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COLOR COMPLEX

SPACE & COLOR DESIGN
空间设计与配色 色彩控

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Is colour a merely decorative component of projects, according to a hard to die commonplace, or is it, instead, a fundamental element of their language?

Most people would tend to pigeonhole it with no hesitation in the first of these two definitions, being strengthened in such opinion by the superficial and gratuitous use some categories of designers and/or decorators make of colour, misusing it as an additional ornamental overtone, meant to ennoble an interior or an object, to make it win or commercially attractive, and uncritically drawing shades from the sophisticated colour charts trend setters, solely aiming at satisfying an induced need of a fictitious as well as superficial renovation, impose every new year. And, from their point of view, one can't help considering colour – although used as a simple embellishment – as an extremely powerful sales tool. Nevertheless a use of colour based on these kinds of principles does not change the intrinsic qualities of a given object, specially as far as serially produced artefacts are concerned. There is in fact no need to say that a same product (a mobile phone, a motorbike or a cigarette lighter) will not change its performances, whatever colour we paint its body; but it is as well incontrovertible that each colour of the range we have accurately selected in order to put on the market different versions of it will evoke in purchasers'/users' minds different aesthetic values and meanings (according to their different social and cultural background). At the end of the day selecting a range of different colours for a same product has the sole scope to make it attractive to a wider number of people and, therefore, to increase its power of penetrating the market.

There is, however, at least an other possible approach to the use of colour, more critical and conscious, which makes the chromatic component an important element of the design language. Such attitude, from my point of view, although not being their exclusive appanage, is distinctive of architecture and interior design, disciplines which normally – apart from specific and uncommon cases – do not generate artefatcts intended to be serially produced; the same uniqueness of such artefacts, on the other side, drastically limits the range of chromatic options and, because of this, induces to more considered and expressive choices which can be suggested by needs of environmental integration (but also of opposition to their context, in order – for example – to accentuate the extraneousness or the presence of a building in a poorly qualified environment), of emphasizing the belonging of an architectural work to a certain linguistic ambit (just think of rationalist architecture, which made of white colour – intended as a renounce even to the least decorativism - its flag), of accentuation of structural element's hierarchy or differentiation of them from the merely decorative ones, and

of many, many others which put their roots down in each project's specific reasons.

A careful analysis of internal and external spaces of a building, of the interaction of its volumes and surfaces with natural light, and of the peculiarities of the activities which will take place in it, as well as considering the influence that colour may have on people's wellness (in relation to symbolic values unconsciously acquired or well established along centuries and perpetuated by different social environments), for example, appearing to be definitely valid evaluation criteria.

Among all possible choice options, the one which appears more interesting to my eyes is, however, the one which renounces to simply lay down a colour on a given surface and allows materials – instead – with their own colours, to imprint on architecture a more intimately corresponding character and identity. This way the chromatic component, far from having a merely decorative function, besides satisfying the above-mentioned needs, becomes one of main materials of architecture and design, expressing their character in the most possible authentic way.

The book the *Color Complex: Space & Color Design attempts* – and perfectly succeeds – a methodical approach to the use of

colour in Interior Design, subdividing its pages into chapters devoted to the main chromatic tones and listing for each of them a number of exemplary projects by well-known designers - where colour becomes a fundamental element, if not the main character of each interior – and supplying readers, for each case, with keys to decode designers' intentions, helping them, this way, to appreciate the reasons which induced to the choice of a colour and not of an other and what authors intended to communicate through them.

When used this way, this book is an extremely useful work-tool and a guide to more conscious choices for any interior designer who is aware of the importance of the exceptional communicative power colour has.

色彩是我们通常认为的作品的装饰组件，还是设计语言的一个基本要素？

大多数人可能会武断地将色彩的作用归纳为以上两点。这种无端且肤浅的观点在一些设计师抑或室内装饰人员心中根深蒂固，他们错误地将色彩作为一种附加的、冠冕堂皇的装饰物，利用色彩使室内或物体看起来尊贵、体面。有的人为了让色彩达到商业吸引的目的，不加鉴别地在复杂的色表上炮制——只为满足感官或做出浅薄的革新，以影响每年的流行趋势。在这些人看来，大家都思考了色彩的使用——尽管把它运用到简单的装饰中，并作为极有力的销售手段。然而就连续的人工改造而言，基于这些原则的色彩运用不会改变作品的内在本质。事实上，我们不能武断地认同同一种产品（一部手机、一辆摩托车或一只打火机）会被颜色粉饰而改变效果。但不可争辩的是，我们为上市产品精心挑选的颜色形成的不同款式会唤起购买者/使用者内心不同的审美观（根据他们不同的社会和文化背景）。综合多种考虑之后，商家会为同一产品选择一系列不同的颜色，从而吸引大量的消费群体，增强产品的市场敏锐性。

