

Squares

Squares

Urban Spaces in Europe

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Foreword

What purpose is served by an atlas of squares? The compilation of this collection was motivated by a need in urban design, identified over and over again. Frequently, in architectural practices, as well as in academic studies, precise information is required about form, dimensions, materials and furnishings of well-known squares in order to provide orientation in urban design. This is the perceived need which this atlas of squares should fill. It has been collected in the course of urban design research at the Technische Universität München (TUM).¹

Over the ten years in which this research was carried out, the data situation fundamentally improved. At the beginning, in order to establish the cartographic groundwork, photographs and drawings had to be made on site, land registers and topographical maps had to be procured. Some of our investigations failed because maps were not released by the official administration. Is all of this now a thing of the past, since there are Google Earth and Google Maps? You can 'virtually' go on site, obtain a visual impression, read the main measures out

of the aerial photo. However, those pieces of information are often distorted, only ostensibly objective. They are also just images. Careful research cannot be dispensed with: that's what we have learned in our work over the last few years. Each square has been visited, photographs taken, basic materials researched. Each description is based on perception on-site.

To be sure, the existing literature about squares is comprehensive, but it is often oriented merely towards architectural history, and is rarely supported by drawings. Until now, a depiction that is consistently to scale has generally been missing.² However, our use of a uniform scale, and presentation through site plan, ground plan, sections and an axonometric projection, as they are common for architects, enable a spatial reading and make this atlas a tool for architectural design, comparable to the recently published floor-plan atlases for building construction.

Drawings offer a different approach to the architecture of a square than an aerial photo. Both as abstractions and as interpretations, the different modes of drawings (figure-ground plan, line drawings) provide differentiated information; at the same time, they invite one to think for oneself. This not only holds true for the making of the drawings by the authors – the act of drawing itself is the best training for a designer – but the reading of the drawings encourages the active reenactment of the architectonic structure.

Sophie Wolfrum, October 2014

¹ Chair for *urban design and regional planning* at the department of architecture, Prof. Sophie Wolfrum. Students and staff involved: see Appendix. Authors of the redesign of all drawings are Francesca Fornasier and Heiner Stengel.

² We are aware of three exceptions: • Jenkins, Eric: *To Scale: One Hundred Urban Plans*, London 2008. • Mancuso, Franco; Kowalski, Kreysztof (eds): *Squares of Europe, Squares for Europe*, Cracow 2007. • Lässig, Konrad; Linke, Rolf;

Rietdorf, Werner; Wessel, Gerd: *Strassen und Plätze. Beispiele zur Gestaltung städtebaulicher Räume*, Berlin 1968. The first is limited to figure-ground plans at the scale of 1:2500. The second puts emphasis on photography beside text. Here as well, the drawings allowing comparison by scale are restricted to on-site plans and ground plans in the appendix. The third indeed shows site plans, sections, and spatial presentations, but at different scales and as sketches without scale.

Introduction

This book contains a collection of European squares, depicted in maps and plans. It is an atlas, dealing with architecture – the architecture of the city. This collection of urban spaces, commonly called squares, is not a survey motivated by architectural history, but a description of their spatial features and architectonical manifestation. The range of the presented squares does not provide a comprehensive overview, but focuses on several particularly characteristic examples. Many of them are representative of other squares of the same type.

Presentation

Each square is allotted four pages, which include the following drawings: a site plan (figure-ground plan), a ground floor plan, sections, and an axonometric projection. The presentation of each square is accompanied by a brief text. As a result of the standardized presentation form, extent, furnishings and surroundings of the different squares are easily comparable. This is particularly noticeable in squares of the same type, such as the Spanish hall-type squares (*plaza mayor*) in Barcelona, Madrid and Salamanca. In spite of their similarity, the differences in measures and proportions, as well as in their general appearance, can easily be discerned.

The **site plan** shows each square within its surroundings in the form of a figure-ground plan at the scale of 1:5000; 15×15 cm in the book corresponds to an area of 750×750 m in reality. The common scale enables the reader to make quick comparisons between maps. Among the squares presented in this atlas, significant differences in the urban texture of their respective contexts are clearly visible.

Ground floor plan and sections are presented at the less common but not unusual scale of 1:1250; 20 cm in the drawing corresponds to 250 m in reality.

This scale enables us to present even relatively large squares, including peripheral structures, in a convenient book size. Sections of the same scale are allocated to the ground plans; they are arranged on facing pages. Together, they make the proportions of the square discernible. The ruler attached to the book facilitates measuring.

An **axonometric projection** is included too: the three-dimensionality visualizes the masses of the buildings and the spatial extent of the square through the interplay of figure and ground. Likewise at the scale of 1:1250, the axonometric view used in this book is a depiction generally referred to as a military perspective: based on a ground plan, which retains its angles, the vertical axis is erected and shortened by one-third in order to facilitate the view into the squares. To enhance perceptibility of the spatial structure, differing types of axonometric projections have been used in some cases. The presentation via ground plan, sections and axonometric projection provides easily comprehensible information about the three-dimensional, morphological qualities of the square.

The short **texts** are limited to a description of the architectonical elements and some aspects of their perception: shape of the square, contextual relations, movement structures and amenity qualities. Instead of a comprehensive description, a few characteristic features are examined. Data tables with architectural history and construction details accompany the texts.

For each square, a **topographic map** of the towns in Europe shows the square's respective location.

All squares are categorized in several ways in a **matrix**: ascribed to time of origin; morphological qualities; basic shape and size; functions and programmes; performative potential.

Design Tool

Architects often work with references, which they have laboriously gathered during their professional career and to which they return when designing. Literature that makes such references available is an archive of knowledge that becomes a useful tool if the material is presented in a suitable form. Architecture and architectonic quality can be depicted by drawings and texts. Here the material is provided in such a way.

While designing, architects frequently refer to examples of which they have personal experience or which they have encountered through literature. Such examples are often stored in a diffuse and imprecise form. One can only relate to them in a productive way when they are presented with the necessary precision. The approach of this atlas will be familiar to architects. Site plan, ground plan, sections and axonometric projection combine into a three-dimensional, immediately understandable image. Thus, concrete urban ensembles or the architecture of a square can be studied and used as material for designing.

Everybody remembers expansive, intimate or splendid squares. But in what way is the sense of expansiveness created? Just how compact are the proportions of the intimate square? What sort of buildings lend splendour to the square? In what concrete measures, or formal or material qualities, do the squares differ from each other in their spatial impact? These questions can be answered only with precise information and depictions, as provided by this atlas.

A matrix provides access to specific square types based on size, shape, function, or performative potential, and it supports the synoptic presentation in this atlas. Among the categories listed in the matrix, in addition to size, time of origin, and use, morphological

qualities and performative potential are most decisive for designing.

For instance, while working on an urban project, requirements for the design of a square can be taken into account according to whether it is supposed to become a city entrance, or should provide particular views, or must be an enclosed plaza. Among the morphological qualities mentioned in the matrix, the categories ‘entrée’, ‘belvedere’, or ‘city interior’ may offer appropriate examples.

On the other hand, in terms of their performative potential, based on examples mentioned in the category ‘scene’, squares can be studied that promote an elevated view, the possibility of seeing and being seen; in the category ‘gathering’, examples can be examined that lend significance to political and social activities by means of their architecture.

The categories in the matrix are:

Time of origin

Antiquity The present shape was laid out in ancient (Roman) times.

Middle Ages The spatial shape that still dominates today dates from the era of the founding of cities in Europe, during the Middle Ages.


Modern era Projects of the modern era, beginning in the 16th century, clearly show a holistic design concept or, in the case of earlier origin, have been remodelled in line with a modern concept.


19th century The square is part of the urban redrafting of cities in the era of industrialization.


Since the 20th century Squares have been laid out in more recent times or have undergone a major restructuring, generally in the course of projects for the revitalization of cities.

Morphological qualities

They relate to the shape of the square with regard to its buildings and other space-generating elements, as well as the urban context.

 **Entrée** The square serves as an entrance into the town or urban quarter.

 **Forecourt** The square is located in front of a dominating building, within its spatial sphere of influence – it serves as its forecourt.

 **Breitenplatz (Camillo Sitte) – Broad-type square** The square is orientated towards its long side, where simultaneously the most important building is situated, dominating the plaza.



Tiefenplatz (Camillo Sitte) – Depth-type square The square is orientated in a longitudinal direction towards a dominant building located at the far end, in the depth of the space.



Hub Several routes intersect in the square, which acts as a distributor of pedestrian and/or vehicle traffic flows.



Joint The square or an essential part of it belongs to two or more spatial systems at the same time; diverse structures or directions interlock on the square.



Interface Two morphological systems abut on each other in the urban structure. Occupying a peripheral position, the square marks the interface.



City interior Building fronts, often closed, give the square the appearance of an interior space, even if there are irregular contours. This character sometimes applies to only one part of the plaza or of an ensemble of squares.



Hall The sense of closure and the compact proportions of the square are enhanced by a regular, for the most part rectangular, shape and the uniform height of the eaves on the building fronts.



Courtyard Originally the courtyard of a building complex, this open space is used as a public square.



Field Just as freely arranged objects on a game board create relations between each other, freely distributed buildings stretch out the square between them.



Ornamental square (decorative plaza) Formality of furnishings and planting lend the square its ornamental character.



Garden The character of the square is essentially shaped by vegetation.



Belvedere Due to its exposed and often elevated position, the square provides overviews and scenic views, mostly in a preferential direction.



Expansiveness In relation to the extensive floor area, the peripheral heights of buildings in the square appear low or are weakly defined; the square's extent is perceived as expansiveness.

Basic shape



Rectangle The square has the shape of a regular rectangle or, literally, a square.



Trapezoid The square has the shape of a symmetrical trapezoid.



Funnel The square dilates and narrows respectively, resembling the shape of a funnel with an opening at its tip.



Rounded shape The outline of the square consists of curvatures or has the shape of a circle or oval.



Star shape In the centre of the (nearly) point-symmetric shape of the square, radial street axes intersect.



Spatial trajectory The square has the shape of a straight trajectory.

Size

Small up to 5,000 m²

Medium from 5,000 m² to 15,000 m²

Large from 15,000 m² to 25,000 m²

Extra large more than 25,000 m²

Functions and programmes

They relate to the use of the square and of its buildings.

Trade The square is a marketplace, or trade and gastronomy in the surrounding buildings determine its appearance.

Traffic The character of the square is strongly influenced by road traffic.

Residential A significant proportion of the structures on the square, for example a neighbourhood square, are residential buildings.

Representation The square as such, or in connection with significant buildings, has a prestigious function.

Public programmes The public – often cultural – functions of buildings on the square affect the use of and characterize the square.



Being inside Just as in a room, in the square one has the feeling of being in an interior. Entrance and exit are decisive acts.



Meeting One drops in, meets acquaintances, loiters for a while, and leaves again – a continuous coming and going.



Gathering The square is the scene of political and social activities, demonstrations, rallies, protests etc., and gives them significance/meaning.



Void Predominantly, the square is traversed, and does not incite any particular action or specific behaviour.

Performative potential

It relates to the general spatial dealings with the square, to activities and behaviour within the square, supported by its architecture.



Strolling Without needing a fixed destination, the stroller moves through the square aimlessly.



Corso The shape of the square promotes an up-and-down promenading movement.



Scene The square, thanks to its architecture, is explicitly laid out for overview, or for seeing and being seen.


















Ceremonial As evidenced by its shape and furnishings, the square is intended for ceremonial procedures.


















Relaxation A cosy atmosphere and a sensation of comfort entice the visitor to linger, without a fixed intention.

Matrix
A – N

Matrix
A–N
















Page	City	Square	Time of origin					Morphological qualities														
			Antiquity	Middle Ages	Modern era	19th century	Since the 20th century	Entrée	Forecourt	Broad-type square	Depth-type square	Hub	Joint	Interface	City interior	Hall	Courtyard	Field	Ornamental square	Garden	Belvedere	Expansiveness
																						
22	Alicante	Explanada de Espana				•	•							•						•	•	
28	Antwerp	Grote Markt		•	•	•	•		•			•			•							
32	Bamberg	Domplatz		•	•	•	•	•	•												•	
36	Barcelona	Plaça Reial				•										•						
40	Bath	Royal Crescent			•				•					•						•	•	•
44	Berlin	Gendarmenmarkt			•	•	•								•			•				
48	Berlin	Pariser Platz			•	•	•	•	•					•		•			•			
52	Berlin	Potsdamer Platz					•	•				•		•								
56	Berlin	Walter-Benjamin-Platz					•								•							
60	Bologna	Piazza Maggiore		•					•						•							
64	Brescia	Piazza della Loggia			•				•		•				•							
68	Budapest	Kodály körönd				•						•							•			
72	Budapest	Szabadság tér				•													•	•		
76	Córdoba	Patio de los Naranjos		•													•			•		
80	Cracow	Rynek Główny		•	•	•									•			•				•
84	Florence	Piazza della Santissima Annunziata			•				•						•							
88	Florence	Piazza della Signoria		•	•				•			•	•		•							
92	Hamburg	Rathausmarkt				•	•		•	•			•									
96	London	Bedford Square			•										•					•		
100	London	Covent Garden Market			•				•						•							
104	Lucca	Piazza dell’Anfiteatro	•	•		•									•							
108	Lyon	Place des Terreaux			•		•		•	•	•					•						
112	Madrid	Plaza Mayor			•											•						
116	Mantua	Piazza Sordello		•					•		•											•
120	Milan	Piazza del Duomo				•			•													
124	Munich	Gärtnerplatz				•						•							•			
128	Munich	Karlsplatz				•		•				•		•								
132	Munich	Königsplatz				•		•	•					•								•
136	Munich	Marstallplatz				•		•	•					•								
140	Munich	Max-Joseph-Platz				•		•				•			•							
144	Munich	Odeonsplatz, Theatinerplatz				•		•	•				•									
148	Munich	Sankt-Jakobs-Platz				•		•					•					•				
152	Munich	Wittelsbacher Platz				•										•						
156	Nancy	Place Stanislas etc.			•		•	•				•			•							
162	Nuremberg	Klarissenplatz				•		•							•							

	Rectangle	Trapezoid	Funnel	Rounded shape	Star shape	Spatial trajectory		Small	Medium	Large	Extra large	Trade	Traffic	Residential	Representation	Public programmes	Strolling	Corso	Scene	Ceremonial	Relaxation	Being inside	Meeting	Gathering	Void
																									
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								9,700					
								9,400						
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.				.				12,000			
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Basic shape						Size				Functions						Performative potential									

Matrix

O-Z

[illegible]

Rectangle	Trapezoid	Funnel	Rounded shape	Star shape	Spatial trajectory		Small	Medium	Large	Extra large	Trade	Traffic	Residential	Representation	Public programmes	Strolling	Corso	Scene	Ceremonial	Relaxation	Being inside	Meeting	Gathering	Void
																								
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Basic shape						Size				Functions					Performative potential									

Square Architecture City

Sophie Wolfrum, Alban Janson

Town Places

Town places and urban spaces are often equated with public space; in everyday speech, the terms are even used interchangeably, especially in the case of squares. Here we would caution against such a superficial equation. Public space is not a fixed entity. It is constituted within the relation of public and private spheres. This relation again is not stable, but changes historically over time and according to local conditions. Urban space is space within cities, but it is a very special space: urbanity, tolerance, strangeness, heterogeneity, differences. These elements have to be permanently renegotiated and newly arranged in active contestation. The architectural spaces of a city offer such places of intersection and room for discourse, although they are not identical with it.

Currently, dissonant trends can be observed, which reconfigure these urban spaces: on the one hand, a politicization of urban public space; on the other hand, indications of a new permeability between the private

and public spheres, which is leading to a privatization of the public but a parallel partial opening of the private. When we discuss these urban phenomena from an urban design and architectural perspective, we see all these social processes in relation to the actual architecture of the city. We see architecture being influenced and creating influence. We must nevertheless beware of conflating architectural spaces with the public sphere as such.

Architecture of Cities

Why do squares remain an issue worth investigating? Some would argue that they are not. Squares are dismissed as outdated tokens of a historic discourse about urban design that has little to do with the contemporary city. 'Terms that, on closer inspection, are hardly suitable to describe the present conditions of the city, of housing, of building. What, for instance, is [...] a square?'¹ The author here is concerned with dismantling a conservative attitude based on the presumption of an 'unchanging human nature'.² Squares, whose primary function is to serve the expectations of tourists, are no longer relevant to the complex reality of contemporary cities.

On the other hand, a recently published map nicely illustrates the ever-growing political protest movement in a pseudo-geography of well-known squares. 'City squares often achieve name and fame through the protests and revolts that happen there, a phenomenon as true today as it was in the past.'³ The Occupy movement, the Arab Spring, the Post Soviet Colour Revolution: Zuccotti Park in New York, Green Square in Tripoli, Tahrir in Cairo, Maidan in Kiev, Taksim in Istanbul, to mention just a few, are places connected with political events globally. Names of squares have become synonymous with these events. Why do activists occupy squares and dig

in for days and weeks? In most cases these are places already filled with historical significance. Contemporary political actions inhabit the squares, merge with their history, narratives, memories, borrow significance, and become part of a wider historical process. Squares remain central for the manifestation of resistance, because they are places of power.

Even art that considers itself dissenting – performance art projects – often select these well-tried places. In squares one attracts attention, which makes these projects visible.⁴ These urban projects are entirely connected with their places of performance, with the specific city spaces. In summary, squares are far from irrelevant; places have significance. Actions are located in specific squares, in many cases well-known squares, which are already full of history and are easily identified. Squares are spaces in which urban life assembles.

Architectural urbanism deals with the actual architecture of towns, as distinct from the social issue of production of space by urban actors. Urban places can be considered in different ways: politically, with regard to their historical or political inscriptions and narratives, from an architectural history perspective, in terms of their actual usage in the everyday life of cities, or concerning the architecture itself and its performative aspect. This book is concerned with the last two of these categories. Architectural urbanism can thus be seen within the context of a rekindled theoretical interest in the world of things, of objects and the concrete. The power of objects is inscribed in processes that are not themselves able to be separated in order to be described. 'The built environment is concrete. [...] However, architecture is not solely influenced by factors external to it. It also creates new realities and dependencies of its own. In short, it possesses an intra-architectonic

¹ Maak, Niklas: 'Stehen lassen!' in *Frankfurter Allgemeine Sonntagszeitung*, 26.8.2012, p.23, as quoted by Christopher Dell: *Das Urbane*, Berlin 2014, p.10.

² Ibid., p.10.

³ Deutinger, Theo; Pedro Rey Antón: 'Squares', in *Mark* 48 (2014), pp.44–45.

⁴ The municipal Art Event in Munich 2013 curated by Elmgreen & Dragset: 'A Space Called Public. Hoffentlich Öffentlich' was explicitly conceived as a contribution to the debate on public space. Nearly all pieces and performances were located in well-known squares in the centre of the city. Catalogue: Cologne 2013. See also: Schütz, Heinz (ed.): 'Urban Performance I – Paradigmen', *Kunstforum* 223 (2013) / 'Urban Performance II – Diskurs', *Kunstforum* 224 (2013).

reality.¹⁵ To what extent this intra-architectonic reality generates new urban reality via its performative potential can, however, only be discovered with reference to specific cases. Each square is different in its particular everyday context. This Atlas nevertheless introduces certain categories to support its aim of providing a tool for urban design.

We contend that the architecture of cities is still of fundamental significance, that significant places do not lose their importance. Rather, we are interested in squares because they offer an open tableau for constantly changing social and urban use. They are at the same time places of conciseness and contingency. By conciseness we mean: articulated space, dense atmosphere, complexity of aesthetics, form and material, and architectural repertoire. By contingency: openness, variation in use, shifts of meaning, possibility of appropriation, scope, performative options. It is precisely when architecture is concise that it offers scope. We designate this dialectical relation as the capacity of architecture.⁶

Architecture

Architecture is conceptualized as the 'art of articulating space'.⁷ Articulation refers in part to the semantic capacity of architecture. But articulation means more than expression or just narratives. It refers to the myriad spatial tools accumulated over history to organize spatial relations in society under the influence of specific environmental challenges. Architecture has a repertoire of resources and tools for coping with complex spatial problems – integrating subjective experience – such as: shielding and connection, inclusion and opening, integration and exclusion, orientation and confrontation, exposition and introversion, or dispersion and centring. This list could be expanded considerably. None of these spatial tools are related to only one specific scale. Scale comes into play via the project or the specific challenges to be faced. The project may be a door or the niche of a room, an entire building, an open space, a part of a town, or even a much larger spatial context.

Architecture has a specific repertoire for dealing with spatial issues. Elements of this repertoire need not be reinvented (though this might occasionally be necessary), but they have to be newly interpreted or interconnected, or given new impetus. Each new project and each new task is different from but also similar to other cases: we learn from examples. The repertoire of spatial tools forms the basis of competence in architecture. Here are just a few of them on a (still) categorical level:

- Interaction of spatial density and porosity, coherence and openness, tightness and expansiveness.
- Space-volume complementarity: figure-ground relation, interconnected relation of void and volume.
- Space-volume continuity: continuous space, same space perceived as belonging to the inner or the outer space, body and void as states of the same extended space.
- Material and materiality: the characteristic of material effects on space.
- Ambivalence of surface: hard or soft, space-containing, permeable, accessible, graduated, transparent, thin or thick, touchable etc.

Scale comes into play with the specific object, in this case spatial circumstances covered by a map section of almost 300 × 350 m. The Atlas deals with the architecture of squares, the articulation of spatial ensembles in towns, collective spaces, spaces with potential for public discourse in all senses, spaces that interconnect different spatial components of a town. Space is produced in concrete situations by movement and use. Difference and interrelation, to repeat just one of the aforementioned aspects, are reproduced by the flow of relational spaces as well as by the separation and connection of discrete spaces that can be easily located. The role of access spaces and spaces being accessed, as described by Georg and Dorothea Franck, evolves only by human activity. 'Architectonic space is [...] a widely ramified system of graded access and shielding'.⁸ This can be interpreted as an endless chain of access spaces and spaces being accessed by others. Each space has at least a double role in this never completely fixed system of relations. This idea may be extended via the concept of service spaces and served spaces, a relation emphasized by Louis Kahn.⁹ The walls of a square become porous, adjacent rooms penetrate the square. All squares in this Atlas have these characteristics in common in their own way, but the ambiguity always remains. Squares serve buildings, which they incorporate or which they present or frame. Squares are served at the next level of scale by their surrounding city fabric or by the next street or town quarter, or by their own borders. Where does a square end? The boundary is transparent in Bernhard Hoesli's terms.¹⁰ The chain system penetrates its borders.

City as Stage

What distinguishes architecture from most other applied arts is its performative quality, which it shares with theatre. Architecture is connected to society while at the same time being in actual use. The recipient experiences architecture in the situation of being involved with all her senses. Because architecture often serves as a stage in public or private life, it is frequently received as such, very much in the same way as the performative arts.

The mere analogy to the stage, however, would be too limited, as we will see later. The idea of 'the city as a stage' or 'the city as a play' (Bacon, Bahrdt, Mumford, Sebald, Sennett etc.) is widespread, but so far it has mostly been restricted to a parallel representation between the city and the theatre in the sense of a metaphor.¹¹ Now, however, it is about an understanding of the theatre in which the relationship between the script and the play is weighted in favour of the performance and its performative potential. This is directly applicable to urban spaces, which only gain significance in urban situations. An empty stage is of no interest. The

⁵ Burkhardt, Robert: 'Ein neuer Realismus', in *Arch +* 217 (2014), p.114. R.B. uses a well-known topos of Bruno Reichlin und Martin Steinmann from the 1970s, which was introduced by an issue of *Archithese* equally called 'Realismus in der Architektur', Reichlin, Bruno; Steinmann, Martin: 'Zum Problem der innerarchitektonischen Wirklichkeit' (About the problem of the intra-architectonic reality), in: *Archithese* 19 (1976), pp.3–11.

⁶ Janson, Alban; Wolfrum, Sophie: 'Kapazität: Spielraum und Prägnanz', in *Der Architekt* 5–6 (2006), pp.50–54.

⁷ Eco, Umberto: *La struttura assente*, Mailand 1968; the chapter about architecture 'Function and Sign: Semiotics of Architecture', in: Mark Gottdiener (ed.), *The City and the Sign: An Introduction to urban semiotics*, New York 1986, p.183.

⁸ Franck, Georg; Franck, Dorothea: *Architektonische Qualität*, Munich 2008, p.43.

⁹ The spatial relation between serving and being served has already been worked out by Louis Kahn. Colin Rowe and Robert Slutzky extended this idea with the term *transparency*.

¹⁰ Hoesli, Bernhard: 'Transparente Formorganisation als Mittel des Entwurfes' (1982), in Colin Rowe and Robert Slutzky (eds), *Transparenz* (1968), Zurich 1997, p.91.

¹¹ Bacon, Edmund N.: *Design of Cities* (1967), London 1992, p.19.; Bahrdt, Hans Paul: *Die moderne Großstadt. Soziologische Überlegungen zum Städtebau*, Reinbek bei Hamburg 1961, p.39.; Mumford, Lewis: *The City in History: Its Origins, Its Transformations, and Its Prospects* (1961), San Diego, New York, London 1989, pp.114–118.; Sebald, W.G.: *Vertigo*, New York 2000, p.52.; Sennett, Richard: *The Fall of Public Man*, (1974), Cambridge, London, Melbourne 1977, pp.38–41.

everyday urban life of the city, with all its potential and conflicts, is taken into consideration. It is not restricted to the recreational spaces of a hedonistic urban leisure culture. A square remains a sculpture insofar as it is just stones, trees, style and colour. Only when it is used, becomes a stage for urban life, brings actors and spectators together in an event, does its architecture gain significance.

Scenic Experience

'With architecture, in contradistinction to the theatre and to scenography, it is not generally a question of a performance before an audience; instead, we experience architecture scenically primarily as actors, and as the spectators of our own actions.'¹² This becomes possible because we are capable of regarding ourselves and our position in the world with some measure of distance. 'He not only lives and experiences; he also experiences his own experience.'¹³ With these words, Helmuth Plessner characterizes this particular form of human experience of the world, at the same time coining for it the term eccentricity. 'If the life of an animal is centric, then the life of the human being is – and without breaking out of this centring – at the same time emerging from it, eccentric.'¹⁴ Since our bodies always assume

positions in space, having their own extension and boundaries, and since our relationship to the world is always shaped spatially, this particularity of our eccentric self-understanding is also experienced in specifically spatial terms. To become self-aware, to watch oneself, then, means to be aware of oneself in space, to regard oneself with and in a spatial situation. In a fundamental sense, then, human experience is always scenic experience. Based on our eccentric self-perception, we can consider any place where we abide as the stage upon which we enter, first and foremost for ourselves, sometimes but not necessarily for others as well. For the human individual, space – and in particular designed space – plays an elementary role as the setting for such scenic experience. The eccentric disposition of human experience already contains an aesthetic moment: the aesthetic attitude too is based on a sense of distance in relation to specific situations; it detaches the situation like a scenic image from purely functional reality. Architecture favours this aesthetic perspective through the scenic framing of everyday situations.

But it is a question neither of theatre architecture nor of theatrical architecture, nor of settings that are prepared scenographically. Instead, every designed space can potentially convey to us the impression that it was made for us as a scenic frame that converts our actions into the object of our own attention. In fact, all life processes can be thematized by architecture, to the extent that they can be articulated spatially. In contradistinction to artificial themed environments, which transport visitors into a fantasy world and which, as alternative worlds, allow day-to-day normality to be forgotten, architecture has its point of departure in the fundamentals of perception and movement, and in the elementary processes of our daily interactions with space.

Architecture as Situation

'We experience architecture in the form of situations.'¹⁵ The Latin term already establishes a relationship both to architecture (Latin: situs, 'constructed', 'situated', 'providing residence or dwelling') and to place (situs also means 'geographical location', 'area'). Situations contain human beings and objects; the term architectural situation refers mainly to occupants and their homes and rooms. The texture formed by the situational and contextual relationships that join them is conditioned by the respective 'situatedness'.

Relevant alongside the multiplicity of intervening elements and factors when architecture is described as a situation is their performative character, which

incorporates the process and eventful qualities of the respective situation. As a rule, situations are not experienced in purely static terms, but instead through movement and active participation. Descriptions of situations do justice to this factor only when they grasp architectural elements in relation to use, to our multifaceted intercourse with them, when the relationships and positions we adopt in relation to them are taken into account, along with the gestures they evoke.

Performativity

This essay will connect the concept of relational space in urbanism – understanding the space of the city as produced by society¹⁶ – with an understanding of architecture unfolding in situations. The architectural space of a square unfolds only during actual use of the architecture. Often architecture is blamed for forcing the user into a narrow given scheme. A functionalistically determined building may have this effect, acting as an apparatus of coercion. But even a factory building can become a museum, a mansion flat a dentist's practice, while a square is the object of ongoing reinterpretation and thus offers new options for action. Nevertheless, the architectural conditions inscribe themselves into these actions: the building, the flat, the square are not only neutral backdrops but elements of the situation in which space is implemented. Furthermore, urban space is induced by architecture, space is produced while experiencing architecture within a situation. Nothing predetermined is represented, but urban space (urban reality) is 'created, while an action is carried out'.¹⁷ There is a dialectical interplay between architectonic material (intra-architectonic reality) and usage and action (urban reality). Thus, an architectonic situation can be interpreted as performative in the sense of performativity as it has emerged in the discourse over the last decade.¹⁸

Erika Fischer-Lichte defines performativity in relation to space by 'four constitutive features: unpredictability, ambivalence, perception as a performative process, the transformative power of the performative'.¹⁹

– A situation is always open and unpredictable, even if the architectural frame is set quite precisely: a door can be slammed, one can fall down a staircase, one may fall in love on a park bench. Architecture is easily blamed for serving limited purposes within a functionalistic planning attitude. But in the case of the town squares, it is obvious how seldom the original programme, if it ever existed, is still valid. The capacity of architecture is productive to such an extent that a former market square or even military square has become

¹² Janson, Alban; Tigges, Florian: *Fundamental Concepts of Architecture: The Vocabulary of Spatial Situations*, Basel 2014, p. 272. This passage has been taken from Lemma 'Scene'.

¹³ Plessner, Helmuth: *Die Stufen des Organischen und der Mensch* (1928), Berlin, New York 1975, p. 292.

¹⁴ Ibid.

¹⁵ Janson, Alban; Tigges, Florian: *Fundamental Concepts of Architecture: The Vocabulary of Spatial Situations*, Basel 2014, p. 285. This passage has been taken from Lemma 'Situation'.

¹⁶ Lefèbvre, Henri: *The Production of Space*, Oxford 1992 (*La production de l'espace*, Paris 1974).

¹⁷ Hempfer, Klaus; Volbers, Jörg (eds): *Theorien des Performativen. Sprache – Wissen – Praxis, Eine kritische Bestandsaufnahme*, Bielefeld 2011, p. 44.

¹⁸ *Performativity*, introduced in cultural and theatre studies, refers to the speech act theory of Austin and Searle within the philosophy of language. Besides constative speech acts, describing facts, there are these, which execute facts. Austin, John L.: *How to Do Things with Words* (1955), Cambridge MA 1962.

¹⁹ Fischer-Lichte, Erika: 'Performativity and Space', in Wolfrum, Sophie; von Brandis, Nikolai (eds): *Performative Urbanism*, Berlin 2014, pp. 31–38. See also: Fischer-Lichte, Erika: *Ästhetik des Performativen*, Frankfurt am Main 2004.; Fischer-Lichte, Erika: *Performativität. Eine Einführung*, Bielefeld 2012.

a meeting point for contemporary urban society. What will this square be in another thirty years? Herein lies its unpredictability.

– Ambivalence: No spatial situation can be fully controlled by architecture. Architecture always remains ambivalent; its usage might be narrowly intended, but the actual situation remains open. The particular situation only unfolds in its use; the spatial conditions have always to be freshly negotiated. Is a space the territory of a particular gang? Can the desire for urbanity in a public space, that strangers might meet in a civilized manner, be prescribed? Does the use change suddenly between day and night because of the different influence of the context? At night a certain square might be dangerous for women, while during the day it serves as a meeting point for mothers. The shaded part, empty most of the year, becomes the most frequented at the peak of a hot summer. Time of year, weather, relations of power, habitual behaviour – these conditions might change within a short time, from situation to situation. Someone is blocking the passage, I take a minor detour, meet somebody, stop to talk, look for a quiet place in the corner of the square, etc.

– The concrete, subjective circumstances of perception are decisive. Am I looking down from a tower, or am I riding a bicycle, or have I just climbed a slope to reach the place, or just gone over a bridge? All these situations influence my perception and overall impression of a square. Do I experience the Odeonsplatz in Munich during a Catholic procession, a political demonstration, a motorcade, or on my bike on the way to my job? Each time it seems to be a different square.

– Transformative power: ‘Since Austin’s “discovery” of the performative, its inherent transformative power has become one of its defining features: the speech acts of baptizing, blessing, cursing, promising etc., do not merely signify a particular process but perform it. [...] The world is changed – as if by magic.’²⁰ After a game, one is either a winner or a loser; after a trial, one is sentenced or absolved. The ship is named and launched. These are oft-quoted examples. Architectonic situations have this transformative power as well, directly connected to their architectural substance. On the one hand, architecture changes according to use. Is there a concert or an open-air cinema event on the Königsplatz in Munich? Or are some people only passing through while others are sunning themselves on the steps of the Glyptothek and watching the world go by? Or is it a parade ground? Or is it the sacred grove intended by Ludwig I? The square itself changes its

expression, its meaning, and its influence and weight in the urban context. By the same token, in each of these cases the specific situation will change the people involved. A group of young people spend the evening drinking and playing boules on the gravel. They go home happy. They leave changed. Another square, new experience, but this experience is not an intrusive one – as Walter Benjamin, discussing architecture and habit, reminds us: casual noticing.²¹

To design

Increasingly, the act of designing is regarded as a third cognitive process that sits between rational science on the one hand and artistic practice on the other. It is seen as a means of enquiry and acquiring knowledge that stands alongside the exact sciences and art. Rather than breaking down a problem into manageable sub-problems, design has the capacity to synthesize contradictions and incomplete information and values. Today, the method of designing is increasingly seen as a productive way of gaining new insight. It leads to solutions to problems that resist inductive or deductive reasoning, to so-called ‘wicked problems’, as Horst Rittel described them in the Design Methods Movement. The design process, as an iterative, structured process, can navigate problems that have complex structures in which there is no right or immediately conceivable answer. At the present time, design as a ‘practice of not-knowing’ (Dirk Baecker) has become a subject of considerable interest, and not just within the traditional design disciplines.

‘Design as a practice of not-knowing will be readable with respect to various interfaces, but probably the interfaces between technology, body, psyche, and communication will be dominant: as soon as these “worlds”, each of which, for itself, is described by a more or less elaborate knowledge, are set in opposition to each other, this knowledge disappears and makes room for experiments, which are the experiments of design. [...] Considering nothing as self-evident here any more, but discovering the potential of dissolution and recombination everywhere, becomes the playground of a design, which finally reaches into pedagogy, therapy, and medicine [...]’²²

Architecture can be regarded as a discipline characterized by practical reasoning (Achim Hahn), and as such, it shares qualities with other disciplines such as law, medicine, teaching, and economics. These disciplines also resist categorical theoretical definition: ‘A concept for the solution of a concrete situation cannot be derived from a general theory.’²³ Practical

approaches address the fundamental problems and situation-specific response to living in the real world. And this explains why the methodology of design can be applied to these other disciplines. The process of enquiry and reflection that is intrinsic to architecture relates on the one hand to the subject of design – which contemporary spatial issues must architecture address? – and on the other to the method itself – the activity of designing.

Designing squares

To design a specific square requires the context of a specific case, the specific building project, the circumstances, the whole complex environment, which can never be universally binding. Therefore, this Atlas of European squares, intended as a tool for design, can be only a partial contribution. The matrix offers different categories that group certain squares together. Morphological features are easy to define: size, form, attributes of shape or proportion. And these are easily shown in drawings. Typologies can be identified and certain aspects newly combined. An architect needs such a fund of examples – squares that can be remembered and used as references, which can be discussed and compared, which serve as scale, visual aid, and illustrative material.

More complicated and arguable, and only to be understood as references or suggestions, are those attributes designated as performative potential. Strolling, Corso, Scene, Ceremonial, Relaxation, Being inside, Meeting, Gathering, Void: these are key words referring to situations. These attributes have to be recognizable in the architecture of the square, because this book does not rely on ethnographical field studies or on longer field observations. Nevertheless, we permit ourselves to make some preliminary evaluations. But such attributes are ephemeral, because they are entirely dependent upon social conventions and changing urban

²⁰ Fischer-Lichte, Erika: ‘Performativity and Space’, in Wolfrum, Sophie; von Brandis, Nikolai (eds), *Performative Urbanism*, Berlin 2014, p. 35.

²¹ “[...] reception of architecture, which spontaneously takes the form of casual noticing, rather than attentive observation.” Benjamin, Walter: ‘The Work of Art in the Age of Its Technical Reproducibility’ (1936), in: Benjamin, Walter: *Selected Writings*, vol. 3: 1935–1938, Cambridge MA 2006, p. 120.

²² Baecker, Dirk: ‘Die Theorieform des Systems’, in *Soziale Systeme* 6. H.2. (Opladen 2000), pp. 213–36. Cited by Jonas, Wolfgang: *Mind the Gap! On Knowing and Not-Knowing in Design*, Bremen 2004.

²³ Hahn, Achim: ‘Das Entwerfen’, in *Architekturtheorie*, Vienna 2008, pp. 178–206.

habits. Today one may lie down on the ground in a square that only two generations ago was a place of exquisite formal conventions. This underlies a basic understanding of architecture as summarized in this text. For each square, its specific potential lends itself to particular urban situations. Thus, this Atlas may be understood as a contribution to the debate between architecture, urban design, and urbanism.

Explanada de España

Alicante, Spain

Even though this waterfront promenade is not a square in the classic sense, it has to be counted among the most attractive open public spaces. In contrast to a square, its shape is not created by a more or less closed outline formed by facades or other framing elements marking the contour. Here, the square's surface is crucial. This square demonstrates how much space-creating power a square's surface may have. Somebody who steps on this carpet and walks along gets the impression of being inside a particular space. Walking up and down between the large fountain in the east and the monument in the west, the pedestrian is swept into a happy frame of mind thanks to the wave pattern of the colourful tessellated tiles. The palm trees, of course, are the element that rounds off this space in the third dimension. Their treetops create the sense of a roof, and at the same time filter the light; and combined with the immediate vicinity of the sea, the trees add to the specific atmosphere of this promenade. Most of the building fronts, on the other hand, merely form the backdrop, whereas the splendour of some facades and the tall hotel tower contribute to the magnificence of the scenery.

Location Alicante, centre

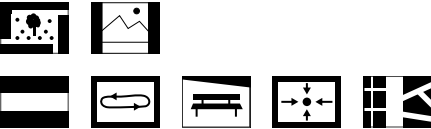
Time 1867 / 1959 tessellated paving

Architect 1867 José Guardiola Picó

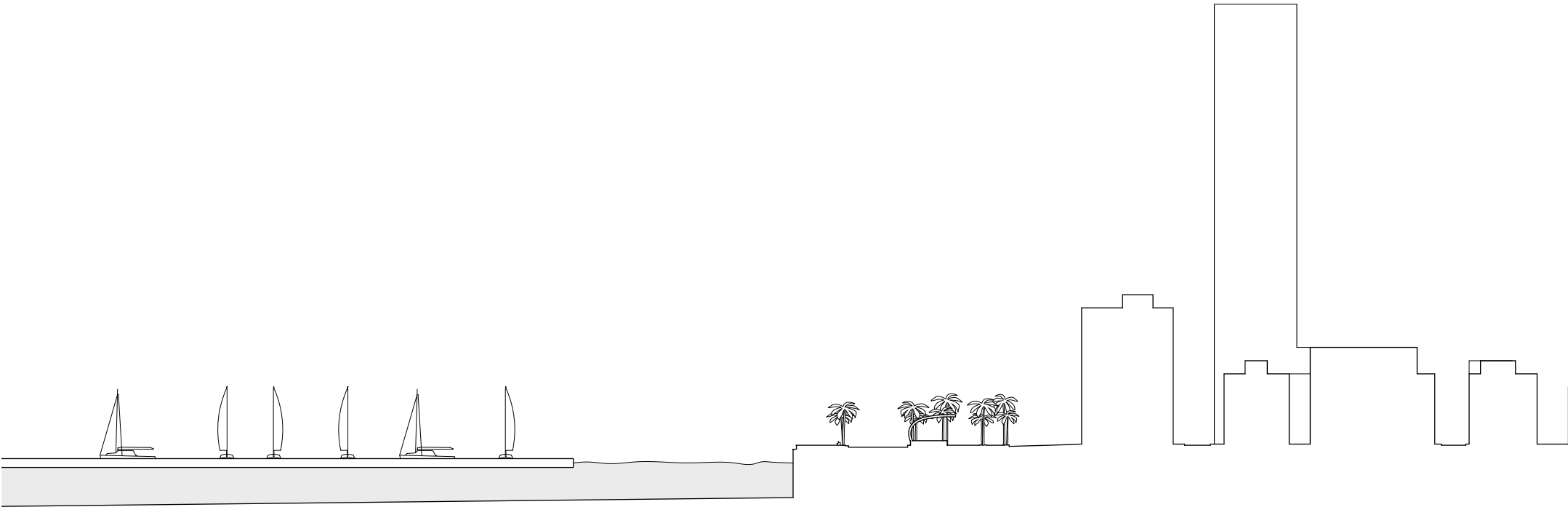
Dimensions 22,000 m²
Length approx. 530 m × width approx. 40 m, building heights 16–45 m

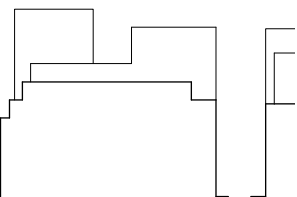
Important structures Casa Carbonell, 1925, Juan Vidal Ramos / Hotel Tryp Gran Sol, 1971 Miguel López Gonzáles

Surface and furnishings
Tessellated tiles (6.5 million, 4 × 4 cm), four rows of palm trees, plant beds, movable folding chairs, street lamps, bandshell, stalls / Monument to José Canalejas Méndez, 1914 Vicente Bañuls Fountain, 1960 Carlos Buigas

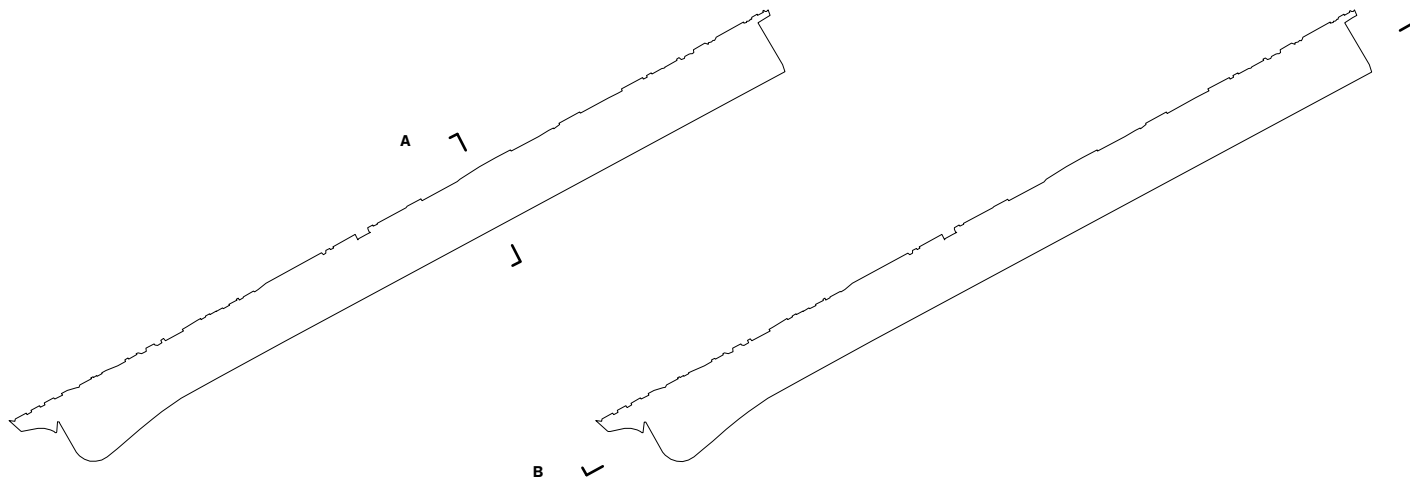








A



B



B





Grote Markt

Antwerp, Belgium

28

As a large and representational square, *Grote Markt* marks the city's traditional centre. Its structure does not hint at a holistic design. Moreover, it appears that its design was gradually formed during various phases of redesigning, which affected its shape, as well as its edges. An incremental approach can also be experienced when entering the square: it evolves from its various tangential accesses, streets broadening to form the square. Save for the northern access, one progresses gradually from street to square. When accessing the square from the river and the cathedral, one side of the street ends, opening the view and giving space to the square. Simultaneously, the complementary facades continue and become part of the *Grote Markt*. No abrupt emergence – a fade-in supported by the rhythm of the guildhalls. Although the cathedral is located in the neighbouring square, it is always present with its tall and slender tower.

Location Antwerp, historic centre

Time 726 first documented / 16th–17th century buildings

Architects See structures

Dimensions 9,700 m²
Maximum length approx. 175 m × width approx. 90 m, height of eaves 14–25 m, gable heights 21–35 m, height of town hall tower approx. 50 m

Important structures
Onze-Lieve-Vrouwekathedraal, begun 1352, consecration 1521, Jan and Pieter Appelmans / *Stadthuis*, 1561–1565 Cornelis Floris de Vriendt

Surface and furnishings
Cobblestone pavement, few old trees / *Brabo Fountain*, 1887 Jef Lambeaux

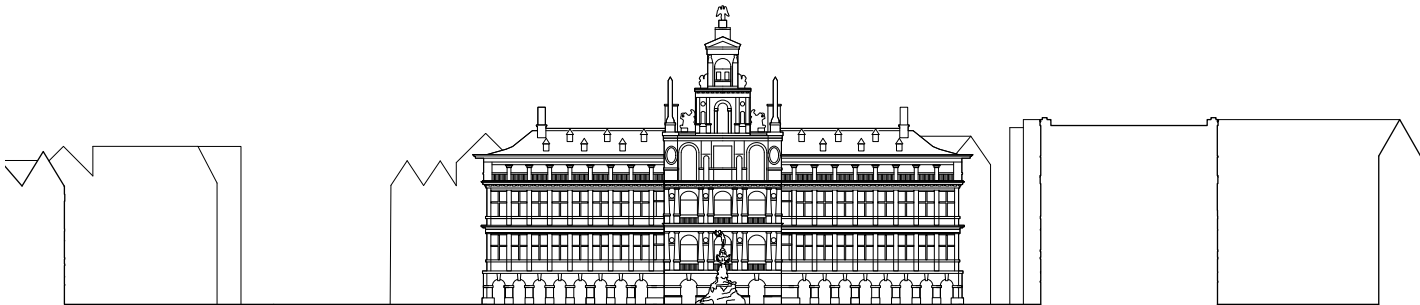




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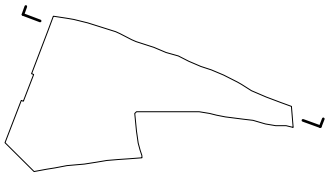


A

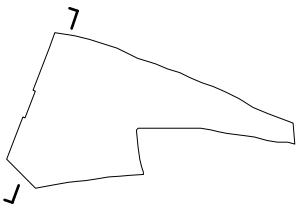


B

A



B





Domplatz

Bamberg, Germany

32

The steeply inclined square nestles, partitioned into two realms, around the eastern choir of the cathedral (*Dom*). The northern part comprises a large cobblestone paved area framed by the *Alte Hofhaltung* and the *Neue Residenz*. In contrast, the southern, minor part has an intimate character. The cathedral's apse edges dominantly in between. By contrast, the *Domkranz*, the broad stair with an integrated terrace that serves as the everyday access to the Dom, seems to be folded out of the square's surface. This terrace engenders the spatial link between both areas of the square. The square itself resembles an inclined plane, which seems to be tightened to the *Alte Hofhaltung* and the *Residenz*, exposing these dramatically from ground level. A wide break in the buildings at the eastern edge of the square opens up a scenic view of the city and strengthens the cathedral's presence in the city's panorama. Being window and gate at the same time, it creates access to the cathedral hill, which now runs diagonally across the square. Its inclination lends the square an air of invitation towards the city. Moreover, the square easily holds numerous spectators while providing excellent conditions in which to follow liturgical celebrations.

Location Bamberg Cathedral Hill (Domberg)

Time Since 11th century / 1794 establishing of present state

Architects See structures

Dimensions 9,400 m²
Maximum dimensions approx. 175 m, main area length approx. 80 m × width approx. 60–75 m, heights of eaves 14–25 m, height of eastern towers 76 m

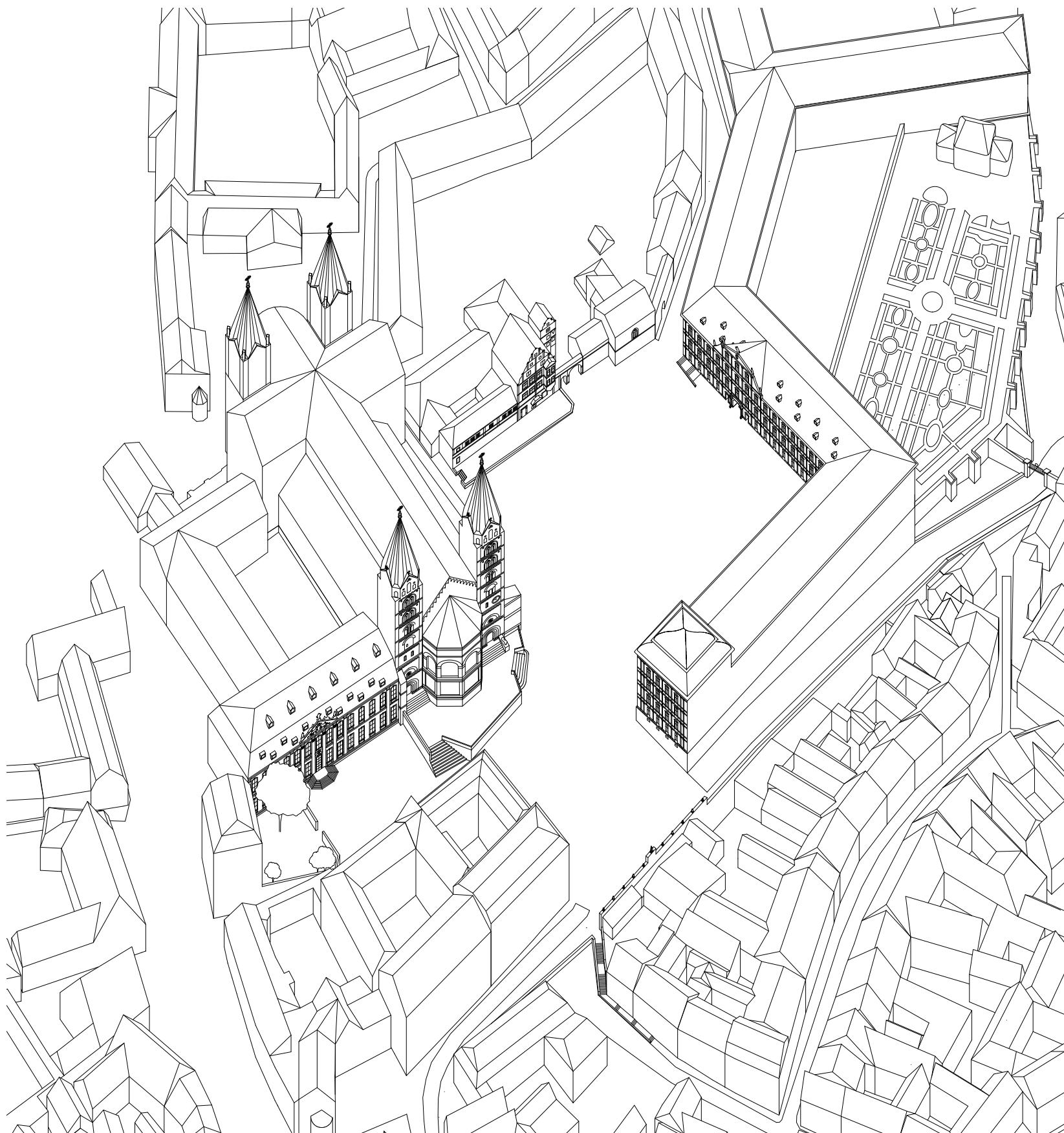
Important structures
Dom, begun 1004, consecrated 1012, rebuilding after major fire begun 1185, reconsecrated 1237 / *Domkapitel*, End of 17th century Balthasar Neumann / *Alte Hofhaltung*, 1568 et seq. Erasmus Braun, Kaspar Vischer, partly demolished end of 18th century / *Neue Residenz*, 1601–1613 Jakob Wolff der Ältere, North and East wings 1700 Johann Leonhard Dientzenhofer

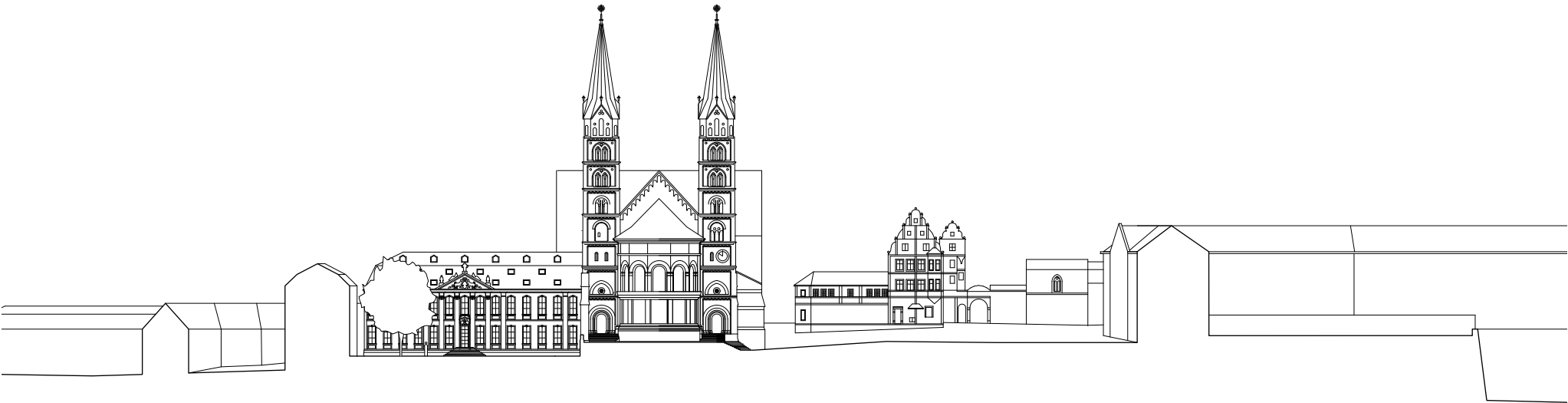
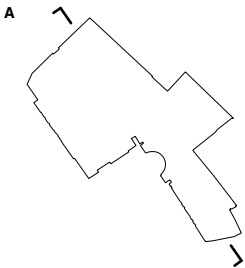
Surface and furnishings
Cobblestone pavement, structures sandstone



1:5000









Plaça Reial

Barcelona, Spain

36

Different entrances usher one into the *Plaça Reial*, concealed within Barcelona's dense old town, all of them initially merging into the arcades that entirely encircle the plaza. These arcades turn themselves inside out onto the *Rambla* at the main entrance, which is highlighted within the smooth contour of the facades of the plaza. On entering the plaza from this side, one glimpses the darker space of the arcades, white tablecloths, a small group of diners, before the scene is hidden again by the massive volume of the pillars of the arcades. On the opposite side, tables spill out of the arcades onto the plaza, shaded by high palm trees. There is a continuous coming and going, the square offering much-needed ventilation in the density of the old city. Three floors above, the arcades are clearly separated, enclosing the space tightly, melting together with the shimmering canopy of the palm trees. Disclosing nothing of the interior, they seem to withdraw behind their uniformity, as if their only purpose might be to provide a worthy setting for the events below.

Location Barcelona, Barri Gòtic

Time 1848–1859 / Since 1980 urban renewal

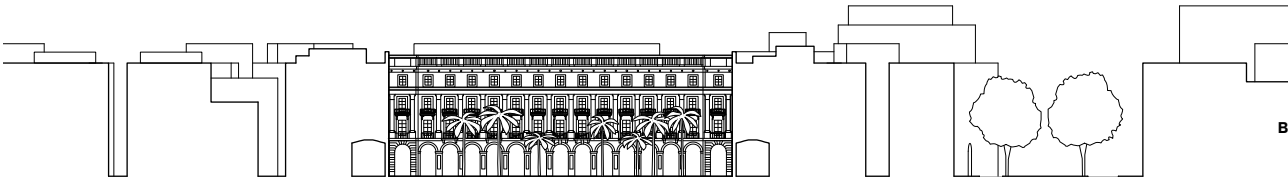
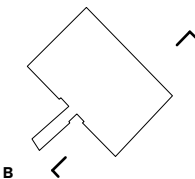
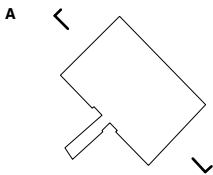
Architects Francesc Daniel Molina / Urban renewal, since 1980 Federico Correa and Alfonso Milà

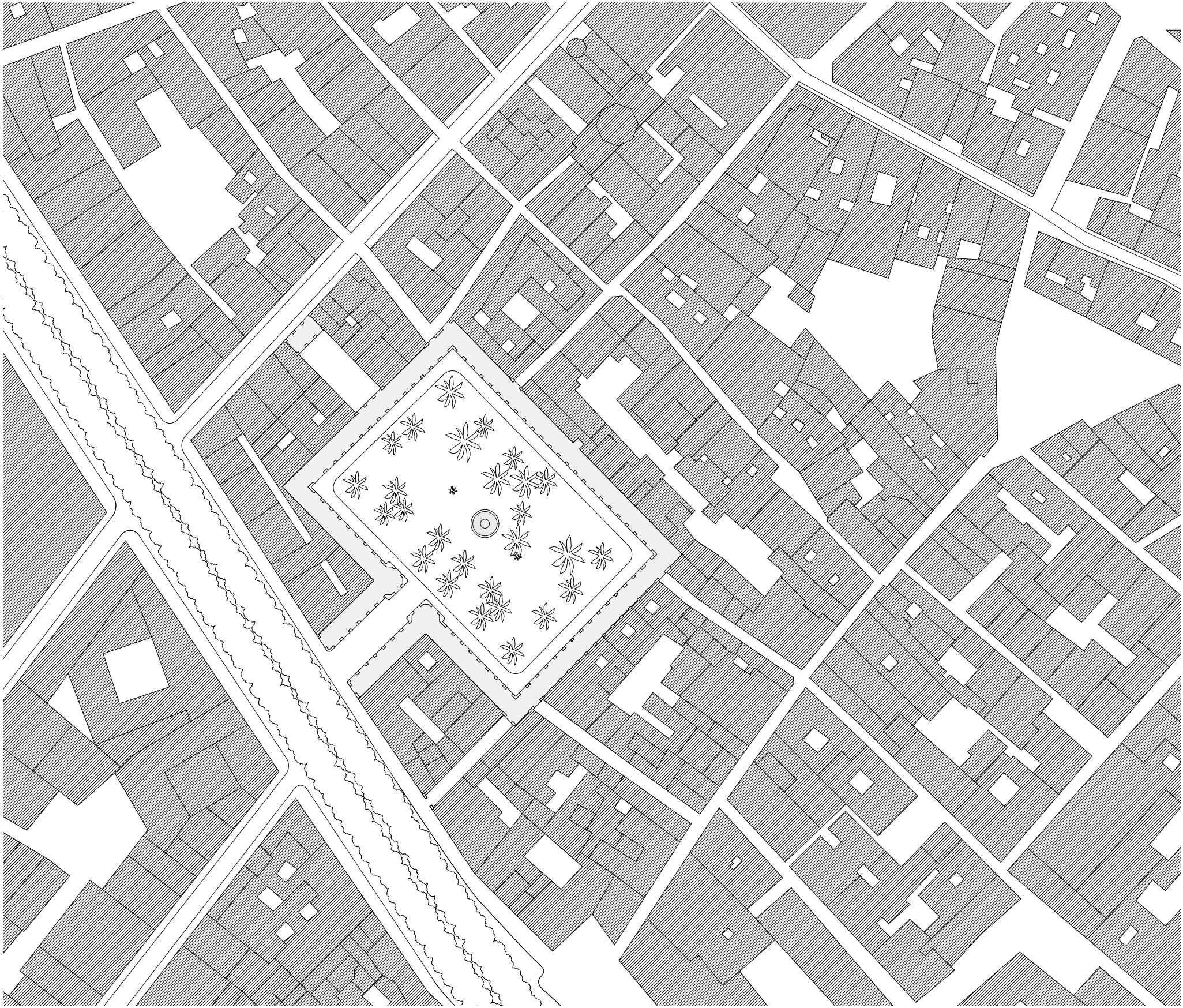
Dimensions 4,800 m² (with *Carrer de Colom*)
Length 83 m × width 54 m, building height approx. 20 m

Surface and furnishings
Granite slabs in rows, iron fountain, candelabra, helmeted lanterns (1879 Antoni Gaudí), palm trees









Royal Crescent

Bath, Great Britain

Royal Crescent is the name of the semicircular-shaped development of terraced houses that crowns the elevation above a park lawn, thus enclosing the park's northern end. Strictly speaking, it cannot claim to be a square; the gesture of enclosure by the row of houses, however, appears so clear and emphatic that it merits consideration here alongside other urban squares, although it represents a separate type of urban spatial formation. The semicircle not only surrounds the lawn but opens up to the park area below. However, the space addressed by this gesture is kept at a distance. The lawn that is encircled by the houses is separated from the street in front of them by a metal lattice fence; on the other side it is confined by a ha-ha. However, starting from the houses, the lawn falls downhill in the form of a hollow, gaining in steepness with the distance, thus expanding the view. The space-shaping gesture therefore does not apply to an urban square but turns towards the vast space of the landscape and points to the houses themselves assembled in the semicircle.

Location Bath

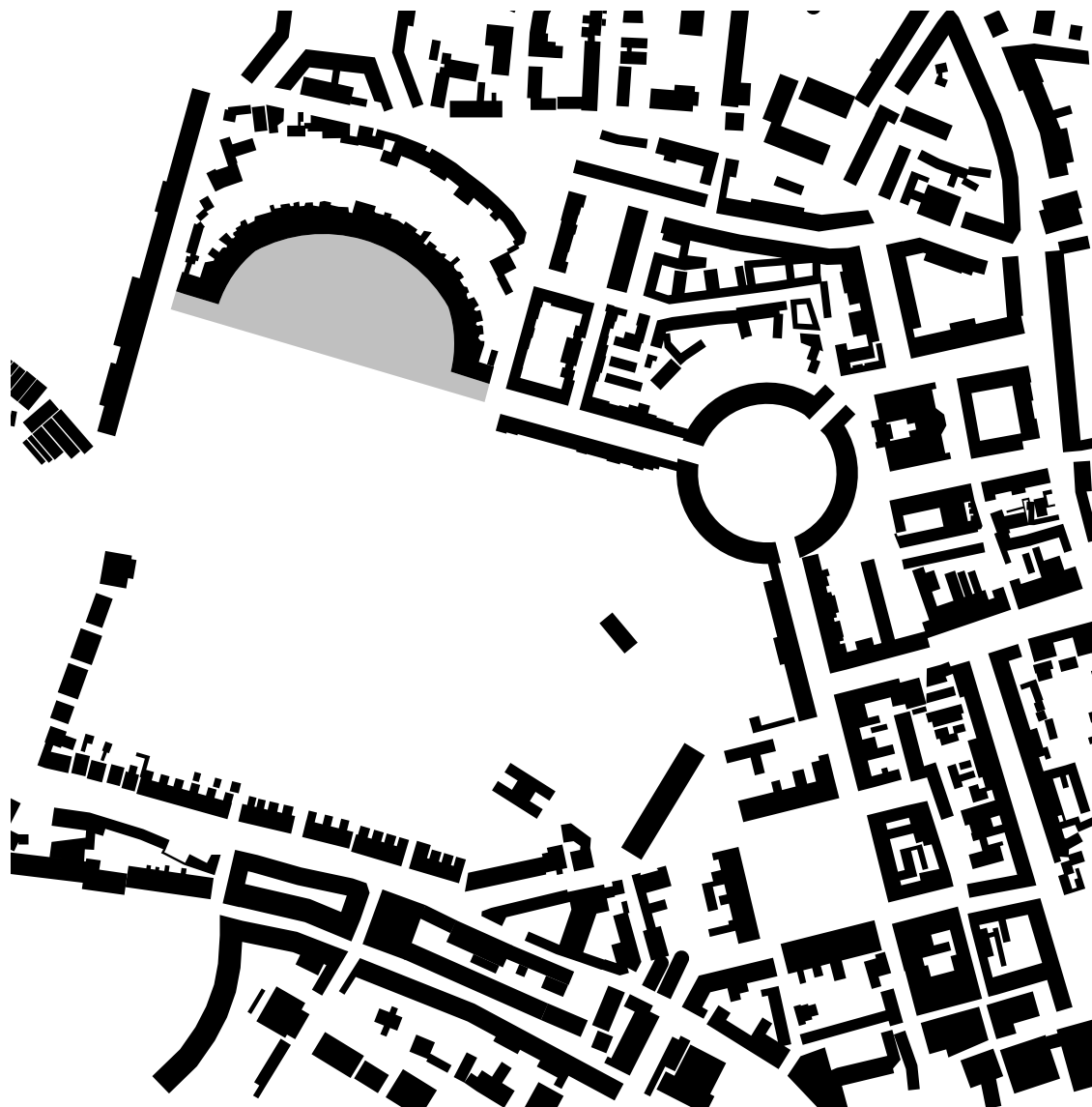
Time 1767–1774

Architect John Wood the Younger

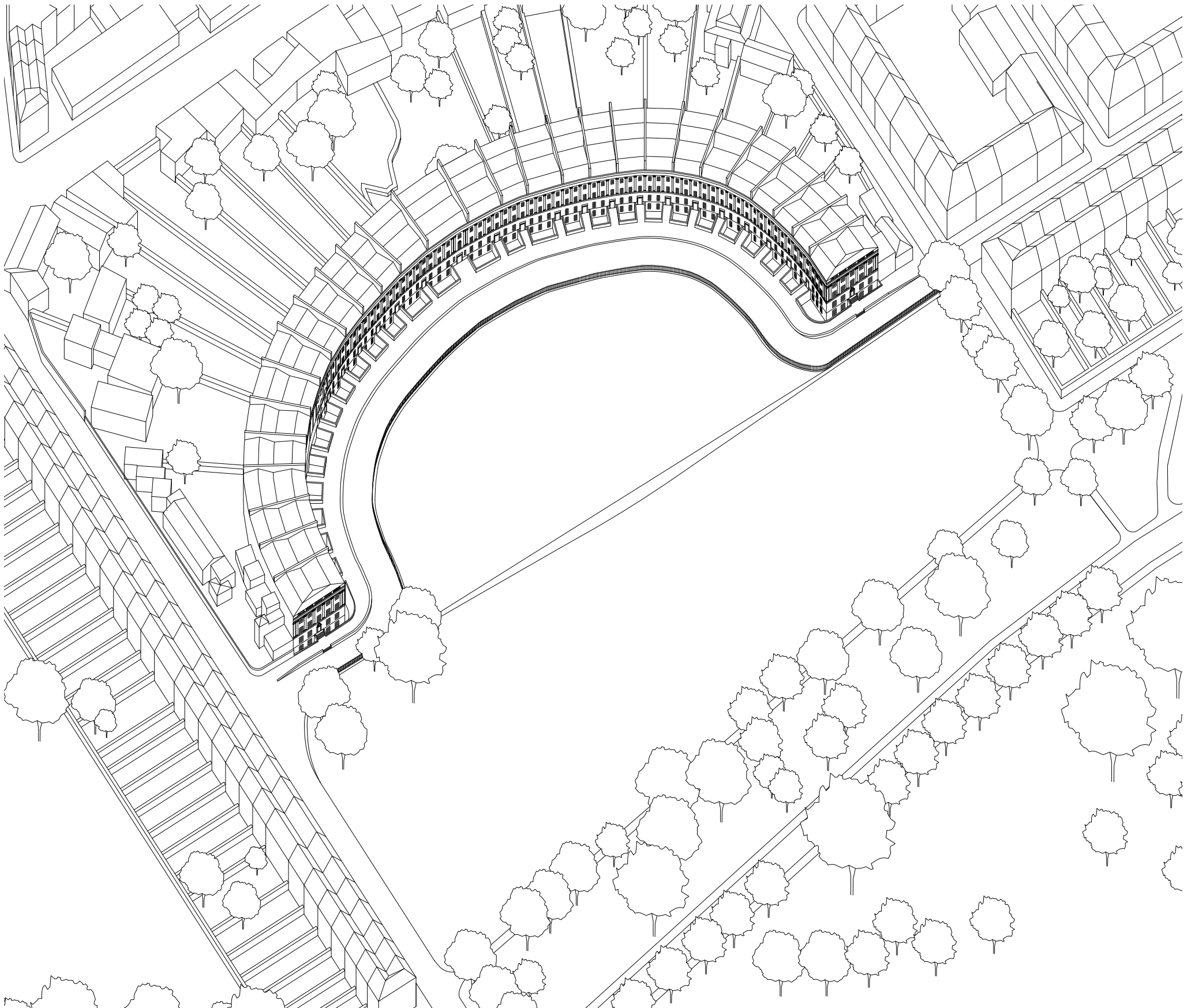
Dimensions 12,000 m²
Length approx. 165 m × width
approx. 83 m, average height
of eaves 15 m

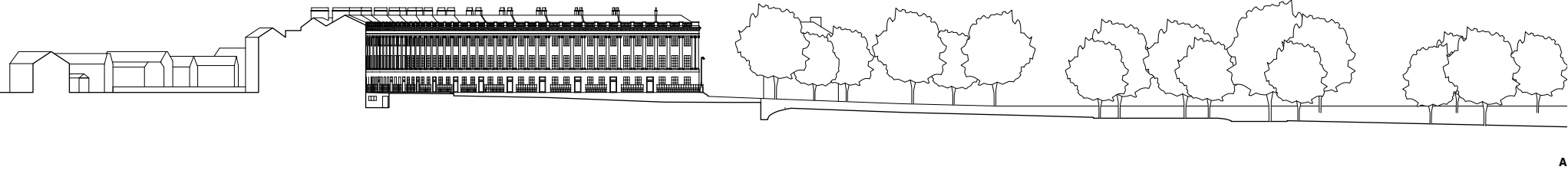
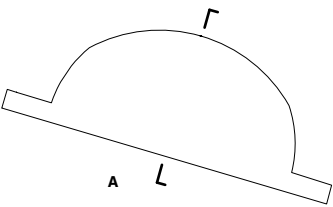
Important structures *The Royal Crescent, terraced houses*

Surface and furnishings
Cobblestone paving, lawn, ha-ha,
metal lattice fence



1:5000







Gendarmenmarkt

Berlin, Germany

44

Three fields within the grid of Berlin's *Friedrichstadt*, a Baroque extension of the city, serve as a tableau for three monumental buildings. This longitudinal *Karree* – as a block is called in Berlin – is surrounded by heterogeneous buildings of even height, like walls of a hall containing a very precious treasure. The frame is secondary; the two cathedrals and Schinkel's theatre dominate the square. The figure-ground balance is subtle; the conspicuous rectangle allows the square to be perceived as an entity within the city's fabric. On the other hand, one is immediately captivated by the aura of the cathedrals as you enter the square via one of the eight possible entryways. The space shadow of the two cathedrals (*Doms*) is dominant. The complex interior of the *Doms*, with their churches and museums, remains concealed; the uninitiated may not even feel welcome to enter. As magisterial monuments they frame Schinkel's theatre, now a concert hall, all together forming an alluring ensemble within the city. This charisma engenders a power that consolidates the space of the square, which moreover has long hosted everyday markets and festivities.

Location Berlin, Friedrichstadt

Time 1688, three fields of the grid of the Baroque town extension / Since 1773, homogenous border, successive reconstructions within the 20th century

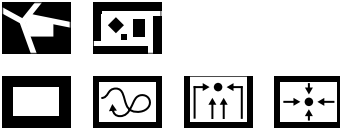
Architects 1688 Johann Arnold Nering / Redesign, 1889 Herrmann Mächtig, 1976 Hubert Matthes

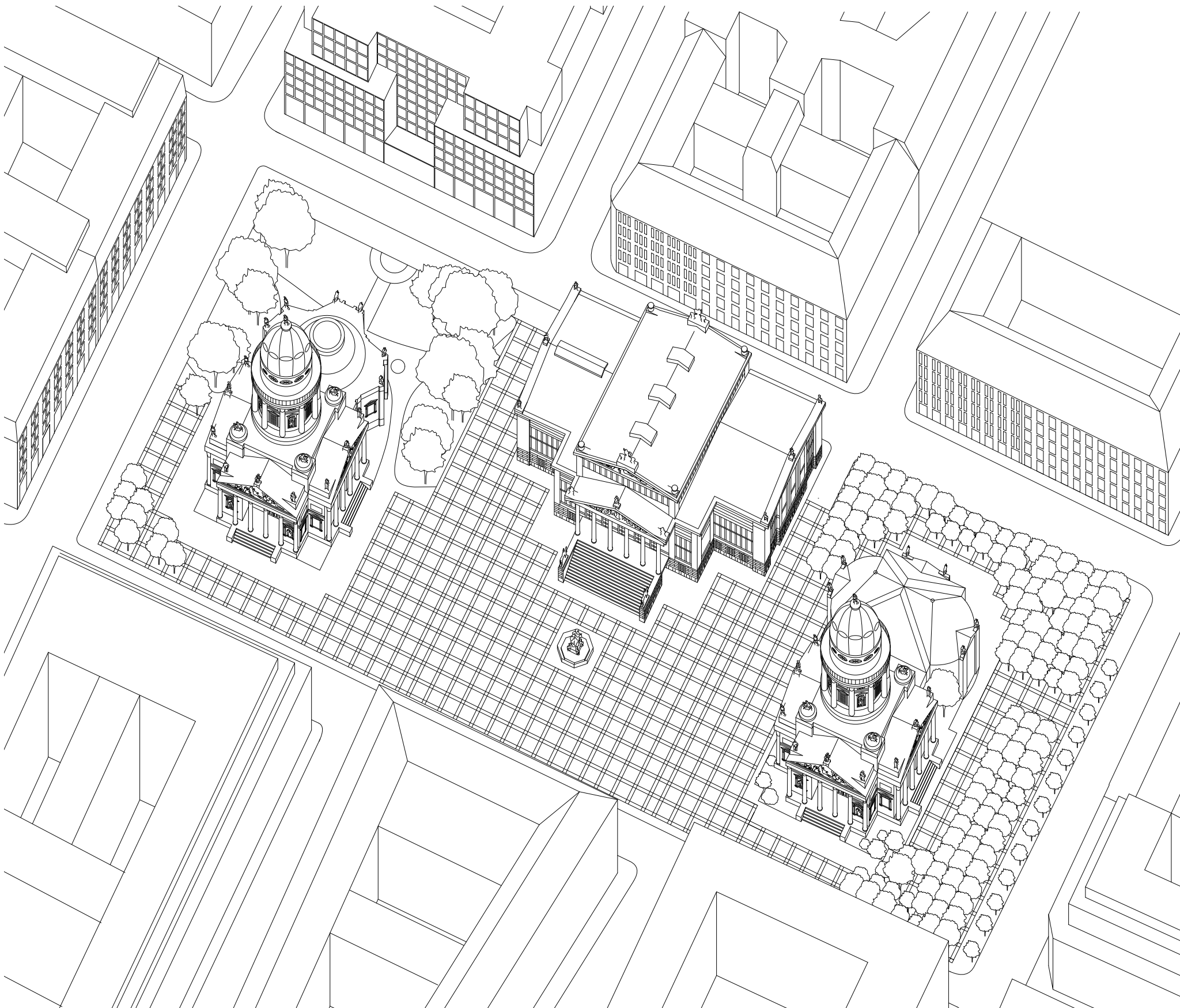
Dimensions 43,000 m²
Length 329 m x width 153 m,
average height of eaves (surrounding buildings) 22 m, height of church towers approx. 70 m

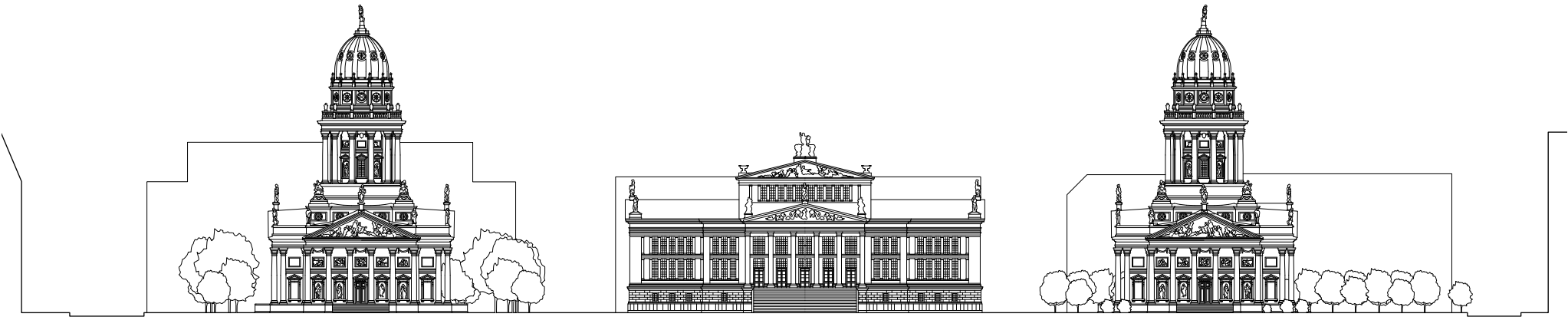
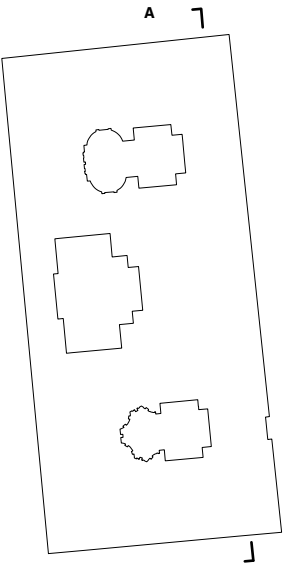
Important structures

Churches of French and Lutheran communities, 1701 Jean Louis Cayart, Abraham Quesnay, Martin Grünberg / *Französischer Dom* and *Deutscher Dom*, domes in front of the churches, 1785 Carl von Gontard / *Konzerthaus* (*Königliches Schauspielhaus*), 1821 Karl Friedrich Schinkel

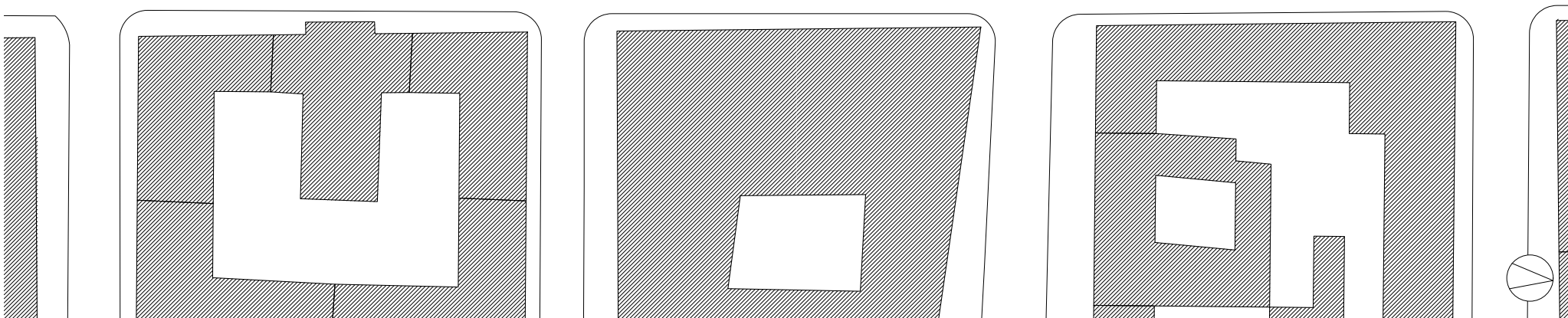
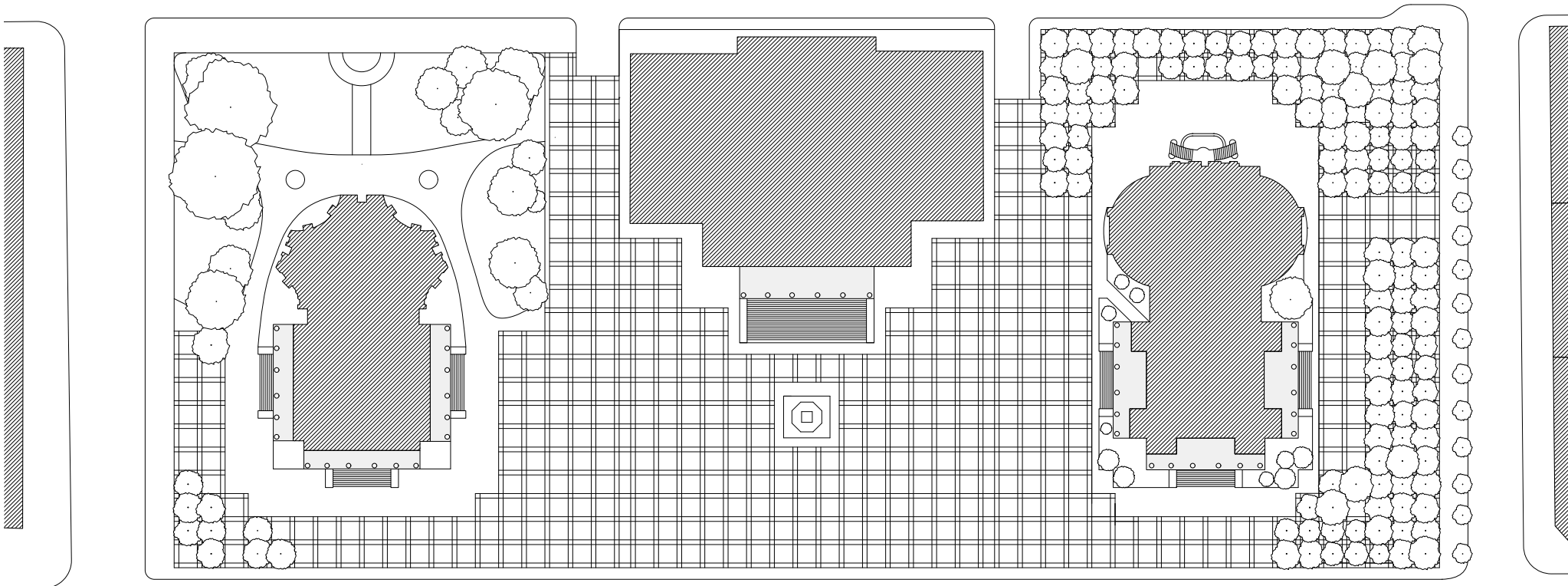
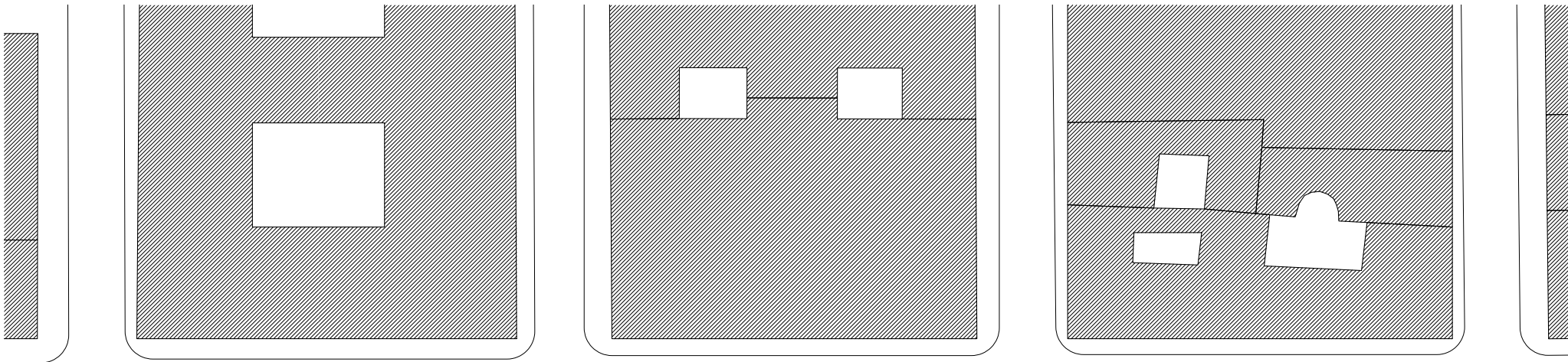
Surface and furnishings 1936 pattern of square granite panels, 1977 new landscape design with trees / Schiller monument, 1871 Reinhold Begas







A



Pariser Platz

Berlin, Germany

48

The historical and political significance of the ‘front parlour’ of Berlin outshines everything; this square could perhaps be better described in semantic terms. The setting of the *Brandenburger Tor* (Brandenburg Gate) and of political demonstrations, it is deeply intertwined with the development of Germany as a nation; it was completely effaced by the presence of the Berlin Wall during the Cold War, and is the symbolic totem of the German capital today. *Pariser Platz* has been the focus of bitter debate around the reconstruction of its architectural character: the lobby to *Unter den Linden*, a self-contained square focused on the *Brandenburger Tor*, an integral area despite the varied uses of its surrounding buildings. Today, this enclosed urban quadrangle, with its cherished heritage of the Enlightenment, is once again oriented along its east-west axis. It functions both as conduit and destination, as link between the *Tiergarten* and *Unter den Linden* on the one hand and as a place of repose cut from the urban fabric on the other, engendering comings and goings, gatherings, entrances and exits – an entree into the city of Berlin.

