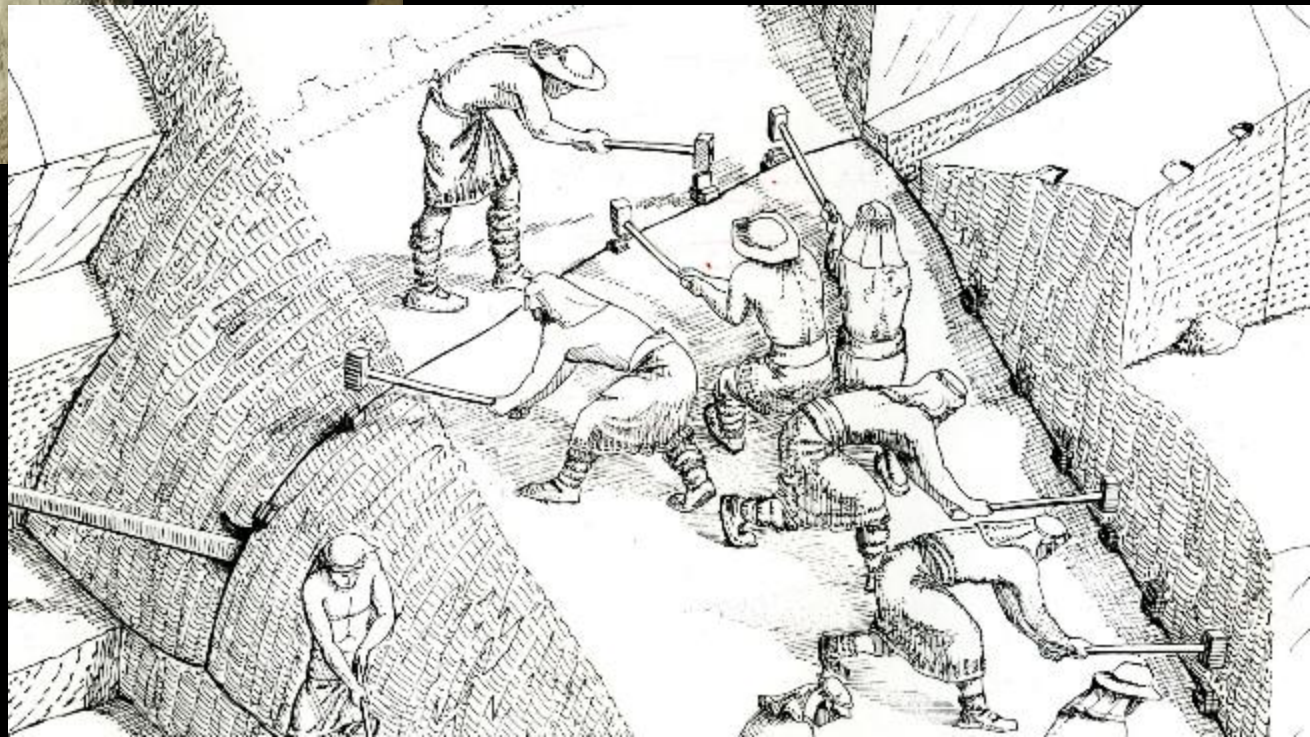
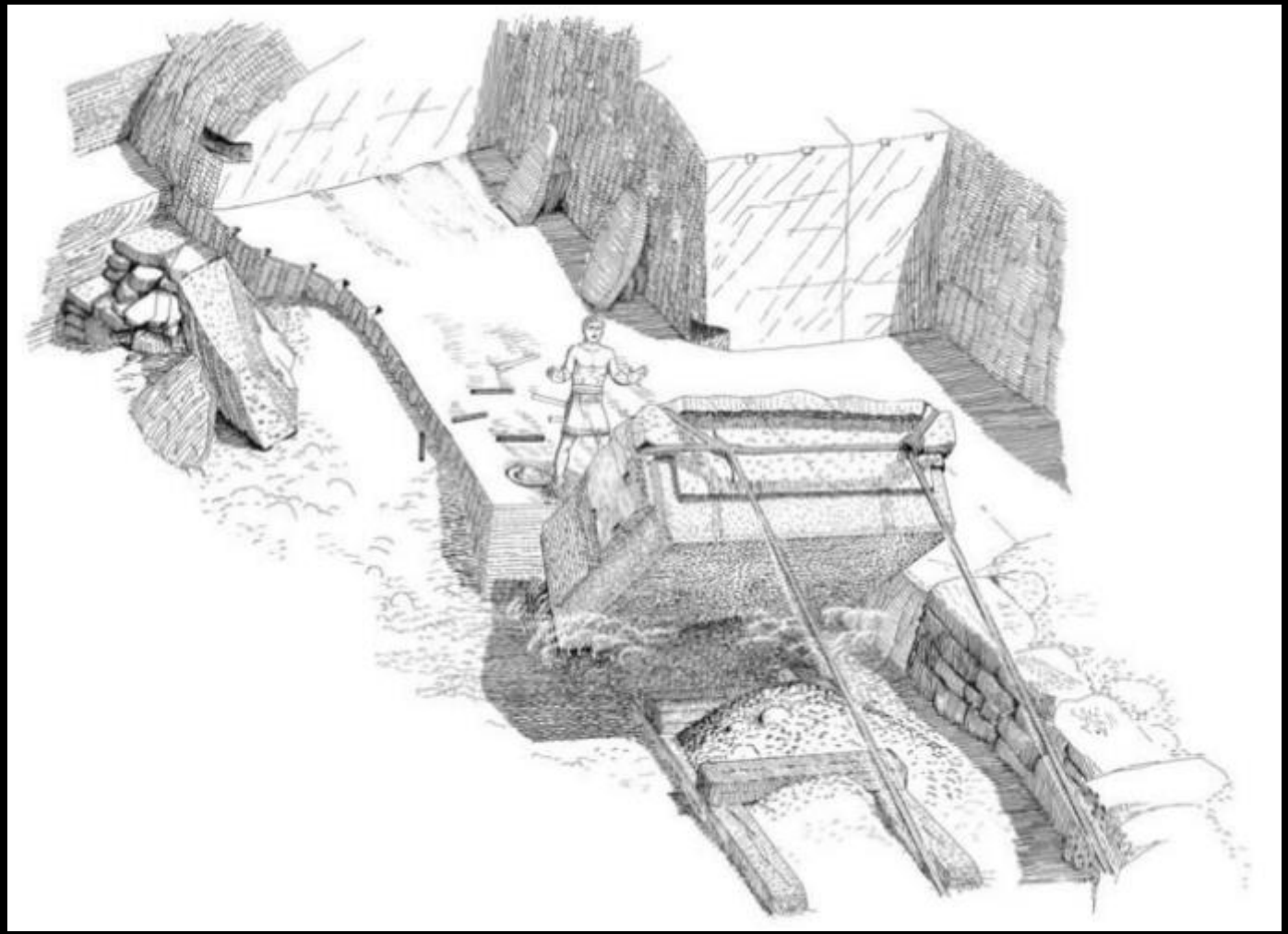
Stone: From Technique to Technology

Part 3: The Impact of Geometry and Mathematics

Two of the major impediments to building with stone are:
Quarrying
Carving

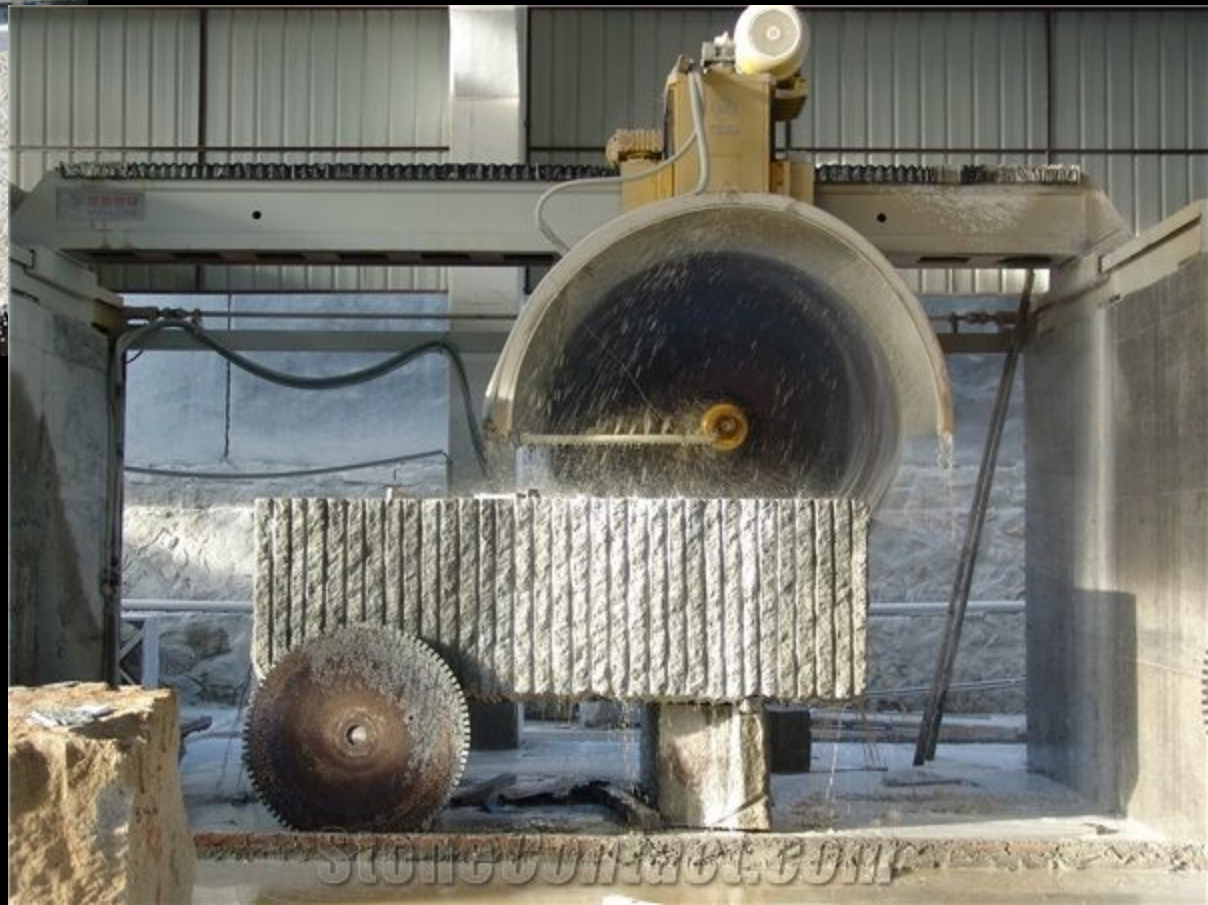


Not all stone that is naturally occurring is
great to build with and quarrying is difficult



Tools needed to be made from iron which was not available in the early ages
Carving improved when the tools could be made more precisely

The ability to craft finer tools led to more fine detail in the building decorations and sculptures



Industrial diamonds are embedded into the tips of the 21st century saws that are used to cut stone.

5 axis CNC cutting machines can take information from a 3D model and cut the stone to a precise shape

How did inventions in mathematics impact the way that people "see" and represent in their "art"

How did that come to change the way we measure and are able to be more precise in our building methods.

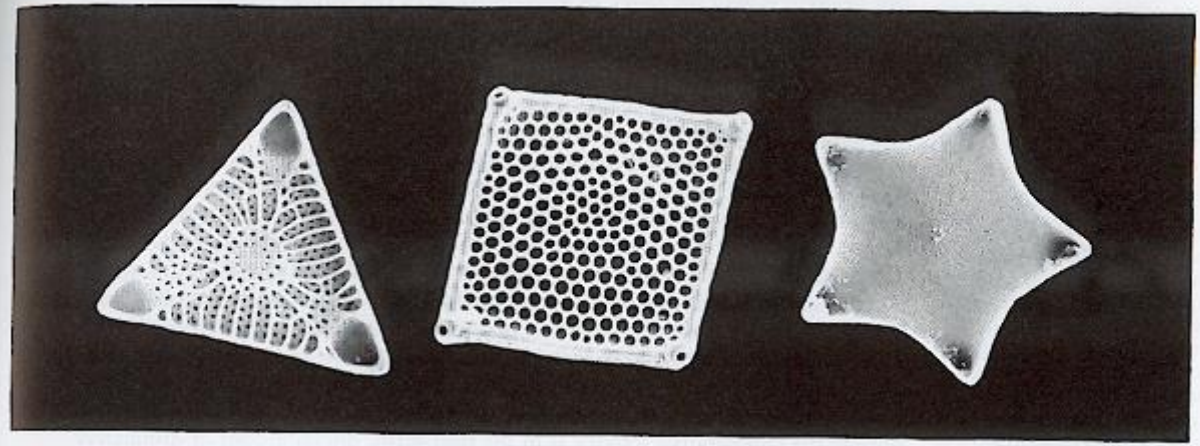

Egyptian art:
Flat, no perspective

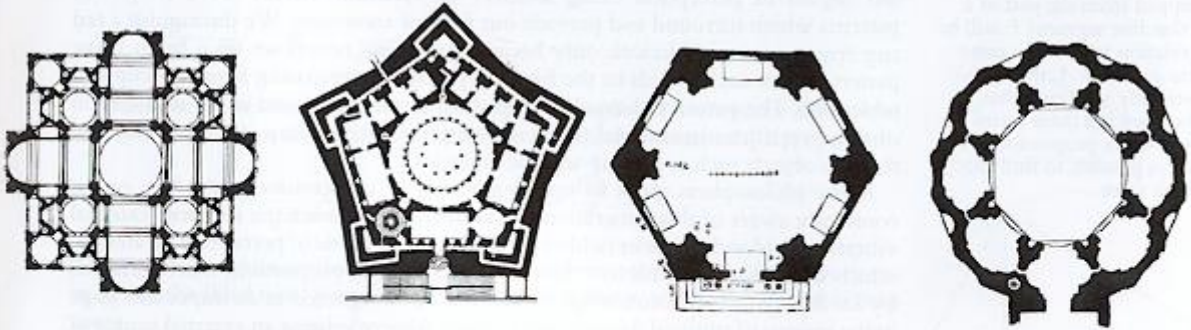
Medieval representation:
No ability to create
"accurate" perspective

Robert Lawlor

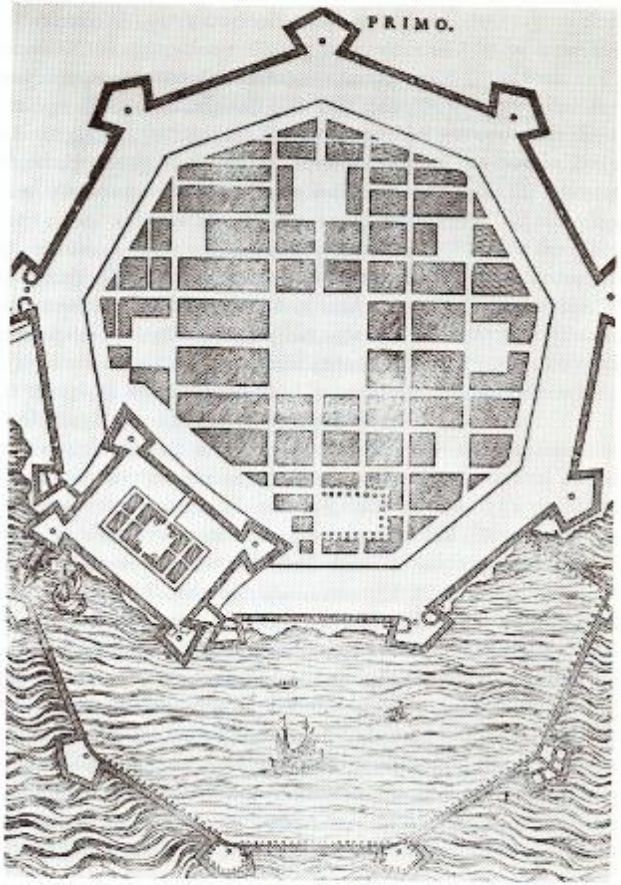
Philosophy and practice

sacred geometry

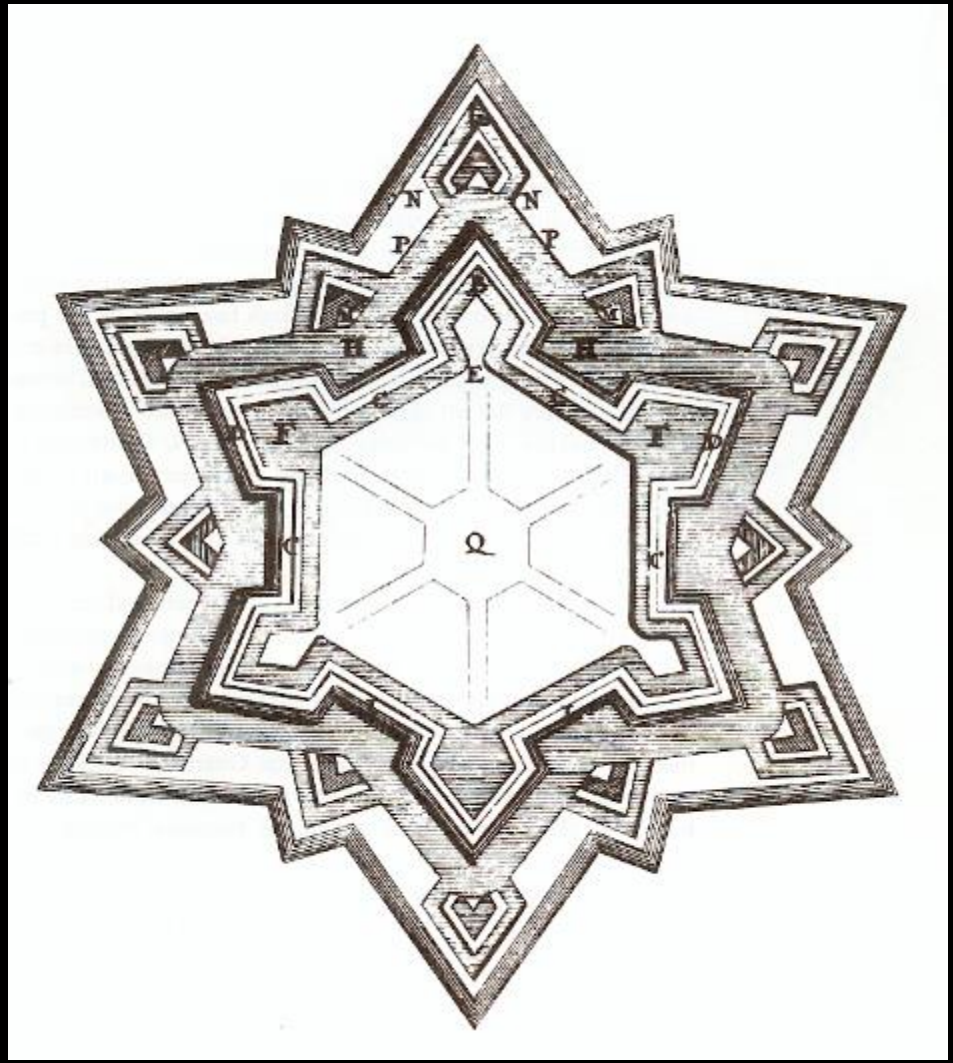


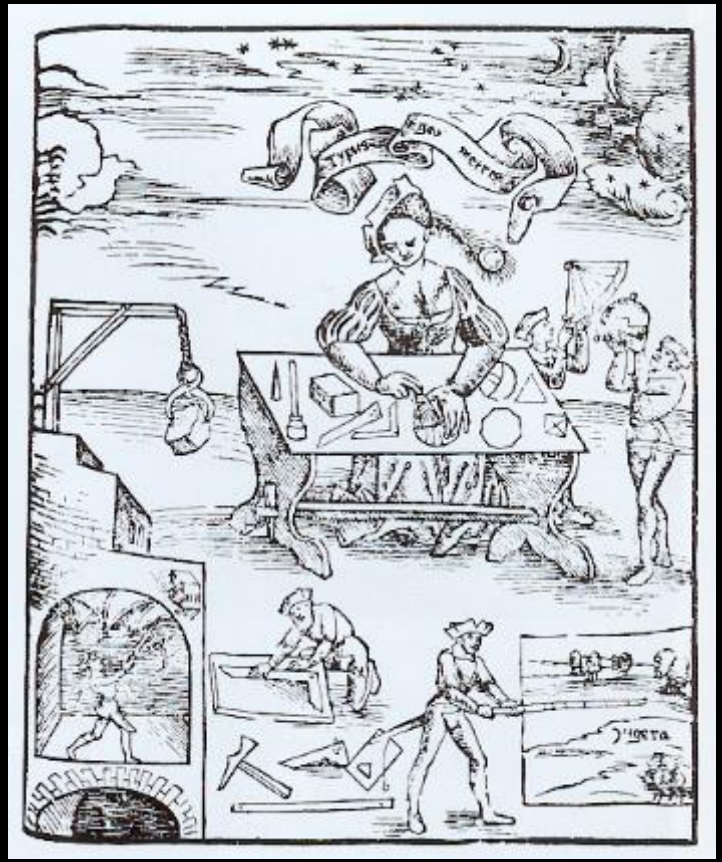


The numbers which emerge from the 3, 4, 5 'Pythagorean' triangle provide beautiful symmetries for natural forms. This series begins with a natural expression of the equilateral triangle and concludes with a series of symmetries used as the inspiration for ground plans in Renaissance architecture.



Plan of a nine-sided polygonal fortification, an example from the Renaissance treatise of P. Cataneo, *Architettura* (1554).

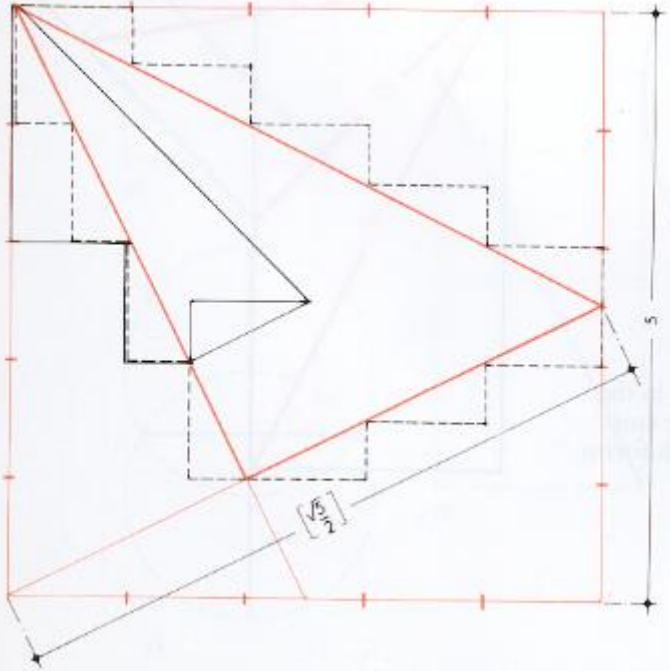


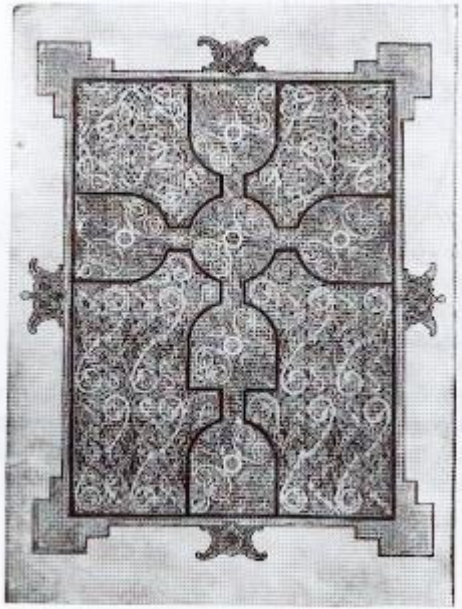



PVS A
RITH
ME
TICAE

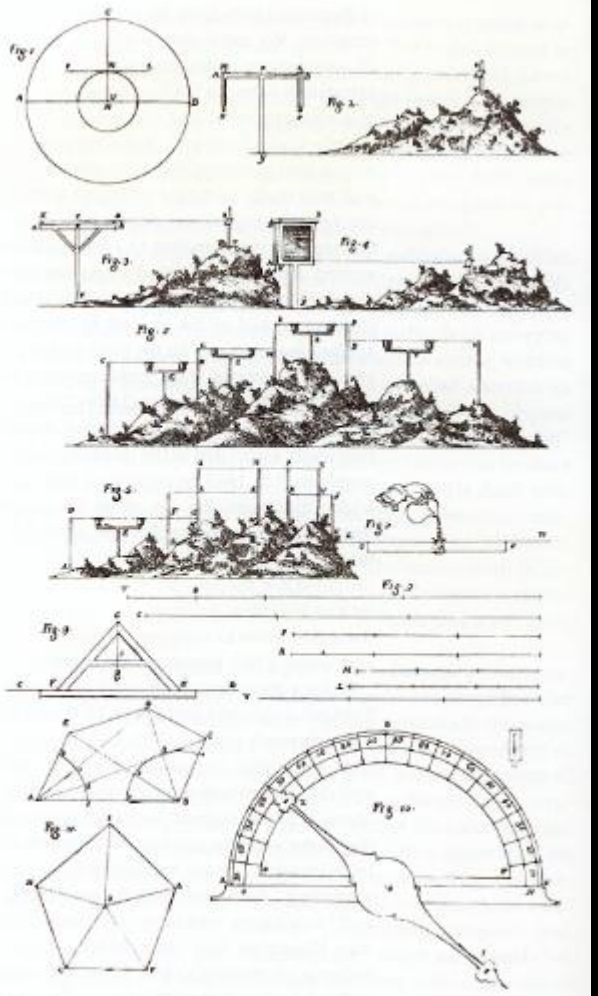
Pythagoras (590-470 BCE)

In antiquity, Pythagoras was credited with many mathematical and scientific discoveries, including the Pythagorean theorem, Pythagorean tuning, the five regular solids, the Theory of Proportions, the sphericity of the Earth, and the identity of the morning and evening stars as the planet Venus.



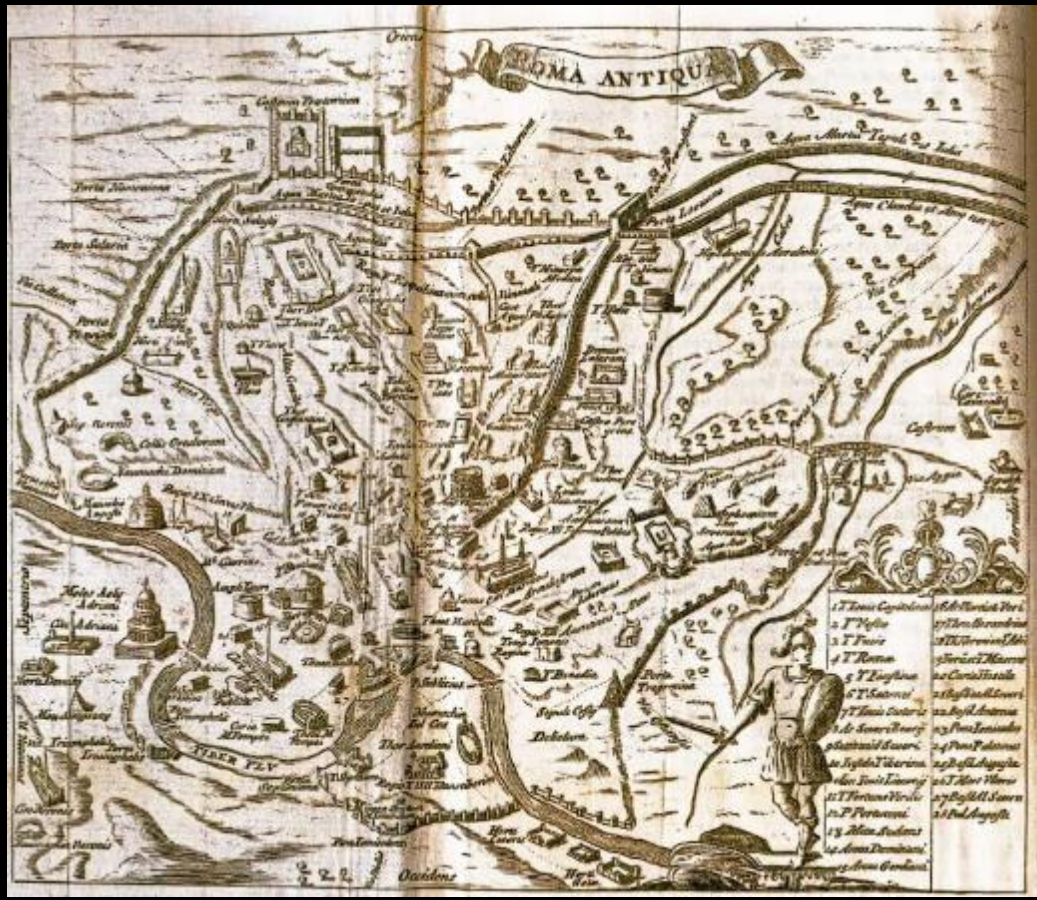


Design of a page from the Lindisfarne Gospels (*c.* AD 700) with proportions based on the 3, 4, 5 triangle.



