

ABSTRACT: ESTABLISHING NORMS FOR A NEW ARCHITECTURE:
THE PROJECT OF THE ACCADEMIA DELLA VIRTÙ, ITS AIMS AND RESULTS

Since the Sienese humanist Claudio Tolomei published his letter to Agostino de' Landi from 1542 in 1547, the program for a series of 24 volumes about Vitruvius and Roman Antiquities described there has been cited and transcribed a few times, but never carefully read – and therefore, usually, misunderstood: First of all, it is commonly recognized as a *research* program – while Tolomei explicitly speaks of a *publishing* program of *libri* that would be completed *in only three years*. Based on this misconception, it has been thought that this program never reached any state of completion but remained a *torso*, consisting only of the *Annotationes* to Vitruvius by Philandrier (1544) and two volumes of drawings in Coburg and Berlin identifiable as the preparations for one of the 24 volumes.

During my research on the Berlin Codex Destailleur D (Hdz 4151) I realized that it may also constitute a part of the preparations for the realisation of the *Accademia's* program. Together with other large collections at Vienna, New York and elsewhere, these drawings by mostly French draftsmen seem to represent the *largest* surviving group showing detailed studies of antique and modern architecture from the Renaissance.

But while the connection between these incredibly detailed architectural studies to the *Accademia* is still based on a (short) chain of indications and (at the moment) still lacks a 'hard' proof in form, e.g., of a written document, there are many other sources that have been known to their modern disciplines since the 19th century but have never been brought into any relation to the *Accademia's* work or to each other – even though it could have been known that their authors belonged to this circle and created their contributions at the same time in Rome. This interdisciplinary group of philologists, architects, historians of epigraphic, numismatic and law (and some more disciplines) divided and organized its work in a strictly modern sense, following modern scientific criteria and leaving the most important sources on many antique remains that we have today.

In my paper I want to demonstrate a first reconstruction of the project. More importantly for this conference I will show that the *Accademia's* project was not only aimed at a better understanding of Vitruvius, but that this understanding itself was only aiming to establish a new system of norms and a systematic theory for a modern architecture based on the best examples from Antiquity.

CURRICULUM VITAE

since 2013 ETH Zurich, gta Institute for the History and Theory of Architecture, research project *Study of antique architecture around 1550 in Rome*

since 2010 Bibliothek Werner Oechslin, Einsiedeln: architectural historian, IT administration

2006–2008 Karman Center for Advanced Studies in the Humanities, Berne: administration / IT / Digital Pantheon project

2001–2004 Bibliotheca Hertziana, MPI for Art History, Rome: database development

1996–2002 TU Berlin: PhD (art history): Drawings for St Peter's in Rome

1990–1996 TU Berlin: MA (musicology): *Seconda prattica – the Italian madrigal around 1600*

1986–1988 TU Dresden: Physics (4 semesters)

1983–1986 Ship machinist at the East German Navy

RELEVANT PUBLICATIONS

2015 [in print] Wissenschaftliche Begriffsbildung im Humanistenkreis der interdisziplinären Accademia della Virtù in Rom". – In: *Berichte zur Wissenschaftsgeschichte*, ed. by Gesellschaft für Wissenschaftsgeschichte (German Society for the History of Sciences)

2015 [in print] Werkverzeichnis Fritz Haller – in: Fritz Haller – Architekt und Forscher, ed. by Laurent Stalder and Georg Vrachliotis, with participation of Bernd Kulawik. Zurich: gta Verlag

2015 Review of: Richard Cooper: Roman Antiquities in Renaissance France, 1515–65, Ashgate 2013. / in: <http://arthist.net/reviews/9467>.

2010 From Top-Down to Network: Long-Time Perspectives of Scientific Publication. – Paper given at the EU-COST-Conference *Networked Humanities: Art History in the Web* (Chair: Prof. Hubertus Kohle) October 2010, Acquafredda di Maratea, Italia. [<http://www.kunstgeschichte-ejournal.net>]

2007 Der Codex Destailleur D – Bauaufnahmen antiker Monumente durch französische Zeichner. – In: Zentren und Wirkungsräume der Antikerezeption (Festschrift für Henning Wrede) – Hrsg. v. K. Schade, D. Rössler, A. Schäfer. – Münster: 2007, S. 111–114

2005 Review of: Lex Bosman – The Power of Tradition: Spolia in the Architecture of Saint Peter's in the Vatican. Hilversum: 2004 / in: <http://arthist.org/download/book/2005/050523Kulawik.pdf>

2003 Archaeology in Rome (1538–1546): The Berlin Codex Destailleur D as an Important Source for Archaeology and its History. – In: Common Ground: Archaeology, Art, Science, and Humanities = Proceedings of the XVIth International Congress of Classical Archaeology, Boston, August 23–26, 2003; Ed. C. C. Mattusch, A. A. Donohue, A. Brauer. Oxford: Oxbow Books, 2006. S. 410–412

2002 Die Zeichnungen im Codex Destailleur D (Hdz 4151) der Berliner Kunstbibliothek – Preußischer Kulturbesitz zum letzten Projekt Antonio da Sangallo d. J. für den Neubau von St. Peter in Rom. – Dissertation TU Berlin [PDF online]

... more on www.bibliothek-oechslin.ch/stiftung/team/kulawik