Figure 6.18 Plan of Rome by Pope Sixtus V

surveyor's rods marking out a system of straight lines, the plan of the future.'

Rasmussen, however, misses the point when he dismisses the raising of the obelisks as having no symbolic meaning: 'For the Egyptians they had been a part of a religious cult, for the ancient Romans a symbol of world dominion, but for the Popes and their architects they had no symbolic meaning whatsoever, only an artistic one'. Adshead (1911c) more perceptively suggests that the obelisk 'should be set up only as marking the commencement of a new era in national events'. The rebuilding of Rome after its fall and subsequent decline in the Middle Ages, was such a national event of major significance. The city planning of Sixtus V was not simply concerned with the building of great religious processional routes; he was a practical man and part of his development plan was to bring water to the

higher and under-utilized parts of the city, a daring feat requiring great engineering skills. Part of the plan was to open up for development new tracts of land previously unoccupied. Since obelisks are 'the most appropriate of all monuments to typify perpetuity and endurance' (Adshead, 1911c), their use epitomized the vision displayed by Sixtus V in his master plan for the regeneration of Rome.

DECORATIVE CLOCKS

The town clock is an object with a propensity for registering a strong impression on the eye and the mind of the passer-by. The clock, if carefully sited and with sensitively designed setting, is a potential landmark with a strong visual image. One of the great landmarks of London is Big Ben, its chime being as important as its appearance for the function of landmark: its chime is as decorative as the tower in which the clock is housed. Clocks, however, do not need to be on the scale of Big Ben to register as important decorative city elements. For example, clocks and accompanying bells in Prague, Munich and St Mark's in Venice, though small, bring great charm to the urban scene (Figure 6.19). Public clocks are not only useful but are also attractive items of street furniture.

There are four types of decorative clock used to furnish the city: (i) the tower clock; (ii) the bracket clock; (iii) the monumental clock, and (iv) the post-mounted clock. As a replacement for the sundial, clocks were at first fixed on church towers. Later, towers erected for the specific purpose of receiving a clock were considered necessary for all public buildings. Traditionally they have been provided as a demonstration of prestige being placed on town halls, inns, hospitals, bus and railway stations in addition to church towers. The bracket clock cantilevered from the street façade is a highly ornamental piece of street furniture. Where the façade is flat and unmodelled it gives a point of interest for those walking on the pavement bringing life and vitality to the street scene. To achieve maximum impact the bracket clock should not be lost in a profusion of other hanging or cantilevered signs and advertisements. The clock monument is a development of the tower clock but it is an isolated feature standing freely in public space rather like the monumental column (Figure 6.20). Unlike the arch, obelisk and column, the clock monument has no hereditary form.

Figure 6.19 Clock, Old Square, Prague

Adshead (1912a) writing at the beginning of this century, is scathing in his criticism of clock monuments of his period. However, clock monuments similar to those dismissed at the start of this century by Adshead if located in any city would now be protected as treasured possessions. It is, however, difficult to imagine similar monuments being constructed now. A simple structure such as