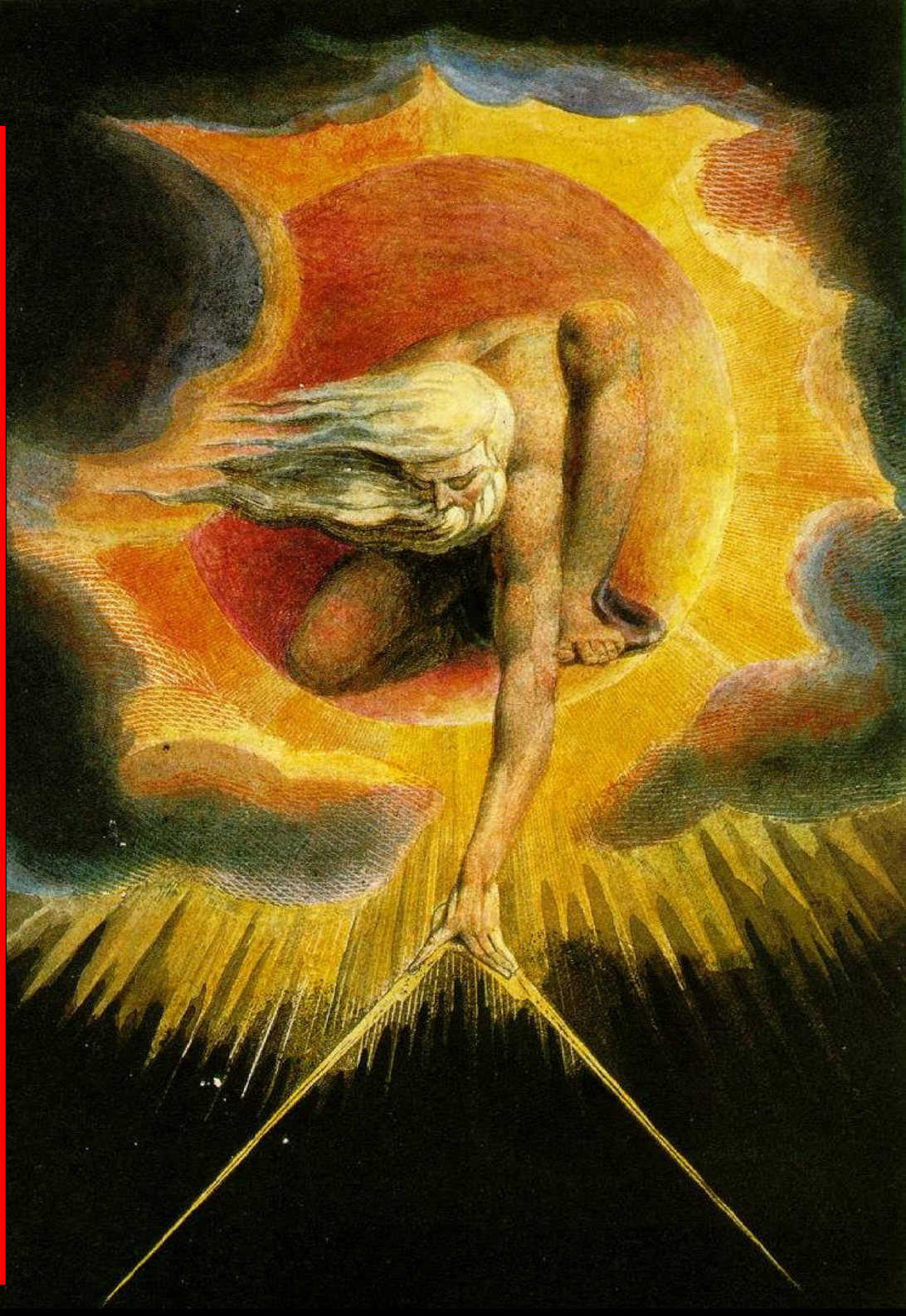


Divina Proporzione: bellezza di un'illusione



viaggio alla ricerca della geometria nell'arte

William Blake, *The ancient of days*



The image features three 3D geometric shapes arranged horizontally. On the left is a red pyramid with a square base. In the center is a yellow sphere. On the right is a blue cube. Each shape casts a soft, grey shadow on the white surface below it. The text 'Parte prima' is positioned above the sphere, and 'LA PERCEZIONE DELLO SPAZIO' is at the bottom of the image.

Parte prima

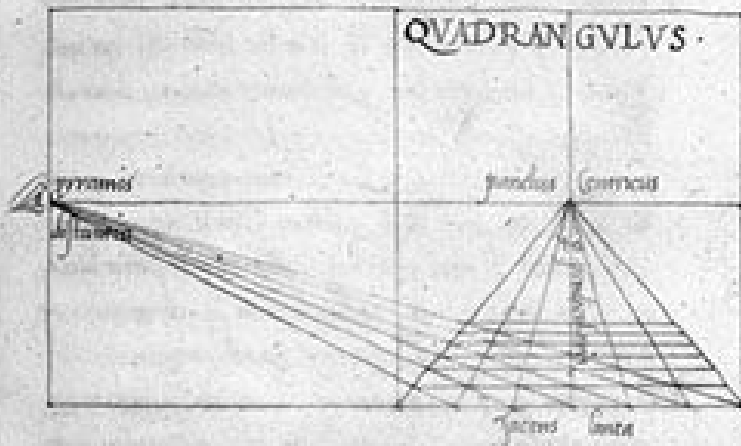
LA PERCEZIONE DELLO SPAZIO

“La bellezza è il valore assoluto di un organismo estetico, che irradia nell'anima umana una gioia interiore, suscitando un accordo insostituibile tra l'uomo e l'universo, mediante il gioco delle proporzioni e il calcolo matematico.”

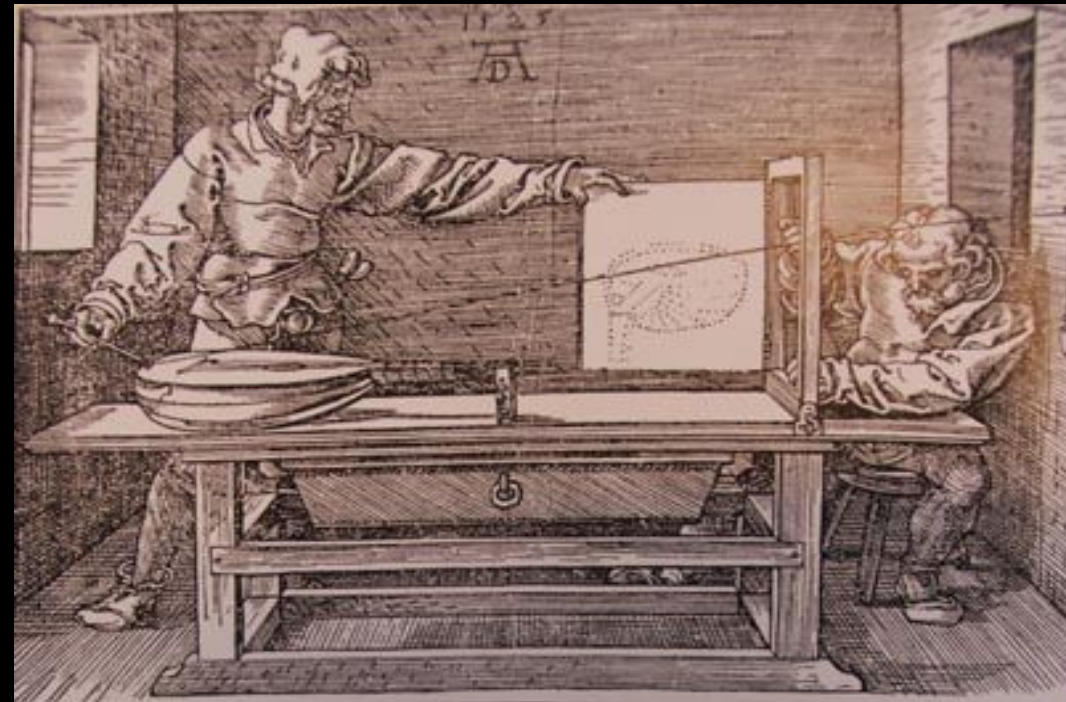
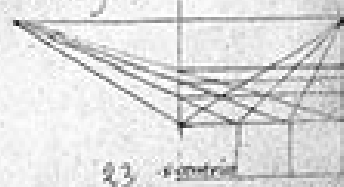
Leon Battista Alberti

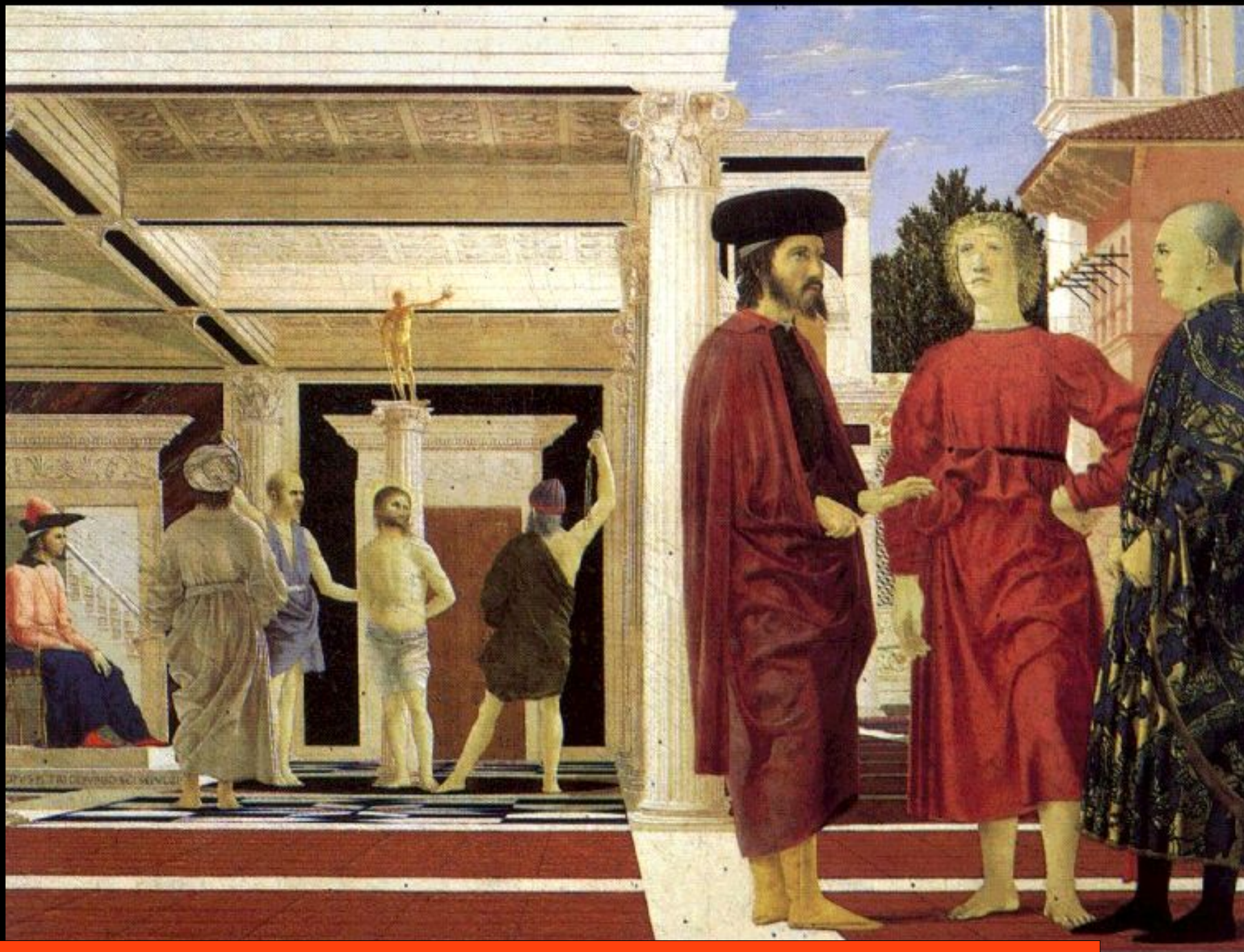
Leon Battista Alberti De Pictura - 1435

linearem ductionem ad singulas iacentis lineas di-
uisas prosequor. Sed in successibus quantitibus
transversis hunc modum seruo
Ars Positionis plani peroptima



Habetur Areola in qua dixerat lineam unam rectam hanc
dividit in tres partes in qua iacentis lineae quadranguli dicitur
est. Dehinc pone sursum ab hac linea punctum unum ad
alteram lineam caput perpendiculararem. Item ab eodem puncto
distantia centricum punctum a iacentis lineae dicitur quatuor
partibus ab altera puncto ad faciem hanc quatuor
divisiones singulas lineas ducit tam quam videtur sequitur





Piero Della Francesca, *Flagellazione* (1460 circa)

Donato Bramante

*Santa Maria presso San
Satiro – abside*

Milano





J. Van Eyck, *Coniugi Arnolfini*





H. Holbein, *Gli ambasciatori* (1533)



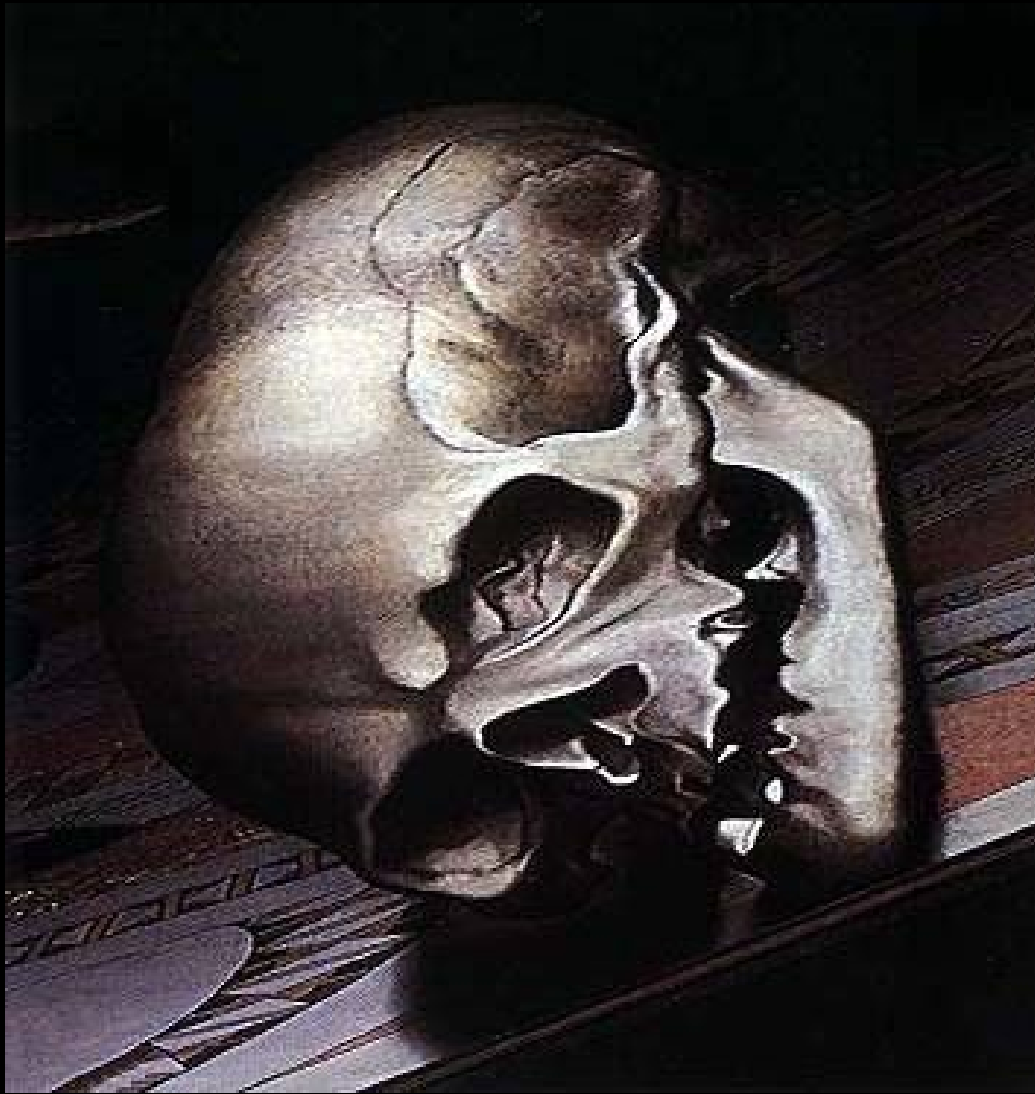




fig. 4.

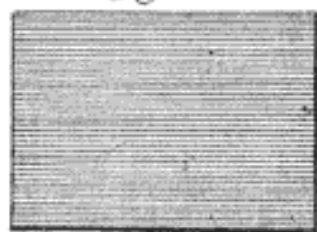


fig. 3.

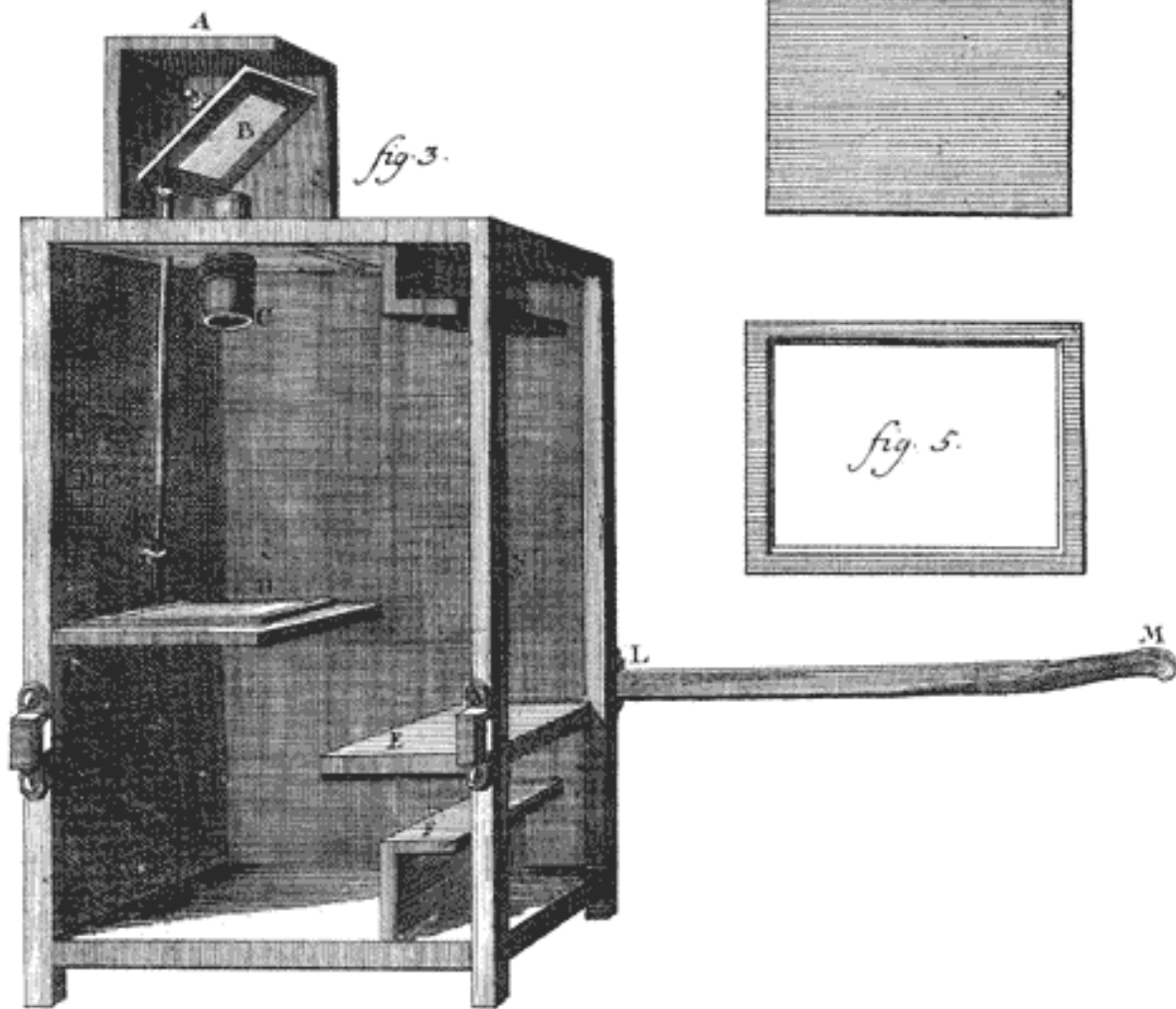
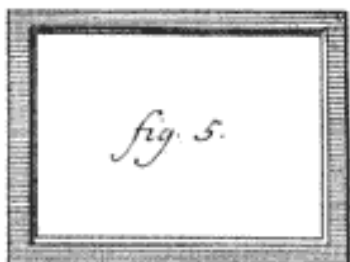
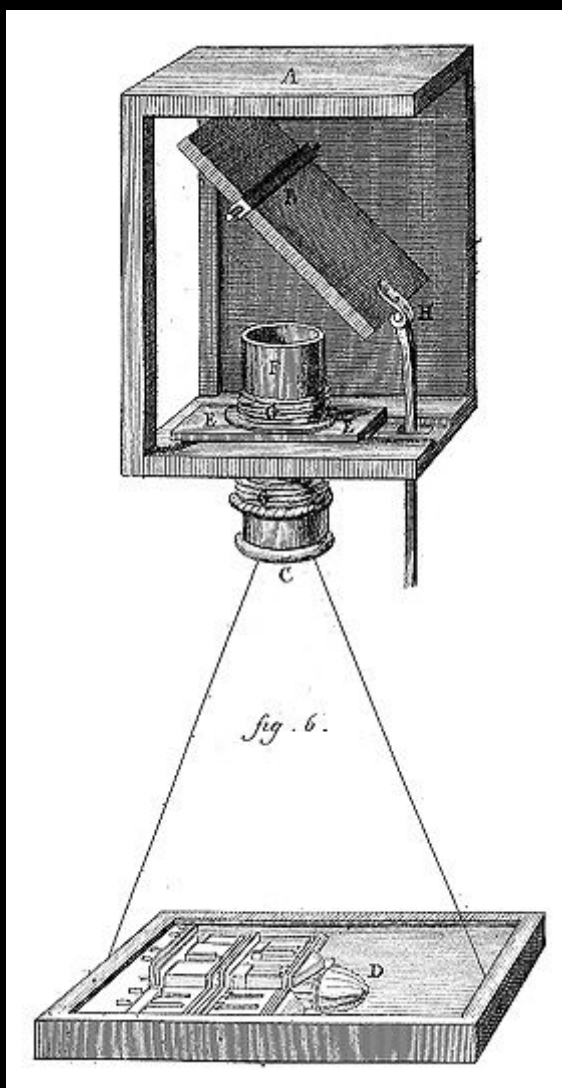


fig. 5.

