**Figure 2.24** Warser Gate/Stoney Street, Lace Market, Nottingham
**Figure 2.25** Broadway, Lace Market, Nottingham

2.24

2.25

from the stridently utilitarian to those that, while remaining simple and functional, are beautifully proportioned and detailed.

The austere façades are complemented and counterpointed by the deliberately embellished doorways and entrances. Industrialists wishing to impress clients, customers and their fellow merchants, concentrated decoration at ground level and around entrances. The potential tension of the interplay between these decorative themes is well-illustrated in the Rogers and Black factory (1879) at the corner of Warser Gate and Stoney Street, a bizarre juxtaposition of an exuberant, but awkwardly-scaled 'Renaissance' entrance portico and a simple, restrained proto-modernist façade. At a more detailed level there is a wealth of ornament both as applied decoration and in the typically Victorian treatment of windows and other details, using standard mass-produced building components with flair and imagination (Figures 2.24 and 2.25).

Like the Park Estate, Stoney Street features the work of Nottingham's two most prominent architects: the restrained and disciplined T.C. Hine and the more flamboyantly decorative Watson Fothergill. T.C. Hine, the earlier of the architects, built one of the first model factories in the Lace Market, the Adams and Page building. The setback entrance and the grand flight of steps lend the building an impressive air of grandeur which relieves the claustrophobic effect of this part of the Lace Market. In the entrance of this building can be seen a latticework motif reminiscent of Nottingham Lace.

Within the Lace Market, Fothergill's decorative talent can be seen in his factory for Cuckson,

Haseldine and Manderfield (1897) on the corner of Stoney Street and Barker Gate giving identity and character to the very heart of the Lace Market. Although relatively restrained by Fothergill's standards, as a piece of decoration the building provides counterpoint to the more austere and restrained buildings of the Lace Market by incorporating polychromatic brickwork, which is atypical of the Lace Market.

To the west and running almost parallel to Stoney Street is St Mary's Gate, the vertical scale of which is lower and less dramatic. At its northern end there is a large vacant site facing the rear elevation of T.C. Hine's Adams and Page building. This austere, but elegant building boasts decorative motifs, expensive ironwork and stone reliefs carved with subjects appropriate to the lace making industry. This elevation also shows the characteristic continuous attic or 'lantern' windows lighting the mending and inspection rooms. Just off St Mary's Gate is Pilcher Gate. On this street, stands another Fothergill building atypical of the Lace Market. Built for Samuel Bourne and Company in 1889, this warehouse, in contrast to Fothergill's other Lace Market building, is a simple and uncluttered statement: an essay in the decorative power of changing ratios and proportions of solid and void in brick, glass and stone.

## THE SQUARE

Many of the principles of decoration so far discussed apply equally to the square or street. Only the main points of distinction will, therefore, be discussed in the following section. The square or piazza is a place of rest within the busy street network. In the terms of Lynch (1960) it is a node of activity, the junction of many paths: it is the centre or the portal of a district, town or city. As such the node is a place where people gather and rest before continuing the journey. The piazza, place or square, therefore, provides an opportunity for the urban designer to display the art of city decoration. At these points in the public realm the citizen is in an ideal location to appreciate the finer points of city embellishment.

Each city, according to Camillo Sitte (1901; Collins and Collins, 1986) has a number of squares but one square or group of related squares at its centre is the most important and is larger than the rest. It is here, according to Sitte, that the community displays to greatest effect its public art, great sculptures, fountains and obelisks. It is here too, that the important and most decorative buildings are located. Since Sitte was writing, cities have changed dramatically in size, scale and function, nevertheless, this principle Sitte established in the 1890s is capable of current interpretation. Decoration and ornament when used at the scale of a city is by its nature costly. There must, therefore, be a rationale for the use of decoration in some locations and not in others. Following Sitte's principle it is possible to envisage a hierarchy of locations for, in particular, publicly funded city ornament. Each city, quarter or district has its centre, the most important node in the area, where decoration would be concentrated and where its use would be encouraged. Other less important spaces in the hierarchy would not be so well endowed with funding for public art.

Location of decoration on façades in squares follows many of the principles so far outlined but the concentration of such ornament to particular positions in the square depends upon the physical properties of the space. A useful guide to those properties and, therefore, a useful tool in deciding the appropriate scheme of decoration for the square, is outlined in the typology of urban space developed by Zucker (1959). Zucker was able to distinguish five main types of city square: the closed square; the dominated square; grouped squares; the nuclear square and the amorphous square.

Before discussing the principles governing the decorative treatment for each of Zucker's type of square it is important to note the location where decoration should be avoided. Sculpture, fountains