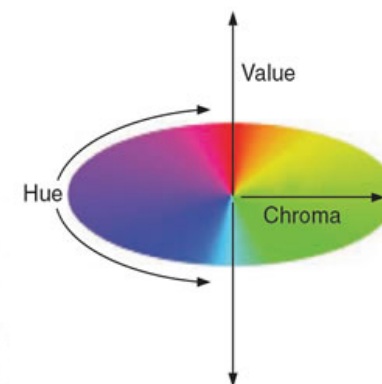
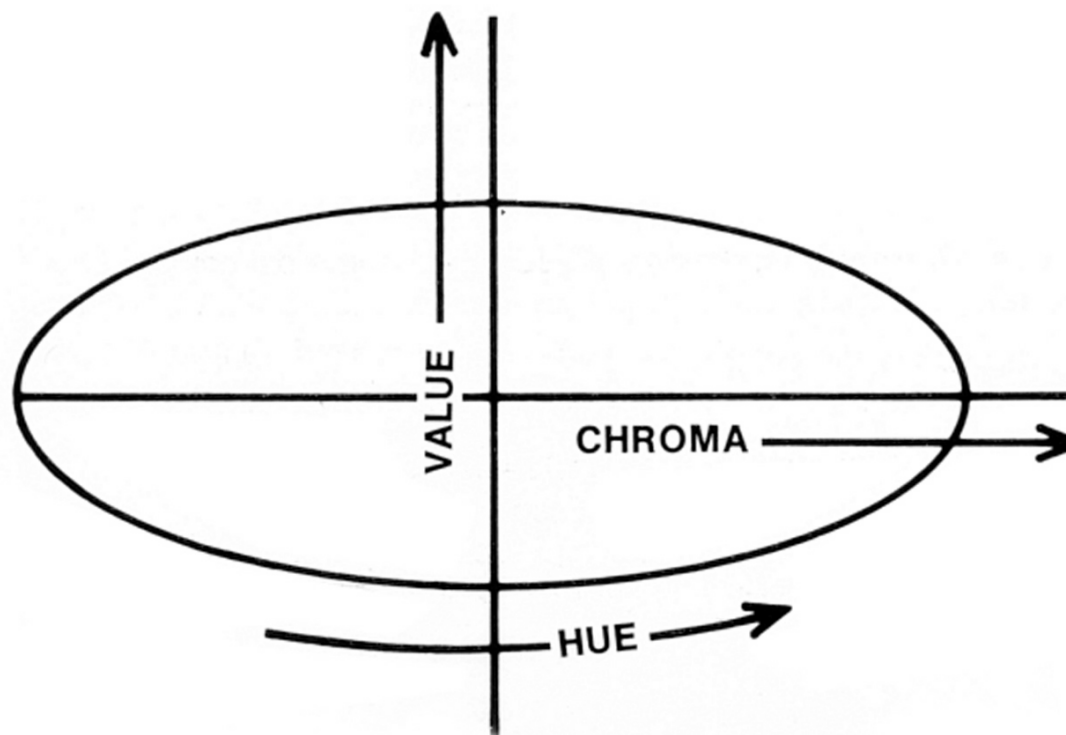


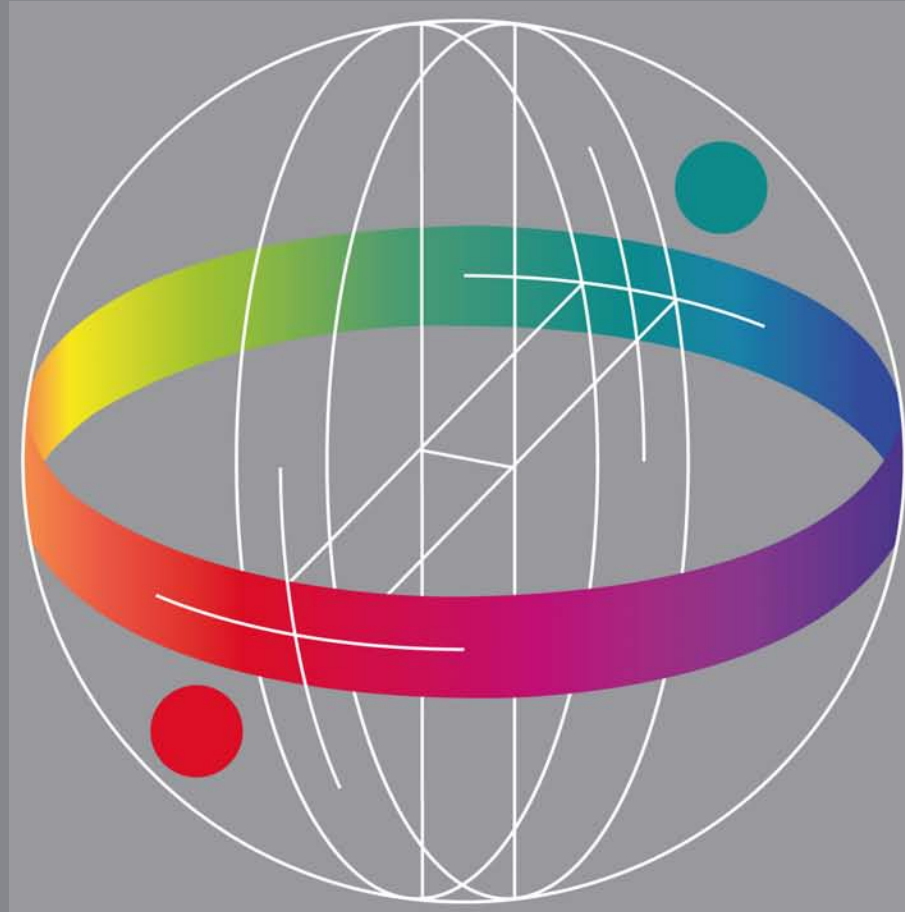
# IL COLORE SEGUE LA FUNZIONE

# Tinta Chiarezza Saturazione

Le tre coordinate del colore



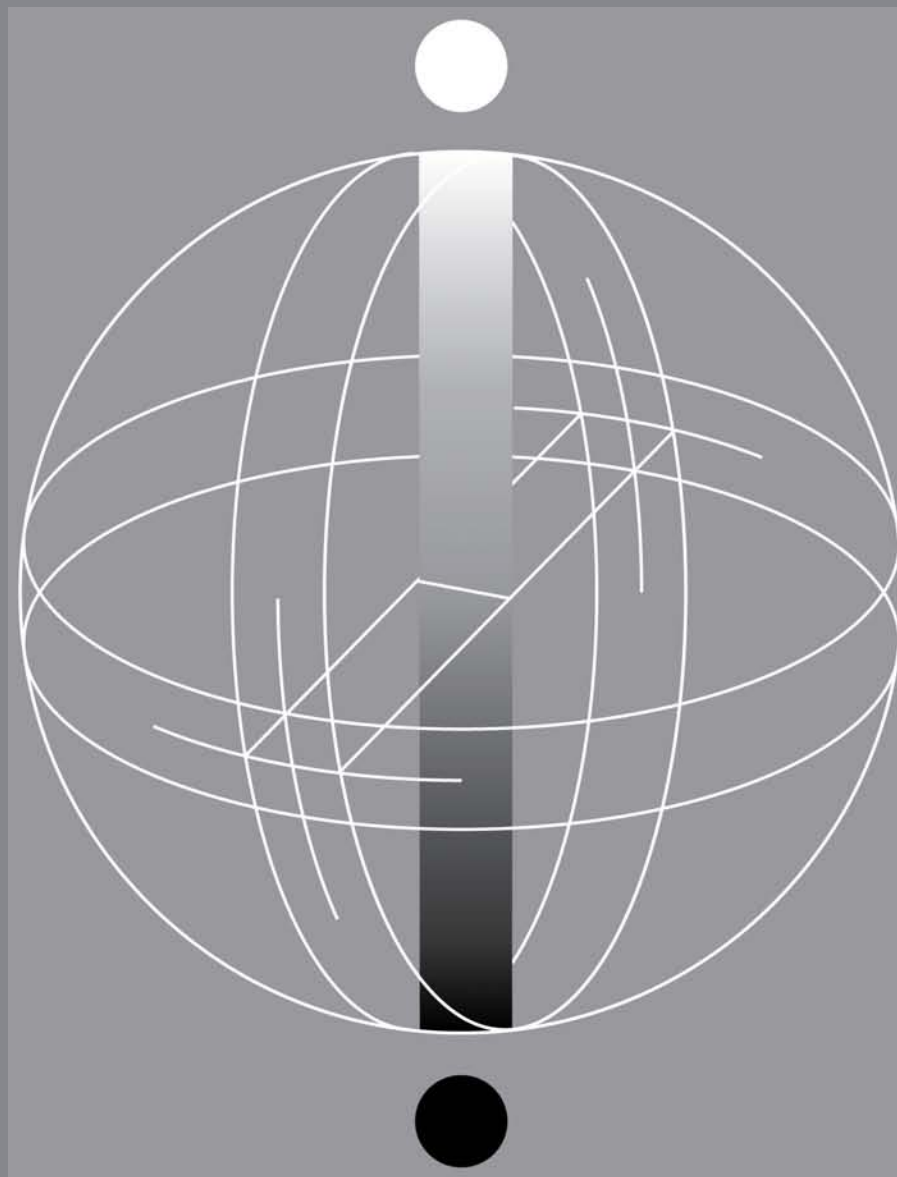
# Tinta\_Hue



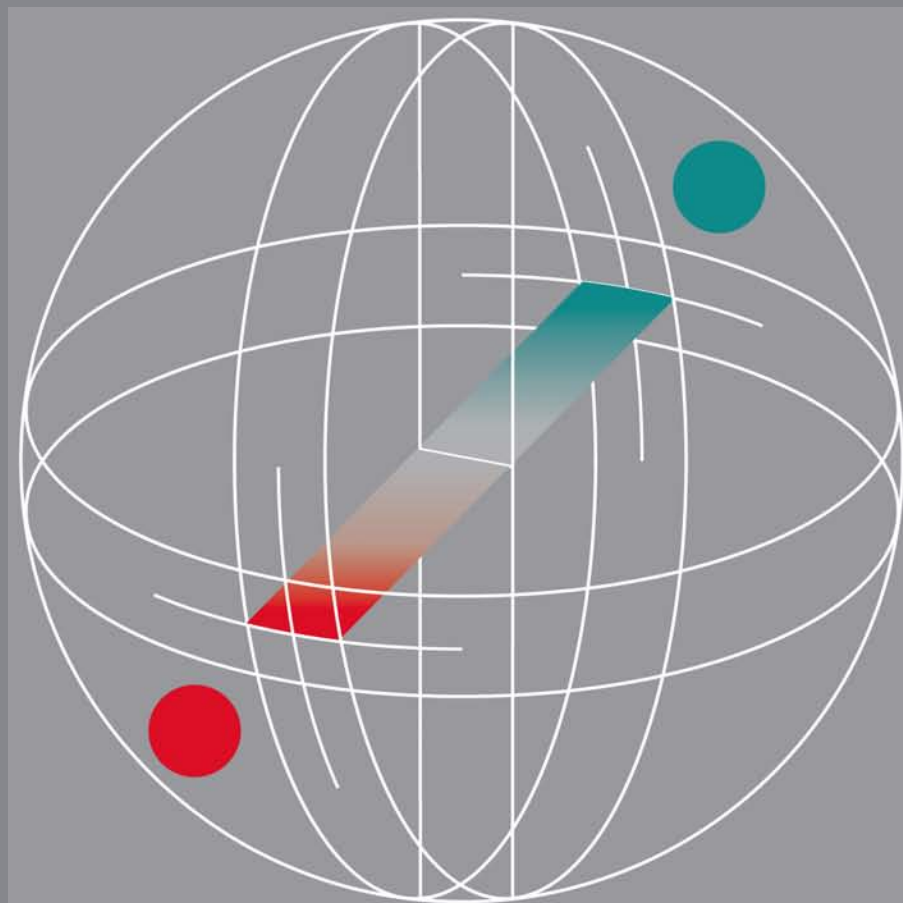
LA TINTA CORRISPONDE ALLA LUNGHEZZA D'ONDA DELLA LUCE RIFLESSA DA UNA SUPERFICIE

Nella sequenza di colori della scomposizione della luce  
la tinta è quel attributo del colore che ci consente di identificare e differenziare il giallo, dal rosso, dal blu...

# Chiarezza\_Value



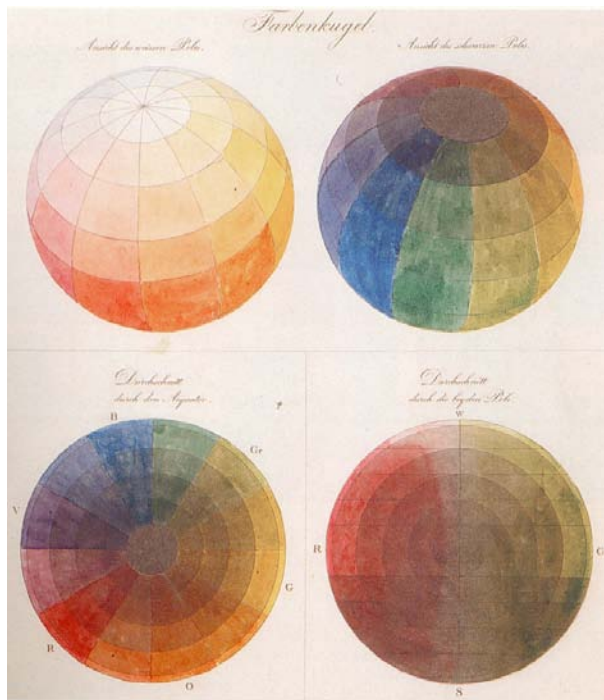
# Saturazione\_Chroma





# Munsell Color Solid

Il solido di Munsell è una evoluzione della sfera di Otto Runge (1810).