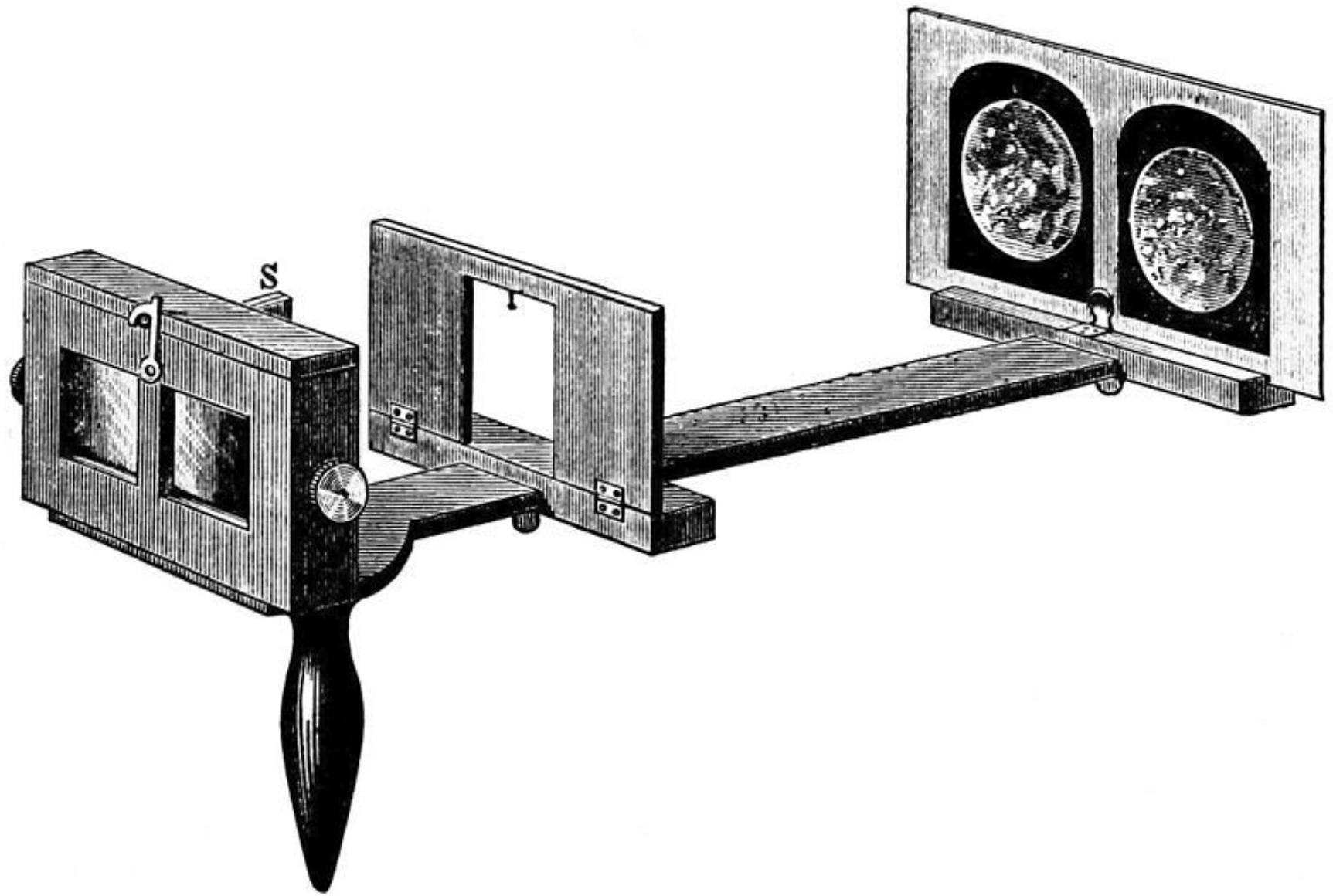


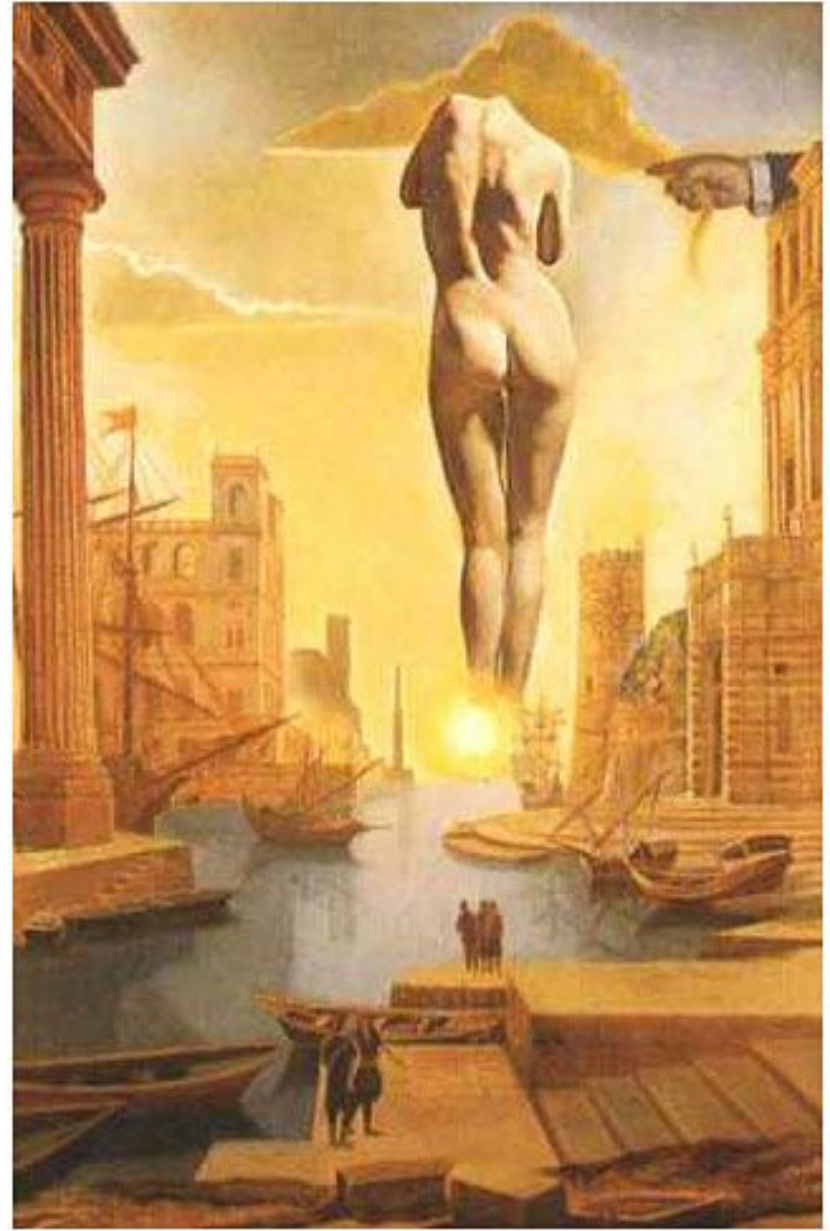
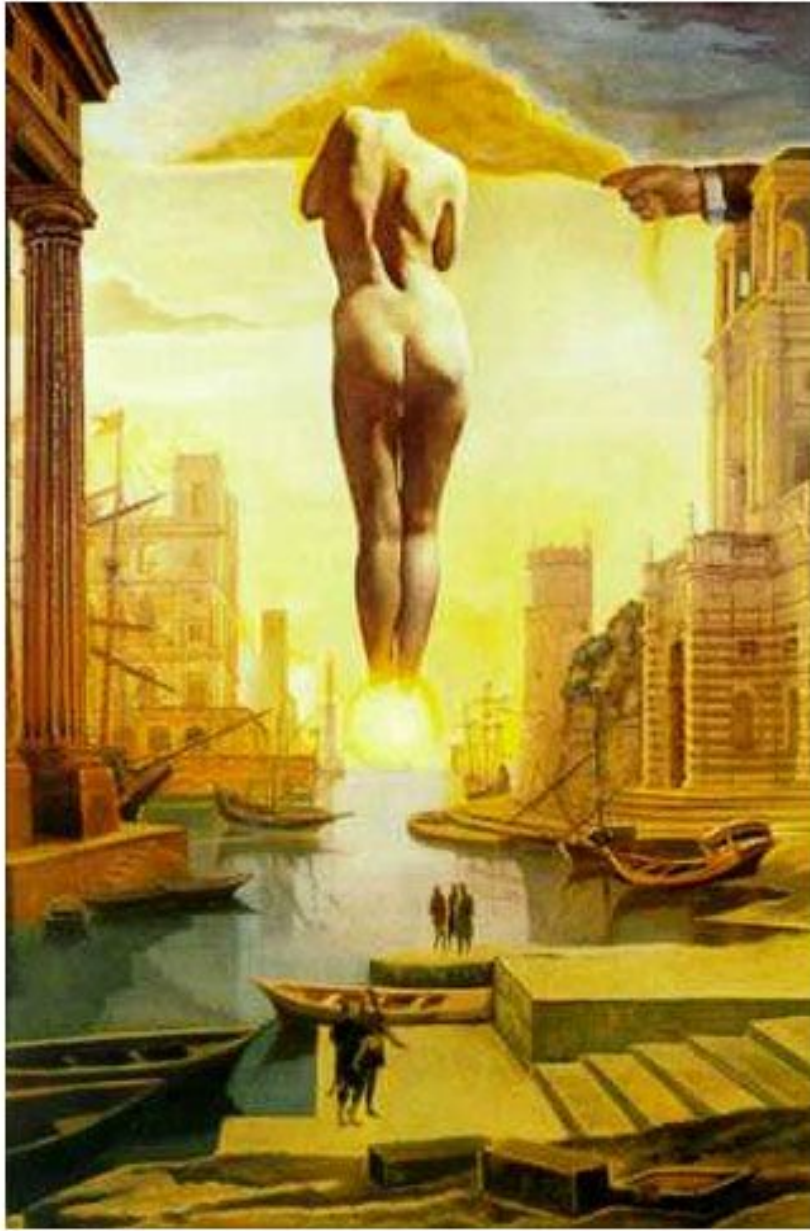
1 2 3 4 5 6 Pieds





Canaletto, *Molo con libreria e chiesa della Salute* (1735)





G. Braque, *Natura morta con brocca e violino*

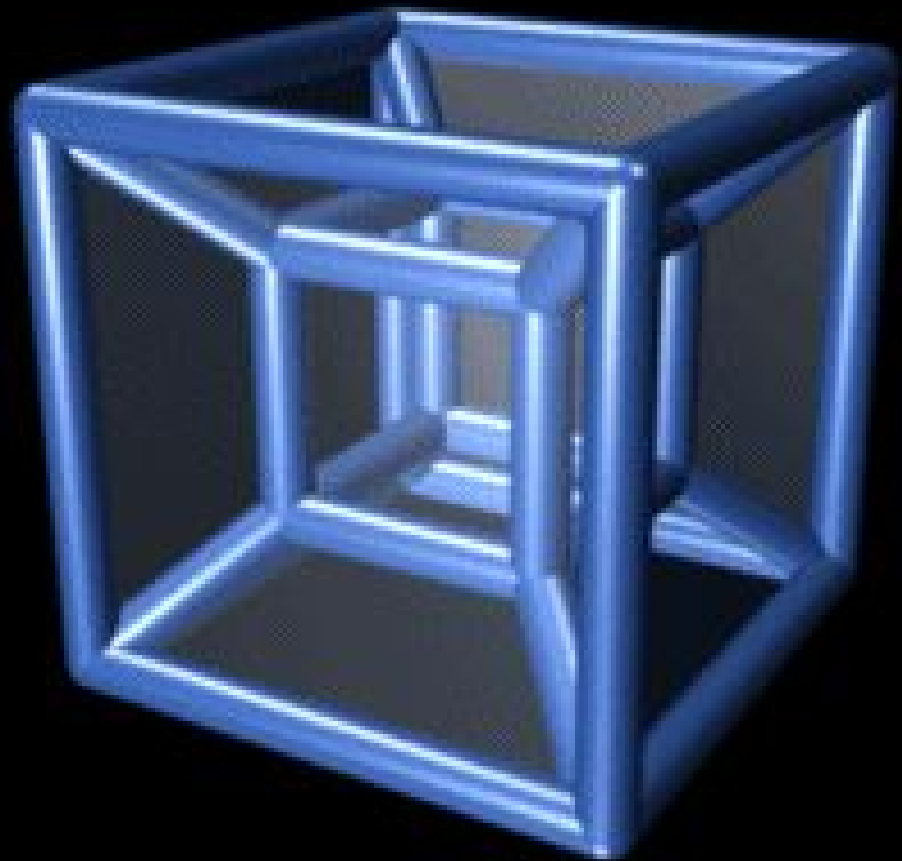
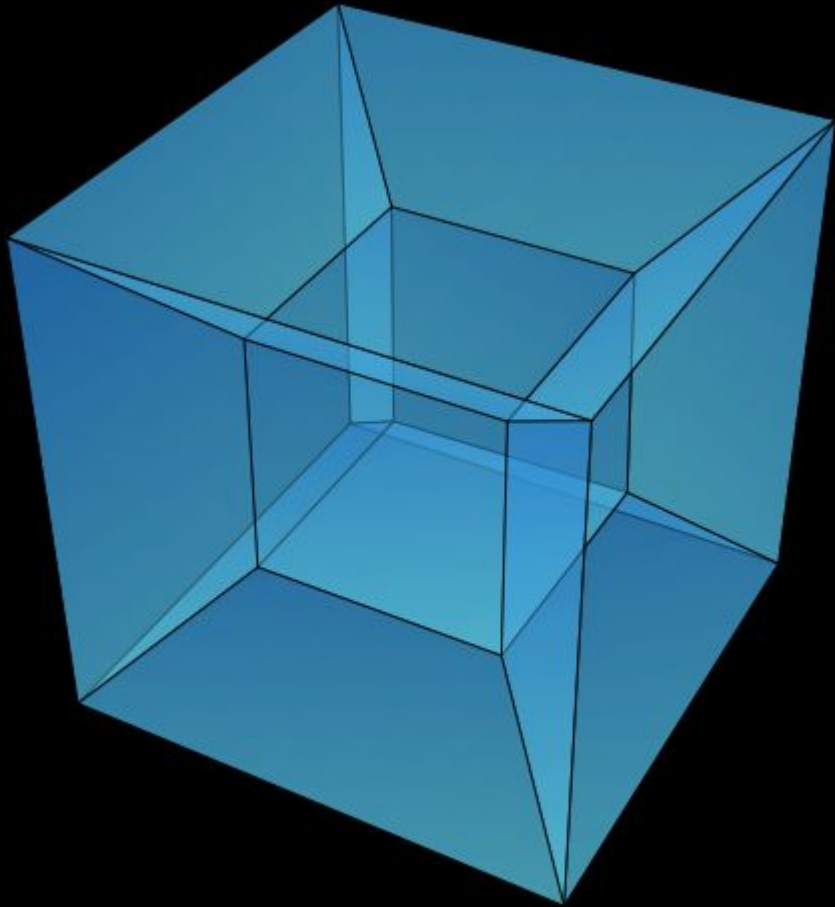


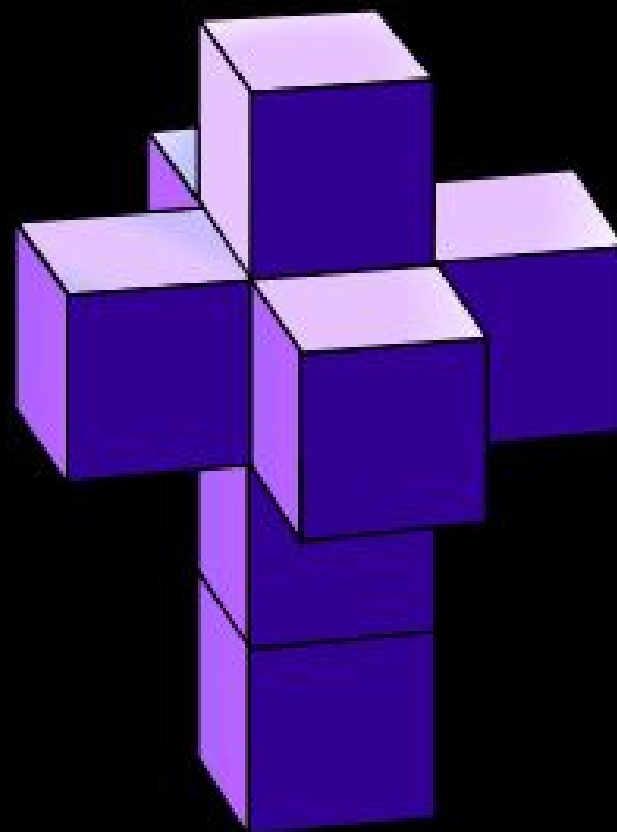
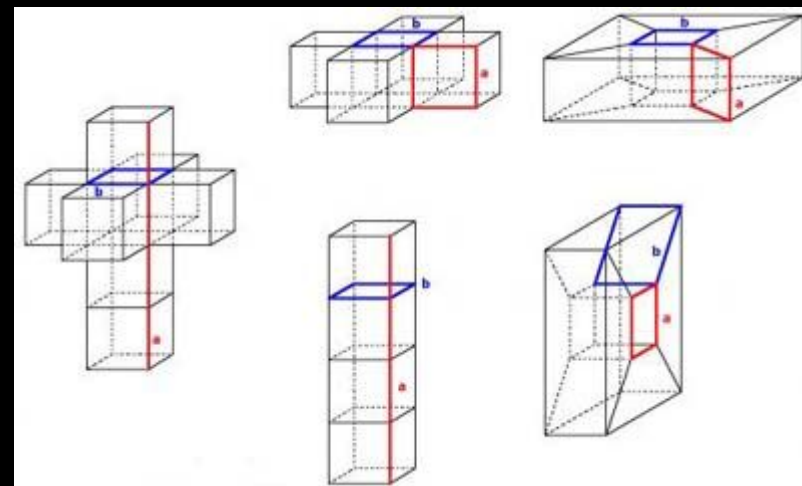
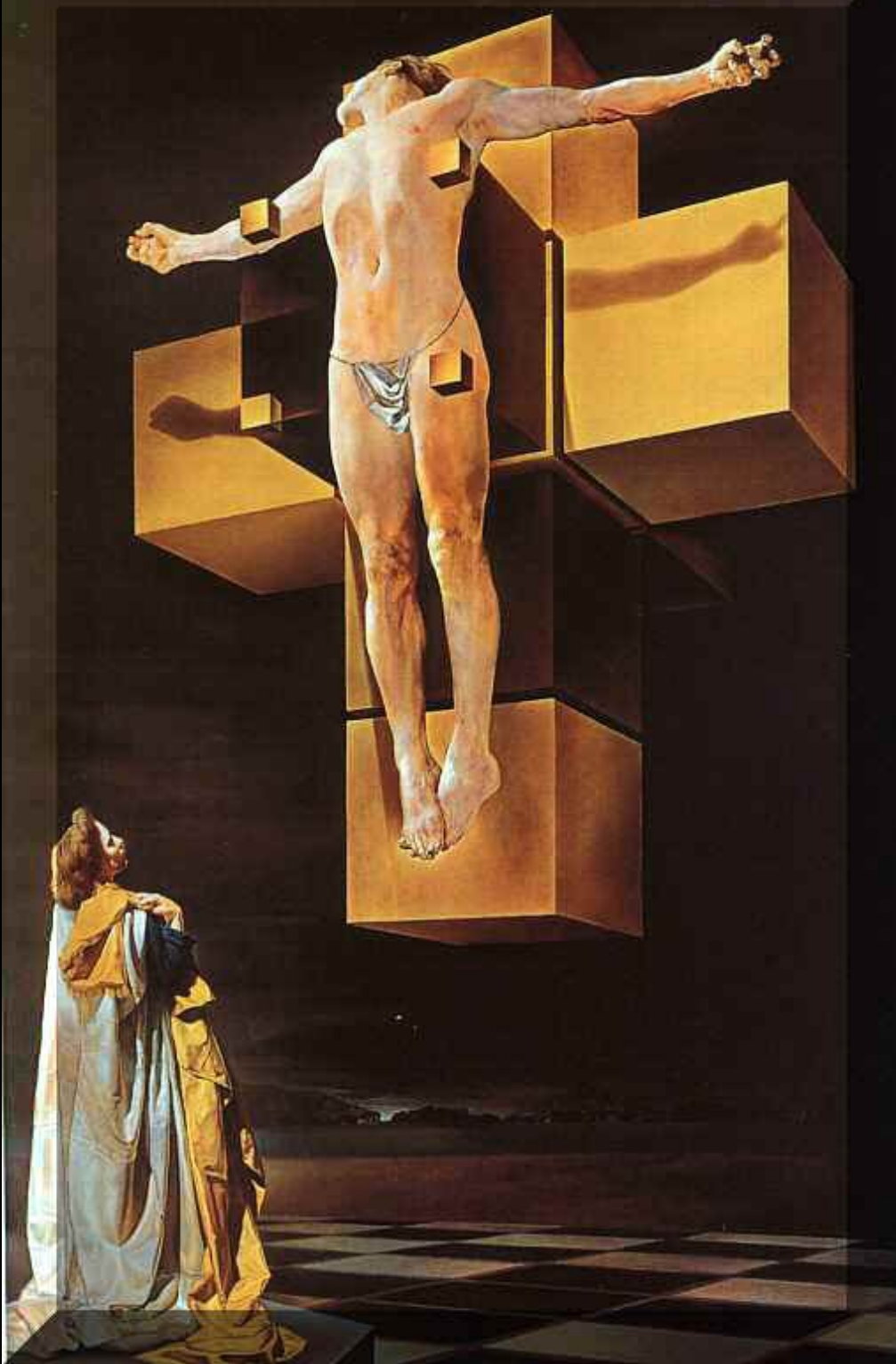
P. Picasso, *Ritratto di Ambroise Vollard*



