

Figure 2.21 Remnant of original paving, Saltaire

Figure 2.22 Lion and railings, Saltaire



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sustainable development remains an important goal in the future and if movement, and therefore energy efficiency is a priority consideration, then the multi-function street will be the norm. As such it will be streets like Victoria Street in Saltaire that will be the model for future urbanists.

Saltaire was established in 1851 when Titus Salt decided to move his business out of a growing and congested Bradford. Inspired by one of Disraeli's novels, *Sybil*, Titus Salt employed the architects Lockwood and Mawson to build his new town four miles from Bradford on the River Aire between the Leeds-Liverpool canal and the main railway line



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from Scotland to the Midlands. Being outside Bradford, it was cheaper to build, not subject to the Borough's rates nor to its restrictions on building which would have prevented the more novel aspects of the scheme (Dewhurst, 1960).

The main street Victoria Road, is the spine of the development. The street has lost its original paving. Some idea of its texture and patterning can be seen in the remnants of paving in one or two small areas of other streets (Figure 2.21). The entrance to Saltaire is through a little square enclosed on one side by the hospital and on the other three sides by the almshouses. The almshouses are particularly

ornate and beautifully detailed with Gothic revival ornament. Walking down Victoria Road is a delightful aesthetic experience. The spaces are architecturally modulated, buildings are arranged on either side of the route, in mutually reflecting projections or axially composed elevations. The whole street is an exercise in inflection, that is, the echo of feature with feature across the space, the 'minuet of street architecture' (Edwards, 1926). At the main square where the school faces the community hall are four reclining lions, purchased by Titus Salt when they were found to be too small for the original intention of decorating Trafalgar Square. It is here too, at this main accent of the street, that the finest iron-work is to be found (Figure 2.22).

Although the grid iron plan of Saltaire was similar to the one used for much of nineteenth-century working class housing, in Saltaire it did not plumb the depths of monotony found elsewhere (Moughtin, 1992). In part, this may be due to the small scale of the development but more probably because of the thought given to the architectural detailing. Salt had commissioned a social survey amongst his workers in order to determine the type and quantity of housing required for the town. According to Dewhurst this was the 'first time that it had occurred to anyone that a workman with ten children needed more rooms than a workman with one child' (Dewhurst, 1960). As a consequence, the variety in house type built into the programme gave the architects greater scope to articulate the long street elevations (Figure 2.23). Avoiding monotony is the first step in making a street pleasurable. Large houses were placed at ends of terraces or at strategic points where emphasis was required. The long street frontages stepping down the contours were also judiciously broken up with pavilions of larger houses which accommodated the change in roof line in an architecturally controlled manner.

The tall narrow spaces of Nottingham's Lace Market make it one of Britain's unique industrial cityscapes, containing some of the finest nineteenth century industrial architecture. Until the nineteenth



Figure 2.23 Street scene, Saltaire

century, it had been a residential area of large mansions and well laid-out gardens, but in the nineteenth century it became the world centre for the lace industry. The decorative qualities of the Lace Market establish it as an identifiable district, not by distinct boundaries or edges but by virtue of the intensity of its character. That character is derived directly from the nature of the activities that were housed in the buildings.

Stoney Street is one of the two principal streets of the Lace Market, with five and six storey warehouses built with the distinctive red-orange Nottingham brick. They stand squarely up to the edge of the pavement creating a street with a canyon-like effect. The narrow space of Stoney Street exhibits the principal decorative theme of the Lace Market: rhythmic arrays of solid and void in otherwise austere and functional façades: the warehouses and factories were utilitarian structures, requiring good lighting conditions for lace making. Thus the design of the façades, often of load-bearing masonry construction with large window areas, was a skilful engineering achievement. The façades range