



2021

MARIANA ECHANOVE

RED YELLOW BLUE

redyellowblue  
readyellowblue

mariana echanove

marcel erminy | chair  
ray holliday | studio professor  
miguel roldan | committee member  
russel reid | committee member

A mis **papas**, gracias por apoyarme incondicionalmente.

A mi **comité**, gracias por guiarme y compartir sus conocimientos. Gracias por ser parte de mi camino y formarme en la diseñadora que soy el día de hoy.

A **mi**, gracias por creer en ti misma y por haber trabajado hasta ver tus sueños hechos realidad.



To my **parents**, thank you for your unconditional support.

To my **comitee**, thank you for guiding me and sharing your knowledge. Thank you for being a part of my journey and shaping me into the designer I am today.

To **me**, thank you for believing in yourself and working hard to make your dreams come true.

1 history  
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4 design  
p.30

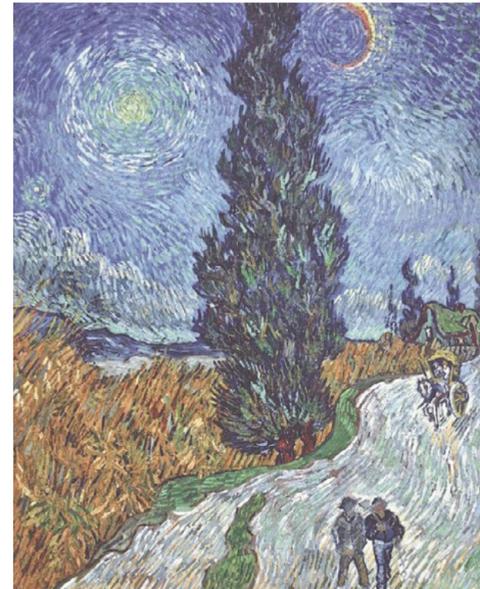
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hi  
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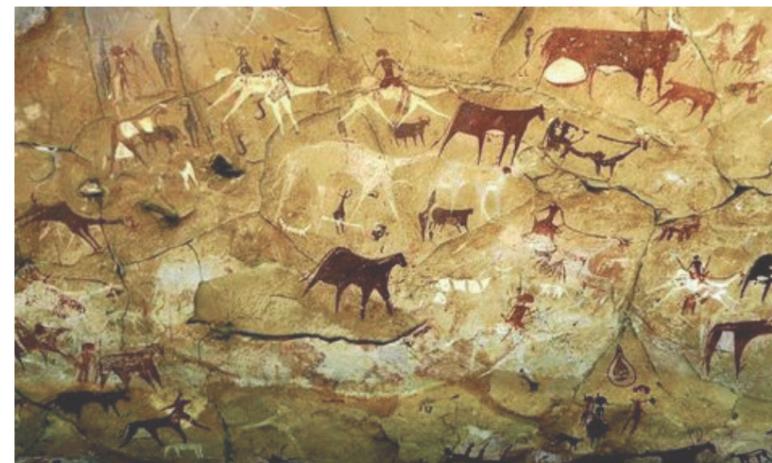
Humans have **coexisted with color** since the beginning of civilization. It has been a fundamental tool to **express** ourselves, communicate and tell stories. Color is deeply connected with how we experience life and inevitably it is a **part of us**.



**andy warhol**  
cow  
1966



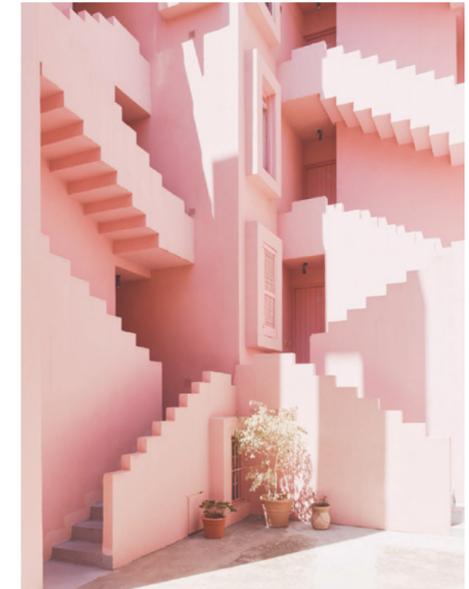
**vincent van gogh**  
country road in provence by night  
1890



unknown  
5,000 b.c.



**antonio gaudi**  
sagrada familia  
1882



**ricardo bofill**  
muralla roja  
1973



**campo baeza**  
domus aura  
2016

In the same way, color has played a very important role in **architecture**. It is a tool to convey **spatial quality**, moods and intentions for the project. Art and architecture have always evolved hand in hand, one influencing the other, resulting in a play of how we **experience** the built environment.

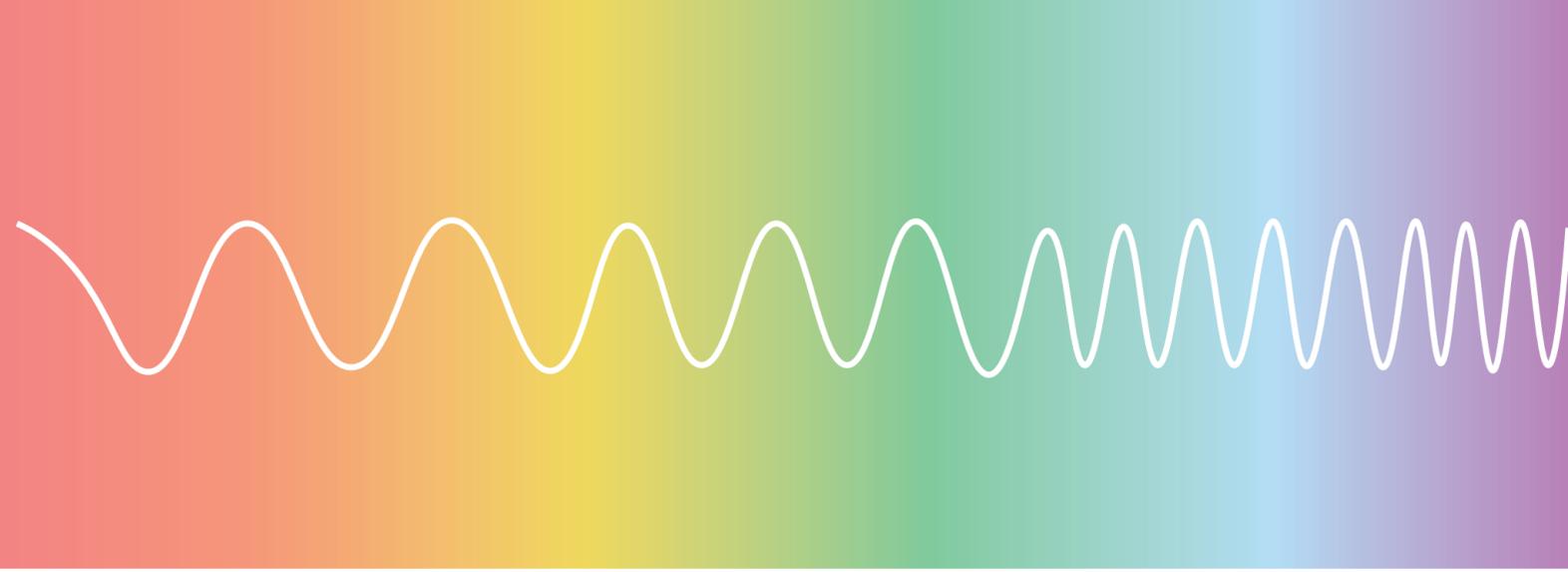
**a  
study** **of**  
**color**

**through**  
**architecture**

s  
fit  
dy

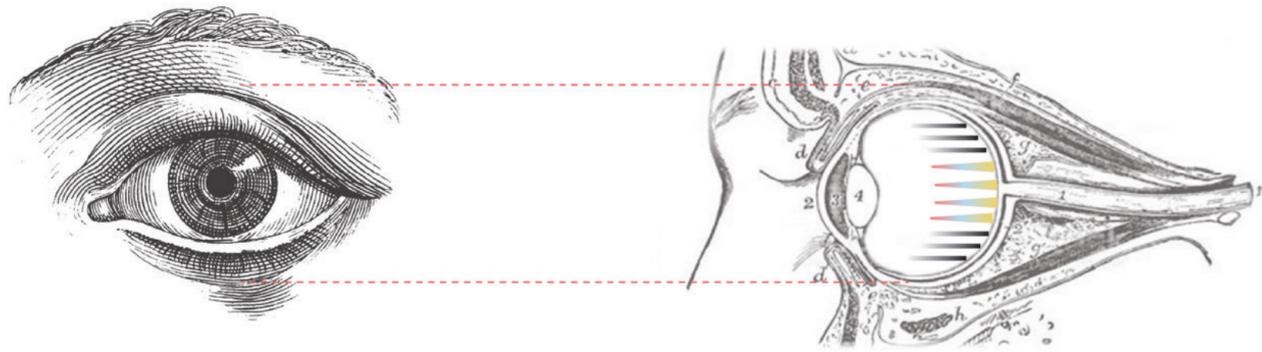
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what it is



700 nm                      600 nm                      500 nm                      400 nm

how we see it

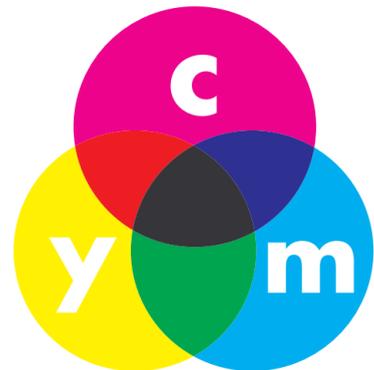


cones - receptive of color  
rods - receptive of value

how it behaves



aggregate  
(light)

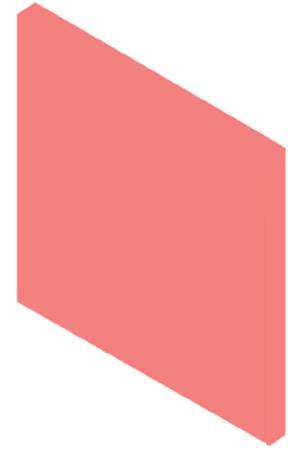


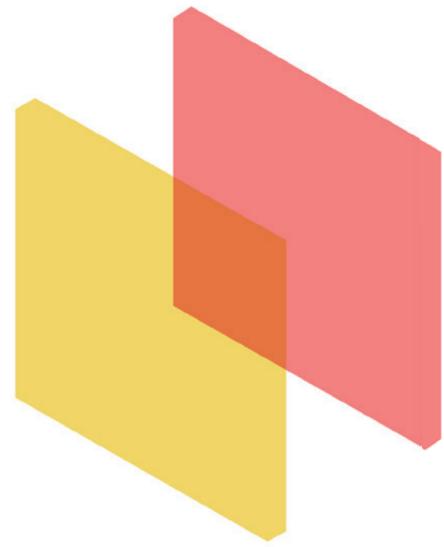
subtractive  
(pigments)

