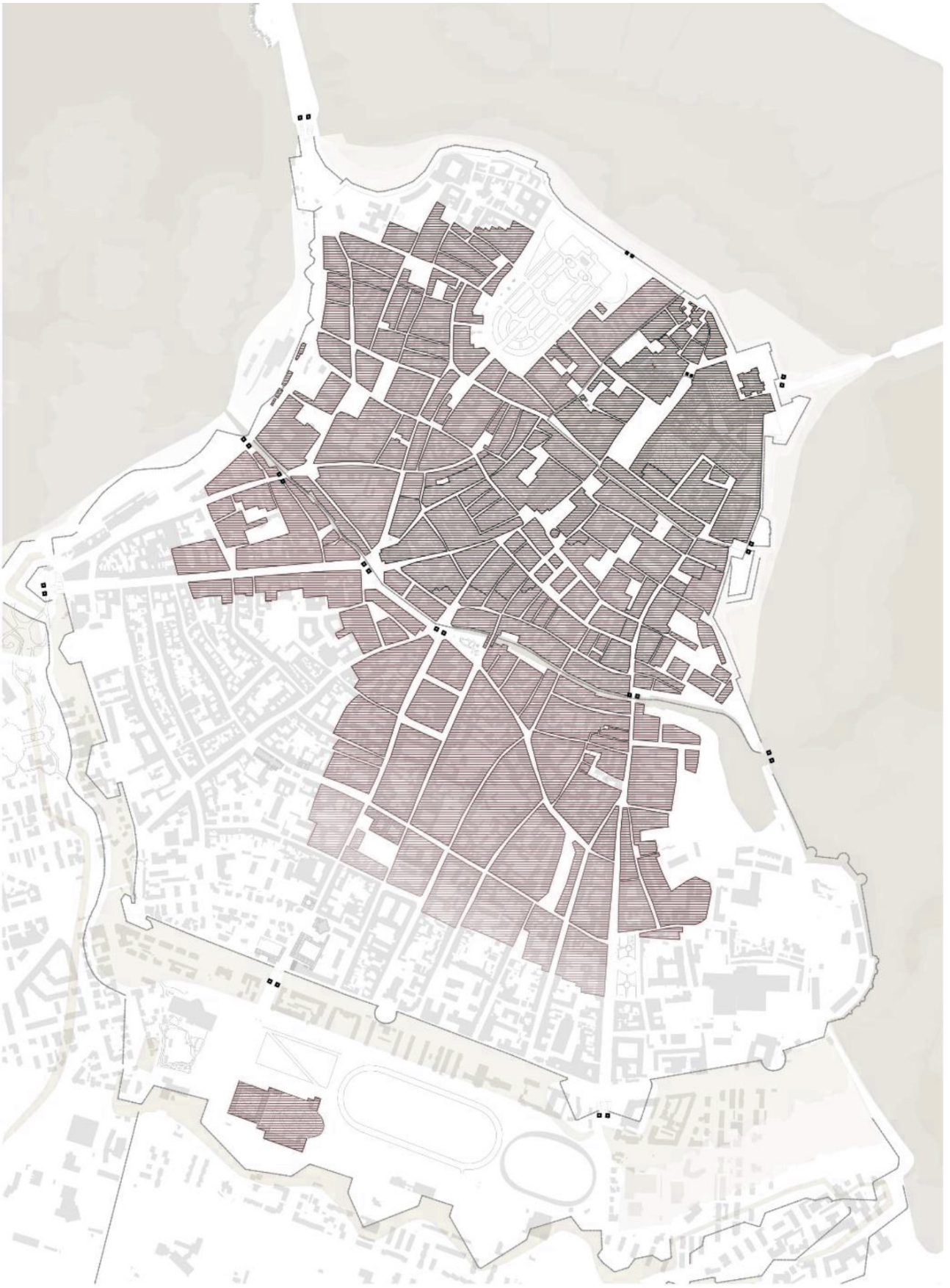
6 Third expansion XIV-XX sec.

