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COLLEGE OF ART

REFERENCE
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HISTORY AND CONSERVATION

of

SHOPPING ARCADES

Five Volumes

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Department of Architecture

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CHAPTER SEVEN

MODERN SHOPPING CENTRES
The shopping arcade as a popular form of retail development reached its zenith in the late nineteenth century, and then gradually declined as a major building type, as other shops, such as department stores, took its place. However it has never completely disappeared from the developer's vocabulary, and corridors of shops have continued to utilize small areas of land, running at an angle to a variety of High Streets. Inspired by exchanges and classical architecture, the shopping arcade in turn, has influenced the development of modern shopping centres. These have been built on a much larger scale than any arcade, with car parks and bus stations above or below, and other land uses within the curtilage. They do, of course, contain covered malls for pedestrian use only, there is a certain element of repetition in their shop fronts and decorative details, but they are architecturally far removed from the corridor arched over of the eighteenth century. They appear, nevertheless, to be inextricably linked in the shopper's imagination with the nineteenth century arcade. Indeed the very word arcade, was given to modern shopping centres by owners, professionals and shoppers throughout this research. It is, therefore, relevant to look briefly at their development and their effect on urban areas. In addition it is pertinent to consider the underlying changes in social, economic and political attitudes currently bringing a new type of retail development, which is much more closely related to shopping arcades, into city centres.

The first modern shopping centre was built in the suburbs of Kansas in 1923 and was copied on some 19,000 sites throughout America, with little or no planning control. Only market forces, aided by the production of the motor car determined the siting, design and ultimately the success or failure of each scheme. Inevitably such development caused the removal of retailing from city centres, which were unable to compete with cheap rural sites surrounded by free parking, and in some cities such as Philadelphia, the central retail area completely disappeared.
To compound the inner city problem, other traditional uses such as industry, have declined and there has been the mass evacuation of residents out to suburban and rural lifestyles, leaving vast areas of dereliction and decay. Old buildings have been removed for road schemes or for office blocks, the market place no longer exists, and the perception of the city has changed from delight to fear. Equally serious problems are occurring in many of Britain's largest cities, but here, central areas have remained complete in comparison with those in America; in terms of shopping, commerce and cultural activities, if not always with the retention of the inhabitants, industry and historic buildings. This is because the alternative to the suburban shopping centre has been central area redevelopment, which took place from the 1960's with the aid of compulsory purchase powers. Such action was encouraged in order to renew city centres which were considered to be unsatisfactory for twentieth century living. There was a panic analysis of the assumed growth of car ownership; the mistaken belief that the car should be given first priority; the obvious inability of mediaeval streets to cope with any such onslaught; the need for pedestrian safety and the overriding desire to make profits from property development. By combining the legal and financial resources of the local authority and the investment company, the system of painstakingly amassing odd pieces of land and a back alley for the purposes of erecting a few shops with flats or offices above, was ended.

Modern Centres

The architects of modern shopping centres took the idea of enclosed indoor shopping and increased the size of units and spaces, but unlike the arcade, which is wedged tightly amongst other uses, the modern centre has service areas and car parks either around or below it. It is not a busy, narrow corridor linking two streets, but it is a complete indoor town centre, open only during trading hours. Even if arcades are closed at night and during the weekend glimpses of the interior can be seen through ornamental gates, but the
shopping centre frequently turns its back on the surrounding district. However, inspired by American examples they have gradually reflected the changes from the characterless block to the importance of high quality design, integration into the existing urban fabric, and the inclusion of an atrium.

Attention to detail such as lighting, materials and landscape as well as the entertainment of the potential shopper are now seriously considered. Since the mid 1970's, natural lighting in the manner of the Victorian shopping arcade has become a priority, because centres are so large that visual contact with the outside world is essential for both shoppers and workers. Early Canadian examples such as the Place des Jardins, Montreal,\(^{(p.477, 478)}\) (opened in 1976), have subsequently influenced European designers. Currently the Galleria in Milan and Arcade in Cleveland are cited as examples of successful glazed indoor spaces, and there is much interest in the lightwell not only for shopping but other commercial uses.

The mediaeval market place as outdoor theatre and centre for news, is now copied in the central covered 'place' of such development, but to be really successful there must be elements which attract people back into the city centres in the evenings and weekends. However it is only successfully achieved in the outdoor spaces of the much smaller piazzas of Boston's Faneuil Centre and London's Covent Garden. In defence of large shopping centres, they give protection from inclement weather, they can contain pavement cafes all year round. Carpeting and marble can be used, shop fronts can be open in the mediaeval fashion, vandalism and graffiti are less prevalent. The centres can be maintained to a high standard and exhibitions, concerts and fashion shows can be accommodated. For the retailers, however, the rents and service charges are often too high, and as the centres are locked at night and weekends, there is no window shopping after hours which eventually might lead to increased sales. To the shopper they are often claustrophobic, hot, tiring.
and sometimes confusing, whilst integration into an established centre is a problem for the local planning authority.

There are over 250 modern shopping centres in Britain, and most cities and large towns have acquired some variation on the central redevelopment area theme. In all of them the rents and rates are high and they tend only to attract multiples and regional firms, pushing the smaller, local businesses into the decaying fringe beyond the new shops, and often beyond the inner ring road. They have been built in a variety of sizes, but between 1965 and 1978 some 77% of all the schemes contained more than 300,000 sq ft of covered retail space. For example:

<table>
<thead>
<tr>
<th>Centre</th>
<th>Location</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brunel Centre</td>
<td>Swindon</td>
<td>574,000 sq.ft.</td>
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<tr>
<td>Victoria Centre</td>
<td>Nottingham</td>
<td>622,000 sq.ft.</td>
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<td>Eldon Square</td>
<td>Newcastle</td>
<td>780,000 sq.ft.</td>
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<tr>
<td>Milton Keynes Centre</td>
<td></td>
<td>1,100,000 sq.ft.</td>
</tr>
<tr>
<td>Arndale Centre</td>
<td>Manchester</td>
<td>1,240,000 sq.ft.</td>
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</table>

These five represent a variety of architectural solutions and are, perhaps, good examples of the more expensive or more unusual shopping centres, and with the possible exception of parts of Milton Keynes Centre, dispel the myth that they are shopping arcades.

Nottingham

The Victoria Centre in Nottingham has a simple, long rectangular plan with shopping on two levels, car park and servicing below and a point block of flats above. The red brick clock tower of the original Victoria Railway Station is all that remains of that earlier building and it contrasts sharply with the massive walls of the Centre. The interior is a continuous open space with escalators and lifts incongruously placed along the centre of
the mall, making comparison shopping extremely difficult. The shopper, therefore, has considerable distances to walk and as there are no intermediate spaces or breaks in the long shopping frontages, the mall appears to stretch endlessly. Lighting is unsophisticated, seats and plants are scarce and the rigid formality is emphasized by the precise use of marble, terrazzo and concrete. Surfaces shine but there is no gaiety and even the window display artists are constrained by the flat, large areas of glass. It is an ugly building which is made human only by a fantasy Emett clock at the main entrance, following the nineteenth century tradition.

Manchester
The Arndale Centre\(^3\) is a multi-storey development\(^{\text{pl.481, 482}}\) with two shopping levels, 1800 car park spaces, a market, bus station and air conditioned malls. It covers 15 acres of the city centre and is entered from two major shopping streets and via a first floor footbridge from outside stores. The exterior is a plain, heavy block with yellow tiled upper floors which dominate the ground floor shops, and the streets around. There is a feeling of warehouse solidity and dullness which is only enlivened inside by brilliant lighting and cream and silver surfaces, which clothe the functional and rigidly mathematical shapes. A variety of ceiling patterns, plants, sculpture and the inevitable clock\(^{\text{pl.483}}\) give each mall or square some small measure of individuality.

Newcastle-upon-Tyne

Eldon Square,\(^4\) Newcastle-upon-Tyne is a much more complex shopping centre with entrances from seemingly most of the city centre. It is possible to enter the malls from many streets, and directly through older buildings. In fact it is almost impossible to avoid. The shopping malls form part of the new system of city streets and are, therefore, unusual in being an indoor extension of the communications network of the central area. Dark glass curtain walls
emphasize entrances and reflect surrounding buildings, and the interior, in contrast to most other shopping centres is inviting. The air-conditioned malls change in gradient, alignment and width, providing interesting and varied spaces. Some sections are brilliantly lit and contain floor displays, seats and marketing activities whilst others have a low ceiling height and are rather more dark and oppressive. They lead the shopper into squares containing a free standing coffee shop from the space age or childrens seats in the form of giant crayons. It is an exciting centre with a carefully designed exterior and an ingenious plan. It is always busy and it is entirely successful in making the city the undisputed regional capital.

