

COLOR COMPLEX

SPACE & COLOR DESIGN

There is no good or bad in colors, but the success or failure on their applications and collocations.



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空间设计与配色

色彩控

Dopress Books 度本图书 编

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序言




Robert Majkut

罗伯特·马伊库特

Robert Majkut (born 1971) - designer, the founder and CEO of Robert Majkut Design studio - one of the most acknowledged creative company in Poland, an expert in designing for business. The quality of design solutions, unique methods of working and the understanding of the strategic importance of design to business made Robert Majkut become a partner for the most demanding investors.

设计师罗伯特·马伊库特（生于1971年），是商业设计方面的专家，同时也是罗伯特·马伊库特设计工作室的创始人和CEO，该公司被公认为波兰最富创意的公司。设计方案的优良品质，匠心独运的设计手法和商业设计方面出色的表现使罗伯特·马伊库特成为投资人眼中炙手可热的合作伙伴。



The book gathers many examples that show that nowadays we have much freedom and ease to apply colors in the interior in a very bold way. There are many levels on which we can operate with colors, our capabilities to customize and individualize each and every element of the interior in terms of color are almost infinite, starting from floor and ending at lighting. A huge palette of means of expressions is at our disposal to build a certain, desired physicality of color.

Projects assembled in the book prove that the very intensive use of colors is one of the key features of contemporary interior design: of building the concepts that work for the brand, are its visible and vibrant manifestation. The color is by all means the fastest factor that reaches our perception and is associated with a certain brand, it became the easiest tool to build up emotions around the brand.

On the other hand, the spectrum of colors and their definable combinations have limits. There are maybe a few dozens of them only. That is because we perceive through simplifications. For example the whole palette of shades from deep orange to purple, with all their intensities, we see under one name: red. That is why the play with colors became more sophisticated, more subtle, and what is most interesting is how the tensions between colors are set to achieve the individual, unique tone. This is the challenge that makes designing with colors so fascinating.

本书收录了许多室内设计的成功案例，这些案例启示我们在设计中自由而大胆地应用色彩。下至地面，上到灯光，我们可以多层面地运用色彩。因为色彩几乎是无穷的，所以我们可以尽可能去创造和个性化每一个室内元素。我们可以随心所欲地驾驭这个无限量的调色板，创建出理想的色彩主题。

书中的作品表明，在当代室内设计中，色彩的利用已然成为突出设计的重要手段：品牌概念可以通过明确而生动的色彩来构建，是色彩明显和生动的表现形式。因为色彩一定是最快传达到我们感官的元素，并和某一品牌联系，所以它成为打造品牌形象、建立情感联系的最简单方法。

另一方面，色彩的范围和可定义组合有其自身的限制，这仅限于其中几类，那是因为我们感知的限制。例如，深橘色到紫色的全部色调，浓度不同，在我们肉眼看来都是红色色调。因此色彩的使用越来越复杂和精确。更有趣的是，色差的出现促成了更独特、丰富的色调，同时它也成为迷人的色彩组合设计的一个挑战。



Is color 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 color, 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 color 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 color – although used as a simple embellishment – as an extremely powerful sales tool. Nevertheless a use of color 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 color we paint its body; but it is as well incontrovertible that each color 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 colors 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 color, 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 artefacts 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 color – 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 color 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 color on a given surface and allows materials – instead – with their own colors, 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 color 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 color 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 color 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 color has.

A handwritten signature in black ink, reading "Pierluigi Sin". The signature is fluid and cursive, with a large, stylized initial 'P' and 'S'.

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，我们不能武断地认为同一种产品（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。

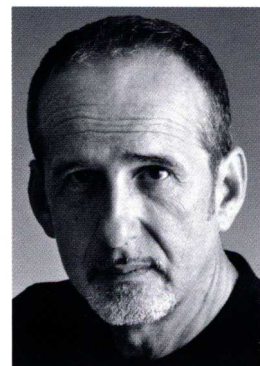
室内设计要对建筑进行详细的分析，包括空间大小、表面与自然光的相互作用、哪些活动将在建筑内进行，同时还要考虑色彩对人们健康的影响。

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.

