

THE ETHICS OF DEALING WITH HERITAGE :

A COMPARATIVE STUDY OF RUSKIN, HAUSSMANN, AND GIOVANNONI

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ABSTRACT

The Morality of Heritage : A Comparative Study of Ruskin, Haussmann, and

Giovannoni: Melis Guher Ferah

(Under direction of Prof. Rosa Rita Maria Tamborrino)

This thesis surveys these 3 key studies of architectural heritage and urban transformations by questioning the moral aspect of Georges-Eugène Haussmann, John Ruskin and Gustavo Giovannoni. While heritage is often treated as a technical or aesthetic issue, this work argues it is primarily an ethical one: decisions about what to preserve, destroy, or reinterpret shape collective memory, social texture, and the future identity of cities. With the help of philosophical ethics and architectural theory, the study articulates a critical framework based on typology, tectonics, and topology, to interrogate the values embedded in urban form.

Architectural history perspectives of Paris, Subiaco, and Venice collectively evidence the ethical argument that each of the three men expounds-from Haussmann's utilitarian rationalism to Ruskin's moral idealism, to Giovannoni's calibrated pragmatism. These models are then discussed and reframed in light of ancient and modern philosophers.

In the end, the thesis also calls for a rethinking of preservation as not just a nostalgic or static act but as an ethical negotiation that continues to evolve. It suggests that architects ought to be not just designers but moral agents-who mediate between past and future, within memories and transformations because the ones who make impact like Haussmann, Ruskin and Giovannoni influence future designers of our world. In so doing, it argues for an urban practice underpinned by ethical clarity, historical responsibility, and cultural continuity.

Keywords: Georges-Eugène Haussmann, John Ruskin, Gustavo Giovannoni, Preservation versus Demolition Dilemma, Moral Philosophy, Architecture Ethics, Long-term Ethic Utilitarianism, Kantian Ethics, Consequentialism, Memory and Identity, Public Utility, Cultural Identity, Value Assessment in Architecture.

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1. INTRODUCTION

The topic of ethics in architecture all too frequently gets neglected in practice, even if it is foundationally theoretical. Nowhere is this more the case than in the fields of preservation and heritage, where choices have long-term implications not only for buildings but also for cultural memory.

Architects are constantly making decisions based on values. Most of these values are neither visible nor audible, but present within a hierarchical order. Is there a "right" order to this ethical hierarchy? Probably not. This thesis does not suggest a universal code of ethics, but illustrates that conscious choices can be made indeed, must be made despite conflicting beliefs and priorities.

But what is ethics? Ethics is that part of philosophy that handles what is right or wrong, good or bad. It can also be called systems of moral values or rules that guide individual and collective action. What does this have to do with architecture?

An architect, particularly one who is involved in the preservation of architectural heritage, must contend with a myriad of ethical issues. By what criteria, then, is an architect deemed to be ethical? What are the principles behind such

judgment? Furthermore, did historical greats like Ruskin, Haussmann, or Giovanni adhere to any of these principles in their work?

At the end of this inquiry, you may begin to envision your own moral position. Are you the moral idealist, like Batman saving the Joker despite being a criminal? Or the uncompromising realist, like the Punisher, eliminating anything that stands in his way? This is not an issue of right or wrong, but of deliberate positioning.

2. METHODOLOGY

2.1. SELECTION OF ETHICAL MINDSETS AND CASE STUDIES: RATIONALE AND HISTORICAL INTERCONNECTION

The methodological framework of this thesis is expressed in three distinct ethical mindsets, embodied by Georges-Eugène Haussmann, John Ruskin, and Gustavo Giovannoni. They each embody a particular position regarding urban intervention and heritage preservation. Their choice is not arbitrary or chronological but constitutes a conscious triangulation that spans the ethical range of architectural operations, from extreme destruction to complete preservation, and in between, mediated sophistication.

What is most intriguing about this triad is not only the differences between their approaches but also the closeness of their temporal contextures. Working in contemporaneous times in France, England, and Italy, their philosophical underpinnings and urban planning approaches have astounding contradictions. This closeness suggests that they were, if not in direct knowledge of one another, at least cognizant of the other's urban condition. Haussmann's drastic remaking of Paris would have had reverberations throughout Europe,¹ in the same way that the conservation debates in Venice would have had international attention.² Giovannoni, who came slightly later, must have learned from these debates either directly or indirectly as he elaborated his vision of balanced preservation.³

The opposing nature of their methods, which are occasionally overlapping and at others conflicting, presents an unusual chance for comparative ethical analysis. Through the concurrent study of these three thinkers, the thesis addresses several methodological paradigms concurrently and demonstrates the ways in which context, ideology, and philosophy of ethics can differ even within a shared chronological era. Comparison brings up the question of modern urban challenges under which the same ethical concerns are still dominant.

¹ Michel Carmona, *Haussmann: His Life and Times, and the Making of Modern Paris* (Chicago: Ivan R. Dee, 2002), 160.

² John Ruskin, *The Stones of Venice*, vol. 3 (London: Smith, Elder & Co., 1853), 25-30.

³ Gustavo Giovannoni, "Il Restauro dei Monumenti," *Bollettino d'Arte* 3, no. 1 (1913): 321-336.

2.2. CASE STUDY SELECTION: EMBODIMENTS OF ETHICAL MINDSETS

The choice of case studies closely reflects the philosophical underpinnings of each mindset, providing tangible to challenge their moral stances.

Hausmannian mindset; Renovation of Paris, a prime example of a large-scale urban transformation through demolition and reconstruction. The project's radicalism and emphasis on public space, circulation, and hygiene over historical continuity exemplify Haussmann's consequentialist ethic, which held that the preservation of local memories and architectural strata was subordinated to the greater good.⁴

Ruskinian Mindset: Preserving St. Mark's Basilica St. Mark's Basilica was chosen as a symbol of the struggle against restoration because it is central to John Ruskin's preservation philosophy. This case perfectly captures Ruskin's moral imperative to protect the genuine material decay and to oppose intervention, which reflects a Kantian respect for intrinsic value and cultural identity⁵

Giovannonnian Mindset; Restoring the Monasteries of Subiaco selected because it exemplifies Giovannonni's diradamento theory, which is a well-balanced approach that respects architectural layering while removing selectively and

⁴ Michel Carmona, *Haussmann: His Life and Times, and the Making of Modern Paris*, trans. Patrick Camiller (Chicago: Ivan R. Dee, 2002), 167–175.

⁵ John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849), 199–210.

consolidating. Giovannoni's ethic of sustainability, long-term continuity, and contextual sensitivity is realized in Subiaco, which serves as a theoretical and practical cornerstone.⁶

2.3. ANALYTICAL ORGANIZATION: TYPOLOGY, TECTONICS, TOPOLOGY

The core of this methodology is structured around a tripartite organization originally articulated in the field of architectural design, which is used here to provide a comparative framework. This structure; typology, tectonics, and topology. It is adapted from *Constructing Architecture: Materials, Processes, Structures*, edited by Andrea Deplazes.¹ In its original context, this triad helps architecture students and practitioners understand the layered logic of form generation. In this thesis, it is reinterpreted as a critical-ethical tool for analyzing historical urban projects.

Each of the three components is used as follows:

- Typology refers to the functional, cultural, and social logic of urban form: what types of buildings are privileged or excluded, and how architecture mediates relationships between different classes, identities, and uses.

⁶ Gustavo Giovannoni, *Il Carattere degli Edifici Storici*, *Bollettino d'Arte* 3, no. 4 (1916): 441–450.

- Tectonics addresses the material and structural systems of construction: how technological choices express ethical values such as durability, transparency, or control.
- Topology analyzes the geographic and spatial organization of the city: how space is distributed, oriented, and accessed; how centrality and marginalization are created through spatial hierarchy.

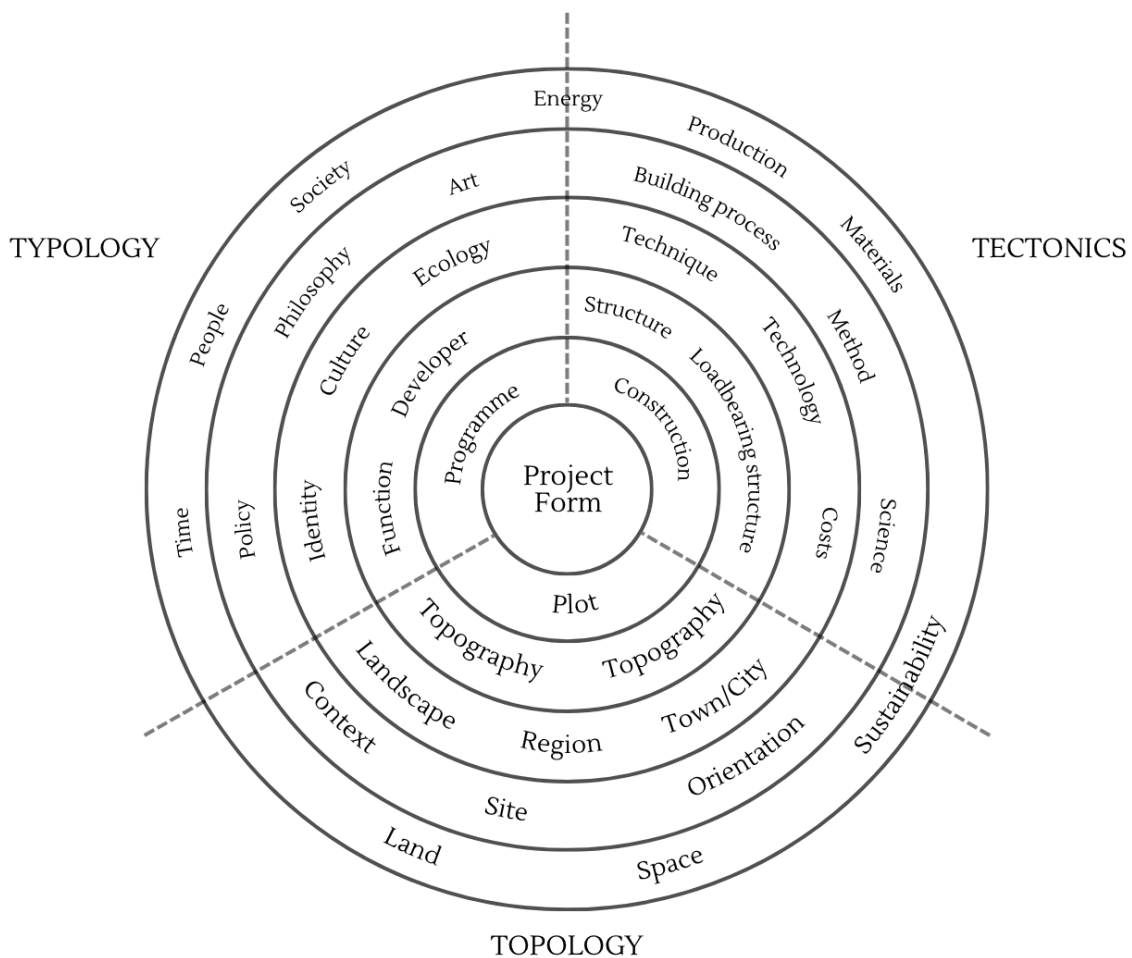


Fig. 1: Form-finding or form-developing processes⁷

⁷ Andrea Deplazes, ed., *Constructing Architecture: Materials, Processes, Structures. A Handbook*, 3rd ed. (Basel: Birkhäuser, 2013), 11, fig. 1.

These three categories are supplemented by a fourth: Project Form, which refers to the political, financial, and institutional mechanisms that make a transformation possible; who commissions, who funds, who decides, and who benefits. Together, they form an integrated lens for evaluating both the form and ethics of urban intervention. Thus followed by an explanation of ethical philosophical point of view for each triad for each 3 mindsets, consisting of 9 different views.

2.4. ETHICAL ANALYSIS

To assess these categories, the methodology draws on ethical concepts from both classical and modern sources. Central references include Aristotle's *Politics* (for civic ethics and the role of the city in human flourishing), Vitruvius' triad (firmitas, utilitas, venustas), and John Stuart Mill's utilitarianism, as well as more contemporary thinkers like Henri Lefebvre, Jane Jacobs, Walter Benjamin, and Richard Sennett. These sources frame urban form as a vehicle for moral, cultural, and political meaning, not simply a technical artifact.

Thus, the methodology moves between form and ethics, examining how interventions justify themselves, what values they materialize, and whom they serve or exclude.

2.5. COMPARATIVE STRUCTURE AND USE OF SOURCES

The thesis is built around case studies, beginning with Haussmann and continuing with Ruskin and Giovannoni. For each, the analysis draws on:

- Primary writings (e.g., Haussmann's *Mémoires*, Ruskin's *The Seven Lamps of Architecture*, Giovannoni's work on *diradamento* and *restauro critico*)
- Urban diagrams, plans, and photographic archives
- Critical literature from architecture, urban theory, and ethics
- Contemporary research on planning, memory, and justice

Each case is examined using the same analytical organization, allowing for internal depth and cross-case comparison. The goal is not to evaluate “success” but to reveal the ethical logics embedded in form-making and how they have shaped urban experience across time.

After the analytical organization their decisions are linked with its equivalent philosophical sources that were done, a link not provided by another source but was explored throughout the writing process of the thesis.

2.5. REFRAMING ETHICAL MINDSETS: FROM FIXED CATEGORIES TO ETHICAL SPECTRUMS

Traditional accounts of architectural ethics tend to ascribe rigid moral frameworks to historical figures: the utilitarian, the preservationist, the pragmatist. However, this thesis proposes that such categorization oversimplifies the complexity of real-world architectural decision-making. Ethics, particularly in the built environment, is rarely static or monolithic. Practitioners do not operate within pure philosophical systems; they navigate tensions, contradictions, and situational constraints.

To better reflect this fluidity, the ethical positions of Haussmann, Ruskin, and Giovannoni are analyzed along three interrelated ethical spectrums:

- Deontology \longleftrightarrow Consequentialism

This spectrum evaluates whether actions are driven by moral duty (deontological ethics) or by anticipated outcomes (consequentialist ethics). In architecture, this translates to whether preservation or intervention is justified regardless of consequences, or precisely because of the consequences.

- Preservation \longleftrightarrow Transformation

This spectrum addresses the balance between safeguarding memory and enabling urban change. Architects constantly mediate between protecting the past and facilitating the future.

Participatory Process \longleftrightarrow Top-down Governance

This spectrum examines the degree to which decisions are shaped by community involvement versus centralized, technocratic planning. Ethical urbanism is increasingly judged by how decisions are made, not just by their material outcomes.

3. PART I - THREE ETHICAL MODELS OF URBAN INTERVENTION

3.1. GEORGES-EUGÈNE HAUSSMANN - EFFICIENCY AND CONTROL

3.1.1. BIBLIOGRAPHY



*Fig. 2: Georges Eugène
Haussmann Portrait*

Georges-Eugène Haussmann was born on 27 March 1809 in Paris, into a Protestant family of Alsatian origin. His father, Nicolas-Valentin Haussmann, was a senior official in Napoleon's administration, and this bureaucratic legacy shaped Georges' career. He studied law in Paris and entered the French civil service in 1831, embarking on a steady climb through the

⁸prefectural ranks of the July Monarchy and Second

Republic ⁹. Known for his efficiency, discipline, and strong personality, he was appointed Prefect of the Seine by Napoleon III in 1853, a pivotal moment that would cement his legacy as the urban planner of modern Paris.

At the time of Haussmann's appointment, Paris was a densely packed, medieval city plagued by poor sanitation, insufficient light, and high mortality rates.

Inspired by the sanitary theories of the Enlightenment and the Emperor's desire

⁸ No. 33. Georges Eugène Haussmann portréja "Mr Haussmann", "Baron Haussmann" - National Archives of Hungary, Hungary - CC BY-NC-SA.

⁹ Pinkney, D.H. (1958). *Napoleon III and the Rebuilding of Paris*. Princeton University Press, p. 35.

to modernize the capital, Haussmann embarked on what became known as Haussmannization, a radical transformation of the urban fabric guided by ideals of order, hygiene, circulation, and imperial grandeur¹⁰.

Under Haussmann's leadership (1853-1870), Paris underwent extensive renovations that involved the demolition of overcrowded medieval quarters, the creation of vast boulevards, public parks (like the Bois de Boulogne and Bois de Vincennes), improved water and sewage systems, and the construction of new infrastructure including bridges, train stations, and uniform building façades¹¹. His new boulevards, aligned on axial perspectives, not only facilitated movement and military control but also symbolized the rational authority of the modern state.

The renovation of Paris was both praised and vilified. Admirers lauded the new capital as a beacon of progress and hygiene, while critics condemned the displacement of working-class communities, the destruction of historic neighborhoods, and the authoritarian nature of Haussmann's methods. The political motivation behind the works are controlling insurrections, boosting imperial prestige, and encouraging capitalist real estate speculation and it was never far from the surface¹².

¹⁰David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (New York: Free Press, 1995), 42–45.

¹¹ Anthony Sutcliffe, *Towards the Planned City: Germany, Britain, the United States and France 1780–1914* (Oxford: Blackwell, 1981), 121.

¹²David Harvey, *Paris, Capital of Modernity* (New York: Routledge, 2003), 95.

Hausmann's methods relied heavily on the powers of expropriation, centralized planning, and financial speculation through loans and municipal bonds.

Although often criticized for his cavalier use of public debt, he was also admired for his decisiveness and ability to manage an unprecedented scale of urban development. In 1870, under increasing pressure from political opponents and due to concerns over budgetary excesses, he was dismissed by Napoleon III when it was only months before the fall of the Second Empire¹³.

In the final decades of his life, Hausmann defended his work through publications such as *Mémoires du Baron Hausmann* (1890-1893), offering detailed justifications and a vision of Paris as a model for other world cities¹⁴. He died in Paris on 11 January 1891.

Hausmann's legacy remains controversial. While his works are foundational to the image of modern Paris, its light-filled avenues, axial vistas, and harmonious façades. His approach has been critiqued for its authoritarianism, destruction of historic urban forms, and displacement of the urban poor. From a heritage perspective, Hausmann exemplifies a technocratic and utilitarian model of urban transformation, in contrast to the historically sensitive approaches of later theorists like Ruskin or Giovannoni¹⁵. Yet his influence has been global, shaping

¹³David H. Pinkney, *Napoleon III and the Rebuilding of Paris* (Princeton, NJ: Princeton University Press, 1958), 186.

¹⁴ Georges-Eugène Hausmann, *Mémoires du Baron Hausmann*, 3 vols. (Paris: Victor-Havard, 1890).

¹⁵ Françoise Choay, *The Modern City: Planning in the 19th Century* (New York: George Braziller, 1969), 85.

cities from Vienna to Buenos Aires, and his integrated vision of infrastructure, aesthetics, and planning continues to inform contemporary urbanism.

3.1.2. TIMELINE OF FRENCH - AFTER FRENCH REVOLUTION

Ancien Régime to Early 19th Century

- 17th-18th c. - Royal Urbanism: Versailles as the symbol of centralized power; Paris saw controlled expansions under royal edicts.
- 1789 - French Revolution: Disruption of aristocratic land ownership; abolition of privileges began altering urban hierarchies.



Fig.3: French revolution¹⁶

- 1800 - Napoleon Bonaparte creates the Prefect system: centralized administrative power over cities. (Image:)

¹⁶Jacques-Louis David, Emperor Napoleon in His Study at the Tuileries, painting, public domain.

Mid-19th Century



- 1853-1870 - Haussmannization of Paris:

Baron Haussmann, under Napoleon III, led massive urban renewal, new boulevards, sewage systems, parks. It became a model (and critique) of modern urban planning.

- 1860 - Annexation of surrounding communes into Paris to expand the city's administrative boundaries.

Fig.4: Sketch of Haussmann¹⁷

Late 19th – Early 20th Century

- 1884 - Law on Municipal Liberties: granted cities more autonomy.
- 1900 - Exposition Universelle: Paris showcases modern infrastructure (e.g., Métro opens in 1900).



Fig.5: Exposition of Paris in 1900.¹⁸

¹⁷XIV: Artiste démolisseur [VII].

¹⁸ Affiche de l'Exposition Universelle de 1900. Exemplaire tronqué en partie basse. Éditions Montgredien et Cie, Paris.

- 1910 - Great Paris Flood: highlighted infrastructure vulnerability.



Fig.6: Great Paris Flood in 1910.¹⁹

Interwar Period

- 1920s–30s - Rise of modernist planning: Influence of Le Corbusier; urban zoning; beginnings of high-density housing blocks.

¹⁹ Carte postale ancienne éditée par ND, N°141



Fig.7: Grands Ensembles²⁰

- 1935 - First zoning laws .

Post–WWII Boom (Trente Glorieuses)

- 1945-1975 - Mass reconstruction and expansion: New towns (villes nouvelles), industrial suburbs, prefabricated housing.
- 1950s-60s - Grands Ensembles: Large-scale housing estates built to meet the demand, often criticized later for social isolation.

²⁰ Laurent Kronental, *Souvenir d'un Futur* photos

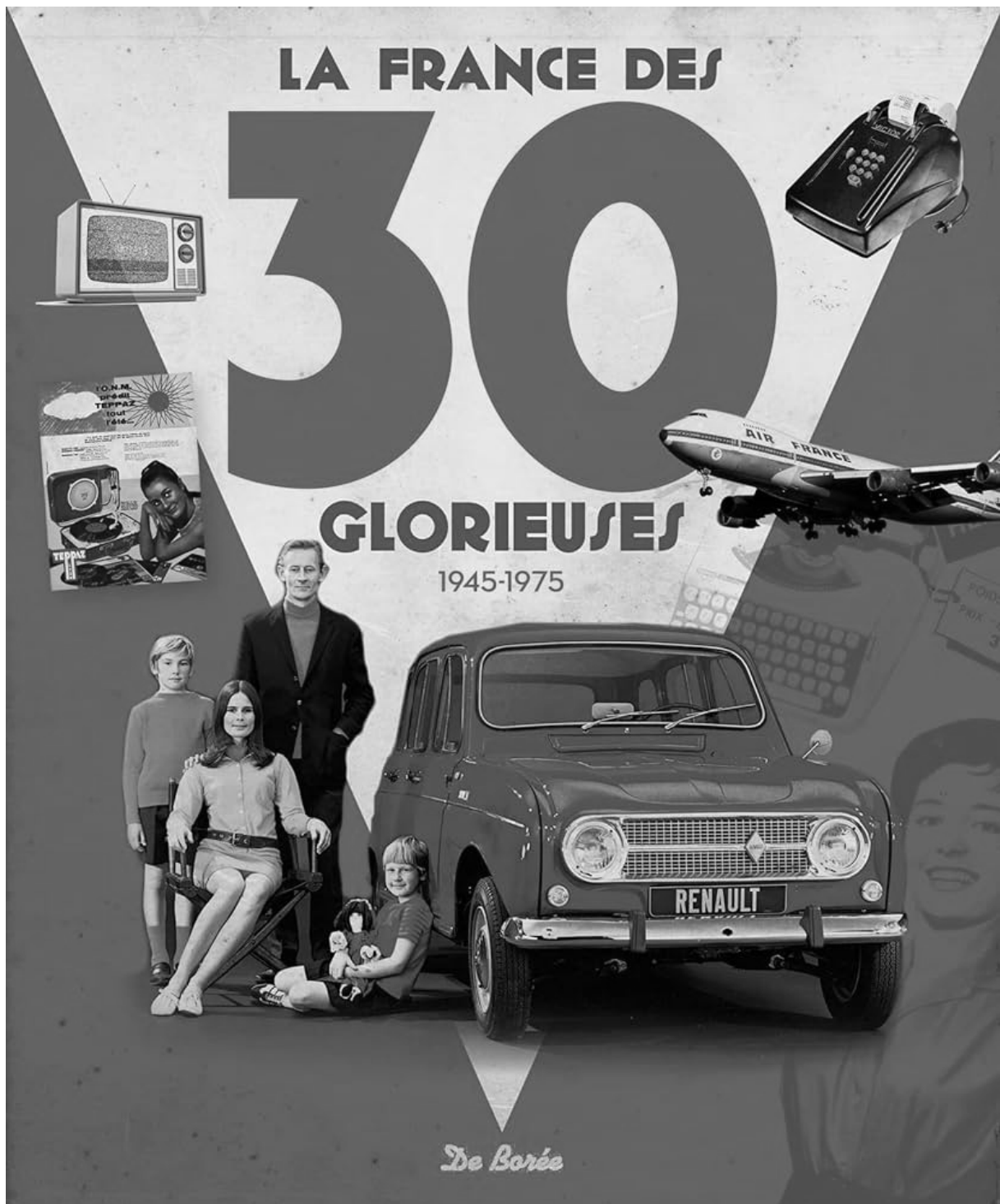


Fig.8: Trente Glorieuses²¹

²¹ Illustration, 19 October 2017, Christophe Belser, Francis Dréer.

