

Examples of Provincial Civic Design in Britain, c. 1880-1914

VOLUME ONE (CONTINUED)

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Introduction

“The City of Sheffield does not, perhaps, suggest in its planning any very valuable examples for imitation elsewhere, and, therefore, a detailed study of its growth, although full of various interest, would hardly come within the sternly practical scope of a Town Planner whose eye in studying old towns is always bent on giving most attention to what he feels is of definite use to him in his present work” (Abercrombie in *The Town Planning Review*, 1912).

Sheffield by 1801 had already established itself as a significant provincial settlement, with a population of nearly 46,000 (source: Census), a demographic size only surpassed by London, Birmingham, Bristol, Leeds, Liverpool and Manchester at that time in England and Wales. However during the course of the late eighteenth century as Sheffield grew in extent it developed architecturally with a recognisable character and form (Pevsner & Radcliffe, 1959: 447). From the 1770s new streets had been laid out around Norfolk Street in a grid form which included Paradise Square in 1771, noted Pevsner and Radcliffe (*Ibid.*: 455) to be the best Georgian ensemble in the town, a space around which brick built houses were speculatively erected by Thomas Broadbent for the local well to do. The urban growth of Sheffield throughout the nineteenth century is displayed by figure 4.6.2.

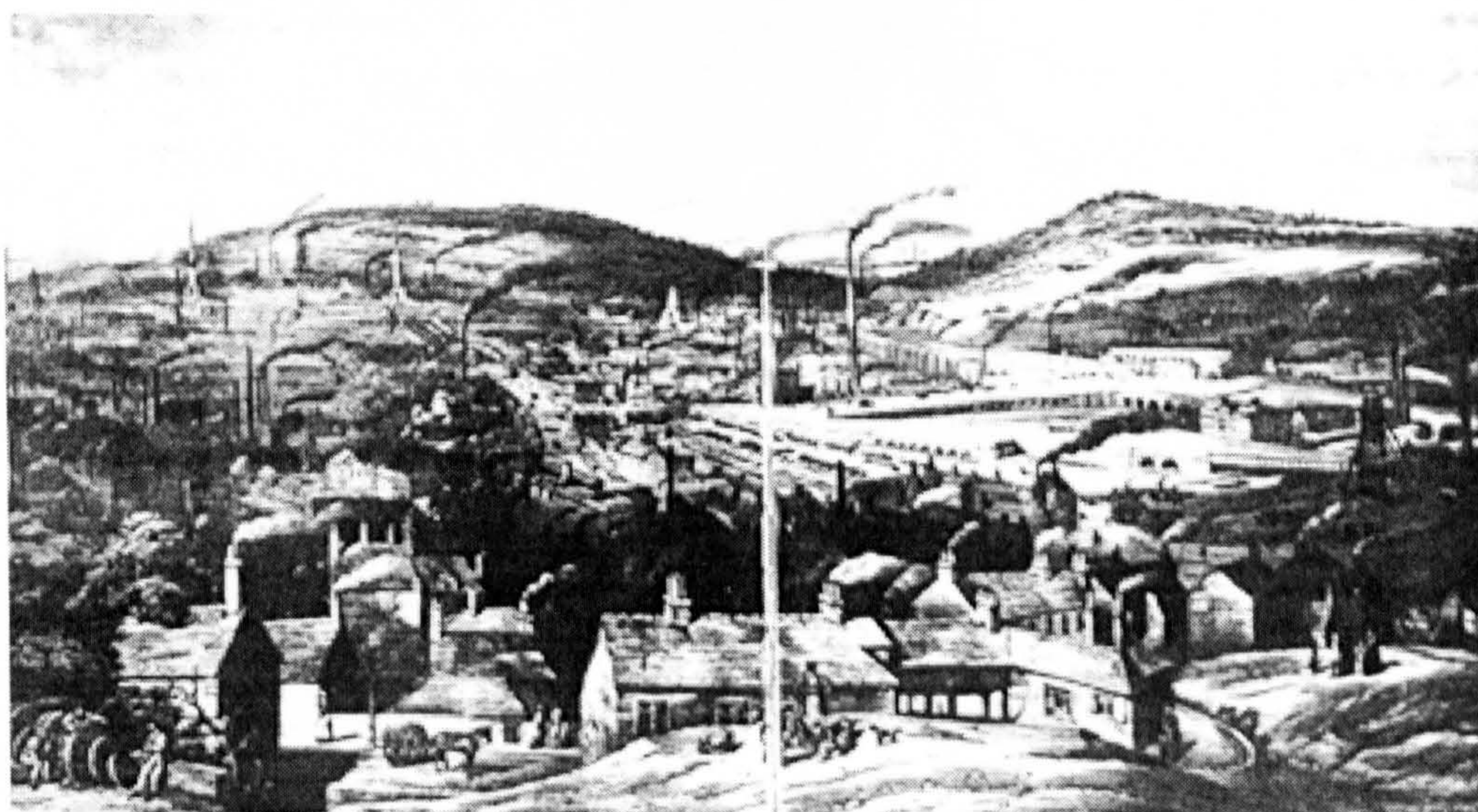
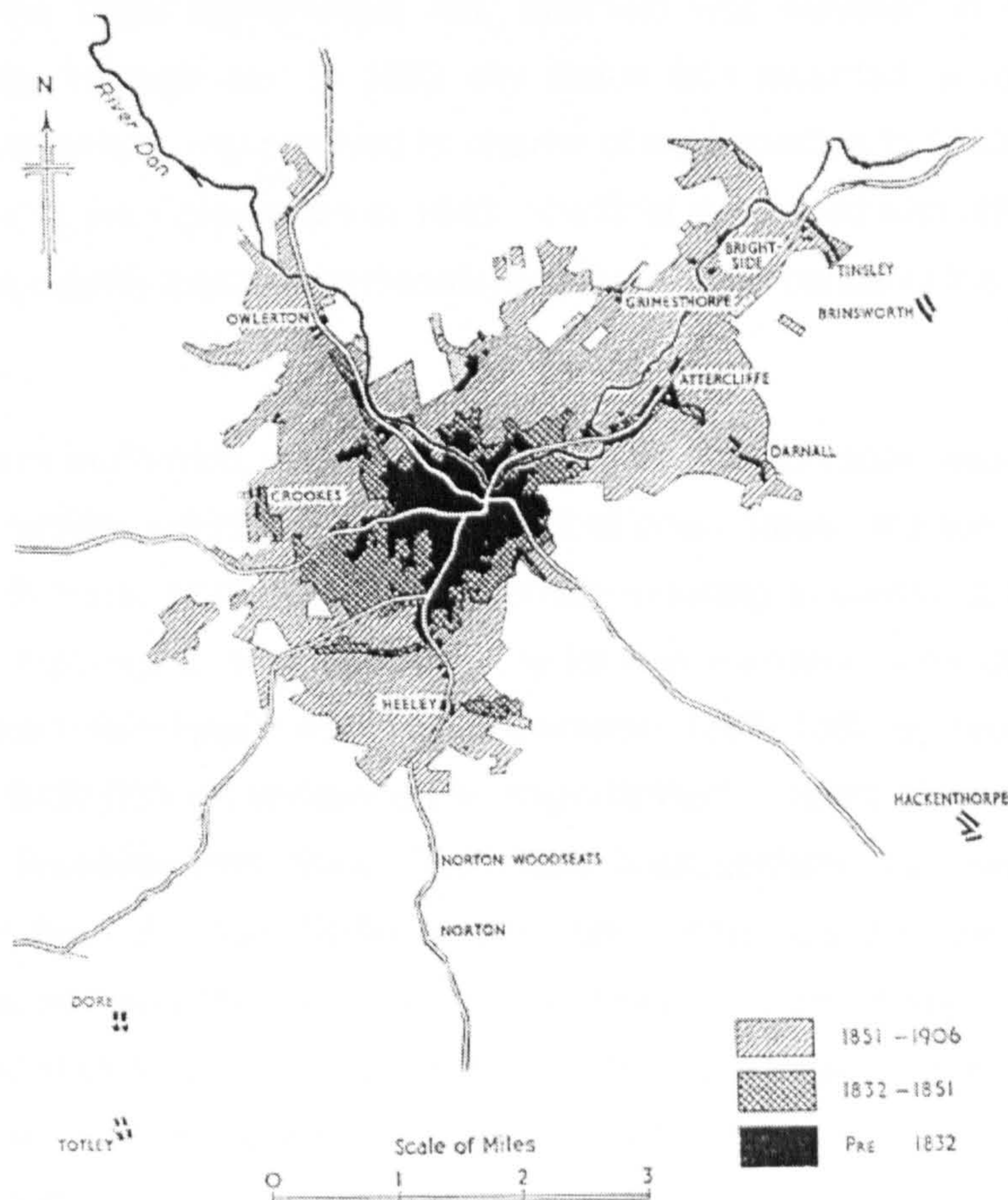


Figure 4.6.1.
A mid-nineteenth century view of Sheffield by William Hibbitt.

As with other large towns and cities during the industrial era Sheffield grew quickly but in a more confused manner than other places and so suffered from its share of slum houses, many of which were located close to industrial centres of employment that were situated near to the centre of the settlement. However in nineteenth century Sheffield the location of industrial workplaces was somewhat different to other large provincial places, being found primarily on the north and east sides (*Ibid.*: 447) of the central core, being governed by the location of the River Don, from 1832 the location of the canal and in later decades by the laying down of rail lines. Unfortunately in civic design and planning terms, with the growth of manufacturing industry, principally steel and cutlery production, and slum lands came a sense of disorder in the layout of the streets and the design of the buildings: “the buildings - certainly before the late nineteenth century - of no distinction” (Pevsner and Radcliffe, 1959: 447). Thus the busy trade of the town was not reflected in public architecture and civic design until later decades and as the town did not have any high quality local architects of the standards of Grainger and Dobson at Newcastle, who could impose any order upon the central form, Sheffield developed in the nineteenth century in a rather unorganised way.

Figure 4.6.2. Map to show the growth of Sheffield up to 1906 (source: Ordnance Survey).



The early and mid nineteenth century saw public buildings constructed to a good architectural standard in Sheffield, including the Grecian styled Cutlers Hall (1832) and two educational institutes at the urban periphery. These establishments were the Collegiate School (1835) and the Wesley Proprietary School (1837-40) on Clarkhouse Road, by William Flockton, a building described as expressing a “mastery of and predilection for the classical language of architecture” (Sheffield Society for the Encouragement of Arts, 1985: 14). The School was erected during the period when the outlying undulating western districts of Sheffield, such as Broomhall, Broomhill and Ranmoor, were being developed for the first time with large villas for the affluent members of local society. Other significant building schemes in the early to mid-Victorian period included Norfolk Park (1841), the Athenaeum and Mechanics Institute (1847), a School of Art and Design, Norfolk Market Hall (1851) and a hospital (1858).

By 1851 Sheffield’s population was in excess of 135,000, a 250% increase on the town’s total in 1801 (source: Census) and at the start of the twentieth century Sheffield had developed into a place with nearly 381,000 inhabitants, an amount which had increased by over 55,000 in the previous ten years alone (source: Census, 1891 and 1901). In 1888, after the passing of the Local Government Act, Sheffield was elevated in civic status from borough to county borough and in 1893 city status was awarded, a remarkable rise in fortunes as the settlement only received its charter of incorporation in 1843. However before the establishment of the Corporation in 1843, Sheffield developed with little public authority regulation and may partly explain the disordered layout of the centre of the settlement.

Immediately before the period covered by this study the Corporation was involving itself in urban planning matters, principally the laying out of open areas, Weston Park, 1874 by R. Marnock and Firth Park, 1875, for example, street widening in central districts, purchasing and removing of buildings in order to make way for new roadways after utilising the powers granted to it by the Public Health Act of 1875 (Hawson, 1968: 138). By 1893 the Corporation had spent over £730,000 on various urban improvement matters of which £425,000 was spent on street improvements alone. The major improvements that were undertaken in central Sheffield from the mid 1870s to the early 1890s included the planning of new roadways off Fargate and the widening of High Street, Church Street and Pinfold Street, roadways located in close proximity to the site of Sheffield’s largest Victorian public building, the Town Hall, an edifice erected during the period examined by this study. While the planning and laying out of new roads in the centre of Sheffield was a significant element of the work of the Corporation and its Improvements Committee unfortunately in subsequent

years less money was spent on public building schemes, the exception to this rule being the Gas Company Office (1875), Children's Hospital (1876), Fever Hospital (1877), Jessop's Hospital (1878) and the Town Hall scheme, although it should be highlighted that Sheffield was the largest provincial settlement in Britain by the late-Victorian period not to have a Town Hall building. Parks were also laid out in the years during those covered by this work, such as Meersbrook Park (1887), Hillsborough Park (1892) and High Hazels (1895). However, similarly to other large provincial towns and cities in Britain during the late-Victorian and Edwardian periods, only a small number of public buildings were erected in Sheffield although this does not detract from each building's civic design importance.

The Town Hall

In 1889 the Corporation established a design competition for a new municipal building and appointed Alfred Waterhouse to act as competition assessor. The late timing of such a large public building in an urban settlement as large as Sheffield at that time, population was over 324, 000 in 1891 (source: Census), has been said to reflect Sheffield's late contribution to the Industrial Revolution and the comparative lateness of Sheffield's economic prosperity (Sheffield Society for the Encouragement of Art, 1985: 15). London-based architect Edward Mountford was awarded first premium in June 1890 for a design in a Free Renaissance style which *The Builder* (*Ibid.*: 461) noted as being "dignified without losing its picturesqueness". Construction began in the following year using local Stoke Hall stone and the structure was officially opened by Queen Victoria in May 1897. The total cost of the building was approximately £200,000, some £120,000 higher than the original estimate. Cunningham (1981: 53) on this matter remarked: "At a cost of around £200,000 in 1897 this was clearly a major building. Significantly too, it was built in a town that previously had little public architecture to recommend it." Thus the new Municipal Buildings as it was known, a Town Hall albeit but in name, represented a watershed in the architectural and civic design development of Sheffield, a structure that for the first time provided the Corporation and so the city with an opportunity to patronise the arts on a scale comparable with other major provincial urban places (*Ibid.*: 53).

The Sheffield Municipal Building, as highlighted earlier, was designed in a Free Renaissance style, or "Modern Renaissance" as Mountford preferred to describe it (The

Builder, 1890: 471), in order to obtain appropriate dignity which such a building required. However many design details within the scheme were inspired by foreign designing, particularly that in French and Flemish architecture (Dixon and Muthesius, 1978: 176). The general design form of the building has been said to be bordering close to the eclectic (Cunningham, 1981: 7) but its importance in the history of national municipal architecture was partly derived from that fact “that it repeated the message of Leicester in an even broader vocabulary, that eclecticism really could be a proper vehicle for grandeur.” (*Ibid.*: 150) Leicester Town Hall was seen to be a modern building in the sense that it was erected from red brick and used a Queen Anne style of design, both features that were unusual at that time in civic design.

Figure 4.6.3. The view from Leopold Street towards the Town Hall in about 1900.



Three factors were understood to have dictated the Municipal Buildings scheme, the Town Hall as it shall be known from this point, noted *The Builder* (1890: 471). These were the acquiring of dignity in the appearance of the building, convenience of plan and the obtaining of the largest possible amount of light for the interior of the structure. The convenience of the building's plan was such a crucial aspect of the design scheme that Mountford commented in his design report of the building, “in no case has this been sacrificed in order to improve the elevations. But these have not been lost in the course of procedure, for, growing as they do naturally from the plan, they indicate externally the internal arrangements, and thus gain considerably in interest and variety.” (*Ibid.*: 471)

Sitting on one of the most prominent sites in central Sheffield, an unencumbered location created by the clearing of a number of three storey buildings containing shops, houses and pubs (Sheffield Star, 10th February 1997: 5), the Town Hall was dominated by an open space that was established in front of it, known as Town hall Square, a space created at the junction where five roadways, Pinstone Street, Surrey Street, Barker's Pool, Fargate and Leopold Street, met together. At the central point of the space, that is at the mark where some of the roadways alignments meet, was placed a 33 feet high obelisk on a square pedestal, erected in 1887 to commemorate the golden jubilee of Queen Victoria's reign but later replaced by a statue of the Queen when the obelisk was moved in 1904 to Endcliffe Park. However the placing of this feature did not correspond with any of the Town Hall's axial planning lines or prominent features, such as the clock tower or main entrance. Instead the monument terminated the vistas along roadways that approached the Town Hall.

Figure 4.6.4. The Town Hall's front elevation as seen from Barker's Pool.

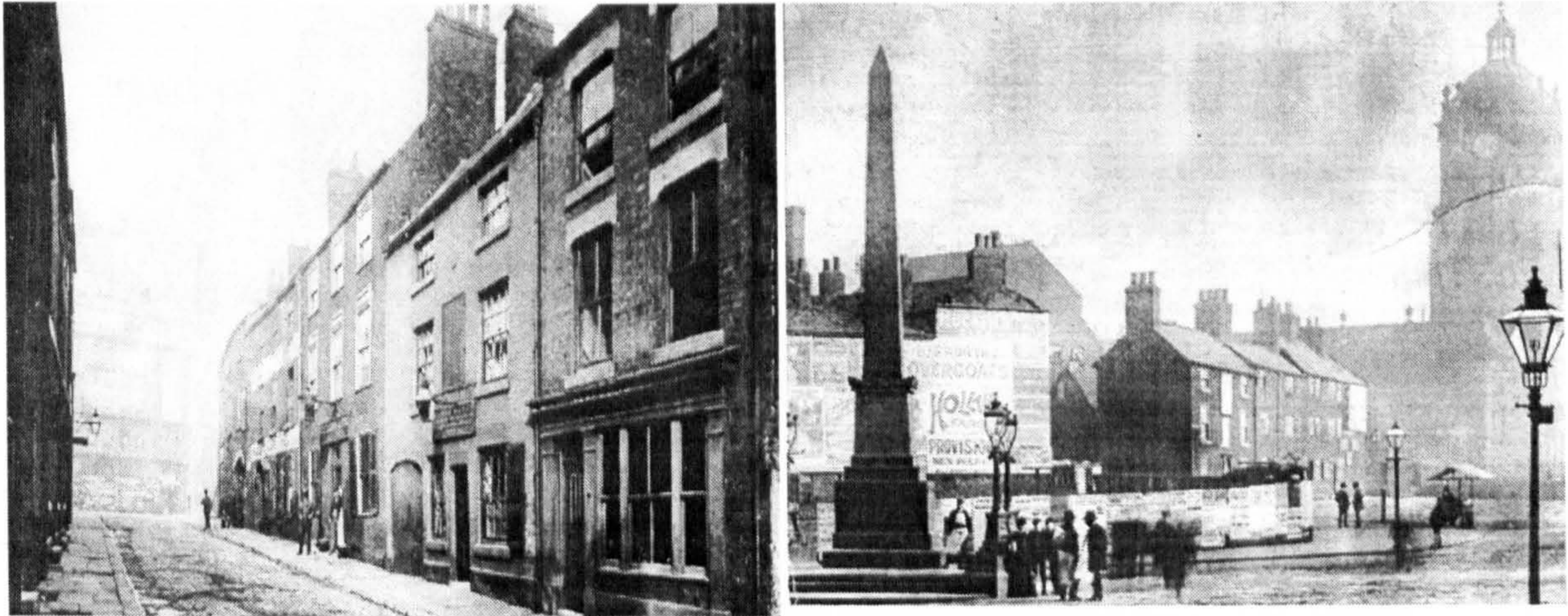


Symmetrical lines dominated the design of the front section of the Town Hall (see figure 4.6.4). The main entrance was placed at the centre of this particular section of the building and was recessed so to allow the introduction of civic design features, such as a large flight of steps, immediately in front of it. Other prominent features of the raised building included the regular positioning or bays of the fenestration, arched windows being utilised for the ground floor level while rectangular shaped window openings were applied to the first floor level. Pavilions were formed at each end of the front section, marked at the rooftop by

gables. A gable also marked the vertical axis above the main entrance while a small tower was placed directly the gable further marking the centre of the building's front section.

The setting of the Town Hall was not the grandest or most dignified environment for a large building of this type (see figure 4.6.5). To the south of the site was located a Church, St. Paul's (now removed), which was erected within an unencumbered space used a graveyard. To the immediate north of the Town Hall site was located Surrey Street, lined with numerous shops with small frontages. At the corner of Surrey Street, turning north into Fargate, was sited a building used as both a hotel and a Bank, erected in 1887 by Perkin and Bulmer of Leeds, which was the largest structure that faced towards the Town Hall in the immediate area around the public building and designed with a curved face so to hide the change in building line at the junction of Fargate with Surrey Street. On the other streets opposite, Barker's Pool and Pinstone Street, were sited a collection of other small buildings used mainly as shops.

Figure 4.6.5. The Town Hall area prior to development: New Church Street (left) and Pinstone Street with obelisk. St Paul's church can be seen in the background.



Sheffield's Town Hall scheme was visually dominated by the 210 feet high clock tower which made a dramatic impact upon the on looking eye, placed at one of the corners of the 205 feet long main elevation which faced towards Pinstone Street (see figures 4.6.3 and 4.6.6). Described by *The Builder* (1890: 461) as being of "large dimensions and striking character" the tower consists of a design inspired by the campanile's of early Renaissance Italy and the tower of the Imperial Institute, London, by Thomas Colcutt. However the placing of this

feature within the building's plan was perceived to relate to the setting of the Town Hall and formed far more than being just an individual element of the building's composition. The placing of the tower was noted to grow out of the building's plan observed *The Builder* (*Ibid.*: 461), with its location in the internal arrangement reinforcing the "powerful street pattern in Sheffield" (Sheffield Society for the Encouragement of Art, 1985: 16). Mountford on this very matter confirmed that not only did the internal arrangement of the building but the built environment around the site influence the decision where to place the Town Hall's tower: "In looking at the site the necessity for a tower at the corner of Pinstone and Surrey Streets strikes one very forcibly. I have, therefore, placed mine there, where it will be conspicuous from all points, subdues into harmlessness the opposite lofty buildings of the Yorkshire Penny bank, and very conveniently separates the Pinstone Street front, with its lofty rooms, from the Surrey Street elevation and its lower offices." (*The Builder*, 1890: 471) Thus the surroundings of the Town Hall greatly affected the civic design of this prominent vertical element.

Figure 4.6.6. The plan of the Town Hall area after development (source: Ordnance Survey, 1905).

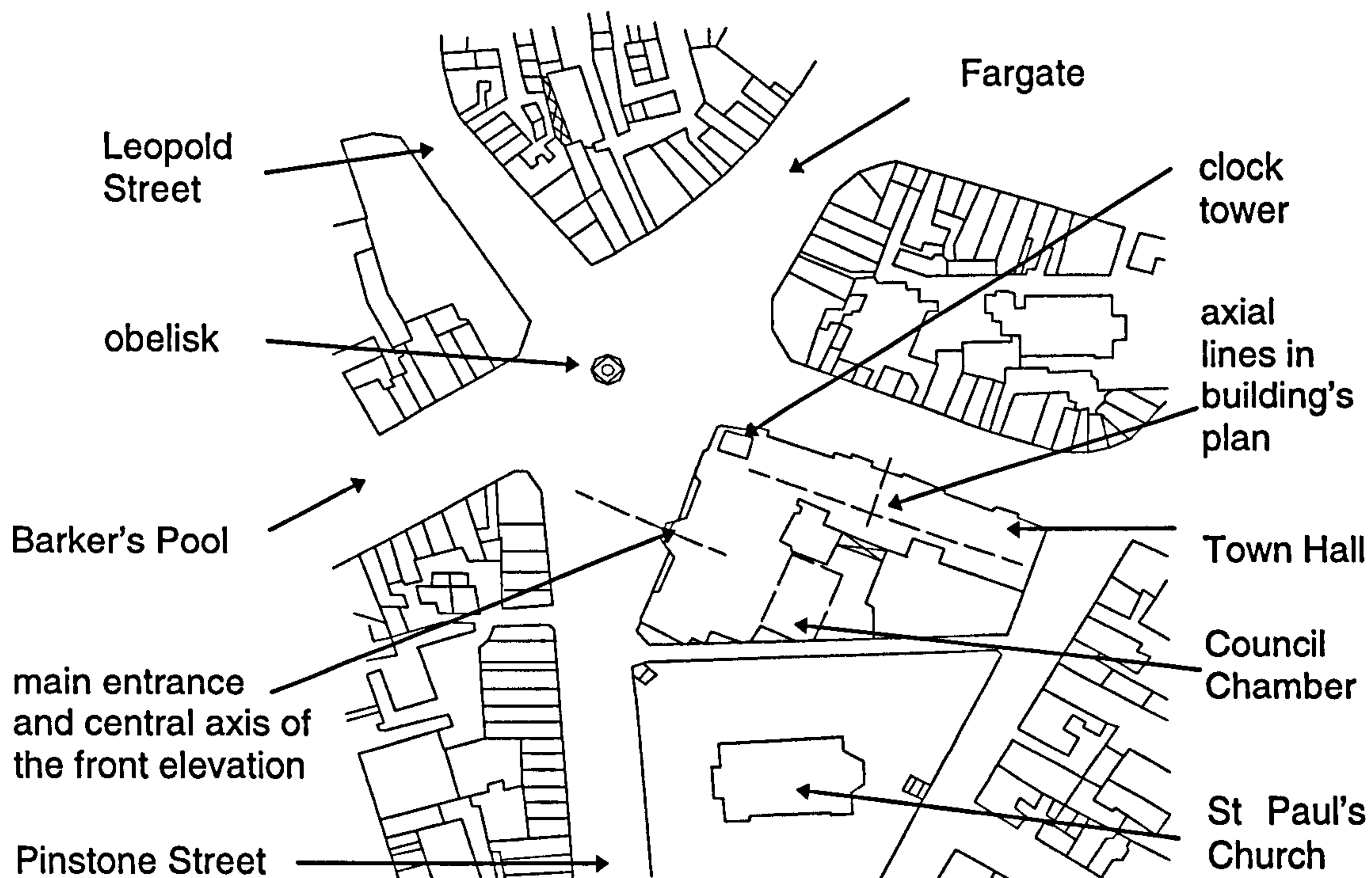
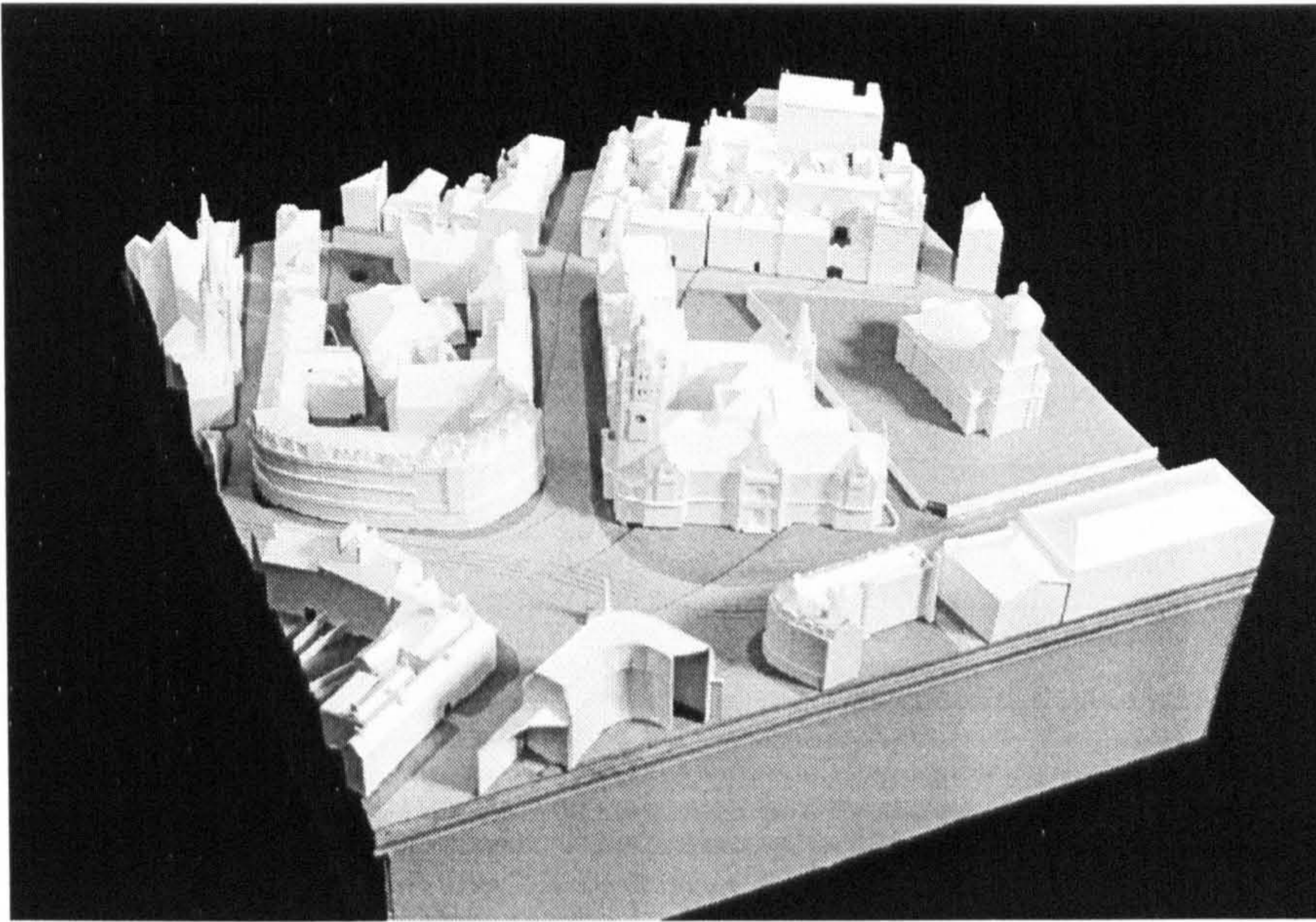


Figure 4.6.7. Model of the Town Hall with Pinstone Street and Surrey Street in 1900 (source: Sheffield 1900 Project, Sheffield University, 1999).



The two principal elevations of the Town Hall, along Surrey Street and Pinstone Street, were formed with centrally positioned entrances and an adjacent staircase immediately behind them so as to give easy access to all parts of the building (*Ibid.*: 470). The entrance on the Pinstone Street facade measured 20 feet in width and 16 feet in height and on each side of the doorway was placed a frieze, by F.W. Pomeroy, which showed figures representing the arts, crafts and trades which have contributed to the commercial and industrial life of the settlement. The plan of the Town Hall incorporated a space to the rear of the building which was to be used for future extension and covered an area of 2,270 square yards (*Ibid.*: 471), while the overall plan of the building, within which various departments of the Corporation were situated, consisted a compact yet simple arrangement (*Ibid.*: 471).

The principal floor of the three storey Town Hall was not the ground floor level but the first floor (see figure 4.6.8) and was given a larger floor to ceiling height than the other floor levels so to possibly emphasise its importance. This floor level contained significant and large sized spaces in the plan such the Mayor's apartments, rooms for the Town Clerk, Reception Rooms and the Council Chamber. The ground floor plan was filled with office spaces such as the general offices, drawing office and accounts department.

Figure 4.6.8. Sheffield Town Hall's first floor plan.

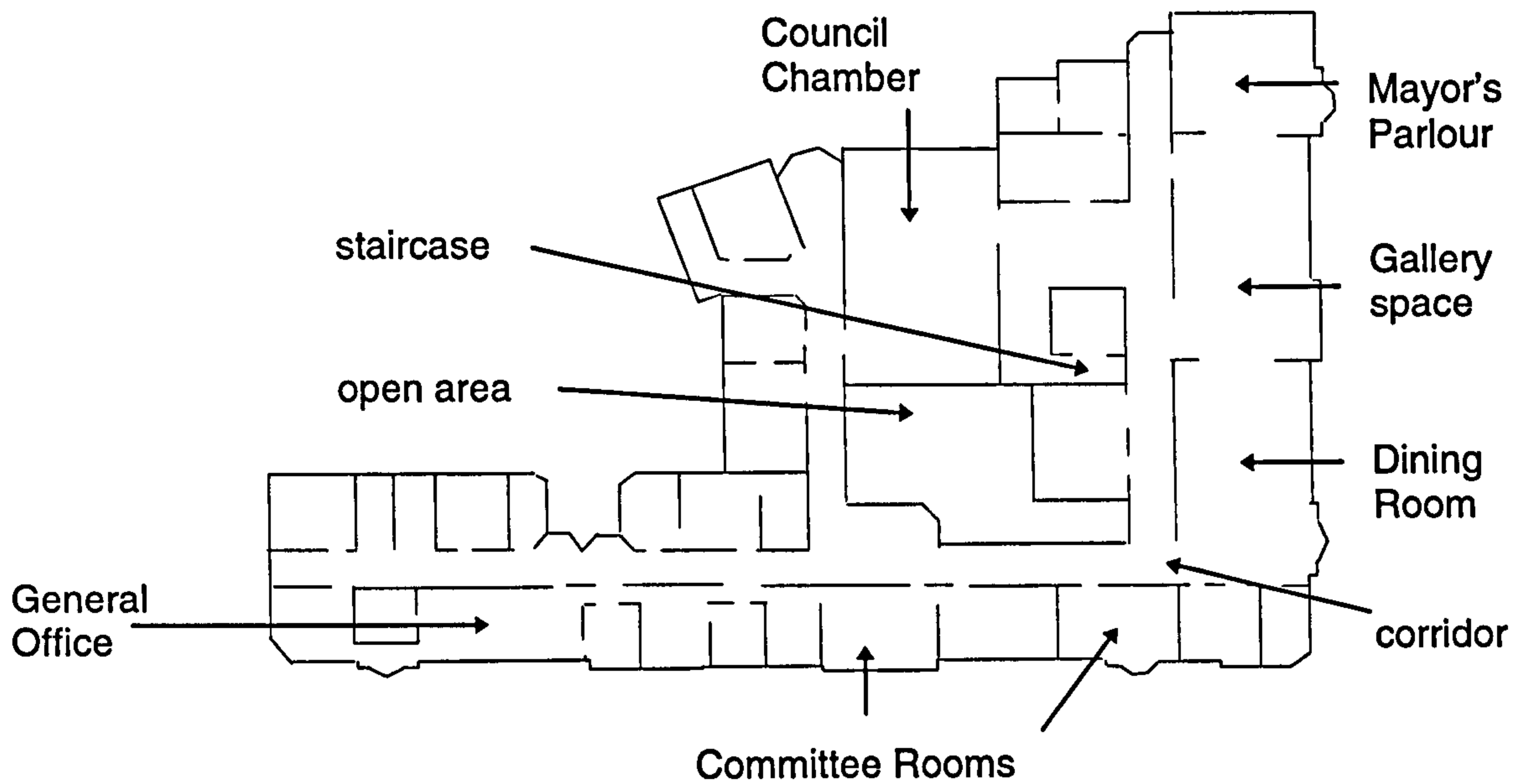
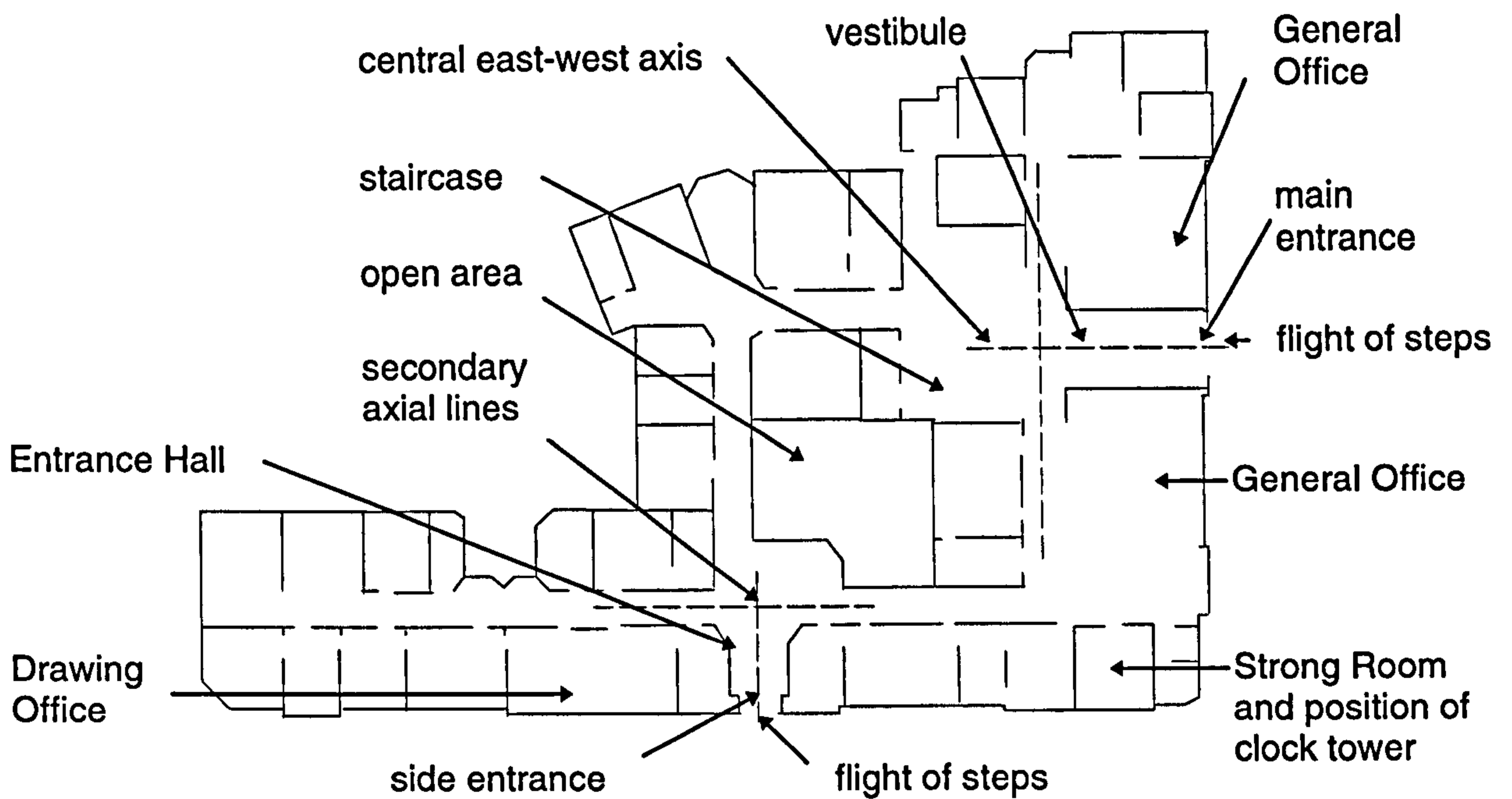


Figure 4.6.9. The ground floor plan of the Town Hall, Sheffield.



The entire section at the front of the first floor plan along the Pinstone Street elevation (see figure 4.6.9) was dedicated to the Mayor Apartment, a gallery space and a Dining Room three rooms which each measured 35 feet in width and 157 feet collectively in length (*Ibid.*: 471), yet their placing did not relate to features in the environment about the building. The Council Chamber, an important space within any Town Hall building, was located towards

the centre of the plan, measuring 64 feet by 39 feet, positioned close to the Cheyney Row elevation on the first floor level at ninety degrees to the central east-west axis of the symmetrically formed front elevation, the centre of which was marked by the ground floor Hall area, the entrance vestibule, main entrance and flight of steps. Mountford placed various other rooms, to be used by Committees and Sub-committees, along the longest elevation of the building, facing north to Surrey Street, while the extra masonry used to support the clock tower positioned at the corner of the front elevation with the Surrey Street facade made little impact upon the plan and merely broaden the walls of a space situated beneath the vertical element, the space being practically used to form a strong room. In many respects the internal arrangement of the Town Hall was drawn up on functional lines as opposed to the influence of the urban setting upon the structure. At the centre of the north facing elevation Mountford placed an entrance, its siting was not related to any features in the environment around the building, which was marked on each side by columns surmounted by a pediment. This entrance, with its flight of steps, lead directly into a vestibule and two corridors, one heading south into the centre of the building, the other, 150 feet in length, cutting across the previously mentioned one at a ninety degree angle in parallel to the line of the northern facade. Directly above this entrance, in the first floor plan, Mountford placed a Council Committee room, a space positioned, according to by The Builder (*Ibid.*: 471), due to functional reasons again so that any Committee members could communicate quickly with the various departments of the Corporation.

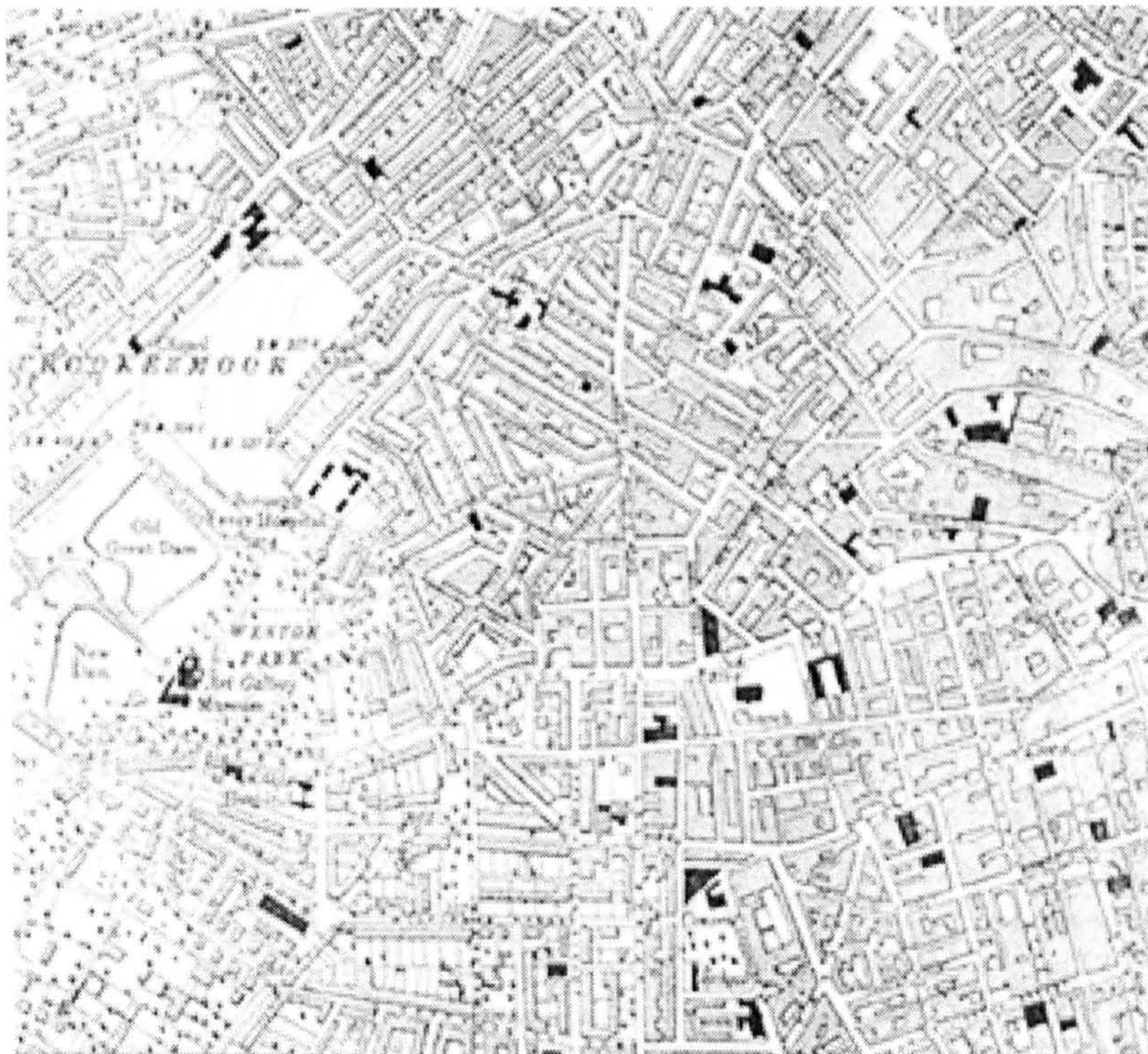
In 1912 in order to cope with administrative demands placed upon the building, the Corporation proposed extending the Town Hall into the open space at the rear of the site close to Cheyney Row, noted earlier, left open especially for this reason. The new scheme was estimated to cost £45,000 (The Builder, 1912: 583) although the Corporation had shown its intention to extend the building from as early as the original planning stages of the Town Hall and also in 1903 when it passed an Act which allowed it to purchase land which previously formed part of St Paul's church site. F.E.P. Edwards, who had been involved in the Bradford Town Hall extension scheme in the early 1900s, carried out the design for the new scheme even though Mountford had originally been instructed to prepare plans and elevations for an extension some time earlier. However, significantly in terms of its civic design, the new scheme continued the design form and style of the original section of the Town Hall, so that the new section would appear to be in harmony with the rest of the building. The only apparent difference between the new and original section was the height of the extension, "whereby the extension would be designed to harmonise with the original structure although it was to be carried out to a considerably greater height in order to

increase the accommodation as much as possible.” (*Ibid.*: 583) The accepted plan however was not undertaken until after the end of World War One in 1918 and was not completed until 1923, at a cost of £146,000, some twenty years after the proposal for the extension was first made.

The Museum and Art Gallery

In 1890 Gibbs and Flockton, two locally based architects, designed the Sheffield Public Museum and Mappin Art Gallery building to be erected on a site situated at the western end of Weston Park, approximately one mile west of Sheffield’s central district.

Figure 4.6.10. The area north west of Sheffield’s centre in 1892 (source: Ordnance Survey). Weston Park is situated to the left of the centre to the east of the dams.

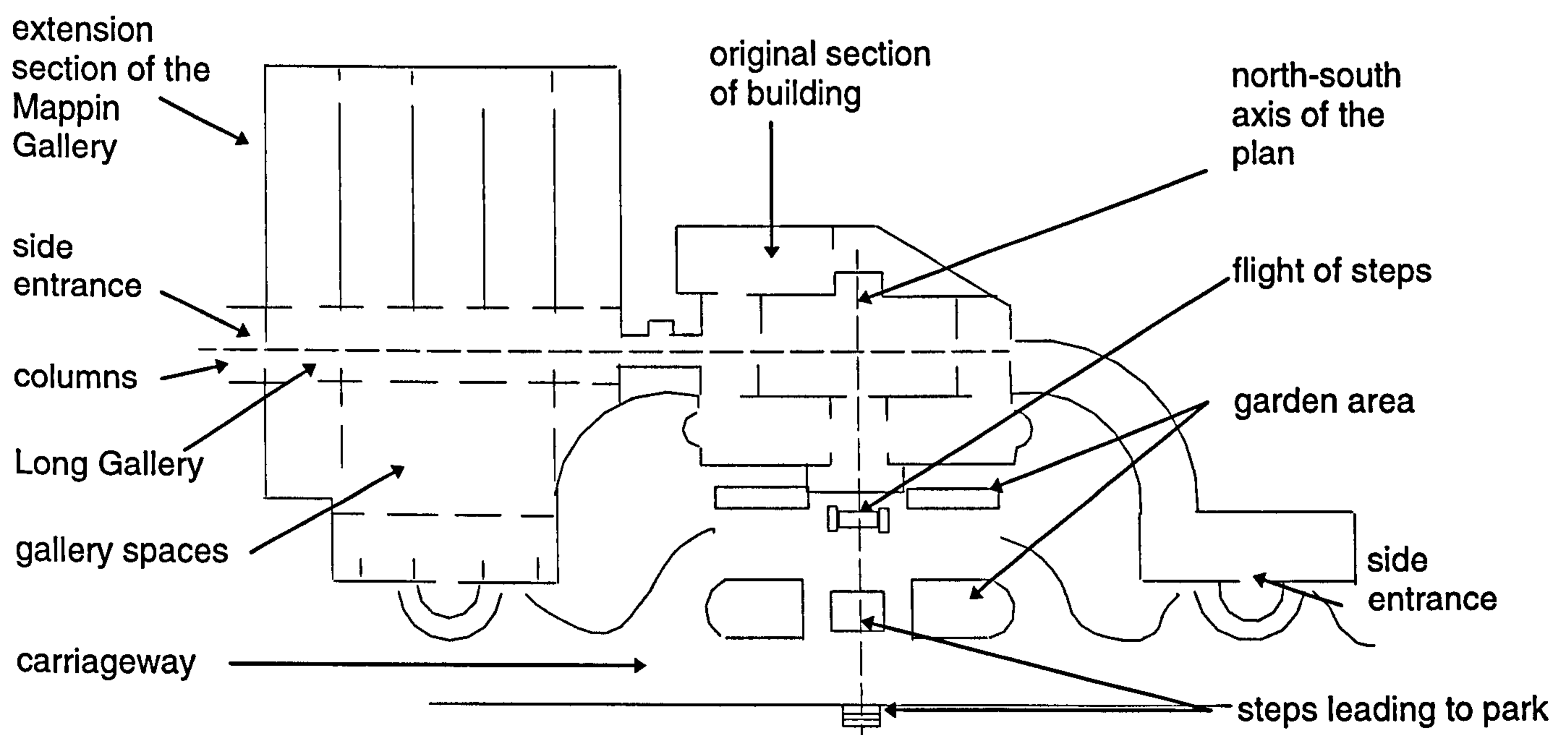


Designed in a Classical Ionic style (*The Builder*, 1904: 523), a style bearing a resemblance to the design of St George’s Hall, Liverpool, albeit on a smaller scale, the new building faced east and was dominated by a portico at its centre as well as by numerous pilasters along the main elevations. Pevsner and Radcliffe (1959: 459) described the new building as being an

“amazingly pure Ionic building - amazing if one considers the date”, but that its design “was no doubt Klenze in Munich rather than English Green ^{Revival}.” The Sheffield Society for the Encouragement of Art in its Annual Report (1984: 13) noted that the structure was a late example of Greek revival architecture in Victorian Britain but was competent in its organisation and consistent in its detailing. With regards to the historical timing of the Greek structure in Sheffield, the Society wrote that its lateness, that is the choice of style being applied so late in the nineteenth century, “suggests an isolation on the part of their architects and provincial attitudes verging on extreme caution which have always characterised the designers of this city’s buildings.” (*ibid.*: 13)

The original plan of the Museum and Gallery, the structure itself measured about 140 feet in length by 100 feet in width, was both symmetrical and simplistic in form, centring on two central axes, one running east-west from the main elevation to the rear of the building, the other across the centre of the building in a north-south direction. The plan itself was composed of two sections, a original building and a large rectangular extension filled with gallery spaces positioned to the south.

Figure 4.6.11. The Mappin Gallery and Museum and extension scheme plan.



The main section of the Mappin Museum and Gallery building was marked at its centre by the main entrance and a large portico, in front of which was placed a number of flight of

steps which led down into the Park situated ahead of the building, surmounted by a triangular pediment. The vertical axis was further emphasised in the design of the building, with its square attic centrally placed above the Mappin Gallery and its flagpole, an unusual civic design element, placed at the centre of the attic. The main entrance provided access to the entrance hallway, to each side of which were positioned galleries parallel to the line of the front wall of the building. Positioned behind the entrance hall was the main gallery, of a rectangular shape measuring 90 feet in length by approximately 45 feet in width at its widest point, a space situated in the central part of the Museum and Gallery plan. Running across this axis established at the rear of the main entrance, at a 90-degree angle from the entrance hall, Flockton and Gibbs created another alignment via a broad corridor, which later continued into the arrangement of the building's extension. This alignment was to ultimately terminate at the side entrance positioned at the elevation facing the Western Bank roadway.

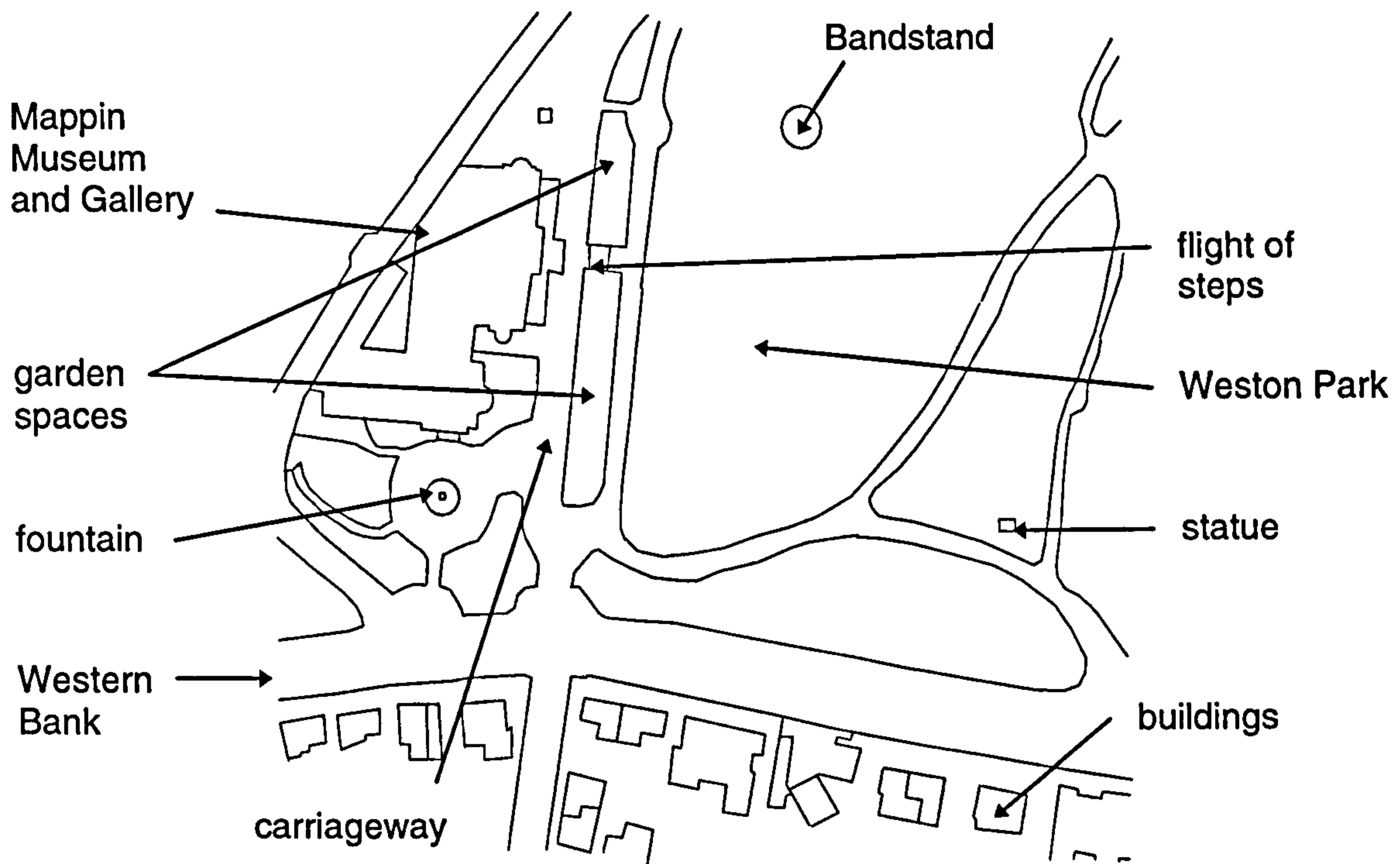
Figure 4.6.12. The original Mappin Art Gallery.



The plan of the original section of the Museum and Art Gallery and its central east-west axis was continued out of the building not only by the steps in front of the building but by a carriageway which led up to the centre of the front of the building from Western Bank (see figure 4.6.14). The form of the driveway ran in accord with the Museum's central axis, that is the alignment of the position of the main entrance, and as it approached the centre of the building it curved towards the main entrance. The line of the curvature was derived from the position of the corners of the building. In the centre of the drive way, in line with the central axis of the Museum, that is the axial line marked from the centre of the main elevation,

Flockton and Gibbs placed a flight of steps which led down on to the grassed lawn of Weston Park. At each side of the fountain were placed small grass and flower beds in a formal manner.

Figure 4.6.13. The setting of the Mappin Museum and Gallery building (source: Ordnance Survey, 1905).



In 1904 Flockton and Gibbs prepared an extension scheme for the Museum and Art Gallery (The Builder, 1904: 524). The new Mappin Art Gallery formed the central feature of the scheme “and the extensions are to be wings in advance of it and connected by quadrants, together forming three sides of an entrance court with Italian garden.” (*Ibid.*: 524) One of the primary features of the extension scheme was the Long Gallery, “which will connect with the other galleries and be a side approach to the Mappin Gallery and on its axial line” (*Ibid.*: 524). The front section of the building after the extension measured over 300 feet while the south facing elevation was composed with a side entrance that was marked on each side by columns behind which was placed the corridor linking the new and original sections of the public building together. The position of the new galleries, measuring approximately 90 feet in length by 25 feet in width, was placed at ninety degrees to the central north-south axis of the new Mappin Gallery section which was marked not only by the entrance but, significantly for its civic design, the axis was marked outside of the building by the placing of a fountain in front of the previously noted doorway, around which was laid out a circular footpath.

While the design and plan of the Mappin Museum and Gallery was of a symmetrical nature the informal nature of the park layout in front of the building made it difficult for the building and the open space to relate together. The informal layout of Weston Park was in part a consequence of the undulating topography of the area, and this made the practice of civic design, an art which at the time utilised symmetry in the planning process, a difficult means to achieve. However this situation could have been assisted through, for example, the bandstand being moved further south and placed on the central east-west axial line of the original section of the building (see figure 4.6.14). Another means whereby civic design could have resulted was through the position of the many statues in Weston Park, which included a statue of Godfery Sykes by Hugh Gamble (erected in 1875) and Ebenezer Elliot by N.N. Burnard, which was moved from the Old Market Place to Western Park in 1875, which were placed instead at the southern end of the open area near to the main entrances.

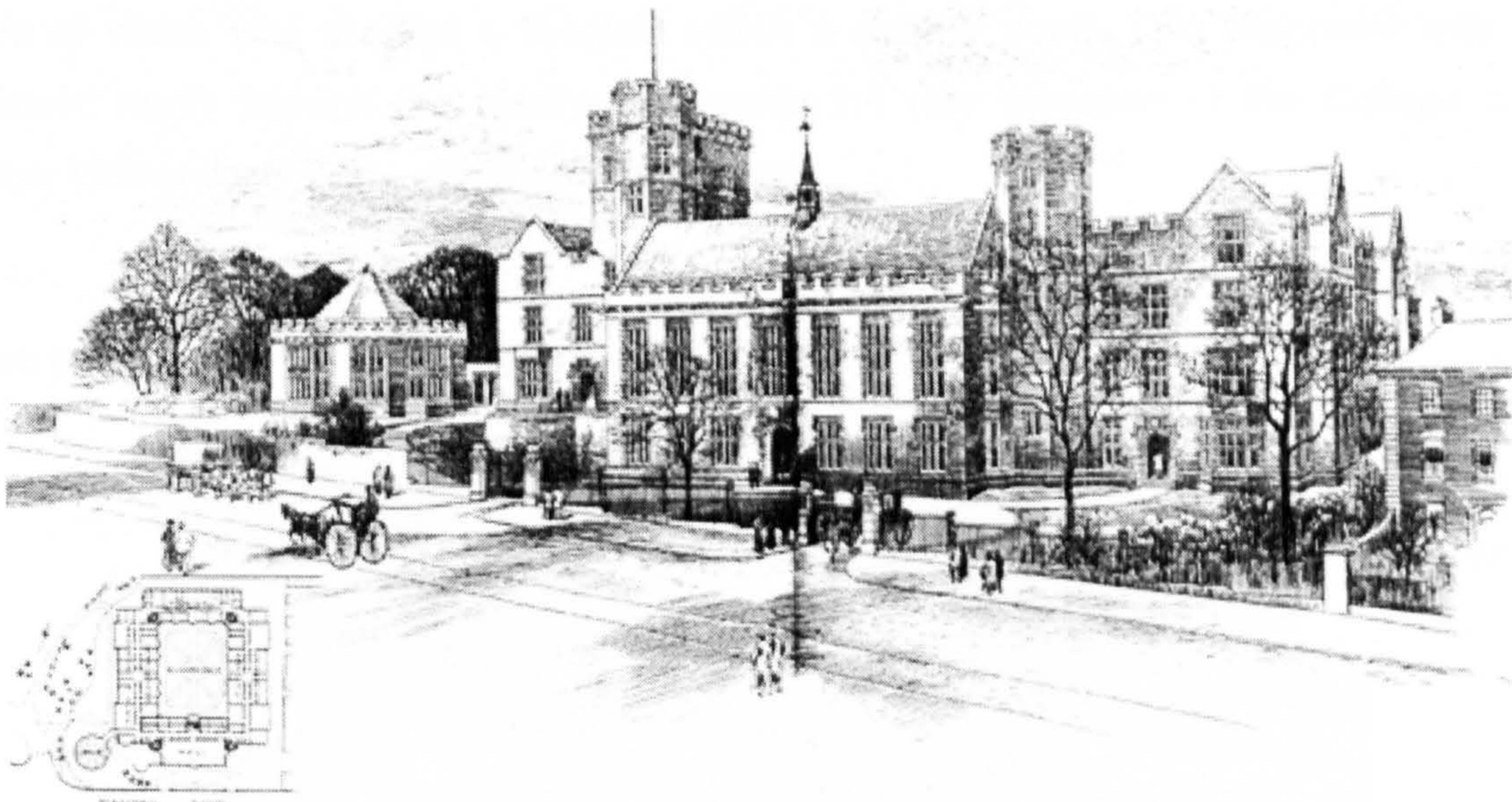
Figure 4.6.14. The front elevation of the Mappin Art Gallery section with portico and main entrance, as well as flights of steps in front of the building.



The University College

Between 1903 and 1905 on a site immediately east of Weston Park along Western Bank, about three quarters of a mile from the centre of the city, the University College was erected. E. Mitchell Gibbs, Sheffield's outstanding gothicist at that time, designed the new building. Pevsner and Radcliffe (1959: 459) described the University College building as being non-symmetrical in composition and Tudor in style, a style similar to the nearby Children's Hospital, built in the mid 1870s, which was located to the south west on Western Bank. The three storey College, of which the upper most floor, the first floor level, had the highest floor to ceiling height, was raised above the ground level, a common feature of late-Victorian and Edwardian civic design, beneath which could be seen the partly covered lower ground floor level

Figure 4.6.15. The main elevation of University College (source: *The Builder*, 1903).



The site of the University College, as highlighted previously, adjoined Weston Park, the boundary between the two being marked only by an iron railing so to give the impression that the new building was situated within the park area (*Builder*, 1903: 257). The building scheme was organised with a plan situated around a symmetrically shaped courtyard (*Sheffield Society for the Encouragement of Arts*, 1985: 15), and the general plan of the scheme was 110 feet in width by 155 feet in length. Constructed from stone dressings and red Accrington bricks, a material that allowed the new building to blend in with its surroundings to the south and east, mainly industrial buildings and houses, three sides of

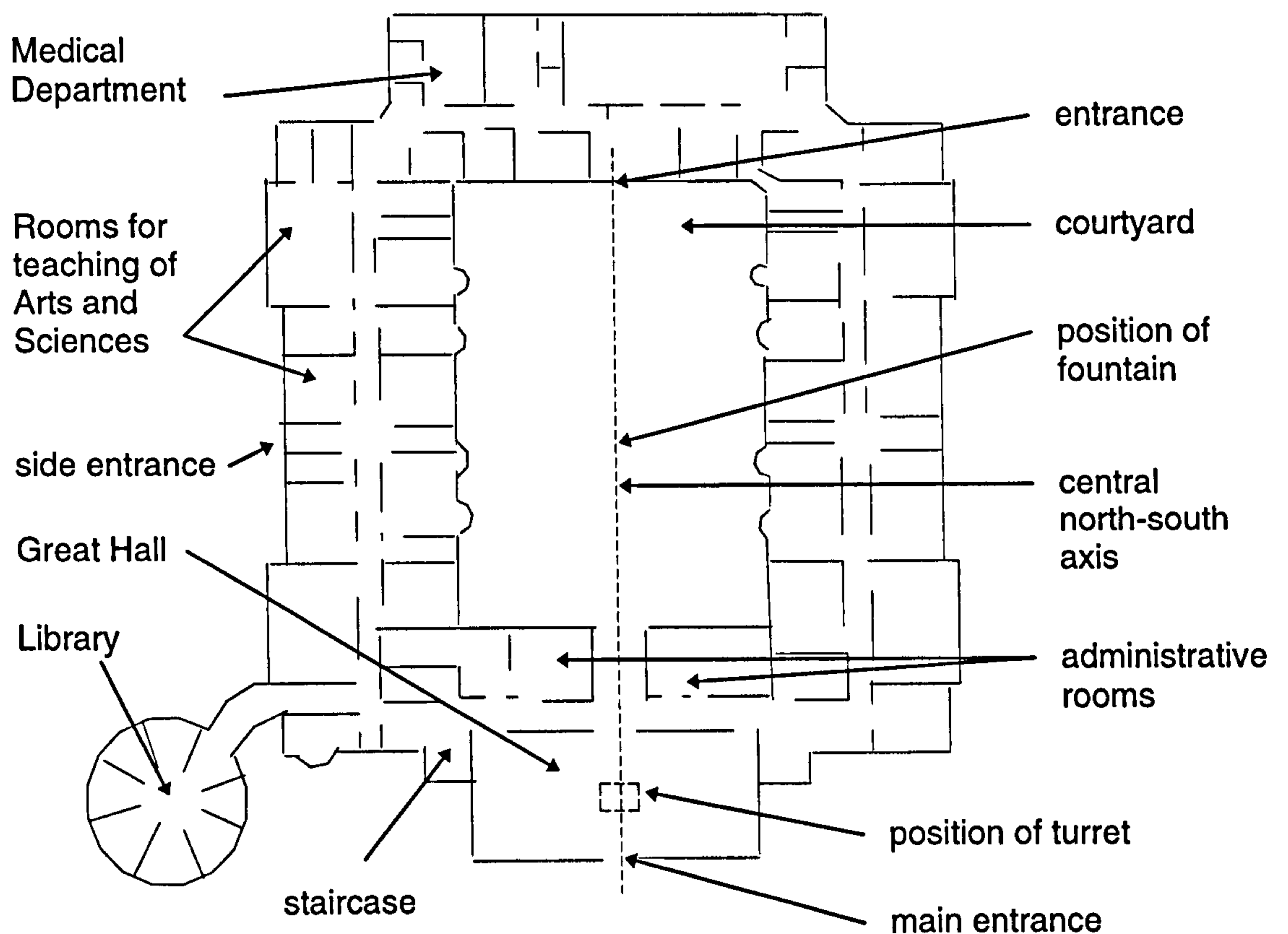
the courtyard were originally constructed, to a cost of £67,500. In 1909 an octagonal annexe of a similar design to the earlier structure was added to a cost of £7,500. This addition was to form the College's library, and positioned to the west of the main section of the composition. In 1912 the final wing of the courtyard was completed and by this time a new Science building was proposed (The Builder, 1911: 514).

The main elevation of the raised University College faced out south towards the Western Bank roadway, the boundary being originally marked by iron railings set into a low height stone wall. The front of the building was also marked at the centre by a rectangular shaped recessed entrance, around which were placed decorated stone blocks, recessed so to perhaps allow for the introduction of civic design elements which included a large flight of steps approached from the symmetrically shaped carriageway. The axis of the main entrance (see figure 4.6.17) was continued vertically up to the roof of the building where a turret was placed and also northwards, that is into the plan of the College, by a vestibule space to the rear of the principal entrance that led directly towards the courtyard area, at the centre of which was erected a fountain within a circular pond. This alignment was then continued north through the courtyard towards the rear elevation of the College where another University College entrance was located.

Figure 4.6.16. The main entrance of the University College.



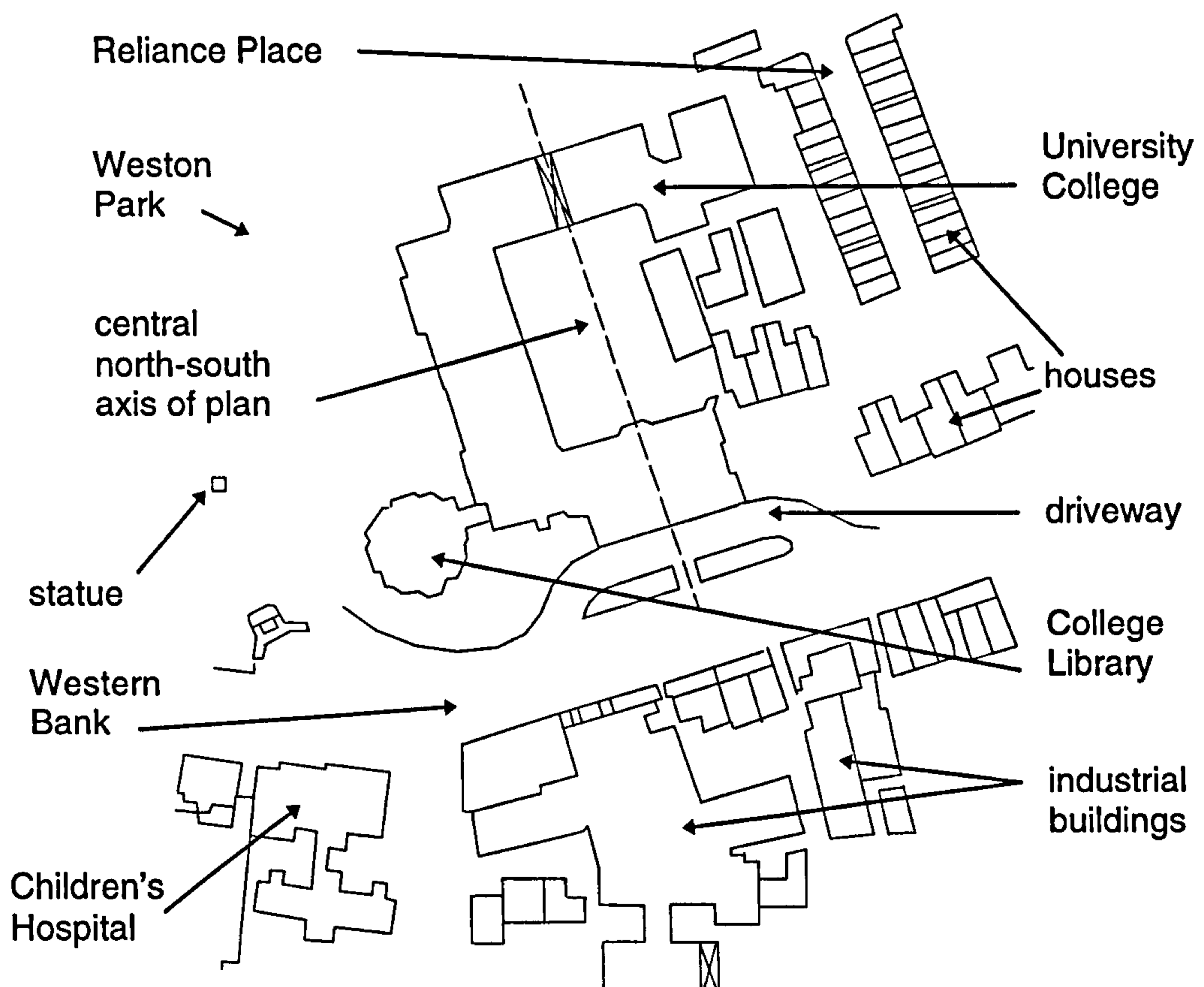
Figure 4.6.17. Original ground floor plan of the University College, Sheffield.



The plan of the building was laid out on functional lines and consisted of a number of sections each used by different departments of the institution. At the front of the scheme, towards the southern end of the internal arrangement, were placed the administrative rooms and the Great Hall, a space with dimensions of 100 feet in length by 40 feet in breadth which formed the principal feature of the front section (Builder, 1903: 257). Buildings at the western section of the plan formed the Arts and Science Departments while spaces located towards the rear, northern end, of the plan formed the Medical School. As figure 4.6.17 reveals, the Great Hall was laid out across the central north-south axis at the front of the original plan directly behind which was placed offices and the formally arranged courtyard at the centre of the overall plan. Staircases were positioned on each side of the Great Hall which reinforced the symmetrical effect of the front section's internal arrangement and symmetry was also evident in the lay out of the western section of the College, the centre of which was marked by an entrance and steps. The importance of the two largest spaces in this section of the plan was highlighted by their locations towards the ends of the western elevation where the building line was brought forward.

The University College was located on an unencumbered site formerly owned by the Sheffield Union, yet the form of the new building had to be built around already existing structures to the east of the site. The buildings, four residential structures, obstructed the development of the College, as did the roadway to the east of the site, Reliance Place, which was lined with terraced houses. The area to the west of the College was Weston Park, as highlighted previously, and within the south-eastern extreme of the park was placed the College Library. But, generally, little association was made between the College and its setting and as a consequence the building does not comprise of a strong civic design piece apart from numerous architectural details yet the central north-south axis of the building, marked in front by the carriageway and in the plan by the main entrance, a flight of steps, an entrance hall, the courtyard and rear entrance, does provide evidence that the designer attempted to relate the outside of the building with the internal arrangement and this is of note in terms of civic design practice.

Figure 4.6.18. The setting of the University College (source: Ordnance Survey, 1923).