The above shopping centres have been developed on valuable city centre land, removing in the process some fine buildings, but each have been constrained to some extent by money and land ownership. Each has had a marked affect on the respective city centre, and in both Nottingham and Manchester the centre of retail activity has moved, leaving behind empty shops, including those in the Council House Arcade and Barton Arcade. In Newcastle, however, the Central Arcade, close by an entrance to Eldon Square and to the Metro Station below Grey's Monument, has remained a complementary, if quiet, use.

Swindon

The expanded town of Swindon has acquired the Brunel Centre amidst its nineteenth century terraced houses. There is roof top servicing which is unusual, and it has been designed with a confidence displayed by the Victorians a century earlier. Engineering details are emphasized by the materials of black anodized aluminium, silver metals, grey and bronze glass and stainless steel. It is a multi-storey centre which is partially enclosed and which also contains residential use and an office block. Unlike other examples however, it has a glass roofed plaza (the Brunel) which has been compared to the Galleria in Milan, but is rather more reminiscent of a Victorian railway
station concourse. It is too open and lacking in seats and cafes to be anything more than a promenade.

Different shopping centres have emerged in the new towns of the last two decades where mathematically regular sites were easily obtained. Perhaps this is a constraint in itself because the results in Runcorn and Skelmersdale are tiled covered warehouses on piloti. Warrington's Birchwood Centre has the distinction of being bright green which proves an attraction when viewed from the M6 but it is disappointingly similar to the earlier examples on close inspection.

**Milton Keynes**

Milton Keynes like the above new towns has a shopping centre surrounded by car parks and is contained by a ring of parkland, but there the similarity ends. Department stores and small shops are together in a controlled environment with trees, plants and shrubs in the two, 12 metre wide, 14 metre high glass pedestrian arcades which join the three bands of shops. The whole is a modern Crystal Palace (pl. 490, 491) and an impressive example of the use of glass:

... daylight is incomparable and the arcades at Milton Keynes, with their Victorian glasshouse scale and climate midway between that in the shops and the outdoors, are surely magnificent. Daylight may or may not affect the amount people buy; it certainly adds to the pleasure of an afternoon's shopping, a pleasure acknowledged and exploited by the newest Canadian shopping centres.

The continuous single storey development is in a style of architecture which is dominant and demanding of attention. It is the antithesis of the mediaeval High Street, lacking as it does surprise and spontaneity, but there is a mathematically precise dignity and grandeur and a marvellous quality of light.
Both the arcade and the maximum use of glass have been taken by the developers of the Forum des Halles (pl.492, 493) in Paris, to produce quite a different centre. It is exciting, unusual and busy, with elements of Moseley's Crystal Way, James Stirling's plan for Derby and just a little of the Passage des Panoramas. It is a series of arcades and squares which follow a complicated plan form on several levels in a large hole in the ground. The only elevations are to the inner, low level Place Basse which consist of glazed arcades with crisp white columns and vaults. The white, brown and black interior repeats the mechanical and precise use of materials as a background for the open and closed shop fronts. These are treated individually and are successful in giving the centre a lively and interesting quality. There is, however, a shortage of signposts and places to rest, but its success is demonstrated on a fine day when the central square becomes overcrowded as visitors struggle to watch the peripatetic entertainers. There are cinemas, children's play areas and many restaurants, which together with the 220 shops and the surrounding apartments, have formed a new Quarter on the site of the nineteenth century wholesale markets. With investment in building and advertisements on a massive scale, and with the nearby Centre Pompidou attracting 25,000 visitors per day, the whole area is a magnet for tourists. Rents and development costs are high, and it must be acknowledged that such a scheme can only be economically viable in a capital city. But elements from the design will influence other shop development.

Blackpool

From the heady days of the 1970's there have been reductions in the scale of property investment, and a realisation that the market in giant shopping centres is becoming saturated. Smaller sites, more closely related to the nineteenth century arcade have recently been opened. The Hounds Hill
Centre began trading in Blackpool in 1980. The exterior is reminiscent of a Victorian building with an abundance of Accrington brick and cast iron, but in a town of late nineteenth century buildings devoted to the holiday industry it is entirely successful. The Civic Trust award in 1982 described the centre:

It provides a new and positive element in the town centre without swamping it in scale. The architecture of the centre of this seaside resort is itself extreme and with little coordination save for the splendid brick and terracotta of the Tower Buildings themselves. This key is taken up by the Hounds Hill Centre and expanded and developed and re-interpreted. It has a street envelope which is strong, positive yet great fun, that is really what Blackpool is all about and the quasi Paxton cast-ironwork takes the Victorian splendours of the Winter Gardens and the Tower into the shopping Centre... It successfully combines the appropriate fun of resort architecture with a strong modern design.

Unfortunately the interior lacks the warmth and flamboyance of the elevations, with an abundance of stainless steel, plastic and glass. It is cold, draughty, unwelcoming and confusing as it lacks a focal point, or any clear way through. Seats and plants have not been provided because of possible vandalism, although there was no evidence to support that theory. Unfortunately it is not on a major pedestrian route, and the volume of business has been much lower than anticipated. It was assumed that the novelty would bring in visitors, particularly when the tide is high and when the weather is unsuitable for outdoor activities, but the holiday maker is either extremely hardy, unwilling to shop, or unable to find the centre. From May 1983 a central space was created and entertainment has been organised but entertainers who flocked to the pedestrian streets around have been banned by the Borough Council. Thus reducing interest once again in the centre.

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Chesterfield

The Pavements in Chesterfield (pl.498, 499) is a plastic, unpretentious, modern, but successful centre of 200,000 sq.ft. which has been built on back land as part of a revitalization of the Market Place. Restoration was preferred to the original proposal of demolition, and it has enabled the town to retain its open air market surrounded by a pleasant mixture of buildings acquired over several centuries. And to have within a few yards, a supermarket and other new shops along a covered pedestrian route leading to a car park and bus station. A discreet archway leads into the new arcade where depressed arches emphasize the bays in a manner quite foreign to other contemporary shopping centres. The central space is expressed at floor level by a rectilinear pattern in terrazzo, and the circular theme is taken above the bays by a glazed rotunda. A cafe with tables spilling into the arcade provides welcome relief to the weary and provides visual interest.

York

York has also acquired a most attractive shopping development (pl.500, 501) in brick, of domestic scale and detail, with amazing views of the Minster above the roofs and through the glass covered central space. But the building is almost impossible to find. Constraints on development in such an outstanding city have left no obvious entrances but merely archways leading apparently, into private yards. Architecturally successful and sympathetic to its surroundings, it will, unfortunately, die as a result of its own good taste unless it is constantly brought to the notice of the passerby.

Speciality Centres

Whilst the shopping centre boom appears to be waning there are also political and social pressures being exerted in order to overcome complex inner city
problems. The City as a place for social interaction, for the exchange of ideas
and source of art and culture, requires people day and night not only as
visitors, but as inhabitants. In America urban renewal programmes have
improved residential accommodation, there has been the creation of new jobs
in hotels, convention centres and trade centres. And of significance is the
move by the younger professional groups from the suburbs into restored older
property in order to take advantage of culture facilities, and to eliminate
travel time and costs. The new residents are articulate and demand better
services, and the large investment companies and city government have begun
to provide a basis for urban renaissance. To state that shopping arcades could
be the saviour of cities would be to make an extraordinary claim, but certainly
the arcade as the basis of a speciality centre, is making an enormous
contribution. Small shops, boutiques, fast food and entertainment, which
provide the visitor with shops and a city centre leisure activity, are beginning
to take the place of the market.

There is also, in America, Europe and Britain, a call for the re-evaluation of
historic buildings and for the preservation of the architectural heritage, which
is linked with the demand for a return to choice, service, elegance and
novelty. This is demonstrated in the move full circle from the market square
and Georgian arcade, through the nineteenth and twentieth century expansion
of High Streets and the post-war city and suburban centres, to the rediscovery
of shops in some form of arcade or small centre. The weekly or even monthly,
bulk buying of food may go on unabated, but greater leisure time and the need
for entertainment, are answered by the delights of window shopping in
pleasant surroundings, as it was in 1800.

