

Luciano Laurana or Melozzo da Forlì, *La Città ideale*, c. 1480, Galleria nazionale delle Marche, Urbino



Fra Carnevale, *La città ideale*, c. 1480, Walters Art Gallery, Baltimore



Francesco di Giorgio Martini or Paolo Uccello, *La città ideale*, c. 1490, Gemälde Galerie, Berlin



NOVA PALMAE CIVITAS IN
 PATRIA SYRACUSANA AD MARE, ABRA-
 HAE ALFANI, CONDITA. BARBARICUS IN-
 CURSUS A ROMANO SUBVERTITA

Dispositio civitatis novae, quae à sep-
 tennio distat, aut pugilis. Quaeque paucis
 annis per septuaginta milia, hodie per sexcenta
 homines populi in Angulato 12. Spectabile
 loco, et aere 3. Sic ut propugnaculo ad ve-
 lant fiat, in quo satis magnitudo, constantia
 subditio. 4. Sane dicitur de populo.

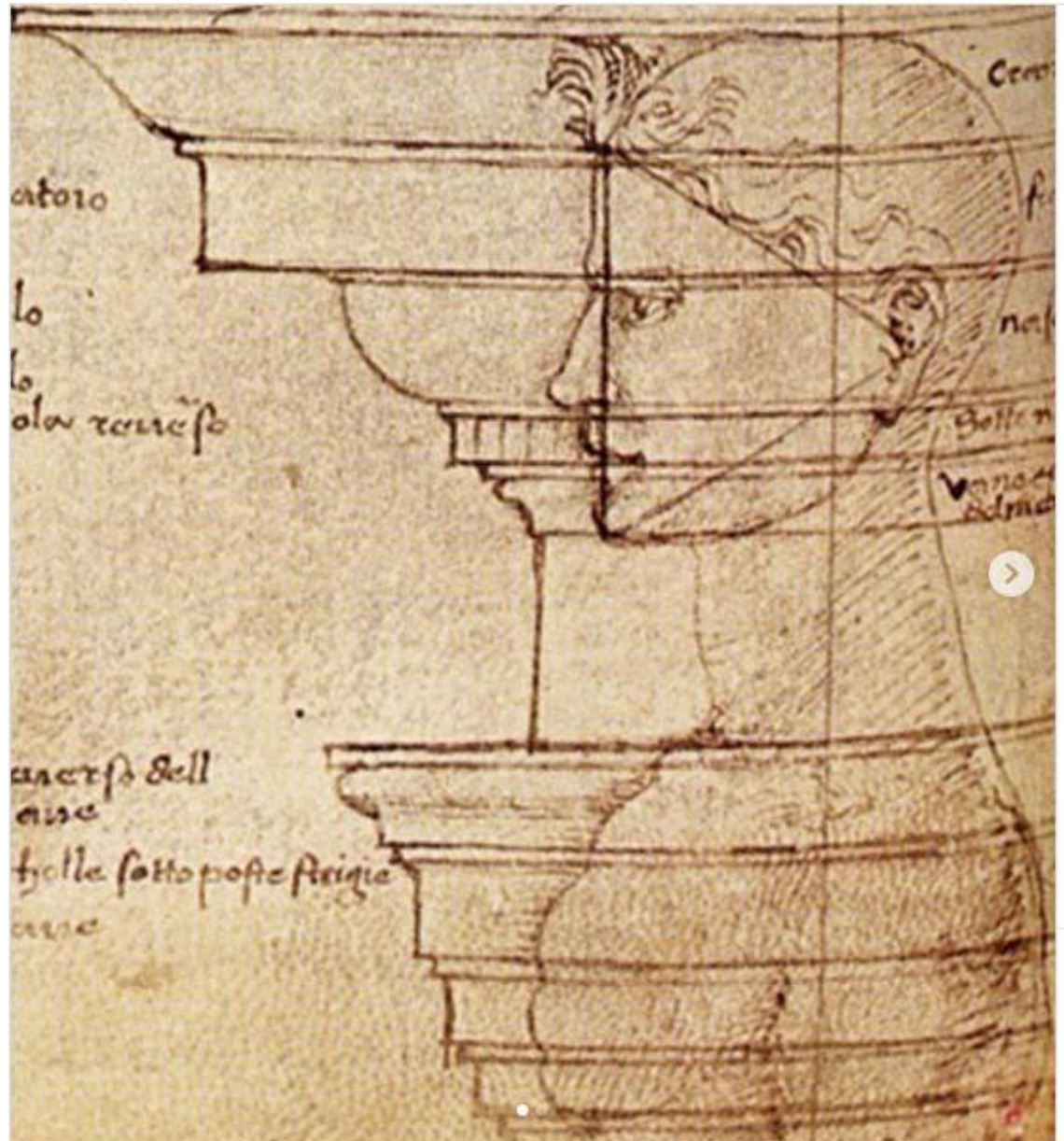
Thymus praecox L. var. *pratensis* L. - This is the most common form of the species, and is found in most parts of the country. It is a low, branched, perennial herb, with a strong, aromatic odor, and a bitter taste. The leaves are small, opposite, and linear-lanceolate, with serrated margins. The flowers are small, white, and tubular, and are borne in dense, terminal racemes. The fruit is a small, two-lobed capsule.



“In the common order of the whole cosmos, all things, no matter how diverse, are brought back to unity according to a single determined harmony and a rational plan.”

Marsilio Ficino, *Five Questions Concerning the Mind*, 1476

Francesco di Giorgio,
Tratatto di Architettura,
1470



Duomo, Milan, 1386



**Chiesa di Orsanmichele,
Florence, 1337-1380**



Principles of inquiry:

- A. Historical : Renaissance architecture in relation to past and future.
- B. Aesthetic: architecture as art of building and design.
- C. Cultural: architecture in its relation to larger Renaissance culture.

Baptistery, Florence, 12th C.



Filippo Brunelleschi, Sacrifice of Isaac, 1401



La città ideale, c. 1490, detail





**Louis Kahn,
Phillips Exeter Library, 1971**



Spedale degli Innocenti, Firenze, 1419-1445



Cloister, Santa Maria Novella, 13th C.





