



"...para quién tenga ojos para ver". Martín Noel, el urbanismo de un connaisseur [

2020

text (article)

Analítica

Few connaisseurs in Latin America as Martín Noel. With a taste formed in European classrooms, but assigned to the nourishing role of traveling, he uses sight, descriptions and adjectives to make aesthetic judgments attribute filiations and, even, isolate cultural essences printed in physiognomies he discerns, mainly, in urban landscapes. The paper emphasizes the importance of travel as experience and as methodological substrate of Noel as an art historian, and traces sources, arguments and references to Spengler and Ruskin for his theoretical contribution: the notion of "fusion" as the seed of an autonomous colonial art. As a member of a Building Aesthetics Commission behind the Organic Project of 1925, he uses this notion of fusion to justify, in the name of an essential physiognomy of Buenos Aires, a possible reconciliation between its condition of capital city with a disturbingly cosmopolitan present

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Título: "...para quién tenga ojos para ver". Martín Noel, el urbanismo de un connaisseur electronic resource]

Editorial: 2020

Tipo Audiovisual: Urban planning hispanic American art physiognomy travel art history Urbanismo arte hispanoamericano fisionómica viaje historia del arte

Documento fuente: Anales de Investigación en Arquitectura, ISSN 2301-1513, null 10, N°. 2, 2020, pags. 7-26

Nota general: application/pdf

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Lengua: Spanish

Enlace a fuente de información: Anales de Investigación en Arquitectura, ISSN 2301-1513, null 10, N°. 2, 2020, pags. 7-26

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