Sfera di Runge



Solido di Munsell

# Munsell Color Solid

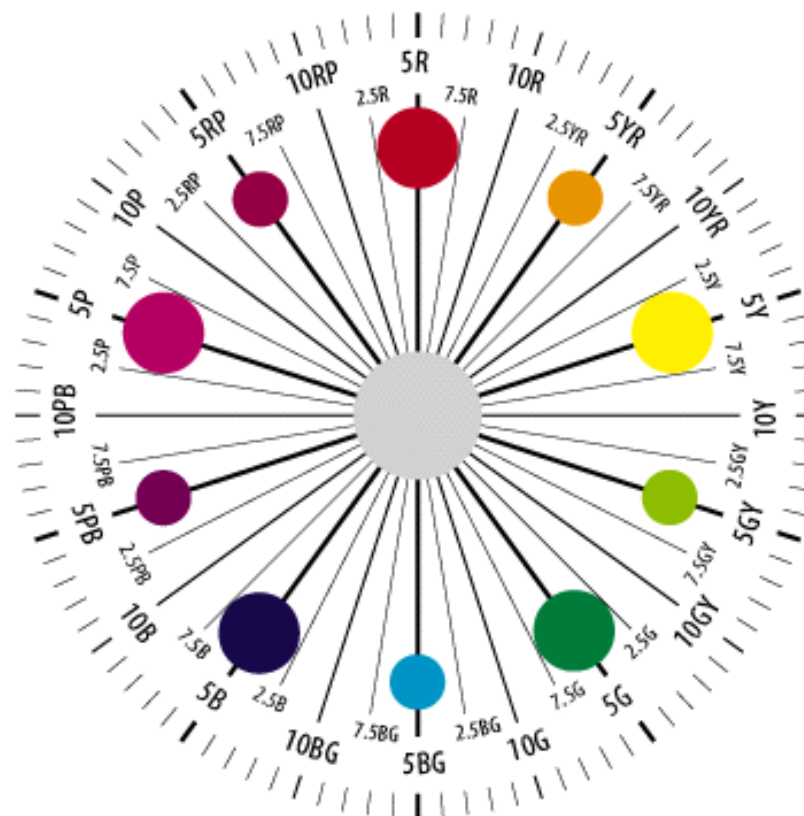
Il Munsell il cerchio cromatico è suddiviso in:

Cinque tinte principali:

- R**- red,
- Y**- yellow,
- G**- green,
- B**- blue
- P**- purple

Cinque tinte secondarie:

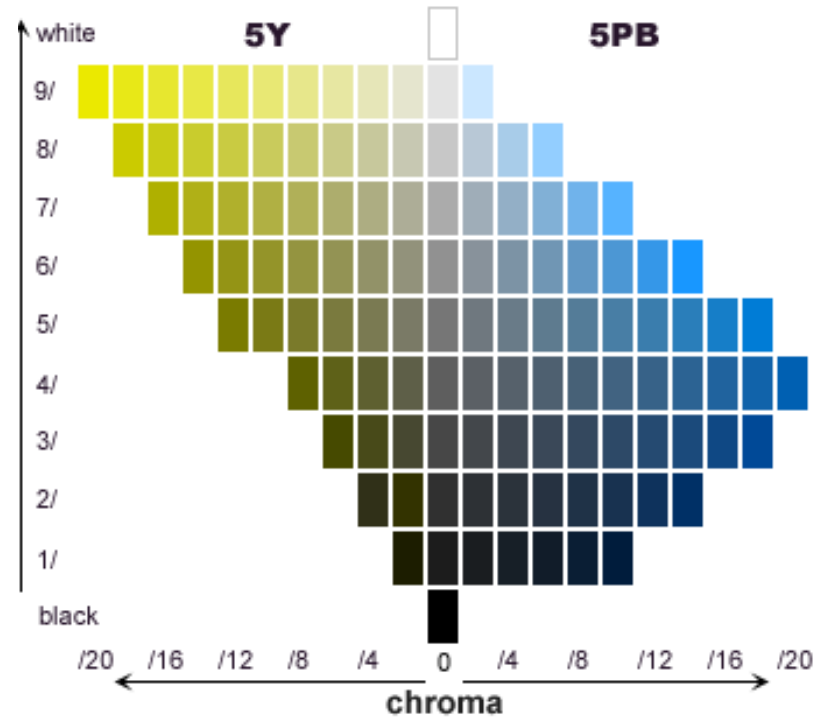
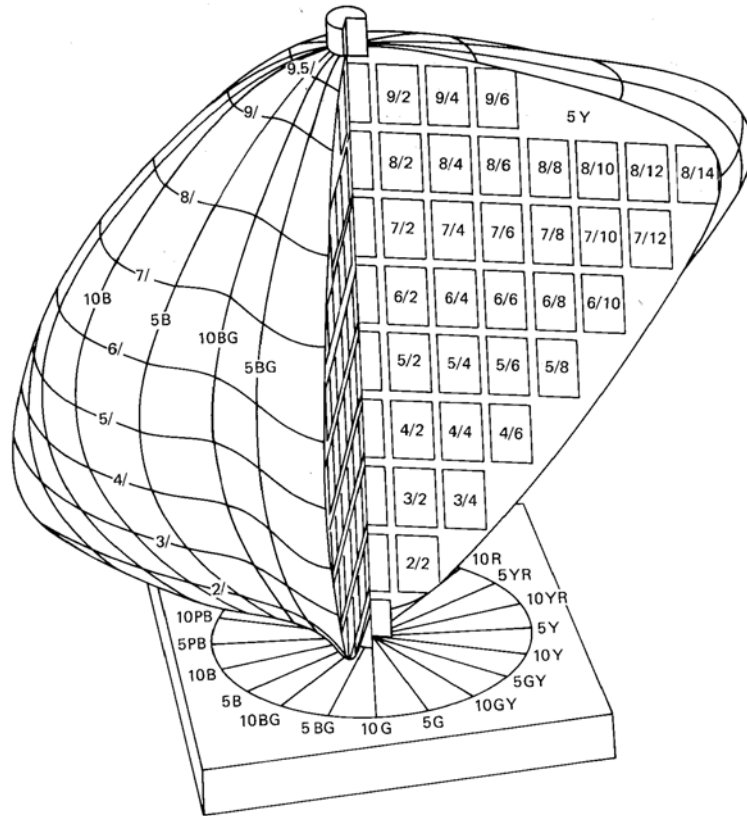
- YR**- yellow red,
- GY**- green yellow,
- BG**- blue green,
- PB**- purple blue, and
- RP**-red purple).



-----  
**N**-Neutral colors



# Munsell Color Solid



# Munsell Color Notation



**5R 4 / 12**

**Hue**  
Tinta

**Value**  
Chiarezza

**Chroma**  
Saturazione

# Munsell Color Notation



**5R 7/10**

**Hue**

Tinta

**Value**

Chiarezza

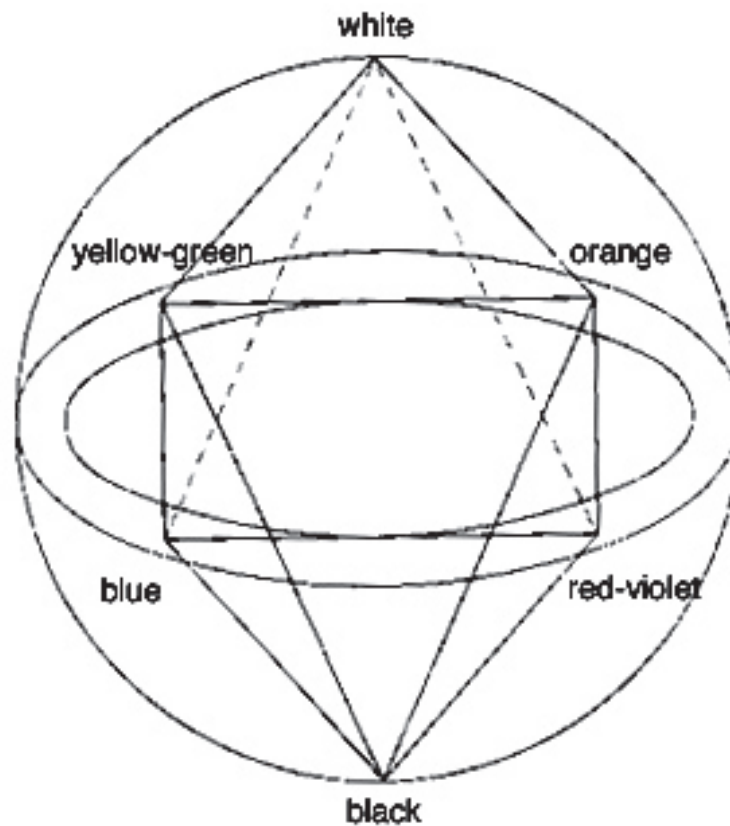
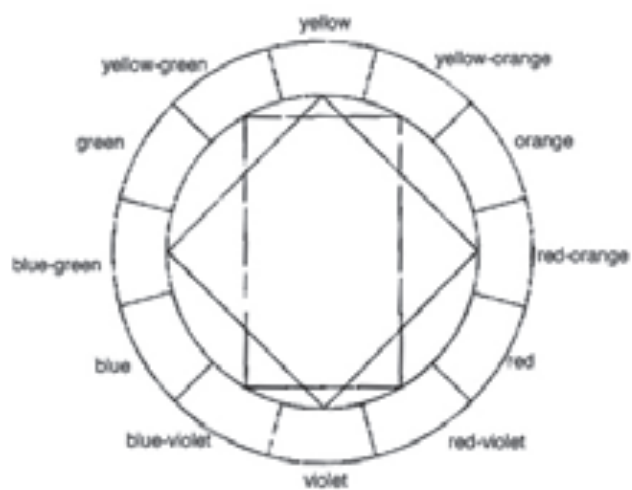
**Chroma**

Saturazione

# Armonie Cromatiche Classiche

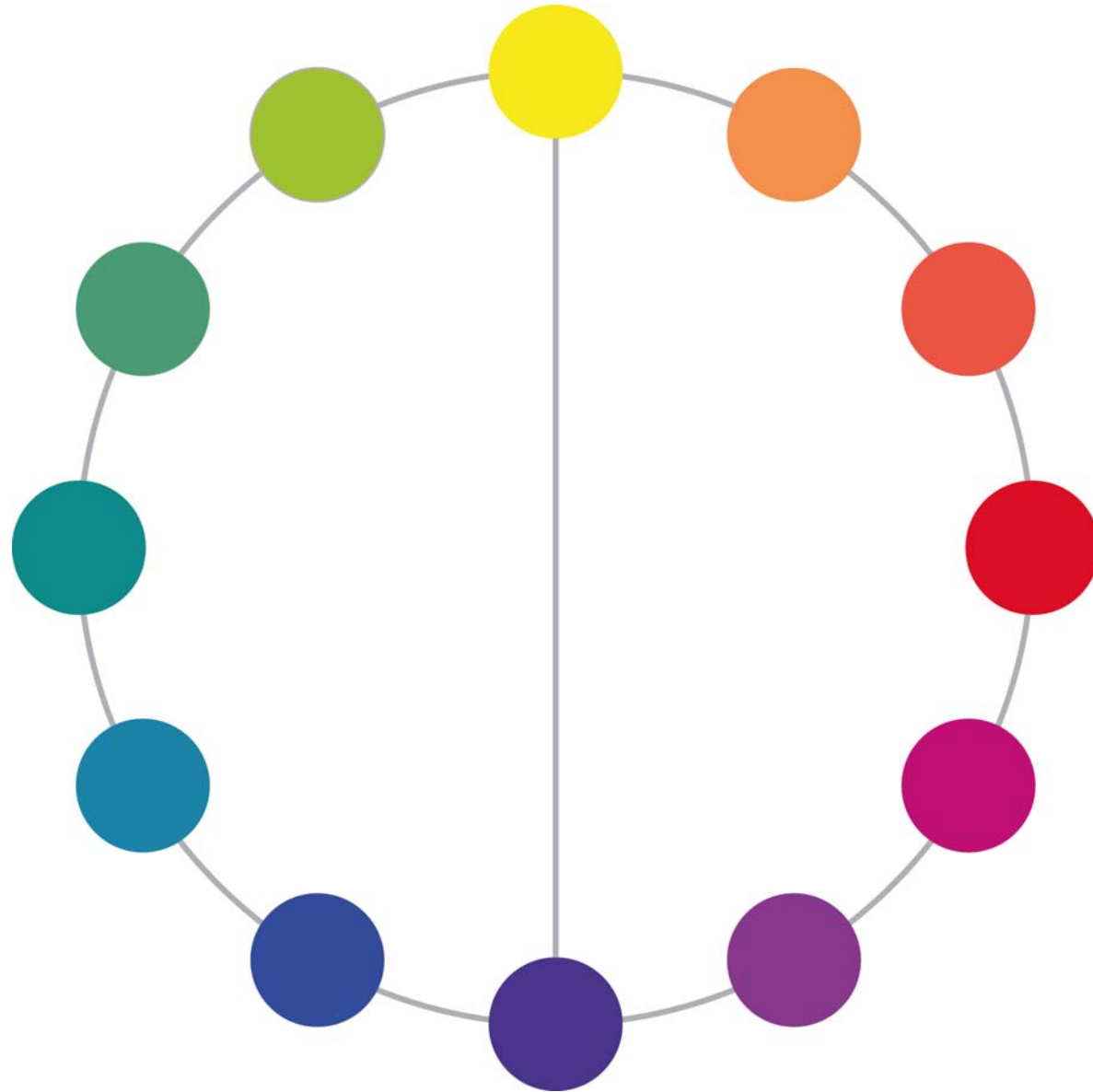
Combinazione di colori il cui punto di equilibrio nella sfera è il grigio medio.

# Armonie Classiche



# Armonie Classiche

Accordo a due Colori  
Colori Complementari



L'accordo a due più semplice è rappresentato dai colori complementari saturi:  
giallo-viola, rosso-verde, etc...

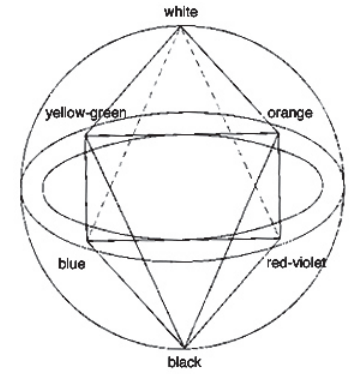
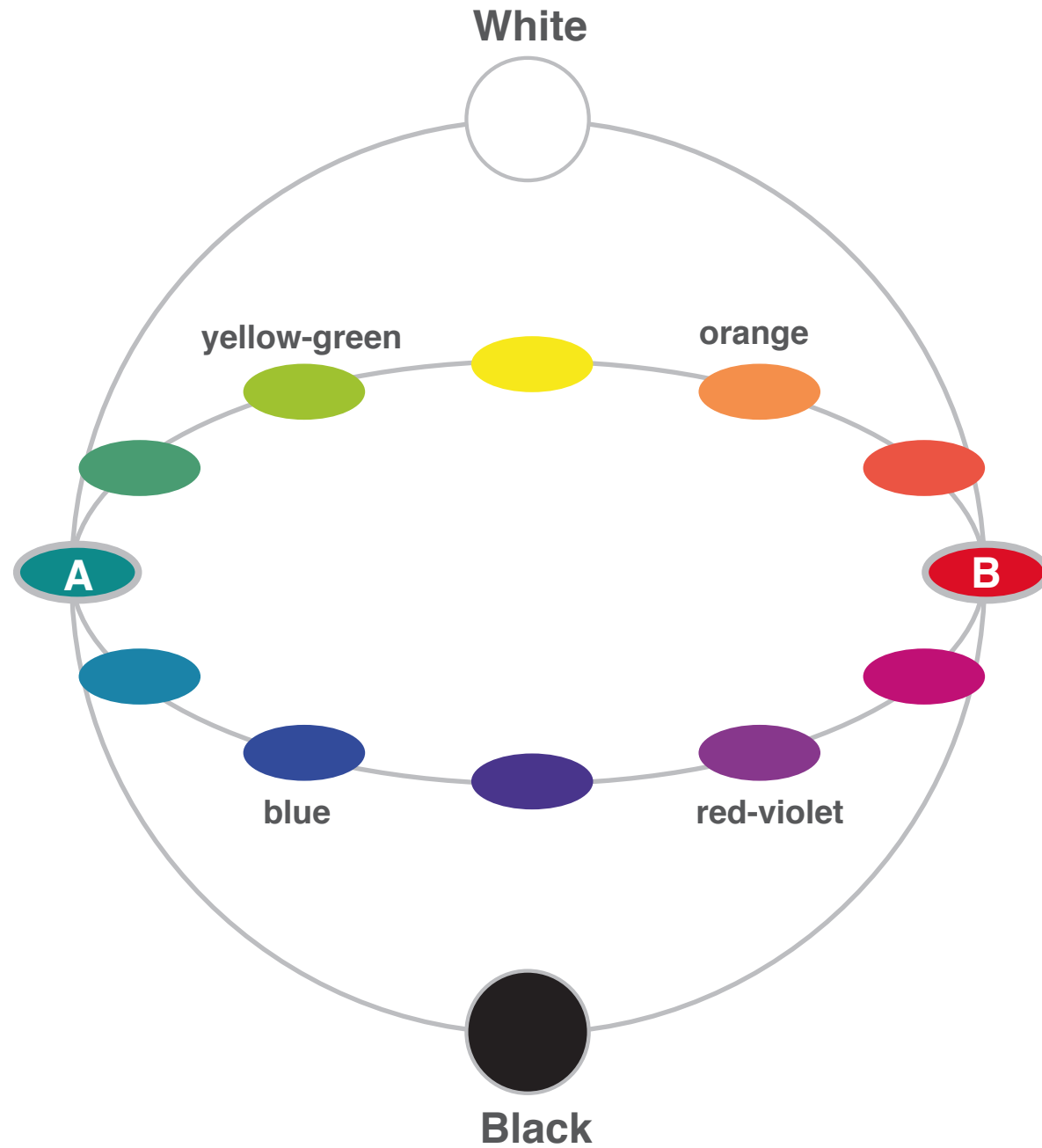
# Armonie Classiche

