Decorum and Comfort in Serlio's Domestic Architecture and the House of Delorme

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Abstract
Sebastiano Serlio proposed appropriately decorated dwellings for the poor and the rich in his Book VI, Domestic Architecture, combining the Italian concept of 'decorum' (appropriate ornamentation) and the French concept, 'comfort' (function). Serlio's diverse cultural experiences in cities and his inheritance of Vitruvian tradition of 'décors' and 'distributio' became criteria for evaluating building appearance and use. In contrast, Philibert Delorme pursued French independent style and the honesty of structure and ornament, and relied upon the cause of Protestantism. The House of Delorme could be regarded as an urban prototype for Protestant dwelling. Serlio's and Delorme's works have a historical significance that pursued realistic domestic architecture in response to social and cultural change. Influenced by their own cultural, religious, and social experience, they designed socially appropriate dwellings, focusing on 1) decorum in façade design, 2) comfort in plan design, and 3) urban intervention in site design.

Keywords: Sebastiano Serlio, Philibert Delorme, decorum, distributio, comfort

1. Introduction: Concepts of Decorum
1.1 Serlio's Inheritance of Italian Renaissance Tradition of Decorum and Distributio
Sebastiano Serlio is a 16th Century architect who wrote nine treatises in his life. Serlio relied upon Vitruvian tradition in the design of ornaments and function. The evaluating criteria for decorum became complex in his career through diverse geographical influences from Bologna, Rome, Venice, and Fontainebleau, reflecting his changing religious belief from Catholicism to Protestantism. This complexity resulted in different judging criteria about ornaments among treatises and even in the contents of one treatise, such as Libro Extraordinario. Especially during his residence in Fontainebleau under the patronage of King Francois I, Serlio's criteria changed with the influence of natural context, the emerging concept of French comfort, architectural character, and, most importantly, the religious conflict between Catholics and Protestants. In the preface of Libro Extraordinario, he legitimizes his "madness" in designing highly decorated portals by saying that:
In the company of wild beasts rather than of men .... a desire came into my mind to represent in visual form some rustic portals. In a transport of architectural madness, I produced thirty [portals]....with new fantasies surging in my mind.... I made twenty of more delicate workmanship.

While the first thirty portals illustrate strange and extravagantly decorated features expressing the wilderness of Fontainebleau, the twenty delicate portals express Serlio's notion of decorum. Ironically, he wrote an excuse that if the rustication were removed, the architecture underneath would be quite correct:
Doric, but dressed up differently and given a mask ....if the things were removed the portal would be pure and would have all its correct measurements.

In this remark, Serlio resorted to Vitruvian tradition that presupposed a character of restraint in the Doric Order. This reference relies upon a pre-established cultural meaning beyond the honesty of form and structure. Some historians regard this reference as an application of his concept of linee occulte (invisible line), a term found in Book I, On Geometry and in Book II, On Perspective. However, when the function of domestic buildings is considered, geometric concept alone cannot envision the cultural and social meaning associated with Serlio's portals. The topic of ornament and function needs to be considered in understanding the portal design as well as Serlio's Domestic Architecture. On the relationship between ornament and meaning, Serlio associated the appropriateness to the place with characters of Christianity in his Book V,

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On Temples. This association of ornament and meaning needs to be expanded to that of domestic buildings. The difference between temples and houses touches Vitruvius' two concepts of decorum: décor for temples, and distributio for domestic architecture explain their difference clearly. Alina Payne differentiates Vitruvian décor from distributio, as follows:

Though related, décor and distributio are therefore not coincident: décor rests in the realm of coherence of form, content, and purpose, whereas distributio is active more narrowly as an agent of social/economic coherence through clever husbanding of means…. One (décor) looks predominantly to appearance, the other (distributio) to function.6

Following Vitruvius' differentiation, Alberti classified buildings according to the degree of ornamentation as well as functional requirements. Décor and distributio played as criteria in controlling extravagant ornamentation in private buildings, as follows:

The private building, on the other hand, must be so treated that it will not seem possible to remove anything. To the others, that is, the profane public, must be left, I feel, a position midway between these two (sacred buildings and private buildings). The severest restraint is called for, in the ornament to private buildings, therefore, although a certain license is often possible.7

While Alberti proposes a balance of decorum and license, elsewhere he takes examples of twisted columns, tree trunks, snakes, eagles, and other fantastic combinations as ornaments to entertain the viewer with a charming trick – or better still, to amuse them by the wit of invention. And this architectural freedom is allowed in town houses and villas with some degree of restraint.

