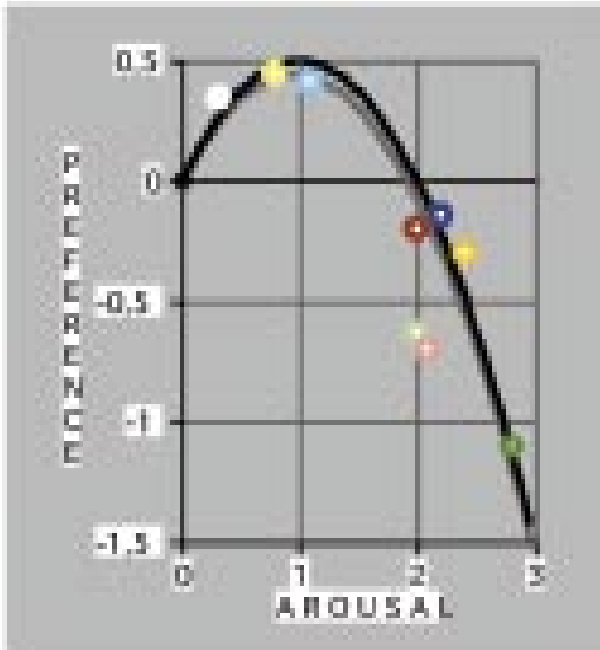


Colours of Home About the use of colours during Finland's post-war reconstruction period

Aulikki Herneojja

1. Modern Finnish living-room. The use of the colours of natural materials, such as red brick was very typical at that time. Cleanly laid red brick on the surrounding walls of the fireplace was also common solution. It was typical that one of the living-room walls was more strongly coloured than the others. Photograph by Aarne Pietinen/Yhtyneet kuvalehdet, kuva-arkisto.
2. It was typical to have asymmetrical colouring in the living-room. A light-looking, fairly hard sofa and two different kinds of small-scale armchairs upholstered with different single coloured fabrics. Photograph by Aarne Pietinen/Yhtyneet kuvalehdet, kuva-arkisto.
3. It was almost a rule to have a "flower window" in one's apartment and especially in one's living room. The flower window usually was rich in indoor plant species, of which at least one was a climbing plant. Indoor plants were felt to convey outdoor nature inside. Photograph by Aarne Pietinen/Yhtyneet kuvalehdet, kuva-arkisto.