The high cost of central area land, even in rundown zones, and the expense of
renewal and redevelopment precludes the type of centre whose key units are
convenience outlets or department stores, and indeed the provision of these
has clearly reached saturation point. The design, therefore, takes the form of
small, specialist units which serve everyday needs and have a large proportion of fast food outlets.

Boston

One of the most notable and influential speciality centres (pl.503-506) is the Faneuil Centre (Quincy Market) in Boston, Massachusetts. The land facing the harbour is well placed geographically for redevelopment to a modern use, it is within walking distance of many of the city's institutions and the surviving retail area, and it has the advantage of being clearly visible from surrounding streets and buildings. In addition, the site contains the rare Greek Revival Building of Quincy Market built in 1826, designed by Parris and Willard. That is flanked by two market buildings of a slightly later date, and the late eighteenth century (Colonial) Faneuil Hall which is of great social, historical and architectural significance.

For thirty years after the Second World War the whole area was run down and unpleasant, and by the early 1970's it was ripe for demolition and redevelopment, if only a use could be found. By that time, however, conservation and a regard for heritage were becoming public issues and reuse in some form was suggested. There were warnings of failure in leasing and financing of any project, but the buildings were eventually acquired and structurally renovated by the Boston Redevelopment Authority. They were then leased to the James Rouse Corporation for one dollar per annum, plus a share of the profits. There are 225,000 sq. ft. of retail space, 155,000 sq. ft. of offices with incidental outdoor space fully utilized by cafes and entertainers. The first phase was opened in 1976, which was well timed to catch the mood of the public during the bi-centennial celebrations, and the remainder followed two years later. The Quincy Market building is heavily food oriented whilst the north and south ranges have more conventional retailing, including the 'Arcade', which is a three level vertical series of gift
shops. But here, as in any arcade, drawing people up flights of stairs is more difficult than attracting them through the ground floor units.

The novelty, the food, the garden centre so irrationally but pleasantly placed in an urban setting, and the general atmosphere reminiscent of an annual fair in a traditional market place with clowns, jugglers, musicians and other entertainers attracted 13,000,000 people in 1978 and whilst such comments as:

The Faneuil Hall Market is a mecca for connoisseurs of hand painted frogs, sweet and sour chicken and papier mache artichokes....

are perhaps true, it nevertheless is financially and socially extremely successful. It answers a very definite need amongst urban dwellers and visitors, and it has created a ripple effect with the upgrading of land and buildings in ever increasing circles around it.

Baltimore

The Rouse Corporation also invested in its home State of Maryland. Again it involved a harbour, but in the rather more run down city of Baltimore. The total site consisted of 250 acres of derelict land, rotting wharves, warehouses and railyards. A complete programme was proposed using investment from the city itself and national Urban Aid, with grants specifically for a World Trade Centre, luxury hotels, a National Aquarium, new housing and a retail element of great importance. The latter is situated on a 3.2 acre site immediately adjacent to the now cleared and renewed harbour. There are 140,000 sq. ft. of food and speciality retailing units. The development is in the form of arcades (p.507, 508) and in a style of architecture evocative of nineteenth century wharf buildings. They do not have the grandeur of Quincy Market, but during the first year of operation there were more visitors to Harbour Place (18,000,000) than to Disney World. Of course the shops are only part of the
scheme, but again there is a recognition that people want to be amused, they want food, entertainment and the chance to buy unusual goods, and as in Boston they want the chance to do this well past normal shop closing hours.

Philadelphia

The change from arcade to large shopping centre has, in fact, moved full circle in Philadelphia where the Great Hall of the 1895 Bourse, with its splendid interior, has been renovated and converted into an arcade of shops, (pl.509,510) inspired, perhaps by the renovation of arcades in Cleveland and Providence. Above the original trading floor is a central light well and around, on three floors and in the basement are boutiques, food shops and restaurants. These are connected by staircases and newly installed escalators which are carefully positioned to ensure maximum pedestrian flow past all the units. Opened in August 1981, the scheme aims to attract office workers from the building itself and the other numerous banks and institutions in Independence Mall, as well as visitors to the city. There is an information centre, a model train exhibition and daily lunchtime concerts.

London

Whilst the American examples are strictly commercial enterprises the English equivalent at Covent Garden(pl.511,512) was primarily an exercise in conservation. The Piazza of 1630 by Inigo Jones, with its fruit and vegetable markets built in 1830 by Charles Fowler, and glass and iron roofs added by Cubitt in 1875 and 1889, has had a chequered history. It failed as a high class residential square after only a few decades because it was in the wrong place, it then became a successful market area, but its housing and commerce were depressed by the removal of the wholesale trades to Nine Elms in 1967. In the 1960's engineers proposed a sunken dual carriageway, which seemed an ideal means of removing unwanted buildings and relieving traffic congestion in the
Strand, but fortunately the demolition process did not work quite as speedily as desired. Politics and public participation led to the reopening of the buildings in 1980 after a variety of proposals had been considered. Those included the demolition of the Central Avenue to create a vista for St. Paul's Church, the removal of the glass roofs to reveal the Georgian architecture, whilst the purists required the clearance of the Piazza and a return to Inigo Jones' original scheme. Eventually it was decided to retain and restore the Fowler and Cubitt buildings and to demolish the accretions such as the offices on the west terrace. The brief was to convert the markets 'Into small shops, galleries, workshops with office studios at first floor. Whilst the halls were to provide space for pavement cafes 'as in the galleries in Milan and Brussels'.

There are four ranges of shops and the two middle ones facing each other in Central Avenue, create in fact, an arcade and the others form the north and south perimeters. All have a basement, ground and first floor linked by a large terrace at the eastern end.

The lettable space is limited, with 11,000 square feet at ground and first floor and 30,000 square feet at basement level giving only 52,000 square feet of selling area. All the ground floor units are double fronted but with a very limited depth of 16 -19 feet. The unit sizes vary from 80 square feet to 1800 square feet, but the latter are dependent upon the lower ground floor. The open roofed halls are 528 feet by 200 feet, and there is little or no room for expansion unlike Quincy Market where glass extensions along the north and south ranges have been added.

Although only 3,000 people live in the 94 acres of Covent Garden 300,000 live and work within a 10-15 minute walk, and the lunchtime catchment area covers substantial sections of the West End and the City. But there is a lack of direct, easily discovered pedestrian routes into Covent Garden and signposts and major advertising campaigns are necessary to draw inwards the shoppers.
and tourists. The site gains however, from the uses around it, such as the Royal Opera House, the Transport Museum, the restaurants and wine bars and the quality of the environment, with over 300 listed buildings in and around the square. The letting policy which has been adopted by the G.L.C. is very rigid and not entirely commercial as the units are not necessarily let to the highest bidder. It is not an area where the trader could rely on impulse buying, nor are all the goods suitable for the normal High Street shops. It is seen as an integrated operation with six units allocated for restaurants and wine bars to act as magnets for compatible specialist shops, which it is claimed give an authentic London atmosphere.\textsuperscript{13} The area in front of St. Paul's and the covered terrace at the eastern end form useful spaces for entertainment, with programmes which include street theatre, clowns, jugglers, and music of all kinds. They attract potential shoppers or diners and as the retail units remain open until eight p.m. the whole provides early evening entertainment.

The latest speciality centre to be proposed is described as 'an entertainment complex' on the Trocadero site in Piccadilly, London.

There will be an 80 feet high glass roofed atrium surrounded by shops, restaurants, a discotheque and a small theatre, all arranged on three levels.
To provide a kind of covered Covent Garden.\textsuperscript{14}

Conclusion

The novelty of air conditioned, clean, clinical shopping streets has gradually disappeared as large shopping centres have become common throughout the country. Although there are many such centres and each site is different, the developers have used the well tried formula of wide malls, maintenance free materials and blank plate glass windows, and into this have come multiples with their own brand image stamped firmly on the facia. It is quite possible to forget which town one is in once inside these dream retail factories. The
interior of shopping centres are not architectural exercises in the mode of arcades, they are not internal streets in the classical manner, but they are indoor spaces. There are exceptions such as the malls in the centre at Milton Keynes, but where the interior is totally unrelated to the outside world the whole requires the approach of an interior designer. Too often, however, functionalism has merely be clothed in marble and stainless steel. Nowhere is the exotic expressed in Indian cupolas, or eccentric lancet windows, there is no vulgar use of classical decoration or the exhortation in mosaic towards truth and work and art, nor is there the individuality of the independent trader.

