

Columbia University
GSAPP, Architecture
Fall 2014
Friday 11:00-1:00, 300 Buell South
Instructor: Mary McLeod
Office hours: Friday, 1:30-3:00

Rule versus Freedom: Theoretical Explorations in European Architecture, 1670-1870

This seminar explores architecture theory from the late seventeenth century to the late nineteenth century, a period that challenged Renaissance canons of beauty and composition as it explored alternative means on which to base architecture. While these new approaches were many and varied, most might be seen as attempts either to find a rational basis for architecture (structural expression, type, functionalism) or to grant new freedom to the architect whether on the basis of personal preference or a desire for sensational effect. But these efforts are themselves often ambiguous, challenging any simple dichotomy between rule and license, or rationalism and intuition. For example, the attempt to understand new forms of beauty such as the sublime and picturesque can be understood, on the one hand, as a “scientific” effort to understand perception and sensational impressions and, on the other, as an effort to deal with qualities not generally associated with rational understanding, such as formlessness, infinity, darkness, and decay. The theoreticians of architecture come from both outside of the profession (Claude Perrault, Laugier, Quatremère de Quincy, Burke, Piranesi, Ruskin) and inside of it (Boullée, Patte, Durand, Pugin). Joseph Rykwert has referred to many of the eighteenth-century theoreticians searching for a new grounds for architecture as the “First Moderns.” While his characterization aptly captures the innovative and critical aspects of their thinking, this seminar will not view these new theories in a teleological or even progressive manner. They do not all lead to the modern movement or later twentieth-century explorations; nor can one theory be considered today as necessarily “truer” than another. But the insights (and misleading directions) that they engendered are critical to both formal and theoretical inventions ahead—and most fundamentally in expanding the very limits of architecture practice. European architecture changed from the late seventeenth century to the late nineteenth century from being a idealist practice that assumed one universal language and that was primarily directed toward the creation of churches and palaces to a more historicist one that embraced a multiplicity of aesthetic solutions and that embraced a broad range of building types (most notably the new public institutions, such as museums, libraries, courts, prisons) and urban scales (parks, boulevards, and new cities).

Students: This seminar is restricted to fifteen students and is directed primarily to those who wish to explore architecture theory in more depth than is possible in the large lecture class, such as Architecture History I.

Readings: The focus of the course is on primary texts. A few important secondary texts are also included, either because of their informative synthetic nature or because they have become classics in their own right (such as Summerson’s beautifully written essays in *Heavenly Mansions*, a book I would encourage all students to purchase). The additional readings list additional sources, should a student be eager to pursue a topic further, especially in writing one of the short papers. All books or articles will either be on reserve or on the seminar shelf. A reader can also be purchased from Village Copier on Amsterdam Avenue at 117th Street. Books marked with an * should also be available for purchase from Book Culture (112th St., between Broadway and Amsterdam), although students may only want to purchase those books such as Laugier’s *Essay on Architecture*, in which large sections are to be read.

Requirements: The seminar will be run like a reading group, and therefore it is essential that all readings be done before the class meeting. Students will be advised which readings will be most critical to the

discussion. Students will be expected to give short presentations on several readings in the course of the semester. Three short essays, reflecting on themes in the readings will be assigned. Doctoral students have the option of writing a longer essay in place of the last two short essays.

Classes

1. Claude Perrault: Arbitrary versus Positive Beauty
2. Christopher Wren: Natural versus Customary Beauty
3. Cordemoy and Laugier: The Greco-Gothic Ideal
4. Piranesi: From "Romanism" to Aesthetic License
5. Sensationalism and Taste: Burke, Hume, Montesquieu
6. The Rational City: Morelly, Laugier, Patte, Ledoux
7. Character: Boffrand, Blondel, Boullée, Quatremère de Quincy, Durand
8. Type and Genre: Quatremère de Quincy, Durand
9. Historicism: Goethe, Schlegel brothers, Hübsche, Schinkel
10. Morality and Architecture: Pugin
11. Morality and Architecture: Ruskin
12. Legibility: Hugo, Labrouste, Reynaud
13. Structural Rationalism and Style: Viollet le Duc

Readings

Note: For general information on seventeenth- and eighteenth-century treatises, see Dora Weibenson, *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue, Avery Library et al. (Architectural Publications, 1982; distributed by University of Chicago Press); Dora Wiebeson, ed. *The Mark J. Millard Architectural Collection, Vol. 1: French Book, Sixteenth through Nineteenth Centuries* (Washington, D.C.: National Gallery of Art, 1993); Eileen Harris, *British Architectural Books and Writers 1556-1785* (Cambridge: Cambridge University Press, 1990).

