

Date: Wednesday, 1 September 2021 Time: 13:15 – 14:45

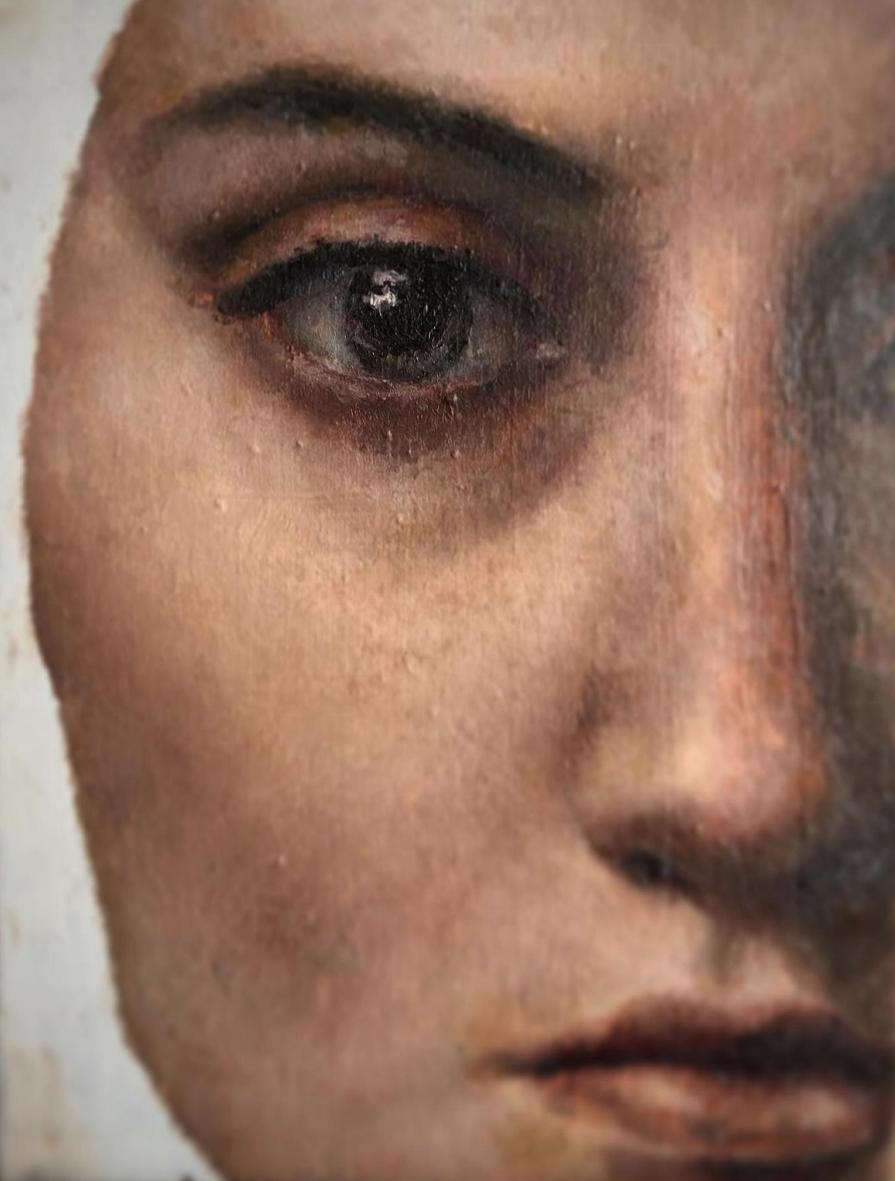


INTERDISCIPLINARITY OF COLOUR APPLIED TO THE ARTS AND DESIGN



VIRTUAL EXHIBITION

LABORATORY/PRACTICAL RESEARCH



description:

NATURES

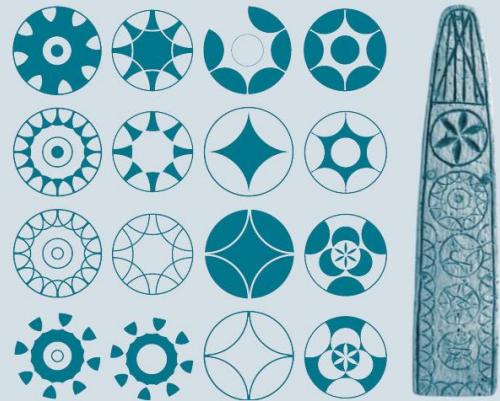
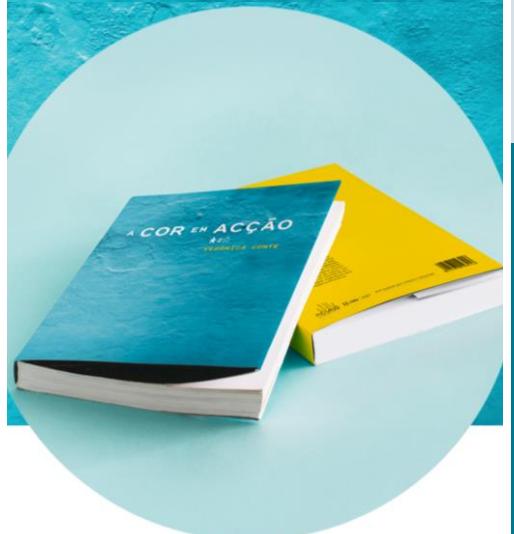
- an exploration and understanding of nature through the prism of color;
- how color perception can define spatial relationships;
- appearance, emotion, reality, fiction and connection;
- painting (the use of color) as a means of creating a life or 'nature'.

PhD Sarah Frances Dias
PAUL CIAUD

IG. sarah_frances_dias_art

Verónica Conte

conte.veronica@gmail.com



ViverCor Corabitando

is a proposal for a collaborative action, where the work done by me with the residents of a street or place can change the public space, with paintings on the façades

by the sharing of special objects, intimate memories and thoughts, we transform and transpose to the public space singular images, a poetic message.

we reaffirm individual and collective identities, ties and more...

Mas que lindo chapéu preto
Que é da cor do carão
Ofereço a amiga Veronicea
que me fica no coração
um leigo do tamanho do mundo
Rosa Romai



Harald Arnkil



Harald Arnkil is a Finnish visual artist, colour researcher and art educator. He studied art and design in England before graduating in 1979 with a Master's degree in painting from the Academy of Fine Arts in Helsinki, Finland.

Arnkil taught art and colour for 30 years at the Aalto University School of Arts, Design and Architecture before retiring in 2019. He is currently working on a doctoral thesis about colour in the artistic process. He is also a team member of the Colour Literacy Project, a joint project of the AIC and ISCC.

Arnkil has participated in many private and public exhibitions and his work is represented in collections in Finland, Sweden and the United States.