Accordo a due Colori  
Colori Complementari



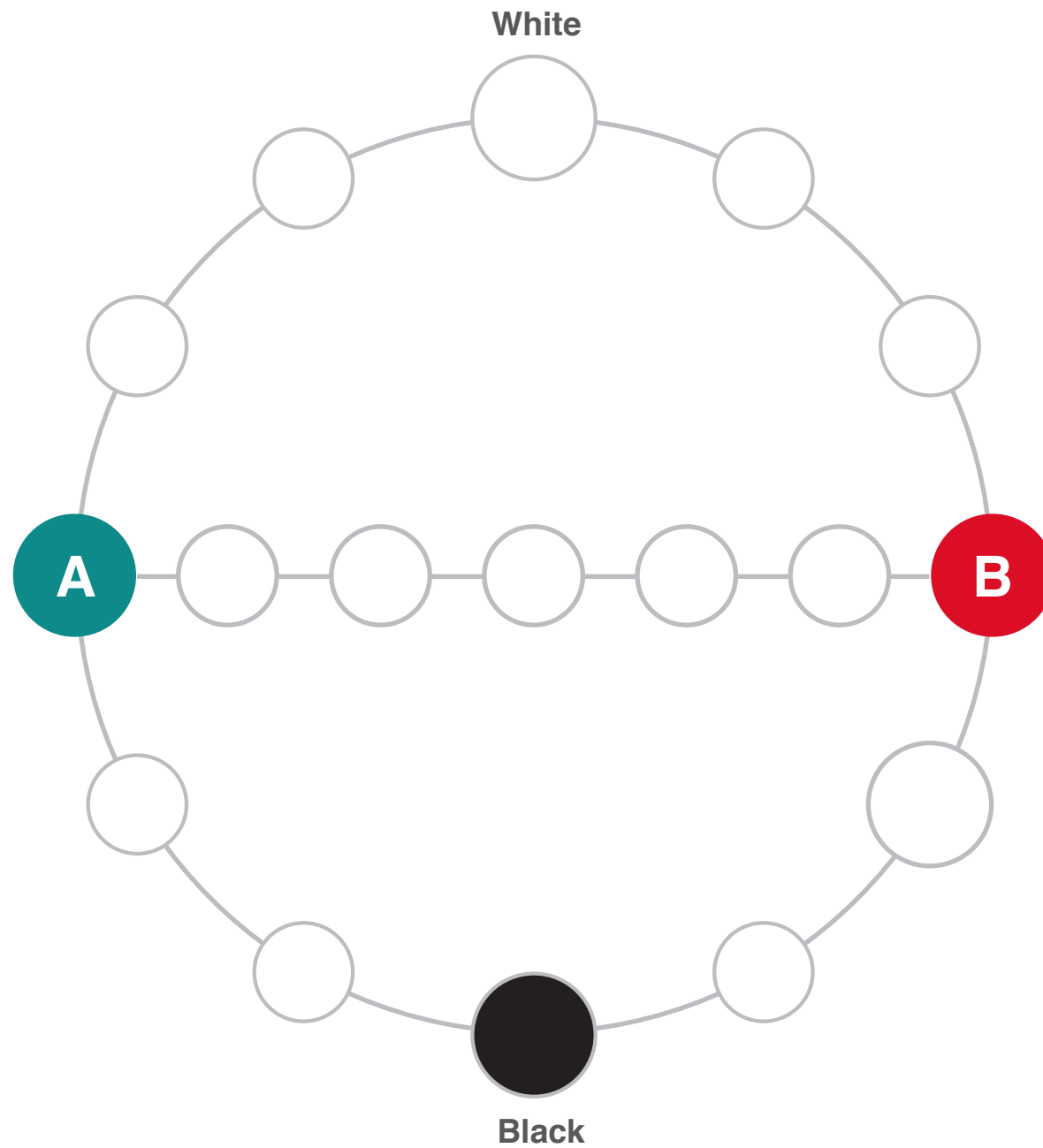
L'accordo a due più semplice è rappresentato dai colori complementari saturi:  
giallo-viola, rosso-verde, etc...

# Sfera Cromatica

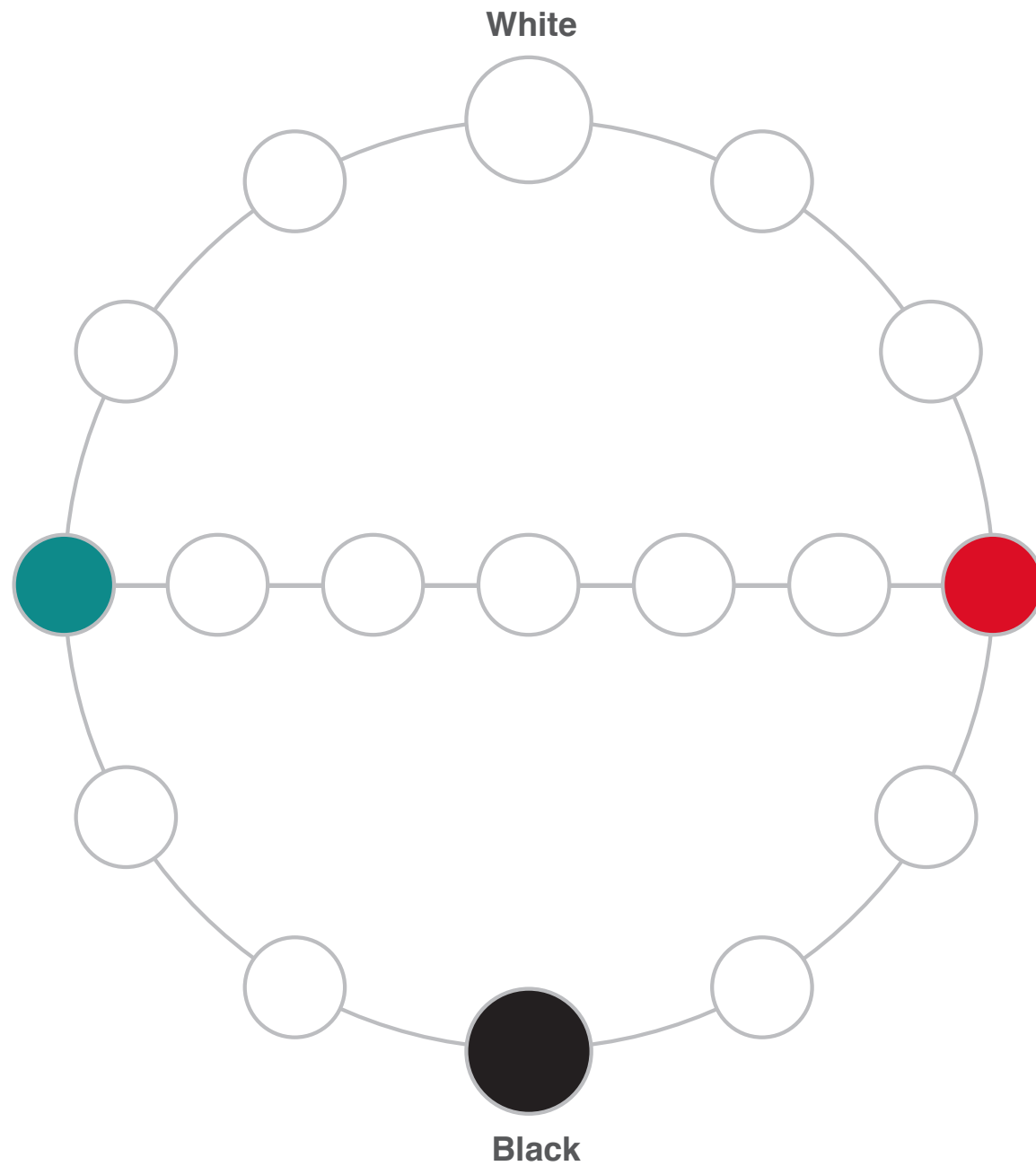




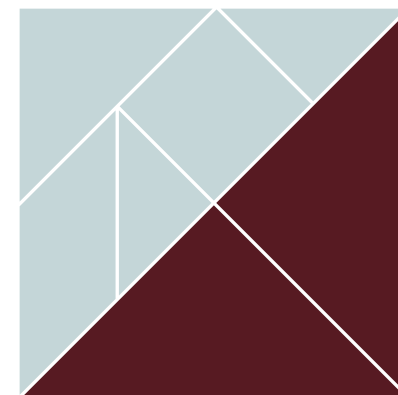
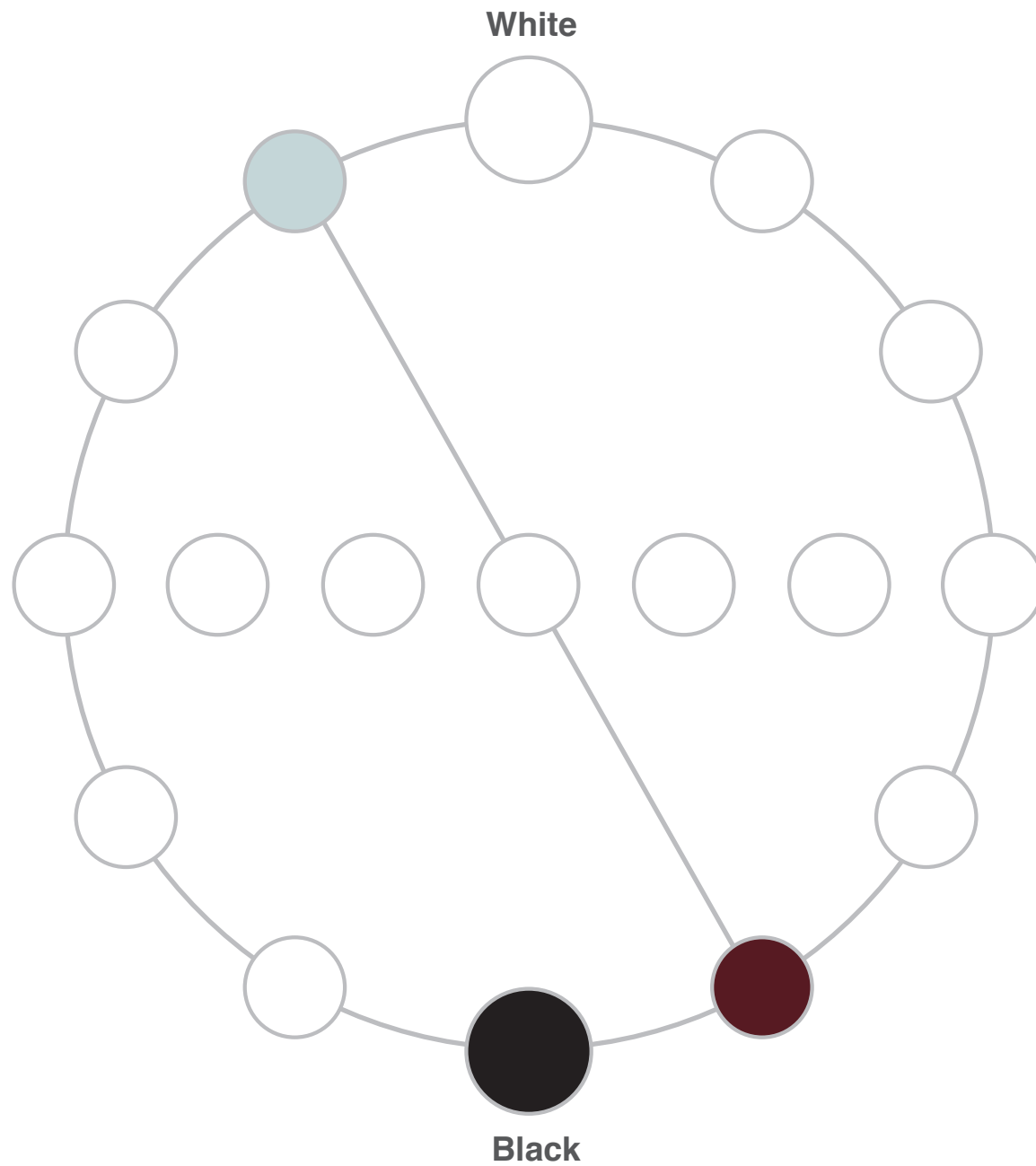
# Cerchio Cromatico



