

Santa Maria Del Fiore

Amy R. Bloch

Cathedral of Santa Maria Del Fiore in Florence, Italy, 2019 Description: Cathedral of Santa Maria del Fiore. Personal caption: The Duomo (Cathedral), Florence, Italy. Florence, Italy.

The Cathedrals of Pisa, Siena and Florence Pietro Matracchi, Luca Giorgi, 2021-07-30 The construction techniques and concepts of the cathedrals of Pisa, Siena and Florence are examined in detail, based on new data and using a methodological architectural diagnostics approach. New detailed surveys, carried out using often advanced tools, together with direct and in-depth inspections to examine all parts of the buildings, have enabled us to identify the building phases and the different construction techniques used over time. The information thereby acquired also formed the basis for a new interpretation of the archival documents. Accordingly, the problems encountered and the solutions adopted in the three cathedrals have been understood: in Pisa the construction of the elliptical dome above the rectangular crossing consisting of six thin pillars below; in Siena the design changes from the first system in the 13th century to the 'Duomo Nuovo', and the structural adaptations following earthquakes; the specific construction solutions adopted in Florence during the instability encountered in the construction of the large vaults of the basilican body. The comparison of the three buildings in terms of architectural and construction solutions also revealed unexpected relationships between the construction events of Siena's Duomo Nuovo and the solutions then used in the large basilican body of Santa Maria del Fiore. The methodology employed has led to an understanding of the actual structure of the three cathedrals, an essential basis for a correct evaluation of the state of conservation of the churches for any restoration work. The book is aimed at scholars of architecture and ancient building structures, graduate and postgraduate students, and architects and engineers who plan architectural conservation and strengthening works for historical buildings.

The Cupola of Santa Maria Del Fiore as Told by Its Creator Filippo Brunelleschi Giuseppe Conti, Roberto Corazzi, 2005

The Cathedral of Santa Maria Del Fiore in Florence Cristina Acidini Luchinat, 1995

Filippo Brunelleschi Howard Saalman, 2010-11-01 A definitive modern study of Filippo Brunelleschi's buildings, based on detailed archaeological investigation of the monuments and new exhaustive studies in the Florentine archives, has long been needed. This sequel to the author's *Filippo Brunelleschi: The Cupola of Santa Maria del Fiore* (1980) answers that need. It

makes a major contribution to our understanding of the creation of Renaissance architecture and of fifteenth-century patronage. In Filippo Brunelleschi: The Buildings Professor Saalman not only gives new insights into the physical fabric of Brunelleschi's projects, but reinterprets every one of his buildings on the basis of previously unpublished archival evidence and in the light of modern historical research on Early Renaissance Florence. The result is a monograph that reassesses Brunelleschi's architectural work in the context of the political, economic and religious environment of early fifteenth-century Florence. The author reexamines Brunelleschi's personal style of designing details and of managing the quantity and disposition of light in his metrically and geometrically proportioned spaces. Major chapters deal with the role of leading patrons, the Barbadori in their chapel in Santa Felicita, Cosimo de' Medici at San Lorenzo, Andrea Pazzi at the chapter house of the Pazzi in the convent of Santa Croce and the Scolari at the Angeli rotunda. An extensive selection of documents is provided in addition to the short excerpts quoted in the main text. The picture of Brunelleschi that emerges confirms earlier views of him as a traditionalist with an all'antica language. But the reader will find here a new dimension of historical precision in the definition of this much studied architect. Clear lines of demarcation are drawn between the work of Filippo and that of major contemporaries such as Michelozzo de Bartolommeo and, in particular, Leon Battista Alberti. We return at the end of the twentieth century to Filippo Brunelleschi's buildings to learn fundamental lessons about the craft and the profession. There is a universal element in his work: integrity - integrity of design, integrity of structure, integrity of detail. There are no false notes, no easy solutions, no slipshod details. His buildings do not shout for attention: they command it silently through flawless execution and understated monumentality. They do not lend themselves to facile appreciation, but demand careful study and rigorous thought to be fully understood and enjoyed. A man thoroughly of his time and place, Filippo - like Mes van der Rohe - strove for simplicity, clarity, perfection. It is what makes him relevant to architects today. --

