Preface

Everything in the world has colour of some sort. Nature has colour, even the
grey of dust and soot, even gloom has colour of some kind. Where there is
light, there must be colour. All man has to do is to give this phenomenon
form.

Bruno Taut 1925.*

Everything in the world has colour of some sort. We experience that ob-
jects have colours, and that colour is a property in the objects, and that
colour exists in the surroundings. Research in the field of neurophysiology
points, however, rather to the fact that what we experience as colour is an
interplay between the way our brain works and the physical facts in the
surroundings. By this research natural science approaches questions of im-
portance to the aesthetic area. A natural science article in this special feature
issue on colour research discusses the complexity of colour perception and
colour experiences.

Where there is light, there must be colour. The interplay between the
colour of light and the colour of the surfaces of the objects is dealt with in
some of the contributions. These researchers have reflected, among other
things, on such things as if a house has different colours in different kinds of
weather, and if you can compensate the cold light from the north in a room
by painting its walls yellow.

All man has to do is to give this phenomenon form. In what colours
would we prefer our houses to be painted? Why are there differences in
attitude towards colour between professionals and common people? What
is the difference between the small sample of colour and the colour of the
exterior of a house or the colour in a room? How could we fully exploit the
communicative and expressive potential of colour in the city? In this issue
some texts account for the results of empiric studies on how colour in city
environment and in interiors are experienced and valued. Even theoretic
aspects on the aesthetic and cultural importance of colour are dealt with
in some of the articles. In Colour Forum there are freer discussions about
colour and form, colour and aesthetics, as well as a challenge to the stan-
dardized method of colour notations, NCS.

Åsa Dahlin & Monica Billger

* Taut, B. Rebirth of Colour 1925 lecture (quoted in Düttman, Schmuch,
Uhl, Colour in Townscape). Quotation from Lancster, M. Seeing