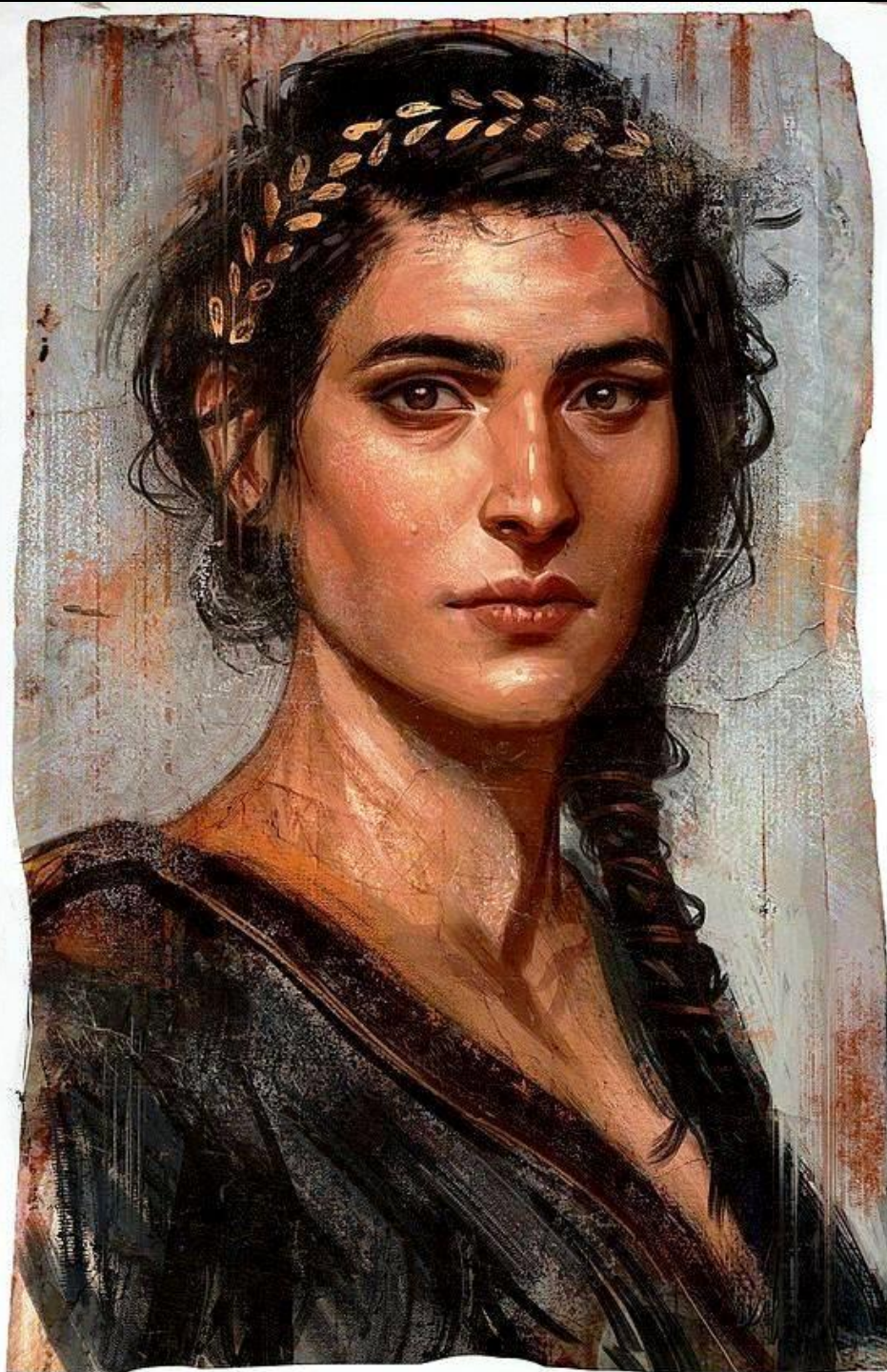


Ricardo Marques de Azevedo
Artes visuais e representações do espaço

ΓΝΛΞΙΣΕΡΟΗΞΕΝ







THE TEMPLE

THE TEMPLE



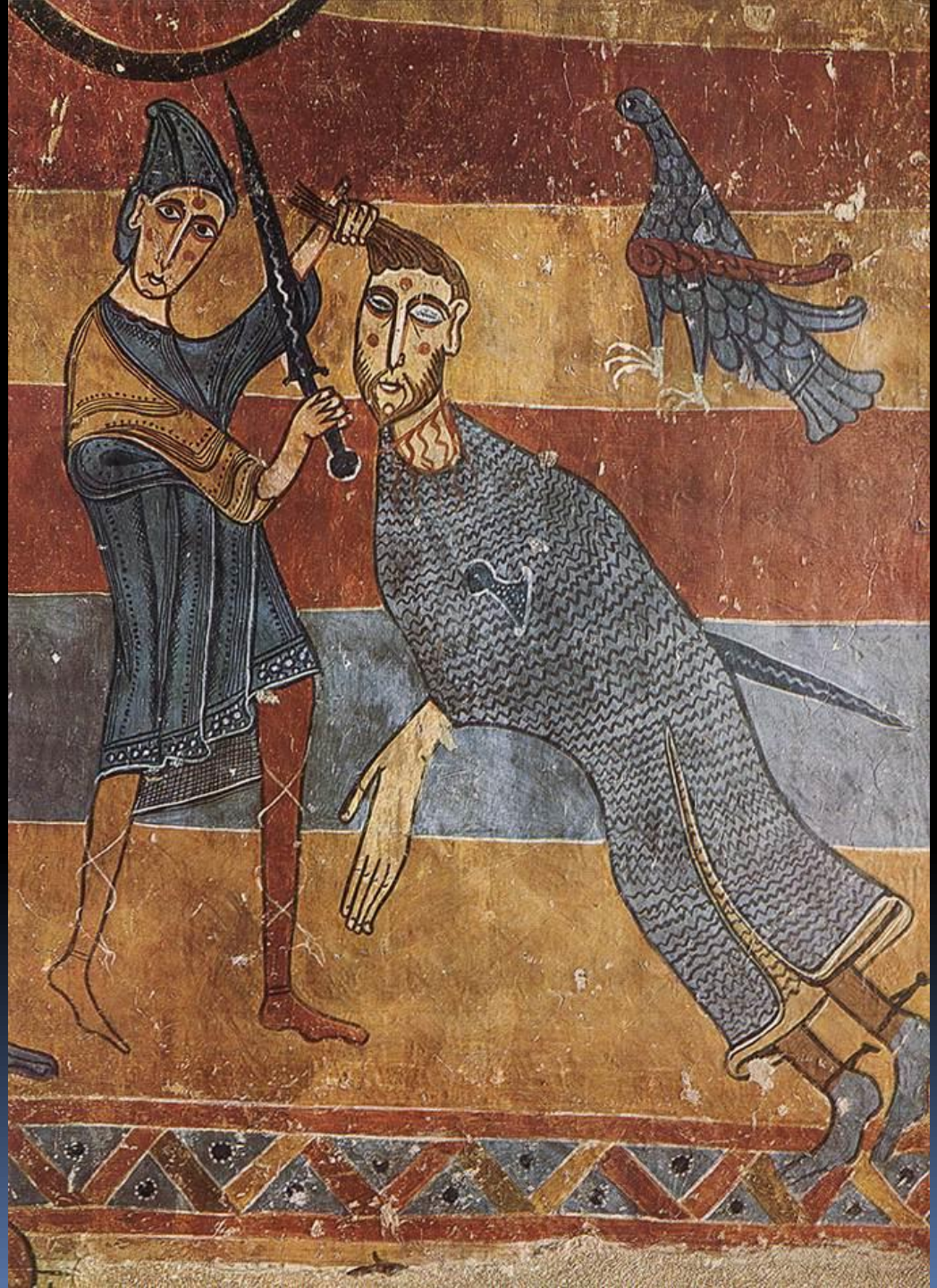




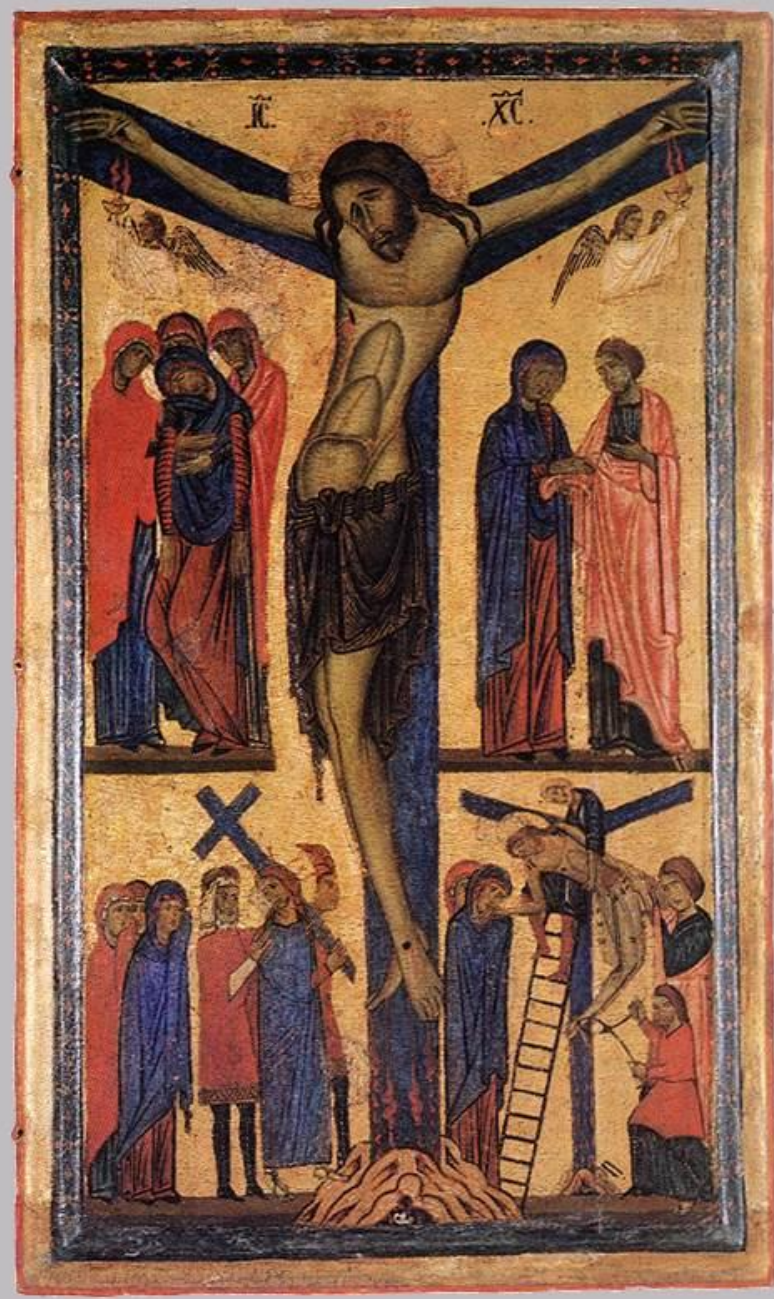




Românico catalão
Davi e Golias s. XII







Bonaventura Berlinghieri – díptico 1260-70



Pietro Cavallini - Anunciação -- 1291



A. Lorenzetti,
Anunciação, 1344



