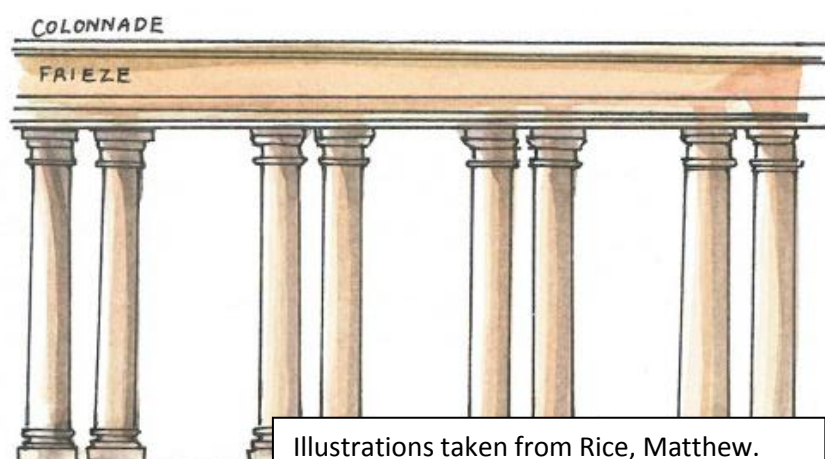
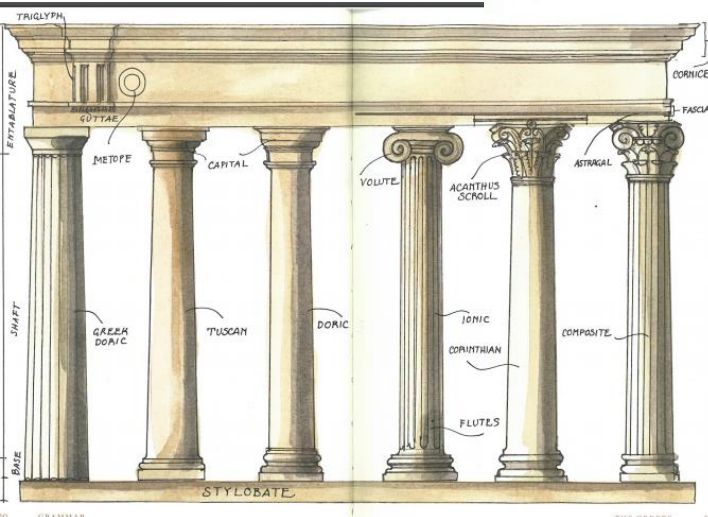
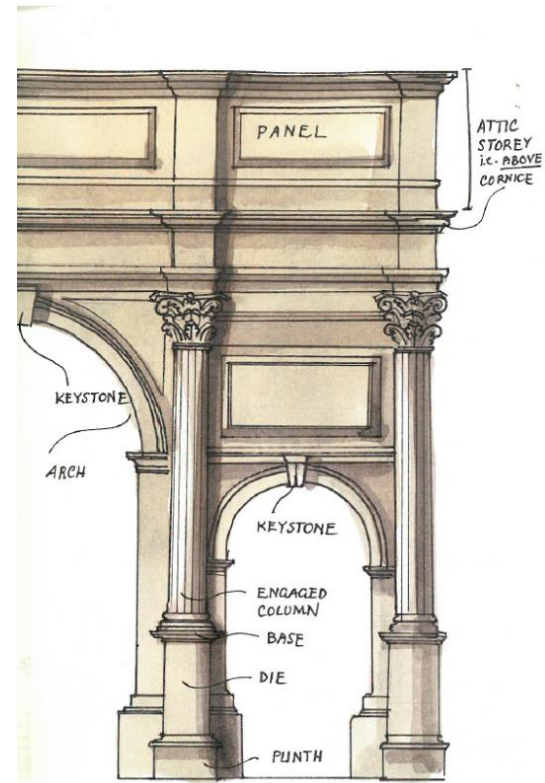
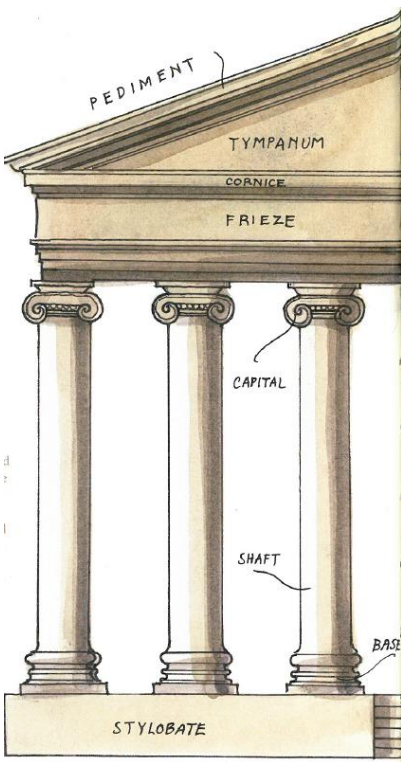


A Brief History of Architecture in Britain

Classical Architecture

43AD - 450 AD (Roman Britain)



Illustrations taken from Rice, Matthew. 2009. *Rice's Architectural Primer*. Bloomsbury Publishing Ltd: London.

Key Terms: Greece, Roman, Column, Orders, Frieze, Pediment, Temple Front.

ROMANS: ARCHITECTURE

Classical Architecture

A term used for the architecture of Ancient Greece and Rome. The key feature is the orders, or types of column (Tuscan, Doric, Ionic, Corinthian and Composite). Classical buildings tend to be symmetrical, both externally and on plan.

For further details please see <http://www.english-heritage.org.uk/learn/story-of-england/romans/architecture/> (Accessed June 2017).

The typical building of pre-Roman Britain was the timber and thatch roundhouse. The Romans introduced the idea of rectangular plans, which were more suitable for packing buildings closely together along street frontages and in planned cities.

VILLA DEVELOPMENT

In the countryside, rectangular farmhouses began to appear alongside traditional roundhouses. During the 2nd and 3rd centuries the addition of a portico and projecting wings at either end turned many of these simple farmhouses into villas. Larger, more luxurious villas were elaborated over time, especially in the 4th century.

CITY PLANNING

The ideal Roman city plan was based on a regular grid of streets, dividing up square building plots or *insulae*. In the central *insula* was the forum, or market square – with a basilica, or great hall, running the length of one side of the square, and the council chamber and civic offices adjoining it. By the mid-2nd century AD, many of the 22 Roman towns in Britain had a full set of the public buildings that defined Roman settlements elsewhere: not just the forum and basilica but also bathhouses, temples and amphitheatres, as well as shops and offices.

TEMPLES

Classical temples of conventional form, with pediments, columned porticos and podia, did exist, such as the temple of the deified Claudius at Colchester and that of Sullis Minerva at Bath.