Vitruvius' décor and distributio, and Alberti's decorum should not be limited to the ornamentation of individual buildings. These topics need to embrace the common characters they represent together in a city. Because Serlio proposes appropriate houses for every social class, Domestic Architecture should be understood in this aspect of urban concern. This concept of appropriateness was adapted to specific French social situations and functional aspect, named as "French comfort." This is evident in plan and façade design. In various plans for the poor and the rich, Serlio considered functional aspects. In façade design, Serlio combined Italian classic elements, such as orders and pediments, with French elements. Through this, Serlio incorporated the tradition of decorum and French comfort, i.e. appearance and use.

1.2 Philibert Delorme's French Comfort and Technique

While Serlio inherited Italian tradition, Delorme attempted to invent French independent elements. Although Delorme studied in Rome for three years, his method of architectural representation is quite different from that of the Italian mimetic representation. Delorme cleverly distinguished between purely decorative imitational ornaments and ornaments necessary to cover structural joints. Also, his argument about architectural orders deviates from Italian orders. For French Orders, Delorme argues that stone columns have to be built in short drums laid one on top of the other, making a different proportion from Italians, since the French stone quality is not strong as Italian marble. Delorme put bands of horizontal decoration to cover the stone drum joints. Likewise, his engineering and technical ingenuity incorporated ornament into the whole structure.

Delorme's treatises combine theoretical and practical aspects following his knowledge on constructional techniques. Delorme writes,

The beams having been extended from the centers, and assembled with such joints as I've described, are found to be incredibly solid when constructed…. such joints and assemblies cannot be discerned without the aid of ornamentation.9

While Vitruvius tradition focused on mimetic representation of architecture, Delorme achieved a unique representation mechanism through construction technique. Ornamentation to him begins from this necessity of structural demarcation. From technical necessity, ornamentation develops and includes decorations, as follows:

When all these beams are assembled as I described to you above, if they are to form a hall or a room, no one will want to see the places for pegs hollowed out in the middle of the beams. They would think such a spectacle, a heap of garbage or a spider's nest, which may in fact be the case. So, to avoid this unsightliness, these beams must be adorned with gilded pieces or other ornaments, as sumptuous as possible…. to hide the disparity underneath.10

If Serlio's decoration comes from either the invention of an assembly of elements or the imitation of antique elements, Delorme decorates to make a visual equilibrium of elements. This difference can be attributed to the difference of architectural practice: while Serlio continued the mimetic representation through traditional Renaissance elements, Delorme sought for structural honesty pertinent to French context.

2. Serlio's and Delorme's Urban Intentions

2.1 Urban Modification

Serlio's Domestic Architecture

While many architectural treatises from the 14th Century have focused on ideal city design and ideal building types, Serlio's Domestic Architecture addresses the concept of urban modification of existing cities through the insertion of appropriate housings for all social classes.11

Many illustrations of houses for the poor and the rich reflect that time's prosperity of the bourgeois class.
in Italy and France. Unlike Filarete's and Martini's treatises on ideal cities, Serlio struggled with practical situations of existing cities. Unlike his ideal urban design featured in his Book VIII, Military City, in Domestic Architecture, Serlio focused on anonymous housings which had been neglected from architectural consideration. This was possible due to Serlio's dwelling experiences from diverse cities: the Republic of Bologna, Roman papacy, Venetian mercantile, and monarchism in Fontainebleau. Far more than what Palladio influenced through Venetian villa designs later, Serlio' Domestic Architecture was used as an international standard in that time, influencing both Italy and France.