Filippo Brunelleschi



Nicola Pisano – aprox. 1260

Púlpito batistério de Pisa





andrea pisano – pintura, 1336-43
relevo do campanile de florença



andrea pisano – estátua, 1336-43



andrea pisano – arquitetura,
1336-43



andrea pisano – canteiro, 1336-43

vitrúvio – ratiocinatio e fabrica

alberti – ratio e ars

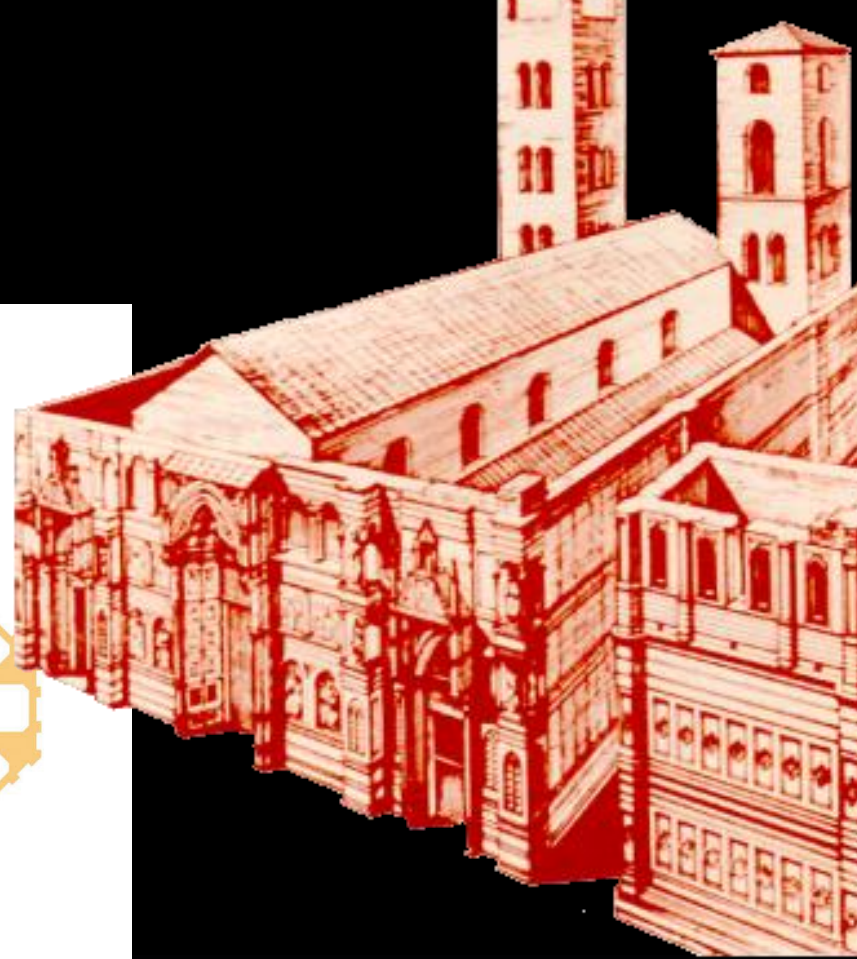
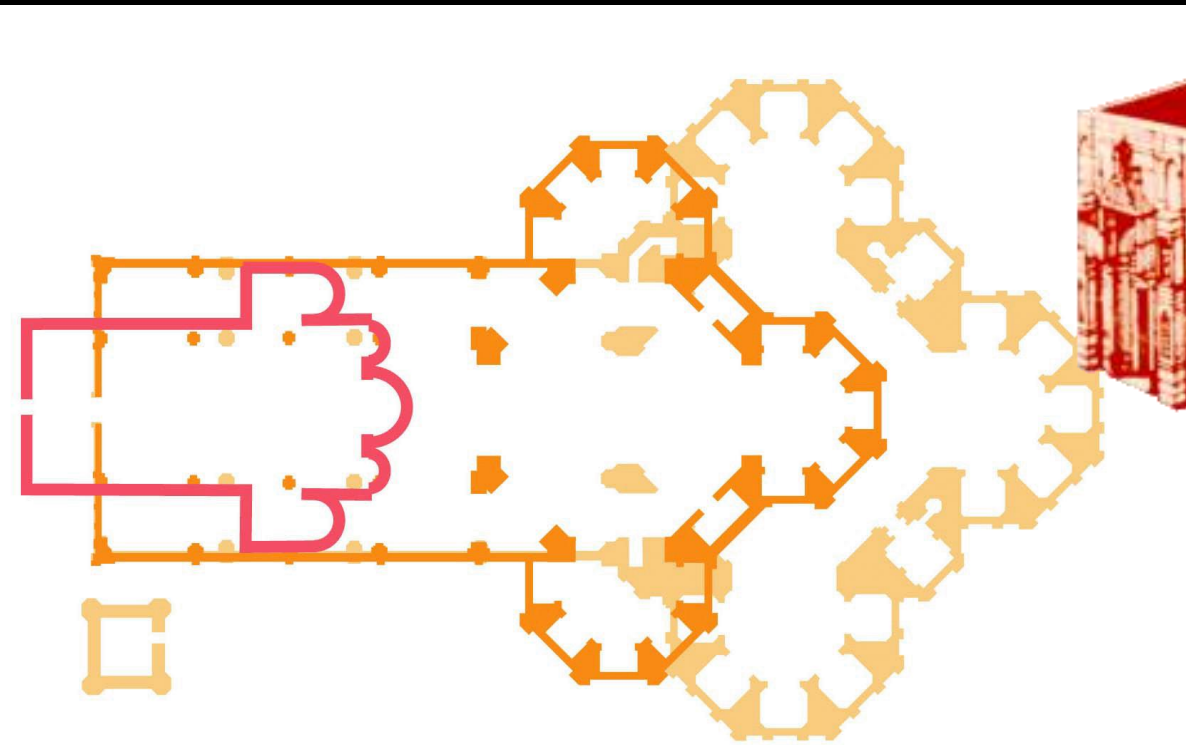