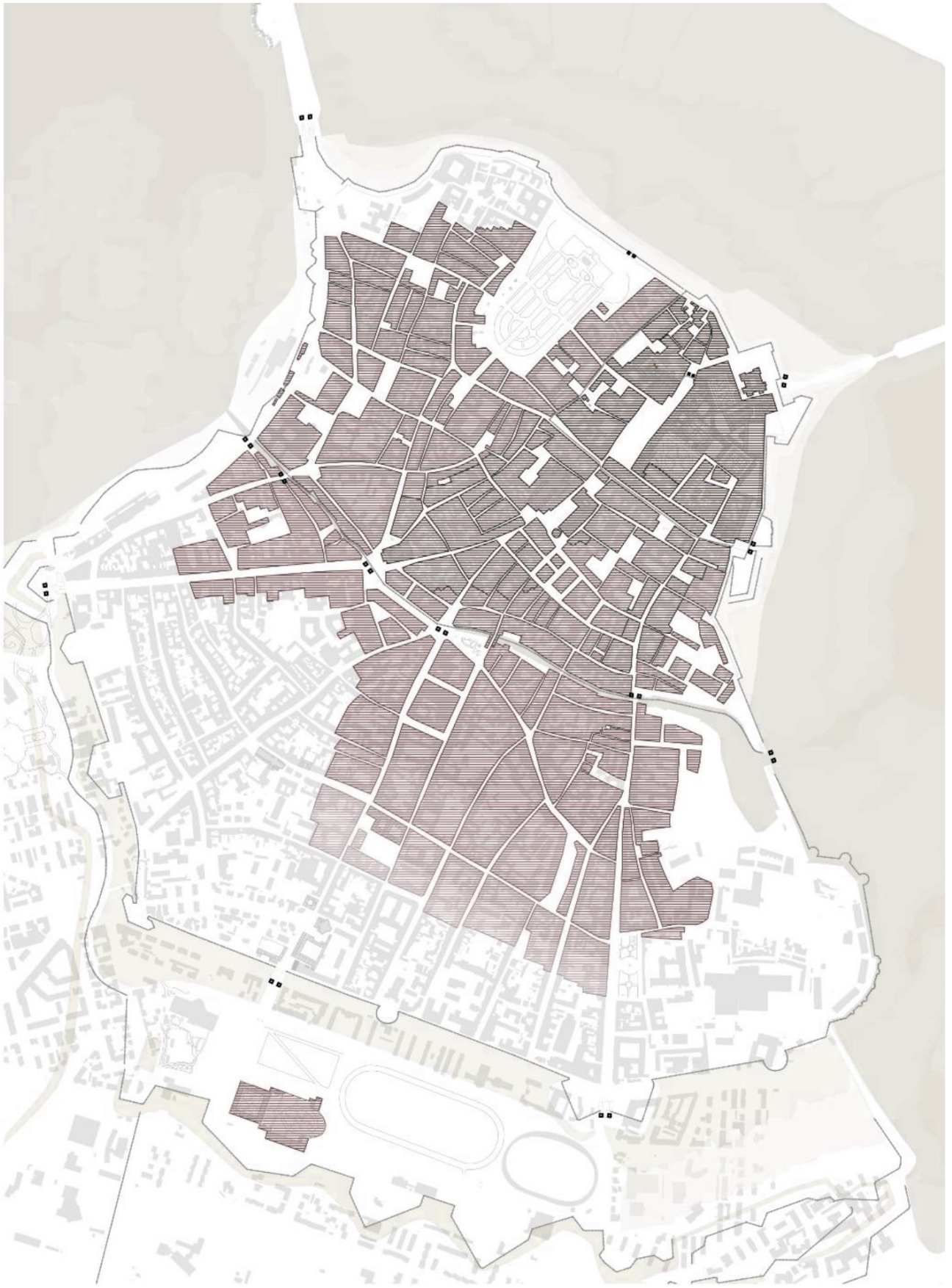
7 The fourth expansion 1925-XX century















EVOLUTION OF THE ROYAL DUCAL PALACE AND THE SCUDERIES

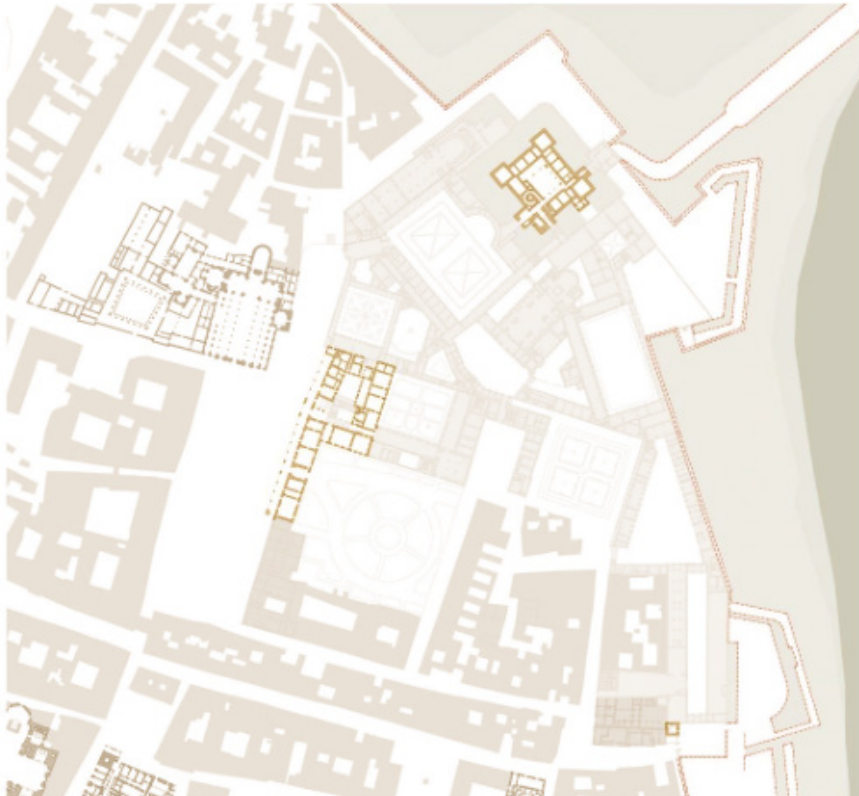
The text that appears is the result of the evolution of the Ducal Palace of Mantua with the archival documentation (less known) concerning the secular change to which the Stables were subject Gonzaga.

To analyze the relationship and the evolution of the Scuderie of Gonzaga in the ducal palace complex, and for the purpose of not dilute the relationship with events already known and not connected to the object under examination, the following text will show part of the events that affected the Palazzo Ducale complex, starting from the sixteenth century, probable period of establishment of the Ducal Stables at the Torre di S. Alò.

As Giovanni Paccagnini emphasizes "The events of the Palazzo Ducale di Mantova are closely connected to those of the Gonzaga".

Guglielmo Gonzaga, a person had been judged historically controversial, from the prince to the measure administrator of the state finances, was in any case the figure of the most prominent businessman in a long period of the City. He was a figure that objectively knew politically move between European powers like France and Spain, succeeding to enrich himself as much as possible when he was administrator.

Although probably carried by the insatiability of power, Guglielmo Gonzaga prefigured as the ultimate goal, the transformation of the principality into an absolute state. This goal it is in fact represented by the interventions that saw the object as the complex absolute symbol of the power and prosperity of the Ducato, as well as Palazzo Ducale. It becomes an indispensable seat of the celebrations and of the institutional and non-institutional functions. During the death of his predecessor, Guglielmo Gonzaga, Guglielmo took charge of giving shape to a complex that still presented itself as a whole disordered of inhomogeneous and sometimes incomplete Castel system, from the point represented by the Castle of S. Giorgio with the attached building of the Paleologa, from the Corte Vecchia and from the Domus Nova, passing from the old transformed factories or the casing of the Rustica, for come to what remained of the fortifications of medieval times.





Distinguished in two phases, the buildings erected by the will of Guglielmo Gonzaga were at first punctual and probably not being part of a coherent plan. The courtyard therefore takes shape of the Exhibition, the gallery of the Months and the staircase of Aeneas, stands the Basilica palatina of Santa Barbara and the apartment is designed Guglielmo in the New Court.

All these works were concretized during the farsighted office of G. B. Bertani as architect of Court. From 1578 onwards a second phase of works has originated, such as the renovation of the Corte Vecchia rooms, the hanging gardens built between 1579 and 1581, the courtyard of the Eight Faces, the staircase in a triangle, the runners of Santa Barbara and the lawn of Catello, the exedra connecting the Palazzo and the Duomo, the garden loggia of the Pavilion and probably the gallery of the Exhibition. The ultimate goal of such an organic intervention highlights the purpose to order and make functional the various portions of the complex. Thanks to these interventions, the Palazzo Ducale passes from a mass of bodies to a complex of elegant rationality, the face of a state reformed.

Another reflection of the clear distinction of the prince's residence from the city of the subjects, is the progressive characterization of the complex of the prince's residence in a microcosm autonomous much like a city in the city. With the help of the doors of San Pietro and the exedra del Fanciotto, the square of San Peter was therefore configured as a private chamber of the residence of the prince.

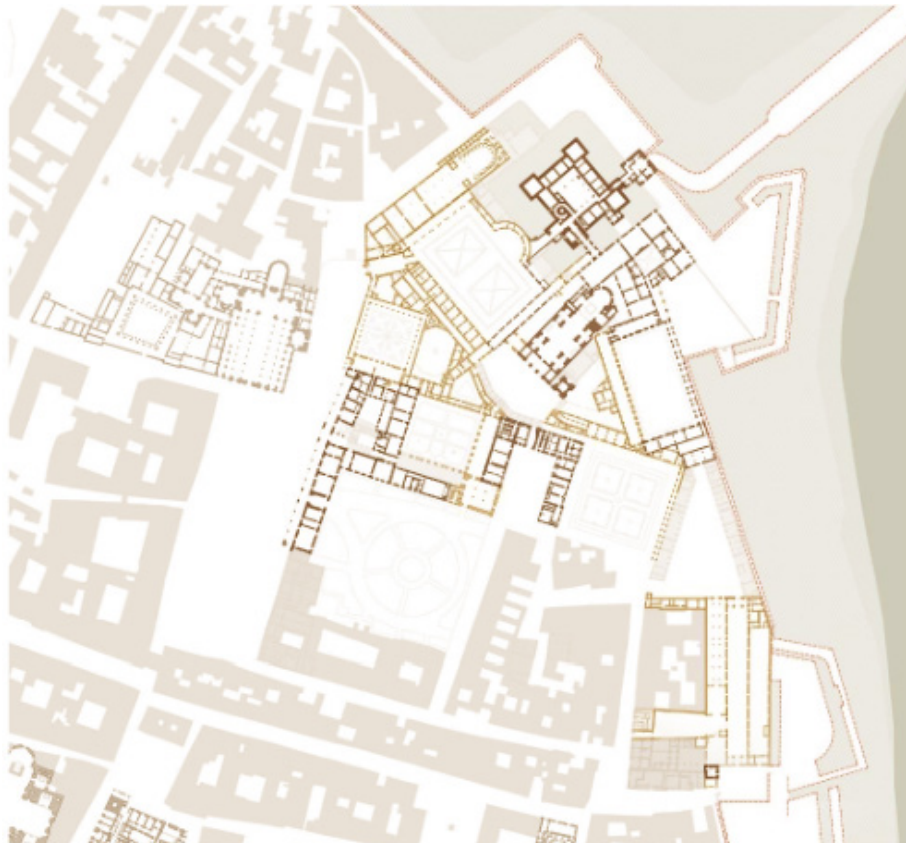
It happened in 1587, following the death of Guglielmo Gonzaga, the first-born Vincenzo, who, as demonstrated by his organization of the Government, not to possess the political acumen of the his predecessor. The following of errors in his course administration, inexorably brought the Gonzaga state in ruins. The first architectural interventions desired by the new governor, emphasized the vision of this last post at the antipodes of the father. Vincenzo had the construction sites closed first not finished during the government of William. A first project original was to provide Casale Monferrato with a citadel fortified; work that led to the depletion of the coffers of the state.



They can not be identified during the first years of the Government di Vincenzo, works of architectural is initiative, if they are not in the drawings, planning of interventions will not take shape.

It was through the program realized by Antonio Maria Viani, which could be found interventions again. In this way they gave a definitive aspect of the Ducal Palace. Probably they were never so extensive numerous interventions that involved the complex princely. From the most central apartments of Vincenzo, passing through the corridor between the Old Court and the New Court, the new Theater of the Court and the end of the gallery of the Exhibition, it was reached at the southeastern end of the project building system such as the Teatro dei Comici (also known as the Teatro Vecchio), the new stables and the adjacent stables.

At this point a particular note deserves the figures of Battista Zenotti and Bernardino Brugnioli; the first happened to the Bertani after his death and the second replaced after only two years after the appointment of the Vicenza artist, on the recommendation of the Palladium. The architect Verone, limited by an illness, could not deal with a considerable number of interventions but it was the first one important person, documentarily linked to Stables that are the subject of this thesis.



During the period between the end of the seventeenth and the beginning of the Eighteenth century intervention of completion are mainly found, substantially appendices of the works of the Viani.

From the end of the duchy With the first Austrian domination (1708/1796) began a new period for the history of Mantua that became no more city but fortress.

In the first decades the strategic and military function came privileged compared to the residential one: from 1717 they began the works to weaken the structures and fortification especially to the south. From 1760 to 1762, 26 were built in the city barracks and 3 military hospitals that find their seats in buildings civil or religious acquired by the state.

