The author considers the process of development of the architect’s personality depicted in Vitruvius’ *uomo universale* as a scientist-theorist based on the work of L.B. Alberti where his role is the one of the founder of the imaginary world generated in the XVIth century.

The image of an architect is not static, it is transformable. Each time changes in the architectural mode of thinking, as well as in science, technology, and art, are reflected in his “faces”.

The paper represents a comparative analysis of antique, medieval, and renaissance architectural consciousness of the XVIth century. The idea of a universally educated personality (uomo universale), generated by Vitruvius, loses its importance in the Middle Ages.

According to Alberti, the true goal of an architect was reduced to consideration of a plan and to its implementation in detailed drawings. That was already enough to speak about the project as a work of architectural art. In that case implementation of a project in reality became the business of workers rather than architects.

Ideas of Alberti will find their reflection in the almost unknown novel and treatise that dates back to the end of the XVth century. It is entitled “Hypnerotomachia Poliphili”. Its authorship is attributed to Francesco Colonna, a Venetian monk. The model of the “paper architecture” which deals with ideas, rather than their material implementation will be more explicit here. (In spite of the fact, that the concept of the “paper architecture” is related to the name of G. B. Piranesi, architect of the XVIIIth century, the sources of this phenomenon are found in the Age of the Renaissance). Colonna actually cited Alberti, telling him to deal with the plan in his soul, “to always keep its completeness and wholeness”, and not to fall to the level of simple builders and make building decorations. However the author of “Hypnerotomachia Poliphili”, in his turn, overcomes the architectural tradition of Early Renaissance (brought up by Vitruvius and Alberti), and becomes the author of the next centuries. He develops his allegorical imaginary world filled with ideal samples and the fantasy of an architect, and not with projects or theories. Architectural descriptions of “Hypnerotomachia Poliphili” represent an utopia, developed by such authors of the XVIIth century as T. Campanella and G. Marino.

**Key words:** image of an architect, fabrca et rationatio (theory and practice), Vitruvian theory of architecture, uomo universale, renaissance architectural thinking, preliminary design, architect-scientist, architectural contemplation, transformation of renaissance architectural thinking, allogoric utopian world.

**References**


**About the author:** Semenova Yuliya Sergeevna — Assistant Lecturer, Department of Philosophy, Moscow State University of Civil Engineering (MGSU), 26 Yaroslavskoe shosse, Moscow, 129337, Russian Federation; postgraduate student, Department of Philosophy, Moscow State University (MGU im. M.V. Lomonosov) 1 Leninskiye Gory, GSP-1, Moscow, 119991, Russian Federation; fil@mgsu.ru; +7 (499) 183-24-10.