

CourseNo: ARCHA4348_001_2012_3
Meeting Location: AVERY HALL 113
Meeting Time: R 11:00A-01:00P

AHI Syllabus

This syllabus is available for download as a pdf under 'Files & Resources'.

A4348 Architecture History 1660-1860

Instructor: Mary McLeod (mcm10@columbia.edu)

Teaching Assistant: Collin Anderson (cra2111@columbia.edu)

Class Meetings: Thursday 11-1 (1:30 or 2 if films or outside lectures)

Location: Wood Auditorium, Avery Hall

Sections: To be announced.

Office Hours: Friday 1:30-3:30, 306 Buell Hall

Phone: 212-854-8262

The objective of the two semester sequence Architecture History I, II is to provide students with a basic critical understanding of major developments in European (and to a lesser extent, American) architectural history during what is sometimes considered the modern period, from the late seventeenth-century to the post-World War II era. The course emphasizes moments of significant change in architecture, whether they be theoretical, economic, technological, or institutional in nature. Each lecture usually focuses on a theme, such as positive versus arbitrary beauty, enlightenment urban planning, historicism, structural rationalism, social utopianism, etc. Topics sometimes involve changes generated by developments internal to architecture itself, other times by events external to the discipline, at least as it was conceived at that moment in time. The readings and lectures stress the link between theory and practice, and more generally, the relationship between architecture and the broader cultural, social, and political context.

Lecture Schedule

1. Theories of Beauty: Claude Perrault and Christopher Wren (9/6)
2. Rococo: Le Gout Moderne (9/13)
3. Origins: The Greco-Gothic Ideal (9/20)
4. Piranesi (9/27), viewing of Piranesi prints in Avery Library after class (to be confirmed)
5. The English Garden and the Picturesque (10/4)

6. The City of the Enlightenment (10/11), film on Salines de Chaux until 1:30
7. Character and Type: Boullée, Ledoux, Lequeu (10/18)
8. Fragmentation of the Classical Ideal: Dance, Adam, and Soane (10/25)
9. An Architecture of National Identity: Jefferson, Latrobe, Mills (11/1)
10. Historicism: Goethe, Schinkel (11/8)
11. Utopian Socialism and the Architecture of Social Control (11/15)
12. The Gothic Revival: Pugin and Ruskin (11/29)
13. The Academy Reassessed: Romanticism, Rationalism, and the Neo-Grec Movement (optional lecture , readings required during study week following reviews)

Course Requirements

Sections: There will be 6 section meetings (approximately every other week) to discuss themes relevant to readings or lectures. All readings must be finished before class meetings. Attendance is required, and if for some reason you cannot attend, the instructor should be informed before class. Participation in sections will be considered in grading. Besides the short essays, students may be given other smaller assignments including preparing questions for discussion and presentations. A schedule giving section topics and readings will be distributed. The following is a proposed schedule of section meetings:

9/17 or 9/18 Discussion of readings for weeks 1 and 2

10/1 or 10/2 Discussion of readings for weeks 3 and 4

10/15 or 10/16 Discussion of readings for weeks 5 and 6

10/29 or 10/30 Discussion of readings for weeks 7 and 8

11/12 or 11/13 Discussion of readings for weeks 9 and 10

11/26 or 11/27 Discussion of readings for weeks 11 and 12 (no paper assigned this week)

Section essays: A short, double-spaced typed essay (about 3 pages) will be required in conjunction with each section, except the last. Students are allowed to skip one short paper (4 out of 5--in general, it's best to save this option either for mid-review week or later in the term). Topics, as well as detailed requirements, will be handed out in the course of the term. Papers are to be handed in to the section leader at the beginning of the related section meeting. These papers, like all written assignments, are to be done independently and must be footnoted properly, following Chicago Manual of Style. See [A Pocket Guide to Writing History](#) (available at Book Culture) if you have any questions you might have about style.

Final Assignment: Students have the option of taking a take-home examination or writing a 15-page research paper.

Option 1, Final Exam: A take-home examination will be due December 14. This will consist of several essay questions. The exam must be typed. Students are to complete the exams and preliminary study independently. Questions will be distributed following first-year design reviews. All reading assignments should be completed before the questions are distributed so that the exam week can be devoted to

organizing material and ideas, and to writing.

Option 2, Final Paper: A 15 page (approximately) research paper, due December 17. A series of topics will be distributed in the course of the semester. Students may choose an alternative topic, but they must discuss this topic and have it approved by instructor before October 25. In preparation for this essay the student should use primary texts. All students writing a paper should submit a preliminary description of the topic, whether on the list or not, and complete bibliography by October 31. The synopsis should be typed, double-spaced, and approximately 1 page in length. It should discuss the major themes and issues that are being examined.

Plagiarism: Unfortunately, we have had several cases of plagiarism at the GSAPP in the past few years. This is unacceptable and is grounds for dismissal from the university. A concise description of plagiarism is provided in A Pocket Guide to Writing History (available at Book Culture). If you have any questions about what constitutes plagiarism, please consult your section leader or Mary McLeod.

