



**TEMA 7º**  
**EL CINQUECENTO**  
**Y LA CRISIS DEL**  
**MANIERISMO EN**  
**ITALIA.**  
**Arquitectura.**

# 1. INTRODUCCIÓN:

- Roma como centro artístico.
- Consolidación del Estado moderno.
- Ruptura de la unidad religiosa.
- Descubrimiento de América.
- Descubrimientos arqueológicos.





A white marble statue of a seated woman, possibly a personification of Architecture or a similar allegorical figure, is positioned on a tiered pedestal. The statue is set against a background of a wall with a complex, multi-colored marble pattern in shades of yellow, orange, and brown. The lighting is bright, highlighting the texture of the marble and the folds of the woman's garment.

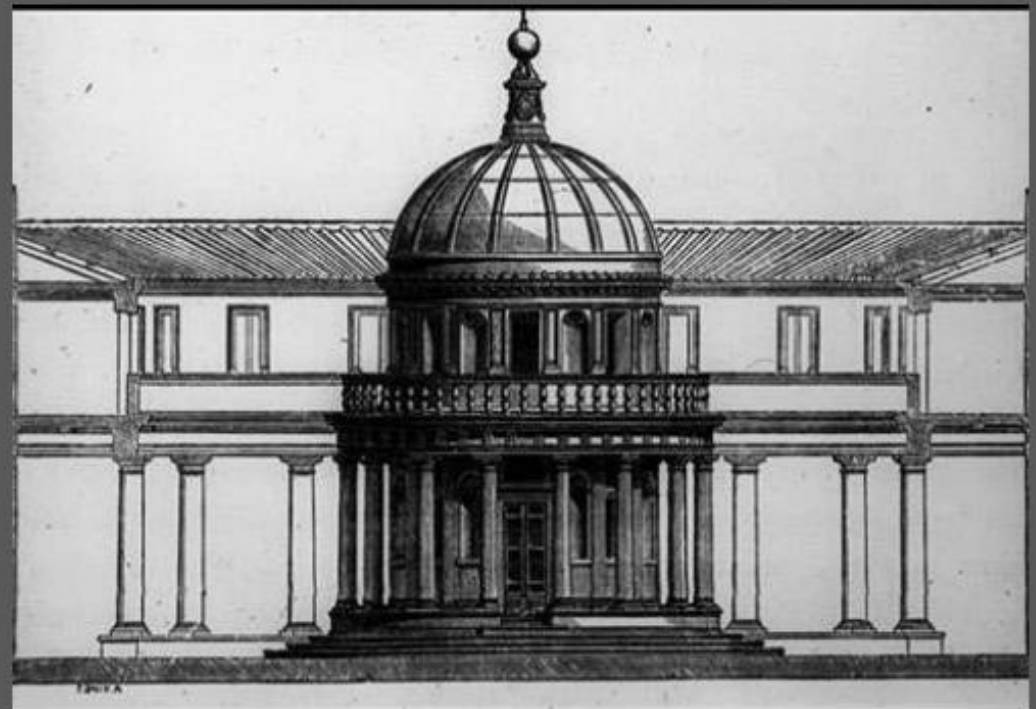
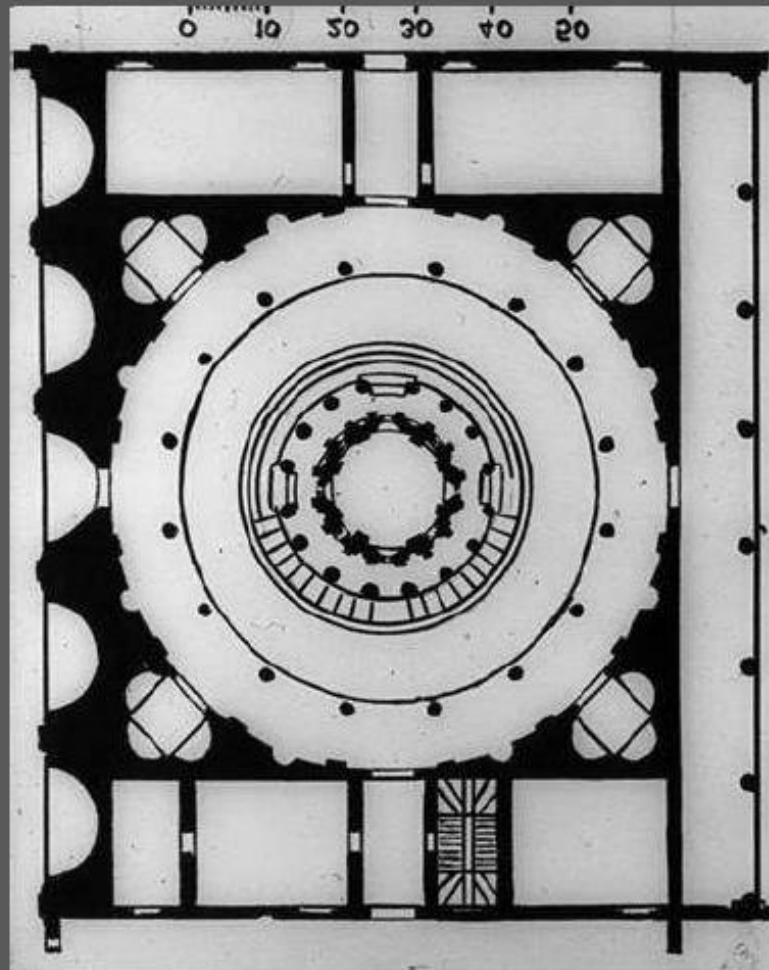
# ARQUITECTURA

A marble bust of Donato Bramante is shown on a pedestal. The bust is white and depicts a man with long, wavy hair, wearing a draped garment. The background is a wall with a golden, textured pattern. A red banner with white text is overlaid on the image.

