

## LE TINTE DI ROMA

—

## ROME 1990

—

Several projects of the Sikkens Foundation and the Sikkens brand were the result of the “Turin process” of Tagliasacchi and Zanetta. The impact of this initiative in Italy itself was certainly far reaching. In 1987, the XVIIth Milan Triennale was devoted to the theme “La città immaginate - un viaggio in Italia. Nove progetti per nove città.” A section was devoted to nine Italian cities: Rome, Milan, Turin, Florence, Naples, Bologna, Venice, Ancona and Palermo. One section of the presentation of Turin was the color project, which had already been running for two years. For the other eight cities, Tagliasacchi and Zanetta also composed a palette of the characteristic colors for each city for this Triennale after a general study. These were presented on large panels at the entrance to the pavilion for every city. The whole operation was funded by Sikkens Italy. A number of cities took over the initiative and continued the research themselves, such as Naples. For Rome, a very specific color study was started on the initiative of the Sikkens Foundation, “Le Tinte di Roma.”

This color project was completed in May 1990. For the many historians working on the restoration of the city of Rome – often involving profound discussions on color – Tagliasacchi and Zanetta, helped by technicians from inside and outside the Sikkens company, examined the availability of natural pigments during the various periods in the history of Rome. With the systematic combination of these pigments, which were available at a particular period, and by gradually cutting it with the white color used at that time, palettes were created which theoretically formed the limits for the original color of a façade from a particular period. The project “Le Tinte di Roma” was completed in 1990 with an exhibition and presentation in the Ministero dei Beni Ambientali in Rome.