Late 20th Century

- 1977 - Creation of the Public Establishment of Paris' New Towns (EPA): managing suburban expansion.
- 1982-83 - Decentralization Laws (Defferre Laws): transferred power from state to regions and municipalities.
- 1989 - Banlieue Riots: highlight urban segregation and disenfranchisement.

21st Century

- 2000 - Solidarity and Urban Renewal Law (SRU): mandates social housing in all communes.
- 2003 - National Urban Renovation Program (PNRU) launched: targets decaying suburbs with funding for demolition, reconstruction, and mixed development.
- 2010s - Focus on sustainable urbanism: eco-neighborhoods, pedestrianization (e.g., Paris' urban mobility reforms).
- 2020-present - "15-minute city" model promoted by Paris Mayor Anne Hidalgo: decentralized, local access to services; aggressive car-reduction policies.

3.1.3. TRANSFORMATION OF PARIS



Fig.9: Plan of Paris, France, 2025.²²

- Location: Central Paris (Île de la Cité, Right and Left Bank cores)
- Topological Context: Medieval urban fabric structured by winding streets, convents, markets, and courtyards; built over Roman substrata
- Function (pre-intervention): Densely inhabited civic core with mixed residential, religious, and administrative uses
- Chronology:
 - Stratified growth since Antiquity

²² Melis Guher Ferah. Plan of Paris, France, made with Mapbox, March 10, 2025.

- Predominantly 12th-18th century fabric by the 1830s
- Architectural Typology: Irregular street network with deep urban blocks, stone buildings, vertical density, and layered façades
- Condition (c. 1848):
 - Perceived as congested, “unsanitary,” and politically unstable
 - Home to marginalized populations, revolutionary activity, and historic ambiguity
- Intervention Risks:
 - Total clearance and tabula rasa planning
 - Erasure of micro-history and morphological richness
 - Monumentalization of infrastructure at the expense of heritage
- Urban Goal (Haussmann): Sanitize, circulate, modernize; impose infrastructural legibility through boulevards and public buildings
- Symbolic Role: The battleground of modernization, an urban “before” sacrificed in the name of hygienic rationality and imperial order
- Reason of Choice:
 - Scale and Radicality: Haussmann’s Paris is one of the most radical examples of urban transformation through demolition and reconstruction. It offers an extreme application of a consequentialist, top-down planning ethic.

- Ethical Tension: The project involved large-scale displacement and destruction, making it the perfect ground to question the balance between collective welfare and individual memory.
- Contemporary Echoes: The case allows a reflection on modern urban interventions where large infrastructural projects still override micro-histories.

3.1.3.1. PROJECT FORM / PROGRAMME / DEVELOPER

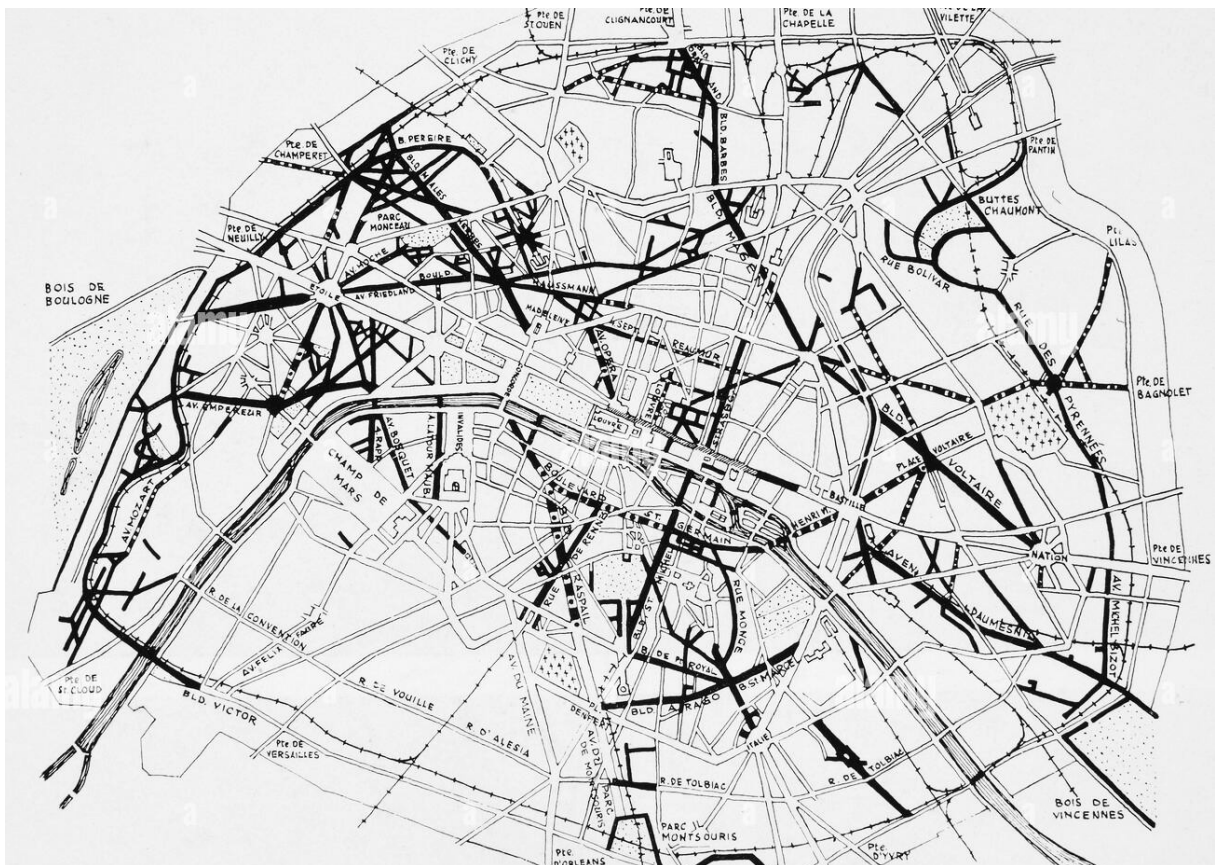


Fig.10: Plan of Paris, France, 1870, showing Haussman boulevards superimposed in heavy black.²³

²³ GRANGER Historical Picture Archive, PARIS: HAUSSMANN PLAN. /nPlan of Paris, France, c1870, showing Georges Eugène Haussmann boulevards superimposed in heavy black, photograph, 3240 × 2591 px, Alamy Stock Photo, <https://www.alamy.com> (accessed June 4, 2025).

Hausmann's renovation of Paris cannot be fully understood without examining the institutional and political structures that enabled it. The “project form” of the Haussmannian transformation was born from a specific convergence of imperial ambition, technocratic administration, and private financial interests. Rather than emerging from a participatory or democratic urban planning process, the renovation was conceived and executed within a closed circle of executive power. Napoleon III provided the imperial mandate; Haussmann supplied the bureaucratic machinery and unrelenting will; and financiers such as the Pereire brothers ensured capital through speculative real estate and infrastructural lending.²⁴

The centralized nature of the project form created both its operational strength and its greatest ethical liability. The renovation plans were not subject to municipal approval in any meaningful sense. The Prefect of the Seine held extensive powers to expropriate land, reorganize street networks, and override local interests. Haussmann himself acknowledged the authoritarian character of this administrative model in his *Mémoires*, citing efficiency and order as justifications for overriding resistance.²⁵ However, this model also excluded the public from shaping their environment and prioritized imperial visibility over civic inclusivity.

²⁴ Howard Saalman, *Hausmann: Paris Transformed* (New York: George Braziller, 1971), pp. 20–21.

²⁵ Georges-Eugène Haussmann, *Mémoires*, Vol. 3 (Paris: Victor-Havard, 1893).

From a programme standpoint, the renovation pursued an ambitious and comprehensive restructuring of the city's form: new street networks, water and sewer infrastructure, housing typologies, and symbolic urban nodes. Yet the driving ideology behind this programme was one of selective benefit. It catered primarily to the needs and desires of the upper-middle class and commercial elites. As Saalman notes, the urban transformation aimed to make Paris a capital of empire and commerce, not a socially balanced metropolis.²⁶ The “as much as possible for the people, as little as possible by the people” ethos that defined the Second Empire's governance also shaped its urbanism.²⁷

The role of the developer in this process must also be reexamined. Although the city oversaw the planning and infrastructural backbone, the actual development of housing and commercial buildings was entrusted to private capital. The state created the conditions through tax incentives, expropriations, and new street alignments that allowed speculative developers to profit immensely from the rising value of cleared land. This led to the rapid construction of uniform bourgeois apartment blocks along the new boulevards, while little was done to accommodate displaced populations or protect rental affordability.²⁸ In effect, the city operated not only as a regulator but as a facilitator of speculative capitalism.

²⁶ Saalman, *Hausmann*, pp. 19-22.

²⁷ Françoise Choay, *The Modern City: Planning in the 19th Century* (New York: George Braziller, 1969).

²⁸ Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999).

From an ethical perspective, this configuration of project form, programme, and developer reflects a utilitarian logic that is deeply problematic. It subordinates the organic complexity of urban life to the needs of state control and capital accumulation. If the Roman ideal of *utilitas publica* justified intervention for collective well-being, Haussmann's project often stretched this ideal to a breaking point by privileging imperial power and private profit. In contrast, ancient models of the city from Aristotle's polis to Vitruvius' tripartite principle of *firmitas, utilitas, venustas* emphasized harmony, proportionality, and the city as a site of moral and civic development.²⁹ Haussmann's project, while structurally coherent and administratively bold, left little room for these ethical dimensions.

²⁹ Aristotle, *Politics*, Book VII; Vitruvius, *De Architectura*, Book I.

3.1.3.2. TYPOLOGY - CULTURAL IDENTITY, SOCIETY, AND FUNCTION

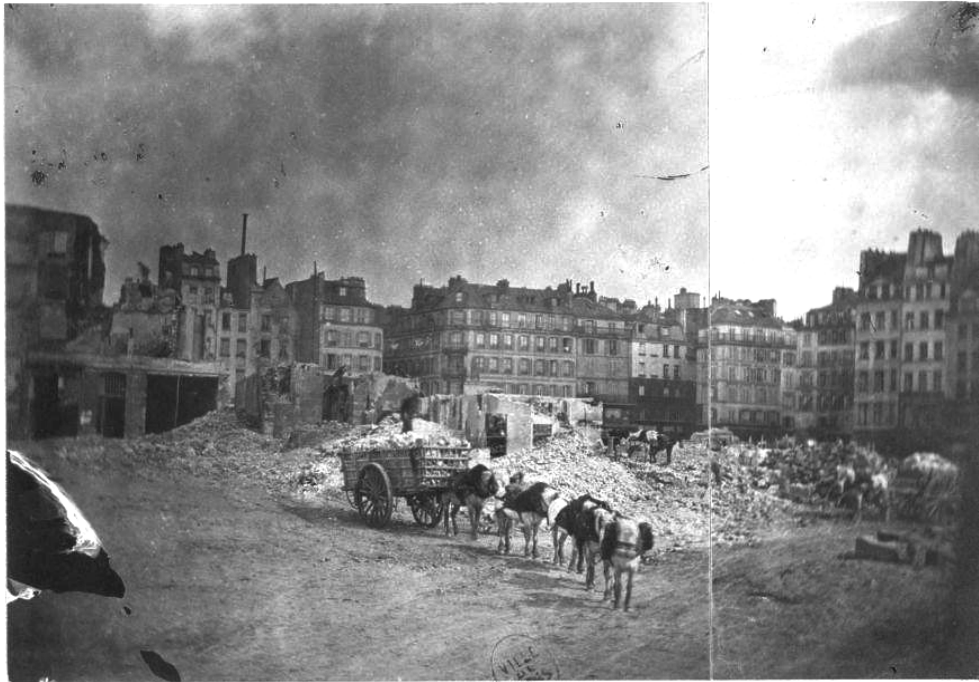


Fig.11: Demolition of Île de la Cité³⁰



Fig.12: The upper-left quarter reveals the dense urban tissue of Île de la Cité³¹

³⁰Démolition du quartier du Marché Neuf dans la Cité, ca. 1862, Musée Carnavalet – Histoire de Paris, Paris Musées Collections, accessed June 20, 2025, <https://www.parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/demolition-du-quartier-du-marche-neuf-dans-la-cite-1862-environ#infos-principales>.

³¹ Plan de la Cité. Feuille I, c. mid-19th century. Bibliothèque nationale de France. Public domain image. Accessed via Gallica, June 2025.

The typological transformation brought about by Haussmann was not limited to the physical layout of the city but extended deeply into its social structure, architectural language, and symbolic ordering. By introducing standardized apartment blocks with controlled façade regulations, height limits, and a uniform alignment along the new boulevards, Haussmann imposed a coherent but rigid urban typology. This imposed visual unity, though aesthetically praised, came at the cost of erasing a rich diversity of building types, functions, and community-driven spaces that had organically emerged over centuries.³²

These architectural typologies were designed primarily to suit the aspirations and lifestyles of the rising bourgeoisie. The newly built rental apartments offered generous layouts for middle-class families, complete with light courts, balconies, and prominent street-facing façades. However, the same buildings often confined workers, domestic servants, and the urban poor to cramped attic rooms or rear courtyards with minimal sunlight and ventilation.³³ This vertically stratified living structure mirrored and reinforced social divisions, embedding class hierarchy into the physical structure of the city.

³² Choay, *The Modern City*, pp. 123–126.

³³ Sigfried Giedion, *Space, Time and Architecture* (Cambridge, MA: Harvard University Press, 1941), pp. 537–538.



Fig.13: Haussmann building floor plan cross-section³⁴

Haussmann's typological interventions thus facilitated a process of social zoning. By pushing low-income populations out of the city center and making way for wide boulevards lined with upmarket residential and commercial blocks, the renovation redefined who belonged in central Paris. As Françoise Choay and others have argued, Haussmann's Paris was a city of display and visibility built for the observer, the flâneur, the consumer not for inclusive habitation.³⁵ Urban form

³⁴ Dubreuil. Photographie. Albumen print, circa 1862. Musée Carnavalet – Histoire de Paris, Paris, France.

³⁵ Choay, *The Modern City*, pp. 119–122.

was used as a tool for class separation under the guise of beautification and modernization.

Public typologies also changed. While Haussmann expanded access to amenities such as parks, markets, and schools, these too were embedded in a system of aesthetic discipline and ideological messaging. The formal placement of these structures along axes or in geometrically ordered nodes expressed a vision of the city not as a place of organic growth, but of controlled experience. Even religious and civic buildings were realigned to serve new symbolic functions isolated in plazas, framed by boulevards, and inserted into the visual regime of the Second Empire.³⁶

Culturally, this transformation generated a lasting identity for Paris as the capital of the modern bourgeois spectacle. But in doing so, it diminished the role of communal identity, neighborhood diversity, and the architectural memory of earlier periods. What was gained in coherence was lost in richness. Haussmann's typologies helped project the illusion of stability and elegance, but they did so by replacing plurality with order, and complexity with repetition.³⁷

In light of ethical theory, these typological choices fail to respect the Aristotelian principle that a good city should enable each citizen to flourish according to their function and role in society. Instead, the imposed typology served a narrow

³⁶ Saalman, Haussmann, pp. 56–61.

³⁷ Lewis Mumford, *The City in History* (New York: Harcourt, 1961), pp. 455–460.

social class, codifying exclusion through form. Haussmann's use of architecture as a tool of ideological and economic organization thus challenges the very definition of civic architecture as a public good.

3.1.3.3. TECTONICS- TECHNOLOGY, STRUCTURE, METHOD, COSTS, MATERIALS

The tectonic dimension of Haussmann's transformation of Paris, referring to the methods, structures, and technological systems underlying urban construction was among the most celebrated aspects of his renovation. From the modernization of sewers and water distribution to the introduction of wide, stone-paved boulevards, Haussmann's approach aligned with Enlightenment ideals of rationalization and hygiene. However, while the technical achievements were considerable, the methods and consequences of their implementation raise fundamental ethical and social critiques.

The infrastructural core of Haussmann's project was designed to combat disease, overcrowding, and unsanitary conditions challenges dramatically underscored by cholera outbreaks earlier in the century. With the expertise of engineers like Eugène Belgrand, the city developed vast underground networks for water and waste, elevating Paris to a model of nineteenth-century sanitary modernity.³⁸ The rational structuring of utilities, lighting, and street surfacing reflected a shift toward a machinic city: predictable, efficient, and scalable.

³⁸ David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (Chicago: University of Chicago Press, 1995), pp. 103–107.

Yet, this focus on large-scale infrastructure also concealed important omissions. Haussmann's preference for grand engineering solutions often ignored smaller-scale, vernacular responses to urban living. Traditional methods of managing ventilation, passive cooling, and communal courtyard life were erased along with the medieval street fabric.³⁹ The tectonics of the new Paris, while materially durable, imposed a model of standardization that discouraged local architectural adaptation and flattened differences in construction methods across districts.

³⁹ Françoise Choay, *The Modern City: Planning in the 19th Century* (New York: George Braziller, 1969), pp. 131–132.

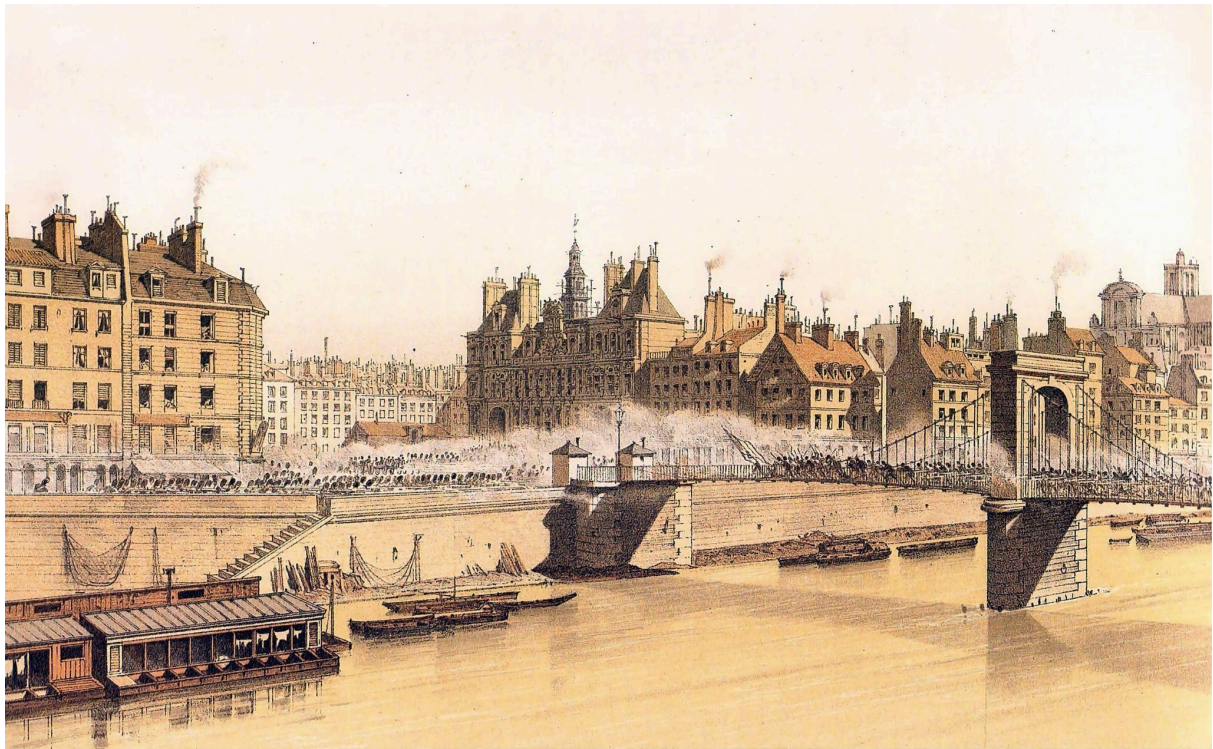


Fig.14: Hôtel de Ville de Paris in 1830⁴⁰

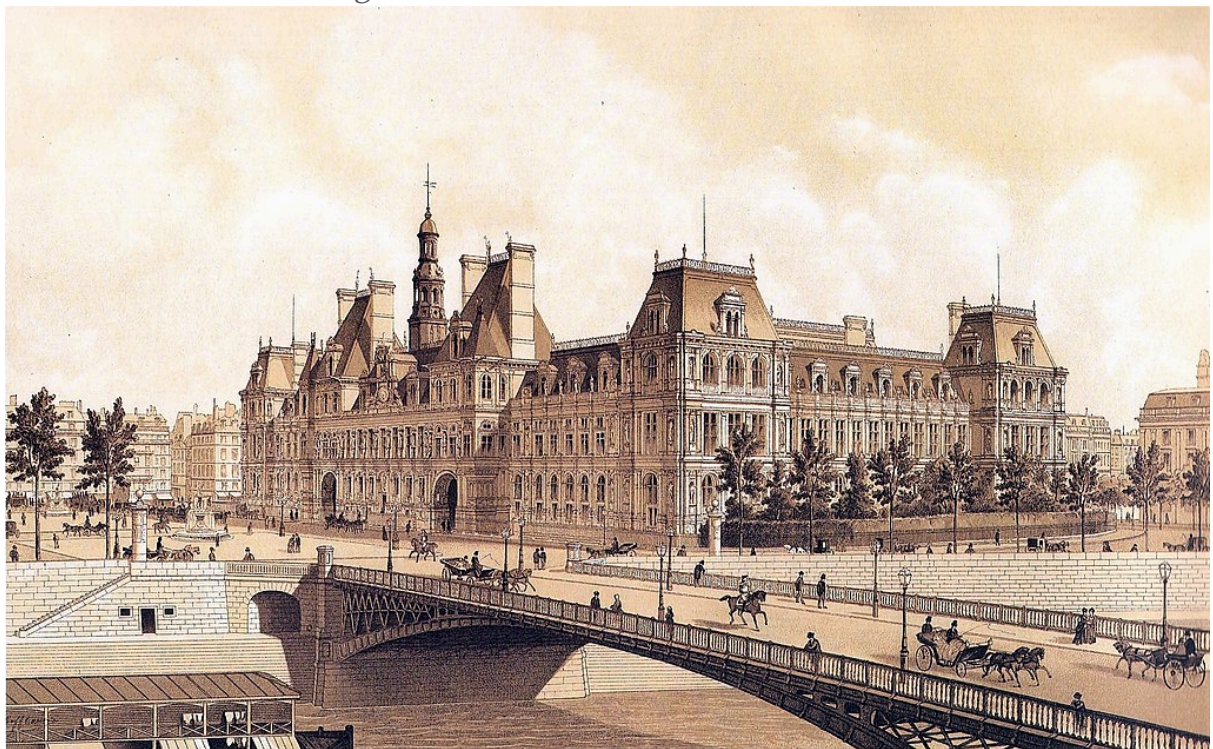


Fig.15: Hôtel de Ville de Paris in 1883⁴¹

⁴⁰ Theodor Josef Hubert Hoffbauer, Hôtel de Ville de Paris during the 1830 Revolution (28 July), engraving, from *Paris à travers les âges* (Paris: Firmin-Didot, 1885; reprint 1998), scanned by Jebulon, Wikimedia Commons, accessed June 20, 2025.

