Marcus Vitruvius Pollio
THE EDUCATION OF THE ARCHITECT (BOOK 1, CHAP.1)
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1. The architect must be equipped with knowledge of many branches of study and varied kinds of learning...
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...This knowledge is the child of practice and theory.
Practice is the continuous and regular exercise of employment where manual work is done with any necessary material according to the design of a drawing.
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Theory, on the other hand, is the ability to demonstrate and explain the production of dexterity (i.e. said practice) on the principles of proportion.
2. It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority...
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...while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance.
3. In all matters, but particularly in architecture, there are these two points - the thing signified, and that which gives it its significance (i.e. the signifier).
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That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles.
If architectural theory signifies architecture itself, what does (or might) architecture itself signify?
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The theory that enabled it to be signified?
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The theory that enabled it to signify something other than itself - say, NATURE, SOCIETY, PHILOSOPHY, ART, HISTORY, ECONOMY, POLITICS, THE CITY, etc.?
If architectural theory signifies architecture itself, what does (or might) architecture itself signify?

The theory that enabled it to be signified?

The theory that enabled it to signify something other than itself—say, nature, society, philosophy, art, history, economy, politics, the city, etc.? Or Both?
It appears, then, that one who professes himself an ARCHITECT should be well versed in both directions.
An ARCHITECT - through both theory and practice - must be able to look / operate simultaneously inside and outside of ARCHITECTURE itself in order to advance ARCHITECTURE itself. ARCHITECTURE (and/or the ARCHITECT) is caught in an inescapable double-bind.
Let him be educated, skillful with a pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens.
THE EDUCATION OF THE ARCHITECT (BOOK 1, CHAP. 1)

4. An ARCHITECT ought to be an educated man so as to leave a more lasting remembrance (i.e. a HISTORY) in his treatises.
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It is true that it is by arithmetic that the total cost of buildings is calculated and measurements are computed (trivial?), but difficult questions involving symmetry are solved by means of GEOMETRICAL THEORIES and methods.
5. A wide knowledge of history is requisite because, among the ornamental parts of an architect’s work (i.e. the mere decorative / ‘aesthetic’ aspects), there are many the underlying (i.e. more important, more ‘real’) idea of whose employment he should be able to explain to inquirers (i.e. important people).
12. But perhaps to the inexperienced (i.e. unlike you and I, Caesar) it will seem a marvel that human nature can comprehend such a great number of studies and keep them in the memory.
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Those, therefore, who from tender years receive instruction in the various forms of learning, recognize the same stamp (i.e. the same Properties) on (of) ALL the arts, and an intercourse between all studies, and so they more readily comprehend them all.
13. ...an architect OUGHT NOT TO BE be and CANNOT BE such a philologian as was Aristarchus, although not illiterate; nor a musician like Aristoxenus, though not absolutely ignorant of music; nor a painter like Apelles, though not unskilful in drawing; nor a sculptor such as was Myron or Polyclitus, though not unacquainted with the plastic art; nor again a physician like Hippocrates, though not ignorant of medicine; nor in the other sciences need he excel in each, though he should not be unskilful in them.
THE EDUCATION OF THE ARCHITECT (BOOK 1, CHAP. 1)

14. ...how can an architect, who has to be skillful in many arts, accomplish not merely the feat - in itself a great marvel - of being deficient in none of them, but also that of \textit{surpassing} all those artists who have devoted themselves with unremitting industry to single fields?
15. It appears, then, that Pytheos made a mistake by not observing that the arts are each composed of two things, the actual work and the theory of it.
THE FUNDAMENTAL PRINCIPLES OF ARCHITECTURE (BOOK 1, CHAP.2)
1. ARCHITECTURE depends on Order, Arrangement, Eurythmy, Symmetry, Proportion, and Economy.
2. ORDER gives due measure to the members of a work considered separately, and symmetrical agreement to the proportions of the whole.
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ARRANGEMENT includes the putting together of things (i.e. the parts) in their proper places and the elegance of effect which is due to adjustments appropriate to the character of the work. Its forms of expression are these: groundplan, elevation, and perspective.
3. EURYTHMY is **beauty and fitness** in the adjustments of the members. This is found when the members of a work are of a height suited to their breadth, of a breadth suited to their length, and, in a word, when they all **correspond symmetrically**.
4. SYMMETRY is proper agreement between the members of the work itself, and relation between the different parts and the whole general scheme... Thus in the human body there is a kind of symmetrical harmony between forearm, foot, palm, finger, and other small parts; and so it is with perfect buildings.
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Book III, Chap. I: For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his two hands and feet will touch the circumference of a circle described therefrom.
5. PROPRIETY is that perfection of style which comes when a work is authoritatively constructed on approved principles. It arises from prescription, from usage, or from nature.
THE DORIC ORDER FOR ATHENA?
7. ...PROPRIETY will be due to natural causes... The result will be that the divinity will stand in higher esteem and find his dignity increased, all owing to the nature of his site. There will also be natural propriety in using an eastern light for bedrooms and libraries, a western light in winter for baths and winter apartments, and a northern light for picture galleries and other places in which a steady light is needed...
8. ECONOMY denotes the proper management of materials and of site, as well as a thrifty balancing of cost and common sense in the construction of works.
9. A second stage in ECONOMY is reached when we have to plan different kinds of dwellings suitable for ordinary householders, for great wealth, or for the high position of a statesman (such as yourself, most High, Caesar)
YOUR MONEY IS SAFE WITH US.
YOUR FREEDOM IS SAFE WITH US.
2. All these must be built with due reference to DURABILITY, CONVENIENCE, and BEAUTY.
Buildings must resist gravity.
Buildings must have purpose and be used.
Buildings must have purpose and be used.
LOUIS SULLIVAN (c.1895)

Form (ever) follows function
Buildings must be delightful.
How does one define BEAUTY?