

## INTRODUCTION: THEORY & BLOBS

### Required Readings:

- \* Gelernter, M. Sources of Architectural Form, pp.1-18 (Bookstore) (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-reserve) (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?

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.1-35 (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, etc.

## ANCIENT ORDERS: VITRUVIUS & GOTHIC

### Required Readings:

HFM, pp.1-25, read quickly! (textbook in bookstore)

- \* 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 (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 (2003) 720 V84VS Ovsz = pp.59-73, missing, 85-88, 113-122, 149-155, 181-186, missing)  
 (In Morgan (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  
 (Or in E-book at <http://perseus.mpiwg-berlin.mpg.de/cgi-bin/ptext?lookup=Vitr.+1.preface+1> (= Morgan (1914))  
*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"?

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 kind of things were symbolized by the church building?

### 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 are the main points of Vitruvius' theory described by Gelernter?

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. (720 V84VS Ovsz)

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: Theory/Theoretician Topic Forms Due Next Week, Jan. 31

### Required Readings:

HFM, pp.26-118, read quickly! (textbook in bookstore)

- \* Comparison of Table of Contents of Vitruvius, Alberti, Palladio (E-reserve)  
*Questions to think about:* Compare the contents of Vitruvius, Alberti & Piranesi: 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 the Renaissance?
- 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 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.

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)

### Optional:

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?

Gelernter, Sources of Architectural Form, Chs.4,5 (720.1 G31S)

Kruft, H.W. A History of Arch'l Theory (1994) Chs. 3 (Alberti), 7 (Palladio) 8,10,11,12 (Perrault), 16 (Piranesi) (720.1 K94H)

## NEOCLASSICISM & ORIGINS: LAUGIER, QUATREMÈRE

### Required Readings:

HFM, pp.119-189, read quickly! (textbook in bookstore)

- \* 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) (PITT NA2515 .L37e 1977)

*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 9H 7 (1985): 25-31. (e-reserve)

*Questions to think about:* How does Quatremere 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"?

### Optional:

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

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

Kisacky, Jeanne. "History and Science: Julie-David Leroy's Dualistic Method of Arch'l History," in JSAH 60:3 (Sept. 2001): 260-283 (Periodicals)

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:

HFM, pp.190-325, read intros to sections, read quickly texts by Boffrand, Leroy, Le Camus de Méziers, Quatremere, Boullée, Ledoux, and Burke, skim others (textbook in bookstore)

- \* 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) (082 H33 v.24 Harvard, 1909) (E-books: <http://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 and the Sties 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 and the Sties of History, eds. Borden & Dunster (1995), pp.176-186 (720 A6732) (e-reserve)  
*Questions to think about:* What is the picturesque?

### Assigned Readings:

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

Le Camus de Mézières, Nicolas. The Genius of Architecture = Génie de l'architecture, ed. R. Middleton (1780, 1992), pp.69-79, 87-92 (720.1 L45G) (e-reserve)  
*Intro:* Middleton, R. "Introduction," in Le Camus de Mézières, The Genius of Architecture(1992)  
*Questions to think about:* What are the main points of Le Camus de Méziers 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)  
*Intro:* Robinson, S. "Frank Lloyd Wright and Victor Hugo," in Modern Architecture in America eds. Wilson & Robinson (1991) pp.107-111 (720.973 M689)  
*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?

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 and 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?

### Other

Pevsner, Nikolaus. "Picturesque," Architectural Review (1pr. 1954): 227-229. (E-reserve) See also response by A Colquhoun, Arch'l Review (July 1954): n.p.; and see analysis by R. Banham, "Revenge of the Picturesque: English Architectural Polemics, 1945-1965" in Concerning Architecture ed. J. Summerson (720.4 C74 ovsz)

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

REMINDER: 2pp.-proposal on Contemporary Theory Presentation Due Next Week, Feb. 21

### Required Readings:

HFM, pp.362-394, 471-504, read intros to sections, read quickly texts by Pugin, Ruskin, Morris, skim others (textbook in bookstore)

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?