IMPERIAL PROJECTS

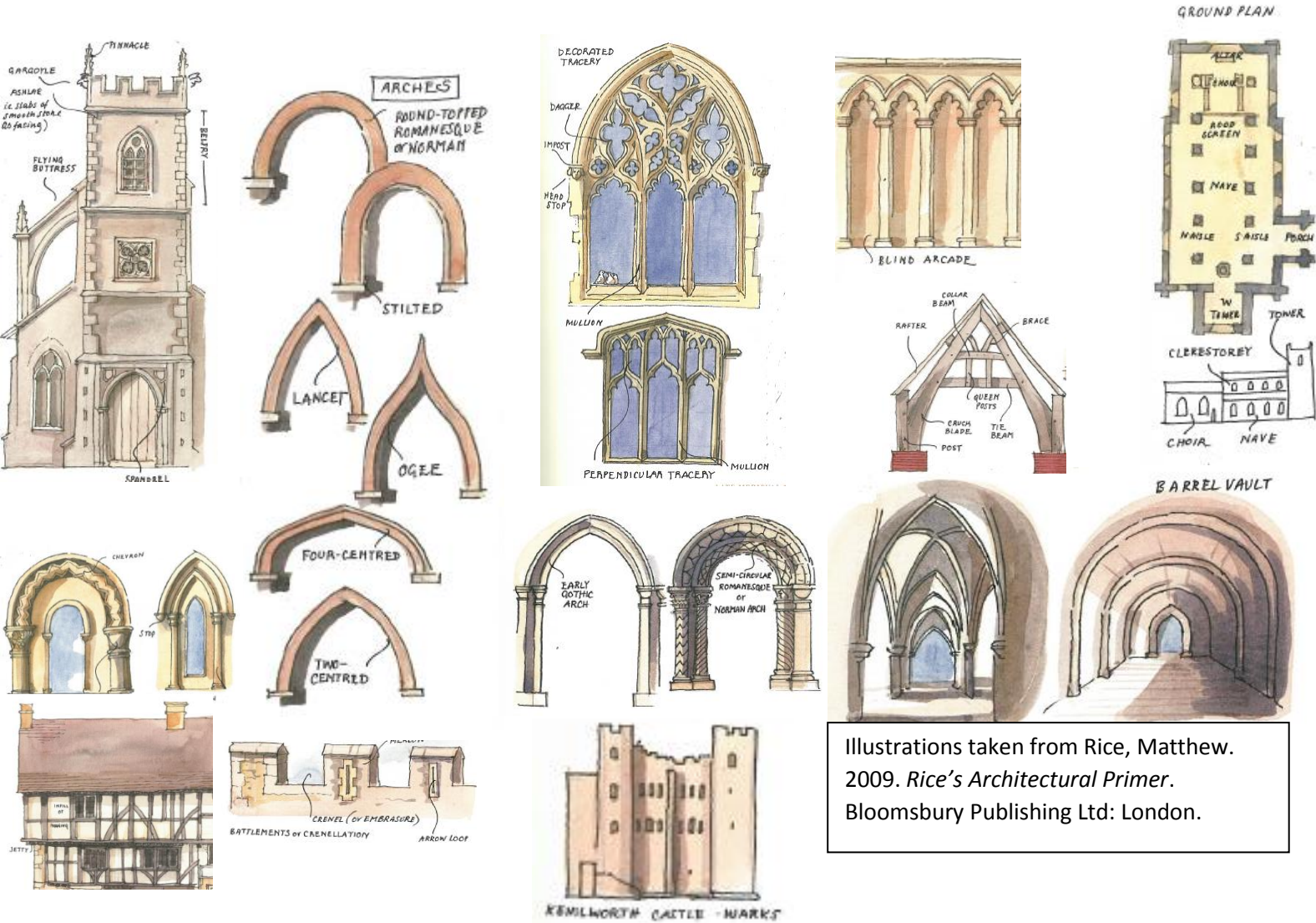
Roman engineering ingenuity was displayed in special projects that proclaimed imperial power, such as stone-arched bridges. These were mainly confined to the northern frontier zone – most bridges in Roman Britain were built from timber.

For further information about life in Roman Britain please see

<http://www.english-heritage.org.uk/learn/story-of-england/?period=Romans&theme=>

Medieval (Romanesque and Gothic) Architecture

1066-1485 AD



Illustrations taken from Rice, Matthew. 2009. *Rice's Architectural Primer*. Bloomsbury Publishing Ltd: London.

Key Terms: Rounded Arch, Gothic Arch, Lancet, Tracery, Vaulting, Ogee, Crenellation, Castle, Cathedral, Romanesque, Gothic, Perpendicular, Early English, Decorated.

MEDIEVAL: ARCHITECTURE

Norman (Romanesque)

The English version of the Romanesque style, which predominated in Western Europe in the 11th and 12th centuries. It predominantly appeared in England after the Norman conquest of 1066 and lasted until 1190 AD. It is associated with the building of large stone churches, and is characterized by massive masonry, round-headed arches and vaulting inspired by ancient Rome, and by the use of stylized ornament.

Gothic

The style of the Middle Ages from the later 12th century to the Renaissance. Characterized in its full development by the pointed arch, window tracery, the rib-vault and an often skeletal masonry structure for churches, combined with large glazed windows. The term was originally associated with the concept of the barbarian Goths as assailants of classical civilization. Gothic can be split into three phases: Early English (1180 -1275 AD), Perpendicular (1275 – 1380 AD) and Decorated (1380 – 1520 AD).

Full details can be found at <http://www.english-heritage.org.uk/learn/story-of-england/dark-ages/architecture/>, <http://www.english-heritage.org.uk/learn/story-of-england/medieval-part-1/architecture/> and <http://www.english-heritage.org.uk/learn/story-of-england/medieval-part-2/architecture/> (Accessed June 2017).

Early Medieval

Before the Normans

The majority of Anglo-Saxon buildings were constructed mainly using wood, so few are left standing.

The building tradition of late Roman Christianity produced the first stone churches in England. Earliest of all is St Augustine's Abbey in Canterbury, Kent, founded by the missionary saint soon after his arrival from Rome in 597. Built out of reused Roman bricks, its three churches were all modelled on Roman 'basilica' churches. But the biggest of all these Roman-style stone churches – and indeed the largest Anglo-Saxon church in England – is at Brixworth, Northamptonshire. Dating from about 800, it is only slightly smaller than the early 9th-century cathedral at Canterbury, which lies beneath the nave of the present medieval building.

NORMAN STYLE

For more than a century after the Battle of Hastings, all substantial stone buildings in England were built in the Romanesque style. Known in the British Isles as Norman, it is a direct descendant of late Roman architecture.

The chief characteristic of Norman architecture is the semicircular arch, often combined with massive cylindrical pillars. Early Norman buildings have an austere and fortress-like quality. In larger churches, dizzying sweeps of double or triple tiers of round arches rise above one another, clerestory over gallery over main arcade.

The Norman style appears at its most uncompromising in the great keeps of castles such as Dover and Rochester in Kent and Richmond in North Yorkshire.

EMBELLISHMENT

St Mary's Church, Kempley, Gloucestershire, serves as a reminder that the walls, pillars and arches of many Norman buildings were richly painted. From the early 12th century carved decoration also became more common.

Doorways were flanked by rows of columns, and topped by concentric arches often carved with zigzags, or encrusted with signs of the zodiac or animal faces. The capitals (heads) of pillars were also frequently carved. Wall surfaces might be decorated with tiers of intersecting round arches carved in low relief.

THE GOTHIC AND THE EARLY ENGLISH

In the later decades of the 12th century, a new architecture began to appear. Its pointed arches were possibly derived from Islamic buildings seen by crusaders. The style was regarded with contempt by Renaissance historians, who dismissed it as 'Gothic' (meaning barbarous).

Initially, the new arches were simply grafted onto Norman features.

Byland Abbey, North Yorkshire, and Roche Abbey, South Yorkshire, are key examples of the new style's rapid progress. By about 1200 a fully Gothic style, christened 'Early English' by the Victorians, had developed. Distinctive features included narrow pointed lancet windows, and pillars composed of clustered columns and shafts of polished marble.