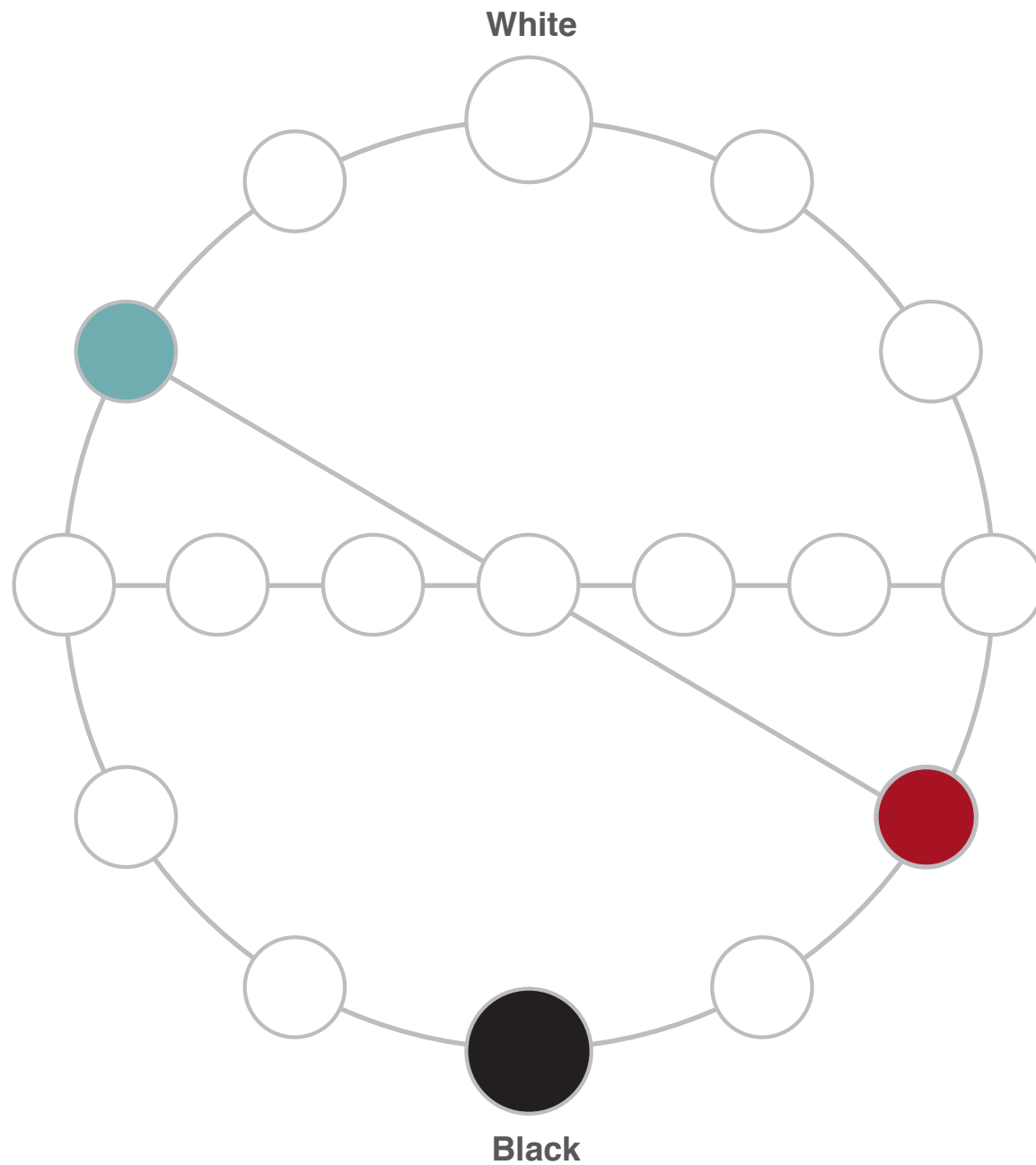
# Cerchio Cromatico



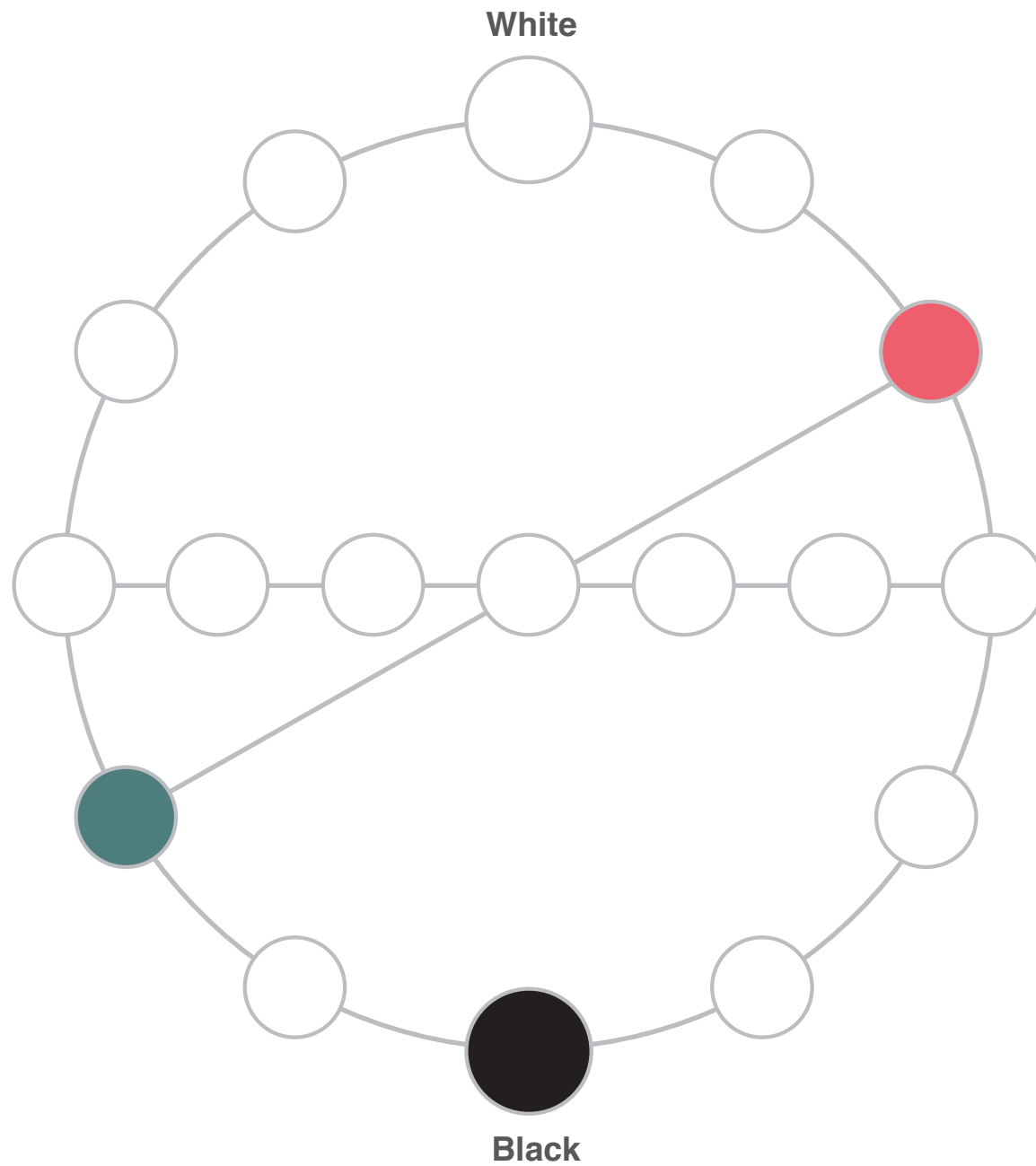
# Cerchio Cromatico



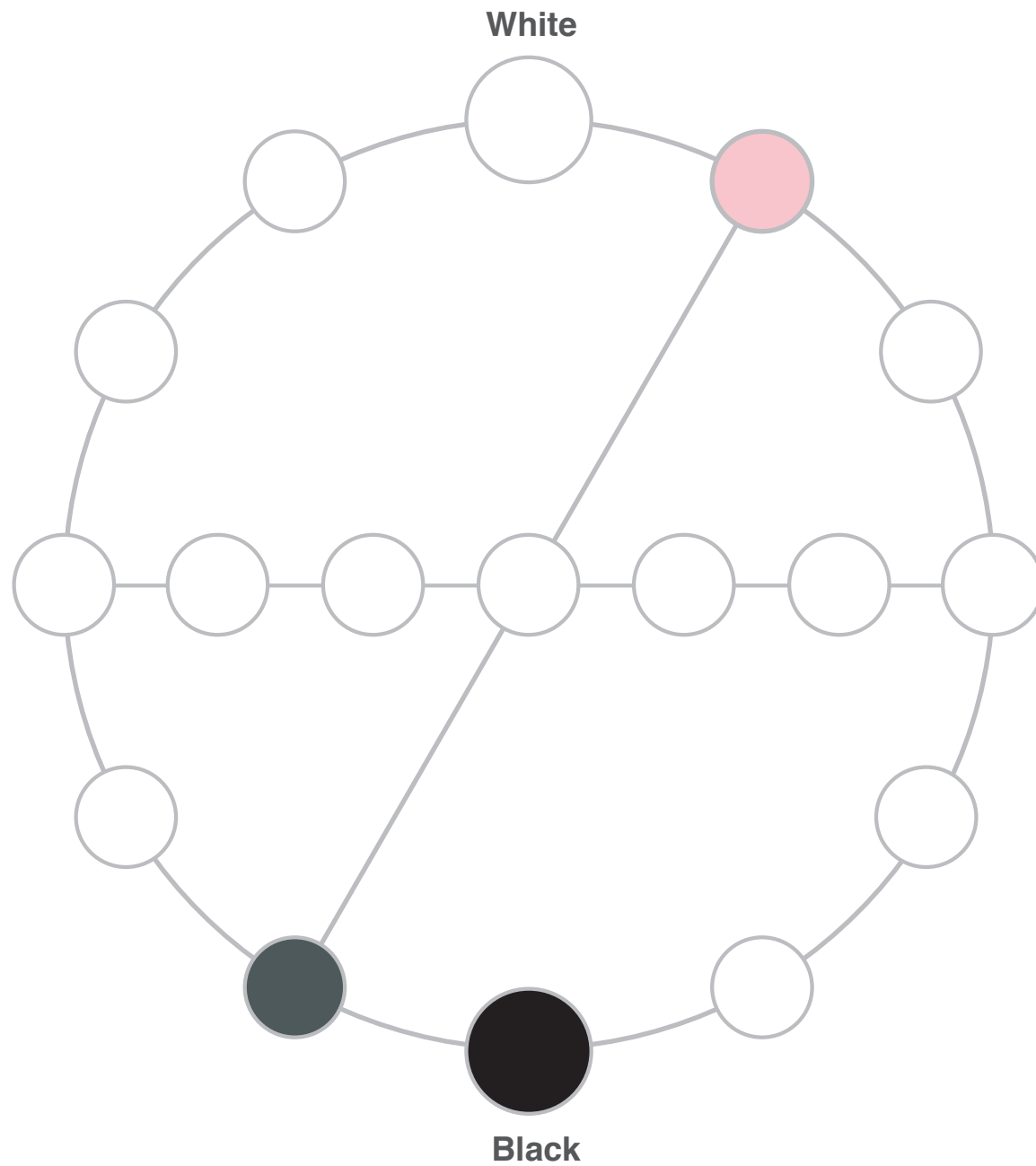
# Cerchio Cromatico



# Cerchio Cromatico



# Cerchio Cromatico



## COLOR PRESENCE

Trends\_Timeline 2020

## COLOR DISTRIBUTION

Uso funzionale del colore

Spazio fisico e spazio visivo

Leggere lo spazio

Barriere sensoriali

## SPECIE DI SPAZI

# Colori Iconici e Sintattici



## Iconico

IL colore "inscindibile" di un oggetto o di un materiale



## Sintattico

UN colore "variabile" di un oggetto o di un materiale



## Colori Iconici

### Iconici funzionali:

Colori originati da motivazioni funzionali



### Iconici storici:

Colori che si sono affermati nel tempo, possono essere:

REALI  
IMITATIVI  
EVOCATIVI



### Iconici materici:

Colori propri di un materiale possono essere:

REALI  
IMITATIVI  
EVOCATIVI



## Colori Sintattici

### Sintattici generici:

Colori attribuiti ad oggetti che non hanno un colore iconico di riferimento



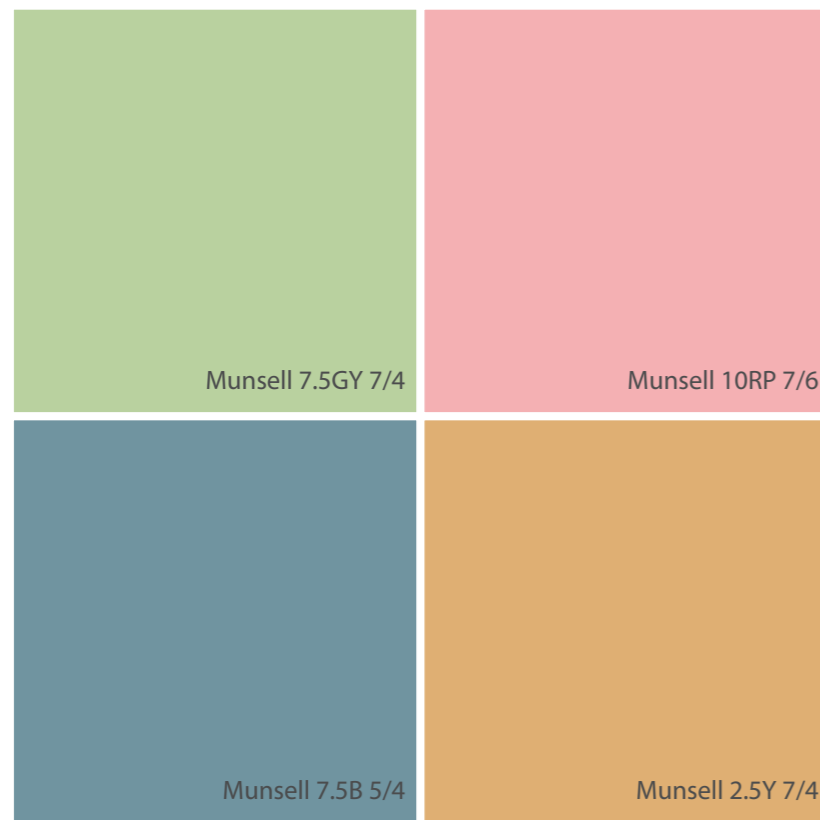
### Sintattici astratti:

