



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

6. NEOCLASSICISM. THE BEAUTY, THE SUBLIME



SAPIENZA
UNIVERSITÀ DI ROMA

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SIXTH LESSON:
PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

Neoclassicism. The Beauty, the Sublime

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

Neoclassicism

In Neoclassicism two requirements coexist: the archaeological passion (the study of classical architecture) and the individualistic exactness.

Paestum, temple of Nettuno
(Lusieri, XVIII century)

(image from G. Musto,
Un itinerario tra il mito e
l'immagine: Paestum nei
percorsi del Grand Tour,
in Iconografia delle città
in Campania, Napoli
2007, p. 357)



Neoclassicism

The greatest representative of the rationalist current of Illuminism is Carlo Lodoli, according to whom the 'aesthetic value' of a building lies in the 'balance' between the parties.

Carlo Lodoli

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



Johann Joachim Winckelmann. The ideal of beauty

Winckelmann (1717-1768) subordinated artistic creation to the new concept of beauty, sought after in classical antiquities

<La beltà deve essere (...) la più perfetta, ossia quanto più pura da corpi estranei>

This ideal implicitly denied the artist's interior creative process.

Angelika Kauffmann,
Portrait of Johann Joachim Winckelmann, 1764

(image from.
https://en.wikipedia.org/wiki/Portrait_of_Winckelmann)



Johann Joachim Winckelmann.
The ideal of beauty

“Winckelmann sees antiquity as an absolute exemplar of an aesthetic that responds to sense”

(R. Assunto).

A. Canova, *Le Grazie*

(image from:
<https://www.arteworld.it/le-tre-grazie-canova-analisi/>)



Johann Joachim Winckelmann. The ideal of beauty

Winckelmann classifies epochs and artists and defines 'categories of value' that identified in Greek sculpture later in Lisippo and in Italian painting after Guido Reni as imitative characters, because they were not 'educated directly on the ancient'.

The ideal of beauty

The Sublime: Greek art between 450 and 430 a. C. / from Raffaello to Michelangelo



(image from: <http://miriamgaudio.blogspot.com/2013/04/frontone-del-partenone-afrodite-dione.html>)

Fidia, Afrodite e Dione (V secolo a. C.), Atene, Museo dell'Acropoli



(image from: <http://www.homolaicus.com/arte/tondo-doni.htm>)

Michelangelo, Holy Family (Tondo Doni), 1504
Firenze, Galleria degli Uffizi



The ideal of beauty

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Imitation: Greek art after Lysippo (post IV century BC) / after the Mannerists



(image from: S. D'Avino)

Ara di Pergamo, detail of the south frieze, post 183 BC.,
Berlino, Pergamonmuseum



(image from:

http://www.museodiroma.it/it/didattica/didattica_per_tutti/gavin_hamilton_1723_1798_un_artista_dalla_scozia_a_roma,

Gavin Hamilton, *Il ratto di Elena* (1784), Roma, Museo di Roma

Winckelmann introduces the historicization of ancient art that will be the foundation for archaeological science and for the conscience of restoration.

Giovanni Paolo Pannini (1671-1765),
Gallery of views of ancient Rome, 1757



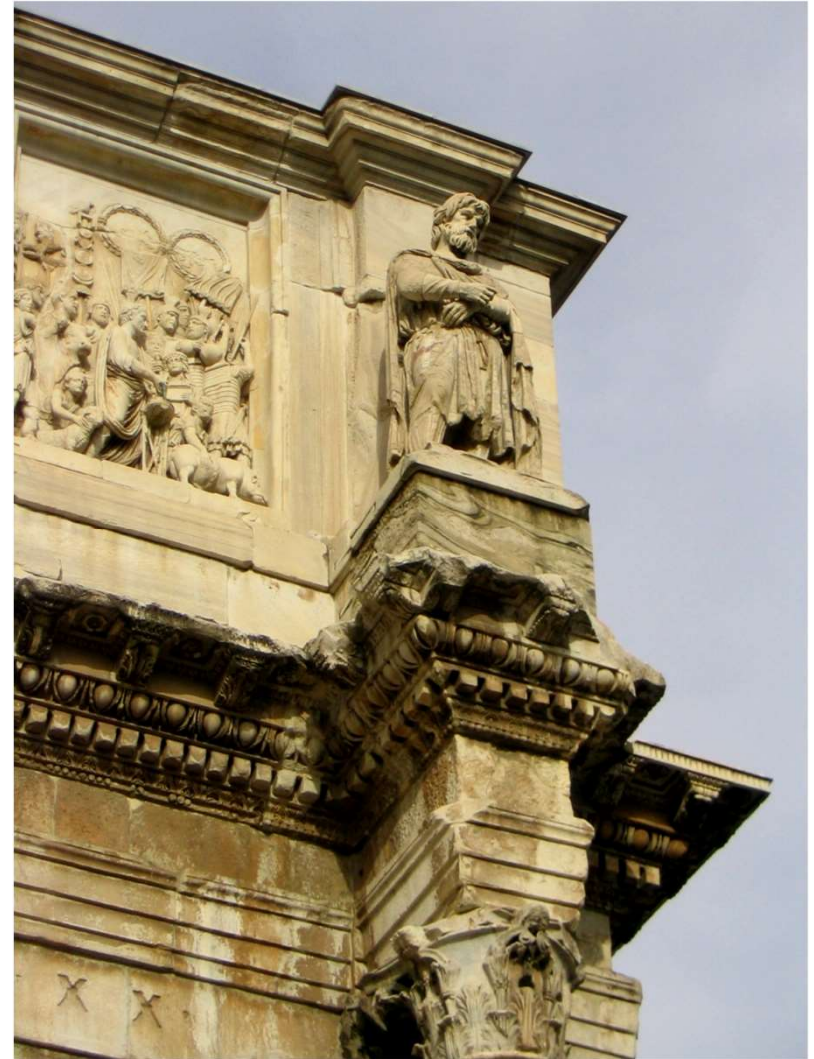
(image from:
https://it.wikipedia.org/wiki/Galleria_di_vedute_di_Roma_antica)

Respect for the ancient

Respect for the authenticity of the ancient manifests itself, for example, in the rebuilding of the heads in the reliefs of the Arch of Constantine by Pietro Bracci

Arco di Costantino, integrations by Pietro Bracci (XVIII secolo)

(image from: S. D'Avino)



David Hume (1711-1776)

Hume (*The rules of taste*) defines the theory of 'subjectivism': beauty is not inherent in things but is formed in the mind of the critic; it is the first foundation of critical subjective thinking.

Terms such as 'imagination' and 'taste' are affirmed.



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

Sublime

Pseudo-Longinus (1st century AD)

N. Boileau-Despréaux (1674)

E. Burke (1757)

I. Kant (1790)

W. Wordsworth (1798)

Bibliography:

R. Doran, *The Theory of the Sublime from Longinus to Kant*, Cambridge University Press, Cambridge 2015



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