

## Course Overview for External Evaluators

### “History of Architectural Theory” (48-341)

Taught: S01, S02, S06, S08

Architectural History Seminar

9 units, pre-requisite 48-240

Course Website: <http://www.andrew.cmu.edu/course/48-341/>

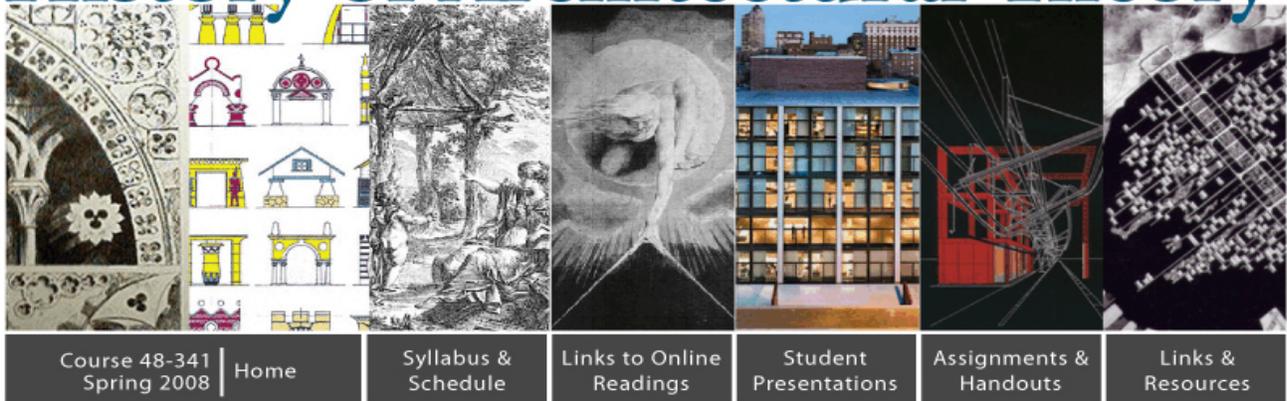
This architectural history seminar offers a chronological overview of architectural theory from Vitruvius to the mid-twentieth century. The last quarter of the seminar consists of student presentations and discussion on the post-World War II modern period. The course demands extensive reading, including sizeable amounts of primary source documents (in English), so that students can get a feel for the authentic voice of the architect in their day. The seminar attempts to isolate repeating themes in history in order to make clear the role of precedent, influence, and a continuity of discourses influencing some of the most central ideas of architectural theory, up to the present day. This course was created in response to constant, widespread though not often loudly voiced student demand for “more theory” in the School of Architecture at CMU. Although the students are more hungry for contemporary theory, they are regularly surprised at the relevance and continued impact of the older theory.

I am attempting to introduce some of the most well-known and basic elements of this seminar into the lecture series for the required 2<sup>nd</sup> year architectural design studio that I coordinate. As stated in my personal statement, I feel strongly that theory, which is little more than “thought” according to some definitions, should be part of every architect’s education.

For other materials, including examples of student work, and class handouts, please refer both the course website listed above, as well as my professional website:

<http://www.andrew.cmu.edu/user/gutschow/theory48341.html>

# History of Architectural Theory



Professor Kai Gutschow, PhD

Carnegie Mellon University  
School of Architecture  
Last updated January 11, 2008

Course Website: [www.andrew.cmu.edu/course/48-341/](http://www.andrew.cmu.edu/course/48-341/)

## History of Architectural Theory

Spring 2008, CMU, Arch #48-341, Wed. 6:30-9:20pm  
Seminar website: [www.andrew.cmu.edu/course/48-341/](http://www.andrew.cmu.edu/course/48-341/)

Prof. Kai Gutschow  
Email: [gutschow@andrew.cmu.edu](mailto:gutschow@andrew.cmu.edu)  
Off. Hr: MW 12:30-1:30pm & by appt. in MM202  
(1/11/08)

### S'08 Syllabus:

Architecture is not only building, technology, drawings, etc., but also discourse, meaning, communication, and concept: or theory. This architectural history seminar will study in roughly chronological order some of the major theories and theoreticians of architecture, from Vitruvius, through the Renaissance, the Enlightenment, the 19<sup>th</sup>-century, up to the modern era. Throughout the seminar we will chart the changing definitions of what constitutes "theory" in architecture, and how it relates to other writings such as criticism and history. We'll study in-depth how (if at all) theory relates to the intellectual context and built works before and after. Students will discover how ideas reoccur, and even the oldest theories have contemporary relevance. The seminar will culminate with presentations by students on post-war (1945-75) theories of architecture. Work for the seminar will involve extensive readings, active class discussions, and a "report" on post-war theory.

### Summary of Seminars

- We. Jan. 16 #1: Introduction: Theory, Blobs and New Materiality  
We. Jan. 23 #2: Ancient & Gothic Order: Vitruvius & Geometry  
We. Jan. 30 #3: Renaissance & Baroque Ideals  
We. Feb. 6 #4: Enlightenment Neoclassicism: Laugier, Quatremere  
We. Feb. 13 #5: Romantic Sensations: Burke, Boullée  
\*\* Tu. Feb. 19 #6: English Social Critique & Morality: Pugin, Ruskin, Morris  
We. Feb. 27 #7: French Structural Rationalism: Viollet, Durand & Ecole  
We. Mar. 5 #8: 19th-cent. German Materialism: Semper, Hübsch, Boetticher  
SPRING BREAK  
We. Mar. 19 #9: German Space, Empathy & Psychology: Schmarsow, Lipps  
We. Mar. 26 #10: Heroic Modernism of the 1920s: Manifestoes  
POST-WAR Modern Student Presentations  
We. Apr. 2 #11:  
We. Apr. 9 #12:  
We. Apr. 16 #13:  
We. Apr. 23 #14:  
We. Apr. 30 #15:

Topics of classes #11-15 to be determined by student/class interests related to the architecture & theory of post-war modern architecture (1945-75). They could include topics such as technology, Brutalism, Metabolism, Critiques of Modernism, and explore figures such as Mies, Kahn, Saarinen Neutra, Kurokawa, and others!

