

FILIPPO BRUNELLESCHI
(1377–1446)

LEON BATTISTA ALBERTI
(1404–1472)

DONATO BRAMANTE
(1444–1514)

MICHELANGELO
(1475–1564)

ANDREA PALLADIO
(1508–1580)

GIAN LORENZO BERNINI
(1598–1680)

CHRISTOPHER WREN
(1632–1723)

JOHANN BALTHASAR NEUMANN
(1687–1753)

1300

1400

1500

1600

TIMELINE

	GOTTFRIED SEMPER (1803–1879)		NORMAN FOSTER (*1935)
	OTTO WAGNER (1841–1918)		GERKAN, MARG UND PARTNER (*1935 & 1936)
	DANIEL BURNHAM (1846–1912)	LOUIS I. KAHN (1901–1974)	
	ANTONI GAUDÍ (1852–1926)	PHILIP JOHNSON (1906–2005)	SOM (GEGRÜNDET: 1936)
	LOUIS SULLIVAN (1856–1924)	OSCAR NIEMEYER (1907–2012)	RAFAEL MONEO (*1937)
	VICTOR HORTA (1861–1947)	EERO SAARINEN (1910–1961)	RENZO PIANO (*1937)
	FRANK LLOYD WRIGHT (1867–1959)	KENZŌ TANGE (1913–2005)	TADAO ANDŌ (*1941)
	AUGUSTE PERRET (1874–1954)	IEOH MING PEI (*1917)	TOYO ITO (*1941)
	WALTER GROPIUS (1883–1969)	GÜNTER BEHNISCH (1922–2010)	REM KOOLHAAS (*1944)
	LUDWIG MIES VAN DER ROHE (1886–1969)	CESAR PELLI (*1926)	JEAN NOUVEL (*1945)
	LE CORBUSIER (1887–1965)	FRANK O. GEHRY (*1929)	DANIEL LIBESKIND (*1946)
CLAUDE-NICOLAS LEDOUX (1736–1806)	GERRIT RIETVELD (1888–1987)	ALDO ROSSI (1931–1997)	STEVEN HOLL (*1947)
THOMAS JEFFERSON (1743–1826)	RICHARD NEUTRA (1892–1970)	RICHARD ROGERS (*1933)	ZAHA HADID (1950–2016)
KARL FRIEDRICH SCHINKEL (1781–1841)	ALVAR AALTO (1898–1976)	RICHARD MEIER (*1934)	HERZOG & DE MEURON (*1950 & *1950)

1700

1800

1900

1935



50 ARCHITECTS

YOU SHOULD KNOW

Isabel Kuhl
Kristina Lowis
Sabine Thiel-Siling

PRESTEL

Munich · London · New York

CONTENTS

- 01 FILIPPO BRUNELLESCHI 8
- 02 LEON BATTISTA ALBERTI 10
- 03 DONATO BRAMANTE 12
- 04 MICHELANGELO 14
- 05 ANDREA PALLADIO 18
- 06 GIAN LORENZO BERNINI 22
- 07 CHRISTOPHER WREN 26
- 08 JOHANN BALTHASAR NEUMANN 28
- 09 CLAUDE-NICOLAS LEDOUX 32
- 10 THOMAS JEFFERSON 34
- 11 KARL FRIEDRICH SCHINKEL 36
- 12 GOTTFRIED SEMPER 40
- 13 OTTO WAGNER 42
- 14 DANIEL BURNHAM 46
- 15 ANTONI GAUDÍ 48
- 16 LOUIS SULLIVAN 52
- 17 VICTOR HORTA 54
- 18 FRANK LLOYD WRIGHT 58

-
- 19** AUGUSTE PERRET 62
- 20** WALTER GROPIUS 64
- 21** LUDWIG MIES VAN DER ROHE 68
- 22** LE CORBUSIER 72
- 23** GERRIT RIETVELD 76
- 24** RICHARD NEUTRA 78
- 25** ALVAR AALTO 82
- 26** LOUIS I. KAHN 84
- 27** PHILIP JOHNSON 86
- 28** OSCAR NIEMEYER 88
- 29** EERO SAARINEN 92
- 30** KENZŌ TANGE 94
- 31** IEOH MING PEI 96
- 32** GÜNTER BEHNISCH 100
- 33** CESAR PELLI 102
- 34** FRANK O. GEHRY 104
- 35** ALDO ROSSI 108
- 36** RICHARD ROGERS 110
- 37** RICHARD MEIER 112
- 38** NORMAN FOSTER 114
- 39** GERKAN, MARG UND PARTNER 118
- 40** SOM 120
- 41** RAFFAEL MONEO 122
- 42** RENZO PIANO 124
- 43** TADAŌ ANDŌ 128
- 44** TOYO ITO 132
- 45** REM KOOLHAAS 134
- 46** JEAN NOUVEL 138
- 47** DANIEL LIBESKIND 140
- 48** STEVEN HOLL 144
- 49** ZAHA HADID 146
- 50** HERZOG & DE MEURON 150
- GLOSSARY 154
- PHOTO CREDITS 156/157

01

A skilled goldsmith as well as a painter and sculptor, Brunelleschi became one of the great architects of the early Renaissance. He was inundated with commissions in the wealthy city-state of Florence, as influential families and guilds built an abundance of architectural works in their own honor.