The setting at the front of the large scale University College was not the most salubrious in Sheffield in the Edwardian period. While to the west of the building was situated Weston Park, at the front of the University College lay a large number of industrial units of a variety

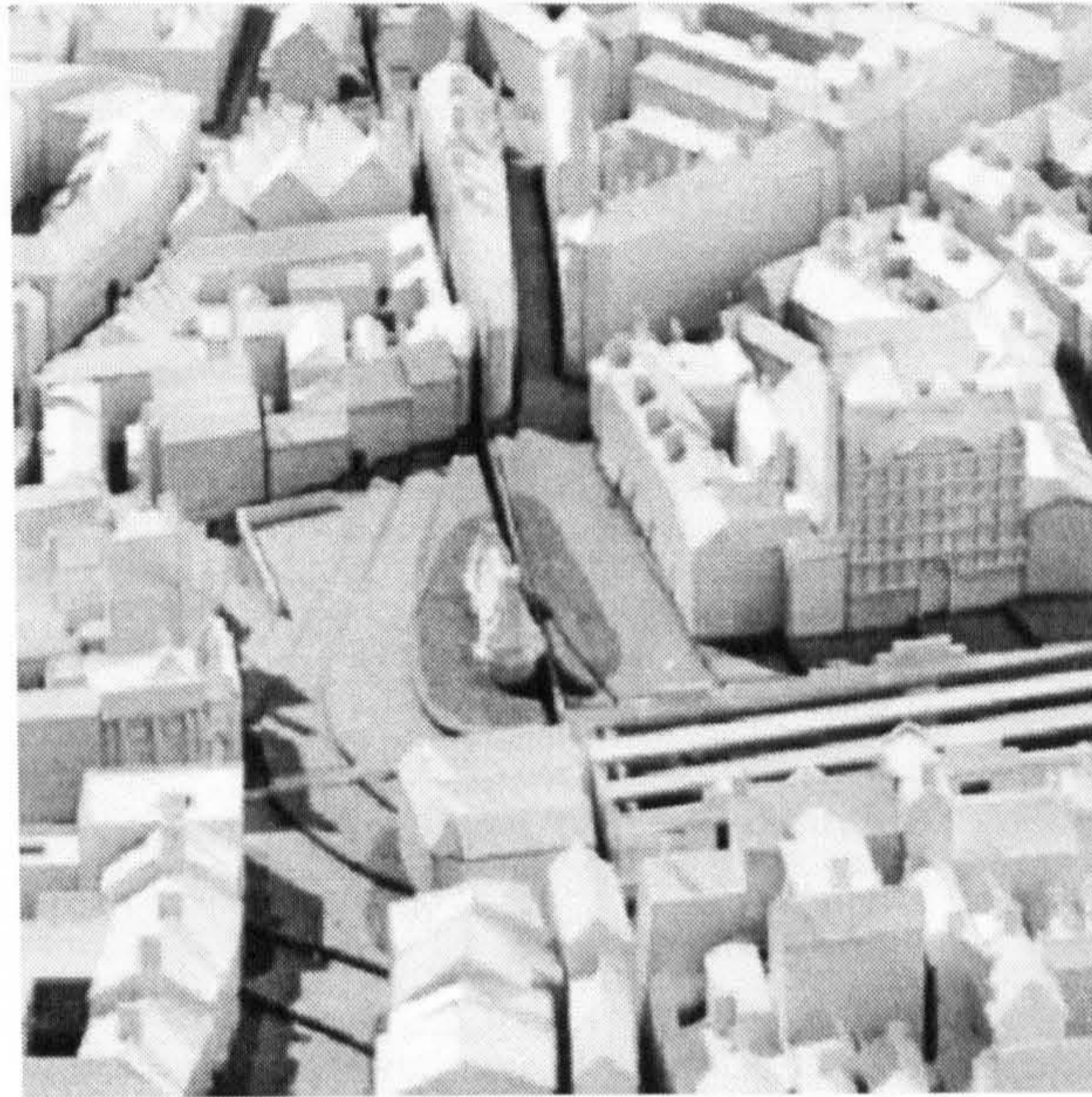
of sizes, the largest of which was situated to the south of the establishment across Western Bank close to the small roadway, Glossop Road. These buildings were generally arranged in a somewhat regular order, facing either north towards Western Bank or south towards Glossop Road. The pattern of the industrial environment around the college (see figure 4.6.18) did not relate to the large education building in terms of plan, which is not too surprising given the perceived lack of dignity that this would create for the new building. However no effort was made to removal these undignified buildings opposite the University College by either the Corporation or College authorities until the 1950s when the campus was extended.

Fitzalan Square

Fitzalan Square, laid out in 1910-11, was as near as Sheffield came in the late-Victorian and Edwardian period to creating a public space in the centre of the settlement, a fact which accounts to a large extent for the less than notable impact of some of Sheffield's civic monuments: "for almost without exception, they are unable to relate to a formal square" noted the Sheffield Society for the Encouragement of Art (1984: 13). Laid out at a cost of £9,000 (Hawson, 1968: 147), Fitzalan Square consisted of an open space planned in a formal manner with an oval centre that was in 1913 marked at its centre with a large copper *bronze* statue on a raised pediment of King Edward VII by Alfred Drury (1859-1944). The development of the Square can be viewed to incorporate more than an Improvement Scheme and had a comprehensive nature, for within the scheme properties in the vicinity were purchased at a cost of £51,000, then removed and Scotland Street was also widened.

Prior to development the area (see figure 4.6.19) consisted of an open space that contained little in the way of architectural features or urban design, only a trough at the southern end of the space and a bone shaped shelter for tram passengers. The square was originally formed in 1881 when a slum housing area along Market Street was cleared and the resultant open space formed an important hub in the Sheffield tramway system, being used as a major pick-up and stopping point. The sides of the square were lined by an assortment of building types, including a bank and two public houses. A flight of steps was established at the south eastern corner of the space so as to overcome the problem of the steep topography in the area.

Figure 4.6.19. Part of a model of the area known as Fitzalan Square prior to development by the Corporation (source: Sheffield 1900 Project, Sheffield University, 1999).



Fitzalan Square was considered by contemporaries to be “well set off” by the Post Office building, erected from in the 1890s by J. Williams (Pevsner and Radcliffe, 1959: 453) at the north eastern corner of the space, a building designed with symmetrical elevations that included features such as a recessed main entrance, positioned close to the central alignment of the space after it was redeveloped in the early twentieth century, rusticated ground and first floor level and a rounding of the corner where the principal (front and side) elevations meet. Windows at the corners of the front elevation were also treated differently from those elsewhere on the building, that is they were given arched heads as opposed to those elsewhere on the building which were rectangular. A small dome was also placed above the rounded corner of the front elevation and when the Post Office was extended in the early twentieth century it formed a major piece of public architecture in Sheffield.

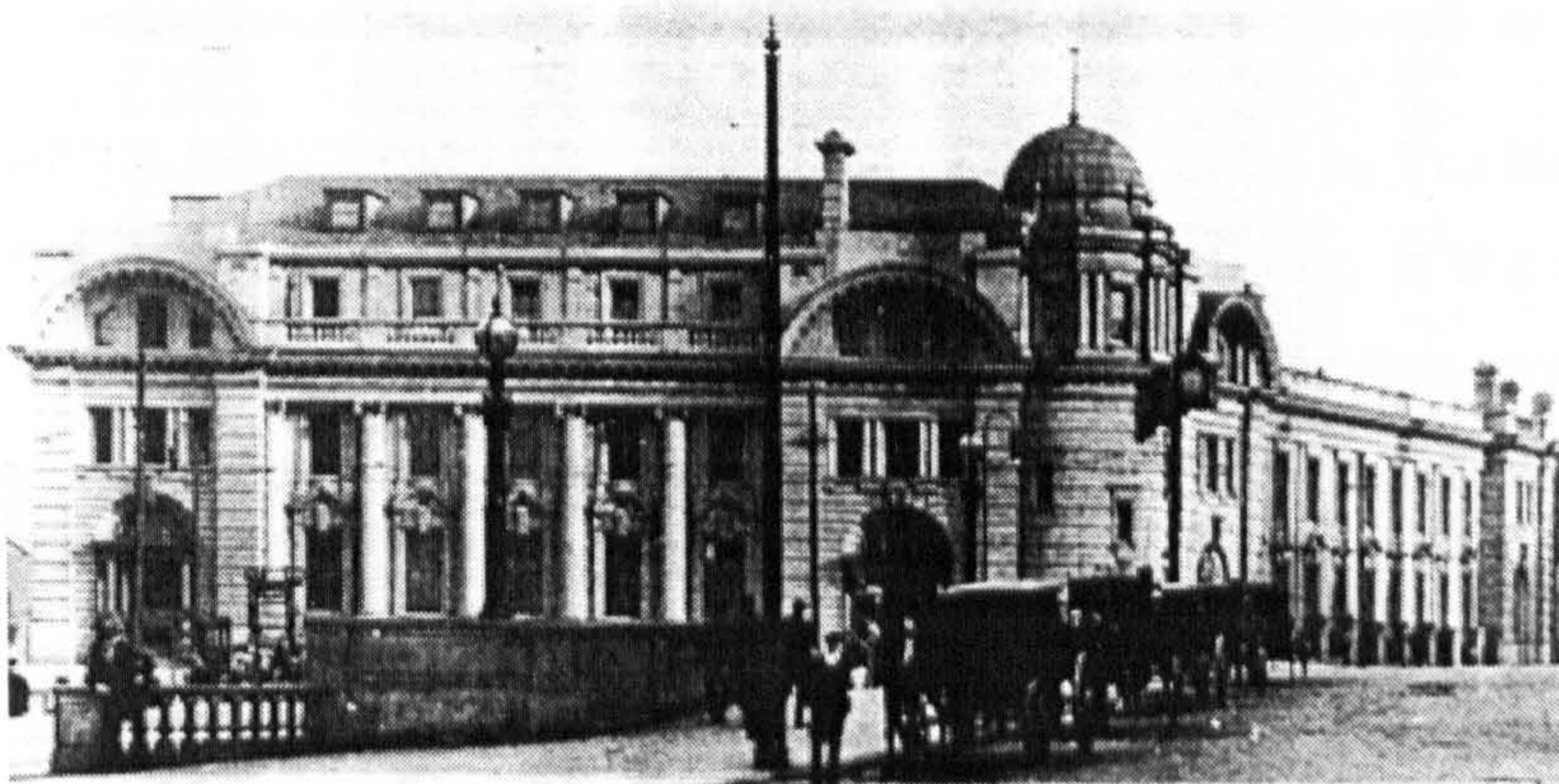
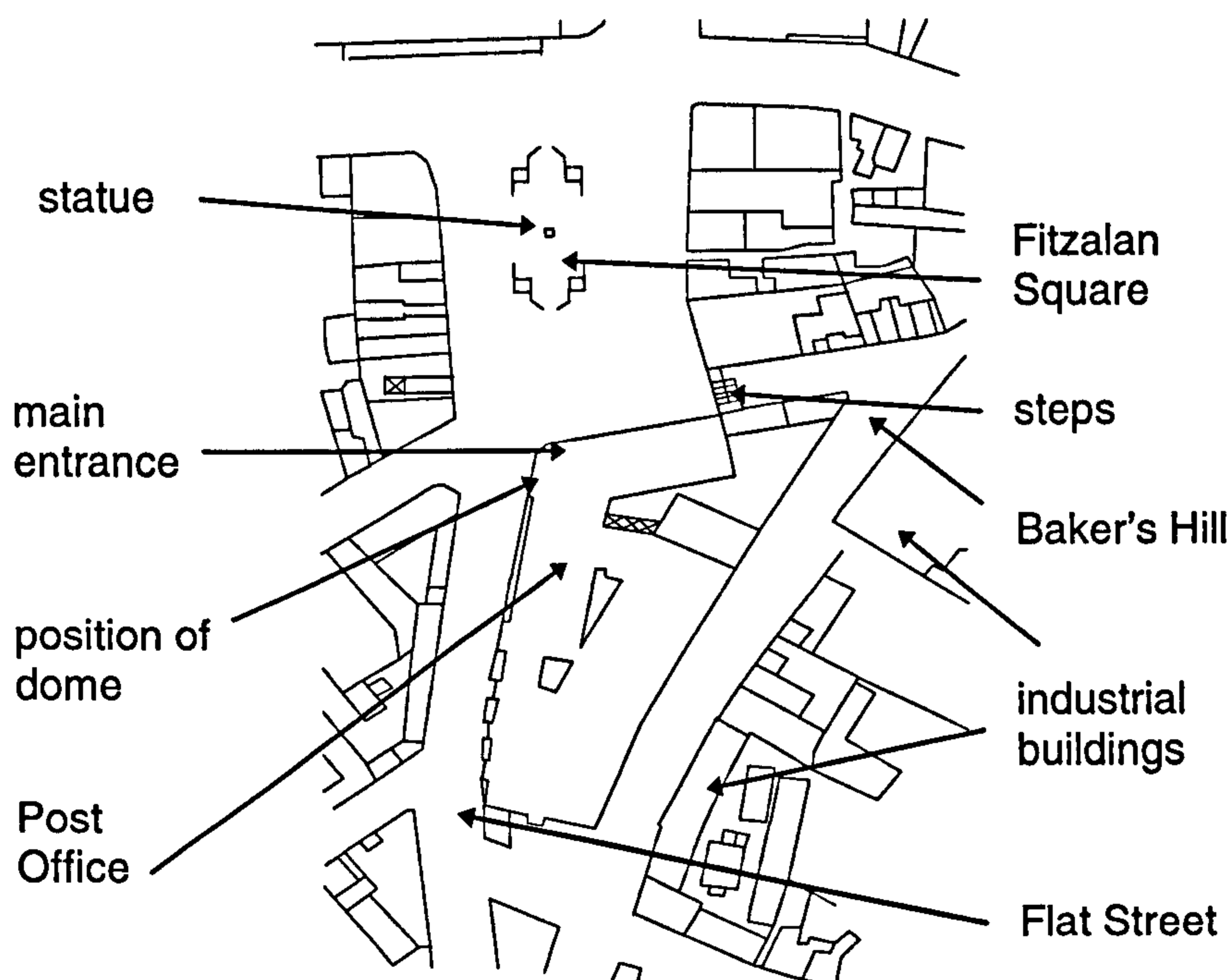


Figure 4.6.20. The Post Office with main elevation facing north towards Fitzalan Square.

The new Post Office building, Baroque in style, after the extension scheme was completed comprised a huge building, arguably the largest public building in the city, with the western side elevation being about 300 feet in length. The new building filled the entire open area that was shaped in a triangular form between Flat Street to the west and Baker's Hill to the east. But the large scale of the Post Office and the small scale of the surroundings made any sense of association difficult and there is little evidence to suggest that even the plan of Fitzalan Square after development corresponded with the prominent elements of the front of the Post Office even though the alignment through the centre of the space loosely corresponds with the main entrance of the building.

Figure 4.6.21. Fitzalan Square after development (source, Ordnance Survey, 1923).



The Inter-War Period

Unlike most other large provincial cities examined by this study Sheffield continued previous civic design traditions between 1918 and 1939 and in the Inter-war period no major public buildings, somewhat unusually, were erected by the Corporation in the suburban parts of the settlement. Instead it seems the efforts of the local authority were concentrated into two design schemes located in proximity to the Town Hall. The first was the City Hall, by E. Vincent Harris, at Barker's Pool, the site of which was proposed as part of a general development plan for the centre of the city by Sir Patrick Abercrombie in 1920. Designed in

a Classical manner the City Hall sits upon a raised plinth which gives the front façade in particular a sense of dignity and impact on the on looking eye, enhanced by a portico with eight Corinthian columns. The second large scale public building to be erected in Inter-war Sheffield was the Central Library and Art Gallery, located on a site facing Surrey Street to the east of the Town Hall. Designed by W.G. Davies and constructed between 1929 and 1934 this building was of a twentieth century classical revival style with a recessed main entrance at the centre of the main elevation with a flight of steps placed in front.

Conclusion

Sheffield prior to the late-Victorian period was a large provincial centre with only a handful of finely designed public edifices but by the early years of the twentieth century the Corporation had made attempts to take matter in hand, a process that can be seen to begin with the erection of the Town Hall in the 1890s. However during the time period considered only a small number of prominent and large scale public buildings were constructed in Sheffield and those that were undertaken can be said to not represent major exercises in civic design when compared to other schemes elsewhere in provincial Britain. However this is not to say that they did not bear any relation to their setting for often they did. Yet as an outcome of their designers attempting to associate their structures to the built environment of Sheffield these buildings have civic design worth but the sense of relation was not always as strong in Sheffield as it is in other towns and cities during the same period. But this sense of relation between buildings and their environment in Sheffield can be said to be stronger than in other provincial centres examined as part of this work.

The civic design of Sheffield displayed many elements that were also used in the civic design of other large sized provincial settlements. These included the raising of the buildings above the level of the street to so possibly emphasise their importance, the symmetrical treatment of the main elevations of public buildings and the symmetrical treatment of the plans too. However, the Town Hall scheme displayed a feature of civic design that was not common at that time and this was the placing of the clock tower at one end of the main elevation, yet as noted this was a deliberate ploy by the designer to relate the building to the form of its surroundings, in this case the alignments of oncoming roadways. Thus as a consequence of the intent of the architect the building, and its features, acquire civic design significance.

Bristol

Introduction

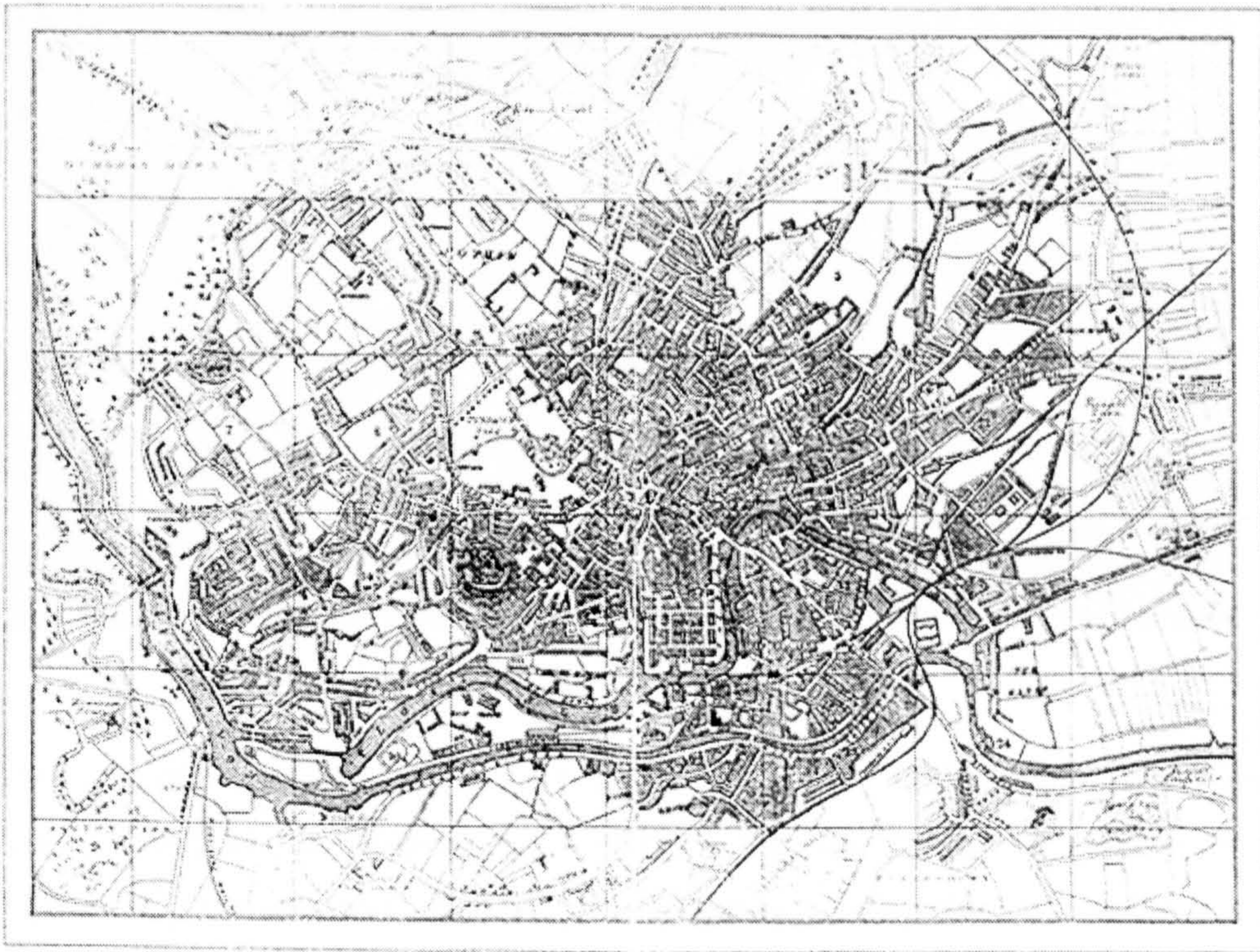
The significance of Bristol as a commercial and industrial centre within the course of modern British history cannot be disregarded. From the eighteenth century onwards the civic rise of Bristol was almost unrivalled and helped propel the place to become known as England's second urban settlement after London by the end of the pre-industrial period. The construction of public buildings within Bristol at this time was undertaken at a lively pace and was largely dominated by the Gothic style of architecture (Gomme et al, 1979: 163). However the local architectural position began to slowly shift from the second half of the eighteenth century after the Classically designed Theatre Royal was completed in the mid 1760s and this particular design style soon spread to the designing of the Churches and public buildings in Bristol, such as the Infirmary (1784-6), and numerous residential terraces at the urban periphery where the town's affluent social classes resided. Ward (1978: 3) highlighted that these new terraced houses affected the quality of the townscape which "reached heights that it had never attained before and has never attained since."

By the start of the nineteenth century Bristol, with its population size of approximately 61,000 (source: Census, 1801), was about to enter into a new demographic, cultural and architectural period (Gomme at al, 1979: 227). Opulently designed terraces became a popular means of housing the affluent by the 1830s (*Ibid.*: 228). and the dock lands district continued to grow in size in order to cope with the huge demands put upon the local shipping industry, one of the biggest in England at that time. With its harbour, the River Avon running through the settlement, the mix of Medieval and more modern streets, and the undulating topography of the settlement's site, Bristol by the Victorian period began to emerge with an environmental quality all of its own (The Builder, 1897: 92).

By 1851 the population of Bristol stood at a little under 140,000, a substantial increase from its total in 1801 (source: Census), and was spatially expanding away from its largely Medieval core (see figure 4.7.1). By the start of the twentieth century Bristol had grown into a major city with a population of almost 330,000 (source: Census, 1901), the sixth largest

settlement in England and Wales at that time, and by as late as 1901 the settlement was still growing at a relatively high rate, increasing its population size by some 14% between 1891 and 1901 alone, for example. However in comparison to the growth of the largest provincial settlements in Britain during the course of the nineteenth century, Bristol expanded at a considerably slower rate than, for instance, large provincial settlements such as Liverpool, Manchester and Birmingham. This demographic difference was recognised to be “reflected in the relative size and prominence of Victorian public buildings.” (Pevsner, 1958: 367) In civic design terms the significance of this factor cannot be underestimated.

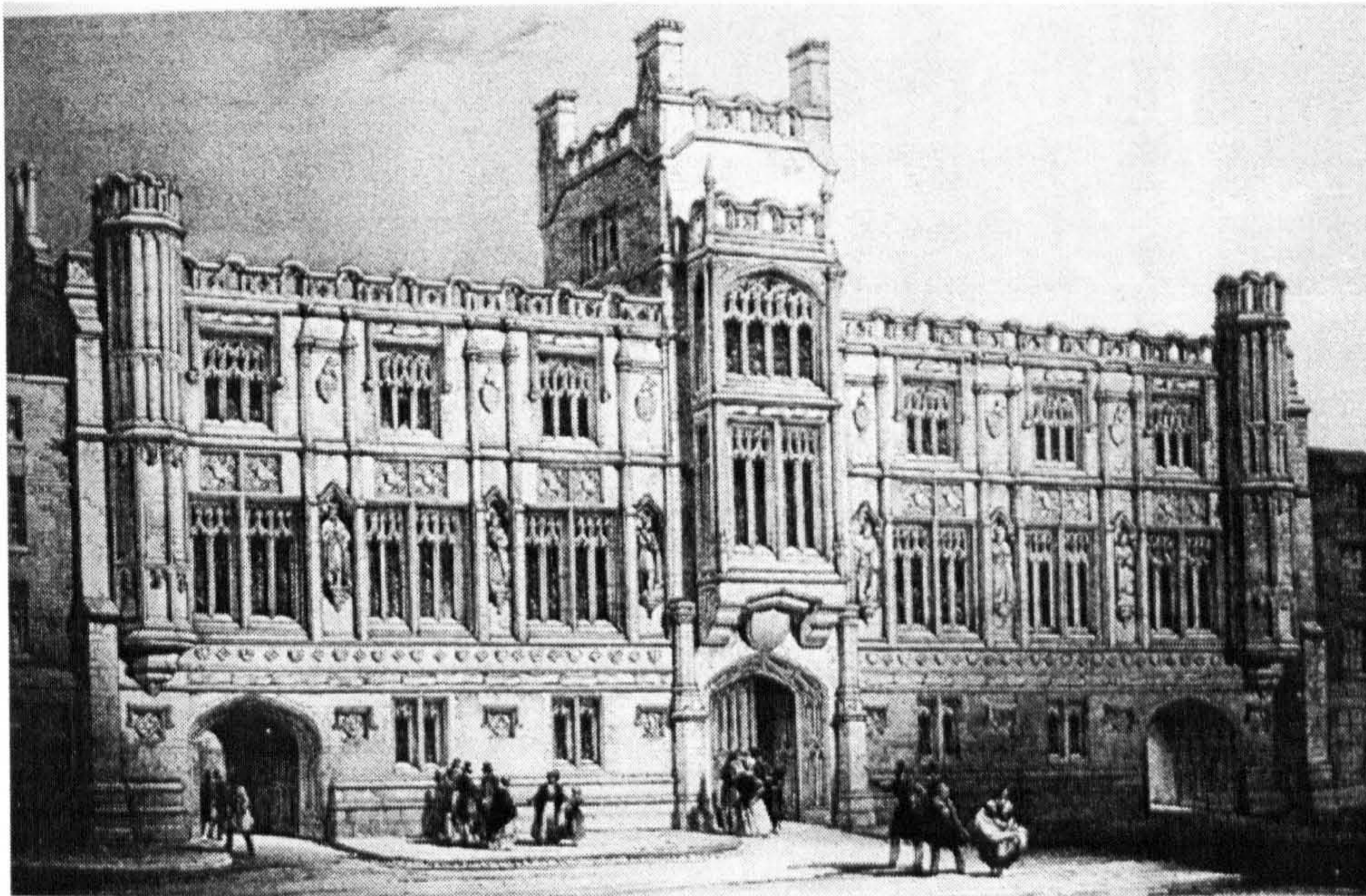
Figure 4.7.1. Wright’s Plan of Bristol, 1870.



The tradition of religious dissent in Bristol affected public architectural styles employed in the settlement by the early Victorian period for its tended to discourage the use of the Gothic style. However this design idiom was used by R.S. Pope for the Guildhall (see figure 4.7.2), erected in the early 1840s, which gained national notoriety due to it being the first Town Hall erected after the passing of the Municipal Corporations Act (1835) to have adopted the Gothic style (Gomme et al, 1979: 299). Unfortunately the poor choice of site for the building did not help show off the Guildhall to its best advantage, being situated along two side streets, Broad Street and the appropriately named Small Street, in the heart of the medieval core. Cunningham (1981: 57) noted that this civic building nevertheless provided evidence

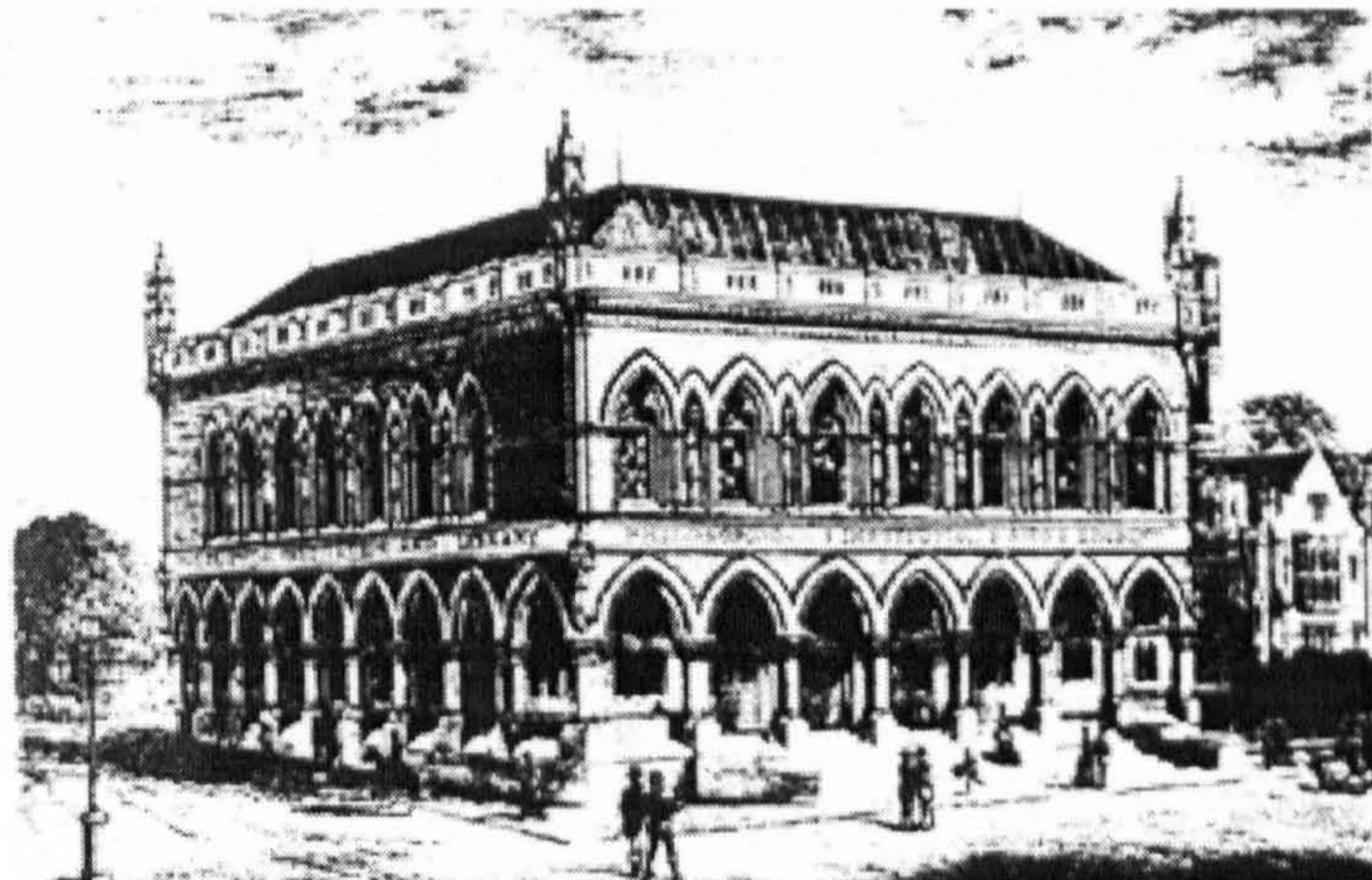
that by as early as the 1840s there was a sufficient pool of civic consciousness in Bristol to architecturally proclaim itself, yet “there is no civic architecture in Bristol to match the eighteenth century glory”, and “the ensuing pressure for control of the city’s amenities never led to any outstanding civic building.” (*Ibid.*: 57) Cunningham (*Ibid.*: 58) further added that nineteenth century Bristol “had no need to advertise for the city had a long past and was full of splendid buildings. The new towns of the Industrial Revolution were different”.

Figure 4.7.2. The Guildhall.



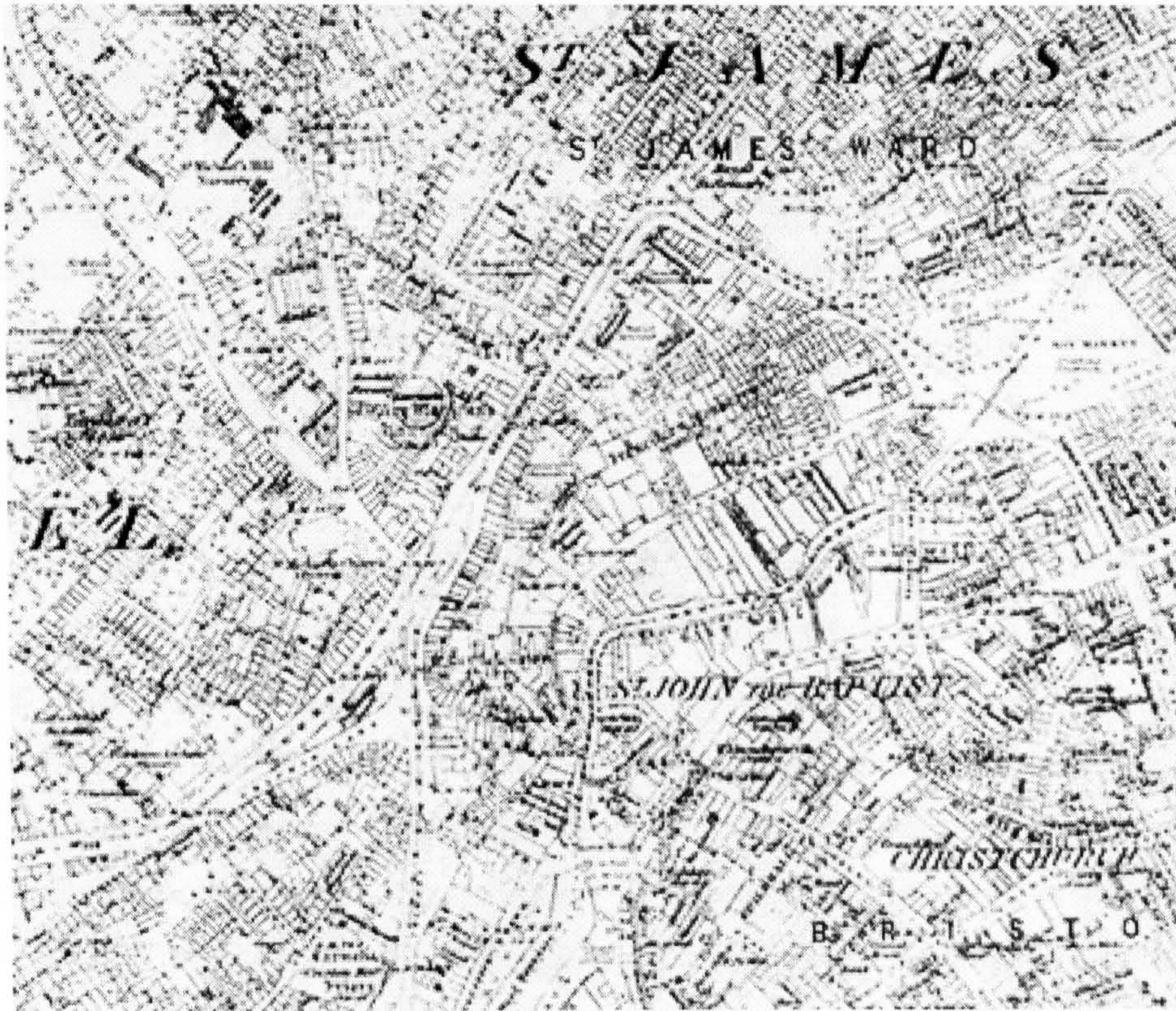
By the late-Victorian period a number of significant public edifices had been erected in Bristol. These included the Athenaeum (1851), a hospital (1852), the West of England Academy (1857, by Underwood and Hirst), a cemetery (1860), the Assize Court (1866) by competition winners Pope and Bindon, a gothic styled Museum and Library, erected from 1867 by Foster and Ponton, and an open area known as Cotham Gardens (1879). It was during this time that the Corporation for the first time began to involve itself in urban design matters due to it removing old buildings and laying out new streets in the centre of the settlement such as Victorian Street in 1865. Public buildings were also erected throughout the period considered by this work and included buildings not examined in this project, such as the Hospital for Sick Children (1885), the County Fire Office (1889 by Henry Williams, see figure 4.7.4) and the College of Technology (1885-9) which Pevsner (1958: 419) noted as being large in scale, “red brick, Gothic and unattractive.”

Figure 4.7.3. Foster and Ponton's Museum and Library building and Figure 4.7.4. (right), The City Fire Offices.



In the design of commercial architecture such as warehouses, hotels and banks, the Italianate Classical design was dominant from about the 1850s and often the design of these building types involved the mixing of different building materials together, primarily Portland stone with other stone material or brick, so to obtain visual effect from the fusion of colour produced (Gomme et al, 1979: 351). So strong was the influence of Italian style of design in Bristol that it was still being applied by as late as the early years of the twentieth century in private architecture and even public buildings such as Bristol's Magistrates Court, which was erected in the late 1870s by City Surveyor Josiah Thomas, was designed in an Italianate style, so reflecting the importance of the style to the settlement at that time. Towards the very end of the nineteenth century the Italianate style evolved into the baroque form of design (*Ibid.*: 389) and the weight of the Baroque idiom culminated in Sir Frank Wills' large scale City Museum and Art Gallery scheme in the early 1900s, a public structure of importance to the development of Bristol's civic design due to the edifice being one of only limited number of major public structures constructed during the period considered for study. As a result of the lack of public architectural practice during the time period selected it was largely within Bristol's private sector that arguably the greatest architectural advances in late-Victorian and Edwardian period occurred. However public buildings of note were also erected although the placing of many of these buildings within the Medieval core (see figure 4.7.5) was not always to their advantage in terms of civic design practice.

Figure 4.7.5. Plan of central Bristol in 1885 (source: Ordnance Survey).



Public Buildings and the Urban Form

Towards the end of the nineteenth century *The Builder* (1897: 92) in an article dedicated to the architectural and urban history of Bristol commented that not only did the city have a remarkable history but that it also “retained more of the impress of the streets of the past in its streets, than any other provincial town in England”. The journal also added that by the end of the nineteenth century Bristol had still retained much of its Medieval architecture and urban form, and that the settlement’s urban development had occurred in the Victorian period without a dominant piece of public architecture being erected at its core which, for example, cities such as Manchester with its Town Hall and Liverpool with St. George’s Hall had by the mid to late-Victorian period (*Ibid.*: 92). Plans were however made by the Corporation during the late-nineteenth century to amend this situation, the most serious attempt to resolve the predicament being a comprehensive Improvement Scheme within which the central district outside the old town walls and dock lands to the north west of the urban core were to be redeveloped. The scheme was to also incorporate a newly created architectural place that was to consist of an enclosed space around which a new Town Hall

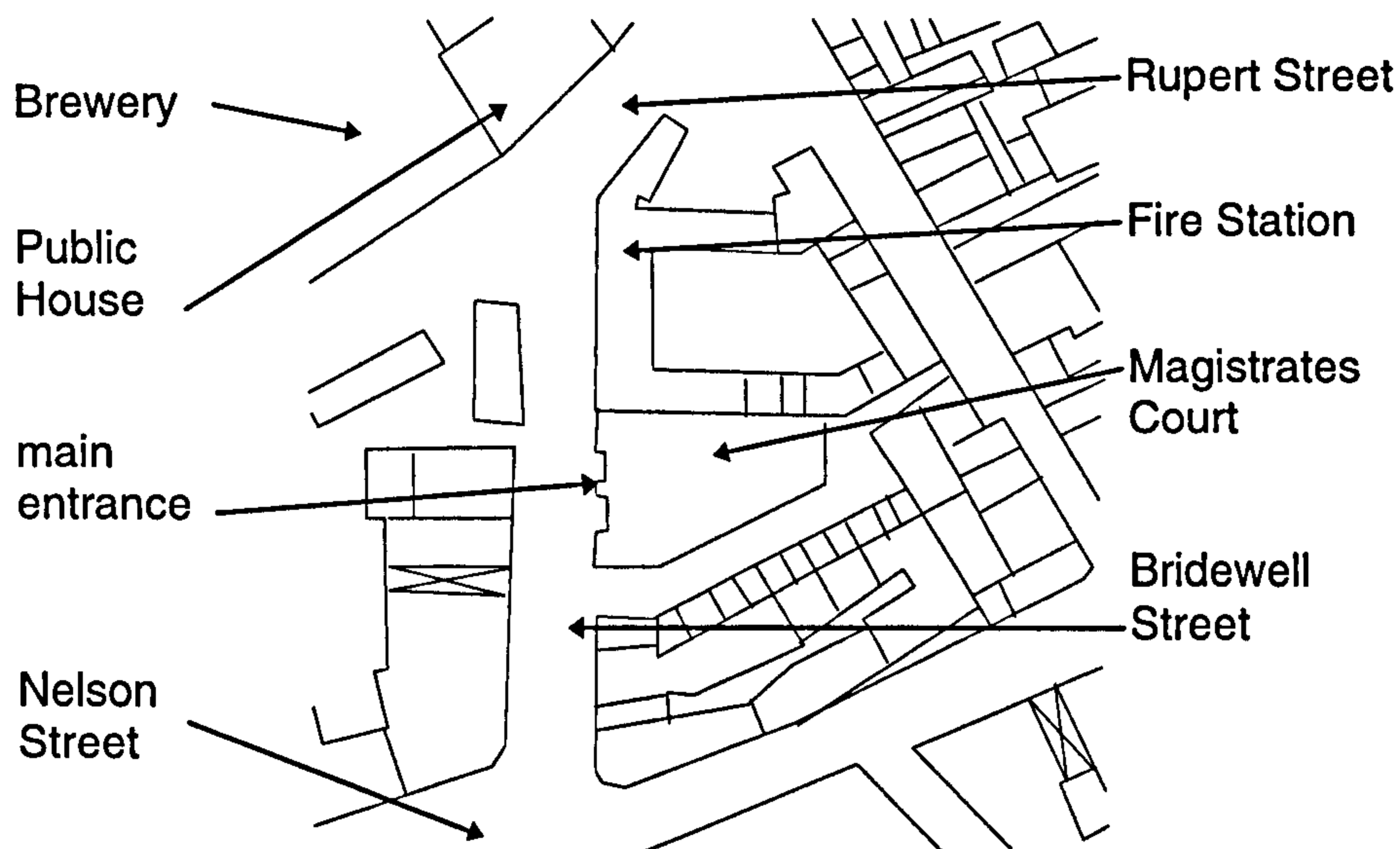
and new municipal buildings would be placed. But the project was not undertaken and prompted *The Builder* (1897: 93) to state: "it is a great pity this was not done, as Bristol wants a central building, and this would have been an ideal site for one. The still greater pity is that the opportunity even in making a fine place has been utterly thrown away, and the whole thing completely bungled." Instead an Improvement Scheme was undertaken but it only consisted of establishing new urban space, the centre of which being marked by a statue, but no public buildings were constructed. A comprehensive civic design opportunity was therefore missed.

The history of civic design within Bristol in the time period selected for this study was influenced by the small number of public structures that were built, in part due to a great many public structures being constructed in the decades prior to that covered with this work when the settlement was at its commercial and industrial peak. Of Bristol's major Victorian public buildings only the massive Magistrate's Court in Bridewell Street, designed by the City Surveyor, Josiah Thomas, used the Italianate Classical style, as noted previously (Gomme et al, 1979: 358). This public building though did not enjoy the most open of sites in central Bristol and was positioned like Colston Hall (1864), the largest public hall in the city, was positioned along a small side street where it could not be viewed directly. This choice of site for the Magistrate's Court building, which was designed with a symmetrical front elevation, affected the relation of the building to the environment around it. At the time of its construction no prominent structures were located in proximity to the Magistrate's Courts, although a new Police and Fire Station building was subsequently built on a site to the immediate north by Ivor Jones and Percy Thomas at the turn of the twentieth century. This building however bore little relation to its public neighbour in a visual sense for the new building was designed in a Modernist style, and was one of the first buildings in Bristol to use the Modern design style.

The setting of the public buildings along Bridewell Street was not especially suited to the practice of civic design along symmetrical lines which was common in civic design at that time as the buildings were erected on sites cramped within a large number of existing structures in the area, one of which was a brewery. However the large scale of the new public buildings fitted somewhat well with that of the surrounding structures which were generally large in size. In many respects the Court building and Police and Fire Station were located within an industrial district and there is little evidence to show that their design and planning forms bore any relation to the local setting although there is a possibility that the designers did not

attempt to associate the buildings with their surroundings for they may have been considered to be undignified and so not appropriate for that practice.

Figure 4.7.6. The surroundings of the Magistrates Court in 1903 (source: Ordnance Survey).



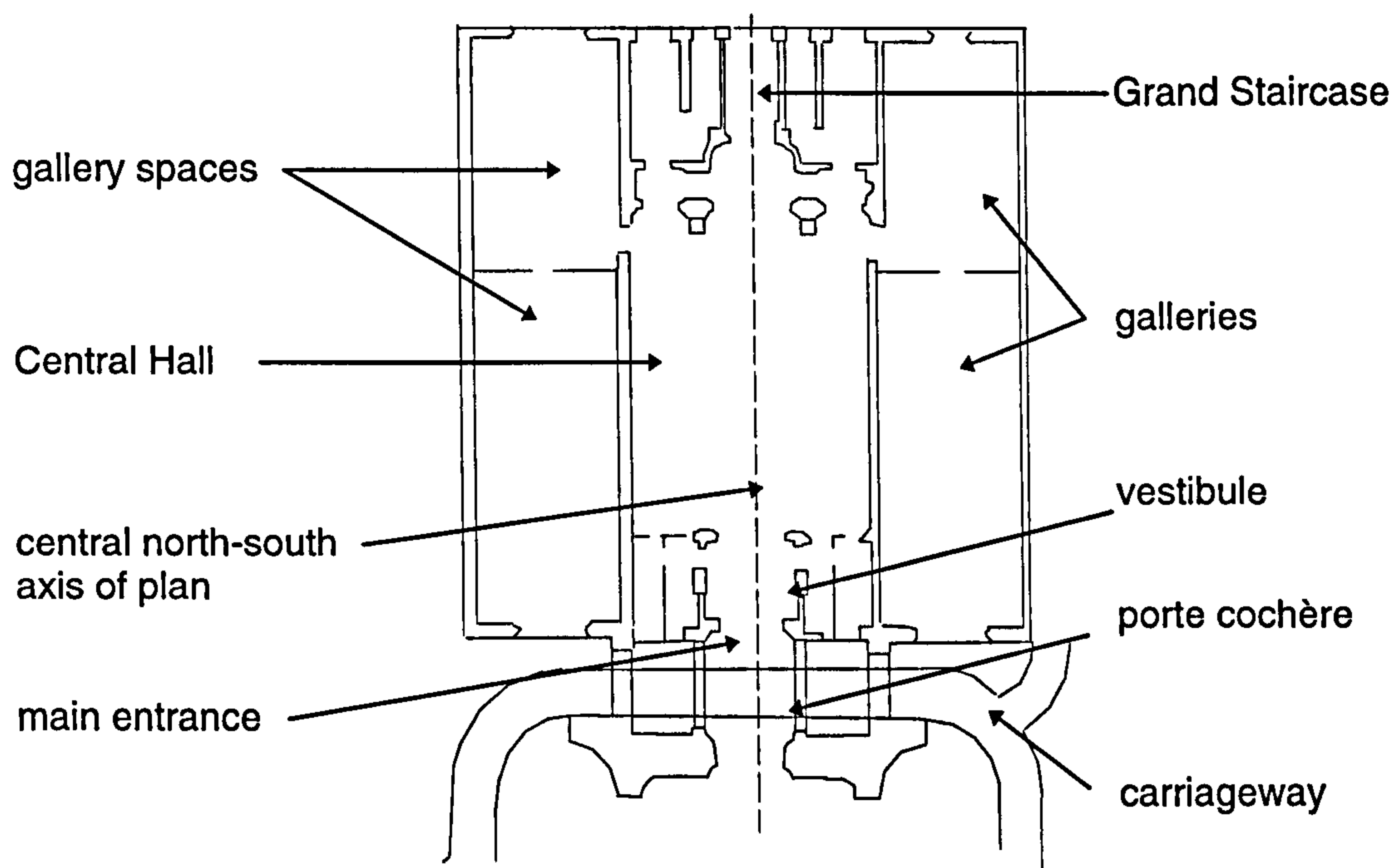
Around the turn of the twentieth century Bristol underwent a phase of constructing new large scale public buildings that included a central Art Gallery and Museum, Stock Exchange, Theological College, Central Reference Library and new University buildings. The first of these buildings to be considered was the Stock Exchange in 1903, positioned on a site facing towards Nicholas Street. Designed in a Classical Renaissance style by Henry Williams the central portion of the building, within which was positioned the main entrance, projected beyond the main building line to emphasise its importance within the composition. Four giant Corinthian columns and pilasters supported a pediment situated above the main entrance (The Builder, 1903: 167). Significantly for the civic design of the building the principal door was marked not only by a projected building line but also an iron railing and an entrance gate at the front which The Builder noted required “special attention” (*Ibid.*: 167), such was their design quality. Windows were designed with circular heads, a common feature of civic design in Britain in the period studied, and Bath stone was the principal building material employed. The internal arrangement of the Exchange was limited to a small number of spaces which included the entrance lobby, situated to the rear of the main entrance. This provided access to the main space of the building, located immediately behind the entrance lobby and approached by a central doorway marked on each side by a granite columns. Thus a strong alignment was established at the centre of the building’s

internal arrangement to the rear of the primary entrance, but the choice of tightly packed site for this building, like other public building discussed previously in late-Victorian and Edwardian Bristol, made it difficult of the building to have its main alignments continued away into the surrounding environment. Thus the civic design impact of this particular building was greatly affected.

The City Museum and Art Gallery

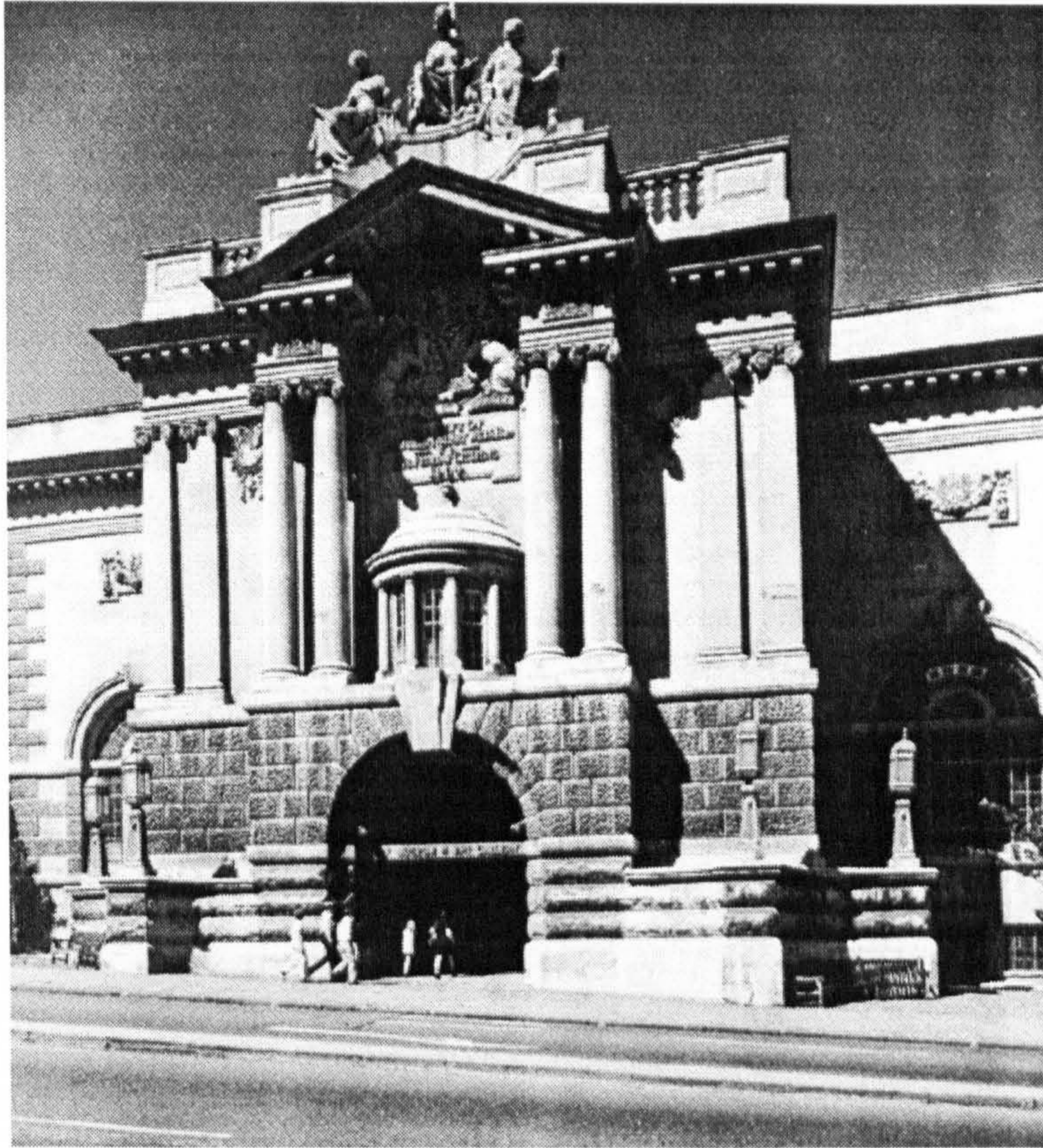
It has been noted earlier that one of the most important public buildings (Gomme et al, 1979: 391) constructed in the late-Victorian and Edwardian period was the City Museum and Art Gallery, a building located at Queen's Road in western Bristol. The building was designed, as highlighted earlier, so "to serve for the double purpose of a municipal art gallery and an extension to the museum" (The Builder, 1904: 614). The building was designed by Frank Wills, a locally based architect, with the assistance of London based partners Houston and Houston. Built from Hartham Park stone the building was opened in 1904 and the design style used for this public edifice was Baroque, which as shown previously had its roots develop in the city from the use of Italiante classical styles from the early Victorian period. The most prominent design feature of the building was the portico and the sculpturing located directly above the porte cochère (see figure 4.7.8) on the axis of the centrally placed main entrance, all helping draw the eye towards the building. Arched windows were placed in regular bays along the main elevations in so doing allowing light to enter into the large gallery spaces. The plan of the building was based solely on symmetrical lines with the internal arrangement having few spaces so to keep the plan as open and as simple as possible (see figure 4.7.7). The ground floor, for example, was filled with a limited number of gallery spaces while the plan of that floor level was dominated by a central north-south axis marked by a grand staircase at the rear of the building, the large Central Hall, an entrance vestibule and the main entrance, as well as a porte cochère and symmetrically arranged carriage way in front of the building.

Figure 4.7.7. The City Museum and Art Gallery ground floor plan.



The ground floor of the new building comprised of spaces to be used by the Museum, the first floor spaces to be used only by the Art Gallery, and were generally of a large size, as noted before. The Central Hall, for example, measured over 70 feet in length and 50 feet in width, and to each side of the Central Hall was positioned large Museum spaces, measuring 70 feet in length by about 40 feet in width, to the rear of which was placed further Museum gallery spaces measuring 50 feet in length by 30 feet in width. In front of the Museum and Art Gallery, as highlighted earlier, was laid out a carriageway, positioned across the central (north-south) axial line of the building, over which was placed the porte cochère, situated in front of the main entrance. The carriageway was laid out in a symmetrical manner. Steps marked the front of the main entrance at the ground level which helped to create a formal, grandiose impression of the building upon entering it as well as giving visitors an opportunity to reflect upon works of art and historical artefacts awaiting for them inside the building. The principal entrance as noted earlier was not only marked by a the flight of steps but also vertical alignment established by the porte cochère and its features which were terminated by an open pediment (see figure 4.7.8), an unusual feature in provincial civic design during the period examined. Rustication decorated the central and end sections of the building at the raised ground floor level, in so doing helping to emphasise them.

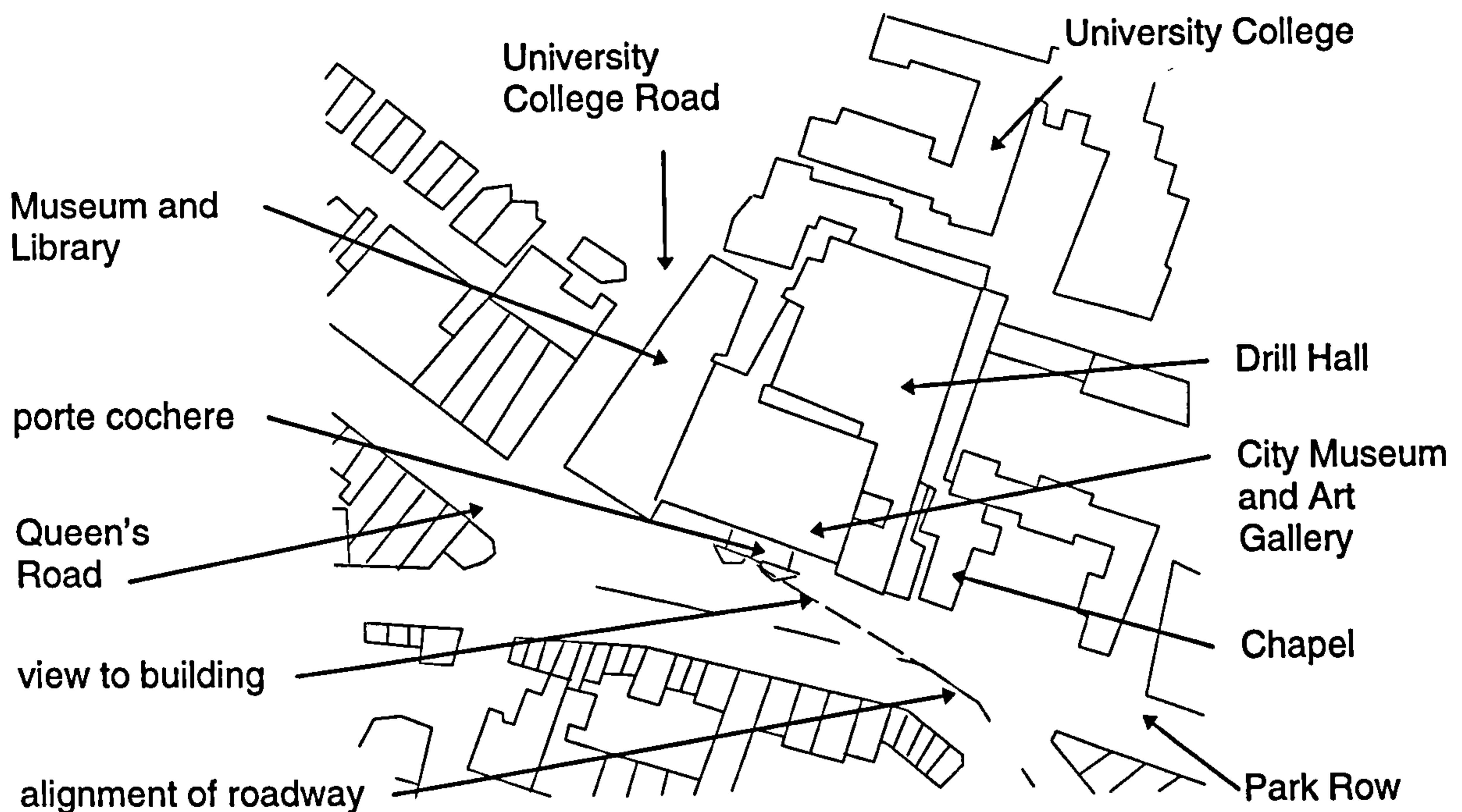
Figure 4.7.8. Museum and Art Gallery front elevation with porte cochère.



The site of the new Museum and Library like those building referred to previously in Bristol was not the most advantageous for the practice of civic design. The new building was located at the side of the existing Museum and Library building which was positioned at the corner of Queen's Road and University College Road. However the setting of the building did offer architectural and planning possibilities, particularly encouraging the practice of design in context, that is association of buildings by a similar choice of design style, because to the west of the public building's site was situated the Royal Promenade, begun in 1859, designed by Foster and Wood. This particular building was noted to be "the first parade of shops built as such in the city (apart from the arcades) and designed to bring fashionable shopping on a large scale to meet the fashionable people living in nearby Clifton" (Gomme et al, 1979: 355). The primary architectural elements of the Royal Promenade included 53 regular sized bays, marked by pilasters and architraves, within what was a largely Parisian inspired Classical design (*Ibid.*: 356). The importance of the building in its local situation was highlighted by buildings positioned opposite to it, erected from 1860, using a similar stylistic form to the Royal Promenade. Located close to the Museum and Gallery building were also a number of other important civic buildings, including a Chapel, erected in 1847 to a design by R.S. Pope, architect of the Guildhall, a Drill Hall and a Blind Asylum (1834-7), all

designed with symmetrical forms. To the north west of the Art Gallery and Museum's site along University College Road was located the University College building, discussed subsequently.

Figure 4.7.9. The Surroundings of the Art Gallery building (source: Ordnance Survey, 1918).



The position of the site for the Museum and Library, which was tightly packed between existing buildings and the large scale of the new public building, meant that it would be difficult for the architect, Frank Wills, to relate the new public building to its setting although by positioning his building away from the front of its site civic design elements such as those highlighted earlier could be introduced. The placing of a porte cochère at the front elevation allowed the structure to make an impact on the environment, especially when viewed from Park Row as it headed westwards towards the building, although it did suffer from the fact that the building could not be viewed directly, that is with a straight view, instead always being observed at a slight angle until reaching the front of the building. But the placing of the porte cochère at the centre of the symmetrical elevation and the extension of the structure's building line met with the alignment of a local roadway as it turned north-west into Park Row, but this does not represent comprehensive civic design. Furthermore the central axis of the front elevation and the internal arrangement of the Museum and Library did not relate with the shop buildings and houses sited opposite to it. As has been recognised in other the large sized provincial towns and cities examined, the stronger civic design

schemes at that time have been shown to not only use a considerable amount of design elements within the scheme but furthermore have their primary features and axes related to the surrounding environment which has the effect of bringing these notable alignments away from the public edifice involved. In the City Museum and Art Gallery scheme this did not occur.

The University College

From the early 1890s the University of Bristol expanded its campus by adding new structures, designed by F.L. Bond. In 1892 a new Medical School was added, in 1900 an Engineering School built and in 1904 a Lecture Room block erected. The original symmetrical University College building was designed by competition winner Charles Hansom (see figure 4.7.10) and erected in 1879, although in 1889 it was modified by Edward Hansom and Bond. The design of the University College was said by The Architect at the time (volume 24: 124, 281) to be a “very simple style”, a mix of Tudor characteristics with Gothic elements. Tudor design was a style reintroduced to nineteenth century Bristol by the Great Western Railway’s designers in the early Victorian period. The plan of the original College structure was geometric in form, the main entrance being positioned at the centre of the front section, and at the time of erection large areas of open space were left about the building not only so that the building could make an impact upon an on looking eye but in addition the purpose of being used as sites when the University College was to expand at a later date. These open areas, for example, at the front of the existing building, were built upon from the 1890s when the original College building was subject to extension schemes.

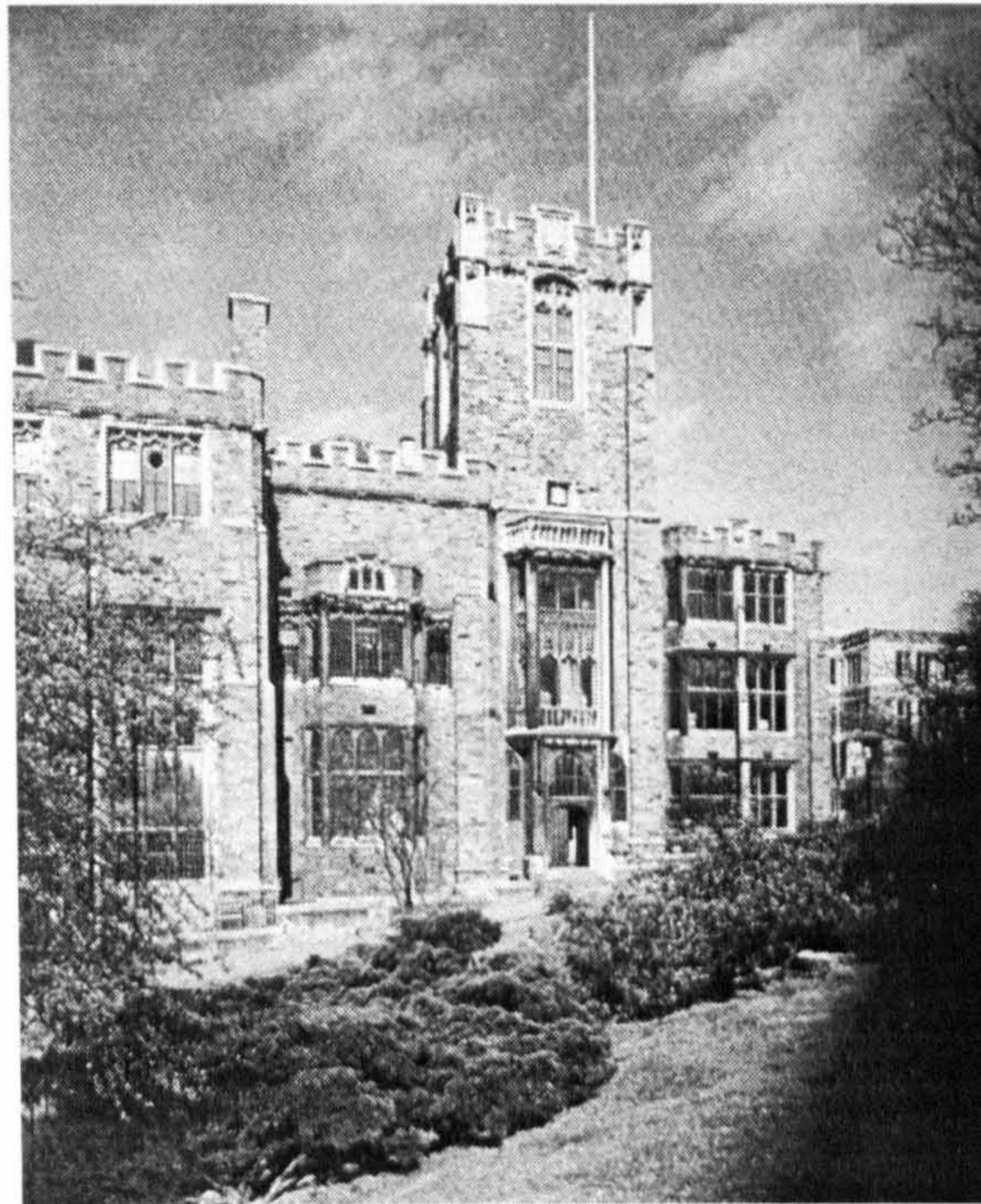
The original College building consisted of two sections, the principal, central one and a wing in which the College’s laboratories were arranged. The wing was positioned parallel to principal part of the building, which was marked at its centre by the recessed main entrance and by a gable with a turret on the rooftop. The two sections of the plan were linked together by a corridor at the ground floor level above which were located office spaces and teaching rooms. The main section of the College was planned on simple lines, consisting of a large main room, a lecture room and gallery space which was over 50 feet in length, positioned behind the College’s main entrance. On each side of the gallery space were located additional offices spaces and lecture rooms.

Figure 4.7.10. The University College perspective and plan (source: *The Builder*, 1879).



In 1909 the College underwent further extensive expansion. The new building, a Chemistry and Physiological School, designed by Oatley and Lawrence of Bristol, was in a manner “to harmonise with the old” (*The Builder*, 1910: 272), which is important in terms of its civic design, while the character of the new building was noted by *The Builder* as being “kept as plain and simple as possible.” (*Ibid.*: 384) The new structure was built of Pennant stone with Bath stone for the dressings, materials used in other public buildings at that time in Bristol. Having a north-west aspect, Oatley designed the structure to have large rectangular window spaces, placed in regular bays. The ground floor of the new University structure (see figure 4.7.11) was composed with features that associated the new building with the original University building, such as by the general design style, its overall scale and scale in terms of floor to floor heights, and window patterns, for example. The main entrance of the new structure was positioned along Woodland Road elevation, located beneath the tower (see figure 4.7.11). The internal arrangement of the building was dominated by two academic departments within which spaces within the basement, ground and first floors were to be used by the Chemical Department while the Physiological Department was located primarily within the basement, ground, first and second floors.

Figure 4.7.11. The University's Chemistry building (erected 1909).



In 1913 George and Henry Wills proposed an additional extension scheme for the newly established University, at a cost of circa £150,000 (*Ibid.*: 211), a consequence of the current buildings being said to not of a size and standard needed to bring required dignity to the growing institution (*Ibid.*: 211). George Oatley was asked to prepare plans for another block of buildings but the resultant building was not erected until after World War One had ended. However this building was significant in the architectural evolution of Bristol, for Oatley's design "ensured that Bristol's most prominent public structure of the early twentieth century should be Gothic when Gothic was almost everywhere being given up." (Gomme et al, 1979: 327)

There is little evidence to suggest that the planning of the University College was influenced by contemporary civic design practice apart from small design details, such as the centrally placed main entrances within the original and new buildings. Certainly in terms of their plan little evidence was found to suggest that they related to each other through prominent planning lines. Even the newly laid road to the rear of the University College bore little relation to the plan of the campus and the main lines within the internal arrangement of its buildings. In many respects the plan and development of the campus was somewhat insular, paying little attention to its surroundings such as those public buildings situated nearby although the setting of the College even by the start of the twentieth century was relatively

undeveloped apart from to its south where the City Museum and Art Gallery was located and to the north where the Grammar School was situated. But these buildings faced in directions away from the University so to establish any sense of relation would have required a consummate civic designer and there is little evidence to suggest that the designers of the expanding University College attempted to relate the new buildings to their surroundings.

The Central Library

The Bristol Central Reference Library, erected in 1905 to a design by H. Percy Adams, was another notable public building to be constructed in Edwardian Bristol and along with the Police and Fire Station by Jones and Thomas, discussed briefly earlier, established the Modern design style in Bristol during the early years of the twentieth century. Not the largest of the public buildings erected in Bristol, measuring about 110 feet in length and 90 feet in breadth, the Library nevertheless was of architectural importance for it was designed in such a way so to “mass the new work harmoniously with the old abbey gates” which it adjoined to the east of its site, noted *The Builder* (1905: 255). Thus a sense of relation, an important aspect of civic design, was provided by such a statement about the building’s design. Gomme et al (1979: 441) described the new structure as being “one of the great masterpieces of the early Modern Movement.”, although the fenestration was largely Tudor inspired in form. The principal feature in the library’s internal arrangement was the large reference room (see figure 4.7.15) that extended along the whole of the Deanery Road elevation at the first floor level (*The Builder*, 1905: 255), while the rest of the internal arrangement has been said to be “relatively straightforward” as Service (1977: 111).