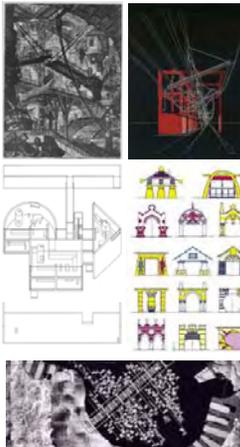
### Objectives:

- To familiarize students with some of the most important theoretical tracts of architectural history up to the present, and how they build on the past
- To understand the relationship of modern theory to older theoretical ideas
- To develop an understanding of what theory is, and how it relates to design
- To develop skills of critical thinking, quality research, and clear communication through readings, class presentations, discussions, and a research report.

### Resources:

Theory must be read: therefore this class will rely heavily on readings, as well as lectures about books and ideas. The reading will consist primarily of excerpts of original (translated) texts to be found in Hunt library and on e-reserve.

Architects should own books for lifelong reference, as a result I have ordered several texts for suggested purchase at the bookstore: the most comprehensive survey of arch'l theory is H.W. Kruff, History of Architectural Theory (1994); good anthologies of theory H.F Mailgrave, Architectural Theory, from Vitruvius to 1878 (2005), and for the post-war theory Joan Ockman, Architecture Culture, 1943-1968 (1993). Other good surveys include; Fil Hearn, Ideas that Shaped Buildings (2003); Mailgrave, Modern Architectural Theory... 1673-1968 (2005); and P. Collins, Changing Ideals in Modern Architecture 2<sup>nd</sup> ed. (1998).



48-341 -- History of Arch'l Theory, Spring 2008

Prof. Gutschow, Seminar #1 Assignments

(3/12/08)

## INTRODUCTION: THEORY & BLOBS

### Required Readings:

- \* Gelernter, M. Sources of Architectural Form, pp.1-18 (e-reserve) (720.1 G31S) (PITT NA2750 G435 1995)  
*Questions to think about:* What are the five main types of arch'l theories described by Gelernter (be prepared to know and discuss each one)?
- \* Nesbitt, K., ed. Theorizing a new agenda for architecture : an anthology of architectural theory 1965-1995. (1996) intro., pp.16-21 (e-reserve) (720.1 T396)  
*Questions to think about:* What are the four types of theory, according to Nesbitt? What is the general purpose of architectural theory? What are the five subject matters of theory? What are some of the possible "content" for theory?
- Hearn, Fil. Ideas that Shape Buildings (MS) preface, pp.5-6 (e-reserve)  
*Questions to think about:* How does Hearn define theory? How is it different from the other two?
- Johnson, P.A. The theory of architecture : concepts, themes, and practices (1994) pp.30-31 (e-reserve) (720.1 J67T 1) (PITT NA2500 J65 1994)  
*Questions to think about:* Consider some of the varied ideas and etymology of theory presented here.
- Linder, M. "Architectural Theory is no Discipline," in Strategies in Arch'l Thinking eds. Whiteman, Kipnis, Burdett (1992) pp.167-8 (e-r eserve) (720.1 S898 1)  
*Questions to think about:* How does Linder want to define theory? Is architectural theory more than just an attempt to make architecture theoretical? Should we borrow from other disciplines to muse about architecture? How can we connect theory and practice more?
- \* Speaks, Michael, "After Theory," Architectural Record (June 2005): 72-75; also the responses in "Letters," Architectural Record (Aug. 2005): 19. (e-reserve)  
*Questions to think about:* What was/is the great debate in architectural schools described in these readings? Can you have architecture without "theory"? What "kind" of theory is Speaks criticizing? Who are the main proponents? What alternatives is he in favor of? How do the "Letters" critique support Speaks' position?

### Excerpts from Jencks, C & K. Kropf, Theories and Manifestoes of Contemporary Arch. (1997)

(Bookstore) (e-reserve) (720.1 A27A 1):

- Questions to think about:* How do these three readings represent "theory"? What is "theoretical" about them? How do they fit into the definitions of "theory" proposed by Gelernter, Hearn and Nesbitt?
- Lynn, G. "Multiplicitous and Inorganic Bodies" (1992) pp. 125-7; (first in Assemblage (1992); also in Arch. Design 63:3/4 (1993); also in G. Lynn, Folds, Bodies, Blobs (1998))
  - Kipnis, J. "Towards a New Architecture," (1993) pp.121-4; (also Arch. Design 63:3/4 (1993))
  - Eisenman, P. "Visions Unfolding," (1992) pp.295-7 (first in Domus n.734 (1992); also in Galofaro, Digital Eisenman (1999))

### Recommended:

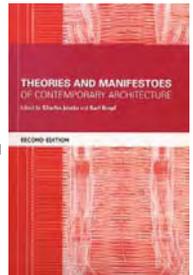
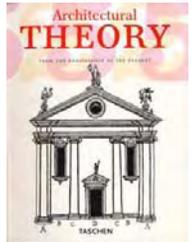
Gelernter, M. Sources of Architectural Form, Ch.1 = pp.19-35 (720.1 G31S)

*Questions to think about:* What is the main paradox about theory and its relation to architecture as discussed by Gelernter? What are the three primary theories of creative production? What are the three main types of cognitive thought?

