

AHST 3322-001 (27125)
History of Modern Architecture
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University of Texas at Dallas
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Tu-Th 1:00-2:15
AD 2.232

Tuesday January 22, 2019

The Gothic and News from Nowhere: Pugin, Ruskin, and Morris



Gustave Doré and Blanchard Jerrold, *Over London by Rail (Industrial London)*, 1872

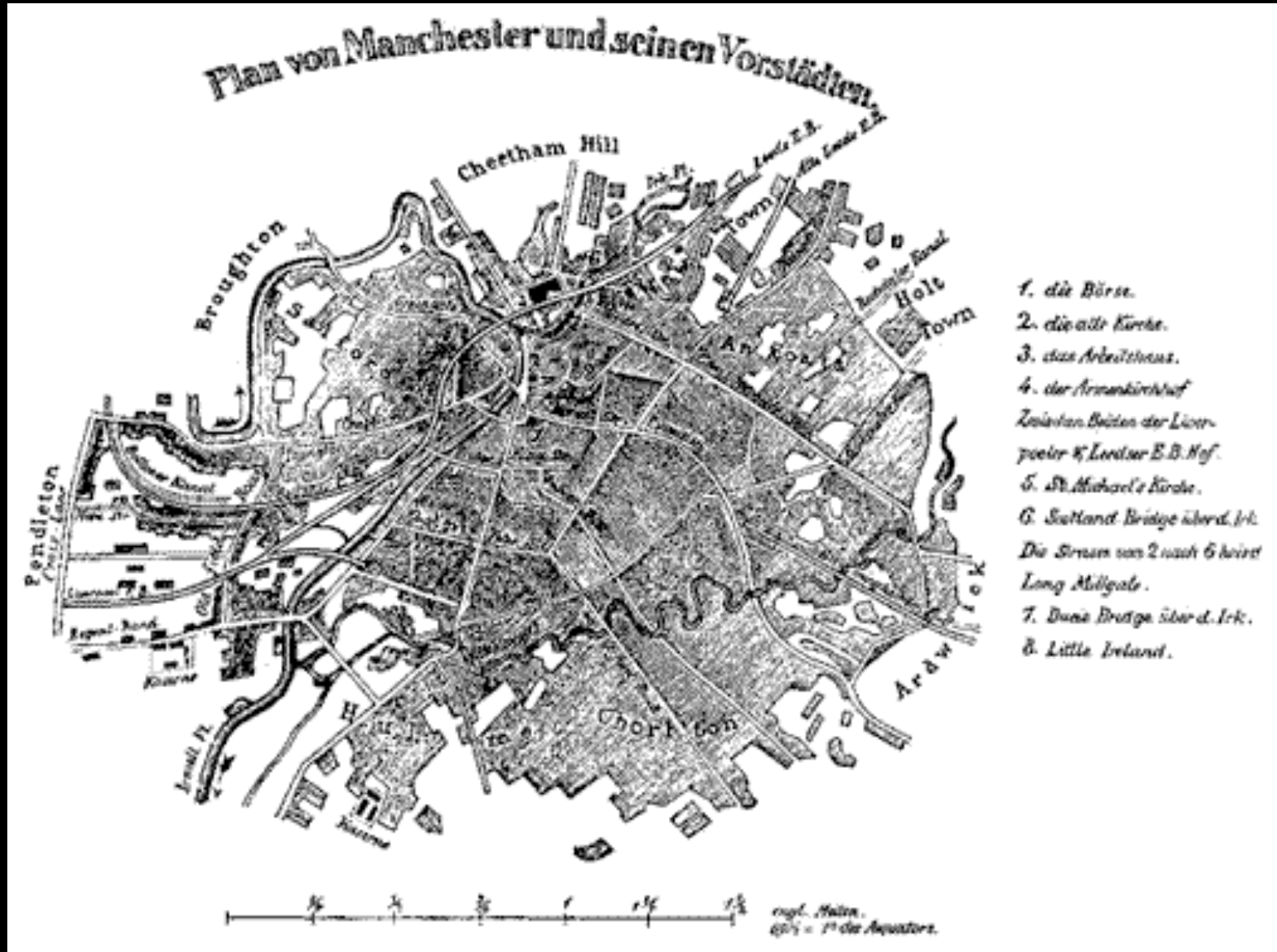


On our way to the City on the tide of Labour, we light upon places in which the day is never aired: only the high points of which the sun ever hits. Rents spread with rags, swarming with the children of mothers for ever greasing the walls with their shoulders; where there is an angry hopelessness and carelessness painted upon the face of every man and woman; and the oaths are loud, and the crime is continuous; and the few who do work with something like system, are the ne'er-do-weels of the great army. -- Blanchard Jerrold

Gustave Doré and Blanchard Jerrold, 'Wentworth Street, Whitechapel', the poor Jewish quarter of the city, 1872

Friedrich Engels, Plan for Manchester, c. 1844

Friedrich Engels, *The Condition of the Working Class in England*, 1844



Manchester, 1843

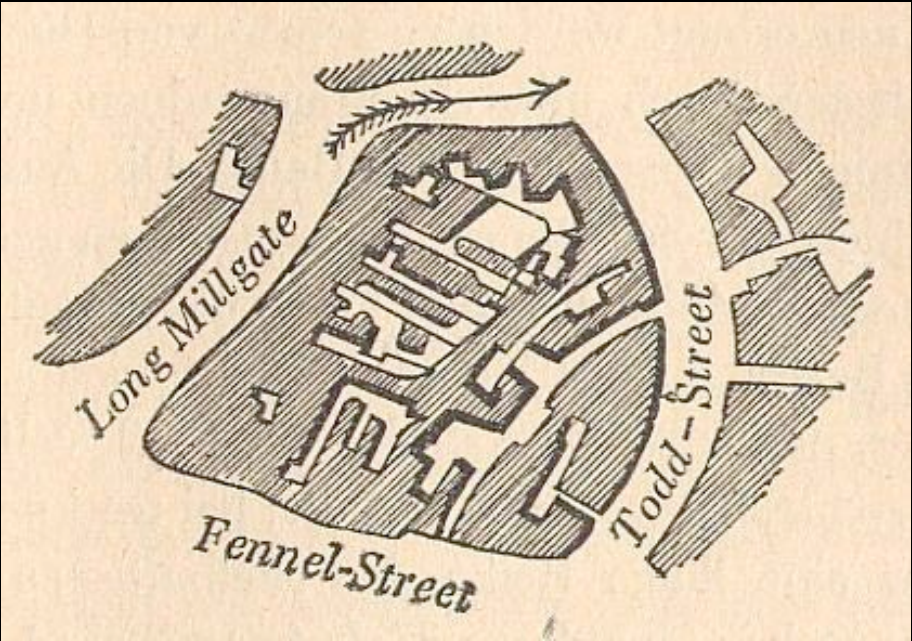


This is a remnant of the old Manchester of the days before the town became industrialised. The original inhabitants and their children have left for better houses in other districts, while the houses in Long Millgate, which no longer satisfied them, were left to a tribe of workers containing a strong Irish element. Here on is really and truly in a district which is quite obviously given over entirely to the working classes, because even the shopkeepers and the publicans of Long Millgate make no effort to give their establishments a semblance of cleanliness. The condition of this street may be deplorable, but it is by no means as bad as the alleys and courts which lie behind it, and which can be approached only by covered passages so narrow that two people cannot pass. Anyone who has ever visited these courts and alleys can have no idea of the fantastic way in which the houses have been packed together in disorderly confusion in impudent defiance of all reasonable principles of planning. [...] To prove my point I reproduce a small section of a plan of Manchester. It is by no means the worst slum in Manchester and it does not cover one-tenth of the area of Manchester. --- Friedrich Engels

The 'binding poverty' of Angel Meadow, where mortality rates were the highest in the country



Engels' map of densely packed neighborhood in Manchester



A lodging house in Charter Street, where it was best to sleep naked next to strangers to avoid touching their lice-ridden clothes



In short, the Communists everywhere support every revolutionary movement against the existing social and political order of things. The Communists disdain to conceal their views and aims. They openly declare that their ends can be attained only by the forcible overthrow of all existing social conditions. Let the ruling classes tremble at a Communist revolution. The proletarians have nothing to lose but their chains. They have a world to win.

Workingmen of all countries, unite!

