



Philosophy and Aesthetics of architecture



Erasmus+

PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

9. ECLECTICISM. THE STUDY OF CITIES



SAPIENZA
UNIVERSITÀ DI ROMA

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NINTH LESSON:
PHILOSOPHY AND AESTHETICS OF ARCHITECTURE

Eclecticism. The study of cities

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 nineteenth century in Italy. The stylistic interpretation

In Italy, in the second half of the nineteenth century, the passion for the architecture of the Middle Ages dominated; the reference to the theory of Viollet le Duc is evident.

Carcassonne, before and after the restoration by Violletle Duc

(image from;

http://www.italiamedievale.org/sito_acim/contributi/roman_medioevo.html

(image from:

https://rm.wikipedia.org/wiki/Datoteca:Carcassonne_cote3.jpg)



The nineteenth century in Italy

Restoration becomes a stylistic interpretation

(image from: <https://www.italiaparchi.it/castelli-e-ville/castello-di-fenis.aspx>)



(image from:

https://it.wikipedia.org/wiki/File:Le_torri_e_le_mura_merlate_del_Castello_di_F%C3%A9nis.JPG)



Fenis Castle, Valle d' Aosta. Restoration by A. D'Andrade (1897-1920) and subsequent intervention by V. Mesturino (1937-42)

The nineteenth century in Italy

A stylistic interpretation was the ex-novo construction of the medieval village in the Valentino Park on the occasion of the Turin Exhibition of 1884 (exercise in the true medieval style).



Torino, Medieval village in the Valentino park (Alfredo D' Andrade, 1884)

(image from: <http://www.meteoweb.eu/foto/parco-del-valentino/id/1076186/>)

Georges Eugène Haussmann (1809-1891)

Paris, 1853-1871

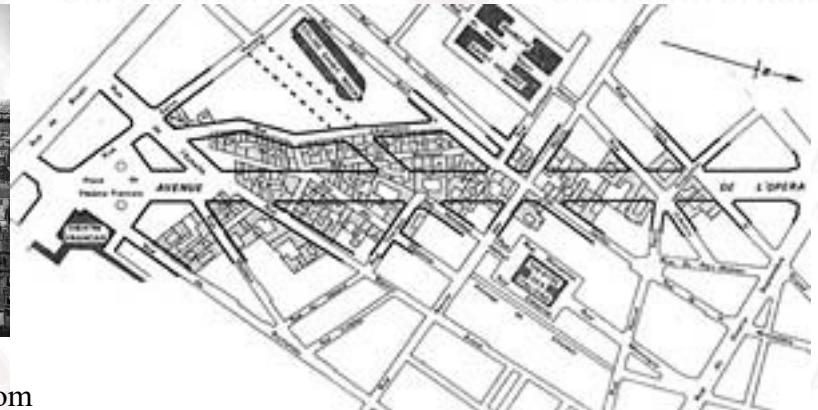


(image from:
<https://www.museeprotestant.org/en/notice/georges-eugene-haussmann-1809-1891-2/>)

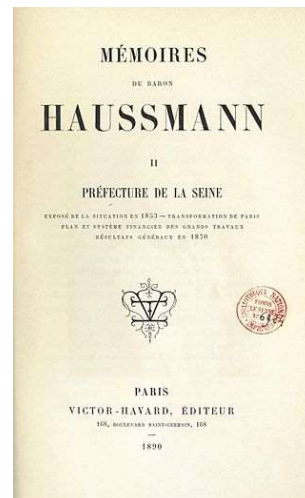
Memoires by Haussmann, Victor Havard Publisher, 1890



(image from:
<http://allaboutmathilde.blogspot.com/2010/09/yesterday-i-took-walk-at-champs-elysees.htm>,



(image from: https://www.conservapedia.com/Georges-Eug%C3%A8ne_Haussmann)



(image from:
https://en.wikipedia.org/wiki/Georges-Eug%C3%A8ne_Haussmann



Camillo Sitte (1843-1903)



(images from: <http://www.hevelius.it/webzine/leggi.php?codice=111>)



City Planning According to Artistic Principles 1889, *Der Städtebau nach seinen Künstlerischen Grundsätzen*

Bibliography:

Christiane Crasemann Collins and George R. Collins, *Camillo Sitte: The Birth of Modern City Planning: With a translation of the 1889 Austrian edition of his City Planning According to Artistic Principles*, Mineola (New York), Dover Publications, 2006



(image from:
http://www.areavasta.it/av_2005n10e11/Antologi_a_pag303_313.html)

Alois Riegl (1858-1905)



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

Wiener Schule der Kunstgeschichte Denkmalkultus

Der moderne Denkmalkultus. Sein Wesen und seine Entstehung, 1903

Bibliography:

Alois Riegl, *The Modern Cult of Monuments: its Character and its Origin*, translate by K. W. Foster and D. Ghirardo, in "Opposition", 25 (1982), pp. 21-51.