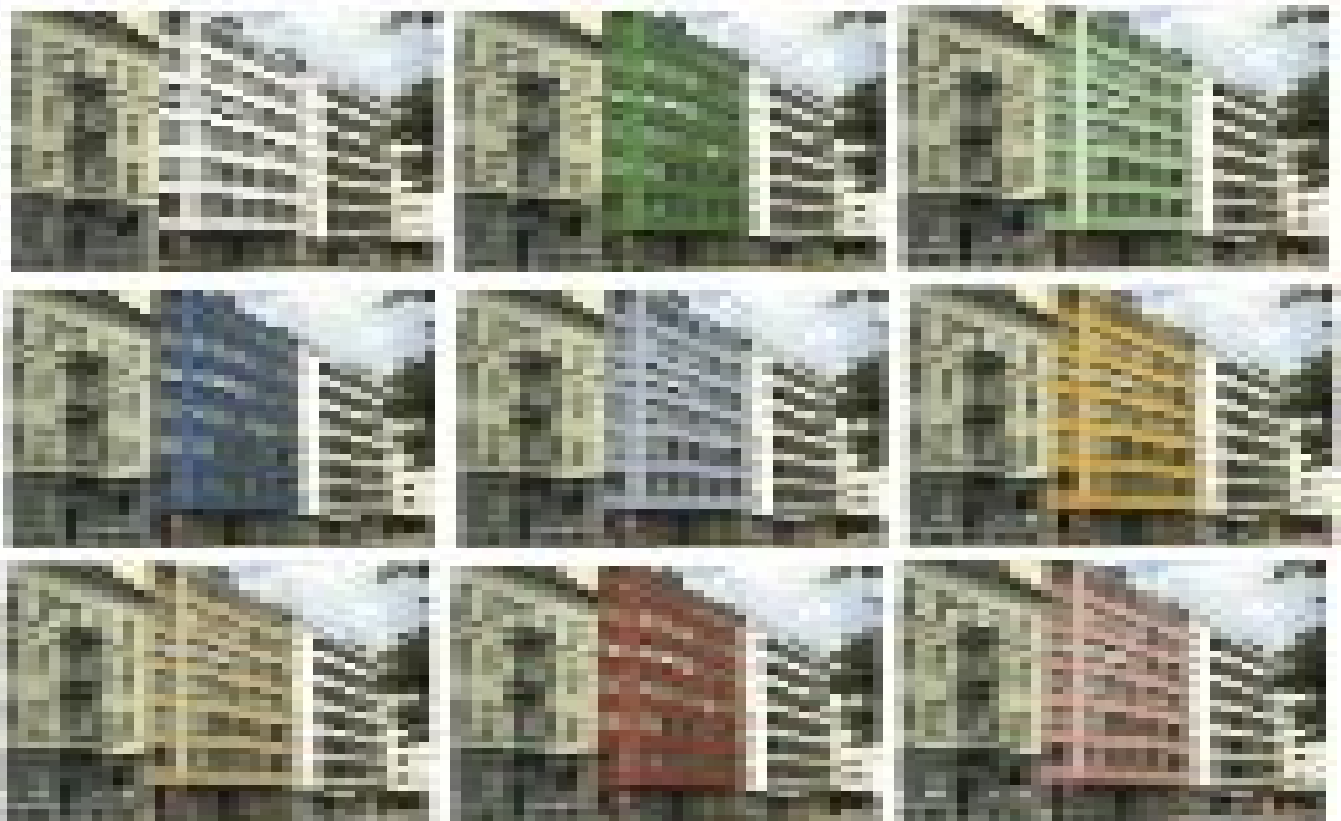


Facade Colours not just a Matter of Personal Taste – a psychological account of preferences for exterior building colours

Jan Janssens

Figure 1: Plotting the arousal and preference of the urban environments in Figure 2. The black curve represents the theoretical function according to Berlyne (1971), the gray curve is the empirical equation obtained from the experimental assessments

Figure 2: An experimental urban environment in nine colourations.



What Colour is the Red House? Perceived colour of painted facades

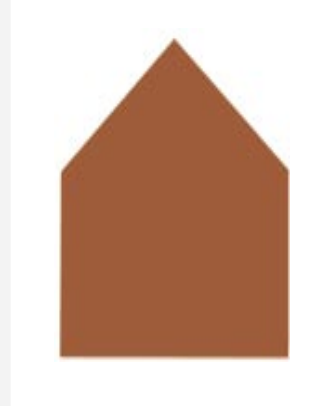
Karin Fridell Anter

Differences between inherent and perceived facade colour

If you chose this sample



your facade will look...



Colour Appearance in Different Compass Orientations

Maud Hårleman



Figure 1. **Sunlight and sky light indoors**

The door is lit up by warm sunlight, while skylight illuminates the floor. Photo by Björner Thorsson.



Figure 3. **Assessing colours with the Colour Reference Box**

The observers match NCS A6-sized samples placed in the Colour Reference Box, towards the walls. They are asked to choose the sample, or an interpolation between several samples, which represent firstly the colour variations seen in the room. Secondly the main colour impression that appears to be uniformly painted, i.e. the identity colour.

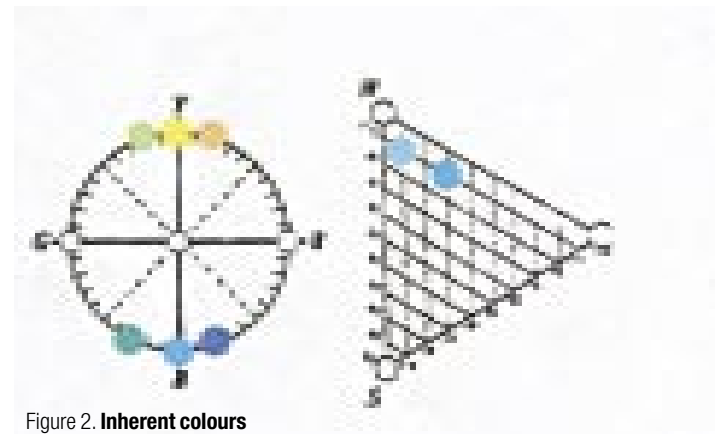


Figure 2. **Inherent colours**

Inherent colours: were 3 yellowish and 3 bluish in two nuances of chromaticness. The yellowish inherent colours are, S 1010-G80Y, S 1010-Y, S 1010-Y20R, and S 1030-G80Y, S 1030-Y, S 1030-Y20R. The bluish colours are, S 1010-B30Y, S 1010-B, S 1010-R80B, and S 1030-B30Y, S 1030-B and S 1030-R80B. A latex matte, paint was used.