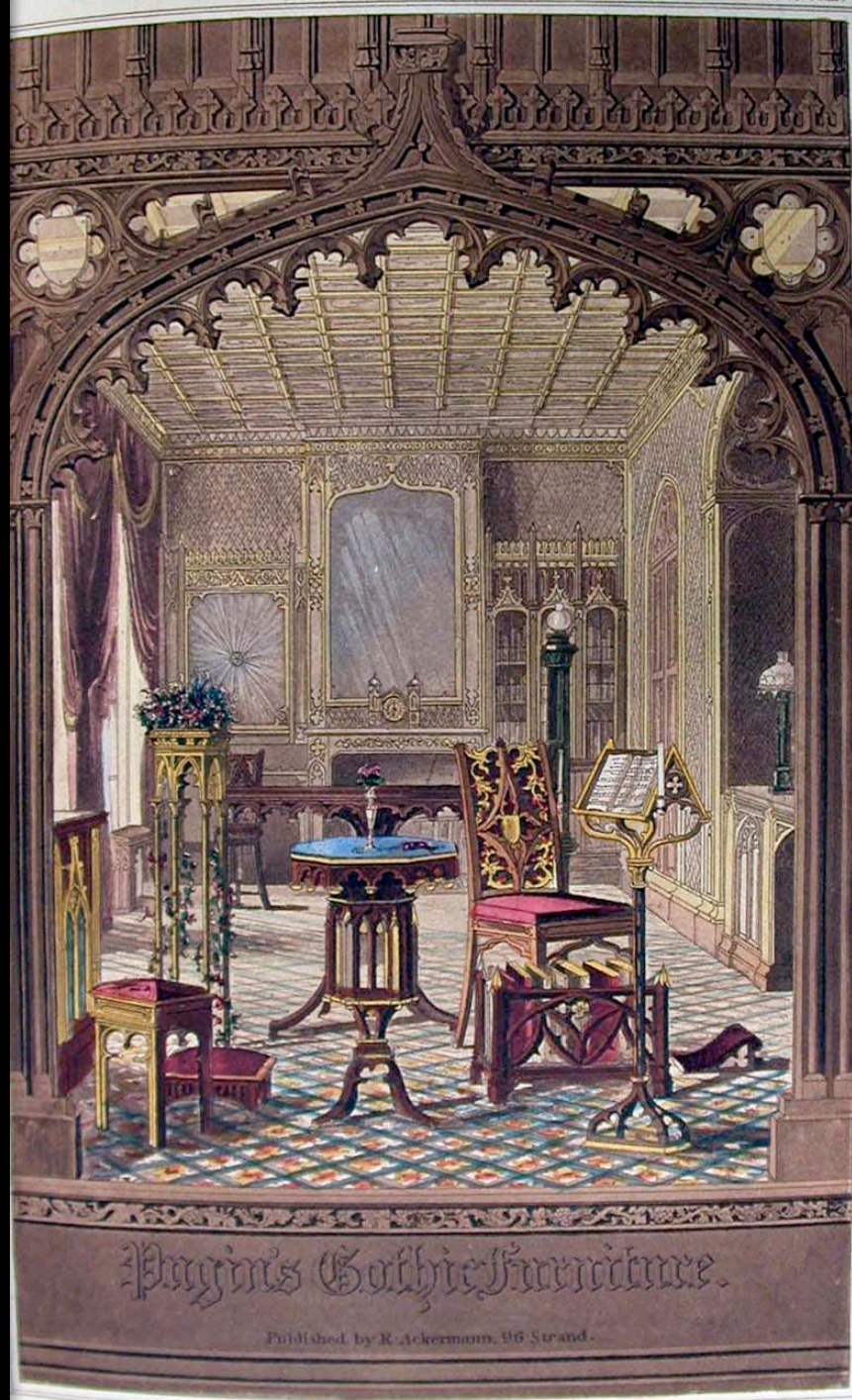
—Marx and Engels, *The Communist Manifesto*

Karl Marx and Friedrich Engels, *The Communist Manifesto*, 1848





William Henry Barlow and George Gilbert Scott, St. Pancras Station (and Midland Hotel), London, details of southeast corner and south (main entrance), 1868-1874



Pugin's Gothic Furniture.

Published by R. Ackermann, 96 Strand.



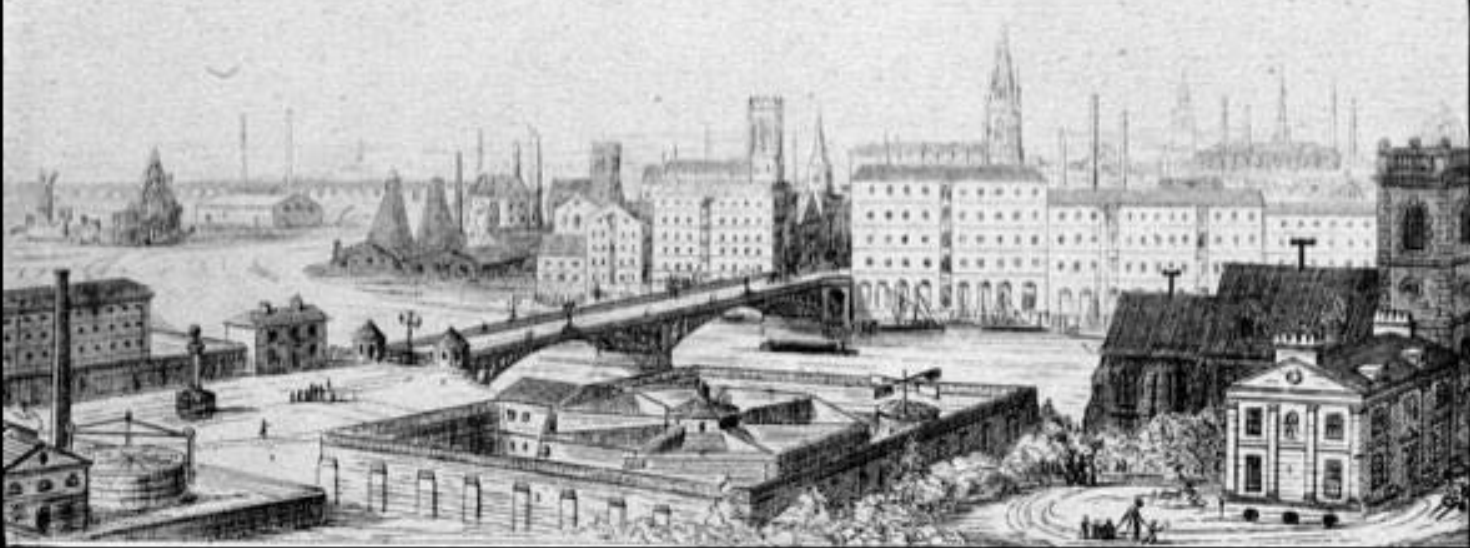
PRIE-DIEU,

In Carved Oak, enriched with Painting and Gilding.
Designed by Mr. Pugin, and manufactured by Mr. Crace, London.

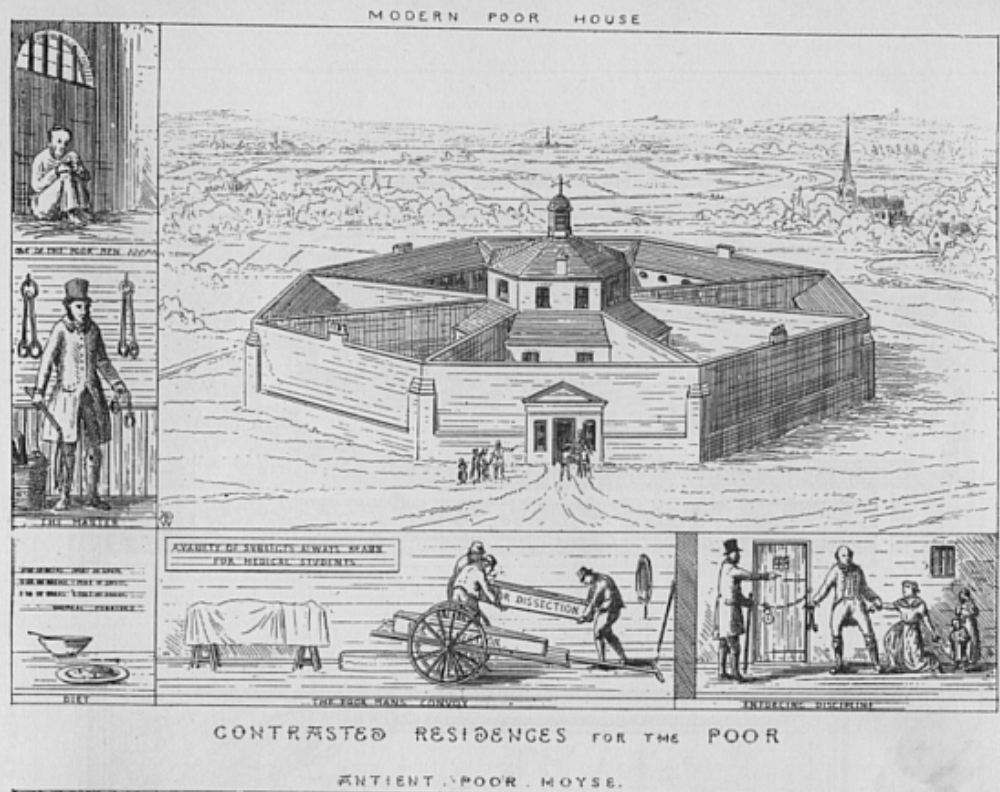
Gothic
Revival as
style



Gothic
Revival as
moral reform

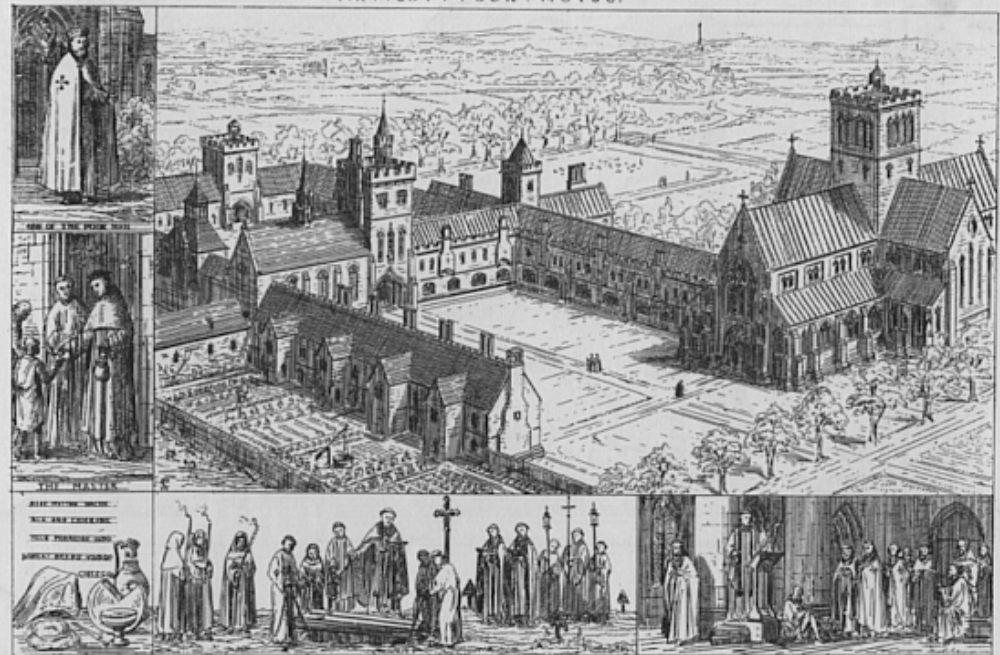


**A.W.N. Pugin, The same town in
1440 & 1840, Contrasted Towns in
Contrasts, 1836**



CONTRASTED RESIDENCES FOR THE POOR

ANTIENT POOR HOUSE.