Week 1: Claude Perrault: Positive versus Arbitrary Beauty

Claude Perrault, *Ordonnance for the Five Kinds of Columns after the Method of the Ancients*, trans. I. K. McEwen (Santa Monica: Getty Center, 1993) preface, pp. 47-63. Compare to original version: *Ordonnance des cinq espèces de colonnes selon la méthode des anciens* (Paris: J. B. Coignard, 1683) and the early English edition translated by John James A *Treatise of the Five Orders of Columns in*

Architecture (London, 1722). Both are in Avery's rare book collection. Note: The Getty edition is currently out of print but used copies are available for purchase online.

Claude Perrault, *Les Dix livres d'architecture de Vitruve corrig, et traduits nouvellement en Francois, avec des notes et des figures* (Paris: J. P. Coignard, 1673); second ed.: Paris:, 1684; rpt. ed., Paris: P. Mardaga, 1979), passim. *The Theory and Practice of Architecture: or Vitruvius and Vignola abridg'd* (London, 1692). Again consult Avery's rare book room.

Please make sure that you read as a minimum in the translated excerpt of Perrault's *Vitruve* in * Liane Lefaivre and Alexander Tzonis, *The Emergence of Modern Architecture* (London and New York: Routledge, 2004), pp. 204-08.

François Blondel, excerpt from "Lessons of Architecture," 1675, in Lefaivre and Tzonis, pp. 211-19.

* Alberto Pérez-Gomez, introduction to the *Ordonnance*, pp. 1-44 (see above). Or if you prefer you may read, *Architecture and the Crisis of Modern Science* (Cambridge, Mass.: MIT Press, 1983), pp. 18-47, which covers similar material. Note: Alberto Pérez-Gomez discusses Wren's and Blondel's theories from a phenomenological perspective.

Additional Readings

Wolfgang Herrmann, *The Theory of Claude Perrault*, London: Zwemmer, 1973, pp. 31-69.

Antoine Picon, *Claude Perrault, 1613-1688, ou la curiosité d'un classique* (Paris: Picard, 1988).

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

Robert W. Berger, *A Royal Passion: Louis XIV as Patron of Architecture* (Cambridge and New York: Cambridge University Press, 1994).

Lucia Allais, "Ordering the Orders: Claude Perrault's *Ordonnance* and the Eastern Collonade of the Louvre," *Future Anterior*, vol. 2, no. 2 (Winter 2005), pp. 53-74.

Week 2: Christopher Wren: Natural versus Customary Beauty

* Christopher Wren, "Letter from Paris" and "Tracts I-III," in Lydia M. Soo, *Wren's "Tracts" on Architecture and Other Writings* (Cambridge: University Press, 1998), pp. 93-106 and 153-68; also please examine Christopher Wren, Jr. *Parentalia; or Memoirs of the Family of the Wrens*, London, 1750, Facsimile ed. (Farnborough, Hants.: Gregg, 1965), passim.

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.

Lydia Soo, "Wren's Tracts on Architecture," and "Wren's Method of Design," *Wren's "Tracts,"* pp. 119-52, 196-241.

* John Summerson "The Mind of Wren," *Heavenly Mansions and Other Essays on Architecture* (New York: Norton, 1998 (originally published 1936), pp. 51-86. For those who have already read this essay, you may want to read Summerson's short biography, *Sir Christopher Wren, Brief Lives* (London:

Collins, 1953; or Hamden, Conn.: Archon, 1965), which is unfortunately out-of-print. (Sometimes copies can be purchased cheaply on line. See Bookfinder.com.)

Manfredo Tafuri, *Theories and History of Architecture* (New York: Harper and Row, 1975), chap. 3.

Additional readings:

J.A. Bennett, *The Mathematical Science of Christopher Wren* (Cambridge: Cambridge University Press, 1982).

Joseph M. Levine, *Between the Ancients and the Moderns: Baroque Culture in Restoration England* (New Haven: Yale University Press, 1999).

Kerry Downes, *The Architecture of Wren* (New York: Universe Books, 1982).

Victor Fürst, *The Architecture of Sir Christopher Wren* (London: Lund Humphries, 1956).

Eduard Sekler, *Wren and his Place in European Architecture* (New York: MacMillan, 1956).