DECORATED STYLE

The Decorated style was an offshoot of Gothic that developed from about 1290. Its name reflects the elaborate stone tracery of its sometimes very large windows. The west front of York Minster is a fine example.

Sculpted embellishment was also lavished on arches (which were sometimes flattened and cusped, or 'ogee') and on column capitals and wall surfaces. Among the most impressive achievements of the Decorated style is the great octagonal 'lantern' of Ely Cathedral, raised in 1322–8 above the crossing and invisibly supported by mighty timber struts.

Medieval architecture regularly used wood as well as stone. Leigh Court Barn, Worcestershire, the biggest timber-cruck barn in England, built in the mid-14th century, is as remarkable a building as any church or cathedral.

Late Medieval

The English architectural style of the later 14th and 15th centuries was Perpendicular. This was a marked change from the previous Decorated version of the Gothic.

PERPENDICULAR CHURCHES

In northern Europe, the Decorated style developed into the convoluted and florid Flamboyant style, but the Perpendicular is distinctively English. It is characterised by soaring vertical lines, huge narrow-traceried windows, far more glass than stone, and exuberant fan-vaulted, hammerbeam or 'angel' roofs.

Architecture of London

Perpendicular churches are among the greatest glories of English architecture. Tall and light-filled, they were expensive to build. Many (though by no means all) of the finest stand in areas made prosperous by the booming cloth trade.

PIETY AND PRIDE

Some of the biggest churches built or reconstructed in the Perpendicular style served village populations which could never have filled them: they are manifestations of piety and local pride, rather than need.

Many Perpendicular churches contain lavish tombs, erected to ensure that their founders and benefactors would be remembered.

Nobles and rising gentry also proclaimed their wealth and status by building lavish mansions. These were often built

SHAPE AND SUBSTANCE

During the later decades of the 14th century there was a fashion for corner-towered rectangular castles like Bodiam in Sussex.

Great 15th-century mansions include Tattershall Castle built for Lord Treasurer Ralph Cromwell and significantly embellished with his badge of a bulging purse and his motto, 'Have I not the right?' Tattershall Castle is built of brick. This material became increasingly popular in eastern England. At first imported from Flanders, building bricks were soon being made in England.

TIMBER-FRAMING

In many parts of England, however, the main building tradition remained timber-framing.

Timber was used not only for modest dwellings but also for ambitious town houses and guildhalls. The mighty timber hammerbeam roof added to Westminster Hall in 1395–9 by Hugh Herland and Richard II's master-mason Henry Yevele has a 21-metre span. It is one of the most daring feats of carpentry ever achieved.

Harmondsworth Barn, Middlesex, of 1426–7, one of the largest timber-framed barns ever built in England, must also rank among the architectural wonders of this period.

For life in medieval England please see:

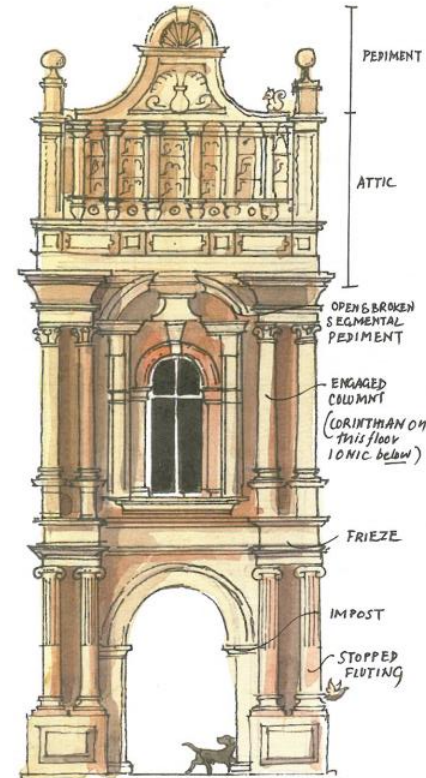
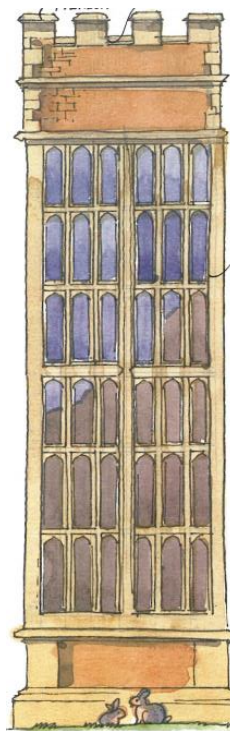
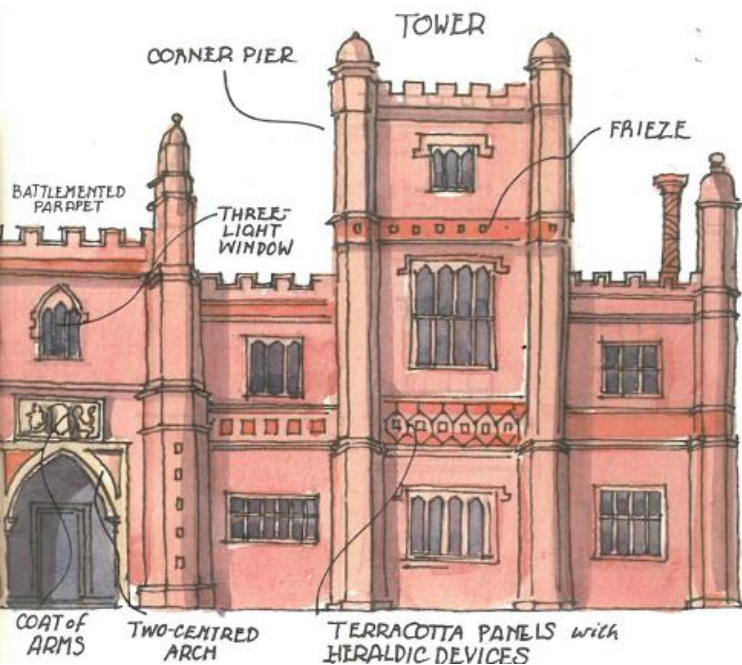
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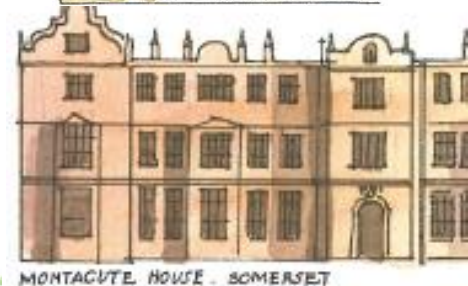
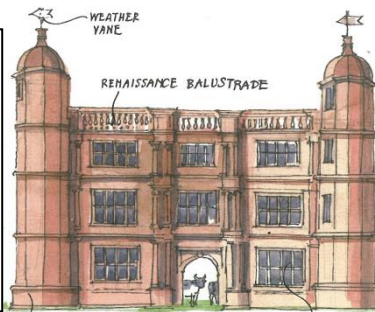
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Tudor and Elizabethan Architecture

1485-1603 AD



Illustrations taken from Rice, Matthew. 2009. *Rice's Architectural Primer*. Bloomsbury Publishing Ltd: London.



Key Words: Gothic, Reformation, Renaissance, Tudor Arch, Classical Symmetry, Tower, Prodigy Houses, Glass, Timber Framed.