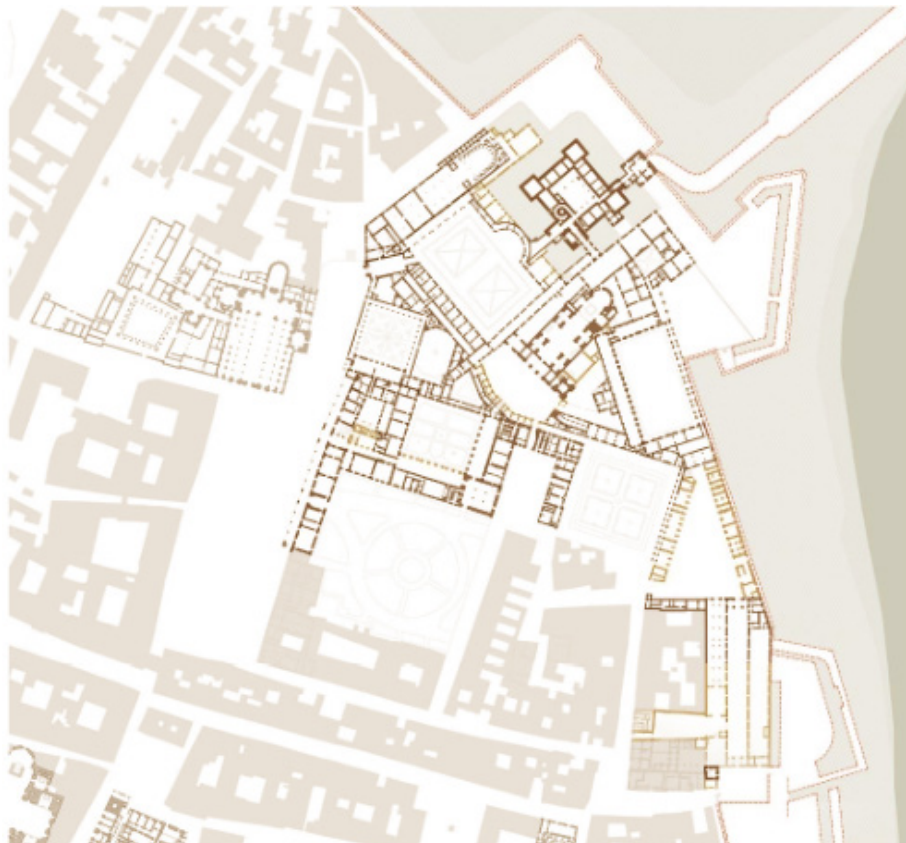
The Gonzaga stables were adapted to Cavalry barracks The Austrian government, substituting the Gonzaga, provided for the maintenance and embellishment of some parts of the Royal Palace to whom the representative task was entrusted: Others sectors hosted administrative offices and homes of operators and still others, abandoned, fell into ruins.

What had been the ducal residence ceased to be a world in itself and some area began to open at collective needs of the Mantuan society. So, the need for get back into the city a theater for music, stimulated the recovery in the 1732, after 25 years of interruption, of the factory of designed theater and started by Bibiena.

Andrea Galluzzi, to whom the construction site was entrusted, took refuge in original drawings, enrich the interior with the main stage and he added subsidiary rooms to the hall.

Fecondo of works of embellishment of the rooms and gardens was the period of Maria Teresa.

In 1771, Archduke Ferdinand as Governor arrived in Milan of Lombardy in the name of the empress. It was therefore made necessary to adapt the Ducal Reggia in order to accommodate dignifiedly the prince and his consort, who used to be stay there for a long time, every year. In this circumstance, the figure of the superintendent of the Ducal Scalcheria, Antonio Romerati was particularly relevant, mainly due to the responsibility of coordinating the works of accommodation. A good part of the building was therefore adapted to accommodate the offices of the magistrates of government and the remaining portion to welcome the residence of imperial authority.



Following a precise hierarchical order, the apartment of the archduke was placed in the Old Court, the archduchess in the Magna Domus and the vice-governor at the end of the Palazzo del Capitano. Many modest renovations were undertaken, in which, were assisted by the systematic detection of the Court by the architect Antonio Bianchi.

In the same period, a process of eviction of the Royal Stables in fronds of loss of authority due to lack of use of the premises by figures of institutional importance. In particular, the remittances were noted that the remittances, in state in which they turned out were inadequate to the taste of the era.

In the same period the necessary works were specified at the Regio Servizio, among these the Tower of S. Alò was born.

Between 1774 and 1785 the Teresian land registry was drawn up, by will of the empress from which it takes its name; different buildings including the Torre di S. Alò were merged into a single complex owned by the Regio Demanio of the Department of the Mincio.

Among others, in these years, the architect worked actively in court Paolo Pozzoil which in 1780 converted the Verde apartment in the current apartment of the Arazzi.

He inserted some shops in the square of S. Barbara e numerous were the restoration work of the complex, in particular the restoration of the innumerable corridors and paths of link from Viani (n.1). In 1781 another fire annihilated the court theater, recently completed (about 50 years). A project by Giuseppe Piermarini replaced it promptly.

It was inaugurated in 1783! Last architectural creation completed in the Court.

The architectural activity in the city instead underwent an impulse, parallel to cultural growth, in 1768 was established Director of the Academy of Science, Letters and Arts! Between 1767 and 1768 was born the Academic Theater designed by A.G. Bibiena; in 1770 G. Piermarini designed the new headquarters of the Academy; between 1780 and 1797 P. Pozzo redesigned the facades of numerous palaces and convents; in 1784 Antonio Colonna realized the grandiose Palazzo D'Arco.

Under the urban profile, he siparlò of an enlightenment phase of Mantuan architecture (Paolo Pozzo and his school) but not a real urban renewal design. The face of the city remained substantially unchanged, one was practiced above all the work of urban "Cosmetics", with the introduction of factories respectful of pre-existing urban scales.

In three years an important work was carried out detection of the city and territory: October 31, 1771 yes officially establish the cadastre.

In the maps obtained (1784) the goods "was photography precise structure of the built fabric.

Between 1796 and 1814, the government took over from Austria French. The name Giacobina brought with it the systematic dispossession and robbery of the heritage of culture and of art that still survived in the city and in the territory.

The siege placed on the city brought considerable damage to the heritage built: a bombing destroyed the building of the paggeria. The lack of timber led the Mantuan to demolish and burn the knight of the Cavallezza and the entire theater for comedies (both the interior design that covers).

At the urban level, two important works were the creation of the piazza Virgiliana and the expansion of the district of Pradella, with the consequent demolition of the church of S. Giacomo Both works were designed by Pozzo.

The second period of Austrian domination, from 1814 to 1866 and essentially throughout the nineteenth century, it was characterized, on the level urban planning, for a consolidation of the city-fortress character and for a substantial planning and constructive stasis.

Comparing Raineri's Mantova plant (1831) with that corrected, of 1865, nothing significant was noticed: in 1812-22, the most important undertaking was the construction of the social world designed by Luigi Canonica; in 1827 an embankment was built for flood defense south of the port of Catena <, and in 1825-29 some facades of the palaces were renewed, among which the Bishop's Episcopal and the Town Hall (Vergani); In 1848 he realized Porta Pedrèlla (G. Cherubini); In 1857 always the Cherubini designed the current Prefecture building; Vergani he also designed the arrangement of the Anconetta and a reconciliation between Piazza Virgiliana and Corso Pradella (n.2).

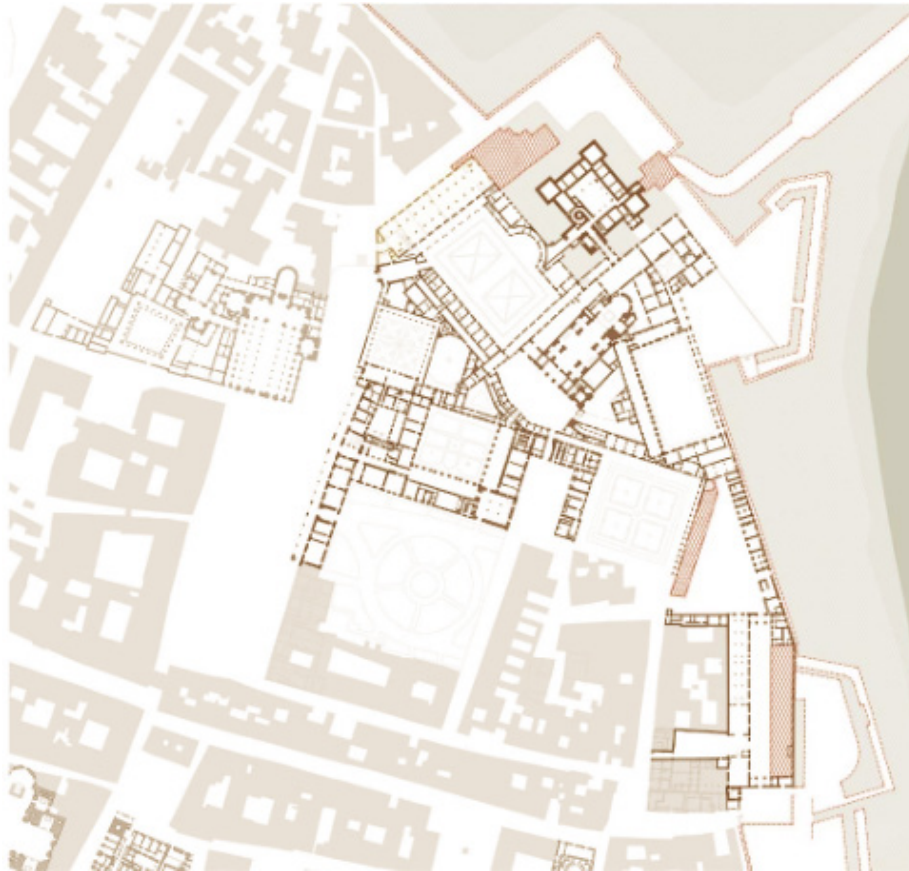
As far as the Court is concerned, the nineteenth century was marked in that it starts from a serious negligence and partly from the insertion of activities linked to the military and administrative control of the city, entrusted to a staff certainly not attentive to the characters of artistry and of architectural value of the Royal Palace.