More info: www.arnkil.net

Left: Painting, oil and pencil on canvas on plywood
61 x 50 cm, 2014

Centre: Sketch for a painting, oil and pencil on masonite
33 x 29 cm, 2014

Right: Meditation in Blue: 'Night Song'
Acrylic on canvas, 200 x 200 cm, 1997

NATACHA ANTÃO

Assistant Professor at University of Minho, researcher
at Landscape, Heritage and Territory Laboratory

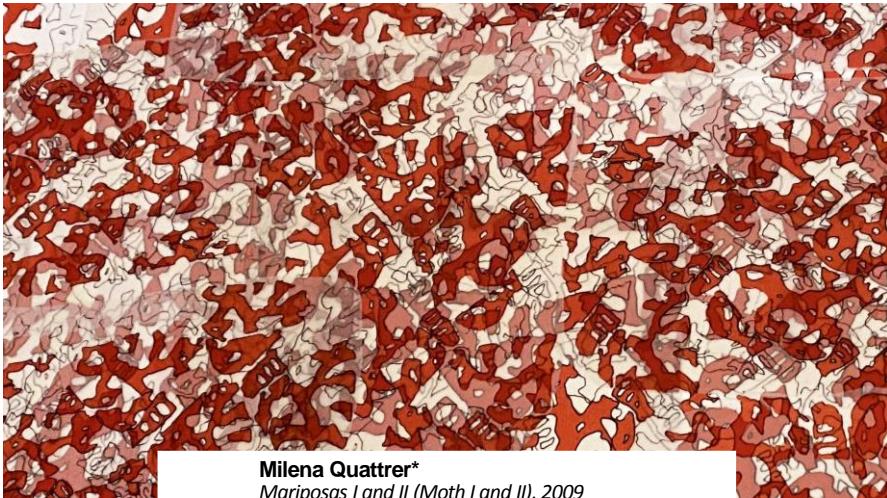
From the series "Acaso e Caos"

Work on paper, pencil, acrylic and guache, 210 × 297 mm, 2020

The game is often a privileged space for artistic creation. Seeking to enhance and make known the complexity of the phenomenon of colour, these accidental drawings recover scraps and discarded papers.

Other experiments and investigations around our chromatic and aesthetic concerns produced a large amount of paper scraps that we decided to cherish. By looking at these traces, we found that the accidental overlapping of shapes and colours transformed, by interaction, our emotional experience. There was no possible error, or failed image. The game of chance and chaos privileged us with this system.

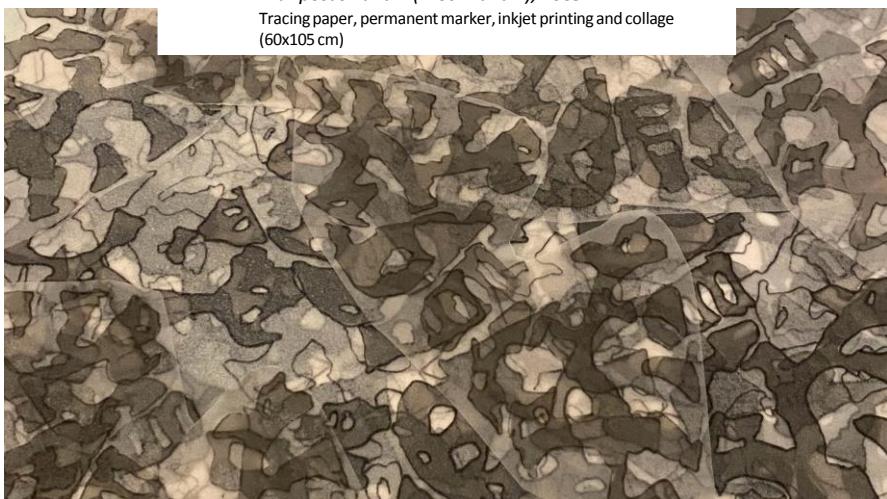




Milena Quattrer*

Mariposas I and II (Moth I and II), 2009

Tracing paper, permanent marker, inkjet printing and collage
(60x105 cm)



*National Institute of Deaf Education, Rio de Janeiro, Brazil.

DAVID BRIGGS

Lecturer, National Art School and University of Technology, Sydney

Top: *View to Bondi from Waverley Cemetery*, oil on board, 9" x 5"

Bottom: *View to Bondi from Clovelly*, oil on board, 9" x 5"

Besides the usual challenges of composition, including assembling an array of interesting-looking marks, my biggest challenge in painting outdoors is to devise an *effective translation* from the range of brightness and colourfulness I perceive into relationships of lightness and chroma among my paints. Painting from photographs one can at most vary a translation already made by the camera. Most enjoyable of all for me are 2-3-hour outdoor studies like these, where my aim is to evoke the lighting and atmosphere of the scene before these change too much. The challenge is fresh with every change of subject, weather, and time of day.



EDDA MALLY

Member of Board of Directors, IACC Academy
Salzburg, Austria, Free artist

- 01: "Tree of Life", Mosaic Fountain, glass-smalti, marble, 18 x 6m, Foyer, Residence of Retired People, Hartberg, Austria
- 02: "Daphne", mosaic sculpture, wood, glass smalti, glass, fabric
- 03: "Bad eye against Corona", mosaic -mask, collage: fabric, copper, glass smalti, glass, fabric
- 04: "Floating Movement", mosaic-relief, Persian Travertin, gold ceramics, artificial marble, glass smalti

How do I prepare my work?

In the last years I preferred mainly to work as a mosaic artist.

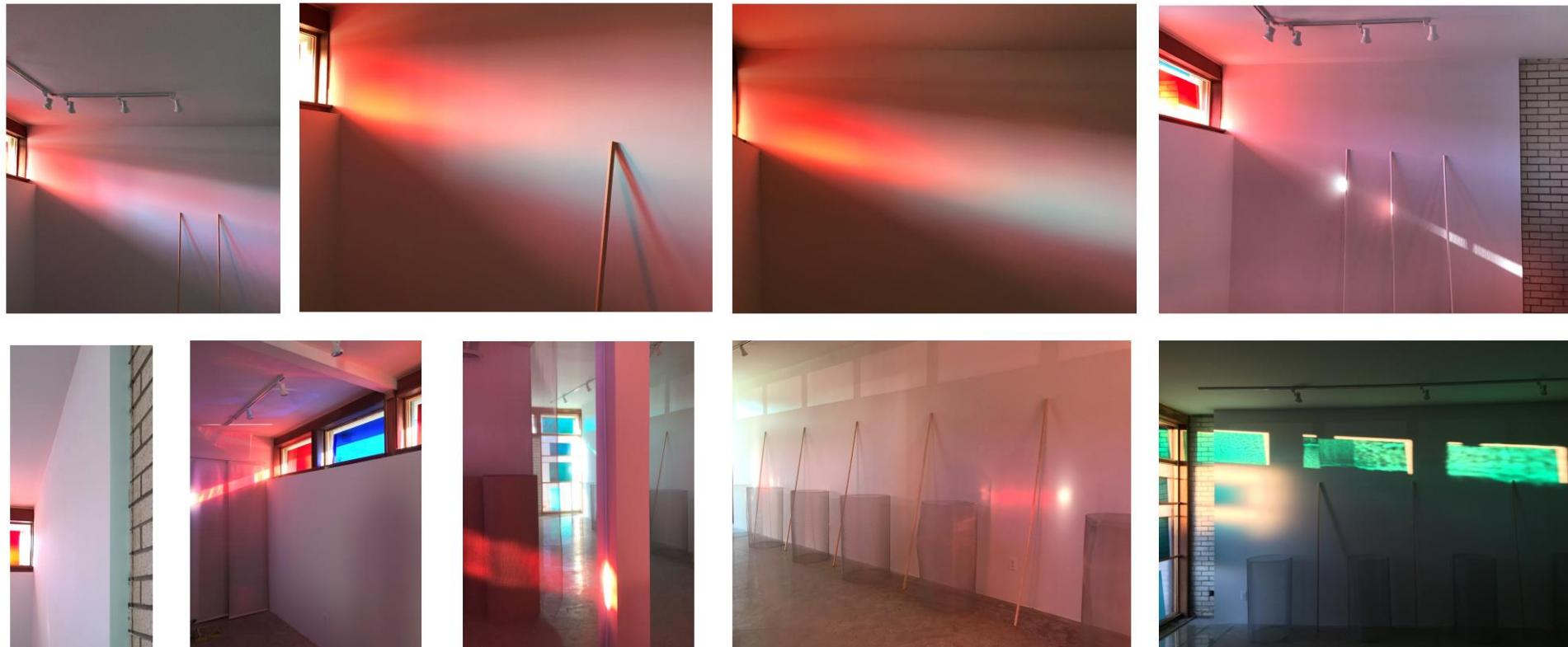
Based on traditional techniques, which I studied in Rome and Ravenna, Italy, soon I started to move on my own way.

