

scheme established should follow the laws of harmonic colour composition.

There are four different scales on which colour in the city can be seen: (i) the scale of the city or of the district; (ii) the scale of the street or square, where colour can create various characteristics or moods depending on adjacent buildings, and at street corners or on diametrically opposed façades; (iii) the scale of the individual buildings; and (iv) the scale of details - windows, shutters, ironwork, street furnishings. Furthermore colour in streets and on buildings can be seen in four different ways: (i) from the side; (ii) from the front; (iii) from above; and (iv) from below. It can be seen in deep shadow, in conditions of blazing sunshine or harshly against a bright sky. In each condition the same pigment may take on a different shade, tint or tone of the same hue.

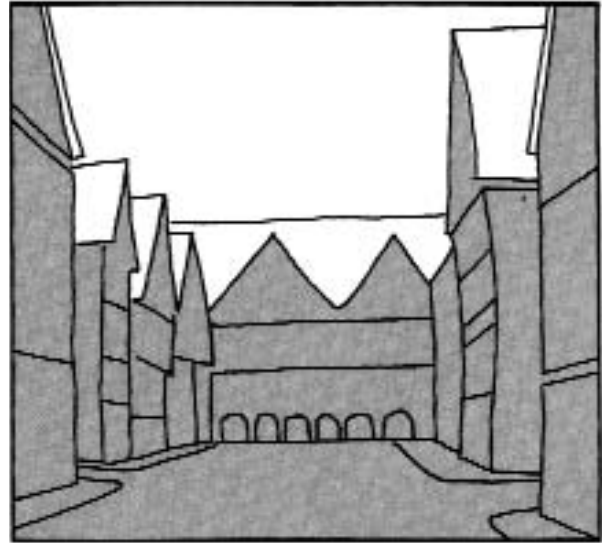
Milan is a city which has a clearly defined colour pattern. It is a highly sophisticated and unique use of colour. Cities like Siena, Florence and Bologna depend for their colour on materials such as brick, terracotta and marble. In Florence, for example, dark colours abound including the dark green marble cladding of the Cathedral. It is a city of shades and tones. In Siena the light and rather beautifully decorated Cathedral decorates a totally different space from the dark coloured main square and the dark cliff-like streets that connect the Cathedral and the main square. Dark brick and terracotta are the colours of the arcaded streets and squares in Bologna where rich gold is splashed on the soffit and arch of vaulted arcades. However, in Milan the experience of colour is quite different: here dark and light colours are juxtaposed. It is a city of light and shade. The highly decorated Cathedral provides a white focus to the main square which has dark colours to the south and light pinks to the north. This highlighting of different areas in the city with white marble clad buildings is a theme repeated throughout the city. The deeply shadowed cloisters of St Ambrogio are contrasted with the brightness of the white marble clad Mausoleum. In

Piazza Fontana white figurines are used to highlight the terracotta decorations while in Piazza della Scala white is used in such a way that the space appears to expand. The use of pink and elaborate decorations surrounding doors and windows is a common feature of main roads leading to the south and west of the Piazza Duomo. Pink and grey is used with great care and delicacy, areas of colour being framed with marble or travertine. The pink in streets leading to the Duomo echoes the theme of an important enclosing wall in the square and is a subtle preparation for the Cathedral surrounds. On Via Carducci, white is used on the Palazzo Nuovo to emphasize the corner with a highly decorative loggia. In Milan colour is used both to decorate and to highlight. The use of white to exploit the position of important city nodes and landmarks is a particularly clever use of colour in the city, in addition to being highly decorative (Plate 7.10).

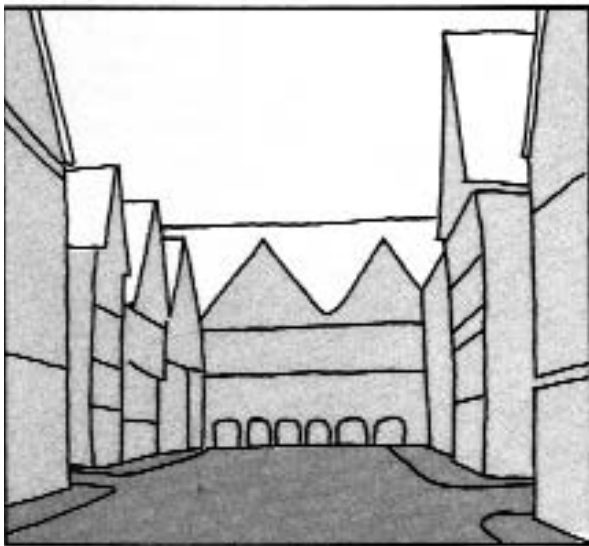
In Vienna and Prague, yellow is the colour used to highlight Baroque landmarks. Small Baroque churches usually along narrow streets become visually significant when painted yellow. Colour of such intensity when combined with movements of surface shadows becomes highly decorative without being elaborate. In both Prague and Bratislava elaborately coloured decorations are common in Art Nouveau and Art Deco façades (Plates 7.11 and 7.12). Colour on buildings from both periods is widely used over façades, and while intricate and pleasing to the casual observer, it nevertheless misses the opportunity for the strategic use of colour and decoration which earlier and more disciplined periods achieved. For instance, in Buda the Cathedral is a good example of colour used to highlight a landmark and important symbol of community solidarity. The Cathedral stands out in marked contrast to the dark shades and tones of red, green and yellow used along the nearby medieval streets.

The two most common urban spaces are the street and square. The colour scheme of the street or square may have a considerable effect upon its

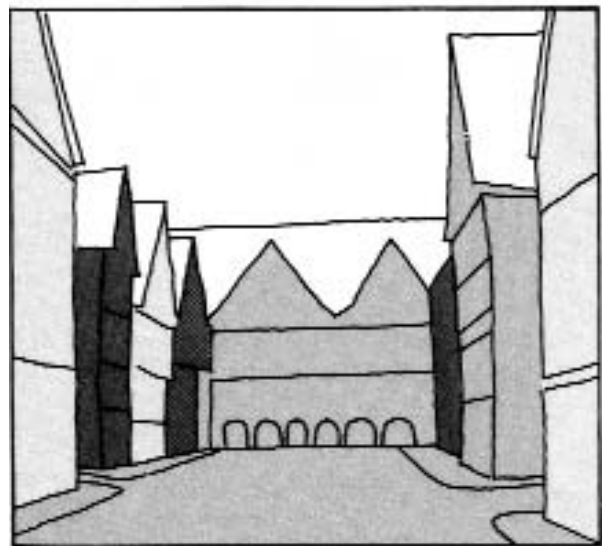
character and appearance. It can contribute to the unity of the street or square, or it may destroy that unity. In addition, the colours used in the street have in themselves the ability to create character and mood. Taking the street for example, it is possible to emphasize the wall planes of the street by painting them a light tone (Figure 7.6). Alternatively the volume of the street can be emphasized by colouring the façades the same tone as the dark pavement, or the length of the street could be emphasized by horizontal strips along the façades (Figure 7.7). The street can also be broken down into units with vertical bands of colouring (Figure 7.8). Whichever scheme is followed the street should be viewed strategically as an element in the city, a path leading from node to node and interspersed with landmark features and street corners. It is features such as these which should influence the final distribution of colour within the street.



**Figure 7.7** Colour scheme emphasizing a street's volume



**Figure 7.6** Colour emphasizing a street's wall planes



**Figure 7.8** Colour scheme emphasizing the verticality of a street's façades