Surveying operations, from Guarini's *Architettura Civile*.


OCCASVS
MERIDIES
SEPTENTRIO
ORIVS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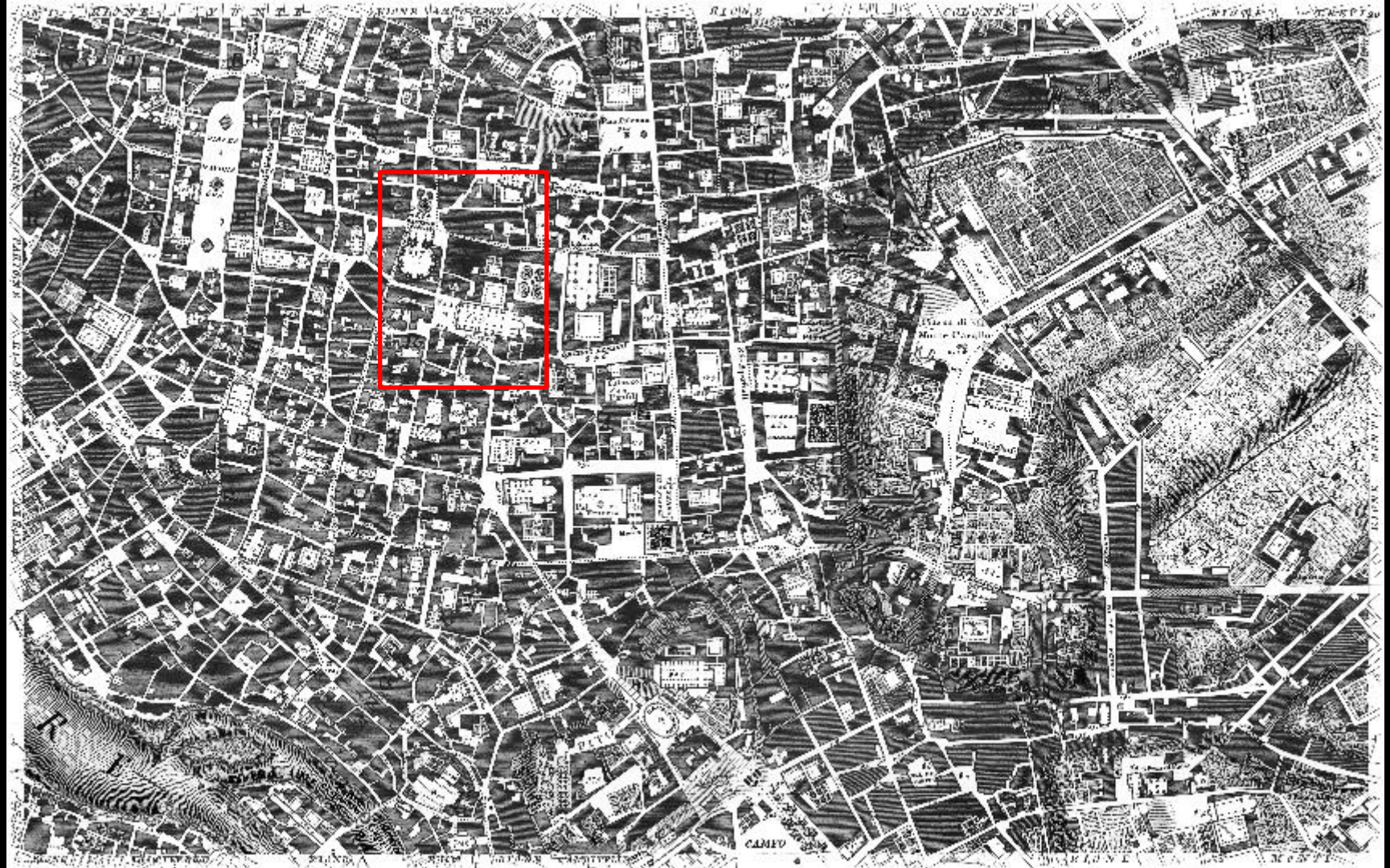
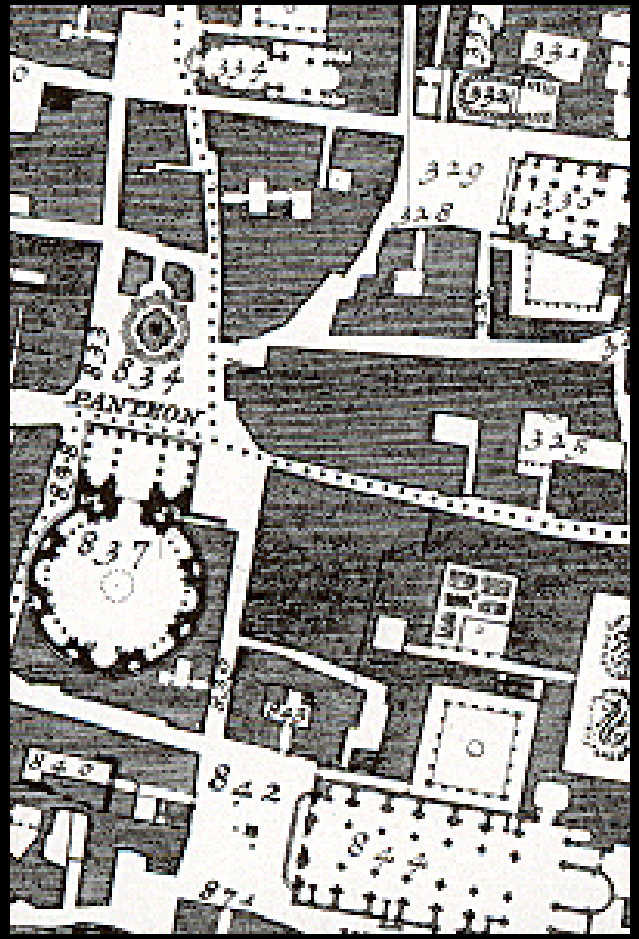
Oriens
Occidens
TYBER FLV


CAMPO

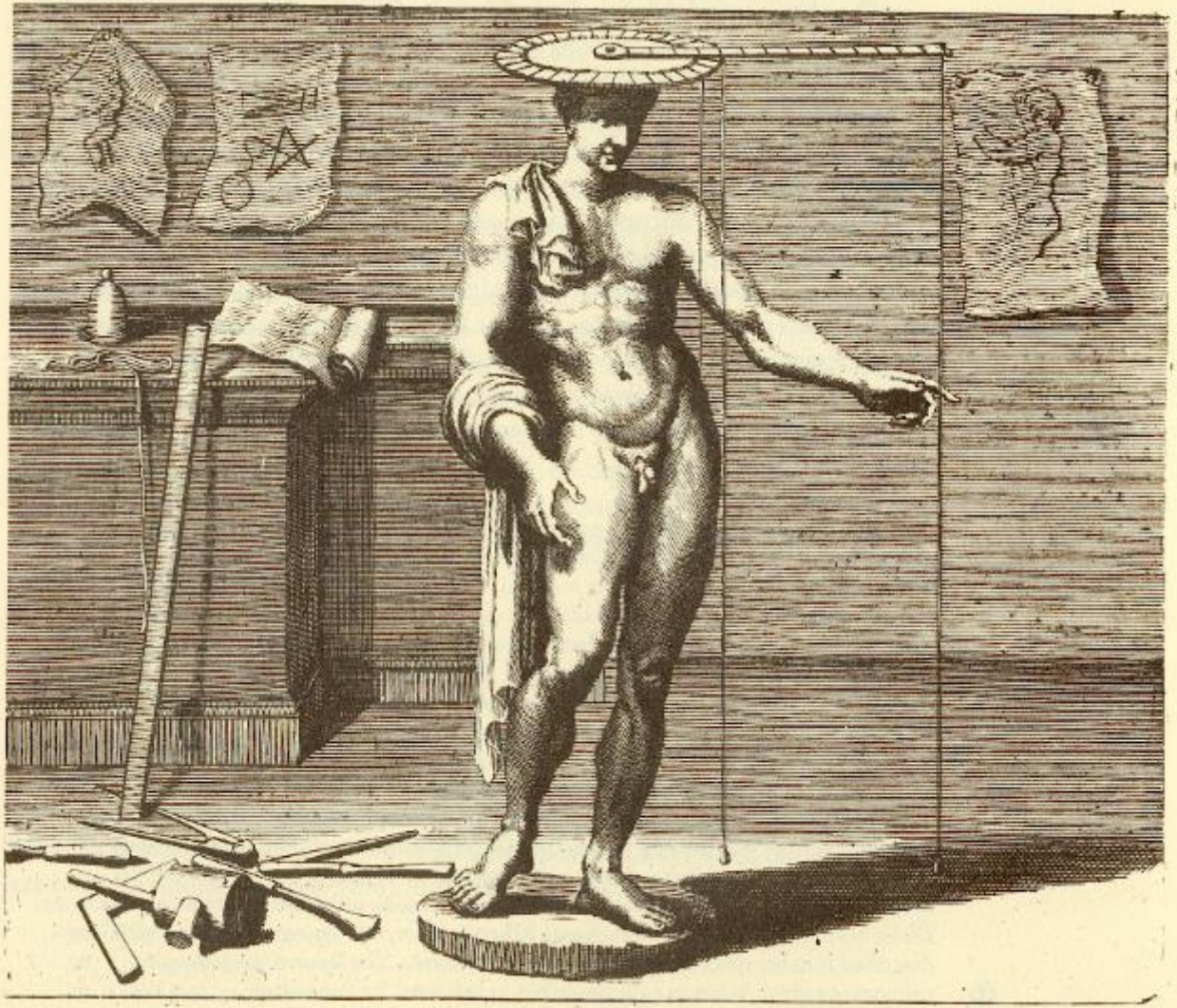


The Nolli map of Rome from 1748 was very accurate

It depicted the city as pubic vs private space

The insides of churches and temples were shown as public space.

The Renaissance
(Humanism)
1400 to 1550 CE



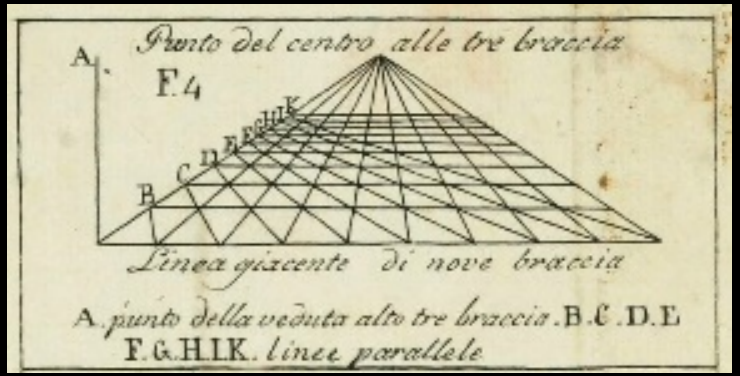
Leon Battista Alberti
Italian Renaissance Architect
1404 - 1472

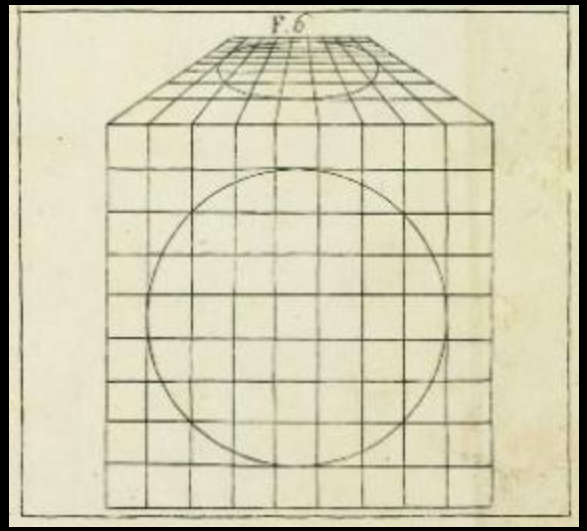
Because of the distortion of perspective inevitable in a photograph, we can only roughly indicate a few of the basic ϕ proportions. But this entire edifice is based on ϕ and $\sqrt{2}$ relationships.

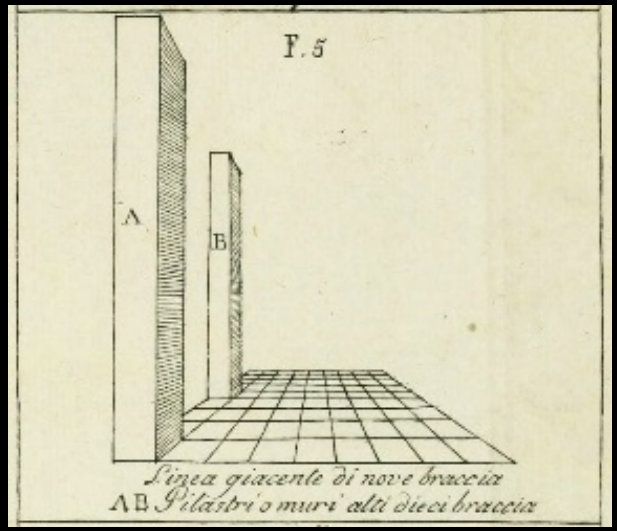
One point perspective is the first attempt at making 3D images that looked "real". To this point there was a lot of distortion in methods of representation.

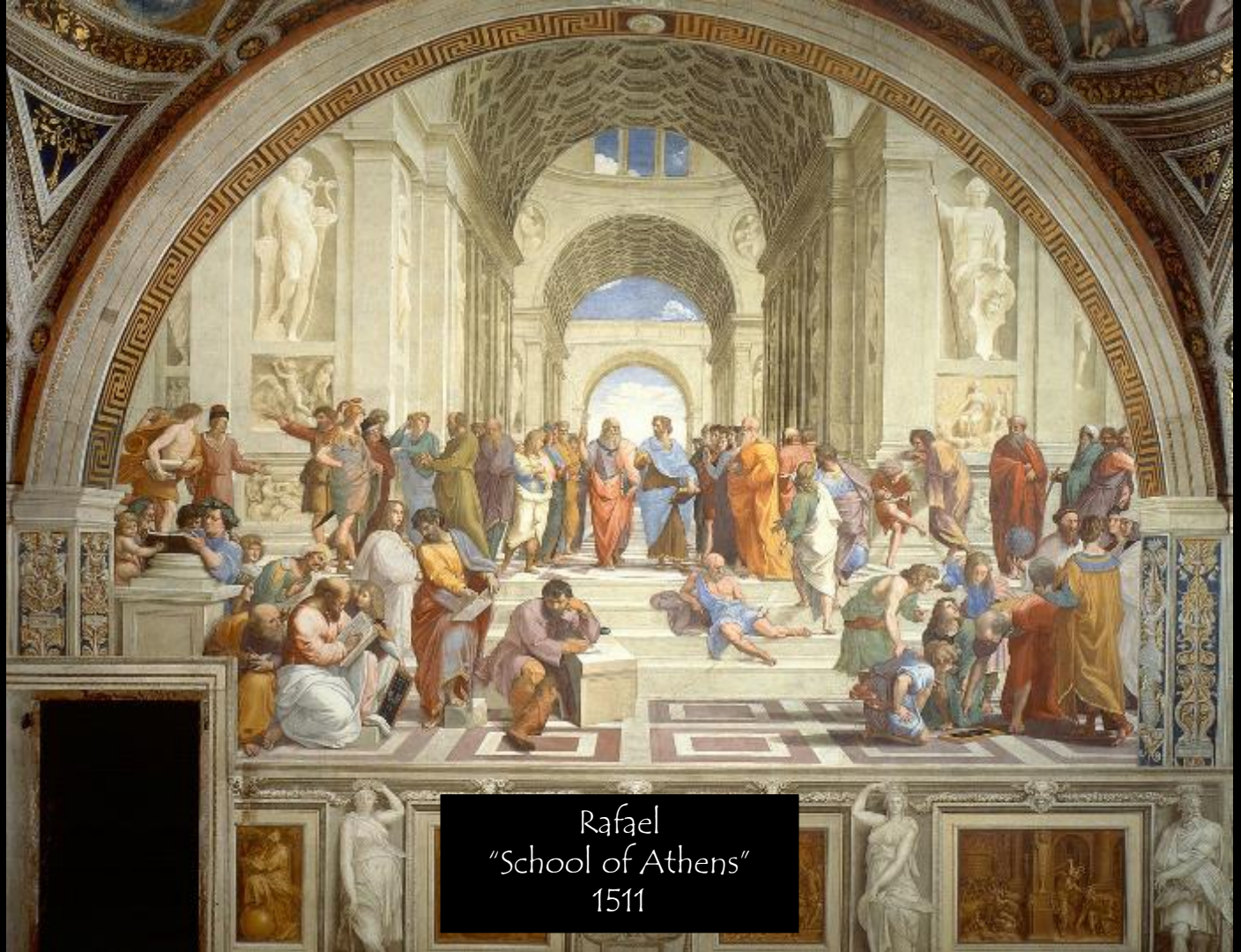
Terms of importance:

- Vanishing point: where all the lines converge to in the distance
- Picture plane: the line in the foreground on one point where we can take real measurements
- Horizon line: the vanishing point sits on this and it varies from being an eye level view (1.5m), an aerial view (from above) or in odd cases a worm's eye view from below

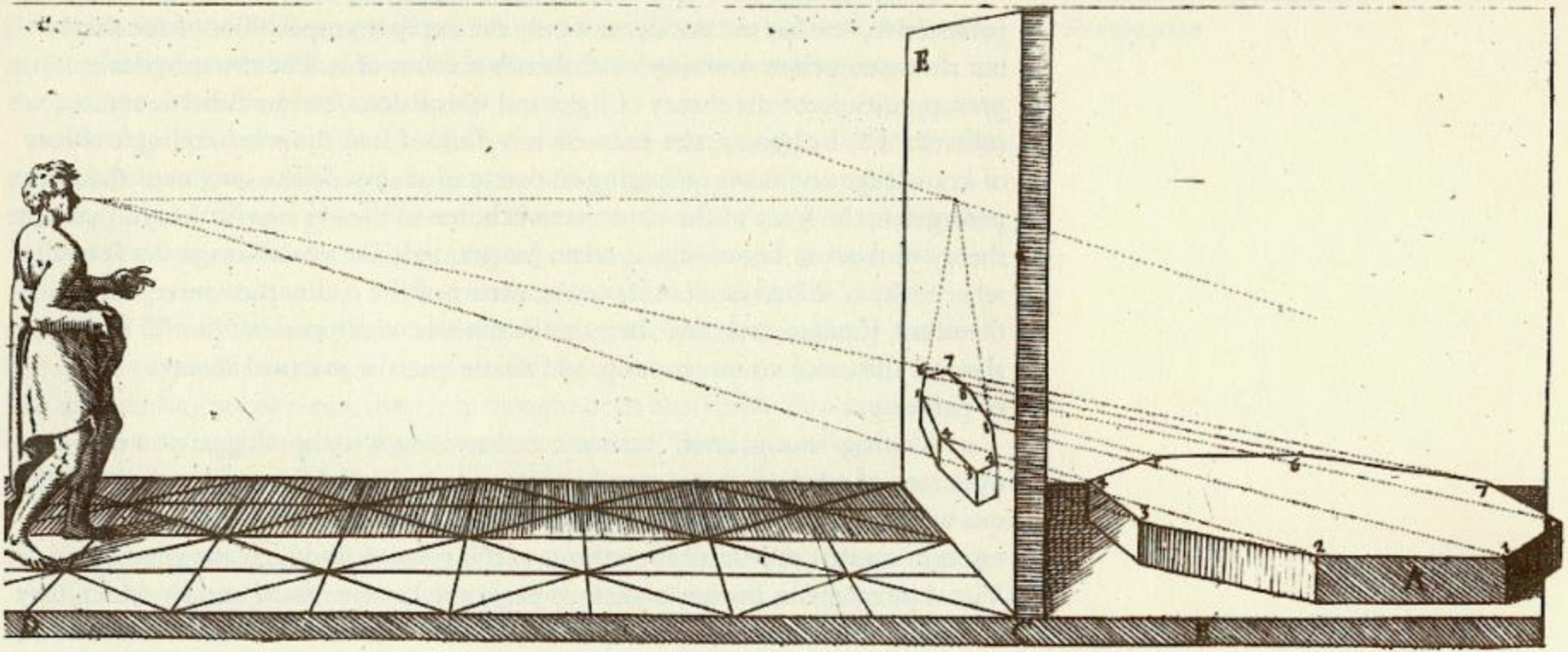



F.6


F.5
A
B
Linea giacente di nove braccia
AB Pilastri o muri alti dieci braccia

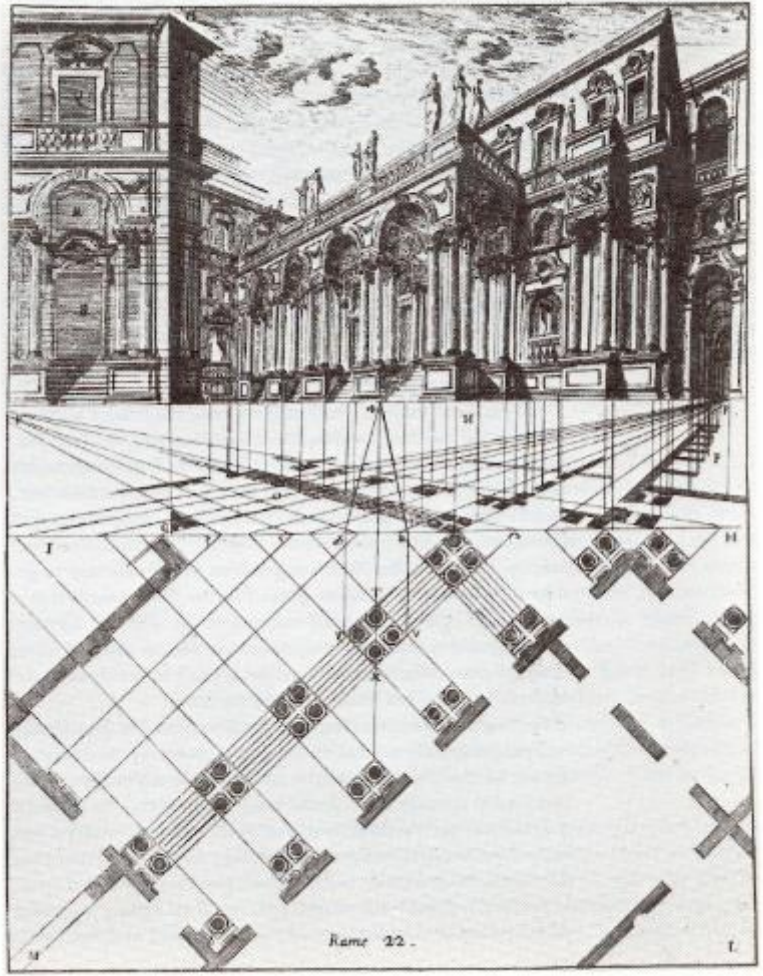


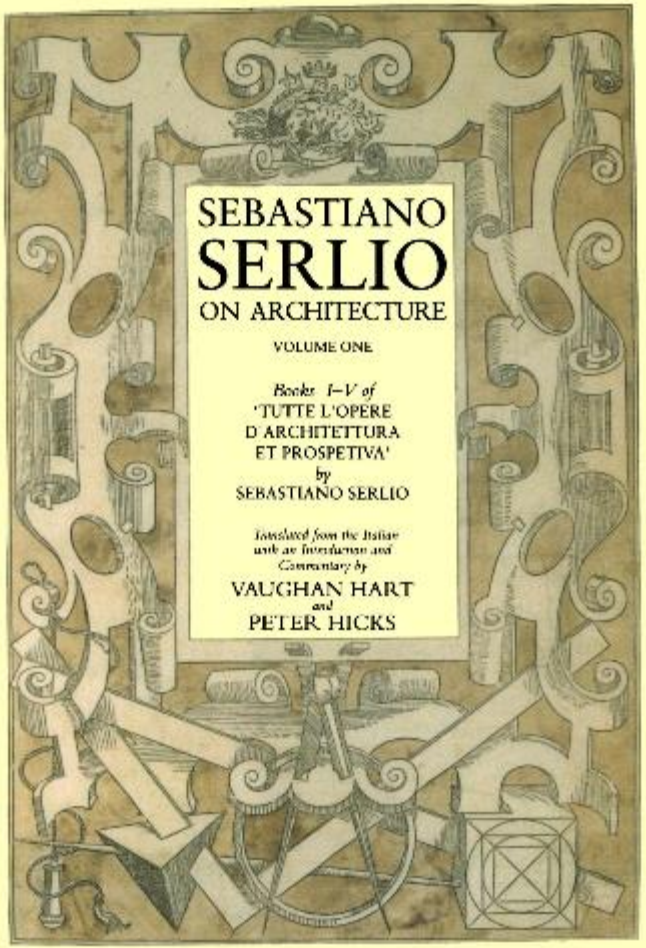
Rafael
"School of Athens"
1511



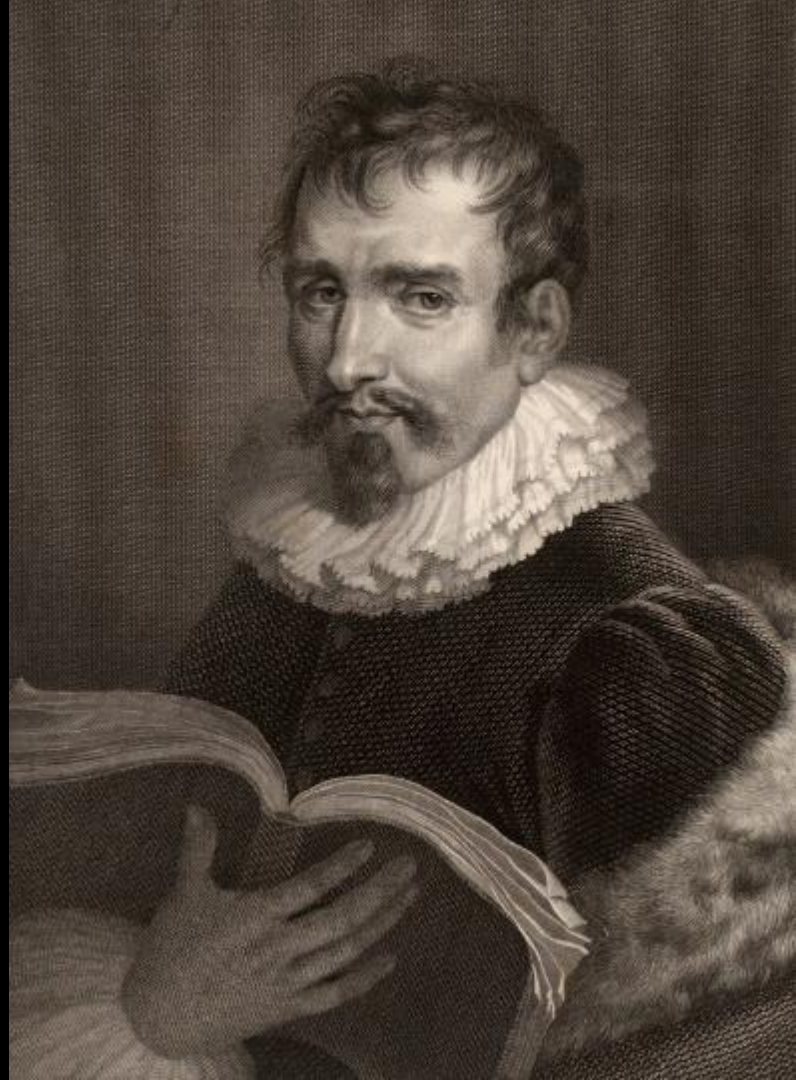
3. *Seeing by means of visual rays. From Vignola,* La due regole della prospettiva practica, *1611.*

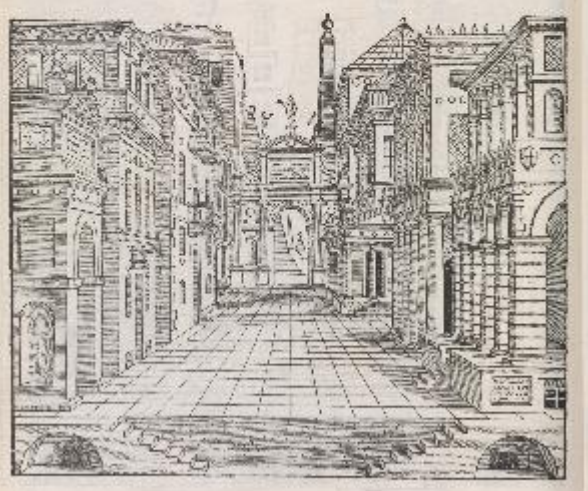
An example of F. Galli-Bibiena's *scena per angolo*, from his own *Architettura Civile*.

