



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

5. PHILOSOPHY, AESTHETICS AND ARCHITECTURAL RESEARCH BETWEEN THE SEVENTEENTH AND EIGHTEENTH CENTURIES. NEOCLASSICISM. THE BEAUTY, THE SUBLIME



SAPIENZA
UNIVERSITÀ DI ROMA

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

*Philosophy, aesthetics and architectural research between
the Seventeenth and Eighteenth centuries*

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



The baroque period

Between the crisis of the Renaissance and the Enlightenment develops the baroque aesthetic in which forms sometimes appear in conflict with each other, whose common denominator "seems to be the rhetoric".
(A. Chastel).

(image from: <http://www.meteoweb.eu/foto/restaurata-la-cappella-cornaro-con-lestasi-di-santa-teresa-di-bernini-foto/id/588261/>)



G. Lorenzo Bernini, *Estasi di Santa Teresa*, particular

(image from: <https://www.artribune.com/attualita/2016/08/cespiti-vii-dont-touch-me/attachment/francesco-borromini-san-carlo-alle-quattro-fontane-1634-44-cupola-1/>)



Roma, S. Carlino alle Quattro Fontane (F. Borromini)

The baroque period

“Architecture is a flattering art” (G. Guarini)

(image from:
<http://torinodailyphoto.blogspot.com/2011/06/palazzo-carignano.html>)



Torino, Carignano palace (Guarino Guarini)

The baroque period

In the Baroque period there is also a tendency to reshape the parts according to the manner of time with the aim of creating original images.



(photos by S. D'Avino)



Assisi, S. Maria sopra Minerva (G. Giorgetti, 1634)

Baroque aesthetics: reintegration

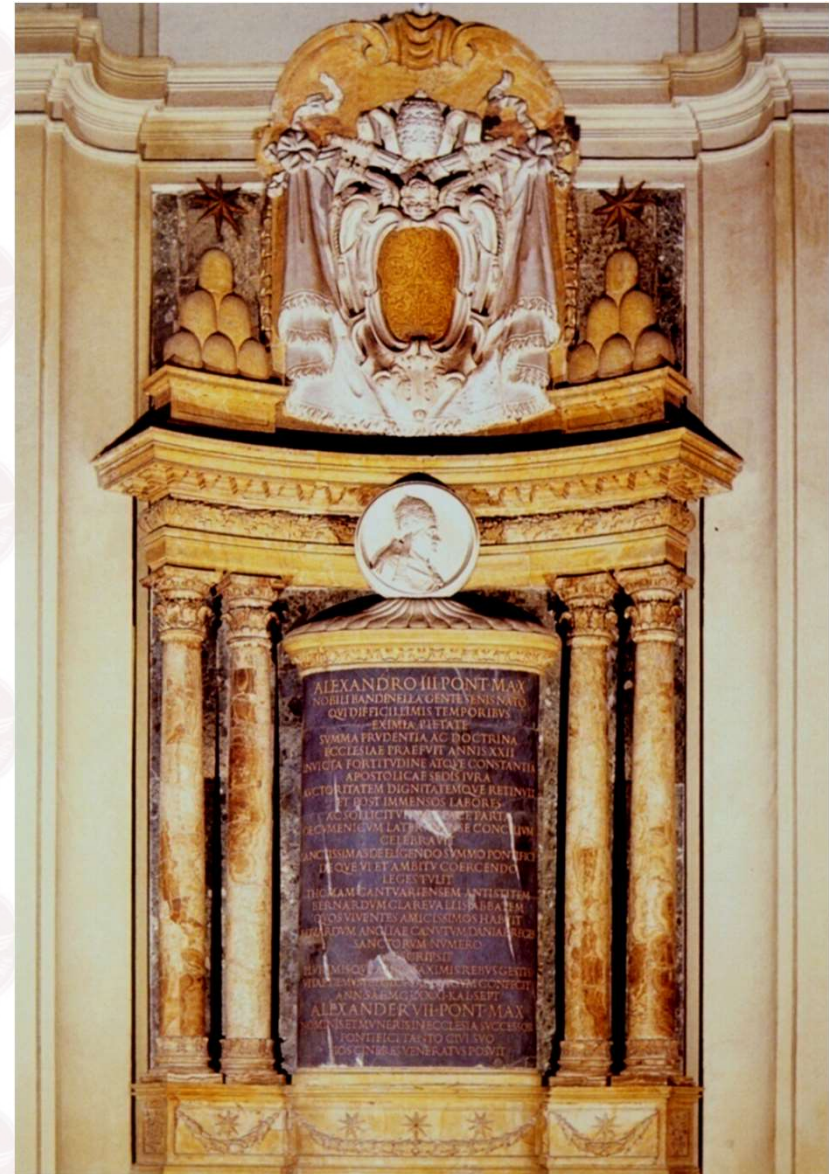


(photo by Stefano D'Avino)

