way. Lighthouses, chimneys, steeples, city gates, defence towers, etc., belong to the archetypal symbols of uprightness. Towers symbolise the existence of human achievement, the triumph over earthly matters. Without doubt every tower has a monumental character as it rises above the environment. A monument is of course first and foremost a sign of power. Only the mighty potentate could afford to rise above his subjects by way of architectural manifestations. But he is mortal, whereas his monument will outlast him and will be celebrated by future generations as a cultural testimony. Without these 'signs of power' there would be no such thing as architecture: we would dwell in a desolate steppe (Krier, 1983).

What is perhaps most significant is the magnitude of the symbolism, it is usually at its most potent when freshly completed: over time, all other things being equal, it recedes into a state of relative benignness, becoming merely a physical artefact. The revisionist or postmodernists may argue that the symbolism can be stripped from the monument and the monument regarded simply as a physical artefact. However, the environment is less enriched if the monuments have no actual meaning. The physical effect may be true, but the functional aspect is false, theatrical and illusionary: superficial impact may not be enough, authenticity is also needed.

Since architecture is inevitably an expression of culture and more loosely of society and its milieu, there arises the question of which building types may today be rightfully treated as monuments and for whom or what deed should monuments be raised? The true and genuine function of monuments is as a symbol of religious, cultural or social significance and inspiration. For example, there have been statues to the leaders of the people, and to martyrs for the humanist causes of peace, justice, freedom and democracy. Monuments established as overt symbols or legitimizations of untrammelled economic, political or state power are irrelevant, dangerous and illegitimate in those states which purport to be democracies.

The glib statement 'We live in a pluralist society' is often used to justify the expansion of choice for those who can afford it and to limit access to goods and services for those already deprived of real choice. Certainly contemporary western society is pluralist: but what does that mean for the designer's attitude to decoration and ornament in the city? Arguably it means careful consideration of the needs of minority groups and the needs of the disadvantaged. Much work is now being undertaken into design to alleviate various problems, for example ensuring the safety of women in places characterized by male aggression towards women and also providing safe places for children's creative play and self-expression. Special textured paving can act as a cue for the blind and partially sighted, ramps for the disabled and other features important to minority groups offer the urban designer the opportunity to enrich the environment for all its users. There is an aesthetic dimension to the urban environment and designers should also think in terms of touch, sound and smell. Such a broadening of the definition of city decoration to include the smell of orange blossom, the sound of fountains or the cold touch of a marble bench while raising the prospect of a richer environment, nevertheless acts as an additional reminder of the duty to design for less able bodied members of the community.

An aspect of both architecture and urban design which is most subject to the whim of fashion is the form, content and distribution of ornament. This is particularly true at the moment. The pluralism of the postmodern period has witnessed an outburst of what became classified as architectural styles each with its own enthusiastic devotees. Styles may now co-exist in time and place or change in succession with bewildering speed. Clearly the present pluralism of style will remain for some time. The discipline of urban design may indeed be the factor which unifies otherwise disparate and often mutually incompatible architectural styles. Some form of ordered urban structure may yet emerge from a recognition of the primacy of context as the

design criteria to be met in determining the choice of style and decorative treatment of new developments. It would therefore seem sensible to study city ornament and decoration in its historical context so that the knowledge gained will permit careful consideration in the choice of detail and street fixtures which blend with a particular townscape. Style by its very nature includes some features and excludes others: this is the essence of style, without exclusivity there is no style, without style there remains but fleeting fashion.

Much of this book is based on an analysis of past experience in the art of decorating cities. Historical examples will be used to derive, where possible, general principles. For the purpose of this book detailed historical analyses of individual cities has been rejected: peeling back the layers of history in an effort to understand the developing social, economic and political processes which account for a particular city form, while fundamental for the formulation of site specific proposals, generates little useful information on which to base a general theory of urban design. 'Peeling back the layers of history' is a vital step in the preparation of any proposal for specific intervention in urban structure: it is an essential part of method, important for the design process but not for general theory construction. This study aims to seek answers to the wider questions of how, why and where decoration should be used in the city. Answers to these questions, if indeed they are answers, can only be discovered from a wide ranging survey.

The main objective for this study of decoration and ornament in the city is to illustrate ways in which Lynch's concept of imageability can be strengthened by the judicious use of ornament. While establishing a mine of ideas for ornament and decoration, the historical survey does not itself examine the possibility that inhabitants of cities in former times perceived the city in Lynch's terms. This is a question not being asked of the evidence. In these studies nodes, paths and landmarks in past developments are identified from a later twentieth-century

perspective and in the expectation of enhancing a potentially powerful design tool for future use.

This study will concentrate upon the decorative treatment of areas in the city which are either wholly pedestrianized or where traffic has been calmed to such an extent that the pedestrian is in control of the environment. The images received from the environment for pedestrian and motorist are quite different. The motorist when travelling at speed receives but fleeting pictures from his or her surroundings. Considerations for the broad landscaping of motorways or their intricate geometry are for others working to different ends: here the emphasis is, very much, on how to please and stimulate the eye of the beholder walking at leisurely pace with time to stand and stare. For such an observer decoration and ornament take on great significance.

This book has eight chapters. This chapter has outlined the main philosophies and attitudes to decoration; the physical variables of decoration, its meaning, content and functions; ending with the social, economic and political framework for the subject. Chapter 2, develops a rational approach to the study of the use of decoration on wall surfaces in path and node. It illustrates the ways in which decoration on building façades results from functional or symbolic imperative. Chapter 3 analyses the types of corner in path and node and the variety of decoration used to emphasize external and internal junctions in street and square. Chapter 4 is a discussion of the city skyline roofscape and its decorative effect. It analyses the skyline and roofscape as both local and city wide landmarks. Chapter 5 analyses the design of the floor plane in path and node. The text will emphasize the reasons for decorative patterning which results from changes in paving materials. The chapter ends with a discussion of change of level in floor plane and soft landscaping. Chapter 6 entitled 'Landmarks, Sculpture and Furniture' discusses the design and location of three dimensional objects within the city. The chapter covers major landmarks such as important buildings or civic monuments and local landmarks which may be either ornamental or