Note: Any students whose English skills are weak are strongly encouraged to enroll in Columbia University's American Language Program before the beginning of the semester. Classes are free, and most students who take them find them useful. Please see Danielle Smoller, the Dean of Admissions, for further information. Classes fill up quickly. Good English ability is especially essential for AH 1, as this lecture course demands considerable skills in reading and writing. If you have any question about this, please talk to your section leader or Mary McLeod.

Readings

Students are expected to read the required readings before each lecture. Additional readings are also listed to enable those students who wish to pursue a topic further to do so. Students who have already read some of the required readings in previous courses should substitute those readings with suggestions from the supplemental list. In general, those readings listed first in the Additional Readings section are considered most relevant to the lectures. The list, however, is quite extensive in order to help students who wish to pursue themes in their short essays in further depth. If students have not had a previous survey in 18th- and 19th-century architecture, they should consult regularly and read the relevant sections in Alan Braham, The Architecture of the French Enlightenment (Berkeley: University of California, 1980), *Barry Bergdoll, European Architecture 1750-1890 (Oxford: Oxford University Press, 2000), and Robin Middleton and David Watkin, Neoclassical and Nineteenth Century Architecture (New York: Rizzoli, 1983), now titled Architecture of the Nineteenth Century, History of World Architecture (Phaidon, 2003). Useful sources for primary documents are *Liane Lefavre and Alexander Tzonis, The Emergence of Modern Architecture (London and New York: Routledge, 2004) and *Harry Francis Mallgrave, Architectural Theory, Vol. 1: An Anthology from Vitruvius to 1870 (Malden, Mass. and Oxford: Blackwell, 2006), although the excerpts in both books are frustratingly short.

All books marked with an * on the reading list have been ordered for purchase at Book Culture on 112th St. between Broadway and Amsterdam, though availability on some books is unclear. (Amazon.com, abebooks.com, and bookfinder.com are good options especially for books that out of print, such as Allan Braham's excellent book on eighteenth-century French architecture, Claude Perrault's Ordonnance, and Kenneth Clark's The Gothic Revival.) Students who have never had a lecture course on nineteenth-century European architecture will find reading Bergdoll's book extremely useful as a supplement to the lectures and should consider buying it. The bibliography at the back is also very helpful and should be consulted by students electing to write a final paper. Besides Bergdoll's and Braham's surveys, it might be helpful to purchase Marc Antoine Laugier, Essay on Architecture; William Pierson, American Buildings and Their Architects: Vol. 1 The Colonial and Neo-Classical Styles; and Kenneth Clark, The Gothic Revival (only available on line and not in the reader), as large sections of these books will be assigned. Store books are returned at mid-semester. Therefore students should purchase books for the last half of the class early in the semester. A reader of selected shorter texts is available for purchase at Village Copier on Broadway. All required readings are also on reserve at Avery Library.

Lecture 1 Theories of Beauty: Claude Perrault and Christopher Wren

The relation between seventeenth-century science and cultures. Perrault and Wren as scientists turning to architecture. The “battle of the ancients versus the moderns.” Perrault’s Vitruvius and Ordonnance. Perrault’s theory of two kinds of beauty: positive and arbitrary beauty. The east facade of the Louvre. Wren’s Tracts on Architecture. Wren’s theory of two causes of beauty: natural and customary. Saint Paul’s cathedral.

* Anthony Blunt, Art and Architecture in France, 1500-1700, Middlesex, 1973; New Haven, 1999 (paperback), pp. 326-32.

Claude Perrault, Ordonnance for the Five Kinds of Columns after the Method of the Ancients, Santa Monica, 1993, preface, pp. 47-63. (orig. Ordonnance des cinq espèces de colonnes selon la méthode des anciens, Paris, 1683.)

Note: This book is out of print but can still be purchase on line.

* John Summerson, “The Mind of Wren,” Heavenly Mansions, New York, 1998, pp. 51-86.

or

* John Summerson, Architecture in Britain, 1530-1830, Middlesex, 1977; New Haven, 1993 (paperback), chap. 12 (beginning with Wren)-chap. 14, pp. 195-238 (Middlesex, 1977 ed.). Note pagination may vary with different editions. Read sections on early Wren, the City Churches, and St. Paul’s Cathedral.

or

John Summerson, Sir Christopher Wren, Brief Lives, London, 1953. (This book would be my first choice as it includes the material of both of the other readings, but unfortunately is out of print.)

Additional Readings

Wolfgang Herrmann, Claude Perrault, London, 1963, pp. 1-69.

Manfredo Tafuri, Theories and History of Architecture, New York, 1975, chap. 3.

* Lydia M. Soo, Wren’s “Tracts” on Architecture and Other Writings, Cambridge, Eng., 1998.

* Alberto Pérez-Gomez, Architecture and the Crisis of Modern Science, Cambridge, Mass., 1983, pp. 18-47 or his introduction to the Ordonnance, which covers similar material.

J.A. Bennett, “Christopher Wren: The Natural Causes of Beauty,” Architectural History: Journal of the Society of Architectural Historians of Great Britain 15 (1972):5-22.

J.A. Bennett, The Mathematical Science of Christopher Wren, Cambridge, 1982.