Colori che sostituiscono il colore iconico di un oggetto

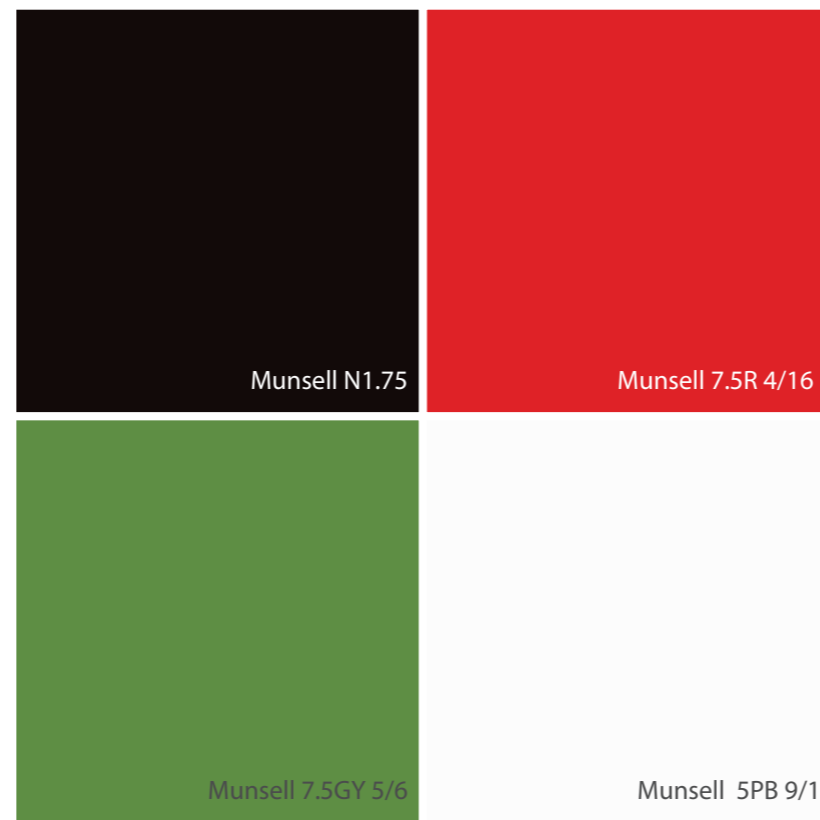


# Color Presence \_ ARMONIA FRA COLORI

'50\_COLORI PASTELLO



'60\_COLORI PRIMARI



'80\_COLORI TONALI



# Color Distribution \_ RELAZIONE CON LA FORMA

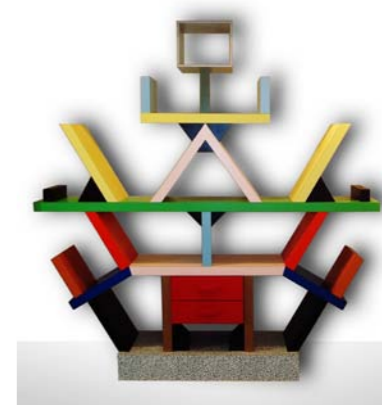
SCHEMA BICROMATICO



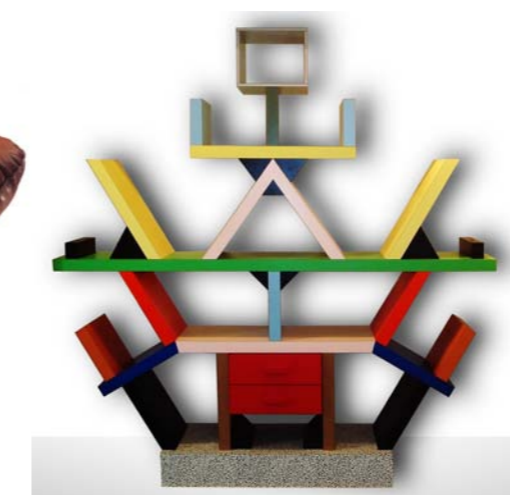
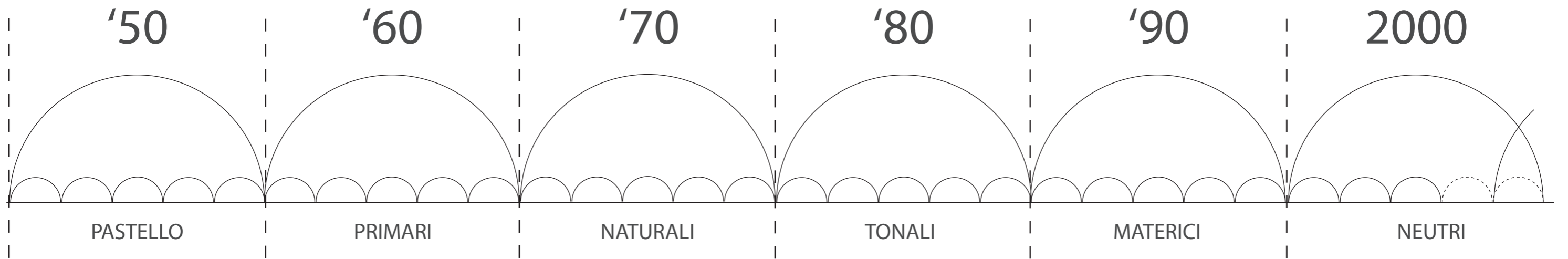
SCHEMA MONOCROMATICO



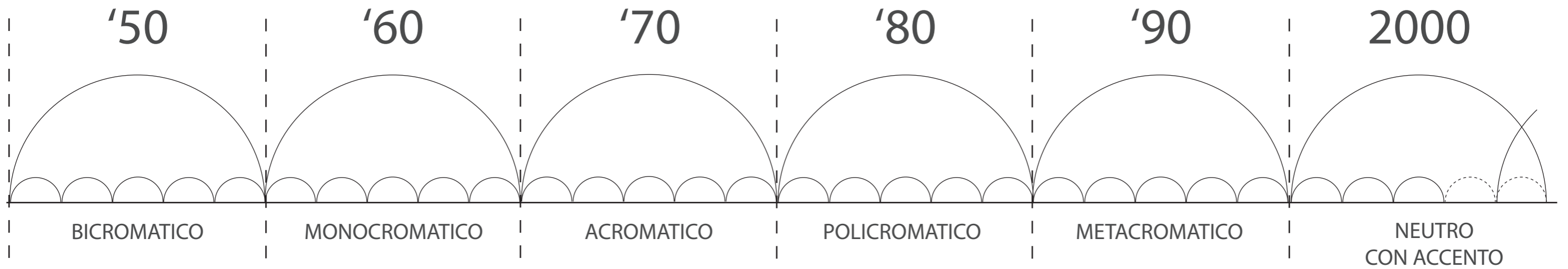
SCHEMA POLICROMATICO



# Color Presence

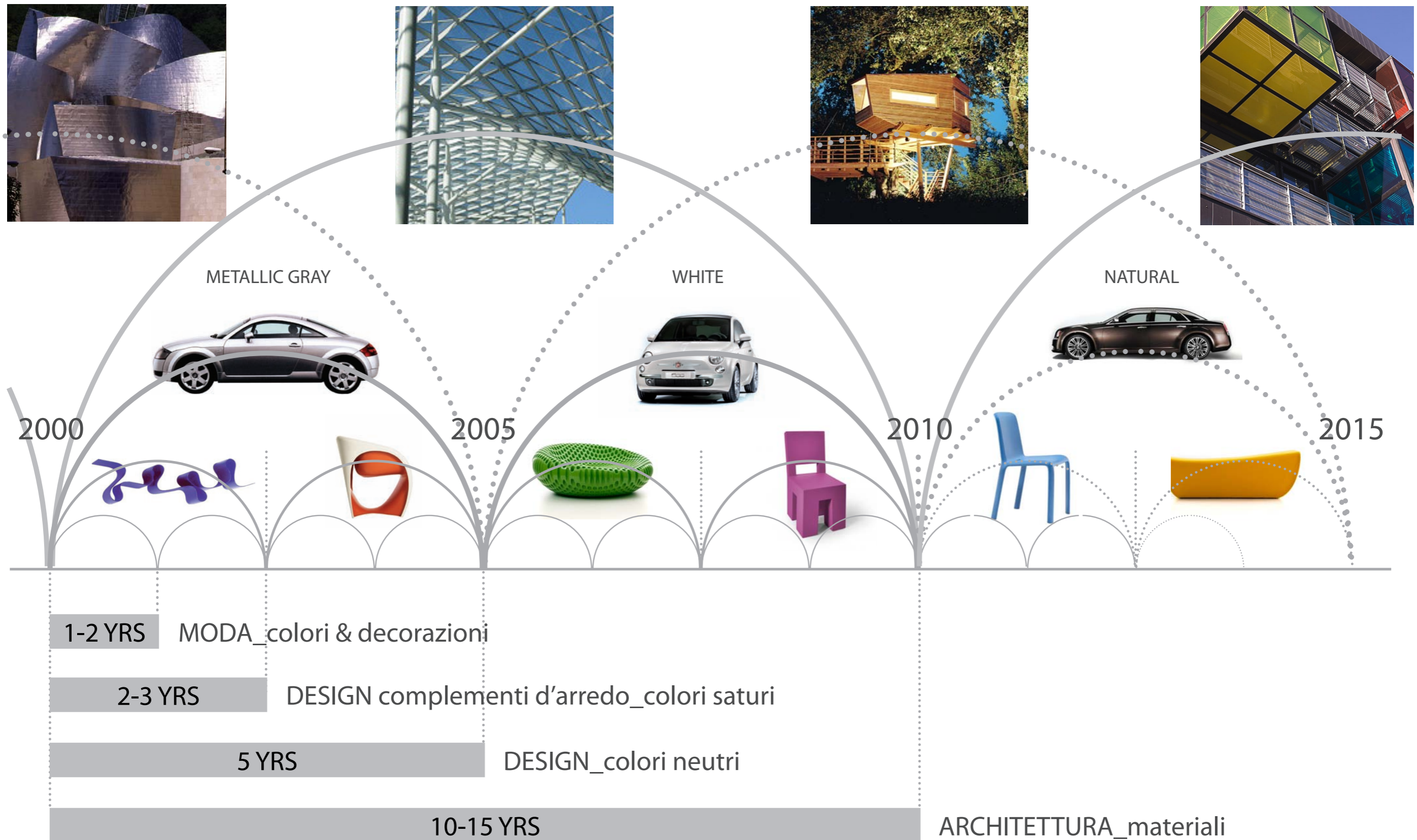


# Color Distribution





# CICLI DI VITA DEL COLORE

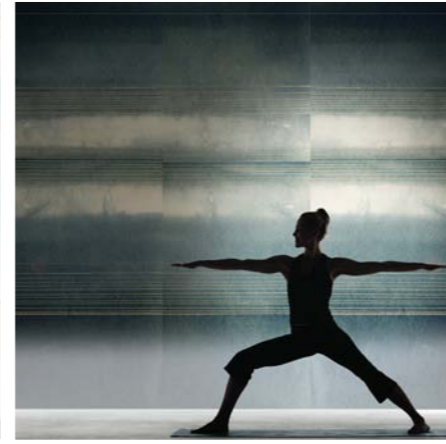
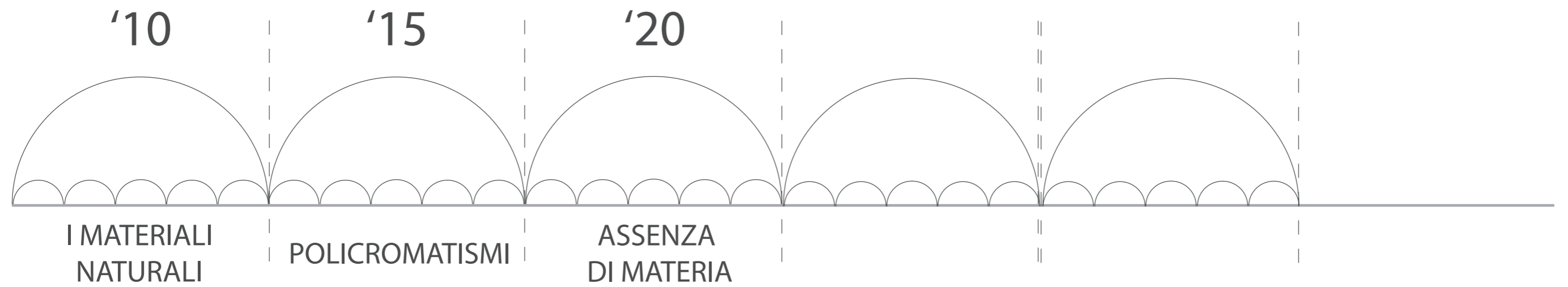


# CMF DEI LUOGHI DAL 1950 AL 2000





# CMF 2020 \_ LA LUCE





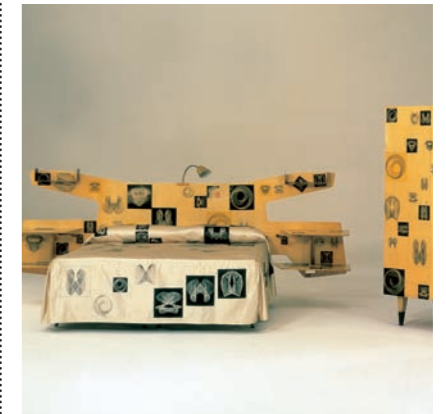
# 1950s OVERVIEW

1960

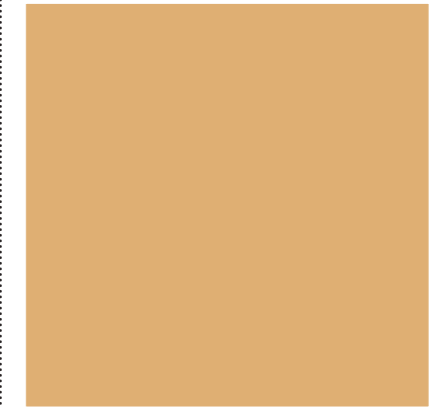
2000

'50

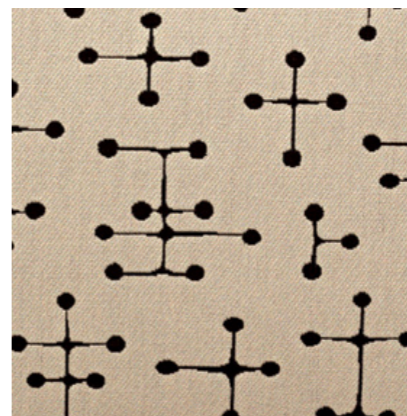
GENERAL



SCHEMES  
&  
COLORS



DECORATIONS





# 1960s

1960

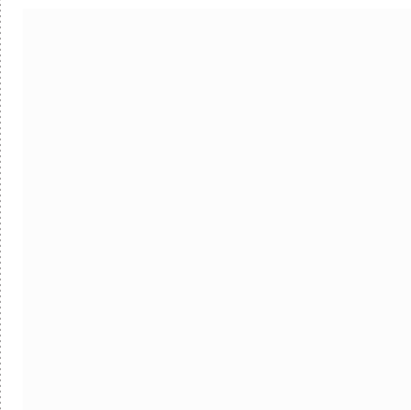
2000

'60

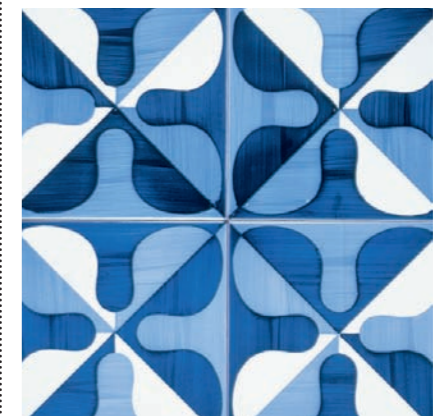
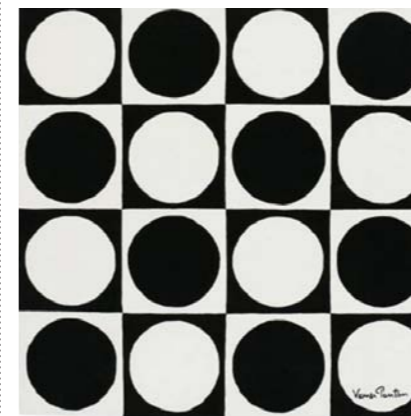
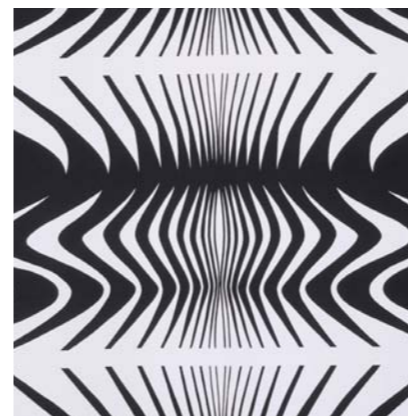
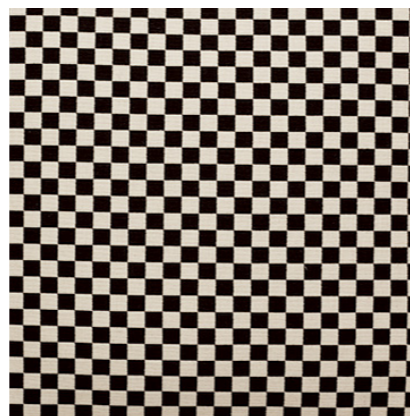
GENERAL