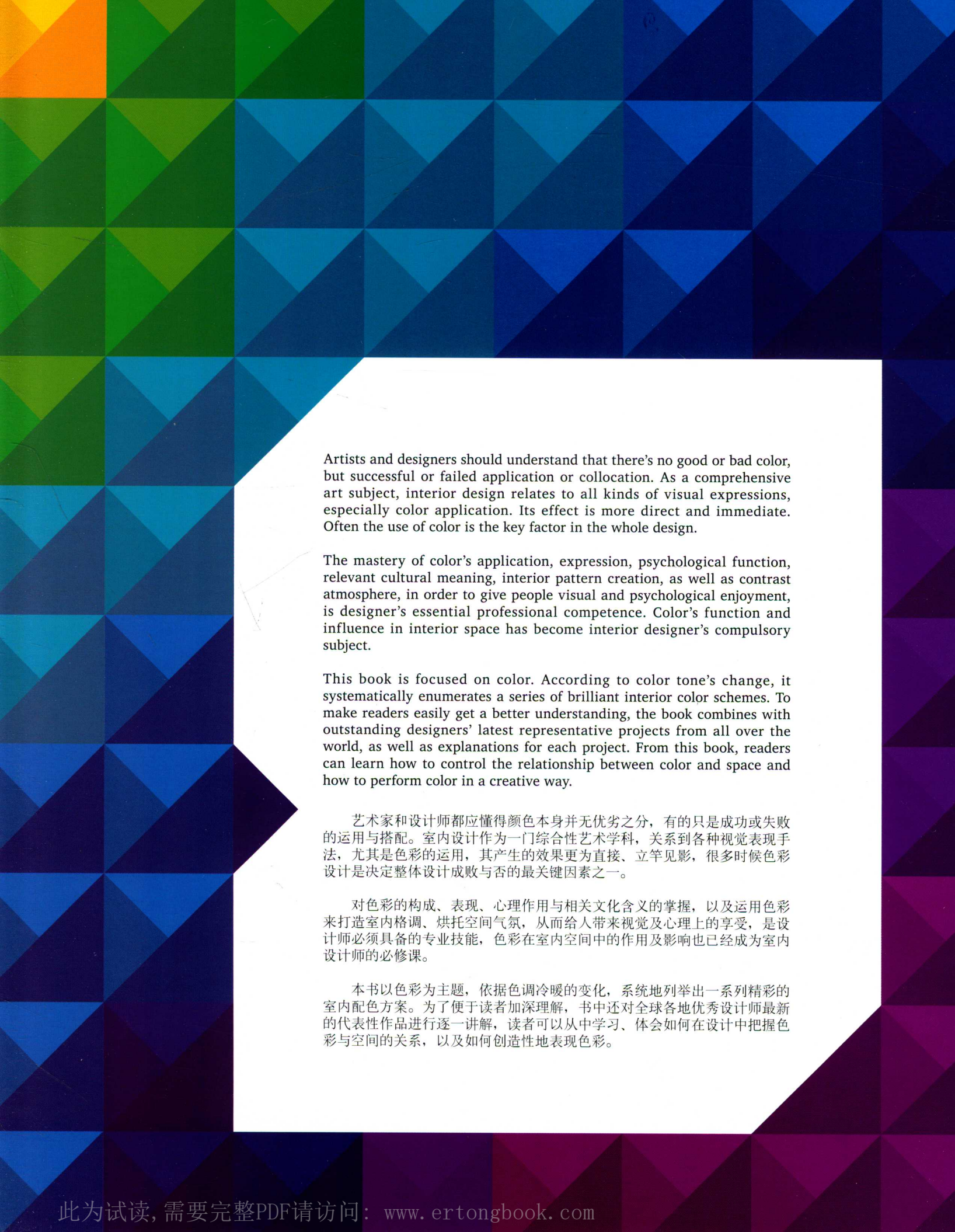
皮耶路易吉·皮乌于1954年出生在卡利亚里（意大利撒丁岛）。2009年，他成为英国的专门网站“restaurantandbardesign.com”的专业评论员，同时也是意大利色彩研究院的一名成员。以卡利亚里为大本营，他继续他的职业生涯中最特别的领域，包括私人住宅、商业用房以及海外项目的工作。他的设计作品已在欧洲、亚洲和美国的一些专业图书及重要的商业杂志上发表。



COLOR COMPLEX

SPACE & COLOR DESIGN

色彩控：空间设计与配色



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。

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Restaurant Kinoya
YMS Hair Salons

COLOR

Clancy's Fish Bar
LEGO PMD
Unilever, Agile Working
Yandex Istanbul Office
Yandex Saint Petersburg Office II
University College of Northern Denmark
Nana's Green Tea Sky Tree Shop
Notting Hill
Bar le Lounge
Cielito Querido Café