Ricostruzione del prospetto secondo il progetto originario di Brunelleschi

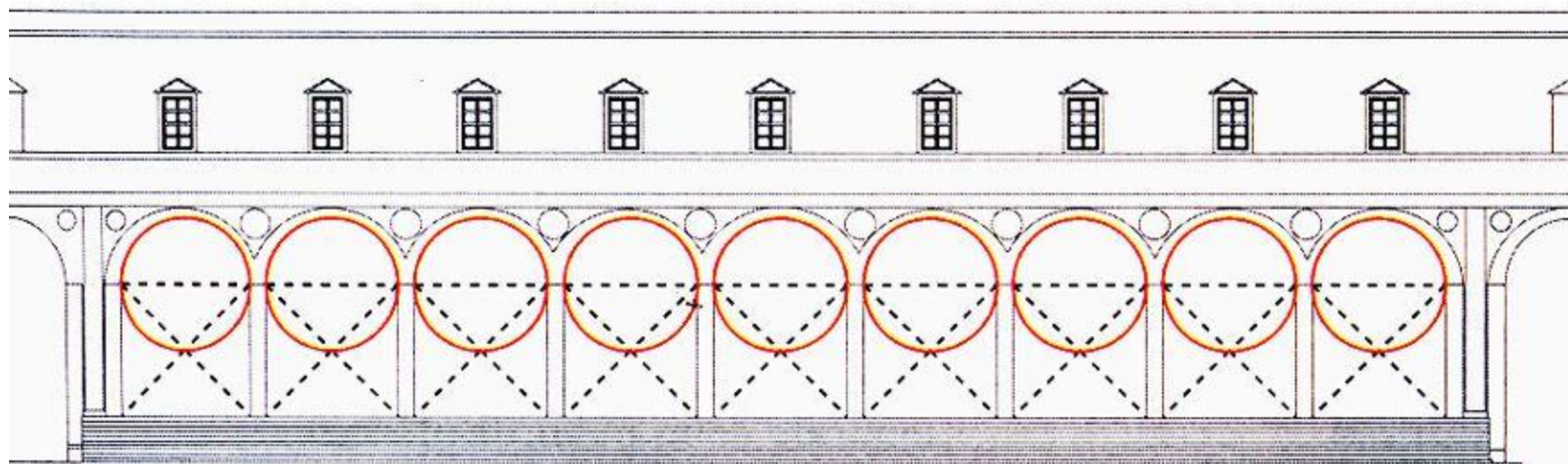




Andrea della Robbia, tondi in glazed terracotta, c. 1487





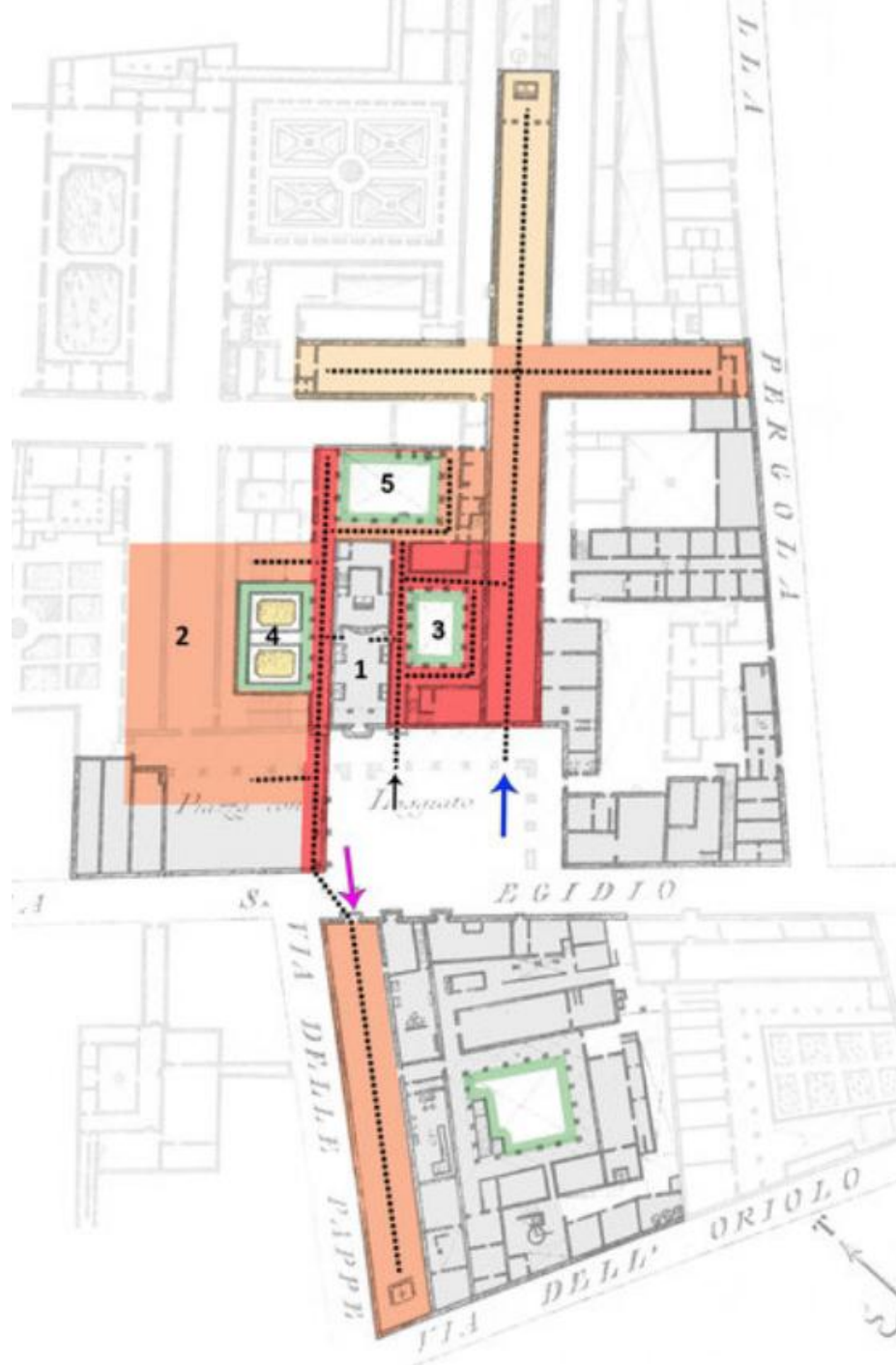


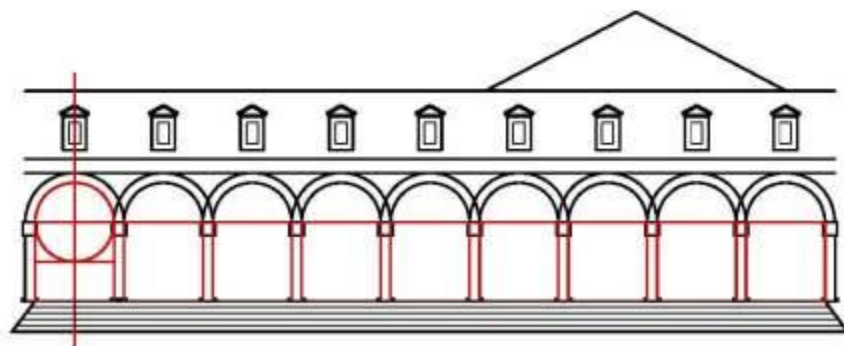
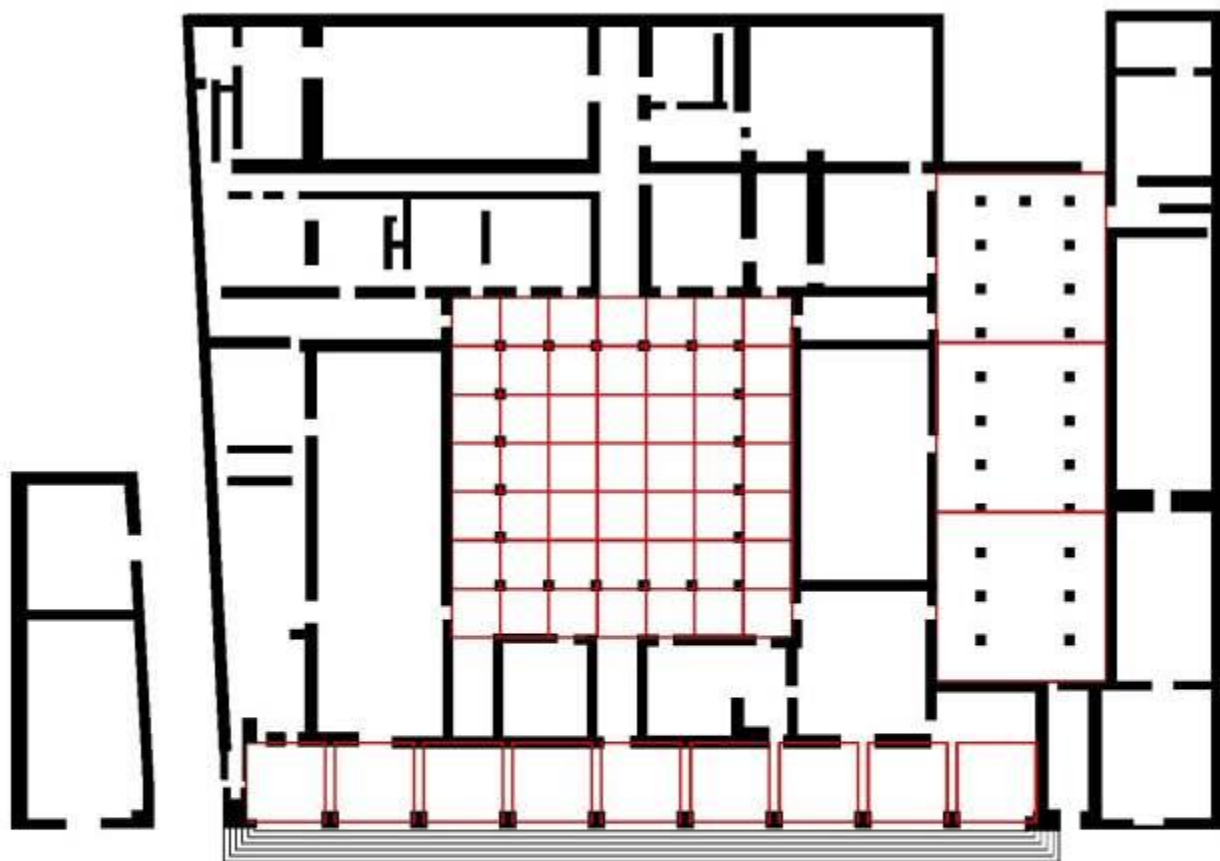


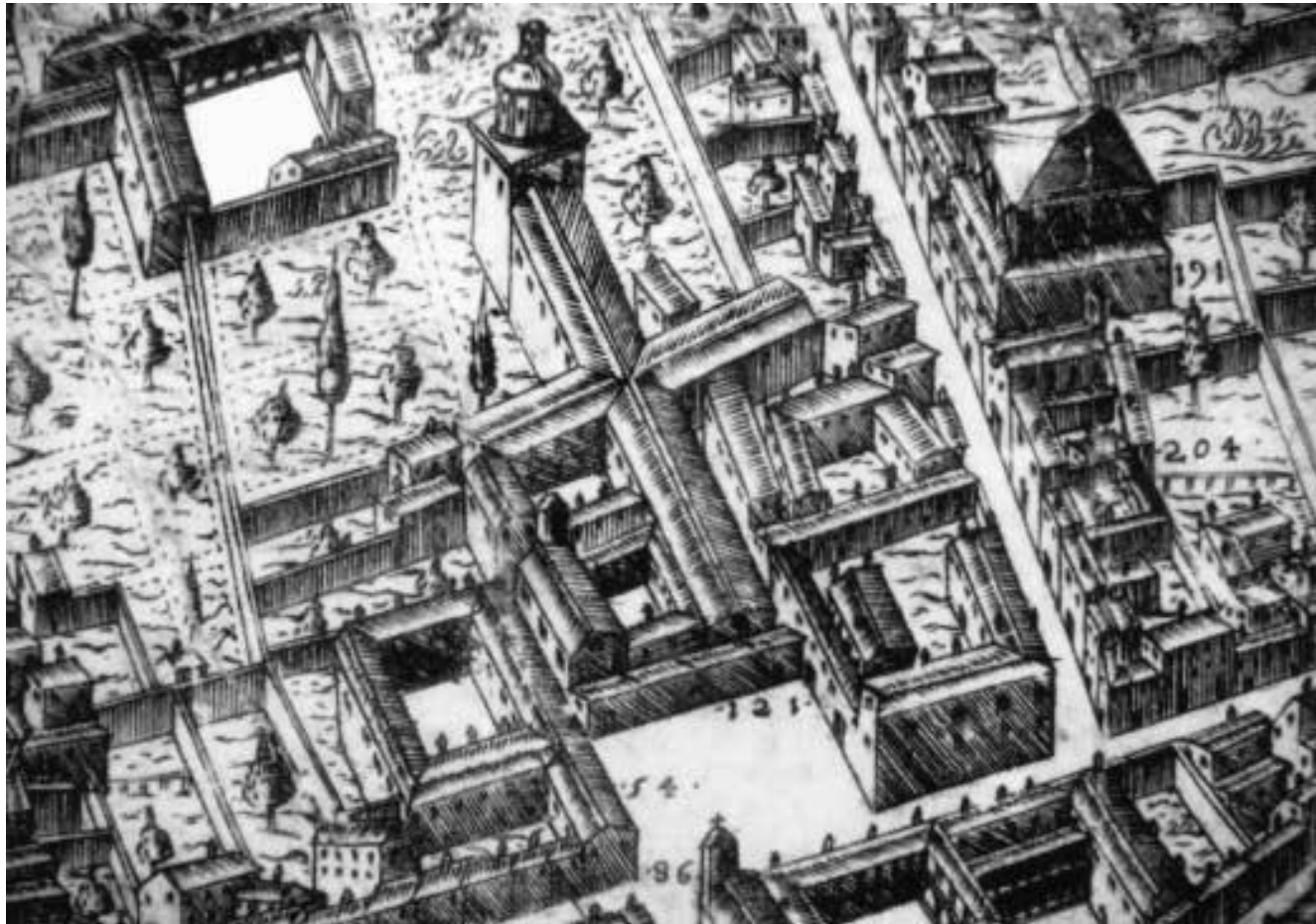
San Miniato al Monte, 11th-15th C.