Christopher Wren, Parentalia; or, Memoires of the Family of the Wrens, compiled by Christopher Wren, Jr., London, 1750; rpt. ed., Farnborough, Hants, 1965.

Claude Perrault, Les Dix livres d’architecture de Vitruve corrig, et traduits nouvellement en Francois, avec des notes et des figures, Paris, 1673; rpt. ed., Paris, 1979. The Theory and Practice of Architecture: or Vitruvius and Vignola abridg’d London, 1703.

Robert W. Berger, A Royal Passion: Louis XIV as Patron of Architecture, Cambridge, Eng., 1994.

Giles Worsley, Classical Architecture in Britain: The Heroic Age, New Haven, 1995, chap. IV.

Antoine Picon, Claude Perrault, 1613-1688, Paris, 1988.

Joseph Rykwert, The First Moderns: The Architects of the Eighteenth Century, Cambridge, Mass., 1980, pp. 23-53, 84-93, 139-53.

Lecture 2 Rococo: Le Gout Moderne

Lepautre. Origins of style nouveau. Forme rocaille. Genre pittoresque. Boffrand. Pineau. Meissonier's Livre d'ornemens (1734). Bellum vs. pulcrum. Differentiation between the interior and exterior. The decorative arts and ornament. Intimacy. Convenance. Artifice. Exoticism--chinoiserie. Meta-style. Gender and style. International diffusion.

Hans Sedlmayr and Hermann Bauer, "Rococo," Encyclopedia of World Art, New York, 1966, pp. 230-58 (until England), 262 (beginning German speaking)-270, plates 159-84.

Karsten Harries, The Broken Frame, Washington, D.C., pp. 64-89. (The other two essays in this book are highly recommended.)

Fiske Kimball, The Creation of the Rococo, New York, 1948 (Norton paperback), pp. 59-111 passim, (chap. "The Genesis of the Rococo"). Students only need to examine the plates.

Additional Readings

Juste-Aurèle Meissonnier, Oeuvre (originally 1750), intro. Dorothea Nyberg, New York, 1969. Nyberg's introduction is probably the best introduction to the theoretical underpinnings of the rococo.

Katie Scott, The Rococo Interior, New Haven and London, 1995, esp. pp. 147-265.

Fiske Kimball, *ibid.*, pp. 3-10, pp. 112-232.

Peter Fuhring, "Juste-Aurèle Meissonnier and His Patrons," in Sarah D. Coffin et al, eds. Rococo: The Continuing Curve, 1730-2008, New York, 2008.

Wend von Kalnein, Architecture in France in the Eighteenth Century, New Haven and London, 1995.

Sigfried Giedion, Mechanization Takes Command, New York, 1948, pp. 305-18.

Karsten Harries, The Bavarian Rococo Church: Between Faith and Aestheticism, New Haven and London, 1983. (The first and last chapters raise general issues about rococo.)

William Park, The Idea of Rococo, Newark, Delaware, 1992.

Lecture 3 Origins: The Greco-Gothic Ideal

A "rational" basis for architecture. Cordemoy's Nouveau traité. Laugier's Essai sur l'architecture. Free-standing columns with lintels. The primitive hut as the architectural paradigm. Sainte-Geneviève.

* Marc-Antoine Laugier, An Essay on Architecture, trans. W. and A. Herrmann, Los Angeles, 1977, pp. 1-38.

Alan Braham, The Architecture of the Enlightenment, London, 1980, pp. 32-36, 63-67, 73-82.

* Barry Bergdoll, European Architecture 1750-1890, Oxford, 2000, pp. 9-32. (This reading also relates to the following week's lecture. The last part of the chapter, pp. 33-41, you may find a useful introduction to a later lecture on Adam.)

Additional Readings

Anthony Vidler, "The Aesthetics of History: Winckelmann and the Greek Ideal," The Writing of the Walls, Princeton, N.J., 1987, pp. 125-37.

Robin D. Middleton, "The Abbé de Cordemoy and the Graeco-Gothic Ideal," Warburg and Courtauld Institutes Journal 25 (1962):278-320, 26 (1963):90-123. The translation of de Cordemoy (25:280-87) is especially recommended.

Wolfgang Herrmann, Laugier and Eighteenth Century French Theory, London, 1962, esp. pp. 102-47.

Anthony Vidler, "Rebuilding the Primitive Hut," in The Writing of the Walls, Princeton, N.J., 1987, pp. 7-21.

Daniel Rabreau, "La Basilique Sainte-Geneviève de Soufflot," in Le Panthéon: Symbole des révolutions, Caisse Nationale des Monuments Historiques, Paris, 1989. (For those who can read French this is the best article on Soufflot's Ste.-Geneviève. For a longer account of the church, see Middleton's book on Rondelet below.)

Robin Middleton and Marie-Noëlle Baudouin-Matuszek, Jean Rondelet: The Architect as Technician, New Haven and London, 2007.

Lecture 4 Piranesi: Fantasy, Roman Archaeology, Aesthetic Liberty

The beginnings of archaeology. Winckelmann and Le Roy as advocates of Pan-Grecian theory. Superiority of Greek vs. Roman architecture. Piranesi's Parere su l'architettura. The abolition of architectural strictures.

