



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

1. INTRODUCTION. THE CONCEPT OF AESTHETICS. PHILOSOPHY AND ART FROM ANTIQUITY TO THE MIDDLE AGES



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Philosophy and Aesthetics of Architecture

Abstract

The course aims to provide knowledge on the relationship between Philosophy and Architecture. The program is divided into a historical journey that, starting from the main concepts of ancient aesthetics, tackles the most current themes that constitute the indispensable reference for the understanding of architecture and the foundation for the restoration theory.

The contents range from the study of thought in the ancient world, to the innovations introduced in Humanism, the research between the Seventeenth and Eighteenth Centuries, the influence of German Idealism on Art, the *aesthetic movement*, the ascendancy of the positivist thinking on the Theory of Restoration between the Nineteenth and Twentieth Centuries, up to contemporary trends.

The aim of the lessons is to acquire the critical tools for reading, understanding and evaluating the historical building.

**FIRST LESSON:
PHILOSOPHY AND AESTHETICS OF ARCHITECTURE**

*Introduction. The concept of aesthetics. Philosophy and art
from antiquity to the Middle Ages*

Philosophy and Aesthetics of Architecture

PROGRAMME OF LECTURES		CONTACT HOURS	
		LECTURES	EXERCISE
1	Introduction. The concept of aesthetics. Philosophy and art from antiquity to the Middle Ages	3	3
2	Philosophy and art in the Middle Ages	2	
3	Philosophy and Humanism. The aesthetic appreciation of architecture in the Renaissance	2	3
4	The study of the ancient, the architectural treatises	2	
5	Philosophy, aesthetics and architectural research between the Seventeenth and Eighteenth centuries	2	2
6	Neoclassicism. The beauty, the sublime	2	
7	The aesthetics of the ruins. German idealism and art	2	2
8	Romanticism and Impressionism	2	
9	Eclecticism, Art Nouveau and new architectural trends. The study of cities	2	2
10	Positivism, Late positivism and restoration of monuments	2	
11	Neo-idealist aesthetics and subsequent developments. The reflection of Cesare Brandi	2	3
12	Attention to the landscape and contemporary trends	2	
		25	15

VI , VII - COURSE OF PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

L 1 Introduction. The concept of aesthetics.

Philosophy and Art from antiquity to the Middle Ages

AESTHETICS: XVIII century; from the Greek *áisthētikē* (*téchnē*), (doctrine) of the sensible. Science of beauty. By extension, beauty, harmonious appearance

“aesthetica” in A. G. Baumgarten,
Meditationes philosophicae de nonnullis ad Poema pertinentibus (1735)

Classical antiquity

In classical antiquity the theory of art and the doctrine of beauty were distinguished between *poieîn* and *éros*

Main expressions of ancient aesthetics:

- Aristotelian doctrine of "poetics"
- Platonic theory of love (link between the theory of art and the doctrine of beauty)

Classical antiquity

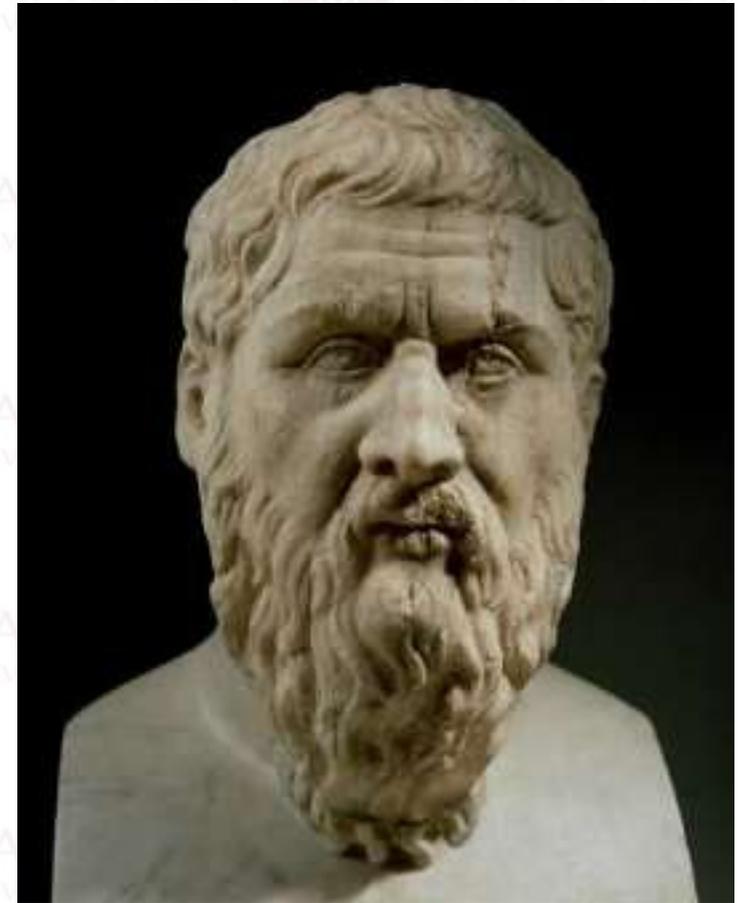
Platone condemns art because it leads to moral lightness, while it exalts it when it comes from the authentic artist, who is a priest of beauty and truth.

