

CAMILLO SITTE

"Author's Introduction," "The Relationship Between Buildings, Monuments, and Public Squares," and "The Enclosed Character of the Public Square"

from *The Art of Building Cities* (1889)

Editors' introduction Camillo Sitte (1843–1903), an Austrian architect, felt that much was lost in the transformation of his native city of Vienna in the latter part of the nineteenth century. Sitte witnessed the old city walls – no longer useful against modern artillery – torn down, a "Ringstrasse" with new electric streetcars built to encircle the city, and old areas in the city leveled for monumental boulevards and impressive new buildings. Sitte felt nostalgia for the oddly shaped cathedral squares and narrow streets of Vienna, Salzburg, and other European cities that had evolved over time. He mourned the loss of structures built to human scale and public spaces embellished with statues, fountains, and other "municipal art" that adorned cities in classical Greece and Rome, the Middle Ages and the Renaissance.

Sitte knew instinctively that he enjoyed qualities in cities he had visited that had been built before the modern era. He also admired the urban form of Greek and Roman cities of classical antiquity discernable in ruins and fragments of existing cities. But what exactly were these qualities? And how might modern day designers, architects, and city planners incorporate the principles that Sitte and so many others enjoyed in new building projects? To answer these questions, Sitte embarked on a careful study of the built environment of notable European cities. Armed with a sketchbook he visited Athens, Rome, Florence, Venice, Paris, Pisa, Salzburg, Rothenburg on the Tauber, Dresden and dozens of other European cities. Everywhere he went, Sitte carefully sketched the physical form of squares and plazas, the outline of cathedrals and public buildings, the location of statues and fountains. He thought about scale and building materials, views and elevations, the integration of ornamental features with functional buildings. He imagined what civic life in these urban spaces must have been like at the time of Pericles and Julius Caesar, of Lorenzo the Magnificent, and Louis XI of France. Sitte reflected on how the architects and city planners designed aesthetically pleasing spaces that reinforced civic culture. The result was a masterful little book that set in motion the modern study of urban design. Sitte produced a volume that was passionate in its advocacy of human scale building and consideration of "artistic principles" in city building.

Sitte celebrated public space and was particularly enamoured of public squares and plazas. He applauded the practice in ancient Greece and Rome and during the Italian Renaissance of concentrating outstanding buildings around a single public square or plaza and ornamenting this center of community life with fountains, monuments, and statues.

Sitte had limited influence on the rebuilding of his native Vienna, but enormous and continuing

impact elsewhere. "Sitte Schulen" (Sitte schools) sprang up all over Europe as young architects and planners read his book and discussed how to implement his ideas. *The Art of Building Cities* was translated into other languages. In the United States it was the bible of the turn of the century municipal arts movement described in LeGates and Stout above (p. 299). Dozens of local committees inspired by Sitte and the American writer Charles Mulford Robinson formed to "embellish and adorn" American cities.

Sitte fell out of favor in the interwar period when Le Corbusier and the insurgent young architects of the Congres International de Architecture Moderne (CIAM) developed plans to raze and rebuild what they saw as obsolete cities using modern materials, monumental scale, and designs inspired by industrial society (p. 336). Today there is a renewed interest in human scale postmodernist designs, and "new urbanist" architects and planners are rediscovering Sitte's writings and find much of value in the principles he developed more than a century ago.

Note the connections between Sitte's celebration of plazas and public squares in classical Greece and Rome and in medieval and renaissance European cities with Lewis Mumford's notion that cities above all should be theatres in which humans could display their culture (p. 92) and William Whyte's views on how urban parks and plazas contribute to urban life (p. 483).

Camillo Sitte's treatise is available in many languages and editions. The most recent English language edition is Camillo Sitte, *The Art of Building Cities: City Building According to its Artistic Fundamentals* (Westport, CT: Hyperion Press, 1979).

An exhaustive study of the form of European (and non-European) cities before the Industrial Revolution is A. E. J. Morris, *The History of Urban Form before the Industrial Revolutions* (New York: John Wiley, 1994). Another study of public spaces in European cities is Paul Zucker's *Town and Square from the Agora to the Village Green*, 2nd edn. (Cambridge, MA: MIT Press, 1959). Erwin Anton Gutkind's eight volume *International History of City Development* (New York: Free Press, 1964) has hundreds of illustrations of public spaces in European cities.

