Patrick Bade | Victorian Architecture: Historicism, Patriotism, and Utopianism 06-10-2023

Images are displayed throughout the lecture

- Well, we have two very famous buildings here, the House of Parliament at Westminster in London, and the north facade of the Glasgow School of Art. And so both these buildings from the long reign of Queen Victoria, the House of Parliament, started in 1840 and the north facade of the Glasgow School of Art completed in 1899, two years before Queen Victoria died. And I think these are two of the most magnificent buildings anywhere in the world from the 19th century. I hope you realise by now I'm not given to either patriotic or chauvinistic statements, but I would say that British architecture in this period is remarkably interesting and possibly as interesting or even more interesting than that of any other Western country in the same period. I have to stress British rather than English, because of course the Glasgow School of Art is a Scottish building.

We're going to start off with a configuration. This is the fire in which the old Houses of Parliament in London were destroyed in 1834, and for a very long time, they had not really been seen as fit for purpose. They were rather sort of tumbled down and degraded. And so there was already talk of creating a new set of houses of Parliament. And as was usually the case in the 19th century for such a big project, a competition was announced. And the rules of the composition competition stated that the design must be in a national style. The 19th century of course, is a style, is a period with enormous increase in nationalism everywhere. And it was said specifically that the building should either be gothic or Elizabethan. Now Elizabethan really is a national style 'cause the Elizabethan style, which is a kind of transitional style really between Gothic and Renaissance is something you don't find anywhere except in, in the British Isles. Gothic, on the other hand, is a bit of a stretch to say that that is a, a British national style. That gothic was of course, a French invention in the 12th century here in Paris, Saint-Denis, the very first gothic building. But oddly, in both Britain and Germany, there was a, there was a strong anti-French reaction at the end of the Napoleonic wars. By this time, French taste had become so identified with classicism that both in England and in Germany, a gothic was seen as a local and an anti-French style.

Now, the first half of, well, actually most of the 19th century is a period of historicism. It was a quickened awareness and interest in history. This goes together with the Romantic movement with the capital R. And you have the development in the early 19th century of the historic novel, the extremely popular and influential Waverley novels, of Sir Walter Scott, you see Sir Walter Scott here on the left and a illustration of his novel, the "Bride of Lammermoor" and the painting by Delacroix inspired by Walter Scott's "Ivanhoe". So this taste for historicism, particularly for the Middle Ages, there were, it's estimated, there are over 50 operas in the 19th century that were inspired by the novels of Walter Scott. And we see Historicism also in the painting of the Period was not just in Britain, in France and elsewhere with many artists trying to reconstruct the historical past two famous examples in England, there's Yeames' painting, "When did you Last See Your Father?" I'll talk about that in a next week in the context of Victorian painting, which is a recreation of the Civil War period in the 17th century.

An Alma-Tadema the Anglo Dutch artist at the bottom left here is his reconstructed reconstruction of what the Pantheon in Athens looked like when it was first built. And we also, in architecture, we find some very hardcore doctrinaire historicism. This is Castell Coch, which is in fact was a reconstructed mediaeval castle. It by the 19th century it was a ruin. And the architect Burgess recreated it to look to be more mediaeval than the real mediaeval. He built this in the 1870's for the Third Marquis of Bute. Why is my, ah, there we are. Yes. Now, here are the Houses of Parliament, as they were built, started in

1840, but it took several decades to complete them. And the architect who won the competition was called Charles Barry. And he was not in fact a gothisist. He was a classist and he was well known for his buildings, either in a Renaissance or a kind of Italian style, gentleman's clubs on Palmal Reform club and so on. So he wasn't very sure of himself working in a gothic idiom. So he took on onboard a man called Augustus Welby Pugin, lots and lots of names in this lecture, as in last week. And I have to say, 'cause I got into trouble last week when I couldn't remember the name of Mary Sico, but I have, please give me a little bit of tolerance.