⁴¹ Theodor Josef Hubert Hoffbauer, Hôtel de Ville de Paris in 1883, engraving, from *Paris à travers les âges* (Paris: Firmin-Didot, 1885; reprint 1998), scanned by Jebulon, Wikimedia Commons,

One of the major tensions in this tectonic transformation was between technological visibility and human comfort. The boulevards were designed not only for movement but also for aesthetic control, military accessibility, and infrastructural concealment. While they provided space for underground conduits and ease of traffic, they also served as open stages for imperial spectacle and, more problematically, for the suppression of uprisings as demonstrated by their use during the Paris Commune of 1871.⁴² Infrastructure here was not politically neutral: it was engineered to assert state authority.

The financing of these tectonic innovations also raises ethical concerns. As Saalman notes, Haussmann's use of state-guaranteed loans and speculative practices led to vast, opaque debts that were passed on to future generations.⁴³ While Paris glistened with stone and asphalt above ground, the fiscal architecture below was unstable. The obsession with technical progress led to a kind of infrastructural hubris, in which efficiency trumped sustainability and transparency.

In terms of building materials and construction logic, Haussmann promoted the use of uniform limestone façades, iron structural elements, and standardized window openings. These elements supported the formal unity of the cityscape

accessed June 20, 2025,

https://commons.wikimedia.org/wiki/File:Paris_Hotel_de_Ville_Hoffbauer_1883.jpg.

⁴² Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999), pp. 90–92.

⁴³ Howard Saalman, *Haussmann: Paris Transformed* (New York: George Braziller, 1971), pp. 78–81.

but narrowed architectural expression to a limited palette. Skilled craftsmanship was gradually replaced by prefabricated techniques and speculative mass construction.⁴⁴ Thus, even as tectonics enabled the grand vision of imperial Paris, they also contributed to the erosion of architectural individuality and the commodification of buildings.

From an ethical-theoretical perspective, the tectonic strategies of Haussmann can be evaluated against the Vitruvian triad: *firmitas* (firmness), *utilitas* (utility), and *venustas* (beauty). Haussmannian infrastructure scores highly in terms of firmness and utility, but it is less clear whether it fulfills the ethical and cultural dimensions implied by *venustas*. The dominance of technical logic over cultural context undermined the tectonic richness that Vitruvius understood as essential to public architecture. In this sense, Haussmann's tectonics exemplify modernity's ambiguous legacy: progress through control, clarity through simplification, and strength through standardization but often at the expense of memory, diversity, and intimacy.

⁴⁴ Sigfried Giedion, *Space, Time and Architecture* (Cambridge, MA: Harvard University Press, 1941), pp. 541–545.

3.1.3.4. TOPOLOGY (SITE, LAND, REGION, ORIENTATION, SPACE)



Fig.16: *Plan pittoresque de la ville de Paris* 1841⁴⁵

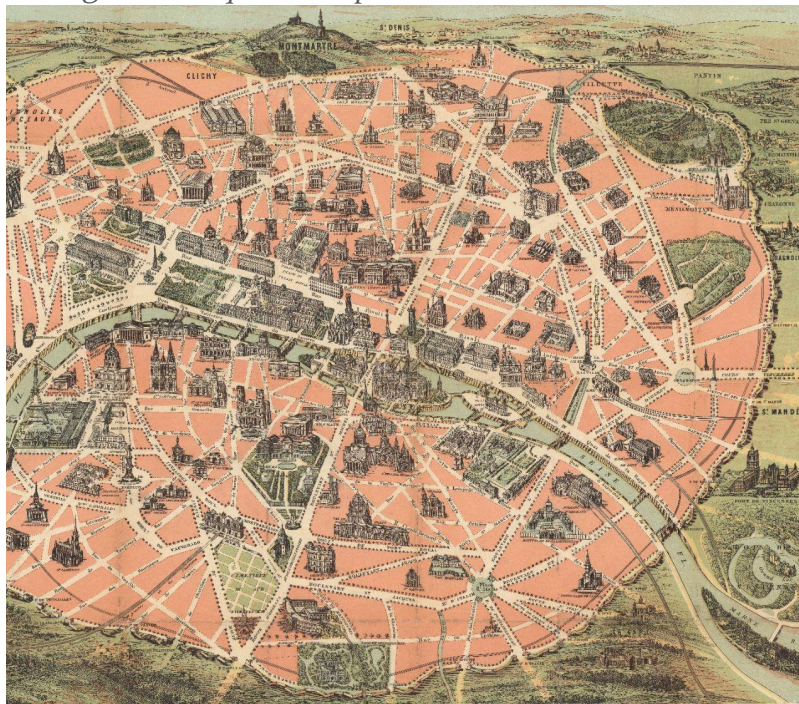


Fig.17: *Nouveau Paris monumental of Paris* 1872⁴⁶

⁴⁵ Bénard, *Plan pittoresque de la ville de Paris*, engraved by Bénard, published by Fatout (Paris: Chez Fatout, 1841), map, scale approximately 1:13,000, Norman B. Leventhal Map & Education Center, Boston Public Library, (accessed June 4, 2025).

⁴⁶ F. Dufour, *Nouveau Paris monumental: itinéraire pratique de l'étranger dans Paris*, engraved by F. Dufour, printed by Dufrénoy, published by Garnier Frères ([Paris]: Garnier Frères, ca. 1872–1879), map, color, 44 × 66 cm, Norman B. Leventhal Map & Education Center, Boston Public Library, (accessed June 4, 2025).

The topological dimension of Haussmann's transformation concerned with land, spatial relationships, urban orientation, and the redefinition of geographic structures offers some of the most far-reaching and contested consequences of his work. Through the redrawing of Paris's spatial configuration, Haussmann shifted the experience of the city from an organic, layered, and pedestrian logic toward one dictated by visual axis, engineered circulation, and hierarchical zoning.

One of the most striking features of Haussmann's topological intervention was the imposition of long, linear boulevards that cut across preexisting medieval street patterns. These avenues, such as Boulevard Haussmann and Avenue de l'Opéra, realigned how the city was experienced both visually and physically by introducing new dominant axes that emphasized distant focal points and interrupted prior neighborhood continuities.⁴⁷ These transformations enabled faster movement and a modern sense of urban orientation but disrupted centuries-old patterns of local life and spatial familiarity. What had once been a city of encounter and proximity became a city of flow, speed, and surveillance.

The manipulation of space extended to how land was valued and distributed. Central districts were cleared and rebuilt to accommodate broad avenues and formal plazas, dramatically raising property values in these zones while forcing

⁴⁷ Howard Saalman, *Haussmann: Paris Transformed* (New York: George Braziller, 1971), pp. 47–50.

lower-income populations to migrate to the periphery.⁴⁸ This spatial redistribution was not incidental but embedded in the logic of topological planning: access to visibility, transit, and symbolic centrality defined socio-economic access. Haussmann's Paris thereby exemplified what Henri Lefebvre would later critique as the "production of space" according to capitalist and administrative imperatives.⁴⁹

The orientation of public monuments and institutions was likewise altered to serve the imperial image of Paris. Churches, train stations, and civic buildings were reframed within open squares and visual corridors, sometimes rotated or repositioned to better fit the new spatial grammar. This created a city that could be read like a diagram: ordered, symmetrical, and monumental—but also stripped of the layered, nonlinear complexity that had once defined its historical identity.⁵⁰ Topology became a stage for spectacle.

Moreover, the redirection of urban space had psychological effects. As Kevin Lynch notes, the creation of monumental focal points helps citizens anchor themselves within the urban fabric. But this clarity comes with a cost: the over-regulated spatial experience diminishes the possibility of discovery and

⁴⁸ David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (Chicago: University of Chicago Press, 1995), pp. 139–144.

⁴⁹ Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991), pp. 75–78.

⁵⁰ Françoise Choay, *The Modern City: Planning in the 19th Century* (New York: George Braziller, 1969), pp. 110–114.

spontaneity.⁵¹ Haussmann's topology privileged orientation at the expense of intimacy. The user of the city becomes a viewer, moving through set visual narratives rather than shaping their own paths.

From an ethical standpoint, the topological reordering of Paris reinforces questions about the just distribution of space. Who has the right to centrality, to visibility, to walkability? Ancient urban models, such as those of Hippodamus or the Roman castrum, recognized the symbolic and political power of spatial organization, but they often sought to integrate rather than segregate urban functions. Haussmann's model, by contrast, created zones of privilege and marginalization through geometry.⁵²

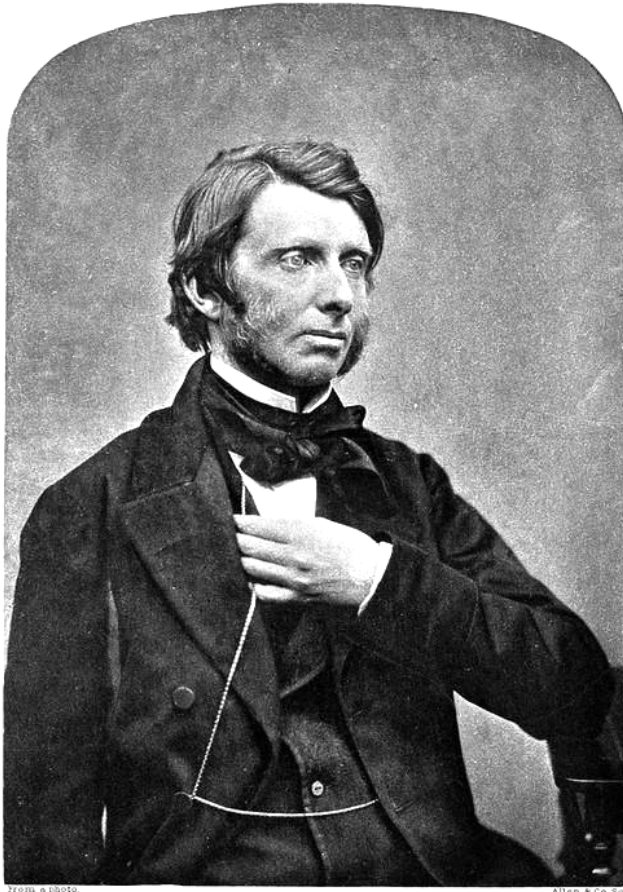
In sum, the topological legacy of Haussmann's work reveals the tension between control and coexistence, between clarity and cultural memory. His spatial reorganizations enabled Paris to function as a modern capital of finance and administration, but at the expense of local diversity, urban intimacy, and socio-spatial justice.

⁵¹ Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960), pp. 76–82.

⁵² Aristotle, *Politics*, Book VII; Fustel de Coulanges, *The Ancient City*, trans. Willard Small (Boston: Lee and Shepard, 1877), pp. 211–215.

3.2. JOHN RUSKIN - MEMORY, CRAFT, AND MORAL FORM

3.2.1. BIBLIOGRAPHY



*Fig. 18: Portrait of John Ruskin*⁵³

John Ruskin was born on 8 February 1819 in London, the only child of John James Ruskin, a successful Scottish wine importer, and Margaret Cox, a devout Evangelical. Raised in an upper-middle-class household with strong religious and moral values, Ruskin received a highly curated education at home before attending Christ Church, Oxford in 1836.

There, despite bouts of ill health, he pursued classical studies and won the Newdigate Prize in 1839 for his poem "Salsette and Elephanta"⁵⁴. Though he never completed a traditional degree due to failing mathematics, his literary and artistic inclinations flourished.

⁵³ Portrait of John Ruskin - Wellcome Collection, United Kingdom - CC BY.

⁵⁴ Hilton, T. (1985). John Ruskin: The Early Years. Yale University Press, p. 43.

Ruskin's early fame came with the publication of the first volume of *Modern Painters* (1843), written in defense of the artist J.M.W. Turner. The book, published anonymously when he was just 24, argued that the greatness of modern landscape painters lay in their truthful observation of nature, contrary to academic conventions ⁵⁵. This foundational text laid the groundwork for Ruskin's philosophy that combined aesthetics, morality, and spirituality—a belief that art should reveal divine truth.

Throughout the 1850s, Ruskin's influence expanded through a prolific output that included *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851–53). In these works, Ruskin advocated for Gothic architecture, which he saw as an expression of communal craftsmanship, moral integrity, and individual creativity; qualities he believed were degraded by the mechanization of industrial society ⁵⁶. He viewed architecture not merely as technical construction but as an ethical act, deeply interwoven with the health of civilization.

His belief in the moral dimension of art translated into a social critique. By the 1860s, Ruskin's writings had moved firmly into political and economic territory. In *Unto This Last* (1860), he rejected laissez-faire economics and argued for an economy based on justice and communal welfare. This work alienated many of

⁵⁵ Ruskin, J. (1843). *Modern Painters, Vol. I*. Smith, Elder & Co.

⁵⁶ Ruskin, J. (1851–53). *The Stones of Venice*, 3 vols. Smith, Elder & Co.

his readers but deeply influenced figures such as Mahatma Gandhi and William Morris ⁵⁷.

Ruskin's career was multifaceted: he was a writer, art critic, social thinker, professor, watercolorist, and philanthropist. In 1871, he established the Guild of St George, a utopian society designed to promote manual labor, rural community life, and the preservation of traditional crafts in opposition to industrial capitalism. He also taught art at the Working Men's College and served as the first Slade Professor of Fine Art at Oxford from 1869 ⁵⁸.

Despite his fame, Ruskin's later years were marked by personal and mental decline. His unhappy marriage to Effie Gray, annulled in 1854, and his later unreciprocated love for Rose La Touche, contributed to psychological instability. From 1878 onwards, he suffered several mental breakdowns, eventually retiring to his home Brantwood in the Lake District. There, he continued to write and reflect, though largely withdrawn from public life. He died on 20 January 1900 at the age of 80⁵⁹.

Ruskin's influence spanned continents and disciplines: he inspired the Arts and Crafts Movement, contributed foundational ideas to modern conservation

⁵⁷ Rosenberg, J.D. (1961). *The Darkening Glass: A Portrait of Ruskin's Genius*. Columbia University Press, p. 212.

⁵⁸ Harrison, F. (1902). *John Ruskin: A Study in Personality*. Macmillan, p. 178.

⁵⁹ Batchelor, J. (2000). *John Ruskin: No Wealth but Life*. Chatto & Windus, pp. 301–305.

theory, and reshaped Victorian attitudes toward nature, labor, and beauty. In architecture and heritage conservation, his assertion that "we have no right to touch [a building] without understanding and loving all that it tells us" forms the ethical core of modern restoration debates ⁶⁰. His belief in "truth to materials" and authenticity over imitation laid groundwork for later theorists like William Morris and even Gustavo Giovannoni.

3.2.2. TIMELINE OF BRITISH - AFTER INDUSTRIAL REVOLUTION

Pre-18th Century

- 1666 - Great Fire of London: Leads to urban rebuilding efforts, though large-scale planning is limited.



Fig.19: The Great Fire of London⁶¹

⁶⁰ Ruskin, J. (1849). *The Seven Lamps of Architecture*. Smith, Elder & Co., "The Lamp of Memory".

⁶¹ *The Great Fire of London, with Ludgate and Old St Paul's*, unknown artist, c. 1670, oil on canvas, 134.6 × 110.8 cm, Yale Center for British Art, Paul Mellon Collection, accession no. B1976.7.27, <https://collections.britishart.yale.edu/catalog/tms:3342>.

18th Century

- 1700s - Georgian Urban Planning: Development of formal squares and terraces (e.g., Bloomsbury, Bath). Emphasis on symmetry and classicism.
- 1750s–1800 - Industrial Revolution Begins: Rapid urbanization, poor housing, overcrowding, and public health crises in new industrial cities like Manchester and Birmingham.

19th Century

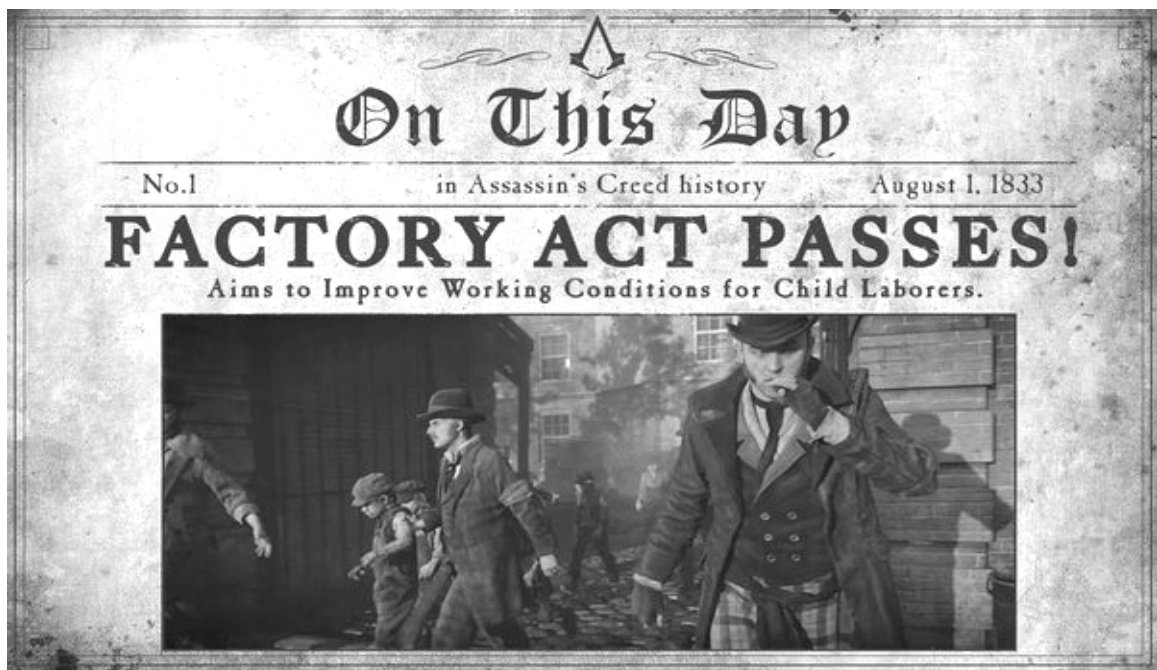
- 1801 – First Census of England and Wales: Reveals rapid urban growth, triggering concern over urban living conditions.



Fig.20: Taking the Census⁶²

⁶² "Taking the Census – Experiences of an Enumerator," Illustrated London News, 1891, cartoon series, Catalogue reference: ZPER 34/98, The National Archives (UK).

- 1830s–40s – Early Urban Reform Movements: Calls for sanitation and social reform; Edwin Chadwick publishes *The Sanitary Condition of the Labouring Population* (1842).
- 1833 – 1833 – Factory Act: Begins state intervention in urban conditions. Recognizes the need for regulation amid the Industrial Revolution's growth.



*Fig.21: Factory Act*⁶³

- 1848 – Public Health Act: One of the first national efforts to address urban hygiene and planning.

⁶³ Illustration from the game: *Assassin's Creed*



Fig.22: Chadwick's Public Health Act.⁶⁴

- 1850s–60s – John Ruskin's Influence: Critiques industrialization's impact on architecture and society. Advocates for craftsmanship, historical preservation, and moral aesthetics (*The Seven Lamps of Architecture*, 1849; *The Stones of Venice*, 1851–53).
- 1875 – Artisans' and Labourers' Dwellings Improvement Act

⁶⁴ Szreter, Simon. "The Population Health Approach in Historical Perspective." *American Journal of Public Health* 93, no. 3 (2003): 421–31. Includes reproduction of a Punch cartoon from June 1848 showing Lord Morpeth advocating Chadwick's Public Health Act.

- Enables slum clearance but often displaces poor communities. Starts debate over social aspects of planning.
- 1877 – Morris founds the Society for the Protection of Ancient Buildings
- 1860s–80s – Gothic Revival and the Arts and Crafts Movement: Inspired by Ruskin and Pugin; pushes back against industrial uniformity.

Early 20th Century

- 1898 – Ebenezer Howard's Garden City Movement: *Tomorrow; A Peaceful Path to Real Reform* proposes new planned cities (e.g., Letchworth, Welwyn) with balanced nature and urbanism.

