The representation of colours in contemporary architecture: contemporary architects/designers drawings

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ABSTRACT
Rough and executive drawings, contest boards, renders are always the main tools used by architects in their communication. Today, the traditional means of representation and the latest Information Communication Technologies live together and are well used in the realization of the project, with their different contribution. Despite of their differences, these two approaches have something in common: the use of color, not only as a smooth finish for works but also as a powerful meaning of exchanging ideas. The target of this abstract is the analysis of relationships between colour/project and colour/communication in the planning idea of the representation in contemporary architecture; the topic will be developed by comparing some drawings of the most famous contemporary architects (i.e. drafts by Renzo Piano, Steven Holl watercolours, Zaha Hadid and Massimiliano Fuksas renders, etc.).
Keywords: Colour, Drawing, Project.

1. INTRODUCTION
The color is an important aspect of our daily lives, is an intangible value that affects everything around us, is technically the fruit of reflection of light on a surface but, in reality, the color reveals far more complex issues. It’s the subject of several disciplines, from psychology to color therapy, which studies the therapeutic effects on humans, to get to the graphics that investigates the properties of communication.
In architecture, in particular, can boost the color and highlight those areas, to define individual elements but can also become part of the same work, not only ornament and surface finishing, but true architectural language. Almost like a true structural component of any other material, with its quality, in fact, change the perception of space, influence and interact with humans, it arouses feelings.
Both contemporary architecture that historic show numerous examples of products where color is an integral part of the work itself.
This article aims to analyze the contribution of color in the design phase of the work and understand how contributes to the creation and dissemination of the idea.
I want to propose a study of the representation of contemporary designs made by some of the most famous architects of our time to test the role of color in the genesis and design communication.
In the sample of architectural drawings analyzed, in particular, there may be some recurring types where the color is not just a means of expression but the star of a defined design process and wanted.
2. ARCHITECT’S SKETCH IN THE DRAFT

2.1 The sketch
The sketch in architecture is a powerful means of expression, the first step for the conception of a work, individual expression is strongly linked to the personality of the designer.

The methods used by the great architects of their ideas are always highly subjective, in detail, but the sketches of some architects are so representative of a way of thinking and implement distinctive as to make the author. This method is undoubtedly the fastest and directed to convey the idea through a few signs it allows an immediate understanding of the project.

The project freehand sketches were the first subjects of this investigation, and soon appeared to clear the division between design monochrome, usually black or sepia, and colored.

The techniques are roughly the same for both categories (pen, pencil or watercolor), while the differences between the results and significance of this kind of representation.

Use of the method of black and white or color does not necessarily exclude the other, are choices made with care, depending on the ultimate goal of the project design or graphic expression.

Toyo Ito, for example, passed peacefully from monochrome to color sketch, depending on the purpose to be pursued.

2.2 Monochrome sketch
They are without doubt the most traditional form of representing the architecture where all the communication and creation of idea is expressed by sharp edges and shades of one color (Fig1).

Mario Botta, Daniel Libeskind, Alvaro Siza, for example, used to express the first forms of their projects through sketches where the monochromatic volume, the play of shapes and materials is given by the effects of light and

Fig1
Sketch’s details of D. Libeskind (1), A. Siza (2), M. Botta (3), T. Ito (4).
shadow of the pencil and stretch from skill and confidence with the design of author. This method produces a design that seems quick and easy to realize when it is actually the result of years of experience with the pencil.

2.3 Coloured sketch
Other architects do not hesitate, however, to give their fledgling projects through drawings and sketches also strongly stained (Fig2).
In the designs of Renzo Piano, for example, the color is not used to accurately depict the reality but as a means of communication, in which case the color contributes greatly to the immediacy of the understanding of the concepts and expresses its narrative power.
It is not a simple transposition of the real color of a project or of a place with its abstract character separates the observer from the objective image by concentrating only on the project.
Massimiliano Fuksas also uses color to define the first part of his new project in his sketches with markers from strong tones and decided wants to transmit all the strength and innovation of its projects.
Steven Holl, by contrast, uses the technique of watercolors to make images of his work, not only perspective, but also its plans and sections are stained with this technique.
Through the transparency of watercolor constructs an idyllic view of his project, almost fairy-tale illustration to make the delicate poetry of its output.

3. ARCHITECTURE'S RENDER IN THE DRAFT

3.1 The Rendering

Fig2
This path through the representation of whatever contemporary architecture could not talk about rendering and virtual simulations. The word is a word rendering of computer graphics showing the process of “surrender” or to create an image from a mathematical description of a scene in three dimensions. With the refinement and development of computer graphics are available on the market a large number of rendering engines that have turned a difficult process and is intended only to experts on the subject in a very common product in the design of architecture. This type of representation is in fact so joined powerfully and quickly the world of design, especially for purposes of communication design completed. This analysis led to the identification of some types of render, you may experience common to many architects, each with its own specific purposes.

3.2 Photorealistic rendering
Many programs on the market have as their goal the creation of photorealistic images, or as close as possible to the photographic reproduction of reality, in which case the color serves as a vehicle for representing reality. The aim is to come closer to reality by using solid colors, bright and clear. Blue skies, emerald green, shiny metal, ultra reflective liquid surfaces contribute to the definition of image to describe the project as the best solution possible. Many architects are in this form of expression (Fig3) a response to their communication needs, Daniel Libeskind, Herzog & de Meuron, Norman Foster to name a few. In particular, the rendering of Zaha Hadid exploit this concept; fluid forms and futuristic way of its original architecture are described with this type of images in order to demonstrate its design excellence.
3.3 Emotional rendering
Other architects, such as Dominique Perrault, Norman Foster and Jean Nouvel, instead often used to render in a different way, beyond the immediate meaning of the real yield. This type of image (Fig4) there is, in fact, the objective primary convey the emotion that should inspire the architecture project. Colors become fantastic, purple skies and backgrounds surrounding the project while the evanescent light and its reflection become the protagonists of the communication of ideas. In particular in the works of Jean Nouvel design of light plays a major role in the communication architecture, the light is pure white and is reflected on the surface, creating glare that donate to an almost ethereal architecture with the aim of arousing feelings observer.

3.4 Conceptually rendering
Likewise, the common use of color in the rendering of the project as an instrument of communication is completely decoupled from the representation of reality. In practice, some architects carrying out rendering to grayscale or color-neutral, however, where only one element is colored, generally with primary colors or very bright (Fig. 5). The goal is for both to focus attention on a particular project as particularly significant or even representative of the whole idea. The result is a clear where the only color this immediately draws the eye on what the designer believed to be an item of value or note of your project. Images are readily understandable where the idea is well marked ahead of the design process.
4. CONCLUSIONS

This article has been intended to develop courses of interpretive use of color in architectural design. Landscape has emerged a rather diverse set of methods used and their different meanings.

One constant, however, links these differences, or the use of color as a means of expression that may be privileged comes in many different versions while maintaining the same effective communication.

From the genesis of idea to the final representation of a planning process concluded, the color is an essential character of the language of contemporary stresses, thereby contributing both concepts show the development that the communication of idea.

The result is a reflection on its importance, not only in a purely constructive work, but also in the stages prior to the construction site to better evaluate the effects and make the most of opportunities.

REFERENCES


