

COLOUR CULTURE SCIENCE

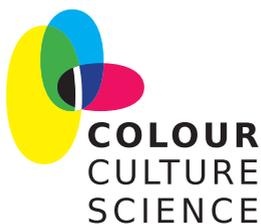
3rd International Conference
23–24 November 2016
Krakow



Akademia Sztuk Pięknych
im. Jana Matejki w Krakowie
1818

Wydział Form Przemysłowych

BOOK OF ABSTRACTS



Akademia Sztuk Pięknych
im. Jana Matejki w Krakowie
1818

Wydział Form Przemysłowych

Kraków 2016



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Akademii Sztuk Pięknych w Krakowie



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Welcome to COLOUR-CULTURE-SCIENCE and Kraków

It is our great pleasure to welcome you to the third conference on colour organised by the Department of Space and Colour of the Faculty of Industrial Design of the Academy of Fine Arts in Kraków. This year's event is the largest to have been organised so far, and its programme covers presentations by 48 Polish and foreign participants delivered orally and through posters. We are glad to host so many eminent experts whose presentations will provide an opportunity to discuss colour in the world surrounding us, a subject we find important.

The book of abstracts you hold contains all the submitted abstracts that were positively assessed by the Scientific Committee. They are accompanied by short bios so as to present the scientific interests and silhouettes of all our guests in a more comprehensive manner. A book with full texts of the presentations will be published after the conference and sent to all participants.

We hope that your stay in Kraków will be pleasant and fruitful, as the city offers countless opportunities for contact with culture, is home to many museums and institutions of higher education of great renown, and a friendly place for all visitors. Enough to mention that only within the perimeter of the ancient defence walls of the city over 200 cafés, pubs, and restaurants have found their home. We count on autumn weather being favourable and sunny, thus granting of us an opportunity to become familiar at least with some of the most beautiful colours of Kraków.

We thank the very cordially the Rector of the Academy of Fine Arts, Professor Stanisław Tabisz and the Dean of the Faculty of Industrial Design Professor Maria Dziejczak for friendship and financial support of the Colour-Culture-Science conference. We are grateful to our keynote speaker, Lindsay MacDonald, Janet Best, Larissa Noury, and Francesca Valan, for finding time to share their extensive knowledge and expertise with us. We also thank all the people involved in the organisation of the event, members of the Scientific Committee for their effort on reviewing the abstracts, and Lechler and STS Berg: our sponsors.

We wish all the participants successful presentations, plenty of thought-provoking discussions providing inspiration for further scientific research and pursuit, and satisfaction from two days spent attractively in Kraków.



Bożena Groborz



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Tarajko-Kowalska

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Conference programme

Day 1 – 23rd November 2016

13 Matejko Square, 31-157 Kraków, Poland

8:00-9:00 Registration

9:00-9:30 Official Welcome

Stanisław Tabisz, Rector of the Jan Matejko Academy of Fine Arts

9:30-10:30 Keynote speech

Lindsay W. MacDonald, University College London, Great Britain

Colour Naming: Linking Vision and Speech

10:30-11:30 Keynote speech

Janet Best, Colour Group Great Britain, Great Britain

New possibilities for colour trends forecasting – merging creative intuition and global mass colour data

11:30-12:00 Coffee Break

12:00-14:30 1st session – COLOUR AND CULTURE

Chair: Lindsay McDonald, University College London, Great Britain

1. Katarzyna Schmidt-Przewoźna, *History of red colours in Poland. Polish cochineal Porophyropora polonica L. and others natural dyes*
2. Karl Schawelka, *The irresistible rise of green*
3. Barbara Wiślak, *Colour in heraldry*
4. Maria Papadopoulou, Cecilie Brøns, *True colours: Misconceptions about ancient Greek colour and contemporary attempts to set them right*
5. Petro Rychkov, Nataliya Lushnikova, *Semiotics of material and its colour in wooden sacral architecture of historical Volhynia: past and present*
6. Alicja Panasiewicz, Adam Panasiewicz, *Colour Coordinates, by NaN, 2016*
7. Robert Sowa, Marcin Koszałka, Glen Castinho, *Colour as a hero*

14:30-15:30 Lunch

15:30–18:00* 2nd session – COLOUR AND DESIGN

Chair: Janet Best, Colour Group Great Britain, Great Britain

1. Jada Schumacher, *A Manufactured Presence: Hazel Adler and the Colorization of Industry*
2. Natacha Le Duff, *Presenting colours in a Museum. Organising Pathways*
3. Agnieszka Jacobson-Cielecka, *About relationships between objects*
4. Anna Kmita, Nina Duda, *100 Silesian colours and patterns. Project of decorative patterns and sets of colours inspired by applied art of Upper Silesia*
5. Maryam Khalili, Shiva Ghoflgari, *Design of colorful utensils for young couples using positive design approach*
6. Monika Wojtaszek-Dziadusz, *The meaning of colour in packaging design*
7. Tomasz Hapka, *Dynamic lighting*

18:00–19:00 POSTER SESSION

1. Domicela Jonauskaitė, Christine Mohr, Sunčica Zdravković, Jelena Havelka, Grażyna Wąsowicz-Kiryło, Nele Dael, *Testing the influence of linguistic and geographical similarities in affective connotations of colour: Evidence from Polish, Serbian and Lithuanian speakers*
2. Maryam Khalili, Elham Atighi Lorestani, *Using colors in designing children's game in order to enhance their knowledge about plants*
3. Wojciech Maciejewski, *Quantification of the relation between color temperature of public lighting and human sense of security using virtual reality technology*
4. Ákos Nemcsics, *Reflections on the harmony of the built environment around us*
5. Katarzyna Słuchocka, *Space and Image*
6. Karolina Sobczyńska, *Physical and emotional sensations and the need of colour. Chromotherapy in culture and the art*
7. Anna Steuer-Jurek, *The garden surrounding of the hunting palaces – in term of color, exture and structure of the plants*
8. Agnieszka M. Wójcik, *Colours in show garden. Examples from BUGA 2015 and IGA 2013 garden exhibitions*

Day 2 – 24th November 2016

13 Matejko Square, 31-157 Kraków, Poland

9:00–9:30 Registration

9:30–10:30

Keynote speech

Larissa Noury, Colour-Space-Culture Foundation, France

Colour Harmony & Image of the City

10.30–11:30

Keynote speech

Francesca Valan

Color design for children's spaces and children's color perception

11:30–12:00 Coffee Break

12:00–14:30 3rd session – COLOUR AND EDUCATION

Chair: Agata Kwiatkowska-Lubańska, Academy of Fine Arts, Kraków, Poland

1. Marcia R. Cohen, *Color Flash! The Campus as a Think Tank: Designing from Nature, Art and Coutur*
2. Maria Kirk Mikkelsen, *Colour Combos. Methods in design education*
3. Andrea Urland, Jana Vinarčíková, *From intuitive to conceptual approaches in architectural colour design training*

COLOUR AND BUILT ENVIRONMENT

4. Beichen Yu, Fiona McLachlan, *Vague Memories: ,Old' colour in the City, the re-introduction of Copperas render in Scotland*
5. Yulia Griber, *Obedience to unwritten urban color norms*
6. Xavière Ollier, *The colorist designer: using the archeology of chromatic imaginary. Nacarar color design*
7. Pietro Zennaro, *Aesthetic hypnosis on the contemporary architecture: the role of colour and light*

14:30–15:30 Lunch

15:30–18:30*

4th session – COLOUR AND BUILT ENVIRONMENT

Chair: Justyna Tarajko-Kowalska, Cracow University of Technology, Poland

1. Karolina Białobłocka, *Colour Planning in the early 20th-century Germany: Lübeck and Zerbst*
2. Bożena Łebzuch, *The role and the meaning of a colour in creating park and palace compositions (on the basis residential landscapings of Henckel von Donnersmarck family)*
3. Agnieszka Rek-Lipczyńska, Izabela Kozłowska, *The new aspects of the walls of the blocks of flats*
4. Piotr Drozdowicz, *Mural versus painting in the space*
5. Witold Gawłowski, *On the role of colour in context-concept relation*
6. Joanna Łapińska, *The colours of the ephemeral world*
7. Joanna Szwed, *The colour of the light in the urban night space formation*
8. Małgorzata Sawicka, *Colour in Play Spaces for Children*
9. Kamil Hojarczyk, *The influence of the color of the sky on the perception of architecture*

* coffee and tea are available 16.00–18.00

18:30–19:00 CLOSING CEREMONY

Welcome Reception 22th November, 19.00

Kazimierz, pl. Nowy 1, 31-056 Kraków

Conference Dinner 23rd November, 20.00

Kazimierz, pl. Nowy 1, 31-056 Kraków



Keynote speakers



Lindsay W. MacDonald is a Research Fellow at University College London (UCL). His PhD is in “Realistic Visualisation of Cultural Heritage Objects”, and his research is in the application of colour image science to representations in 2D and 3D. He has been Professor at three UK Universities, Fellow of five professional societies, co-editor of eight books and author of over 150 publications in journals and conference proceedings. He is currently Secretary/Treasurer of the International Colour Association (AIC).

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Lindsay W. MacDonald

Faculty of Engineering, University College London, London, Great Britain

Colour Naming: Linking Vision and Speech

The language of colour is learned from early childhood, and is so natural that most people never give a thought about how remarkable it is that a single word such as 'red' can be associated by a whole population with a very well defined colour stimulus. For the past 10 years a colour naming experiment has been conducted via the Web at www.colournaming.com. A large number of observers from culturally and demographically diverse populations world-wide have already contributed. Each observer can select from 21 different languages, including English, German, Polish and Russian, and then has to enter a name for each of 20 single colour patches, presented in sequence at the centre of the display screen. Any words in any combination can be used. Data is gathered on the subject's age, gender, educational level, colour experience, display type and viewing conditions, as well as the response time for each sample. The results show significant differences between languages and between male and female, especially in terms of the numbers of words used, the type of words, and the speed of response.