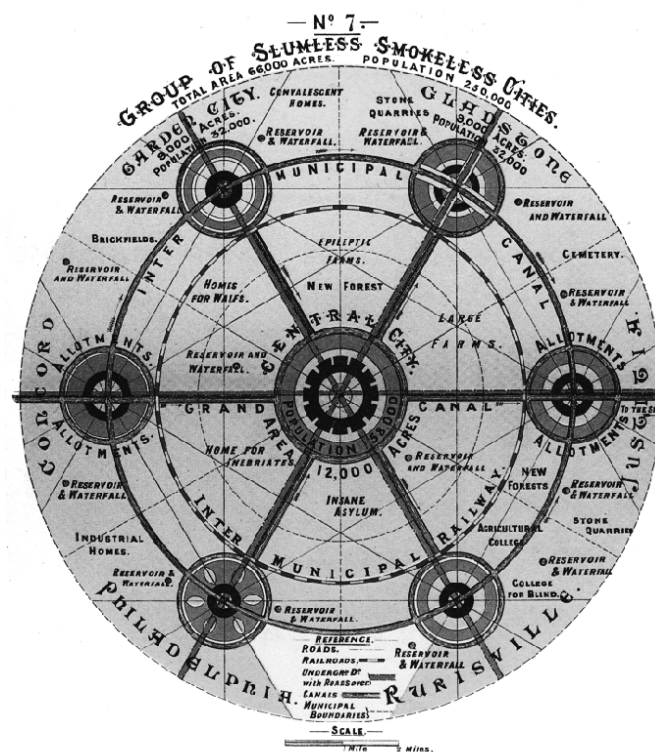


Fig.23: Social Cities⁶⁵

⁶⁵Ebenezer Howard, Diagram No. 7: Social Cities, 1898, in *To-Morrow: A Peaceful Path to Real Reform*, reproduced in "Diagramme no. 7: Social Cities," ResearchGate, accessed June 20, 2025, https://www.researchgate.net/figure/Diagramme-no-7-Social-Cities-Source-Howard-1898_fig1_322140094.

- 1909 – Housing and Town Planning Act: Local authorities gain powers to plan and control urban development.



Fig.24: City of Edinburgh Housing and Town Planning⁶⁶

- 1910s–30s – Continued Garden City and Suburban Expansion: Planning ideas influence towns across Britain and abroad.
- 1914-1918 - World War I- Bombing of cities like London (Zeppelin raids) introduced civil defense and housing shortages. Aftermath: Addison Act (1919) initiates government-led mass housing projects, early council housing movement.

⁶⁶ Edinburgh Burgh Engineer. City of Edinburgh Housing and Town Planning, etc., Act 1909: Bellevue & McDonald Road Area. 1909.



Fig.25: Graf Zeppelin over St Paul's Cathedral⁶⁷

⁶⁷ Graf Zeppelin over St Paul's Cathedral, London. 1930. Photograph. The National Archives (UK), AIR 11/237.

Mid–Late 20th Century

- 1947 – Town and Country Planning Act: Consolidates planning authority; introduces Green Belts.

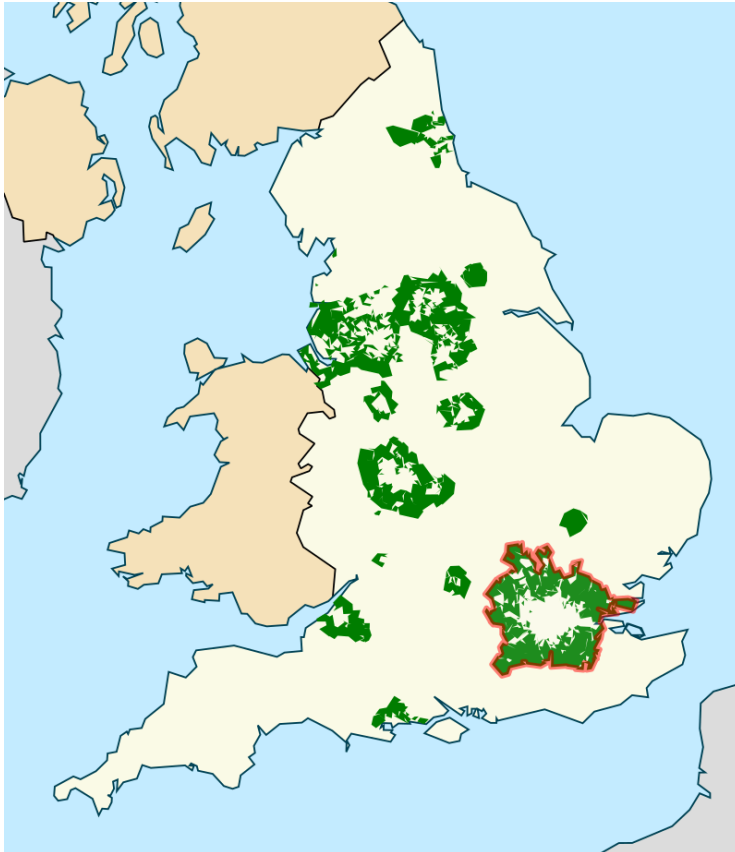


Fig.26: Green Belt Land Designation in London⁶⁸

- 1960s–70s – Modernist Redevelopment and Backlash: Post-war urban renewal leads to demolition of historic areas; preservationists push back.

⁶⁸Hellerick. Green Belt Land Designation in London. Based on data from the Greater London Authority. Wikimedia Commons. CC BY-SA 3.0.
<https://commons.wikimedia.org/w/index.php?curid=26130819>.

- 1970s Onward – Rise of Heritage Preservation Movements: Strong influence from Ruskinian and SPAB (Society for the Protection of Ancient Buildings) ethics.

3.2.3. TRANSFORMATION OF VENICE

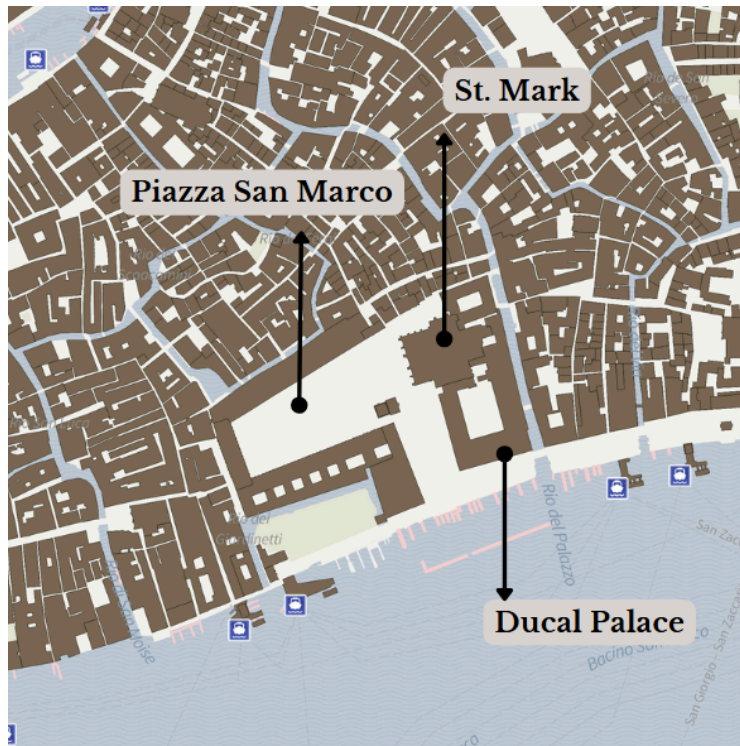


Fig.27: Piazza San Marco, St. Mark and Ducal Palace, Venice .⁶⁹

Basilica di San Marco - Site Profile (Pre-Restoration)

- Location: Piazza San Marco, Venice, Italy
- Topological Context: Lagoon-edge civic-religious zone; adjacent to Doge's Palace and Piazzetta
- Function (pre-restoration): Cathedral, state chapel, and ceremonial gateway of the Venetian Republic
- Chronology: Originally constructed c. 1063–1094; enriched continuously through the 13th–15th centuries with Byzantine, Gothic, and Renaissance elements

⁶⁹Piazza San Marco, St. Mark and Ducal Palace, Venice, (Diagram by author Melis Guher Ferah, June 20,2025).

- Architectural Typology: Domed Greek-cross basilica, richly layered with spolia, mosaics, and marble cladding
- Condition (mid-19th century):
 - Structurally intact but visibly weathered
 - Surface mosaics partially degraded
 - Gothic and Byzantine layers visibly coexisting
 - Fragmentary preservation of medieval irregularities
- Restoration Threats Noted by Ruskin:
 - Neoclassical and symmetrical “corrections”
 - Replacements of worn sculptural detail with modern carvings
 - Over-cleaning and polishing of historic surfaces
- Symbolic Role (per Ruskin): “The central building of the world” - a moral and cultural index of Venice’s soul
- Reason of Choice:
 - Symbol of Ruskin’s Philosophy: St. Mark’s Basilica in Venice is emblematic of Ruskin’s battle against restoration and his philosophy of preserving the 'authentic decay' of monuments.
 - Moral Standpoint: The case encapsulates the ethical dilemma of intervening versus letting time leave its mark, which is central to Ruskin’s Kantian preservation ethic.

- Cultural Resonance: The Basilica, being at the heart of Venetian identity, demonstrates how Ruskin's values protect not just objects, but cultural memory and local sentiment.

3.2.3.1. PROJECT FORM/PROGRAMME/DEVELOPER



*Fig.28: The Piazza San Marco in Venice*⁷⁰

The literary and ideological engagement of John Ruskin with the Basilica di San Marco in Venice offers a foundational study in the formulation of modern conservation ethics. Though not an architect or restorer in the professional sense, Ruskin's work in *The Stones of Venice* (1851–1853) established a new form

⁷⁰ Canaletto, *The Piazza San Marco in Venice*, ca. 1723–1724, oil on canvas, 141.5 × 204.5 cm, Museo Nacional Thyssen-Bornemisza, Madrid, inv. no. 75 (1956.1), <https://www.museothyssen.org/en/collection/artists/canaletto/piazza-san-marco-venice> (accessed June 20, 2025).

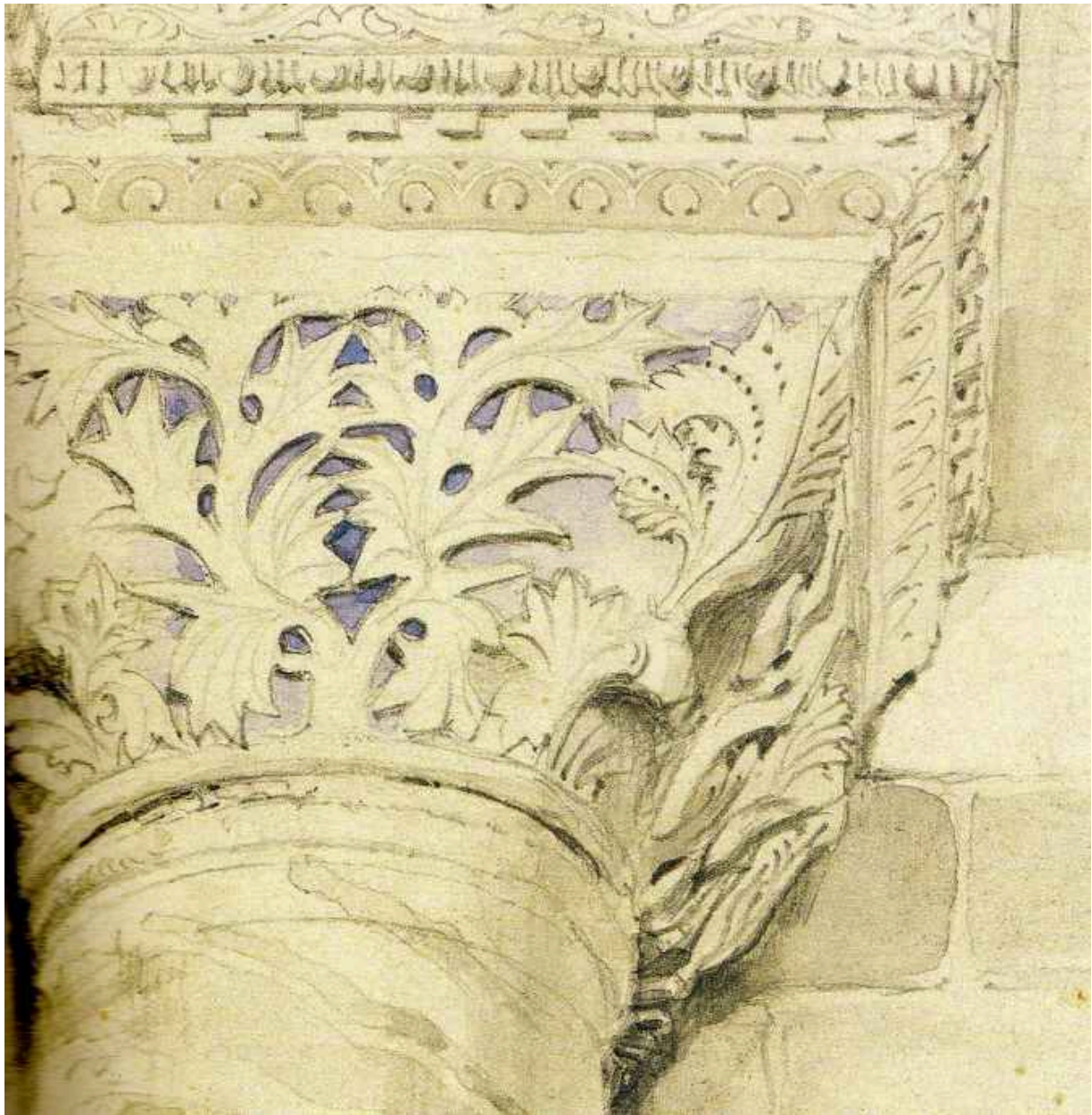
of architectural intervention: preservation through documentation, critique, and moral philosophy. The project form, as construed by Ruskin, was not material restoration but intellectual guardianship of architectural meaning.

While not a material or regulatory intervention, Ruskin's engagement with San Marco may nonetheless be interpreted as a form of ideological urban project. By defending the basilica's symbolic and historical integrity, he was safeguarding the civic and spiritual core of Venice itself. His writings link the monument to a wider urban palimpsest that includes the Ducal Palace, the Piazza San Marco, and the Venetian Lagoon. They present a moral topography of the city. Thus, Ruskin's project can be understood as an early expression of urban conservation thinking, anticipating the later emphasis on historical continuity, environmental context (*ambiente*), and layered urban memory found in Giovannoni's writings.

The project form centered on the intensive visual and textual documentation of San Marco, which Ruskin regarded as "the central building of the world."⁷¹ The basilica's Byzantine structure, polychrome surfaces, and symbolic program of mosaics made it the ideal locus for Ruskin's aesthetic, ethical, and spiritual interpretations. Rather than proposing interventions in stone, Ruskin undertook a campaign of representation: detailed descriptions, measured drawings, and interpretive analyses. He sought to preserve not just the appearance but the

⁷¹ John Ruskin, *The Stones of Venice*, Vol. II, ed. E.T. Cook and Alexander Wedderburn, *The Works of John Ruskin*, Vol. X (London: George Allen, 1904), 69.

truth of the building, a truth he believed could be irreparably destroyed by restoration. This approach marked the emergence of a new project typology: one where the architect's tools were the pen and sketchbook, and the goal was cultural continuity rather than physical repair.



*Fig.29: Ruskin's own sketch of a San Marco capital, from The Stones of Venice, Vol. II.*⁷²

⁷² John Ruskin, *The Stones of Venice*, Vol. II, ed. E.T. Cook and Alexander Wedderburn, *The Works of John Ruskin*, Vol. X (London: George Allen, 1904), illustration facing p. 69.

The programme of Ruskin's work at San Marco intertwined scholarly, spiritual, and civic aims. At one level, it followed a personal mission to combat the moral decay he perceived in the industrial modern world, expressed architecturally through what he called the "lie" of restoration.⁷³ On another level, it reflected a broader cultural agenda to educate the public in the reading of buildings as ethical texts. Through his writings, Ruskin hoped to inspire a form of citizenship grounded in reverence for the past and resistance to utilitarian desecration. His advocacy for decay, for accepting the natural aging of materials, stood in direct contrast to the prevailing 19th-century ethos of stylistic restoration. San Marco thus became a case through which Ruskin articulated a new architectural ethic: conservation not through intervention, but through moral vigilance.



Fig.30: Society for the Protection of Ancient Buildings (SPAB)⁷⁴

⁷³ Ibid., Vol. III, *The Fall*, 196–198.

⁷⁴ Society for the Protection of Ancient Buildings (SPAB), Photograph of William Morris or early SPAB document, featured on "SPAB Manifesto," accessed June 20, 2025, <https://www.spab.org.uk/about-us/spab-manifesto>.

The developer of the project, in this expanded sense, was Ruskin himself, acting as cultural mediator, critic, and proto-conservationist. However, his influence extended through institutional and ideological channels. The Society for the Protection of Ancient Buildings (SPAB), founded by William Morris in 1877, adopted many of Ruskin's anti-restoration principles.⁷⁵ His writings also deeply influenced European theorists such as Boito and the early writings of Giovannoni, even where their methodologies diverged. San Marco, as envisioned by Ruskin, was not merely a monument of Venice but a universal emblem of architectural integrity and its defense a moral duty for all civilized nations. Through the force of his language and the clarity of his vision, Ruskin redefined what it meant to "develop" a historic site: not to transform it physically, but to fix it ideologically in the conscience of the modern world.

3.2.3.2. TYPOLOGY - CULTURAL IDENTITY, SOCIETY, AND FUNCTION

For Ruskin, typology was never merely a matter of form or classification; it was a system of ethical and symbolic values embedded in material. The Basilica di San Marco, in this sense, is not only a religious structure but a typological ideal, a cultural condensation of Venice's spiritual and civic identity. Ruskin reads the basilica as a palimpsest of sacred function, popular devotion, and moral

⁷⁵ William Morris, "Manifesto of the Society for the Protection of Ancient Buildings" (1877), in Chris Miele, ed., *From William Morris: Building Conservation and the Arts and Crafts Cult of Authenticity* (Reading: Spire Books, 2005).

symbolism. Its domes, mosaics, and labyrinthine plan are not accidents of historical layering but testimonies of collective memory.



*Fig.31: mythology' in stone.*⁷⁶

San Marco occupies a liminal position between East and West, Christian and Byzantine, civic and divine. Ruskin sees this hybridity not as impurity but as evidence of typological richness. Unlike the purified Gothic of later English churches, San Marco is a vessel of multiplicity, carrying within its form the transitions and struggles of Venetian history. Its typological value lies precisely in its resistance to codification.

⁷⁶ Carlo Naya, Façade of the Basilica di San Marco, Venice, c. 1875–1882, albumen print, Museo Correr, Venice.

Moreover, the basilica's function for Ruskin transcends liturgical use. It becomes a medium for moral instruction. It is a sacred theatre where society rehearses its obligations to truth, labor, and reverence. The building teaches, he argues, in ways that books and sermons cannot. It is typology not as taxonomy, but as ethical performance.

This vision of typology aligns with Aristotelian virtue ethics. Ruskin treats architecture as a medium for cultivating the moral character of society, much like Aristotle's notion of praxis; the exercise of virtue through habituated, meaningful action. The basilica becomes a stage for ethical learning, where citizens are shaped through exposure to beauty, truth, and reverence. Simultaneously, his sensitivity to atmosphere, surface, and symbolic resonance evokes phenomenological thought, anticipating the later philosophy of architecture as lived experience.

In this way, Ruskin's typological reading of San Marco prefigures the 20th-century concern with architecture as cultural narrative. It is not the 'type' of the basilica that matters, but the cultural and spiritual memory it enshrines. San Marco becomes a prototype of civic mythology, a living heritage where form follows meaning, and where every stone is a relic of the Venetian soul.⁷⁷

⁷⁷ John Ruskin, *The Stones of Venice*, Vol. II, ed. E.T. Cook and Alexander Wedderburn, *The Works of John Ruskin*, Vol. X (London: George Allen, 1904), 69.

3.2.3.3. TECTONICS - INFRASTRUCTURE, TECHNOLOGY, AND URBAN METHOD

In Ruskin's thought, tectonics was not a matter of engineering efficiency or technical progress, but a profound expression of moral and social values. His writings on San Marco treat architecture not as a neutral construction, but as a form of embodied labor, a visible record of ethical intent and collective devotion. The basilica's materiality, its irregular stones, mosaics, and hand-carved capitals, serve as an antithesis to the smooth uniformity of modern industrial fabrication.⁷⁸



Fig.32: Detail of Byzantine mosaic - an exemplar of symbolic imperfection and handcraft.⁷⁹

⁷⁸ John Ruskin, *The Stones of Venice*, Vol. II, ed. E.T. Cook and Alexander Wedderburn, *The Works of John Ruskin*, Vol. X (London: George Allen, 1904), 69.

⁷⁹ Los mosaicos de la basilica de San Vital en Rávena, image (second), Báulito del Arte (blog), April 11, 2017, <http://baulitoadelrte.blogspot.com/2017/04/los-mosaicos-de-la-basilica-de-san.html>.

Ruskin's rejection of restoration and mechanized replication stems from a tectonic philosophy grounded in honest labor and material truth. Every mark left by a medieval craftsman on the surfaces of San Marco was, to Ruskin, a testimony to human dignity and moral sincerity.⁸⁰ His defence of manual imperfection anticipates later architectural discourses that valorize the expressive joint, the trace of the hand, and the visible sign of construction.

At a broader scale, Ruskin interprets tectonics as the ethical structure of an urban environment. In Venice, and especially in San Marco, he observes how craftsmanship, construction, and context are inextricably linked. The urban method he champions is not based on regulation or geometry, but on environmental fitness, continuity of tradition, and the accumulated intelligence of vernacular construction. This stands in contrast to the rationalist urbanisms emerging in the 19th century, where infrastructure was often divorced from cultural context.

Philosophically, Ruskin's tectonic approach aligns with Romantic anti-industrialism and, more specifically, a kind of proto-phenomenological ethics. His insistence on truth to materials, reverence for labor, and historical embeddedness suggests a form of resistance to the Enlightenment instrumental view of matter. The basilica becomes, in his reading, a model of integrated

⁸⁰ Ibid., Vol. III, The Fall, 196–198.

construction where the built environment is not an object to be optimized but a process to be honored.

In this sense, San Marco is both artifact and method: it teaches how to build ethically, by revealing the moral consequences of construction choices.⁸¹

Ruskin's tectonic lesson is not how to reproduce a structure, but how to preserve and interpret the cultural logic it embodies.

⁸¹ William Morris, "Manifesto of the Society for the Protection of Ancient Buildings" (1877), in Chris Miele, ed., *From William Morris: Building Conservation and the Arts and Crafts Cult of Authenticity* (Reading: Spire Books, 2005).

3.2.3.4. TOPOLOGY - SITE, LAND, REGION, ORIENTATION, SPACE



*Fig.33: Aerial view of San Marco within the lagoon: architecture and spatial orientation intertwine.*⁸²

To understand Ruskin's engagement with San Marco as an architectural and ethical subject, one must also examine his sensitivity to place. Venice was not just a backdrop for Ruskin, but it was an emotional, moral, and aesthetic territory. His reading of San Marco cannot be separated from the topological condition of the city: a fragile amphibious republic suspended between land and sea, East and West, permanence and decay.⁸³

⁸² Aerial View of San Marco and Piazza, Venice. Photographer unknown. Source: Wikimedia Commons, <https://commons.wikimedia.org> (accessed June 2025).

⁸³ John Ruskin, *The Stones of Venice*, Vol. II, ed. Cook & Wedderburn, *The Works of John Ruskin*, Vol. X (London: George Allen, 1904), 4–6.

