

COLOUR FUTURES™ INTERNATIONAL COLOUR TRENDS 2016

CF16

ARCHITECTURE COLOUR TRENDS 2016

◀ **For 2016, the importance of 'looking both ways' has never been more evident.** The key design trends we have identified for the next 12 months all need to be considered within context; in relation to their opposite. Just as you can't plan for the future without an understanding of the past, so you can't explore darkness without contrasting it with light. We need a frame of reference against which these new emerging trends are defined. Nowhere is this more applicable than in the world of architecture. ▶

AkzoNobel

URBAN LIFESTYLE YEARNS FOR CONTROLLED CHAOS

THE GRID
& Letting go



COLOUR OF THE
YEAR 2016

AN
**OCHRE
GOLD**

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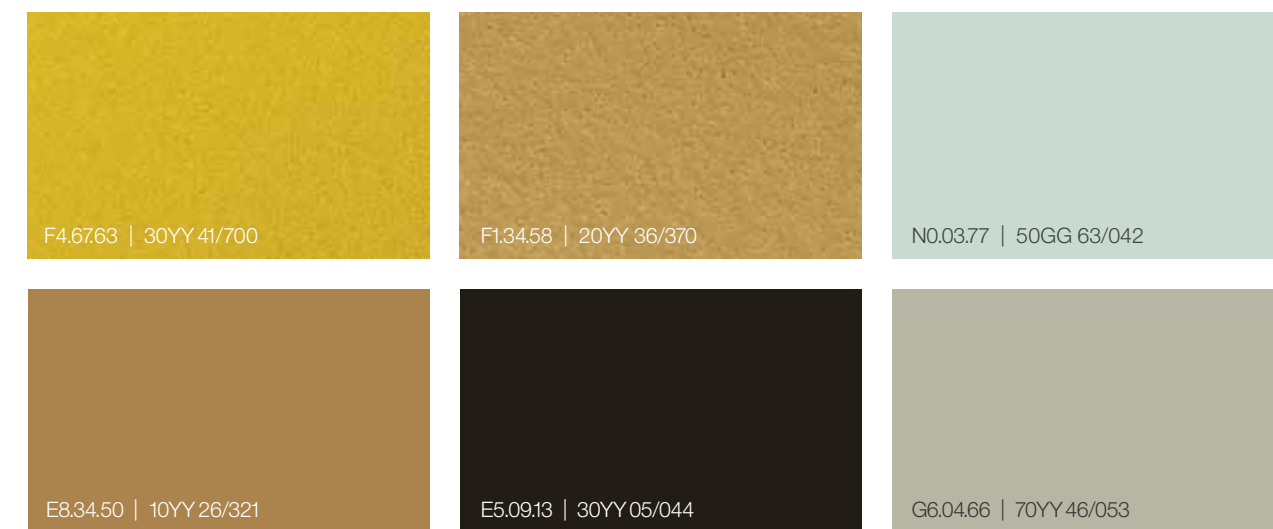


Nowhere are the seemingly contrasting styles of the richly luxurious and the finely handcrafted better combined than in architecture, where artisans are employed to add finesse and detail to even the grandest of design statements. In identifying a colour that would connect with the key trends for 2016, we also had to consider one that works at both the largest and smallest scale, in interpreting the meaning of luxury for architectural projects across the globe, from China, throughout Europe and in South America. **We have selected a gold influenced ochre which is both bright enough to attract attention and combines well with other tones.** >





