

Prof. Ralph Stern  
Department of Architecture  
University of Manitoba  
Selected Topics in Architecture: 1750 to 1900

The purpose of this class is to expose you not only to a sequence of »monuments« spanning from the eighteenth century until the rise of high modernism, but to acquire a deeper understanding of these projects by reading primary texts written by architects themselves, including texts by Perrault, Piranesi, Boullée, Ledoux, Schinkel, Pugin, Semper, Ruskin, Sullivan, Wagner, Loos, Behrens, Taut, Berlage and Le Corbusier. In utilizing these sources, it is anticipated that you will understand the concerns of these many protagonists as well as their modes of argumentation. In addition, further sources have been selected from the major figures engaged with the writing of architectural history itself; figures ranging from Winckelmann and Bötticher to Wölfflin and Schmarsow to Tafuri and Koolhaas. This will give you added insight into the critical and methodological approaches to the production of architectural history and theory as well as the fundamental relationship between the construction of buildings and the construction of (architectural) history and theory. Additionally a series of optional secondary literature is suggested for those interested in engaging any particular topic in greater depth. Finally, while such issues as gender and post-colonialism have not been explicitly addressed as independent sections, particular topics and readings will be introduced in which these issues are clearly delineated.

Readings will consist of several primary and/or secondary sources per week. For those students wishing to pursue a particular topic in greater breadth and depth, a short list of suggested readings is also provided. Copies of all reading materials are on reserve in the Library. Handouts will also be distributed containing information (images, quotes, biographical information) that is of further relevance to the topics covered. If you have any questions, please feel free to contact me ([ralph.stern@umanitoba.ca](mailto:ralph.stern@umanitoba.ca)).

A brief, 500-800 word synopsis of ONE (or two if you choose) of the required readings is required every second week as way for you to organize your thoughts about the material covered. It is also intended to provide you with an opportunity to speculate on which historical issues may still have relevance to contemporary design issues. It is to be submitted before class on Mondays per email attachment (WORD document) to [rstern@mit.edu](mailto:rstern@mit.edu).

There will no exams held for the class, but a final paper of 5,000—6,000 words is required. The topic of the paper is free for you to choose in discussion with myself. The choices may include an in-depth study of a particular individual, work, or problematic. It is also possible to choose topics thematically; issues such as »space«, »body«, »tectonics«, »gender«, »representation«, »composition«, »ornament«, »type« etc. are examples of thematic approaches that can be addressed in your papers. There will also be two opportunities during the course of the semester for you to briefly present your topics in class. Specific instructions as to paper format, citations etc. will be distributed.

## Syllabus / Course Outline: 1750—1800

### Class 01: General Introduction: The Trajectory of Modernism

**Required:** Primary Source(s) Horace Walpole, *The Castle of Otranto*, (1764). url: [www.ibiblio.org/gutenberg/etext96/cotr10.txt](http://www.ibiblio.org/gutenberg/etext96/cotr10.txt)  
Secondary Source(s) B. M. Stafford, »The Eighteenth-Century: Towards an Interdisciplinary Model« in: *The Art Bulletin*, 70:1, (1988): 6-24.

**Suggested:** Secondary Source(s) Dianne S. Ames, »Strawberry Hill: Architecture of the "as if"« in: *SECC*, 8, (1979): 351-64.  
Kate Ferguson Elis, *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*, (Champaign-Urbana: University of Illinois Press, 1989).  
David D. Mickenny, »The Castle of my Ancestors: Horace Walpole and Strawberry Hill« in: *British Journal for Eighteenth-Century Studies*, 13:2, (1990): 199-214.  
Robert Miles, »The Gothic Aesthetic: The Gothic as Discourse« in: *The Eighteenth Century, Theory and Interpretation*, 32:1, (1991): 39-57.  
David Porter, »From Chinese to Gothic: Walpole and the Repudiation of Chinoiserie« in: *ECL*, 23:1, (1999): 46-58.

**Class 02:** Classicism Deposed: The Beautiful Divided and the Sublime Transcendent  
**Suggested:** Secondary Source(s) Claude Perrault, *Ordonnance for the Five Kinds of Columns after the Method of the Ancients*, intro. A. Pérez-Gómez, trans. I.K. McEwen, (Santa Monica, CA: Getty Center, 1993): 1-44 (introduction).  
 Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, (London: R.& J. Dodsley, 1757). Reprint ed. and intro J. Bolton (Notre Dame, Indiana, 1958): xv-cxxvii.

