

# 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 objects 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 importance 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 standardized method of colour notations, NCS.

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\* Taut, B. Rebirth of Colour 1925 lecture (quoted in Düttman, Schmuck, Uhl, Colour in Townscape). Quotation from Lancaster, M. Seeing Colour in Architectural Design, AD No 3/4 1996.