BROWN BURLYWOOD

Nobu Beijing
208 Duecento Otto
Relais Ca' Sabbioni
Sora
Yakiniku Master Restaurant
La Oliva
Selland's Market Cafe

A House for Life
Graffiti Cafe
White Oak Kitchen & Cocktails
Zapata Y Herrera Lawyers' Office

WHITE GREY BLACK

Fredensborg House
LD House
Mini Apartment AG

Paddington Penthouse

Aristocrat Deluxe Suite Room of Empire Hotel
Graffiti Hotel
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Heineken Lounge

紫色 粉色

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色彩控：空间设计与配色

Color in Design

设计中的色彩

1. Color Sense and Tone

Since 17th century, a large amount of scientific research achievements after Newton have proved that color is a kind of objective existence based on colored light. As for people, color is a kind of visual feeling which is created by 3 necessary elements, i.e. light, light reflection and eye. An object's appearance results from the way it reflects the particular light that falls on it. When visible light of different wavelength falls on the object, light of certain wavelength is absorbed. Part of light is then reflected to stimulate the eyes, which travels through optic nerves to brain to form color discrimination. That is color sense.

Tone refers to color tone which is formed by the overall relationship between colors. It also serves as the basic element to explore color matching. PCCS (Practical Color Co-ordinate System) in Japan combines the changes of brightness and saturation with 24 hues as dominant elements as well as 17 brightness levels, forming 12 tones, which are v, b, s, dp, Lt, sf, d, dk, p, Ltg, g, dkg (vibrant, bright, strong, deep, light, soft, dull, dark, pale gray, gray, dark gray).

- v: pure tone, the most pure, bright, vivid, exuberate.
- b: bright tone, less pure, agile, bright.
- s: strong tone, high saturation, visually intense.
- dp: deep tone, less bright, warm, intimate, comfortable.
- Lt: light tone, happy, ethereal, pleasant.
- sf: soft tone, low saturation, gentle, mild.
- d: dull tone, middle-brightness, middle-purity, calm, quiet.

1. 色彩感知与色调

从17世纪开始，大量的科学研究成果都证明了，色彩是以色光为主体的客观存在，对于人则是一种视像感觉。产生这种感觉基于三种因素：一是光；二是物体对光的反射；三是人的视觉器官——眼。即不同波长的可见光投射到物体上，有一部分波长的光被吸收，一部分波长的光被反射出来刺激人的眼睛，经过视神经传递到大脑，形成对物体的色彩识别，即人的色彩感觉。

色调 (tone) 是指色与色之间的整体关系构成的颜色阶调，是探究色彩搭配的最基础要素。日本色研配色体系PCCS (Practical Color Co-ordinate System) 把明度和饱和度的变化综合起来，以24色相为主体，结合17个明度色阶，形成12组色调系列：v、b、s、dp、Lt、sf、d、dk、p、Ltg、g、dkg (即鲜、亮、强、深、浅、柔、浊、暗、淡、浅灰、灰、暗灰)。

- v色组：纯色调。纯度最高，艳丽、生动、充沛。
- b色组：明亮色调。明度、纯度略次，轻快、亮丽。
- s色组：强烈色调。饱和度高，视觉冲击力强。
- dp色组：深色调。明度偏低，温暖、亲切、舒适。
- Lt色组：浅色调。愉快、轻盈、悦目。
- sf色组：轻柔色调。饱和度低，柔和、舒缓。
- d色组：浊色调。明度中，纯度中，沉稳、素静。
- dk色组：暗色调。低沉、含蓄、深沉、朴素。
- p色组：淡色调。轻松、抒情、洁净、凉爽。

- dk: dark tone, deep, reserved, plain.
- p: pale tone, relaxing, emotive, clean, cool.
- Ltp: light pale, middle-brightness, low-purity, comfortable, elegant, tranquil.
- g: gray tone, low-brightness, low-purity, somber, backward, sense of contraction.
- dkg: dark gray, solemn, heavy.

Color tone is just like the music tune with long and short sound, treble and bass. As regards music, monophonic can not come into a song. In the same way, monochrome can not form a color tone. Thus, color tone is the combination of color attributes. PCCS is the system with the aim of color harmony and providing an easy method for designers to use colors.

Of course, color and tone are both a certain feeling for people. Theoretical research on colors and the appearance of a certain color may not be in accordance. Usually, a single color or a combination of different colors can create different feelings towards different people.