When working for clients I prepare paintings and models to show where I want to go to!

When working "for me" or I chose the material to characterise the idea or I just superficially fix the idea with a small 3D model of paper or carton. The process of creation is my spontaneous guide. I never know exactly at the beginning what shall be the result. Colours and forms are chosen according to the creative necessity!



DOREEN BALABANOFF



Doreen Balabanoff, BA, MArch PhD OCAD University Professor Emerita Environmental Design

These are images from an exhibition (Jan 2020, White Brick Gallery, Ferndale, Michigan) entitled *Now You See It, Now You Don't*

My work explores light-colour-darkness as phenomenological aspects of architectural environment – as I want to play with and reveal the light that is temporally active in a space. I colour the light with mouthblown glass, and insert elements such as screens, sticks, screens to capture the light, create coloured shadows and surfaces, and explore the powerful and subtle aspects of what can be seen and felt throughout the day. Even when there are no active projections, the space is alive with ambient colour that shifts as the sun moves around the building or room.

Title: (H)echo luz. Algunas luces dejan ver. Otras, no.
(Made light/shed light. Some lights let you see. Others do not.)

Artist: María Paula Giglio*
Technique: Luminous object.

This work combines art, scientific research (on color and visual appearance), and social commitment.

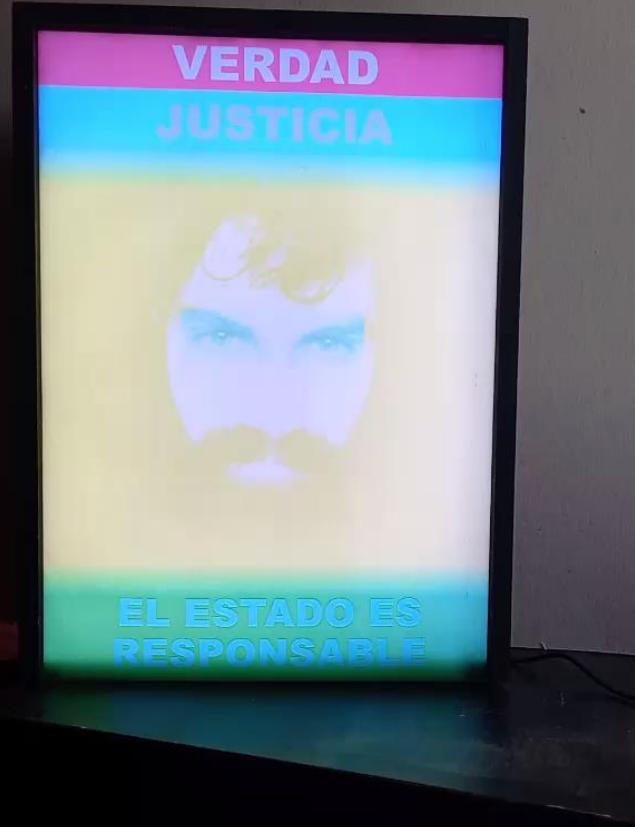
In the south of Argentina, in 2017 and in democracy, the disappearance, followed by death, of Santiago Maldonado occurred, within the framework of a repression by the National Gendarmerie, a State Security force.

Through the articulation of colored lights, a translucent image with color printing, the subtractive mixture generated with rhythm and in a loop, it was sought that the words and part of the face appear and disappear to reflect on Truth and Justice, and the responsibility of the State.

*Translation of the text of the work:
TRUTH - JUSTICE - THE STATE IS RESPONSIBLE*

•Degree in Arts, profesor, researcher and artist. President of the GAC.

<https://youtu.be/kfIOql-xtQ8>



**(H)echo luz.
Algunas luces dejan ver, otras, no.
Objeto lumínico
María Paula Giglio**

ELZA TANTCHEVA

Colour Group (GB), Textile Artist, Independent Art Historian

Top: Butterfly wing, shibori silk panel, H130/W30

Bottom left: Let There be Light, ethereal light-responsive translucent textile panel, H120/W55

Bottom centre: Sea Foam and Sunlight, space hanging, H210/ W60

Bottom right: Basilica, space hanging, H150/ W60

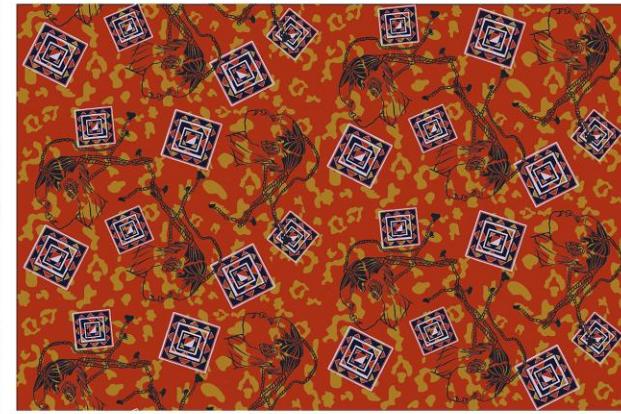
My main inspirations come from nature and from Byzantium and its spirituality. In both light is a key element – the quality of light, light as a reflection on the surface, light as a spiritual meaning. I am fascinated by the spiritual and emotional links one has with places, times and spaces, the fragility of these relations and – at the same time – by the evocative nature of the colours and textures.

Some seek to interpret the moment when the sunrise separates the darkness of the sea from the light of the sky or the intermingling of water and light and the ethereal structure of the foam of incoming waves. Other works look to the middle-eastern and Jewish origins of the Byzantine Church tradition, the play of light and shadow. Here the sample seeks the intricacy of the architecture of the red-brick temples, the intensity of the interior and the shimmering lights in the interior.