Spiro Kostoff's monumental studies of urban form, *The City Shaped* (New York: Little, Brown, 1991), and *The City Assembled* (New York: Little, Brown, 1992), contain illustrations of many of the features Sitte discusses. An account of the transformation of Vienna at the time that Sitte lived and wrote is contained in Carl Shorske, *Fin-De-Siècle Vienna: Politics and Culture* (New York: Vintage, 1981).

A biography and study of Sitte's work is George and Christiane Collins, *Camillo Sitte: The Birth of Modern City Planning* (New York: Rizzoli, 1981).

AUTHOR'S INTRODUCTION

Memory of travel is the stuff of our fairest dreams. Splendid cities, plazas, monuments, and landscapes thus pass before our eyes, and we enjoy again the charming and impressive spectacles that we have formerly experienced. If we could but stop again at those places where beauty never satiates, we could bear many dreary hours with a light heart and pursue life's long struggle with new energies. Assuredly the

imperturbable lightheartedness of the South, on the Hellenic coast, in lower Italy and other favored climes, is above all a gift of nature. And the old cities of these countries, built after the beauty of nature itself, continue to augment nature's gentle and irresistible influence upon the soul of man. Only the person who has never understood the beauty of an ancient city could contradict this assertion.

Let him go ramble on the ruins of Pompeii to convince himself of it. If, after a day of patient

Investigation there, he walks across the bare Forum, he will be drawn, in spite of himself, to the summit of the monumental staircase toward the terrace of Jupiter's temple. On this platform, which dominates the entire place, he will sense, rising within him, waves of harmony like the pure, full tones of sublime music. Under this influence he will truly understand the words of Aristotle, who thus summarized all principles of city building: "A city should be built to give its inhabitants security and happiness."

The science of the technician will not suffice to accomplish this. We need, in addition, the talent of the artist. Thus it was in ancient times, in the Middle Ages, and in the Renaissance, wherever fine arts were held in esteem. It is only in our mathematical century that the construction and extension of cities has become a purely technical matter. Perhaps, then, it is not beside the point to recall that these problems have diverse aspects, and that he who has been given the least attention in our time is perhaps not the least important.

The object of this study, then, is clear. It is not our purpose to republish ancient and trite ideas, nor to reopen sterile complaints against the already proverbial banality of modern streets. It is useless to hurl general condemnations and to put everything that has been done in our time and place once more to the pillory. That kind of purely negative effort should be left to the critic who is never satisfied and who can only contradict. Those who have enough enthusiasm and faith in good causes should be convinced that our own era can create works of beauty and worth. We shall examine the plan of a number of cities, but neither as historian nor as critic. We wish to seek out, as technician and artist, the elements of composition which formerly produced such harmonious effects, and those which today produce only loose and dull results. Perhaps this study will permit us to find the means of satisfying the three principal requirements of practical city building: to rid the modern system of blocks and regularly aligned houses; to save as much as possible of that which remains from ancient cities; and in our creation to approach more closely the ideal of the ancient models.

This standpoint of practical art will lead us to consider especially the cities of the Middle Ages and the Renaissance. We shall be content, on recalling examples from Greek and Roman conceptions, either to explain the creations of

following epochs, or to support the ideas that we propose to develop. For the principal architectural elements of cities have greatly changed since antiquity. Public squares (Forum, market, etc.) are used in our times not so much for great popular festivals or for the daily needs of our life. The sole reason for their existence is to provide more air and light, and to break the monotony of oceans of houses. At times they also enhance a monumental edifice by freeing its walls. It was quite different in ancient times. Public squares, or plazas, were then of prime necessity, for they were theaters for the principal scenes of public life, which today take place in enclosed halls. Under the open sky, on the agora, the council of the ancient Greeks gathered.

The market place, a further center of activity for our ancestors, has persisted, it is true, to the present time, but more and more it is being replaced by vast enclosed halls. And how many other scenes of public life have totally disappeared? Sacrifices before the temples, games, and theatrical presentations of all kinds. The temples themselves were scarcely covered, and the principal part of dwellings, around which were grouped large and small rooms, consisted of an open court. In a word, the distinction between the public square and other structures was so slight that it is amazing to our modern minds, accustomed to a very different state of things.