COLOUR PALETTE OF THE YEAR

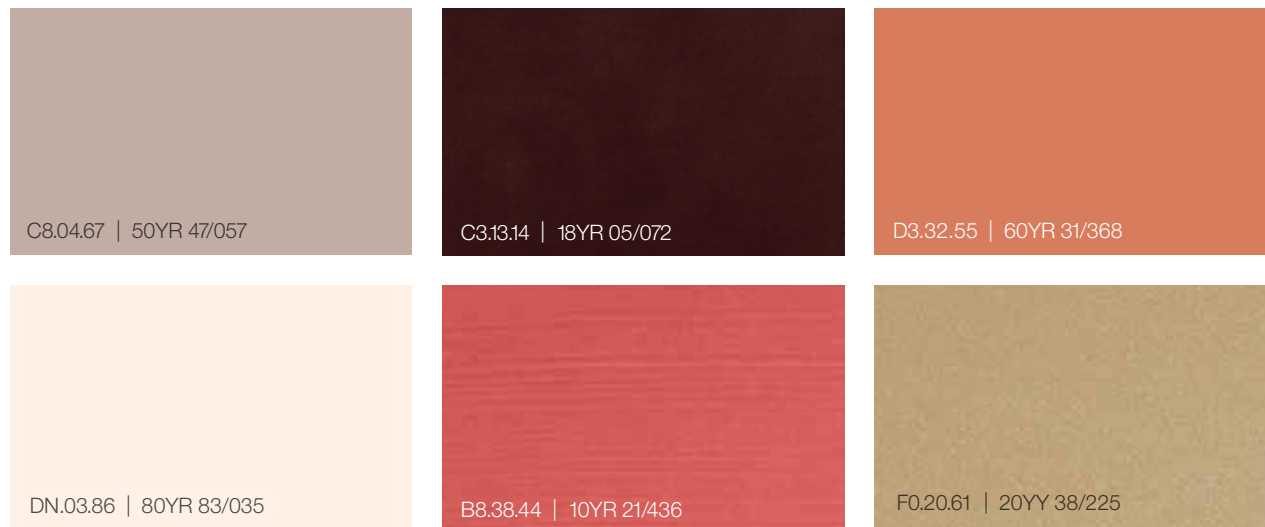


< **In researching the theme of luxury at global design fairs, our preconceptions of luxury were challenged:** for instance, the Bibliothek Luckenwalde, by FF Architekten in collaboration with Martina Wronna, transforms a former railway station in the German town through the use of shimmering cladding made of gold coloured copper-aluminium alloy. The OMA nhov Hotel in Rotterdam uses gold discs on glass paneling to create a semi reflective opaque dividing screen between the bedroom and bathroom. VMX Architects, meanwhile, have used golden yellow as a metaphor for education and enlightenment in their design of the Studievilla – the new premises of the Stedelijk Gymnasium in Den Bosch. A golden glow fills the interior spaces, replicating the ‘golden hour’ of twilight.



GOLD AND GOLD TONES ARE BEING USED EVERYWHERE IN THE DESIGN WORLD

HERITAGE & Future



Driving the foundations of our identity. Architecture often seeks to present a very modern, forward-looking imprint on cities. But today, heritage and authenticity have never been more valued by global brands and corporations in all fields of work. By exploring and presenting their history, companies can emphasise their longevity while also using past success to shape their future. Consequently, we are seeing references to architectural styles of the past being acknowledged more and more even in the most futuristic of designs. The redevelopment of the British Museum in London by Foster and Partners is a perfect example of balancing a deep knowledge and appreciation of the past with a futuristic outlook. The design of the museum's central atrium and library building uses traditional materials such as Portman stone, but is encased by a technologically advanced roof structure, which entirely alters the mood and ambiance of the space. There is a sense that by appreciating one's history, we build value and become more fully shaped and prepared for designing the future. These vintage and antique references may support the modern-day in subtle ways such as at the British Library, or can be used in stark contrast – for instance at the Radisson Blu Hotel in Nantes, France, where bold blocks of colour and shape throw the classical elements of the building into sharp relief. ➤



**BY LOOKING AT THE PAST
WE ARE ABLE TO
DESIGN FOR THE FUTURE**

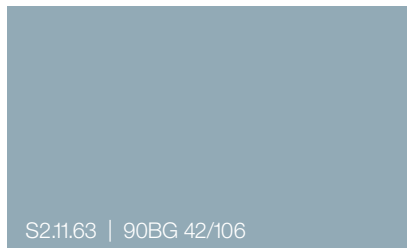
Photograph of Stedelijk Museum Schiedam © Daria Scagliola & Stijn Brakkee



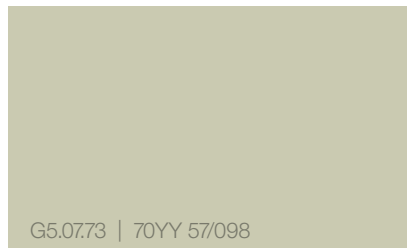
THERE IS A NEW FOUND POWER IN GRAPHICS AND STATEMENTS

Words&
PICTURES

Words & PICTURES



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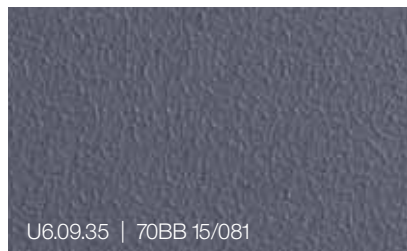
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Documenting our lives. The world of social media now dominates our lives so much that generations are learning to look at devices a few feet from their faces first, and at their wider environment second. What does this mean for architects, where vistas, skylines, silhouettes and contextual design are all key considerations? One approach is to try to integrate the effect of social media into one's design; adopting not only the sense of visual saturation but also the fact that the written word is now so restricted that characters are at a premium. We are increasingly seeing projects that incorporate the written word – either as full text or as abstract character forms – into the very fabric of buildings. Furthermore, rather than holding words and images in opposition, one is used to complement and complete the other. Tétrak Architects used layered lettering for the front façade of Fougères Bibliothèque in France, while MVRDV took this approach to its logical conclusion for their Alphabet Building in Amsterdam. Each window is formed by a letter of the alphabet (as it is a grid, two letters had to be omitted – as they explain, 'the IQ can be found inside!'). Using imagery in a graphic style, ROK, working with NAU Architecture and Drexler Guinand Jauslin used interior fitting reflective panels to include portraits of local celebrities in their design for the Schaffhausen branch of Raiffeisen Bank.