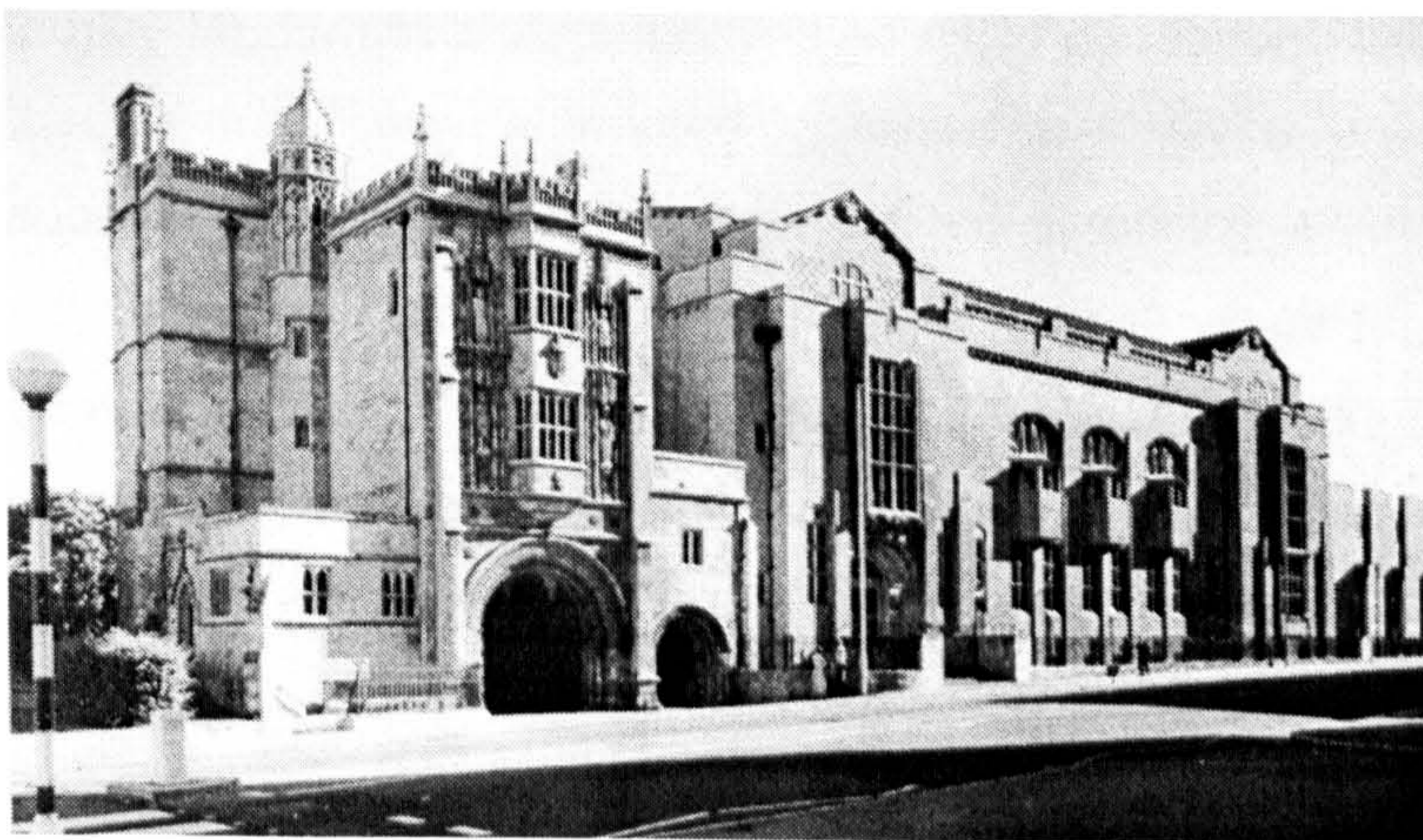
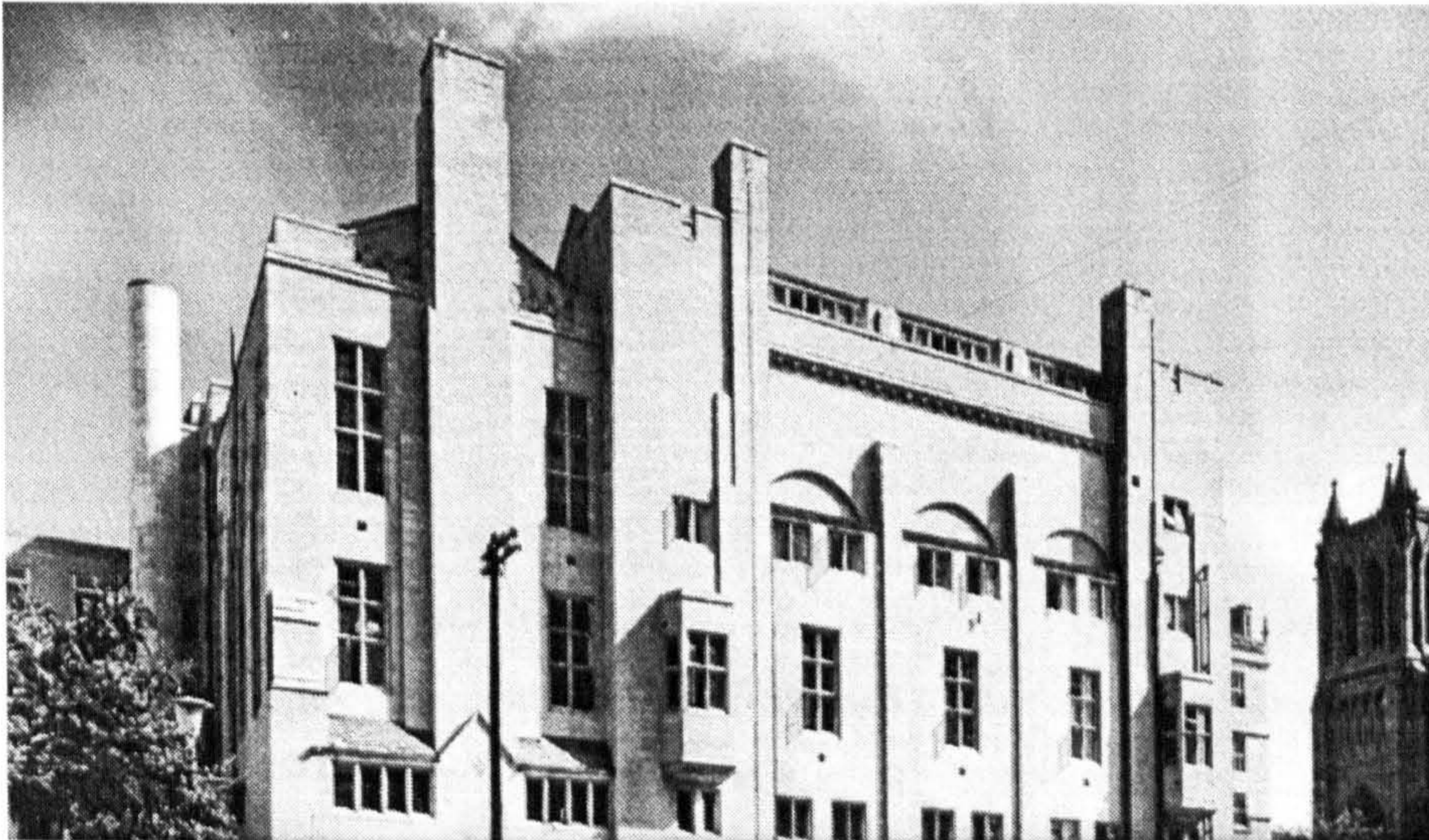


Figure 4.7.12. The symmetrically formed front elevation of the Municipal Library (right) and the Abbey Gatehouse.

The site for the new municipal library, with its symmetrical front facade and non-symmetrical secondary ones, an unusual civic design combination, was arguably one of the most important in central Bristol if only due to it being “in a key position beside the Cathedral” (Service, 1977: 110), a site formerly occupied by one of the settlement’s oldest buildings, the Canon’s House, which was removed so that the new building could be erected. However the influence of the Abbey Gatehouse was evident within the Library scheme, as highlighted earlier. To the south of the library’s site was located an open area, Lower College Green, that was established as part of the eighteenth century expansion of Bristol. To the west was found a number of terraced houses that were also laid down as part of the Georgian expansion of the settlement.

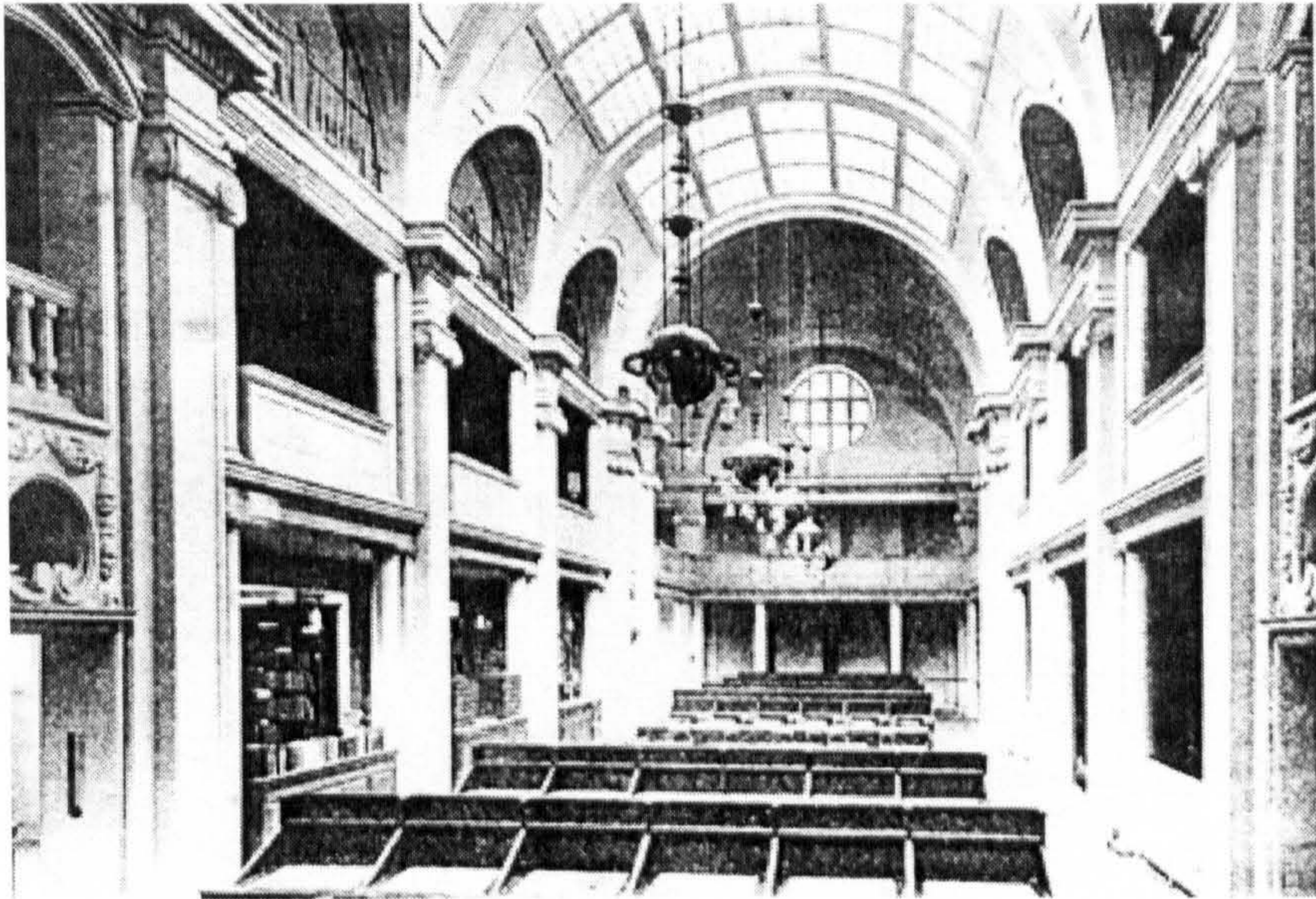
Figure 4.7.13. The south west facing, side elevation of the Municipal Library.



The scheme though for all its importance employed few civic design traits, the most obvious element being the similar use of stylistic form and scale which the library, despite being largely Modern in style employed so as to correspond with the Abbey Gates. The building though in no way attempted to relate itself to its environment by its plan, described subsequently, although this was not too surprising when it is understood that the setting opposite to it consisted of small scale houses which faced in a direction away from the public building. Consequently the main spaces within the plan were located at ninety degrees to the vestibule positioned to the rear of the main entrance, as the front elevation of the library faced the rear facades of residential buildings which did not provide the most appropriate situation for relating a grand public building to its setting. However the internal arrangement of the building employed, with prominent axes parallel to the line of the front

elevation, was also not favourable for the practice of establishing a sense of association through the aligning of prominent spaces such as the Reading Room with those in the surrounding environment.

Figure 4.7.14. The Library's Reading Room (source: Architectural Review, 1908).



The plan of the Library (see figure 4.7.15) was of a symmetrical form even though the site upon which it was placed was somewhat awkwardly formed. The recessed main entrance was positioned not in the centre of the front elevation but to one side of the plan in a position close to the north eastern end of the facade and the Abbey Gates. This entrance was emphasised by the placing of an archway above it. In front of the entrance was found a pair of lanterns, two flight of steps and a landing area that was marked on both sides by a stone wall which members of the public pass through upon entering and leaving the building. Above the entrance was placed long and thin window openings, the form of this fenestration being continued along the main elevation, although rounded windows were placed at the attic level. Many elements of the composition of the library's principal elevation were similar to those belonging to the nearby Abbey Gates which provided evidence of design in context being applied, for example, through the use of corresponding window shapes and heights, the use of arches above the principal entrance and the employment as sculpture to decorate both structures. However, despite these design similarities the sense of association between the Library and its setting can be seen to be thin as no evidence could be provided, as noted earlier, of the building's planning lines being continued away from the building apart from at the feature to the front of the primary entrance.

Figure 4.7.15. The Central Library plan.

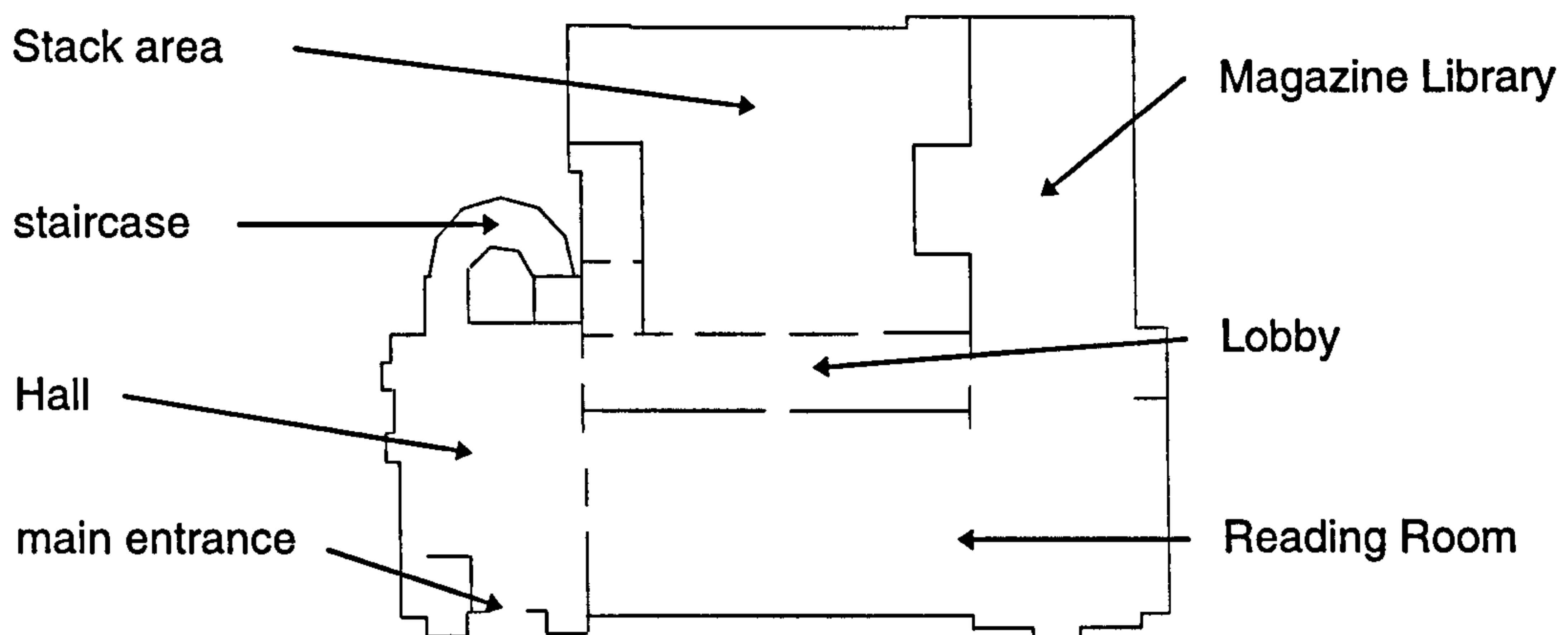
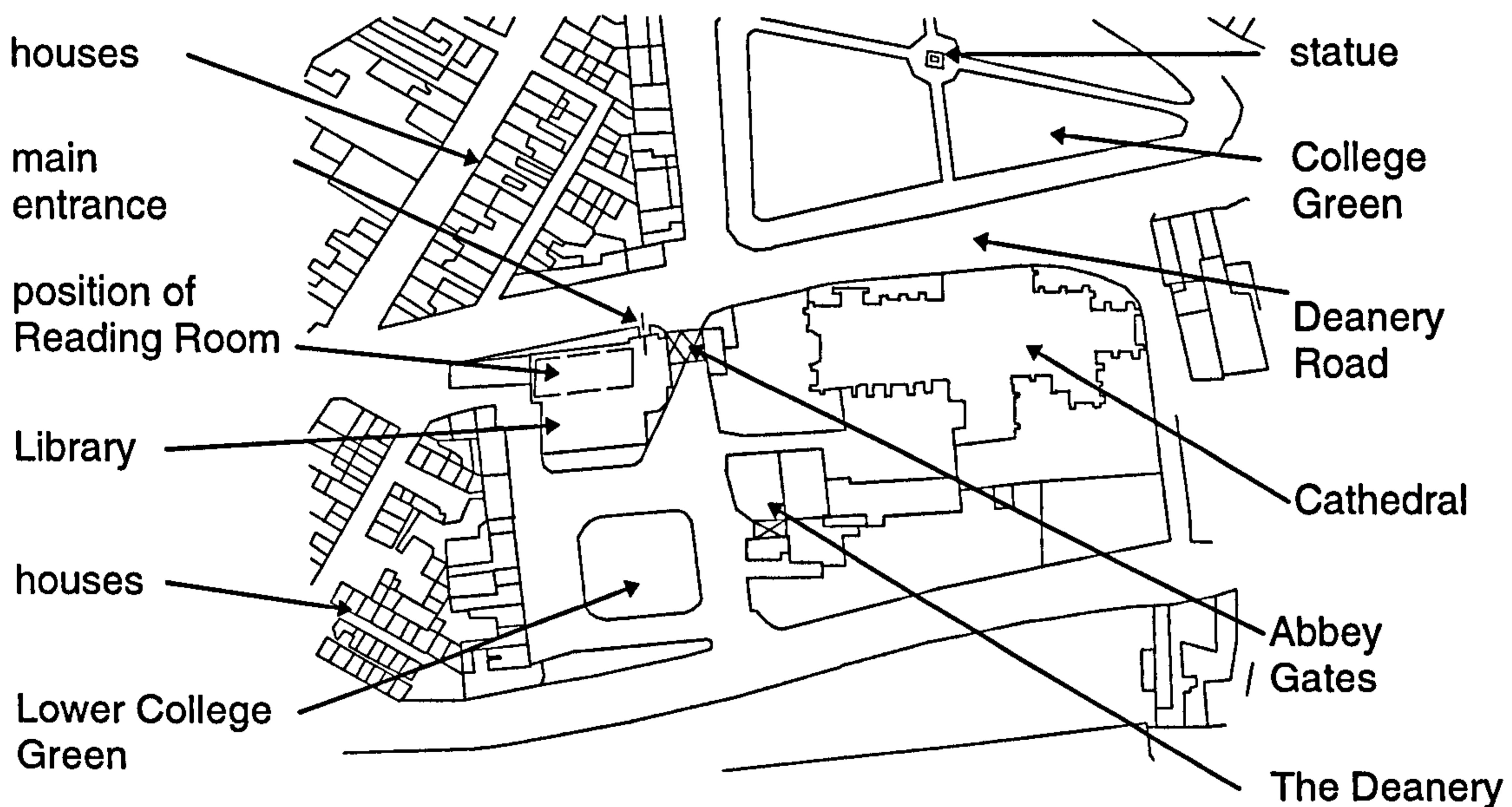


Figure 4.7.16. The Library and Cathedral area plan in 1918 (source: Ordnance Survey).

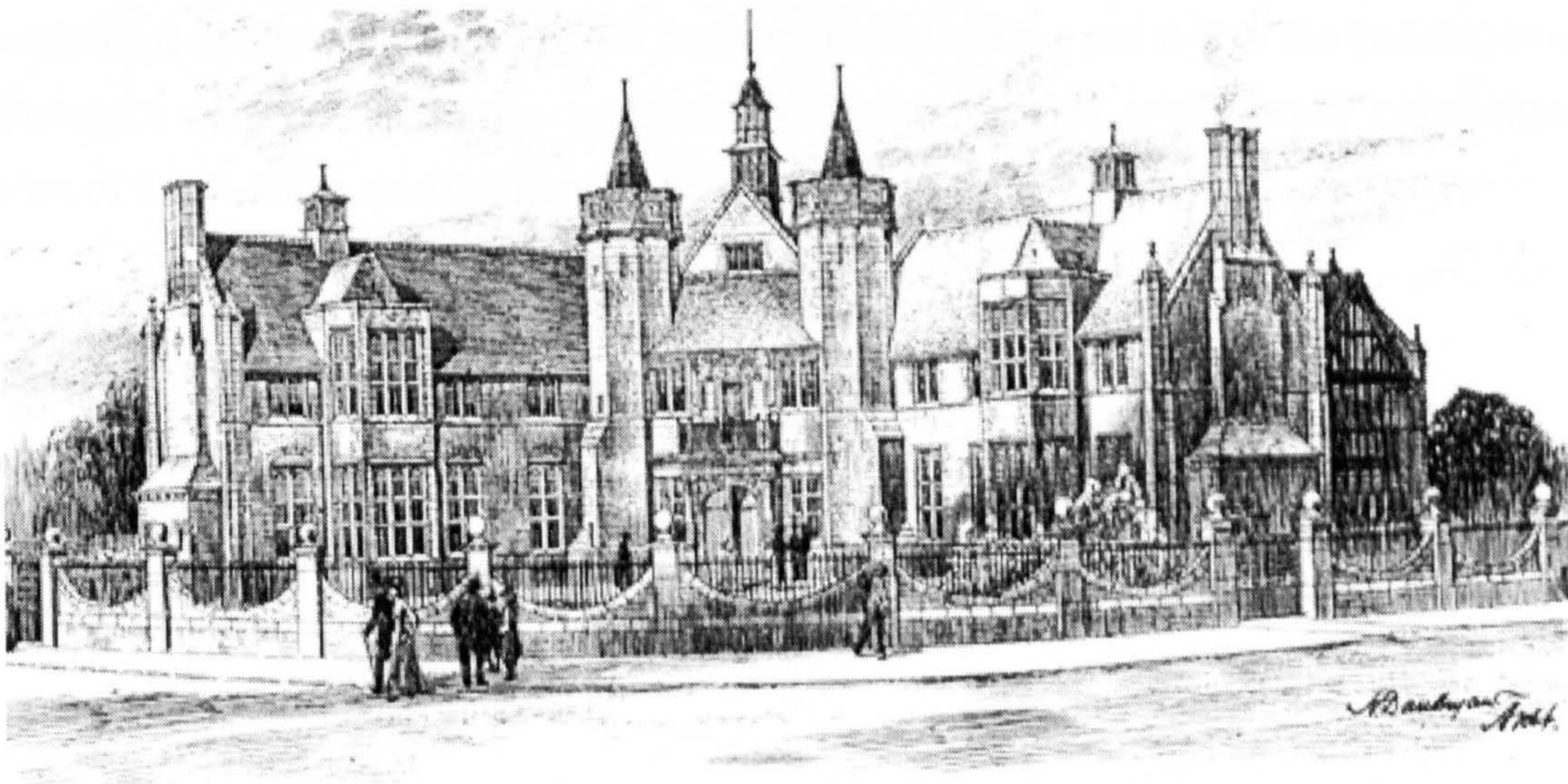


The Theological College

In 1905 the Western Theological College in Bristol was opened. This non residential college structure, built of Bath stone, a material used in other public building schemes at that time, was erected on a site unencumbered from other structures and was planned along symmetrical lines with a central section and two wings positioned across the central south-west to north-east axis at a 45-degree angle, thus facing in south and west directions. The edifice, designed by H. Dare Bryan, significantly, was set back well within the boundaries of

its site which allowed for the laying out of civic design elements in front of the building other than small design features such as a central placing of the principal entrance and the increased floor to ceiling height of the ground floor level where the most important spaces in the plan were placed. The centre of the building, and the axis of the main entrance was also marked by other design elements. Turrets were placed on the roof of the College, two at each end of the central section of the plan, and another was put directly above the main entrance, so establishing a vertical alignment, although it was set back from the front of the building and positioned above the entrance vestibule space. Window openings were generally of a rectangular form.

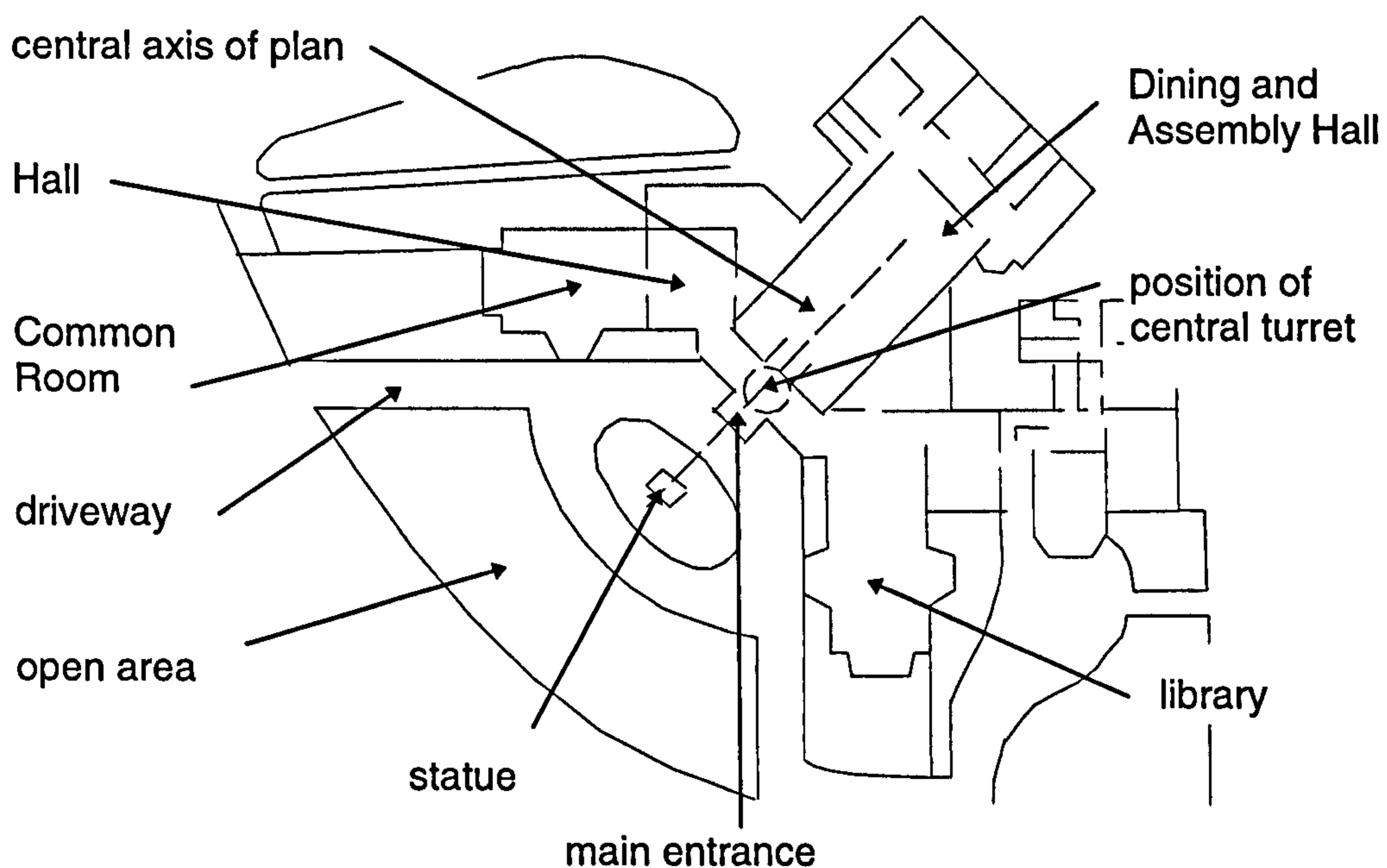
Figure 4.7.17. A perspective of the Theological College, Bristol (source: *The Builder*, 1905).



The symmetrical, balanced arrangement of the new College consisted of two wings placed on each side of the principal, central section of the plan which, as noted previously, was marked at its centre by the main entrance. Behind this double doorway was located an entrance hallway as well as the Dining and Assembly Hall, a space of some 50 feet in length by almost 30 feet in width, which had the effect of establishing an axis through the centre of the plan. To the rear of the Dining and Assembly Hall were situated smaller sized rooms such as a storeroom, a buttery, kitchen and wash house. The front of the main entrance was not left open but was marked by a number of civic design features a small porch, a flight of steps and a symmetrically laid out carriageway in the space at the front of the building. This had the effect of continuing the central axis of the internal arrangement away from the structure and in terms of civic design this is significant.

The two wings of the College consisted of only a limited number of rooms. The western wing, for example, contained a common room and small hall while the southern wing consisted of the Library (The Builder, 1905: 276). It has already been noted that to the front of the College's entrance was laid out a carriageway which led directly to the main entrance from the entrance gates positioned between the stone wall and iron railings that marked the front perimeter of the site. At the centre of the open area, in front of the College's main entrance, was laid out a space of oval form with a statue in its centre, placed in a position which corresponded with the central (north-east to south-west) axis of the College's plan. This had the effect, as highlighted before, of continuing the primary alignment out and so away from the building. Such an element of civic design was often noted in the stronger civic design schemes examined by this work during the period considered. The driveways to this building from Hampton Road, to the west, and Cotham Road, to the south, also corresponded to the overall plan of the building, being laid out parallel to the building lines of the College's wings which further reinforced the geometric lines employed by the designer in the plan of the building and the space about it.

Figure 4.7.18. The Theological College's ground floor plan.



Inter-War Bristol

In the period after World War One ended in 1918 Bristol's civic design was practised at a slower pace than in the preceding years with only a small number of prominent public buildings being undertaken prior to the onset of World War Two in 1939 even though the settlement continued to continually grow (population 376,000 in 1921 had by the first post Second World War census in 1951 grown to about 442,000). However one architect, Sir George Oatley, played a significant role in the civic design that was undertaken in Bristol. Oatley was involved in a number of the largest and most prominent schemes undertaken between about 1918 and 1939. Oatley's role in the development of Bristol effectively begins with the Baptist College which was finished before War had ended in 1918 but continued due to his involvement in the development of the University of Bristol. In 1925 the Gothic styled University building, paid for Sir G.A Wills and H.H. Wills, which Oatley designed was completed and in 1929 his gothic styled Physics Building was also finished. In the same year Oatley's neo-Tudor Wills Hall, also paid for by Sir G.A. Wills, was also completed.

Arguably the most important of all Bristol's Inter-War civic design schemes was E. Vincent Harris's Council House at College Green near to the Cathedral and Municipal Library. Started in 1938 this scheme was interrupted by the outbreak of War in the following year and was not finished until the late 1950s. Designed with a stone basement and red brick main elevations, the front of the building was marked by a porch while the centre of the building was surmounted by a dome. Pevsner said of this scheme that it has "undeniably more character than similarly traditional buildings in other English cities" (1958: 413) and the long, concave Council House made a significant impact upon Inter-war Bristol not only due to the numerical lack of public schemes in the city at that time but due to its large scale and strong design composition.

Conclusion

Opportunities for practising civic design in Bristol during the period covered by this work were numerically limited but it nevertheless revealed that there were more opportunities for applying the art than in other large sized provincial centres at the same time. However the problem of selecting sites that were poor with regards to the exercising of civic design

principles, particularly in the more central locations of the city, did affect the form and strength of civic design during the late-Victorian and Edwardian era. The thin curved streets of the centre core, largely laid down during the Medieval period, affected the impact of grand, symmetrically formed buildings which to be seen to their best advantage needed direct views and arguably open space other than that of a roadway in front of them. Unfortunately this was not always possible in the centre of Bristol due to the cramped urban form. Yet many common characteristics were evident in the civic design of Bristol, such as the use of symmetry in the design and plan of the main elevations, central axial lines being established within the plan of public building, marked often by architectural elements in front of the building which in some cases were at a considerable distance from the edifices.

It has been noted earlier that the lack of straight streets and geometrically formed sites in central Bristol were not beneficial to civic design in the manner that it was practised from the end of the nineteenth century. However when opportunities for designing on a large scale emerged in Bristol it seemed that a lack of architectural foresight on the part of the corporation and a lack of civic design intent, particularly the relating of the building to its setting, was exercised by the designers involved. As a result often weak civic design forms were erected and the buildings that were constructed tended to adopt a more building centred, that is narrow civic design approach, as opposed to a more outward civic design treatment which was reflected in the general lack of relation between them and their setting. However, in the general sense, while the civic design of the place was not as strong as what it could have been it was however of a more impressive form than that noted in other places examined within the course of this study.

such as?

Edinburgh

Introduction

“Perhaps there is no city in the world more strikingly picturesque in its ensemble than Edinburgh - none in regard to which it may more safely be affirmed that, whatever the visitor has heard of it in advance, the reality is not likely to disappoint him.” (The Builder, 1899: 1)

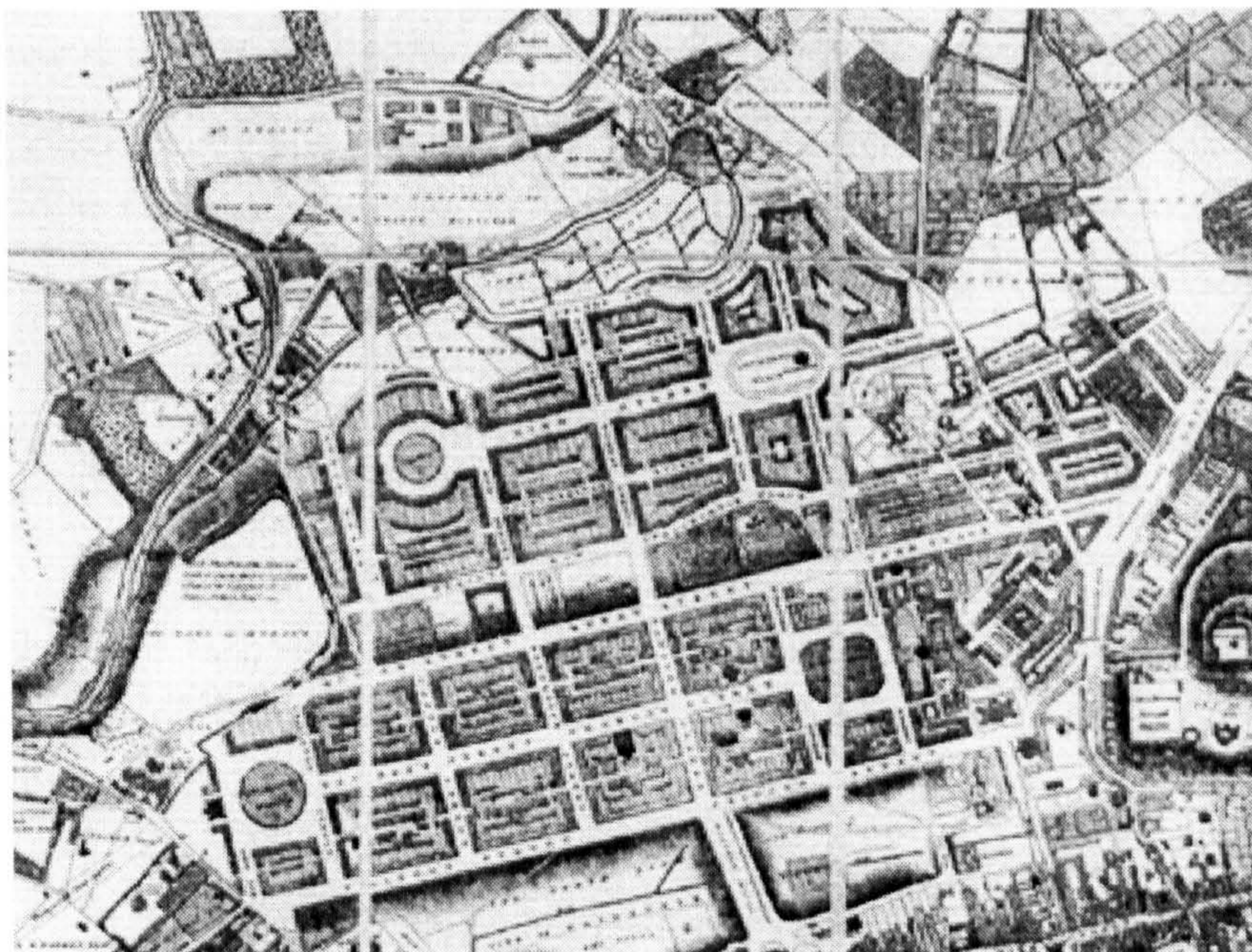
While the urban history of Edinburgh can be traced back to the early Middle Ages, The Builder (1899: 1) noted that the history of Edinburgh, as distinct from the growth of Edinburgh Castle, can be seen to begin with the passing of King David's charter in 1147. Much later, a major event in the history of Edinburgh occurred during the second half of the eighteenth century with the building of the New Town scheme designed by competition winner James Craig in 1766. The scheme was the result “of imaginative daring by Lord Provost Drummond and his Council in the mid 18th century” (McKean and Walker, 1982: 46) but the influence of Edinburgh's contemporary urban problems such as health and disease should not be overlooked. As a consequence of these factors Drummond's administration obtained permission from the Government in London to extend the boundaries of the city by planning a geometric area of land to the north of the medieval core consisting of three long, straight principal streets, including Princes Street, which has been described as “one of Europe's most celebrated streets” by McKean and Walker (*Ibid.*: 46), and as a “great and beautiful thoroughfare” by Mawson (1911: 39). Two squares were also laid out as part of the development. The squares, St Andrew's Square and St George's Square, each had their central points marked by equestrian statues, noted by Mawson (1911) as being one of the highest forms of civic art.

The New Town project (see figure 4.8.1), one of Britain's most important pieces of urbanism along with Bath and John Nash's Regent Street scheme, immediately enhanced the picturesque quality of the settlement not only through its form and high standards of architecture but because it contrasted so greatly the Medieval districts of Edinburgh, known as the Old Town. The Builder (1899: 1) stated that it was “not probable that those who

schemed and laid out the New Town had any theory in their minds as to the picturesque effect of contrast of line and character; it was built at a time when prim and symmetrical composition, both in regard to separate buildings and their grouping, was the order of the day". A journalist Nathaniel Willis remarked in 1834 about the contrast within Edinburgh between the old and new areas, and said:

"It is an odd place Edinburgh. The Old Town and New Town are separated by a broad and deep ravine, planted with trees and shubbery. A more striking contrast than exists between the two could hardly be imagined. On one side a succession of splendid squares, elegant granite houses, broad and well paved streets, columns, statues and clean side walks", and, "on the other, an antique wilderness of streets and wynds; so narrow and lofty as to shut out much of the light of heaven".

Figure 4.8.1. Edinburgh New Town plan (source: Ainslie, 1804).



The design and scale of the New Town scheme, covering over 190 acres, gave Edinburgh the unrivalled status of being one of only a few cities in the world that was definitely planned (Adams in *The Architectural Review*, 1910: 311), and was also an example of impressive civic grandeur (Mawson, 1911: 238). The simple form of the plan with its broad, airy streets and open spaces laid out on geometric lines, seemed to express the ideas and wishes of the city's administrators who wanted the settlement to expand in a dignified manner, thus expressing its position as a provincial capital and the Scottish nation's legal and

ecclesiastical heart. However it should be added that Edinburgh's visual effect was a result not only of its large and high quality hard sandstone buildings that were erected as part of its development but also the undulating site which helped produce a spectacular townscape unparalleled in Britain (Gifford et al, 1984: 17). A further factor which affected the growth of the city was the pattern of land ownership at the urban periphery with an association existing between small and large landowners from the mid eighteenth century onwards in Edinburgh which resulted in the pattern of urban development at the periphery being coherent, producing buildings of a similar form and standard (figure 4.8.2).

By the start of the nineteenth century (1801) Edinburgh was a settlement with a population of over 120,000 (source: Census), and was entering a phase of urban development characterised by numerous small estates ringing the existing urban form (*Ibid.*: 63, *The Builder*, 1899: 5). These were influenced by the New Town scheme. In 1791 Robert Adam designed Charlotte Square in a formal manner with a "sophisticated classical vocabulary whose climax was reached in the pedimented centrepieces of the north and south sides." (*Ibid.*: 60) Mawson (1911: 258) described Adam's work as being of such a standard that there was "probably no type of architecture outside that of Scottish medieval work which so well expressed the national character or is better fitted for the purpose that it is intended to serve." However it was not until the nineteenth century that the transformation of Edinburgh from medieval settlement to modern city began and this was due "to the complete change in the lines of communication rather than to the mere laying out of new quarters." (*The Builder*, 1899: 5)

Figure 4.8.2. Edinburgh New Town architecture.



The Victorian continuation of the New Town to the west of the settlement in the early nineteenth century was the extension of the overall design principles employed in the decades prior, that is formal urbanism and planning in the form of squares, crescents and circuses lined with Classically styled buildings: “an amazing development which produced miles of streets and numerous public buildings, squares and terraces without parallel in their period.” (Lindsay, 1948: 5-6) It was the employment of Classical architecture in both the private and public domain which led to Edinburgh being labelled as the ‘Athens of the North’, a label which the city was rightly proud of, and was a stylistic form still in use by the end of the nineteenth century in the public architectural domain.

Figure 4.8.3. Tallis’s map of Edinburgh (1850) showing the growth of the Old Town, south of the rail line, and the New Town sections.



The history of public architecture in Victorian Edinburgh begins early in the Victorian period, in the 1840s, with the Royal College of Physicians (1844) and the National Gallery building (1848) by William Playfair. Designed in accordance with the Ionic Classical order the National Gallery was to be a major influence on public architectural design in the following decades, influencing the composition of the New Register House (1858) and the General Post Office building (1861), both designed by Robert Matheson. Other important buildings erected by the 1860s included the Royal Scottish Museum, 1861 by Francis Fowke, and the Gothic styled Fettes College, 1864 by David Bryce, a large symmetrically formed building

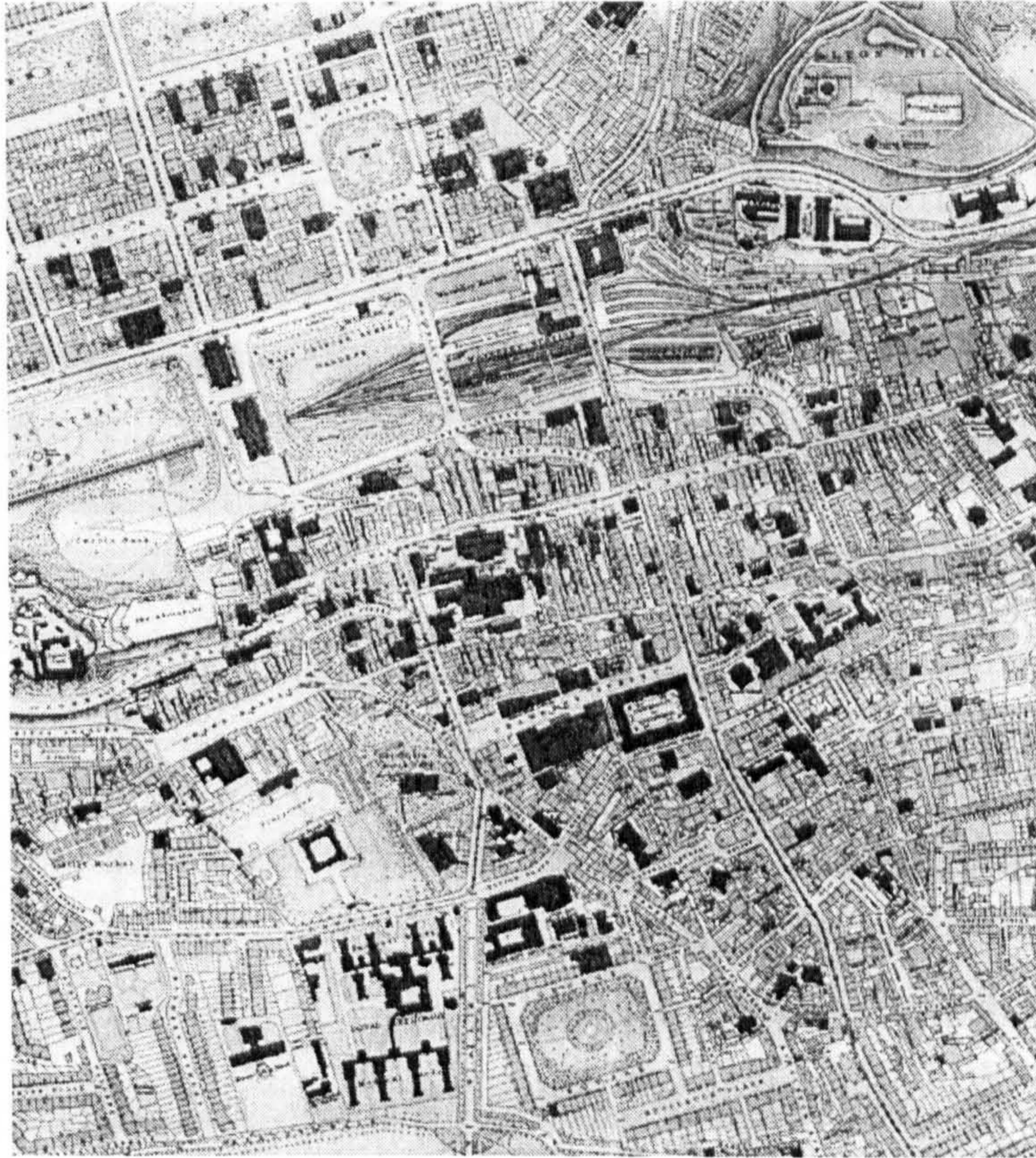
that was planned with a large carriageway leading directly to the centrally placed main entrance and tower situated above it. Other prominent public buildings in the Victorian period include Stewart's College (1848), the Surgical College (1848), the Royal Infirmary (1876) and the University (from 1877) by Anderson and the development of Inverleith Park (1876), an Arboretum (1881) and the East and West Prince's Street Gardens (1844 and 1881 respectively). It was from around the 1860s that the Corporation began to take an interest in another aspect of urban planning and development, slum clearance schemes, which of course had implications for the city's civic design with the redevelopment of sites close to or within the central core which is significant to the practising of civic design.

The Improvement Schemes of Edinburgh began in 1862 with the passing of the Lindsay Act, the first legislative Act to introduce slum clearance as a mechanism of urban improvement in Scotland, and were reinforced some years later by an Improvement Act. The passing of the Edinburgh Improvement Act (1867) permitted the removal of slum areas, forming a watershed in the history of design and planning in Edinburgh although the Act did not incorporate a redevelopment plan and the detailed planning of 20 cleared central districts was left until the implementation stage (Smith in Sutcliffe, 1980: 108). The entire process of redevelopment took some twenty years to complete with the local planning system being fundamentally based upon adapting standard environmental procedures to new practical problems (*Ibid.*: 108). Emphasis however in Edinburgh's regeneration, which cost of over £550,000, was placed upon not only the quality and style of the new buildings erected but also on the layout of building plots and streets (*Ibid.*: 114). Chamber Street typified the redevelopment of the settlement at that time, with its eighty feet wide roadway lined with public buildings in a Classical style on one side replacing an area which once contained rookeries, and highlights the emergence of architectural and civic design practice in Scottish urban renewal.

Towards the latter end of the nineteenth century public architecture became a major element of the developing townscape of Edinburgh although in 1899 *The Builder* (1899: 1) commented: "One is reminded here that it is curious that, in spite of the general beauty and effectiveness of Edinburgh as a city, and a kind of reputation which hangs about her as a place of fine buildings, she possesses no great buildings of a civic and religious class, such as those we generally look to as the principal buildings of a city." However as Bartholomew's 1891 map of the city reveals Edinburgh contained a substantial number of civic buildings by

the late-Victorian period even if a great many were of a smaller scale than public buildings erected elsewhere in Britain.

Figure 4.8.4. Bartholomew's map of Edinburgh, 1891, showing the central core. Buildings of a public nature are shown in dark shade.



Throughout the nineteenth century the population of Edinburgh grew at a rising rate. By 1871 the city was inhabited by 225,000 persons (source: Census), approximately 40,000 more people than Bristol at the same time. By 1901 Edinburgh's population had increased to almost 300,000 people (source: Census), making it the tenth largest urban settlement in Britain at that time and one of the most important due to its status as Scottish capital.

Late-Victorian Edinburgh: The National Portrait Gallery

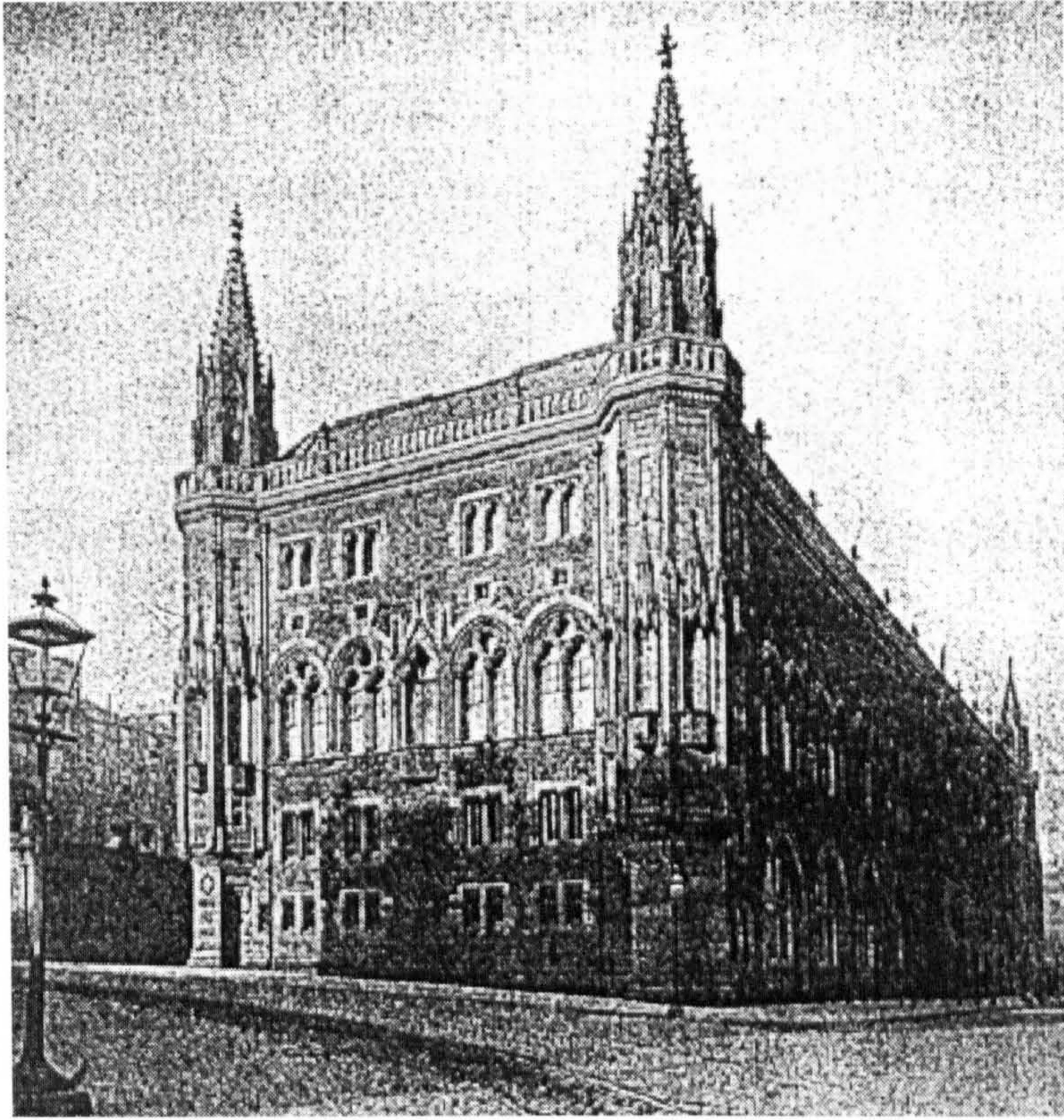
The practice of public architectural design during the period from about 1880 through to the onset of World War One in 1914 in Edinburgh can be characterised as being two

contrasting yet complementary strands. The first was concerned with extension schemes such as the Edinburgh Court of Session extension and improvements to the Royal Scottish Museum (The Builder, 1912: 482 and 1913: 15). The second strand was concerned with the erection of new, large-scale public buildings, such as the National Portrait Gallery (1883), Edinburgh Central Public Library (1887), Usher Hall, first proposed in 1905, the Municipal Art School (1906), the College of Art (1912) and new Government Buildings, proposed in 1913. It is with this strand of design practice that this study concentrates.

The first major public building to be erected during the late-Victorian period was the National Portrait Gallery (see figure 4.8.5), erected between 1885 and 1890, a large structure designed by competition winner Rowand Anderson. This building, for the Portrait Gallery and the National Museum of Antiquities, was a gift to the Scottish nation by J.R. Findlay who paid the £50,000 construction costs. The structure was designed in a Venetian Gothic style “which the architect has adopted by considerations of utility as well as beauty” (The Builder, 1885: 49). However the choice of a Gothic design affected the civic design of Queen Street along which the building was located, a roadway that contained the longest sequence of eighteenth century Classical architecture in Edinburgh (Gifford et al, 1984: 317). Thus within the Classically designed setting stood the large Gothic building. The National Portrait Gallery building was erected from Corshill stone and red sandstone from Dumfrieshire.

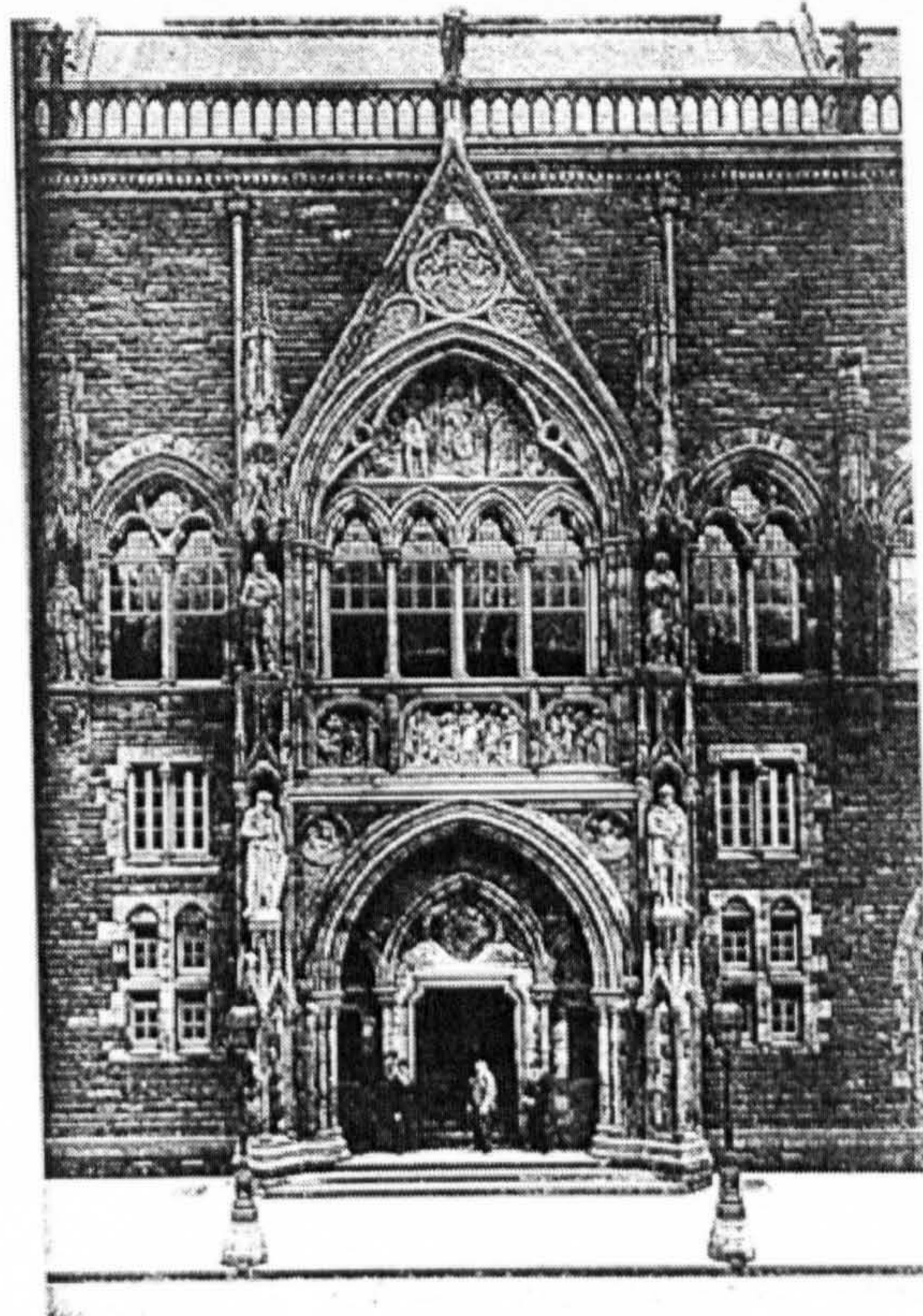
The design and plan of the National Portrait Gallery exhibited many interesting civic design features. For example, although the building more or less occupied its site, meaning that many opportunities for civic design were not available, it still must be viewed as an example of civic design due to a variety of reasons, not least its large scale in terms of floor to floor height and not just its overall size. Importantly, the small number of storeys, three in total, were all designed to a similar height, and the height of the floors of the National Portrait Gallery was not only appropriate to the function of the building but, in addition, allowed the public building to fit in with its surroundings. This was assisted somewhat by the low height of the Gallery’s roof which was designed in association with the rooftops of the other buildings, and in addition the low height of the National Portrait Gallery roof and a balustrade around it meant that it was difficult to notice from street level. Of significance as well was the fact that the building and its details were erected from sandstone, as highlighted earlier, which helps to fit the edifice in with its setting even though it was of a much larger scale than the surrounding buildings and its detailed design was different.

Figure 4.8.5. The National Portrait Gallery front and side elevation.



Facing Queen Street the Portrait Gallery building was large in size with dimensions measuring 260 feet in length and 70 feet in breadth (The Builder, 1885: 683). The main entrance to the building was recessed and placed at the centre of the symmetrically designed, north facing front elevation. By setting back the double doorway entrance from the building line of the front elevation and from the rear of the pavement located in front of the building, opportunity was provided for the introduction of civic design elements at the entrance (see figure 4.8.6) by the architect such as a flight of steps in front of the principal doorway and architectural features which included two lamp posts placed in accord with the central axis of the front elevation. This axial line can also be seen as an influence upon the internal arrangement of the edifice for the axis running through the centre of the long elevation was marked within the plan by the large entrance hallway and other prominent spaces within the building, laid out in a north-south direction.

Figure 4.8.6. The recessed main entrance of the National Portrait Gallery with flight of steps and lamp posts situated in front of the centre of the building.

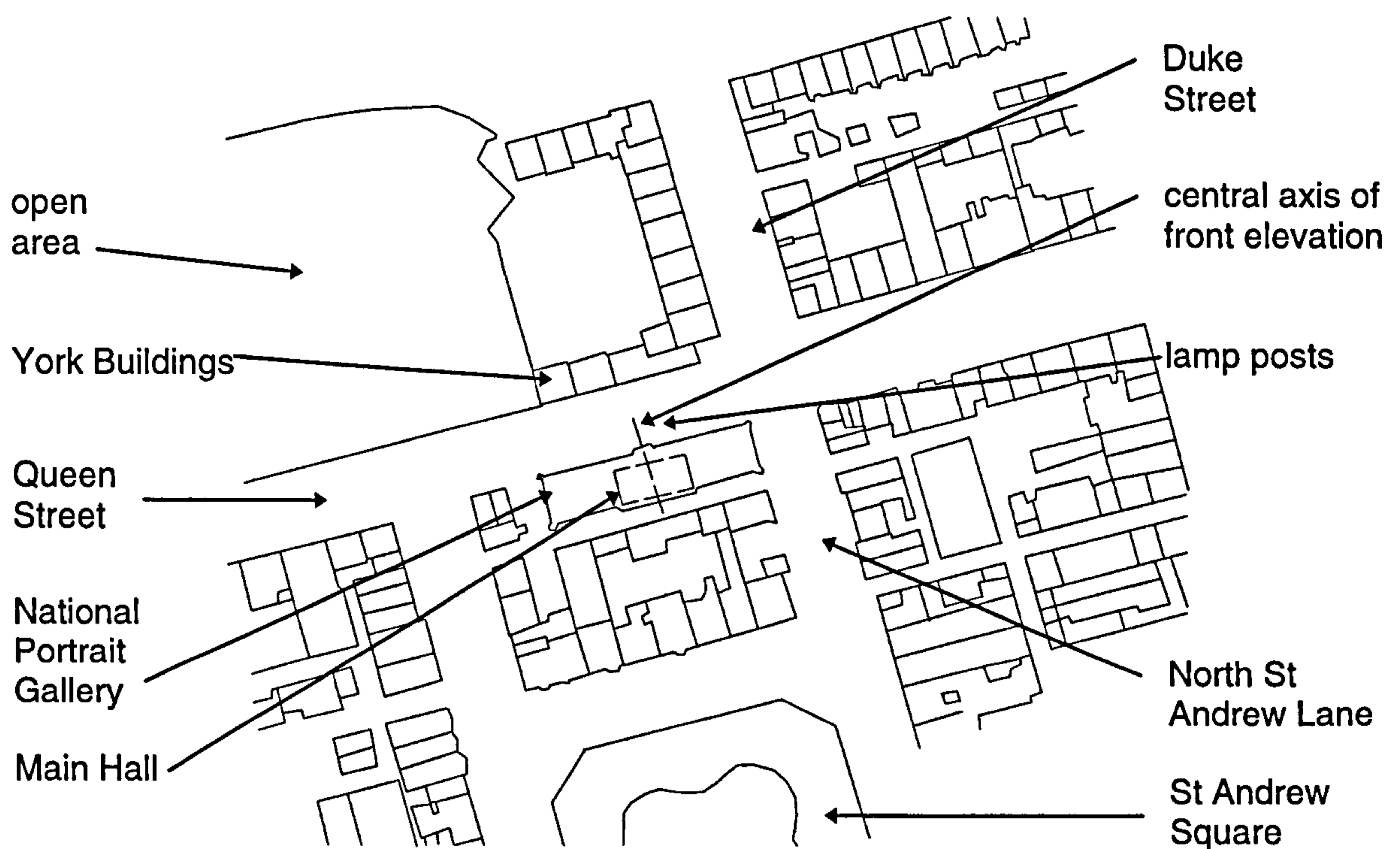


The internal arrangement of the National Portrait Gallery was dominated by the two storey Central Hall, the principle space of the building. On each side of this particular space were placed twin staircases which reinforced the symmetry in the central section of the building's plan behind the main entrance while the gallery spaces off the Central Hall were planned with side aisles (Gifford et al, 1984: 284). The corners of the building were emphasised by the placing of vertical elements, towers, above them and by their building lines being brought forward at the very ends of the plan in the form of end pavilions. Windows at the ground and first floor levels, the main floor levels of the building, were given rounded arched heads so as to possibly emphasise their importance to the composition and the importance of the ground floor level was shown by the slightly increased floor to ceiling height that it was given from the other floor levels.

The site of the National Portrait Gallery was located to the north of the Edinburgh's financial district, an area of the city filled with buildings used as Banks, Exchanges and Assurance Offices. The site of the public building followed the line of a major thoroughfare, that is the line of the roadway in front of it, with nothing apart from the pavement being located in front

of the building. The Gallery building was closely bound on three sides of its site, to the north, by Queen Street, to the rear by North St. Andrew Lane, a small side road, and to the east by North St. Andrew Street, with the main elevation facing northwards in the direction of a row of terraced buildings known as the York Buildings. The York Buildings and National Portrait Gallery did not particularly relate together for they were of contrasting design styles, planning forms and scales. The central north-south axis of the National Portrait Gallery was marked externally by features situated in front of the main entrance, as highlighted previously, but these elements did not relate to the features or axes of the buildings located opposite to it. Thus the public building can be perceived to stand as an isolated building with its surroundings.

Figure 4.8.7. The National Portrait Gallery setting in 1894 (source: Ordnance Survey).



The Central Library

The second major public competition in late-Victorian Edinburgh was the Edinburgh Central Public Library competition in 1887, a competition restricted to local designers. Won by G. Washington Browne, the selected design received much praise in the contemporary architectural press for its François I inspired design style (*The Builder*, 1899: 9). Completed

in 1890 the Library was not just an important public structure due to its scale or design but also because of its central site on George IV Bridge, designed by Thomas Hamilton between 1829 and 1834 after the passing of the 1827 Edinburgh Improvement Act.

Figure 4.8.8. The Central Public Library building, Edinburgh.



The most prominent design features of the new Library were said by Gifford et al (1984: 178) to be the corner gables, the pilasters along the front, east facing and the arch headed windows at the ground floor level of the main facade, as well as the rooftop with its pedimented dormers. However the building was unique in terms of both local and national development during the late-Victorian and Edwardian period for it was erected on a site crammed between existing buildings somewhat unusually formed at two differing street levels, the first on George IV Bridge to the east and the other along a roadway, Cowgate, located south of the building's site some 40 feet beneath the bridge level. The Builder (1887: 891) referred to the site of the library as being "a peculiar one" although it did add that it was "a very suggestive one for bold and picturesque treatment." (*Ibid.*: 891)

The main entrance of the library was placed on the east facing section of the building along the elevation that lined George IV Bridge, the main entrance being situated close to the centre of the symmetrically formed two storey main facade. It was within this section of the

building that the largest rooms in the building were located. The main entrance, significantly, was recessed from the street and pavement situated in front of it which allowed for the provision of civic design elements such as a small flight of steps at its front and two lamps placed at the bottom of the steps, in positions thus in accord with the central alignment of the entrance doorway and the principal elevation. This was meaningful for the civic design of the building for it allowed the axis established towards the centre of the elevation to continue outside of the building. This entrance, which faced towards the stone Sheriff Court House (now removed) was also marked on both sides by pilasters and sculpture above so to distinguish it from the rest of the structure.

Figure 4.8.9. A perspective of the Library's front elevation, George IV Bridge (source: *The Builder*, 1887).



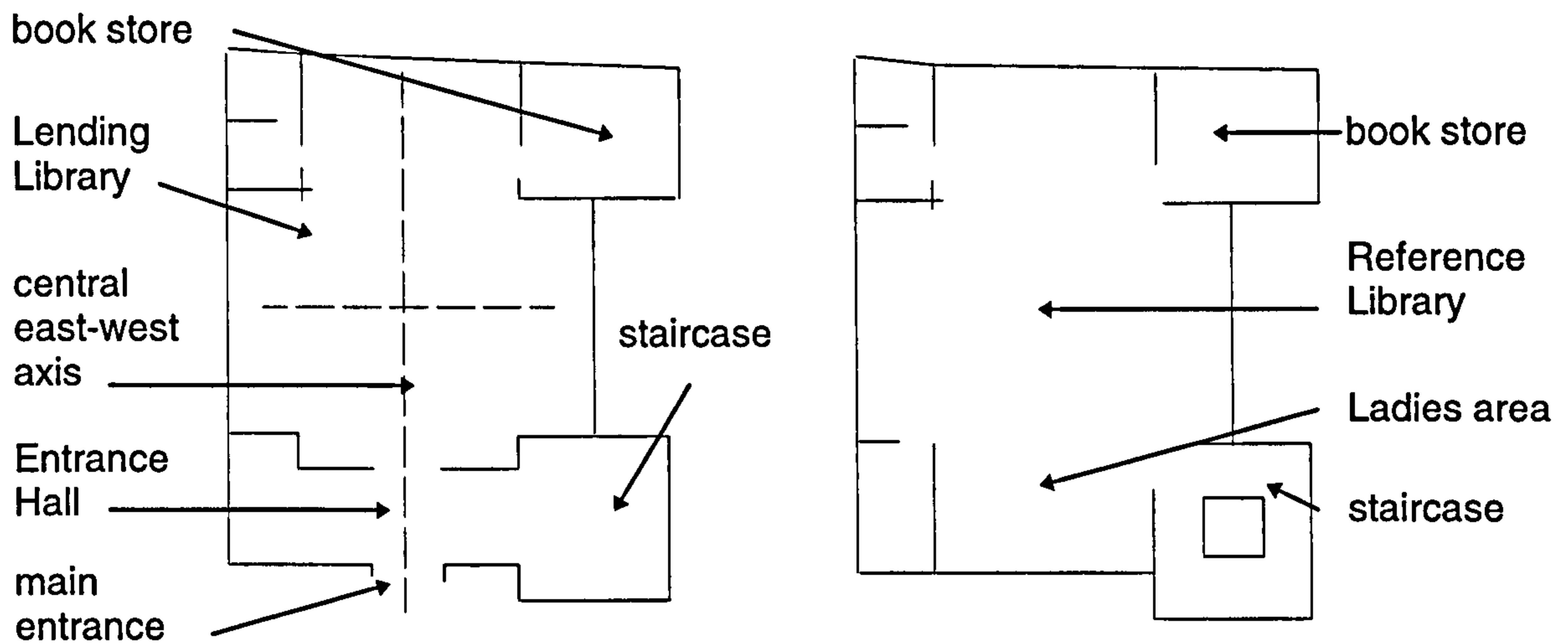
or Francisco

The form of the Queen Anne styled (*The Builder*, 1887: 891) library displayed many other interesting civic design elements. For example, the floor heights of the symmetrically formed building were higher on the east facing or main elevation, two storeys in total, than what they were on the south facing Cowgate elevation, of which four floor levels were constructed below the level of George IV Bridge, so to help associate the building with the large buildings situated close to George IV Bridge. The rooftop of the building was also steeply pitched at prominent positions in the plan, such as at the ends of the main elevations so as

to possibly emphasise them within the composition. The smaller heights of the floor levels along the southern elevation, Cowgate being a narrower roadway than George IV Bridge, also helped to bring about a sense of association between the building and its setting along this particular roadway as the buildings situated there, described subsequently, were of a much smaller scale than those along George IV Bridge. In many ways the handling of the building was significantly different with regards to its upper and lower sections, that it the parts of the building facing towards Cowgate or George IV Bridge and, for example, the Cowgate facade was less ornate in terms of its detailing. These differences help to establish a strong element of architectural contrast within the building's composition.

The plan of the building (figure 4.8.10) was described by *The Builder* (1899: 9) as being "admirably arranged for its purpose", although its spaces bore little relation to the form of the environment around the building (see figure 4.8.11). Upon entering the Library from George IV Bridge a vestibule was reached to the rear of the main entrance with a Doric screen erected at the end of the space (Gifford et al, 1984: 178), from which direct access to the Lending Library was established, a space measuring 76 feet in length by 76 feet in width. To the north of the vestibule space, that is to its right, was sited the main staircase, located within the corner pavilion of the building which provided access to the Reference Library that was located directly above the Lending Library on the upper floor level. The main section of the building, that is the floor levels where the Lending and Reference Libraries were located, was planned in the form of a Greek cross formed by the convergence of reading areas and gallery spaces within which two axial lines could be seen, one established to the rear of the principal entrance on the George IV Bridge level. The axis established by the double door main entrance and spaces laid out arranged behind it were also marked vertically by the steeply pitched roof and turret situated above the Lending Library. Another vertical element, a small tower, marked the south eastern corner the building close to the position of the secondary entrance at Cowgate. The vista from the Cowgate entrance upon exiting the building was towards small sized industrial units and privately owned buildings which can be assumed to be shops and was by no means as spectacular as that for the main entrance which looked towards the symmetrically formed and large scale Sheriff's Court House. However, importantly for the civic design of the building, the central library's two entrances showed little relation to each other in terms of their planning, a situation not assisted by the entrances being located many floor levels away from each other. In such a situation any sense of relation would be difficult to achieve.

Figure 4.8.10. The Central Library's Plan at the third and fourth floor levels from Cowgate (ground floor and first floor levels from George IV Bridge).



The site of the library building (see figure 4.8.11) was positioned at the corner of the junction of Cowgate and George IV Bridge, as highlighted previously. Unlike other buildings in Edinburgh the library had the opportunity to relate to streets at two different levels due to the unique road pattern around the site but this was not utilised in the planning form in part due to the tightly packed setting into which the library building was placed. The built environment about the building was of great contrasts, the environment in Cowgate consisted of small-scale private buildings and small sized Chapels and Churches, while the structures along George IV Bridge were larger in size and more symmetrical in form. These buildings included St Giles's Cathedral, the Law Courts, the County Buildings, the Advocates' Library and Signet Hall & Library. Directly opposite the library on George IV Bridge was located another large building, the Sheriff's Court House, as recognised earlier. This particular building was erected on a site unencumbered from other structures with its symmetrical front elevation marked by pavilions at the ends and the main entrance at the centre, slightly offset from the central east-west axis of the Central Library's main entrance located opposite to it, much to the loss of the civic design in the area. While the new Library was designed with a symmetrical form and designed with symmetrical elevations its site greatly restricted the opportunities for civic designing. Yet, the building can be seen as an example of civic design not only due to its large scale but due to its design features such as the setting back of the main entrance and other elements like steps and lamp posts being located in proximity to it and the central east-west axis established by the plan. The large scale of the building also allowed the building to fit in somewhat well with the surrounding buildings, particularly those located in proximity to George IV Bridge, which were also large in overall

size and details. The large height of the two storeys of the George IV Bridge facade also helped to associate the new edifice with its setting and as a consequence of these features the building can be seen to assume a degree of civic design significance.

Figure 4.8.11. The setting of the Public Library in 1894 (source: Ordnance Survey).