A review of the writings of the period proves to us that the ancients themselves sensed this similarity. Thus Vitruvius does not discuss the Forum in connection with the placement of public buildings or the arrangement of streets in his account of Dinocrates and his plan of Alexandria. But he does mention it in the same chapter which discusses the Basilica, and in the same book (1, 5) he deals with the theaters, palaces, the circus, and the baths. That is to say, all gathering places under the open sky constituted architectural works. The ancient Forum corresponds exactly to this definition, and Vitruvius logically places it in this group. This close relationship between the Forum and a public hall enhanced architecturally by statues and paintings is brought out clearly by the Latin writer's description, and more clearly still by an examination of the Forum of Pompeii. Vitruvius writes again on this subject:

The Greeks arrange their market places in the form of a square and surround them by vast

double column supporting stone or marble architraves above which run the promenades. In Italian cities the Forum takes another aspect, for from time immemorial it has been the theater of gladiatorial combats. The columns, therefore, must be less densely grouped. They shelter the stalls of the silversmiths, and their upper floors have projections in the form of balconies which are advantageously placed for frequent use and for public revenue.

This description illustrates well the correspondence between theater and Forum. This relationship appears still more striking when we examine the plan of the Forum of Pompeii (Figure 1). The square is surrounded on all sides by public buildings. The temple of Jupiter alone rises in isolation. And the two-story colonnade which surrounds the entire space is interrupted only by the peristyle of the temple of the household gods, which makes a greater projection than the other buildings. The center of the Forum remains free, but its periphery is occupied by numerous monuments, the pedestals of which, covered with inscriptions, are still visible.

What a grandiose impression this place must have made! To our modern point of view its effect is like that of a great concert hall without ceiling. In every direction the eye fell upon edifices which in no respect resembled our files of modern houses, and there were far fewer streets opening directly on the plaza. Streets ran behind buildings III, IV, and V, but they did not extend as far as the Forum. Streets C, D, E, and F were closed by grilles, and even those on the north side passed under the monumental portals, A and B.

Forum Romanum (Figure 2) was conceived according to the same principles. It is surrounded, of course, by buildings more varied in type but all monumental. The streets which open onto it were arranged to avoid too frequent openings in the frame of the plaza. Monuments are located around its sides rather than in its center. In brief, the place of the forum in cities corresponds to that of the principal room of a house. It is to the city, so to speak, the principal hall, as well arranged as it is richly furnished. There stand assembled in immense bulk the columns, the statues, the monuments, and everything that can contribute to the splendor of the place. The art treasures of some of them were said to be numbered in hundreds and thousands. As they did not encumber the midst of the plaza,

but were always located at the periphery, it was possible to encompass them all with a single glance; and the spectacle must have been imposing. This concentration of plastic and architectural masterpieces at a single point was a stroke of genius. Aristotle had taught it. He advocated grouping the temples of the gods with public buildings. Pausanias wrote similarly, "A city without public edifices and squares is not worthy of its name."

The market place of Athens is arranged in its principal features according to the same rules, as well as may be judged from the restoration projects. They are applied on a still grander scale in the consecrated cities of Hellenic antiquity (Olympia, Delphi, Eleusis) (Figure 3). Masterpieces of architecture, painting, and sculpture are found there in a superb and imposing union capable of rivaling the most powerful tragedies and the most majestic symphonies. The Acropolis of Athens (Figure 4) is the most finished creation of this character. A high plateau surrounded by high walls is the base of it. The lower entrance portal, the enormous flight of steps, and monumental vestibules constitute the first phrase of this symphony in marble, gold, ivory, bronze, and color. The interior temples and monuments are the stone myths of the Greek people. The highest poetry and thought are embodied in them. It is truly the center of a considerable city, an expression of the feelings of a great people. It is no longer a simple square in the ordinary sense of the term, but the work of several centuries grown to the maturity of pure art.

It is impossible to establish a higher aim in this style, and it is difficult to imitate successfully this splendid model, but it should always remain before our eyes in all our works as the most sublime ideal to attain. In the progress of our study we shall see that the principles which have inspired such building are not entirely lost, but that they remain to us.