(*Repubblica*, libro X)

According to Platone the problems of aesthetics are: the relationship between truth and beauty, imitation, the need to adhere to the ideal world.

Bibliography:

W. Tatarkiewicz, Władysław, *Ancient aesthetics*, edited by J. Harrell, Thoemmes press, Bristol 1999, 1 vol.

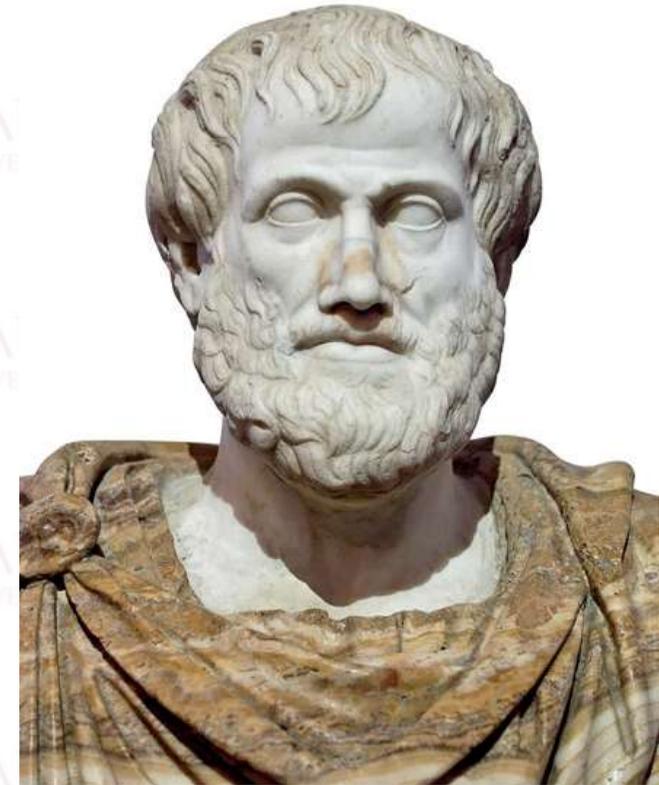


(image from:

https://www.google.com/search?q=PLATONE&rlz=1C1SVEE_enIT411IT411&source=lnms&tbm=isch&sa=X&ved=0ahUKEwil9MqQusjgAhWhDmMBHfP_CiEQ_AUIDigB&biw=1186&bih=614)