TUDORS: ARCHITECTURE

Tudor

Strictly, the architecture of the English Tudor dynasty (1485-1603), but used more often for late Gothic secular buildings especially of the first half of the 16th century. These use a simplified version of Perpendicular, characterised by straight-headed mullioned windows with arched lights, and by rooflines with steep gables and tall chimneys, often asymmetrically placed.

Elizabethan

The English architecture of the later 16th century, marked by a decorative use of Renaissance ornament and a preference for symmetrical facade.

Full details can be found at <http://www.english-heritage.org.uk/learn/story-of-england/tudors/architecture/> (Accessed June 2017).

The architecture of early Tudor England displayed continuity rather than change. Churches great and small were built in the Perpendicular Gothic style of the later Middle Ages. Later in the 16th century, however, the great country house came into its own.

GOTHIC TO RENAISSANCE

Some of the finest examples of Perpendicular Gothic – particularly Henry VII's chapel in Westminster Abbey – belong to the early Tudor period.

By the early decades of the 16th century, however, a distinctively Tudor form of Perpendicular had developed. This was characterised by flatter, four-centred rather than steeply pointed arches, and by window tracery with rows of narrow round-headed lancets.

A more significant presage of change was the appearance of motifs derived from Classical antiquity, an English reaction to the Renaissance style sweeping western Europe. At first largely cosmetic (like the 'Roman' heads applied to panelling or plasterwork), such features filtered down from great royal palaces like Hampton Court via courtiers' mansions like Acton Court, Gloucestershire, extended in 1535 specifically to receive Henry VIII.

GREAT HOUSES

Since few churches were built after the Reformation – though existing ones were reordered internally to accord with changes in religion – it was in such mansions that the future of architecture lay.

The great country house came into its own in the later 16th century, when some of the most famous and impressive mansions in England – including Longleat and Burghley House – were built.

Others were raised within the walls of medieval castles, like the compact Elizabethan mansion at Berry Pomeroy Castle, Devon, the dramatic Elizabethan-Italianate range at Moreton Corbet Castle, Shropshire, and spectacularly at Kenilworth Castle, Warwickshire.

PRODIGY HOUSES

To impress and astonish was the aim of great Elizabethan mansions. This could best be achieved by building on new sites and in the Classical-Renaissance style, which had by now shaken off the influence of Gothic.

Architecture of London

As England was largely cut off from Catholic Europe, printed pattern books were the main means by which English patrons encountered the new style. A new breed of men – architects – emerged to translate new ideas into reality.

The effect of ‘prodigy’ or ‘wonder’ houses might be enhanced by features like showy porches, chimneys, or huge expanses of glass.

Other buildings impressed by their strikingly innovative design, like Sir Thomas Tresham’s Rushton Triangular Lodge, Northamptonshire. Elizabethan architecture in general was obsessed with geometrical shapes, patterns and ‘devices’.

THE MIDDLE SORT

The Tudor period also saw an explosion of less grandiose new houses in town and country, as merchants, squires and rich farmers celebrated burgeoning commerce and improving standards of daily life.

Outside the stone-built north and west and the brick-favouring eastern counties, houses continued to be timber-framed, sometimes with several ‘jettied’ storeys, each projecting beyond the one below. Timbering was frequently plastered or lime-washed over (exposed and black-painted timbers being largely a Victorian fashion) or embellished with elaborate carving.

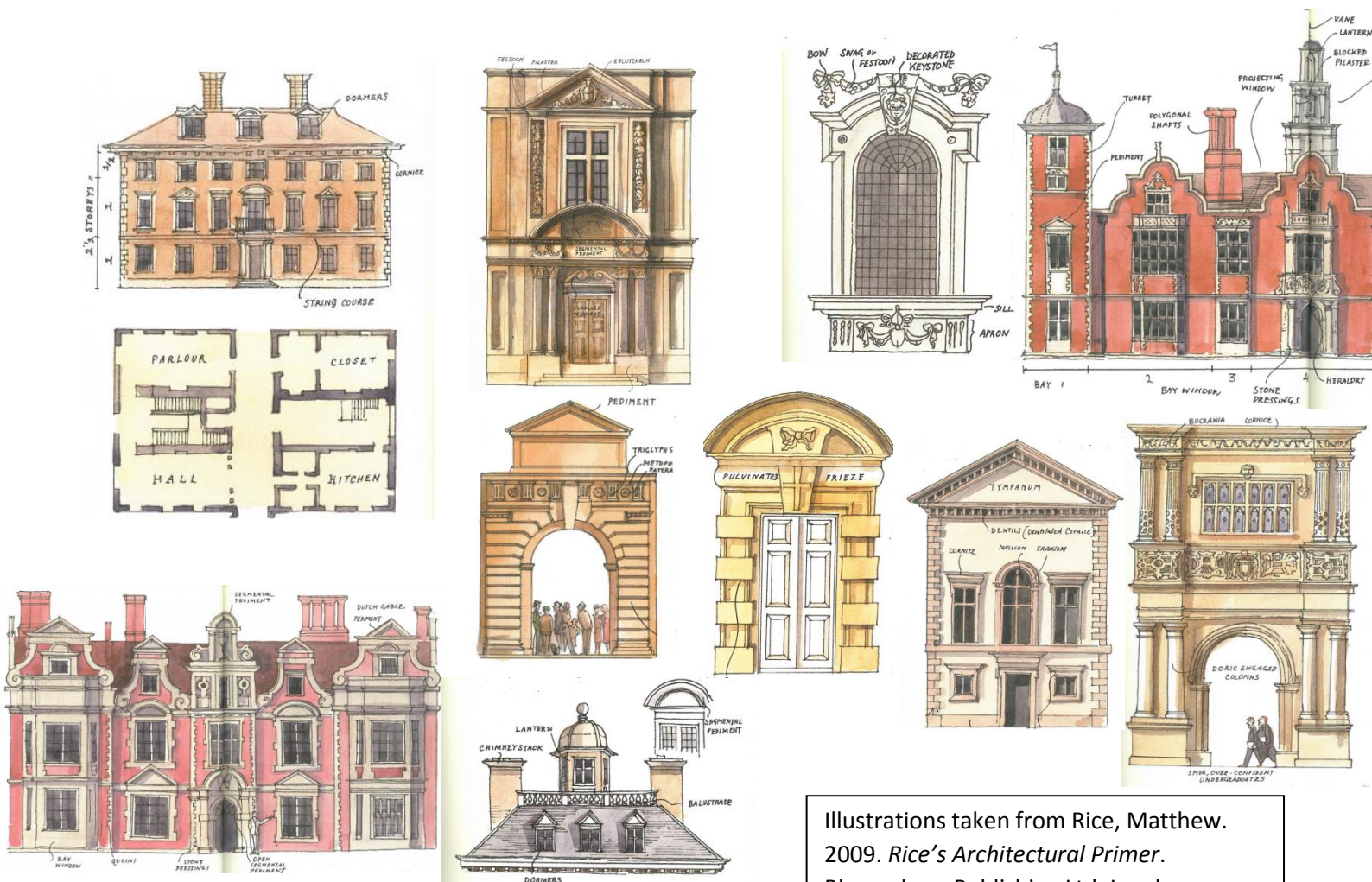
The lesser – as well as the greater – houses of the period could be said to reflect its exuberance and growing self-confidence.

For further information about life in Tudor England please see

<http://www.english-heritage.org.uk/learn/story-of-england/?period=Tudors&theme=>

Jacobean and Stuart

1603-1714 AD



Illustrations taken from Rice, Matthew. 2009. *Rice's Architectural Primer*. Bloomsbury Publishing Ltd: London.

