

# PROVISIONAL COLOR MANIFESTO

THAT EVOLVES ALONGSIDE MY PRACTICE

Color exists only in relation.

Color does not exist per se: is an evocation of our (largely similar) brains.

White is fragile. Whites rarely agree.

White often looks simple. It is not.

Colors are deeply cultural and symbolic: they must always be questioned.

For me, color is a three-dimensional pictorial atmosphere.

Color's vision complements a structural / volumetric approach  
— sometimes preceding it, sometimes following it.

I live and work with color as a physical experience.

Before theory: intuition.

I am drawn to the cangiante: the almost, the iridescent, the ambiguous.

Intermediate colors — those composed of many pigments — relate more  
and generate unstable, shifting balances. We want that.

Avoid automatism: primaries, complementaries, trendy architects' hues.

Use them with restraint and awareness.

Black + white + red or magenta: caution. Black + white + yellow: extreme caution.

The most beautiful color is the brand-new growth in plants in Spring.

The most beautiful color is a dialogue between a somewhat older hue  
and a young burst of something else.

Color in domestic spaces is the most difficult challenge.

It must create an energetic field of change across hours, moods, and seasons.

Some shades are inherently sociable. Others are more tricky and demanding.

If a color project appears overly strong in photographs, it may be more a set or a  
social-media-friendly scenography than a subtle, breathable atmosphere.

No-color preference is not neutral.

Anxiety about too much color often comes from not knowing how to use it.

Color in space is a material manifestation.

It cannot be fully simulated or predicted.

It operates with irreducible doubt and surprise.

It requires trust.

Let us work.

Color the damn ceilings.