THE RELATIONSHIP BETWEEN BUILDINGS, MONUMENTS, AND PUBLIC SQUARES

In the South of Europe, and especially in Italy, where ancient cities and ancient public customs have remained alive for ages, even to the present

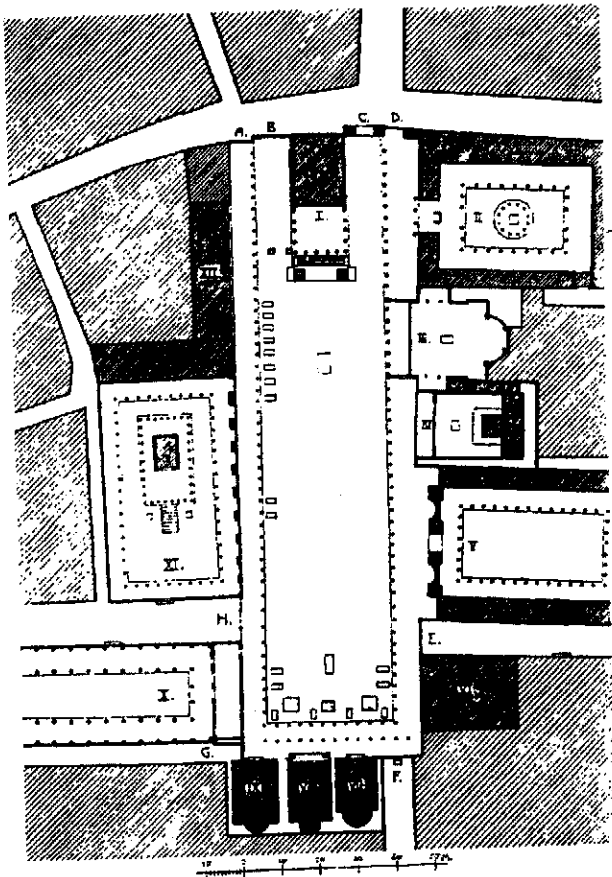


Figure 1 Forum of Pompeii
 I Temple of Jupiter, II Enclosed Market, III Temple of Household Gods, IV Temple of Vespasianus,
 V Eumachia, VI Comitium, VII-IX Public Buildings, X Basilica, XI Temple of Apollo, XII Market Hall.

in some places, public squares still follow the type of the ancient forum. They have preserved their role in public life. Their natural relationships with the buildings which enclose them may still be readily discerned. The distinction between the forum, or agora, and the market place also remains. As before, we find the tendency to concentrate outstanding buildings at a single place, and to ornament this center of community life with fountains, monuments, and

statues which can bring back historical memories and which, during the Middle Ages and the Renaissance, constituted the glory and pride of each city.

It was there that traffic was most intense. That is where public festivals and theatrical presentations were held. There it was that official ceremonies were conducted and laws promulgated. In Italy, according to varying circumstances, two or three public places, rarely