**Architects / Texts Addressed:** Claude Perrault (1613-1688), *Les dix livres d'architecture de Vitruv, corrigez et traduits nouvellement en françois, avec des notes & des figures*, (Paris, 1673; enlarged: 1684).  
 François Nicolas Blondel (1617-1686), *Cours d'architecture enseigné dans l'Académie Royale d'Architecture*, 2 vols. (Part I: Paris, 1675; Part II-V: Paris; 1683; Paris: Mortier 1698) and *Ordonnance des cinq espèces de colonnes selon a méthode des anciens*, (Paris, 1683; 1733).

**Critical Texts Addressed:** Pseudo-Longinus (1st-3rd AD), *Peri Hypsus*, (25-40 n. Chr.—date and author disputed). French trans. by Nicolas Boileau-Despréaux, *Traité du sublime ou du merveilleux dans le discours traduit du Grec de Longin*, (Paris: Denys Thierry, 1674).

**Recent texts on the sublime:** François Lyotard: *Lessons on the Analytic of the Sublime* (1994), Terry Eagleton: *The Ideology of the Aesthetic* (1990), Anthony Vidler: »Notes on the Sublime: From Neoclassicism to Postmodernism« (1988) and Jack G. Voller: »Neuromanticisms: Cyberspace and the Sublime« (1993).

**Class 03:** Eighteenth-Century Print Culture and the Architectural Imaginary  
**Required:** Primary Source(s) G.B. Piranesi (1720-1778), »Opinions on Architecture: A Dialogue« and »On the Introduction and Progress of the Fine Arts« in: *Observations on the Letter of Monsieur Mariette: With Opinions on Architecture, and a Preface to a new Treatise on the Introduction and Progress of the Fine Arts in Europe in Ancient Times*, intro. J. Wilton-Ely, trans. C. Beamish and D. Britt, (Santa Monica, CA: Getty Center, 2002): 102-24.

Secondary Source(s) Manfredo Tafuri »The Wicked Architect: G.B. Piranesi, Heterotopia and the Voyage« in: *The Sphere and the Labyrinth*, (Cambridge, Mass.: MIT Press, 1981): 25-54

**Suggested:** Secondary Source(s) Hélène Lipstadt, »Architectural Publications, Competitions and Exhibitions« in: E. Blau & E. Kaufman (eds.), *Architecture and its Image. Four Centuries of Architectural Representation. Works from the Collection of the Canadian Centre for Architecture*, (Montreal: CCA, 1989): 109-37.  
 Manfredo Tafuri, »The Historicity of the Avant-Garde« (w/ the Appendix by Sergei Eisenstein) in: *The Sphere and the Labyrinth*, (Cambridge, Mass.: MIT Press, 1981): 55-90.  
 Anthony Vidler, »The Hut and the Body: »The "Nature" of Architecture from Laugier to Quatremère de Quincy« in: *LI*, 33, (1982): 102-11.  
 John Wilton-Ely, »Introduction« in: *Observations on the Letter of Monsieur Mariette: With Opinions on Architecture, and a Preface to a new Treatise on the Introduction and Progress of the Fine Arts in Europe in Ancient Times*, (Santa Monica, CA: Getty Center, 2002): 1-83.

**Additional:** Handout 01 Giovanni Battista Piranesi, *Invenzioni capriccio di Carceri*, (1745; 1761). (4 pages)

**Class 04:** Laugier, Leroy, Winckelmann: The Greek Ideal and the Graeco-Roman Controversies  
**Required:** Primary Source(s) Marc-Antoine Laugier (1713-1769), *An Essay on Architecture* (1753, 1755) eng. trans. and intro. Wolfgang Herrmann, (Los Angeles: Hennessey & Ingalls, 1977). Chapers I, III, V.

