accommodating a series of free-standing architectural 'monuments' (**Figure 6.21**). But an enclosed square also imparts a sense of order, a conscious attempt to set itself apart from the chaotic nature of its hinterland, as well as being the symbolic core of the community and a focus for social and commercial activity.

As already discussed, the interaction between depth of square and height of the wall determinant creates a sense of enclosure, which is amplified if the corners of the square are clearly defined. Similar 'rules of thumb' exist for the plan form of urban squares. Sitte guarded against squares whose length was more than three times their width, Alberti championed the 'double square' where length was twice the width, whereas Vitruvius favoured a length to width ratio of 3:2.
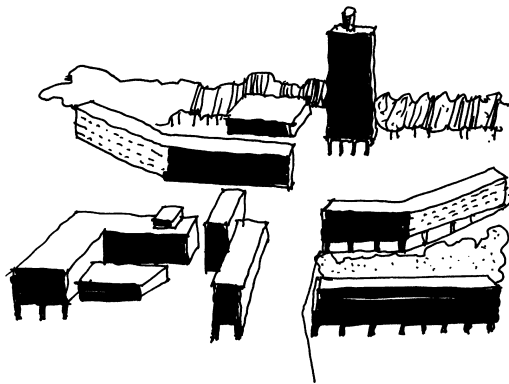

Figure 6.21   *Non-enclosed open space.*

Monument

But some squares, whilst adhering to such accepted canons, also accommodate, and are subservient to, a major civic architectural 'monument'. The urban theorist, Camillo Sitte, identified two types of square: 'deep' and 'wide'. These classifications were largely dependent upon how a major civic building addressed the square. Within the 'deep' square, the 'monument' (traditionally a church) addresses the shorter side of the square and, for maximum domination, its elevation forms the vertical determinant to one side, the other three sides being a neutral backdrop designed to accentuate the primacy of the 'monument' (**Figure 6.22**). By contrast the 'wide' square accommodates, for example, the attenuated façade of a palace to form its longer side (**Figure 6.23**), thereby dominating the other three 'neutral' elevations to the square.

Street – enclosure

Whilst the street can take on the role of the square, as a hub of social contact or commerce, it is also a route, or path, leading from one event to another. However, the latter role, in coping with ever-increasing traffic densities, has tended to obscure the street's traditional sense of 'place', where generous pavements effectively extended buildings' social spaces into the public realm.
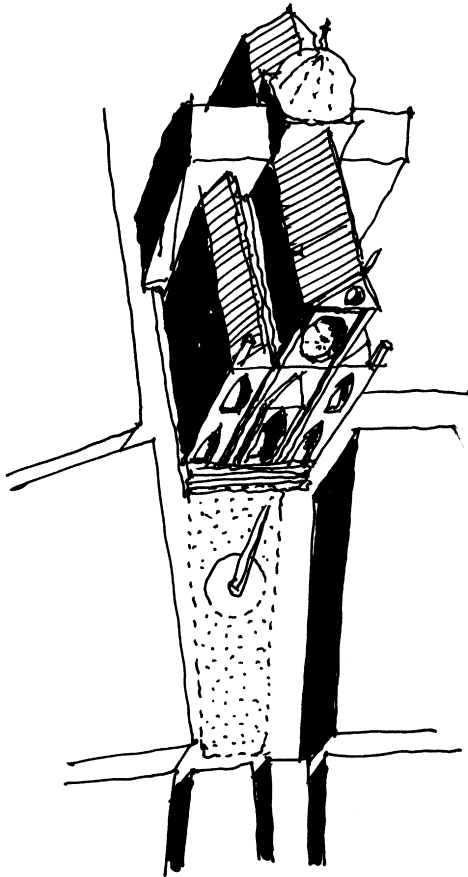
Figure 6.22 *'Short' side monument.*

Figure 6.23 *'Long' side monument.*

punctuate its length, but also to provide a satisfactory visual termination, thereby signalling entry and exit from the street as 'place'. Beaux Arts planners positioned major buildings as visual 'stops' to streets or 'boulevards' (**Figure 6.24**), and designers with 'picturesque' tendencies favoured 'setbacks' to the façade, or variations in elevational treatment and materials, as punctuations to avoid monotony (**Figure 6.25**).

Façade

Much of the characterisation of the street can be attributed to its architecture. Architects such as Robert Adam in Edinburgh's New Town,

The 'rules of thumb' applying to the design of squares can also be adapted to the street; a sense of enclosure depends upon the same width to height criteria, for example. But because of the street's linear form, desig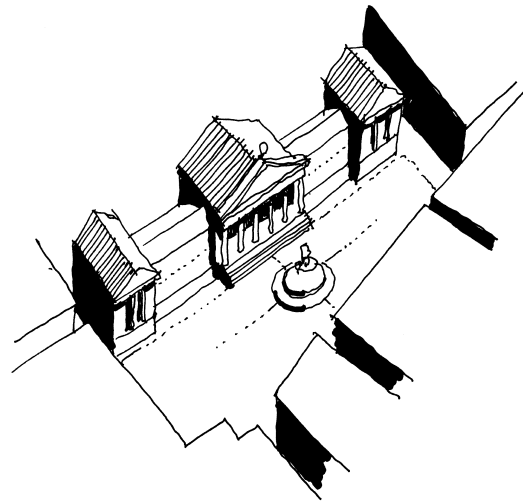ners have invoked various devices, not only to