Rudolf Wittkower, "Piranesi's `Parere su l'architettura,'" Warburg and Courtauld Institutes Journal 2 (July 1938-April 1939):147-58; reprinted in Studies in the Italian Baroque, London, 1975, as "Piranesi's Architectural Credo," pp. 235-46.

Peter Murray, Piranesi and the Grandeur of Ancient Rome, London, 1971.

Additional Readings

Giovanni Battista Piranesi, "Thoughts on Architecture," Oppositions, no. 26 (Spring 1984), pp. 4-25. Another translation of this text is also in the Getty publication listed below.

* _____, Observations on the Letter of Monsieur Mariette: With Opinions on Architecture, . . ., intro. John Wilton-Ely, trans. Caroline Beamish and David Brett, Los Angeles, 2002.

Susan M. Dixon, The Image and Historical Knowledge in Mid-Eighteenth-Century Italy: A Cultural Context for Piranesi's Archaeological Publications, 1991.

Joseph Connors, Piranesi and the Campus Martius: The Missing Corso (Rome: Jaca Book, 2011).

Lola Kantor-Kazovsky, Piranesi as Interpreter of Roman Architecture and the Origins of His Intellectual World, Florence, 2006.

John Wilton-Ely, The Mind and Art of Giovanni Battista Piranesi, London, 1978.

John Wilton-Ely, Piranesi as Architect and Designer, New Haven, 1993.

Jonathan Scott, Piranesi, London, 1975.

Alex Potts, Flesh and the Ideal: Winckelmann and the Origins of Art History, New Haven, 1994.

Lecture 5 The English Garden and the Picturesque

Landscape through painting: Claude, Poussin, Rosa. Alexander Pope. William Kent. "Capability" Brown. "Sharawiggi." Sensationalism. Burke's theories of the beauty and the sublime. Landscape as emblem. The "natural" landscape as an expression of political freedom. Uvedale Price's An Essay on the Picturesque. Richard Payne Knight. Humphrey Repton's Sketches and Hints on Landscape Gardening (1795).

Christopher Hussey, The Picturesque, London, 1927, pp. 1-17.

Ronald Paulson, Emblem and Expression: Meaning in English Art of the Eighteenth Century, Cambridge, Mass., 1975, pp. 19-34.

* Edmund Burke, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, ed. James T. Boulton, Notre Dame, 1958, part II, pp. 57-87.

Additional Readings:

Henry Kames, The Elements of Criticism, New York, 1967.

David Jacques, Georgian Gardens: The Reign of Nature, London, 1983. This is a good general survey of English eighteenth-century gardens, and gives more information on the gardens themselves than Pevsner.

John Dixon Hunt, "Ut Pictura Poesis, Ut Pictura Hortus, and the Picturesque," in Gardens and the Picturesque: Studies in the History of Landscape Architecture, Cambridge, Mass., 1992, pp. 105-36. Also highly recommended, the third chapter, "Expression in the Eighteenth-Century Landscape Garden," pp. 74-102.

John Dixon Hunt and Peter Wilson, eds., The Genius of the Place, London, 1975, pp. 96-99, 204-14, 342-67

Sidney K. Robinson, Inquiry into the Picturesque, Chicago and London, 1991. A good general introduction to the theory of the of the picturesque. Highly recommended.

John Dixon Hunt, The Figure in the Landscape: Poetry, Painting, and Gardening during the Eighteenth Century, Baltimore, 1976.

Raymond Williams, The Country and the City, London, 1975, esp. chap. 12 ("Planning Prospects"), pp. 147-57.

Edward Mallins, English Landscapes and Literature, 1660-1840, London, 1966.

Humphrey Repton, The Art of Landscape Gardening, Including Sketches and Hints on Landscape Gardening . . .

., Boston, 1970.

Humphrey Repton, Fragments on the Theory and Practice of Landscape Gardening, London, 1816, esp. Fragments 22, 23, 32, and 36. Rpt. ed., New York, 1982.

Kenneth Woodbridge, Landscape and Antiquity: Aspects of English Culture at Stourhead, 1718 to 1838, London, 1970.

John Dixon Hunt, William Kent: Landscape Garden Designer, London, 1987.

David R. Coffin, The English Garden: Meditation and Memorial, Princeton, 1994.

Lecture 6 The City of the Enlightenment

Abbé Morelly's Code de la Nature. Voltaire and Laugier's ideas of urban embellishment. Patte's royal squares. Place de la Concorde. De Wailly and the planning of the Odéon. Ledoux's Architecture considérée sous la rapport de l'art, des moeurs et de la législation. The tollgates of Paris. The saltworks and the ideal town of Chaux. Boullée's monuments.

Anthony Vidler, "Architecture, Management, and Mores," Lotus, no. 14 (May 1977).

or

Anthony Vidler, "The Theatre of Production: Claude Nicolas Ledoux and the Architecture of Social Reform," AA Files 1, no. 1 (Autumn 1981), pp. 54-63; or the rev. version "The Theater of Industry: Claude-Nicolas Ledoux and the Factory-Village of Chaux," in The Writing of the Walls, Princeton, N.J., 1987, pp. 35-49 (I prefer the first version of this article.)