Brunelleschi's Dome Ross King, 2005 Even in an age of soaring skyscrapers and cavernous sports stadiums, the cathedral of Santa Maria del Fiore in Florence, with its immense, terracotta-tiled cupola, still retains a rare power to astonish. Yet the elegance of the building belies the tremendous labour, technical ingenuity and bitter personal strife involved in its creation. For over a century after work on the cathedral began in 1296, the proposed dome was regarded as all but impossible to build because of its enormous size. the dome was hailed as one of the great wonders of the world. To this day, it remains the highest and widest masonry dome ever built. This book tells the extraordinary story of how the cupola was raised, from its conception to its consecration. Also told is the story of the dome's architect, the brilliant and volatile Filippo Brunelleschi. Denounced as a madman at the start of his labours, he was celebrated at their end as a great genius. His life was one of ambition, ingenuity, rivalry and intrigue - a human drama set against the plagues, wars, political feuds and intellectual ferments of Renaissance Florence, the glorious era for which the dome remains the most compelling symbol.

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled

coverage of all aspects of art and architecture from medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

The Art, History and Architecture of Florentine Churches Susan Bracken, 2016-12-14 Churches and palaces in Florence have been the subject matter of book-length, often multi-volume studies over the centuries. This book is a compendium of the main churches in Florence and has been written with two distinct audiences in mind: English-speaking students of Renaissance art, architecture, literature and history and the well-read traveller to Florence who wishes to place the works of art and architecture into the wider context of Italian culture. The choice of churches discussed here was influenced by the author's experience as teacher for several university programmes on site in Florence. The buildings described and analysed are those which students will most likely encounter in the course of their study-abroad stay in Florence, whether they wish to specialise in art, architecture or the history of the Florentine Renaissance. This book represents a textbook that offers concise information on the history, art, and architecture of 25 of the main Florentine churches, provides plans and photos of the façades, and introduces the student to some of the most important vocabulary and the main textual sources of the thirteenth to the seventeenth centuries.

Dante's Journey to Polyphony Francesco Ciabattoni, 2015-01-15 In *Dante's Journey to Polyphony*, Francesco Ciabattoni's erudite analysis sheds light on Dante's use of music in the *Divine Comedy*. Following the work's musical evolution, Ciabattoni moves from the cacophony of *Inferno* through the monophony of *Purgatory*, to the polyphony of *Paradise* and argues that Dante's use of sacred songs constitutes a thoroughly planned system. Particular types of music accompany the pilgrim's itinerary and reflect medieval theories regarding sound and the sacred. Combining musicological and philological scholarship, this book analyzes Dante's use of music in conjunction with the form and content of his verse, resulting in a cross-discipline analysis also touching on Italian Studies, Medieval Studies, and Cultural History. After moving from infernal din to heavenly harmony, Ciabattoni's final section addresses the music of the spheres, a theory that enjoyed great diffusion among the early middle ages, inspiring poets and philosophers for centuries.

Using Internet Primary Sources to Teach Critical Thinking Skills in Visual Arts Pamela J. Eyerdam, 2003-03-30 Use the Internet to teach visual arts and refine students' critical thinking skills! This book is based on the Discipline-Based Art Education program, a proven art instruction program that teaches everything from the creative process and art history to criticism and aesthetics. An abundance of primary source Web sites and background information is offered. The main focus of the book is western art history and painting, but examples of sculpture, drawings, prints, and architecture are included, along with a chapter on diversity. Part I provides background material. A brief history of art education is presented, followed

by a review of the components of design elements and principles. The book describes using the Internet as a primary source by identifying and evaluating websites. Part II follows the program through the main historical periods, from prehistoric and ancient Middle Eastern art, through the Renaissance, through the 20th century. A bibliography and index are included.

Subject Index of Modern Books Acquired British Library,1903

Structural Analysis of Historic Construction: Preserving Safety and Significance, Two Volume Set Dina D'Ayala, Enrico Fodde, 2008-06-02 The successful preservation of an historic building, complex or city depends on the continued use and daily care that come with it. The possibility of continued use depends on the adaptation of the building to modern standards and practice of living, requiring changes in constructional or structural features. Conservation engineering is the process

The Mosaics of the Baptistery of Florence Miklós Boskovits, 2007

Subject Index of the Modern Works Added to the Library of the British Museum in the Years ... British Museum, 1903

Subject Index of the Modern Works Added to the Library of the British Museum in the Years ... British Museum. Department of Printed Books, 1903

Subject Index of the Modern Works Added to the Library of the British Museum in the Years 1881-1900 British Museum. Department of Printed Books, 1903

