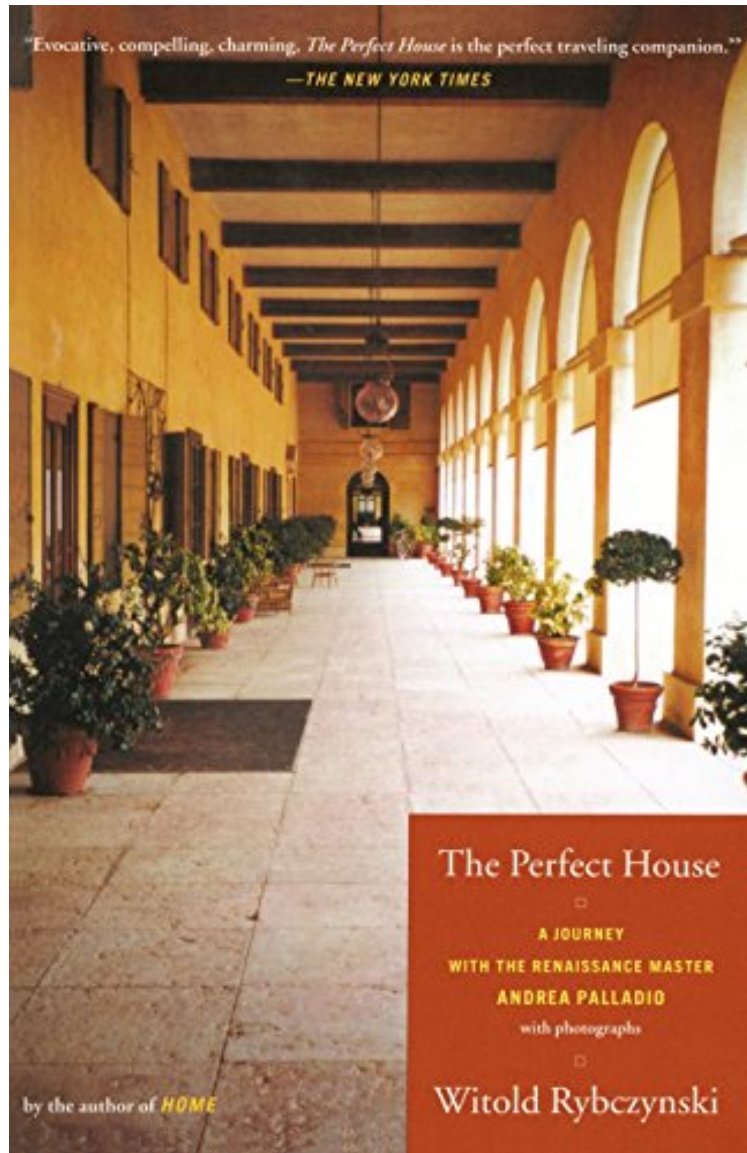


(Mobile book) The Perfect House: A Journey with Renaissance Master Andrea Palladio

## The Perfect House: A Journey with Renaissance Master Andrea Palladio

Witold Rybczynski

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#312780 in Books Witold Rybczynski 2003-09-09 2003-09-09 Original language: English PDF # 1 8.44 x .80 x 5.501, .65 #File Name: 0743205871320 pages The Perfect House A Journey with Renaissance Master Andrea Palladio | File size: 29.Mb

**Witold Rybczynski : The Perfect House: A Journey with Renaissance Master Andrea Palladio** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Perfect House: A Journey with Renaissance Master Andrea Palladio:

0 of 0 people found the following review helpful. How Palladio worked. By Bertram C. Frey Rybczynski is a down-to-earth writer about his experiences. It is especially informative to get an architect's perspective about how things worked. 1 of 1 people found the following review helpful. A Masterful Journey By Darlene Marwitz Renting a car in the Veneto and following Rybczynski's footsteps to see numerous Palladian villas, first hand---is the perfect way to devour this book. Enjoyed every word and kilometer of the journey when I did it! 3 of 5 people found the following review helpful. Ever Thoughtful and Lucid By A Customer Witold Rybczynski is the best contemporary writer on architecture as a mundane philosophy, and the genius of this quiet book is to merge travelogue and anecdotal memoir with the more monumental history of art and place in which studies of Palladio usually traffic. Rybczynski's dilatory and patient, witty and earthy prose is, in my view, the writerly equivalent of the best buildings architecture has to offer. Like the best buildings, his writing creates a "comfort zone" we as readers would gladly inhabit. I encourage anyone to read this book who has an interest in--but vague suspicion or fear of--architecture as a discipline. Through a subtle yet finally forceful style, Rybczynski demonstrates how the demotic and practical dimension of the architectural "science" always trumps the obscurantist and elitist postures of those who make--as well as those who can actually afford to buy--a designer building.