Janet Best, Fashion colour consultant. An international authority on global fashion colour management with a career at the exciting cutting edge of colour innovations. As colour manager with Marks and Spencer played an instrumental role working with industry to further develop and deliver commercial colour systems and products now adopted as industry best practice and standards in the areas of digital colour, global colour certification, technical colour libraries, interactive online supply chain colour management and a pioneer adopter of evolving colour on screen technologies. Editor of the successful book 'Colour design; Theories and applications'. Conference speaker, Trends forecaster, practitioner of applied colour psychology, invited university lecturer, innovations thought-leadership & think tanks, consultant to broadcasting and international fashion brands for skills training and supply chain colour management implementation.

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Janet Best
Colour Group, Great Britain

New possibilities for colour trends forecasting – merging creative intuition and global mass colour data

Textiles – one of the largest industries in the world and still growing to generate many billions dollars every year. Every product has the finger print of design upon it with colour being one of textiles most valuable features. In the world of fashion the cycle for newness gets ever faster. Forecasting is now recognised profession taught at design colleges. Gurus of colour “with an eye for colour” now set up studios to be consulted on future season’s trends.

For the past 30 years digital colour technology has grown to become the currency by which the whole of the textile industry is now run, regardless whether colour forecasters or designers use it or not. Marks and Spencer's changed the high street and introduced digital fast fashion colour in early 1990's where colours selected could be in stores within two weeks. Digital colour measurement and digital colour standards has now become main stream.

Colour forecasters came to use the digital colour technology only very recently, due to the resistance of technology to interfere with creativity and also the tools were just not available.

Working in Fashion industry with many designers, trend forecasters, personal colour trends research and advanced digital colour technology companies developing high powered data colour management tools for industry. Supporting the new possibilities for effective collection and collective story telling of mass data for capturing the true colours of the world. International trends companies hosting regional forecasting workshops estimate that the total numbers of colours reviewed could be thirty thousand plus each year. This is not recorded so high value global regional information is lost.

Trend forecasting workshops following viewing and discussion on colours, a series of amalgamation and rejection takes place until a few final palette colours are chosen and only then is colour measurement taken. The colours are then closest matched to a colour library of colours, where some colours are close matches and some are not. This data can now be easily shared digitally and physical samples are available. Some integrity of colour is lost.

Using simple hand held devices to identify, record and measure. Each colour within a researchers colour palette can be simply load into software with advanced algorithms. For example hundreds of reds can be assed to find the perfect centre. Compare and quantify any seasonal drift, identify consistent or new regional preferences. All calculated in moments. The colour information is easily stored and shared and never deteriorates and provides a rich historical source of psychophysical research data.

For every season the colour data is collected will allow the trends forecasters to see patterns and trends that may have been missed or quantify an emerging trend. The colour data stories are information that needs to be creatively interpreted by the designers; it is an assisting technology to help designers precisely deliver their colour palette.



Larissa Noury President-Founder of “Colour-Space-Culture” International Association, PhD in Arts (Bordeaux, 2004) and Architecture (Saint Petersburg, 1988), author of two books “Colour in the city” and “Symbolic of colours”, artist, architect-colorist.

She lives and works in Paris, France since 1998. She has done urban colour study for different cities in France: Caen, Dijon (Quetigny), Montbard, Joinville-en-Champagne etc.

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Larissa Noury

“Colour-Space-Culture” International Association, Paris, France

Colour Harmony & Image of the City

The harmony of color is a universal, transcultural phenomenon. Whether the creation of images, the invention of drawings for the design industry or the construction of urban spaces, it represents a system of coded messages of the visual world that helps us to apprehend, evaluate and act in different contexts.

On the other hand, the harmonies of color, with its many nuances and complex combinations, form a synthesis of knowledge and understanding of the environment. Created or appropriated by man and full of subtleties, they affect all human activities for centuries, even millennia... They influence us, surround us and create a pleasant or depressing environment, and they affect our mind, change our mood, our influence or behavior. Today’s Fashion and industrial design, Urban Planning, Architecture and Visual Art – all aspects of creation are concerned. That is why our working method is at the crossroads of artistic, historical and scientific reasoning and it help to do the imaginary trip through time and space to explore the infinite universe of color harmonies in different cultures and cities around the world.

The color image of the city is rooted in its geographical space, but changes over time: its modifications have always been due to the evolution of architectural and urban planning of the city and is still constantly changing. If all the visual elements of urban space and land territory compose the integral image of the city, the color remains an essential part of the architectural, cultural and social heritage. Today, a city, a town, aspire to offer their inhabitants a high quality of living environment while respecting its geographical properties, landscape and architectural culture of their own. This is why the debate on the sustainable town must include a chromatic environmental strategy. At present, designing color in the towns & cities is part of new planning ideas and urban innovations.

The intelligence in the choice of color codes and chromatic harmonies can revitalize urban space by promoting a sense of security and serenity among citizens. It results to the ecology of color as a major constituent of the environmental project to be included in the global project of sustainable development of the town & city. This approach earns the esteem of architects and designers for whom it seems obvious. It allows updating of knowledge on the visual qualities of the city and its local characteristics with the *in situ* study of existing colors, their synergy, also through the analysis of key harmonies of each place, and environmental design that study a color interaction with architectural forms and urban composition. It identifies the “genetic heritage” and create visual pallets respecting the “spirit of the place”.

This approach is also social because it takes into account the preferences of the population of the city. The harmonization of city centers with their peripheral and industrial areas and their landscape, the development of their dominants or visual accents can break the feeling of isolation and of disproportion. This environmental strategy allows the continuity in the perception of the town or city: to analyze the overall image of the city and of each of its neighborhoods, and of its districts and their buildings, and even the design of street furniture, landscape qualities and setting of artificial lighting. All this should have a color consistency in order to form a harmonious urban area. As the image of an ecological system, this strategy will prevent cases of visual pollution (which makes no less damage than those of air, water or noise pollution), but also this program will help restore some past mistakes and to upgrade the ancient heritage by harmonizing it with contemporary interventions. It will create an environment of good chromatic quality for new neighborhoods by integrating new national and international

cultural contributions, and therefore leaving the door open to creation. Urban color, rich and complex, lively and full of meaning will participate in the image of the town/city of the XXI century, thus becoming more sensitive and human.

Chromatic study of inhabited spaces as well as knowledge of the local historical heritage are fundamental to developing a strategy in reconstruction, restoration or rehabilitation. The method and the results of investigations devoted to the color image of the city will be an indispensable part of the training of architects, urban and landscape designers and artists. The mission of the colorist is to conceptualize a chromatic scale plan of the city that responds to the request of the town center revitalization and allow the renovation of the existing façades that respects existing geographical and landscape context. The proposed color palette will reveal a specific local character of the territory and take into account the architectural features of previous epochs. It will become an important complement to the revision of the Local Plan of Urbanism with the obligation to use existing local materials while strengthening the characteristics of the place.

This mission includes three main areas:

- 1.1. Analysis of urban and historical part of the city.
- 1.2. Regional and landscape analysis.
2. Conceptualization of urban morphologies: Operational Plan.
3. Definitions of chromatic harmonies and presentation of the work.

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Francesca Valan is an industrial designer. Her work focuses on defining product identity through the design of colors, materials and finishing (CMF Design).

Francesca Valan devises color for multinational companies and designs colors for diverse products from computers and office furniture to home appliances and sporting goods. She drew up the color guidelines for the city of Milan.

She teaches Color design at the European Design Institute (IED) and SPD (Scuola politecnica di Milano) and in various Master courses at the Politecnico di Milano as Toy Design master and Master in ColorDesign & Technology. She collaborates with many universities and design studios in Italy and abroad.

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Francesca Valan

CMF Design Studio (Colors – Materials – Finishings), Milan, Italy

Color design for children's spaces and children's color perception

Space is the first teacher. The place where a child lives is highly important for his emotional well-being. Therefore one should read and understand signals and messages that are sent by environment colors. In architectures for children who have not yet learned the verbal language, visual communication plays a fundamental role. Colors can be employed to allow an easy understanding of the space.

Through the color one defines the function of space, its dimensions and proportions, its borders and navigation paths.

A newborn baby starts to distinguish the outlines of forms for differences in brightness, then distinguishes the movement; then again the figure and shape. Color recognition is the final phase of development. As a child grows, he improves his visual and motoric abilities, which changes his requirements for the space and increases his level of autonomy in movement and in the communication with surroundings.

The stimuli should be adapted to the capacity of the child; color schemes, like shapes, sizes and patterns should vary with growth. The presented research provides information on visual and cognitive abilities of children at different ages, and the basics of the color grammar (hue, value and chroma) and syntax (rules harmonic color scheme).

Space understanding changes with age and its different stages correspond to different levels of child's autonomy in moving around and exploring the space.

0 months: PERCEIVES

The child lives in a world of feelings. His visual acuity is very low (0.5 decimal). He distinguishes the shapes but not the details of a form. He needs very high contrast in value.

1 month: SEES

The child begins to look around. He collects the sensorial incentives. . He reads the edges of figures. He can perceives low contrast of value, between 15% to 30%.

3 months: LOOKS

The child's stimulus interacts with the look, as he can distinguish forms. He starts to distinguish colors. His can detect contrasts of value up to 5%.

