

The of years' worth of  
history, overall it



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The Italian Renaissance The first view of what renaissance was, how Europe became under the period. It is more to describe like the cultural change, creations and how history reflects on great accomplishment from that era.

Santa Maria Del Fiore- The cathedral of Florence As the locals call it The Duomo is one of the most prominent landmarks in Florence, not only about the beauty but it a hundreds of years' worth of history, overall it took over 140 years to complete the church. Comparing the cities like Florence, Siena, Pisa everyone had a large cathedrals, looked like their intentions was to outdo each other, the biggest & the best.

We can also understand that this was a typical scenario during the renaissance. Sieneese attempted to rebuild their cathedral on a colossal scale, so vast that the existing cathedral, which is quite large, would have been no more than one transept of the building. This project, which always seemed optimistic, was brought to a consequently stand still because of the black death in 1348. The Florentines overreached themselves in their desire for an impressive church since the problem of the dome was to remain unsolved for about a century and a quarter before the genius Brunelleschi was to find a solution to the apparently impossible problem of covering it. Murray, 1996, The architecture of Italian renaissance (P. 31) Filippo Brunelleschi 1377-1446 One of the most influential architects behind renaissance architecture, living his whole life in Florence. Other aspects of him that also was a mechanical engineer, the first kind in the modern times.

He also formulated the principles of linear perspective which governed pictorial depiction of space until late 19th century. He made several trips to Rome, perhaps for research of different fundamental aspects, this

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was also the start of the journey about the linear perspective. Brunelleschi stands behind the crucifix of Santa Maria Novella. In 1414 he repaired the Ponte a Mare in Pisa, also the master mind behind the dome of the Santa Maria Del Fiore a style of gothic cathedral.

He illustrated in two perspective panels one depicted the Florentine Baptistery as viewed from the Cathedral portal, and the other illustrated the Palazzo Vecchio. (Murray, 1996, p. 27) The church was designed by Arnolfo di Cambio, enlarged the existing religious structure and covered by coloured marbles like the early baptistery, except the facade remained unfinished until 19th century.

The project was also left unfinished at the dome due to, since in 1431 only the " polygonale base had been erected. There was to architects that won the competition of taking the building further. Lorenzo Ghiberti (1368-1445) and Filippo Brunelleschi (1377-1446) although it was the latter that actually ended up building the dome, by showing great technical aspects of building design and architecture. This is the north side of the cathedral also known as Porta Della Mandorla, numerous artist collaborated with the design of the facade in the early decades of 15th century such as Donatello, Nanni di Banco and Jacopo Della Quercia. Nanni di Banco stood for figure of the virgin.

The name of this facade is based on that sculpture he created. The cathedral's interior preserves some of the great artworks such as on the left hand side you will find two detached frescoes painted by Paolo Uccello in 1436 and by Andrea del Costagno in 1456. Paolo Uccello also created the clock inside the wall that shows 4 vigorous the " Head of Saints".

100 years or more it was decided that every inch of the exterior should be covered with marble as it says that marble can be accessed with material of antiquity, the cathedral was one of the few that actually built with marble at that time in Florence. (King, 2001, p. 109) Giotto's Bell Tower was built 1334-1359. The tower remains together with a huge dome, one of the most striking views of town.

Giotto was actually a famous painter but actually also the architect behind the tower. He died at 1337 therefore only the lower part of the tower remained finished, the work was finished by Andrea Pisano and Francesco Talenti. The reliefs of the lower campanile known as the Italian bell tower relies on the bible's point of view between the creation of a man and woman, beginning of human works such as sheep herding, wine making, metallurgy and music. The tower has some great features, not only by the paintings but also a body art of what Florence represent itself. The tower stands finished at 84, 7 m tall and approx.

15m wide an eloquent example of the 14th century gothic architecture in Florence combining a strong vertical thrust with the principle of sound solidity, its cover buttressed rising the full length of the tower to the projecting terrace at the top. (King, 2001, p. 121) Talenti is behind the large windows of the upper tier of the tower, to access the large terrace a climb of over 400 steps is needed to make the top.

Here you have some views of architectural planning of Giotto's bell tower and Brunelleschi's drawing of Santa Maria del Fiore. Brunelleschi used 4 million bricks to create the dome. The dome could have been projected by Arnolfo or

maybe not, had a drum. It was not clear if Arnolfo or Talenti gave it a serious thought by the major opening. Since the end of 14th century it came to a mind that some day it should be done, number of architects wanted to readvice covering of the opening about 140 ft across. Until now we know by the frescoes in the spanish chapel in Santa Maria Novella that at least one unofficial project was made about 1367, a slightly pointed dome that not appeared with a drum. The time scale of a chapter has been concerned with italian gothic by the style that was developed with it; amazing achievements of Gothic architects in Venice and Lombardy have been neglected because of the no relevance of the history about renaissance architectur Murray, 1996, (P. 30) Between what's seen on the Giotto's bell tower and the dome and how Brunelleschi executed the cathedral it will be tough to find critical aspects of the creation. At that time we could wonder how could they manage carrying heavy objects, structure pieces but Brunelleschi found his way by building a ox-hoist, it's driven by a horse.

At the bottom, the helical screw that raises and lowers the wheels is clearly depicted. (King, 2001, p. 59) The upper part was substituted with bricks to stone so it could be lighter on the top due to stability. The rest Brunelleschi creates a whole part of machinery that could help him optimize the workload such as cranes that can handle the stone blocks.

Murray, 1996, (P. 34) The choice was to apparently build the dome in horizontal courses, each of them containing long thick elements bounded to its predecessor in a way that it could carry its own weight until it was strong enough to support the load until the ring has been closed, meaning of to the next one. The dome contains a wooden centering that supports the arch, he <https://assignbuster.com/the-of-years-worth-of-history-overall-it/>

also created aoptical view instrument. It`s also a sort of a diagram he used to render theBaptistery in perspective. The painting is on the left, the mirror on theright.

Brunelleschi`s Dome (King, 2000, p. 36)Weare also here to see and understand the seperation between renaissance, purpaseand reuse also in in combination of gothic and romanesque style, meaning whenthe construction reaches a era. Her you have a sample of the plan drawing of Santa Maria delFiore. The numbers explains where each construction is placed and how theyapplied further on. Murray, 1996,(P. 27)