



## *Freehand architectural drawing/urban sketching*



Erasmus+

# FREEHAND ARCHITECTURAL DRAWING/URBAN SKETCHING

4.

Chromatic survey in architectural buildings



**SAPIENZA**  
UNIVERSITÀ DI ROMA

**Prof. Emanuela Chiavoni**  
**Prof. Francesca Porfiri**

# *Colour architecture and city*

## *The culture of sustainable project*

“Light” and colour are fundamental components of architecture that characterizes and enhances the identity and cultural, social and environmental character of the city of the future. The multi-coloured ways of colour will be explored to confirm that colour can not be considered a simple decorative element but it is also a fundamental element in every architectural and city project.

*Conscious use of colour in living and work environments.*

It is also possible to express a new urban quality using colour as a relooking element to redevelop unused or degraded urban areas to convey the concept of psycho-physical wellbeing and sustainable development.

An Italian architect who works in this topic is *Marcella Morlacchi* (Professor in the University of Rome and Pescara). She has drawn many areas in Rome to represent the state of conservation.

You can see some watercolour drawings showing the natural and constructed Heritage of Rome.

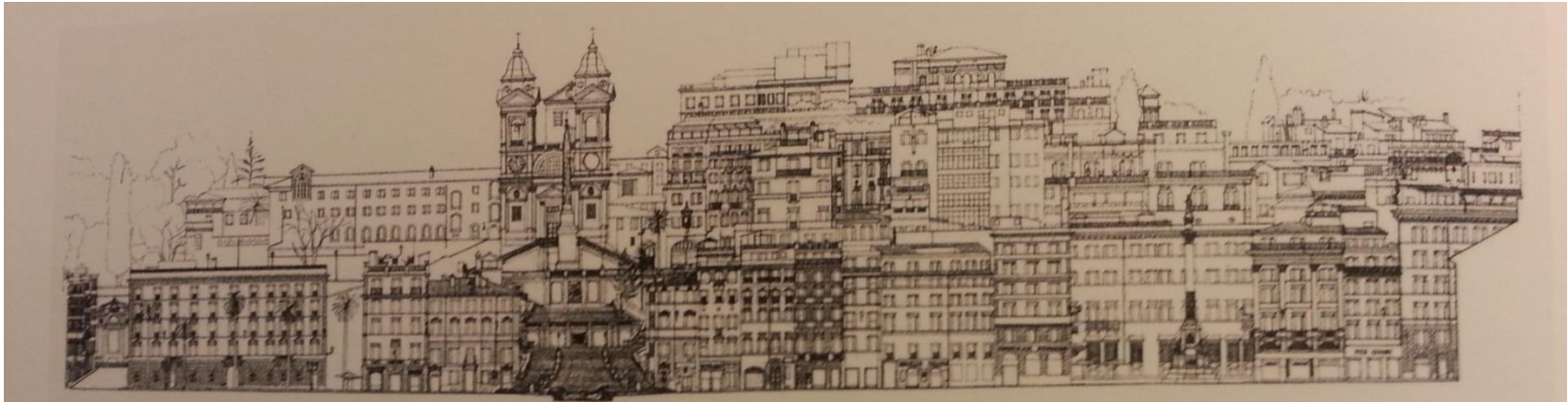


Fig. 3



Fig. 4

Arch. Marcella Morlacchi

Piazza di Spagna, Roma: black and white drawing and colour survey

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L4 - Chromatic survey in architectural buildings

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Piazza di Spagna, Roma: stairway detail, watercolour drawing with shadows

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Piazza del Popolo, Roma: detail, watercolour drawing with trees, fountain and sculptures

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Piazza del Popolo, Roma: detail of the vegetation, watercolour drawing