Key Words: Inigo Jones, Classical, Renaissance, Turret, Dutch Gable, Baroque, Lantern, Dormer Windows, Queen Anne style.

STUARTS: ARCHITECTURE

Jacobean (Stuart)

The style of early 17th-century England, called after James I (reigned 1603-25), but common into the middle decades. Not always distinguishable from the preceding Elizabethan manner, with which it shares a fondness for densely applied classical ornament and symmetrical gabled facades.

Baroque

The term, originally derogatory, for a style at its peak in 17th- and early 18th-century Europe, which developed the classical architecture of the Renaissance towards greater extravagance and drama. Its innovations included greater freedom from the conventions of the orders, much interplay of concave and convex forms, and a preference for the single visual sweep.

Queen Anne

Queen Anne style in Britain refers to the English Baroque architectural style approximately of the reign of Queen Anne (reigned 1702–1714).

Full details can be found at <http://www.english-heritage.org.uk/learn/story-of-england/stuarts/architecture/> (Accessed June 2017).

While the Elizabethans built great country houses, some courtiers of the Jacobean period (the reign of James I) raised even bigger ones, with yet more elaborate ornament. Later in the century, Sir Christopher Wren's new churches rose from the ashes of the Great Fire of London.

JACOBEAN EXTRAVAGANCE

When it was rebuilt in 1603–14, the 'Palace of Audley End' in Essex was the largest private house in England, exceeding in size and grandeur most royal residences. Such vast mansions could ruin their builders.

Just as elaborate, the battlemented and pinnacled 'Little Castle' at Bolsover in Derbyshire (1620s), with its exquisitely decorated interiors, was an exercise in pure fantasy. Jacobean extravagance also appeared in more modest dwellings. Much of this decoration was influenced by European pattern books or nodded to the Classical style of Greece and Rome.

John Shute's 'The First and Chief Grounds of Architecture' (1563) was a typical architectural pattern book.

INIGO JONES

Inigo Jones (1573–1652) was the first English architect who fully embraced Classicism.

His few but immensely influential buildings were based closely on ancient Roman or Italian Renaissance models. Best-known is the Banqueting House in Whitehall, London (1619–22).

THE ENGLISH CIVIL WAR AND COMMONWEALTH

By the end of the Civil Wars (1642–1651 AD) in 1651, countless buildings throughout England had suffered either in sieges or from 'sighting' – damage ordered by Parliament to render them indefensible. Locals enthusiastically joined in, gaining free building materials in the process. Other people were keen to rebuild.

Architecture of London

People continued to build new country and town houses throughout and beyond the Interregnum (1649–60).

Their so-called Artisan Mannerist design was often an eclectic but charming blend of Jacobean, 'Classical' and Dutch/Flemish styles.

CHURCHES

Few new churches were built during the early Stuart period, though existing ones were internally adapted for Protestant worship. Langley Chapel, Shropshire, with its full set of Jacobean furnishings, is a fine example.

The Great Fire of London, which in 1666 destroyed 87 of the city's 108 churches, gave Sir Christopher Wren the opportunity to start again from scratch. His 50 or so replacement churches represent a series of experiments in purpose-built Anglican church design, rejecting the old models. They are adorned with an astonishing variety of pinnacles, columns, rotundas and obelisks – and in the case of Wren's masterpiece, St Paul's Cathedral, an extraordinary dome.

PAVILIONS AND PALACES

Wren's architectural sources included the European Baroque, whose more flamboyant excesses never really caught on in England. But Thomas Archer's magnificent 1711 pavilion at Wrest Park in Bedfordshire is strongly influenced by the style; less so is plainer Appuldurcombe House on the Isle of Wight, begun in 1702.

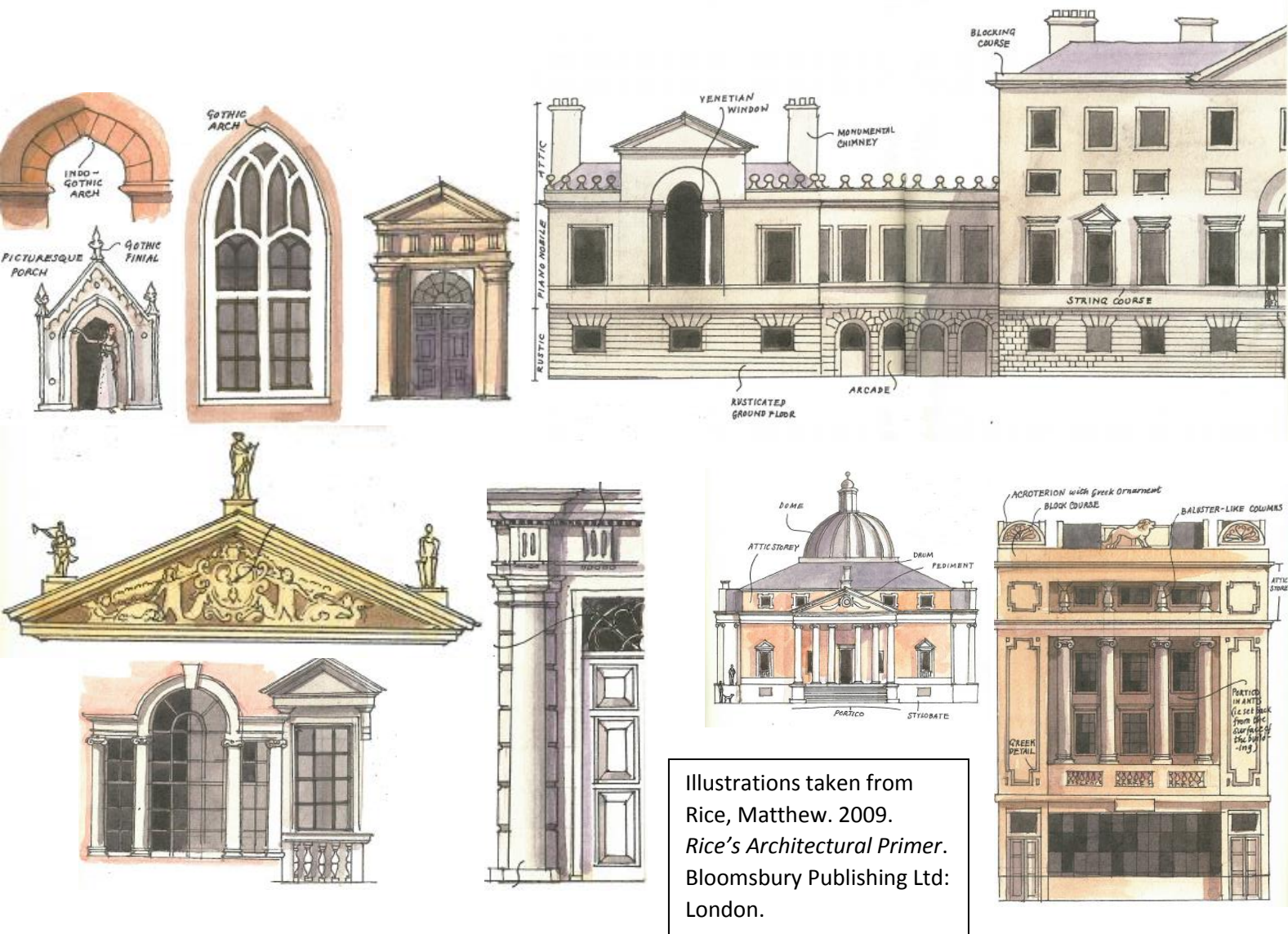
The last years of Stuart architecture are dominated by the 'amateur' soldier-playwright-architect Sir John Vanbrugh and his professional partner, Wren-trained Nicholas Hawksmoor, designers of Castle Howard, Yorkshire (1699–1726), and the Duke of Marlborough's stupendous Blenheim Palace, Oxfordshire (1705–16). Their influence continued into the Georgian period.

