



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

8. ROMANTICISM AND IMPRESSIONISM



SAPIENZA
UNIVERSITÀ DI ROMA

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EIGHTH LESSON:
PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

Romanticism and Impressionism

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



Romanticism

Romanticism is a term that is not identifiable in a historical period or in a movement but rather in a set of feelings and attitudes, in their relationships.

Romanticism

In the mid-nineteenth century the artist, faced with the advance of industrialization and the development of the metropolis, decided to be 'other': an 'aesthetic religion' takes shape with art in the art where the beauty is primary value.



(image from:
<http://fascinointellettuali.larionews.com/via-wanderer-sul-mare-di-nebbia-caspar-david-friedrich-la-solitudine-la-natura-sublime/>)

Caspar David Friedrich, Viandante sul mare di nebbia, 1818

John Ruskin (1819-1900)

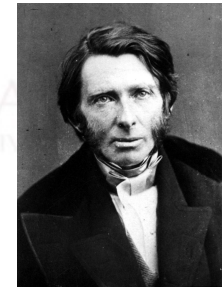
In the nineteenth century in England culture was influenced by the thought of J. Ruskin who dreamed of returning to the values of medieval artisan society.

Love for beauty is love for nature (pre-Raphaelite art).

J. Ruskin, St. Marks, Venice

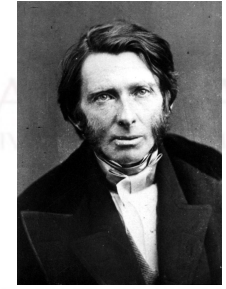
(image from:
https://pms.wikipedia.org/wiki/Figura:Part_of_St_Mark_Venice_Ruskin.jpg)

(image from:
<https://www.biografiasyvidas.com/biografia/r/fotos/ruskin.jpg>)



John Ruskin

(image from:
<https://www.biografiasyvidas.com/biografia/r/fotos/ruskin.jpg>)



J. Ruskin, *Fondaco dei turchi*, 1845

(image from:
<http://www.canalg randevenezia.it/index.php/dipinti-sul-canal-grande-venezia/dipinti-lato-sinistro/568-umberto-boccioni-il-canal-grande-a-venezia>,



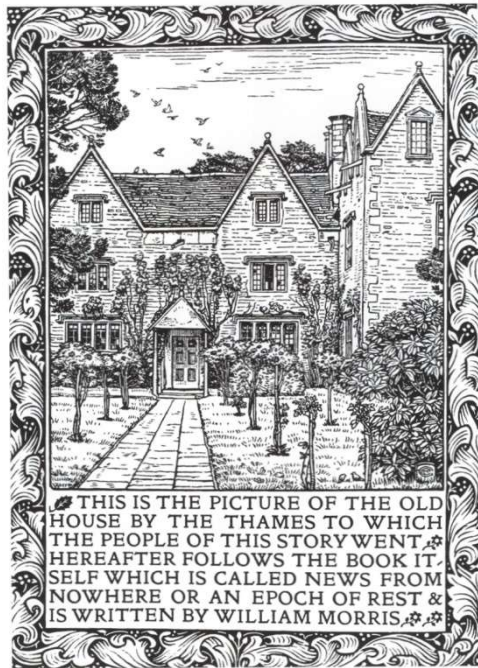
The middle age dreamed

August Pugin, Thomas Carlyle (founder of the Central School for Art and Craft), William Morris and John Ruskin himself dream of a return to the Middle Ages and the Gothic.

The possibility of restoring unity and completeness of the work (the result of late nineteenth-century positivistic thought) is denied .