For Ruskin, the site of San Marco was not neutral but spiritually charged. The basilica's orientation toward the lagoon, its proximity to the Doge's Palace and Piazza, and its porous relationship to civic space all contributed to its meaning. This urban ensemble forms what Ruskin calls a "sacred precinct"⁸⁴. It is a place where spatial continuity mirrors moral continuity. Venice becomes a city whose form is dictated not by planning, but by organic adaptation to environment and ritual.⁸⁵

Ruskin's notion of place was both physical and symbolic. He perceived in Venice an existential truth: a city in constant negotiation with its topography, resisting erasure by preserving its sedimented identity.⁸⁶ His descriptions of the city are infused with a kind of phenomenological topography, where light, reflection, texture, and water interweave to form a uniquely spiritual experience of place.⁸⁷

Unlike later functionalist approaches to the site, Ruskin's interpretation is neither geometric nor infrastructural. It is narrative and poetic. The site is a memory field, where spatial orientation carries historical consequence. San Marco faces the sea not merely by accident, but as a symbol of Venice's role as guardian

⁸⁴ Ibid., 7–8.

⁸⁵ Robert Hewison, *John Ruskin: The Argument of the Eye* (Princeton: Princeton University Press, 1976), 63–66.

⁸⁶ Ruskin, *The Stones of Venice*, Vol. II, 10–11.

⁸⁷ Sarah Quill, *Ruskin's Venice: The Stones Revisited* (London: Ashgate, 2000), 42–43.

between worlds.⁸⁸ Ruskin transforms topological analysis into a form of ethical orientation: to understand a place is to accept its moral geography.

Philosophically, this topological reading echoes both Romantic historicism and early phenomenology. The city is not composed of abstract voids and solids, but of inhabited meanings, layered atmospheres, and sacramental relationships to land and water.⁸⁹ In this sense, Ruskin's Venice anticipates modern theories of place by thinkers like Christian Norberg-Schulz, while retaining a deeply theological dimension absent from secular phenomenology.⁹⁰

For Ruskin, to preserve San Marco was not just to save a monument, it was to protect a sacred geography, a place where architecture and site co-constitute the identity of a civilization.

⁸⁸ Ruskin, *The Stones of Venice*, Vol. III, *The Fall*, 131–133.

⁸⁹ Kristine Garrigan, *Ruskin on Architecture* (Madison: University of Wisconsin Press, 1973), 89–92.

⁹⁰ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli, 1980), 19–21.

3.3. GUSTAVO GIOVANNONI - RESTORATION AS BALANCED INTERVENTION

3.3.1. BIOGRAPHY

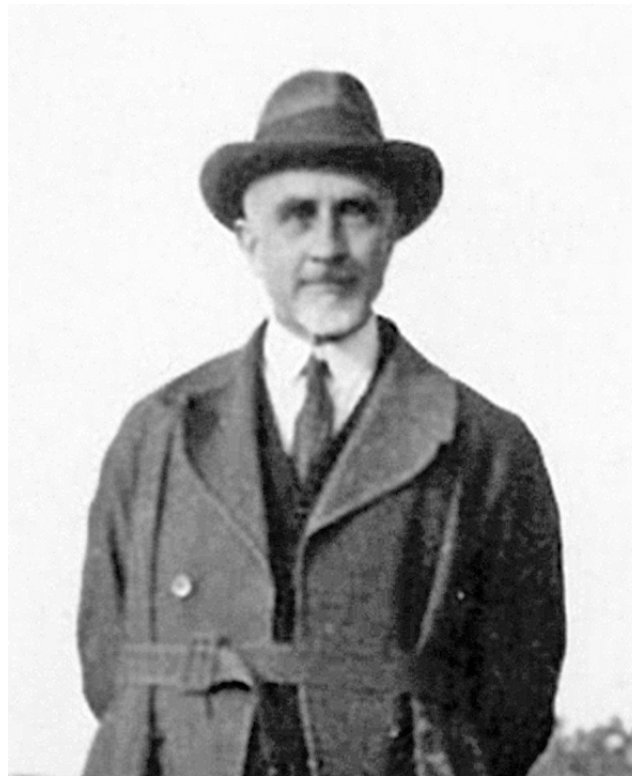


Fig.34: Gustavo Giovannoni Portrait.⁹¹

Gustavo Giovannoni was born on January 1, 1873, in Rome, into a period of intense political and cultural transformation in post-unification Italy. Trained as an engineer and architect, he graduated from the Scuola di Applicazione per gli Ingegneri di Roma and later studied in Germany and Austria, where he encountered the theoretical foundations of architectural restoration and conservation that would profoundly shape his thinking⁹². His career would

⁹¹ Unknown author. Portrait of Gustavo Giovannoni. Wikimedia Commons. Accessed June 4, 2025.

⁹² Dore, M. (1994). Gustavo Giovannoni e l'architettura del Novecento. Rome: Officina Edizioni, p. 17.

bridge practice, theory, and education, marking him as one of the most influential Italian figures in the debate on heritage and urban conservation during the first half of the 20th century.

A polymath of architecture and urbanism, Giovannoni became a professor at the University of Rome and played a central role in shaping Italy's architectural pedagogy. His work extended beyond technical instruction into the philosophical and ethical dimensions of restoration. Drawing inspiration from Camillo Boito and John Ruskin, but formulating a more pragmatic synthesis, Giovannoni advanced a "critical conservation" approach that sought to reconcile the historic and the modern⁹³. He rejected the extreme restorationist interventions typical of Viollet-le-Duc, advocating instead for a balanced methodology that allowed buildings to retain historical stratifications without falling into romanticized stasis.

In his seminal 1931 text *Vecchie città ed edilizia nuova* ("Old Cities and New Buildings"), Giovannoni articulated his vision for the integration of modern architecture into historic urban contexts⁹⁴. He developed the concept of the *zona di rispetto* (buffer zone), advocating for an urban morphology that protected the character of historic city centers while accommodating new construction. His

⁹³ Carbonara, G. (1997). La scuola di Roma. In: *Restauro. Teoria e pratica*, edited by Giovanni Carbonara. Rome: UTET, pp. 81–85.

⁹⁴ Giovannoni, G. (1931). *Vecchie città ed edilizia nuova*. Rome: Cremonese.

was not a nostalgic vision, but rather one that recognized the vitality of cities as living organisms that evolve over time. This organicist approach positioned him in contrast to the rationalist architects of the Fascist regime, although he worked within its institutions during his tenure as president of the Istituto Nazionale di Urbanistica and director of the journal *Architettura*⁹⁵.

Giovannoni was also deeply involved in legislation and policy-making. He contributed to the drafting of Italy's first comprehensive urban planning laws in the 1930s and was instrumental in institutionalizing the profession of restoration architect. As head of the Scuola di perfezionamento per lo studio ed il restauro dei monumenti, founded in 1934, he trained generations of professionals in a method that balanced historical sensitivity with scientific analysis⁹⁶.

Despite working under the Fascist regime, Giovannoni maintained a humanistic outlook rooted in the civic values of heritage. After World War II, he continued to influence postwar reconstruction efforts, insisting on the cultural continuity of Italian cities amid the pressures of modernization. He died in Rome on March 14, 1947.

⁹⁵ Pane, R. (1964). Giovannoni urbanista. In: *Opere di Gustavo Giovannoni*, Rome: Officina Edizioni, p. 12.

⁹⁶ Insolera, I. (1962). *Roma moderna: un secolo di storia urbanistica*. Turin: Einaudi, p. 124.

Giovannoni's legacy endures in both theory and practice. His nuanced model of restoration, which neither idealized the past nor erased it, paved the way for contemporary conservation principles enshrined in the Venice Charter (1964). His thinking remains especially relevant in today's debates over adaptive reuse, sustainable development, and the preservation of urban identity in the face of globalization.

3.3.2. TIMELINE OF ITALIAN - DEVELOPMENT AFTER UNIFICATION

Pre-19th Century

- Renaissance and Baroque Eras (1400s-1700s): Cities like Florence, Rome, and Venice are shaped by monumental architecture, symmetry, and piazza-centered planning. Urbanism is deeply intertwined with church and state power.
- 1700s - Enlightenment Urbanism: Limited reforms inspired by Enlightenment ideals; some modernization of infrastructure in cities like Turin and Milan.

19th Century

- 1861 - Unification of Italy: Urban development becomes a tool of national identity. Cities like Rome (declared capital in 1871) are reshaped to reflect modern Italy.

- 1870s-90s - Rapid Urban Growth and Infrastructure: Railway networks, industrial expansion, and bourgeois housing developments transform cities, often at the cost of historic centers.

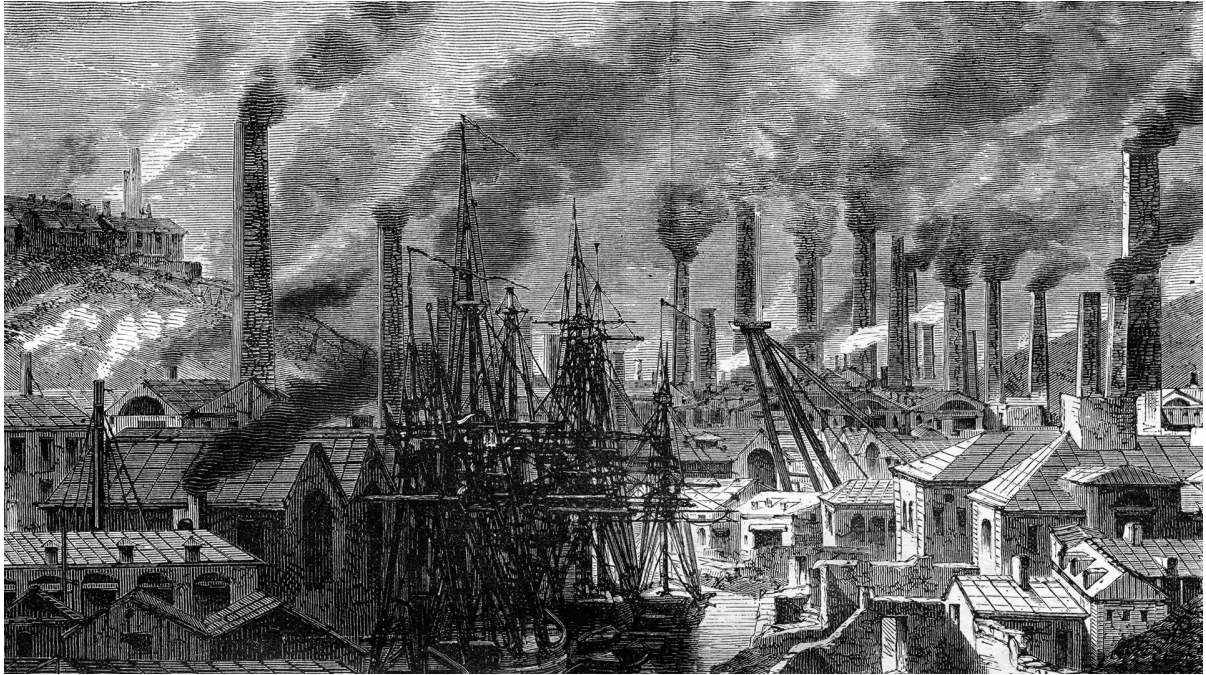


Fig.35: Copper Works in Cornwall showing rapid Urban Growth⁹⁷

- 1880s-90s - Emergence of Preservation Thought: Inspired partly by Ruskin and Viollet-le-Duc. Intellectuals begin to question how to reconcile modernization with heritage.

Early 20th Century

- 1902 - Law on Historic Monuments: First serious legal protection for cultural heritage in Italy.

⁹⁷ Mary Evans Picture Library. Copper Works in Cornwall, With Many. Drawing. Fine Art America. Accessed May 31, 2025.

- 1913 - Law on Antiquities and Fine Arts: Strengthens protection of historical assets; influenced by growing preservationist thought.
- 1910s-30s - Gustavo Giovannoni's Influence: Advocates for "diradamento" (thinning out) instead of demolishing old fabric. Promotes integrated conservation, respecting historic urban structure while allowing modernization (Vecchie Città ed Edilizia Nuova, 1931).
- 1914-1918 - World War I
- 1920s-30s - Fascist Urban Projects: Mussolini's regime launches massive urban interventions (e.g., sventramenti in Rome). Historic areas are cleared for grand boulevards and nationalist monuments



Fig.36: Palazzo della Civiltà Italiana⁹⁸.

⁹⁸ Melis. Palazzo della Civiltà Italiana, Rome. Photograph. February 5, 2025.

- 1933 - Athen's Charter

Mid-Late 20th Century

- 1939 - 1945 - World War II



Fig.37: World War II, Position at the Anzio Beachhead, Italy, 1944.⁹⁹

- Post-WWII Reconstruction (1945-60s): Cities like Naples, Milan, and Florence recover from war damage. Tension between modernist rebuilding and historical continuity.

⁹⁹ U.S. Army. A 155-mm Gun (Long Tom) Being Fired Against a German Position at the Anzio Beachhead, Italy, 1944. Photograph. U.S. Army Signal Corps, 1944.

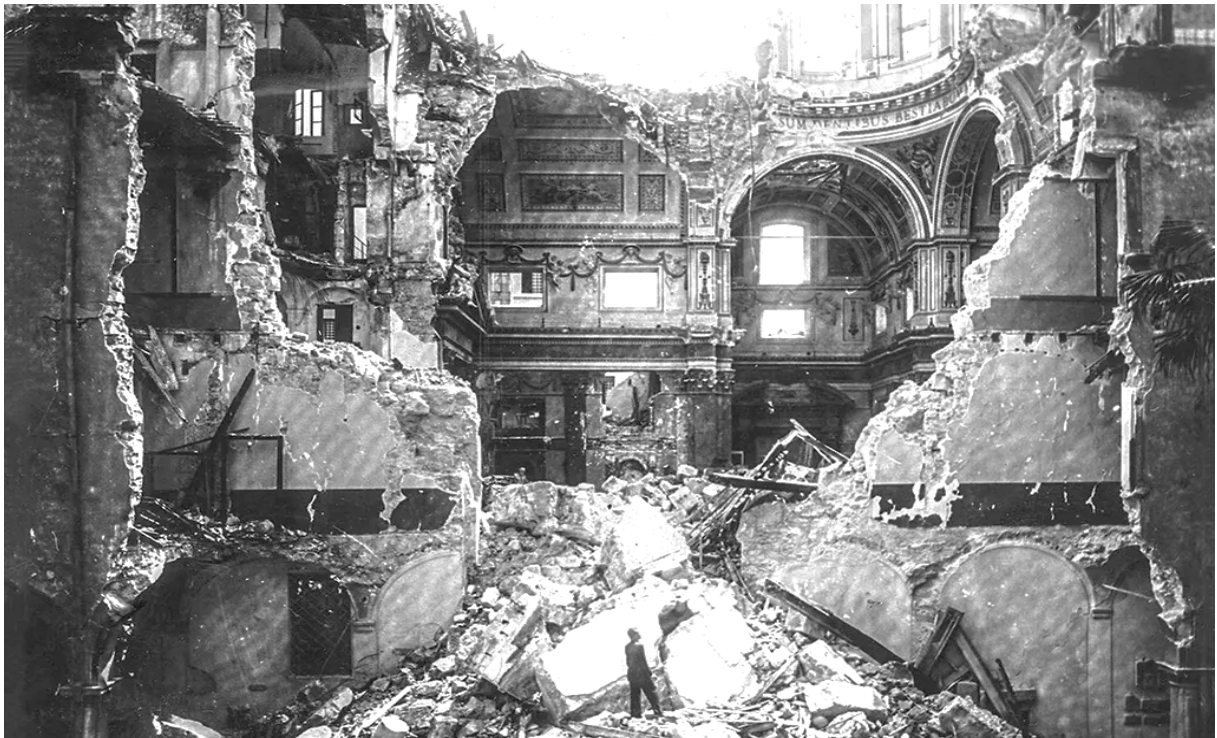


Fig.38: Bombed-Out Church of Sant'Ignazio¹⁰⁰

- 1960s-70s - Anti-Speculation and Anti-Modernist Movements: Rise of grassroots activism against demolitions and speculative building.
Influenced by European preservation charters (e.g., Venice Charter, 1964).
- 1970s – Institutionalization of Heritage Conservation: Giovannoni's legacy lives on in urban planning education and the Carta di Gubbio (1960), which reaffirms the importance of historic urban landscapes.

¹⁰⁰ National Archives. Bombed-Out Church of Sant'Ignazio, Palermo, Sicily. Photograph. Record Group 239, RC-90-3, accessed January 2014.

21st Century

- 2000s-Present - Urban Regeneration and Adaptive Reuse: Emphasis on sustainability, revitalization of historic centers, and reuse of abandoned industrial and rural buildings.
- Ongoing Debates: How to balance tourism, local life, and heritage conservation in historic cities like Venice, Florence, and Rome.

3.3.3. TRANSFORMATION OF SUBIACO

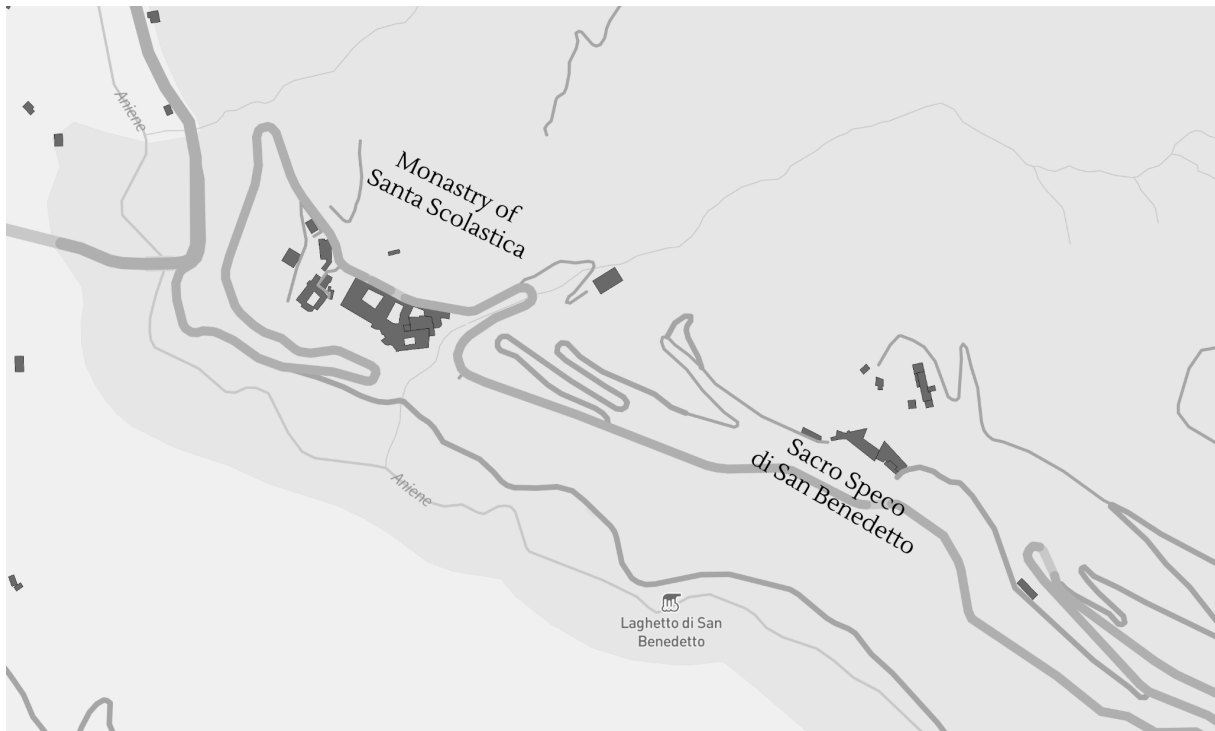


Fig.39:Subiaco Monasteries¹⁰¹

- Location: Subiaco, Lazio, Italy (Monastero di San Benedetto and Santa Scolastica)

¹⁰¹Melis Guher Ferah, Subiaco Monasteries, map created using Mapbox, Subiaco, Lazio, Italy, March 27, 2025.

- Topological Context: Hillside complex within the Aniene Valley;
embedded in landscape with strong visual orientation to natural features
- Function (pre-restoration): Active Benedictine monasteries, pilgrimage sites, and symbolic birthplaces of Western monasticism
- Chronology:
 - San Benedetto: c. 6th century origins; layers from Romanesque, Gothic, Renaissance, and Baroque periods
 - Santa Scolastica: Founded c. 520, with extensive 12th-18th century additions
- Architectural Typology: Monastic ensemble with overlapping sacred, defensive, and communal functions
- Condition (c. 1900):
 - Heavily stratified architecture; partial structural deterioration
 - Unstudied spatial overlaps and typological obscurities
 - Restoration risks included stylistic purism and loss of historic layering
- Restoration Goals (Giovannoni):
 - Analytical documentation and typological reading
 - Respectful exposure of stratigraphy (proto-diradamento)
 - Integration of historic values into national-cultural discourse
- Symbolic Role: Locus of Italy's spiritual and architectural heritage; an "open archive" of monastic form and national identity

- Reason of Choice:
 - Layered Complexity: The Subiaco Monasteries exemplify Giovannoni's ethic of *diradamento* (thinning out), where preservation and selective removal co-exist.
 - Middle Ground: This case illustrates his attempt to balance between total conservation and radical modernization, offering a nuanced approach that differs from both Haussmann and Ruskin.
 - Theoretical Contribution: Subiaco is where Giovannoni's ethical and theoretical positions mature, making it an ideal case to illustrate his methodology and practical applications.

3.3.3.1. PROJECT FORM / PROGRAMME / DEVELOPER



Fig.40: Subiaco and Its Monasteries Roma.¹⁰²

The restoration and documentation of the Subiaco monasteries, conducted at the turn of the 20th century, offer a compelling case study in the development of Gustavo Giovannoni's architectural ethic and his pioneering approach to historical preservation. The project form involved the analytical survey, restoration, and interpretive presentation of two major Benedictine sites; the Monastero di San Benedetto (Sacro Speco) and Santa Scolastica; whose architectural stratification spans from early medieval origins to Baroque and post-unification interventions. The complexity of the ensemble exemplifies the architectural palimpsest as understood by Giovannoni: a site whose historical richness must be preserved not through stylistic purification but by respecting

¹⁰² Turismo Roma, Subiaco and Its Monasteries (image), Turismo Roma, accessed June 20, 2025, <https://www.turismoroma.it/en/node/38613>.

its layered evolution¹⁰³. Already at Subiaco, Giovannoni advanced a proto-theory of diradamento, later formalized in his urban writings, promoting calibrated interventions within historic fabric rather than radical reconstructions or aggressive sanitizations¹⁰⁴.

The programme of the Subiaco project aligned scholarly, ideological, and national interests. On one level, the work responded to a scientific imperative: to analyze and document the architectural history of monasticism in Italy at its geographic and symbolic source. On another level, it served the nationalist cultural policy of the newly unified Italian state, which sought to appropriate religious and medieval heritage as a shared patrimony for civic education and identity-building¹⁰⁵. Giovannoni's contribution focused not only on architectural description but on method: typological studies, stratigraphic interpretation, and urban contextualization, establishing a template for future interventions on historical complexes.