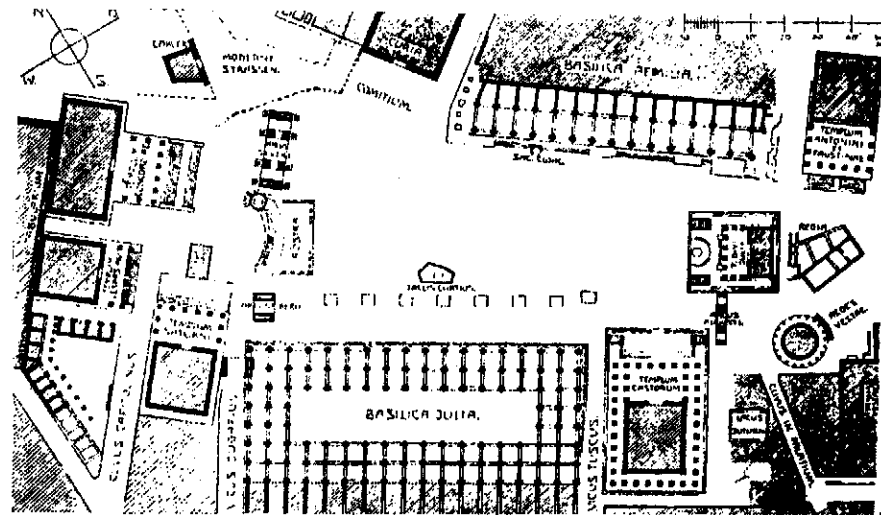


Figure 2 Forum Romanum

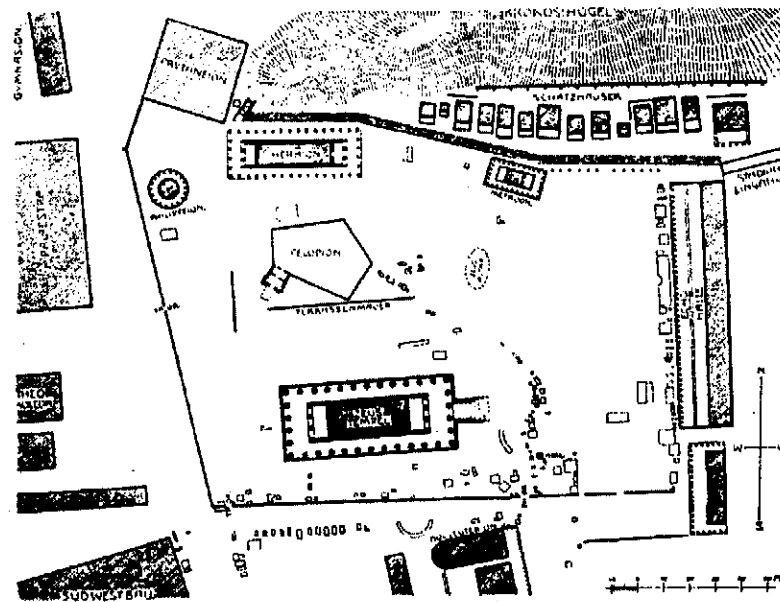


Figure 3 The Temple of Zeus and Plaza of Olympia

a single one, served these practical purposes.

The existence of two powers, temporal and spiritual, required two distinct centers: one, the cathedral square (Figure 5) dominated by the campanile, the baptistry, and the palace of the bishop; the other, the Signoria, or manor place, which is a kind of vestibule to a royal residence. It is enclosed by houses of the country's great and adorned with monuments. Sometimes we see there a loggia, or open gallery, used by a military guard, or a high terrace from which laws and public statements were promulgated. The Signoria of Florence (Figure 6) is the finest example of this. The market square, rarely lacking even in cities of northern Europe, is the meeting place of the citizens. There stand the City Hall and the more or less richly decorated traditional fountain, the sole vestige of the past that has been conserved since the lively activity of merchants and traders has been moved within to iron cages and glass market places.

The important function of the public square in the community life of past ages is evident. The period of the Renaissance saw the birth of masterpieces in the manner of the Acropolis of Athens, where everything concurred to produce a finished artistic effect. The cathedral place at Pisa, an Acropolis of Pisa (Figure 5), is the proof of this. It includes everything that the people of the City have been able to create in building

religious edifices of unparalleled richness and grandeur. The splendid cathedral, the campanile, the baptistry, the incomparable Campo Santo are not depreciated by profane or banal surroundings of any kind. The effect produced by such a place, removed from the world of baseness while rich in the noblest works of the human spirit, is overpowering. Even those with a poorly developed sensitiveness to art are unable to escape the power of this impression. There is nothing there to distract our thoughts or to intrude our daily affairs. The esthetic enjoyment of those who look upon the noble facade of the Cathedral is not spoiled by the sight of a modern haberdashery, by the cries of drivers and porters, or by the tumult of a cafe. Peace reigns over the place. It is thus possible to give full attention to the artwork assembled there.

This situation is almost unique, although that of Saint Francis of Assisi and the arrangement of the Certosa de Pavia closely approach it. In general, the modern period does not encourage the formation of such perfect groupings. Cities, even in the fatherland of art, undergo the fate of palaces and dwellings. They no longer have distinct character. They present a mixture of motifs borrowed as much from the architecture of the north as from that of the southern countries. Ideas and tastes have been mingled as the people themselves have been interchanged. Local

characteristics are gradually disappearing. The market place alone, with its City Hall and fountain, has here and there remained intact.

In passing we should like to remark that our intention is not to suggest a sterile imitation of the beauties spoken of as "picturesque" in the ancient cities for our present needs. The proverb, "Necessity breaks even iron," is fully applicable here. Changes made necessary by hygiene or other requirements must be carried out, even if the picturesque suffers from it. But that does not prevent us from examining the work of our forebears at close range to determine how much of it may be adapted to modern conditions. In this way alone can we resolve the esthetic part of the practical problem of city building, and determine what can be saved from the heritage of our ancestors.

Before determining the question in a positive manner, we state the principle that during the Middle Ages and Renaissance public squares were often used for practical purposes, and that they formed an entirety with the buildings which enclosed them. Today they serve at best as places for stationing vehicles, and they have no relation to the buildings which dominate them. Our parliament buildings have no agora enclosed by columns. Our universities and cathedrals have lost their atmosphere of peace. Surging throngs no longer circulate on market days before our City Halls. In brief, activity is lacking precisely in those places where, in ancient times, it was most intense - near public structures. Thus, to a

great extent, we have lost that which contributed to the splendor of public squares.