Location Berlin, Dorotheenstadt

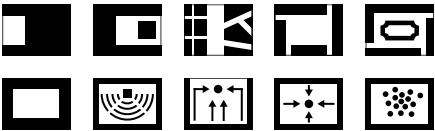
Dimensions 16,150 m²
Length 120 m × width 127 m,
heights of eaves 18–22 m

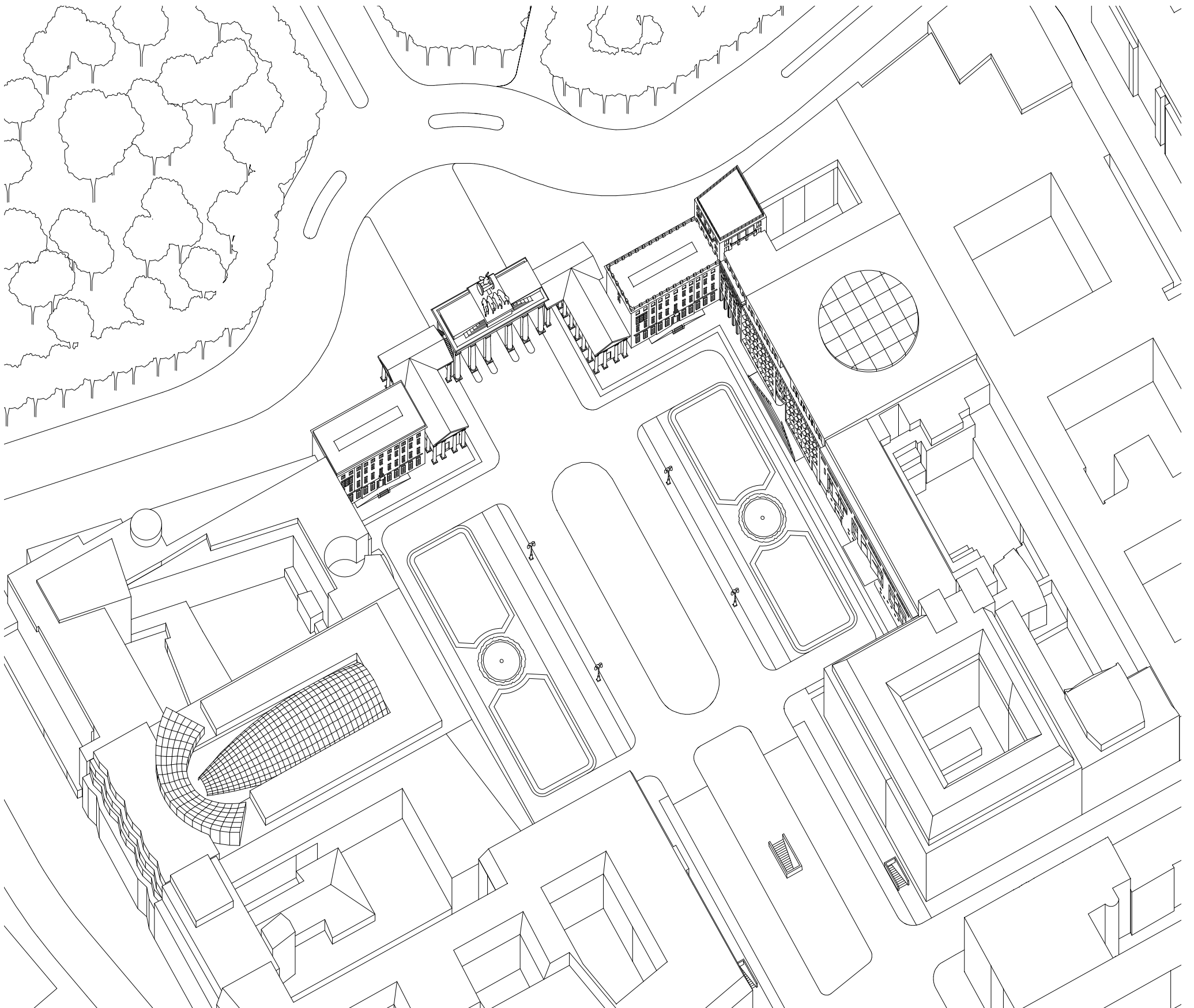
Time 1734 *Quarrée* at Brandenburg Gate / 1961–1990 part of death zone between East and West / Since 1993 reconstruction / 2002 new landscape design

Important structures
Brandenburger Tor, 1791 Carl Gotthard Langhans / *Haus Liebermann*, *Haus Sommer*, 1998 Josef Paul Kleihues / *Akademie der Künste*, 2005 Günter Behnisch, Manfred Sabatke, Werner Durth

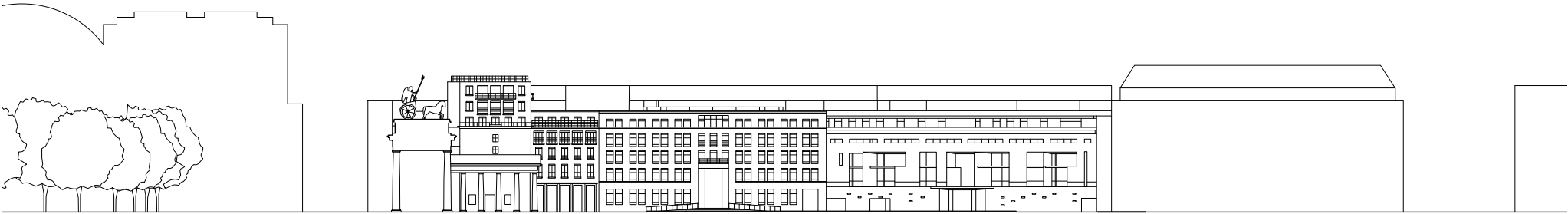
Architects 1734 Philipp Gerlach / 1993 Bruno Flierl, Walter Rolfes / Landscape design, 1880 Hermann Mächtig, 2002 Josef Paul Kleihues, Spath & Nagel, Bappert & Wenzel

Surface and Furnishings
Granite paving, two ornamental beds with fountains

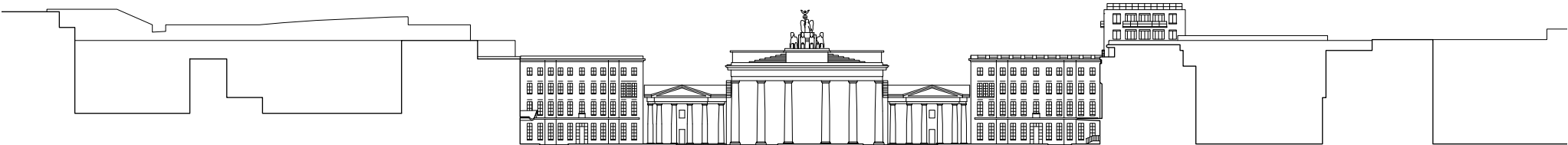




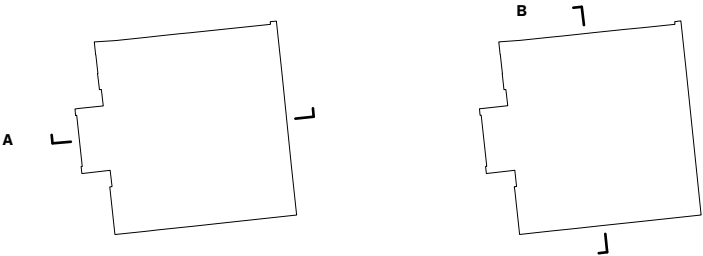
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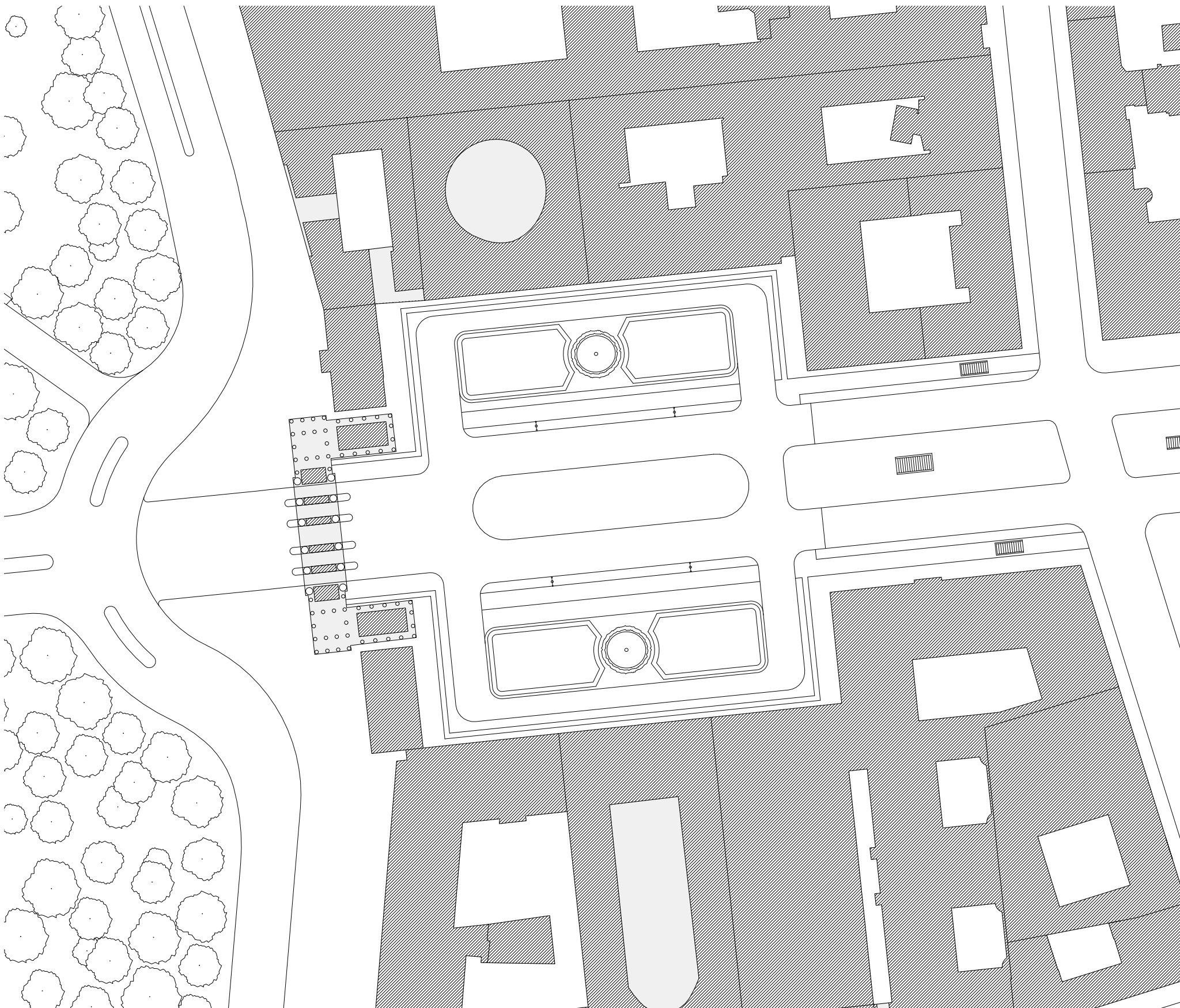


A



B





Potsdamer Platz

Berlin, Germany

52

Potsdamer Platz is the name of a traffic hub where several streets intersect to form a star pattern. The square's public space has been reduced to the traffic islands and sidewalks between the streets, whereas the ensemble comprises the *Potsdamer Platz* and the adjacent octagonal *Leipziger Platz*, its sibling to the east, closely linked via a short connecting passage. As a hub of regional importance, it goes beyond the common definition of a square. It is characterized by its function as a link between different parts of the city, particularly the east and the west, which the square's layout portrays as closely linked neighbours. In sharp contrast to the *Leipziger Platz*, the *Potsdamer Platz* is shaped by an ensemble of one-off high-rises, some tapered so as to point towards the centre of the square. The significance of the square is partly a result of the height of those buildings, which exceeds the standard height in Berlin. In contrast to the usual concept of an urban square, here the space seems to disappear in all directions. This correlates with and reinforces its character as a hub with a high concentration of movement and urban activity: the square is more for passing through than lingering.

Location Berlin-Mitte

Time 1994–2000

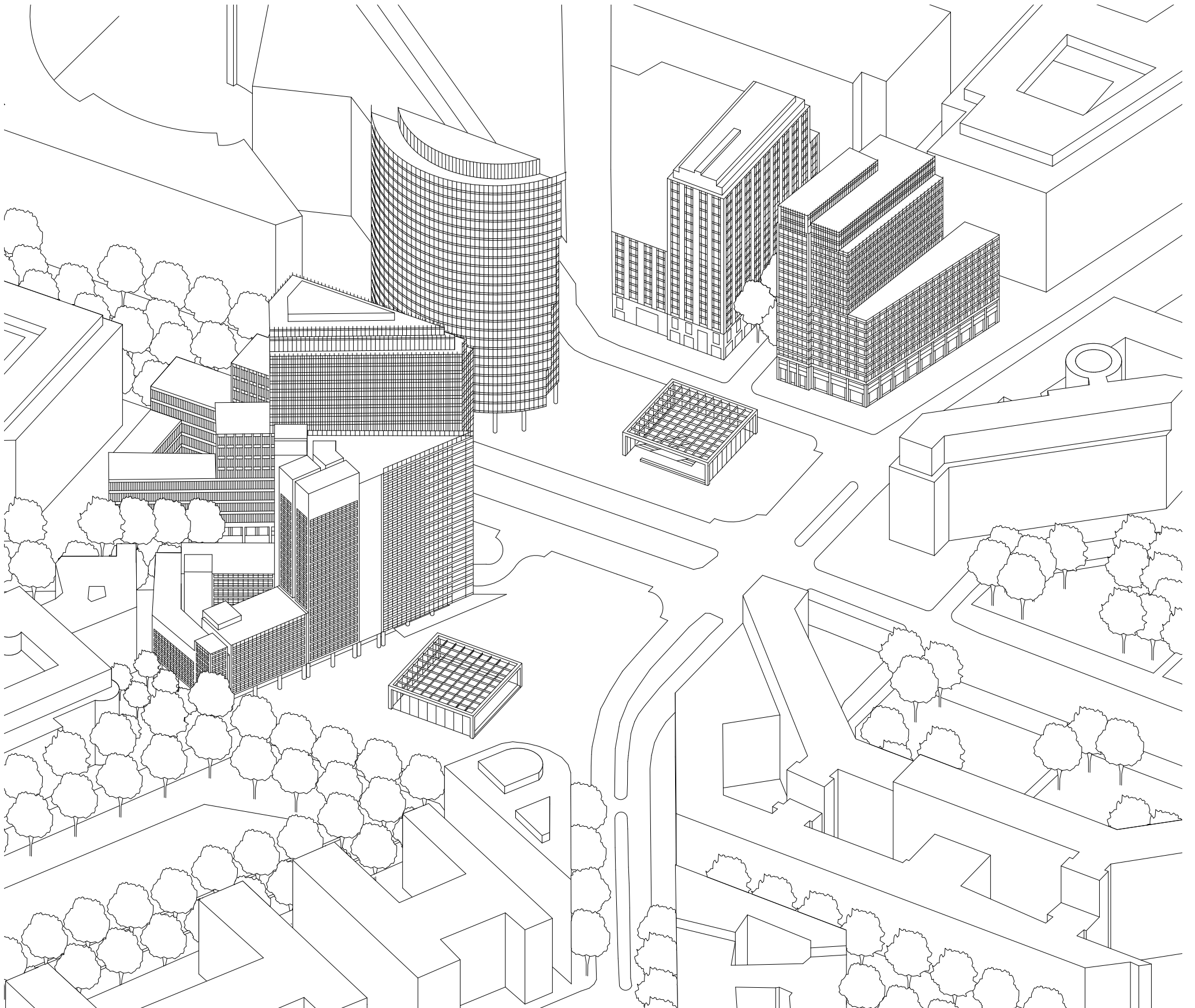
Architects Hilmer & Sattler

Dimensions 24,000 m²
Length (N–S) approx. 230 m ×
width (E–W) approx. 150 m,
building heights approx. 35 m
(east side), approx. 100 m
(high-rise buildings)

Important structures *Kollhoff Tower*, 1999 Hans Kollhoff,
Helga Timmermann / *Atrium Tower*, 1999 Renzo Piano / *Sony Center, Bahn Tower*, 2000
Helmut Jahn / *Park Kolonnaden*,
2002 Giorgio Grassi

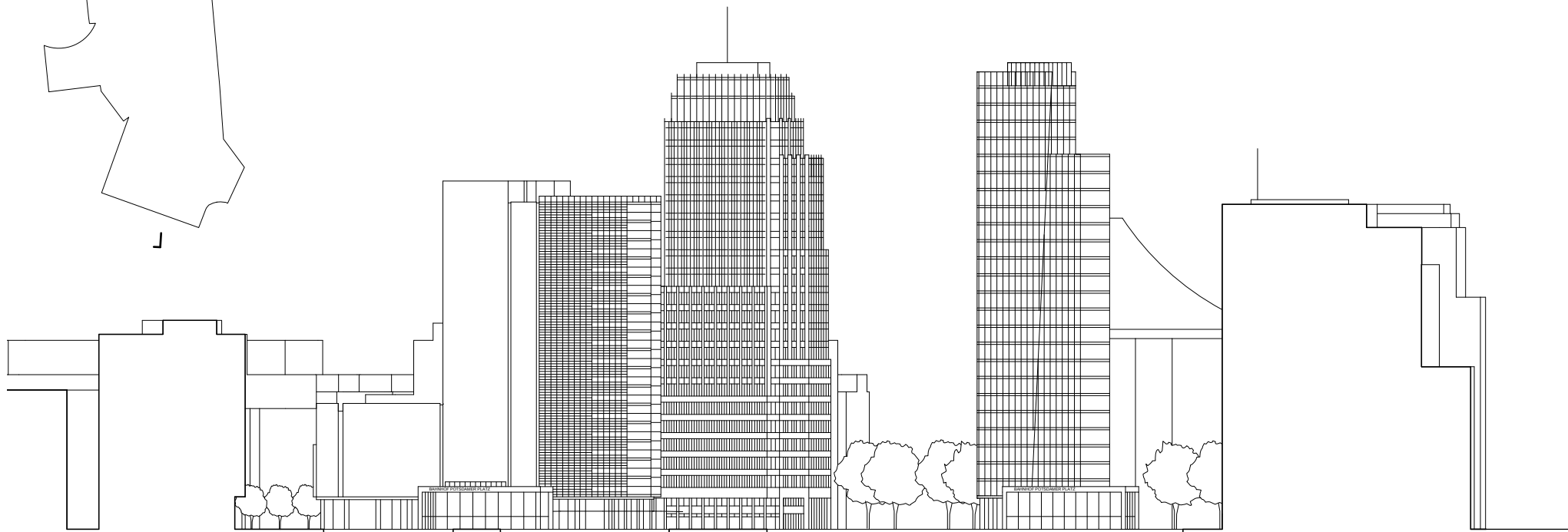
Surface and furnishings
Concrete slabs, tarmac, two
canopies of subway entrances,
2001 Hilmer & Sattler





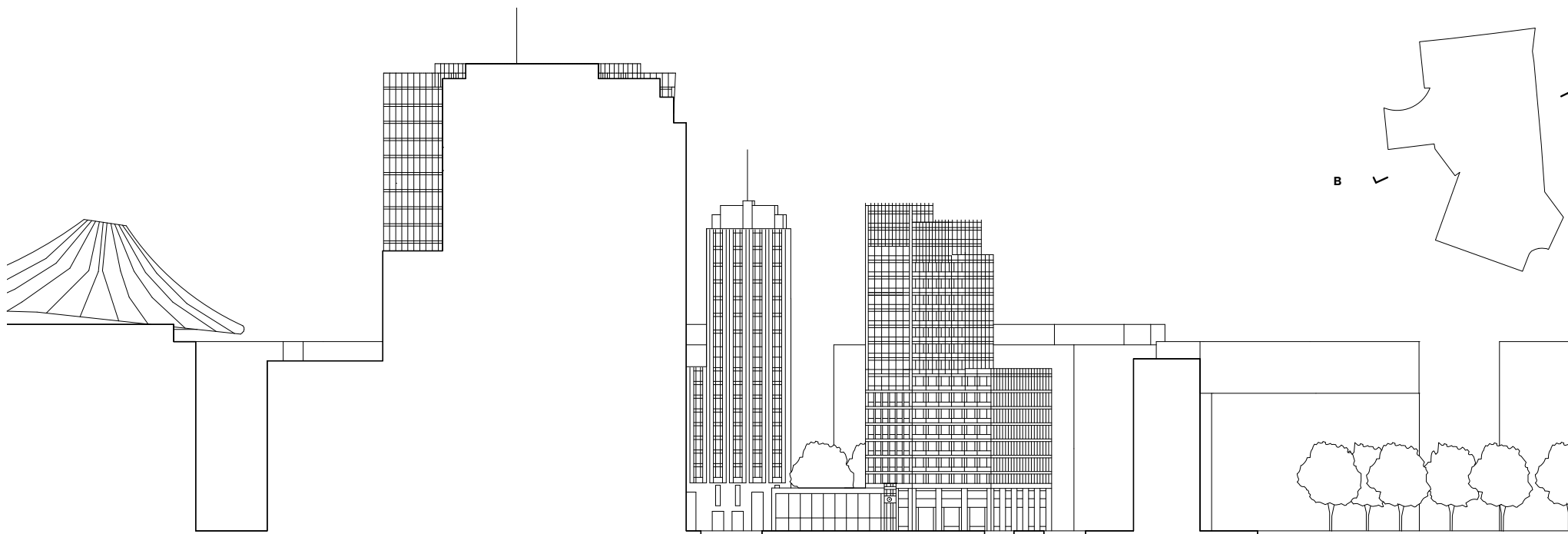
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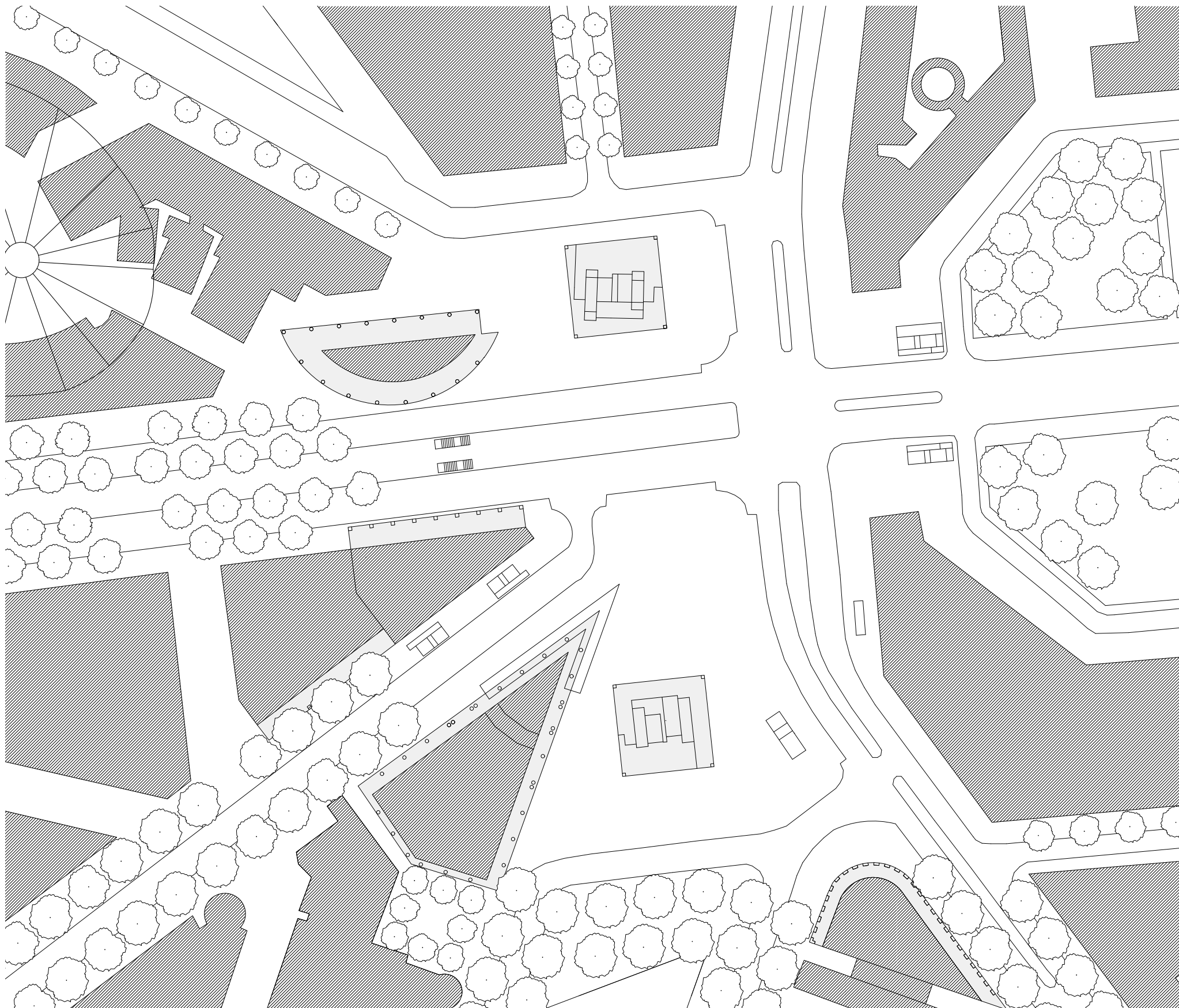
A

54



B

B



Walter-Benjamin-Platz
Berlin, Germany

Connecting two parallel streets, *Walter-Benjamin-Platz* is almost too narrow to be a square and too wide to be a street. Its oblong proportions and its open ends bind the space to the abutting streets. This suggestion of a thoroughfare – a *Raumbahn* – is further underscored by the colonnades along both sides of the space. Uniform columns and the inter-columns between them punctuate the movement of passersby with their rhythm. In addition to the homogenous material of the facades and the granite pavement throughout, the rows of columns combine to lend the square a unity and a touch of classicism. The space under the colonnades provides a separate protected boundary zone, resulting in an interconnecting space between the square and the bulk of the buildings.

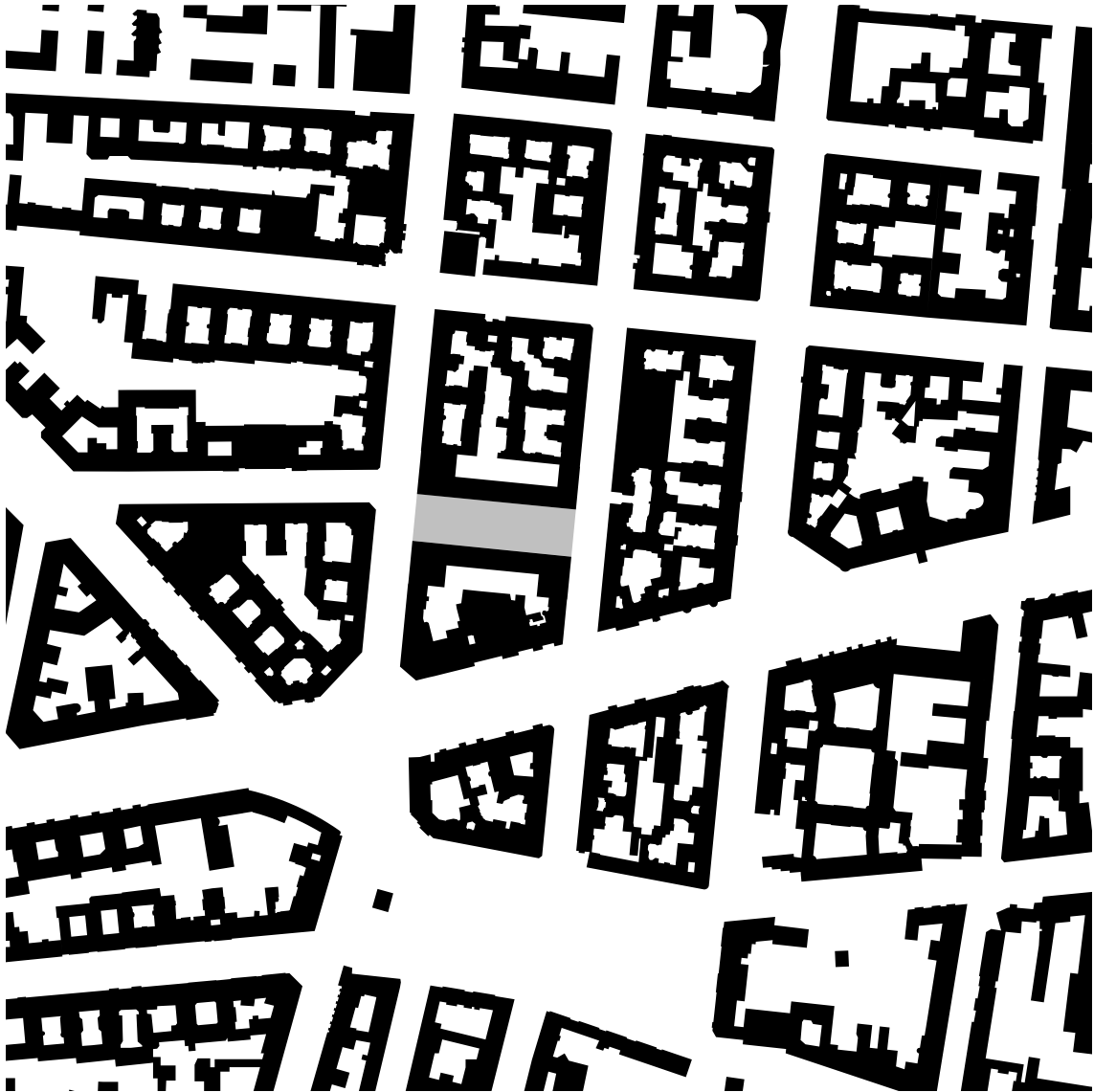
Location Berlin, Charlottenburg

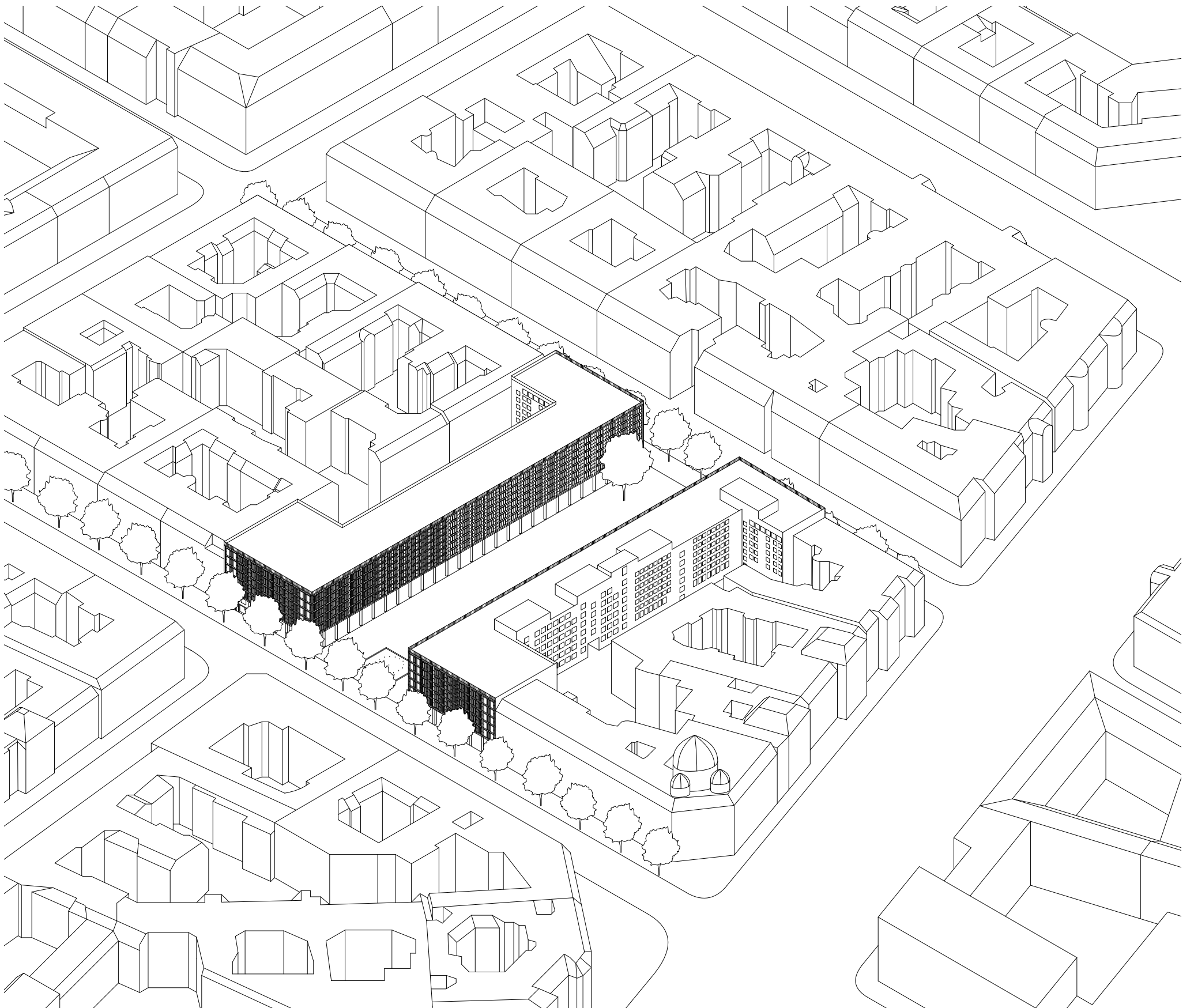
Time 1997–2000

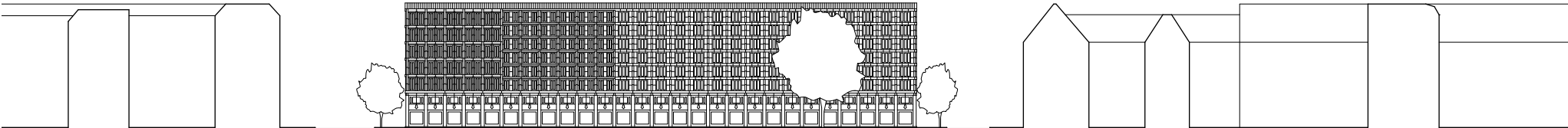
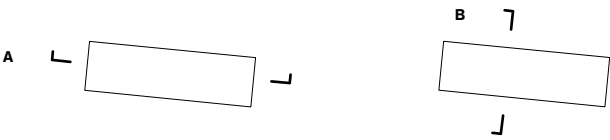
Architects Hans Kollhoff, Helga Timmermann

Dimensions 3,600 m²
Length 110 m × width 32 m,
height of eaves 25 m

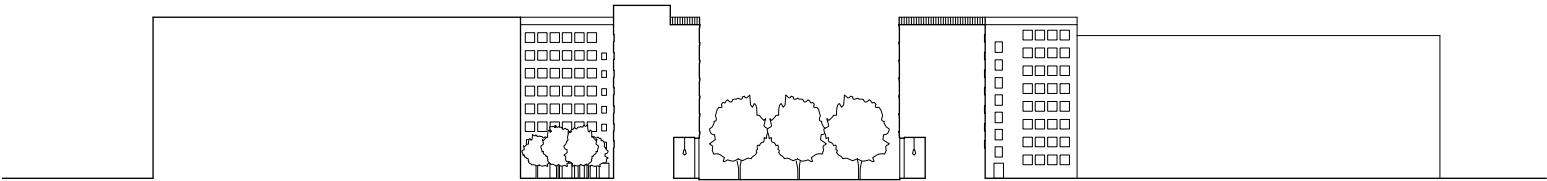
Surface and furnishings
Granite slabs, fountains







A



B



Piazza Maggiore

Bologna, Italy

Situated right in the centre of the city, the *Piazza Maggiore* represents the heart of urban life. The main shopping street, *Via dell'Indipendenza*, leading from the station to the square, first merges into the *Piazza Nettuno*, with its fountain of Neptune, which can be experienced as a separate square due to an extension of its western edge and the shifted grid pattern of the paving. The gentle gradient gives it the appearance of an access ramp to the main square, which is bounded by various buildings of historic importance, among which the *Palazzo del Podestà* stands out. The *Palazzo* appears detached from the other three sides of the square, which form the backdrop. Slightly elevated by three steps, it attains the character of a stage set, which is especially attractive for café guests, who are thus offered a view across the square. The large flight of steps on the opposite side, in front of *San Petronio*, also turns to the square's centre, where the ornamented flooring seems to be laid down like a carpet as a setting for the activities on the square. Through arcades and passageways, the city enters the square, lending the square's edges a porous quality.

Location Bologna, historic centre

Time 13th–16th century

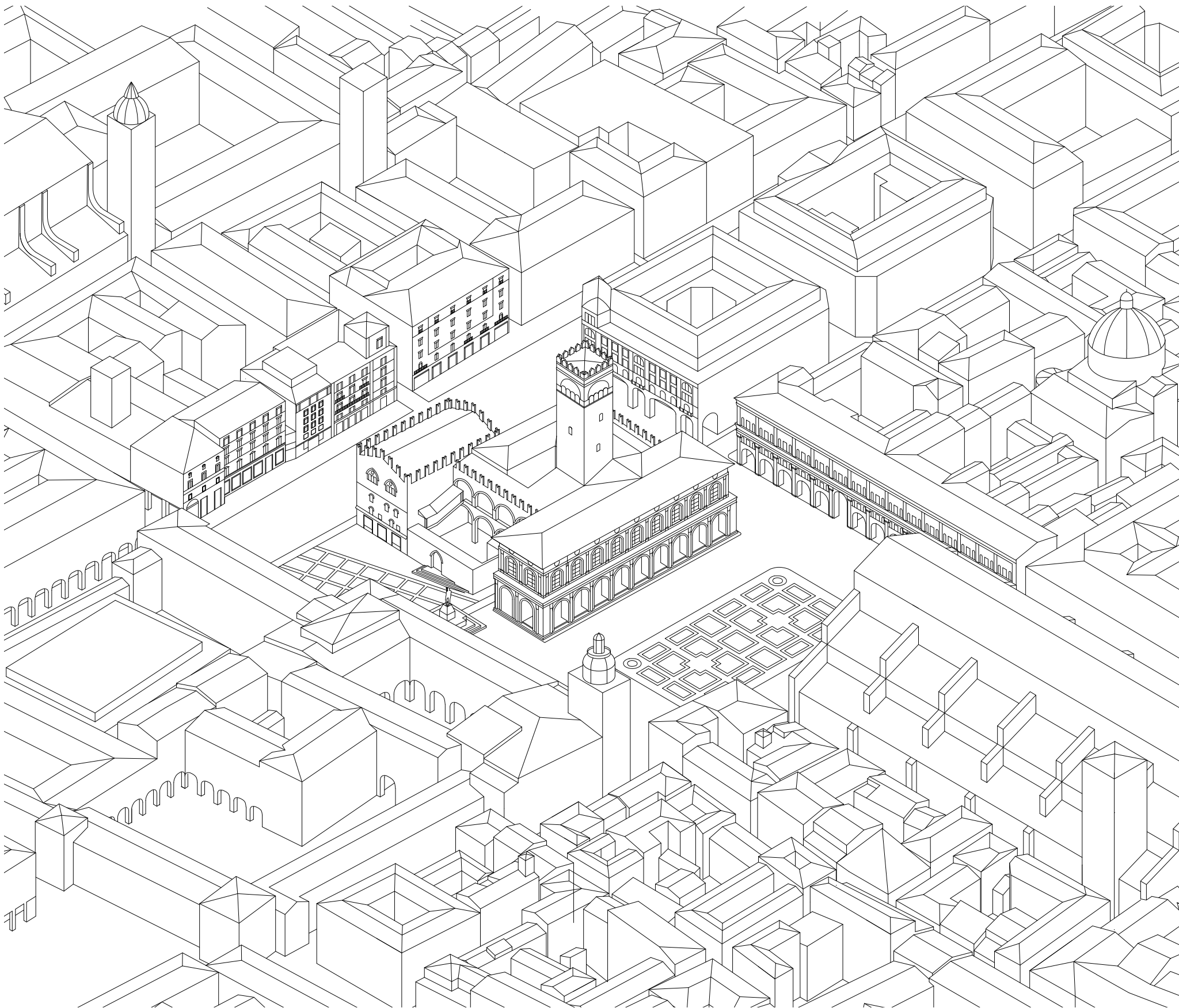
Architects See structures

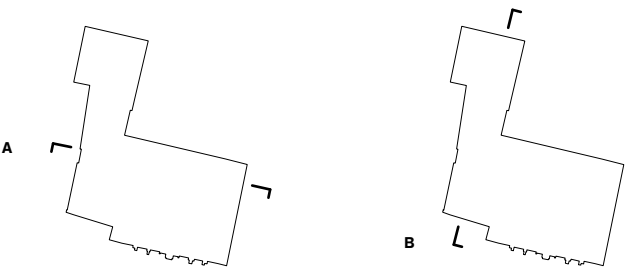
Dimensions 9,800 m²
Main square length 110 m × width 70 m; *Piazza del Nettuno* length 62 m × width 45 m, average eaves height 25 m, height of Basilica approx. 48 m

Important structures *Palazzo dei Notai*, 1384 and 1422 / *Palazzo d'Accursio*, 1290 and 1425 Fieravante Fieravanti / *Palazzo del Podestà*, 1209 and 1484 Aristotile Fieravanti / *Palazzo dei Banchi*, 1568 Giacomo Barozzi da Vignola / *Basilica San Petronio*, 1390 Antonio di Vincenzo, up to 1659

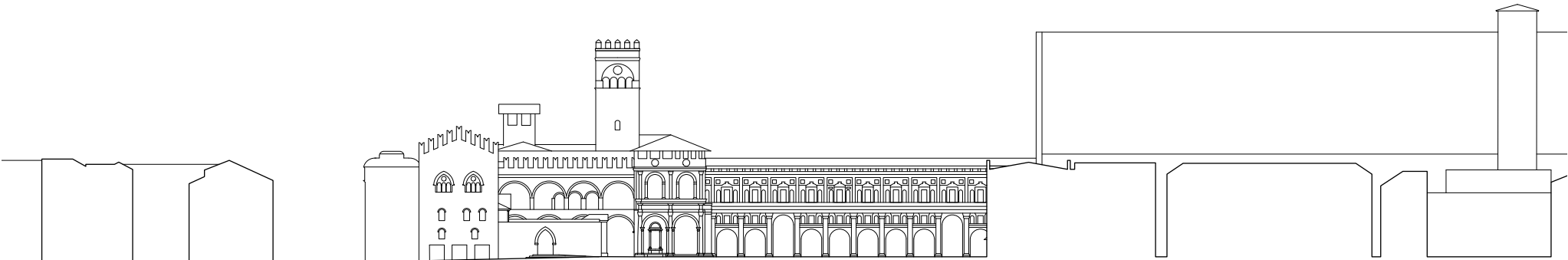
Surface and furnishings Granite, rose and white marble / Fontana del Nettuno, 1563–1566 Giovanni di Bologna



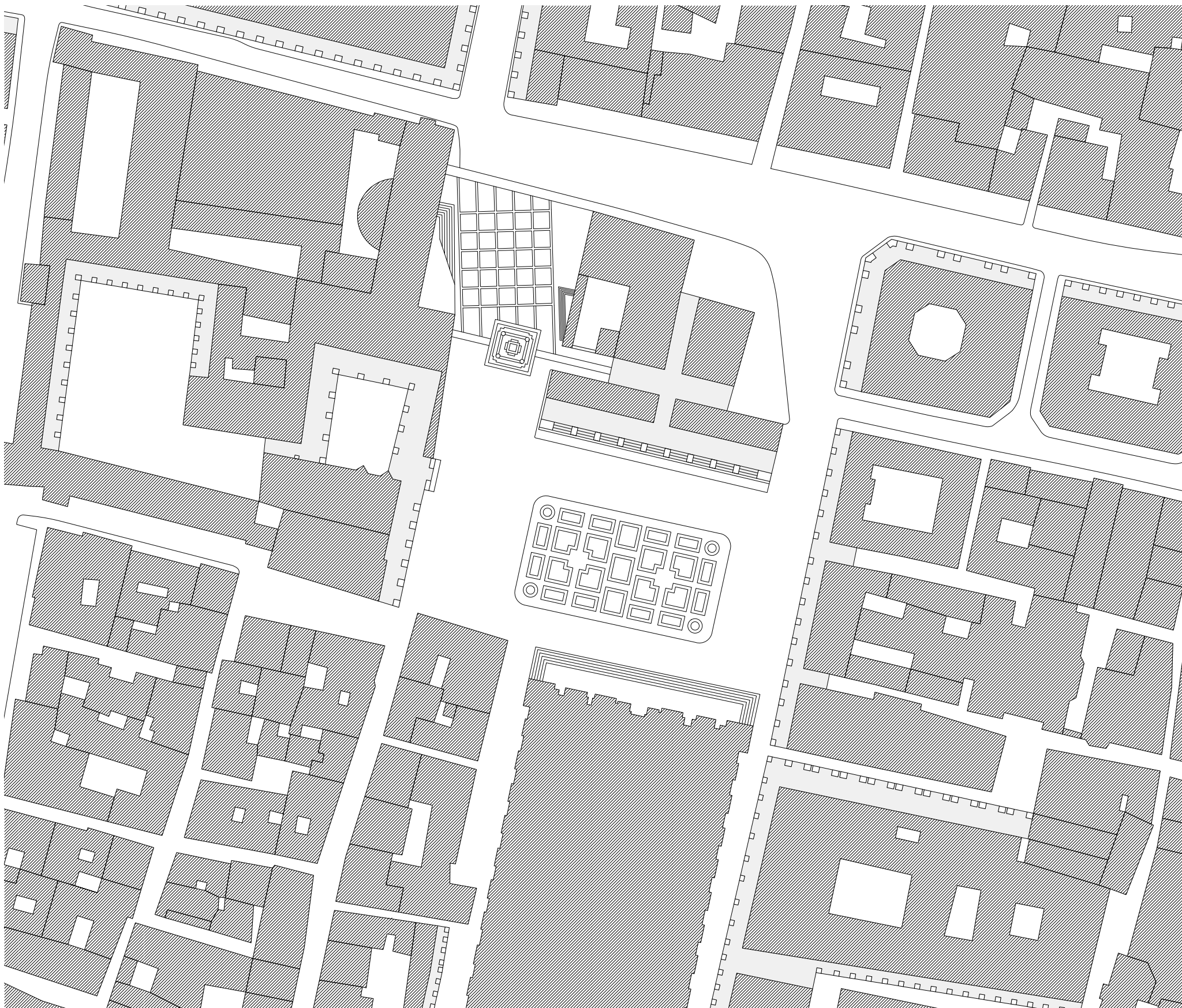




A



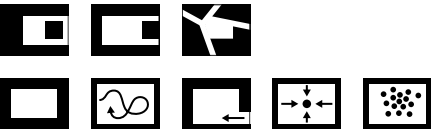
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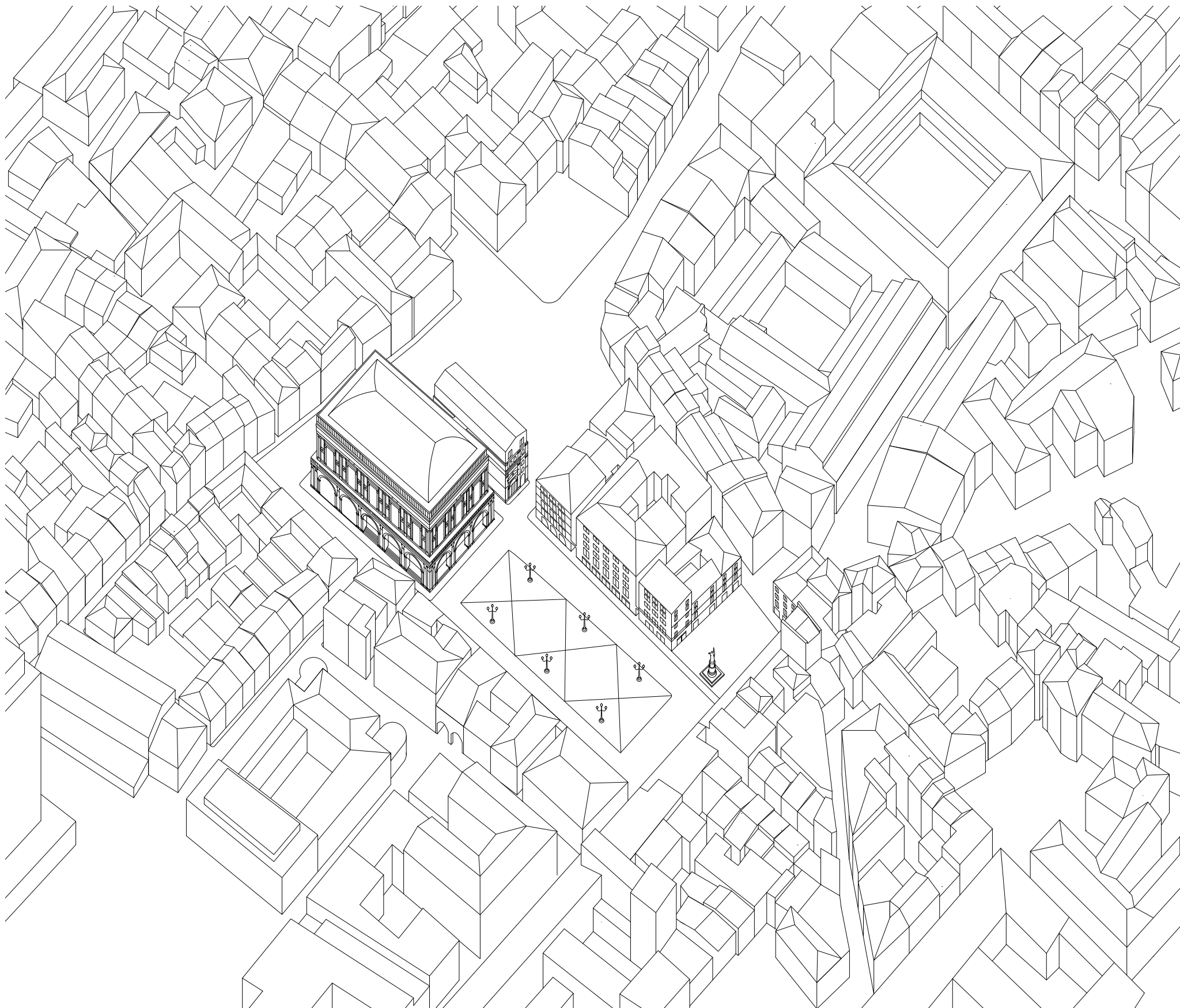


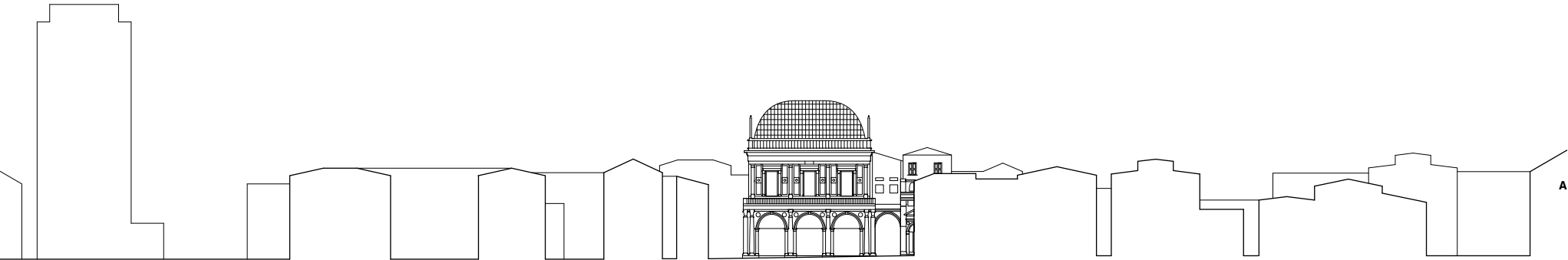
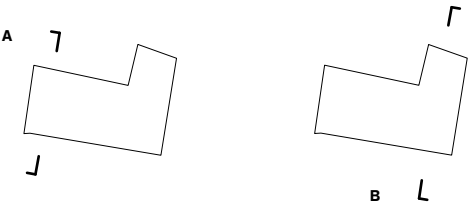
Piazza della Loggia Brescia, Italy

Piazza della Loggia may be regarded as the forecourt of the dominant *Loggia*, the *Palazzo Nuovo del Comune*, or as part of a fabric of different squares, with the *Loggia* incorporated as the main structure. The *Loggia* dominates the whole surroundings, and not only because of its height. The vaulted, columned hall of the ground floor – the *Loggia* that gives the entire building its name – absorbs almost everything in its immediate vicinity. It is closed to the west and masked by a side building to the north, giving it a gestural orientation to the square. In contrast, all the other walls of the *Piazza* seem to recede. In the south, a double-naved vaulted passage is linked at its upper section with two neighbouring buildings, and another gap between buildings is closed by an arch. Both passages are swallowed by the sheer volume of the wall. On the east side, a continuous arcade connects the smaller square to the *Piazza*, where another passage is integrated. The pedestrian may not at first notice this passage behind the arcades, though it is announced by a clock tower, *Torre dell’Orologio*, from a distance. All these different arcades correspond to the arcade motif of the great *Loggia*.

Location	Brescia, historic centre
Time	1484–1570
Dimensions	4,600 m ² Main plaza length 92 m × width 42 m, height of eaves 16–23 m, minor plaza length 27 m × width 26 m, heights of eaves 14–16 m
Important structures	<i>Palazzo Nuovo del Comune (Loggia)</i> / <i>Loggia</i> 1 st floor, 1487 Tommaso Formentone, 1492–1508 with Fillippo de Grassi /
	<i>Loggia</i> 2 nd floor, 1549–1560 Lodovico Beretta (advised by Jacopo Sansovino and Andrea Palladio)
	Surface and furnishings Main plaza: granite slabs, minor plaza: river gravel / Stele memorial for the death by assassination 28.5.1974, Carlo Scarpa / Monument at the join between the two plazas









Kodály körönd

Budapest, Hungary

The *Kodály körönd* is part of the monumental *Andrássy út*, which arrives here – extending from the city centre – as a tree-lined avenue with broad sidewalks. This circular plaza, a traffic hub, forms the beginning of the more suburban part of the radial road. Starting from here, the street broadens once again, the blocks at its side gaining space for thin strips of front garden before giving way to large urban villas situated in parks. The circus too, although not unencumbered with traffic, has the character of a park. In the four corners between the streets, one finds lawns, flower beds, and some large trees, which provide shade; these areas serve as recreational spots for the residents. In front of the surrounding housing blocks, one also finds greenery – protected with wrought iron fences. The centre of the facade of each of the four buildings recedes to add extra space to the plaza, allowing access to the residential and commercial buildings. Visitors enter a green courtyard through lavishly designed gates before reaching the main entrance.

Location Budapest, Terézváros (Theresa Town)

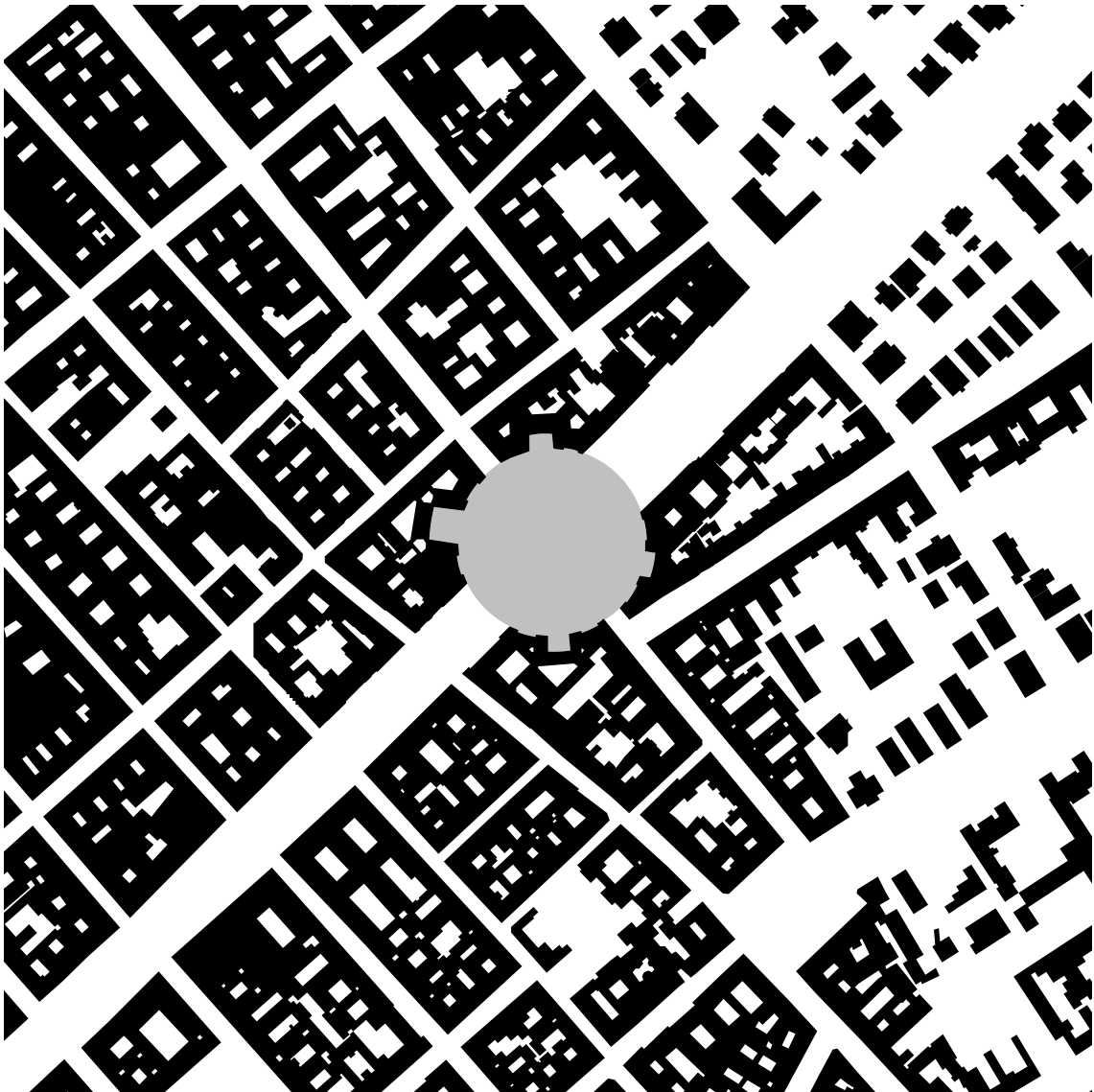
Time 1872–1873

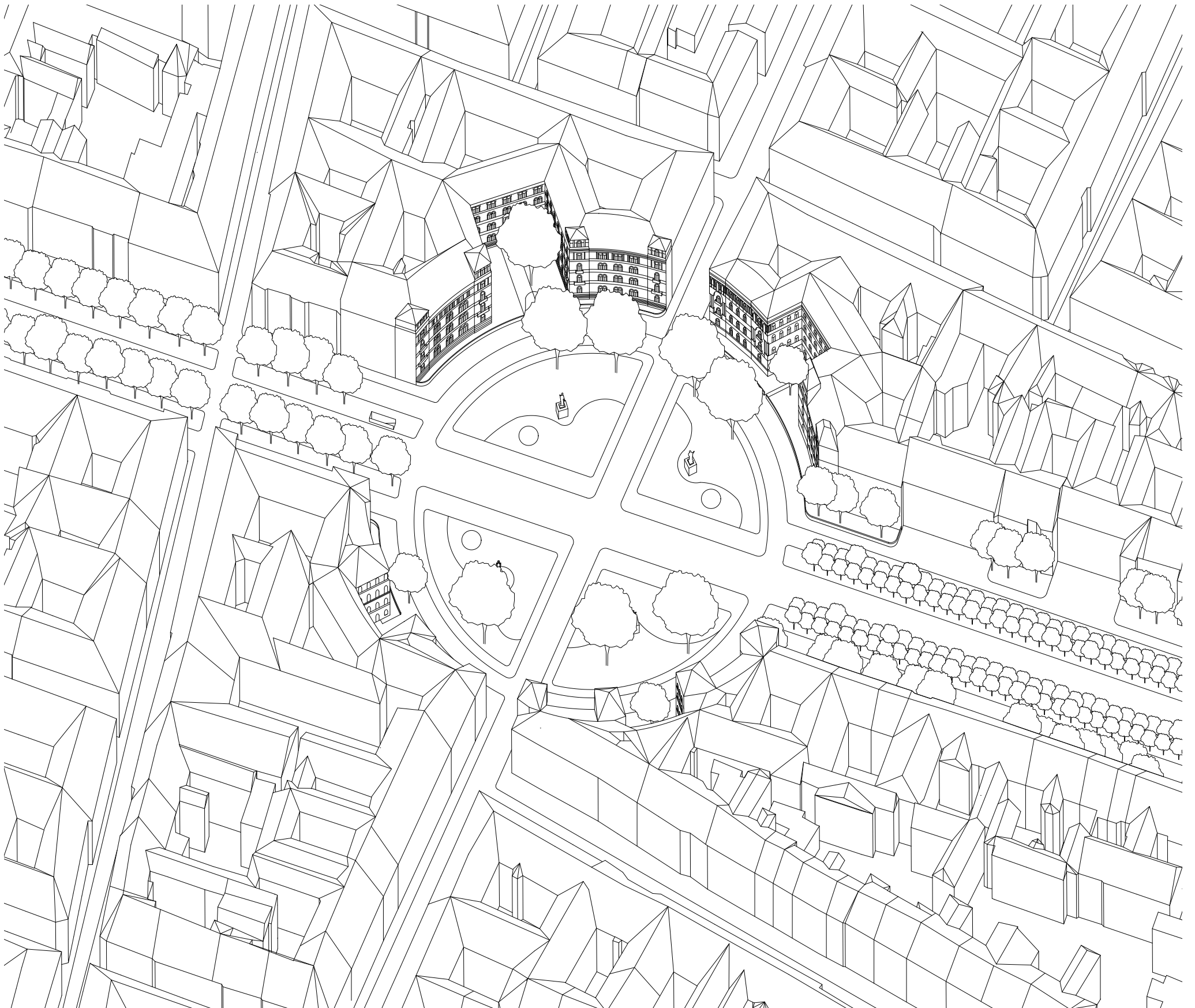
Architect Antal Szkalnitzky

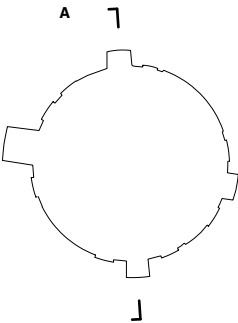
Dimensions 13,000 m²
Diameter approx. 130 m, heights of eaves 14–15 m

Important structures *Vasutas House*, 1883–1885 József Kauser / *Andrássy Court*, 1883–1885 Gyula Bukovics / Apartment building, 1880–1881 Gustav Petschacher / *Hübner Court*, 1883–1884 Gyula Bukovics

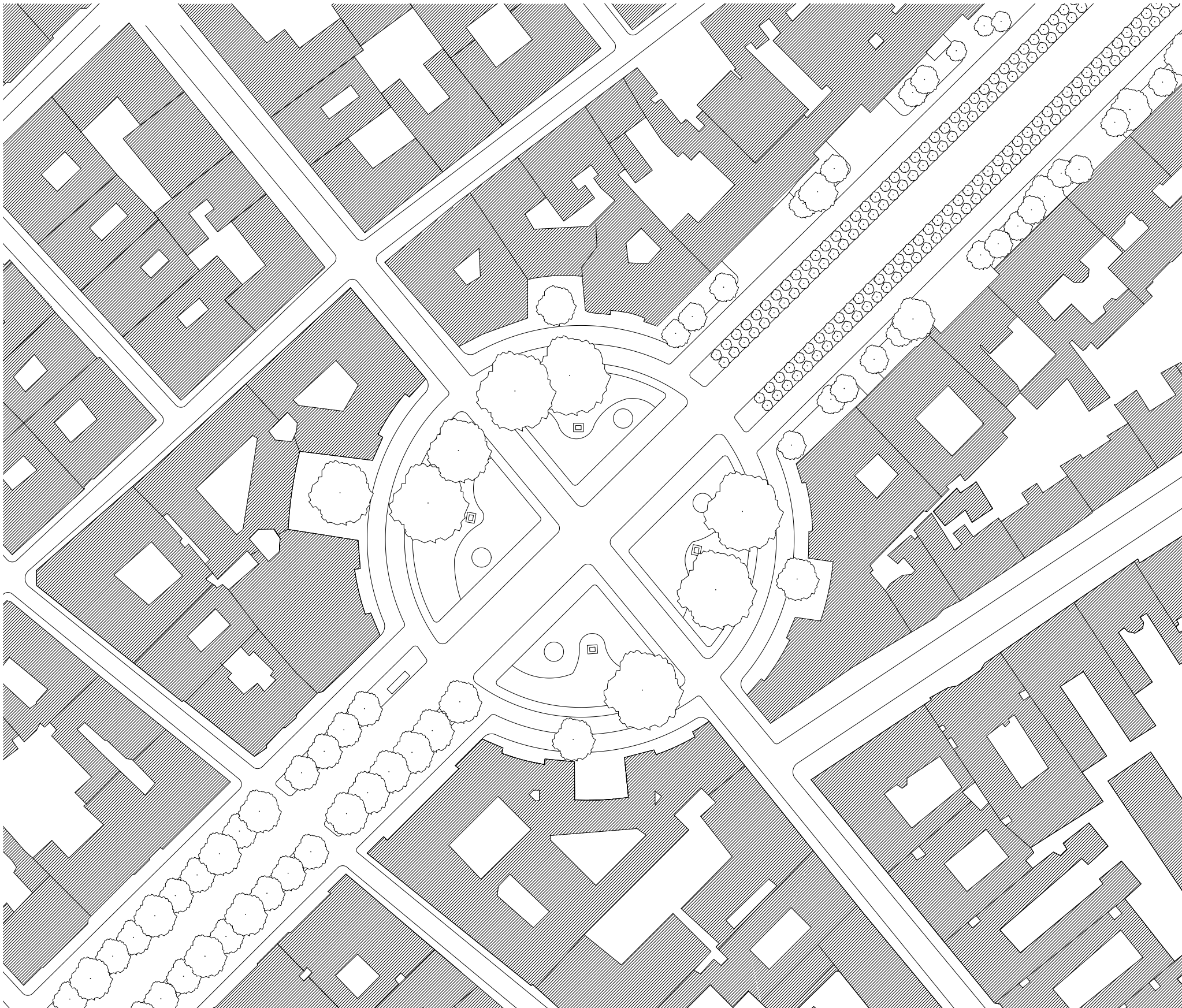
Surface and furnishings
Cobblestone pavement, asphalt, lawns and flower beds / Four statues: *Balassi Bálint*, *Szondy György*, *Zrínyi Miklós*, *Vak Bottyán*







A



Szabadság tér (Liberty Square)

Budapest, Hungary

The square is located on the site of a former military jail, where, during the revolution of 1848–49, freedom fighters were executed. The dimensions of the square, as well as the radial annexes in the north, are palimpsests of the corners of the former prison building. As its name suggests, institutions of national relevance were located in this square. Their security status means that they are mostly closed to the general public. The ring of buildings that encompass the plaza with their sheer size and their uniform height are nevertheless often hidden by the leaves of the trees that populate the square. Even though the buildings directly on the square do not seem very lively, they create a distinguished atmosphere to which the park in the centre of the square corresponds with its neatly trimmed greenery. The memorial to the *Soviet liberation of Hungary in World War II* in the axis of symmetry forms the nexus of all paths at the northern end of the park. The café in the centre, as well as the playgrounds, benches and lawns, attracts the locals, who stroll around or linger and mix with the visitors to the various monuments.

Location Budapest, Lipótváros (Leopold Town)

Time 1846 *Széchenyi Promenade*, adjacent, to the south of today's square / 1900 square construction

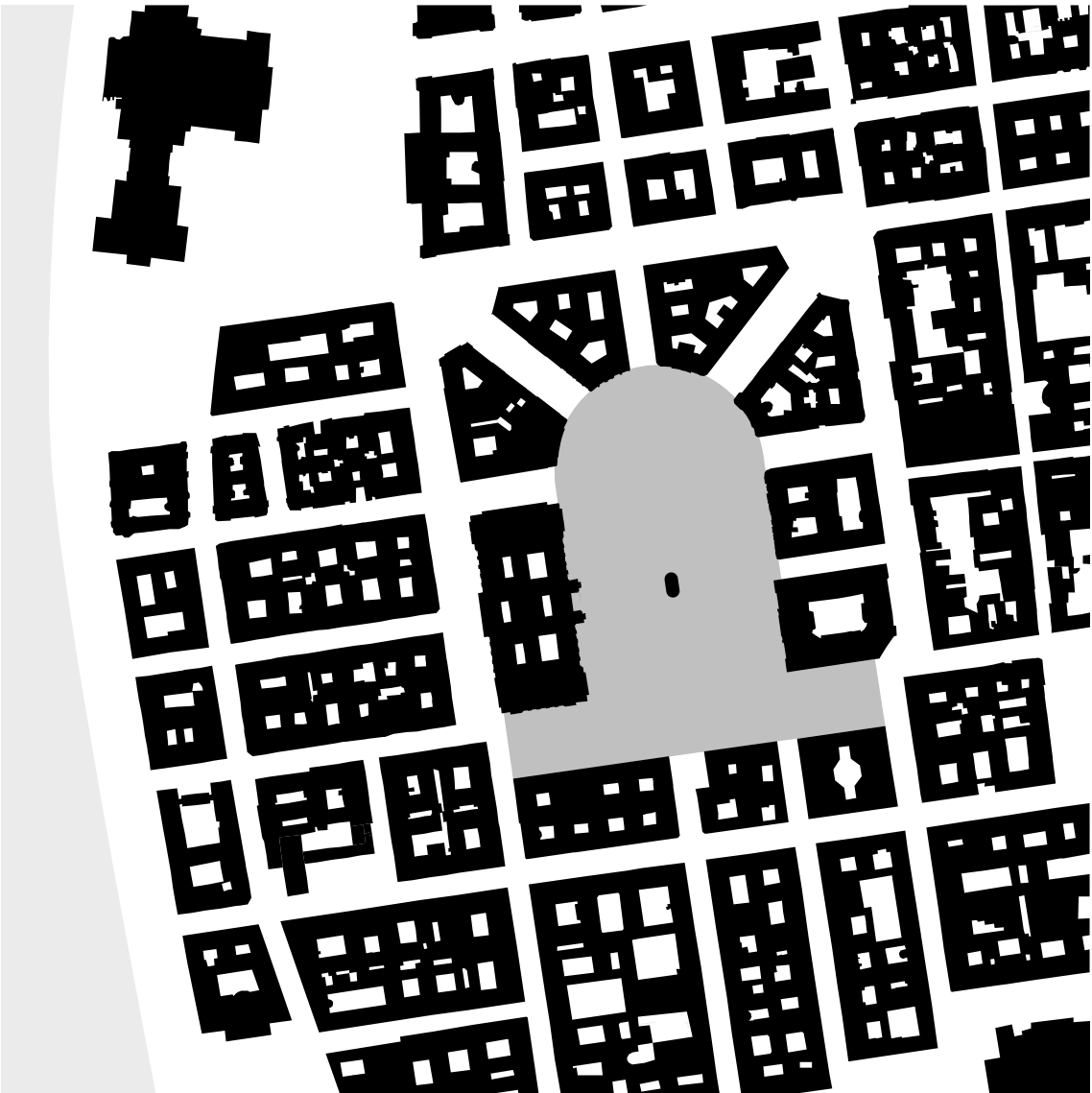
Architects See structures

Dimensions 41,000 m²
Length 270 m × width 140 m, *Széchenyi Promenade* length 260 m × width 45 m, average height of eaves 21 m

Important structures
Hungarian National Bank, 1905
Ignác Alpár /

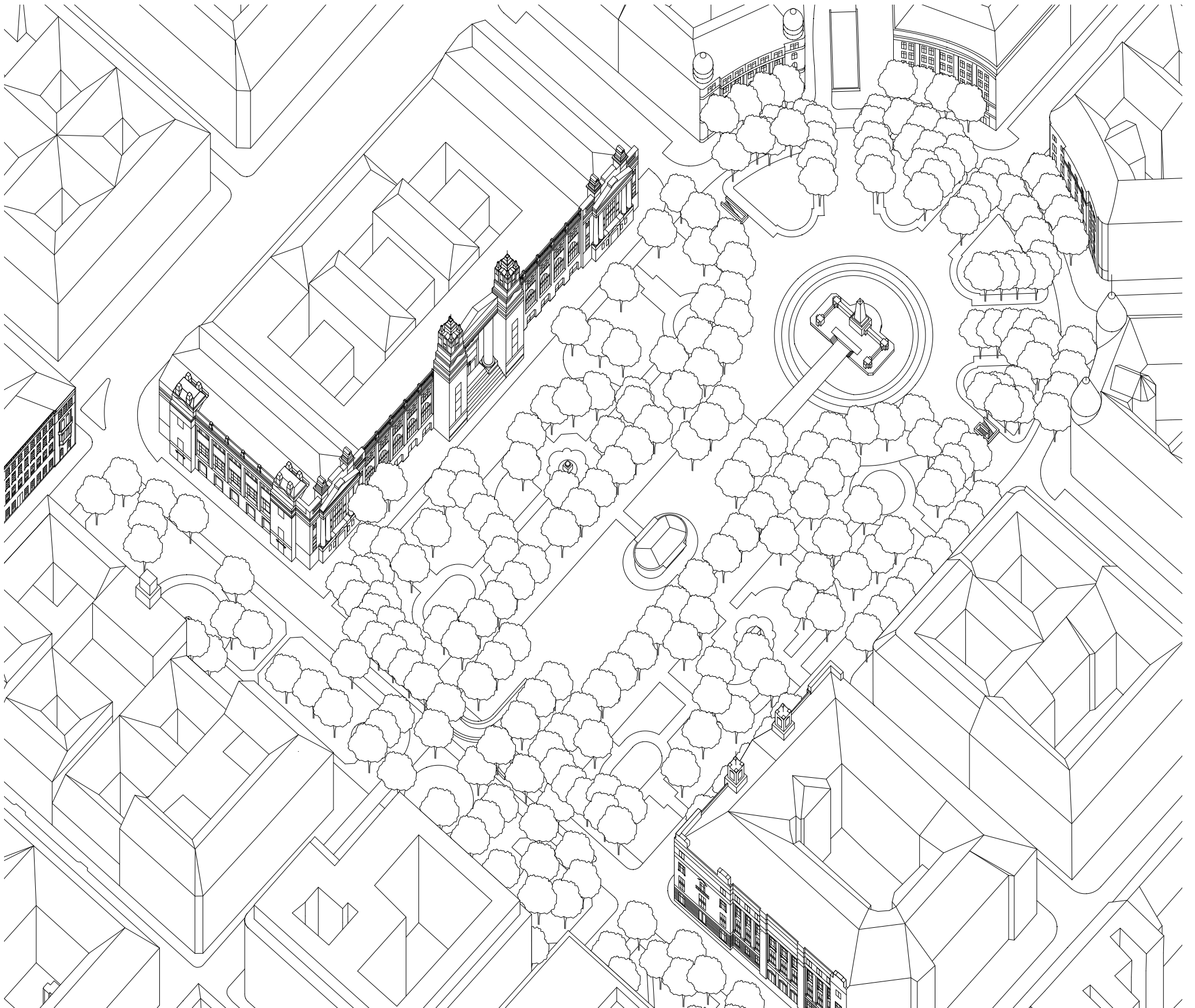
Embassy of the United States of America, former *Chamber of Commerce and Industry*, 1901
Aladár Kálmán, Gyula Ullmann

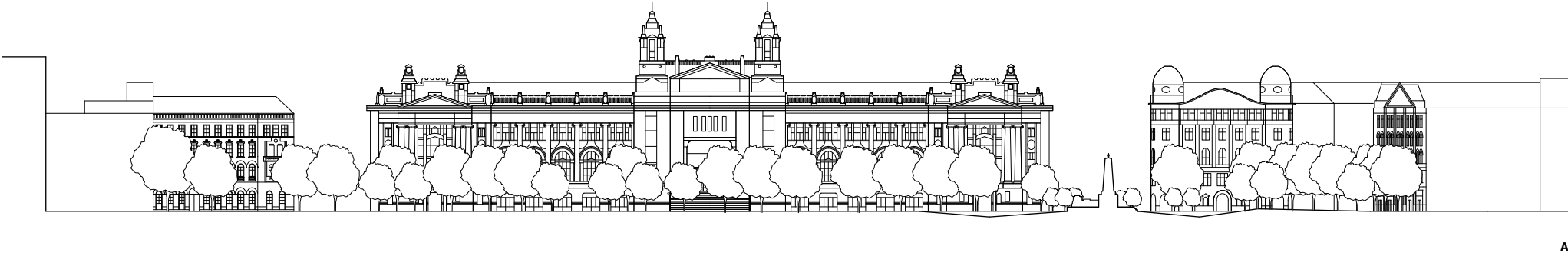
Surface and furnishings Lawn, Chinese granite, *Tardosi Mészkö* (Hungarian limestone), asphalt / *Szovjet hősi emlékmű* (Soviet Memorial), 1946 / *Memorial to the executed freedom fighters* / *Harry Hill Bandholtz Memorial*, 1936 Miklós Ligeti / *Ronald Reagan Memorial*, 2011 Istvan Mate

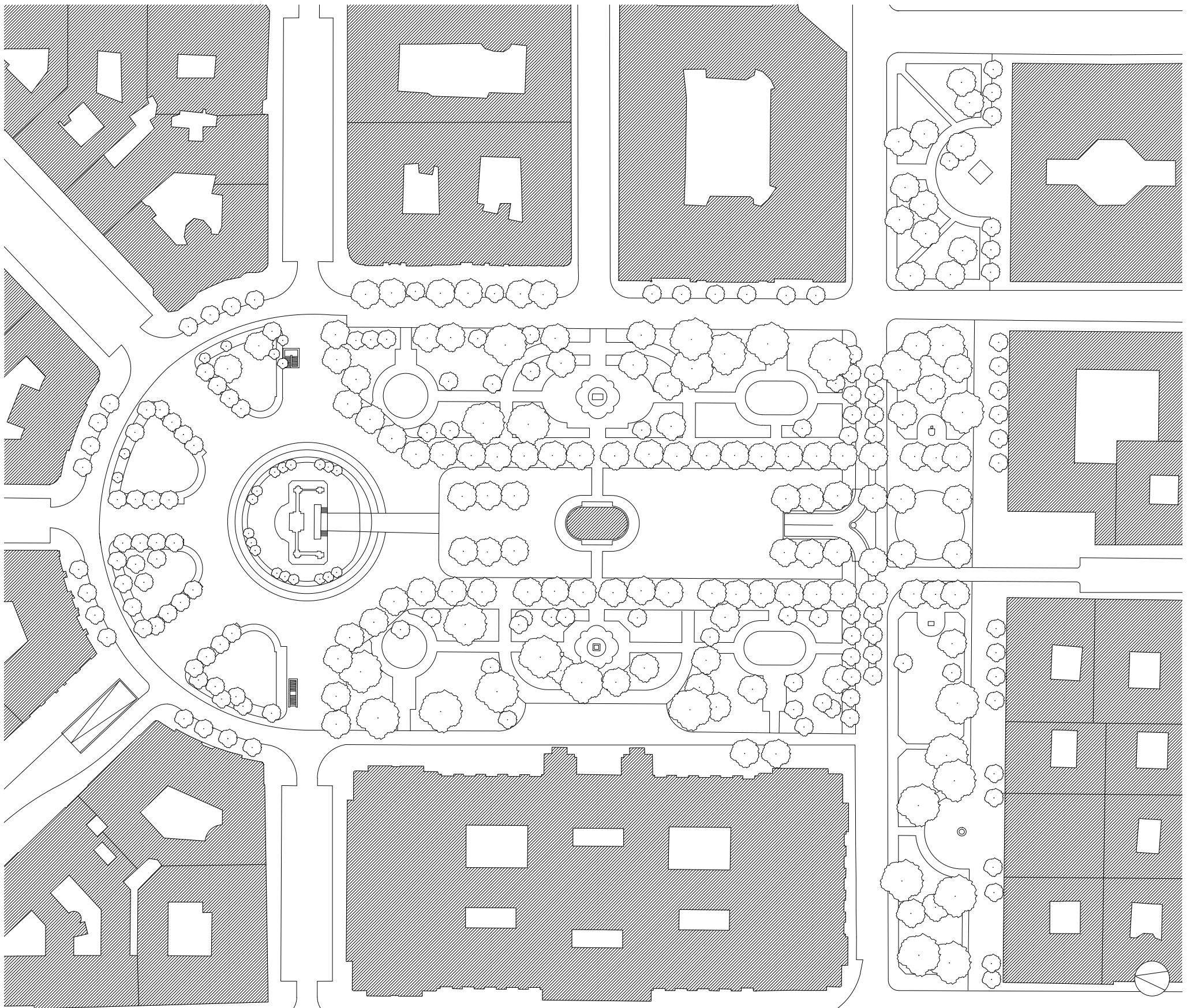


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Patio de los Naranjos

Córdoba, Spain

76

The *Patio de los Naranjos*, the forecourt of the mosque of Córdoba, and the mosque itself are encircled by the same protective walls. Five gates usher one into the courtyard, full of the fragrance of orange trees. Three sides of the courtyard are surrounded by shady arcades. The fourth side, from where the arches of the nineteen aisles of the huge mosque are visible, has been enclosed by walls since the cathedral was incorporated. Today, however, the entrance into the forest of columns in the interior of the mosque is situated exactly opposite the main entrance of the *Patio* next to the bell tower, accentuating the only direct line of movement. Four other entrances lead into the arcades and from there into the courtyard through many possible openings. The surface is entirely paved with river pebbles, with trees growing in hollow circles interconnected by flumes (*riego*). The many shady orange trees, some taller palm trees and cypresses, the green shimmer of moss within the gaps of the pavement, calmness and fragrance, the coolness of the water in the fountain and flumes: all this creates the atmosphere of a spacious garden, a self-contained world in contrast to the hustle and bustle of the city around.

Location Córdoba, Mezquita Catedral

Time 786–988

Dimensions 7,500 m²
Length 125 m × width 60 m,
height of eaves 9 m,
height of bell tower 62 m

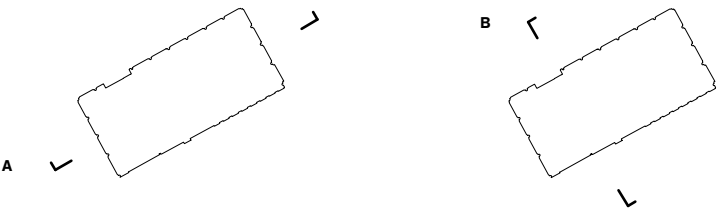
Important structures
Mezquita, 786–988 in four construction phases / *Catedral*, 1521–1600 Hernán Ruiz I, Hernán Ruiz II, Hernán Ruiz III / *Bell tower*, 1593–1664

Surface and furnishings
Pavement of river pebbles, flumes, cistern, Baroque fountain, orange trees, palm trees, cypresses

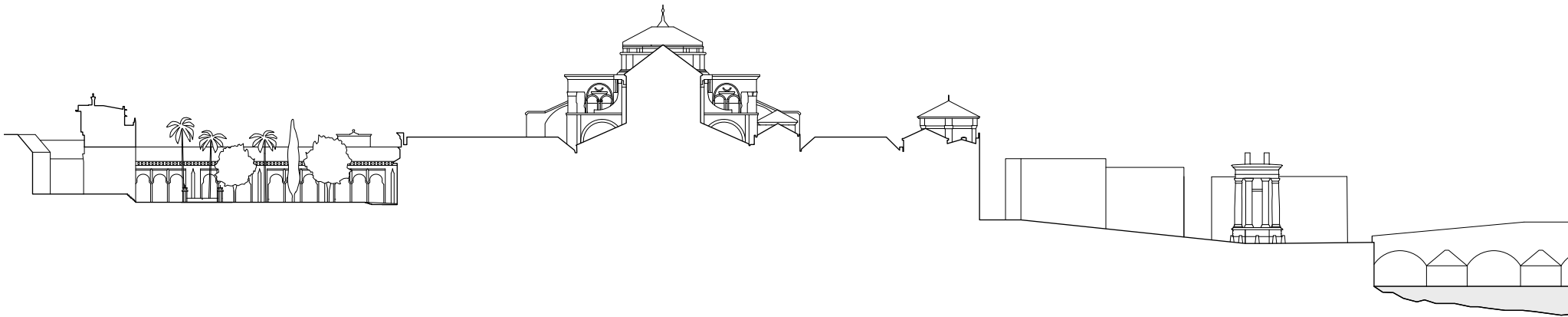


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A



B



Rynek Główny (Main Market)

Cracow, Poland

This broad square is one of the most important historic market squares in Europe. It occupies four fields in the grid of the planned mediaeval trading town, surrounded by many townhouses. Significant for the ground plan, a wide funnel opens to the street leading to the castle hill *Wawel*. There, the small *Church of St Wojciech* defines two separate spaces between street and plaza. The facade of *St Mary's Church* is not obedient to the grid pattern and leans out of the square. The church directs one to another small square behind its apse, where a passage gate leads to the *Old Market Square*. The longitudinal *Sukiennice* in the centre splits the square into two parts, while the market stalls within attract many people. *Sukiennice*, the *Church of St Wojciech*, and the tower of the former town hall simultaneously unify the square while assuming the character of single exhibited objects on the square's tableau. In ancient times, the market square was densely packed with buildings and stalls; today, there is a dense border of restaurants. Its extraordinary breadth succeeds in incorporating all these features without losing the square's generosity or its shape.