Anthony Vidler, "The Scenes of the Street: Transformations in Ideal and Reality," On Streets, ed. Stanford Anderson, Cambridge, Mass., 1978, pp. 29-38; rpt. in Anthony Vidler, The Scenes of the Street and Other Essays, New York.

Allan Braham, The Architecture of the Enlightenment, London, 1980, pp. 98-104, recommended pp. 115-22, 190-97, 203-09.

Additional Readings

* Pierre Patte, excerpt from A Report on the Most Important Objects in Architecture, and excerpt from Morelly, The Code of Nature in Lianne Lefaivre and Alexander Tzonis, The Emergence of Modern Architecture, London, 2004, pp. 343-44; 377-84.

Robin Middleton, "Diversity, but Hygienic Please: Pierre Patte's Arcade Verdict," Daidalos, no. 24 (June 15, 1987), pp. 72-79.

* Marc-Antoine Laugier, An Essay on Architecture, trans. Wolfgang and Anni Herrmann, Los Angeles, 1977, pp. 121-33.

* Barry Bergdoll, "What is Enlightenment? The City and the Public, 1750-89," in European Architecture, 1750-1890, Oxford, 2000, pp. 43-65.

Anthony Vidler, Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancient Regime, Cambridge, Mass., 1990.

Daniel Rabreau, Claude Nicholas Ledoux, Paris, 2005. Rabreau's other books on Ledoux and the Salines de Chaux (2000 and 2002) are also highly recommended for those who read French.

Antoine Picon, French Architects and Engineers in the Age of Enlightenment, Cambridge, Eng., 1992, esp. pp. 186-210.

Jean-Marie Perouse de Montclos, Etienne-Louis Boullée, New York, 1974.

Jean-Marie Perouse de Montclos, Etienne-Louis Boullée, Paris, 1984.

Hans Sedlmayr, Art in Crisis, London, 1957, esp. pp. 20-27, 79-82, 97-111.

Emil Kaufman, Three Revolutionary Architects, Philadelphia, 1952, pp. 32-36, 479-537. (This book is out-of-date, but of historiographic interest, especially if you write a paper discussing Sedlmayr.)

Robert Rosenblum, Transformations in Late Eighteenth Century Art, Princeton, 1967, pp. 107-45. (The discussion of architecture is not as strong as that of the arts but the argument about historical transformation is a provocative, and in my view, largely convincing one.)

Michel Gallet, Charles de Wailly, peintre architecte dans l'Europe des lumières, Paris, 1979.

Monika Steinhäuser and Daniel Rabreau, "Le Théâtre de l'Odéon de Charles de Wailly et Marie-Joseph Peyre, 1767-1782," Revue de l'Art, 1973, no. 19, pp. 8-49.

Daniel Rabreau, "The Theatre-monument: A Century of 'French' Typology, 1750-1850," Zodiac 2 (September 1989), pp. 44-69.

Carl Schorske, "The Idea of the City in European Thought: Voltaire to Spengler," in Oscar Handlin and John Burchard, eds. The Historian and the City, Cambridge, Mass., pp. 95-114.

Lecture 7 Character versus Type: Boullée, Ledoux, Lequeu, Quatremère de Quincy, Durand

Boullée's Essai sur l'art. L'architecture parlante. Quatremère de Quincy's theory of type. Durand's Précis de leçons. Ecole des Beaux Arts. Ecole Polytechnique.

Etienne-Louis Boullée, Architecture, Essay on Art, ed. Helen Rosenau, London, 1953, pp. 81-94.

Antonio Hernandez, "J.N.L. Durand's Architectural Theory: A Study in the History of Rational Building Design," Perspecta, no. 12, pp. 153-60.

*J.N.L. Durand, Summary of Courses Offered at the École Polytechnique, trans. and intro. by Antoine Picon, Santa Monica, 2000, 73-88 and passim; or Précis des leçons d'architecture données ... l'École royale polytechnique, Nordlingen, 1975, passim. Study the plates and read the English translation from Holt, pp. 199-212 (see Reader).

Note: The Getty translation is not in the Reader, but on reserve.

Claude-Nicolas Ledoux, Architecture Considered in Relation to Art, Mores, and Legislation, in Holt, pp. 230-42 (see Reader); and excerpt in *Lefavre and Tzonis, pp. 488-95. Also look at plates of Ledoux's book on Avery reserve.

Antoine-Chrysostome Quatremère de Quincy, "Character," 9H, no. 7 (1985), pp. 25-39.

Antoine-Chrysostome Quatremère de Quincy, "Type," Oppositions, no. 8 (Spring 1977), pp. 95-115.

Additional Readings

Allan Braham, The Architecture of the Enlightenment, London, 1980, pp. 173-89.

Anthony Vidler, "The Idea of Type: The Transformation of the Academic Ideal, 1750-1830," Oppositions, no. 8 (Spring 1977), pp. 95-115; or rev. ed. "From the Hut to the Temple: Quatremère de Quincy and the Idea of Type," in The Writing of the Walls, Princeton, N.J., 1987, pp. 147-64.

Nicholas Le Camus de Mézières, The Genius of Architecture; or, the Analogy of that Art with Our Sensations, Santa Monica, Ca., 1992.

