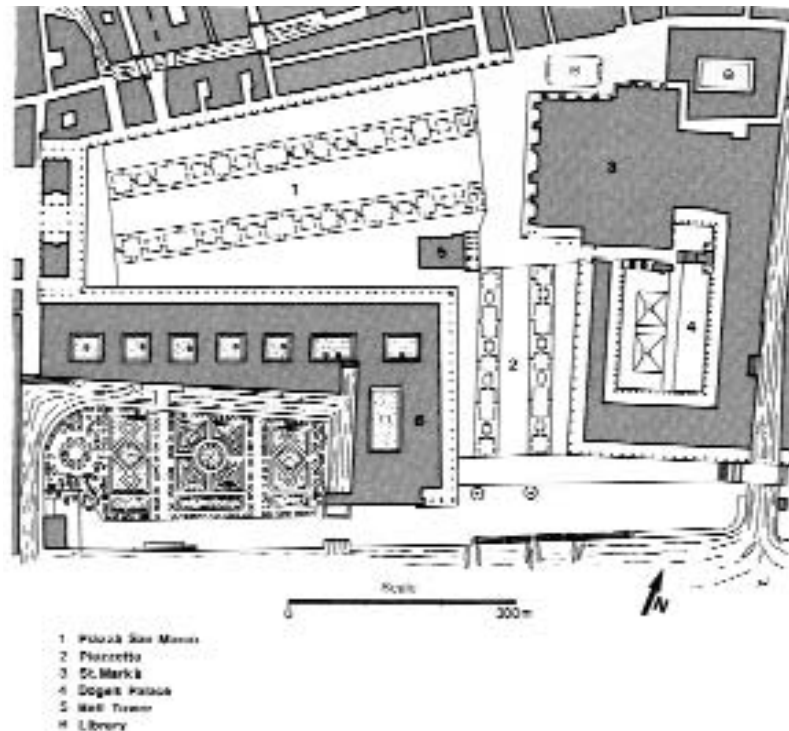




5.2



5.3

to this the main building of the composition. The lines of the floor pattern repeat the spatial theme and direct movement towards the Basilica. Michelangelo's pavement design for the Campidoglio links the centre of the space occupied by the equestrian statue of Marcus Aurelius to the enclosing walls. The sunken oval containing the pattern reinforces the centrality of the space while the expanding ripples of the central pattern emphasize movement to the edge and beyond to views of the city. Not all pavements in the city need to be as elaborate as St Mark's or the Campidoglio in Rome. Humber surfaces like the quadrangles in Oxford and Cambridge have qualities which make walking attractive. This chapter explores some of the decorative qualities of the City's floor plane relating decorative quality to function.

The design and construction of traditional pavements has varied from place to place, very often being dependent upon the regional availability of materials. The decorative pattern of traditional pavements in city streets and squares is often richer than those of the recent past. Halprin (1962) describes traditional pavements as 'thrown like a rich rug underfoot'. Modern materials, however, can be richly textured and highly coloured. It is not the lack of material or financial constraints but the non-appreciation by designers of ornament and decoration when used on the pavement which results in modern pavements appearing dull and unattractive. Recent floorscaping projects in, for example, Nottingham have reintroduced pattern into pavements achieving an improvement in the appearance of the urban scene (Figure 5.5). Starting from an analysis of traditional city floorscape, this chapter aims to develop a rational set of principles as a guide to the use of patterning on pavements.

**Figure 5.2** Campidoglio, Rome

**Figure 5.3** Plan of the Piazza San Marco, Venice



5.4



5.5

**Figure 5.4** Piazzetta,  
Piazza San Marco, Venice

**Figure 5.5** Decorative  
pattern in floor paving,  
Nottingham

### SCOPE OF STUDY

In the immediate post-Second World War period public open space was defined in terms of those areas used for sport, such as sports fields, or areas for more passive recreation such as the formal city parks. Outside the city, Country and National Parks completed the picture of open space for use by the general population. While not suggesting that open space of this nature is unimportant, nevertheless, such definition of public open space is a great oversimplification. The city's most extensive public open space is made up of its streets and public squares: this is where much, if not most, recreation

occurs. When planning for the citizen's enjoyment of the city a holistic attitude is necessary: an attitude which defines city space from doorstep to regional park. Dealing with the planning and design of this extensive and complex spatial system requires of the designer, in the first instance, its organization into smaller units of study, bearing in mind, that it is the overall structure, organization and appearance which is of greatest significance.

The floor plane of public space and its patterning is the subject matter of this chapter. There are two main types of floor plane within the city: the hard pavement and the soft landscaped area. The soft landscaped spaces within the city and its region include areas of wild landscape, farm land,