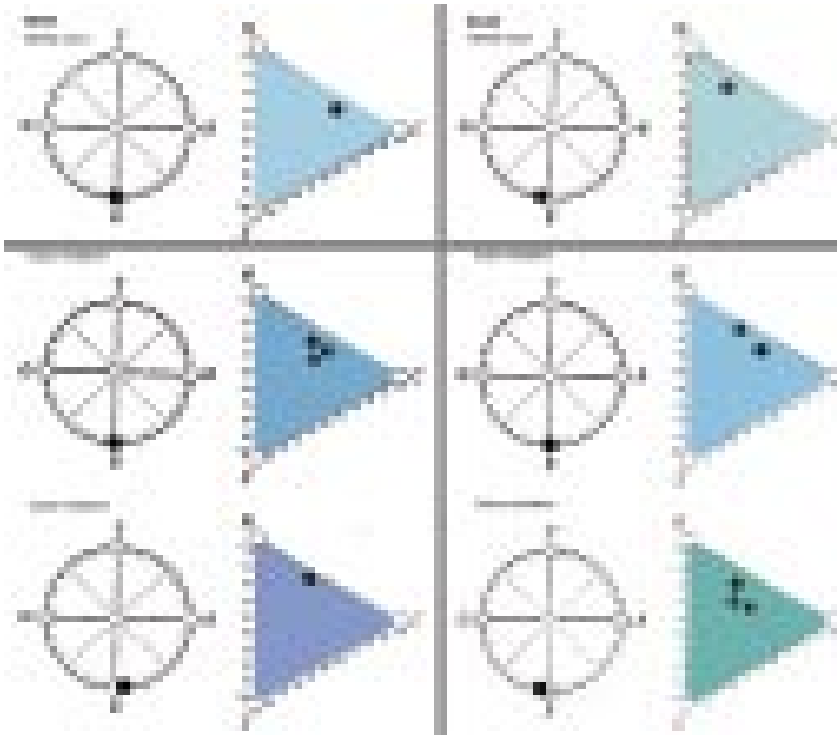


Figure 4. **Shifts in hue and nuance between north- and south facing rooms**
 Shifts in hue and nuance between north- and south facing rooms due to their compass orientation. The inherent colour is NCS S 1030-B. Figures above the line show the identity colour in the north- respectively south facing room, north to the left and south to the right. Figures underneath the line show the colour variations in the same studies, both hue and nuances. All together, these figures show how the difference in colour appearance between two studies rises in a general impression.

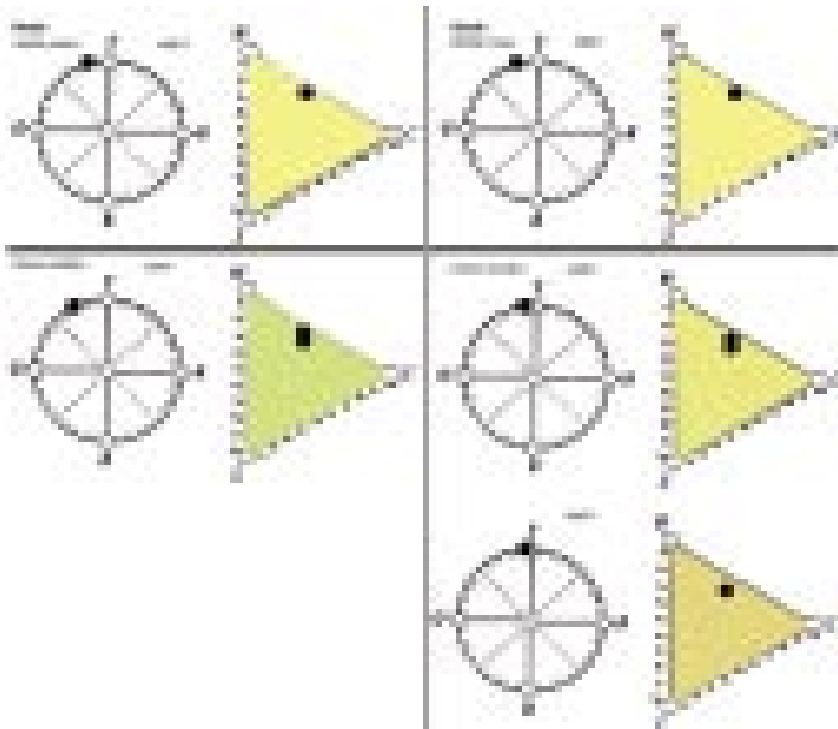


Figure 5. **Colour variations often were decisive for colour appearance**
 A general impression of a hue shift could arise from colour variations even when it did not show in the identity colour. In this example the inherent colour is NCS S 1030-G80Y.



1: Kopi av Légers maleri



2: Stuttgart museum, hovedingang m/overdekning Here Stirling separates architectural elements by diversity of colours)

The colour of form

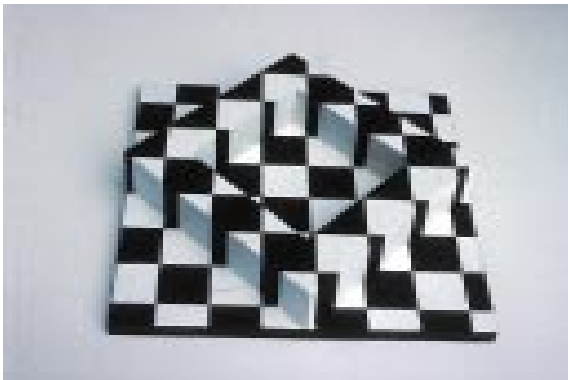
Thorleif Uchermann Skjønberg



3: Marokansk interiør, blått og grønt rom m/hvite åpninger



4: Schröder-huset sett fra SØ



5: Eget fargeobjekt: sjakkbrett



7: Eget fargeobjekt: kompakt kvadrat med røde og blå staver på hvit bunn



6: Eget fargeobjekt: fire staver i hver farge på sort

The Formal Invariant in Art and Design – A Principle of Aesthetics

Reidun Heyerdal



Illustration 1. (Johannes Itten: *Design and Form*, Thames and Hudson,



Illustration 2. (Johannes Itten: *Farvekunsten og dess elementer*, Forsythia,