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Donetti, Dario, and Cara Rachele, eds.

Building with Paper: The Materiality of Renaissance Architectural Drawings.

Materiality 2. Turnhout: Brepols, 2021. Pp. 176 + 30 b/w ill., 60 col. ISBN 978-2-503-59118-6 (hardcover) €85.

That drawing played a critical role in the design and making of architecture in Europe in the early modern period has been well established in the scholarly literature. Indeed, the design drawing is the work of the artist's own hand, in contrast to the construction of the ultimate building, which is itself the product of masons. It is through drawings that the work of architects is preserved and that the material traces of their artistry and labour remains. Nevertheless, the relationship between drawing and architecture is not a straightforward one; not all architects or sculptors turned to drawing in planning their designs. Inherent in the transition from two to three dimensions, the resulting project was not an exact replication of the initial sketched plan. Drawing was part of a multi-step and collaborative process; it played a role in both the design of as well as the transmission of ideas about architecture across time and space. In this volume, edited by Dario Donetti and Cara Rachele, essays address the complex relationships between drawing and architecture, considering what it means to build *with* paper. Following the editors' introduction to the topic of architectural drawing, six chapters and an epilogue examine the links between paper, drawing, and architectural practice in Italy in the sixteenth century.

The first chapter, by Morgan Ng, examines the lineage of architectural drawing, considering sketches made on supports other than paper, such as in plaster, stone, or wood. These drawings encompassed a range of practices and predate the widespread adoption of paper in artists' workshops at the turn of the sixteenth century. For instance, Cosimo de' Medici's floor tomb is understood as an example of drawing in pavement. Even as paper became increasingly important as part of the architectural process, these alternative media persisted as drawing surfaces, creating continuity in practice between established methods and newly emerging ones.

In the second chapter, Jonathan Foote studies the templates or *modani* of architecture, which he understands as an emerging means of presenting the architect's authorship, intellect, and authority from the late Quattrocento onwards. The use of paper templates, which would then be translated into three dimensions by stone cutters at construction sites, becomes a means of

transferring theory and knowledge about building. Complementing this consideration of architectural communication, Dario Donetti's contribution in the third chapter analyzes the mobility of drawings, with a focus on the movement of folded designs from the artist's studio to the zone of building. Studying a corpus of drawings from the orbit of the Sangallo, Donetti demonstrates the key role drawings played in exchanging information and knowledge about buildings and practice.

Continuing the focus on the Sangallo family, Cara Rachele explores detail drawings, analyzing the Codex Fogg, which derived from the circle of Antonio da Sangallo the Younger. This fourth chapter argues that sketches of details, such as cross-sections of cornices and ornament, became popular in the sixteenth century as a response to ancient *spolia*. Such drawings attest to a new means of considering antiquarianism and relationship to the ancient past in Italy in this period.

In the fifth chapter, Giovanni Santucci addresses architectural paper models, which by their nature exceed the bounds of drawing in projecting into space. Especially used in Tuscany in the later sixteenth and into the seventeenth centuries, these paper models became a key design tool for architects. Moreover, the paper examples, more flexible and cost effective than wooden models, facilitated the relationship on architects to patrons.

In the final chapter, Victoria Addonna examines the seeming confusion about *disegno* in Alessandro Allori's *Ragionamenti delle regole di disegno* and drawings for the façade of Santa Maria del Fiore. Mixed media, colourful, and chiaroscuro drawings challenge the traditional conception of *disegno* as line, in opposition to *colorito*. Multimedia architectural drawings like those for the façade were experimental and intermedial, connecting two- and three-dimensional forms of representation.

In closing, Marzia Faietti offers an extended epilogue to the volume. Bringing together the themes that run throughout the book about the nature of paper, the tensions between the theory and practice of architecture, and the exchange between media, Faietti asserts the significant place of drawing in early modern architecture. Ultimately, this book offers a survey of the various means of drawing—often, but not always—on paper in the practice of architecture at the turn of the sixteenth century. Threads about the making, media, and practice of architecture connect the case studies of each chapter. As set out in the introduction, the focus of the volume is Italian, especially in and around

Florence. The authors' attention to this well-studied region aims to shed light on the activation and agency of drawing as a practice. In this respect, the volume attends particularly to the practical matters of the workshop and the construction zone, a welcome addition to our understanding of the many functions of drawings. The questions posed by authors about the mediation of drawings could be posed beyond northern Italy; how the materiality of drawings was shaped in France, the Low Countries, or even southern Italy could be usefully explored. In their drawings, architects in sixteenth-century Italy harnessed paper as a material for thinking, designing, and building.

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