Ricerca della quarta dimensione

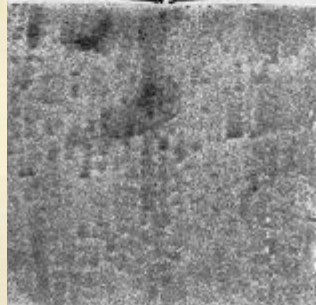
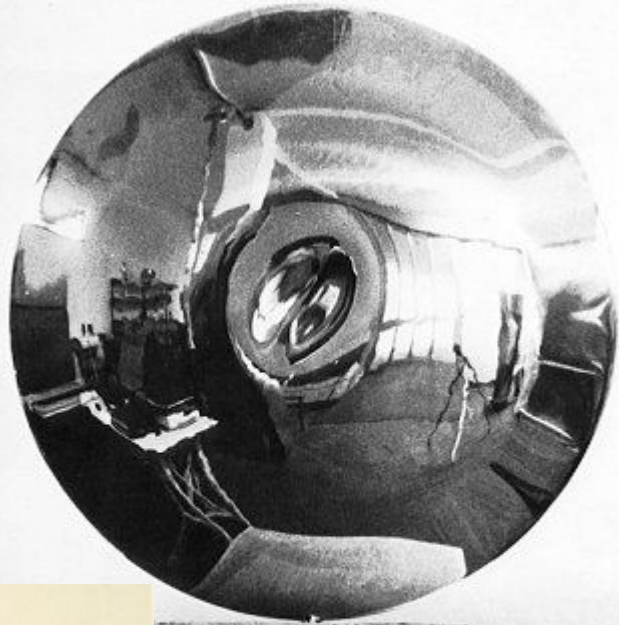
IPERCUBO







S. Dalì, *Alla ricerca della quarta dimensione* (1979)



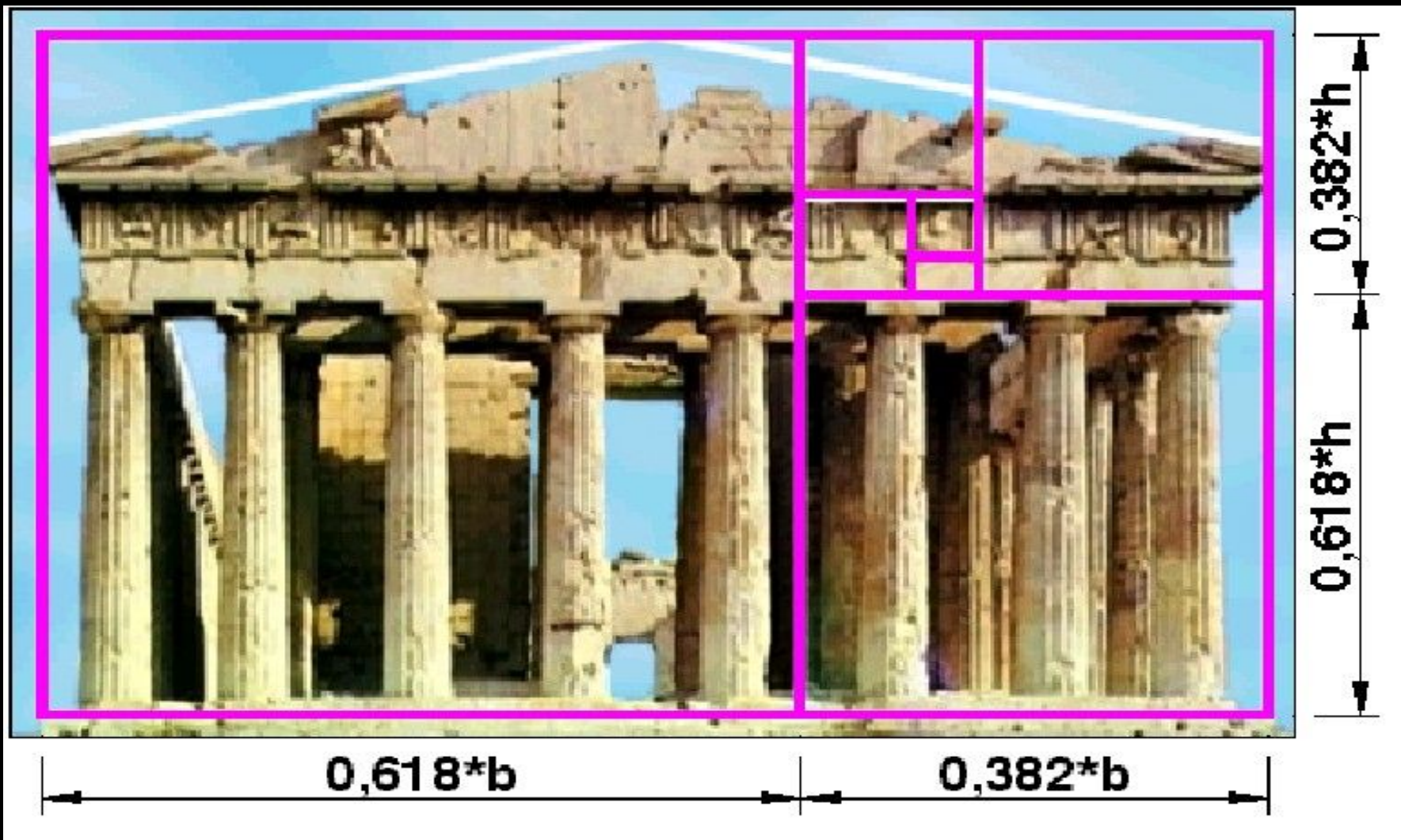
Attilio Pierelli

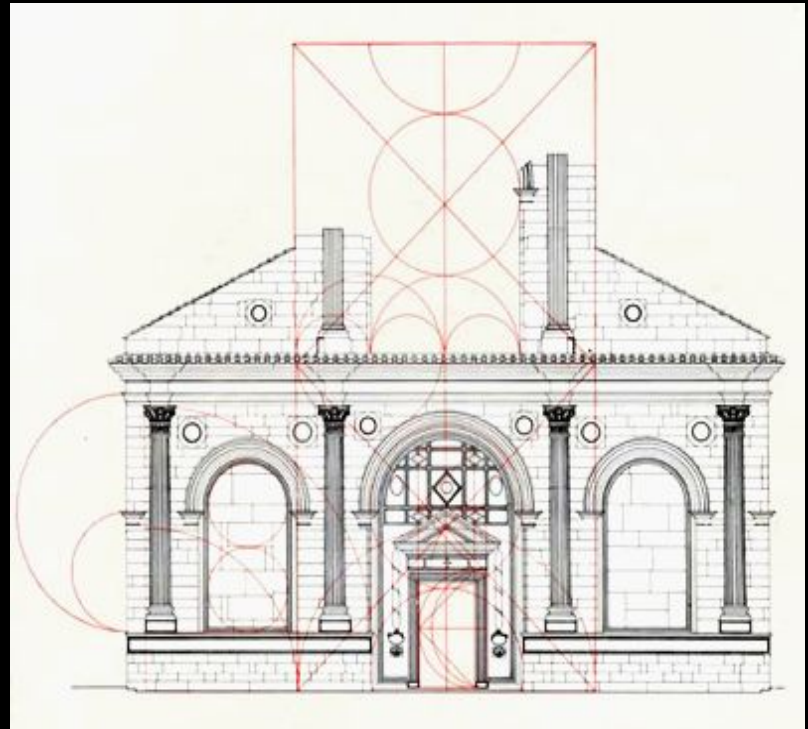
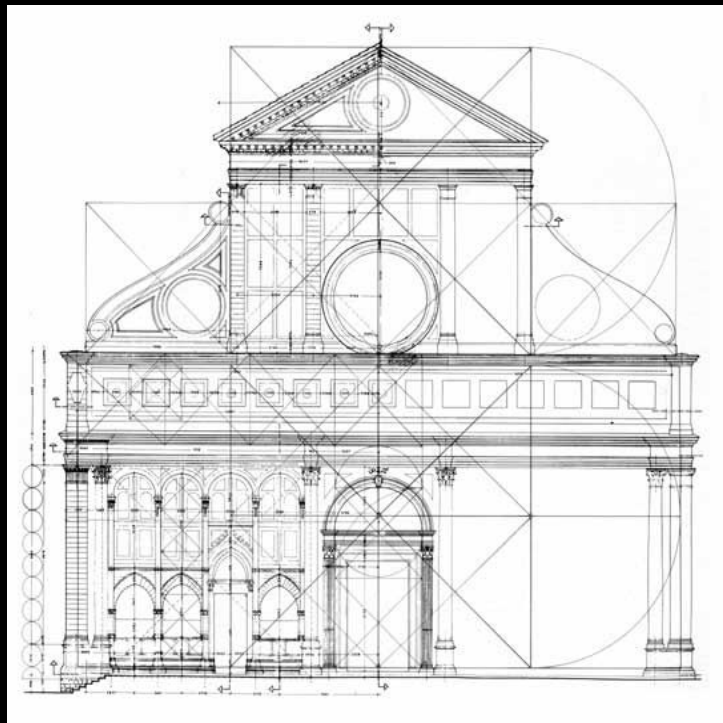
A 3D scene featuring three geometric shapes: a red pyramid on the left, a yellow sphere in the center, and a blue cube on the right. The shapes are rendered with soft shadows on a white background. The text 'Parte seconda' is overlaid in the upper middle section.

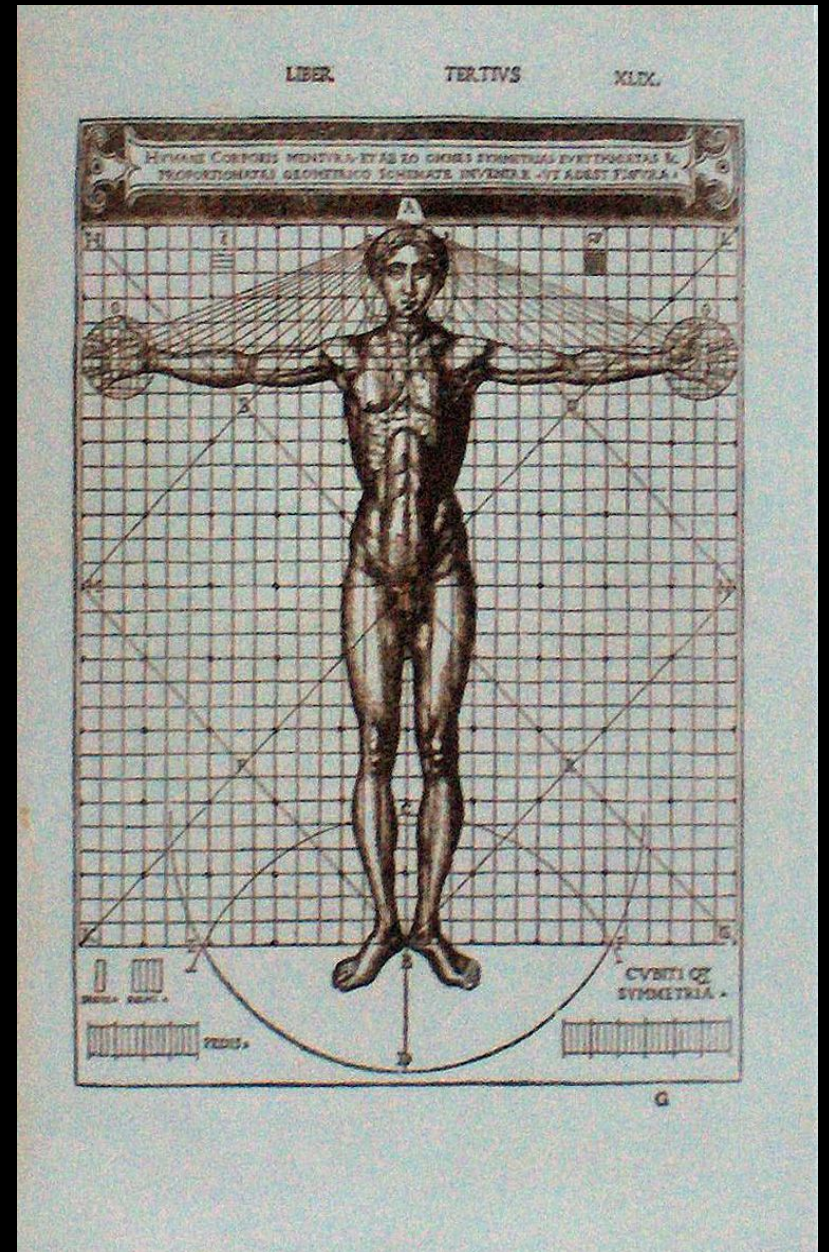
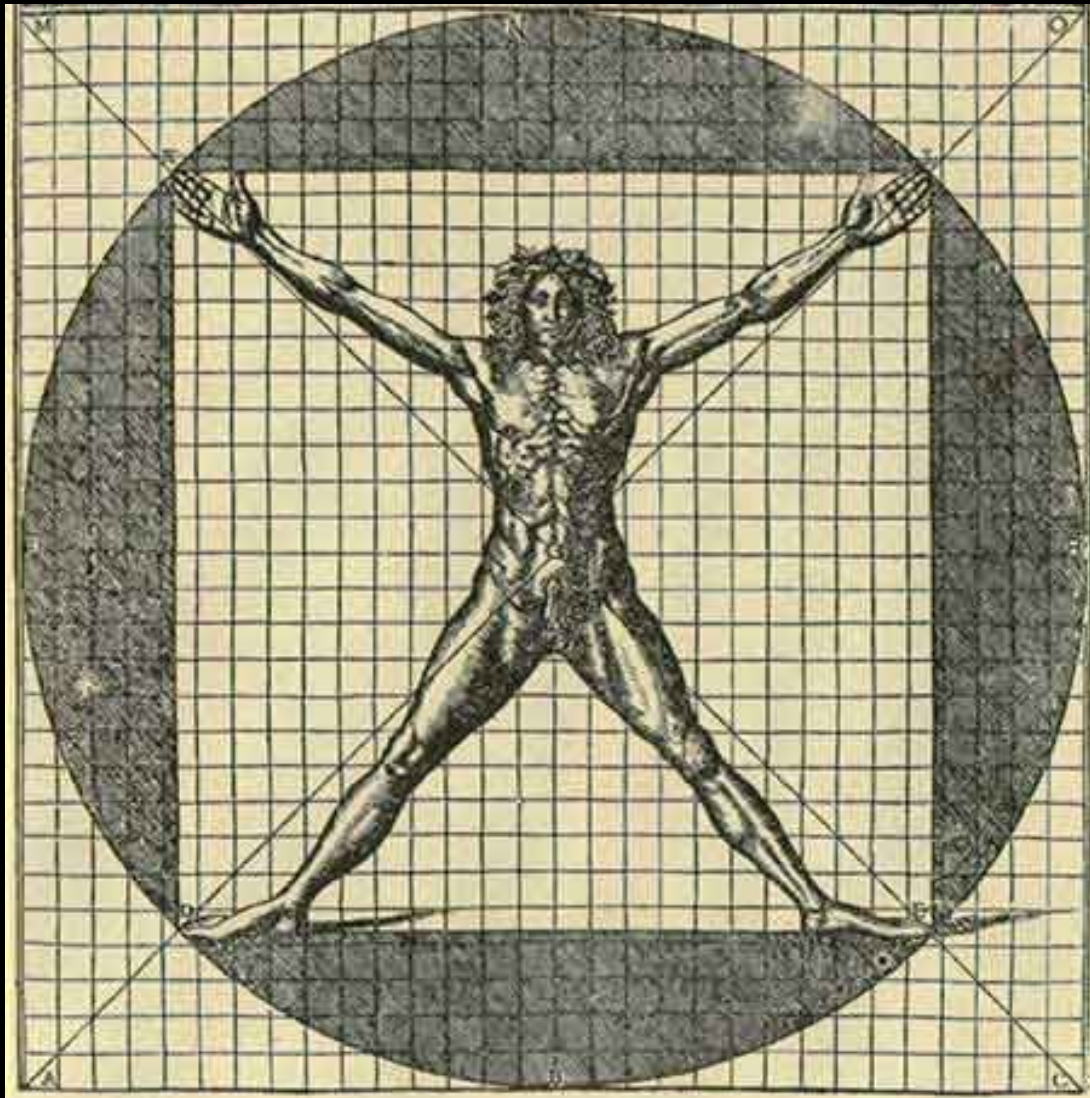
Parte seconda

LA RICERCA DELLE PROPORZIONI

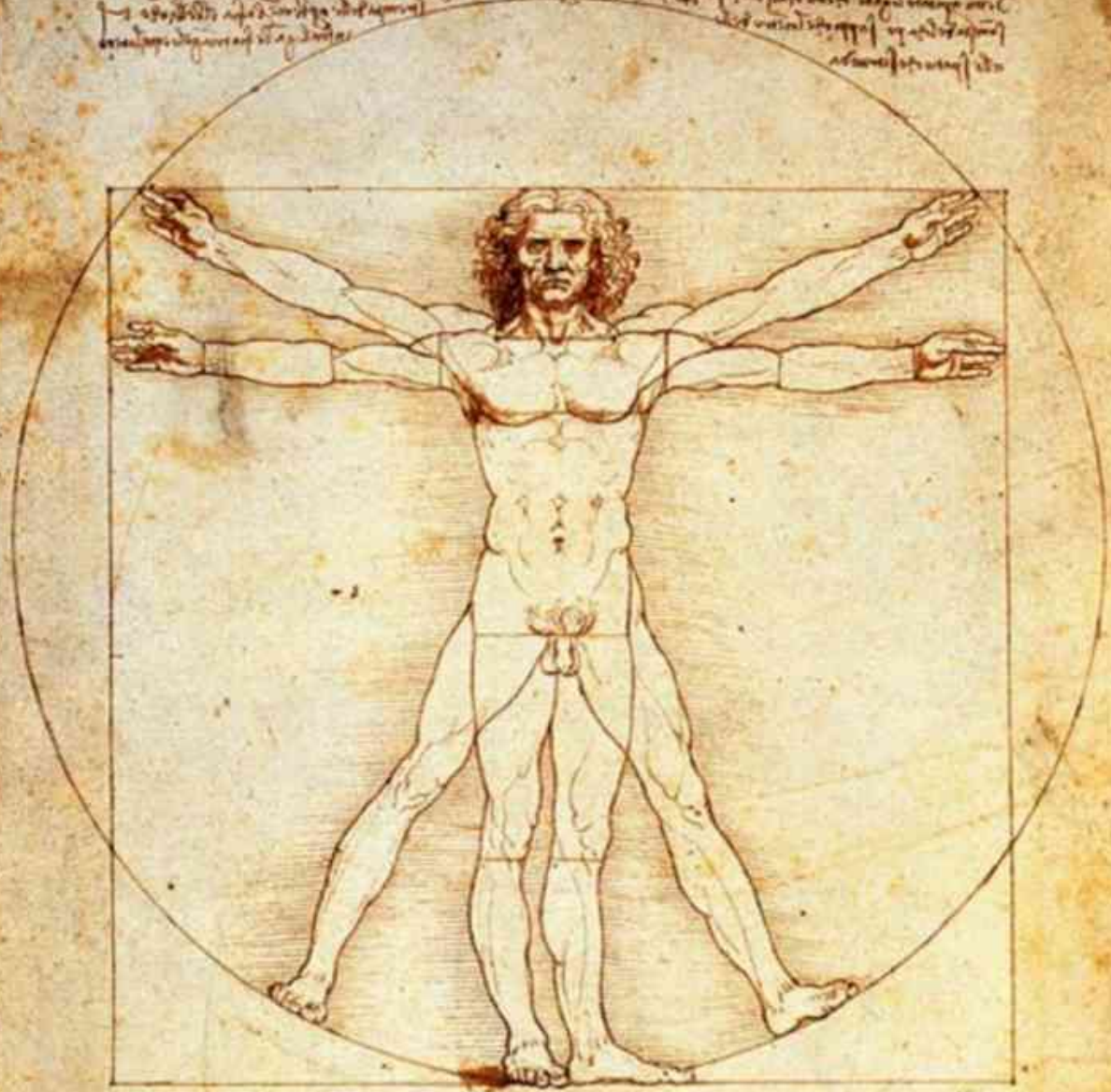
Si può dire che una linea retta sia stata divisa secondo la proporzione estrema e media quando l'intera linea sta alla parte maggiore così come la maggiore sta alla minore.
EUCLIDE



