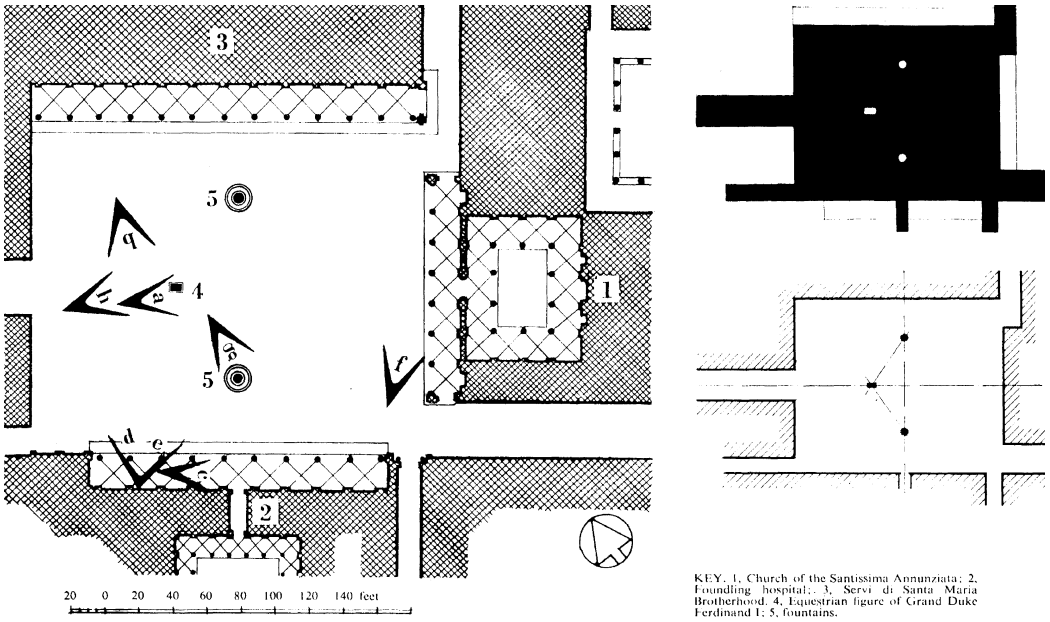

Figure 3.39 Figure ground study of Piazza Annunziatta, Florence by Gibberd.

is based upon multiple vanishing points and is widely distorted; by revolving the drawing it elegantly reveals the dynamic relationship of the façades of the buildings and the space they enclose (Figure 7.9). The three-dimensional model is a useful technique for the analysis of urban form. There are many types of model used in urban design, the most highly sophisticated and beautifully finished normally being reserved for presentation purposes (Figures 7.11 to 7.14). The more usual model type for analysis and for testing alternative ideas is often robust and cheap to construct. Gibson makes a virtue of the need for cheap modelling techniques. He suggests that when the public are involved in the design process nothing is more destructive of participation than a beautifully finished three-dimensional model.[23] If such a model is presented it suggests that there is nothing more to say on the subject, the design is complete. Gibson suggests the use of cheap paper models which participants can change, move about, destroy and recreate. It seems clear that the flimsy paper model of the type advocated by Gibson does, in fact, assist in the process of engaging the public in design and is a most useful tool for this purpose (Figures 3.40 and 3.41).

A study of the existing surfaces enclosing public space presents the opportunity to develop strategies for dealing with colour, materials, roofline, major junctions between elements and architectural detailing. Most traditional cities exhibit a distinctive use of colour and a set of building materials which form the bulk of the urban fabric.[24] Lenclos has developed a technique for studying colour in the city from which study he develops strategies for colour use in keeping with the traditions of the region.[25] Lenclos collects swatches of materials from the area. Using these swatches of predominant colours, he prepares a colour range for use in future developments. The technique can be

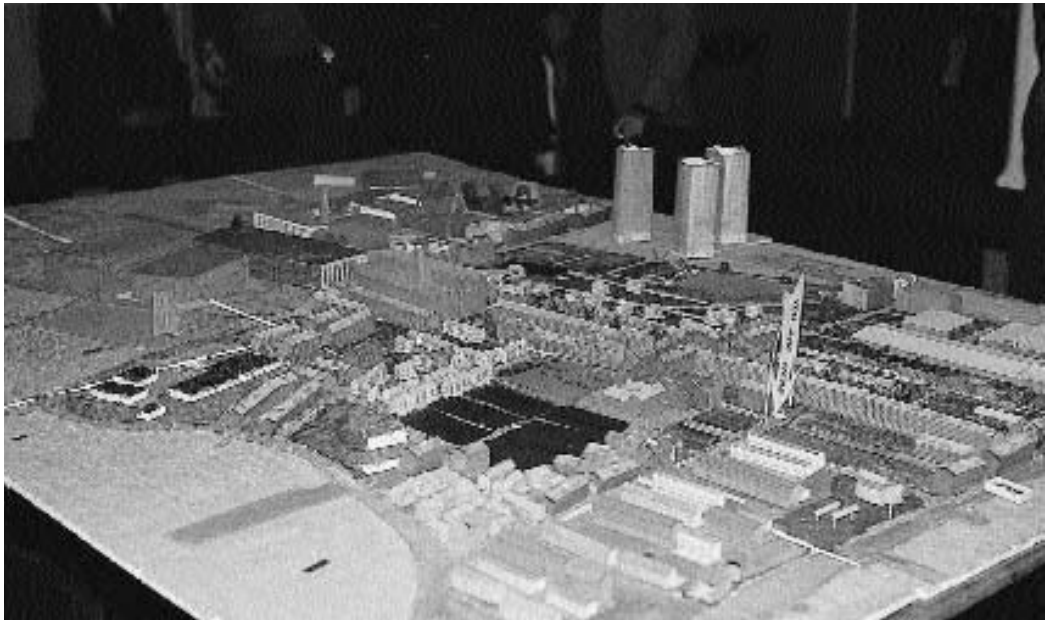

Figure 3.40 'Planning for real' model.

Figure 3.41 'Planning for real' model.