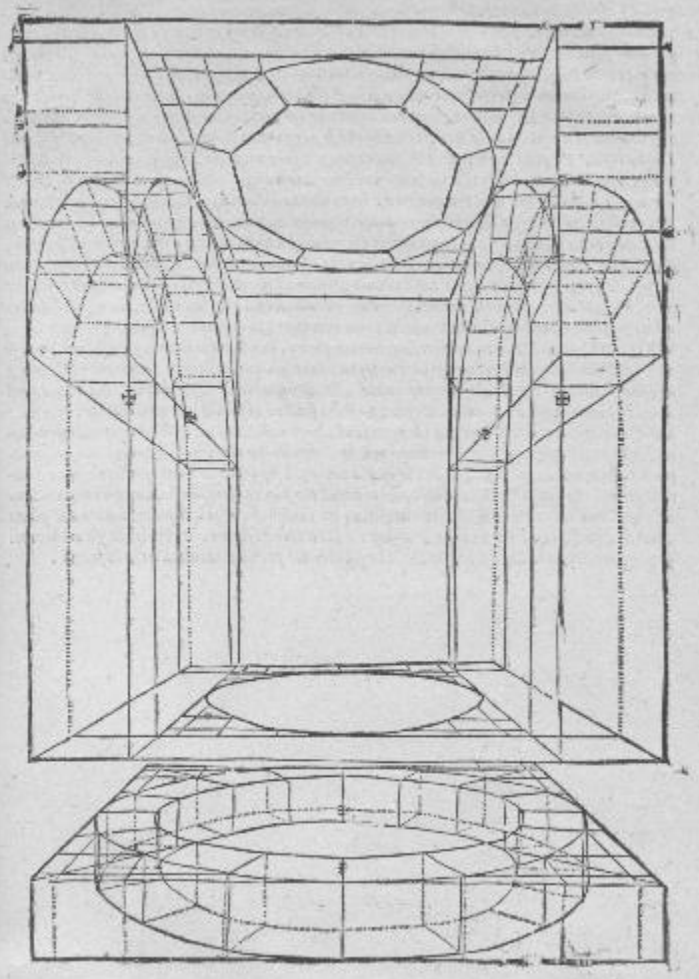




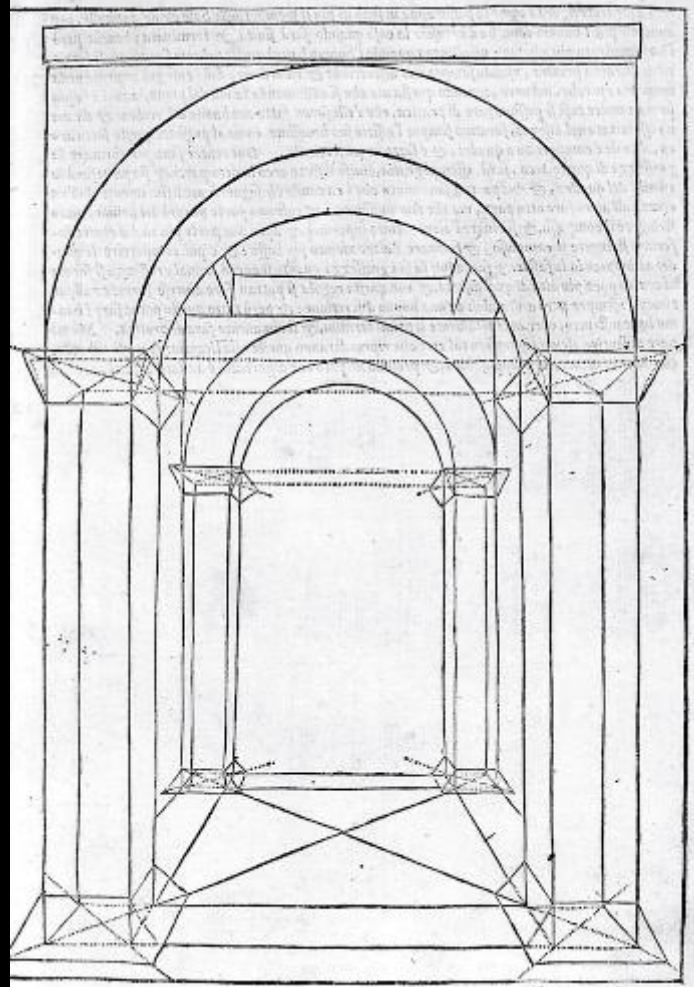
Sebastiano Serlio
Italian Architect
1475-1554

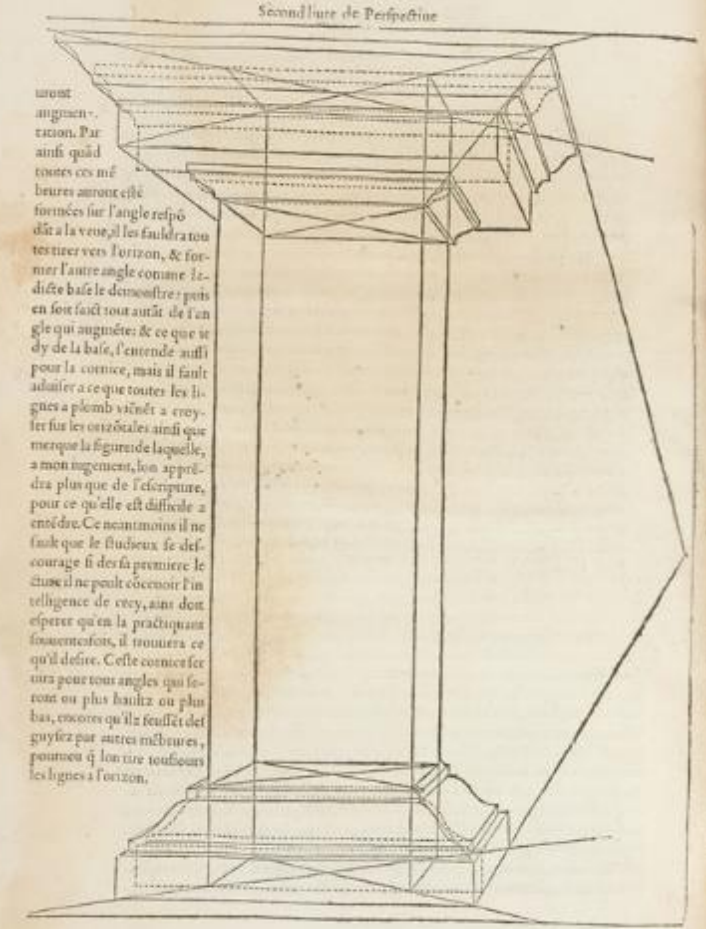




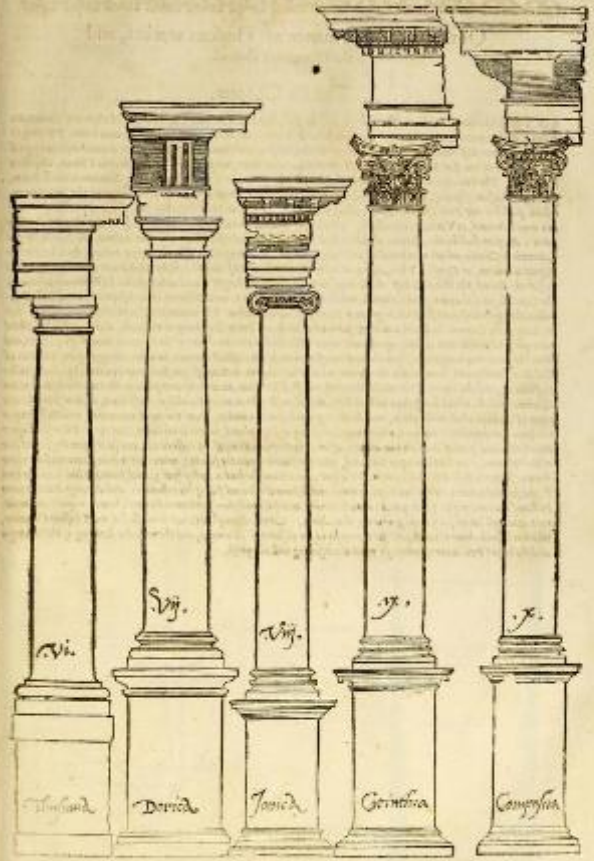


Circa

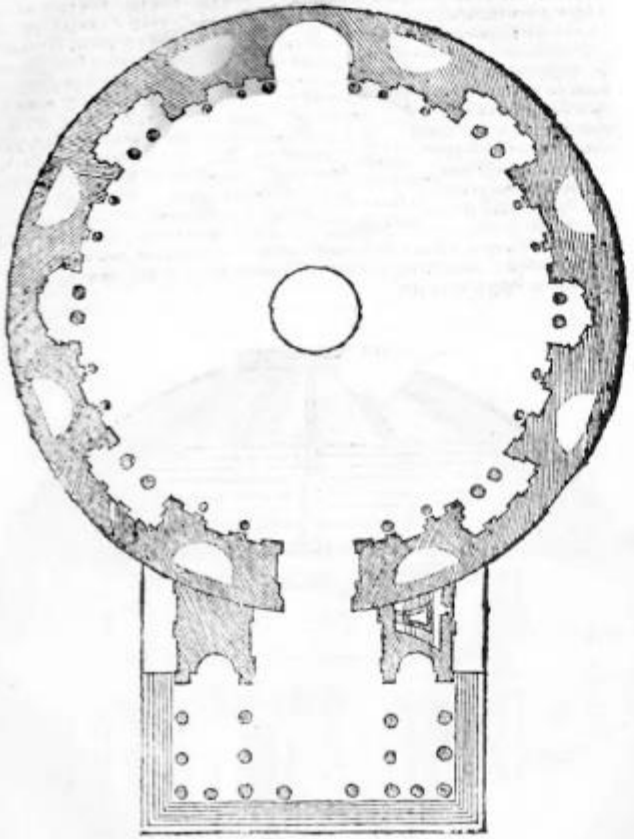




uront augmentation. Par ainsi quād toutes ces mēbreures auront esté formées sur l'angle respōdāt a la veue, il les faudra tourner vers l'orizon, & former l'autre angle comme ledicte base le demonstre: puis en sont faict tout autāt de l'angle qui augmēte: & ce que se dy de la base, l'entende aussi pour la cornice, mais il fault aduiser a ce que toutes les lignes a plomb viēnēt a creyser sus les orizōtales ainsi que mesme la figure de laquelle, a mon iugement, lon apprēdra plus que de l'escripture, pour ce qu'elle est difficile a entēdre. Ce neantmoins il ne fault que le studieux se descourage si des sa premiere lecture il ne peult cōcepuoir l'intelligence de cecy, ains doit esperer qu'en la practiquant souuentesfois, il trouuera ce qu'il desire. Ceste cornice seruira pour tous angles qui seront ou plus hault ou plus bas, encores qu'ilz feussēt deguyez par autres mēbreures, pourueu q̄ lon tire touiours les lignes a l'orizon.



Pianta del Pantheon.

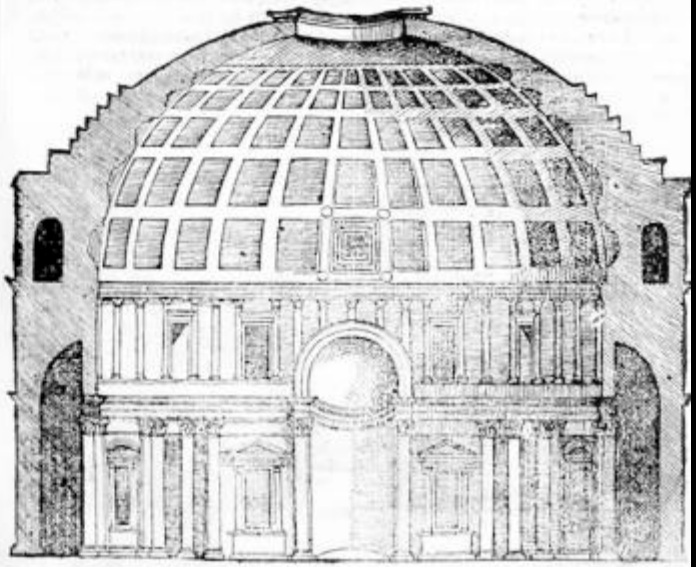


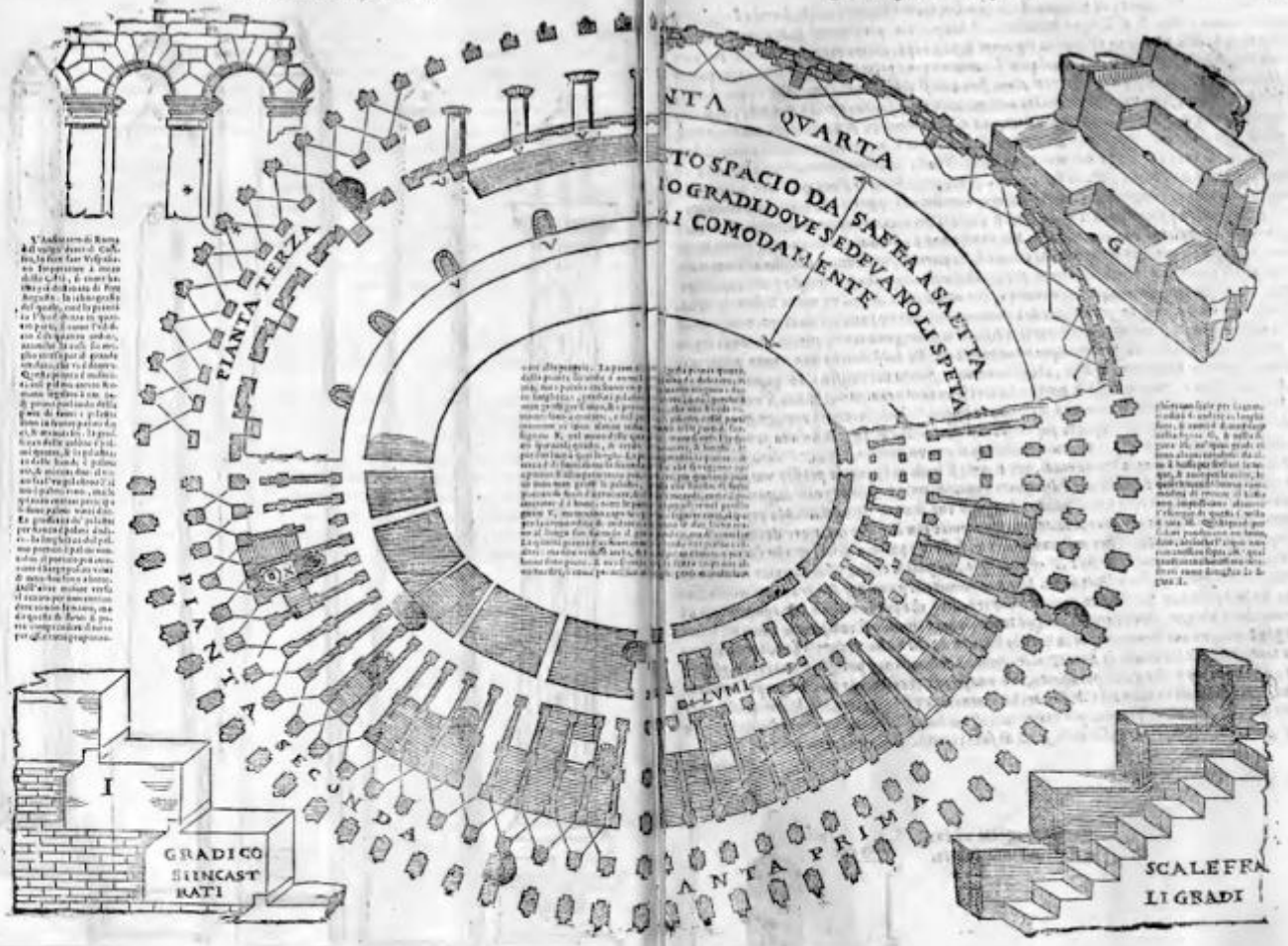
La parte di dentro del Tempio.

Questa seguente figura dimostra la parte di dentro del Pantheon, la qual forma è tolta dalla rotondità perfetta: percioche tanto è la sua larghezza da muro a muro, quanto è dal pauimento fin sotto l'apertura, che come ho detto più adietro, è per diametro palmi cxciii. & è tanto dal pauimento alla sommità dell'vltima cornice, quanto da quella alla sommità della volta done è l'apertura. Le riquadrature che sono in essa volta, o vogliam dire Cielo, sono tutte nel modo ch'è nel di mezo, & è opinione che fossero ornati di lame di argento laurato, per alcune vestigie, che ancora si vegono: perche se di bronzo fossero stati tali ornamenti, per le ragioni dette più adietro, sariano stati spogliati gli altri bronzi, che ancor sono nel portico.

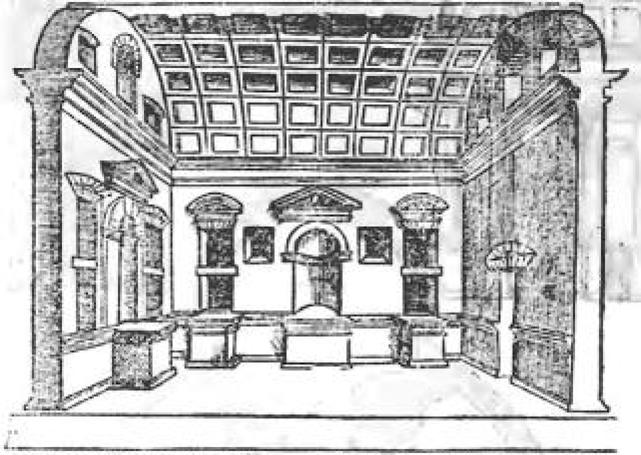
Non si marauigli alcuno se in queste cose che accennano alla prospettiua, non vi si vede scorcio alcuno, né grossezze, né piano: percioche hò voluto leuarle dalla pianta dimostrando solamente le altezze in misura. ciocche per lo scorciare le misure non si perdino per causa de iscorcimi ben poi nel libro di prospettiua dimostrerò le cose ne' suoi veri scorci in diuersi modi, in superficie & in corpi, in varie forme, & gran copia di varij casamenti pertinenti a tal arte: ma nel dimostrare queste antichità per seruare le misure non vserò tal arte. Dalla cornice in giù non dirò hora le misure delle cose, perche più auanti a parte per parte dimostrerò le figure, & ne darò le misure minutamente.

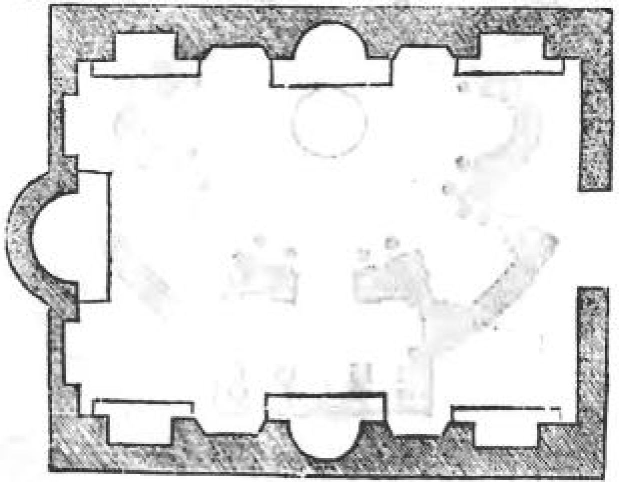
La capella di mezo ancora ch'ella sia benissimo accompagnata con tutta l'altra opera; nondimeno è opinione di molti che non sia antica: perche l'arco di essa viene a ropere le cinque colonne, cosa che non vsarono li buoni antichi. ma che al tempio de' Christiani ella sia stata cresciuta, come più conviene a' Tempij de Christiani di hauer vn'altar principale: & maggior de gli altri.



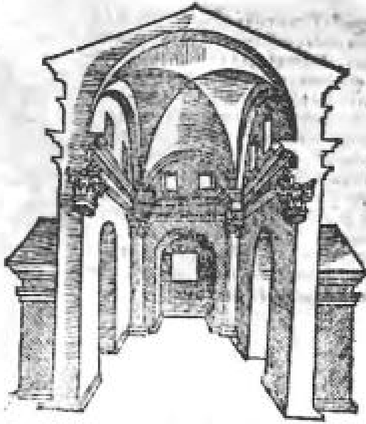

NTA QVARTA
TO SPACIO DA SAETTA A SAETTA
IO GRADI DOVE SEDEVANO LI SPETA
I COMODAMENTE
PIANTA TERZA
PIANTA SECONDA
PIANTA PRIMA
LVIII
I
GRADICO
SIINCAST
RATI
SCALEFFA
LI GRADI

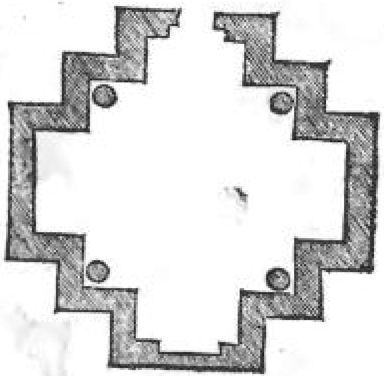
Il Tempio qui sotto dimostrato è fuori di Roma molto ruinato, & la maggior parte di pietra cotta, & alto è molto grande, nè si comprende d'onde hauesse luce se non della porta, & delle finestre alte per testa sopra la cornice; tutti gli altri fori erano luoghi da statue, ò dadali, ò cose simili. La misura di questo Tēpio si perdette per il viaggio, & però io non la pongo altrimenti: ma l'Architetto si potrà valer della sua ragione; ma hò bē in memoria che'l Tēpio dētro era un quadro e mezzo, così nella pianta, come nell'altezza,



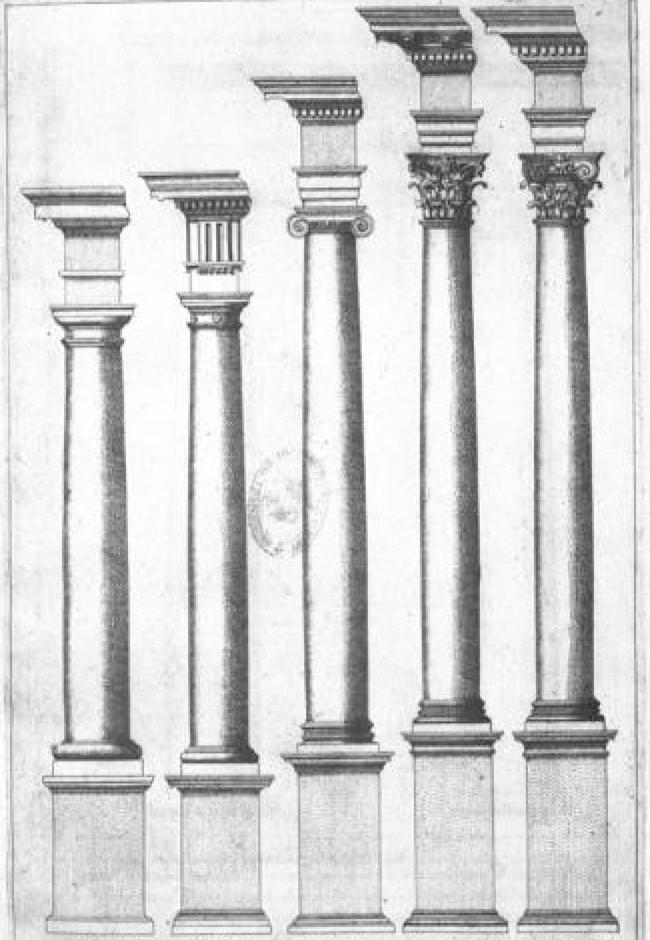


Il presente tempio è fuori di Roma, parte di pietra cotta, & parte di marmo, ilquale è ruinato assai, & si giudica che fosse un sepolcro, & è di forma quadrata perfetta per ogni verso: da muro a muro è circa palmi trenta. La grossezza del muro è palmi due & mezo. La larghezza delle capelle è palmi dieci. La porta è larga palmi cinque. L'altezza delle colonne con le base, & i capitelli è palmi ventidue & mezo. La grossezza d'esse è poco più di due palmi. L'architraue, il fregio, & la cornice è alta da palmi quattro, dalla cornice alla sommità della volta è da palmi undeci. L'altezza de gli archi delle capelle è palmi venti.

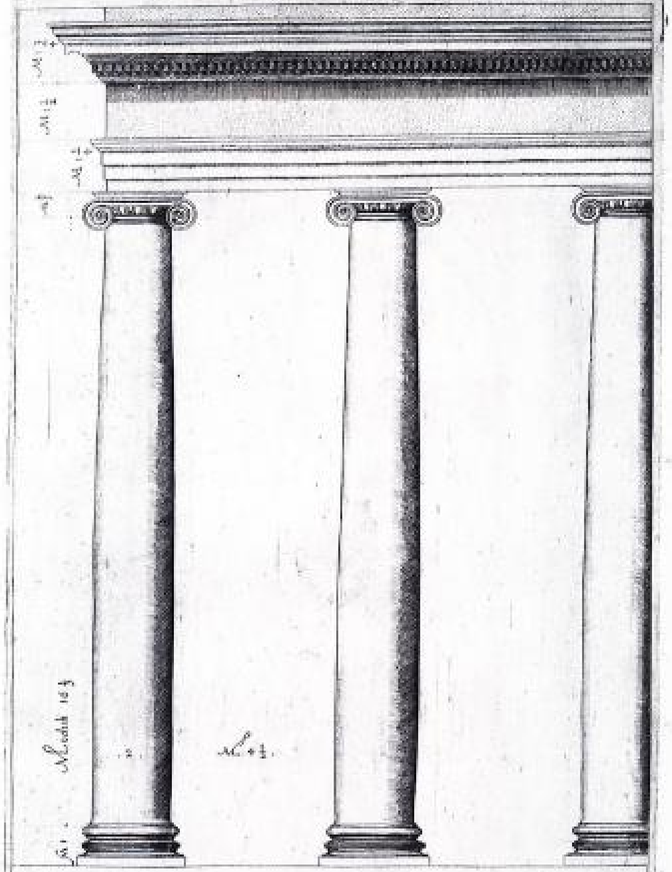




Andrea Palladio
Italian Renaissance
Architect
1508 – 1580

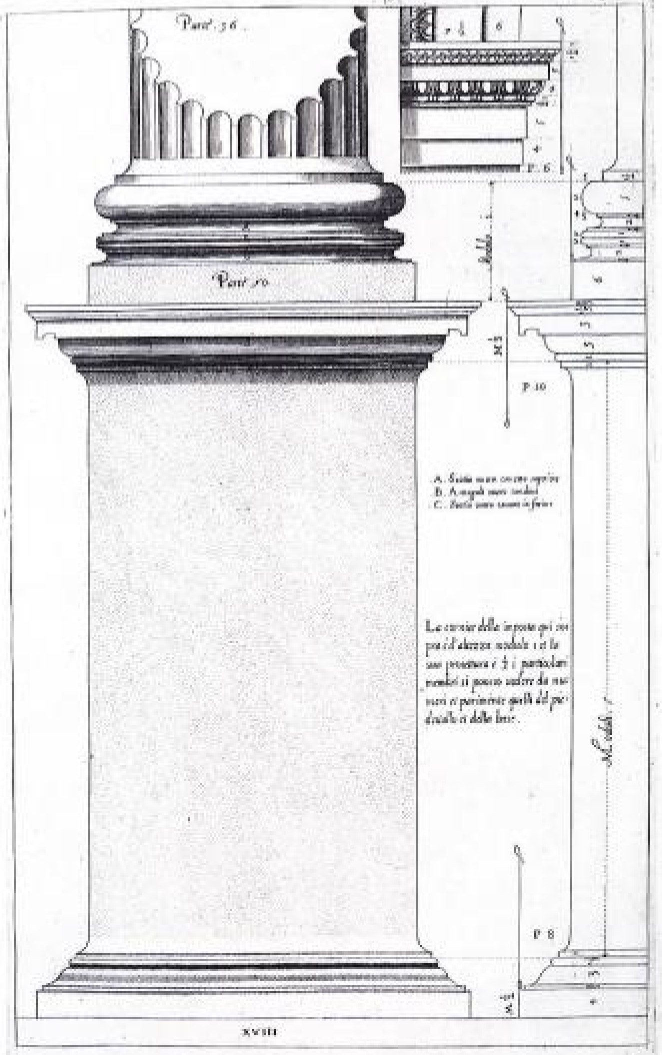


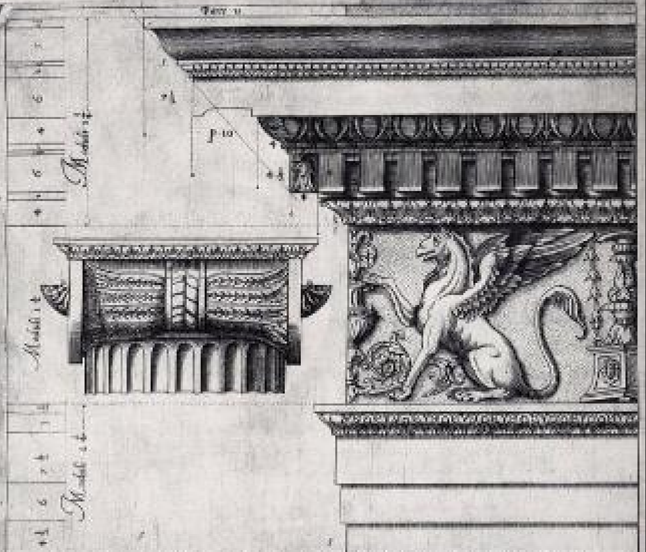
Havendo da trattare delli cinque Ordini di colonne cioè Thoscano Dorico Ionico Corinthio et Composito mi è parso ch'el principio convenga che si veda le figure d'ogni specie di quelle che ha da trattare ancor che non si faccia mentione di sue misure particolari, perche solo sono poste per dimostrare una regola generale la quale a una per una particolarmente si dichiarerà.