FILIPPO BRUNELLESCHI

- 1377 Born in Florence, Italy
- 1401 Takes part in the competition for the design of the Baptistery Doors in Florence, which is won by Lorenzo Ghiberti
- 1404 Becomes a member of the guild of Florentine goldsmiths
- 1418 Submits plans for the competition for the design of the Florence cathedral dome
- 1420 Begins work on the cathedral dome
- 1420s The Old Sacristy in San Lorenzo, Florence
- 1430 Begins work on the Pazzi Chapel, Santa Croce, Florence
- 1436 Receives the contract to build the cathedral's dome lantern
- 1446 Dies April 16, in Florence

FILIPPO BRUNELLESCHI

In about 1419, Brunelleschi, the son of a notary, was pleased to receive two important commissions at once. The guild of silk makers commissioned him to build a house for the foundlings of Florence. In creating the Ospedale degli Innocenti, he returned to classical elements of building, always intent on symmetry of design and harmonious proportions, from façades to interior rooms. The second commission that year came from the very highest of circles. A member of the influential Medici family, Giovanni d'Averardo, ordered a chapel for his tomb from Brunelleschi. He designed the Old Sacristy (as it was later called, to distinguish it from Michelangelo's New Sacristy) in the Florentine church of San Lorenzo as a central-plan building. On a square ground plan, a hemisphere arches over the space—the decisive forms are the cube and square. The client was so enthusiastic about Brunelleschi's design for the Old Sacristy that he immediately entrusted to him the rebuilding of the entire church.

But not all Florentines expected great things of Brunelleschi. The wool workers' guild, for example, which was responsible for building the cathedral, seemed rather hesitant. It was a question of crowning the cathedral, the flagship of the city, with a dome. The diameter of the octagonal substructure already stood at a proud 45 meters. There was no question—for such a task, a first-class master architect had to be engaged. Several applicants believed themselves capable of it and took part in a competition. The judges were undecided. It was only after two years that they were convinced by Brunelleschi's proposal. The new project manager was not afraid of innovations: he clothed the dome in two shells, of which only the inner one is load-bearing, so that he could reduce the overall weight of the dome. Brunelleschi was also inventive with regard to the organization of the work; in order to spare the workers in the dome the tedious and time-consuming climb up and down at midday, he had wine taverns and kitchens built under the church roof.

But the clients were skeptical about Brunelleschi's inventiveness. In 1432, when it was a question of the design of the crowning lantern of the dome, the guild preferred to hold a further competition, rather than leave this task to Brunelleschi. In the end it was his design that was executed, but he did not live to see the completion of the dome: he died in 1446. Giorgio Vasari reported on the funeral of the great architect in Florence cathedral, without concealing that his native land "honored him far more greatly after his death than it had done during his lifetime."



Cathedral of Santa Maria del Fiore (dome), Florence, 1420–1436

02

LEON BATTISTA ALBERTI

Archaeologist and painter, musician and scientist—to call Leon Battista Alberti multi-talented would be an understatement. Particularly since Alberti also found time to dedicate himself to architecture, and thus definitively secure his reputation as a Renaissance “universal man.”



LEON BATTISTA ALBERTI

1404 Born February 14, in Genoa, Italy from 1418

Studies in Bologna

1435 Publishes his treatise *Della pittura*

1446 Work begins on the Tempio Malatestiano in Rimini

1452 Publishes his treatise *De re aedificatoria*

after 1456

Designs the façade of Santa Maria Novella, Florence

1472 Work begins on the church of Sant'Andrea in Mantua, designed by Alberti

1472 Dies April 25, in Rome

1485 *On the Art of Building in Ten Books* is published

Alberti approached architecture in a roundabout way. At first he made an intensive study of the buildings of classical antiquity, above all as they were still to be admired in Rome, and at the same time read with enthusiasm the writings of classical architects. Spurred on by their works, Alberti also wrote a treatise on architectural theory, *De re aedificatoria*. But his knowledge of classical buildings was reflected not only on paper: the palaces and churches designed by him also clearly mirror this deep admiration.