I've reached that advanced age where when you're giving a lecture into a screen with hundreds of names, and sometimes names don't pop into your mind, but for tonight, I've tried to make a very detailed crib sheet for myself so that I will actually remember all the names when necessary. But so Augustus's Welby Pugin, he was a total convinced gothisist. For him, the gothic style was really almost a religion. So the design of the building was Charles Barry. But all the gothic detail on the surface of the building, both inside and out, was by Augustus's Welby Pugin. Pugin, as I said, as a convinced Gothics, he really believed in the principles of the gothic style, which are very different from those of the classical tradition. And as far as Pugin was concerned, gothic was a style in which form follows function and shouldn't have symmetry imposed on it. The shape of the building should be determined by its function. That's a very important idea. As Nicholas Pevsner elaborated in his book, "Pioneers of Modern Design", that the ideas of Pugin were really key for the birth of modernist architecture. So Pugin himself was unhappy with the building and he pointed out that it may look gothic on the surface, but that actually the building is perfectly symmetrical. It's actually a very classical design. You mostly, and don't see this because we, you nearly always see the house parliament at an angle. But if you go to the other side of the river and you look at it frontally across the river, you can see that it is actually completely symmetrical and classical building. The only asymmetrical elements are the two towers, the Victoria Tower and the Big Ben Clock tower.

This is what the old House of Commons looked like until its destruction during The Blitz in 1941. And it was reconstructed in a very simplified form that happily the more splendid House of Lords was untouched by the war. And it's still there in all its magnificence. Many thanks to my good friend Aurelia Young who has taken me there a couple of times. And it's really quite an extraordinary spectacle to see this interior with the business of the House of Lords still being carried on there. So as I said, Pugin believed in, he was Catholic. So that that was an important factor. And it was just around this time, of course, in the 1830's that there, that Catholics were, there was Catholic emancipation, that it became possible for Catholics to build their own churches and to worship freely in Protestant England. But as he believed that that gothic architecture was not only just a national style, it was somehow a moral style. And that he, what promoted gothic architecture really as a kind of moral rejuvenation of England. And in 1841, he put out a book called "Contrasts" in which he contrasted an imaginary British history, British city as it would've looked in 1841 and as it would've looked in 1441, and as it now looks in 1841.

Here are two pages from that book. And you can see in the lower images we've got the mediaeval English city, which is harmonious there. And many of his ideas and they make are cranky, certainly very, very cranky. But actually they really do fit in with a lot of modern ideas. I think that he was very against the bad effects of the industrial revolution. He was very against pollution and the negative effects of modern life. So you can see that the beautiful churches and mediaeval hospitals and so on and charity buildings are replaced by industrial buildings, gasometers and so on in the 19th century. It was so in the middle of the 19th century, we have what has been dubbed the battle of the styles, a battle between Classicism and the Gothic. And this war in a way of the styles reached a climax with the designs for the foreign office. As I pointed out last time, this is a time when a quarter of the land surface of the entire

globe was ruled from White Hall. And this needed an appropriately magnificent and huge building. And as always, there was a competition. And again, the competition was won by an architect who worked in the gothic style.

This was under a Tory government. And what happened was that the design for this building became a kind of political football 'cause the Tory government fell from power. And Palmerston, who's a liberal, took power. And the liberals didn't like gothic. They associated it with the conservative party. They preferred something Italianate or classical. So the original architect was dropped and there was a whole succession of alternating governments at this time. It was a very unstable point in English history. So then once again, the liberal government fell, Tory government came back. They appoint a new architect who had, had not in fact won the competition. But nevertheless, he gets the commission, and this is George Gilbert Scott and the top left. You can't get more gothic than that can you? Can't get more mediaeval looking. My word that is over-the-top, gothic, spiky pointed arches and, and asymmetry and all the rest of it. So he, that was, he got the commission. But hey, presto, the government falls again back is Palmerston and he doesn't sack George Gilbert Scott, but he says, "No, I'm not having this gothic nonsense. That's all too Tory. It's too conservative. You've got to classicize your design." And through gritted teeth, Charles Gilbert Scott went through several variations, each time making his building look less gothic and more Italianate. And bottom right hand corner is the final design as it was actually built and as it is today. Here, this is again one of the, the original gothic designs for the foreign office as it would've looked. I'm a bit sad actually, it wasn't, I think the, the present foreign office is rather a dull building. I think this would've been a rather more exciting one. Here it is as it looks today. And if you can get into it, you can see it every autumn, there is a weekend when government buildings are opened up and you can go and see the inside, which is very pompous and very splendid but I think actually quite boring.