And the fabric of their very splendor, the numerous statues, is almost entirely lacking today. What have we to compare to the richness of ancient forums and to works of majestic style like the Signoria of Florence and its Loggia dei Lanzi?

A few years ago there flourished at Vienna a remarkable school of sculpture whose works of merit cannot be scorned. They were generally used to adorn buildings. In only a few exceptional cases were their works used in public squares. Statues adorn the two museums, the palace of Parliament, the two Court theaters, the City Hall, the new university, the Votive Church. But there is no interest in adorning public open spaces. And that is true not only in Vienna, but nearly everywhere.

Buildings lay claim to so many statues that commissions are needed to find new subjects to be represented. It is often necessary to wait for years to find a suitable place for a statue although many appropriate places remain empty in the meantime. After long efforts we have reconciled ourselves to modern public squares as vast as they are deserted, and the monument, without a place of refuge, becomes stranded on some small and ancient space. That is even more strange, yet true. After much groping about, this fortunate result occurs, for it is thus that a work of art derives its value and produces a more powerful impression. Indifferent artists who

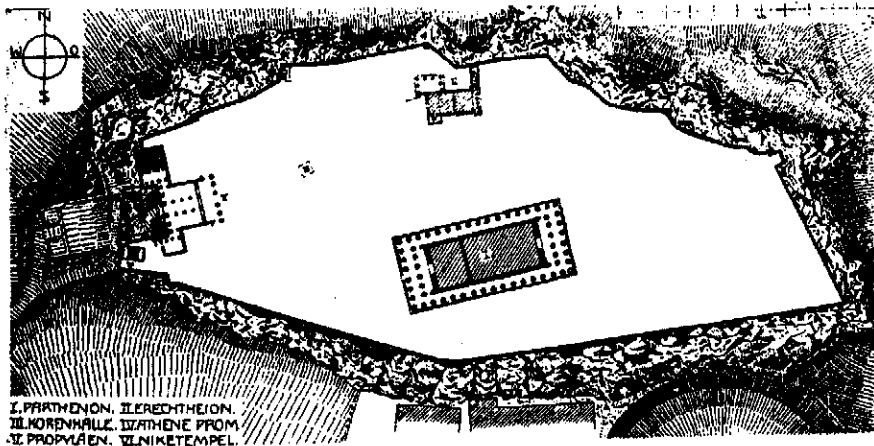


Figure 4 The Acropolis of Athens in the age of Pericles

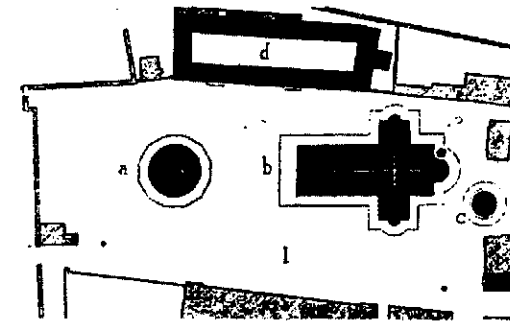


Figure 5 Pisa: Cathedral Square
 a. Saint-Jean b. Cathedral
 c. Campanile d. Campo Santo (Cemetery)

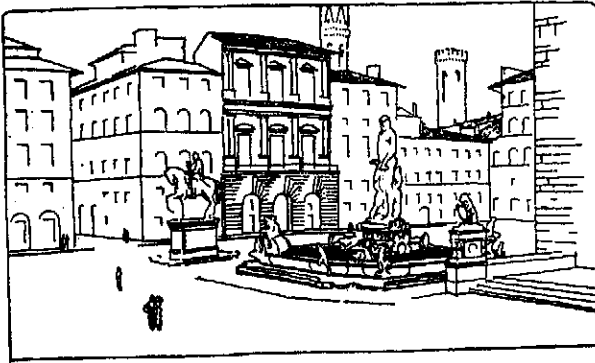


Figure 6 Florence, Piazza of the Signoria

neglect to provide for such effects must bear the entire responsibility of it.