Philippe Duboy, Lequeu: An Architectural Enigma, Cambridge, Mass., 1986.

* Alberto Pérez-Gomez, Architecture and the Crisis of Modern Science, Cambridge, Mass., pp. 272-326.

Werner Szambien, Jean-Nicholas-Louis Durand (1760-1834): De l'imitation ... la norme, Paris, 1984.

Werner Szambien, "Durand and the Continuity of Tradition," in The Beaux Arts and Nineteenth-Century French Architecture, ed. Robin Middleton, Cambridge, Mass., 1982.

Rafael Moneo, "On Typology," Oppositions, no. 13 (Summer 1978), pp. 22-45.

* Jean-François de Bastide, The Little House: An Architectural Seduction, trans. Rodolphe el-Khoury, preface Anthony Vidler, New York, 1996.

Ewa Lajer-Burcharth, "Lascivious Corpus: Lequeu's Architecture," Self and History: A Tribute to Linda Nochlin, ed. Aruna D'Souza, London, 2001, pp. 25-41.

Lecture 8 Disintegration of Classicism as a Universal Language

Georgian England. The Grand Tour. Archeological influences. The Adam style. Total design. "Movement" and the "picturesque" in architecture. George Dance II. "Architecture unshackled." Newgate Prison. John Soane. Pastiche and architecture of assemblage. The Bank of England. The house museum. Fragmentation.

* John Summerson, Architecture in Britain 1530-1830, New York, 1977 (Penguin pb.), pp. 407-13, 424-41, 448-53.

(Page numbers vary edition to edition. Please read Part V, chap. 25 "Neo-Classicism: Englishmen Abroad," chap. 26, the whole section on Robert Adam (can skip Chambers), chap. 27, section on George Dance.

John Summerson, Sir John Soane, London, 1952; or the revised version in John Soane, Architectural Monographs, London, 1983, pp. 9-24 (I much prefer the original version).

Robin Middleton, "Soane's Spaces and the Matter of Fragmentation," in John Soane Architecture: Master of Light and Space, ed. by Margaret Richardson and Mary Anne Stevens, London, 1999, pp. 26-37.

Additional Readings:

Dorothy Stroud, George Dance, Architect: 1741-1825, London, 1971.

Eileen Harris, The Genius of Robert Adam: His Interiors, London and New Haven, 2001. This is the definitive study of Adams interiors.

Eileen Harris, The Country Houses of Robert Adam, London, 2007.

David Watkin, Sir John Soane: Enlightenment Thought and the Royal Academy Lectures, Cambridge, 1996.

John Summerson, "Sir John Soane and the Furniture of Death," and "The Evolution of Soane's Bank Stock Office in the Bank of England," in The Unromantic Castle, London, 1990, pp. 121-56.

Dorothy Stroud, Sir John Soane Architect, London, 1984.

Gillian Darley, John Soane: An Accidental Romantic, New Haven and London: Yale University Press, 1999.

John Summerson, Georgian London, Harmondsworth and New York, 1978 (pp. 138-40 provide a concise description of Adelphi Terrace).

Robert and James Adam, The Works in Architecture of Robert and James Adam, London, 1975 (orig. 1773-78).

John Fleming, Robert Adam and His Circle, London, 1962.

Giles Worsley, Classical Architecture in Britain: The Heroic Age. New Haven, 1995.

Thomas Hope, Household Furniture and Interior Decoration: Classic Style Book of the Regency Period, New York, 1971 (orig. 1807).

Lecture 9 Ideological Expression: An Architecture of National Identity

Thomas Jefferson. Classicism as an expression of democracy. Architecture as pedagogical tool. The agrarian ideal. French versus English sources. The establishment of the professional architect. H. Benjamin Latrobe. Monuments and national identity. The planning of Washington, D.C.

* William Henry Pierson, American Buildings and Their Architects, vol. I: The Colonial and Neo-Classical Styles, Garden City, 1976, pp. 286-417.

* Manfredo Tafuri, Architecture and Utopia: Design and Capitalist Development, Cambridge, Mass., pp. 1-40.

Additional Readings:

William H. Adams, The Eye of Thomas Jefferson, Washington, D.C., 1976, pp. 221-304, 314-15, passim.

Talbot Hamlin, Benjamin Henry Latrobe, New York, 1955.

Elbert Peets, On the Art of Designing Cities: Selected Essays of Elbert Peets, ed. Paul D. Spiregen, Cambridge, Mass., 1968, pp. 3-24.

John M. Bryan, Robert Mills, Architect, Washington, D.C., American Institute of Architects Press, 1990.

Rhodri Windsor Liscombe, Altogether American: Robert Mills, Architect and Engineer, 1781-1855, New York and Oxford, 1994.

Lecture 10 Historicism: Goethe, Schinkel

Herder's philosophy of history. Goethe and Schlegel's appreciation of the Gothic. The Romantic-Classical sensibility. The rise of Berlin as a capital city. The Prussian Reform Movement. The architecture of the Prussian Enlightenment. Friedrich Gilly. Karl Friedrich von Schinkel.

Johanne Wolfgang von Goethe, "On German Architecture," Architectural Review, XCVII (1945), pp. 145-59.