Johnson, P.A. The theory of architecture : concepts, themes, and practices (1994) skim pp.1-73, read closely pp.30-46 (720.1 J67T 1) (PITT NA2500 J65 1994)

*Questions to think about:* Skim p.1-73 for ideas on how theory relates to practice, criticism, history, myth, utopia...

**Abbreviations:** \* = Most important reading! Pay particular attention!  
(E-reserve) = on e-reserve, access at class website: [www.andrew.cmu.edu/course/48-341/](http://www.andrew.cmu.edu/course/48-341/) OR through CAMEO,  
but NOT through "Course Reserves" on the library website  
TBA = "To be announced"



## ANCIENT ORDERS: VITRUVIUS & GOTHIC

### Required Readings:

- \* Vitruvius, Ten Books on Architecture = De architectura (c25BC, 1486) Skim whole book, *read carefully* **Bk.I:**pref., Chs.1-3; **Bk.II:**pref.,1; **Bk.III:**pref.,1; **Bk.IV:**pref.,1,2; **Bk.V:**pref., 1; **Bk.VI:** pref.,1,2; **Bk.VII:**pref.; **Bk.X:**pref.,1, in ONE of the following sources:  
 (In Rowland translation (1999) 720 V84V Ovsz = pp.21-8, 33-5, 46-8, 55-7, 63-5, 75-8, 84-7, 119-20) (e-reserve)  
 (In Smith translation (2003) 720 V84VS Ovsz = pp.59-73, missing, 85-88, 113-122, 149-155, 181-186, missing)  
 (In Morgan translation (1914) 720 V84VMA 1960 = pp.5-17, 35-41, 69-75, 101-109, 129-136, 167-175, 192-201, 281-284; skim whole book, esp. pp. 42-65, 75-97, 139-153. (ebook: [www.gutenberg.org/etext/20239](http://www.gutenberg.org/etext/20239))

*Questions to think about:* What are the main themes (principles, training, orders, technology)? What's the subject matter of each chapter, and how are they organized? What training does an architect need? What principles must architecture follow? What are the main criteria to follow? What are the "orders" and why are they and proportion so important in Vitruvius? How and why is this "theory"?

### H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp.3-25. (720.1 A67326 VOL. 1; avail. in bookstore)

*Questions to think about:* Skim over the Vitruvius readings, but note which one Mallgrave chooses to excerpt, and thus considers "most important." Then read the excerpts of medieval theory quickly; the most important one is Abbot Suger (#8). How does medieval "theory" differ from Vitruvius & classical theory? Why?

### Jantzen, H. "Ecclesia Spiritualis," High Gothic. (1962) Pt.II = pp.169-81 (e-reserve) (723.5 J54H)

*Questions to think about:* How does "form" and "material" relate to "meaning" and "symbolism" in Gothic architecture? What things were symbolized by the church building?

### Assigned Readings:

#### Panofsky, E. Gothic Architecture and Scholasticism (1951) (723.5 P19G)

*Questions to think about:* What is "scholasticism"? How does Panofsky relate the design of Gothic cathedrals to "Scholasticism"? Is this a "theory of architecture"?

#### Von Simson, O. "Gothic Form," Gothic Cathedral: origins of Gothic Arch. & Medieval Concept of Order (1956) Pt.I:1=pp.3-20 (726.6 S61G)

*Questions to think about:* What are the main determinants of Gothic form according to Von Simson? What role did geometry play? How is this "theory"?

### Recommended Readings:

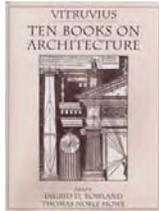
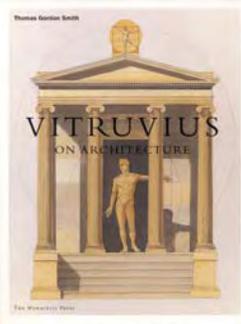
#### Gelernter, M. Sources of Architectural Form (1995) Chs.2,3

*Questions to think about:* Ch.2: What were the earliest architectural "theories" in ancient Egypt and Greece? What was Thales' "organism analogy"? How do "ideal forms" relate to reality in Platonic rationalism? How is Aristotelian empiricism different in describing how man "knows" the world around him? What are the two main theories of Greek art? What were the basic theories of Greek architecture based on? What does G feel are the main points of Vitruvius' theory?

Ch.3: What is Neoplatonism? How is it similar and different than Plato's thought? Why did medieval architects rely on geometry in their buildings? How did medieval masons receive their "theory"? How did the role of the artist/architect change with regard to rational thought and creative inspiration? What is scholasticism? How were medieval architects trained and what was the source of their learning?

#### Smith, T.G. "Commentary," in Vitruvius on Architecture (2003), pp.9-57

Skim or read as interested for good background info on Vitruvius, commentary on the text, and how Vitruvius remained relevant through the ages.