In republic cities of Italy, artisans and traders came to have rights and autonomy to set up shop and sell their product or their labor to the public. They were no longer members of a nobleman's extended family. In the mid 15th Century, in cities such as Florence and Venice, the rise of the bourgeois was so decisive that the richer merchants and bankers themselves became the ruling class. They built small palaces for the immediate family rather than building a large house for extended family. For example, the Palazzo Ruchelai, designed by Alberti, reflects such social conditions and represents the decorum of private buildings. However, the majority of private palaces created towers to make themselves lofty-looking, while the poor were forced to the outer periphery. While lofty towers were due to pomposity, the poor sector was organized by King's policy of sectarization. Serlio's house for the poor was designed for this situation of relocating poor sectors to the periphery of a city. Unlike other treatises' illustrations of decent and luxurious houses – Jacques Androuet du Cerceau's Livre d'Architecture (1559), representatively –, Serlio took account of dwellings of every social class.

In sum, what Serlio learned from diverse cities is not merely the urban form of segregation, but rather the consideration of evolving social classes ranging from the poor to the rich. Serlio acknowledged that time's highly differentiated number of socioeconomic strata and attempted to provide appropriate dwellings for every social class.

2.2 Delorme's Adaptation to Realistic Urban Situation

Delorme provided no explicit theory on domestic house designs. One example of Delorme's urban ideal, however, is shown in his friend Francois Rabelais' fictional description of the abbey of Thelema in Gargantua. Rabelais envisages an ideal courtly society housed in an ideal architectural setting. He is considered to be the first in France to combine ideal architecture and Utopian society. Delorme also expressed this ideal in his illustration of the Good and the Bad architect. The Good Architect is dressed as an academic in a fertile garden setting with antique ruins and contemporary church and palace. This ideal place has a dignity of social institution co-present through time. His urban ideal was rather rhetorical and mimetic, much like the works of Italian architects. In contrast, in housing design, he adapted buildings to site conditions and urban contexts. In fact, the majority of dwelling area in Paris was added after the monarch sold their properties to the public around 1540 in order to support the War of Religion. The monarch divided land into narrow building lots (lotissements) to increase their sales. From this time, Parisian housing developed narrow housing types. Delorme in Paris acknowledged this change and utilized spaces according to the distance from the street. Serlio did not respond to the real site condition in the city in Domestic Architecture. This was developed in his Book VII, On Situations. Although Delorme did not provide complete urban ideas, he designed houses according to real site situation and social change.

3. Religious, Social, Cultural Aspirations of Serlio and Delorme

3.1 Serlio's Response to French Culture

Serlio's residence in Fontainebleau under the King's court influenced his design of housings. In the court, he was sponsored to write architectural treatises and participated in palace buildings.

King Francois I brought the French Renaissance to its peak, voraciously importing the Italian Renaissance. During his reign, religious authority and the King's dominance became allied. Through the Concordat of Bologna by Francois I and Pope Leo X in 1516, the alliance solidified a unique social system. It gave the French kings greater control over the church by
placing most high ecclesiastical appointments in the hands of the monarch. Even the nobility was appointed to higher clerical positions, which ensured financial remuneration. This situation was also advantageous to the monarch, since the nobility had to abide by loyalty to the king. There was hardly a channel of social mobility open to new men of talent and ability. Soon, this church-state alliance confronted Protestant revolt in the War of Religion (1562-1598). The ruling group supported Catholics, while opponents were on the side of Protestants. However, both parties had the same policy of internment of the poor since they believed that the poor were mere parasites who created the ills of society. Catholics and Protestants shared the idea that the poor were objects of almsgiving for the salvation of the rich. This is an important issue, since Serlio is the first architect who included the house for the poor in architectural treatises.