**light** is therefore **color** and shadow  
the **privation** of it.

- j.m.w. turner 1818



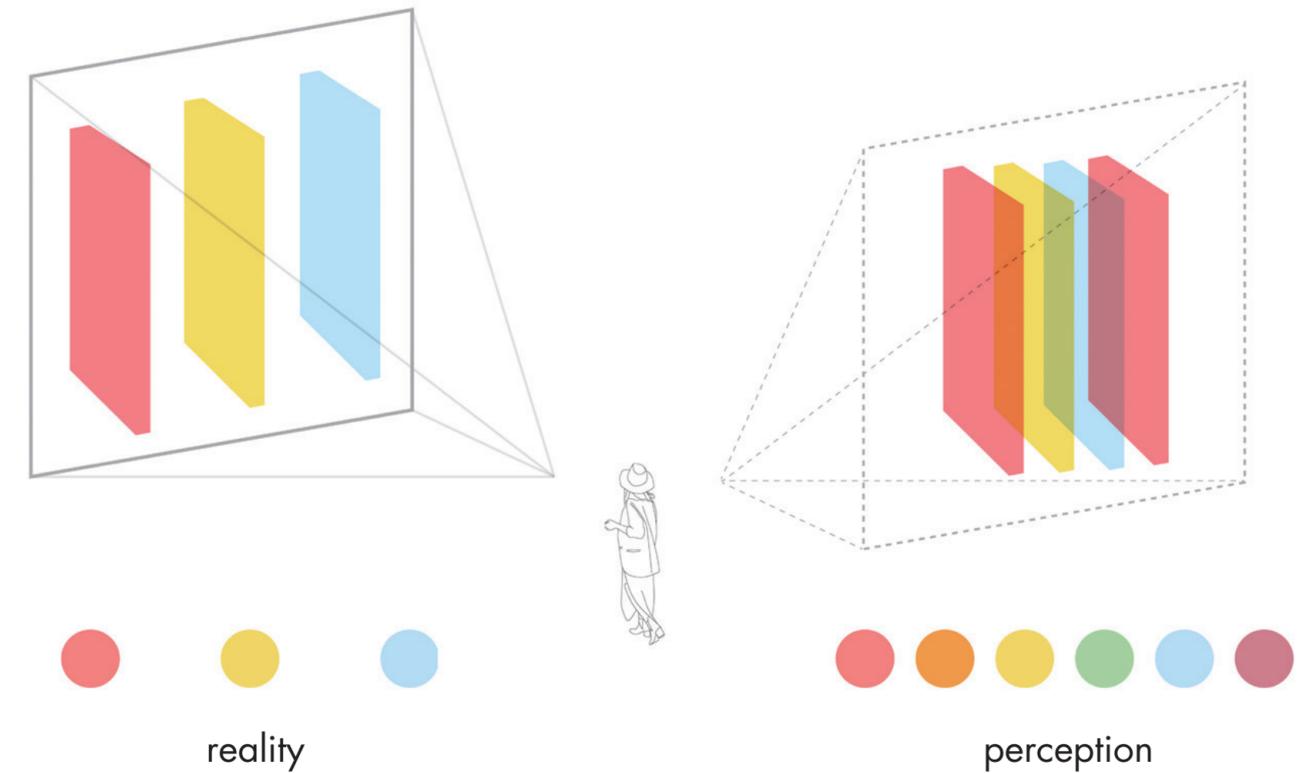


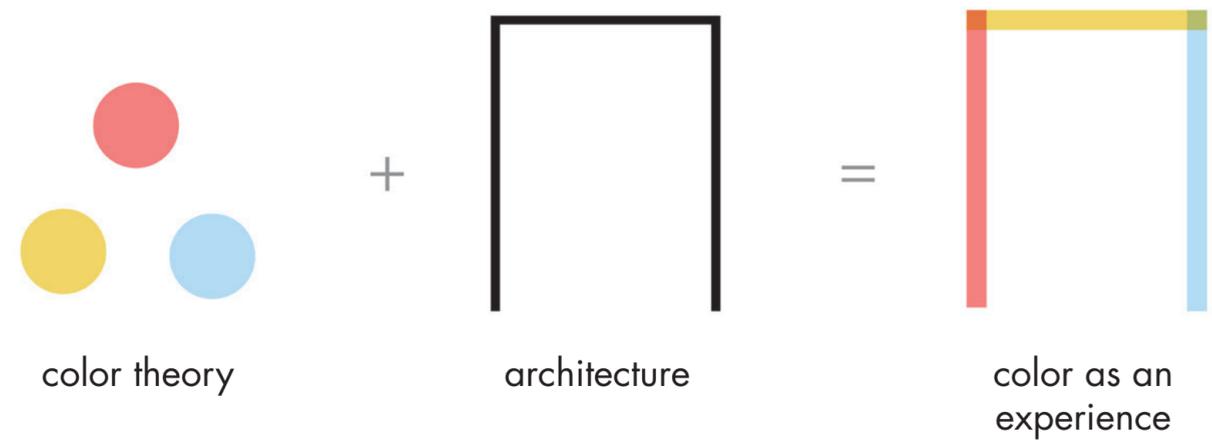




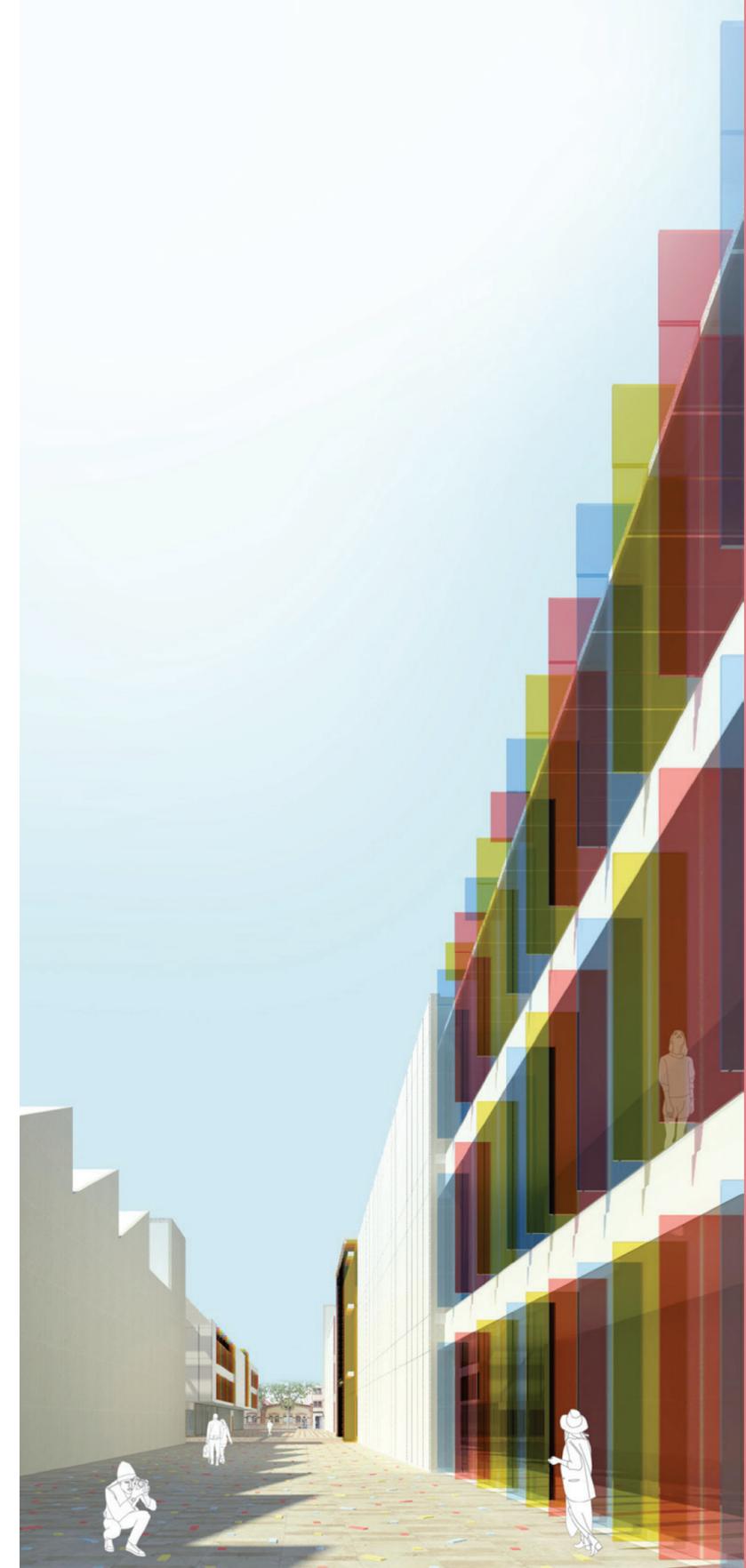


This project explores the relationship between **reality** and the **illusion** created by color theory. The colored panels are tinted with the three primary colors: red, yellow and blue. When these transparent panels of color interact with each other, it is our retina and our brain that transform the information given into a new color that was not there before. The secondary colors produced by the overlapping of elements are a play of our perception of reality. The study of recreating the spectrum of colors from its simplest elements of primary colors results in the **deconstruction of color**.





By integrating the **knowledge** of color principles with the **design** of the built environment and its materials, it produces a new and unique way to **experience** color.



cd  
nv  
ds

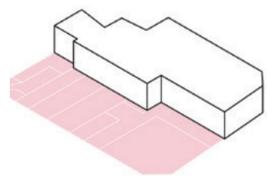
cd  
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ds



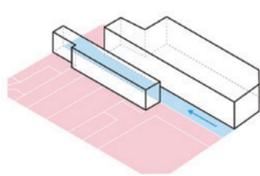
- main circulation
- academic
- art



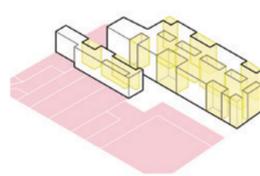
Carrer de Badajoz, 08005  
Barcelona Spain



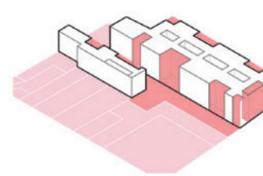
The allotted site is the result of the negative space created by an irregular arrangement of the neighboring buildings.