This resulted in significant transformations and impairments to be borne of the whole complex. For example: until 1887 on sixteenth-century apartment of the break, located in the Rustic of G. Romano and facing from one side on the courtyard of the Remittances, was used in part as a warehouse of white for the horses of the cavalry squadrons housed in the adjacent Gianfrancesco Gonzaga barracks (ex-stables) and partly as housing for the military, with serious damage to the rich equipment decorative items. Likewise, the former theater of the Comedies, after the destruction in 1796, while retaining the original name, was adapted to accommodate material of various kinds and even a covered cover for girls' cavalry exercises. Many corridors also fell into disuse and routes built previously, due to improprieties acquisitions made by private individuals or rearrangements for use them and adapt them to new uses.

Due to a non-maintenance collapsed in 1876 the gallery of the Exhibition. In 1898 he began destructive restoration work with the demolition, without any reason, of the Piermarini e of the Giulicca palazzina of the Paleologa.

Following the siege occurred between 1796 and 1797, Mantua it was annexed to the Cisalpine Republic. He took over the government Austrian government, which lasted until 1814 and which he worked a tragic spoliation of cultural heritage and artistic.

The city was equipped to host a number of garrisons higher than that of the inhabitants, which involved it the nickname "città delle Caserme". The scarcity of timber, consequence of the block placed on the city, brought citizenship to mutilate works such as the riding of the Cavallerizza and the Theater Old.



In 1802, during the first republican year of the city, in one note of the Minister of War, the barracks were indicated in able to accommodate troops passing through; among these were they were indicate the National Stables as well as the Royal Ex-Stables. Following the arrival of a considerable number of troops from settling down in the Scuderie premises, it became necessary to separate the rooms of the barracks from the stables.

In 1901 the arches were torn down, through the area of bottom of Piazza Sordello, supported the corridor of communication between the Court and the Cathedral. Of the same period the demolition of Porta Cerese. From some maps and archive maps, destruction is detected, in the early 1900s, the wing of the stables towards the lake, not it is known if following a collapse due to natural or war events, or for determined demolition of the irreparable state of degradation achieved. Since 1902, interventions in Corte became more careful, opting for a generalized maintenance work and restoration certainly not lacking, as the culture of time n teaches, of choices dictated by attributions of historical-artistic value.

They remained excluded or left in the margin, those areas considered worthless and for which it was decided for demolitions or adaptations and reunions little or not at all respectful of the existing, (if not that they were totally abandoned). Also in the city there were many "Liberation" interventions medieval buildings (No. 1).

In the fascist period the city was still affected, it did not suffer the violent ones demolition of other cities (no. 1) as the interventions of major urban and architectural weight happen outside the center historian.

The complex of the Palazzo Ducale, blocked in form seventeenth century, was the seat of administrative activities, exhibitions, museums; the marginal areas, such as the stables, hosted military ("swift" police).

In 1934 the conference for the PRG of the city was announced: that winning predicted the drying out of the lakes and a series of demolitions. Fortunately, the implementation of the plateau was very much Limited.

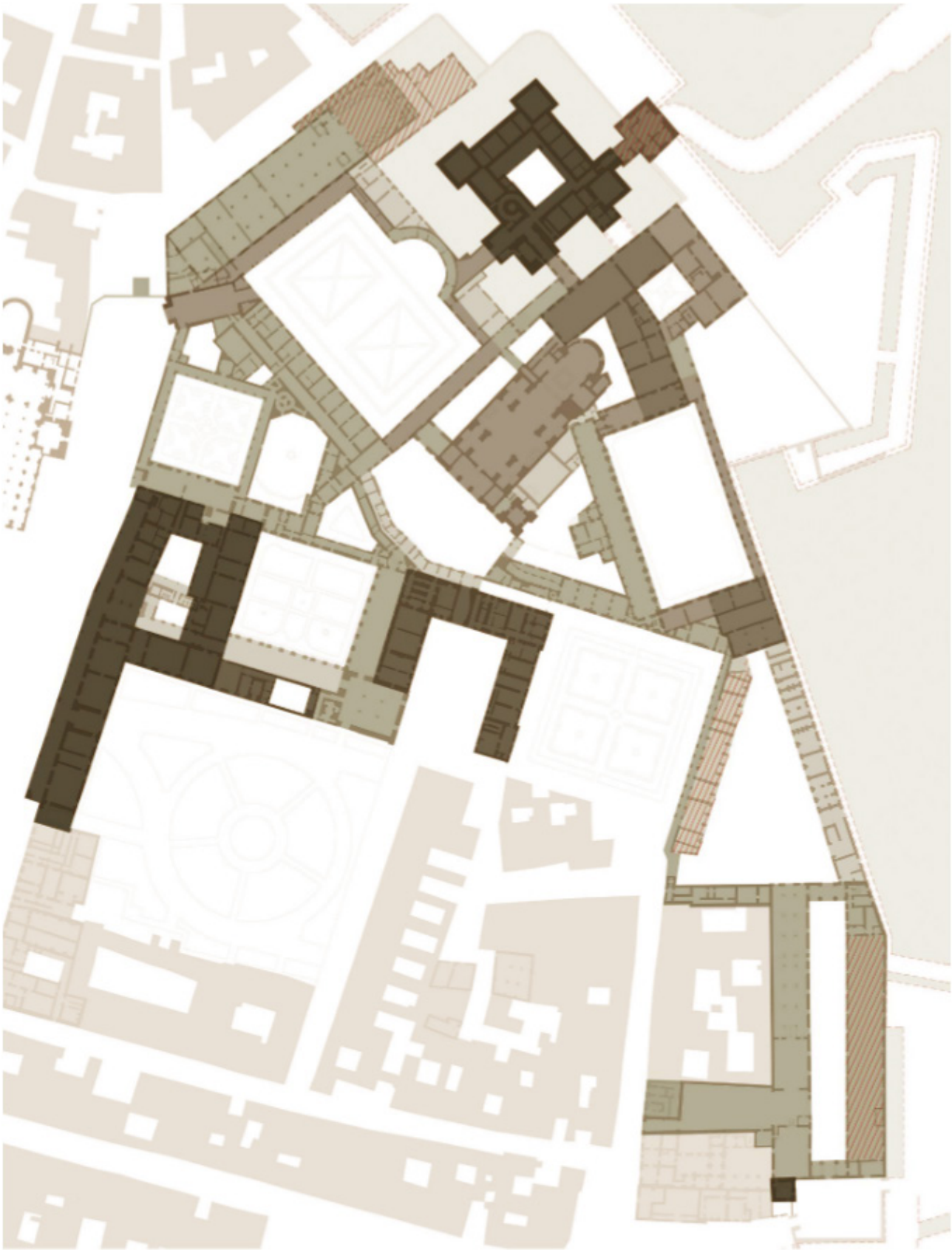
After the war, the city found itself facing all the problems common to other urban areas: Building chaos, speculation, highly destructive remediation (demolition of the ghetto), lack of services and pollution.

In more recent times the problem of the "Revitalization of the historic center" that started the opening of wide strands of research.

During the nineteenth century, some of the factories that they composed the apparatus of the Palace were alienated and never again replaced, as in the case of the body of the Scuderie remittances. It is certain that in 1852 the complex was occupied by and by testimonies related to the correspondence of the Intendancy of Finance, it is clear that many parts, already bear the signs of a initial state of degradation, which worsened during the course of '900.



It is therefore necessary to underline how much the Scuderie building has, since the sixteenth century, a particular historical link with the complex of the Palazzo Ducale but also that this link has become progressively fewer compared with nineteenth century, which led to the course of the century, to the formal division of the building. This separation is a rare example of a complex "Testimony" of an organ of the monument, probably more representative of the city, over the centuries it became an appendix of the splendid past and today almost forgotten.