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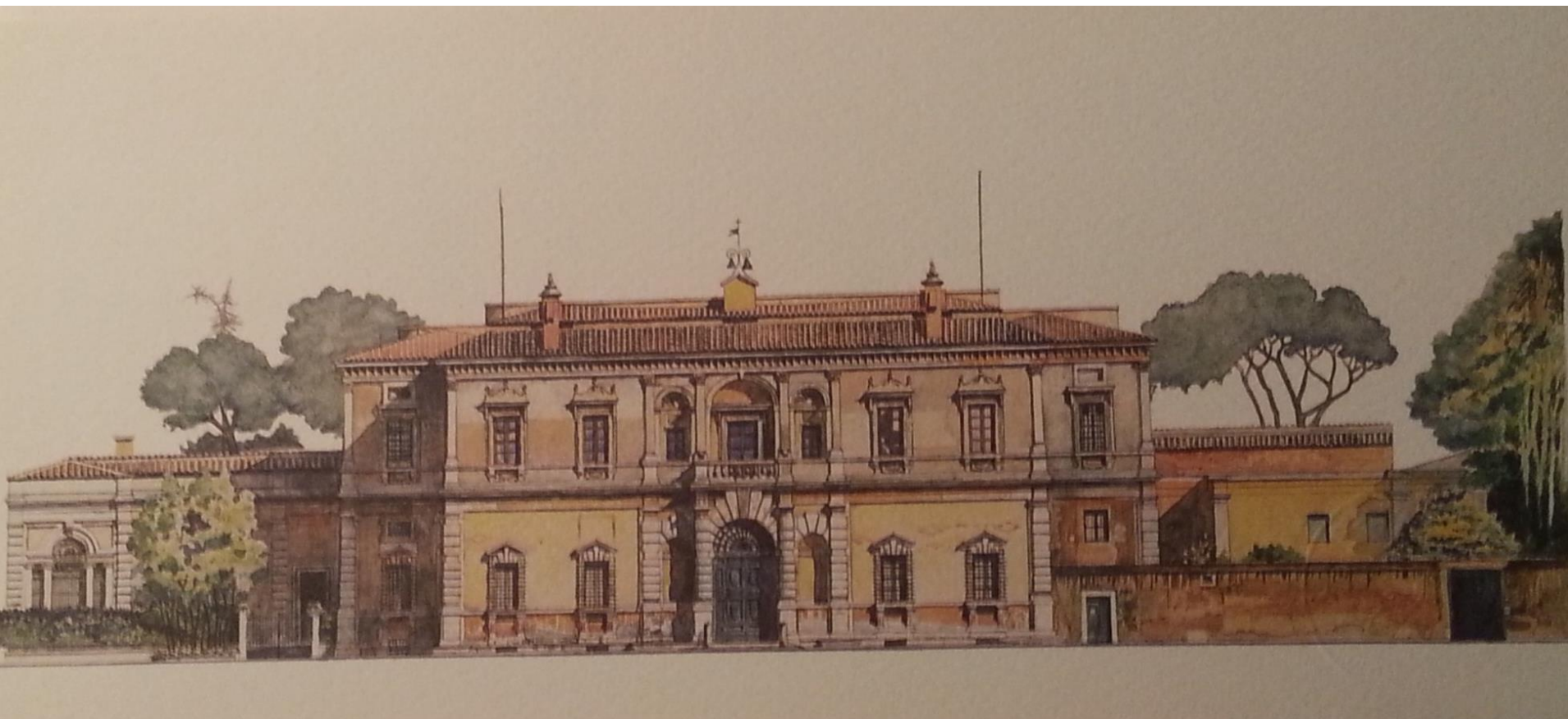


Arch. Marcella Morlacchi

Piazza del Popolo, Roma: detail of *Porta del Popolo*, watercolour drawing with shadows

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Villa Giulia, Roma: watercolour drawing



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Palazzo Chigi, Roma: watercolour drawing

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## *COLOUR PLAN*

Project control tool on the painting of the walls, equipped with a clear and univocal reference system. Closely connected to the Urban Furniture Plan, the Colour Plan represents the sector of chromatic safeguard of the more general Plan of Protection of the urban image.

The knowledge of the history of façade chromatism is at the basis of the study of each regulatory plan.

The Colour Plan is aimed at safeguarding the harmony of the urban image understood as a place of signs and colours.



## *COLOUR PLAN*

The first Colour Plan was created in Turin in 1978 by Riccardo Zanetta and Germano Tagliascchi, followed by numerous other Colour Plans for Italian cities such as:

Pozzuoli

Giulianova

Bergamo

Prato

Ponza

Trieste

Portofino

Cremona

Caserta

... moreover the Plan for the district of S. Lorenzo in Florence and the Plan of the II Municipality in Rome considered as the **Pilot Plan** to be extended to the historical city with an appropriate regulation to be included in the **New Building Regulations**.