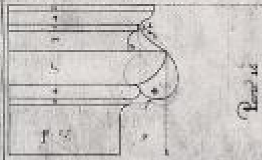


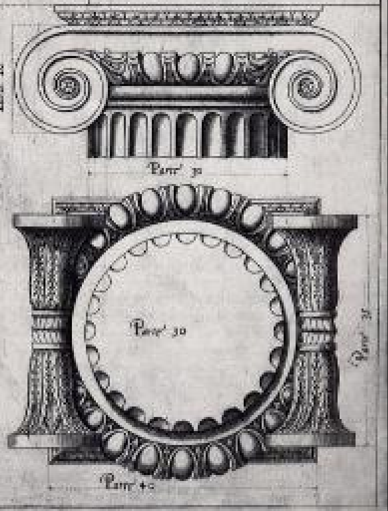
Havendosi à fare l'ordine Ionico senza il piedestallo tutta l'altezza che ha da venire in parti 22 ½ et d'una di queste farne il modulo, il quale va diviso in parti 18, et questo avviene che per essere ordine piu gentile del Toscano et del Dorico ricerca piu minute divisioni la colonna deve esser 18 moduli con la base et capitello lo architrave modulo 1 ¼ il fregio modulo 1 ½ la cornice modulo 1 ¾ che insieme architrave fregio et cornice sono moduli 4 ½ che è la quarta parte dell'altezza della colonna

XV

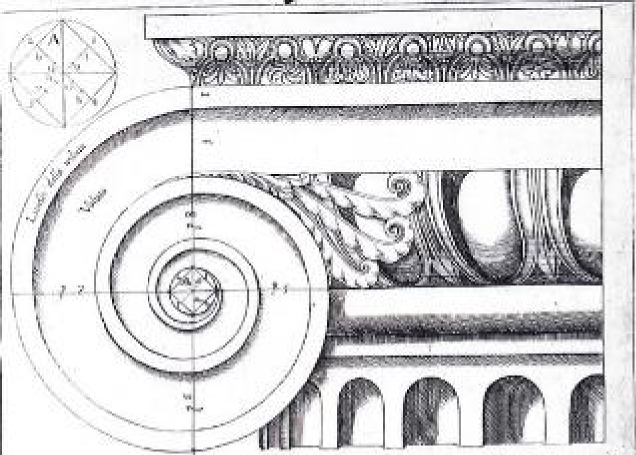




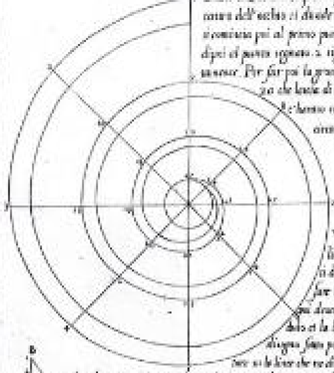


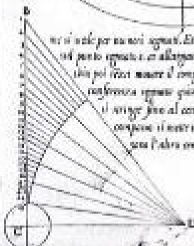


Il modo di fare il capitello Ionico ancora che nella presente carta sia disegnato con la pianta et profilo a piu chiara intelligentia si deve tirar due linee a perpendicolo discosti moduli 1 luna dall'altra le quali passano per il centro degli occhi delle volute et sono chiamate Cathete. Hora la voluta deve essere alta 16 parti di modulo 9 restano sopra l'occhio il quale è due parti et lesse restano di sotto. Il modo col quale si fanno queste volute è disegnato nella seguente carta et qui sarà anco brevemente scritto per quanto comporta lo spatio il modo con che si procede.

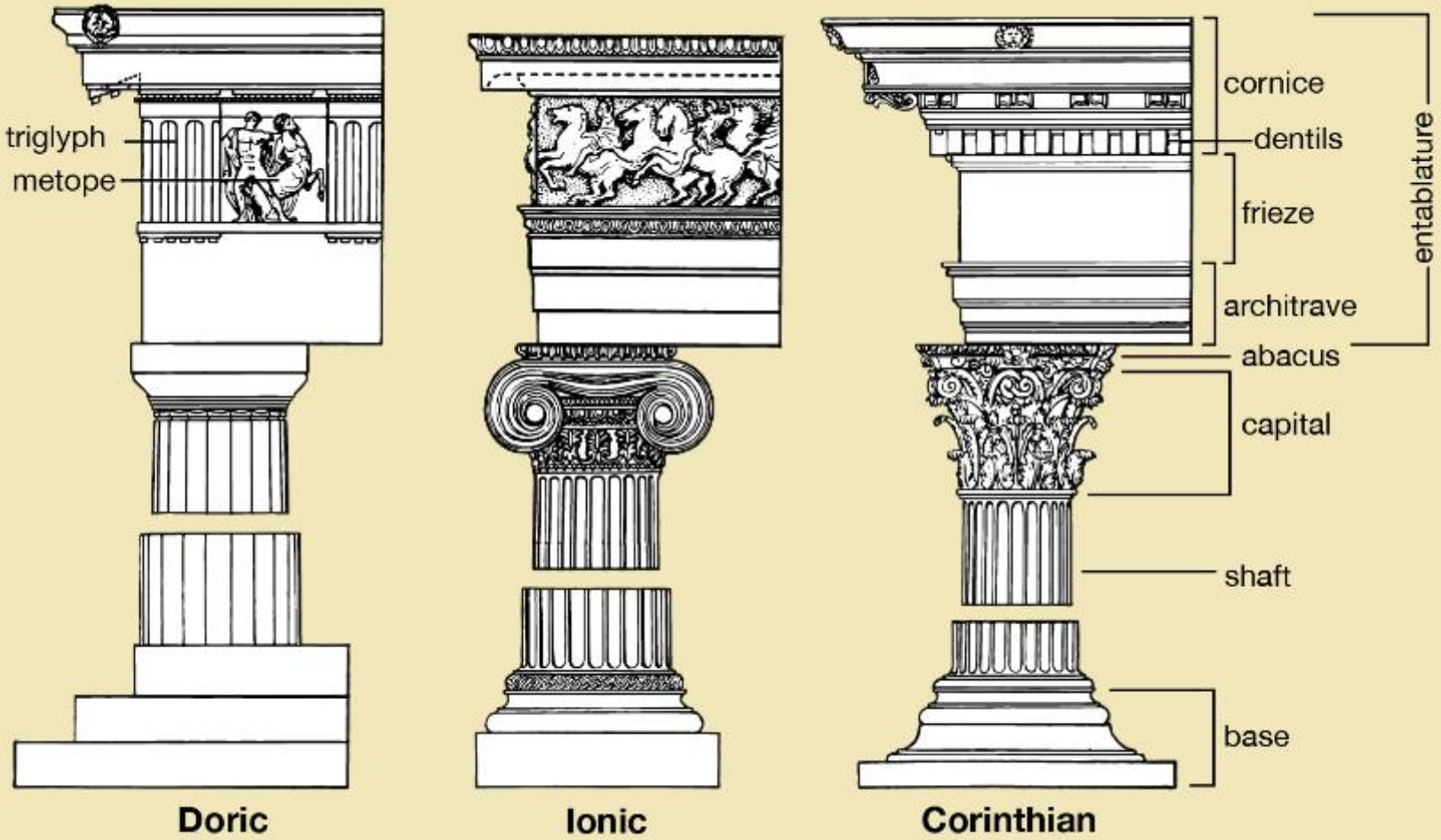


Tirato il Catheto di questa prima voluta et un'altra linea in squadra che passi per il centro dell'occhio si divide il detto occhio nel modo segnato di sopra nella figura A. et si comincia poi al primo punto segnato 1. et sigira col compasso una quarta di circolo dipoi al punto segnato 2. si gira l'altra quarta et così procedendo si fa i tre giri compitamente. Per far poi la grossezza del listello si come egli è la quarta parte della larghezza che lascia di sopra il primo giro così s'ha da partire ciascuna di quelle parti che hanno servito per centri in 4. et girando poi altre 12. quarte di circolo con quelli centri sarà fornita.





Volendo fare le volute nel modo qui sotto disegnato tirasi la linea detta Catheto la quale sarà alta parti 16 di un modulo 9 per si devono mettere di sopra del centro et parti 7 disotto et in detto centro fare la divisione della circonferentia in parti 8 come è disegnato. Dipoi devesi fare il triangolo B.C.D. che la linea B.C. sia parti 9 d'un modulo et la linea C.D. sia parti 7 et perche si può vedere, et conoscere per il disegno fatto per numeri parmi che basti a saperla formare. Dipoi devesi rapportare le linee che ne dividono la circonferentia della voluta in parti della linea B.C. come si vede per numeri segnati. Et nel girare poi da un punto all'altro si trova il centro movendo il piede fermo del compasso nel punto segnato 1. et allargandolo fino al centro dell'occhio della voluta si tira un poco di circonferentia dentro a detto occhio poi senza movere il compasso si mette il piede fermo sopra il punto segnato 2. et dove va ad intersecare in quella poca di circonferentia segnata quivi sarà il centro della circonferentia da 1 a 2 poi si mette il piede fermo del compasso nel punto 2. et si stringe fino al centro dell'occhio della voluta et si tira parimente un poco di circonferentia poi senza movere il compasso si mette il piede fermo nel punto 3. et girando dove s'incontra in quella poca parte di circonferentia quivi sarà l'altro centro che tira la parte di voluta da 2. a 3. et così si procede di mano in mano.



Korinthische Ordnung

Jonische Ordnung

Korinthisch

Römisch-Korinthisch

Kapitäl u. Basis vom Monument des Lysikrates zu Athen.

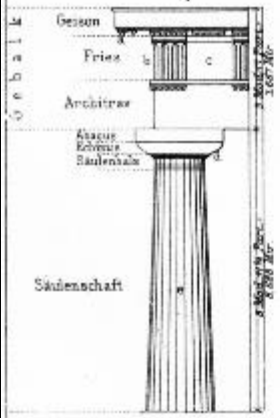
Kapitäl u. Basis vom Tempel der Athene zu Athen.

Kapitäl vom Tempel der Athene zu Priene

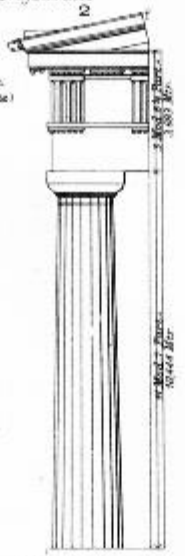
Kapitäl vom Tempel am Ilissos zu Athen.

Zu 1. 2. 3.

a Mutuli (Dielenköpfe)
b Triglyphen (Dreyschlitze)
c Metopen
d Riemchen
e Kannelirungen
f Sima (Rinnleiste)

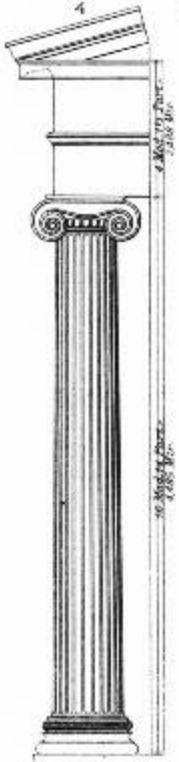


Vom Tempel zu Pästum

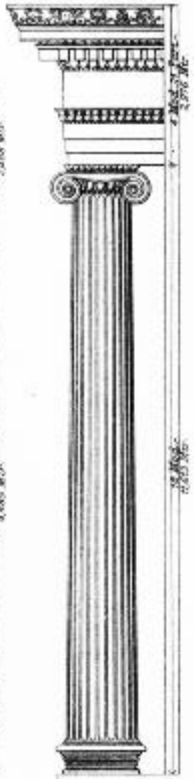


Vom Parthenon zu Athen

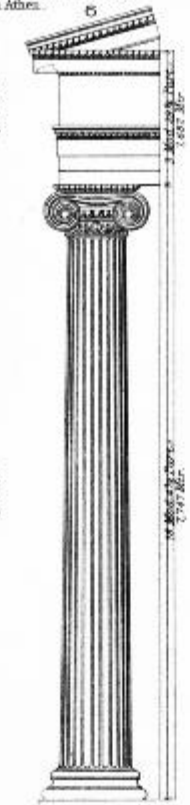
Vom Tempel des Memnonischen Zeus



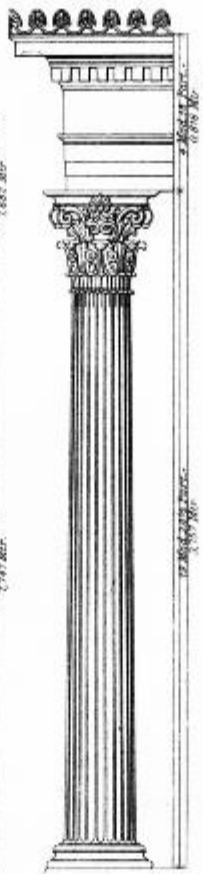
Vom Tempel am Ilissos in Athen



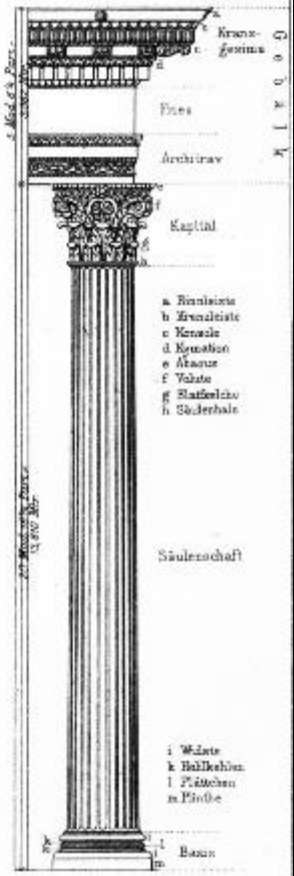
Vom Tempel d. Athene Polias in Priene



Vom Tempel d. Athene Polias in Athen



Vom Monument des Lysikrates in Athen.



Vom Tempel d. Jupiter-Stator in Rom

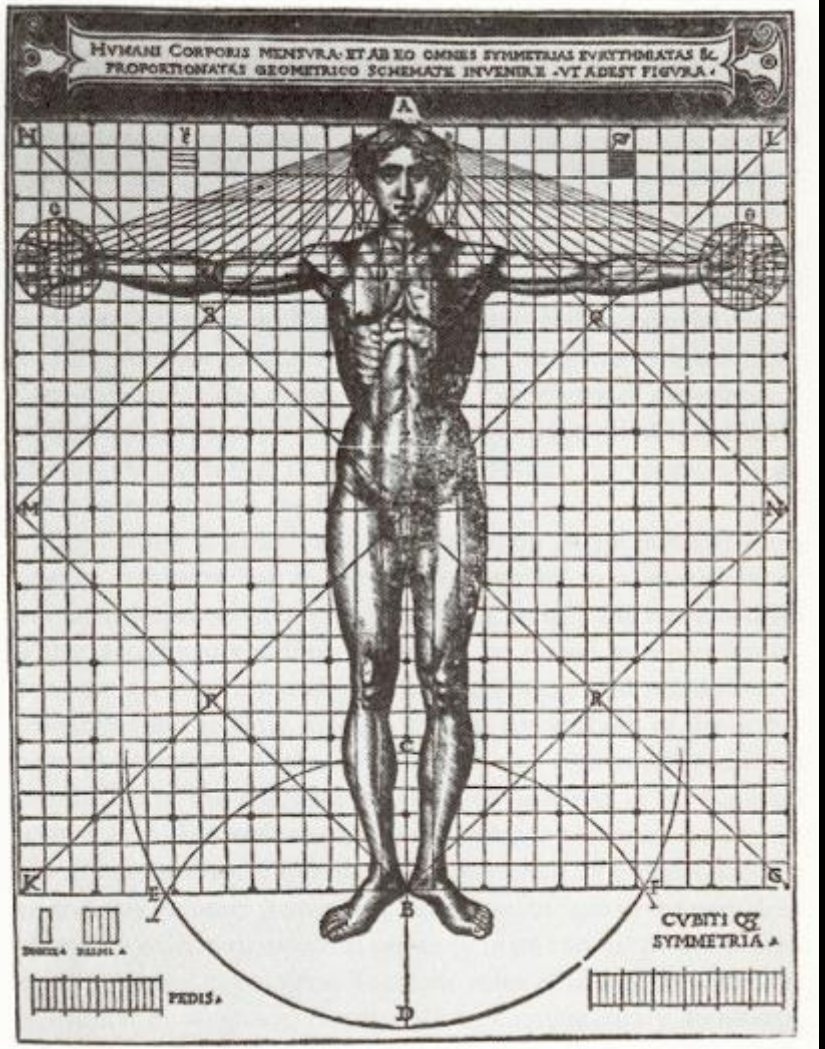
Dorische Säulenordnung

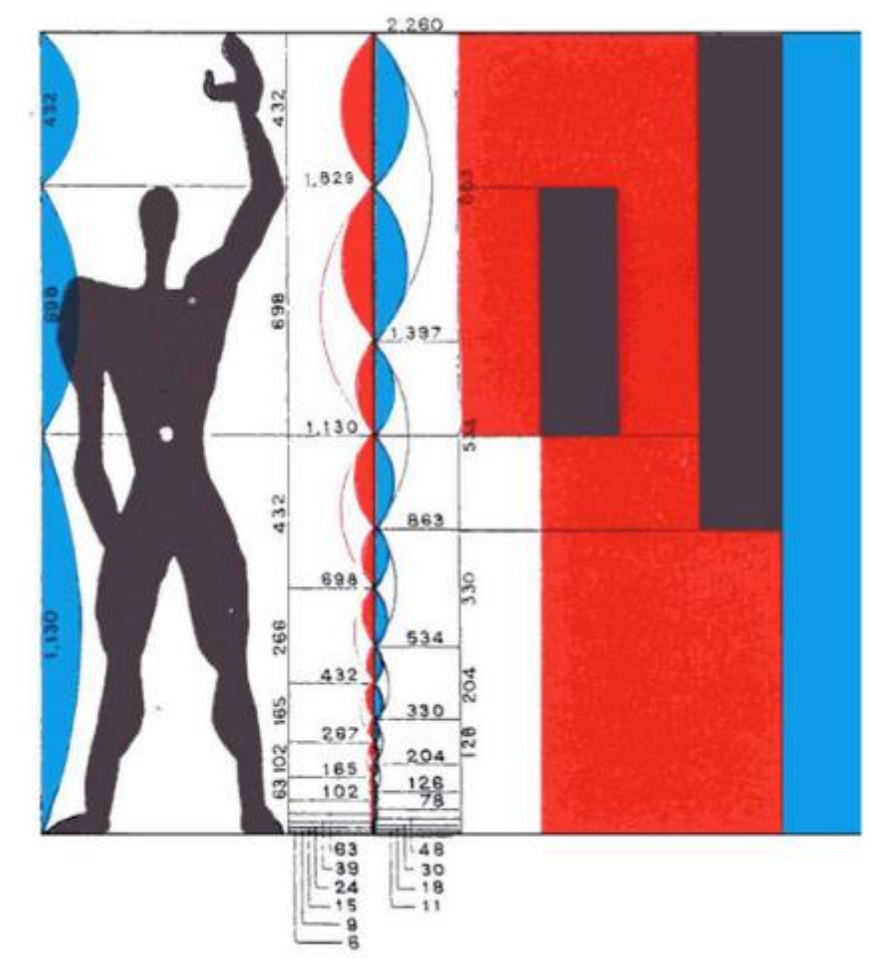
Jonische Säulenordnung

Korinthisch u. Römisch-Korinthisch

Golden ratio, also known as the golden section, golden mean, or divine proportion, in mathematics, the irrational number (1 + Square root of√5)/2, often denoted by the Greek letter ϕ or τ, which is approximately equal to 1.618.

It is the ratio of a line segment cut into two pieces of different lengths such that the ratio of the whole segment to that of the longer segment is equal to the ratio of the longer segment to the shorter segment.


HVMANI CORPORIS MENSVRA. ET AB EO OMNES SYMMETRIAS EVRYTHMIATAS &
PROPORTIONATAS GEOMETRICO SCHEMATE INVENIRE. VT ADEST FIGVRA.
A
H
L
C
G
M
N
K
E
F
B
D
CVBITI ET
SYMMETRIA
PEDIS.

