



Jean-Philippe Lenclos: *The Geography of Colour, methodology*

**New SG ECD members joining in 2019 included:**

Sara Kenny (AR)  
Imara Duarte (BR)  
Luisa Martinez (PT)  
Martin Huwiler (CH)  
Guobin Xia (UK)  
Jiangbo Wang (CN)  
Maria Marta Mariconde (AR)  
Carlos Mario Rodriguez Rodriguez (CO)  
Pablo Ixtaina (AR)  
Lilian Walker (BR)  
Katia Godoi (BR)  
Miriam Garcia Páez (MX)  
Mariana Noguera (PT)  
Yacine Gouaich (AL)  
Banu Manav (TR)  
Susana Ribeiro (PT)  
Jimena Vanina Odetti (MX)  
Tania Erándeni Fuentes Villa (MX)  
Amy Li (CN)  
Juana Gandino (AR)  
Alberto Reyes González (MX)

Kine Angelo: Colour synthesis of six European cities: (l.t.r.) Paris, Rome, Vienna, Graz, Copenhagen, Trondheim

# SG ECD

## ENVIRONMENTAL COLOUR DESIGN

Co-Chair: Verena M. Schindler (Switzerland)

Co-Chair: Yulia A. Gribar (Russia)

[http://www.ad-chroma.com/index.php?article\\_id=1&clang=2](http://www.ad-chroma.com/index.php?article_id=1&clang=2)



2019 was a year rich with AIC Study Group on Environmental Colour Design (SG ECD) events and activities for its members, and other interested persons.

On 18–20 September, the SG ECD co-organized the First Russian Congress on Color (FRCC2019), which was held in Smolensk, one of the oldest cities of European Russia. In total, more than 300 people from twenty different countries took part in this event. Over the three days of the conference, participants delivered sixty-eight presentations in Russian and English. A good way to sense the geographical expansiveness of the event were the Skype talks by Alina Barlet, Alice Herbert, and Audrey Bousigues (FR); Karolina Bialoblocka (PL); Cristina Boeri (IT); Carla Lobo (PT); Verena M. Schindler (CH); Beichen Yu (UK); Alessandro Premier (NZ); Soichiro Tsukamoto and Kyoko Hidaka (JP); Elisa Cordero-Jahr (CL); Milena Quattrer (BR); and, Camila Assis Peres Silva (BR). In addition, there were posters from around the world such as from Pietro Zennaro (IT); Rui Duarte (PT); Ana Paula Pinheiro (PT); Carlos Prause (AR); and, Hwei-Lan Chang and Jian-Han Huang (TW). Some international contributors participated in the congress in person such as Ichraf Aroua (TN) and Yulia Kovanova (UK) and others with a paper such as Felix Telegin (UK) and Jiamming Song (CN).



Jiamming Song: 'Danyun Yinlyu' of imperial architecture and residential housing during the Ming and Qing Dynasties

Glenn McArthur: Local colour and patterns (the essence). First prize: Robert W. G. Hunt Poster Awards

During the AIC 2019 Midterm Meeting on Colour and Landscape, which took place on 14–18 October in Buenos Aires, the SG ECD organized a seminar and study group meeting.

The Seminar on Ambiences featured the general topic 'Towards a Theory of Colour and Light Ambiences in Built and Natural Environments' and the aim was to explore and discuss ways of creating the character, mood, or atmosphere of interior and exterior space in built and natural landscapes. Inez Michiels (BE) presented the semantic colour space as a scientifically based method suitable for the analysis and creation of ambiences in built environments. Aiping Gou (CN) analysed the correlation of colour and function in architecture and urban planning in Shanghai. Jiangbo Wang (CN) explored the fragmentation of colour space in Shanghai's historic areas. Imara Duarte (BR) investigated the perception of environmental colour in the hospital hemodialysis sector. And Kazim Hilmi Or (TR) discussed ideas about the beauty of colour and light ambiances during the day and at night.

The annual SG ECD Meeting focussed on 'The Geography of Colour', a methodology elaborated by French colour designer Jean-Philippe Lenclos. Participants discussed this pioneering concept, which addresses how geography, geology, climate, light conditions, socio-cultural beliefs, local traditions, and construction technologies uniquely shape the chromatic character of an urban landscape, a district, town, city, region, or country. Combining analysis and synthesis shed light on the role of colour in generating habitat palettes and cultural identity. Kine Angelo (NO) synthesized the colours of six European cities proposing a formula for a harmonic urban colour composition. In visually striking time lapse films, Alex Booker (NO) showed how light changes the colours of an urban landscape over the course of a day. Malvina Arrarte-Grau (PE) revealed how light has an impact on the colours of natural materials as seen under the conditions of the bright light of the Andes or the humid climate of Lima. Doreen Balabanoff (CA) analysed the natural colours of Lake Huron in Ontario. Elisa Cordero-Jahr (CL) studied the chromatic universes of Chile's cultural heritage. Imara Duarte (BR) analysed the 'Art Deco Sertanejo' architectural ensemble of the 1930s in Campina Grande's centre. Ana Rezende (BR) presented an experimental colour project that aims to improve a degenerated urban area in São Paulo. Xaviere Ollier (FR), who once worked at Lenclos' Atelier, founded her own agency Nacarat Color Design applying Lenclos' approach in her projects in France. Aiping Gou (CN) discussed Shanghai's colour identity. Carla Lobo (PT) introduced Portugal as a 'country of pottery walls.' As well, two books were presented: *Generalized Color Trilogy* (2019) by Jinghong Wang (CN) and *Farbraum Stadt: Farbkultur in Winterthur* (2019) by Andres Betschart et al. Furthermore, many other SG ECD members participated in the AIC 2019. And the three Robert W. G. Hunt Poster Awards were also given to SG ECD members: 1) Glenn McArthur (CA); 2) Yen-Ching Tseng, Yuh-Chang Wei, Monica Kuo, Ya-Ping Kuo, and Wen-Guey Kuo (TW); and, 3) Ana Torres-Barchino, Juan Serra-Lluch, and Anna Delcampo-Carda (ES). Other exceptional outcomes of these events are a range of publications: the *Book of Abstracts* of the First Russian Congress on Color was released by the Soglaskiye publishing company; also stemming from this congress were Volume 1 of *The Scientific Notes of the Color Society of Russia* including the papers in English and Volume 30 of *Social Transformations* including the papers in Russian. As well, a FRCC2019 Report was published in *Color Research & Application* 2020 (45):183–185. And finally, the *Colour Culture and Science Journal* 2020(12) published ten papers related to FRCC2019.



FRCC2019 announcement