## *Paolo Marconi (Italian Architect and Professor):*

*... “the designer of colour is not simply that but must first and foremost be an architect. But not an architect with a capital A ... an architect able to distinguish a base from a capital, a smooth ashlar from an embossed boss, a true brick curtain surface from a brick surface imitated with a brush; a humble architect able to read architecture by creating it as taught at school: a sketch of logical analysis and grammatical reflection ... so that the architect must also design the colour of the city, house by house. He must give a homogeneous and meaningful colour to the two great antagonists of the architectural façade: the background and the ornate” ...*

# *Colour Plan of Ponza (Island), M. Morlacchi*



Photo of Ponza from the sea

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# *Colour Plan of Ponza (Island), M. Morlacchi*



Photo by day of the island of Ponza

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# *Colour Plan of Ponza (Island), M. Morlacchi*

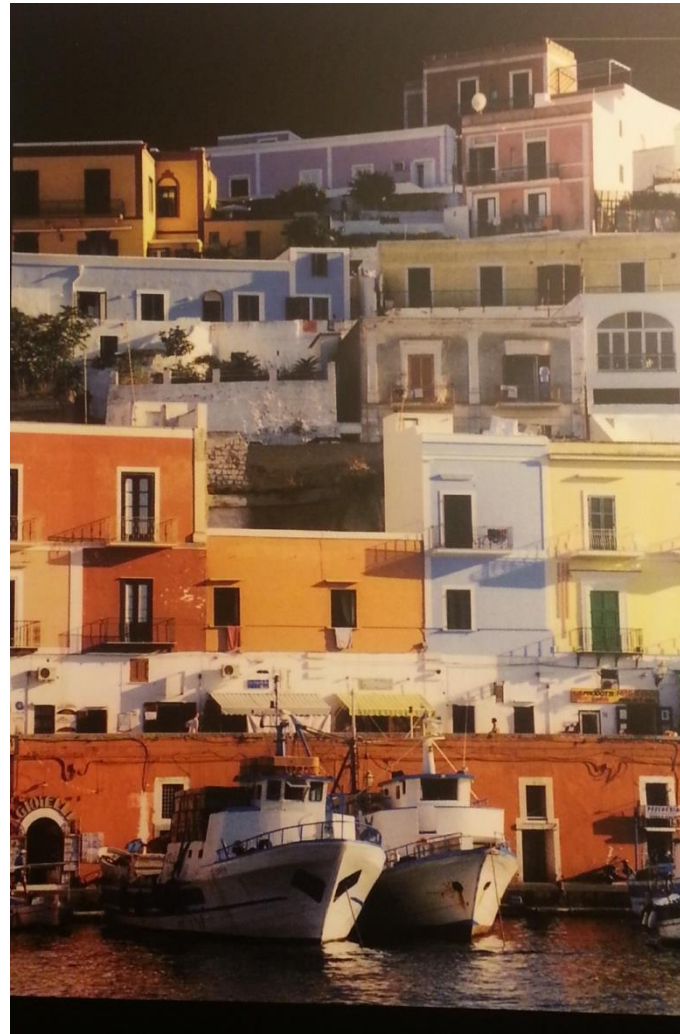
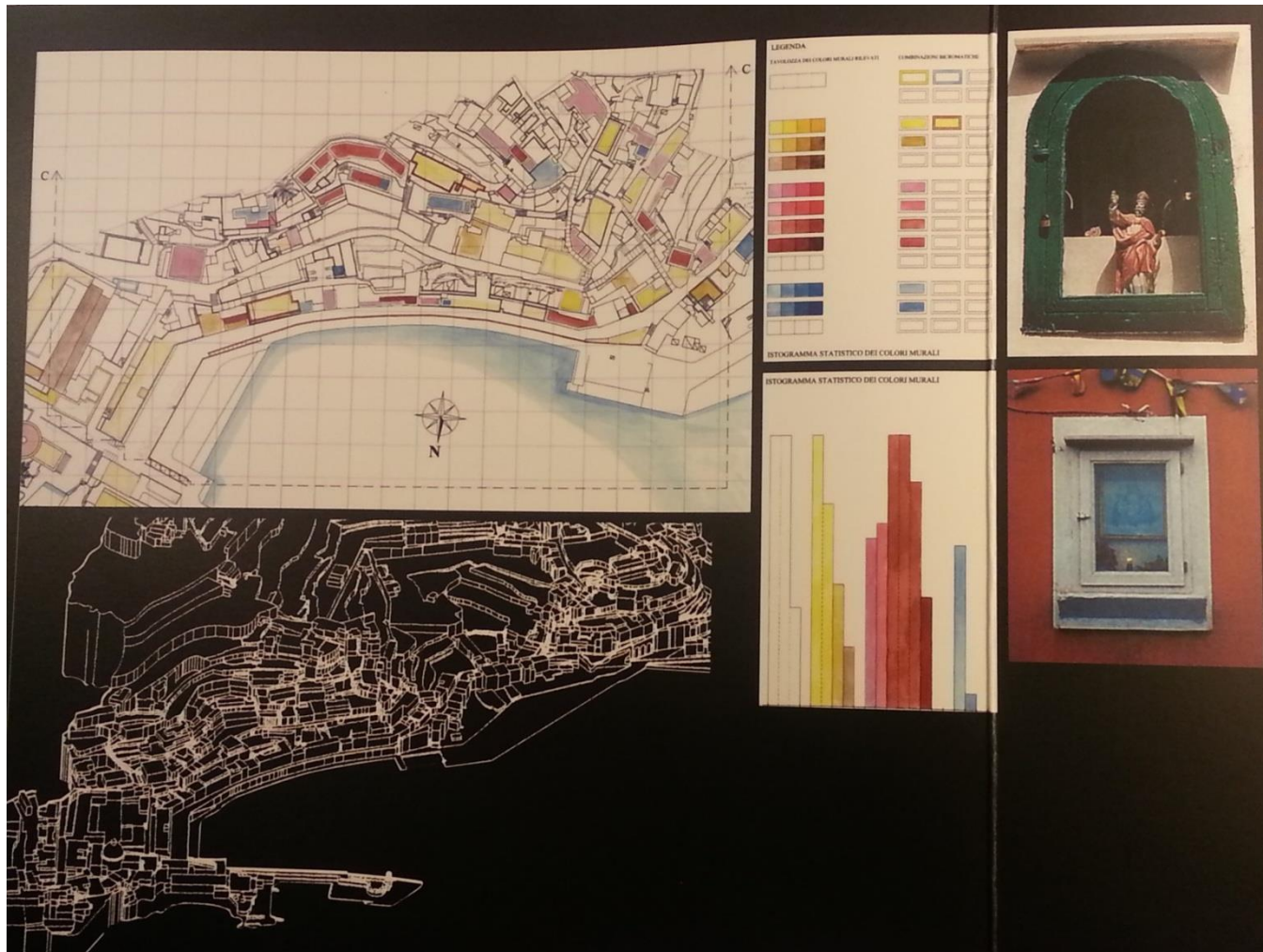