The architects of Swindon have created a plaza with a dazzling floor pattern and a great glazed roof, but can one seriously imagine that it compares with the Galleria Vittorio Emanuele II? Are the good citizens of the Wiltshire town going to meet for coffee or apertifs and idle chatter in an apparent railway terminus? Do the shoppers in Manchester regard the seats in the Arndale Centre as anything more than a place to regain their strength and redistribute their shopping bags?

Perhaps it is the sheer size or the lack of relationship with the outside world, or the awful sameness of these buildings, whatever it is there is now a growing demand to be entertained within a more sensitive environment. The answer lies in smaller units, in shops selling unusual goods and an increase in food sales.
pl. 477. 478 Place des Jardins, Montreal
Victoria Centre, Nottingham
pl. 483 Arndale Centre, Manchester
pl. 484 Eldon Square, Newcastle upon Tyne
Eldon Square, Newcastle upon Tyne
Brunel Centre, Swindon
Forum des Halles, Paris
Hounds Hill Centre, Blackpool
The Pavements, Chesterfield
Faneuil Centre, Boston
Covent Garden, London
Notes to Chapter Seven

1. Chartered Surveyor July 1980
2. Architects: Arthur Swift & Partners
   Developers: Capital & Counties Property Company
   Opened 1975
3. Architects: Wilson & Womersley
   Developers: Manchester Corporation & Town & City Properties Ltd.
   Opened 1976
4. Architects: Chapman Taylor & Partners
   Developers: Newcastle Corporation & Capital & Counties Property
   Opened 1976
5. Architects: Douglas Shepherd & Building Design Partnership
   Developers: Borough of Swindon
   Opened in 1973
6. Milton Keynes Development Corporation
   Developers: M.K.D.C. & Post Office Pension Fund
   Opened 1979
7. Architectural Review September 1976
9. Architects: Building Design Partnership
   Developers: Blackpool Corporation & Laing Properties Ltd.
   Opened 1980
13. Policy of Greater London Council
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CHAPTER EIGHT

TABLES
TABLE A

British Shopping Arcades Extant 1983

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## TABLE C

### British Shopping Arcades - Demolished

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CHAPTER NINE

GAZETTEER A - G
SCALES
Plans & Sections
The Arcade
High Street - Commercial Street
Abertillery

1880 - 1890

roof added 1898

Large Victorian town centre development in yellow brick, stone dressings, slate roofs. Follows curve of High Street with arcade through site. Heavy mass of building sits uncomfortably on 2 elegant cast-iron columns. Modern shop fronts and one Art Nouveau window.

Interior has rendered and yellow brick walls. Shop fronts original, timber frames, stall boards and facia, plate glass, glass doors, some in centre of double units. Timber bay windows and sliding sash at upper floor.

Roof added at later date, clearly revealed with glass gable end to Commercial Street. Steel patent glazed coupled roof with arched steel brace. Frame buckled and many panes broken.

Uneven floor, poor electric wiring, suspended lamp shades and some bracket lights. Delapidated state but remains in heart of shopping centre.

Use : shops
cafes
storage
6 residential flats at first floor
The Arcade
Church Street - Warner Street
Accrington

1896

architect : Hayward & Harrison
developer : Edmund Riley

Originally the Post Office Arcade - built round Post Office of 1880 and over the River Hyndburn.

No architectural style. Victorian Accrington brick and stone.
3 storey office block at entrance in Warner Street, 3 storey post office building and 2 storey domestic style shops on Church Street frontage.
Entrance amongst shop fronts.
Curved interior colourfully restored. 1 storey shops with frieze and clerestorey -now with corrugated plastic in place of glass.
Many original shop fronts including splendid tile and glass unit on outer curve of arcade. Plate glass set in iron and timber frame, deep facia of coloured leaded lights in all shops. Pilasters between with miniature Ionic capital.
Plaster and timber baronial frieze.
Roof pitched with principal rafters supported by a steel arch, recent addition of wired opaque glass. Busy despite movement away of main shopping street.
Restoration and redecoration by Accrington Civic Trust 1980.

Use : 
shops
cafes
storage
The Arcade
Victoria Road - Wellington Street
Aldershot

1899

Long curved arcade joining undistinguished 2 storey buildings in red brick.
Interior original plate glass shop windows in timber frames.
Pitched roof with timber rafters decorated at apex and spandrels, covered with corrugated translucent plastic. Shallow clerestorey with timber framed windows and coloured glass. Wellington Street entrance immediately opposite new shopping centre. Busy site - demolition proposed - new shops planned.

Use : shops
Aldershot

The Arcade
ASHTON under LYNE
Clarence Arcade
Clarence Arcade
Stamford Street - Delamere Street
Ashton - under - Lyne

1894

developer: J. Kenworthy

Jacobean red brick and terracotta block with stone dressings, proliferation of tall chimneys.
Eight bays to main elevation including four, four storey Jacobean gables. Two gables to Delamere Street. Stone cartouche in each gable with intertwined initials of owner. All shop fronts modern. Back elevation small shop fronts, only used for servicing.
Two entrances on Stamford Street with high arches, decorated spandrels, carved stone panels above with strapwork and name of arcade.
Interior two levels with balcony round first floor. Tiled in white, light brown, dark brown, wrought iron balustrade.
Most of ground floor shops original but two unfortunate modern examples
Steel roof trusses, glass and plastic infill in poor condition.
Two gas lamps, flowers, seat.
Sited away from main shopping street - surviving as cheap rented accommodation.

Use: Shops
      Offices
      workshops
Ashton under Lyne

Clarence Arcade
Central Arcade
High Street - Arthur Street
Ayr

1880

Single storey parade of shops through coach arch of early nineteenth century inn, now used by shops.

Interior shop fronts plain plate glass, pilasters divide the bays, some neoclassical detail.

Pitched steel and glass roof rises from behind parapet.

Arcade leads directly from High Street to car park and supermarket.

Very busy pedestrian route.

Use : shops
BARNESLEY
The Arcade
The Arcade
Market Hill - Eldon Street
Barnsley

1891

Built on Guest's Yard and Clarke's Yard. Originally entered through archway of one of vernacular properties fronting Market Hill. Latter removed in early twentieth century. Arcade a covered street, no architectural relationship between roof and walls. No entrance buildings. Two storey stone fronted shops stepped up hill with flat roofs, plate glass modern shop fronts. Upper windows plain rectangles divided into six lights.

Glass roof with decorated braced rafters. Suspended fluorescent lights.

Fire : 1921 suspended ceiling added when repaired
Fire : 1977 suspended ceiling removed, lights added

Local Planning Authority refurbishment proposals 1979 - not implemented.

Very busy arcade in central position.

Use : shops
storage
Barum Arcade
Bear Street
Barnstaple

1900

Three storey red brick entrance block, divided into four bays defined by brick pilasters. Two projecting bay windows with balustrade capping. Gabled roof above decorated eaves.

Arcade shop fronts have maximum area of plate glass.

Roof removed in the part - arcade reduced to delapidated pedestrian street at some distance from primary shopping.

Use : shops
BATH
The Corridor
The Corridor
High Street - Union Street
Bath

1825

architect and developer : H. E. Goodridge
grade II

275 feet long arcade broken 50 feet from Union Street by Union Passage. High Street elevation with open Doric porch, dark red marble columns supporting three storey frontage. First and second floors and three bays, the outer containing one window on each floor, the centre with three windows on each. All have architraves and moulded cills, outer windows on first floor have console brackets supporting cornice. Central window of first floor has consoles carrying triangular pediment. The facade has an entablature and attic storey which contains three semi-circular windows with moulded archivolts. The parapet is broken in centre by a wide pedestal ornamented with a ribboned wreath. Interior contains Graeco-Roman motifs. Gallery across arcade with good wrought iron balustrades and statues. Shop fronts vary between late nineteenth century and modern. Upper floor of two storey section with sliding sash windows without glazing bars. Alternate windows with console brackets supporting cornice. Originally Assembley Rooms - Victoria Rooms at upper level, entered from centre of arcade - now commercial use.

Original roof heavy wooden skylight with coloured glass.

Clear glass substituted in 1840's. Replaced by barrel vault with clear glass in 1875. Pitched section of roof steel patent glazing.
Original stone column at entrances replaced by polished granite in 1870 and canopy added also.