So there was a, for a while it really looked like gothic was triumphant and that Augustus Welby Pugin was going to get his desire that it would become the gothic would become the new national style for the British. But there was a long rear guard action of classical architects and probably the most gifted architect working in a classical style using a classical vocabulary columns, capitals, architraves, all the rest of it was an architect called Charles Robert Cockerell. And he was a mature architect by the time Victoria came to throne. And he was born in 1788 and he died in 1863. And early in his career, he went off on a seven year grand tour, grand tour with the Grand Tour, this institution that was so important in the 18th century for the English upper classes and aristocracy, they went off to finish their education in Italy. And he, so he was there seven years, was fully able to absorb all the ideas of the Renaissance and the grandeur. While he was there, he visited the great French artist Ingres made this wonderful portrait of him. And you really have a sense of his character, don't you, from this portrait by Ingres top left hand side. Now his masterpiece is the Ashmolean Museum in Oxford, one of the world's great museums. If you haven't been to see it, do, it's really worth an expedition from London up to Oxford to see great collections. Really could be a national gallery for many countries. And in a very harmonious building, very beautiful, classic, lively, not boring classical, but quite a lively classical design. One of the things I really like about it is the way he uses the different coloured stones. He uses the honey coloured bath sandstone, and he uses the much cooler creamy Portland stone to contrast with it.

So the rival museum for the Ashmolian is the Fitzwilliam in Cambridge, another great, great collection of painting, decorative arts sculpture and so on. It's perhaps no coincidence that the universities of Oxford Cambridge should have been bastions of conservatism as far as architecture is concerned. And this is the masterpiece of a short-lived architect called George Basevi, who was the great white hope of the classicists. He made the mistake of climbing the Tower of Eli Cathedral. And there was, well, I've

always wondered if it really was an accident, really. Maybe there was a goth theist hid hiding behind a pillar who gave him a push. But anyway, he fell off the tower of a gothic building and that ended his career. So this is a facade of the Fitzwilliam Museum. And another you could say out outlier because it's going against the trend is the town hall of Leeds, which I'm just trying to Rodrick, I'm just trying to remember what his first name is, looking at my crib sheet of all these names. It really is terrible. I was complaining to my, I had lunch yesterday with my French friends at the LA and I was telling them about my mishap with, with Mary Seacole, and said, complaining that I think, you know, I'm beginning to lose it through old age. And they weren't very kind to me. They said, "Oh well, it's actually more likely to be the amount of wine I consumed than old age." Oh yes, Cuthbert Brodrick, is his name. This is Leeds Town Hall finished in 1858, an enormous monstrous building really in a classical style. And I contrast it top left with Manchester Town Hall, which is by Alfred Waterhouse, which is in a new gothic style, Victorian gothic style.

The last really interesting classist in the 19th century is north of the border in Scotland. And this is a local architect in Glasgow called Greek Thompson. They're not a great many buildings by him, but they are truly extraordinary in his highly quirky, original use of quite radical, quite radical use, I would say, of classical elements. The era two churches, I mean, how to adapt a Greek temple to a Christian Church. And he certainly finds a highly original, an interesting way to do it, this is, he's called Alexander Greek Thompson, who became after his death, something of a cult with early modernists. And so many, many early, early 20th century architects were very interested in his work. Here was a another example of Alexander Greek Thompson, Frank Lloyd Wright, for instance, was a big admirer of his work. Now here we are back in London, and this is South Kensington, and it's an area that was developed in the middle of the 19th century following the huge success of Prince Albert's pet project, the 1851 World Exhibition. It was the first ever world exhibition in Hyde Park and that was a massive success. Millions of people came to see it and it made great profits and the profits were ploughed into developing this area of London as an educational and museum area of London. It sometimes referred to as Albertopolis. You can see the Albert Memorial, this aerial photograph, you can see the Albert Memorial looking there like it's under scaffolding. Up at the top of the image just beneath it, you've got the vast Albert Hall that can seat 8,000 people. And then there's the Imperial Institute that no longer survives. I think it was bomb damage in the second World War and certainly demolished after the war. And then beneath that you can see the Natural History Museum by Alfred Waterhouse. That does still exist. That, again, was the result of a competition. And the initial winner of the competition produced a design in a classical style, which you can see.