Photo by night of the island of Ponza

# *Colour Plan of Ponza (Island), M. Morlacchi*



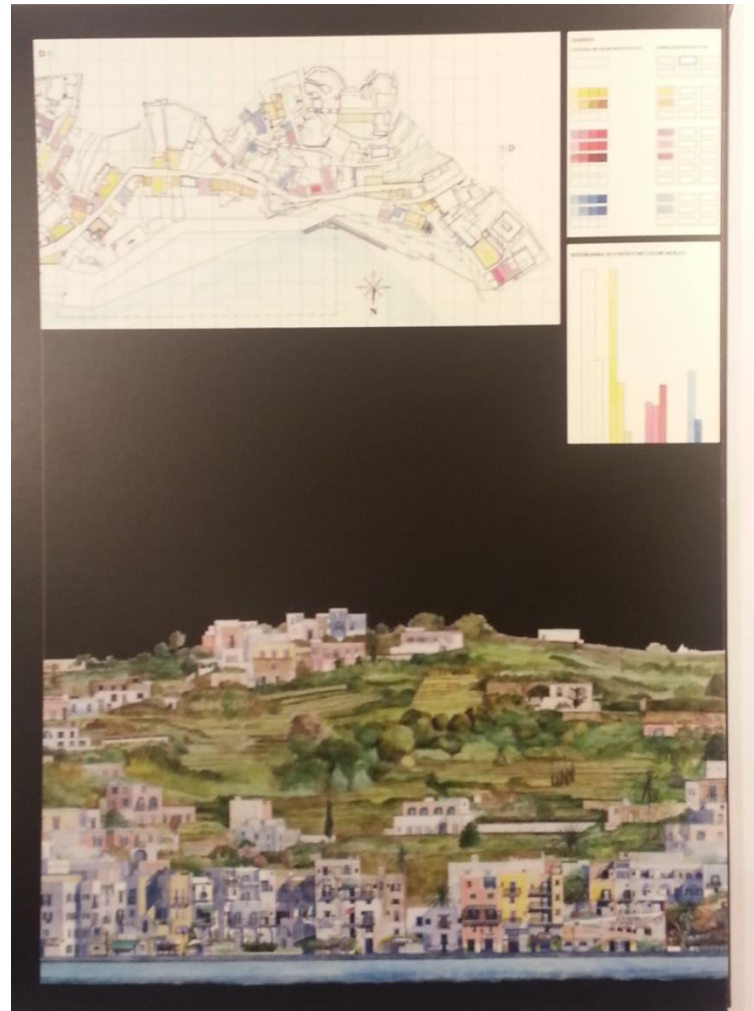
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Study for the Ponza Colour Plan