Brunelleschi

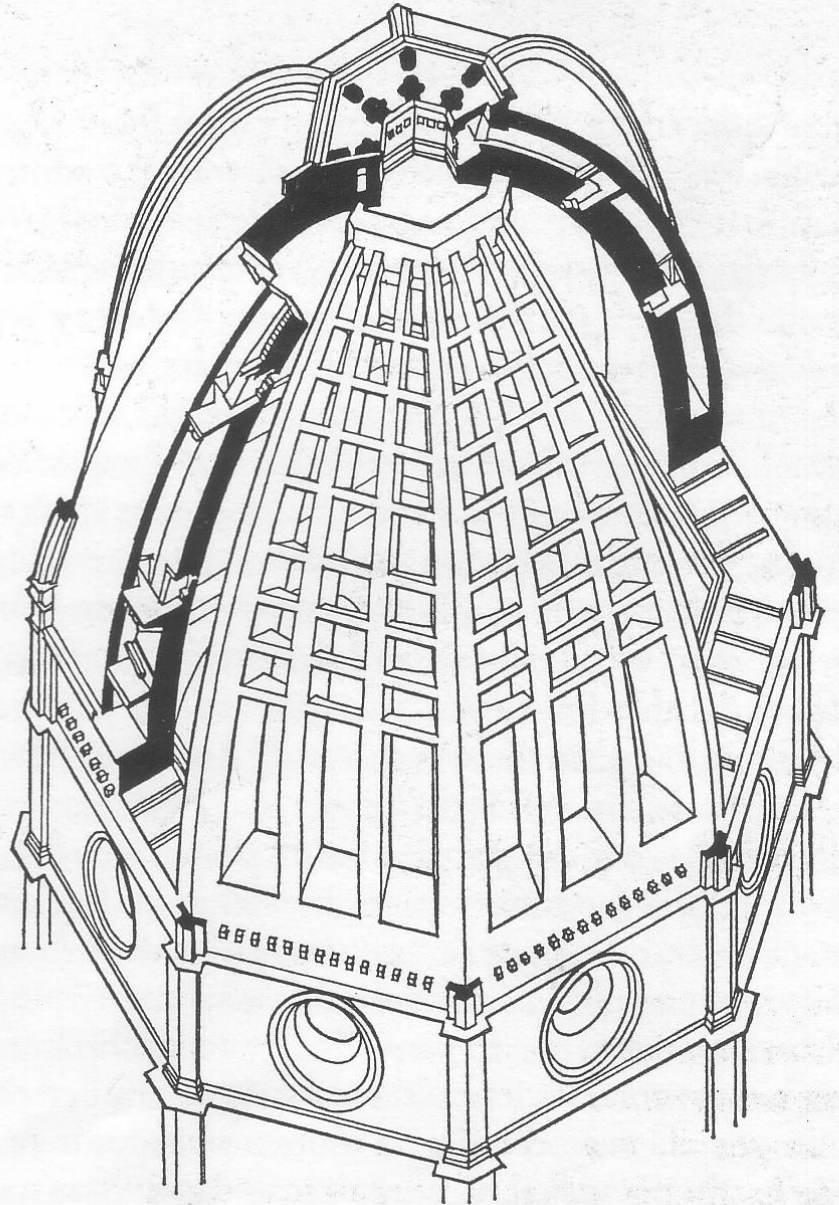
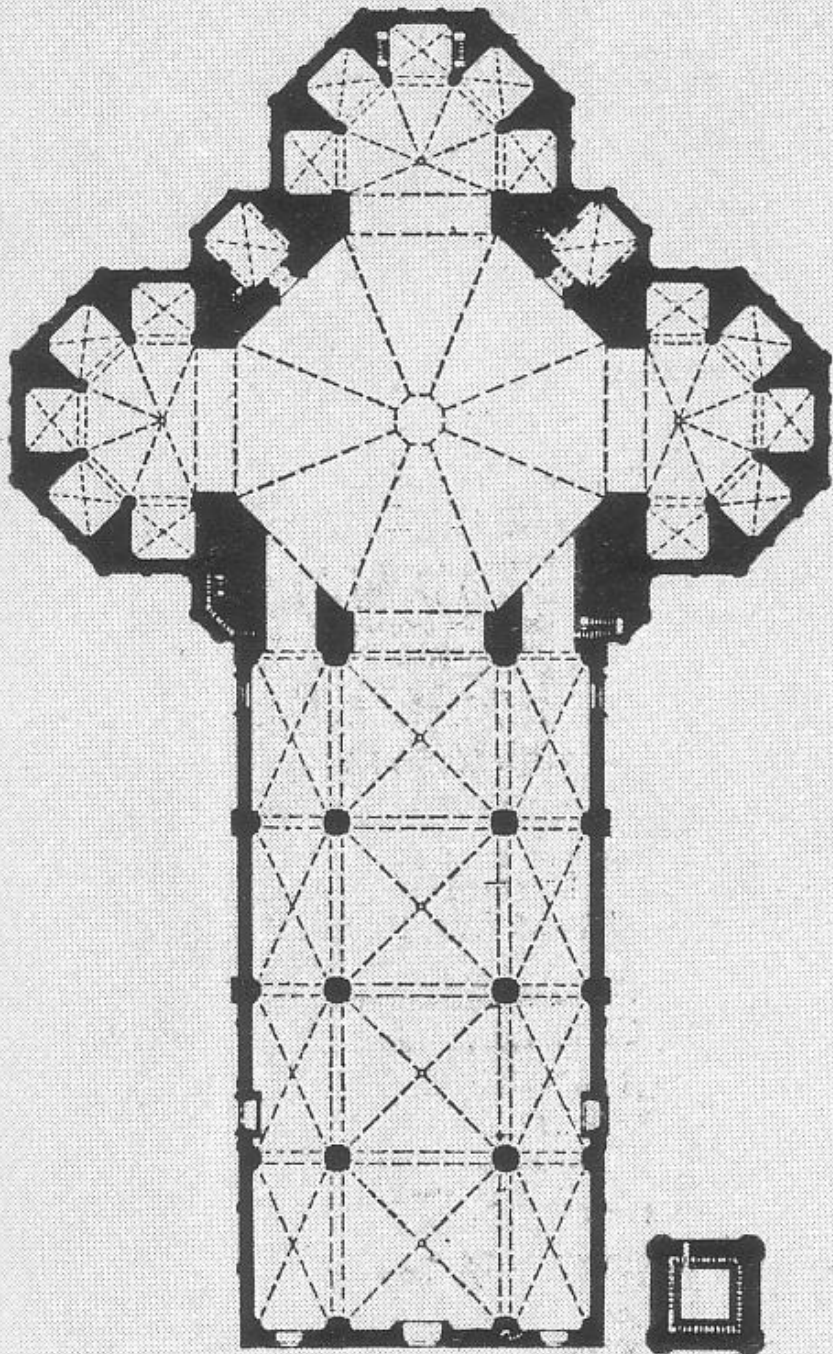


Ghiberti

Concurso para os relevos das Portas do Batistério – Florença, 1401
O Sacrifício de Isaac



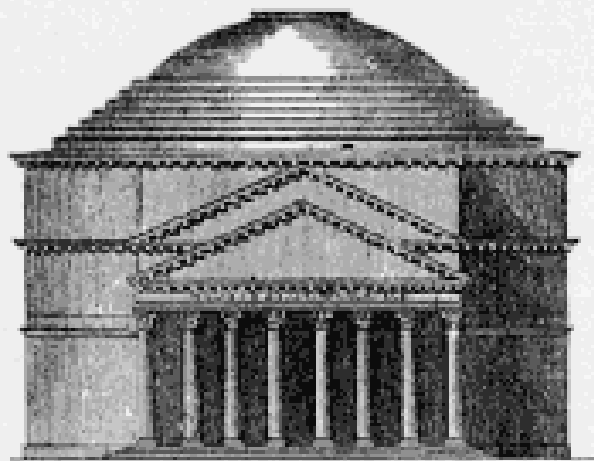
-  Santa Reparata
-  Il progetto di Arnolfo di Cambio
-  Ingrandimenti di Francesco Talenti
(pianta attuale)



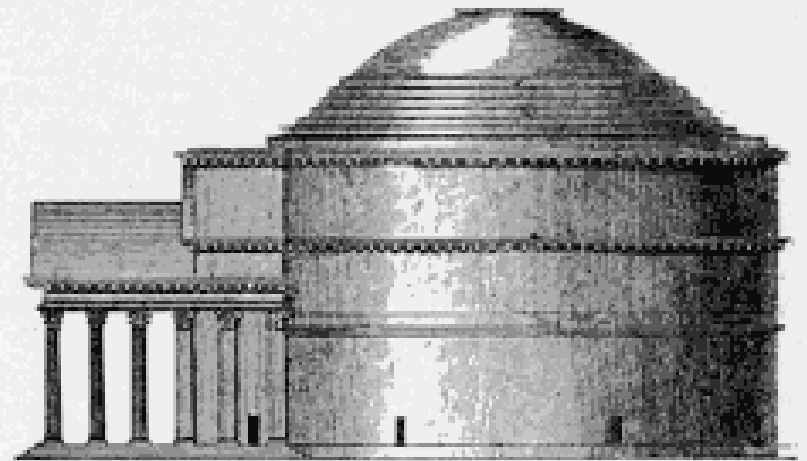




M·AGRIPPA·L·F·COSTERTIVM·FECIT

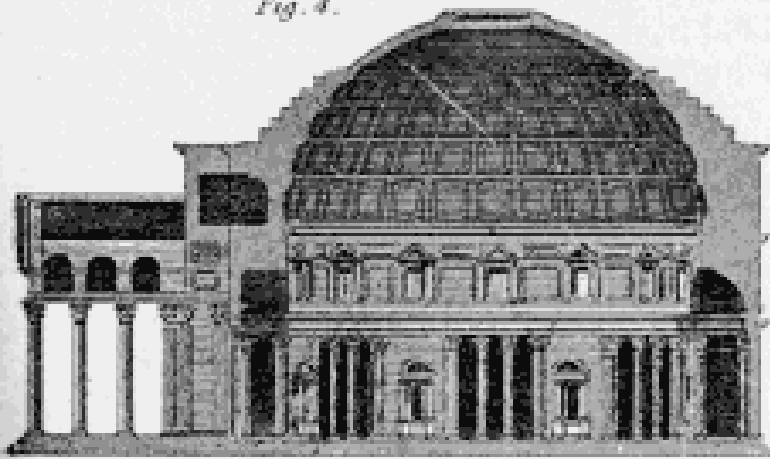


The Pantheon, Rome. Front Elevation



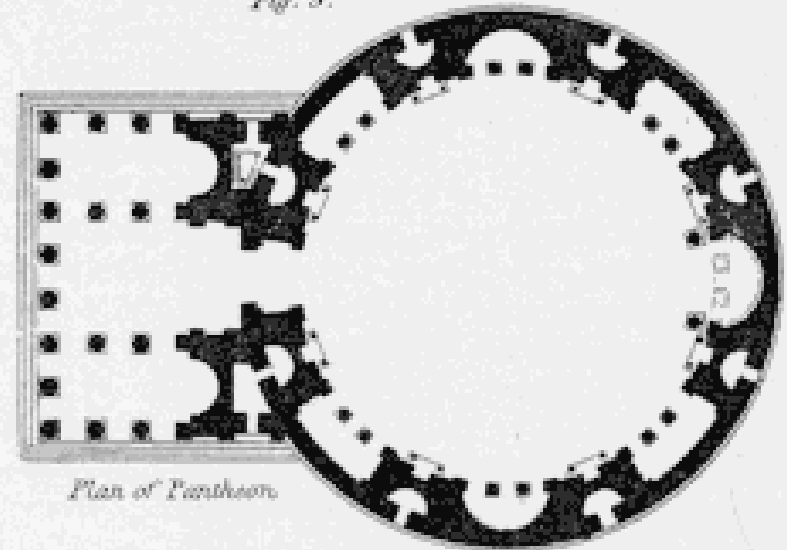
The Pantheon, Rome. Side Elevation

Fig. 4.