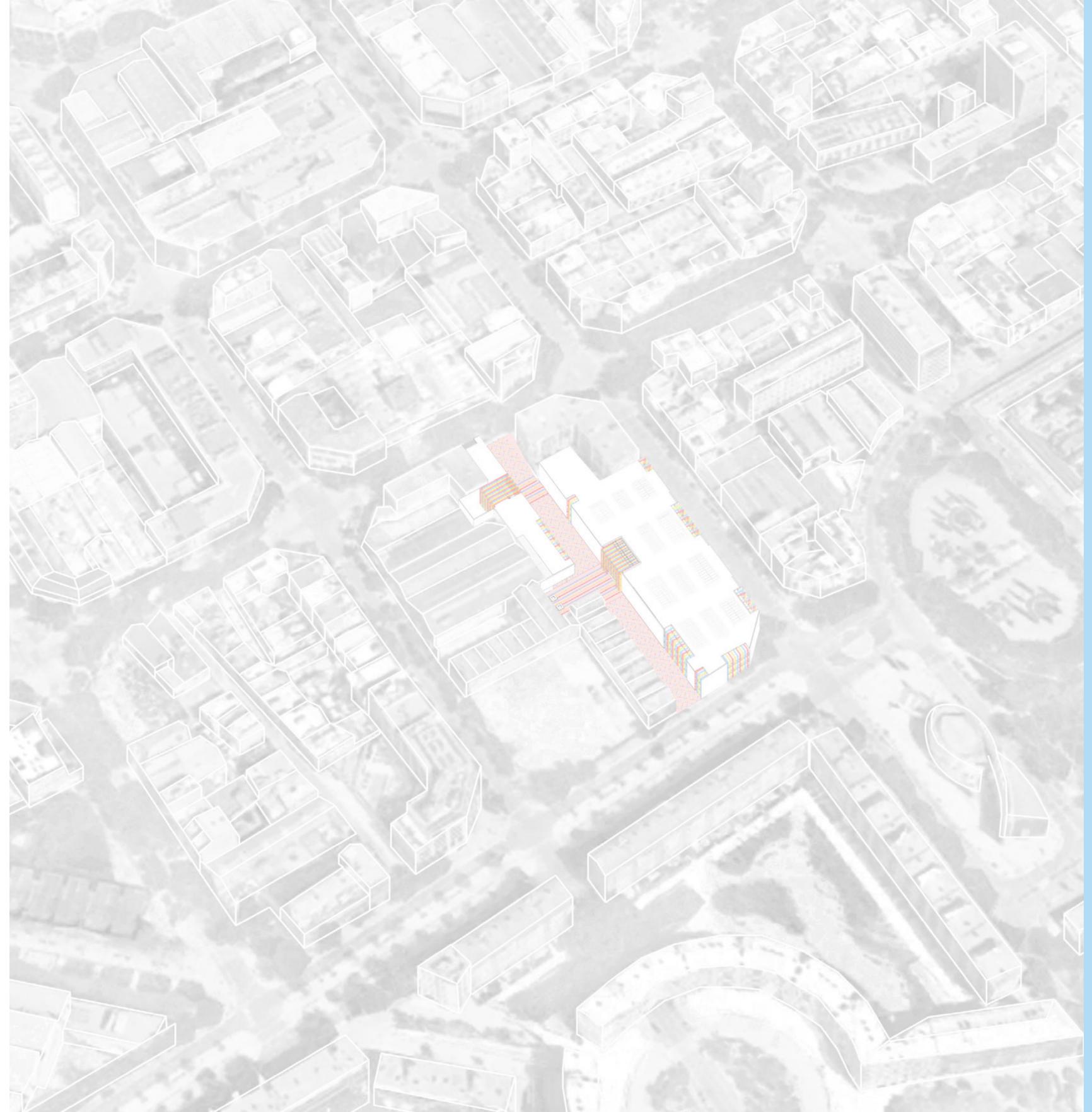
A new pedestrian city was created to reclaim public space in a dense city and to connect the two adjacent streets.



Skylights allow for maximum natural illumination of the building and visual connection to the new pedestrian street and the city.



Application of color to the project through the façade and pavement.

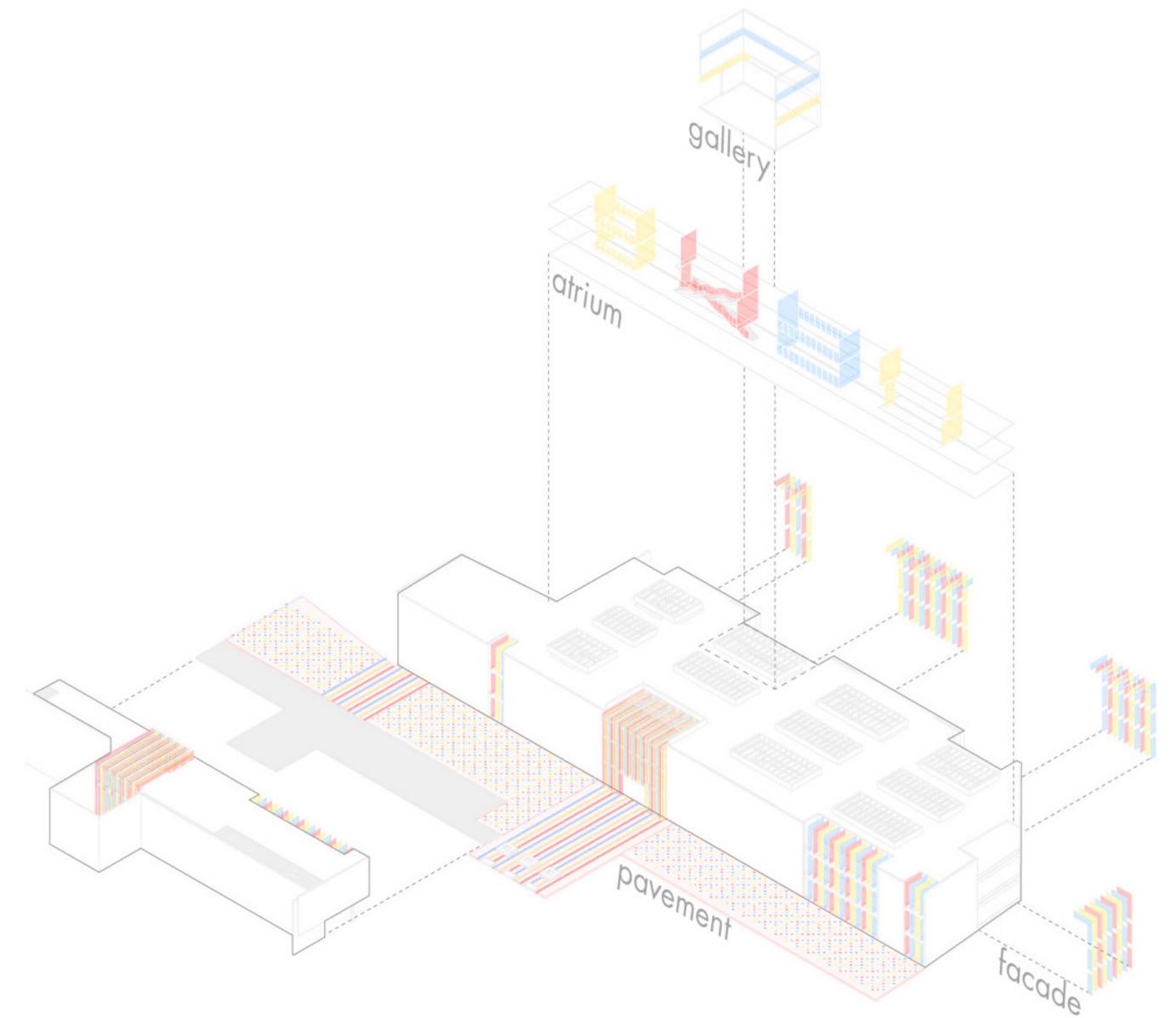




sign  
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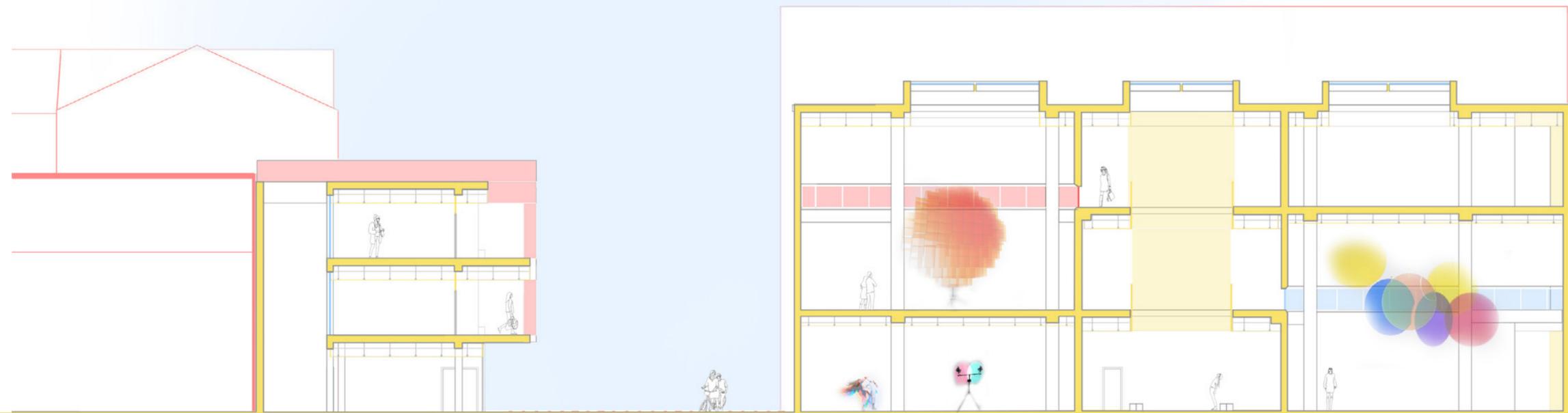
The drawing breaks down the different scales of application of color. At an urban scale, the pavement was designed with a treatment of color tiles which change in direction to demarcate important locations in the project such as the entrances to the two buildings. In a city scale, the façade brings a new skin with color panels that paint the city with vibrancy. In the heart of the building, the atrium is a celebration of color where the skylight washes the interior of the building with light. At the most intimate scale, the galleries are designed with a window that created a band of color. They allow you to have a peak of the activity displayed inside the galleries creating an intrigue to explore and enter the space.