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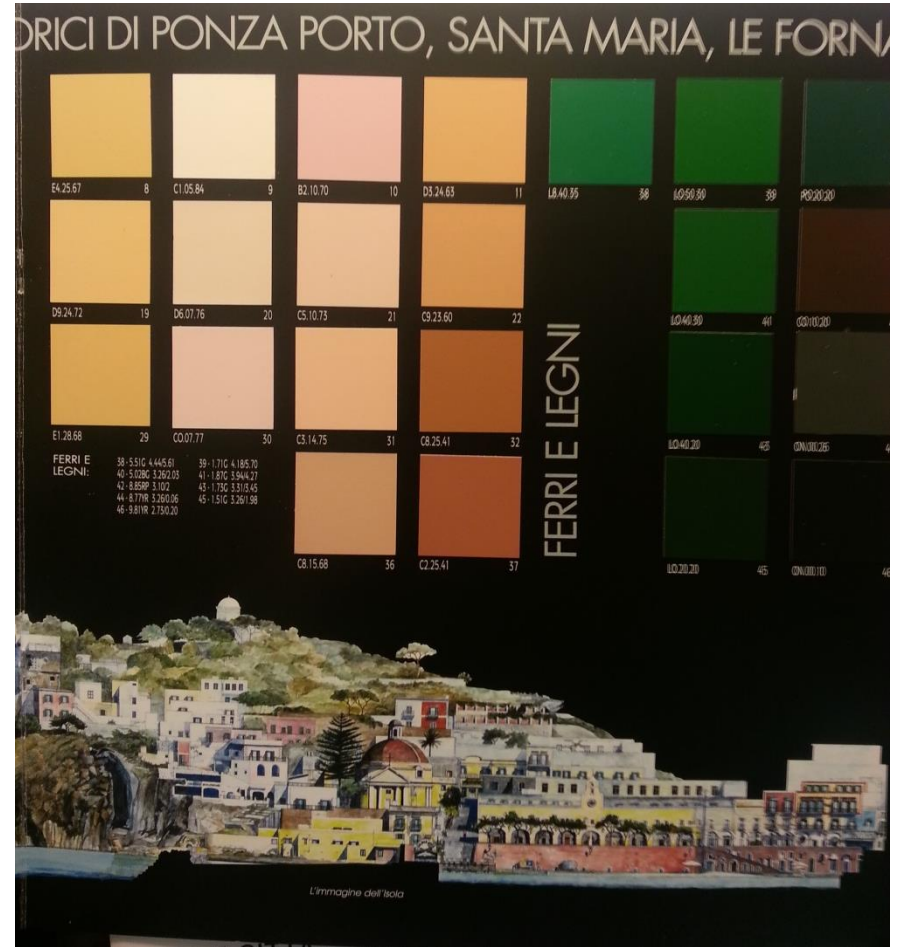
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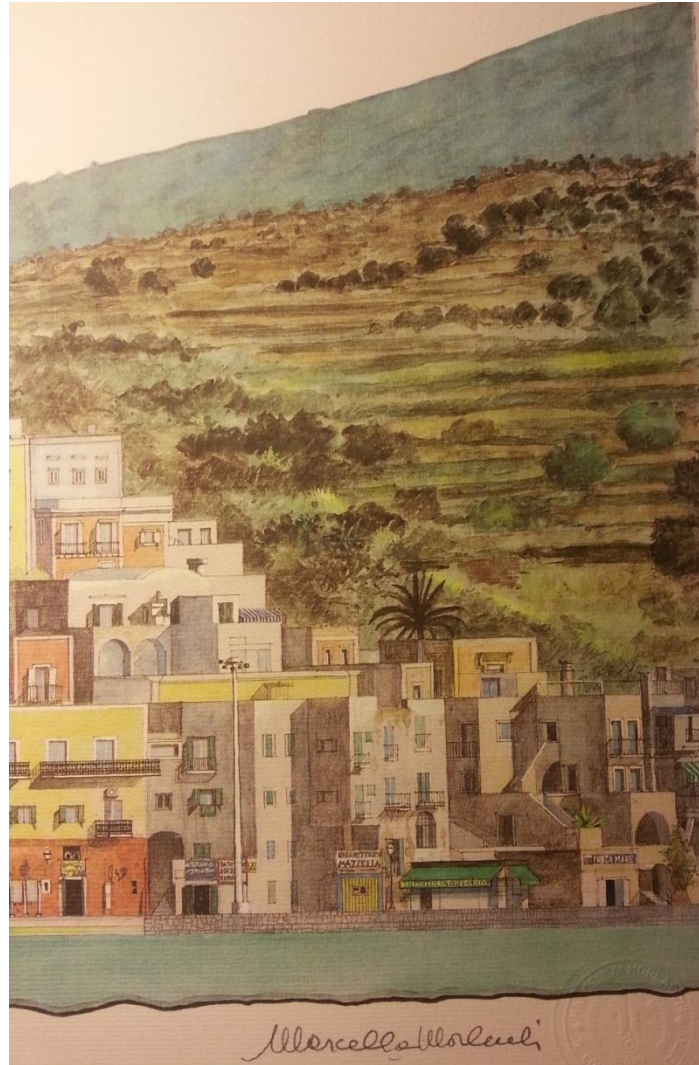
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# *Colour Plan of Ponza (Island), M. Morlacchi*



