

Color Is The Basis Of The Landscape Composition Of The City

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Abstract – The article discusses the use of color in the city landscape. The task of a landscape designer is to achieve balance, harmony of plant composition throughout the urban space, so as not to spoil the entire architectural image.

Keywords – Color, City Space, Spectral Colors, Nuance, Contrast, Composition.

I. INTRODUCTION

The color environment in the urban space should be holistic and complete, requiring an integrated approach to the use of color. How color and illumination will be perceived in an urban landscape depends on many factors: on the climatic conditions of the area and weather, the terrain and type of coverage (grass, sand, stone), as well as the color of vegetation. If we have individual flower beds and flower beds in the urban landscape, then we can safely use pure spectral colors, but for the landscape composition as a whole, it is important not only the color of flowers, fruits and foliage of plants, but also the color of structures, small forms, urban buildings. With the help of color, you can connect individual elements of the city landscape, create accents in the most significant places. The construction of a color composition is based on the classification of colors by color tone. We know three main spectral colors - red, blue and yellow (Picture 1). The colors that are located between them are intermediate. Distinguish between warm, or active, colors (from green to red-violet) and cold, passive (from blue-green to purple). Active colors excite the viewer's attention and are clearly visible at a great distance.



Picture 1. Basic spectral colors

Passive colors, on the other hand, are soothing, they are well perceived at a short distance, but their shades are indistinguishable from afar. Color influences the perception of form and space, which is widely used when building a landscape and creating spatial illusions.

II. MAIN PART

Warm colors visually bring an object or vegetation closer, cold colors remove it. Therefore, for example, with an unsuccessfully planned flower bed, the cold-tone areas visually "fall out", seem to be more distant. Trees with crowns of cold shades, located in the background of the urban composition, increase depth, create a feeling of spaciousness. There are also complementary colors. Placed side by side, they give the greatest contrast and look as saturated as possible. To create a beautiful landscape composition in a city, you need to know the laws of color mixing. On the palette, a new color tone can be obtained by mechanically mixing paints. In the space of the city, one has to act differently, using the effect of spatial mixing. The art of mosaic is built on this effect, it was used by impressionist painters. The human eye cannot perceive separately many small fragments of different colors, therefore, whether it is a flower garden, or a separate landscape in which small multi-colored spots are combined, from a distance it is perceived by the eye as a spot of "average" color - this is the result of spatial mixing. With spatial mixing, intermediate pure colors are obtained from the main ones. For the perception of the composition, the features of the psychological impact of color on a person are also important. For example, red is exciting, but with prolonged perception, it creates fatigue. Yellow, causes joy, but with prolonged exposure - anxiety. Green and blue are calming, blue and purple can be depressing. In this case, all the color accents in the city are included in a natural green background. As we have already said, elements of a city landscape can be built according to the laws of contrast (Picture 2) or nuance (Picture 3).



Picture 2. Nuance colors



Picture 3. Contrasting colors

When elements are repeated within the same composition, the contrasting effect is enhanced. For a three-color contrasting composition, you can choose shades of red, yellow and blue. The best contrast is achieved by combining strongly and weakly saturated colors. Contrasting combinations arouse attention and are clearly visible from a distance. They are used in the design of parterres, entrances to parks, and so on. For ceremonial carpet flower beds, flower beds and flower beds, plants are used, the flowers or inflorescences of which overlap the leaves, therefore, when viewed from a long distance, spots of pure spectral color are visible. In this case, the most advantageous combinations are contrasting in color, however, combinations of blue with purple, red with orange, yellow with orange will be undesirable. But the nuanced color composition is based on the main color and its shades, which differ in color tone, lightness and saturation. For example, red with shades ranging from red - orange to magenta, blue with shades from purple to cyan. The nuanced color combination is soothing, but does not look great from a distance. Some types of gardens, such as traditional gardens in Japan and China, are entirely based on nuanced color combinations. For "one-color" gardens ("blue garden", "blue garden", "red garden"), plants with a certain color of flowers and foliage are selected. At the time of Amir Timur, the arrangement of such gardens received a poetic name. Also, a specific feature of Central Asian gardens was a combination of ornamental and fruit trees. The planting of fruit trees was determined not only by purely practical, but also by aesthetic interests. Their snow-white, purple and pink flowers in spring and yellow-orange fruits in dense green foliage in autumn, gave the gardens a unique charm and contrasting coloristic effect (Picture 4).