Location Cracow, old town

Time 1257 city founding according to Magdeburg Law

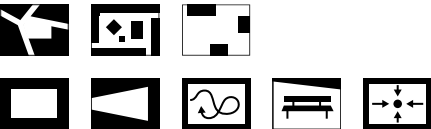
Dimensions 34,500 m²
Length approx. 200 m x width approx. 200 m, average heights of eaves 15–22 m, eaves height *Sukiennice* approx. 13 m, height of town hall tower 70 m, height of towers *St Mary's Church* 89 m and 69 m

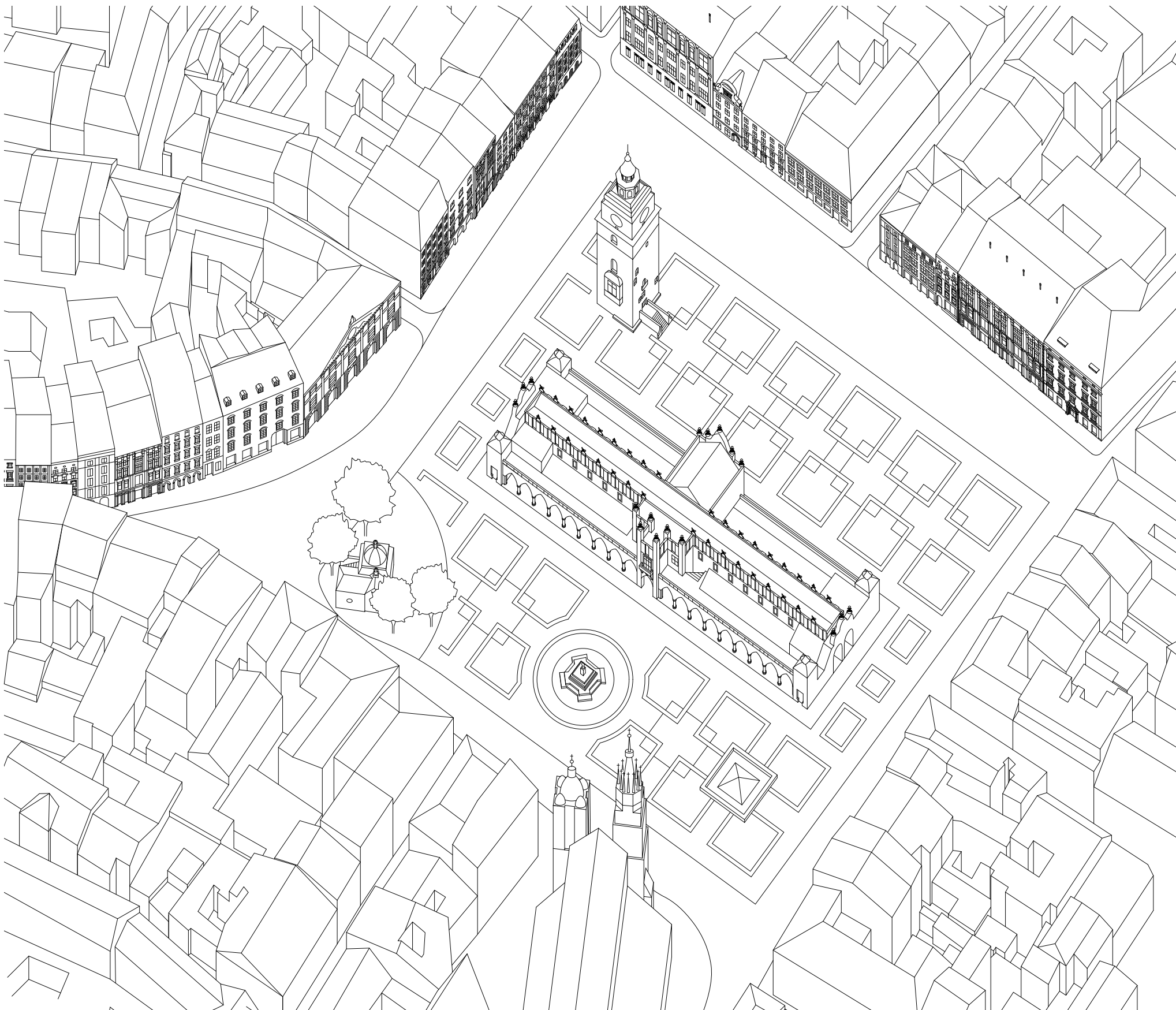
Important structures

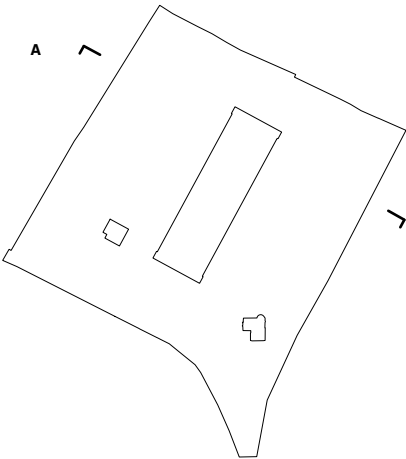
Sukiennice, mediaeval, new construction beginning 1555
Giovanni Maria Mosca, reconstruction 1875–1878
Tomasz Pryliński / *Town hall tower*, late Gothic (town hall torn down 1832) / *St Mary's Church*, 1287–1400 / *Church of St Wojciech*, Romanesque and Baroque

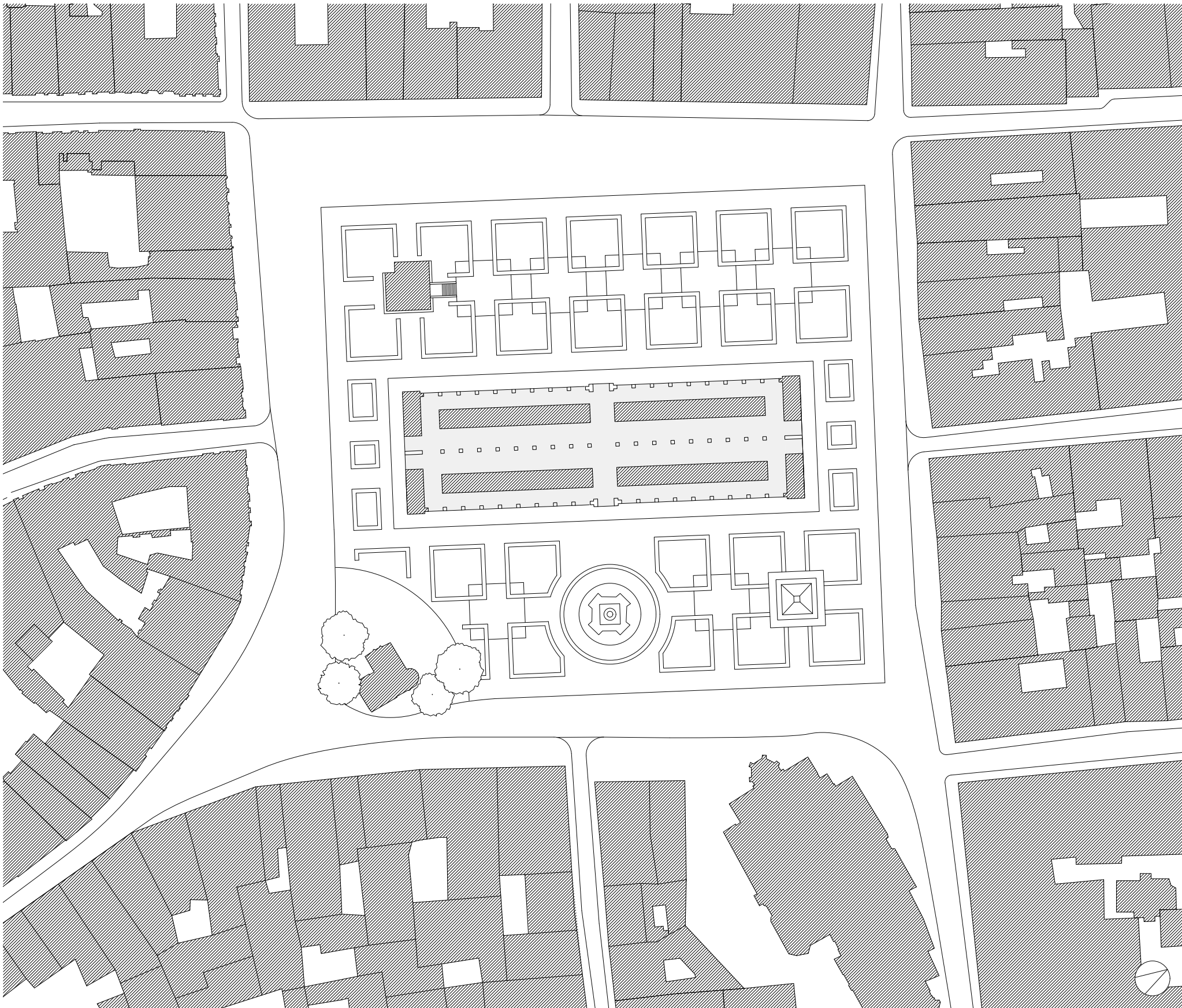
Surface and furnishings

Stone pavement, various trees / *Adam Mickiewicz Monument*, 1898
Teodor Rygier / Excavations accessible underground









Piazza della Santissima Annunziata

Florence, Italy

84

Arcades with continuous arches enclose the rectangular square on three sides. Occupying almost the entirety of the facades, they support only a low second storey or even form a single-storey front, such as the portico of the church. Despite originating from different epochs, the arcatures with their rhythmic continuity flow steadily around the square. Their running movement corresponds with the proportions of the square's space, its horizontal extension in relation to the height of the buildings on its edge. The two cuboid buildings on the southern border are a little taller, and frame the central access to the square. The cathedral's dome, visible in the distance, visually closes the gap between them and represents one pole of the axis leading along *Via dei Servi*, passing the equestrian statue in the centre of the square, and continuing up to the portal of the church. The two fountains mirror each other at the central axis, as do the flights of stairs in front of the arcades on the long sides. Each ascending nine steps, they appear to be like stands facing the centre; from the protected space of the arcades, one enjoys a view of the activities on the square from an elevated position.

Location Florence, historic centre

Time 15th–16th century

Architect See structures

Dimensions 4,800 m²
Length 78 m × width 58–63 m,
heights of eaves 13.5–22 m

Important structures *Basilica della Santissima Annunziata*, 1444–1477 Michelozzo, Portico 1601–1604 Giovanni Battista Caccini /

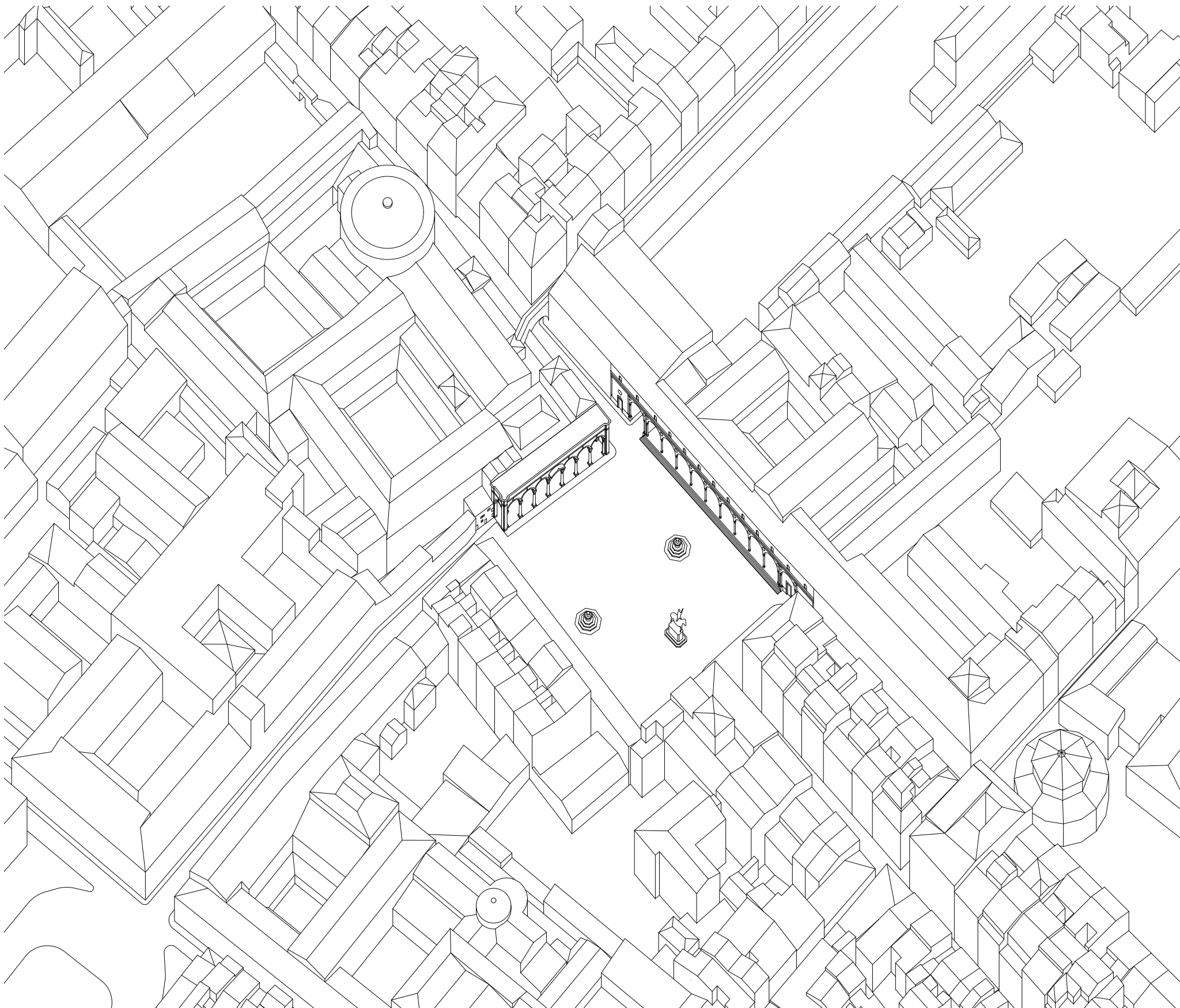
Ospedale dei Innocenti, 1422–1449 Filippo Brunelleschi / *Loggia dei Servi di Maria*, 1516–1525 Antonio da Sangallo / *Palazzo Grifoni*, 1557–1575 Bartolommeo Ammanati

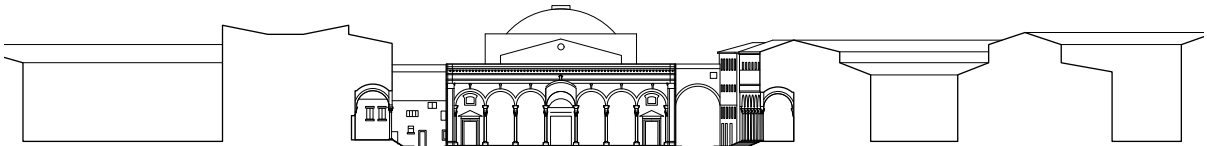
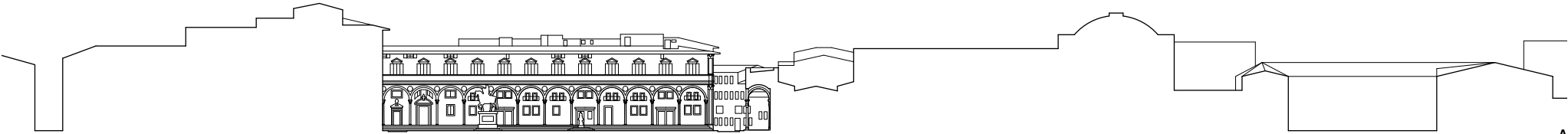
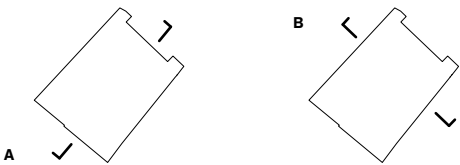
Surface and furnishings Stone slabs, two fountains, 1629 Pietro Tacca / Equestrian statue of *Ferdinando I*, 1608 Giovanni da Bologna, Pietro Tacca



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Piazza della Signoria

Florence, Italy

Palazzo Vecchio, the former seat of the city's government (*Signoria*), pushes into the square, creating an L-shaped space. Due to this position, as well as to the heavy mass of its fortified architecture and the tall tower, it forms the structural centre of the entire square. At the same time, however, its structural counterpart, the *Loggia dei Lanzi*, defines the square as well. In contrast to the closure of the other facades, it is airily open, allowing the space to enter and leading it around the corner into the *Portico degli Uffizi*. The square's entryways are located at its corners and directly link the plaza to important sites of the city centre: the cathedral in the north, *Santa Croce* in the east, and *Ponte Vecchio* in the south. The intersections, however, do not disturb the contour of the square. The *Loggia* and *Portico*, on the other hand, disperse the building masses, the space extending between the open arcades of the *Uffizi* all the way up to the archway at their end that already frames, from a distance, the view over the river and concludes the space.

Location Florence, historic centre

Time 1268–1385

Architects See structures

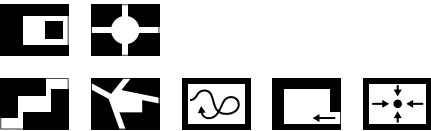
Dimensions 8,600 m²
Length 70–130 m × width 46–90 m, building heights up to 26 m, *Arnolfo Tower* 94 m

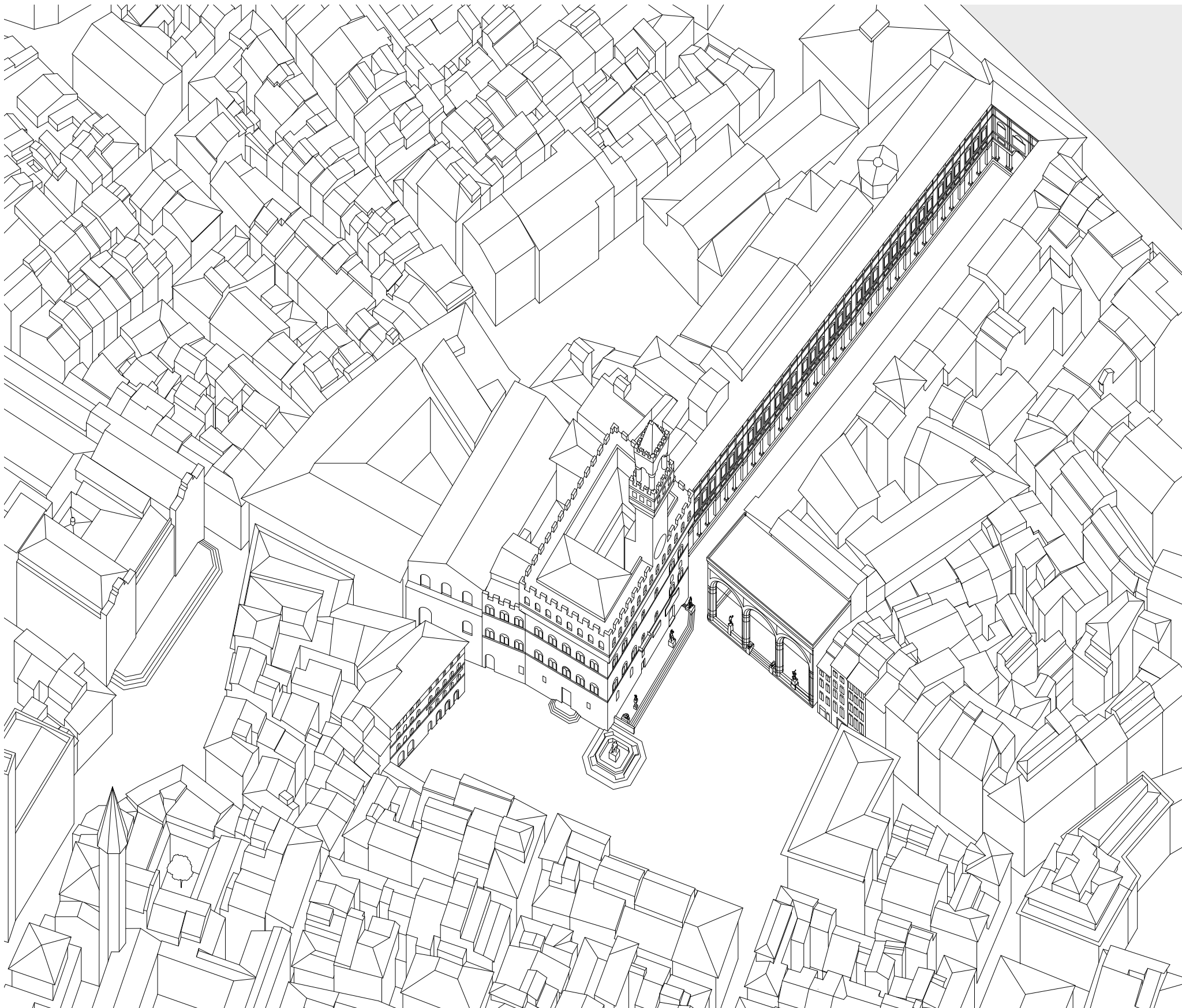
Important structures *Palazzo Vecchio*, 1299–1314 / *Loggia dei Lanzi*, 1374–1381 Benci di Cione, Simone Talenti / *Uffizi*, 1560–1580 Giorgio Vasari

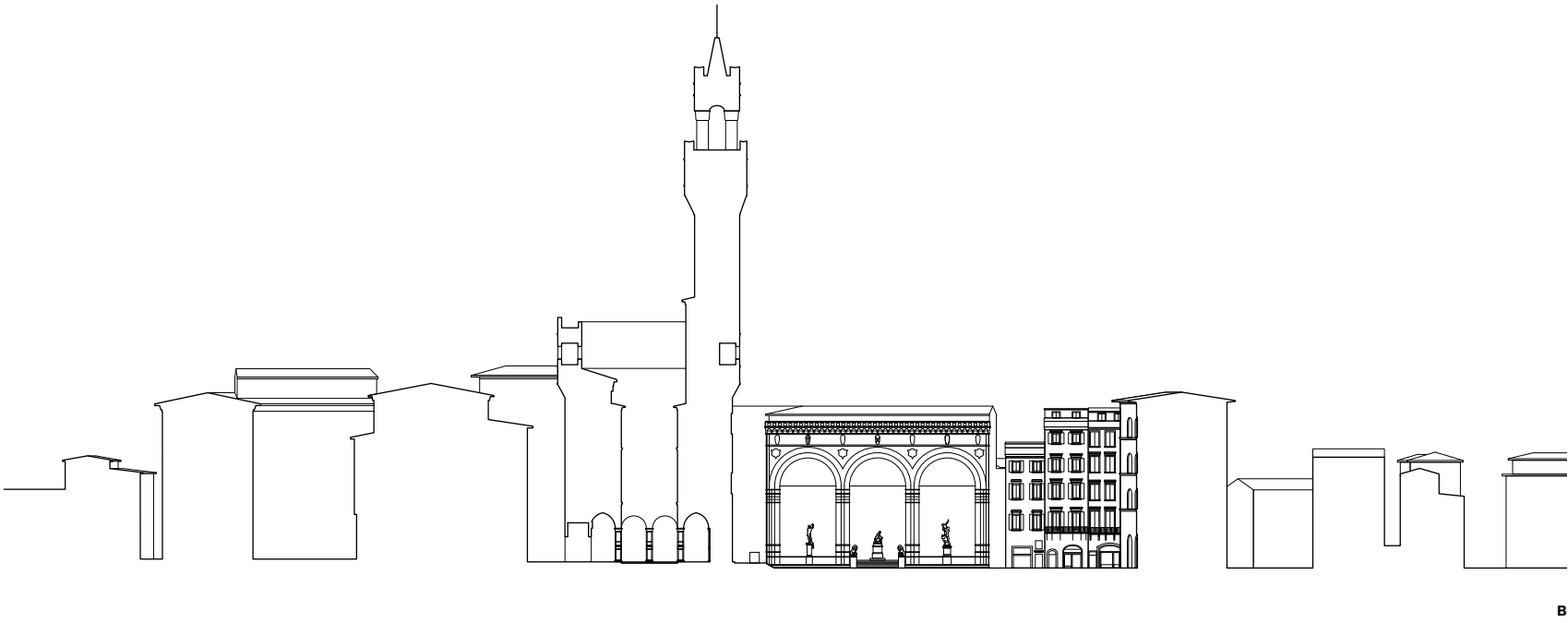
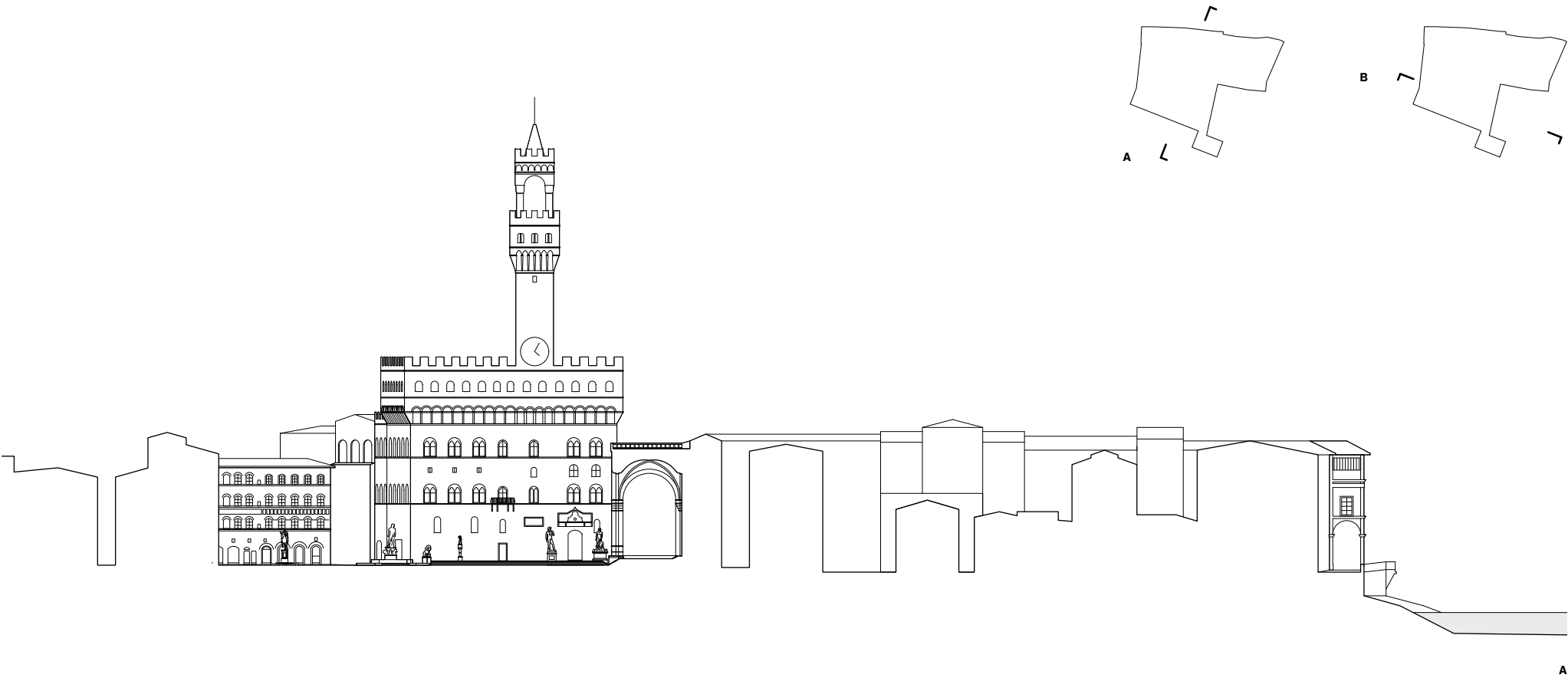
Surface and furnishings
Stone slabs / A row of sculptures (intimating a detachment of the square's eastern part): Group of figures *Hercules and Cacus*, 1525–1534 Baccio Bandinelli / Statue of *David* (copy), 1501–1504 Michelangelo Buonarroti / Group of figures *Judith and Holofernes* (copy), 1453–1457 Donatello / 'Marzocco' lion, 1418–1420 Donatello / *Fontana del Nettuno* with sculptures, from 1565 Bartolommeo Ammanati / Equestrian statue of *Cosimo I*, 1594 Giovanni da Bologna

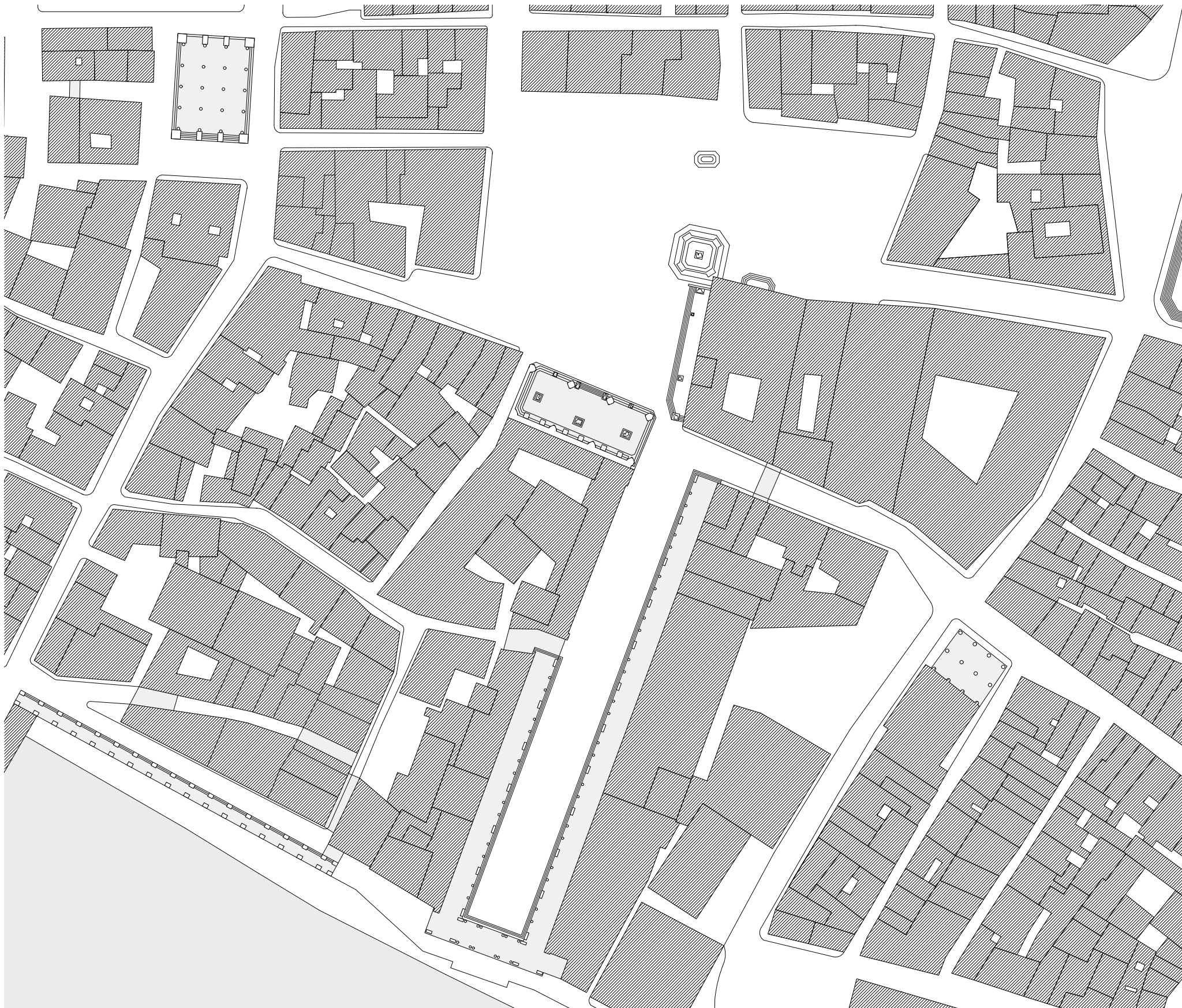


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Rathausmarkt

Hamburg, Germany

92

The famous former head of the Hamburg municipal planning authority, Fritz Schumacher, was one of the first to appreciate the *Rathausmarkt's* ability to join the adjacent urban spaces to form a 'subtle assemblage': 'The essential quality is how two squares intertwine to form a hooked shape. This shape, where only the smaller extension finally broadens to give way to a scenic view, engenders this appealing moment, where the feat of concealment and astonishment emerge simultaneously.' [Schumacher as quoted by Brandenburger/Kähler 1988, p.99] A central area is two to three steps lower, creating a precisely defined layout. Towards the jagged eastern side, the margin is clarified by an additional line of trees. Opposite the town hall, a glass-built arcade limits the square, with a central gap that allows a view of the town hall from the north. This arcade mirrors the motif of the *Alsterarkaden* on the opposite side of the water, which resembles a canvas embedded into the smaller branch of the square. As the rhythm of the colonnades on one side guides one to the *Binnenalster*, steps along the water lead to the opposite side.

Location Hamburg, old town

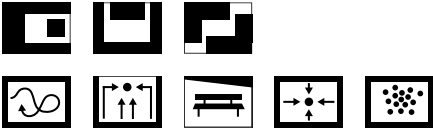
Time 1842 created after the Great Fire

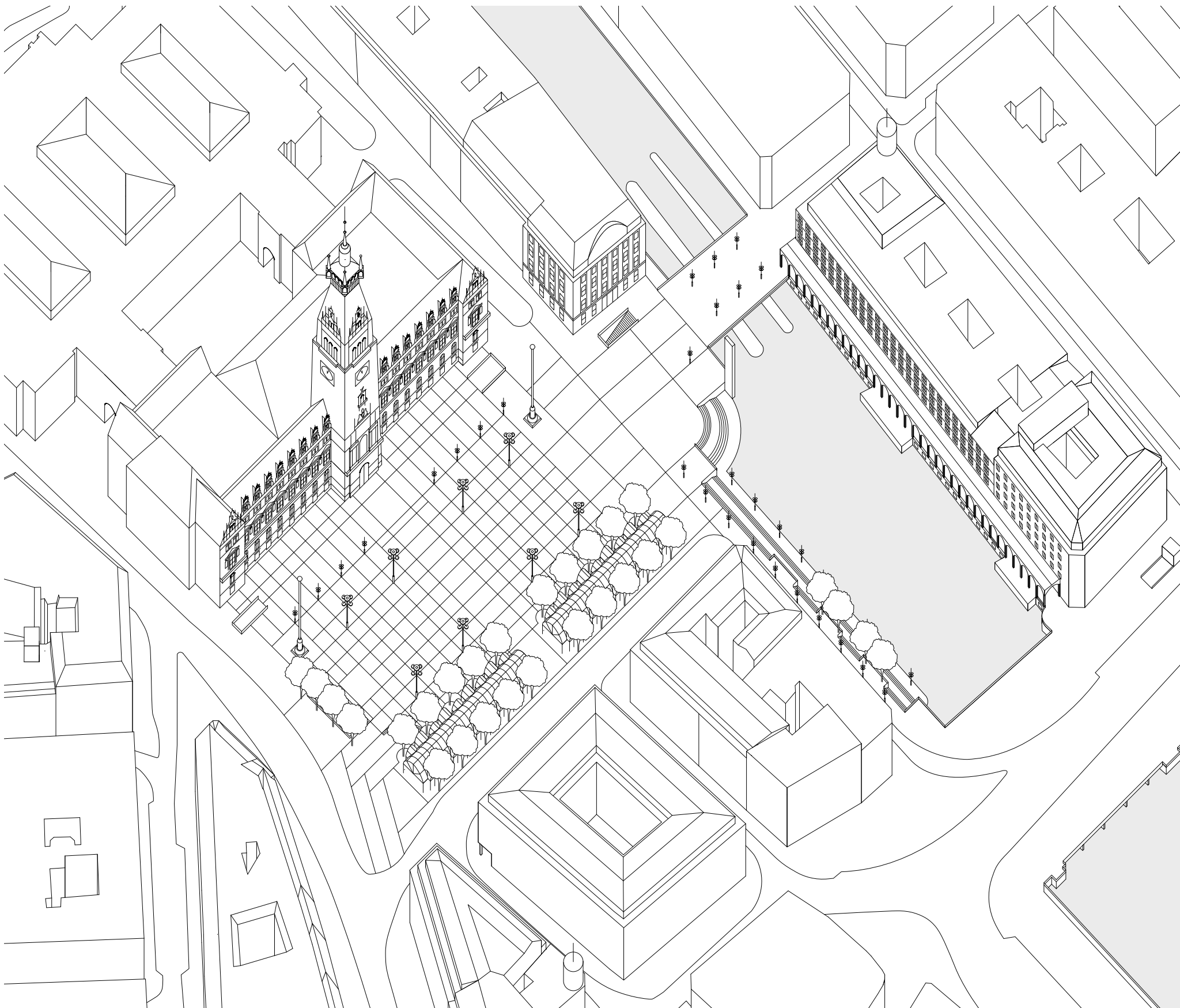
Architects See structures / Redesign, 1977–1982 Nickels, Ohrt + Partner

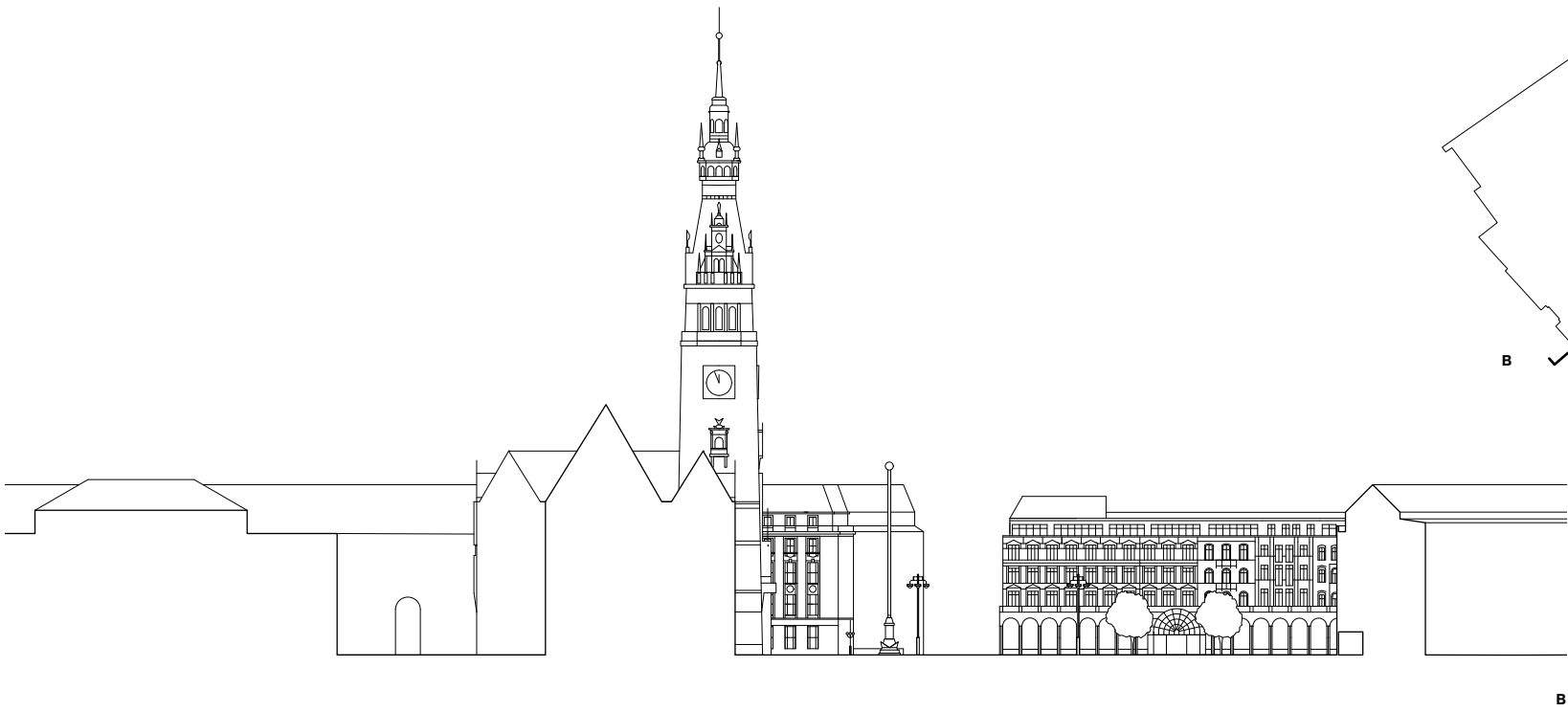
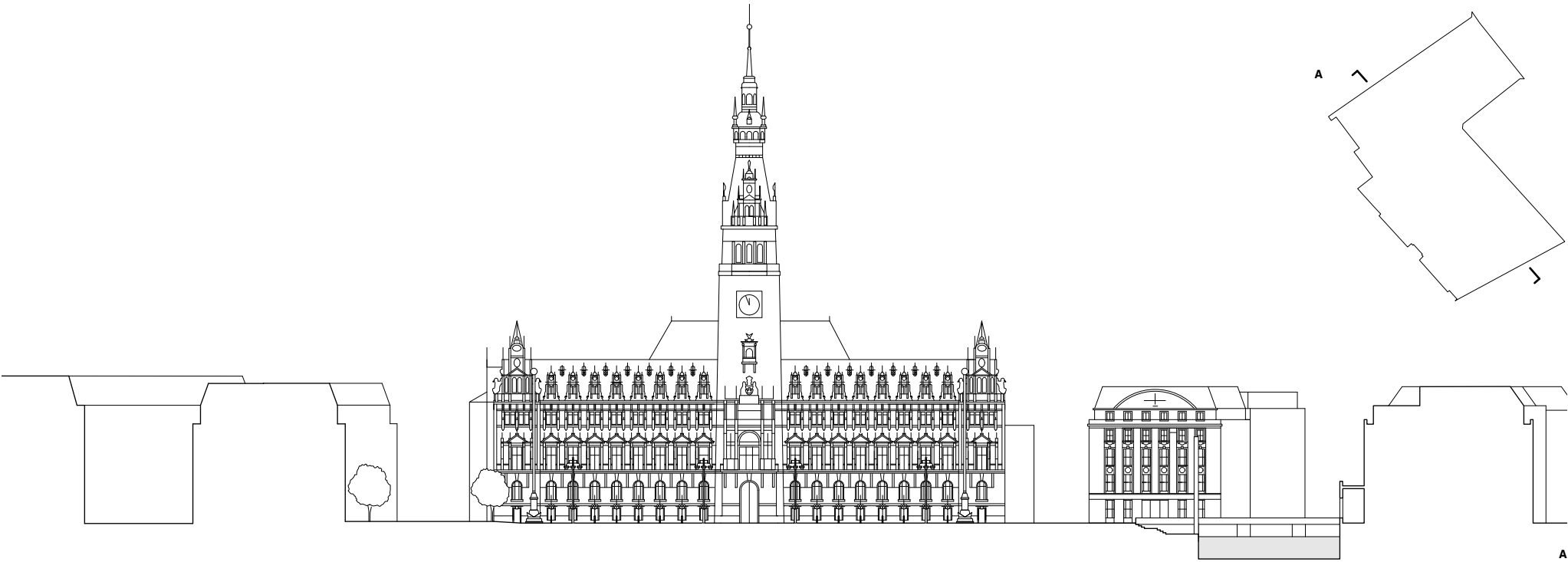
Dimensions 18,900 m²
Main square length approx.
160 m × width 100 m,
height of eaves *Town Hall* 27 m,
height of tower 112 m

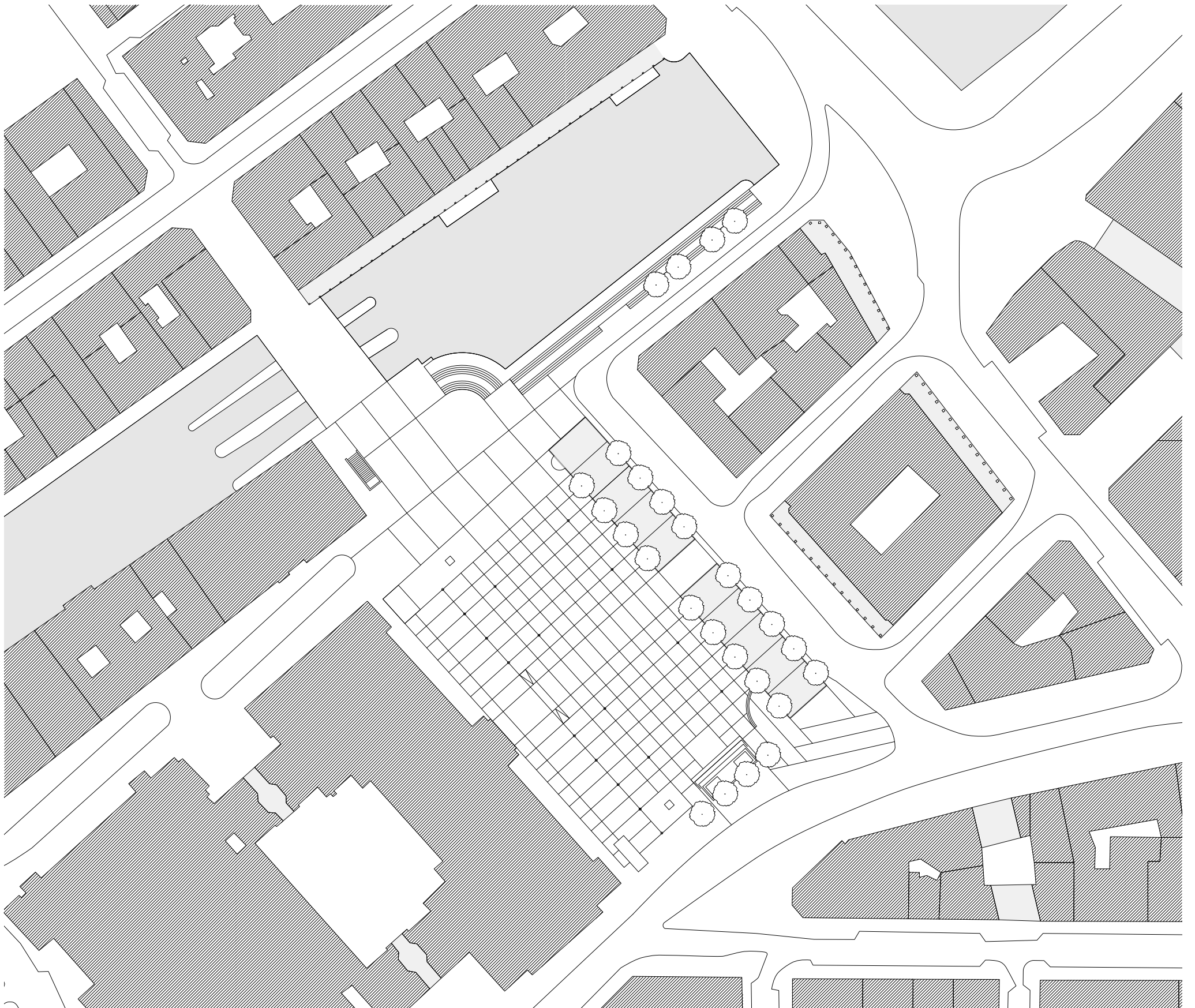
Important structures *Town Hall*, 1886–1897 Haller, Hauers + Hüser, Johannes Grotjan, Henry Robertson, Hanssen & Meerwein, Stammann & Zinnow

Surface and furnishings
Large slabs of red Swedish granite, structured by cobblestone pavement grid / Quadrant stairs to the water, 1846 Johann Herrmann Maack / *Memorial to fallen soldiers of World War I*, 1931 Klaus Hofmann, relief Ernst Barlach / *Heinrich Heine Memorial*, 1982 Waldemar Otto









Bedford Square

London, Great Britain

96

Each side of the square is a composite of terraced houses, creating four elegant facades facing each other. The houses at the centre of each of the four facades are accentuated by white stucco and tympanum. The terrace ends are subtly marked by unobtrusive balustrades, while the repetition of the always identical three axes of the houses generates unity. The result is a calm and elegant embrace of the square. Only the many identical entrances to the houses, with four steps bridging a trench providing natural light to the basement, indicate the private character of the houses. The centre is dominated by a fenced oval garden with enormous plane trees. Residents have a key for private use of the garden, accentuating the atmosphere of seclusion. Most of the residences are now used as offices, with the *Architectural Association* occupying several buildings, and opening the garden for occasional public events. However, the character of a private square, typical for inner London estates, prevails.

Location London, Bloomsbury

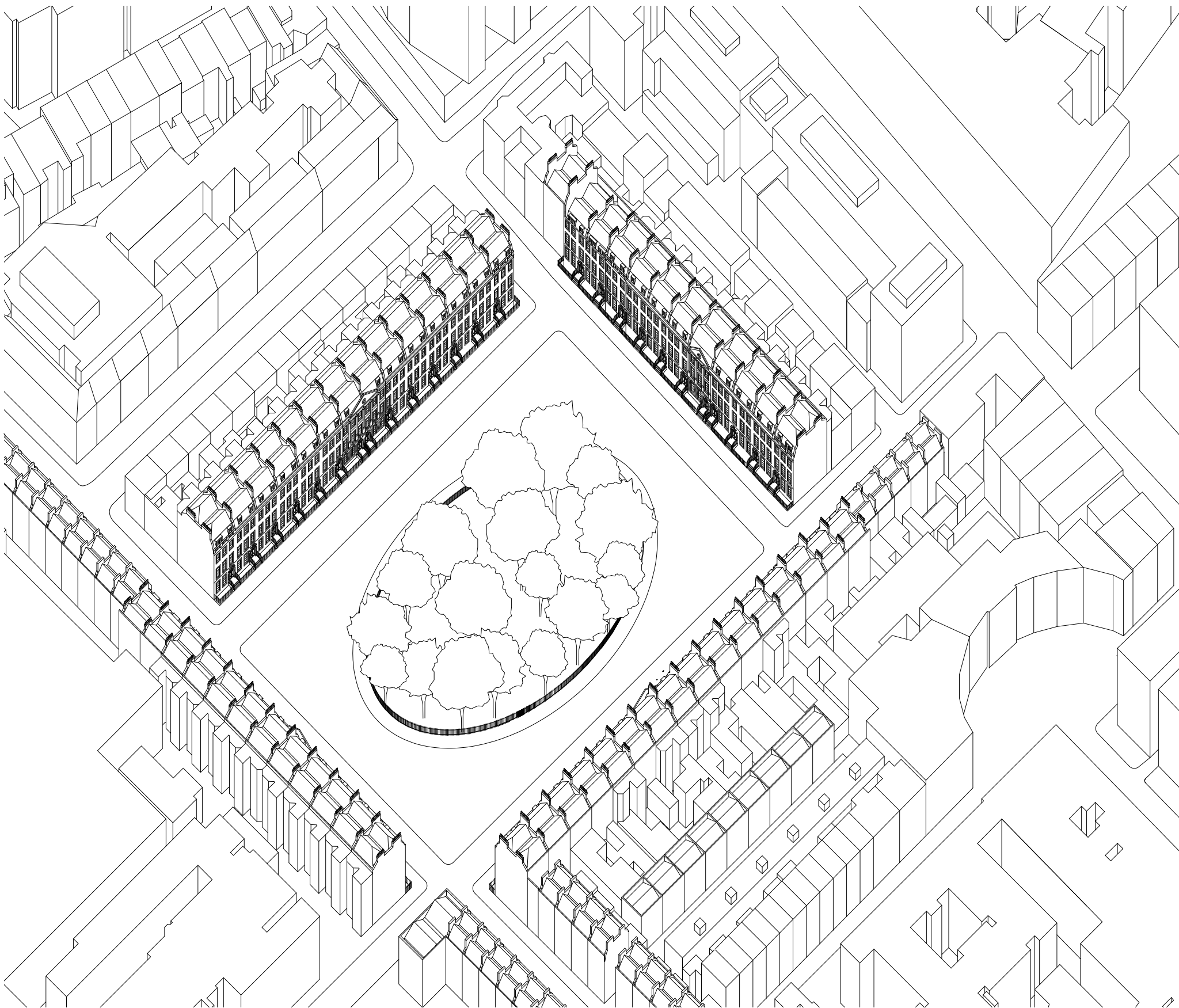
Time 1775–1783

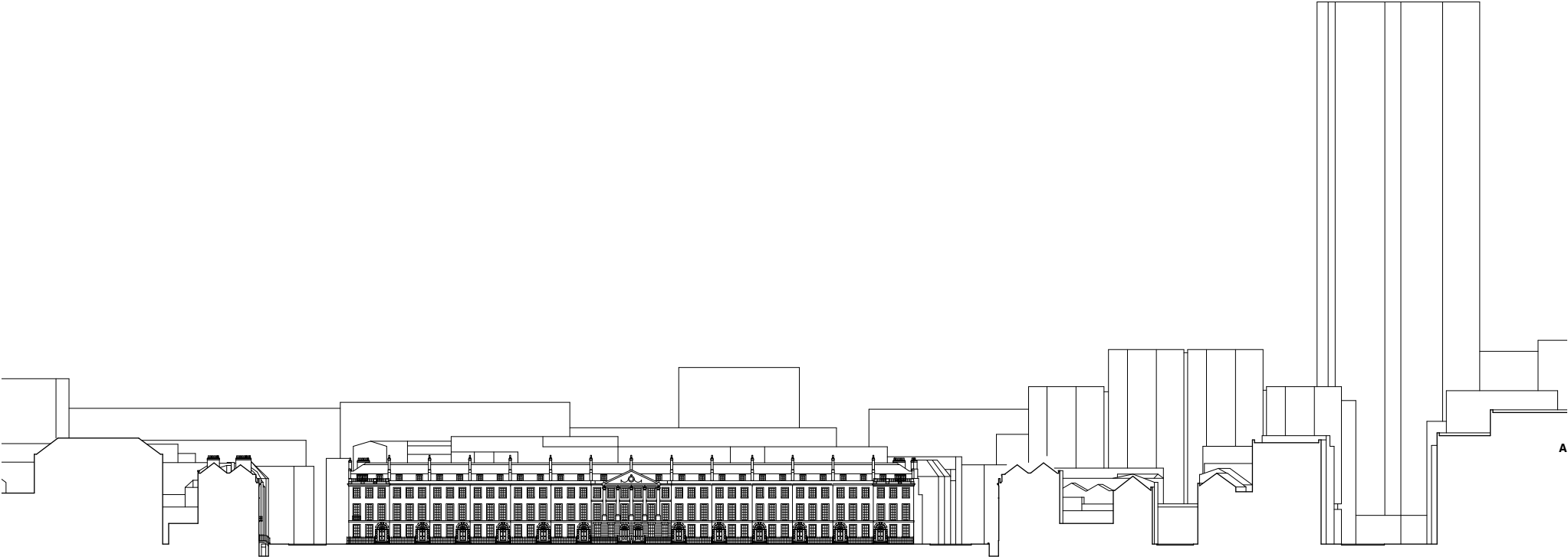
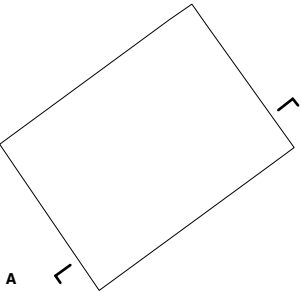
Architect Thomas Leverton

Dimensions 18,550 m²
Length 158 m × width 117 m,
average height of eaves 13 m

Surface and furnishings
Asphalt, stone slabs, intermediate areas with grit, candelabra, benches, fenced oval garden with big trees









Covent Garden Market

London, Great Britain

Covent Garden Market is not a square, but a multi-bay market hall with narrow front zones. This is, at least, one way of looking at it. One side of the market is highlighted by the portico of *St Paul's Church*, opposite. The space in between creates a small plaza, protruding back into the market hall. The other three fronts, bonded together by surrounding arcades, are less prominent. The many entrances into the market hall lead to a covered plaza with many subspaces, limited only by the neighbouring buildings. However, their relatively uniform height and style, as well as additional arcades, designed by Inigo Jones, melt together to frame a square. This is the other way of looking at it: *Covent Garden Piazza*, a sister to Paris's *Place des Vosges*, occupied by the market hall. *Covent Garden Market* can be read as an ambiguous figure: either as a body with narrow open spaces around, or as permeable fabric, filling a rectangular square almost completely.

Location London, City of Westminster, Covent Garden

Time Since 1630

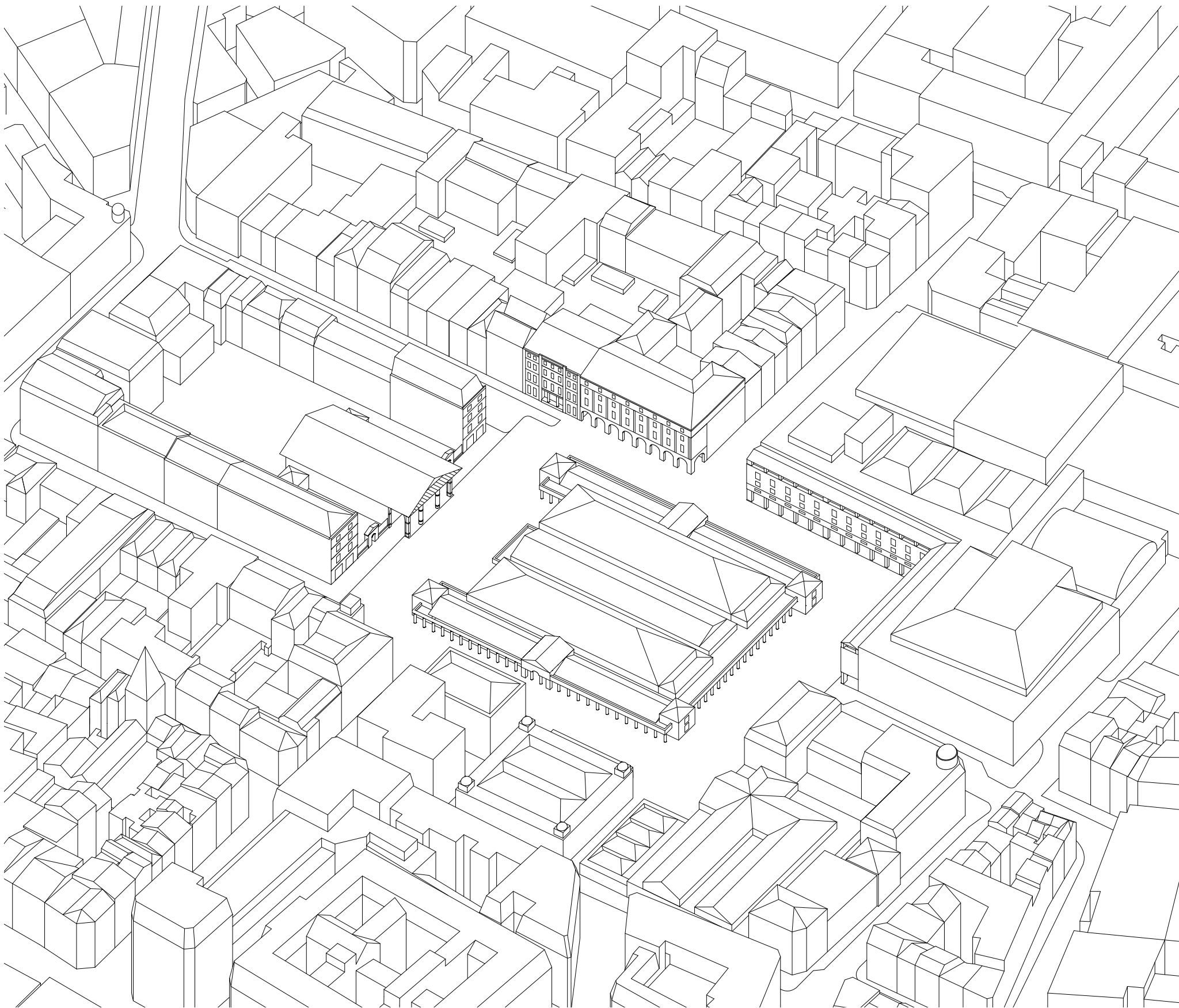
Architect Inigo Jones

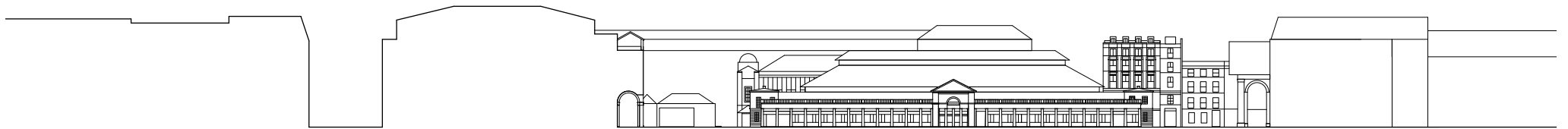
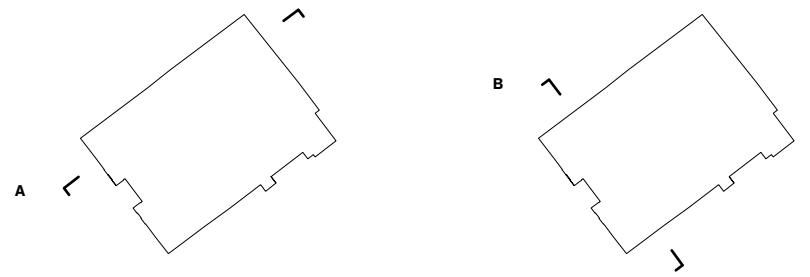
Dimensions 7,900 m²
Length 135 m × width 95 m,
heights of eaves 14–19 m,
building height of market hall
approx. 17 m

Important structures Market hall, 1830 Charles Fowler / *Royal Opera House* (rear concealed by arcades), 1732 Edward Shepherd / *St Paul's Church*, 1631–1634 Inigo Jones

Surface and furnishings
Stone pavement



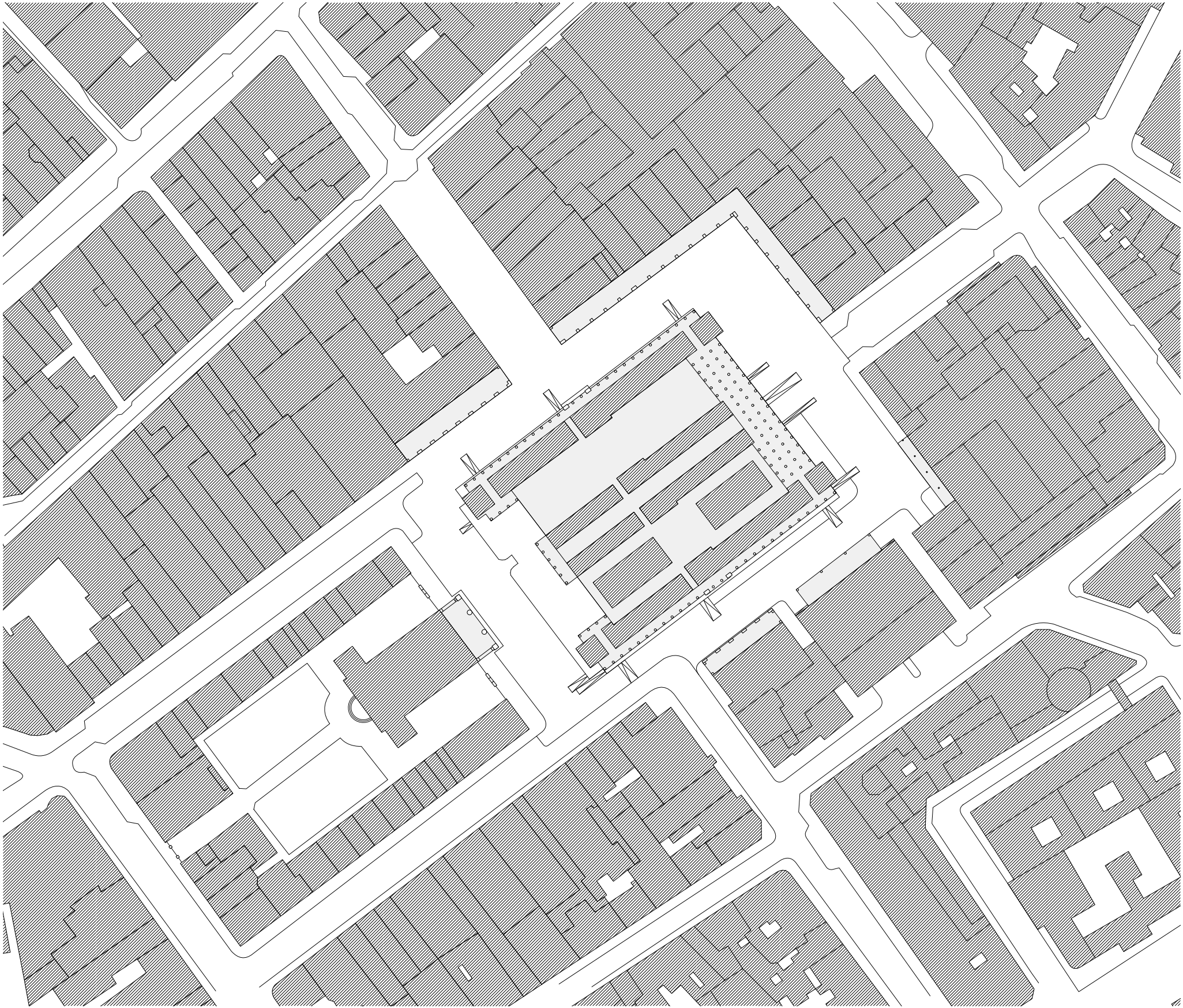




A



B



Piazza dell'Anfiteatro

Lucca, Italy

104

The oval shape of the Roman amphitheatre, which gives the square its name, is readable both from the inner concave contour and from the outside, where the convex form of the building circle is visible in the circumferential *Via Anfiteatro*. Four gates lead into the interior of the square, one of them dating from antiquity. In place of the 54 arches of the amphitheatre, the floor of which had been situated two to three metres under the present level of the square, the entrances of the houses open up to the square through arches. Whereas the concavely curved facades of the modest houses precisely trace the oval plan of the 'square', the heights of the buildings vary considerably, in contrast to the clear shape of the arena. Even though this dramatic rise and fall loosens the rigid form, when one looks up, one is surrounded by a continuous horizon due to the unbroken ring of building fronts, with their similar light plaster surfaces, whichever way one turns. The oval form provides a particular acoustic. On this square one feels protected, if sometimes a little entrapped.

Location Lucca, historic centre

Architect 1830–1839 Lorenzo Nottolini

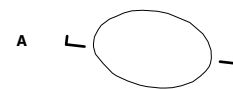
Time 2nd century / Middle Ages, filling of the edges / 1830–1839 reconstruction as a square

Dimensions 3,100 m²
Length 78 m × width 50 m, heights of eaves 11–16 m

Surface and furnishings
Stone slabs







106





Place des Terreaux

Lyon, France

108

At first glance, the *Place des Terreaux* seems to be a regularly shaped square, resembling a grand hall – comprising a *Tiefenplatz* (plaza in depth) and a *Breitenplatz* (broad type) (Camillo Sitte). It is orientated towards *Palais Saint-Pierre*, which occupies the longer edge, and at the same time towards the *Hôtel de Ville* at the northern end. Uniformly divided into quadratic fields, many with small fountains, it can be regarded as a playing field. On one hand, the grid unifies the entire surface of the square, including the road intersections. On the other hand, the central axes of the surrounding buildings, accentuated by their facade orders, and the position of the great fountain strictly enforce the plaza's rectangular shape. In addition, though, this square turns out to be one element in a series of open and enclosed exterior spaces, lined up axially. Visitors entering through the portal into the *Hôtel de Ville* will find themselves at the beginning of a sequence of atria and porticos. These are strung along a central axis on various levels through the town hall complex and merge into the urban space again at *Place de la Comédie*, exactly opposite the opera house, at the end of this axis.

Location Lyon, 1. Arrondissement

Time 17th–20th century / 1994 last redesign

Architects See structures / 1994 Christian Drevet, Daniel Buren

Dimensions 9,400 m²
Length 124 m × width 68 m,
average height of eaves 25 m

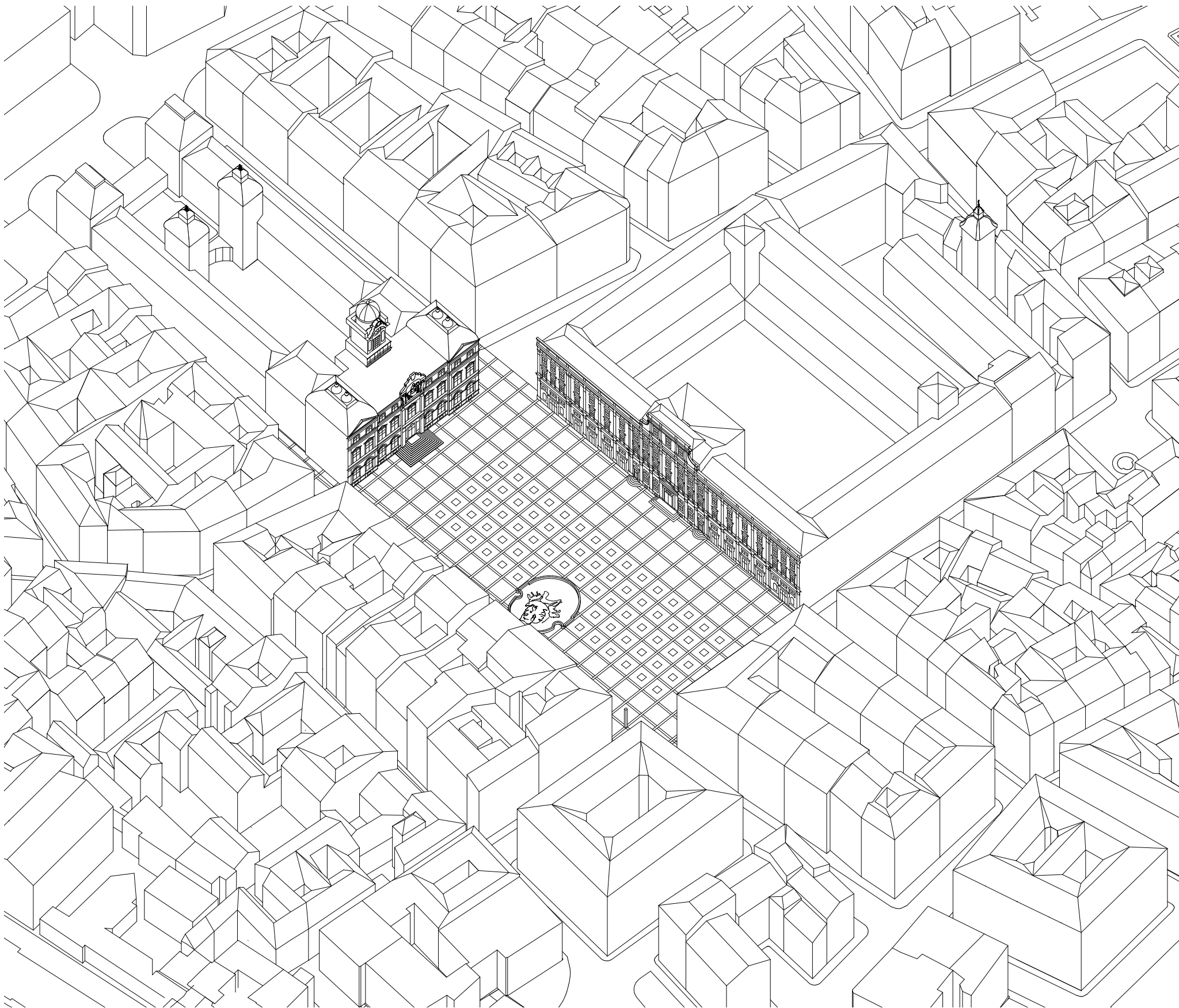
Important structures *Hôtel de Ville*, 1646–1651 Simon Maupin, Girard Desargues, 1701–1703 Jules Hardouin-Mansart, Robert de Cotte / *Palais Saint-Pierre* (*Musée des Beaux-Arts*), 1674 Jules Hardouin-Mansart

Surface and furnishings
Flooring with grid pattern / 14 columns and 28 pedestals with stripes of black and white stone / 69 small fountains / Fountain with river allegory, installed 1892, Frédéric Auguste Bartholdi



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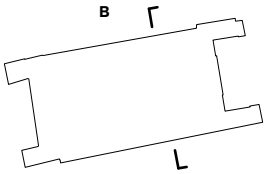
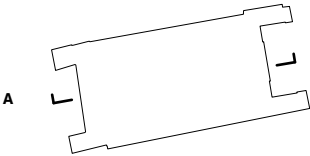
110

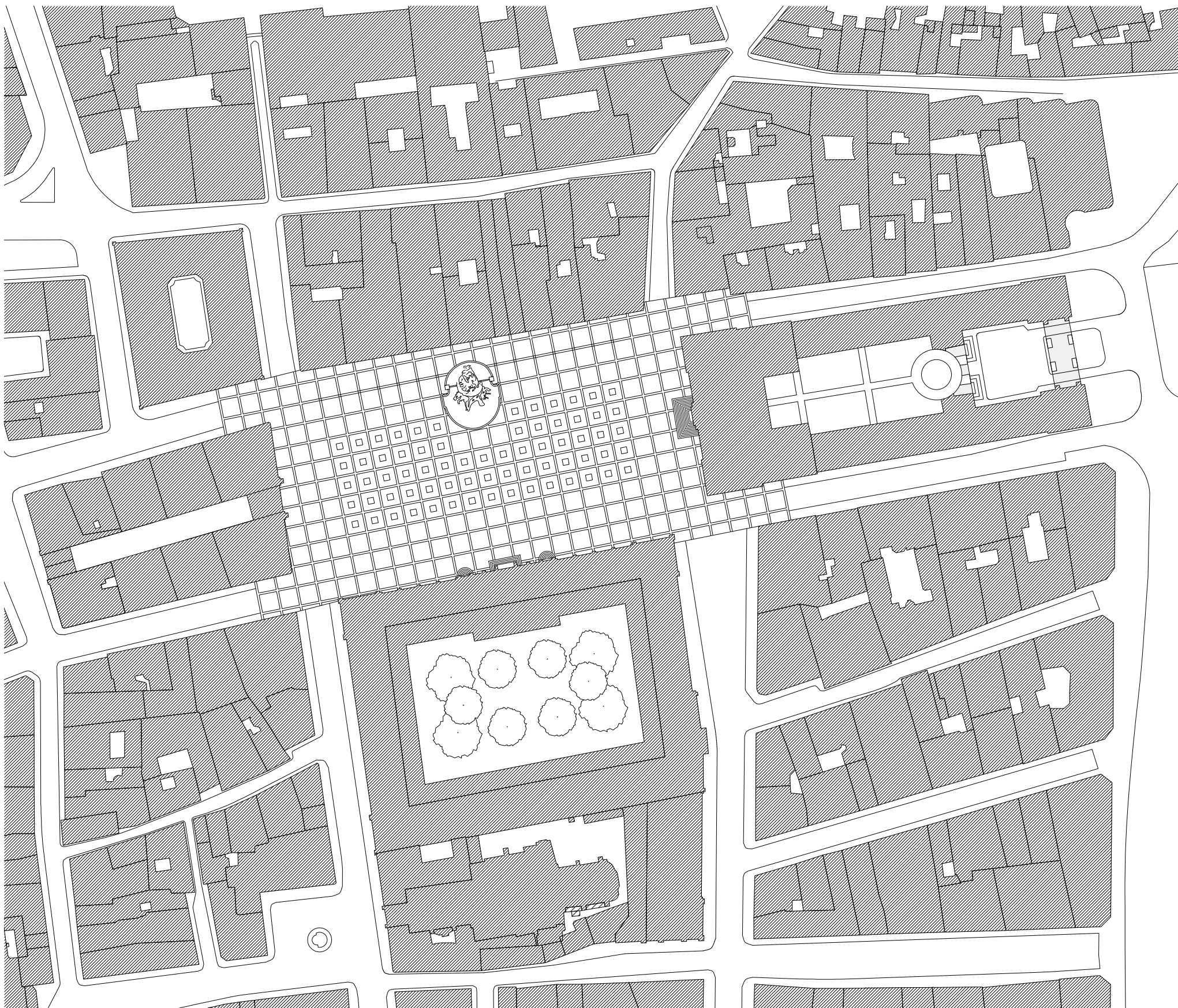


A



B





Plaza Mayor

Madrid, Spain

112

Madrid's *Plaza Mayor* established the typology of rectangular squares, punched into the fabric of the historic town centre in early modern times in Spain. This special square is distinguished by its exceptional size, the harmonious proportions of the surface area of about 3:2, and its schematic regularity. The last fact was even accentuated by building arches over the eight street entryways at the end of the 18th century and by further unifying the facades by extending the same three floors above the arcades. The two upper floors circulate continuously around the square, traversing the archways as well, which interrupt the arcades and the first floor. The dark red plaster surfaces of the facades draw the building fronts together. Uniform French windows, originally designed loggias for viewing events on the square, underline its suitability as a stage for public gatherings. Only an equestrian statue and four candelabra interrupt the surface area, a large-scale matrix of paving stones in three different colours stretching from wall to wall to form a neutral field of action. The whole square appears austere, bald, of mathematical precision, an impression that not even the opulent mural of the *Panadería* can ease.

Location Madrid, city centre

Time 1617–1619 / 1790
reconstruction after fire

Architects 1617–1619 Juan de Herrera, Juan Gómez de Mora / 1790 Juan de Villanueva

Dimensions 10,300 m²
Length 120 m × width 86 m,
heights of eaves 19–20 m

Important structures

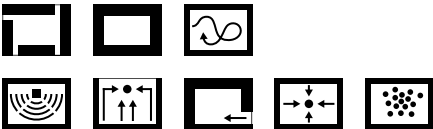
Panadería, 1790 Juan de Villanueva; facade paintings, 1992 Carlos Franco

Surface and furnishings

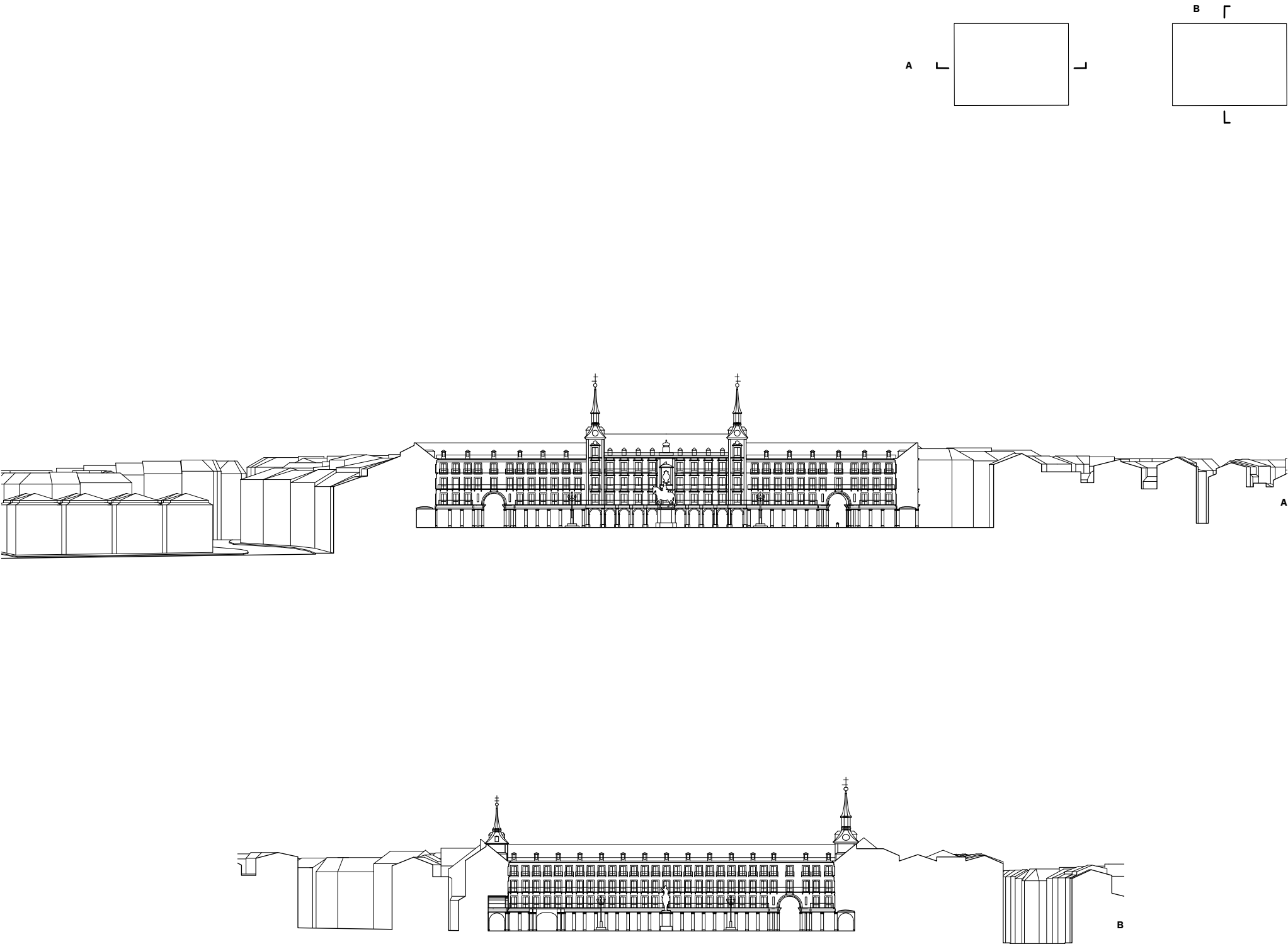
Pavement with large-scale pattern with three colours / Equestrian statue of *Philipp III*, 1613, erected 1847, four candelabras

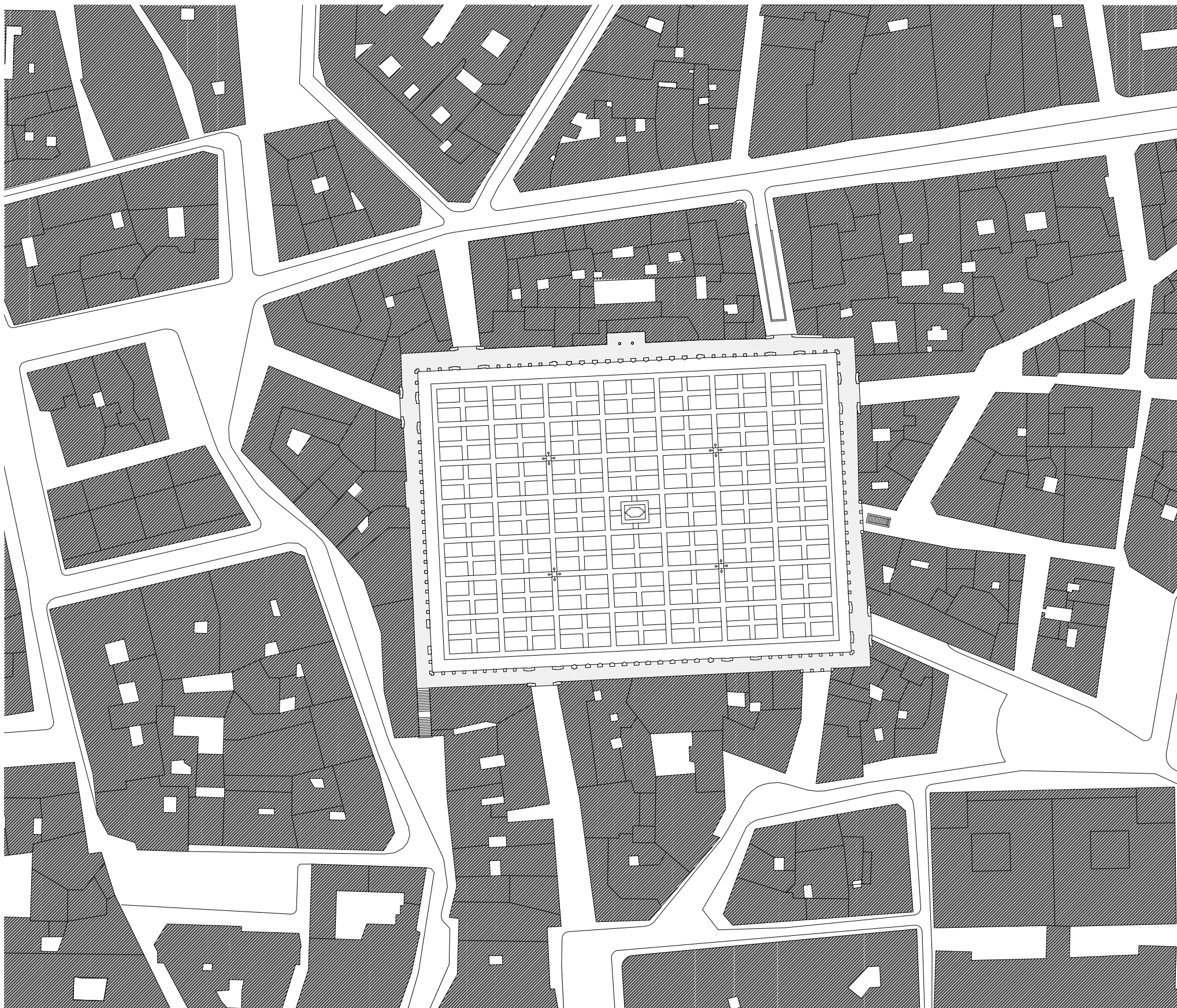


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Piazza Sordello

Mantua, Italy

116

The longitudinal direction dominates the square in a variety of ways. It is the last and largest space in a sequence of squares that begin in the city centre and are laterally lined up along a street. In the course of an alternating series of spatial contractions and expansions, one arrives at *Piazza Sordello* through a narrow archway. Stretched lengthwise, it is almost three times as long as it is wide. Clearly ascending and accompanied by arcades, it continues in the same direction at the other end, in the form of a spatial appendage taking on a fluctuating character – at times a branch of the square, at times a continuing street. Hence, this narrow side of the square seems to be split open at this point. Next to it, the facade of the cathedral, which appears to be slightly shifted aside towards the corner of the square, is not quite capable of closing the space, thus missing the effect of a *Tiefenplatz* (Camillo Sitte) stretching out in front of the cathedral. The partly rough mediaeval architecture of the building facades and the coarse paving with round cobblestones lend a somewhat rustic character to the square.

Location Mantua, historic centre

Time 1330

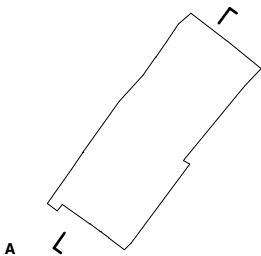
Dimensions 8,700 m²
Length approx. 150 m × width 52–60 m, height church facade approx. 30 m, eaves heights 14–24 m

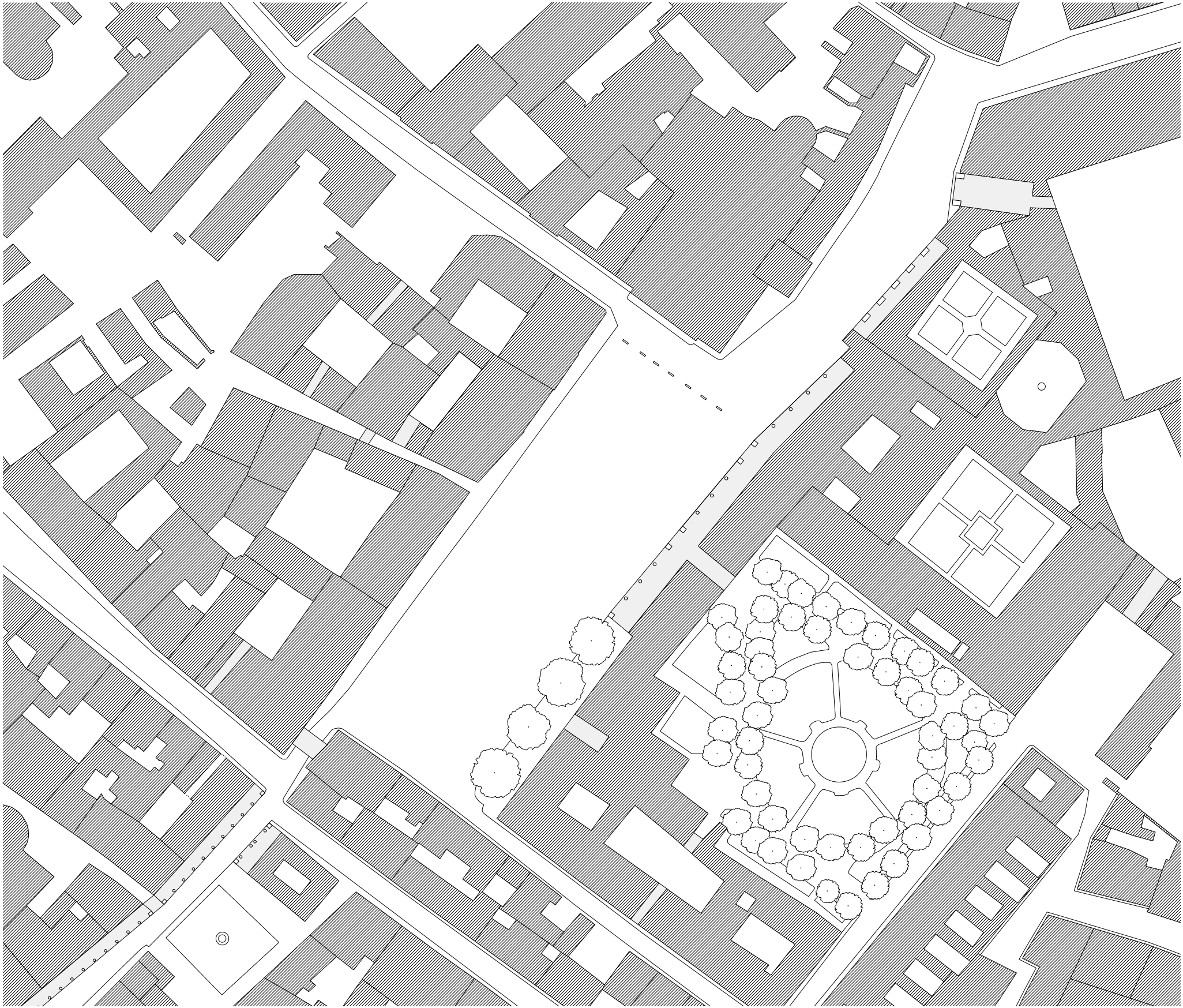
Important structures
Cattedrale San Pietro Apostolo, 1131–1761 / *Palazzo Ducale*, 1295–1565

Surface and furnishings
Coarse pebblestone paving









Piazza del Duomo

Milan, Italy

The entire public space surrounding the cathedral on all sides in the form of an elongated rectangle with a spatial appendage in front of *Palazzo Reale* is called *Piazza del Duomo*. However, on the side of the chancel the impression is not that of a square and more that of a street. Nevertheless, the ubiquitous presence of the central building, with its graceful marble facade, lends a unity to the whole ensemble. Though an enormous mass towering over the surrounding structures, the cathedral appears as a delicate treasure resting on the square like on an exquisite tray with marble inlays. The ornamented flooring, on the other hand, can be perceived as a carpet laid down in the field right in front of the flight of steps leading to the cathedral's five portals. With its extensions, the square also connects the entryways from the *Galleria Vittorio Emanuele II* and the gate building of *Palazzo dell'Arengario* to the centre of the square. While the vast space, for the most part empty except for the equestrian statue, may make you feel somewhat exposed, the colonnades found at the *Galleria*, as well as at various edges of the square, provide protected spaces for lingering as well as for movement.