But the, by this time we're into the, you know, the 1860's Classicism struck most people as very old fashioned, and they were much more interested in mediaeval styles. And in fact, Waterhouse's designs for the Natural History Museum is Neo Romanesque rather than Neo gothic. So you have round headed arches. It's a very extraordinary building and worth visiting from a purely architectural point of view, quite apart from its great collection of dinosaurs and what have you. You look at it, it has an ecclesiastical look to it. So it looks like a, a great cathedral and you think that it's made of stone, but it's not made of stone. The entire surface is ceramic actually. And the construction of the building also makes great use of new industrial materials and methods. So there's a lot of cast iron in the structure of the building. Here you can see facade with these splendid heraldic animals also made out of ceramic. And here the inside, which is somewhat like a railway shed. And you can see the cast iron elements in the roof. Another detail of the exterior of Alfred Waterhouse's Natural History Museum. And the main entrance, now I, I think last time I mentioned that people often talk about railway stations as the cathedrals of the 19th century. They could also make the same claim, I think for great museums. So here are two museums in South Kensington, the main entrances, it's the Natural History Museum on

the left hand side and the Victorian Albert Museum on the right hand side. And you can see that both of them are designed as though they were entrances to great mediaeval cathedrals, somewhat blasphemously with the Victoria Albert Museum, which is by Aston Webb. It's a bit later, it's actually just after 1900. So not, not strictly speaking Victoria. But when I used to meet my students there for the first time, we'd be going looking at Renaissance sculpture or whatever, and I'd put 'em on the spot because I'd say, I'd ask them to describe the door they'd just walked through and I said, who is standing over that door in the position that you would expect the risen Christ or the Virgin Mary to be? And of course it's actually Queen Victoria.

So it was the whole saga of the foreign office was a humiliating and bitter experience for George Gilbert Scott, although it didn't really seem to trouble his career. He went on to be one of the most prolific architects ever in the history of the British Isles. I think there are 400 or so churches by him and other buildings around the country. And it's often said as a kind of a joke that he was so frustrated by the rejection of the design. You see at the top that he worked out his frustrations on the facade of the Midland Railway Hotel at St. Pancras Station, which you see bottom right, it's not strictly true because the design is actually quite different. Well, the situation is quite different, but certainly a lot of the exuberance of the, of the original design for foreign office comes out in St. Pancras Station. I find it an utterly thrilling building. It came very close to be, to being demolished in the 1960's. I'm so glad it wasn't. And it's one of my favourite buildings in the world. If only because it's the gateway to Eurostar. So it's a building I go through very, very often indeed. And now it's all being cleaned up and transformed. And oddly enough, I must say, when you do the journey between London and Paris by Eurostar, you start off in a magnificent building and you end up in a magnificent building because the Galdeno is all by is also a wonderful building, but it's a classical building and it's a example of French classical taste. And so you've got, you get a very striking contrast really, between the architectural culture of Britain in the mid 19th century and that of France on the other side.

And in fact, I don't, I'm hoping with the 2024 Paris Olympics that they'll actually revamp the Galino, which is a bit a shabby really as not building itself, which is wonderful. But the, it's with its Eurostar elements. The one of the striking things, of course is the use of different coloured materials. This is very much Victorian taste. I mentioned last week talking about photography that photographs, Victorian photographs give you the impression that everything in Victorian England was monochrome. But I mentioned that actually Victorians love colour. They like, and so you've got this hot, hot fiery Victorian red brick and the cool slate and different coloured terracotta. So a lot of different coloured and textured effects. This is the stairway of the hotel, which is now very inappropriately called the Renaissance Hotel. Very odd for a building which is so gothic and so un-Renaissance But again, you can see the lack of jazzy coloured decoration everywhere. So that on the right is the, the staircase in the inverted commons Renaissance Hotel, what used to be the Midland Railway Hotel. On the left is a reconstruction of an actual mediaeval building, Cardiff Castle by Burgess. Here again, the staircase inside the old Midland Railway Hotel.

