THIS BOOK with
a series of COLORS
proposed and/or used
by CHRISTIAN KIECKENS ARCHITECTS
IS TITLED

[IMG_COLORS]

CHRISTIAN KIECKENS
[IMG_COLORS]

"Hout mag in elke kleur worden geschilderd, behalve in bruin."
(Adolf Loos)

NL_ De kleuren die in dit boek zijn opgenomen zijn deels voorstellen voor kleurinterventies, deels verwerkt in de uitgevoerde gebouwen. Het geheel is een vervolg op de lijst zoals opgenomen in het boek *Zoeken Denken Bouwen* (Ludion, Gent, 2001) waarin de kleurinterventies tot 2001 zijn weergegeven.

Sommige van de hierna vermelde combinaties maken deel uit van samenwerkingen met kunstenaars zoals o.a. Willem Cole, Willy De Sauter en Bruno Decré.
Maar telkens zit in elk van de samenstelling en/of voor-stelling een eigen autonoom verhaal vervat.

De selectie toont kleuren die te maken hebben met conceptuele reflecties, woordspelingen, verwijzingen naar situaties, of waarbij de benaming van de kleur iets zegt over een plaats …

Dit boekje toont een beperkte selectie en laat eerder een manier van omgaan met kleur zien dan een staalkaart. Het poogt een verklaring te geven over de keuzes, los van elke esthetische en ruimtelijke werking.

"*Wood may be painted in every color, but not in brown.*"
(Adolf Loos)

EN_ In one way the colors printed in this book are proposals for colour interventions, while some of them are executed in realised projects. The series is a follow-up on the list as published in the book *Zoeken Denken Bouwen* (Searching, Thinking, Building, Ludion, Ghent, 2001) in which color interventions up to 2001 are presented.

Some of the following combinations are results of collaborations with artists such as Willem Cole, Willy De Sauter or Bruno Decré. But in every case a proper autonomous story lays underneath the choice.

The selection presents colors that deal with conceptual reflections, wordplays, references to some situations, or where the color name tells something about a certain place...

This series is only a limited selection and shows more a way of dealing with color than it is a minimal sample. Besides the esthetic and spatial impact it aims to give a declaration on the basis in proposed and used colour interventions .