然而还有另一种可行的色彩使用方法，它是关键的、有目的性的，即让色彩成为设计语言中的一个重要的元素。从我的角度来看这个观点，在建筑及室内设计领域里，色彩设计不但遵循了常规还做到独树一帜——除了特殊的个别案例不靠人工改造来保持作品的连贯性。另一方面，人工改造的相同特性极大地限制了色彩的选择范围，这也引出了更多由环境一体化得出的考虑全面的和表现力极强的选择（但是也有与它们的环境背道而驰的情况出现，比如，在恶劣的环境下为了突出一个建筑的外部和其存在本身）。色彩能够强调一个建筑作品的特定语言界（一个白色的理性主义建筑的色彩就是它的标志），强调结构元素的层次，或者仅仅是装饰而区别于其他物体，当然，除此之外色彩的设计还有很多其他根植于每个作品的特殊原因。

室内设计要对建筑进行详细的分析，包括空间大小、表面与自然光的相互作用、哪些活动将在建筑内进行，同时还要考虑色彩对人们健康的影响。

在设计中，最吸引我的是，放弃单纯地在已有材料表面上着色，而是使用其原有的颜色直接压印于建筑之上，这种形式更加真实地表现出作品自身的特点。通过这种方式，鲜艳的组件摆脱了单纯的装饰功能，成为建筑和室内设计中的一种主要材料，并尽可能真实地表达它们的个性。

《色彩控：空间设计与配色》力图完美展现色彩在室内设计中的使用方法。全书根据主体色调分为多个章节，结合大量知名设计师的作品，示范色彩在哪些方面成为室内设计的基本元素，又是如何表现室内空间的主题。每个案例都有详细的设计说明，从而引导读者去欣赏这种颜色并理解选择这种颜色的原因，同时领悟设计师想要表达的思想。

本书是一个极具实用价值的工具和指南，对于每一个已经意识到色彩的强大表现力的室内设计师来说，是不二的明智之选。

Pierluigi piu
皮耶路易吉·皮乌

Pierluigi Piu was born in Cagliari (Sardinia, Italy) in 1954. Since 2009 he is one of professional commentators of the British dedicated web site restaurantandbardesign.com and is a member of Italian "Accademia del Pensiero a Colori". Mainly based and working in Cagliari, he continues his professional career most particularly in the fields of private residences and of commercial space as well as working on overseas projects. His designs and works have been reported on in several specialist books in Italy, other countries of Europe, Asia and the United States and in some of the most important national and international trade magazines.

皮耶路易吉·皮乌于1954年出生在卡利亚里（意大利撒丁岛）。2009年，他成为英国的专门网站"restaurantandbardesign.com"的专业评论员，同时也是意大利色彩研究院的一名成员。以卡利亚里为大本营，他继续他的职业生涯中最特别的领域，包括私人住宅、商业用房以及海外项目的工作。他的设计作品已在欧洲、亚洲和美国的一些专业图书及国内外重要的商业杂志上发表。

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SPACE & COLOR DESIGN

Artists and designers should understand that there's no good or bad color, but successful or failed application or collocation. As a comprehensive art subject, interior design relates to all kinds of visual expressions, especially color application. Its effect is more direct and immediate. Often the use of color is the key factor in the whole design.

The mastery of color's application, expression, psychological function, relevant cultural meaning, interior pattern creation, as well as contrast atmosphere, in order to give people visual and psychological enjoyment, is designer's essential professional competence. Color's function and influence in interior space has become interior designer's compulsory subject.

This book is focused on color. According to color tone's change, it systematically enumerates a series of brilliant interior color schemes. To make readers easily get a better understanding, the book combines with outstanding designers' latest representative projects from all over the world, as well as explanations for each project. From this book, readers can learn how to control the relationship between color and space and how to perform color in a creative way.

艺术家和设计师都应懂得颜色本身并无优劣之分，有的只是成功或失败的运用与搭配。室内设计作为一门综合性艺术学科，关系到各种视觉表现手法，尤其是色彩的运用，其产生的效果更为直接、立竿见影，很多时候色彩设计是决定整体设计成败与否的最关键因素之一。

对色彩的构成、表现、心理作用与相关文化含义的掌握，以及运用色彩来打造室内格调、烘托空间气氛，从而给人带来视觉及心理上的享受，是设计师必须具备的专业技能，色彩在室内空间中的作用及影响也已经成为室内设计师的必修课。

本书以色彩为主题，依据色调冷暖的变化，系统地列举出一系列精彩的室内配色方案。为了便于读者加深理解，书中还对全球各地优秀设计师最新的代表性作品进行逐一讲解，读者可以从中学习、体会如何在设计中把握色彩与空间的关系，以及如何创造性地表现色彩。