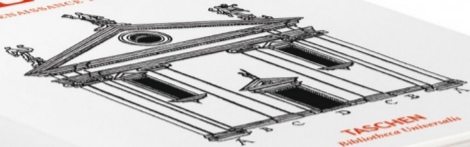


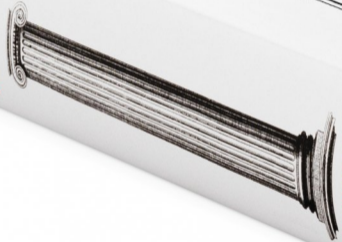
Architectural
THEORY

FROM THE RENAISSANCE TO THE PRESENT



TASCHEN
Bibliotheca Universalis

Architectural
THEORY



TASCHEN
Bibliotheca Universalis



Leon Battista Alberti 28
Antonio Averino, called Filarete 34
Fra Giovanni Giocondo da Verona 44
Cesare Cesariano 52
Sebastiano Serlio 62
Iacomo Barozzi da Vignola 72
Daniele Barbaro 84
Andrea Palladio 94
Vincenzo Scamozzi 104
Guarino Guarini 116
Andrea Pozzo 126
Domenico de' Rossi 140
Giuseppe Galli Bibiena 150
Giovanni Battista Piranesi 160
Francesco Milizia and
Giovanni Battista Cipriani 174



Italy

Leon Battista Alberti (1404–1472) De re aedificatoria libri decem

MANUSCRIPT 1442–1452. VATICAN CITY, BIBLIOTECA
APOSTOLICA VATICANA; MODENA, BIBLIOTECA ESTENSE ET AL.

The architecture of Leon Battista Alberti, in ten books. London, 1726



Leon Battista Alberti, who authored the treatise *De re aedificatoria libri decem* which laid out the most important architectural theory of early modern times, was not originally an architect and certainly not a stonemason or cabinetmaker, but a humanist. He was born in Genoa in 1404, the illegitimate child of a prosperous Florentine aristocratic family in exile, and grew up in Venice. He received his basic education in the humanities – Latin, Classical rhetoric, philosophy and poetics – at the hands of one of the best-known Cicero scholars of the day, Gasparino Barzizza (c. 1360–c. 1431), studying at the latter's "Gymnasium" in Padua. He thereafter attended the renowned University of Bologna, where he initially read Philology, Rhetoric and Philosophy, before a nervous breakdown forced him to limit himself to Canon and Civil Law, Mathematics and Physics. He became an "abbreviator," a chancellery secretary in the Papal service, a post he held until his dismissal.

Within his wide-ranging oeuvre, three works occupy a special position: *De pictura/Della pittura* (On painting), a small book written in 1435 in Latin and translated into Italian in 1436; the short text *De statua/Della pittura* (On sculpture) penned in 1438; and his book on the art of building, *De re aedificatoria*, written between 1442 and 1452. In other words, Alberti discussed those three arts that were not traditionally assigned to the canon of the liberal arts. Making them the object of independent studies amounted to setting them on a par with such arts as geometry, music, poetics and rhetoric.

Interestingly enough, Alberti's activity as an author waned in inverse proportion to his work as a consultant on architectural issues and finally his work as an architect planning buildings. Undoubtedly, he was fascinated by architecture from an early date, as indicated perhaps by the dedication of the 1436 edition of *Della pittura* to the architect Filippo Brunelleschi (1377–1446). In 1447, when he was already working on *De re aedificatoria*, Tommaso Parentucelli da Sarzana, a colleague and friend from his student days, was elected Pope Nicholas V (reigned 1447–1455). The latter appears to have involved Alberti from the very beginning in the difficult considerations on how to restore the dilapidated St. Peter's Basilica as well as in the planning for the new architectural face to be given the Vatican. Presumably, it was the Pope who in 1450 obtained Alberti the commission to transform the Malatestas' funerary church in Rimini into a new "temple." From then until his death in 1472 Alberti not only worked for the Papal Court but also acted as architect for the Rucellai family in Florence (façade of Santa Maria Novella, the Rucellai family palazzo, the Rucellais' funerary chapel) and for the Gonzagas in Mantua (San Sebastiano, Sant' Andrea).