# **Donato Bramante**

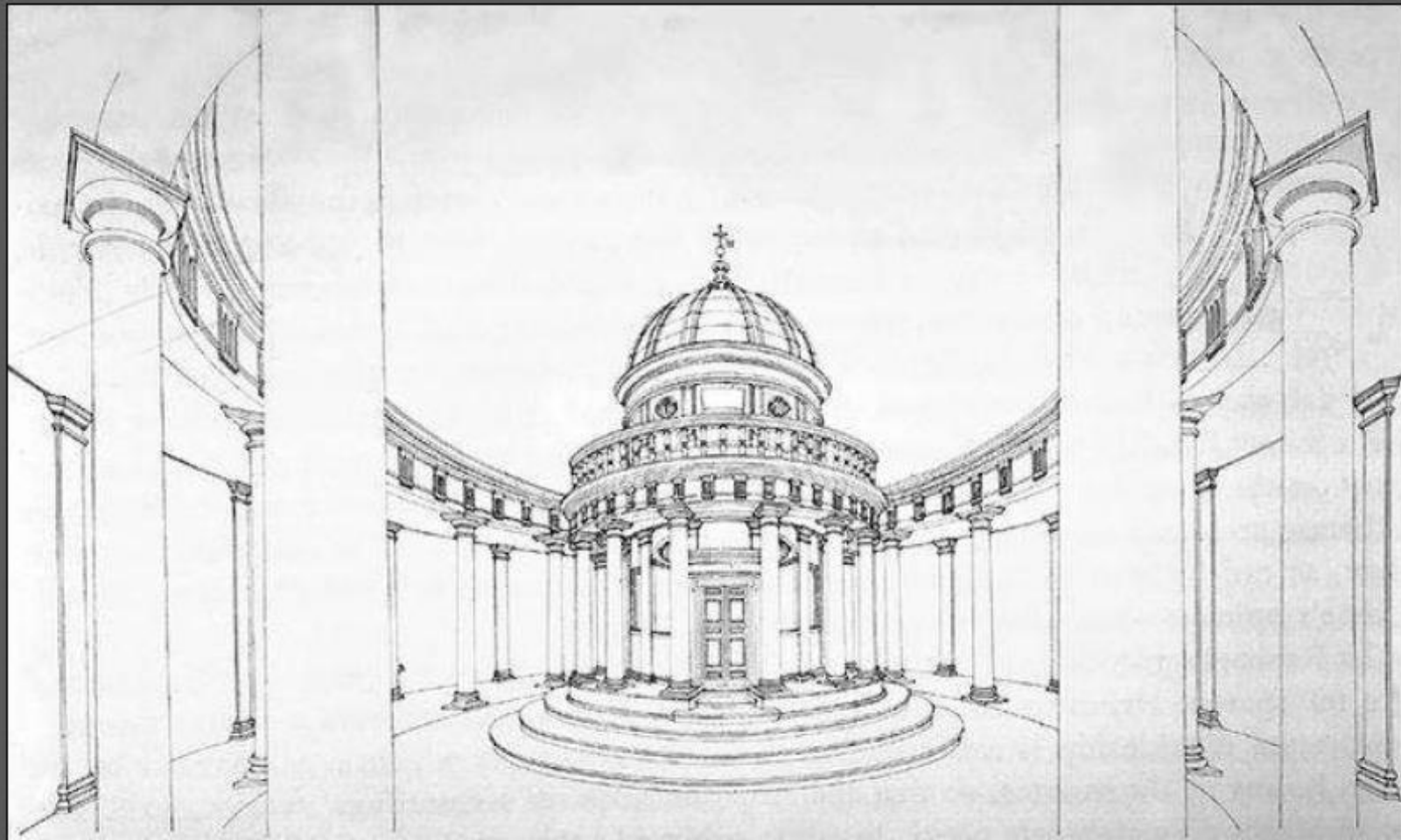
## **(1444-1514)**

# SAN PIETRO IN MONTORIO. ROMA





# SAN PIETRO IN MONTORIO. ROMA



SAN PIETRO  
IN  
MONTORIO.  
ROMA



# SAN PIETRO IN MONTORIO. ROMA





# SAN PIETRO IN MONTORIO



# Palacio del Belvedere

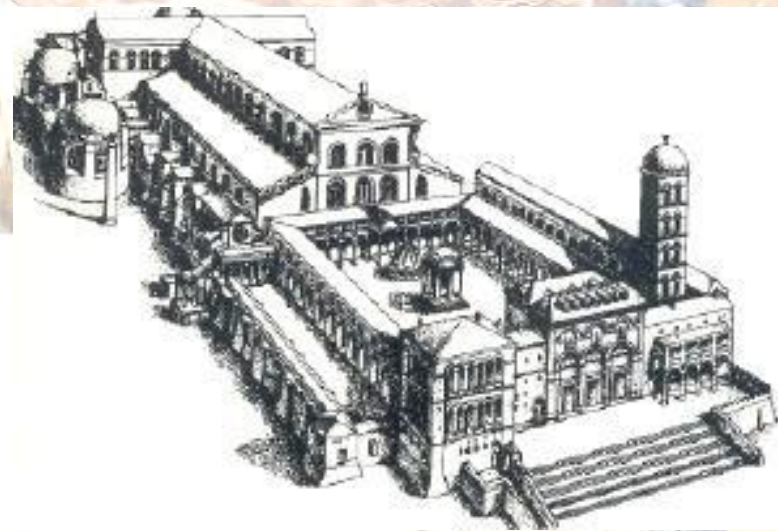
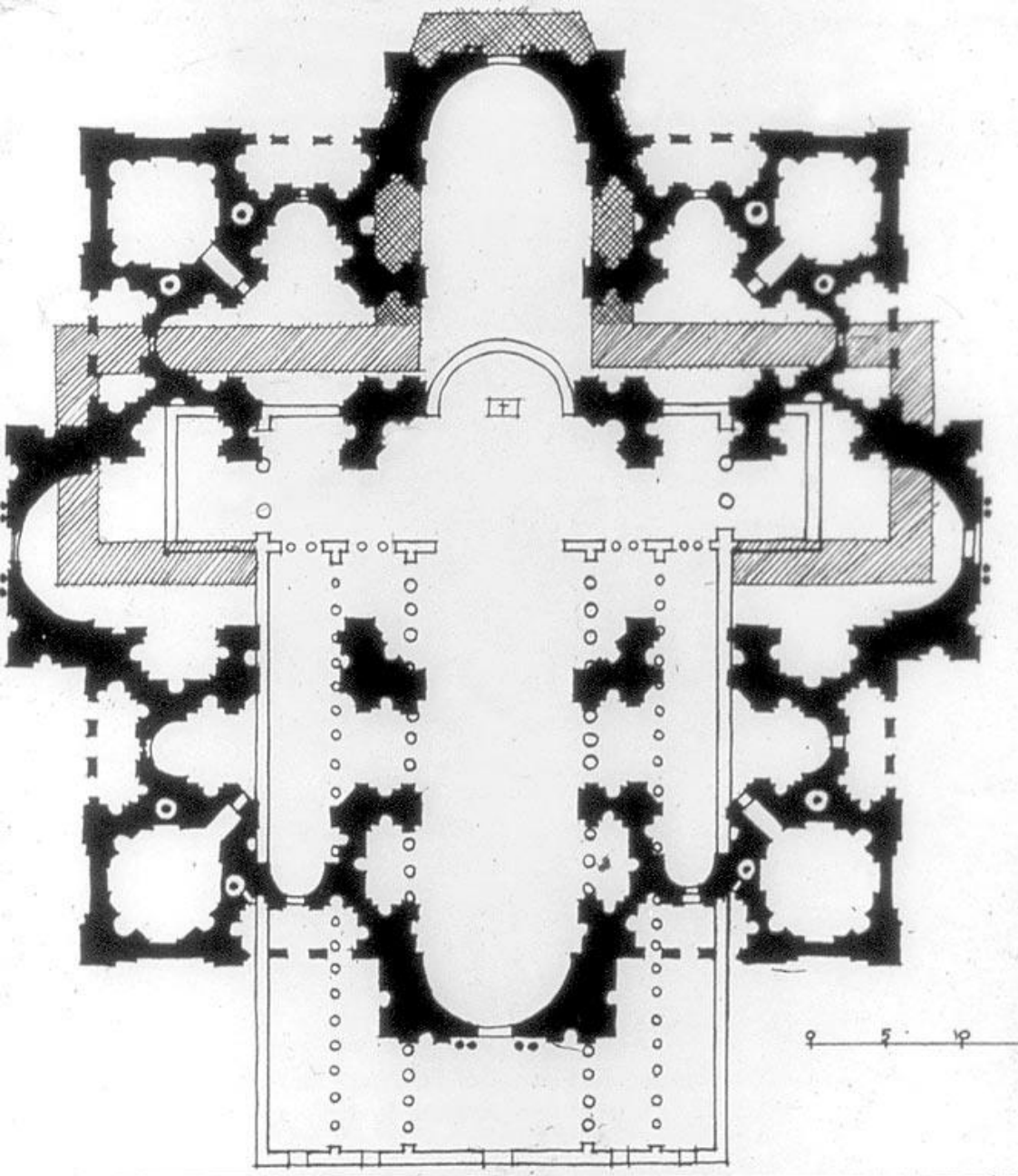