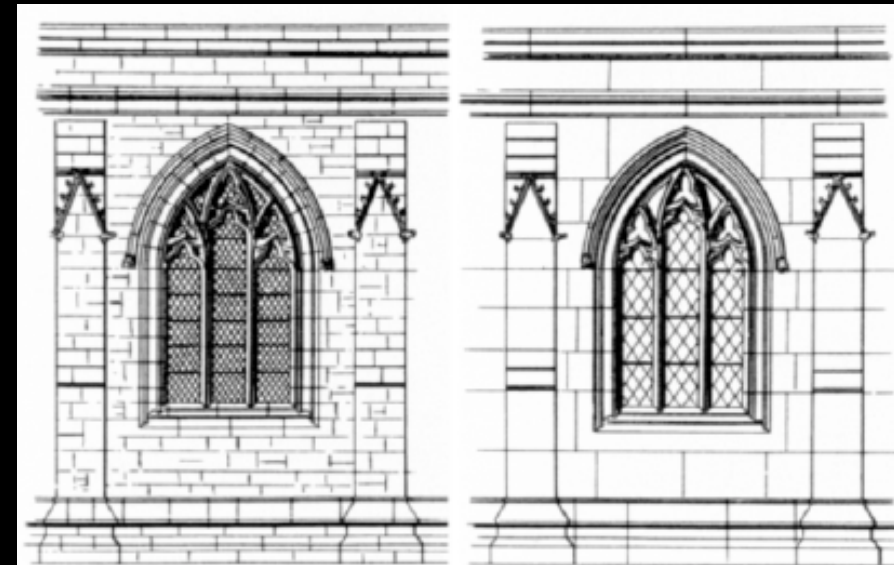


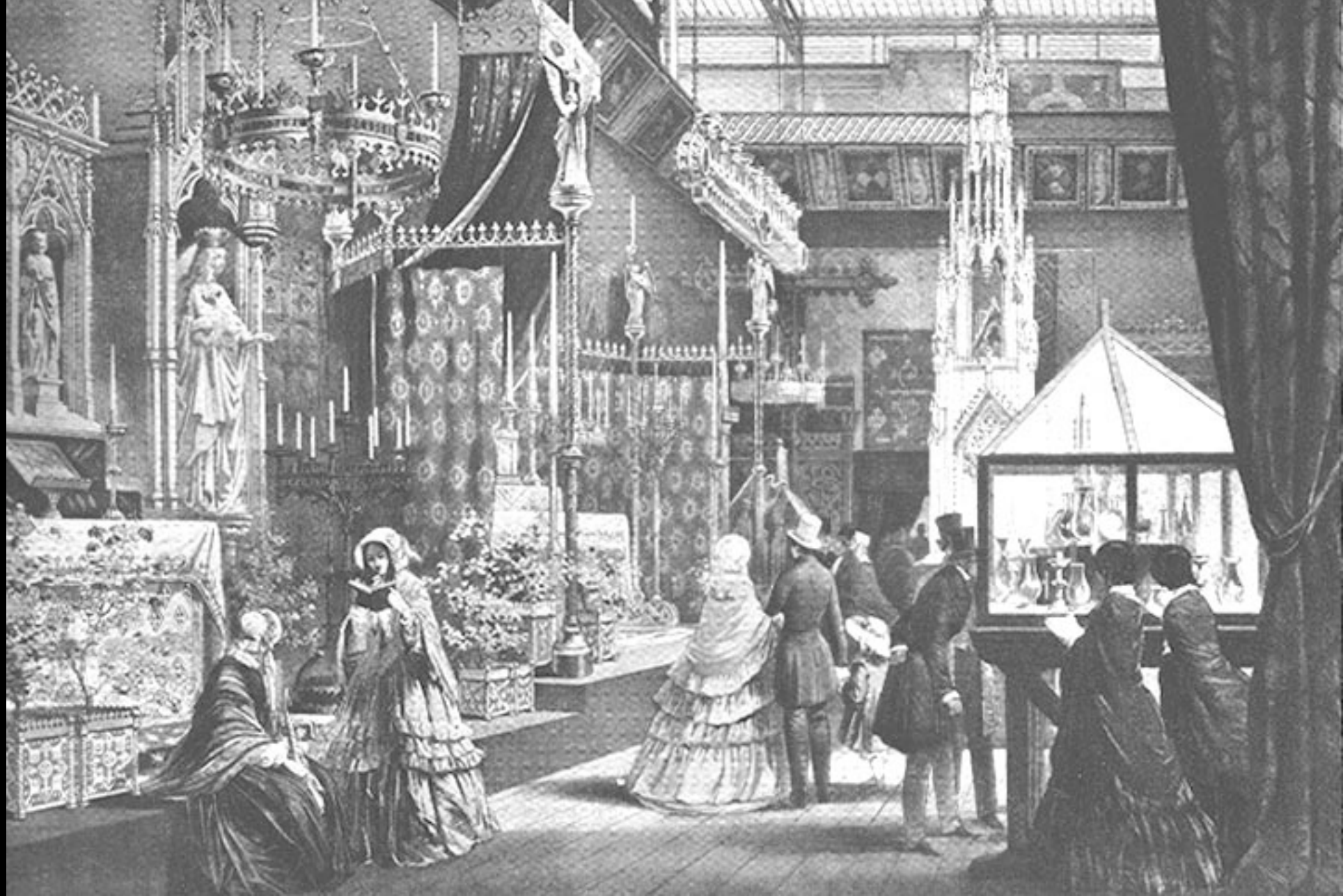
A.W.N. Pugin, 'Contrasted Residences of the Poor' in Contrasts, 1836

Gothic + functionalism: *In True Principles of Pointed Architecture*, he argued principally that (1) no features should exist in architecture that are not for convenience, and that (2) "all ornament should consist of enrichment of the essential construction of the building."

Gothic Revival as functional

A.W.N. Pugin, *The True Principles of Pointed or Christian Architecture* (1841)





Augustus Welby Pugin, The Medieval Court at the Great Exhibition of 1851, London

THE NATURE OF GOTHIC.

WE are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led. ¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal

John Ruskin (1819-1900)]

"The Nature of Gothic" from the second volume of *The Stones of Venice* (1853)

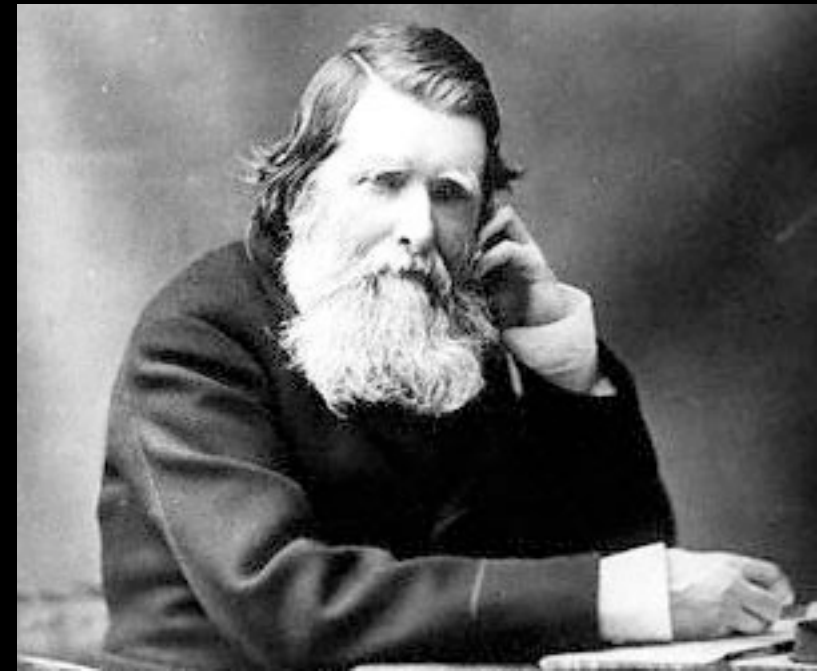




James Northcote, John Ruskin, 1822

Ruskin wrote on subjects ranging from geology to architecture, myth to ornithology, literature to education, and botany to political economy. His writing styles and literary forms were equally varied.

Ruskin penned essays and treatises, poetry and lectures, travel guides and manuals, letters and even a fairy tale. The elaborate style that characterized his earliest writing on art was later superseded by a preference for plainer language designed to communicate his ideas more effectively. In all of his writing, he emphasized the connections between nature, art and society. He also made detailed sketches and paintings of rocks, plants, birds, landscapes, and architectural structures and ornamentation.



