

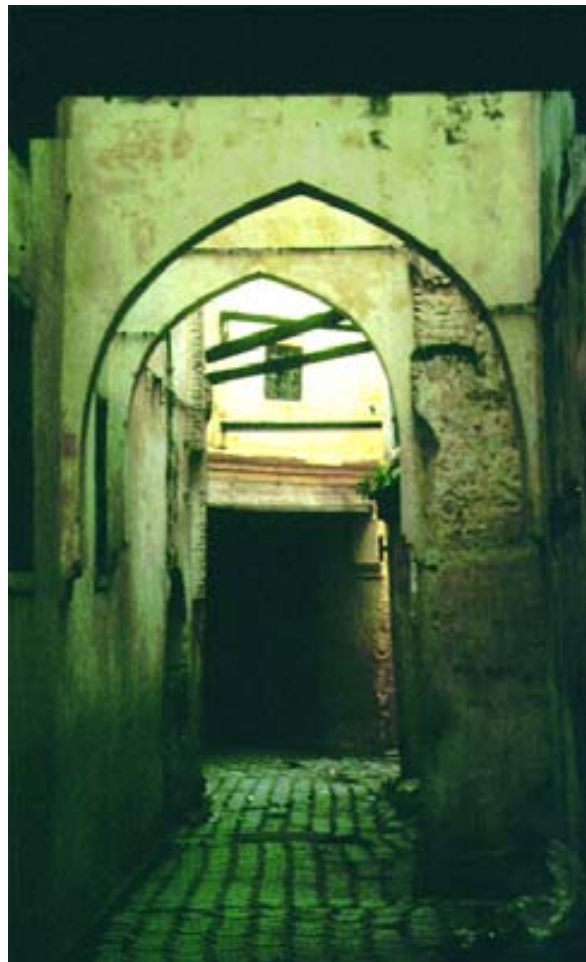
Colour in colonialism: a medium between tradition and innovation. The Morocco's example

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French protectorate brought about such changes, both in technological, cultural and political-administrative fields, to let us suppose some influence in cultural and artistic fields and particularly in the chromatic/architectonic culture. Our thesis has been conceived on the basis of the following parameters and methods:

-**SURVEY'S SPHERE**: research, through a personal experience, of possible influences of French protectorate in Morocco reading the use of colours in architecture.

-**PERIODIC PARTITION**: we have chosen two relevant historic dates in the relation between France and Morocco to subdivide by consequence our treatise: 1912 treaty of Fez (beginning of French protectorate) and 1956 declaration of independence of Morocco; consequently we have three periods: up to 1912 *before the protectorate*; 1912-1956 *the French protectorate*; from 1956 *after the protectorate*.

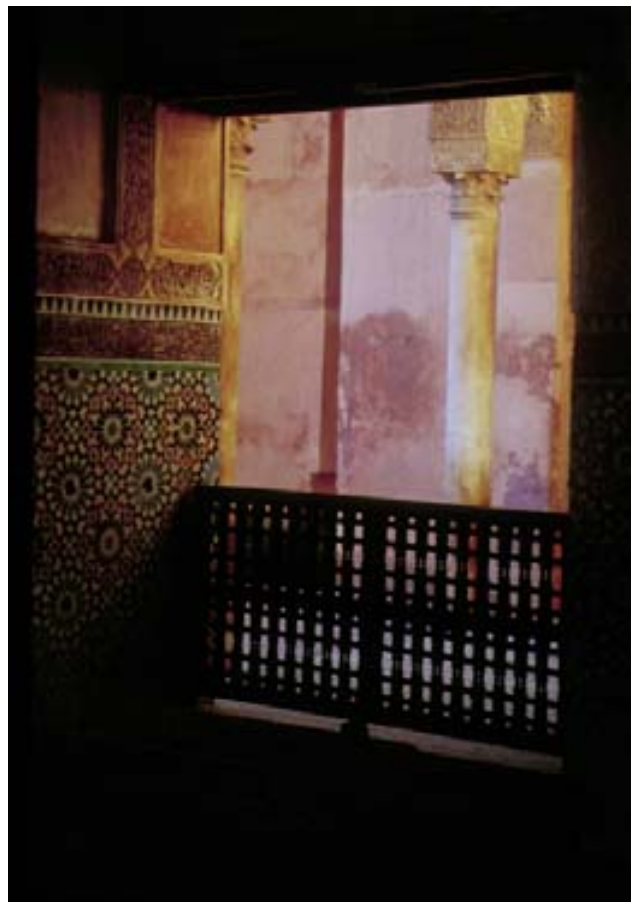


Meknes medina (Piolatto-Saponaro).