1 | Illustration of how a double purchase pulley works
In the first illustrated edition: L'Architettura di Leon Battista Alberti, tradotta in lingua Fiorentina da Cosimo Bartoli Gentil'uomo, Florence, 1650, p. 130/31. Woodcut



2 & Des cisternes, ensemble de leur usage & utilité.

2 | Landscape view featuring dams and aqueducts
 To ensure a town's water supply. To illustrate Alberti's chapter "Des cisternes, ensemble de leur usage et utilité," the French edition depicts a town embedded in a hilly landscape with dams and aqueducts.
In: L'Architecture et art de bien bastir du seigneur Leon Baptiste Albert, Paris, 1653, p. 214. Woodcut

Jacomo Barozzi da Vignola
(1507–1573)
**Regola delli cinque ordini
d'architettura**

ROME, 1562

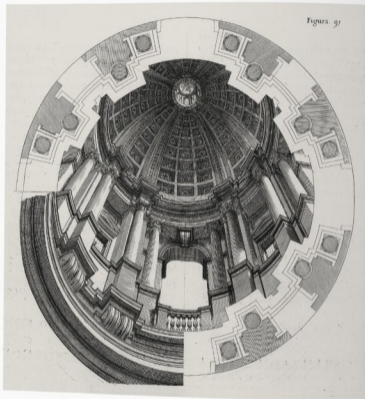
The five orders of architecture. New York, 1896



With more than 250 editions, the *Regola delli cinque ordini d'architettura* could well be one of the most successful architectural textbooks ever written. It is hard to overestimate its influence on the theory and practice of building in modern times. Less a case of restrictive rules than a tangible set of instructions for correct building, it paved the way for the breakthrough of a new theory of architecture geared to practicability that, in an almost prophetic manner, served the Baroque's need for display. And yet art historians were bothered at first by the character of the work, the dominant illustrative plates, the laconic text, and not least the limitation of the subject matter to the theory of columns. Christof Thoenes was the first to succeed in reconstructing the history of the work and the author's intentions in a convincing manner.

The *Regola* of the architect Jacomo Barozzi da Vignola already differs from its predecessors in its appearance, as a series of engravings of originally 32 copperplate reproductions, with only brief accompanying texts. Before that time, the only author to take a similar approach was Antonio Labacco (1495–1559), who had published his *Libro appartenente all'architettura* (*A book about architecture*, 1552). In Vignola's work, the illustrations steal the show completely. The only section to have a coherent text is the short preface, which is at first addressed to uninformed colleagues but later quite clearly is aimed at courtly readers, too. The work is dedicated to Cardinal Alessandro Farnese (1520–1589), for whom Vignola had been redesigning the summer palace in Caprarola since 1558. Coats of arms and imprints on the frontispiece pay homage to Vignola's client and patron of many years. The cover shows the author with dividers, the attribute of his profession, in a rather un-Classical piece of aedicule architecture. The author's self-confident portrait, and the lack of the hitherto usual mention of the authority of Roman architecture, intimate that a turning point in the history of the architectural textbook was approaching. The focus was no longer on studying Classical monuments, but rather on their interpretation by a scholarly artist, who would





6 | False dome of Sant'Ignazio in Rome

Perspective view of the false dome, as displayed in July 1694.
Vol. 2, fig. 91. Engraving



7 | Temporary ceremonial decoration on the high altar of Il Gesù in Rome

Pozzo designed this special decoration on the occasion of the forty-hour prayer in 1685.
He describes this design as a full scale model for a new high altar for the church.
Vol. 1, fig. 71. Engraving