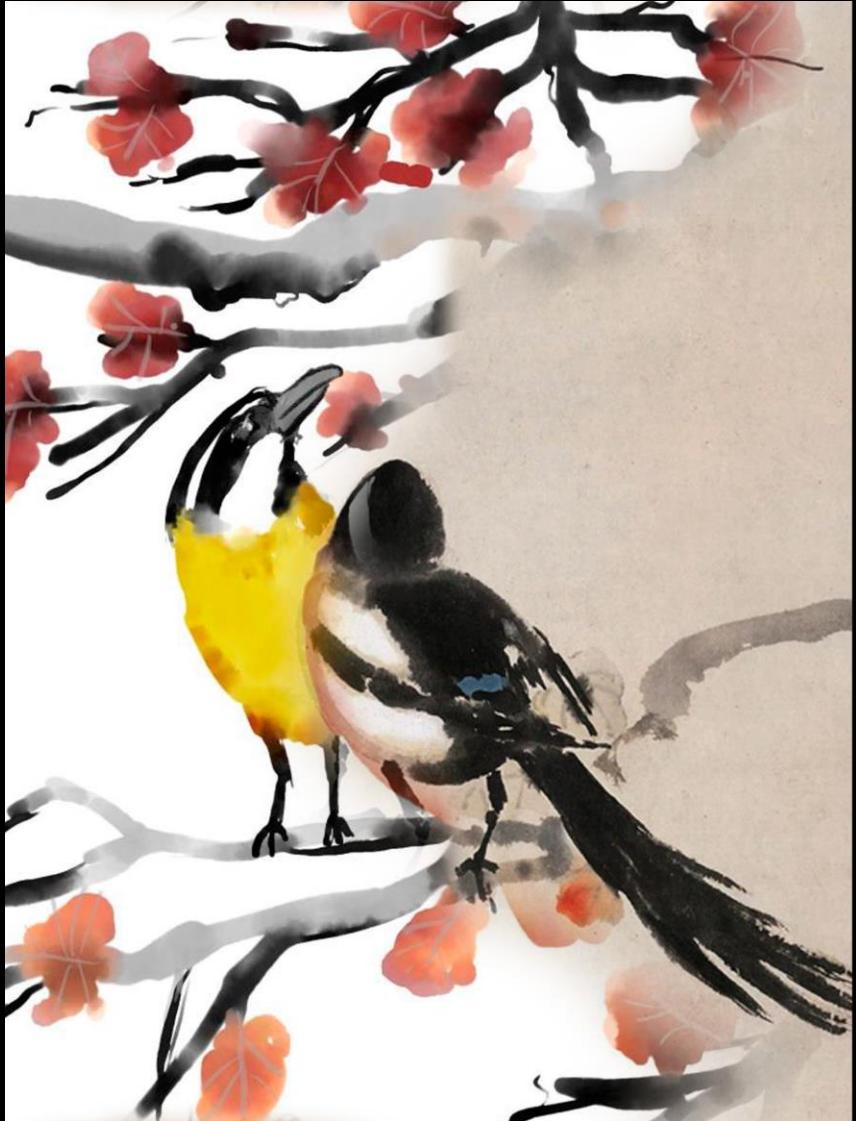


Renata Pompas

DIGITAL TEXTILE DESIGN COLLECTION PROJECT: subject “AFRICA”

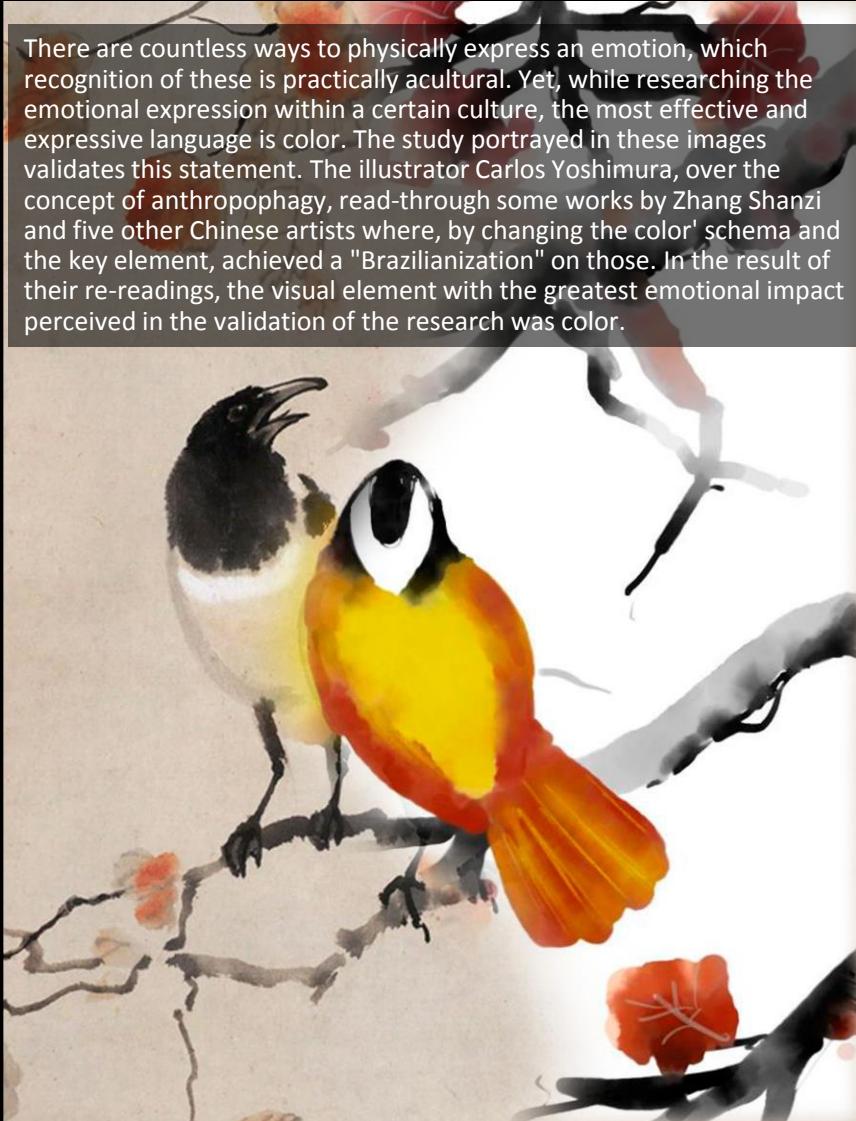


Textile Design students (*Rosi, Rosi, Tangari*), Professor Renata Pompas, Accademia del Lusso (Mi-Italy)



COLOUR IS EMOTIONAL SOUL

Autor: Dra. Simone Thereza A. Maffei Simacek. Rereading of Carlos Yoshimura and Zhang Shanzi for book chapter



There are countless ways to physically express an emotion, which recognition of these is practically acultural. Yet, while researching the emotional expression within a certain culture, the most effective and expressive language is color. The study portrayed in these images validates this statement. The illustrator Carlos Yoshimura, over the concept of anthropophagy, read-through some works by Zhang Shanzi and five other Chinese artists where, by changing the color' schema and the key element, achieved a "Brazilianization" on those. In the result of their re-readings, the visual element with the greatest emotional impact perceived in the validation of the research was color.

Even the smallest daily chore can be humanized
with the harmony of culture.