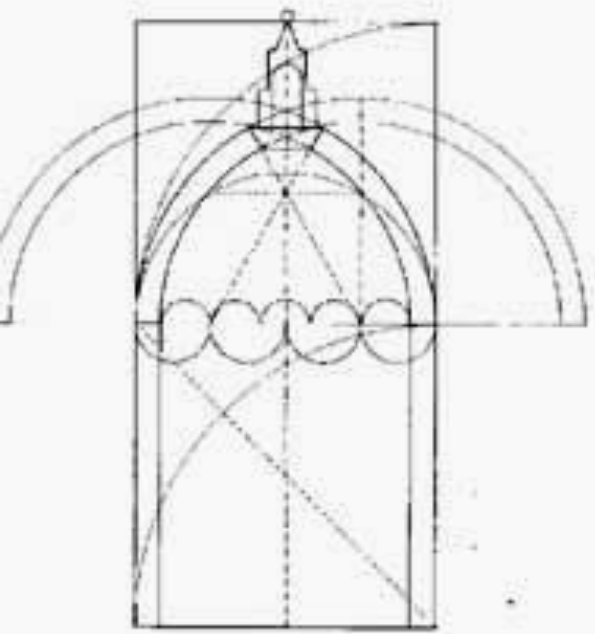
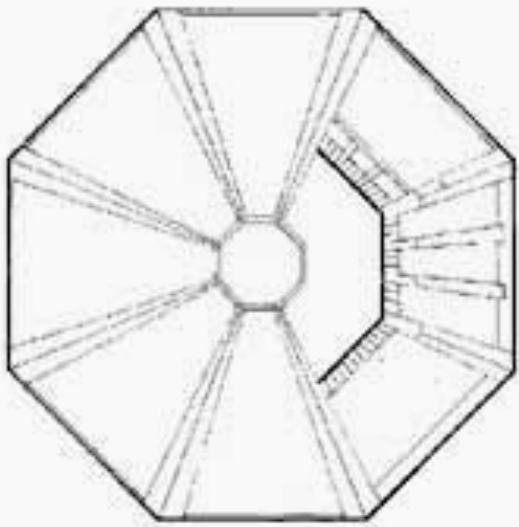
Section of Pantheon

Fig. 5.

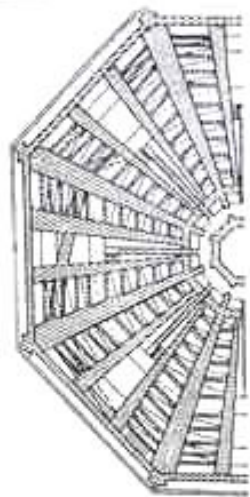


Plan of Pantheon





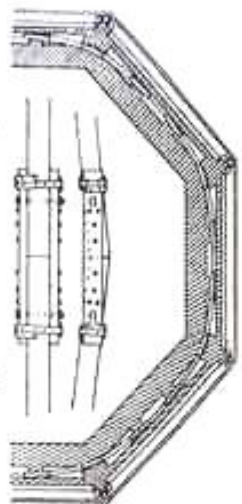
FLORENCE CATHEDRAL.



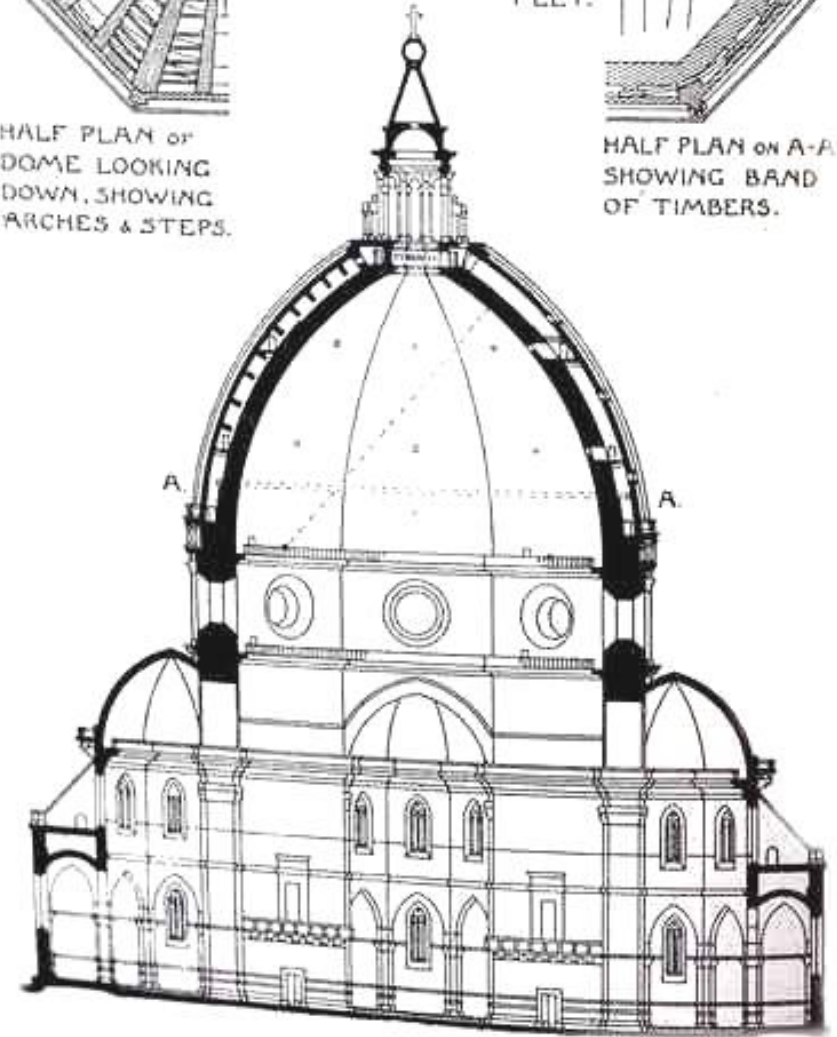
HALF PLAN OF DOME LOOKING DOWN, SHOWING ARCHES & STEPS.

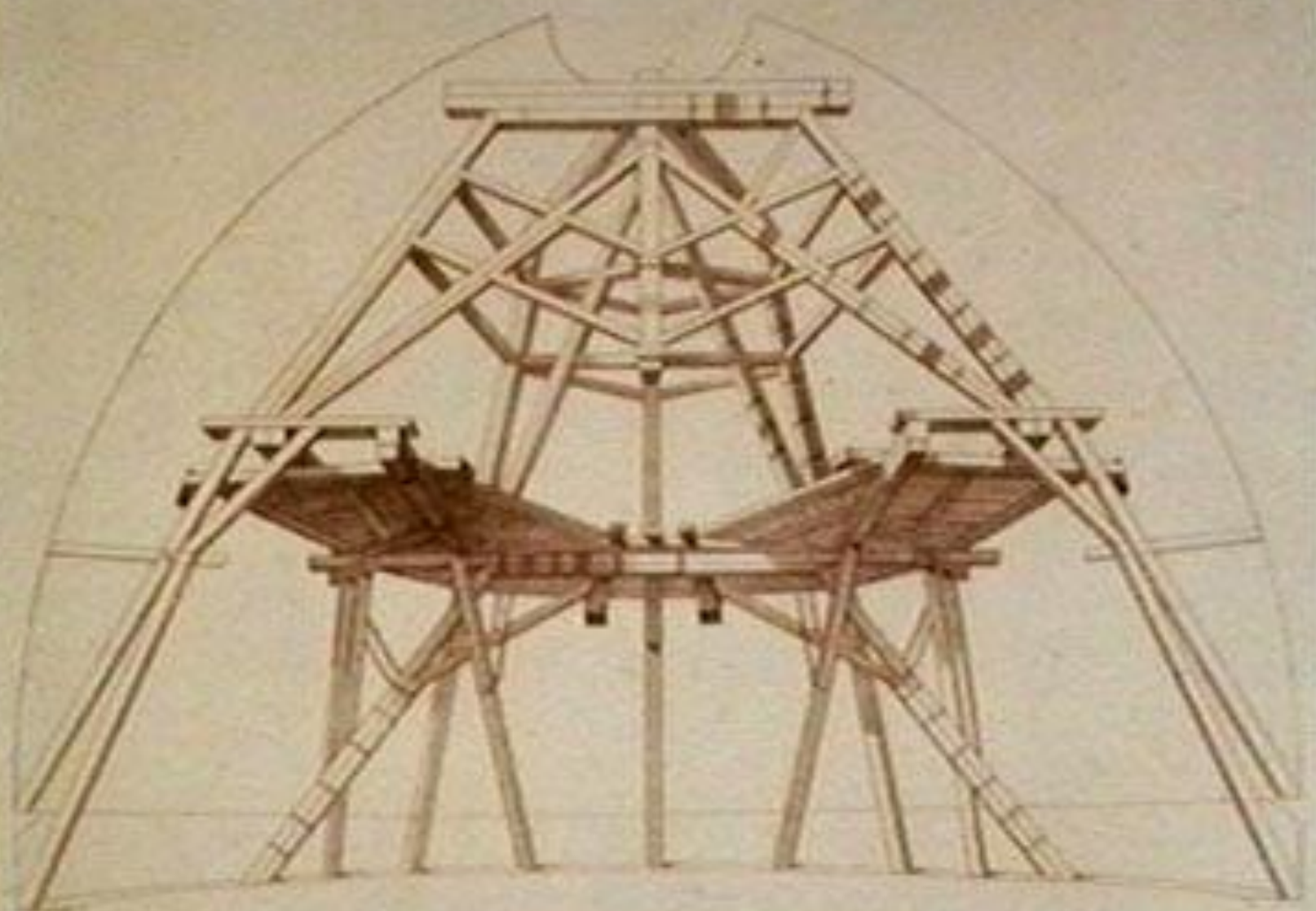
SCALE OF
10
5
0
FEET.