## ANCIENT vs. MODERN IDEALS: RENAISSANCE & BAROQUE

REMINDER: Post-War Modern Theory/Theoretician Topic Forms Due Next Week,

### Required Readings:

- \* Comparison of Table of Contents of Vitruvius, Alberti, Palladio (E-reserve)  
*Questions to think about:* Compare the contents of Vitruvius, Alberti & Palladio: how are they different? What is the general structure of the book and argument? How are various themes dealt with differently in the three?
- \* Wölfflin, Heinrich. Renaissance and Baroque (1888, 1964) pp.15-17, 73-88, skim 27-70 (724.19 W85R) (e-reserve)  
*Questions to think about:* What attributes does Wölfflin give to the Baroque, as opposed to the Renaissance? What theory does Wölfflin propose for why the Baroque evolved out of Ren.?

#### Perrault, C. Ordonnance for the Five Kinds of Columns after the Method of the Ancients = Ordonnances des Cinq Espèces de Colonne, intro. A. Pérez-Gómez (1683, 1993) pp.47-63, 65-66, 94-95, 153-154, skim 155-175 (721.3 P45O 1993) (PITT NA2812 P413 1993) MF (e-reserve)

*Questions to think about:* What are "Positive" and "Arbitrary" beauty? Which does Perrault favor? Why? What is Perrault's attitude towards the "ancients"? How do Perrault's Baroque ideas challenge Vitruvius and Renaissance architectural theory?

#### \* Piranesi, G.B. "Thoughts on Architecture" = Parere su l'architettura (1764) transl. in Oppositions 26 (Spring 1984): 5-25 (e-reserve) (Periodicals)

*Questions to think about:* What values does Piranesi (in the person of Didascalo) defend? What aspects of Greek/classical architecture is he against? Why? Consider how even the format of the "theory" is different than past theorists we have read. Although Piranesi was not actually part of the Baroque era, why are we reading him this week?

### Assigned Readings/Presentations:

#### Palladio, The Four Books of Architecture = I Quattro Libri dell'Architettura (1570)

Skim and inspect plates from: Preface, **Bk.I:**Chs.1',12,15; **II:**1,2, skim 3-17; **IV:**pref.

Skim either: 1997 translation by Tavernor (720.8 P16PAAC Ovsz) pp.5-7, 17, 26-30, 77-78, 213, 215-219, 276-278, 285-296; Skim pp.78-157. Also avail. As e-book at <http://www.netlibrary.com/urlapi.asp?action=summary&v=1&bookid=24401>

Or: 1738 = 1965 translation by Ware/Dover (720.8 P16 PAA1 Ovsz) Preface, pp.1-2, 11, 17-18, 25-26, 37-38, 79-80, 81-84, 97, 99-101.

Or: Excerpt in Holt, Doc. Hist. Of Art (1947) pp.46-61. (709.035 H75F1)

*Questions to think about:* What differentiates Palladio's treatise from Alberti & Vitruvius?

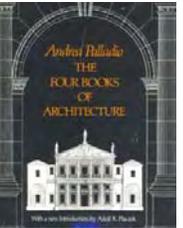
#### Wittkower, Rudolf. "Principles of Palladio's Architecture," Part III in Architectural Principles in the Age of Humanism (1949); also skim Part II (724.1 W83A) (e-reserve)

#### Rowe, Colin. "Mathematics of the Ideal Villa: Palladio & Le Corbusier Compared," in Architectural Review v.101 (Mar. 1947), republished in Rowe, Mathematics of the Ideal Villa (1976), pp.2-21. (720.8 R878MA) (e-reserve)

#### Alberti, L.B. Ten Books on Architecture = On the Art of Building = De Re aedificatoria = (c.1450)

Skim **Bk.I:**Chs.1,2; **Bk.IX:** Chs.5,9. Skim: Preface; **Bk.I:**Chs.9,10; **VI:**1,2,3; **VII:**6; **IX:**1-11

*Questions to think about:* Skim the entire treatise: How is Alberti's treatise different than Vitruvius? Read esp. carefully Bk.IX:5: what does the word Concinnitas (or Collocation) mean?



## NEOCLASSICISM &amp; ORIGINS: LAUGIER, QUATREMÈRE

## Required Readings:

- \* Laugier, Marc-Antoine. An Essay on Architecture = Essai sur l'architecture ed. W. Herrmann (1753, 1977) pp.1-15, 22-23, 25-26, 32-33, 38-41, 61-62, 68-69, 81-82, 90-91, 100-101, 151-153 (720 L37EA) (e-reserve)  
*Questions to think about:* What is the ideal upon which all future architecture should be modeled? Why? What "abuses" of the classical orders does Laugier want to outlaw? What is his attitude towards the Greeks and their orders? How about the Gothic style? How does he feel about buildings without ornaments? How does Laugier continue or alter the "Vitruvian triad" of commodity, firmness & delight?



Quatremère de Quincy, A.-C. "Architecture" from Dictionary of Architecture = Dictionnaire d'architecture vol. 1 in Encyclopédie Méthodique (1788), translated in QH 7 (1985): 25-31. (e-reserve)

*Questions to think about:* How does Quatremère define "architecture" as opposed to mere building? What are the three main origins of the world's architecture? What's special about the Greeks and their architecture? How did great Western architecture develop from the hut?

Quatremère de Quincy, A.-C. "Type" from Dictionary of Architecture = Dictionnaire d'architecture vol. 3 in Encyclopédie Méthodique (1825), translated in Oppositions 4 (1977): 147-150. (e-reserve)

*Questions to think about:* What is "type" and how is it used in design? How is it different from other types of imitation?



## Assigned Readings/Presentations:

Winckelmann, Johann J. Reflections on the Imitation of Greek Works in Painting and Sculpture = Gedanken über die Nachahmung der griechischen Werke (1755, 1987) pp.3-25 (709.033 W76R) (e-reserve)  
*Questions to think about:* What does Winckelmann feel about the Greeks? Why? How should "modern" artists relate to the Greeks?