**Architects / Texts Addressed:** Julien-David Leroy (1724-1803), *Les ruines des plus beaux monuments de la Grèce: consideres du cote de l'histoire et du cote de l'architecture*, (Paris, 1758; 1770). *Ruins of Athens, with remains and other valuable antiquities in Greece*, (abrev. engl. trans.: London, 1759).  
 James Stuart (1713-1788) & Nicholas Revett (1720-1804), *The Antiquities of Athens, measured and delineated by James Stuart and Nicholas Revett, (et al.)*, 5 vols. (v1, London, 1762; v2, 1787; v3, 1794; v4, 1816; v5, 1830).  
 Robert Adam (1728-1792), *Ruins of the Palace of the Emperor Diocletian at Spalatro*, (London, 1764).  
 Thomas Major (1720-1799), *Ruins of Paestum, otherwise Posidonia in Magna Graecia*, (London, 1768).  
 G.B. Piranesi (1720-1778), *Le Antichità Romane ...*, (1756); *Osservazioni di Gio. Battista Piranesi sopra la Lettre de monsieur Mariette*, (Rome, 1765).

**Critical Texts Addressed:** Johann Joachim Winckelmann (1717-1768), *Gedanken uber die Nachahmung der griechischen Werke in der Malerei und Bildhauer*, (Friedrichstadt, 1755; Dresden and Leipzig, 1756).

**Additional:** Handout 02 Frontispiece to the second edition of Laugier's *Essai sur l'architecture*, (Paris, 1755). & The Tomb of the Scipio from Piranesi's *Le Antichità Romane ...*, (1756). (1 page)  
 Handout 03 Piranesi's Campus Martius: plan and frontispiece (2 pages)

**Class 05:** Movement and the Ephemeral: The Festivalization of Space and Voyages of Discovery

**Required:** Secondary Source(s) William A. McClung: »A Place for a Time: The Architecture of Festivals and Theaters« in: E. Blau & E. Kaufman (eds.), *Architecture and its Image. Four Centuries of Architectural Representation. Works from the Collection of the Canadian Centre for Architecture*, (Montreal: CCA, 1989): 86-108.

**Suggested:** Secondary Source(s) Charles C. Gillispie, *Monuments of Egypt (The Napoleonic Edition): The Complete Archaeological Plates from La Description de l’Egypte*, (Princeton: Princeton Architectural Press, 1987).  
 Werner Oechslin, »Fêtes of the French Revolution-Collective Imagery« in: *LI*, 17, (1977): 62-65.  
 Werner Oechslin & ABuschow, *Festarchitektur: Der Architekt als Inszenierungskünstler*, (Stuttgart: 1984).  
 Mona Ozouf, *Festivals and the French Revolution*, (Cambridge, Mass.: Harvard University Press, 1988).  
 David P. Miller »Joseph Banks, Empire, and the "Centers of Calculation" in late Hanoverian London« in: Miller, D.P. & Reill, P.H. (eds.), *Visions of Empire: Voyages, Botany and Representations of Nature*, (Cambridge: Cambridge University Press, 1996): 21-37.  
 Barbara Maria Stafford, *Voyage into Substance: Art, Science, Nature, and the Illustrated Travel Account, 1760-1840*, (Cambridge, Mass.: MIT Press, 1984).

**Additional:** Handout 04 Festival Architecture (6 pages)

**Class 06:** The 18th-Century Landscape Park: Architectural Experiment and Spatial Perception

**Required:** Primary Source(s) Jean-François de Bastide (1724-1798), »Le Petit Maison« in: *Le Nouveau Spectator*, 2, (Paris, 1758): 361-412. *The Little House: An Architectural Seduction*, preface A. Vidler, trans. and intro. R. el-Khoury, (New York: Princeton Architectural Press, 1996).  
 Nicolas Le Camus de Mézières (1721-1792), *The Genius of Architecture, or, The Analogy of that Art with our Sensations*, intro. R. Middleton, trans. D. Britt, (Santa Monica, CA: Getty Center, 1992): 17-64.

**Suggested:** Primary Source(s) Claude-Henri Watelet (1718-1786), *Essai sur les jardins*, (Paris: Prault, 1774). (eng. trans.: *Essays on Gardens. A Chapter in the French Picturesque*, ed. and trans. S. Danon; intro. J. Disponzio, Philadelphia, University of Pennsylvania Press, 2003).

Secondary Source(s) Carol Fabricant, »Binding and Dressing Nature’s Loose Tresses: The Ideology of Augustan Landscape Design« in: *SECC*, 8, (1979): 109-35.  
 John Dixon Hunt, »“Ut Pictura Poesis“: The Garden and the Picturesque in England (1710-1750)« in: M. Mosser and G. Teyssot (eds.), *The History of Garden Design*, (London, 1990).  
 Leatherbarrow, David »Character, Geometry and Perspectives: The Third Earl of Shaftesbury’s Principles of Garden Design« in: *JGH*, 4:4, (1984): 332-58.

