

The question about the artistic industrial education: the Alfredo d'Andrade 's roll

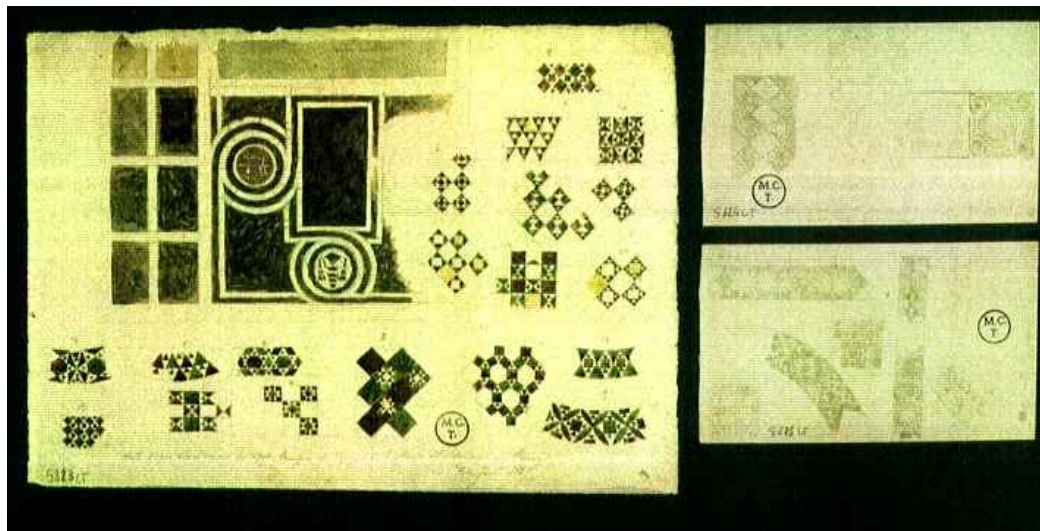
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In the mosaic of the interests whose characterize the Alfredo d'Andrade's polyhedral figure (Lisboa 1839 - Genova 1915), a noteworthy plug is rappresented by the burning debat concernig the question of artistic industrial education; this question, to light of the much unplished documentary souches, is revealed to be a constant, a *fil-rouge*, of portugueseman's whole activity.

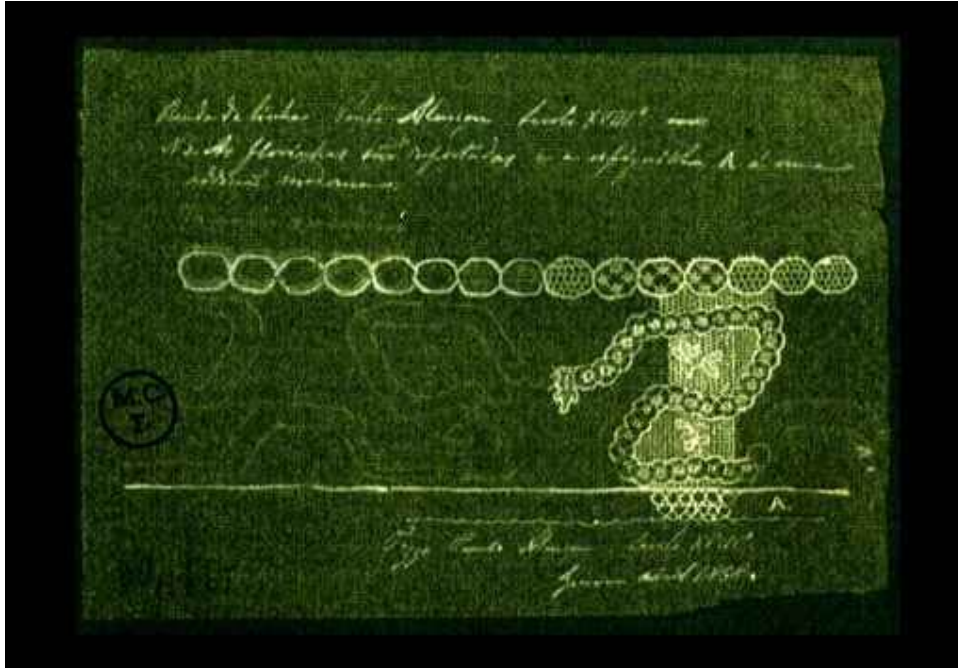
The study arises by the analysis of d'Andrade's early ages, it develops the adesion of his to the new expressive themes of landscape paiting which are informed to search the true in the nature and it cares prevalently about the ligurian enviroment where the young attends the Accademia Ligustica and the *Scuola grigia*, a pictorial group managed by the friend and teacher Tammar Luxoro who, together with the knower *Scuola di Rivara*, proposes new figurative elaborations which are marked on the techniques from the other side of the Alps and a spontaneous interest for the themes of decorativ art.



Patterns of Alexandrine age deduced from the Caraffa chapel's floor in the church of Santa Maria sopra Minerva in Roma dated 24 January 1867 and from the floor of San Lorenzo's basilica in Genova dated 20 June 1862

The taking part in the *Esposizione Artistico Archeologico Industriale* of 1868 and the Michele Canzio's death, the teacher of *Scuola di Ornato* for 1827, let d'Andrade -

against the objects' changes of the promoting members of Ligustica - to establish free a *Scuola libera d'Ornato* at industrial peculiarity, he's subverted the traditional programmatic plans which are marked on the application of the "empire style" patterns deduced by the Albertolli's and Moglia's "sacred books".