# Nicho del Belvedere

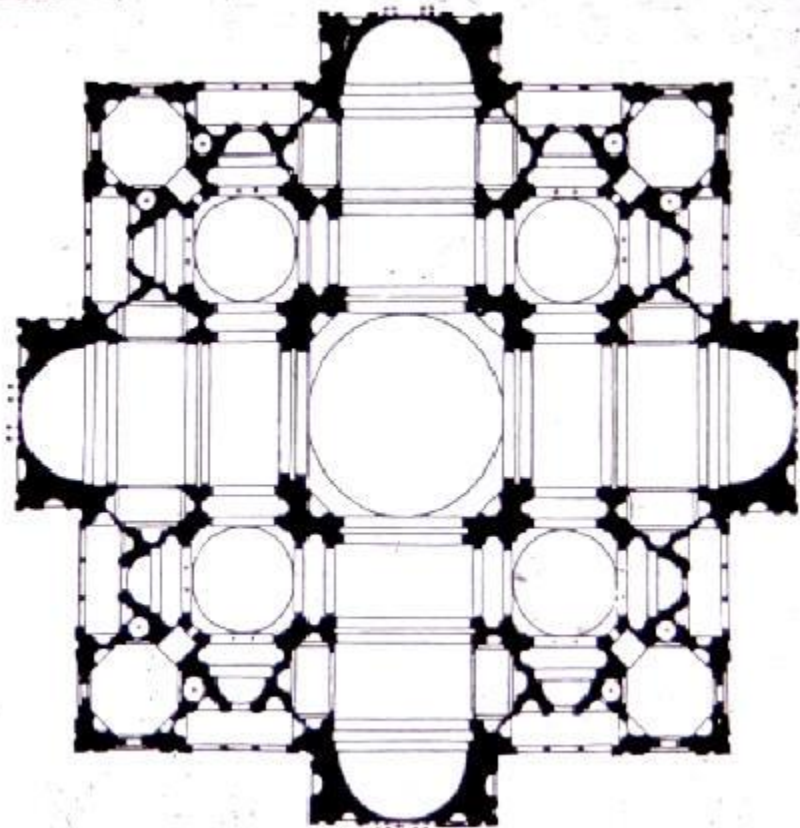
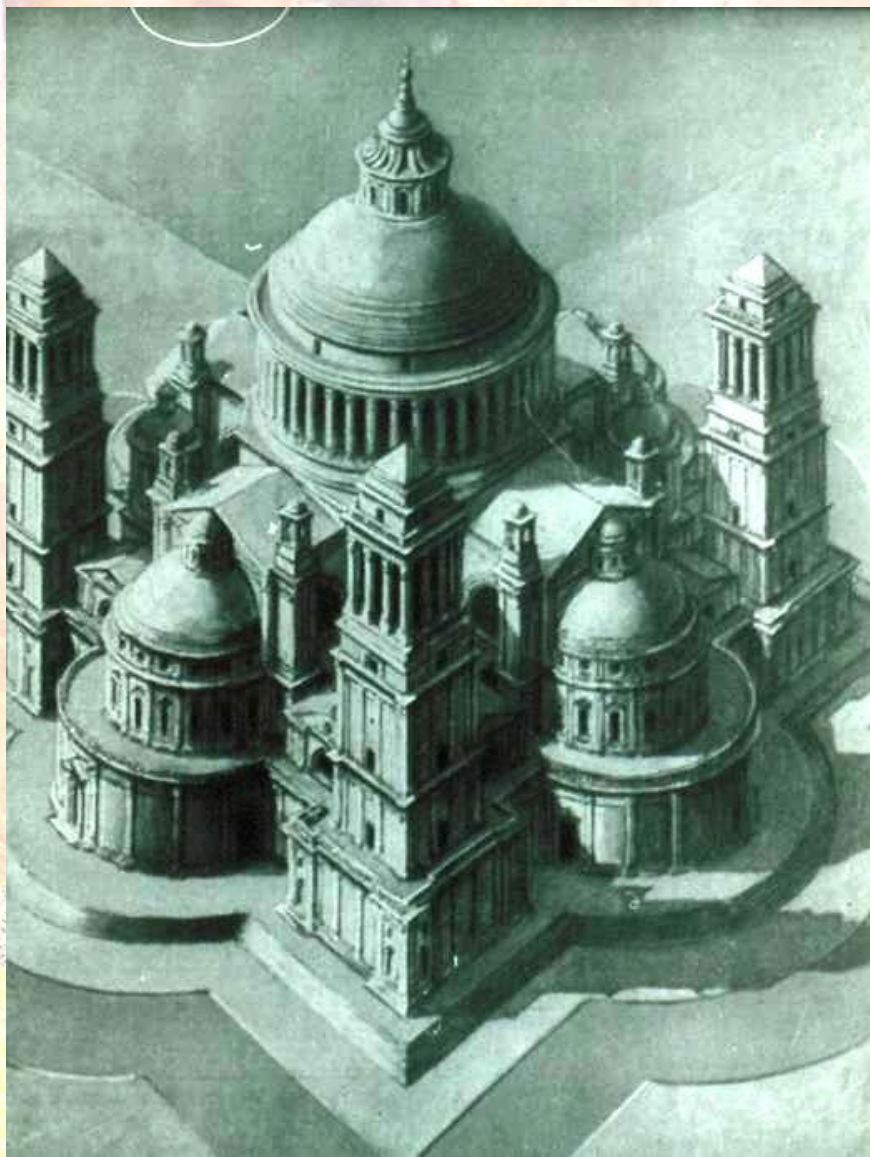






**Proyecto  
de San  
Pedro**





# Proyecto de San Pedro

A marble sculpture of a seated figure, possibly a religious or historical figure, is shown on a pedestal. The figure is wearing a long, flowing robe and has a halo around its head. The sculpture is set against a background of a mural or fresco depicting a scene with figures. The text "Miguel Ángel (1475-1564)" is overlaid on the image in a large, bold, black font with a white outline, centered on a red rectangular background.

**Miguel Ángel**  
**(1475-1564)**



# Rasgos del manierismo en arquitectura.

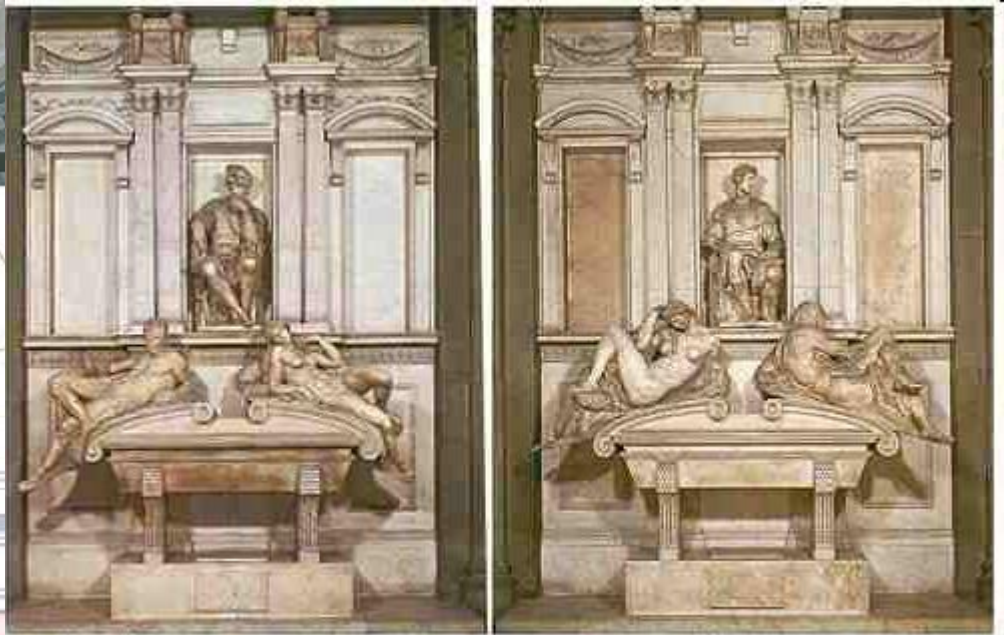
- Objetivo perseguido no es el equilibrio sereno y armónico (Plaza del Capitolio)
- Interpretación libre y caprichosa de elementos gigantes (orden gigante).
- Se renuncia al sentido unitario del espacio sin buscar grandes perspectivas (Plaza del Capitolio)
- Decoración variada y caprichosa