Dora Wiebenson, *The Picturesque Garden in France*, (Princeton: Princeton University Press, 1978).

**Additional:** Handout 05 Pierre Patte's Competition Plan of Paris (1 page)  
 Handout 06 Landscape Architecture (7 pages)

**Class 07:** Architectures of Discipline: Social Control and the Rationalization of Architecture

**Suggested:** Primary Source(s) Jeremy Bentham (1748-1832), *Panopticon; or, the Inspection-House: containing the idea of a new principle of construction applicable to ... penitentiary-houses, prisons ... and schools; with a plan of management, etc.*. 3 vol. (London, 1791).

**Suggested:** Secondary Source(s) Anthony Vidler, »Spaces of Production«, »Confinement and Cure«, The Design of Punishment« all in: *The Writing of the Walls. Architectural Theory in the late Enlightenment*, (Princeton: Princeton Architectural Press, 1987): 23-34, 51-72, 73-82.  
 Robin Middleton, »Sickness, Madness and Crime as the Grounds of Form« in: *afiles*, (Pt. 1: 24; 1992): 16-30; (Pt. 2: 25, 1993): 14-29.  
 Richard Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris*, (Cambridge, Mass.: MIT Press, 1984).  
 Robin Evans, *The Fabrication of Virtue: English Prison Architecture, 1750-1840*, (Cambridge: Cambridge University Press, 1982).  
 Christine Stevenson, *Medicine and Magnificence. British Hospital and Asylum Architecture, 1660-1815*, (New Haven: Yale University Press, 2000).

**Additional:** Handout 07 Panopticism (9 pages)

- Class 08:** Architectures of Revolution and Reaction: Ledoux, Boullée and Lequeu 1
- Required:** Primary Source(s) Claude-Nicolas Ledoux (1735-1806), *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*, 2 vols., (Paris, 1804; 1846). *Architecture Considered in Relation to Art, Mores, and Legislation*, intro. A. Vidler, (Princeton: Princeton Architectural Press, 1984).
- Suggested:** Secondary Source(s) Paulette Singley, »The Anamorphic Phallus within Ledoux's Dismembered Plan of Chaux« in: *Journal of Architectural Education*, 46:3, (1993): 176-88.  
Anthony Vidler, *Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancien Regime*, (Cambridge, Mass.: MIT Press, 1990).
- Additional:** Handout 08a Historiography (1 page)  
Handout 08b Ledoux (7 pages)
- Class 09:** Architectures of Revolution and Reaction: Ledoux, Boullée and Lequeu 2
- Required:** Primary Source(s) Etienne-Louis Boullée (1728-1799), *Architecture: Essai sur l'Art*, (Manuscript: ca. 1790-1793), *Architecture, Essay on Art*, ed. and trans. H. Rosenau, in: *idem*, Boullée & Visionary Architecture, (New York: Harmony Books, 1976).
- Secondary Source(s) Martin Bressani, »Etienne-Louis Boullée. Empiricism and the Cenotaph for Newton« in: *architectura*, 23:1, (1993): 37-57.
- Suggested:** Secondary Source(s) Philippe Duboy, *Lequeu: An Architectural Enigma*, tr. F. Scarfe, (Cambridge, MA.: MIT Press, 1987).  
Robin Middleton, »Boullée and the Exotic« in: *aafiles*, 19, (1990): 35-49.  
Anthony Vidler, »Dark Space« in: *idem*. *The Architectural Uncanny: Essays in the Modern Unhomely*, (Cambridge, MA.: MIT Press, 1992).
- Additional:** Handout 08c Boullée (6 pages)  
Handout 08d Lequeu (7 pages)
- Class 10:** Continental Transfers: Germany from the Late Baroque to Friedrich Gilly
- Suggested:** Primary Source(s) Friedrich Gilly, *Essays on Architecture, 1796-1799*, intro. F. Neumeyer, trans. D. Britt, (Santa Monica, CA: Getty Center, 1994): 1-101 (intro).
- Suggested:** Secondary Source(s) Julius Posener, »Theatre Construction in Berlin from Gilly to Poelzig« in: *Zodiac*, NS 2, (1988): 6-43.
- Additional:** Handout 09 Schinkel's Predecessors (10 pages)
- Class 11:** Karl Friedrich Schinkel and the Influence of Berlin's Bauakademie
- Required:** Secondary Source(s) Rand Carter, »Karl Friedrich Schinkel "The Last Great Architect"« in: *Collection of Architectural Designs including those designs which have been executed and objects whose execution was intended by Karl Friedrich Schinkel*, (Chicago: Exedra, 1981).
- Suggested:** Secondary Source(s) Kurt W. Forster, »"Only Things that Stir the Imagination": Schinkel as Scenographer« in: *Karl Friedrich Schinkel. The Drama of Architecture*, (Berlin, Wasmuth, 1994): 18-35.  
Kurt W. Forster, »Schinkel's Panoramic Planning of Central Berlin« in: *Modulus*, 16, (1983): 62-77.  
H. Pundt, »K.F. Schinkel's Environmental Planning of Central Berlin« in: *JSAH*, 26:2, (1967): 114-30.
- Additional:** Handout 10 Schinkel (9 pages)
- Class 12:** Landscapes North and South: Schinkel's Potsdam, Ludwig Persius and Leo von Klenze
- Required:** Secondary Source(s) W. Norton Wise, *Architectures for Steam*, (distributed as a PDF file)
- Suggested:** Secondary Source(s) Christoph M. Vogtherr, »Views and Approaches: Schinkel and Landscape Gardening« in: *Karl Friedrich Schinkel. The Drama of Architecture*, (Berlin: Wasmuth, 1994): 68-83.
- Additional:** Handout 11 Schinkel's Successors (9 pages)  
Handout 12 Leo von Klenze (5 pages)