Vidler, Anthony. "From the Hut to the Temple: Quatremère and the idea of Type," in Writing the Walls (1987) pp.147-164 (720.944 V65W) (e-reserve)  
*Questions to think about:* Explain the many variations of "type" as an idea in architectural theory and how they evolved over time? What is the difference between "type" and "model"?

Colquhoun, Alan. "Typology & Design Method," in Theorizing a New Agenda for Architecture, ed. K. Nesbitt, pp. 248-257; first in Arena 83 (June 1967); in Perspecta 12 (1969); in Colquhoun's Essays in Arch'l Criticism (1981); etc.  
*Questions to think about:* How does Colquhoun define and use the idea of type and typology? What is his "agenda" for the architectural profession in the 1960s?



## Optional:

H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp.119-189. (720.1 A67326 VOL. 1; avail. in bookstore), read quickly!

Gelernter, Sources of Architectural Form, pp.167-182

Kruft, History of Architectural Theory, Ch.13, esp. pp.151-4; Ch.17, pp.187-93

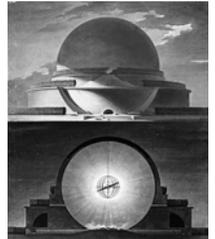
Frampton, Kenneth. "Introduction," & "Cultural Transformations: Neo-Classical Architecture 1750-1900," Modern Architecture: A Critical History 3<sup>rd</sup> ed. (1992) Ch.1 = pp.8-19 (724 F81M3)



## ROMANTIC SENSATIONS: BURKE, BOULLÉE, REVOLUTION

## Required Readings:

- \* Boullée, Etienne-Louis. Architecture, Essay on Art = Essai sur l'art (1794) in H. Rosenau, Boullée & visionary architecture : including Boullée's Architecture, essay on art (1976), pp.82-94, skim 109-116 (e-reserve) (720 B76T). Excerpt in Holt, vol.3, pp.190-198, 256-257, 264-272  
*Questions to think about:* What are the main points of Boullée's essay? How does Boullée's vision or definition of architecture differ from Vitruvius? How does it relate to Perrault's ideas on the source of architectural form?



Burke, Edmund. Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful (1756), Pts. II, IV (e-reserve) (701 B959P ed. Collier, 1959) (E-books: www.bartleby.com/24/2/)

*Questions to think about:* What are the main points of Burke's essay? What is the "sublime"? How does it relate to architecture? How does it relate to "romanticism"?

Patterson, Richard. "Three Revolutionary Architects," in Architecture & the Sites of History, eds. Borden & Dunster (1995), pp.149-162 (e-reserve) (720 A6732)

*Questions to think about:* What is "revolutionary architecture"? What is "architecture parlante"?

Forty, Adrian. "Common Sense and the Picturesque," in Architecture & the Sites of History, eds. Borden & Dunster (1995), pp.176-186 (720 A6732) (e-reserve)

*Questions to think about:* What is the picturesque?

## Assigned Readings:

Ledoux, Claude-Nicolas. Excerpts from Architecture Considered in Relation to Arts, Mores, and Legislation (1804, 1961) (720.8L47L 2 vols.); transl. in Holt, pp.227-242, 418-419. (709.035 H75F1 vol.2)

Le Camus de Mézières, Nicolas. The Genius of Architecture = Génie de l'architecture, ed. R. Middleton (1780, 1992), pp.69-79, 87-92 (e-reserve)

*Questions to think about:* What are the main points of Le Camus de Mezieres essay? What is the overall book basically about? How does he define the purpose of architecture that is different than the past (hint: sensations)?

Hugo, Victor. "This will Kill That," and "A Bird's-eye View of Paris" in Notre Dame de Paris (1831), Bk.III,Ch.2, Bk.V,Ch.2 (H895N2 Fict) (e-reserve)

*Questions to think about:* What are the main points of Hugo's essay? How does it define a "theory of architecture"? What influence did Hugo have on F.L. Wright and modern architecture?

Freyssinet, Eugene. "On the Sublime," ed. A. Saint, in arg 5:3 (2001): 249-53.

(E-reserve)

*Questions to think about:* What is the relevance of "sublime" in modern architecture? Where is it relevant today?

## Other / Recommended

H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp.190-325, read intros to sections, read quickly texts by Boffrand, Leroy, Le Camus de Mezieres, Quatremere, Boullée, Ledoux, and Burke, skim others (textbook in bookstore)

Goethe, Wolfgang von. "On German Architecture," and "On Gothic Architecture," in Goethe, Essays on Art & Literature, ed. J. Geary (1986), pp.3-14 (700 G59E) (e-reserve); also in Goethe on Art ed. J. Gage (1772, 1822, 1980) pp.103-112 (709 G59G); also in Holt, vol.2, 360-70 (709.035 H75F1 vol.2)  
 Intro: Robson-Scott, W.D. Literary Background of the Gothic Revival in Germany (1965) Pt.II,Ch.2 (830.9 R66L)  
*Questions to think about:* What are the main points of Goethe's essay?