So George Gilbert Scott had a reputation that was not just confined to the British Isles, it was international. In the 1840's, there was a terrible fire that destroyed quite a lot of Hamburg. And it, of course, Germany at this time was economically booming and it was decided to invest in a magnificent new church for Hamburg, the Nikolai-Kirche. And it was an international competition and rather an extraordinary read to think in terms when 19th century being so chauvinistic and patriotic everywhere, that it was actually a British architect who eventually won the commission for the Nikolai-Kirche. So this is George Gilbert's Scott's design for the Nikolai-Kirche in Hamburg. This, here you see a photograph of it under construction and a pre-war photograph of it from the air. Of course, Hamburg had another

terrible destruction, 1943. It was the first great, great, great modern city. I wouldn't say the first city, 'cause the first city to be destroyed from the air was Guernica by the Germans in 1937. And then of course, Rotterdam was destroyed by the Germans, but nothing that'd never been in destruction quite on the scale of the destruction of Hamburg in 1943 with an incredible firestorm. And so on the right, this is what is left of the Nikolai-Kirche of Scott's masterpiece, which has been left as it, as it as it was after the, its fiery destruction in 1943 as a memorial to the destruction of Hamburg.

Back in London, as I said, for a while it seemed like yes, gothic is triumphant, the whole of Britain is going to go completely and permanently gothic. And the last great architectural competition that was won by a gothic design was for the law courts in Fleet Street. And this was a competition that was won by an architect by, called Edmond Street, George Edmond Street. And the building was started after his triumph in the competition in 1866. This is Fleet Street. It's an old photograph, but it hasn't changed. It looks very much the same. This is one of the other competition entries. This is by Burgess, the a very, as I said, a very doctrinaire medievalist, an absolutely amazing designer rather regret that it, it didn't win. But here is the, of course, you've probably all seen this many, many times because when, when you have important civil law cases, you know, anytime you walk past it, you are likely to find journalists camped outside this and will find, you know, some footballer or somebody who's being sued or sued somebody will come out on those steps and be interviewed in front of the entrance, which once again looks very much like the entrance to a gothic cathedral.

So the British exported. Yeah, so Margaret was saying to me last time, she slightly rapped me over the knuckles for being so negative about the British, about the British contribution, shall we say to the rest of the world in the 19th century, the contribution of the British Empire, yes. And there were good things. What can one say? There certainly were, and I must say I love it when you find this kind of architecture in exotic and strange places. Australia and New Zealand and Canada are full of Victorian buildings, gothic or otherwise. This, as you can properly tell from the foliage and the palm trees, this is India. So this is the library of the old Bombay University Library in a very northern European gothic style. And wow, this, how about this? Possibly even outshine St. Pancras Station. This is the Victoria Station in Mumbai, the old Bombay station. Wow, that is a statement than a half, isn't it? But what an this is a rather, well it's a little bit of a hybrid building. It's not really northern European gothic, it's got elements of Italian gothic in it.

Going back to it's the wonderful St Pancras Station, which as I said, always lifts my heart. It's a very interesting area of London that's been totally was a terrible grim, crime ridden, prostitution ridden, dingy part of London. But since Eurostar, of course, it's been totally transformed. It's one of the most vibrant and interesting areas of London. You can see the British library, the red brick building, which was very controversial and unfashionable for a long time, but I think most people actually really appreciate it now. And when you see it next to St Pancras station, you can see that Sandy Wilson, the architect there, there's more than a nod towards Victorian architecture in his red brick structure. But the reason I'm showing you this building is to show you the way that the station, the hotel of George Gilbert Scott was actually built after the station and the station shed, the main station shed was built, let me check my crib sheet, in, it was completed in 1868 and it's by an engineer called William Henry Barlow. And so the station was just sort of, just sort of stuck on the hotel stuck on the end of the station. You can see from this photograph as well how the Gothic hotel is just added to a very practical engineer's shed. Here is the shed as it looked. And for 10 years, this was the biggest single span roof in the world. It was only surpassed by the built in Paris, for the Paris World Exhibition of 1889. So the, the Brits had actually been important pioneers of, well, of course this is where the Industrial revolution was born.