2. Color Association and Psychology

Color can lead to concrete or abstract associations. For example, orange can be associated with fruit while red can be linked with enthusiasm. Sometimes, it can relate with a certain symbol, a regional culture and spirit and a kind of belief. Color association belongs to the field of psychology. Because of that, color is closely bound up with all the disciplines of design. If the psychological association can not be fully understood, it is difficult to use colors effectively in design. "Visual impact" is frequently mentioned and it

• Ltg色组：浅灰色调。明度中、纯度偏低，给人以舒心、典雅、静谧之感。

• g色组：暗灰调。明度偏低，纯度低，具有忧郁感、后退感、收缩感。

• dkg色组：暗灰色调，给人以肃穆、沉重之感。

色调就如同音乐里的曲调，有长音短音、高音低音，也有轻重、缓急、抑扬、顿挫。在音乐里，单音不能成曲，同样，画面上的单色也不能成调，所以色调是色彩属性相混合的概念。PCCS主要是以色彩调和为目的的色彩体系，便于设计师理解并活用色彩的各种搭配。

当然，于人而言，色彩和色调最终都只是一种感觉。对于色彩的研究理论与颜色外观（即我们一般感知到的色彩现象）未必完全吻合，对单色和色彩搭配的感觉也存在诸多微妙的个体性差异。

2. 色彩联想与心理

色彩会让人产生具体（比如由橙色联想到水果）或抽象（比如由红色联想到热情）的联想。有些时候色彩也是某种符号、地域文化和精神、信仰的象征。色彩的联想虽然是属于心理学范畴，但也正因此，它才与室内设计息息相关。因为如果不懂得色彩产生的心理作用，就无法有效地在设计中巧用色彩，我们常常谈到的“视觉冲击力”便是能通过运用色彩去实现的一种效果。

关于色彩的心理作用，有许多实例可以证明：

• 冷暖

红色、橙色、黄色等暖色，会给人温暖或者炙热的感觉，会让人联想到温暖的阳光、火焰，而不是冰冷的海洋、水和冰。色彩外观上的相似性容易使人产生浅层的感性共鸣。此外，明度高的颜色与明度低的颜色相比，一般前者会使人感觉较寒冷或凉爽，而后者

COLOR COMPLEX

SPACE & COLOR DESIGN

色彩控：空间设计与配色

is just a result achieved by effective use of colors.

Psychological association of colors can be illustrated as follows:

- Warm and Cool

Red, orange and yellow are warm colors and are easily related with sunshine, flame and sun. Similarities in appearance can arouse sympathy on a lower level. In addition, the high-brightness ones can bring relatively cool feeling, while the low-brightness colors often create warm feeling. Thus, compared with deep blue, the sky blue appears more calm. In terms of interior design, it is possible to adjust the temperature psychologically by the meticulous application of colors. The room can be cooler or warmer in different seasons. It has been proved that, the space decorated with warm colors can be 2 to 3 °C higher than that with cold colors.

- Space

The feelings of contraction, expansion, onward and backward brought by colors often play an important role in interior design. Warm colors, light colors and bright colors usually appear much larger and create feeling of expansion, while cold, dark as well as gray colors exude feeling of contraction. It is possible to make a space more spacious by fully understanding the color psychology.

For example, in a relatively small room, the furniture of dark color often appears smaller and the vacant space will seem larger. The low ceiling would appear better if furnished with cool white or light blue in order to lessen the depressing feelings. The bathroom can be decorated with white, light beige or light blue to appear more pleasant and spacious. Additionally, different parts of the same space can be adorned with ornaments of the same tone and different brightness, which can produce a surprising effect. For example, the entrance decorated with light color while the other

会使人感觉温暖。所以，与深蓝色相比，天蓝色看上去更凉爽。在室内设计中，利用好色彩的冷暖给人的不同心理感受，就可以巧妙地通过家居配饰的颜色来调节人的心理温度，根据季节让房间更加凉爽或温暖。有实验表明，暖色与冷色的装饰环境可以使人对同样房间的心理温度相差2~3℃。

- 空间

色彩所体现的收缩、膨胀、前进、后退等心理在室内设计中也起到重要作用。暖色与冷色、浅色与暗色以及鲜艳色彩和灰暗色彩相比，前者所表现的空间会比后者看起来大，同时给人前进、膨胀的感觉，后者则相反，给人收缩、后退的感觉。在室内设计中，利用好色彩的空间心理，也可以使房间在原有基础上显得更加宽敞明亮。