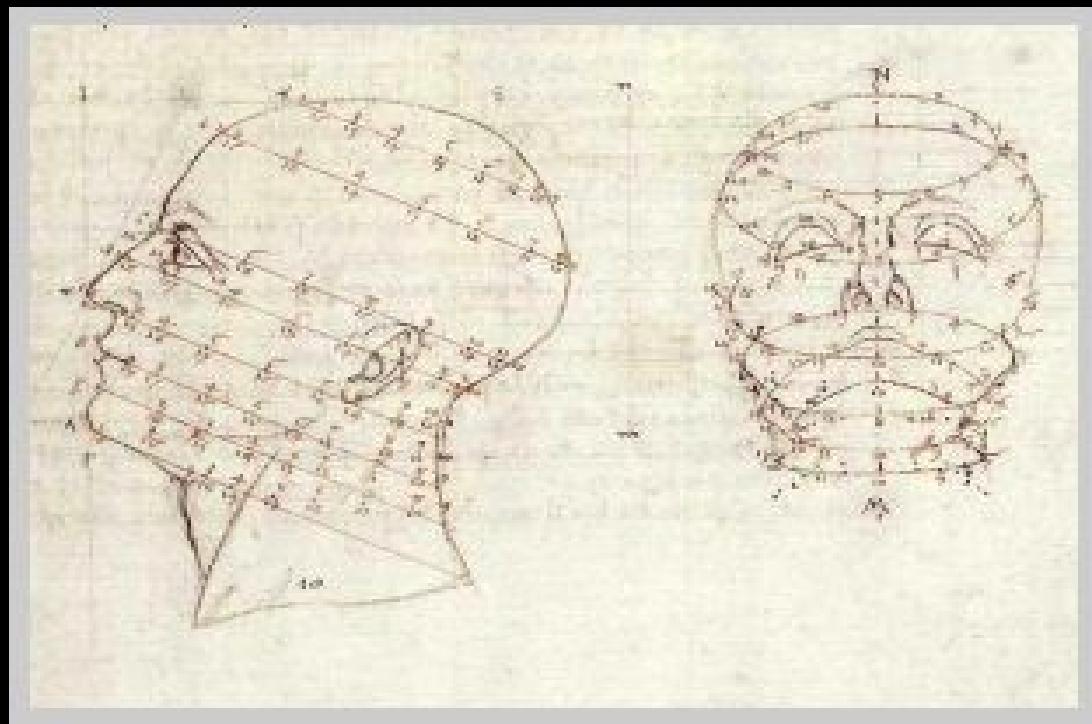
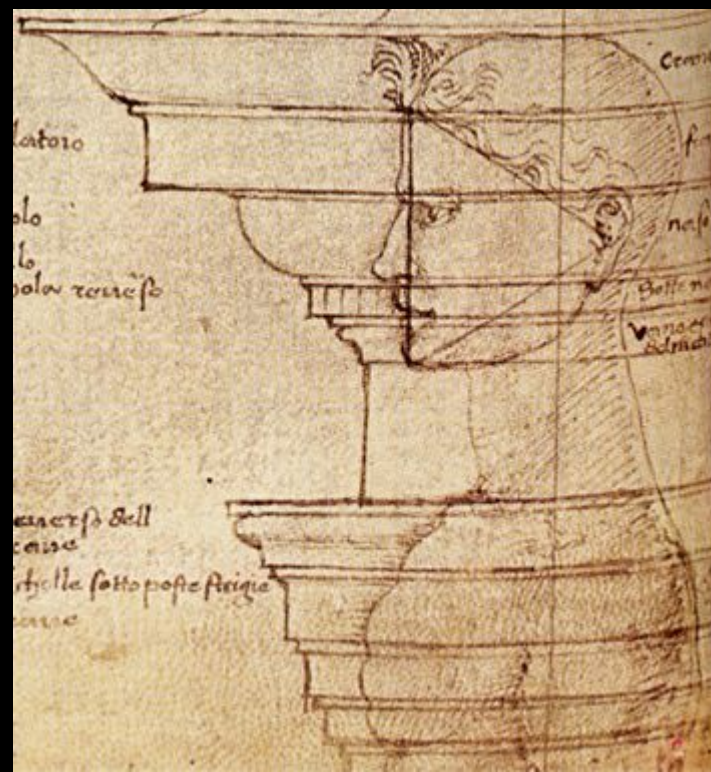
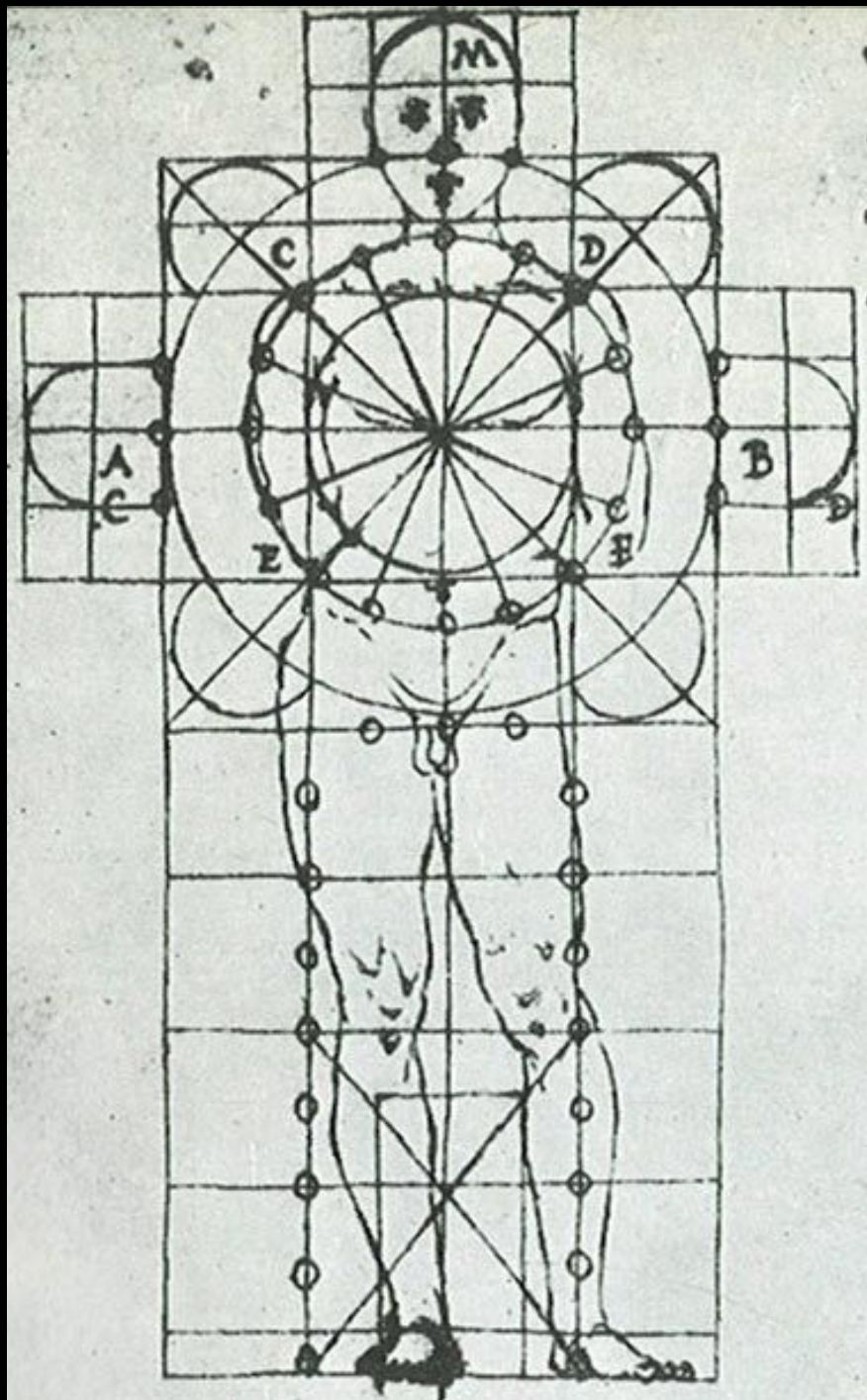


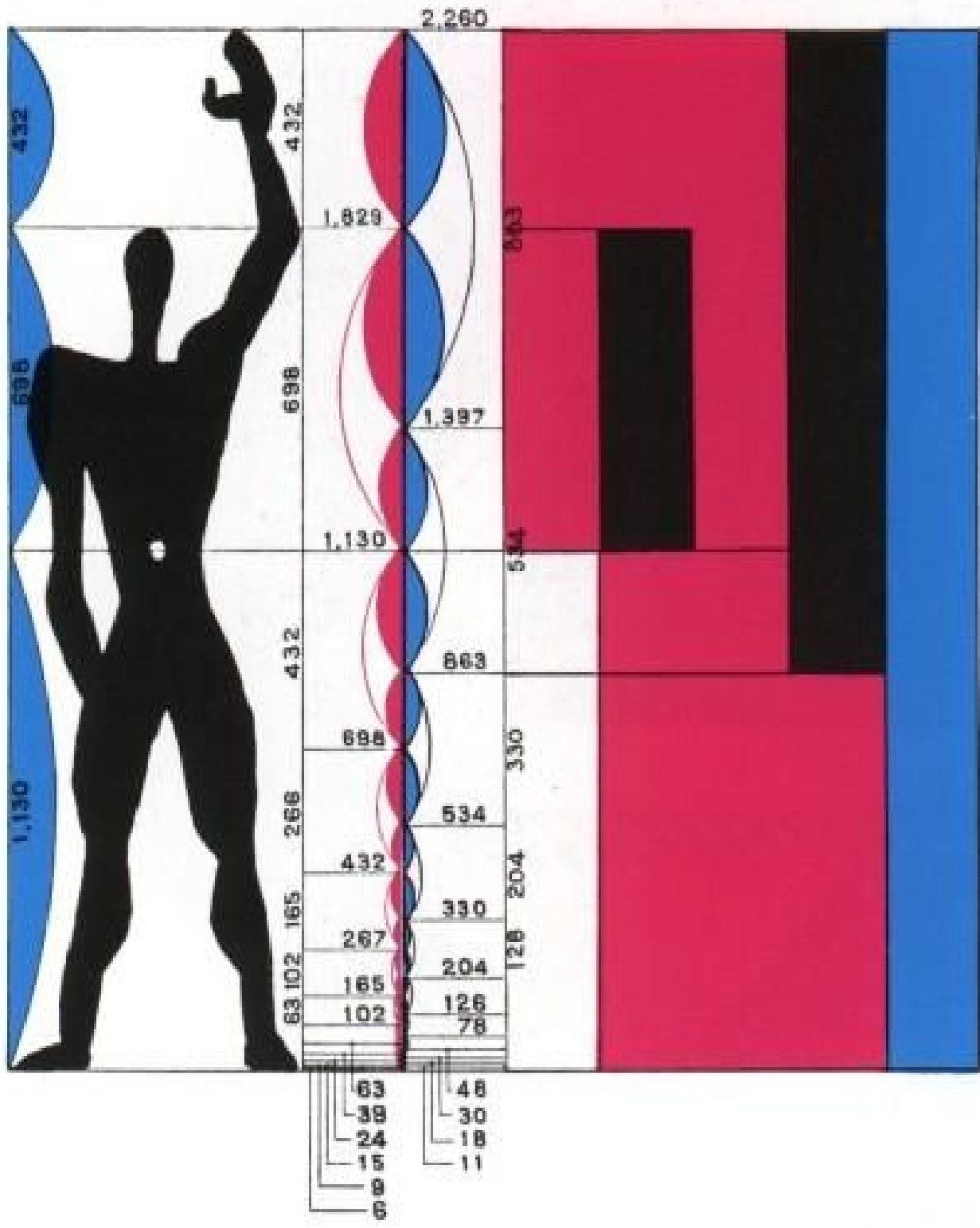


In nomine domini Amen. Hic describitur
 homo in figura quadrati et circuli. Et
 dicitur quod homo est quadratus et
 circularis. Et dicitur quod homo
 est quadratus et circularis. Et dicitur
 quod homo est quadratus et circularis.



Et dicitur quod homo est quadratus et circularis. Et dicitur quod homo est quadratus et circularis. Et dicitur quod homo est quadratus et circularis.