- Class 13:** Composition and Tectonics from Durand to Bötticher and Beyond
- Required:** Primary Source(s) Heinrich Hübsch, »The Differing Views of Architectural Style« (1847); pp. 169-177.  
In: Hübsch, Heinrich et al. *In What Style should we Build?: The German Debate on Architectural Style*, trans. and intro. W. Herrmann, (Santa Monica, CA: Getty Center, 1992): 1-60 (intro by Herrmann).
- Suggested:** Primary Source(s) J.-N.-L. Durand, *Précis of the Lectures on Architecture*, intro. A. Picon, trans. D. Britt, (Santa Monica, CA: Getty Center, 2000).
- Secondary Source(s) Arthur Drexler (ed.) *The Architecture of the Ecole des Beaux-Arts*, (New York: MoMA, 1977).
- Additional:** Handout 13 Jean-Nicolas-Louis Durand (9 pages)
- Class 14:** Architecture Psychologized: Empathy, Form, & Space
- Required:** Primary Source(s) Heinrich Wölfflin, »Prolegomena to a Psychology of Architecture« (1886); pp. 150-190.  
August Schmarsow »The Essence of Architectural Creation« (1893) pp. 281-297.  
Both in: Vischer, Robert et al. *Empathy, Form and Space: Problems in German Aesthetics, 1873-1893*, ed., trans. and intro. H.F. Mallgrave & E. Ikonomou, (Santa Monica: Getty Center, 1994).
- Suggested:** Secondary Source(s) Introduction to *Empathy, Form, Space* by H.F. Mallgrave & E. Ikonomou, pp. 1-84.
- Class 15:** Competitive Practices: The Engineer and the Processes of Industrialization
- Suggested:** Secondary Source(s) Antoine Picon, *French Architects and Engineers in the Age of Enlightenment*, (Cambridge: Cambridge University Press, 1992).  
Wolfgang Schivelbusch, *Disenchanted Night. The Industrialization of Light in the Nineteenth Century*, trans. A. Davies, (Berkeley: University of California Press, 1988).  
Kenneth Frampton, »Industrialization and the Crisis in Architecture« in: *Oppositions*, 1. (as reprint).
- Additional:** Handout 14 Engineering from Perronet to Foster (14 pages)
- Class 16:** Spaces of Circulation: Arcades, Markets and Train Stations
- Required:** Secondary Source(s) »The Passage from Arcade to Cinema« in: Anne Friedberg *Window Shopping: Cinema and the Post-modern*, (Berkeley: University of California Press, 1993): 47-106
- Suggested:** Secondary Source(s) Jonas Geist, *Arcades. The History of a Building Type*, (Cambridge, MA.: MIT Press, 1983).  
Erika D. Rappaport, »"The Halls of Temptation": Gender, Politics, and the Construction of the Department Store in Late Victorian London« in: *The Journal of British Studies*, 35:1, (1996): 58-83.  
Louis-Ferdinand Céline, *Death on the Installment Plan* (selections distributed as handout).
- Additional:** Handout 15 Arcades (12 pages)  
Handout 16 Markets, Train Stations & Department Stores (12 pages)
- Class 17:** Industrialization, Identity and Social Reform: Pugin, Owens, Ruskin, Morris
- Required:** Primary Source(s) A.W.N. Pugin (1812-1852), *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*, (London: C. Dolman, 1836). Reprint: New York: Humanities Press, 1969.  
Owen Jones (1809-1874), *Grammar of Ornament*, (London: Day and Son 1856). Reprint: London: Studio Editions, 1986.
- Suggested:** Secondary Source(s) Nancy Armstrong, »History in the House of Culture: Social Disorder and Domestic Fiction in Early Victorian England« in: *Poetics Today*, 7:4, (1986): 641-71.  
Cornelis J. Baljon, »Interpreting Ruskin: The Argument of the Seven Lamps of Architecture and the Stones of Vencie« in: *JAAC*, 55:4, (1997): 401-14.  
J.B. Bullen, »Ruskin, Venice, and the Construction of Femininity« in: *The Review of English Studies*, 46:184, (1995): 502-20.  
James A. Schmeichen, »The Victorians, the Historians, and the Idea of Modernism« in: *The American Historical Review*, 93:2, (1988): 287-316.