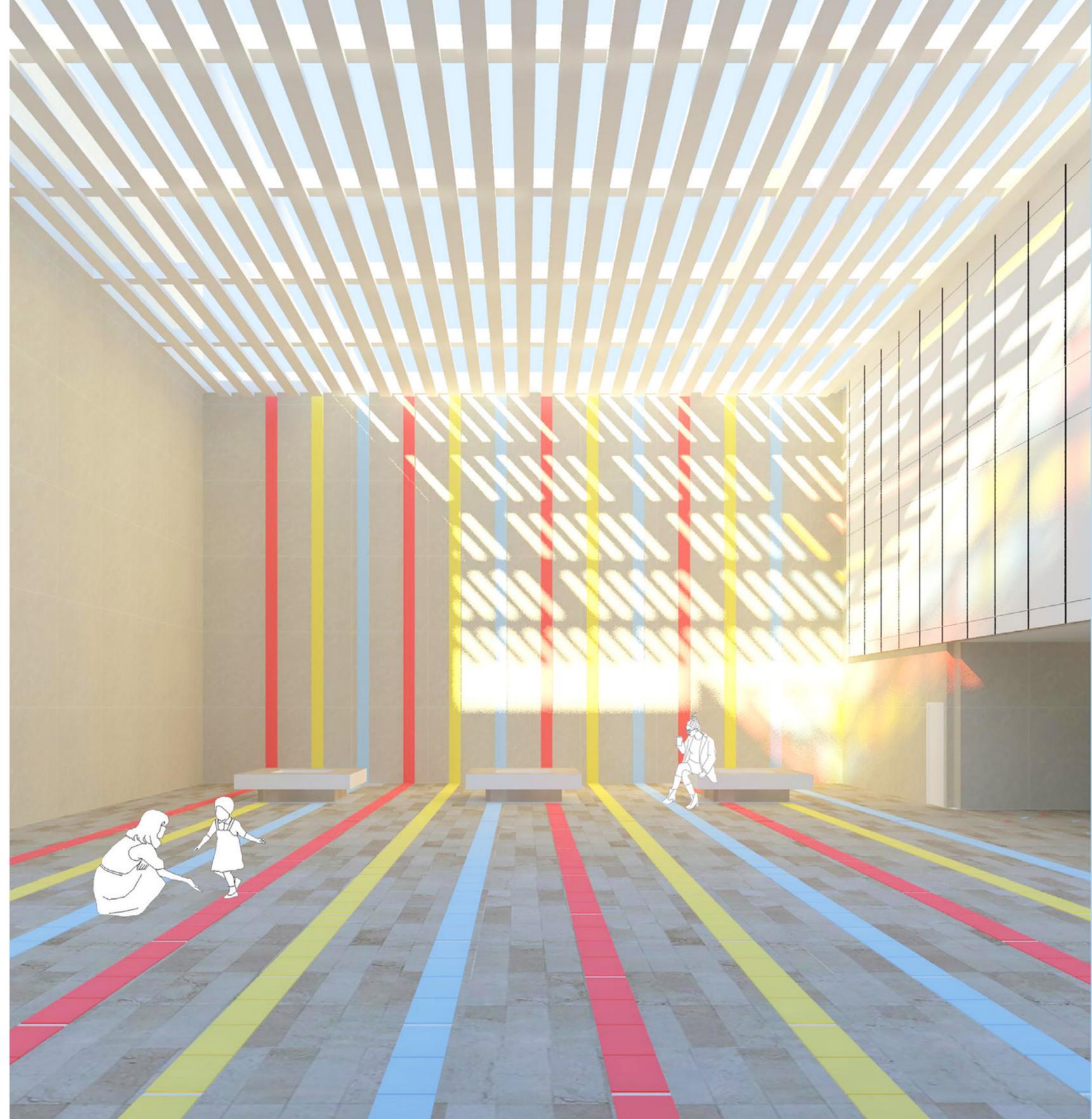
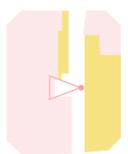
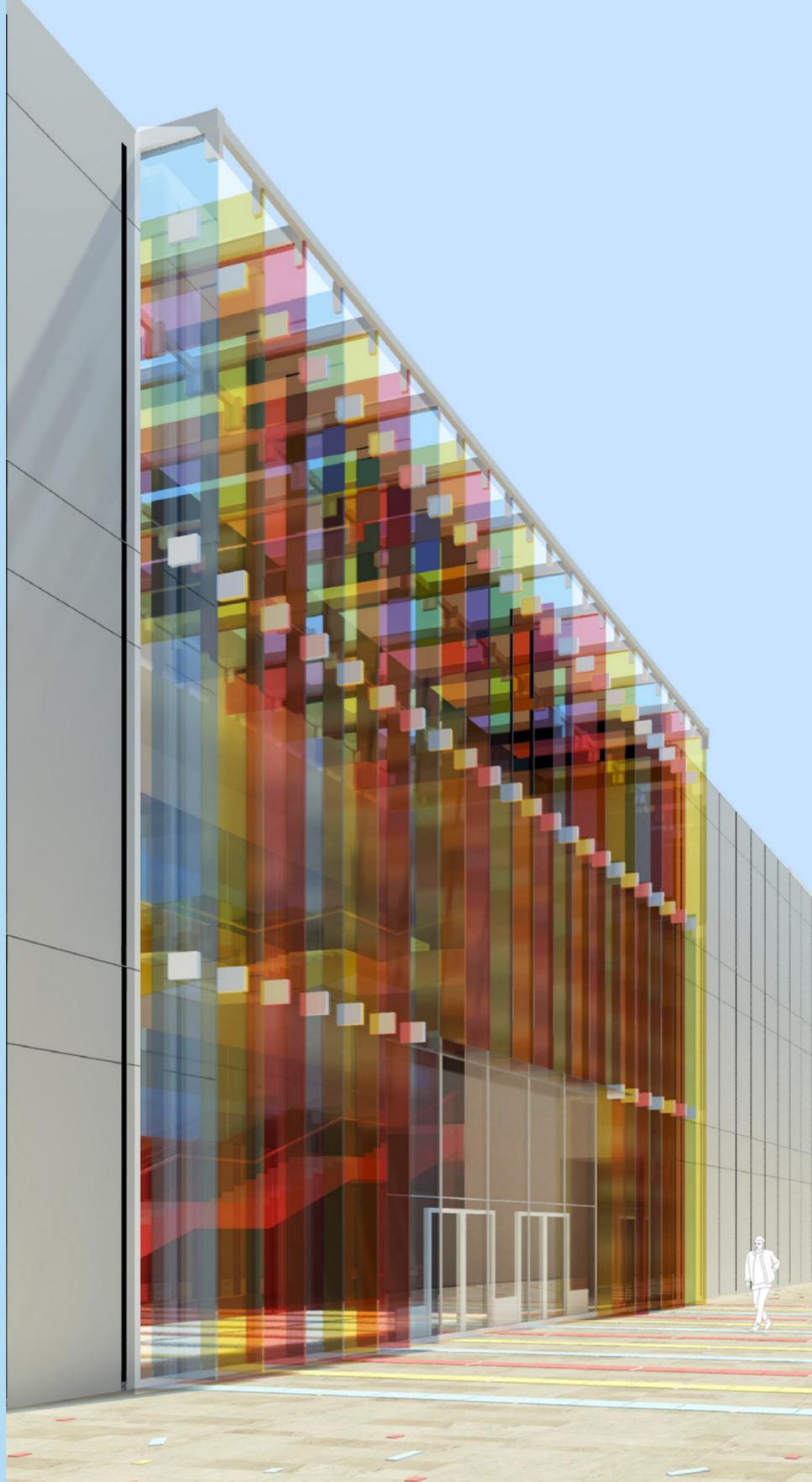


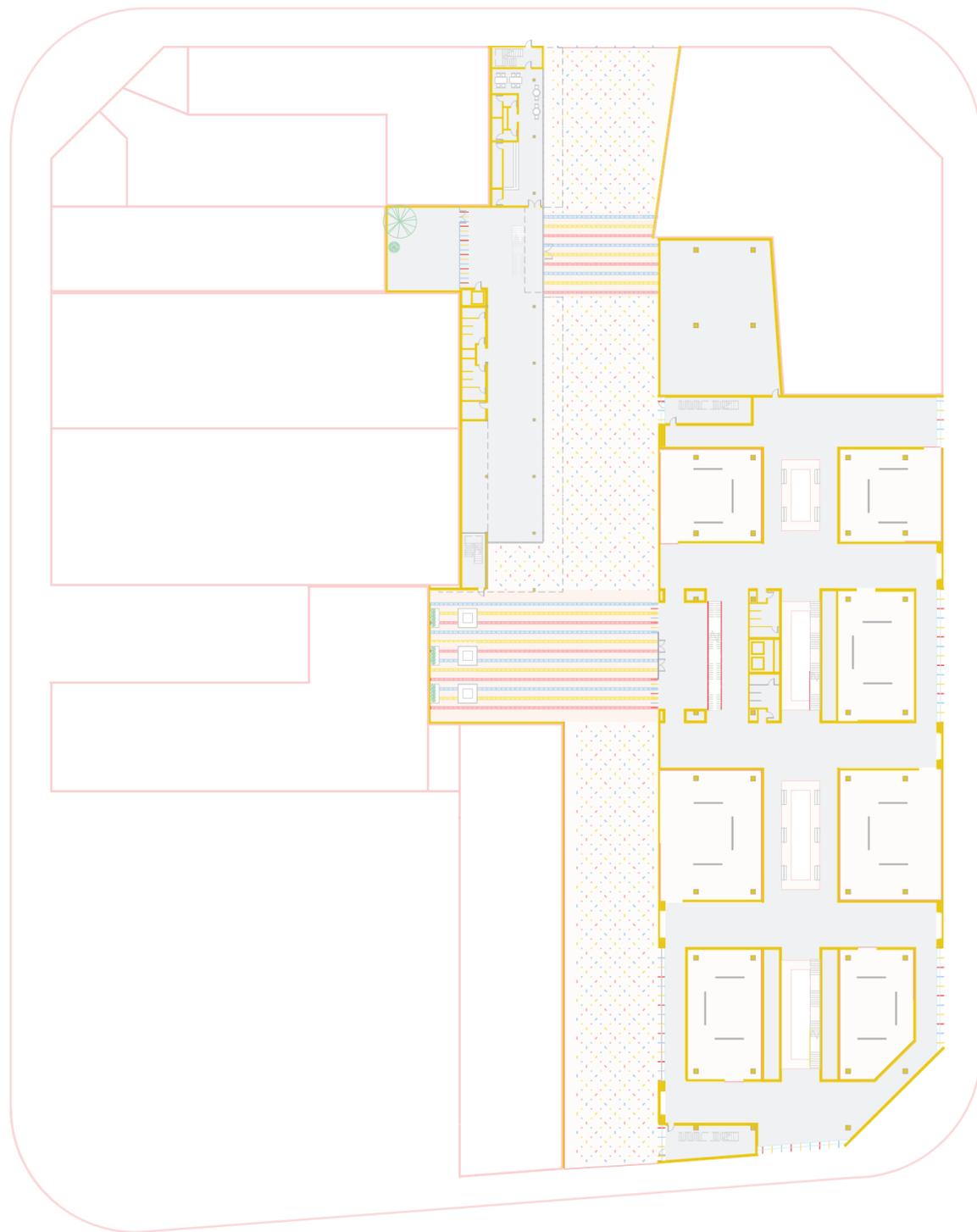


The placement of a building in a city is very important. This street visually **connects** the gallery with the Agbar Tower, which is a **landmark** in the city of Barcelona designed by Jean Nouvel. The tower acts as a sculpture of color in the city, and at night it is hard to miss it when it lights up. In the same way, the project acts as a new sculpture of color and at night it transforms into a lantern of color for the city. It is a conscious decision to locate the project in an axis where the buildings create a new **relationship** in the city and talk to each other.