The developer of the project was the Ministero della Pubblica Istruzione, which commissioned the work and funded the publication of *I Monasteri di Subiaco* in 1904¹⁰⁶. This institutional sponsorship reflects a transitional moment in heritage governance: from ecclesiastical stewardship to secular, state-led preservation

¹⁰³ Giovannoni, G., "L'architettura," in *I Monasteri di Subiaco*, Roma: Ministero della Pubblica Istruzione, 1904, pp. 39–82.

¹⁰⁴ Giovannoni, G., *Vecchie città ed edilizia nuova*, Torino: Utet, 1931, esp. pp. 60–63.

¹⁰⁵ Trigolo, M., *Il restauro tra Stato e Chiesa. Politiche del patrimonio in Italia 1861–1922*, Bologna: Bononia University Press, 2018, pp. 45–56.

¹⁰⁶ Egidi, P., Federici, V., Giovannoni, G., Hermanin, F., *I Monasteri di Subiaco*, Roma: Tipografia dell'Unione Cooperativa Editrice, 1904.

conducted by professional experts. Giovannoni, together with Paolo Egidi and Federico Hermanin, acted as both technician and cultural mediator. While the Benedictine order remained a symbolic authority, the actual narrative and spatial interpretation of Subiaco was recast by lay scholars with academic training and national ambitions. In this way, the Subiaco project anticipates many of the themes central to Giovannoni's later urban writings: interdisciplinarity, environmental context (*ambiente*), and the ethical duty to protect historical continuity in form and memory.

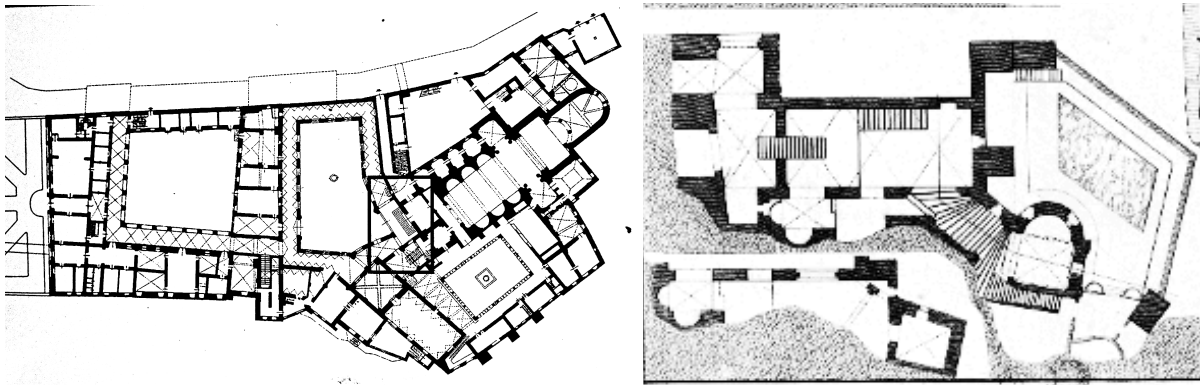
3.3.3.2. TYPOLOGY - CULTURAL IDENTITY, SOCIETY, AND FUNCTION

Case Study: The Monastic Complex of Subiaco

The architectural typology of the Benedictine monasteries at Subiaco reflects a long evolution of form and meaning, making them an ideal case for Giovannoni's theory of architectural continuity and environmental identity.

The juxtaposition of Santa Scolastica's cenobitic-rationalized structure with the more mystical and organically grown Sacro Speco, clinging to the rock face of Monte Taleo, encapsulates two poles of religious space-making: one rational and

ordered, the other intimate and symbolic¹⁰⁷.



*Fig.41: Ground plans of Santa Scolastica (rational, cloister-based)*¹⁰⁸

*Fig.42: Sacro Speco (organic, additive).*¹⁰⁹

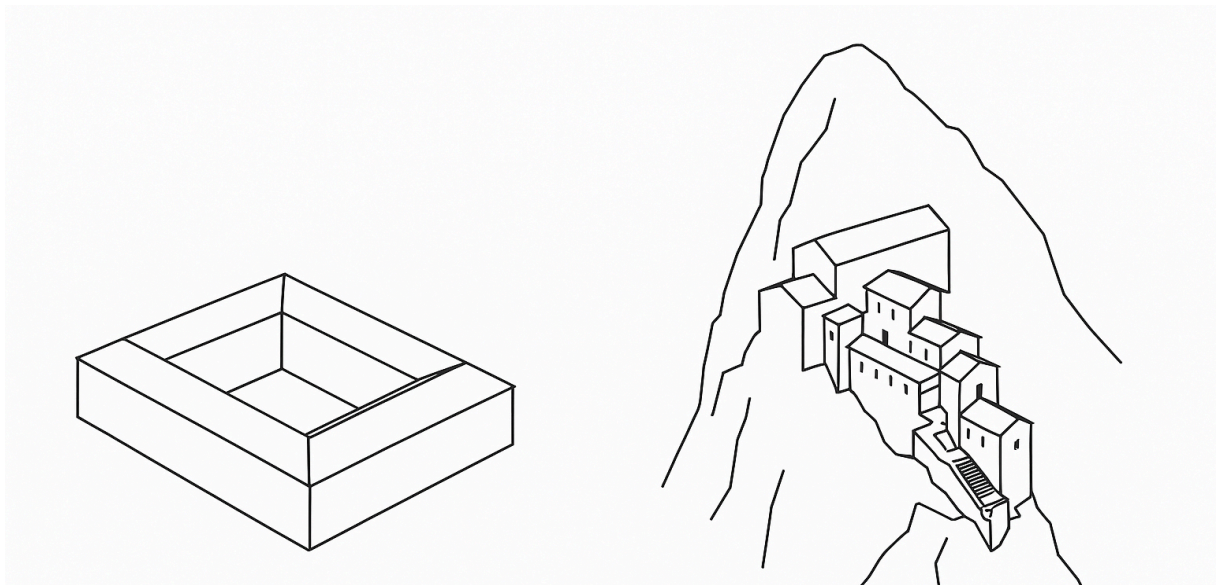


Fig.43: Left Santa Scolastica and Right Sacro Speco

Giovannoni's reading of typology recalls Aristotle's concept of telos. Telos is the idea that a thing's form cannot be separated from its function and fulfillment

¹⁰⁷ Hermanin, F., "Gli affreschi," in *I Monasteri di Subiaco*, 1904, pp. 83–125.

¹⁰⁸ Niels Elgaard Larsen, *The Basilica of San Vitale, Ravenna, Italy*, photograph, Flickr, June 21, 2016, <https://www.flickr.com/photos/70125105@N06/27835594606/> (accessed June 20, 2025).

¹⁰⁹ Tommaso Piroli, *Monastère Sacro Speco (Subiaco), plan, coupe et vue*, 1783, copper engraving, 32.2 × 22 cm, Collection Pierre-Adrien Pâris, Bibliothèque municipale de Besançon, accessed June 20, 2025, <https://memoirevive.besancon.fr/ark:/48565/gq8bh9tl7fzw>.

over time. The monastery becomes a physical manifestation of its evolving societal role, where function is not static but historically performed and transformed. The continuity of monastic life across centuries aligns with Hannah Arendt's concept of the "space of appearance," where collective identity is constituted through shared action and remembrance¹¹⁰.

He also implicitly contests the Platonic tendency toward typological abstraction by insisting that built form is not derived from ideal archetypes but from material, social, and spiritual needs. In this regard, Giovannoni echoes John Ruskin, who famously asserted:

"The greatest glory of a building is in its age... in those stones where human passion has left its trace."¹¹¹

His rejection of formal purism places him closer to a phenomenological understanding of typology, akin to Norberg-Schulz's "genius loci", where typological elements emerge from a dialogue with place and cultural memory.

Thus, the spatial organization of Subiaco, which are cloisters, refectories, chapels, is understood not as a universal architectural grammar but as a culturally situated organism, one that bridges ritual, environment, and identity.

¹¹⁰ Arendt, H., *The Human Condition*. Chicago: University of Chicago Press, 1958, esp. pp. 198–206.

¹¹¹ Ruskin, J., *The Seven Lamps of Architecture*. London: Smith, Elder, and Co., 1849, pp. 174–179.

3.3.3.3. TECTONICS - TECHNOLOGY, STRUCTURE, METHOD, COSTS, MATERIALS

Case Study: The Monastic Complex of Subiaco



Fig.44: Site plan of layered archaeological structures¹¹²

Giovannoni's tectonic sensibility is rooted in ethical materialism, where construction is seen as both a historical practice and a moral act. His detailed reading of Subiaco's walls reveals opus vittatum, opus incertum, Gothic vaults, and Renaissance refits. He maps a constructive memory of adaptation, damage, and response¹¹³.

¹¹² Site plan of layered archaeological structures, accessed on March 12, 2025. Source no longer retrievable.

¹¹³ Gustavo Giovannoni, "L'architettura," in *I Monasteri di Subiaco* (1904), 52–59.

His refusal to erase or “clean up” these traces aligns with Vitruvius’s triad; *firmitas*, *utilitas*, *venustas*; but it is precisely *firmitas* that is reinterpreted: not as forceful permanence but as enduring compatibility. This recalls Heidegger’s concern that modern technology, divorced from rootedness, obscures rather than reveals the essence of things. In *The Question Concerning Technology*, Heidegger warns of *Gestell*, a technological enframing that reduces the world to a resource¹¹⁴. Giovannoni resists this by favoring local materials and traditional lime mortars, choosing compatibility over efficiency.

Moreover, his method resonates with Maurice Merleau-Ponty’s embodiment of knowledge: that materials are not inert but sensually and culturally charged. A stone cut by hand carries gestures, resistance, and time are lost in the anonymity of industrial production. In this way, his tectonic decisions are not only structurally informed but also philosophically grounded: to repair is not to remake, but to steward the continuity of matter and meaning across generations¹¹⁵.

¹¹⁴ Martin Heidegger, *The Question Concerning Technology* (New York: Harper, 1977), 3–35.

¹¹⁵ Maurice Merleau-Ponty, *Phenomenology of Perception* (London: Routledge, 1962).

3.3.3.4. TOPOLOGY -SITE, LAND, REGION, ORIENTATION, SPACE

Case Study: The Monastic Complex of Subiaco

Giovannoni's concept of ambiente finds its most resonant articulation in the topological reading of Subiaco. Here, the landscape is not the background, but the protagonist. The Sacro Speco does not merely sit on Monte Taleo; it grows from it. Its architecture obeys the contours of the cliff, staging a vertical sequence of grottoes, chapels, and belvederes that dramatize Benedict's spiritual retreat¹¹⁶.



Fig.45: Monastero di San Benedetto Sacro Speco¹¹⁷

¹¹⁶ Egidi, P., "Notizie storiche," in *I Monasteri di Subiaco*, 1904, pp. 5–37.

¹¹⁷ Italian Ministry of Culture, Monastero di San Benedetto Sacro Speco, image, accessed June 20, 2025, <https://cultura.gov.it/luogo/monastero-di-san-benedetto-sacro-speco>.

This spatial logic reflects Heidegger's philosophy of dwelling, particularly in Building Dwelling Thinking, where to build is to care for and reveal place:

"To dwell means to remain at peace within the free, the preserved, the cared-for."¹¹⁸

The alignment between terrain, building, and ritual use transforms Subiaco into a phenomenological landscape, where space is not Cartesian, but lived, remembered, and oriented. Such thinking also recalls Cicero's idea of locus in De Oratore: that places acquire meaning through narratives, memory, and orientation; becoming mnemonic and ethical constructs, not neutral containers.

In modern terms, Giovannoni anticipates the ecological turn in heritage discourse. His insistence on visual corridors, environmental harmony, and the preservation of topographic identity is more than picturesque sensibility. It is a proto-sustainability rooted in topology. His spatial ethics reject the false dichotomy between "nature" and "culture," treating them as mutually constituted even long before that became a conservation orthodoxy.¹¹⁹

¹¹⁸ Heidegger, M., Building Dwelling Thinking, in Poetry, Language, Thought. New York: Harper, 1971, pp. 145–161.

¹¹⁹ Norberg-Schulz, C., Genius Loci: Towards a Phenomenology of Architecture. New York: Rizzoli, 1980.

4. PART 2 - COMPARATIVE ANALYSIS

4.1. COLLISION OF TIMELINES

- 1800s - The Industrialization Era & Urban Issues.
- 1809 - Georges-Eugène Haussmann was born in Paris.
- 1819 - John Ruskin was born in London.
- 1839 - Gustavo Giovannoni was born in Rome.

Mid-19th Century: Haussmann's Urban Reforms vs. Ruskin's Preservationism

- 1853-1870 - Haussmann's Renovation of Paris.
 - Appointed by Napoleon III, Haussmann presides over the vast redevelopment of Paris.
 - Ancient medieval quarters are razed to allow the construction of broad boulevards, standard facades, better sanitation, and parks.
 - This modernization is criticized for its destruction of historic structures and social displacement.
- "The Seven Lamps of Architecture" was published by John Ruskin in 1849.
 - Ruskin formulates a preservationist philosophy based on the belief that buildings should be kept in their original, perception of

historical essence rather than being "restored" through modern alterations.

- Against mass destruction and prefers craft to mass production.
- 1851-1853 - Ruskin's Impact on the Arts and Crafts Movement:
 - His writings inspire architects like William Morris to reject serial production in architecture and prefer the conservation of history.

Late 19th Century: Shift from Destruction to Conservation

- 1874 - Ruskin's "The Stones of Venice" is highly influential, arguing the case for the preservation of historic buildings and denouncing urban modernity.
- 1877 - William Morris established the Society for the Protection of Ancient Buildings (SPAB), founded upon the ideals of John Ruskin.
- 1891 - Haussmann died in Paris, leaving behind a dramatically transformed city that influenced urban planning worldwide. A model at what cost?

Early 20th Century: Giovannoni's Balanced Approach

- 1907 - Gustavo Giovannoni supports "Diradamento" (thinning out) in historic cities:

GIOVANNONI

- Giovannoni was important for historical approach. He was new input after Boito and has English and french background which made him equipped with different perspectives from get-go.
 - Advocates a compromise between Haussmann's wholesale demolition and Ruskin's rigid conservation.
 - Recommends selective demolition of buildings to retain historic urban character while permitting modernization.
-
- 1913 - The Urban Planning Theories of Giovannoni Take Shape: Introduces the principle of "ambientalizzazione" (balancing old and new buildings). Implies the sensitive restoration and thoughtful insertion of new buildings in historic settings.
 - 1931 - The Athens Charter for the Restoration of Historic Monuments: Inspired by Giovannoni's principles, it codifies the precedence of preservation.
 - 1947 - Giovannoni dies, leaving behind his lasting contribution to the tenets of modern heritage conservation.

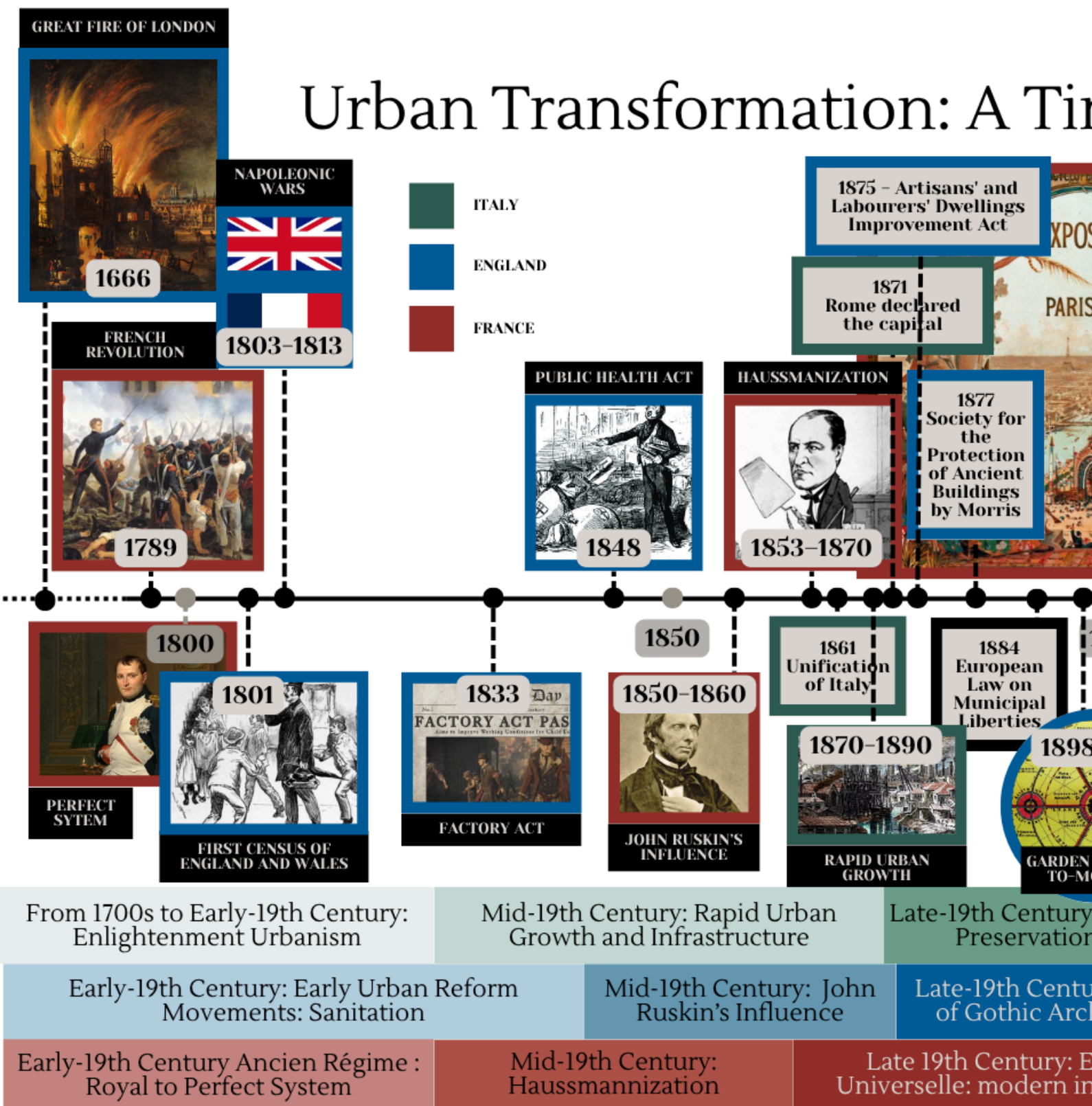
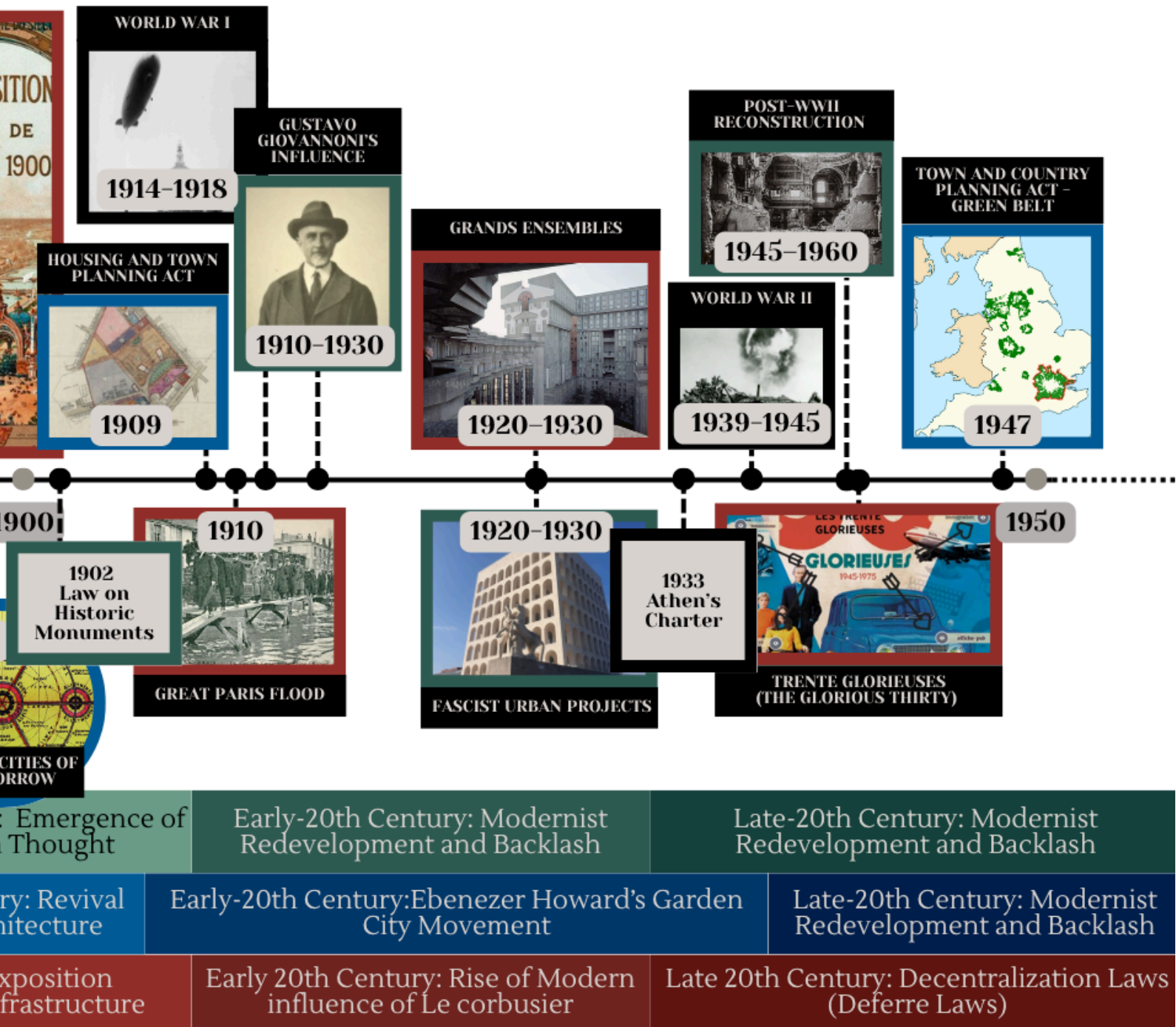


Fig. 46: Collision of timelines
Europe, green outline is Italy
blue outline is England

Timeline of France, England, and Italy



The chronological flow of architectural ideology throughout the 19th and into the mid-20th century demonstrates not just a moral evolution but also a significant divide in the rate at which various countries grappled with problems of urban transformation and heritage preservation.