PROJECT AREA

Through the planivolumetric observation of the project area , it emerges on the southeastern margins of the old city, two large ones emerge court spaces.

Their irregular morphology is in sharp contrast to the elegant and regular geometry of the ducal courtyards. These two spaces possess the further characteristic of being delimited by particularly long buildings, obviously peculiarities of the buildings adapted to the urban walls of the former fortifications.



Drive south from the Lungolago Gonzaga path, once completed the facade of the Rustica, the change of register is evident of the low and dry buildings with the remittances.



Continuing the linguistic change continues on the facade of a two-story building and along the wall by plaster completely now absent and from the traces of the completely buffered windows.



Subsequently the path opens on the space of Piazza Arche, dominated by the austere sobriety of the Tower of S. Alò; the same, in the encounter with the entrance façade of the Scuderie and together with the remaining part of the walls, underlines the defensive character of the area.

Going beyond the face of entry to the Scuderie is possible note a slight enrichment of the register previously observed: cross vaults and dry decorative elements of the capitals, remind the viewer that the artifact was once property of a duchy who had made an artistic value hinge element but that now is a victim of the incurration and of the memory loss.



The Scuderie wall appears to be characterized by rhythm pleasantly syncopated of the openings while on the opposite source, the splayed openings (now buffered) typical of the walls fortified, they characterize the same wall in a sculptural way previously outdoor. At the same time, precariousness emerges static of the wall that, not able to support itself is in part supported by a reinforced concrete buttress throughout its extension. On the opposite source to the entrance, the same ones regular arches frame the entrance to the courtyard of the remittances, on the which today is the headquarters of the offices of Finance. A portal open at the end of the dilapidated garden wall of the Pavilion that also encloses the court of the Remittances, allows the exit e the entry into Via Teatro Vecchio, which recalls the extraordinary proximity of the monumental buildings of the Court.

Urban evolution of the former Gonzaga Stables the Scuderie complex, although understandably, does not possess the specific artistic and valuable connotations that characterize the most well known artifacts that make up the system of the Regio Palazzo Ducale, has the profound dignity of a property to which the Gonzaga family attributed a value that we are probably no longer able to estimate.

The location itself, shows how much the Scuderie, owned a central role in the heterogeneity of the artifacts from which they are surrounded; among these, it is possible to highlight the contiguous garden of the Pavilion and the courtyard of the Cavallerizza, the latter was at the at the same time the original access to the Stables.

nowadays, the ducal palace of mantova can be easily reached from the streets that crossed the lakes around the city. part of the palace is still facing piazza sordello, the historic foro romano. all the complex is settled in an area of 35.000 square metres and it is composed by several buildings built in different epochs. from the beginning of the last century the palace is mainly used as museum. the visits consist of a path along the buildings, this permits to admire the artworks and collections, as well as the buildings themselves.

just a scarce part of the collections was once property of the gonzaga, the historic family of mantova. while the majority of the pieces come from the second half of xviii century and the first half of xix century, when mantova was under the habsbury and napoleonic dominion.

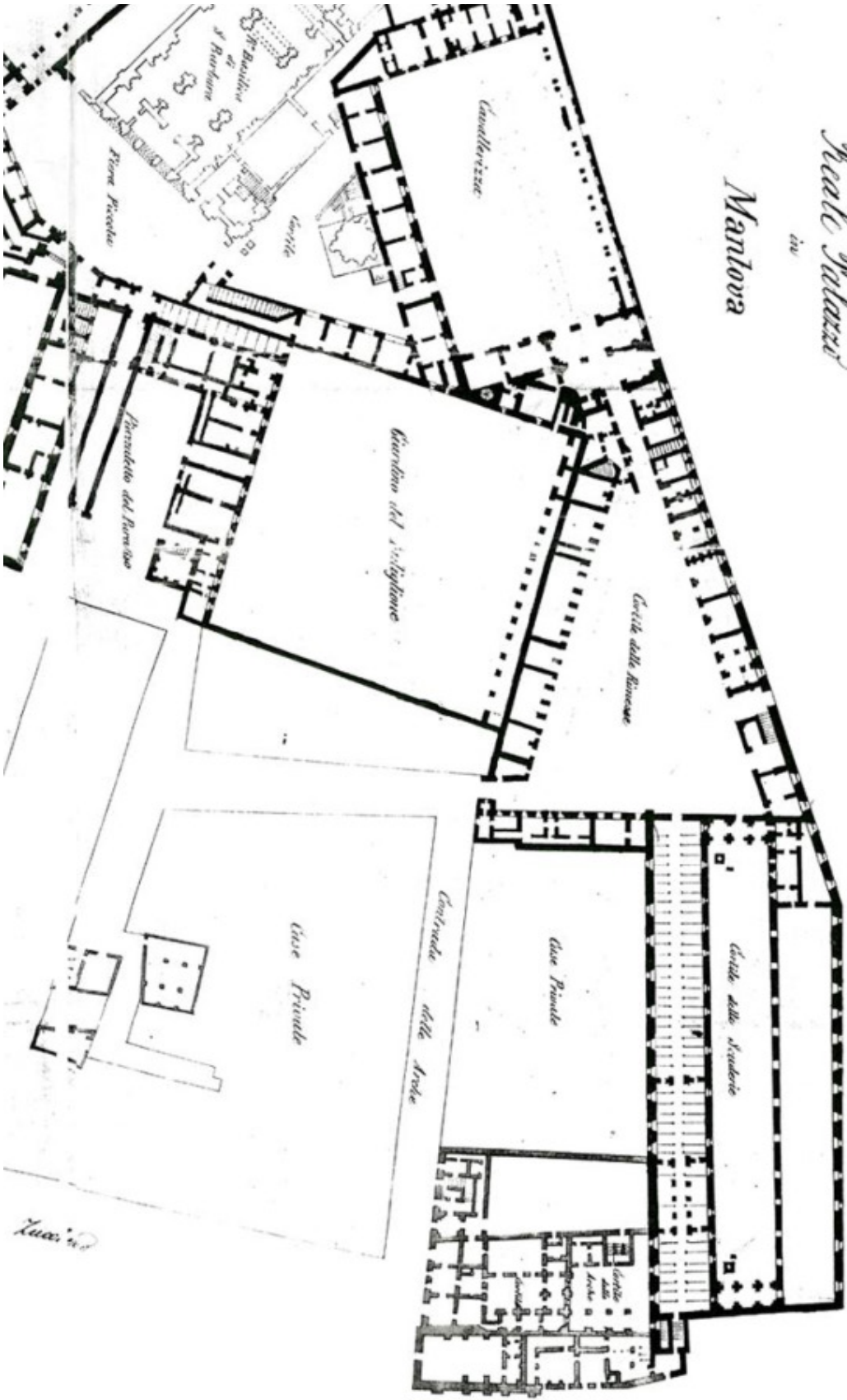
PIANTA TERRAUNA

del

Reale Palazzo

in

Mantova



The status of the project area

The status of the site is a forgotten courtyard and the original royal stable is an individual room. We may have the first impression that it is being abandoned because of the geographical location of the site, but in fact, every second of the past is a living history. Why don't we re-emphasize every corner of the historic building, especially for a building complex with a complex historical background like palazzo ducale, using modern architectural language to rejuvenate the site?



Historical maps



urban approach

see from the city level, we can see in mantova's map that "piazza is created by rode", and a closed piazza is always a rectangular one. so i decide to open our triangular area. make the long building not looking so solid, build with huge stone for example. we want to make the building more transparent, visually. then i start to analysis the growth of the palace itself, i find that it always starts from a specific point, when few points are finished, people start to link them together, mostly they create some piazza, then they found another point again...then, a grid, a network was created. so i think the individual building is the start point, and the piazza should be left empty. that is the way how palazzo ducale growth. our plain is to design a historical museum at that place. respond the historical part of palazzo ducale at the same time creating something new for our boundary area. guide both tourists and citizens to the discover and the re-discover of the city retracing its historical memory. usually, touristic approach to the palace directly: instead of starting the visit from piazza sordello, gradually approaching the palace according to the original way, through a "walk" that fits into that unique and unmistakable landscape of the city of mantua, our area is almost the end of the journey. if the museum is built, it brings new energy to the old area. and by the new design, we want people to see more clearly of the part which used to be covered by building which without any value. to create a project that could be a humble guide of the palazzo ducale, which could make the tourist/citizen aware of the complex architectural, historical, artistic and cultural system. different level of the palace, no matter historical or geographical.