Arch. Marcella Morlacchi Drawing of the island of Ponza, landscape watercolour detail

# *Colour Plan of Ponza (Island), M. Morlacchi*



Arch. Marcella Morlacchi

Watercolour drawing of the island of Ponza, detail

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# *COLOUR, ARCHITECTURE AND CITY*

*the culture of sustainable design*



Section drawing of the Pincio, Rome



# *COLOUR, ARCHITECTURE AND CITY*

## *the culture of sustainable design*

Recurrent chromatic errors:

1 - The chromatic tone of the brick applied on the bottom between the windows is extended, without any rule, only on some parts of the architectural orders, for example only on the ashlar of the base, while the rustication of the canton is treated with other shades.

2 - The vertical parts of the frames of the portals and, sometimes, of the windows, are treated in accordance with the colour tone of the stone up to a certain height (where the stone was actually placed) and then painted with the colour used in the background walls (where instead of the stone the "simulated" stone is placed).

3 - The architectural unity of the building facade is altered by painting the units of the various condominiums with different colours; the tone of the reliefs of the window frames is different from that used for the windows and the cantonals.

An ashlar-treated wall is painted with the colour applied on the "smooth" bottoms of the upper floors;

4 - The surfaces are painted freely, without respecting the colour tone of the stone, and moreover with variable colours in the individual elements constituting the architectural order, affixing on the capitals for example a paint with a tone different from that on the bases etc ....

# *COLOUR, ARCHITECTURE AND CITY*

## *the culture of sustainable design*

The architectural unity of the building façade is altered by painting the units of the various condominiums with different colors; the tone of the reliefs of the window frames is chosen different from that used for the rustication of the windows and the cantons.

An ashlar-treated wall is painted with the color applied on the "smooth" bottoms of the upper floors;

- the surfaces are tinted freely, without respecting the color tone of the stone, and moreover with Variable colors in the individual elements constituting the architectural order, affixing on the capitals for example a tinting with a tone different from that affixed to the bases etc ....