比如，在相对狭小的房间内，深色的家具看上去要小一些，少量放置会让人感觉剩余的空间较大。较低的顶棚如果采用冷白色、淡蓝色等颜色，可以缓解人们的压抑感。白色或浅米色、浅蓝色调的卫生间，也会看起来更明快、宽敞。此外，空间内远近不同的位置采用同样色调、不同明度的色彩也会产生意想不到的效果。比如入口处采用浅色，远处采用深色的搭配方法会让空间在视觉上得到延伸和拓展。

- 重量

颜色也影响人们对物体轻重的判断。有人通过实验对颜色与重量感进行了研究。结果表明，同样形状和重量的黑色箱子看上去要比白色箱子重1.8倍。而且即使是相同的色相，明度低的颜色也比明度高的颜色感觉重，饱和度低的颜色也比饱和度高的颜色感觉重。例如，深蓝色比天蓝色重，明度相近的灰色比黄色重。设计师常利用这种色彩心理对室内空间的色彩进行规划。通过从顶棚到墙面、床和地面逐渐加深颜色，可以给人一种稳定感和安全感。

有人曾经对色彩与时间的关系做过实验，让其中一人进入红色系装饰的房间，同时让另外一人进入蓝色系装饰的房间。不给他们

part in dark color would make the space appear stretched and enlarged.

• Weight

Color can also affect people's perception towards the weight of objects. Someone has had an experiment on the relationship between color and weight and it has been proved that a box in black color is 1.8 times heavier than that in white color. Moreover, even in the same hues, the low-brightness and low-saturation colors seem heavy than that of high-brightness and high-saturation. For example, the deep blue appears heavier than light blue, gray heavier than beige. Usually, the designers can apply those in interior design. The colors can be gradually deeper from ceiling to wall, bed and floor, which creates a kind of stable feeling and makes people feel safe and comfortable. Someone has also had an experiment on the relationship between color and time. One person enters the room decorated with red while another into the room with blue. Then, they are required to walk out one hour later but without being given any timer. As a result, the one in the room decorated with red comes out after 40 to 50 minutes while the one in the blue room walks out after 70 to 80 minutes.

It can be concluded that people feels longer than the actual time when confronted with red while shorter with blue. Someone also points out that red can make people feel anxious and exciting, thus time passes slowly. It maybe true, but the real reason is that people's perception towards color can be affected by ambient color.

• Contrast

There exist similar colors, adjacent colors, analogous colors, complementary colors and contrasting colors. Similar colors refer to those of the same hue but different in brightness, such as deep red and light red. Adjacent colors refer to the neighboring colors,

任何计时器，让他们凭感觉在一小时后从房间中出来。结果，红色房间中的人40~50分钟后便会走出来，而蓝色房间中的人70~80分钟后还没有出来。

由此得出结论：当人面对红色时，会感觉时间比实际时间长，而当看着蓝色则感觉时间比实际时间短。也许有人说，这是因为红色让人觉得焦躁、兴奋，所以感觉时间特别漫长。这方面的原因确实存在，但更主要的原因却是，人对时间的判断会受到周围颜色的干扰。

• 对比

色彩之间存在同类色、邻近色、类似色、补色和对比色的关系。其中，同类色是指色相相同，但明度有深浅之分的不同颜色，比如深红和浅红；邻近色就是在色带上相邻近的颜色，如绿色和蓝色、红色和黄色就互为邻近色；类似色是指在色轮上90°角内相邻接的色，比如红、红橙与橙三种颜色就是类似色；补色属于对比色的一种类型，色相环中每一个颜色与正对(180°对角)的颜色互为补色，比如橙色与蓝色、黄色与紫色就是互为补色的关系。

而对比色可以泛指所有区别明显的色彩，包括色相对比、明度对比、饱和度对比、冷暖对比、补色对比、色彩和消色的对比等，深色和浅色、亮色和暗色、纯色和灰色都是对比色关系。

• 错觉与幻觉

物体是客观存在的，但视觉现象却不完全是客观存在的，反而在很大程度上是主观的感受在起作用。当人的大脑皮层对外界刺激进行分析、反应发生困难时就会形成错觉；而当前知觉与过去经验发生矛盾时就会引起幻觉。色彩的错觉与幻觉会出现一些难以想象的奇妙变化。

比如在黑暗的深夜，先看一盏明亮的灯，然后闭上眼睛，那么在黑暗中就会出现那盏灯的影像，或者当你盯着一个红色块观察，然后迅速将视线移到白纸上，这时你会发现白纸上有着同样形状的绿