



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

7. THE AESTHETICS OF THE RUINS. GERMAN IDEALISM AND ART



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SEVENTH LESSON:
PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

The Aesthetics of the ruins.
German idealism and art

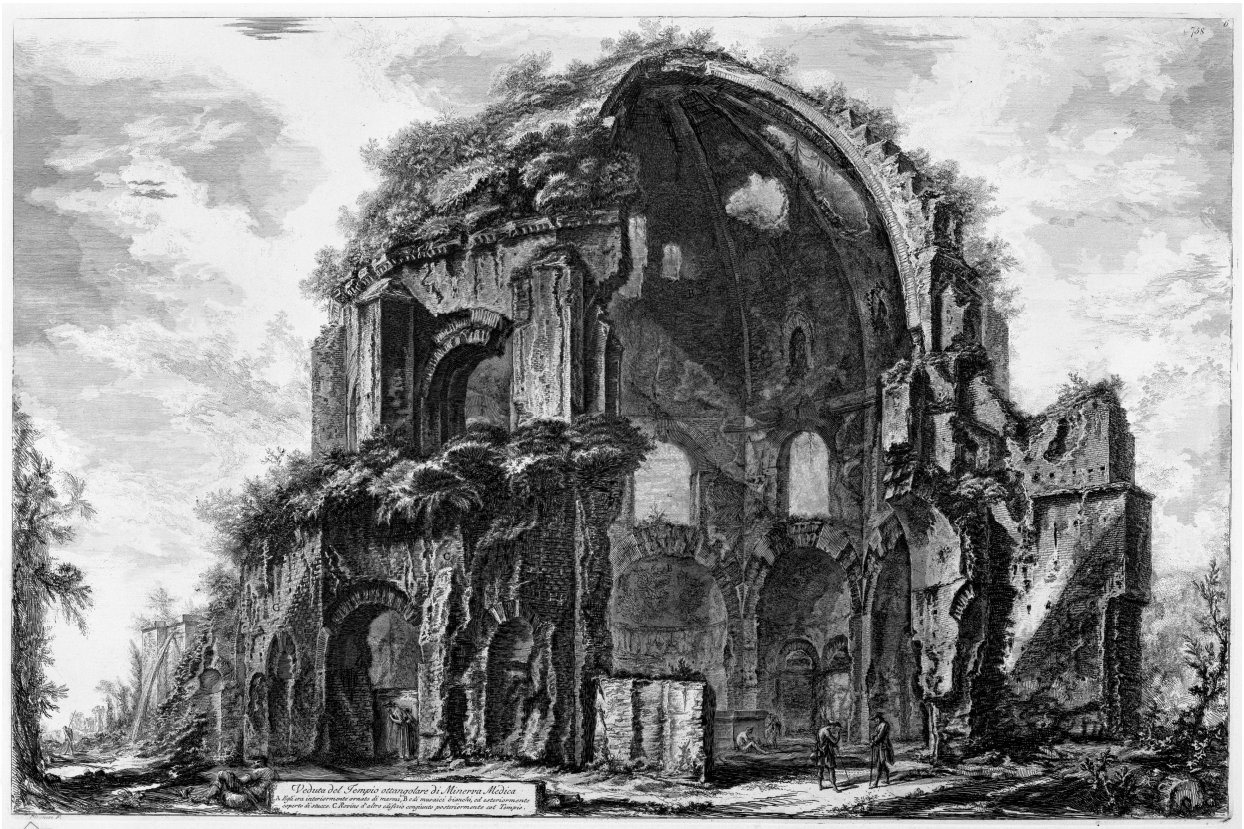
Philosophy and Aesthetics of Architecture

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 aesthetics of the ruins

With the affirmation of a "aesthetics of the ruins", the beauty of the monuments becomes a solicitation not to forget the damage due to time.

The ruins of the temple of Minerva Medica, G. B. Piranesi 1748



(image from: <https://www.heritage-prints.com/piranesi-vedute-di-roma-17-06-veduta-del-tempio-ottangolare-di-minerva-medica>)

The aesthetics of the ruins



G. B. Piranesi, Architettura circolare con colonne (1748-52)



image from: <http://www.italianways.com/clerisseau-e-la-gloria-fugace-del-mondo>

C. L. Clérisseau, Stanza rovine a Trinità dei Monti (1760 circa)

The aesthetics of the ruins

"Beauty as a product of the sensitive man-nature interaction"
(Diderot, *Trattato del Bello*, 1772)



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

Giovan Battista Piranesi (1720-1778)

G. B. Piranesi (*The Magnificence and Architecture of the Romans*, 1761) rejects the concept of immutable beauty and affirms the freedom of critical judgment and the creative role of the artist; concepts that prelude an almost romantic attitude.