Week 3: The Greco-Gothic Ideal: Cordemoy and Laugier

Michel de Frémin, *A Critical Report on Architecture, Containing the True and False Architecture* (excerpt), 1702; Abbé Jean-Louis de Cordemoy, extract from a Letter by the Author . . . to the Remarks of M. Frézier . . . ,” 1709; Amédée-François Frézier, *The Theory and Practice of Stone Cutting and Wood Working*, 1739-39 and *A Theoretical and Critical Dissertation on the Orders of Architecture*, 1738; and Jacques-Germain Soufflot, “A Report on Gothic Architecture,” 174, in Lefavre and Tzonis, pp. 260-66, 308-14.

* Marc-Antoine Laugier, *An Essay on Architecture*, trans. and intro. by W. and A. Herrmann (Los Angeles: Hennessey and Ingalls, 1977), all but urban planning section. If you have time please look at the 1753 and 1755 original editions, as well as the 1755 English translation in the Rare Book room in Avery Library.

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. For a short biographical account of Cordemoy, you may also want to read Middleton's entry on Cordemoy in Wikipedia.

Additional readings:

Abbé Jean-Louis de Cordemoy, *Nouveau traité de toute l'architecture: ou, l'art de bastir* (Paris: Coginard, 1714 [orig. 1706]; reprint edition Farnborough, Hants.: Gregg, 1966). The 1714 edition is in the rare book room and I recommend those who read French to at least skim it.

Wolfgang Herrmann, *Laugier and Eighteenth Century French Theory* (London: Zwemmer, 1962), esp. pp. 102-47.

Dorothea Nyberg, “The *Mémoires critiques d'architecture* by Michel de Frémin,” *Journal of the Society of Architectural Historians' Journal*, vol. 22, no. 4 (December 1963), pp. 217-224

Dorothea Nyberg, "La sainte Antiquité: Focus of an Eighteenth-century Architectural Debate," *Essays Presented to Rudolf Wittkower on his 65th birthday*, ed. by D. Fraser, H. Hibbard and M. L. Levine, London, 1967, pp. 159-69.

Anthony Vidler, "Rebuilding the Primitive Hut," in *The Writing of the Walls* (Princeton, N.J.: Princeton Architectural Press, 1987), pp. 7-21.

Week 4 Piranesi: From "Romanism" to Aesthetic License

Note: All students should look at the originals in the rare book room. The Avery librarian, Carole Ann Fabien, will be showing the *Carceri* and a selection of Piranesi books in conjunction with Architecture History I. I would encourage all students in the seminar to attend this. Currently this is scheduled for September 29, but the date is to be confirmed.

Giovanni Battista Piranesi, "Thoughts on Architecture," *Oppositions*, no. 26 (Spring 1984), pp. 4-25.

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

_____, *Diverse Manners of Ornamenting Chimneys*, excerpt in Lefevre and Tzonis, pp. 376-377. The original book has an English text.

Rudolf Wittkower, "Piranesi's 'Parere sull'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.

Additional Readings

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

Lola Kantor-Kazovsky, *Piranesi as Interpreter of Roman Architecture and the Origins of His Intellectual World* (Florence: L. S. Olschki, 2006).

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

Peter Murray, *Piranesi and the Grandeur of Ancient Rome* (London: Thames and Hudson, 1971).

John Wilton-Ely, *The Mind and Art of Giovanni Battista Piranesi* (London: Thames & Hudson, 1978).

John Wilton-Ely, *Piranesi as Architect and Designer* (New York: Pierpont Morgan Library and New Haven: Yale University Press, 1993).

Jonathan Scott, *Piranesi* (London: Academy Editions and New York: St. Martin's Press, 1975).

Week 5: Sensation and Taste

* Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, ed. James T. Boulton (Notre Dame: University of Notre Dame Press, 1958).

David Hume, "Of the Standard of Taste," in Hume, *Essays, Moral, Political and Literary* (Indianapolis: Liberty Classics, 1985), pp. 226-49; also available on line.

Charles de Secondat, baron de Montesquieu, "An Essay on Taste," 1748, in Lefaivre and Tzonis, pp. 317-21.

Additional Readings

Henry Kames, *The Elements of Criticism*, New York, 1967, chapter on gardens.

Frances Ferguson, "The Sublime from Burke to the Present," in Michael Kelly, ed., *Encyclopedia of Aesthetics*, vol.4 (Oxford and New York: Oxford University Press, 1998), pp. 326-331.

Samuel Monk, *The Sublime* (1935; Ann Arbor, Mich.: UMI Research Press, 1962).