Redecoration and spot lights added in 1968

Busy arcade since refurbishment

Use: shops
BEDFORD
The Arcade
The Arcade

High Street - Harpur Street

Bedford

1904

Market and Harpur Street entrance 1909

architect : Usher & Anthony

developer : G. Haynes

Queen Anne entrance three storeys in brick with stone dressings.

Ground floor has modern opening with modern shop fronts.

First floor three stone windows with mullions and transoms and arched and decorated architraves. Second floor divided into two bays by half columns rising from foliated capitals and breaking above cornice moulding. Within bays are tri-partite pedimented windows. Arched Gothic entrances at Harpur Street.

Interior in three clearly defined sections. The arcade proper of two storeys, modern shop fronts but several surviving curved windows. Foliated cast-iron columns at each bay but only two still visible. Pitched glass roof completely hidden by suspended glass and plasterboard ceiling.

Second section was the market but recently converted to shops and given an oversailing steel and glass roof.

Final section a show-case lined single storey corridor with pitched glass roof leading into Harpur Street.

Market converted to shops and general redecoration 1982

Very busy Arcade on good shopping site

Use : shops
Great Western Arcade
Colmore Row - Temple Row
Birmingham

1875

architect: W.H. Ward
builder: H. Lovett, Wolverhampton

Built over a tunnel of the Great Western Railway and first of a network of arcades in the city. Italian style, freely treated. Stone four storey elevation to Temple Row rises 90 feet from the ground to ridge.

Distinguished entrance arch 30 feet high and 15 feet wide flanked by double columns of the Composite order below first floor cornice and fluted Tuscan above supporting a dentilled cornice. Reclining figures in spandrels. Elevation finished with pediments and vases. Mansard roof with ornamental iron crest.

Colmore Row entrance modern.

Interior two storey with projecting ground floor shops many with modern shop fronts or deep and wide facias hiding original details and square columns defining bays. Columns rise above shops to form supports for balcony, panels infilled with wrought iron. Facade of upper level divided by identical columns with three round headed windows and two pilasters in each bay. The Composite order used throughout.

Continuous cornice moulding supports plain panel from behind which rises a modern lattice steel truss.

Exit to Temple Row through a Venetian arch with coffered vault and coffered barrel vaulted porch.

Colmore Row entrance and roof damaged by bombs 1940-45. Restored 1950's

Very busy arcade integrated into pedestrian network of city centre.

Use: shops - including entrance to department store cafes offices
Birmingham

Great Western Arcade
BIRMINGHAM
City Arcade
City Arcade
Union Street - Union Passage
Birmingham

1898 - 1901

architect: Newton & Cheatle
decoration: W.J. Neatby
developer: The City Arcades, Birmingham Ltd.

Built as part of a series of arcades, four corridors of varying lengths. Shortest length retained but remainder demolished 1971.

Jacobean brick and terracotta exterior. Double storey entrance arch across corner of building less than successfully half filled with random arranged panes. Shaped gable with double round headed window and engaged Ionic columns. Modern shop fronts around ground floor of building.

Interior retains some of original exuberance. Two storeys with upper floor recessed behind balcony. Three light semi-circular windows, green faience strapwork parapet and miniature faience and tile cupolas capping pilasters of each bay at the upper level.

Modern shop fronts of plate glass set in marble surround at ground floor.

Glazed barrel vault supported by steel arches and centre raised louvre supported by decorated panel at junction with arches.

Good modern light fittings, suspended chandeliers with opaque globes.

Very busy - part of city centre pedestrian network - leading into new shopping centre.

remodelled 1971

Use: shops
Midlands Arts Centre.
Piccadilly Arcade
New Street - Stephenson Street
Birmingham

1926

Elaborate neo-classical white faience entrance elevation to New Street with central triumphal arch enclosing recessed triple windows on each floor. Side bays capped by cupolas have narrow vertical windows with architrave, cornice and keystones at first floor and pediment at second floor. Third floor tetrastyle balcony. Deep cornice and parapet with central scrolled cartouche. Rear entrance to Stephenson Street simple brick facade.

Interior is a corridor with solid ceiling. Some remaining quadrant shaped shop fronts.

On edge of busy shopping area.

Use : shops
      offices
      bingo hall
High Street

Belmont Street

BOGNOR REGIS
The Arcade
BOGNOR REGIS

The Arcade
High Street - Belmont Street
Bognor Regis

1902

builder: William Tate

Edwardian sea-side architecture. Single storey arcade with glass gable ends.
Entrance from Promenade is plain brick structure of 1950's.
High Street entrance between corner turrets of twin three storey blocks.
Brick and timber with tiled spires and finials. Cast-iron verandah to arcade and adjacent shops.
Some original shop fronts inside arcade. Slender timber frames with curved upper lights and shallow facia. Other shop fronts modern.
Simple clerestorey windows supporting patent glazed steel coupled roof.
Very busy pedestrian link between High Street and promenade.

Use: shops
     cafes
BOURNEMOUTH
Old Arcade
Old Arcade
Christchurch Road - Gervis Place
Bournemouth

1864
roof added 1873
developer : Henry Joy
grade II

Originally called Gervis or Jervis Arcade and sometimes referred to now as Bournemouth Arcade. Built over a ravine giving very deep basements. Part of group of stucco buildings in Regency style. Entrances have three storied rotundas on either side known locally as the 'pepper pots', which lost their original metal roofed domes in 1940. Tri-partite entrances remodelled in 1935 with glazed facade in semi-circular gable. Includes a half wheel of arched glazing bars which, at Gervis Place entrance project forward over miniature glazed arcade. Rotundas have modern shop fronts at ground floor, Corinthian pilasters and dentilled cornice to first floor and Tuscan pilasters with a plain cornice to second floor. Shop fronts inside are modern apart from one good Victorian example with arched glazing bars, flanking pilasters and console brackets carrying miniature coupled pilasters and pediment panel.
Upper floor has plain Georgian sash and oriel windows and continuous cornice above supporting timber panels at eaves.
Roof is steel arched barrel vault with double arch every fifth rib.
Pitched lantern along length of ridge
Floor renewed 1953. Advertisement cabinets in centre of arcade added 1973
Very busy arcade in prime trading area.

Use : shops - including department store.
Westbourne Arcade
Poole Road - Seamoor Road
Bournemouth

1884

architect : H.E. Hawker
developer : Henry Joy

Polychromatic Gothic arcade in red brick with stone dressings. Three arched entrance screen with centre arch rising above side arches, the whole half glazed with scrolled ironwork. Ground floor shops divided by classical pilasters, round arched windows at first floor with alternate brick and stone voussoirs. Coupled round headed windows second floor and H.J. monogram in spandrels below relieving arches. Chateau roof. Interior gently curved. Banded buff and red brick walls, stone frieze joins lintels and grotesque corbel heads to cornice. Many original standard late Victorian shop fronts. Two sash windows above each. Glazed roof, iron bowstring truss with iron foliage boss holding each crossed tie bar. Small pitched lantern along ridge for ventilation. Busy arcade in district shopping centre. Use of arcade for display and trading.

Use : shops residential at first floor
BOURNEMOUTH
Criterion Arcade
Criterion Arcade
Old Christchurch Road - Albert Road
Bournemouth

1887

Originally called Town Hall Avenue
Renamed Post Office Arcade 1920
Renamed Criterion Arcade 1952

Arcade created in Bournemouth's first Town Hall, side walls were retained and some rooms upstairs. Postal sorting office moved upstairs in 1920.

No individual external elevation but mixture of nineteenth and twentieth century styles around outside. Entrances are simple openings.

Interior modern shop fronts and suspended metal ceiling hiding the glazed roof.

Busy thoroughfare.

Use : shops
cafes
offices
workshops
Bournemouth

Criterion Arcade
BOURNEMOUTH
Royal Arcade
Royal Arcade
Old Christchurch Road - Palmerston Road
Boscombe, Bournemouth

1892

architect : Lawson & Donkin
developer : Archibald Beckett
grade II

Mixed Renaissance facade on large scale. Red brick with stone, stucco and buff brick dressings. Triple arched stucco entrance with vast glazed lunette above and ornate circular corbelled balcony. Jacobean gables with round headed windows. Balustrade, behind which high glazed roof rising to cupola with segmented bull’s eye, leaded dome with obelisk, finial and vane. Symmetrical side wings and same elevational treatment to Palmerston Road. Pilastered shop fronts, egg and dart cornice, scrolled pediments to first floor windows, mullioned and transomed windows above. Rear wall to Havilland Road in red brick with workshop entrances.