John Ruskin (1819-1900)

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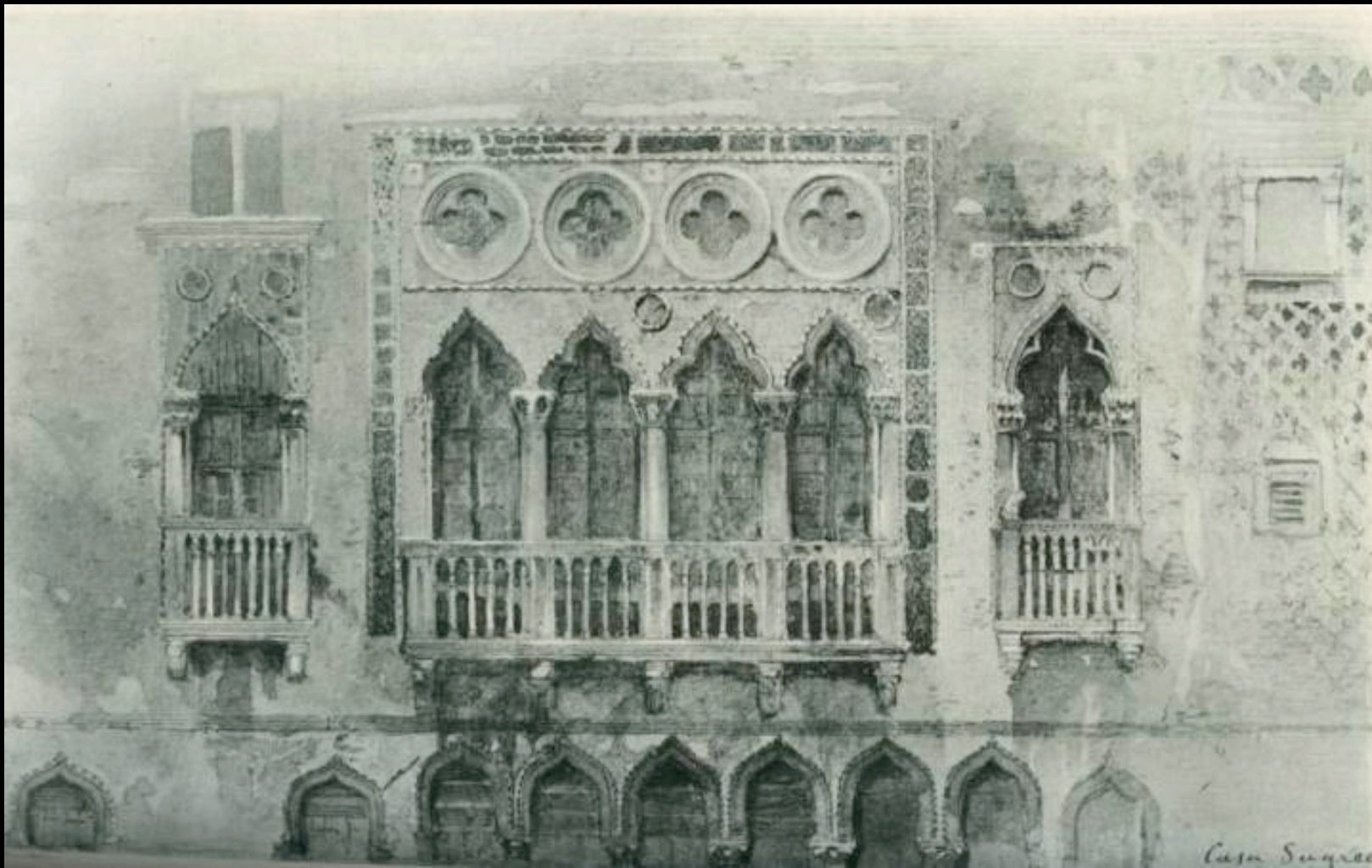
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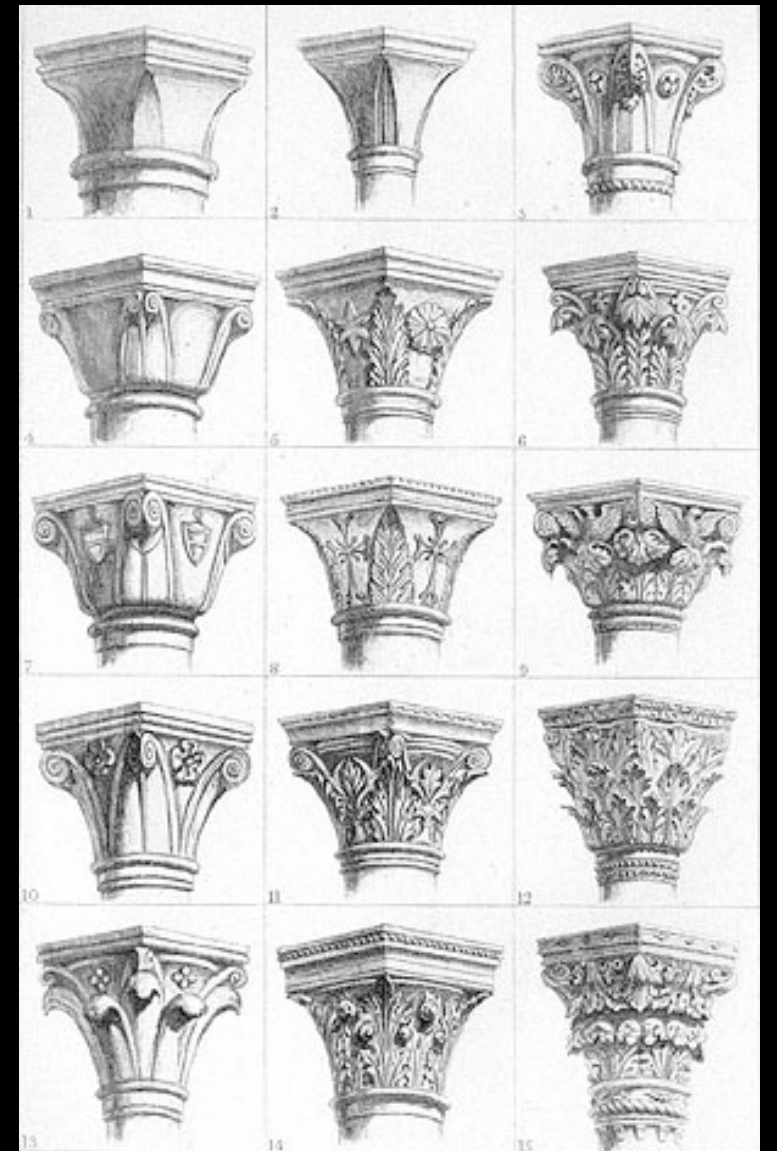


Ruskin's 1835 drawing of the Ducal palace of Venice — made when he was 16 years old



Venice sketches

windows of the Early Gothic Palaces
column capitals



THE NATURE OF GOTHIC by John Ruskin (From The Stones of Venice, Vol. II)

The principal difficulty in doing this arises from the fact that every building of the Gothic period differs in some important respect from every other; and many include features which, if they occurred in other buildings, would not be considered Gothic at all; so that all we have to reason upon is merely, if I may be allowed so to express it, a greater or less degree of Gothicness in each building we examine. And it is this Gothicness the character which according as it is found more or less in a building makes it more or less Gothic--of which I want to define the nature; and I feel the same kind of difficulty in doing so which would be encountered by anyone who undertook to explain for instance, the Nature of Redness, without any actually red thing to point to, but only orange and purple things. Suppose he had only a piece of heather and a dead oak-leaf to do it with. He might say "the colour which is mixed with the yellow in this oak-leaf, and with the blue in this heather, would be red, if you had it separate;" but it would be difficult, nevertheless, to make the abstraction perfectly intelligible; and it is so in a far greatest degree to make the abstraction of the Gothic character intelligible because that character itself is made up of many mingled ideas and can consist only in their union. That is to say, pointed arches do not constitute Gothic--nor vaulted roofs--nor flying buttresses, nor grotesque sculptures; but all or some of these things--amid many other things with them--when they come together so as to have life.

I believe, then, that the characteristic
or of Gothic are
the following, placed in the order of
their importance :