Walter Hippie, *The Beautiful, the Sublime, and the Picturesque in Eighteenth-Century British Aesthetic Theory* (Carbondale, Ill.: Southern Illinois Press, 1957).

Peter De Bollo, *The Discourse of the Sublime* (Oxford: Basil Blackwell, 1989).

Andrew Ashfield and Peter De Bollo, eds., *The Sublime: A Reader in British Aesthetic Theory* (Cambridge: Cambridge University Press, 1996).

Tom Furniss, *Edmund Burke's Aesthetic Ideology: Language, Gender, Political Economy in Revolution* (Cambridge: Cambridge University Press, 1993).

Week 6: Social Reform and the Urban Imagination

Morelly, excerpt from *The Code of Nature*, 1755; Pierre Patte, excerpt from *A Report on the Most Important Objects in Architecture*, 1769; Louis-Sébastien Mercier, excerpt from *The Year 2440*, 1770; and Claude-Nicolas Ledoux, *Concerning Architecture Seen From the Point of View of Art, of Morals, and Legislation*, 1801, in Lefaivre and Tzonis, pp. 343-44, 377-384, 488-95.

Pierre Patte, *Mémoires sur les objets les plus importants de l'architecture* (Paris: Rozet, 1769), passim. Avery rare book room.

_____, *Monumens érigés en France à la gloire de Louis XV* (Paris: A. Guérinet, 1765), passim. Avery rare book room.

* Laugier, *An Essay on Architecture*, pp. 121-33.

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.: Princeton Architectural Press, 1987), pp. 35-49 (I prefer the first version of this article.)

Anthony Vidler, "The Scenes of the Street: Transformations in Ideal and Reality," in Stanford Anderson, ed., *On Streets* (Cambridge, Mass.: MIT Press, 1978), pp. 29-38.

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

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.

Additional Readings

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

* Anthony Vidler, *Claude-Nicholas Ledoux: Architecture and Social Reform at the End of the Ancient Regime* (Cambridge, Mass.: MIT Press, 1990).

Daniel Rabreau, *Claude Nicholas Ledoux* (Paris: Centre des Monuments Nationaux; Monum: Editions du Patrimoine, 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: Cambridge University Press, 1992), esp. pp. 186-210.

Richard Wittman, *Architecture, Print Culture and the Public Sphere in Eighteenth-Century France* (London: Routledge, 2007).

Andrew J. Tallon, "The Portuguese Precedent for Pierre Patte's Street Section," *Journal of the Society of Architectural Historians*, Vol. 63, no. 3 (September 2004), pp. 370-77.

Week 7: Character

Gabriel-Germain Boffrand, *Book of Architecture*, 1745 and Jacques-François Blondel, *Lessons on Architecture*, vol. 1, 1771, in Lefaivre and Tzonis, pp. 316-17, 388-395. Also, if you have time, please look at the complete text *Livre d'architecture*, translated by David Britt as *Book of Architecture Containing the General Principles of the Art*, ed. and introduction by Caroline van Eck (Aldershot: Ashgate Publishing, 2003), see esp. pp. 35-36.

Nicholas Le Camus de Mézières, *The Genius of Architecture; or, the Analogy of that Art with Our Sensations*, intro. Robin Middleton, trans. David Britt (Santa Monica, Ca.: Getty Center, 1992), pp. 69-75, 93-97, 100-01, 111-27, 130-41. Robin Middleton's introduction is also highly recommended.

Etienne-Louis Boullée, "Architecture, Essay on Art," in *Boullée and Visionary Architecture*, trans. and ed. Helen Rosenau, (London: Tiranti, 1953).

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

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

Vittoria di Palma, "Architecture, Environment, and Emotion: Quatremère de Quincy and the Concept of Character," *AA Files* 47 (2002), pp. 45-56.

Additional Readings

Robin Middleton, "Jacques-François Blondel and the *Cours d'Architecture*," *Journal of the Society of Architectural Historians* 18, no. 4 (December 1959): 140-48.

_____, "Germain Boffrand, l'aventure d'un architecte indépendant," *The Burlington Magazine* 130 (1988): 865-66.

Jean-Marie Perouse de Montclos, *Etienne-Louis Boullée: Theoretician of Revolutionary Architecture* (New York: Braziller, 1974).

Jean-Marie Perouse de Montclos, *Etienne-Louis Boullée* (Paris: Flammarion, 1994).

Werner Szambien, *Symétrie, goût, caractère, théorie et terminologie de l'architecture et l'âge l'classique, 1550-1800* (Paris: Picard, 1986).