EDMUND BURKE

*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*

EDITED WITH AN INTRODUCTION AND NOTES BY J. T. BOUTON  
 Lecturer in English, University of Cambridge



LONDON Routledge and Kegan Paul  
 NEW YORK Columbia University Press  
 1968



## SOCIAL CRITIQUE & MORALITY: PUGIN, RUSKIN, MORRIS

REMINDER: Next class rescheduled to MONDAY FEB. 18, 6:30-8:30pm  
 REMINDER: 2pp.-proposal on Post-War Theory Presentation due 2/20

### Required Readings:

Pugin, Augustus W.N. True Principles of Pointed or Christian Arch. (1841, 1973), pp.1-12, 50-60 (e-reserve)  
*Questions to think about:* What are the primary characteristics of Gothic architecture according to Pugin? What ideas of propriety does he describe for religious architecture?

Ruskin, John. "Nature of Gothic" The Stones of Venice (1851-3, 1989, 2000), pp.157-190 (e-reserve) (720.9453 R95S) Excerpt in Holt, vol.3 pp.421-33  
*Questions to think about:* What aspects of Venetian Gothic does Ruskin admire?

Morris, William. "Art & Society" (1883) in News from Nowhere, pp.139-140; "The Worker's Share of Art" (1885) in News from Nowhere, pp.140-143  
 "Prospects of Architecture in Civilization" in Morris on Architecture, pp.64-98 (720.47 M87W) (e-reserve)  
*Questions to think about:* What role does architecture play in the development of civilization, culture, and worker's spirit? What type of architecture does he feel is most virtuous? Why?

Skim these two books (n person, in library):

Pugin, Contrasts intro. H.R. Hitchcock (1836, 1840) (726.0942 P97C2 Ovsz)  
 Ruskin, The Seven Lamps of Architecture (1849, 1989) (720.1 R95SAAA)

### Assigned Readings:

Pugin, Augustus W.N. Contrasts, intro. H.R. Hitchcock (1836, 1840, 1960) (726.0942 P97C2 Ovsz)  
*Questions to think about:* Read quickly the introduction by H.R. Hitchcock, then skim entire book, especially Chs.1&5, and all the illustrations! What does Pugin feel about Gothic Catholic society & architecture? How and why was contemporary Protestant architecture degraded in Pugin's opinion? How do the illustrations make the same point?

Ruskin, John. The Seven Lamps of Architecture (1849, 1989) (720.1 R95SAAA)  
*Questions to think about:* Skim whole book, outline the main point of each of the "Seven Lamps" and what aspects of architecture Ruskin is advocating with each.

Pevsner, Nikolaus. "Theories of Art from Morris to Gropius," Pioneers of Modern Design (1936), Ch.1= pp.19-39 (709 P51A A3) (e-reserve)  
*Questions to think about:* How do Morris' ideas relate to the development of modern architecture, particularly in Germany with Gropius, the Werkbund and the Bauhaus?

Watkin, David. "Introduction," Morality and Architecture (1977) pp.1-14, and skim "Pugin," pp.17-23 (724 W33M) (e-reserve); excerpt in Jencks, Theories & Manifestoes (1997) pp.174-175 (724 W33M)  
*Questions to think about:* Read introduction and skim Pugin chapter. How are some theories of architecture more "moralistic" than others? Why is this good or bad? What does Watkin say about Pugin's moral biases?

### Other / Suggested:

H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp.362-394, 471-504, read intros to sections, read quickly texts by Pugin, Ruskin, Morris, skim others (textbook in bookstore)



## STRUCTURAL RATIONALISM: VIOLETT, DURAND, ÉCOLE

### Required Readings:

\* Viollet-le-Duc, Eugene-E. Excerpts "Anticipating a Modern Architecture," Chs.5-9 in The Architectural Theory of Viollet-le-Duc, ed. M. Fil Hearn (1990), pp.169-253 (e-reserve) (720.8 V79AA)  
*Questions to think about:* What are Viollet's ideas about materials? Rational planning? Ornament? Style? Structural honesty? Gothic architecture? How is Gothic functional? How are his views different from Pugin's or Ruskin's love of Gothic?

Madrazo, Leandro. "Durand and the Science of Architecture," Journal of Arch'l Education 48:1 (Sept. 1994): 12-24 (e-reserve)  
*Questions to think about:* How is Durand's view of architecture like science? How did his ideas develop? How are they similar to, and different from Viollet's ideas?

Durand, Jean-Nikolaus-Louis. Precis of the Lectures on Architecture = Précis des leçons d'architecture, intro. A. Picon (1819, 1981, 2000) Skim plates, pp.211-313 (e-reserve) (720 D93PA, D93P3, CL). Excerpt in Holt, From the Classicists to the Impressionists (1966) pp.202-212 (709.035 H75F)

PLUS one of the following two articles (half the class each):

Banham, Reyner. "Predisposing Causes: Academic and Rationalist Writers," in Theory and Design in the First machine Age (1960), pp.14-34 (e-reserve)(724.9 B21T2A)

Bandini, Micha, "Typological Theories in Architectural Design," in Companion to Contemporary Architectural Thought, eds. Louw & Farmer (1993), pp. 387-395. (e-reserve)

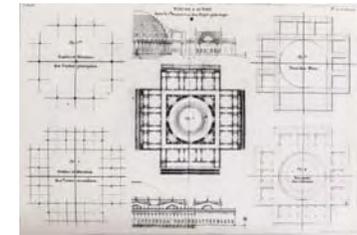
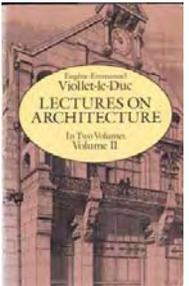
### Assigned Readings:

Bergdoll, Barry. "The Dictionnaire raisonné," in Foundations of Architecture (1990), pp.1-30 (e-reserve) (720.944 V79D)  
*Questions to think about:* Discuss the significance of the "Dictionary" as a theory type.