For further details on life in Stuart England please see

<http://www.english-heritage.org.uk/learn/story-of-england/?period=Stuarts>

Georgian and Regency

1714-1837



Key Words: Palladian, Picturesque, Neo-classical, Robert Adam, Gothic Revival, Greek Revival, Grand Tour, Lord Burlington, Garden Square, Landscape Garden, Sash Windows, Country House.

GEORGIANS: ARCHITECTURE

Georgian

The architecture of the British Isles in the reigns of George I, II, III and IV, i.e. 1714-1830, in which the classical style and classical proportions became the mainstay norm for both major and minor buildings. In the mainstream of Georgian style were both Palladian architecture and its whimsical alternatives, Gothic and Chinoiserie. From the mid 1760s a range of Neoclassical designs were fashionable and during the later Georgian period Regency style appeared.

Full details can be found at <http://www.english-heritage.org.uk/learn/story-of-england/georgians/architecture/> (Accessed June 2017).

The classic – and nearly always Classical – Georgian building is the country house, standing alone in its own landscaped park. But this is also the period that saw the first steps towards a coherent approach to town planning.

CLASSICAL AND PALLADIAN

Some early Georgian mansions continued to adopt the monumental Baroque style popularised in the late Stuart period. But soon purer architectural imitations of Classical Roman and Greek originals – as filtered through the 16th-century Venetian architect Andrea Palladio and the Scottish architect Colen Campbell's seminal Vitruvius Britannicus (1715–25) – carried all before them.

The ultra-fashionable villas on the fringes of Georgian London led the way. Compact Marble Hill House (begun in 1724) became the model not only for many English mansions but also for 'plantation houses' in the American colonies.

Domed and colonnaded Chiswick House, designed by the architect Earl of Burlington in 1729, is much more purely Palladian – a Roman-style temple for the art collections it was built to display.

CHANGING FASHIONS

Chiswick's sumptuous interiors are by William Kent. Those of Kenwood House, Lord Mansfield's Hampstead villa (1764–79 and later), were created by the still more famous Robert Adam. Both make extensive use of bright colours – Georgian interior design was not all pastel shades and chaste simplicity.

There was in fact no single Georgian interior style. Earlier Classicism gave way, by the 1760s, to 'Frenchified and effeminate' Rococo, or Chinoiserie, or both combined. House owners who dared to be different might choose the mock-medieval Gothick pioneered at Horace Walpole's Strawberry Hill, Twickenham (1747), or 'Egyptian' or 'Grecian' modes.

By the early 19th century, austere Classicism no longer prevailed. A great array of styles was in evidence, from the severely simple Greek Revival exemplified by Belsay Hall, Northumberland, and The Grange at Northington, Hampshire, to the Indian-Chinese-Egyptian Brighton Pavilion, designed by the Prince Regent's favourite architect, John Nash.

TOWNS AND TERRACES

The great London town house was indispensable to any Georgian family with pretensions to power or social leadership. Terraces and garden squares of more modest but delightful town houses are among the Georgian period's most important architectural legacies.

Architecture of London

Many of the same towns also retain imposing public buildings of the period, which reflected growing commercial success and civic pride. Town halls, theatres, concert halls, exchanges and shopping emporia sprung up, and fashionable spas and resorts flourished.

CHURCHES OR TEMPLES?

Gothic Revivalist Victorians regarded Classical Georgian churches as too reminiscent of paganism. Nicholas Hawksmoor's massive and individualistic Christ Church, Spitalfields (1716–31), does indeed recall Imperial Rome, while James Gibbs's St Martin-in-the Fields (1722–6) could be a Greek temple, but for its spire.

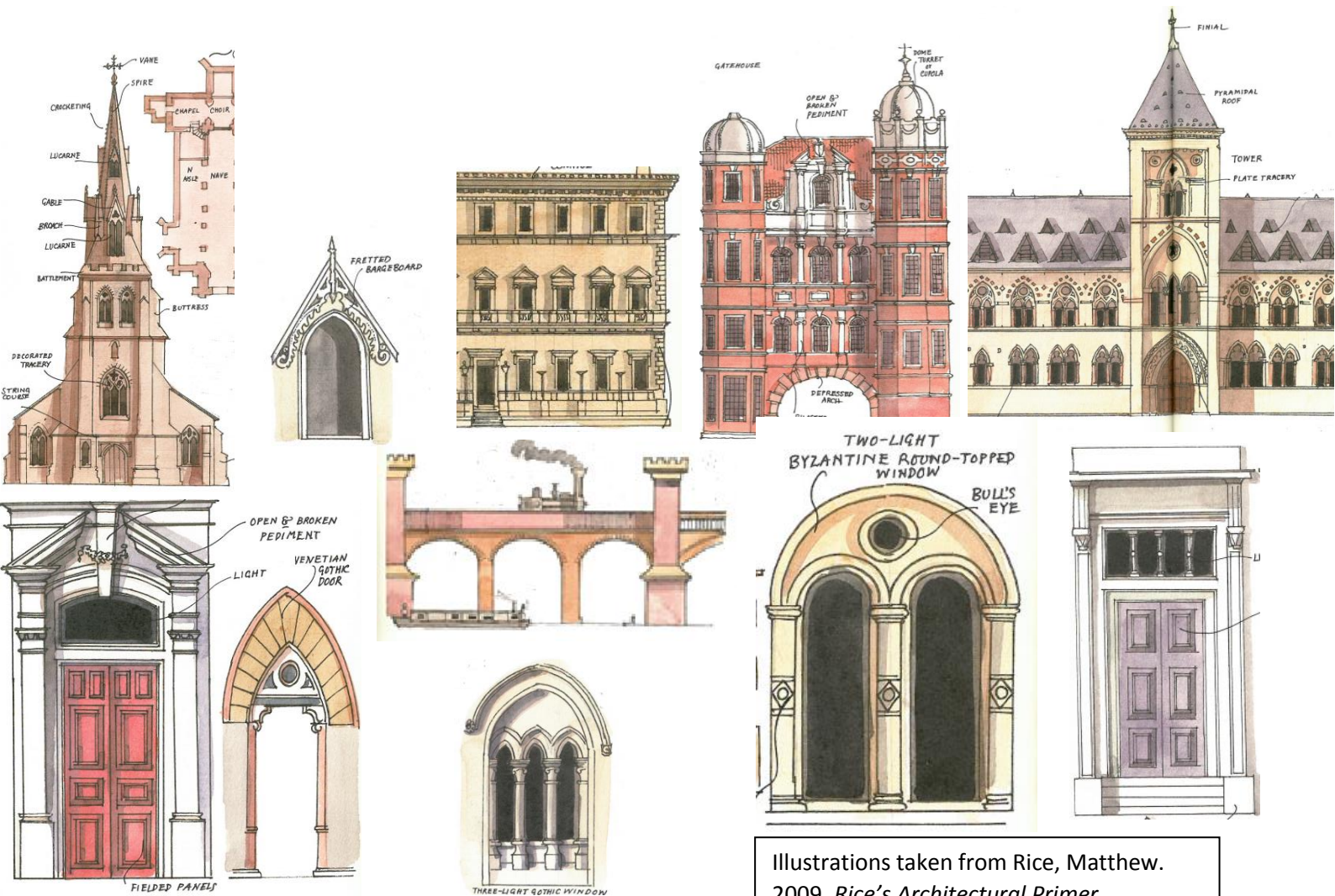
More typical of the period, though, are remote country churches jam-packed with box pews and galleries and dominated by its towering pulpit.

