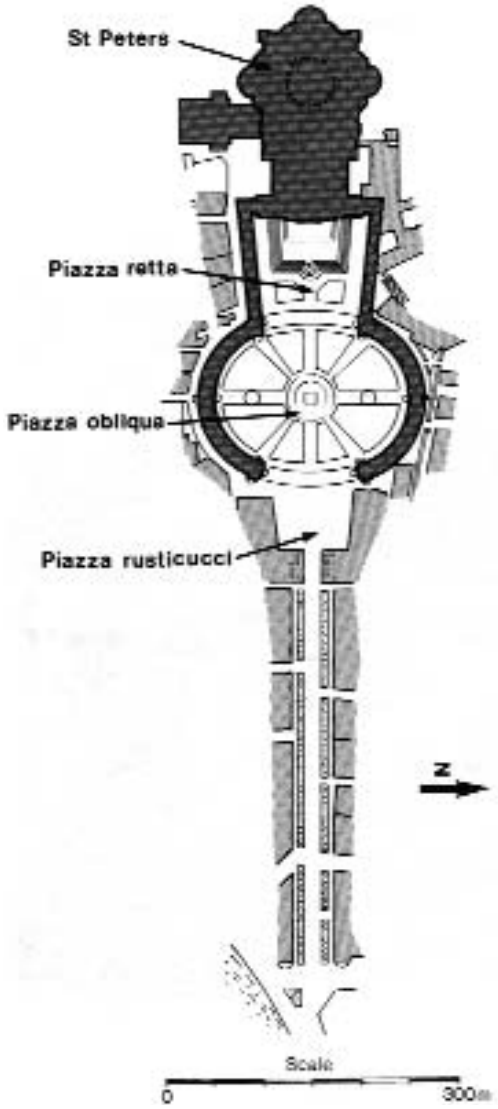
Figure 3.18 Oxford Circus, London
Figure 3.19 The Circus, Bath

3.18

3.19



3.20

3.21

Figure 3.20 Plan of piazza of St Peter's, Rome
Figure 3.21 The Hemi Cycle, Nancy

(ii) Sinuous Curve

The Piazza of Sant' Ignazio in Rome by Filippo Raguzzini is the model for this particular method of turning a corner. In this small Roman Rococo urban space the earlier church and square are all part of the same unified spatial composition: in the development there is no clear cut corner, either within or without the church. Movement abounds, elements elide and overlap, façades of enclosing buildings assume sinuous shapes interrupted only for streets to mark the position of Borromini's church front. This is the ideal setting for urban decoration and for townscape to take on a playful theatrical role (Figure 3.22).

ANGULAR PIAZZA CORNERS

The angular corner of the square or piazza, like its counterpart the angular street corner, is not an element which is noted for its lavish decoration. Unlike the street corner where a great opportunity for lively ornamentation exists, a simple unadorned internal angle in a public square is apposite. The quiet and restrained corner permits the ornament and decoration on other more appropriate areas of the square to take precedence. The roofline at the corner of the square may be broken with sculpture or similar feature to recognize the change in