(image from: https://arachne.uni-koeln.de/arachne/index.php?view%5blayout%5d=buch_item&search%5bconstraints%5d%5bbuch%5d%5balias%5d=Piranesi1761&search%5bmatch%5d=exact)

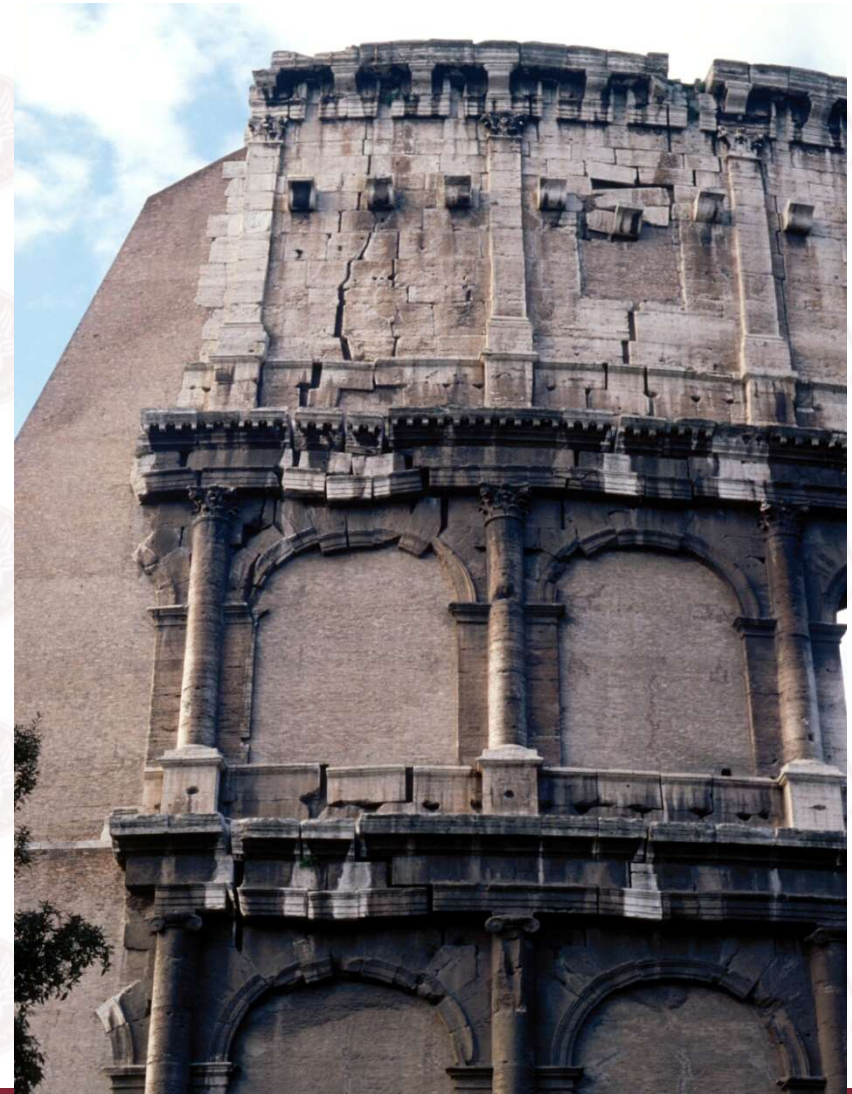


The recognition of historical value

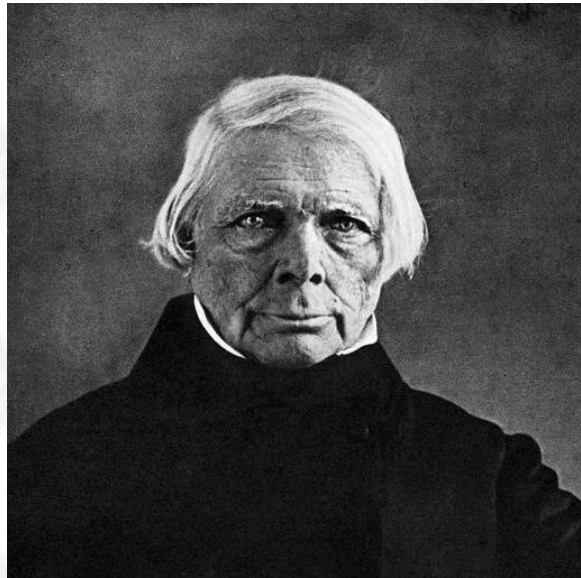
At the beginning of the nineteenth century, new conceptual tools of an aesthetic and critical nature allowed us to appreciate every historical period and to evaluate the residual 'artistic' nature of the fragment.