William Morris (1834-1896)

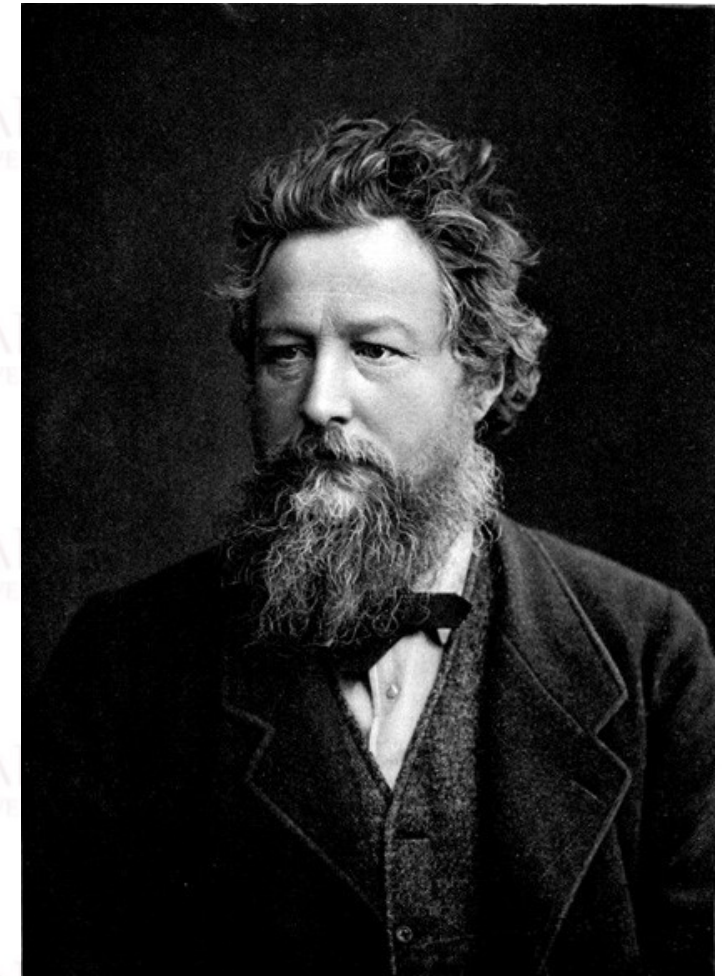
William Morris was one of the promoters of the Arts and Craft movement and founder of the Society for the Protection of Ancient Buildings (SPAB). He is considered among the leading exponents of the Modern Movement.



W. Morris,
News from Nowhere, 1892

(image from:
<http://morrisedition.lib.uiowa.edu/news.html>)

(image from:
https://it.wikipedia.org/wiki/William_Morris#/media/File:Wmmorris3248.jpg)



The middle age dreamed. A. Pugin

Comparative illustration from Augustus Pugin's book
'Contrasts'



(image from: <https://www.pinterest.it/pin/527554543825131783/>)

Abbey Church St Augustine's, Ramsgate (A. Pugin)



(image from: <https://thanetonline.blogspot.com/2011/02/pugins-abbey-church-st-augustines.html>)

Ruskin's influence on romantic painting

Ruskin's thought influenced romantic painting of the English pre-Raphaelite movement (Turner, Dante Gabriel Rossetti, Burne-Jones); Burne-Jones, together with William Morris, translated Ruskin's teaching into practice, constituting, in 1877, the Society for the Protection of Ancient Building.

E. Burne-Jones, *El príncipe entra al bosque*



(image from: [https://commons.wikimedia.org/wiki/File:Edward_Burne-Jones_-_El_pr%C3%ADncipe_entra_al_bosque_\(serie_Little_Briar_Rose\).jpg](https://commons.wikimedia.org/wiki/File:Edward_Burne-Jones_-_El_pr%C3%ADncipe_entra_al_bosque_(serie_Little_Briar_Rose).jpg))

Ruskin's influence on romantic painting

D. G. Rossetti, *La Ghirlandata* (1873)



(image from:
https://it.wikipedia.org/wiki/File:Rossetti,_Dante_Gabriel_-_La_Ghirlandata_-_1871-1874.jpg)

William Turner, *The Fall of an Avalanche in the Grisons* (1810)