- Alvar Aalto, 1958: 16 -



THE EXPRESSION AND INTERACTION OF LIGHT AND COLOUR IN INDUSTRIAL SPACES

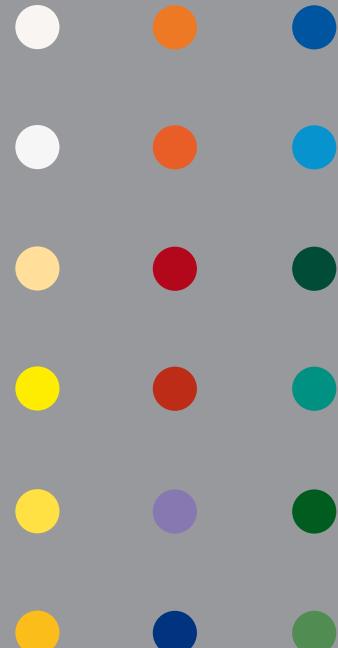
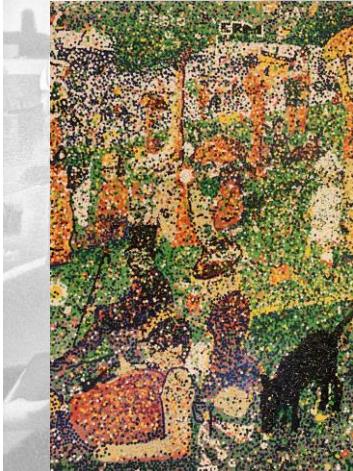
ZÉLIA SIMÕES

Portuguese Colour Association | Colour and Light Research Group * Colour Lab [CIAUD - FA.ULISBOA]

Colour and light produce multisensorial effects that determine the way reality is perceived by the human being. Throughout history, the technological evolution and the different socio-cultural fluxes have been creating distinct considerations regarding the design principles of industrial spaces.

The goal of this ongoing research is to highlight principles of intra and interdisciplinary areas of knowledge that positively influence the social, emotional, and physical wellbeing of the users, improve functionality in industrial spaces of low, medium, and high production, and explore new possibilities of applying colour and light that improve the humanisation of spaces.

RECREATING LA GRANDE JATTE PALAZZO REALE MILANO – 08.10.08 – 25.01.09



RICREIAMO LA GRANDE JATTE
RECREATING LA GRANDE JATTE

PARCIPA CON NOI ALL'INTERPRETAZIONE COLLETTIVA
DELLA GRANDE JATTE DI GEORGES SEURAT,
UN DELL'OPERE DEFINITIVE DELLA NEO-IMPRESSIONISMO.
SCEGLI UN COLORE E AGGIUNGI IL TUO PUNTO.

GEORGES SEURAT
UN DIMANCHE APRÈSMIDI À L'ÎLE DE LA GRANDE JATTE
1886, Olio su tela, 208x272 cm, Musée d'Orsay, Parigi
1886-1888, CHICAGO, THE ART INSTITUTE
BIBLIOGRAFIA: ALBERT

TAKE PART IN OUR COLLECTIVE INTERPRETATION
OF LA GRANDE JATTE BY GEORGES SEURAT,
THE DEFINITIVE NEO-IMPRESSIONIST PAINTING.
CHOOSE A COLOUR AND ADD YOUR DOT.

BIANCA	GIALLO CROMO	GIALLO DI NAPOLI	GIALLO CASSIO	ARANCIO CERUSCO
VERMIGLIO	LACCIO CRIMSI	OLTREMARE ARTIFICIALE	BLU CORALLO	VERDE Smeraldo
VERDE CROMO E WALLIO CROMO	VERDI CROMO	NERO AVORIO		

135,000 visitors to the exhibition Georges Seurat - Paul Signac and the Neo-Impressionists recreated Seurat's *Un dimanche après-midi à l'île de la Grande Jatte* by placing a colored dot. The installation was completed in three months and was designed by Francesca Valan.

Zena O' Connor

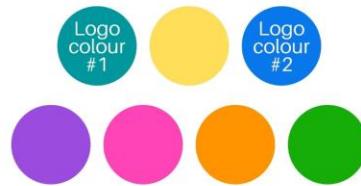
Data visualization

Optimal colour contrast guidelines

 Zena O'Connor, PhD
Design Research Associates
Colour Collective Sydney
AIC Milan 2021

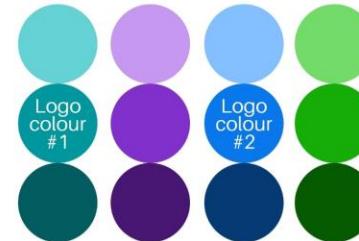
HUE SELECTION

- Start with brand/logo colours
- Then select distinctive, variable hues
- Allocate to ensure hue contrast
- Avoid red-green contrast



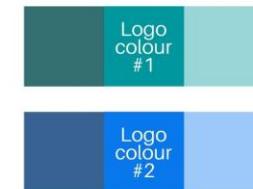
TONAL VALUE VARIATION

- Apply strong tonal value contrast
- Tints and/or shades of each hue
- Allocate to achieve maximal contrast



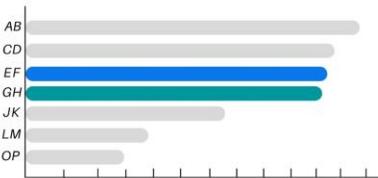
TONAL VALUE CONTRAST

- Meyer Color Blend tool provides equidistant steps between two hues
- Strong tonal value contrasts can enlarge data visualization palettes



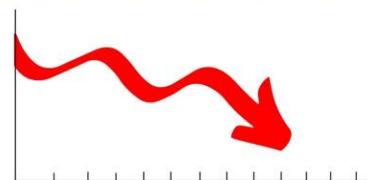
USE COLOUR AS A KEY INDICATOR

- Multiple hues may be confusing
- Allocate specific hues to key data
- Use brand/logo colours + achromatic colours to provide contrast



COLOUR SYMBOLISM

- Avoid using hues with negative connotations in data visualizations
- Red has attentional advantage but red may signal danger, fear, loss
- Use red in context with other hues



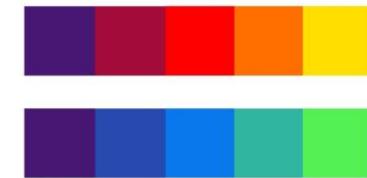
COLOUR CONTRAST PALETTES

- The Meyer Color Blend helps create colour + achromatic variations
- Strong tonal value contrasts are highly effective in data visualization