The colors of black and white in the color composition of the urban landscape play a very important role, since they are combined with all spectral colors. Black color (it is also for plants - dark purple) is contrasted with any light color - blue, pink, yellow. Any spot of color against such a background appears to be more saturated. The white frame (border, dumping of white marble chips around the flower garden) "gathers" the variegated composition into a single whole, smooths out the feeling of variegation (Picture 5). Light gray or white will help separate colors that are unpleasant to the eye: green and blue, purple and

green, red and blue. This technique is widely used when drawing up flower beds.



Picture 4. Contrast color effect Picture 5. Composure composition.

Color may look different under different lighting conditions. At different times of the day, sunlight has a different spectral composition and, accordingly, we see colors in different ways. During sunset, orange-red light predominates, so objects painted in red and orange seem to be the most saturated. At the same time, yellows lose their saturation, blues seem greenish, blue and violet turn black. In twilight lighting, the rays of the blue-blue part of the spectrum predominate, as a result, blue and cyan colors become the brightest and most saturated, yellow turns green, orange loses saturation, and red turns black. The capabilities of the human eye are limited. Close up, we see the texture of surfaces, and small details, and structural features of the plant. But at a distance from the object we can only distinguish large forms, general contours, a pronounced color background. As you move away from the viewer, the colors in the landscape become colder and "whiten", drastically lose their saturation. This is especially noticeable in rainy or foggy weather. These patterns determine the change in the color of the urban landscape during the day, season, year.

Pure spectral colors are rare in nature. The basis of natural landscapes is formed by the colors of the so-called "earthy palette" (Picture 6.), which belong to the warm range. Ocher sand and limestone, yellow-brown and reddish shades of baked and unbaked clay, brown tree bark, differently treated wooden surfaces.

myrtle green	dark tangerine	dark chestnut	asparagus
tyrian purple	dark midnight green	deep blue	persian green
mocha taupe	agate blue	amazon green	scallop shell
moccasin	pear	olive green	khaki
carrot orange	oyster gray	gray taupe	antique white

Picture 6. «Earth Palette» Colors.

There are no really cold colors in this palette. Gray-green and blue-black shades of natural stone approach the cold scale. Neutral colors are close to the colors of gray sand, limestone, sandstone, gray and black granite, as well as spectral colors, they can have different saturation. A particularly wide range is given by marble and granite, which are used in the form of chips, crushed stone, slabs and blocks. Thanks to modern technology, the color of artificial building materials can also vary. For example, cement-sand slabs of various shades are produced for paving: neutral-gray; greenish- or yellowish-gray; imitating natural stone (ocher and brown) or brick (terracotta). When planning an urban landscape, you need to experiment, combining the colors of the "earthy palette" with the spectral ones. So, the same container with flowers will look completely different against the background of a gray granite, brown log or red brick wall. When placing plantings near the fence, it is necessary to take into account the similarity or contrast of the color of the fence and the color of the foliage, their combination in lightness. A bright flower garden requires a restrained, neutral range of paving materials. The perception of color and light is very individual, since it depends on the

characteristics of vision, age, artistic taste, character and mood of a particular person. Therefore, it is better to "paint" the urban landscape with the most pleasant colors for us, avoiding the impression of excessive variegation, chaos of colors. Thus, it is necessary to adhere to the rules of color harmony:

- any color against a contrasting background is perceived more saturated, a combination of contrasting colors can increase the overall saturation of the drawings;
- when some colors are combined, the feeling of their saturation decreases, and the more, the closer the colors are located in the color wheel;
- the greater the difference in lightness and saturation, the stronger the contrast.

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