Ares (Marte), Roman National Museum, Ludovisi collection, 2nd century AD 1662, restoration of G. L. Bernini

Baroque additions

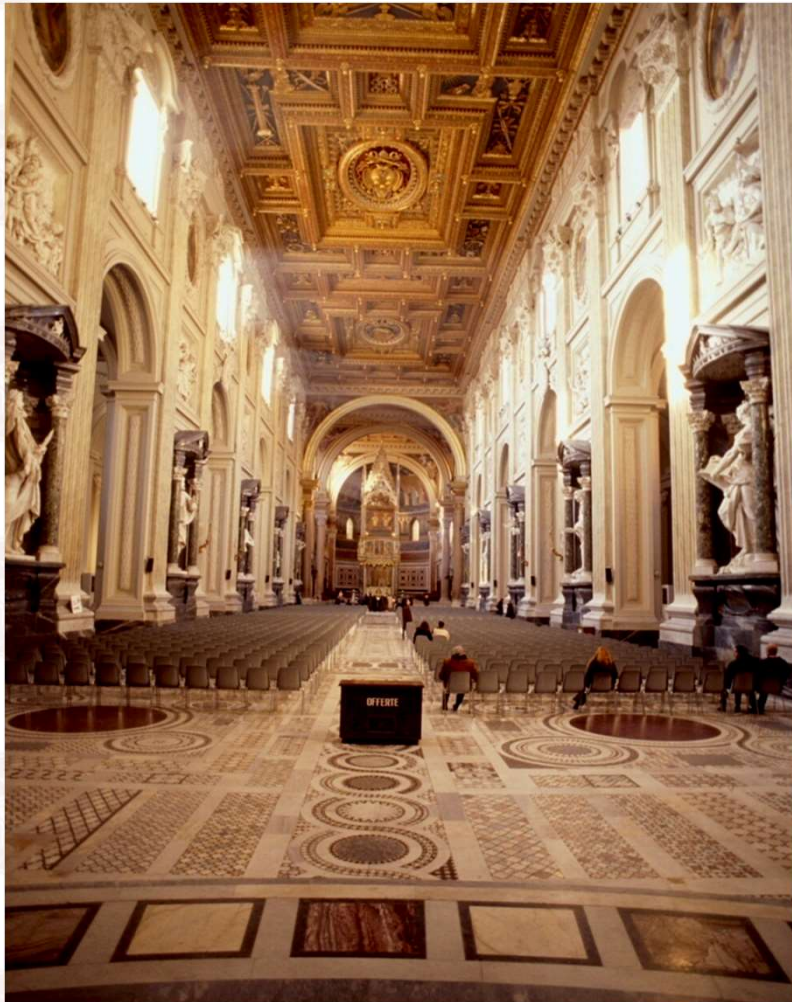
The medieval fragments inserted by Francesco Borromini in the funerary monuments in San Giovanni in Laterano in Rome are arranged in such a way as to preserve their intrinsic value without however undermining the unity and baroque character of the ensembles.



Roma, S. Giovanni in Laterano, Alessandro III funerary monuments, F. Borromini (1659)

(photo by Stefano D'Avino)

Baroque and “ancient”



(photo by Stefano D'Avino)

Roma, S. Croce in Gerusalemme
(Domenico Gregorini and Pietro Passalacqua, from 1740)



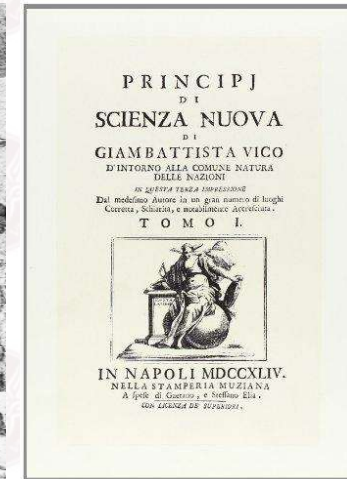
(image from: <http://appiohblog.altervista.org/visita-guidata-santa-croce-in-gerusalemme/>)

Roma, S. Giovanni in Laterano (F. Borromini, 1630-45; 1650)

Giambattista Vico (1668-1744)



(image from: <http://crono.news/Y:2018/M:05/D:15/h:11/m:23/s:50/maggio-dei-monumenti-napoli-vico/>)



(images from:
https://it.wikipedia.org/wiki/Giambattista_Vico)

De antiquissima Italorum sapientia ex linguae Latinae originibus eruenda libri tres (...) Neapoli, ex typographia F. Mosca, 1710

“verum et factum convertuntur”

The New Science (original title: *Principi di Scienza Nuova d'intorno alla Comune Natura delle Nazioni*), published in 1725.