Usher Hall

Usher Hall was proposed in 1896 after Andrew Usher, a local businessman, had given £100,000 for the building of a concert hall in Edinburgh. This building was a notable piece of civic architecture due to its impressive scale, form, “nature and purpose” (The Builder, 1910: 148). Designed by Leicester based competition winner Stockdale Harrison, the competition assessor was Sir Aston Webb, construction however did not begin until 1910 because of problems regarding the selection of an appropriate site for the building. The Builder (*ibid.*: 148) remarked upon the civic design aspects of the building, stating that the new building must “take its proper place in the general lay-out of the city and be properly related to the civic centre and to other public buildings”, so that the structure “by its position, surroundings

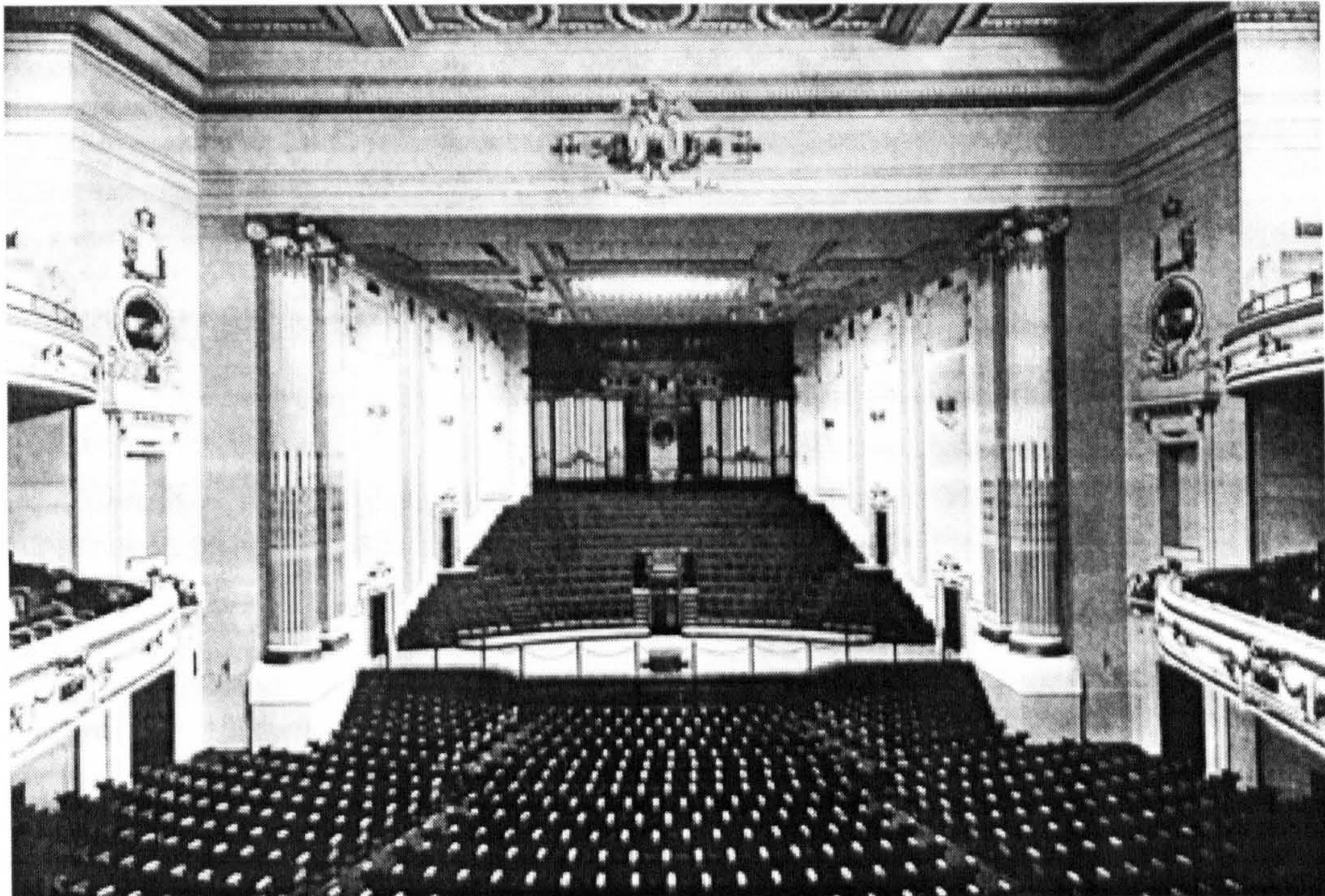
and approaches may worthily express the value of that element of civic life which it represents”.

Figure 4.8.12. Usher Hall.



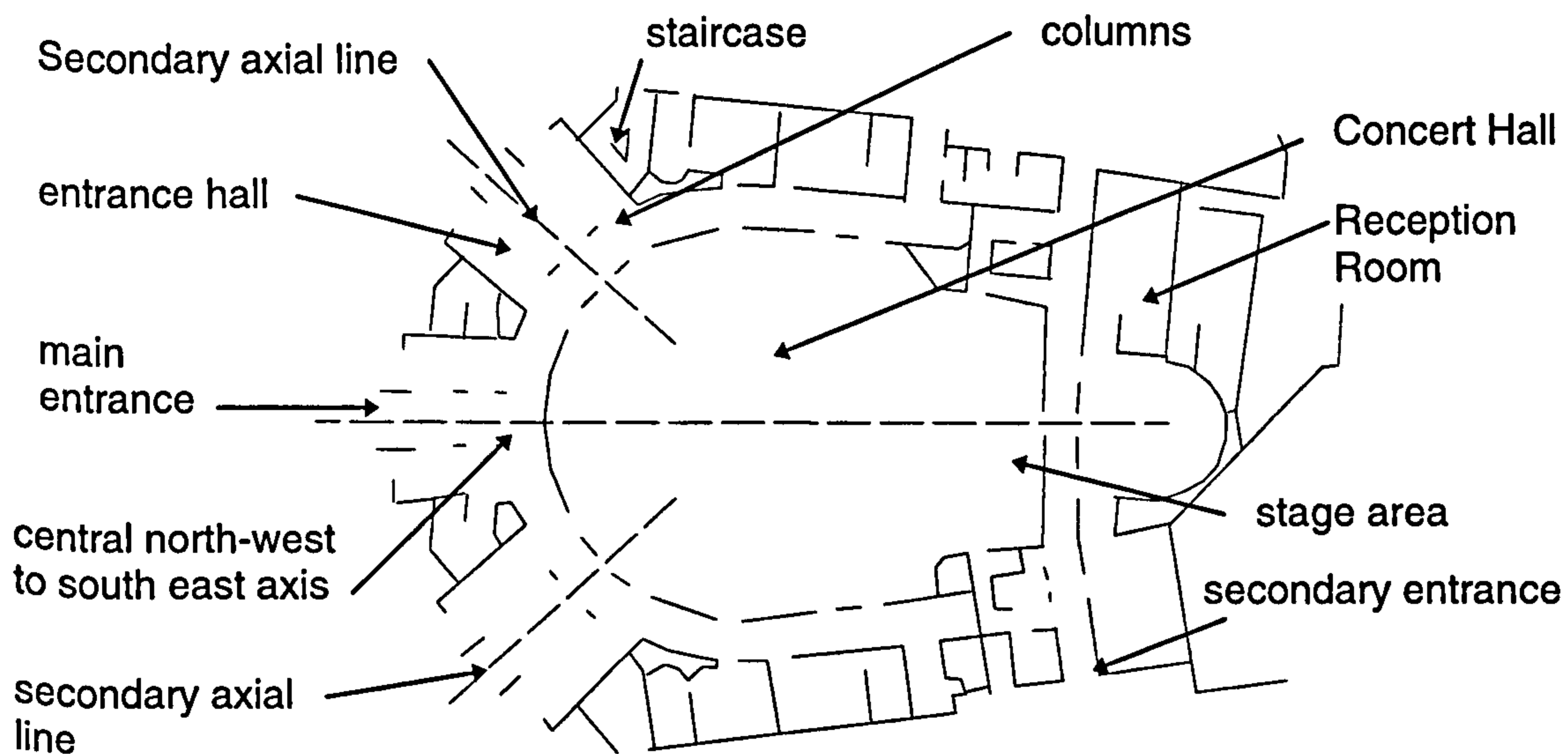
Recognised by McKean and Walker (1982: 38) as being a “domed expression of industry’s support for the arts, in railway station Baroque of E.A. Rickards’ type”, Usher Hall was located on an awkwardly shaped site set back at an oblique angle from Lothian Road, one of the city’s main roads, being positioned close to the junction with two minor roadways, Cambridge Street and Grindlay Street. In order to overcome problems regarding the form of its site Usher Hall was planned in a horse-shoe form, a shape that also offered acoustic benefits within the main concert hall space (The Builder, 1910: 125). However the Baroque style selected gave the structure a suitably imposing frontage to the Lothian Road while the copper covered dome situated above the centre of the building made for an impressive impact upon the eye. Other prominent design features included the rusticated ground floor level and archways positioned above the entrances as well as the double Doric columns placed at each side of all the entrances. Steps were also placed in front of each of the symmetrically formed entrance points of the building which lead directly to the building’s principal space, the Concert Hall (figure 4.8.13), which was situated towards the centre of the plan beneath the copper dome on the rooftop. The Hall contained enough space to seat 3,500 people at any one time and the space was encircled by a corridor which gave access to all other rooms within the building, such as cloak rooms, changing rooms and offices. These were all positioned towards the outer walls of the building.

Figure 4.8.13. A view of the Concert Hall, Usher Hall.



The plan of Usher Hall consisted of five wings (Gifford et al, 1984: 261), three of which formed entrances into the building which were placed towards the front elevation at the north-west part the building along Cambridge Street and Lothian Road, one doorway being placed along the central (north-west to south east) axis of the plan while the other two entrances at the front of the building were situated in accordance with the aforementioned central alignment of the internal arrangement. Situated to the rear of the three main entrances were entrance halls each measuring 38 feet in length by 22 feet in width which gave access to the ring corridor and the Concert Hall, while on each side of the centrally located entrance, facing towards Cambridge Street, were positioned staircases which helped to reinforce the symmetrical effect of the front section of the internal arrangement. The staircases provided access to the balconies of the Concert Hall. The remaining two wings, of much smaller size than those highlighted earlier which were positioned towards the front of the building, consisted also of entrance doorways which gave access to the cloakrooms and assembly rooms which were towards the southern, rear part of the plan. These entrances, positioned at equal distances from the central axis of the internal arrangement, also provided access to spaces located behind the stage area of the concert hall.

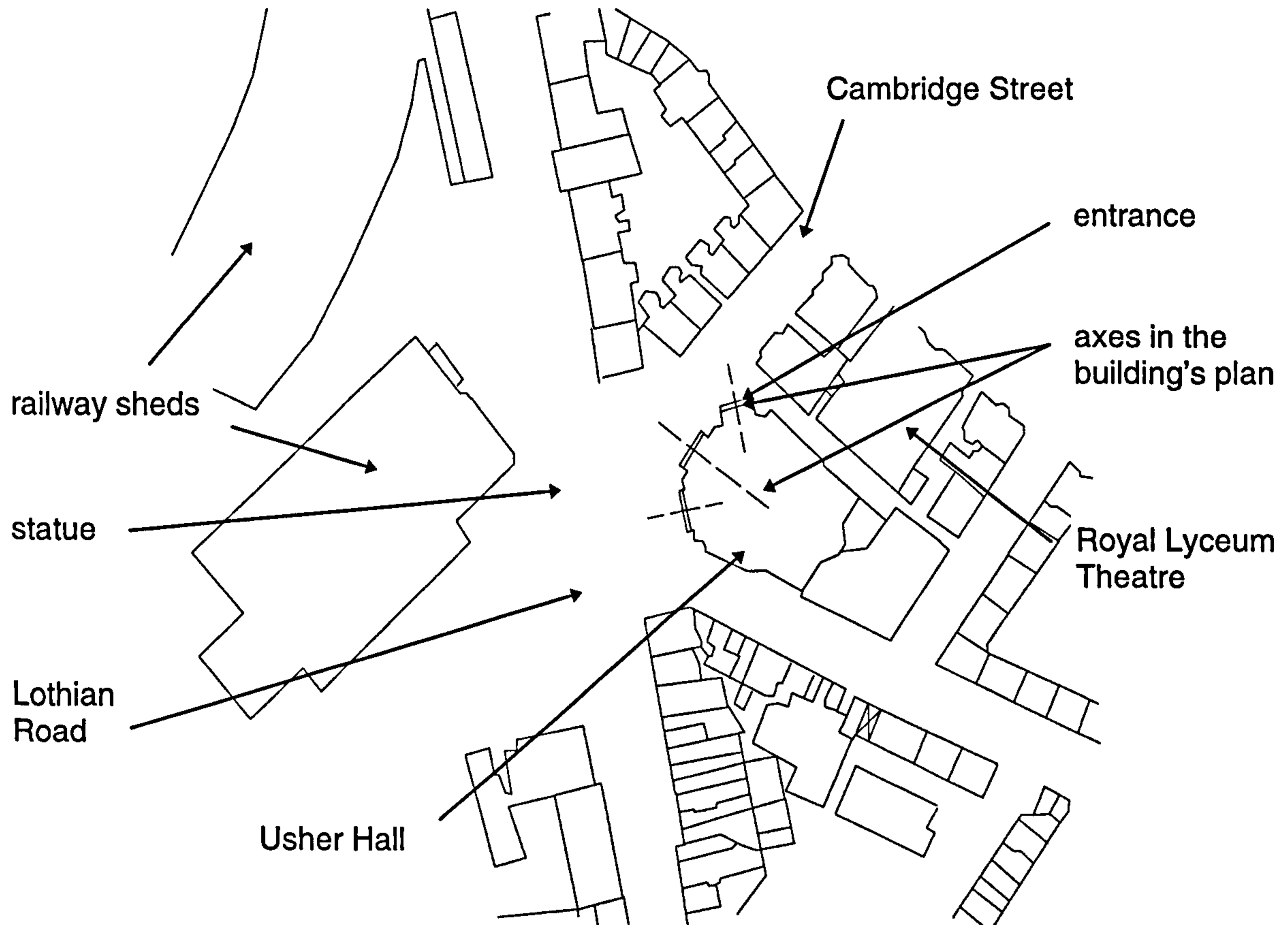
Figure 4.8.14. Usher Hall's ground floor plan.



The central axis established through the plan of Usher Hall was important in the building's civic design for it assisted in relating the building to the surrounding environment as the building fronted an open space formed by the intersection of a number of roadways to the west of the building. *The Builder* (1910: 149) on this matter claimed: "it is one that is capable of being made something of if rightly handled". The space, being of a rectangular shape, offered a significant civic design opportunity for the Usher Hall and the open area to corresponded with each other should an architectural feature of some note, such as a piece of statuary, be placed within it. However this opportunity like many others civic design episodes evident in the period selected for study was not fully grasped as the statue subsequently put in the space was positioned where it was unable to relate to the axial lines of the edifice's internal arrangement (see figures 4.8.14 and 4.8.15) and entrances. Instead the placing of the statue was in accord with the central alignment of Lothian Road as it passed through the area in a north-south direction. This situation raised much criticism in *The Builder* (1910) which stated that such a prominent building and its setting should both pay attention to each other, the surroundings of the public building included the Classically designed Royal Lyceum Theatre (1883 by C.J. Phipps) situated to the rear of the Hall. The journal continued: "The accepted design ignores all these principles. It is not an isolated building or a complete organic structure, and its main axis with entrance and platforms are not on the axis of the square." (*Ibid.*: 149) Thus the opportunity for civic design was not fully appreciated in the laying out of the Hall's setting, which was to the detriment of the architectural and planning form of late-Victorian and Edwardian Edinburgh and in so doing allowed the building to have an impact upon the city's civic design only by small scale design

features, such as the rusticated stonework. Had the opportunity been more fully appreciated Usher Hall could have been composed with a far stronger sense of civic design.

Figure 4.8.15. Usher Hall's local environment (source: Ordnance Survey, 1914).

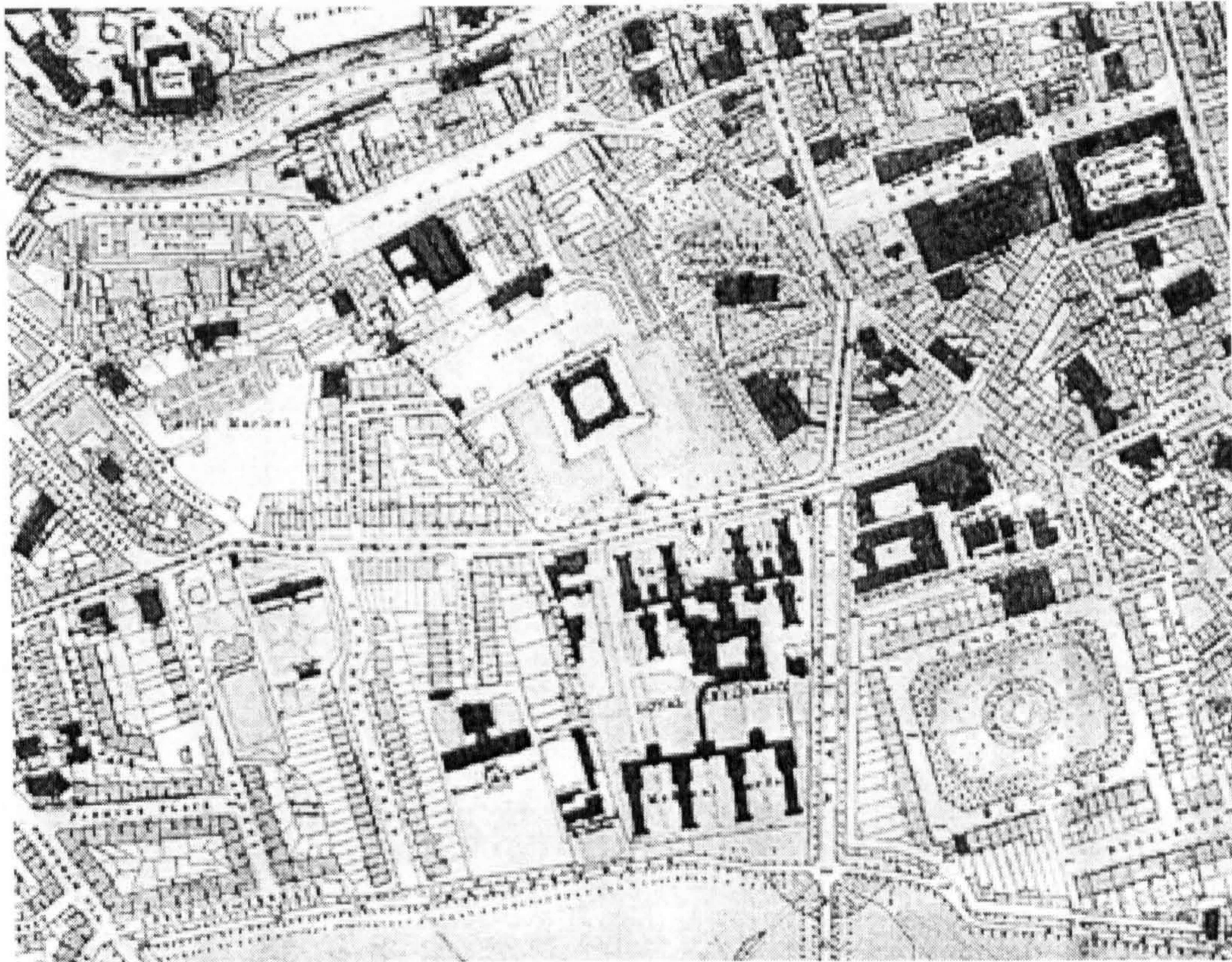


McEwan Hall

Another important public building that was erected in late-Victorian Edinburgh was McEwan Hall, built between 1888 and 1897 in the south of the centre of Edinburgh (figure 4.8.16) which formed part of a complex with the nearby Italian Renaissance styled University of Edinburgh Medical School, erected from 1876. Both buildings were designed by Rowland Anderson who was said by West (1967: 178) to be “one of the most accomplished Scottish architects working at the end of the nineteenth century whose work embraced a number of important buildings in a variety of styles.” Arched window openings decorated the new Hall at the ground floor level, a common feature of civic design during the period considered.

The overall impression of the classical Italian styled building is one of monumentality. Red coloured Corsehill stone was used in the construction of the building.

Figure 4.8.16. The area south of central Edinburgh in 1891 (source: Bartholomew's Map). McEwan Hall's site is to the right of the centre of the map, north of George Square.



Described by Gifford et al (1984: 246) as being a three-storied building erected around two courtyards, the Medical School by Rowland Anderson (see figure 4.8.18), established an interesting environment for the subsequent McEwan Hall with its D-shaped form. Banded stone features marked the circular main elevation of the Hall in a vertical manner, being placed at regular distances along it in accord with the position of the main entrance located at the centre of the building. The vertical alignments established by the stone buttresses on the outer wall of the edifice were continued towards the top of the McEwan Hall along the drum of the domed roof and across the dome itself, terminating at the turret situated at the centre of the feature. A balustrade was placed by the architect along the top of the building, having the effect of covering much of the dome's drum from the eye at street level. The height of the building at the top of the dome was 130 feet (The Builder, 1897: 496).



Figure 4.8.17. McEwan Hall.

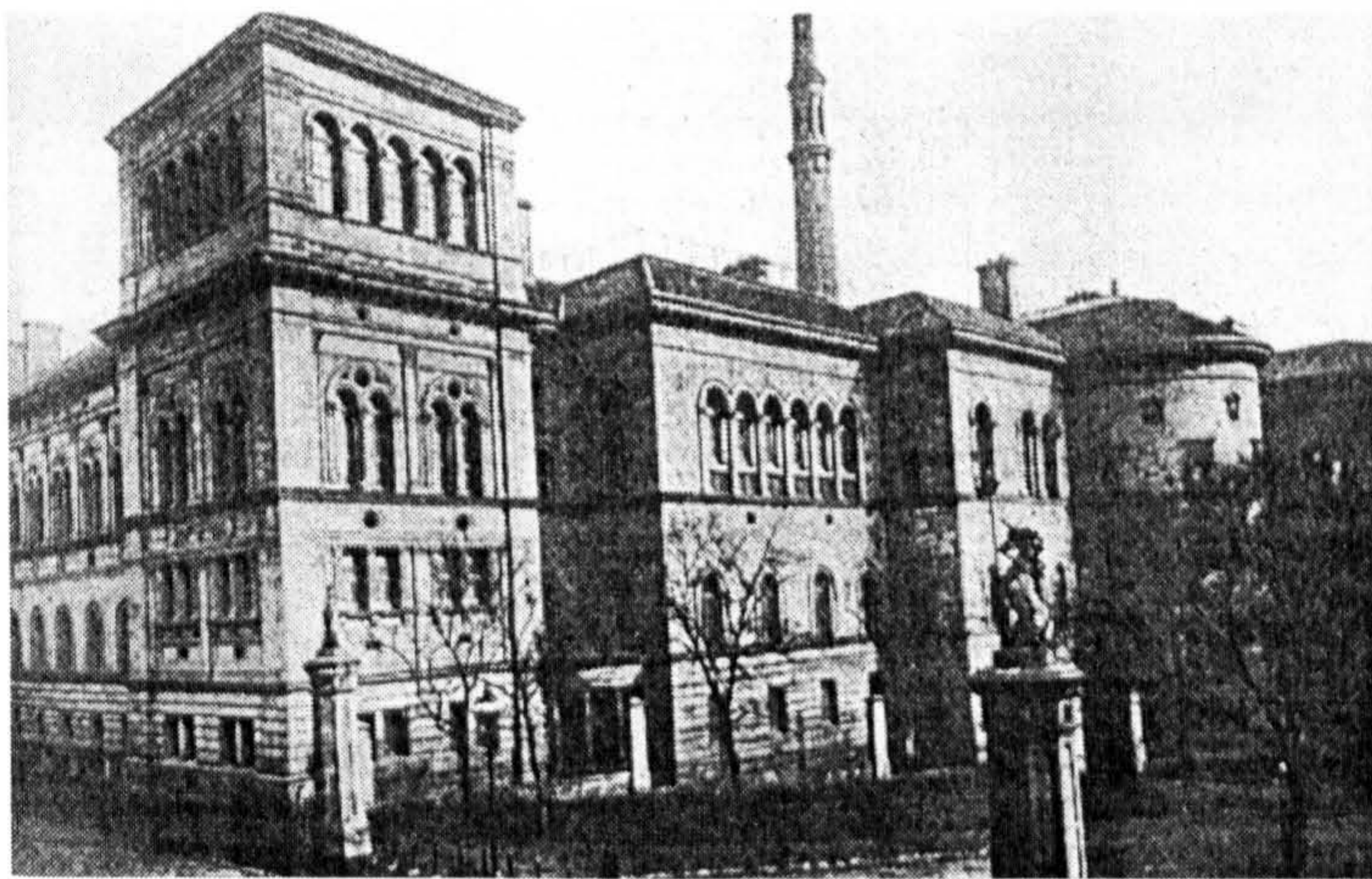
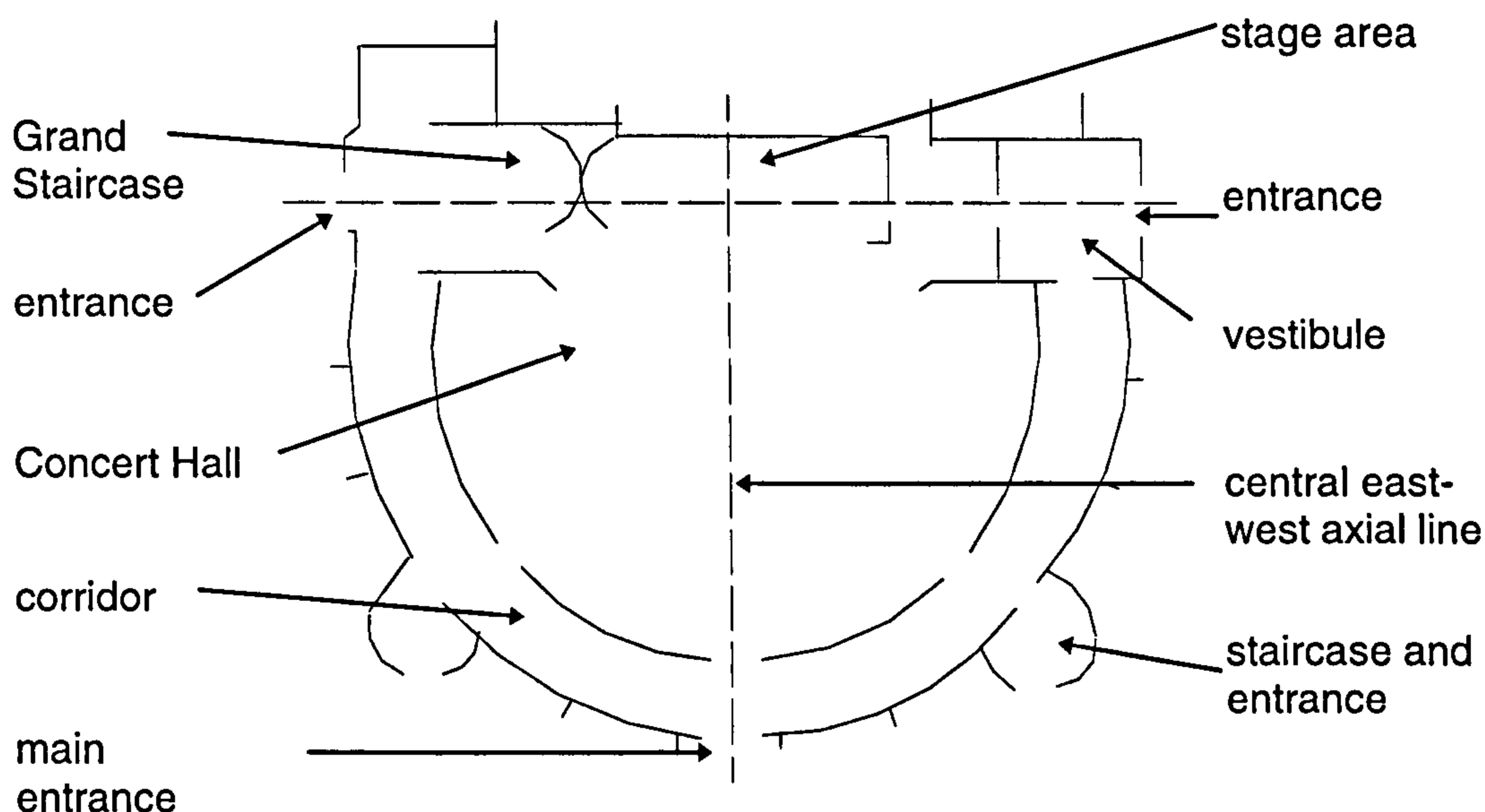


Figure 4.8.18. The Medical School buildings.

The internal arrangement of the public building was simple in form and based on the “form of the ancient Greek theatre as best suited for an auditorium and one likely to ensure good acoustic results - a D with a shallow rectangular apse in the straight side” (Gifford et al, 1984: 246). The symmetrical layout of McEwan Hall was designed in such a manner that it largely mirrored itself across the central (east-west) axis established within the building, an alignment marked at the front of the building by the principal entrance, 16 feet in width and 30 feet in height, which was flanked on either side by double pilasters and crowned by a semi-circular pediment (The Builder, 1897: 496). Immediately to the rear of the principal entrance was placed a corridor which gave access into the 106 feet high concert hall space. This corridor, like that of Usher Hall, encircled the principal space in the plan, the Concert Hall. Two side entrances were situated on each side of the rear of the building, at equal distances from the central (east-west) axis, in so doing forming a secondary alignment through the plan at ninety degrees to the north-south one previously noted, marked by the stage area, vestibule spaces and two staircases, one of which was the Grand Staircase.

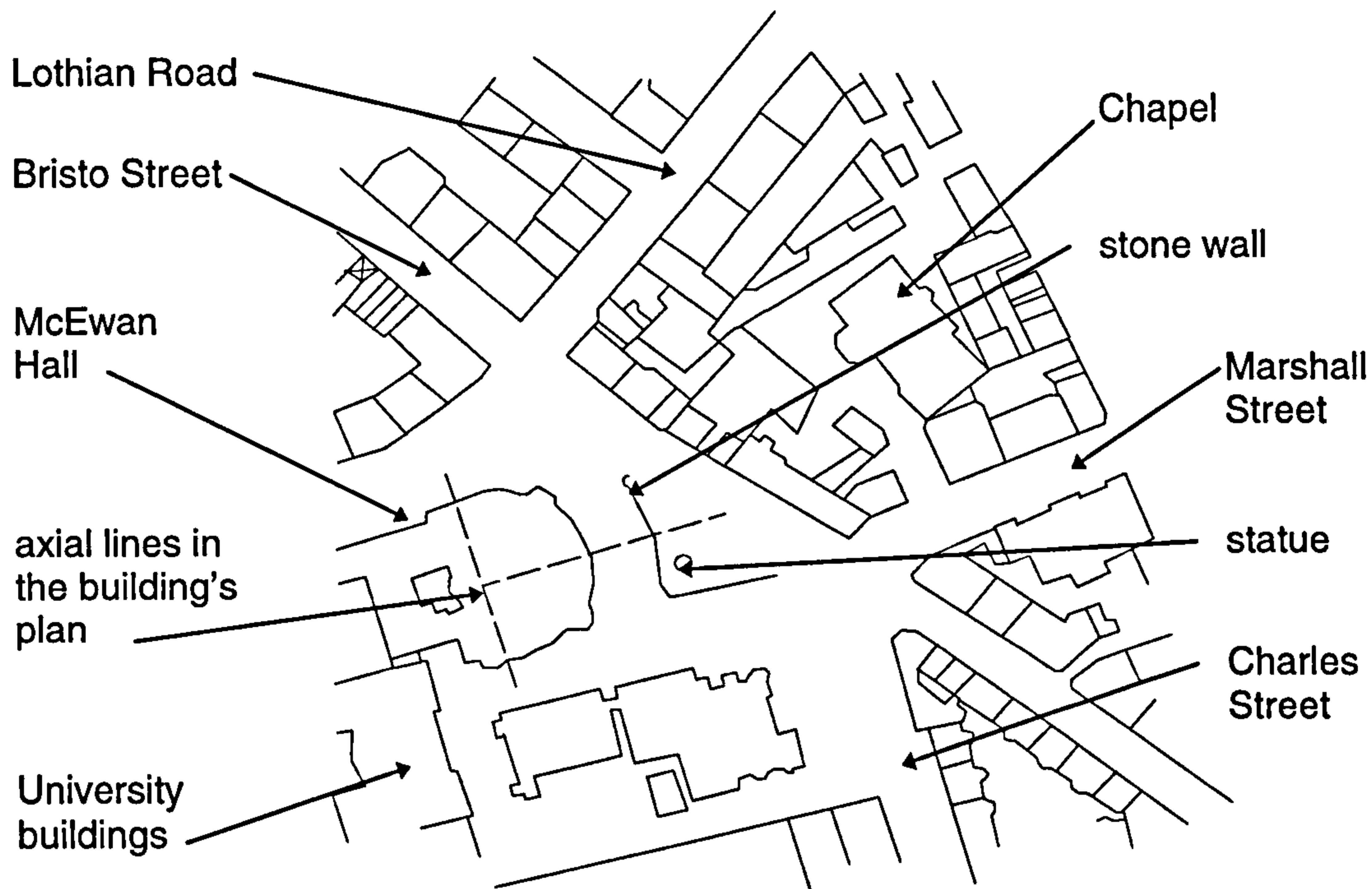
Figure 4.8.19. McEwan Hall's Plan.



Positioned on a site close to a roadway known as Teviot Place, McEwan Hall originally made a limited impact upon the local environment due to it being located near to the rear of a row of small buildings located close to the junction of Bristo Street and Charles Street to the east. However these buildings were soon removed after the completion of the public building and the area was laid out forming a large triangular open space at the front of the Hall, within which a small circular architectural feature, a fountain, was later added (see figure 4.8.20). Unfortunately the placing of this feature did not correspond with the central (east-west) axis of the Hall, instead being placed towards the centre of the newly created space much to the loss of civic design in the area for it would have allowed the building's axis to continue away from the building until it met with the and the feature in the space. Instead they merely stood as two isolated features in proximity to each other.

Apart from its large scale, which helped McEwan Hall relate to the nearby Medical College, also of a scale above the norm in the immediate area, McEwan Hall was designed and planned with little features to relate it to its setting, again much to the loss of civic design in the district, and its design too did not, for example, utilise the oncoming alignments of local roadways, particularly Lothian Street, whose alignment met with the side of the building thus giving a vista directly towards it. At the point with which the axis of the approaching roadway and the building met no design feature was put on the elevation to mark this situation and so terminate the approaching vista. Such a situation serves to highlight the lack of civic design consideration given by the architect of McEwan Hall to the building's surroundings.

Figure 4.8.20. McEwan Hall's setting in 1913 (source: Ordnance Survey).



The Lauriston District

In the early twentieth century the Corporation undertook the redevelopment of an area of land close to Lauriston Place, a roadway that had once formed part of the southern perimeter of the city (see figure 4.8.16). The first public building to be erected in the area, which had previously been used as a cattle market, was the large Fire Station in 1897 at a cost £35,500 (*The Builder*, 1897: 256).

Designed by City Architect Robert Morham the new four storey building has been described as being: "Elegant fin-de-siècle Renaissance in red sandstone" (*Ibid.*: 259). An ogee-domed corner tower, 129 feet in height, formed one of the most prominent features of the building's non-symmetrical composition, an asymmetrical form was rare in public architecture during the period studied. This vertical element was located towards the rear of the plan but had it been positioned towards the front of the building then arguably the building's impact upon the on looking eye would have been greater still. Other noticeable design elements included in the building's design included the rusticated ground floor level and the regular bays of the rectangular window openings (see figure 4.8.21). It should be noted that while the edifice

was constructed from sandstone the main, front section was erected from granite, which helped to distinguish it from the rest of the structure so as to possibly emphasise its importance in the overall design (The Builder, 1900: 621). The plan of this principal section of the building comprised the Engine House, an open space measuring 54 feet in width and 38 feet in length within which four fire engines and a number of horses could be kept, marked at the front of the building by four large archways, each 9 feet in width. Gables were positioned on the rooftop above the end arches. The ground floor of the building was also given to office spaces and workshops while to the rear of the building were placed houses for the station offices and a courtyard bounded by a range of low height buildings which included a coal storage structure and stables fitted with platforms on their roofs so to allow their use in fire drills (*Ibid.*: 622).

Figure 4.8.21. Lauriston Fire Station front elevation.



Positioned on an unencumbered site along Lawson's Street close to the junction with Lauriston Place, this long, thin structure, the main elevation was in excess of 250 feet in length, made little attempt to relate to its built environment, primarily terraced houses, to which its front elevation faced south towards. Its large scale, in terms of overall height and floor to floor heights, also made it troublesome of its designer to relate the building to its

somewhat small scale setting at the time of the public structure being erected. But, the large size of the new building, its plan and the siting of it to the south of the Lauriston district of Edinburgh was to have implications subsequently when another large sized public edifice was erected in the immediate area in the following years.

In 1907 a School of Art was proposed in the Lauriston district and Mr. J.M. Dick Peddie was asked by the Corporation to submit a design and plan for the new building (The Builder, 1907: 42), based on the outlines submitted by the original architect of the scheme, Pittendrigh MacGillivray. Erected on a sloping site unencumbered by other buildings immediately to the north of the Fire Station, the new red sandstone building was designed in a symmetrical Beaux Arts style, marked at the centre by a large Doric pediment (Gifford et al, 1984: 258), beneath which was situated the main entrance. In front of the principal doorway was placed a broad flight of steps while the ends of the front and rear elevation were extended which had the effect of forming pavilions. The ends of the elevation were also emphasised within the building scheme by the use of green slate roofing and the pitch of the roofing being increased, also evident at the centre of the building. Ornamental leaded decoration was also placed along the rooftop where the pitch of the roof was at its steepest so to further attract the on looking eye towards certain sections of the composition.

The Art School, later renamed the Edinburgh College of Art, was erected at a cost of around £60,000 and was of a huge size measuring 350 feet in length by about 130 feet in width. The internal form of the building was dominated by three elements: long, straight corridors which created axes in the internal arrangement and also allowed one side of the building to be seen from the other (The Builder, 1907: 42); the two storey sculpture hall, which measured 70 feet by 40 feet and was located immediately to the east of the central section of the building where the entrance hallway and monumentally sized staircase were placed; the open spaces positioned centrally within the plan of the building which provided lighting and also areas for outdoor painting.

The internal arrangement of the College of Art was split into two sections, each placed on either side of the main entrance and the entrance hallway situated behind it. Unfortunately no attempt was made by the architect to continue the central (north-south) axis of the building out in the built environment away from the Art College. However, as discussed subsequently, the form of the local built environment played a major influence upon the lack of association between the public building and its setting. In the western section of the plan

were arranged the lecture rooms, modelling rooms, workshops and classrooms while on the eastern side of the building's plan were organised offices, council rooms, the director's rooms and the Sculpture Hall (*Ibid.*: 343). The entrance vestibule, placed at the centre of the building, had its central axis terminated by the placing of a wide staircase at the northern end, that is the rear, of the space. The staircase gave access to the upper floor level where exhibition rooms, architecture classrooms and spaces given to the teaching staff were located. The staircase was also used as a marker from which the main corridors in the plan radiated from (*The Builder*, 1907: 42), in so doing provide circulation about the building and its floor levels as well as views from the centre of the building towards each of its ends.

The cramped environment into which the College of Art (see figure 4.8.22) was placed meant that civic design was made an almost impossible task, that is civic designing in a manner whereby the prominent axial lines of the plan could be continued away from the building. While the internal arrangement contained a number of prominent axial lines which could have been carried forward away from the building, in so doing helping relate the structure to its setting, the close confines of the private buildings around the College did not make this at all possible. For example, the rear elevation of the College almost touched the back of nearby buildings along a roadway known as West Port. Thus it was not possible to continue any axes north of the building, while to the west of the site stood buildings along Lady Lawson Street which also hindered the prospect of allowing axes to continue away from the plan of the Art College. Even to the south, the direction to which the main elevation faced, planning along axial lines was highly troublesome as, for example, the nearby Fire Station building's position blocked any opportunity of establishing axes or vistas to and from the Art College which could be marked by architectural elements of some note. For example, the axis from the centre of the Art College was blocked by the rear wall of the stable buildings used by the Fire Service and the alignments from the end pavilions were stopped by the side elevation of the Fire Station to the west and by the rear wall of houses located along Graham Street to the east. Even the approach to the building was far from dignified, coming towards the building along a footpath squeezed between the Fire Station and its buildings to its east and by a path to the south between the opposite side elevation of the Fire Station and houses along Lauriston Place.

While this Art College's large size and symmetrical form offered a great deal in the way of civic design potential the choice of site for such a large building in effect stopped any design and planning possibilities from being utilised. What in effect was created by the placing of

the Edinburgh College of Art in the position that it is erected, created partly by the sheer scale of the College building, was a situation whereby civic design was not possible to undertake, particularly with regard to the continuing of prominent axial lines in the building's plan into the surrounding built environment, which in ideal circumstances could be marked by statuary, for instance. Thus the Corporation must take be seen as being responsible for creating arguably one of the worst civic design situations in the period studied, a situation which did not allow the architect any opportunity to attempt to relate the large scale building to its setting, as shown below.

Figure 4.8.22. Plan of the Lauriston district, Edinburgh in 1914 (source: Ordnance Survey).



Inter-War Edinburgh

In 1914, with the onset of World War One, architectural work in Edinburgh effectively stopped. But after 1918 a number of large scale public buildings were erected in or about the centre of the settlement. These buildings included Pleasant's House, by J. Inch Morrison (1925-38), the Dental Hospital (1925-7) by Begg and Lorne Campbell, designed with a Classical form, the neo-Georgian styled Sheriff Courthouse (1934-7) by A.J. Pitcher and J.

Wilson Paterson of HM Office of Works, and the Gothic styled Scottish National War Memorial by R.S. Lorimer (1924-7). Other notable design schemes included the National Library of Scotland, designed in 1934 by Reginald Fairlie but suspended in 1939 due to World War Two. The original Classical design of this scheme was altered by A.R. Conlon after 1945 when the project was taken up again. However, the largest and arguably most ambitious of Edinburgh's Inter-war public buildings was St Andrew's House by Thomas Tait, a building noted as being international modern in style "and by far the most impressive work of architecture in Scotland between the wars" (Gifford et al, 1984: 441). Erected between 1936 and 1939 the symmetrically composed St Andrew's House accommodated the chief offices of the Scottish Office and its monumental scale, over 700 feet long and seven storeys in height, dominated the Calton district of the city to the east of Prince's Street.

Conclusion

It has been shown that by the onset of the period considered by this study the architectural and planning development of Edinburgh was already underway, a process that can be traced back to the New Town scheme in the second half of the eighteenth century. However, it has been shown too that by about 1880 the design and planning of the public building erected did tend to conform with common principles established by civic design in practice. These included the use of symmetry and non-symmetry in the formation of the main elevations and the internal arrangement of public buildings, the placing of recessed main entrances towards the centre of the principal elevation and emphasising it with features such as flights of steps and lamp posts in some instances. In addition, important elements in the design of the main elevations also influenced the form of the plan with many buildings being arranged with strong central axial lines that were marked in the plan by prominent spaces. Many schemes were able to make an impact upon the on looking eye in part due to their colour as red coloured stone was widely applied in Edinburgh during the period considered. However, in other respects many civic design elements in evidence elsewhere in large sized provincial centres were not in use in Edinburgh during the time period covered by this work. Arguably one of the least apparent elements of Edinburgh's civic design was the lack of use of oncoming roadways within schemes examined.

The practice of civic design in Edinburgh during the period studied was probably held back by the poor choice of sites. Two of the most prominent buildings, the Central Library and the Art College, were erected on sites that both made civic design a problematic undertaking. For example, the Central Library was located on a site that faced two roadways whose levels were 40 feet apart, a unique situation in civic design during the late-Victorian and Edwardian period. In the case of the Art College erected in the Edwardian period it was constructed within such a tightly packed area of the city that not even formal roadways or paths that approach the edifice could be laid down. Instead the building, one of the largest erected in Edinburgh within the considered time scale, had to be approached at a near 90 degree angle to its central axis and the position of the main entrance. However, where such a situation that was conducive for civic design did arise, in the Usher Hall scheme for instance, the architect did not always fully appreciate the opportunity the site and surrounding provided. In the case of Usher Hall the statue that was erected near to the building had no relation with its setting, merely being positioned in the centre of the roadway (Lothian Road). This, as noted, attracted significant criticism in the contemporary architectural media and allowed the building and the architectural element to stand somewhat isolated from each despite their close positions.

Bradford

Introduction

Bradford, arguably more than any other urban settlement in Britain, symbolises the impact and effect of industrialisation and urbanisation during the nineteenth century. Pevsner & Radcliffe (1959: 121) noted that “Bradford is essentially a Victorian city”, while The Builder (1898: 169) recognised that “Bradford is one of those towns which have practically grown up during the modern manufacturing era, and which in an architectural sense, has no history to speak of before the present century.” At the start of the nineteenth century Bradford was little more than a small town that had recently adopted factory based, manufacturing industry. By 1847 the settlement had grown to such an extent that it was granted a municipal charter, which allowed Bradford to have its own local government. In a little over fifty years from that date, city status had been granted, such was the growth of the place in terms of its demographic size and civic importance.

In 1801 the population of Bradford stood at 6,400 but by the middle of the nineteenth century it had risen to over 104,000 (source: Census, 1851). By 1901 this figure had grown further to almost 280,000 (source: Census), which made the city the ^height largest settlement in England and Wales, inclusive of London. Famed for its heavy industry, particularly iron-working, worsted trading and woollen industry, Bradford as a consequence of its expanding industrial base developed hastily and with the town not being incorporated under the 1835 Municipal Corporations Act until 1847 the town's administrator's up to that date had few powers to affect urban development. However from the mid nineteenth century when the Corporation was established important public ventures were undertaken including the erection of workhouses in 1849 and 1855, Peel Park (opened in 1850) and St George's Hall (1851-2) along Bridge Street. Architectural developments continued in Bradford as the town grew in size and importance and subsequent public schemes included the Exchange (1864), a market (1869, see figure 4.9.1), the Town Hall (from 1869), the laying out of Horton Park (1876) and Bowling Park (1878 by Kershaw and Hepworth), as well as Bowling and Undercliffe cemeteries which were both situated at the urban periphery. A Technical College, 1879 by Hope and Jardine, was also erected.

Figure 4.9.1. A view of the market, Bradford (source: *The Architect*, 1872).



The Builder (1898: 169) noted that while a number of public buildings were being erected in Bradford the settlement was “one of the most irregular of cities; not a straight line or a central axis in it”, with its small, cluttered central area suffering from the absence of any plan (Pevsner & Radcliffe, 1959:122) which also affected to an extent how civic design in the settlement could be composed. However Victorian Bradford experienced an occurrence which many other Victorian towns or cities did not experience, that is the domination of its architectural scene by the professional partnership of Lockwood and Mawson, who were involved in the design of both private and public buildings prior to the late-Victorian and Edwardian period, and so greatly affected the civic design of the place.

Figure 4.9.2. Bradford’s town plan in 1852 (source: Ordnance Survey).



The Town Hall, The Town Hall Extension and Surroundings

Wool Exchange

Arguably the most important piece of public architecture to be erected in Victorian Bradford was the Gothic styled Town Hall. Construction of the building began prior to the period covered by this work but such was its architectural importance to Bradford, and possible effect upon the built environment of the town in the following years, that it is considered in this study. Of importance too to the civic design of Bradford was the fact that this building was one of only a handful of public structures erected in central Bradford from around the late 1860s until the onset of World War in 1914. Other public buildings erected in the settlement at that time were scattered around the settlement and tended to be of a scale that did not distinguish them from the rest of the urban form.

The history of Bradford Town Hall begins in 1867 when a report by the Corporation's Finance and General Purposes Committee highlighted the inadequacy of the existing office building used by the Corporation, the Fire Station House: "Great inconvenience has been experienced in conducting public business, more especially from the want of proper Committee rooms, of a Chamber in which to hold the meetings of the Town Council and of a suitable Court and Offices for the Borough Justices" (Bradford Council Notes, 16th July 1867). Subsequently a suitable central site for a new building was sought. In 1869 the Corporation selected a piece of land for the site of a new Town Hall sandwiched between Tyrell Street, Chapel Lane and Bowling Green. The site though, purchased for £4,000, had to be cleared prior to development and in 1869 a competition was established so to select a design for the proposed building.

Over 400 entries were received for the design competition of the Town Hall, reflecting the significance of the scheme at the time in British architectural circles. The Corporation acted as assessor and in October 1869 first prize was awarded to the local partnership of William Lockwood and Henry Francis Mawson, who as highlighted earlier were responsible for many of Bradford's Victorian public structures. Construction began in August 1870 and continued until September 1873 when the building was officially opened. The total cost of construction stood at approximately £100,000, in part due to the costly choice of building materials, Cliffe Wood stone and Westmoreland slates for the roof.

The design of the Town Hall conformed to a Gothic idiom in both style and outline borrowing elements from designs in European countries (Linstrum, 1978: 352), which *The Builder* (1898: 170) noted as suiting the irregular character of central Bradford. However the choice of this design style may also be a consequence of the success of Leeds' Town Hall, Leeds being Bradford's economic and civic rival, and as the Leeds building so far outdid anything that existed in Bradford at that time pressure may have existed in Bradford to erect a Town Hall of a very different form to that erected by its municipal and industrial competitor. Incorporated into the scheme in Bradford was the creation of an open space other than a roadway along Chapel Lane immediately to the west of the new Town Hall, to be known as Town Hall Square, a Mechanics Institute (now demolished) at the corner of Tyrrel Street and Bowling Green and the creation of a small civic space in New Market Street where a monument of local industrial magnate and philanthropist Sir Titus Salt was placed (now removed). The Salt Monument it can be assumed was to become a major part of the public development of the area but due to its poor position at the end of the space it was to stand as a somewhat isolated feature.

Figure 4.9.3. Bradford Town Hall's front elevation.



The scale of the new Town Hall was immense and dominated central Bradford. The main elevation was 275 feet in length and 70 feet in height from floor to rooftop, containing three prominent symmetrically designed vertical elements, one of which, a clock tower, was placed in the centre of the main elevation immediately above the main entrance. The central

section of this facade contained not only the clock tower but also a slightly recessed entrance, the principal entrance, with a flight of steps positioned in front of it. By recessing the main entrance Lockwood and Mawson permitted the introduction of civic design elements, in this instance a large flight of steps, in front of the large entrance doorway which was designed with an arched head. Two turrets additionally marked the central section (see figure 4.9.3). The design of the clock tower, positioned at the centre of the main elevation, was based on the campanile of the Palazzo Vecchio, Florence, and the inclusion of a tower provided the composition with not only a strong vertical axis but furthermore with a feature that instantly became a notable landmark in the local environment. As noted previously this alone was of civic design significance in Victorian Bradford due to the twisting form and thin width of streets around the building which made it difficult to view the building directly at ground level. In addition, such was the urban form of the building's setting that it was to have an effect upon the planning of the building as grand axial lines running out from the building into the large environment towards other notable public buildings was not possible due to the site being so cramped.

The four storey Town Hall, raised above ground level, a common feature of civic design during the period examined, was described by *The Builder* (*Ibid.*: 170) as being "one of the best provincial town halls of its date", thanks to its breadth and unity of treatment along its near symmetrical main elevation. The window openings of the Town Hall were all designed to contrast with each other, the windows nearest to the ground being square-headed, deeply moulded and recessed, while those on the first, second and attic floors consisted of arch headed windows of different sizes. But, significantly, the position of the windows on all the floor levels were to be found in regular positions (bays) along the main elevations, a common element in civic design towards the end of the nineteenth century. Of civic design note too was the increased floor to ceiling height of the first floor level, larger in size than that of the other floors of the building, in order to possibly emphasise its importance for on this floor level were located the most importance spaces within the building, such as the Council Chamber and Law Courts. The steeply pitched roof level was punctuated at regular distances from the centre of the building by window openings and chimneys that contained decorative elements as well as by the end gables which had their building line brought forward beyond that of the front elevation. This reinforced the symmetrical effect of the composition.

Figure 4.9.4. The central section of the main elevation of the Town Hall.

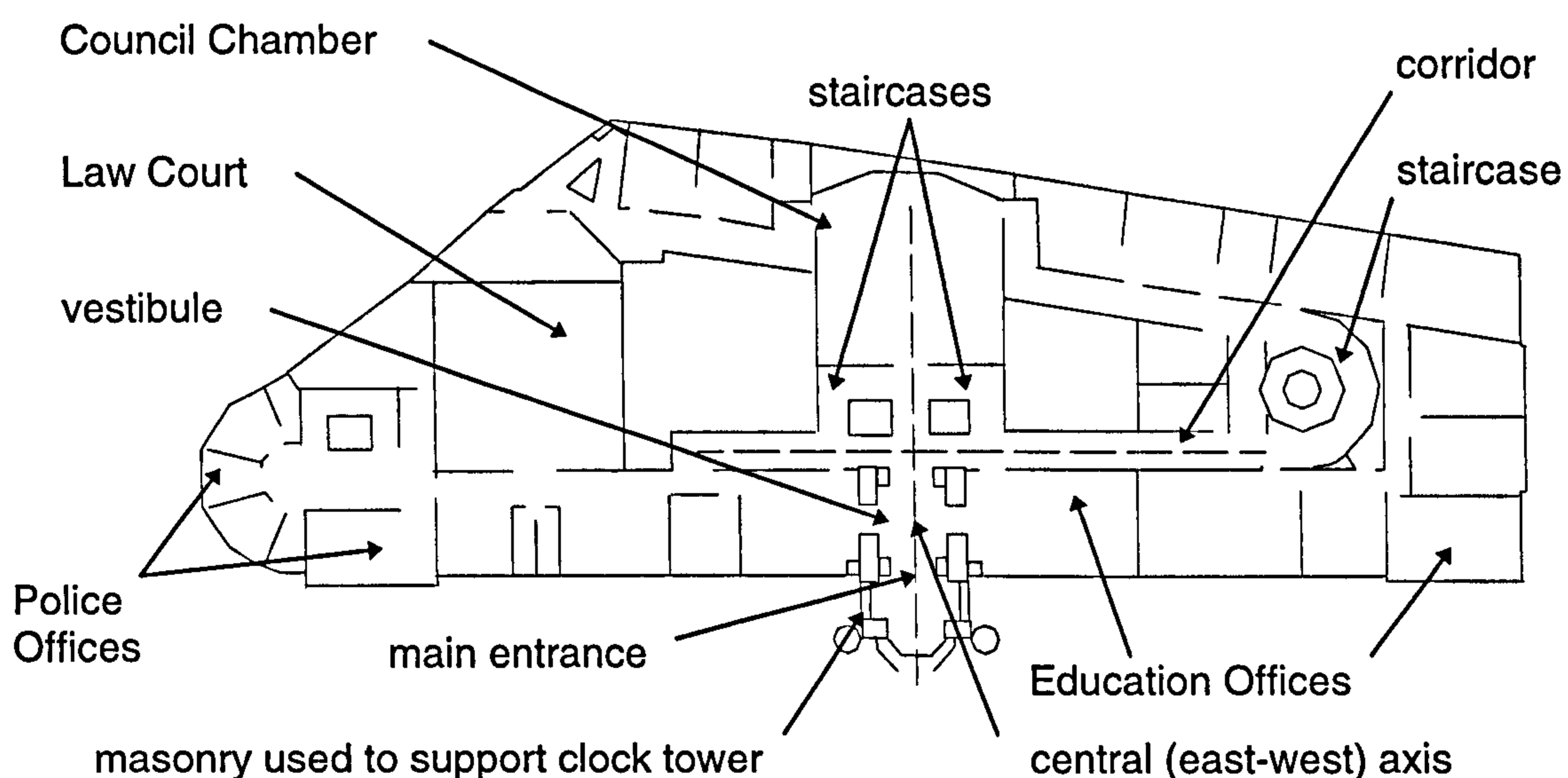


A major planning issue in the Town Hall competition was that the new structure had to contain not only Corporation offices but spaces for departments such as the Police and Fire Brigade, Law Courts, as well as a Council Chamber, mayoral apartments and council reception rooms. Such demands were to significantly affect the planning and internal arrangement of the building but Lockwood and Mawson managed to establish a major line of axis from the central entrance (see figure 4.9.5), running in an east-west direction, that was marked outside the structure by the flight of steps, as noted earlier. Directly behind the main entrance was placed a vestibule space, the Ante Room as it was known, above which was found the clock tower, which led to the Mayor's Reception Room and to the Library, with the walls of the Ante Room made thicker than other spaces in the plan due to extra masonry used to support the clock tower positioned overhead. In addition, masonry used to support the vertical feature were used as part of the walls in front of the main entrance forming two large columns which not added decoration to the main elevation but as shown served a practical purpose. Directly to the rear of the Ante Room on the central (east-west) line of axis was placed a hallway which led through the Council Chamber, one of the largest and most important rooms in the building. Stairs were placed on each side of the hallway in accord with the aforementioned alignment established in the plan with a corridor also cutting

across this main axis at a ninety degree angle, thus running north-south, in so doing forming a secondary alignment.

Placed against the exterior walls of the building in the internal arrangement were the numerous departmental offices, inside of which was situated a ring corridor which granted access to the many parts of the building. The various departments located in the Town Hall were arranged as distinct sections within the plan. For example, to the north of the central west-east axis on the ground floor was placed all Police Department rooms and offices, while to the west was arranged the offices of the Education Department. Such an arrangement was continue on the other four floors of the building. Two other civic design features of note within the building's plan were evident, such as the circular staircase located towards the western end of the building which helped mask the change in the alignment of the corridor discussed previously, and the large almost square room to the east of the building on the ground floor, a space designed to be used as a courtroom.

Figure 4.9.5. Bradford Town Hall ground floor plan.

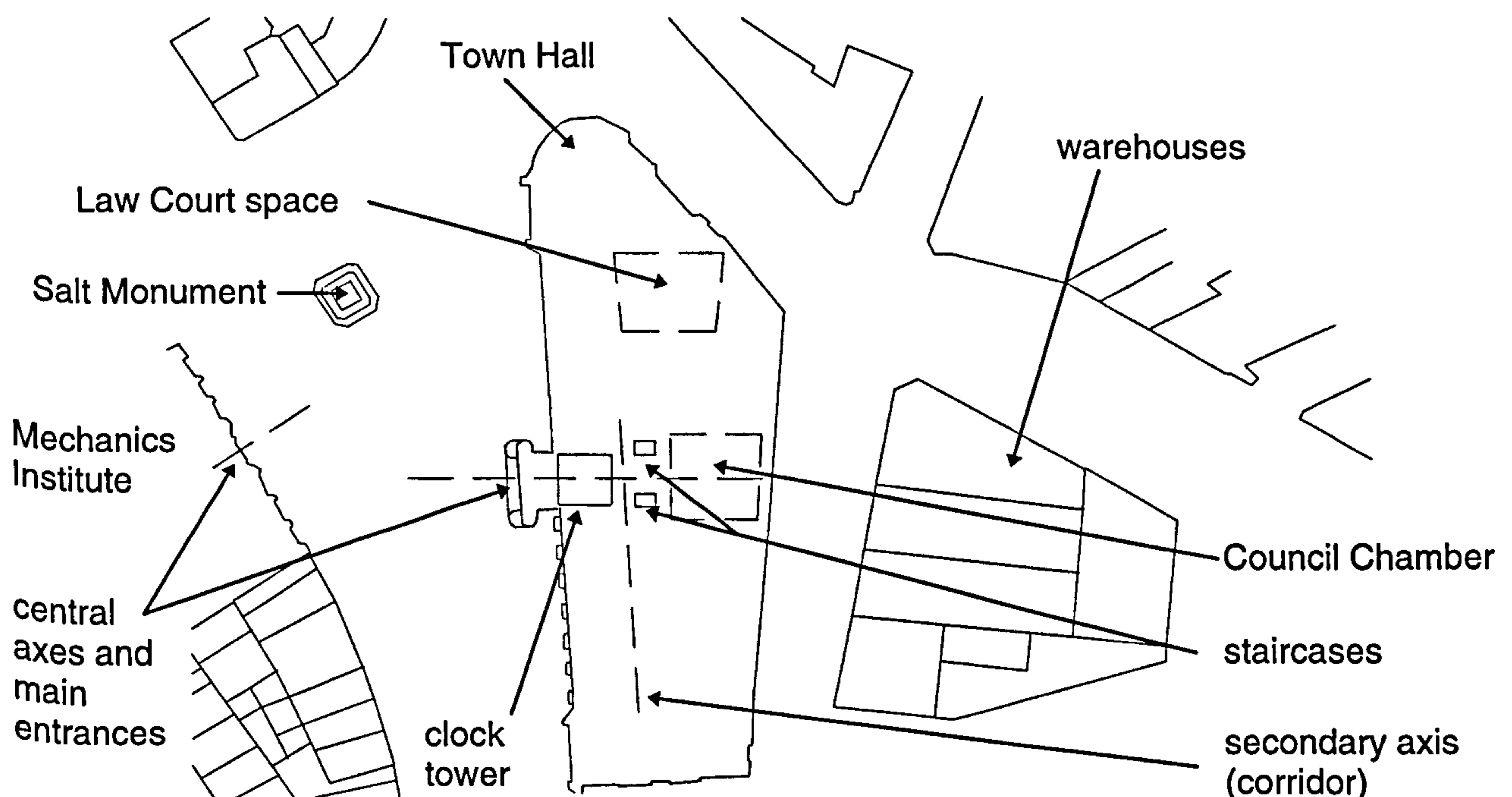


Unfortunately for the civic design of central Bradford the primary axial lines evident in the planning within the Town Hall, such as the prominent east-west axis at the centre of the front elevation, did not relate to the surrounding built environment. This was much to the cost of the building's civic design impact. The principal reason as to why large-scale axial planning was not evident was because of the cramped site of the Town Hall (see figure 4.9.6) which was surrounded not by public buildings but by warehouses and small shops. In

such a situation vistas and grand axial lines in the building's plan would not have had much effect for they could not relate to any major public buildings or other significant architectural elements in the surrounding environment.

While the Town Hall scheme was being devised and the subsequent clearance and redevelopment of the area selected was undertaken, a site was selected at the junction of Bridge Street and Tyrell Street for a new Mechanics Institute, a building type which has been said to be influential element in West Yorkshire urban life (Linstrum, 1973:252). Designed by Peppers and Andrew in 1870 the new building employed a synthesis of different design styles and elements. Placed within a square shaped site the new building formed part of the public architectural development of central Bradford close to the Town Hall, hence it is examined as part of this work despite it being erected prior to the period studied. The primary feature of the front elevation of the Institute, which faced the nearby Town Hall, was an elongated Venetian styled window and balcony situated at the centre of the front elevation above the main entrance. This grand window opening was flanked on each side by a series of semi-circular headed windows that were positioned between pilastered corners (*Ibid.*: 255).

Figure 4.9.6. The setting of Bradford Town Hall (source, J.H. Cox's Plan of Bradford, 1887).



Despite its close proximity to the Town Hall (the Institute and the Town Hall were only separated by the open space where Titus Salt's memorial statue stood) the two structures did not relate to each other in a formal manner. This is shown, for example, by the main entrance of the Mechanics Institute elevation not relating to any features or axes established in the Town Hall's design composition or internal arrangement. The Mechanics Institute's front elevation furthermore did not have any association with Titus Salt's statue as well despite it being positioned directly in front of the structure, albeit at an angle. But this situation did not arise due to architectural and planning ignorance on the part of the Mechanics Institute architects, Pepper and Andrew. Instead what occurred in central Bradford was that even though symmetrical planning lines were employed within both buildings the awkwardly positioned sites to each other rendered architectural effects and association through the use of axial lines in the buildings' plans difficult if not impossible to achieve.

Within a few years of its being officially opened the Town Hall building was already becoming insufficient for the growing administrative requirements of the Corporation which by the early 1880s had 24 departments. As a consequence of this state of affairs the Corporation acquired an area of land to the rear of the Town Hall along Chapel Lane for the sum of £37,500 in 1884 so to extend the existing public building at the same time as a street improvement scheme was being carried out. The site purchased by the Corporation, despite its proximity to the Town Hall, contained numerous warehouses that were to be removed in order for the extension scheme to take place. An Act of Parliament passed in 1884 permitted the Corporation to close Chapel Lane to the rear of the Town Hall and in the following year a plan was made for the site. However this scheme lay dormant for over ten years until the Town Hall Extension Committee was formed in 1896.

In 1897 Bradford obtained city status and this civic ascent helped bring about a new wave of municipal activity. As a consequence the Bradford municipality opened new parks at the urban fringe and became the first Borough in England to undertake the supply of electricity in so doing making itself a contemporary archetype of civic enterprise thanks to its vigorous and enlightened municipal policies. In 1900 the political growth of Bradford affected the civic design of the settlement when the Corporation established the post of City Architect, Bradford being one of only a small number of municipalities at that time to create such a position. As a consequence the Town Hall extension scenario which had stop-started for many years altered. By July 1902 F.E.P. Edwards, the City Architect, put forward a report

outlining proposals for the extension, which would cost £58,000 and would double the floor space of the existing building. Edwards stated:

“...so far as the elevations of the new building are concerned, the style, which must of necessity harmonise with that of the existing building, lending itself more to the treatment of an irregular plan, than Classic or Renaissance architecture...The general laying out of the plan may be described as the most natural method of utilising the site, somewhat on the lines of the original scheme of extension, and consists of a hollow block of buildings, enclosing a large internal area, which is again divided into two portions by a central block. The plan is thus of symmetrical proportions” (Town Hall Extension Report, Bradford Corporation. 24th July 1902).

Thus the design of the extension had to unite with the existing Town Hall, which provides evidence of civic design by stylistic association being applied, even though Edwards had not prepared any new elevations at that time. By the end of 1902 it was decided by the Corporation that additional assistance would be necessary and Edwards in a meeting argued that his proposal should be submitted to “some eminent Architect for consideration and report” (Council Minutes, 10th December 1902). In February 1903 Norman Shaw accepted the brief and reported back that there was little fundamentally wrong with Edwards’ original proposal. However Shaw did inform the Corporation that some modification to the scheme was desirable: “the whole building must not look as if it had had additions made to it entirely regardless of the existing building and no pains must be spared to give the Town Hall, when enlarged, the appearance of one complete building under one roof.” The new scheme was approved in July 1903 with an estimated cost was £79,500. Construction began in July 1905 and was completed by 1909.

The design style of the new section was said by Pevnsner and Radcliffe (1959: 124) to of a “sobered twentieth century Gothic” so as to relate the original and new sections of the Town Hall together and to not emphasise one part of the composition at the expense of the other. The similar scales of the existing and new sections of the Town Hall, both in terms of overall scale and floor to floor heights, the selection of a Gothic style and the choice of building materials also emphasised this sense of relationship and allowed the extension scheme to blend in with the older part and give a homogenous general impression. The ultimate effect of this affinity “would be to give large and dignified facades, of which the distinguishing

characteristic would be the simplicity and size of the various parts, having the appearance of one complete building.” (Town Hall Opening pamphlet, 1909)

Figure 4.9.7. The original Town Hall section (left) with extension. Note how the size, shape and height from the ground of the windows on the first floor were continued in the extension.

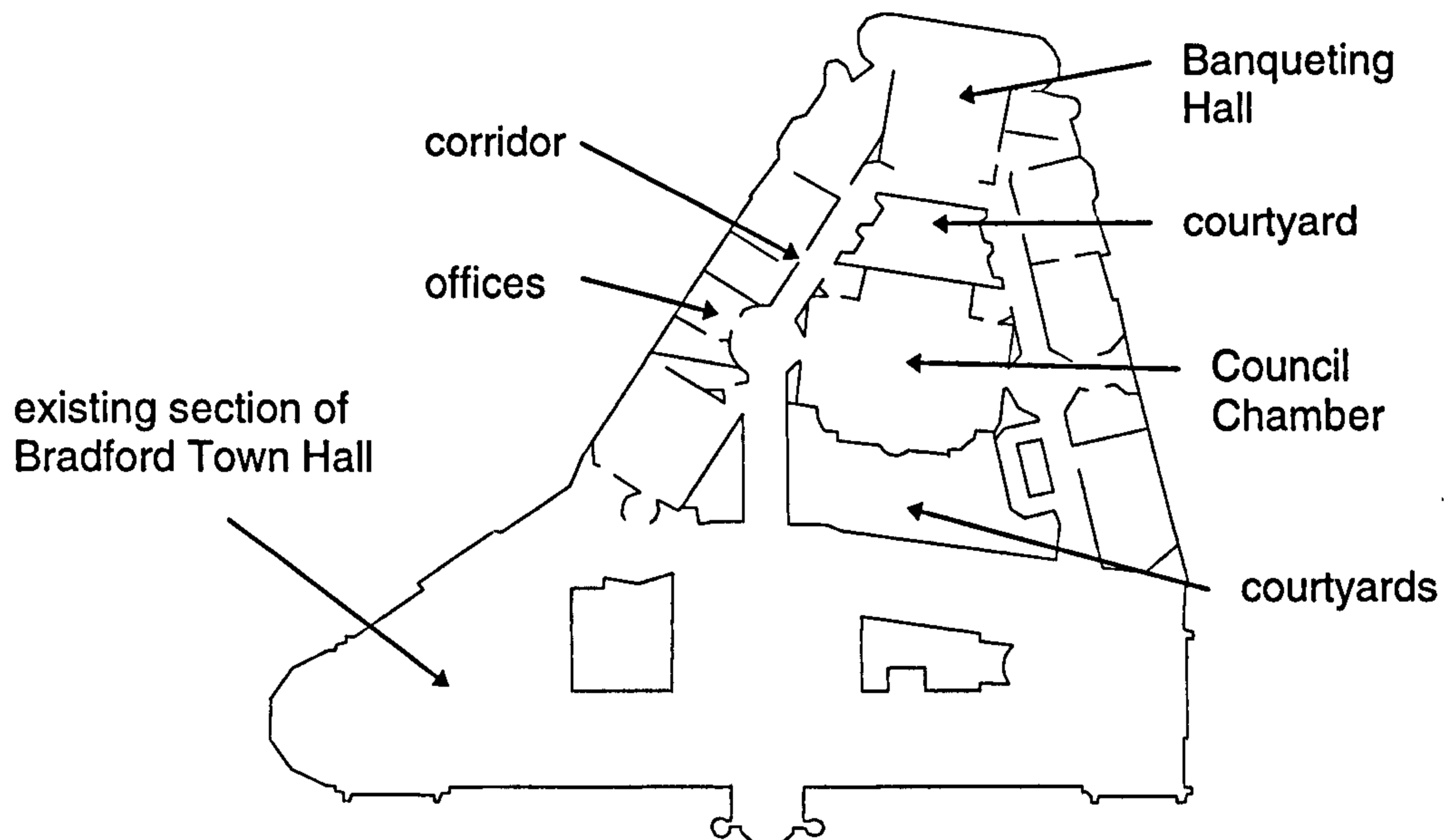


The plan of the Town Hall extension covered an area of 2,500 square yards within which were placed two open areas, so as to provide light and air (Town Hall Extension Report, 1902), that were surrounded by spaces of varying sizes to be used as offices. The plan was organised fairly formally (*Ibid.*) although strict symmetrical planning was made difficult due to the irregular outline of the building's site. As was also the situation with the original Town Hall section the most important, and largest, spaces in the plan, such as the new Council Chamber, were placed towards the centre of the plan on the ground floor level while other less significant spaces were positioned against the outer walls of the structure.

Similarly to the original part of the Town Hall the extension did not relate particularly strongly to the local environment by its planning form. The employment of axial planning lines was again made difficult by the nature of surrounding buildings, many of which were warehouses, and the configuration of the local environment. The new section of the Town Hall, positioned within a triangular piece of land situated between Town Hall Street and Norfolk Street, was surrounded by a large number of tightly packed warehouse buildings and no other public buildings were sited in the immediate vicinity of the site. Therefore the

building could not be relate to any prominent buildings perceived to be dignified so as to create grand effects simply because none existed near to its site. Yet again in Bradford the choice of site for a large public building was not conducive to establishing a formally arranged district within which numerous civic buildings were to be placed. As a result a comprehensive civic design opportunity was lost.

Figure 4.9.8. The ground floor plan of the Town Hall extension scheme.



Forster Square

Perhaps the finest opportunity for large-scale architectural design and the relation of it to the larger environment of Bradford in the period considered by this project was, like the Town Hall scheme, also not utilised. The opportunity arose in the mid-1880s with the laying out of Forster Square, an open space at the junction of Kirkgate, Bolton Road, Church Bank and Well Street in a northern part of central Bradford. The lines of the roadways approaching the area and the irregular-shaped space left by them as they met with each other largely determined the form of Forster Square (The Builder, 1898:169).

In 1886 Henry Tanner, for the Board of Works, designed a Post Office building that fronted Forster Square. Tanner was, it should be noted, by this time arguably the most acclaimed designer of large Post Office buildings in Britain. The new building was positioned to the

east of the space, facing westwards towards Kirkgate (see figure 4.9.11) and the edifice was designed in an eclectic style, a combination of modern late-nineteenth century Gothic (*Ibid.:* 173) with Classical elements such as columns.

Figure 4.9.9. The Post Office as seen from Forster Square.