SCHEMES & COLORS



DECORATIONS





# 1970s

1960

2000

# '70

GENERAL



SCHEMES  
&  
COLORS



DECORATIONS





# 1980s OVERVIEW

1960

2000

'80

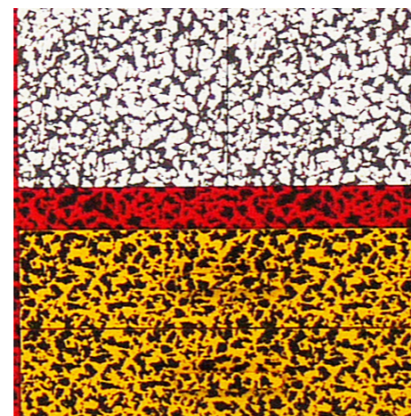
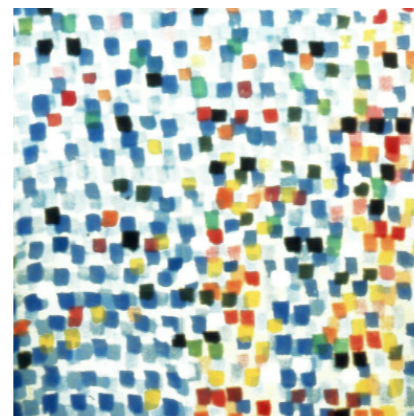
GENERAL



SCHEMES  
&  
COLORS



DECORATIONS



# 1990s

1960

2000

'90

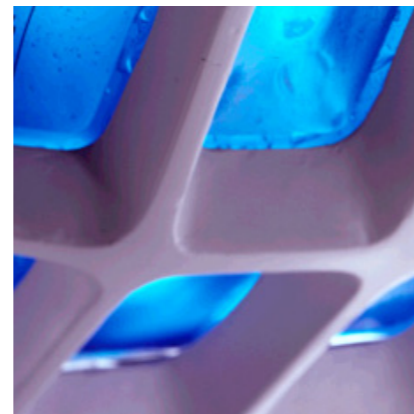
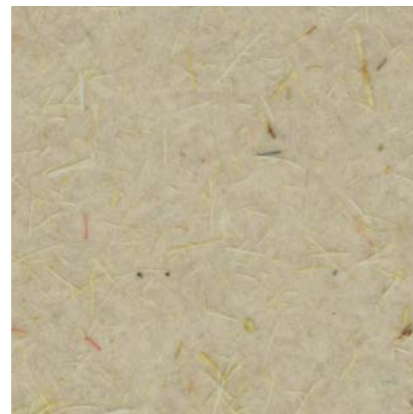
GENERAL



SCHEMES & COLORS



MATERIALS





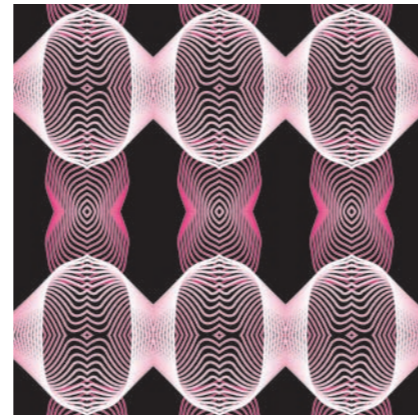
# 2000s

1960

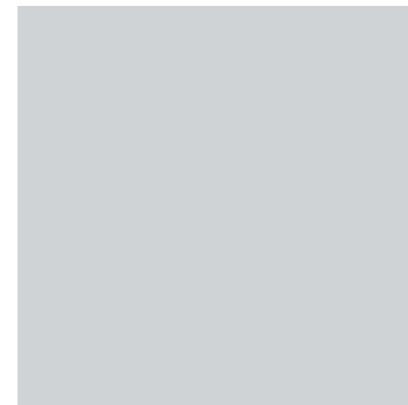
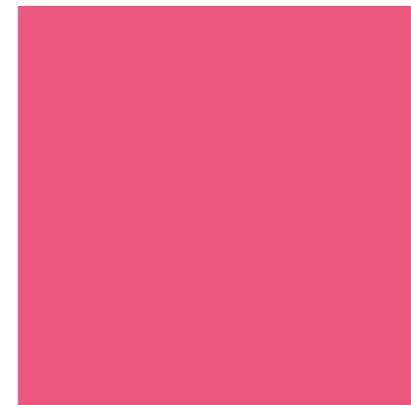
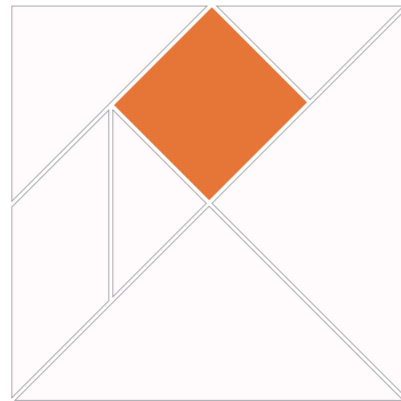
2000

'00

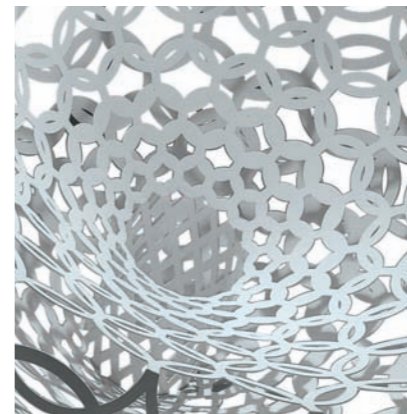
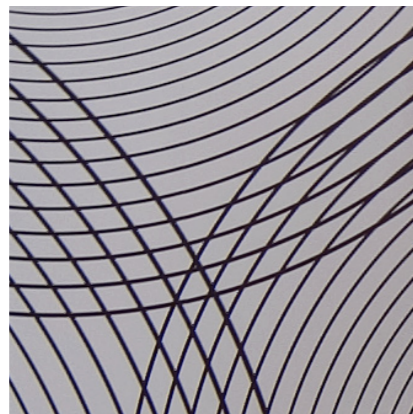
GENERAL



SCHEMES  
&  
COLORS



MATERIAL  
DECORATIONS



# 2010s OVERVIEW

1960

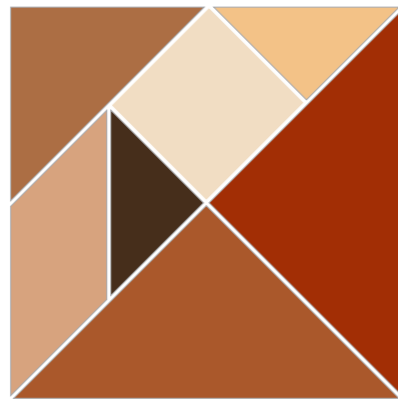
2000

'10

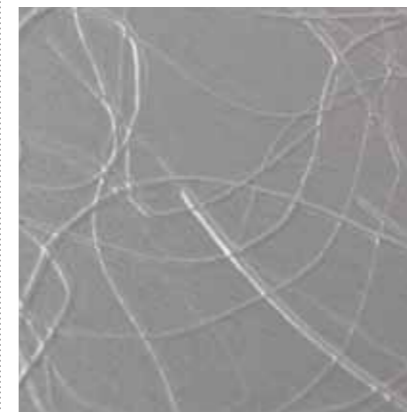
GENERAL



SCHEMES  
&  
COLORS



MATERIAL  
DECORATIONS





# 2015s OVERVIEW

1960

2000

'15

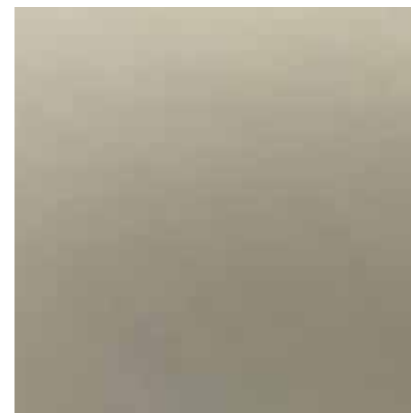
GENERAL



SCHEMES  
&  
COLORS



MATERIAL  
DECORATIONS





# Trends\_Timeline

MINIMAL



NATURAL



CHROMATIC

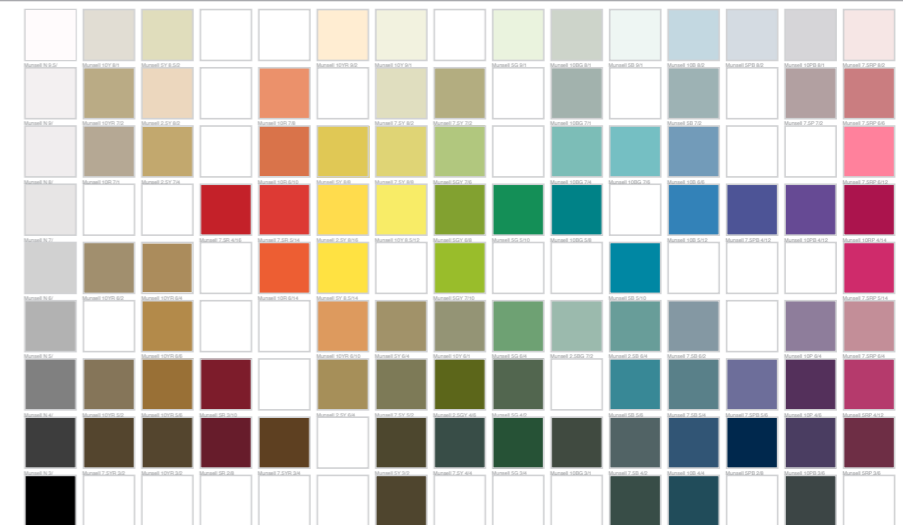


2005

2010

2015

2020



# Light Tech

Scenario che anticipa il nuovo Tech che arriverà alla fine del Natural.

Texture luminose, giochi di luci, il nuovo tech sarà emozionale.

Le superfici acquisiscono nuove identità; diventano racconti luminosi; tessuti illuminati, giochi di proiezioni.

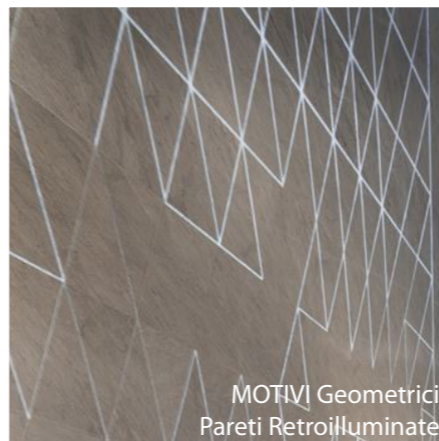
Forme geometriche, bianchi freddi, contrasti tecnici.

La decorazione diventa immaterica.



LINEA JWALL TAILOR MADE  
Jason Miller  
[www.jannellievolti.it](http://www.jannellievolti.it)

# LIGHT TECH\_Scenario



MOTIVI Geometrici  
Pareti Retroilluminate

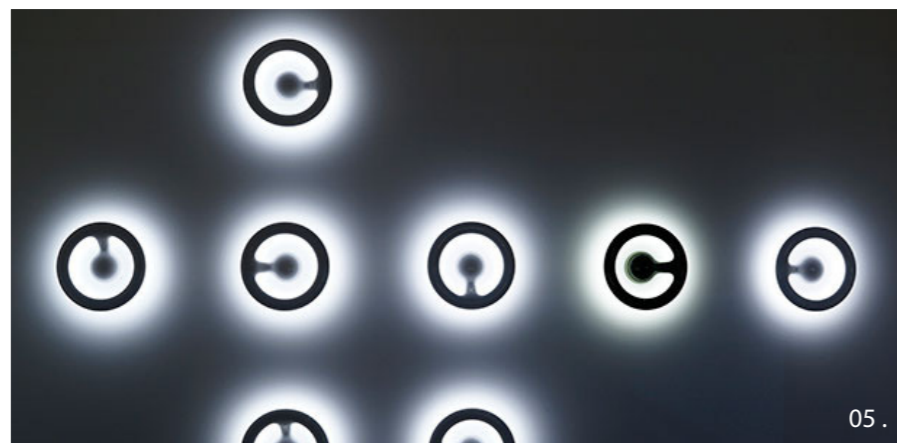


# LIGHT TECH\_Scenario



04.

04. PRACTICAL KITCHEN  
Veneta Cucine  
[www.venetacucine.com](http://www.venetacucine.com)  
05. OROTUND  
Marc Newson For Flos  
[www.euroluce.com](http://www.euroluce.com)  
06. FAZ BUTACA POLTRONA  
Ramon Esteve  
[www.ramonesteve.com](http://www.ramonesteve.com)



05.



07.



06.



10.



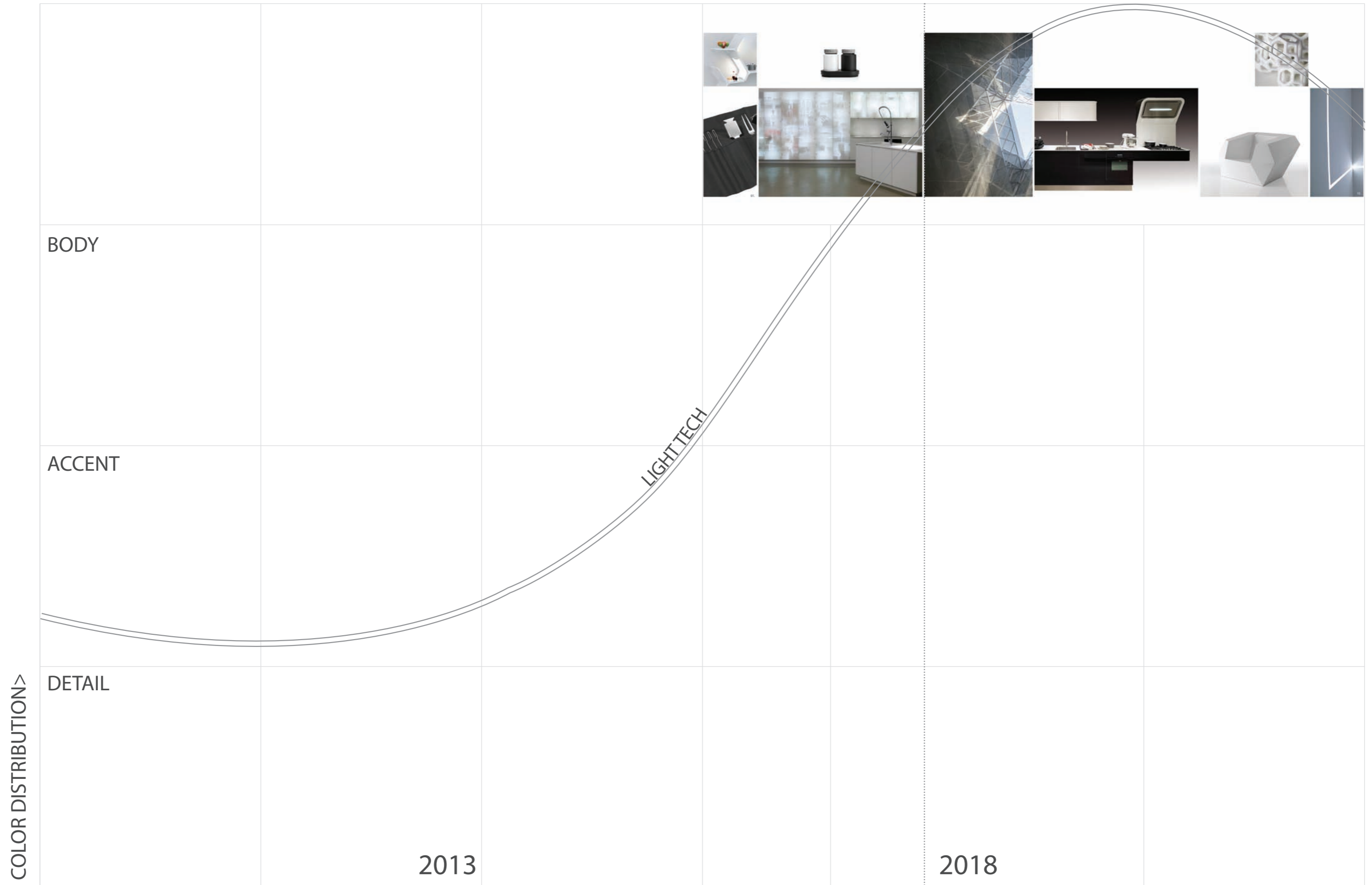
08.