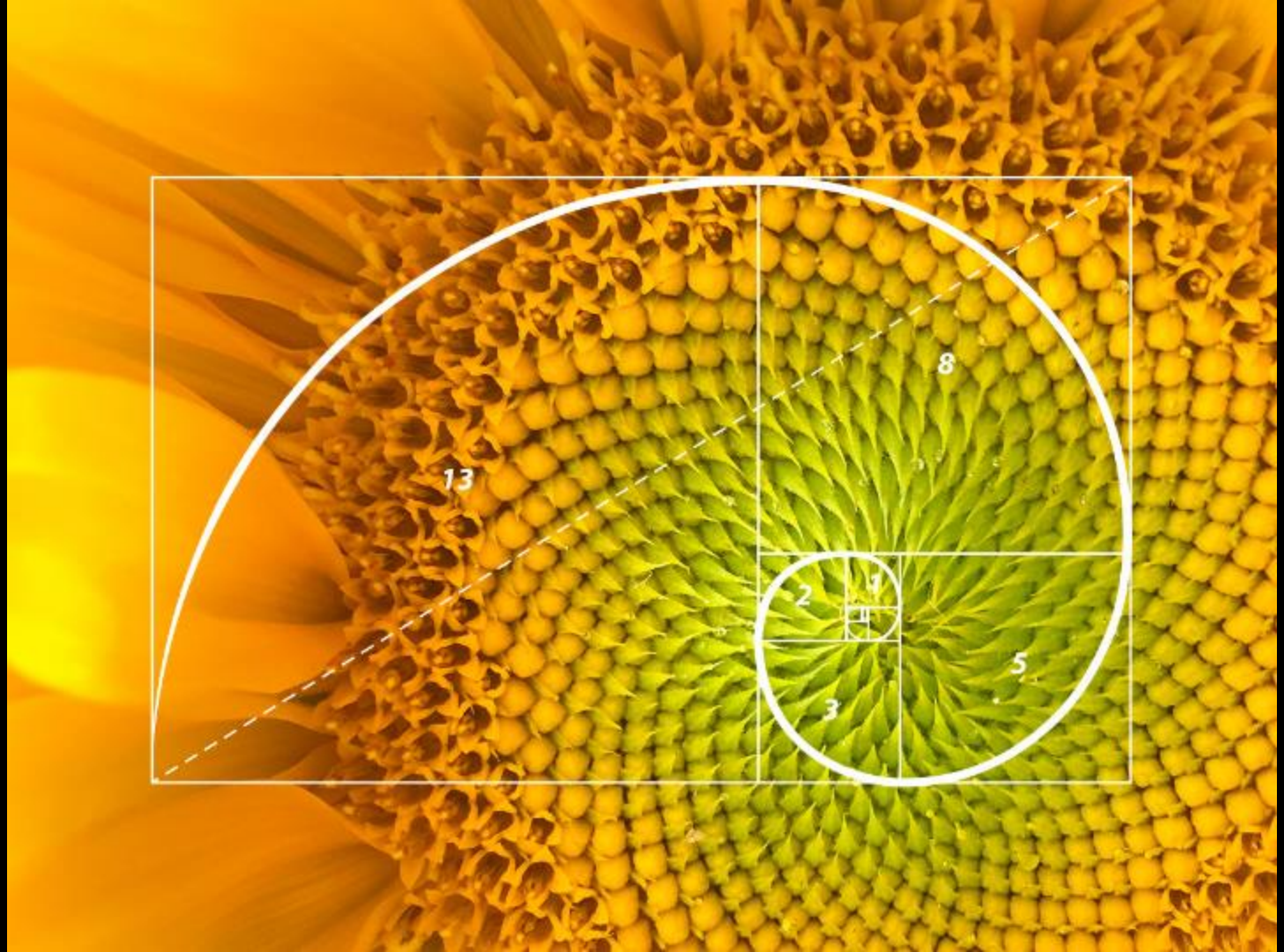


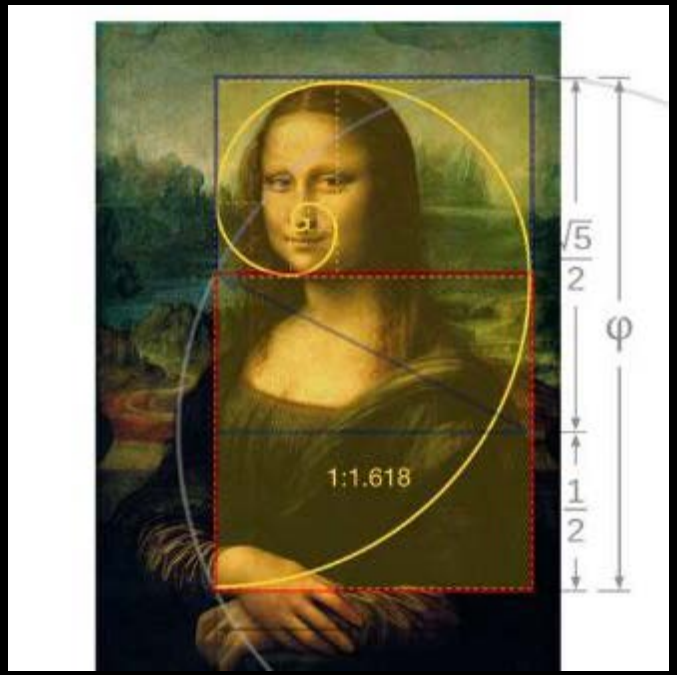
Le Modulor

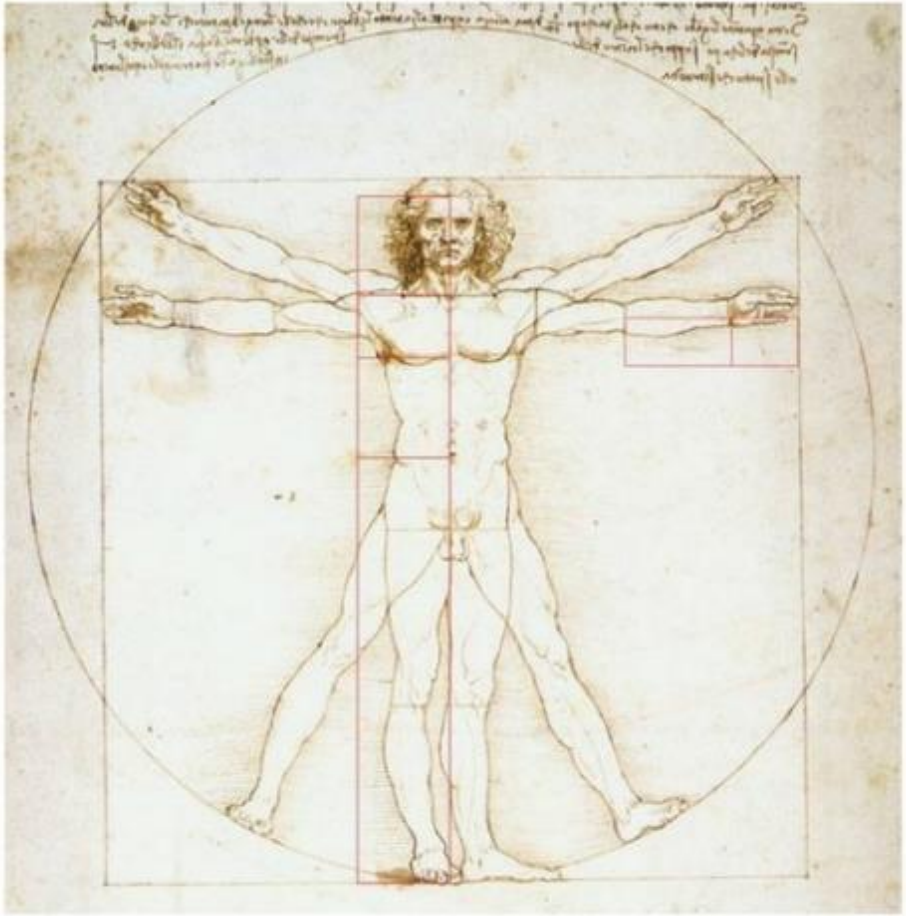
A search for modern perfect proportion

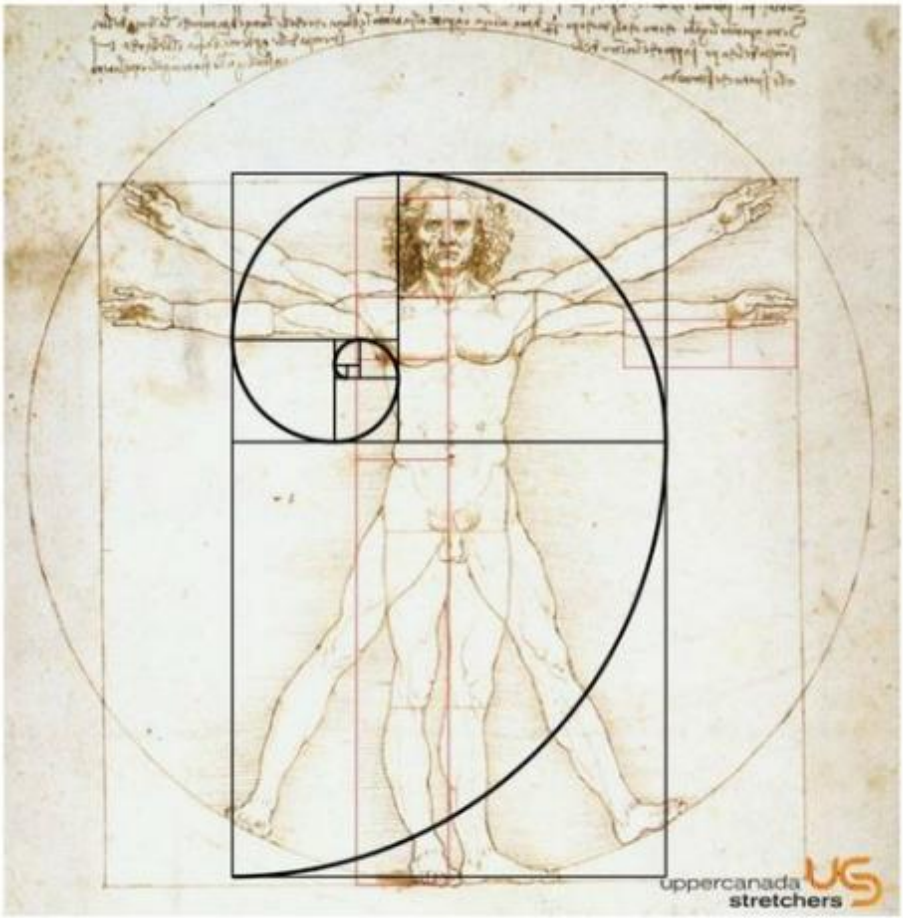
Le Corbusier around 1945

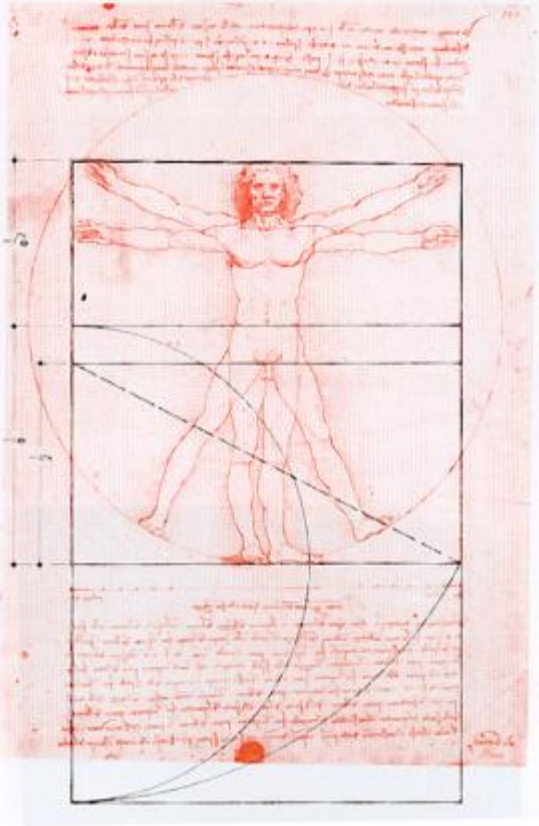
Using the Fibonacci series

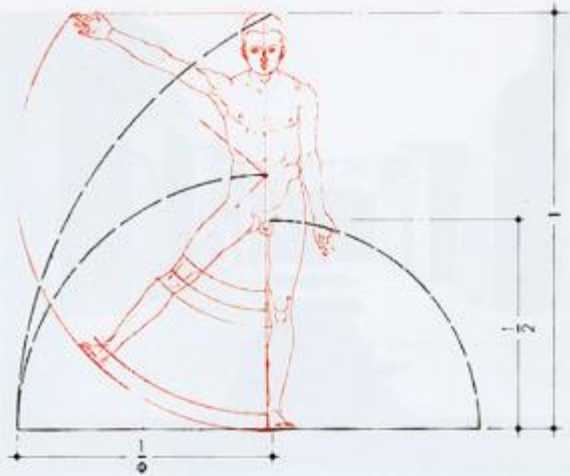

13
8
5
3
2
1


1:1.618
√5/2
φ
1/2

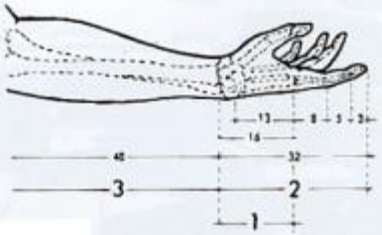



uppercanada
stretchers



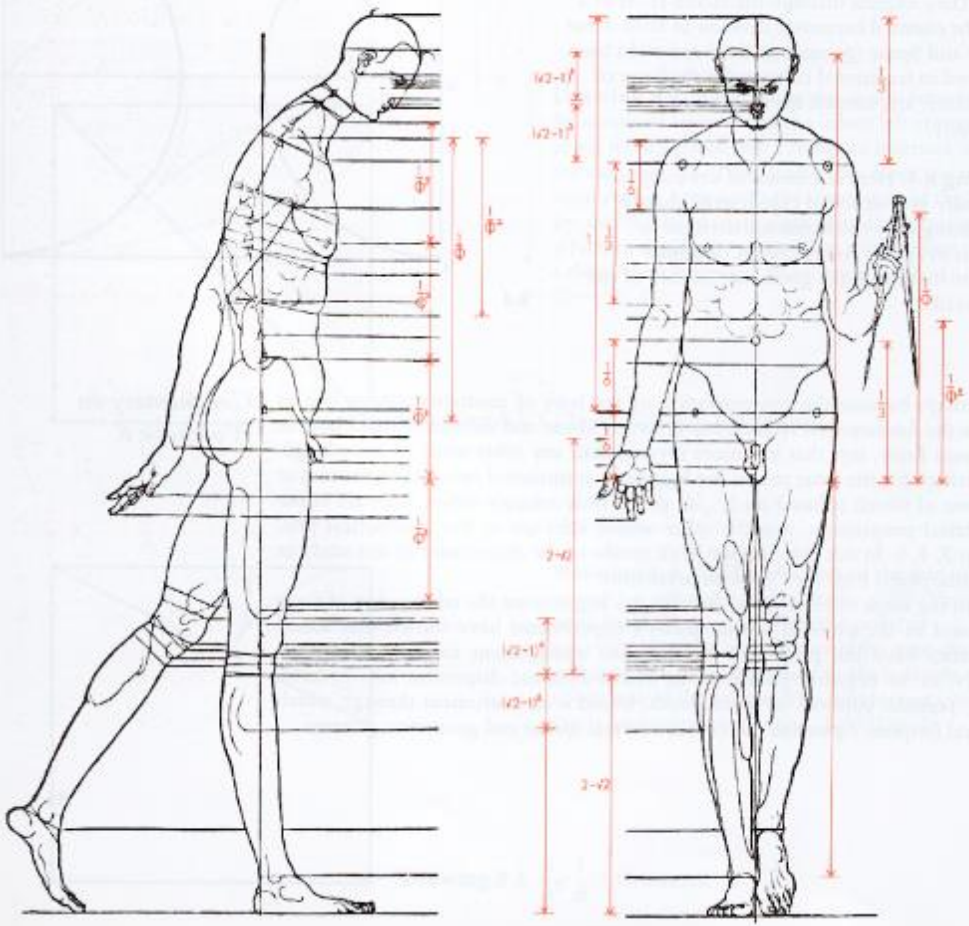


The canonical figures of both Leonardo da Vinci and Albrecht Dürer conform to the ancient biometric symbol of the body divided in half by the sex organ and by ϕ at the navel.

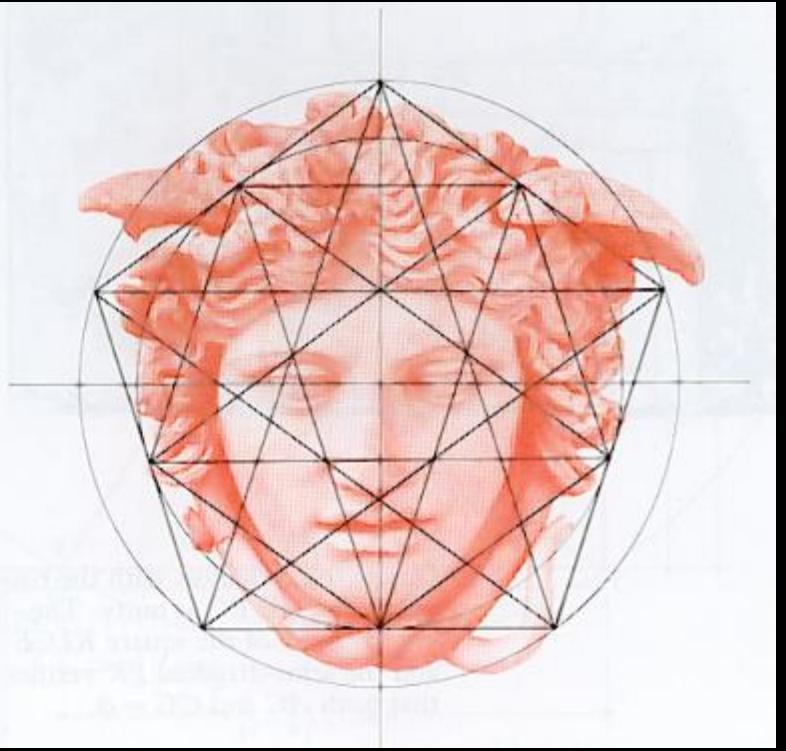


The appearance of the Fibonacci Series in the relationships between the bone-lengths of the human finger, hand and arm is another instance of the numerous ϕ relationships which occur in the human body.

Albrecht Dürer's human canon is entirely composed of proportions derived from the three unique divisions of Unity into the Arithmetic, Harmonic and Geometric Proportions.



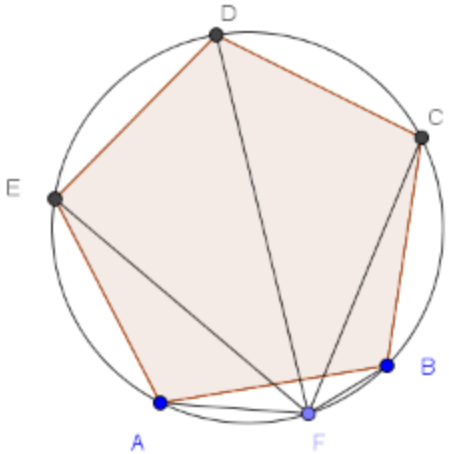
The Golden Divisions contained in the pentagram are shown to determine the proportions of this ancient mask of Hermes.

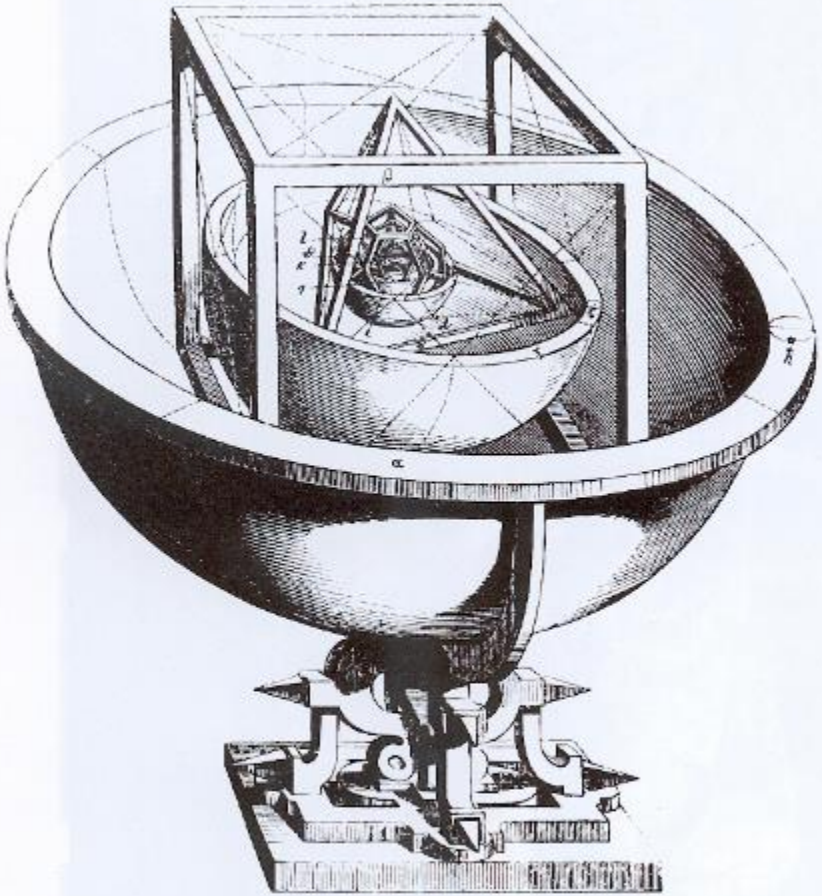


Let $ABCDE$ be a regular pentagon.

$$\varphi = \frac{FD}{FE + FC} = \frac{FB + FA}{FD} = \text{golden ratio}=0.618033\ldots;$$

and $FD + FB + FA = FE + FC$





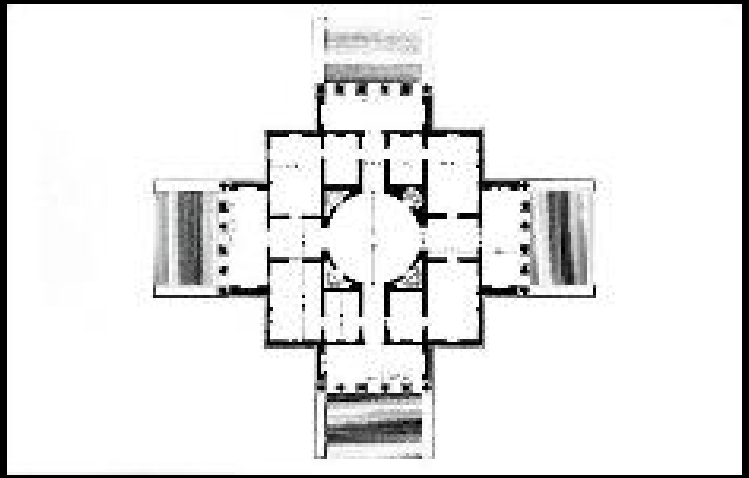
Kepler's version of the solar system was as one Platonic solid within another, the radii of the intervening concentric spheres relating to the orbits of the planets.

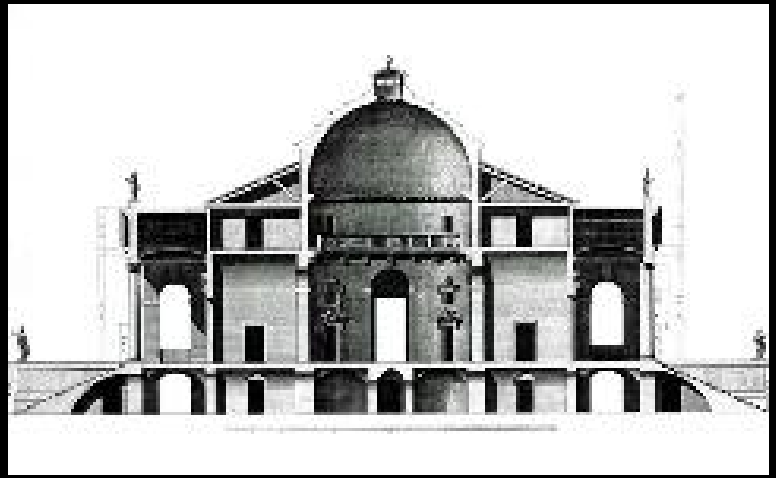
Renaissance marked a
return to Classicism

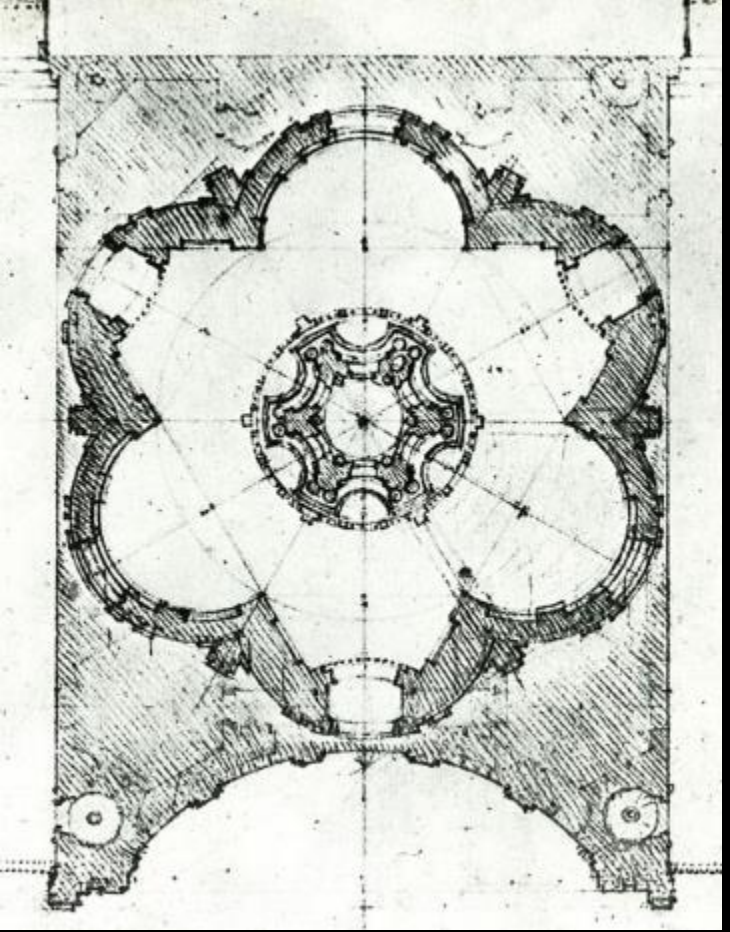
Pazzi Chapel
Florence, Italy
Filippo Brunelleschi
1443

Ospedale degli Innocenti
Florence, Italy
Filippo Brunelleschi
1419

Villa Rotunda
Vicenza, Italy
Andrea Palladio
1592



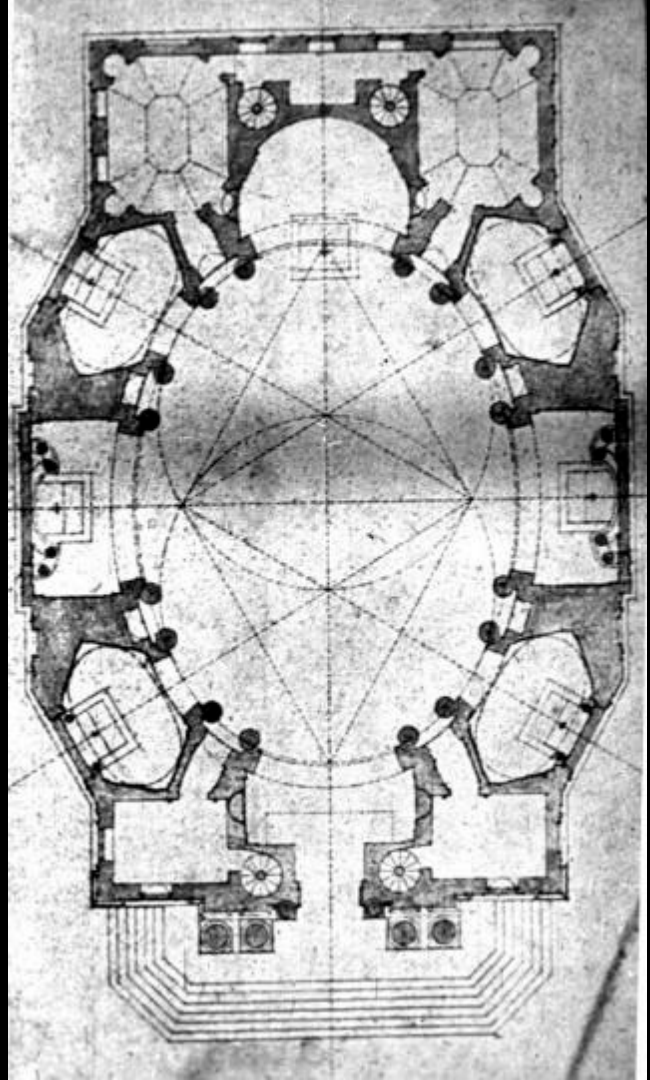




St Ivo alla Sapienza

Baroque Style
brought about
more complex
geometries
exemplified in the
work of Francesco
Borromini
1599-1667

