

Chapter 1 : On Alberti and the Art of Building - Robert Tavernor - Google Books

*On Alberti and the Art of Building [Robert Tavernor] on blog.quintoapp.com *FREE* shipping on qualifying offers. Widely recognized in his own time for extraordinary architectural achievements, Leon Battista Alberti continues to influence his field more than years later.*

Through his theoretical writings on painting, sculpture, and architecture, he raised them from the level of the mechanical arts to that of the liberal arts. Leon Battista Alberti, as a scholar and philosopher who moved in humanist circles in Florence and the papal court in Rome, was involved in all the central concepts of the Renaissance. He was concerned with reforming his society and the arts in the image of ancient Roman culture. Leon Battista Alberti was born in Genoa on Feb. He was the illegitimate son of Lorenzo Alberti, who belonged to one of the most prominent and oldest Florentine families but had been banished in from his native city. As a young boy, Leon Battista attended the famous school of the humanist Gasparino Barzizza in Padua, probably at the time Lorenzo Alberti was in Venice. He received a degree in canon law prior to , and it is probable that after earning his degree in Bologna he went to Rome. Sometime before Alberti was appointed prior of S. Martino in Gangalandi, Tuscany, which benefice he held until his death. In and early he accompanied Cardinal Albergati on a tour of northern Europe. On his return to Rome, Alberti became secretary to the patriarch of Grado and in October abbreviator at the papal court. Soon after this Alberti wrote *Descriptio urbis Romae* as an index for an archeological map of Rome and in 3 months composed the first three books of *Della famiglia*, which is concerned with domestic life and the education of children. The fourth book of the treatise on the family, dealing with friendship, was written in Florence in , and the entire work was revised in . The sociological approach of this treatise remained central to his later writings. Florence, under the leadership of artists such as Donatello, Masaccio, and Filippo Brunelleschi, was then the art capital of Europe. Here Alberti composed his theoretical treatises on the visual arts. His treatise in Latin on painting, *De pictura*, was completed in ; the following year he prepared in Italian a briefer, more popular version, *Della pittura*. The Latin edition, dedicated to Gianfrancesco Gonzaga of Mantua, was written to persuade patrons that the art of painting was not merely a mechanical craft. The treatise explained for the first time in writing the mathematical foundations of one-point linear perspective as it was developed by the architect Brunelleschi, to whom the Italian version was dedicated; it also discussed antique themes and their appropriate expression. A Latin treatise on sculpture, *De sculptura*, may have originated at this time, although there is much uncertainty about its date. As a member of the papal court, Alberti accompanied the Pope to Bologna in April , and in January he was at Ferrara for the convocation of the council of the Latin and Greek churches. During this period Alberti wrote a work on law, *De iure* , and another on the priest, *Pontifex* . After Nicholas V was elected pope in , Alberti finished the remaining five books, and the complete work was presented to the Pope in first printed in . For the remainder of his life, however, Alberti was more involved with the design and execution of architecture than with theoretical treatises. The facade has three superimposed stories of classical pilasters. Francesco at Rimini, later known as the Tempio Malatestiano. Alberti enclosed the exterior in a classical envelope of arcades at the sides and a triumphal arch motif on the facade. The great domed sanctuary, depicted in the foundation medal of and related, according to Alberti in a letter of , to the Pantheon at Rome, was never executed, as the building was left incomplete at the death of Sigismondo in . In , under the aegis of Pope Nicholas V, a great building program for the city of Rome was formulated, including additions to the Vatican Palace and the rebuilding of St. Except for some preliminary work at St. Giovanni Rucellai, whose palace Alberti had designed, commissioned him in to complete the facade of the great Gothic church of S. Maria Novella in Florence. Limited by the medieval work of the lower part of the facade, Alberti created an ingenious compromise design in the classical mode that harmonized with the earlier portion. He also renovated the family chapel in S. Pancrazio for Rucellai and executed the Shrine of the Holy Sepulcher for the chapel in Sebastiano, since its model was prepared by February and the foundation begun the following month. Alberti designed a centralized church plan with monumental entrance stairs leading up to a temple front facade; he altered the design of the facade in , but it was never completed. Late in Pope Paul II dismissed

the papal abbreviators, including Alberti, which gave Alberti more time for his architectural commissions. For the church of S. Andrea in Mantua, he designed in a great Latin cross plan with transept and domed crossing; he described it as an "Etruscan temple. Only the nave flanked by chapels was executed in the 15th century; S. Andrea was finally completed in the 18th century. Lodovico Gonzaga was the patron of the Church of S. At the same time Alberti wrote a treatise on morality, *De ierarchia*, lamenting the corruption of the times. In , probably early in April, Alberti died at Rome. The teachings of the French 17th-century academies of painting and architecture represent a codification of artistic principles first formulated less rigidly by Alberti. Of his architecture, the plan of S. In the same way, the facade of S. The standard biography of Alberti is in Italian: *The fundamental study of his architectural style and theory is in Rudolf Wittkower, Architectural Principles in the Age of Humanism ; 3d rev. Additional Biography Sources Borsi, Franco. Encyclopedia of World Biography. Copyright The Gale Group, Inc.*