1. Savageness.
2. Changefulness.
3. Naturalism.
4. Grotesqueness.
5. Rigidity.
6. Redundance.

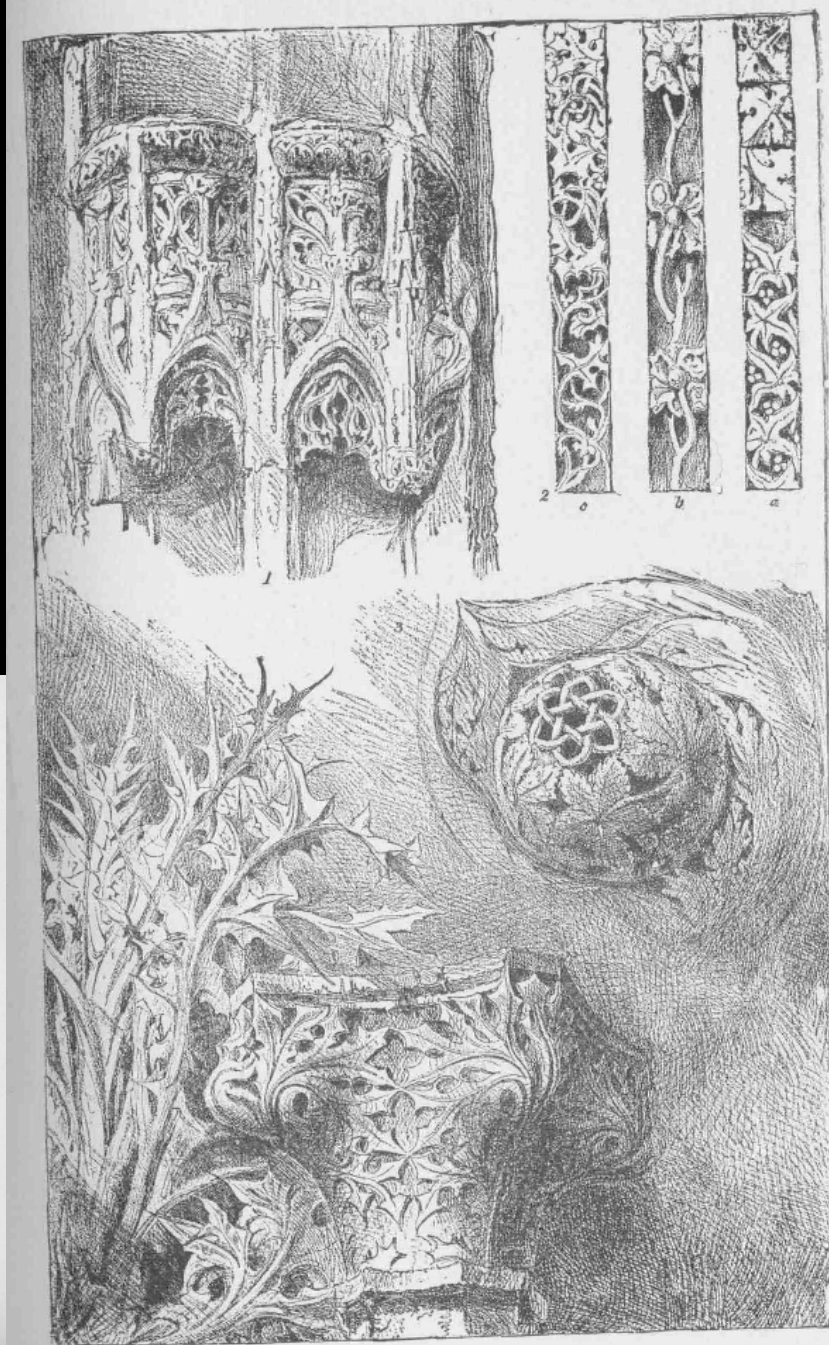
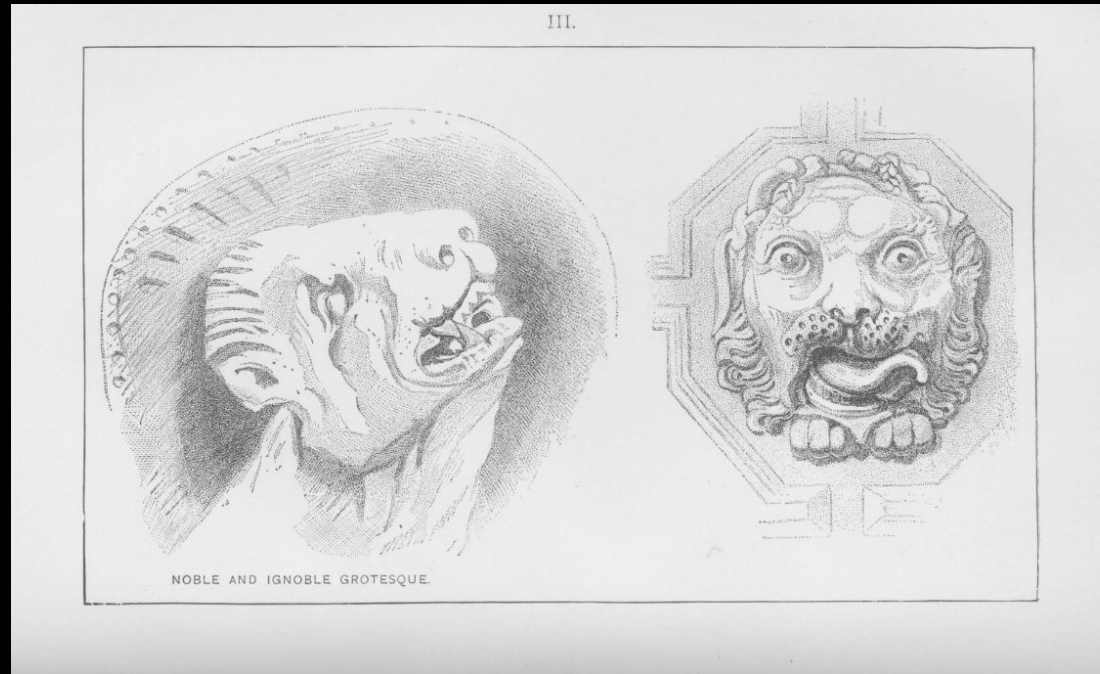
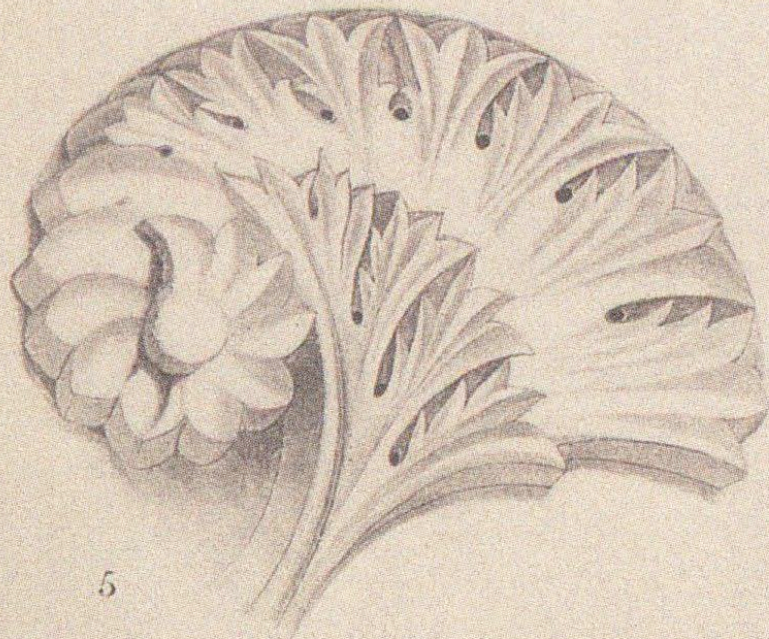


PLATE I.—(Page 33—Vol. V)
ORNAMENTS-FROM ROUEN, ST. LO, AND VENICE.



John Ruskin, *The Stones of Venice*,
1851–53. Vol. II, *The Sea-Stories*, with
illustrations by the author. New
edition in small form, Sunnyside:
Orpington: George Allen, 1898.
Illustration 23, *The Acanthus of Torcello*
Illustrated book, 19.5 × 14 cm
ETH-Bibliothek, Swiss Federal Institute
of Technology (ETH), Zürich, CH



William Morris, Tapestry in Pre-Raphaelite Style, c. 1850

Pre-Raphaelite Brotherhood founded 1848. They rejected the rote and mechanistic reproduction of art following the Renaissance (and really in the 19th century). They favored late medieval quattrocento Italian art.

The artists and architects of the Arts and Crafts perform a critique of industrialization and its forms. The "corruption of the nineteenth century and its styles" would be counteracted by inspired craftsmanship.



William Morris, 1834-1896



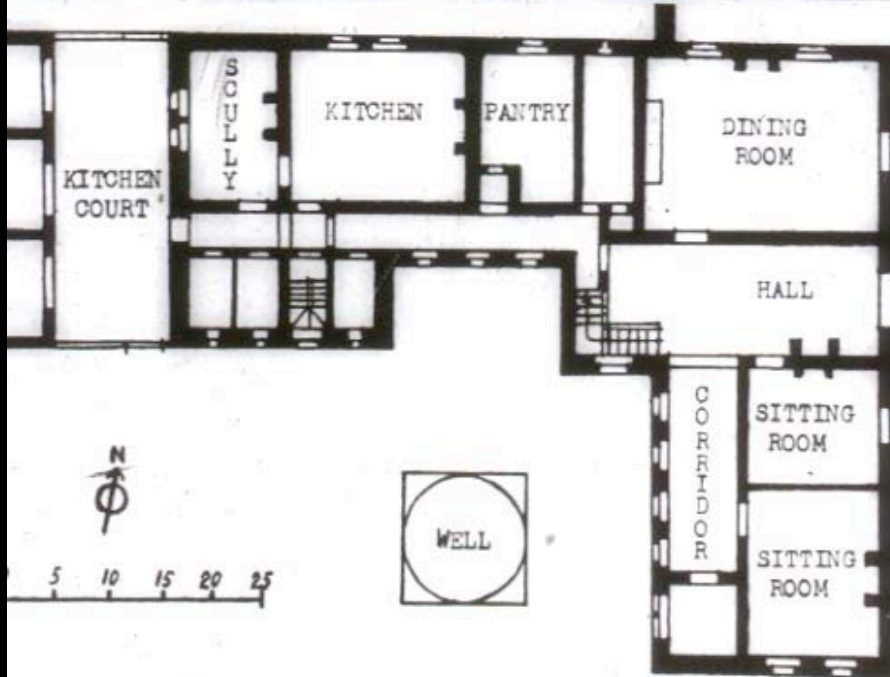
William Morris, Trellis Wallpaper, 1862



William Morris, *The Recognition of Tristram by La Belle Isoude* from the Tristram and Isoude Series, 1862