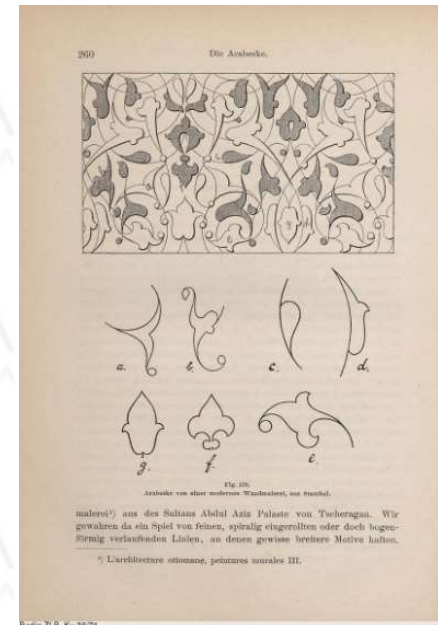
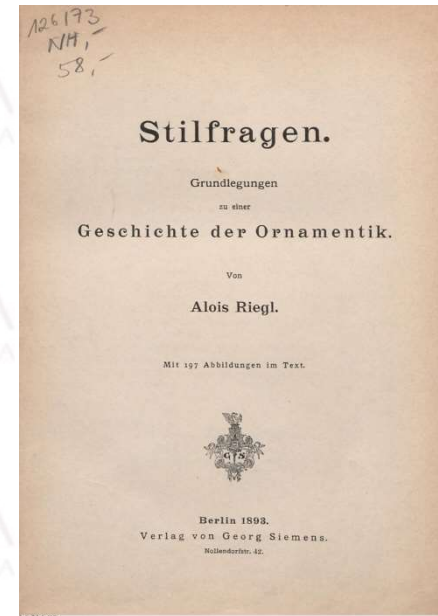
Die Mittelalterliche Kalender Illustration, 1889
Altorientalische Teppiche, 1891
Stilfragen, 1893

"Kunstwollen"



(images from:
http://www.deutsche-xtarchiv.de/book/show/riegl_stilfragen_1893)

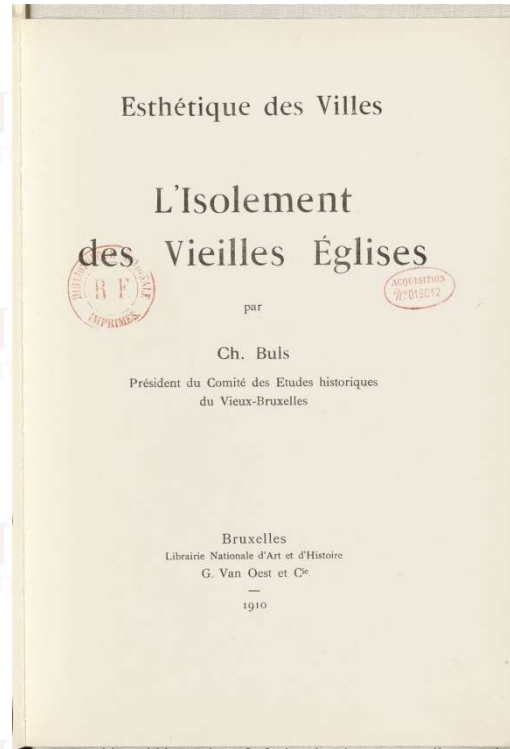
(image from:
<http://crarch-design.ch/denkmalpflege-nationalfonds-projekt-alois-riegl-03.htm>)



Charles Buls (1837-1914)



(from: https://nl.wikipedia.org/wiki/Karel_Buls#/media/File:Charles_Buls2.jpg)



(from: <https://gallica.bnf.fr/ark:/12148/bpt6k8533912.image>)



(from: *Un coeur pour la ville Ancienne*, , p. 51)

Esthétique des Villes. L'isolement des Vieilles Eglises, Bruxelles 1910

Bibliography:

M. Beyen, *Un coeur pour la Ville Ancienne. Charles Buls, Cornelius Guirlitt et la conservation du Patrimoine*, in "Bruxelles Patrimoine", nn. 11.12, sept. 2014, pp. 45-57. 1