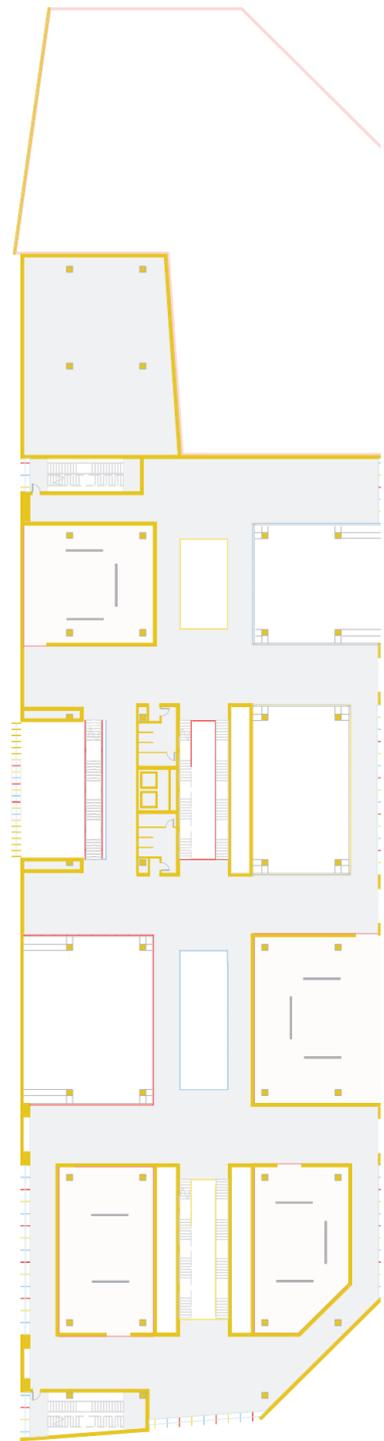
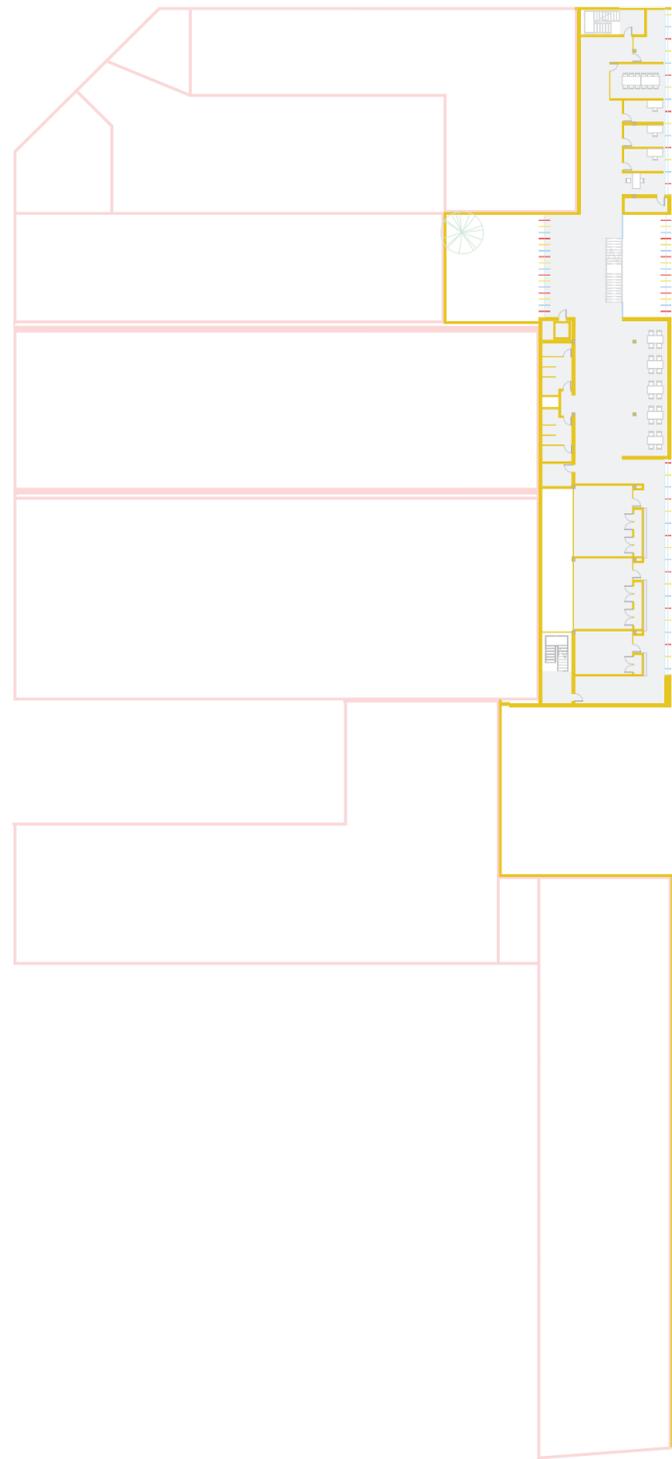