6 months: EXPLORES

The child coordinates eyes and hands. He can grab and handle objects. He has tactile exploration. He captures the difference between primary and secondary colors. Between the fourth and fifth month he is able to see images up to a few meters distance clearly.

During first six months space perception stays on the minimum level, since the field of view is limited. Independent use of space begins by six months with the increased coordination between view and thought.

9 months: CRAWLS

At about 10 months eye coordination is reached, allowing him to perceive depth. "Stereoscopic vision" The difference in color is information: he is able to discern all differences in hue in very saturated colors.

12 months: WALKS

The child is able to distinguish all colors even though he is still not able to name them. Colors become information that has to be discriminated; his chromatic panorama fully comprehends all colors, from the primary to the secondary ones, to the ones with higher saturation levels to the more neutral ones.

At one year a child begins to walk and interact independently with the space.

With proper planning it is possible to facilitate the space perception of children of different age and to determine the emotional quality of an environment.

The quantity of colors and materials used determines the visual complexity of the space. Spaces of low visual complexity have just few colors, mostly neutral, as well as natural materials, semi-gloss or matte. These spaces become containers that can accommodate as protagonists both children and all their activities.

Spaces of high visual complexity are polychromatic and polymaterial. These spaces are visually tiresome and therefore narrow creative freedom.

Spatial relationships can be associated to the harmonic relationships between colors.

It is important for those who design products and spaces for children to properly use the language of color.



List of Abstracts

photo Božena Groborz

1. Janet Best p. 19
New possibilities for colour trends forecasting – merging creative intuition and global mass colour data
2. Lindsay MacDonald p. 17
Colour Naming: Linking Vision and Speech
3. Larissa Noury p. 21
Colour Harmony & Image Of The City
4. Francesca Valan p. 25
Color design for children's spaces and children's color perception



5. Karolina Białobłocka p. 37
Colour Planning in the early 20th-century Germany: Lübeck and Zerbst
6. Marcia R. Cohen p. 39
Color Flash!
The Campus as a Think Tank: Designing from Nature, Art and Couture
7. Piotr Paweł Drozdowicz p. 41
Mural versus painting in the space
8. Witold Gawłowski p. 43
On the role of colour in context-concept relation
9. Yulia Griber p. 45
Obedience to unwritten urban color norms
10. Tomasz Tadeusz Hapka p. 47
Dynamic lightening
11. Kamil Hojarczyk p. 49
The influence of sunlight on experience of architecture
12. Agnieszka Jacobson-Cielecka p. 51
On the relationships between objects

13. Domicela Jonauskaite, Christine Mohr, Sunčica Zdravković, Jelena Havelka, Grażyna Wąsowicz-Kiryło, Nele Dael p.53
Testing the influence of linguistic and geographical similarities in affective connotations of colour: Evidence from Polish, Serbian and Lithuanian speakers
14. Maryam Khalili, Shiva Ghoflgari p. 57
Design of colorful utensils for young couples using positive design approach
15. Maryam Khalili, Elham Atighi Lorestani p. 59
Using colors in designing children’s game in order to enhance their knowledge about plants
16. Anna Kmita, Nina Duda p. 61
100 Silesian colours and patterns. Project of decorative patterns and sets of colours inspired by applied art of Upper Silesia
17. Joanna Łapińska p. 63
The colors of the ephemeral world
18. Natacha Le Duff p. 65
Presenting colours in a Museum. Organising Pathways
19. Bożena Łebzuch p. 67
The role and the meaning of a colour in creating park and palace compositions (on the basis residential landscapings of Henckel von Donnersmarck family)
20. Wojciech Maciejewski p. 69
Quantification of the relation between color temperature of public lighting and human sense of security using virtual reality technology
21. Fiona McLachlan, Beichen Yu p. 71
Vague Memories: ‘Old’ colour in the City, the re-introduction of Copperas render in Scotland
22. Maria Kirk Mikkelsen p. 73
Colour Combos. Methods in design education

23. Ákos Nemcsics p. 75
Reflections on the harmony of the built environment around us
24. Xavière Ollier p. 77
The colorist designer: an archeology of chromatic imaginary
25. Alicja Panasiewicz, Adam Panasiewicz – naN group p. 79
Colour Coordinates, by naN, 2016
26. Maria Papadopoulou, Cecilie Brøns p. 81
True colours: Polychromy in ancient Greek art and its dissemination in museum collections
27. Agnieszka Rek-Lipczyńska, Izabela Kozłowska p. 83
The new aspects of the walls of the blocks of flats
28. Petro Rychkov, Nataliya Lushnikova p. 85
Semiotics of Material and its Colour in Wooden Sacral Architecture of Historical Volhynia: Past and Present
29. Małgorzata Sawicka p. 87
Colour in Play Spaces for Children
30. Katarzyna Schmidt-Przewoźna p. 89
**History of red colours in Poland.
Polish cochineal *Porophyropora polonica* L. and others natural dyes**
31. Jada Schumacher p. 91
A manufactured presence: Hazel Adler and the Colorization of Industry
32. Karl Schawelka p. 93
The irresistible rise of green
33. Katarzyna Słuchocka p. 95
Space and Image
34. Karolina Sobczyńska p. 97
**Physical and emotional sensations and the need of colour.
Chromotherapy in culture and the art**

35. Robert Sowa, Marcin Koszałka, Glen Castinho p. 99
Colour as a film hero
36. Anna Steuer-Jurek p. 103
The garden surrounding of the hunting palaces – in term of color, exture and structure of the plants
37. Joanna Szwed p. 105
The colour of the lightening in the urban nightspece formation
38. Andrea Urland, Jana Vinarčíková p. 107
From intuitive to conceptual approaches in architectural colour design training
39. Barbara Widłak p. 109
Tincture in heraldry: The past and the present
40. Monika Wojtaszek-Dziadusz p. 111
The importance of colour in the packaging design
41. Agnieszka M. Wójcik p. 113
**Colours in show garden.
Examples from BUGA 2015 and IGA 2013 garden exhibitions**
42. Pietro Zennaro p. 115
Aesthetic hypnosis on the contemporary architecture: the role of colour and light



Milosz Pobiedzinski
**A SMALL RETROSPECTIVE
INSTALLATIONS AND OBJECTS**

WALLS Installation should be finished and finished by August 10th 2014.	Installation's Deadline Please inform the curator of the installation's deadline by August 10th 2014.
Wedding Table Installation of a wedding reception, with the installation's table.	Objects Installation of objects.

The exhibition features a series of objects, including a green t-shirt, a green plaid blanket, a green suitcase, a green umbrella, a green table with a green tablecloth, and a green box with a white pattern. The objects are arranged in a way that suggests a narrative or a story. The overall aesthetic is minimalist and monochromatic.

Abstracts



Karolina Białobłocka, PhD in 2002 received her Master degree in Architecture and Urban Planning from Wrocław University of Technology. Since 1999 she works as an architect and researcher in Poland and abroad. In 2002–2005 she graduated postgraduate studies in Interior and Product Design in Wrocław. 2010–2015 she is focused on historical colour schemes research in the architecture of Wrocław. In 2015 she received PhD degree in Technical Science in Wrocław. Since 2016 she researches on colour planning in the built environment; currently is a visiting researcher at Technical University Berlin.

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Karolina Białobłocka
Technical University Berlin, Germany

Colour Planning in the early 20th-century Germany: Lübeck and Zerbst

Colour planning has started to be introduced over last decades by some city councils as part of building regulations due the vast expansion of urban areas and the spatial chaos caused by proliferation of unlimited shades of contemporary artificial paints. In parallel, by introducing the same palette all over the world local traditions have been lost, bringing into question lack of guidelines on colour.

Research on historical examples of colour planning has been undertaken in order to deepen our theoretical knowledge of history of urban planning. The phenomenon of colour planning is a relatively new discipline but there have been some attempts to regulate colour within the urban developments in the past few centuries, and thus far, only few cases were discussed in literature.

The research methodology applied is typical for a field of history of art and includes literature studies, archival research and field studies. Scattered archival materials were analysed, such as articles published in architectural magazines, city records, building regulations and architectural designs. As a result, several cases of colour planning were discovered and two examples of colour planning in Germany dated from the 1920th are discussed in the paper: colour planning for the old towns of Lübeck and Zerbst.

The analysis explains how colour proposals for city centres were constructed in Germany at that time. The results achieved increase our theoretical knowledge of history of architecture and urbanism that could be incorporated into teaching of architects, art historians and conservators. Results could be also used practically by conservationists in case of refurbishment of those areas.



Marcia R. Cohen is a Professor of Foundation Studies at SCAD Atlanta where she teaches color theory and design. Cohen is a native of Detroit, Michigan and received her BFA at Wayne State University and her Master's degree at the University of New Mexico in Albuquerque, New Mexico. Professor Cohen was awarded a Fulbright-Hays Fellowship to Morocco and Tunisia in 2011, was an Affiliated Fellow at the American Academy in Rome in 2012 and had a solo exhibition of her artwork at MOCA Ga. (Museum of Contemporary Art of Georgia) in Atlanta with the award of the MOCA Ga Working Artist Fellowship in 2009.

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Marcia R. Cohen

Savannah College of Art and Design, Atlanta, USA

Color Flash!

The Campus as a Think Tank: Designing from Nature, Art and Couture

This slide presentation documents a color theory project in the freshman program at Savannah College of Art and Design (SCAD Atlanta campus). My presentation is an overview of the stages of the assignment including the research, visual problem solving, critique and exhibition.