Chapter 2 : - On Alberti and the Art of Building by Robert Tavernor

"Trained as an architect, architectural historian, and linguist, Tavernor is well suited to the study of 15th-century humanist-architect Alberti, offering here the first comprehensive treatment of Alberti's work since Franco Borsi.

Though sometimes the text seemed to go off topic it is seen in all chapters what he has tried to explain from the principles of architecture to building correctly. A large interest for him seems to be the climate; air, wind, sun and water. Although he goes to an extreme some of his points can be taken in consideration such as the air is heavier and grossier in places of very high temperatures, another point in which he alleges that all naturalists confirm is that North is better for health. There is one region which he openly disagrees with choosing; between two hills. Water is a known enemy of any building but it can also corrupt the human body so the region should have healthy water nearby, be a place that has sunshine and just a little rain etc. A weird parallelism is drawn on the fifth chapter between animals, buildings, trees and humans. The main point he wishes to make is that you can predict to a point how life will be on a region by seeing th surroundings, which is true, as we can see now to a pont when a place has humidity from the walls. Though the wind is incredibly important in decision making from the temperatures it brings, the strength it carries, the direction it has etc. I think Alberti went a BIT oo far when mking them as a cause for erthquakes, as if a wind reaches that level of strenth it would be more accurate to call it a tornado and thus take other things in consideration. He gets a little in the basics of aesthetics yet not leaving function by mentioning the lines and angles and how they can be used efficiently and gracefully, in variation but proportionally. To keep it short, he also mentions how for strength, stability etc. Since all points that he mentions are of equal importance, I briefly described what he mentioned in the sentence before, though if the reader would like to know more he can read chapter 8,book 1. As each member is nonexchangeable nor extra, the compartisions should have the same principle. Nature should be taken in consideration when creating them on how it will affect them and even be an inspiration to them. The preference of columns is evident even in Alberti, a point which makes him much closer to Vitruvius on whom he got the inspiration on writing this book comprised of 10 books. Even the known orders he says are not to be considered solidifying but as muses in creating our own models. He goes on to explain how the proportions of the column should be to the ground and to the walls. On the function aspect, on the usefulness of the building, the covering is the main part. Covering over our heads he calls roofs, and those below our feet he calls areas. All coverings must answer in lines and angles to the form and shape of the platform and wall which they are to cover. The usefulness of the covers is expressed in relation to the protection from the winds, the sun and the rain. He explains how the roofs should be steeper in places it snows to let the snow slide, and always to a degree of steepness so as not to collect the water. The apertures have 2 main functions: As for the doors, they should always be more high than broad and preferably be put where they can create as many access points between the edifice. On the spaces between columns, the apertures differ when the columns are frequent from when they stand thin, on the first we lay an architrave and over the other we lay an arch. On the topic of stairs he talks of them briefly because of their complex nature since they are in contact with three apertures which are the door, window and opening in the ceiling. There are two staircases that he mentions the stair with no steps and a sloping scent the one which is mounted by steps. To conclude, we get a brief welcoming on the parts that constitute the building, their functions, their properties and their differences. The reading goes smoothly as the author uses easy-to-understand vocabulary, and uses many examples and descriptions to get his point through.

Chapter 3 : On the Art of Building in Ten Books by Leon Battista Alberti

Robert Tavernor is Professor and Head of Architecture at the University of Bath and a practicing architect. His previous books include a translation (with Joseph Rykwert and Neil Leach) of Alberti's "On the Art of Building in Ten Books"; and "Palladio and Palladianism".