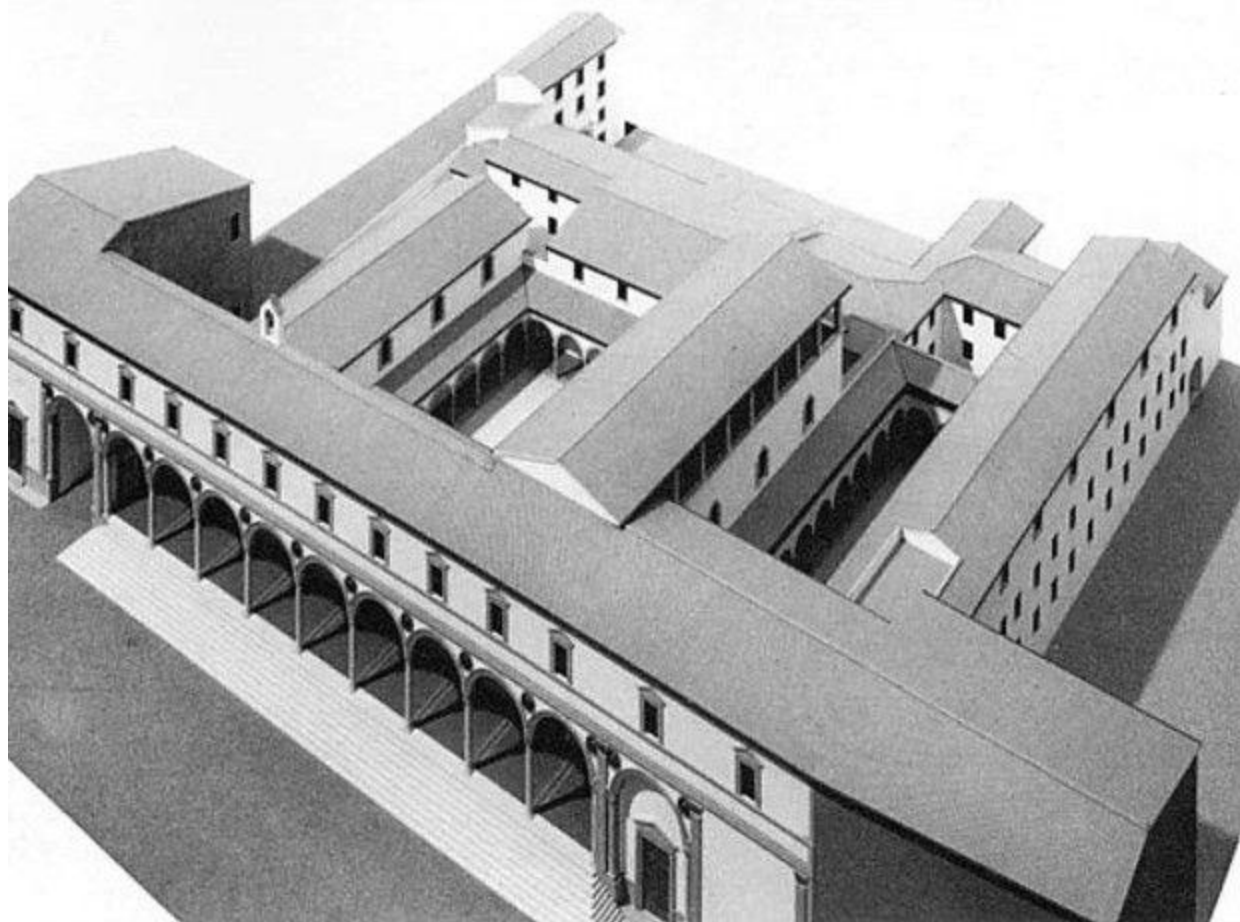


Ospedale Santa Maria Nuova,
14th C.









Santa Maria del Fiore, Florence, 1296-1436

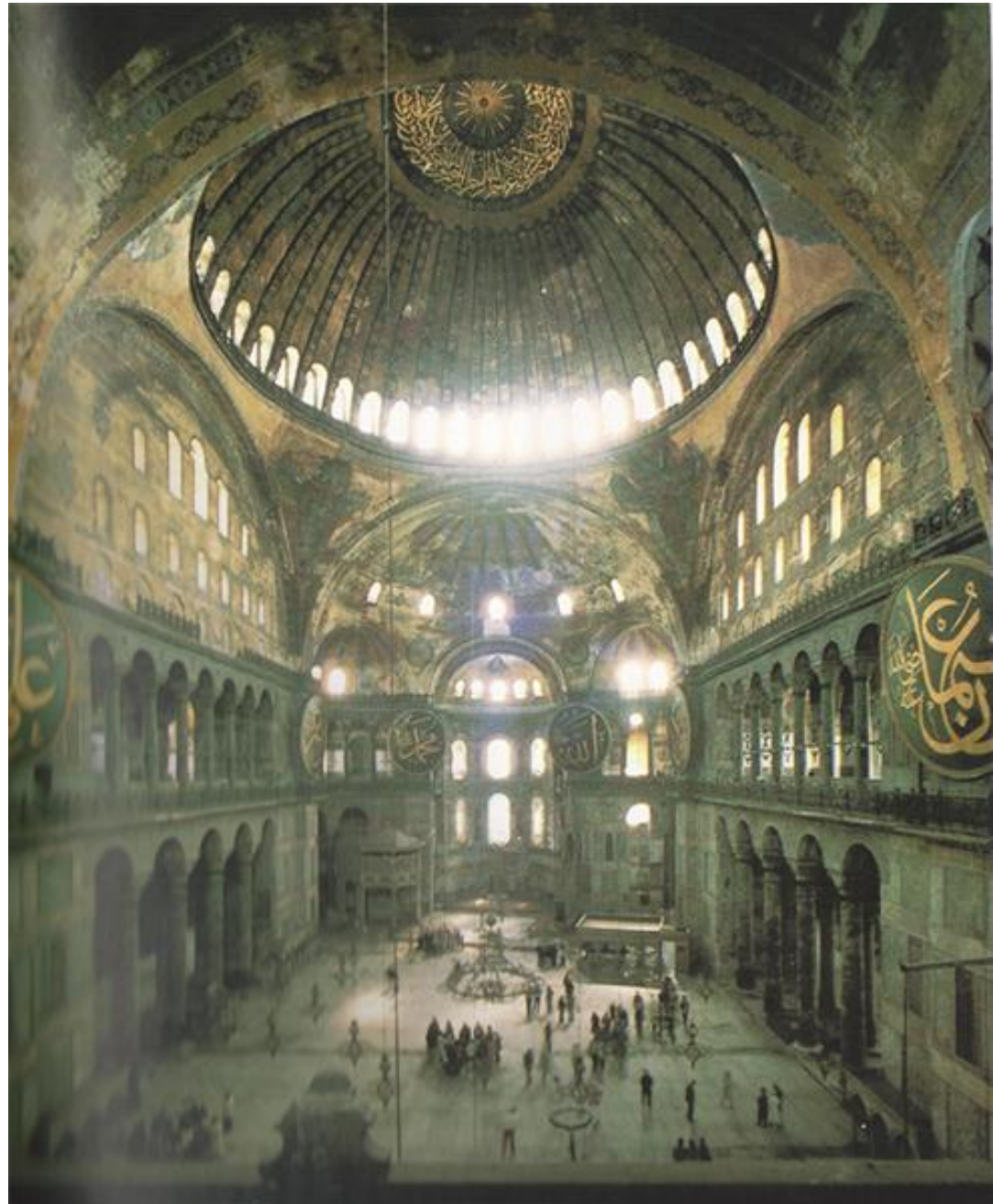


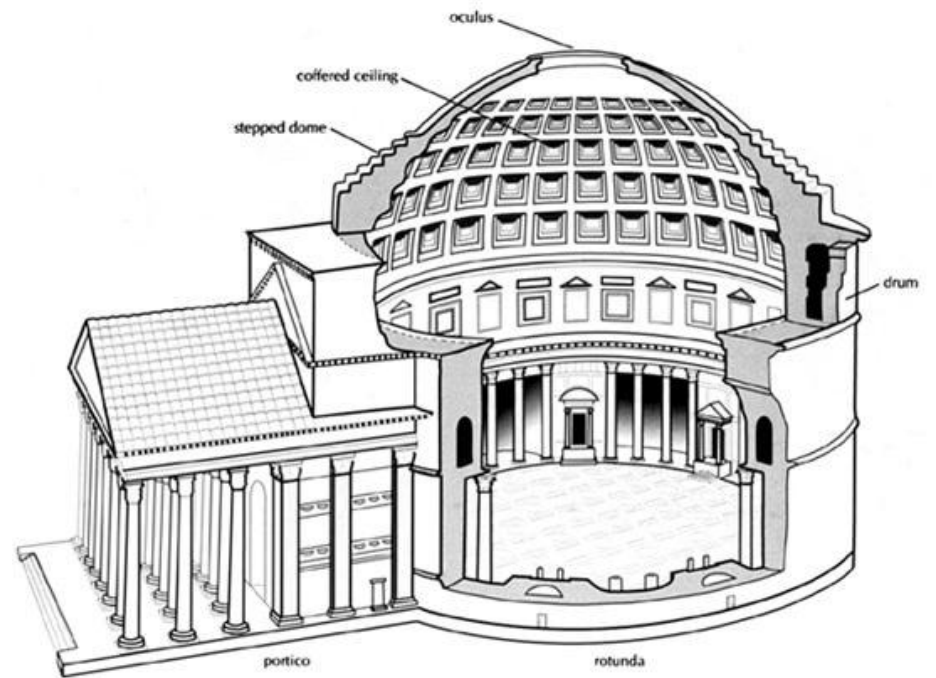
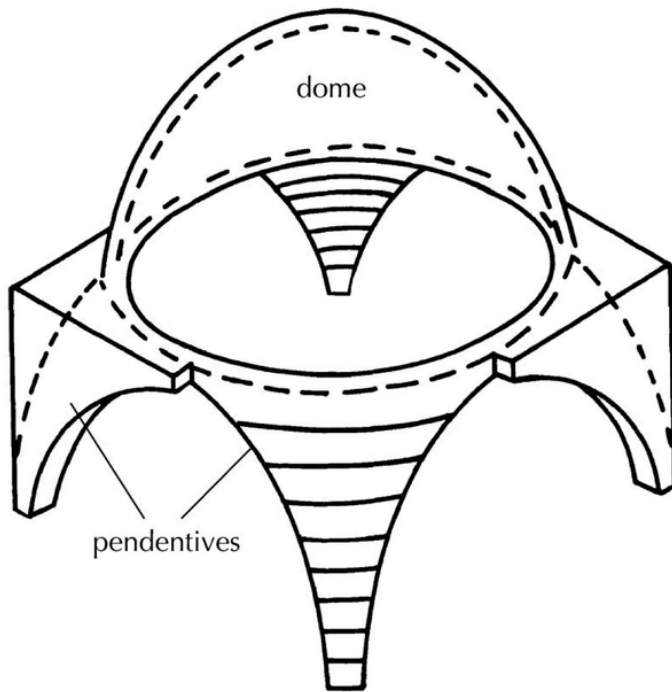
Baptistery, 11th C., Campanile, 14th C. Duomo, 14-15th C.





