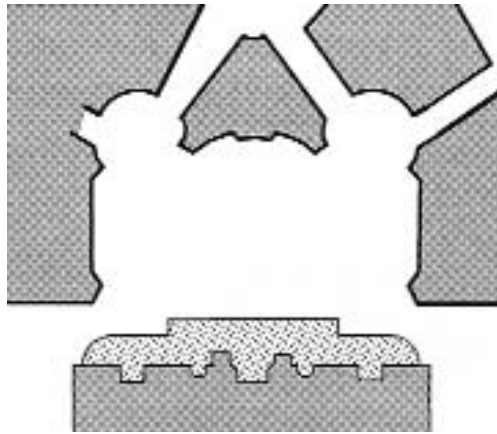
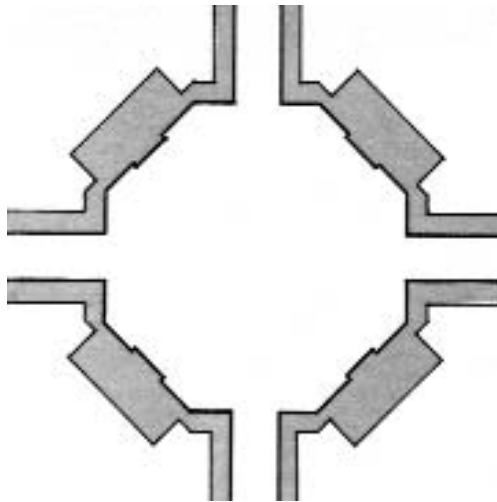


Figure 3.22 Plan of the Piazza Sant'Ignazio, Rome
Figure 3.23 Plan of the Amelienborg, Copenhagen
Figure 3.24 Street corner, Comyn Ching, Soho, London



3.22



3.23

direction of the main wall planes, or a sculpture may be placed in a niche on the point of the corner. The corner is emphasized by the repetition of decorative features, such as arcading on adjacent elevations which dramatizes the visual function of the corner as pivot.



3.24

(i) The Simple Piazza Corner

This is probably the most common condition for the corner of a piazza meeting with the approval of Camillo Sitte as a positive space enclosing feature. Little need be added to the last paragraph except to note that the angle at which the adjacent sides of the space meet can be anything from an obtuse angle to

120° or more. At the large townscape scale the eye is not able to distinguish subtleties of angle and most resolve themselves in the mind to more or less a right angle.

(ii) The Faceted Piazza Corner

This type of corner can take the form of the multi angular Plaza Campo in Siena, where the lines of the building frontages follow approximately the older form of the Roman amphitheatre. Or it may take the more clearly faceted form of the north-west corner of the Piazza Navona which also followed the lines of an older Roman Stadium. The faceted corner can also take the geometric form of the Amelienborg in Copenhagen. The main square of the Amelienborg is the shape of an octagon with four identical palace buildings on four sides of the figure. Eight small pavilions attached to the main palace buildings frame roads entering the octagon on the remaining four sides of the piazza. In this latter form the shape of the piazza with its faceted angles is decorative in itself and promotes the possibility of further play with the corners to delight the eye and stimulate the mind (Figure 3.23).

CONCLUSION

The external and immediate urban context was not an issue of special significance for the Modern Movement designers. Thus the design of the corner as the junction of two defined elements of urban space was not considered as a prime design task or

problem. However, with the questioning and rejection of the concerns of the Modern Movement, architects and urban designers are again looking at corners as important elements of continuity in the urban environment. Of the new generation of British designers, one of the most significant is Terry Farrell. He has responded positively to the corner as a design problem and his work such as Comyn Ching and Fenchurch Street, is comparable in exuberance to those of Victorian or Edwardian British cities. On the continent of Europe other well-known designers, particularly the New Rationalists, taking traditional city form as a source of reference, have explored the design problem of the corner. Examples include Aldo Rossi's design of the building at the corner of Wilhelmstrasse and Kochstrasse in Berlin's IBA and Mario Botta's office building in Lugano, Switzerland. (Figure 3.24).

The corner in town design, particularly the street corner gives great scope for the introduction of ornament and decoration into the townscape. While the embellishment of the public place or square is not so dependent upon the treatment of its corners, gaining its meaning and aesthetic quality from its shape, façades, floorscape and furnishings, the street scene is greatly enlivened by the treatment of its corner and junctions. The full expression and celebration of the meeting place of streets gives modulation, scale and rhythm to the appreciation of a city's urban fabric. If carefully handled, with due recognition given to important corners, the city's pathways and nodes will be enlivened with landmarks, so becoming more memorable for those living and working in them.