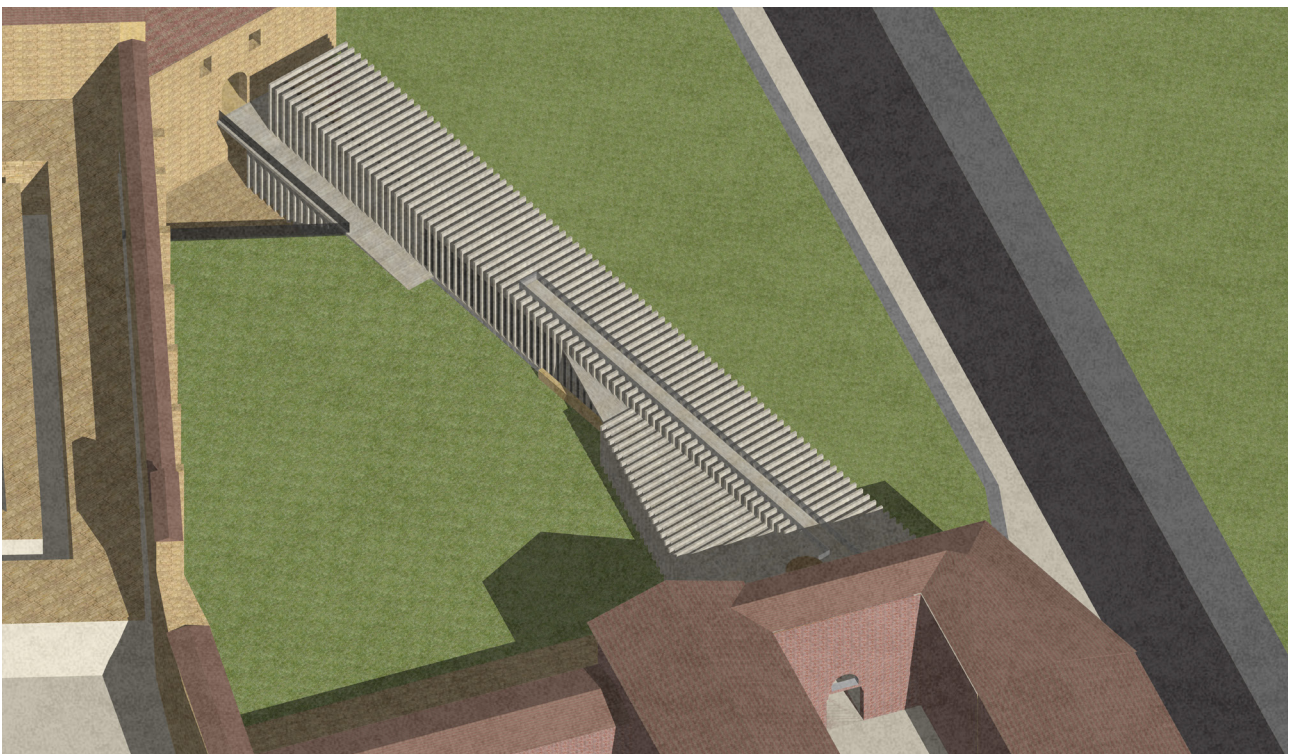
Design description

The goal of this design is to restore different layer of the historical memory of the scuderie area in the palazzo ducale castle complex, show the respect towards history with modern architectural language, and at the same time confer functionality. Its characteristic is like the corridor of Piazza Santa Barbara designed by Giovanni Battista Bertani.

The target plot began to be used as the royal stables (long strips building) of the ducale family . Around the year of 1628 , The land was flooded and became an entry point. The side of the castle is a barge terminal, and the entire triangle block is covered by water. Then , to close the whole castel system, the long building was built again, but not having some important value.

This design is based on the ancient stable, functionally connecting on both sides of the buildings, connecting the south door of Giardino della Cavallerizza, with the north door of scuderie . And , at the same time allowing them to remain relatively independent, and strictly restoring the architectural functions in the history. It is functionally divided into a completely individual exhibition space and a bridge linking the Cavallerizza and scuderie, as well as a café, which is also connected to the exhibition space from the inside. I combine the Café with the gift shop, there is a staircase in the space where you can walk up to the rooftop to enjoy the view of the other side. Finally, i add a small parth on the rooftop, let people to go on top of roof , enjoy the view.

In the design, I dig down 4 meters at the beginning of the castle courtyard, forming a sinking outdoor exhibition space, make it on the same level as the lake of mantova. At the same time dig 10 cm small gaps at the edge of the space and lead the water of Lake in to the 10cm gaps, restoring the history of the barge terminals when it was existed in the past.



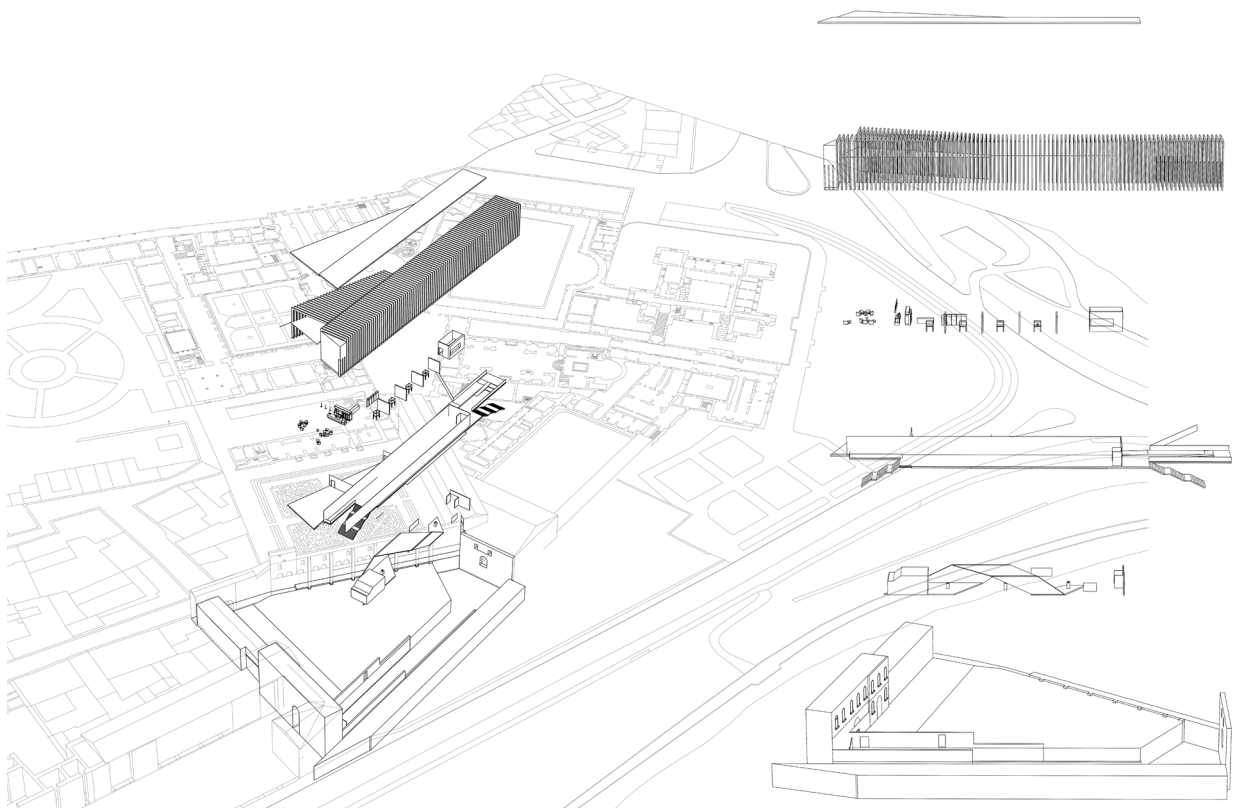
Design reference

In order to restore the history of the barge terminal, I refer to the spatial structure of the pescherie of mantova and the castelvecchio museum. I found that the pescherie has a double-layered and perpendicular layout. The castelvecchio was built around the famous statue in the place where the two buildings meet. A full range of carefully carved space.



Functional Analysis

The building includes a ticket office, a second floor exhibition space, an outdoor exhibition space, a movie playing space, a café, and a souvenir shop. From the xxx mouth of palazzoducale, you can choose to enter the museum exhibition space, or go straight through the bridge into the courtyard, then enter the café, pass through the café and reach xxxx.



