

## A2-ID2 ARCHITECTURE and INTERIOR DESIGN

### "THE COLOUR KEYBOARDS"

Kandinsky spoke of colour as "the most relative of the media that art uses". This being true, the question that arises is whether we can bring some structure and order to the world of colour, allowing us to handle it as a medium in architecture and interior design, knowing how it will behave in space.

To this end, we classify colour according to its influence on man: on a sensory level, where everything is perceived by the senses, generating only "sensations"; on an emotional level, modifying the person's behaviour and the dimensions of space; and on a mental level, where it induces thoughts and associated emotions, unleashing very complex effects.

This training is a call for innovation and professionalisation in the field of colour. Considering it as a means of architecture and interior design, we will select the chromatic palettes depending on the purpose we pursue with the colour project.

**VALUE CREATION:** Professionals who use colour deal primarily with its "sensory" features i.e. the attributes of the colour stain they are using, in terms of chromaticity, colour temperature, light and dark, etc. Although all this is important and we will take it into account, we will take a step that will allow us to differentiate ourselves from these professionals.

We are going to specialise in a method that goes beyond pure aesthetics: we will be able to manage human behaviour in the context of stress and introduce emotional variables into architectural design.

For clients, this specialisation, and the offer of projects in which unusual variables of an emotional nature are handled opens up a field of possibilities of enormous interest<sup>1</sup>. The benefits for people in the development of their activities will have social and economic repercussions.

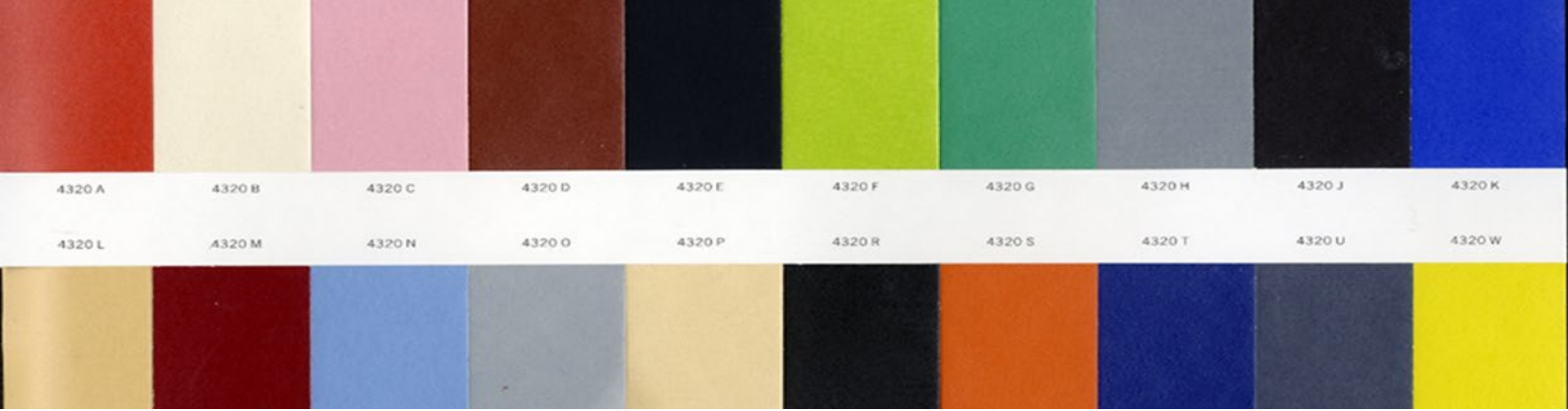
**Professional prestige:** handling colour in architecture and interior design is a differential fact. There are professionals who work with colour, but we affirm that none of them does it from these assumptions. This is personal research, from the philosophy of perception, cognitive sciences, cognitive psychology, and neuroscience.

It will enable professionals to offer proposals for the humanisation of healthcare spaces, school spaces, mental health centres, and other highly relevant social spaces.

All these issues being topical and a constant worldwide, the professional who works along the lines that we propose in this training, is offering colour as a simple and low-cost means of application.

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<sup>1</sup> We are currently working on the R&D research in BIOMEDICINE 2022, "Humanising Spaces in Healthcare: Colour for Well-being". And in the call of the Ministry of Science and Innovation, LHUCOLOR (2023): "Humanizing healthcare areas: the effects of a colour and light-supported intervention in ICU". We are also collaborating in the new hospital of La Paz\* in Madrid, and the General Hospital of Malaga (Spain). In the field of education we are developing the project: "Las Atmósferas del 4º Espacio" (2023) in the Instituto de Secundaria Príncipe Felipe de Madrid, with the Consejería de Educación de Madrid. In the field of Art, we have created the installation "Et IN ARCADIA EGO", to commemorate the centenary of Joaquín Sorolla, in the waiting rooms of the Gregorio Marañón Hospital in Madrid (2023).