“Color Flash!” is a multi-faceted assignment designed to use specialized campus resources that enable students to expand their creative options and design sensibility.

My lecture documents a varied and sophisticated approach to the integration of color concepts in art and design history, interior design, fashion and photography in the first year course.

Unique to the campus environment is a “Nature Resource Room” and the *SCAD Fash Museum* for depth study and research. Similar to a historical “wunderkammer”, the project begins in the “Nature Resource Room” where students reference a collection of natural specimens for design inspiration. Next, the project progresses to *SCAD Fash Museum* enabling students to work directly from exhibitions of both classical and avant-garde couture to further their options for invention and discovery with color, structure and materials. The project “Color Flash!” emphasizes the inter-disciplinary scope of the curriculum whereby the campus itself becomes a hands-on think tank for this immersive approach to color and in its application in a variety of disciplines. My slide presentation will delineate the integration of nature and culture in the student’s projects and emphasize the omni-directional character of color as a topic for exploration, experimentation and study.



Piotr Paweł Drozdowicz studied painting in the Academy of Fine Arts in Poznan. In 1998 he received a diploma with distinguishing in the wall painting. The grant holder of Minister of Culture and Art. In 1998-1999 he studied in l'École des Beaux-Arts in Rennes in France. In 2014 he gained a doctorate at the University of Arts in Poznań. He is employed at the Faculty of Architecture at the Poznan University of Technology. He specializes in oil painting, watercolour and mineral wall techniques: al fresco, al secco, Keim technique A.

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Piotr Paweł Drozdowicz

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Mural versus painting in the space

The fashionable mural, competing with advertisement graphics, appropriates public space and causes many other problems. It is often a foreign tattoo stamped on empty, dirty walls, without any connection with the environment. We have big problems with defining and qualifying the painting associated with architecture and, consequently, are unable to analyze and assess the phenomenon of the mural. The word mural is today used to name everything that appears on the wall. The mural has the characteristics of large format graphics. Wall painting in architecture (fresco) is characterized by a holistic way of thinking about space, colour, architecture, and also takes into account the aesthetic, stylistic, symbolic, and social contexts of the place. Painting can transform architectural objects and change their semantics. An alternative to the mural is to return to extremely durable and noble techniques such as *al fresco*, or *Keim A*. Painting in architecture has the characteristics of a contemporary work, it is intermedial and interactive, created contextually, it gives the effect of immersion and *synaesthesia*. Ignoring the technology and using synthetic paints on old, dirty coatings, leads, in the short term, to their destruction, which further spoils the aesthetics of urban space.



Witold Gawłowski, M.Sc. Eng. Architect, member of SARP, MPOIA. Senior Lecturer at the Faculty of Interior Design, Academy of Fine Arts Kraków. As a fully licensed architect and a partner he works in an architectonic office – STUDIO ARCHI 5, established in 1989. He is the author of the architectural design of the Kotlarski Bridge in Kraków, laureate of *The Cracow Architect of the Year 2008 Award*, MISTER KRAKOWA 2000 Award and laureate of the St. Wyspiański Artistic Individual Award.

Major projects: Millenium Hall, Rzeszow (completed in 2010); Kotlarski Bridge, Kraków; Euromarket Office Centre, Mister Krakow 2000 Award, Hospital, 8 Ska-wińska St., Kraków (completed in 1999). In the years 1981-2016 other numerous projects in architecture, urban planning, interior design, stage design, industrial design and a number of awards in national and international architecture competitions.

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Witold Gawłowski

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On the role of colour in context–concept relation

The presentation deals with the role of specificity regarding a place and its genius loci, in particular “a colour of the place” in architectural design process. Considerations refer to the concept creation stage, i.e. time connection between “incubation” period and the moment of “intuition shift” – sudden change in perception of the design problem. Study of a context is a rational process. “Intuition shift” (if occurs) is the most important but mysterious phase in design. A process leading to this change in perception of a design problem often escapes from scientific analysis, however, the result may be evaluated. The outcome is an observation that sometimes “a colour of the context” may be an important factor when taken into account in the early stage of the design process. Therefore, the thesis was adopted that “intuition shift” can be inspired by a characteristic colour noticeable in the context. Considerations relate to defining key colours present in urban interiors subjected to design action, which sometimes decide on the future form of the designed space. This issue has been illustrated with the author’s design experiences, including the use of associative and symbolic interaction of colours and a phenomenon of mimesis in architecture.



Yulia Griber is Professor of Sociology and Philosophy and Director of ColorLab at the Smolensk State University (Russia). She holds a PhD degree (Kandidat nauk) in Philosophy (2004) and a Dr. habil. degree (Doktor nauk) in cultural studies (2014). Her research focuses primarily on color culture and cognitive mechanisms of color perception. Her recent publications include *History of Urban Color Design* (2015), *Town-planning Painting and Kazimir Malevich* (2014), *Urban Color* (2013).

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Yulia Griber

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Obedience to unwritten urban color norms

Obedience to unwritten urban color norms was explored using a breaching experiment. This social psychology technique involved the conscious exhibition of “unexpected” violation of «residual rules» defined by Stanley Milgram as rules which fulfill two criteria: 1.) people must be in substantial agreement about them; 2.) they are not noticed until a violation occurs.

A residual rule of everyday interaction in urban space is that citizens don't participate in the urban color planning process and individuals are not supposed to choose colors for any large objects within the urban built environment. The experimenters violated this implicit rule by telling adult residents of many-storied buildings of various types that a man of means who lived in the same building and did not like the existing color of its exterior facade, wanted to repaint it at his own expense after his own design. After that they were shown a project with an unattractive color concept, dissonant, unused in architecture and strange-looking tones, and asked to sign the agreement. The assumption behind this approach was that individuals were accustomed to obey unwritten urban color norms, but that they were unaware they were doing so, that's why they did not know, how to react to information.

The field experiment was conducted with fifty Russian participants. After performing the break, the reactions of the people who witnessed the break, were observed and tape-recorded. An important aspect of research were the emotional reactions felt by the experimenters as well. The experiment was structured in a way which allowed not just to observe but also to count people's reactions and to quantify the results.



Tomasz Tadeusz Hapka, master of art – interior architect. Works in painting, sculpture and design. He had individual exhibitions in Poland, Slovakia and Italy; also works in museums in Kraków and Katowice. Interior design projects: Krasieczyn Castle, Cedrus Zabierzów, Hotel Polonia Kraków, Hotel Wanda Kraków, AVIS, Carlson Wagon Lites Warsaw. Lectures: Faculty of Architecture in Gliwice, Katowice. Publications: “The change of paradigm” – “Regentif” Cracow University of Technology, “Interactive Sculpture” – Orońsko – Center of Polish Sculpture.

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Dynamic lightening

The paper aims to organize news about lighting with special emphasis on the dynamics of both – needs and opportunities.

See the eye-catching – Construction.

Lighting natural – dynamics of solar lighting.

Artificial lighting – the light sources.

Dynamic lighting – light design possibilities.

Light pollution – hygiene, comfort, decorative lighting.

Conclusions:

– dynamic lighting is that one we have used to;

– in hybrid lighting we have to pay more attention to the solar light and interactions;

– safety and health are the most important in lighting, as well as hygiene factors and influence on the Nature.

Light is an information, light is digital, light is smart – light is dynamic.



Kamil Hojarczyk graduated from the the Architecture Department at the Cracow University of Technology. Currently he is a PhD student in the Faculty of Architecture and Rural Planning of the Cracow University of Technology. His main research interest concentrates on development of single family and multi-family residential in Polish countryside and suburbs, in the context of form and function, in particular, relations between social transformations and architecture in XX century. Since 2012 he is working at architecture office focuses on housing architecture.

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Kamil Hojarczyk
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The influence of sunlight on experience of architecture

Architecture, as a product of human civilization, ceased to be only asylum or sanctuary from a sinister nature. In XX century, architects changed that view, building will be no longer barrier separating humanity from nature, on the contrary, the architecture should be developed in harmony with their natural surroundings. The house should integrate with the landscape, enrich environment and imitate the natural forms, at the same time.

Scientists know a lot about impact of building on nature, but reverse influence – nature on architecture, still remains in the realm of artistic intuition than scientific research. Architects and graphic designers know it and interpret arbitrarily the impact of factors including intensity of sunlight, color of skylight or climate zone of construction scene. They are ignoring the reality of the environment, which has a unique attribute that creates individuality of space.

Europe has ten climatic zones with unique sunlight exposure, weather patterns and pollution levels, which create completely different features of place. Only combination of components influence on color of the sky in specific latitude, gives real color of the environment and will help to choose the color of the building.

The article presents issues related to the color of the sky and its components: color temperature of sunlight, weather, pollution and transparency of air. It will be base for creating sky models characteristic of Krakow and then compare it with by computer visualization with the sky colors of of other European cities.



Agnieszka Jacobson-Cielecka, artistic director of School of Form (Design Faculty at SWPS University in Poznań). A design curator and critic, with a graduate degree in painting. She worked as a journalist and stylist. The launching chief editor of the Polish issue of Elle Decoration, its editor-in-chief for seven years. Former artistic director of Łódź Design Festival and the co-creator of School of Form's curriculum, she is now its artistic director and lecturer. The most important exhibition projects: Common Roots. Design Map of Central Europe. (Design Museum Holon, Israel), Unpolished, Polished Up, Moderna (together with Paweł Grobelny), Polska Folk, Materia Prima, Efekty uboczne (Kacper Kowalski's photography).