In France, the industrial age and the urgent city issues of the 1800s heralded rapid and extensive action. Haussmann's reforms, dictated by pragmatic motives, remade Paris in a rapid and irreversible fashion. His projects laid the foundation for contemporary urban design while simultaneously raising considerable questions of ethics regarding memory, displacement, and the impact of progress.¹²⁰

In contrast, the evolution of architectural ethics in England took place through a sequence of dynamic cultural movements. Starting with Ruskin's writings in the mid-19th century, there was a direct shift from theoretical preservationism to activist action, ultimately spawning organizations such as the Society for the Protection of Ancient Buildings (SPAB).¹²¹ The English dialogue shifted at

¹²⁰ David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (New York: The Free Press, 1995).

¹²¹ John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder, and Co., 1849); William Morris, "Manifesto of the Society for the Protection of Ancient Buildings," 1877.

breakneck speed, from resistance to industrialization to the Arts and Crafts

Movement, and then onward to formulating systematic preservation policies.¹²²

Meanwhile, Italy entered into the heritage debate more slowly and significantly

behind. It was not until the beginning of the 20th century that Italian

intellectuals like Gustavo Giovannoni began to formulate a distinct philosophy of

restoration.¹²³ Giovannoni's writings arrived in a culture already saturated with

and reacting to the English and French debates. His thoughtful strategy, which

advocates selective demolition, integration, and environmental consciousness,

shows clear influences both from the aggressive methods used by Haussmann¹²⁴

and interaction with English principles of conservation.¹²⁵

Such contrast is not accidental but a product of Italy's different political, social,

and industrial paths. Yet, the chronology also displays deep interconnectivity

among countries. Haussmann's redesign of Paris posed a challenge to his

contemporaries throughout Europe¹²⁶, while Ruskin's theory met with response

¹²² Fiona MacCarthy, William Morris: A Life for Our Time (London: Faber & Faber, 1994).

¹²³ Gustavo Giovannoni, *Vecchie città ed edilizia nuova* (Rome: Stab. Tip. Ditta Ludovico Cecchini, 1931).

¹²⁴ Giovannoni's theory of *diradamento* directly critiques the totalizing nature of Haussmann's approach. See: Giovannoni, *Vecchie città ed edilizia nuova*.

¹²⁵ Giovannoni's sensitivity to the English preservation movement is well-documented. See: Jukka Jokilehto, *A History of Architectural Conservation* (Oxford: Butterworth-Heinemann, 1999), 211-213.

¹²⁶ Haussmann's urban strategies influenced city planning across Europe, including Vienna's Ringstrasse and Barcelona's Cerdà Plan. See: Anthony Sutcliffe, *Towards the Planned City* (Oxford: Blackwell, 1981).

well outside England's boundaries, influencing the principles which Giovannoni would subsequently synthesize into a more open ethical system.¹²⁷

Lastly, the coincidence of timelines is a complex interaction and not a linear progression. It illustrates that heritage discourse has never been anything other than transnational in character, informed by instances of emulation, negation, and augmentation across borders. The continued interaction of these moral stances remains central to how contemporary architects navigate the conflicts between preservation, modernity, and social responsibility.

¹²⁷ Jokilehto, *A History of Architectural Conservation*, 211-213.

4.2. ETHICS: NAVIGATING COMPLEX MORAL LANDSCAPES

After the triad analysis of our 3 thinkers we can conclude what they primarily think like and how they make their thought into a reality and into what kind of environment they implement it to. This chapter summarizes all of the analysis in diagrams and in text, which allows us to see its compact version on the Ethic end of our spectrum.

CASE STUDY MAPPING DIAGRAM




Thinker			
Max Demolition			Min Demolition
Ethical Mindset	• Utilitarian	• Aristotelian	• Kantian
Typology	• Boulevards, axes	• Adaptive forms	• Historic forms
Tectonics	• Rational construction	• Careful integration	• Authentic materials
Tectonics	• Urban connectivity	• Layered relationships	• Memory retention

Fig.47: Case Study Mapping Diagram, (diagram by Melis Guher Ferah, June 15, 2025).

Conventional narratives regarding architectural ethics often impose inflexible moral paradigms on historical individuals: the utilitarian, the aristotelian, and the Kantian (as seen in Fig.47). Nonetheless, these classifications fail to capture the intricacies inherent in actual architectural decision-making processes. Ethical considerations, especially within the realm of the constructed environment, seldom remain constant or uniform. Professionals do not function solely within

idealized philosophical frameworks; rather, they contend with various tensions, contradictions, and contextual limitations.

In order to more effectively capture this dynamism, the ethical positions of Haussmann, Ruskin, and Giovannoni are examined under three interconnected ethical dimensions:

- Deontology \longleftrightarrow Consequentialism

This spectrum evaluates whether actions are driven by moral duty (deontological ethics) or by anticipated outcomes (consequentialist ethics). In architecture, this translates to whether preservation or intervention is justified regardless of consequences, or precisely because of the consequences.

- Preservation \longleftrightarrow Transformation

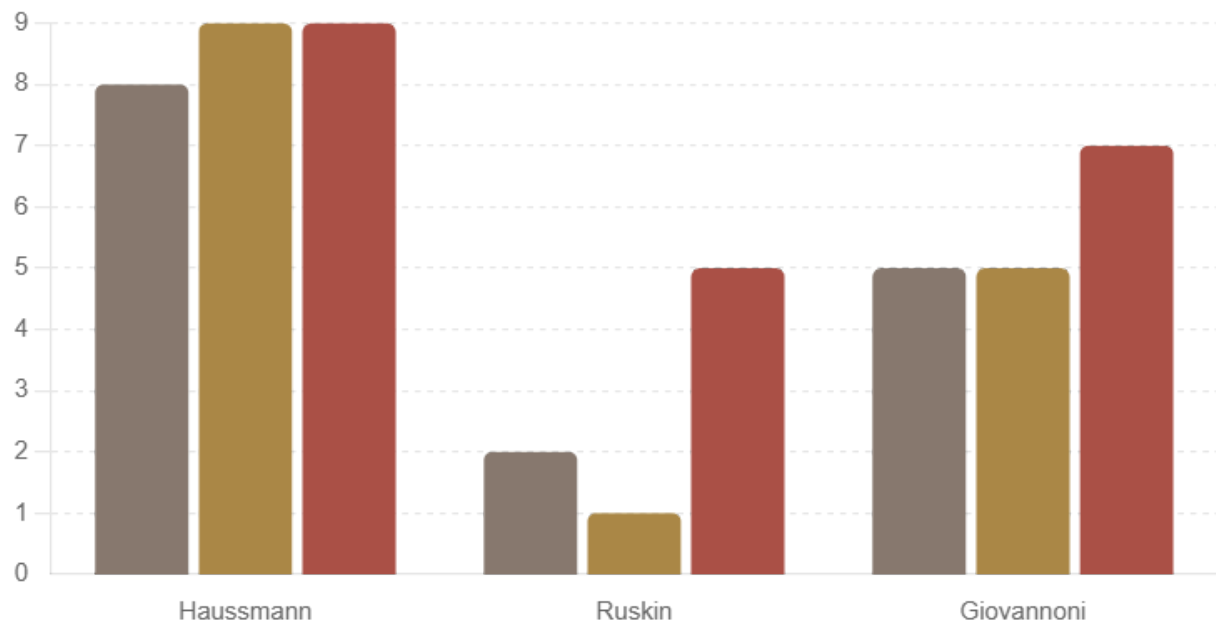
This spectrum addresses the balance between safeguarding memory and enabling urban change. Architects constantly mediate between protecting the past and facilitating the future.

- Participatory Process \longleftrightarrow Top-down Governance

This spectrum examines the degree to which decisions are shaped by community involvement versus centralized, technocratic planning. Ethical urbanism is

increasingly judged by how decisions are made, not just by their material outcomes.

Each of the three case studies can be positioned on these spectrums, recognizing that they are not static "types" but ethically complex actors:



(Y Position on Spectrum (0 = Left, 10 = Right) by x for Deontology ↔ Consequentialism, Preservation ↔ Transformation, and Participatory ↔ Top-down)

Fig. 48. Ethical Spectrums of Haussmann, Ruskin, and Giovannoni¹²⁸

This shift allows the thesis to move beyond straightforward moral decisions.

Haussmann, normally viewed as pragmatic, also prioritized public health, a responsibility rooted in regulations. Ruskin, although he passionately advocated for preservation, engaged in a personal form of advocacy that was not

¹²⁸ Melis Guher Ferah, Ethical Spectrums of Haussmann, Ruskin, and Giovannoni, diagram created June 10, 2025.

democratic. Giovannoni's equitable approach illustrates how challenging it is to establish clear ethics in the face of numerous conflicting needs.

This thesis places all of these characters on these ethical spectra, recognizing the complexity, overlaps, and ambiguities of heritage decision-making. It resists reducing things to moralizing simplicities and embraces the messy grey areas of ethical urbanism.

Thus we dive into our 3 individuals mindset, going beyond just the boundaries of the key studies ,compared to philosophers and historical thinkers around the world, may it be an ancient one or a modern one.

4.2.1. ETHICS OF HAUSSMANN

In the previous chapters, we summarized Haussmann's architectural approach through his vision of urban transformation, grounded in infrastructural ambition, spatial clarity, and monumental order. His urban logic prioritized public health, improved circulation, and monumental order through the creation of wide boulevards, parks, and more accessible spaces. Haussmann's planning strategies were deeply intertwined with his broader vision of modernizing Paris to meet the needs of a rapidly growing population, and in many ways, laid the groundwork for modern urban ethics.

Even though we have analyzed Haussmann's technical contributions, an important question remains: Did Haussmann ever explicitly engage with concepts such as "ethics" or "morality" in his urban planning approach?

If someone is curious whether Haussmann was concerned with ethics and morality in his work, the answer lies in his urban reforms, which were not only guided by practicality but also by a vision to improve the city for both present and future generations. In *Mémoires du Baron Haussmann*, we have not a steady, philosophical exploration of morality as a theme in the manner of what one would read in ethical treatises or in John Ruskin's writings.

Haussmann seldom speaks about his urban interventions in morally explicit terms. His terminology is typically technical and legalistic in nature, and he emphasizes themes of progress, modernity, and public welfare. However we can depict some terms close to ethics or morality in Haussmann's terms.

Duty (devoir)¹²⁹, Public Utility (utilité publique)¹³⁰, Order and Hygiene (ordre et hygiène)¹³¹, Progress and Utility¹³²

¹²⁹ Michel Carmona, *Haussmann: His Life and Times, and the Making of Modern Paris*, trans. Patrick Camiller (Chicago: Ivan R. Dee, 2002), 24.

¹³⁰ *Ibid.*, 160.

¹³¹ *Ibid.*, 151.

¹³² *Ibid.*, 151.

His closest personal expression that approaches a moral stance is this collaboration with the church:

“You are combating moral squalor indirectly but with certain effect.”

Here, morality is seen as a derivative of urban hygiene and order, not as an autonomous ethical reflection.¹³³

Hausmann’s approach was deeply utilitarian in principle. Like Jeremy Bentham and John Stuart Mill, he prioritized outcomes circulation, cleanliness, order, economic vitality over process or representation.¹³⁴ The justification for displacement and uniformity was framed as the pursuit of l’intérêt public. Yet, this public interest was defined narrowly by the imperial state and by a rising bourgeois elite. Entire districts were cleared without democratic process. The destruction of the medieval Île de la Cité, for example, was carried out in the name of sanitation and openness, but resulted in the erasure of communal memory and cultural layers.¹³⁵

4.2.1.1. PUBLIC HEALTH AND SAFETY

¹³³ Ibid., 150.

¹³⁴ John Stuart Mill, *Utilitarianism* (London: Parker, Son, and Bourn, 1863).

¹³⁵ Howard Saalman, *Hausmann: Paris Transformed* (New York: George Braziller, 1971), pp. 61–63.

Haussmann's urban interventions were motivated by a deep concern for public health and safety, focusing on the creation of wide boulevards and public spaces that could provide better air circulation and reduce overcrowding. His reforms were guided by the principle of improving the living conditions of Parisians, preventing the spread of disease, and ensuring the safety of the population. This focus on public health aligns with John Stuart Mill's principle of utility, as seen in his Utilitarianism, where the greatest happiness of the greatest number is the moral guide for action:

"The greatest happiness of the greatest number is the foundation of morals and legislation."¹³⁶

Haussmann's work aligns with this utilitarian view by prioritizing the well-being of the largest segment of the population. His street widenings, sewer system, and green spaces were meant to serve the common good and improve the living conditions for the city's inhabitants.

4.2.1.2. URBAN REFORM AND SOCIAL RESPONSIBILITY

Haussmann's interventions also reflect a broader ethical principle of social responsibility. The modernization of Paris was not merely a project for aesthetic

¹³⁶ John Stuart Mill, *Utilitarianism* (London: Parker, Son, and Bourn, 1863), p. 210. Mill's principle of utility posits that actions are morally right if they promote the greatest happiness for the greatest number, an idea reflected in Haussmann's focus on public health and safety.

enhancement, but an act of urban justice. He sought to create spaces that could cater to the needs of both the wealthy elite and the growing working class. This idea of social responsibility and the idea of creating equitable public spaces reflects the thinking of Immanuel Kant, who wrote in his *Groundwork of the Metaphysics of Morals*:

"Act only according to that maxim whereby you can, at the same time, will that it should become a universal law."¹³⁷

Kant's deontological ethics emphasize the duty to act according to principles that can be universalized. Haussmann's urban reforms aimed to create an environment that would serve all citizens, not just the elite, providing equitable access to parks, streets, and basic services. In this sense, Haussmann's planning embodies a moral commitment to making Paris a more inclusive city, benefiting a wide cross-section of society.

4.2.1.3. MONUMENTAL ORDER AND AESTHETIC RESPONSIBILITY

One of Haussmann's greatest contributions was the creation of a monumental cityscape, characterized by wide boulevards and grand public spaces. While his work was driven by practicality facilitating circulation and improving hygiene

¹³⁷ Immanuel Kant, *Groundwork of the Metaphysics of Morals*, trans. Mary Gregor (Cambridge: Cambridge University Press, 1998), p. 421.

Kant's deontological ethics stress the importance of acting in a way that could be universally applicable, reflecting Haussmann's intent to create equitable urban spaces.

there was also an underlying concern for the aesthetic and symbolic order of the city. This focus on monumental grandeur ties into the philosophical views of Georg Wilhelm Friedrich Hegel, who argued in his Philosophy of History:

*"What is rational is actual, and what is actual is rational."*¹³⁸

Hegel's concept suggests that history manifests itself through rational processes, and that monuments and public spaces are expressions of collective values and historical development. Haussmann's monumental urban order can be seen as an attempt to make the rationality of modernization tangible and visible in the city, representing Paris's identity as a modern European capital, while also marking a historical moment of progress and transformation.

4.2.1.4. PRACTICAL WISDOM IN URBAN PLANNING: THE PLATO CONNECTION

Haussmann's work also correlates with Plato's concept of the Forms, particularly in how he approached the ideal of the public good. Plato viewed cities as reflections of the moral values they embody, where the organization of space should align with the greater good of the entire community. Haussmann's interventions aimed to bring a rational, harmonious order to the city, where aesthetics, public health, and social justice all merged into a unified vision.

¹³⁸ Georg Wilhelm Friedrich Hegel, *Philosophy of History*, trans. J. Sibree (New York: Dover Publications, 2004), p. 35.

Hegel's view of history as a rational process is reflected in Haussmann's creation of a monumental cityscape that embodies the rationality of modernization.

This connection to Plato is visible in Haussmann's urban logic which is an ordered, harmonious environment created with the ideal of the common good in mind. Haussmann's efforts to overhaul Paris reflect Plato's vision of the polis (city-state), which should reflect justice, wisdom, and harmony in all aspects of its structure. Haussmann's reshaping of Paris was not only about physical infrastructure but about creating an ideal urban environment that aspired to these principles of order and fairness, serving as a moral space for the city's inhabitants.¹³⁹

¹³⁹ Plato, *The Republic*, trans. Benjamin Jowett (New York: Dover Publications, 2000), p. 93. Plato's concept of the Forms emphasizes the importance of ideals that transcend the material world, and Haussmann's urban transformations aimed to embody these ideals.

4.2.1.5. CONCLUSION

The urban renewal practices of Paris by Haussmann lend themselves to deeper ethical issues beyond the technical interventions, when viewed in the light of ethical philosophies of Mills, Kant, Hegel, and Plato. Public health, social concern, and monumental order were moral obligations towards the betterment of the city, for the present and future generations. Haussmann understood city planning as an ethical undertaking—an obligation to the public, a recognition of the needs of all strata of society, and a rationally, symbolically ordered effort toward the shaping of the future.

What a Skeptic Might Say:

While Haussmann is often criticized for top-down, authoritarian-type planning and for the displacement of the poor, a consequentialist defender would argue that he indisputably improved their public health and life expectancy and basic infrastructures of Paris. The city was repeatedly hit by cholera epidemics, extreme overcrowding, and medieval sanitation failures. Should we maintain memory at the expense of an ethical duty to prevent mass suffering?

Is "participation" really appropriate when urban urgent crises require rapid, resolute actions? Haussmann may be uncomfortably ethical, but really, was it that much of an ethical weight?

Critical Question:

Did Haussmann's lack of community engagement necessarily make his ethics invalid, or does the scale and urgency of the intervention justify the suspension of participatory ideals?

4.2.2. ETHIC OF RUSKIN

In the previous chapters, we summarized Giovannoni's architectural approach through his triad of Typology, Tectonics, and Topology. Typology is ethically associated with Aristotelian virtue ethics. Tectonics resonates with Romantic anti-industrialism. Finally, Topology aligns with Romantic historicism.

Even though we have explored Ruskin's views on beauty and craftsmanship, one question remains: Did Ruskin ever explicitly engage with concepts such as "ethics" or "morality" in his approach to architecture and preservation?

John Ruskin did not always use the terms ethics or morality explicitly, but he frequently referred to concepts closely related to them. The terms that Ruskin most commonly used, which can be linked to ethics and morality, include:

Virtue¹⁴⁰. Integrity¹⁴¹. Truth¹⁴². Goodness¹⁴³. Honesty¹⁴⁴

4.2.2.1. THE ETHICS OF CRAFTSMANSHIP AND MATERIAL HONESTY

Ruskin's belief in the importance of craftsmanship and material honesty reflects his deep moral concerns about the quality of work and the integrity of materials used in construction. In his *The Seven Lamps of Architecture*, Ruskin wrote:

"The greatest glory of a building is in its age... in those stones where human passion has left its trace."¹⁴⁵

Ruskin's emphasis on the ethical value of craftsmanship was a direct response to the industrialization of the 19th century, where he feared the dehumanization of architecture through mass production. He believed that every element of each stone, each piece of wood of a building should bear the mark of human effort and artistry, which reflects a moral commitment to preserving the human connection to the material world.

This idea resonates with Aristotle's concept of virtue and phronesis (practical

¹⁴⁰ John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849), p. 69.

¹⁴¹ John Ruskin, *The Stones of Venice*, vol. 2 (London: Smith, Elder & Co., 1853), p. 62.

¹⁴² John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849), p. 16.

¹⁴³ John Ruskin, *Unto This Last* (London: George Allen, 1905), p. 14.

¹⁴⁴ John Ruskin, *The Stones of Venice*, vol. 3 (London: Smith, Elder & Co., 1853), p. 32.

¹⁴⁵ John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co., 1849), p. 155. Ruskin's argument that the "greatest glory of a building is in its age" emphasizes the value of human craftsmanship in architectural preservation.

wisdom), as Aristotle in *Nicomachean Ethics* argued that humans should cultivate excellence in their actions, leading to virtuous outcomes that benefit both themselves and the community. Ruskin's insistence on craftsmanship can be seen as a commitment to *areté* (virtue), where architecture is a reflection of moral excellence and a desire to contribute positively to society. As Aristotle wrote:

"The good for man is an activity of the soul in accordance with virtue, and if there are several virtues, in accordance with the best."¹⁴⁶

4.2.2.2. PRESERVATION AND THE MORAL DUTY TO FUTURE GENERATIONS

Ruskin's preservation philosophy aligns with John Rawls' theory of justice, particularly his emphasis on the moral responsibility we have to future generations. Rawls, in *A Theory of Justice*, argued:

*"Justice is the first virtue of social institutions, as truth is of systems of thought. A theory, however, is not full and complete unless it shows how the basic structure of society can be adjusted to meet the needs of the least advantaged."*¹⁴⁷

¹⁴⁶ Aristotle, *Nicomachean Ethics*, trans. W. D. Ross (Chicago: University of Chicago Press, 1925), Book VI, Chapter 5, 1139b.

¹⁴⁷ John Rawls, *A Theory of Justice* (Cambridge, MA: Harvard University Press, 1971), p. 3. Rawls' focus on justice and the responsibility to future generations aligns with Ruskin's preservationist philosophy that aims to protect cultural heritage.

Ruskin's preservation ethic can be understood as an extension of Rawls' concern for justice, where the built environment must be protected not just for the benefit of the current generation but for the moral and cultural benefit of future generations. Ruskin's insistence on preserving architectural integrity was rooted in the belief that the lessons and values embedded in historical buildings should be preserved as part of the collective cultural memory. His work highlighted the importance of ensuring that the future inherited a built environment that was reflective of both historical truth and moral virtue.

4.2.2.3. AUTHENTICITY AND CULTURAL MEMORY

Ruskin's moral philosophy on preservation was also tied to his belief in the authenticity of the built environment. He strongly opposed the idea of restoration through stylistic purism, which he saw as a form of historical erasure. In his *The Stones of Venice*, Ruskin wrote:

*"The preservation of a building is not merely the preservation of a shell, but the preservation of the memory of the builders who gave it form, the record of a living society."*¹⁴⁸

This perspective reflects Ruskin's belief in the ethical responsibility to protect cultural memory. By emphasizing authenticity and the continuity of material

¹⁴⁸ John Ruskin, *The Stones of Venice*, vol. 3 (London: Smith, Elder & Co., 1853), p. 75. Ruskin's belief that preservation is about maintaining the cultural and historical memory of a building reflects his moral philosophy on the importance of authenticity.

history, Ruskin argued that architecture was not just a static object but a vessel for the social, cultural, and moral narratives of a people. His preservation philosophy thus connects the moral value of a structure to its role in carrying and preserving the stories of its creators and users.

4.2.2.4. AESTHETIC INTEGRITY: THE RUSKIN-HEGEL CONNECTION

Ruskin's belief in the ethical importance of aesthetic integrity aligns with Georg Wilhelm Friedrich Hegel's notion that art and architecture serve as expressions of collective cultural values. In *The Philosophy of History*, Hegel stated:

*"What is rational is actual, and what is actual is rational."*¹⁴⁹

Ruskin's preservation philosophy can be seen as an embodiment of this idea, where the preservation of architectural integrity is a reflection of the rational unfolding of history. By preserving authentic, handcrafted buildings, Ruskin believed that society could maintain a link to its true cultural identity and values. His preservationism, therefore, acts as a form of cultural rationality, where the built environment mirrors the moral and aesthetic values of a community, connecting past, present, and future.