Barry Bergdoll, "Karl Friedrich Schinkel," in Macmillan Encyclopedia of Architects, New York, 1982, pp. 679-94.

Kurt Forster, "Schinkel's Panoramic Planning of Central Berlin," Modulus (Univ. of Va.) 16 (1983).

Alan Colquhoun, "Three Kinds of Historicism," Modernity and the Classical Tradition, Cambridge, Mass., 1989, pp. 3-19.

Additional Readings:

Friedrich Gilly: Essays on Architecture 1796-1799, intro. Fritz Neumeyer, trans. David Britt, Santa Monica, 1994.

(Note: This book can currently be purchased on remainder at a highly reduced price.)

H.G. Pundt, Schinkel's Berlin: A Study in Environmental Planning, Cambridge, 1972, pp. 86-91, 106-95.

Michael Lewis, "The Birth of a German Academic Tradition," in David Brownlee, ed., Friedrich Weinbrenner, Philadelphia, 1986, pp. 35-40.

* Michael Lewis, The Gothic Revival, London, 2002, pp. 58-80. (The chapter on the German Gothic Revival in this concise survey is a first-rate summary of the dominant ideas and developments in the German movement.)

David Watkin and Tilman Mellendorf, German Architecture and the Classical Ideal. Cambridge, Mass., 1987.

G.W.F. Hegel, Aesthetics: Lectures on the Fine Arts, ed. T. Knox, 2 vols, Oxford, 1975, 1988, vol. 1, pp. 55-90, and vol., pp. 630-700.

Nikolaus Pevsner, "Goethe and Schlegel," in Some Architectural Writers of the Nineteenth Century, Oxford, 1972, pp. 9-15.

A. O. Lovejoy, "Herder and the Enlightenment Philosophy History," in Essays in the History of Ideas, Baltimore, 1948, pp. 166-82.

Friedrich Meinecke, Historicism: The Rise of a New Historical Outlook, London, 1972 (The preface by Hayden White is especially helpful).

W. D. Robson-Scott, The Literary Background of the Gothic Revival in Germany, Oxford, 1965, pp. 76-95, 127-48, 229-37.

B. Bergdoll, "Archaeology vs. History: Heinrich Hübsch's Critique of Neoclassicism and the Beginnings of Historicism in German Architectural Theory," Oxford Art Journal 5 (1983) 2, pp. 3-12.

Caroline von Eyck, Organicism in Nineteenth-Century Architecture: An Inquiry into Its Theoretical and

Philosophical Background, Amsterdam, 1994, esp. the sections on Goethe, Schlegel, Schilling, and Schinkel.

Barry Bergdoll, Karl Friedrich Schinkel: An Architecture for Prussia, New York, 1994.

John Zukowsky, Karl Friedrich Schinkel, 1781-1841, Berlin and Chicago, 1994. The essay by Kurt Forster is a further development of his ideas on Schinkel and scenography.

Michael Snodin, Karl Friedrich Schinkel: A Universal Man, New Haven, 1991.

Lecture 11 Utopian Socialism and the Architecture of Social Control

Utilitarianism. Jeremy Bentham's Panopticon and the principle of inspection. Fourier and Considerant's Phalanstère. Saint Simon's city of industrial progress. Godin's Familistère. Menier's Chocolaterie. Marx and Engel's critique of utopian socialism.

Robin Evans, "Bentham's Panopticon: An Incident in the Social History of Architecture," Architectural Association Quarterly, 3 (Spring 1971):21-37.

Leonardo Benevolo, The Origins of Modern Town Planning, Cambridge, Mass., 1967, pp. 39-85.

Karl Marx and Friedrich Engels, "The Communist Manifesto," in The Marx-Engels Reader, ed. Robert C. Tucker, New York, 1972, pp. 335-62.

Additional Readings:

Jeremy Bentham, "Panopticon, or the Inspection House" (1787), excerpt in *Lefavre and Tzonis, The Emergence of Modern Architecture, pp. 444-54.

Anne Lorenz Van Zanten, "The Palace and the Temple: Two Utopian Architectural Visions of the 1820s," Art History 2, no. 2 (June 1979), pp. 179-200.

Charles Fourier, "Selections Describing the Phalanstery," in The Utopia Reader, ed. by Gregory Claeys and Lyman Tower Sargent, New York, 1999, pp. 192-99.

Friedrich Engels, "Socialism: Utopian and Scientific," in The Marx-Engels Reader, pp. 605-39.

Michel Foucault, Discipline and Punish: The Birth of the Prison, New York, 1979, esp. pp. 195-228.

Fritzie P. and Frank Manuel, Utopian Thought in the Western World, Cambridge, Mass., 1979, pp. 581-716.

Annick Brauman and Louis Michel, eds., Jean-Baptiste André Godin, 1817-1888: La Familistère de Guise ou les équivalents de la richesse, 2nd ed. (includes English trans.), Brussels, 1980.

Lecture 12 The Gothic Revival: Pugin and Ruskin

The Gothic as romantic escape or folly. Carlyle's critique of laissez-faire and the Mechanical Age. Signs of the Times. Past and Present. The Catholic Revival. A.W. Pugin's Contrasts. Ecclesiology and the Cambridge Camden Society. Butterfield's All Saints, Margaret Street. Ruskin's "moral culture."