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Agnieszka Jacobson-Cielecka

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On the relationships between objects

I work at the crossroads of design and art, of word and image. In my conference presentation I would like to share my recent curator's experience related to the preparation of the Roundabout Baltic exhibition, which is a research tool in searching for design typologies within the countries that are connected by the Baltic Sea's coastline. Using visual tools, and also reaching back in my own memory and the knowledge I have gained, not while studying, but thanks to the memory of a childhood spent at the sea, I have created an exhibition in which a designer's country of origin has no significance, but rather the characteristics, family resemblance of objects designed by artists that seemingly do not have anything in common. Objects from glass and wood, ceramics and fabric, big and small, of various designations have preserved family resemblance which ex-post facto could be defined as the Baltic genotype. One of the key tools in this process was colour, treated not as a protagonist, but as an instrument. If there were no colour harmony among collected objects, this familiar diversity would have been much harder to read.

Colour is the element which bonds things together or, quite the opposite, doesn't allow them to co-exist in peace. It is an important design tool for the creation of collections and exhibitions.



Grażyna Wąsowicz is an associate professor at the University of Warsaw, Faculty of Psychology. Economic psychologist and consumer behavior researcher. Her study focus (among others) on perception and inferences drawn from colours. Her recent publications in English include: Wąsowicz, G., Styśko-Kunkowska, M., Grunert K. G. (2015). The meaning of colours in nutrition labelling in the context of expert and consumer criteria of evaluating food product healthfulness. *Journal of Health Psychology*, 20(6), 907-920.



Christine Mohr is professor for Cognitive Psychology at the Institute of Psychology at the University of Lausanne, Switzerland. Her research interests focus on I) behavioural correlates of unusual experiences and beliefs in the general population, II) the purported link between colour and emotion, III) hemispheric asymmetry for function, and IV) empathy and group conflict. Since finishing her PhD in 2001, she has published over 100 peer-reviewed articles in international scientific journals (see https://www.researchgate.net/profile/Christine_Mohr).



Domicela Jonauskaite is a research associate at the University of Lausanne, Switzerland. In addition to this position, she is currently studying Master's in Neuroscience at the University of Geneva, Switzerland. Her research interests include the study of aesthetics (e.g. colour preferences, attractiveness, art appreciation), emotion, and cross-cultural colour-emotion associations. For publications, see: https://www.researchgate.net/profile/Domicela_Jonauskaite



Jelena Havelka works as a lecturer at School of Psychology, University of Leeds, UK. She has a diverse portfolio of research including investigation of the reading process in different languages and orthographies, vocabulary acquisition, bilingualism and role of emotion in language and memory processing. This project ties together her interest in multilingualism and the interaction between language and emotion. For the list of selected publications please see https://medhealth.leeds.ac.uk/profile/1300/956/jelena_havelka/publications



Sunčica Zdravković obtained PhD (2002) in visual psychophysics at Rutgers University, US. In 2004 she returned to Serbia where she is currently a full professor (Psychology Department, School of Industrial Design, University of Novi Sad), teaching perception, cognitive psychology and cognitive neuroscience. She is also co-director of laboratory of Experimental Psychology. Research interest: effect of higher cognitive functions on color perception, identity and lightness constancy, and lightness in complex visual scenes, spatial and temporal illumination change. Publications: <http://www.ff.uns.ac.rs/fakultet/ljudi/SuncicaZdravkovicEng.pdf>



Nele Dael, Dr., holds a postdoctoral research and teaching position at the Institute of Psychology, University of Lausanne. During her Phd (obtained in 2011) she investigated emotion communication via body movement. Her postdoctoral research at the Laboratory for Experimental Research on Behavior (LERB) merges the fields of affective nonverbal communication and experimental colour science, aimed at a better scientific understanding of how colour impacts cognition and human communication. Her recent publications include “Put on that colour, it fits your emotion” (Dael et al 2015) and “Most and least preferred colours differ according to object context” (Jonaskaite et al 2016).

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Nele Dael, Institute of Psychology, University of Lausanne, Switzerland

Testing the influence of linguistic and geographical similarities in affective connotations of colour: Evidence from Polish, Serbian and Lithuanian speakers

Everyday language indicates that colours bear certain affective connotations. For example, English speakers say, “I see red” when feeling angry or “I feel blue” when feeling sad. Marketing studies also illustrate that many colours have

various and sometimes incongruent affective connotations. However, most of these marketing studies test one-to-one colour-emotion associations with a limited number of emotions and without assessment of intensity of associations.

Here, we devised a large-scale international online survey

(<http://www2.unil.ch/onlinepsylab/colour/main.php>) to test cognitive associations between colour concepts and emotions. Participants were allowed to associate one, several or none of the 20 emotions with 12 given colour concepts. Each associated emotion was rated on an intensity scale from 1 (very weak emotion) to 5 (very strong emotion). We investigated what influence linguistic similarity and geographical proximity had on affective connotations of colour. For this reason we tested native speakers of two Slavic languages – Polish (N = 133, 27 males, age range: 18-64 y.) and Serbian (N = 101, 24 males, age range: 18-79 y.) – and a Baltic language – Lithuanian (N = 89, 7 males, age range: 18-78 y.). If linguistic similarity played a bigger role, we expected to find more similarities between Serbian and Polish speakers as compared to Lithuanian speakers. If, however, geographical proximity played a bigger role, we expected to find more similarities between Lithuanian and Polish speakers as compared to Serbian speakers.

Preliminary results indicated more linguistic than geographical similarities, but both of them played a role. Overall, Lithuanian native speakers associated stronger emotions with all colour concepts, and that was especially true for positive emotions. Furthermore, Lithuanians also associated several different emotions to colour concepts, such as medium strength admiration with pink, strong amusement with yellow, and weak amusement and weak admiration with turquoise. Blue was seen as overall more positive by Lithuanians. Geographical similarities were reflected in emotions associated to yellow, grey, and black. Polish and Lithuanian speakers associated stronger joy to yellow, much stronger sadness to grey, and stronger negative emotions (e.g. guilt, fear, anger) to black than Serbian speakers. It could be speculated that these associations were partly influenced by climate conditions. Finally, some established colour-emotion associations did not vary by language: brown was associated to weak disgust, and red was associated to strong love and anger. Affective connotations of colour seem to have diverse origins. Some of them are universal with a potential biological origin. Others are culture-specific. These appear to be guided by language but may also be influenced by climate conditions.



Shiva Ghoflgar, obtained her Master of industrial design from department of industrial design at University of Tehran in Iran. Her scientific field of research is around emotional and positive design. Her final master thesis titled “Designing cooking utensils for young couples”. She consults on graphics and cooperates with some startups in Iran. She plays harmonica & guitar. Her most important projects are: Designing playful products for polyworld of Aras Company (2011), Packaging design for Foomanat Tea (2014). She had two expositions in Art School (2004-5).

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Maryam Khalili, assistant professor in department of industrial design at University of Tehran. She has a PhD in Design from University of Paris (Pantheon-Sorbonne) in the field of tactile objects and sensory approaches. She is interested particularly in user experience approaches in design. Her expertise is to creating systems and objects to have new experiences and behaviors. She is also the director of EGG+ Design Company from 2015. She aims the philosophical and cultural approach in design to collaborate with cultural institutes to do some investigations on Iranian Identity and heritage.

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Maryam Khalili, Shiva Ghoflari

Departement of Industrial Design, University of Tehran, Iran

Design of colorful utensils for young couples using positive design approach

Cooking at home is one of the human activities which became sometimes a repetitive task. The term of cooking is often used for a practice to prepare the primary materials and transform them into food. It is certainly assisted with taste, texture, appearance or nutritional properties. It is also an important part of each cultural identity.

Kitchen space and all of the objects in this environment have an important impact on feeling, behavior and performance of persons who are cooking. In order to encourage people to cook in their kitchen at home, the positive sense of objects plays a key role. Using colors in association with design of kitchen utensils is a part of this positive sense. This positive sense gives an interior power to individuals who want to prepare their food with more satisfaction. A utensil which has a kind of personality and communicates with people through its colorful identity can create a supernatural force in human thinking, planning and creating of fantasy. This ambitious perception makes person feeling better in his/her interactions with objects. This challenge has two layers: the first requires a deep understanding of the positive experience and how we have influenced by cooking activity; the second needs to develop the strategies to build the positive experience using colors in utensil design.

Following the positive psychology, the positive emotions between user and product by a central focus on product, meaning, context, interaction and activity were established.

This paper aims to design the functional and colorful utensils for kitchen which create the positive experience. To achieve this goal a survey research was done using questionnaires with the total number of 30 participants of young couples between 25-35 years old (27% male and 73% women). All couples live in Tehran and a part of survey is done in their own house. The result of this research led to design a set of utensils inspired by the form of colorful rabbits using a combination of colors according to the expected experience.



Elham Atighi Lorestani, has a Master of Industrial Design from Department of Industrial Design at University of Tehran. She completed her Bachelor's degree at University of Tehran in Bio Mechanic Engineering. She just finished her Master thesis with the top of "Using persuasive method to persuade preschooler to raise plants". Her research interests include children education and particularly persuasive design. She is mostly active in fashion design and toy design. Her recent publication is "Teaching children how to raise a plant by using different colors" (2016).

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Elham Atighi Lorestani

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Using colors in designing children's game in order to enhance their knowledge about plants

Today children face differently their world compared to their previous generation. The lack of nature experiences creates the lower curiosity and knowledge about the world around them. By increasing children's knowledge about the natural world, there would be more chances to have environmentally responsible adults. For developing the environmental awareness among children the most important activity is to develop a kind of love for nature. Children like play during their educative programs. In early education it is shown that children learn better through play. To be a healthy and normal adult, it is important to provide a rich opportunity for children to play. Children in early ages are more attracted in colors and they learn better through a fun manner. Preschool age is considered to be a suitable age for teaching fundamental concepts such as nature education. This paper aims to present a game in which by using different colors preschoolers learn about plants and their history. Also including children's favorite colors in designing a game help them to learn in a playful manner. The colors used in this game make the process of learning easier.