Interior L shaped plan with two walks each of eight bays meeting at central octagon. Plate glass shop fronts with detached ornamental iron columns defining bays. First floor windows with Italian arched head.

Octagon has bow fronted shop in the curve supporting curved balcony.

Latter empty but originally contained a thousand guinea organ.

Glass roof supported by steel arched collar beam rising from the detached columns.

When opened there were palms and seats in the centre.

Built as part of large redevelopment scheme.
Salisbury Hotel 1890

Boscombe Hippodrome 1895 - now used as a ballroom.

Declining trading area. Old district centre now in competition with Bournemouth centre.

Use : shops
      offices
The Avenue
High Street - Clare Street
Bridgwater

1930
entrance buildings : eighteenth century

developer : Mr. Squibbs
builder : Pollards
grade II

High Street exterior Georgian three storey red brick with cornice and low parapet. Three windows with stepped lintels, sashes and glazing bars. Entrance to arcade flanked by marble pilasters with acanthus capitals. Clare Street entrance two storey plain red brick building with pantiled roof and pair of marble columns with Corinthian capitals at arcade opening. A sweeping canopy from the 1970's leads into High Street end of arcade.

Interior contains single storey small shops with plate glass, timber frames and shallow facia, each unit defined by slender pilasters. Glazed clerestorey supports a pitched roof.

Good trading position.

Use : shops
      offices
Triangular block of development in pre-cast polished concrete with art-deco metal windows.

Curved arcade with a few original shop fronts composed of central door, slender metal window frames with curved upper lights, shallow facia and pilasters on either side with scrolled cap. Upper floor a mixture of modern windows and original glazing with pilasters and cornice.

Steel and glass barrel vault with four sections along centre for ventilation.

Good trading position

Use: shops - including leading national multiple. storage.
BRISTOL
Lower Arcade

The Horsefair

Broadmead
Lower Arcade

Broadmead - Horsefair

Bristol

1824

architect : James & Thomas Foster

developer : Wreford, Hall & Patey

grade II*

Greek Revival two storey arcade with symmetrical stucco entrance facades each containing two free standing giant Ionic columns between parts of antae. Simple entablature crowned by a parapet with an unlettered panel in the centre and pierced by a balustrade over the side bays to Broadmead. Continuous parapet three unlettered panels to Horsefair. Ground floors illiterate modern shop fronts from early 1950's.

Interior original with spaced Ionic colonnade and pilasters dividing the bays. Slightly projecting double shop fronts of shallow stall board, curved ends, plate glass and shallow facia, with two graceful oriel windows above each. Original glazing bars at upper level only. Glazed coupled timber roof with nine enriched shallow segmental vaults resting on entablature which includes iron guilloche freize pierced to allow ventilation.

Parallel Upper Arcade completely destroyed by bomb in 1943.

Glazing bars of shop windows removed in early 1950's.

Decoration scheme of grey, gold and white 1977.

Very busy arcade in the heart of modern shopping centre.

Use : shops
BRIXTON
Granville Arcade
Granville Arcade
Coldharbour Lane - Atlantic Road
Brixton

1937

developer : Granville Grossman

Depressing four storey brick and stone building on Coldharbour Lane with flat
roof, metal windows. Two giant entrances with flat arches lead to warren of
avenues and exit via railway arches in Atlantic Road.
Two storey interior, open fronted and standard shop fronts of period.
Rendered upper floor with rectangular recessed windows.
Steel arched principal rafter, patent glazing, solid ridge roof.
Trading from floor of arcade in addition to shops.
Very busy

Use : shops
Market Row
Electric Lane - Atlantic Road
Brixton

1925

No architectural style, simple doorway leading into long narrow passageway. Open stall single storey shop units. Solid panel above. Roof steel arch at intervals supporting purlins and ridge. Original glass replaced by plastic. Busy shopping corridor.

Use : shops
Brixton Road

Electric Lane

Electric Avenue

BRIXTON
Reliance Arcade
Reliance Arcade
Brixton Avenue - Electric Lane
Brixton

1925

Two storey entrance to Brixton Avenue, two modern shop kiosks, rectangular entrance to arcade, plain rendered wall above containing advertising panel.

Facade to Electric Lane modern ground floor shops and entrance to arcade, deep lettered facia panel, Egyptian style upper floor, white and blue tiles, triple window, parapet with curved tiled cap.

Interior traditional shops, first floor glazed, ventilation panels above.

Patent glazed pitched roof supported by reinforced concrete open arched truss.

Very busy.

Use: shops
Reliance Arcade

Shop here for better value

Brixton
Abby Arcade
High Street - Market Place
Burton-on-Trent

1933

developer : Abbey Estates

Monumental neo-classical island site of shops and offices with arcade through centre. Two storey building with giant archways, modern shop fronts at ground floor and sliding sash windows above.
Parapet hides slate and glass roofs.
Interior is single storey arcade in stucco and stone divided across centre at facia level by corridor with casement windows, connecting offices at upper level on either side of arcade.
Plate glass shop fronts with Greek Key panel above and continuous cornice with corbels at each bay.
Two patent glazed steel pitched roofs with transverse concrete arches springing from the corbels.
Good position forming pedestrian route to earlier Market Hall.

Use : shops
offices
Royal Arcade
St. Mary Street - The Hayes
Cardiff

1858

architect : Peter Price

Built on Burgage plot known as Tabernacle or Collier's Court.

Italianate stucco facade to St. Mary Street in three bays with two outer projecting forward with gable and corbelled eaves.

Three first floor moulded arched Venetian windows with projecting keystone and alternate voussoirs. First floor cornice. Double round headed windows to second floor with circle motif above outer windows. The Hayes entrance part of David Morgan store, Gothic brick and stone. Triple arched windows at second floor, triple rectangular windows at first floor and corbelled eaves.

Interior runs parallel to Morgan Arcade and is linked by service corridors. Some good Victorian shop fronts with triple rectangular headed windows above. Corbelled cornice carrying roof.

Glazed roof with iron open spandrel arches and centre louvre running along ridge.

Very busy arcade - good trading position.

Use : shops
department store
cafes
Queens Arcade
Queen Street - Working Street
Cardiff

1878

architect: C.E. Bernard

Entrance building is four storey Queen Street Chambers in the style of Venetian Gothic palace. Originally Glamorganshire Canal Company offices. Entrance to arcade in centre of ground floor, modern shop fronts on either side. Arcade now incorporated in retail development fronting Working Street and is only a modern shop lined corridor with solid ceiling.

Use: shops - department store
Morgan Arcade
St. Mary Street - The Hayes
Cardiff

1879

architect: Edwin Seward
developer: David Morgan
builder: E. Turner & Sons
grade II

Built on Burgage plots. Polychromatic early Renaissance arcade of two storeys and basement. Variety of two and three storey entrance buildings opened as parent store of David Morgan expanded.

St. Mary Street frontage in red Forest of Dean stone with blue pilasters, cornices, strings and copings. Alternate red and blue for arches, columns and frieze. Plate glass shop front to ground floor. Round headed windows at first and second floor. Centre windows have rectangular side lights. Rusticated pilasters at first floor, outer two with pedimented heads, central pair with ancones. All linked by cornice. Second floor engaged columns in place of pilasters - foliated caps. Entablature breaking forward over pilasters and columns. Additional floor above with two round headed outer windows, triple rectangular headed windows in centre. Slate roof.

The Hayes facade composed of two late nineteenth century Italianate elevations. Stone with round headed windows and gothic triple windows. Unconventional interior developed over period of time with side crossings treated as back streets with pitched glazed roofs and brick or tiled surfaces. The Y plan arcade proper 9½ bays from east end to crossing. Concave sides of crossing with Venetian windows and lunette. Central island with single light
round headed windows on first floor. Upper floor of corridors have round headed and Venetian windows, bays divided by semi-octagonal columns with Ionic order and hexagonal foot.

Original shop fronts with slender turned timber frames, stall boards, central doorway, shallow facia and double pilasters with ancones. Some have modern blinds.

Cornice runs length of each side and is surmounted by balustraded timber panel.

Single span trellised iron frame roof rests on semioctagonal columned supports at each bay.

Very busy series of corridors.

Use : shops
department store
cafes
Cardiff

Morgan Arcade
CARDIFF
High St. & Duke St. Arcades
High Street and Duke Street Arcades

High Street - Duke Street
Cardiff

1885 - High Street Arcade
1902 - Duke Street Arcade

architect: T. Waring & J.P. Jones

Completed integrated arcades and therefore must be studied together.