The overall impression of the Post Office was one of symmetry. The main entrance to the Post Office was not to be positioned in the centre of the elevation facing Forster Square but instead two entrances were placed at regular distances from the central point of the main elevation, marked at the roof level by their respective roof sections being turned at ninety degrees across the plan of the structure so to perhaps draw the eye towards their position. The two entrances were also marked at the ground level by a small flight of steps and the importance of these main entrances was emphasised by the building line of the elevation being brought forward immediately about them. The central point of the facade was not left open but was marked by two pairs of double pilasters, a gable with sculptures and a clock on the which was positioned beneath a small turret on the rooftop. This established a vertical axis in the centre of the principal elevation's composition aside of the two axes established by the main entrances.

The design of the raised Post Office used many civic design features that were commonly used at that time. For example, the height of the main floor, the ground floor, was higher than the other two floor levels so to possible emphasise its importance, and arched headed

windows were positioned in regular bays on the first floor. Rustication was used at each end of the principal elevation but only on the ground floor level as a means not only to decorate but to emphasise the corners of the building. The internal arrangement of the building was kept simple (see figure 4.9.12), being open in form, with the public area to the rear of which was located the Parcels Office and Sorting Office.

Figure 4.9.10. Forster Square and the surrounding environment (source: Ordnance Survey, 1908).

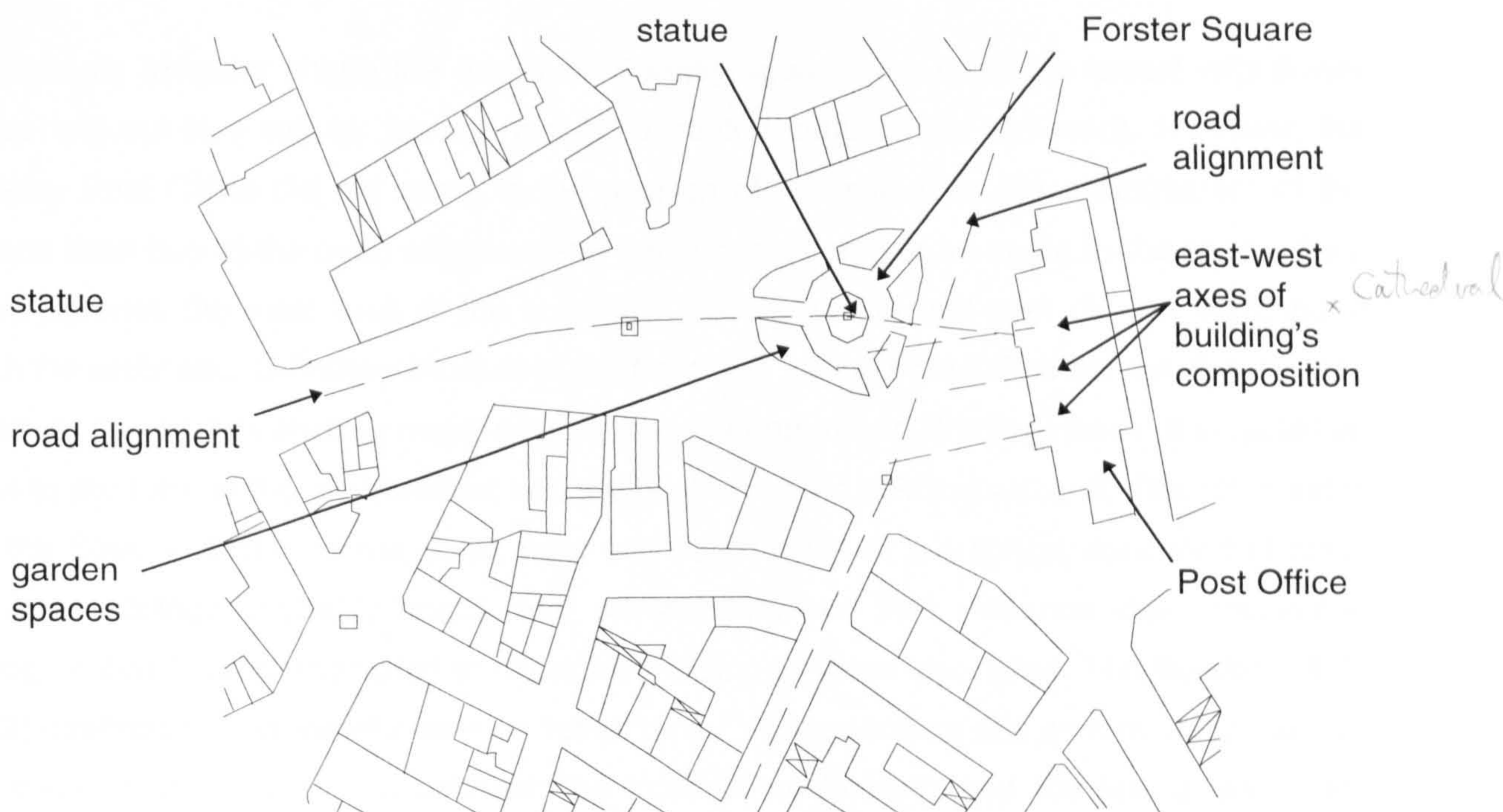
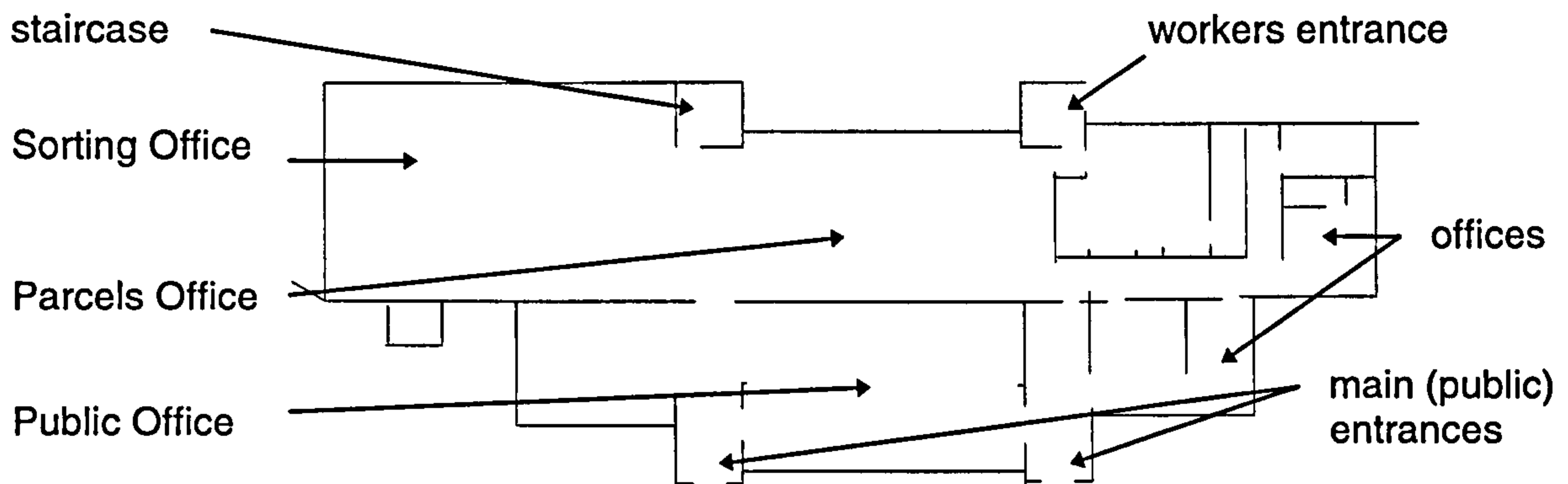


Figure 4.9.11. Eastwards view along Kirkgate in 1895 towards Forster Square.

Figure 4.9.12. Plan of the Post Office, Forster Square.



Despite its irregular shape the design of Forster Square was relatively formal with flower beds laid out in a regular fashion around a central statue (now removed). However, the nearby Post Office did not relate to the position of this statue or the arrangement of the space itself due to the main alignments of the building being at an angle to the space. As a consequence the axial lines of the building's main elevation and plan did not correspond with the architectural feature situated to the front of it, as the Post Office did not directly face towards it, and thus another major civic planning opportunity in Bradford was not established due to the form of the environment and the position of the building within it. The other sides of the Square, that is to the north, west and south sides of the space, consisted of small private buildings, probably shops, and warehouses, and little evidence was provided to suggest that Tanner attempted to relate his building to these structures. *The Builder* (1898: 172) described these warehouses as being "dingy" in appearance and as a result of the lack of balance and association between the Post Office building and the laying out of the Square, the area appeared somewhat disjointed and awkward (*ibid.*: 172), to some extent in keeping with much of Victorian Bradford's central environment at that time.

Cartwright Hall

Combined museum and art gallery buildings were among the predominantly new building types introduced during the nineteenth century in Britain. Cartwright Hall (1900-4), situated in the north of Bradford, was one of the foremost examples of this building type in the process embodying "civic pride and the ethos of culture for all. It fulfilled a practical need, as existing museum and gallery facilities had become inadequate, but at the same time it was

the outcome of both personal and municipal will.” (Fellows, 1995: 95) The establishment of the building in late-Victorian Bradford must be viewed as part of a larger effort by the Corporation to propagate civic policies. With a growing stress on mass education created by the Forster Education Act, passed in 1870, and local initiatives across the country to open educational institutes, Bradford was inspired to open its first Art Gallery and Museum in 1879. The construction of Cartwright Hall in a sandstone material not only served to replace the increasingly inadequate existing Art Gallery and Museum but reinforced the emerging modern civic culture of Bradford at the turn of the twentieth century (Cartwright, 1997:16) when the settlement had just received city status.

Figure 4.9.13. The North West of Bradford in 1895 prior to the erection of Cartwright Hall within Lister Park (source: Ordnance Survey).



The account of Cartwright Hall begins in 1898 with Lord Masham, a former Bradford MP, who offered £40,000 to the Corporation so to build a memorial, on the site close to Manningham Hall, to Dr Edmund Cartwright. In the same year a design competition was organised, initially open only to locally based architects. After visits were made to the Mappin Art Gallery in Sheffield, erected in 1888, and the Walker Art Gallery, Liverpool, erected in 1874, both large scale Classically styled buildings, the Bradford Art Gallery Committee decided that their project contained sufficient prestige to allow architects from

elsewhere to enter a design. In addition they determined that the form of the new structure should be in a Classical or Renaissance style (Guide of Cartwright Hall, 1988: 2). Eminent architect Alfred Waterhouse was commissioned to act as competition assessor and three regulations were laid down in the competition for designers to act upon: "The building is to be first a memorial, hence it should be monumental; secondly, it is to be suitable for civic entertainments; and thirdly, it has to serve a general and every-day purpose as museum and art gallery." (See competition regulations in *The Builder*, 1899) Other advice was also given to competitors: "The chief principles to be observed in a building of this character are that the entrances shall be important and direct, and that each apartment of the museum and galleries shall communicate in a continuous line, so that visitors may circulate through the galleries in one direction." (*Ibid.*)

In May 1899 J.W. Simpson and E.J. Milner Allen, a London based partnership who had won the 1891 competition for the Kelvingrove Art Gallery and Museum in Glasgow, were awarded first premium for a scheme that showed some similarity to their Glasgow project. By May 1900 construction on the Bradford building began. The building was officially opened in April 1904 having cost approximately £70,000 and the unencumbered site of the building covered over 14,150 square feet in area. The chosen architectural style by Simpson and Allen was a Baroque form (*Yorks Daily Observer*, 13th April 1904: 33), influenced by Simpson's knowledge of French architecture (*Ibid.*: 33). The *Yorkshire Daily Observer* (*Ibid.*: 33) praised the selected design: "Now that an age of palace-building has returned to England - democratic palaces this time - the younger architects are naturally turning to French models for suggestions".

The large scale and impressive design of Cartwright Hall has been said to reflect the function of the building (Guide to Cartwright Hall, 1988: 8). The design and planning of the building, and its application of Baroque elements, conveyed the sense of function, monumentality and civic pride that it was expected to encompass (Cartwright Hall Guide, 1997: 11). The main elevation, of about 150 feet in length, was dominated by a portecochère positioned at the centre of the facade and by its surmounting tower and dome, a feature designed solely for ceremonial purposes. The tower was noted by the *Yorkshire Daily Observer* (13th April 1904: 32) to add to the overall dignity of the building. Fellows (1995: 96) stated that for "the amount of illustrative effort and, indeed, material put into it is illustrative of the Cartwright's civic symbolism, and is also a remainder of a time when architecture could command resources as a public art." The artistic design of the recessed

main entrance at the centre of the principal elevation, recessed so to allow for the introduction of civic design elements such as flights of steps in front and behind it too, helped to promote the stately impression of the building.

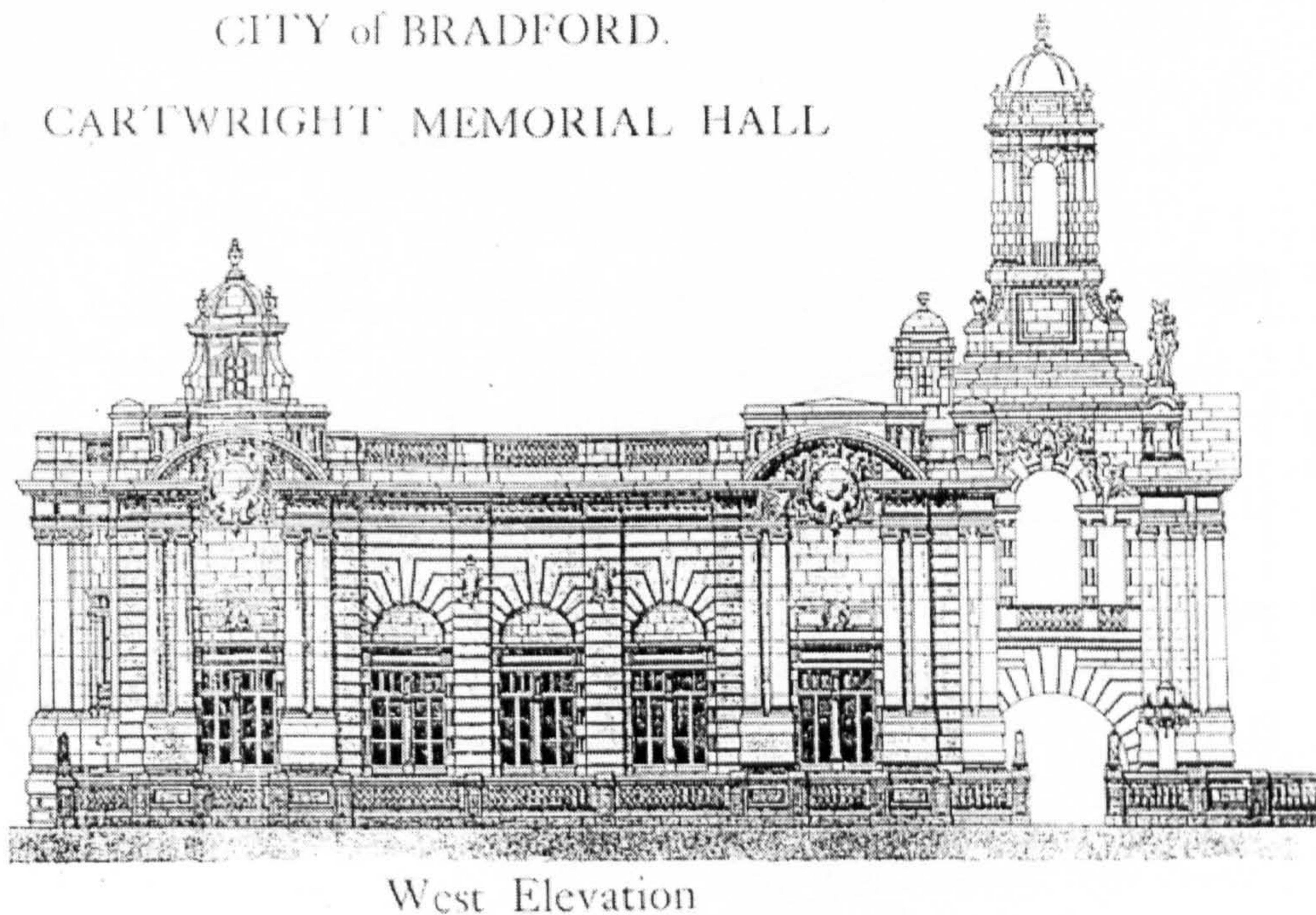
Figure 4.9.14. Cartwright Hall's front elevation.



The exterior of the building was marked at regular distances by paired Ionic columns and pilasters which extended from the lower ground floor level to the roof. These helped to form minor vertical alignments along the main elevations. No windows were placed above the raised ground floor level, the first floor level of the two storey building being lit by glass positioned into the low pitched roof, while the windows at the lower ground floor and ground floor levels were positioned between the columns and pilasters in regular bays from the central axis of the front elevation. The use of columns and pilasters gave the building a strong visual rhythm that gave an organised impression. The grandeur of the structure was enhanced as well by contrast building materials and texture used in the construction process, with the upper sections of the elevations being constructed in ashlar which contrasted with the rustication of the stonework near to the ground, said to be “a recreation of a French-based Baroque manner that is rarely seen in England.” (Cartwright Guide, 1997: 12) The basement floor level was marked by rusticated stonework and masonry on the lower levels of the building was left unsmoothed so as to give an impression of strength and solidity to the structure while the windows on the lower ground level were given rusticated arches above their heads. The use of arch heads above window openings was noted within many other civic design in Britain during the period connected with this work. Rounded

porticos with broken pediments, rare civic design features, marked the ends of the sides elevations and reinforced the symmetrical impression of the building.

Figure 4.9.15. A perspective of the western (side) elevation of Cartwright Hall.

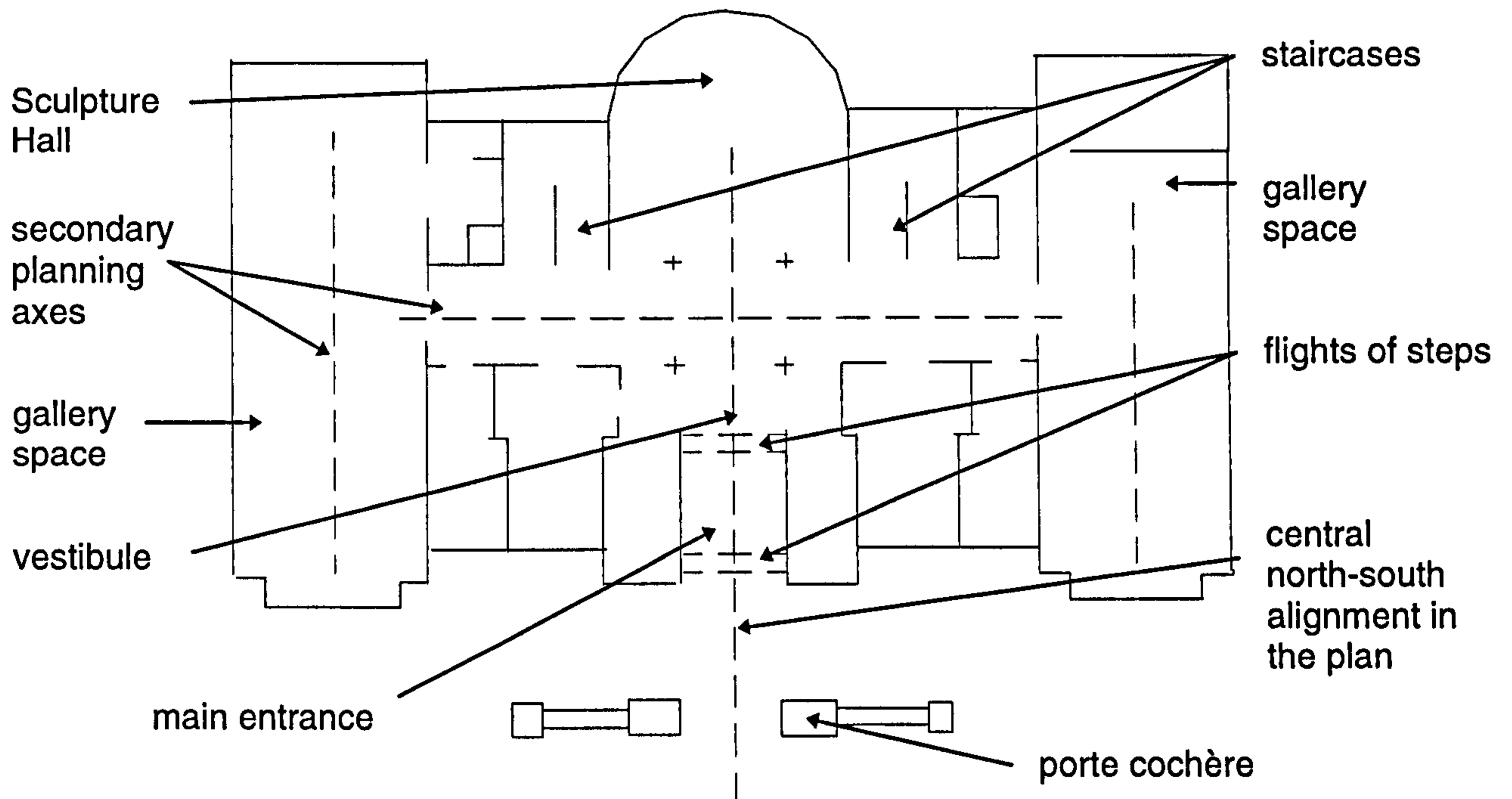


Pavilions, which projected beyond the building line at the front and back of the edifice, marked the ends of both the front and rear facades and reinforced the sense of symmetry in the building's composition while the centre of the secondary axes established within the end sections, running through the wings of the building, was marked at the front elevation by windows with pediments above them. The (north-south) axes established in the design of the ends of the building in addition met directly with the alignments of the approaching carriageways to the building, roadways laid out in a symmetrical fashion (see figure 4.9.17). In terms of the building's civic design this is of note for it allowed the alignments established within the internal arrangement of the building to continue out into the surrounding environment for a considerable distance.

The grandeur of the Cartwright Hall scheme resulted partly through the strength of the building's plan as much as from its pleasing effect upon the on looking eye. The competition notes (1899) compiled by the assessor, Alfred Waterhouse, commented "Messrs Simpson and Allen are to be congratulated on having produced a thoroughly artistic and dignified plan, which will be found to provide for the practical working necessities in a convenient

manner". The practicability of the plan was necessary though for the building to successfully operate, for the structure had "to be capable of being used for large-scale civic functions, as well as an art gallery and museum." (Cartwright Guide, 1997: 13) This led to emphasis in the planning process being placed upon layout, circulation and, in addition, cloak room space (*Ibid.*:13).

Figure 4.9.16. Cartwright Hall plan.



The plan of Cartwright Hall was based on symmetry and simplicity: "the simplicity of the interior is clearly the result of careful thought on the part of the architect, not of mere chance". (Yorkshire Daily Observer, 13th April 1904: 38) The Yorkshire Daily Observer (*Ibid.*: 37) stated that: "In no feature of the Building is the genius of the architect more distinguishable than in the happy simplicity with which the various parts of the building group themselves symmetrically, yet in such a manner that every part secures those particular advantages of lighting and access which it requires for the purpose for which it is destined."

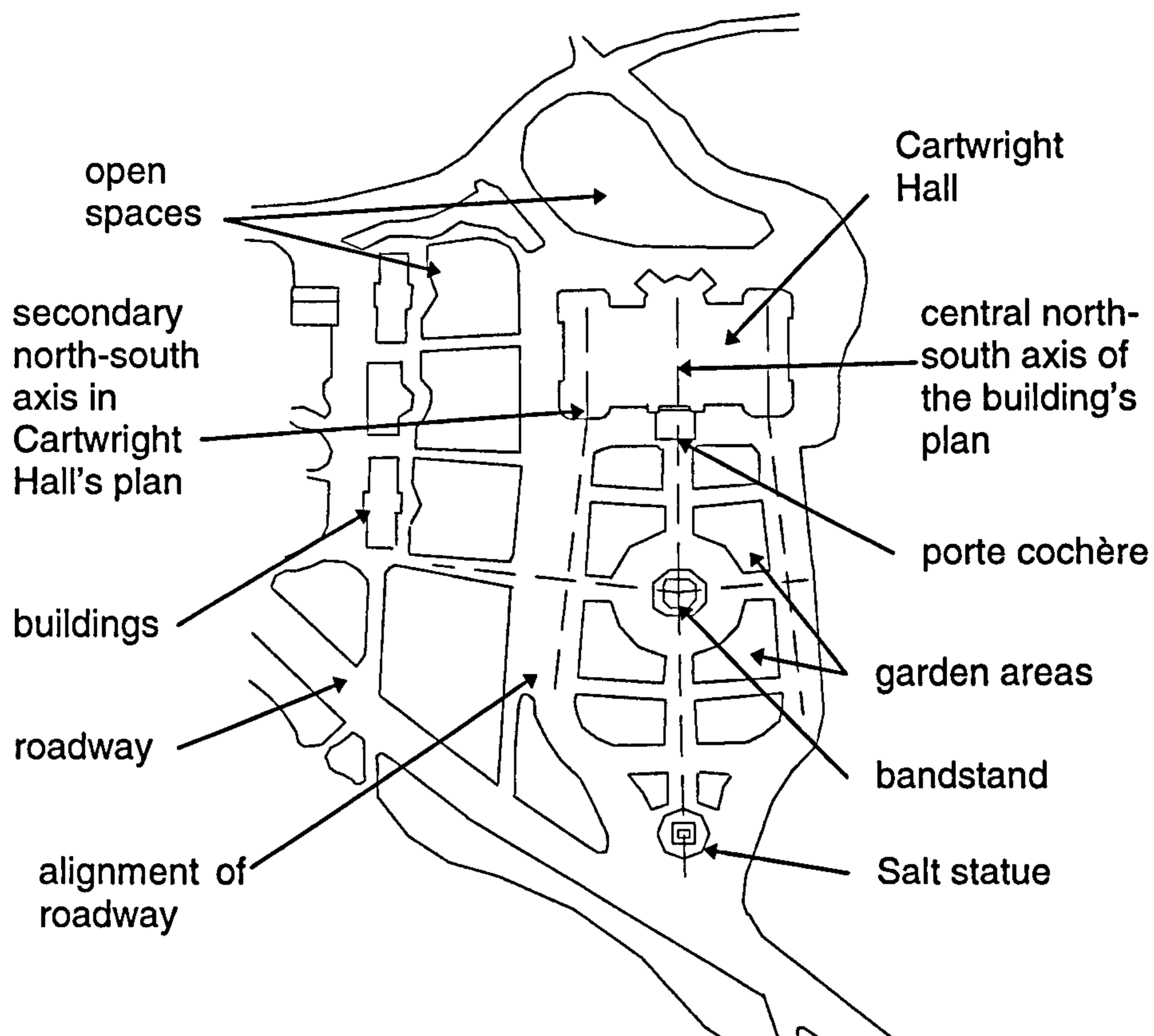
The ground floor plan was dominated by three large spaces, two of which were used as galleries and each measured nearly 90 feet long and almost 30 feet wide. Both spaces were fitted into each respective wing of the building. The alignments established through these spaces was parallel to the central north-south alignment at the centre of the plan, marked by the porte-cochere, main entrance, steps in front and behind it, the entrance vestibule and

the placing of the Central Hall, a space 34 feet wide and 42 feet long, planned specifically for the display of sculpture. Staircases were positioned on each side of the Central Hall which assisted in reinforcing the symmetrical effect of the plan while a subsidiary axis, running east-west, was established at a ninety degree angle to the central north-south one by a corridor linking the two galleries in each wings of the building together. Cloak rooms and utility spaces, such as a Porter's Room, were placed on each side of the central north-south alignment towards the front of the building near to where the main entrance was positioned. The first floor plan of the building adhered closely to the ground floor arrangement, partly to deal specifically with the circulation of large numbers of visitors and guests within the building. Thus the main and secondary axes of the ground floor plan were continued in the internal arrangement of the upper floor level.

The civic design significance of Cartwright Hall is in part a consequence of its central north-south axis being continued away from the front of the building. This was so that Simpson and Allen's could attempt to relate their building to the surrounding environment, principally the statue of Sir Titus Salt by Lockwood and Mawson, erected in 1883, which was located a considerable distance away to the south of the building's site in Lister Park. In addition, this central axis of the building's plan not only corresponded with position of the statue but had its sense of association with the setting further fortified subsequently when a bandstand was erected almost midway between the building and the statuary, also on the alignment established from the centre of Cartwright Hall's plan. Thus not only was evidence provided that Cartwright Hall and its site were related by planning means, in so doing making it a strong civic design scheme when its many design elements are also taken into account, but importantly the statue to which it initially related was erected prior to the building and was thus a governing factor in the organisation and design of the building. The statue and bandstand (see figure 4.9.16) were recognised by the architectural press to "form the centre of the main approach to the building, the intermediate space being laid out as a formal garden with bandstand and spacious promenade." (Building News, 1899: 7) Furthermore the formal garden spaces laid out in front of the building were arranged in accord with the central north-south axis of Cartwright Hall, being arranged in geometric forms while a circular walkway encircled the bandstand. As highlighted earlier the arrangement of the roadways in front of the building (see figure 4.9.17) also corresponded to the secondary north-south axes established by the gallery spaces within each wing of the building which further strengthened the sense of relation between the building and its surroundings.

*different
from
Town
Hall*

Figure 4.9.17. Cartwright Hall and its surroundings (source: Ordnance Survey, 1908).



Fellows (1995: 96) noted that Cartwright Hall was a three dimensional Baroque experience. As a result of the employment of formal planning characteristics and symmetrical lines in the design and plan of the Hall the general scheme can be said to represent a comprehensive attempt at civic design within which the structure was brought into unity with its setting thanks to the architectural and planning practices involved. Thus Cartwright Hall provided evidence of forming a strong civic design composition within which its design, plan and the form of the surroundings related together in a coherent manner. Few civic design schemes examined during the period selected for study were as strong as Cartwright Hall simply because a significant number of architectural design features and planning characteristics were employed simultaneously within the scheme.

Inter-War Bradford

Throughout the period considered few large sized public buildings were erected in Bradford which was surprising given the importance and size of the settlement prior to 1914. For

example, from about 1870 to 1914 only the Town Hall, the Forster Square Post Office and a market building were erected at the centre of the settlement and only Lister Park, Cartwright Hall and a Technical College being buildings of any note or scale at the urban periphery, even though in other fields of municipal enterprise the Corporation had made notable steps and won much national acclaim. With a population of over 280,000 by about 1918 (source: Census) opportunity was still provided for additional public buildings to be constructed in the city and in 1915 a major central redevelopment competition was established by the Corporation, won by Gibson, Skipworth and Gordon of London. The importance of the competition was noted by *The Builder*: "The replanning of the central portion of Bradford is the most sweeping project of the kind...since the remodelling of Hull some fifteen years ago. It is therefore the first application in our provincial cities of the theory of town planning which in its academic aspect has been so much to the fore of late years." (1915: 543) But due to the affect of World War One the scheme was never implement and the tradition of only erecting public buildings at intermittent dates in Bradford was continued. Between 1918 and 1939 the only public building scheme to be undertaken was the Grammar School, situated in suburban Bradford. Thus the disappointing slow building trend established towards the end of the nineteenth century was continued into following decades.

Conclusion

Similarly to many other provincial settlements in Britain examined by this study the poor choice of central sites for large sized public structures affected the form of civic design that took place in Bradford and the cramped conditions and angles of the sites around Town Hall Square, for example, provided evidence of this undesirable planning situation. However, on the other hand, the Cartwright Hall scheme indicated the possibility of civic design in the settlement and elsewhere for that matter as within this scheme both the building and its surroundings were brought into association in a coherent manner. But, as recognised earlier, the urban form of central Bradford had a significant affect upon public design, arguably more so than in other places studied. This was because the urban ^{form} of the city was of an irregular form with few straight streets and so building sites were often awkwardly formed. Thus buildings and streets were frequently placed at unwieldy angles to each other and this was noted in some of the public schemes undertaken during the late-Victorian and Edwardian period in Bradford. Such a situation made any sense of relation between public buildings a difficult task for the designers regardless of the architects involved having civic

design intent or not. Hence schemes such as the Town Hall, its extension, and the Mechanics Institute, which were all located close to each other, were all affected in that it was difficult for each structure to relate to each other through formal planning lines, a common characteristic of civic design during the period examined. Furthermore the lack of public building in the central core meant that there were few structures of note to relate to regardless of site conditions as well.

For a city of such a large demographic and so spatial size few public design schemes were attempted in the late-Victorian and Edwardian era and one of these schemes was an extension project. It can be argued that had the Corporation not undertaken the laying out of Town Hall Square as part of the Town Hall scheme then Bradford would not have had a civic space until Forster Square was established in the mid 1880s which is also unusual given its status within the Victorian urban hierarchy. Even by 1914 the Corporation had undertaken few public buildings in the preceding years which is somewhat confusing given the population of the place being at over 300,000 persons by that time and that from 1900 a City Architect was employed.

The tour de force of civic design in Bradford, despite the qualities apparent in the Town Hall scheme, was Cartwright Hall. Designed not only with elements that were common in civic design at that time, such as a symmetrical front elevation, rusticated stonework, porticos and end pavilions, the raising of the building above the ground level, the placing of windows in regular bays and the central position of the main entrance, the internal arrangement of the building was such that it reinforced the symmetrical nature of the composition, in so doing establishing a prominent central axis. Significantly the central axis of the building corresponded with a prominent architectural feature erected at a considerable distance from the building, significantly, erected prior to the building, which had the effect of not only continuing the central alignment of the building away but brought the environment and the building into unity. Arguably, due to these and other features highlighted, the Cartwright Hall scheme was one of the strongest example of civic design examined by this work during the period selected for study.

The following chapter examines the civic design of other large sized provincial settlements studied as part of this work. Particular reference is again given to the design and plan of public buildings erected between 1880 and 1914, and their surroundings.

CHAPTER FIVE: EXAMPLES OF PROVINCIAL CIVIC DESIGN, c., 1880-1914

Introduction

The previous section has examined the civic design of the largest provincial settlements selected for this work, that is those settlements with a population in excess of 250,000 by 1901. In this chapter attention will also be given to the design and planning of the public buildings erected between about 1880 and 1914 in a number of other places, Kingston-upon-Hull, Nottingham, Newcastle, Leicester and Portsmouth, whose population sizes varied between about 175,000 and 250,000 in 1901, which were also studied as part of this project. Similarly to the previous chapter, settlements are examined in an order based upon descending demographic size.

Kingston-upon-Hull

Introduction

From the Middle Ages onwards Kingston-upon-Hull has been important in Britain's history due to its role as a significant military garrison. The expansion of Hull, as it shall be known from this point, as an industrial base and dock settlement did not begin in earnest until the last quarter of the eighteenth century, the same point in time from which the local population began to rise markedly. Hull's first dock, begun in 1775 and completed by 1778, was a direct consequence of the settlement's increasing commercial and trading prowess, fueled by the Industrial Revolution and Hull's economic links with settlements in the Yorkshire region. By the 1790s the commercial success of the first dock, Queen's Dock, had already ensured that further landing areas for shipping would be required and by the early nineteenth century two more docks, the Humber Dock (1809) and Princes Dock (1820), had been built. By 1829 Junction Dock had been constructed, linking together the Princes and Humber Docks and in so doing making the centre of the town an island within its own dock land system. Additional landing piers constructed prior to 1914

included Victoria Dock, the Half-Tide Basin, Albert Dock, William Wright Dock, St Andrew's Dock, Alexandra Dock, Riverside Quay and King George Dock. Besides Hull's growth as a port for handling goods, the growth of the whaling industry in the eighteenth century and fish trade in the nineteenth century had a significant effect on the town and its development. While Hull acted as a port to many towns and cities in the Yorkshire region during the Industrial Revolution it also became a part of the Industrial Revolution itself due to the growth of local manufacturing industries. However unlike other Yorkshire towns Hull's industrial base was of a diverse nature, incorporating the traditional heavy industries that characterised the nineteenth century such as cotton production, engineering and transportation, principally ship building, along with other activities such as flour and oil milling, paint production and pharmaceuticals.

Hull's population grew steadily throughout the nineteenth century as a consequence of its broad economic base and in 1851 the population of the town stood at 85,000 (source: Census), a substantial rise from its 1801 total of 29,500 (source: Census), but the figure which would have been even higher still were it not for the 1849 Cholera epidemic which killed nearly 1,900 citizens. The population total of Hull by 1901 had risen to approximately 240,000 (source: Census), a figure that had almost doubled from what it was thirty years earlier, in so doing making Hull, which was awarded city status in 1901, the seventh largest English urban settlement at the time. Hull, it should be said, had originally been given Borough status under the Municipal Corporations Act (1835) which had led to the creation of a Corporation within the settlement which supervised local environmental matters. In 1888 after the passing of the Local Government Act county borough status was awarded to the settlement.

During the Victorian period the Corporation undertook the erection of many prominent public buildings in order to serve the needs of the local population. Among the most notable schemes undertaken was the Town Hall by competition winner Cuthbert Brodrick in 1861, an architect who was to significantly affect the civic design of central Leeds and Hull in the Victorian period. Other significant schemes that affected the environmental and architectural development of Hull included two cemetery schemes, 1846 by Brodrick and 1872 by Payton of Bradford, two Corn Exchanges (1849 and 1855), a workhouse (1851) situated close to the River Hull in the outlying Sculcoates district, an Exchange (1864) and the Hull and East Riding

College, designed by R.G. Smith in 1865. The Corporation was also involved in the laying out of open areas within Hull, the most important being Pearson Park, an eleven hectare area laid out by J.C. Niven at the western periphery of Hull close to the well to do Avenues district, and a Botanical Gardens (1878) by locally based competition winners Reeves and Hagen.

The Development of Victoria Square

The beginning of the development of the area which became known as Victoria Square opened with the Dock Offices competition in 1866, prior to the time period covered by this work, on a site positioned between just to the west of Queen's Dock and north of Prince's Dock. The selection of this site by the Corporation was an astute one for it offered good architectural prospects for designing, planning and also viewing the structure, primarily a consequence of the site chosen being unencumbered from other structures and being positioned close to open water, the West End Queen's Dock. Commenting on the site of the Docks Office building, *The Builder* (1898: 317) recognised that, "no other building in the town enjoys such a prominent situation." The shape of the new building's site was a coarse triangle, bounded to the west by Junction Street, to the east by the quay-side and lock of the West End Queen's Dock (opened in 1778) and finally to the north by New Cross Street. The site boundary line facing towards the dock area was however curved and this presented somewhat of a design and planning difficulty for all competitors.

London based architect Christopher Wray's Venetian Classical design was awarded first premium in the design competition. The construction of the Docks Office began in 1869 and was completed by 1871 at a cost of around £90,000. Ancaster and Bramley Fell stone were the principal building materials although Portland stone used for the sculptured detailing. Goldthorpe (1963: 152) noted that the decision to choose Wray's design was a brave one by the Docks Board, "in as much as he used the whole of the unusually shaped site for this building". Pevsner (1972: 519) commented that the plan made "the most of an awkward triangular site" as Wray's bold plan utilised the shape of the site and resulted in a triangular shaped building, a rarely used compositional in public architecture during the time scale considered by this work. However the Royal Archaeological Institute (1984: 5) commented that the

design of the structure was “highly appropriate” to both its maritime function and to its situation within central Hull.

Figure 5.1.1. The front elevation of the Docks Office.



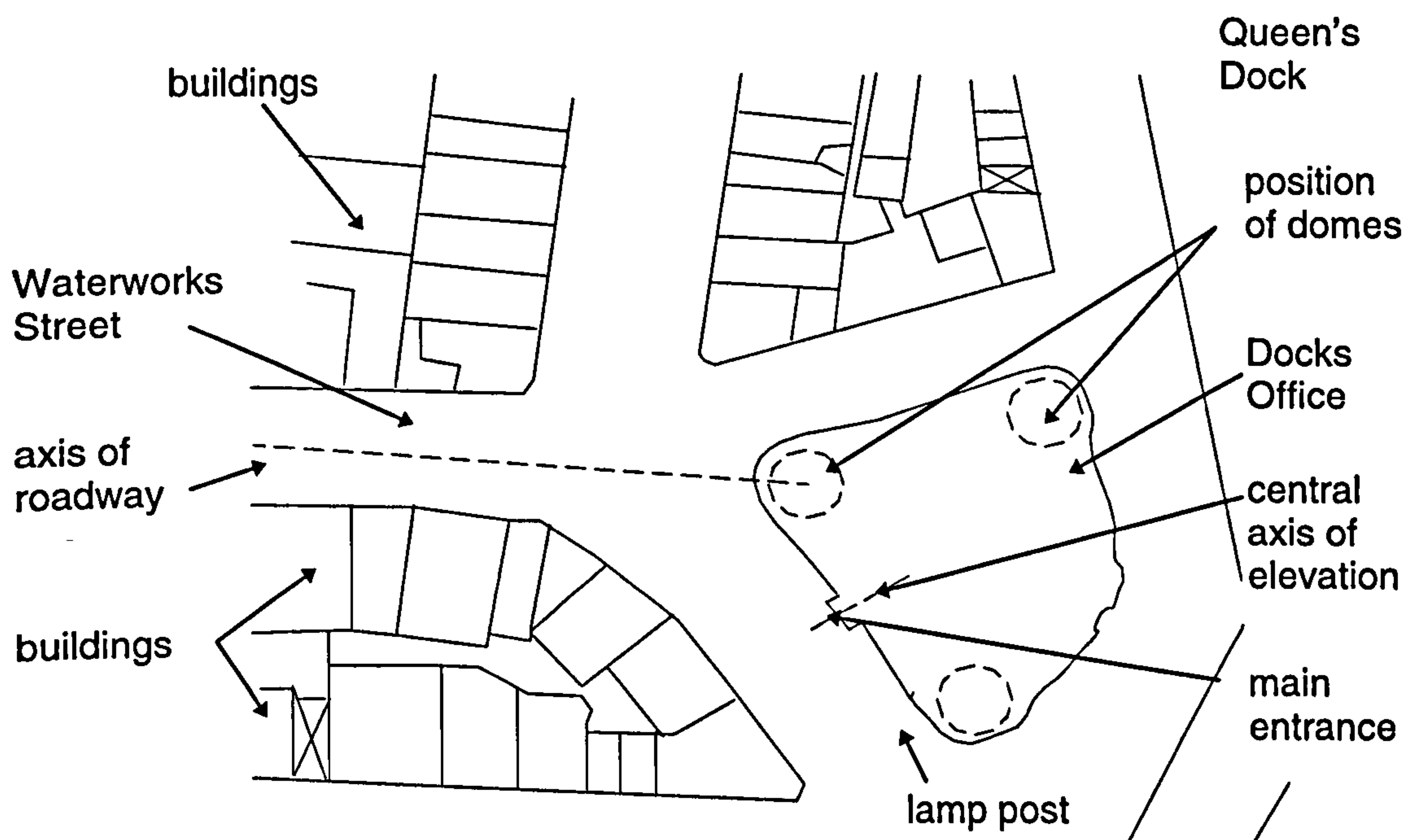
The design of the Docks Office in Hull employed many civic design features that were noted in other provincial places during the late-Victorian period. These included, for example, the symmetrical formed main elevation and plan, and the use of arched windows that were placed in regular bays on the main elevations. Another prominent civic design feature of note included the design and position of the edifice’s principal entrance doorway. Not only was the double door main entrance positioned at the centre of the front elevation, facing west towards Junction Street, but it was also recessed so to allow for the placing of civic design features in front of it, most notably a flight of steps that was marked on each side by a pair of Ionic columns surmounted by a cornice and a balcony decorated with four urns. The entrance was further emphasised by four Corinthian columns situated directly above it at the first floor level. The vertical central axis of the front elevation was terminated at roof level by a pediment surmounted by the sculptured figures by John Underwood and the coat of arms of Hull.

Arguably the most striking feature of the Docks Office was its three domes positioned above each of the rounded corners of the structure, consisting of tall drums with attached columns. The Builder (1898: 317) stated that the domes were “effective from every point of view, while the building has the somewhat rare

advantage of having no back, no inferior elevation.” Direct views towards the vertical elements of the Docks Office were presented along the streets around the building and the vista across Queen Dock and Whitefriargate Bridge. But another notable view was along Waterworks Street which was terminated by the dome at the western corner of the site. This vertical element, positioned above the corner of the building at the junction of New Cross Streets, Waterworks Street and Junction Street, aligned with the central axis of Waterworks Street as it curved into Junction Street and in civic design terms this is of significance. The positioning of this vertical element at the bend of the building allowed it to terminate the vista coming eastwards towards it (see figure 5.1.2). The other two towers of the building were unable to make such a strong impact upon the local environment due to their views being obstructed by buildings and the pattern of the roadways that did not offer direct vistas towards them.

The setting of the Docks Office at the time of its construction was far from advantageous or appropriate for civic design and symmetrical planning lines and the establishing of fine views from the building, being filled with small scale privately owned structures and even with the Docks Office having only two floor levels, excluding those spaces located within the drum of the domes, was of a scale much larger than that of its surroundings. For instance, while the front of the building faced westwards onto Junction Street any centrally placed large room in the building would look out onto the buildings opposite it such as small shops and public houses, not an especially attractive view given from the important nature of the public building. However the view from the rear of the building was vastly different, looking out to Queen’s Dock and Prince’s Dock. Thus the principal room in the building, the General Wharfage Office, was situated in a position at the rear of the building which presented views to the nearby docks (Goldthorpe, 1963: 153) and not those buildings situated in front of it near to the main entrance. The Queen’s Dock facade could also be seen from Whitefriargate to the south east of the building but the vista to it was blocked somewhat by buildings located close to Whitefriargate Bridge which linked Junction Street from the west with Whitefriargate to the east.

Figure 5.1.2. The surroundings of the Docks Office, Hull (source: Ordnance Survey, 1890).

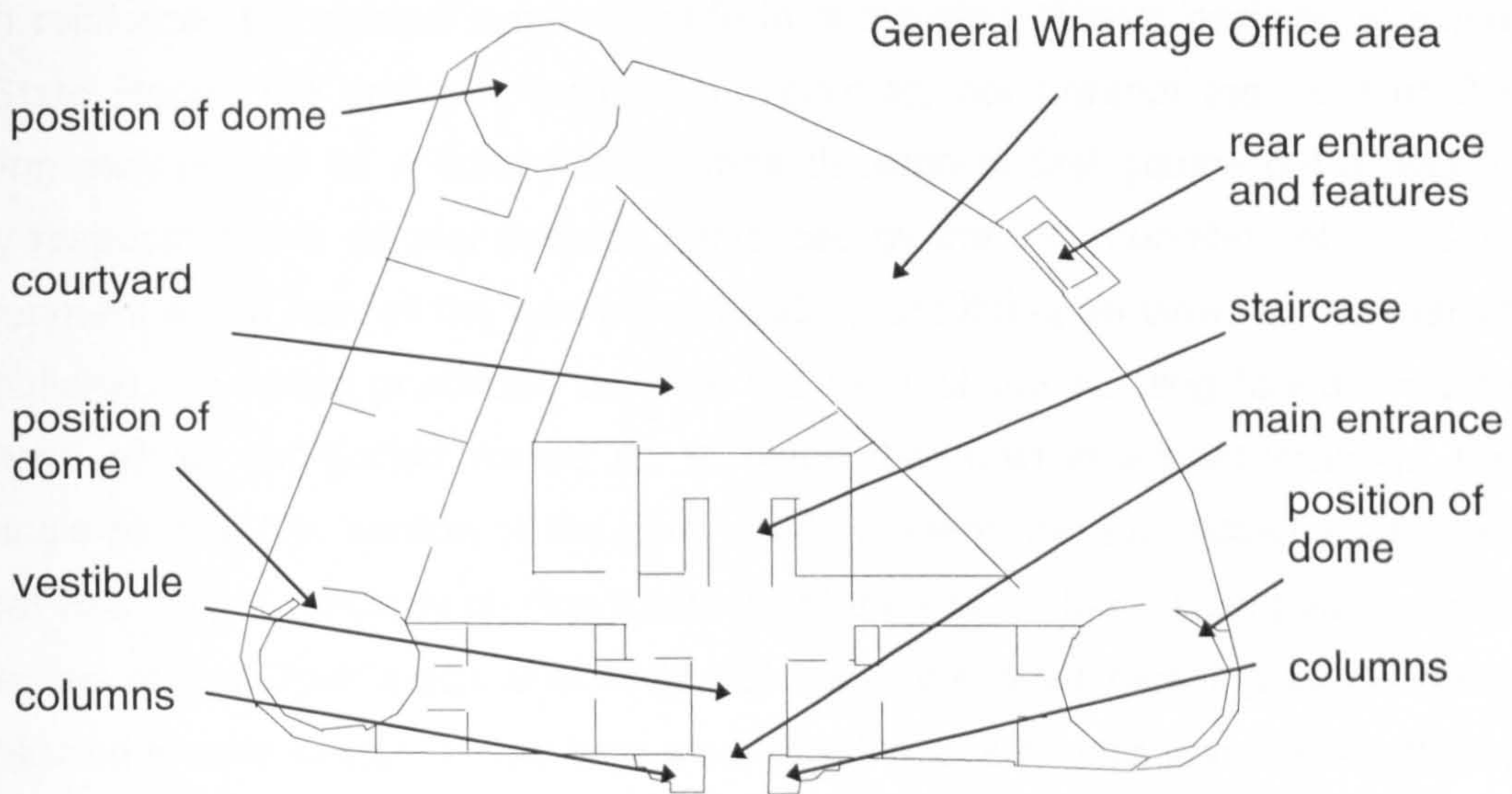


The internal arrangement of the Docks Office was guided by symmetrical lines that were dominated by an east-west axis established in the centre of the plan, marked at the front of the building by the recessed main entrance, as highlighted previously, which was positioned at the centre of the west facing elevation. The importance of the centre of the main elevation was further emphasised by the placing of a hallway space and the grand staircase directly behind the principal doorway. Therefore any axis established at the front of the building, which as noted earlier was marked by a flight of steps to the front of the main entrance, was continued inside the edifice thanks to the internal arrangement which is of course significant to the civic design of the building. Other spaces of note such as the offices within the building's plan were placed towards the exterior walls of the structure inside a corridor. Rooms were placed near to the front elevation in such a form that reinforced the symmetrical effect of the plan (see figure 5.1.3).

Each of the corners of the building was designed so as to form three circular rooms almost 20 feet in diameter that reflected the circular form of the domes positioned directly above. The extra masonry used to support the vertical elements positioned above was put within the outer wall of the building and also used to form the walls of the circular spaces beneath so had little effect on the building's plan. A subsidiary entrance was located at the centre of the rear facade and like the main entrance

was marked by a small flight of steps and a small portico above it. A decorative sculpture was placed at the low pitched rooftop directly above the rear entrance which helped terminate the vertical axis established at the centre of the elevation.

Figure 5.1.3. The ground floor plan of the Docks Office.



The plan of the triangular Docks Office was designed in accordance with the shape of the building's site, as highlighted earlier, with the north-west facing and south-west facing elevations being quite straight in form while the south-easterly elevation, looking towards Queen's Docks at the rear of the building, was made convex (see figure 4.10.4). The entire ground floor was marked at regular distances from the central point of each elevation by paired pilasters and columns between which were situated window openings. This shape of the ground floor window openings, with their arched heads, was continued on the first floor level.



Figure 4.10.4. The Docks Office rear elevation with the City Hall (background).

The convex Queen's Dock elevation, the rear facade of the building, was designed with nine evenly sized bays at the centre of which was an entrance and a portico which gave direct access to the large office used by the Wharfage department, a space measuring almost 90 feet in length. On the first floor of the Office directly above the Wharfage Office was placed the State Room with ante rooms at each side which reinforced the general symmetrical form of the plan. Wray's decision to place the State Room, the grandest room of the building, not towards the front of the building may appear as a somewhat strange decision at first glance but it was in many respects was a rational decision influenced by the poor condition of the local environment at the front of the new office building and the open views at the rear of the building. As noted previously as well, the front of the building faced towards buildings of an undignified nature so to place the most important room in the building's plan at this section of the plan, would present non too pleasing views of central Hull from it. Thus by placing the room at the rear of the building vistas were presented of the Dock areas and while not being the most pleasing of all views established in civic design at that time were of a better standard than those offered at the front of the Docks Office.

The City Hall

The following pieces of public design to be undertaken in proximity to the Docks Office was the City Hall and the laying out of a civic space called Victoria Square at the start of the twentieth century. The Square itself was laid out in 1900-1 to display what Pevsner (1972: 542) noted as being "the confidence and aspirations of the newly created city", although at first the space remained empty without any architectural elements. It was only in 1903 that a memorial statue of Queen Victoria was added, designed by F.C. Fehr, the designer of the statues in the City Square, Leeds, helping establish an appropriate setting for the City Hall and a focal point in the centre of Hull. The new statue was sited in a position that aligned with the central (east-west) axis of the City Hall and thus is of civic design worth as part of the development of the central district. The creation of the space brought about a further change to the Hull's built environment for around the time that the space was being laid out, new streets were inserted into the central urban form, such as Jameson Street and King Edward Street, both laid out in 1900. These two streets provided access from Victoria Square to other parts of the central core.

Figure 5.1.5. The front of the City Hall as seen from Victoria Square with the Queen Victoria Memorial Statue in the foreground (left).



The origins of the City Hall (1903-9), situated immediately west of Victoria Square, can be viewed firstly from the need to remove a block of insanitary buildings and the “equally pressing necessity of providing a large square for the interchange of tram traffic. With the exception of few shops, which they subsequently acquired, the Corporation possessed the whole block of property between Chariot Street and Junction Street.” (Eastern Morning News, 13th May 1903: 11) These two notions, originally suggested in 1899 altered somewhat by 1902 the date when the City Architect submitted his plans for the City Hall for they later utilised the Corporation’s Property Committee idea of constructing a large sized public hall. The new building’s design was outlined in the following year and described as being “worthy of the city without being extravagantly costly; that they should be dignified and imposing without being encumbered with meaningless ornament - in a word, that they should be a monument to the municipal enterprise and progress and to the standing and stability of the city.” (*Ibid.*: 11) The estimated cost of the entire scheme was put at £92,000 and as noted before incorporated the redevelopment of an entire central area through removing slum houses, shops and small scale industrial units, presumably workshops, as noted previously in front of the Docks Office, as well as removing a small roadway, Engine Street, and by replacing them all with a grandiose piece of public architecture beneath which would be situated shop premises. Thus the new scheme was to be a major piece of urban design:

“The proposal now submitted provides for taking down the whole of the present old shops and buildings, the formation of a large open square near the monument, and the erection of 32 shops of varying frontages, some with ground floor and basement only, and others with four floors. The scheme will include the provision of a Public Hall, with retiring rooms, together with three large reception rooms. The halls would be on the first floor with a main entrance from the proposed square. The proposed square measures 272 feet from north to south, and 216 feet from east to west, from building to building. The area proposed to be added to the existing streets is about 1,600 square yards, thus forming an open square in the heart of the city a little over an acre in extent.” (*Ibid.*: 11)

The main entrance of the Baroque styled City Hall was placed in the centre of the elevation facing east towards Victoria Square. The entrance was recessed and in front of it a number of architectural elements were placed such as four giant columns supporting a porte cochère. Behind the porte cochère on the central east-west axis of the building was positioned a large entrance vestibule which gave access to the Grand Staircase, also positioned along the previously highlighted alignment. In addition, set back from the main entrance along this alignment was placed a large copper covered dome at the rooftop, “the most pleasing feature of the exterior” noted Goldthorpe (1963: 322), the drum of which is composed of Ionic pilasters and four projecting pediments with sculptured figures (Pevsner, 1972: 518). The position of the dome, directly above the entrance vestibule, has civic design importance. Not only did this vertical feature mark the central east-west axis of the building but it furthermore terminated the vista along New Cross Street from Queen’s Dock (figure 5.1.4), a vista which also included two towers of the Dock Offices and also its position behind the main entrance related to the alignment of the roadway coming into Victoria Square (see figure 5.1.8). Of civic design note too was the low pitched mansard roof of the City Hall, covered from the eye to the east by the dome structure, while the roof was copper covered which provided a sense of association with the copper coated dome. The rest of the building was constructed of Ashlar stone, the same material used for the Docks Office across King Edward Street. This also helped bring about an added sense of association between the two large scale buildings apart from by their similar design styles and scale.

The City Hall was planned with a rectangular form so to fit within a long and thin area of land wedged between Waterworks Street to the north and St John's Street to the south, a site previously occupied by an assortment of buildings (see figure 5.1.2). The dimensions of the City Hall were large, measuring over 80 in width, in excess of 300 feet in length and 100 feet in height, incidentally exactly the same height as the nearby Wilberforce Monument which was located alongside Whitefriargate Bridge on an alignment with Whitefriargate (see figure 5.1.8). Thus the semblance of scale between the City Hall and its setting helped it fit in with the surrounding features.

Noted by Pevsner (1972: 516) to consist of an "imposing Edwardian Baroque composition", the three storey City Hall was designed with both public and private usage in mind for along the east, west and north sides of the building the entire ground floor was to be taken by private shops. The notion of placing shops under the building came after the building was originally planned, "owing to the tendency for this area to develop as the new shopping centre, it might be appropriate to provide shops under the new hall. The design was raised up and shops then placed underneath the hall" (Goldthorpe, 1963: 321). Furthermore leasing sites at the ground floor level to private bodies helped to lessen the total cost of the project which was high due to compensation costs involved in removing buildings previously in the area. This commercial aspect was a common element of large scale civic design that involved slum removal and the redevelopment of substantial tracts of land in the period considered and was used, for example, in the Colmore Row project at Birmingham and the Kingsway-Aldwych scheme in London, so to help recover costs of each scheme.

The design of the City Hall made an impression upon the on looking eye not only due to its large bulk, which was greater than that of its surroundings apart from the nearby Docks Office, but due to its portico and sculpting which highlighted the position of the main entrance as well as the dome which could be seen from many places within the centre of the settlement. The north and south facing elevations of the City Hall, that is the side facades, were composed of ten regular sized bays with the six most central bays being divided by pilasters which rose from the parapet to form pedestals (Department of National Heritage, 1994: 337). Pediments were placed midway along both side elevations to divide the two cornice lines designed along them. Arched windows were positioned on the first and second floor levels in regular bays. The rear section of the City Hall, with the west facing elevation, was

the most plainly designed part of the building and was used as an Art Gallery known the Victoria Galleries which opened in 1910. This section contained a glazed rotunda on the rooftop positioned on the primary east-west axial line of the building's plan and design, marked at the front of the building by the main entrance, for example, while the exterior of the rear of the structure was given decorated that included twenty carved panels containing the names of renowned artists from history.

The internal arrangement of the City Hall was dominated, as highlighted on many occasions previously, by a central line of axis established to the rear and in front of the main entrance, 'The Grand Entrance' as it was known, along which were positioned the grand staircase, the concert hall, a dome, the masonry used to support the dome was used as the walls for the space in which the staircase was found, and rotunda at the rear of the building. The Main Hall area, a concert hall, was situated towards the centre of the internal arrangement (see figure 5.1.6) and was large enough to seat three thousand people at any one time. This space was to also be used for grand civic occasions.

Figure 5.1.6. A perspective of the Concert Hall, City Hall (source: The Builder, 1912).

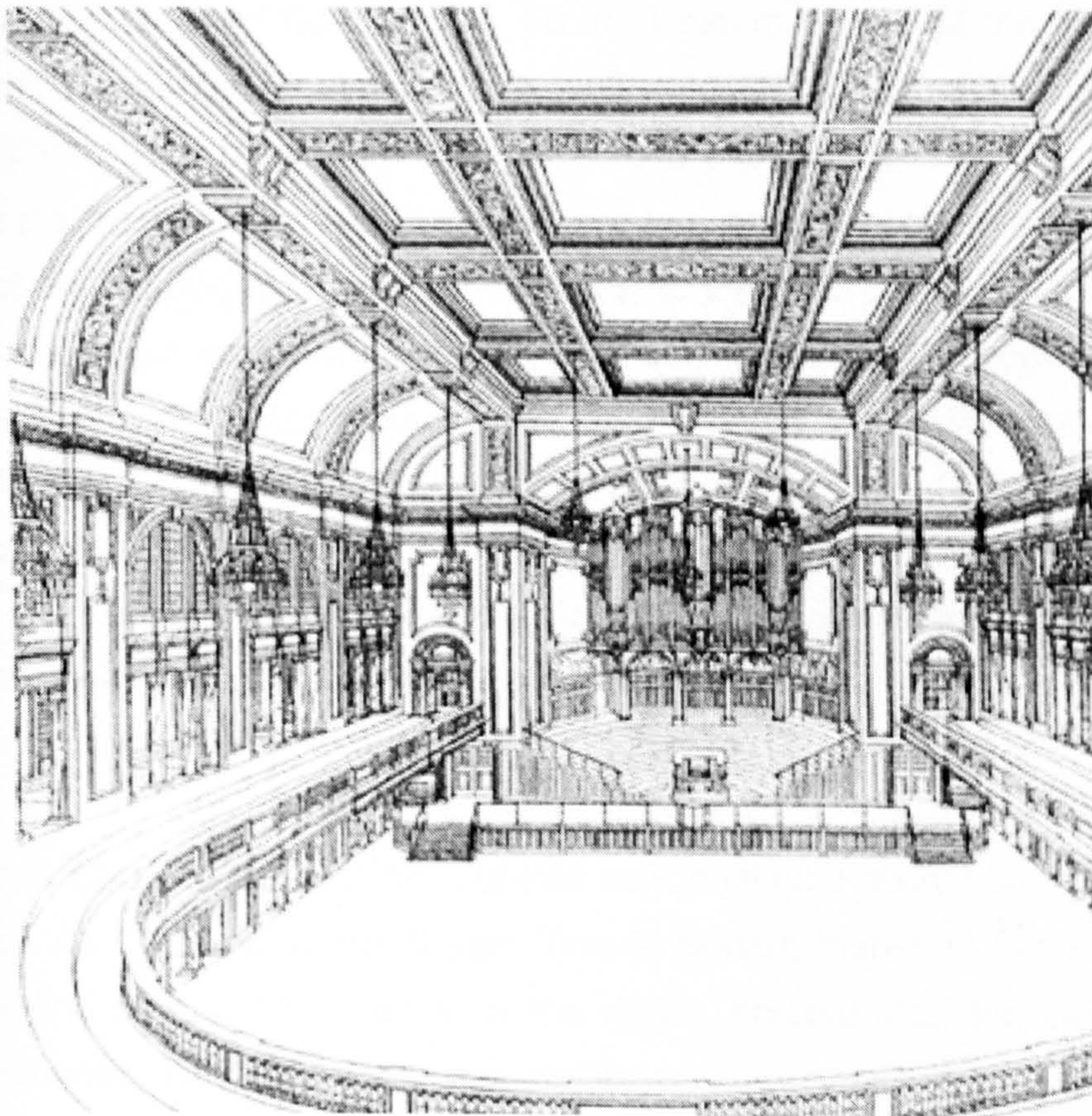
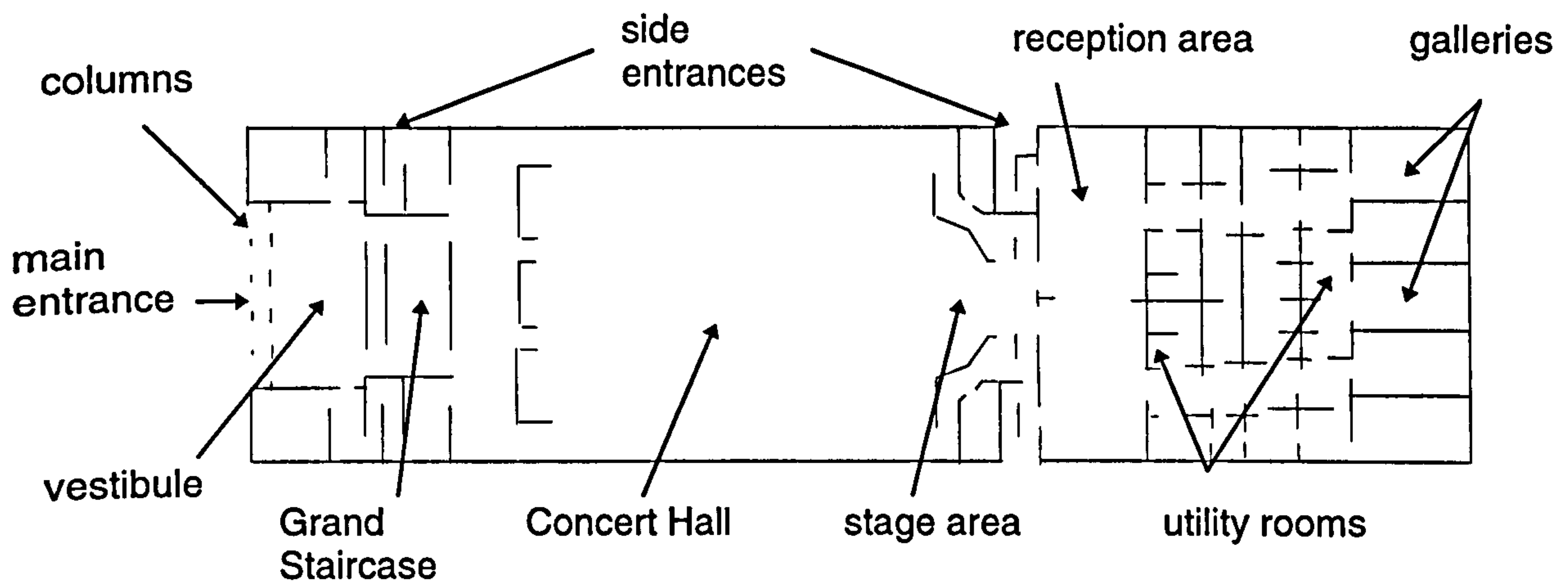


Figure 5.1.7. The City Hall plan.

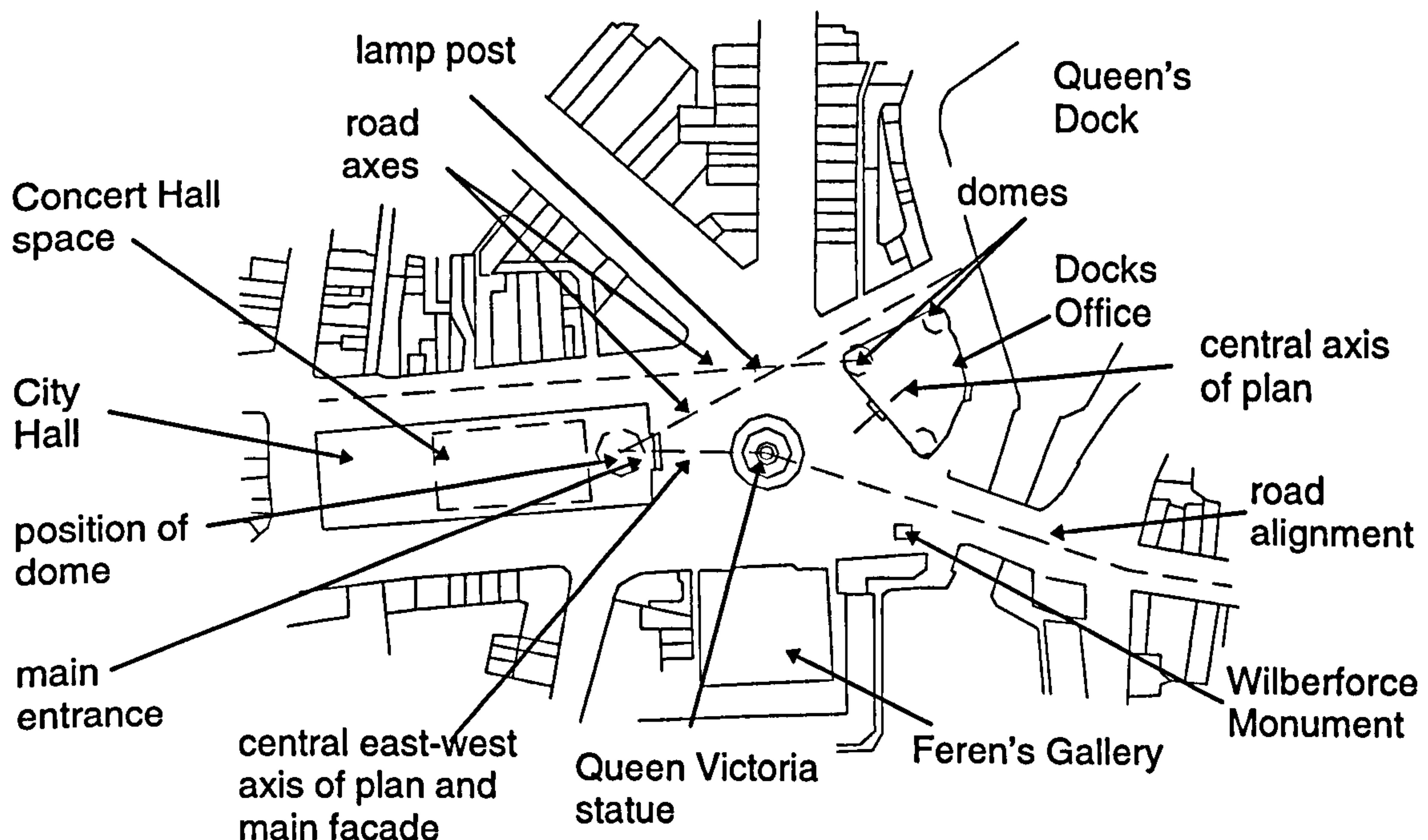


The plan of the City Hall was laid out on symmetrical lines with subsidiary axes cutting across the central east-west axis at ninety degree angles. The most important spaces within the building were placed at the first floor level and these included the Mayor's Saloon, with the Mayor's and Mayoress's retiring rooms, positioned on each side of the central (east-west) axis at the front of the building so to look out onto Victoria Square. Other important spaces included in this floor level were the aforementioned Concert Hall. To the western or rear of the Concert Hall was situated a semi-circular stage area behind which were located 'Artists Rooms' a large reception room, numerous utility rooms and the Victoria Galleries. Subsidiary exits were placed in the plan at ninety degrees to the central east-west axis towards the front of the building, positioned immediately to the north and south of the Grand Staircase, but these exits were given no emphasis in the design process and as a consequence they merely opened up onto the pavement at the side of the building. The positions of the secondary entrances did not correspond with any buildings or features in the surrounding environment across Waterworks Street and St John's Street too to the north and south and their lack of importance to the composition was perhaps highlighted by the fact that they not being marked by features in front of them such as steps.

The principal east-west axis of the City Hall was continued away from the plan and the front of the City Hall across Queen Victoria Square thanks to the siting of the Queen Victoria Statue. The position of the statue, erected after the City Hall was originally planned, was erected upon a circular base circumvented by a number of flights of steps at regular positions. The statue's site also formed a point of reference

to mark the central alignment of the roadway coming from the east of central Hull over Whitefriargate Bridge and the central north-south axis too of the Ferens Art Gallery, the final public building erected in the immediate area. Construction of the Ferens Gallery building began in 1927. Furthermore this particular central axis of the Ferens Gallery, marked by its principal entrance, for example, ran north through Victoria Square and also terminated at the lamp post in the middle of the roadway where Waterworks Street and Junction Street meet with each other. Such a situation provided additional evidence of civic design practice taking place in the Victoria Square area, apart from those other features previously mentioned and described. Thus as a consequence of the siting of the statue the associating of the major axial lines of the public buildings about it, such as the City Hall, the broader central environment of central Hull were related together in a coherent manner. Additionally, the strong architectural and planning development of the area was a rare occurrence of urban development of this kind within the time scale selected for this study.

Figure 5.1.8. Plan of the area known as Victoria Square, Hull (source: Ordnance Survey, 1925).



The Guildhall Area

The largest piece of public architecture to be erected in Hull during the period considered by this work was the Guildhall on Alfred Gelder Street, a structure

comprising of two sections that collectively measured some 560 feet in length and 100 feet in width. The Guildhall also contained the tallest vertical feature erected in late-Victorian and Edwardian Hull, a clock tower measuring 166 feet in height.

The design for the new public building contained spaces of different uses such as Law Courts, Council Offices and the Council Chamber, the design and plan of which was the outcome a design competition assessed in 1903 by the President of the Royal Institute of British Architects, John Belcher. Cooper and Davis were awarded the competition premium and construction began three years later. The chosen architectural style for the building has been noted as being Baroque by the Department of National Heritage (1994), an Edwardian adaptation of early eighteenth-century British architecture as popularised by the work of Hawksmoor, Vanbrugh and Gibbs.

Figure 5.1.9. The area south of Queen's Dock before development by the Corporation (source: Ordnance Survey, 1890). The Town Hall was later removed and replaced by the Guildhall.