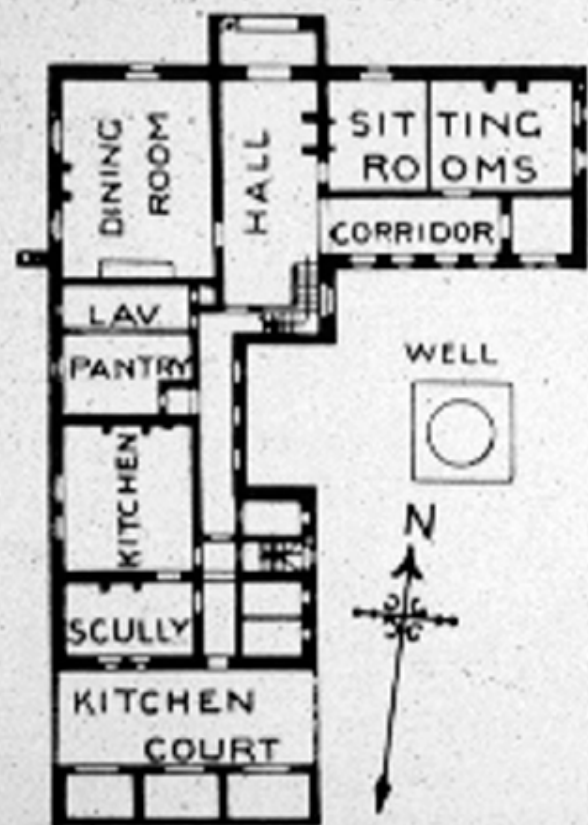


William Morris and Phillip Webb, Red House, Bexleyheath Kent, 1851

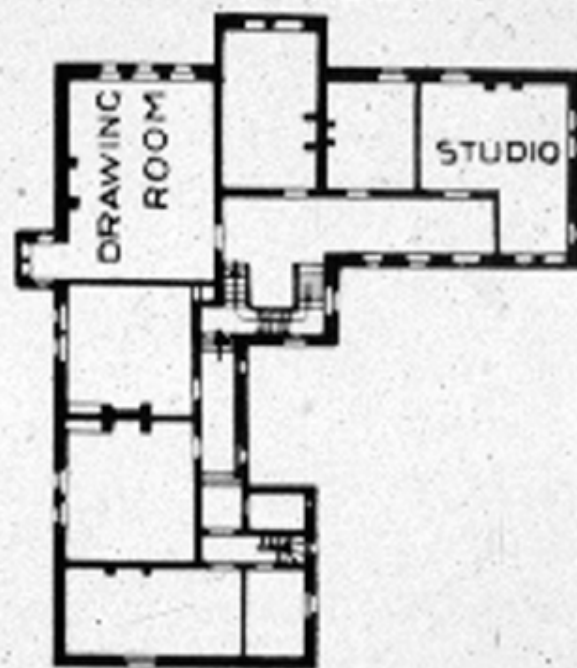


UNIVERSITY PRINTS, BOSTON

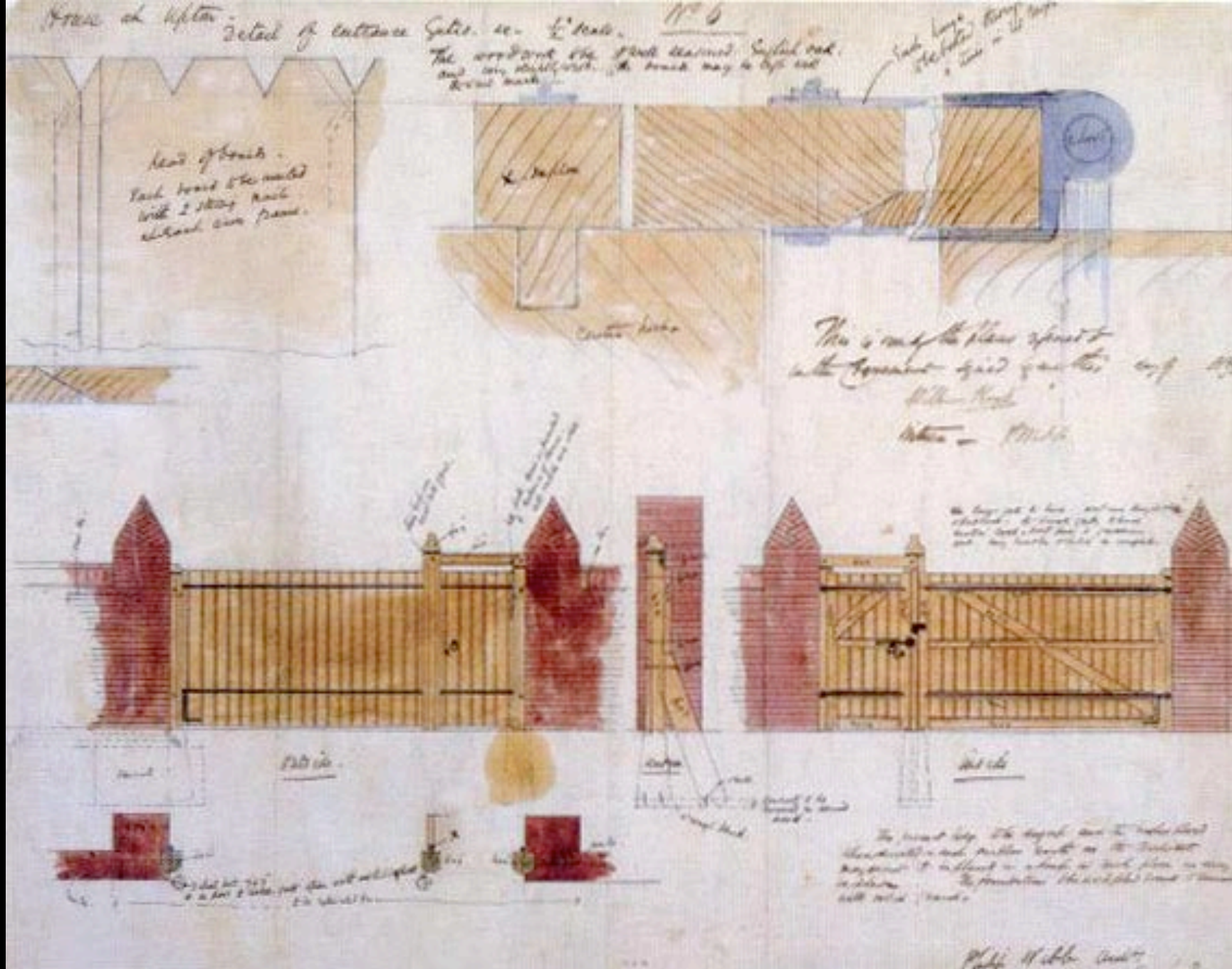
GROUND FLOOR



FIRST FLOOR



These aims [Webb] achieved through practical design, sensitive site layout and use of local materials, coupled with a profound respect for traditional building methods. Like Morris, his first client and lifelong colleague, Webb had an almost mystical respect for the sacredness of craftsmanship and for the earth in which both life and architecture were ultimately founded. (Frampton, 43)



Gate at Red House, drawn by Philip Webb





Daisy wall-hanging designed for Red House by William Morris and embroidered by Jane Morris



Staircase and Fireplace at Red House



Fireplaces at Red House

"Life is short"

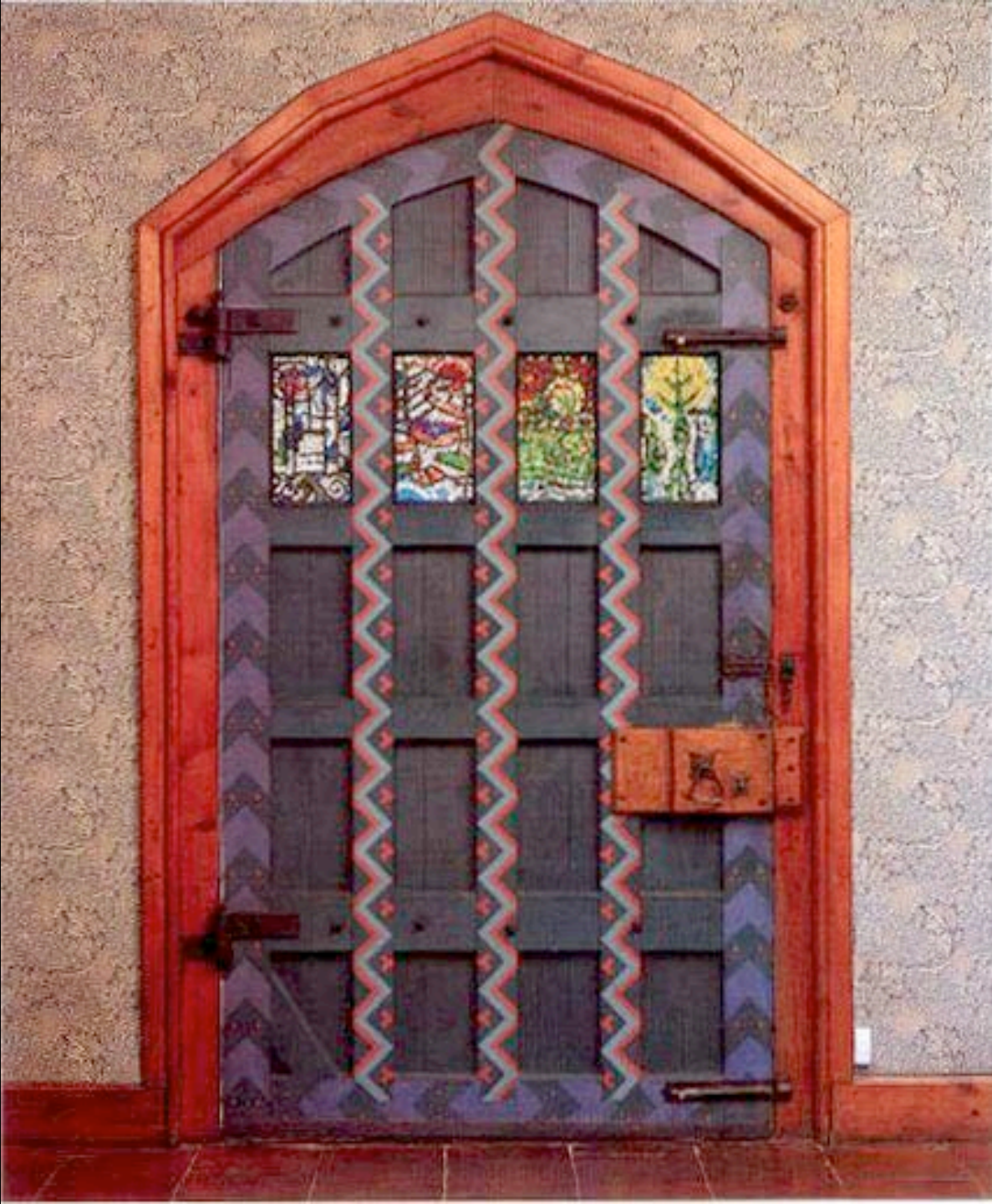
"Our content is our best having" (?)







