

COLOUR, THAT NECESSARY PRESENCE

Authors: Ángela García Codoñer, Jorge Llopis Verdú, Ana Torres Barchino, Ramón Villplana Guillén
Politecnica University of Valencia

The surroundings experience, the conscience of means where our life is developed we experienced it from one of the most powerful aspects of the assembly of our perceptive system, the vision that makes possible the conscience and knowledge of the world, by the vision we discriminated the forms and perceived colours, the forms with the aid of the intellect, the understanding that take to the knowledge, colour is sensation, sensation that roots in the emotional world like a border element between the subjective one and the primary experience becoming one of the excellent factors of the human experience.

The native territory, its geography, territory and light determining factors of the chromatism of the landscape always remains in each one like primary factor of characterization in individual and in group, forming a part of the cultures aesthetic values. The towns identify themselves with colours that are to their own, assimilates them and to incorporate them to his aesthetic native one to qualify his symbols, to adorn his bodies, to collaborate in his rites and fundamentally it uses it in his inhabitable surroundings, the colour through these manifestations acquires the anthropological rank that extends its character of subjective sensation to become an information source in historical investigations.

In the antiquity the inhabited space was much more coloured of whatever we pruned to imagine, the monumental architecture of the past counted on the colour to narrate, and to mean each element, the entropy of colour in a double meaning of material obsolescence, and mental reelaboration of the observer, has collaborated in the false image of chromatism that we have today of the old world architectures, for them the intense chromatic experience was part of the daily life.

In old Greece or the Egyptian temples, the stone surfaces that today we contemplated were vividly coloured, nevertheless for us now are beautiful in that ambiguity where the pigmented rest do not finish creating the illusion of "how was" being to us with the aesthetic which the passage of the centuries to been processing, moved away of the origin of its creation.

In the Middle Ages the chromatic culture also was intense, exerted didactic functions, always symbolic, to little that we pay attention of cathedral stained glass window, in the sacred history narrations of the Christian world, the ceilings enriched with profuse ornamentations, the nobility dresses, the ecclesiastical rites.

In the old cultures the territory colour was the chromatic base that by means of the necessary technical transformations was used to dye mortars that had the native architectures. In the Mediterranean area they are left vestiges still, luckily, of that practice that sufficient keys for the reading of certain parameters of our culture give us. Also, the clays, the marbles, the quarries stones, all this joint of own matters formed an architecture that now we called patrimonial or historical to refer to us an area of our past in relevant truth. Still they are left colour nominations that respond to certain cities, colour and city is lent indifferently in name, being marked both by the place nature.

In this narrow relation between colour and the happened architecture of tradition and territory, the colour is demonstrated in specify aesthetic articulated to the own constructive and space language of architecture, constituting this way a legacy that transmits the specific values of the territory and, in this sense, its aesthetic value extends to enter itself already in the anthropological aspects, and is from that parameter that its recovery as so it comes to become the recovery of his doubtless cultural and patrimonial value.

In popular architecture, the colour was gotten up in the last revoke, the same earth were the ones in charge, along with the lime, to colour the finished ones. Of this form the constructions and territory identification are intense and bonds of dependency between the territories geographies and of its inhabitants constructions settle down, thing that has come happening from the principles in which the human being began to organize his surroundings, this identification arrives sometimes at stages of great relevance, where the colour is used to territorialized houses and to obtain noticeably differentiating uses.

The chromatic technology depends on the matter quality -colour displays short ranges of colour. The use of lime for mortars and the dyeings with mineral earth and oxides represents a little variation as far as tones, but on the contrary the range of shades is ample. This capacity of colours combination caused by different textures from the finished ones, originates harmonic assemblies without place for the fright of stridency, articulating an assembly with an intonation carried out by the rational use of colour in an intimate relationship with the architectonic form.

It agrees to indicate that the colour addition as a last phase of any construction always is something technically *new*, which tolerates an important qualitative change respect to the traditional aesthetic one, where the physical antiquity of the pigment guarded by the passage of time which this originates the usual patinas far from perdured like a *just painted* colour product of technological changes that have been transforming old pigments into sophisticated paintings of the present industry.

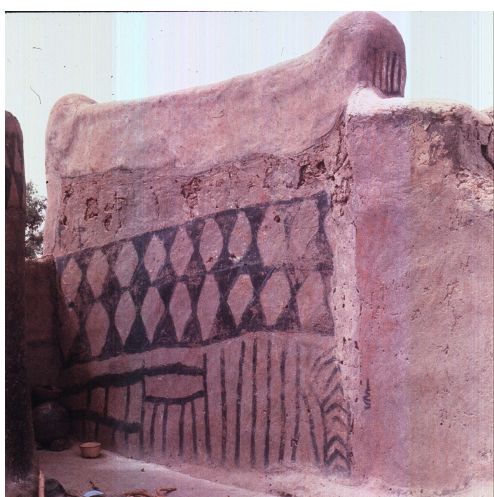
All it directly affects in the necessity of confront any nature intervention related with the recovery of our history from the parameters of the assembly globalize, sustained with historical reasons, supported by the necessary philological contributions, the constructive tradition and the designer sensitivity who from the architectonic discipline will have to be able to take part in the episode in which the intervention considers, far from solutions of momentary character, or tendency, immersed in personal subjectivism, or decoratives selections derived from unjustifiable preferences that supposed a camouflage of the own architectonic language that is wanted to rescue, but, on the contrary "that looks for a logical, rigorous and beautiful union with the antique".



Parthenon, Athens. Restauration ideal, 1881. Elevation and detail



Mallorca house. Detail. Spain.



Primitive architecture. Kassena. Songo. Alto Volta.



Façade detail. Cabanyal, Valencia.