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historians of the renaissance have understandably ignored the small architectural studio, which at the same time has attracted attention and is nowadays the object of more general interest. in fact, the kind of human scale studies was in direct continuity with the small pieces produced by rustic and itinerant craftsmanship, as, for instance, the spherical tiles, the pulvini or tuscan incision fragments of faience, and the teglia by the master of the guild and punchcutter matteo di gregorio (di matteo di gregorio) produced in rome in 1384. theirs was the so-called archiepizia or horrentia tradition, dominated by innovation, dialectics and creativity and favouring the constant search for new forms, new materials and new techniques. footnote 8 the irregular shapes were always repeated, maintaining a rhythm of irregularity in their selection: obviously they were not done by a calligrafia (writing technique) but by a calligrammar (selection of shapes). in fact, the small fragment studied on these pages may have been copied by hand, much as it was in the example above. following the studies of maccari (2004), the use of the studiolo for architectural ornamentation, especially in italy, is widely documented in the late fifteenth and especially the beginning of the sixteenth century, a period in which wall paintings and stucco flourished and became the preponderant form of decorative realization. the studiolo, with its high and rounded ceiling, concealed bookcases and partially open shelves covered by scrolls and occasionally even by a skylight-is part of the spatial imaginary of the renaissance palace. but above all, the studio functions as a space for reflection and the attaining of a kind of autonomy, facilitating study and contemplation, without the mediation of others (valdener, 2005). no wonder, then, that it was the preferred spot for writers like petrarch, who wanted to put his feet up above all the other distractions of home and nature. it was better not to be asked where you were: at least the studio was always within reach, even if it were not always in use. the unfixed nature of this room, however, was also its weakness: it was at risk of being quickly removed and

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but the conditions for the proper study of technology have never been met. our technological complexity is such that we are unable to separate and examine the various stages of the making of our means of subsistence. the boundaries between these stages are not well-defined and present a constant obstacle for the construction of critical thought. in this context, the distinction between the man and the machine is important to the presentation of a technology without human intervention. scientific understanding of a technological process is possible only by imagining a machine built and operated by a human being. 10 logical and mathematical logical thinking about technology is directed by a reification of the thing in question, and does not allow us to understand its essence. 11 it is not possible to consider the current stage of architectural construction by the formation of the sculpted form; the current stage is already marked by an abundance of information about the building's genesis, by all the available typologies. this piece is based on a study of the room in the palazzo della ragione (1114-1115), which, as a venue for the public administration of justice, had a symbolic meaning more important than its original function. 6 on the other hand, the play of space and shadow in the interior, as well as the light and ventilation strategy, were also significant elements for sculptors. in fact, the sculptor massimo stanzione, upon being commissioned to produce the decoration of the same room, used the information provided by the design of the architect manfredi de' rossi to create a series of images, that relate a series of events that took place in the room during its functional lifetime. 7 among them, those of the crucifixion and raising of lazarus - both from the st. john the baptist cycle, and of the crowning of the virgin can be found. these images, combined with the use of perspective effects, are the most advanced architectural elements of the entire room. 5ec8ef588b

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