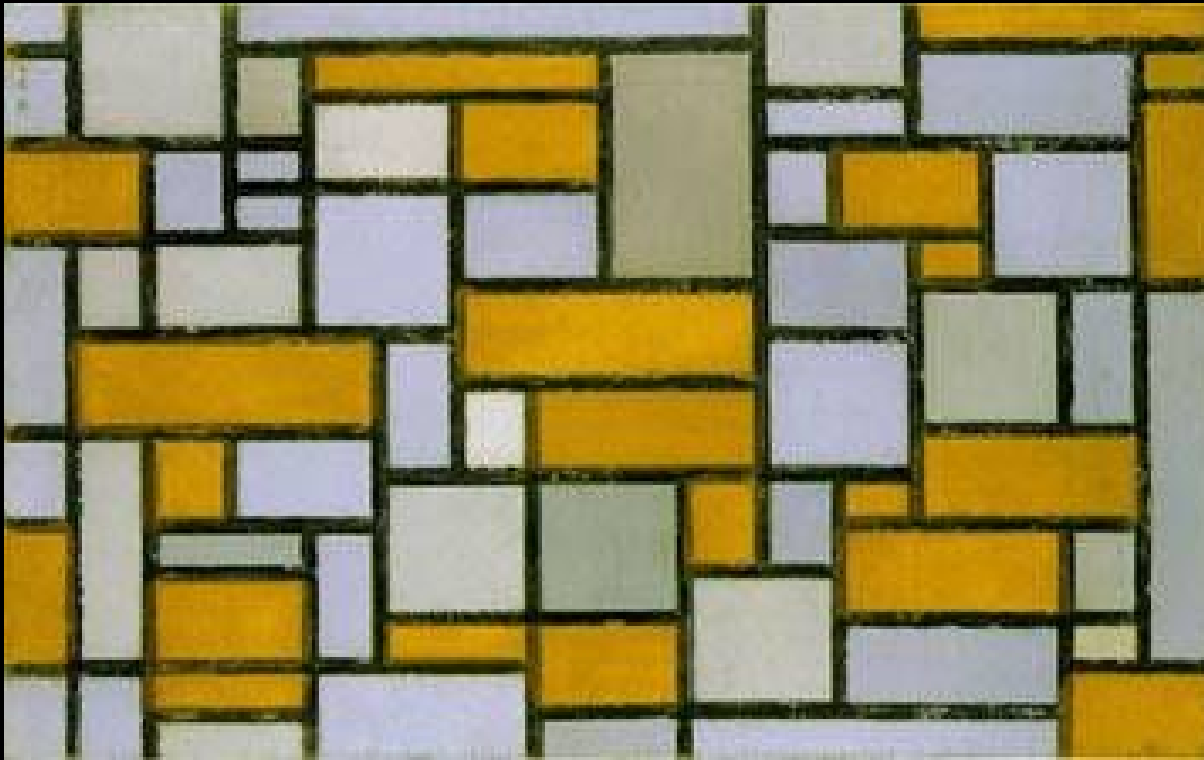






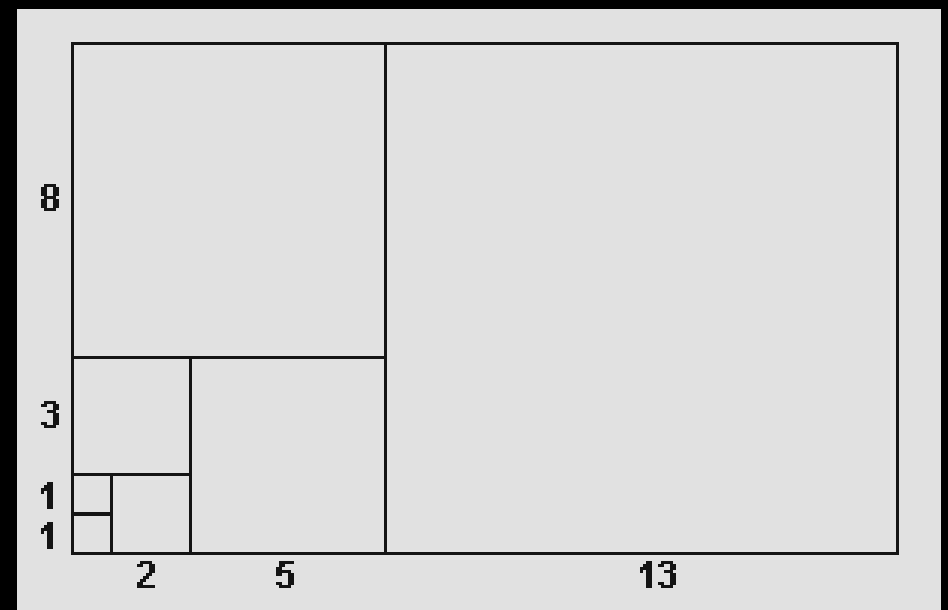
Ville Savoye, Poissy, Parigi





PIET MONDRIAN

Sezione aurea





Parte TERZA

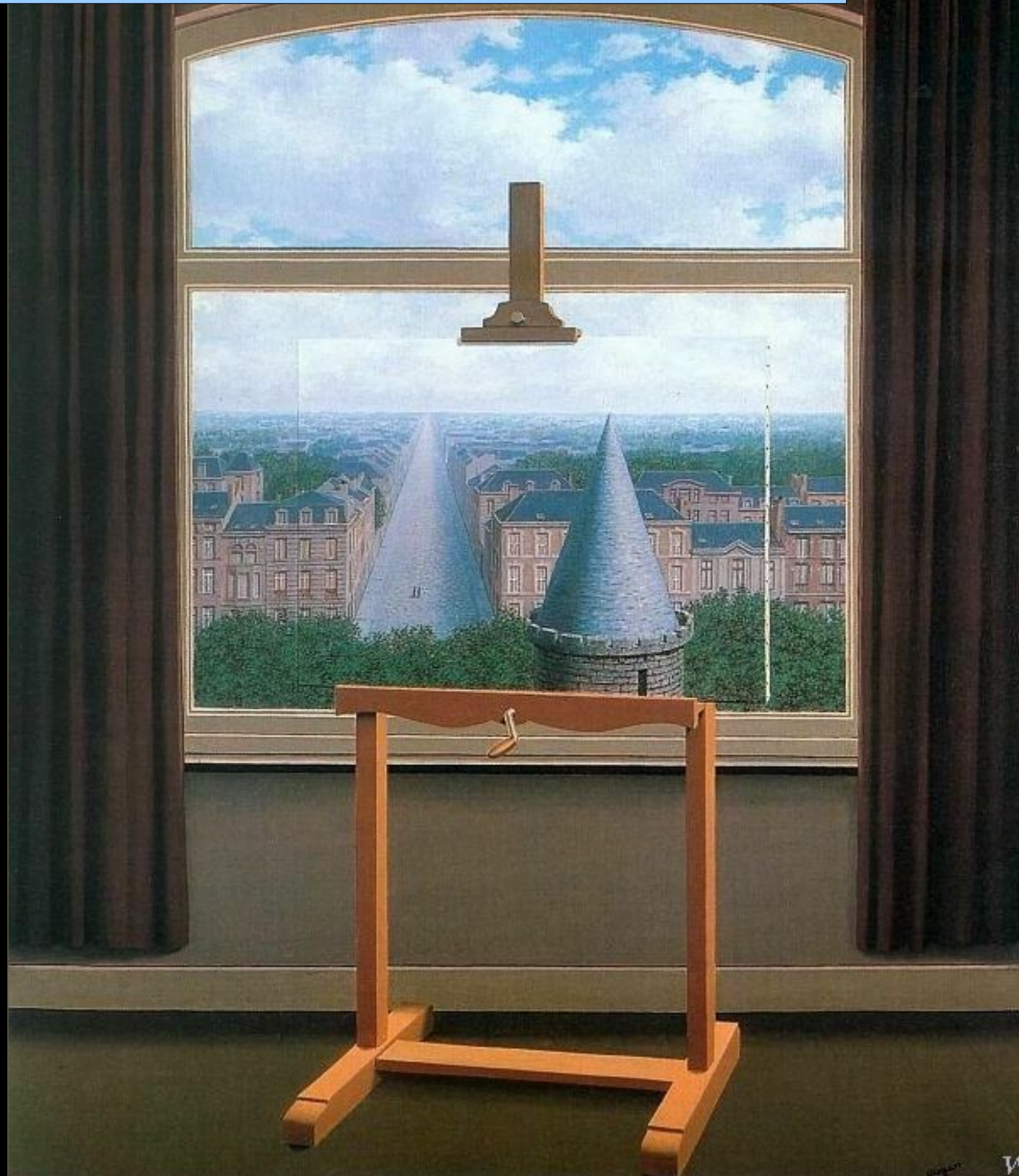
LO STUDIO DEI SOLIDI GEOMETRICI







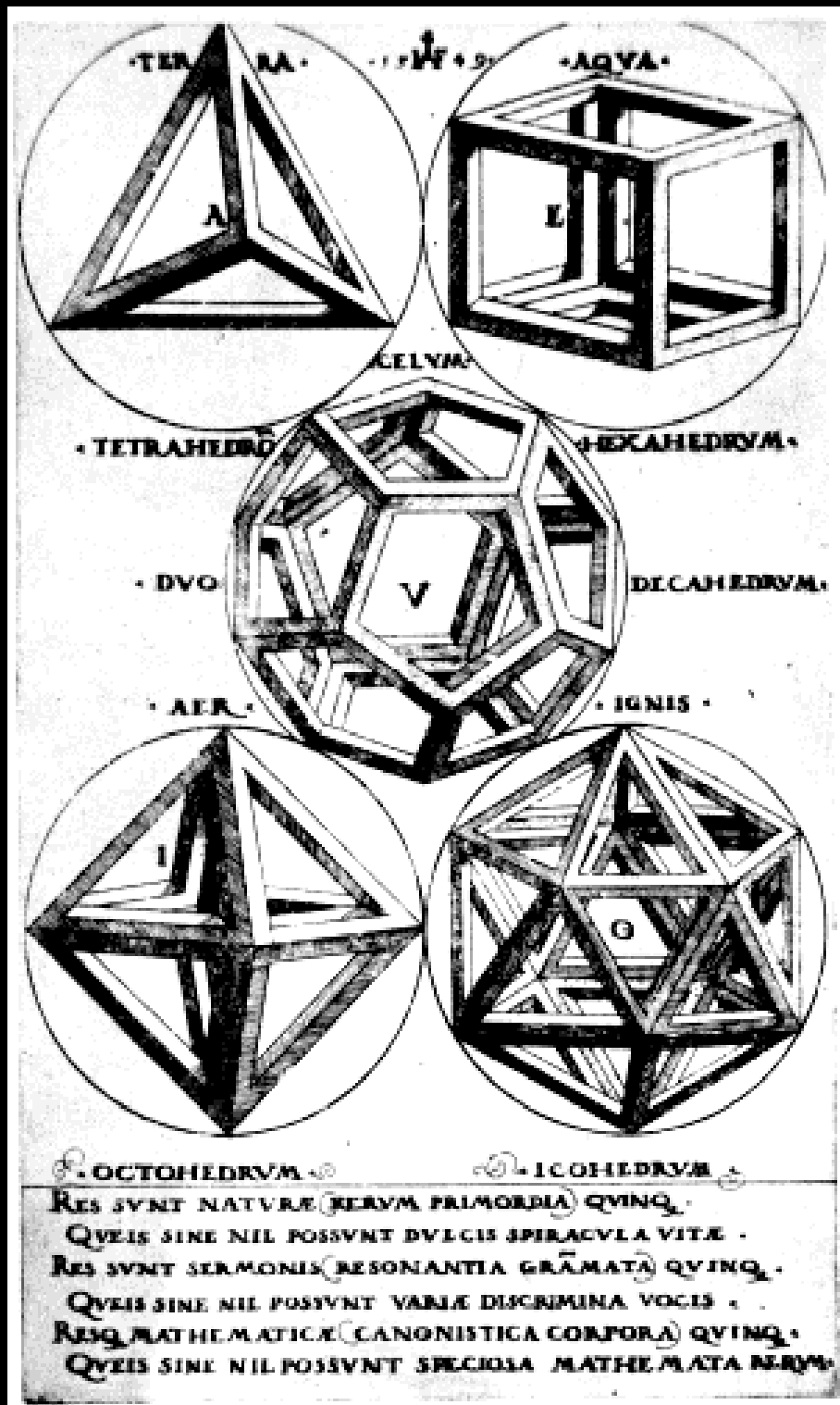
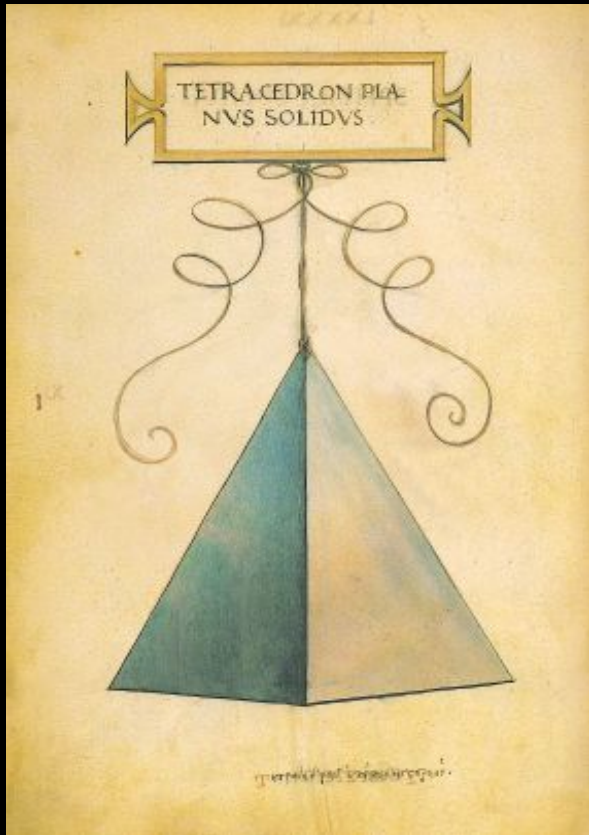
R. Magritte, *Les promenades d'Euclide* (1955)

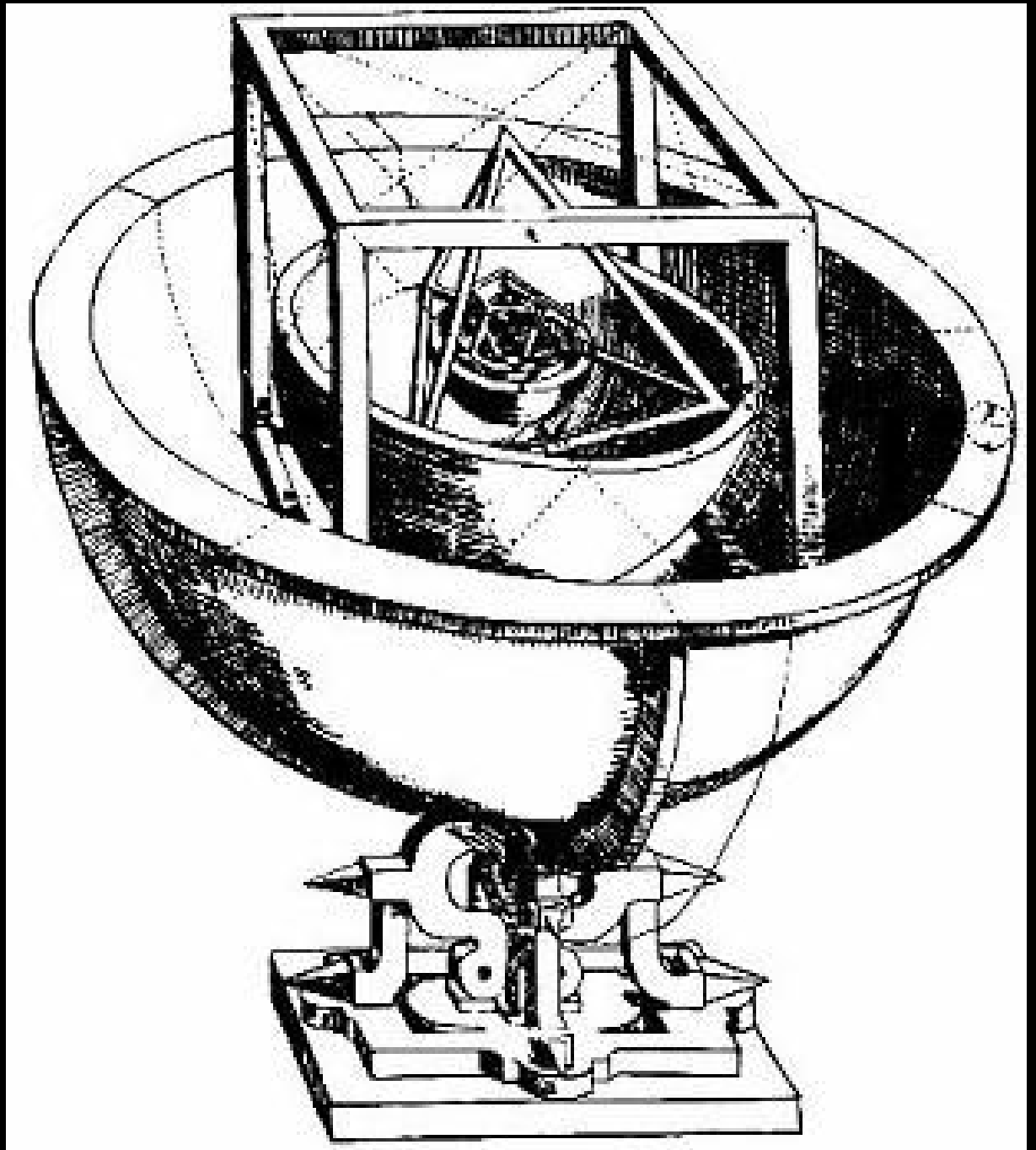




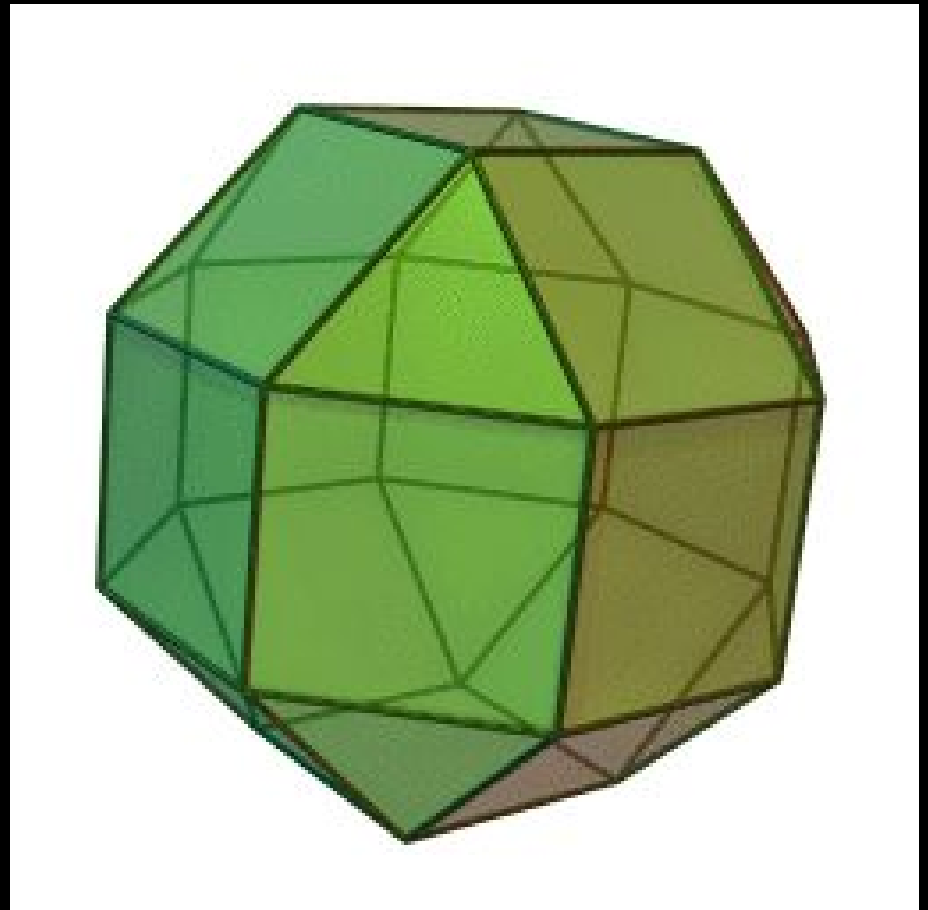
I cinque poliedri regolari

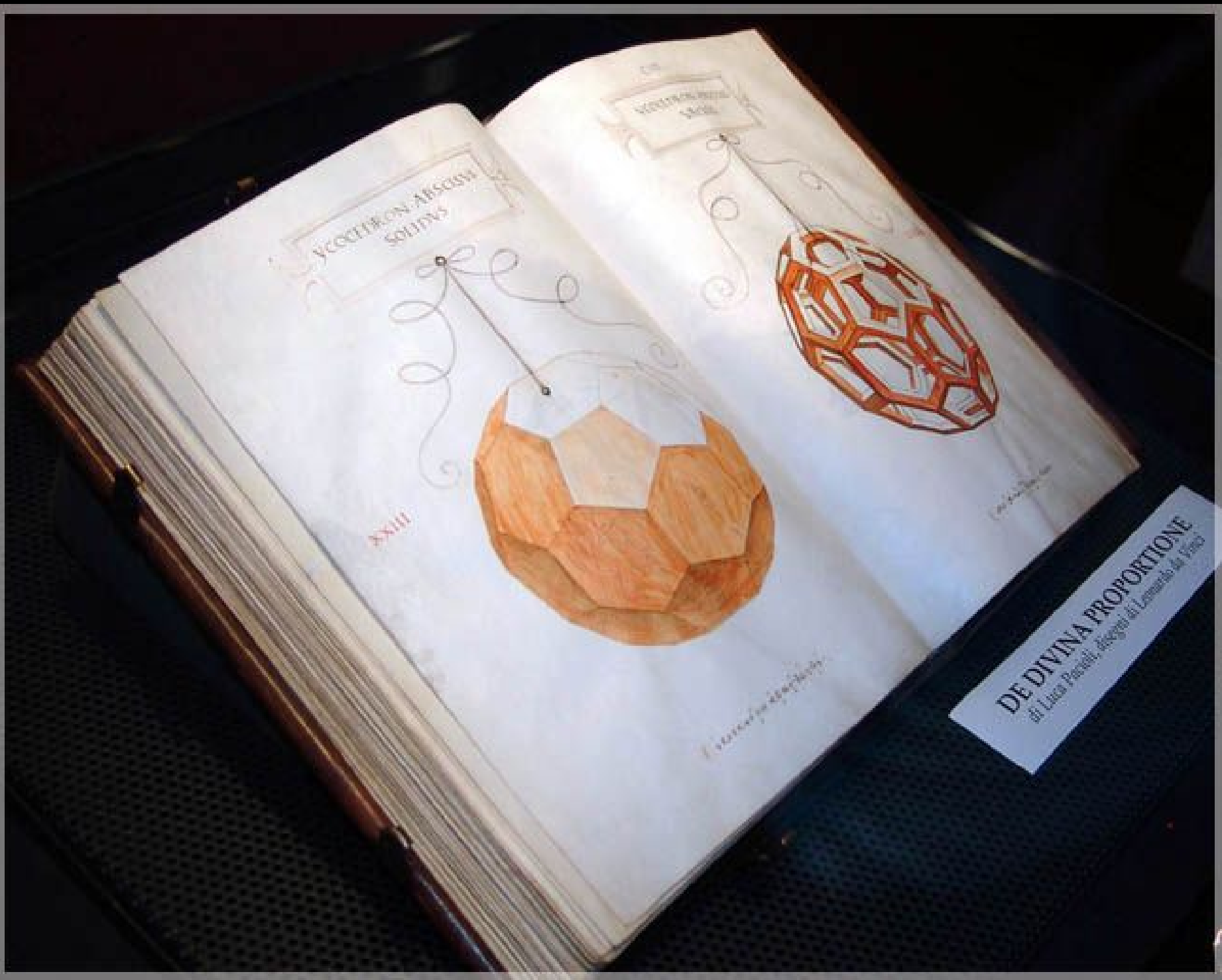












VEGETATION ABSCISSA SOLIDVS

XXIII



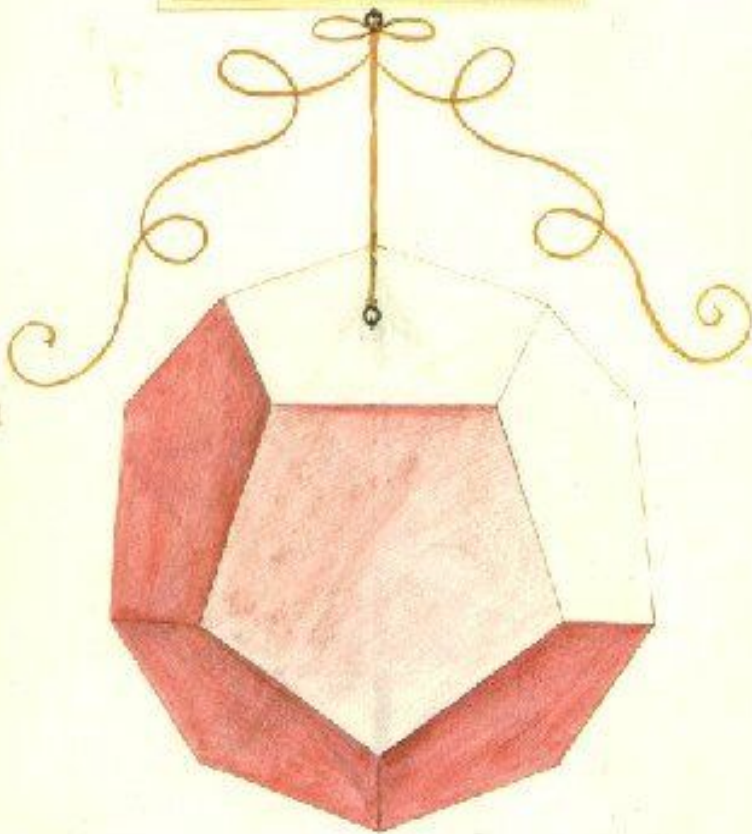
VEGETATION SOLIDVS



DE DIVINA PROPORZIONE
di Luca Pacioli, disegno di Leonardo da Vinci

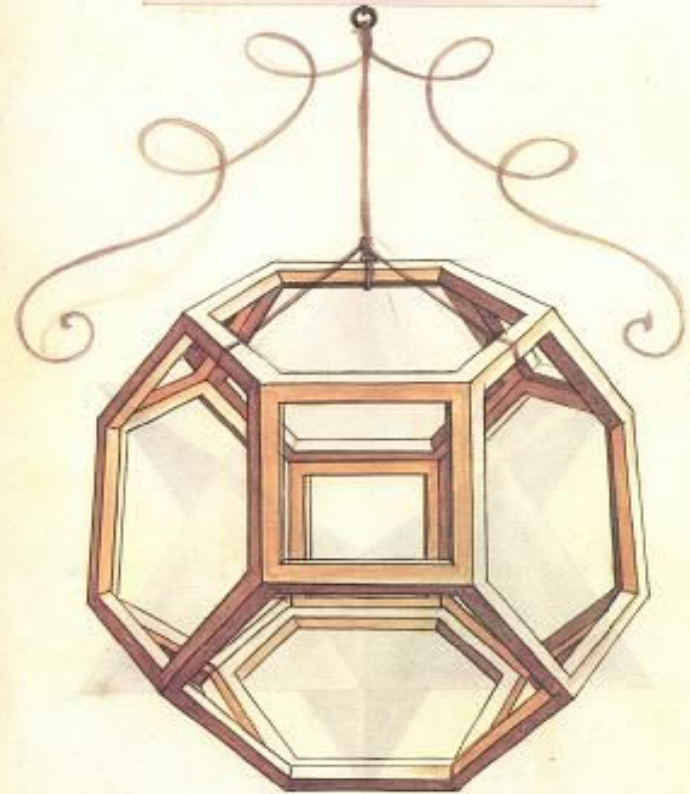
DVODECEDRON PLANA
NAS SOLIDVS.

XXVII



.C.
OCTOCEDRON ABSCISVS
VACVVS.