And one of the most iconic and important early structures of the Industrial Revolution is the Iron Bridge at a place called Iron Bridge that dates back to 1781. And it's the first major structure in the world that's made out of cast iron. So cast iron is going to play a very, very important role in the architecture of the 19th century. These are the Albert Docks in Liverpool dating from 1841. And this is a photograph taken at the end of the First World War that Liverpool had also suffered from severe bomb damage from the blitz. And because the building is damaged, you can see that the structure, the internal structure of the building that holds up the building is actually made out of cast iron. And the surface is just a skin of brick that's been added to the cast iron skeleton. Another very important building, sadly that doesn't exist anymore, was the Palm House at Chatsworth, the property of the Duke of Devonshire. And this was the design of a very Victorian character. So Joseph Paxton, he was from humble origin, he was just the son of a tenant farmer. And he became a gardener, just an assistant gardener to the Duke of Devonshire. But he was very hardworking, very talented, very bright, and it was possible in Victorian England with application, with luck and with talent, you could rise to the top. And he was a good example of that. He became head gardener and he designed this glass and iron structure for the Duke of Devonshire. Then he went on and became, of course the railways, as I emphasised last week, transformed everything. And that was a way to make money, was to get involved in railways. And he was on the board of the Midland Railway Company. So he knew all about that structure.

I've just shown you the shed of the St. Pancras station. Now in, I mentioned before that the great pet project of Prince Albert was the World exhibition, a great exhibition of 1851. This was the first ever great international industrial economic exhibition. The Brits were, they wanted to show that they were top dog, that they were the most successful nation industrially economically in the world, the richest nation. So, and they were inviting everybody else, but the really, the whole point was to show off. And so the invitations went out, but it was a great example of something we do quite well in this country, which is muddling through. And they got to a point, I think it was only a year or so ahead of the opening of the exhibition, and no decision had been made on building a structure. And it was so close to the opening of the exhibition that of course there wasn't actually time to build a structure big enough by conventional methods. So there was quite a panic going on and at a meeting about this, so Joseph Paxton was involved in this, and on a piece of paper, which still exists, you can see it here on the left hand side, Midland Railway. It's a piece of blotting paper, I think. And he scribbled a design for the Crystal Palace, which of course is in a way a combination of a railway shed and a greenhouse, a palm house. And so it was possible in a very short space of time with industrial methods to create this absolutely enormous structure to house the whole exhibition. Very controversial. Lots of people thought it was absolutely hideous, but it is one of the, it was one of the most influential designs of the 19th century.

This is what it looked like inside. It was so huge that it could cover trees. The trees in Hyde Park did not need to be cut down for it. This caused a problem because the trees were full of sparrows. Actually, funny enough, with my friend Fiona Day, we'd been going around Paris and listening to sparrows everywhere, there are no sparrows left in London. I'm not sure why that was. But there were in the 19th century, and the trees were full of perhaps sparrows. And believe me, where you get birds, you get shit. And those, so there were, they were in the embarrassing situation. All these precious, wonderful exhibits coming from all over the world were likely to be covered with bird shit. And inside a glasshouse, of course, they couldn't be shot and it was very difficult to poison them. It was actually the Duke of, the aged, duke of Wellington who came up with a solution which was sparrowhawks. And that's how they saved the day. By the 1860's and '70's, the craze for everything gothic had passed and

other historical styles came into fashion, particularly French renaissance, which is, it's a worldly and it's a, a luxurious style. And this is a famous example, which I'm sure many of you seen. It's Waddesdon that was built for the Baron Ferdinand Rothschild was actually by a French architect, not by a British architect used called Gabriel-Hippolyte Destailleur.

And so French Renaissance starts popping up all over the place, 1870s and eighties. This is Whitehall Court in London by Alfred Waterhouse. This amazing building is Royal Holloway College, which is basically copied from the French Renaissance Chateau of Chambord but made twice as big. It's a real monster of a building. And another style that actually becomes very popular in various parts of Europe, right at the end of the 19th century is neo byzantine. And I think this, this has connotations of decadence of over preciousness. And it's interesting that the two most important churches being constructed in Paris and in London in the last decades of the 19th century are the Catholic Westminster Cathedral are on the left hand side, which is by an architect whose name, yeah, John Francis Bentley. And the Sacre Coeur, which is the, on the right hand side, which is in, in Paris. Here inside this marvellous space, actually wonderfully atmospheric space of the Catholic Westminster Cathedral.