High Street entrance is Gothic painted brick with stucco ornament.
Giant entrance with multi-cusped arch in projecting bay with angle pilasters at
ground floor. First floor pilasters with foliated caps linked by a foliated band
running along face of building. Triple windows with cusped window heads
divided by capitalled pilasters on either side of arch. Modern shop fronts at
ground floor.

Duke Street entrance grey-brown ashlar divided into three bays with three
round arched windows on first floor, three plain triple windows on second
floor. Modillioned cornice and parapet. Modern entrance with shop facias
concealing arch front at ground floor.
Curved interior two storeys with contemporary standard shopfronts and
modern examples. Original windows at first floor divided into nine lights.
Oversailing iron bracketed eaves.

Duke Street Arcade built at a later date has similar fenestration but moulded
continuous cornice at roof line.
High Street Arcade roof simple patent glazed coupled roof springing from back
of cantilevered eaves. Duke Street roof more complex with steel arches
broken twice by deep horizontal steel beams supporting access corridor with semi-circular opening containing wrought iron decoration in the corridor walls. Very busy pedestrian thoroughfares - part of central area traffic scheme.

Use : shops
CARDIFF
Wyndham Arcade
Wyndham Arcade
St. Mary Street - Mill Lane
Cardiff

1886

Rogue Italianate building in red brick with stone and stucco windows and decoration. Four projecting double windows on corbels rising through first and second floor with arched pediments and balloon. Giant arched opening with triple corbelled window above at second and third floor. Pedimented window on either side at second floor and balustrade with balloon on pier at either end at roof level. St. Mary Street entrance contrasting severe grey stone four storey Italian building. Three bays with round headed windows at first and second floor, plain triple window above. Heavy cornice moulding and parapet. Modern shop fronts at ground level on both elevations. Interior is simple corridor at acute angle to Mill Lane. Victorian standard shop fronts, plate glass, shallow facias and pilasters. Four and six light windows above with heavy timber mullions and transoms. Bracketed eaves support the patent glazed arch braced steel roof. Now on edge of central shopping area. Renovated early 1960's when old tin roof replaced by glazed roof and flagstoned floor tiled.

Use : shops
CARDIFF
Castle Arcade
Castle Arcade
Castle Street - High Street
Cardiff

1887

architect: Peter Price
grade II

Simple Victorian building at Castle Street connected by L shaped arcade to High Street four storey grey brick building. Modern shops at ground floor with tri-partite entrance partially concealed by modern facias. Five bays above with bay windows in centre at first and second floor and single round headed window at third floor. Double round headed windows in remaining four bays with engaged Corinthian capped columns between at top floor. Modillioned cornice and chateau roof. Interior has balconies and bridges across part of arcade. First 110 feet from Castle Street entrance is two storeys with pitched glazed roof and deep transverse arch surmounted by Gothic window. Upper floor contains large oriel windows decorated with pedimented and dentilled cornice. The arcade becomes three storeys beyond the arch and changes in character. Wooden galleries dominate and a continuous balcony joined by footbridges at first floor. Second floor oversails the corridor below and is supported on open corbels. Balustrade of timber with wrought iron ivy leaf motif. Facades of upper floors predominantly glazed. Casement windows with timber frames and of differing widths with round headed lights at the top. Shop fronts at ground floor all modern.
Shallow clerestorey lights. Pitched glazed roof of timber with open spandrel iron arches and scalloped timber arched collar braces.

Very busy thoroughfare - pedestrian link in central area traffic scheme.

Civic Trust redecoration scheme 1965.

Use : shops
      offices
Lowther Arcade
Lowther Street - English Street
Carlisle

1904

developer : Carlisle Old Brewery Company

Built in yard of Three Crowns public house. Only one purpose built arcade entrance on to Lowther Street. English Street entrance an archway similar to shop doorway. Queen Anne entrance building to Lowther Street in brick with stone dressings.
Modern shopfront on either side of ground floor segmental arched entrance.
Upper floors divided into three bays each with triple window divided by rusticated engaged columns.
Centre bay has lettered panel between first and second floor and pediment breaking above modillioned cornice. Three attic windows in slate roof.
Interior very simple covered corridor with painted brick walls at first floor and double sliding sash windows. All modern shop fronts at ground floor.
Lattice truss glazed roof with lantern along ridge for ventilation.
Quiet trading area.

Use : shops
      cafe
      public house
      offices
Montpellier Arcade
Montpellier Walk
Cheltenham

1845

grade II

Greek Revival with decoration to complement the neighbouring shops and rotunda by Papworth of 1829.


Interior is short arcade containing small paned pine Georgian shop fronts, one original the remainder reconstructed with timber and glass coupled roof.

Floor in Forest of Dean Stone in need of replacement.


Montpellier District subject of E.A.H.Y. scheme.

Improved trading area but remains quiet.

Use : shops
St. Michael's Row
Bridge Street
Chester

1910
refaced elevation to Bridge Street 1911

architect : T.M. Lockwood
developer : Grosvenor Estate
grade II

First facade of white faience in Edwardian Renaissance but greeted by storm of protest. Immediately replaced by mock Tudor on orders of second Duke of Westminster.

Five storey timber facade with patterns of quatrefoils, chevrons and curved braces. Five bays with centre and two outer bays projecting forward and whole of second, third and fourth floor jettied. Mullioned and transomed windows. At first floor Rows level wooden piers with ornate carved console brackets and carved balustrade. Ground floor retains the earlier white faience and segmental arches together with name of 'Turkish Baths'.

Two storey arcade interior entered at first floor level from the Rows is exuberant Renaissance with cream and rose tiles. Elaborately decorated frieze and pilasters with cherubs and gods amongst the swags of flowers.

Pilasters continue below the first floor dentilled cornice and divide the shop fronts. Shops are original plate glass in slender timber frames with discreet facias. First floor windows are a mixture of small paned semi-circular arches, pedimented sliding sash after Norman Shaw.

The centre section of the arcade has arches emphasizing the change of width.

Roof is partially modern steel and glass hipped section and part steel and glass
coupled with central ridge louvre.

Links directly into the Grosvenor Centre which opened in 1965

Civic Trust scheme of improvement 1977

Very busy arcade since shopping centre opened.

Use : shops
      offices
COLNE
The Arcade

Church Street
The Arcade
Church Street
Colne

1875
Shackleton Hall - entrance building 1885
grade II

When first opened arcade was a parade of lock up shops with a glazed roof. Built at back of cottages on land locked site.

Imposing entrance through ground floor of Shackleton Hall opened ten years later. Built in Palladian style. Three bays, centre has pedimented triple window at first floor plain headed triple windows above and two sliding sash windows on either side. Balustraded parapet with piers and balloons above side bays and semi-circular pediment at centre. Modern shop fronts at ground floor.

Interior of arcade was classical with barrel vaulted glazed roof and lunettes in clerestorey. Some shop fronts replaced in 1920's and suspended plastic ceiling installed at a later date. Shops open at the entrance to building but arcade closed.
Colne

The Arcade
Market Arcade
Market Street
Colne

1920

Simple brick building with single storey shop lined interior leading to waste land. Land locked site.
Original plate glass shop fronts and heavily moulded cornice supporting patent glazed roof with tie bars.
Central trading position.

Use: shops
cafe
Colne

Market Arcade
DERBY
Strand Arcade
Strand Arcade
The Strand - Sadler Gate
Derby

1881

architect : Giles & Brookhouse
developer : Alderman Woodiwiss
grade II

Built as part of large central area development. New road constructed following line of Markheaton Brook. Arcade follows line of mediaeval alley between the old and new street.

Forms part of neo-classical range of buildings in three and four storeys. Built in stone with ashlar finish, there are sash windows in moulded architraves with cornices supported on consoles. Pilasters rising through first and second storeys at alternate bays.

Continuous modillioned cornice at first floor and eaves with open balustrade above.

Three doorways and entrance to arcade in Strand with pilasters at sides, semi-circular arched heads with foliated key blocks and elaborately carved spandrels. Entrance on Sadler Gate with giant arch, semi circular arched pediment supported by ancones with atlantes. Double windows either side with pediment and three double windows at second floor with rectangular heads. First and second floor divided into bays by four giant pilasters with foliated capitals.

Dentilled cornice and parapet of four piers with balloons and open balustrade. Curved interior has barrel vaulted entrance corridors with caisson moulding.