- Class 18:** Knowledge and Entertainment: World Expositions (1851-1939) and Amusement Parks
- Required:** Secondary Source(s) Woody Register, *The Kid of Coney Island. Fred Thompson and the Rise of American Amusements*, (Oxford: Oxford University Press, 2001): 85-125.
- Suggested:** Secondary Source(s) Carol A. Breckenridge, »The Aesthetics and Politics of Colonial Collecting: India at World Fairs« in: *Comparative Studies in Society and History*, 31:2, (1989): 195-216.  
Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, (New York: Oxford University Press, 1978).  
Timothy Mitchell, »The World as an Exhibition« in: *Comparative Studies in Society and History*, 31:2, (1989): 217-36.  
Robert W. Rydell, »The Trans-Mississippi and International Exposition: "To Work Out the Problem of Universal Civilization"« in: *American Quarterly*, 33:5, (1981): 587-607.
- Additional:** Handout 17 Expositions (14 pages)  
Handout 18 Coney Island: Steeplechase, Luna Park, Dreamland (14 pages)
- Class 19:** American Expansionism and the Vertical City: The Transcendental Highrise
- Required:** Primary Source(s) Louis Sullivan, »The Tall Office Building Artistically Considered« (Lippincott's, March 1896). Reprinted in: *Kindergarten Chats*, (Lawrence, Kansas: Scarab Fraternity Press, 1934).
- Suggested:** Secondary Source(s) Narciso G. Menocal, *Architecture as Nature. The Transcendentalist Idea of Louis Sullivan*, (Madison: University of Wisconsin Press).  
Joseph Siry, *Carson Pirie Scott: Louis Sullivan and the Chicago Department Store*, (Chicago: University of Chicago Press, 1988).  
Carl W. Condit, *The Chicago School of Architecture; A History of Commercial and Public Building in the Chicago area, 1875-1925*, (Chicago: University of Chicago Press, 1964).
- Additional:** Handout 19 Highrises (14 pages)  
Handout 20 Skylines (4 pages)
- Class 20:** Urbanism and Ornament: Otto Wagner, Adolf Loos and the Central European Context
- Required:** Primary Source(s) *Modern Architecture. A Guidebook for his Students to this Field of Art*, trans. and intro. H.F. Mallgrave, (Santa Monica, CA: Getty Center, 1988): 53-125.  
Note: The introduction is quite helpful, but covers much of the material we have already addressed.
- Suggested:** Primary Source(s) Adolf Loos, *Spoken into the Void. Collected Essays 1897-1900*, trans. J.O. Newman, (Cambridge, MA., MIT Press, 1982).
- Additional:** Handout 21 Otto Wagner (11 pages)
- Class 21:** Bodies Unbound: The *Werkbund* and Reform Movements
- Required:** Primary Source(s) Hermann Muthesius, *Style-Architecture and Building-Art: Transformations of Architecture in the nineteenth century and its Present Condition*, intro. and trans. S. Anderson, (Santa Monica, CA: Getty Center, 1994): 1-43 (intro). The intro. is quite helpful, but covers much of the material we have already addressed.  
Hermann Muthesius / Henry van de Velde, »Werkbund Thesis and Antithesis« (1914), in: U. Conrads (ed.), *Programs and Manifestoes on 20th-C. Architecture*, (Cambridge, MA.: MIT Press, 1970): 28-33.
- Suggested:** Secondary Source(s) Frederic J. Schwartz, *The Werkbund: Design Theory and Mass Culture before the First World War*, (New Haven: Yale University Press, 1996): 75-146 (section II).  
Mary McLeod, »'Architecture or Revolution': Taylorism, Technocracy, and Social Change« in: *Art Journal*, 43:2, (1983).  
Mark Wigley, *Designer Walls, White Dresses. The Fashioning of Modern Architecture*, (Cambridge, MA.: MIT Press, 1995).
- Additional:** Handout 22 Olbrich, Endell and Behrens (13 pages)  
Handout 23 »Type« and Clothing Reform (7 pages)