PRUSSIAN BLUE

DELFT BLUE

VENETIAN RED

NAPELS YELLOW

GEEL

BORDEAUX

VAN DYCK BROWN

VERONESE GREEN

SALUBRA ORANGE 4320 S

SALUBRA BLUE 4320 T

SALUBRA TAR BLACK 4320 J

WATER BLUE

SAND YELLOW

MOSS GREEN

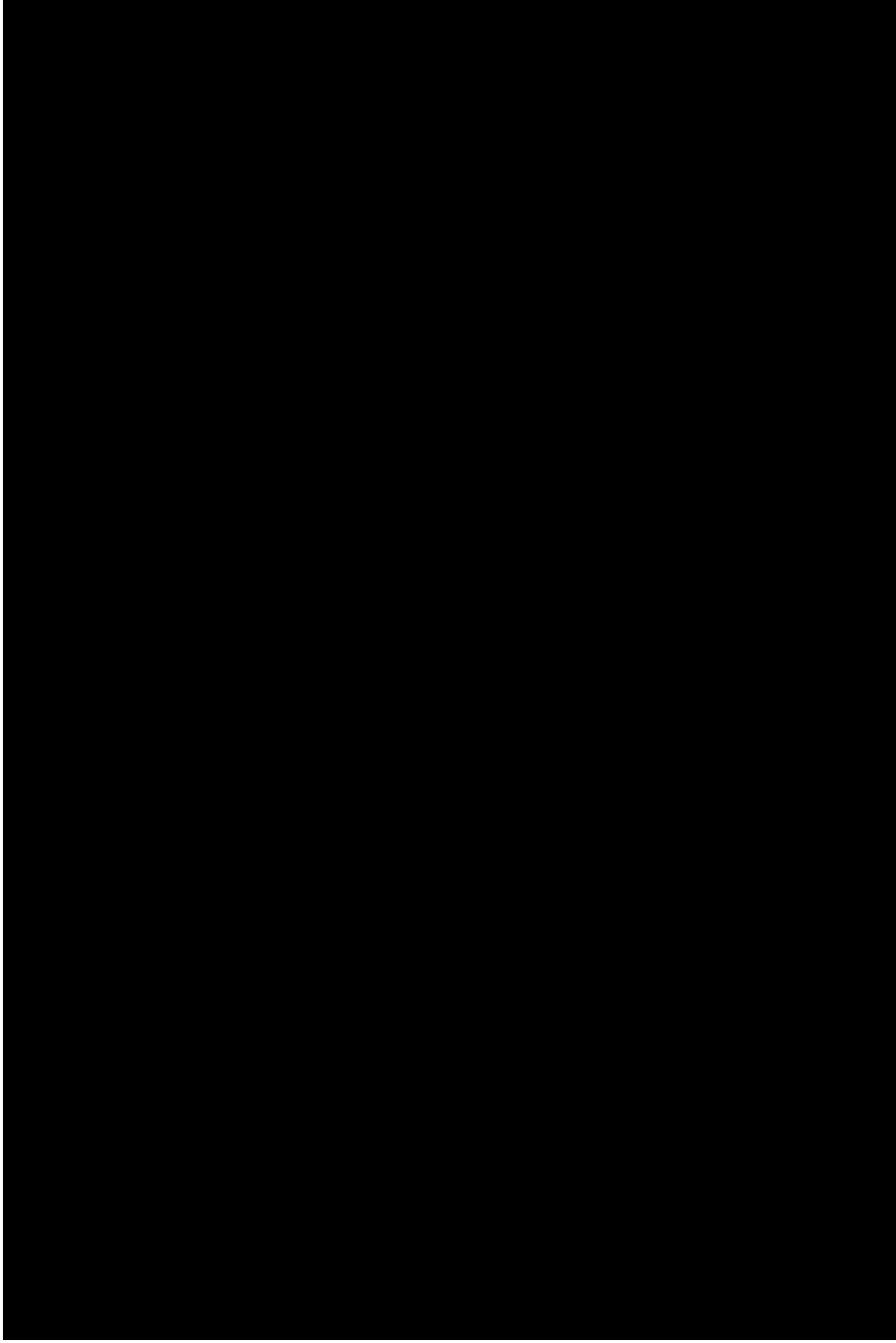
MEADOW GREEN

SUNLIGHT YELLOW

SKY BLUE

PAPYRUS WHITE

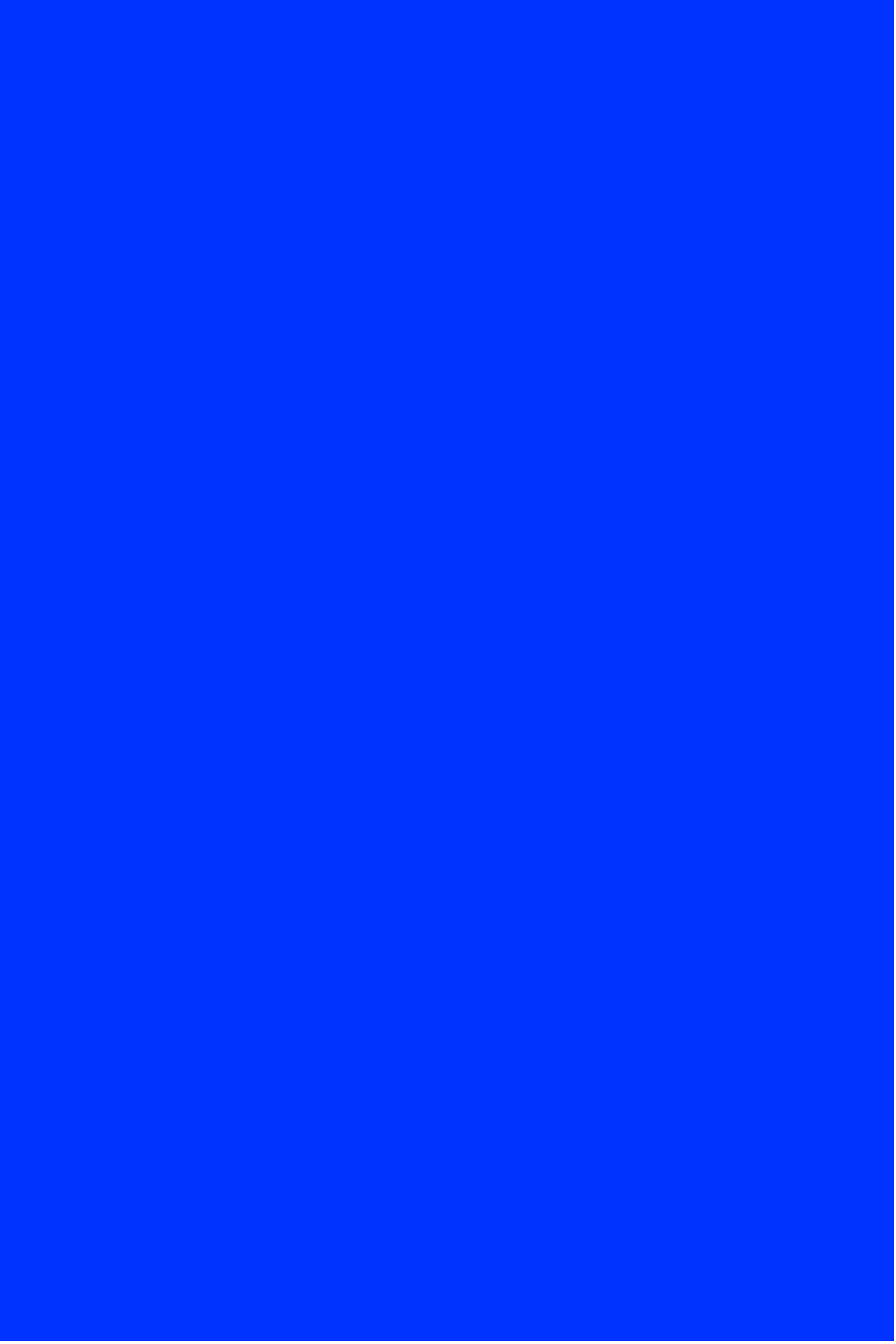
LIGHT GREY



MARS BLACK

MARS RED

UN ‘VERT’ DE BORDEAUX



BLUE SCREEN

AQUARIUS : ALUMINIUM / TURQUOISE

It must be mentioned that no clear representation of the colours can be done: nor there is an exact description of each color compostion, nor there is a direct transmittable link between the pigments, the NCS-system, Ral-colors and other tabels towards the Pantone system for printing. This way the colors as presented in this book need to be seen more as a guideline or understanding than as an exact sample.

IMG_COLORS_PRUSSIAN BLUE / DELFT BLEU / VENETIAN RED / NAPELS YELLOW

In a further extend, these four colors mark a relation to a city or a region, mostly in the use of the colour during the regime, table ware, wall cladding and others.

IMG_COLORS_GEEL / BORDEAUX

In the same research these two colours came out as refering each to a city as to a color (while Bordeaux refers also to the wine and Geel - translated: Yellow - is a city in Flanders).

IMG_COLORS_ VAN DYCK BROWN / VERONESE GREEN

Both of the colors are typical for the painters in their respective paintings. Hardly any other artist in art history came to these color names. But why not trace some Rothko-colors, or Memlinck Red, or Van de Weyden Red or Green or Blue ...

IMG_COLORS_SALUBRA

Three colors – Tar Black 4320 J, Orange 4320 S, Blue 4320 T - out of the range of the Salubra II series by Le Corbusier (Basel, 1947) are used in the interior of the proper architectural office HK30 in Brussels (2002-2004)

IMG_COLORS_BOZ_ WATER BLUE / SAND YELLOW / MOSS GREEN / MEADOW GREEN / SUNLIGHT YELLOW / SKY BLUE

This selection of colors was thought for the comon spaces of the Bergen op Zoom housing complex 'Villa Veneta' (2003-2008) consisting in six floors. In their names the six colors, from blue to yellow to green and back to yellow and blue, are a representation of the natural context of the landscape in which the building is projected. The Water Blue would have been painted in the lowest floor, the Sky Blue on the sixth floor. Not executed.