Hagia Sofia, Istanbul, 6th C.



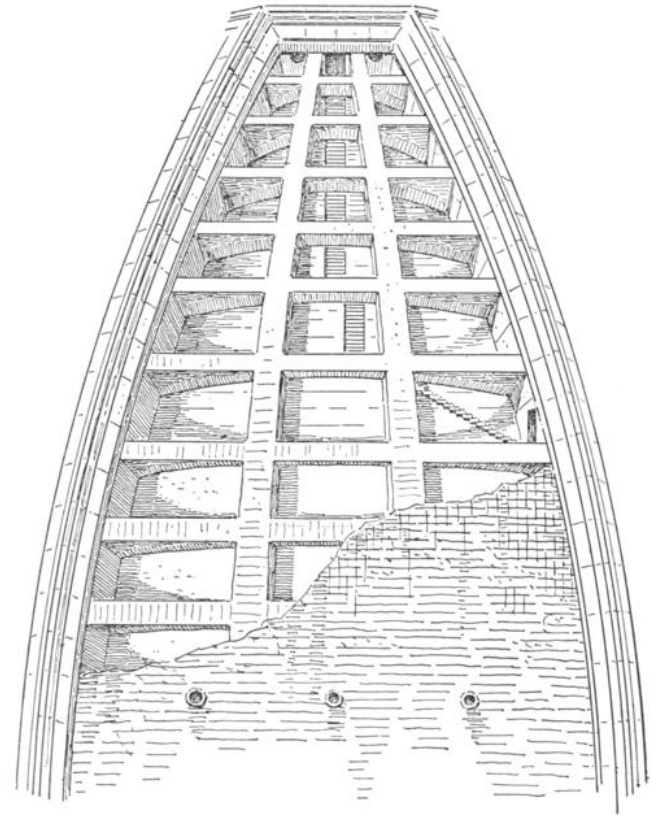
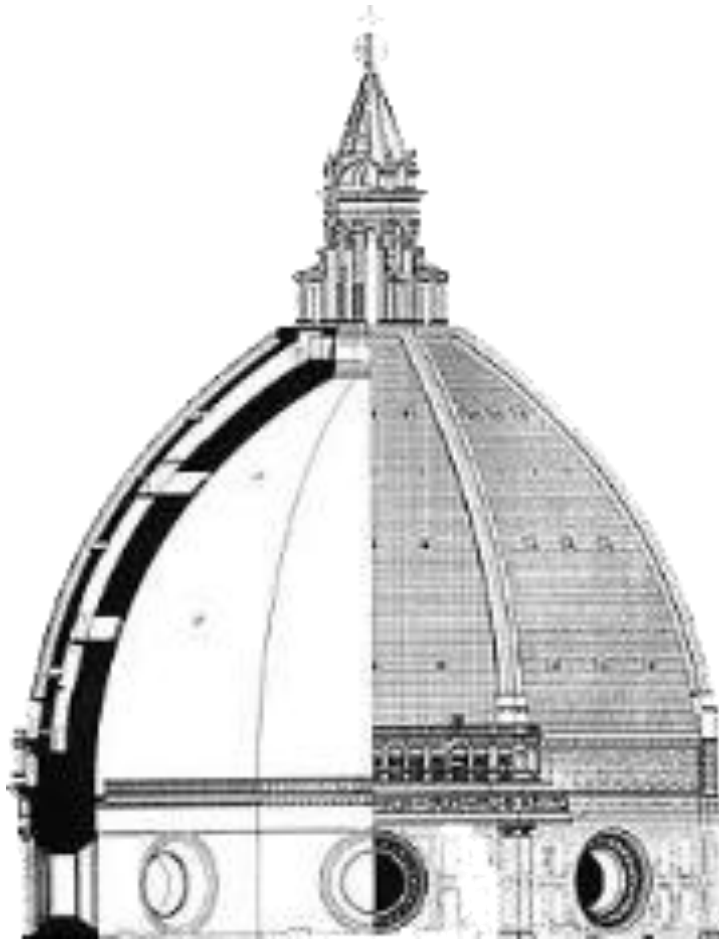