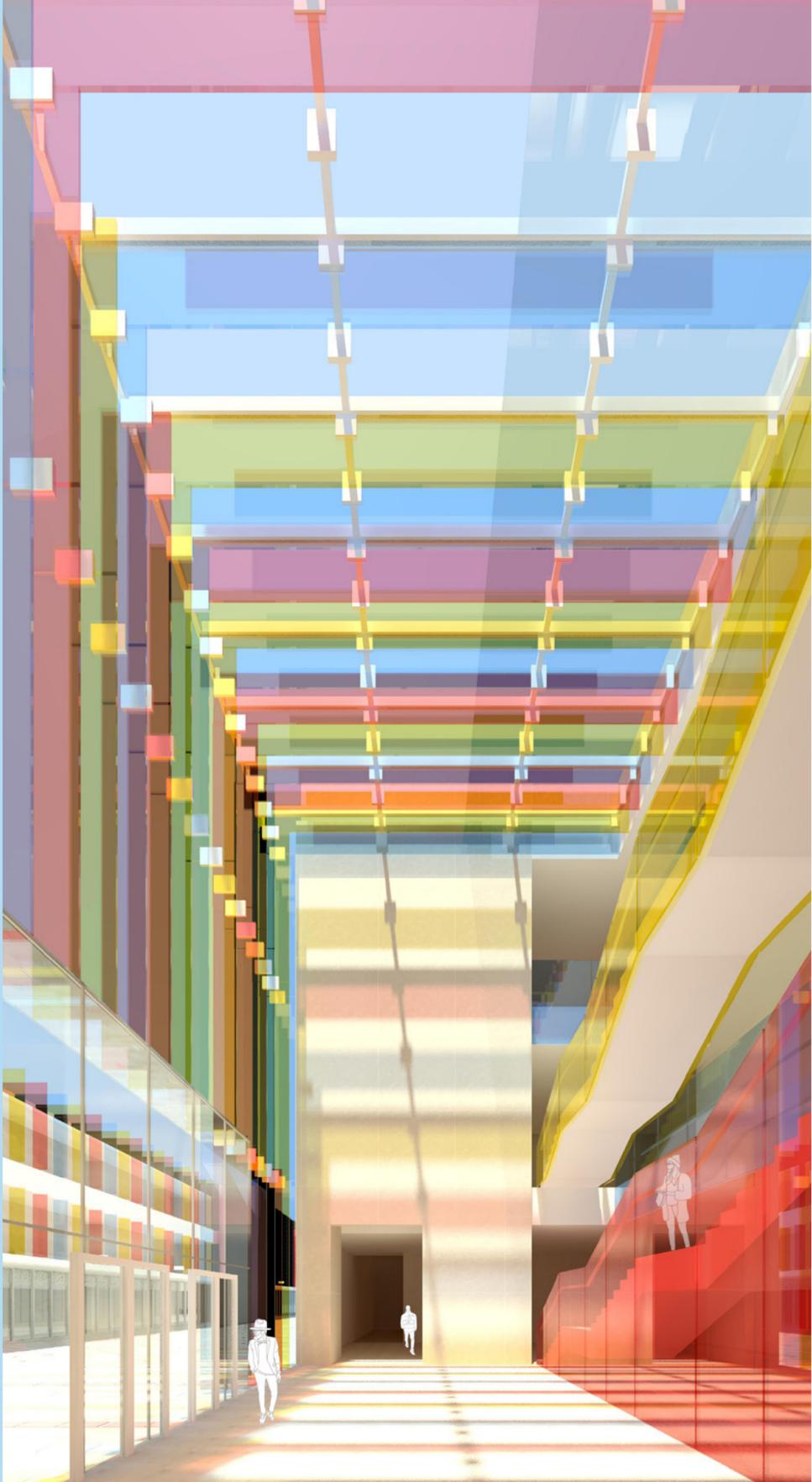


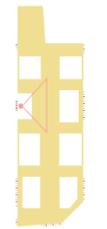
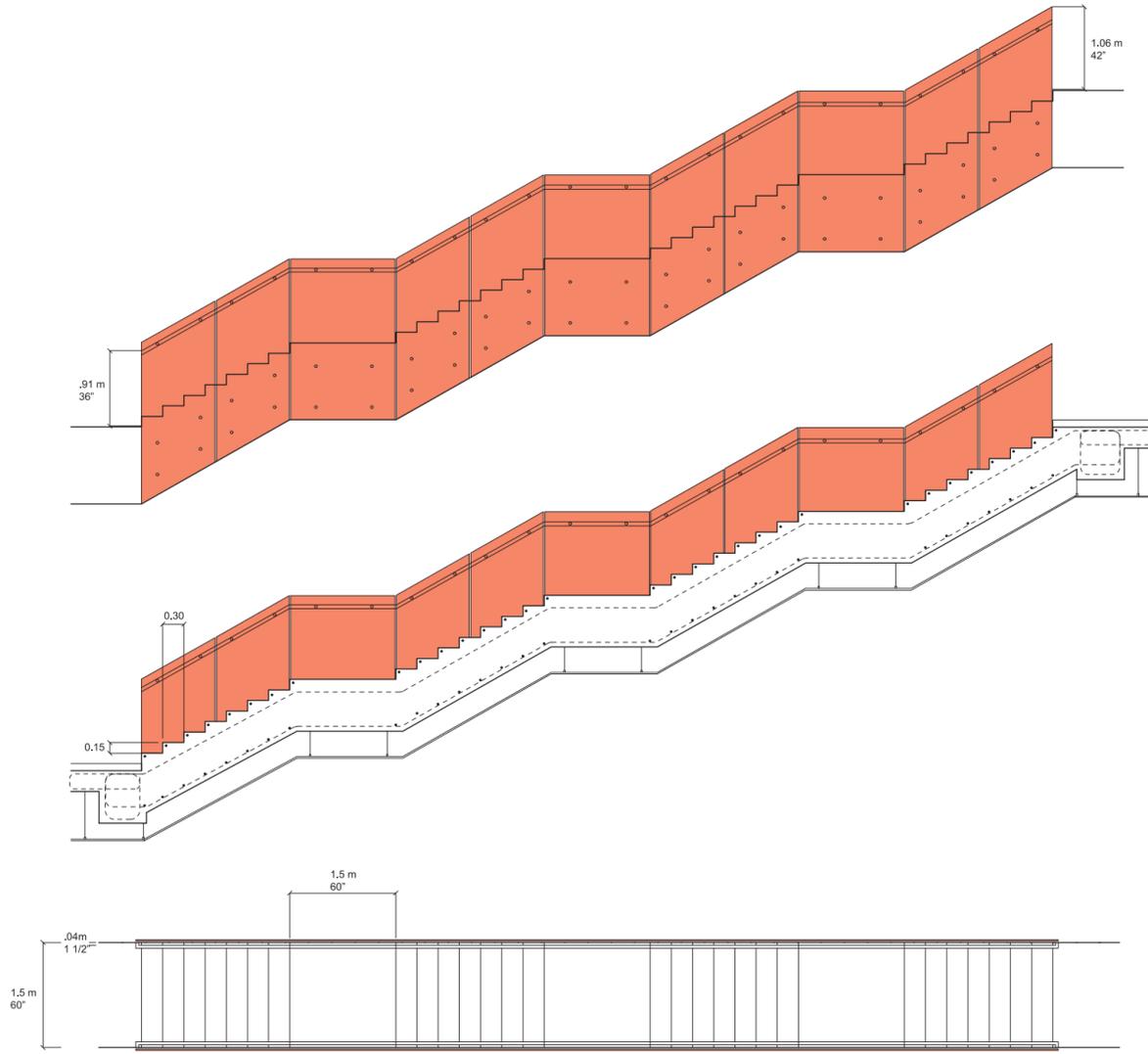
0 5 10 20