# Palacio Zuccari.

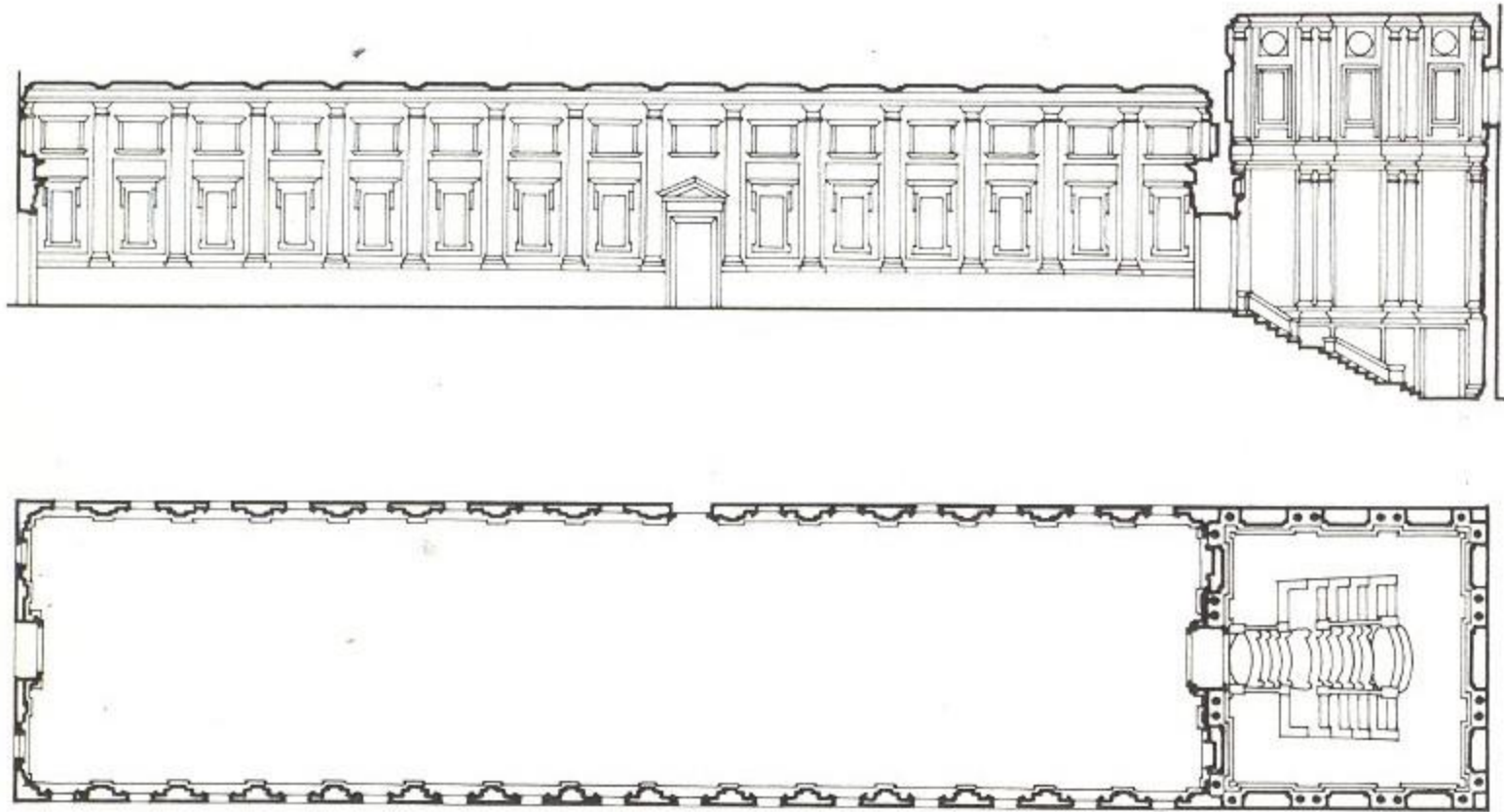




**Sacristía  
nueva de San  
Lorenzo**







**Sala de lectura y vestíbulo de la Biblioteca Laurenziana,  
Florenia (1524-1534)**





**Sala de lectura (1524-1527)**





**Escalera de  
acceso del  
vestíbulo  
(1530-1534)**

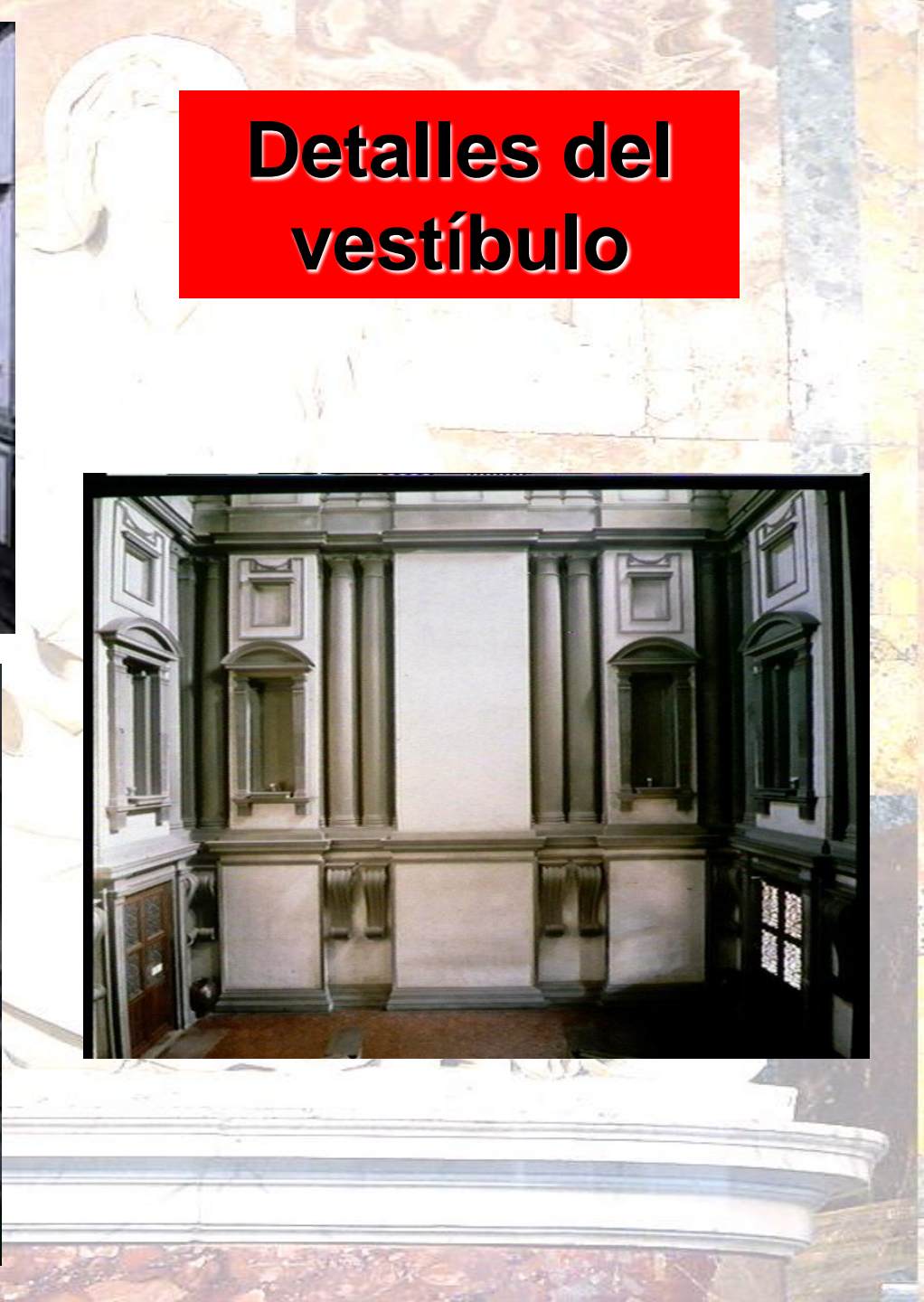
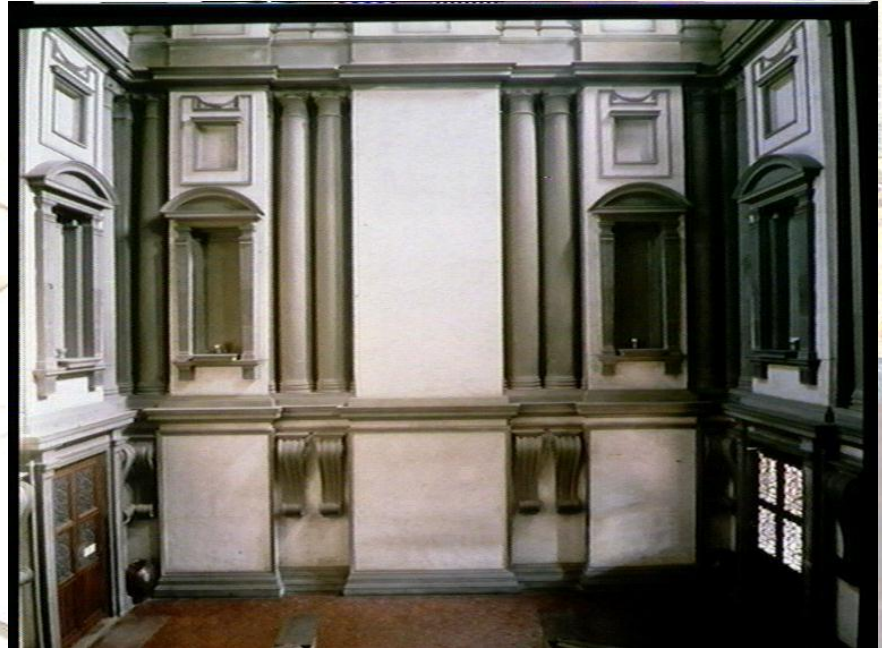