Before experiencing a French social schism, Serlio felt the need of housing for the poor in Venice, after he fled from the sack of Rome in 1527. Because of wars and a series of famines and economic depressions between 1500 and 1540, many poor people flocked to cities in search of lodging, food and work. This situation impelled Serlio to provide the designs for the poor and the repetition of the standard row house, which emulates a modern notion of standard housing. Rosenfeld suggested a relationship between Serlio's designs for the poor and the Protestants' support for the poor. However, it is not clear whether Serlio converted from Catholicism to Calvinistic Protestantism. Nor is Serlio's participation certain in solving housing needs. However, it was an innovative idea to include houses for the poor in an architectural treatise. The house for the poor was designed to give social decorum to their houses. And their plans were intended to repeat the ills of society. The idea that the poor were objects of almsgiving for the salvation of the rich. This is an important issue, since Serlio is the first architect who included the house for the poor in architectural treatises.

While the house for the poor represents the architect's ethical attitude during the social conflict between Catholics and Protestants, the villa for noblemen illustrates the heritage of Renaissance tradition and the life of the Renaissance Man. In the 16th Century, Pierre de Bourdeille at the French court reported the atmosphere of Fontainebleau, that "thirty houses, or rather palaces vying with each other to please their King, of Princes, Cardinals and great Lords." Vasari even called Fontainebleau a second Rome. Under the powerful reign of Francois I, most dignitaries who served for the kingdom resided in villas and built many at Fontainebleau. For the life of a nobleman in the countryside, Serlio embodied an equilibrium of private and public life by providing a continuous spectrum of outdoor and indoor life. I will return to this with an example.

3.2 Delorme's Protestantism

Delorme became the architect for the king in 1548 after Serlio was expelled from the court. In Fontainebleau, the high Renaissance spirit was being sapped out of the court. Also, Delorme was not satisfied with the culture of compliments and flattery in the court. Gossip was unrestrained in the court; people's sins, affairs, and pretenses were disseminated easily. Delorme did not enjoy this atmosphere, and after he was dismissed, he converted from Catholic to Protestant.

After the death of Francois I, Henry II continued the policy of Francois I and carried absolutism to a further point. The monarchy firmly identified itself with the cause of Catholicism, though the size of the Protestant party grew bigger, resisting repression by the government. Under Henry II, patronage and collecting continued, and this policy was to be carried to its fullest development by Louis XIV. However, in the last half of his reign (1541-1558) he was faced with the complete destruction of all that had been achieved by Francois I. Further, the Wars of Religion (1562-1598) threw the culture into anarchy. The struggle was social and political as much as religious. The alliance between church and state continued. Anthony Blunt writes that their manifestos are often similar:

It is particularly significant that both parties refer to the reign of Clovis as a sort of Golden Age which they would like to revive. In fact, they look back nostalgically to the limited monarchy of medieval France with the throne supported by a strong nobility and a powerful clergy.

From the Protestants' perspective, the urban atmosphere and public opinion played as momentum in the struggle with ruling groups. In the beginning, the public hoped to regain their liberties taken away by Francois I and Henry II. However, later bourgeois and artisans who were the majority of the public realized that they would lose public power because of the feudal nobility. Ironically, the public needed the King's power in order to surpass the power of the feudal nobility: the patriotism of the public merged with royal absolutism, and the bourgeois opened the gates of Paris to the King. The monarchy and the bourgeois came to shape an allied social structure in Paris. The King's Catholic legacy and the public's Protestant life allied as a form of social hierarchy. Delorme, as a Protestant, responded to this social situation in house design. I will return to this with an example.

In sum, Serlio was versatile in providing schemes for almost every situation for the poor and the rich, whether country or urban. In Book VII, On Situations, Serlio accommodated irregular shapes of sites and topographical changes for housing. Delorme, in contrast, did not provide complete shapes on dwellings. But the House of Delorme shows his different stance from Serlio clearly. If Serlio responded to social situation with his diverse cultural experience and Italian tradition, Delorme showed his faith in Protestant and its adaptation to urban culture. In the following, with two different examples, I will reveal
how the gap and common interest of social change influenced dwellings in the 16th Century France through housing examples.