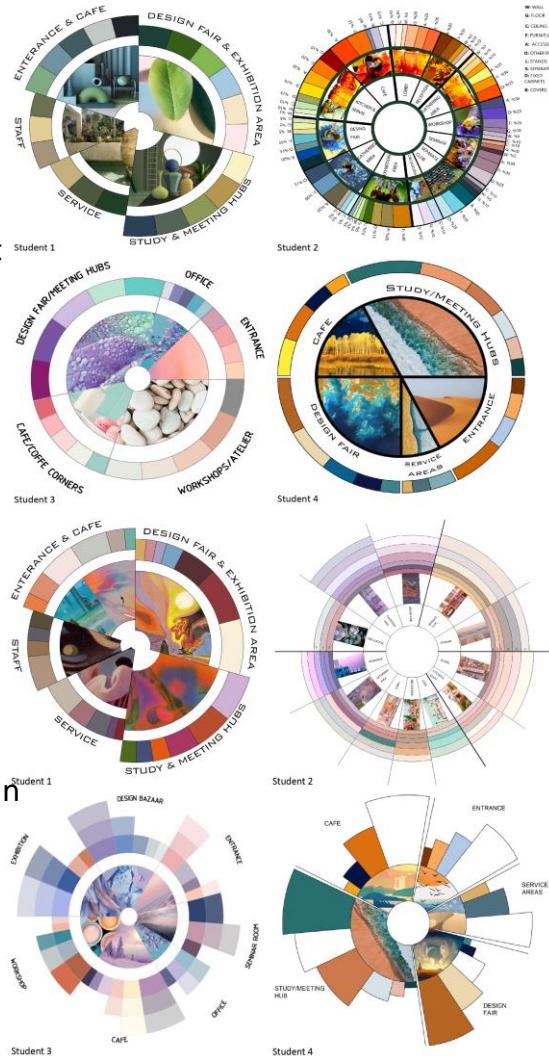
COLOUR CONTRAST PALETTES

- The Meyer Color Blend tool helps to create contrast colour palettes
- Strong colour contrasts are highly effective in data visualization



Data visualizations are common across academic, business, educational, and political contexts. Elements of design are employed to visually present information and can be adjusted to enhance legibility as well as highlight key information contained within.

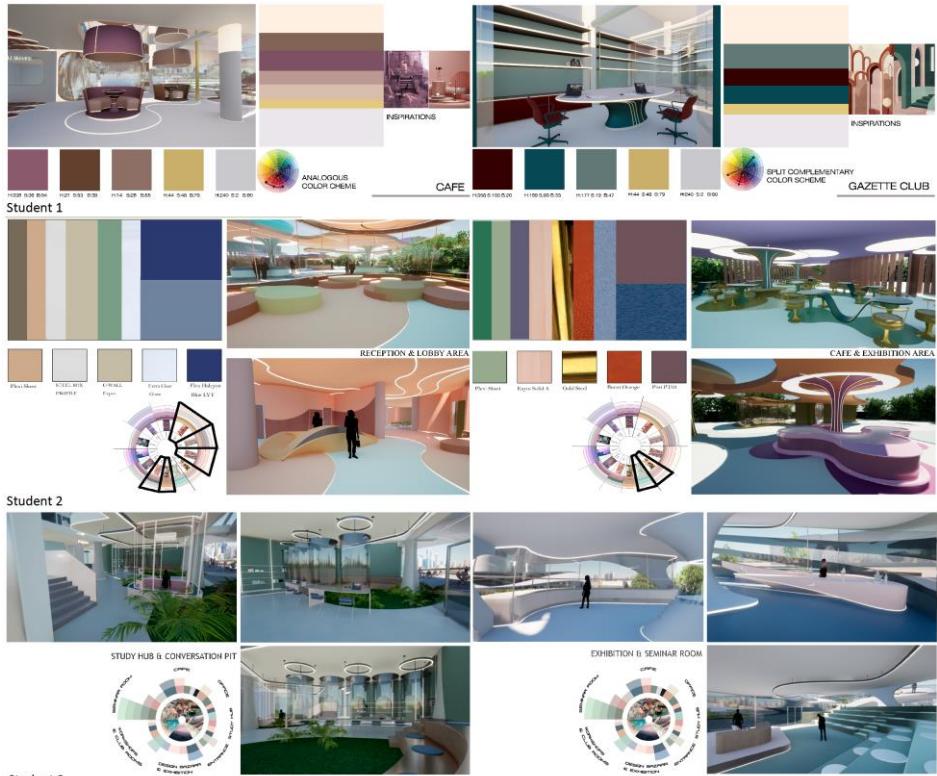
STAGE 1 Conceptual Development



STAGE 2 Interior Design

Integration of Colour Design in Interior Design Studio

Saadet Akbay, Gülru Mutlu Tunca, Güler Ufuk Demirbaş



STAGE 3 Detailed Design of Interior Spaces

Practical colour palettes for the low vision and the elderly

P. Katemake¹, A.Radsamrong¹, S. Jiravanichkul², T. Jarutach²

¹Dept. Imaging and Printing Technology, Faculty of Science, Chulalongkorn University

Based on the psychophysical experiment carried out^{1,2} previously, we later obtained colour palettes based on the colour (lightness, chroma and hue) perception of the simulated low vision with visual acuity of 0.06. The thresholds of Light Reflectance Value (LRV), of chroma and of colour difference obtained, were taken into account when colours patches were paired. We are rather certain that the contrast of these juxtapose colours with the conditions show below could be seen easily by people with low vision or the elderly having visual acuity of greater than 0.06. The design with this amount of contrast could be helpful in improving mobility of the low vision and the elderly. The diagram below is an example of a practical colour palette.

Select Munsell color patches of the same hue but different in chroma and in value. They are harmonious colours in monochromatic category.



Pairing with the following conditions: the difference of LRV (ΔLRV) is greater than or equal to 30 or 2) the difference of chroma (ΔC^*) is greater than 12 or 3) the difference ($\Delta E2000$) is greater than or equal to 9.8.

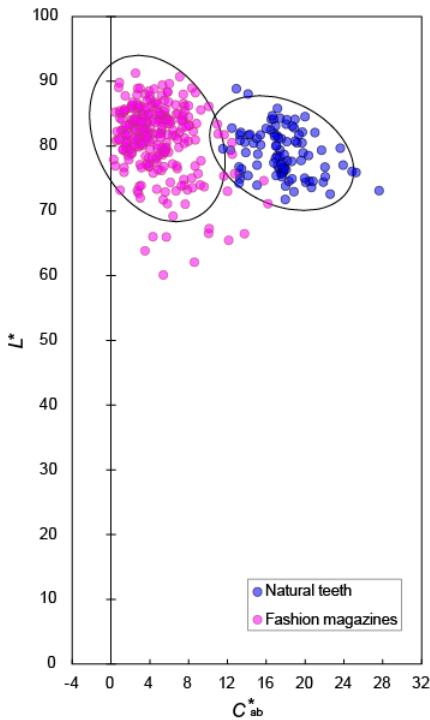
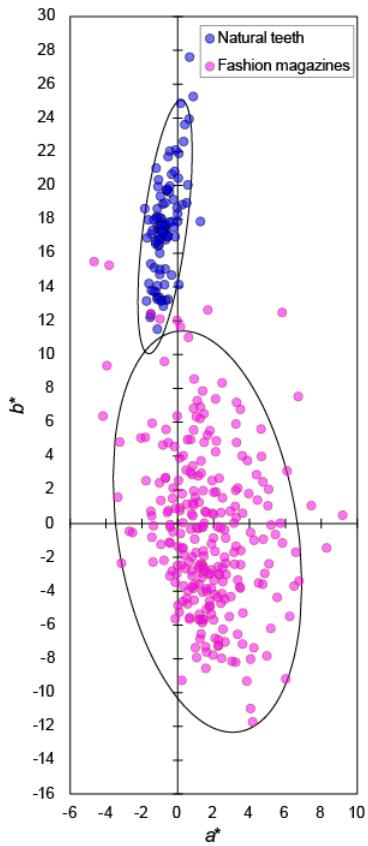


1. Radsamrong, A., Katemake, P., Dinet, É. and Tréneau, A. Contrast of colored pairs enhanced by using 3 selective wavelengths for people with low vision, The 5th Asia Color Association Conference 2019, Nagoya, Japan
2. Radsamrong, A., Katemake, P., Dinet, É., Kalavally, V. and Tréneau, A., Optimized coloured light for enhancing colour discrimination in blurred and cloudy visions, ICA-Belgium Colour Symposium 2019, Ghent, Belgium.