It has been highly influential in the philosophy of history and anthropology.

Bibliography: W. Tatarkiewicz, *Ancient aesthetics*, edited by J. Harrell, Thoemmes press, Bristol 1999, vol. 3.

Alexander G. Baumgarten and Immanuel Kant

In the second half of the eighteenth century a conceptual turning point took place which marked the birth of the restoration, distinct from the custom of 'renewal' or 'reuse'.

The reasons that determine this profound change are:

- the development of aesthetics, (Baumgarten and Kant);
- the affirmation of the autonomy of critical judgment;
- the enlightening introduction of a method in historical research;
- the exhaustion of Baroque poetry.

Alexander Gottlieb
Baumgarten (1714-1762)



(image from:
<http://picus.unica.it/index.php?page=Filosofo&id=5&lang=it>)

Immanuel Kant
(1724-1804)



(image from:
https://it.wikipedia.org/wiki/Pensiero_di_Kant)

Immanuel Kant

Alexander Gottlieb Baumgarten (1714-1742)



(image from: <https://alchetron.com/Alexander-Gottlieb-Baumgarten>)

AESTHETICA

SCRIPSIT

ALEXAND. GOTTLIEB
BAVMGARTEN

PROF. PHILOSOPHIAE.



TRAIECTI CIS VIADRVM

IMPENS. IOANNIS CHRISTIANI KLEYB

c1735.

AESTHETICORVM

PARS ALTERA.

SCRIPSIT

ALEXANDER GOTTLIEB
BAVMGARTEN

PROFESSOR PHILOSOPHIAE.



FRANCOVRTI CIS VIADRVM,

IMPENSIO IOANNIS CHRISTIANI KLEYB,

c1736.

1735 “aesthetica”

(images from:
https://it.wikipedia.org/wiki/Alexander_Gottlieb_Baumgarten;

<https://www.abebooks.co.uk/book-search/title/aesthetica/author/baumgarten/>)

Meditationes philosophicae de nonnullis ad Poema pertinentibus (1735)

Metaphysica (1739)

Aesthetica (1750-58)

Ethica philosophica (postuma 1763)

Bibliography: W. Tatarkiewicz, Władysław, *Ancient aesthetics*, edited by J. Harrell, Thoemmes press, Bristol 1999, vol. 3.

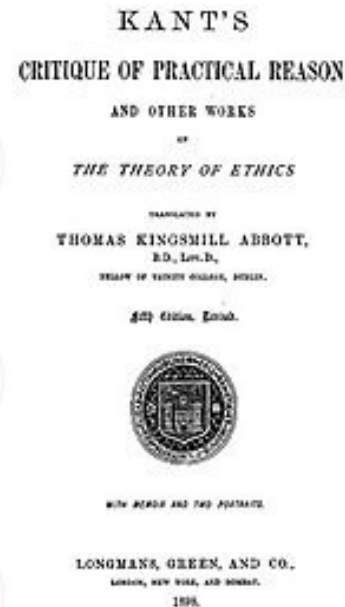
Immanuel Kant (1724-1804)



(image from:
https://it.wikipedia.org/wiki/Immanuel_Kant)



(image from:
https://it.wikipedia.org/wiki/Critica_della_ragion_pura)



(image from: <https://www.pinterest.it/pin/23292123047908281/>)

First Critique: *Critique of Pure Reason*

Second Critique: *Critique of Practical Reason*

Third Critique: *Critique of Judgment* (also translated as the *Critique of the Power Judgment*)

Beobachtungen über das Gefühl des Schönen und Erhabenen (1764)

Kritik der reinen Vernunft (1781;1787)

Kritik der praktischen Vernunft (1788)

Kritik der Urteilskraft (1790)

Bibliography: R. Hanna, *Kant and the Foundations of Analytic Philosophy*. 2004; Luchte J., *Kant's Critique of Pure Reason*, 2007

Neoclassicism

The 19th century Romantic movement reduces Neoclassicism to an academic copy of the classic forms.

Instead, neo-classicism finds its origin in the rejection of baroque manifestations and in the proposal for a renewal in the classical sense of architecture.

(image from:
https://it.wikipedia.org/wiki/British_Museum)



Londra, British Museum (John Soane, 1753)



**Project "SURE - Sustainable Urban Rehabilitation in Europe"
implemented in frames of Erasmus+ Programme
Key Action 2: Strategic Partnership Projects
Agreement n° 2016-1-PL01-KA203-026232**

This publication has been funded within support from the European Commission.

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This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

**Co-funded by the
Erasmus+ Programme
of the European Union**