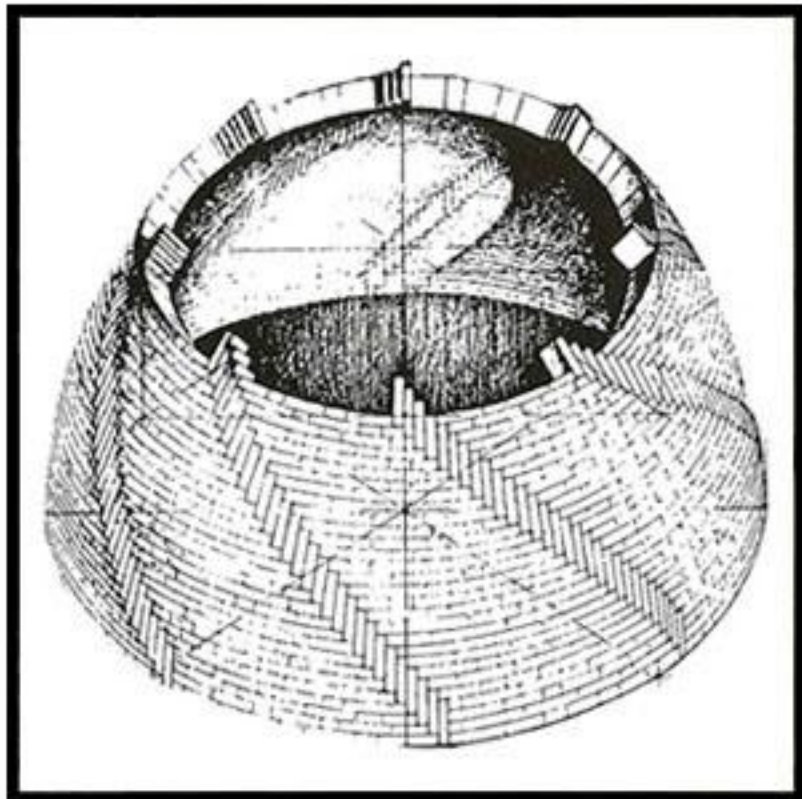




Fattore Giuseppe, *Brunelleschi nell'Uffizio dell'Opera*, 1845

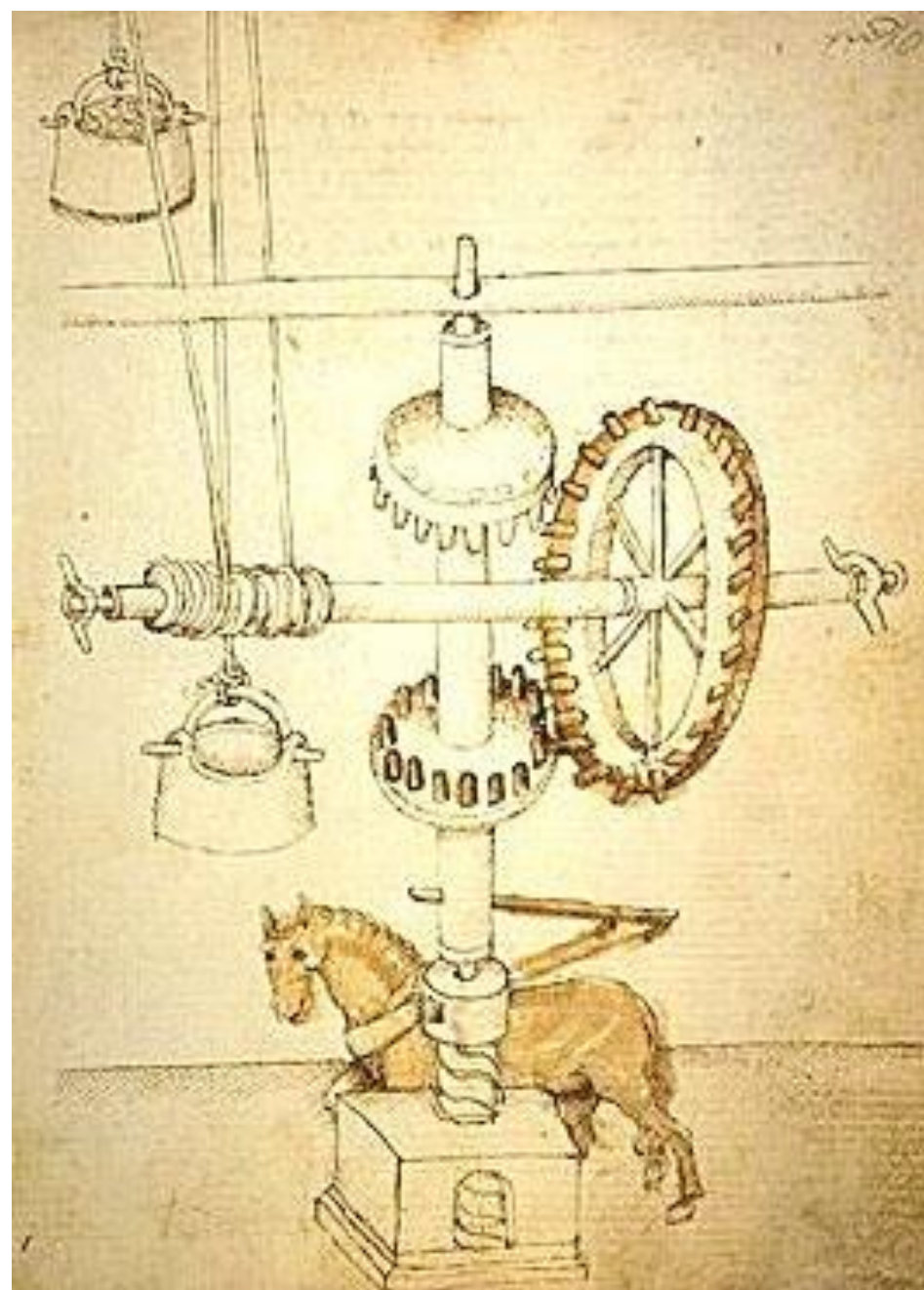
















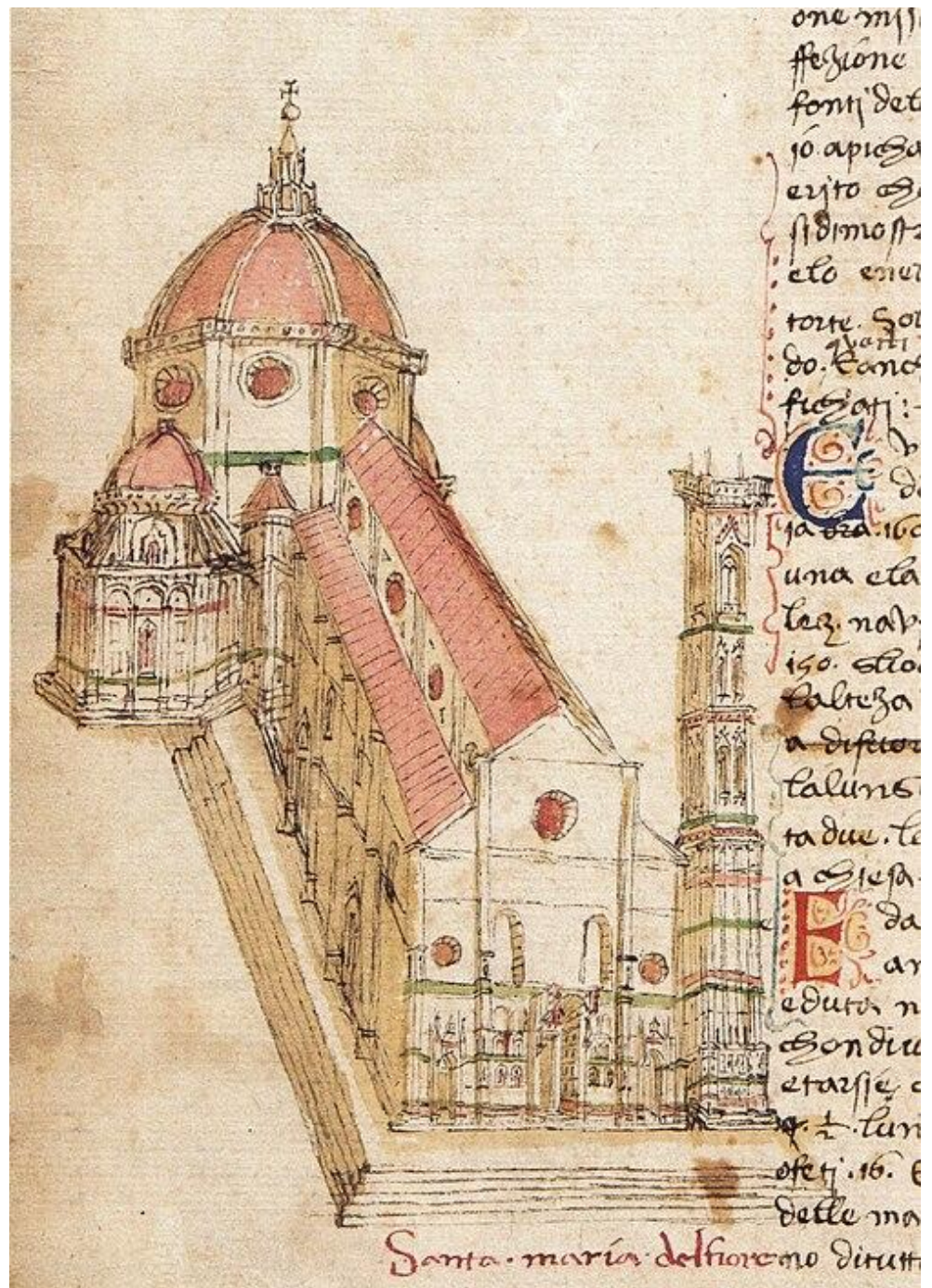
**Libéral Bruant and
Jules Hardouin Mansart,
Hôtel des Invalides, Paris, 17th C.**



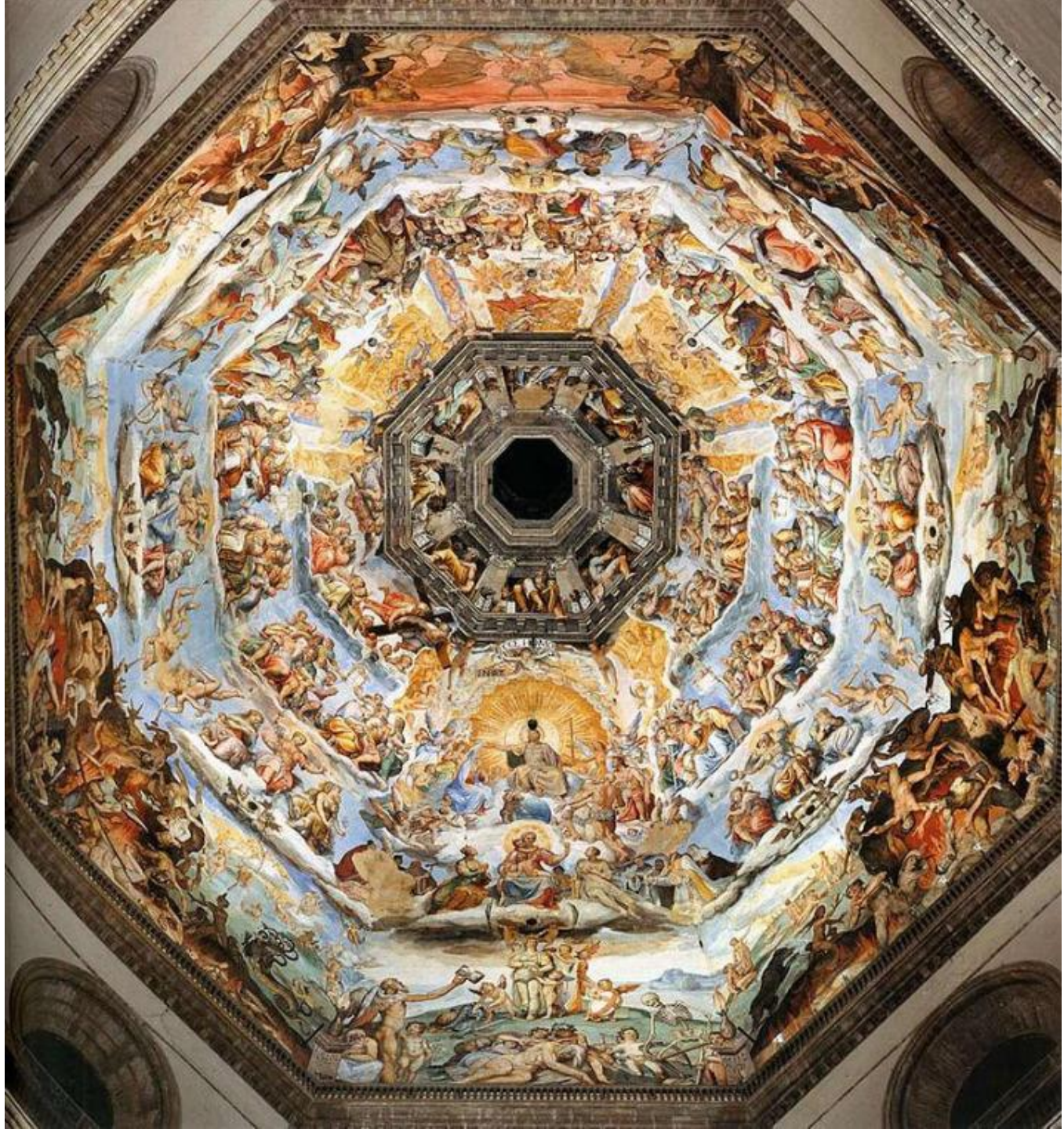
Benjamin Latrobe, United States Capitol, 1793-1800