In order to choose the favorite color palette for preschoolers a number of 152 paintings, which were painted over 4 months by children aged 5 to 7, were borrowed from a preschool located in Tehran and analyzed. These paintings were done in preschool environment and with free topics. Paintings were analyzed and the most common colors used got extracted. Color yellow by 45% was the most repeated and favorite color in the paintings and after that red, bright blue, yellow green, green, brown, black, orange, purple and pink by respectively 45, 39, 38, 32, 31.5, 31, 27, 24, 18, 13 and 12 percent. Favorite colors then were used in designing the game structure. Plants with different appearance and characteristics were chosen to be used in designing the game. A prototype was made and in order to test it a number of 10 preschooler were asked to play with it. The result presents the influence of a new approach for increasing children's knowledge about nature specially the plants by including their favorite colors in a game.



Anna Kmita, Dr (habil.), employed at Faculty of Design Design, Visual Communication, Academy of Fine Arts in Katowice; Fundamentals Studio, with professor Manuel Sabalczyk (2003-2014); Color Design (2008-2014). Earned a PhD Degree (2008) on "Design of color signage system. Study of the application of color in urban space signage systems" from Academy of Fine Arts in Katowice. Habilitation (2015) "Implementation of three projects related to color design in signage systems: Design of information system for Melchior Wańkowicz Private Schools in Katowice Design of color and promotional materials for Silesia Park. O!pole. Folk art in Opole Province - from analyses to design. A color pallet project of folk art in Opole Province, Poland".

Designs: signs, corporate identity, information system in public space.

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Nina Duda is a student of 4th year of Academy of Fine Arts in Katowice, Faculty of Design, diploma in Visual Elements Design Studio, with Justyna Kucharczyk, PhD.

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Faculty of Design, Academy of Fine Arts in Katowice, Poland

100 Silesian colours and patterns. Project of decorative patterns and sets of colours inspired by applied art of Upper Silesia

There were 3 main objectives of this project:

1.) digital documentation of chosen national heritage with regard to ornamentation and colouring.

2.) Project of patterns and sets of colours inspired by applied art of the region.

Obtaining of graphic materials (patterns of ornamentation, characteristic sets of colours) of high visual quality, possible to be applied with contemporary media (digital) employing heritage of decorative art in creative, modern, innovative approach.

3.) Bringing back to social consciousness original elements of industrial design, creating art, culture and Silesian identity and promotion, building the image of the region through contemporary applied art.

Gathered sets of colours and patterns formed part of publication that will be published in 2017 by ASP (Academy of Fine Art) in Katowice.

As most important results of the project, we can number database of graphic elements, book of patterns and colours including set of patterns inspired by catalogued decorative elements and set of colours inspired by typical combination of colours used in applied art of the region.

We plan to make available as open source: of created projects of graphic patterns and sets of colours for local government organizations and institutions promoting culture of the region so that they can be used in graphic projects promoting Silesia with help of visual elements.

Created elements can be used as elements in many identification projects and be element of visual culture of the region.



Joanna Łapińska, doctor in arts, interior designer, earned a master's degree in 2007; received a doctorate in arts in 2015. She has worked in Academy of Fine Arts at the Interior Design Department as an assistant since 2007. Designs private apartments and public interiors. Explores the intricate relationships that occur among the seemingly unrelated specialties and the immaterial values of real space. In the research and in the design process engages knowledge from diverse disciplines.

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Joanna Łapińska

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The colors of the ephemeral world

Tokyo streets are bursting with life. During the day millions of pedestrians create a typical metropolitan, chaotic human river pouring along the walls of buildings, sparkling with all the colors of the rainbow. At night, the bright advertising, illuminated billboards and flashing neon signs overcome darkness with a riot of colors. Japan means manga: teens with big blue eyes and pink hair; Japan means yellow Pokemon; Japan is in pink Hello Kitty with red bow, it is in multi-colored areas of trade and entertainment: porn-cinema, clubs and karaoke places, but Japan is also (and perhaps primarily) in a silk kimono with deep shades, that veils a geisha with hair as black as night; and Japan is in red temples among green trees, in the magnolias and flowering cherry-trees ...

This accumulation of symbols of pop culture, this richness and diversity created some of the most acclaimed works of contemporary architecture. The three out of six Pritzker prizes that were granted this decade went to Japanese designers. Japanese structures that are constructed worldwide fascinate – paradoxically, if we take into account the atmosphere of Tokyo and other Asian cities – with calmness and lack of literalness; lack of literalness manifests itself also in the color combinations, which is the main subject of this paper. The contemporary interiors are devoid of bold color accents. The unsaturated colors oscillate within the colors of nature – dominated by whites, wood tones, such as beiges and browns, and the gray of stone – so that the space is flooded with a mist of understatement. It seems to be suspended “between temporal transience, fragility and impermanence of the world of phenomena and extending infinite “space” of the trans-phenomenal world of nothingness “, thus being a tangible expression of traditional Japanese aesthetics. Recognition of color in that aesthetics and its role in building almost immaterial, ephemeral architecture will be investigated on the base of the works of contemporary Japanese designers.



Natacha Le Duff, graduated in Political Sciences and Cultural Projects. Natacha Le Duff leads the conception of a Museum of Colours in Berlin. Based on a multidisciplinary approach, this Museum will be a unique place to understand and feel colours, while aiming at addressing our visitors' diversity. Coming from the Normandie of Claude Monet and influenced by the Berliner urban space's observation including street art but also nature and architecture, Natacha specialised in cultural mediation and (huge) project management.

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Presenting colours in a Museum. Organising Pathways

Colour is such a wide topic that it can be seen as unseizable. As universal and timeless features, colours are present in practically each area of our every day lives. They involve different fields of research, including “hard” and “soft” sciences, and raise opposite views about their characteristics. Postulates and hypotheses about colours are numerous and diverse and represent the starting point for many debates within the scientific field.

All these different fields are to be included in the Museum of Colours. Of course, an exhaustive approach is not an attainable nor desirable goal with regard to this topic. However, there are ways to tackle it without diminishing its complexity and richness.

To what extent does a Museum allow a renewed approach to colours as a universal topic? How to tackle this universality and multidisciplinaryity? Why is a museum an appropriate place to study them as a whole?

Combining artistic, scientific and sociological approaches about colour is a challenge within our museum’s museography. How to put the visitor in eye-contact with the diverse approaches of colours, in a museum’s space?



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The role and the meaning of a colour in creating park and palace compositions (on the basis residential landscapings of Henckel von Donnersmarck family)

Colour plays significant role in human being life. People use it to express their feelings, mood and even to describe personalities. Colour accompanies us in the nearest surrounding – we like when in the neighbourhood there are objects of preferred shades. However, it is worth mentioning that colour – knowledge about its particular shades, including also its qualities, allows to create space of a human being. For ages, this factor has been the most significant element of a composition, not only in painting but also in architecture and consistently in landscape architecture. Different shades, colours, contrasts allowed to receive proper effects in a garden. This phenomena may be observed in beautiful spatial complexes. Examples of the above mentioned may be park and palaces complexes (located in the Upper Silesia Region), belonging to Henckel von Donnersmarck family. They were characterised by the free style of park composition which allowed to arrange particular elements of (plants, artefacts) in a way which “imitated” the nature. Due to using different kinds of plants, change of colour was obtained, depending on seasons and a given situation. It might have been observed, among others, contrasting green colours (light one of young leaves and dark one of evergreens) or lively colour spots (on perennial flower beds). However, not only plants introduced colour into those complexes. Elevations of particular palaces were also successful in taking this function. Except the fact that they stressed the meaning of a given residence, they referred to a particular stylistic period (its colour), they were also very often its perfect background and a complement to above mentioned plant compositions. Due to these facts, we may certainly claim today that colour was of the factors creating compositions of these complexes. In a way it emphasised the meaning and social status of a family (volume of palaces) but also it gave a relief, introducing order and harmony (plants).



Wojciech Maciejewski, gained Master's degree in the field of architecture and urban planning from Poznan University of Technology. He conducted independent research on the topics of architectural acoustics and artificial lighting design. Since then he has been working as an architect with particular interest in energy efficiency and its use in buildings. Now he work in an architecture studio as well as a freelancer. He is a PhD candidate at Cracow University of Technology, being a holder of an independent grant administered by the university. The project aims to find and quantify the relation between artificial lighting of public spaces and the users' sense of security. He started his graphic design studio in 2014 with. At present he takes part in two entrepreneurial competitions, developing startup ideas that are related to my skills and expertise.

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Quantification of the relation between color temperature of public lighting and human sense of security using virtual reality technology

Relation between artificial light and human sense of security is intuitive but quantification of this relation is a challenging research issue. The main problem is to create an environment that allows control of lighting parameters (ie. intensity, luminance, color temperature, lighting fixture arrangement) and grants independence from the other factors (weather, traffic, drastic changes in human perception during night hours).

In order to solve this problem, I suggest the use of virtual reality technology, which enables creation of interactive environments that reflect the real world physics and simulate the physical presence of the participant.

I present the development process of creating this type of environment in order to analyze the impact of the color temperature of lighting on the sense of security. I present the specific stages of implementation including: inventory of existing public space, 3d model development, conversion and a method for working with the participant.