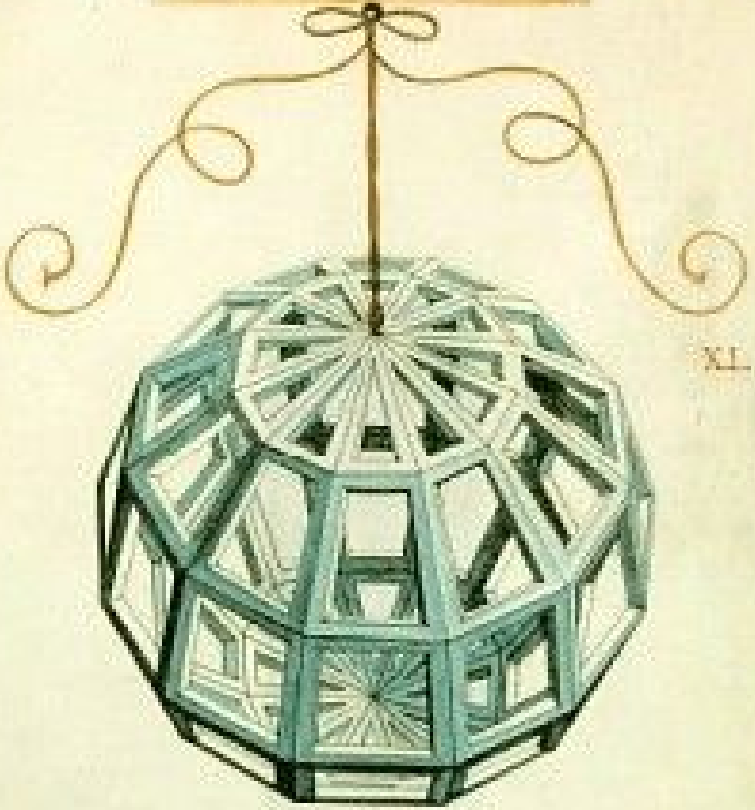
XVIII



Οκτώεδρον ἀβσπίστων ὀκτώγωνων

CXI

SEPTUAGINTA DVARVM
BASIVM VACVVM



XL

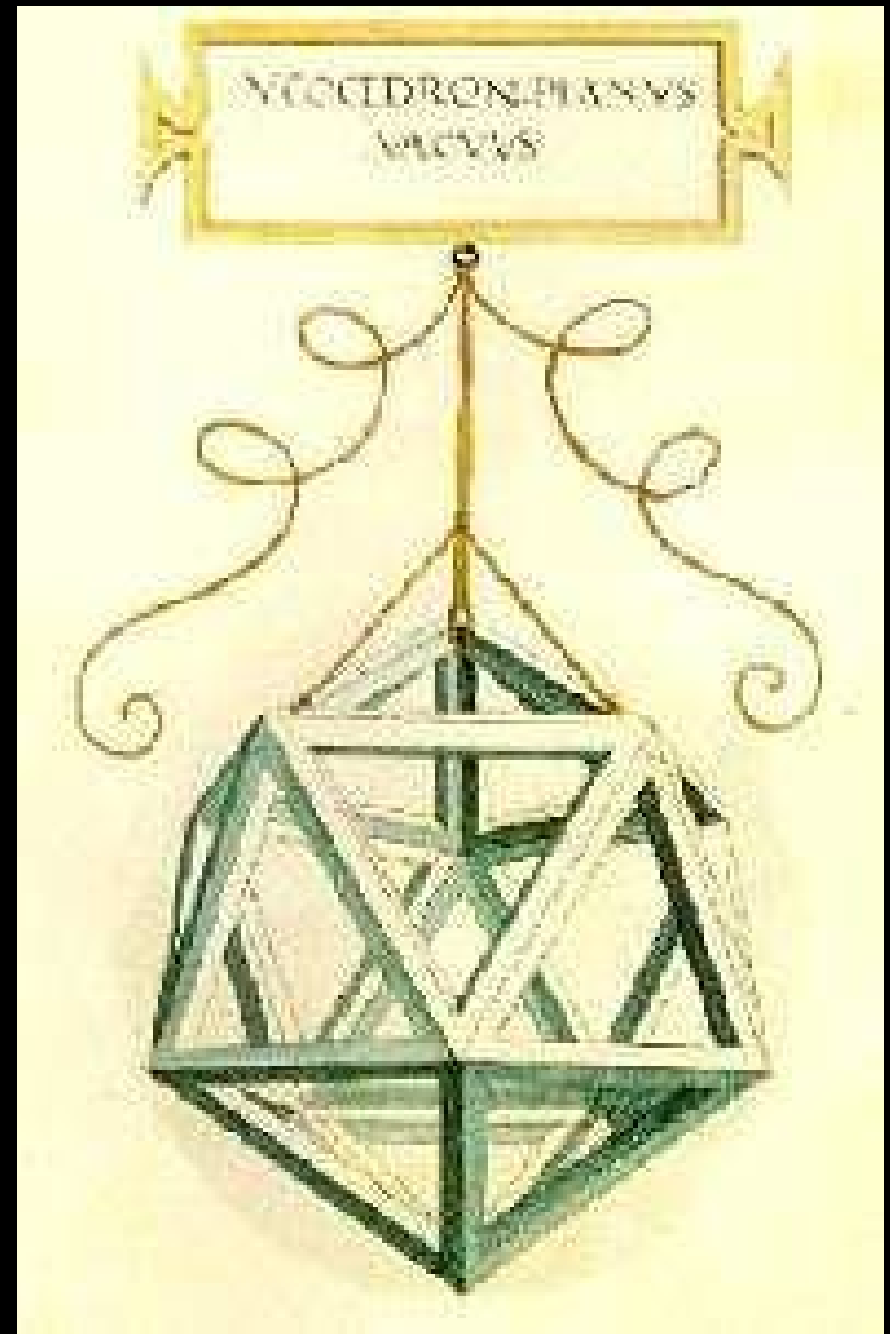
Adrianus van der Waerden

SEPTUAGINTA DVARVM
BASIVM SOLIDVM



XXSIX

Adrianus van der Waerden

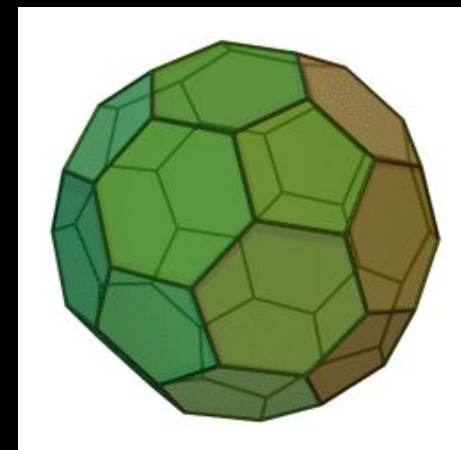
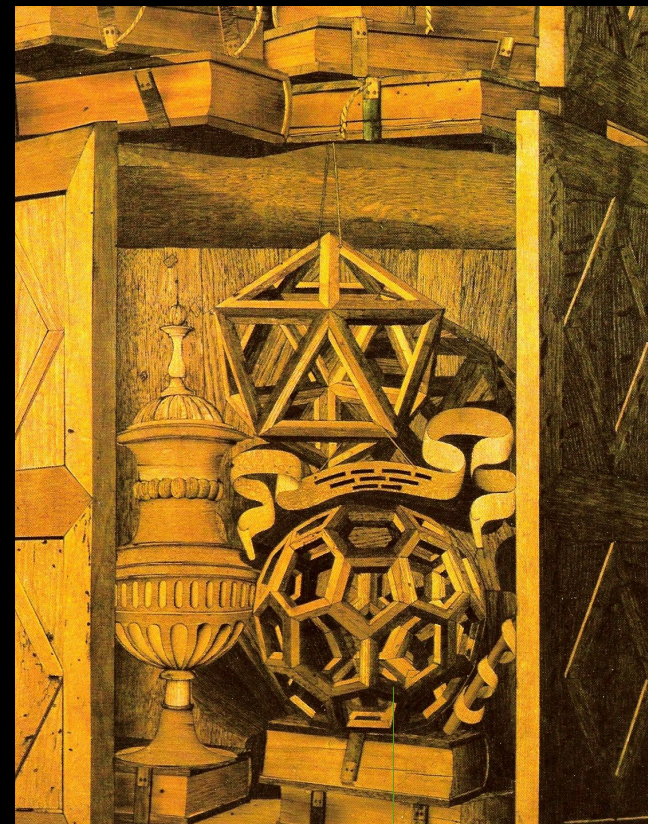


VCOCEDRON · ABSICISVS
VACVVS.



XXIII

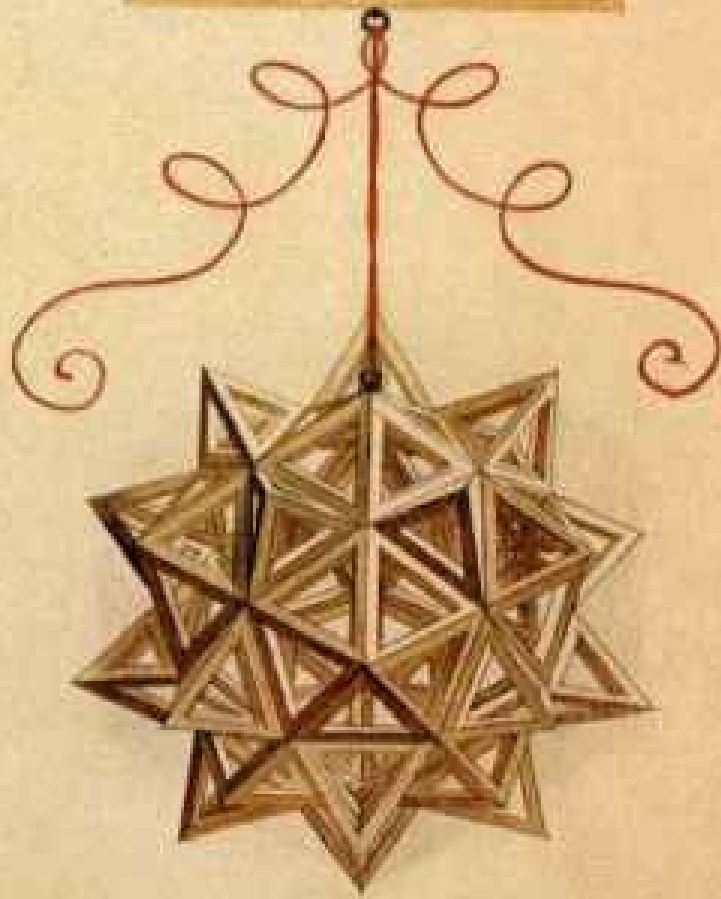
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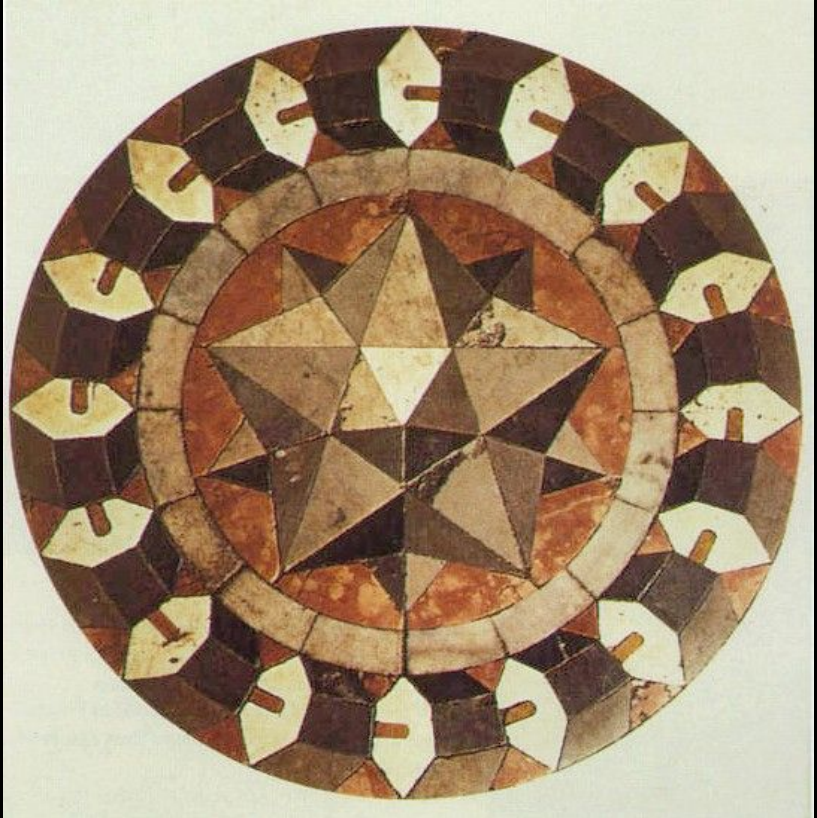
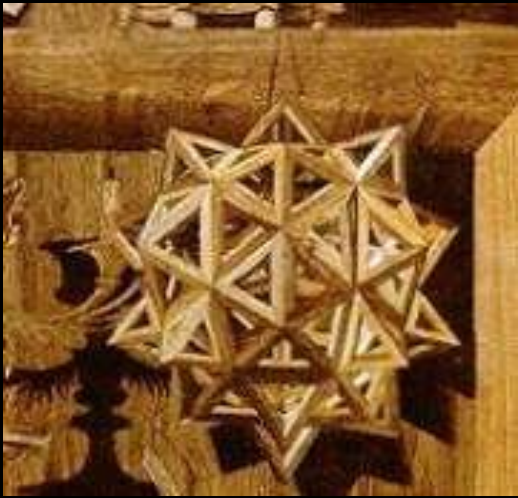
C VIII.

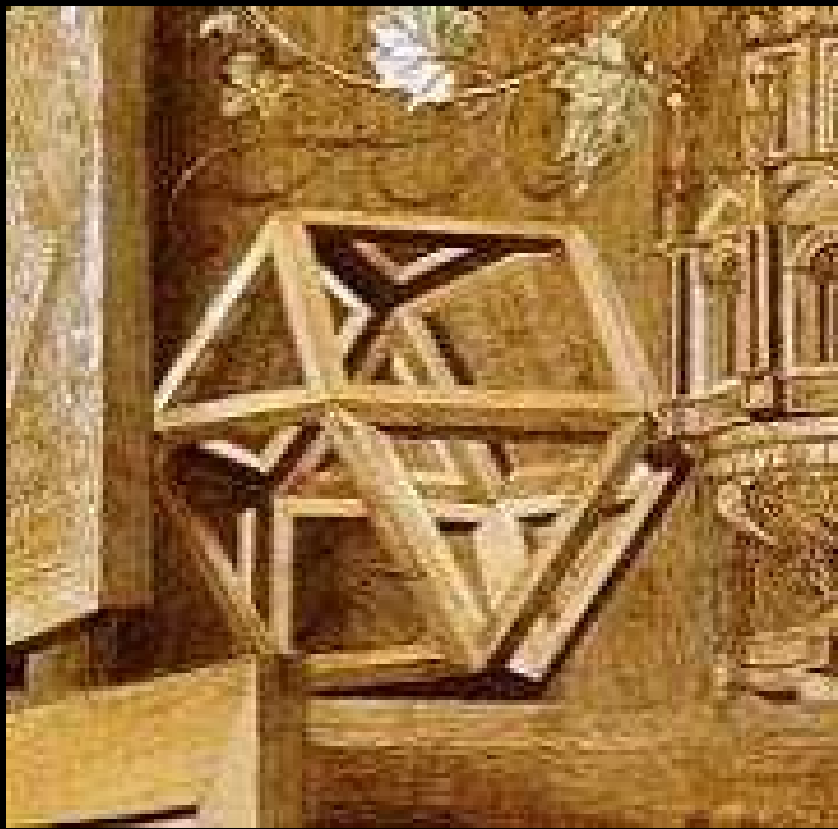
DVODECEDRON AB SCI
SVS ELEVATVS VACVVS.