**Tramo central  
de  
la escalera de  
acceso**



# Detalles del vestíbulo

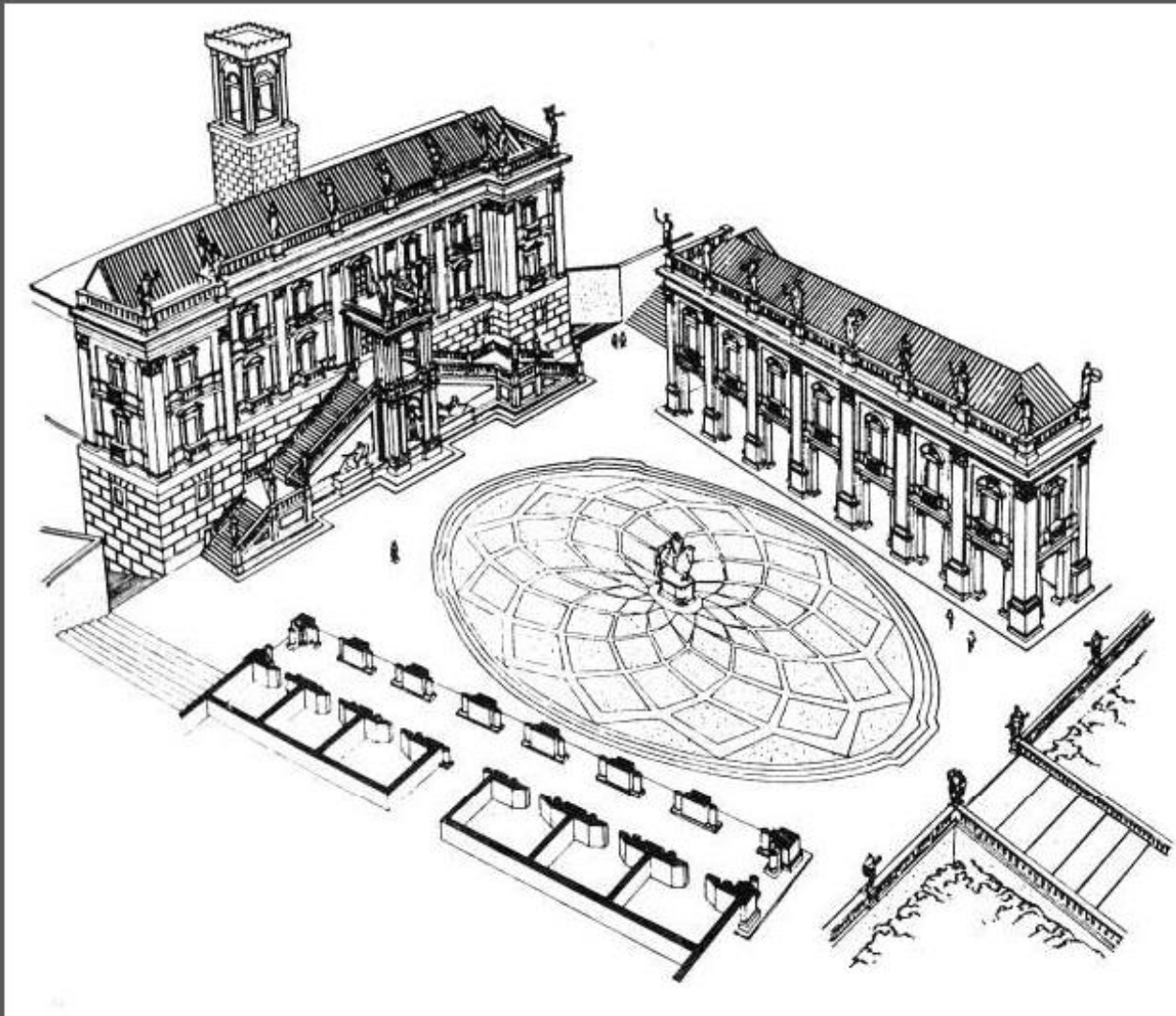




# Biblioteca Laurenziana



# PLAZA DEL CAPITOLIO





# PLAZA DEL CAPITOLIO



# PLAZA DEL CAPITOLIO





# PLAZA DEL CAPITOLIO



# Porta Pia



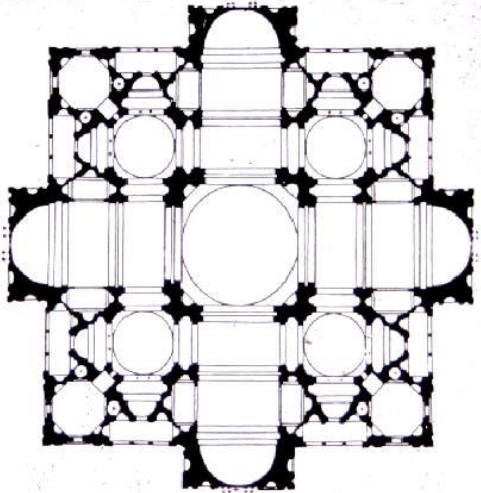


# Cúpula de San Pedro 1546-1626

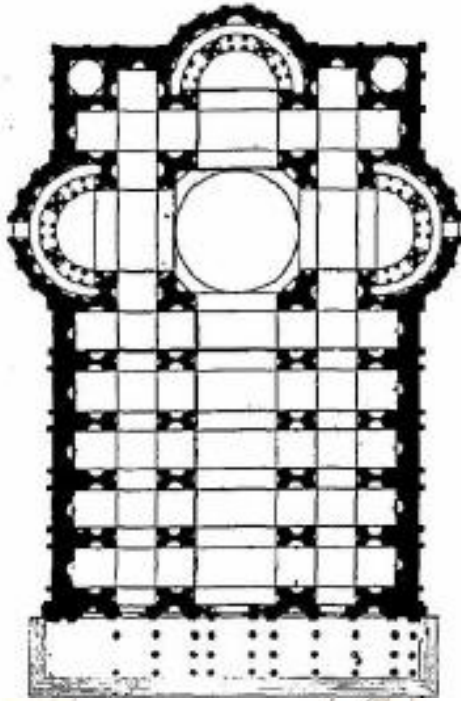




# Basilica de San Pedro

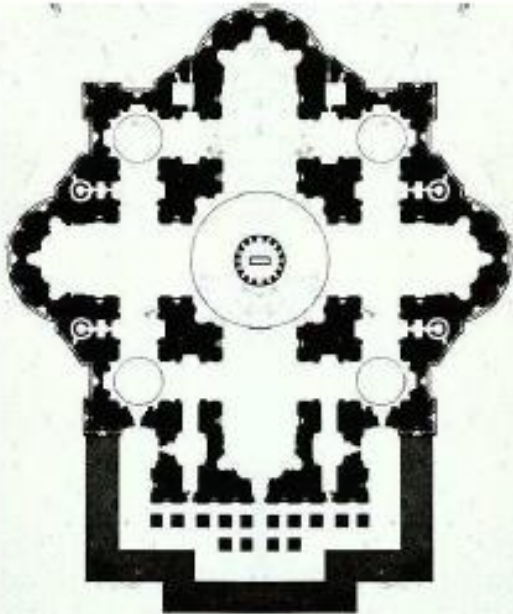


**Bramante hasta 1513**

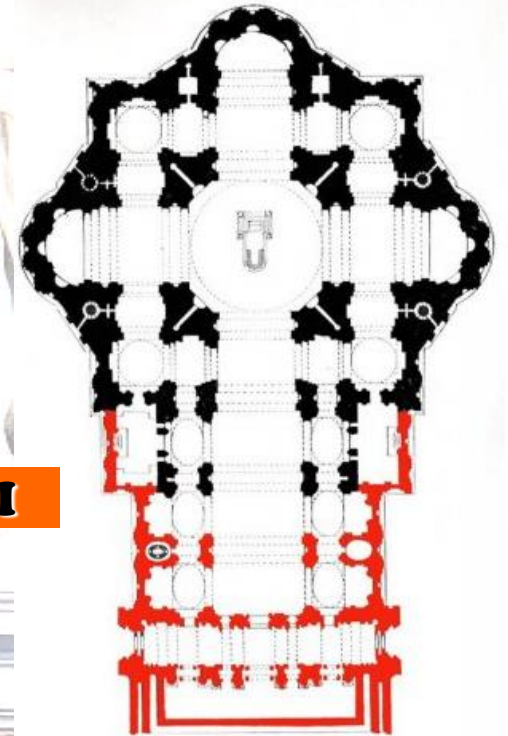


**Carlo Maderno s.XVII**

- Rafael hasta 1520.
- Hermanos Sangallo y Antonio Sangallo el joven hasta 1546.