San Carlo alle Quatro Fontane



Francesco Borromini
St. Ivo all Sapienza
Rome
1642-1660


San Carlo alle
Quatro Fontane


The Enlightenment
1685-1815

St. Martin in the Fields
London, England
James Gibbs
1726

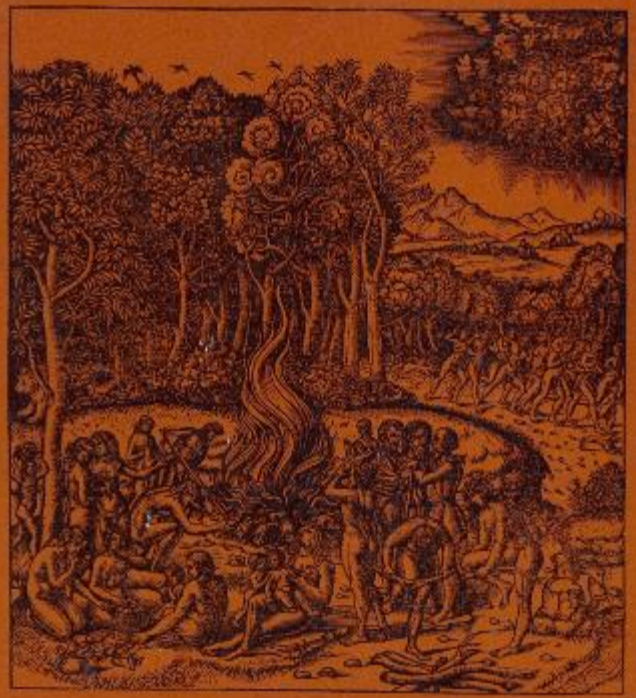

St. Paul's Cathedral
London, England
Christopher Wren
1711

On Adam's House in Paradise

THE IDEA OF THE PRIMITIVE HUT
IN ARCHITECTURAL HISTORY

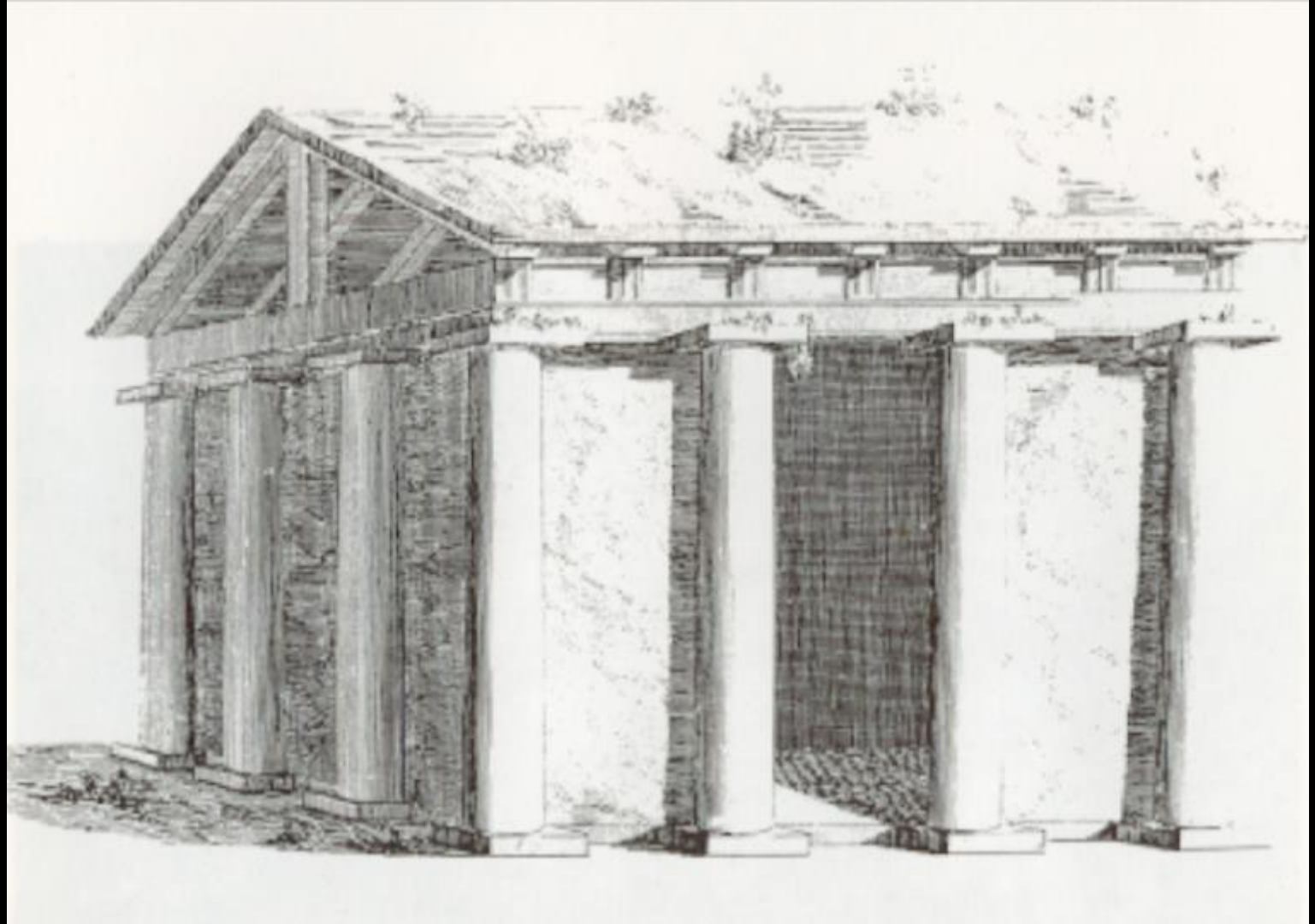
Second edition

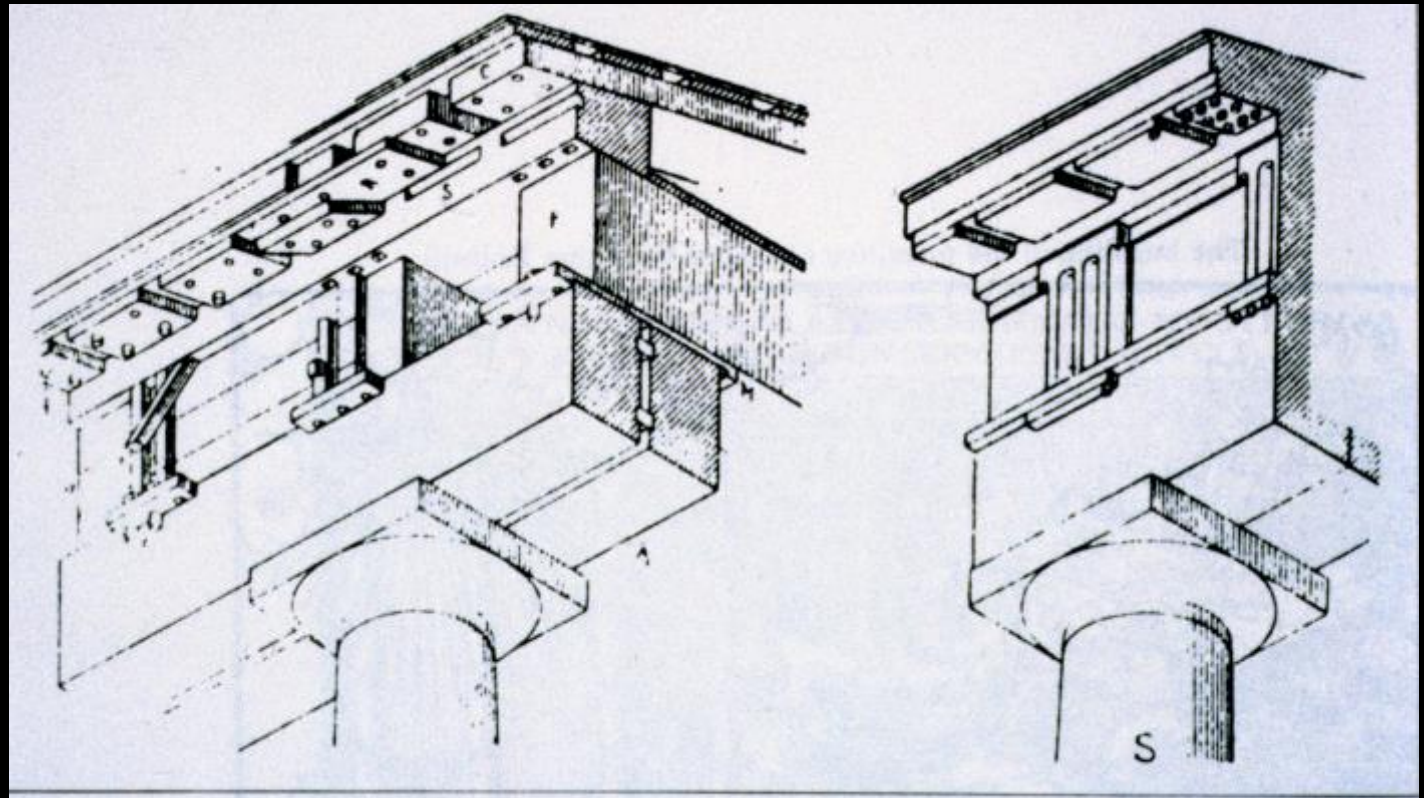
JOSEPH RYKWERT



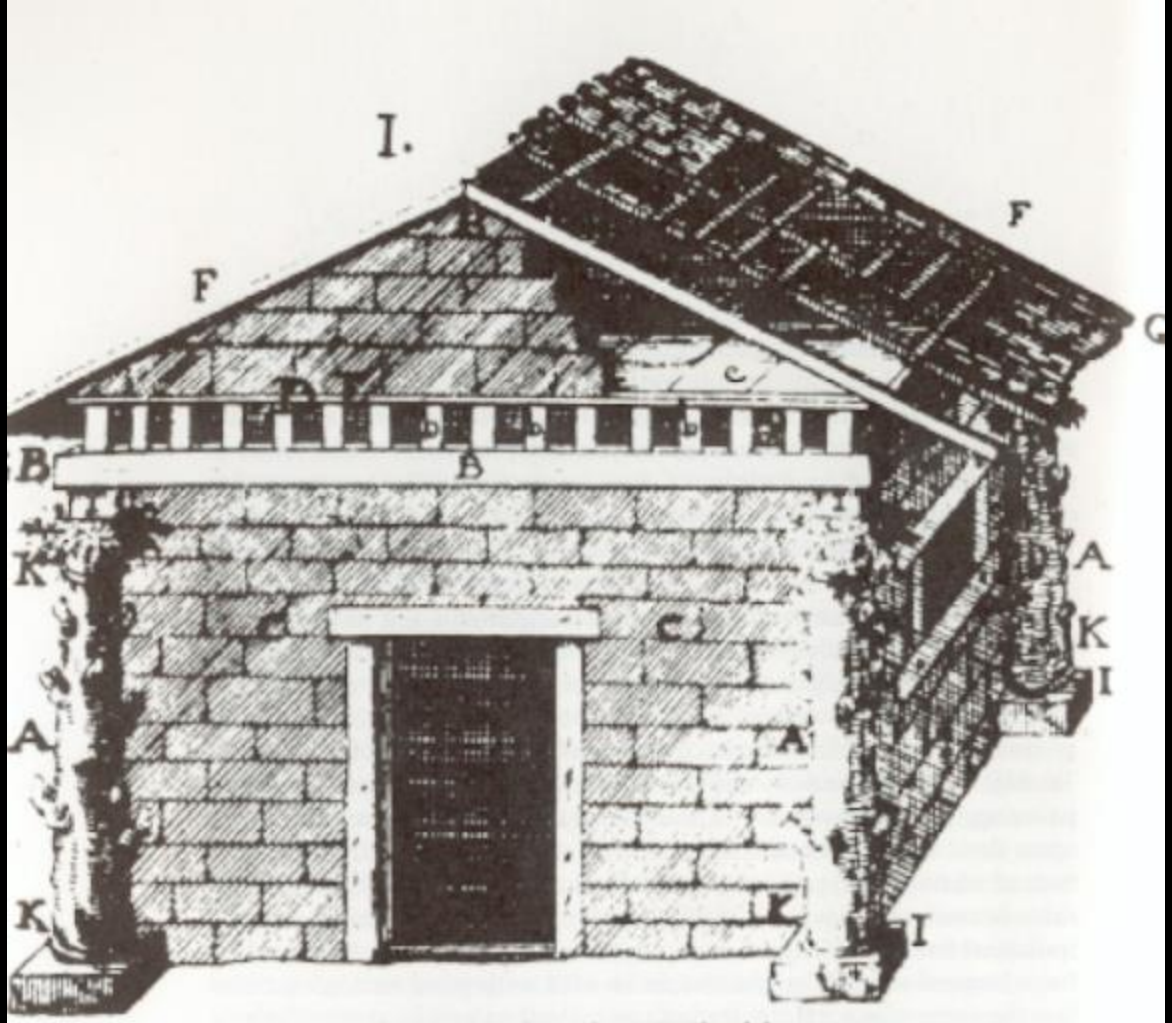
The personification of architecture and the primitive hut, after Laugier

Abbe Marc-Antoine Laugier
Jesuit Priest and architectural theorist
1713 to 1769



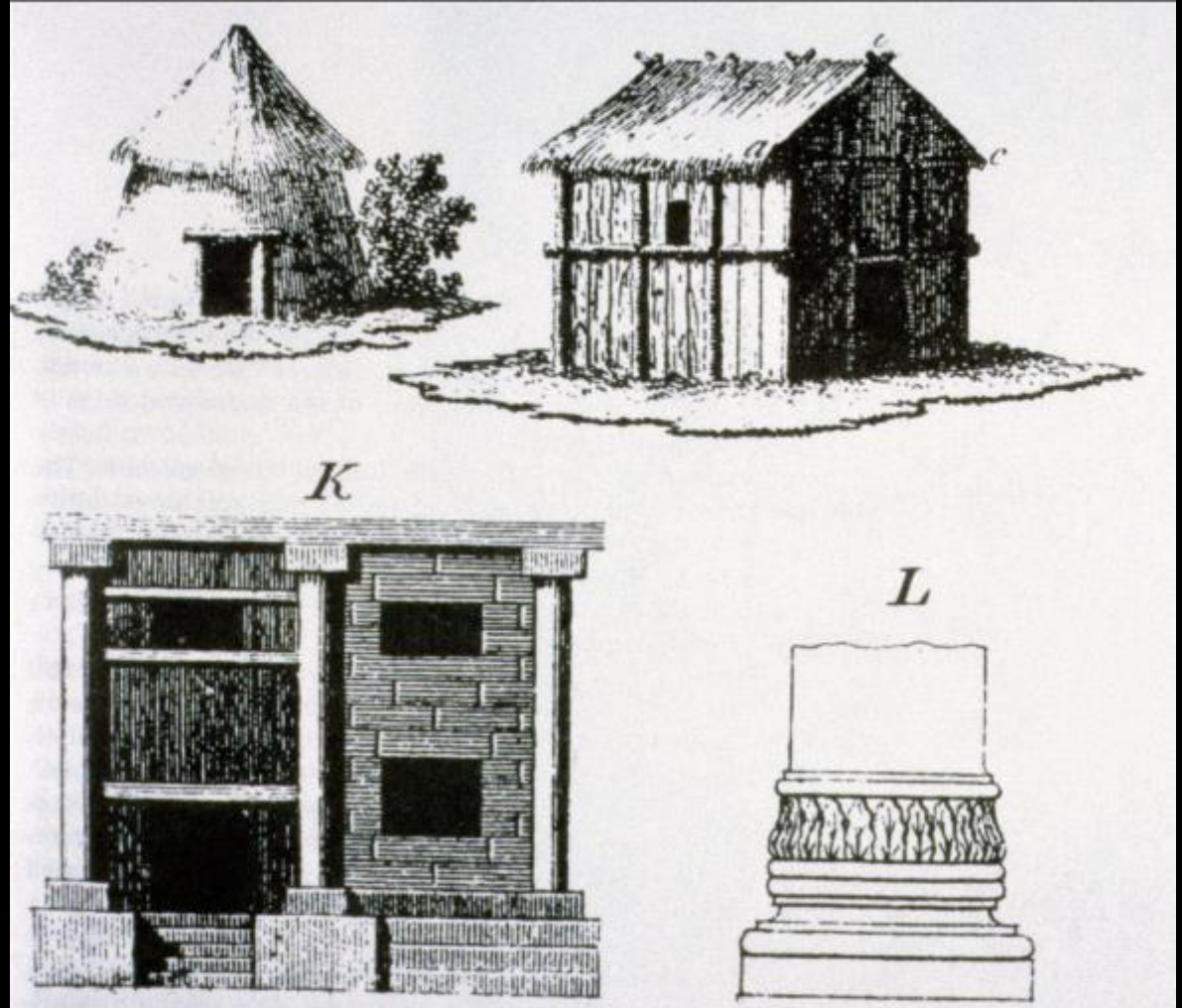


Stone and reconstructed timber origin of Doric order, after Choisy

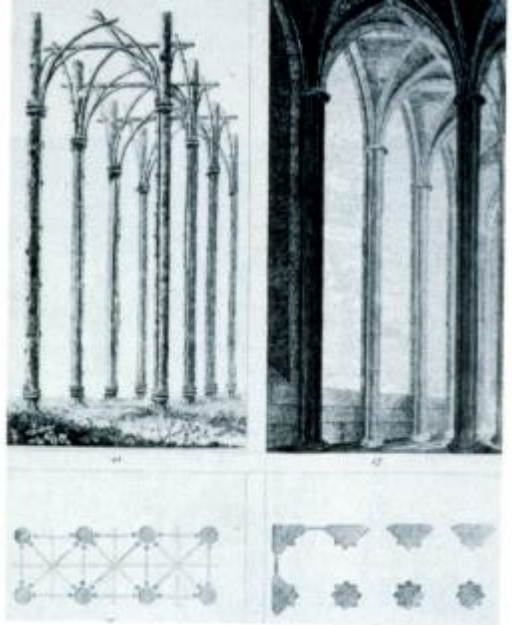


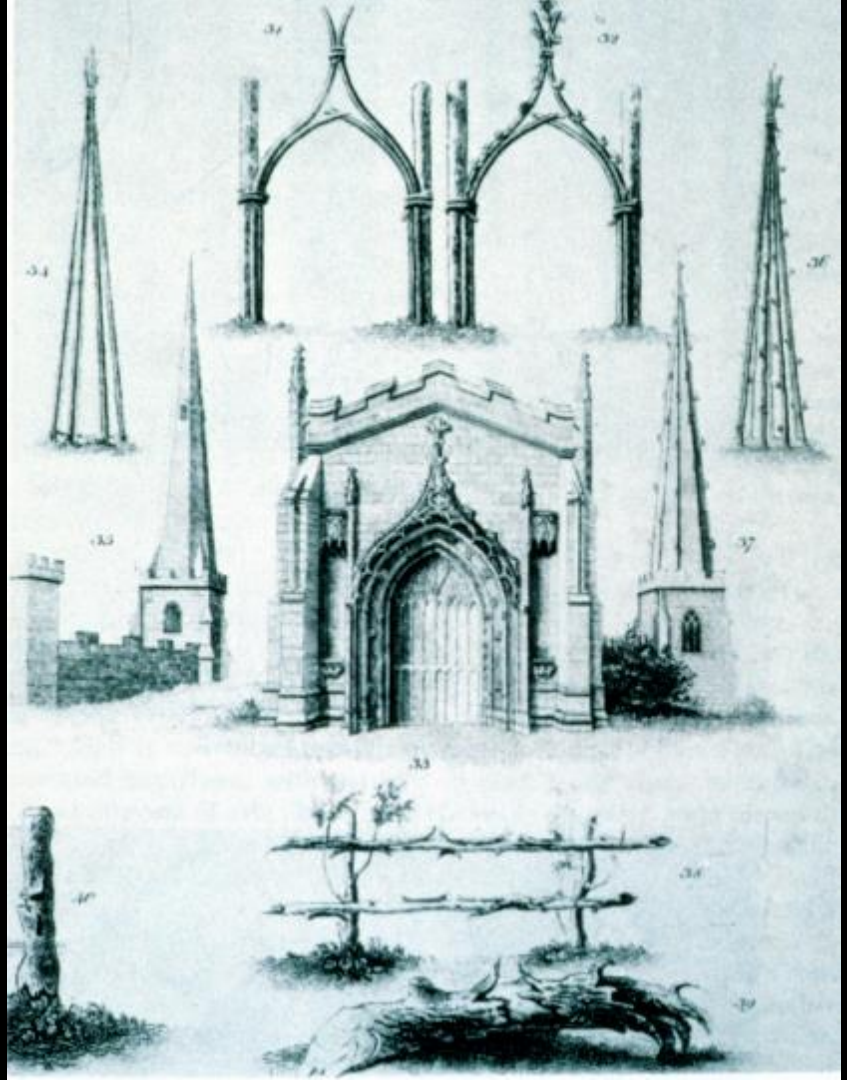
The primitive hut, after J.-F. Blondel

this page and opposite:
Primitive huts and the origin of architecture, after Chambers



Primitive huts and the origin of the orders, after Milizia

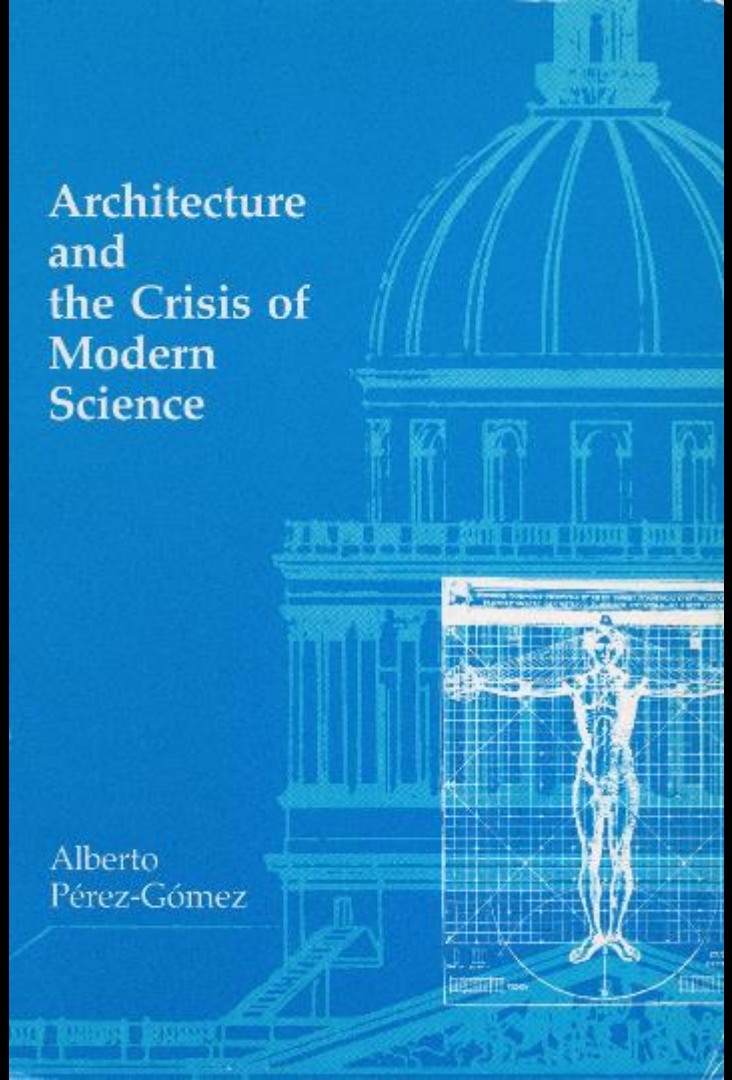




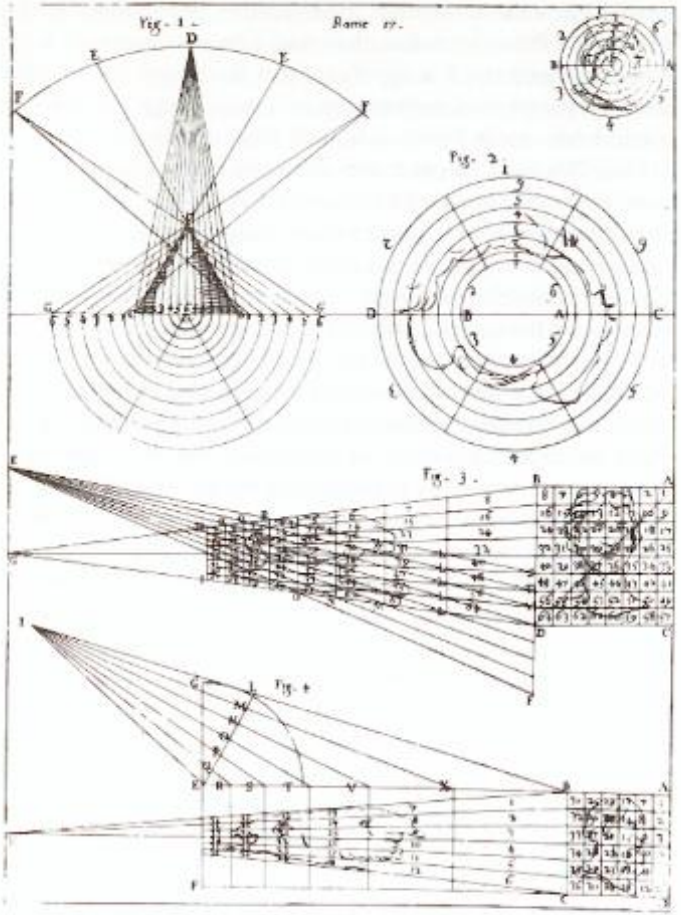
Barcelona Cathedral
Barcelona, Spain
1298

Architecture and the Crisis of Modern Science

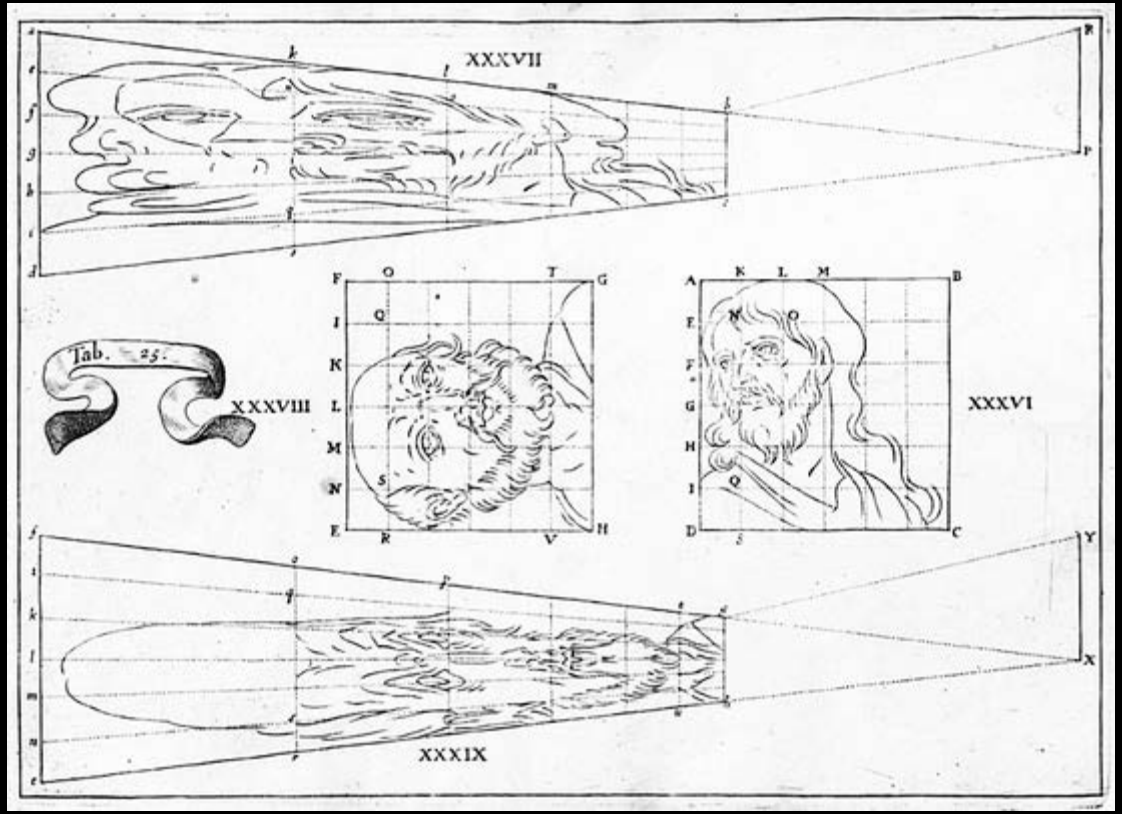
Alberto Pérez-Gómez




anamorphosis

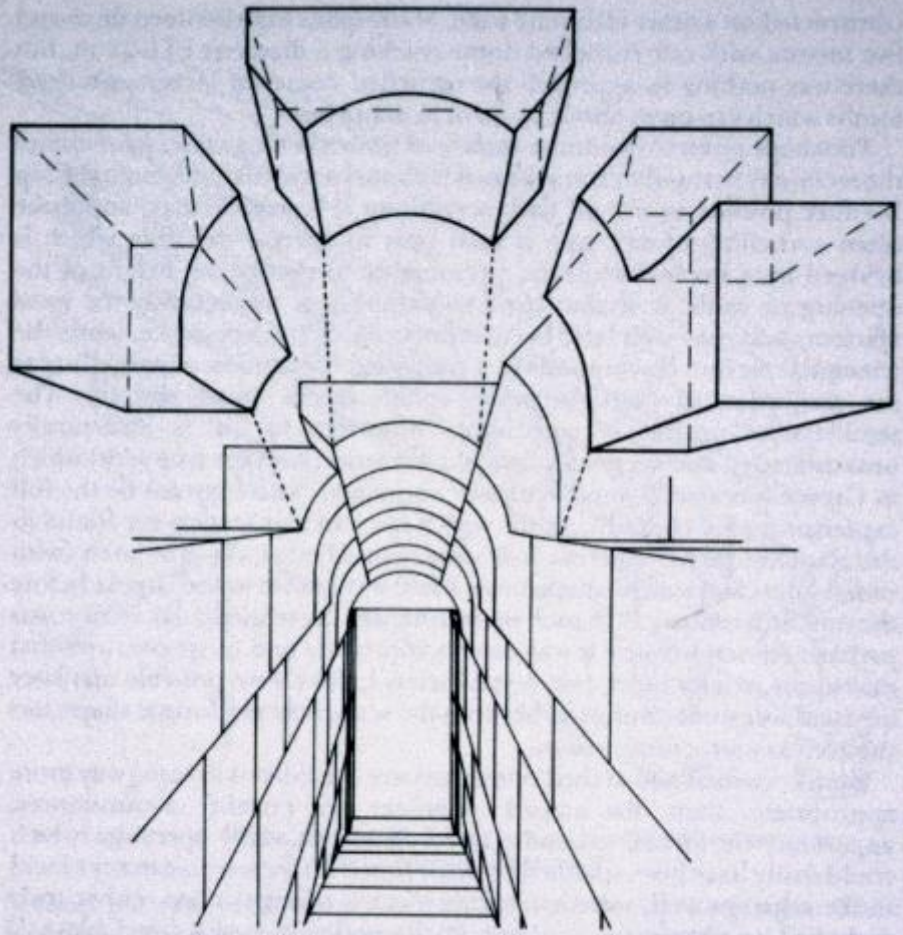


Anamorphosis as a scientific curiosity, from F. Galli-Bibiena's *Architettura Civile*.