Stained glass window at Red House with Morris's motto: Si Je Puis



Front door of Red House

The enthusiasm of the Gothic revivalists died out when they were confronted by the fact that they form part of a society which will not and cannot have a living style, because it is an economical necessity for its existence that the ordinary everyday work of its population shall be mechanical drudgery; and because it is the harmony of ordinary everyday work of the population which produces Gothic, that is the living architectural art, and mechanical drudgery cannot be harmonized into art. The hope of our ignorance has passed away, but it has given place to the hope of fresh knowledge. History taught us the evolution of architecture, it is now teaching us the evolution of society; and it is clear to us, and even to many who refuse to acknowledge it, that...the new society will not be hag-ridden as we are by the necessity for producing ever more and more market-wares for a profit, whether any one needs them or not; that it will produce to live and not live to produce as we do.

-- William Morris, *The Revival of Architecture*, 1888

THE SUSSEX RUSH-SEATED CHAIRS
MORRIS AND COMPANY
449 OXFORD STREET, LONDON, W.



ROSSETT ARM-CHAIR.
IN BLACK, 16/6.



SUSSEX CORNER CHAIR.
IN BLACK, 10/6.



SUSSEX SINGLE CHAIR.
IN BLACK, 7/6.



SUSSEX ARM CHAIR.
IN BLACK, 9/6.



ROUND-SEAT CHAIR.
IN BLACK, 10/6.



SUSSEX SETTEE, 4 FT. 6 IN. LONG.
IN BLACK, 35/-.



ROUND-SEAT PIANO CHAIR.
IN BLACK, 10/6.



'Morris Chair', an adjustable back chair designed by Philip Webb for Morris, Marshall, Faulkner & Co., 1866

News from Nowhere (1890)

William Morris

THE COMMONWEAL

The Official Journal of the
SOCIALIST LEAGUE.

VOL. 6.—No. 209.

SATURDAY, JANUARY 11, 1890.

WEEKLY; ONE PENNY.

NEWS FROM NOWHERE:

OR,

AN EPOCH OF REST.

BEING SOME CHAPTERS FROM A UTOPIAN ROMANCE.

CHAP. I.—DISCUSSION AND BED.

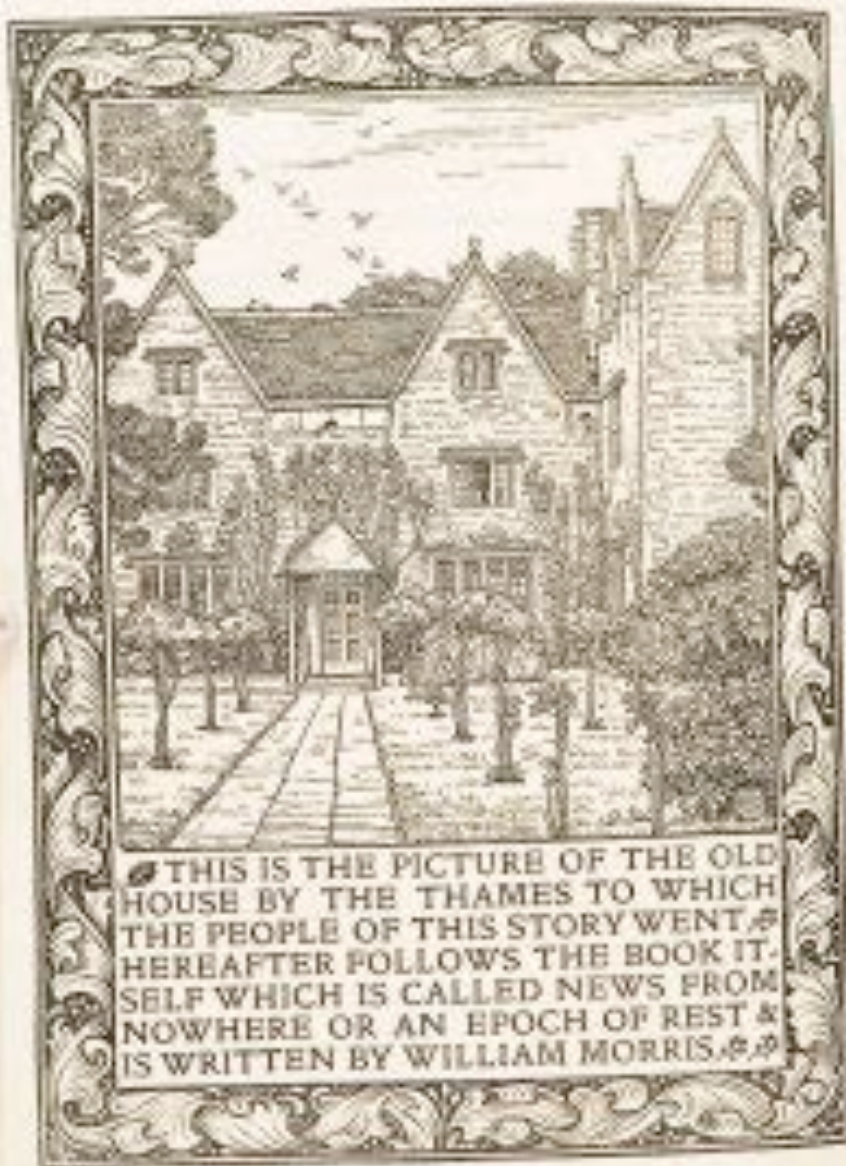
UP at the League, says a friend, there had been one night a brisk conversational discussion, as to what would happen on the Morrow of the Revolution, finally shading off into a vigorous statement by various friends of their views on the future of the fully-developed new society.

Says our friend: Considering the subject, the discussion was good-tempered; for those present being used to public meetings and after-lecture debates, if they did not listen to each others' opinions (which could scarcely be expected of them), at all events did not always attempt to speak altogether, as is the custom of people in ordinary polite society when conversing on a subject which interests them. For the rest, there were six persons present, and consequently six sections of

surprises even good sleepers; a condition under which we feel all our wits preternaturally sharpened, while all the miserable muddles we have ever got into, all the disgraces and losses of our lives, will insist on thrusting themselves forward for the consideration of those sharpened wits.

In this state he lay (says our friend) till he had almost begun to enjoy it: till the tale of his stupidities amused him, and the entanglements before him, which he saw so clearly, began to shape themselves into an amusing story for him.

He heard one o'clock strike, then two and then three; after which he fell asleep again. Our friend says that from that sleep he awoke once more, and afterwards went through such surprising adventures that he thinks that they should be told to our comrades of the League, and therefore proposes to tell them now. But, says he, I think it would be better if I told them in the first person, as if it were myself who had gone through them; which, indeed, will be the easier and more natural to me, since I understand the feelings and desires of the comrade I am telling of better than anyone else in the world does.



NEWS FROM NOWHERE OR
AN EPOCH OF REST.

CHAPTER I. DISCUSSION AND
BED.

