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**Figure 2.26** Piazza SS Annunziata, Florence**Figure 2.27** Place Royale, Paris

and other city ornaments should not be placed against highly decorative façades. Such city ornaments are best seen against a neutral or plain ground. The corollary is true. A decorative or highly sculptural façade should not be placed behind existing ornate public monuments. This is the place for restraint in decoration, a point which is true of all types of square distinguished by Zucker.

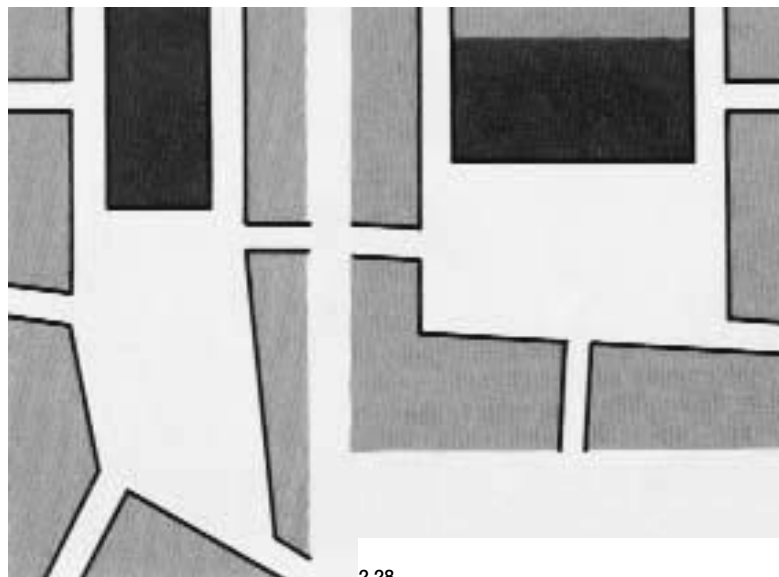
Three good examples of the enclosed square as defined by Zucker are the main square in Salamanca; the Piazza Annunziata in Florence, and the Place Royale in Paris. The properties of this spatial type have been discussed elsewhere (Moughtin, 1992), but for the discussion of the decorative treatment of its façades the following properties seem particularly important. The space is static and normally of simple geometric plan shape. To emphasize, support and complete this static sense of repose the eaves line should be a constant or near constant height. This is not the place for exaggerated silhouette, asymmetrical towers or playful bays. In the main square in Salamanca a slight emphasis of roof line in the centre of the façade pinpoints an important function and the exit from the square. For the rest of the square the roof zone is terminated by a bold cornice. In this spatial type the treatment of the ground zone is particularly important. In each of the examples used here the ground floor is a simple arcade: on three sides in Florence and four in Salamanca and Paris. The repetitive rhythm and the deep shading behind the arcade completes the sense of repose (Figures 2.26 and 2.27).

The dominated square is one which has a directional emphasis, usually towards a building but sometimes towards a space, as, for example, in the Campidoglio, Rome. Sitte, like Zucker, also analysed the dominated square, he distinguished two types of dominated square. The first type fronts a tall building such as a church. The shape of the square is deep to reflect the proportions of the dominant building. The second type Sitte described as wide (Figure 2.28). It is placed in front of a relatively

long and low building such as a Palace. The plan shape of the square or piazza reflects the proportions of the dominant building. In both cases it is the dominant building which should receive the most attention in terms of decorative treatment. The medieval cathedral is a good model for a dominant building in a square. The great west front of the cathedral towers before the observer with rows of statues in tiers of arcading, resting on the three main portals of receding recessed arches. It is in complete contrast to the pleasant small scale architecture with few decorative elements that encloses the other sides of the space. There is no doubt which is the important façade. The shape and directional quality of the space and the decorative treatment of the façade proclaim the dominant order of the space and also the society that built the city.

Linked squares, as described by Zucker, are often arranged around a particular building or those spaces in close proximity and linked by passages and arcades. St Mark's in Venice is a particularly fine example of a building surrounded by linked squares. In a case such as this it is the linking feature, St Mark's Basilica which is the element which is highly decorative. St Mark's is common to both the piazza and piazzetta and as such dominates the composition by its form and the wealth of architectural decoration. The roofline of St Mark's with its domes and pinnacles distinguishes it from, and contrasts it with the horizontal treatment of the Doges Palace and the buildings surrounding the Piazza including the library by Sansovino (Figures 2.29 and 3.12).

The nuclear or centralized square is one, according to Zucker, where a central feature is large and dominating enough to hold a space together around it by centrifugal force alone. A good example is Piazza di SS Giovanni e Paolo, in Venice. It is an ill-defined space very loosely enclosed by irregular buildings. The space, however, is held together by the central feature of Verrocchio's equestrian statue. In this and similar cases the success of the square depends not only upon the bulk of the central



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**Figure 2.28** Examples of Sitte's archetype 'deep' and 'wide' squares

**Figure 2.29** Doges Palace, Venice



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