XXXVII
Tab. 25.
XXXVIII
XXXVI
XXXIX

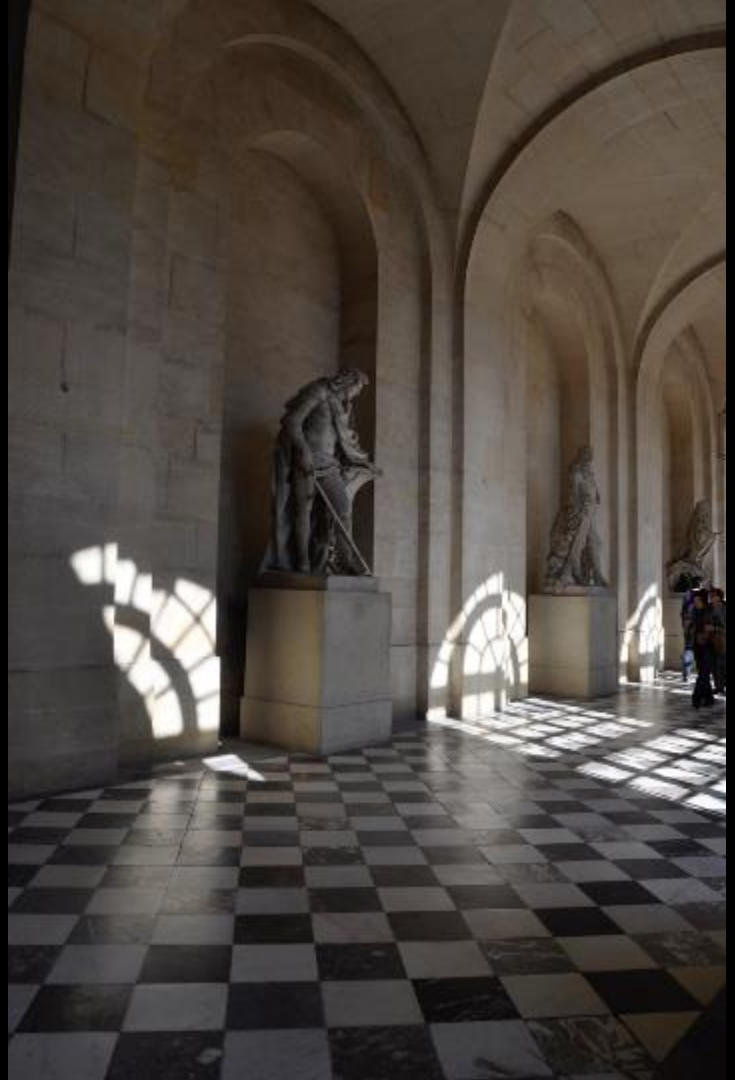
Church of St. Ignatius of Loyola
Rome, Italy
1650

Chateau de Chenonceaux
Chenonceaux, France
Philibert de l'Orme
1559

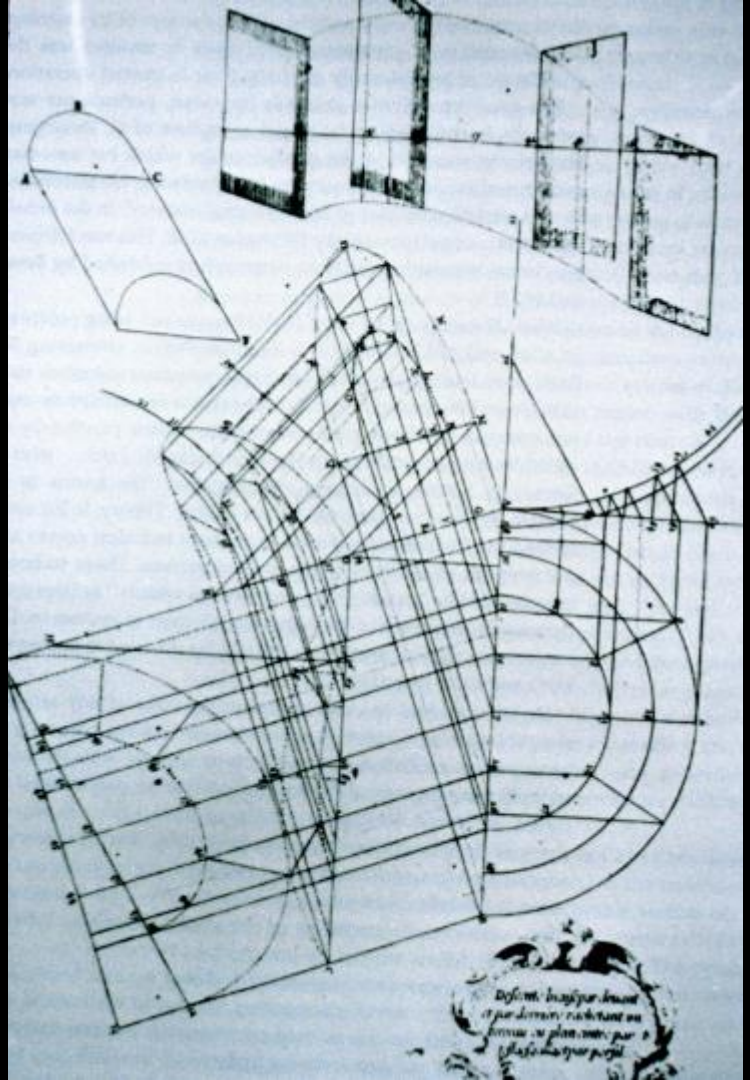


68 Temple of Apollo at Didyma (*c.* 300 B.C. and later): sloping barrel vault above ramp to altar court; perspective view, partly exploded to show shape of vaulting blocks


Palace of Versailles
France
Philibert Le Roy
1631



Stereometry
deals with the
measurements of volumes
of various solid figures



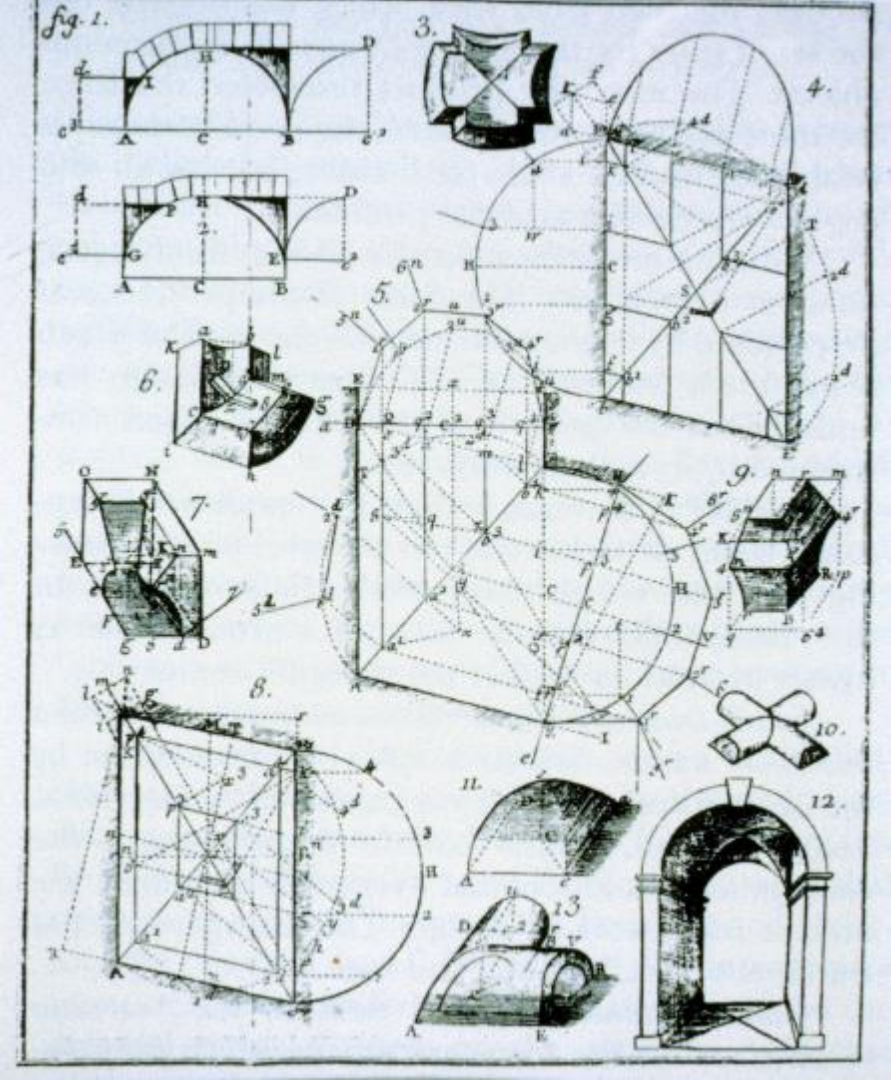


fig. 1.
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13.

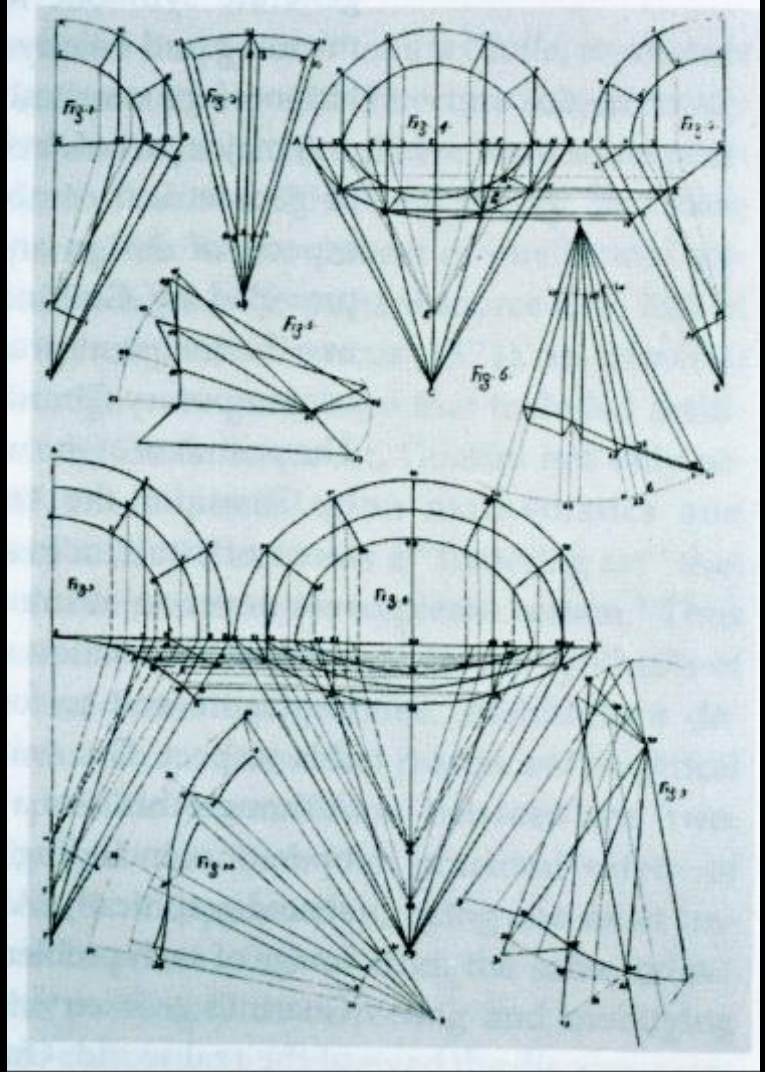


Fig 1
Fig 2
Fig 4
Fig 5
Fig 6
Fig 7
Fig 8
Fig 9
Fig 10

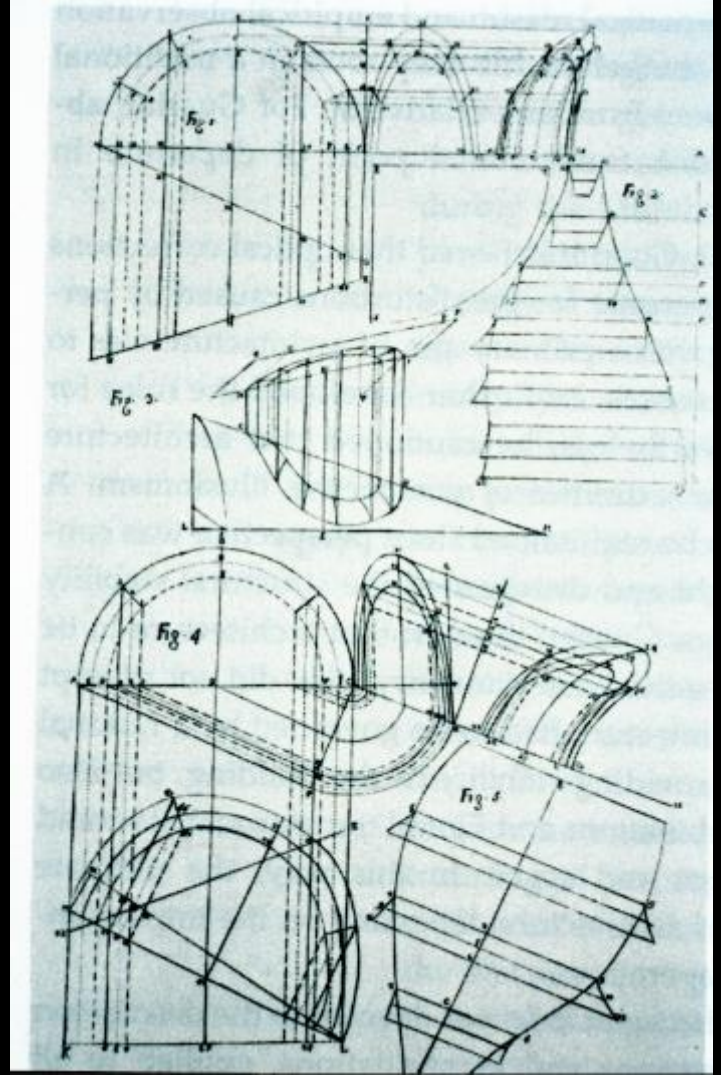
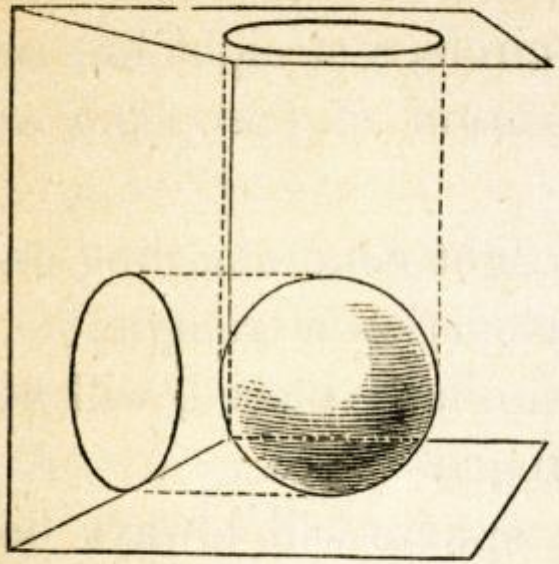


Fig 1
Fig 2
Fig 3
Fig 4
Fig 5

Fig. 34.



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Every plane section of a
acute angle, greater than th
will be an ellipse, or a segm

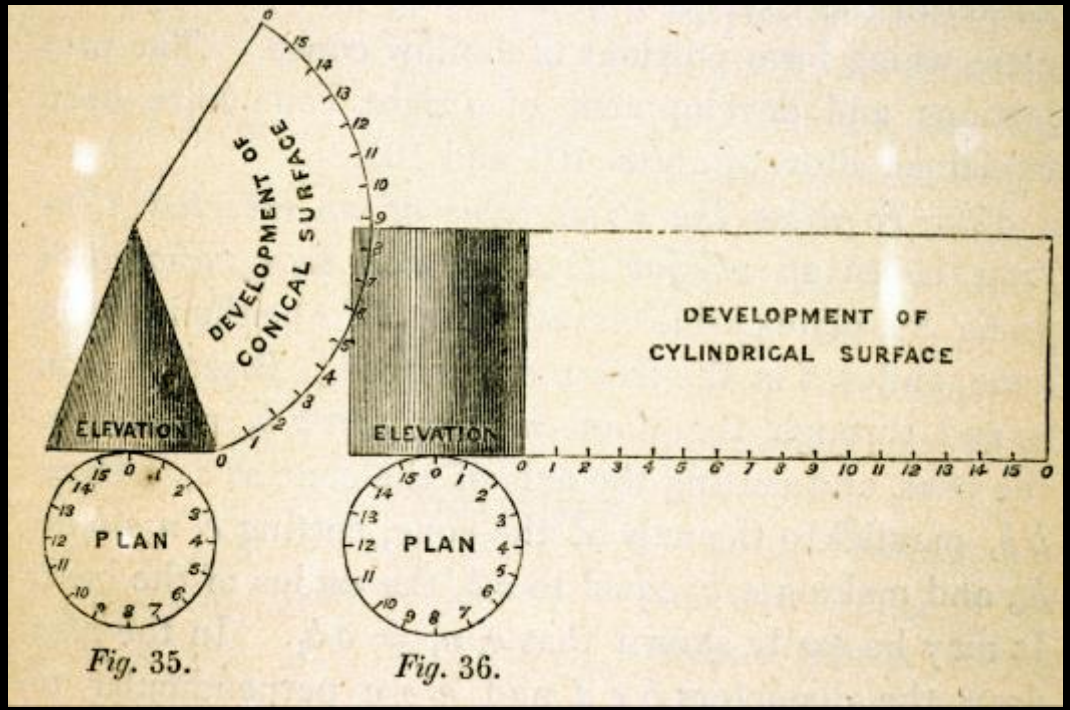
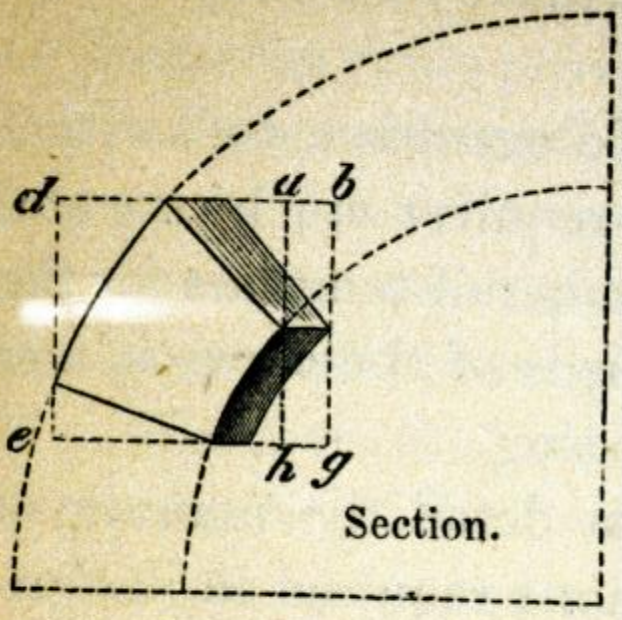
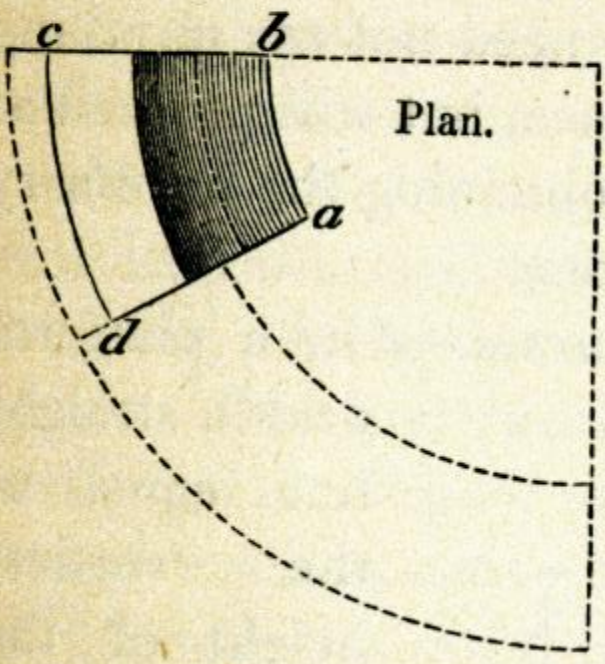


Fig. 35. *Fig.* 36.

Fig. 63.

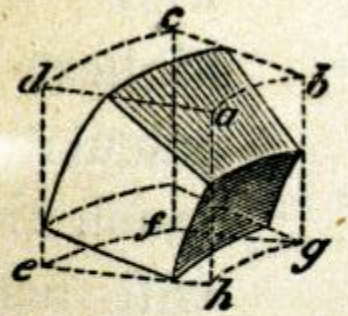


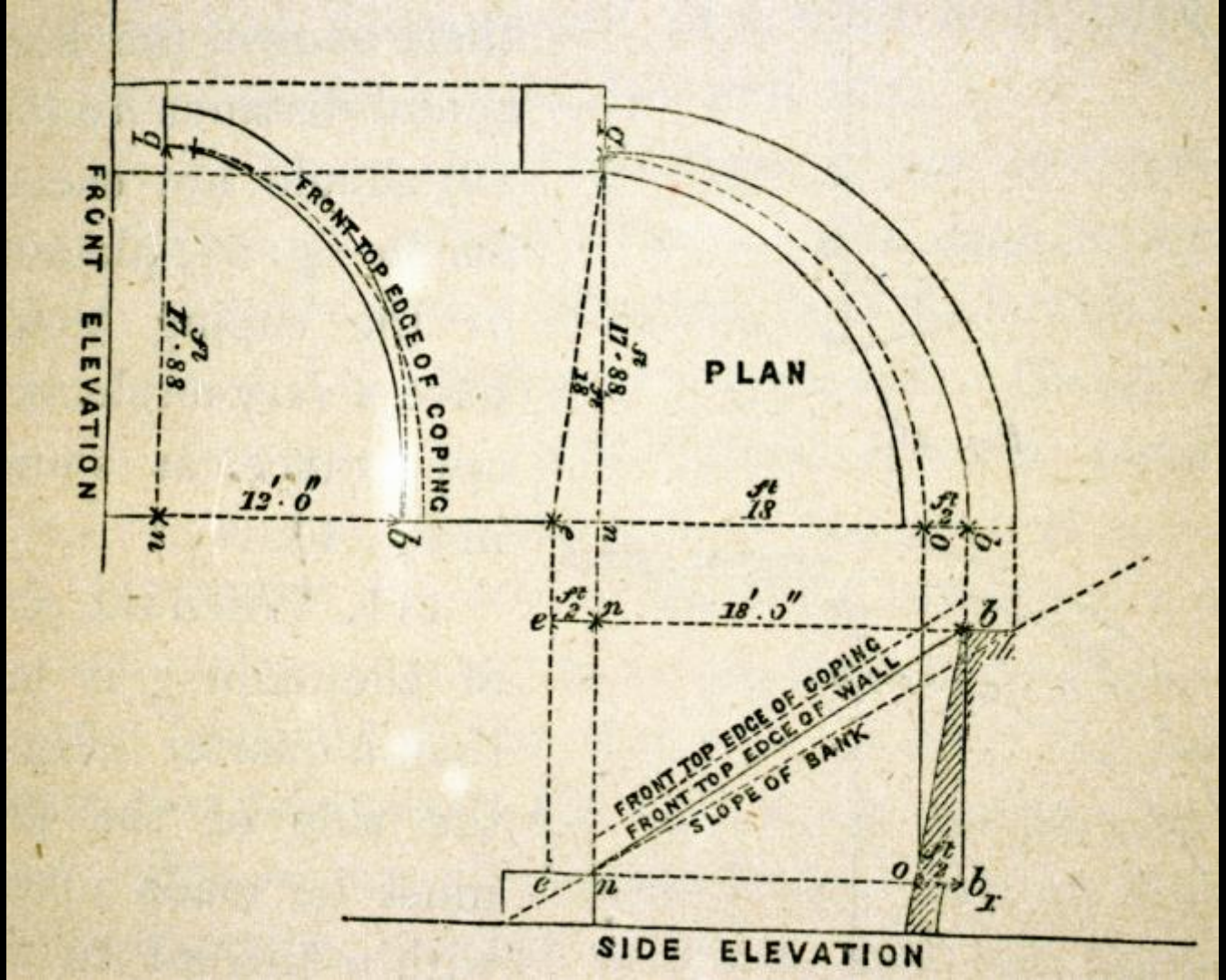
Section.

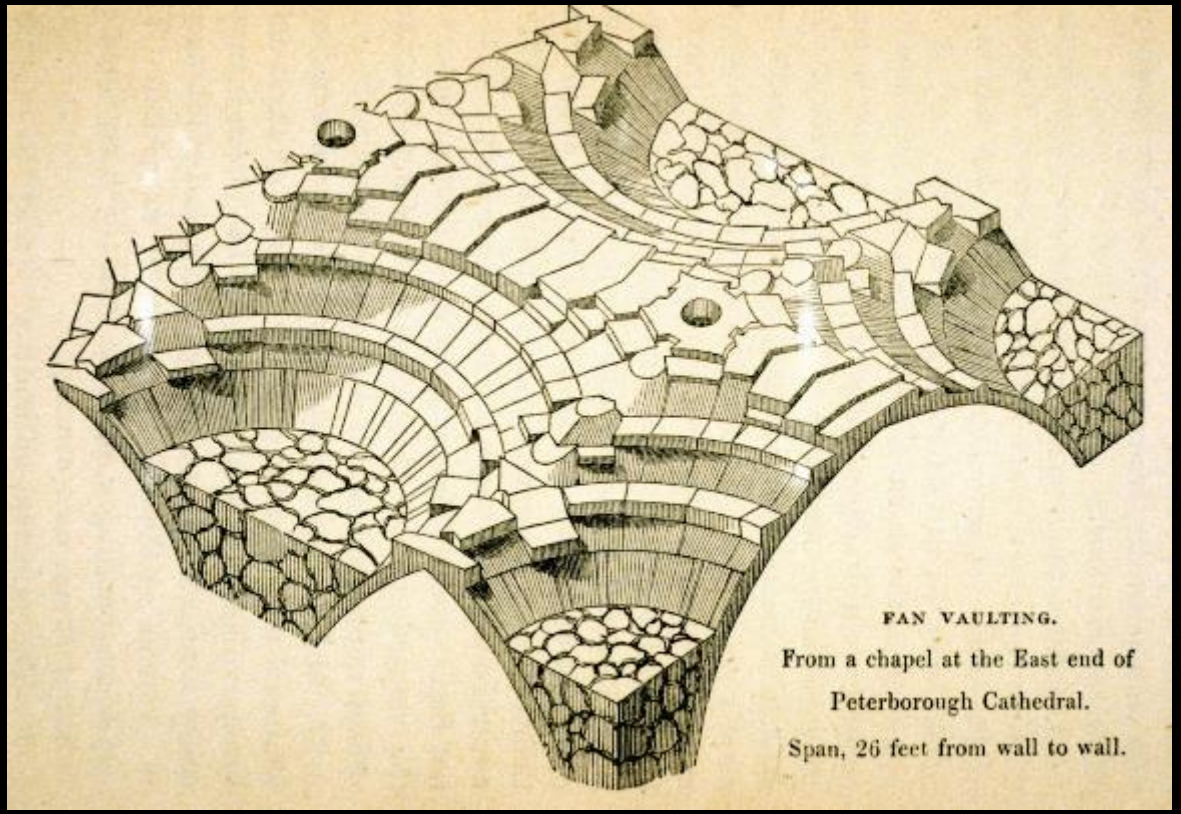


Plan.

Perspective view.




FRONT ELEVATION
FRONT TOP EDGE OF COPING
17'.88
12'. 6"
PLAN
17'.88
18'
18'. 3"
FRONT TOP EDGE OF COPING
FRONT TOP EDGE OF WALL
SLOPE OF BANK
SIDE ELEVATION

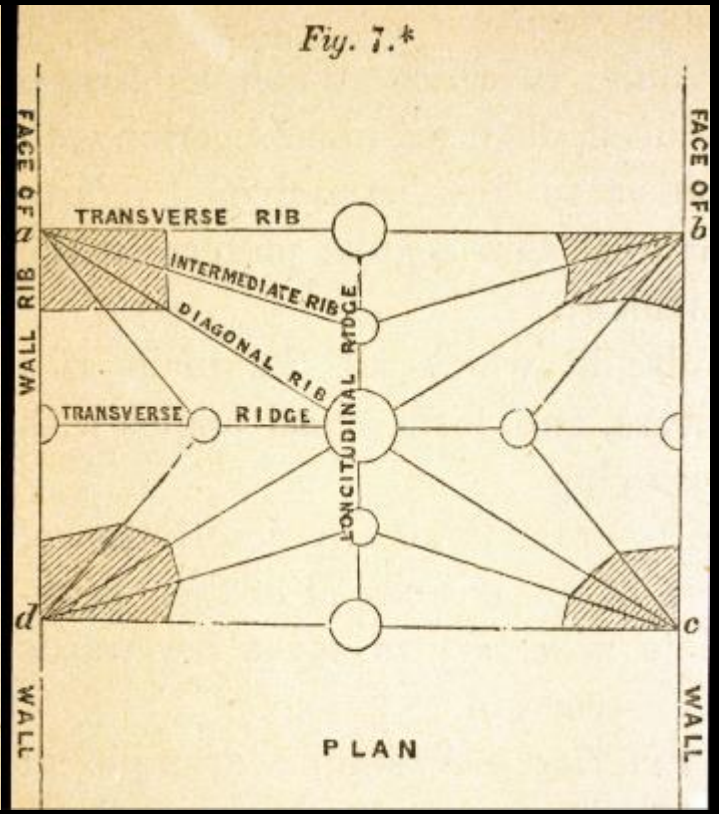


FAN VAULTING.

From a chapel at the East end of Peterborough Cathedral.

Span, 26 feet from wall to wall.

*Fig. 7.**



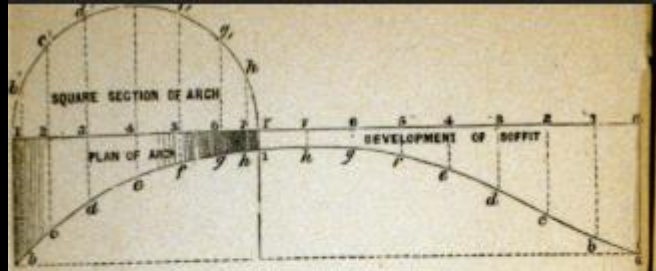


FIG. 44.

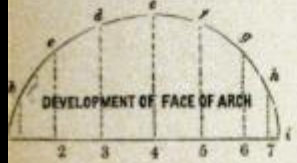
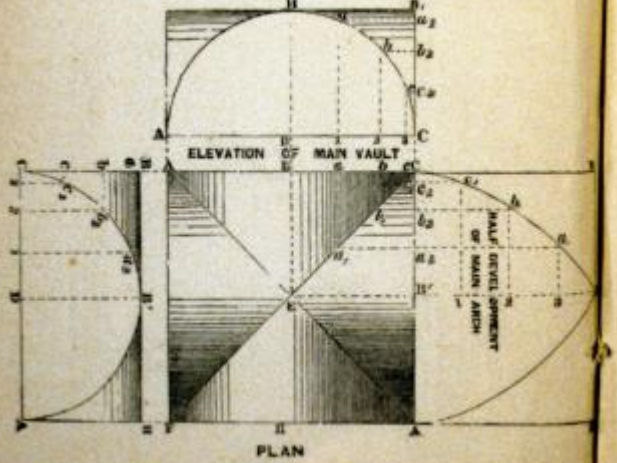


FIG. 45.