Location Milan, historic centre

Time 1865–1878

Architect Giuseppe Mengoni

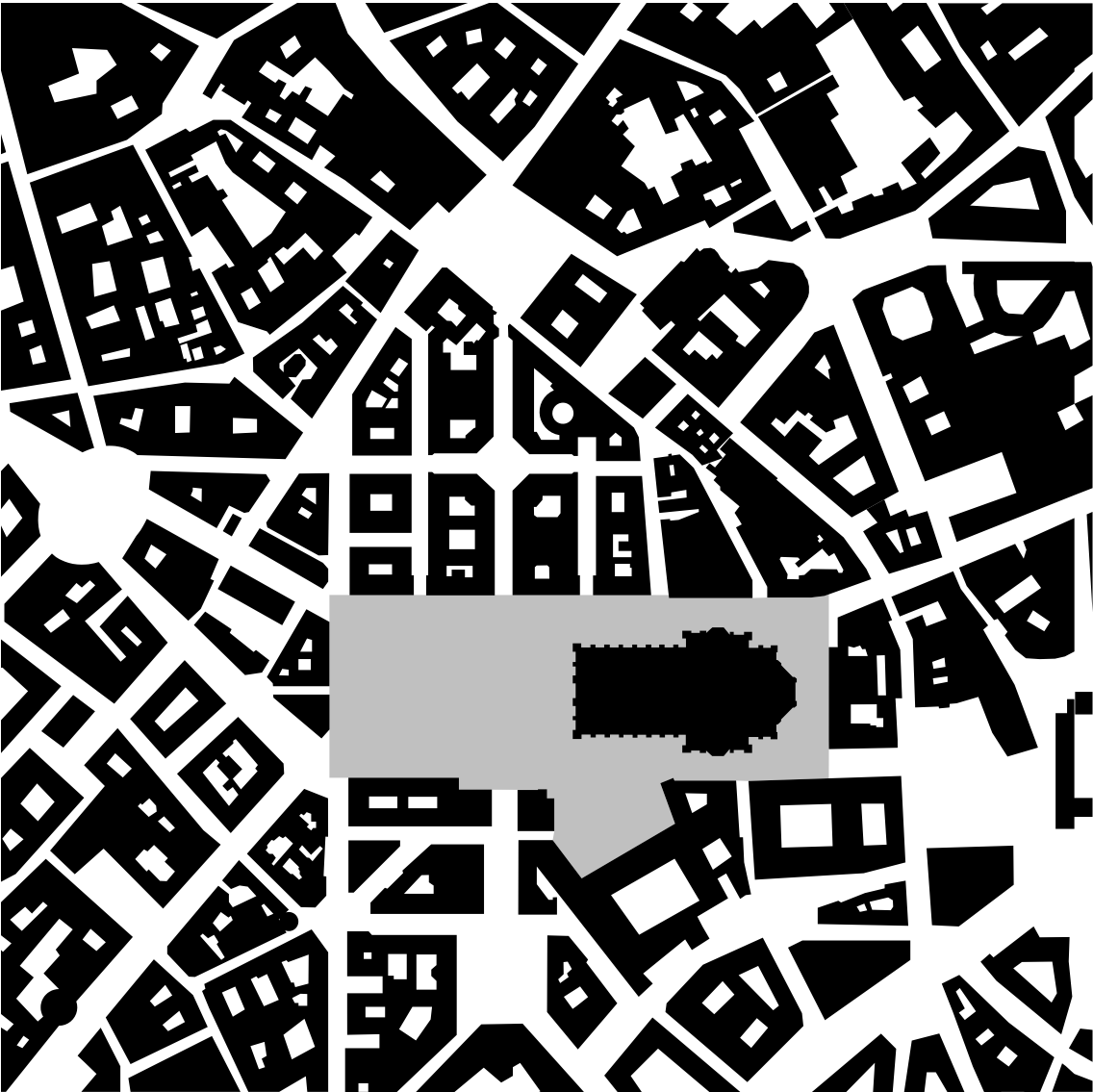
Dimensions 38,000 m²
Length 345 m (forecourt of cathedral 170 m) x width 125 m, average eaves height 24 m, height of cathedral 107 m

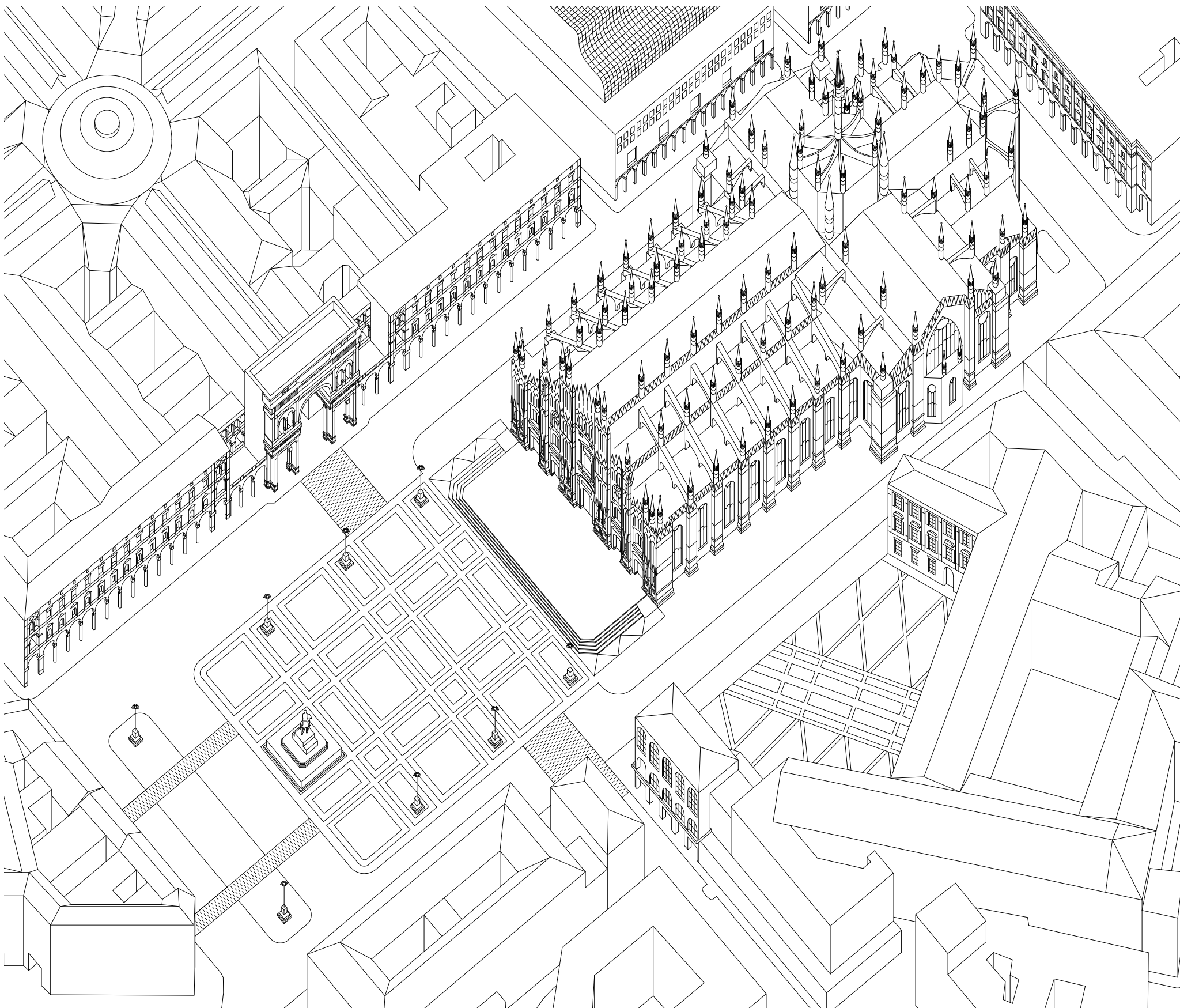
Important structures

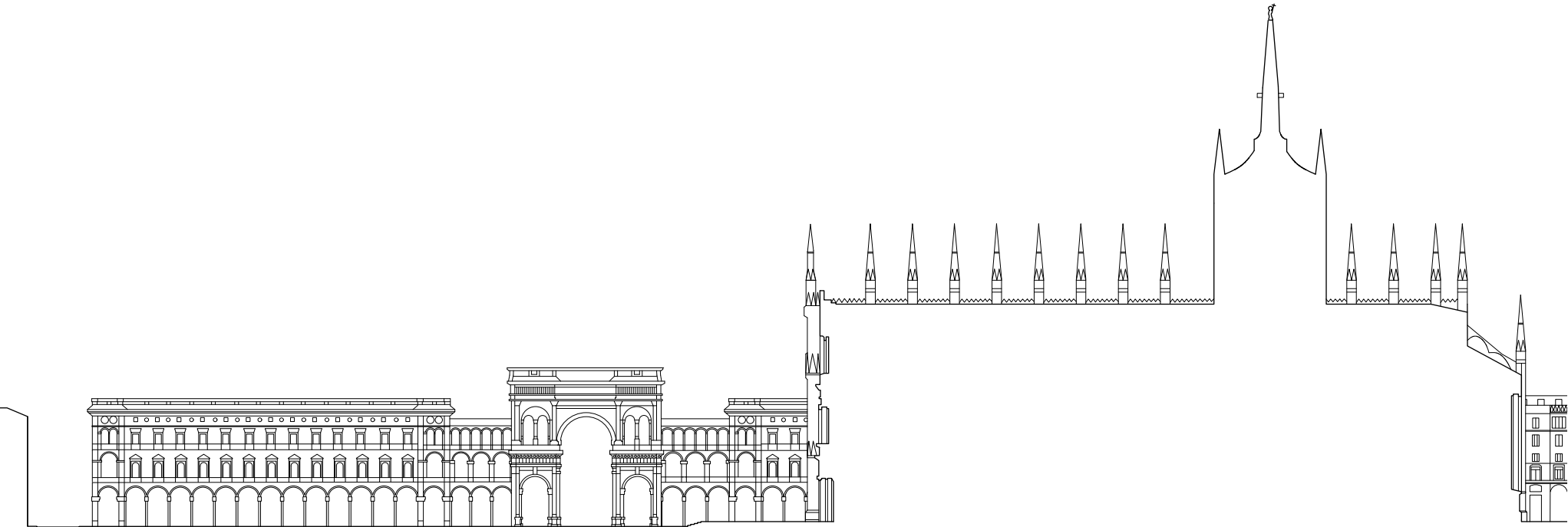
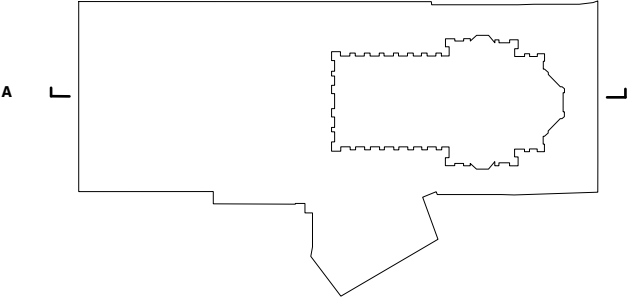
Cathedral S. Maria Nascente, 1387–1572, 1890 / *Galleria Vittorio Emanuele II*, 1878
Giuseppe Mengoni / *Palazzo dell'Arengario*, 1939–1956
Enrico Agostino Griffini, Pier Giulio Magistretti, Giovanni Muzio, Piero Portaluppi

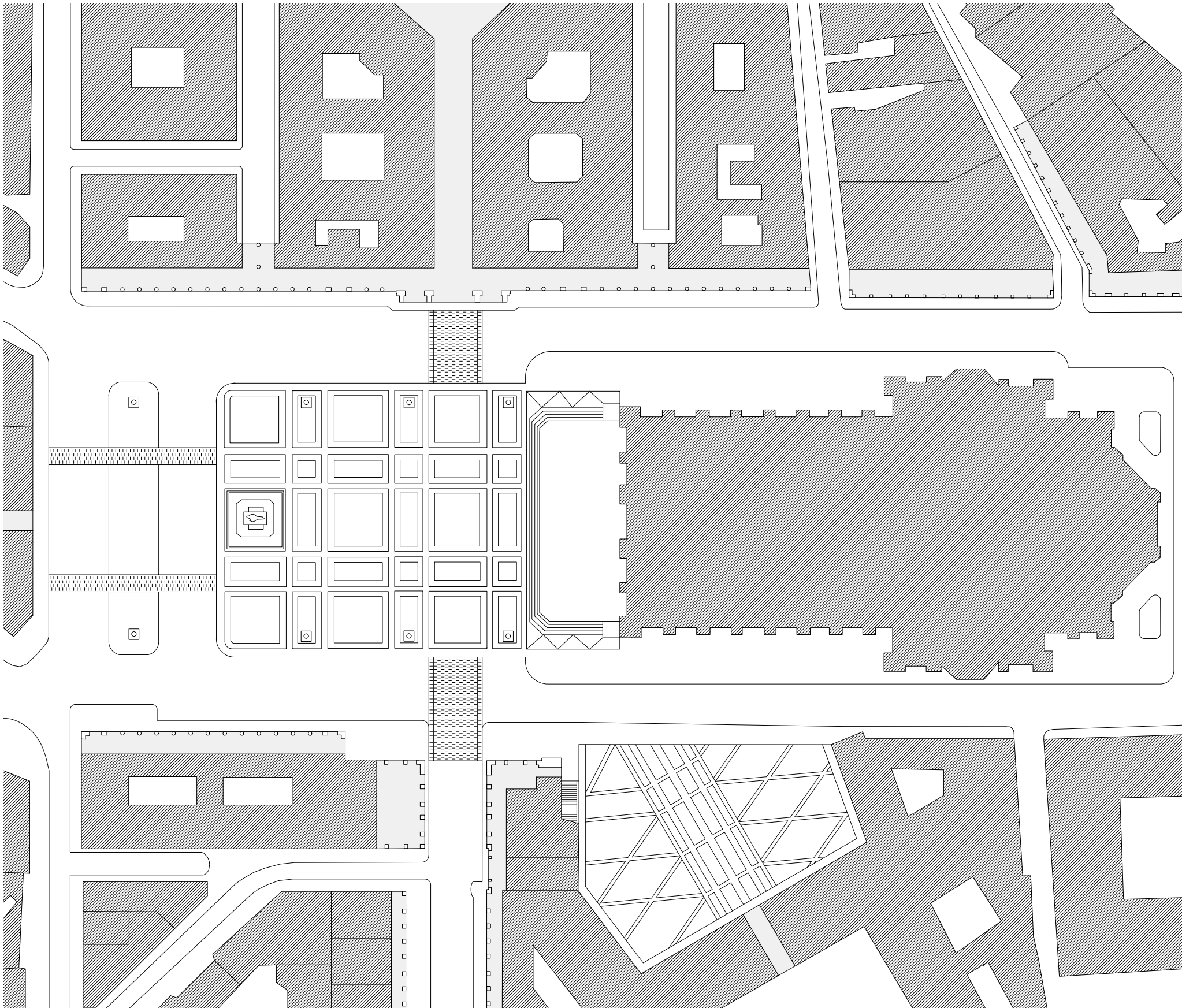
Surface and furnishings

Stone slabs with ornament / Equestrian statue of *Vittorio Emanuele II*, 1896 Ercole Rosa









Gärtnerplatz

Munich, Germany

124

This circus is the heart of the neoclassical city expansion of the same name. Although transected by three streets, thereby creating six junctions, there is an effect of great coherence. A theatre dominates; its portico occupies one of the segments. In contrast, the other buildings are comparatively modest, though forming a perfect circle. The flower beds in the centre and small trees at the periphery, supplemented by the antique pink colour of the facades, give it a *Biedermeierish* character. This square is both a very popular place to gather and a transitional space. Broad sidewalks are interspersed with cafés, while between the flower beds each patch of grass is used for sitting or lying down. At the same time, pedestrians and cars pass by, as *Gärtnerplatz* is an important hub within the surrounding city fabric. This too may be a reason why so many people like to linger and meet here. Yet this ambivalence creates a comprehensive urban public life, as well as a sense of great intimacy.

Location Munich, Isarvorstadt

Time 1862–1865 / Since 1975, reconstruction

Architect Landscape design, about 1826 Max Kolb

Dimensions 6,000 m²
Diameter 85 m, heights of eaves approx. 18 m

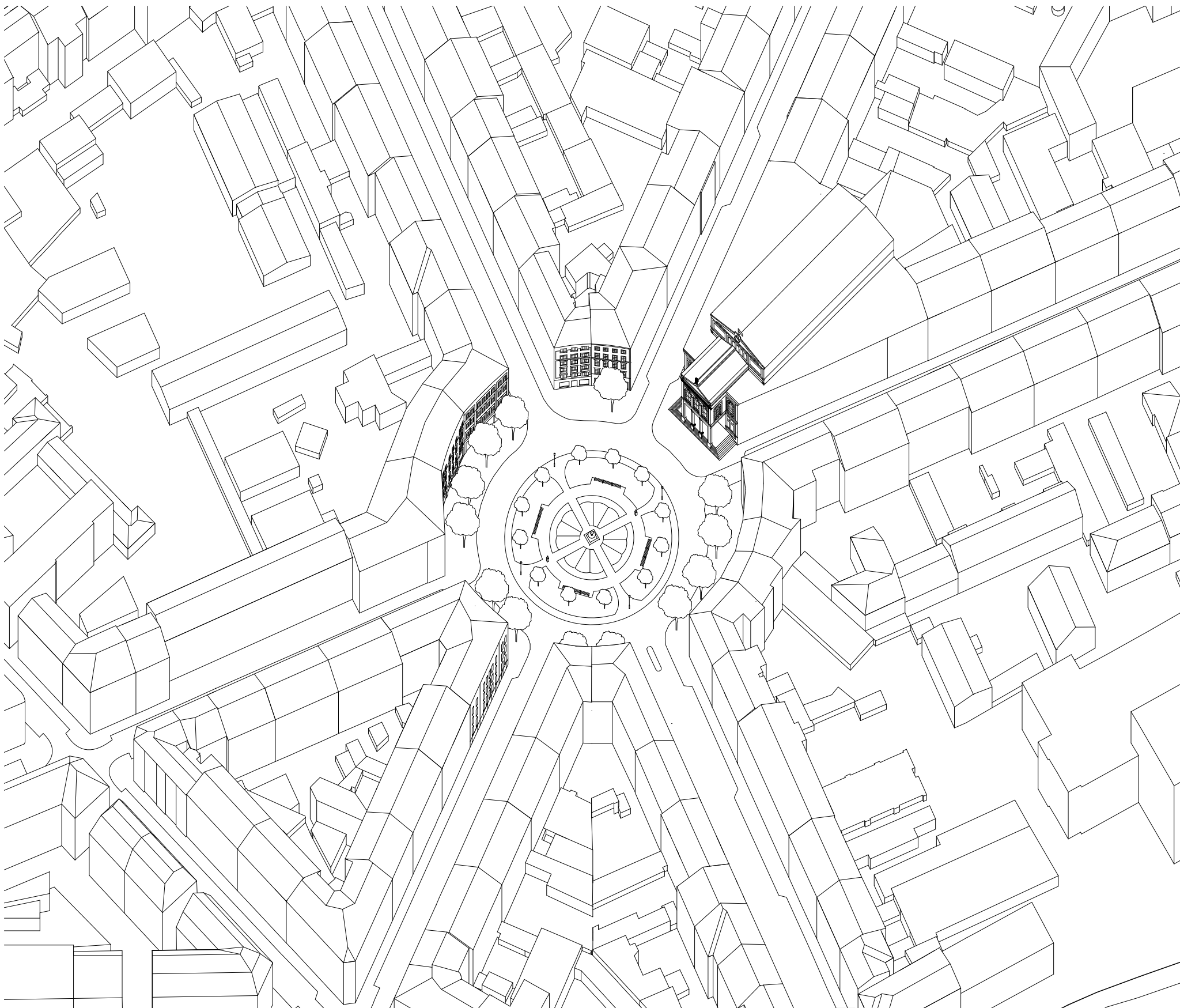
Important structures

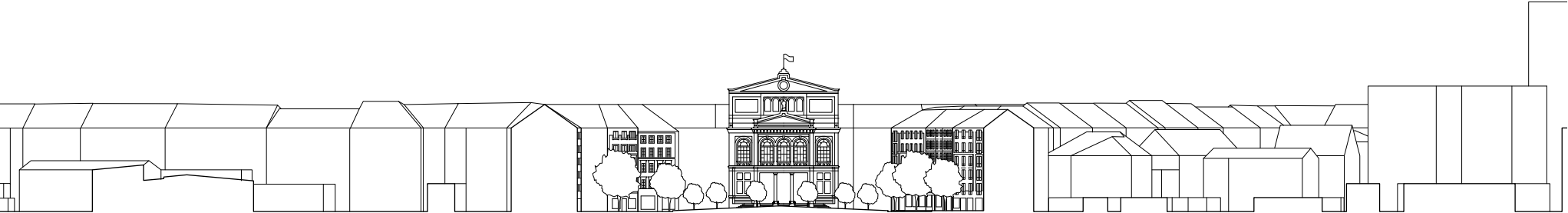
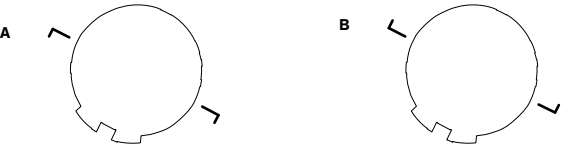
Staatstheater am Gärtnerplatz, 1864–1865 Franz Michael Reiffenstuel

Surface and furnishings

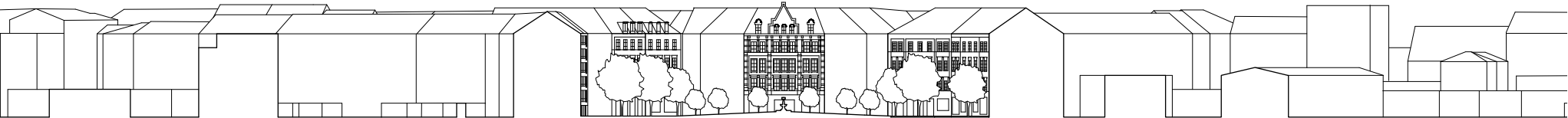
Flower beds, green, benches, pavement, tarmac / Fountain 1866 / Steles with busts of Friedrich von Gärtner and Leo von Klenze



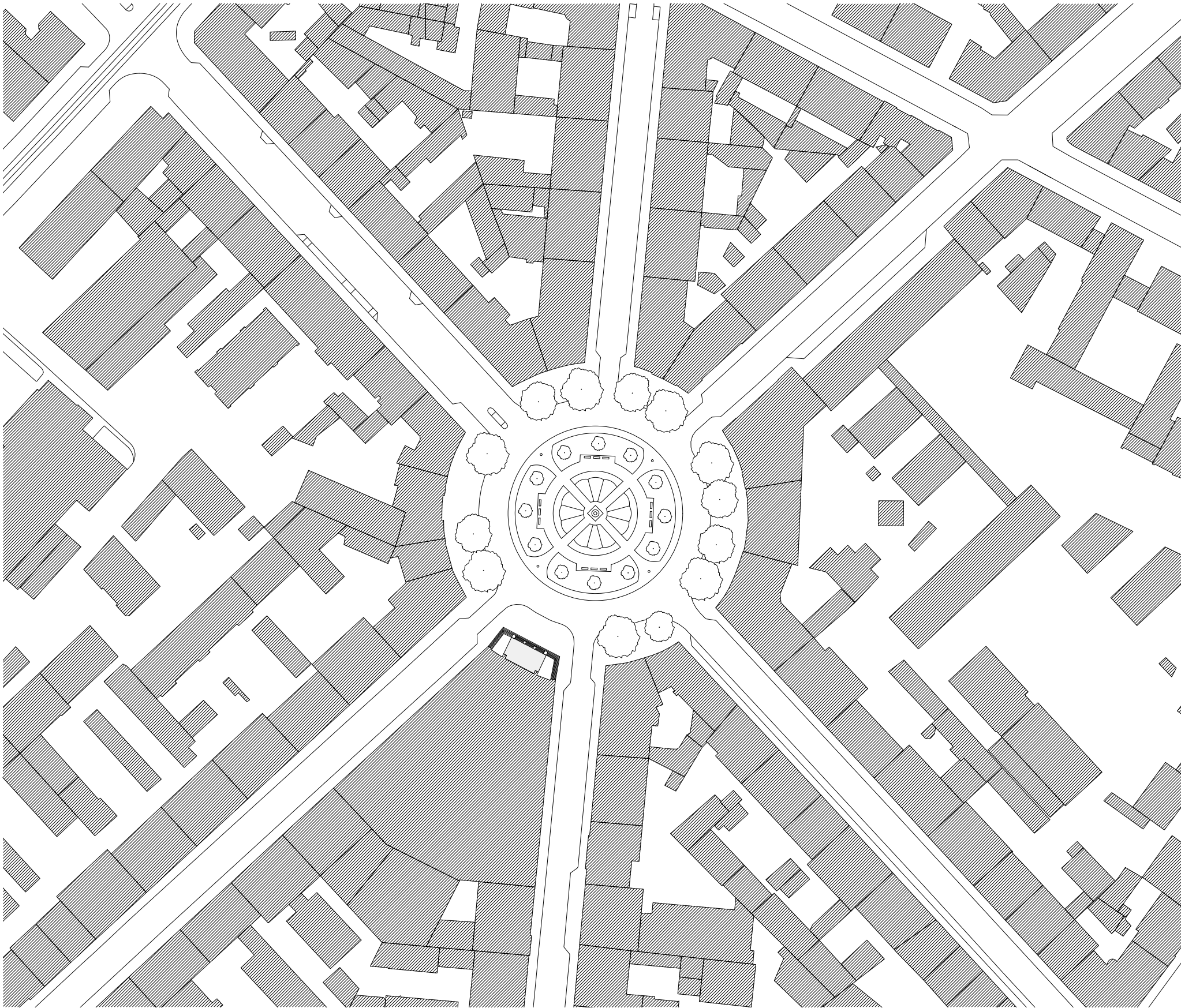




A



B



Karlsplatz (Stachus)

Munich, Germany

128

Although the forecourt of the *Karlstor* is given its distinctive shape by the quadrant arcs of the bordering structures, the extension of the semicircular surface to a complete square remains rather vague, because it is difficult to recognize how the buildings beyond the broad and busy ring road contribute to shaping this space. Although the embracing gesture of the two arms of the *Rondell* buildings would have the power to encompass a large volume of space, it is actually the use as a traffic space, with several roads and tramlines, that thwarts this effort and allows the borders to fade. However, the foremost feature of the square is its close correlation with the former town gate. The square has a funnel-like effect: the wings of the *Rondell* buildings channel people towards the gate, escorted by a continuing series of arches. The route, which crosses the square and passes through the gate, is part of the – now interrupted – central west-east traverse through the city centre, an important trade route in the Middle Ages, now the main pedestrian zone.

Location Munich, old town

Time 1792

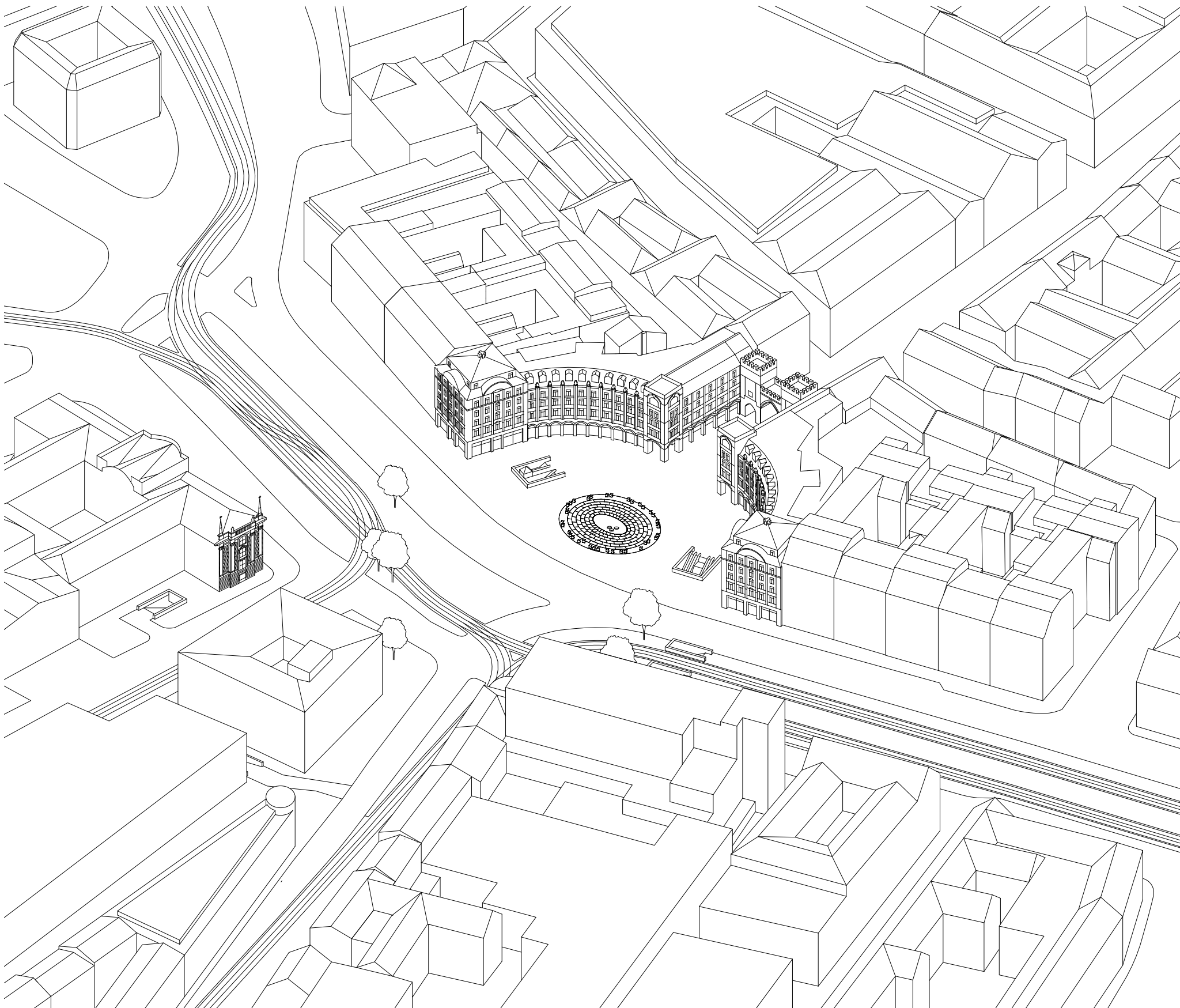
Architect Franz Thurn

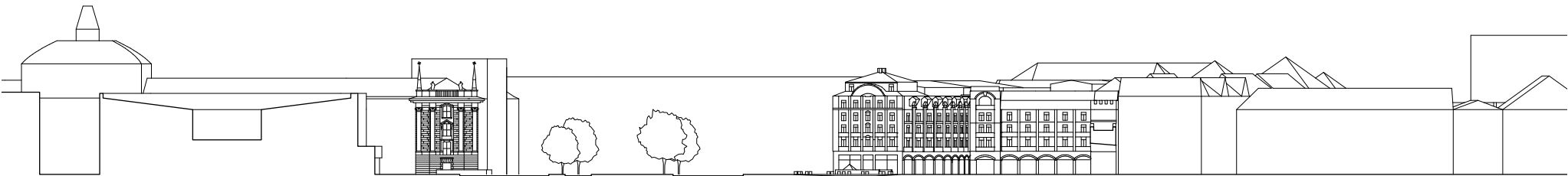
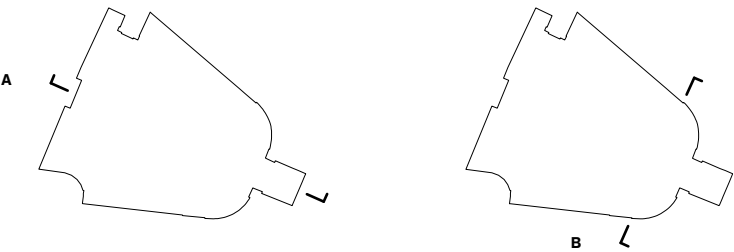
Dimensions 14,500 m²
Length approx. 165 m x width
21–115 m, average height of
eaves 14 m

Important structures *Karlstor*,
before 1302

Surface and furnishings
Concrete slabs, tarmac /
Fountain







A



B



Königsplatz

Munich, Germany

132

The terse arrangement of three historic monuments demarcates this square: the *Propylaea*, *Glyptothek* and *Antikensammlung*. The shape is not a result of an uninterrupted contour of buildings, but the precise placement on three sides of monumental individual buildings on a coordinate axis. The centre of this wide square was lowered by about one metre, with the intended result that the buildings at the periphery appear higher. In fact the *Glyptothek* has a quite narrow plinth, which is a very popular public bench on which to enjoy the sun. Originally serving as the forecourt at the western city gate, the square is dominated by west-east through traffic. Coming from *Nymphenburg*, the axis passes the *Propylaea* towards *Karolinenplatz*. The obelisk in the centre is already visible, serving as a navigation point to *Odeonsplatz*. The open surface of the square, with grass and macadam, is embedded in a park, its trees and shrubs providing distance from the two fascist-era buildings at the east side. The volumes of the trees enveloping the two museums partly indicate the contour of the square, reminding one of a sacred ancient grove.

Location Munich, Maxvorstadt

Time 1808–1862

Architects Karl von Fischer, Friedrich Ludwig von Sckell, Leo von Klenze

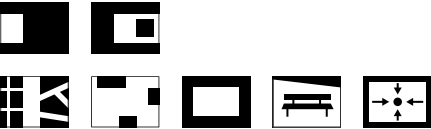
Dimensions 26,000 m²
Length approx. 190 m x width approx. 150 m, height of *Glyptothek* 19 m, height of *Propylaea* 27 m, height of *Antikensammlung* 21 m

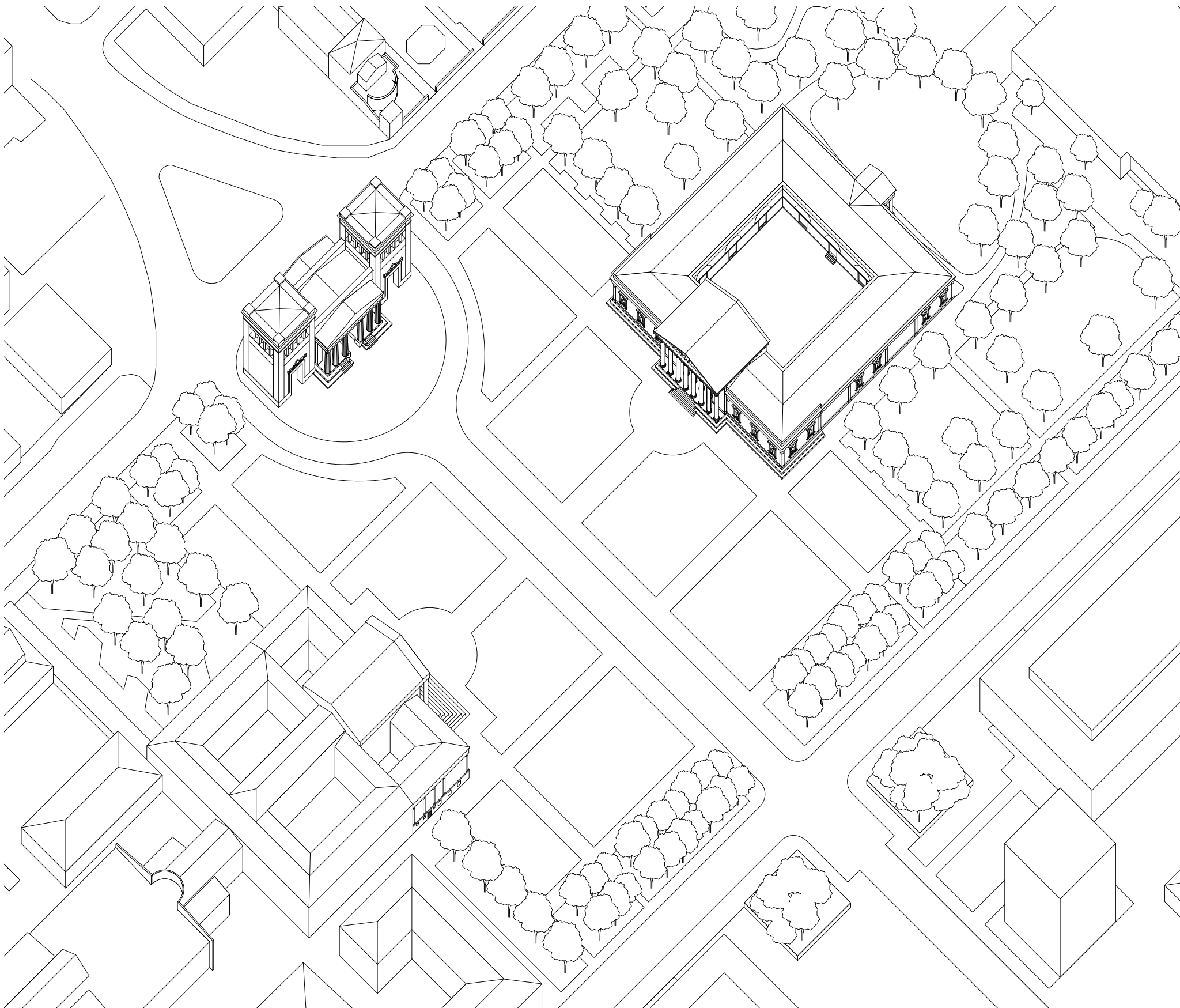
Important structures

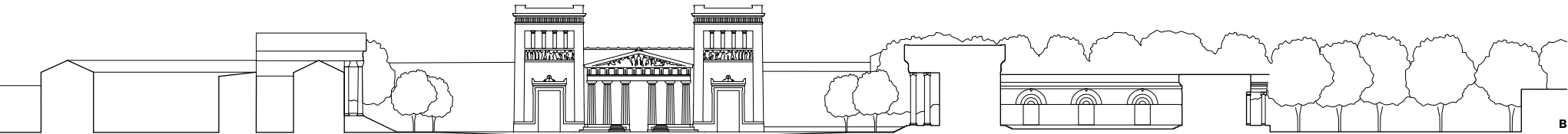
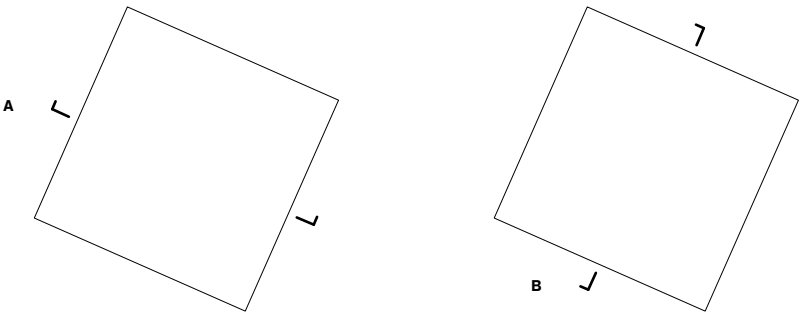
Glyptothek, 1816–1828 Leo von Klenze / *Propylaea*, 1816–1862 Leo von Klenze / *Antikensammlung*, 1838–1845 Georg Friedrich Ziebland

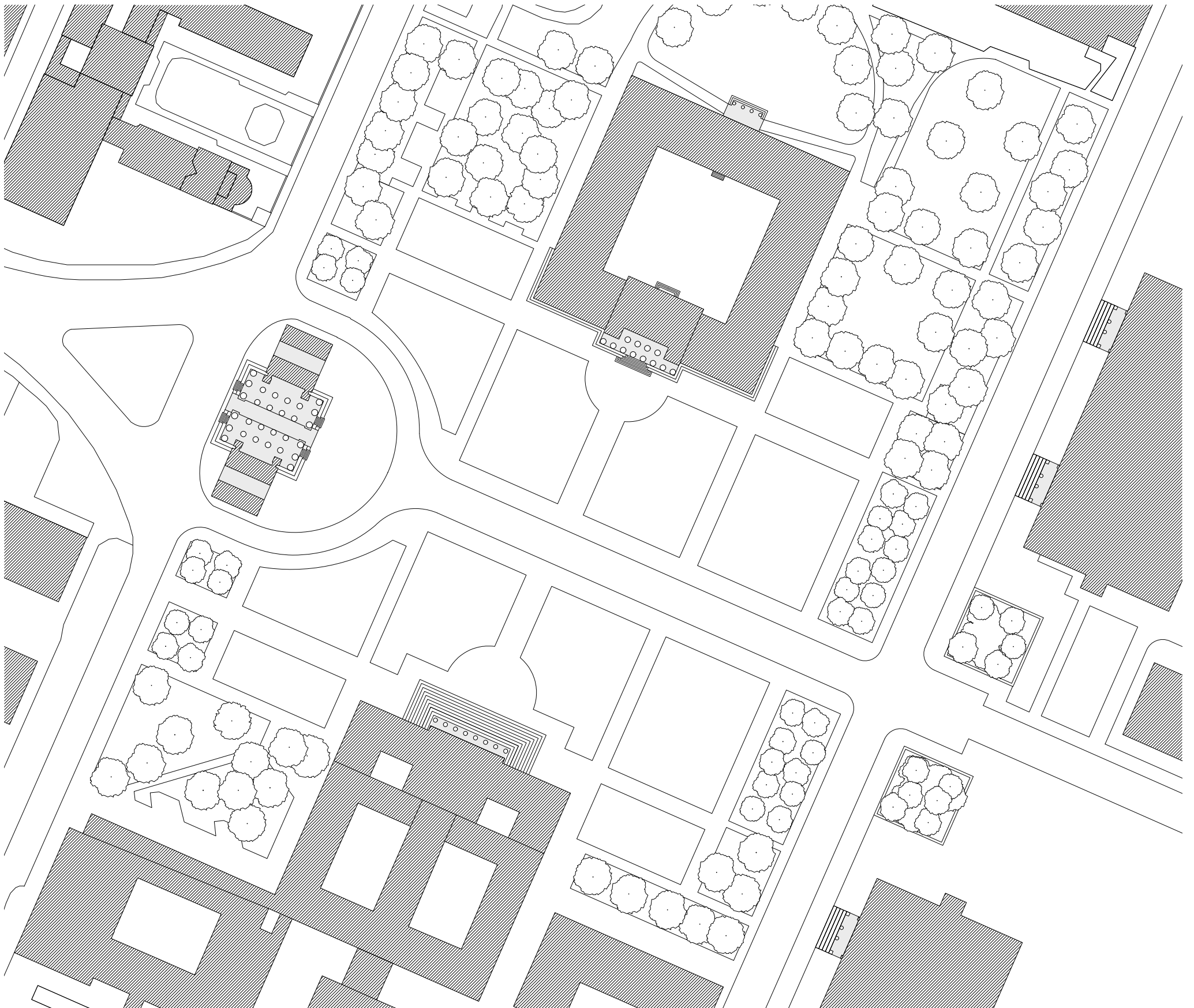
Surface and furnishings

Green, waterbound gravel, cobblestone pavement









Marstallplatz

Munich, Germany

The former royal stables, which give the square its name, dominates with its front, a *Breitenplatz* to use Sitte's expression. The main thoroughfare flows lengthwise along the western part of the square, delineating the bare, wide space whence one perceives the main building in the distance. The remaining buildings give the impression of a collection of rear sides in the shadow of the *Residenz*, which remains visible only indirectly: its forecourt to *Apothekerhof* is offset, while the entrances to the *Residenz*'s church *Allerheiligen-Hofkirche*, now used as a concert hall, and a small closed garden are hidden behind a narrow storehouse of the nearby Opera. The use of the buildings is mostly inverted, with main entrances located on the opposite side. As a result, *Marstallplatz* remains empty and quiet most of the time, a passageway for its neighbours and a sedate walkway between *Hofgarten* and the old city centre. The square itself becomes the locus of activities or festivities and a destination in itself only on a few days of the year.

Location Munich, old town

Time Since 1817 / 2003 redesign

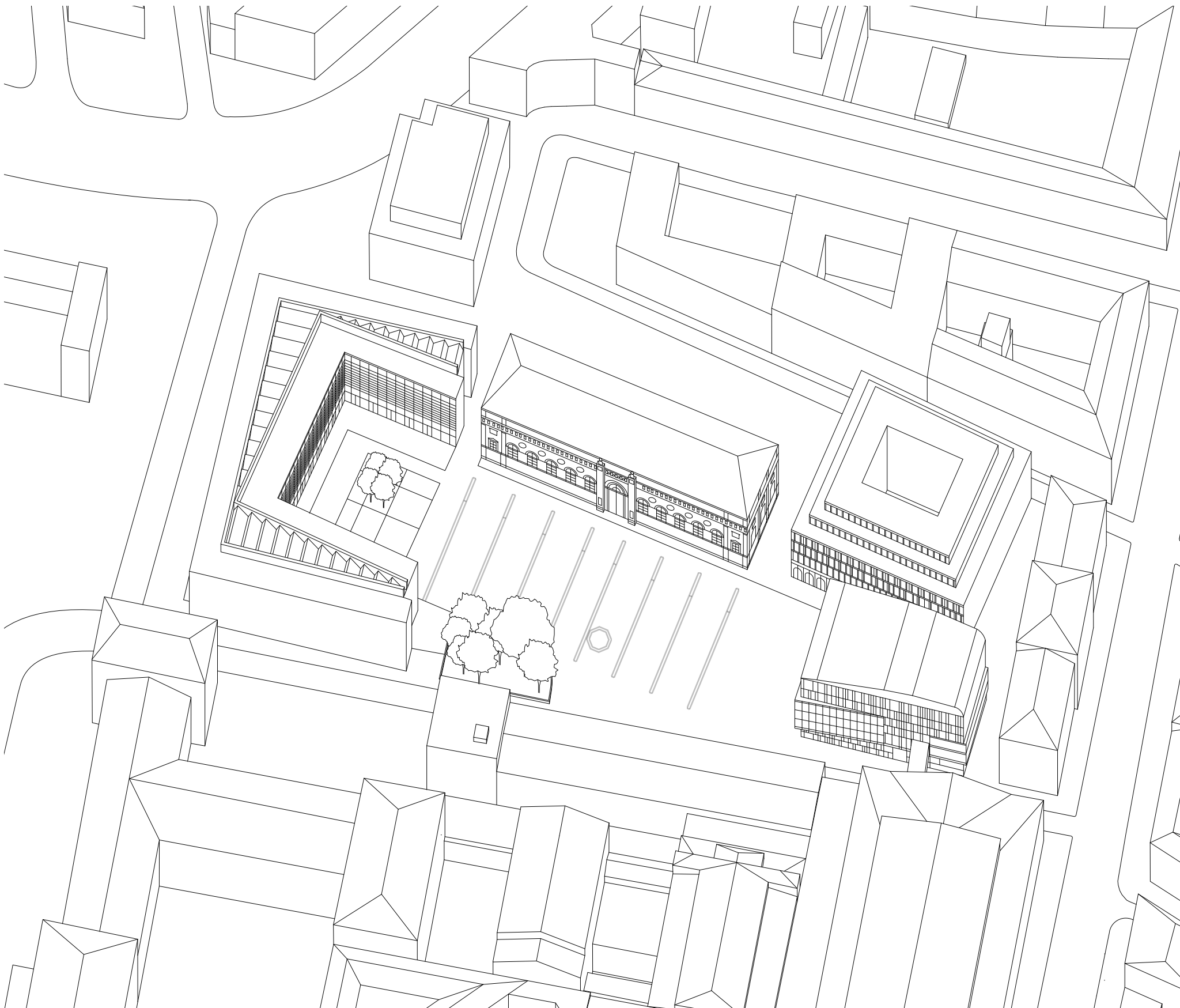
Architects Leo von Klenze / Redesign, 2003 Stefan Jäckel, Tobias Mike

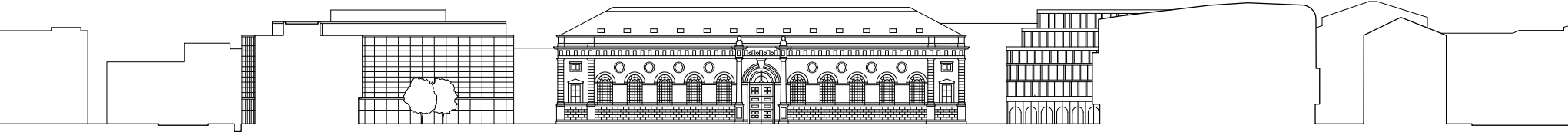
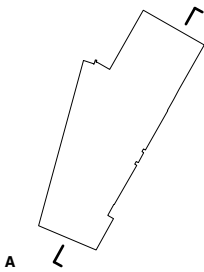
Dimensions 8,150 m²
Length approx. 160 m x width 41–46 m, heights of eaves 17–22 m

Important structures *Marstall* (royal stables), 1819–1825 Leo von Klenze / *Allerheiligen-Hofkirche*, 1826–1837 Leo von Klenze / *Residenz Apothekenflügel*, 1835–1842 Leo von Klenze / *Max Planck Building*, 1995–1999 Graf, Popp, Streib / Rehearsal building of *Bavarian State Opera*, 2001–2003 Gewers, Kühn + Kühn

Surface and furnishings
Granite pavement, patches of green with trees









Max-Joseph-Platz

Munich, Germany

Three buildings of historic importance and imposing presence contain this roughly quadratric square on three sides, forming an integrated classicist complex. The facades of the *Königsbau* and the *Nationaltheater* stand perpendicular to each other, their central entrance axes intersecting in the square's centre, exactly at the position of the *Max-Joseph* monument. The intersection of the axes is simultaneously the centre of an elevated circular area with pebblestone paving, bordered by candelabra and stone posts connected by chains. The main access roads are tangents to this circle and continue north and eastward as two monumental axes, this geometry vividly conveying the square's character of a turntable. The third architectural monument, the former main post office, offers a covered terrace under the arcades at one side of the square. All three buildings have a similar structural element, inviting passersby to use them: the plinth of the *Königsbau*, shaped as a public bench, offers a popular spot in which to enjoy the sun, and the flight of steps in front of the covered portico of the *Nationaltheater* is a meeting place and an interval foyer for the audience of the opera.

Location Munich, old town

Time 1802 to mid-19th century

Architects Karl von Fischer,
Leo von Klenze

Dimensions 12,200 m²
Length 107–120 m x width
107 m, eaves heights 19–38 m

Important structures

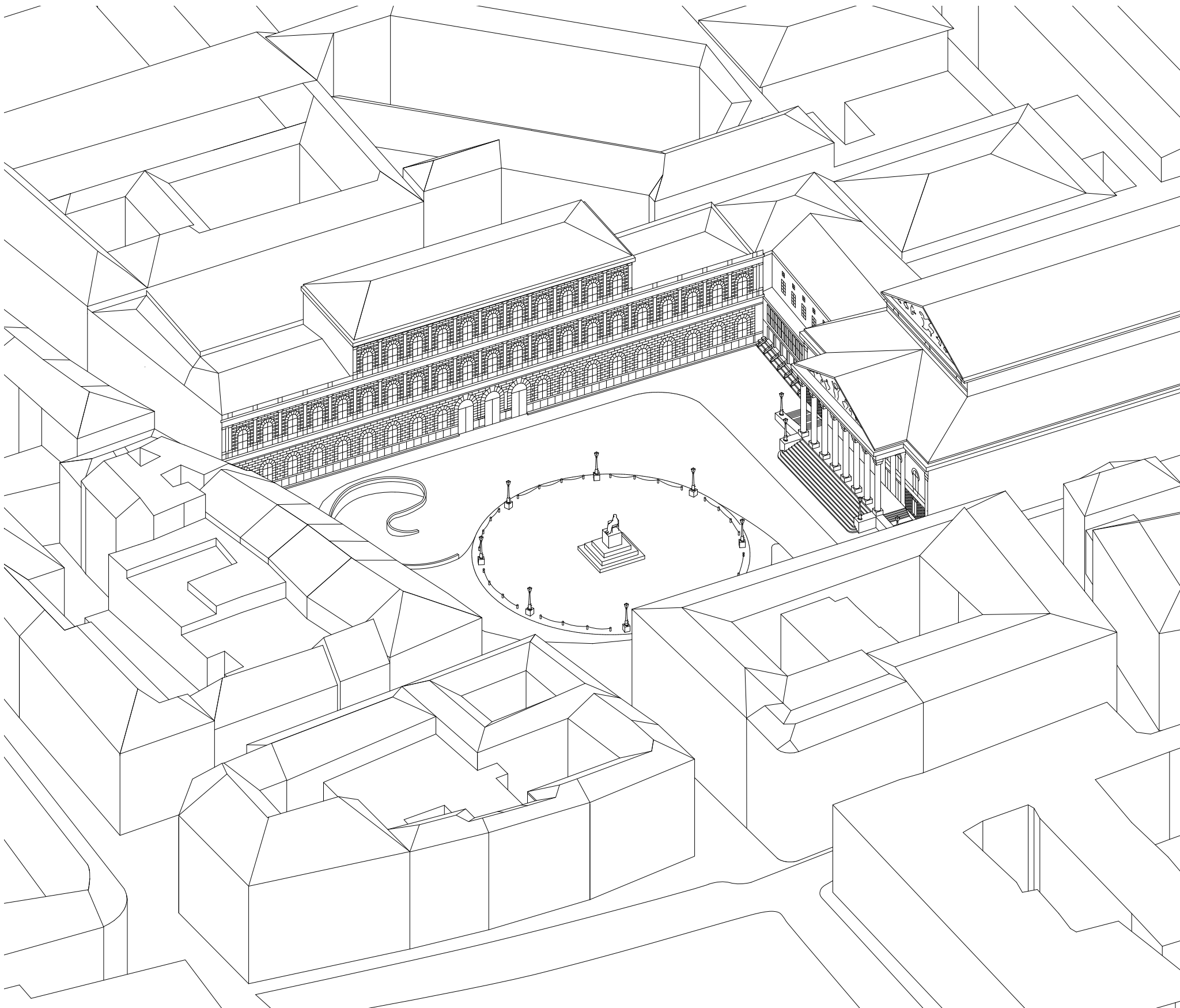
Königsbau der Residenz, 1802
Leo von Klenze / *Nationaltheater*
(opera), 1825 Karl von Fischer,
Leo von Klenze / *Residenzpost*,
former *Palais Törring-Jettenbach*,
1839 Leo von Klenze

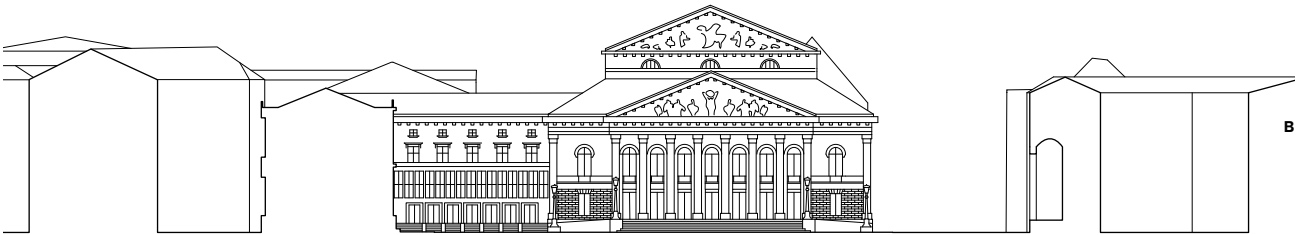
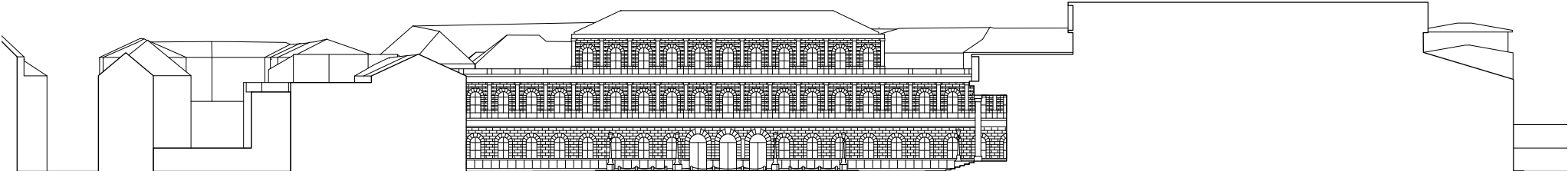
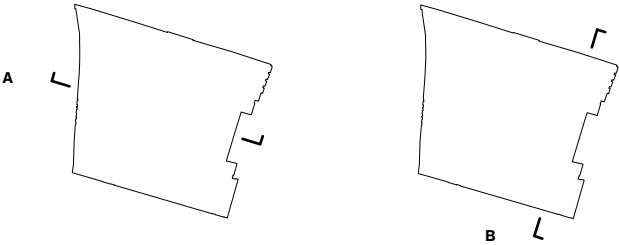
Surface and furnishings

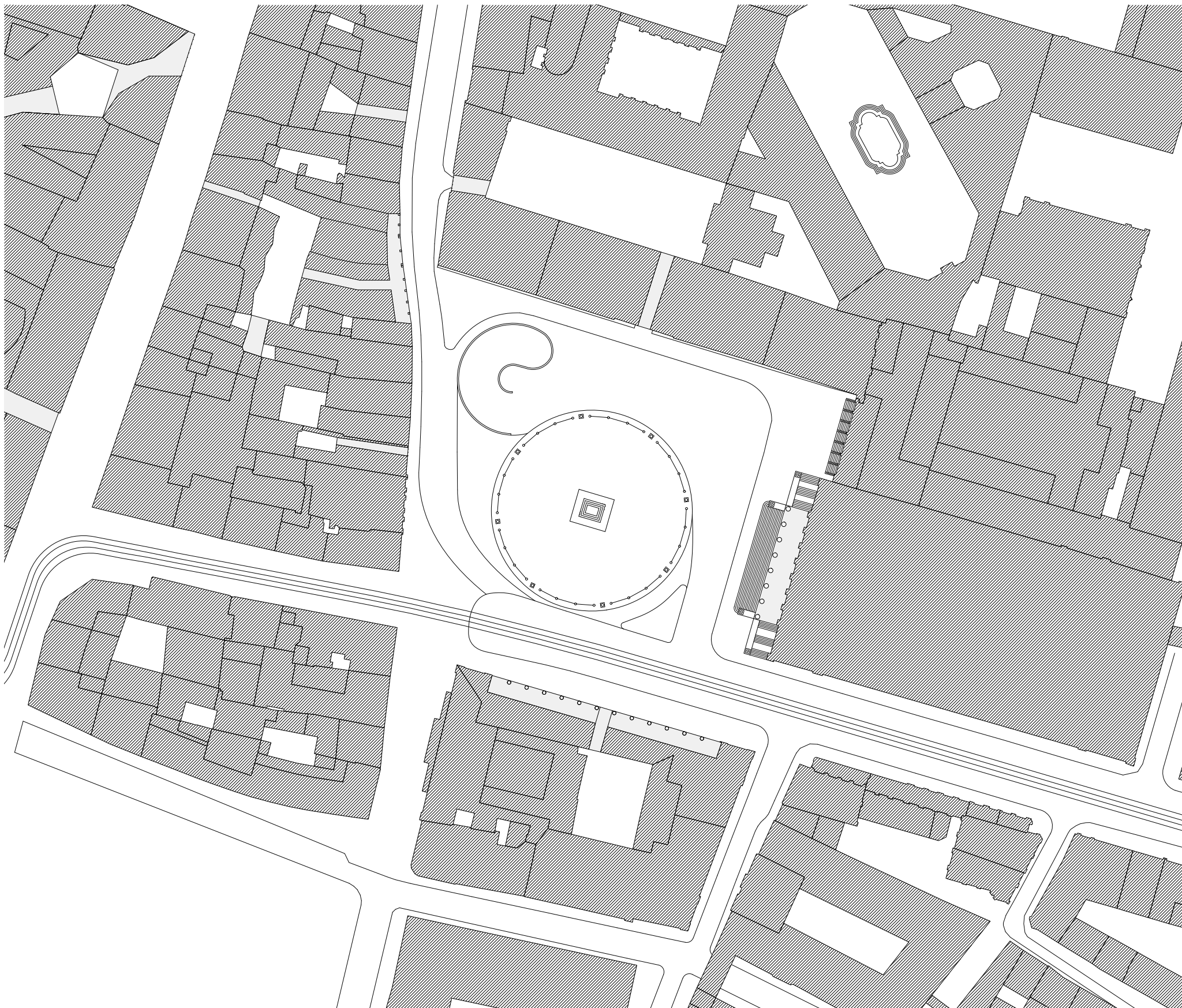
Asphalt, concrete slabs, coarse
pebblestone paving / Monu-
ment to *King Max I Joseph*, 1825
Christian Daniel Rauch



1:5000







Odeonsplatz, Theatinerplatz

Munich, Germany

144

The structure of these two squares, directly adjacent to each other and crossed by two axes and with several accesses, accomplishes various spatial functions. They provide the initial southern point to the monumental axis of *Ludwigstrasse*, mirroring the university's forecourt and the *Siegestor* at its northern end. As a counterpart to the latter, at a distance, the *Feldherrnhalle* forms the southern spatial terminus of this axis. In its close proximity, the open loggia of this building complements the architecture of *Residenz* and *Theatinerkirche* to form an ensemble. These structures encompass the forecourt of the *Feldherrnhalle* on three sides. This is the part that is named after the adjacent church: *Theatinerplatz*. With its oblique-angled accesses and irregular outline, it reflects the architectural character of the old city centre. In contrast, the adjoining northern part of the square, named after the former *Odeon*, obeys a strictly symmetrical geometry, axially oriented at the statue and the building of the *Bazar*. In turn, the *Bazar's* arcades on the back open up to the *Hofgarten*. Additionally, a second axis starts at the gate to the *Hofgarten* next to the *Bazar* building and runs along *Wittelsbacher Platz*, *Karolinenplatz*, and *Königsplatz* to *Nymphenburg*.

Location Munich, old town / Maxvorstadt

Time 1816–1829 / 1844 *Feldherrnhalle*

Architect Leo von Klenze

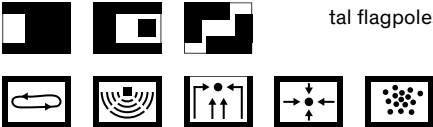
Dimensions 18,400 m²
Length approx. 290 m × width 45–80 m, heights of eaves 13–24 m, height of bell towers *Theatinerkirche* 64 m

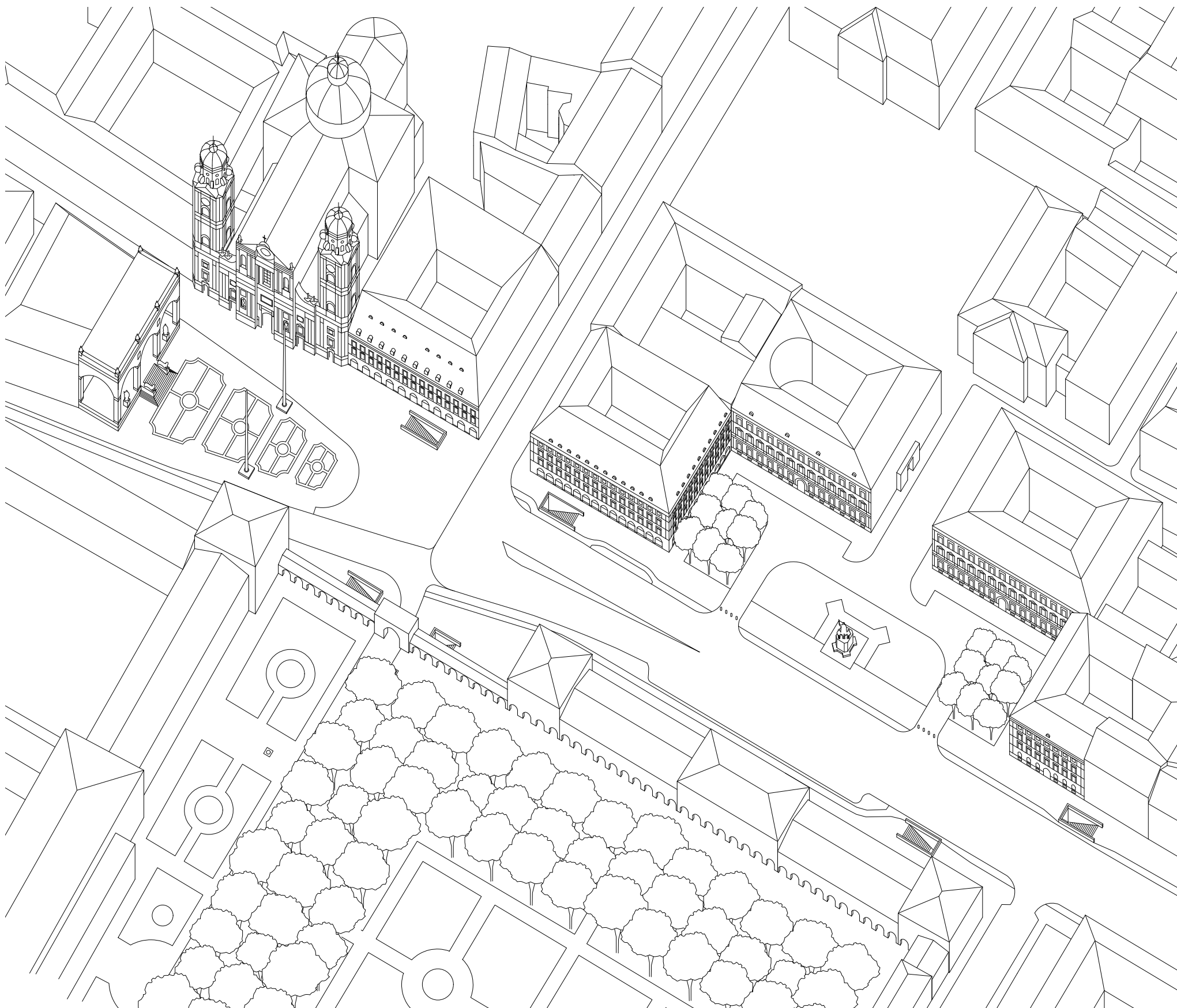
Important structures
Maximilianische Residenz, 1612–1618 / *Theatinerkirche*, 1663–1768 Agostino Barelli, Enrico Zuccalli, Francois Cuvillés the Younger / *Feldherrnhalle*, 1841–44 Friedrich von Gärtner / *Bazar building*, 1825–1826 Leo von Klenze / Former *Odeon*, 1826–1828 Leo von Klenze

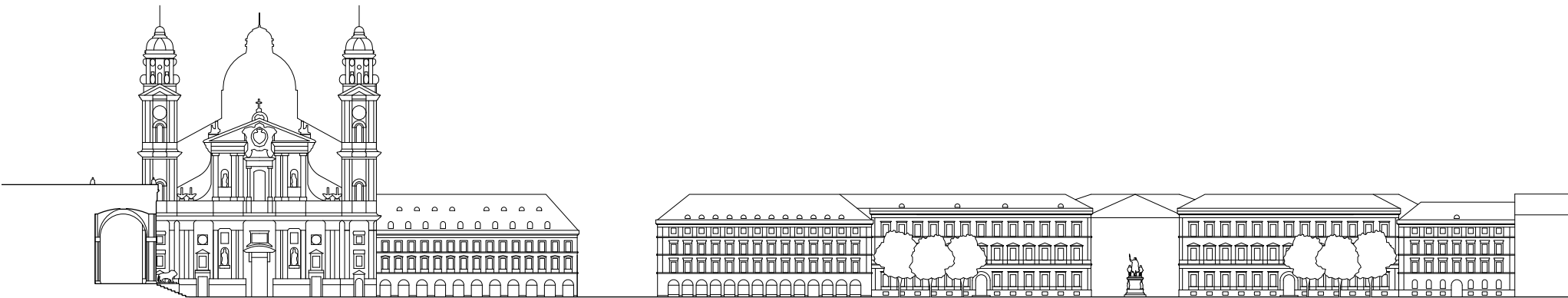
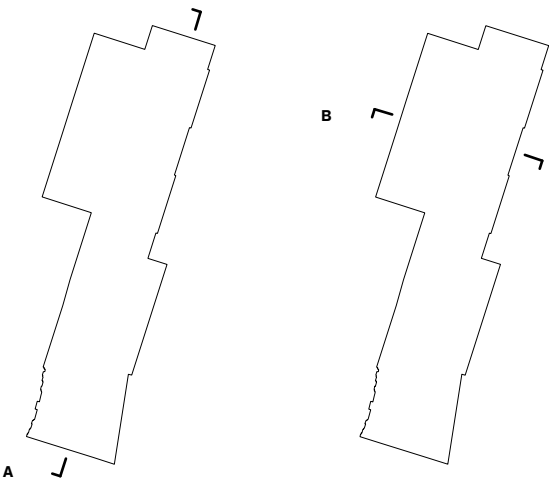
Surface and furnishings
Ornamental granite paving (*Theatinerplatz*), concrete slabs, tarmac, gras / Equestrian statue of *Ludwig I*, 1862 Max von Widmann / Two monumental flagpoles, Rudolf von Seitz



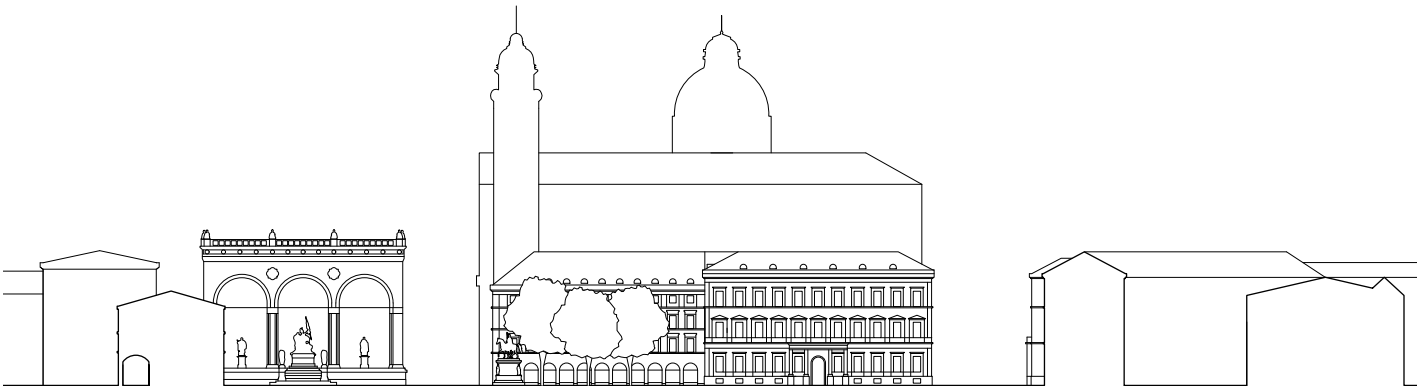
1:5000



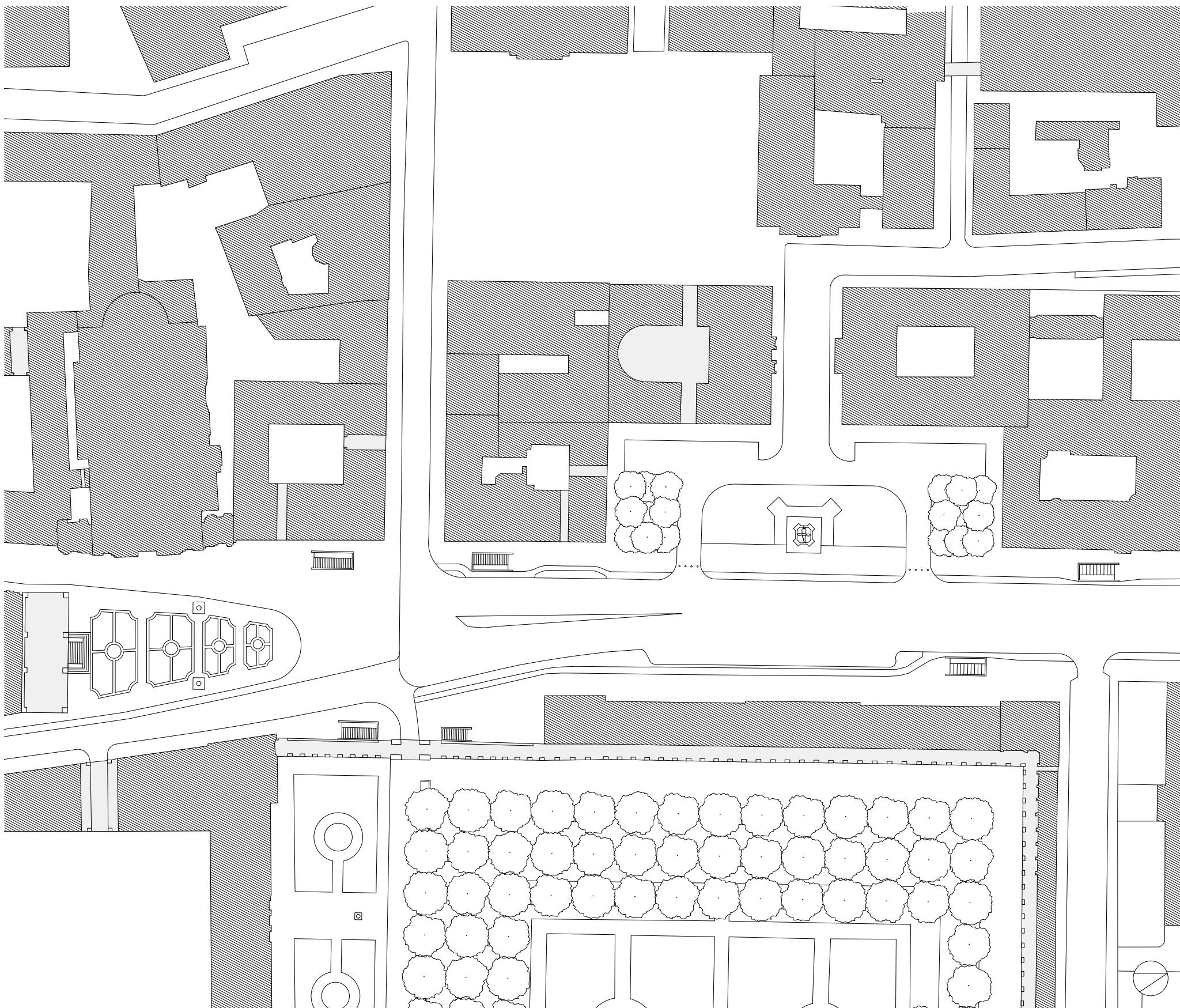




A



B



Sankt-Jakobs-Platz

Munich, Germany

148

This square is a paradigm of how to create a public space by grouping together several buildings, designing the space between prominent objects rather than defining its margins. Although there is an edge enveloping the square, its character is nevertheless defined by the free composition of the buildings within. The cubical buildings of the *Synagogue* and the *Jewish Museum* are positioned freely on the square. The *Jewish Community Centre* similarly protrudes into the square, thus participating in the thoughtful arrangement. All three volumes establish relationships to each other, so that narrowness and vastness alternate between them, separating or connecting parts of the square according to the different functions of the buildings. The angled position of the different facades helps to direct movement and guides sightlines between the parts of the square, likewise directing passersby to the entrances connecting *Sankt-Jakobs-Platz* with the city fabric nearby.

Location Munich, old town

Time 2003–2008

Architects Wandel Hoefer
Lorch

Dimensions 8,000 m²
Length approx. 100 m x
width 70–80 m, heights of
eaves 13–18 m, height of
Synagogue 23 m

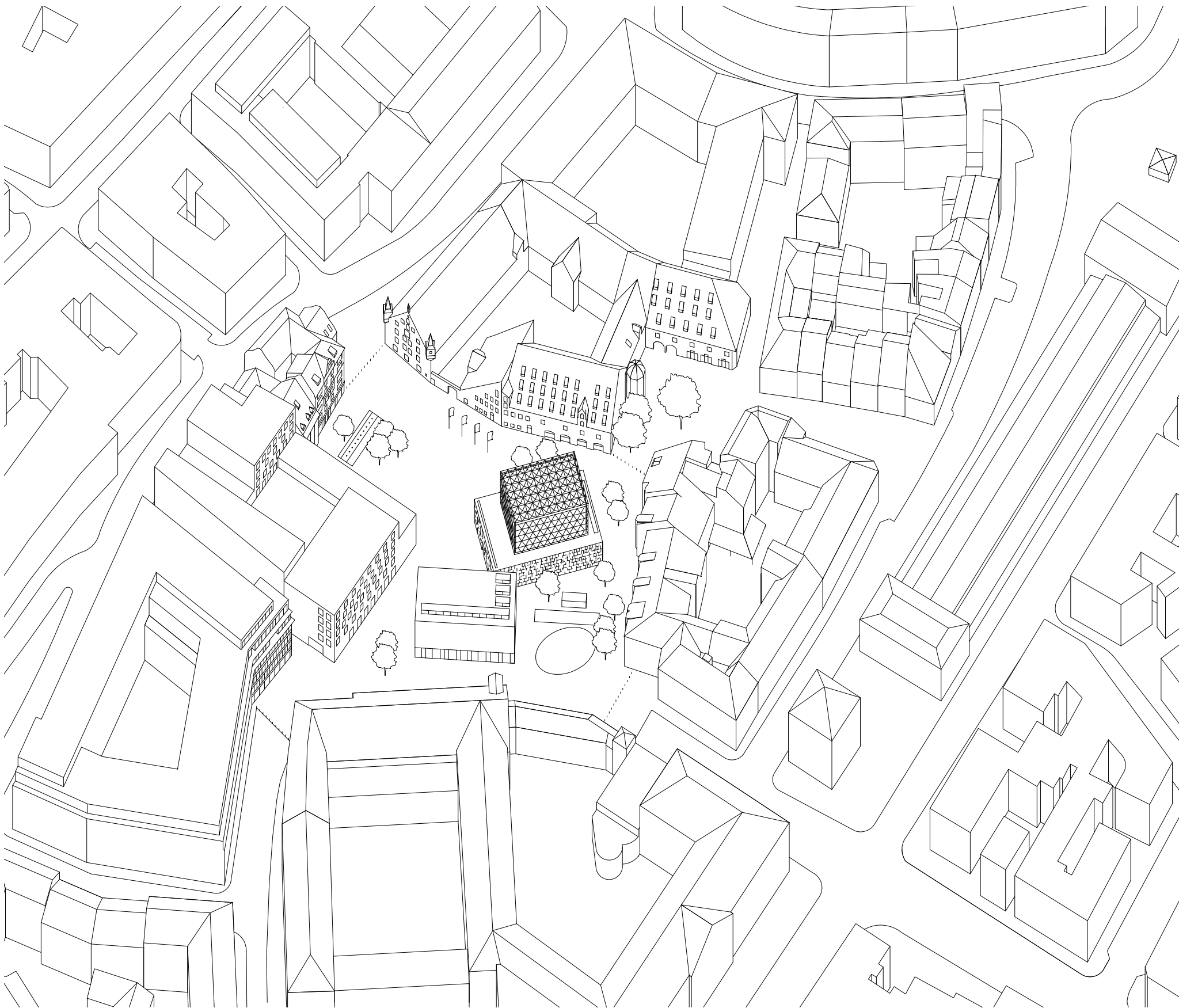
Important structures

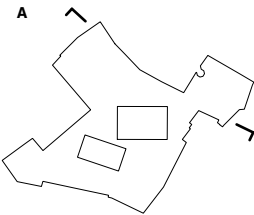
Zeughaus (city museum),
1491–1493 / *Synagogue*,
2003–2006 Wandel Hoefer
Lorch

Surface and furnishings

Granite pavement, fountain,
trees, benches, playground







A



Wittelsbacher Platz

Munich, Germany

152

Along the axis running from west to east, from *Königsplatz* to *Odeonsplatz*, the *Wittelsbacher Platz* is situated laterally. Its rear area is connected to the spatial structure of *Odeonsplatz*, while the grand boulevard *Brienner Strasse* only touches it tangentially on one side. However, *Wittelsbacher Platz* opens up to *Brienner Strasse* whereas grand structures enclose the square on the three remaining sides, engendering an air of self-contained integrity. Its elegant proportions, the uniform height of the eaves, the harmony of the facades with their bases, similar proportion of mouldings and windows, together with the use of consistent Classical language of form produce an impression of great compactness, homogeneity, and nobility. In combination with the ornamented stone flooring, it is reminiscent of an elegant casket, the equestrian statue on its pedestal as its precious content. Passersby who enter or traverse the square – due to the position of its entrances, this will most likely be in a diagonal direction – may feel they have walked onto a stage.

Location Munich, Maxvorstadt

Time About 1820

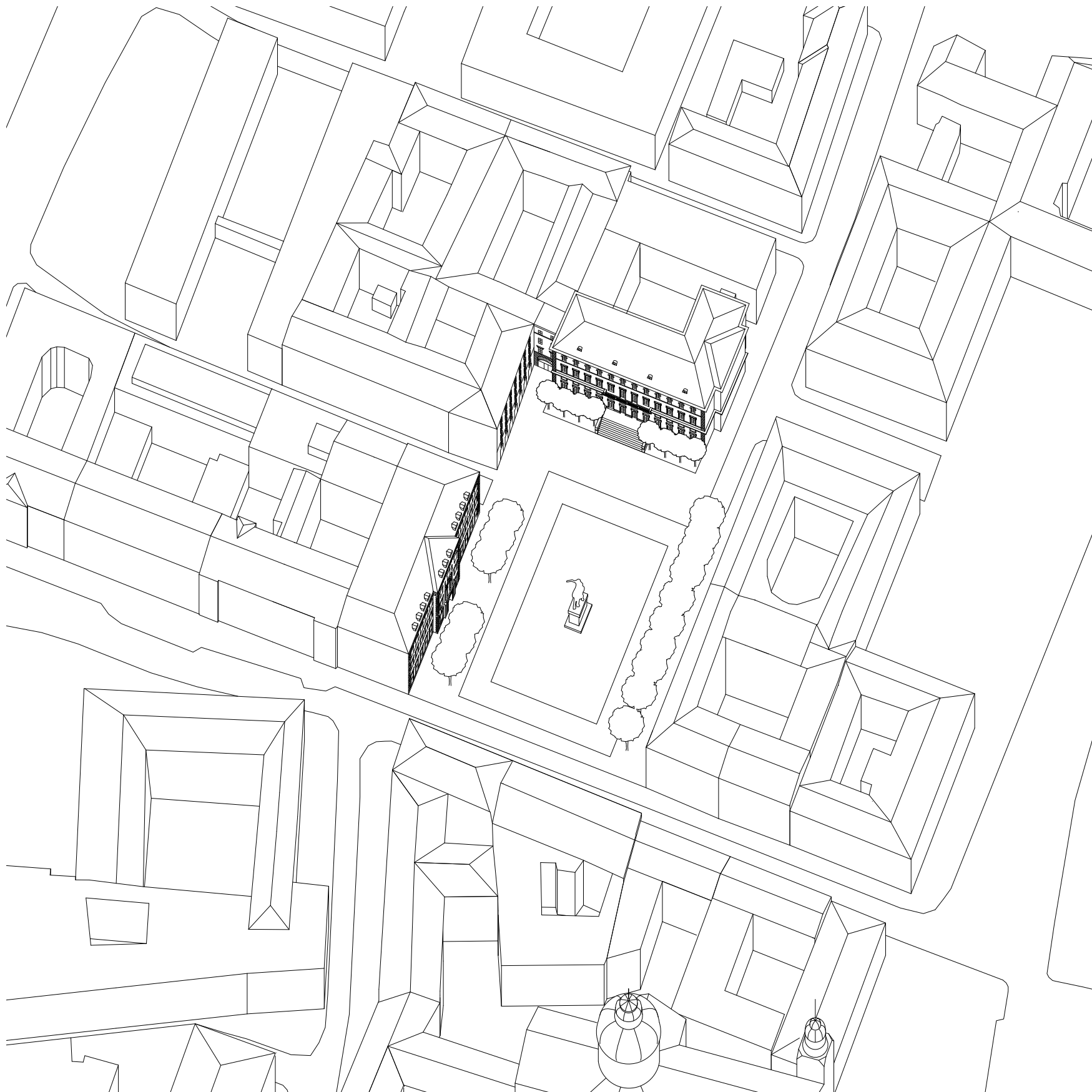
Architect Leo von Klenze

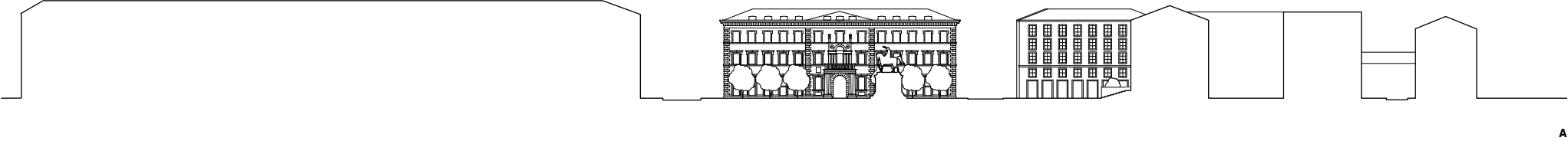
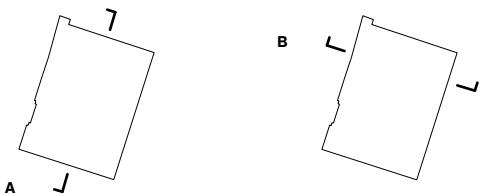
Dimensions 5,800 m²
Length 88 m x width 65 m,
heights of eaves 16–17 m

Important structures Former *Odeon* (concert hall), 1826–1828
Leo von Klenze / Town palaces,
19th century Leo von Klenze et al.

Surface and furnishings
Granite pavement, cobblestones,
small maple trees / Equestrian
statue of *Kurfürst Maximilian I*,
1830–1839 Bertel Thorvaldsen,
Leo von Klenze (plinth)







A



B



Place Stanislas, Place de la Carrière, Hémicycle du Général de Gaulle Nancy, France

156

This square was conceived as a *Gesamtkunstwerk*: square and adjacent buildings, although partly integrating pre-existing buildings, were designed as one entity and carefully interwoven into the surrounding urban context. The southern side is home to the *Hôtel de Ville*; the shorter sides accommodating two *Pavillons* each. The lightly coloured limestone of the slightly domed square mirrors the surrounding facades, hence supporting the impression of great unity of design. The famous sparkling golden latticework frames the four corners of the square. At the northern side one finds low, one-storey buildings. Between these buildings a short, slightly sloping street leads to an *Arc de Triomphe*, which connects to the adjacent elongated *Place de Carrière* with two lines of topiary trees in the centre. At its end, the forecourt of the *Hôtel du Gouvernement*, the *Hémicycle*, completes the sequence. Thus, the squares connect the Ville Vieille in the north and the Ville Neuve in the south.