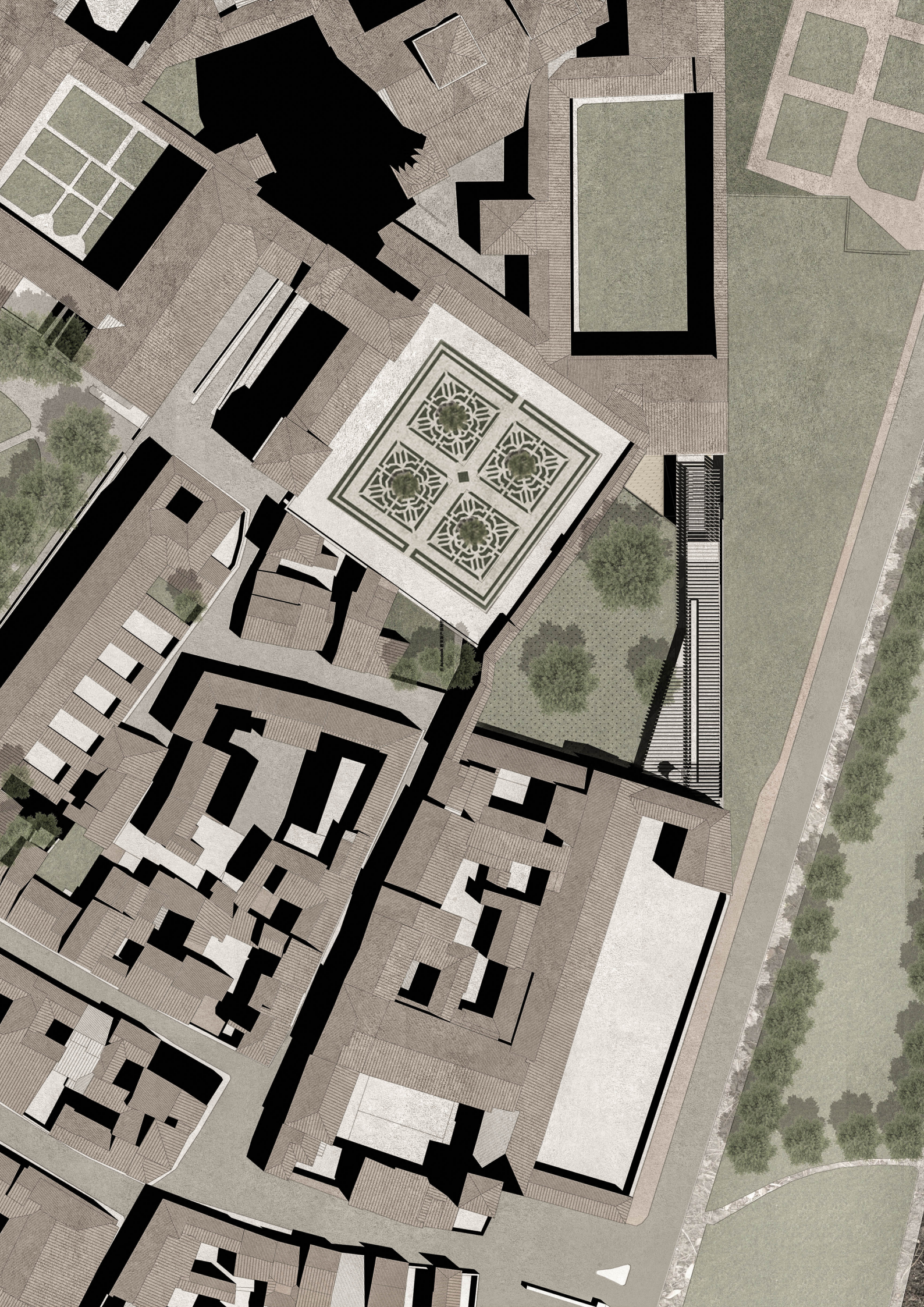
Detail deliberate & Atmosphere creating

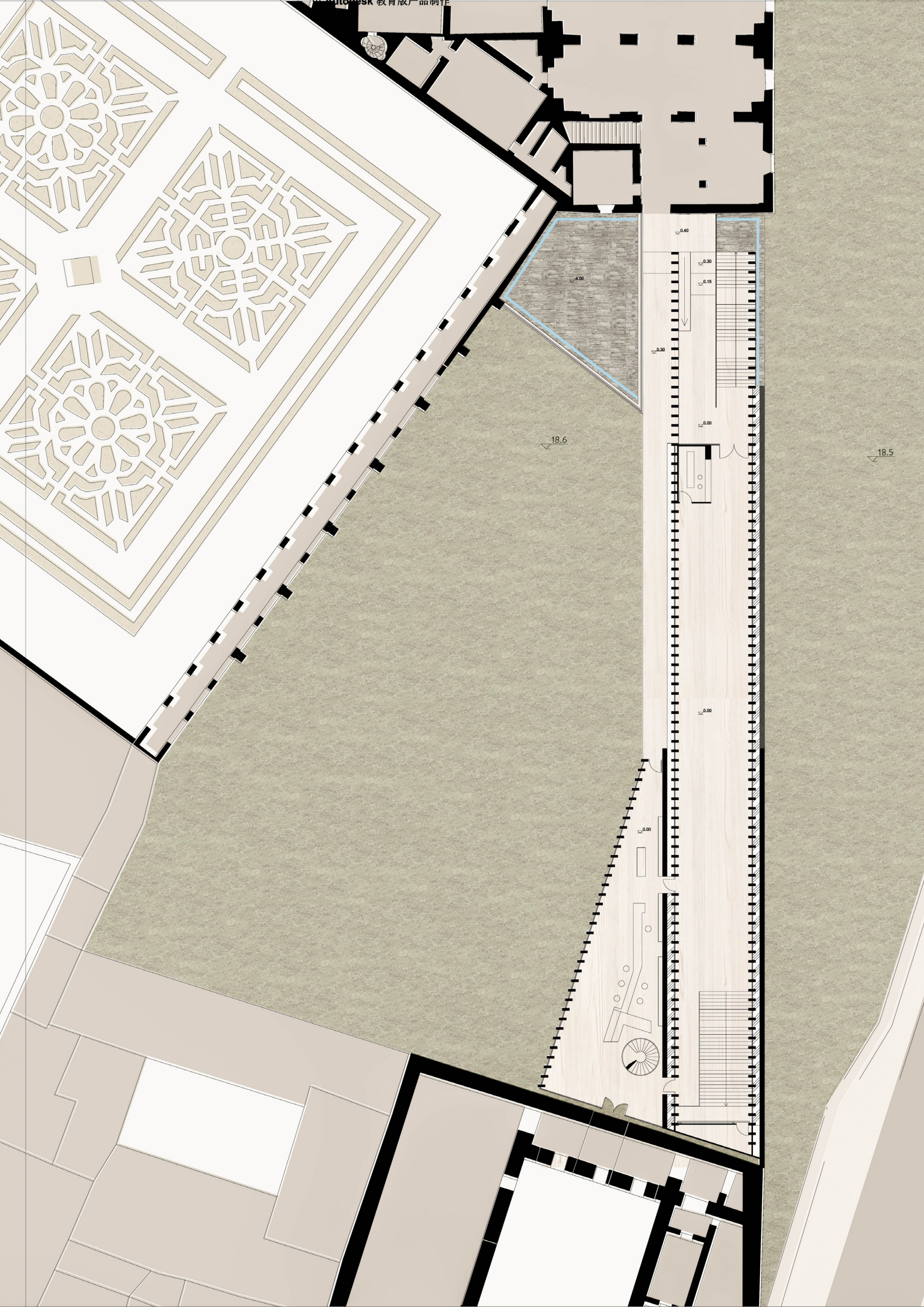
The design is located in an ancient castle system with a high historical value. So inheriting Italian classical aesthetics is the proper fundamental of this building. So I think that the Genius Loci of this area should be more like some kind of pure rhythm beauty combined with light.