The Art of Building Essay introduction. Nevertheless, although it was the rebirth and a renewal for most of the art forms, the renaissance period was the birth of architecture as an art and a field of science as well. It was during this period that architecture was considered to be apart from all other fields of the arts. Such prominence attributed to renaissance architecture was due to Leone Battista Alberti Beck. This is mainly due to his many great works in architectural literature. On the other hand, his practical experience in writing led to the written and theoretical principles of architecture found in his compilation, *De Re Aedificatoria* Microsoft Encarta. The ten-book compilation covers a wide range of topics from choice of materials, history of architecture to principles of architectural beauty Ching However, the said book was not particularly written for architects but for common people as well who are interested in learning the art of building Hart 2. One of the praiseworthy subjects of his written compilations is his high esteem of the architect. Throughout his treatise, he would always emphasize the work of the architect as well as the needed characteristics for a great architect. It was surprising to learn that although the book primarily tackles principles of architecture, Alberti included the abilities and skills that a person has to possess in order to become an educated architect. Furthermore, he gives a certain distinction and pride for an architect. Nevertheless, what makes him stand out from all the rest is his philosophy of architectural beauty. Though Alberti acknowledged that beauty can be relative, he tried to create a philosophy of beauty in architecture by the use of laws in nature. He believes that beauty may be measured using three criteria, namely, number, proportion and distribution Kruff Number refers to the significance of the rule of odd and even numbers in nature which to him is nearest to nature Kruff Proportion for Alberti is unchangeable just like the laws of nature Kruff Furthermore, distribution concerns symmetry in architectural design where the position of parts of the building should be relative to one another Kruff Again, this idea is derived from the laws of nature. Thus, it is quite obvious that Alberti tries to define beauty as that which is in harmony with nature. Such thinking must be due to his training and education in canon law, therefore creating a philosophy that architecture is governed by laws. Whereas many of his architectural designs were based on his treatise, many architects consider his concepts as mere theoretical principles. Nonetheless, the fact that he can implement them on buildings he designed means that such theories were actually applicable in the field of architecture. Works Cited Beck, James H. *Renaissance Art and Architecture*. Jarzombek, and Vikramaditya Prakash. *A Global History of Architecture*. Hart, Vaughan, and Peter Hicks, eds. Yale University Press, Princeton Architectural Press, Choose Type of service.

Chapter 4 : On the Art of Building in Ten Books - Leon Battista Alberti - Google Books

This full-scale study of Alberti provides a biographical account of the Italian Renaissance architect, new reconstructions and interpretations of some of his buildings, and a detailed discussion of each of his building projects.

Life[edit] Leon Battista Alberti was born in in Genoa. His mother is not known, and his father was a wealthy Florentine who had been exiled from his own city, allowed to return in Alberti was sent to boarding school in Padua, then studied Law at Bologna. In this work he analyses the nature of painting and explores the elements of perspective, composition and colour. This was followed in by a commission from Sigismondo Malatesta to transform the Gothic church of San Francesco in Rimini into a memorial chapel, the Tempio Malatestiano. The work was not published until It was followed in by his less influential work, *De statua*, in which he examines sculpture. He was a humanist , and part of the rapidly expanding entourage of intellectuals and artisans supported by the courts of the princes and lords of the time. Alberti, as a member of noble family and as part of the Roman curia , had special status. He was a welcomed guest at the Este court in Ferrara , and in Urbino he spent part of the hot-weather season with the soldier-prince Federico III da Montefeltro. The Duke of Urbino was a shrewd military commander, who generously spent money on the patronage of art. Alberti planned to dedicate his treatise on architecture to his friend. With the Florentine cosmographer Paolo Toscanelli he collaborated in astronomy, a close science to geography at that time, and produced a small Latin work on geography, *Descriptio urbis Romae* The Panorama of the City of Rome. Just a few years before his death, Alberti completed *De iciarchia* On Ruling the Household , a dialogue about Florence during the Medici rule. Alberti, having taken holy orders, remained unmarried all his life. He loved animals and had a pet dog, a mongrel, for whom he wrote a panegyric , *Canis*. He always lived honourably and like the gentleman he was. Mathematics and architecture Alberti regarded mathematics as the common ground of art and the sciences. Alberti was well-versed in the sciences of his age. His knowledge of optics was connected to the handed-down long-standing tradition of the *Kitab al-manazir* The Optics; *De aspectibus* of the Arab polymath Alhazen Ibn al-Haytham , d. The book is bilingual, with the Italian version being printed on the left and the English version printed on the right. In both *Della pittura* and *De statua*, Alberti stressed that "all steps of learning should be sought from nature. Painters and sculptors strive "through by different skills, at the same goal, namely that as nearly as possible the work they have undertaken shall appear to the observer to be similar to the real objects of nature. Beauty was for Alberti "the harmony of all parts in relation to one another," and subsequently "this concord is realized in a particular number, proportion, and arrangement demanded by harmony. In Rome, Alberti had plenty of time to study its ancient sites, ruins, and objects. His detailed observations, included in his *De Re Aedificatoria* , *On the Art of Building* , [11] were patterned after the *De architectura* by the Roman architect and engineer Vitruvius fl. The work was the first architectural treatise of the Renaissance. It covered a wide range of subjects, from history to town planning, and engineering to the philosophy of beauty. *De re aedificatoria*, a large and expensive book, was not fully published until , after which it became a major reference for architects. Pope Nicholas V , to whom Alberti dedicated the whole work, dreamed of rebuilding the city of Rome, but he managed to realize only a fragment of his visionary plans. Through his book, Alberti opened up his theories and ideals of the Florentine Renaissance to architects, scholars and others. Alberti wrote *I Libri della famiglia* "which discussed education, marriage, household management, and money" in the Tuscan dialect. The work was not printed until Like Erasmus decades later, Alberti stressed the need for a reform in education. Alberti borrowed many of its characters from Lucian , one of his favorite Greek writers. The name of its hero, Momus, refers to the Greek word for blame or criticism. After being expelled from heaven, Momus , the god of mockery, is eventually castrated. Jupiter and the other gods come down to earth also, but they return to heaven after Jupiter breaks his nose in a great storm. Alberti did not concern himself with the practicalities of building, and very few of his major works were brought to completion. As a designer and a student of Vitruvius and of ancient Roman remains, he grasped the nature of column and lintel architecture, from the visual rather than structural viewpoint, and correctly employed the Classical orders , unlike his contemporary, Brunelleschi , who utilised the Classical column and pilaster in a free interpretation.