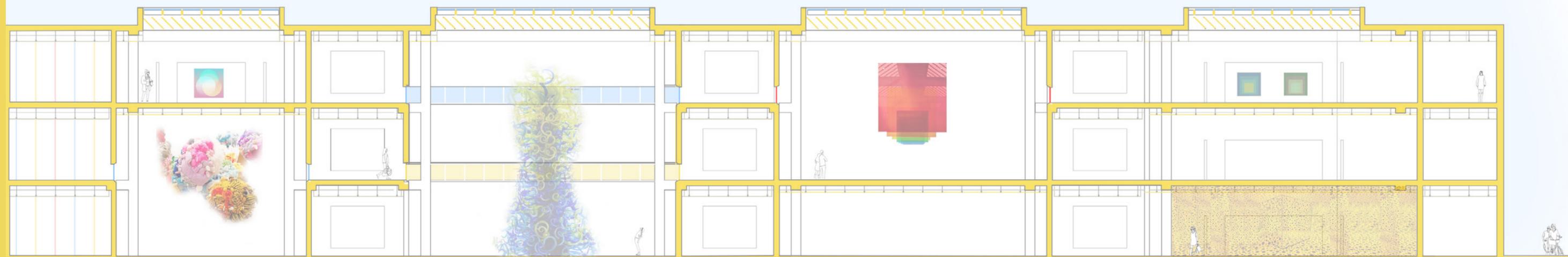


0 5 10 20



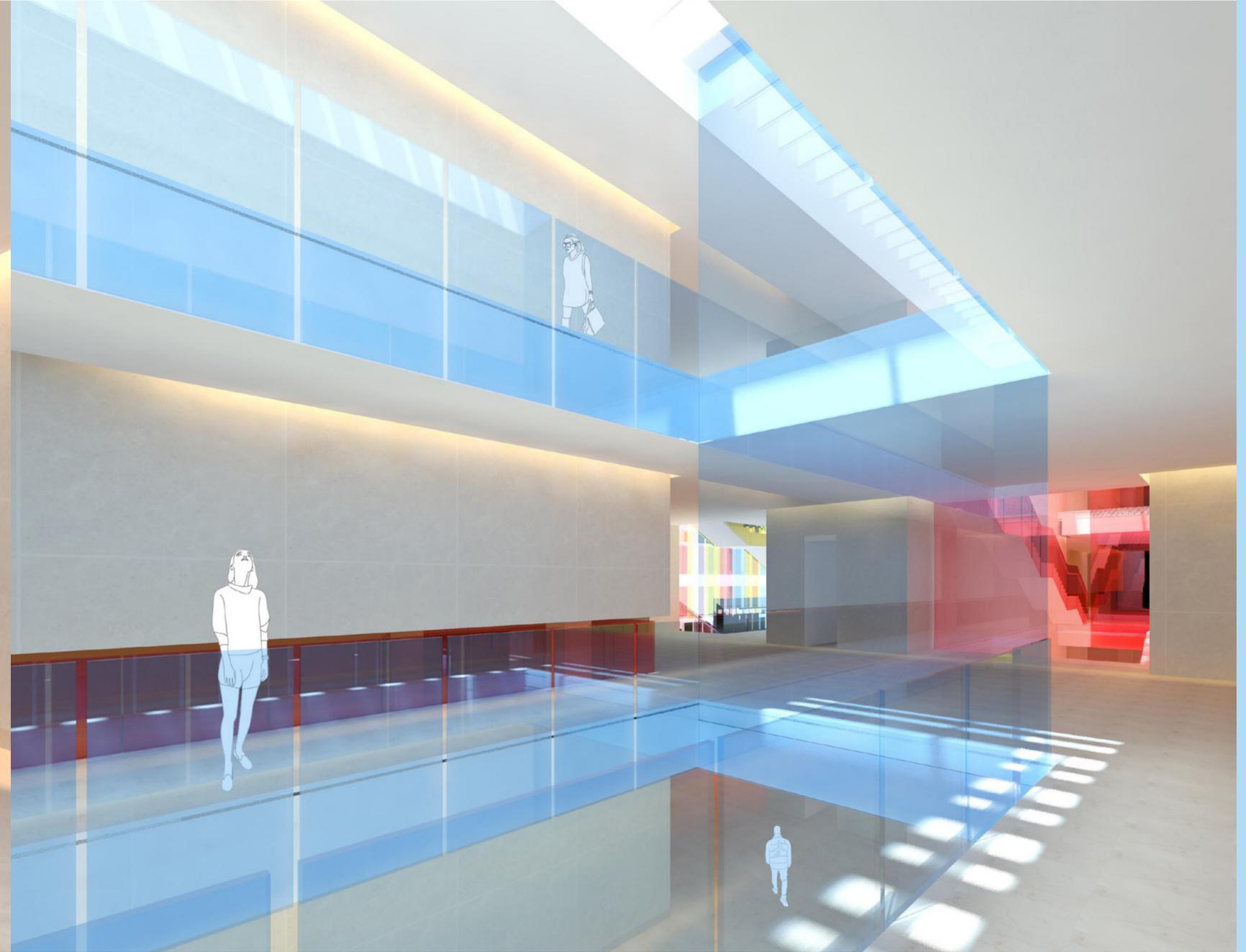


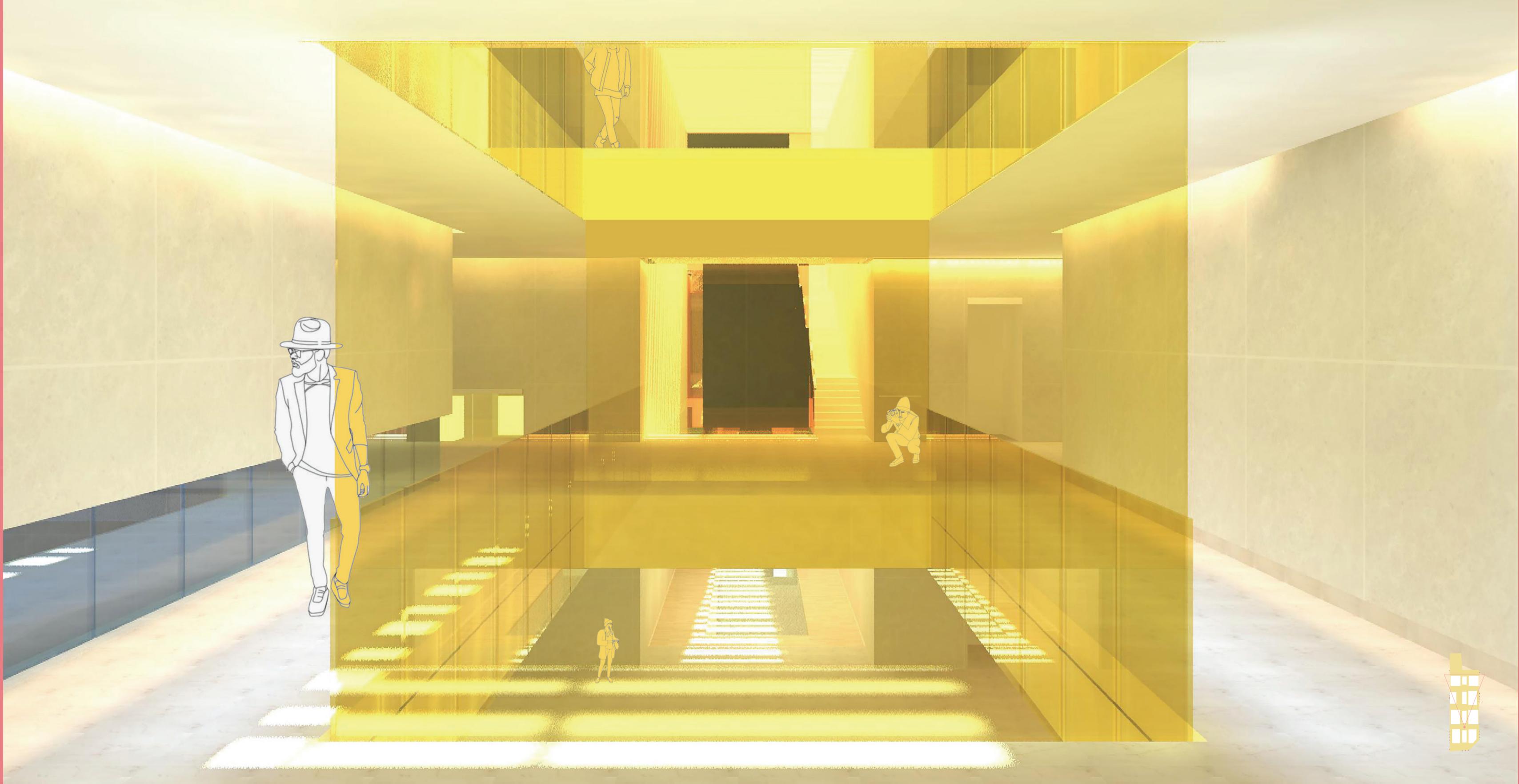


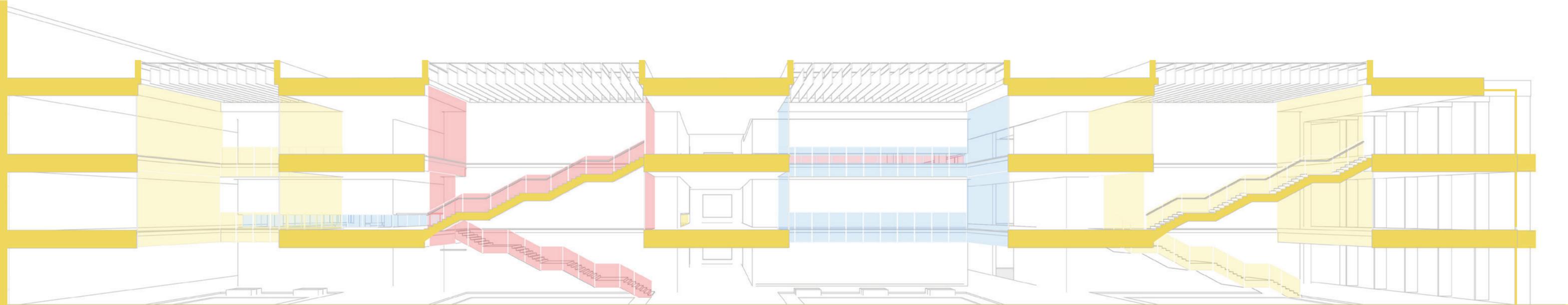


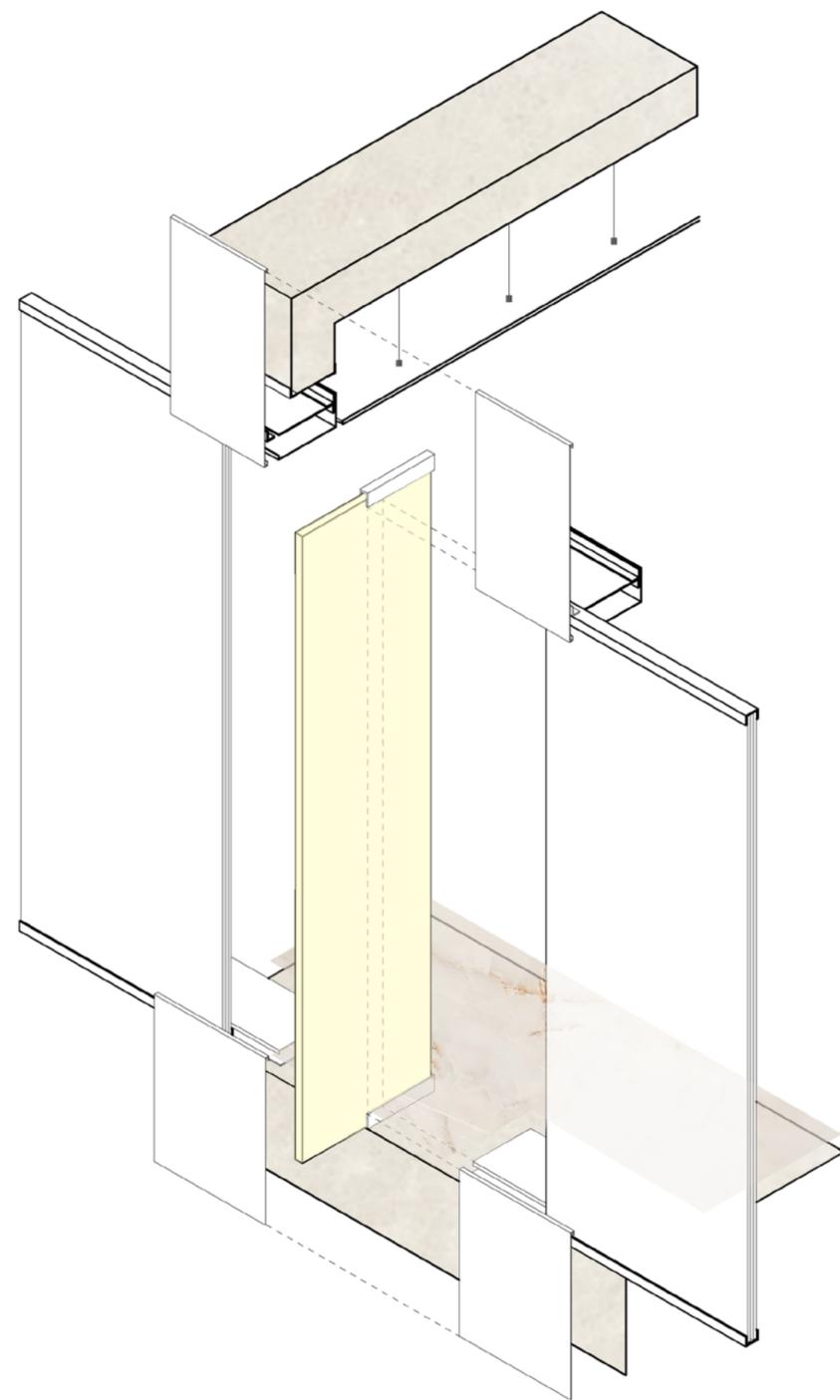
0 1 2 4



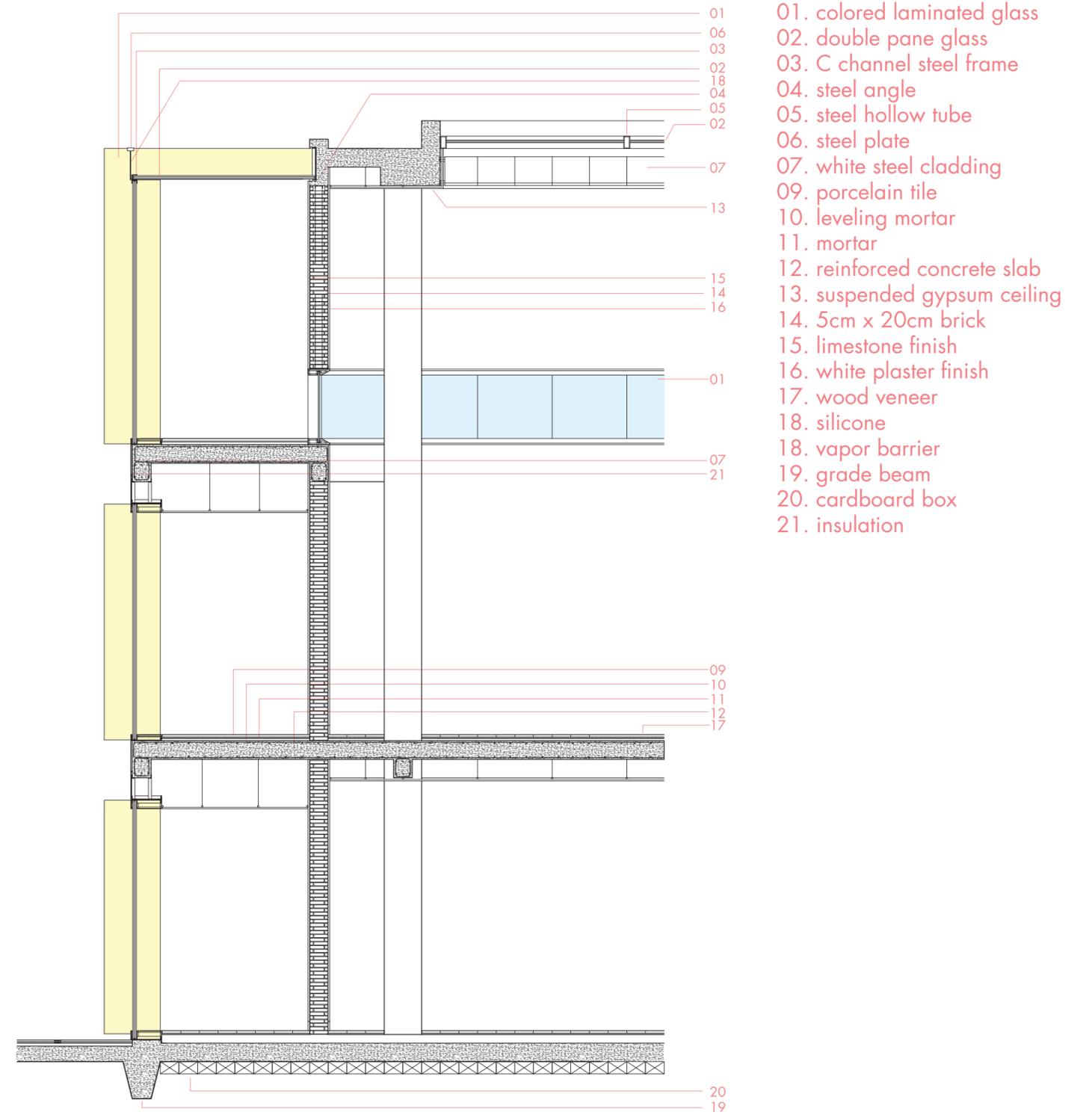


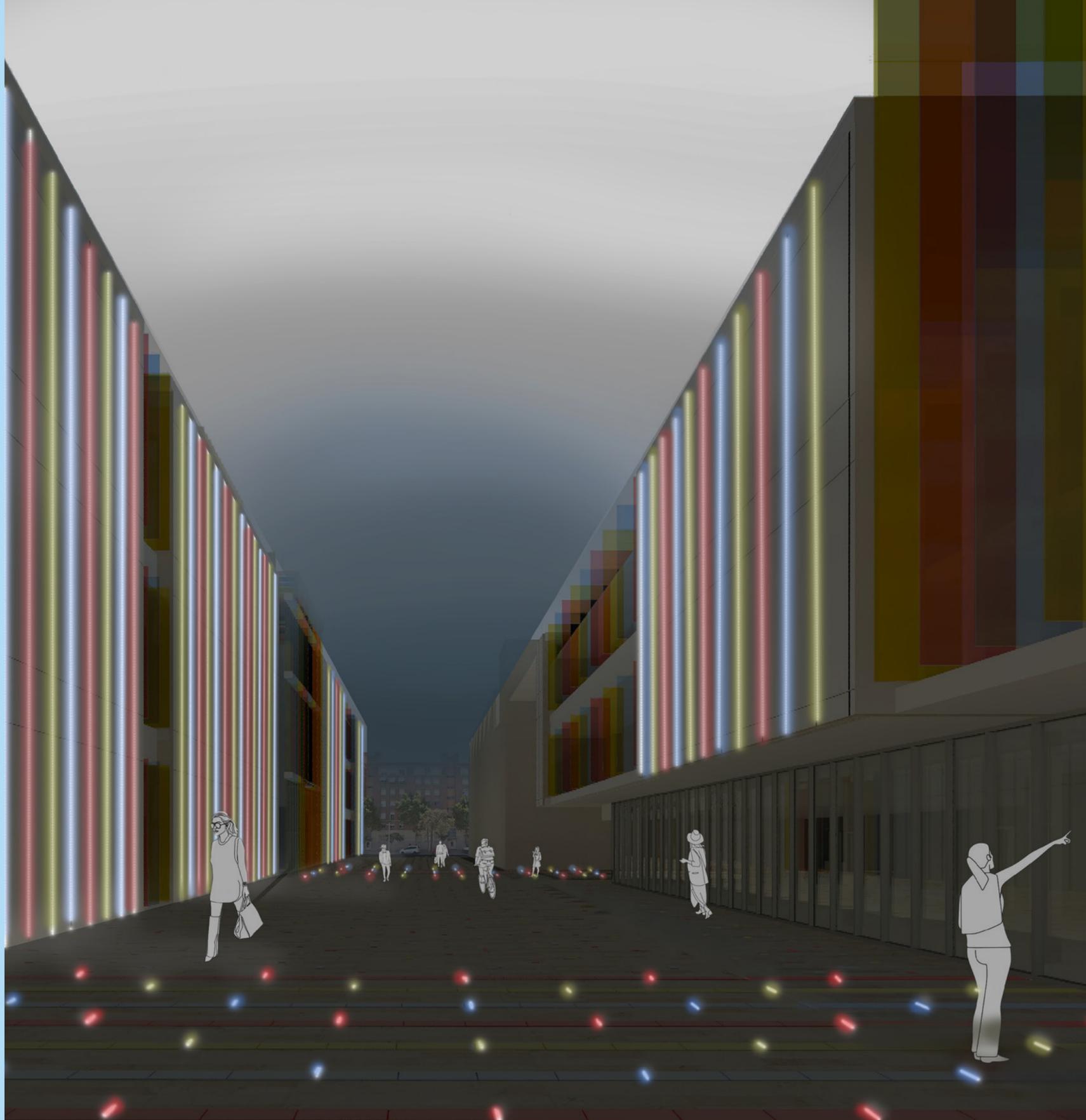




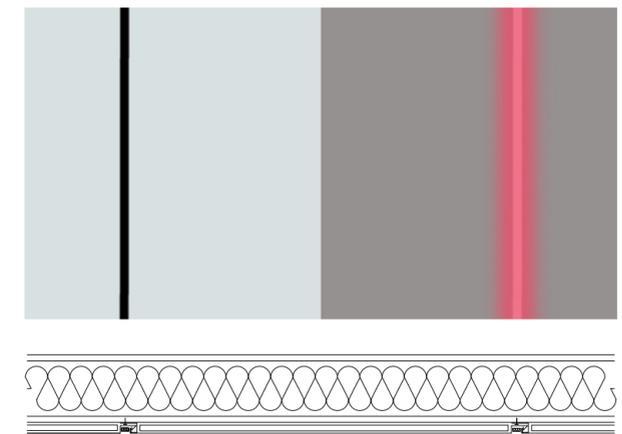


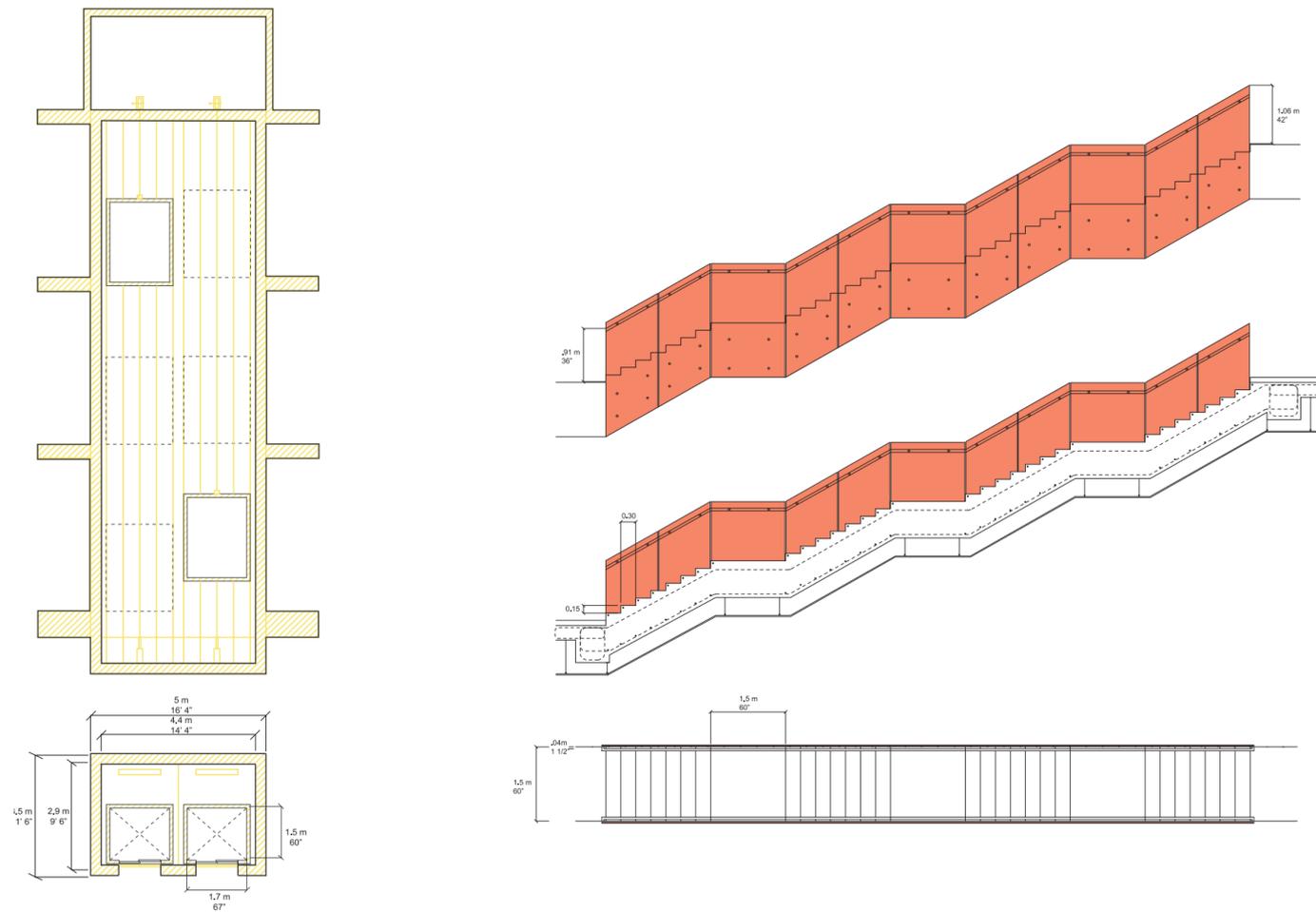






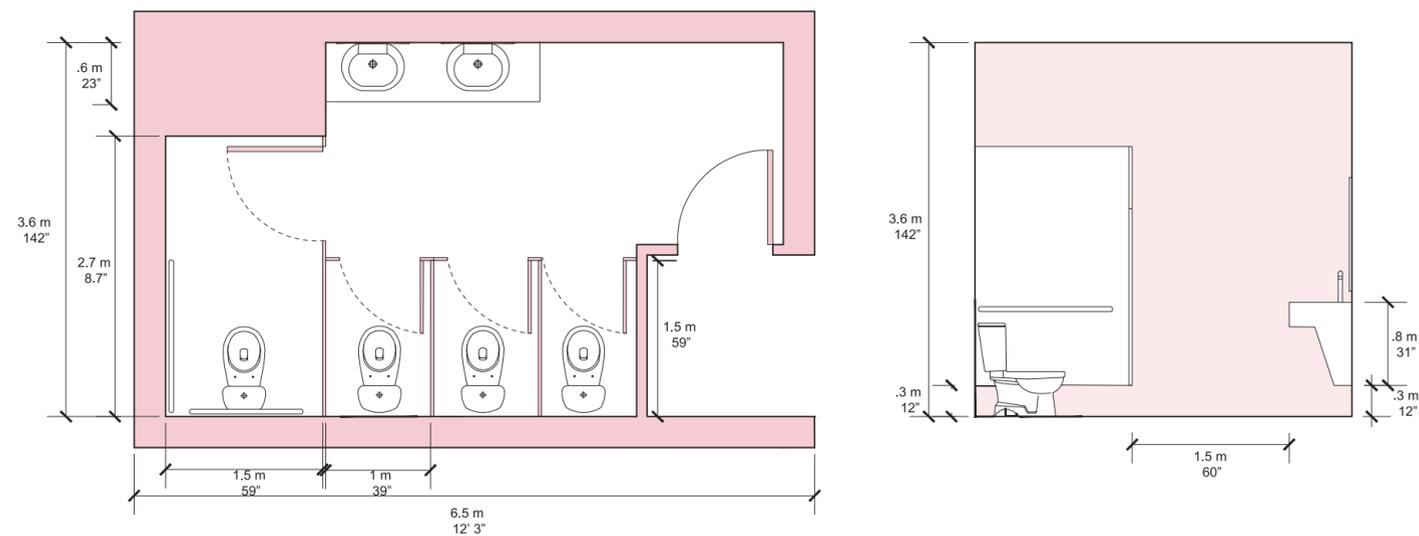
The project addresses the different behaviors of color between **day** and **night**. The white cladding, which acts as a solid element during the day, comes to life at night by revealing in its seam a band of LED lights. This was a conscious decision to use and represent the two families of color behavior, CMYK during the day and RGB at night. The building **transforms** into a lamp that illuminates the city and gives a new life to experience.





## references

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