Characteristics of the Tooth Crown Colors of People in Fashion Magazines

Ichiro Katayama*, Etsuko Funabiki**, Sumio Yano***

*Kindai University, **Osaka Sangyo University, ***Professor emeritus of Kobe University



The crown color of maxillary central incisors of Japanese university students was measured and compared with that of individuals in photographs printed in fashion magazines sold in Japan. The results indicated that the tooth crown color in photographs printed in fashion magazines had an extremely low degree of yellowness, contrary to that observed in natural teeth. Because readers usually accept this nonexistent tooth crown color to be true, they believe or desire that the natural tooth crown color also has an extremely low degree of yellowness.

Luisa M. Martinez, Ph.D.

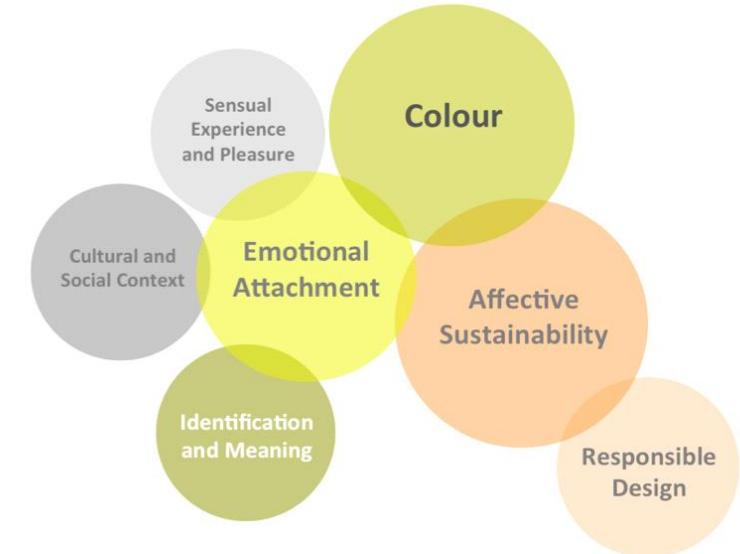
Lisbon, Portugal

IPAM Lisboa, Universidade Europeia | UNIDCOM-IADE Researcher | Associação Portuguesa da Cor



POPPIY modular structures are designed to evolve with people's needs in an organic way. By presenting a creative array of funny and customizable storage, the structures are easy to assemble and may generate many different useful combinations. People could opt to buy modules at their discretion, depending on both their budget and the available space they have in their rooms. At the same time, POPPIY is also designed for conscientious parents, who are concerned with giving their children a safe, funny and playful room. POPPIY creatures are strong and durable. They look cute, colorful, and friendly. POPPIY is for everyone who cares about design, quality and creativity.





Colour in Children's Furniture

It is our responsibility to provide new generations, the best possible material environment and a healthy and balanced growth. The main objective of the research project entitled *Design as a driver of well-being and sustainability for children* is to contribute to that goal. Although the starting point is children's furniture, namely highchairs, the approach may be replicated to other body-scale, hand-scale or architectural scale objects for children.

Given the concept of affective sustainability to prevent waste, it is necessary to enable a stronger bond between child and product.

Colour, possibly being an important element in the child's emotional response and product attachment, is the focus of several studies crossing data gathered on furniture, clothing, interiors and illustrated books, searching for a relationship between colour and sustainability in children's furniture.



Without space movement is impossible and without light not a single colour can be seen. We all need to move, preferably in a space that suits us. Nevertheless, we go to offices that feel like prisons and we try to relax in homes which lack a harmonious coherence. I like to put people back in charge of the moving space they are supposed to be happy in, by making people aware of the spatial-, moving- and illuminating qualities of colours.

With conversation, making connection, doing observations and research I try to track down my clients company core values and DNA. I translate all the collected information into colour, light and material concepts and convert these into the final design of the interior. This is what I call KIM Colour Guided Design.

kim
COLOUR GUIDED DESIGN®

Kim van Savooyen
Interior-colour designer



Office



The Jan Matejko
Academy of Fine Arts
in Kraków



Agata Kwiatkowska-Lubańska

**Professor of Design, Vice Rector of the Jan Matejko
Academy of Fine Arts in Kraków, Poland**

Ph.D. in industrial design "Colour in shaping brand identity in response to globalisation of corporate activities". Head of a Colour Design Studio at the Faculty of Industrial Design and a promotor of many international and local events devoted to colour theory and design. She is involved in colour trends forecasting in Poland and has collaborated widely with a range of industry partners, designing colours for different products and interior architecture. An engaged design educator with executive board positions in organizations and educational institutions, she is passionate about colour as a powerful tool for the human environment improvement. Member of the AIC Environmental Colour Design Study Group and Associate Editor of Colour Culture and Science.





COLOUR PLAN

PORTO'S BURGEOIS HOUSE

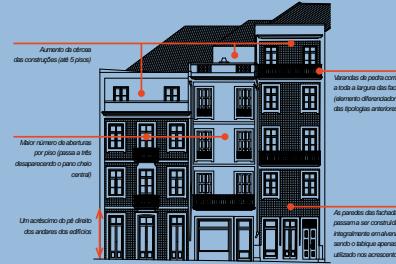
end of 18th century – beginning of
19th century

Helena Soares, MSc

Filipa Santos, MSc

Masters in Colour in Architecture,
FA.Ulisboa

ARTS & DESIGN VIRTUAL EXHIBITION. I. AIC Study Group on Arts and Design. I. AIC - International Colour Association - SG Art and Design (aic-color.org)



The Colour Plan has set the goal to keep the polychromatic tradition of the city. A contemporary polychromatic palette, yet capable of answering to the chromatic traditions of the historic city.

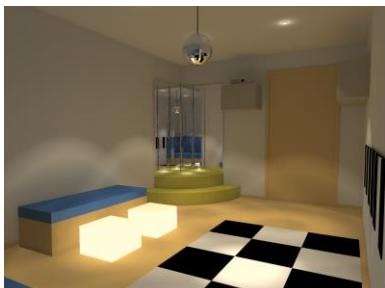
Therapy rooms in a school environment. Design of inclusive classrooms for people with visual impairment and autism.

Joana Perry Saes

Affiliation: CIAUD - Faculdade de Arquitetura da Universidade de Lisboa. Rua Sá Nogueira, Polo Universitário da Ajuda, 1349-063 Lisboa, Portugal

The present investigation aims to propose guidelines to create therapy rooms in schools. Inclusive schools provide spaces for therapies functioning in the school. Usually, these spaces are rooms adapted, not designed for their purposes.