Codex Rustici, 1447







**Emilio de Fabris,
Duomo façade, 1887**



Filippo Brunelleschi, Santa Maria del Fiore, Florence, 1436



Basilica di San Lorenzo, Florence, 1421-1442



Simone Talenti, Chiesa di Orsanmichele, 1337-1380





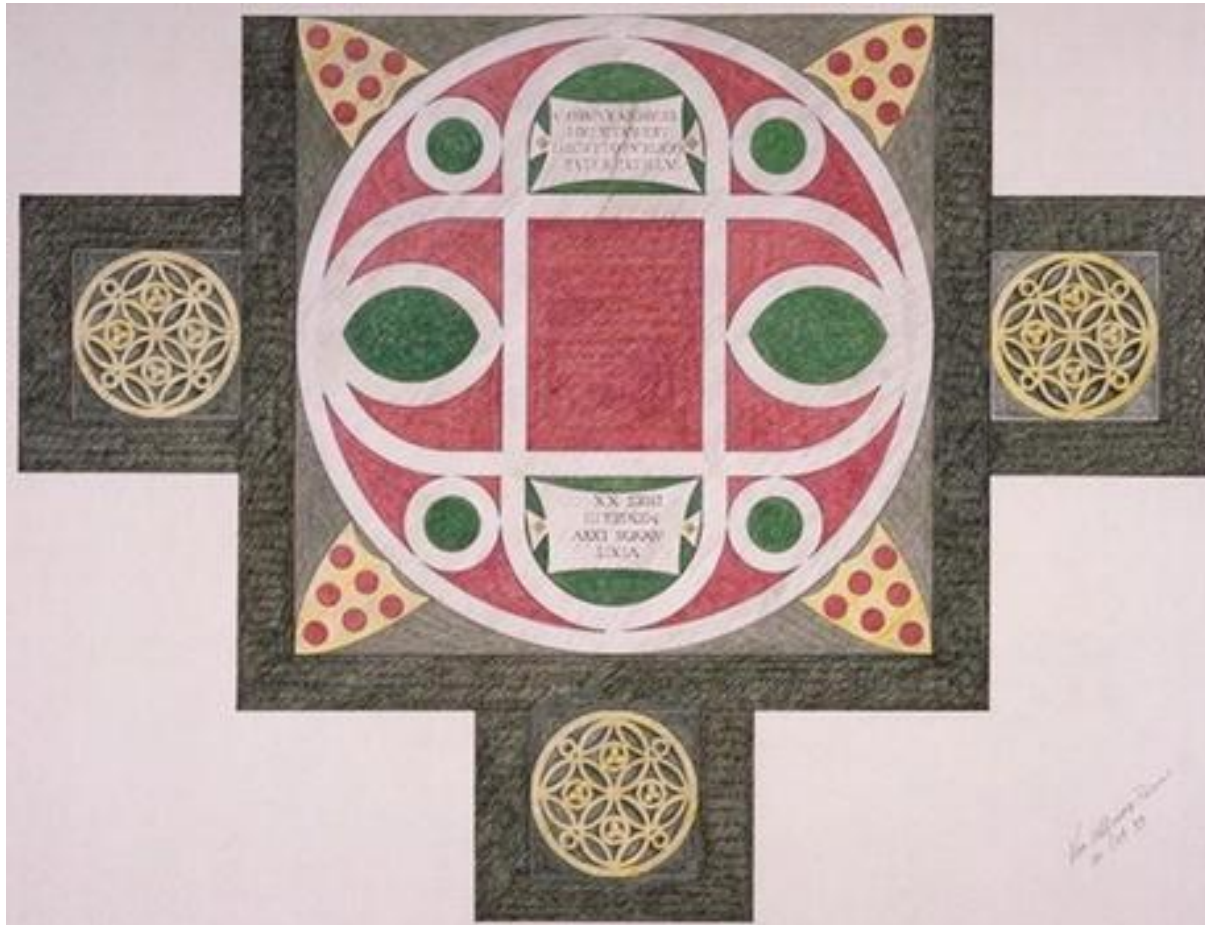
pulvino brunelleschiano







Andrea del Verrocchio, Tomb slab for Cosimo de' Medici, 1464







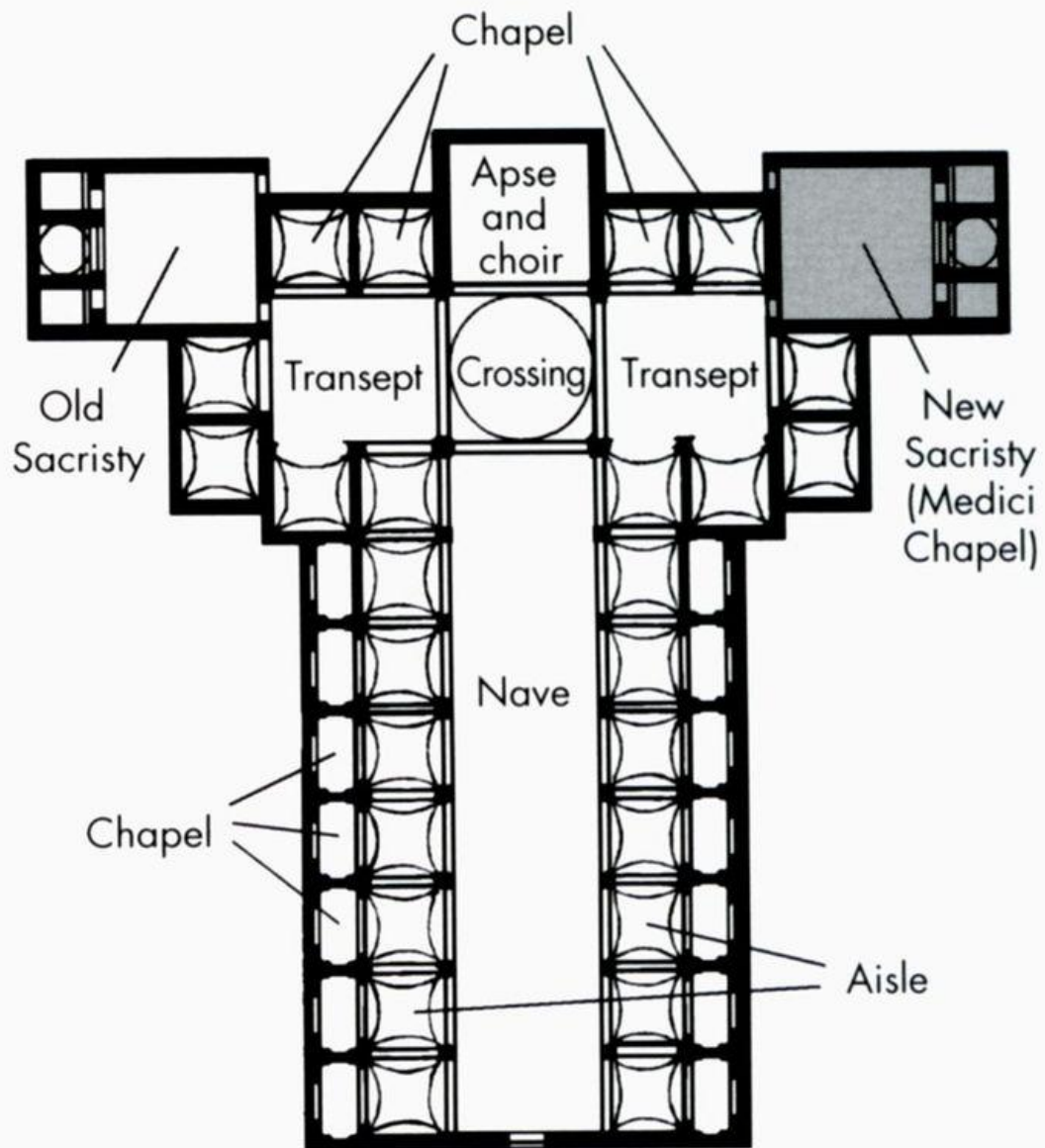