4. Architectural Examples
4.1 Serlio’s Humanism in the Grand Ferrare

Grand Ferrare was built between 1544 and 1546 for the Papal Nuncio, Cardinal Ippolito d’Este. There are two plans in both versions of Domestic Architecture. The organization of space, and the difference between the front and the back greatly influenced the 17th and 18th Century urban dwellings in Paris. The main body of the Grand Ferrare is the *enfilade* (Fig.4.) which is the continuation of one room’s deep space. It is winged by two wings and three open areas. On the left, there is a tennis court, a gallery and a chapel near the street. The right wing has a pantry and a wine cellar. The passageway through the middle of the right wing is for carriages and carts into the stable courtyard behind. This passage divides all the services in the right-hand quarter of the site, with the kitchen the farthest removed from the Cardinal’s apartments at the far end of the offices.

Rosenfeld wrote that the *enfilade* was in use in France long before Serlio’s arrival by taking example of the Hotel de Cluny (1456-1485). While the façade of the Hotel de Cluny expresses French Gothic with asymmetrical compositions, Serlio combined Italian and French elements in a symmetric façade. In a variation of the Grand Ferrare plan, Serlio designed double enfilades. (Fig.5.) Between two enfilades, an interstitial space with stairs, toilets, and a loggia is provided. The modern type of corridor is yet to come.21 The stair functions as a service route for servants or as a connection between the ground floor room and the upper floor room. The double enfilades create asymmetry between the court façade and the garden façade, which had been kept in symmetry in the original plan.

The only surviving remains of the Grand Ferrare is a boldly expressed entrance of the site. It is formed as a mixture of rustication and Doric column, similar to heavily-decorated portals in *Libro Extraordinario*. This entrance signifies the division between rustic country landscape and the decent inner courtyard. Rusticated parts represent the rustic nature of the context and smooth Doric style and pediment represent restraint and the decent manmade world. The copresence of nature and world is also expressed in the façade design. The front was designed with grandiose French windows and dormers that assist the public use of the courtyard and the dignity of dwellers. In contrast, the back combined sumptuous features of French styles and Italian styles. The front mediates wilderness and the public dignity, and the back embodies the licentiousness of private life. This contrast of the front and the back continues the Italian tradition of public decorum and private licentiousness. This method influenced the design of urban dwellings in Paris.

In the Grand Ferrare, Serlio addresses a balance of nature and the world, public and private life, decorum and licentiousness, emulating the ideal of Renaissance humanism. Through this balance of contrasts, the private life accommodates the extension of public life.

4.2 The House of Delorme (1567)

In the mid 16th Century France, Protestant writers on economic, social, legal, and political matters criticized the fascination with antique and modern foreign art as a cultural vanity and aspired to create French independent culture. By their standard, Serlio’s works were the imitation of Italian culture since he illustrated many Renaissance style elements. Instead, Delorme provided anti-classic decorum for middle class people and Protestants. His conversion from Catholic to Protestant influenced his architectural works and treatises. The House of Delorme could be characterized as independent French style that Protestant nobility and nationalistic writers advocated.

The illustrations of the House of Delorme make a contrast to his prestigious country house commissions, although he didn’t include his patron’s villas in the treatise. The way the façade was illustrated resembles Serlio’s illustration of comic scene stage setting.22 In the comic scene, Serlio depicted a scene of domestic streets filled with houses and shops equipped with

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*Fig.4. Grand Ferrare, Domestic Architecture, Avery Version, folio no 11, Munich Version, 14v-15r

*Fig.5. A Variation of Grand Ferrare, Domestic Architecture, Avery Version, folio 12, Munich Version, 15v-16r

*Fig.6. Garden Façade of Grand Ferrare
open balconies, cornices with moldings, and chimneys. Similarly, in Delorme's illustrations, elements like mutule and dormers illustrate the house as middle class.

The plan of the house, with the mass set back from the street is not a new type. But its austere appearance delivers Delorme's criteria of decorum for the middle class. Delorme elaborates, as follows:

Some might be thinking, after having read what I have written on the façades of buildings, to show the arrangements of windows, that I want to oblige them, or even compel them, to put columns and pillars on the facades of houses, which I have not claimed at all: for all those who wish to spend modestly have no need of such refinements and enrichments on the facade of a house, just as their resources are unable to meet such great expenditures: but it is quite true that the composition and order of windows, which will be set in the facades of houses, ought to conform to such proportions and measurements, so that which one sees on one side might be seen on the other without columns or pillars.