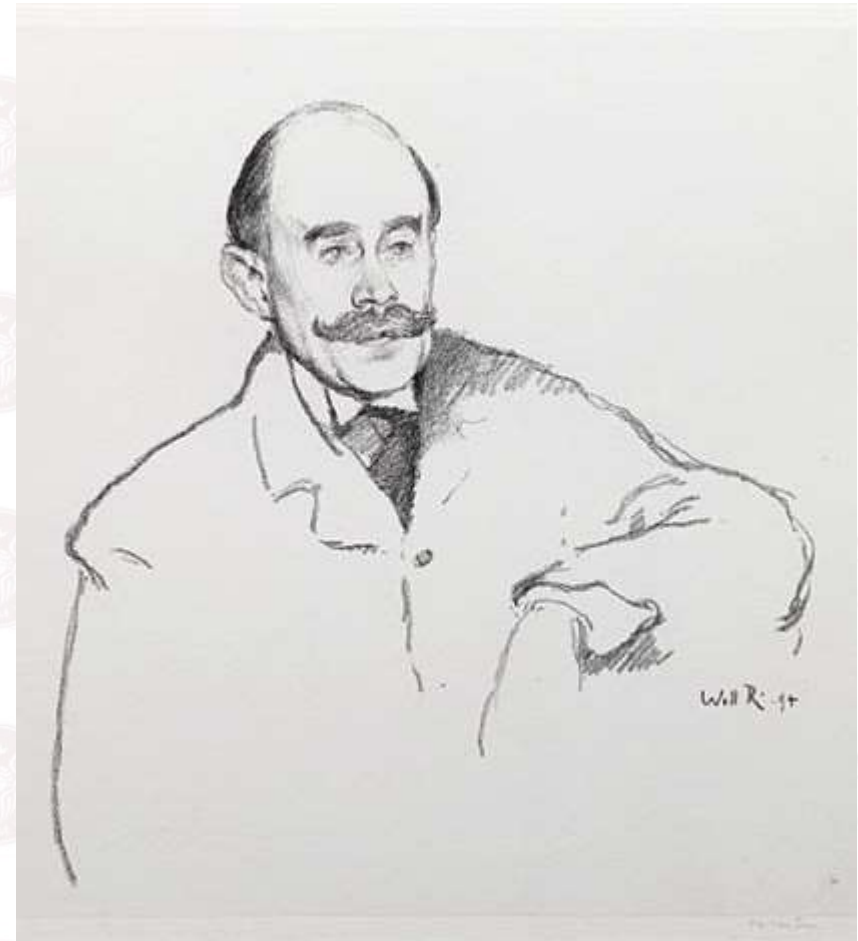


(image from:
https://commons.wikimedia.org/wiki/File:Joseph_Mallord_William_Turner_-_The_Fall_of_an_Avalanche_in_the_Grisons_-_WGA23166.jpg)

Impressionism

At the end of the century Walter Horatio Pater (1839-1894) elaborated the aesthetic theory according to which in a precise moment the revelation of a beauty intrinsic to things takes place.

Impressionism is born.

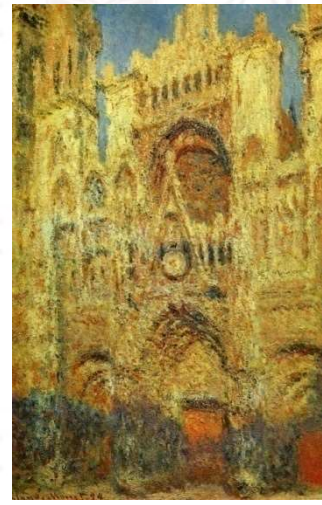
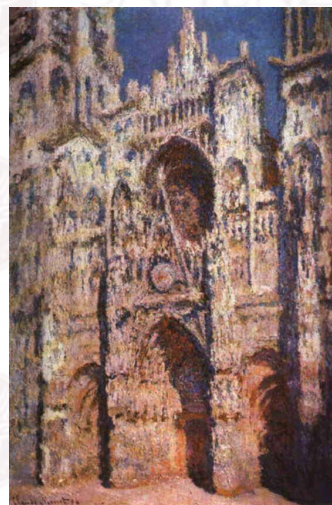


(image from: https://fr.wikipedia.org/wiki/Walter_Pater)

Impressionism



(image from:
[https://en.wikipedia.org/wiki/Rouen_Cathedral_\(Monet_series\)](https://en.wikipedia.org/wiki/Rouen_Cathedral_(Monet_series)))



From 1892 to 1894, Monet
portrays the cathedral of Reims
33 times



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