### Skim:

Pugin, Contrasts intro. H.R. Hitchcock (1836, 1840, 1960) (726.0942 P97C2 Ovsz)

Ruskin, The Seven Lamps of Architecture (1849, 1989) (720.1 R95SAAA)

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?

### 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?

## STRUCTURAL RATIONALISM: VIOLLET, DURAND, ÉCOLE

### Required Readings:

HFM, pp.331-334, 505-528, read intros to sections, read quickly texts by Durand, Viollet, skim others (textbook in bookstore)

- \* 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 (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?

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 (720 D93PA, D93P3, CL). Excerpt in Holt, From the Classicists to the Impressionists (1966) pp.202-212 (709.035 H75F)

Madrazo, Leandro. "Durand and the Science of Architecture," Journal of Arch'l Education 48:1 (Sept. 1994): 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?

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 (724.9 B21T2A)

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

### Assigned Readings:

Bergdoll, Barry. "The *Dictionnaire raisonné*," in Foundations of Architecture (1990), pp.1-30 (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?

## TECTONICS & STYLE: SEMPER & BÖTTICHER

REMINDER: Revised 2pp.-proposal on Contemporary Theory Presentation & Paper DUE Mar. 7

### Required Readings:

HFM, 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)

- \* 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 (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?

### Suggested Readings:

- \* 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)

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



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

### Required Readings:

Schmarsow, August. "Essence of Architectural Creation," (1893) in Empathy, Form & Space: Problems in German Aesthetics, eds. Mallgrave & Ikonomou (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 space? What is "Einfühlung" or empathy and how do sight and touch inter-relate to help 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)

*Remaining Schedule (Proposal):*

Tu. Apr. 4	Modernism II:	Mies and Kahn
Tu. Apr. 11	Regionalism:	Ando, Norberg-Schulz, New Urbanism, Lebbeus Woods
Tu. Apr. 18	Technique:	Price, Meier, Acconci, Lynn, Topology
Tu. Apr. 25	Decon etc.:	Wigley, Eisenman, Vidler, Koolhaas
Tu. May. 2	?? TBA:	Conflict with Reviews - reschedule?

## POST-WAR MODERNISM: MIES & KAHN

### Required Readings:

Ockman, Joan. "Introduction," in Architecture Culture 1943-1968: A Documentary Anthology (1993), pp.13-24. (724.6 A6733 1)

Giedion, Sigfried, J.L. Sert and F. Leger. "Nine Points on Monumentality," (1943) in Architecture Culture 1943-1968, (1993), pp.27-30. (724.6 A6733 1)

Kahn, Louis. "Monumentality," (1944) in Architecture Culture 1943-1968 (1993), pp.47-54. (724.6 A6733 1)

Kahn. "Order Is," and other excerpts (1955, 1957, 1960, 1972) from Louis I. Kahn. Writings, Lectures, Interviews (1986), pp.58-59, 102-103, 285-290; from America Builds, ed. L. Roth (1983), pp.574-77; and from Architecture Culture 1943-1968 (1993), pp.270-272. (720.8 K122KAAI) (720.973 A5121) (724.6 A6733 1).

Mies van der Rohe, Ludwig. Excerpts (1923, 1924, 1927, 1930, 1838, 1950) in Programs & Manifestoes of 20thC Architecture, ed. Ulrich Conrads (1970), pp.74-5, 81-2, 102, 123, 154; and in America Builds, ed. L. Roth (1983), pp.504-508. (720.9 C75PA) (720.973 A5121). All Mies writings also in Mies van der Rohe, The Artless Word (1991) (720.8 M63MAAE).

Johnson, Philip. "Seven Crutches of Modern Architecture," (1954) abridged in Theories and Manifestoes of Contemporary Architecture, ed. Charles Jencks (2006), pp.208-210. (724.6 T396CA) Full essay in Architecture Culture 1943-1968 (1993), pp.189-192; and in America Builds, ed. L. Roth (1983), pp.581-584. (720.973 A5121)

### Assigned Readings:

Summarize: Mies  
Kahn  
"Architecture Culture 1943-68.