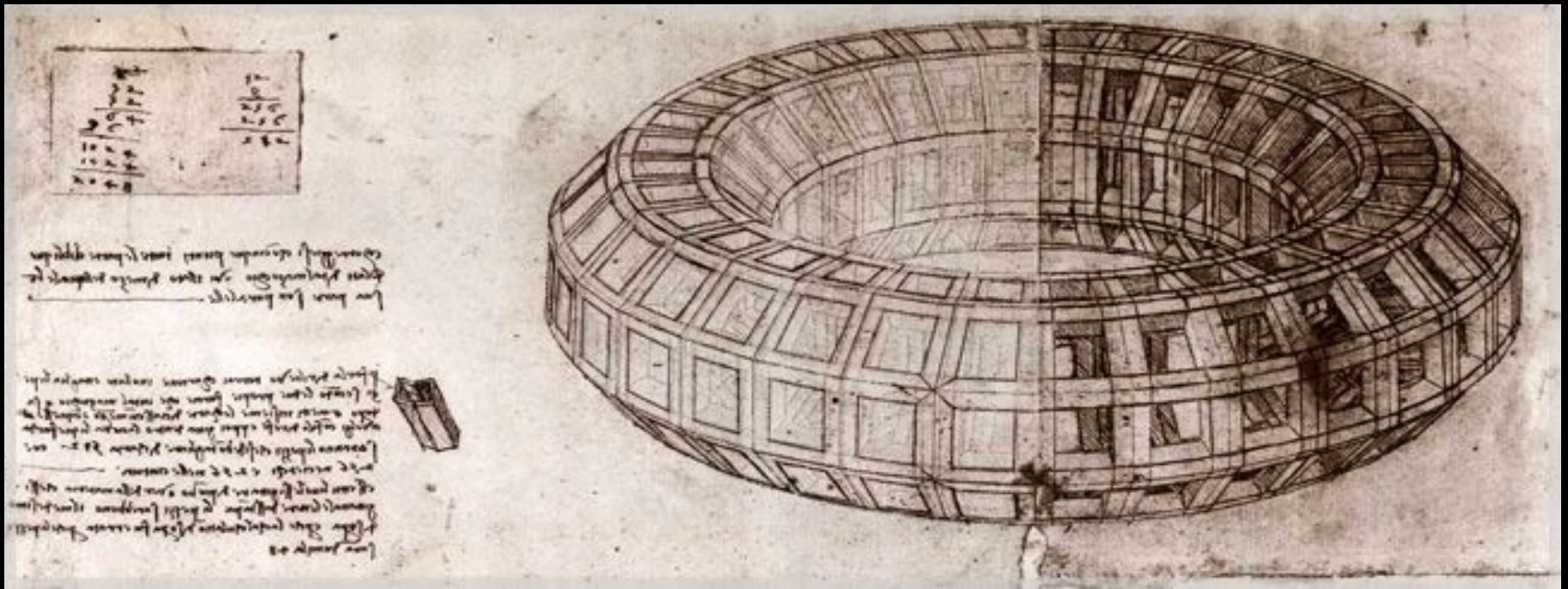
XXXIII

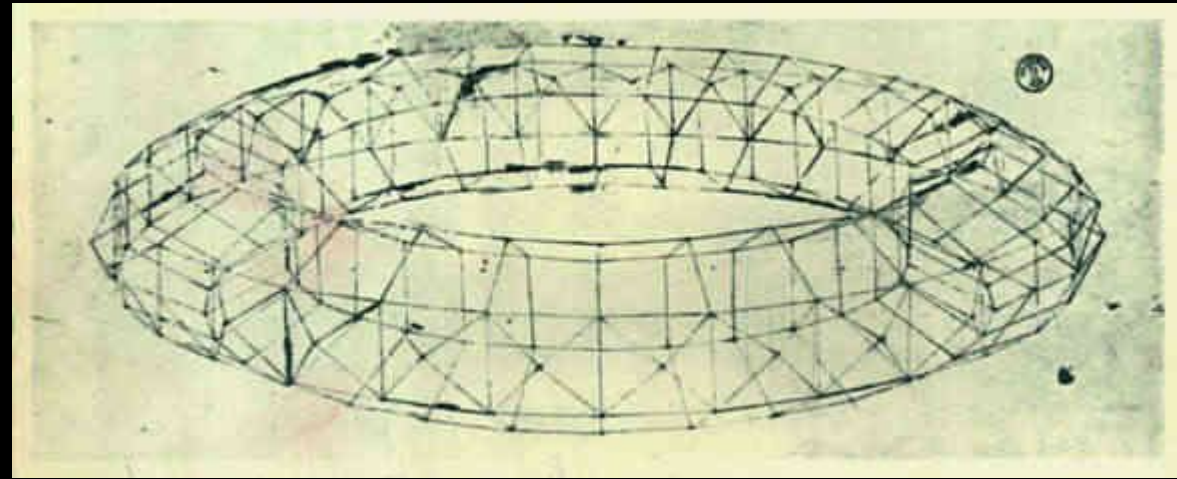
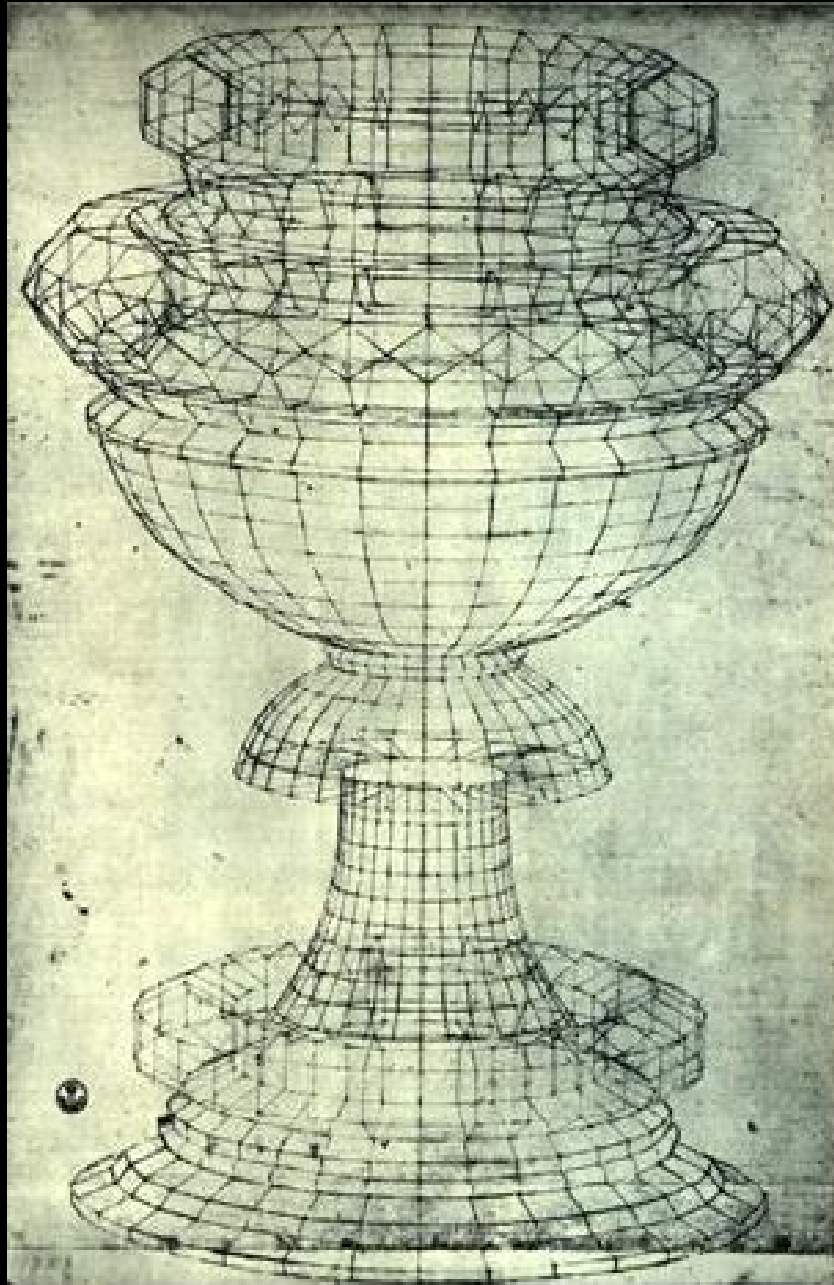
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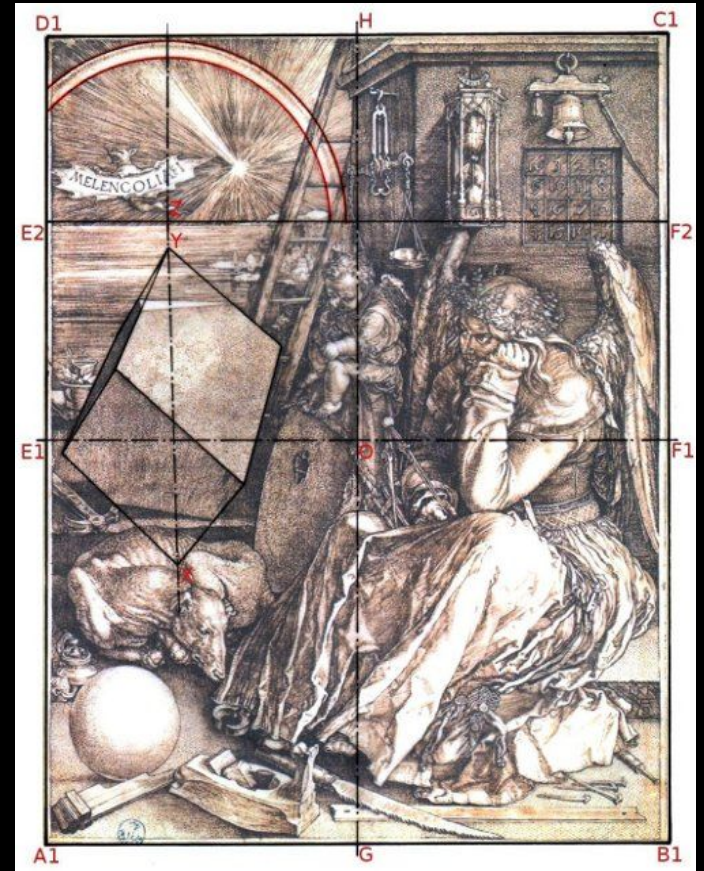
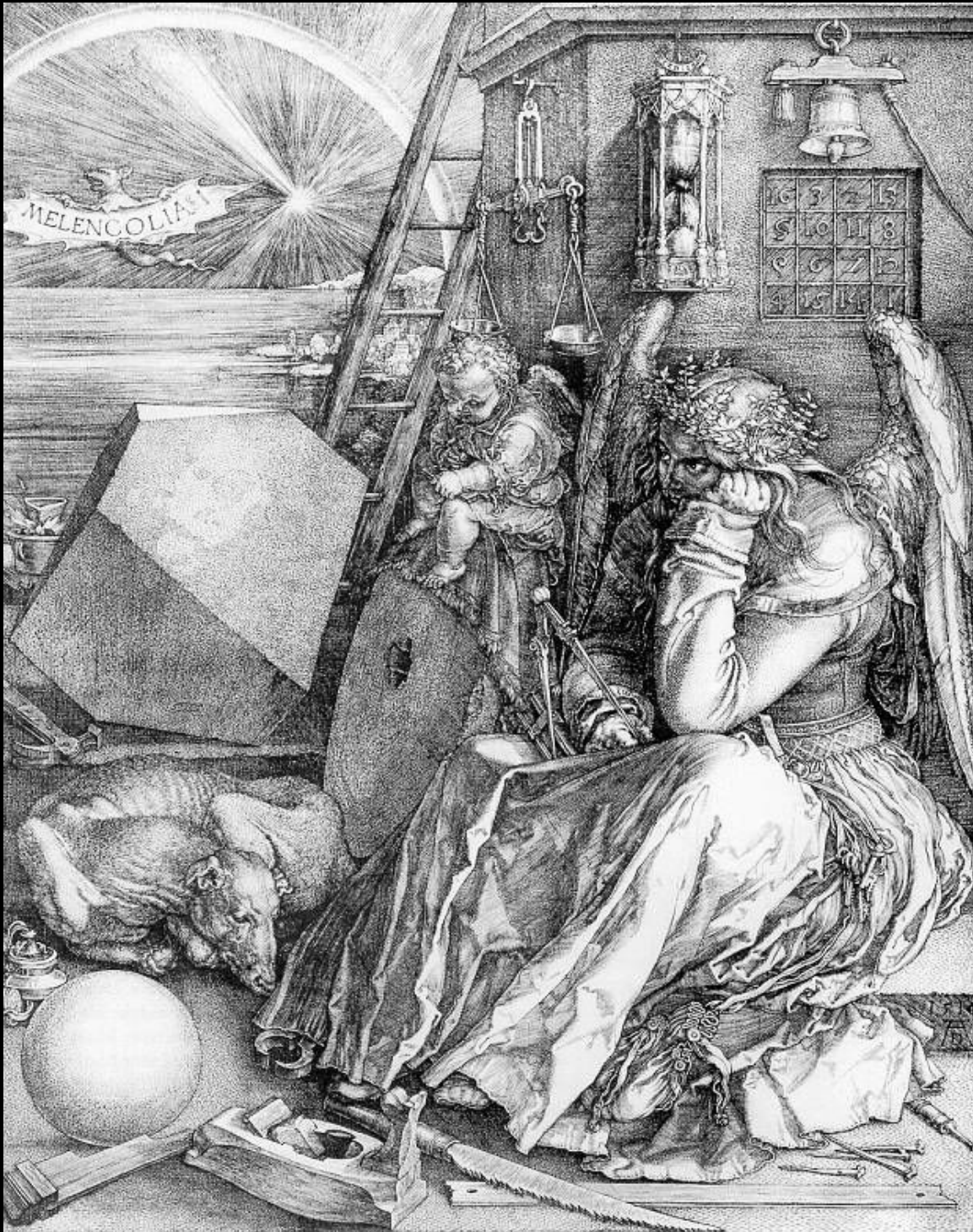




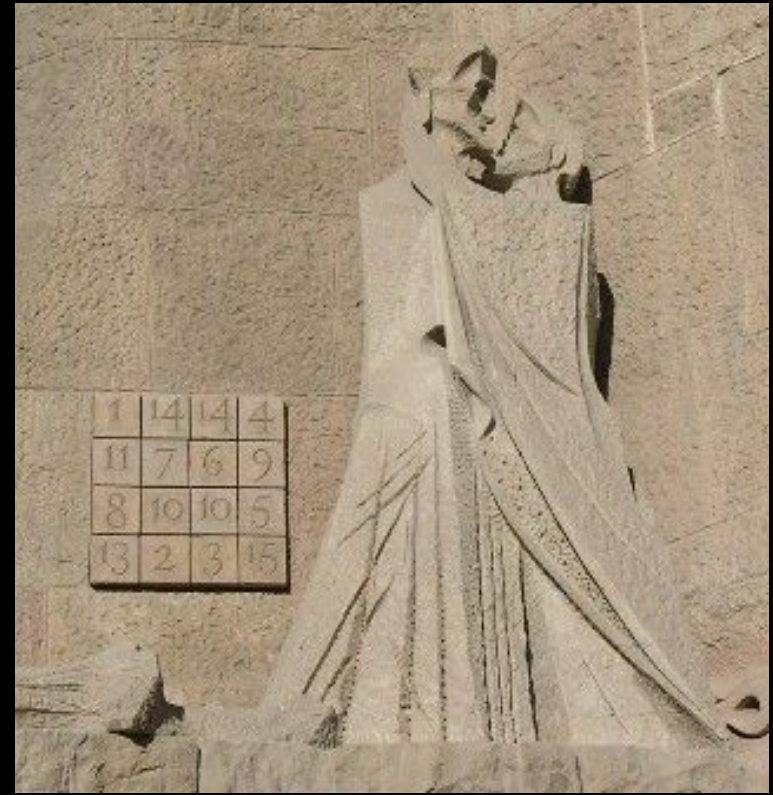








16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1

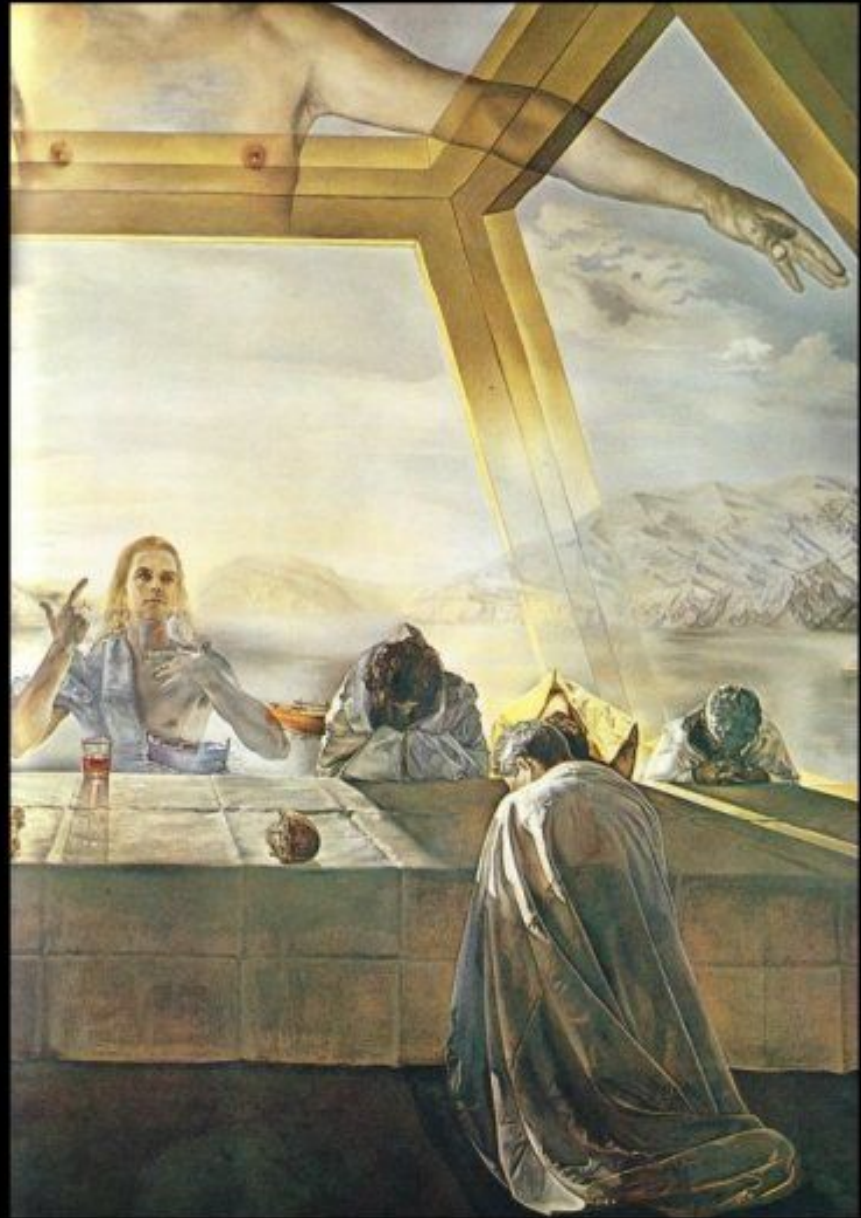
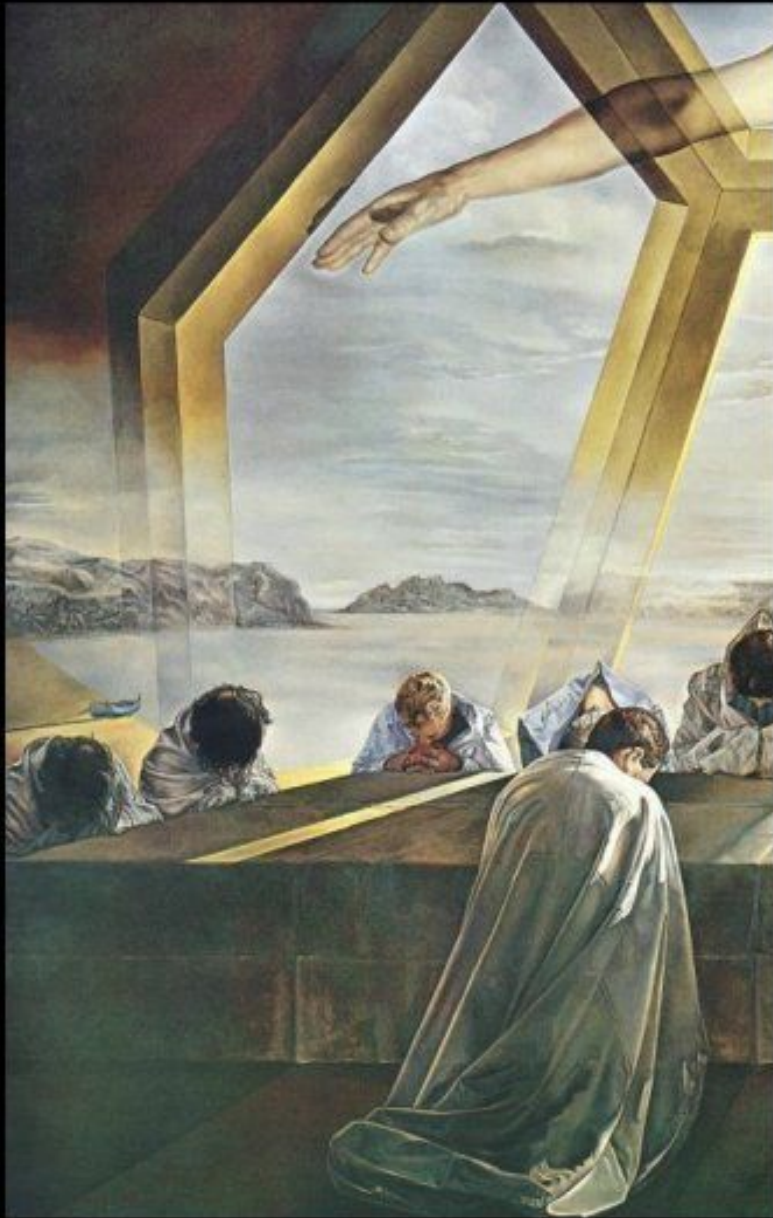