AT the League,

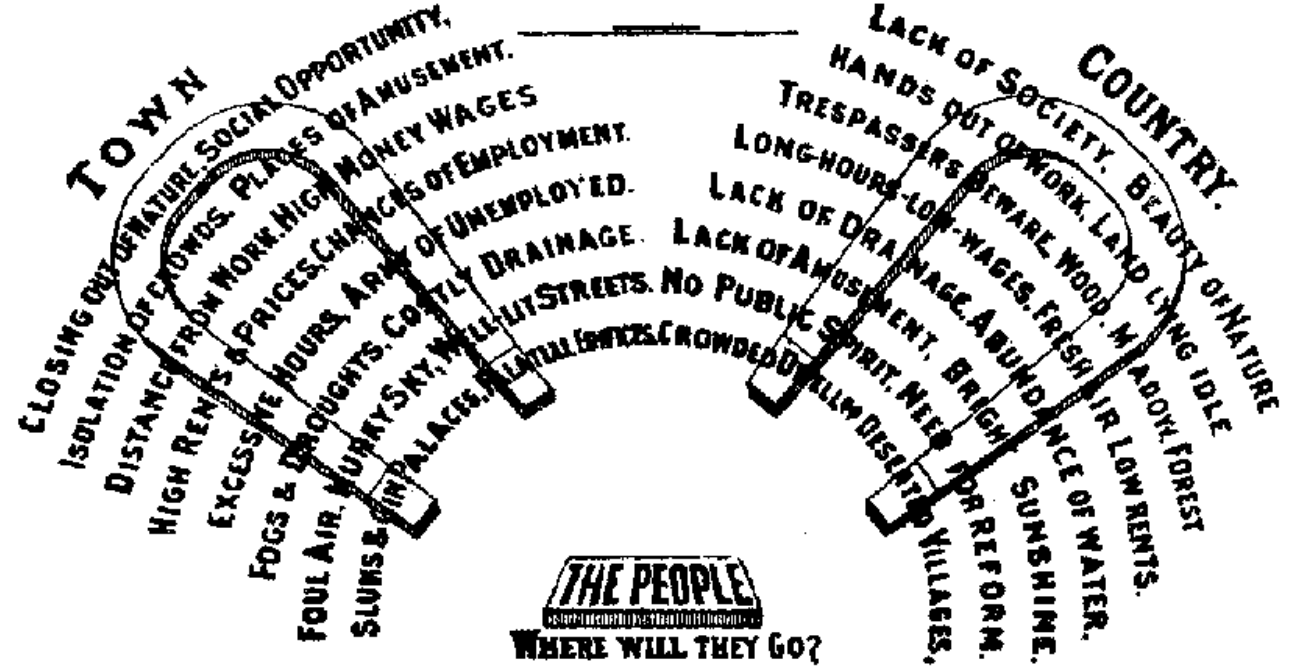
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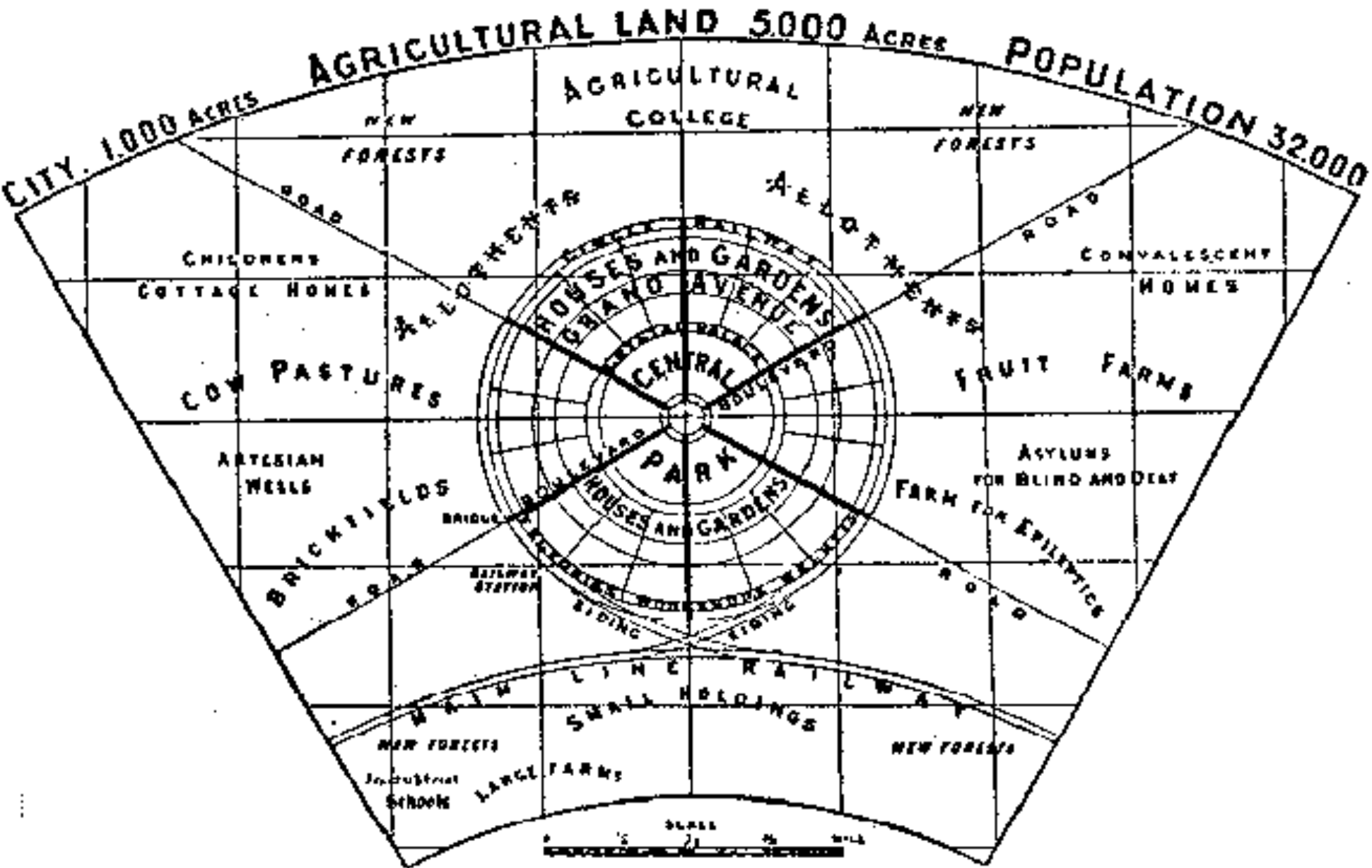
Above all there was his utopian vision of 'Nowhere', a land where the state had withered away according to Marxist prophecy and where all distinction between town and country had disappeared. The city no longer existed as a dense physical entity and the great engineering achievements of the 19th century had been dismantled: wind and water were once more the sole sources of power, and the waterway and the road were the sole means of transport. A society without money or property, without crime or punishment, without prison or parliament, where social order depended solely upon the free association of family groups within the structure of the commune. Finally, a society where work was based on the banded workshop, the guild or *Werkbund*, and where education was free and like labour itself unforced. (Frampton, 46)

THE THREE MAGNETS.



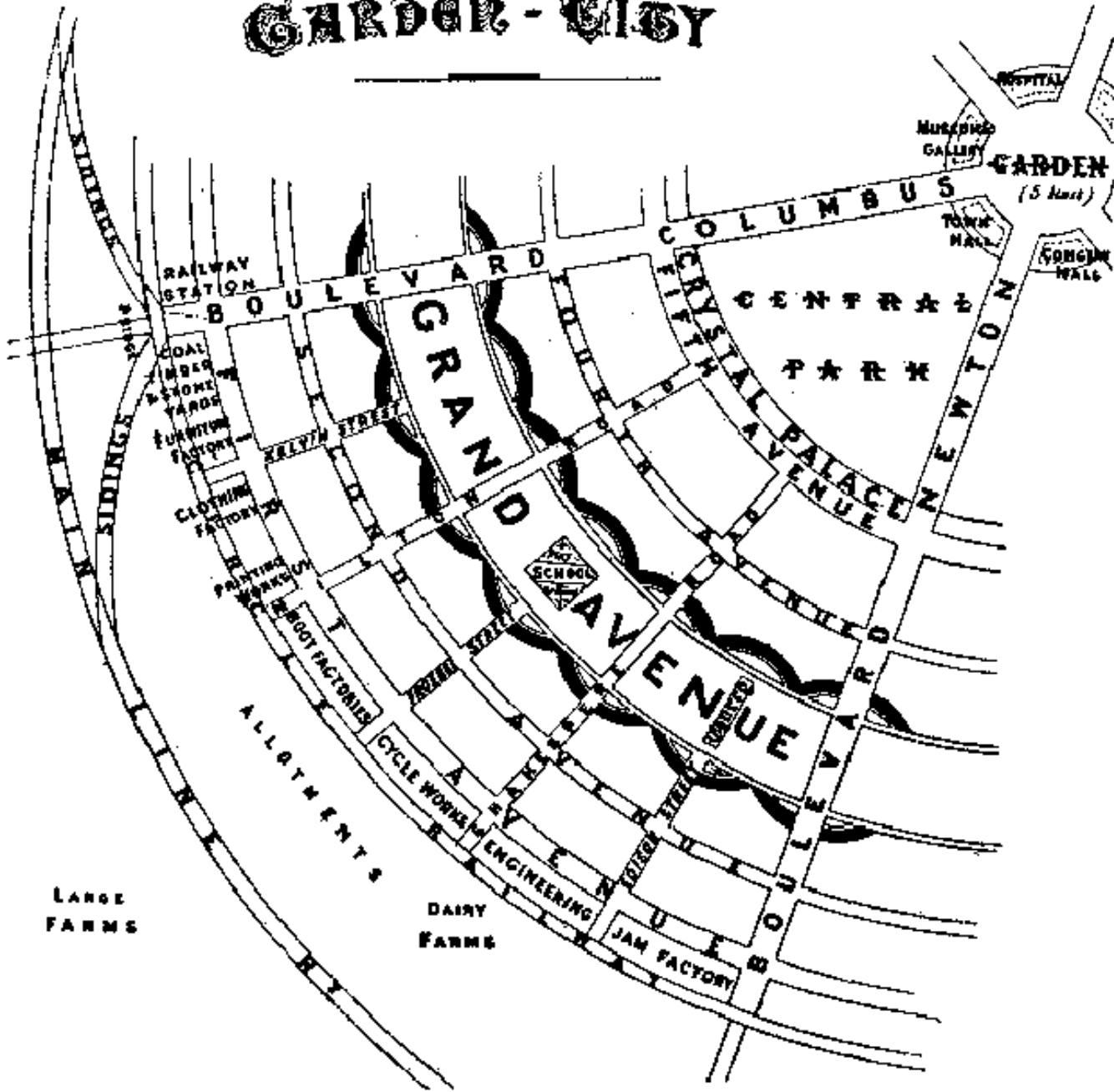
Ebenezer Howard, The Three Magnets, 1902

GARDEN-CITY



Ebenezer Howard,
Garden City, 1902

WARD AND CENTRE GARDEN - CITY



Ebenezer Howard, Garden City, 1902