The developed method allows the quantification of the relations between electric lighting parameters on the sense of security. This may contribute in better understanding of this relationship and lead to creation of guidelines for lighting designs. What is more, the method might be useful for other studies on the influence of electric lighting on human perception (ie. spatial orientation, obstacle avoidance) as well as other studies in the field of architecture and urban planning.



Fiona McLachlan is Professor of Architectural Practice at the University of Edinburgh and is an architect and educator. She teaches architectural design and professional practice and is a past Head of the Edinburgh School of Architecture and Landscape Architecture (ESALA). She is the author of *Architectural Colour in the Professional Palette*, (2012), and a co-author of *Colour Strategies in Architecture*, (2015). She has her own architectural practice, E & F McLachlan Architects, which was included in *New Architects: A guide to Britain best young architectural practices* (1998).

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Beichen Yu is a research student at the University of Edinburgh in the first year of a doctoral degree. She studied Landscape Architecture at the China Agricultural University in Beijing, and subsequently undertook an MA in Urban Design at the University of Sheffield. Her research considers role of colour in urban space and specifically in place-making, drawing on literature in relation to collective memory, colour theory and place identity.

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Vague Memories: 'Old' colour in the City, the re-introduction of Copperas render in Scotland

Scotland is a country of stone and slate, of modest buildings that sit comfortably in the landscape. Occasionally, houses may be painted in black and white, set against rusty-red corrugated iron sheds. Unlike Scandinavia, central Europe, or neighbouring England, the majority of buildings in Scotland are defined by a material-based colour palette of natural stone and white-painted windows. Regional differences are apparent by the source of the stone – creamy yellow sandstone in Edinburgh, sparkling granite in Aberdeen and red sandstone in Glasgow. Vibrant colours on buildings are less common in this context and, where used, can spark controversy. UNESCO World Heritage sites, such as the New Town of Edinburgh (1767-1850), are of vital importance to the economy and identity of the country, yet conservation brings dilemmas. Evidence may be ambiguously interpreted, memories are not always clear, and may therefore be subject to creative invention. This paper will consider the role of colour in constructing and re-constructing social and cultural memory. The recent re-introduction of lime wash using the mineral 'Copperas', has been met with varied responses. Some are in favour of the liveliness of strong colour within an otherwise homogenous environment, others find the appearance incongruous. It will be suggested that the use of the gingery-ochre render supports a reading of historical and cultural value even when applied to contemporary properties. One example will be explored in depth- Bonnington House- an eighteenth century house near Edinburgh, renovated and extended in 2009-2014.

How has the colour itself, and the associations it brings, contributed to the acceptance of change within significant historical environments?



Maria Kirk Mikkelsen is a lecturer at Kolding School of Design in Denmark. She teaches applied design methodology and colour in design. Her research includes the project: A colour palette methodology for designers (2014-2015). Concurrently Mikkelsen works as a design professional creating patterns and colors for interior. Her recent work includes patterns for the world's first ceramic climbing wall. She has received a number of awards for her design work.

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Colour Combos. Methods in design education

This paper concerns the on-going development of a methodological tool for design students to be used in the creation of colour palettes. The project focuses on physical colour leaving out all issues concerning digital work.

The observation of students' work with colour at Designskolen Kolding in Denmark show that their approach to creating palettes is often highly intuitive. This meaning that they tend to pick colours randomly and based on impulses. For those students who are natural colourists this approach can be satisfactory depending on the actual case they work on but for the majority this working procedure is linked to some problematic issues. The result of the impulsive approach can be that the students often work with the same personal and limited colour range project after project or they are inclined to choose whatever colours are in fashion at the moment. Since a design process is not entirely an intuitive process but influenced and controlled by various methods, this project investigates whether a defined methodology can be developed and implemented in the work with colour palettes in order to give more quality to the design of colour schemes.

The first part of the project concerns the development of the methods. The foundation for this is the existing colour theory and interviews with practising designers. Various theories about harmonious colour combinations has been tested and formulated as methods for the students. The second part concerns implementing the methods in colour classes and individual projects in design education. The methods are presented to the students as method cards that can be combined and applied at different phases in the design process. The focus is on how the students react to the methods and how the methodically-created palettes differ from the ones created merely by intuition. In addition to this it has been observed that by offering the students concrete methods a new awareness of colour is born.

Ákos Nemcsics is a professor at the Obuda University, Hungary (Research Group for Materials and Environmental Science). He is qualified as an architect and electrical engineer. Akos Nemcsics is also involved in painting. Most of his works are created close with the harmony in built and natural environment. In 2016 Prof. Ákos Nemcsics was elected by the committee members to become a president of the Hungarian National Colour Committee.

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Ákos Nemcsics

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Reflections on the harmony of the built environment around us

In this lecture I try to summarize my attempt to approach the concept, as a scientist, of the artistic beauty and harmony. My notion is that beauty is objective within certain limits. Without accepting this notion we can't talk about art. In this paper more of them, I will deal with the scaling concept, the role of the symmetry and their relation with the coloured pattern.

The virgin natural environment is regarded as pleasant because it is dominated by harmony. The environment built around us can also be harmonious therefore pleasing. The laws of the natural harmony can also be applied on the environment built around us. With this notion we can talk about the harmony of the environment around us with a good scientific approach. In our investigations we will deal with its scale-like nature, its scale independence, its symmetry as a concept associated with harmony. It should be noted however that this move is unidirectional and only existing structures can be considered and it can't be used as an aid assisting at the design stage or at planning stage of replacing constituent elements.



Xaviere Ollier, colorist designer in architecture planning and landscape in Nacarat Colour Design, France. PhD, LARA-SEPPIA, University Toulouse Jean-Jaurès, France. PhD in Applied Arts, Xaviere finalized in 2015 a thesis on “urban poetics of the designer colorist: for an archeology of chromatic imaginary.” Associated co-founder of Nacarat, Xaviere was involved for over 10 years in many color studies. Accustomed to the project management process, she had designed and presented at public meetings many tools of awareness and requirements for the quality of urban environments and aesthetic facades (Toulouse, Nîmes, Lille, Grenoble...).

Her practice in both agency and in the field as well as her role in training color in architecture and her regular appearances as a speaker, makes Xaviere, a recognized expert in the field of urban design quality and heritage enhancement.

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The colorist designer: an archeology of chromatic imaginary

The item of *archeology of chromatic imaginary* will guide this study.

The colourist work will be introduced as belonging to «archeology». That means for us that it builds stories by drawing from the past, a story that can take on different eras and cultures.

This approach returns to a thought by evoking the ground strata and sedimentary layers: allusion to architecture and its painting layers which build the city over time, evoking the city and its evolution. But above all, that is evoking the influence of a thought that is built by successive levels that become indispensable to each other.

It is in a space in project, which researcher colorist will create his chromatic scores. Those are questioned by both the areas of own colors and color of human being but also the color in its report to the language and the image. In this sense, this writing will discuss further the idea of archeology, that of color stratigraphy. Archeology and stratigraphy are close. Both considering their subject study as an object of thought.

First study of object in what we call stratigraphy and which corresponds to a professional term, that of coring and successive polychromies. This method then leads to the field of knowledge of territories, knowledge in action, to collect, to the search in the depths of the place, but also it invites us in the histories, cultures, customs and heritage (architectural and knowledge).

Here it is to question this approach to highlight the “essence” of what was , what is, and what could have been. The city as well planned questions its diversity, its complexity, according to different looks: it’s on the ground, from it, incorporating the place, trying to approach its mind and taking the memory of the place and the act of gathering that the analysis of polychrome city will implement. We will build on the chromatic study of the city of Nimes to exemplify our purpose.



Alicja Panasiewicz studied at the Interior Architecture Department of the Academy of Fine Arts in Cracow, Poland. Since 1996 has been working at the Faculty of Art at the Pedagogical University in Cracow teaching biodesign, environmental art and visual structures. Since 2002 she is holding a degree doctor of arts. Works on light sculptures and glass design. She is the author of numerous of interior design, furniture, lamps, unique sculpture forms, glass forms. She leads workshops for students about visual perception and environmental art.

http://issuu.com/alicjapanasiewicz/docs/alicja_panasiewicz_lights_objects

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Colour Coordinates, by naN, 2016

The project is based on *Farbenlehre*, a five-volume work by Johann Wolfgang Goethe from 1810, which, according to the author, was the most important of his works and the result of ten years of experimenting with the light spectrum. He analysed the process of colour perception, the influence of colour on the psyche and the importance of the optical apparatus in perception, as based on his observation, and rated all the phenomena of colours in accordance with their effects on us. Coloured light changes our perception, influences our feelings and the way we see reality. His wonderful, poetic, exalted descriptions of light in *The Theory of Colour* greatly differ from cold scientific terminology. After a short period of fascination with Goethe's theory, especially among the artists of his time, the theory had been forgotten. Goethe's experiments involving the water prism and black-and-white optical forms have inspired us to create the project *Colour Coordinates* using optical effects created by processing image with water, air, crystal and glass.

The project as an installation consists of 6 parts: a glass prism filled with water, which filters a moving image displayed by a projector, inspired by graphics from *Farbenlehre*; a cuboid container filled with water inside a shadeless tent serving as a screen and filter for slit projection; a mirrored object with an amount of water reflecting and deforming a moving image; a mirrored object containing a fragment from Goethe's *Faust: Verweile doch! Du bist so schön!* (Beautiful moments, do not pass away!) – referring to the words from the mouth of a scientist searching for the truth, to the point of giving his soul to the devil. The growth by crystallization of the object is the "growth" of the idea of magenta; illumination; eureka projection of RGB colour from a spotlight reflector onto an image created to resemble pseudoisochromatic Ishihara's plates tests the viewer's ability to differentiate between colours. The installation tests that ability for shapes in a different way, also containing a fragment from Goethe's *Faust: Verweile doch! Du bist so schön!* (Beautiful moments, do not pass away!); an interactive program: colours shown on the monitor described with hexadecimal notation, via humans' action become magenta #FF00FF.