IMG_COLORS_PAPYRUS WHITE / LIGHT GREY

Through a first request by Willem Cole (2008) for making the choice of two colors, it became visible that these two colors are so near to each other although one is named as "white" while the other is "grey". But the French name for the Light Grey is *Gris Lumière*, so here a double meaning in the translation is appearing.

IMG_COLORS_MARS BLACK / MARS RED

These two colors are used by El Lissitzky in the painting with the two squares, alos taken as an item for the story as published in the Dutch review De Stijl (1922) but where the red color leans more towards a reddish orange. This combination was set for a color intervnetion in the Tilburg KUB Student Centre (1996-1998) where only the red was executed. It was taken again for the smallest spaces of the proper office HK30 but also here only the red color was realised. In 2010 Willem Cole asked for a second combination of two colors as a part of a wall at the Boss painting company on which some 49 architects will take part. Finally this combination will be executed on two squares of 60 x 60 cm.

IMG_COLORS_UN VERT DE BORDEAUX

This combination, a second proposal for Willem Cole in 2010, is a wordplay à la Serge Gainsbourg mentioning the prononciation of *vert* (green) also as *verre* (glass), thus creating the double coding of "A glass of Bordeaux wine" but also "The Green of Bordeaux" as a pointing towards the green bottle glass.

IMG_COLORS_SILVER SCREEN / BLUE SCREEN

A third proposal for Willem Cole was about the the changing of the "screen" in the projection system for movie and video. The silver screen is the screen for projections of movies while the blue screen consists in making assemblages of screenings and backgrounds. This reflection came across while making exhibition layouts for Le Fresnoy and guiding the post-graduate students for their installations.

IMG_COLORS_AQUARIUS: ALUMINIUM / TURQUOISE

A fourth combination as an answer to Willem Cole's request came out of the constellation of aquarius for which the aluminium and turquoise are presented.

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