1	14	14	4
11	7	6	9
8	10	10	5
13	2	3	15

1	14	14	4
11	7	6	9
8	10	10	5
13	2	3	15

1	14	14	4
11	7	6	9
8	10	10	5
13	2	3	15

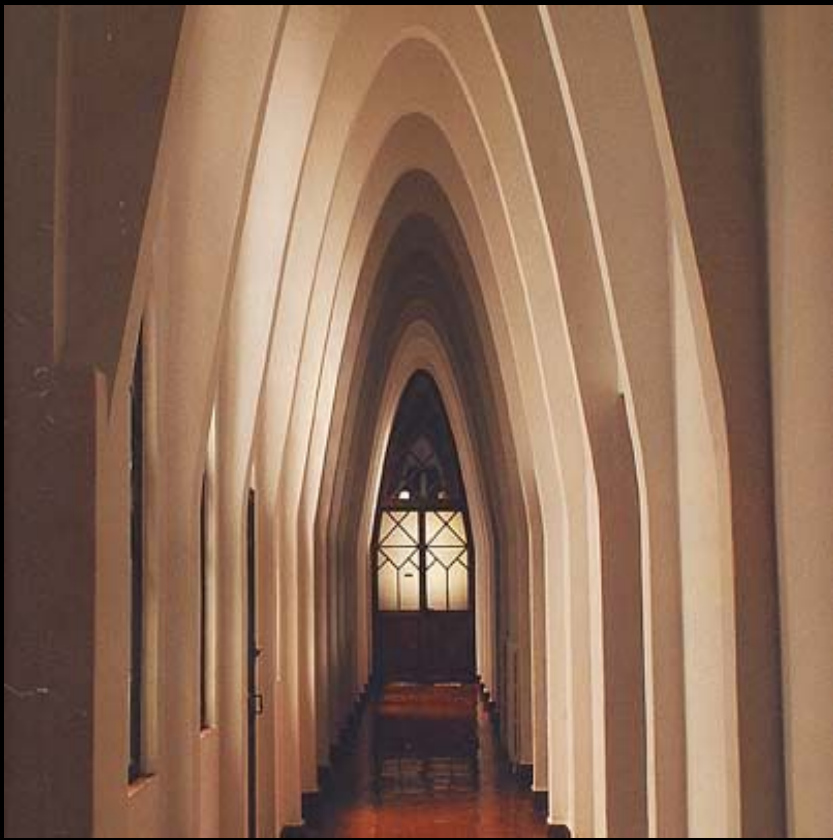




Queue
d'aronde

$$V = x^5/5 \quad V = x^5/5 + ux^3/3 + vx^2/2 + wx$$

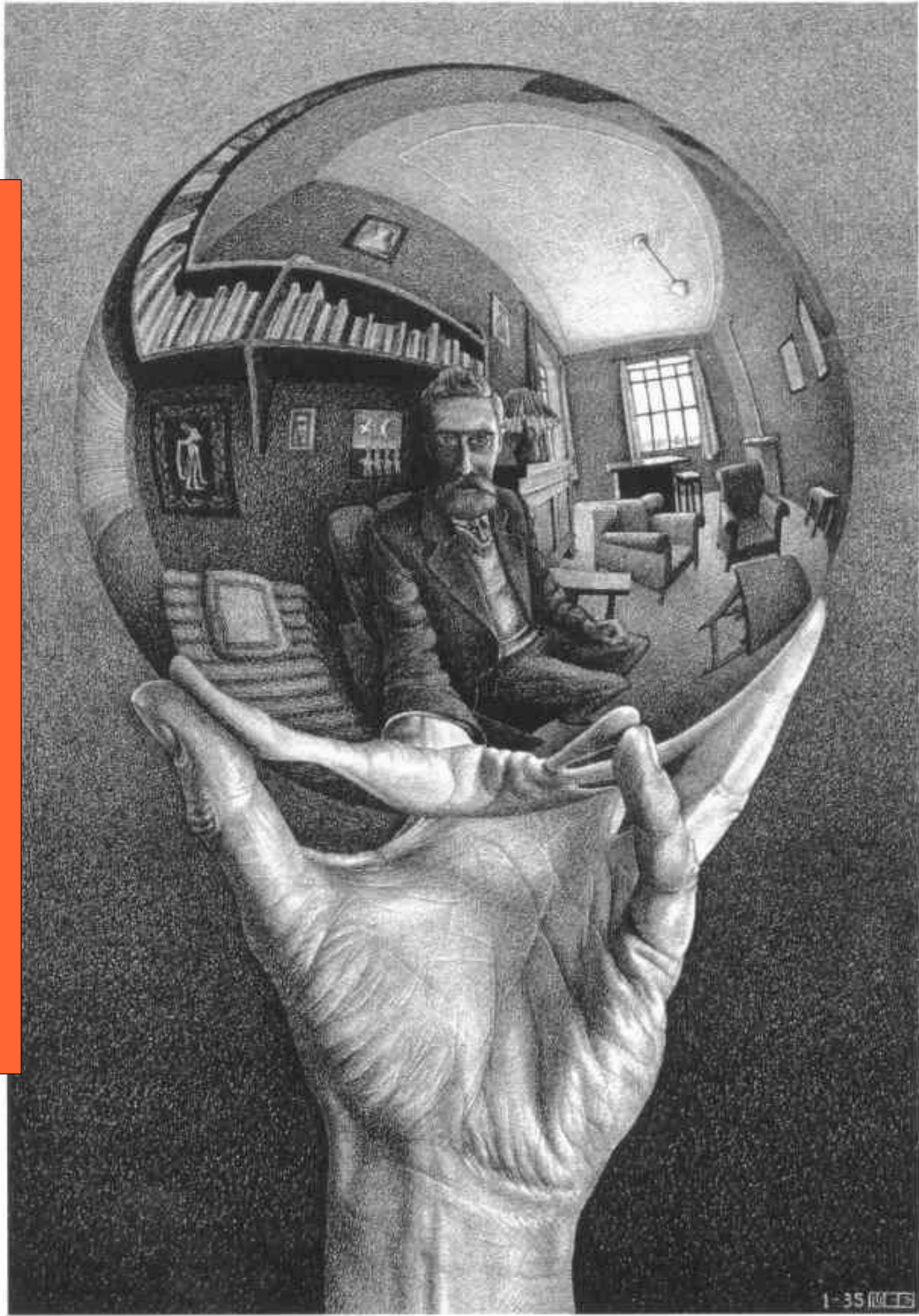


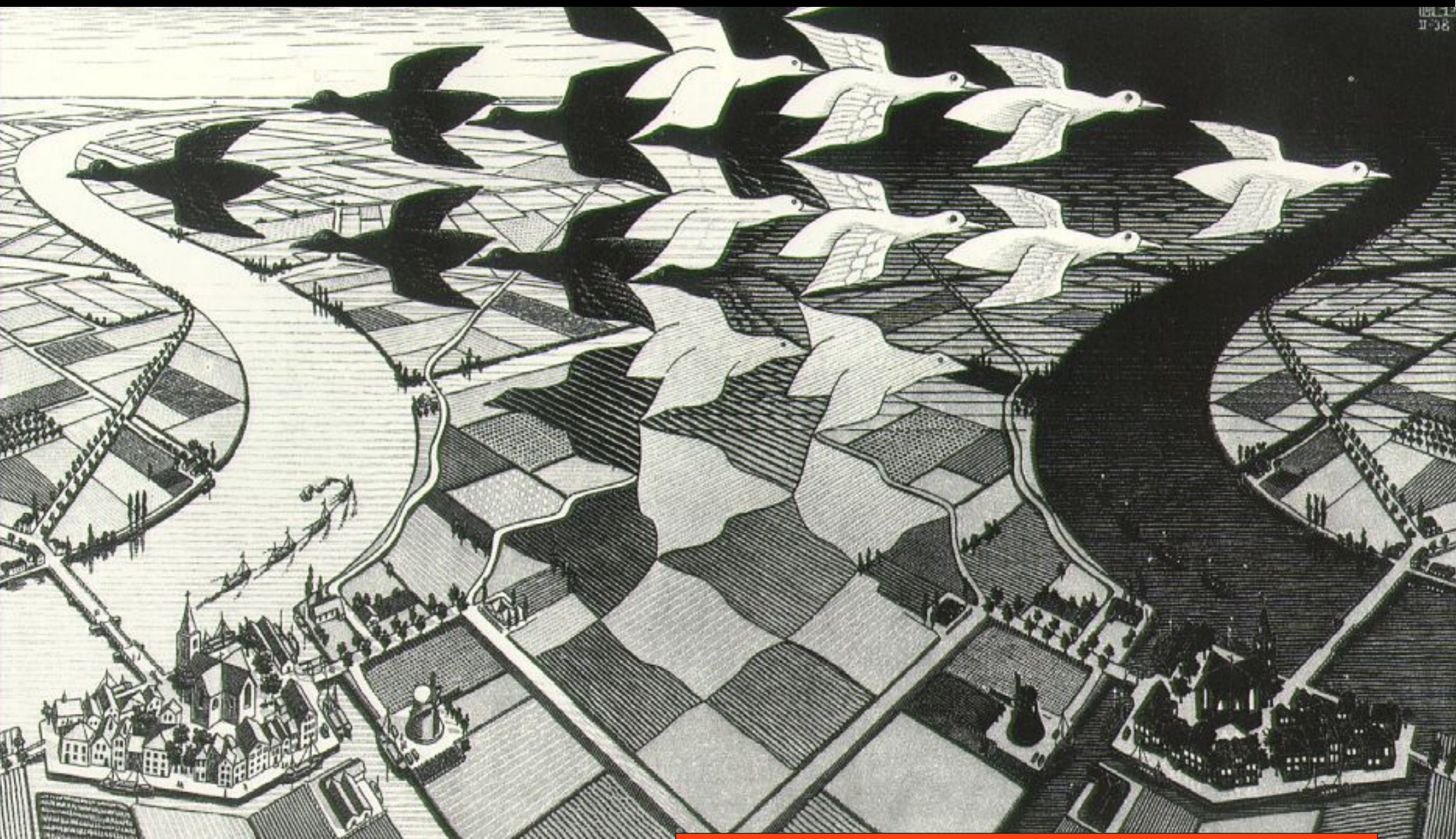




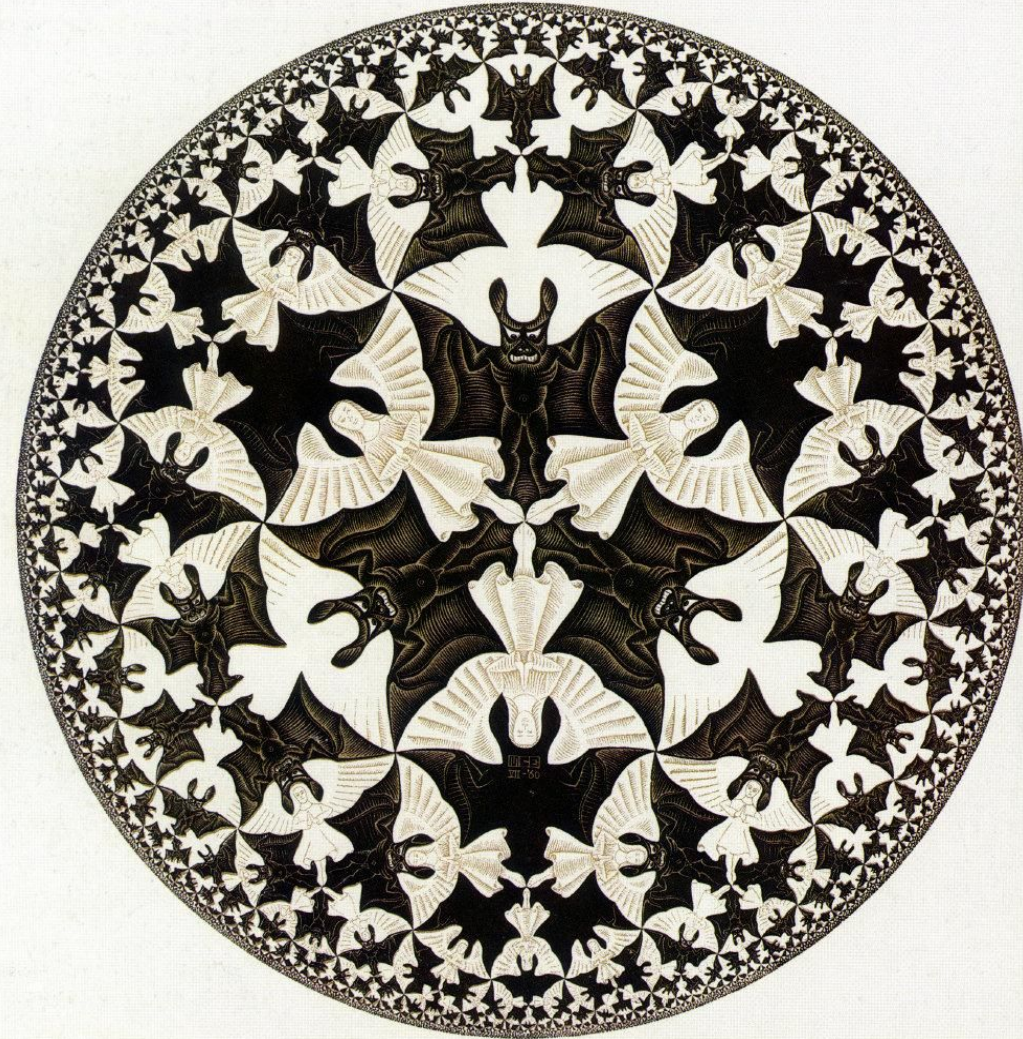
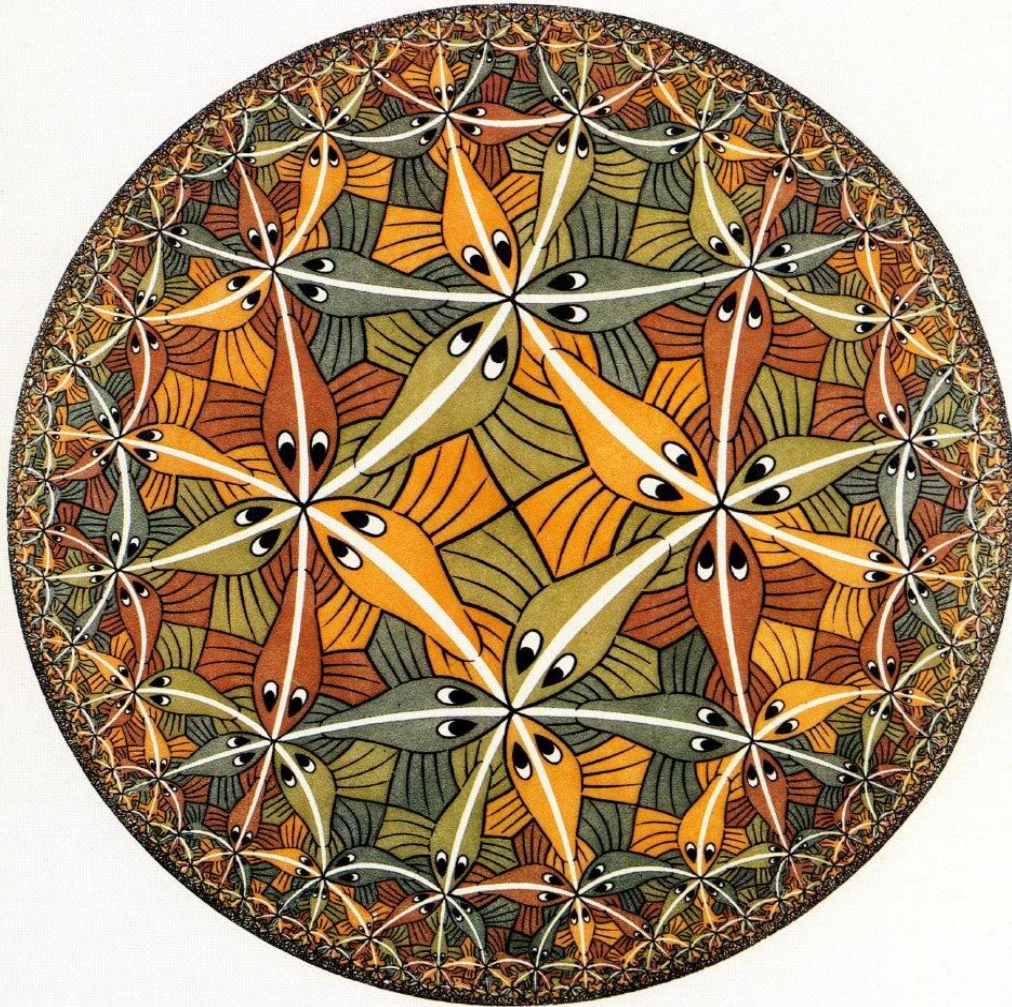


Maurits Cornelius Escher

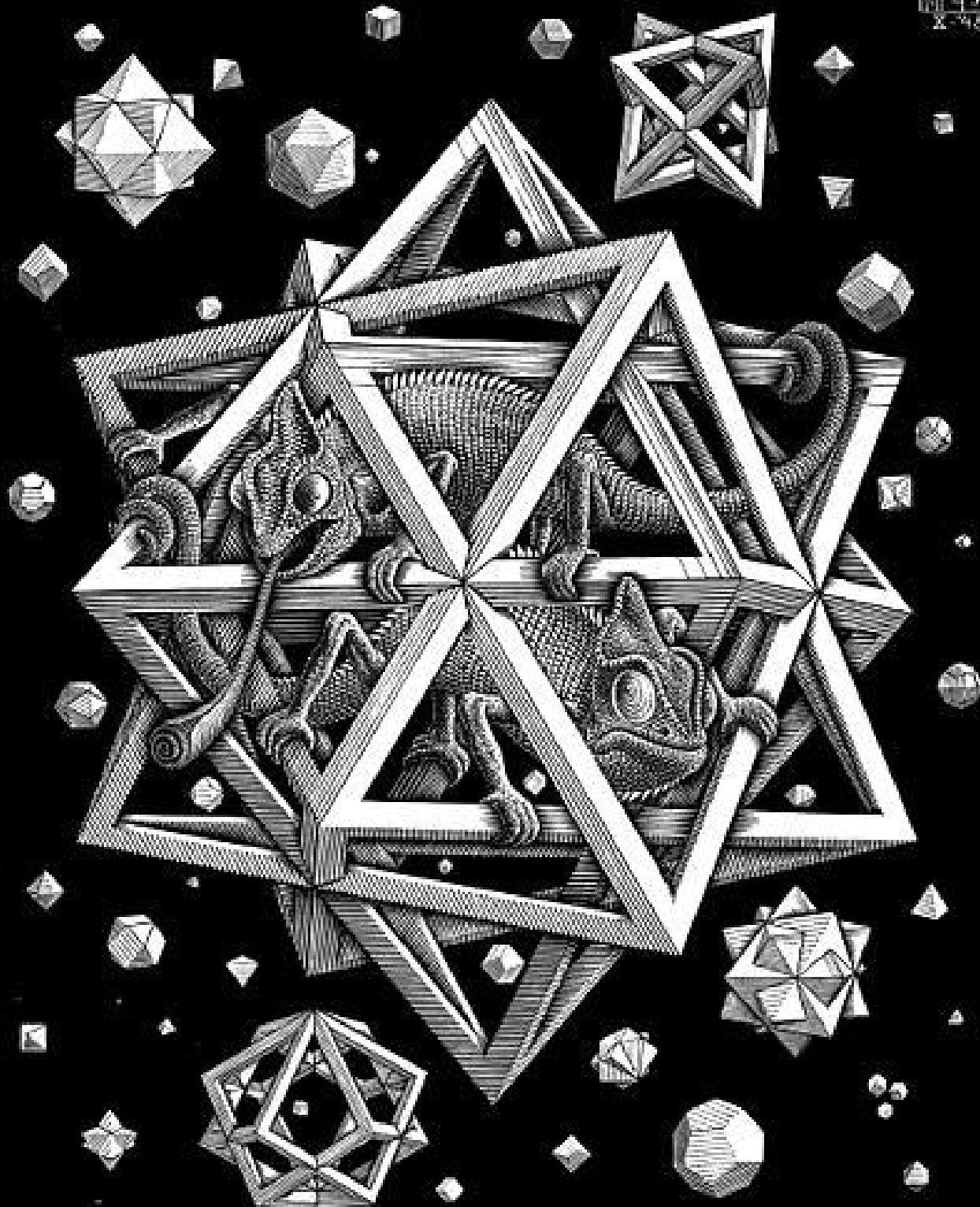


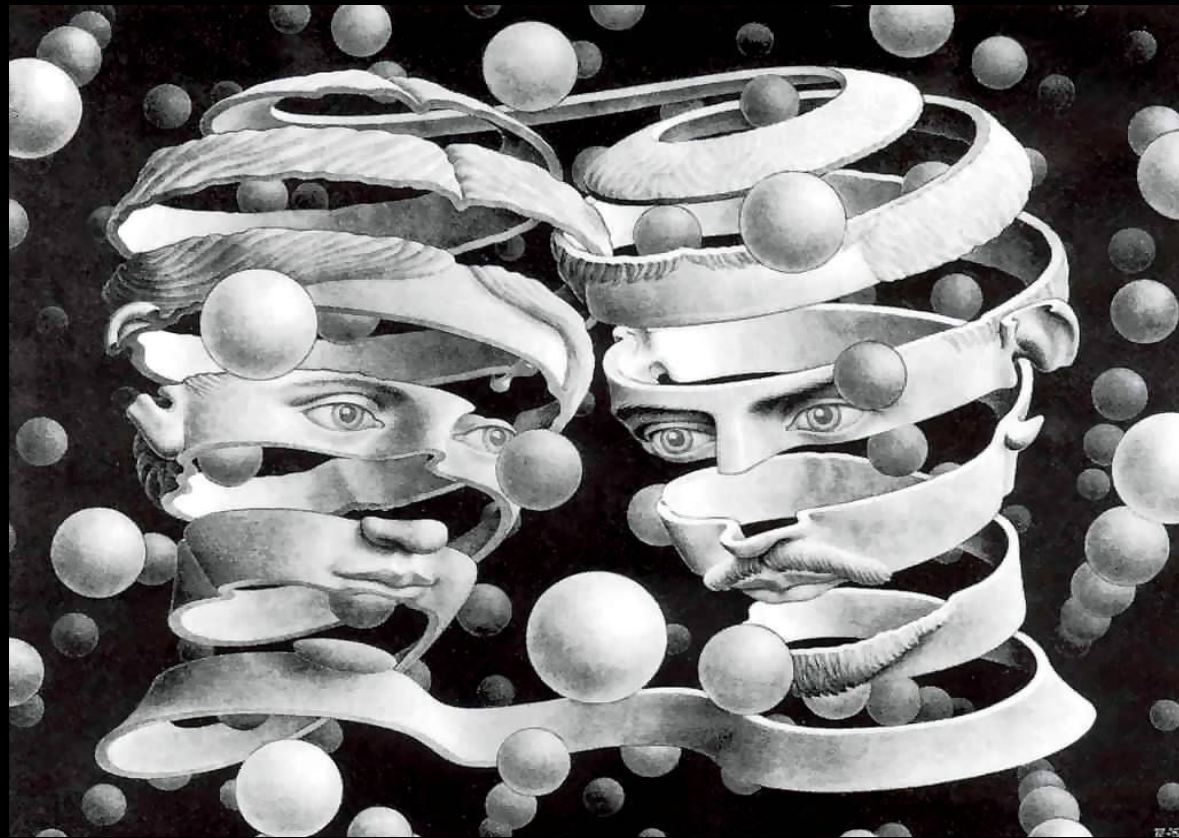


Giorno e notte



Limite del cerchio

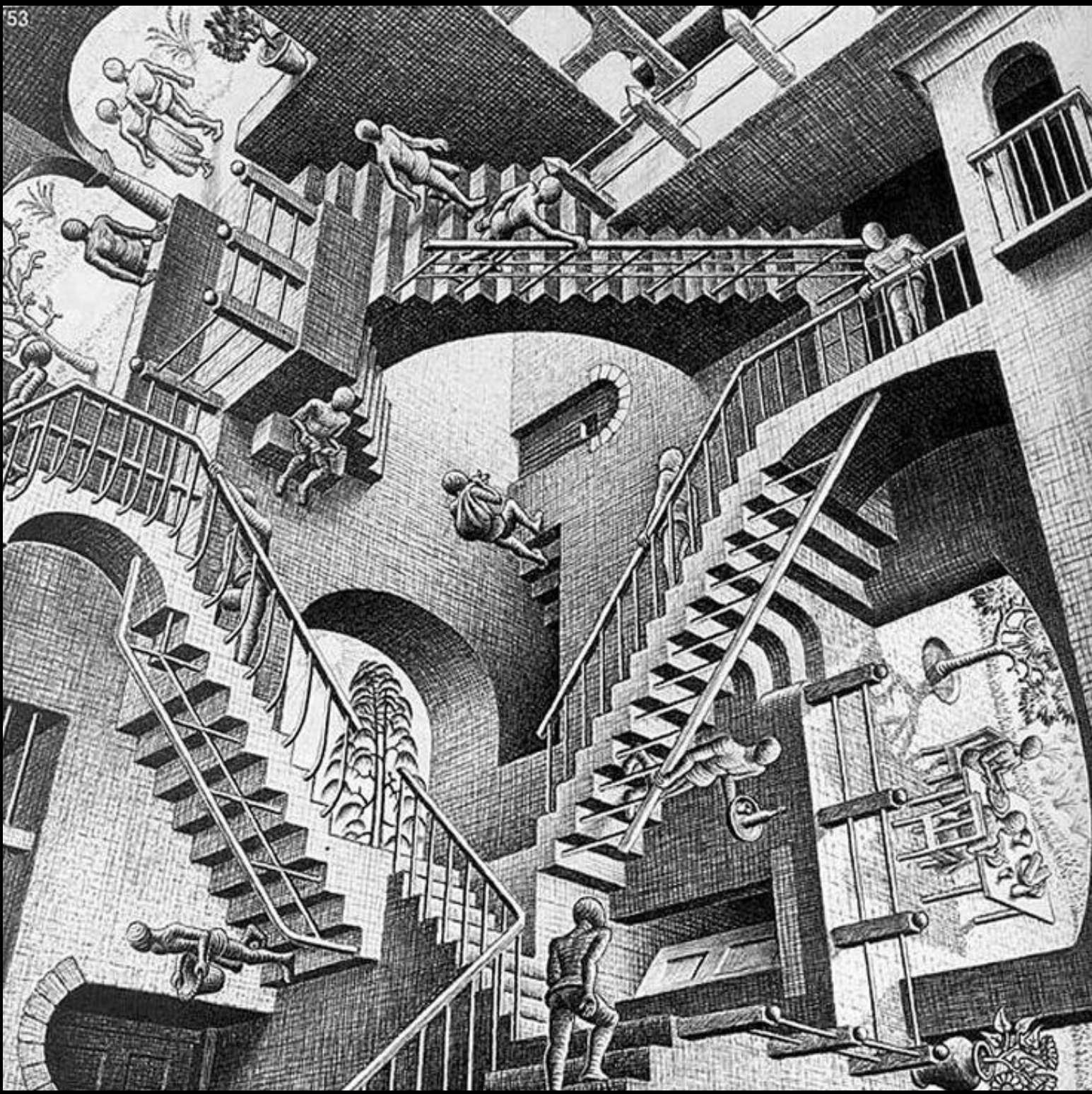




Su e giù (1947)



Relatività (1953)



Il divano di Escher...



*«L'occhio ha d'esser
la prima porta per la quale
lo intelletto intende e gusta».*

fra' Luca Pacioli