Described by Pevsner (1972: 516) as being a “tour de force” the huge building was not originally intended to be of such a scale. The original intention of the Corporation was merely to create a new public building that would act as an extension to the

existing Town Hall on Alfred Gelder Street (see figure 5.1.9), a building designed by Cuthbert Brodrick between 1853 and 1858. Only towards the completion of the new Guildhall section, finished in 1911, did the Corporation decide to demolish the existing Town Hall, and extend the Guildhall structure which would be designed in such a manner "as to be in harmony with the new Law Courts." (Goldthorpe, 1963 :325) The first Guildhall competition winners, Coopers and Davis, also designed the second section of the public building between 1913 and 1916 (see figure 5.1.12), and used materials such as Ancaster stone, a material used sparingly in Hull's late-Victorian and Edwardian public architecture, in order to help associate the new building to its surroundings, principally the Law Courts building. Darley Dale stone, a material used in a number of other large sized provincial settlements at that time, was also used in the construction of the new building.

The composition of the Guildhall conformed to symmetrical lines. The front of the Guildhall, which faced eastwards, was marked by nine equally sized bays, and fronted an open space established at the junction of Lowgate and Alfred Gelder Street, marked towards its centre by a Portland stone statue of Charles Henry Wilson, a former MP of Hull, in 1907. Sadly the position of the statue did not correspond with the central axis of the Guildhall's front elevation. Had it done so then the central axis of the scheme would have been continued away from it and marked too by a significant architectural feature.

The three centrally placed recessed main entrances of the principal elevation were marked in front by a portico designed with two sets of paired columns at its middle and a set of paired pilasters at each of its ends. Large window spaces marked the end sections of the front elevation at the ground, first and second floor levels, positioned at regular bays along the facade. Rustication also marked the ground floor level and the corners of the front elevation. The placing of a clock tower directly behind the main entrance, the extra masonry used to support the vertical element were used as part of the entrance vestibule walls, and the locating of a long, broad corridor directly behind the entrance vestibule continued the symmetrical effect of the front elevation's composition into the building's plan. The central east-west alignment of the plan did continue away of the building, even though it did not align with the position of the previously highlighted statue, corresponding with the centre of the Queen's Hall, a building sited over 200 feet east of the Guildhall's site along Alfred

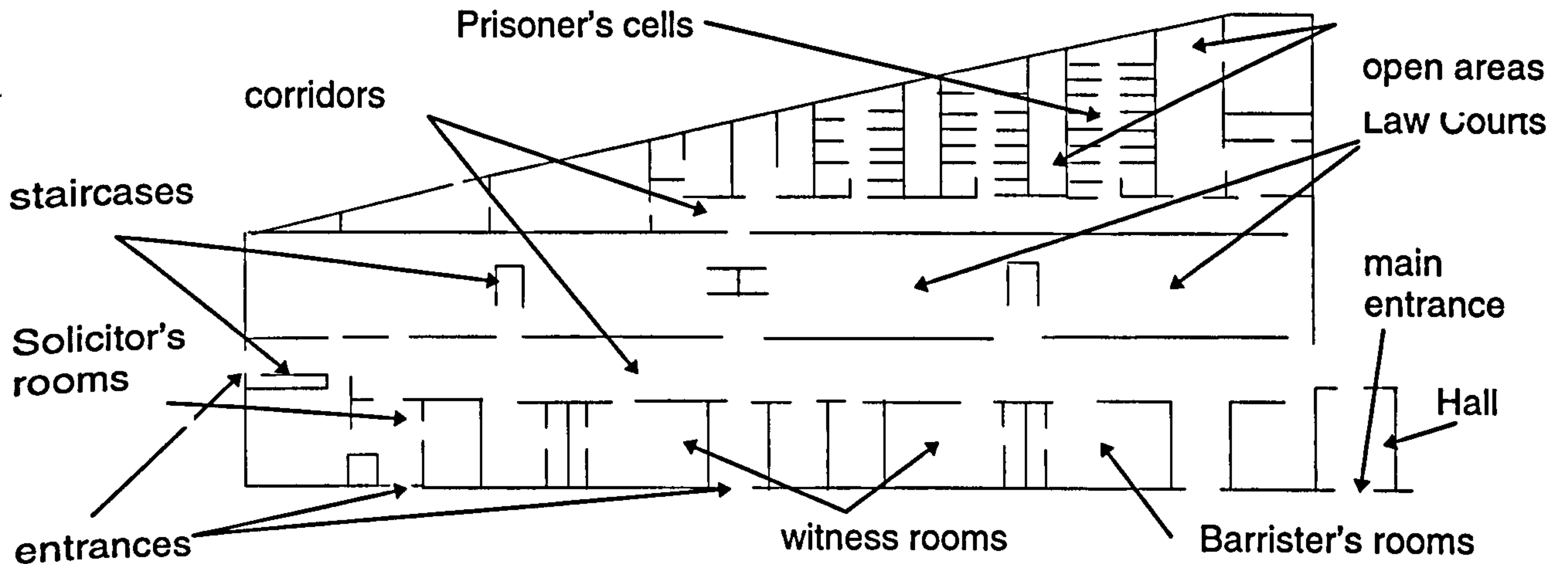
Gelder Street. But the sense of association between the two building was at best thin partly due to the considerable distance between the two large sized buildings.

Figure 5.1.10. The Guildhall's front elevation with statue in open area to which it faces.



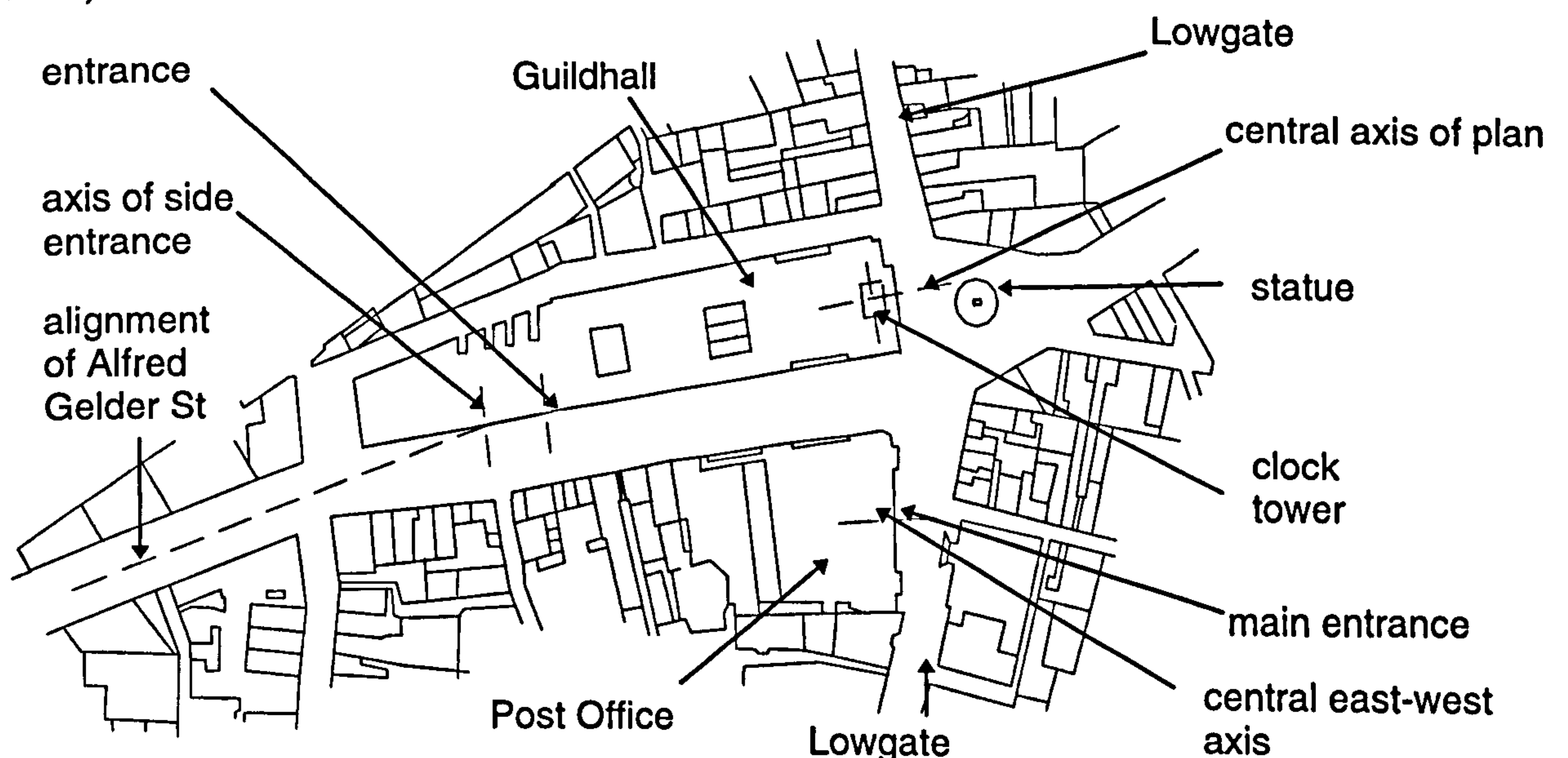
The Department of National Heritage (1984: 21) noticed that the interior layout of the Guildhall reflected the exterior of the structure due to the placing of spaces in accord with the symmetrically formed bays along the southern elevation that faced towards Alfred Gelder Street. The first section of the Guildhall to be constructed, the western section, was primarily used as a Law Courts building, as noted earlier. Occupying a triangular shaped site, this part of the Guildhall plan was dissected into three sections by two east-west corridors placed on each side of the Law Courts. The northern most section, nearest to a roadway known as Hanover Square, contained three cell blocks and four open spaces where those held in custody could undertake exercise. The central section of the building's plan contained a number of Law Courts, to the immediate south of which was another corridor which formed a longitudinal axis going east-west through the plan. The southern most division of the internal arrangement contained spaces used by the clerks of court, barristers, solicitors as well as waiting rooms and witness rooms for the courts.

Figure 5.1.11. The plan of the Law Courts section of the Guildhall, Hull.



The Law Courts section of the Guildhall contained many prominent entrances although the most important of these were positioned along the south facing Alfred Gelder Street elevation, the south facing facade, where four entrances were placed. The principal entrance along this elevation was put in a position which showed that the designers may have attempted to associate their building to its surrounding environment, by being located where the alignment of Alfred Gelder Street as it approached the building from the west of Hull met with the wall of the structure prior to the slight change in the axis of the roadway (please refer to figure 5.1.11) as it neared the building.

Figure 5.1.12. The Guildhall and Post Office setting (source: Ordnance Survey, 1925).



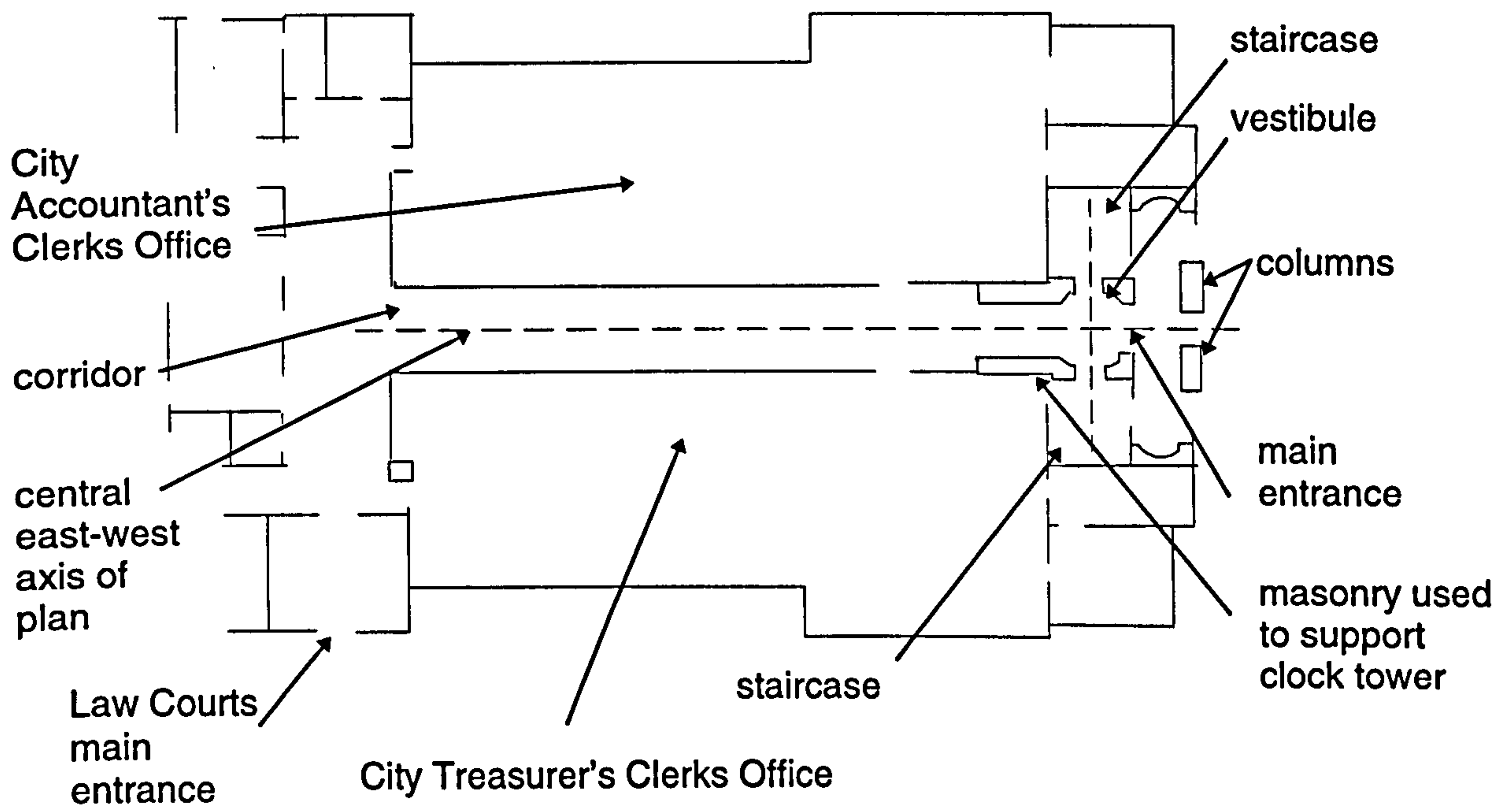
Figures 5.1.13. Left, the Guildhall's entrance into the Law Courts and right, the Guildhall as seen when looking east along Alfred Gelder Street.



The second section of the Guildhall, that is the late-Edwardian extension scheme, was erected on the site that had been previously occupied by Brodrick's Town Hall to the east of the Law Courts section of the building. The shape of the site for the second Guildhall section was of a long rectangular form and was advantageous for the employment of symmetrical planning. The main front of this part of the building facing east onto Lowgate and measured some 140 feet in width. The building's plan, however, as recognised previously, was dominated by a corridor that acted as a central line of axis, running east-west behind the entrance loggia and main entrances through the internal arrangement. However, much to the detriment of the building's civic design, the central axis was not marked immediately in front of the building and so continued away from the building. However it was marked within the plan, for example, by the position of the clock tower above the vestibule.

The central east-west axis of the Guildhall, as stated previously, was marked by a broad corridor, 15 feet in width and on each side of the corridor were positioned large office spaces, approximately 100 feet in length by 40 feet in width, used by the City Accountants' Clerks to the north of the corridor and by the City Treasurers' Clerks in the space at the opposite side of the plan. A minor north-south axis cut

Figure 5.1.14. The ground floor plan of the second section of the Guildhall.



across the primary east-west one at a ninety degree angle through the vestibule at the rear of the main entrance of the building, formed by a corridor marked at each end by a staircase which faced towards each other. The central east-west corridor axis of the ground floor plan was continued in the first floor arrangement which provided access into one of the building's principal civic rooms, the Banqueting Hall, a square room approximately 50 feet in width. The secondary axis established at the front of the ground floor plan, running north-south, was made more pronounced in the first floor plan by the laying out of a large space, the Rates Office, at the front of the building parallel to the building line at the front of the building.

Opposite the Guildhall on the southern side of Alfred Gelder Street in 1908 was erected a new three storey Post Office building in an Edwardian Imperial style (Pevsner, 1972: 518), designed by W. Pott of H.M. Board of Works (cost £53,000). The new large scale building, imposing in terms of overall size and floor to floor heights, was built using Portland stone, and its front elevation like the Guildhall faced east towards Lowgate. The Post Office's principal elevation consisted of seven regular bays with single projecting rusticated pavilions at each end which enhanced the symmetrical effect of the facade. At the centre of the principal elevation was sited a screen of Ionic columns beneath which was placed the main entrance which provided access to the Public Lobby, a space measuring over 62 feet in length and

almost 40 feet in breadth (The Builder, 1909: 77). The largest space in the internal arrangement, the 112 feet long Telephone Office, was located on the first floor level (The Builder, 1909: 766). Unfortunately the civic design of this building, specifically the relation of the building to its surroundings, was not especially strong. The axis from the centre of the building, for example, met with the northern corner of St Mary's Church sited opposite to it near at the junction of Lowgate and Chapel Lane but this is at best represents thin civic design and may have been an accidental outcome rather than an attempt to deliberately relate the building to its setting by the architect.

Figure 5.1.15. Alfred Gelder Street with Post Office (left) and Guildhall (right).



Designed with a scale in keeping with the Guildhall the general impression of the Lowgate facade of the Post Office was continued on to the north facing, secondary elevation of the building along Alfred Gelder Street thanks to the employment of a projecting centerpiece, Doric and Ionic columns at regular distances along the elevation and end bays with rusticated corners, also evident in the Guildhall composition. Many of the design features used associated the two buildings together, such as the position of the central and end bays on the Post Office building, for they were situated in positions which correspond to features on the Guildhall elevation opposite to it. Other design elements that helped relate the two structures to each other, particularly along their Alfred Gelder Street elevations, included the similar height and scale of each respective building, the use of rustication, the similar heights of their cornice lines as well as the common employment of columns. The form of the window openings on each building was

alike too, both being of a rectangular form positioned in regular bays along the main elevations as was the employment of curved and gabled pediments along the facades that faced towards the other public building in the immediate area. In terms of their plan however the two buildings provided little evidence of civic design association. The eastern section of the Guildhall, for example, was dominated by an east-west axis along which many prominent architectural elements were placed while the plan of the Post Office was in accordance with the functional nature of the building. The front of the centre of the ground floor plan while consisting of a large space, the public lobby, was dominated by a large Sorting Office, around which were placed offices. To the rear of the Sorting Office was placed a goods yard and no evidence was provided by the contemporary architectural media to highlight the establishment of grand axial lines within this building's plan. However the rounded north east corner of the Post Office did loosely correspond with the north-south alignment at the front of the Guildhall's plan, also marked by an end pavilion, but the sense of relation cannot be understood to consist of convincing civic design practice.

Inter-War Hull

In many respects after World War One had ended in 1918 Hull's civic design was slow to re-emerge with the same vigour as was evident in the late-Victorian and Edwardian period. Between 1918 and 1939 only one major civic building was undertaken in central Hull, sited immediately south of the Victoria Memorial Statue in the area known as Victoria Square. The new building, the Ferens Art Gallery, was designed in the 1920s in a Corinthian Classical style by S.N. Cooke and E.C. Davies, a style in keeping with other public buildings situated in the Victoria Square area.

The civic expansion of Hull took arguably its most significant as well as final step before 1939 with the establishment of the University College in 1925 after a £250,000 donation was given by T.R. Ferens for the founding of an institution of this type in Hull. Upon receiving Ferens' gift the Corporation presented £150,000 towards the cost of establishing a University College and a site on Cottingham Road to the north of the city was selected for the erection of the new College buildings. Construction on the first building began in 1927 but it was not until the mid 1950s when full University status was granted that the University was subsequently expanded.

Conclusion

The practice of civic design in Hull has revealed how planning and not just design techniques were used to dictate the civic design of large public buildings erected in the period studied. Of significance to this process was the use of road layouts, particularly the utilising of their alignments, and the placing of statuary close to or along the central axis established within the arrangement of public buildings.

The development of the area that became known as Victoria Square was a rare example of civic design practice in Britain at that time and highlighted not only the use of symmetry in design and planning but, in addition, the marking of the central axes of public buildings both inside and outside of the buildings that is in the large built environment by features such as flights of steps, porticos, vertical elements and statuary. The development of Victoria Square can also be seen as a rare example of urban designing not only because of the characteristics mentioned above but due to the use of vertical elements and road alignments in the area, the axes of local roadways sometimes being terminated by prominent design features such as vertical elements.

The development of the Guildhall and the area in close proximity to the public building provided a weaker but nevertheless significant example of large scale civic design in the city and also highlighted the combined use of symmetrically formed, large scale structures, as well as the use of vertical elements and local road alignments for design effect. Yet, despite the Classical idiom dominating the late-Victorian and Edwardian design in this particular area of central Hull little evidence was provided of the association of buildings together by planning means, particularly for the Post Office and Guildhall which were both erected during the period considered by this study. In addition, these buildings were composed with their main elevations facing not towards each other but eastwards instead. A sense of association did exist between the Post Office and Guildhall, a consequence of the architectural characteristics employed along their main elevations, this alone does not constitute strong civic design practice when compared to other design schemes undertaken within Hull and other large sized provincial settlements during the late-Victorian and Edwardian period.

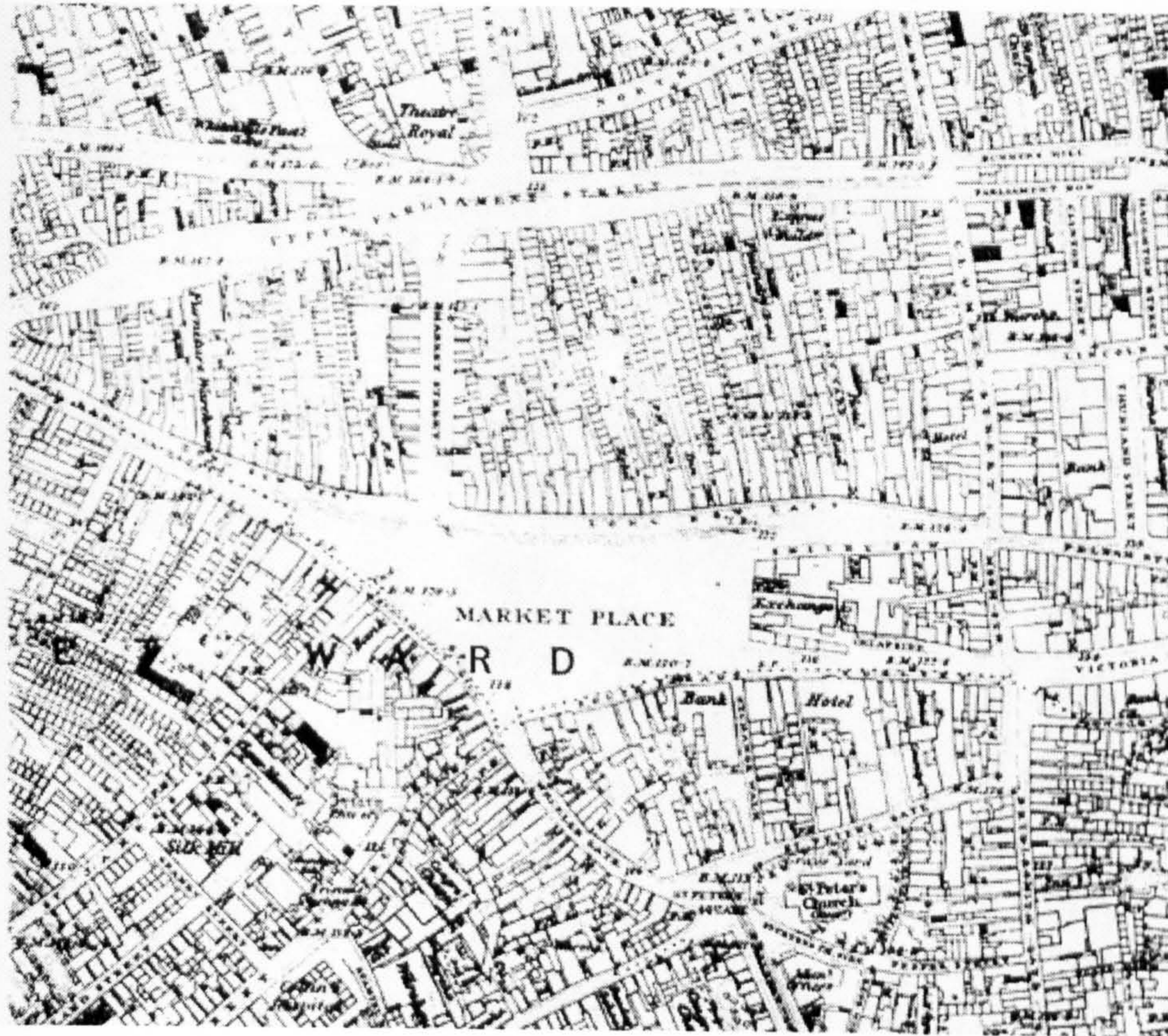
Nottingham

Introduction

In 1750 prior to the onset of industrialisation in Nottingham, the population of the settlement was approximately 11,000 in total. Just fifty years later this figure has risen to almost 36,500 (source: Census, 1801), a consequence of the new demographic and social dynamics brought into the town under the impact of the growth of manufacturing industry. By 1851 the local population total had risen still further and was now approximately 99,000 (source: Census). The growth of the settlement continued in the following decades helping establish Nottingham as the regional capital of the East Midlands, not only on the grounds of it being the largest urban settlement in the region. By the start of the twentieth century Nottingham had a population of almost 240,000 (source: Census, 1901). As a consequence of its large size and importance Nottingham was awarded county borough status after the passing of the Local Government Act in 1888 and was given city status in 1897.

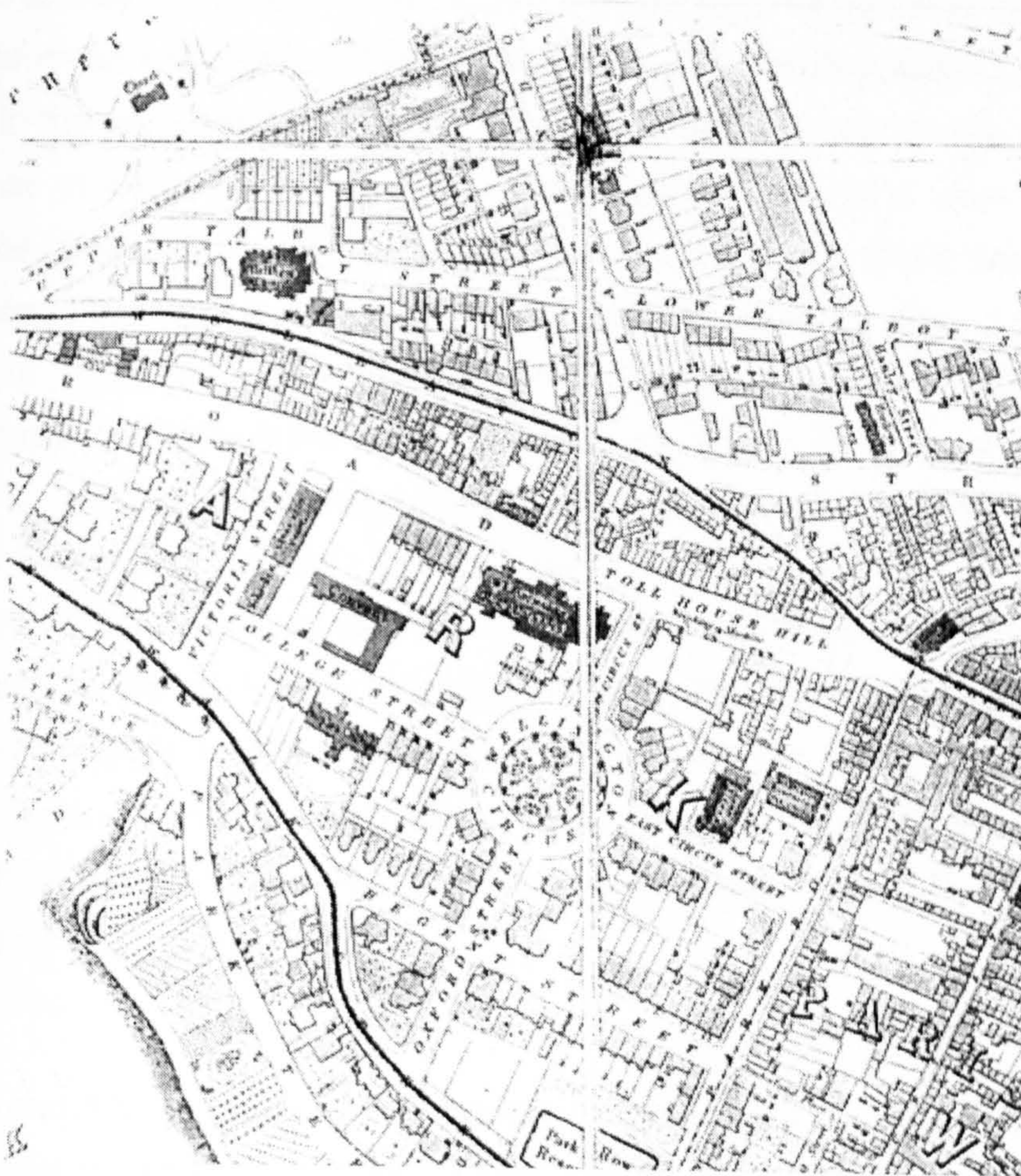
The demographic growth of Nottingham from small town to large city had a significant impact upon the urban environment of the place, a mark was made even deeper due to the enclosure of land around the settlement and from the fact that the municipality also struggled socially and politically to come to terms with the rapid economic and social change that was occurring within its bounds (Church, 1966: 380) prior to the late-nineteenth century. For example, the opening of previously enclosed land for urban development did not occur in Nottingham until 1845 with the passing of an Enclosure Act, a legislative piece that opened up land around the settlement's boundaries for the purpose of urban growth. However, by this time Nottingham had already acquired a reputation for having some of the most overcrowded and poorest housing conditions in Britain, particularly around the central core with its largely Medieval road layout dominated by the large Market Place.

Figure 5.2.1. Plan of central Nottingham in 1883 (source: Ordnance Survey).



Despite the passing of the landmark Enclosure Act in 1845 new slums quickly appeared on the newly opened land, particularly on land close to the flood basin of the River Trent to the south of the settlement where the Corporation, established in 1835 after the passing of the Municipal Corporations Act in that year, decided that the new street pattern should be dictated by the lines of the pre-enclosed fields. Trease (1970: 191) wrote that this decision failed to utilise what was a significant opportunity for urban planning in the town: “A fine opportunity for town planning, on lines that could have been studied at Bath or Cheltenham, was sadly thrown away.” During the 1850s Nottingham did experience some attempts at urban planning on land owned formerly by the Duke of Newcastle. Prepared to a plan by a local architect, T.C. Hine, the Castle Park estate was laid out on land to the west of the central core, providing a superior residential environment for the wealthy consisting of villas with large gardens. A church was also provided too as part of the development. The district rapidly acquired a standing for being the finest district to live in the town and the elitensness of the area was maintained through local residents employing a gatekeeper to stop through traffic and to keep out undesirables. The plan of the Park estate (see figure 5.2.2), was based on symmetrical lines, consisting of crescents and circuses, although the effect of these shapely vistas was lessened due to the undulating topography of the area.

Figure 5.2.2. The plan of the Park estate (source: Ordnance Survey, 1861).



The urbanisation of Nottingham during the nineteenth century shared a close affinity with the growth of its industrial base, particularly in the field of lace production which earned the town a world wide reputation from the mid-nineteenth century onwards. The evolution of the lace trade in the settlement was greatly affected by two factors: the mechanical ingenuity of engineers in the Midlands region; the commercial/entrepreneurial visions of the local Jewish community (*Ibid.*: 194-5), a social group who played an important role in growth of the civic identity of Nottingham. The growing aspirations of the Middle Classes in Victorian Nottingham helped establish new social and cultural aspirations within the settlement and led to the emergence of architectural and artistic patronage on a scale never before witnessed which, significantly for the civic design of the place, had enough vigour to leave an imprint upon the developing urban form.

By the 1870s many architectural developments had occurred within Nottingham, undertaken in order to accommodate organisations and services required by the expanding population.

In 1845 a Mechanics Institute was opened along St James's Street, a new cemetery was laid out in 1855 and by the 1860s the Mechanics Institute building was erected, also used as a Library, Museum and Art Gallery (Wood, 1953: 5-7). Despite the passing of two national Libraries Acts in the early 1850s permitting English and Welsh Corporations the freedom to levy rates so as to establish free Libraries and Museums, the Acts were not utilised in Nottingham until 1866 and even this adoption of the Act in the late 1860s was more a result of circumstance than the Corporation deliberately wanting to take up the Act, a consequence of a private library, the Artisans Library, offering its collection to the Corporation. This action formed the basis of the first free public Library in the town, opened in 1868 (*Ibid.*: 7). The opening of the building however helped to establish a wave of public construction in Nottingham. By 1871 Trent Bridge was built across the River Trent, linking the southern end of the settlement with the outlying district of West Bridgeford, and in 1872 the first museum, the Natural History Museum, was built. Nottingham Castle, a mansion built by the Duke of Newcastle in 1670-6 was rebuilt during 1875 and was subsequently used as a Museum of Science and Art upon completion. In 1876 the first Board School was constructed, which was followed by the first industrial dwellings (1876-7) for working families and the University College (1877-81).

Between 1870 and 1900 such was the importance of regulating the developing urban form of Nottingham that the main expenditures of the Corporation were public health, sanitation and the construction of roadways at the urban periphery. In 1877 the settlement's boundaries were extended to include the outlying villages of Lenton, Basford, Bullwell, Radford and Sneinton, and between 1881-4 the Corporation undertook a comprehensive road building scheme, constructing boulevards around the town's periphery so to link the outlying districts together (Gray, 1960: 212). Such a programme of developing a road system was a costly exercise, the construction of Castle Boulevard, Vernon Road, Radford Boulevard and Highbury Road cost £111,000 in total and the St Peter's improvement scheme cost an additional £149,000 (Church, 1966: 349). Such a policy nevertheless provides evidence that the Corporation understood the importance of 'planning' (*Ibid.*: 367) matters in order to bring about urban betterment. By the very end of the nineteenth century Nottingham also contained four public parks and an Embankment Scheme along the River Trent which also later incorporated a park, undertaken in 1898. In the same year another cemetery was opened, planned by acclaimed landscape architect Thomas Mawson, an individual who was to have a significant effect upon British civic design thanks to his plans for numerous provincial settlements and due to his literary work, most notably the book 'Civic Art' (1911).

The University College

Nottingham was unlike other large provincial Victorian towns and cities examined for this work as the Corporation did not construct a Town Hall until very late in the Victorian period despite the rapid growth of the settlement, the expansion of the Corporation and the rise of local civic pride. Instead the council met and operated from a pre-Victorian structure, the Shire Hall, which was located near to the medieval core of the settlement until the Guildhall, a building examined subsequently, was erected in the 1880s. However, Nottingham also set itself apart from other large urban places in Britain during the nineteenth and early twentieth centuries by not erecting any large sized public buildings in the central core of the settlement, instead placing its new buildings outside of the central area in fairly close proximity to each other although it should be added that these edifices were not designed together as a defined civic centre (Pevsner, 1951: 238) as was the case in other large provincial settlements such as Liverpool, Birmingham or Cardiff, for example. Dating from the late 1870s this collection of public buildings in Nottingham did form a civic district in the settlement if only due to their sites being in the same vicinity but as Pevsner (*Ibid.*: 238) has recognised none of their designs were of an especially good standard. It should also be noted too that none of these buildings had a particularly strong sense of association with each other, a noted characteristic of civic centres elsewhere.

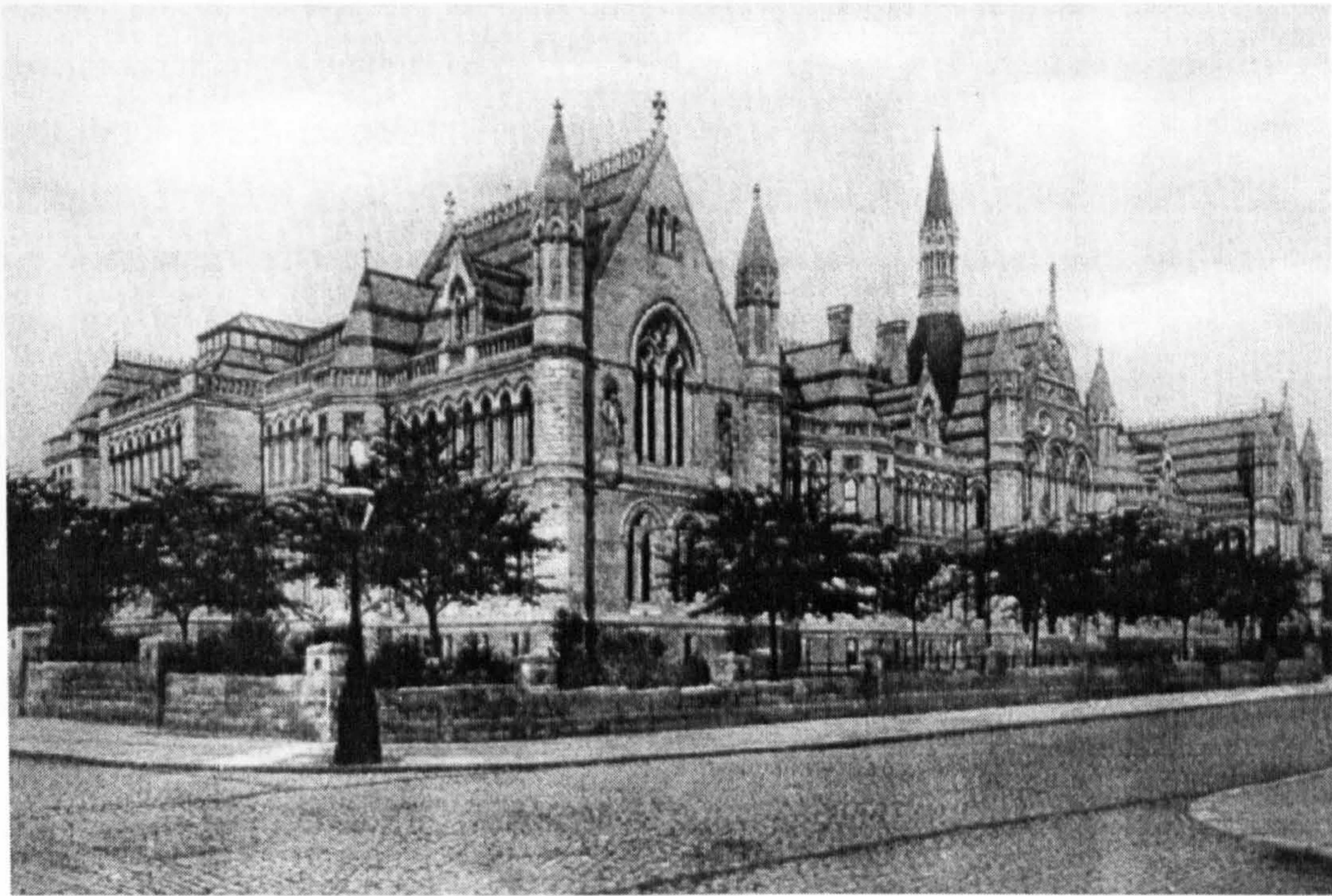
One of the most important and large scale of public buildings erected in late-Victorian Nottingham was the University College (see figure 5.2.3), designed by Lockwood and Mawson of Bradford in 1876, a building that initially was undertaken as a consequence of an anonymous £10,000 donation by a local benefactor (Gray, 1960: 218). Within six months of the donation being accepted by the Corporation a proposal for a University College had been made, with the proposed building to be erected on a lofty site of west of the central area near to Nottingham Castle: “the finest site in the city, saturated in nine centuries of history, would have given the University a situation both central and dominating, like Durham or Bangor” noted Wood (1953: 17). However a more central location for the building was immediately desired, the Corporation asserting that the site should be situated within the boundary lines of Market Place, Toll Street, Parliament Street, Goldsmith Street, Bilbie Street, Shakespeare Street, Milton Street and Clumber Street (Gray, 1960: 219), that is an area of land to the north of the Market Place. A site at Shakespeare Street was eventually chosen and a design competition later established. The Builder (1881: 482) praised this choice of this site for the new building as it allowed the structure to “occupy an excellent

position in a central part of the town of Nottingham, and the site is enclosed by wide streets". In 1876 Lockwood and Mawson were awarded first premium for the design competition which was assessed by Alfred Waterhouse. In 1881 the building was officially opened, to a cost approximately £73,000, £58,000 of which had to be borrowed by the Corporation from the Local Government Board to ensure the construction of the building was completed (Bulletin of Local History: East Midland Region, 1983: 1). The new two storey college building was constructed of Ancaster stone and the roof covered with Westmoreland slates.

The establishment of a University College in Nottingham gave the settlement an almost unique civic status among the large provincial settlements at that time for it became one of only a handful of provincial settlements outside of the traditional university settlements of London, Durham, Oxford and Cambridge which could offer anything equal to a university education (Wood, 1953: 19). The University College was officially opened by Prince Leopold, the Duke of Albany, and the founding of the institution must be seen as the amalgamation of significant Victorian urban trends in Nottingham such as philanthropic activities and the active participation of the Corporation in the development of the settlement (Church, 1966: 366) in the preceding years. It also "reflected the greater assumption of responsibilities on a wider conception of civic duty which flowered during these years." (*Ibid.*: 366-7)

The design of the University College was of a French Gothic style (Wood, 1953: 18), the Gothic design idiom being the staple vernacular employed by Lockwood and Mawson who had designed other prominent public buildings such as Bradford Town Hall. Wood (*Ibid.*: 22) described the College structure as being: "Like all Victorian municipal Gothic it was Victorian and municipal as well as Gothic in spirit, and perhaps rather lifeless and lacking in inspiration." The main elevation of the College faced north towards Shakespeare Street and measured 260 feet in length with a height of 60 feet, marked at regular bays along the ground floor and first floor levels by round arched window openings. The Builder stated (1881: 482) that the building in all its parts, "both in the exterior, interior and the fittings throughout, are designed in harmony with each other." All the facades of the structure were also designed in accordance with each other, "being treated in a similar manner to the principal front, and designed to group with it, and to form a picturesque outline." (*Ibid.*: 482)

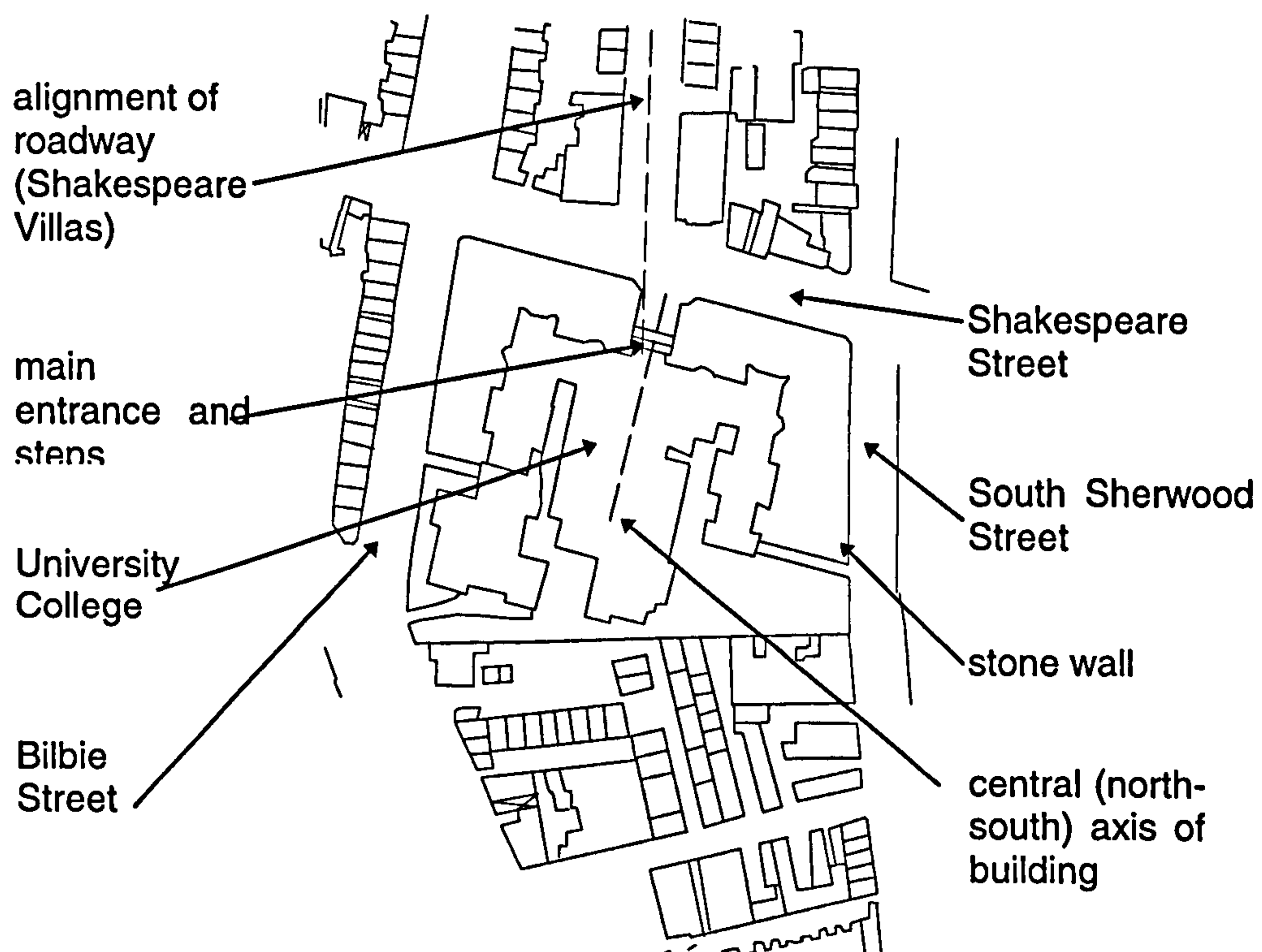
Figure 5.2.3. The University College, Nottingham.



The site of the new University College was situated close to a relatively affluent residential district of central Nottingham although other building types were situated within the area, such as a lace factory as well as a Presbyterian Church, a Chapel (see figure 5.2.6), and the Corporation's Poor Law Offices. The latter two buildings were erected on sites opposite the new University College across Shakespeare Street. Soft landscaping was employed as part of the College scheme with trees being planted at orderly distances around the boundary of the site, additionally marked by a stone wall. Lamps were also used to mark the ends of the building's entrance pathways which were positioned directly in front of the College's entrances. It should be noted that the large site of the building, about 350 feet in width at the broadest point and up to 300 feet in length, was not fully used by Lockwood and Mawson who instead set their building back some distance inside the site's boundaries. By doing this possibilities for introducing civic design features about the building, such as a footpath that led directly up to the side and main entrances, the principal entrance, for example, being marked by a broad flight of steps in front of it, were established. Significantly, the opportunity provided was also utilised by the architects.

The built environment around the University College site made the practice of civic design and the relation of the building to its surroundings not a particularly effortless task despite the symmetrical form of the building within its site. This was a consequence of the pattern of the local roads which tended to run past the main elevations of the building and not up directly to the principal facades and their design features. No significant vistas towards the building along any of the surrounding roadways were therefore produced. The only roadway that was laid out in a direction facing towards any elevation of the building was a small one named Shakespeare Villas, a roadway which extended southwards towards the centre of the main elevation of the College although it did not align directly with the middle of the building.

Figure 5.2.4. The University College and its setting (source: Ordnance Survey, 1883).



As highlighted earlier the University College structure was positioned well inside the bounds of its site which had the effect of giving large amounts of open space around the structure. Wood (1953: 22) on this matter noted that the open space placed the structure within a “very agreeable setting.” The open space, laid out with grass and with newly planted trees close to the edge of the site allowed the building to be clearly seen for it was well set back from the surrounding roadways. This also allowed the general outline of the building, dominated by the central gable of the main elevation (see figure 5.2.5), and the spire located on the rooftop directly behind it, positioned above the main entrance to be viewed

clearly from within the surrounding environment, especially on the alignment approaching the building from Shakespeare Villas (see figure 5.2.6). The central gable and main entrance was given further emphasis in the design process by Lockwood and Mawson who provided the front of the structure with a building line which projected some 15 feet beyond the line of the elevation, by positioning three large sized windows with arched heads directly above the three double doorways which comprised the principal entrance and by adding sculpting to the upper part of the building's central section. These features had the collective impact of drawing the on looking eye towards them.

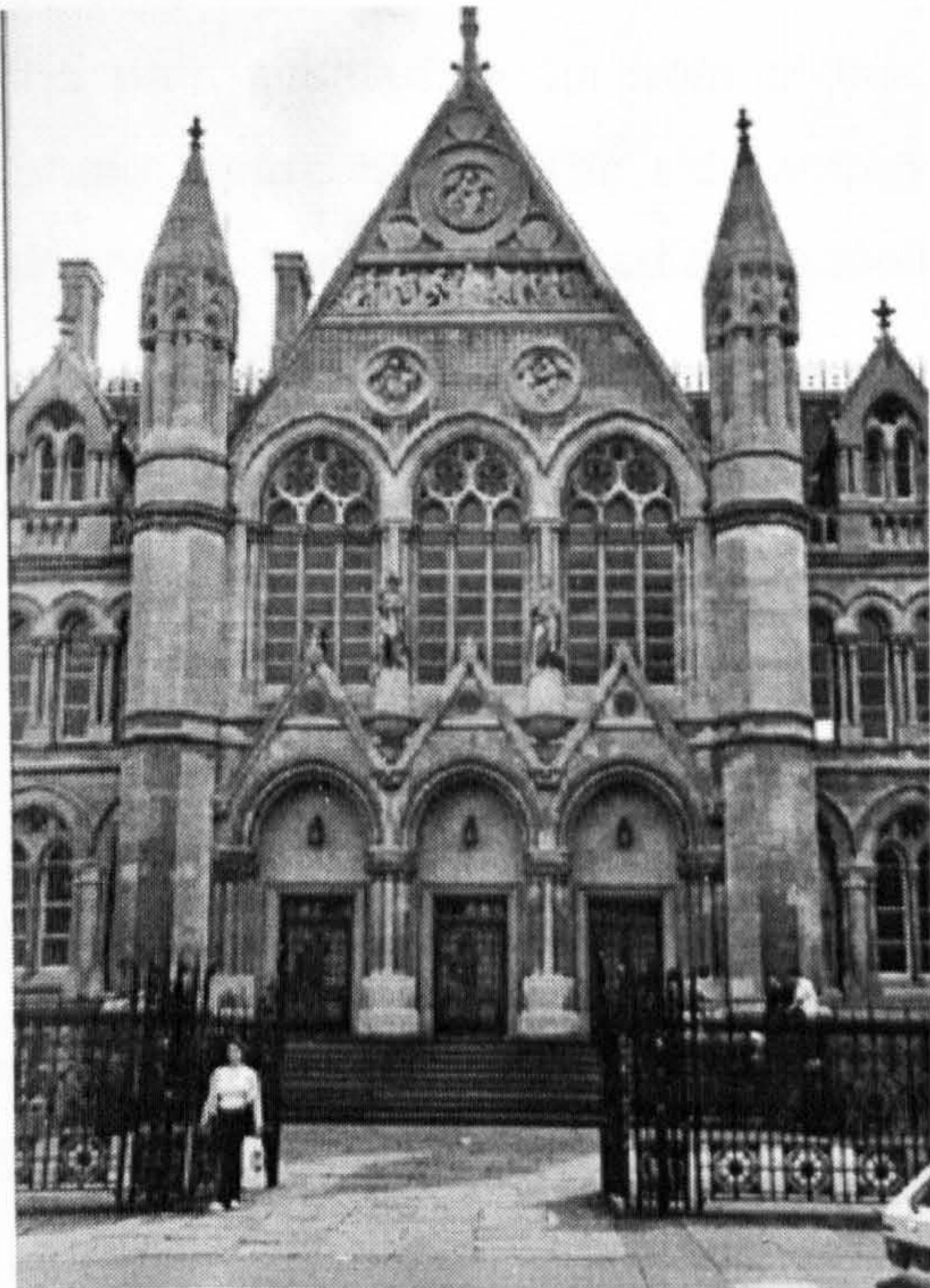


Figure 5.2.5. The central section of the University College's main elevation.



Figure 5.2.6. The view from the main entrance of the University College showing the entrance gates, Shakespeare Villas (to the left of view) and a Chapel.

End pavilions (see figure 5.2.7), with a projected building line of ten feet or so beyond the front of the building, were employed at each end of the main elevation, reinforcing the symmetrical effect of the composition, above which were placed gables. A vertical accent was introduced to the symmetrical composition not only through the three gables being placed at regular intervals of the facade but also because of a 120 foot high tower with spire, a feature noted previously, which was placed on the central axis of the main elevation. The siting of this feature behind the main entrance corresponded loosely with the setting of the building, namely the axis of Shakespeare Villas while the central axis of the building's front elevation was not only marked by the main entrance and flight of steps but in addition by lamp posts and stone wall placed at 40 or so feet away from the building on each side of the path situated to the front of the main entrance as it met with the pavement along Shakespeare Street. The side entrances were also given emphasis by the large arched doorways that were marked at the rooftop by a steeply pitched roof (see figure 5.2.8).

Figure 5.2.7. A view towards an end of the main elevation from in front of the main entrance.



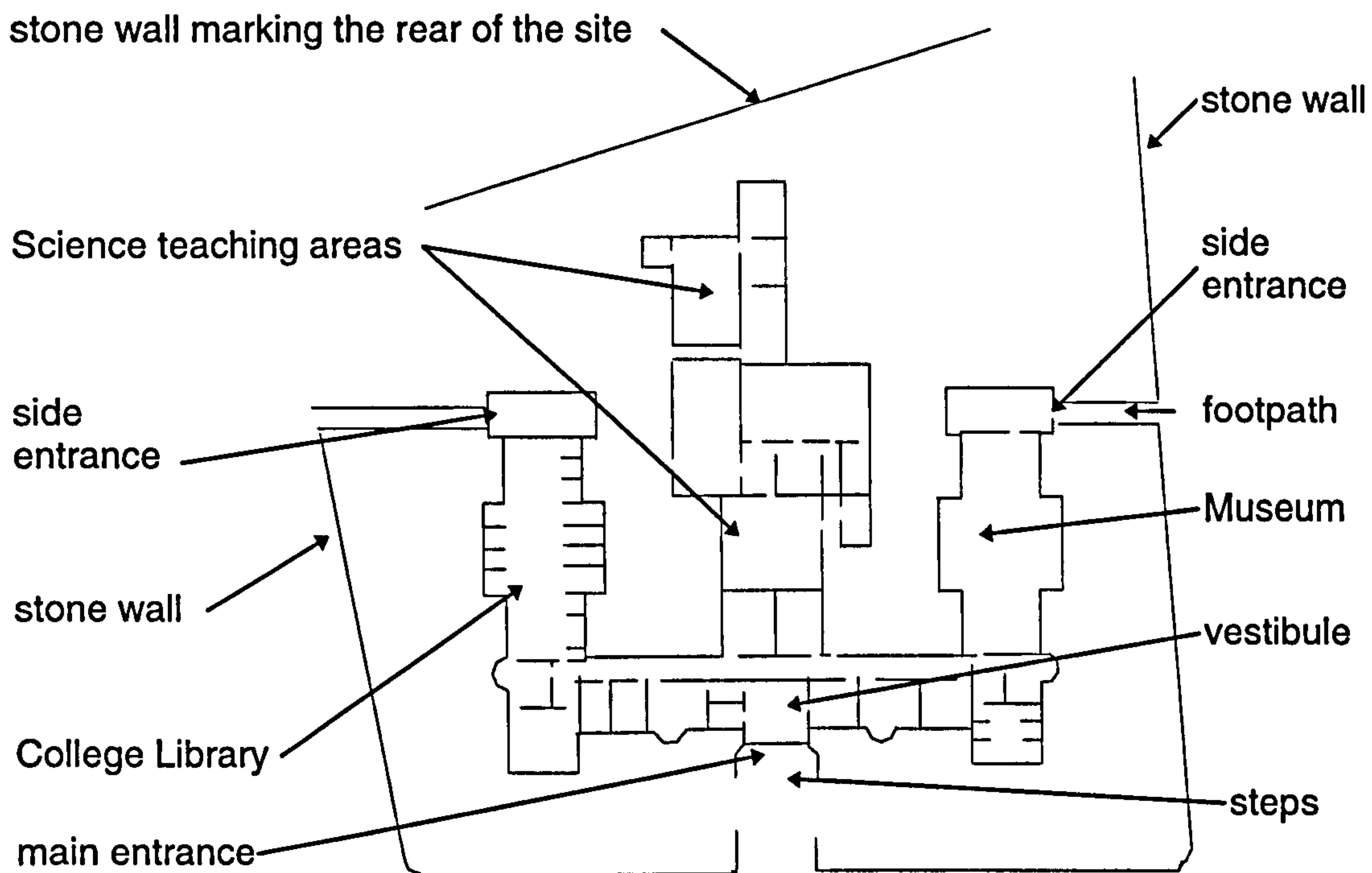
The internal arrangement of the building (see figure 5.2.9) was laid out on symmetrical lines which *The Builder* (1881: 482) noted as being “very simple in its arrangement, but very convenient; each division of the building is separated, and yet communicated with the other.” The primary axes of the plan were established directly behind the end gables and central gable of the main elevation. However only one alignment, the central one marked by the main entrance, related to the surrounding built environment but even this was in very imprecise way as the axis of Shakespeare Villas did not meet directly with it. Instead the

roadway's alignment met with the end of the central section of the front elevation of the University College. Both wings of the building were designed with almost identical arrangements consisting of corner pavilions at the front of the building to the rear of which were situated large spaces used for teaching purposes. The two wings, each measuring some 150 feet in length contained uncomplicated plans (see figure 5.2.9), and the main space within the eastern wing facing towards South Sherwood Street was the College's Library which also doubled as a Public Library. This space had dimensions of 90 feet in length and had a width of 45 feet, and its use as a Public Library can partly explain why no Central Library building was erected during the period considered by the Corporation. In the wing on the opposite side of the plan, towards Bilbie Street, was a space of identical size to the Library which acted as the Vertebrate and Invertebrate Museum. Both these large rooms were given their own entrances and vestibules, positioned at the rear of the each wings, so to emphasise their importance (see figure 5.2.8). The length of the central wing was almost two hundred feet in length within which were located lecture theatre spaces. The Builder (1881: 482) recognised that this section of the plan was "devoted to the main entrance and staircases, with classrooms on each side and corridors lighted by two open quadrangles."

Figure 5.2.8. The side entrance of the University College as seen from South Sherwood Street which provided access to the College's library. The building to the left is a later extension.



Figure 5.2.9. The University College ground floor plan.



The Guildhall Scheme

The records of the Corporation from the 1870s reveal that the local authority was alive not only to its responsibilities in providing a clean, healthy urban environment but also to the provision of civic institutions in the town. Compared with other periods in the nineteenth century the last quarter of the nineteenth century in Nottingham was a period of significant achievement (Church, 1966: 367), not only because of the schemes noted in the introduction to this section of the study. The period of municipal activity in effect began in 1875 with the proposing of a scheme consisting of a new Town Hall, Municipal Building and educational buildings which would form "one grand block" to the north side of Parliament Street (Wood, 1953: 17), a roadway situated to the north of the Market Place. Unfortunately this scheme was never undertaken and it was not until 1883 that a competition for a new large sized municipal building was held, won jointly by Verity and Hunt and F.H. Holden, although it was subsequently decided by the competition assessor, Alfred Waterhouse, that the first premium should be given to London based architects Verity and Hunt (The Builder, 1883: 236). The estimated cost of construction for the new building was put at over £160,000, a considerable amount, while the Corporation's employment of probably the period's most

acclaimed architect and design competition assessor, Alfred Waterhouse, revealed just how seriously it viewed the design and the construction of the new public building.

The competition rules for the new municipal offices stated that all competitors were to design a structure that contained:

“the usual departments required in the municipal offices for a large town, including council-chamber and mayor’s apartments and committee rooms, a sessions court and police court with their necessary surroundings in a way of magistrates’, solicitors’, and witnesses’ rooms, accommodation for the town clerk’s department, borough engineer and surveyor, medical department, police department, and offices for business connected with gas, water and rates; the three latter to be, as usual, easily accessible by the public.” (The Builder, 1883: 104)

The competition rules also added that certain rooms would be preferred within certain sections of the plan, for example, the Police Station would be best sited along Shakespeare Street to the north of the site (*Ibid.*: 105).

It is important to highlight that the history of public building in Nottingham during the late-Victorian and Edwardian period was restricted by many factors, mainly political ones, which affected the funding of proposed civic design schemes, a condition shared by other provincial settlements at that time. For example, while numerous public buildings could be proposed by Corporations only a few were actually undertaken in some places. In Nottingham the new municipal building was the only large scale public edifice constructed from the 1880s through to 1914, primarily a consequence of rates battles within the Corporation which restricted public spending on many matters and not just architectural schemes. Despite this situation by the early 1880s the Corporation had proposed a number of new public buildings including a Court building, Public Library, Town Hall but by 1882 only the Court building had received the full approval to be built (Church, 1966: 352). The prospect of constructing additional public structures in Nottingham was possibly only more conceivable during periods when local rates rose, so swelling public coffers, but the opportunity of raising taxes could not be promoted on too regular a basis by the Corporation due to public pressure.

The selected site for the new municipal building was located immediately east of South Sherwood Street, a roadway situated to the east of the University College. The size of the site which had formerly been used as the cattle market (see figure 5.2.10), was of a huge area measuring some 500 feet in length by 200 feet in width which ensured that the new structure would be of a scale well above the norm should the dimensions of the site be fully used. The scheme also offered a major opportunity for not only designing and planning on a large scale but also in a manner which related the new building to its setting, principally the University College which had been erected some years earlier, on a site nearby. Unfortunately in 1884 this scheme like many other in late-Victorian Nottingham was abandoned as it was perceived to be too expensive and would cause local rates to rise to too great a level in order finance the project. To many of Nottingham's Councillors this was an unsatisfactory situation and so the scheme was subsequently replaced by another one, the Guildhall, a smaller general scheme which was nevertheless still of a large scale (see figure 5.2.11). This new building was to be erected at the southern section of the chosen site for the municipal offices and was to provide spaces for the central Fire Station, Police Courts and Station. Pevsner (1951: 238) described the resultant edifice as being: "Stone, French Renaissance style."

Figure 5.2.10. The site and surrounding area of the Guildhall prior to its erection (source: Ordnance Survey, 1883).



Figure 5.2.11. A view of the front elevation and side facade of the Guildhall as seen from the junction of Burton Street with South Sherwood Street in 1897.



The design of the new four storey Guildhall in Nottingham was governed by symmetrical lines, the front elevation and side elevation on South Sherwood Street being composed with a central section and end pieces in the form of pavilions. In addition, the scheme employed many other significant features that were popular at that time in British civic design. These included the raising of the building above ground level, the use of rustication along the ground floor level, the recessing of the main entrance, positioned at the centre of the principal elevation in front of which were positioned design elements, discussed further subsequently, and the low pitching of the roof so that it could be not seen from the street level except for at prominent positions along the main elevation, such as at the end and central sections, where it was steeply pitched. Window openings, were positioned in regular bays along the main elevations.

The first floor of the building was given additional apart from many of the design elements already noted by the architects providing it, and the ground floor level as well, with a larger floor to ceiling height than for the other floor levels, and by some window openings being given a different form, with semi-circular heads, than those on other floor levels. In addition, the first floor level was composed with added decoration, principally pilasters, which were positioned at each side of the window openings situated within the central section of the front elevation. A portico was also placed at the centre of the main elevation (see figure

5.2.12), with a flight of steps in front of the main entrance, the position of which was also given vertical by a decorative gable positioned directly above it while the portico also contained decorative elements such as stone figures and a balustrade which added to the general impact of the building when viewed from the south along Burton Street. The cornice line of the ground floor level was used to help mark the roof level of the Fire Station located to the rear of the Guildhall where the topography sloped away as it went northwards (see figure 5.2.13).



Figure 5.2.12. The central section of the front elevation of the Guildhall.

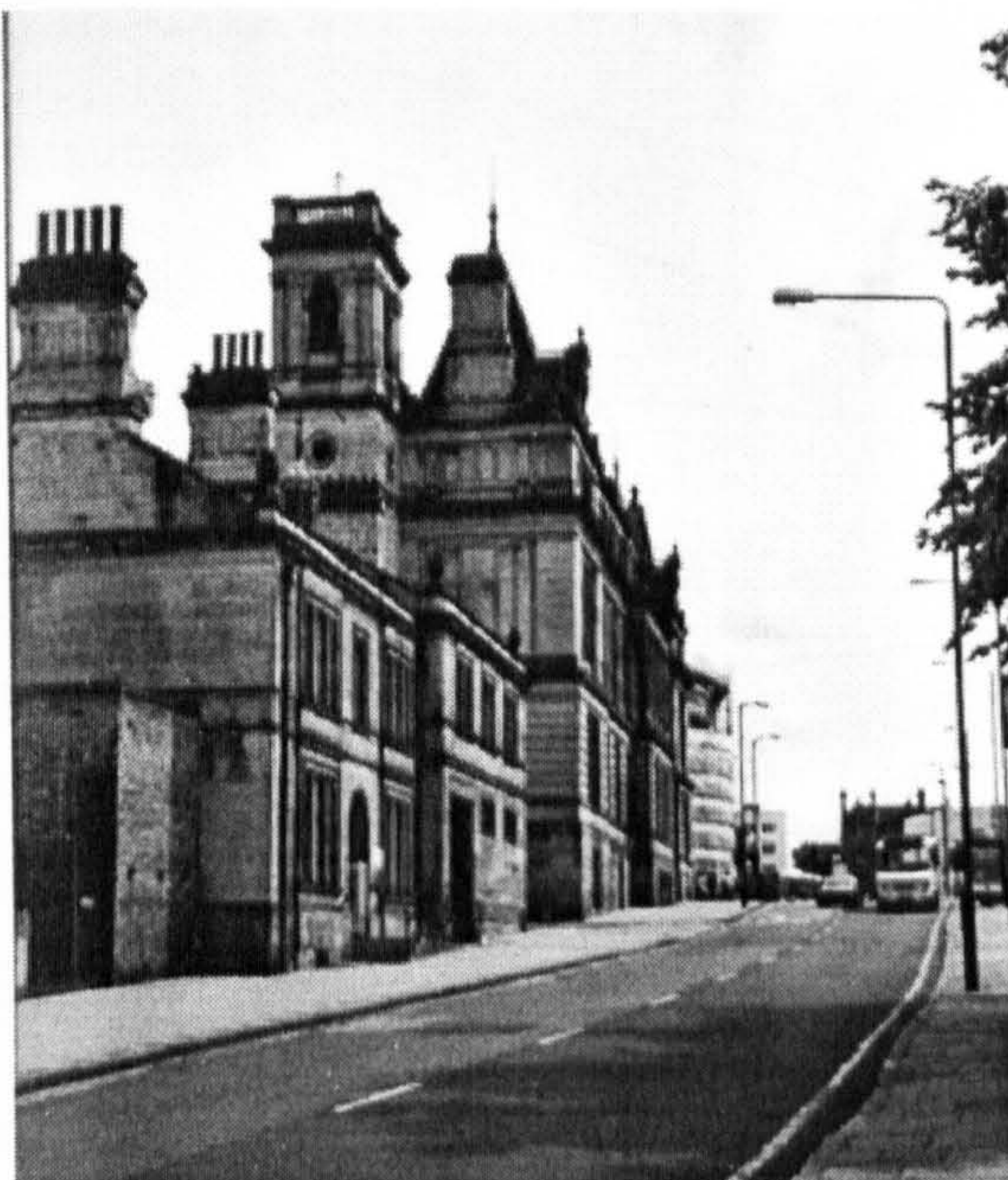
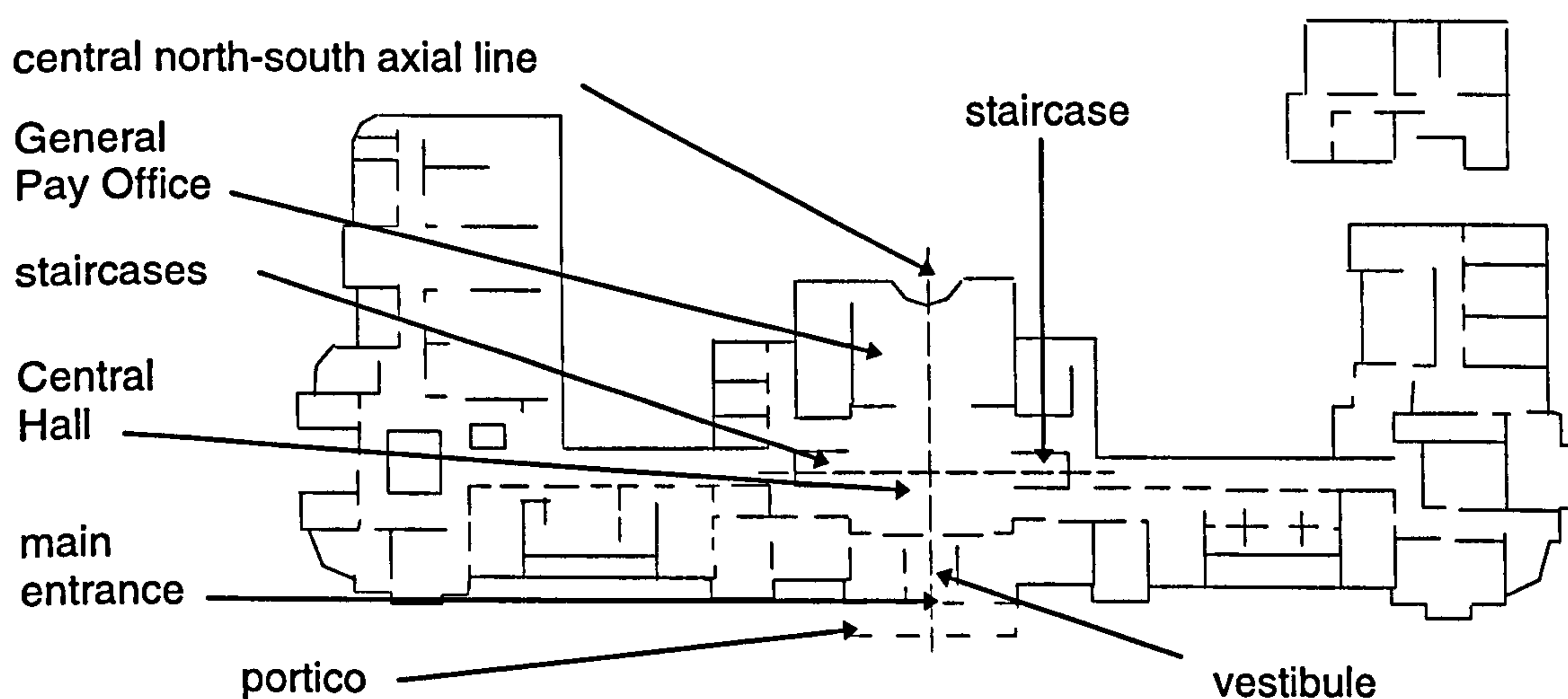


Figure 5.2.13. A view towards the side of the Guildhall (background) and Fire Station (foreground) from South Sherwood Street.

The internal arrangement of the Guildhall was divided into a number of sections, comprising the Police and Magistrates Department, the Health Department, School Board, Borough Accounts Department and Town Clerks Department, with the plan of each individual section being in accord with the functional demands of each respective local authority office. Thus the overall plan was not therefore composed as one large composition but as a number of small areas which joined together, but *The Builder* (1883: 105) acknowledged that the central section containing the most important municipal rooms, for example, the Council Chamber, was “arranged both conveniently and with a certain regard to dignity and effect”. The centre of the plan was dominated by a north-south line of axis established from the placing of the main entrance at the centre of the front elevation, to the rear of the doorway was situated the Entrance Hall, Central Hall and General Pay Office. Staircases was positioned conveniently at each end of the Central Hall, at a ninety degree angle to the north-south alignment, which helped to reinforce the symmetrical effect of the front section of the plan and helped established a subsidiary axis in the space which was continued by a long corridor placed behind them albeit parallel to the line of the front elevation. Note should also be given to the symmetrical mirroring effect established by the laying out of spaces in proximity to the central north-south axis, in so doing producing a plan that largely mirrored itself across the primary alignment of the line.