**A PICTURE MAY PAINT A THOUSAND WORDS
BUT WITH SO MUCH IMAGERY
OVERLOADING US, DO WE TRUST THE
WRITTEN WORD MORE?**

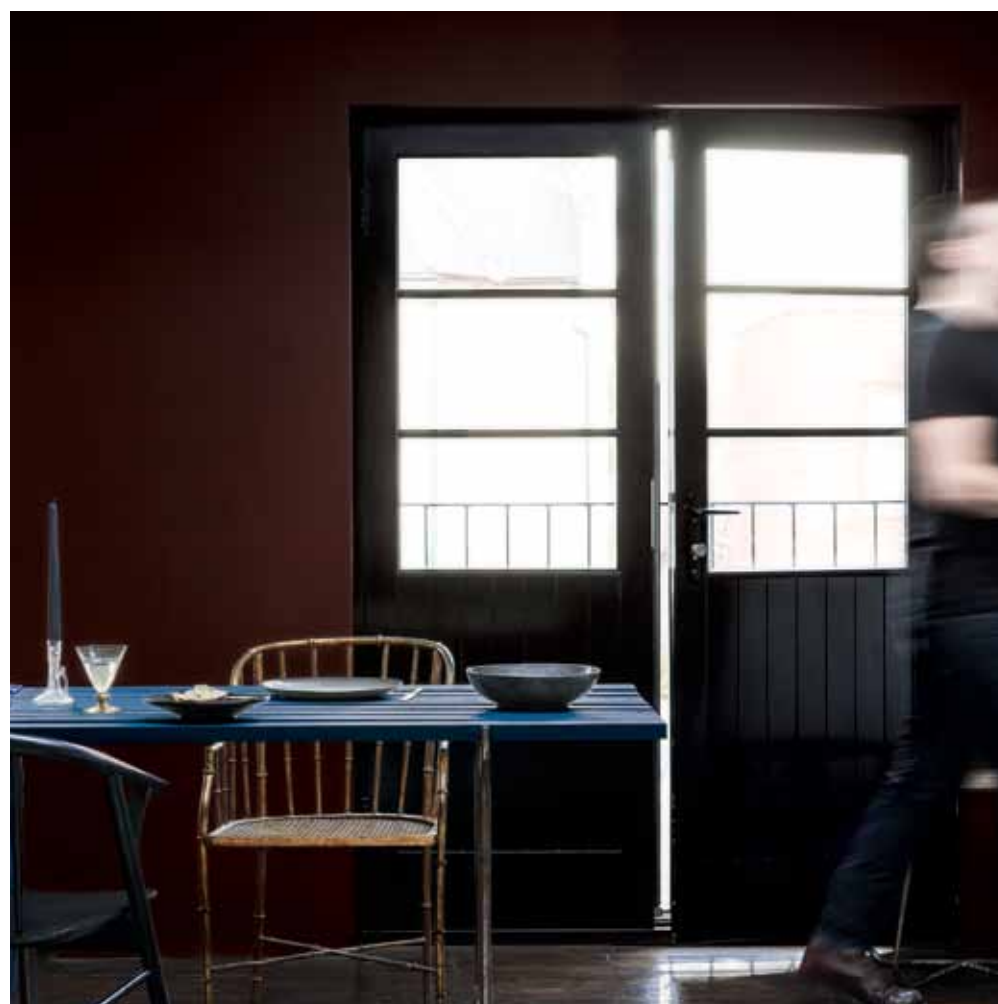
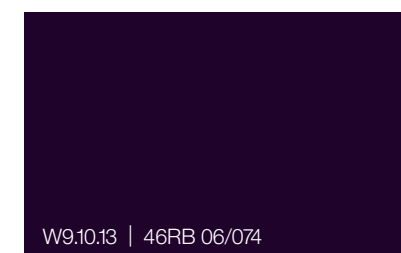
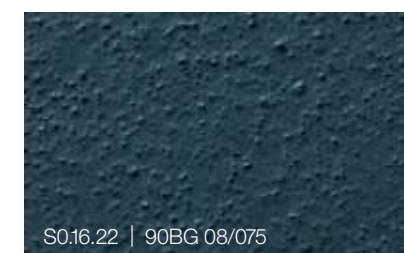
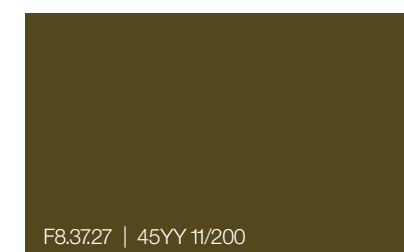
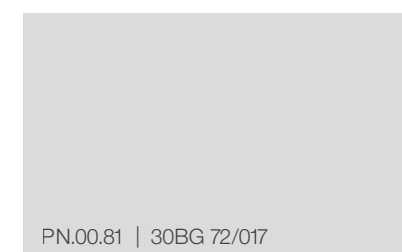


