

## Chapter 17

### I. ARTS AND CRAFTS: DESIGN AND THE DIGNITY OF LABOR

Art critic John Ruskin condemned the moral decline of industrial society, which denied the satisfaction of craft to the worker. The Arts and Crafts movement in England reached maturity during the last two decades of the 19th century.

- A. From Medievalizing Guilds to Garden Cities
  - 1. The United Kingdom's overextended empire produced great fortunes while generating bitter internal conflicts.
    - a. Exploitation of the working class.
    - b. Liberals campaigned for more technical progress and greater welfare spending.
    - c. Conservatives advocated paternalistic munificence.
  - 2. The English Arts and Crafts movement took shape amid this turbulent ideological atmosphere.
    - a. A grassroots effort attempted to circumvent industrialism and return to handicrafts.
    - b. The Arts and Crafts Exhibition Society of 1888 and the Women's Guild of the Arts in 1907.
  - 3. The voice of the movement was William Morris, who declared: "Art is mankind's expression of his joy in labor."
    - a. Morris and his wife built Red House at Bexleyheath, Kent, where they could live communally with their young friends.
      - i. Collaborated on the design with the architect Philip Webb.
      - ii. The house served as a manifesto of the Arts and Crafts ethic.
  - 4. Red House launched the career of Philip Webb and inspired many talented architects.
    - a. Arthur H. Mackmurdo campaigned for a synthesis of the arts and social reform
    - b. William R. Lethaby
      - i. Helped found the Art Workers' Guild in 1884.
      - ii. His approach shifted from Queen Anne motifs to pure volumes, seen in All Saints Church, Brockhampton of 1901–1902.
    - c. Charles F. Annesley Voysey
      - i. The Orchard, built in 1900 at Chorley Wood, features crisp lines and horizontal compositions corresponded to the shingle-style houses of McKim, Mead & White of the same period
    - d. Edwin Lutyens, the most successful architect to emerge from the Free Style of the Arts and Crafts milieu, was also the first to betray it.
      - i. His early projects featured vernacular types; but for more public commissions, Lutyens considered the Beaux-Arts approach more appropriate.
      - ii. Collaborated extensively with the versatile landscape designer Gertrude Jekyll—both were interested in the teachings of Ruskin and Morris.
  - 5. The Scottish architect Charles Rennie Mackintosh also came from the Arts and Crafts.
    - a. With Margaret and Frances Macdonald, he created a guild-like Arts and Crafts group known as "The Four."
      - i. Synthesis of the arts, combining architecture with furniture, textiles, and stained glass.
    - b. Mackintosh's major project, the Glasgow School of Art, began in 1897.
    - c. He designed Hill House in Helensburgh.
  - 6. During the 1880s, William Morris began to campaign for socialism.

- a. In his utopian novel, *News from Nowhere* (1890), he described a cooperative alternative to the metropolis.
  - b. Such a vision corresponded to the Garden City proposed by Ebenezer Howard.
  - c. Raymond Unwin and Barry Parker won the competition to design Letchworth, the first Garden City based on Howard's theory.
  - d. Social reformer Henrietta Barnett engaged Unwin to design Hampstead Garden Suburb in London in 1907.
7. The Garden City Society convened in the early years of the 20th century at the two most enlightened company towns of the age, Lever Soap Company's Port Sunlight and Cadbury Chocolate's Bournville.

B. The German Werkbund: From *Heimatstil* to *Typisierung*

- 1. The English Arts and Crafts movement strongly appealed to German designers.
  - a. Hermann Muthesius promoted the return to simple vernacular styles.
    - i. His enthusiasm for the Arts and Crafts inspired the foundation the German Werkbund, which attracted a similar roster of utopians, idealists, and socialists.
    - ii. Instead of rejecting industrialism and commerce, however, it became a concerted effort to reform such processes.
    - iii. Muthesius was joined by the influential Bavarian architect, Theodor Fischer.
  - b. The German movement relied heavily on the artistic output of the Wiener Werkstätte.
  - c. The Werkbund gained practical experience from Karl Schmidt.
    - i. Founded a handicrafts factory and relocated it to Hellerau, which became a mirror of Werkbund positions.
  - d. Margarethe Krupp organized the other significant Garden City experience, Margarethenhöhe, in Germany.
    - i. The plan, by Georg Metzendorf, shared many of the qualities of Unwin's urbanism.
    - ii. Metzendorf's assistant, Richard Kauffmann, during the 1920s, executed 160 rural settlements for the idealistic Jewish settlers of the Zionist movement.
  - e. Peter Behrens assumed great importance in the Werkbund.
    - i. In Berlin, the enlightened industrialist Emil Rathenau of the electrical giant AEG hired Behrens to coordinate the design of products, graphics, factories, and housing.
    - ii. Although Behrens came from the decorative *Jugendstil* milieu, his new role in industry led to a more functionalist attitude.
      - 1. Standardization of ideal types for better crafted production: *Typisierung*.
      - 2. Led to conflict: the debate culminated at the 1914 Werkbund Exhibition in Cologne.