-**DOCUMENTATION:** from our analysis of the material that can be found, we had no notice of researches about the use of colours in architecture, in Morocco, connected with French protectorate influence. We have then availed ourselves of no specific literature and even more of our direct connections with university and governmental sphere in Morocco, Italy and France.

-**PARAMETERS:** *reading* (understanding of anthropic space structures characterising a spatial ambit); *derivation* (temporal correlation among the elements); *pattern* (a whole of things suitable a stated ideal scheme, with common characters distinguishing them from others).

-**METHOD: *analysis of the place taken into consideration:*** a) *data inventory* (it considers the elements contributing to chromatic quality of a building, or of an architectonic body, free of its importance; it involves the displaying of outstanding and chromatic peculiarities of one or more buildings in their contest. At this phase notions of *perception of the whole* and *perception of detail* intervene). b) *drawing of materials* (we have proceeded finding, as original witness of local colours and materials, parts of plaster and walls, sand, ground, stones, coloured powdered pigments, flowers and plants. Samples have been analysed in chemical laboratory to investigate their evolution and use in the times. c) *colour reproduction* (when it was impossible to draw samples, we have catalogued the tonalities using a Sikkens colours palette). d) *photographs* (they cannot be used to obtain a true reproduction of colours, nevertheless they are essential to secure everlasting memory of data/information).

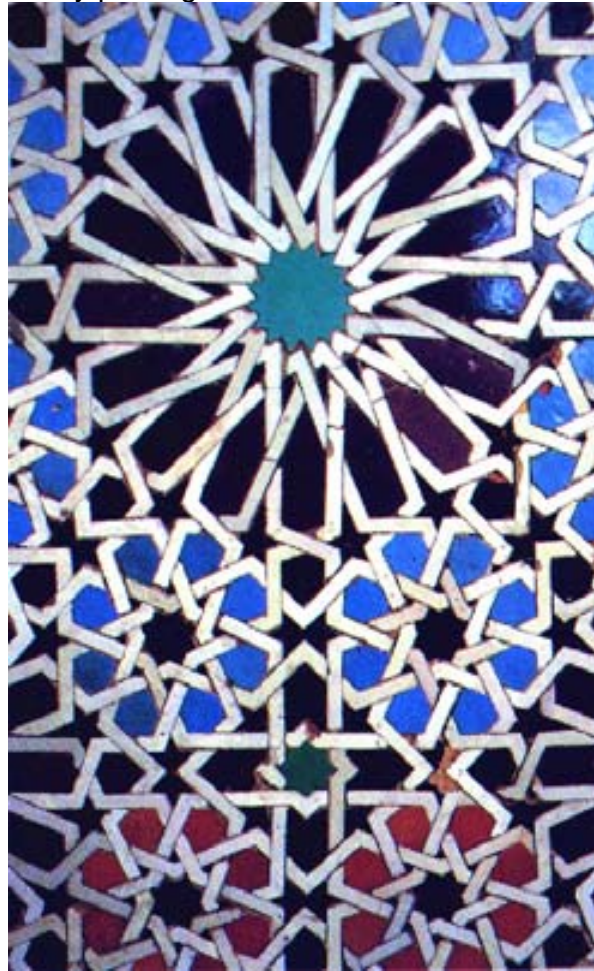


Saadians tombs, Marrakech (Piolatto-Saponaro)

Visual synthesis: we have prepared some colours palette using natural and artificial pigments, brought from Morocco, and the Pantone, to give the perception of the original chromatic effect. We have obtained 3 classes of palettes for each historic partition.

-**DATA ELABORATION AND SYNTHESIS:** data, having been bound up and organised according to the parameters, have given rise to the **major patterns:** *medina; holy and public buildings* (joined under a single type due to the coexistence of the holy and the public functions in the same space until 1912); *houses; zelliges* (mosaics).

-**FOCUS:** during our analysis we have found it useful to go deep into the major pattern of *zelliges* particularly proving the results of our work.



Zelliges (Piolatto-Saponaro)

-**ITINERARY:** the following towns have proved to be especially concerning our work: **Rabat, Meknes, Fez, Casablanca, Marrakech** because they show characters of: *historical, political and economic importance; strategic geographical position; historical persistence and relevance; tangibility.*

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