Classical antiquity

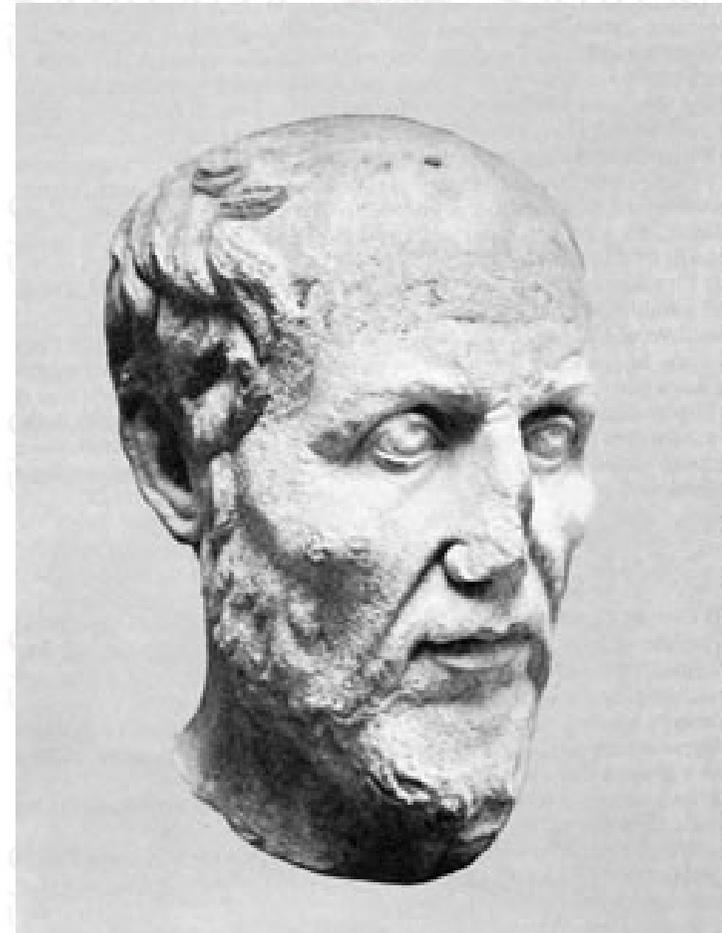
For Aristotle (*Poetica*) imitation is the principle of knowledge and purification and only those artistic activities that have as their goal the escape to the truth are valid



(image from:
<http://www.homolaicus.com/teoria/pitagora-platone-aristotele.html>)

Classical antiquity

Plotino deal with the theme of the harmonization of the true, the beautiful and the good, understood as the supreme source of all knowledge.



(Image from:
<https://www.culturanuova.net/filosofia/1.antica/plotino.php>)

The meaning of Saint Augustine

“The beautiful in architecture is in the harmony of the parts (...), in the appropriate proportions (...) whose perception is achieved through an intrinsic aesthetic pleasure ('*delectatio*') that competes with the intellect”.

(Agostino di Tagaste, *De vera religione*, 389-390)

(image from:https://it.wikipedia.org/wiki/Agostino_d%27Ippona)



The meaning of Saint Augustine

“Things are beautiful when there is similarity between the parts are similar to each other and their relationship is harmonious. In other words, beauty consists in harmony, in the appropriate proportions or in the mutual agreement of the parts: of lines, colors and sounds”.

(Wladyslaw Tatarkeiewicz)

Bibliography:

W. Tatarkeiewicz, Władysław, *Ancient aesthetics*, edited by J. Harrell, Thoemmes press, Bristol 1999, 1 vol.

The meaning of Saint Augustine

“Beauty is not determined by the singly taken parts, but by their proper interrelation: this produces harmony, order, unity, and in these three qualities lies the beautiful”.

For Saint Augustine, unity is the measure of the same *pulchritudo*, of every true beauty that has become a form. (Epistula, 18,2)

The same Augustinian concepts of *Order* and *Unity*, albeit with some variation, will then be taken up by Leon Battista Alberti in the *Trattato dell'architettura*.

The meaning of Saint Augustine

Idea of cosmic order, inherited from the Greeks, will become the paradigm itself of beauty in the West.

In tune with Platonic thought, the concept of numerus extended to all degrees of being:

- common mathematical sense in the world of bodies;
- sense of proportion (in space);
- rhythm (over time);
- world of souls (sensitivity and memory, external and internal);
- harmony and spiritual correspondence in the realm of the spirit;
- just barely presagible harmony of divine wisdom.

The influence of the meaning of Saint Augustine

Augustinian aesthetics will influence many medieval Christian authors:

Boezio, De Musica; s. Bonaventura; s. Tommaso and Scolastica

In the Middle Ages a distinction is made between:

- *Artes dictandi* (rules traced by poetics and rhetoric)
- *Ampliamento della dottrina del bello* (references to the Absolute that is truth, good and beauty)

The influence of the meaning of Saint Augustine

In the Middle Ages art is limited to a production commanded by well-traced rules, defined by poetics and rhetoric, and by the artes dictandi.

The doctrine of beauty is extended to the world of signs and symbols, all referring to the Absolute.

Bibliography:

W. Tatarkiewicz, Władysław, *Ancient aesthetics*, edited by J. Harrell, Thoemmes press, Bristol 1999, 1 vol.



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