Honors thesis

MASTER DEGREE COURSE OF ARCHITECTURE FOR SUSTAINABLE DESIGN

Abstract

Archi | Ads – Architecture and Advertising. The process of aesthetizing architecture in relation to advertising communication

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by

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September 2018

The thesis takes as its starting point the concept of aestheticization of architecture, addressed by Neil Leach in his book *The Anaesthetics of Architecture* (1999). The main assumption around which the text revolves is that in this world intoxicated by images, the aesthetics of architecture threaten to become the "anaesthetic" of architecture, leading as a consequence to a decrease in critical awareness and therefore to a culture of mechanical consumption where "there are no more possibilities of a meaningful discourse" (Leach, 1999). The author then formulates the concept of the "aestheticization of architecture", the process according to which, in a culture marked by the promotion of a visual reading, that no longer considers the depth of meaning, but stops at the observation of the image alone, everything is transported on the aesthetic level and judged by its appearance.

Starting from these premises, this study aims to understand whether or not this culture that Leach speaks about, based on the promotion of a purely visual reading, in which the formal aspect dominates at the expense of any other type of meaning, is related to the advent of advertising and marketing techniques within the twentieth-century society.

The thesis then addresses a reading of the history of architecture through the lens of the history of advertising, analyzing a series of examples taken from the early twentieth century, years in which the birth of advertising is conventionally traced, up to the present day.

In conclusion, we can say that the connection between the field of architecture and that of advertising is significantly tight. The influence of the latter on the former is immediately evident and throughout history we can also identify a series of recurring exchanges between these two areas. In relation to the latter, the ultimate aim of this thesis was therefore to divide these relationships into six categories, concerning architecture, its communication and the figure of the architect.

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