In Rome he was employed by Pope Nicholas V for the restoration of the Roman aqueduct of Acqua Vergine , which debouched into a simple basin designed by Alberti, which was swept away later by the Baroque Trevi Fountain. Some studies [13] propose that the Villa Medici in Fiesole might owe its design to Alberti, not to Michelozzo, and that it then became the prototype of the Renaissance villa. Under this perspective the Villa Medici in Fiesole could therefore be considered the "muse" for numerous other buildings, not only in the Florence area, which from the end of the 15th century onwards find inspiration and creative innovation here. The facade, with its dynamic play of forms, was left incomplete. The inner courtyard has Corinthian columns. The palace set a standard in the use of Classical elements that is original in civic buildings in Florence, and greatly influenced later palazzi. The work was executed by Bernardo Rossellino. It was a challenging task, as the lower level already had three doorways and six Gothic niches containing tombs and employing the polychrome marble typical of Florentine churches such as San Miniato al Monte and the Baptistry of Florence. The design also incorporates an ocular window which was already in place. Alberti introduced Classical features around the portico and spread the polychromy over the entire facade in a manner which includes Classical proportions and elements such as pilasters, cornices and a pediment in the Classical style, ornamented with a sunburst in tesserae, rather than sculpture. The best known feature of this typically aisled church is the manner in which Alberti has solved the problem of visually bridging the different levels of the central nave and much lower side aisles. He employed two large scrolls, which were to become a standard feature of Church facades in the later Renaissance, Baroque and Classical Revival buildings. The village, previously called Corsignano, was redesigned beginning around Pius II wanted to use the village as a retreat but needed for it to reflect the dignity of his position. The piazza is a trapezoid shape defined by four buildings, with a focus on Pienza Cathedral and passages on either side opening onto a landscape view. The principal residence, Palazzo Piccolomini, is on the west side. It has three stories, articulated by pilasters and entablature courses, with a twin-lighted cross window set within each bay. Noteworthy is the internal court of the palazzo. Below this garden is a vaulted stable that had stalls for horses. The design, which radically transformed the center of the town, included a palace for the pope, a church, a town hall and a building for the bishops who would accompany the Pope on his trips. Pienza is considered an early example of Renaissance urban planning. It was brought to completion and is his most significant work employing the triumphal arch motif, both for its facade and interior, and influencing many works that were to follow. Unlike Brunelleschi , he had no interest in the construction, leaving the practicalities to builders and the oversight to others. However, as a scientist Leonardo was more empirical than Alberti, who was a theorist and did not have similar interest in practice. Alberti believed in ideal beauty, but Leonardo filled his notebooks with observations on human proportions, page after page, ending with his famous drawing of the Vitruvian man , a human figure related to a square and a circle. In *On Painting*, Alberti uses the expression "We Painters", but as a painter, or sculptor, he was a dilettante. To the left of his profile is a winged eye. On the reverse side is the question, *Quid tum? Violets are black, and hyacinths are black.* Alberti was the creator of a theory called "historia". In his treatise *De pictura* he explains the theory of the accumulation of people, animals, and buildings, which create harmony amongst each other, and "hold the eye of the learned and unlearned spectator for a long while with a certain sense of pleasure and emotion". *De pictura* "On Painting" contained the first scientific study of perspective. An Italian translation of *De pictura Della pittura* was published in , one year after the original Latin version and addressed Filippo Brunelleschi in the preface. He also wrote works on [sculpture], *De Statua*. Alberti used his artistic treatises to propound a new humanistic theory of art. He drew on his contacts with early Quattrocento artists such as Brunelleschi, Donatello and Ghiberti to provide a practical handbook for the renaissance artist. Alberti wrote an influential work on architecture, *De Re Aedificatoria* , which by the 16th century had been translated into Italian by Cosimo Bartoli , French, Spanish and English. An English translation was by Giacomo Leoni in the early 18th century. Newer translations are now available. His praise of the Calumny of Apelles led to several attempts to emulate it, including paintings by Botticelli and Signorelli. His stylistic ideals have been put into practice in the works of Mantegna , Piero della Francesca and Fra Angelico. But how far Alberti was responsible for these innovations and how far he was simply articulating the trends of the artistic movement, with which his practical experience had made him familiar, is