Such 'prayer-book' churches – rare survivors of Victorian church restoration – were designed for congregational worship, shifting the focus away from the altar. They bear a close resemblance to English Heritage's only Nonconformist place of worship, Goodshaw Chapel, Lancashire (1760–1809).

Further details on Georgian life can be found at <http://www.english-heritage.org.uk/learn/story-of-england/?period=Georgians>

Victorian

1837 -1901



Illustrations taken from Rice, Matthew. 2009. *Rice's Architectural Primer*. Bloomsbury Publishing Ltd: London.

Key Words: Gothic Revival, Revival Architecture, Italianate, Arts and Crafts, British Empire.

VICTORIANS: ARCHITECTURE

Victorian

Most Victorian buildings were classical, although the style was used with greater flexibility and variety than ever before. In the middle of the century, however, classical styles were being fiercely challenged by the Gothic Revival. It was regarded as the national style, which is why it was chosen for the design of the new Houses of Parliament after the old Palace of Westminster was destroyed by fire in 1834. It symbolised the traditional identity of Christianity, and thus became the preferred style for Anglican churches. It was also a style that encouraged architects to collaborate with artists and other designers to create sculpture, wall-paintings and stained glass. A range of other revival styles appeared through the Victorian period: Jacobethan, Renaissance Revival, Romanesque Revival, Queen Anne Revival, Arts and Craft. Alongside inspiration was drawn from across the British Empire in the form of Indian and Islamic architecture.

Full details can be found at <http://www.english-heritage.org.uk/learn/story-of-england/victorian/architecture/> (Accessed June 2017).

The architectural profession is largely a Victorian creation. In the 18th century it was common for architects to act as developers and surveyors too, but by the 1820s such roles were being devolved, leaving architects free to experiment with a profusion of styles.

A NEW PROFESSION

The identity of the profession was cemented by the creation in 1834 of the Institute of British Architects (from 1837 the Royal Institute of British Architects). Its first president was Earl de Grey, who had designed his own house in the 1830s at Wrest Park, Bedfordshire, in a French Baroque style. Such amateur architects had largely disappeared by the end of the century.

The designers of many of England's 19th-century buildings were the largely anonymous in-house architects of building firms such as Thomas Cubitt.

BUILDING REVOLUTION

Changes in the building world had just as much of an impact on the look of Victorian buildings as did the contribution of architects.

The arrival of the railways gave firms such as Cubitt a national reach and meant that, for example, Welsh slates largely replaced tiles in many parts of Britain. Other technical developments included iron-framed construction, plate glass, terracotta and polished granite, commercially available for the first time thanks to steam power.

CLASSICAL VERSUS GOTHIC

Most Victorian buildings were classical, although the style was used with greater flexibility and variety than ever before. It could encompass both the formal magnificence of such buildings as Witley Court, Worcestershire, and the picturesque Italian Renaissance of Osborne House.

In the middle of the century, however, classical styles were being fiercely challenged by the Gothic Revival.

This was promoted by its adherents for a number of reasons. It was regarded as the national style, which is why it was chosen for the design of the new Houses of Parliament after the old Palace of Westminster was destroyed by

Architecture of London

fire in 1834. It symbolised the traditional identity of Christianity, and thus became the preferred style for Anglican churches.

It was also a style that encouraged architects to collaborate with artists and other designers to create sculpture, wall-paintings and stained glass. William Burges's St Mary's, Studley Royal, North Yorkshire, is a magnificent demonstration of what such collaborations could achieve.

REVIVING CRAFTS

Partly because it had such unshakeable religious overtones, Gothic failed to become a universal style. Its emphasis on the architectural crafts had an important legacy, though, in the form of the Arts and Crafts movement, whose most famous proponent was William Morris, a trained architect.

Arts and Crafts combined a strong interest in the Middle Ages and the revival of traditional crafts with a rejection of many of the technological innovations that had made mid-Victorian architecture so distinctive. The impact of Arts and Crafts designers was felt largely in houses of modest size, such as the remodelled monastic guest house at Mount Grace Priory, North Yorkshire.

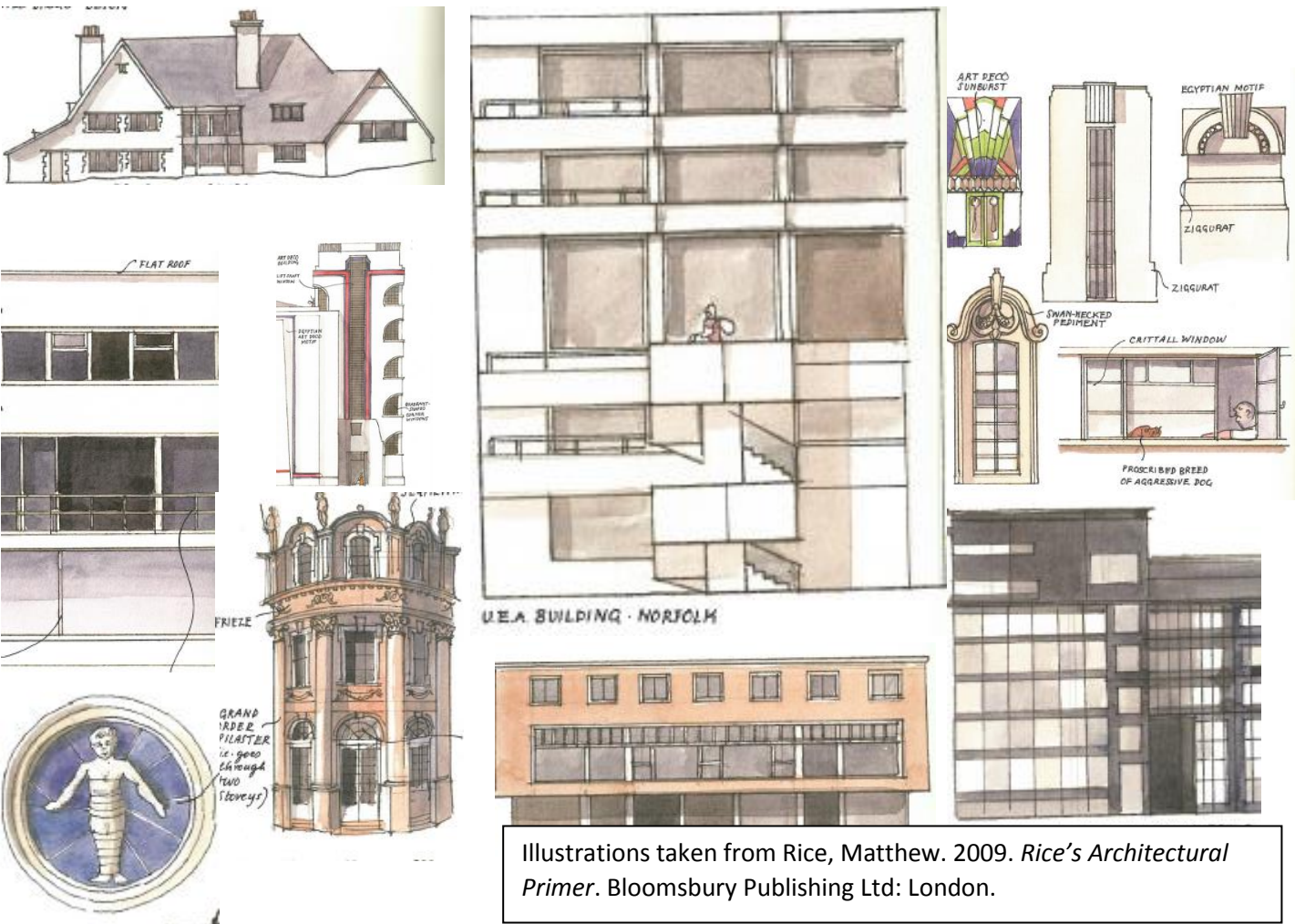
CIVIC PRIDE

Despite the international interest in the Arts and Crafts movement, it was just one strand in the varied architectural landscape of late Victorian England.