I want to now finish off by looking at domestic architecture, people's homes. This is Lonsdale Square, which is in Islington, very close to where I live when I'm in London. And Islington was developed in the early 19th century, 1820's and '30's as a middle class area. Later of course, declined, became a slum in the early 20th century, and then it got gentrified. Now it's a very desirable area to live, particularly the squares of Islington, which are really built in the 1820's and '30's in a late Georgian style. So they're actually classical. But the Lonsdale Square built between 1838 and '45. So the first, which goes gothic, and you can see sort of Elizabethan gothic detail, rather bizarre, actually, I'm not sure that it, how, how well it works. Applying gothic detail to the design of a square. More successful perhaps are the substantial houses in the suburb of North Oxford. When the professors in Oxford were actually forbidden to marry until I think something like 1870. And when they were allowed to marry, there was a sudden burst of building these rather handsome, gothic houses in the north of Oxford. This, this is a bit of a one-off, this is, this is Tower House in London, in Kensington, and this is by that gothic fanatic Burgess, William Burgess. But he built it for him himself. It's been, it's not open to the public suddenly, but it's been, it is belonged to various film stars and rock stars over the years.

But more, more influential, more important, and again, a key building in any history of early modern architecture is William Morris's Red House in Kent and William Morris accompanied Rossetti and Burne-Jones. They went up to Oxford in 1857 to paint murals in the Oxford Union. And one night, I'll be telling the story in more details, soon they went to the theatre and they saw the woman you see on the left hand side, that's Jane Burden, later became Jane Morris. Morris fell in love with her. He proposed to her. But it was of course, as far as the 19th century is concerned, it was a misalign because he was from a wealthy bourgeois family and she was from a working class family. And he wanted to build this house for her, really, I think that would be a haven, it would be away from the rest of the world. And he invited his friend, Philip Webb, to buy, to build, to design it. As you can see, it is basically mediaeval, basically gothic, but a very free version of it. And certainly stressing very much Pugin's idea that gothic is a functional style and that the shape of the building where you put the windows, where you put the chimneys, the way you put the staircase, this all should be determined by function. That form follows function. One of the key ideas of early modern architecture, and also instead of using casement windows, as you would've had in the middle ages, is using modern sash windows.

Here is Philip Webb's design here again, the red house from the exterior, what it looked like. And famously, and I'll be talking about this later, in later lectures, he went looking in shops and couldn't find

anything that he didn't think was hideous, that was commercially available. So he got all his artist friends, Rossetti Burne-Jones, Philip Webb, Ford Maddox Brown to design and make absolutely everything in the house, the furniture, the carpets, the curtains, the tableware and so on. This again, is a bit of a one-off. This is an architect designer called Edward Godwin, short-lived, but he, he's very much part of the aesthetic movement, art for art's sake. He's also very, very influenced by Japanese design. And that extraordinary piece of furniture you didn't know, you'd never, never say date that to the 1870's. It looks so modern, so timeless. And that comes about, I think, through the influence of Japanese design.

Then in the 1870's and '80's, it were still historicist in the architect designers are still looking back to the past, but they're using elements from past styles in a much more free way. It's often referred to as eclecticism. You are taking different elements from different styles and combining them together. This is an architect called Richard Norman Shaw, and he's associated with what's called the Queen Anne revival style. But in fact, this doesn't have, doesn't look like anything that really dates from the reign of Queen Anne. It's got elements of William and Mary. It's got elements from, you know, as I said, even Tudor things. I think with these huge chimneys, but also very much following through this early modern idea that you don't impose symmetry onto the exterior of the building. You let the function of the building dictate the exterior. This is a building you can all see in Central London. It was actually built for as a private house for a member of Parliament, Lowther Lodge. But it's now the Royal Geographical Society. It's just next to the Albert Hall. It's a good example of the so-called Queen Anne revival style. Who also built many the, he pioneered the idea of the garden suburb. This is Bedford Park dating from the 1870's with mostly buildings by Richard Norman Shaw in the so-called Queen Anne Revival Style. These were meant, this was meant to be affordable housing for middle class people on a modest income. Now, as I mentioned the other day, of course, super, they spent houses that cost millions.