DETAILS OF
TIMBER
JOINTS.



HALF PLAN ON A-A SHOWING BAND OF TIMBERS.





Questo Disegno mostra il modo di alzare il timpano di un Cupola fatto per il Palazzo Apostolico di S. Pietro in Roma all'anno 1710. Si vede la grande scala mobile per la quale si levano le tavole che servono alla costruzione del Cupola sopra il Piedestallo con le grappe per unire la tavola alla scala prima di non essere levata. Architetto G. Pignatelli. Veduta della Sala della Sala di S. Pietro.

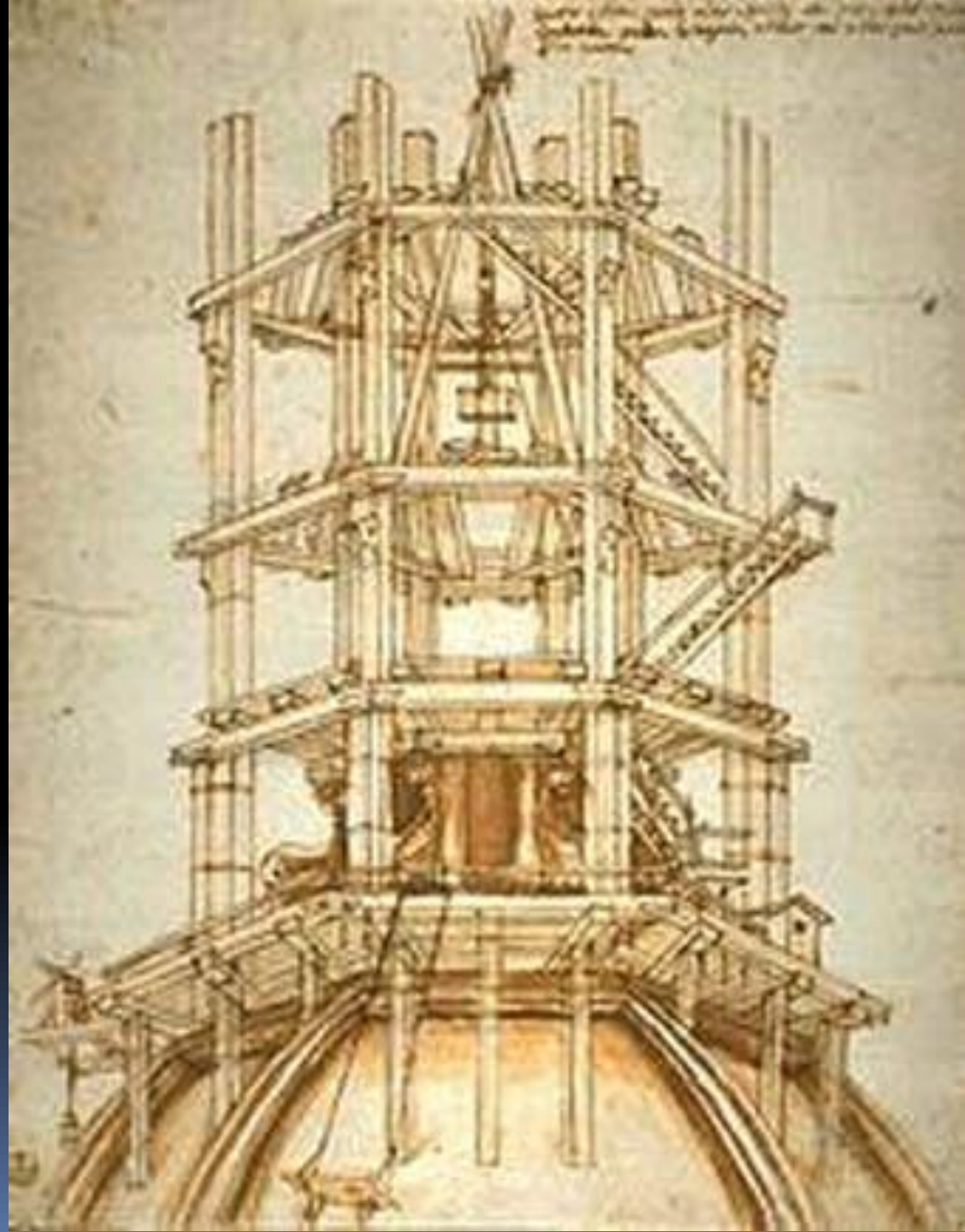


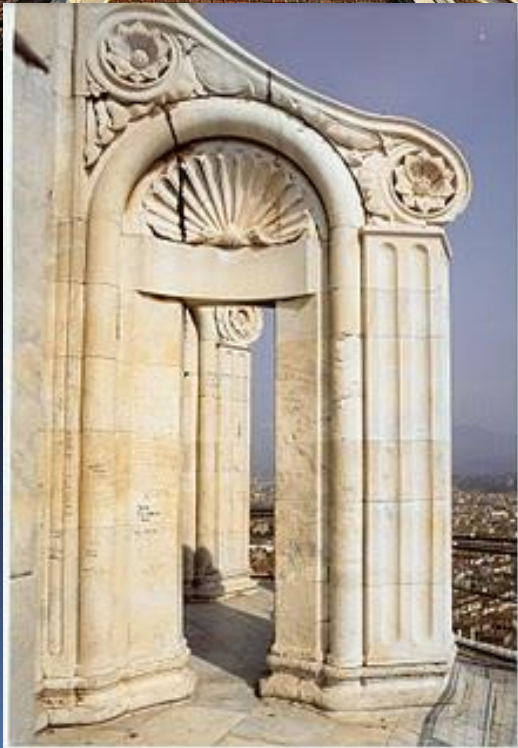


© 2005 Lee Sandstead - www.Sandstead.com

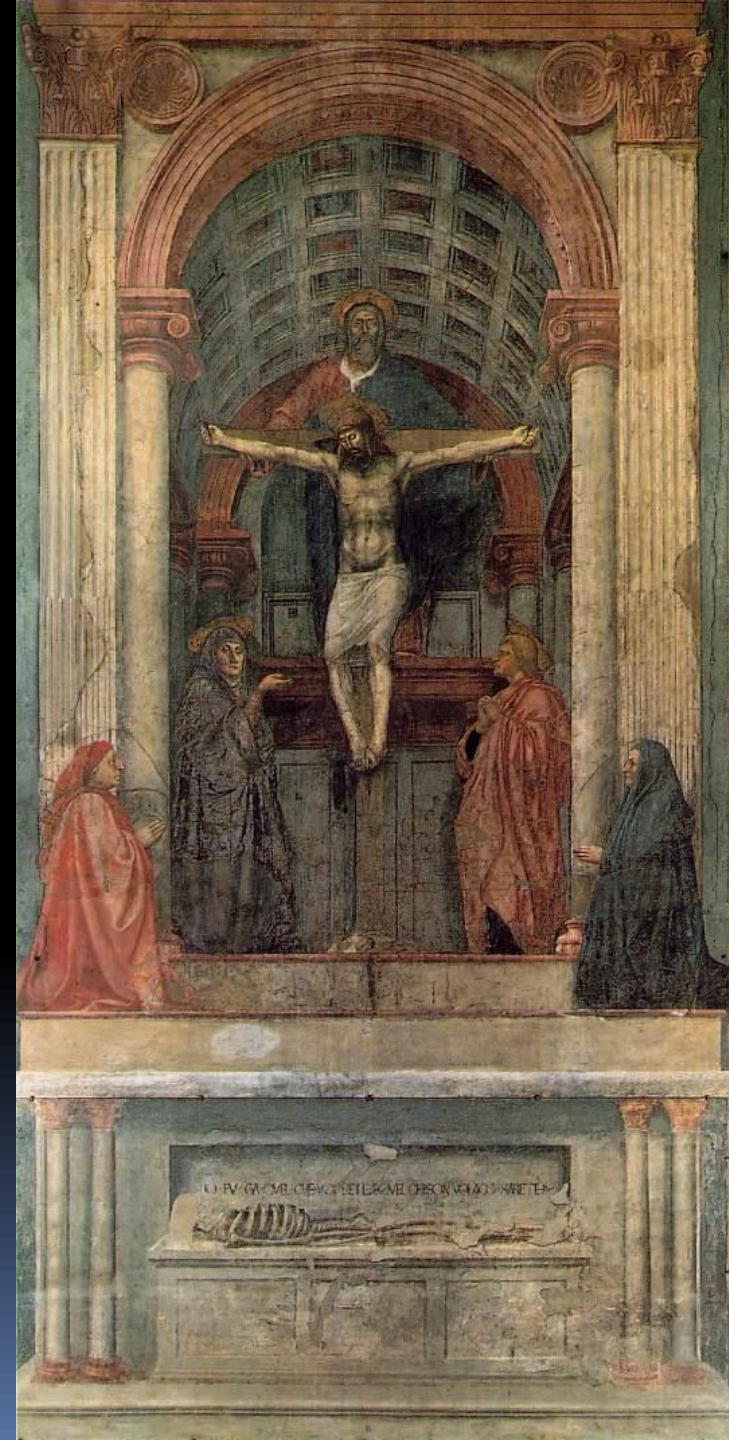
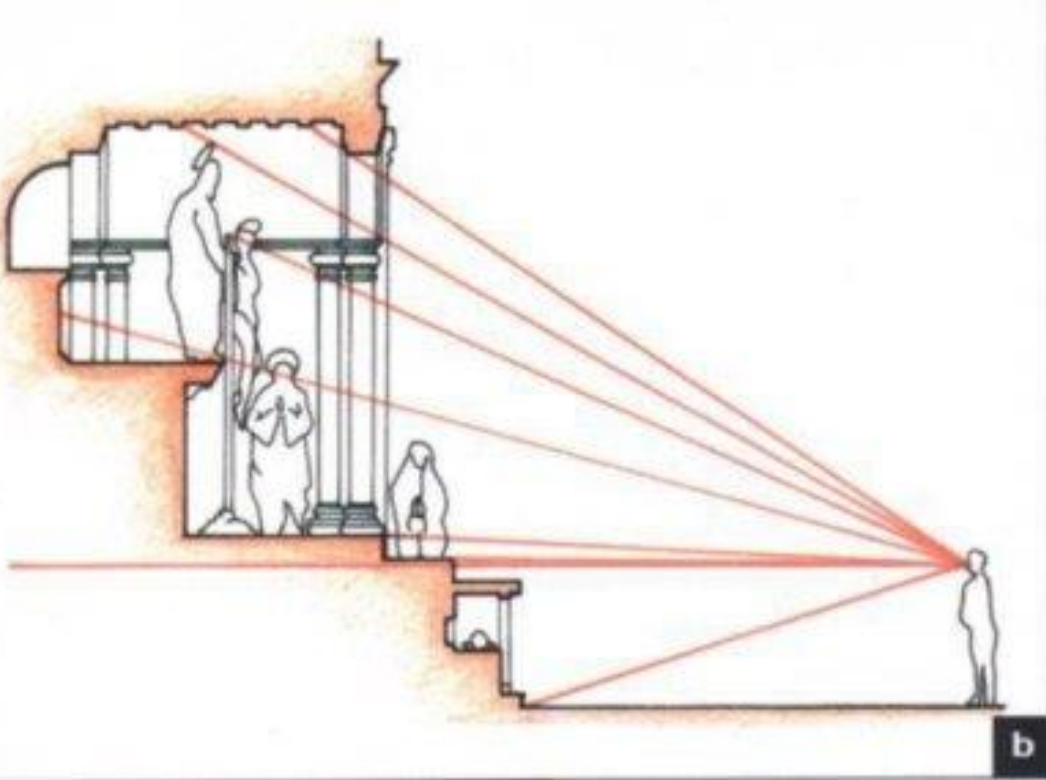