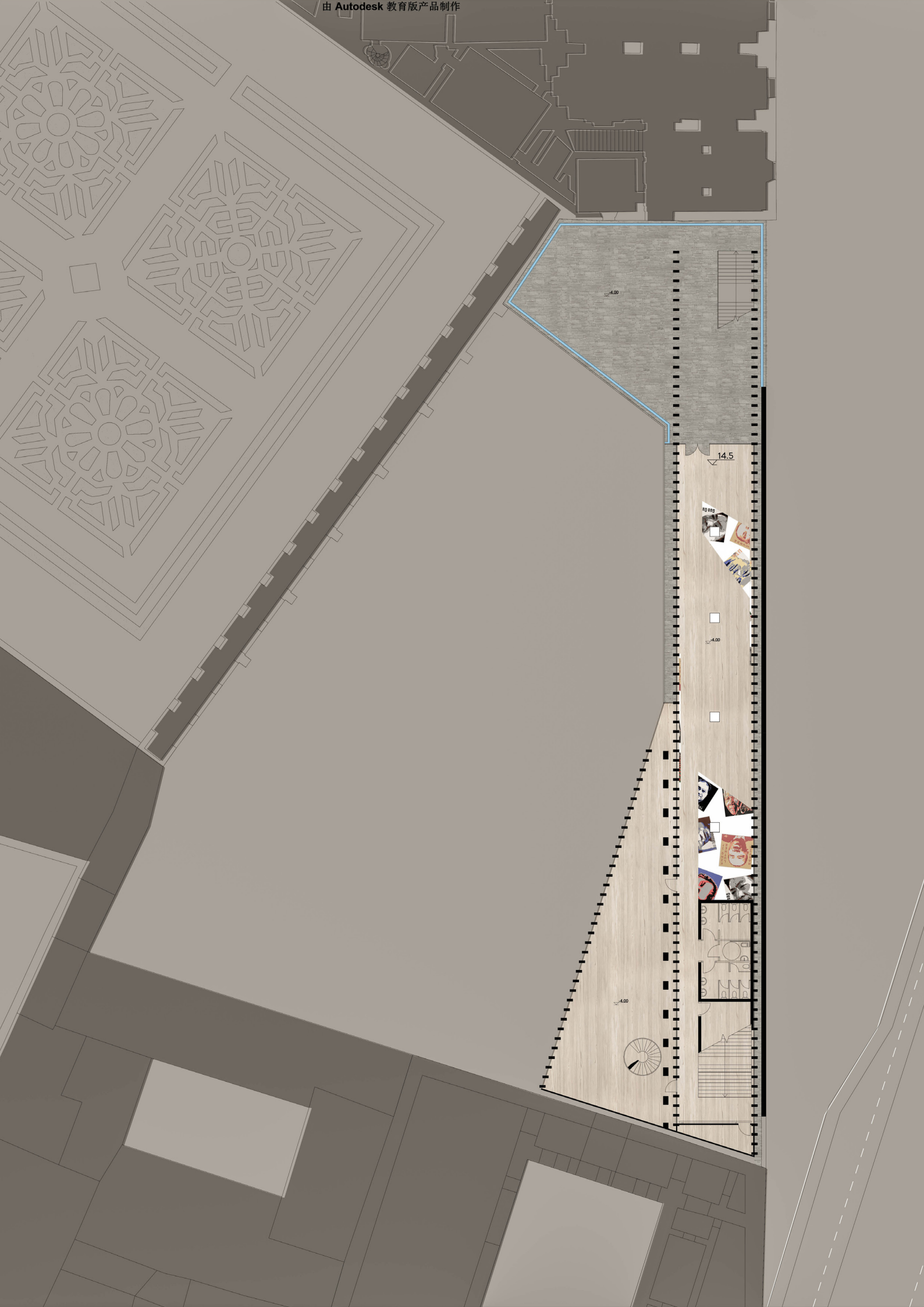
From the perspective of function and urban landscape point of view, the original scuderie was barely a white wall. It was not attractive at all. Subconsciously gives out the signal that the tour of palazzo ducale was over. But the courtyard closed by the scuderie was actually very beautiful. There is a rhythmic ancient wall in the palazzo ducale garden. Why not visually present a form of "transparent", "blur" , which not only opens the closed courtyard, but also does not really break the castle's integrity.

So I'm going to use a lot of wooden frames, give them the same interval to show the pure classical rhythmic beauty, and at the same time, narrow the interval between each frame to make it more like a solid volume, so that people passing by will found a courtyard appears flickering. For interior design part, hide the details of the building as much as possible, leaving only the frame, floor, and ceiling. In this way, when the sun shines into the building, the purest light and shade relationship will be formed.

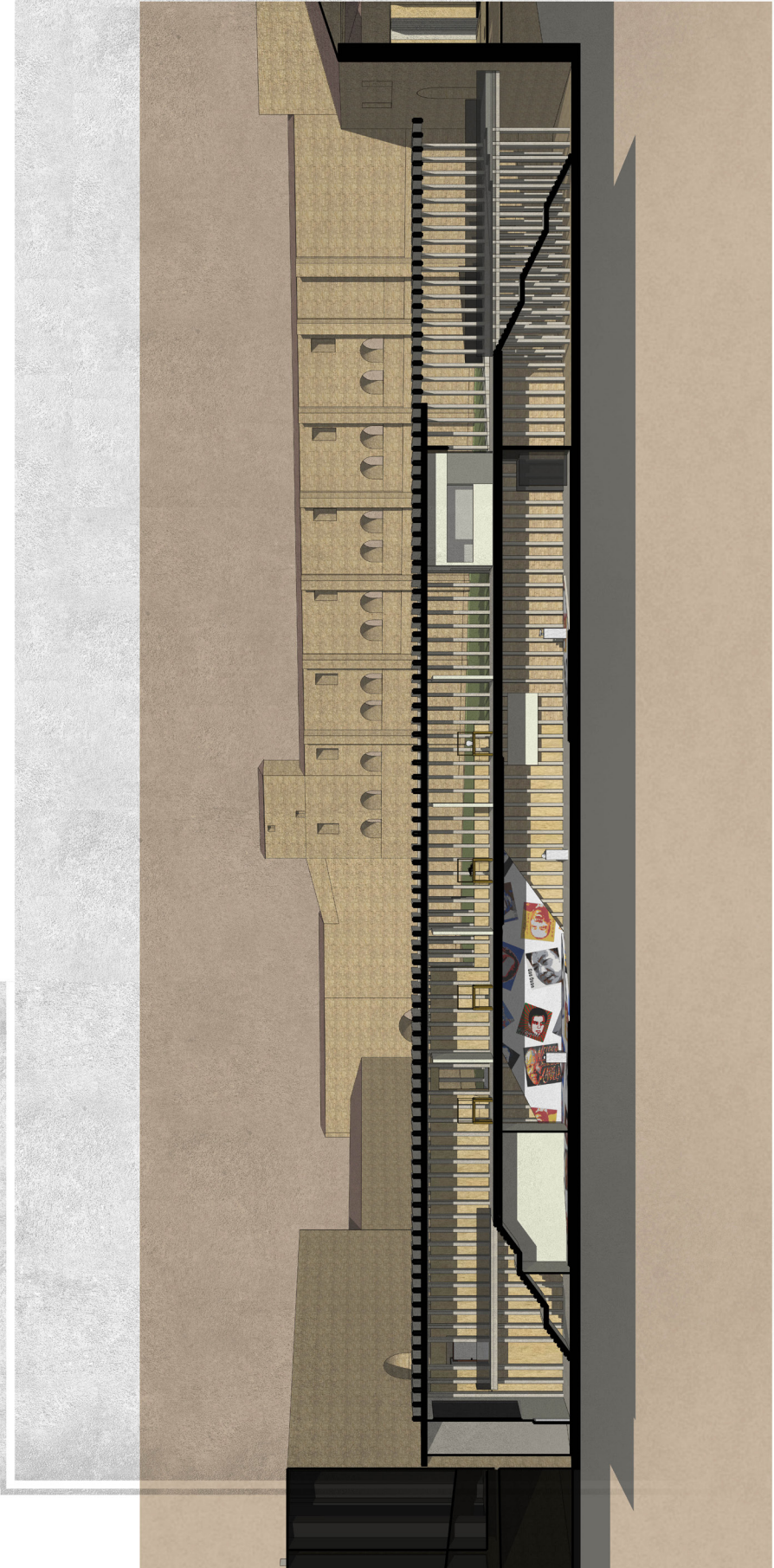


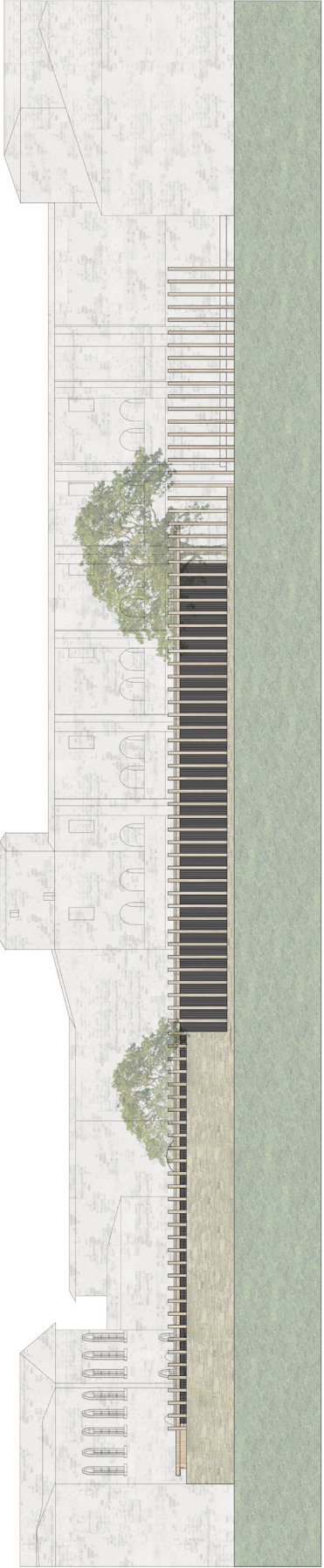












The Stables in archival sources

State Archive of Mantua

Gonzaga Archive:

b.224

b.2210

b.2211

b.2213

b.3168

b.3170

b.3170 bis

Prefecture Archive:

1889

1896

Scalcheria Archive:

b.58

b.161

b.180

b.191

fasc. 13 "State of the lodges of the Teatro Comico"

Land Registry Teresiano and Lombardo Veneto

Attilio Portioli collection

Department of the Mincio Fund

Civil engineering

Imperial Regia Intendenza di Finanza:

B.16

b.139

b.213

Ancient Chamber Magistrate:

Cameras Funds: b.358

New Chamber Magistrate:

b.140

Mantova Political Direction:

b.417