Finally, our cities are increasingly achromatic, where the use of black and white is replacing a richer and more alternative sensory experience. Both in historic city centres and in new neighbourhoods, we need to present different solutions that are compatible with the environment.

Anna Heringer is an example of the use of colours associated with natural environments, which is partly responsible for her success. From another perspective, Sahuerbruch and Hutton's studio is an example of differentiation and prestige that have made chromatic compositions their trademark.

### Objectives:

- To initiate specific training on colour in architecture and Interior Design as a means of specialisation and professional differentiation.
- To be familiar with colour keyboards and to understand the scope of each of them and how to make decisions about the most appropriate keyboard for each situation.
- Handling colour as a means of composition and aesthetic resource.
- Spatial behaviour of colour keyboards and their spatial schemes.
- Handling the NCS -Natural Colour System- to initiate us in the process of choosing colours using digital and physical tools.

## Programme

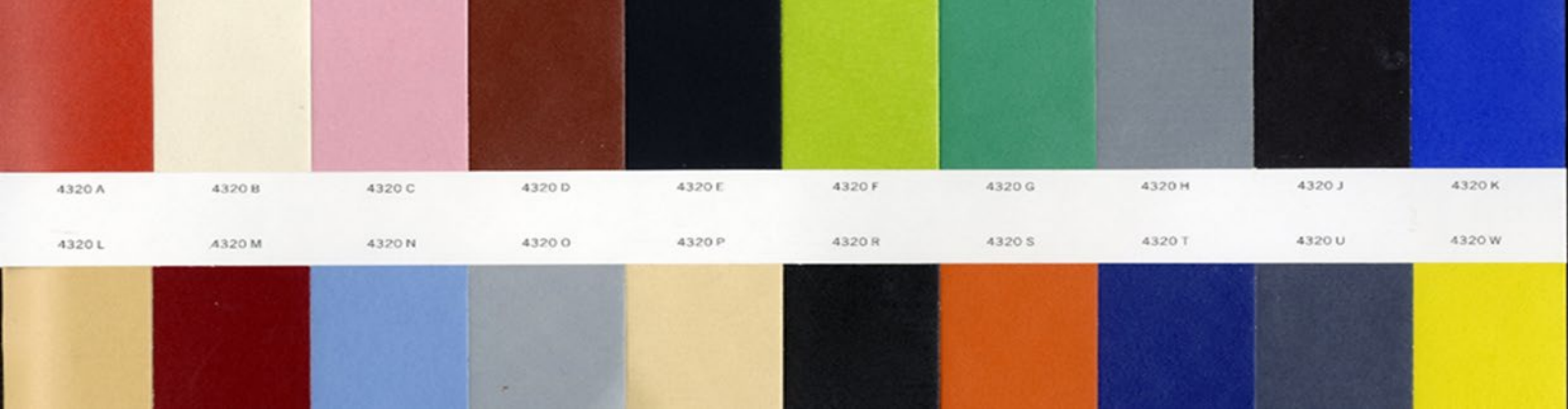
### **First Part: The Colour Sensory Keyboards**

#### Theory

- Introduction to Colour as a compositional mechanism: a musical metaphor.
- The relationship between the fields of art and architecture when referring to colour.
- The effects of sensory keyboards and their spatial schemes.

#### Practice:

- By manipulating various examples on paper and digital media, we will apply the theory learned so that we become familiar with the colour decisions we make. We will use both NCS digital applications and NCS standardised sample charts.



## **Part Two: The Constructive Keyboards:**

### Theory.

- To present Constructive Keyboards as colour concepts that respond to a tonality and a spatial situation, transforming the physical and emotional reality.
- Learn how to manipulate and master these keyboards in various situations, understanding the scope of their use.
- Study of beliefs associated with constructive colours: effects on physical, spatial, emotional and behavioural consequences.

### Practice:

- By manipulating several examples on paper and digital media, we will experiment with the behaviour of constructive keyboards in space, based on NCS applications and NCS palettes.

## **Part Three: The Communicative Colour Keyboards**

### Theory.

- General introduction to Communicative Keyboards.
- To present the Communicative Keyboards as colour concepts that respond to a tone and a spatial situation, transforming the emotional and communicative reality.
- Study of the beliefs associated with communicative colours: the effects at the emotional and cognitive level and their consequences on behaviour.
- The colour combinations of different keyboards: they reinforce and complement each other's effects.

### Practice:

- By manipulating various examples on paper and digital media, we will experiment with the behaviour of communicative keyboards in space. We will use digital applications of NCS space and NCS material palettes.
- As a final exercise, we will use real cases of the students, looking at the complete procedure in the choice of colour and its definition.

**NOTES:** *The student will be able to use any of the Acrobat-Photoshop programmes. Or they will come to the course with watercolours and/or watercolour pencils.*