Pfammatter, Ulrich. "Durand's Polytechnical Principles of Architectural Education," in The Making of the Modern Architect and Engineer (2000), pp.53-67 (e-reserve) (720.7 P52M)  
*Questions to think about:* What is Durand's theory of architecture, and how was it related to the environment and school in which it was taught? How is it similar to or different than what came before?

### Optional / Recommended Readings:

H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp.331-334, 505-528, read intros to sections, read quickly texts by Durand, Viollet, skim others (textbook in bookstore)



## TECTONICS & STYLE: SEMPER & BÖTTICHER

REMINDER: Revised 2pp. Proposal DUE Wed. Mar. 5

### Required Readings:

- Semper, Gottfried. The Four Elements of Architecture (1851, 1989), read pp.101-112, 122-129, 254-257 (incl. footnotes); skim 113-121, 215-225, 240-243 (e-reserve) (720.1 S47F 1)  
*Questions to think about:* What are the four elements of architecture? What are the four technical skills associated with the elements? What is the relationship of weaving, textiles and carpets to architecture? How can we see this in many cultures? What is the relationship of "dressing" and "structural form" in Greek architecture? What practical applications does Semper dictate for current architecture? What is Semper's theory of "dressing" (Bekleidung) or masking?



Bötticher, Carl. "The Principles of Hellenic & Germanic Way of Building," (1846) in In What Style Should we Build?, ed. W. Herrmann (1992), pp.147-166.

(e-reserve) (720.1 I35 1) Also in HFN, pp.421-4  
*Questions to think about:* What does Bötticher say is the source of all style and "art-form"? Which is better, Gothic or Hellenic? How does B hope to synthesize the two? Why is the roof so important in B's thinking? What is the new material that will allow a new style to appear as a synthesis of previous styles? What is an "art-form" and how does it relate to structure?



- \* Frampton, Kenneth. "Rappel a l'ordre: the Case for the Tectonic," (1990) in Theorizing a new Agenda for Architecture, ed. Kate Nesbitt (1996), pp.516-528. (720.1 T396) Excerpts in Jencks, Theories & Manifestoes pp.254-5; originally in Architectural Design 60:3-4 (1990). (e-reserve)

### Assigned Readings:

Semper, Gottfried. "On Architectural Symbols," Res 9 (Spring 1985): 61-67 (e-reserve)  
*Questions to think about:* Does Semper say architecture is imitative? Or dependent on material and laws of nature? How can it be dependent on material and ALSO symbolic? What are the three types of symbols Semper outlines? What is a "cyma" and what is it a symbol of? What principles did the Greeks use in creating structural symbols?

Bötticher, Carl. "Theories of Raiment," from Die Tektonik der Hellenen (1844), in Otto Wagner, Adolf Loos, and the Road to Modern Architecture, by Werner Oechslin (2002) pp.188-197 (724 0280)

*Questions to think about:* How do Bötticher's ideas about "Tektonik" differ from those of Semper that we read about. What are *Kernform* and *Kunstform*?



Herrmann, W. "Semper's Position on Contemporary Architecture" Ch.4, Gottfried Semper: In Search of Architecture (1984), pp.153-164 (720.8 H56G)

### Suggested Readings:

Bletter, Rosemarie Haag. "On Martin Fröhlich's Gottfried Semper," Oppositions 4 (Oct. 1974): 146-153. (e-reserve)

H.F. Mallgrave, Architectural Theory: Vol.1: An Anthology from Vitruvius to 1870 (2006), pp. 395-424, 529-560, read intros to sections, read texts by Semper & Bötticher, read quickly texts by Schinkel, Hübsch, skim others (textbook in bookstore)



## SPACE, EMPATHY, PSYCHOLOGY: SCHMARSOW, etc.

### Required Readings:

Schmarsow, August. "Essence of Architectural Creation," (1893) in Empathy, Form & Space: Problems in German Aesthetics, eds. Mallgrave & Ikonomidou (1994), pp.281-297 (e-reserve) (111.85 E55 1)  
*Questions to think about:* How does Schmarsow critique Semper's idea of "dressing"? What is the "aesthetic from within"? How does Schmarsow define architecture primarily as a "sense of space"? How do body and soul interact to produce a sense of space?

Ven, Cornelius van de. "Ideas of Space in German Arch'l Theory," in Space in Architecture (1974, 1987), pp.71-101. (e-reserve) (720.9 V44S)

*Questions to think about:* Summarize for yourself the ideas on space of Semper, Vischer, Lipps, Hildebrand, Schmarsow, Riegl, Wölfflin, and Worringer. Describe the evolution in the 19thC of architectural theory from ideas of architecture as imitation and symbol, to architecture as concept, experience, and space. What were Semper's "moments", and how did they create a sense of space? What is Hildebrand's notion of "kinetic vision"? What are the difference between Riegl's "Haptic/Tactile" and "Optic" approach to perception? How were Wölfflin's theories opposed to those of Schmarsow? How is empathy related to space and mass? How did Worringer derive abstraction from empathy?