**Miguel Ángel y Vignola hasta 1591**





# **Basilica y plaza de San Pedro**





# **Basilica de San Pedro**





# **Basilica y plaza de San Pedro**






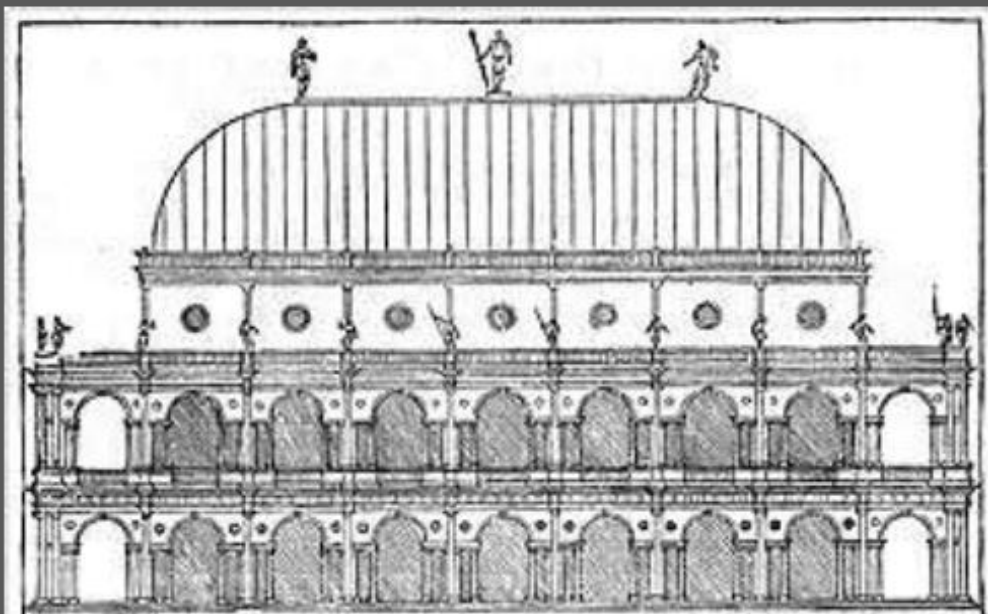
# Fachada de San Pedro



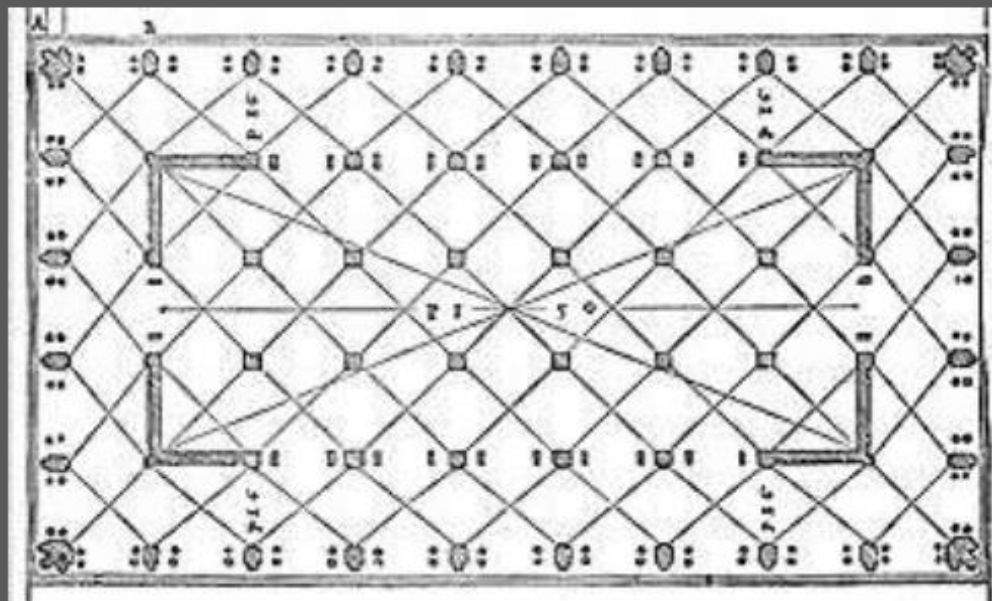