And moving on to the end of the century and in just into the 20th century. This is Charles Annesley Voysey. He's an important designer of fabrics, wallpapers. I bet there are plenty of people listening in who have Voysey wallpapers or fabric designs in their houses associated with the arts and craft movement. Also very influenced, I'd say, by Japanese design with this horizontal emphasis. This is Voysey again. And this is an early example of Sir Edwin Lutyens a magical place. This is a house called Le Moutiers. It's the first time that he collaborated with a great garden designer Gertrude Jekyll for a French Protestant family. That's in Normandy on the Norman Coast close to . And it's a little piece of England really in France. And the gardens are very English gardens designed by Gertrude Jekyll. House and all its contents with wonderful English arts and crafts furniture. A real joyous place to visit if you have to be in that part of France.

And I'm going to end just really by mentioning Charles Rennie Mackintosh and the Glasgow Four. This is the Glasgow School of Art, sadly almost totally destroyed in two terrible fires, but I think there are still plans to come. They have the original designs and plans, so it would be possible to restore it. It would be a tragedy if they don't, because it's certainly one of the greatest architectural masterpieces in the British Isles and anywhere in Europe, I would say. Here is the, the north facade and the wonderful library that was utterly destroyed in the fire. And I think that's where I'm going to finish and open up the questions.

Q&A and Comments

Yes, the painting of the, of the Houses of Parliament burning is by Turner and it's in Philadelphia. The Elizabeth Tower, the Big Ben Tower is the clock tower and the other tower is the Elizabeth Tower.

Thank you Rona. I'm always open to being wined and dined. As I said, my friends were saying that's my, my memory problems that caused me so much trouble last week. They attribute to too much of that.

John Betchman. Yes he did, of course played rock there, but it would've been so awful cause the, as you know, the Houston station, which was in a class, it would've been so nice to have Houston Station as well, which was in a late neo-classical style. He would've had the battle of the styles right there and that was destroyed. Had the journey on Eurostar on it should be one, two hours and 20 minutes from St. Pancras.

What about the destruction of St. Petersburg? Do you know, well, of course there, I don't, of course Pete St. Petersburg was very, very heavily bombarded. But I don't know if it was as thoroughly destroyed as some other cities. Of course Warsaw was absolutely obliterated. Well, it's a terrible subject, isn't it?

The pointless destruction of cities in wars and we're seeing it still happening in Ukraine, Ukraine. This is Judy, attachment to Historicism Neo gothic architecture across the ocean to Canada. I long to go to Canada actually. I'd love to see some of the Victorian architecture and of course I'm all longing to see Quebec and Montreal French architecture, transport. I think it's fascinating when you see a style of architecture that is transferred to another part of the world. But of course you're quite right. There is a certain absurdity about a new country in Alberta Commons like Canada. New in terms of the people who went there rather than the people who were already there. Harking back to the Middle Ages.

Yes. Sir John Betchman. The 1851, I do have a whole lecture on the great exhibitions that I could possibly do. I may have done a check on, I think I might have done it you couple of years ago for you. Thank you Margaret. Very much. In greater London, yes, you can probably find sparrows, but not in the centre of the town. Yes, I'm sure there's plenty of Victorian architecture in South Africa and would like to know more about that actually. Now the William Morris house in Waltham though is a different house. That William Wallace house in Waltham so is where he was born. And it's actually a Georgian house and it's now a museum dedicated to William Morris. It's not the red house, the house that I was talking about that he commissioned.

Union buildings. Is that South Africa? The Ashmolean Renovation, Two Temple place. I've only been there, I think I've been there a couple of times, loved it. And Layton House is fabulous and they've done wonderful job on refurbishing Layton house. Absolute must visit when you come to London.

Did Brunelle ever a visit? Well, he, yes, in the engineering of course he designed bridges and railway stations, so yes he did. Do you expect to talk about utopianism next time? I'm sure it's a very interesting subject. I don't think it fits into anything I'm talking about coming up.

Is the Guy Fawkes lantern still in the, I don't know the answer to that, Herbert. I'm sorry.

Surely the Paxton glass house you showed was after the move to Crystal Palace? No, no. The, the glass house is, well, well before the Crystal Palace. Decades earlier, the, yeah, The decades, the, the entrance, the science museum, I'm not sure. I'm not sure Malcolm, it's so long since I've been there.

Christopher Wren is much earlier of course, Christopher Wren is at the end of the 17th century after the Great Fire of London. Look at Victoria College Building, University of Toronto. Thank you. I will.

And thank you very much, Barbara.

And then we're on to Victorian painting in the next few lectures. Thank you all very, very much indeed. See you again soon.