09.

07. CIBO STAMPATO 3D  
<http://news.vodafone.it/2013/05/25/stampanti-3d-come-forni-arriva-il-cibo-stampato-tridimensionalmente>  
08. HOBBS  
Karim Rashid  
[www.gorenje.com](http://www.gorenje.com)  
09. BO71-ORA-W  
Home MADE  
[www.gorenje.co.uk](http://www.gorenje.co.uk)  
10. THE RUNNING MAGNET  
Flos  
[www.euroluce.com](http://www.euroluce.com)

# LIGHT TECH\_Timeline



## COLOR DISTRIBUTION

Uso funzionale del colore

Spazio fisico e spazio visivo

Leggere lo spazio

Barriere sensoriali

## SPECIE DI SPAZI

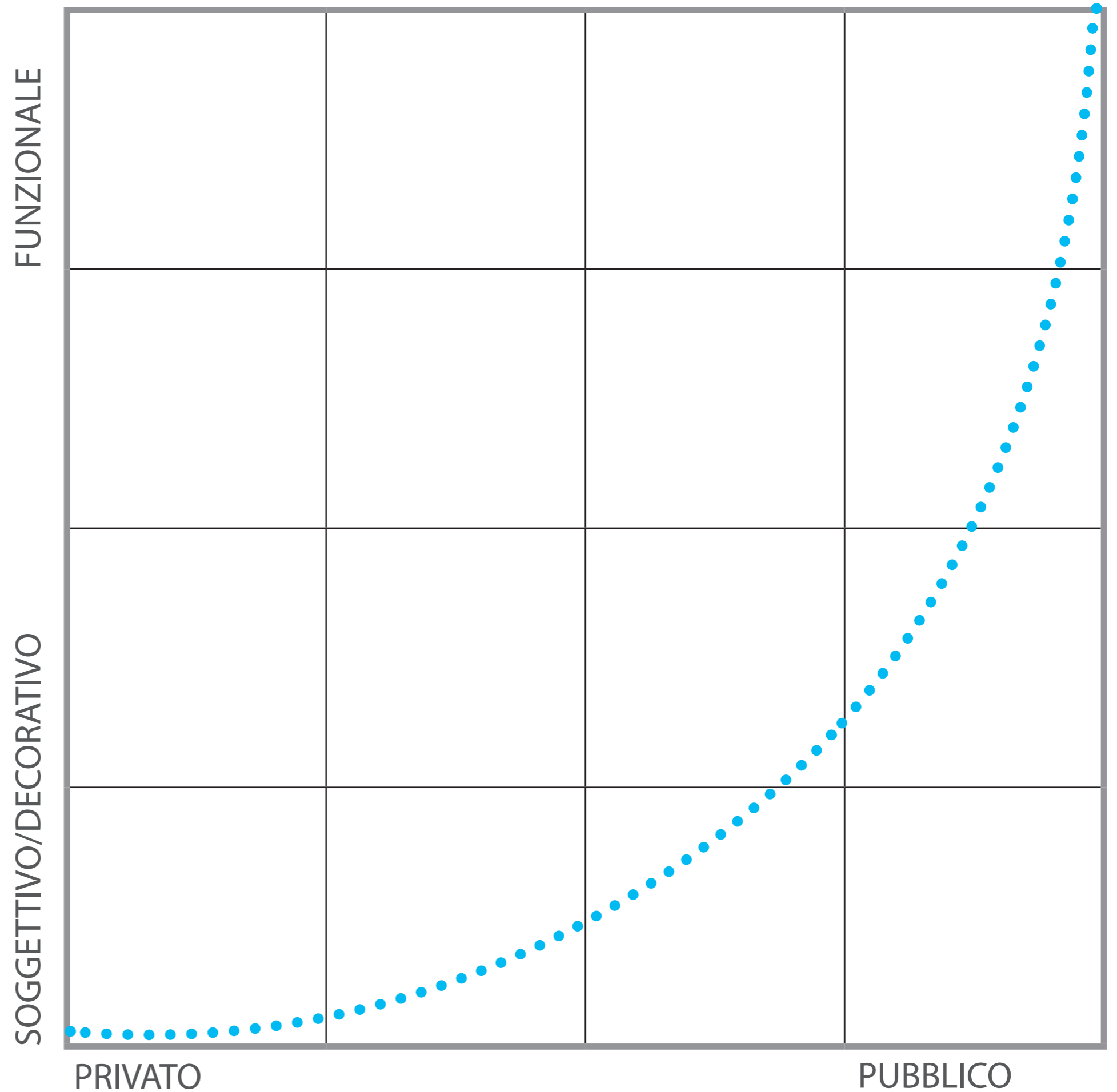


Color should [...] be studied as intelligently as form.

Color should be utilized as far more than a pleasing decorative element.

**Faber Birren**

USO DEL COLORE  
VS  
TIPOLOGIA  
DELLO SPAZIO





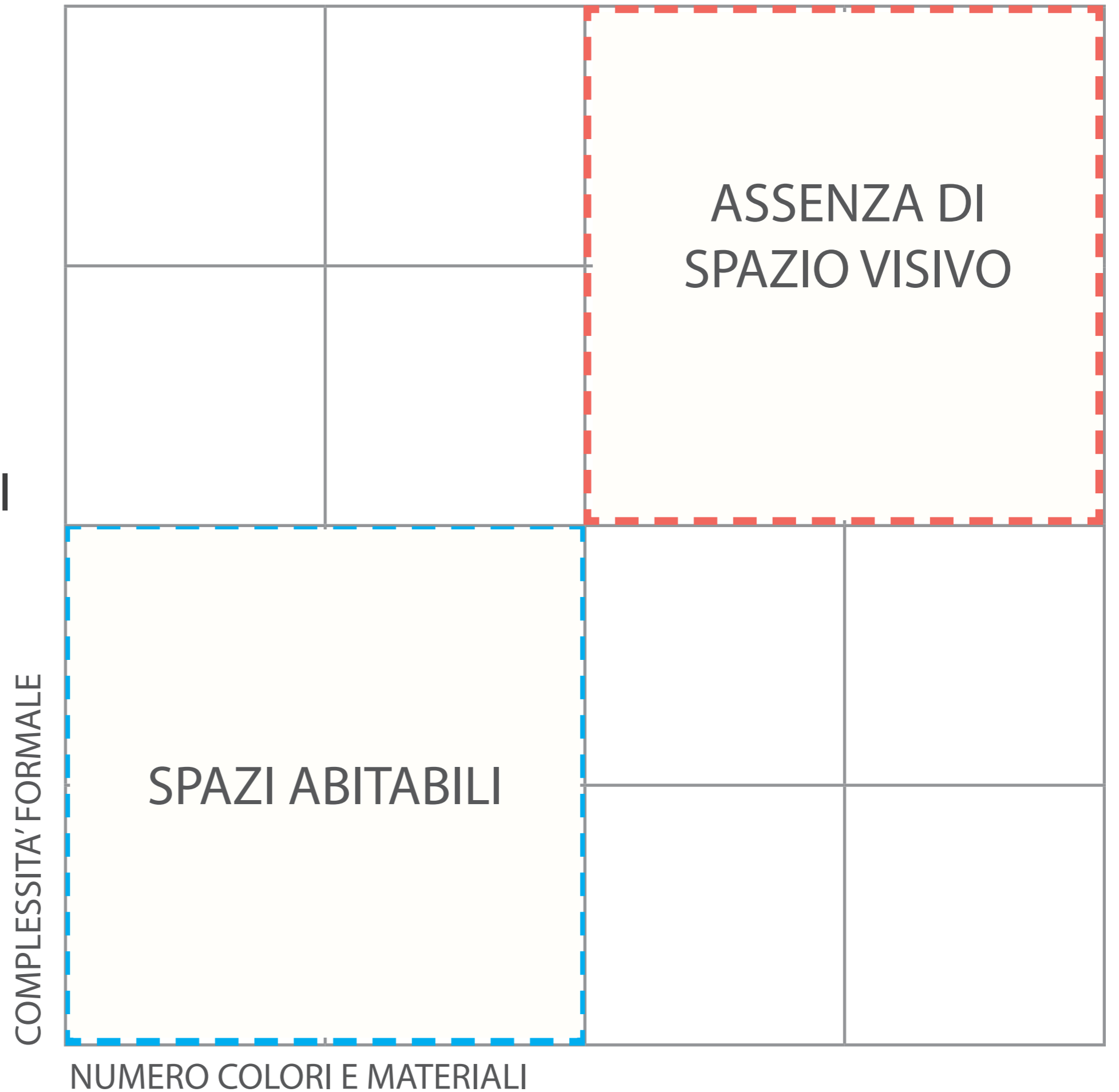
# COMPLESSITA' VISIVA DELLO SPAZIO

COMPLESSITA' PERCEPITA



NUMERO DI PERSONE

COMPLESSITA'  
FORMALE  
VS  
COLORI E MATERIALI





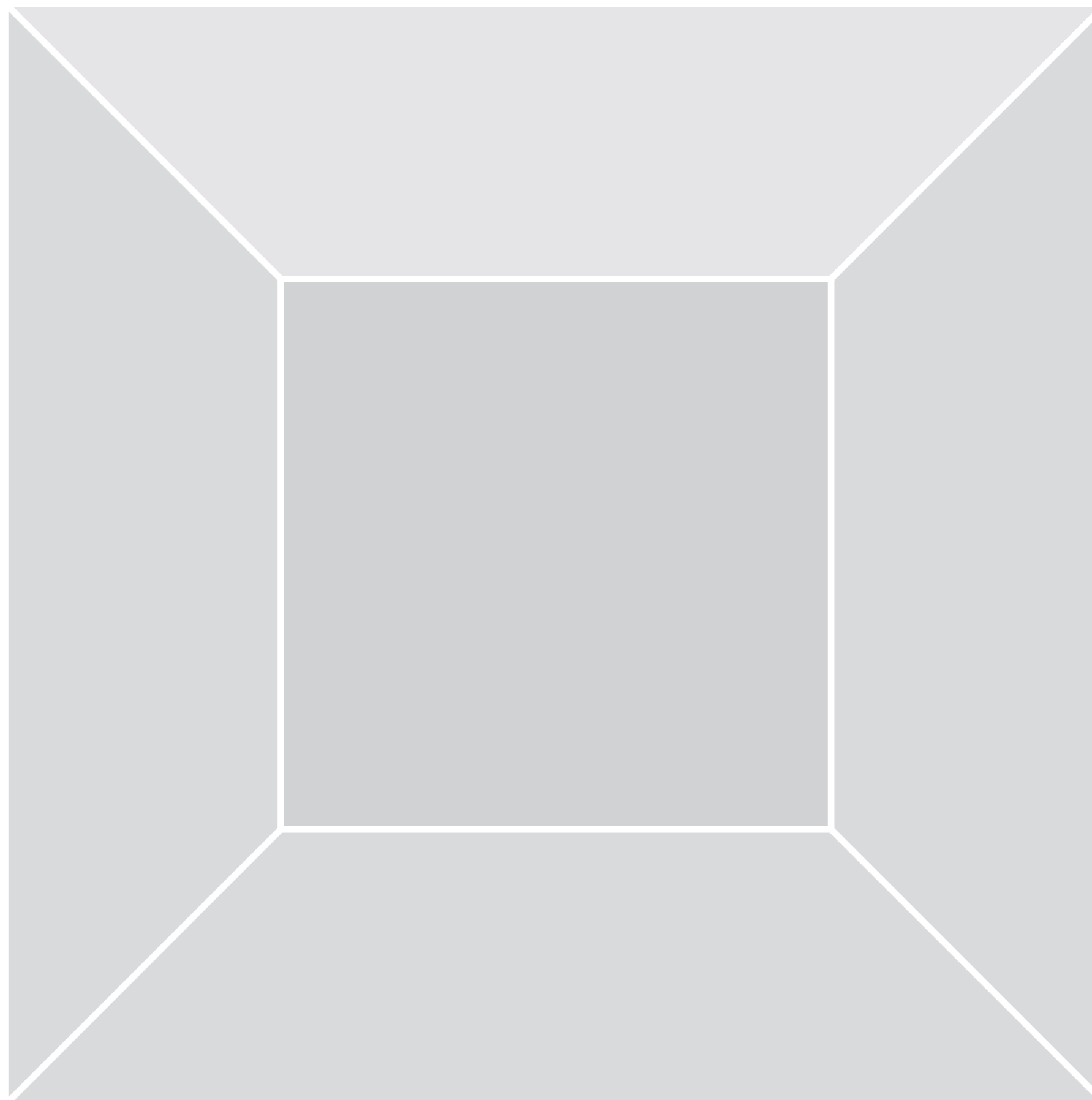
Guardate tutti quelli che entrano in una sala bassa, poco illuminata: non rivolgeranno subito lo sguardo alla volta per quanto regale possa essere, ma vedrete che il loro sguardo si allungherà in senso orizzontale, per poi abbassarsi verso il pavimento. Se non li avvisate usciranno senza sapere se le volte sono decorate o spoglie.