### Remaining Schedule:

Tu. Apr. 11	Regionalism, etc.	Christian Norberg-Schulz (Anne Riggs) Tadao Ando (Xianghua Wu) New Urbanism (Daryl Gleiche) Lebbeus Woods (Jameson O'Donnell)
Tu. Apr. 18	Technique:	Cedric Price (Amanda Marsch) Richard Meier (Jeremy Forsythe) Vito Acconci (Heidi Han) Greg Lynn (Louisa Jauregui) Topology (Jamie Meyer)
Tu. Apr. 25	Decon	Mark Wigley (Blake Lam) Peter Eisenman (Jonah Rowen) Anthony Vidler (Lindsey Wall) Rem Koolhaas (Allison Lukacsy)
Tu. May. 2	Class cancelled (Conflict with Reviews)	
Tu. May 9	Last class (possible, exact date TBA)	

## STUDENT PRESENTATIONS #1 (Regionalism, etc.)

### TADAO ANDO - Xianghua Wu

*Required:*

- Ando. "From Self-Enclosed Modern Architecture towards Universality," Japan Architect (May 1982): 8-12.

*See also:*

- Frampton, Kenneth. "Towards a Critical Regionalism," in The Anti-Aesthetic, ed. H. Foster (1983), pp.16-30.
- Frampton. "Rappel a l'ordre. The Case for the Tectonic," in Theorizing a New Agenda for Architecture, ed. K. Nesbitt (1996). Avail at: <http://brie.library.cmu.edu/reserves2/hlergutschow247.pdf>

### CHRISTIAN NORBERG-SCHULZ - Anne Riggs

*Required:*

- Norberg-Schulz. "Perception," in Intentions in Architecture (1965), pp.27-32

*See also:*

- Norberg-Schulz. "Place?," in Genius Loci (1979), pp.6-18.
- Heidegger, Martin. "Building, Dwelling, Thinking," in Poetry, Language, Thought ed. A. Hofstadter (1971), pp.145-161.
- Reviews of Norberg-Schulz books Architecture: Meaning & Place, and Concept of Dwelling.

### NEW URBANISM - Daryl Gleiche

*Required:*

- Congress of New Urbanism. "Charter of New Urbanism," at [www.cnu.org](http://www.cnu.org).

*See also:*

- Template samples from Gindroz, Ray. The Urban Design Handbook (2005) (711.4 U729).
- Dutton, J. New American Urbanism: re-forming the Suburban Metropolis (2000), pp.62-7.

### LEBBEUS WOODS - Jameson O'Donnell

*Required:*

- Woods. "Manifesto," in Theories & Manifestoes of Contemporary Architecture, ed. Ch. Jencks (2006), p.304. Also in A. Papadakis, ed. Theory & Experimentation (1993) (720.1 A557 Ovsz).

*See also:*

- Woods. "Radical Reconstruction," in Radical Reconstruction (1997), pp.13-17 (720.103 W89R)

### UPCOMING SCHEDULE

Tu. Apr. 18	Technique:	Cedric Price (Amanda Marsch) Richard Meier (Jeremy Forsythe) Vito Acconci (Heidi han) Greg Lynn (Louisa Jauregui) Gilles Deleuze (Jamie Meyer)
Tu. Apr. 25	Decon	Peter Eisenman (Jonah Rowen) Mark Wigley (Blake Lam) Anthony Vidler (Lindsey Wall) Rem Koolhaas (Allison Lukacsy)
Tu. May. 2	Class cancelled (Conflict with Reviews)	
Tu. May 9	Last class (possible, exact date TBA)	

## STUDENT PRESENTATIONS #2 (Technique, etc.)

### **CEDRIC PRICE** - Amanda Marsh

*Required:*

- Price. "The Built Environment: the Case Against Conservation," in Re: CP, ed. U. Obrist (2003).

*See also:*

- Price. Selections from Cedric Price: The Square Book (2003), pp.54-56, 48; from Re: CP (2003); and from Non-Plan, ed. J. Hughes & S. Sadler (2000), pp.20-21.
- Independent Group, selections from Theories & Manifestoes, ed. Jencks (2006), including Smithsons (pp.218-219); Archigram (pp.224-5), Reyner Banham (p.216), Cedric Price (p.217), and Peter Cook (pp.232-3).