The story of Michelangelo's *David* at Florence shows how mistakes of this kind are perpetrated in modern times. This gigantic marble statue stands close to the walls of the Palazzo Vecchio, to the left of its principal entrance, in the exact place chosen by Michelangelo. The idea of erecting a statue on this place of ordinary appearance would have appeared to moderns as absurd if not insane. Michelangelo chose it, however, and without doubt deliberately; for all those who have seen the masterpiece in this place testify to the extraordinary impression that it makes. In contrast to the relative scantiness of the place, affording an easy comparison with human stature, the enormous statue seems to swell even beyond its actual dimensions. The sombre and uniform, but powerful, walls of the palace provide a background on which we could not wish to improve to make all the lines of the figure stand out.

Today the *David* is moved into one of the academy's halls under a glass cupola in the midst of plaster reproductions, photographs, and engravings. It serves as a model for study and an object of research for historians and critics. A special mental preparation is needed now to resist the morbid influences of an art prison that we call a museum, and to have the ability to enjoy the imposing work. Moreover, the spirit of the times, which believed that it was perfecting art, and which was still not satisfied with this

innovation, had a bronze cast made of the *David* in its original grandeur and put it up on a vast plaza (naturally in its mathematical center) far from Florence at the Via dei Colli. It has a superb horizon before it; behind it, cafes; on one side, a carriage station, a corso; and from all sides the murmurs of Baedeker readers ascend to it. In this setting the statue produces no effect at all. The opinion that its dimensions do not exceed human stature is often heard. Michelangelo thus understood best the kind of placement that would be suitable for his work, and, in general, the ancients were abler than we are in these matters.

The fundamental difference between the procedures of former times and those of today rests in the fact that we constantly seek the largest possible space for each little statue. Thus we diminish the effect that it could produce, instead of augmenting it with the assistance of a neutral background such as painters have used in their portraits.

This explains why the ancients erected their monuments by the sides of public places, as is shown in the view of the Signoria of Florence. In this way, the number of statues could increase indefinitely without obstructing the circulation of traffic, and each of them had a fortunate background. Contrary to this, we hold the middle of a public place as the sole spot worthy to receive a monument. Thus no esplanade, however magnificent, can have more than one. If by misfortune it is irregular and if its center

cannot be located geometrically we become confused and allow the space to remain empty for eternity.

THE ENCLOSED CHARACTER OF THE PUBLIC SQUARE

The old practice of setting churches and palaces back against other buildings brings to mind the ancient forum and its unbroken frame of public buildings. In examining the public squares that came into being during the Middle Ages and the Renaissance, especially in Italy, it is seen that this pattern has been retained for ages by tradition. The old plazas produce a collective harmonious effect because they are uniformly enclosed. In fact, the public square owes its name to this characteristic in an expanse at the center of a city. It is true that we now use the term to indicate any parcel of land bounded by four streets on which all construction has been renounced.

That can satisfy the public health officer and the technician, but for the artist these few acres of ground are not yet a public square. Many things must be done to embellish the area to give it character and importance. For just as there are furnished and unfurnished rooms, we could speak of complete and incomplete squares. The essential thing of both room and square is the quality of enclosed space. It is the most essential condition of any artistic effect, although it is ignored by those who are now elaborating on city plans.

The ancients, on the contrary, employed the most diverse methods of fulfilling this condition under the most diverse circumstances. They were, it is true, supported by tradition and favored by the usual narrowness of streets and less active traffic movement. But it is precisely in cases where these aids were lacking that their talent and artistic feeling is displayed most conspicuously.

A few examples will assist in accounting for this. The following is the simplest. Directly facing a monumental building a large gap was made in a mass of masonry, and the square thus created, completely surrounded by buildings, produced a happy effect. Such is the Piazza S. Giovanni at Brescia. Often a second street opens on to a small square, in which case care is taken

to avoid an excessive breach in the border, so that the principal building will remain well enclosed. The methods used by the ancients to accomplish this were so greatly varied that chance alone could not have guided them. Undoubtedly they were often assisted by circumstance, but they also knew how to use circumstances admirably.

Today in such cases all obstructions would be taken down and large breaches in the border of the public place would be opened, as is done when we decide to "modernize" a city. Ancient streets would be found to open on the square in a manner precisely contrary to the methods of modern city builders, and mere chance would not account for this. Today the practice is to join two streets that intersect at right angles at each corner of the square, probably to enlarge as much as possible the opening made in the enclosure and to destroy every impression of cohesion. Formerly the procedure was entirely different. There was an effort to have only one street at each angle of the square. If a second artery was needed in a direction at right angles to the first it was designed to terminate at a sufficient distance from the square to remain out of view from the square. And better still, the three or four streets which came in at the corners each ran in a different direction. This interesting arrangement was reproduced so frequently, and more or less completely, that it can be considered as one of the conscious or subconscious principles of ancient city building.