© 2005 Lee Sandstead - www.Sandstead.com

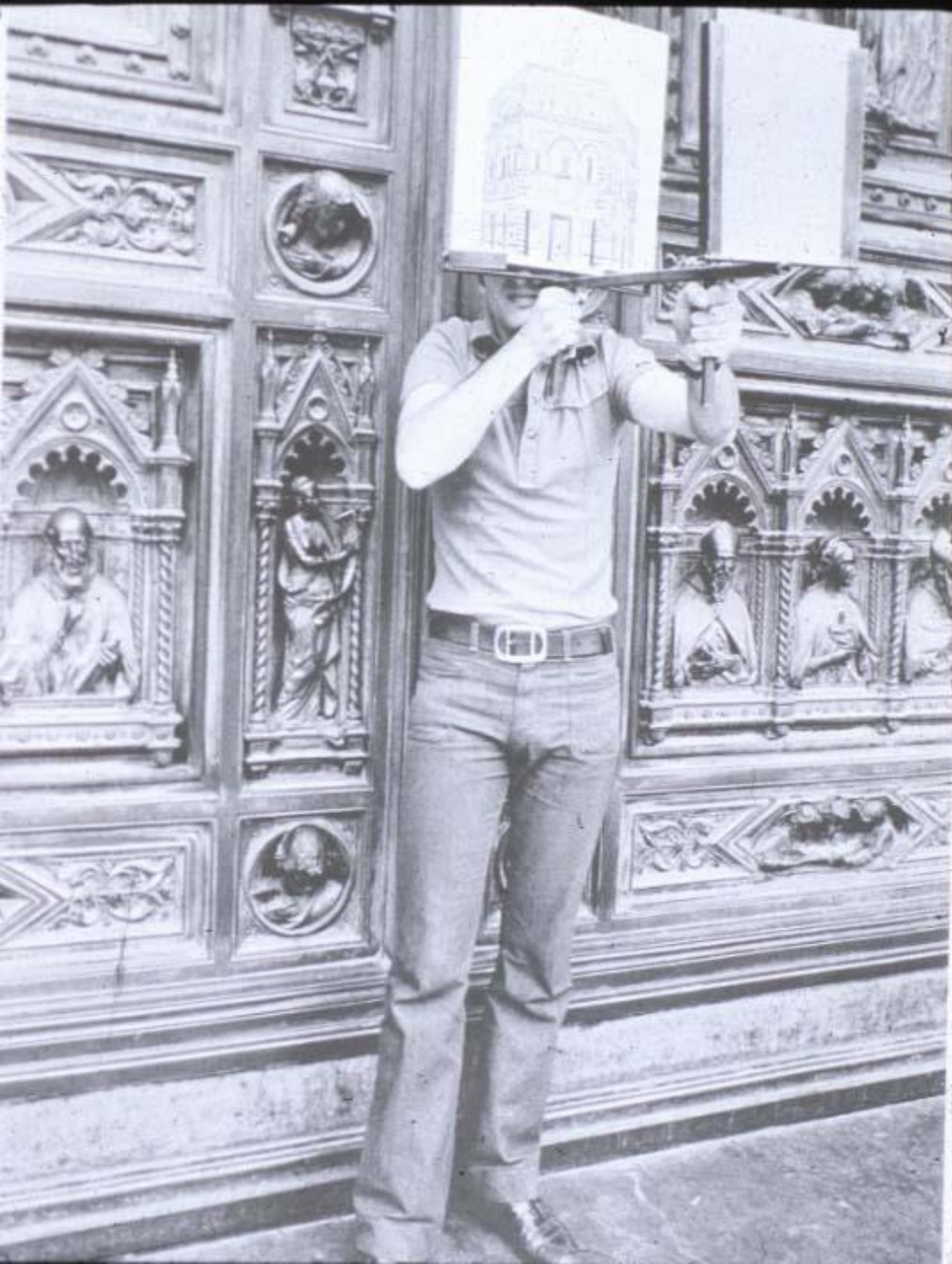


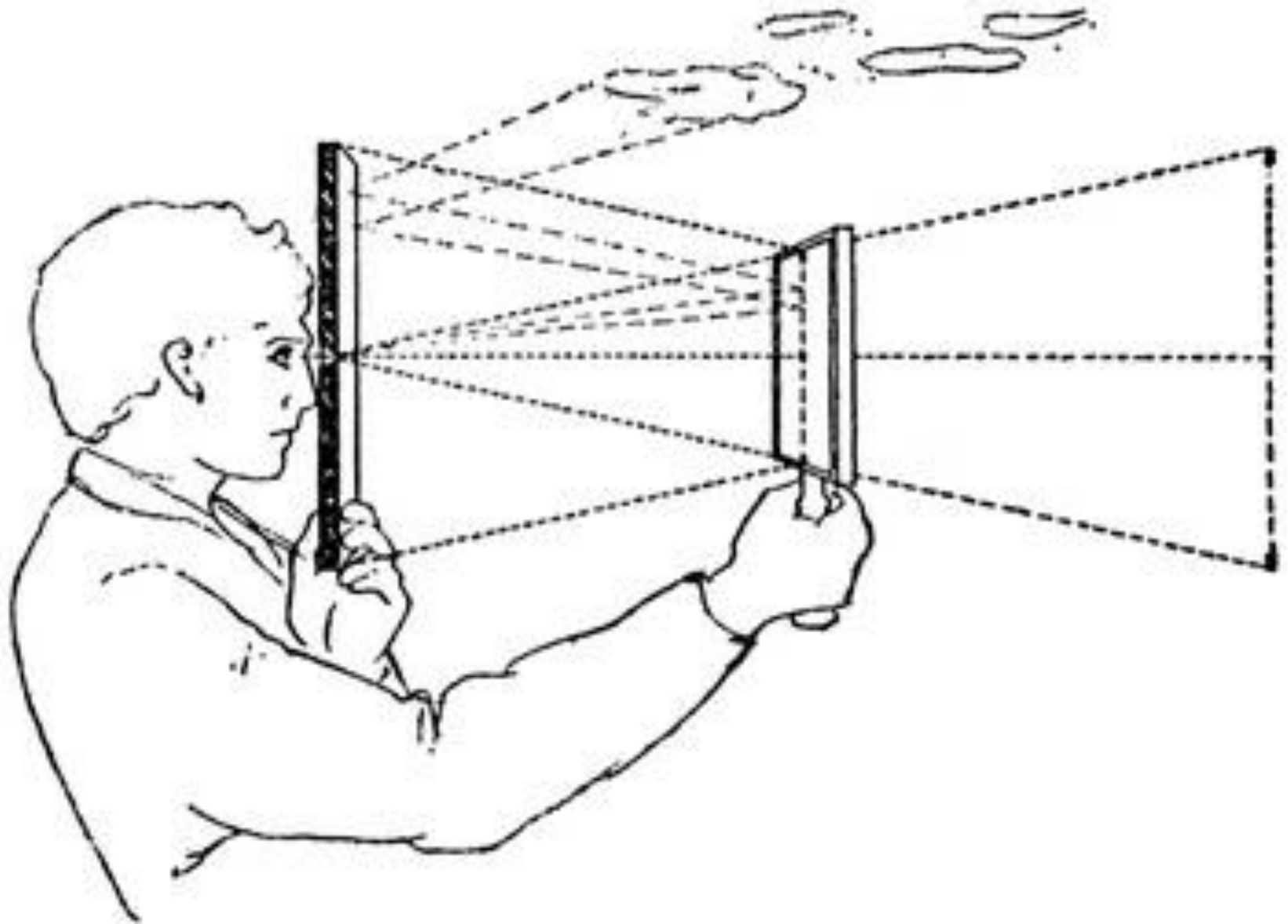


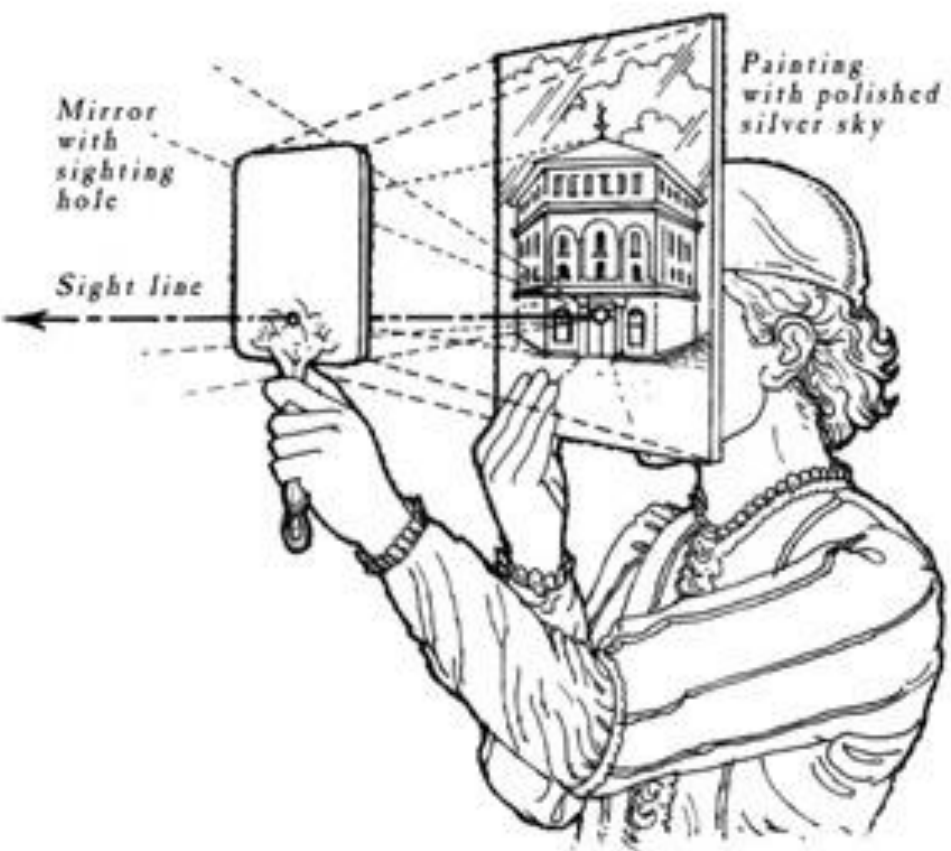


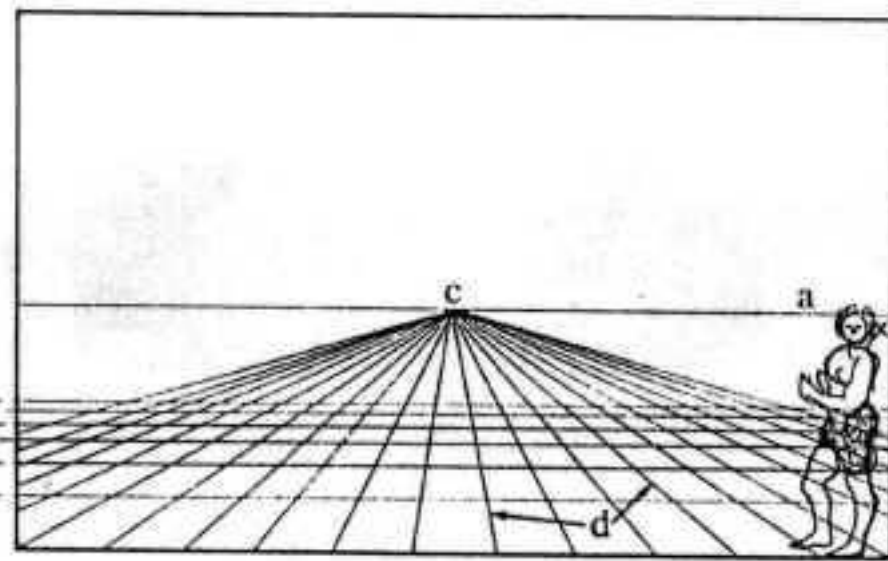
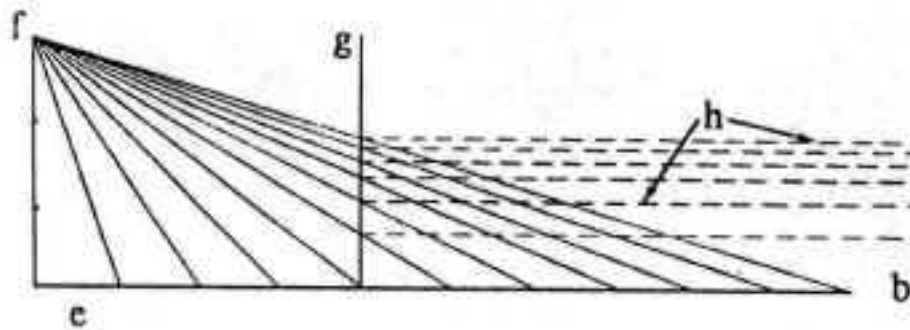


Santíssima Trindade, Masaccio, 1426/7
Santa Maria Novella, Florença

