utilitarian. Chapter 7 begins with an outline of the theory of colour which is later related to townscape. Chapter 8, the concluding essay, is called 'The City of Today and Tomorrow: Ornament and Decoration'. Modern and Post-modern cities are contrasted. Some case studies of city decoration are outlined bringing together ideas discussed in the previous chapters and in particular to show how ornament and decoration can be used to emphasize the five components of city form distinguished by Lynch in order to ensure that each increment of development is a constructive attempt to decorate and unify the city by strengthening its image.

Chapter 9, which is in the form of an epilogue, has been added to the second edition of the book. The chapter analyses the use of decoration in the Hausa cities of Nigeria. It examines, in particular, the relationship between decoration and both building and city structure. The aim of the epilogue is to reinforce the main points of the text and to outline a disciplined approach to city decoration. The subject matter in the epilogue has been deliberately approached from a different cultural context so that the essay can stand alone but, at the same time, add support to the main contentions of the book.

THE FAÇADE

2

INTRODUCTION

This chapter analyses the decorative use of ornament on the façade in street and squares. The façade is analysed in terms of formal, functional and symbolic qualities. For this analysis the façade is considered to comprise three main formal horizontal divisions – the base, podium or ground floor; the middle zone or main floors; and the roof or attic. Roofline and corner treatment will be discussed in Chapters 3 and 4. This chapter will, therefore, concentrate on the base of the façade and the main floors where the *piano nobile* is often located.

LOCATION OF ORNAMENT

Decoration on buildings and in the city generally is the means by which a variety of visual experiences are introduced to the viewer for his or her enjoyment. This quality is sometimes called richness (see Bentley *et al.*, 1985), but articulation is probably a more accurate description. The façade is an important element which presents this variety of experience to the viewer. People can choose different visual experiences from the fixed menu of the urban environment either by changing their focus of attention in a given scene or by moving to another location and opening up a completely new vista or picture.

Visual monotony is a common feature of many urban environments dating from the post Second World War period. There has recently been a change in public attitudes to the built environment articulated in a vocal demand for a more decorative urban realm. The design professions wishing to satisfy this demand for ornamentation often copy past styles. While history is the source for many urban design concepts, thoughtless copying can lead to clumsy pastiche. It is important, therefore, to try to glean and evaluate the principles governing urban embellishment from a study of great works of the past.

Visual richness depends upon contrast; the contrast of elements such as window and wall; or the contrast of building materials, their colour, tone and texture; or finally the contrast of light and shade on the highly modelled surface. Visual richness also depends upon the number of elements in the viewer's field of vision. Too few elements despite a strong contrast gives little choice of objects at which to look. Here the composition