**Class 22:** The Utopian Impulse: Early German Expressionism

**Required:** Primary Source(s) Paul Scheerbarth, »Glass Architecture« (1914) in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT Press, 1970): 32-33.  
 Bruno Taut, »A Programme for Architecture« (1918); »Frühlicht« (1921) in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT Press, 1970): 41-43, 63.  
 Bruno Taut, *The Crystal Chain Letters: Architectural Fantasies by Bruno Taut and his Circle*, ed. and trans. I.B. Whyte, (Cambridge, MA.: MIT Press, 1985).

**Suggested:** Secondary Source(s) Iain Boyd Whyte, »The Expressionist Sublime« in: *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy*, (Seattle, WA.: University of Washington Press, 1993): 118-37.

**Additional:** Handout 24 Scharoun, Luckhardt, Taut, Mies van der Rohe (13 pages)  
 Handout 25 Hans Poelzig (13 pages)

**Class 23:** Utopias and Dystopias: Futurism(s) and Late German Expressionism

**Required:** Primary Source(s) Antonio Sant'Elia / Filippo T. Marinetti, »Futurist Architecture« (1914) in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT Press, 1970): 34-8.  
 Erich Mendelsohn, »The problem of a New Architecture« (1919), in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT Press, 1970): 54-55.  
 Erich Mendelsohn / Bernhard Hoetger, »Synthesis—World Architecture« (1928) in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT Press, 1970): 106-9.

**Suggested:** Secondary Source(s) Rosmarie Hoag Bletter, »Expressionism and the New Objectivity« in: *Art Journal*, 43:2, (1983): 108- 20.  
 Emily Braun, »Expressionism as Fascist Aesthetic« in: *JCH*, 31:2, (1996): 273-92.  
 Anna Lawton, »Russian and Italian Futurist Manifestoes« in: *SEEJ*, 20, (1976): 405-20.  
 George L. Mosse, »The Political Culture of Italian Futurism: A General Perspective« in: *Journal of Contemporary History*, 25:2/3, (1990): 253-68.  
 Janet Ward, *Weimar Surfaces. Urban Visual Culture in 1920s Germany*, (Berkeley: University of California Press, 2001): »Functionalist Façades« Chapter 2 (45-91), »The Display Window: Designs and Desires of Weimar Consumerism« Chapter 4 (191-240).

**Additional:** Handout 26 Futurists (13 pages)  
 Handout 27 Erich Mendelsohn (10 pages)

**Class 24:** The Dutch Tradition: From Berlage to de Stijl

**Suggested:** Primary Source(s) Hendrik Petrus Berlage, *Thoughts on Style, 1886-1909*, intro. I.B. Whyte, trans I.B. Whyte and W. de Wit, (Santa Monica, CA: Getty Center, 1996).  
 "De Stijl": »Manifesto 1« (1918); »Creative Demands« (1923); »Manifesto V« (1923) in: U. Conrads (ed.), *Programs and Manifestoes on 20th-C. Architecture*, (Cambridge, MA.: MIT Press, 1970): 39-40, 64-8.  
 Theo van Doesburg, »Towards a Plastic Architecture« in: U. Conrads (ed.), *Programs and Manifestoes on 20th-Century Architecture*, (Cambridge, MA.: MIT press, 1970): 78-80.

**Additional:** Handout 28 Berlage, van Doesburg, Rietveld, Oud (12 pages)