Careful study shows that there are many advantages to an arrangement of street openings in the form of turbine arms. From any part of the square there is but one exit on the streets opening into it, and the enclosure of buildings is not broken. It even seems to enclose the square completely, for the buildings set at an angle conceal each other, thanks to perspective, and unsightly impressions which might be made by openings are avoided. The secret of this is in having streets enter the square at right angles to the visual lines instead of parallel to them. Joiners and carpenters have followed this principle since the Middle Ages when, with subtle art, they sought to make joints of wood and stone inconspicuous if not invisible.

The Cathedral Square at Ravenna shows the purest type of the arrangement just described. The square of Pistoia (Figure 7) is in the same

CAMILLO SITTE

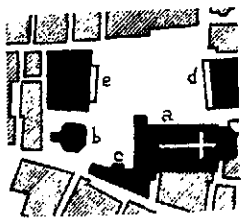


Figure 7 Pistoia: Cathedral Square
 a. Cathedral
 b. Baptistry
 c. Residence
 d. Palais de la Commune
 e. Palais du Podestat

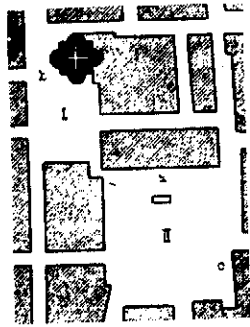


Figure 8 Parma
 a. Pal. del Commune
 b. Madonna della Steccata
 c. Pal. della Podesteria
 d. Piazza d. Steccata
 e. Piazza Grande
 f. Piazza Grande

manner; as is ... the Piazza Grande at Parma (Figure 8).

The ancients had recourse to still other means of closing in their squares. Often they broke the infinite perspective of a street by a monumental portal or by several arcades of which the size and number were determined by the intensity of traffic circulation. This splendid architectural pattern has almost entirely disappeared, or, more accurately, it has been suppressed. Again Florence gives us one of the best examples in the portico of the Uffizi with its view of the Arno in the distance. Every Italian city of average importance has its portico, and this is also true north of the Alps. We mention only the Langasser Thor at Danzig, the entrance

portal of the City Hall and Chancellery at Bruges, the Kerkhoog at Nimeguen, the great Bell Tower at Rouen, the monumental Portals of Nancy, and the windows of the Louvre.

More or less ornate portals like those that simply but effectively frame the Piazza dei Signori at Verona (Figure 9) are to be found in all the royal residences, in the chateaux and city halls, and they are used as much for vehicular traffic as by pedestrians. While ancient architects used this pattern wherever possible with infinite

variations, our modern builders seem to ignore its existence. Let us recall, to demonstrate again the persistence of ancient traditions, that at Pompeii, too, there is an Arc de Triomphe at the entrance to the Forum.

Columns were used with porticos to form enclosures for public squares. Saint Peter's in Rome is the best example of this ...

Arcades were used to embellish monumental buildings more frequently in former times than at present, either on the higher stories, as in the

City Halls of Halle (1548) and Cologne (1568), or on the ground level ...

All of these above-mentioned architectural forms in former times made up a complete system of enclosing public squares. Today there is a contrary tendency to open them on all sides. It is easy to describe the results that have come about. It has tended to destroy completely the old public squares. Wherever these openings have been made the cohesive effect of the square has been completely nullified.

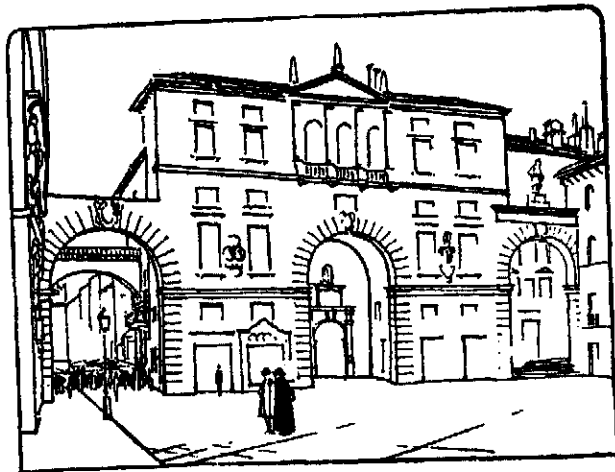


Figure 9 Verona: Piazza dei Signori