Colour investigation erupts with Snoezelen therapy room case studies (in Forbrain and Centro Hellen Keller) and TEACCH therapy rooms case studies (in APPDA), aiming to understand the importance colour has in therapeutic space, its benefits for the therapy, the influence it has in people using the space, etc. For that purpose, there were performed case studies in TEACCH rooms (working with autistic students), aiming to understand the use of colour in both therapies and exercises, as well as in Snoezelen room (opened to the public and to schools) where a different range of therapies occur. We also present the adaptation of a room to be transformed in a Snoezelen room, in Centro Hellen Keller.



Adaptation of a room in Centro Hellen Keller, into a Snoezelen Therapy Room, images by author, Lisbon, Portugal.



Forbrain Snoezelen Room (new space), group session, with pink lighting, images by Forbrain Snoezelen Room, Lisbon, Portugal.



Forbrain Snoezelen Room (former space), with blue and pink lighting, images by Forbrain Snoezelen Room, Lisbon, Portugal.



Forbrain Snoezelen Room (new space), sensorial session, images by Forbrain Snoezelen Room, Lisbon, Portugal.



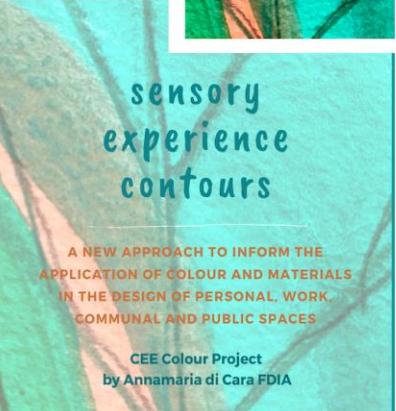
TEACCH exercises matching objects with images, by Psychopedagogue Silvana Lima.



Routine schedule applied on the wall, and with user's pictures using PECS to identify the activity, images by author, APPDA, Lisbon, Portugal.



recognition
individual & collective
spiritual meaning
'sense of place'



action
physical movement
touch, connection
'sense of comfort'

impression
sensory perception
sensory stimulation
mental stimulation

CEE Colour Experience Environment

CEE Colour, Experience Environment Project conceived by Annamaria aims to explore ways to 'see' beyond the surfaces of our experiences of environment in order to tune into how our senses are activated to inform our level of appropriation and harmony with space and place

an approach that enables us to 'see' colour, in the natural and built environment, through a new sensory lens

the synthesis of human sensory environmental experience may be expressed as colour compositions that interpret the juxtaposition of contours of elements within the natural and built environment. Where 'contours' of colour express the relationships of materiality and spatial organization, with the tangible and intangible senses that impact human experience and memory of place

the outcome of this conception enables a more wholistic approach that reaches beyond the boundaries of aesthetic considerations

Becky Gooby

3D3 PhD Researcher

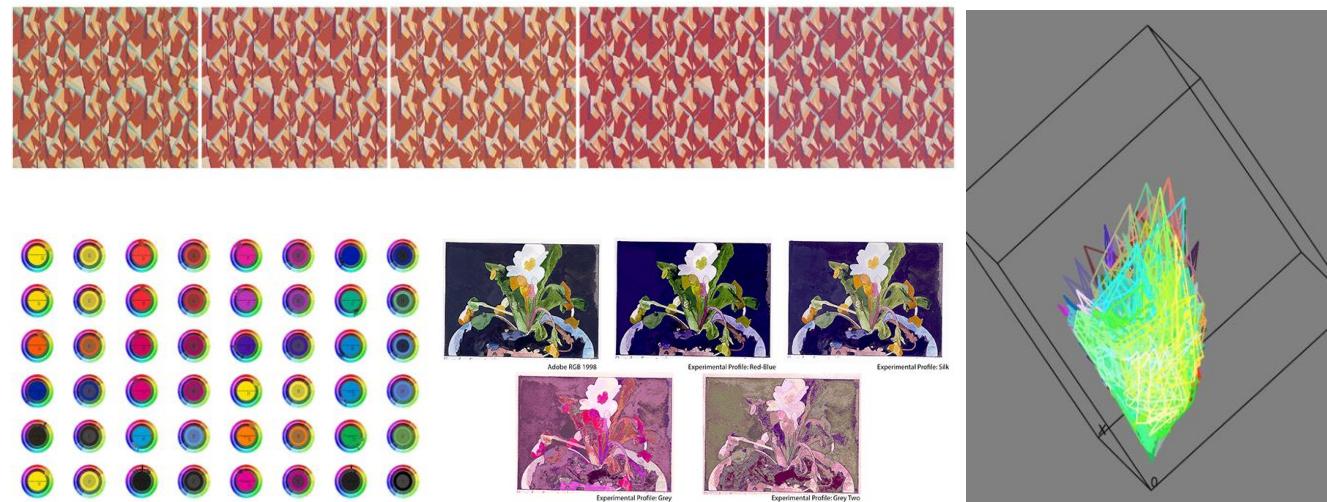
UWE Bristol UK

becky@beckygooby.co.uk

My work is concerned with the variables that affect colour outcome in digital textile printing. Recently I have been experimenting with colour management tools to produce aesthetically interesting and experimental colour outcomes, retaining designer creativity in an environment primarily automated by technology.

You can read more here

[10.1080/20511787.2020.1827802](https://doi.org/10.1080/20511787.2020.1827802)





Natural Art Hub



Pousi Swaile

*MSc Textiles
University of Leeds, UK*



Entrepreneur – Designer – Engineer

-
- Extensive experience in textiles business
 - Colour researcher and enthusiast

Natural Art Hub

Project aims at building collaborations between designers & artisans using natural materials to create opportunities for heritage crafts in the contemporary design market



© Natural Art Hub

www.naturalarthub.com



JOÃO BREHM, APCor

COSMIC POINTS (2006/07)

All stars and galaxies are incredibly distant and are not what they seem to be, but what they were in very distant times. That is why I have devised a cosmogonic vision in which the universe is depicted in the present time, like an imaginary universe. I use a pictorial system based on points, sprays (billions of points), airbrush, various types of paint projection, metallic and fluorescents colours, and other exploratory techniques in which the ink droplets are not the random result of an abstract expression or purely visual but, on the contrary, they are concrete objects. Each dot/point is created individually as if a star or planet were treated. The experiment itself leads to a visually recognized atmosphere which is somewhat disturbing. Cosmic Points is a triptycal panel (200x620 cm) divided in three parts that correspond to different approaches of space, light and colour.

Vien Cheung
Colour Group (Great Britain) • University of Leeds

Colour and sustainable living practices

Chasing rainbows has an idiomatic meaning of pursuing goals that are unrealistic, fanciful, or unlikely to achieve. Yet, rainbows or, even more so, rainbow colours have often been associated with hope, movement and the declaration of equality, diversity and inclusivity. It makes one wonders if rainbow colours have been used paradoxically to signify the obstacles to be overcome, noticing even in the current 21st Century there are still a lot of rooms for more balanced societies all round. The ubiquitous colour has long been perceived to be fundamentally connected with the nature and hence sustainable living practices. What can we do to enable the full potential of colour to shaping a better environment for humanity?



HOW TO KNOW MORE ABOUT THE STUDY GROUP

AIC - International Colour Association - SG Art and Design (aic-color.org)

HOW TO BECOME MEMBER OF THE STUDY GROUP

Maria João Durão sg-ad@aic-color.org