Lorenzo Ghiberti's Gates of Paradise Amy R. Bloch, 2016-02-09 This book examines the heretofore unsuspected complexity of Lorenzo Ghiberti's sculpted representations of Old Testament narratives in his Gates of Paradise (1425-52), the second set of doors he made for the Florence Baptistery and a masterpiece of Italian Renaissance sculpture. One of the most intellectually engaged and well-read artists of his age, Ghiberti found inspiration in ancient and medieval texts, many of which he and his contacts in Florence's humanist community shared, read, and discussed. He was fascinated by the science of vision, by the functioning of nature, and, above all, by the origins and history of art. These unusually well-defined intellectual interests, reflected in his famous Commentaries, shaped his approach in the Gates. Through the selection, imaginative interpretation, and arrangement of biblical episodes, Ghiberti fashioned multi-textured narratives that explore the human condition and express his ideas on a range of social, political, artistic, and philosophical issues.

Geotechnical Engineering for the Preservation of Monuments and Historic Sites III Renato Lancellotta, Carlo Viggiani, Alessandro Flora, Filomena de Silva, Lucia Mele, 2022-06-14 This book contains the invited lectures presented at the 3th International Symposium on Geotechnical Engineering for the Preservation of Monuments and Historic Sites (IS NAPOLI 2022, Naples, Italy, 22-24 June 2022). It collects the opening address, the third Kerisel Lecture, four keynote lectures and eleven panel lectures, and provides a broad impression of 1. the current state of knowledge and 2. the techniques used

worldwide for the preservation of built heritage. When confronted with structures relevant to local and global history, there is only one way to select the best possible conservation solution: the multidisciplinary approach. Therefore, the invited speakers have been selected with different pertinent skills, to represent this complexity from the points of view of geotechnical engineers, structural engineers, architects and conservation experts. The book will be useful to researchers, practitioners, administrations and all those working or interested in the preservation of built heritage.

Late Medieval Italian Art and Its Contexts Joanna Cannon, 2022 Joanna Cannon's scholarship and teaching have helped shape the historical study of thirteenth- and fourteenth-century Italian art; this essay collection by her former students is a tribute to her work. The essays collected here form a tribute to Joanna Cannon, whose scholarship and teaching have done so much to shape the historical study of thirteenth- and fourteenth-century Italian art. Her teaching lies at the heart of this book, as its chapters are all written by those who gained their doctorates under her supervision. The reach of her interests and expertise is also reflected in its range of subjects. The book is unified by its concentration on Italian art, history, and material culture, spanning the thirteenth to the fifteenth centuries; but within that scope the individual essays focus on an impressive variety of subjects, across many media, including panel painting, wall painting, architecture, sculpture, metalwork, manuscripts, and gilded glass. Ranging across Italy, from Bologna, to Siena, to Assisi, to Florence, they address key themes in the field, such as artistic patronage, sainthood and sanctity, the visual culture of the mendicant orders, devotional practice, and civic religion. Some essays bring fresh approaches to familiar material (Ambrogio Lorenzetti's Saint Nicholas panels, the frescoes in Siena's Palazzo Pubblico, Simone Martini's Holy Family), while others illuminate objects and images that are less well known (the central panel of the Santa Chiara triptych in Trieste, and the statue of Saint Francis in San Francesco in Siena). As a collection they combine to make an important contribution to the study of Early Italian art, seeking thereby to echo the extraordinary contribution of Joanna Cannon's own work to that field.

Cultural Initiatives for Sustainable Development Paola Demartini, Lucia Marchegiani, Michela Marchiori, Giovanni Schiuma, 2021-03-31 This book explores the relevance of new sources, dimensions, and characteristics of knowledge for supporting creative and cultural organizations and initiatives. Special emphasis is placed on cultural heritage, participatory approaches, and entrepreneurship in the cultural and creative sector. The role of cultural heritage and contemporary culture as a source of economically effective, socially sustainable development is also discussed. The authors examine new ways of developing and testing new and innovative models of management for cultural heritage assets. In line with the participatory approaches in culture heritage governance promoted by the EU, the authors analyze participatory approaches to cultural and creative initiatives. The role of public and private actors, as well as the way they interact with each other in order to achieve collective outcomes, is of particular interest in this section of the book. With regard to cultural and creative entrepreneurship, the book adds an innovative view of cultural ventures, offering some clues from an entrepreneurial

ecosystem perspective.

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