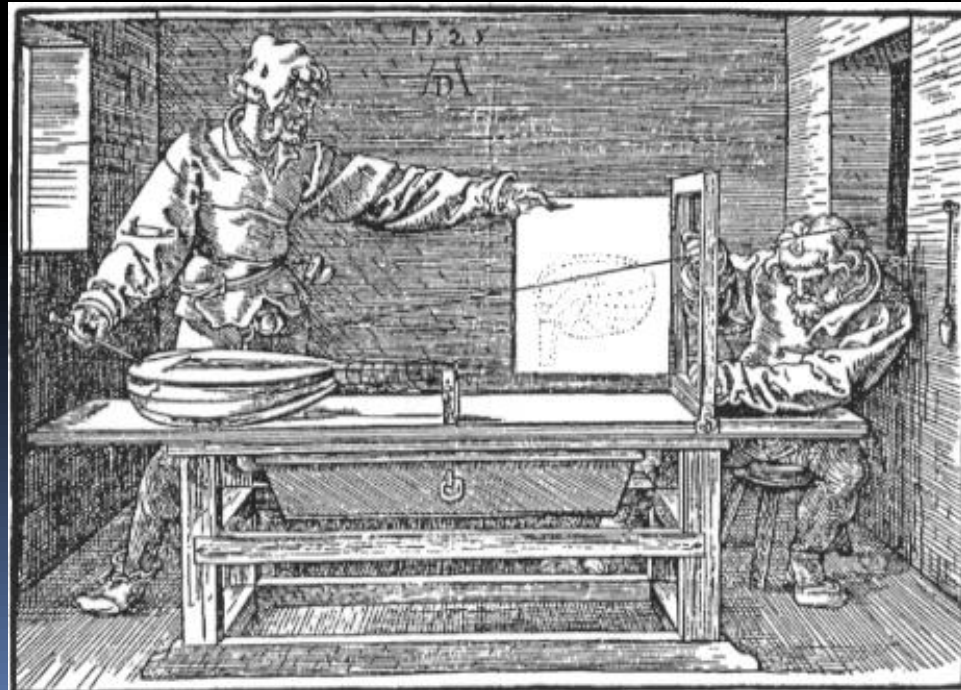








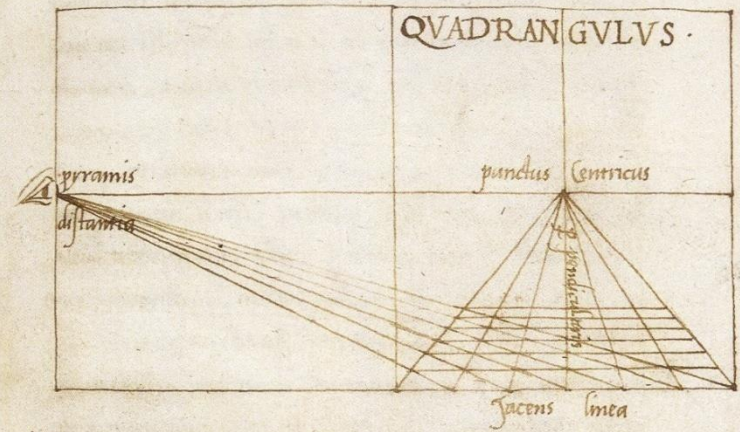
232. Design of Alberti's Perspective Construction, according to recent discoveries
a. height of human being *b.* base line *c.* vanishing point *d.* orthogonals
e. "little space" *f.* distance point *g.* vertical intersection *h.* transversals