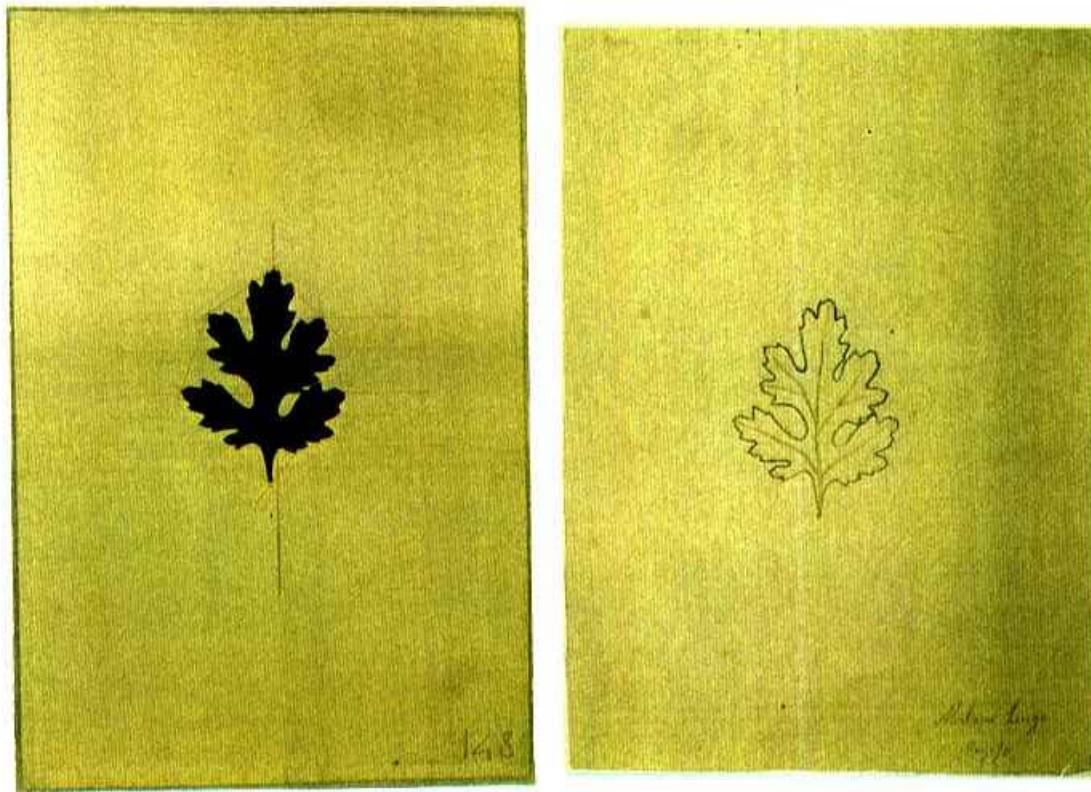


Genoese exposition, 1868. A study of the lace's weft of XVIII century. At the bottom to the right of the drawing, d'Andrade individualizes with the lettera *A* a *modern addition*.

The experimental school, that is split from propaedeutic courses of Academy and open also to the outside students (beginners and craftsmen), intends to revalue the industrial arts it's furnishing the schoolboys with the technical and cultural tools as to develop a personal and peculiar "taste" in each student - on the analogy of the theories of the "medieval workshop's myth" derived from Ruskin - and it's promoting, in the ornamental's field, an overcoming of the limits posted from the unproductive resumption of the past of eclectic mould. The compasses are banished (just in the eyes, following the example of Leonardo) in the first approaches to the drawing, d'Andrade suggests to his heterogeneous students botanic patterns, which are dried leaves sticking on the white or coloured pasteboard, so that the nature becomes the first teacher in the phases of the study and the true's imitation.

The good quality of method - that wakes up also a internal debates at the Ligustica since it subverts theories, which are recognized and promoted by the books as *The Grammar of Ornament* of englishman Owen Jones, and public controversies between d'Andrade and the "old" academic Giuseppe Isola about the roll that the Academy has to support in the industry - is admitted both at the pedagogic congress of 1871 in Napoli and at the same "amministrative enviroment" of genoese Academy that in 1870 prepares a *new disposition of the studies* marked by a radical didactic reform follows closely the pedagogic principles of the *Scuola libera*, besides on the analogy

of the Selvatico's theories and the debated purposes at the "First Artistic Congress" in Parma.



The botanic pattern is circumscribed by the polygon of reference for the first exercises of *Scuola libera d'Ornato's* students. The leaf's copy is Luigi Merlano's.

To use the "archaeological" survey like tool by ornament that confronts itself with the industry in order to offer new formal solutions in tune with the period, it becomes the d'Andrade's *leit motiv* who composes, at first, a "dictionaires" of applied art's exemplaries - which are subdivided in chronological and topographic order and deduced by "Guida per le arti e mestieri" and "L'Art pour Tous" periodics for the reformed Ligustica's students - and, then, who materializes in the Po's banks, he's following frenchman Viollet-Le-Duc's example, home type and decorativ exemplaries of the piemontese fifteenth century at anyone disposal who feels like seeking a model of formal (and spiritual) unity that the XIX century has lost.

The cultural and social spur of the picturesque medieval village is realized in the foundation of two ministerial institutions closely connected which they both see in d'Andrade an energetic official: the *Regie Delegazioni per la conservazione dei monumenti*' s constitution (R.D. 29.XI.1884) and the *Commissione centrale per l'insegnamento artistico industriale's* institution (R.D. 23.X.1884).

In conclusion, to find again a careful figure to the requestes of a society in mutation, and committed to reconsider the art's roll for the industry, allows to reopen the debat about the portogueseman's real contribution for the varied artistic expressions of period, besides to consents to insert an important tesserae in the frammentary image of an active and prolific nineteenth-century personality integrated fully in his time.

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