# **Andrea Palladio** **(1508-1580)**



# BASÍLICA DE VICENZA





# BASÍLICA DE VICENZA

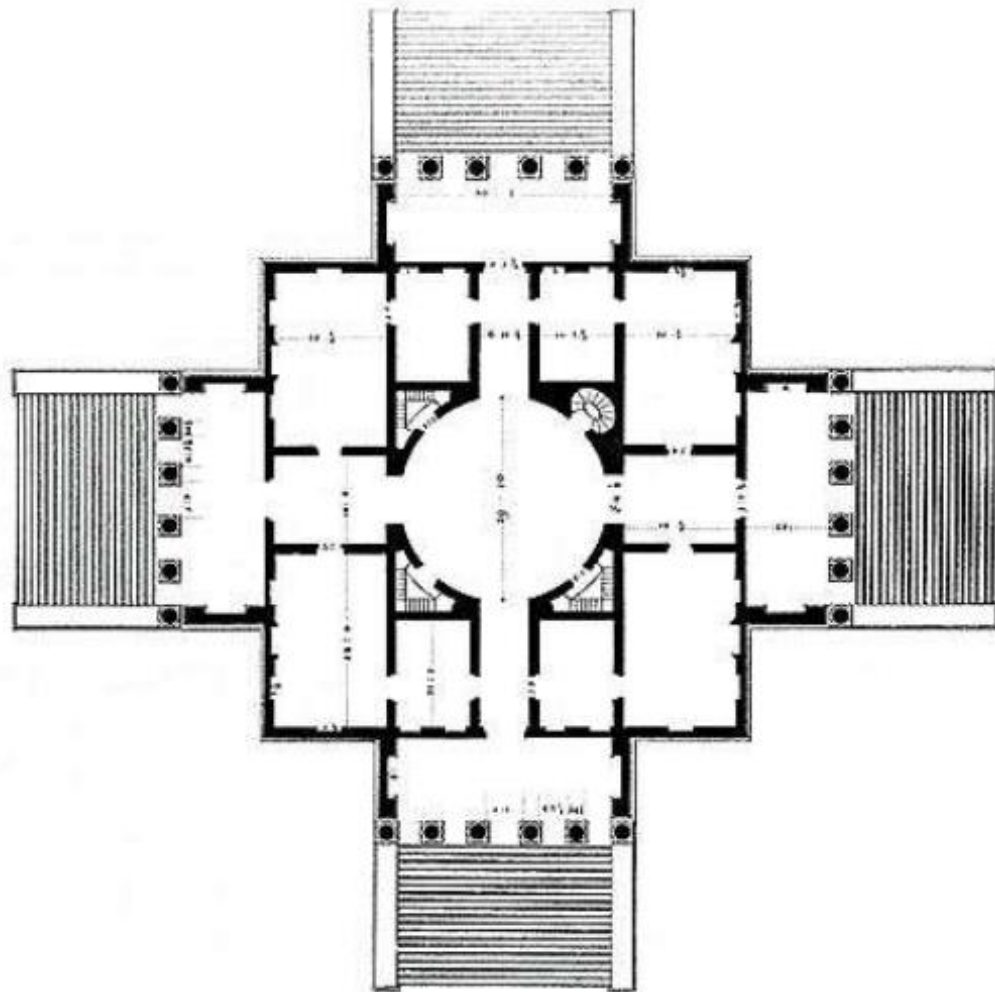


# BASÍLICA DE VICENZA

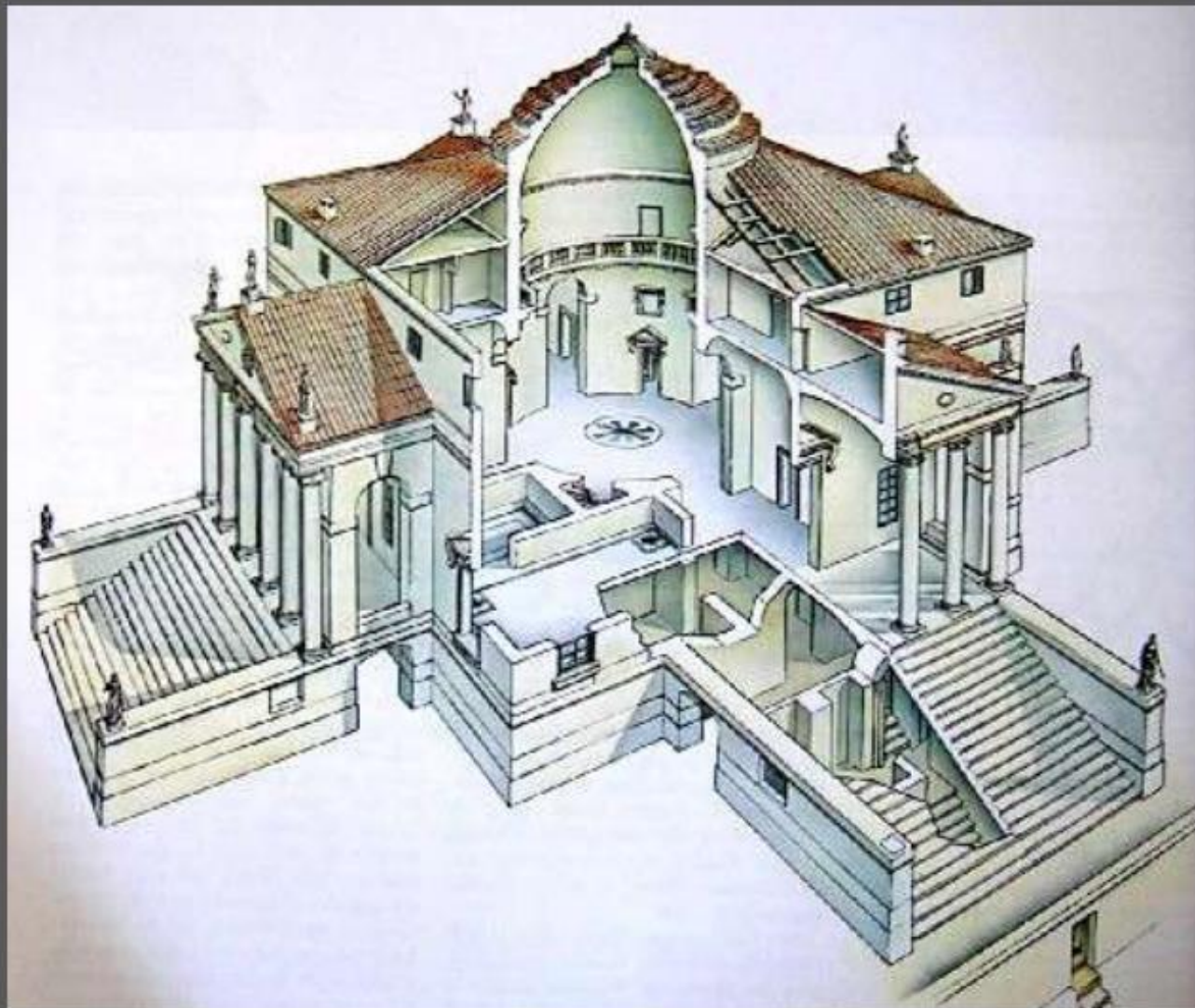




# VILLA ROTONDA



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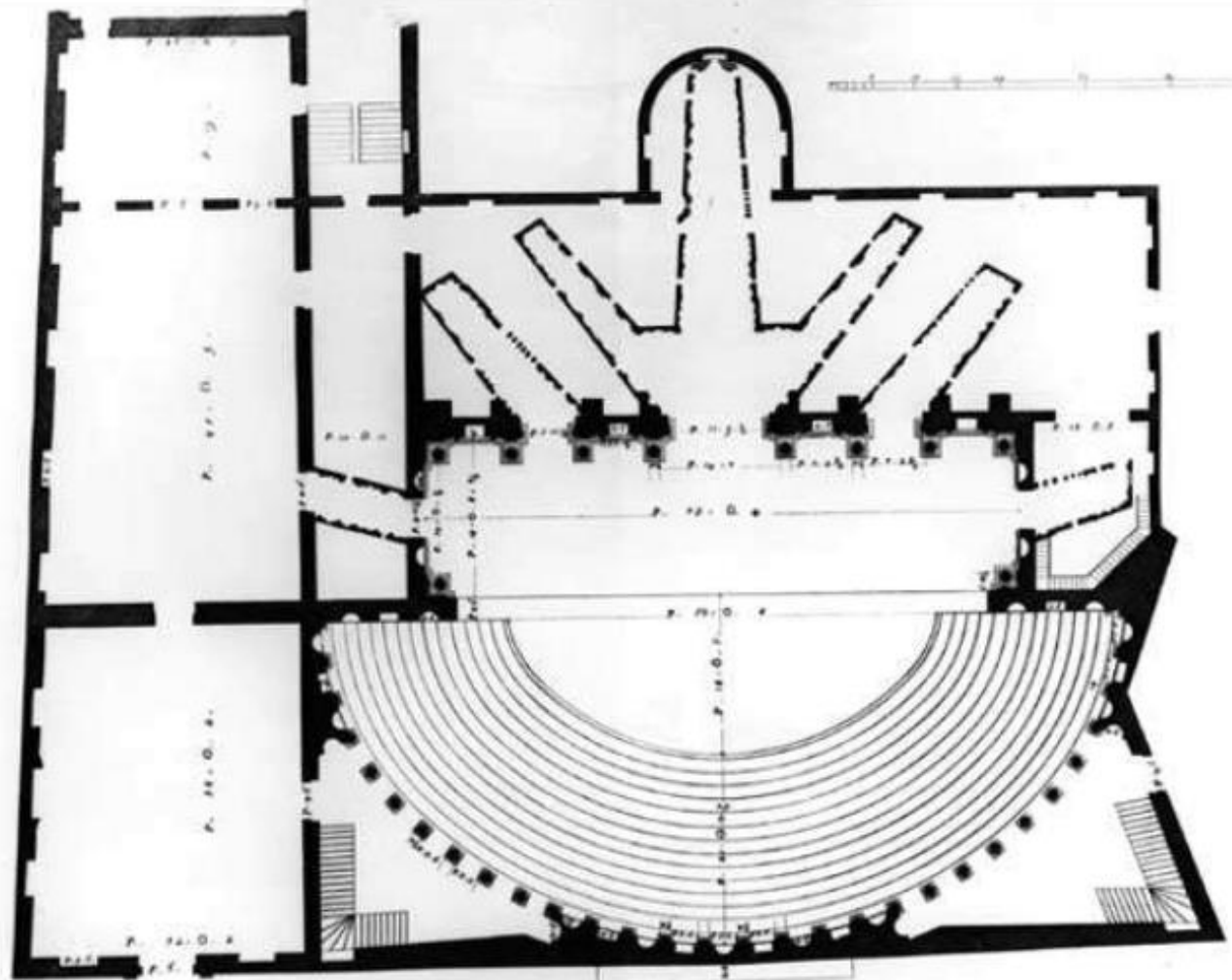