¹⁴⁹ G. W. F. Hegel, *Elements of the Philosophy of Right*, trans. H. B. Nisbet (Cambridge: Cambridge University Press, 1991), preface, ¶1: "What is rational is actual; and what is actual is rational."

4.2.2.5. CONCLUSION

By aligning his preservation practices with the ethical thought of philosophers like Mill, Rawls, Hegel, and Aristotle, Ruskin's work on architectural preservation reveals a rich ethical dimension that transcends mere technical intervention. His advocacy for craftsmanship, authenticity, and cultural memory embodies ethical principles that stress the moral responsibility of preserving our architectural legacy for future generations. Ruskin's work invites us to think about preservation not simply as a technical task, but as a moral and cultural one which is an act of respect for the past, justice for the future, and a harmonious relationship between culture, craft, and society.

What a Skeptic Might Say:

On the seductive side, Ruskin's moral idealism but was it really practical? He has romanticized decay and would not have facilitated an intervention that might have greatly helped the beloved monuments crumbling down. His inflexible observation sometimes neglected the changing functional needs of cities and their inhabitants. Wasn't it a kind of aesthetic elitism where the beauty of "authentic ruin" favors safety, accessibility, and use over cities' urban spaces? That ethical morality, however passionately pursued, was itself not down-that-way; his "moral obligation" was self-brought, not really part of a democratic assignment. His concept of conservation did not apply to those communities living within those buildings.

Critical Question:

Real ethical question: Is Ruskin's ethic, in truth, for the people or for the buildings? And, is it possible for a refusal to intervene, when a living city inhabits buildings, to become ethically irresponsible?

4.2.3. ETHIC OF GIOVANNONI

In the previous chapters, we summarized Giovannoni's architectural approach through his triad of Typology, Tectonics, and Topology. Typology is ethically associated with Norberg-Schulz's concept of "genius loci," where architecture emerges from a dialogue with place and cultural memory. Tectonics reflects an ethical materialism, akin to Heidegger's philosophy of dwelling, where construction methods respect the historical and material continuity of a site. Finally, Topology aligns with an early form of ecological awareness, anticipating the ecological turn in heritage preservation by advocating for environmental harmony and the preservation of topographic identity.

Even though we analysed all these there is a question in mind that was unanswered if he ever used terms like "ethics" or "morality" on how to approach a heritage.

If anyone is ever curious whether Gustavo Giovannoni was concerned with ethics and morality in his work. Although one would expect a positive outcome,

they would be wrong. However the answer lies in his principles of carattere (character) and rispetto (respect), along with his commitment to preserving cultural heritage, which align with several key ethical philosophies that have shaped Western thought. His moral approach to architectural preservation, grounded in historical continuity and environmental harmony, resonates with the ideas of philosophers who have emphasized respect for the integrity of traditions, the moral responsibility to future generations, and the importance of context-sensitive care.

4.2.3.1. RESPECT FOR THE PRESERVING CULTURAL MEMORY AND TRADITION

Giovannoni's appeal to safeguard buildings' character and maintain their historical layers is in alignment with Edmund Burke's theoretical framework for tradition and continuity. In his seminal work, *Reflections on the Revolution in France*, Burke once said:

*"The state ought to be a partner in all your piety, in all your endeavours, and in all your affections."*¹⁵⁰

Burke believed that institutions and practices in society hold inherent value since they developed over time and, as it were, their persistence is worthy of respect. Similarly, Giovannoni's perception is that the stratification of a building

¹⁵⁰ Edmund Burke, *Reflections on the Revolution in France* (London: J. Dodsley, 1790), p. 66. Burke emphasizes the importance of respecting established traditions and institutions, arguing that they hold inherent value due to their historical evolution.

over history ought not to be interfered with but preserved as a constituent part of continued cultural and architectural history. Both authors point to the importance of not hastening to "sanitize" or fundamentally alter the past, but rather to endorse its possibility of illuminating the present, as well as the future.

Another alignment to maintain their historical layers aligns with Vitruvius' emphasis on the importance of the material integrity of buildings in his *De Architectura*. Vitruvius famously stated:

"The architect must be able to read the soul of the building, as he reads the soul of the client, and must preserve its purpose and character for the future."¹⁵¹

This resonates with Giovannoni's own belief in maintaining the layered history of a building, rather than erasing its past. The preservation of the architectural *carattere* echoes Vitruvius' view of respecting the original purpose of a structure while adapting it to the needs of future generations. Both Vitruvius and Giovannoni understand architecture as more than just a physical structure. It's a repository of cultural identity and historical memory.

¹⁵¹ Vitruvius, *De Architectura*, trans. Morris Hicky Morgan (London: Loeb Classical Library, 1931), p. 70.

Vitruvius emphasizes the importance of maintaining the integrity and character of a building, which aligns with Giovannoni's preservation philosophy.

In addition to Vitruvius, Hans-Georg Gadamer's hermeneutic philosophy of understanding history and culture offers a powerful lens through which to view Giovannoni's work. According to Gadamer, historical understanding is not about imposing contemporary interpretations on the past, but about engaging in a dialogue with it:

"To understand a text is to enter into a dialogue with it."¹⁵²

Giovannoni's approach to heritage preservation can be seen as a form of dialogue with the past, where each layer of history (whether medieval, Baroque, or modern) is understood and preserved for its historical and cultural significance. His rejection of stylistic purism and his embrace of *diradamento* (gradual, contextual interventions) echo Gadamer's idea that interpretation and understanding should respect the integrity of the historical text or in this case, the historical building as it exists in its own time.

4.2.3.2. MORAL RESPONSIBILITY TO FUTURE GENERATIONS AND INTERGENERATIONAL JUSTICE

Giovannoni's ethics, particularly his rejection of overzealous interventions in favor of adaptive conservation, also connects to Alasdair MacIntyre's theory of

¹⁵² Hans-Georg Gadamer, *Truth and Method*, trans. Joel Weinsheimer and Donald G. Marshall (New York: Continuum, 2004), p. 267.

Gadamer's view on historical understanding as a dialogue aligns with Giovannoni's respectful approach to architectural conservation.

virtue ethics. MacIntyre, in *After Virtue*, argues that morality is deeply rooted in traditions and practices that have been handed down through generations:

*"A practice is any coherent and complex form of socially established cooperative human activity through which goods internal to that practice are realized."*¹⁵³

Giovannoni's work can be understood as a commitment to this kind of moral practice consisting of preserving the "goods" (the cultural and historical value) of a building, so that future generations can engage with and learn from it. His work respects the continuity of architectural knowledge, where each generation improves upon and adapts the practices of the past. Just as MacIntyre advocates for virtue within communities of practice, Giovannoni advocates for the virtuous conservation of architecture that acknowledges its historical, social, and symbolic layers.

Additionally, John Rawls' theory of justice reinforces this perspective, where the ethical duty to future generations is seen as central to the preservation of cultural heritage. Rawls, in *A Theory of Justice*, argues:

¹⁵³ Alasdair MacIntyre, *After Virtue* (Notre Dame: University of Notre Dame Press, 1981), p. 187. MacIntyre's concept of practices as communities of virtue parallels Giovannoni's approach to preserving architecture as a moral practice.

"Justice is the first virtue of social institutions, as truth is of systems of thought. A theory, however, is not full and complete unless it shows how the basic structure of society can be adjusted to meet the needs of the least advantaged."¹⁵⁴

His preservation philosophy aligns with this idea in arguing for the protection of historic buildings from compromise to either short-term convenience or modern ideals. Rather, he argues for their maintenance in a way that respects both their heritage value and their role in fostering social cohesion for generations to come. His emphasis on long-term sustainability, as well as the balance between modernization and heritage preservation, represents this moral regard for intergenerational justice.

4.2.3.3. ETHICS OF PLACE AND ENVIRONMENTAL HARMONY

Giovannoni's philosophy is also deeply grounded in nature, especially his reverence for the natural world. This is highly compatible with Aristotle's idea of *phronesis*, practical wisdom, and Albert Schweitzer's principle of reverence for life. In his *Nicomachean Ethics*, Aristotle wrote:

¹⁵⁴ John Rawls, *A Theory of Justice* (Cambridge, MA: Harvard University Press, 1971), p. 3. Rawls argues that justice involves adjusting society's basic structure to ensure fairness, particularly for future generations and the least advantaged.

"The good of man is an activity of the soul in accordance with virtue, and if there are several virtues, in accordance with the best."¹⁵⁵

Giovannoni's preservationist stance can be interpreted as employing practical wisdom and the wisdom in question acting to enhance the well-being of people and nature in a good and balanced manner. He is against bad or greedy actions and supports, rather, a healthier nature-culture relationship, reminiscent of Aristotle's concept of virtuous actions that enable individuals and their environment to grow and prosper.

Additionally, Albert Schweitzer, a proponent of reverence for all life, made it clear that we have to revere all kinds of living things. His viewpoint asks us to do a wider moral duty to nature.

"Reverence for life is the highest ethical ideal."¹⁵⁶

Giovannoni's focus on the harmonious relationship between the built environment and the surrounding landscape reflects this ethical perspective. By integrating the monastery's architecture with its natural surroundings, he

¹⁵⁵ Aristotle, *Nicomachean Ethics*, trans. W. D. Ross (Chicago: University of Chicago Press, 1925), Book VI, Chapter 5, 1139b.

Aristotle's concept of *phronesis* stresses the importance of practical wisdom in making ethical decisions that contribute to individual and environmental flourishing.

¹⁵⁶ Albert Schweitzer, *Reverence for Life* (New York: Henry Holt and Company, 1923), p. 45. Schweitzer's philosophy of reverence for life emphasizes an ethical responsibility toward all forms of life, promoting respect for the natural world.

demonstrates a reverence for the land as a vital part of cultural and historical heritage.

4.2.3.4. CONCLUSION

In keeping with his conservation practices, he blended very well with the ethical thought of philosophers like Burke, Vitruvius, Hans-Georg Gadamer, Alasdair MacIntyre, Rawls, Aristotle, and Schweitzer. The work done by Giovannoni at Subiaco has indeed opened up a wonderful ethical horizon that goes beyond his technical interventions. His *carattere*, *rispetto*, and commitment to *ambiente* reflect ethical principles that speak of moral obligations toward preserving both our architectural heritage and our natural inheritance for future generations. These ideals reflect on how we ought to think about preservation not merely as a technical task, but as a moral task—an act of respect for the past, justice for the future, and a harmonious relationship between culture and nature.

What a Skeptic Might Say:

Giovannoni's method appears ideal in a balanced fashion, with the possibility, however, of developing into something ethically vague. His plan—would it not have demolished architecture with serene pleasure—some to please no one in concrete terms perhaps? For the preservationists, this would indeed be a greater desecration; the modernists, on the other hand, would find it a very conservative approach.

His context-specific interventions, however, were still very much decided on in a top-down way. Was this preponderant pragmatism unseating the ethical clarity possessed by Ruskin or Haussmann? Is always "balance" the most ethical path, or is it sometimes the strategic evasiveness of difficult moral commitments?

Critical Question:

Does Giovannoni's ethic genuinely represent moral sophistication, or does it settle into the comfort zone of compromise, sacrificing ethical clarity for operational flexibility?

URBAN ETHICS SPECTRUM




Thinker			
Max Demolition			Min Demolition
Ethical Strengths	<ul style="list-style-type: none"> Public health Infrastructure clarity Monumentality 	<ul style="list-style-type: none"> Layered restoration Urban continuity Context sensitivity 	<ul style="list-style-type: none"> Cultural memory Preservation ethics Moral architecture
Blind Spots / Risks	<ul style="list-style-type: none"> Top-down governance Social displacement Speculative finance 	<ul style="list-style-type: none"> Sometimes vague criteria for intervention 	<ul style="list-style-type: none"> Anti-modern bias Limited urban scalability
Contemporary	<ul style="list-style-type: none"> Climate adaptation infrastructure (if participatory) Strategic urban legibility 	<ul style="list-style-type: none"> Adaptive reuse Soft regeneration in historic centers 	<ul style="list-style-type: none"> Heritage-sensitive design Participatory restoration

Fig.49: Urban Ethics Spectrum, (diagram by Melis Guher Ferah, June 15, 2025).

PHILOSOPHER COUNTERPARTS




Thinker			
Max Demolition			Min Demolition
Modern Ethical Philosopher	<ul style="list-style-type: none"> Bentham / Mill (Utilitarianism) 	<ul style="list-style-type: none"> Hans-Georg Gadamer (Hermeneutics) or Alasdair MacIntyre (Virtue Ethics) 	<ul style="list-style-type: none"> Kant (Deontology / Moral Idealism)
Ancient Counterpart	<ul style="list-style-type: none"> Plato 	<ul style="list-style-type: none"> Vitruvius (or Aristotle) 	<ul style="list-style-type: none"> Aristotle
Why?	<ul style="list-style-type: none"> Prioritized outcomes (circulation, order, hygiene) over process; a rationalist, centralized city for an idealized good, echoing Plato's Republic and Bentham's utility principle. 	<ul style="list-style-type: none"> Vitruvius' triad of firmitas, utilitas, venustas. His approach is interpretive and adaptable, like Gadamer's view of tradition and understanding. 	<ul style="list-style-type: none"> Architecture should embody moral truth and that beauty has intrinsic ethical value, much like Kant's belief in duty, virtue, and aesthetic judgment. echoes Kant more than Aristotle's pragmatic ethics.

Fig.50: Philosopher Counterparts, (diagram by Melis Guher Ferah, June 15, 2025).

5. CONCLUSION: WHAT KIND OF CITY, FOR WHOM?

The initial issue motivating this thesis was: what city will we construct, and for whom? An examination of the works of Haussmann, Ruskin, and Giovannoni has illustrated, therefore, that architectural ethics are more than cut and dried formulae or one philosophical camp. Heritage decisions take place in battlegrounds, messy spaces beset by memory, utility, beauty, power, and urgency pulling in different ways.

When recasting these figures under ethical spectrums rather than fixed categories, the argument does justice to the messiness of urban morality:

- Haussmann's consequentialist logic delivered public health and modern infrastructure but displaced communities and erased layered histories.
- Ruskin's deontological rigor defended cultural memory and material honesty but risked becoming impractical, exclusionary, and blind to evolving social needs.
- Giovannoni's pragmatic balancing act protected urban palimpsests but arguably lacked the moral clarity and radical commitment of his predecessors.

Each figure forces us to pose a question: When is decisive action tyranny? When does preservation lead to paralysis? When does pragmatism become mere ethical evasion? The contrast casts doubt on the safety and security of ethics: no position is ever airtight in its claims. Anti-Haussmannism, conceivably, saved Paris from public health disaster at an authoritarian cost. Romanticism of Ruskin could have endangered the edifices he adored. A middle-ground position of Giovannoni could be construed as ethical vagueness.

There is not a single code applicable to everyone. Here, it is only ethical navigation-incomplete and often contradictory in nature. Thus, the architect is not merely a technician or historian. The architect is a moral agent, perpetually weighing:

- Whose memories matter?
- Whose health is prioritized?
- Whose future is being built, and whose past is erased?

If preservation is treated as an ethical negotiation rather than a check-list, then architects must develop not just technical skills, but moral fluency. They must learn how to sit with uncertainty, how to embrace conflicting obligations, and how to act, sometimes boldly, sometimes cautiously with history's responsibility.

The architects discussed in this thesis cannot be packaged in blueprints to be followed. They are ethical mirrors. They show the tensions with which we continue to grapple:

- The urgency of change versus the sanctity of memory.
- The efficiency of the top-down versus the justice of participation.
- The seductive clarity of ideals versus the muddy compromises of practice.

Ultimately, this thesis doesn't answer anything. It provides a lens. It prompts future architects and preservationists to think about cities that are more than functional or beautiful, but ethically-deliberate cities, cities that remember, cities that include, cities that ask questions.

The architect's role is not just to build or preserve, but to mediate between the past, the present, and the future. This ethical practice is not a formula; it is a lifelong exercise of judgment, care, and critical reflection. To think ethically as an architect is to accept responsibility for the stories, identities, and lives that will unfold within the spaces we shape. Thus there are various ranges of answers to these questions. Here are some mindsets we discovered in previous chapters and some more to delve into.

5.1. WHAT WOULD A TABULA RASA ARCHITECT DO?

(Le Corbusier Mindset)

- Would deliberately clear the past to create a clean slate for "improvement."
- Would see historical layers as obstacles to functional, technological, or social progress.
- Would demolish entire city districts in favor of utopian or hyper-modern visions.
- Ethical Logic: The future requires a blank canvas. The past is a constraint.
- Problem: It violently severs cities from their histories, their emotional layers, and their sense of identity. It can lead to alienation, disorientation, and cultural loss.¹⁵⁷

5.2. WHAT WOULD A PETER SINGER'S UTILITARIAN ARCHITECT DO?

(Radical Global Consequentialism)

- Would push global consequences to the extreme.
- Would prioritize moral obligations like saving lives or reducing suffering globally over local preservation.
- Would destroy even UNESCO heritage if the resources could be better used for human welfare elsewhere.

¹⁵⁷ Le Corbusier, *The Radiant City: Elements of a Doctrine of Urbanism to Be Used as the Basis of Our Machine-Age Civilization*, trans. Pamela Knight et al. (New York: Orion Press, 1967). Le Corbusier's Plan Voisin exemplifies this logic. See also: Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961) for a critique of such tabula rasa thinking.

- Ethical Logic: Maximum global good > local cultural identity.
- Problem: Completely detaches architecture from place, memory, and community. Risks making the city ethically efficient but emotionally empty, a purely instrumental landscape.⁵¹⁵⁸

5.3. WHAT WOULD A UTILITARIAN ARCHITECT DO?

(Haussmann's Mindset)

- Would weigh consequences: How many people benefit from this intervention?
- Would demolish heritage if the net outcome serves more people or improves infrastructure.
- Would justify sacrifices in the name of public health, mobility, and spatial clarity.
- Ethical Logic: Grand boulevards and modern cities > selective memory.
- Problem: It can overlook minority voices, local histories, and long-term cultural consequences, even if the short-term outcome seems positive.¹⁵⁹

5.4. WHAT WOULD AN ARISTOTELIAN ARCHITECT DO?

(Giovannoni's Mindset)

¹⁵⁸ Peter Singer, *Practical Ethics* (Cambridge: Cambridge University Press, 1979); Singer's global ethics challenge local attachments when resources could be used for greater human benefit elsewhere.

¹⁵⁹ John Stuart Mill, *Utilitarianism* (London: Parker, Son, and Bourn, 1863); David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (New York: The Free Press, 1995).

- Would seek balance: preserve what can be preserved, adapt what must be adapted.
- Would practice contextual, case-specific ethics — neither dogmatic nor careless.
- Would respect historical layering, environmental harmony, and community input.
- Ethical Logic: Thoughtful negotiation > rigid rules or pure outcome-based logic.
- Problem: It requires careful judgment and time. The process is complex, and the architect must continuously self-question and mediate between conflicting values.¹⁶⁰

5.5. WHAT WOULD A KANTIAN ARCHITECT DO?

(Ruskin's Mindset)

- Would follow moral duties regardless of consequences.
- Would never falsify, demolish, or manipulate heritage even if it creates practical inconvenience.
- Would believe in an ethical obligation to protect authenticity and cultural memory.
- Ethical Logic: Moral principles > social utility.

¹⁶⁰ Gustavo Giovannoni, *Vecchie città ed edilizia nuova* (Rome: Stab. Tip. Ditta Ludovico Cecchini, 1931); Aristotle, *Nicomachean Ethics*, trans. Terence Irwin (Indianapolis: Hackett Publishing Company, 1999).

- Problem: Can become rigid, potentially freezing the city in time and denying the possibility of adaptive reuse or functional evolution.¹⁶¹

5.6. WHAT WOULD A RADICAL PRESERVATIONIST ARCHITECT DO?

(Jack D. Elliott Jr. Mindset)

- Would push local memory and material continuity to the extreme.
- Would prioritize the intrinsic value of every building, regardless of beauty, utility, or popularity.
- Would protect even "bad," ugly, or dangerous buildings because they hold someone's memory, are part of historical layers, or simply because they exist.¹⁶²
- Would preserve even minor or unloved structures, sometimes at the cost of public good or functionality.¹⁶³
- Ethical Logic: Continuity of place and memory > functional improvement or utilitarian benefit.¹⁶⁴

¹⁶¹ John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder, and Co., 1849); Immanuel Kant, *Groundwork for the Metaphysics of Morals*, trans. Mary Gregor (Cambridge: Cambridge University Press, 1997).

¹⁶² This approach is tied to the logic of non-judgmental heritage, where buildings are protected based on their mere existence and embedded memories, irrespective of their formal or functional qualities. See: Schofield, John, *Who Needs Experts? Counter-mapping Cultural Heritage* (2014).

¹⁶³ Examples include the preservation of East German Plattenbau housing and unloved Brutalist buildings, defended as essential parts of collective memory. See: Pendlebury, John, et al. *Alternative Approaches to Heritage Conservation* (2014).

¹⁶⁴ This ethical stance is rooted in deep conservationism and echoes Ruskin's belief that even decayed structures hold irreplaceable moral value. See: Ruskin, John, *The Seven Lamps of Architecture* (1849), especially the "Lamp of Memory."

- Problem: Risks turning cities into untouchable museums, frozen in time.

¹⁶⁵May neglect urgent societal needs, sustainability, or livability for the sake of absolute material preservation. Could lead to emotionally rich but socially or environmentally dysfunctional urban spaces.¹⁶⁶

¹⁶⁵ Critiques of radical preservation warn of "museumification"—a phenomenon where cities become static heritage spaces disconnected from present-day life. See: Choay, Françoise, *The Invention of the Historic Monument* (2001).

¹⁶⁶ Such approaches can lead to an imbalance between memory and functionality, creating cities that are historically rich but socially or environmentally inefficient. See: Avrami, Erica, et al. *Preservation and Social Inclusion* (2020).

5.7. CLOSING REFLECTION

This spectrum illustrates that architects are constantly negotiating between extremes: between efficiency and memory, between global and local responsibilities, and between ethical duty and practical needs.

The ethical architect is not one who simply chooses a side, but one who can consciously locate themselves on this spectrum for each project, with awareness of the costs, consequences, and inheritances involved.

There is no single right answer but there is always a responsibility to ask:

What kind of city am I shaping? For whom? And at what cost?

FURTHER RESEARCH

The structure of this dissertation has been confined to the ethical frameworks given by Haussmann, Ruskin, and Giovannoni; it may be possible to extend this comparative analysis into contemporary urban situations. Mass tourism, post-war reconstruction, slum conditions, and climate-induced change are some of the contemporary dilemmas that continue to place architects in ethical dilemmas requiring hard negotiation between demolition, adaptation, and preservation by careful selection of what should be kept and what should go. In this way, applying the ethical spectrum delineated in this work to current

architectural practices could result in significant contributions on how architects today negotiate memory, social function, and global responsibility. Such intersections would enrich the conversation about ethical practice in architecture and help lay the groundwork for a more conscientious urban future.

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