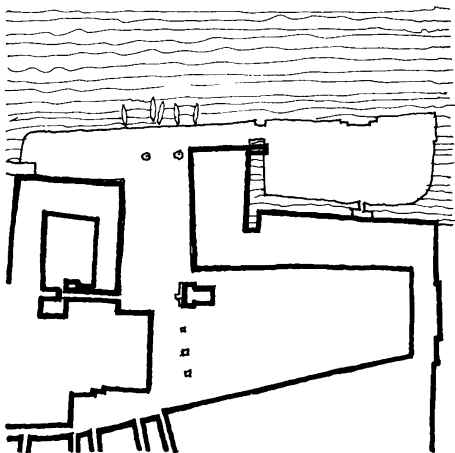Second, because there is no roof, the walls of the buildings which enclose the space take on great importance as primary elements within the design. Third, both spaces include a prominent vertical intervention, or campanile, as a pivotal element within the space.

The Piazza San Marco, Venice, is really two spaces in one with the free-standing campanile forming a pivot between the trapezoidal main piazza and the piazzetta. St. Mark's cathedral church addresses the tapering piazza whilst the Doge's palace and St. Mark's library contain the piazzetta's flanks, its connection with the lagoon beyond effected by the simple device of two columns forming a visual 'stop' to the piazzetta (**Figures 6.7, 6.8**). The enclosing 'walls' of the main piazza are perceived as a

Figure 6.8 *Piazzetta San Marco, Venice.*

bland backdrop defining the square but also acting as a foil to the western front of the cathedral church (**Figure 6.9**). In such a context the design of the horizontal surface assumes great visual importance; this accounts for the large-scale simple geometrical paving pattern at Piazza San Marco (**Figure 6.10**).

At Piazza del Campo, Siena, the surrounding buildings also form an innocuous backdrop to the open space, but the plan is almost semi-circular with the campanile of the Palazzo del Publico at its focus. Like Venice, the paving pattern of the piazza is similarly bold with radial lines focusing on the campanile, thus linking the floorscape of the piazza and its three-dimensional form (**Figures 6.11, 6.12**).

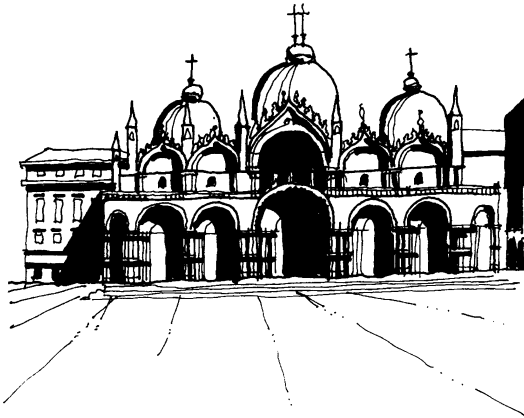Even such cursory analyses will reveal the importance of the enclosing walls as back-

Figure 6.7 *Piazza San Marco, Venice, From* Banister Fletcher, *Architectural Press, p. 611.*

Figure 6.9 *Saint Mark's Cathedral, Venice.*
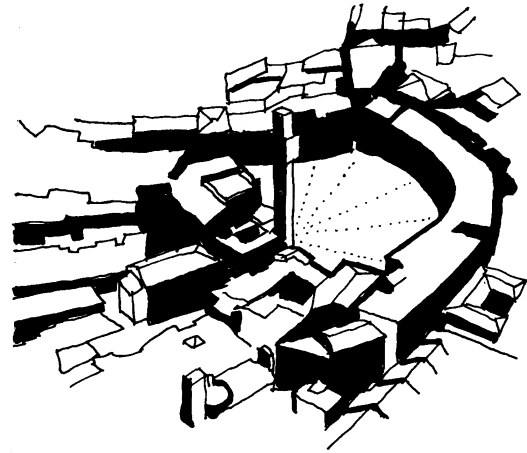

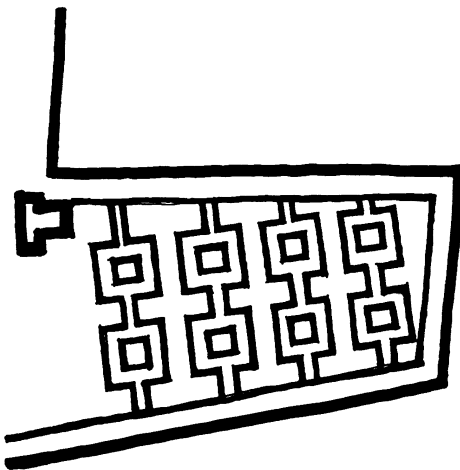**Figure 6.11** *Siena, Piazza del Campo.*
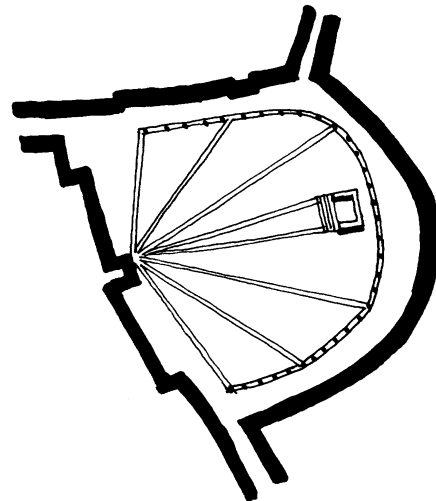

Figure 6.10 *Piazza San Marco, Venice. Paving pattern.*

Figure 6.12 *Siena, Piazza del Campo. Paving pattern.*