Colosseo, east side (R. Stern, 1806-1807)

(image from: S. D'Avino)



Friedrich Wilhelm Joseph von Schelling (1775-1854)

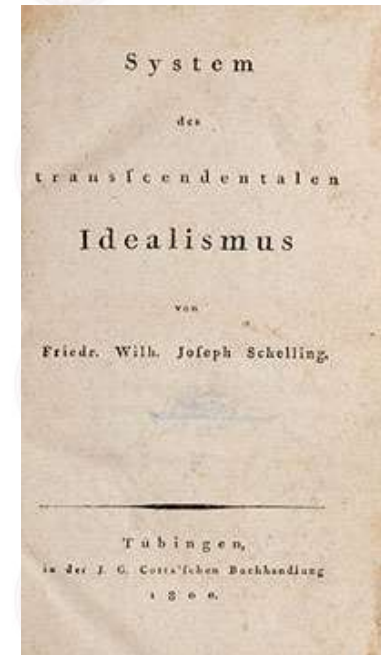


1800, *System of the Transcendental Idealism*

1809, *Philosophical Inquiries into the Nature of Human Freedom*

(image from:
https://it.wikipedia.org/wiki/Friedrich_Schelling#/media/File:Schelling_1848.jpg)

(image from:
<http://picus.unica.it/index.php?page=Filosofo&id=316&lang=it>)



- Ideen zu einer Philosophie der Natur* (1797);
- Von der Weltseele* (1798);
- Erster Entwurf eines Systems der Naturphilosophie* (1799);
- System des transzendentalen Idealismus* (1800);
- Philosophie der Kunst* (Vorlesung) (1802/1803);
- Philosophische Untersuchungen über das Wesen der menschlichen Freiheit* (1809);
- Die Weltalter* (1811);
- Philosophie der Mythologie*(Vorlesung) (1842);
- Philosophie der Offenbarung* (Vorlesung) (1854)

Bibliography:

Ostarcic L., *Interpreting Schelling: Critical Essays*, Cambridge 2014; Assunto R., *Estetica dell'identità*, Urbino, 1962

F. W. J. Schelling

Summary of Powers' scheme

Philosophy of the identity :

- REAL ...
- **IDEAL:** - *knowing*
- *acting*
 - *art* : → REAL - → *figurative arts* : - → music ...
 - → painting
 - → **plastic art:** - architecture ...
 - bas relief
 - sculpture
- IDEAL - → *arts of the words:* ...

• DIVINE ...

Arthur Schopenhauer (1788-1860)



(image from: https://www.libriantichionline.com/bibliofilia/arthur_schopenhauer_leggere)

1818-19, *The World as Will and Representation* or *The World as Will and Idea*
(*Die Welt als Wille und Vorstellung*)

Will “is the innermost essence, the kernel, of every particular thing and also of the whole. It appears in every blindly acting force of nature, and also in the deliberate conduct of man”.

Bibliography: A. Schopenhauer, *The world as will and representation*, translated from the German by E.F.J. Payne, Dover, New York 1966, 2 voll.

“Will” (Wille)

(image from:
https://de.wikipedia.org/wiki/Die_Welt_als_Wille_und_Vorstellung)



A. Schopenhauer

Sistem of the Arts (summary)

Will :

- Music

• Degrees of the objectification (ideas):

- inorganic kingdom: - architecture

- hydraulics

- organic kingdom: - plants, animal: - gardening's art

- landscape painting

- animals' painting and sculpture

- man:

- painting, sculpture (with human subjects)

- historical painting

- abstrac ideas : - poetry (...)

1818-29, *Vorlesungen über die Ästhetik*
Lectures on aesthetics

Georg Wilhelm Friedrich Hegel (1770-1831)



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



(image from: http://www.deutschestextarchiv.de/book/show/hegel_logik0102_1813)



(image from: https://de.wikipedia.org/wiki/Ph%C3%A4nomenologie_des_Geistes)

1807, *The Phenomenology of Spirit or The Phenomenology of Mind (Phänomenologie des Geistes)*
1812-1816, *Science of Logic (Wissenschaft der Logik)*

1835, *Aesthetics. Lectures on Fine Art (Vorlesungen über die Ästhetik)* edited by H. G. Hotho
Bibliography: G.W.F. Hegel, *Aesthetics. Lectures on Fine Art*, translation of T.M. Knox, Oxford, Clarendon Press, 1975, 2 voll.

G.W.F. Hegel

Scheme of the Arts

Particular forms of artistic beauty :

• **SYMBOLIC** ----->: - *architecture* : - symbolic or independent

- classic

- romantic

• **CLASSIC** ----->: - *sculpture*

• **ROMANTIC** ----->: - *painting*

- music

- poetry ...



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