### **RICHARD MEIER** - Jeremy Forsythe

*Required:*

- Meier. Eliot Noyes Lecture at Harvard (1980).

*See also:*

- Excerpts from "Five on Five," special issue of Architectural Forum (May 1973), including by Robert Stern, Charles Moore, Jacquelin Robertson, Allen Greenberg.

### **VITO ACCONCI** - Heidi Han

*Required:*

- Acconci. "Home Bodies," in Vito Acconci, ed. G. Moure (2001), pp.378-381.

*See also:*

- Acconci. Selections from Vito Acconci, ed. G.Moure (2000),pp.382-385.
- Acconci. "Public Space in a Private Time," in Vito Hannibal Acconci Studio (2004), pp.417-429.
- Pfaff, Lilian. "Building is a Text. Vito Acconci -Architecture" ??

### **PETER EISENMAN** - Jonah Rowen

*Required:*

- Eisenman. "Strong Form, Weak Form," in Re-Working Eisenman (1993).
- Eisenman. "Post Functionalism," in Theories & Manifestoes, ed. Jencks (2006), pp.266-7.

*See also:*

- Eisenman. Diagram readings, including "The Diagram as a Space of Difference," in Theories & Manifestos, ed. Jencks (2006),pp.376-77; and "Diagrams of Anteriority," in Diagram Diaries (1999), pp.36-43.

### **MARK WIGLEY / JAQUES DERRIDA** - Blake Lam

*Required:*

- Derrida. "Architecture Where the Desire May Live," in Rethinking Architecture, ed. N. Leach (1997), pp.318-323.

*See also:*

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## STUDENT PRESENTATIONS #3 (Decon. & )

### ANTHONY VIDLER - Lindsay Wall

*Required:*

- Vidler. "Full House. Rachel Whiteread's Postdomestic Casts," in Vidler, Warped Space (2000), pp.143-149.

*See also:*

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### TOPOLOGY & FOLDING

- Di Cristina, Giuseppa. "The Topological Tendency in Architecture," in Architecture & Science AD (200?), pp.7-13.
- Excerpts from Jencks & Kropf, Theories and Manifestoes of Contemporary Arch. (1997), including:
  - Lynn, Greg. "Multiplicitous and Inorganic Bodies" (1992) pp. 125-7;
  - Kipnis, Jeffrey. "Towards a New Architecture," (1993) pp.121-4
  - Eisenman, Peter. "Visions Unfolding," (1992) pp.295-7

### GREG LYNN - Louisa Jauregui

*Required:*

- Lynn. "The Renewed Novelty of Symmetry," in Folds, Bodies & Blobs (1998), pp.63-77.

*See also:*

- Lynn, "Body Matters," in Lynn, Folds, Bodies & Blobs (1998), pp.135-155.
- Lynn. "Architectural Curvilinearity: the Folded, the Pliant and the Supple," in Architecture & Science (2001), pp.26-33.

### GILLES DELEUZE - Jamie Meyer

*Required:*

- Deleuze. "The Fold - Leibniz and the Baroque. The Pleats of Matter," in Architecture & Science (2001), pp.39-43.

*See also:*

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### REM KOOLHAAS - Allison Lukacsy

*Required:*

- Koolhaas, "Junk Space," in Architecture + Urbanism (A+U), special issue "OMA@Work.a+u" (2000), pp.17-24.

*See also:*

- Koolhaas. Manifestoes from Jencks, Theories & Manifestoes (2006), including "Delirious New York," pp.271-3; "What Ever Happened to Urbanism?," pp.305-6; "Bigness," pp.307- 11; and "Junk Space," pp.370-2.
- Koolhaas & O. Fillion. Interview in "La Ville: Six Interviews," Lotus International (1995): 112-131.

### SCHEDULE

Tu. May 2

Class cancelled (Conflict with Reviews)

Tu. May 9

Last class (possible, exact date TBA)