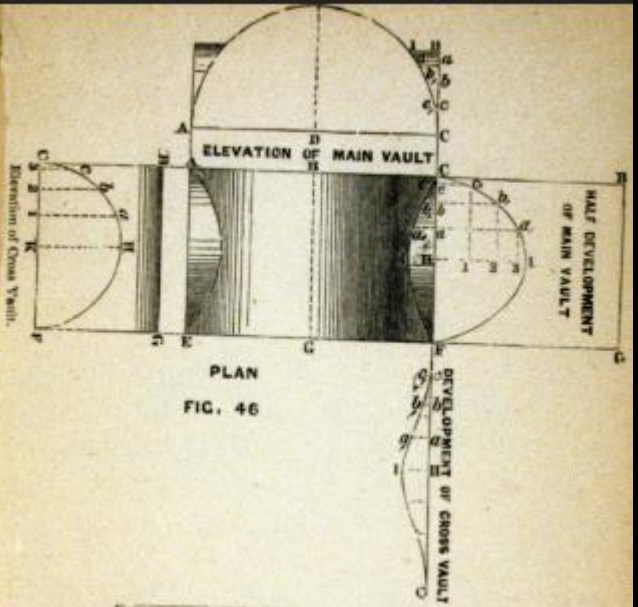


FIG. 46

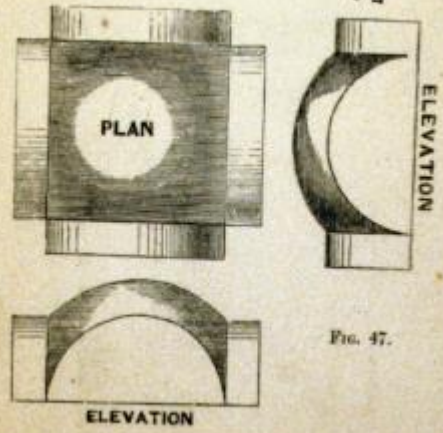


FIG. 47.

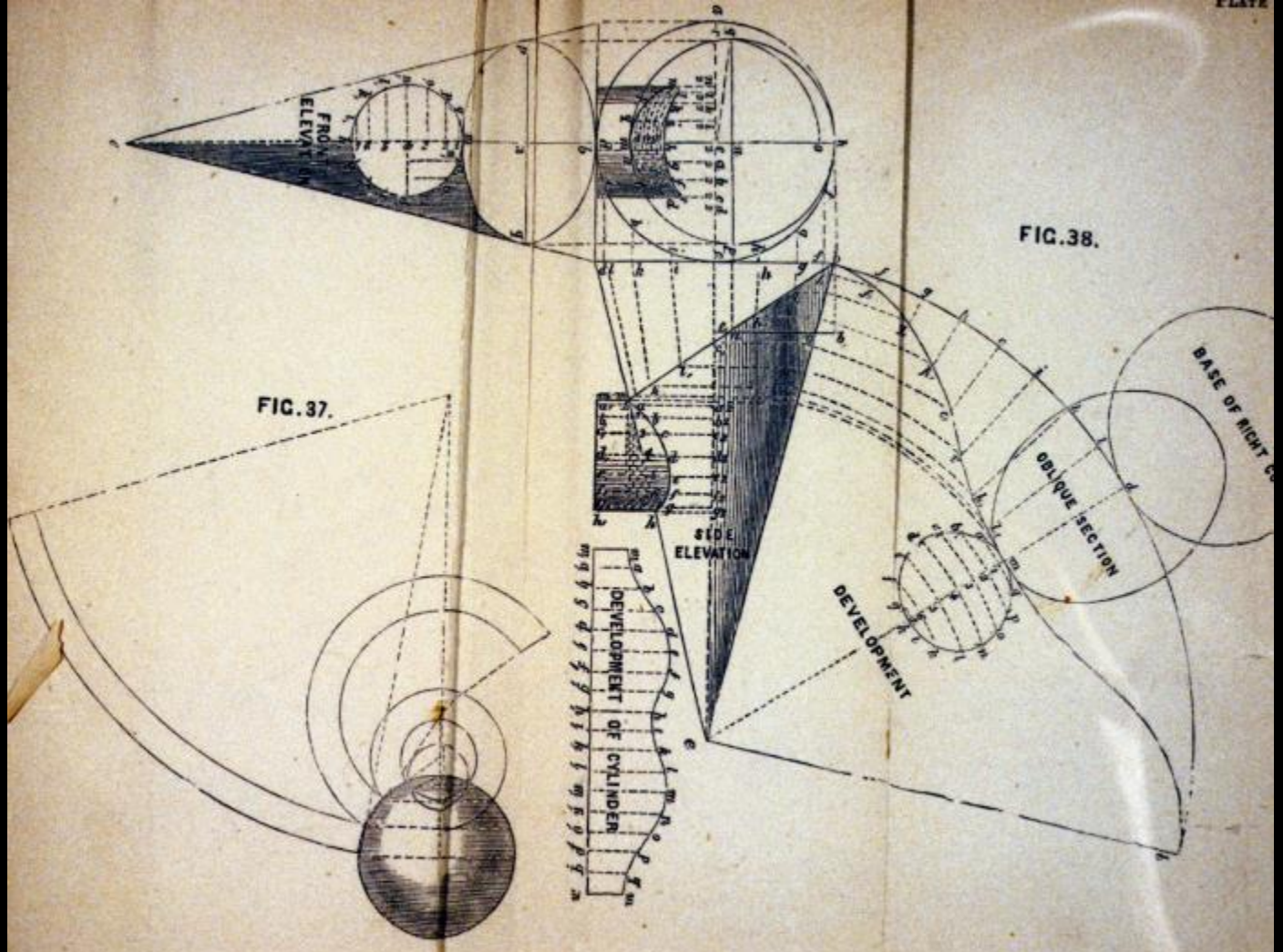
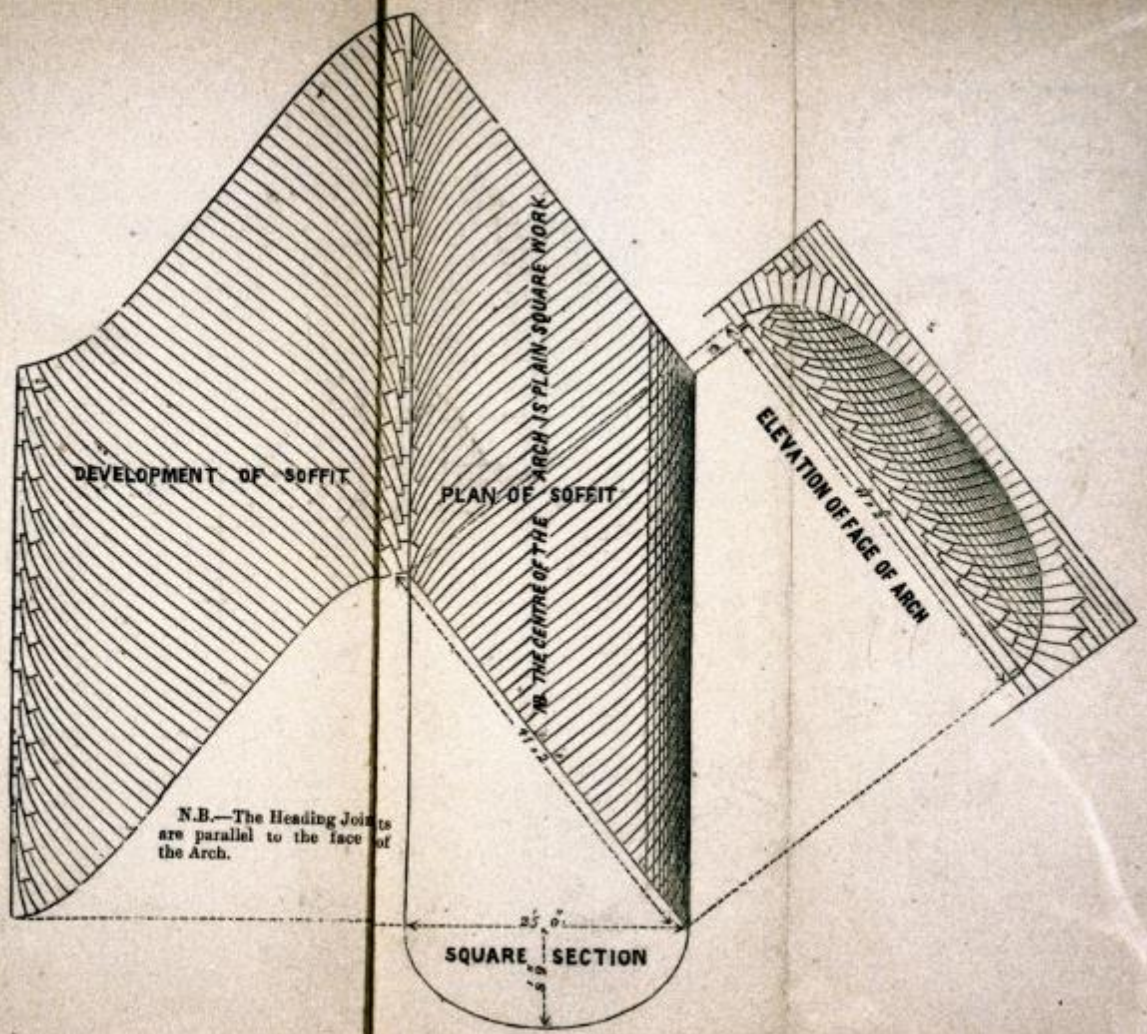
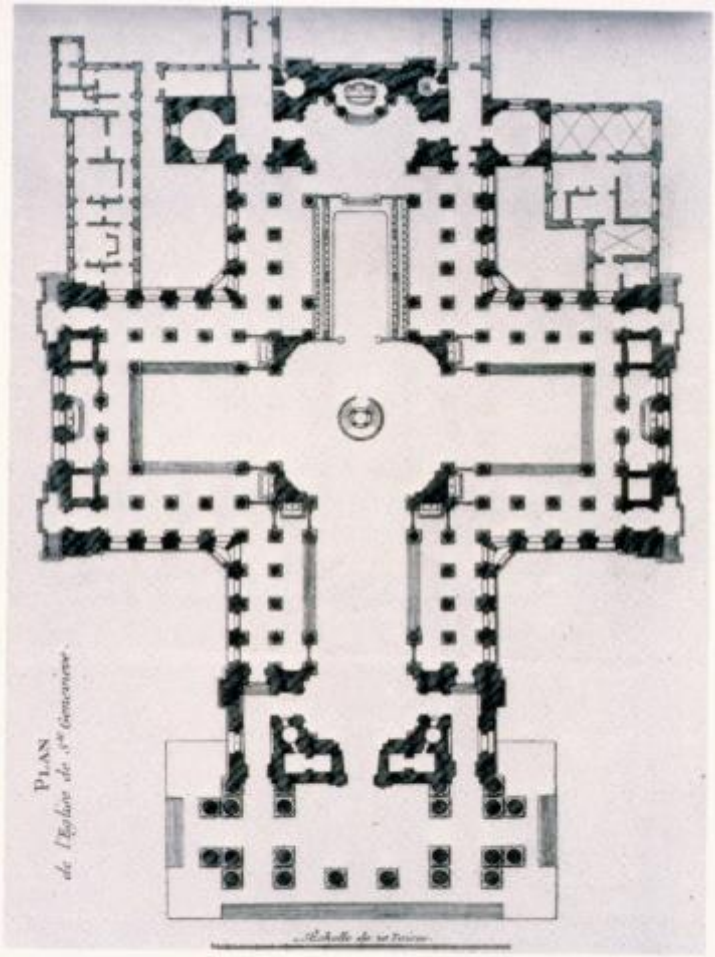

FRONT ELEVATION
PLAN
SIDE ELEVATION
DEVELOPMENT OF CYLINDER
OBLIQUE SECTION
BASE OF RIGHT CO
DEVELOPMENT

FIG. 37.

FIG. 38.


DEVELOPMENT OF SOFFIT
PLAN OF SOFFIT
THE CENTRE OF THE ARCH IS PLAIN SQUARE WORK
ELEVATION OF FACE OF ARCH
N.B.—The Heading Joints are parallel to the face of the Arch.
25' 0"
SQUARE SECTION

Church of Ste. Genevieve
(Pantheon)
Paris, France
Jacques-Germain Soufflot
Jean-Baptiste Rondelet
1789



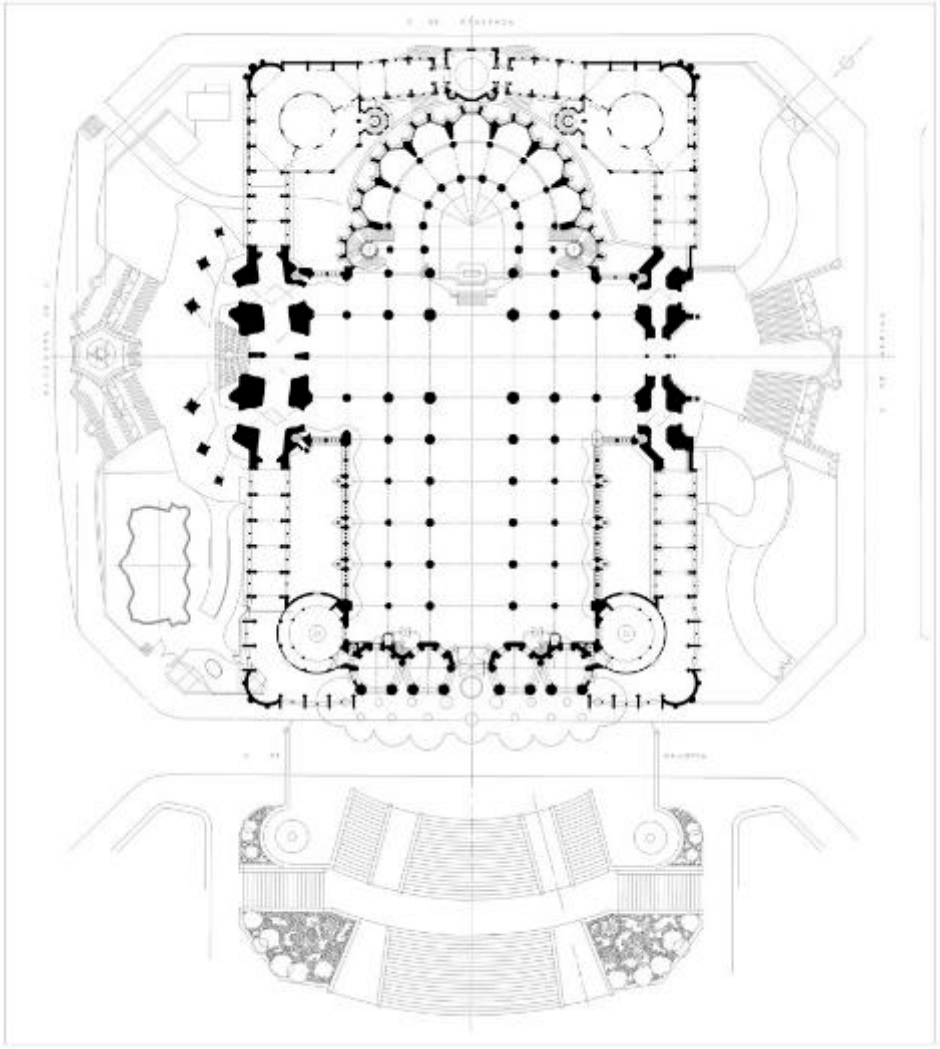
89 The church of Ste-Geneviève, Paris, Soufflot's revised plan (engraving from Piganiol de la Force, 1765). The plan shows the extensions to the nave and choir that Soufflot had introduced about 1758

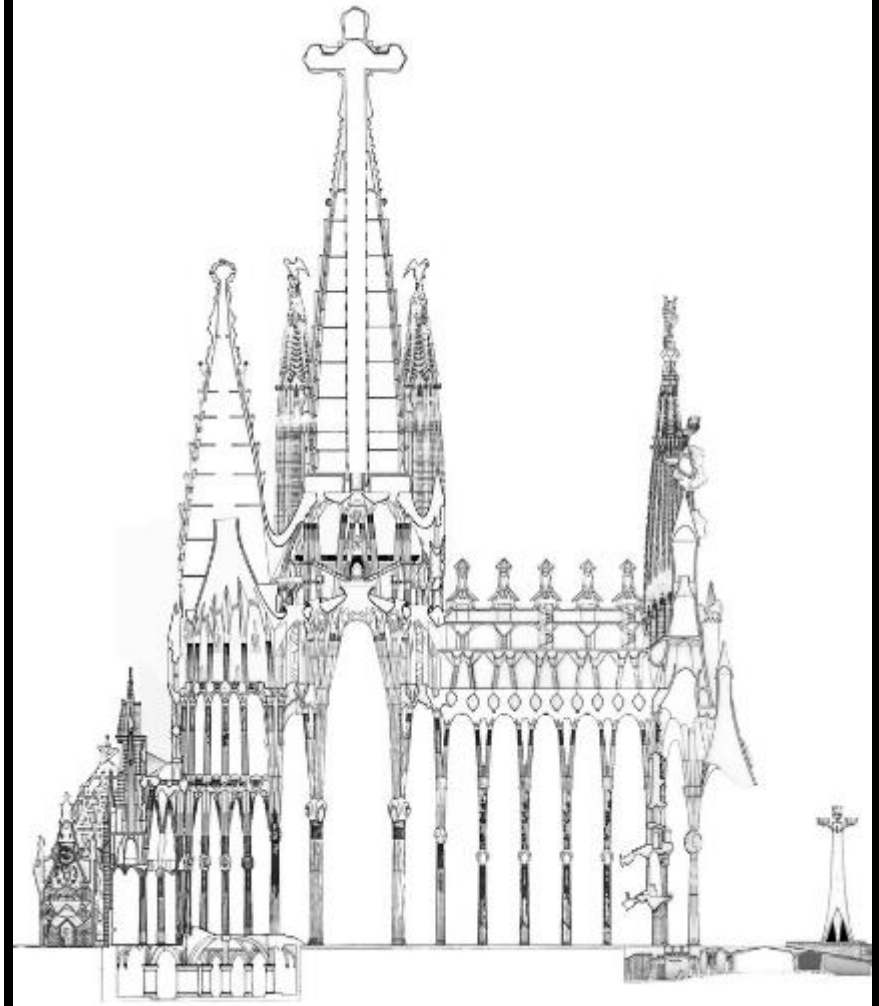

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE

1. How do I make the dome LOOK taller?
2. How do we protect the dome from the weather?

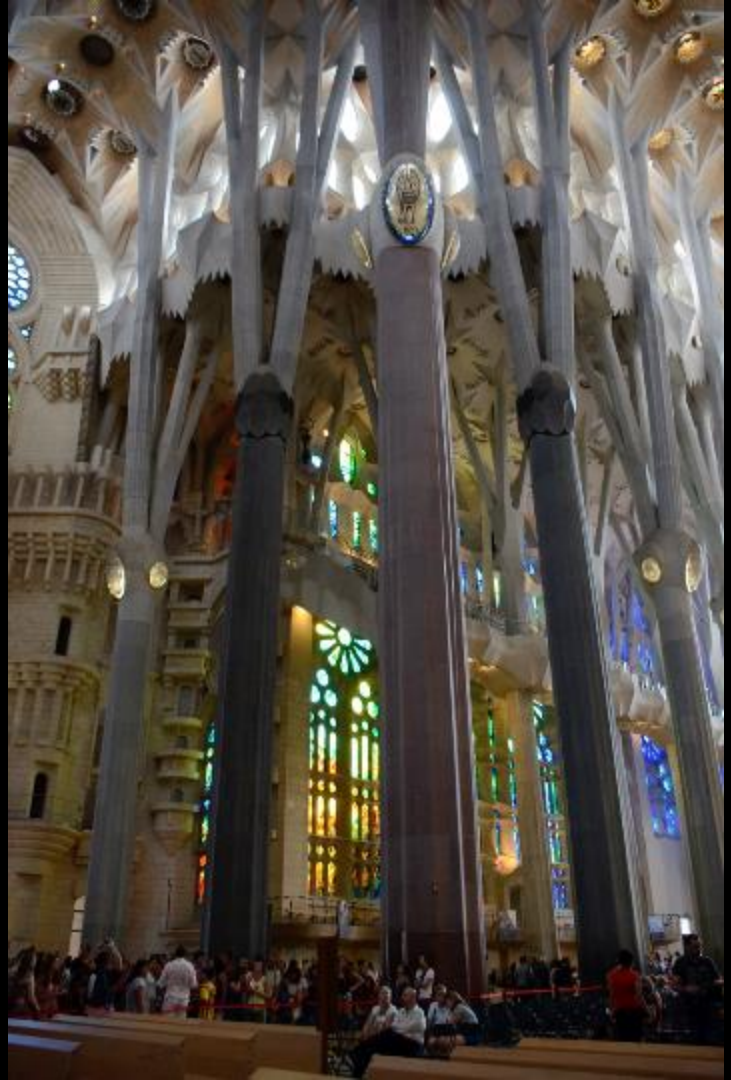
https://smarthistory.org/soufflot-the-pantheon-church-of-ste-genevieve-paris/

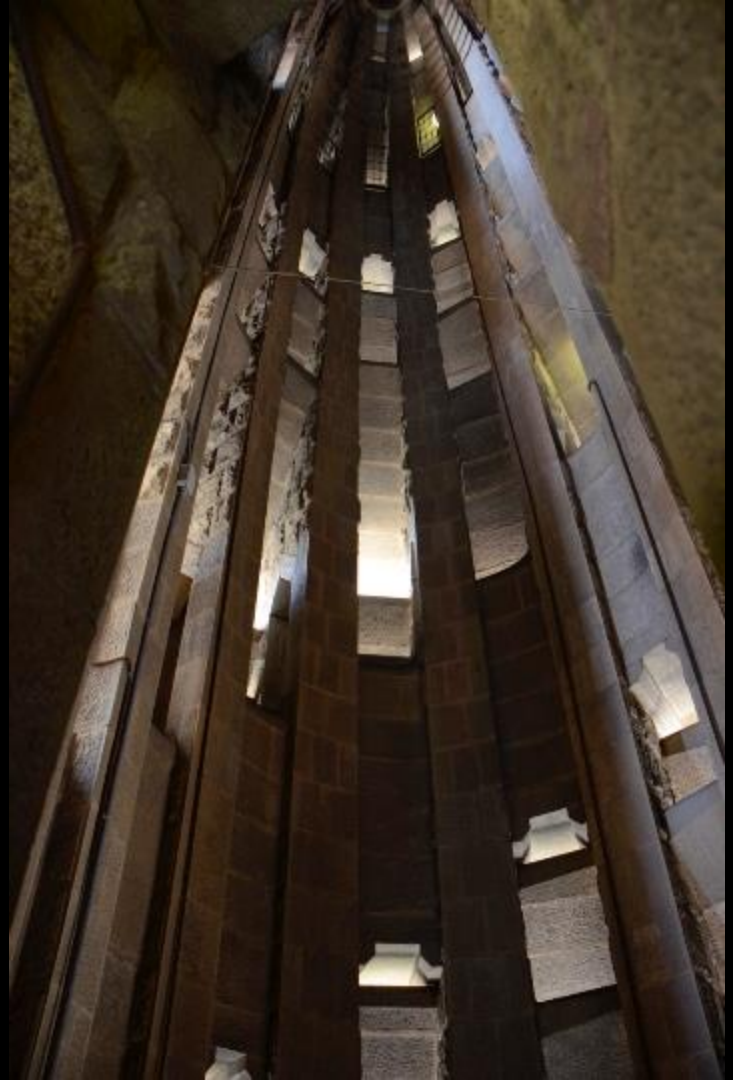
Church of Sagrada Familia
Barcelona, Spain
Antonio Gaudi
1883 and ongoing










Nikon

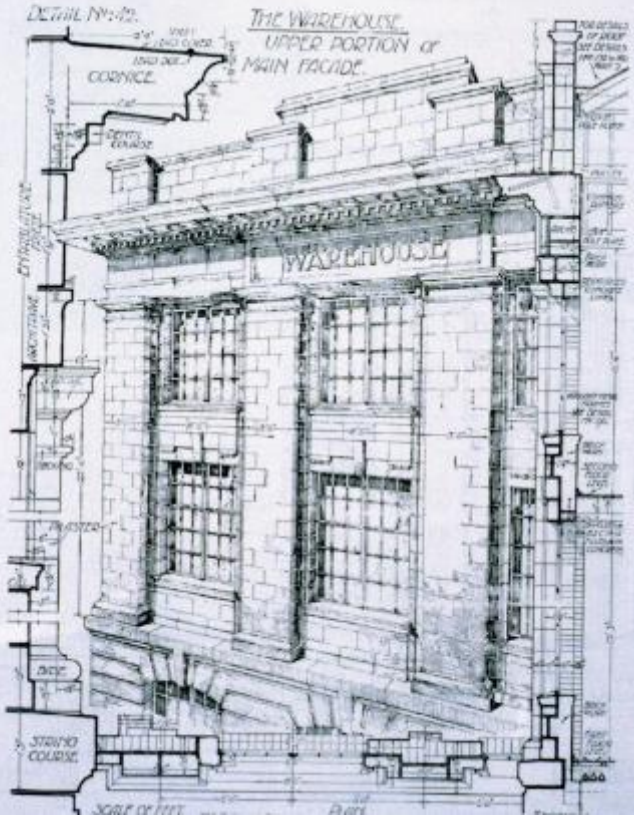
modern stone

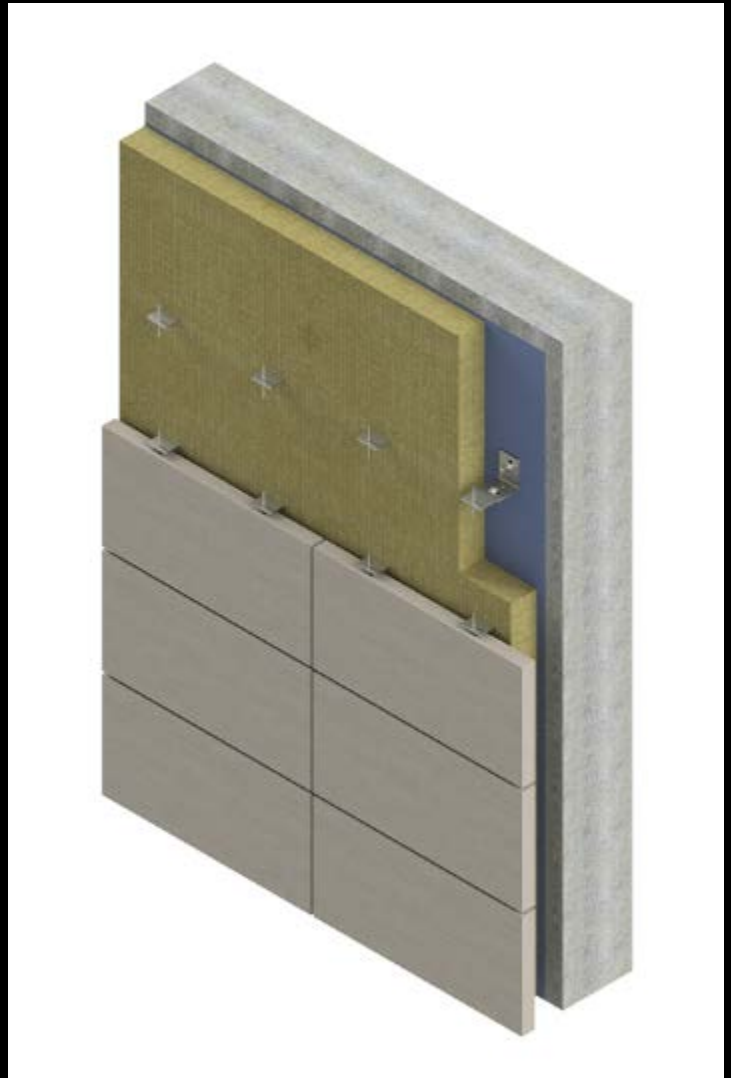
predominantly VENEER applications

Stone in use Detail sheet 11

Stonework drawing

An illustration taken from the AJ of 24 January 192
where Frederick Chatterton points out the merits o
'Architectural building construction' by Messrs W.
Jaggard and F. E. Drury. In Chatterton's words, th
illustration combines authentic practical data with
well designed examples of their application.






Gilbane

Embassy of Canada
Washington, DC, USA
Arthur Erickson
1989

Eglise Ste. Trinite
Ugo Brunoni Architect
Geneve, Switzerland
1999