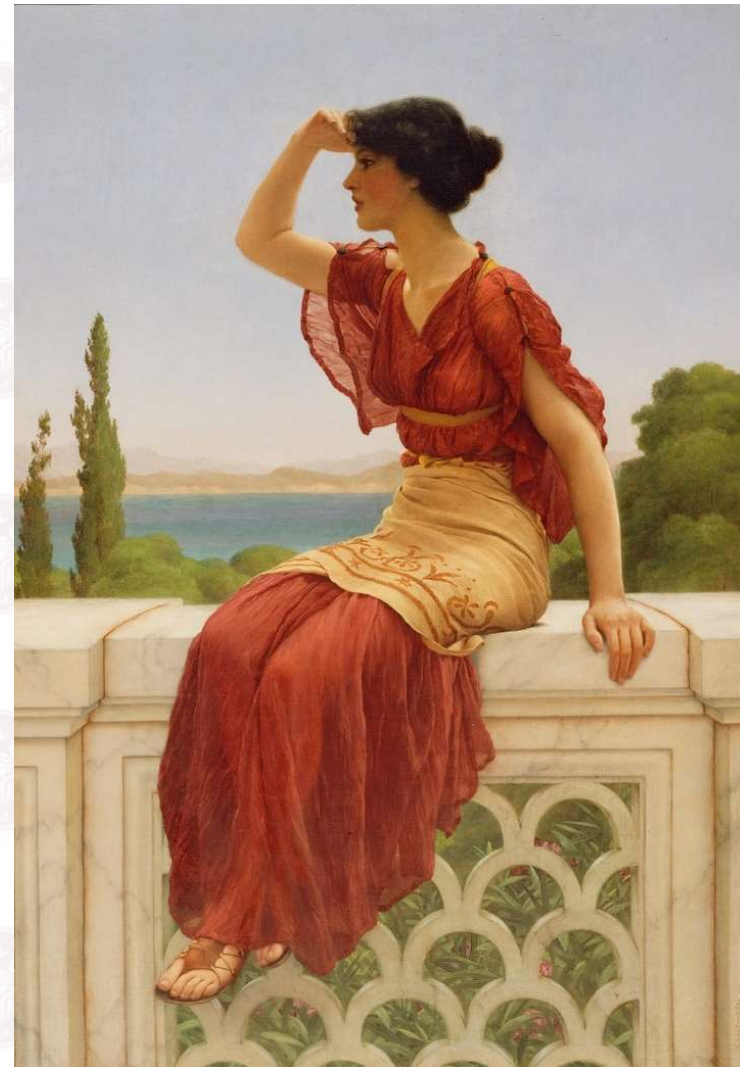
Victorian Beauty

In the second half of the nineteenth century dominates, particularly in England and northern Europe, an idea of Victorian beauty in which characters of practicality, solidity and duration merge.

The *aesthetic movement* is born

J.W. Godward, *The Signal* 1899

(image from:
<http://www.getty.edu/art/collection/objects/689/john-william-godward-the-signal-english-1899/>)



The architectures built with iron and glass

At the beginning of the twentieth century there is a revolution of taste due to the combined use of iron and glass

H. Labrouste
Bibliothèque Ste. Geneviève
Paris



(image from:
<https://www.larousse.fr/encyclopedie/divers/biblioth%C3%A8que/26712>)

Beyond the stylistic unity

The influence of the historical-literary philology of late nineteenth-century positivist matrix leads to the overcoming of the stylistic unity.

Among the main patrons of this line is Luca Beltrami, author of the reconstruction of the Filarete tower (XV century) of Castello Sforzesco in Milan.

Milano, Sforza Castle, Filarete tower

(image from:
<http://www.lombardiabeniculturali.it/fotografie/schede/IMM-3a010-0001873/>)

(image from:
<http://fotografieincomune.comune.milano.it/FotografieInComune/catalogo?pageCurrent=3733>)



Beyond the stylistic unity

The continuator of Beltrami was Gaetano Moretti who rebuilt the bell tower of San Marco in Venice, which collapsed in 1902.

Similar repetition but not identical because the lost element was 'critically' read as a 'gap' of a larger whole.

(image from:
https://it.wikipedia.org/wiki/Piazza_San_Marco_verso_la_Basilica,



(image from:
<http://www.penisola.it/venezia/campanile-san-marco.php>)

(image from: <https://www.mosevenezia.eu/wp-content/uploads/2015/06/Pagine-da-2008-Anno-16-pag.-54-63.pdf>)





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