Location Nancy

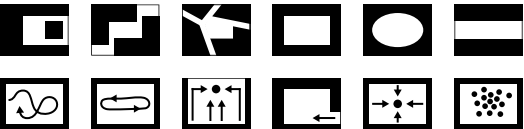
Time 1752–1755 /
2005 redesign *Place Stanislas*

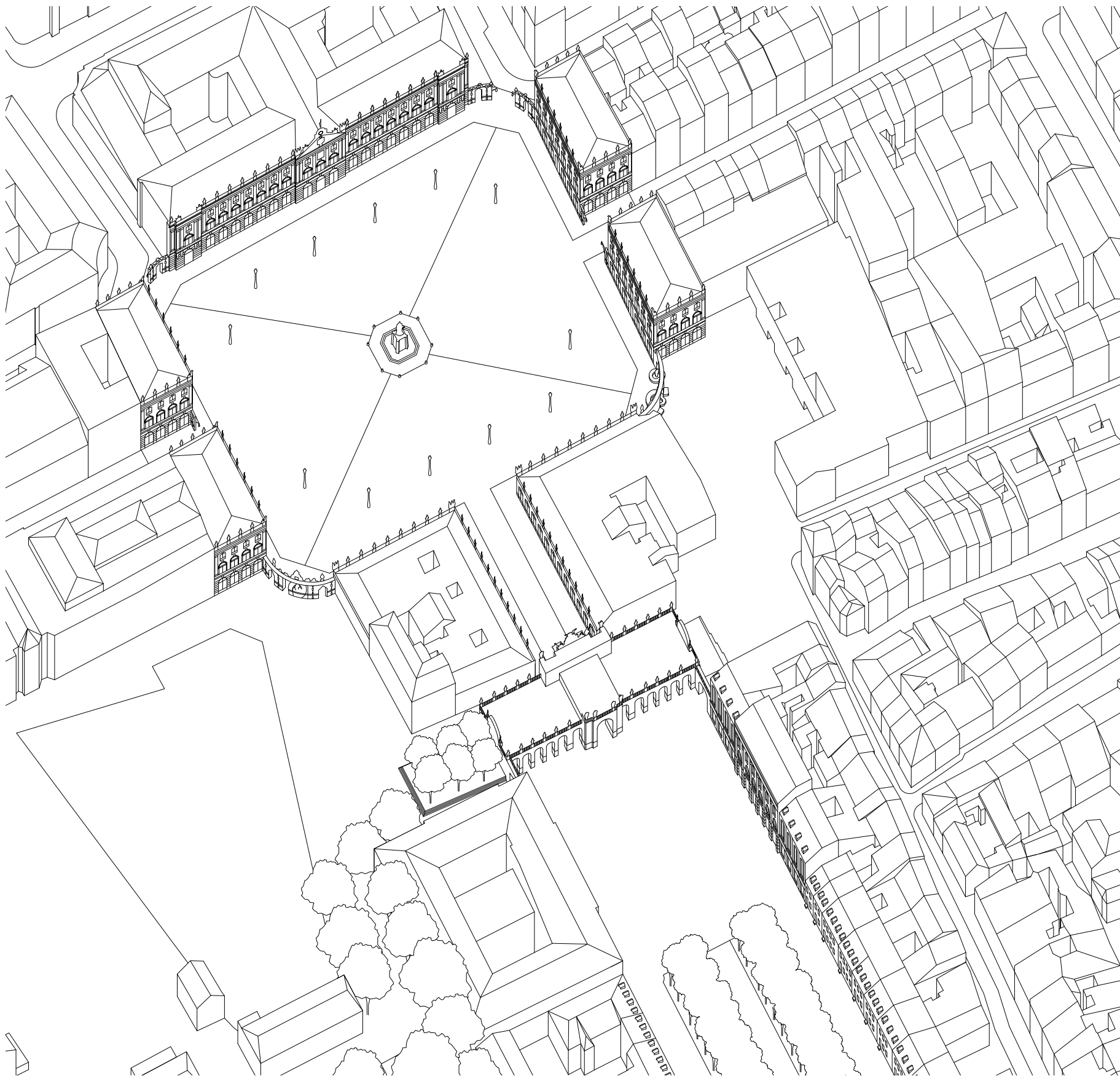
Architects 1752–1755
Emmanuel Héré / 2005
Pierre-Yves Caillault

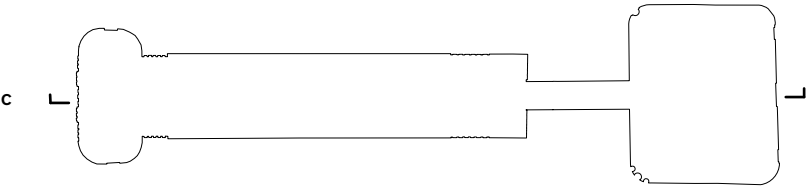
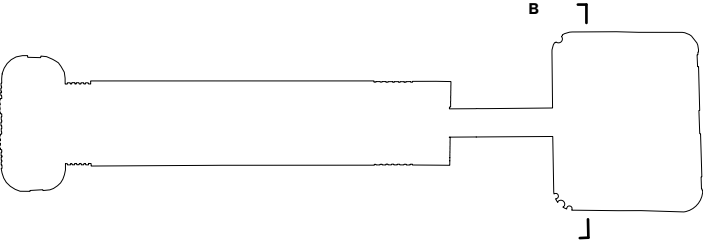
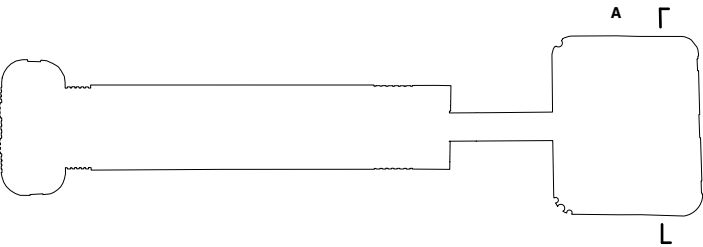
Dimensions *Place Stanislas*
with *Rue Héré* 12,300 m² /
Place de Carrière and *Hémicycle*
17,700 m² / *Place Stanislas*
length 118 m × width 97 m, eaves
heights 6.5–18 m / *Place de*
Carrière length 255 m × width
55 m, height of eaves 8.5 m /
Hémicycle length 87 m × width
42 m, eaves heights 14–20 m

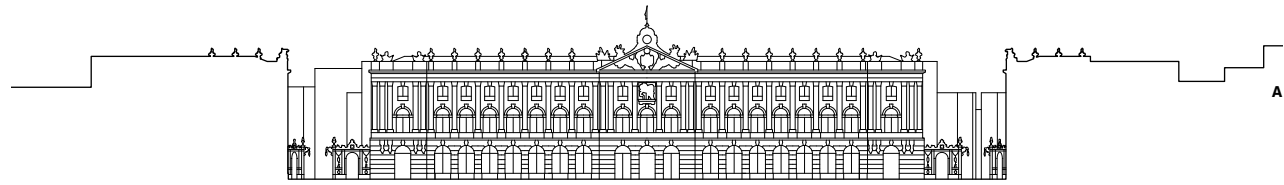
Important structures *Place*
Stanislas: *Hôtel de Ville* and four
Pavillons, 1752–1755 Emmanuel
Héré / *Arc de Triomphe*,
1752–1755 Emmanuel Héré /
Place de la Carrière: *Palais de*
Justice, 1715 Germain Boffrand,
Bourse des Marchands,
1752–1753 Emmanuel Héré /
Hémicycle: *Palais du Gouverne-*
ment, 1753–1757 Richard Mique

Surface and furnishings *Place*
Stanislas: Limestone / *Stanislas*
monument, 1831 Georges
Jacquot / Latticework, Jean
Lamour / *Place de la Carrière*:
trees on waterbound gravel,
asphalt / *Hémicycle*: asphalt

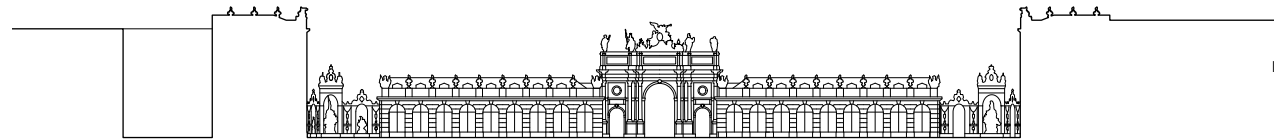




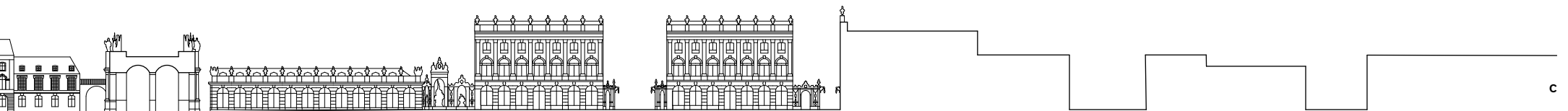




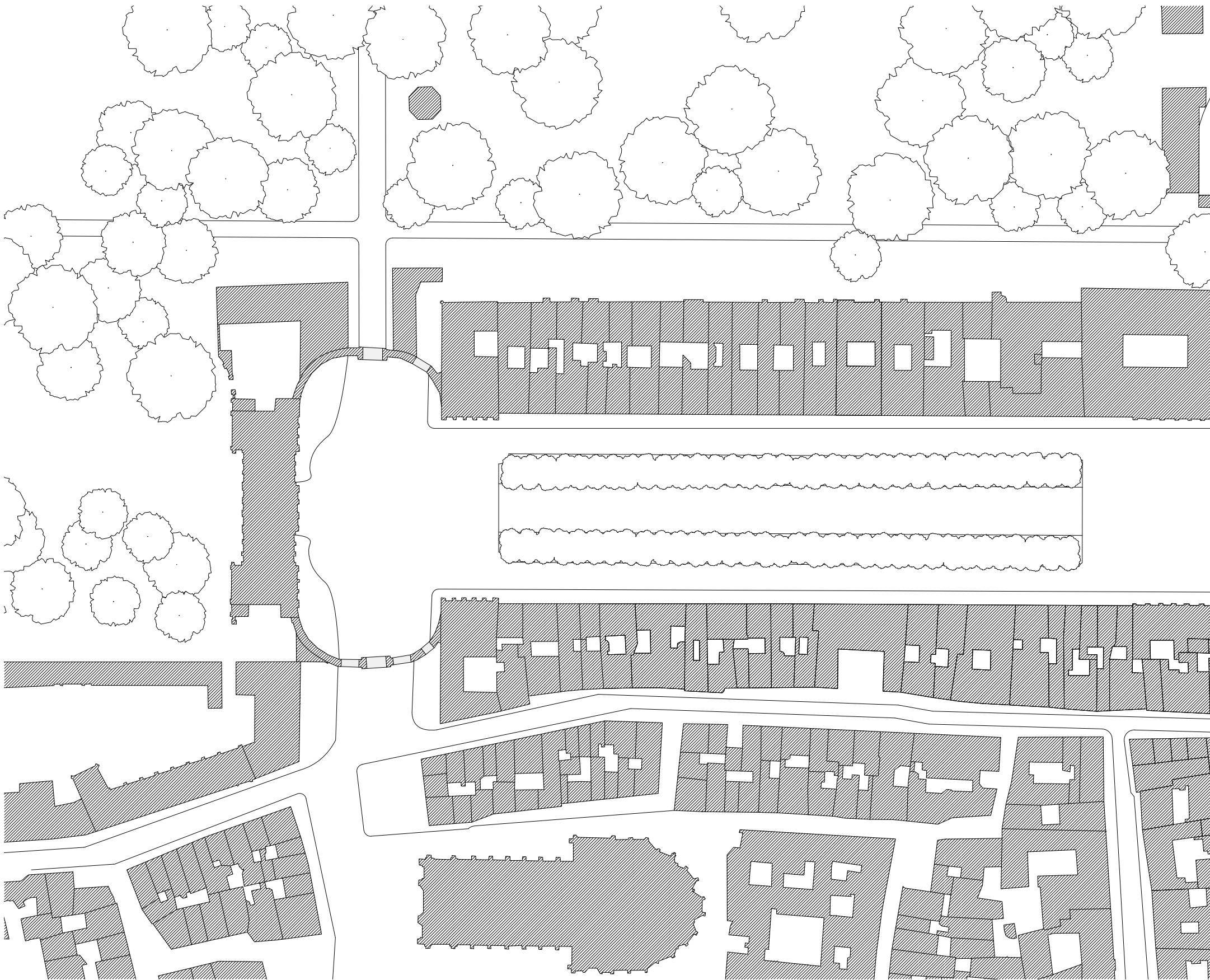
A

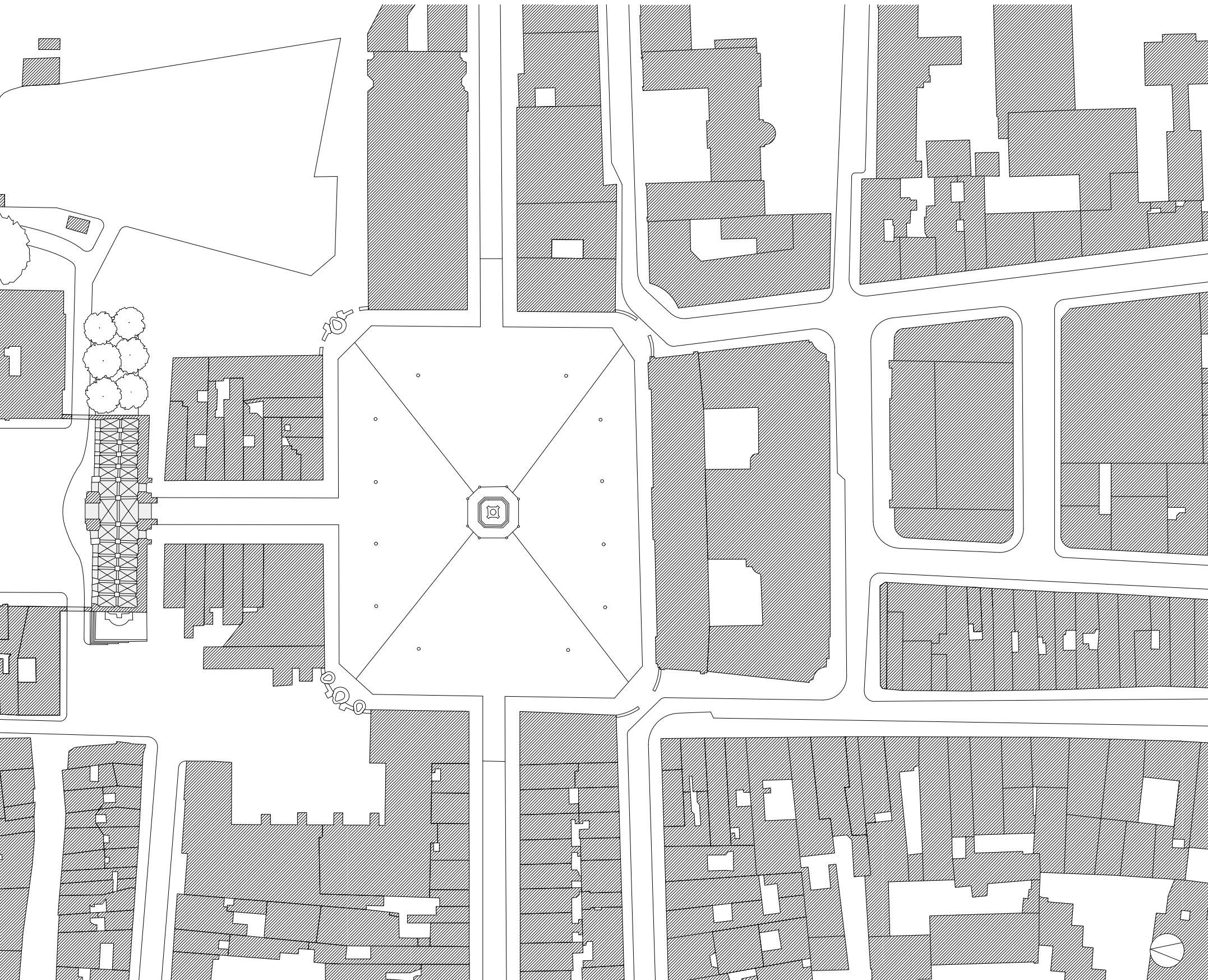


B



C





Klarissenplatz

Nuremberg, Germany

162

This square forms the lobby for the adjacent museum, but at the same time it is part of a passage from the station into the city. Tight, tangentially allocated openings connect it to the surrounding urban areas. Hence, without any closed corners, it nonetheless resembles a precisely cut space. The detached roof of the museum assists thereby, forming a shadow gap as the upper limit of the facade, as well as of the square. The principal access is situated alongside the reflecting glass facade. Here, the visitor is drawn onto the square through a narrow gap between two historic buildings. The monumental impression of the sleek glass wall stands in opposition to the small-scale stone-made structures on the other side of the square. Due to the reflections, the interior of the museum remains concealed at first. Only when the square is finally reached and one turns aside is the gaze able to penetrate the glass wall, which then, especially at night, turns out to be a large showcase. The interior resembles a complementary element to the square. Despite the transparency of the glass, the museum forms a spatial entity of its own, which solely projects its content upon the concavely taut membrane.

Location Nuremberg, old town

Time 1991–1999, together with the construction of the Museum

Architect Volker Staab

Dimensions 2,200 m²
Length 62 m x width 34 m,
height of eaves approx. 15 m

Important structures

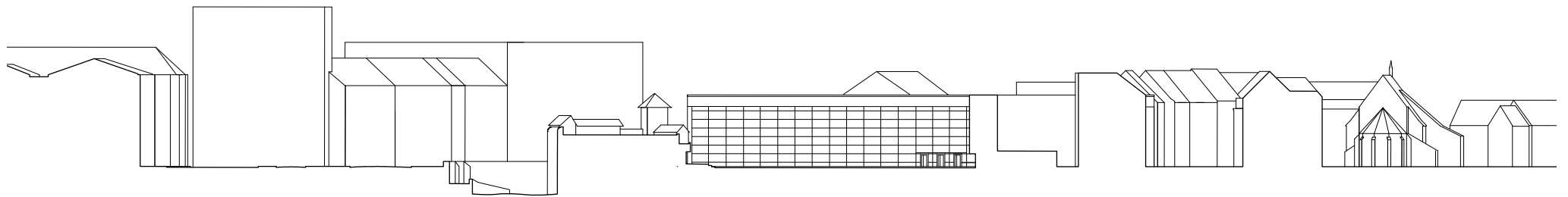
Staatliches Museum für Kunst und Design, 1999 Volker Staab

Surface and furnishings

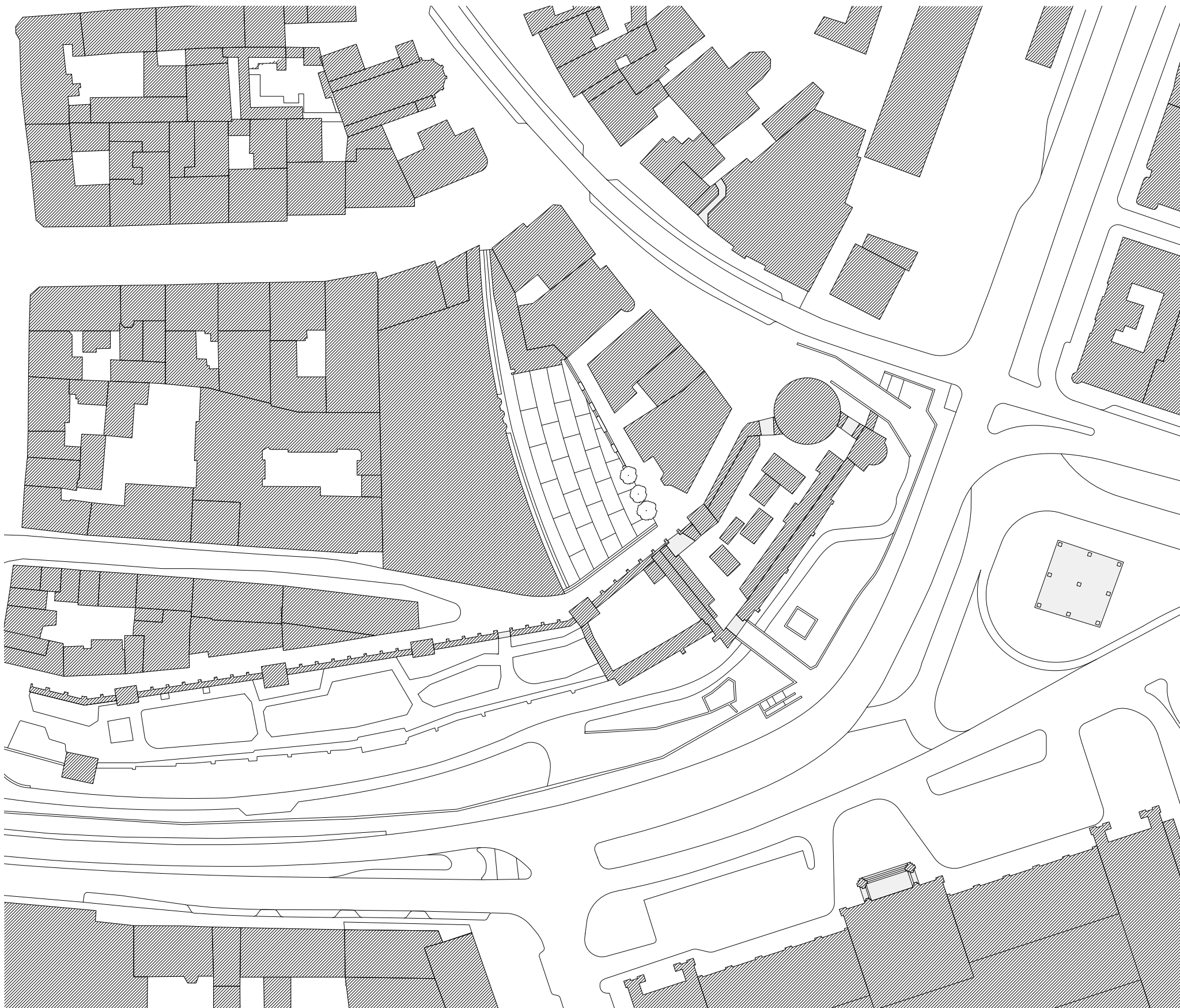
Cobblestone pavement /
Fountain, 2012 Jeppe Hein







B



Plaza Alfonso II El Casto

Oviedo, Spain

166

Across the historic east-west axis of the city, a part of the pilgrims' route to *Santiago de Compostela*, the cathedral tower is visible from afar. The cathedral forms the pivotal point of the plaza. In contrast, the other buildings do not seem to enclose the square sufficiently, as they are often very low. As the square is located on a sloping terrain, it consists of different levels: accordingly, the square's surface was structured into an even central area, which mirrors the cathedral, and a framing belt surrounding it that provides access to the buildings. The section to the south has a higher elevation than the central area and is retained by an angled wall with a fountain in the corner. Hence, a terrace-like situation was created, providing excellent views of activities on the plaza. This difference in level lends the adjacent buildings additional elevation and, with this, a more adequate height in relation to the size of the square. However, to the north the *Palacio de Valdecarzana* is located below the square's level. Here, a small slope and steps mediate between the different levels, making the building seem oddly low and dissociated from the square.

Location Oviedo, city centre

Time Since Roman times / 1928–1931 square expansion

Architects See structures / 1928–1931 Enrique Rodríguez Bustelo

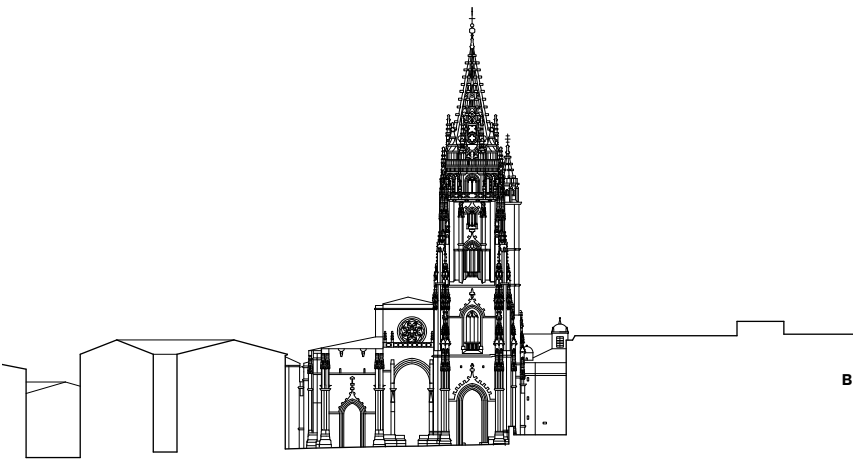
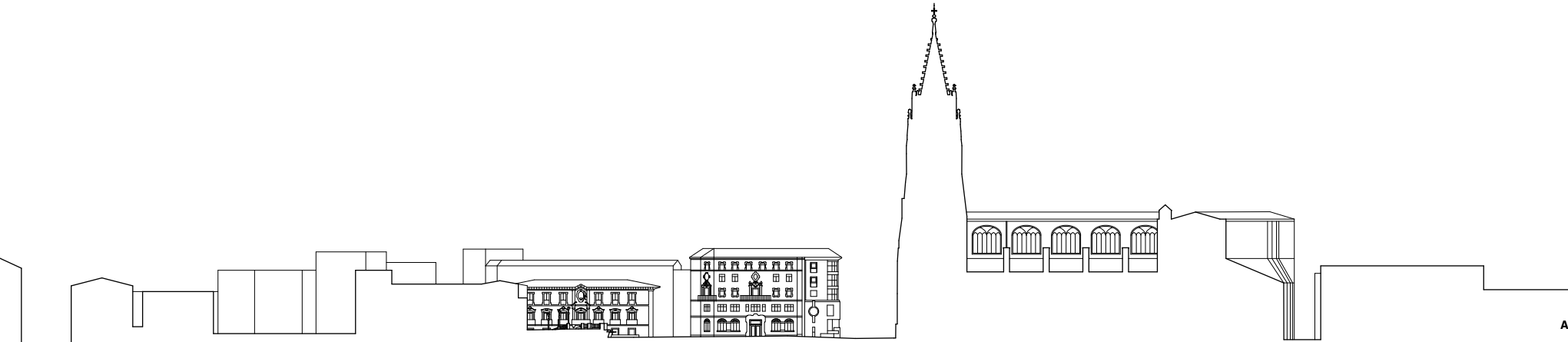
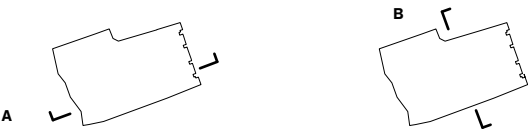
Dimensions 4,200 m²
Length up to approx. 84 m × width up to approx. 57 m, heights of eaves 9–17 m, height of church tower 72 m

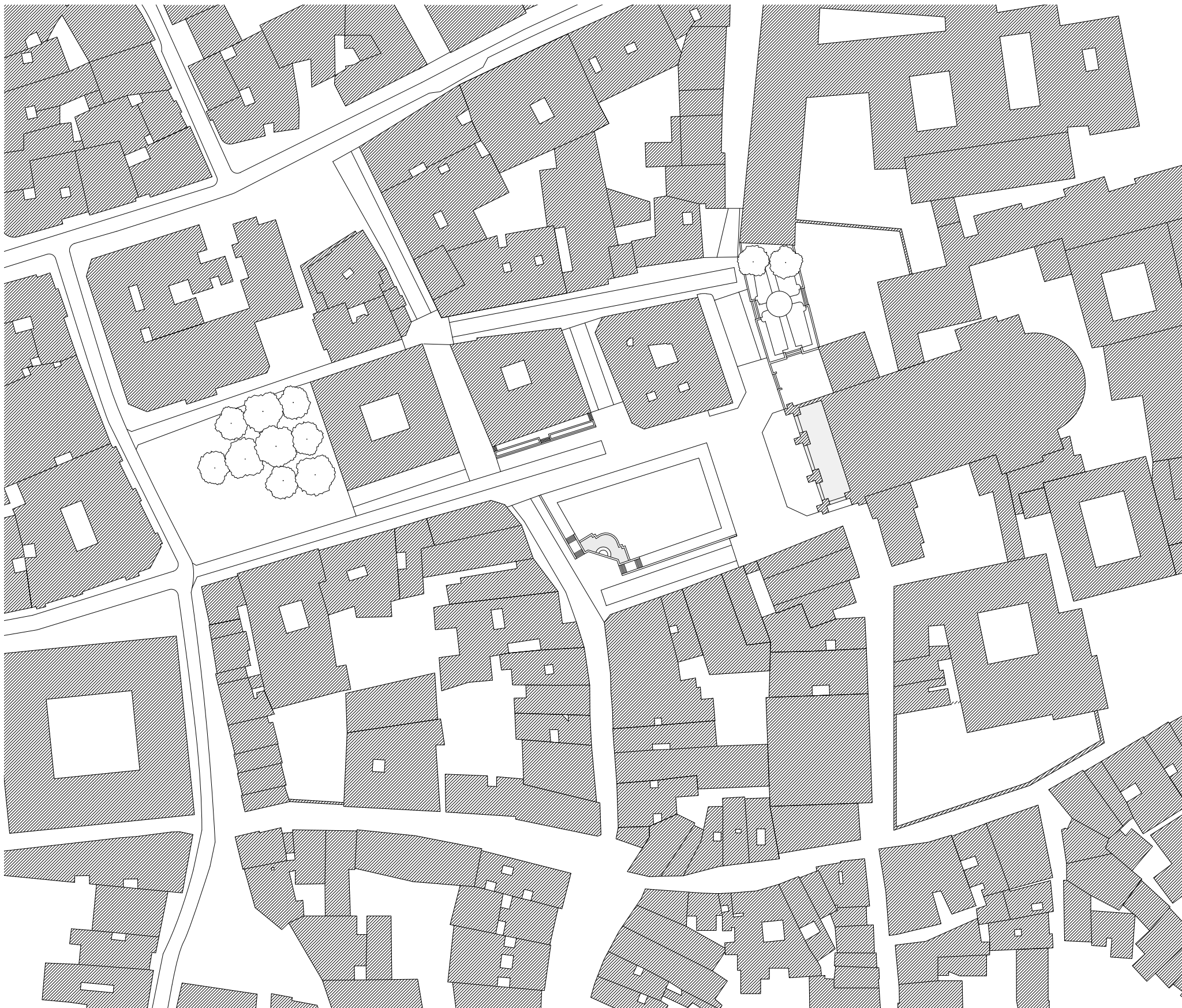
Important structures *Iglesia de San Tirso el Real de Oviedo*, probably 9th century, remodelled 1521 / *Santa Basílica Catedral de San Salvador de Oviedo*, 1388–1539 facade by Juan de Badajoz, Pedro de Buyerres / *Balesquida Chapel*, since 13th century / *Valdecarzana Palace*, 1774 Manuel Reguera González / *Caja de Ahorros*, 1940 Enrique Rodríguez Bustelo

Surface and furnishings Red (*Alicante Rojomar*) and grey slabs of limestone









Place Dauphine

Paris, France

Place Dauphine anchors *Pont Neuf* to the *Île de la Cité* on the river *Seine*. There, at the tip of the island, a bastion with an equestrian statue serves as a joint between the two branches of the bridge. A passerby can stop and escape the flow to enjoy the view from one of the many bays on top of the the bridge piers, which break the flow of the river. Behind this, the square is cut into the mass of a block of houses, which serve as the anchoring figure of the bridge. The triangular shape serves as a funnel, guiding the gaze to the equestrian statue and the open urban landscape of the river *Seine*. The opposite side of the triangle has now been replaced by the west facade of court buildings on the *Île de la Cité*, disturbing the former unity as one of the first squares of the early modern age in urban design. Houses along the other two sides of the triangular square, parallel to the *Seine* quays, are oriented equally towards the river and the inner space. Thus, the whole urban setting oscillates between two characters: a substantial physical mass on the river on the one hand and a thin diaphanous shell, which can shelter an urban space, on the other.

Location Paris, Île de la Cité, 1^{er} Arrondissement

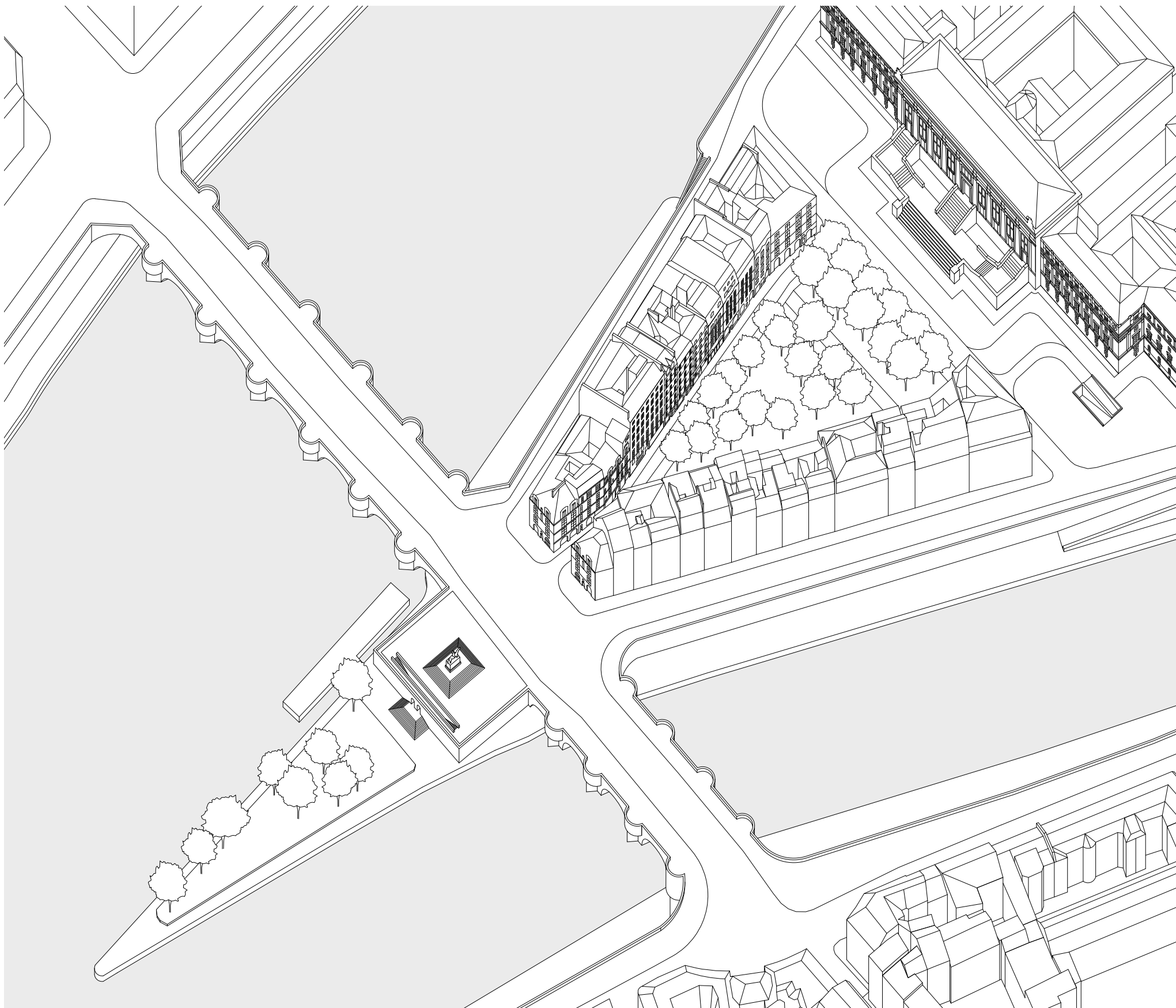
Time Since 1607

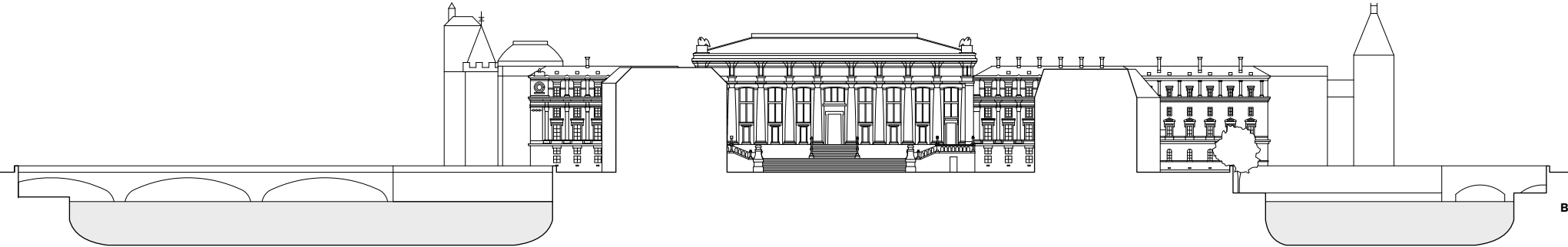
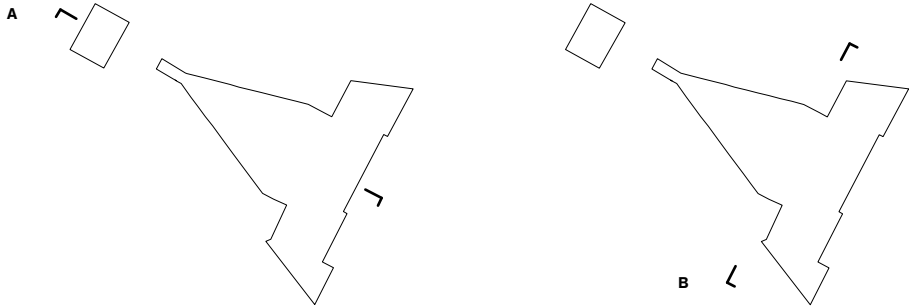
Dimensions 9,600 m² (main plaza) / Length 118 m x width 7–65 m, heights of eaves 12–24.5 m

Important structures *Pont Neuf*, 1578–1607 / *Palais de Justice*, 1868 Joseph-Louis Duc, Honoré Daumet

Surface and furnishings Sandstone pavement, water-bound cover, horse chestnut trees / Equestrian statue of *Henri IV*, 1604–1618 Pietro Tacca (replica, 1818 François-Frédéric Lemot)









Place Georges-Pompidou

Paris, France

174

The *Centre Pompidou* is an inseparable part of the square and the square in front is a consequence of its spatial concept. In small-scale *Beaubourg*, only this square provides the opportunity to finally grasp the sheer mass of this cultural machine, as its silhouette has often been observed already from afar. Here, on this square, its inherent contrasts unfold completely: between new and old, between a high-tech structure and the iconic European city; between the enormous cubature of the building and the densely built lots with comparatively low buildings, and the expansiveness of the square compared with the narrow streets surrounding it. Both building and square are spaces made for motion, for the *flâneur*. Organized as well as improvised, high-class as well as trivial events, performances and the like suggest the cultural centre's activities. The sloped square not only subtly guides visitors into the Centre but also invites people to take a seat while providing an excellent observation point. The public sphere extends into the building: entry to the lobby is free. Escalators in the facade guide the movement of the visitors from the urban realm up to the roof of the building, to a scenic view of Paris.

Location Paris, 4^{ème} Arrondissement

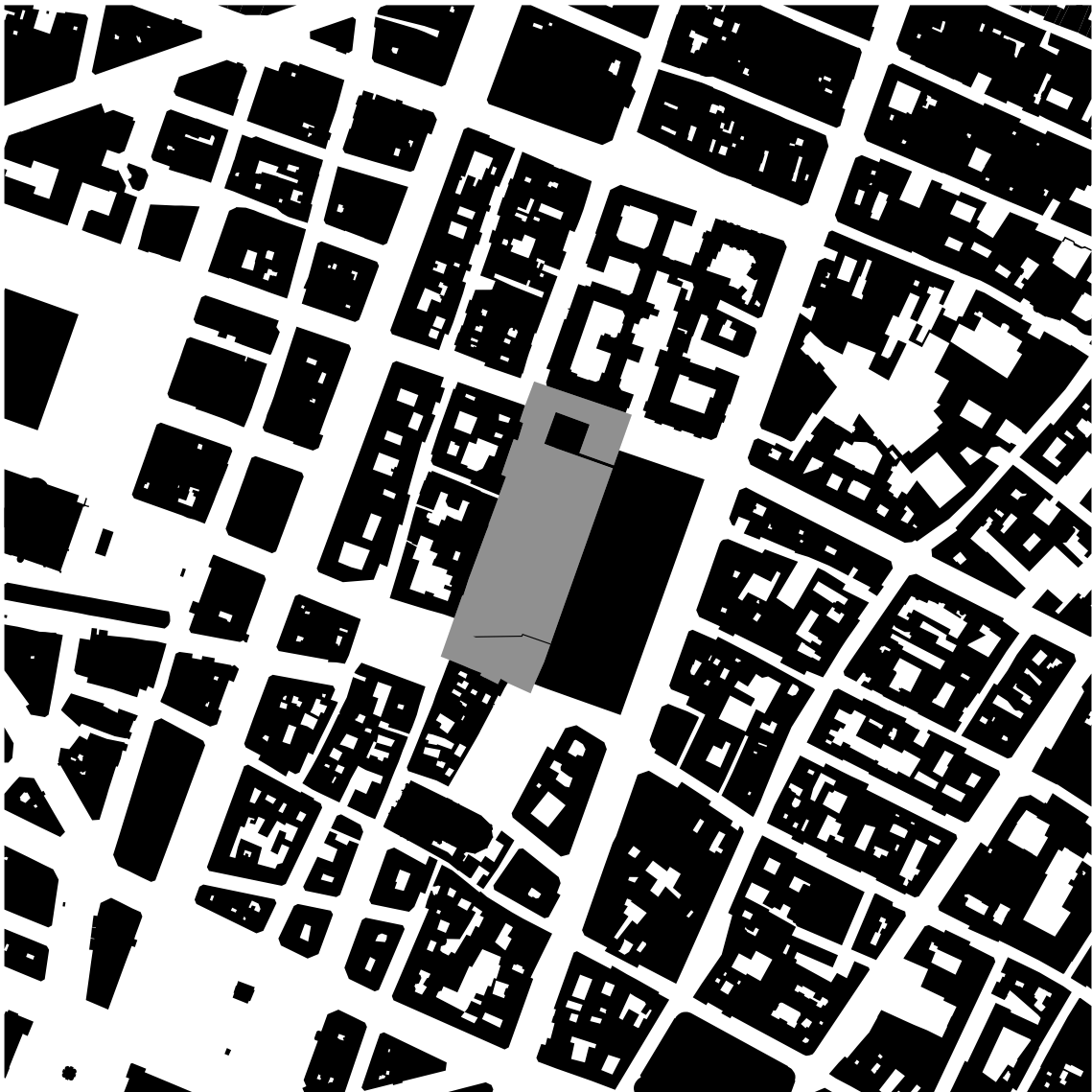
Time 1971–1977

Architects Richard Rogers, Renzo Piano, Gianfranco Franchini

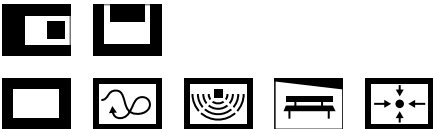
Dimensions 13,300 m²
Length 200 m × width approx. 60 m, eaves heights 15–24 m, height of *Centre Georges Pompidou* approx. 46 m

Important structures *Centre National d'Art et de Culture Georges Pompidou*, 1977
Richard Rogers, Renzo Piano, Gianfranco Franchini

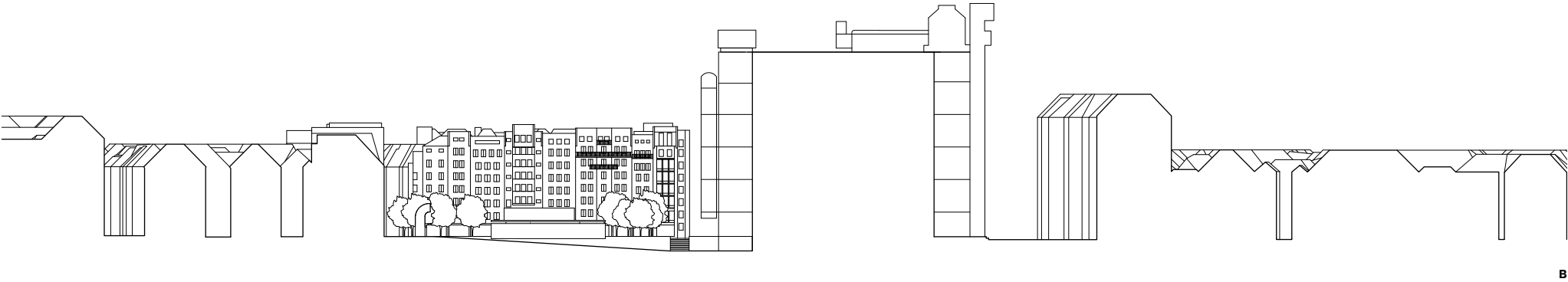
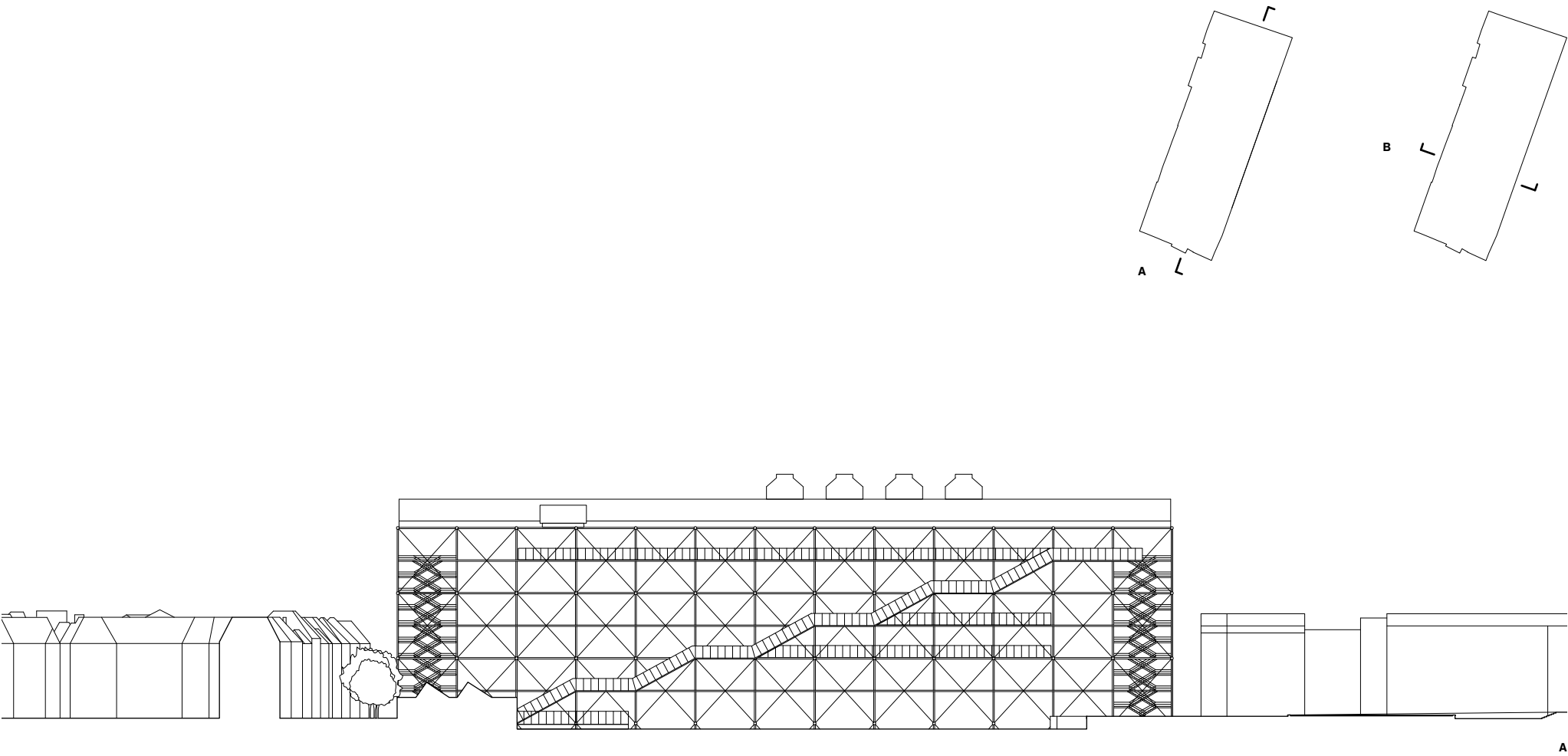
Surface and furnishings Grid made of dark granite stones, small cobblestone infill



1:5000









Place Vendôme

Paris, France

178

Place Vendôme is regarded as one of the noblest squares in Europe, but it is at the same time frozen in its noblesse. Cut out of the dense urban fabric of the inner city, there are only two public entranceways to the square. The rectangular space with chamfered corners is highly coherent, and the quality and unity of the facades are the main source of its noblesse. From its inception, different buildings and functions were hidden behind the facades. Today, one may find a ministry building, luxury shops, or tourists strolling around on the broad sidewalks. The uniform paved square is divided by a busy street and is thus split into two parts. Four entrances to underground parking, as well as many bollards and cordons, indicate the effort to organize urban traffic. There is no place to linger comfortably. Though the architecture of the square obviously forms an inner space, it is nevertheless experienced as a space for passing through. *Place Vendôme* serves more as a vestibule and an address for its wealthy residents.

Location Paris, 1^{er} Arrondissement

Time 1685–1725

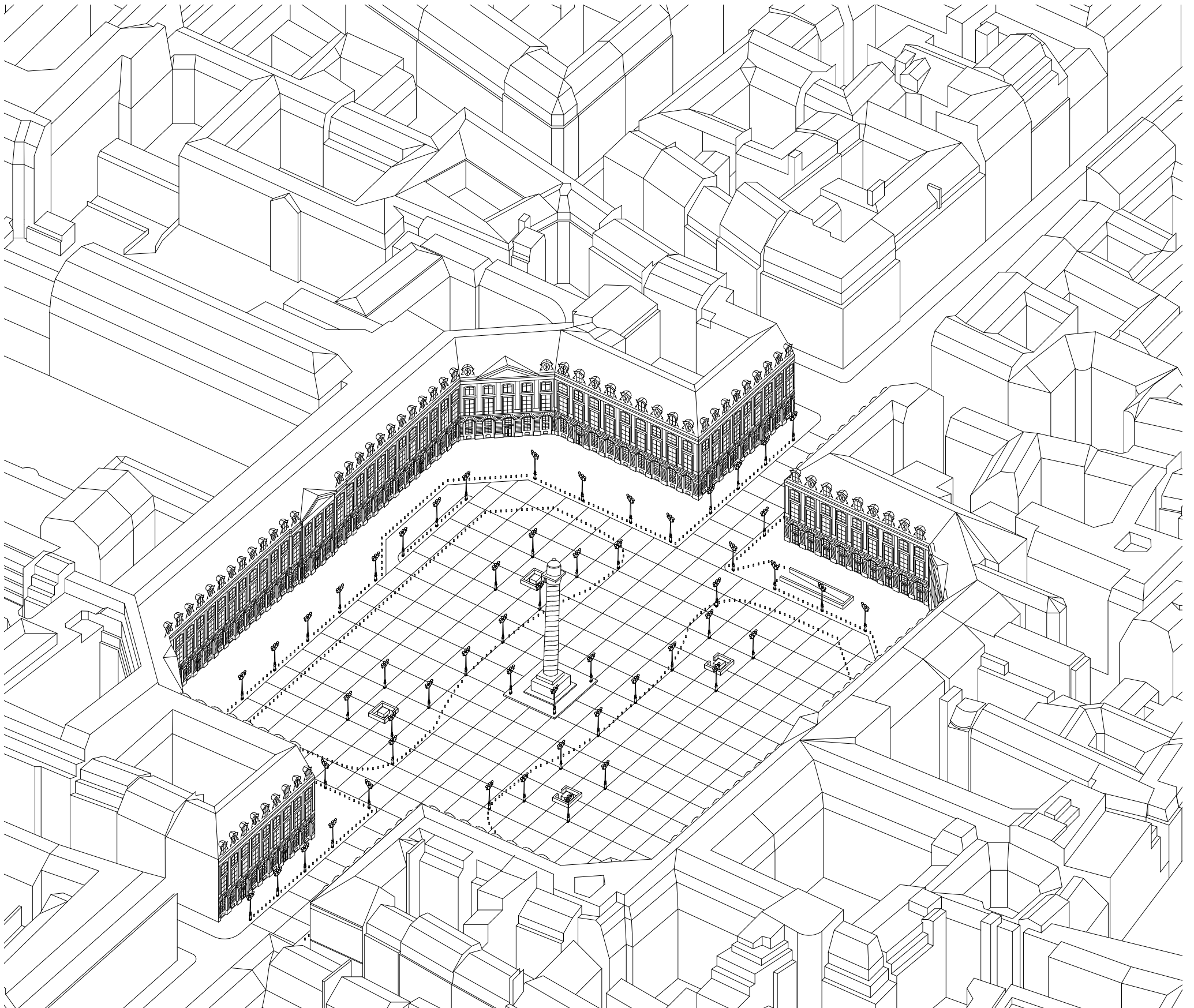
Architect Jules Hardouin-Mansart

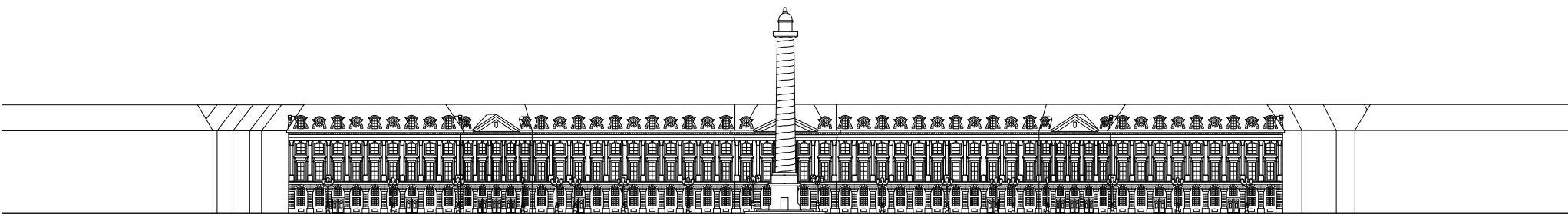
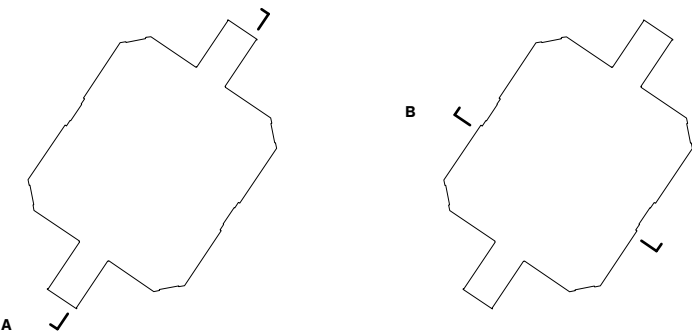
Dimensions 18,500 m² (with entryways) / Length 138 m x 122 m, height of eaves approx. 18 m, column approx. 44 m

Important structures Uniform building fronts, 1685–1691 Jules Hardouin-Mansart, facades after design by Hardouin-Mansart up to 1725

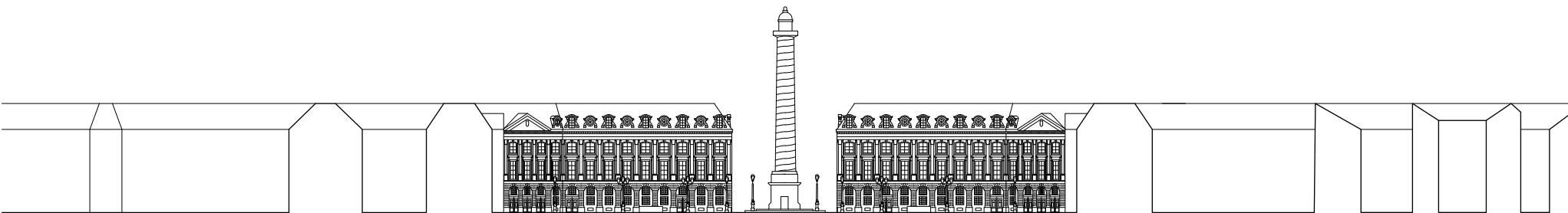
Surface and furnishings Decorative pavement, bollards, candelabras / *La colonne de la grande Armée* (bronze column of 44 m height), 1810 erected by Napoleon to commemorate the battle of Austerlitz



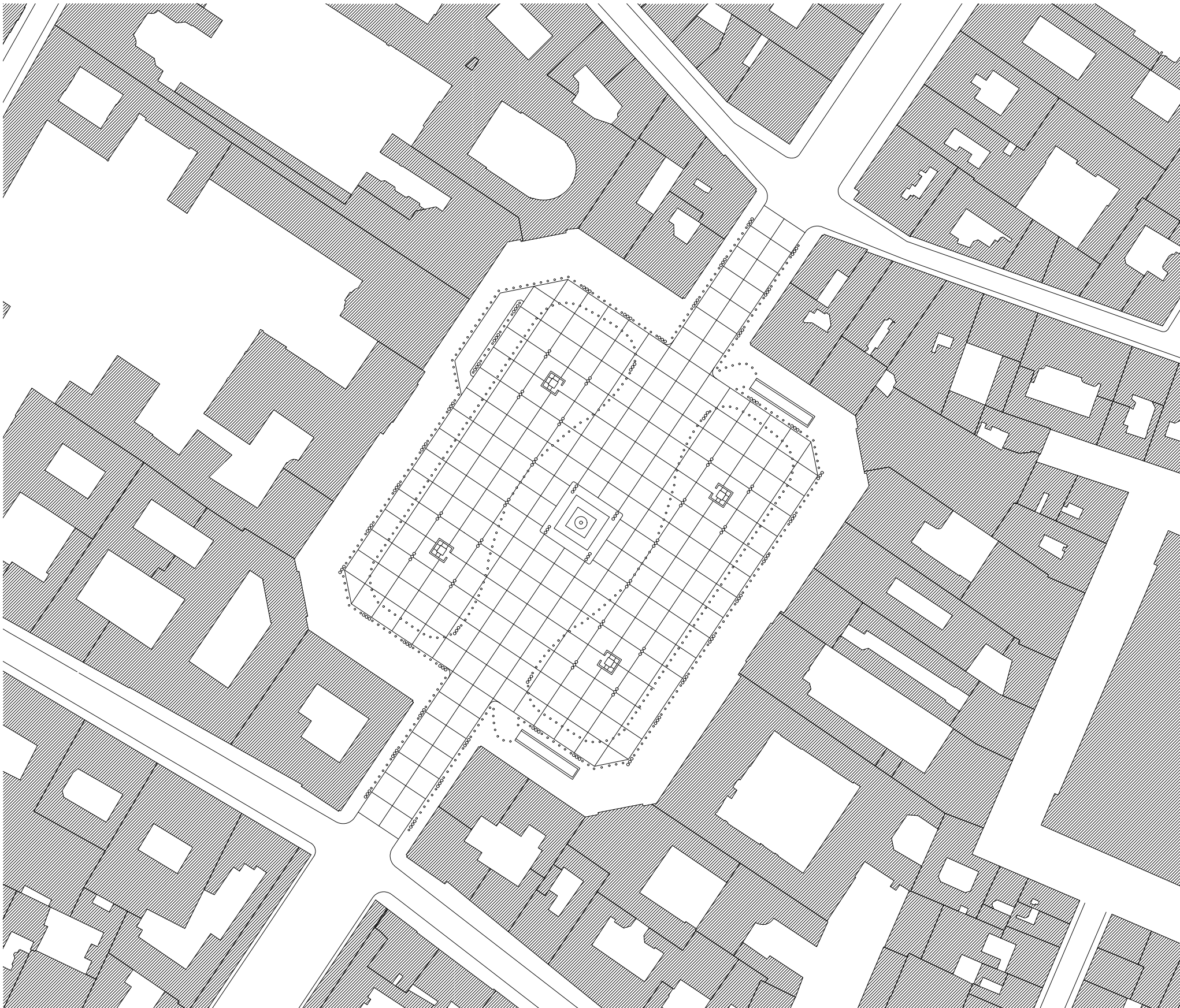




A



B



Piazza Pio II

Pienza, Italy

182

Pienza is seen as ‘the pinnacle of the art of constructing cities in the Renaissance’, the ‘first veritable ideal city of the modern era’. [Pieper 1997, p. 128] With its slanted buildings, the plaza does not at first glance seem to be obedient to any canonical rules: they appear heterogeneous. The bishop’s palace features ashlar masonry, the *Palazzo Piccolomini* a rustica masonry, and the facade of the cathedral is travertine. The town hall on the opposite side opens with an arcade to the *Corso* that passes through the plaza. However, the layout obeys a strict proportional framework based on a grid. The heterogeneity merges into an all-embracing figure generated with the help of the perspective: the divergent alignments mitigate the depth effect. The church seems smaller as all buildings turn towards it. Thus, all structures are aggregated in a common pictorial space. The vertical structure of the cathedral’s facade is reprised horizontally in the partition of the nine fields on the square’s surface. This works as a stage with the cathedral as the stage set, thus turning the events on it into a theatrical scene, for which the view of the landscape – to the left and the right of the church – forms an integral part.

Location Pienza, historic centre

Time 1459–1462

Architect Bernardo Rossellino, commissioned by Enea Silvio Piccolomini (Pope Pius II)

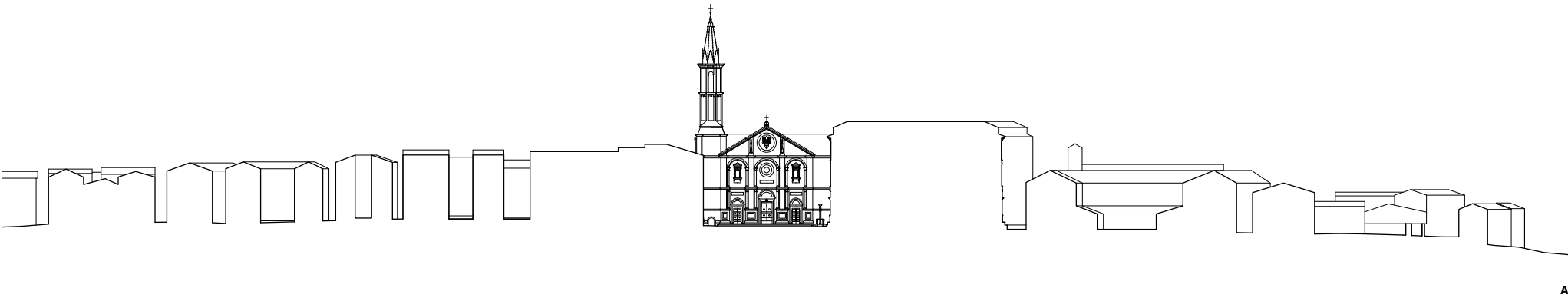
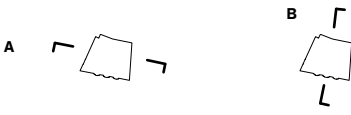
Dimensions 730 m²
Length 25 m × width 24–33 m,
heights of eaves 14–20 m,
height of cathedral tower 47.5 m,
gabel top 21 m

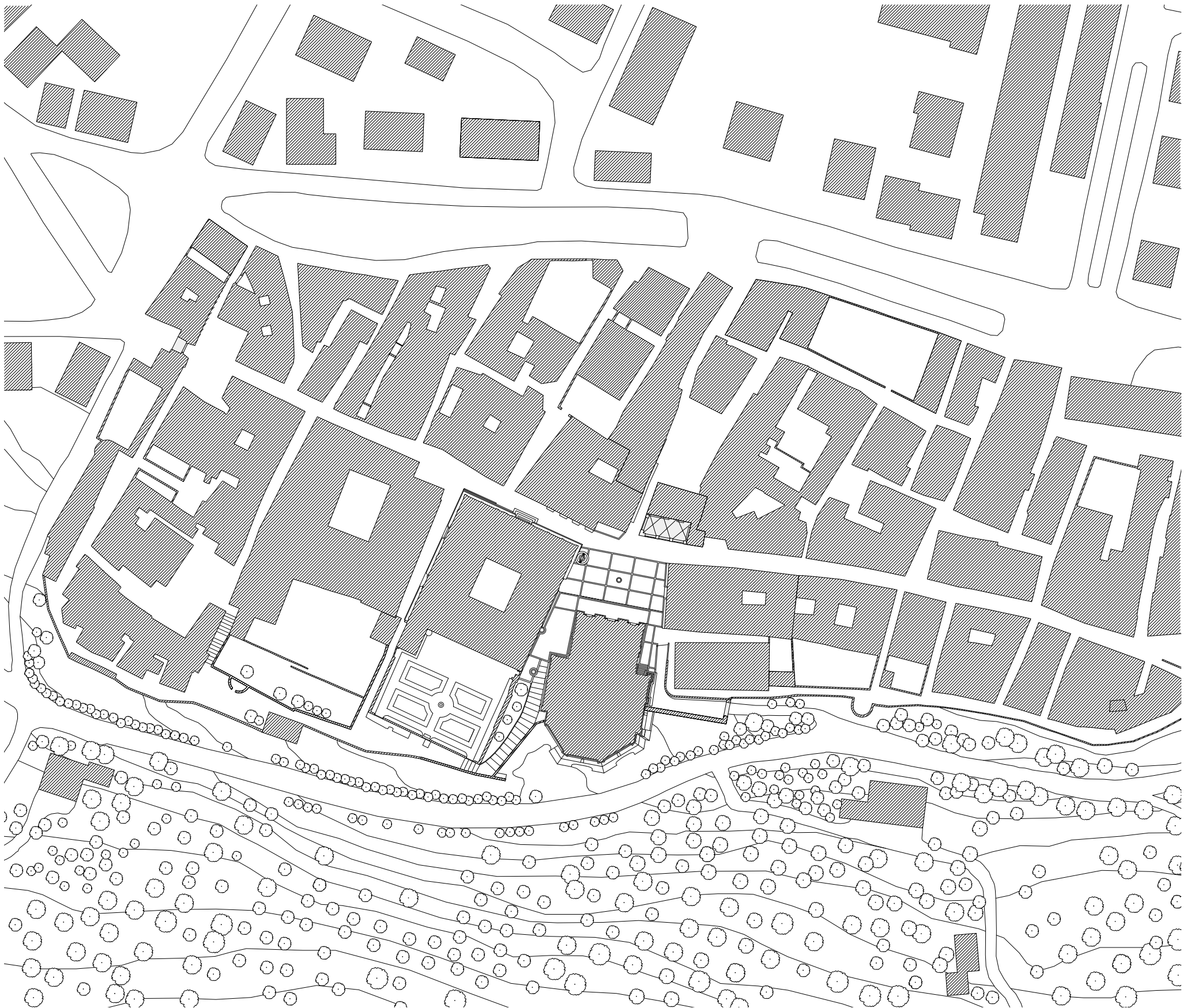
Important structures
Concattedrale di Santa Maria Assunta / *Palazzo Comunale* / *Palazzo Vescovile* / *Palazzo Piccolomini*, all 1459–1462
Bernardo Rossellino

Surface and furnishings
pavement with bricks in *opus spicatum* and stripes of travertine









Staroměstské náměstí (Old Town Square)

Prague, Czech Republic

186

A great variety of buildings border the plaza, the main square of historic Prague. The town hall, dominant with its tower, is itself a collage of diverse fragments. The Baroque splendour of the church of *St Nicholas*, once just around the corner, now finds itself in an exposed position, due to the park created after World War II. Baroque and neo-baroque townhouses, as well as a Gothic one, form a U-shaped frame, with the spiky towers of the Church of *Týn* protruding in the background. A Baroque palais leans a little bit forward into the square, immediately softening this dominant gesture with its rounded corners. However, these diverse buildings succeed in melting into a common place. This square is quite large in relation to the height of the buildings bordering it and creating a dense outline, with slight convex curves. This curvature ensures that the entryways are hardly visible, though in ancient times their intersection created the plaza. Additionally, the delicately decorated, lightly coloured facades and the up-and-down chain of the townhouses' eaves, frequently adorned with gables, dominate the square cheerfully. This compensates for the gap between the town hall and the church.

Location Prague, old town

Time Middle Ages, Baroque

Dimensions 22,800 m²
Length 150–180 m x width approx. 140 m, heights of eaves up to 20 m, height of *Týn* church towers approx. 80 m

Important structures *Town Hall*, since 14th century, astronomical clock c.1410 /

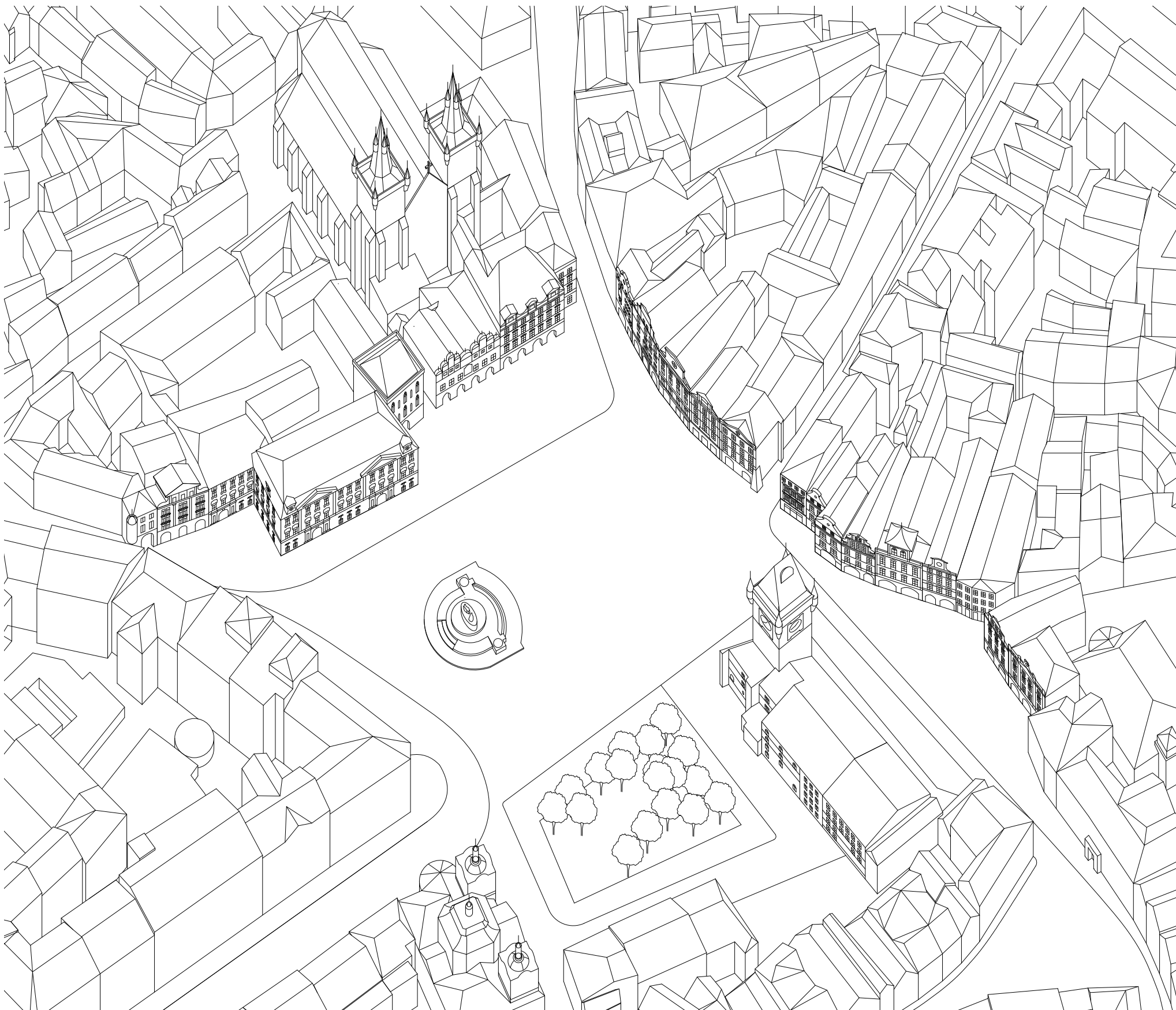
Our Lady before Týn, 14th century to 1511 / *School of Týn*, 1560 / *St Nicholas*, 1732–1735 Kilian Ignaz Dientzenhofer / *Palais Kinský*, 1755–1765 Kilian Ignaz Dientzenhofer, Anselm Lurago, Ignaz Platzer (sculpture)

Surface and furnishings
Pavement, side square between Town Hall and *St Nicholas* with trees / *Jan Hus Monument*, 1915 Ladislav Šaloun



1:5000









Marienplatz

Ravensburg, Germany

190

The *Marienplatz* has a special genesis that still can be observed very clearly in its spatial configuration today. Once part of the city's fortifications, a moat divided the lower *Unterstadt* and the upper *Oberstadt*, each of which had a church and a market. As a consequence, the square today is reminiscent of a several-hundred-metre-long seam running along a single contour line below the hill of the *Oberstadt*. Here the structures of the upper city, characterized by large patrician and merchant houses, and the lower city, stamped by its grid layout and smaller craftsman houses, congregate. As the square follows one contour line, it delineates a gently curved S. Hence, it is never possible to gain a complete overview from a single point. As its profile is more that of a broadened street, it is made up of several spatial sequences, each dominated by historic buildings, such as the town hall or a grain storehouse, that are strung along the square. At approximately the halfway point of this spatial sequence, a focal point is created by the town hall, the old *Waaghaus* (housing the old municipal scale), as well as the *Blaserturm* (observation tower of the former fortifications) and the historic *Lederhaus*.

Location Ravensburg, old town

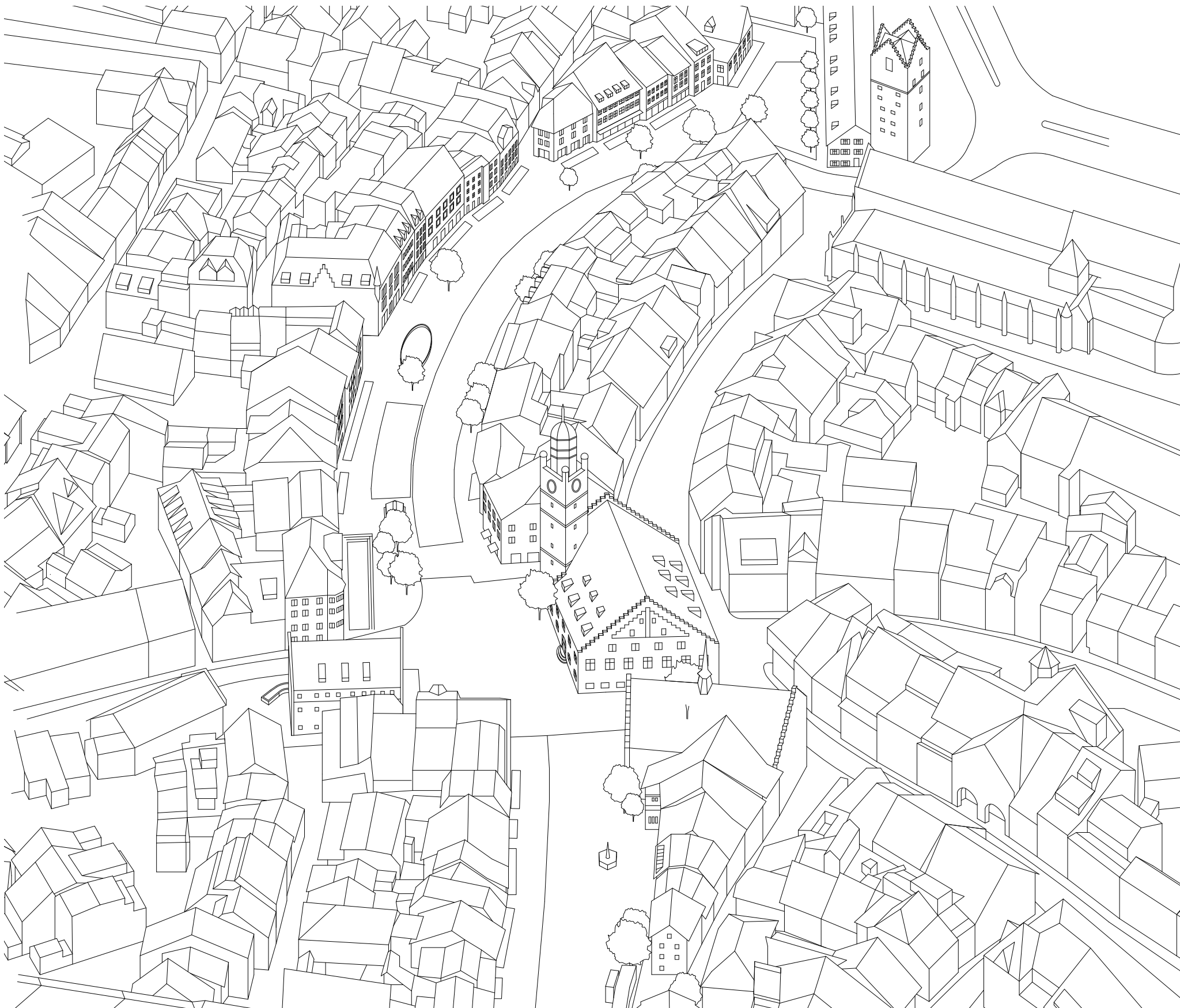
Time 1330–1370 Creation after demolition of old fortifications / 1985–2009 redesign

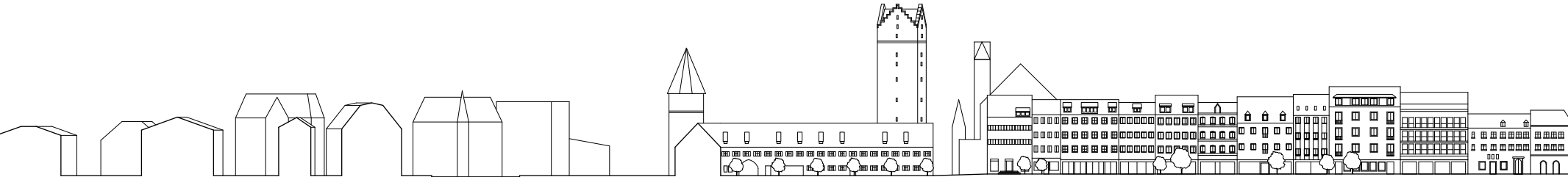
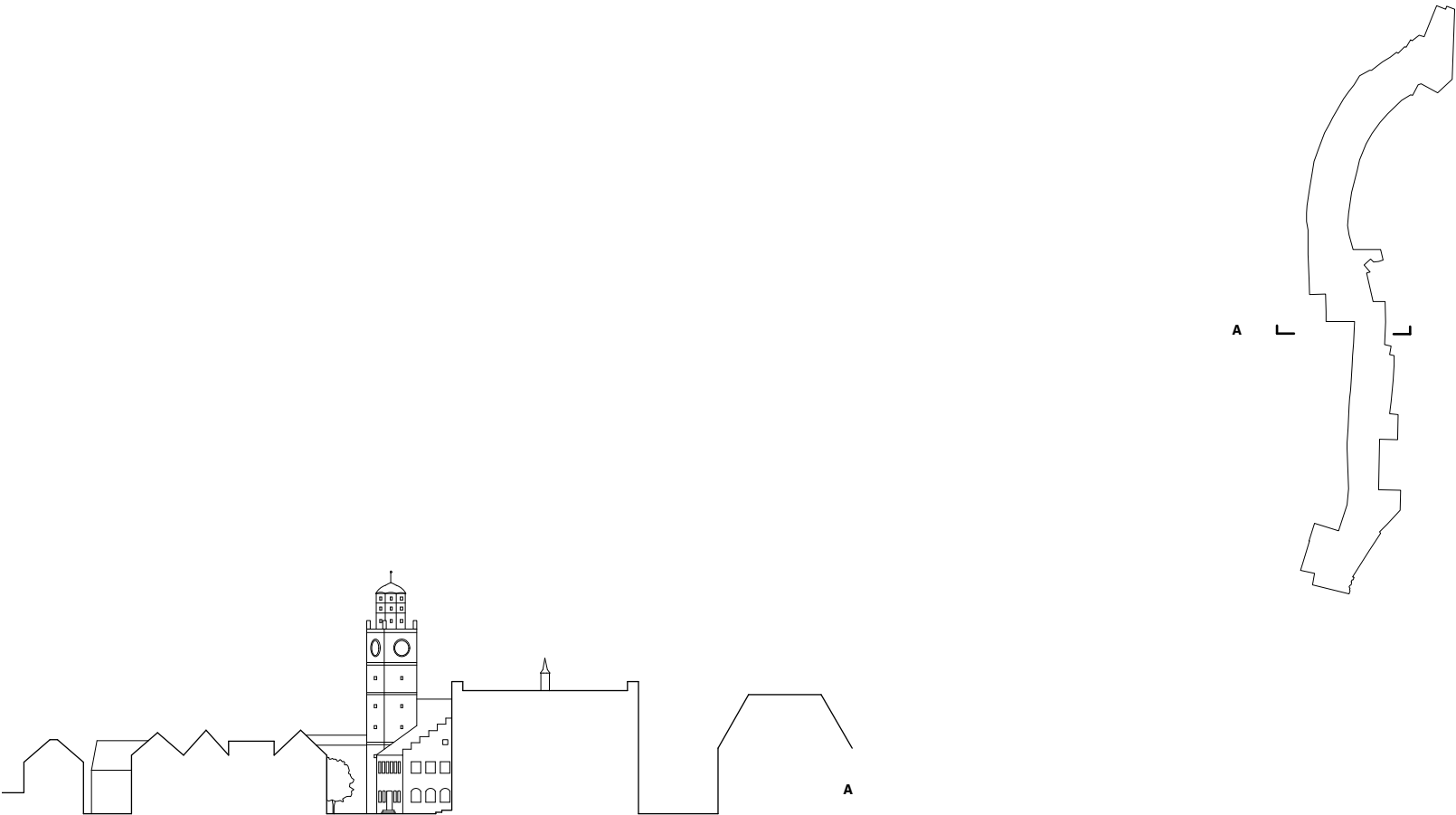
Dimensions 15,000 m²
Length approx. 450 m ×
average width 30 m, heights
of eaves 6.5–15 m, height of
town hall gable approx. 28 m

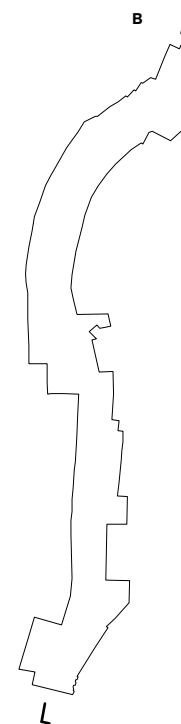
Important structures Town
hall, 14th–15th century, repeat-
edly remodelled / *Waaghaus*,
1498, 19th century remodelled /
Kornhaus (old grain warehouse),
14th–15th century (today
municipal library)

Surface and furnishings
Cobblestone pavement, asphalt,
stoneware / Cattle market
fountain













Haidplatz

Regensburg, Germany

196

Formerly a common, a green (old German: *Haid*), the square still presents itself as a broadening within the boughs of streets and alleyways in the historic centre. As one of various hubs in the system of streets and squares, it develops seamlessly from a narrow street profile to form the surface of the square, where, in contrast to the narrow streets, the sunlight is able to touch the ground and the surrounding facades. On the other sides of the square one leaves again through dark, narrow alleyways leading to other squares and markets of the city. While surrounded by distinguished historic buildings, it is above all this exposure to light that helps to turn a mere junction into a square that emerges out of the shadowy alleys, inviting people to linger. The centre of the square as a thoroughfare is kept devoid of any furnishing, save for the fountain. From time to time it is used for open-air concerts and the like. Especially during summer, countless umbrellas, tables and chairs of the local restaurants form a tightly packed, lively hem at its edge.

Location Regensburg, old town

Time Since Roman times

Dimensions 3,500 m²
Length 120 m × width 6.5–50 m,
building heights 12.5–20 m,
height of tower approx. 33 m

Important structures

Patrizierburg, 1250 / *Neue Waag*,
c.1300 (now the local court) /
Kaiserherberge Goldenes Kreuz,
c.1520 / *Thon-Dittmer-Palais*,
1809

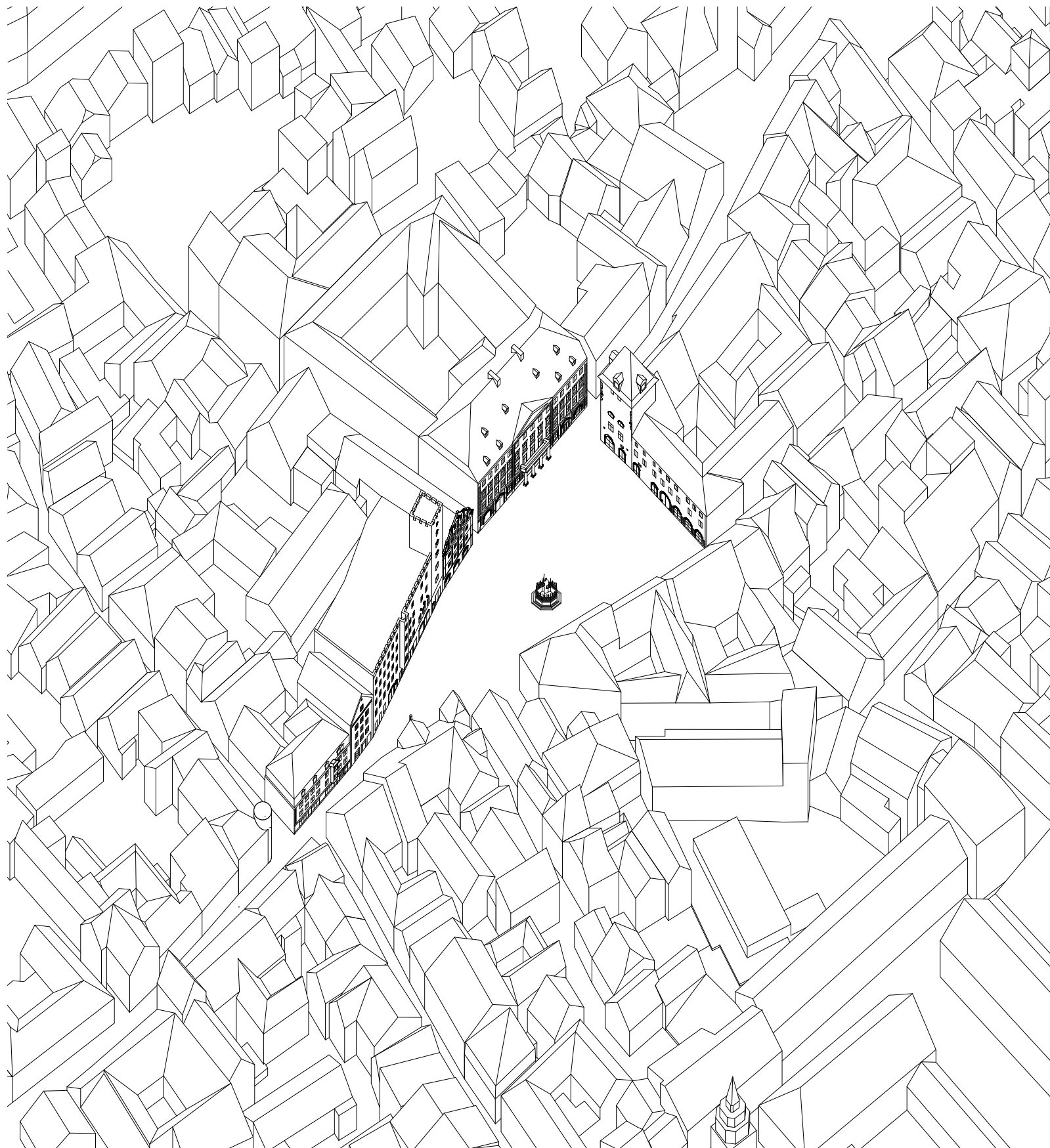
Surface and furnishings

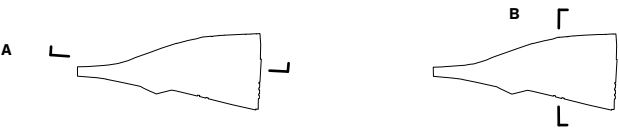
Cobblestone pavement / *Justitia*
Fountain with statue of *Justitia*,
1659 Leopold Hilmer



1:5000







A



B



Piazza del Campidoglio

Rome, Italy

200

The *cordonata*, a flight of stairs, leads to this square on top of the *Capitoline*, one of Rome's seven hills. One enters the square traversing the balustrade that borders its space, which is enclosed in a trapezoid shape on the other three sides by palaces. As counterpart to the *Forum* on the back of the hill, the square is oriented towards the city with reversed polarity. Together, though they are detached, the building fronts form the square in a theatrical way. Their facades, including that of *Palazzo dei Conservatori* and the mirrored facade of *Palazzo Nuovo*, face the square like stage sets reaching around the corners by only two axes. One effect of the trapezoid shape is the apparent closure of the square behind the visitor entering from the west. At the same time, it corrects the foreshortening, so the *Palazzo dei Senatori* in the centre seems to recede into spatial depth, appearing tall and slender. The longitudinal axis and the centre with the statue of *Marcus Aurelius* are geometrically united by the oval with the star pattern inscribed into the square. The convex surface of the sunken oval has been interpreted as part of the globe's convexity, the *Capitoline* thus representing the hub of the world.

