



Figure 3.2 Radford. A return to a street architecture after demolition of 1960s deck access flats.

into the Aurelian wall at this place in the city's defence. The piazza was repeatedly reformed and remodelled by succeeding generations, the role of the Papacy being of particular importance in maintaining a fine tradition of urban architecture in Rome throughout Medieval times and into the Renaissance. Valadier gave this great entrance to Rome its final form as seen today, with its twin churches by Rainaldi, central obelisk and hemicycles or sweeping exedra to east and west.¹ Bacon stresses the role of the second designer in the development of any great work of urban design.² It is the second person involved in a project who, according to Bacon, determines if the design forces set in motion by the initiator are achieved, developed and enhanced, or destroyed. It is the second designer who has to forgo his or her own egotistical instincts

in order to develop the vision of another. Bacon cites the development of the Piazza Annunziata in Florence as a model for the selfless behaviour of the second designer. Brunelleschi set in motion the development of this great square, in the form we know it, when he built the Ospedale degli Innocenti. Sangallo the Elder, ninety years after the death of Brunelleschi, completed the opposite side of the square repeating in almost exact detail the hospital arcade.³

The actions of the second designer involved in an urban development are clearly critical in the evolution of a masterpiece of civic design: his or her role is of great significance. In addition, however, the supporting roles of all those concerned in urban development, if quality is to be maintained, should not be underestimated. Our cities are the product of