* Raymond Williams, Culture and Society, 1790-1950, Middlesex, Eng., pp. 85-98; recommended 137-61.

A.W. Pugin, Contrasts: Or a Parallel between the Noble Edifices of the Middle Ages and Corresponding

Buildings of the Present Day, Showing the Present Decay of Taste, Leicester, 1969 (orig. 1836), please study plates, text can be skimmed.

A.W. Pugin, The True Principles of Pointed or Christian Architecture, London, 1973 (orig. 1841), passim.

John Ruskin, "The Nature of the Gothic," in The Genius of John Ruskin: Selections from the Writings, ed. J.D. Rosenberg, Boston, 1963, pp. 170-96. (This must be read. There's no substitute for Ruskin's own prose.)

* Kenneth Clark, The Gothic Revival, New York, 1962, pp. 108- 224. (Although this is not the most contemporary text, it is a good introduction and easy to read. Especially recommended for those with no introduction to the subject.)

or

* Michael J. Lewis, The Gothic Revival, London, 2002, pp. 13-57, 81-93, 105-23. (A concise, contemporary study, which also includes excellent chapters on German and French Gothic Revival architecture.)

Additional Readings:

Andrew Saint, "The Fate of Pugin's True Principles," in Paul Atterbury and Clive Wainwright, Pugin: A Gothic Passion, New Haven, 1994, pp. 272-82.

* John Summerson, "William Butterfield: Or the Cult of Ugliness," in Heavenly Mansions, New York, 1968, pp. 159-76.

J. Mordaunt Crook, "Introduction," to Charles L. Eastlake, The History of the Gothic Revival, Leister, pp. 13-57. Also Eastlake.

Robert MacLeod, Style and Society: Architectural Ideology in Britain, 1835-1914, pp. 9-66.

Georg Germann, The Gothic Revival in Europe and Britain: Sources, Influences and Ideas, Cambridge, 1972, esp. sections 2 and 3.

Roger Dixon and Stefan Muthesius, Victorian Architecture, New York, 1978.

Michael Snodin with Cynthia Roman, Horace Walpole's Strawberry Hill, New Haven, 2009.

Lecture 13 The Academy Reassessed: Romanticism, Rationalism, and the Neo-Grec Movement

The neo-grec movement. Henri Labrouste's Bibliothèque Sainte-Geneviève and Bibliothèque Nationale. Historicism in France. Viollet le Duc's critique of the Ecole des Beaux Arts. The Gothic Revival and the search for a nineteenth-century style. Dictionnaire Raisonné and Entretiens.

Nikolaus Pevsner, "Viollet le Duc and Reynaud," Some Architectural Writers of the Nineteenth Century, Oxford, 1972, pp. 194-216.

or

* John Summerson, "Viollet le Duc and the Rational Point of View," Heavenly Mansions, New York, 1963.

Eugène-Emmanuel Viollet le Duc, "Tenth Discourse," in On the Architecture of the Nineteenth Century, From the Classicists to the Impressionists: A Documentary History of Art, ed. Elizabeth Holt, vol. 3, Garden City, 1966, pp. 214-25; or Eugène-Emmanuel Viollet le Duc, Lectures on Architecture, New York, 1987, vol. 1, pp.

446-87.

Neil Levine, "The Book and the Building: Hugo's Theory of Architecture and Labrouste's Bibliothèque Ste-Geneviève," in Robin Middleton, ed., The Beaux-Arts and Nineteenth-Century French Architecture, Cambridge, Mass., 1982, pp. 138-73.

or

Neil Levine, "The Romantic Idea of Architectural Legibility: Henri Labrouste and the Neo-Grec," The Architecture of the Ecole des Beaux Arts, ed. Arthur Drexler, Cambridge, Mass., 1977, pp. 325-416. If you have the time, I would highly recommend this article, which transformed studies of nineteenth-century architecture history, in acknowledging that this period was about more than eclecticism and new technology.

Additional Readings

* Eugène-Emmanuel Viollet-le-Duc, "Style" and "Construction," in The Foundations of Architecture: Selections from the Dictionnaire raisonné intro. Barry Bergdoll and trans. Kenneth D. Whitehead, New York, 1990, pp. 103-91, 229-63.

Stefan Muthesius, "The 'Iron Problem' in the 1850s," Architectural History 13 (1970), pp. 58-63.

Robin Middleton, "The Rationalist Interpretations of Classicism of Leonce Reynaud and Viollet-le-Duc," AA Files, no. 11 (Spring 1986), pp. 29-48.

Richard Chaffee, "The Teaching of Architecture at the Ecole des Beaux Arts," The Architecture of the Ecole des Beaux Arts, pp. 97-106.

David Van Zanten, "Architectural Composition at the Ecole de Beaux Arts," The Architecture of the Ecole des Beaux Arts, pp. 97-106.

David Van Zanten, Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer, Cambridge, Mass., 1987.

David Van Zanten, Building Paris: Architectural Institutions and the Transformation of the French Capital, 1830-1870, Cambridge, Eng., 1994.

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