Alberti's first large commission came from the Rucellai, a wealthy Florentine family of merchants; he was to design their spacious residence on the central Via della Vigna. Alberti drew up the plans and the Rossellino workshop carried out the execution. The façade of the palace alone showed the architect to be a fan of the classical style: he adorned the house with an order of columns similar to those of the Colosseum in Rome. But in doing this he did not use rounded columns, but flat wall columns known as pilasters for the vertical emphasis. At the same time, he stressed the horizontal lines by placing cornices between the stories. In this way, the façade of the mansion appears clearly structured, and the impression of symmetry and fine proportions is achieved.

It was not only Giovanni Rucellai who had confidence in Alberti's talents. Not far from his city mansion, the Dominican church of Santa Maria Novella was awaiting completion. The Gothic structure was already nearly finished, and even the foundation of the façade had already been begun when the clients commissioned Alberti to complete it. He therefore had to incorporate his knowledge of classical temple architecture into the existing fabric. Thus Gothic pointed arches stand under niches and portals in the lower zone, and above them are superimposed round arches. Sweeping volutes lead from the broad substructure to the sharp gable, forms from the Gothic and Renaissance styles combine harmoniously, and everything glows in white and green stone.

It was on Alberti, who remained unmarried all his life, that the choice of the ruler of Rimini fell when he planned to erect a memorial to his wife. Sigismondo Pandolfo Malatesta commissioned a tomb for himself and his family, conceived, in disregard of Christian traditions, as a pagan temple. He himself and his Isotta were to be buried there, and instead of symbols of the cross, it was decorated with the entwined letters *S* and *I* in abundance. Alberti admittedly did not concern himself with the adornment of the interior, but once again designed the façade. In the Tempio Malatestiano, too, the architect did not conceal his preference for classical forms: the central part of the frontage, for example, goes back to the closely related triumphal arch of the Roman Emperor Augustus.

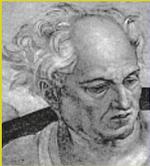


Santa Maria Novella, Florence, façade 1456–1470

03

DONATO BRAMANTE

Bramante's father had decided that his son should be a painter. Donato submitted, but met with a distinct lack of success, as noted by Gorgio Vasari: "So he determined, in order to view an important building at least once, to go to Milan and look at the cathedral."



DONATO BRAMANTE

ca. 1444

Born near Urbino in today's
Fermignano, Italy

1476 Moves to Milan

ca. 1480

Extension to Santa Maria presso
Santo Satiro, Milan, begun

1499 Moves to Rome

1500–04

Cloistered courtyard of Santa
Maria della Pace, Rome

1502 Monastery of San Pietro in
Montorio, Tempietto, Rome

1503 Pope Julius II commissions him
to build St. Peter's Basilica

1514 Dies April 11, in Rome

Bramante's visit to Milan was momentous, for the young painter decided on the spot to become an architect. He began by making an intensive study of the classical buildings of Rome. His first commissions brought him back to Milan, but finally, after all, he settled in the capital. In the early 16th century Rome was a great and prestigious place to build, and above all it was the popes who brought many notable architects to the city.

It was on the Gianicolo, a hill on the right bank of the Tiber, that Donato Bramante worked on his first architectural commission. The monastery of San Pietro in Montorio was to be enriched by a memorial building to recall the martyrdom of the Apostle Peter, which was said to have taken place there. Bramante decided in favor of a central-plan structure on a circular base—that the surrounding monastery courtyard would eventually be rectangular was something the architect could not have foreseen. Three steps, arranged in circles around the structure, lead up to the small temple, the *Tempietto*. Columns surround the circular building, crowned with a dome, and there is a balustrade on the upper level. Bramante's *Tempietto* was regarded by the next generation as a perfect central-plan building, an architectural type that was considered the epitome of ideal beauty.

The Renaissance embodiment of the mania for building was undoubtedly Pope Julius II. Soon after his election in 1503 he took in hand the rebuilding of St. Peter's Basilica—the old building could neither accommodate the throngs of pilgrims nor satisfy the pope's ambitious demands. Julius had big plans and Bramante was part of them: he was to build a church that would do justice to the importance of Rome as the heart of Christendom. By 1506 Bramante's plans had progressed so far that the foundation stone could be laid. Bramante designed St. Peter's on the ground plan of a Greek cross, with four arms of equal length—another central-plan building, again crowned with a mighty dome.

With the basilica of St. Peter, Bramante had taken on the most important project in Rome, but the pope was no ordinary client: "To be honest," Bramante once summed it up, "they give you water and words, smoke and hot air. If you ask for more, you are dismissed." His fee was a comparatively small expense; the outrageous costs of the new building, despite the lively and controversial trade in indulgences, could not be covered. When Bramante died in 1514, only the choir area had made any progress, and subsequent generations of architects largely overruled his design—today's basilica reflects Bramante's plans at most in its gigantic proportions.