Project by Nau Architecture & Drexler Guinand Jauslin, photographer Jan Bitter





DARK &Light

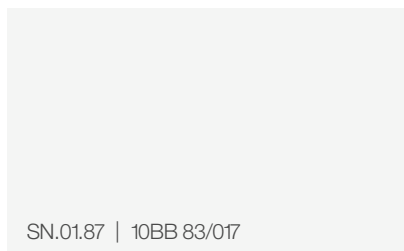
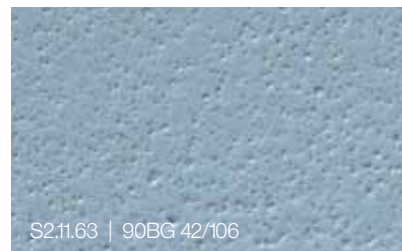
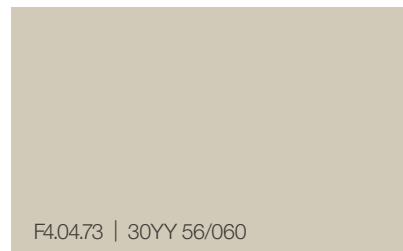
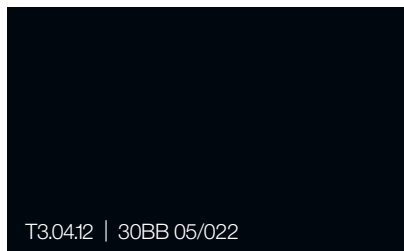


Celebrating the night. The introduction of Earth Hour – where millions of people around the globe all turn their lights off on the same day, has highlighted the importance of darkness for us all, from the personal (eg improving our sleep patterns) to the global (in reducing light pollution). In modern, 24-hour cities, architectural design has to consider the appearance of buildings at night just as much as during daylight. We have to be aware of our light pollution as much as carbon footprint, learning from the Dutch masters of the 17th Century how best to capture lustre and the play of light. By using dark coloured materials and tinted glass, the interior lighting of buildings are thrown into stark contrast at night, recalling the tones of both dusk and dawn during the 'golden hour.' The power of golden light against a backdrop of darkness can be seen in two ingenious architectural projects: MZ Architects' distinctive disc-shaped design for AlDar Headquarters in Abu Dhabi comes alive at night, when it is lit from within to become a shining golden bauble against the desert sky. Similarly, the cluttered feel of the Zuidas Central Business District in Amsterdam takes on an entirely new atmosphere at night, when the irregular window shapes produce intricate gold and yellow patterns in silhouette.



**CELEBRATE THE NIGHT
BY ENJOYING THE MYSTERY
AND BEAUTY OF THE DARK**

THE GRID & Letting go



Freedom within a framework. We may acknowledge the need to go 'off grid' and to 're-wild' as a symptom of the modern world; but how can we apply that to architecture, where building design can often represent the 'grid' that needs escaping from? The use of organic forms in architectural design is one way to bring a sense of nature back into the city – and some practices are going a step further. Of course, we need boundaries in which to live, and freedom is only understandable within the context of a framework; but designers are finding innovative ways of not feeling bound or restricted by grids – of 'colouring outside the lines'. A number of significant architectural projects play on this tension between the man-made and the natural world, with conventional lines distorted into unexpected shapes. Ashton Raggatt McDougall and Cameron Chisholm Nicol's design for Perth Arena in Australia shifts the traditional grid on its axis at multiple points, while revealing its internal structural elements on the outside. An ingenious use of wood finishes and adhesives by InvestLesProm/NLK Domostroenie gives one side of 'The House on the Roof' in Moscow's Vinzavod Exhibition Complex a fluid structure, as if the grid is melting. Meanwhile, MVRDV allow green spaces to encroach into their precarious-looking 'building block' design for the Folie Richter in Montpellier, as if it has become overrun by nature, while their Peruri 88 complex in Jakarta repeats the feat while piling common architectural forms on top of one another to create unusual combinations and shapes. ➤



**LACK OF CONTROL
CAN BE SCARY BUT IT'S HOW
WE FIND OURSELVES**