Week 8: Type and Genre

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

*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. Please also look at the original editions in Avery rare book room: *Précis des leçons d'architecture données à l'École polytechnique* (Paris: l'Auteur, 1802-05, and subsequent ones).

_____, *Recueil et parallèle des édifices de tout genre, anciens et modernes, remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessinés. . .* (Princeton, N.J.: Princeton Architectural Press, 1981). See also original edition (Paris: à l'École polytechnique, chez l'auteur, 1800) in rare book room.

Additional readings

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

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*, pp. 147-64.

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

_____, "Durand and the Continuity of Tradition," in Robin Middleton, ed., *The Beaux Arts and Nineteenth-Century French Architecture* (Cambridge, Mass.: MIT Press, 1982). .

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

Week 9: Historicism and the German Gothic Revival

Johann Wolfgang von Goethe, "On German Architecture," in *Goethe on Art*, ed. and trans. John Gage (London: Scholar Press, 1980), pp. 103-12; an earlier translation by Geoffrey Grignon, in *Architectural Review*, XCVII (1945), pp. 145-59.

*Heinrich Hübsch et al, *In What Style Should We Build: The German Debate on Architectural Style*, intro. and trans. Wolfgang Herrmann (Santa Monica: The Getty Research Institute, 1992), pp. 63-102.

Barry Bergdoll, "Archaeology vs. History: Heinrich Hübsch's Critique of Neoclassicism and the Beginnings of Historicism in German Architectural Theory," *Oxford Art Journal* 5, no. 2 (1983): 3-12.

Alan Colquhoun, "Three Kinds of Historicism," *Modernity and the Classical Tradition* (Cambridge, Mass.: MIT Press, 1989), pp. 3-19.

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

Additional Readings

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

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

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

*Michael Lewis, *The Gothic Revival* (London: Oxford University Press, 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 Mellindorf, *German Architecture and the Classical Ideal* (Cambridge, Mass.: MIT Press, 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.

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.

Caroline van Eck, *Organicism in Nineteenth-Century Architecture: An Inquiry into Its Theoretical and Philosophical Background* (Amsterdam: Architectura + Natura, 1994), esp. the sections on Goethe, Schlegel, Schilling, and Schinkel

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

Week 10: Morality and Architecture Pugin

* Raymond Williams, *Culture and Society, 1790-1950* (Middlesex, Eng.: Penguin, 1963), pp. 85-98, 137-161 (sections on Carlyle and Pugin).

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).

A.W. Pugin, *The True Principles of Pointed or Christian Architecture* (Oxford: St. Barnabas Press, 1969; orig. 1841).

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

Additional Readings

Phoebe B. Stanton, *Pugin* (New York: Viking, 1971).

Week 11: Morality and Architecture: Ruskin

*John Ruskin, *The Lamps of Architecture*, 1849, 2nd ed. 1880 (rpt. New York: Dover, 1989).

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; also in *John Ruskin, *On Art and Life*, Great Ideas (New York and London: Penguin, 2004), pp. 1-56.

*John Ruskin, "The Work of Iron in Nature, Art, and Policy," in *The Two Paths*, 1859; rpt. in *On Art and Life*, pp. 57-98..

Week 12: Legibility: Hugo, Labrouste and Reynaud

Victor Hugo, "A Bird's Eye View of Paris," and "This will kill that," *Notre Dame de Paris*, trans. Alban Kraitsheimer (Oxford: Oxford University Press, 1993; pb. ed., 2009).

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

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.: MIT Press, 1977), pp. . 325-416.

Additional Readings

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*, pp. 139-73.

Barry Bergdoll, ed., *Henri Labrouste: Structure Brought to Light* (New York: MoMA, 2013).

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.

David Van Zanten, *Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer* (Cambridge, Mass.: MIT Press, 1987).

Week 13: Viollet-le-Duc, Structural Rationalism and Style

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

* John Summerson, "Viollet le Duc and the Rational Point of View," *Heavenly Mansions* (New York: Norton, 1998), pp. 135-58.

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.

Robin Middleton, "Eugène-Emmanuel Viollet-le-Duc," *MacMillan Encyclopedia of Architects*, vol. 4. (New York: MacMillan, 1982), 326.

Additional Readings

Martin Bressani, *Architecture and the Historical Imagination: Eugène-Emmanuel Viollet-le-Duc, 1814-1879* (Farnham, Surrey and Burlington, Vt.: Ashgate, 2014).