Instead of using Italian orders or antique elements, Delorme designed the facade focusing on window composition and proportions. Elsewhere, Delorme proposed his own proportion as 'divine proportion', which he set as his eternal goal in architecture. In the house, the vertical ordering of French windows at the front and the back was continued. The mutule between roof and walls, in the form of scrolls, makes the house attractive and covers the joint of roof joists and walls. Visually, the mutule makes the roof appear floating on walls. This mechanism of covering structural joints and decorating is the same as the case of squat stone drums of the French Order. He also suggests moderate pillar design for middle class houses, as follows:

I offer you also in this illustration square pillars connected by arches to support arches. Because the square section of arches didn't match with round columns, Alberti insisted to use pillars instead of round columns. And it was also evident in the ruin of an ancient Roman aqueduct. Against Alberti's lesson, in the 16th century, however, the use of round columns to support an arch became common. Delorme, however, resorted to the economic reason and the technical insight in order to provide a structurally sound ornament to the middle class house.

A recent study of Delorme from a religious point of view indicates that the plan of the house, especially the location of the entrance, reflects the fear from that times' persecution of Protestants.  

The main entrance of the house is located under the peristyle, hidden from the street view. To enter, one is forced to follow an angled route passing under the arcade on the left-hand side; one would then find a hidden flight of stairs leading to a concealed entryway. This hidden entrance practically enacts the Protestants’ perception of being pushed into a corner. Being designed during the wave of persecution against Protestants, this house functioned as a secured private place from persecution.

For the same reason, a small chapel is located at the center of the back of the house in a round shape. Facing the garden, private spaces such as chapel for secret meetings and bedroom with terraces are provided in a secure place. Due to the round shape, the use of pediment, and the terrace, the back looks more domestic than the front.

In sum, the house of Delorme was designed to be specific to the urban site condition and cultural change Protestants wanted to establish. Open spaces in the front and the back were designed to provide security and privacy. Also, Delorme's intention of employing French independent elements and French-specific materials are evident. While Serlio's plans reflect Humanism's approach of the balance of public and
private life, Delorme's plan shows that time's insecure Protestant life in the city.

5. Conclusion: Socially Appropriate Dwellings

Practicing in the same era, Serlio and Delorme endeavored to provide appropriate dwelling types with different perspectives. In France, particularly, conflicts of 1) Italian architectural tradition and emerging French independent style, 2) religious change from Catholics to Protestants, influenced the shaping of dwelling culture. In Serlio's and Delorme's cases, their religious belief, cultural experience from countryside Fontainebleau and urban Paris, court life and outside court life influenced their house designs. Serlio relied upon the mix of Italian and French elements, and the mimetic representation of traditionally associated meanings. For example, rustication meant the bestial environment of nature, while the Doric column symbolized restraint. Delorme avoided the use of Italian elements and mimetic representation. Instead, he relied upon his technical insight and allegorical representation that gives meaning to candid structure and its honest ornamentation. For example, Delorme's structure and ornamentation could be read as that time's Protestant belief that candid Christian belief is worth more than formal church service.

The writings and buildings of Serlio and Delorme show that time's contentious issues of domestic architecture. Their houses show the appropriateness of dwelling culture relevant to specific situation. However in the 17th and 18th Centuries, houses were secularized imitating Serlio's styles, while his ethical attitudes were drained out.

Serlio's pursuit of socially appropriate architecture culminates in the idea of the concatenation of a city through appropriate houses of every social class. On this point, Serlio's Book VI, Domestic Architecture should not be understood as a pattern book for choosing styles, but as complete proposals for appropriate houses in a city.

In Delorme's case, although his house cannot be compared to the scope of Serlio's complete works, his house expresses a deeply committed ethical concern of that time's Protestant life in a city. The House of Delorme does not bear a historic obligation that Serlio applied in using decoration and ornaments. If it has one, it would be a realistic urban life during the War of Religion.