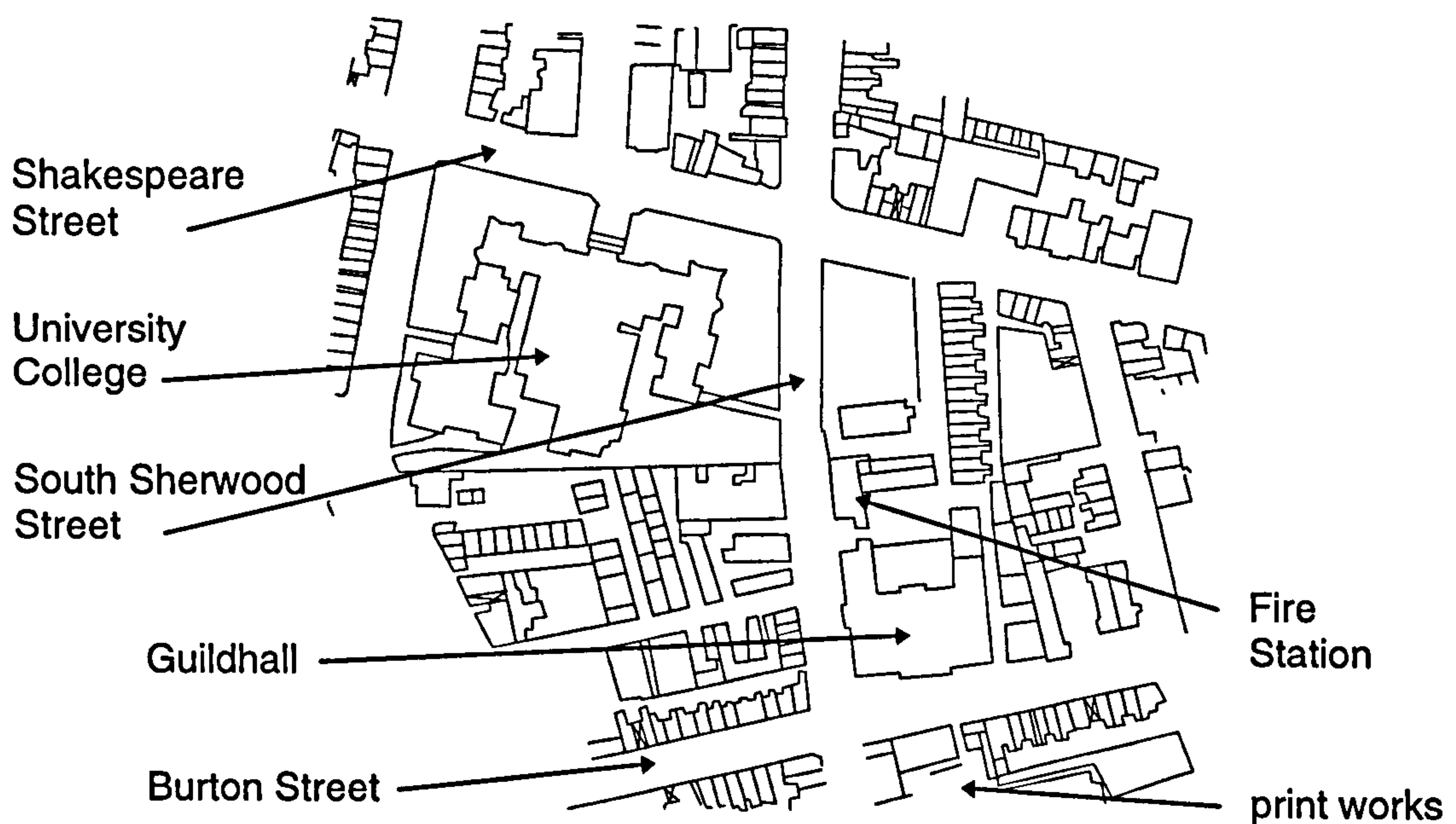
Figure 5.2.14. The original ground floor plan of the Guildhall with central axial lines.



Situated to the south of Burton Street, the roadway which the Guildhall's main elevation faces, was erected a new Poor Law Offices in 1887, a small sized public building designed by G.A. Goodall to a “red-brick Scott-type Gothic”, (*Ibid.*: 238) the office having been moved

from its previous site opposite the University College. Situated close to the new Guildhall was the large Theatre Royal building, erected in 1865 in the style of John Nash's Haymarket by C.J. Phipps, and the Mechanics Institute at the junction of Burton Street with Melbourne Street opposite the Holy Trinity Church (now removed) near to an open space known as Trinity Square. The large scale of the public buildings in proximity to the Guildhall ensured that even with its large bulk it would fit in somewhat well with its surroundings despite the buildings possibly being composed with different design details. Other buildings of a private nature located close to the Guildhall had a much smaller scale and despite their central location within the settlement consisted of terraced houses, a school, an inn and a range of industrial workshops. However the prominent central (north-south) axis of the Guildhall did not relate with any buildings positioned opposite to it which in civic design was disappointing and lessened the general effect of the scheme.

Figure 5.2.15. The Guildhall's local environment in 1915 (source: Ordnance Survey).



The Guildhall's setting, as was the case for so many public buildings erected in the late-Victorian and Edwardian period, was not particularly conducive to civic design and so the choice of site must be perceived to be far from ideal for an architectural and planning practice of this character. Although a number of public buildings were situated in the vicinity of the Guildhall they were not actually located next to or opposite it which meant that the Guildhall had no buildings of note to directly associate itself with. Erected on a corner site

next to a prominent road junction, the designers were also unable to relate the form of the Guildhall to the local road pattern partly due the thoroughfares running past and not towards it. In addition, the buildings close to Burton Street were generally small in size and were arranged in a non too ordered manner. The building line of the Guildhall was slightly offset to the line of Burton Street due to the designers attempting to establish a small open area in front of the building. However the open space established was small and could not be compared with the open spaces established in front of buildings such as Manchester Town Hall or Leeds Town Hall, yet the exercise did make the central section of the front elevation more prominent to the passing eye.

Inter-War Nottingham

In many ways the gradual momentum of civic design practice in Nottingham in the late-Victorian and Edwardian period gathered additional pace after 1918 when two of the largest and most prominent of the city's architectural and planning schemes were undertaken. The first project involved the expansion of the Nottingham University College after a large donation was given by prominent local businessman, Jesse Boot. The College expansion took place on a previously undeveloped 60 acres site near near to the outlying town of Beeston. The first building, the Trent Building, designed in a Classical manner by Morley was erected between 1922 and 1928. The surrounding area was landscaped by W.H. Radford who built a boulevard through the site and excavated a large boating lake.

The second important civic project to be undertaken in Nottingham was the removal of unsightly buildings sited immediately to the east of the Market Square and the erection of a new public building, the Council House, on the site. Built between the 1927-9, the Baroque styled building designed by T. Cecil Howitt was surmounted by a large dome which helped make the large scale edifice imposing to the eye. The Council House faced westwards across the open space of the Market Square and its large size still dominates the centre of the city. Like the City Hall at Hull this building was planned with shops at the ground level above which were sited the Corporation's offices. The final pre-Second World War large public building of any note to be constructed in Nottingham was the Police Headquarters, by City Engineer R.M. Finch, completed in 1940, but this building has been noted as being "deadly dull" (Pevsner, 1951: 239).

Conclusion

It has been highlighted earlier that during the late-Victorian and Edwardian period in Nottingham few public buildings were constructed even though a many more buildings were proposed. Unfortunately this discrepancy between suggested and erected public edifices was largely a consequence of financial questions within the Corporation which stemmed from concerns over the effect that building schemes would have upon the local taxation levels. With an obvious numerical shortage of large scale public structures being erected this naturally affected the amount of practice of civic design that could be undertaken in the city during the period examined. The practice of civic designing in Nottingham was affected too by the choice of sites upon which the public structures were erected, a problem noted in other provincial places by this study. Certainly, in some instances, those sites that were selected were not the most suitable for civic design as it emerged at that time, which was generally reliant upon an open site which allowed symmetry of form and a favourable road pattern perhaps running up towards the building so as to produce significant vistas towards the building. The designers of the University College certainly tried to utilise what opportunities were available from the setting, such as the alignment of Shakespeare Villas, but this roadway did not align directly with the central axis of the front elevation and the plan of the building. Nevertheless the civic design intent of the architects is significant.

Nottingham's lack of civic design in the period covered by this project offers a confusing account of the actions of British Corporations who from the 1870s onwards often played an increasingly active role in matters affecting the urban form, housing and new roads, for example, yet played a minor role in the design composition of the settlements. Thus it appears that some matters, such as urban design, were undertakings and affairs perhaps too far beyond the scope or interest of the Corporations at that time. Hence the lack of its practice in Nottingham and many other places examined, although naturally of importance to its practice was the intent and abilities of the architects of large public buildings erected during the period selected for study, that is those persons who were in effect the civic designers at that time.

Newcastle-upon-Tyne

Introduction

In 1801 Newcastle was town of 33,048 inhabitants (source: Census). By the mid nineteenth century due to the further impact of industrialisation Newcastle had grown substantially in size and now had a population size of about 88,000 (source: Census, 1851). But its expansion after this point in the nineteenth century then assumed a more rapid rate of growth with, for example, its population in 1871 being 128,400, 186,300 by 1891 and about 267,000 in 1911 (source: Census), which was a rate of growth only surpassed by few other provincial settlements in England and Wales at that time. Such was the spatial expansion of Newcastle during the nineteenth century that it's sprawl by the end of the nineteenth century had swallowed Gateshead and a number of isolated villages such as Benwell, Byker, Elswick and Walker.



Figure 5.3.1. The western and central section of Reid's map of Newcastle (1879). To the south of the urban form can be seen the railway station and to the north the open area known as Castle Leazes.

The industrial development of the North East region of England and the development of manufacturing industries along the River Tyne during the nineteenth century was an important element in stimulating demographic growth within Newcastle and its hinterland (Rowe in Pickering, 1981: 21). The industries in nineteenth century Newcastle, such as chemical production, electrical engineering, metal working, pottery, ship building and commercial trading, like those in many other urban settlements affected the urban form, none more so than the ship building industry. Ship building in particular affected Newcastle as dock areas were constructed, most notably in 1857 and 1884, for example, and new, taller bridges were subsequently needed to allow large ships access to the docks.

The existing residential and mercantile districts of Newcastle was fortified by additional developments from the mid nineteenth century around the core of the settlement which were impressive in nature and architecturally coherent in their design (Faulkner, 1990: 149). In architectural and planning terms the nineteenth century was a period of dramatic change and advancement in Newcastle (Pevsner, 1957: 221). The construction of Eldon Square, 1824-6 by John Dobson, and Leazes Terrace, 1829 by Thomas Oliver, which Nairn (1969: 22) recognised as being the most compelling of Newcastle's nineteenth century buildings, both showed the influence of John Nash's work in London which occurred at approximately the same time. Pevsner (1957: 222) noted that both Eldon Square and Leazes Terrace were watersheds in the local architecture, inspiring further change in the following decades (Barnes, 1923: 6). It is therefore not too surprising that comments were made in *The Builder* (1898: 310) stating that Newcastle offered much of architectural interest, for it was seen to contain public and commercial architecture of a high standard (*Ibid.*: 311).



Figure 5.3.2. A view of Eldon Square in the early Victorian period.

Newcastle throughout the course of the nineteenth century was affected by two factors which helped to distinguish it from the other large provincial places. "One is the river, the other Richard Grainger and John Dobson" (Pevsner, 1957: 220). Grainger and Dobson were two individuals of the utmost importance to the development of central Newcastle in the early to mid-nineteenth century, for they were responsible for redeveloping much of the centre of the town with new roadways such as Grainger, Grey Street and Clayton Street, laid out between 1835 and 1839. This redevelopment of central Newcastle was an example of comprehensive early-Victorian urban planning (Faulkner, 1990: 150). *The Builder* (1898: 306) stated that Grey Street was "probably a unique example of a grand architectural effect." Barnes (1923: 7) added "it is safe to claim that few streets in any city in the United Kingdom can excel, if they can compare with, Grey Street." Dobson was also responsible for the huge centrally located railway station (1846-50), "one of the best in England" stated Pevsner (1957: 223). Thanks to Dobson and Grainger's undertakings Newcastle by the middle of the nineteenth century was a distinct provincial settlement and such was the strength of their designs and plans in central redevelopment that Pevsner (*Ibid.*: 56) remarked that "Newcastle remained the best designed Victorian town in England and indeed the best designed large city in England altogether." He also added that the result of their activities:

"is that Newcastle can claim to be the only major city in England with a planned centre. The architecture is classical, competent, and resourceful in the varying of the limited number of elements with which a classical architect could operate, and impressive in its solidity. It escapes from uniformity and boredom by not being a grid and by being superimposed on an existing medieval network of streets." (*Ibid.*: 222-3)

Employing a system of large scale design and planning based on a uniformity of building height, Classical design styles, symmetry in the form of the individual buildings and a formal road plan, Dobson and Grainger also put emphasise on the design of public buildings and street junctions in order to establish significant architectural value in their schemes (Faulkner, 1990: 149-67). A consequence of this practice was that it not only gave Newcastle a different central urban form from other settlements that were examined for this work but it also, by the start of the late-Victorian period, restrained the architectural excesses that were practised elsewhere by designers for a period for fifty or so years after the completion of the central redevelopment (Pevsner, 1957: 56 and 223). Significantly too,

with the completion of the Grey Street district came the end of large scale urban planning within central Newcastle (Barnes, 1923: 10) prior to 1914.

Figure 5.3.3. T.M. Richardson's picture of Grainger Street in 1840.



While the architectural developments in central Newcastle may present a spirited picture of urban development, the rapid population growth experienced by the town had by the 1840s and 1850s produced disease, overcrowding and appalling sanitary conditions (Rowe in Pickering, 1981: 14), exacerbated by the complacency of the Corporation, established in 1835 by the passing of the Municipal Corporations Act. From the 1850s as a consequence of this harmful situation Newcastle had acquired a reputation of being badly managed (*Ibid.*: 17), a notoriety that lasted for many years. However, somewhat inversely, the town from the middle of the nineteenth century was riding on a wave of self confidence which helped to establish a new wave of grand public buildings. New structures included the Town Hall (1858-63), a Central Post Office and the County Court, as well as large scale private buildings like the Trustee Savings Bank and National Provincial Bank.

The first large-scale public structure undertaken by the Corporation was the Town Hall and Corn Exchange, designed by a local architect John Johnston, although he was assisted by John Green and Benjamin Green (Pevsner, 1957: 235). The building was designed in a Classical manner, the “main building is of Roman character; the ground floor being Doric, the first floor Corinthian and the attic composite” (*The Builder*, 1858: 621), and it measured some 300 feet in length by 100 feet in breadth. The building was, in addition, marked by a

120 feet high tower which helped to make the structure a landmark in the Newcastle. The total cost of the scheme was over £30,000.

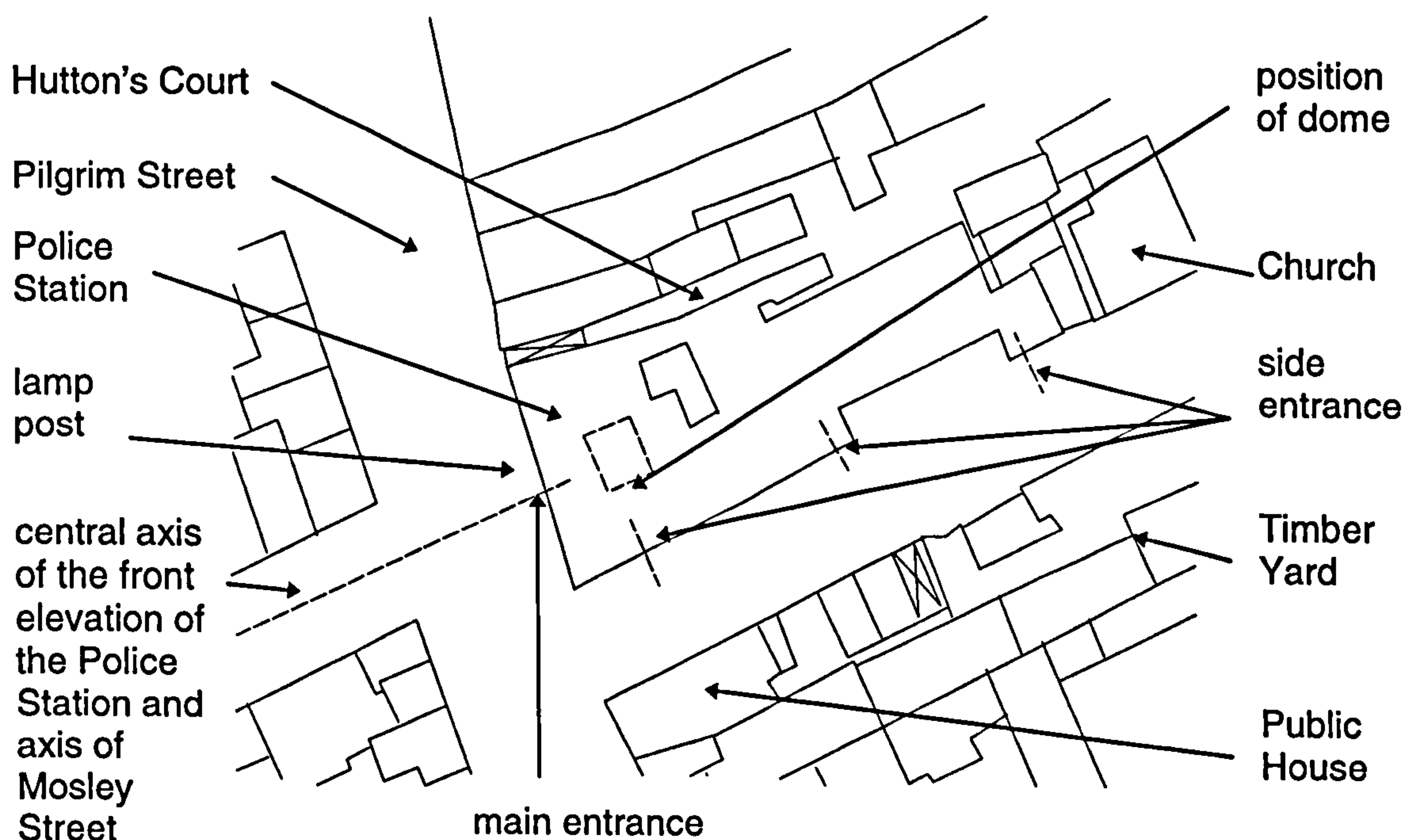
Other significant design schemes from the mid-Victorian period that was undertaken by the Corporation included St Nicholas Cemetery, St Andrew's Cemetery and St John's Cemetery (all 1855), the Mechanics Institute (1863), the laying out of Leazes Park (1873), Armstrong Park (1880), Jesmond Dene Park (1884) and the erection of three large sized hospitals, in 1883 by A.B.C. Gibson, 1884 by Bradshaw and Gass, and 1886 by Quillert and Wheelhouse. This civic conviction allowed many citizens to label Newcastle 'The Metropolis of the North'. The civic feeling and self confidence was further boosted by the granting of the diocese and the Bishop^{ric} of Newcastle by the Bishop of Durham, the conferring of city status in 1882 and the awarding of county borough status following the passing of the Local Government Act in 1888. Therefore by the end of the nineteenth century Newcastle had established its place among the upper echelons of the modern urban hierarchy and this was to be manifest in local architectural schemes and their characteristics.

Architectural Developments and the Civic Rise of Late-Victorian Newcastle

The history of public architecture in Newcastle was one of strength by the beginning of the period considered by this study and was reflected in a proliferation of public buildings erected during the late-Victorian and Edwardian period. Buildings constructed from around the start of the 1880s included the Hancock Museum (1878), the Central Library (1880-4), the Municipal College of Commerce (1882), the Classically styled Tyne Commissioners Office (1885), King's College (from 1887, a College of the University of Durham), a central Police Station and Law Courts as well as the Laing Art Gallery (1904) and an extension to the College of Medicine (1906). A new Town Hall building was also proposed by 1913 and Beresford Pite was asked by the Corporation to compose a report on their behalf about the costs of a new structure, although this building was not erected during the time scale examined by this work. However, one significant feature of Newcastle's late-Victorian and Edwardian public buildings was that they were dispersed across the entire central core and were not found in proximity to each other.

One of the finest opportunities for civic designing in Newcastle during the period considered came with the erection of a new Police and Fire Station in 1875 along a newly created roadway, Worswick Street, a roadway which was laid out in an area previously filled with courts and slum housing known as Hill's Court, Robson's Court and Bell's Yard. The new road, a link between the prominent roadways of Pilgrim Street and Carloliol Square, provided not only a means to remove insanitary houses in the area but to improve the architectural and planning condition of central Newcastle. However the opportunity was perhaps not fully realised by the Corporation. The slum clearance scheme which resulted in the development of the new public building's site only removed a small number of the slum and industrial properties in the district which had the outcome of making the new public building's setting a long way from being salubrious upon its completion. As a consequence the new structure was surrounded by a less than dignified environment consisting of a number of courts and slum houses with Hutton's Court, for example, situated directly behind the building. However the architect of the building made a conscious effort to relate their edifice to its surrounding, most notably the alignment of an oncoming roadway (see figure 5.3.4).

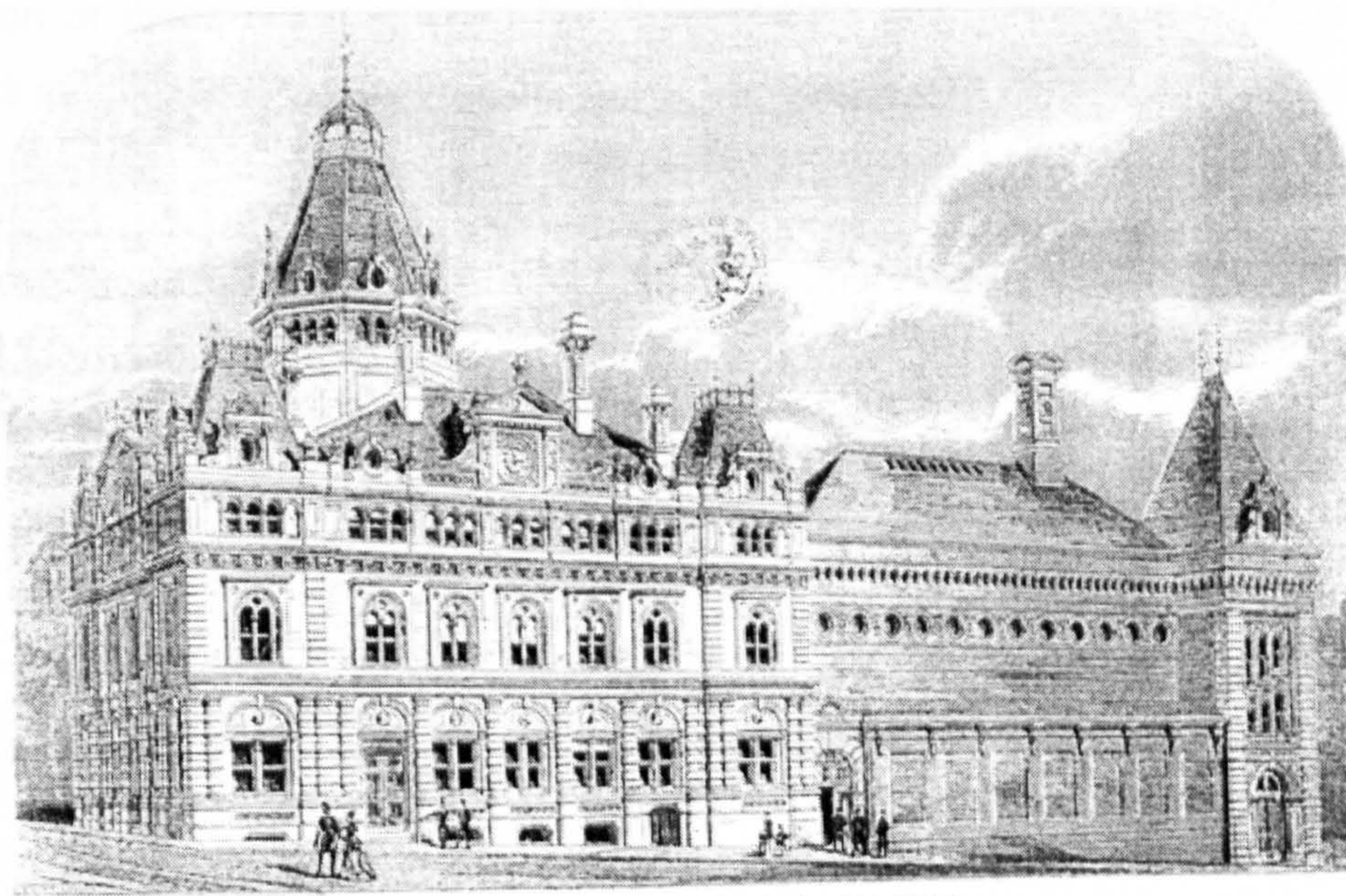
Figure 5.3.4. The Central Police Station's setting (source: Ordnance Survey, 1896).



The central Police Station and Law Courts building, designed by John Lamb, was described by *The Builder* (1898: 309) as being “a florid, and not too successful, composition in a sort of Venetian Renaissance manner” (see figure 5.3.5), and while not being the most convincing piece of design undertaken in Victorian Newcastle the building did employ many

significant civic design features. These included the arched heads above the window openings, the positioning of the window openings in regular bays along the main elevations, the main entrance being positioned at the centre of the symmetrically composed west facing elevation, marked by features in front of it like a flight of steps and lamp posts and above by a 200 feet high octagonal dome structure. The southern elevation was also marked at its centre by an entrance and the ends of the building being brought forward, albeit slightly, so as to form end pavilions.

Figure 5.3.5. A perspective of the new central Police Station (source: The Builder, 1874).



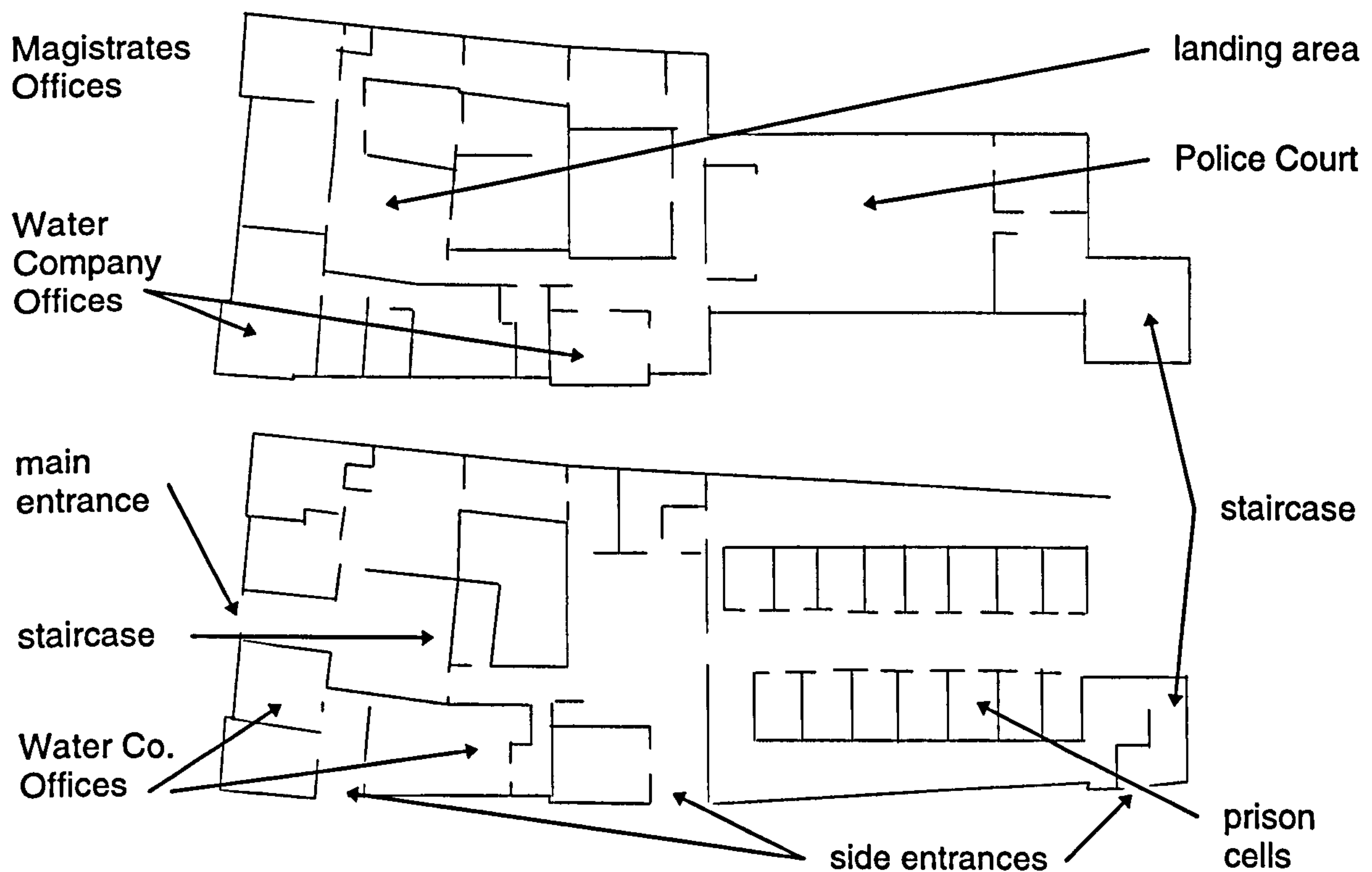
The plan of the building was simplistic in form (see figure 5.3.6) with staircases being placed directly behind all entrances so to terminate any axes established behind the doorways. As noted earlier at the centre of the western elevation, 80 feet in length, was positioned the main entrance, behind which was located a vestibule, a lobby area and a grand staircase which were all located along the central (east-west) line of axis established to the rear the principal double doorway. The octagonal dome was also located on this alignment, being positioned directly above the main staircase. To the front of the principal entrance was placed two large steps and double pilasters were positioned on each side of the doorway while the internal arrangement at the front section of the building was uncomplicated with two spaces of equal size, 18 feet by 18 feet, being placed on each side of the entrance vestibule. Significantly, in terms of the building's civic design, the position of the main entrance corresponded with an alignment of a roadway approaching the building and as

*or perhaps
to make it
convenient
architecturally*

noted previously this axis was continued into the plan of the building by the features positioned at the front and rear the main entrance. Thus the building's elevational design, the internal arrangement and surrounding environment were brought together in a coherent manner.

The largest, and arguably most prominent spaces in the Police Building's plan, were placed on the first floor level towards the centre of the plan. These rooms were the Magistrates Room and the Police Court, a room measuring 60 feet in length and 40 feet at its widest. Directly below the Police Court, at the ground floor level, were placed the prisoners cells. The position of these two prominent first floor spaces unfortunately did not relate to the central axis mentioned previously which was not continued into the first floor plan.

Figure 5.3.6. The plan of the Police Station (top: first floor plan).



The New Library and Art Gallery

From 1880 to 1884 a Central Library building was erected in New Bridge Street to a design by A.M. Fowler, a former Borough Engineer of Newcastle. This Classically styled building, the ground floor of which is Doric in style and the upper two storeys are Corinthian, was

dominated by a centrally placed portico on the main, south facing elevation and was the first major late-Victorian public building to be erected in that particular area of north Newcastle, built on a previously undeveloped site. To the west and north-west of the Library's site was situated two Chapels, one Unitarian the other Reform Methodist, and a Girls School. To the east was situated a roadway, Higham Place, along which was erected large sized terraced houses. To the south of the Library's site, across New Bridge Street, was place a broad range of building types including industrial works of differing sizes, public houses and a hospital.

As highlighted previously the Library's front facade was dominated by a portico, 30 feet long and 8 feet wide, positioned above the main entrance which was located at the centre of the building. The entrance was also marked by a flight of seven steps placed to the front of it and by what *The Builder* (1882: 540) described as being "a dwarf wall, surmounted by ornamental railings with lamps placed at intervals." This marking of the site boundary by a low height wall was a relatively uncommon feature of civic design in Britain during the period considered and only took place when the building involved was placed well within the boundaries of its site.

The new Library building, cost £20,000, was designed with a long front elevation that was 167 feet in length. The plan of the building conformed to symmetrical lines being designed with a central section with features noted previously and with pavilions at each end of the main elevation, each about 30 feet in length. The placing of the main entrance at the centre of the front elevation related to the alignment of an oncoming roadway, Croft Street, which therefore brought the building into association with its setting (see figure 5.3.7). This was significant given the building's design and its symmetrical plan with central north-south axis established to the rear of the main entrance, an alignment marked by a large vestibule space, 43 feet in length and 20 feet in width, at the end of which was placed a large marble statue by Lough (*The Builder*, 1884: 540) which thus terminated the alignment through the room. Positioned immediately to the west of the vestibule was situated the Lending Library area, a space measuring 61 feet in length by 22 feet in width, which provided access to another Library space to be used only by the local Mechanics Institute. It is from this second space, situated towards the rear of the building's plan, that a staircase was placed in so doing giving access to the largest space in the building's internal arrangement, the 132 feet long and 41 feet wide Reference Library on the first floor level.

Next to the Central Library in 1904 was erected the Laing Art Gallery in a Baroque style design by Cackett and Burns Dick in 1904 (*The Builder*, 1904: 422), a building noted as being of similar scale and design to the neighbouring library building. The ground floor of the Laing Art Gallery was erected from Ashlar and designed in a formal manner with a rusticated plinth of exactly the same height as the nearby library (*Ibid.*: 422). This characteristic provided some evidence of building being composed with features similar to that of its neighbours, principally the Library building, which was notable in terms of its civic design. Other significant features of the new Art Gallery included the detached Ionic columns located along each flank of the symmetrically formed main elevation.

Figure 5.3.7. The Central Library and Laing Gallery area plan in 1907 (source: Ordnance Survey).



The plan of the new gallery building was uncomplicated, being based around a 'U' shaped courtyard. The ground floor level contained only a limited number of spaces which were

used, for example, as an Entrance Hall and a Sculpture Hall, this particular space being positioned directly behind the main entrance at the centre of the east facing front elevation. Three large sized gallery areas, which each measured about 65 feet in length and almost thirty feet in width (The Builder, 1904: 422), were also arranged within the ground floor, two of which were laid out parallel to the Sculpture Hall and the other at ninety degrees to it. The courtyard area situated towards the centre of the building's plan provided light to the rooms located nearby in the new building and light was also introduced into the structure by the circular headed windows that were placed in regular bays along the main elevations (see figure 5.3.8).

The ends of the main elevation were designed with projecting building lines which formed pavilions, the southern most pavilion, being marked vertically by the Baroque styled tower which reached a height in excess of 110 feet. Beneath the vertical element was positioned the Grand Staircase which provided access to the first floor level. Thus the scale of the public building was large and was considerably greater than the bulk of the terraced houses along Higham Place despite the Art Gallery being composed with a limited number of storeys. The choice of site for the Art Gallery along a side street was surprising considering the civic importance of the building and its central east-west axis, for example, established in front and behind the main entrance, would have been far better suited to an environment offering more prospects for civic design and opportunities for associating such a building to its setting.



Figure 5.3.8. Details of the Laing Art Gallery's front elevation.

The two storey building, which was sited immediately to the north east of the Library, showed little evidence of either its design or plan being associated to the environment around it, that is to buildings other than the nearby Library. Despite being composed with a symmetrical front elevation, which faced Higham Place, the centre of which was marked by the 8 feet wide main entrance and features such as double columns, sculptured figures above as well as a flight of steps and a lamp post in front, a composition that collectively formed a prominent civic design piece, the architects of the Laing Gallery made no attempt to relate it to the surrounding environment opposite it although this was made difficult by the fact that these buildings were of a residential nature. The Builder (1898: 414) commented that the Laing Art Gallery "is well balanced" in its form but the most unfortunate feature of the scheme was that its principal facade faced onto a side street in so doing severely obstructing the practice of formal architectural planning and the relation of the building to its setting, that is civic design. No association at all existed between the public building and the houses positioned opposite it apart from the position of the Gallery's main entrance being positioned directly opposite a small flight of steps leading up to the entrance of one of the houses located opposite to it. But iff/civic design at the time was based upon relating a prominent structure to a minor feature such as a flight of small steps of a house then this must be considered to be very weak civic design indeed. The only related features between the Art Gallery and its setting was that the scale of the Library was similar to it, with the height of the building's ground floor being the same as the height of the neighbouring Library building and both structures were designed in accordance with the Classical style of design. Many of their elements, such as columns, therefore helped to establish a sense of unity. However no sense of association was established through the form of the buildings' plans which was noted in many of the stronger British civic design schemes at that time.

Armstrong College

In 1887 the King's College, University of Durham, erected its first edifice in Newcastle, the Armstrong Building in Victoria Street, later renamed Queen Victoria Road. Constructed on a site covering some six acres in total area in the north of Newcastle, the new building by Johnson and Rich represents a significant piece of public design in the history of Newcastle and showed the civic progress of the city at that time.

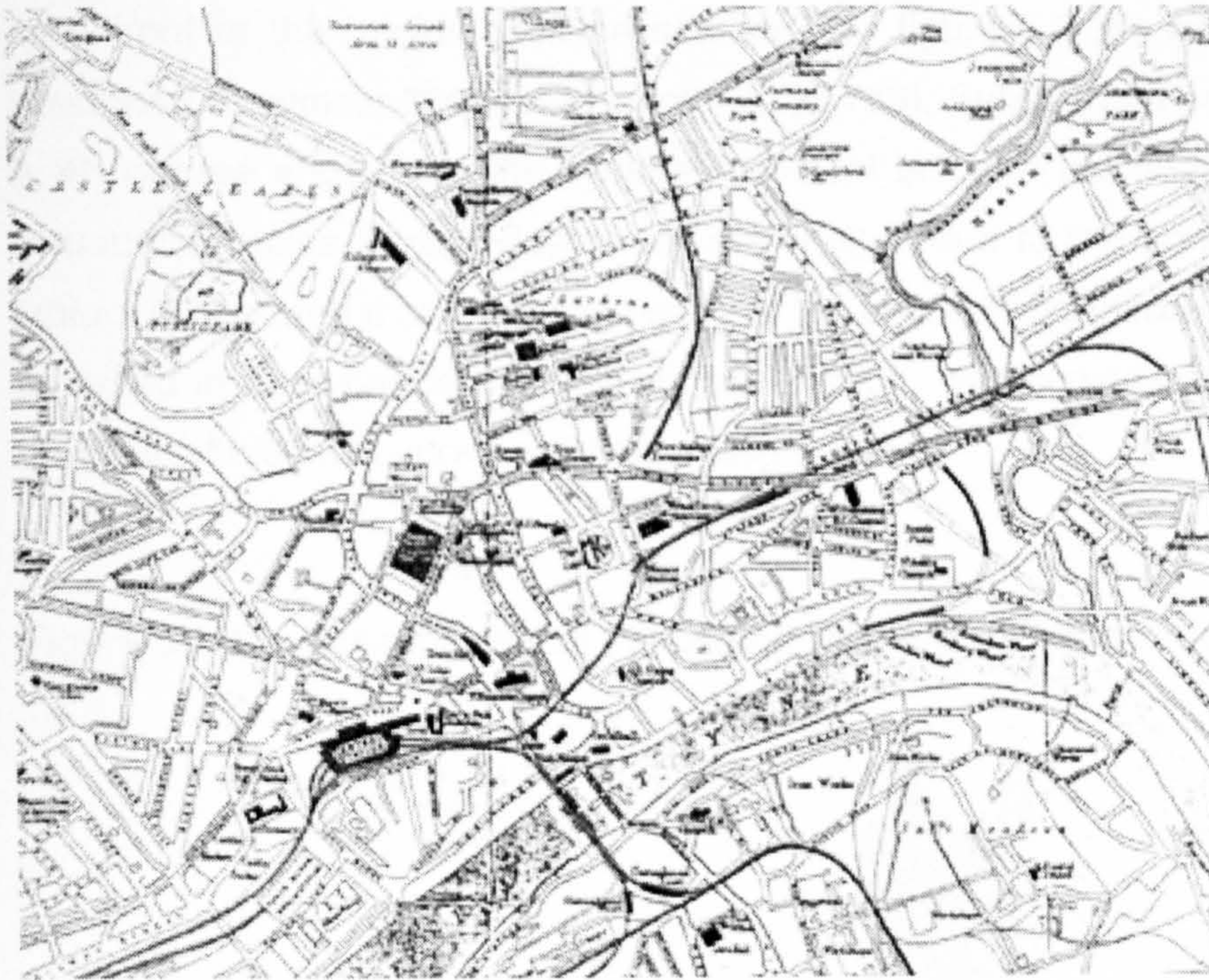


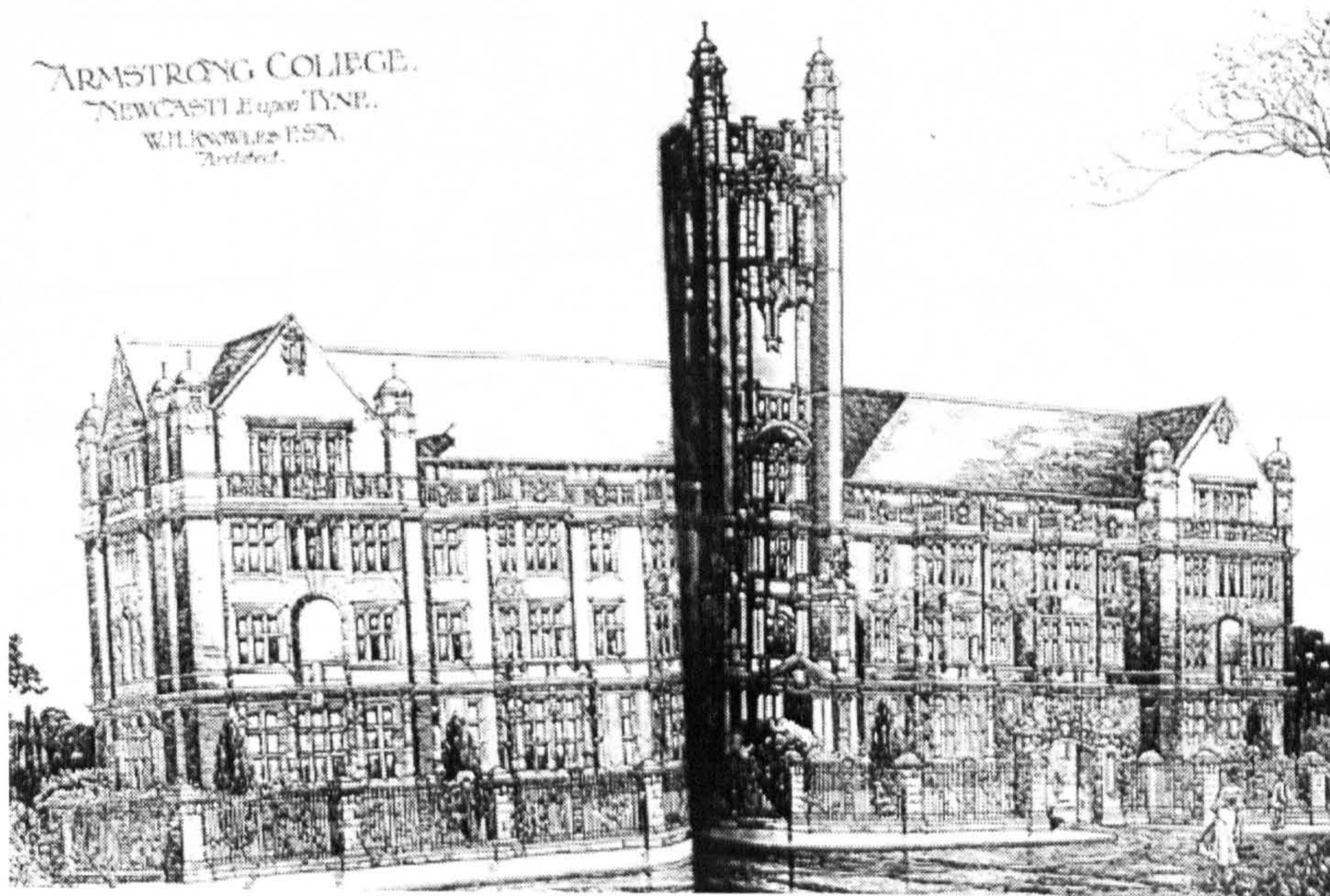
Figure 5.3.9. Bartholomew's 1891 Plan of Newcastle. The Armstrong College site is to the north west of the map facing towards Castle Leazes.

The red brick and stone Armstrong College building (The Builder, 1904: 499) was erected in three stages (The Builder, 1906: 733). The original block was begun in 1887 and comprised of the Physics and Chemistry laboratories. Additional sections were erected between 1892 and 1894, also to a design by Johnson and Rich, consisting of engineering laboratories, lecture rooms and the school of art, and between 1904 and 1906, designed by W.H. Knowles. The final extension consisted of spaces for the Botanical and Zoological Departments as well as a Library and a large space called The Great Hall (*Ibid.*: 733). The cost of the first two sections was put at about £20,000 each, the third section being considerably more expensive at £60,000.

The design of the four storey College conformed to no one particular architectural style and combined a mixture of different styles. The main influence was Elizabethan design, (The Builder, 1898: 310) or "Tudor-cum-Baroque" noted Pevsner (1957: 240). The main elevation was flanked at each end by end pavilions above which were placed gables, each rising to a height of 70 feet (The Builder, 1904: 499), while emphasis was also given to the end pavilions through the roof being turned at a ninety degree angle from the rest of the composition. Beneath each gable were placed projecting windows of a square form while windows along the main elevations were differently formed, being enclosed by square buttresses (The Builder, 1904: 734). Two cornice lines above the ground and second floor gave a strong horizontal quality to the building.

The front of the original College section (see figure 5.3.10) was substantial in scale and stretched for almost 300 feet in length (*Ibid.*: 733). Subsequent editions to it were planned at a 45 degree angle from the symmetrical front block of the original College, which was an unusual exercise in civic design but undertaken due to the shape of the site. The Builder (*Ibid.*: 733) stated that the design style of the second and third sections of the College were selected in accordance with the original section, with consideration being “given to ensure that the whole shall agree architecturally in style.”

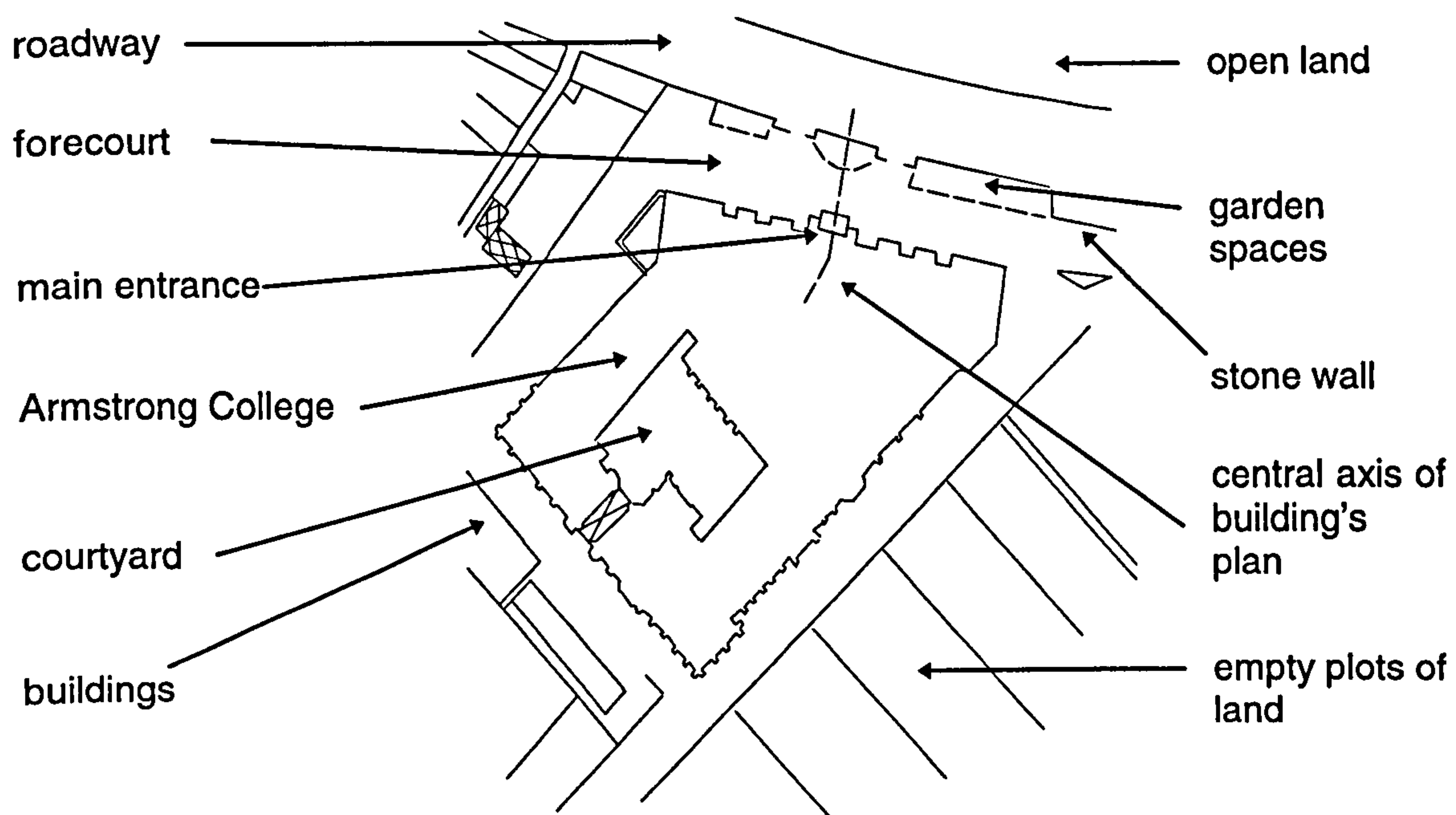
Figure 5.3.10. A perspective of the original Armstrong College (source: The Builder, 1906).



The setting of the College, at the time of construction, consisted of open spaces on three of the four sides of the unencumbered plot, while the front of the new building faced west across Queen Victoria Road towards a large open area of land known as the Castle Leazes within which was situated a large public park. However the possibility for relating the building to its setting was troublesome as there was little to relate the new building to and it was not until many years later that the surrounding areas was developed. In the meantime the College stood as an isolated civic design feature in the area. But the plan of the building displayed many significant characteristics which served to reinforce the symmetry of the elevations and significantly, in civic design terms, the prominent axial lines of the plan were brought forward away from the front of the building as a result of the placing of small open spaces filled with trees in front of the primary elevation. These spaces were laid out with rectangular and semi-circular geometric forms, positioned in accord with the axis

established at the centre of the front elevation. A iron railing marked the boundary of the building's site although the border at the front of the area was marked by stone pillars on each side of the entrance gates (The Builder, 1904: 733). The central axis of the building was also marked vertically by the Sir Lowthian Bell Tower, an element designed for both design effect and functional reasons, for it contained lecture rooms (Grundy et al, 1957: 451).

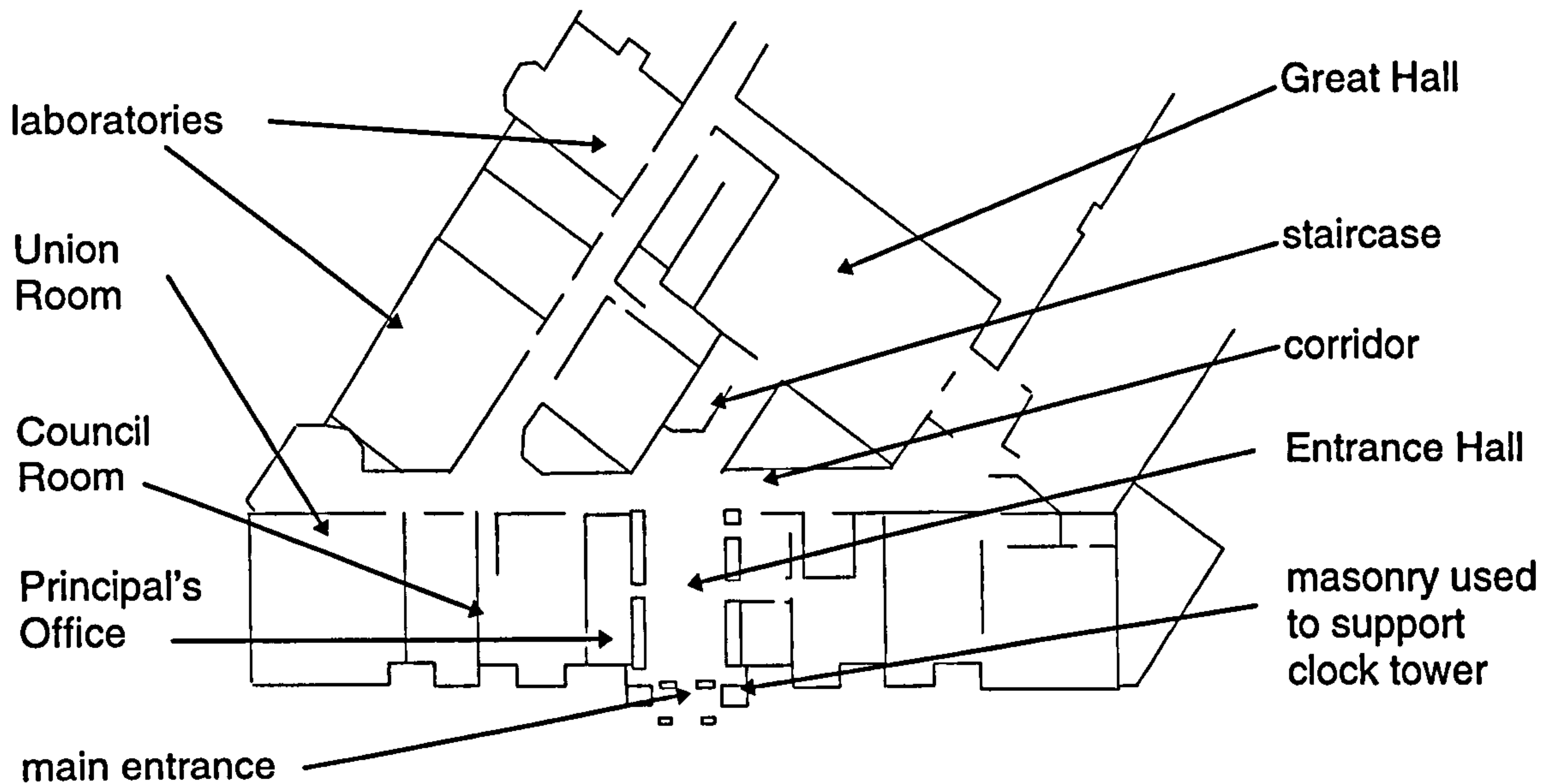
Figure 5.3.11. Armstrong College in its setting (1905).



The plan of the College employed symmetrical lines, as highlighted earlier, and it has been shown that the main elevation was marked by features in front of it so as to possibly emphasise its importance. However the internal arrangement of the building, particularly in the part of the plan immediately to the rear the main entrance which, as noted earlier was marked by a flight of steps and the tower, helped to establish a strong central (east-west) alignment through the scheme. Located immediately to the rear of the principal entrance was what The Builder observed to be a "spacious entrance hall", 23 feet in width, which provided access to the north and south sections of the plan as well as to the main staircase which terminated the axis from the main entrance. The placing of the staircase in such a position also had a practical use, helping mask the change in the angle of the overall plan where the old and new sections of the College met at an acute angle. Also located on this alignment was a space called the Entrance Hall, which connected together in a coherent

manner the newer and the original sections of the college and furthermore allowed access to the Great Hall (The Builder, 1906: 734), one of the largest spaces in the internal arrangement. The largest rooms in the new section were situated towards the sides of the plan and included the Union Room, about 25 feet by 25 feet, and Electrical Engineering Laboratory, approximately 25 feet by 20 feet.

Figure 5.3.12. Armstrong College plan.

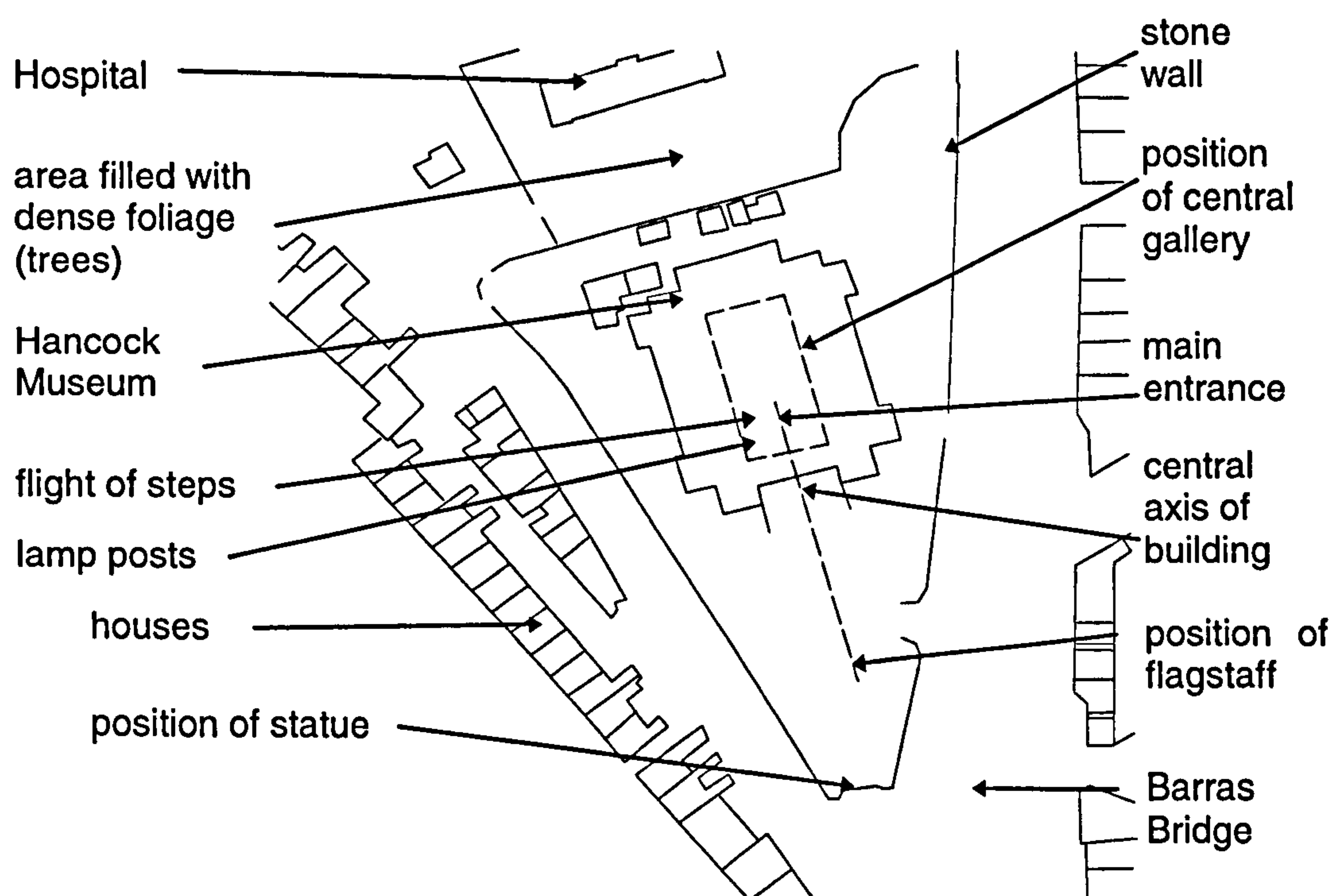


The Hancock Museum

Located near to Northumberland Road in the north of Newcastle (see figure 4.12.9) was another large scale public building, the Hancock Natural History Museum, erected on a site set back from a roadway known as Barras Bridge. The Museum was designed by John Wardle and Son in 1879 and heralded a revival of the Classical style design in late-Victorian Newcastle, a style popularised by John Dobson many decades earlier, with large Doric pilasters being employed along the side and front elevations of the scheme as well as a heavy attic (Pevsner, 1957: 241) which dominated the symmetrical composition. The Builder (1898: 310) recognised that the Museum, the cost of which was over £40,000, was “dignified, but plain, old fashioned edifice with an order of square piers and a plain cornice and high blocking course.” Erected within its large triangular site the large size Museum nevertheless terminated the vista approaching the area along Lovaine Place, a small

roadway that approached the building from the south. Importantly in terms of civic design the alignment of this roadway was continued into the internal arrangement of the building thanks the position of the main entrance at the centre of the south facing elevation and the spaces behind it. The grandly designed primary entrance of the Museum was further emphasised by a broad flight of steps being positioned in front of it, the ends of which were terminated by lamp posts and the axis established by the position of entrance was also marked away from the building by a flagpole, a rare civic design element, which was located at some considerable distance to the south of the front elevation in the open space of the Museum's site. Positioned near to the flagstaff was a statue, situated at the southern end of the Museum's site close to the junction of Back Eldon Street with Barras Bridge, but this architectural feature which did not relate to the axial lines of the Museum building.

Figure 5.3.13. The Hancock Museum in its setting in 1896 (source: Ordnance Survey).



The internal arrangement of the Museum was simple in form consisting of three large spaces laid out in a row parallel to the side elevations of the building, similarly to the City Museum and Art Gallery that was erected in Bristol in 1904, designed by Frank Wills. The central room, the largest of the three primary ground floor rooms, measured 104 feet in length by 50 feet in width while the other spaces had dimensions of 104 feet in length by over 40 feet in breadth (The Builder, 1884: 305). These three spaces were surrounded by a number of corridors with flights of stairs positioned at prominent locations

within the plan, the location of which reinforced the overall symmetrical effect of the composition. The laying out of the central gallery space to the rear of the main entrance allowed the axis established at the front of the building to be continued inside the plan, and as shown previously, this axis corresponded to the alignment of an oncoming roadway. Thus the plan of the building, prominent design features of the building and the surrounding environment were brought into relation, which as noted before in this study was only visible in the stronger civic design schemes of the period examined.

Inter-War Newcastle

From the Edwardian period onwards the population of Newcastle continued to rise albeit at a much slower rate than what it did in the late-Victorian period. In 1911 Newcastle's population was about 267,000 and by 1921 this had risen to about 275,000 (source: Census), and by the date of the first post-Second World War census (1951) Newcastle had almost 291,000 inhabitants (source: Census). Unlike other large provincial settlements this growth did manifest itself in a number of large scale public building schemes erected in Newcastle between 1918 and 1939. In 1925, for example, a new bridge across the River Tyne was opened, designed by Mott, Hay and Anderson with assistance from Cackett, Burns Dick and McKellar, and the Armstrong College, part of the University of Durham, was extended with a neo-Jacobean styled Union building (1924 by Cackett, Burns Dick and McKellar), a School of Architecture (1922 by Knowles, Oliver and Leeson), Library (1927) a Mining School (1929, both buildings by Dunbar Smith), and a Medical School (1938 by Clive Newcombe) being erected. Two other prominent public schemes were undertaken in Newcastle. These were the a large concert hall, the City Hall, in 1928 by C. Nicholas and J.E. Dixon Spain, designed in a neo-Georgian manner, a design style used widely in provincial Britain during the Inter-War period and the County Hall in 1933 by Cackett, Burns Dick and McKellar.

Conclusion

The practice of civic design in late-Victorian and Edwardian Newcastle revealed the prevalent use of symmetrical design and planning forms and has been shown to be not

hindered too greatly by the largely Medieval urban form of the Newcastle with its curved roads, a problem which affected the civic design of central Bristol for example. But many of those edifices studied in this section were erected upon previously undeveloped sites towards the urban periphery. In such a situation planning and designing along symmetrical lines was therefore made more possible than in more central locations which did not enjoy such freedom of unrestricted sites. However by erecting prominent public buildings at the urban fringe others problems had to be overcome, as in many instances these new buildings had nothing to initially relate to.

It has been highlighted in this section that a proliferation of public buildings were erected in Newcastle during the period considered by this work but those buildings which were built on central sites did not always consist of strong civic design schemes like those included in this case study. Many of these schemes were not of a particularly strong civic design nature partly because their sites were tightly packed within an existing urban form comprising of industrial units, public houses and slum housing. Such a predicament made the association of large-scale public buildings to their urban environment a problematic activity, and it must also be understood that at that time it was not perceived to not be dignified to relate a grand public building to a setting of such building types. Hence in such a situation no design or planning association would often take place as a matter of course. As a consequence of this and other important factors identified during this section such as poor site selection, the majority of Newcastle's centrally located large architectural pieces constructed during the period circa 1880-1914 were merely designed as single pieces of architecture and were not related to the larger urban form in any explicit manner. However those public edifices erected close to the urban fringe provided evidence of a more formal approach to civic design but given the generally larger sites and their more open nature this is to be expected. Schemes erected at the urban periphery, for example, tried to relate to their setting through utilising road arrangements, the most notable example of this being the Central Library although this was also evident in the Central Police Station scheme, arguably the strongest civic design scheme in central Newcastle during the period examined, within which the alignment of an approaching roadway was marked by a number of features in front of the building, on the walls of the front elevation, above the main elevation by a vertical element and inside the plan of the building. The Central Police Station scheme was one of the most convincing civic design schemes undertaken in Newcastle from about 1880 to 1914.

Leicester

Introduction

At the start of the nineteenth century Leicester was a small town with a population of about 17,000 (source: Census, 1801). By the middle of the century it had grown quite substantially, in 1861, for example, the town's population stood at over 68,000 (source: Census), and had acquired a reputation for being the centre of the woollen and worsted branch of hosiery manufacture in England (Osterud in John, 1986: 45). After 1861 Leicester continued to grow in size with the population reaching approximately 95,000 in 1871, 122,000 in 1881, 142,000 in 1891 and 211,000 in 1901 (source: Census). By the start of the twentieth century as a consequence of this marked growth, Leicester had almost the same population as Newcastle making it the eleventh largest provincial settlement in England and Wales. This rapid rise in population left its mark upon the urban sprawl of Leicester which grew outwards from the central core during the nineteenth century and absorbed previously outlying villages, a situation also noted with other provincial places examined.

The arrival of the railway in Leicester during the 1840s had a significant effect on the urban development of the town, helping the local merchants and industrialists to comprehend the full value of the town's location near to the centre of England. Being one of the first towns to have a rail link and being of a relatively small urban size when it first arrived, the new rail station at London Road dominated mid-Victorian Leicester's central core, a building noted by *The Builder* (1897: 498) as being "in good taste and fairly well detailed", while the rail lines that cut through the town dissected the urban form into a number of pieces. Somewhat unusually Leicester developed during the Victorian period with the postal service that formed a significant aspect in the life of the town (*Ibid.*: 159). The service reflected itself architecturally from as early as 1846 when a large Post Office building was opened in Granby Street at the centre of the town, a very early date for a building of this type despite the town being a large sized settlement.

From the mid-1840s the Corporation had become involved in establishing healthier conditions for living through the betterment of the urban environment other than just smoke abatement policies. This general process of environmental betterment was to

be achieved initially through the passing of an Improvement Act in 1846 which included the construction of a new cattle market and Town Hall, and through embody various clauses of the Public Health Act in 1848, a landmark legislative piece in terms of national public health development. The local authority also adopted the Sewerage Act of 1851 so to clear nuisances and noxious elements evident in the local environment.

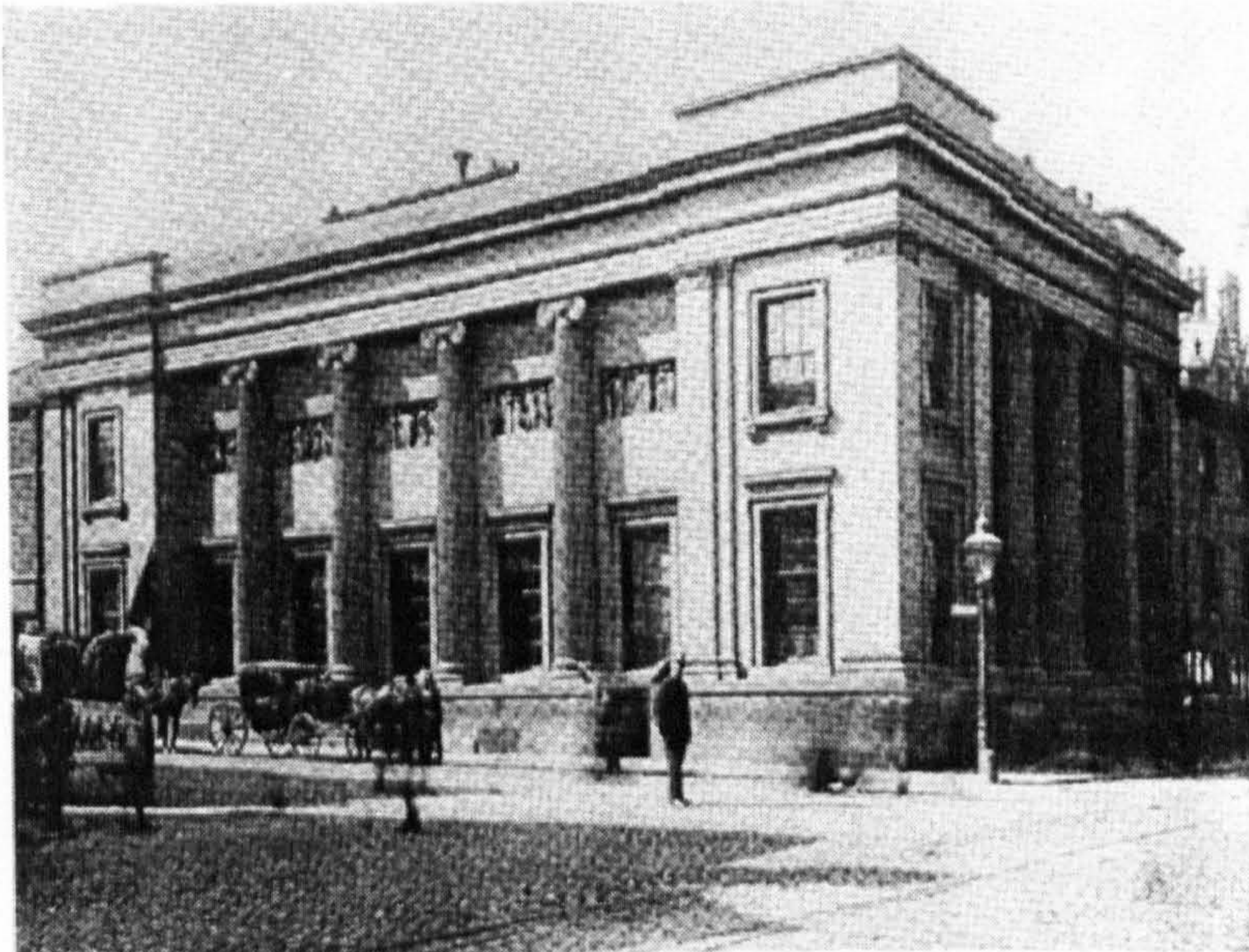
By the early 1860s the Corporation had already established a number of public buildings around the town including the Corn Exchange (1851) by F.W. Ordish at the western side of the Market Place formed during the Medieval period, and a combined gas office and municipal office (1864) by Edward Burgess, described by Pevsner (1960: 150) as being “modest Gothic”. The Corporation also began to take an interest in establishing institutions that modern urban life necessitated, such as parks. The first public park in Leicester was laid out in 1878 and this was followed by Victoria Park in 1880, Abbey Park in 1882, to a plan by W. Barron and Son, and Spinney Hill Park in 1885, late dates for such a large town to be establishing open areas but nevertheless of significance. The local authority also erected an asylum and laid out a cemetery too, both along Victoria Road at the south eastern periphery of the settlement, although these were undertaken in the decades prior to the period examined by this study.

One factor that distinguishes Leicester from other developing towns and cities in the nineteenth century was its history and architecture. Unlike many other towns that developed rapidly in the nineteenth century, Leicester has a history stretching back to the Roman period (Pevsner, 1960: 136), and this was still evident in the architecture and urban form of the settlement by the start of the twentieth century. Importantly too, many of Leicester’s public buildings predated the time when the Industrial Revolution arrived in the settlement and many were still being used by the Corporation in the early twentieth century. Simmons (1974: 138) proclaimed that Leicester lacked outstanding buildings erected during the Victorian period and that there is “nothing grand in the history of Leicester, until one reaches back into the remote past, to the fourteenth century and beyond.” He also added that the “dramatic has no place at all in the streets of Leicester. There is little enough of it anywhere in the town’s history”, a consequence he argues of the settlement never appreciating “the formal, the elegant, or the grand.” (*Ibid.*: 138) Instead the

appearance of Leicester even by the end of the Victorian period was of a homely rather than public architectural beauty.

Arguably the finest of the public buildings in Leicester were erected before industrialisation had an impact upon Leicester. These buildings included the Permanent Library (1791, see figure 5.4.1), the County Rooms (1792 by John Johnson of Leicester), the Library (1831), J.A. Hansom's Museum building (1836) and the Guildhall, which was constructed in 1837 and was still being used as the Town Hall up to the erection of a new building in 1875.

Figure 5.4.1. The Permanent Library, Leicester.