impossible to ascertain. The upper storey of Santa Maria Novella One of the giant scrolls at Santa Maria Novella He has been credited with being the author, or alternatively the designer of the woodcut illustrations, of the *Hypnerotomachia Poliphili*, a strange fantasy novel. Potiti "Life of St. These and other works were translated and printed in Venice by the humanist Cosimo Bartoli in Alberti was an accomplished cryptographer by the standard of his day, and invented the first polyalphabetic cipher, which is now known as the Alberti cipher, and machine-assisted encryption using his Cipher Disk. Cryptography historian David Kahn titles him the "Father of Western Cryptography", pointing to three significant advances in the field which can be attributed to Alberti: According to Alberti himself, in a short autobiography written c. Alberti also claimed that he "excelled in all bodily exercises; could, with feet tied, leap over a standing man; could in the great cathedral, throw a coin far up to ring against the vault; amused himself by taming wild horses and climbing mountains. This advice should be followed in reading the above information, some of which originates in this so-called autobiography. Alberti claimed in his "autobiography" to be an accomplished musician and organist, but there is no hard evidence to support this claim. In fact, musical posers were not uncommon in his day see the lyrics to the song *Musica Son*, by Francesco Landini, for complaints to this effect. He held the appointment of canon in the metropolitan church of Florence, and thus "perhaps" had the leisure to devote himself to this art, but this is only speculation. Vasari also agreed with this. In terms of Aesthetics Alberti is one of the first defining the work of art as imitation of nature, exactly as a selection of its most beautiful parts: Momus, Latin text and English translation,

Chapter 5 : On Alberti and the Art of Building: Robert Tavernor: blog.quintoapp.com: Books

Leon Battista Alberti () - writer, painter and sculptor, mathematician and, most famously, architectural theorist and architect - came closer than anyone to the Renaissance ideal of the 'complete man'.

Chapter 6 : Leon Battista Alberti Facts

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Chapter 7 : De Re Aedificatoria - Wikipedia

De Re Aedificatoria, by Leon Battista Alberti (), was the first modern treatise on the theory and practice of architecture. Its importance for the subsequent history of architecture is incalculable, yet this is the first English translation based on the original, exceptionally eloquent Latin text on which Alberti's reputation as a theorist is founded.

Chapter 8 : Leon Battista Alberti - Wikipedia

*On the Art of Building in Ten Books (The MIT Press) [Leon Battista Alberti, Joseph Rykwert, Neil Leach, Robert Tavernor] on blog.quintoapp.com *FREE* shipping on qualifying offers. De Re Aedificatoria, by Leon Battista Alberti (), was the first modern treatise on the theory and practice of architecture.*

Chapter 9 : On Alberti and the art of building (Book,) [blog.quintoapp.com]

De re aedificatoria (On the Art of Building) is a classic architectural treatise written by Leon Battista Alberti between and Although largely dependent on Vitruvius 's De architectura, it was the first theoretical book on the subject written in the Italian Renaissance, and in it became the first printed book on architecture.