

**Figure 3.1** Radford. A return to a street architecture after demolition of 1960s deck access flats.



the scale of urban grain prior to a faceless development in the 1960s. After the demolition of the unwanted development it is possible, using the information from the ordnance survey to restore the site to something resembling its former richness of street patterning (Figures 3.1 and 3.2). Even the most perfunctory site analysis would include an investigation of those structures of historic or architectural interest. If the site has an ancient history the study may include a detailed archaeological investigation. More simply, it may identify those buildings, trees and other structures which have been listed for protection, including sites of scientific or ecological interest. The analysis of the site and its history would conclude with a study of more recent pressures on the urban structure, which would include an analysis of recent planning

documents in order to determine those policies which currently affect development on the site. It may also be relevant to identify those ideas and suggestions for development which, for one reason or another, have not been implemented. An understanding of the reasons for inactivity in the area may provide the key for choosing a successful form of development in keeping with its history and function. As a part of this study of contemporary pressures on the site an analysis should be made of all recent planning applications which completes the picture of the site and its potential for development.

Great works of urban design develop over many generations. The Piazza del Popolo as a major entrance to Rome, dates from AD 272 when the Porta del Popolo, gateway to the square, was built



**Figure 3.2** Radford. A return to a street architecture after demolition of 1960s deck access flats.

into the Aurelian wall at this place in the city's defence. The piazza was repeatedly reformed and remodelled by succeeding generations, the role of the Papacy being of particular importance in maintaining a fine tradition of urban architecture in Rome throughout Medieval times and into the Renaissance. Valadier gave this great entrance to Rome its final form as seen today, with its twin churches by Rainaldi, central obelisk and hemicycles or sweeping exedra to east and west.<sup>1</sup> Bacon stresses the role of the second designer in the development of any great work of urban design.<sup>2</sup> It is the second person involved in a project who, according to Bacon, determines if the design forces set in motion by the initiator are achieved, developed and enhanced, or destroyed. It is the second designer who has to forgo his or her own egotistical instincts

in order to develop the vision of another. Bacon cites the development of the Piazza Annunziata in Florence as a model for the selfless behaviour of the second designer. Brunelleschi set in motion the development of this great square, in the form we know it, when he built the Ospedale degli Innocenti. Sangallo the Elder, ninety years after the death of Brunelleschi, completed the opposite side of the square repeating in almost exact detail the hospital arcade.<sup>3</sup>

The actions of the second designer involved in an urban development are clearly critical in the evolution of a masterpiece of civic design: his or her role is of great significance. In addition, however, the supporting roles of all those concerned in urban development, if quality is to be maintained, should not be underestimated. Our cities are the product of