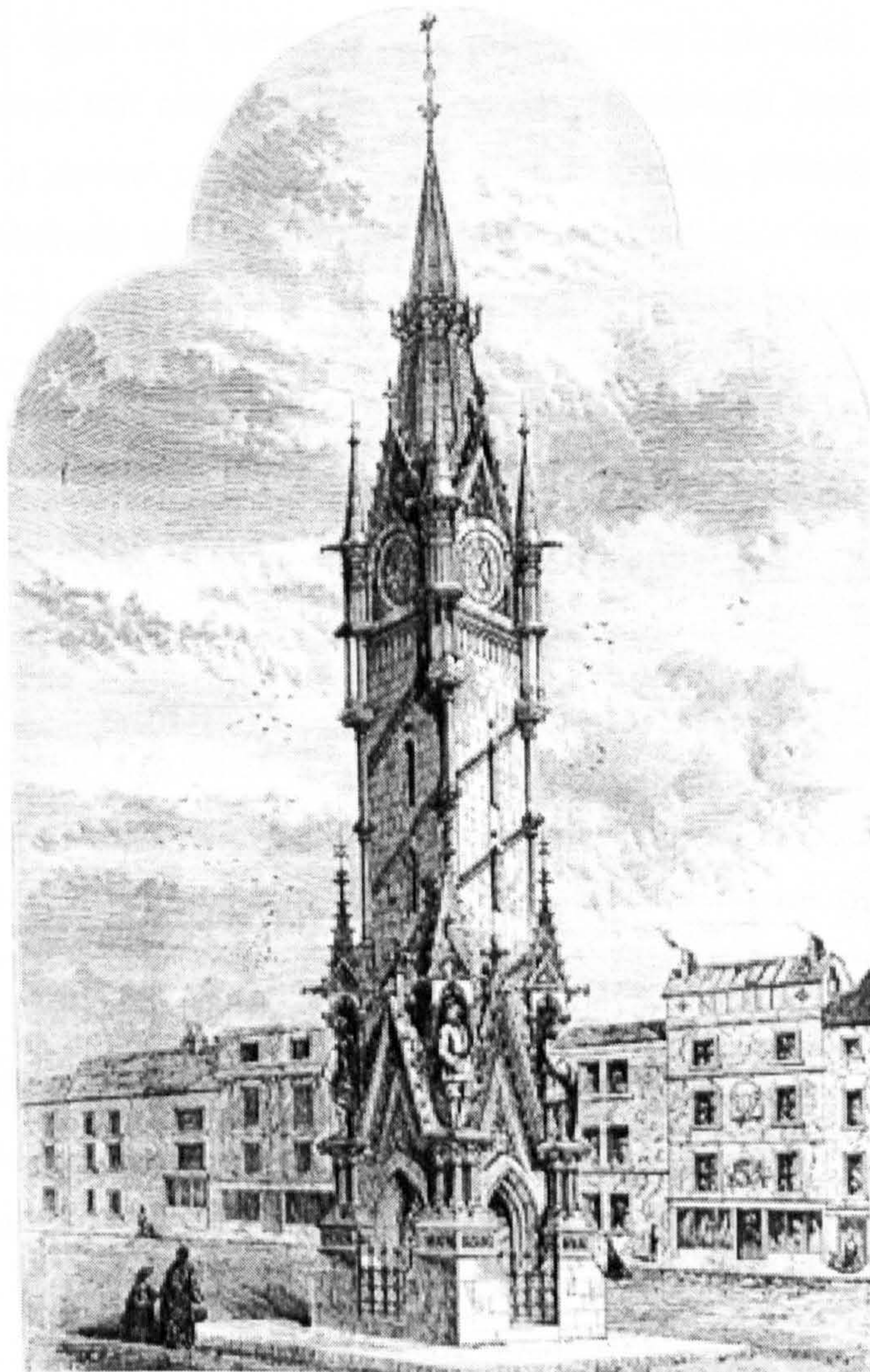


The Gothic style arrived in dramatic fashion in the mid-Victorian period in Leicester with the construction of a building at Gallowtree Gate in the 1840s and with the erection of the clock tower in the 1868 (see figure 5.4.2), erected at the junction of Haymarket, Gallowtree Gate and East Gate. The clock tower, designed by competition winner John Goddard and Son, was constructed as part of a scheme to improve traffic circulation in the centre of the town (*Ibid.*: 48), an idea promoted by The Leicester Mercury newspaper through its campaign to tidy up central Leicester. The next prominent public structure to be built in Leicester after the clock tower was the Town Hall in the mid-1870s.

Of architectural significance to the emergence of a civic identity in developing Leicester was its Permanent Library, established in 1791, which was one of the

country's earliest public libraries. However a Free Library erected by the Corporation was not established until 1871, a late date for a building of that type in a place of the large size of Leicester at that time, about 95,000 people (source: Census). Therefore by the start of the period covered by this study there had been few major public structures erected in the immediate preceding years primarily because the Corporation tended to use existing buildings such as those constructed in the early nineteenth century or before. This trend continued well into the late-Victorian and Edwardian period and so partly explains the lack of building undertaken by the public authority. However this did not mean that no public building occurred in Leicester between circa 1880 and 1914 in the town for it did, but it must be understood that the Corporation, possibly due to a unwillingness to erect new buildings, preferred to use existing ones than erect new structures.

Figure 5.4.2. The Clock Tower, Leicester, by Goddard and Son (source: *The Builder*, 1868).



The Town Hall

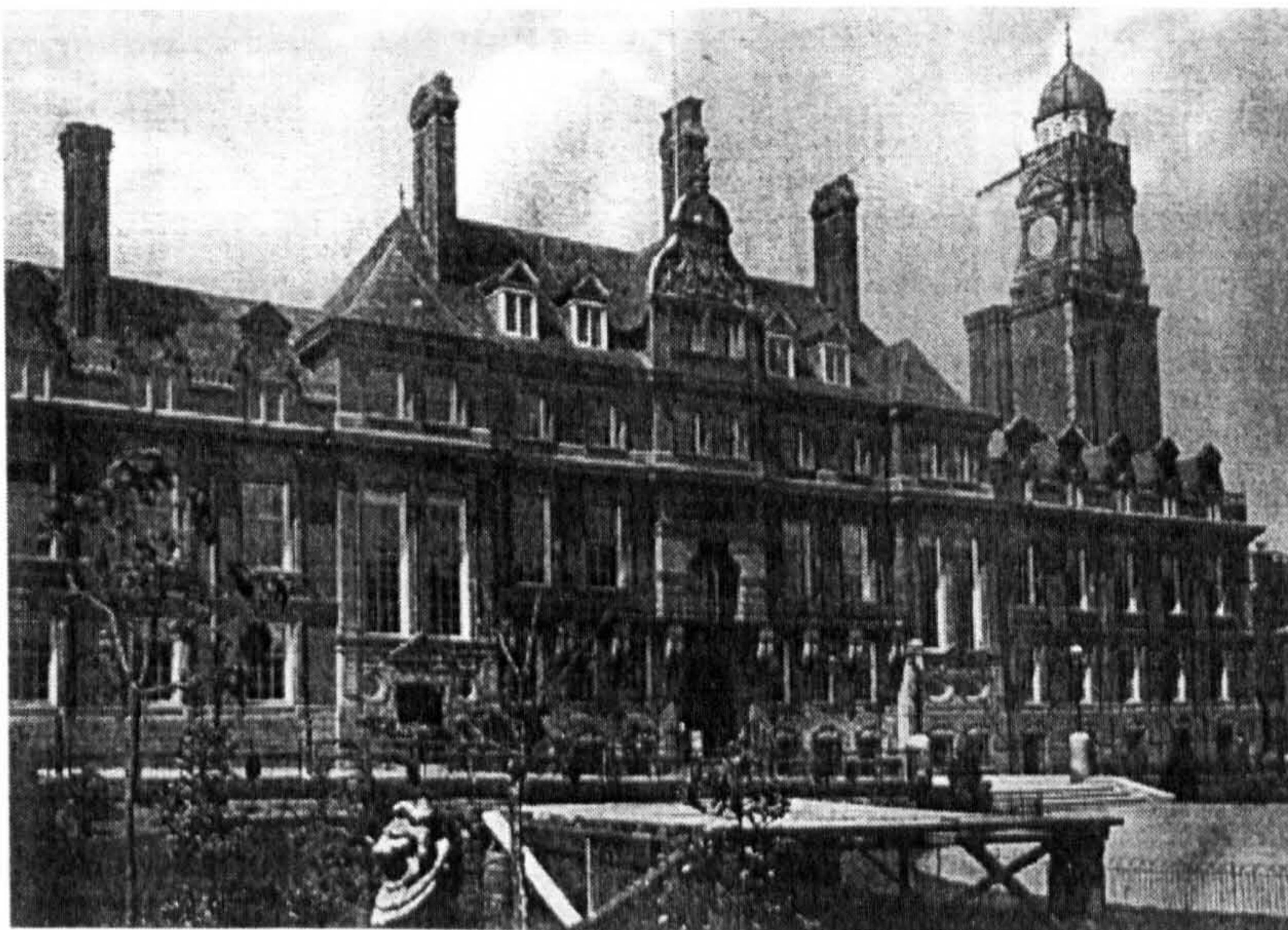
The history of large scale public architecture and civic designing in late-Victorian Leicester begins with the Town Hall scheme (1874-6), arguably the grandest public edifice to be constructed in the town during the period examined. Designed in a Queen Anne style by F.J. Hames, the winner of the design competition established in 1873, assessed was T.H. Wyatt, the Town Hall was a substantial piece of architecture which measured 216 feet in length and 118 feet in breadth. Pevsner (1960: 150) described the building as being “remarkably free and comfortable-looking for its date and its official purpose”. The Builder (1897: 497) remarked that the building was a “structure of good character; not, perhaps, very imposing or monumental, and rather too much based upon domestic examples to have a very official expression; but designed in quiet, good taste, for the most part, and well grouped.” Cunningham (1981: 53) recognised that the chosen design by Hames was “chiefly impressive for its facade, but none the less was not grand in the traditional way, and in any case the architect, F.J. Hames, was Leicester born.” Thus the selection of Hames not only provided a means to promote locally based design talent, perhaps a desire of the Corporation, but also to produce an impressive structure for a relatively modest cost, £53,000. The result was distinct piece of civic design: “something extraordinary: a transcendent demonstration of the spirit of the age, and of the town at its best.” (Simmons, 1974: 49) However its design bore little relation to the existing design vernacular of the town in terms of both its character and scale although a sense of association was established thorough the building materials used, red brick with Rutland stone for the window dressing. Tiles were used for the rooftop.

In terms of its design Leicester Town Hall was a model providing “something of a breakaway in stylistic terms, being the first and only major town hall to be built in the Queen Anne style, making full use of the freedom of layout but without Gothic dressing.” (Cunningham, 1981: 125) Furthermore the Leicester Town Hall (see figures 5.4.3, 5.4.5 and 5.4.7) broke from convention in that it was the first large scale building of its type to be constructed not from stone but red brick, a building material not commonly used for such a prominent public building type in the Victorian period. But the use of the material did much to promote its use in the following years: “After Leicester, though, brick was established as an acceptably grand material even in other styles.” (*Ibid.*: 165) However as brick was a commonly used building

material, for a broad range of buildings too, erected within the central area of Victorian Leicester, the new building fitted in somewhat comfortably with its setting.

The design of the Town Hall employed many elements that were common in civic design, which included the symmetrical form of its main elevations, the regular bays established along its principal facades between which were placed window openings, the increased floor to ceiling height of the ground and first floors, the principal floor levels, and the different form of the fenestration along them so as to further emphasise them. A clock tower was positioned at one end of the main elevation, “well placed” according to *The Builder* (1897: 497), which faced east towards an open space known as Town Hall Square. The placing of the vertical element not at the centre of the building was an uncommon feature of civic design at that time. But the most elevated part of the Town Hall clock tower was composed with sculptured detailing, in keeping with vertical elements used in other notable civic schemes in Britain, very much in contrast to the plain lower section. The centre of the building was not left open but was marked in a vertical manner at roof level by a large chimney structure and gable. At the street level the centre of the building’s main elevation was marked by the main entrance and flight of steps in front of it. Significantly for the civic design of the building, the central axis was continued away outside of the building in an open area found in front of the building.

Figures 5.4.3. Leicester Town Hall’s front elevation as seen from Town Hall Square.



Situated on a site in central Leicester located between Bishop Street and Horsefair Street, a site was unencumbered from other structures, the Town Hall’s setting

included a public house, a Methodist chapel, the Theatre Royal and a number of small scale industrial buildings. To the front of the Town Hall site was an open space developed as part of the Town Hall scheme by architect Hames, the space becoming known as Town Hall Square, with the Town Hall scheme, including Town Hall Square, fitting well into the existing urban form. Both the space and the symmetrically formed building were designed together yet neither the design of the building or the layout of the space related in an adequate manner to the surrounding environment, which in civic design terms weakened the scheme.

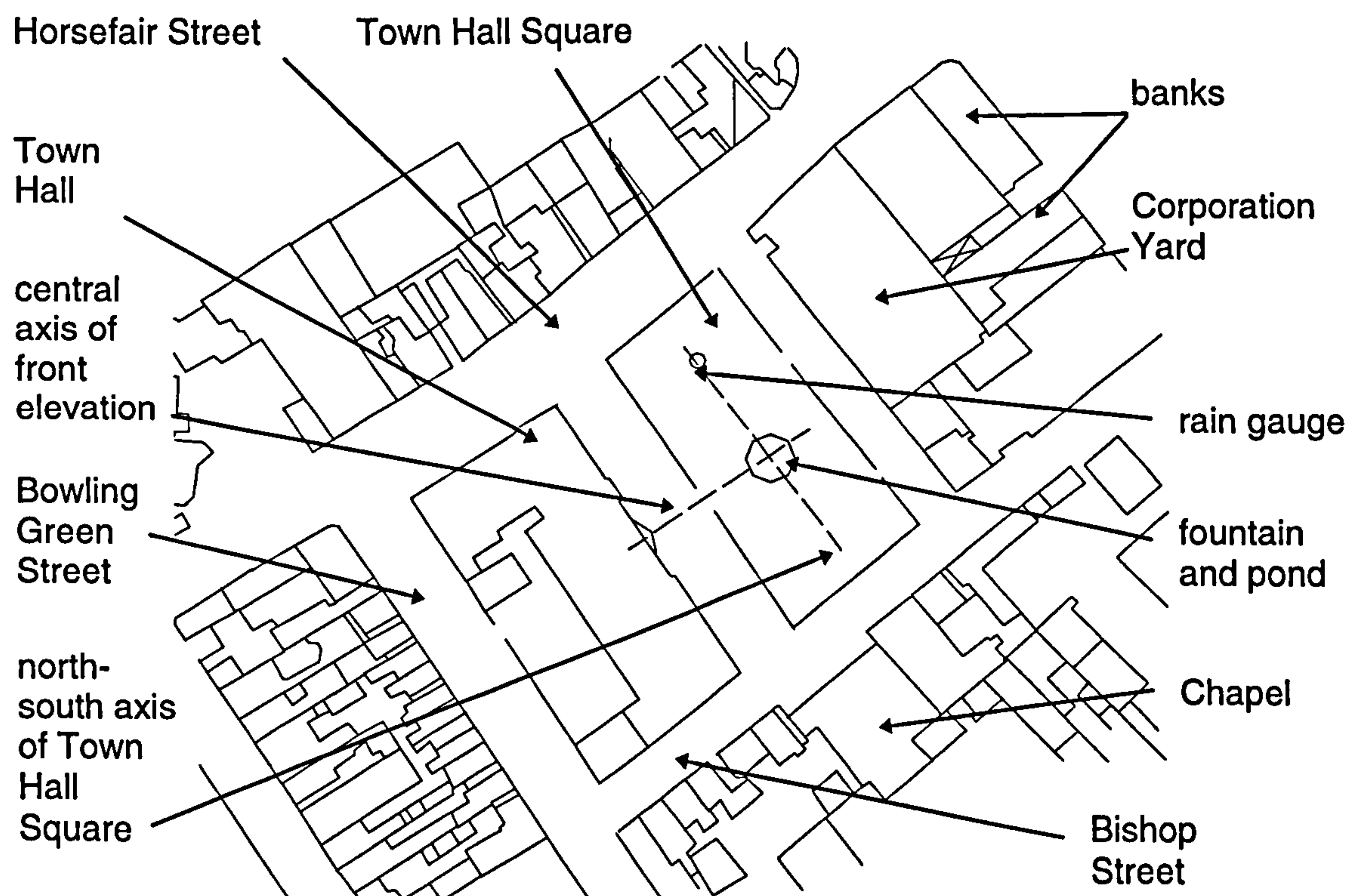
As highlighted earlier the Town Hall scheme did not merely involve the design and construction of the Town Hall. As part of the scheme Hames was asked by the Corporation to lay out an area of ground in front of the new building, subsequently laid out in a formal manner as a public garden (The Builder, 1897: 498). The space was embellished thanks to Israel Hart who donated a sum of money for a bronze fountain, also designed by Hames, to be placed within the space at the time of it being laid out. This is significant in terms of the schemes' civic design as the fountain was positioned at the centre of the area, in so doing relating to the central axis of the front elevation of the Town Hall which was marked by the main entrance. Thus the building and the space in front of it were brought together in a coherent manner. This uniting of a building with surrounding space was noted by Mawson (1911) as being an ideal of civic design.

Figure 5.4.4. A view of the Town Hall and Town Hall Square with fountain (right).



The shape of Town Hall Square was rectangular, similar to the shape of the Town Hall building. Similarly too, the space was about the same size as the site of the nearby building. The fountain, the primary architectural feature of the space, was surrounded by a small circular pond and a footpath, which led westwards towards the roadway positioned in front of the Town Hall, laid down as part of the scheme, and the main entrance of the Town Hall. A rain gauge was also placed within the space, located along the central north-south axis through the area, an alignment at ninety degrees to the one established at the front of the Town Hall's main entrance. The perimeter of the Town Hall Square was marked by trees, in contrast to the middle of the space that was left open, which helped soften the landscape.

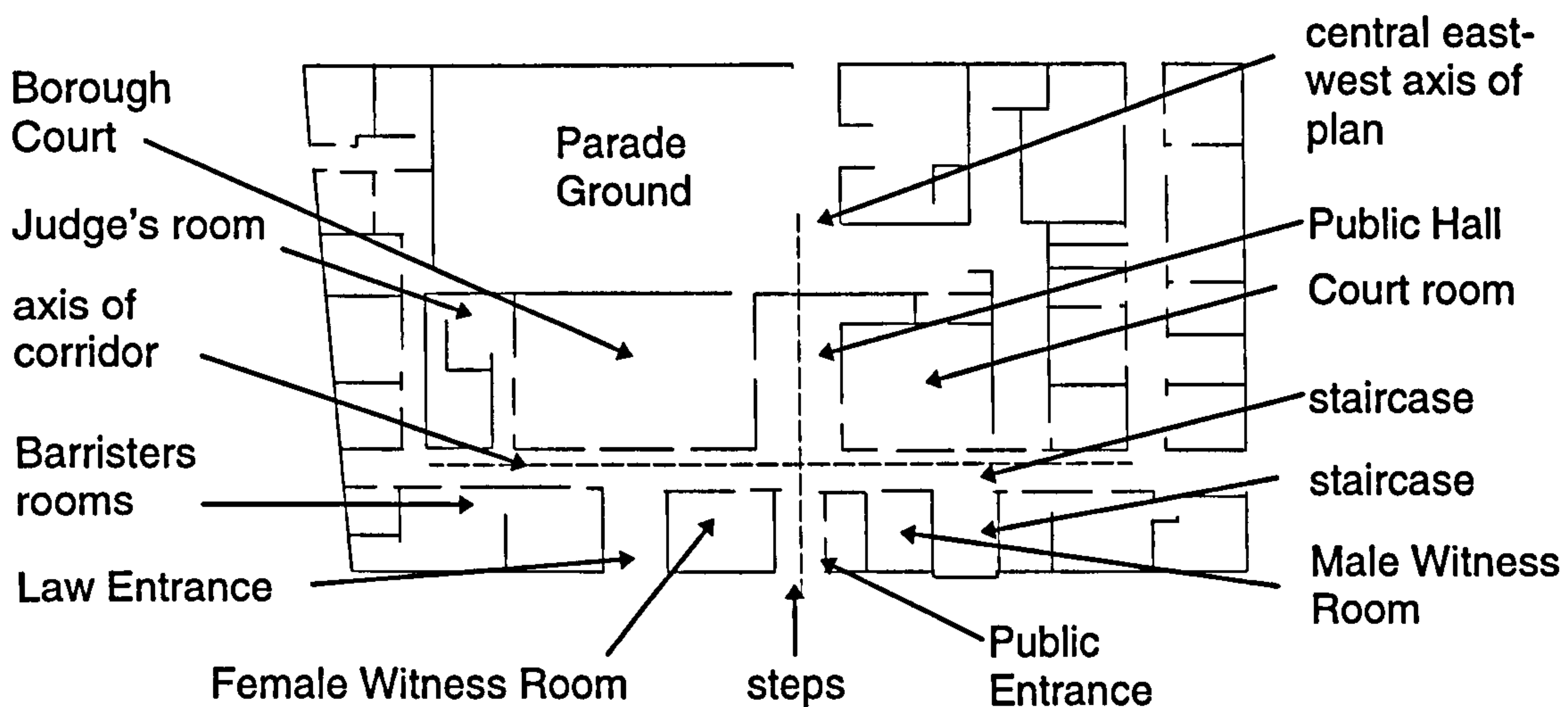
Figure 5.4.5. The Town Hall and Square (source: Ordnance Survey, 1902).



The plan of the five storey Town Hall, including basement and attic levels, was noted in *The Builder* (1897: 497) to be “convenient” even though by the end of the nineteenth century the building was already becoming too small for the needs of the Corporation (*Ibid.*: 497). The main spaces in the internal arrangement were located within the plan of the building's principal floor, the ground floor level, and these rooms included the Borough Court, measuring over 60 feet in length and 40 feet in width, and another court room space known as the ‘Additional Room for Court of Committee’. These two spaces were both located in proximity to the main corridor

which formed a longitudinal axis parallel to the line of the main elevation, and occupied “nearly all the space within the main corridor” (*Ibid.*: 498), that is the area towards the centre of the internal arrangement. The Council Chamber, a significant room within any Town Hall composition, was situated in the north-west section of the plan, that is towards a rear corner, on an upper floor level.

Figure 5.4.6. Leicester Town Hall's ground floor plan.



The central west-east running axis of the plan, to the rear of the centre of the 230 feet long front facade, in effect divided the building's plan into two parts. The axis at the front elevation was marked by a number of features, as noted previously, and the Public Entrance, the main entrance, led directly into an entrance hallway and the Public Hall, a space with dimensions of 20 feet in width by almost 40 feet in length, which was used as a waiting area for the nearby court rooms. The first section was situated towards the middle of the internal arrangement where the Law Courts other spaces associated with it were placed. The other section of the internal arrangement, near to the Horsefair Street elevation at the northern end of the building, was the filled with spaces used by various departments of the Corporation.

The symmetry of the central section of the building's ground floor plan to the rear of the front elevation was also continued by the placing of two other features at equal distances from the centrally positioned Public Entrance (see figure 5.4.7). The first characteristic consisted of the Law Courts Entrance, directly behind which was located the Borough Court. The other feature was the Municipal Stairs, the grand staircase which provided access to the upper floor levels. Sandwiched between each

of these staircases and the Public Entrance at the centre of the principal elevation were two equally sized spaces, the Female Witness Room and Male Witness Room.

Figure 5.4.7. Details of the central section of the Town Hall.



A major criticism of the Town Hall scheme, including Town Hall Square, was that it bore little relation to its surroundings (Simmons, 1974: 50), which was composed of buildings of a various of heights and bulks by the end of the nineteenth century. It was not until 1905 that the Corporation attempted to redress this situation when the Public Library on Bishop Street was erected. Significantly too, the library was the first major public building to be erected in Leicester since the Town Hall project, such was the slow pace of public building in the town. Naturally this lack of public activity affected both the civic design and form of Leicester during the period considered even though this period of relatively little activity, between the mid-1870s through to the early 1900s, was when Leicester's population growth rate reached its peak and the pressures upon the Corporation to satisfy the needs of the local people were arguably at their greatest.

The new Library was designed by a local architect, Edward Burgess, in a style deliberately intended to harmonise with Hames's building (Leicester Libraries

Committee Report 6, 34) which it faced northwards across Bishop Street. Most of the Library's construction costs, £12,000 were paid for by a donation from Andrew Carnegie, an individual who gave sums of money for the purpose of erecting public buildings in many of the other large provincial settlements studied for this work. The choice of site for this prominent building was interesting in terms of civic design for it was positioned immediately south of the Town Hall on a site close to a hosiery works, a chapel and public houses at the junction of Bishop Street and Bowling Green Street (see figure 5.4.5).

As noted earlier the design style of the Library was heavily influenced by the Town Hall and this is significant although there is little evidence to suggest that the other factors in the building's composition, such as its internal arrangement, was associated with the form of the Town Hall to which it faced, for example, by the Library's main entrance being positioned so as to directly face the side entrance of the Town Hall. The most prominent design features of the Library were the symmetrically formed front elevation, the regular bays in which were placed the window openings and the flight of steps placed in front of the main entrance, all common civic design features during the period considered. The main space in the plan, a Reading Room measuring 80 feet in length by 31 feet in breadth, was situated to the right of the entrance hall parallel to the Bowling Green Street elevation and its position did not even relate to the position of the Town Hall's side entrance. Thus the library stood as an isolated building within its setting, much to the detriment of its civic design, for it could have reinforced the nearby Town Hall and Town Hall Square composition. In general terms the Library consisted of a weak civic design composition having little association with its surroundings apart from by its large scale.

De Montford Hall

The final large scale public structure to be erected in Leicester prior to the onset of World War One in 1914 was a public hall, De Montford Hall, one of the most obvious building types lacking in the settlement by that time (Simmons, 1974: 50). The Corporation first proposed the idea of a new public hall in 1910 (The Builder, 1911: 642) and a competition was established in November of that year. Perkins Pick and E.G. Mawbey, the Borough Surveyor, acted as competition assessors. Competitors

were asked to design a public hall on a site located south east of the town centre at the urban periphery where Regent Road adjoined Victoria Park (see figure 5.4.8). The 29 hectare park was laid out with a small number of footpaths and trees in 1880 and had been previously used for horse racing. The selected site was also situated close to New Walk, a Georgian suburb of ribbon form, and located within the surrounding area of the new building's site were numerous large houses built in the Georgian period and the town's Museum, a large Classically designed building by Joseph Hansom that received much praise when it was erected in the late 1830s (Simmons, 1974: 28). In May 1911 Stockdale Harrison and Son were awarded the first premium and as a consequence of the winning design Leicester was fortunate enough to erect "beyond doubt the finest large concert hall in the Midlands; one of the finest, of its size, anywhere in England." (*Ibid.*: 51)

Figure 5.4.8. South eastern Leicester in 1902 (source: Ordnance Survey).



The site of De Montford Hall, wedged between Victoria Road to the west and Victoria Park to the east, at the very edge of Leicester's urban form, was of a trapezium shape and had not been used previously for building (see figure 5.4.9). Close to the Hall's site, to the south along Victoria Road was sited the settlement's asylum, now

used as the administrative building of Leicester University, and the Cemetery, laid out in 1849 by the Corporation to a plan by Hamilton and Medland (Pevsner, 1960: 163), designers also responsible for the Cemetery's grand entrance screen at its principal entrance on Victoria Road. Immediately to the north of the site of De Montford Hall were open spaces and additional open areas were present to the west opposite the selected site of the Hall across Victoria Road. To the immediate south of the selected site were a number of small garden plots.

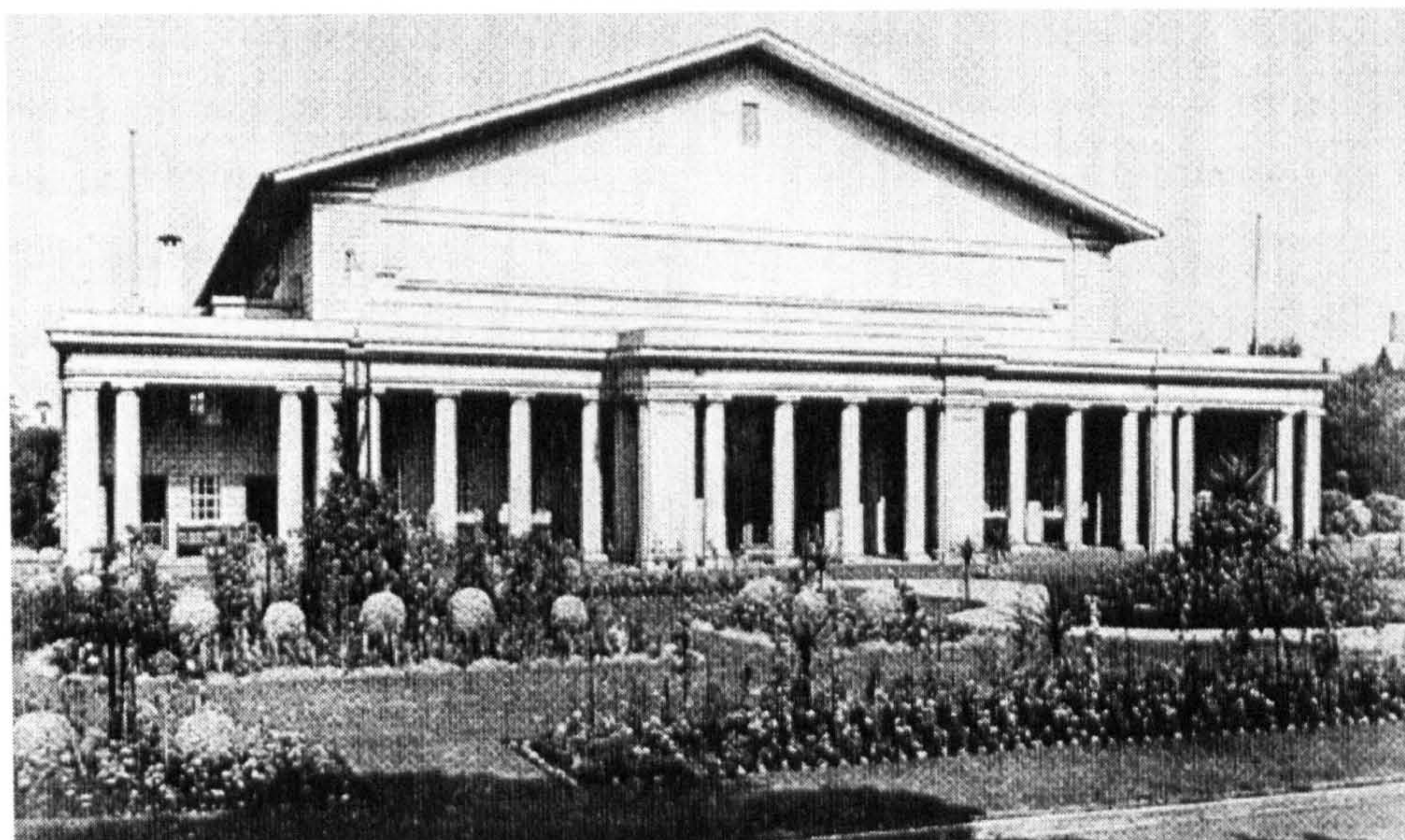
Figure 5.4.9. The De Montford Hall site prior to development (source: Ordnance Survey, 1886). The roadway to the south of the site is Victoria Road.



The design of the new building (see figure 5.4.10), was of a Classical style in which “dignity and simplicity has been the object striven for rather than elaborate detail.” (The Builder, 1911: 816) Pevsner (1960: 164) noticed that the design of the building was: “Plain, not fussy, and thus decidedly impressive. Low and large with wide pedimental gables and, to the east, a Tuscan colonnade.” Rustication was employed at the corners of the structure above the ground floor level, the raised roof being positioned above the main hall area inside the building’s plan.

The new building was of an immense scale dominating the largely undeveloped surrounding environment, providing enough space to seat over 3,000 people at any one time as well as being formed with standing room for an additional 2,200 persons in the roof garden and 2600 people in the promenade areas outside the building. The Builder (1911) praised the design of the structure from an acoustic, design and economic perspective as the building only cost £25,000 (Council Minutes, 1913-4: 303-6), a very modest sum for a building of its scale and nature. The main approaches to the rectangular formed building, which measured about 120 feet in width and 200 feet in length, were from Victoria Road although at the time of construction this aspect of the planning was not worked out in detail (The Builder, 1911: 709) and so was subsequently added when the building was being completed.

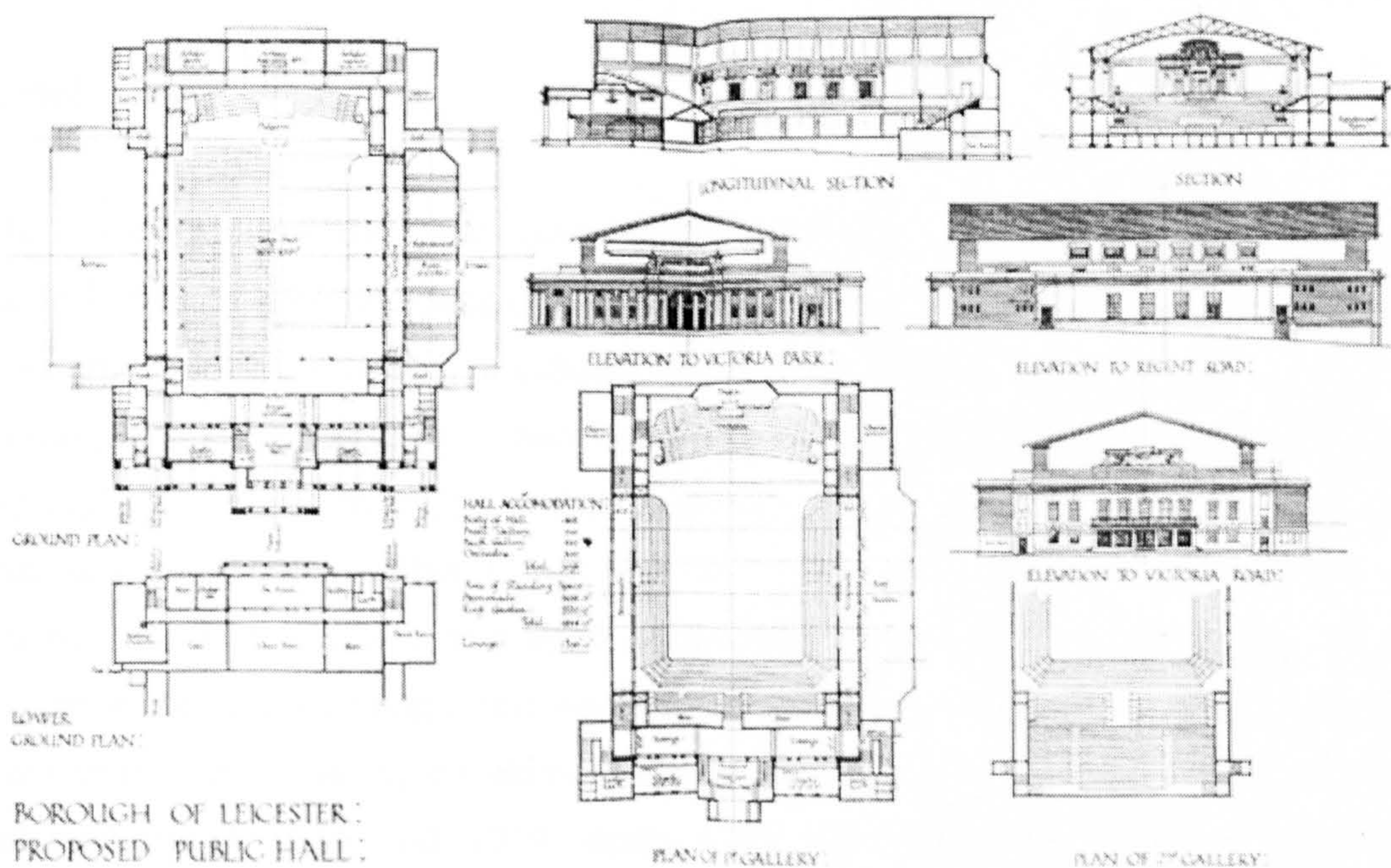
Figure 5.4.10. De Montfort Hall's front elevation.



The form of De Montfort Hall was symmetrical with entrances placed at the centre of three elevations which faced east, west and south, these being the ones facing towards Victoria Park, Victoria Road and towards the open space left to the immediate east of the building that was laid out as a garden and promenade area. The main entrance located at the centre of the Victoria Park elevation was recessed with a vestibule situated directly behind it within which were put two staircases opposite to each other in order to provide access to the first floor balconies within the main hall space. The symmetry of this part of the plan was continued inside the building largely by the central axis of the main hall, 90 feet in width and 106 feet in length, which corresponded with the position of the main entrance and the vestibule.

The design and planning of De Montford Hall did not relate to the already built environment around its site, simply because the area around its site was peripheral urban land and had not yet been developed. Thus the building sat as a somewhat isolated building within a largely open area and so the designers, Stockdale Harrison and Son, were not able to employ a comprehensive civic design approach to the planning and design process in order to relate it to the surroundings. However some evidence of civic design was noted due to the architects did establishing formal driveways leading up to and away from the building which had the effect of continuing prominent axial lines established in the plan out of the Victoria Road and Victoria Park elevations. But, as stated earlier, these pathways were not incorporated into the Hall's composition at the time of its design being created. Only after the Hall was built (1911-2) were the pattern of the driveways drawn up and then laid down even though the carriageways and flower beds laid down were arranged along formal lines to the front and side of the building, in so doing reinforcing the symmetrical effect of the building's design and its plan. The use of flower beds provided an example of a rarely used means to reinforce the impression and form of the public building by continuing its primary axial lines away from the structure and in terms of De Montford Hall's civic design the significance of the landscaping and about the building should not be ignored.

Figure 5.4.11. De Montford Hall's plan with detailed sections (source: The Builder, 1911).



Inter-War Leicester

In many respects Leicester after 1914 was a place where much civic design activity was undertaken, far more than in the years covered by this study. In years following the end of War in 1918 Leicester was a place of much civic activity. City status was granted in 1920, the parish church of St Martin was conferred to cathedral standing and the Corporation also made a significant attempt to improve the architectural standard of the settlement (population 234,000 in 1921, source: Census). New buildings erected between 1918 and 1939 included two large schools, one being the symmetrically formed, neo-Georgian styled Wyggeston School for Girls in 1926 by Symington, Prince and Pike, and the other was the Wyggeston School for Boys which was subsequently extended in 1932. Other notable buildings in the city included two Branch Libraries, both by Symington, Prince and Pike in 1937 and 1939, and a Fire Station in 1927 by Trevor Sawday, all erected on sites in suburban Leicester. The War Memorial, erected in 1923 and designed by Edwin Lutyens, in Victoria Park is also worthy of note and was laid down with formal approaches to it. Towards the centre of Leicester at New Walk, a Georgian suburban, the early-Victorian Museum was extended in 1932 and in the centre of the city important new public buildings were also constructed. These comprised the neo-Georgian styled Police Station, 1933 by Noel Hill, and the County Offices, 1936 by William Keay, a brick building with stone dressing. } repetition

Conclusion

While late-Victorian and Edwardian Leicester did not have a large number of new public buildings erected, despite its rapid growth in demographic size at that time, those that were built were of significance to the civic identity and design of the place. Furthermore two of the built schemes represented very effective exercises in public expenditure, for no other Corporation examined within the time scale of this project was able to spend as little as on £53,000 on erecting a large sized Town Hall building and only £25,000 on a large public hall, De Montford Hall. However, in civic design terms, the buildings that were constructed were not related in too strong a manner to their settings, an element of the more convincing civic design schemes between about 1880 and 1914, apart from the Town Hall scheme which was composed with an open space other than that of a new roadway in front of it. Yet, as

was the case in many other provincial towns and cities, the selection of the sites for these buildings made the practice of civic design problematic. This was certainly the case for the Central Library building that was erected on a site which offered little possibilities for relating the edifice to its setting through civic design practices common at that time, apart from by small scale details such as a centrally placed main entrance or by stylistic association to its setting. De Montford Hall on the other hand was erected in an area of the Leicester where urban development was yet to occur so this building at the time of its construction had little to relate to even in the immediate area although inside the site's boundaries the gardens were laid out in a formal manner which related to the building's plan.

The lack of public architecture undertaken in Leicester during the period examined was somewhat unusual for a settlement of its size with only three major edifices being erected, which put Leicester on a par with some of the smallest places examined by this work in terms of public architectural output. Such a situation thus highlighted that the practice of civic design was not perceived to be a pressing matter by the Corporation from the 1870s onwards and as a consequence the architectural design of the settlement suffered until the Inter-war period when the Corporation for the first time made a significant attempt to erect a large number of new public buildings at both the centre and periphery of the newly established city in order to serve the needs of the local population.

Portsmouth

Introduction

Portsmouth is the only large urban settlement in Britain to be located on an island, Portsea, positioned close to the English Channel on an area of land which measures about four miles in length from north to south and almost three miles in breadth. The history of urban development on Portsea stretches back many centuries, having its origins with the Roman settlement of Portchester on the northern shore of the harbour (Pevsner and Lloyd, 1967: 389) in the early centuries AD and the road pattern in Portsmouth also has historical influences, being largely laid down in the Medieval period.

The impact of industrialisation in the late eighteenth and early nineteenth centuries affected Portsea not only through the rapid urban development of the island, in part due to the expansion of its manufacturing industrial base, but through the growth of the dock lands and the construction of a proliferation of warehouse buildings, which from the middle of the nineteenth century were increasingly designed in Classical styles. Pevsner and Lloyd (*Ibid.*: 391) recognised that from an architectural perspective the numerous warehouses constructed after about 1850 were “as fine examples as any of what can be broadly designated as industrial architecture”. With regards to civic and residential architecture Pevsner and Lloyd (*Ibid.*: 391) added that for these building types Portsmouth was hardly noticeable (*Ibid.*: 392). However Portsmouth did develop with its own distinct townscape during the Victorian period, one characterised by small scale structures (Esher, 1970: 7) thanks in part to a lack of large sized public buildings being constructed during the nineteenth century.

The arrival of the railway in 1847 in Portsmouth affected the not only the local townscape but the urban form of the place too. A central rail station, Town Station, was constructed in 1866 close to the open area known as Victoria Park and its rail lines dissected the centre of Portsmouth from east to west, as shown by figure 5.5.1. In the 1870s the central core was divided further still by the laying down of additional rail lines, this time running north-south through the settlement which terminated at the harbour, in so doing passing through an area

that was to become the town's civic heart, Guildhall Square, the only civic space developed in the town during the period considered by this work around which were placed a number of prominent and large sized public buildings.

Figure 5.5.1. Portsmouth's town plan, 1857 (source: Ordnance Survey).



In many respects the urban development of Portsmouth and neighbouring Southsea during the nineteenth century was distinctive for they both developed without a definite central core, which remarked Esher (1970: 7), was “both unmistakable and unworthy of their size and importance.” There were reasons, argues Esher (1970), to explain why no central core emerged in Portsmouth during the Victorian period and these were said to include the allure of the sea front, which was originally spatially defined by the ramparts that were erected in the seventeenth and eighteenth centuries but removed by the Corporation during the 1870s when the spatial expansion of the town was gaining pace. Other factors noted by Esher (*Ibid.*: 7) to be of significance were the predominant north-south road pattern that were perceived to obstruct centrality and the lack of civic buildings erected in the town during the Victorian period. With regards to the architecture of Portsmouth, Esher (1970) highlighted that it essentially related to two distinct historical periods. The first period “the great days of

naval expansion”, that is the late-Middle Ages and Georgian period. The other age identified as having a fundamental affect on the architectural development of the town was the Victorian period, although not always for the better of the settlement for it was noted to be “the worst days of British town-planning. The awkward siting of the Guildhall jammed up against the railway, and the failure to give it a decent setting, are characteristic of the period.” (Esher: *Ibid.*: 7)

At the start of the nineteenth century the population of Portsmouth was about 33,000, which made the settlement about the same demographic size of Bath (source: Census, 1801), such was the town’s importance to the pre-industrial urban hierarchy due to its military function. By 1851, with the growth of manufacturing industry in the town Portsmouth’s population has risen to over 72,000 (source: Census) and by 1881 Portsmouth had increased its size to almost 128,000. By 1901 the town’s population total had risen further still increasing to about 189,000 which made the settlement the fourteenth largest in England and Wales (Source: Census). Unlike most large urban places in the nineteenth century, Portsmouth experienced its highest rate of population growth not at the start of the Victorian period but towards the end of the nineteenth century, rising by about 20% in size during the last decade of the nineteenth century. While this growth was spectacular it must be seen to be even more so when it is understood that Portsmouth was not as reliant as other places upon the forces of industrialisation for it maintained many other important functions during the Victorian period, such as its military role. Thus in the period when Portsmouth experienced its highest growth rate, the period examined by this study, when it may be assumed that as the needs of the local population increased to levels not previously experienced, a number of new and prominent public structures may be erected in order to cope with the needs of local people, in so doing consolidating the town’s reputation as a major provincial urban place. However this was not to be the case and in many respects the late-Victorian and Edwardian period continued the trend of earlier decades where few public edifices were erected. The most important edifices erected in the decades preceding those examined by this study included the Holy Trinity Church (1841), St Mary’s Hospital (1844), the Portsmouth Royal Hospital (from 1849), which was actually situated in Landport, and the Portsmouth High School (1886), designed by London based architect Osborne Smith, which was situated at the urban periphery. For a place of such size and importance the architecture of local government in the town throughout the nineteenth century was thus poor but with the undertaking of the Guildhall in the mid 1880s the Corporation tried to dramatically amend this situation.

The Guildhall

Late-Victorian and Edwardian Portsmouth did not experience a great wave of public construction which many other places examined for this work experienced, but civic architecture in Portsmouth did flourish during the late-Victorian period as a consequence of two factors. Firstly, there was the construction of the Guildhall between 1886 and 1890 (see figure 5.5.2), designed in a grand Classical manner. This building was the largest and most prominent of all public buildings erected during the period considered by this work. The second influence was the Corporation employing G.E. Smith as Borough Architect in the early years of the twentieth century, an individual who was renowned for being an individualistic designer.

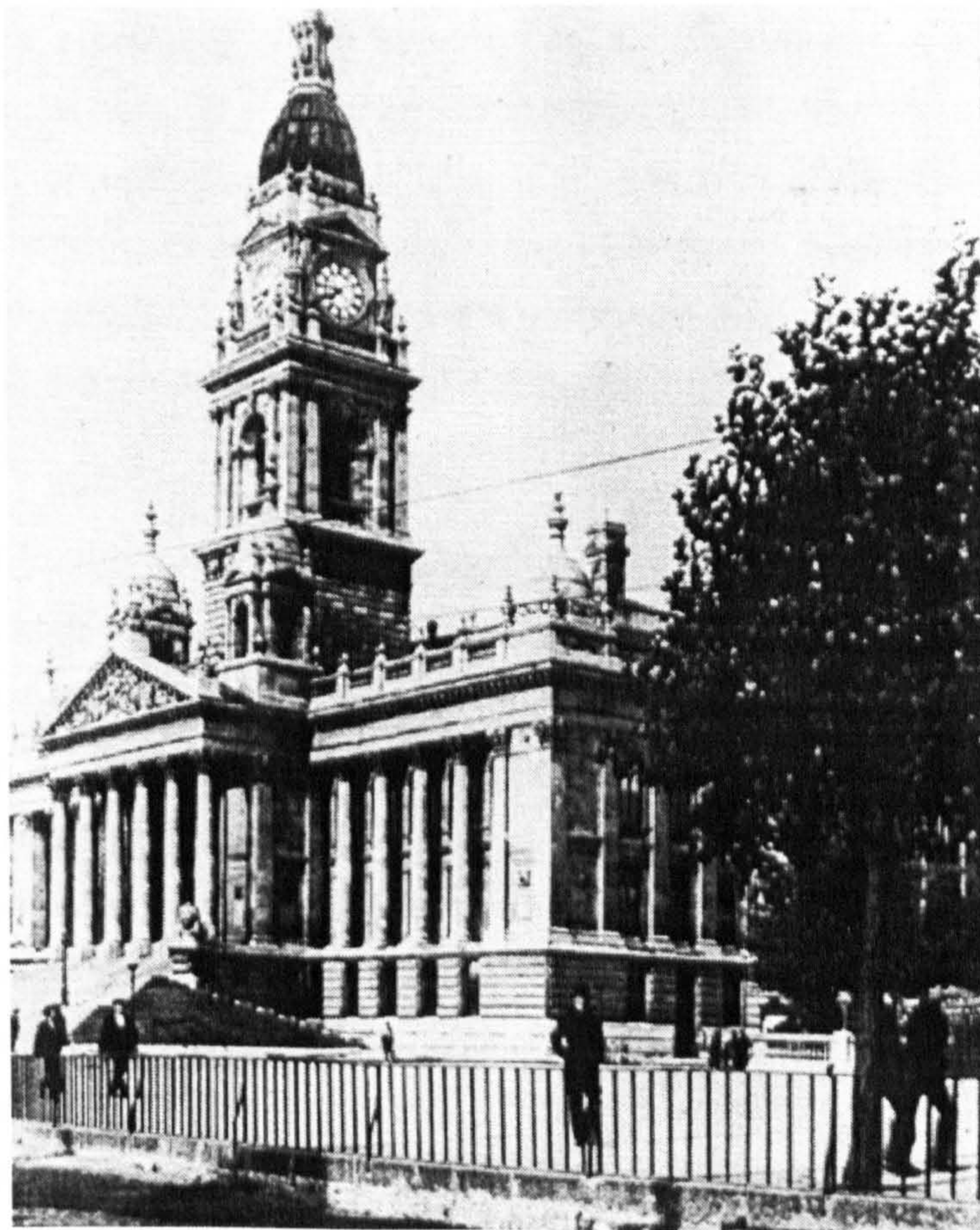
Figure 5.5.2. A perspective of the Guildhall's main elevation (source: Balfour, 1970).



The Guildhall at Portsmouth was designed by Leeds based architect, William Hill, who had designed Bolton's Town Hall (1866-73) some years earlier. The design of the Guildhall bore

a resemblance in its style and plan to the Town Hall of Bolton and the Town Hall of Leeds too, 1853-8 by Cuthbert Brodrick, a building famed for being one of the defining public architectural moments in the Victorian period. At Bolton the Town Hall scheme reworked the Leeds Town Hall (Cunningham, 1981: 43) and at Portsmouth the Corporation commissioned Hill to “re-elaborate the scheme once again” (*Ibid.*: 43). But let the influence of Bolton Town Hall take nothing away from the design quality of the Portsmouth building. Pevsner and Lloyd (1967: 445) recognised that the Portsmouth Guildhall must be perceived to be one of the “grander gestures of Late Victorian municipal pride” and that “there is little or nothing else of the period in provincial England south of the Midlands to compare in scale”. However with the construction of this building it must be understood that the Corporation failed to maintain any civic design momentum established by the erection of the building and subsequently adopted a less progressive attitude to local architectural matters with no additional grand architectural gestures being made in the following years until G.E. Smith was employed as Borough Architect at the start of the twentieth century.

Figure 5.5.3. A view along Guildhall Square northwards to the Guildhall’s front elevation.

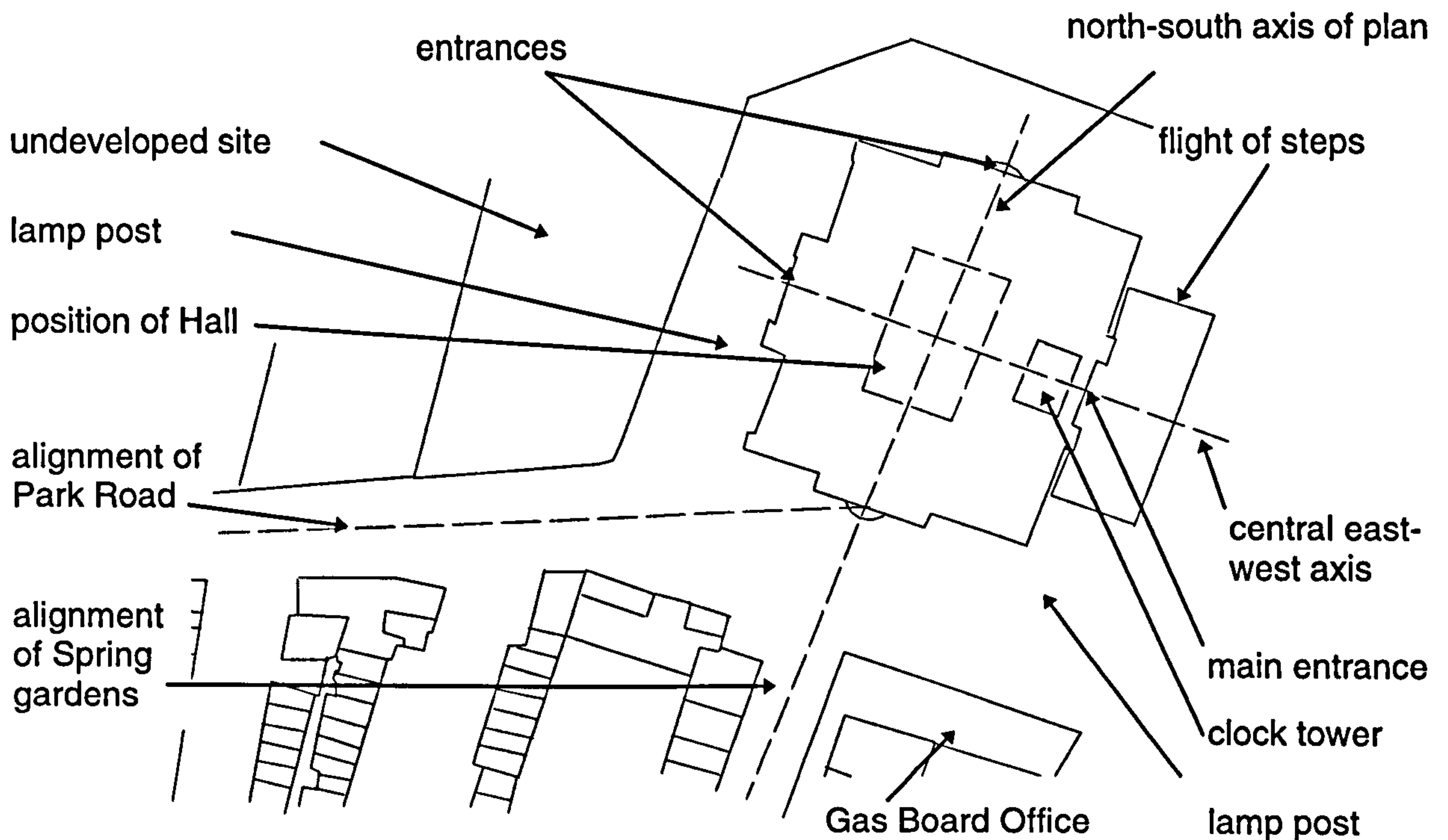


Designed in a heavy Italianate Classical style, “very old fashioned for its date” (*Ibid.*: 445), the design combined large sized columns and pilasters that dominated the main elevations of the building with other elements such as the Baroque styled cupolas which were placed above the corner pavilions. Sitting on a rusticated raised pediment, within which was placed the basement level of the building, the symmetrically shaped Guildhall was designed with a broad flight of steps leading up towards the main entrance located at the centre of the principal, east facing elevation, positioned directly beneath a large Corinthian portico and the clock tower (see figure 5.5.3). Collectively these elements emphasised the centre of the main elevation. To each side of the portico was placed a recessed five bay colonnade that rose to the second floor level of the building where an entablature and balustrade was placed. The principal axial lines of the primary elevation was, in addition, brought away from the building not only by the large flight of steps positioned in front of it, or by the end pavilions, as highlighted above, but by other elements such as lamp posts positioned at regular distances in front of the elevation. The axial lines of the other elevations were also continued by the placing of additional lamp posts at their fronts and by the central alignment of the eastern elevation corresponding with the central point of the western facade of a hotel building which was sited near to the open space known as Guildhall Square. However it was unusual for such a prominent public building to be aligned with a hotel building of no particular architectural note. The symmetry of the rear, west facing elevation was enhanced by the use of small end pavilions, the placing of an entrance at the centre of this elevation and the siting of lamp posts at regular distances in front of the elevation as well. Window openings of rectangular form along the main elevations were sited in regular bays which was in keeping with the overall symmetrical impression of the building.

The choice of site for the three storey Guildhall was situated to the south of Victoria Park, a five hectare open area laid out by A. McKenzie in 1877, in a district of Portsmouth that was relatively undeveloped by the late-Victorian period despite the central position. The only buildings adjacent to the site at the time of construction were located to the south-west and south along Park Road where a number of small sized houses were placed and along Percy Street where a number of small scale public structures, for example, the Portsea Island Gas Office and a Police Station were located, the latter building being placed within an unencumbered site in close proximity to the southern elevation of the Guildhall. But, importantly, at the time of its construction no buildings were located to the west or north of the Guildhall’s site, with the area to the east of the building being left open so that it could be subsequently developed into the public space called Guildhall Square. The lack of surroundings about the Guildhall meant that when it was erected there was little for the

structure to possibly relate to, apart from the alignments of already laid down roadways in the area, such as Park Road and Spring Gardens, which significantly were utilised by Hill in the design and plan of the Guildhall.

Figure 5.5.4. A plan of the Guildhall and its setting at the time of construction (source: Ordnance Survey, 1896).



Consisting of an almost square form measuring 206 feet in length and 194 feet in width, the Guildhall had a dramatic effect upon the late-Victorian townscape of Portsmouth through three means. The first was its large bulk and scale, for the building was much larger than other buildings situated within the central environment of the settlement at the time, particularly those located in proximity to it. An additional means by which the Guildhall had a visual impact was its tower, a vertical element that reached to a height of 205 feet, one of the most prominent design features of the building's composition, which became a local landmark. The clock tower also served a practical role helping to cover the low pitched roof of the building from the eye at the street level. Another means by which the Guildhall made an impact on the urban form of Portsmouth was through its planning, and the understanding of its designer, William Hill, that the effect of the composition could be enhanced through the placing of open space around the building, and by placing open spaces other than that of roadways around the building it could thus allow the building to reveal itself to a greater

degree, in so doing making a greater impact upon the eye, than it being merely viewed at an indirect angle along a street (Cunningham, 1981: 168). However as shown in figure 4.14.4 local road alignments were also used in the plan of the building also helped to continue the building's primary planning lines away from the building, a significant element of the civic design practice as recognised by this work, with oncoming road alignments such as that of Park Road also being marked on the exterior of the building by the positioning of an entrance.

The internal arrangement of the Guildhall was based on the planning model established in the mid-Victorian period at Leeds Town Hall in which a large space was placed at the centre of the building's plan and surrounded by a corridor and offices. The most important space in the Guildhall's internal arrangement was the Main Hall, a large open space measuring 72 feet in length by 45 feet in width, the height of this room was 60 feet, whose axis was swung through ninety degrees from the central east-west axis of the building established in the centre of the front, east facing elevation. Thus it was able to establish a secondary longitudinal north-south axis at the centre of the building which importantly was marked by the entrances at both the centre of the north and south facing facades which aligned too with Spring Gardens, a small roadway, which approached the centre of the southern elevation and with Park Road, as noted earlier. The centre of the northern elevation was further after its completion, at the end of the First World War in 1918, by a memorial statue which was placed in front of the elevation. The statue had the effect of further reinforcing the geometric plan of the building and strengthening the civic design quality of the overall scheme.

As part of the Guildhall scheme an open area to the east of the building's site was laid out forming an open space, Guildhall Square, which formed the only public space in the settlement during the period considered. Pevsner and Lloyd (1967: 446) described, somewhat severely, the space as being "just a formless meeting of roads, with desultory dreary buildings to the south and east, and the rail station and yard to the north east." While the space was formed close to a prominent road junction the form of it belied the irregular street pattern laid down in the area and had a far more formal appearance. The shape of the space was also not so much influenced by the local road pattern but by the placing of building to the south and east as well as by the rail lines to the north. These factors had the effect of restricting both the size and shape that the space could take. But this situation did hinder the development of the space into becoming the focal point of the settlement although

at the time of it being laid out no architectural features were placed within it. The focal element of the Square was however fortified in 1904, almost twenty years after the space was formed, when a bronze memorial statue of Queen Victoria was erected at the eastern end of the space on a site previously occupied by a small building in Percy Street, sited away from the central axial lines of the southern and eastern elevations of the Guildhall. However the impact of the area was to be subsequently lessened by the erecting of a stop for tram passengers which disrupted the vista from the east of the area towards the statue and to the Guildhall which was positioned behind it.

The Municipal College

The Corporation's decision to develop a site immediately to the west of Guildhall in 1903 on an undeveloped piece of land known as Mayor's Lawn had a significant effect upon the civic design of central Portsmouth. The new Municipal College, which was also used as a public library, designed by Borough Architect G.E. Smith occupied an important site in the centre of the settlement not only due to its proximity to the Guildhall but because it occupied a corner site located along one of the town's most important roads, Park Road. The main elevation of the College comprised of two wings, each large in size, the first was located along Park Road and measured 156 feet in length while the second wing of the main elevation faced east towards the rear of the Guildhall and measured 135 feet (The Builder, 1908: 308). Both of these sections were set back within the boundary of the site probably so as to introduce civic design elements in front of it which would allow the building to have an increased impact upon the on looking eye. The height of the building was considerable too. The partly visible basement level had a floor to ceiling height of 14 feet, the ground and first floors were each 15 feet high, the second floor 21 feet and third floor level 22 feet. Thus the large scale of the new College both in general terms and with regards to its floor to ceiling heights allowed it to not be out of proportion with the neighbouring Guildhall. The total cost of the building was about £110,000.

Faced with Portland stone, slate was used for the roof, the Municipal College had its main entrance positioned between its two wing sections situated at the angle where the principal elevation breaks from Park Road into the western section of Guildhall Square, helping therefore to establish a symmetrical effect in the design of the building and in so doing

helping cover the change in the axis of the building's plan. The main entrance was marked vertically by a large tower surmounted with copper dome of sail vault design, which reached a height of 140 feet, so establishing a strong vertical accent in the design of the building which was important to its civic design for it not only gave it an impression of enlarging its scale but helped to associate it with the nearby tower of the Guildhall. The College's tower, like the Guildhall clock tower, not only performed a decorative function but a practical role too for its base contained spaces used for teaching. The central block of the College, with the main entrance, was designed with a width of 47 feet while the rest of the building measured 64 feet in breadth. However the front section was given further emphasis in the composition by the projection of its building line beyond that of the rest of the building.

Figure 5.5.5. The Municipal College setting in 1932 (source: Ordnance Survey).

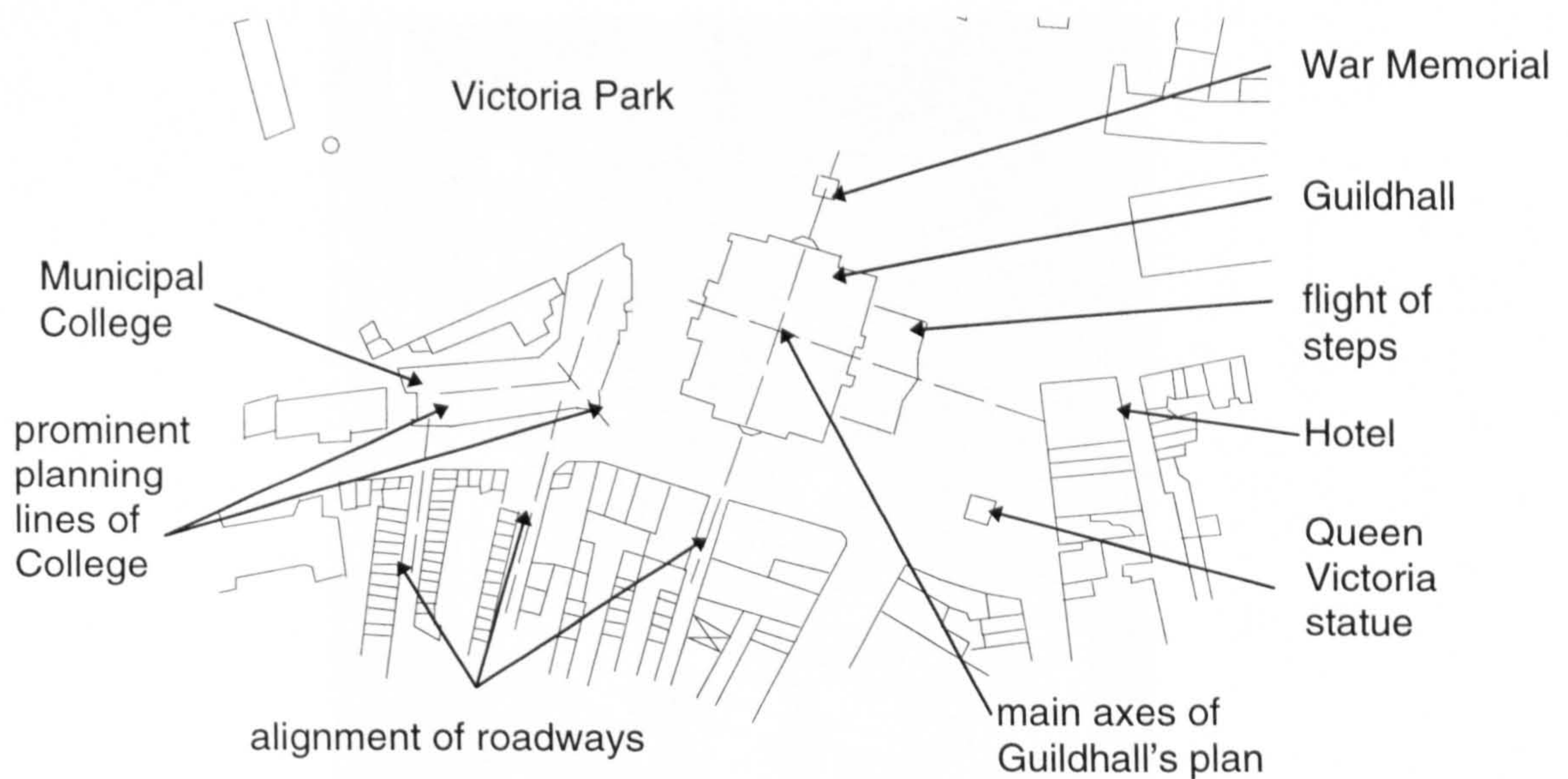


Figure 5.5.6. The front elevation of the Municipal College.



The internal arrangement of the building provided evidence of civic design principles being employed, for positioned to the rear of the main entrance was a vestibule and the principal staircase while to front of the primary doorway was located a flight of steps which helped establish a central axis in the plan, running in an south-east to north-west direction, while a 8 feet wide corridor was formed to each side of the vestibule which led towards the end of each of the buildings' wings in so doing giving access to numerous teaching and office spaces. These two corridors, located at the centre of each of the College's wings, in effect split the internal arrangement of each part of the College into two sections, that is those spaces located towards the front of the building and those to the rear of the structure.

Figure 5.5.7. The view along Park Road towards the Guildhall (seen in background). The Municipal College can be seen to the left in the foreground.



The central axis of the College's main elevation did not face directly towards the nearby Guildhall but east towards Park Road. However the central point of the northern wing of the College did face directly towards the Guildhall although it unfortunately did not align with the western entrance of the building opposite to it. However by placing the secondary entrance at the very centre of the northern section of the College, in so doing reinforcing the symmetrical form of the building, Smith forfeited the possibility of aligning the entrance and its features, a flight of steps, for example, with significant features of the Guildhall situated across the western end of Guildhall Square, such as its rear entrance and its flight of steps

as well as the lamp posts placed nearby, which were positioned in front of the double doorway. Had the two entrances directly faced towards each other then the overall strength of each composition would have been fortified due to the central axes established in each building's plan being continued into the larger built environment and relating to nearby large sized public buildings.

The design style of the Municipal College was eclectic although Classical elements, also employed on the Guildhall, such as the tower, cupola and the turrets were used as well as neo-Flemish gables positioned at the western and northern ends of the main elevation. The relating of the College to its setting was further established through vistas being created along two minor roads off Park Road, Sophia Place and Nelson Square (see figure 5.5.4), which directly approached the centre and the end of the southern wing of the building, parts of the building that were formed with prominent design features such as those noted previously. Sophia Place's alignment, for example, met at the end gable at the western end of the main, south facing facade and Nelson Square's alignment met with the building's main entrance. The axes were not however brought into the internal arrangement of the College apart from the centrally located main entrance and features placed directly to the rear and front of it which have been noted earlier. The inclusion of road alignments within the College scheme was also evident in the planning of the Guildhall, as noted prior, and the oncoming alignments of roadways towards the two main civic edifices in late-Victorian Portsmouth added to the civic design weight of each scheme.

The design of the College made a significant impression upon the townscape of central Portsmouth due to features such as the tower and the large, regularly placed window openings and rustication on the ground floor level, but Pevsner and Lloyd (1967: 447) noted that its effect would arguably have been greater had its site not have been situated so close to arguably the town's most important public building, the Guildhall: "It is a pity that this moderately grand building is subdued by the bigger block of the adjoining Guildhall." Such a comment was derived from the close proximity of the two public buildings to each other, arguably the two most important buildings erected in the time period considered were only separated from each other by a roadway to the rear of the Guildhall with a width of perhaps only 50 feet. However in many respects the two buildings related to each other and this significant for their civic design. By way of illustration, both buildings enjoyed a large overall scale as well as scale in terms of floor heights. Each building was also designed symmetrical main elevations and internal arrangements while the main entrances were

given emphasis in the overall composition due to elements being located in front of them and vertical features being positioned above. In addition, the design style of the Municipal College bore a resemblance to the Guildhall and both buildings utilised road alignments that approached their sites, which were also marked at prominent points along the main elevations, such as the centre or the ends of them.

Victoria Park

An major element of civic Portsmouth in the late-nineteenth century was Victoria Park. The five hectare space became a significant architectural area, a consequence of the numerous monuments placed within it by the end of the nineteenth century. Situated on a site that was once part of the town's historic ramparts, McKenzie laid out Victoria Park in 1878 to an "intricate pattern" (Pevsner and Lloyd, 1967: 456) after the land had been acquired by the Corporation.

Figure 5.5.8. Victoria Park and surroundings in 1896 (source: Ordnance Survey).



The overall layout of the park by McKenzie was informal, with the use of curved footpaths noted throughout its area, although the most prominent footpath in the park was a straight one that went from the north-western corner towards the south-eastern corner of the area close and the site of the Guildhall and the Municipal College, both erected some years after the park was planned. A bandstand was placed towards the centre of the park close to where a number of statues were situated, located in a part of the open space where trees were not planted so as to present views to the bandstand from different places within it. Other architectural features erected inside the park land included statues situated at the northern end of Victoria Park which commemorated the endeavours of warships based at Portsmouth's military base, such as HMS Centurion, HMS Orlando, HMS Active and HMS Powerful, as well as monuments that were erected in honour of naval heroes such as Admiral Napier, an individual given a monument consisting of a marble column on a raised base that was surmounted by a lion. A number of these statues were arranged in an orderly manner alongside the principal footpath that dissected the area from north-west to south-east, in so doing forming a composition.

To the north of the park, across Edinburgh Road, was situated the Roman Catholic Cathedral. To the south the park was bounded by rail lines and an embankment but to the east of Victoria Park further building work occurred during the late nineteenth and early twentieth centuries, although it should be emphasised that the changes tended to be small scale in nature. One of the first developments in the area was the General Post Office scheme, which was extended. To the north of the Post Office on an unencumbered site positioned between Willis Road and Stanhope Road was erected the Connaught Drill Hall (now demolished), a structure of large scale. However this building received little attention in the contemporary architectural press and as further information could also be found in other sources like it known of this public building, but its lack of coverage at the time erection highlights that its design was of comparatively poor standing.

Inter-War Portsmouth

The lack of public architectural activity in Portsmouth before 1914 continued after 1918. Between 1918 and 1939 no new public buildings were erected, a remarkable fact given the large demographic size of the settlement, 247,000 in 1921 (source: Census). The only major

civic development occurred when the Church of St Thomas was elevated to cathedral status in 1927. Subsequently an extension scheme was drawn up by Sir Charles Nicholson and this took place from 1938. But after 1945 as a consequence of bomb damage major building activity occurred, although the form that it took was guided by modern design principles and not so much the civic design rules that were observed during the period selected.

Conclusion

The design and plan of the Guildhall, Portsmouth's largest public building erected in the late-Victorian and Edwardian period, revealed many significant civic design elements that were practised elsewhere in Britain. For example, the scheme used symmetrically composed elevations with features such as columns, pilasters and window openings placed in regular bays, the main entrance was located at the centre of the main elevation and marked by elements above, behind and in front of it. In addition, the building's importance was emphasised by the raising of the building to a considerable distance above the ground so that the ground floor level of the edifice was above that of buildings in the surrounding environment. The use of these many features within the Guildhall scheme thus made it a building of civic design significance. The design and plan of the building also provided evidence of attempting to relate to the surrounding environment. For instance, the entrance at the centre of the southern elevation corresponded with the alignment of two oncoming roadways. But, in more general terms, the level of public building in late-Victorian and Edwardian Portsmouth was poor especially when the size of the place is considered as few prominent public buildings were erected in the period covered by this work. However, as stated in the introduction to this section, the importance of the settlement before the late-Victorian period meant that many public buildings already existed before about 1880 so by the later decades of the nineteenth century, even though the town was expanding rapidly, only a small number of public buildings were necessary. As was noted in a number of other provincial urban centres at that time, the most prominent public buildings undertaken were placed in close proximity to each other, these structures being the Guildhall and the Municipal College which were both located near to Victoria Park, while the town's only civic space, Guildhall Square, was also situated in proximity to these edifices. However, the Corporation could have taken more care in laying out of this space, particularly with regard to the placing of the Queen Victoria statue in the early twentieth century.