Location Rome, Rione X Campitelli

Time 1538

Architect Michelangelo Buonarrotti

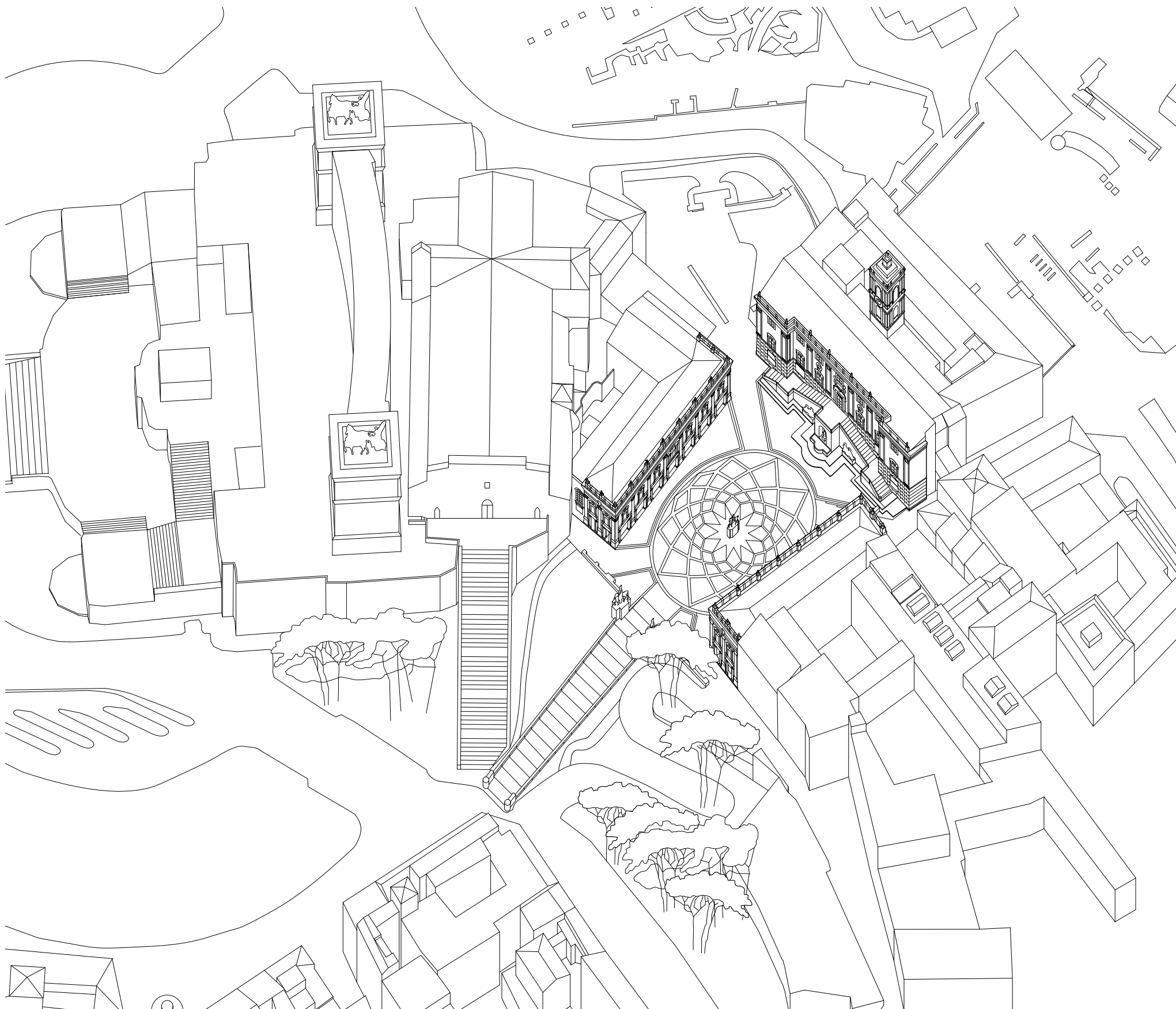
Dimensions 4,200 m²
Length 86 m × width 40–62 m;
building heights 20–28 m

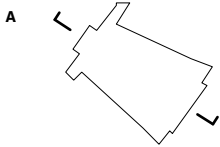
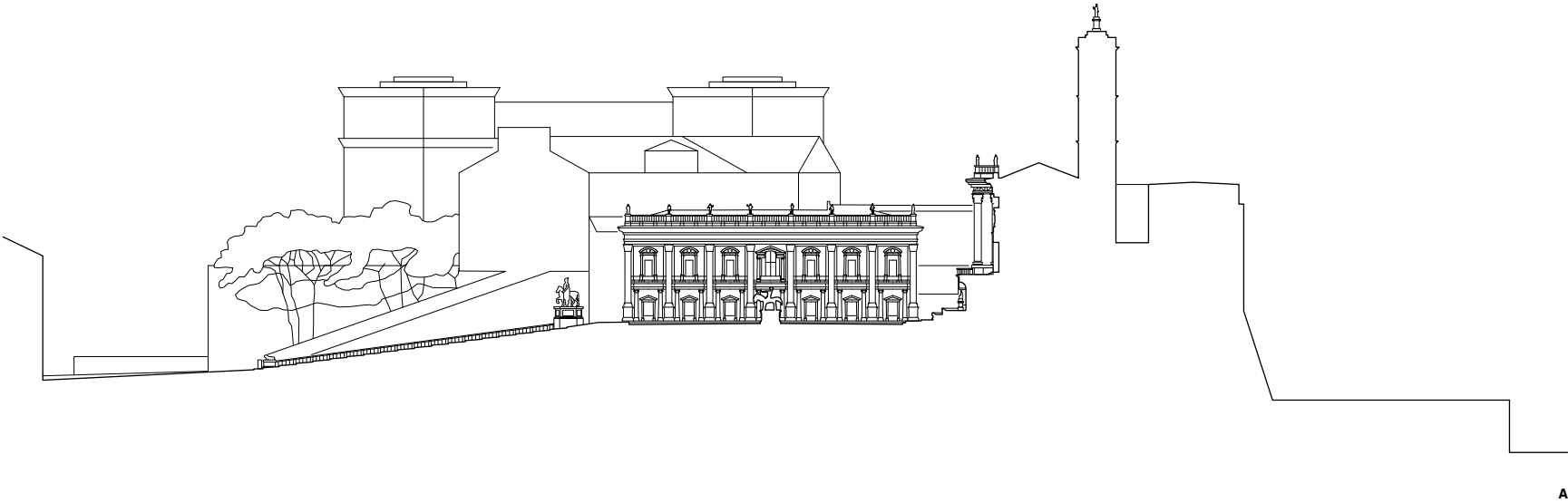
Important structures *Palazzo dei Conservatori*, 1544–1575
Michelangelo Buonarrotti /

Palazzo dei Senatori, 16th
century Michelangelo Buonarrotti, 1573–1605 Giacomo della Porta, Girolamo Rainaldi, 1578–1582 Martino Longhi the Elder / *Palazzo Nuovo*, 1571–1654

Surface and furnishings
Star-shaped paving pattern of light limestone, filled up by dark pavement / Equestrian statue of *Marcus Aurelius* (copy of ancient Roman sculpture)









Piazza Farnese

Rome, Italy

204

The *Palazzo Farnese* impressively dominates this square of closed and compact character. The other buildings take a back seat. The palace is by far the largest structure on the square, occupying its entire southwestern side. The square and palace are conspicuously linked to each other by a number of features. The axial symmetry also structuring the facade gives order to the surface of the square with the symmetrical positioning of the two corresponding monumental fountains. The most frequented access, arriving from *Campo dei Fiori*, enters the square almost centrally in the northeastern edge and guides the view axially to the portal of the palace. The square's surface with its uniform paving extends towards the palace without any additional structuring, edges, or differences in level up to its base. Integrated into the base are stone benches. Somebody sitting there with his or her feet on the square's floor and leaning back against the building seemingly connects the square with the palace.

Location Rome, Rione VII Regola

Time 1516–1534

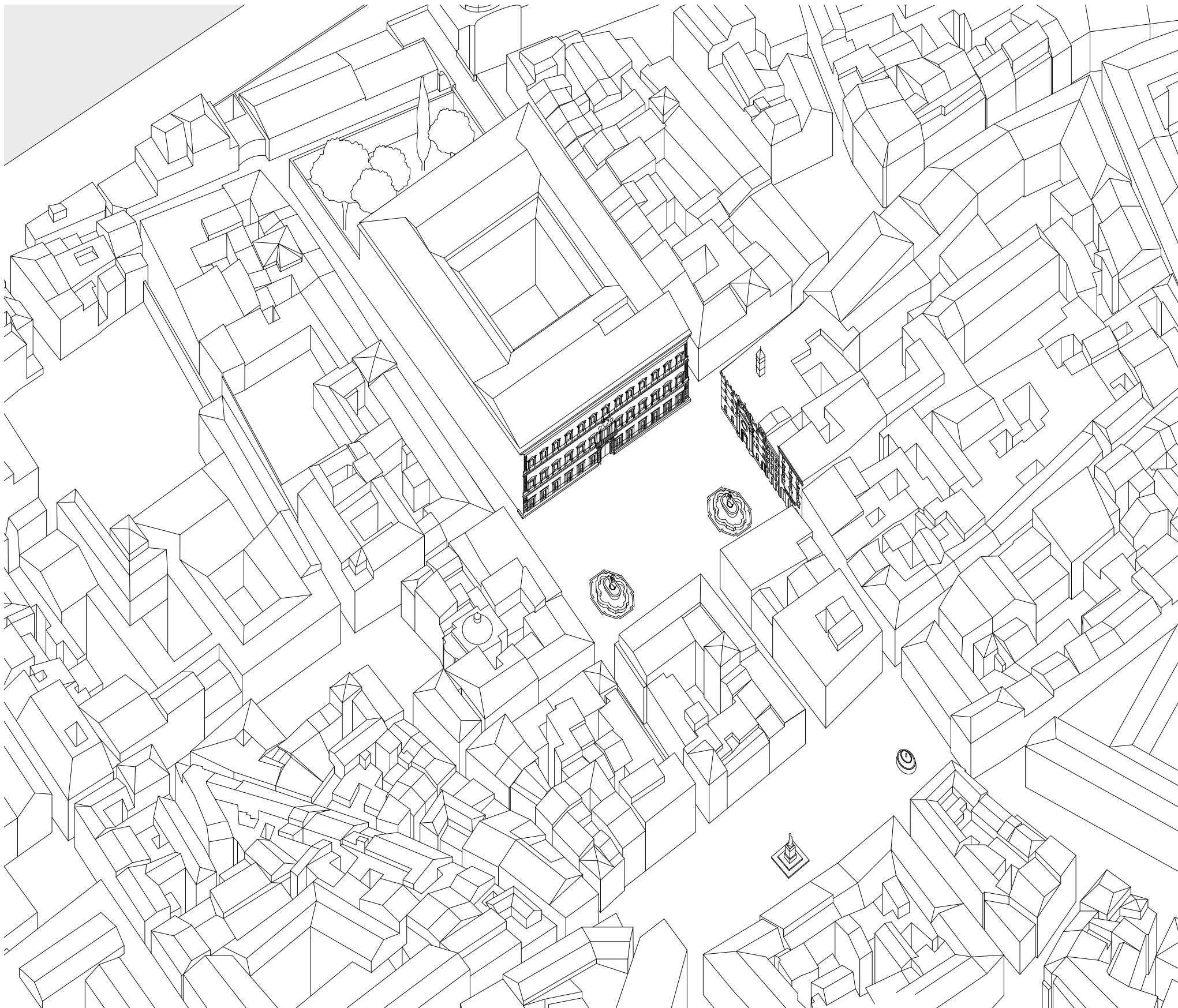
Architect See structure

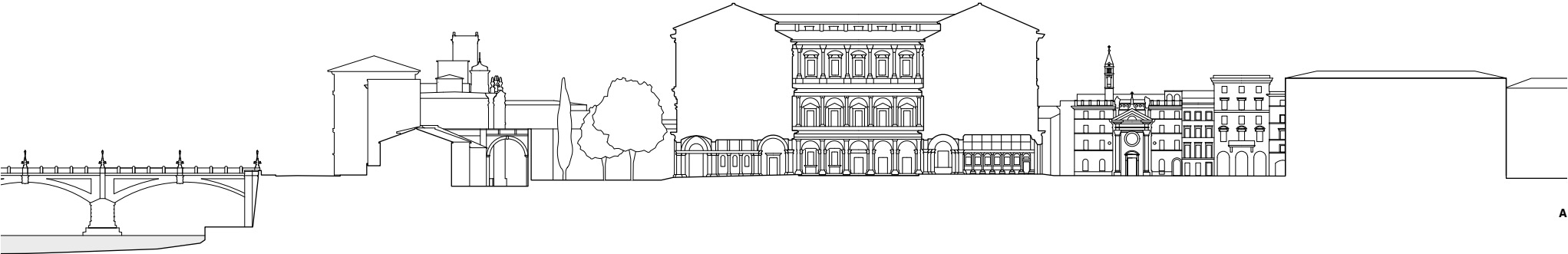
Dimensions 3,900 m²
Length 73 m × width 52 m,
eaves heights 15–18 m,
height of *Palazzo Farnese* 28 m

Important structure *Palazzo Farnese*, 1516–1534 Antonio da Sangallo Jr., Michelangelo Buonarroti

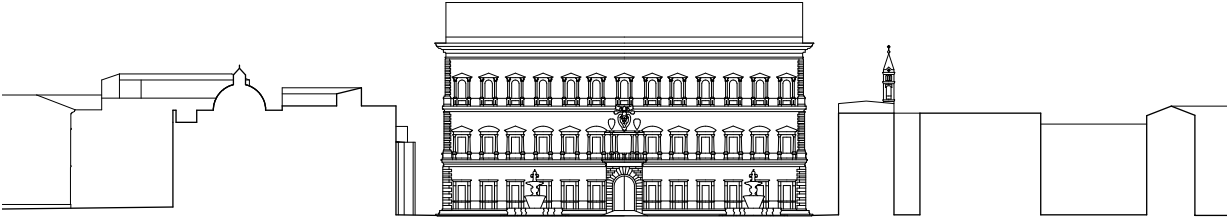
Surface and furnishings
Cobblestone pavement /
Two fountains with Egyptian granite tubs







A



B



Piazza Navona

Rome, Italy

The extremely elongated proportions of the square derive from the ancient Roman stadium once located on this site. The form of the ancient arena still influences the movement of pedestrians, striding up and down the plaza, particularly during the *passeggiata* in the evening, with outdoor restaurants functioning as stands. In a peculiar way, this longitudinal character merges with the attribute of a broad-type square (*Breitenplatz*, Camillo Sitte) in front of *Sant'Agnese*. Indeed, this church controls the space of the square via its dome, visible over a great distance, and its symmetrical towers. The facade, swinging back, allows the square to expand slightly; otherwise, it is sharply delineated, with only narrow entryways, creating a sense of connection between the exterior space of the square and the interior of the church. The church, being the central monument, occupies more or less the centre of the western edge of the square. The geometric centre, however, is occupied by the *Fontana dei Quattro Fiumi*, the other important monument. The lack of a common axis also indicates the deviating superposition of longitudinal dynamics and a transversal axial order.

Location Rome, Rione VI
Parione

Time 92 A.D. (stadium) /
1644–1655 present appearance

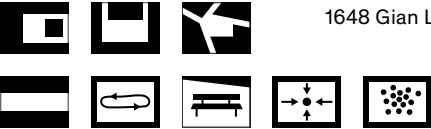
Architects See structures

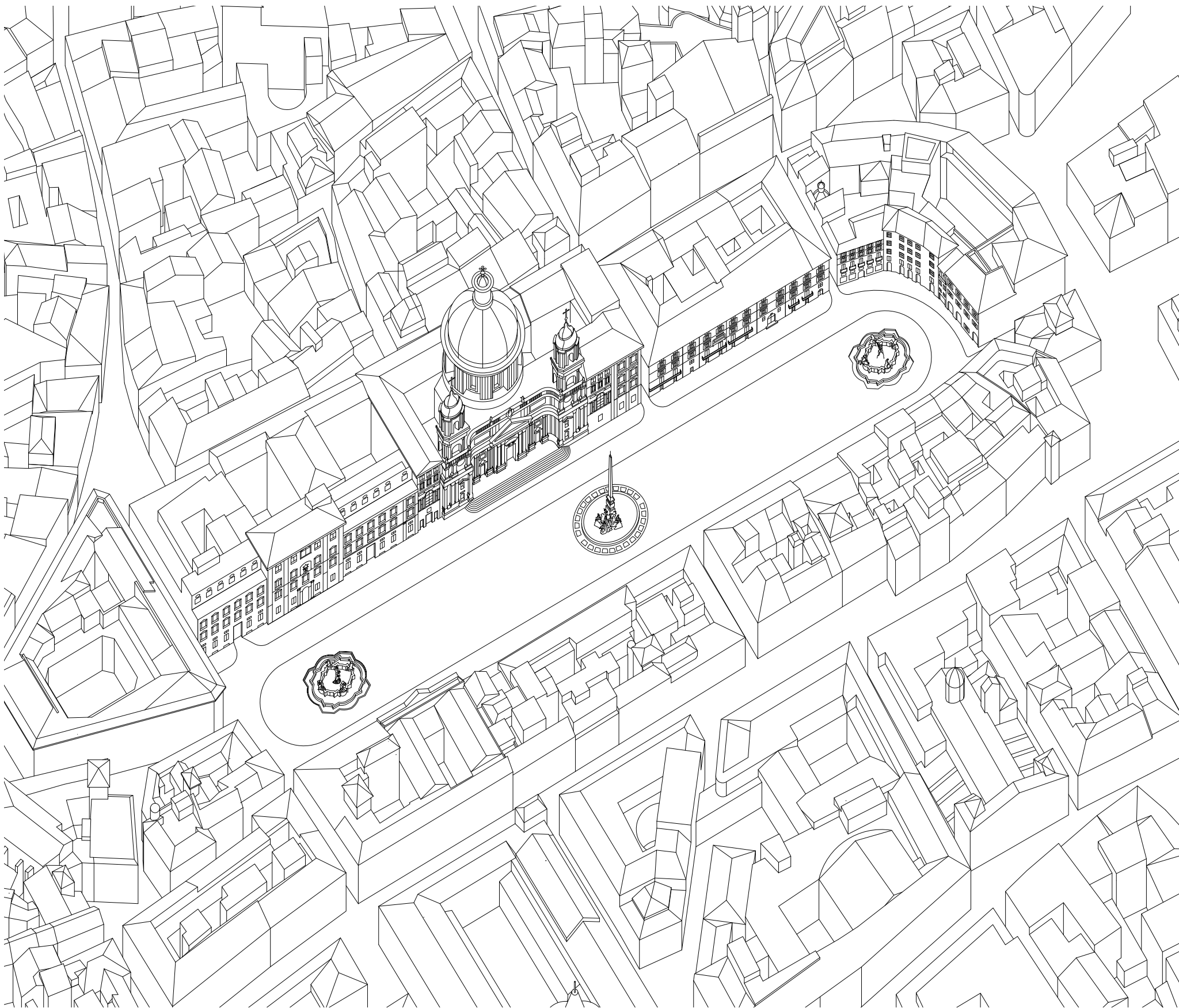
Dimensions 12,000 m²
Length 240 m × width 55 m,
average eaves height 25 m,
cupola of *Sant'Agnese* 70 m

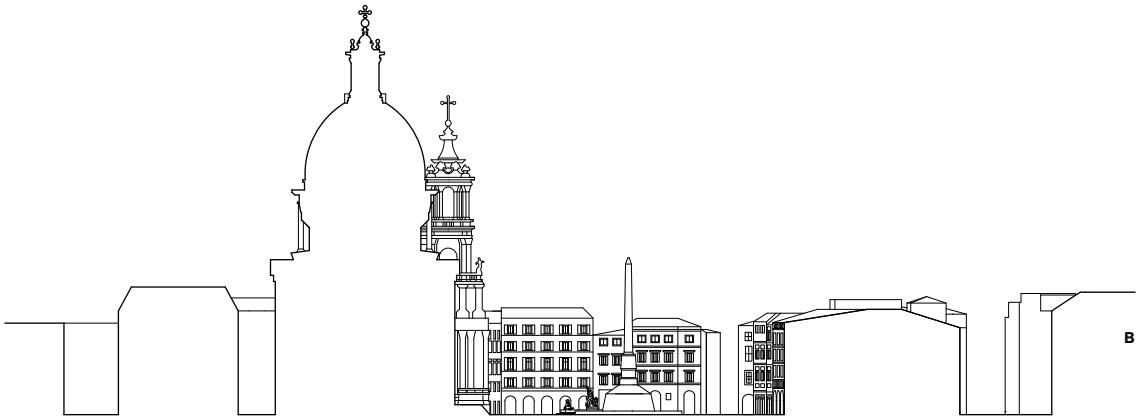
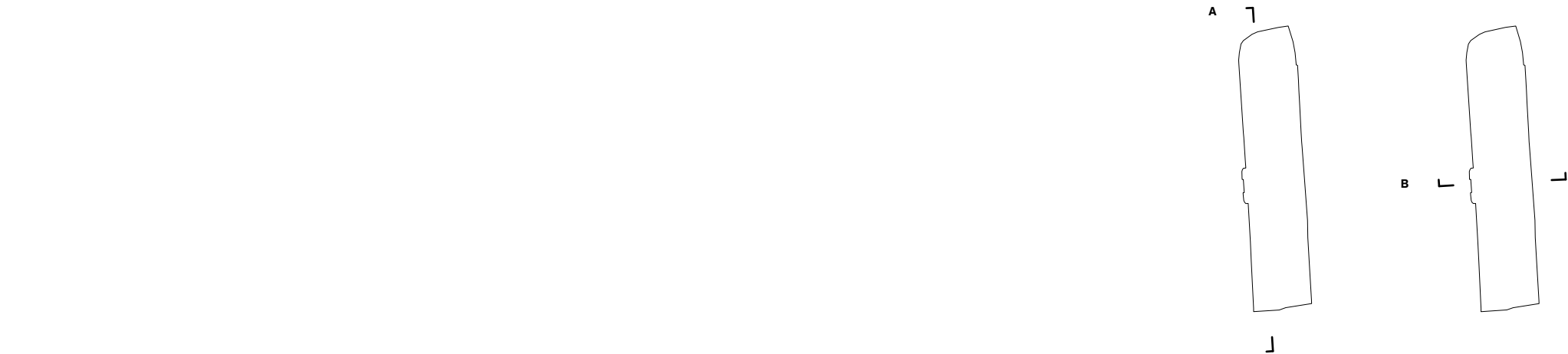
Important structures
Sant'Agnese in Agone, 1652
Girolamo Rainaldi, 1653–1657

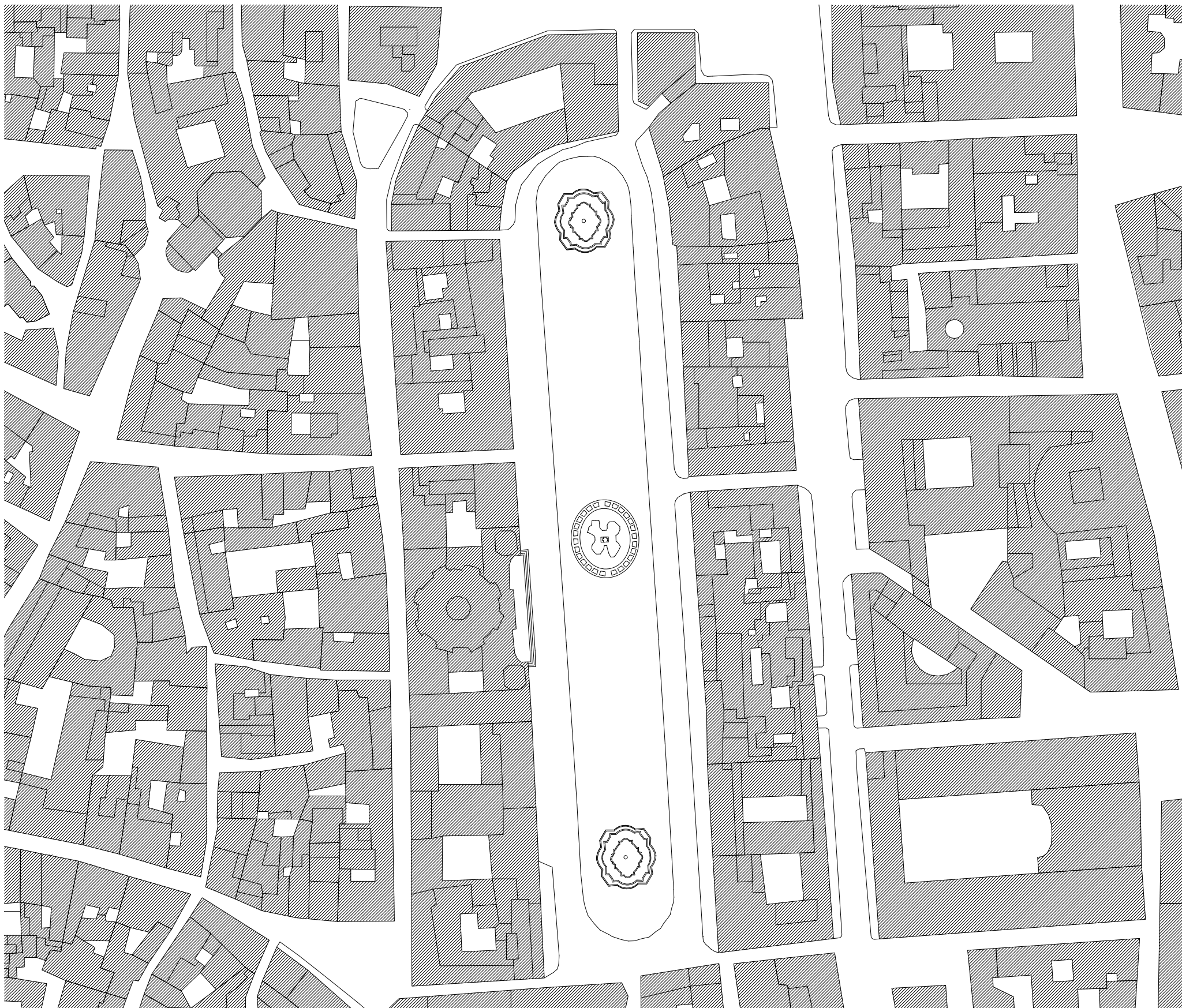
Francesco Borromini, 1662–
1672 Carlo Rainaldi / *Nostra
Signora del Sacro Cuore*, 1450
Bernardo Rossellino (facade) /
Palazzo Lancelotti-Torres, 1542
Francesco da Volterra, Carlo
Maderno / *Palazzo Pamphilj*,
1644–1650 Girolamo Rainaldi /
Palazzo Braschi, 1790–1871
Cosimo Morelli

Surface and furnishings
Cobblestone pavement /
Fontana del Moro, 1574–1576
Giacomo della Porta, 1652 by
Gian Lorenzo Bernini / *Fontana
del Nettuno*, 1574 Giacomo della
Porta / *Fontana dei Quattro Fiumi*,
1648 Gian Lorenzo Bernini









Piazza del Popolo

Rome, Italy

212

This square serves several spatial functions at the same time. It is a reception room inside the walls of Rome at *Porta del Popolo*, the former entrance to the city; it is a nexus of many ways and roads; it organizes the interaction of different axes of views and spatial orders. The walls of both exedras offer a generous welcome to everybody entering through the gate, coming from the suburbs today, along the ancient military road. The twin pair of churches with their domes form a sort of gate at the city front, answered by the smaller pair of domes at the actual gate, and frame the entrance from the width of the square into the density of the city. Here, three radial city streets arrive from the south, meeting on the square, fixing distant views at the obelisk in the centre. A lateral axis links the nearby bridge over the river *Tiber* via the centre of the square with the ascent to the green *Pincio*, which is crowned by terraces. Thus the square not only is a gateway between inside and outside, but also connects different levels of river and hill, of city and park.

Location Rome, Rione IV
Campo Marzio

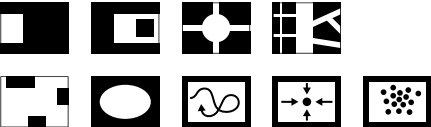
Time 1793–1824

Architect Giuseppe Valadier

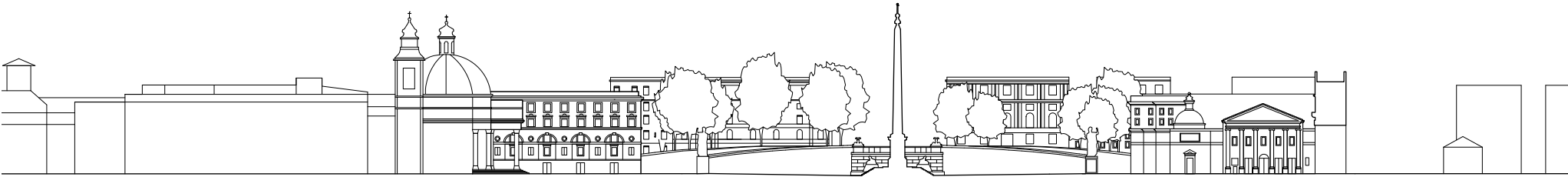
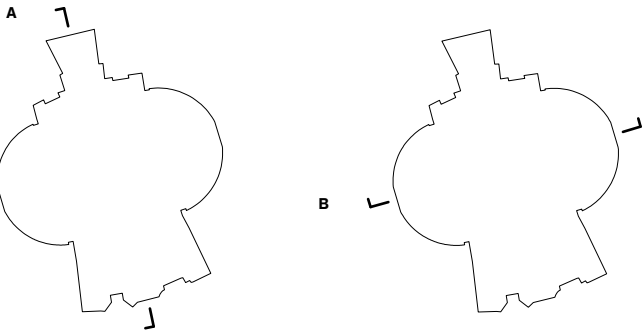
Dimensions 17,000 m²
Length approx. 190 m × width
approx. 150 m, heights of eaves
17–20 m

Important structures *Porta del Popolo*, 1561–1563 Nani di Baccio Bigio, 1655 Gian Lorenzo Bernini (facade to piazza), small domes, 1816 Giuseppe Valadier / Twin churches *S. Maria in Montesanto* and *S. Maria dei Miracoli*, 1661–1679 Carlo Rainaldi, Carlo Fontana, Gian Lorenzo Bernini

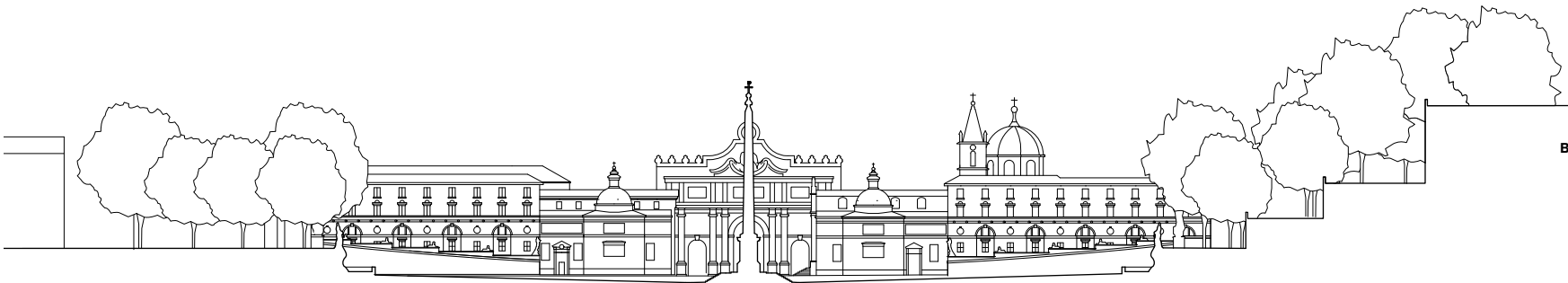
Surface and furnishings
Ancient Roman obelisk, erected 1589, stone-walled exedras / Two fountains, prospect of terraces on slope of the *Pincio*



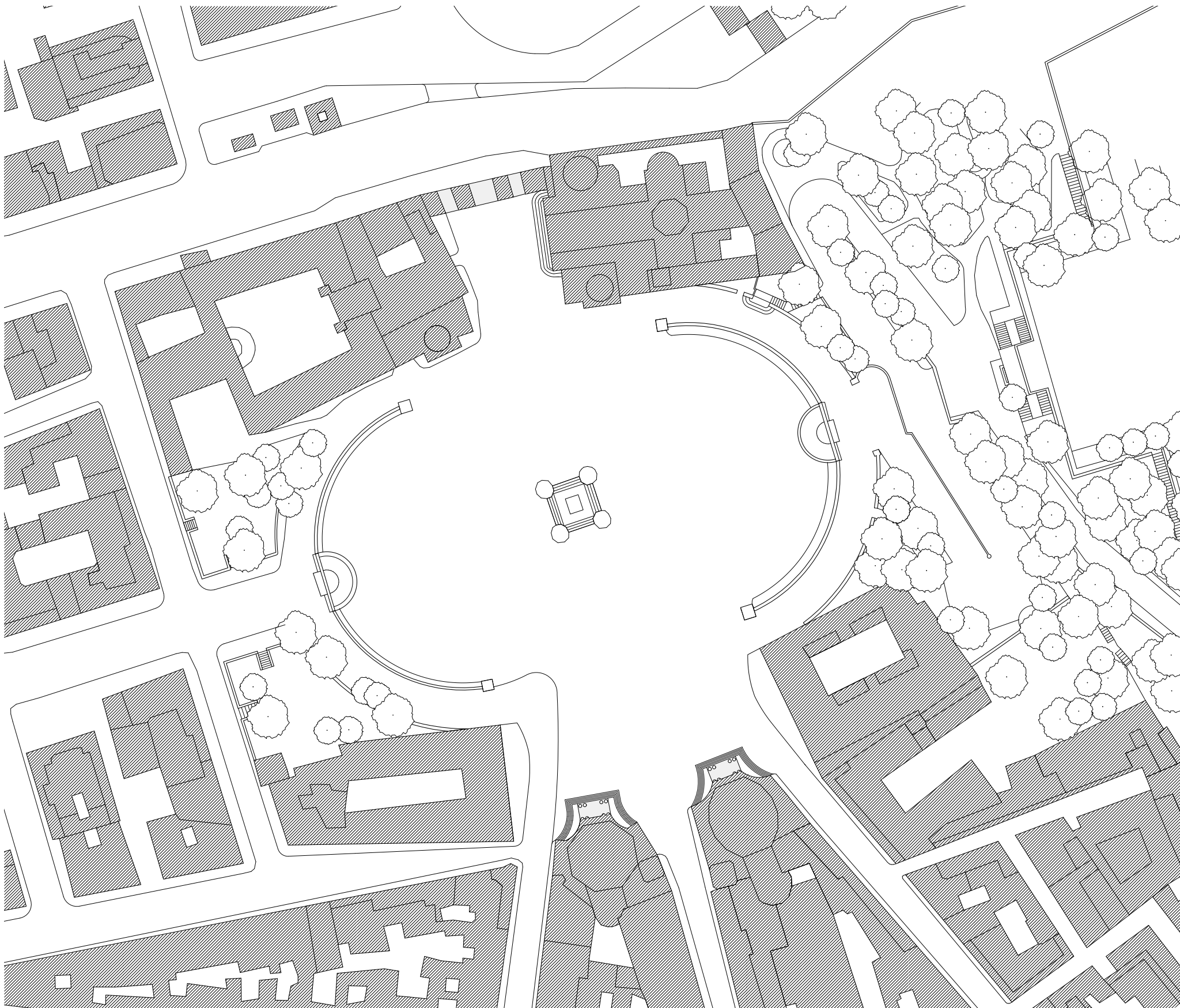




A



B



Piazza della Rotonda

Rome, Italy

216

In the historical centre of Rome, within the dense fabric of streets, one finds this small plaza as if by accident. There is no road leading obviously towards it. But the vast back of the *Pantheon* protrudes from the urban fabric, announcing the *Piazza* indirectly. The open space of the *Piazza* in front of the *Pantheon*, the domed inner space, and the columned hall at its front can be interpreted as a trinomial sequence of spaces. The open space, narrowly enclosed by buildings, like a room under the sky, is hardly as large as the floor space inside the building, where again one can see the open sky through the oculus. The *Pronaos* mediates as an open hall between the two rooms, conjoined to the square and the building simultaneously. Within it, one is neither inside nor outside or both together. All three spaces follow one axis, on which, additionally, the fountain with the obelisk is located, slightly offset in the middle of the *Piazza*.

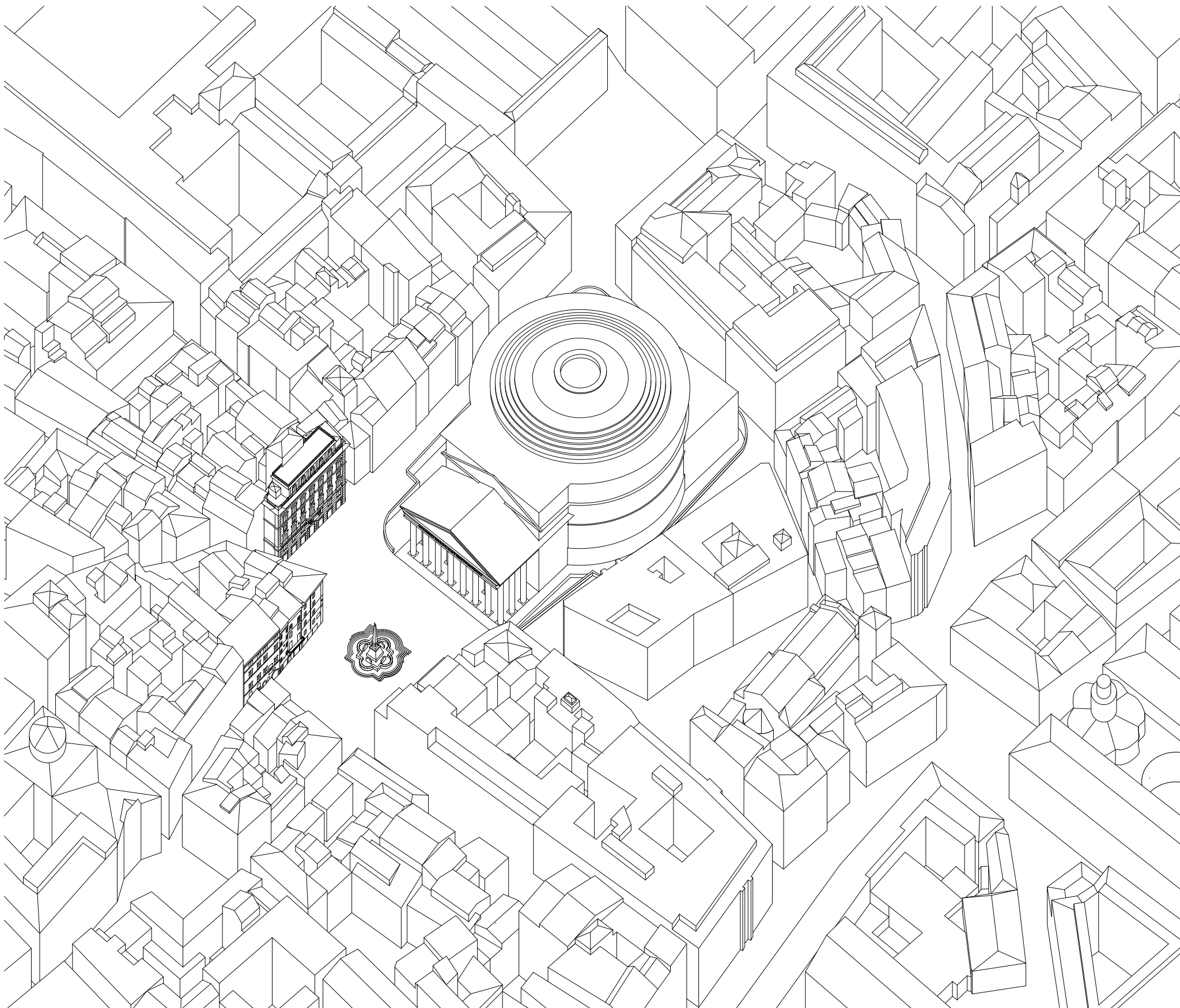
Location Rome, Rione IX Pigna **Important structure** *Pantheon*, 118–128 A.D.

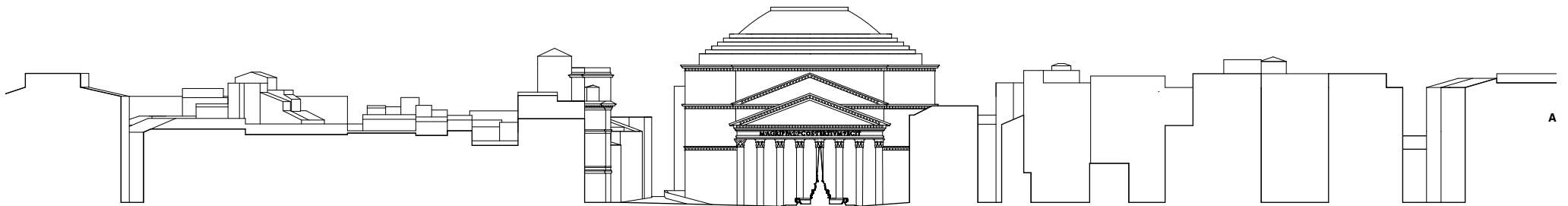
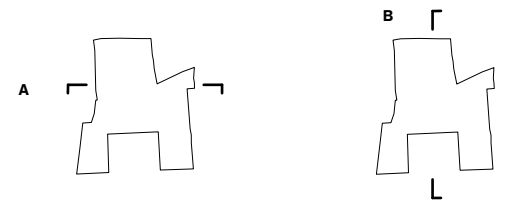
Time Since ancient times, repeatedly remodelled

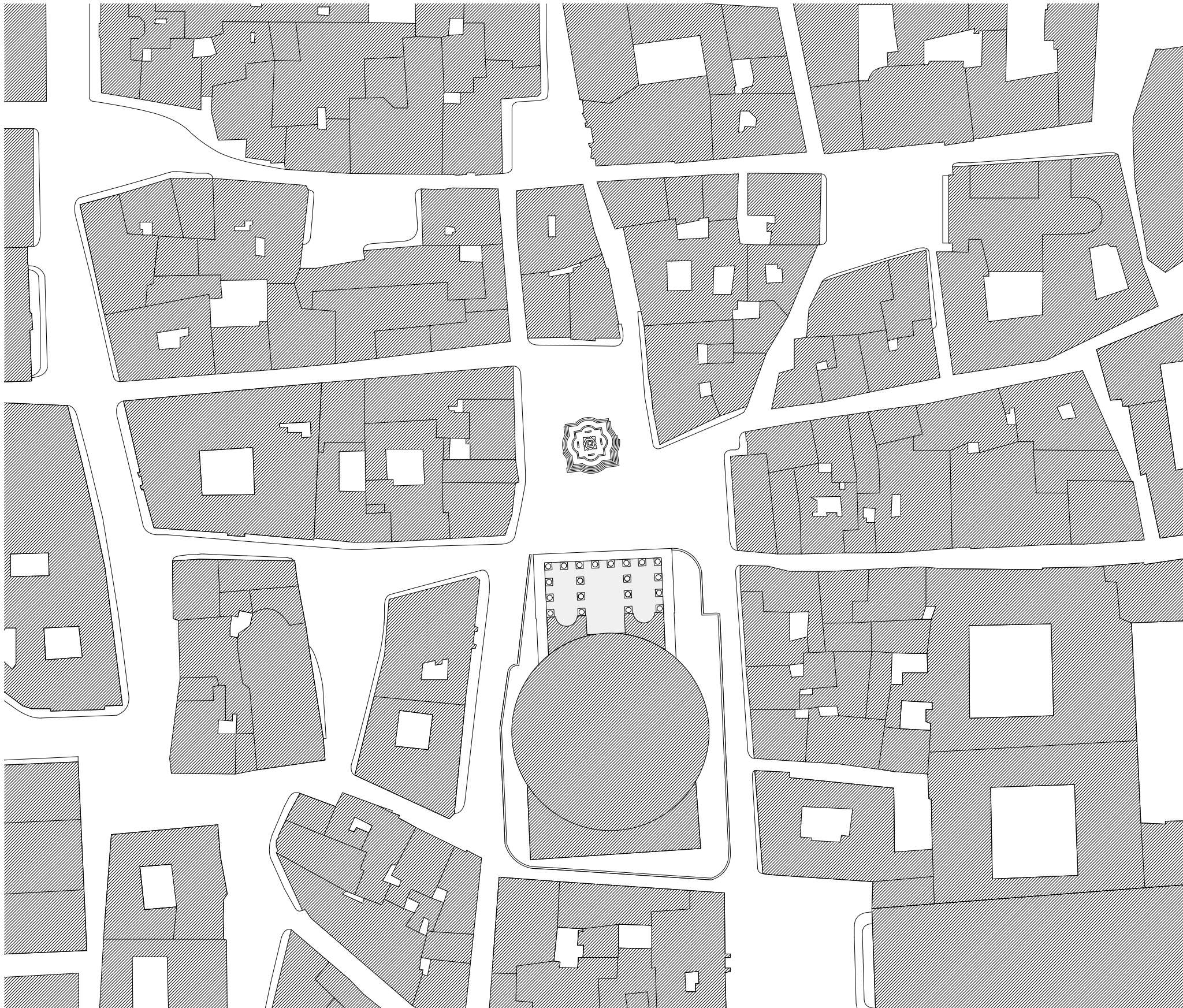
Dimensions 4,400 m²
Length approx. 60 m × width 40–70 m, heights of eaves 17–23.5 m, height of cupola *Pantheon* approx. 43 m

Surface and furnishings
Marble fountain, 1575 Giacomo della Porta, Leonardo Sormani, with ancient Egyptian obelisk, erected 1711









Piazza di San Pietro

Rome, Italy

220

Two wings of colonnades embrace the square, whose surface slopes down to the middle. This also serves as a gesture of welcome to the city, which pressed forward via narrow lanes in past times, and also spilled over the forecourt by a broad road axis. The circle arcs of the colonnades complete the oval of the *Piazza Obliqua*, with its two sections of flat curves. The wreath of columns is on the one hand a permeable, shady filter offering entrance from all sides, and on the other a spatial enclosure, an opaque forest of columns. Only the perspective at the centres of the two semicircles allows a clear view unimpeded by the columns, which from this position are aligned precisely. The huge square is completed by the trapezoid of the *Piazza Retta* in the direction of the church. Its rising floor space is predominantly occupied by an expanded flight of steps. The trapezoid figure is supposed optically to reduce the excessive width of the facade of *St Peter's*. Because one's eyes correct the figure of the trapezoid to a square, the enormous breadth of the church front appears reduced to the short side of the trapezoid, looking from the east. The lower flanks connect this part of the piazza to the colonnades with their continuous cornice.

Location Rome, Rione XIV
Borgo

Time 1656–1667

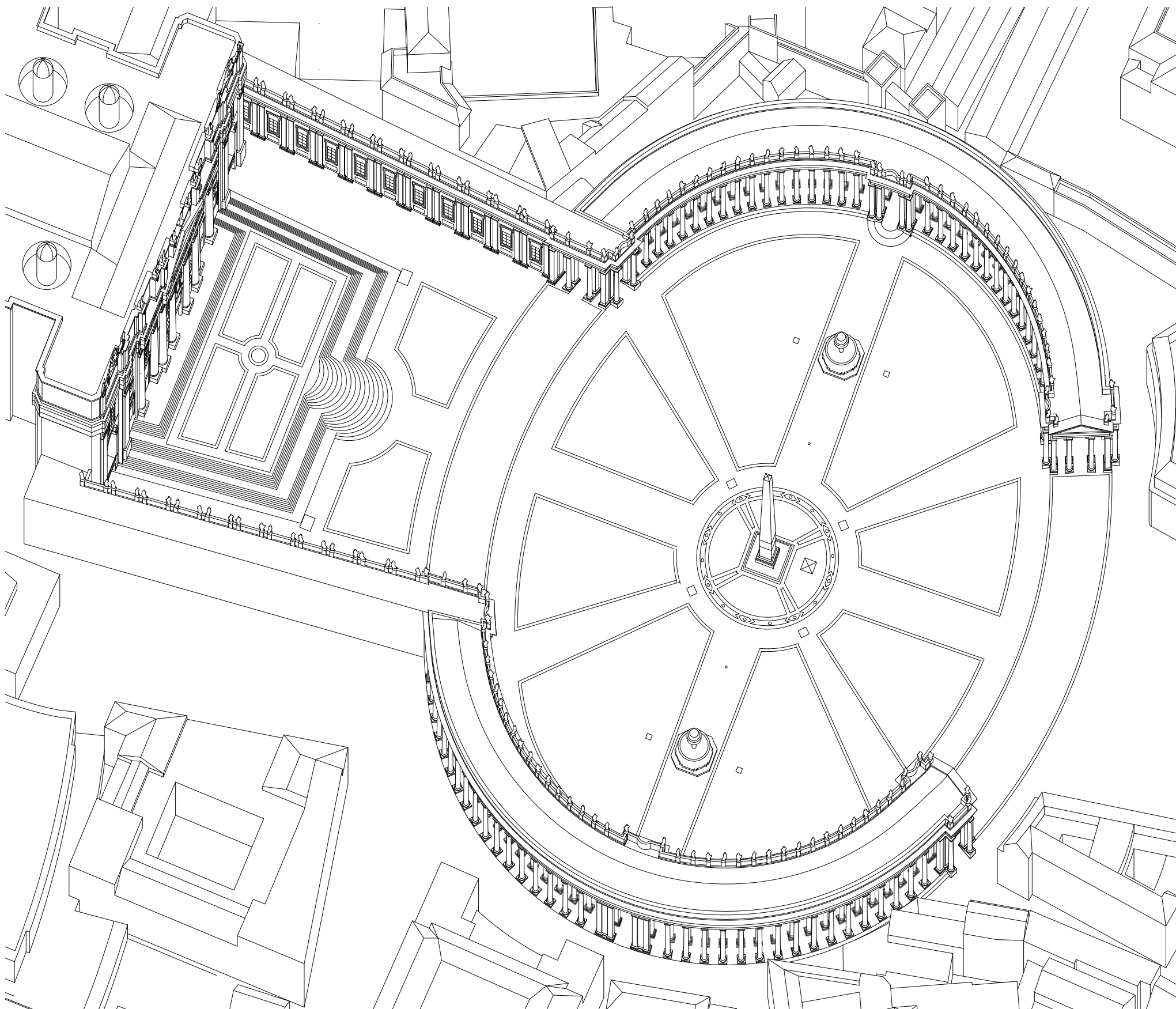
Architect Gian Lorenzo Bernini

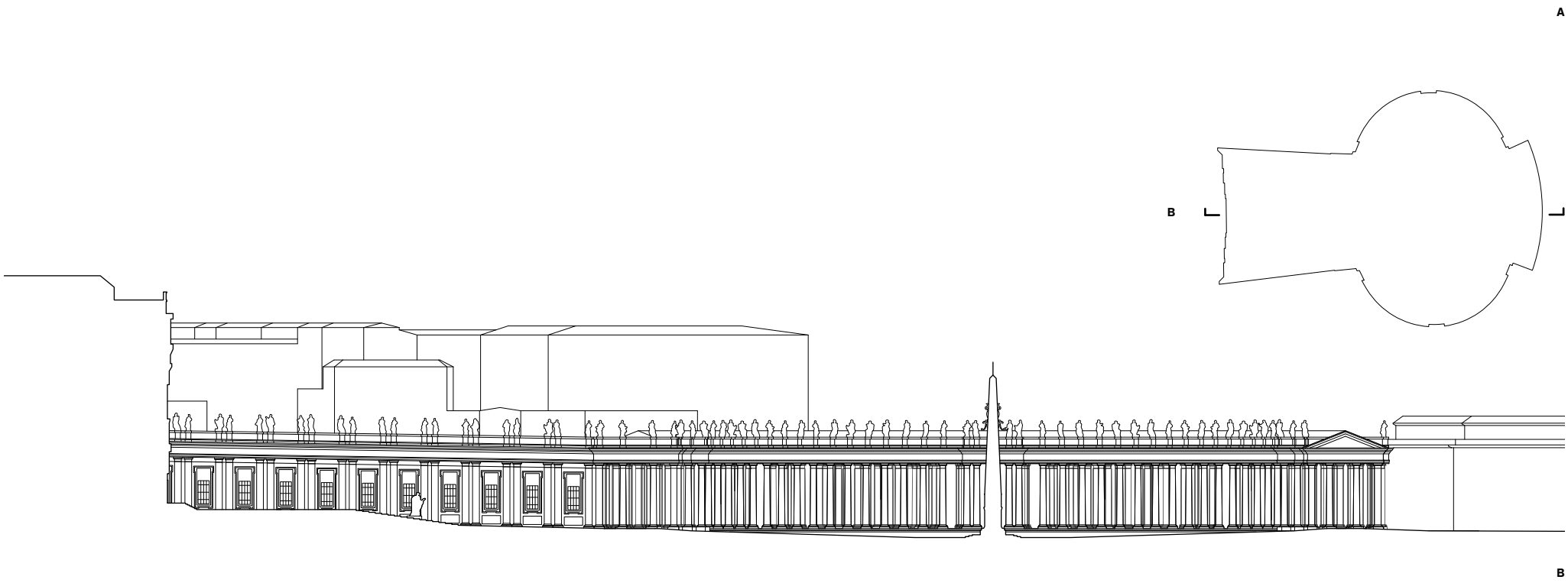
Dimensions 38,500 m²
Total length 273 m × width
Piazza Obliqua (with colonnades)
241 m, *Piazza Retta* 99–117 m,
height of colonnades 20 m,
height of church facade (from
top of stairs) approx. 45 m

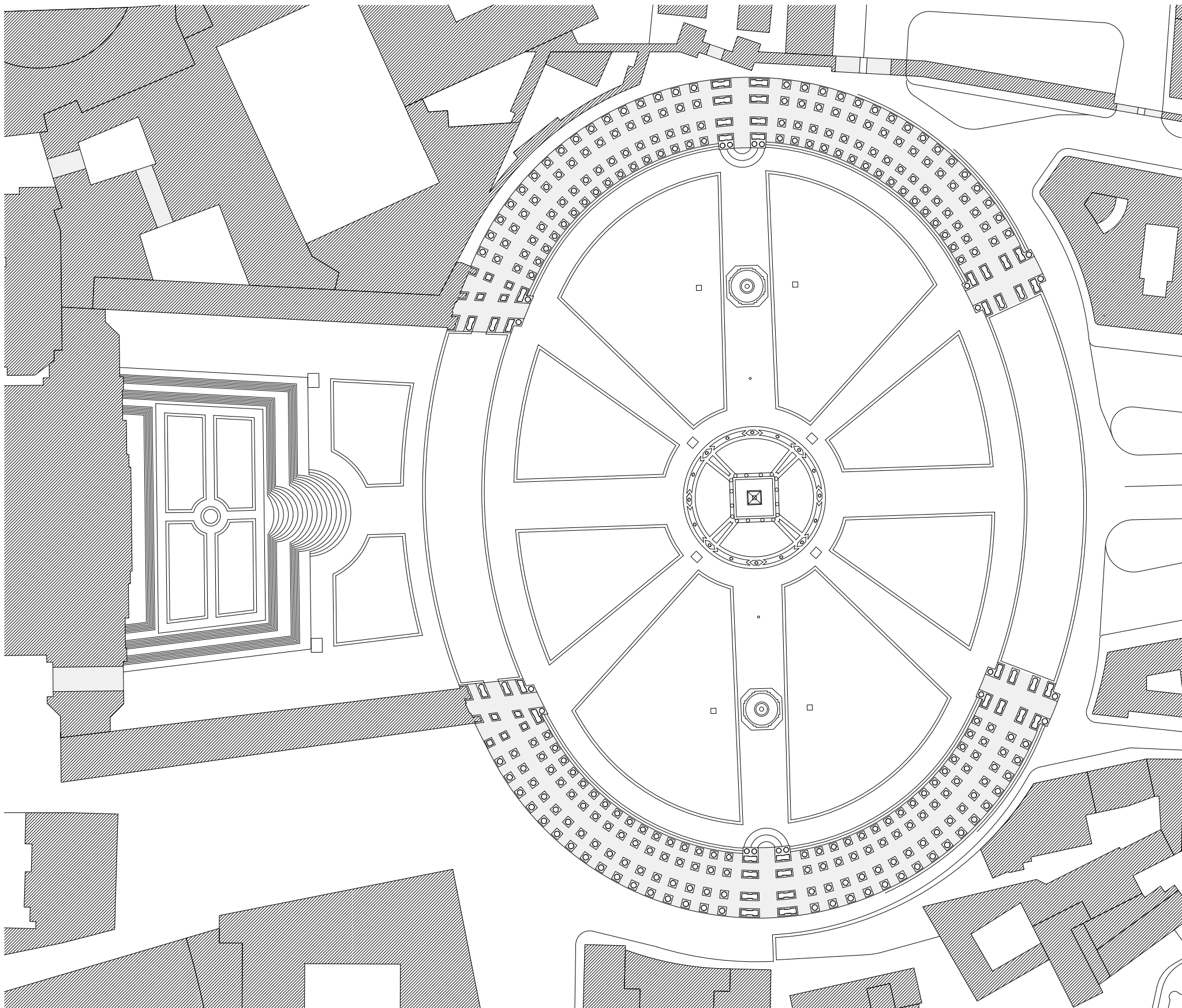
Important structures
St Peter's Basilica, 1506–1590
Donato Bramante, Raffael,
Baldassare Peruzzi, Antonio da
Sangallo Jr., Michelangelo
Buonarrotti, Giacomo Barozzi da
Vignola, Giacomo della Porta,
Domenico Fontana, 1607–1626
Carlo Maderno / *Colonnades*,
1656–1667 Gian Lorenzo Bernini

Surface and furnishings
Ancient Egyptian obelisk,
erected 1586 / two fountains,
flight of stairs, ornamented
paving and circle centres of
colonnades marked









Piazza di Spagna

Rome, Italy

224

The *Piazza di Spagna*, at the foot of the stairs, is composed of two lean triangles merging at their peaks. The square's structure expands, connected by the Spanish Steps, up to the forecourt of *SS. Trinità dei Monti*, 23 m higher. On both levels, long-distance relationships are established: below, the obelisk on *Piazza del Popolo* can be seen in the distance, while on top, the obelisk in front of the church points directly to the basilica of *Santa Maria Maggiore*, forming the *point de vue* of this axis. The obelisk can also be seen from *Via Condotti* crowning the flight of stairs, which when viewed from the street appears to create a wall together with the church, sealing the street. At the foot of the steps, the *Fontana della Barcaccia* forms a link between the stairs and the square. The spatial structure as a whole can be regarded as an ingenious interlacing and theatrical staging of directions of movement and levels, connecting the routes taken by pilgrims as well as modern-day tourists.

Location Rome, Rione IV
Campo Marzio

Time 17th century / 1723–1725
Spanish Steps

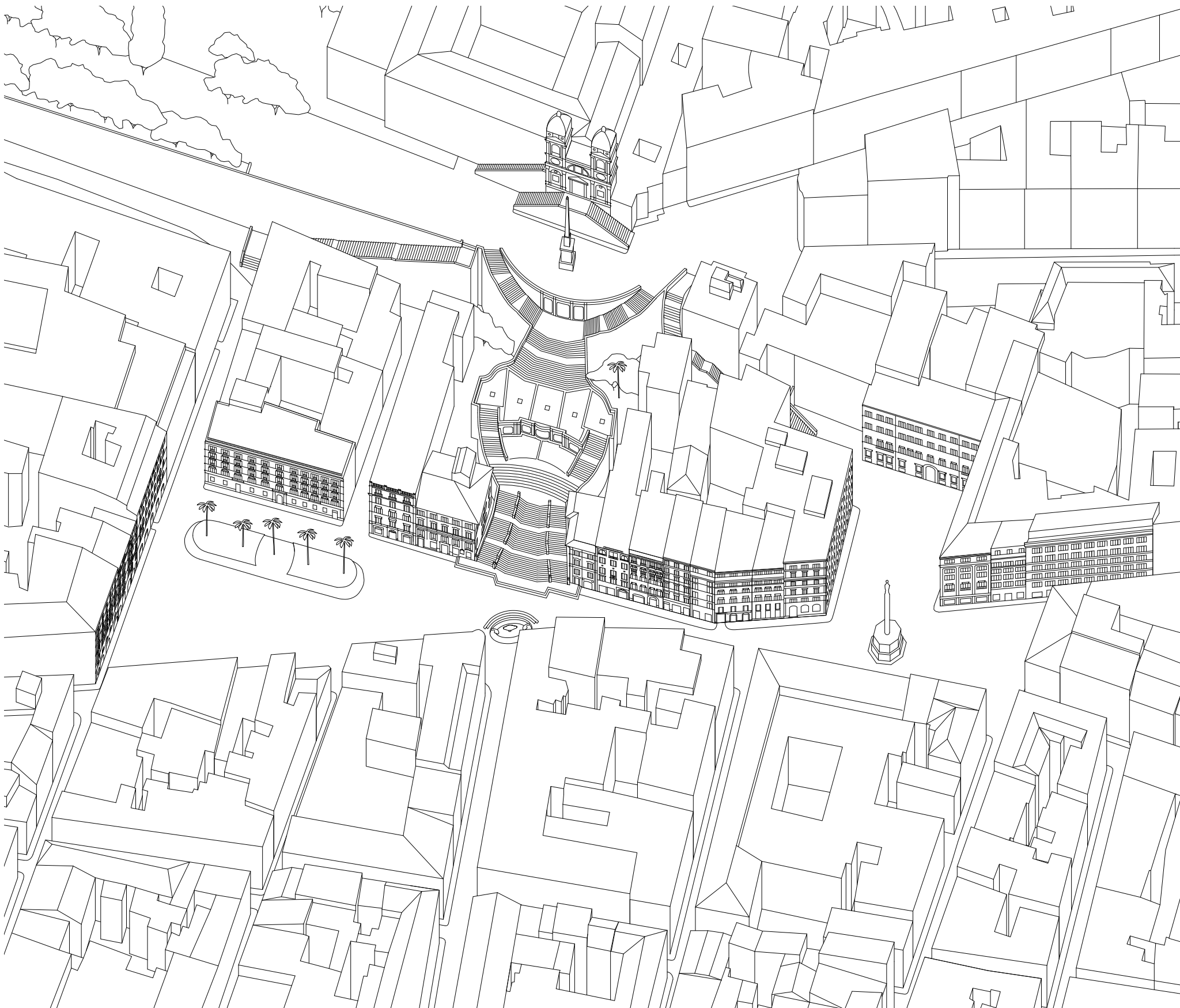
Architect 1723–1725
Francesco de Sanctis

Dimensions 17,300 m²
Length approx. 255 m × width
17–70 m, heights of eaves
18.5–29 m / *Spanish Steps*:
length 80 m × width 50 m,
height difference 23 m

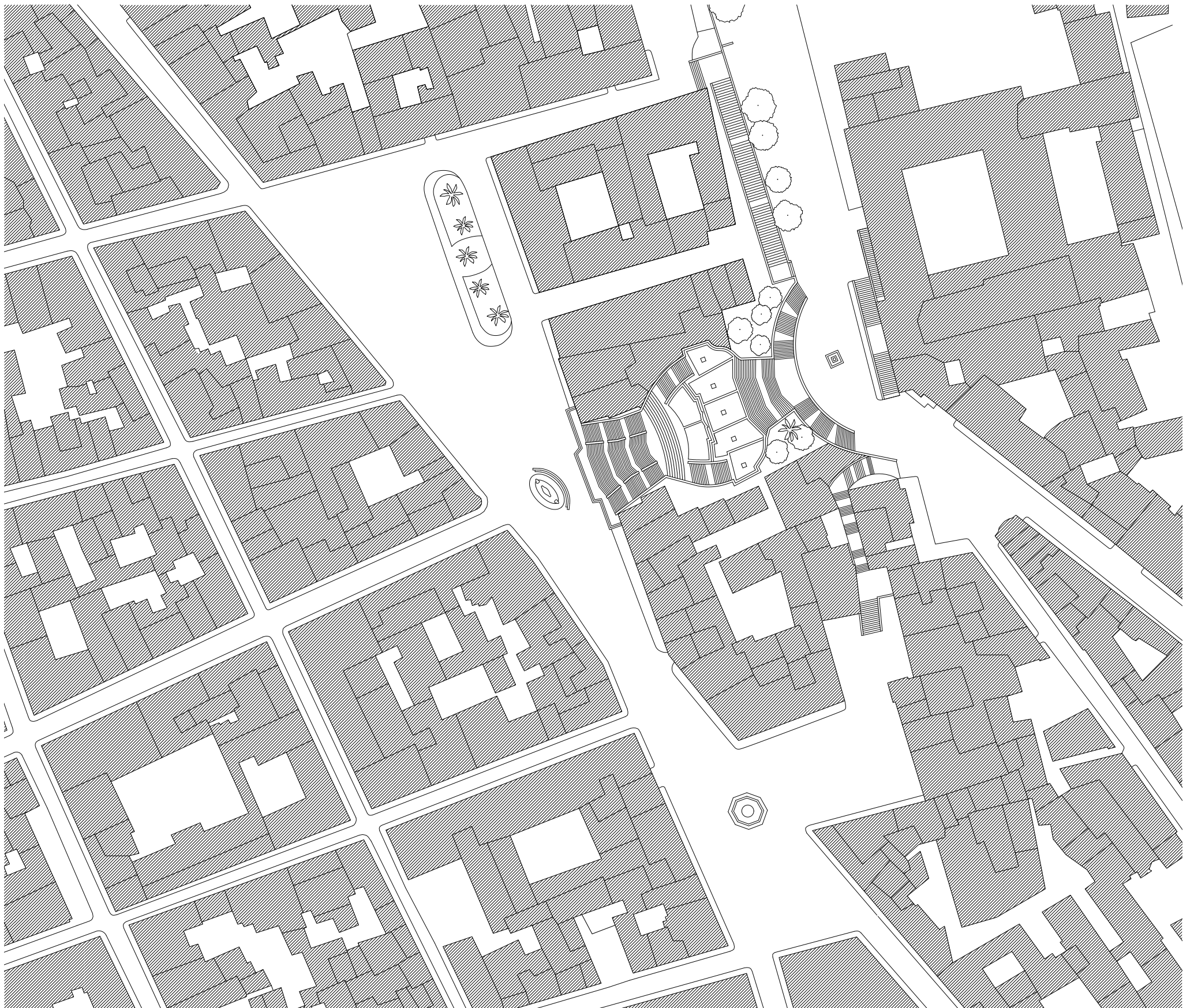
Important structures
SS. Trinità dei Monti, 1502–1587
Giacomo della Porta / *Collegio
di Propaganda Fide*, 1644,
Gian Lorenzo Bernini (facade) /
Palazzo di Spagna, Spanish
embassy at the Holy See, 1653
Antonio del Grande, Francesco
Borromini

Surface and furnishings
Cobblestone pavement, natural
stone / *Fontana della Barcaccia*,
1626–1629 Pietro Bernini /
Obelisco Sallustiano, erected
1789 / *Colonna dell'Immacolata*,
1857 Luigi Poletti









Max-Josefs-Platz

Rosenheim, Germany

228

The southern section of this elongated square almost resembles a street profile. Until 1854, it was separated from the *Ludwigstrasse* in the south by a city gate. But today it seamlessly opens to *Max-Josefs-Platz*. In contrast, the square has a defined end with the *Mittertor* in the north, after narrowing back to the profile of a street. Distinguished historic buildings line the square, forming a unified ensemble. They all share characteristics such as plastered facades in light colours that hide the inclined roofs behind. Thus, rectangular fronts are created that add to the impression of a continuous wall, with the individual buildings playing only a secondary role. This strong homogeneity of height and material creates an impression reminiscent of a grand hall. The church is drawn back behind this wall; while the ancient town hall is integrated into it. Only the northern wall opens up to give access to an adjacent street. Bay windows, stucco facades, and above all the colonnades on either side, which compose a zone of transition between square and buildings, hinder the emergence of an excessive sense of isolation.

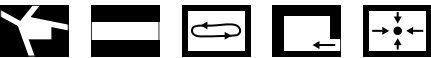
Location Rosenheim, old town

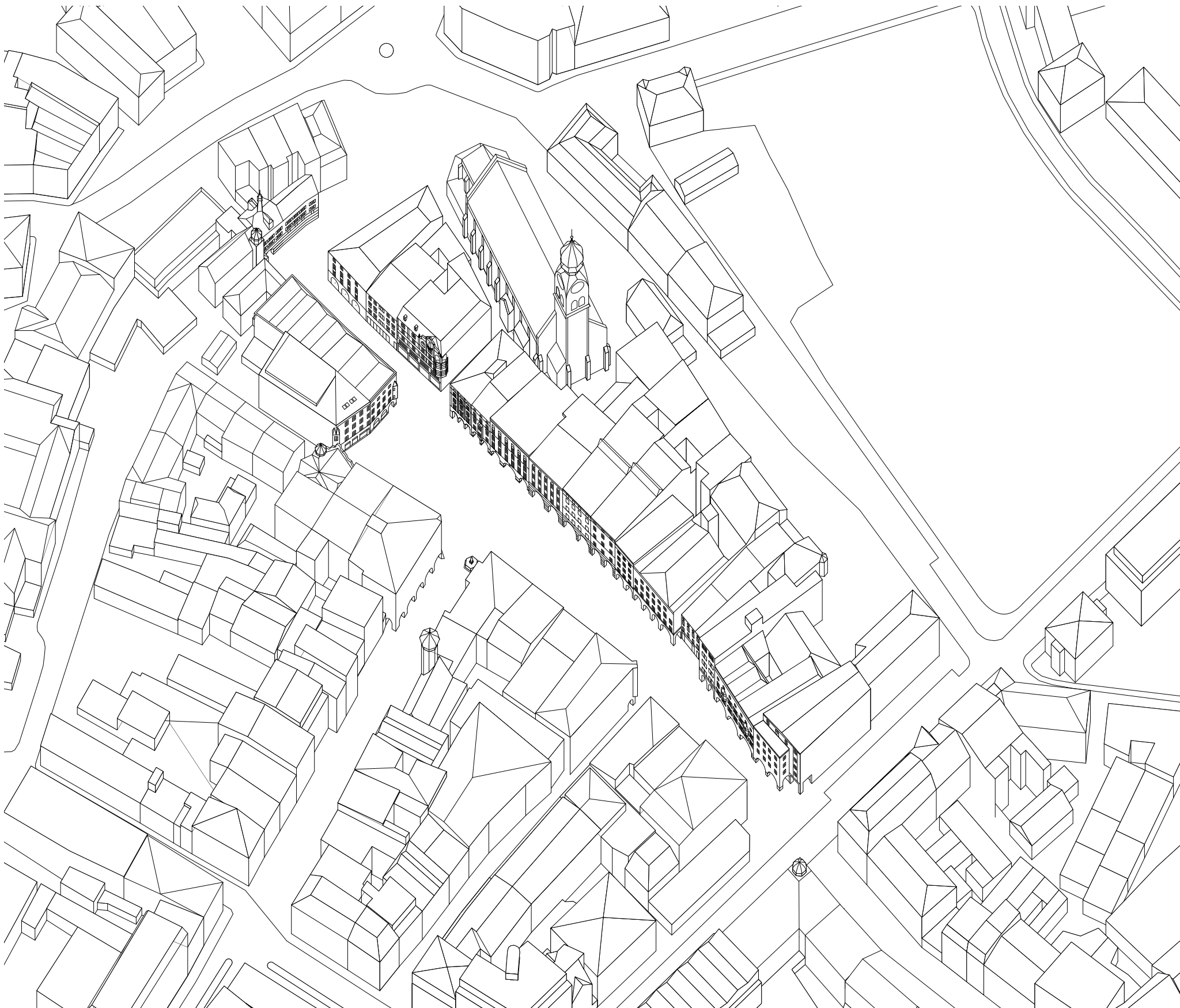
Time Since town foundation, c.1234 / 1984 transformation to pedestrian area

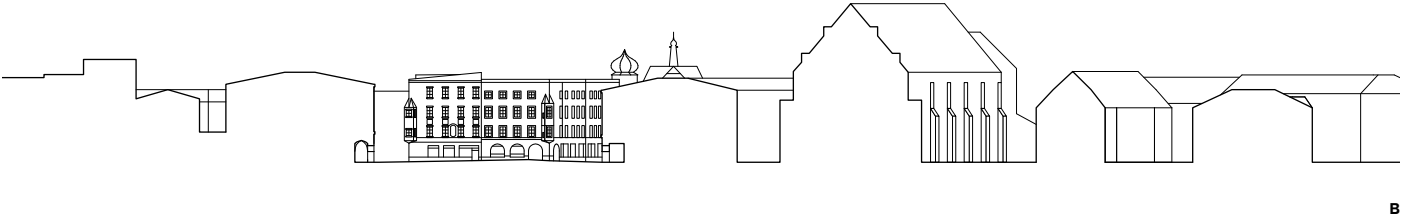
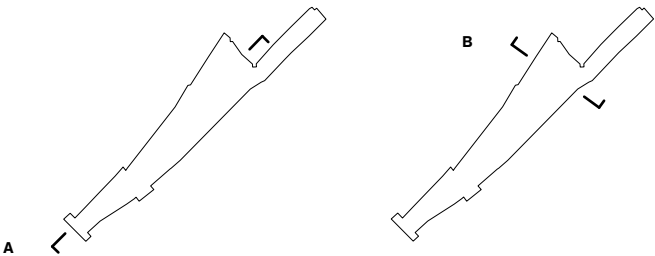
Dimensions 4,700 m²
Length 160–216 m × width 13–40 m, height of eaves 10–18 m

Important structures
Townhouses, 15th–17th century

Surface and furnishings
Granite cobblestone pavement, stone slabs beneath colonnades / *Nepomuk Fountain* with *Nepomuk* statue, 1773 Franz de Paula Hitzl, hexagonal basin, mid-19th century







B



Plaza Mayor

Salamanca, Spain

232

The ‘most convivial Plaza Mayor in Spain’ [Noehles-Doerk 1986, p.402] is regarded as the prime example of this type of square, punched out of the fabric of the historic town centre. Irregular networks of streets surround the exterior of the square, but the interior enfolds an open-air hall of regular geometry. The smooth contour of the facades is barely ruffled by passageways, visible through high double arches. Even the city hall, recognizable by its richly adorned facade, is traversed by one of these passageways. The calm homogeneity of the three upper floors is emphasized by the repetition of French windows and by a veil of balcony lattices. A continuous balustrade along the eaves repeats the rhythm of the pillars of the arcades. All of this contributes to the character of an integrated whole. The famous conviviality is, however, particularly the result of the reddish-coloured local limestone, which immerses everything in a warm, soft light. This atmosphere incites people not only to visit the great number of cafés but even to rest on the bare stone pavement.

Location Salamanca, city centre

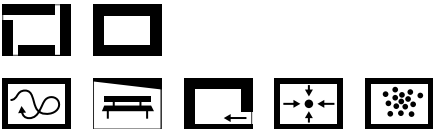
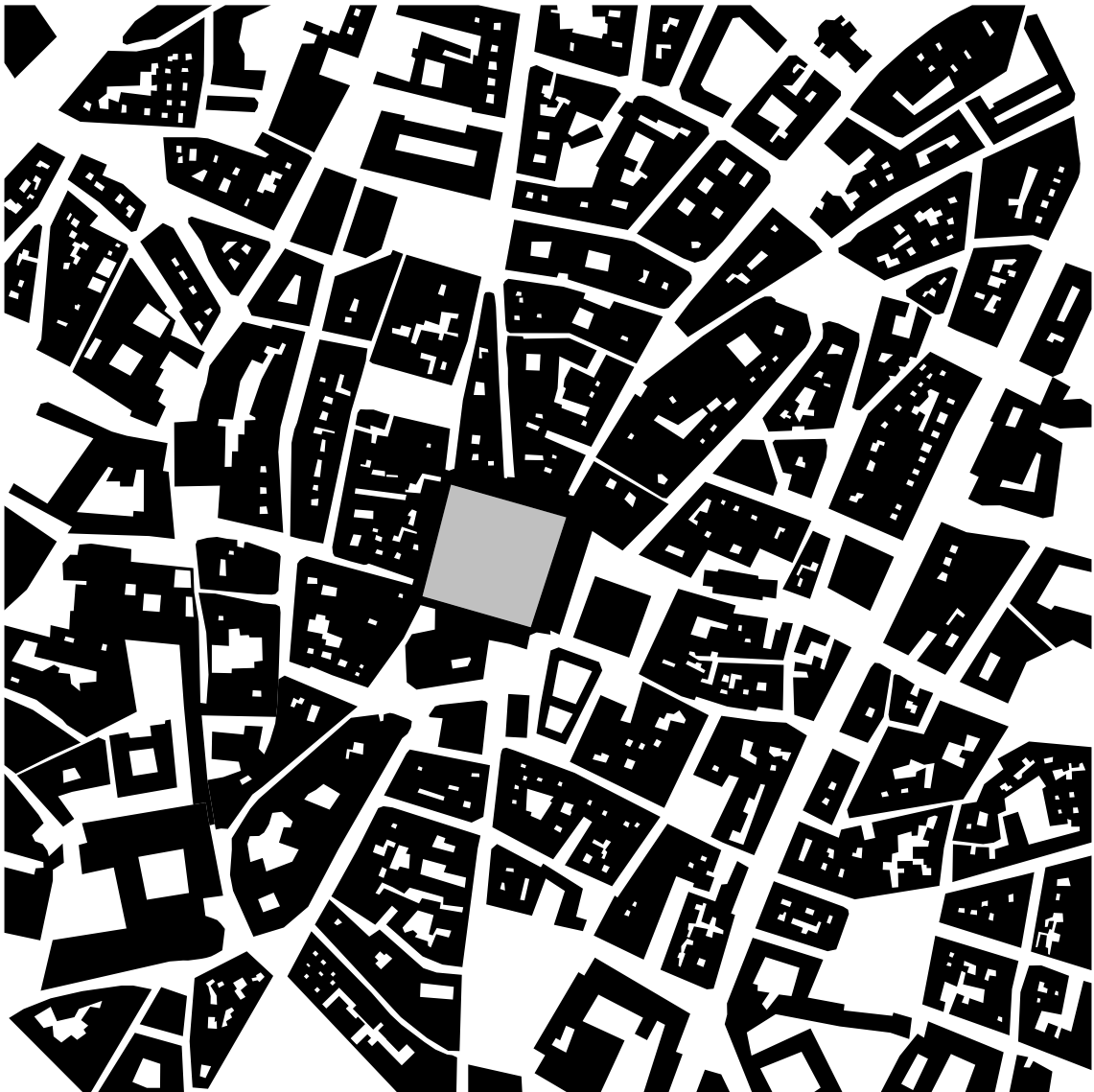
Time 1729–1755

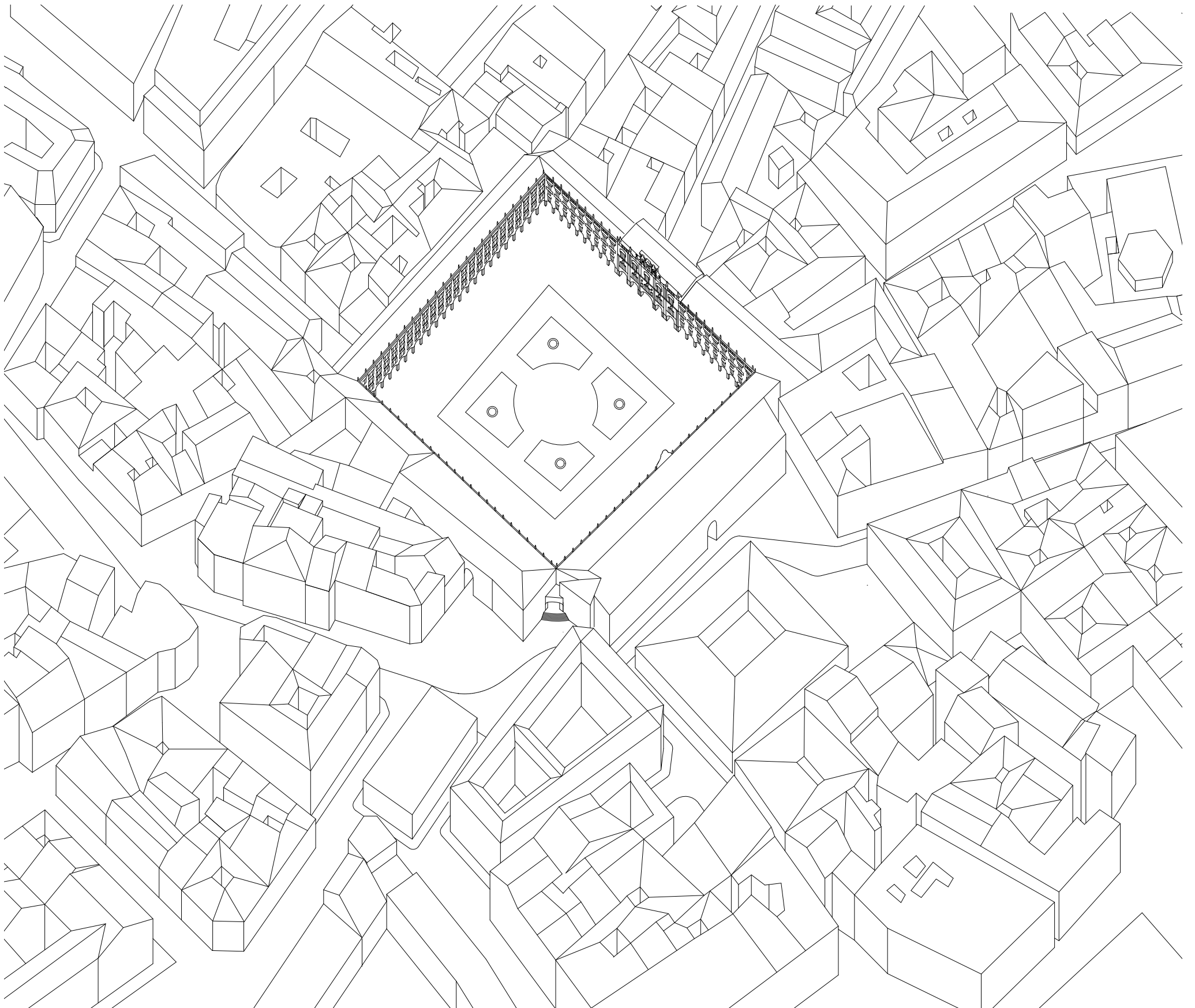
Architects Alberto Churriguerra, Andrés García de Quiñones

Dimensions 6,400 m²
Length 76–82 m x width 80 m,
average height of eaves 14 m

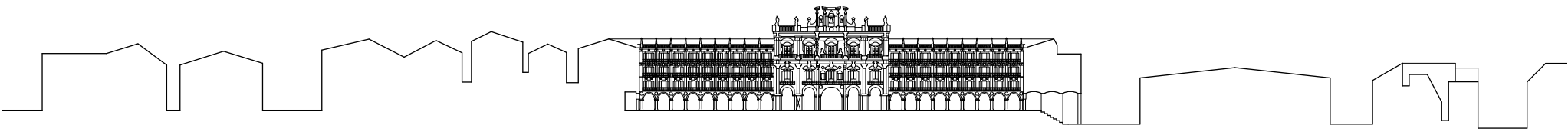
Important buildings Casa Consistorial (city hall), Andrés García de Quiñones (facade)

Surface and furnishings
Stone pavement, four candelabras, stone seating

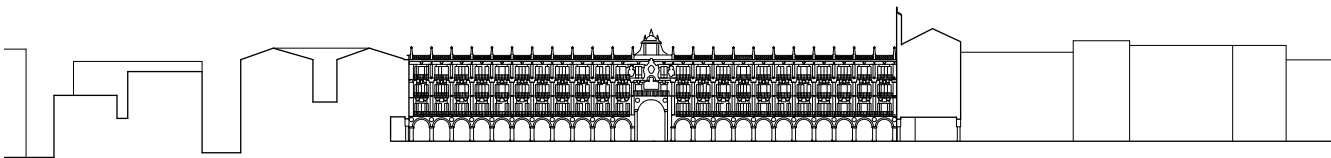




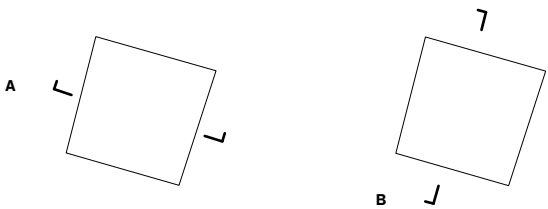
234

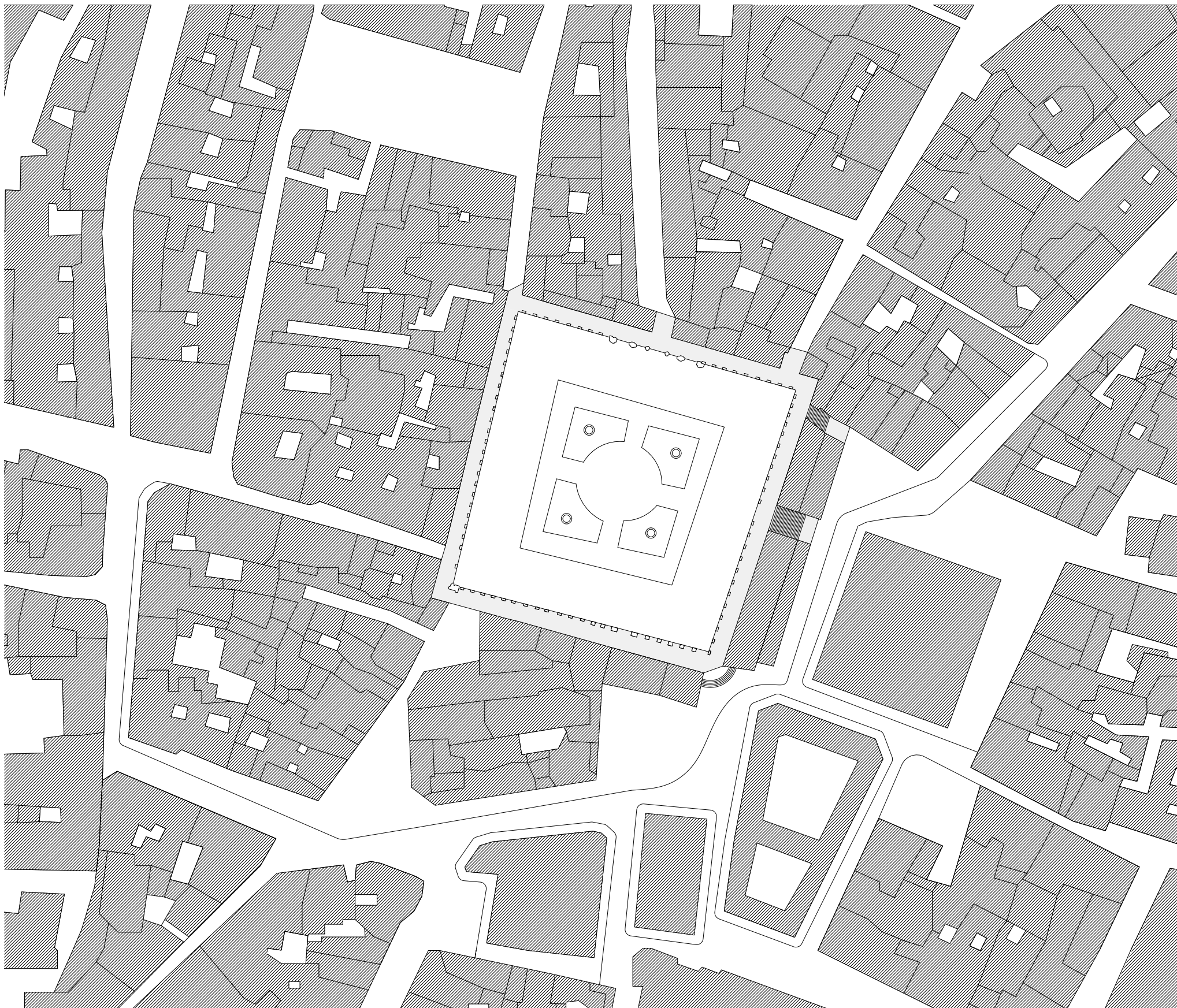


A



B





Residenzplatz, Domplatz, Kapitelplatz

Salzburg, Austria

236

The vastness of this ensemble of Baroque squares contrasts with the tightly packed mediaeval city. The cathedral, together with its surrounding buildings, and the squares show an almost balanced figure-ground relation. The *Residenzplatz*, the largest square, is located between the *Alte Residenz* and the *Neue Residenz*. The northern edge is formed by the church of *St Michael* and several *Bürgerhäuser*; to the south, it is bordered by the austere facade of the *Dom*, which offers no access to its interior. To enter the *Domplatz* – and thus the cathedral itself – several colonnades, the *Dombögen*, have to be passed through. The *Domplatz* resembles more an intimate yard. The square seems to be completely overwhelmed by the cathedral and the mighty space shadow of its impressive facade. As the square is relatively small, the space for moving away from this facade is limited. Thus, one is forced to look up at the cathedral. Through the *Dombögen* in the southwest, one reaches the *Kapitelplatz*, which seems more spacious and generous with its view to the *Burgberg*.

