

When developing a colour scheme for a building it must first be seen in its strategic relationship with its immediate surroundings. The building's visual function within the city or district should also be established. For example is the building an important landmark or a closure to a vista? Does the building lie upon an important path with a particular colour coding? Having decided the strategic requirements then the building itself can be examined: if it is rich in decoration it will be articulated with relief – cornices, window-frames, niches, projecting bays and oriels, stairwells, corner mouldings, overhanging roofs, balconies, etc. The relief lies in front of the main wall surface and is foreground colour, the wall becomes the ground or background colour. The background may be dark with pale relief or vice versa, but some distinction is necessary for articulation.

When choosing a colour scheme for a building it is the details that are the final constructional elements to receive consideration. It is only when we stop and concentrate the gaze do we notice the details and colours of fixtures and fittings but they are important for the overall effect of the street and where possible if flanking an important route they should be co-ordinated. The three zones of the building, the base, the middle zone and the roof zone, together with the relief and detailing make up the architectural treatment of the street. The planes,

projections and ornamental work can be emphasized to create a lively pattern of decoration. In other areas where for strategic or masterplan reasons the street can be bland and unassuming then the difference in elements can be masked by the subtle use of shades, tones or tints of the same colour.

## **CONCLUSION**

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Colour is one of the most important aspects of city life: it is one of the main factors in our description of a city's decorative effect. To be fully effective for city decoration requires some strategic policy which sets a colour agenda for the city and its main elements, districts, paths nodes, edges and landmarks (Lynch, 1960). The city image from the point of view of colour is often formed over a long history and also strongly affected by its environmental setting. Determination of colour image requires a sensitive response from the urban designer. A response which should be based on a thorough survey of colour in the local environment. For the remainder of the city, colour can be used to highlight important buildings and landmarks, colour code important paths and give individuality within the overall pattern for important squares and meeting places.

# CONCLUSION THE CITY OF TODAY AND TOMORROW: ORNAMENT AND DECORATION

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## INTRODUCTION

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The theme of this book is the role, form and location of ornament and decoration in the city. The thesis presented is the notion that each increment of development should be seen as an attempt to decorate the city. It is through the successful use of decoration that, in Alexander's terms, the city can be 'healed' or 'made whole' (Alexander, 1987). Decoration can unify the disparate elements in the urban realm. It has been argued that successful decoration results from an understanding of its function, where function is used in its broadest sense to include symbol and sign. Decoration is not, however, an aesthetic activity divorced from the realities and practicalities of everyday life in the city. The city is a place of residence, work, commerce, industry, leisure and education. As such it has its own developmental imperatives. The urban designer would be unwise to disregard these forces at work in the city. The urban designer may be able to mould and shape these forces beneficially but never completely control them.

## THE MODERN CITY

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Modernist architecture, in its puritanical zeal, rejected ornament and decoration: arguably it denied the city the possibility of a richer and enriching environment. The rational modernist mind which neatly compartmentalized activities of the urban environment into discrete zones rejected both the complexity of urban life and the rich traditions of urban design. The city was considered a machine to provide work, housing and other activities connected by roads not streets. Le Corbusier, by rejecting the street and square, was clearly rejecting a great European tradition of city building (Le Corbusier, 1946; 1947). Le Corbusier was an artist, a great architect, who could never understand and come to terms with the city in all its complexity. Those who followed his ideas of raising concrete boxes on pilotis, continued the tradition of rejecting urban spaces, while failing to replicate the sculptural elegance that many of his buildings achieved. Unlike Renaissance or Baroque masters few of the Modern masters understood or