What we can learn from Serlio and Delorme is neither an aspiration of ideal cities, nor a headlong secular interest in private life, which the 17th and 18th Centuries architecture indulged. Robin Evans found this indulgence of private life in the 17th and 18th Century enfilade configuration. He criticized the class division that enfilade created – the division of served nobility and servants – and interpreted that modern corridor also originated from the service route of servants. Instead, he suggests that his aim of study of domestic architecture is to establish an architecture which "draws people toward others", as follows:

There is surely another kind of architecture that would seek to give full play to the things which have been so carefully masked by its anti-type; an architecture arising out of the deep fascination that draws people toward others; an architecture that recognizes passion, carnality and sociality. The matrix of connected rooms might well be an integral feature of such buildings.

More than Evans' alternative of 'the matrix of connected rooms', Serlio and Delorme pursued a spatial and life practical continuity, providing appropriate forms of interruption from the outside – nature and city – to the inside of houses. In order to embody this, they resorted not only to architectural tradition, but also to architectural invention, balancing appearance and use, decorum and comfort.

Notes

1. Sebastino Serlio (1475–1554) is an Italian architect and theoretician, born in Bologna. He was in Rome from 1514 until the sack in 1527 and worked under Baldassare Peruzzi. Few traces exist of his buildings in Venice, where he lived from 1527 to 1540. Invited to France by Francis I, he appears to have served in an advisory capacity for the construction of the palace at Fontainebleau.
3. Ibid., p.18.
4. These linee occulte are used as a practical guide in the formation of various geometric planes. In designing facades of buildings, linee occulte were conceived as continuous invisible but regulating lines. Similarly, this concept of hidden geometric lines can be found in Alberti's lineamenta, building lineaments, forming construction lines that defines and encloses the surface of a building.
5. There are two versions of Domestic Architecture. One is in the Munich State Library, called the Munich version and the other is in the Avery Library in Columbia University in New York, called the Avery Version.
8. Philibert Delorme (1510–1570) is a French architect. Having traveled in Italy from 1533 to 1536, he introduced into France a form of classicism that endured until the mid-18th cent. As court architect to Francis I and Henry II, he designed the tomb of Francis I at Saint-Denis, a chapel at Villers-Cotterets, Château Neuf at Saint-Germain-en-Laye, and part of the palace of Fontainebleau.
9. For Diane de Poitiers, mistress of Henry II, he planned (c.1550) the superb château at Anet.
11. Ibid., p.315.
12. It is not sure whether a modern concept of town planning was applied to the 16th century French cities. Because of the lack of research materials – maps and building records -, the research on the early 16th century town configuration cannot be complete. As an alternative approach, the treatises of architects, remaining buildings, and the description of writers were taken in this paper. See Thompson, Renaissance Paris: Architecture and Growth 1475-1600.
However, in his Book VIII, "Military City," Serlio used Polybius's sixth book which provided an invaluable resource concerning the ideal layout of the Roman city. These ideal city schemes arranged buildings and streets in a rigorous geometric plan based on antique precedent. Serlio comments on the 'ideal' feature in his works, "I did this not because I thought that there would be anyone in this century, which is so full to the brim with avarice, who would undertake such a project, but to exercise the little intellect that I possess, which can find no peace unless occupied in my beloved architecture." (Serlio, Book VIII, fol, 1v).


The subtitle of Book VII is "in which there is a treatise on the many situations which can occur for the architect in diverse places, both with irregular shapes of sites and with the restoration or remodeling of houses, and the procedure we should follow in making use of other buildings and similar things, as you can read on the following page." (1575)

Leonardo da Vinci was his court painter; Raphael and Titian portrayed him. He paid attention to letters, patronizing poets and scholars. He collected the library which would later become the Bibliothèque Nationale and founded the Collège de France in 1530.


It is certain that Delorme came across Serlio's works because Delorme was a successor of Serlio's position of the architect for the King. Also his illustrations show affinity to Serlio's style.

Mutule is a projecting rectangular block or bracket situated above the triglyph and beneath the corona of a Doric cornice.


It is certain that Delorme came across Serlio's works because Delorme was a successor of Serlio's position of the architect for the King. Also his illustrations show affinity to Serlio's style.


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