Location Salzburg, old town

Time 1614–1628

Architects See structures

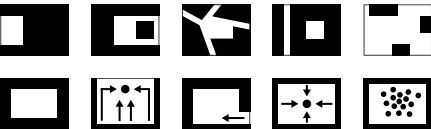
Dimensions *Residenzplatz* 9,600 m², length approx. 120 m × width 80 m, heights of eaves up to 21 m / *Domplatz* 4,220 m², length 74 m × width 57m, height of arcades approx. 14 m, height of bell towers approx. 72 m / *Kapitelplatz* 7,460 m², length 96 m × width 80 m, heights of eaves 17–20.5 m

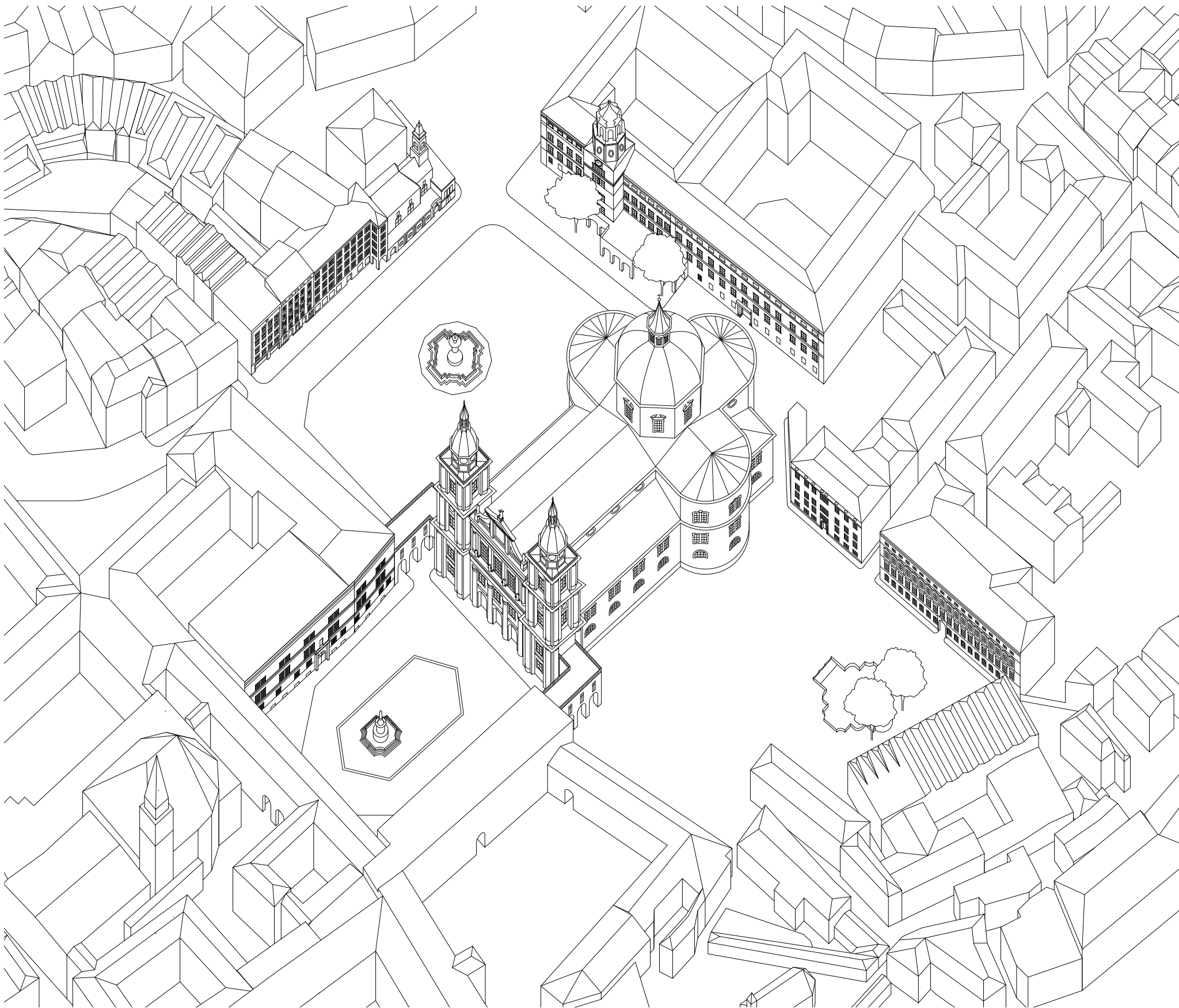
Important structures

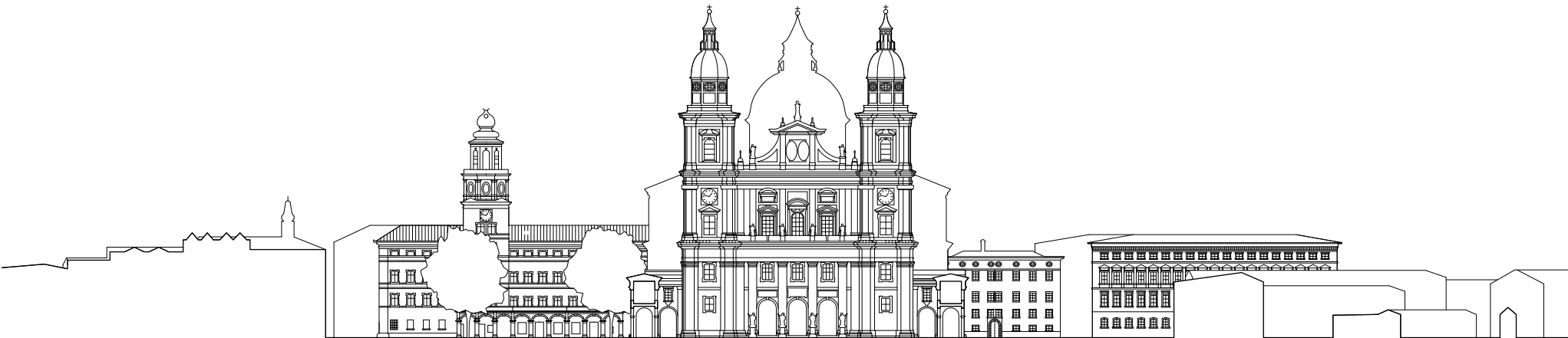
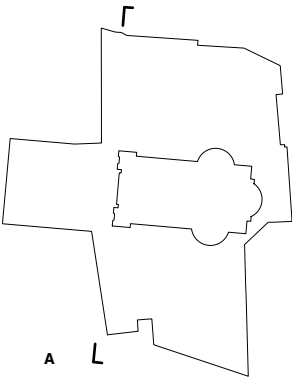
Dom, 1614–1628 Vincenzo Scamozzi, Santino Solari / *St Michael* / *Alte Residenz* and *Neue Residenz*

Surface and furnishings

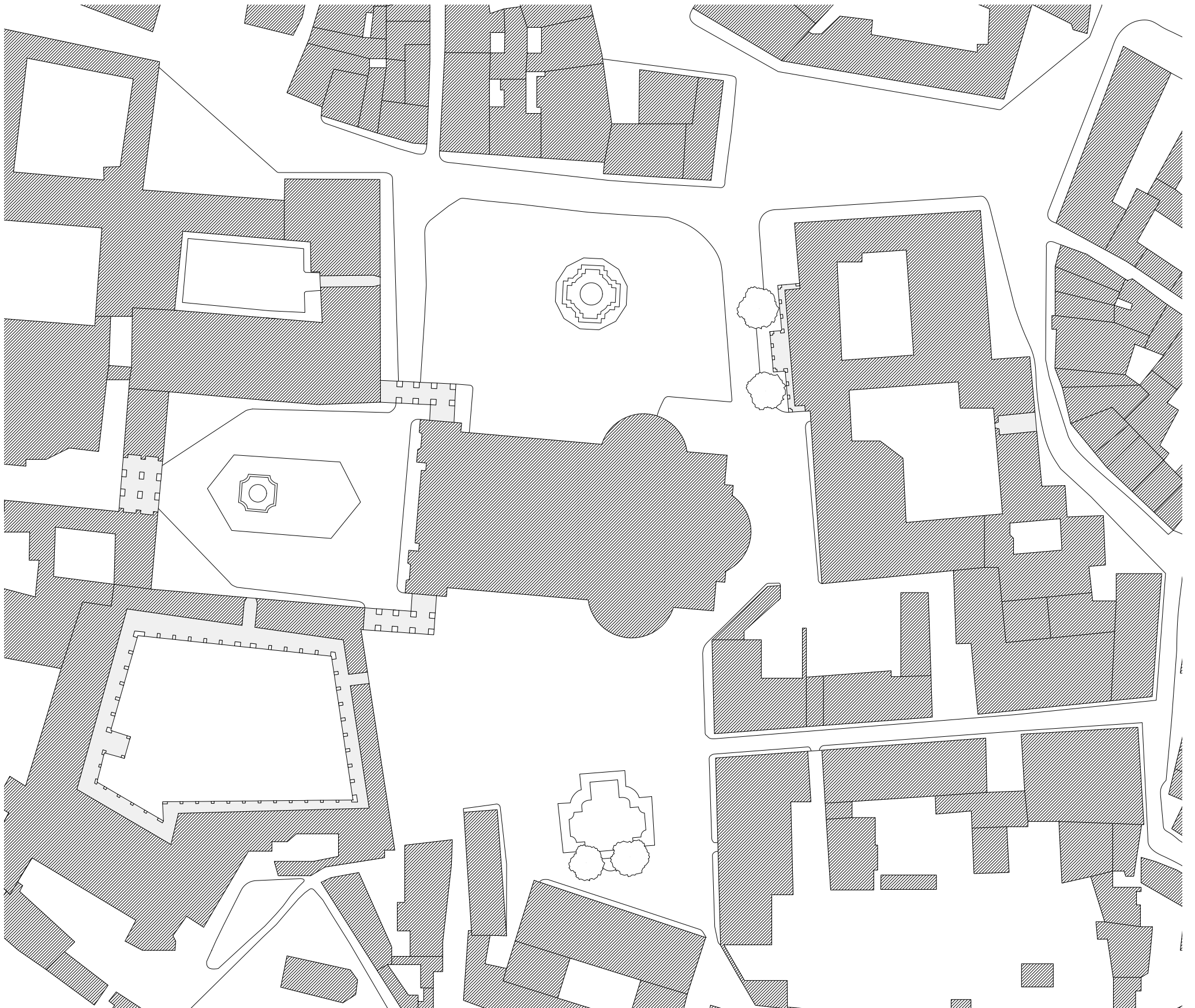
Residenzplatz: Cobblestones from the River Salzach, asphalt / Fountain of the Residence, 1656–1661 Tommaso di Garona / *Domplatz*: Asphalt / *Saint Mary Column*, 1766–1771 Wolfgang and Johann Baptist Hagenauer / *Kapitelplatz*: Asphalt / *Kapitel Fountain*, 1732 Franz Anton Danreiter







A



Piazza del Campo

Siena, Italy

In a valley between three hills with their historic districts, this square forms the convergent centre. Just as the main routes meet at this point in the urban structure, so the shape of the square itself, due to its both radial and concentric structure, has a focalizing effect. On the one hand, it resembles a Baroque theatre, one gallery stacked upon the other, the facades all around, their windows facing the centre, the *Palazzo Pubblico* representing the back wall of the stage. This is the side towards which the terrain slopes and radial lines of stone slabs run, meeting at the water intake, towards which literally everything flows. Here, in front of the facade, one feels looked at, as it were, from all directions. On the other hand, concentric rings encompass the square. One main street circles on the outer edge of the structures that surround the square. On their inner side, steep fronts embrace the square's shell-shaped interior, though separated from it by the circular walkway, where people stroll, and which is occasionally used as a racecourse for the *Palio*. The declivity, the brick floor of which harmonizes with the warm reddish colour of the facades, obviously makes visitors feel comfortable, such that they nestle on the ground as if on a meadow.

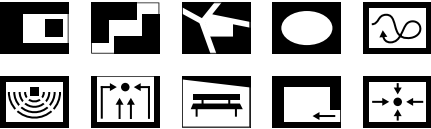
Location Siena, historic centre

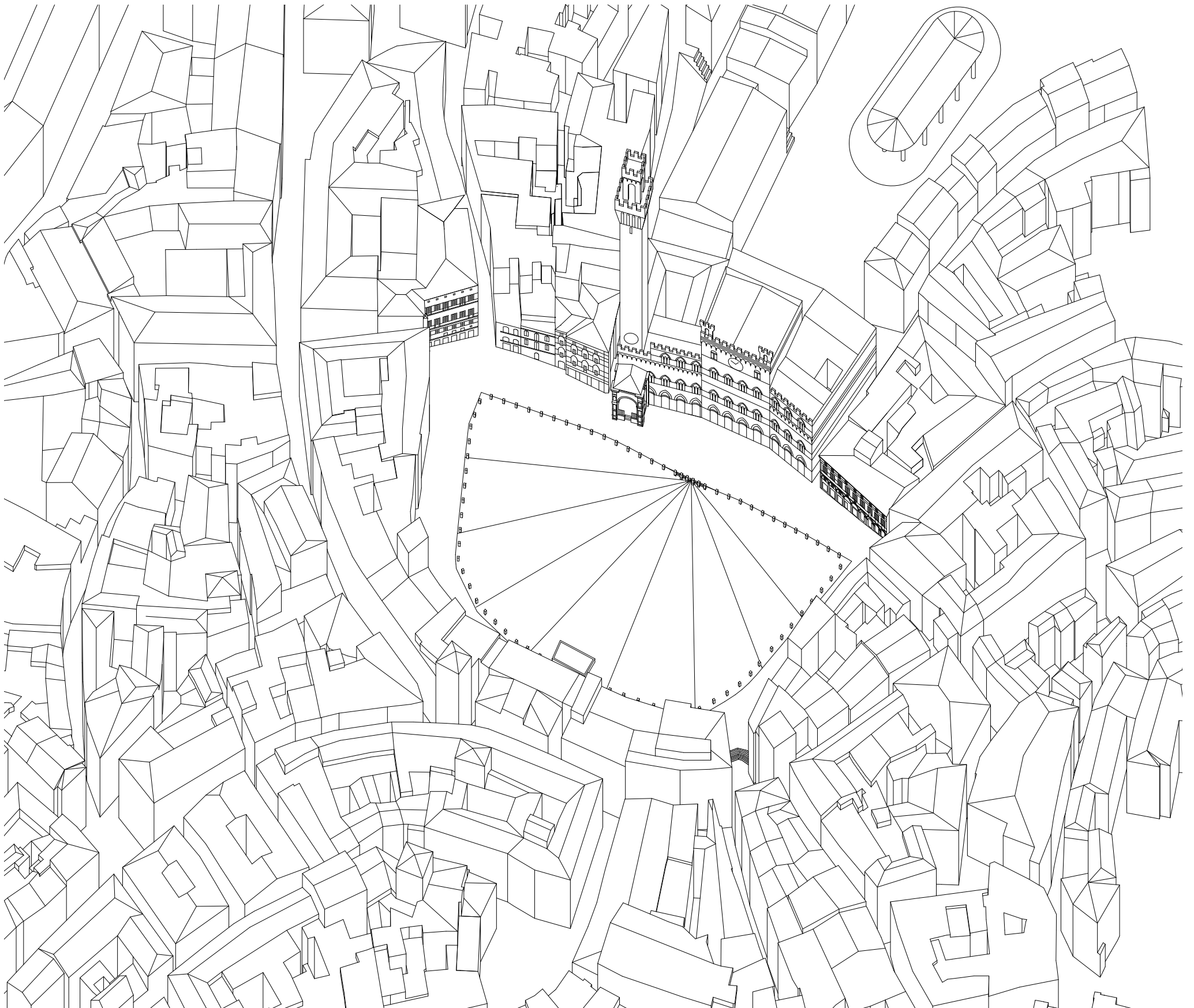
Time Since 1297 / 1327–1349 pavement

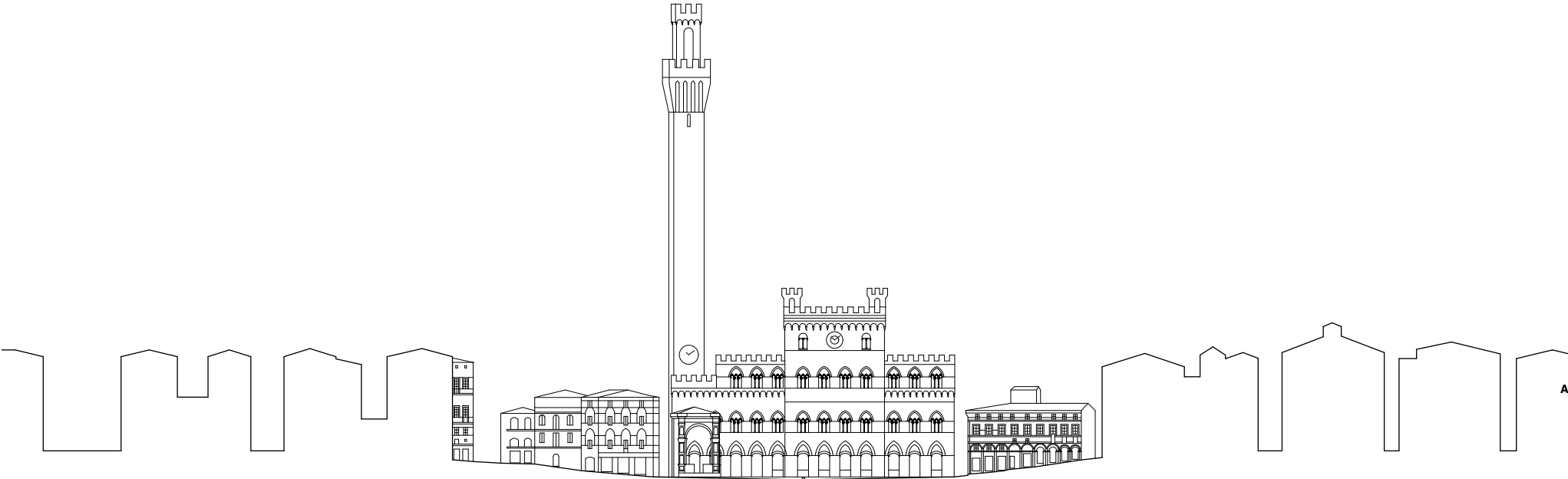
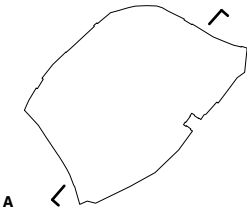
Dimensions 11,400 m²
Length approx. 125 m × width approx. 100 m, eaves heights 14–21 m, height of *Torre del Mangia* 102 m

Important structures *Palazzo Pubblico* with *Torre del Mangia*, 1297–1342, 1680 / *Cappella di Piazza*, 1352–1468 Domenico d'Agostino, Antonio Federighi / *Palazzo Sansedoni*, 1216–1339 Giovanni d'Agostino

Surface and furnishings Brick pavement, stone slabs dividing the surface into nine sectors, stone posts / *Fonte Gaia*, 1414–1419 Jacopo della Quercia









Schlossplatz

Stuttgart, Germany

244

Schlossplatz appears extraordinarily large and broad in the centre of Stuttgart, a city that is crammed into a basin. The *Neues Schloss* spreads its wings, enclosing the *Ehrenhof*. Answering it on the opposite side of the square is the columned commercial building, *Königsbau*, which rests on a plinth of stairs. There, the main pedestrian shopping precinct runs tangentially to the square; it would otherwise resemble any other shopping precinct in Germany. But here the pedestrian leaves the bustle of generic shopping experiences and is received into this vast public space. Though the square is surrounded by important buildings, its boundaries seem to be provided by the hillsides in the distance. It is only through them that the large proportions of the square find their coherence. A pair of fountains and a 30-metre-high column are almost swallowed by the vastness, but they provide a subtle zoning. At the southern edge, a dramatic view of the hillside is provided once more before the pedestrian is again squeezed into the pedestrian precinct.

Location Stuttgart, city centre

Time 1775–1778

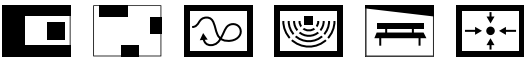
Architect Reinhard Ferdinand Heinrich Fischer

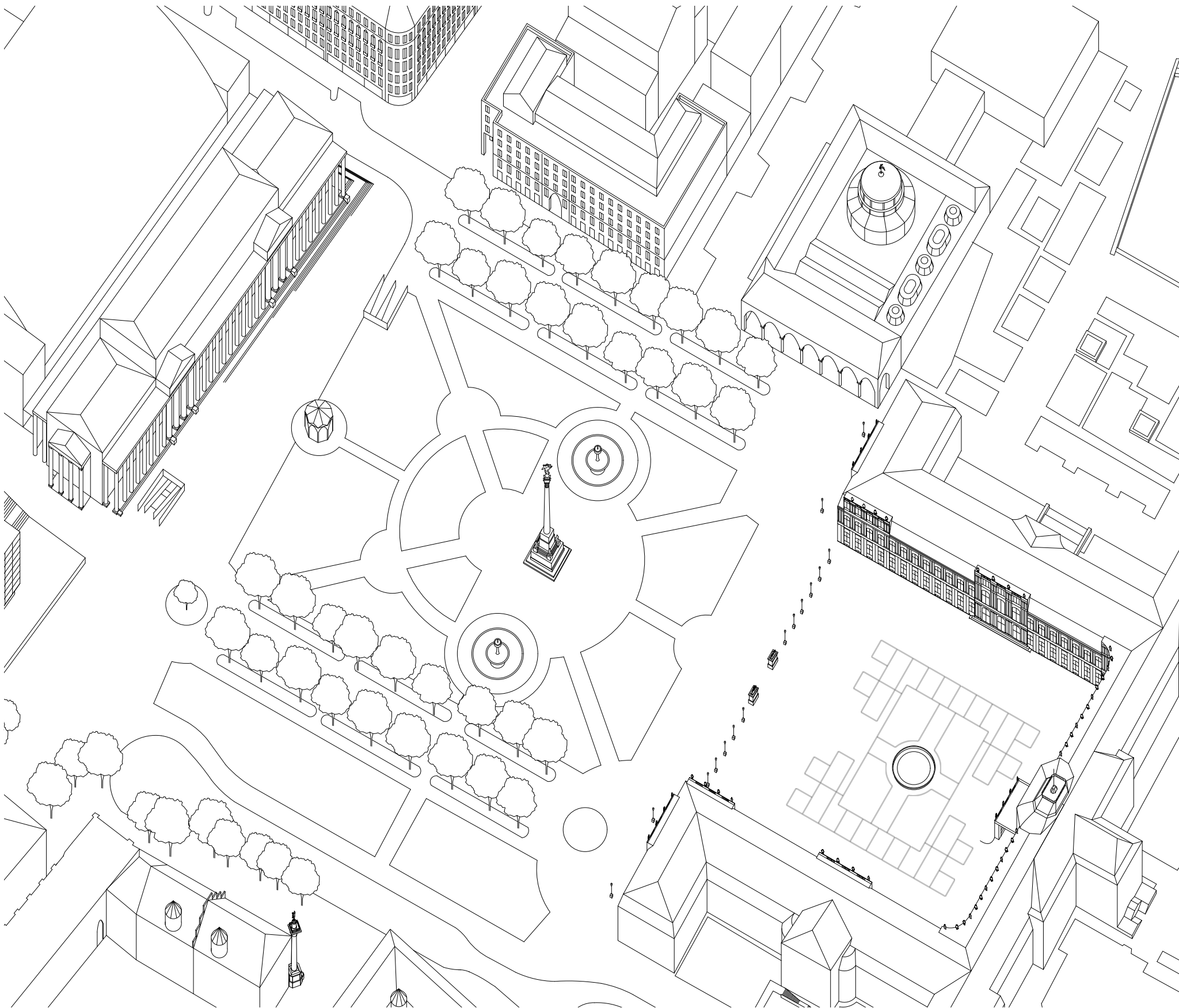
Dimensions 51,000 m²
Schlossplatz length 173–200 m × width 212–242 m, eaves heights 14–21 m, height of old castle 34 m / *Ehrenhof* length 90 m × width 90 m, average eaves height 19 m

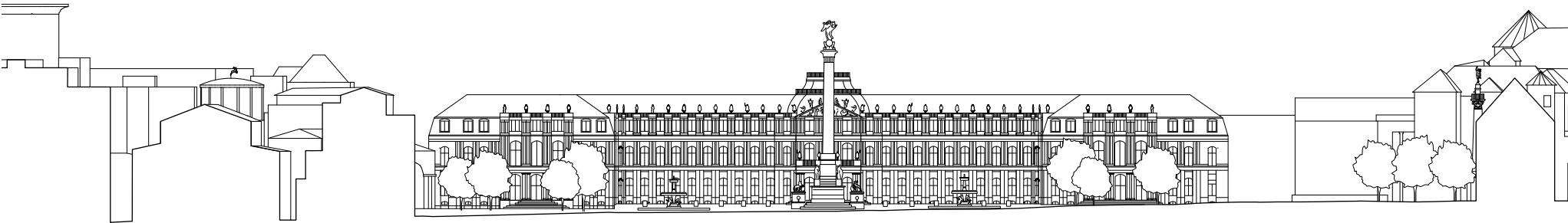
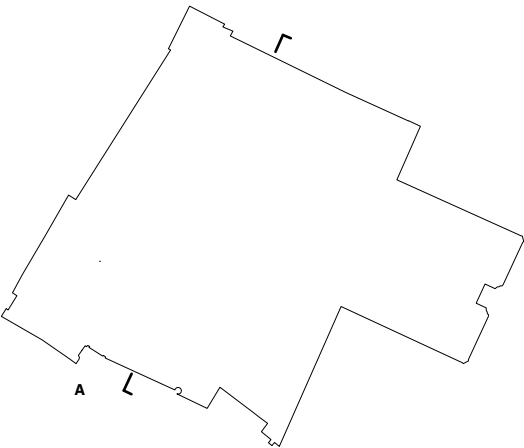
Important structures *Neues Schloss*, 1746–1807 Leopoldo Retti, Philippe de la Guépière, Reinhard Ferdinand Heinrich Fischer, Nikolaus Friedrich von

Thouret / *Königsbau*, 1855–1859 Johann Michael Knapp, Christian Friedrich Leins, 1958–1959 Karl Schwaderer / *Altes Schloss*, 1553–1578 Aberlin Tretsch, Blasius Berwart, 1947–1969 Paul Schmitthenner et al. / *Kunstgebäude*, 1909–1913 Theodor Fischer, 1956–1961 Paul Bonatz, Günter Wilhelm / *Kunstmuseum Stuttgart*, 1999–2005 Hascher & Jehle

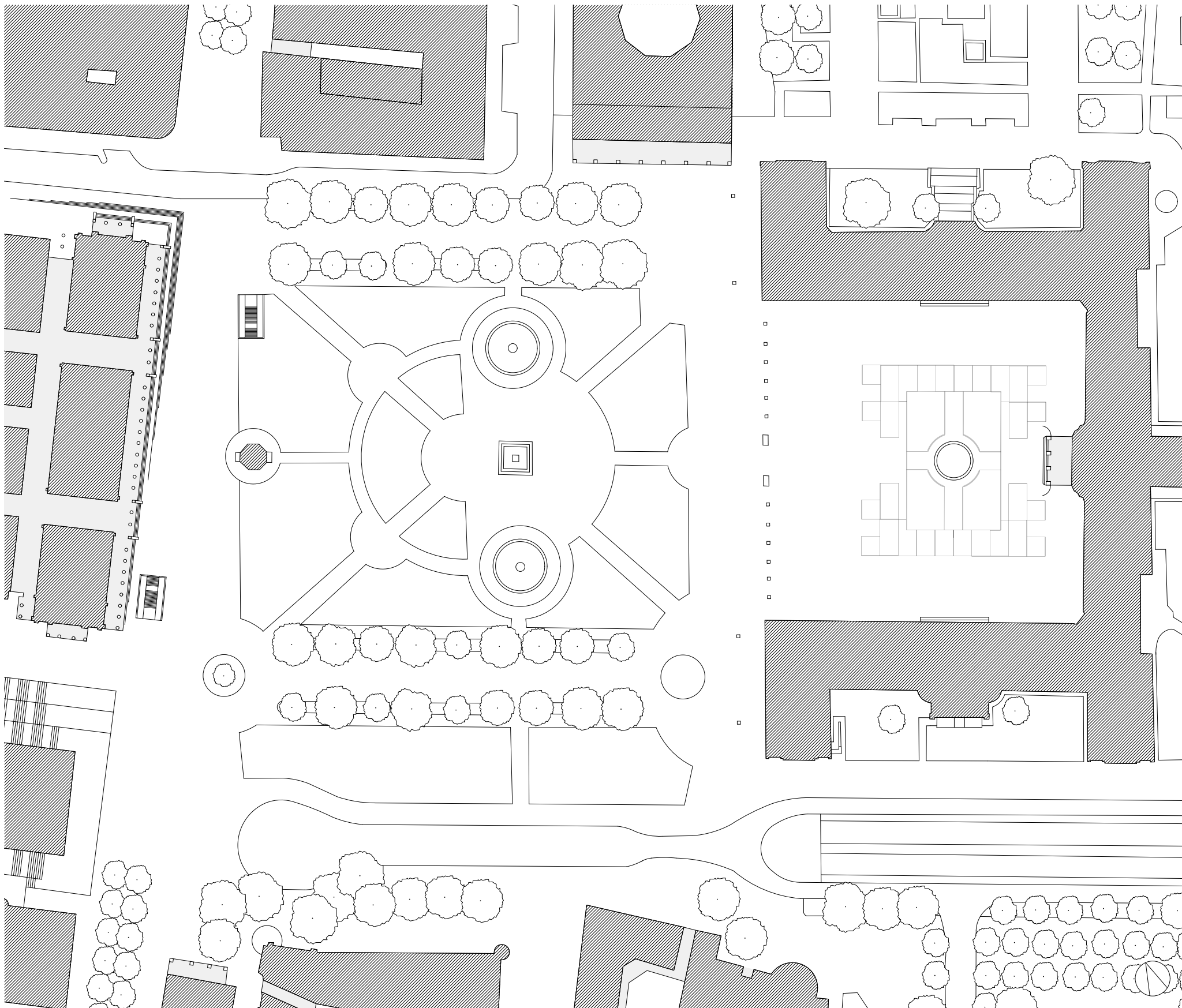
Surface and furnishings Waterbound gravel, patches of green, pavement / Lines of chestnut trees / Column with goddess *Concordia*, pair of fountains, bandstand







A



Place du Capitole

Toulouse, France

248

The *Place du Capitole* resembles a clear-cut square carved out of the surrounding structure of the city. Various redesigns across the centuries were needed to achieve the desired symmetry and homogeneity, as well as the resulting orientation towards the *Capitole*, which consists of the town hall and the *Théâtre du Capitole*. The square remains vacant: apart from a parking garage entrance, it is devoid of any permanent structures. Light stone slabs sketch a grid, made up of broad and finer lines, upon the square's surface. In the centre, one finds the *Croix Occitane* inlaid into the surface. Traffic is routed around the square at three edges, bordered by bollards, whereas the main facade of the town hall remains free of traffic; thus, the square is clearly assigned to the *Capitole*. The surrounding facades give the impression of a homogeneous and enclosed space because they feature similar proportions and scale, as well as rhythm and hue. The facade opposing the *Capitole* features shaded colonnades along its entire length, as well as numerous cafés and restaurants.

Location Toulouse, Quartier n°1 Capitole

Dimensions 12,200 m²
Length 130 m × width 94 m,
height of eaves approx. 18 m

Time 1676–1851 incremental development of square and adjacent buildings / 1730–1760 redesign of town hall facade and enlargement of square / 1972 and 1995 remodelling, including a parking garage

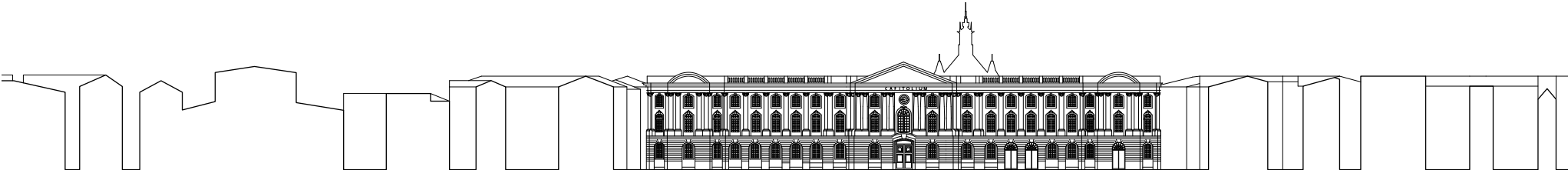
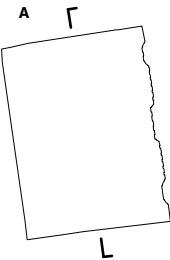
Important structure *Capitole*, 1738–1739 Guillaume Cammas (facade)

Surface and furnishings
Granite, marble, flooring ornament *Croix Occitane* (Occitan cross) with signs of the zodiac, Raymond Moretti

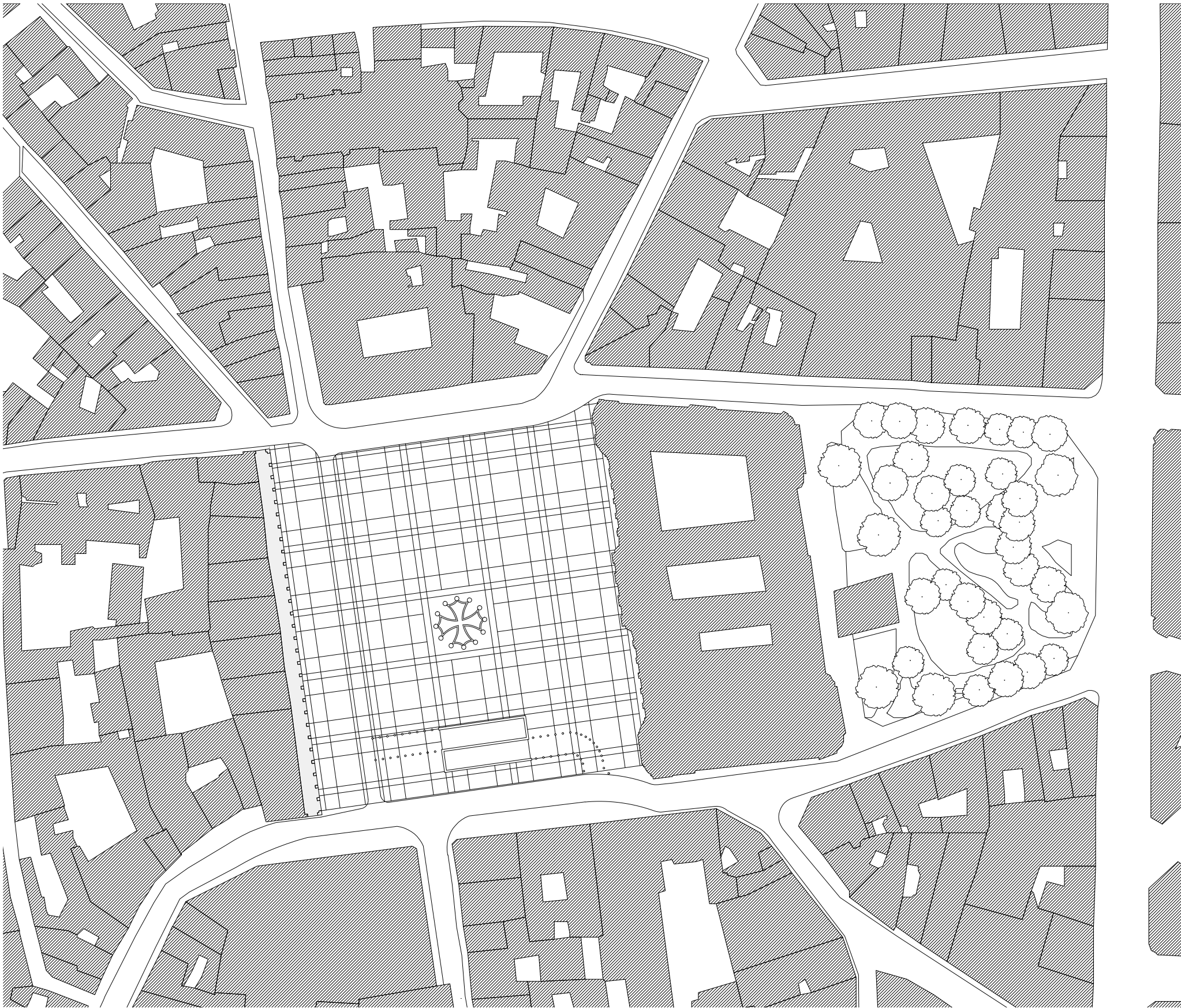
Architects 1730–1760 Guillaume Cammas, Antoine Rivalz / from 1800 Jacques-Pascal Virebent







A



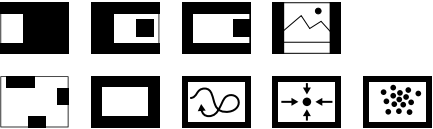
Piazza dell'Unità d'Italia

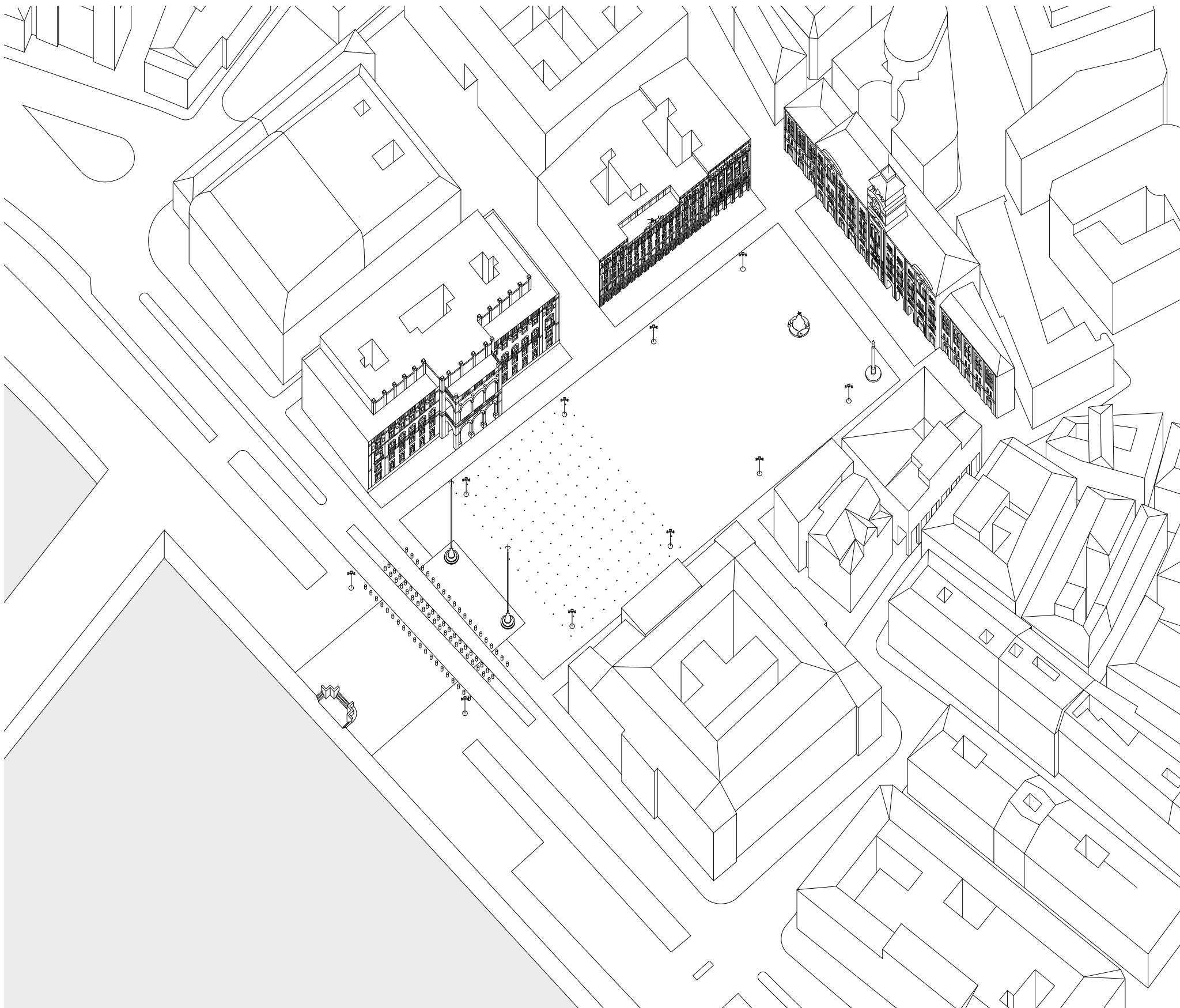
Trieste, Italy

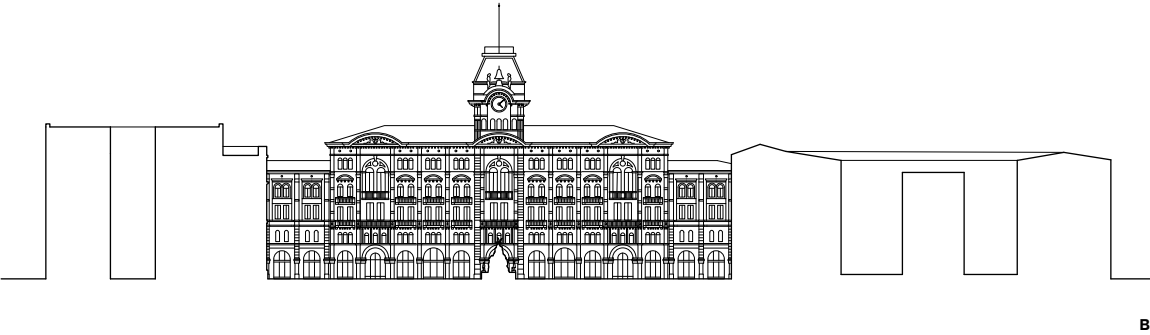
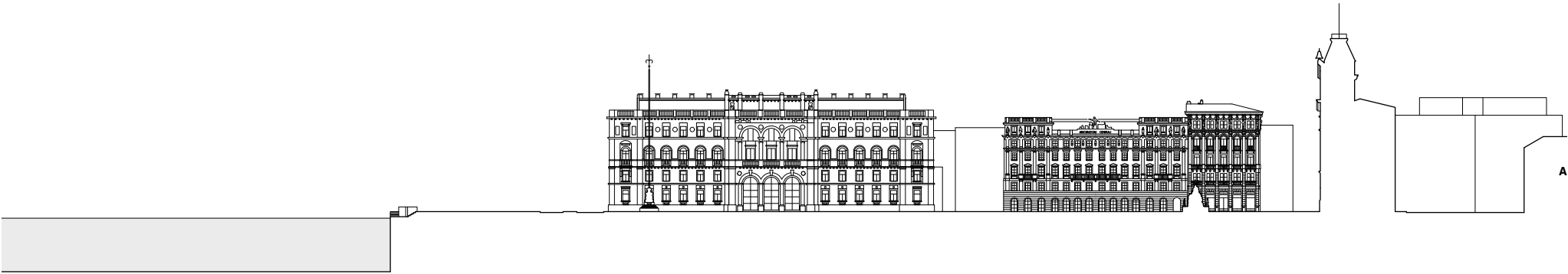
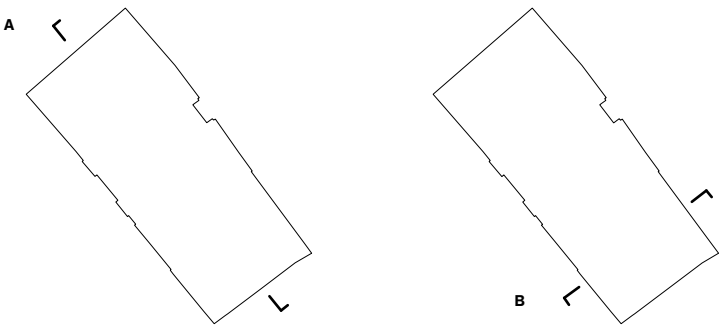
252

Trieste's character as both a harbour and a city by the sea is vividly reflected in the position of its main square, both immediately at the water's edge. The expanse of the sea, onto which the square gives and which openly presents itself to the view, is echoed by the width of the square itself. Though separated from each other by the coast road, square and sea appear to merge; only the two flagpoles suggest a frame. A field of blue floor lights, spreading over the northern part of the square, continues in bollard lights radiating, equally in blue, across the street up to the waterside promenade, thus by night additionally mediating between the two areas. The huge fountain gives weight to the other end of the square, where the paths from the town centre meet. The surrounding 19th-century administrative buildings reflect the imperial past through their explicitly monumental palace architecture. The brightness, coupled with their light facades and the open expanse of the space, gives the square its radiant atmosphere.

Location	Trieste, historic centre	<i>Albergo Vanoli</i> , 1873 Eugenio Geiringer, Giovanni Righetto / <i>Palazzo del Lloyd Triestino</i> , 1880–1883 Heinrich von Ferstel / <i>Palazzo del Governo</i> , 1901–1905 Emil Artmann / <i>Palazzo Modello</i> , 1871–1873 Giuseppe Bruni
Time	From 1870 on	
Architects	See structures	
Dimensions	16,700 m ² Length approx. 200 m × width 80–85 m, building heights 16.5–22 m, height of town hall tower approx. 38 m	
Important structures	<i>Palazzo Comunale</i> , 1872–1875 Giuseppe Bruni / <i>Palazzo Pitteri</i> , 1780 Ulderico Moro / <i>Casa Stratti</i> , 1839 Antonio Buttazoni /	<i>Surface and furnishings</i> Stone slabs, light frame lines / Column of honour for <i>Charles VI</i> , 1728 Lorenzo Fanoli / Fountain of the four continents, 1750 Giovanni Mazzoleni / Two monumental flagpoles, 1933 sculptures by Attilio Selva / Two rows of four candelabra each / Field of blue floor lights









Piazza della Libertà

Udine, Italy

The *Piazza della Libertà* is the product of the intersecting streets at the base of the castle hill of Udine. One could just as well interpret the piazza as the forecourt of the *Palazzo del Comune*, framed by *Loggia di S. Giovanni* on the opposite side. Clock tower, hill, and castle close off the prospect in the background, which can be seen from the multi-aisle *Loggia* on the raised ground floor of the *Palazzo*. The complexity of the topography is bounded by an expanded terrace, on which columns, statues, a monument, and a fountain establish manifold spatial connections. This upsets the balance between the central pair of the covered loggia and the open terrace. 'Thus the colourful association of buildings around the square results in a very rich image of diagonals, overlaps, contractions, and manifold differences in levels: scenery in the foreground, receding backdrops, elevated tableaux fill the vedutes (...).' [Tigler as quoted by Egg 1981, p.563] In this square one is always in motion, never coming to rest; all is juncture, point of view, reference to a 'there', which in the next moment is replaced by a new scene.

Location Udine, historic centre

Time 15th and 16th centuries

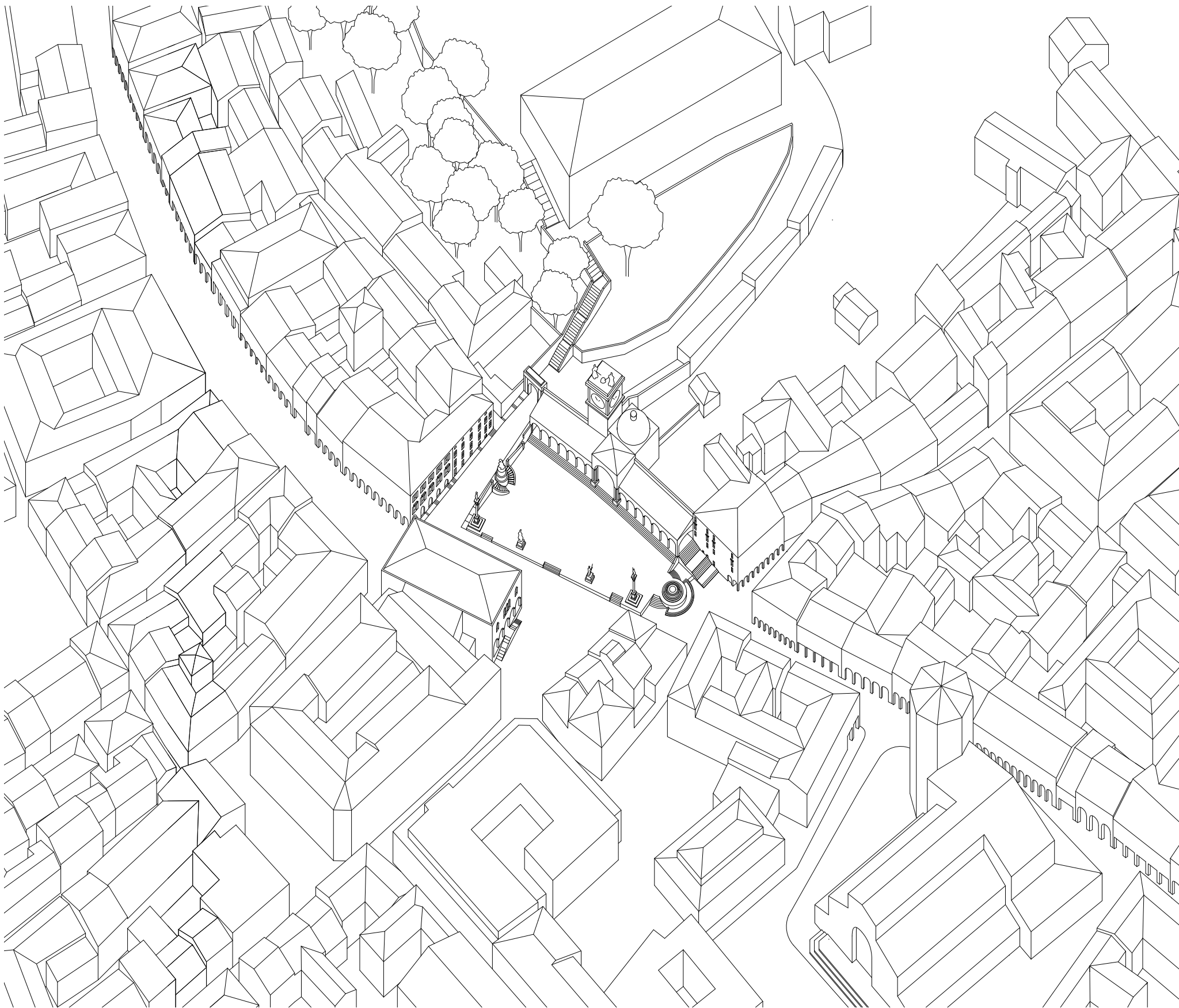
Architects See structures

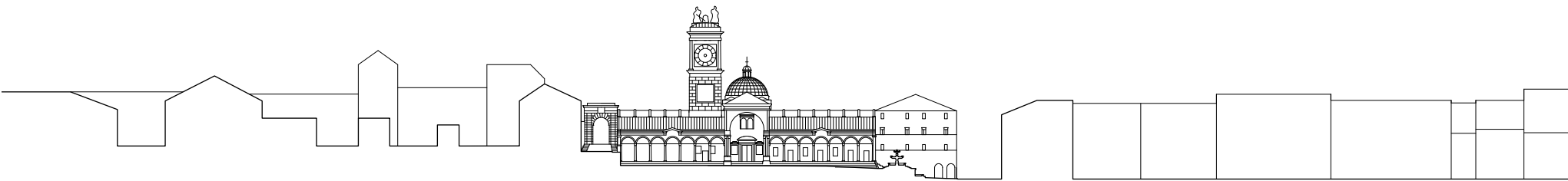
Dimensions 3,800 m²
Length approx. 85 m × width
25–63 m, heights of eaves
up to 17 m, height of *Loggia*
di S. Giovanni approx. 8 m

Important structures *Loggia del Lionello* (*Palazzo del Comune*), 1448–1456 Niccolò Lionello / *Loggia di S. Giovanni*, 1533–1539 Bernardino da Morcote / *Torre dell'Orologio*, 1527 Giovanni da Udine / Two columns, 1490, 1612 / Two colossal statues, 1717 / Fountain, 1542 Giovanni da Carrara

Surface and furnishings
Cobblestones, staircases / Terrace with columns, statues and fountain / Peace monument, statue of *Pax* enthroned, 1819



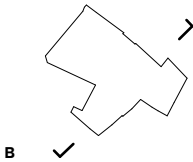
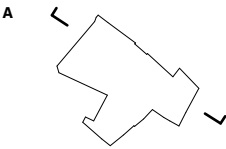


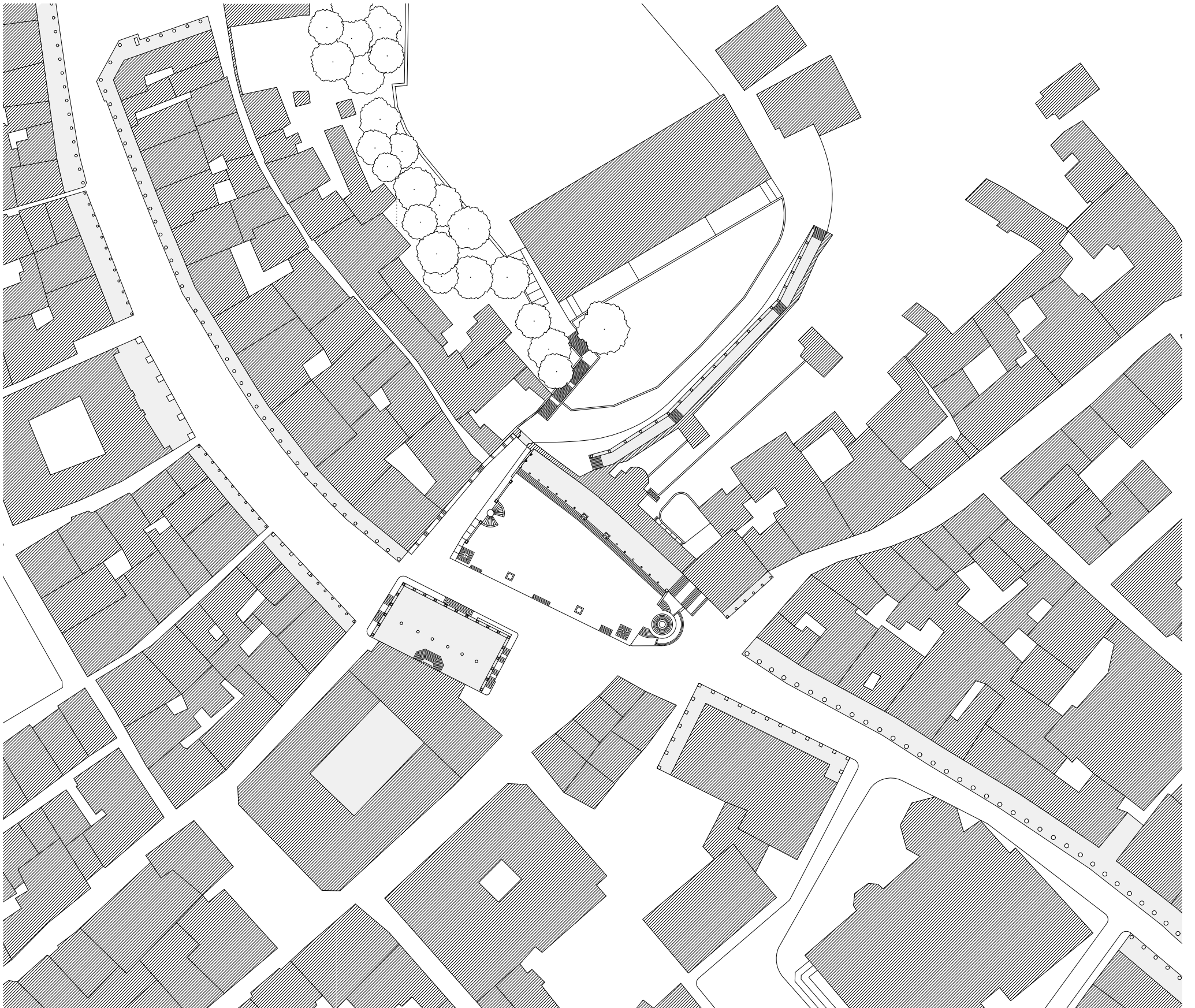


A



B





Campo Santa Maria Formosa

Venice, Italy

260

This square has an ambiguous nature. On the one hand, the church, together with several adjacent buildings, forms a spatial structure, characterized by the interplay of masses and voids. Therefore, with its bulging apses, the church seems to intrude into the open area of the square. On the other hand, the square stands out by its *field* character: in a more pronounced manner than elsewhere, the square is delimited by a base line on the two narrow ends. Both lines are occupied by distinctive palace facades and form opposite fronts whose polarity charges the field of the square. Advancing into this field, the church dominates one half of the square with its body mass. Its three-dimensional effect diminishes as one walks towards the other half of the square. Here the square remains simply a field, defined by the plain facades forming its boundaries, as if they were stage sets. The church's north front also contributes to this setting, with its facade that corresponds to the facade of the palace on the opposite end of the square.

Location Venice, Castello

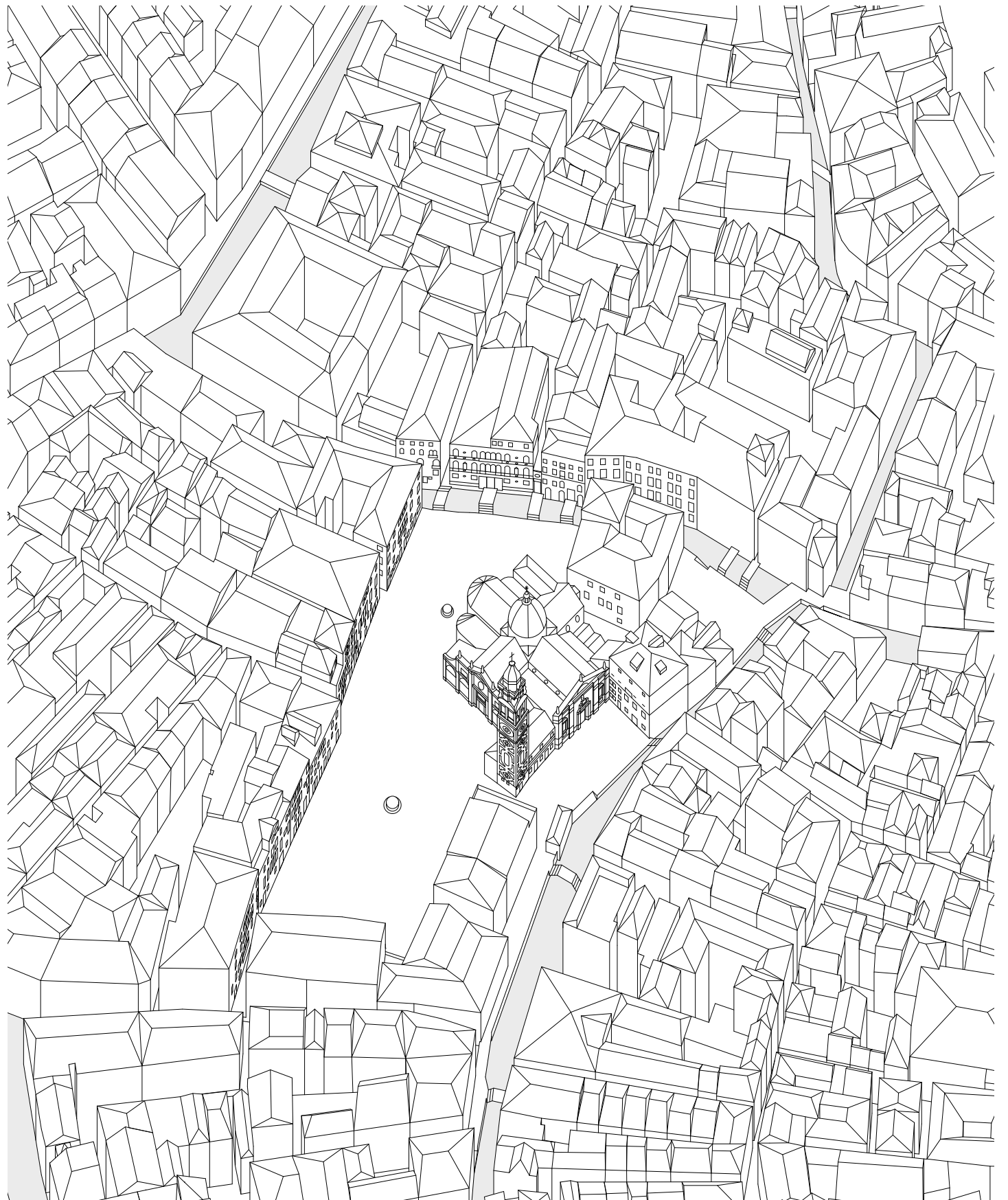
Time Present appearance dates mainly from Renaissance

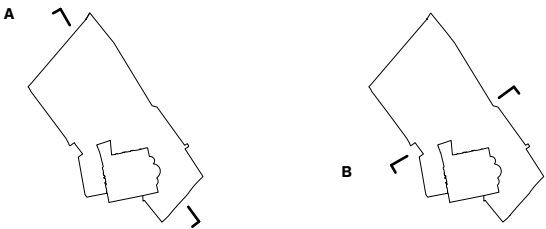
Dimensions 5,000 m²
Length approx. 115 m × width 40–56 m, heights of eaves 15–17 m, height of campanile 40 m

Important structures *Santa Maria Formosa*, 1504 Mauro Codussi / Several palaces

Surface and furnishings Stone slabs, two cisterns









Piazza San Marco

Venice, Italy

264

Napoleon called this square 'le salon plus beau d'Europe'. In fact, this space, framed by the even rhythm of the facade of the *Old* and *New Procuratie* across from the *Basilica di San Marco*, has the proportions and the noblesse of a ballroom. Attached to the 'salon' is the *Piazzetta*, which extends to the waterside. The space opens up to the lagoon, where the *Bacino di San Marco* forms a huge forecourt of water bordered by the in-swinging *Riva*, the church of *San Giorgio in Isola*, and the head of the *Dogana*. When you arrive by boat, as formerly the state guests of the *Serenissima* did, the reception area is between the two columns that serve as a gate. The *Piazzetta dei Leoni*, by contrast, provides access to the densely built-up areas of the city. Most important is the spatial function of the *Campanile*; belonging to various spatial divisions, it articulates their connection, separates by restricting the views, and interlinks by uncovering them again. Its porch, the *Loggetta*, points to the gate of the *Doge's Palace* and into its courtyard, while also marking the alignment with the clock tower.

Location Venice, San Marco

Time 11th–18th century

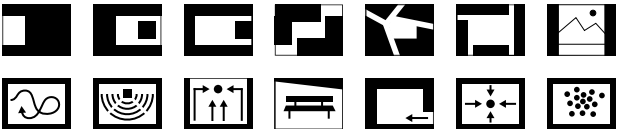
Architects See structures

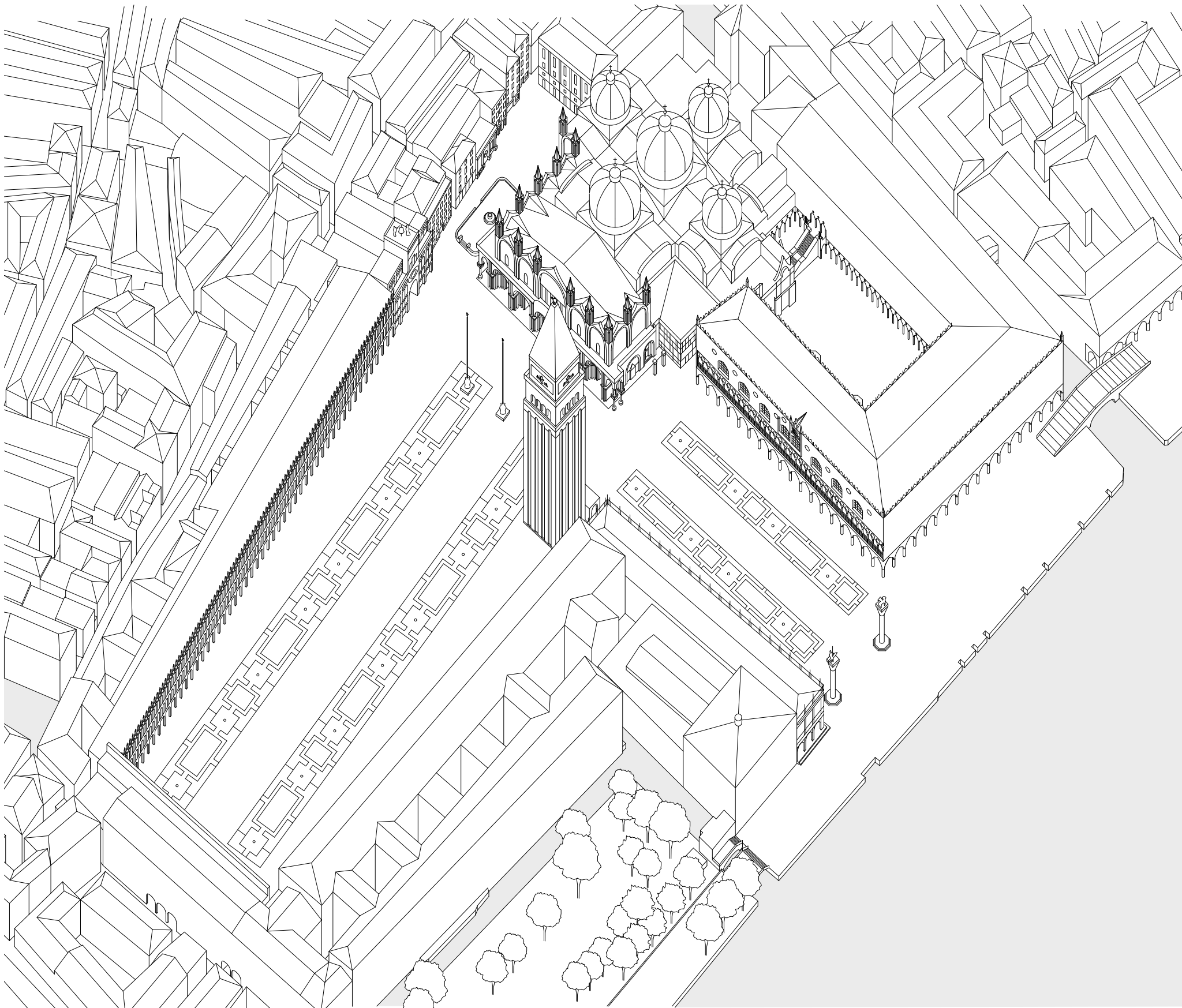
Dimensions 19,500 m²
Piazza length approx. 180 m × width 58–90 m, *Piazzetta* length 100 m × width 50 m, *Piazzetta dei Leoni* length 50 m × width 20–27 m, heights of eaves 15–26 m, height of *Campanile* 99 m

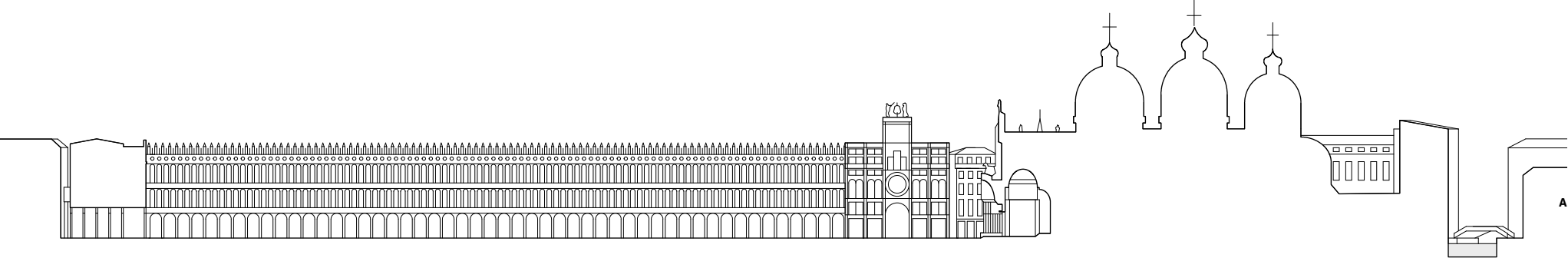
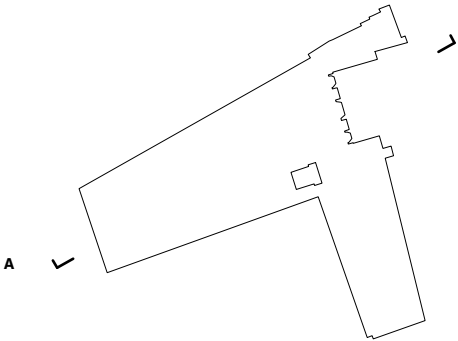
Important structures *Saint Mark's Basilica*, 11th–18th century /

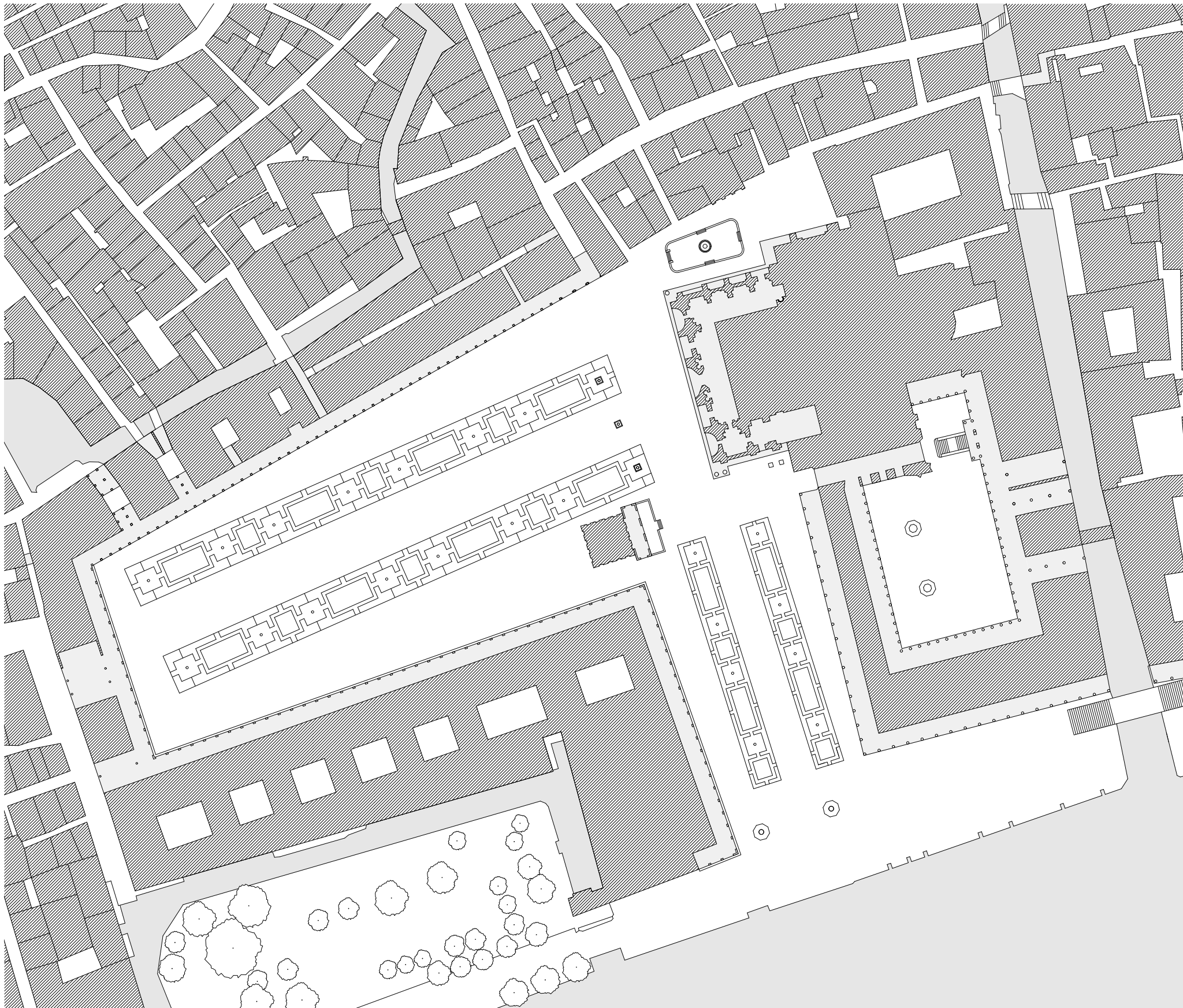
Doge's Palace, 1172 to beginning 17th century / *Libreria*, 1537–1588 Jacopo Sansovino et al. / *Campanile*, 888–1517, reconstruction 1903–1912 / *Loggetta*, 1537–1540 Jacopo Sansovino / *Clock tower*, 1496–1755 Mauro Codussi (presumably), Giorgio Massari / *Old Procuratie*, c.1500–1532 Jacopo Sansovino et al. / *New Procuratie*, 1583–1640 Vincenzo Scamozzi, Baldassare Longhena

Surface and furnishings
Stone slabs with meander pattern, 1723 Andrea Tirali / Three flagpoles, two columns









Piazza delle Erbe

Verona, Italy

268

This elongated square, usually covered by many white market umbrellas, has an irregular shape. With its contour sweeping out and backwards, it seems to be fastened only to the palace facade at the northern end. However, the square is part of an ensemble of public spaces that includes the neighbouring *Piazza dei Signori* and the courtyard of the *Palazzo del Comune*, overlooked by the *Torre dei Lamberti*. The palace represents the core of the ensemble, to which these spaces are attached. They are connected to each other by gateways under arches. The ensemble's composition is based on a peculiar interlacing of its components. On the one hand, they may be regarded as a series of spaces of increasingly compact proportions. On the other hand, they allow visitors to pass through a sequence of spaces from the *Piazza delle Erbe* up to the top of the tower via the *Piazza dei Signori*, the palace's courtyard, and its flight of stairs – a sequence gradually leading from horizontality to verticality. The vertical counterpart to the remarkably elongated *Piazza* is the 83-metre-high tower. Through the mutual interplay, horizontality and verticality are kept in balance.

Location Verona, historic centre

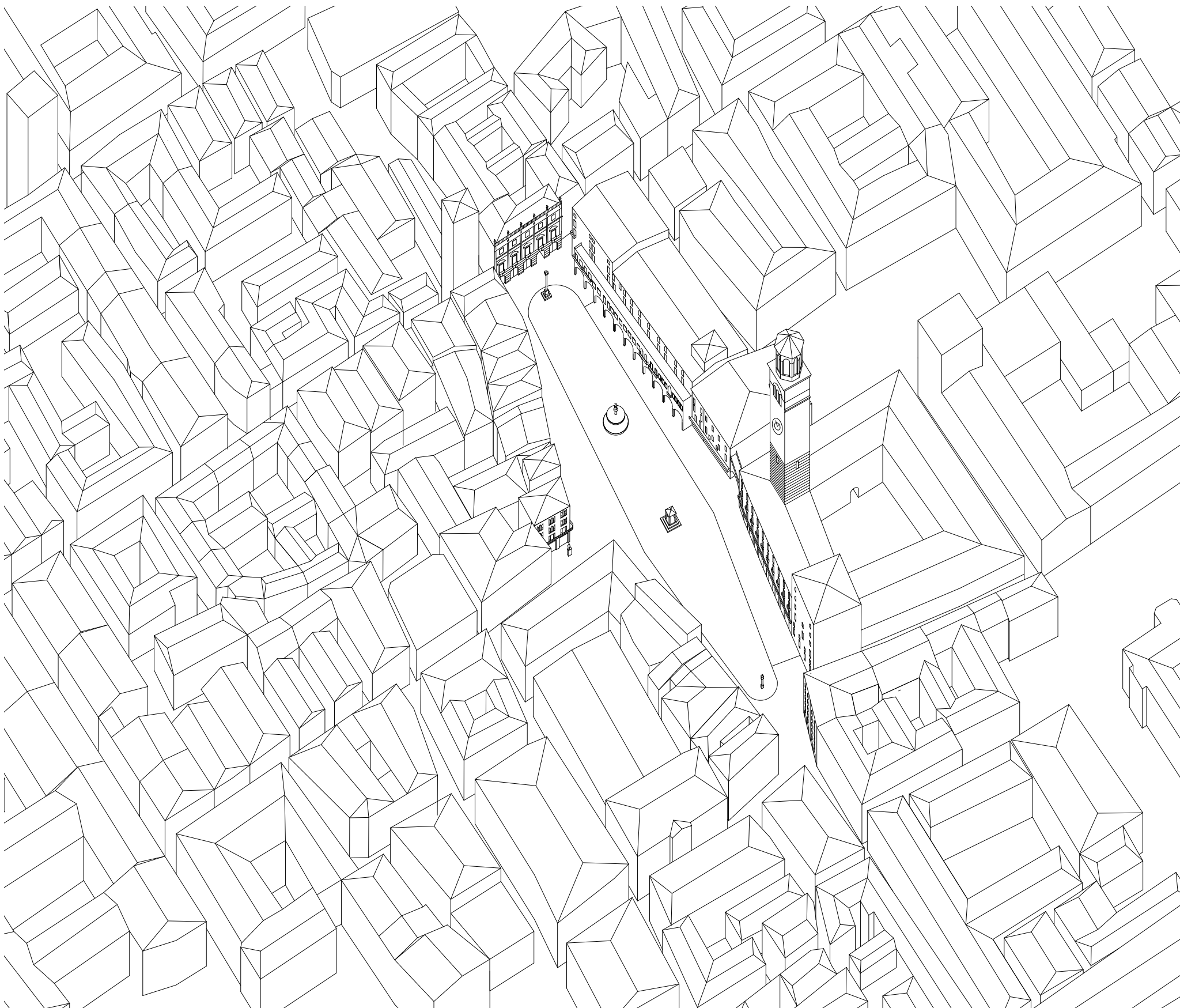
Time About 1300

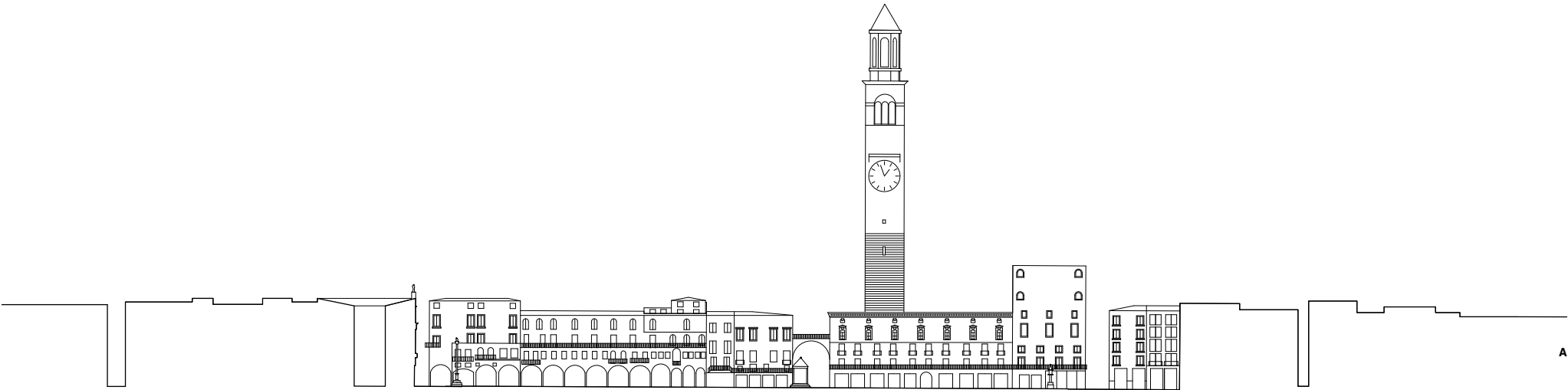
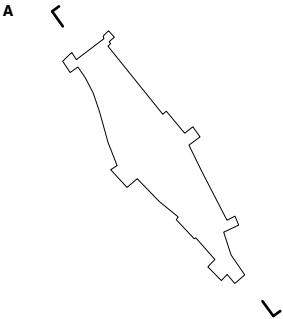
Dimensions 5,800 m²
Length approx. 180 m x width up to 48 m, heights of eaves 15–26 m, height of *Torre dei Lamberti* 83 m

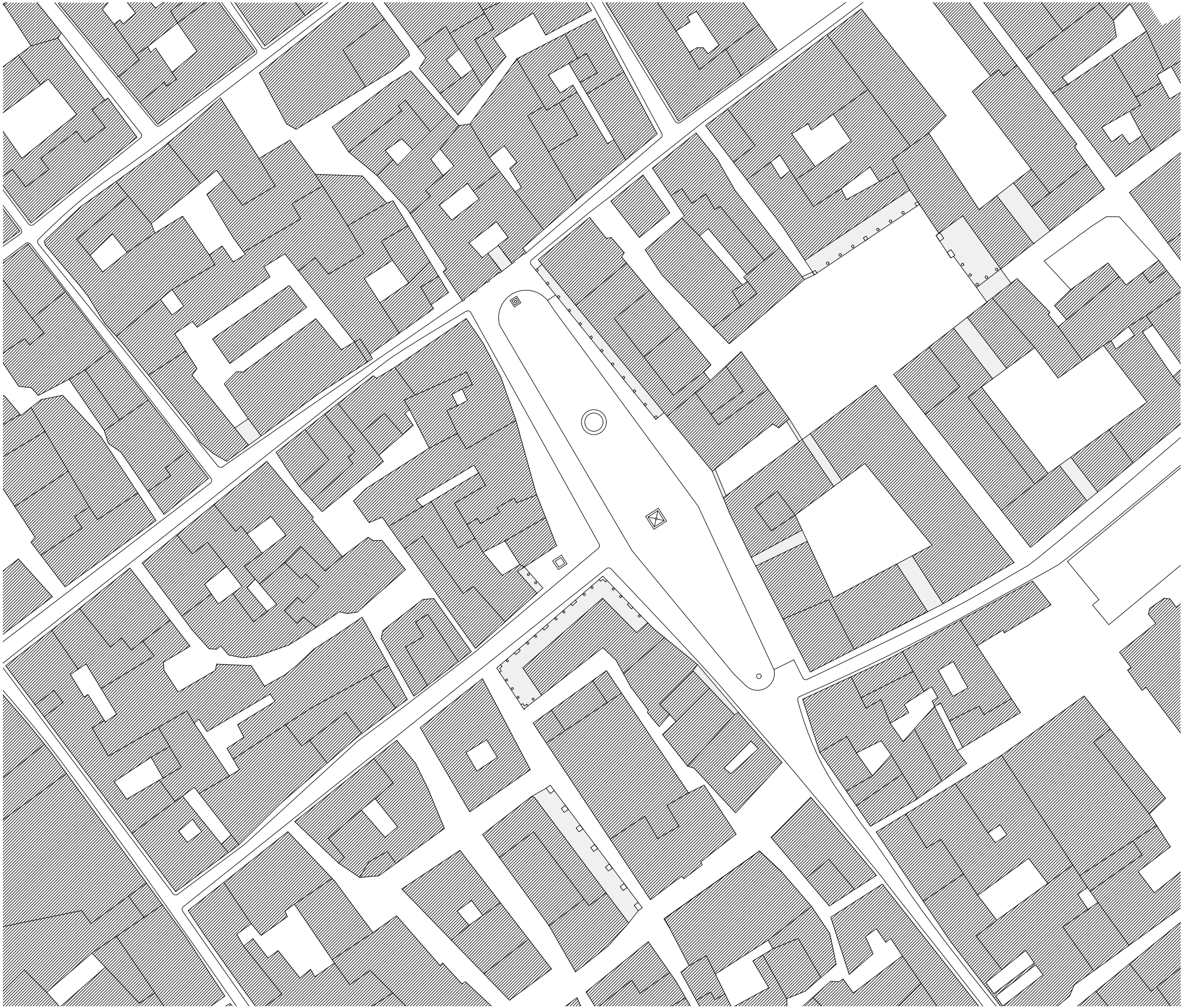
Important structures *Palazzo del Comune*, 1194, 19th century, with *Torre dei Lamberti*, 1172, 1463 / *Palazzo Maffei*, 1668 / *Torre del Gardello*, 1363

Surface and furnishings Dark stone and marble / *Capitello (Tribuna)*, 15th century / Fountain *Madonna Verona*, Roman and 14th century / *Colonna del Mercato*, 14th century / *Colonna San Marco*, 1523









Piazza dei Signori

Vicenza, Italy

272

One of the most important characteristics of this square is its position alongside the *Basilica Palladiana*, the former market and court building that, with its originally open portico on the ground floor, should also be considered a public space. One can pass from the square through the building; the two belong together. Having a rather narrow, elongated shape, hardly wider than the hall of the *Basilica*, the square stretches alongside the building and beyond, running towards the two freestanding columns that give it a temporary ending, before it joins the *Piazza delle Biade*. Prominent buildings on the square, such as Palladio's *Loggia del Capitano* and the church facade of *San Vincenzo*, echo the two-storey structure of the *Basilica* facade, thus underlining the consistency of the square's enclosure. The horizontally stretched square finds its vertical counterpart in the tall, slender bell tower *Torre Bissara*.