**Eugène Emmanuele Viollet-le-Duc**

LEGGERE  
LO SPAZIO



LEGGERE  
LO SPAZIO



# VALORI DI RIFLESSIONE

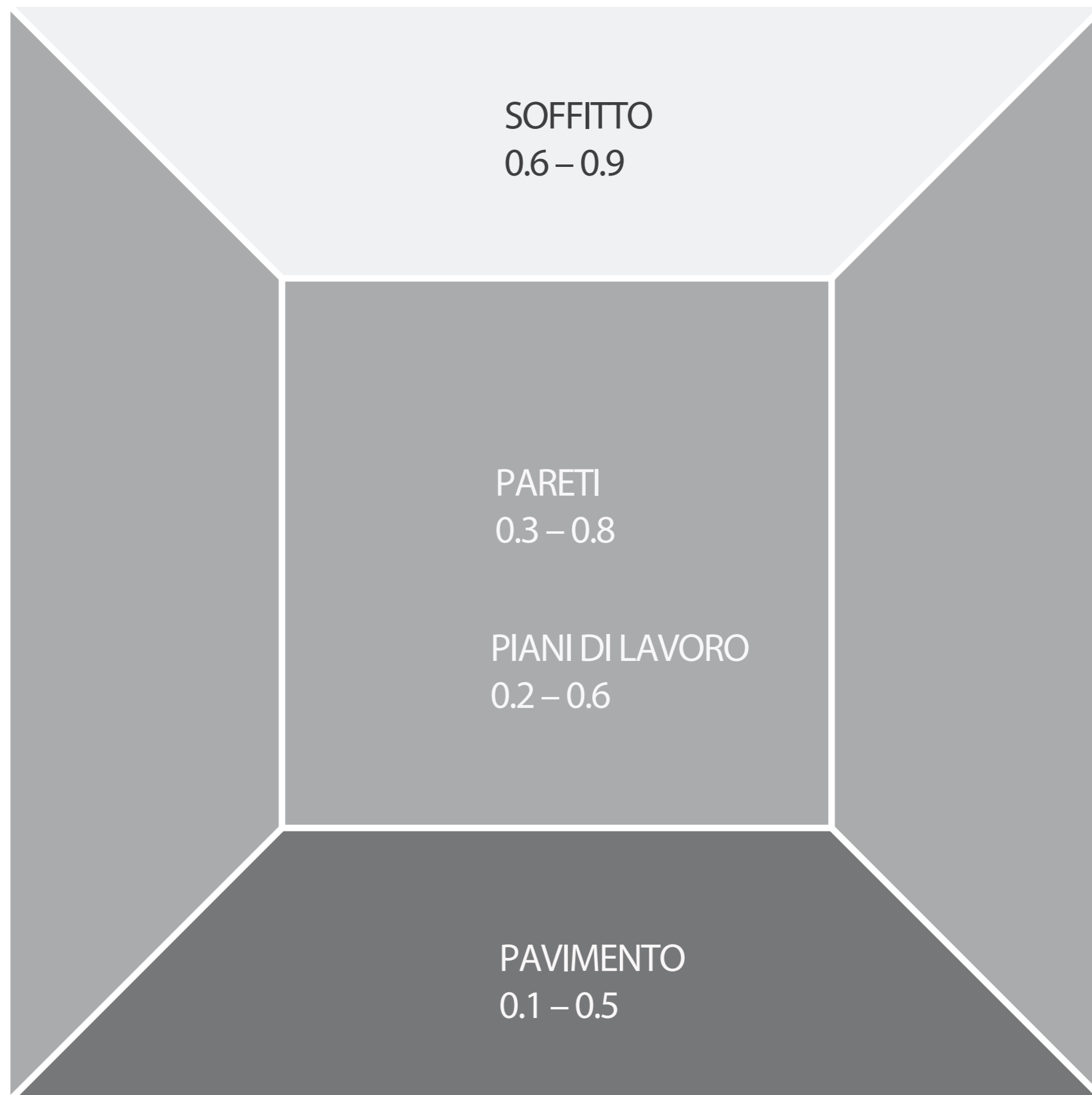
FATTORE DI RIFLESSIONE:  
Da UNI EN 12464-1:

Soffitto  
0.6 – 0.9

Pareti  
0.3 – 0.8

Piano di lavoro  
0.2 – 0.6

Pavimento  
0.1 – 0.5



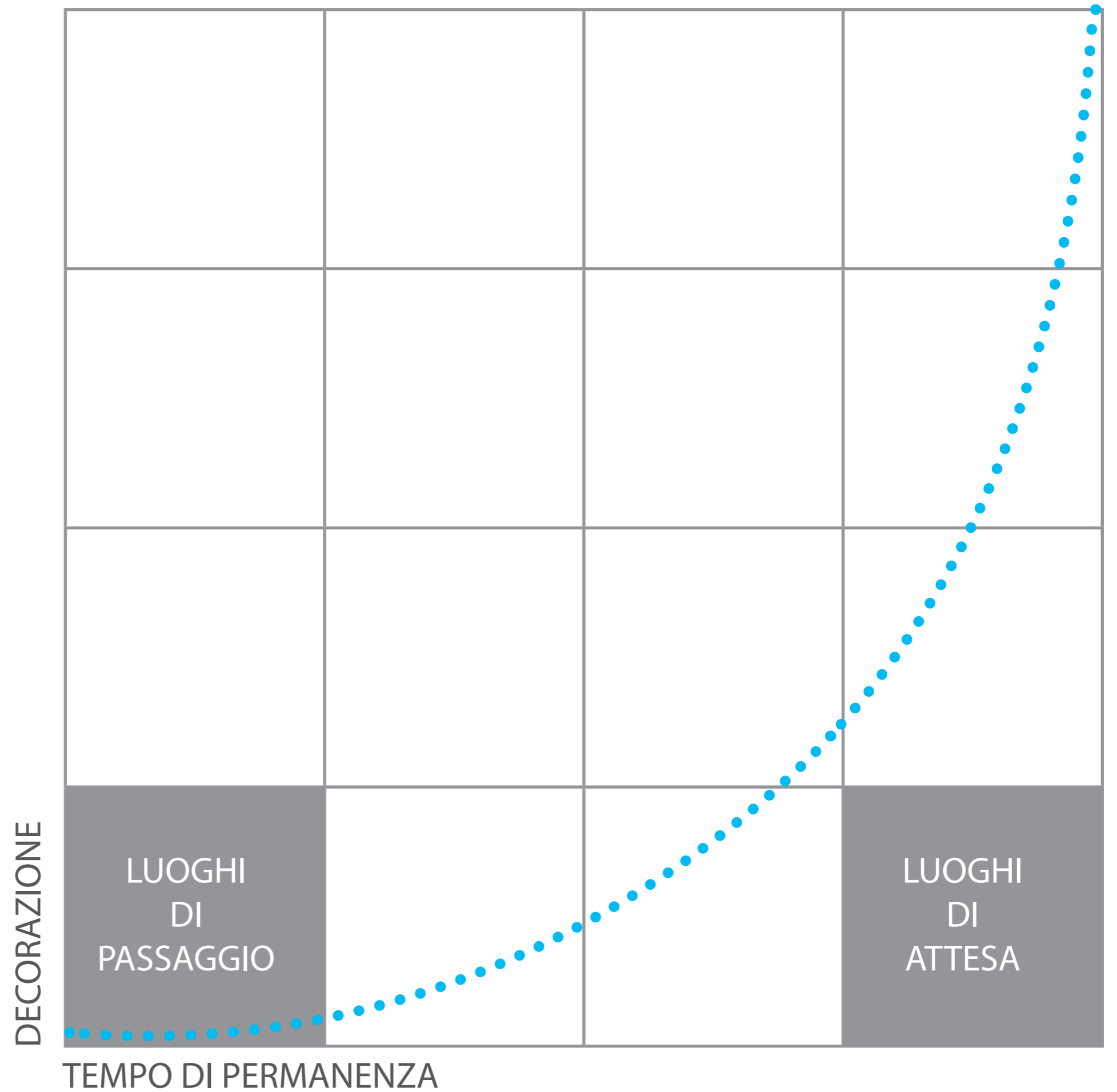
## SPECIE DI SPAZI

privati e pubblici  
affollati e non  
di passaggio e di attesa

.....

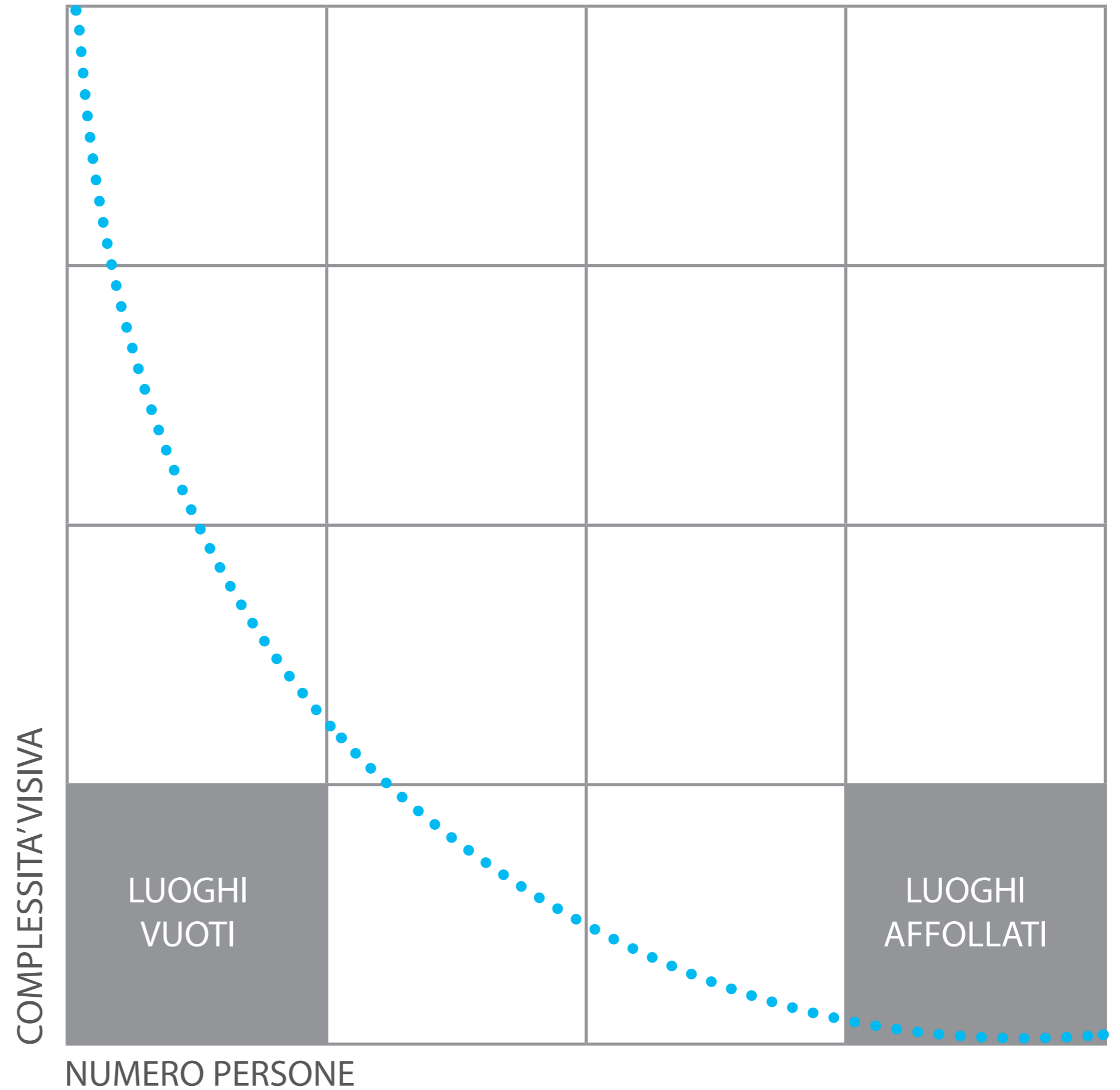


DECORAZIONE  
VS  
TEMPO



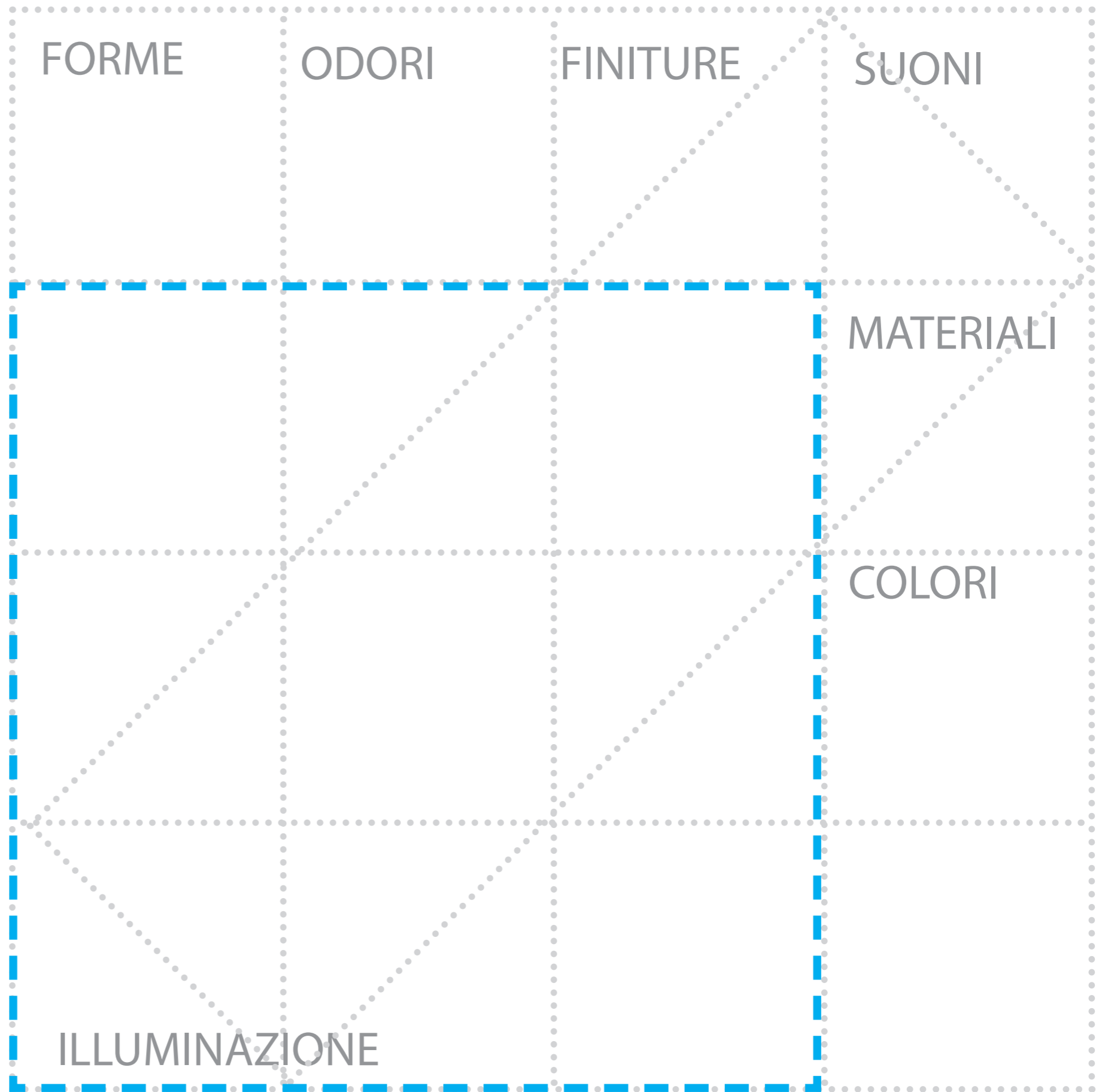


COMPLESSITA'  
VS  
AFFLUENZA





Albergo Philippe Stark



# Visione a colori



NORMALE



PROTANOPIA



DEUTERANOPIA



TRITANOPIA

LETTURA  
DEGLI SPAZI  
Barriere Sensoriali