C. The American Craftsman Movement and the California Lifestyle

- 1. Ruskin and Morris deeply affected the development of architectural language in the United States.
  - a. Gustav Stickley established a furniture company in Syracuse, New York, where he produced his "mission" style tables and chairs.
  - b. Stickley published *The Craftsman* magazine for fifteen years it helped disseminate the ideas and styles of the Arts and Crafts movement.
- 2. The Arts and Crafts movement held great appeal for Frank Lloyd Wright.

- a. Wright House and Studio in Oak Park (1889), a suburb of Chicago, contained typical Craftsman features.
  - b. The Larkin Company Administration building in Buffalo had a direct connection to *The Craftsman*; the building revolutionized the office type.
  - c. Wright culled ideas from the English Arts and Crafts but diverged from Ruskin's resistance to the machine.
  - d. Wright's Unity Temple in Oak Park used the unprecedented industrial technique of reinforced concrete walls.
3. Wright's design breakthrough: a series of houses done in the Prairie style, the culminating project in this series was the Fredrick C. Robie House of 1906–1909.
  4. Many of the best Craftsman-inspired architects in the United States moved to California at the turn of the century.
    - a. Irving Gill.
      - i. Dodge House in West Hollywood
      - ii. La Jolla Women's Club of 1912
      - iii. Horatio West Court of 1919
  5. Stickley's *Craftsman* promoted the modest bungalow type, a small house surrounded with verandas, as the ideal American home: the journal frequently published examples built by the Greene brothers, Charles Sumner, and Henry Mather.
  6. The Greene brothers masterpiece was the Gamble House of 1907, designed for the heirs of the Proctor and Gamble soap company.
  7. The San Francisco Bay Area cultivated many original thinkers and designers at the turn of the century.
    - a. Hillside Club
    - b. Bernard Maybeck
      - i. University of California
      - ii. Story-book castle of Wynton
      - iii. First Church of Christ Scientist
    - c. Julia Morgan was the first woman to finish at the Beaux-Arts in Paris.
      - i. St. John's Episcopal Church (1910)
      - ii. Asilomar Conference Center for the YWCA
      - iii. Mission-style headquarters of Hearst's newspaper in Los Angeles
      - iv. "Enchanted Hill" at San Simeon, or Hearst Castle

## II. THE TWILIGHT OF WESTERN IMPERIALISM: MONUMENTS TO THE WHITE MAN'S BURDEN

During the 19th century, several modern European nations with parliamentary governments converted most of Asia and Africa into dependent colonies. Colonial architects relied on Beaux-Arts models but often introduced imagery or types based on local traditions, attempting to demonstrate authority while showing sympathy for indigenous cultures.

- A. Colonial India: British, but also Native
  1. British colonialism began as private enterprise.
    - a. HEIC's architectural interventions ranged from conventional neoclassical buildings to Gothic revival to romantic adaptations of the so-called Indo-Saracenic style.
    - b. The first Indian War of Independence in 1857 convinced parliament to take direct control of India as an official colony.
  2. The British inserted into the heart of each of its major colonial cities significant new monuments to convey the regime's intention to stay.
    - a. Calcutta: the Victoria Memorial
    - b. Bombay: Colonial architects studded the city with dozens of Gothic revival structures as an alternative to the neoclassical style.

