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Nota di contenuto	Cover; Title; Copyright Page; Contents; Preface; ONE: Introduction: investigations in the professional palette; Colour under threat; Meaning in colour; The power of colour; Investigations in the professional palette; TWO: Colour, form and material surface; Purple shadows; The perception of form; Surface; Material surface: a short history of pigments; Contemporary pigments; Pigments and health; Pigmented materials and the future; Colour, form and material surface; THREE: The unattainable myth of novelty: Caruso St John; Colour and cultural tradition; Victoriana at Bethnal Green Fashion and anti-fashionDressing and wrapping; FOUR: An intuitive palette: O'Donnell + Tuomey; Colour in the ethos of the office; Colour,

form and surface; Meaning and association; Seriality in the palette; FIVE: Who's afraid of red, yellow and blue? Erich Wiesner and Otto Steidle; Artist/architects; Heroic Modernism; 'Colour Field' and the emancipation of colour in the 1950s and 1960s; Authority, originality and the creative impulse; Wiesner and Steidle: artist/architect collaboration; Rhythm and blues; Experimental echoes; SIX: Place, space, colour and light: Steven Holl; Colour and light Temporality Location and translocation; Precision or doubt?; Space, place and time; SEVEN: Surface and edge: Gigon/Guyer; Genius loci; Variety as identity; High gloss: surface reflectance; The power of the edge; EIGHT: Memories, associations and the brightness of yellow: AHMM; Colour in the urban realm; 'Signing' rather than signage; Parrots among the pigeons; Developing the professional palette; The brightness of yellow; NINE: Synergies and discords: Sauerbruch Hutton; Between the physical and the visual; 2D to 3D; Well-being; Subverting the form; Irregularity in the facade Harmony and dissonance Equilibrium; TEN: Transformational, instrumental colour: UN Studio; Amorphous space; The instrumentality of colour; Experimentation; Illusion; Transformational colour; ELEVEN: Navigation, communication and language; Navigation systems; The art of communication; Digital colour space; TWELVE: Playing space: laws, rules and prescription; The wrong blue: subjective experience and objective recognition; Laws, rules and prescription: didactic approaches; Colour choice and composition; Between pragmatism and the sublime; Conclusion; Acknowledgements; Notes; Bibliography Image credits Index

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## Sommario/riassunto

How do architects use color? Do they adopt a different strategy or starting point for every project? Do they gradually cultivate individual color palettes, which develop alongside their body of built work? Do they utilize, or are they aware of, the body of theoretical work that underpins the use of color in the past, and forms the basis of most of the color systems commercially available today? Informed by the author's thirty years in architectural practice and academia, this book investigates, documents and analyzes the work of a number of contemporary architects in order to respond

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