



Figure 6.24 'Visual stop' to street.

John Wood the elder and his son in Bath (Figure 6.26), or John Nash in London (Figure 6.27), favoured a monumental, classical architecture with repetitive bays using one material, generally dressed stone or stuccoed brick. Hence the street appeared formal and heroic in scale, characteristics quite at variance with the typically English medieval street with its informal, meandering plan, and picturesque assembly of disparate architectural forms and materials.



Figure 6.25 'Picturesque' street.



Figure 6.26 The Circus, Bath.

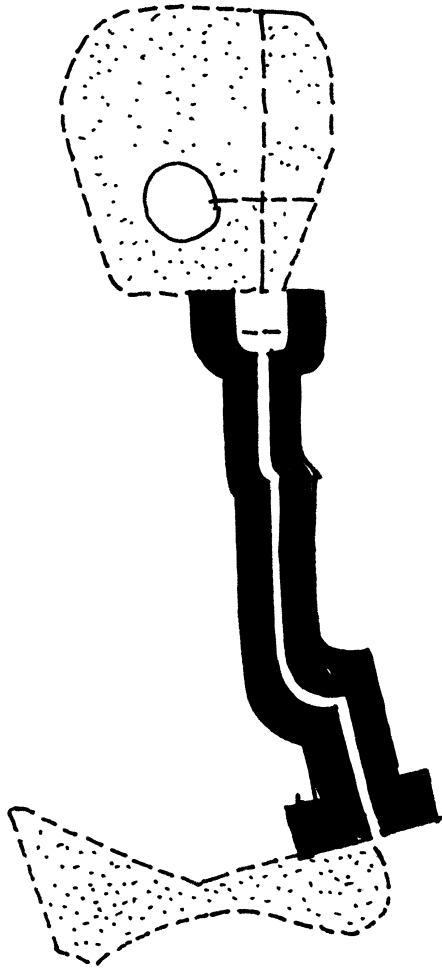


Figure 6.27 Nash's London Plan.

Corner

Just as architects throughout history have celebrated the corner of their buildings in a variety of ways, so have urban designers recognised the importance of the corner formed by the

junction of two streets. Neo-classical stylophillists used the column to mark the corner, as did their modernist successors in their quest for structural expression. By contrast, nineteenth-century designers (and to some extent, their post-modern successors) invoked picturesque devices to intensify the corner as a visual event.

Whilst there are two generic corner types (internal and external), it is the external corner which punctuates the street and has generated its own varied typology. Thus, the designer may employ, in pursuit of formality or the picturesque ideal, angular, faceted, curved, subtractive, additive and detached corners, all offering different degrees of visual complexity (Figures 6.28 and 6.29).

Just as any exploration of building typology may reveal a simultaneous mix of types, even within the same building, to describe its plan, structure, or services, so too can urban space typology reveal itself as similarly pluralist.

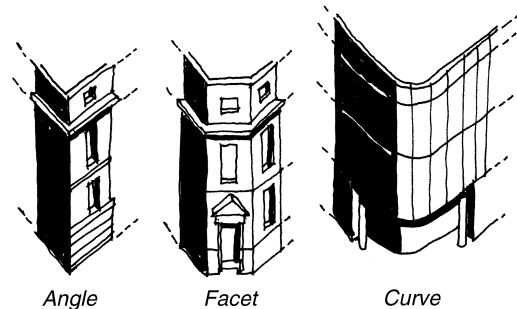


Figure 6.28 Corner types.