- i. Doubts about using the Gothic in India encouraged many designers to adopt Orientalist styles
      - ii. Coincided with the arrival of the Arts and Crafts movement
  - 3. Colonial designers attempted to synthesize European building types with Indo-Saracenic style. George Wittet's buildings in Mumbai (Bombay) marked the culmination of the Indo-Saracenic style.
    - a. Prince of Wales Museum
    - b. Gateway of India
  - 4. The founding of New Delhi as the new capital inspired a grandiose expression of authority. Luytens was chief architect, assisted by his old friend Herbert Baker.
    - a. Believed that classical style conveyed the proper imperial expression.
    - b. Placed the monumental core of government buildings at the center of a vast east-west axis and laid out the rest of the city on a complex hexagonal grid.
  - 5. Walter Burley Griffin and his wife, Marion Mahony Griffen, both of whom worked several years with Frank Lloyd Wright in Chicago, won the competition to design Canberra.
    - a. The political process of Canberra dragged on until the late 1980s, while New Delhi was completed in fifteen years.
  - 6. Style carried relatively little interest for Indians, who worried more about taxes and home rule.
    - a. Gandhi had been inspired by Ruskin, not in his appeal to the British genius for rule, but in his praise of the virtues of small-scale socialist communities.
    - b. In South Africa, Gandhi founded the Phoenix Settlement in 1895, a collective farm that operated without distinctions of class or race.
    - c. Gandhi organized the Sabarmati Ashram in 1917 near Ahmedabad. From this monastic-like settlement his movement for nonviolent resistance to colonialism took root.
- B. The French in North Africa and Indochina: The Strategy of Associationism
1. Modern French colonialism began in 1830 with the seizing of Algeria, followed by the absorption of Tunisia in 1880, and the annexation of Morocco during the first decade of the 20th century. During the late 19th century, the French absorbed most of Southeast Asia into the colonial confederation of Indochina.
    - a. Attempted to give more structure to their colonies than the British, resulting in a strong urban vision.
    - b. Coordinated plans worthy of Haussmann's transformation of Paris.
  2. Algeria, directly across the Mediterranean from Marseilles, became the most prominent French colony.
    - a. Straight European-style streets were extended from the southern edge of the *casbah* to a new district surrounding the Theater of Algiers.
    - b. There was a tendency to structure a segregated society.
    - c. Jean-Eugène Fromageau designed the first major church of the Algerian colonists, Notre-Dame d'Afrique.
    - d. French architects avoided incorporating Oriental vernaculars until around 1900.
      - i. Neo-Moorish buildings began to appear during the first decade.
      - ii. Transposed ethnic iconography onto European building types.
  3. The French occupation of Morocco began in 1907 under Hubert Lyautey.
    - a. Lyautey imposed a high level of modern urbanism, hiring Henri Prost to create comprehensive master plans for nine cities. While leaving the ancient urban centers, the *madinas*, untouched, he used a system of hygienic greenswards, or *cordon sanitaires*, to keep the indigenous population separate from the Europeans.

- b. Established the colonial capital in the small royal city of Rabat, designing the *Résidence de France* as the governor's compound.
  - c. On the outskirts of Casablanca, Albert Laprade designed the Habous district for a new royal palace.
  - d. Lyautey's ideal synthesis of local and European styles reached maturity in Casablanca in the administration buildings constructed in the early 1920s around the Place Administrative.
4. The French colonies in Asia experienced a similar, if slower, transmission of architecture and urbanism.
    - a. Saigon served as the first capital of French Southeast Asia.
      - i. The Governor's Palace (1890) by Alfred Foulhouz stood as a competent essay in classicism.
    - b. In 1887, the colonial administrators moved the capital north to Hanoi.
      - i. The only exceptional European work was the Eiffel Company's cast-iron Doumer Bridge.
    - c. Ernest Hébrard, who had a strong Beaux-Arts background, was hired to work on the considerable urban problems.
      - i. Created comprehensive plans for Saigon, Hanoi, Haifong, Pnom Pehn, and the vacation hill town of Dalat.
      - ii. Attempted to synthesize Asian and European styles.
  5. French colonial planning never equaled the commanding monumental vision of Lutyens' and Baker's New Delhi.
    - a. The urban schemes of Prost and Hébrard were outgrown almost at the moment of their layout.
  6. One of the last attempts to salvage Western imperialism as a positive contribution came in 1931 with the immensely popular International Colonial Exposition in Paris.
    - a. The loaded vision of imperialism conveyed a retrospective message that the "white man's burden" had become too heavy to carry.

### III. ART NOUVEAU AND THE SEARCH FOR MODERN FORM: ARCHITECTURE WITHOUT PRECEDENT

Aside from the Arts and Crafts movement and the attempts of Western architects to "orientalize" their projects in the colonies, there existed another, more radical, alternative to Beaux-Arts classicism and eclectic styles. The Art Nouveau movement emerged in rebellion to academic approaches in design.

- A. The Newness of Art Nouveau: Exposed Structure, Whiplash Lines, and Social Reform
  1. Art Nouveau appeared at the end of the 19th century as an intense, but short-lived, eruption in the arts.
    - a. The stem-like cast-iron awnings installed in 1900 at the Paris metro stations by Hector Guimard expressed the dynamic spirit of the new style.
    - b. It channeled a widespread feeling of rebellion among young artists and designers.
  2. Japanese prints and handicrafts influenced painters such as James McNeill Whistler and Edouard Manet, who, in turn, affected the applied arts.
    - a. Work of Japanese printmaker Katsushika Hokusai inspired the graphic art of Jan Toorop, Aubrey Beardsley, and Henri de Toulouse-Lautrec.
  3. Toulouse-Lautrec captured another influence, the American creative dancer Loie Fuller.
    - a. The dynamic whiplash motifs used in the graphics and architectural decorations of the period shared the liberating verve of Fuller's dancing.
  4. In Brussels an anti-academic association of artists gathered around the painter James Ensor and in 1884 began exhibiting as Les XX.