"Palladio is the Bible," Thomas Jefferson once said. "You should get it and stick to it." With his simple, gracious, perfectly proportioned villas, Andrea Palladio elevated the architecture of the private house into an art form during the late sixteenth century -- and his influence is still evident in the ample porches, columned porticoes, grand ceilings, and front-door pediments of America today. In *The Perfect House*, bestselling author Witold Rybczynski, whose previous books (*Home*, *A Clearing in the Distance*, *Now I Sit Me Down*) have transformed our understanding of domestic architecture, reveals how a handful of Palladio's houses in an obscure corner of the Venetian Republic should have made their presence felt hundreds of years later and halfway across the globe. More than just a study of one of history's seminal architectural figures, *The Perfect House* reflects Rybczynski's enormous admiration for his subject and provides a new way of looking at the special landscapes we call "home" in the modern world.

From Publishers Weekly Italian Renaissance architect and architectural theorist Palladio (1508-1580), whose superb and influential buildings helped define the renaissance, has been lucky in his commentators. Palladio's unique way of relating art to nature and architecture to surrounding natural forms in order to reinvent ancient classicism has been well described in such previous books as Vincent Scully's *The Villas of Palladio*. Now Rybczynski (*The Look of Architecture*, etc.), the University of Pennsylvania professor of urbanism and Wharton Business School professor of real estate, offers a confident look at his own touristic visits to the surviving Palladian villas: 17 out of around 30 remain, such as the Villa Rotunda in Vicenza and the Villa Foscari at Malcontenta. In 10 concise chapters devoted to these and other villas, Rybczynski proves a deeply able and aptly enchanted guide. Actually renting Villa Saraceno at Finale di Agugliaro, he describes in detail how careful proportions foster a sense of "well-being" and make the small villa seem "palatial" "almost like being outside." While Rybczynski doesn't quite generate the personal interest that normally drives a travel diary, his careful observations of everything from climatic conditions to fender benders will have readers eagerly following in his footsteps and finding traces of Palladio everywhere. Illus. not seen by PW. Copyright 2002 Cahners Business Information, Inc. From Library Journal One of our most original, accessible, and stimulating writers on architecture builds on some of his earlier, and more personal, publications (e.g., *Home: A Short History of an Idea*) to offer an appreciation of the residential work of Andrea Palladio (1508-80). Pointing out in the preface that much of the most persistent architectural symbolism associated with houses derives from Palladio's villas, the author provides a detailed analysis, both historical and architectural, of ten of the 30 villas attributed to the architect. With its intriguing biographical detail, precise descriptions of design elements, and engaging insights into daily life in the 16th century, Rybczynski's book is a small but lasting gift to the reader. Despite the sparse illustrations, which consist of plans and elevations from Palladio's own publications and of fine freehand drawings by the author, this volume is an excellent companion to James S. Ackerman's *Palladio*. For more illustrated material, Manfred Wundram's *Andrea Palladio, 1508-1580: Architect Between the Renaissance and the Baroque* and *Andrea Palladio: The Complete Illustrated Works* are essential. Nevertheless, any collection with titles on Palladio or residential architecture should acquire this. Paul Glassman, New York Sch. of Interior Design Lib. Copyright 2002 Cahners Business Information, Inc. From Booklist Modern architects are more and more often finding fame as builders of personal houses, instead of from the building of public buildings and spaces. Perhaps the very first architect who found fame almost exclusively through the building of privately owned homes was Palladio, who designed villas in the countryside around Venice and Vicenza, Italy, in the sixteenth century. Rybczynski, a professor of architecture, finds himself smitten with Palladio and the greatness of his work. He takes a tour of his villas, carefully describing each one, and deftly interweaves the story of Palladio's life. And Palladio's villas, though generally small in scale, have had a big influence on some of the best known landmark buildings (and grand private residences) around the world: the White House, Buckingham Palace, and Monticello--all of them derive some of their architectural motifs from Palladio's influence. Rybczynski's fascination comes from the fact "that a handful of houses should have made their presence felt

hundreds of years later and halfway around the globe is extraordinary. It makes Palladio the most influential architect in history." Michael Spinella Copyright American Library Association. All rights reserved