Location Vicenza, historic centre

Time Roman antiquity (*Forum*), Middle Ages, modern era

Architects See structures

Dimensions 7,800 m²
Length 160 m × width approx. 30 m (*Piazza delle Biade* 94 m), heights of eaves 18–21 m, height of *Torre Bissara* approx. 82 m

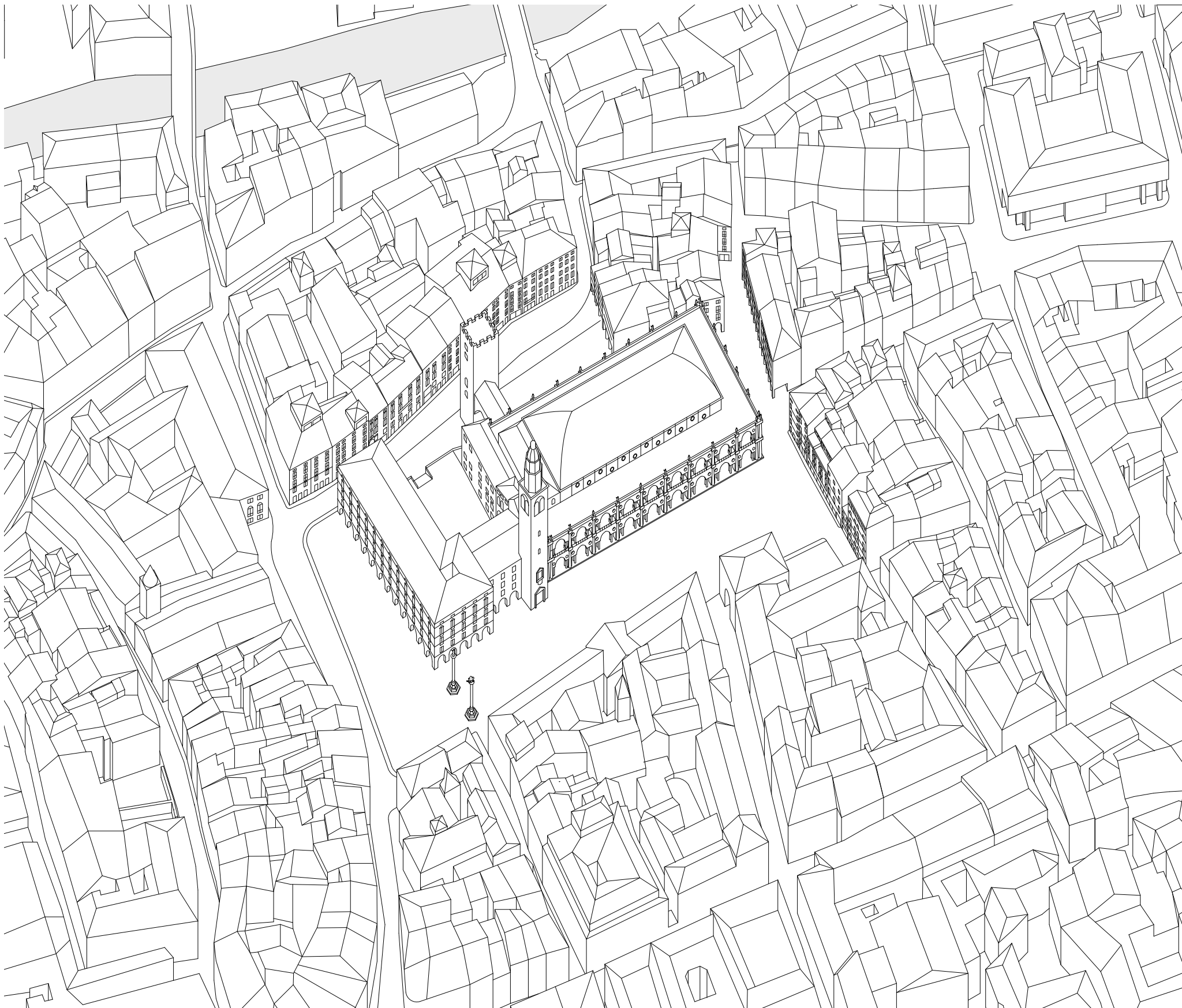
Important structures

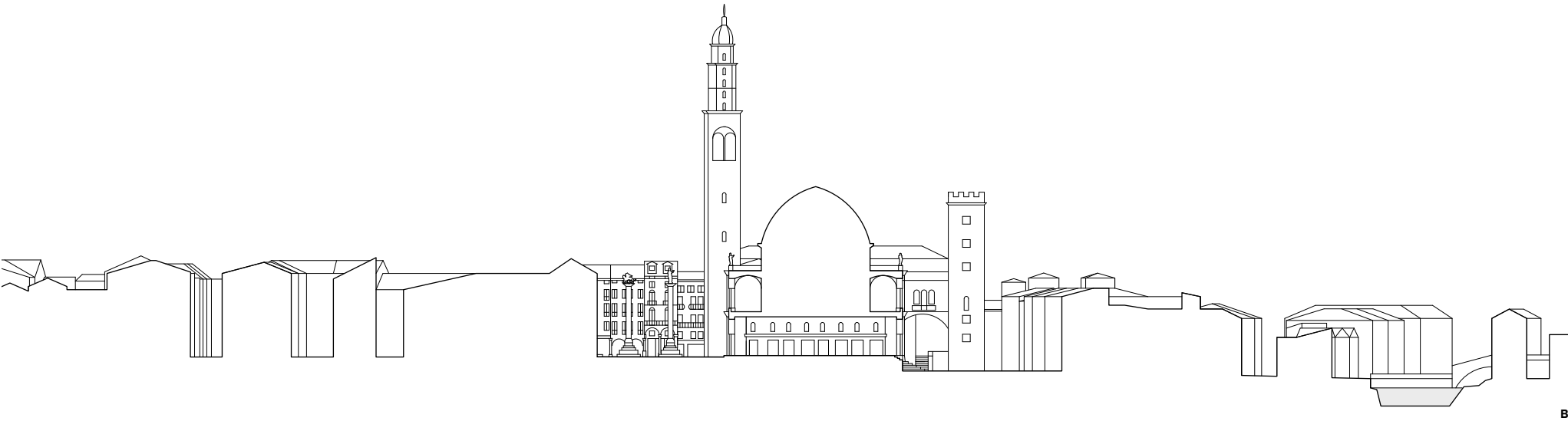
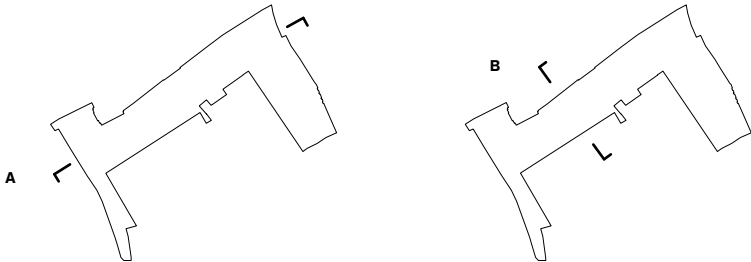
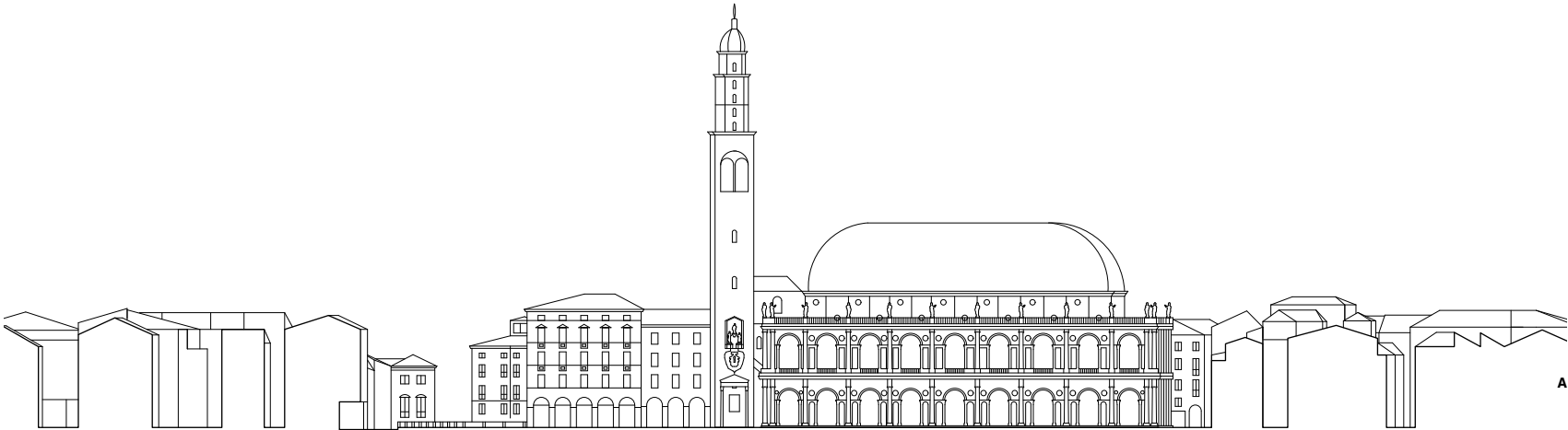
Palazzo della Ragione ('*Basilica Palladiana*'), 1449–1460
Domenico da Venezia (presumably), 1548–1617 Andrea Palladio / *Loggia del Capitano*, 1565–1571 Andrea Palladio / *San Vincenzo*, 1387, Portico 1614–1617 Paolo and Pietro Bonin / *Torre Bissara*, 1174–1444

Surface and furnishings

Stone slabs / Column with *Saint Mark's Lion*, 1464 / Column with statue of Saviour, 1640 Antonio Pizzocaro, Pietro Cortese









Maria-Theresien-Platz

Vienna, Austria

276

Between the *Museum of Fine Arts* and the *Museum of Natural History*, with their enormous breadth and the imperial pomp of their mirrored facades, this square radiates the appropriate prestige. In a formal garden design, four lawns are arranged in a dual-axis symmetrical order, populated by pruned conifers, and separated from each other by a broad pathway. The garden also provides the adornment and the prestigious setting for the huge monument to Maria Theresia that is located in the centre. Apart from its function as the connection between *Hofburg* and *Museumsquartier*, it is debatable what kind of activities might be appropriate in this square. The paths between the lawn compartments are large asphalt areas with the dimensions of wide streets. However, from the pedestrian's perspective, the square can hardly be grasped as a whole due to the dense vegetation. Hence, it is first and foremost one of the 'seldom preserved, formal decorative squares, typical of the historicist era, in its most elaborated form.' [Berger 2004, p.86]

Location Vienna, city centre

Time 1872–1881 / 1884–1888
landscape design

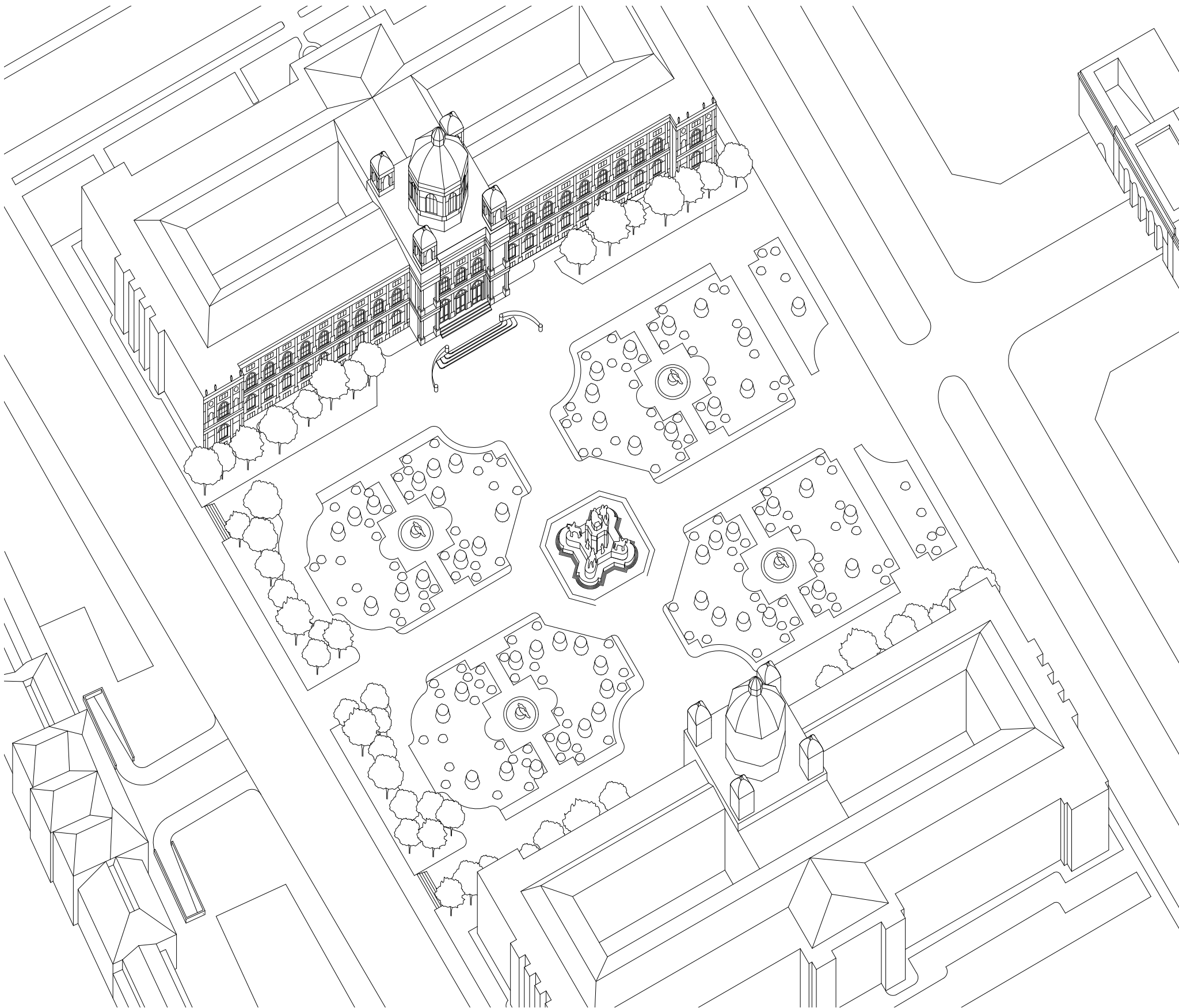
Architects Gottfried Semper,
Carl von Hasenauer /
1884–1888 Adolf Vetter

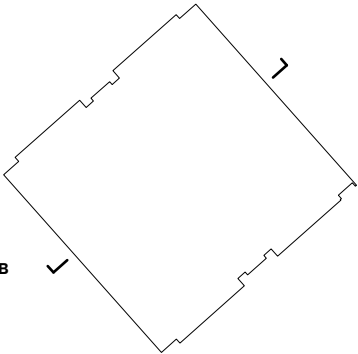
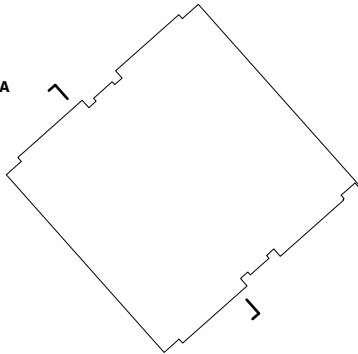
Dimensions 27,400 m²
Length approx. 170 m × width
165 m, heights of eaves 25–27 m,
height of cupolas approx. 62 m

Important structures *Museum of Fine Arts* and *Museum of Natural History*, 1871–1881
Gottfried Semper, Carl von Hasenauer

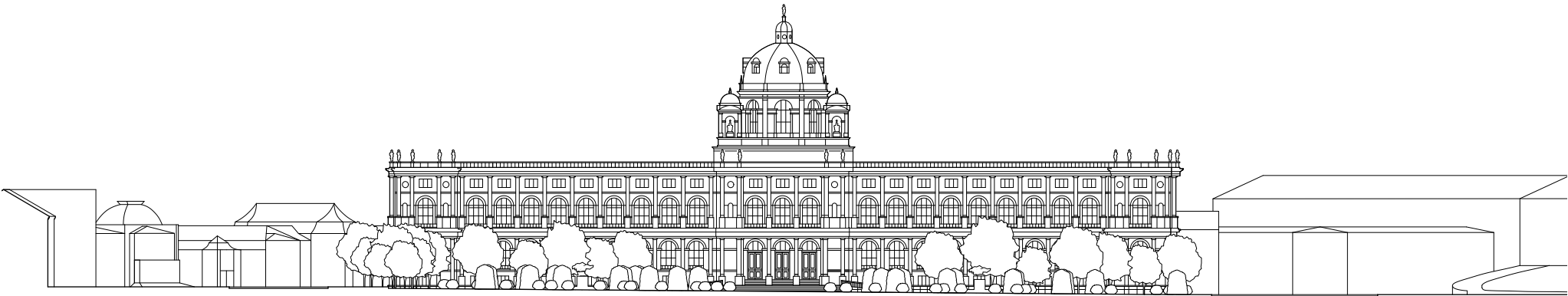
Surface and furnishings
Park / *Four Tritons and Najads fountains*, 1887–1890 Anton Schmidgruber, Hugo Haerdtl, Edmund Paul Andreas Hofmann von Aspernbург / *Monument to Maria-Theresia*, 1887 Caspar von Zumbusch



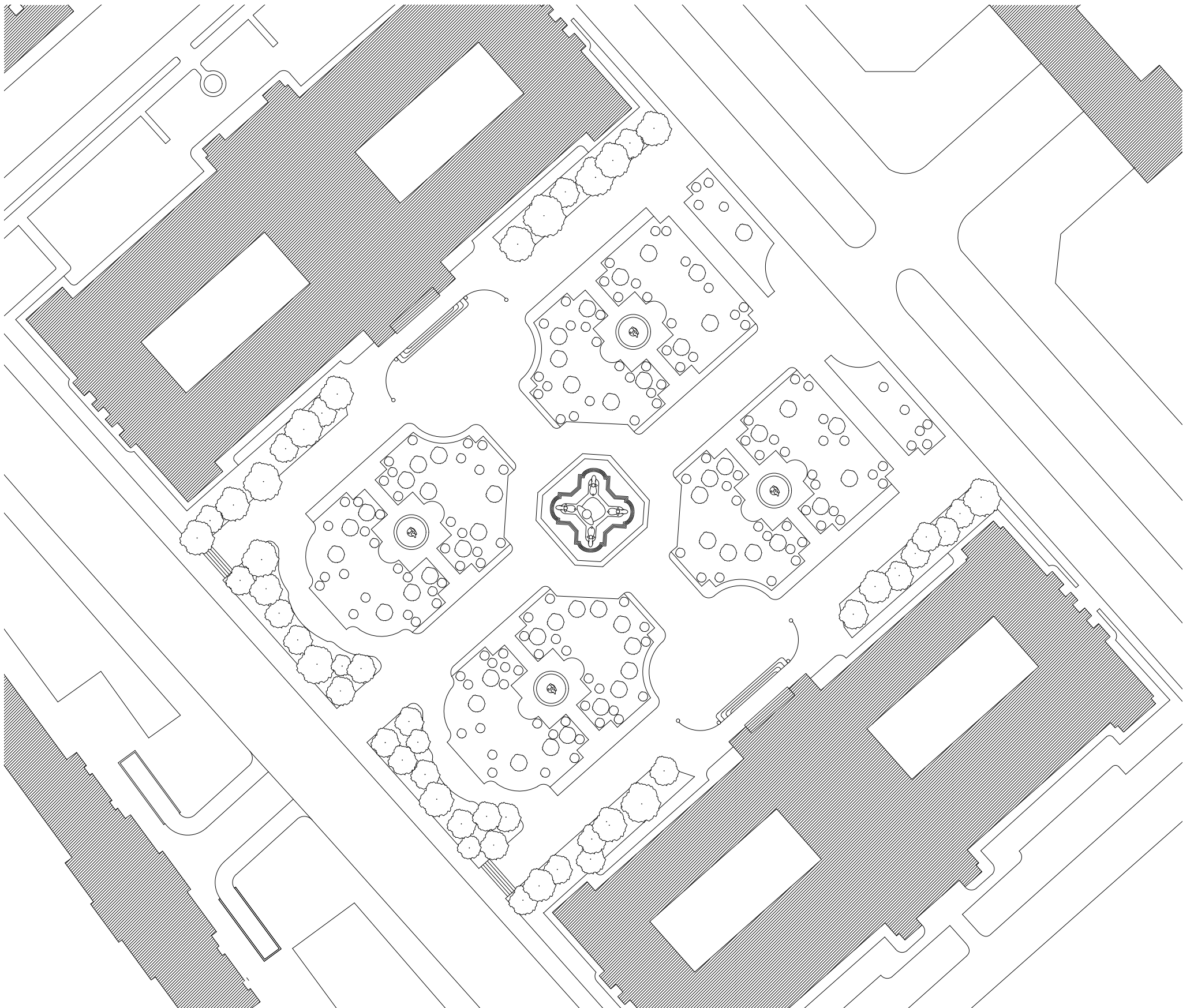




A



B



Michaelerplatz Vienna, Austria

280

The *Michaelerplatz* can be seen as a forecourt of the *Hofburg*: the curved facade of the *Michaelertrakt* embraces one half of the circus while hiding the heterogeneous elements behind. Due to the rounded corners, movement is guided seamlessly into the adjacent alleyways. Additionally, the facade is not divided into a primary facade facing the square and secondary facades facing the alleys. However, the plaza is unambiguously defined by its perfect circular shape. Several alleyways converge here at odd angles and form the terminus for the *Kohlmarkt*, as well as the starting point to the imperial spatial dramaturgy of the *Hofburg*. The *Hofburg*'s facade forms two wings that lead to the *Michaelertor*. Through this gate, with its immense cupola, visitors are guided into the palace's various courtyards. The surrounding buildings are intended to form appropriate counterparts to the imperial residence without competing with it. Hence, the buildings share the facade order and approximately the same height as the *Hofburg*.

Location Vienna, city centre

Time 18th–20th century / 1991–1992 remodelling with archaeological window

Architects See structures / Remodelling, 1991–1992 Hans Hollein

Dimensions 4,000 m²
Diameter approx. 72 m, eaves heights 22–25 m, height of cupola *Michaelertor* 54 m

Important structures

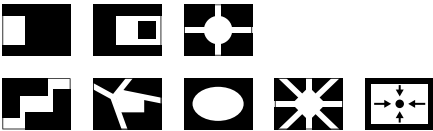
Michaelertrakt with *Michaelertor*, 1724–1893 Joseph Emanuel Fischer von Erlach et al. / *Great Michaelerhaus*, 1720 Giovanni Battista Maderna / *Small Michaelerhaus*, 1732 / *St Michael*, 1792 Ernest Koch (west facade) / *Looshaus*, 1909–1911 Adolf Loos

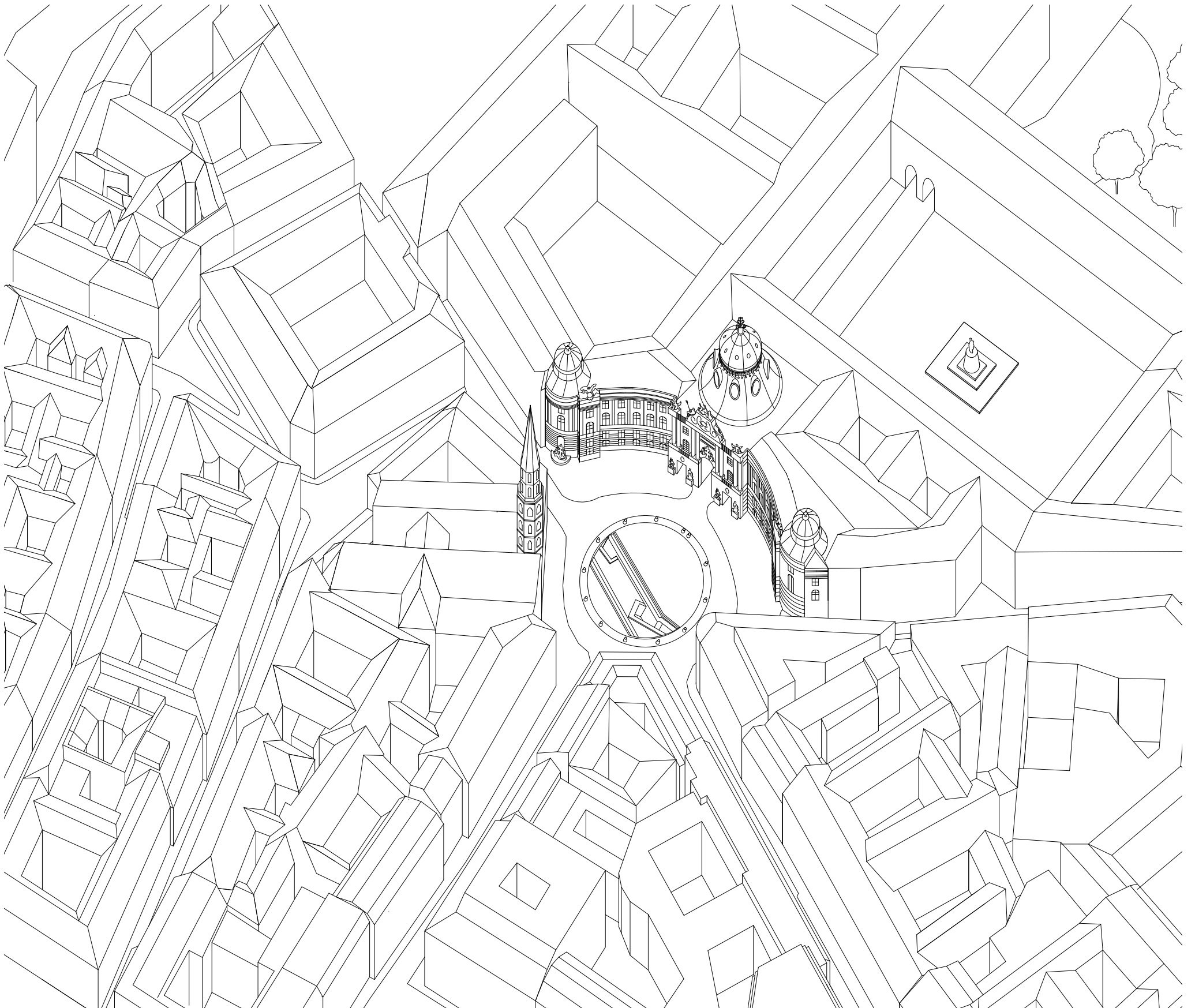
Surface and furnishings

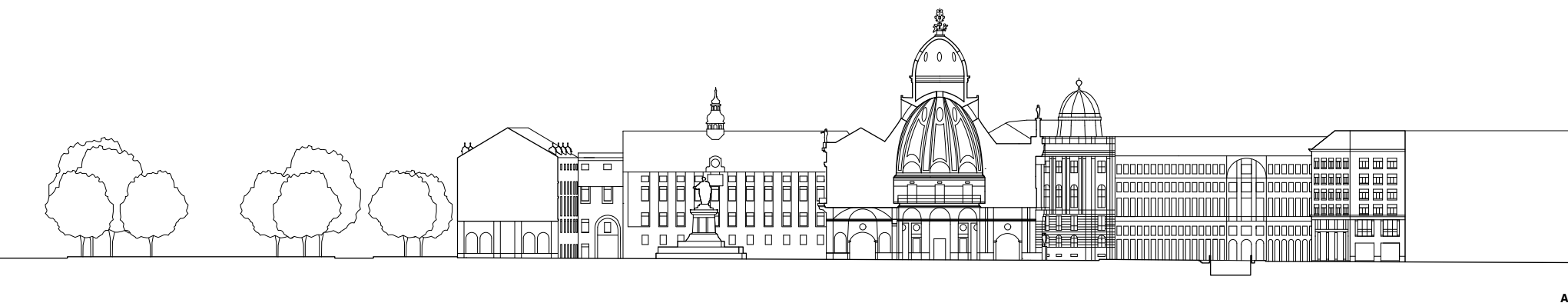
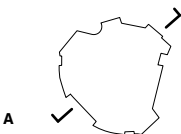
Sandstone / Surface around the excavations, granite slabs 80×80 cm / Four *Hercules* statues / Two fountains *Austria's Power at Sea*, 1895 Rudolf Weyr, *Austria's Power on Land*, 1897 Edmund Hellmer



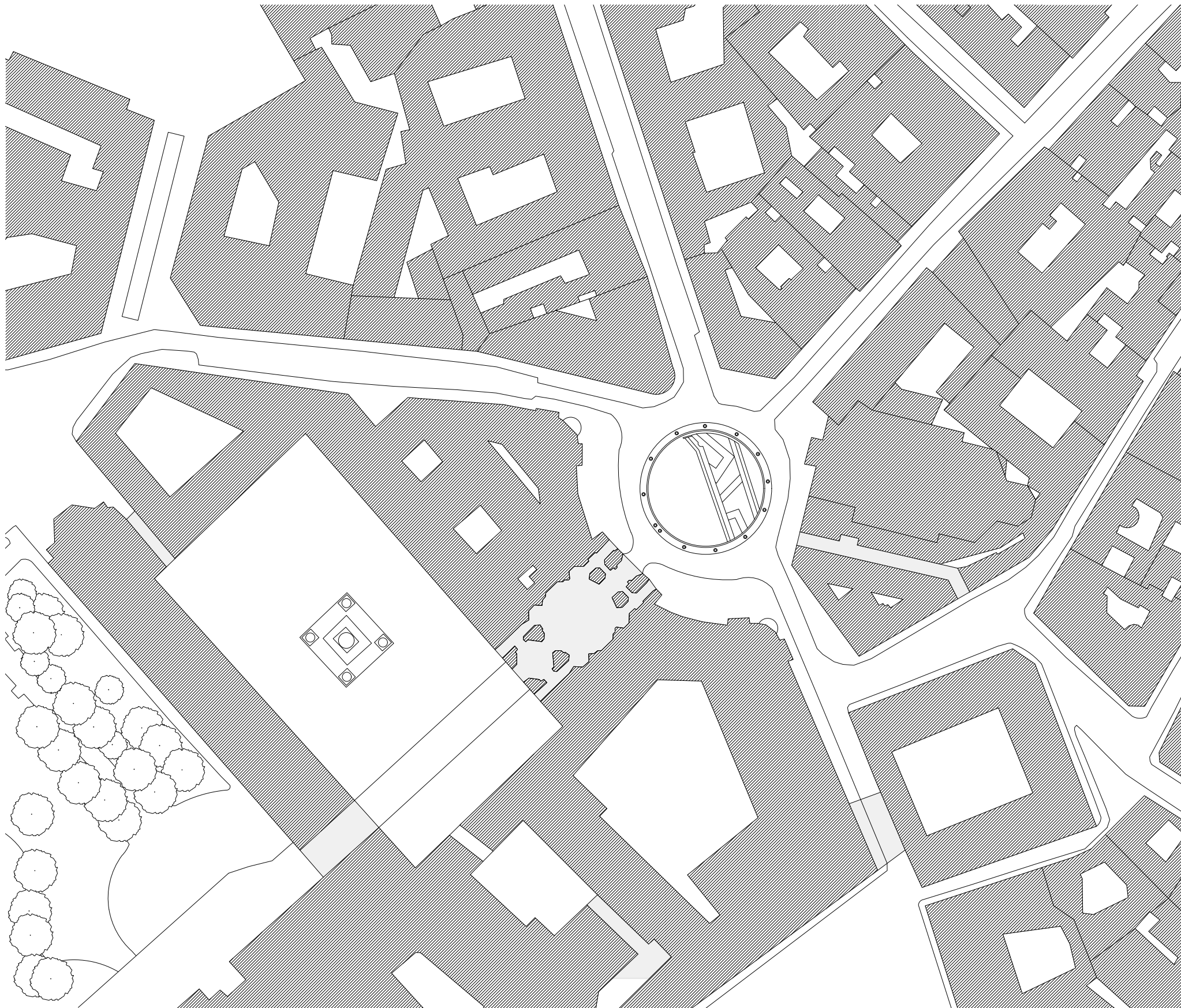
1:5000







A



Museumsquartier

Vienna, Austria

284

Buildings of the former court stables enclose an agglomeration of courtyards within the expanded complex, where three large museum buildings were added in 2001. Pedestrians come from the old city centre via *Hofburg*, *Heldenplatz* and *Äusseres Burgtor*, approaching the long-drawn-out facade, which jealously conceals the interior. In the background, a *Flakturm* (anti-aircraft tower) from World War II protrudes out of the elevated city quarter behind the complex. The new museum buildings, however, are only visible after passing through one of the various gates and entering the courtyards. There, another world awaits, where various cultural activities take place in the courtyards, creating a dense texture of interior and exterior spaces. Pieces of mobile furniture, designed for this particular place and each year painted a different colour, have become a popular icon of the *Museumsquartier*. Much loved, they support the character of the courtyards as rooms for urban living.

Location Vienna, 7. Wiener Gemeindebezirk

Time 1725 / 1987–2001
conversion to *Museumsquartier*

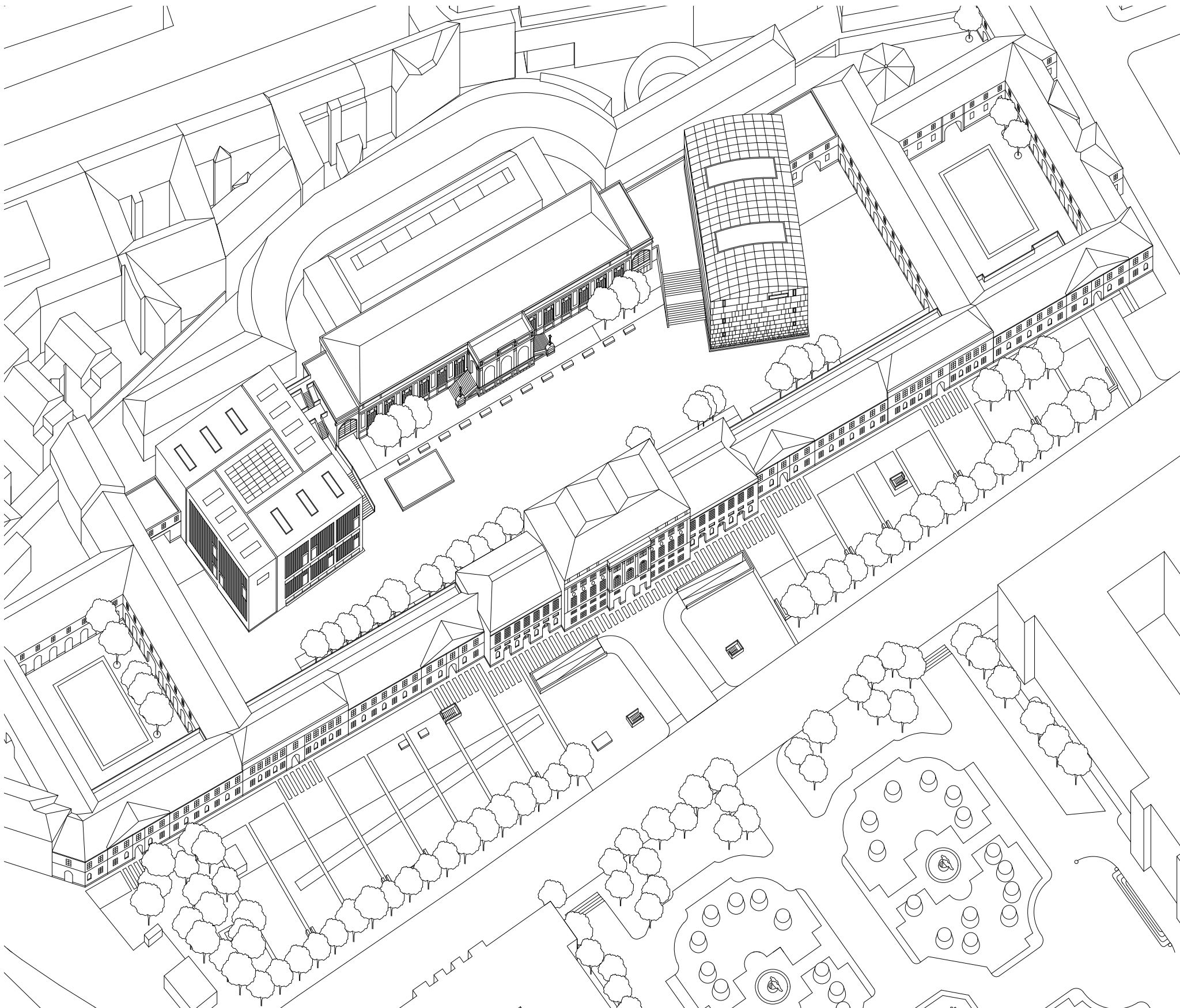
Architects 1725 Johann Bernhard Fischer von Erlach, Joseph Emanuel Fischer von Erlach / 1987–2001 Ortner & Ortner

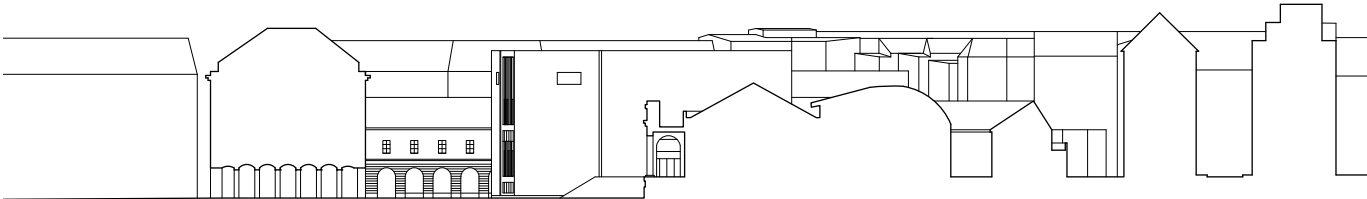
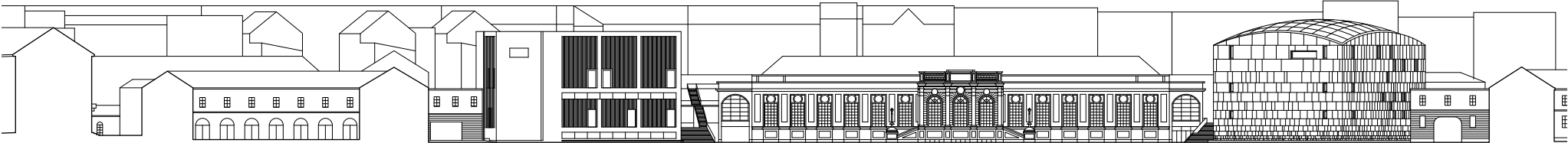
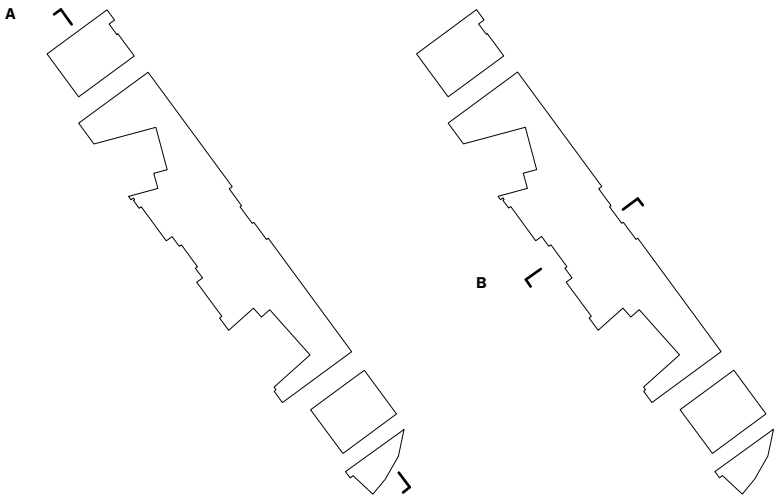
Dimensions 13,800 m²
Main court length approx. 228 m x width up to 56 m, eaves heights 16–20, height of new museums 24 m

Important structures *Court stables*, 1713–1725 Joseph Emanuel Fischer von Erlach, after design by Johann Bernhard Fischer von Erlach / *Museum of Modern Art Stiftung Ludwig Wien*, 1987–2001 Ortner & Ortner / *Leopold Museum*, 1987–2001 Ortner & Ortner / *Kunsthalle Wien*, 1987–2001 Ortner & Ortner, Manfred Wehdorn

Surface and furnishings Limestone pavement, trees, green, water, coloured seating furniture









Neuer Markt

Vienna, Austria

288

The square is situated halfway between *Stephansdom* and the Opera, parallel to the *Kärntner Strasse* in the east. Despite its central location and its various connecting entryways, it is overshadowed by other Viennese squares. The use as a space for traffic and parking creates an impression that this square exists merely as a servicing space for other, more appreciated spaces. The square features six intersections, all lateral with respect to the main north-south axis, with the exception of one street. Hence, despite relatively broad streets, the square yields an impression of unity and cohesiveness as one looks down the main axis. This notion is strengthened by various surrounding buildings that seem rather tall compared with the square's maximum width of 45 metres. Although it resembles a wide street rather than a square, this lends the plaza a sense of being inside. The square's centre is broader than its shorter sides. Thus, rather than being a rectangle, the square has an extremely slender hexagonal shape. The fountain marks the centre of the square and serves as a popular meeting and gathering place in the middle of all the automobiles.

Location Vienna, city centre

Time About 1200

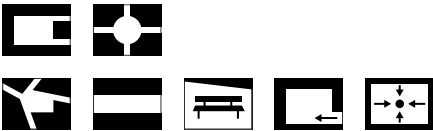
Dimensions 6,200 m²
Length approx. 165 m ×
width 24–45 m, heights of
eaves up to 24 m

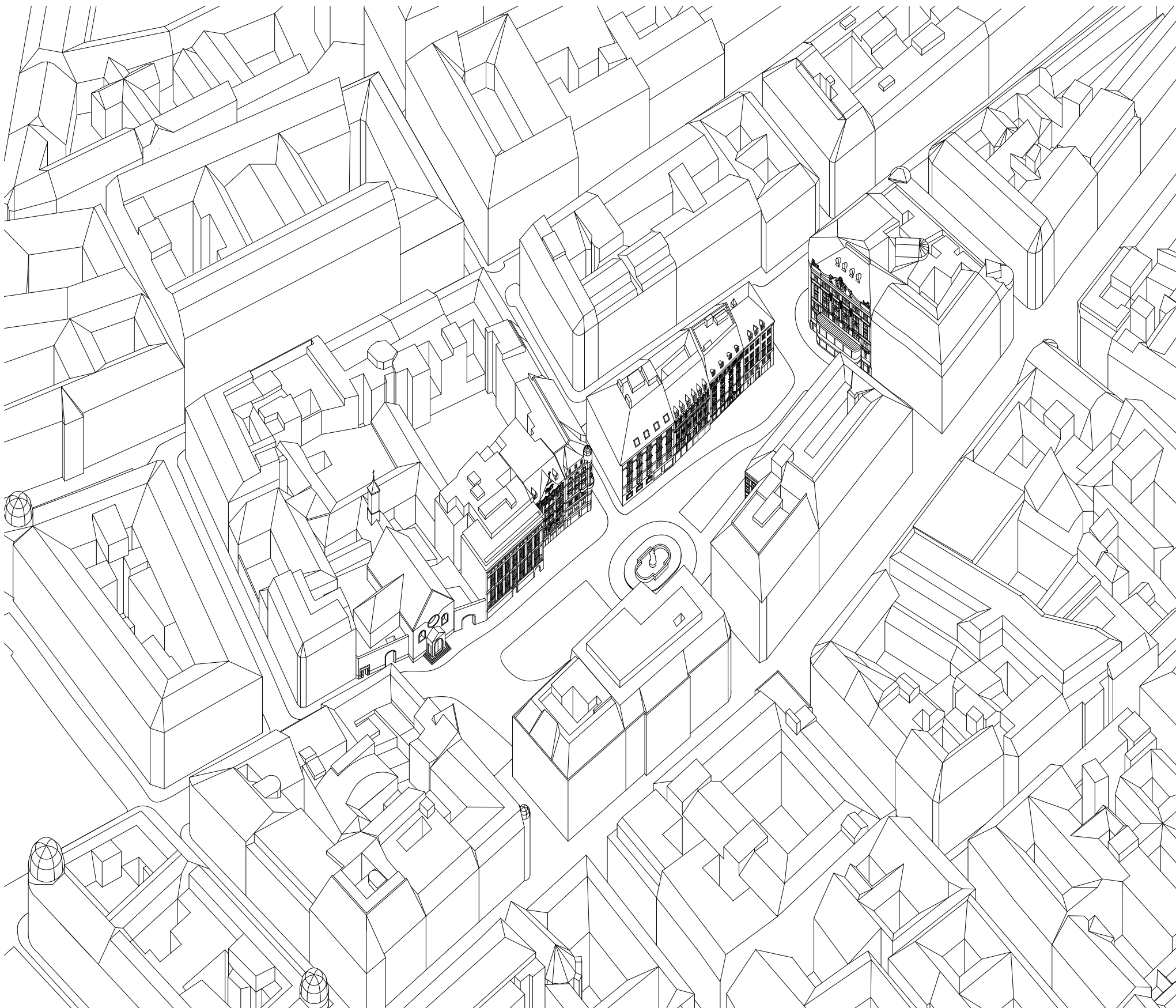
Important structures

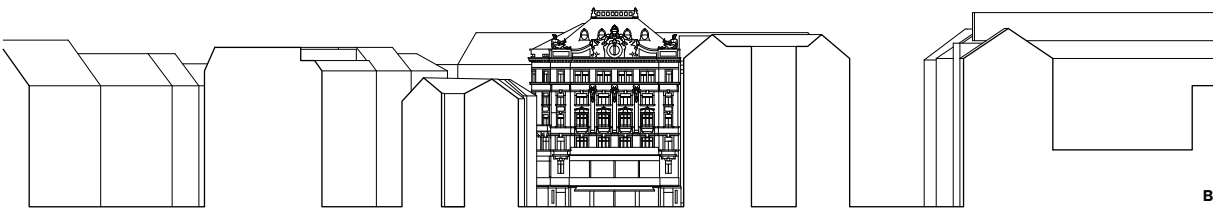
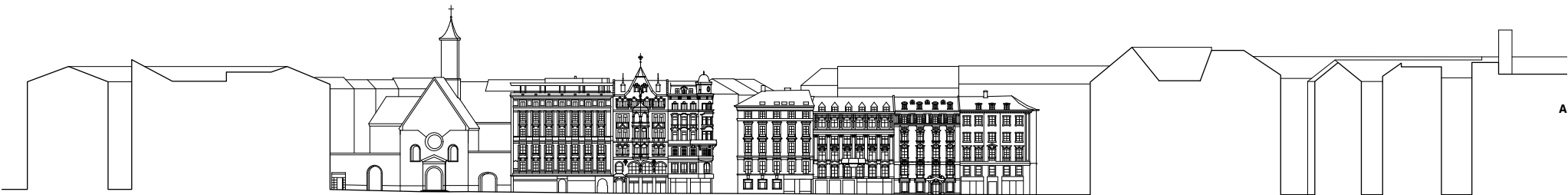
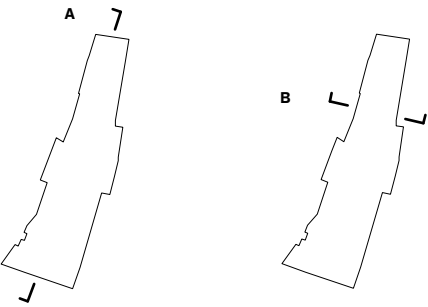
Capuchin Church, 1632 /
Mayseder Haus, 1548

Surface and furnishings

Concrete, asphalt / *Providentia Fountain* (colloquially *Donnerbrunnen* or *Mehlmarktbrunnen*), 1739 Georg Raphael Donner









Plac Zamkowy (Castle Square)

Warsaw, Poland

292

On the one hand, the square is the broad forecourt of the *Royal Castle*, whose distinctively red facade pushes diagonally onto the plaza, with a central tower marking the main entrance, the only access from the square. By contrast, across the way one finds small-scale buildings, enlivened with cafés and shops, together with the entryways to the streets leading to the adjacent old town. The castle reaches towards the slanted row of townhouses, dividing the square into two triangular parts. One has the character of a more intimate courtyard, whereas the other part bridges the former city fortifications and merges with the adjacent street to the south. Here, marked by *Zygmunt's Column*, the plaza manifests a different character: it functions as a hinge. Various spatial relations interact and intertwine, for example the view into the valley of the River Vistula and towards the fortifications. Additionally, the important east-west axis, the *Trasa W-Z*, crosses underneath the square and is connected to the plaza by escalators.

Location Warsaw, old town

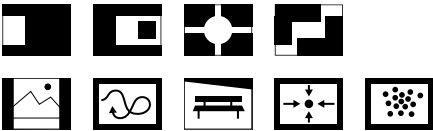
Time First mentioned in 15th century / 1939–1945 complete destruction of square and adjacent buildings / 1949 tunnel beneath square / until 1988 reconstruction

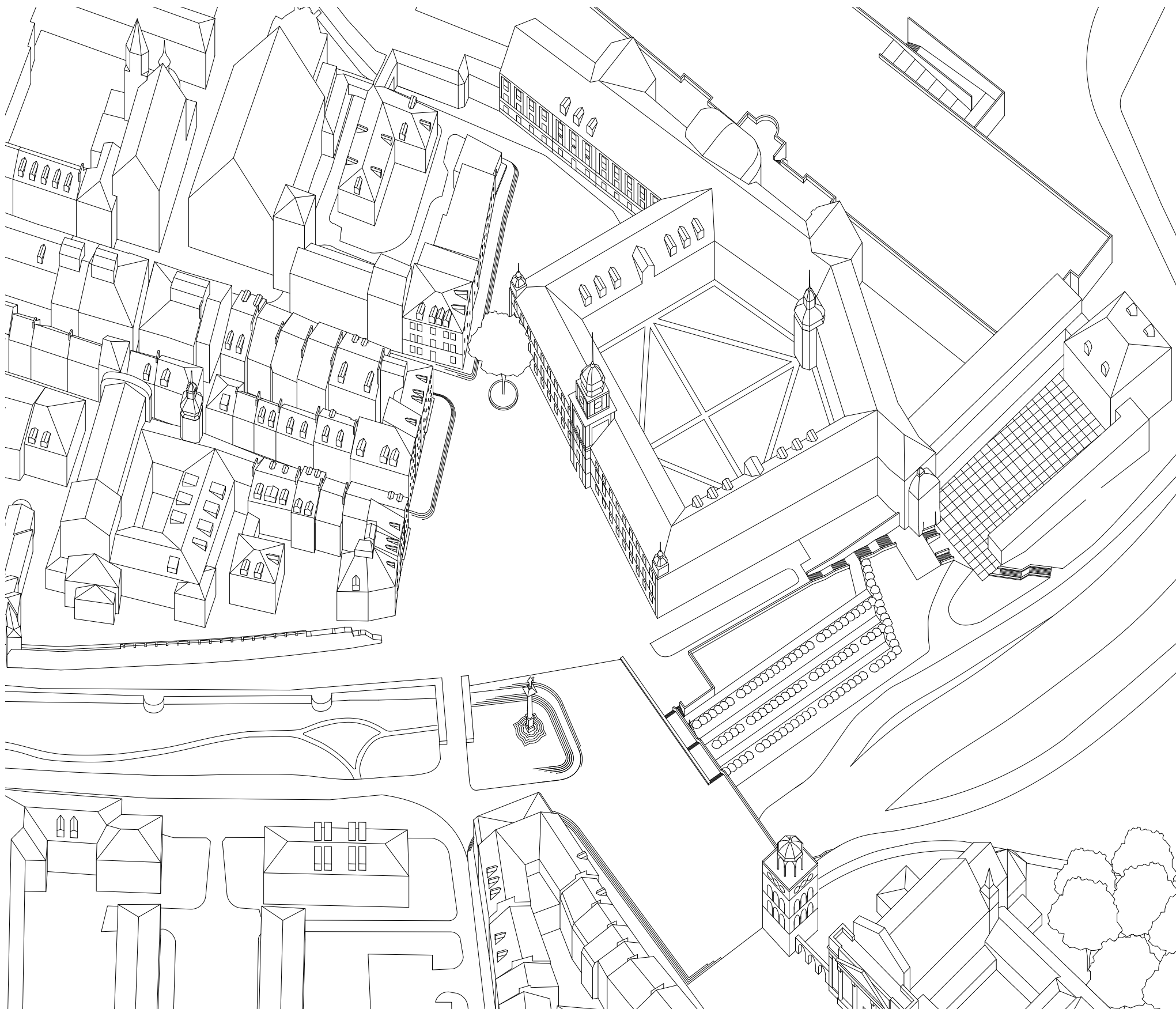
Architects 1945–1988 Biuro Odbudowy Stolicy (BOS)

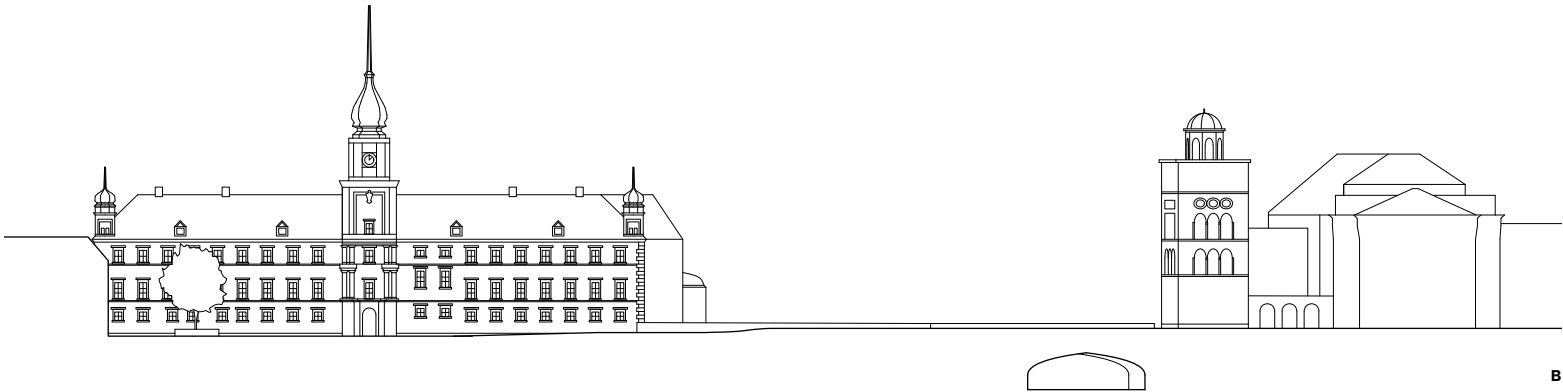
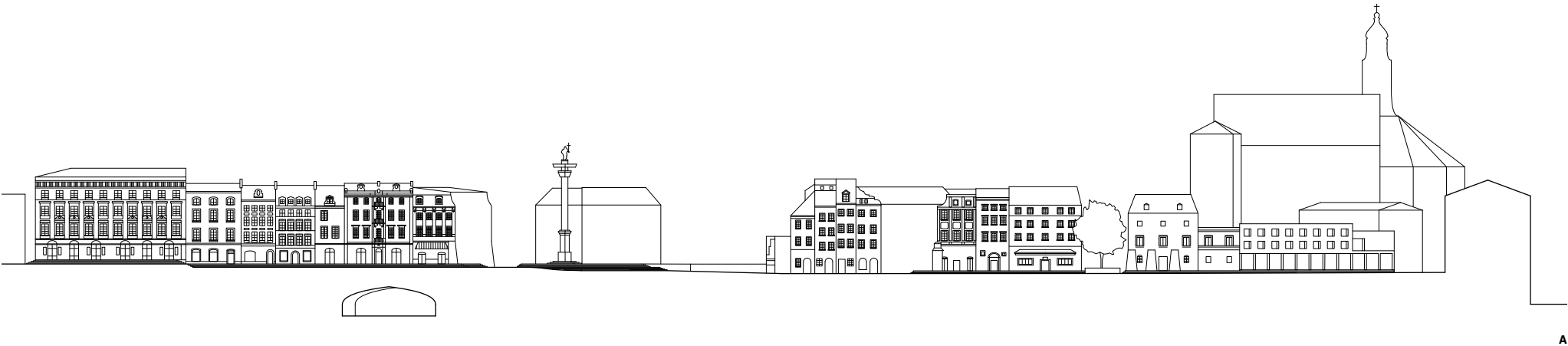
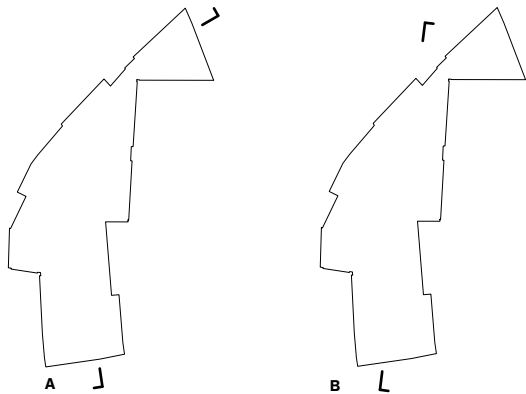
Dimensions 12,000 m²
Length approx. 200 m × width up to 75 m, eaves heights 13–18 m, height of tower *Royal Castle* approx. 57 m

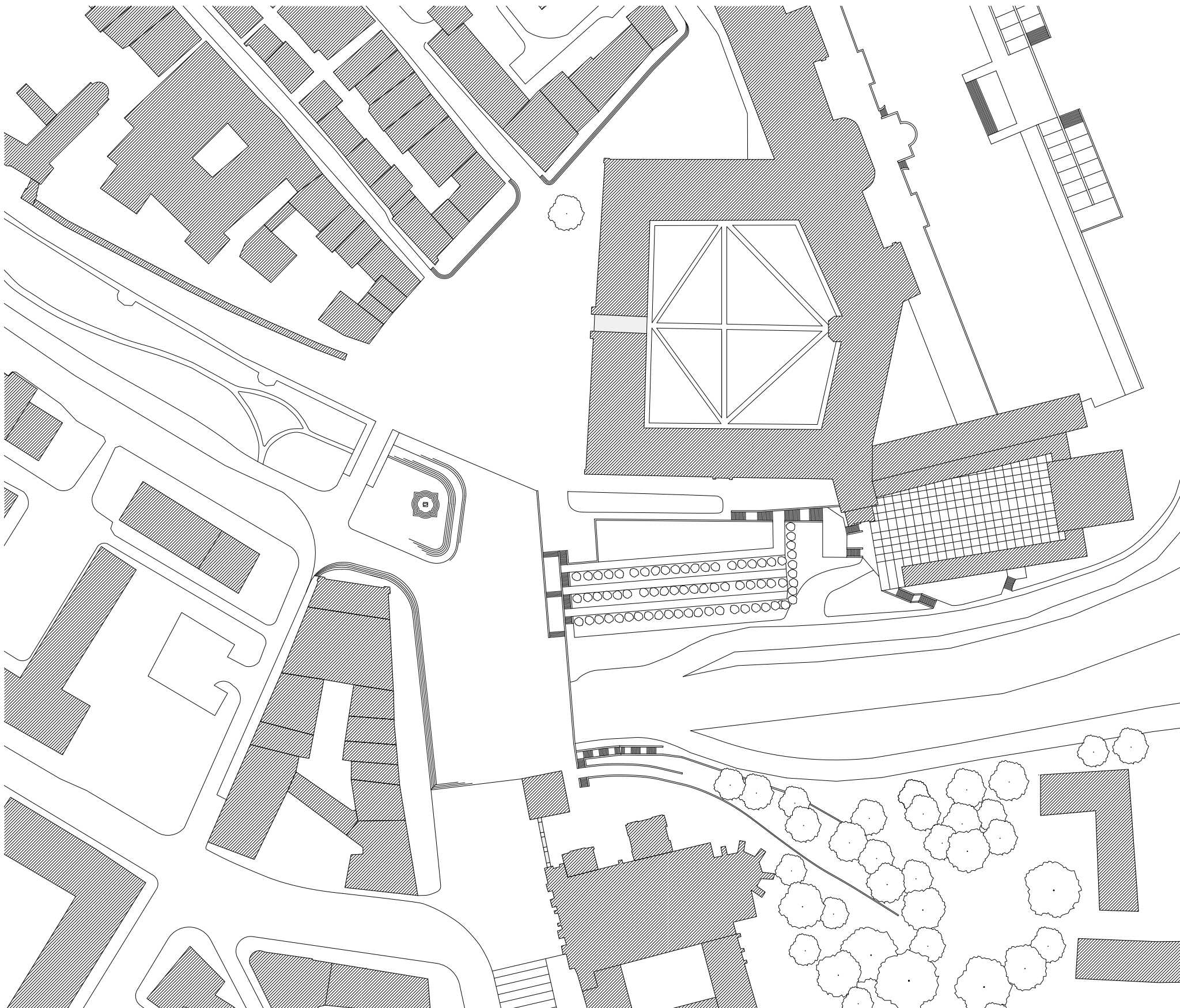
Important structures *Royal Castle* (rebuilt), 1949–1988 Jan Zachwatowicz (BOS), Stanisław Lorentz et al. / *St Anna*, from 1515, neoclassical facade, 1788 Stanisław Kostka Potocki, Chrystian Piotr Aigner

Surface and furnishings
Granite cobblestones and granite slabs, large tree / *Zygmunt's Column*, 1644 Constantino Tencalla, Augustyn Locci, Clemente Molli (re-erected 1949)









Oberer Markt, Unterer Markt

Würzburg, Germany

296

Oberer Markt and *Unterer Markt* are in perfect balance in their figure-ground relationship with the red-and-white-coloured *Marienkapelle* they embrace. An additional small square with trees completes the setting, with the bell tower as anchor point. *Oberer Markt*, the smaller, funnel-shaped square, is orientated towards the east apse, accompanied by the magnificent rococo facade of *Haus zum Falken* and connected via a narrow passage to its squarer sister *Unterer Markt*. And this one is also dominated entirely by the church on its north side. All other buildings draw back to focus on the open space within. An approach from the south leads through the square to the *Marktportal*, side entrance of the church, which faces the market. This trajectory, along with an additional punctuation – a well with an obelisk on a plinth – organizes the square into an open empty zone and a covered market full of small stalls under a connecting glass roof.

Location Würzburg, old town, Innere Pleich

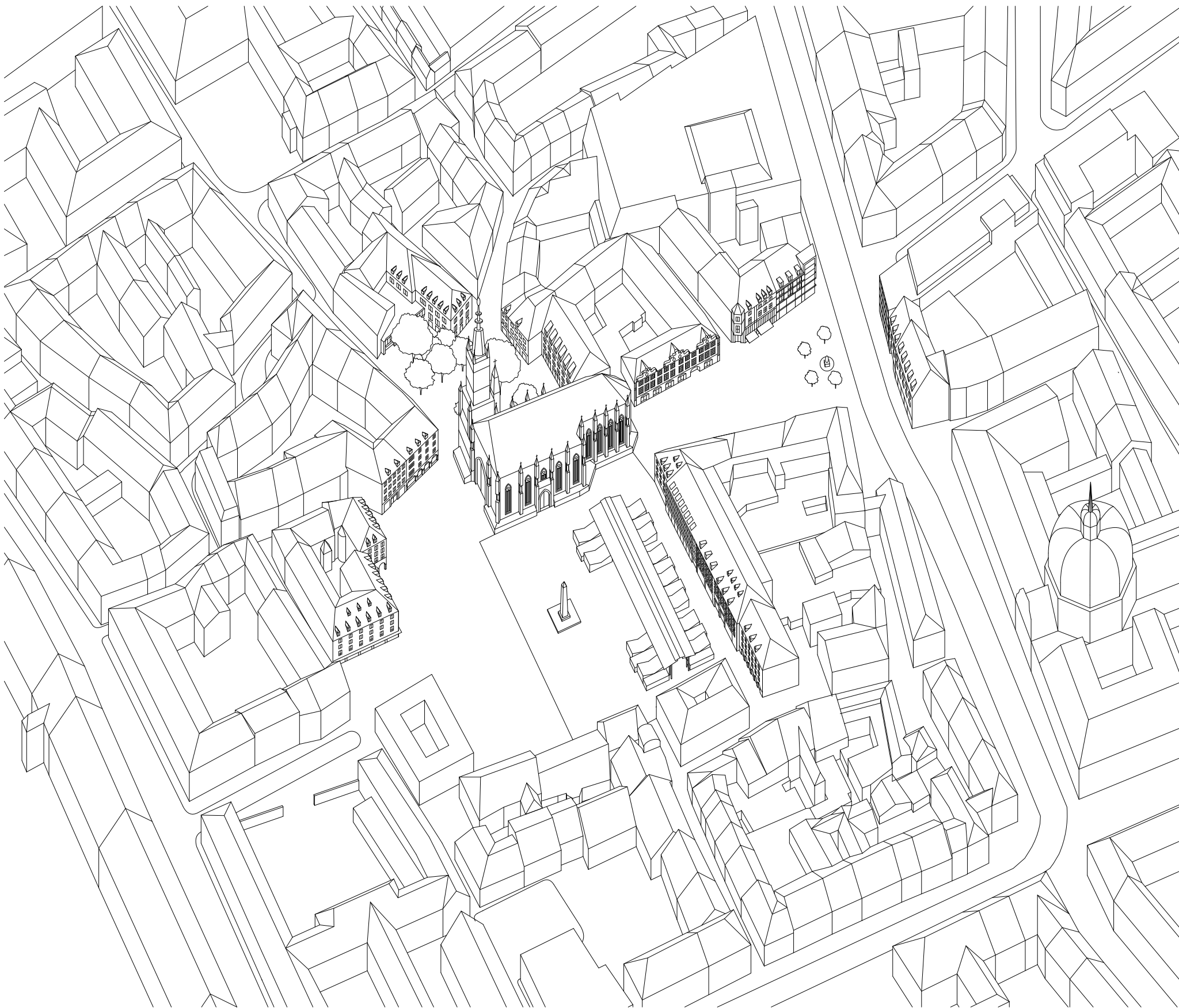
Time 1349 / Since 1945 reconstruction after World War II

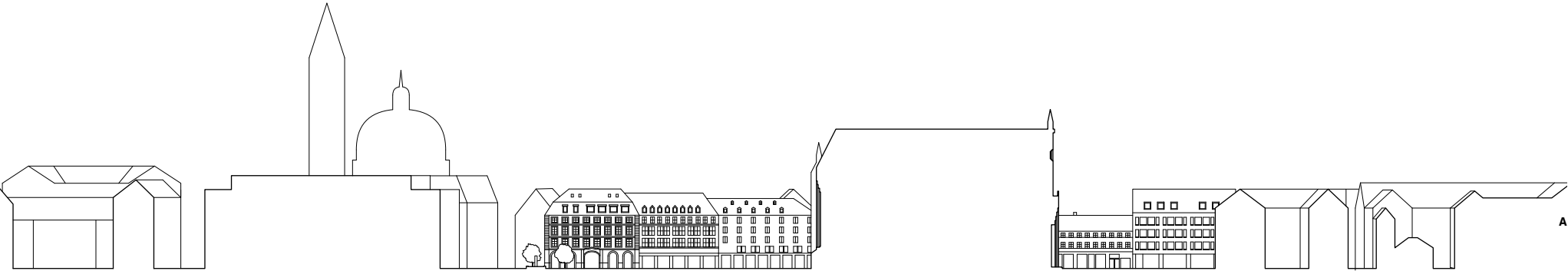
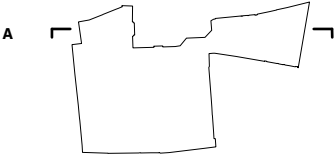
Dimensions 9,000 m²
Unterer Markt length 70–100 m × width 90 m,
Oberer Markt length approx. 65 m × width 22–43 m,
eaves heights 8–17 m,
height *Marienkapelle* 30 m,
tower 70 m

Important buildings *Marienkapelle*, 1377–1479 / *Haus zum Falken*, 1751 / *Obelisk-Brunnen*, 1802 Johann Andreas Gärtner

Surface and furnishings Shell limestone, structured by different formats









Residenzplatz

Würzburg, Germany

300

Dominated by the *Residenz*, the proportions and design of the square, today used as a car park, were tailored solely to fit the needs of the massive Baroque palace, which, with the aid of this vast space, is able fully to display its size and elaborated forms. Ascending towards the *Residenz*, the surface of the square expands uniformly and is – in contrast to the building – devoid of any structures. Only a fountain occupies the spot where the main square merges into the *Ehrenhof*, thus creating an intermediary element between the mighty building and the vast square. Framed by the *Residenz* on three sides, the fountain marks the border of the court on its fourth side. Low, unobtrusive buildings flank the square, each extended by a series of arches ending in columns, which reinforce the symmetry and the impression of vastness. Thus, the edge is permeable at first, but then towards the main entrance the framing of the square becomes increasingly rigorous, to the point where it seems to be compressed into the *Ehrenhof*. In contrast, on the opposite side of the *Residenz* the buildings are indifferent. Due to traffic, too, it almost seems that this side is not part of the square.

Location Würzburg, old town

Time 1719–1779

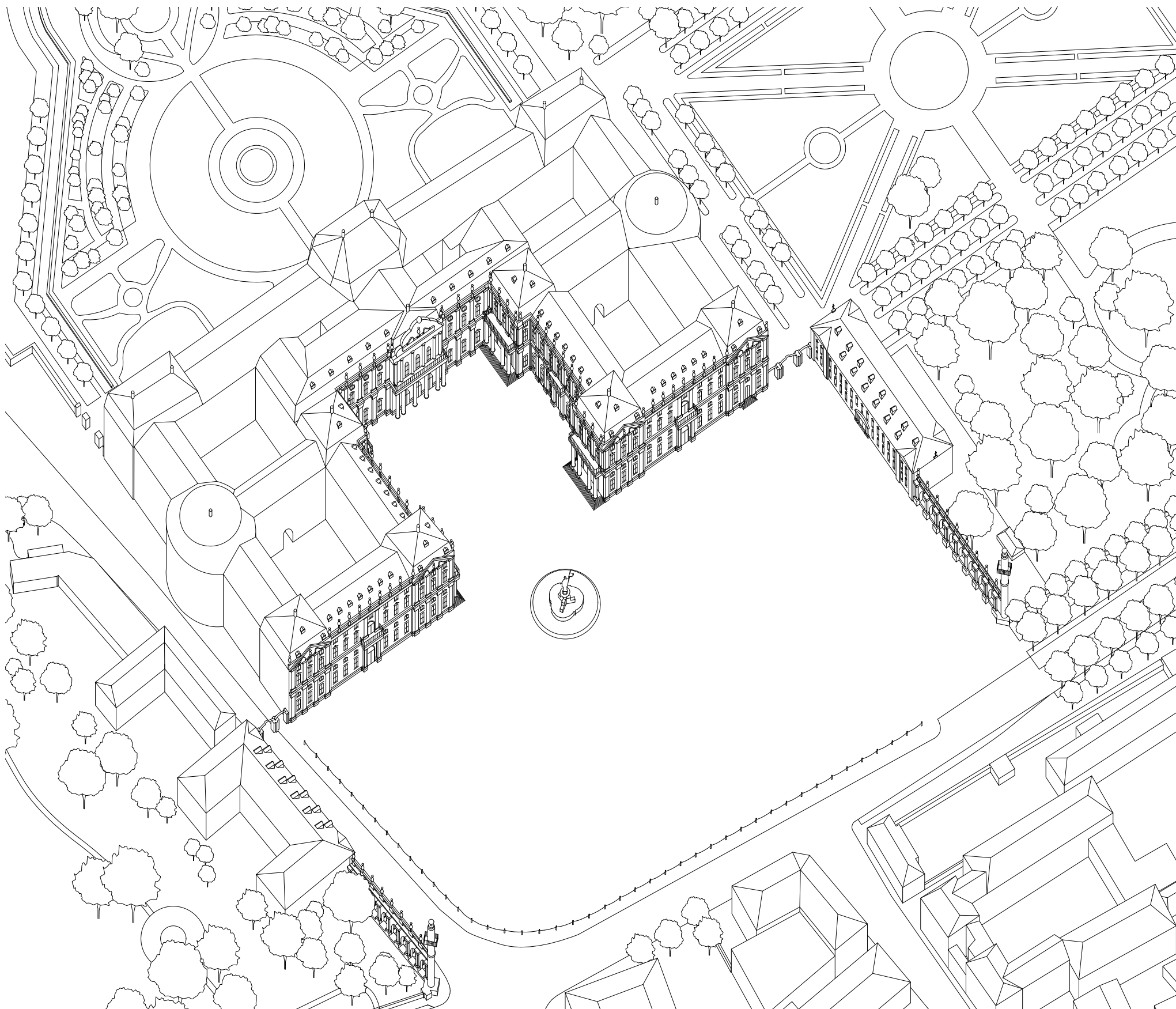
Architects See structure

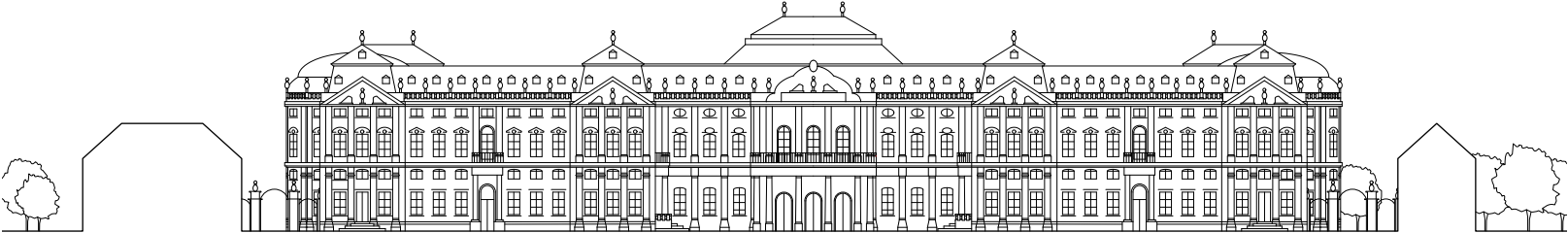
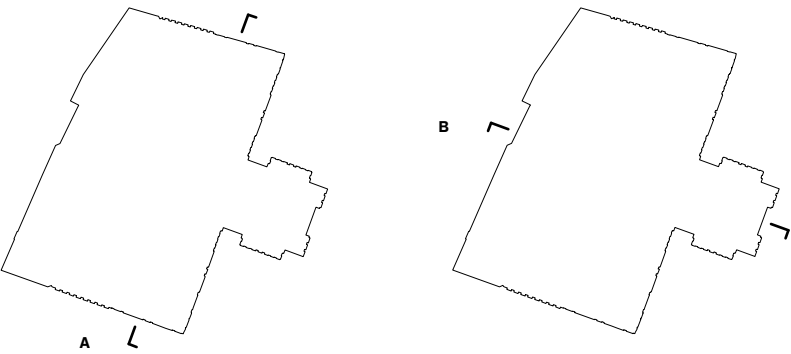
Dimensions 26,500 m²
Main square length approx.
195 m × width approx. 120 m,
Ehrenhof length 56 m ×
width 48–60 m, eaves heights
12–22 m

Important structure *Residenz*,
1719–1744 Balthasar Neumann,
Johann Maximilian von Welsch,
Philipp Christoph von und zu
Erthal, Robert de Cotte, Anselm
Franz Freiherr von Ritter zu
Groenesteyn, Gabriel Germain
Boffrand, Johann Lucas von
Hildebrandt et al., 1945 partly
destroyed, 1987 reconstruction

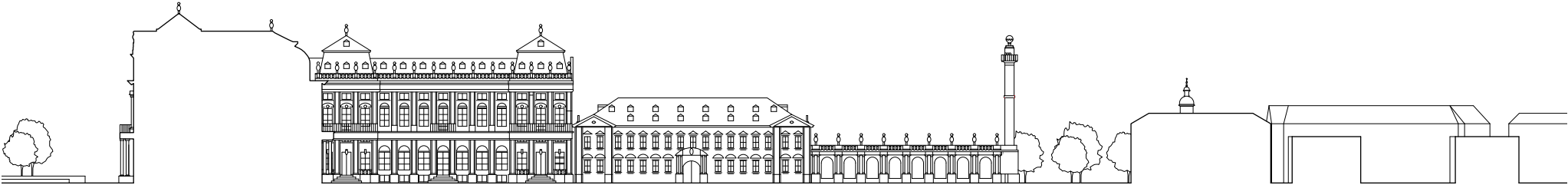
Surface and furnishings
Cobblestone pavement /
Frankonia fountain, 1824
Ferdinand von Miller



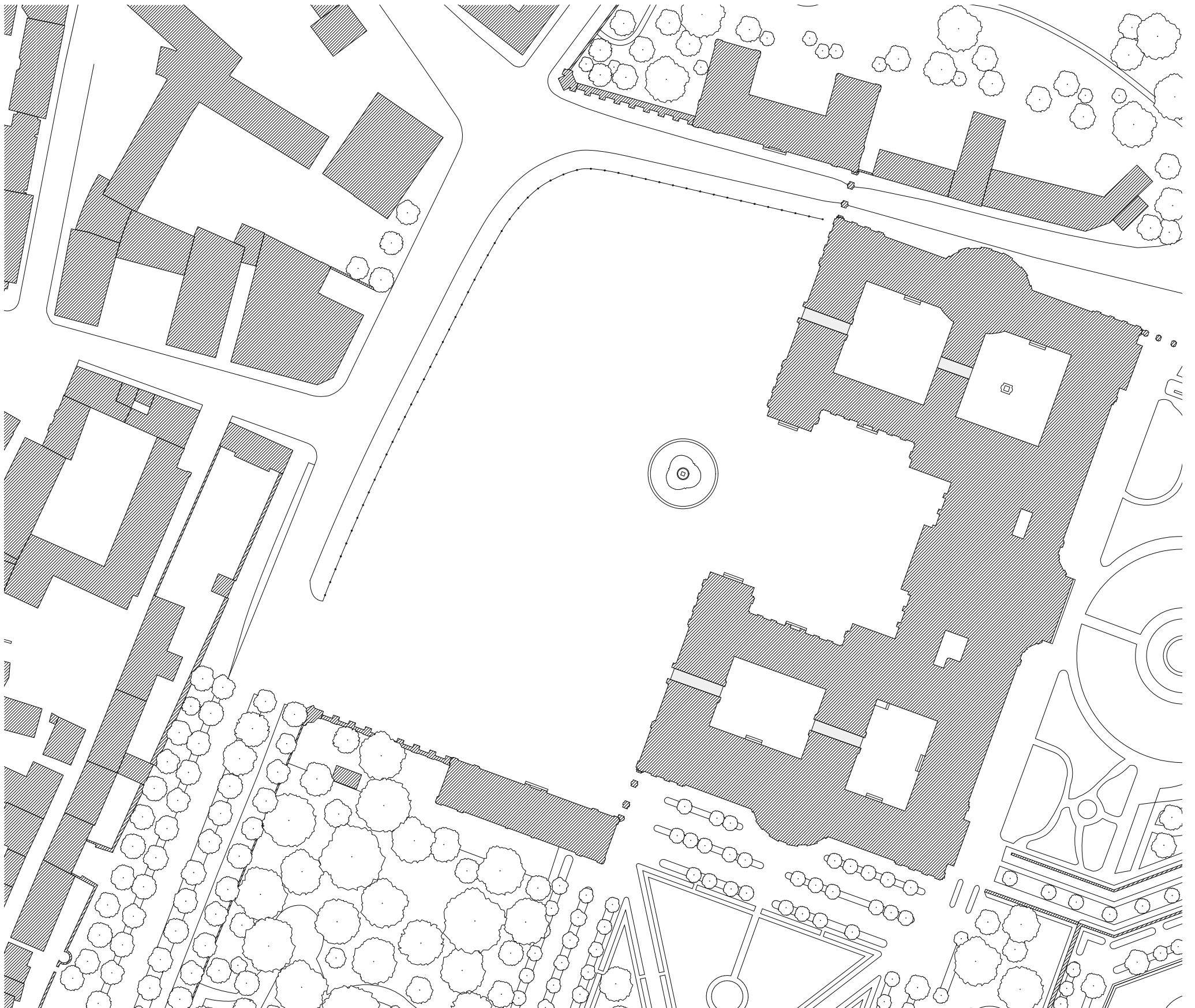




A



B



Rathausbrücke, Weinplatz

Zurich, Switzerland

304

The old town hall situated on the river *Limmat* – literally over the water of the river – necessitated a bridge from the central part of the old town on the opposite bank to the *Limmatquai*. This wide, square-like bridge has hosted the vegetable market since the 14th century and serves as a prominent place for official events next to the town hall. The triad comprising the town hall, the police station, and the *Haus zum Schwert* form the anchors that seem to keep the square's surface in position. On the left bank of the *Limmat*, it merges with the small *Weinplatz*, which again leads into the old part of the town, with its small squares and alleys. Today, both *Rathausplatz* and *Weinplatz* are part of the pedestrian zone, and a popular meeting point. With an opening towards the nearby *Lake Zurich*, it resembles a *Belvedere*, offering a panoramic view. In a book about squares, the *Rathausbrücke* is a special case, as it can hardly be called a square. Yet, with minimal effort, a sense of place is created: 'The Bridge, a structure that reveals, symbolizes and assembles and thus unifies its surroundings into an integral whole.' [Norberg-Schulz 1982, p. 18]

Location Zurich, old town

Time 1375 and 1420 *Rathausbrücke*, enlargements / 1602–1605 extension to present width / 1881 iron bridge / 1967–1973 concrete construction

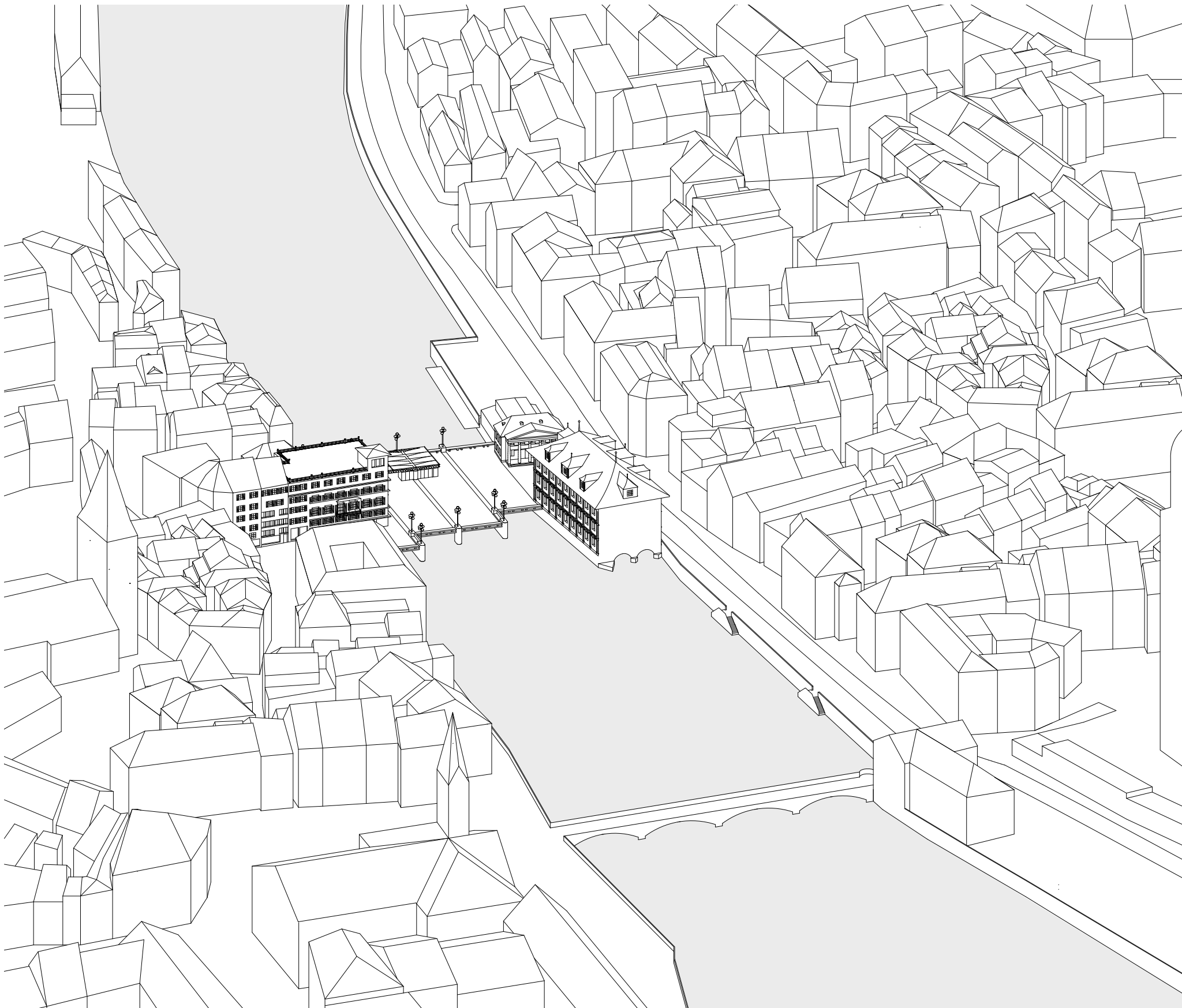
Architects See structures / 1881 Ludwig von Tetmayer / 1967–1973 Manuel Pauli

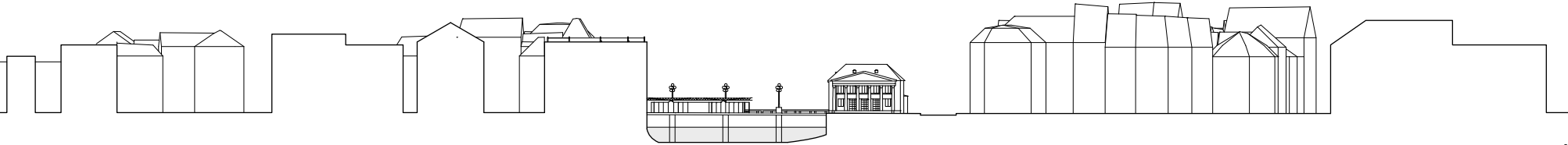
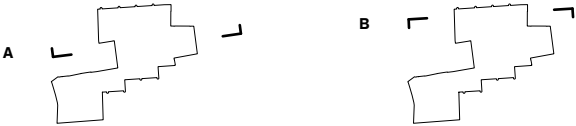
Dimensions 3,500 m² *Rathausbrücke* Length approx. 54 m × width up to 47 m / *Weinplatz* length approx. 33 m × width approx. 30 m, building heights up to 15 m (*Haus zum Schwert*)

Important structures *Rathaus*, 1694–1698, Giovanni Maria Ceruto, Johannes Jakob Keller (facade) / *Haus zum Schwert*, first mentioned 1265

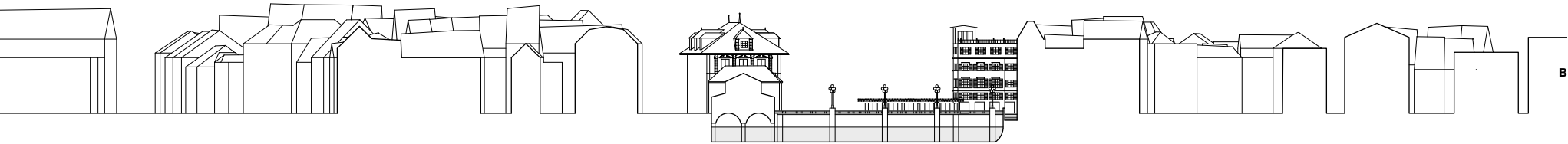
Surface and furnishings Concrete slabs, seatings, four sales and snack stands under one roof







A



B



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Drawings

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by **Francesca Fornasier** and **Heiner Stengel** together with

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First versions of all projects

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