Niccolò di Betto Bardi, detto Donatello, *Resurrection Pulpit*, 1465

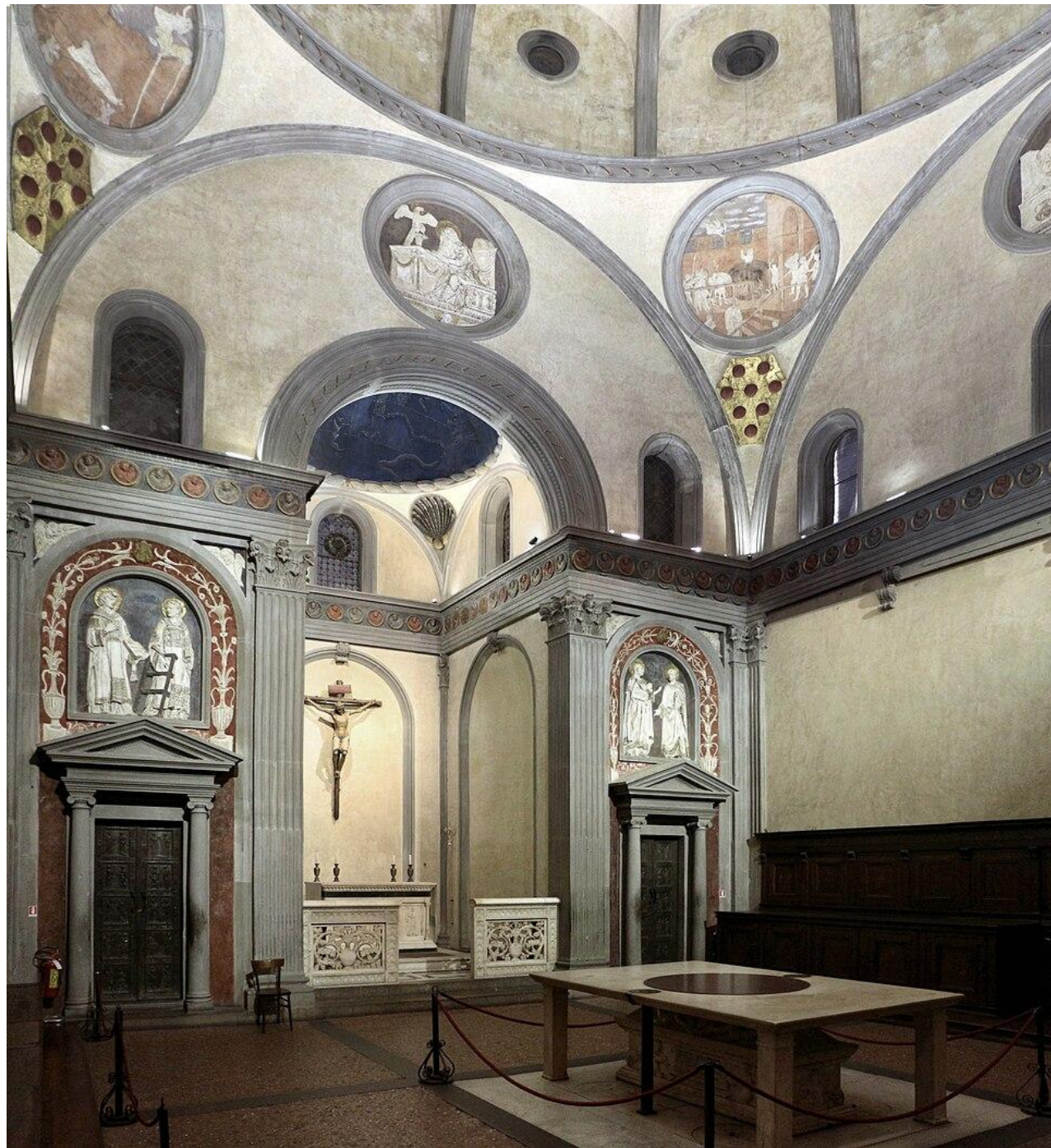


Filippo Lippi, *Annunciation*, 1437

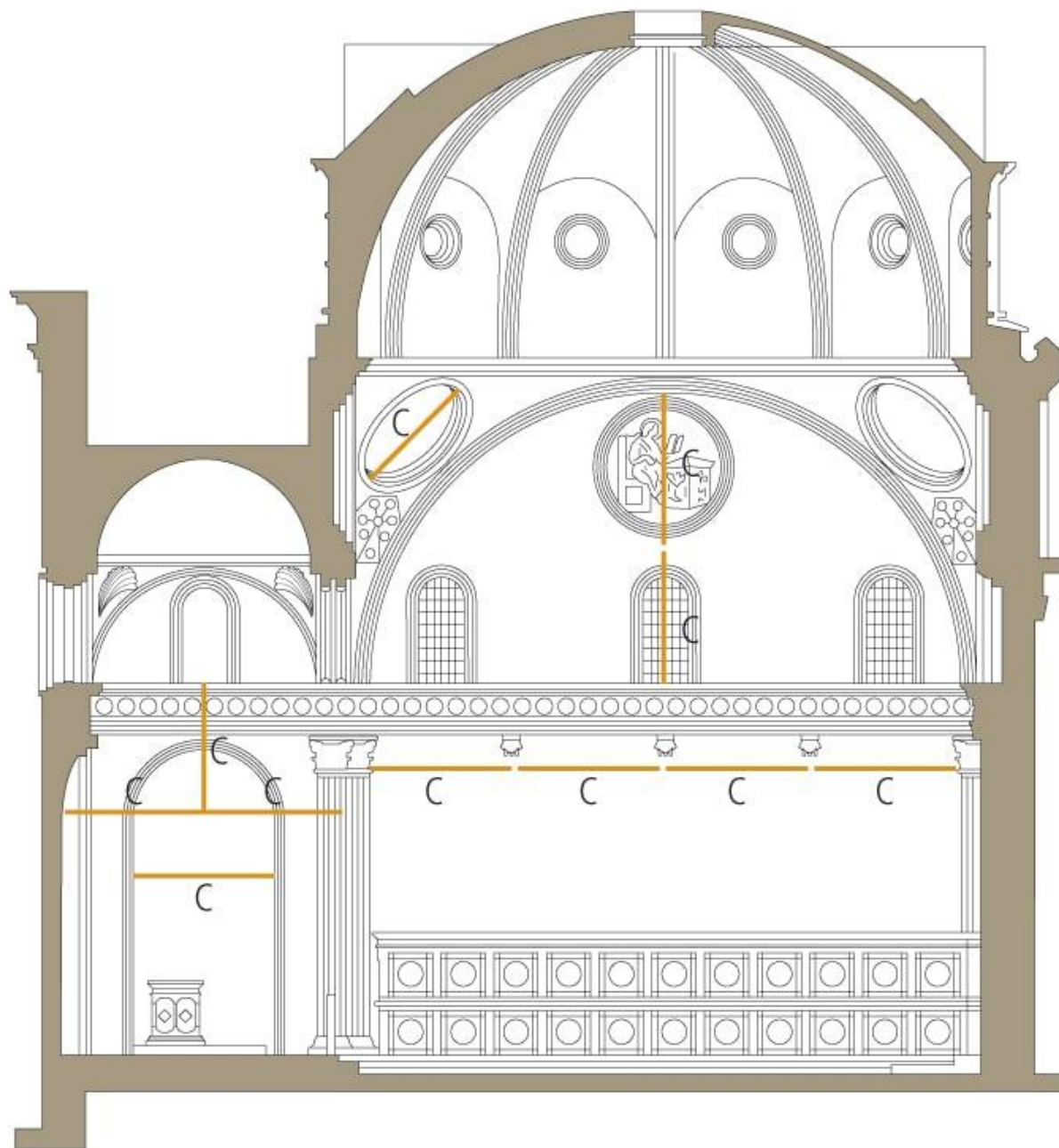




Sagrestia Vecchia











Giuliano d'Arrigo, Il Cielo Stellato della Sagrestia Vecchia, 1442



Donatello, Sts Mark and John, 1434-43



St John on Patmos



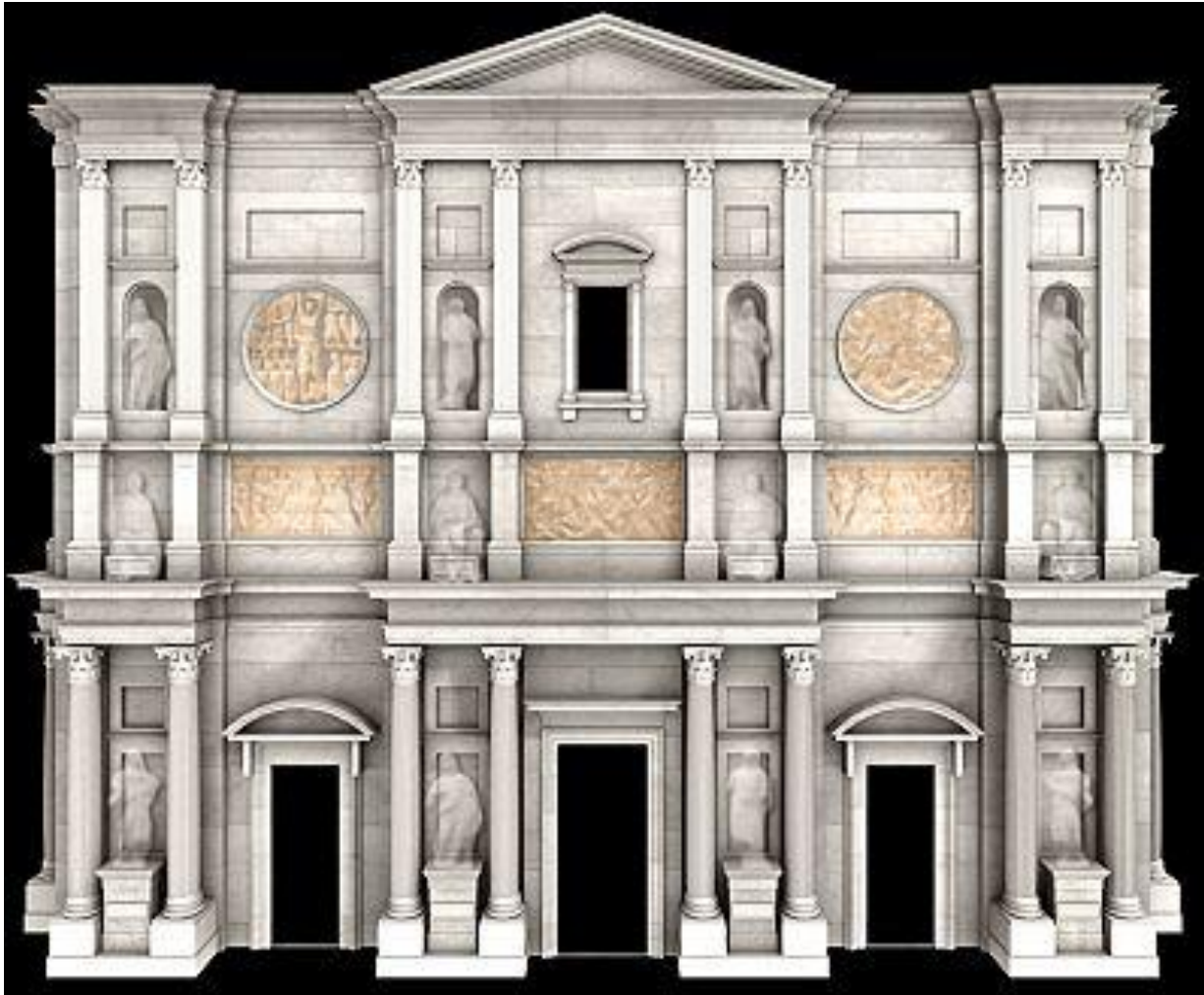
