

The representation of the interior in Renaissance arch. drawings (Montreal, 24-26 Mar 11)

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The representation of the interior in Renaissance architectural drawings

In 1956 Wolfgang Lotz published an essay in which he analyzed the evolution of the rendering of the interior in Renaissance architectural drawings. This broad survey opened numerous lines of inquiry, some of which still remain to be investigated.

If Quattrocento architectural drawings are in debt to perspectival conventions used in painting, Cinquecento drawings become more precise, rendering interiors with clear cross sections.

Through the large number of preserved Renaissance drawings it is possible to distinguish the passage from a "mimetic" interpretation of architectural interiors (intended to emphasize the shape and volume of the spaces, often enhanced with the addition of watercolour, ie. Giuliano da Sangallo or Baldassare Peruzzi) to an accurate translation of the same spaces in three dimensions represented on a vertical plane. The change in the rendering of interior spaces is clear in a comparison between two 16th century treatises: Serlio's *Sette libri dell'Architettura* and Palladio's *Quattro Libri*. The goal of the former is to represent existing architecture, that of the latter to represent planned architecture. In the second half of the Cinquecento architects such as Ligorio and du Cerceau introduced a new way of visualizing space, in particular for ancient buildings, using perspective cross sections that underscore their "all'antica" characteristics.

This panel seeks contributions from scholars who are interested in the representation of interiors in architectural drawings, etchings, and illustrations from Renaissance treatises.

Please send a 150-word abstract and a short CV to Orietta Lanzarini (orilanza@yahoo.it) or Alessandro Brodini (brodini@biblhertz.it) by 17 May.

Papers can be either in English or Italian.

Reference:

ArtHist.net

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ArtHist.net, May 12, 2010 (accessed Mar 20, 2026), <<https://arthist.net/archive/32690>>.