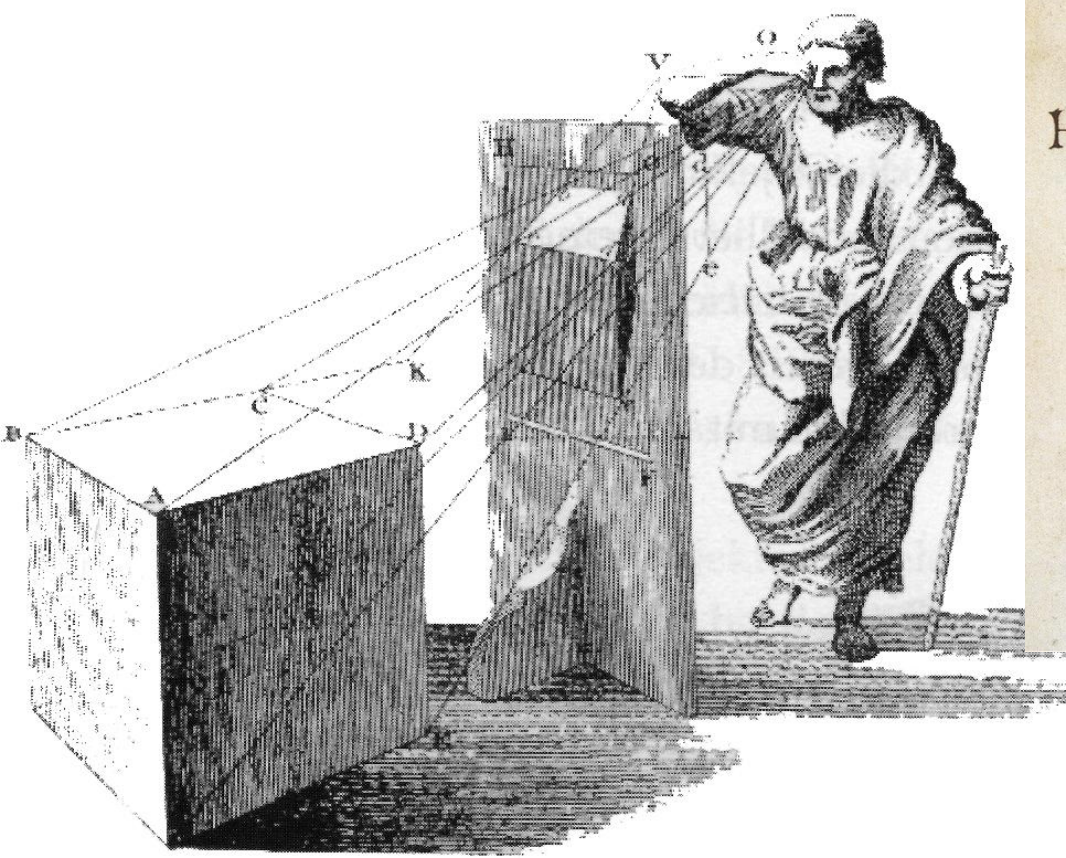
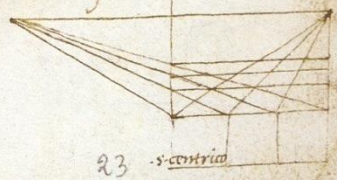
Albrecht Durer -

linearum ductionem ad singulas iacentis linee di-
 uisiones prosequor. Sed in successiuis quantitatibus
 transuersis hunc modum seruo

Ars Positionis plani peroptima

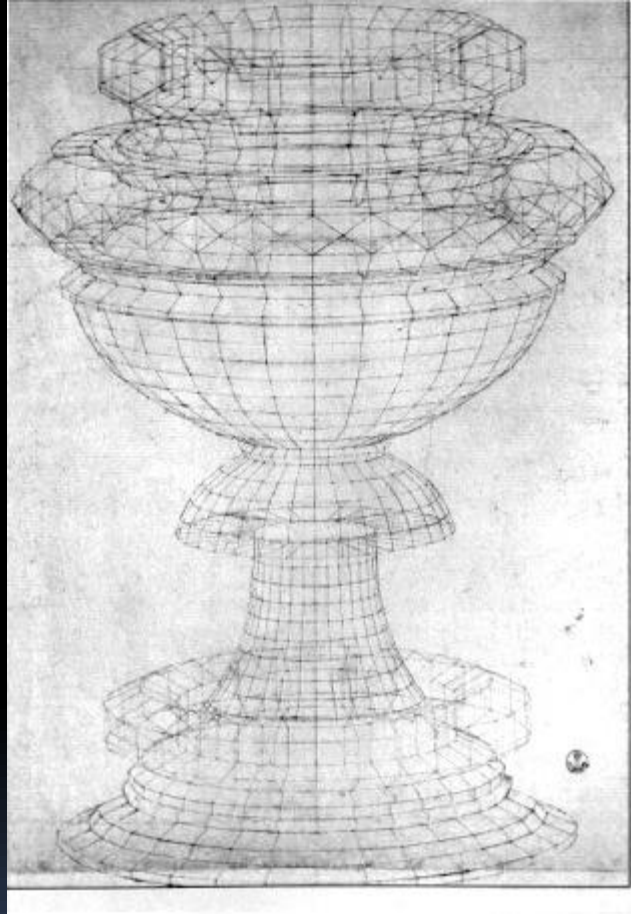


Habeo Areolam in qua describo lineam unam rectam hanc
 diuido p eas partis in qua iacens linea quadranguli diuisa
 est. Dehinc pono sursu ab hac linea punctum unicum ad
 altere linee caput perpendicularem tam alte q est in qua
 drangulo centricus punctus a iacente linea diuisa quadra-
 guli distans ab hoc puncto ad singulas huius pntis linee
 diuisiones singulas lineas duco tum quanta uelim distatia





Paolo Uccello – milagre da hóstia





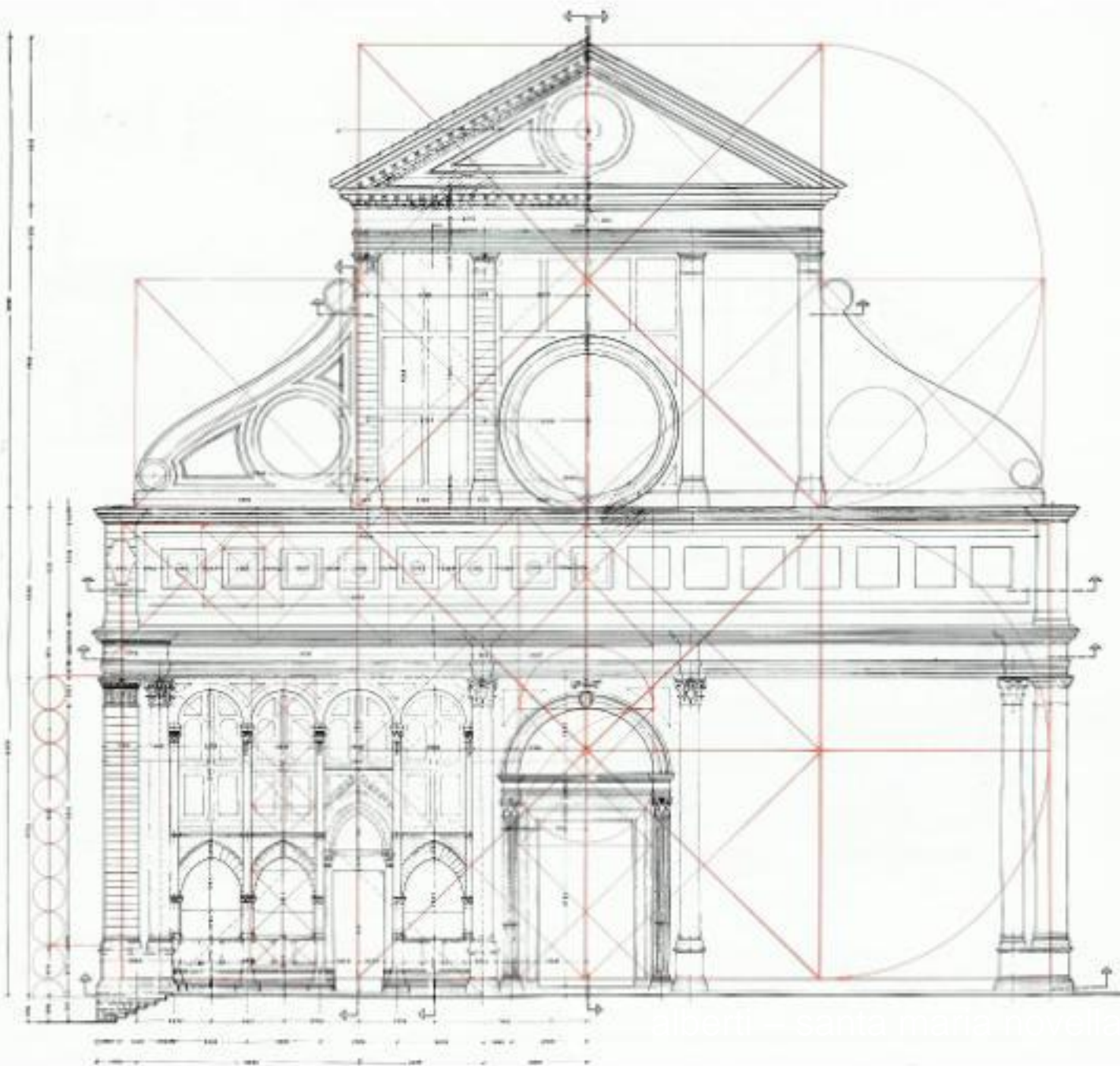
PAOLO UCCELLO
ITALIAN RENAISSANCE



Fra Angelico – Anunciação, 1433/4

alberti – santa maria novella,
florencia





Alberti - santa maria novella