Vidler, Anthony. "Space, Time & Movement," in At the End of the Century: One Hundred Years of Architecture, ed. R. Ferguson (1998), pp.101-125, esp. 101-105. (e-reserve) (724.6 A861 ovsz)

### Assigned Readings:

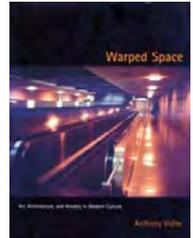
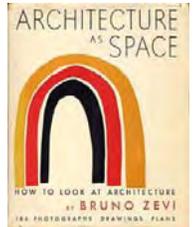
Wölfflin, Heinrich. "Prolegomena to a Psychology of Architecture" (1886) in Empathy, Form & Space (1994), pp.149-162 + skim 162-190. (E-reserve) (111.85 E55 1)

Review "Space," special issue of Daidalos 67 (Mar.1998), especially articles by Confurius, Arnheim, Köhler (Hunt Periodicals)  
What is the overall theme of the journal issue? What are a few of the most relevant, interesting insights for our course? Can you summarize some of the main articles and their main points/ideas/figures?

Zucker, Paul, "The Paradox of Architectural Theory at the Begin of the Modern Movement," Journal of the Society of Architectural Historians 10:3 (Oct. 1951): 8-14. (e-reserves) (Hunt periodicals) .

### Other Summaries

Collins, Peter. "New Concepts of Space," in Changing Ideals in Modern Architecture (1965), Ch.24=pp.285ff. (720.9 C71C OR 724 C71C2)



**MODERNISM I - HEROIC 1920s**

**DUE DATE:** Xeroxes of proposed theory readings due next class, Mar. 28

**Required Readings:**

- Conrads, Ulrich, ed. Programs & Manifestoes of 20thC Architecture (1970), (720.9 C75PA)
- Loos, A. "Ornament & Crime" (1910, 1913) pp.19-24
  - de Stijl & Van Doesburg Manifestoes, (1918, 1923, 1924) pp. 39-40, 66-67, 78-80
  - Le Corbusier, "Towards a New Architecture" & "Five Points" (1923) pp.59-62, 99-101
  - Bauhaus & Gropius Manifestoes (1919, 1923) pp.49-53, 95-97
  - Anti-humanism, CIAM, ABC, H. Meyer (1928) pp. 109-120
- Questions to think about:* What are the main points of each of the five groups of readings? How were they both similar and different to each other? How do they all define a "modern" architecture?

Harrison-Moore, Abigail, and Dorothy Rowe, excerpts from "Architecture for Tomorrow, 1910-2000," in Architecture and Design in Europe and America, 1750-2000 (2006), read pp. 316-322 (O. Wagner); 355-367 (Loos, Futurism); 390-397 (Mendelsohn); 402-411 (van Doesburg & Le Corbusier). (E-reserve = pp.316-414, also includes essays by P. Behrens, S. Giedion, W. Gropius, M. Brandt, L. Moholy-Nagy, Mies van der Rohe)

Curtis, Wm. "Introduction," Modern Architecture since 1900 3<sup>rd</sup> ed (1996) pp.11-17 (724.9 C98M3)

*Questions to think about:* What is modern architecture? When did it start? Why?

**Assigned Readings:**

Heynen, Hilde. "Architecture Facing Modernity," Architecture & Modernity: A Critique (1999), pp.9-22 (e-reserve) (724.6 H61A)

*Questions to think about:* Define the words "modern", "modernity" and "modernism." Summarize the differences between "Programmatic vs. Transitory Modernity," and "Pastoral vs. Counter-pastoral Modernity." Describe how modernity is a condition of "homelessness." What are the different solutions to this homelessness proposed by Norberg-Schulz and Cacciari?

Frampton, Kenneth. "Introduction," & "Cultural Transformations: Neo-Classical Architecture 1750-1900," Modern Architecture: A Critical History 3<sup>rd</sup> ed. (1992), Ch.1 = pp.8-19 (724 F81M3)

*Questions to think about:* This is both a review of theories we've discussed, and a way of seeing these neo-classical theories as leading into modern architecture. What does Frampton see as the beginning of modern architecture? Summarize how Frampton frames the many different theories of Neo-Classicism we've read in recent weeks into being precursors for modern architecture.

Giedion, Sigfried. "The New Space Conception," excerpt from Space, Time & Architecture 3<sup>rd</sup> ed. (1956), pp. 426-444.

OR

Collins, Peter. "Introduction" and "Epilogue," Changing Ideals in Modern Architecture (1965) pp.15-17, 295-300. (720.9 C71C OR 724 C71C2)

**Post-war Modern Theory Topics** (as of 3/12/08)**Modernism**

John Hsu - Saarinen, Design Process and structure  
 Rachel Perry - Mies van der Rohe  
 Elizabeth Garret - Aldo van Eyck & Dutch Modernism  
 + Kahn (Kai)

**Regionalism / Place / Tropical Modernism**

Erica Yankowski - Le Corbusier, Climate/Regionalism  
 Elizabeth Duray - Oscar Niemeyer & Brazilian modernism  
 Christina Folliard - Carlos Raul Villanueva & Venezuelan modernism  
 Matthew Huber - Heidegger, Phenomenology, Christian Norberg-Schulz

**England**

Jared Langevin - Reyner Banham & environmental controls/technology  
 Niko Triulzi - Brutalism, social utopias  
 Josh Cummings - Zoom Culture, Archigram  
 Josiah Haskell - Rogers/Foster/Piano, early "High Tech"

**Technology**

Eric Smith - Kenzo Tange: Confluence of Tradition & Western Ideas  
 Austin Mckinley - Japanese Metabolism, Utopian urban visions  
 Misha Varshavsky - Buckminster Fuller, the Geodesic Dome

**Isms & Post-Modernism**

Ishita Gaur - Five Architects, New York Five, Richard Meier, Michael Graves  
 Julia Martini - Robert Venturi, Complexity & Contradiction, anomalies  
 Taryn Humphrey - Situationism