# *COLOUR, ARCHITECTURE AND CITY*

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Rome, Italy: example of colour mistakes





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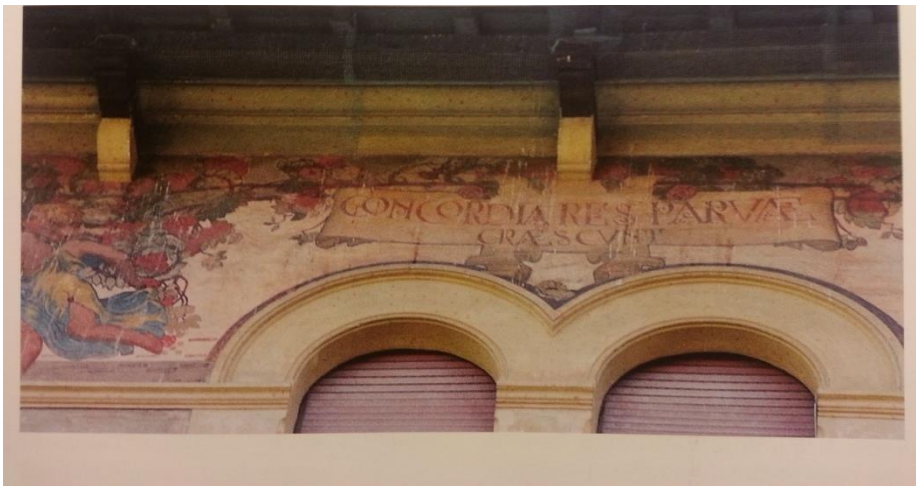
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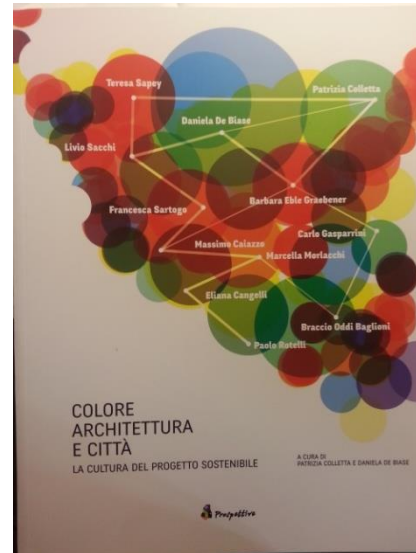
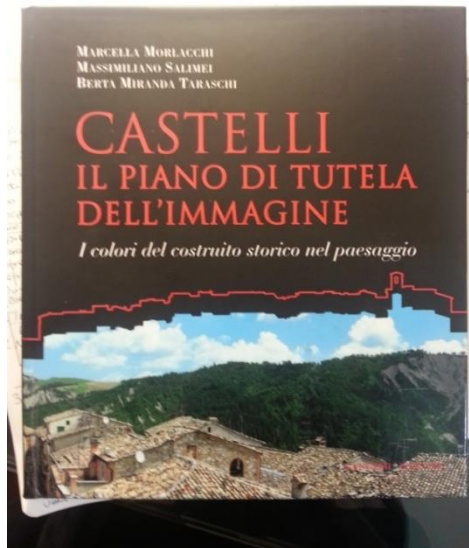
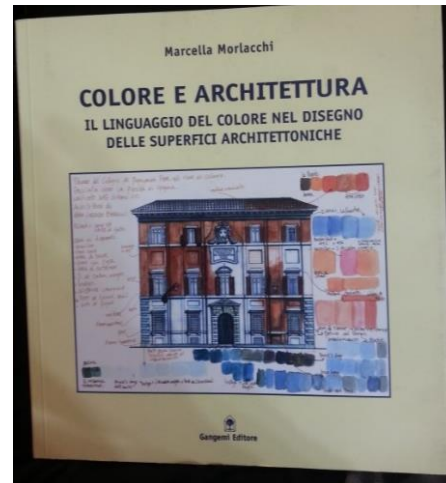
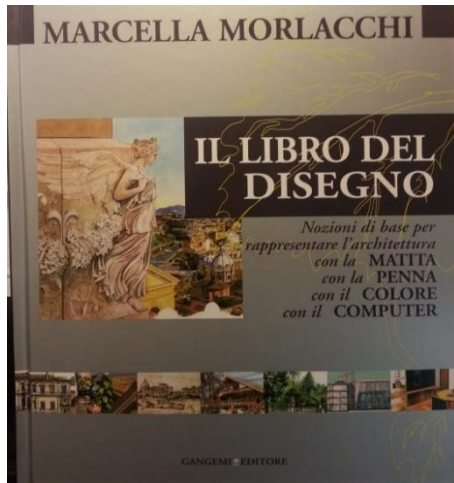


Example of painted facades

Air conditioning unit



# References: Marcella Morlacchi pubblicazione



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