# VILLA ROTONDA

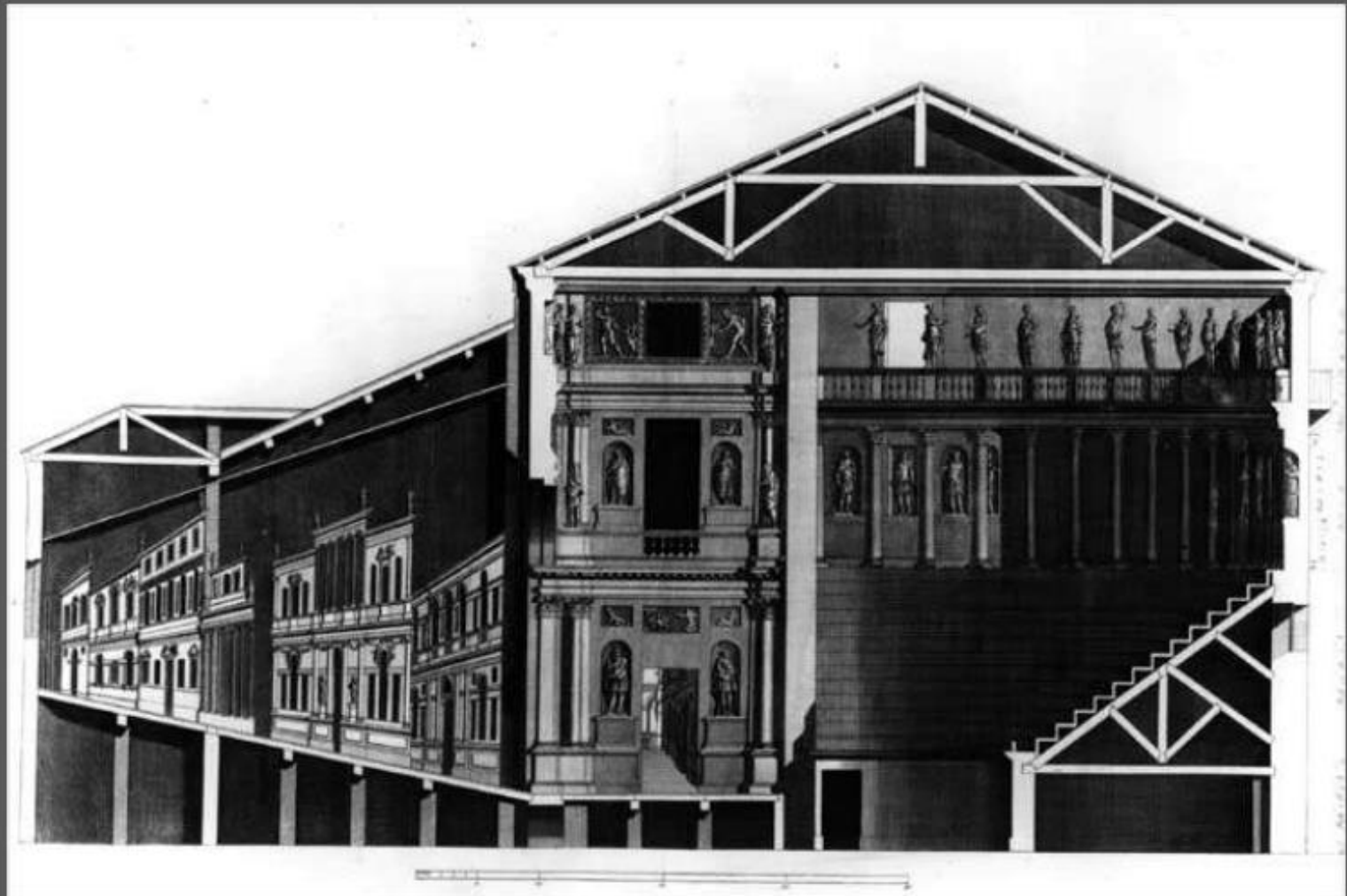




# TEATRO OLÍMPICO. VICENZA



# TEATRO OLÍMPICO. VICENZA









# TEATRO OLÍMPICO. VICENZA



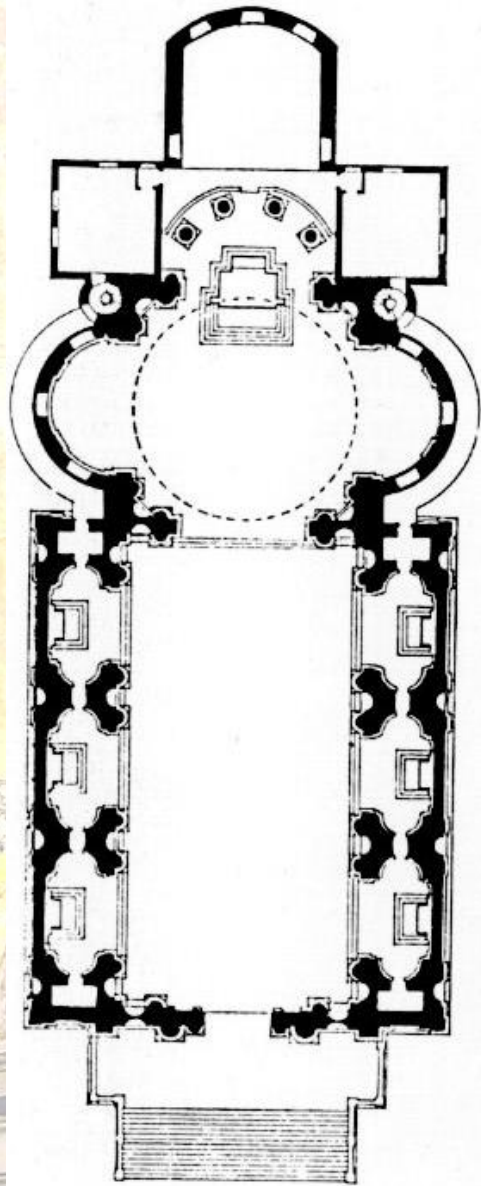


# Fachada de San Francesco de la Vigna (1562-1570)



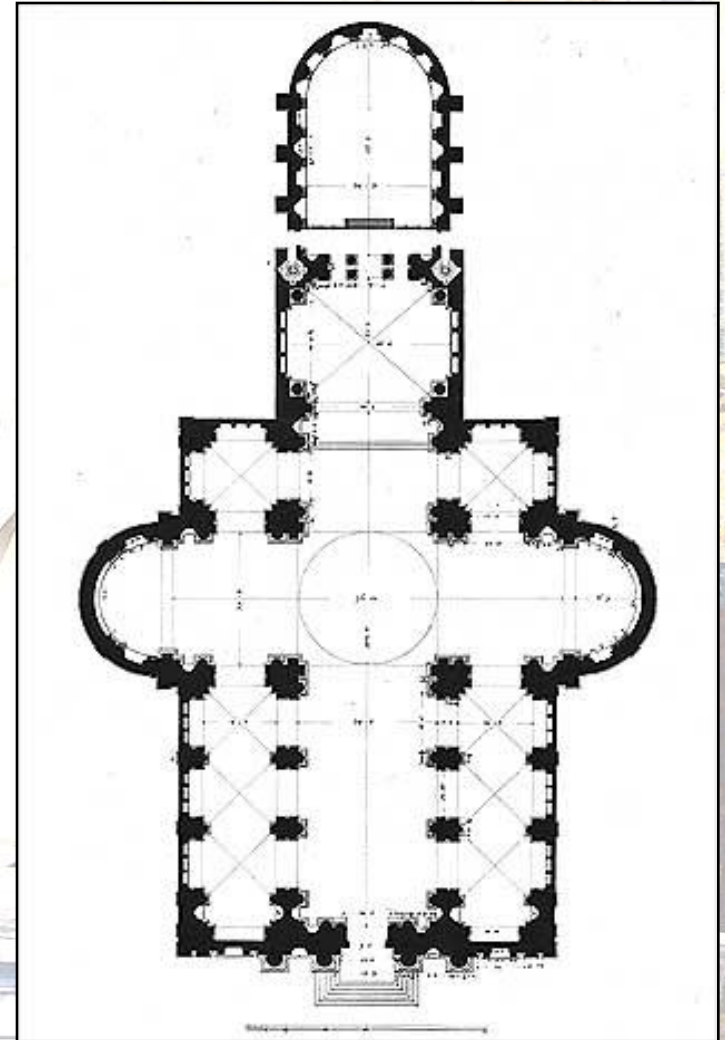


# Iglesia de El Redentor (1577-1580)





**Fachada y planta de San  
Giorgio Maggiore (1566-1597)**



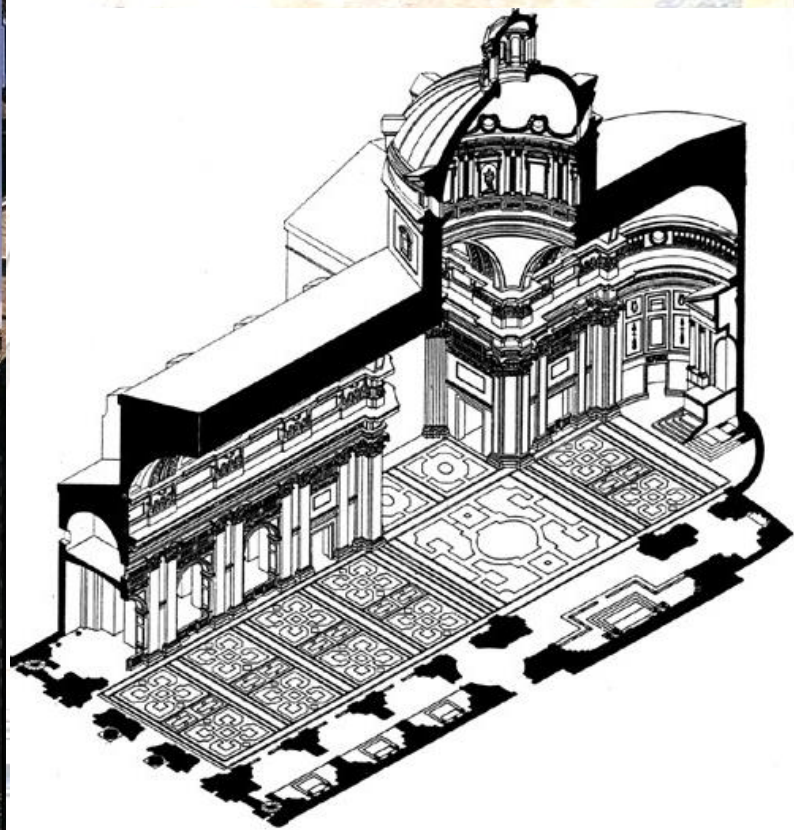


**VIGNOLA (1507-  
1573)**





# **Iglesia de IL GESÚ (1568-1571)**



# **Fachada de Giacomo della Porta (1571-1575)**



# Iglesia de IL GESÙ (1568-1571)