Ascension of St John







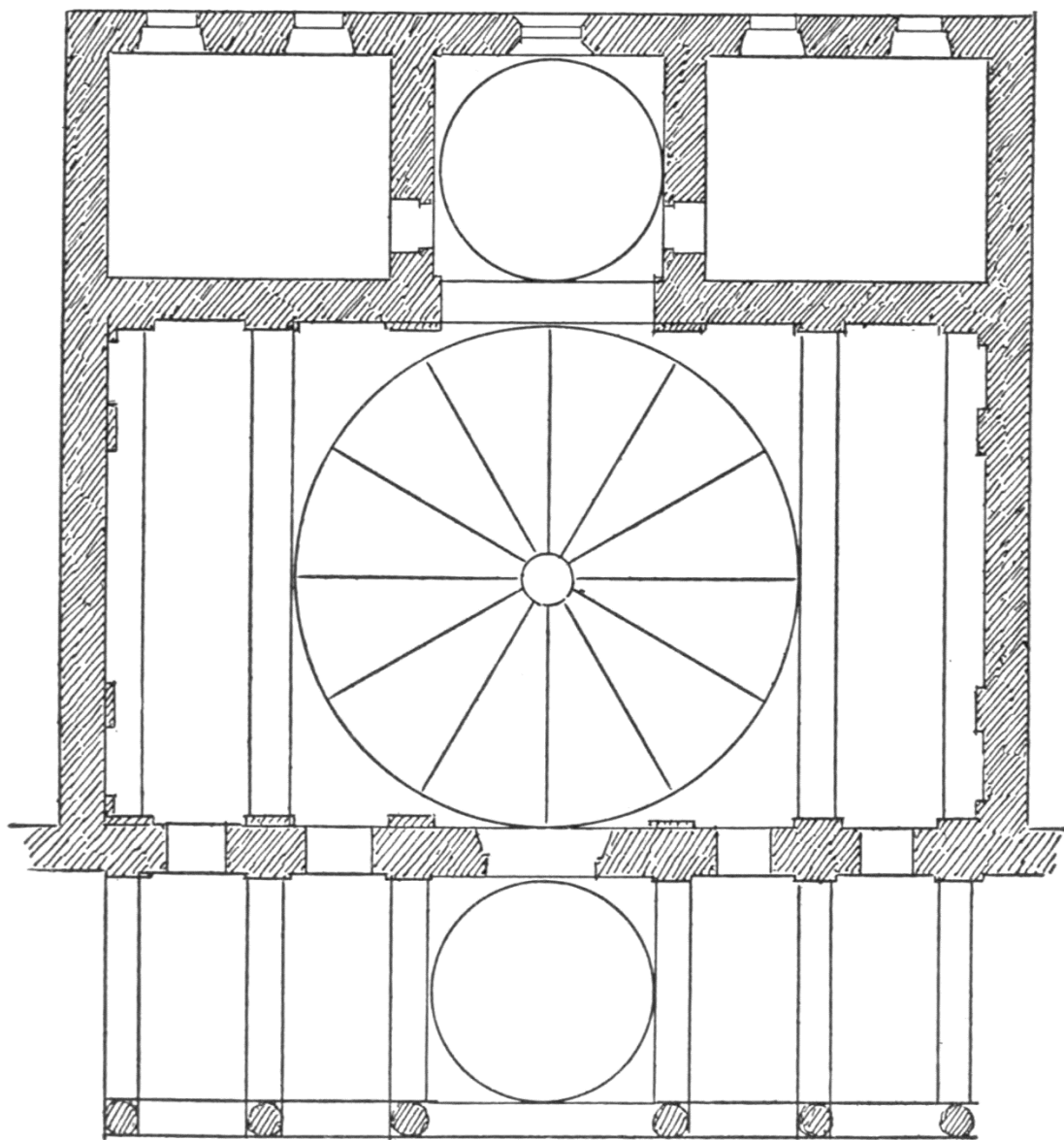
Michelangelo Buonarroti, Project for façade of San Lorenzo, 1520



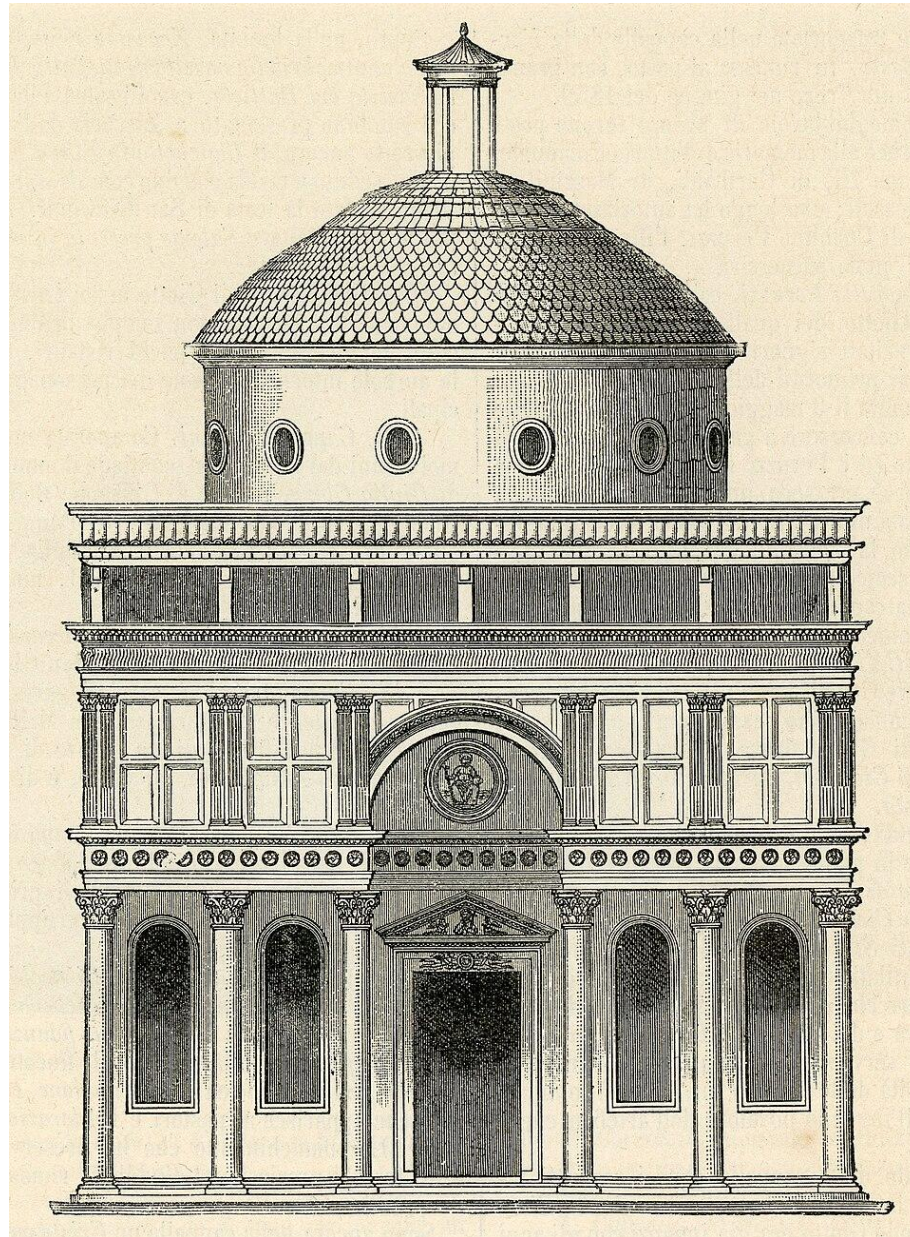
Pazzi Chapel, Basilica di Santa Croce, Florence, 1443-1461

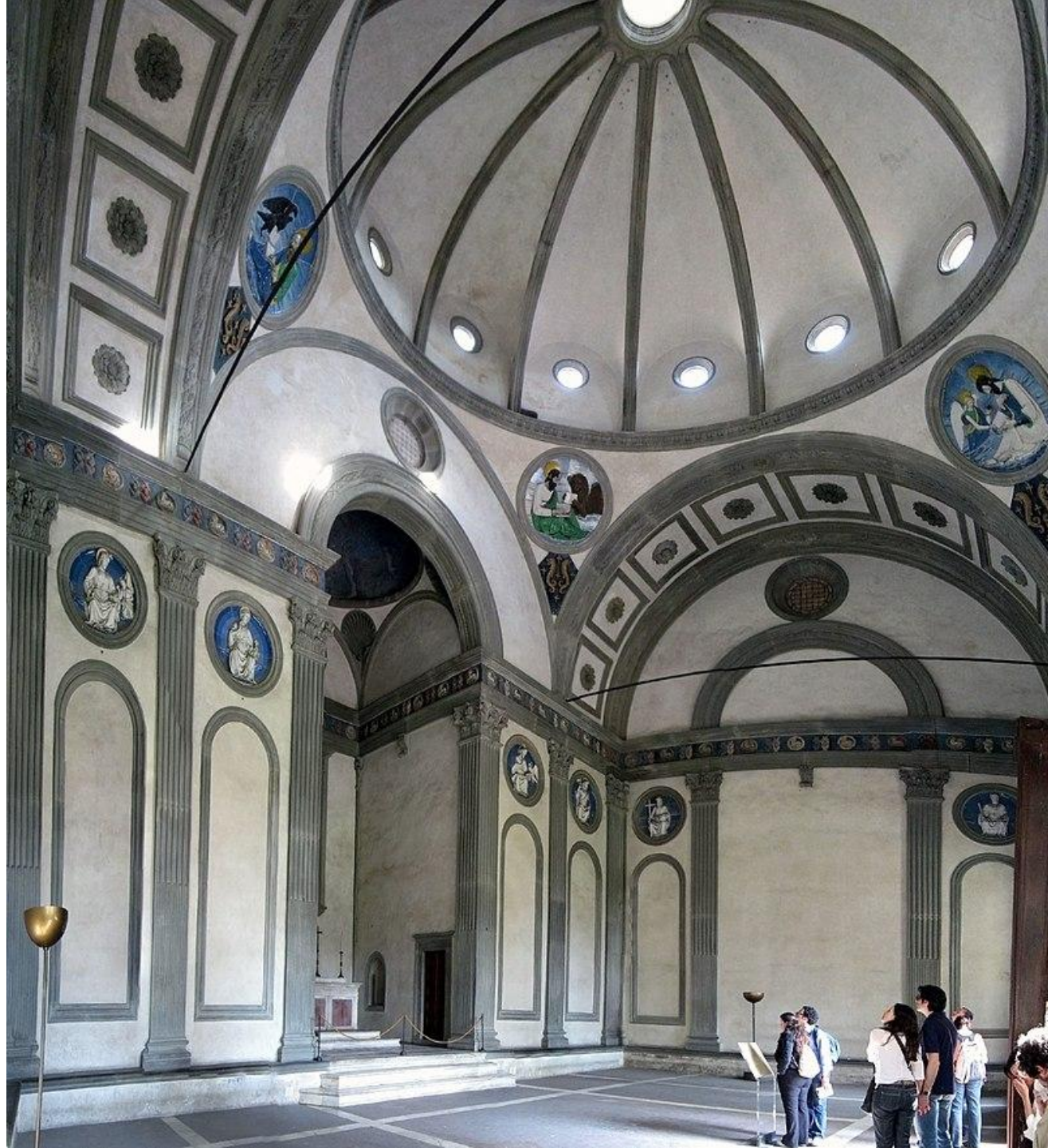














**Massaccio, detail from *Raising of the Son of Theophilus and St Peter Enthroned*
1427**