Across the country local pride transformed towns and cities with new town halls, libraries, museums, concert halls and schools, built in Gothic, neoclassical and Italianate styles. This was a golden age of civic as well as church architecture.

For further details on Victorian life please see <http://www.english-heritage.org.uk/learn/story-of-england/?period=Victorians&theme=>

Modern 20th and 21st Centuries



Key Words: Art Deco, Edwardian, Modernist, Brutalist, Glass, Steel, Empire, Brick, Eco, High Rise

MODERN: ARCHITECTURE

For full details see <http://www.english-heritage.org.uk/learn/story-of-england/modern/architecture/>

The 20th century saw towns and suburbs grow rapidly, aided by new building types and techniques. Some recent buildings are listed but as modern architecture stirs up strong emotions, this remains controversial.

A VERY ENGLISH TRADITION

The Arts and Crafts Movement of the 1890s and 1900s was England's foremost contribution to world architecture, indebted to William Morris's belief in craftsmanship, but with traditional elements simplified to their essentials. An enthusiasm for old Englishness was expressed in revivals of timber-framed and mock-Tudor styles, some incorporating genuine old buildings. Though much derided at the time, such idiosyncrasies are today much enjoyed.

A GREAT ARCHITECTURAL GAME

Classicism still retained influence and while many countries sought a progressive national style, some British architects turned to that of Christopher Wren. Edwin Lutyens wrote of classicism as 'the Great Game', seeing the production of a correctly proportioned order in houses such as Heathcote, Ilkley (1905–7), as the architect's greatest challenge.

BOLD ART DECO

Art Deco was a decorative idiom using rich materials and brilliant colours developed in applied arts and interiors from the Austrian Jugendstil and French Art Nouveau. It translated historicist styles into modern materials such as reinforced concrete and faience using bold colours and symmetries.

FUNCTIONAL BUILDINGS

European architecture developed Morris's simple forms in the early 1920s depression, with De Stijl in the Netherlands and constructivism in the Soviet Union. These elements were united at the Bauhaus in Germany, where functionalism in applied design was informed by social need. Constructivist ideas infused later cinemas, such as those for the Odeon circuit. But it took the arrival of émigré architects from central Europe to drag British architecture into the vanguard. Many later settled in the United States, but briefly England built some of the most significant modern buildings in the world.

CATAclysm AND OPTIMISM

The 1920s and 1930s were years of austerity and depression, with public building only beginning to recover after 1935. During the war, promises were made for better schools, housing and welfare services at its end. The creation of the National Health Service in 1948 is a lasting legacy of this planned welfare state.

This social context determined many post-war buildings, whose quirky shapes and bright colours owed much to Scandinavian social programmes. To address the post-war housing shortages, 156,623 prefabricated bungalows or 'prefabs' were built across the United Kingdom. A wave of new towns appeared, mostly around London.

REBUILDING BRITAIN

Finest of the new architecture was the Royal Festival Hall, built for the Festival of Britain (1951). Schools were bright and designed from a child's perspective. Houses became increasingly open-plan thanks to advances in central

Architecture of London

heating and the end of the servant tradition, while their larger panes of glass encouraged closer interaction between indoor and outdoor spaces.

NEW BRUTALISM

A tougher architecture emerged from the mid-1950s, inspired by Le Corbusier. In Britain this more robust style was coined the New Brutalism, inspired by the French Art Brut movement. It emphasised honesty of expression and natural materials, including timber and brick.

Brutalism was adopted to describe the town centres of the 1960s, which combined shopping and parking, housing and offices using chunky concrete, dramatic forms and massive scale.

THE LIMITS OF UTOPIA

The 1960s saw utopian functionalism press further, with urban motorways, multi-storey car parks and bus stations. Architects harnessed advances in concrete and steel construction to create buildings as different as the crystalline Centre Point in London and the slender Severn Bridge (Grade I).

Universities were a focus of experimentation. Less well known is concrete in churches.

STYLISTIC PROLIFERATION

Milton Keynes, designated a new town in 1967, became a melting pot of modern, neo-vernacular and post-modern styles. Energy-saving designs followed the 1973 Oil Crisis.

Following the partial collapse of Ronan Point, a London tower block, local authorities turned to low-rise, high-density housing in traditional materials, simplified as inflation reduced budgets. Timber saw a revival, while new plastics and mirror glass suited these stripped down forms.

To the 'High Tech' of Richard Rogers's Lloyd's Building in the City of London and Norman Foster's Sainsbury Centre at the University of East Anglia was added in the 1980s a revived classicism and Art Deco. Modernism was tempered by traditional claddings such as granite, as at Broadgate in London, a formally planned complex of offices and open space.

Few buildings from the 1970s are listed, and still fewer from the 1980s. It was only in 1987 that the principle that post-war buildings could be listed was established, and there are now over 700 post-war listed buildings, 0.2% of the total list for England.

For details about like in modern Britain please see

<http://www.english-heritage.org.uk/learn/story-of-england/?period=Modern&theme=>

Architectural Glossary

Further details can be found at

<http://www.lookingatbuildings.org.uk/glossary/glossary.html>

Arcading: A series or row of arches.

Capital: The crowning feature or head of a column, pilaster or gate pier.

Clasped buttresses support the ends of the walls at either side of a corner and adjoin each other at a right angle.

Column: An upright vertical member that usually stands clear of the main body of a building. Usually circular in cross-section and is a common motif of Classic architecture.

Cornice: The top course of a wall or architectural member (such as a doorcase) that is sometimes moulded and/or projects from the wall.

Crenellated: The battlements of a castle or other building

Flying Buttress: A freestanding buttress that supports the wall by way of a semi arch.

Frieze: Middle section of the entablature at the top of a wall. It can be the widest component of the entablature and can be decorated.

Lancet: A slender pointed arch window.

Pediment: Triangular space at the top of a wall or over a doorway that looks like a gable. Sometimes contains decoration.

Relief: The sculpture of stone or metal where figures and objects project slightly from the background. This type of decoration can be found on friezes, plaques etc.

Rusticated: The treatment of stone in a way which emphasises its appearance.

Temple front: Classical style principal elevation to a monumental building (traditionally a temple or church) modelled on the temples of ancient Greece and Rome. Temple fronts are dominated by porticos that carry a giant pediment.

Tracery: An ornamental pattern of stonework supporting the glazing in a Gothic window.

Vernacular: An indigenous building constructed of locally available materials, to local detail, usually without the benefit of an architect. They were built for purpose by stonemasons.