- a. Promotion by Octave Maus and his magazine *Art Moderne*.
    - b. The young architect, Victor Horta, designed his colleague Emile Tassel's house.
    - c. Henry Van de Velde followed Horta's style of organic interiors to become the most sought-after Art Nouveau decorator in Europe.
  - 5. Frantz Jourdain championed the style for liberating architecture from historic precedents.
    - a. Other designers created a more abstract version of the style related to Viollet-le-Duc's theory of structural rationalism.
  - 6. Because of its novel ornamentation and strong connection to major turn-of-the-century department stores, Art Nouveau appeared to be a fashion phenomenon.
    - a. Most of its adherents, however, were sincere believers in socialism and social reform.
    - b. Henri Sauvage's efforts to create affordable housing was promoted by Art Nouveau circles.
- B. National Liberation and the Search for the Appropriate Style of Modernity
1. The whiplash aesthetic of Art Nouveau spread throughout the world.
    - a. Posters, packaging, lamps, and jewelry
  2. The architecture of Art Nouveau, however, usually absorbed regional characteristics.
    - a. Italian architect Raimondo d'Aronco combined the undulating botanical motifs of Art Nouveau with late-Ottoman pointed cupolas in Istanbul.
    - b. In Helsinki, Eliel Saarinen and his colleagues participated in the Arts and Crafts colony at Hvittrask.
      - i. They dropped all historical references.
      - ii. The Helsinki Station, built between 1904 and 1914, showed a new effort to develop a formal language free of precedents, deriving decorative value from the rippling outlines of structure.
    - c. Jože Plečnik (1872–1957) trained in Vienna and worked in Prague before returning to his native Ljubljana in 1921, where he attempted to foment a national Slovenian style.
      - i. National Library, Ljubljana.
  3. Similar efforts to break from academic styles cropped up in many peripheral situations, usually in the company of national liberation movements.
    - a. Prague became the center of a peculiar movement in the applied arts and architecture, roughly based on the Cubism of Georges Braques and Pablo Picasso.
      - i. They applied the Cubist aesthetic of fragmentation and angular extrusion to design.
    - b. In the Netherlands, Heinrich Berlage led the Dutch search for a new language of architectural expression.
      - i. Koopmansbeurs Stock Exchange.
      - ii. Berlage influenced the attitudes of the next generation of designers, who participated in building one of the world's first extensive programs of social housing.
    - c. By far the strongest regional variation of Art Nouveau occurred in turn-of-the-century Barcelona.
      - i. A quest for an autonomous Catalan culture, which deeply affected the arts.
      - ii. The design of the Sagrada Familia, begun in 1882 by Francesc de Paula del Villar i Lozano, was taken over the following year by his young assistant Antoni Gaudí.
  4. Antoni Gaudí

- a. His breakthrough came in 1900 with Park Güell, a social center intended to serve an English-style Garden City suburb.
    - On the slopes of the park, Gaudí experimented with reinforced concrete.
  - b. His organic manner, known locally as *Modernisme*, filtered into the renovation of a townhouse.
  - c. He brought his passion for undulating surfaces to a climax in the Casa Milà.
5. In late 19th-century Vienna, the use of the word "modern" acquired an entirely different meaning.
- a. Otto Wagner's definition of "modern" architecture as an art generated from "the lines of load and support, the panel-like treatment of surfaces, the greatest simplicity, and an energetic emphasis on construction and material."
  - b. He envisioned a *Groszstadt*, a continually expanding high-density city, with regularly spaced parks for relief.
  - c. His subway stations appeared more reserved than those of Guimard in Paris, their decorative iron work and mosaics belonged to the whiplash aesthetic.
  - d. In 1897, the dissident younger generation of Vienna, many of whom worked for or were taught by Wagner, gathered around the painter Gustav Klimt.
    - i. *Secession* House
    - ii. Utopian adventure of Mathildenhöhe at Darmstadt
  - e. The attempt by the Art Nouveau generation of designers to control all aspects of design and infuse every centimeter of surface with art inspired the Viennese architect and critic Adolf Loos to write his 1908 diatribe "Ornament and Crime."
    - i. The more evolved a society, the less it needed decoration.
    - ii. Loos reduced the language of his houses to white plastered boxes with a few apertures, such as the 1926 Müller House in Prague
    - iii. Looshaus