Five bays in arcade divided by pilasters with Corinthian capitals. First floor
continuous cornice breaking over pilasters.

Plain capped pilasters at second floor with modillioned cornice at eaves.

Original plate glass shop fronts, sliding sash windows in moulded architrave at first floor. Profusion of modern hanging signs and advertisements.

Glazed coupled roof supported by decorated cast-iron arch portal frame.

On edge of shopping centre

Use : shops
Derby

Strand Arcade
The Arcade
Corporation Street - Market Street
Dewsbury

1895
grade II

Jacobean ashlar ranges with three bays. Outer two rising to four floors including Dutch gables. Modern shop fronts at ground floor on each side of giant entrance arch with projecting keystone and alternate voussoirs. Lettered panel above. Bay windows on each side with triple windows and centre double windows at second floor.

Double windows in each gable, all windows with rectangular heads.

Interior with original shop fronts, pilasters at outer edge capped by console bracket and miniature pediment. Slim timber frame, moulded facia but many with superimposed deep modern facia.

Small canted oriel windows alternating with flat arched tri-partite windows at first floor.

Glazed coupled roof with decorated cast-iron arched portal frame.

Suspended fluorescent tubes.

Very busy arcade leading directly to Market

Use : shops
Dewsbury

The Arcade
Kingsway and Queensway
Northgate - Foundry Street
Dewsbury

1911 - 16
Roofs added 1927

Roofs added by Dewsbury Town Council against wishes of shop keepers.
Unusual pair of parallel arcades running at acute angle between the two streets. Cut through undistinguished stone neo-classical shop development.
High arched entrances with iron fanlight in tympanum, entablature and pediment above.
Interior facades typical street architecture of the period with no unified design.

Roofs patent glazed with steel lattice truss, circular web and tie bars.
Now on edge of shopping centre.

Use:
- shops
- cafes
- offices
DONCASTER
King's Arcade
King's Arcade
St. Sepulchre Gate - Louth Gate
Doncaster

1925

architect : F. Hopkinson

Glazed Portland stone three storey neo-classical building, 11 bays. Three shops at ground floor in double bays, arcade entrance lettered flat arch across three bays. Double rectangular sash windows at first and second floor in each bay with decorated panel between each floor. Giant pilasters with carved cap, modillioned cornice, parapet pierced by balustrade above entrance bays. Louth gate elevation brick with stone dressings.

Light-well interior, first and second floor balconies with undistinguished wrought iron balustrade. No architectural features, four shops only - one at each corner of central space with curved windows.

Steel patent glazed hipped roof with arched braces.

First floor originally County Court and office of Registrar, now removed.
Basement Billiard Saloon.

Very quiet building away from modern Arndale Centre.

Use : shops
       offices
Fountain Arcade
Market Place - Tower Street
Dudley

1925
Widened in centre and more shops added 1929

architect : George Coslett
developer : Alderman T.W. Tanfield

Modest Brick building facing Market Place older than arcade with flat entrance arch cut through at ground floor. Eclectic Arcade entrance facade in Tower Street in white faience with steel frame.

Three bays one surmounted by curved parapet with half round window below and gable above two bays with rectangular glazing. Two modern shop fronts and flat arched entrance at ground floor.
Pilasters rising through both floors capped by finials except one below gable which has plain cap.

Interior shops fronts all modern.

Roof glazed with steel truss and arched tie.

Interior modernised 1969.

Very busy arcade in centre of town.

Use : shops
      basement workshops and storage
North Bridge Arcade
Cockburn Street - North Bridge
Edinburgh

1900

architect: Dunn & Findlay
grade B

Large Scottish Renaissance office building, overall Baronial.
Elevations mixed heights and decoration on three facades of triangular office development. Three, four and five storey with attics, gables, elaborate angle turrets with copper covered cupolas. Roman Doric and Ionic orders. Ashlar and snecked rubble.
Small arcade takes advantages of site and curves across one corner with rotunda at junction of two walks. Shop fronts timber and plate glass, some curved at centre with marble pilaster and flat arches. Others modernised but remain divided by pilasters with swags and Corinthian caps.
Dome rises from moulded dentilled cornice above rotunda with solid panels forming barrel above which is glazed lantern. Heavy moulded timber ribs and original coloured glass. Fluorescent tubes suspended below. Solid ceilings over two walks with original gold and silver mosaic.
Very quiet area away from main shops. Neglected interior.

Use: shops
GLASGOW
Argyle Arcade
Argyle Arcade
Argyle Street - Buchanan Street
Glasgow

1827

architect : John Baird
developer : James Robertson Reid

Buchanan Street entrance building : architect : D. Thomas & C. Menzies

grade B

Arcade built on back land and on site of fire damaged workshop of Robertson Reid. Entrance on Argyle Street taken through ground floor of eighteenth century tenement building. Three storey rendered facade with sliding sash windows without glazing bars, modern shop fronts at ground floor. First entrance in Buchanan Street was through front door and hallway of house built by John Campbell in 1780.

Replaced in early twentieth century by office building. Six storey and attic, red sandstone stone Scottish Renaissance.

Barrel vaulted canopies at each entrance, extending over pavement and installed 1971.

Interior with modern shop fronts at ground floor with a few original pilasters. First floor elegant Georgian with timber and glass only. Sixteen paned casement windows line the walks divided by pilasters and linked by continuous dentilled cornice. Curved windows at junction of entrance blocks and arcade proper and convex curved bay at junction of the two walks. Original iron staircases.

Very fine glazed iron hammerbeam roof.

Very busy arcade in primary trading area.
Use: shops - predominantly jewellers shops
public house in Morrison Court with one entrance from arcade
apartments in Argyle Street entrance building
offices in Buchanan Street entrance building
GLOSSOP
Norfolk Arcade
Norfolk Arcade
Norfolk Square - Market Hall
Glossop

1838
Central lantern added 1897
arcade reopened 1977

architect : Weightman & Hadfield
1977 : Turner & Benson
developer : 12th Duke of Norfolk
grade II

Town Hall with trading area on ground floor built for planned town of 1810 - 1830, originally called Howard Town.

Classical two storey building of local gritstone with blue slate roof.
Ashlar at first floor and channel-jointed rustication at ground floor.
Two outer projecting pavilions each with aedicular doorway and slender arched window with archivolt above. Tetrastyle portico in antis.
Five slender arched windows, sash and glazing bars above. Modillioned cornice only above the upper five windows. Lantern with clock and cupola.
Arcade of six shops lead directly into later market hall. Modern plate glass windows set in arch with stucco tympanum.
Three rows of arched columns across arcade supporting solid ceiling.
Modern square lights on ceiling.
Busy - in centre on town on route to market hall.

Use : shops
town hall
GOOLE
The Arcade
The Arcade
Carlisle Street
Goole

1892

architect: Henry Bell Thorp

Built in Steele's Yard immediately north of Sydney Hotel as Post Office and Arcade. Post office moved later and arcade declined.
Jacobean building in brick, terracotta and stone. Dominated by shaped gables.
Simple rectangular headed windows at first and second floor, modern shop fronts, moulded terracotta band round facade below first floor windows. Giant stone entrance arch springing from acanthus leaf capital on brick respond.
Interior an ordinary Victorian street of shops some with original shop fronts.
Pitched roof with ties at intervals now covered in plastic.
Almost deserted arcade beyond boundary of modern shopping zone.

Use: shops
vacant premises
GREAT YARMOUTH
Central Arcade
Central Arcade
Regent Street - King Street
Great Yarmouth

1926

Single storey arcade with two storey entrance screens. Neo-classical first floor in white faience with sliding sash windows, pilasters, dentilled cornice and pierced parapet with circle motif.

Glazed gable end of arcade roof with centre miniature pediment.

Entrance shops at ground floor with curved glass. Distinctive circular glass display stand around column supporting entrance arch at King Street entrance.

Interior original with low key shop fronts, reduced order supporting facia and cornice. Some modern facias.

Patent glazed steel coupled roof with principal rafters supported by steel arch, above shallow glazed clerestorey.

Suspended fluorescent tubes.

Very busy pedestrian route.

Use : shops
Regent Arcade
Bethlehem Street - Grimsby Railway Station
Grimsby

1929

Two storey domestic building, timber framed shop front contemporary with building but later deep facia added. Rendered upper floor with leaded lights. Entrance at one side into minor range of single storey shops of brick with timber and glass shopfronts.

Roof series of glazed timber lanterns.

Forms direct route between modern shopping centre and railway station.

Use : shops