Maria Papadopoulou is Marie Skłodowska-Curie Fellow at the University of Copenhagen with the project *Chlamys. The cultural biography of a garment in Hellenistic Egypt*. Her interdisciplinary research combines textual and material sources. Her PhD (2011) deals with the *Semantics of Colour in Hellenistic Poetry*. Her publications include “Scientific knowledge and poetic skill: colour words in Nicander’s *Theriaca* and *Alexipharmaca*.” in Harder et al. *Nature and Science in Hellenistic Poetry*, 2009.

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True colours: Polychromy in ancient Greek art and its dissemination in museum collections

White is the first colour which comes to mind when one thinks of ancient Mediterranean art. However, the white marble objects from the ancient Mediterranean world that we see in museums today are not entirely representative of ancient art, as they were originally painted in various colours. Yet only a very few traces of the original colours have survived the ravages of time. Although it is now a well-established fact that ancient sculpture and architecture were painted, much more scientific research is still needed. New scientific methods, especially in the natural sciences, can contribute with new knowledge of e.g. pigment identification, binding media, and painting techniques, so that we can reach even higher levels in the understanding of ancient polychromy. The present paper examines some of the recent work and methods on the study of the polychromy of ancient Mediterranean artefacts carried out at the Ny Carlsberg Glyptotek as well as the dissemination of these results to the wider public



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The new aspects of the walls of the blocks of flats

Modernist idea of the housing development implemented after World War II in Europe, applied in urban space a new type of total space and entailed many social, economic, ideological or finally aesthetic consequences called “negative the legacy of the modernism”. Widespread attempts breaking the monotony of the Polish housing estate’s aesthetics taken at the turn of the 20th and 21st centuries brought deplorable results and led to the crystallization of the free, nothing uncomfortable style which is testament to the bad taste. In recent years there has been a marked slowdown in the process of development of this poor style. The new projects arising in the process of the thermal-modernisation don’t feel displeased with a kind of fantasy, so common a few years earlier. The monumental walls of the blocks of flats, regarded until recently as a large canvas painting, today is changing its aspects. The observed changes in the process of expression of the Polish settlement’s aesthetic, which takes place before our eyes, is an interesting field to analyze the case.

We analyzed the latest projects taking dividing line for the years 2006–2016. Among the investigated objects there were flagship projects of the post-war Polish modernism and the average realizations of mainstream socmodernism.



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Semiotics of Material and its Colour in Wooden Sacral Architecture of Historical Volhynia: Past and Present

The paper gives coverage on the problems of semiotics of ancient wooden sacral architecture at the territory of Volhynia under past and modern circumstances, including semiotics of material itself and its color as main aesthetical characteristic.

Over centuries in history of sacral architecture in Volhynia and other historical regions of Ukraine wooden churches had taken a main place. It was caused mostly by the availability of timber and its high workability and simplicity of mechanical treatment, which caused wide creative possibilities. Unlike the expensive stone construction, the wooden construction did not require peculiar experience and it was usually based on ascertained vernacular traditions.

At certain historical stage, wood lost gradually its self-sustained status and obtained new impulse for visual semantic variety by application of natural and then artificial dyes. It led to semantic changes of architectural image of the sacral building. Primary white chalk and lime were used for colouring, similar to huts' white-painting. Later white colour changed for blue due. Semantically these phenomena also corresponded to the attempts to emphasize on status of a building in the environment. Gradually the tradition of painting became common in the Ukraine and persisted until 20 cent. At period of Russian Empire intensive detailing of wooden temples required coloristic variety for emphasis and visual appearance of the details.

In 21th century most of wooden sacral buildings faced the problem of the spontaneous amateur renovation processes, which include replacing or covering authentic decorative coatings on walls and roofs with artificial imitative materials. These changes of authentic finishing, which often imitates some aesthetical characteristics of the original materials, leads to loosing original identity of the objects and gain new identity not attributable to wooden architectural patterns.



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Colour in Play Spaces for Children

The paper discusses the problem of colours that are used in play spaces for children, both outdoor and indoor. These places are meant to satisfy the developmental needs of children, which is why particular attention needs to be paid to their proper design, including the selection of their colour.



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History of red colours in Poland.

Polish cochineal *Porophyropora polonica* L. and others natural dyes

The paper presents a study of red colours and shades obtained from natural sources in Polish textiles. The presentation will demonstrate applications of red dyes on linen, wool and silk fabrics. The results of our study present large variations in hue and the influence of the mordant type on colour. The examples used in illustrating this paper show the range of colour variations to be achieved from: Madder *Rubia tinctorium* L., Safflower *Carthamus tinctoria* L and insects dyes: Cochineal *Coccus cacti* and Polish cochineal *Porophyropora polonica* in the conjunction with a broad spectrum of alternative mordants.

Crimson used to symbolize royalty, magnates and noblemen. In Europe red colour was extracted from *Porophyropora polonica* L., which was very famous in the middle ages and Renaissance both in Europe and Asia. The insect used to live on the roots of *Scleranthus perrennis* which grew in northern Europe and Poland.

In the Middle Ages **Polish cochineal *Porophyropora polonica*** was the most famous Polish red dyestuff, which was exported, both to the West and to the East, giving Poland huge profits.

Magnates and noblemen wore robes dyed with *Porophyropora polonica* L., which gave very bright and fast red colour. The poorer classes had to satisfy themselves with red from madder, although it was not equally bright.

Since the discovery of America, the importance of *Porophyropora polonica* L gradually became smaller, since it was less efficient source of red dye than Cochineal *Coccus cacti* brought from The New World.

Colour research was based also on archival materials of the Cracow Workshops, which was an artistic group working between 1913 and 1926 in Cracow. That workshop gathered numerous designers who restored traditional techniques of natural dyeing and developed about 100 formulas for dyeing. The Cracow Workshops played a significant role in the history of Polish tapestries.



Jada Schumacher, color and product designer. Earned a Master of Architecture from the University of Texas at Austin and a Master of Fine Arts in 3D Design from Cranbrook Academy of Art. She is an Associate Professor at the Fashion Institute of Technology in the Department of Communication Design. She lectures on color at venues such as El Salvador Color Week and Harvard University and in global cities such as Budapest, Florence, Seoul, and Stockholm. Jada is the Founding Director of designorange www.design-orange.com and Zest Color Design www.zestcolor.com. She is also a color and trend reporter for the All Japan Fashion Teachers/The Color Test Institute supervised by the Cabinet Office of the Government of Japan.

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A manufactured presence: Hazel Adler and the Colorization of Industry

The proposed paper explores maverick entrepreneur Hazel Adler's profound impact on today's use of color in product design, trend forecasting, manufacturing, and marketing. American businesswoman Adler, a force often overlooked in the history of the color sector, worked with powerhouse clients such as the B.F. Goodrich Company; DuPont; Kohler; and Sears, Roebuck & Company. In fact, she was hired by Ford automobiles to design the interior color palette of the Model A. She flourished in spite of working in male-dominated industries such as engineering and manufacturing. Apparently, she was a "deft promoter and publicist", as Regina Lee Blaszczyk briefly mentions in book, *The Color Revolution*. Adler devoted her life to the development and influence of color in design methodologies and commercial enterprises; she revolutionized color systems with lasting impact on the work of colorists of later generations.

Available material from the nearby Hagley Museum & Library (at the DuPont Estate archives) includes rare documentation and early color palettes such as the Goodrich Zipper Color Harmony Guide. Access to this collection will complement research from other sources.

This paper offers an in-depth study of Adler's career as a color consultant, color designer, female entrepreneur, and color provocateur. Emphasis will be placed on how she realized her works, her initiatives, and her vision amidst opposition as she forever altered the color establishment.



Karl Schawelka, (*1944) prof. Dr. phil. habil., was trained as a painter and studied painting at the Art Academies in Nuremberg and Munich where he obtained his State Examination in 1971. Subsequently he turned to art history, philosophy and sociology and continued his studies in Munich and Paris. After receiving his PhD in Art History at LMU University Munich 1978 and after several teaching jobs at different Universities and Art Academies he habilitated 1990 also in Art History at the TU Munich. 1988 he became Professor for “Art History of the Modern Era” at the GHK Kassel-University. Since 1993 till his retirement in 2010 he held the Chair for “History and Theory of Art” at the Faculty of Art and Design at the Bauhaus-University in Weimar, Germany where he also acted twice as Dean.

From 2002 till 2007 he was Chairman of the German Colour Centre. His fields of interest include: art theory, colour and perception, and neuronal aesthetics but also contemporary art and public art. He has published a book on colour “Farbe: Warum wir sie sehen wie wir sie sehen”, Weimar 2007, and many scientific articles.

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Karl Schawelka

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The irresistible rise of green

At least in the Western tradition the colour green has played a somewhat dubious role. Since it could be created when mixing yellow and blue, it was accorded only the rank of a secondary colour. It was vilified as treacherous, unstable, unripe, dull or vapid. Envy was green. When an artificial bright green could be produced at the beginning of the Nineteenth Century, which was widely used, it turned out to be extremely poisonous. Hence a strong green was often called *Giftgrün* in German or *vert bilieux* in French or *bilious (poisonous) green* in English. Kandinsky famously compared green to a fat, *very healthy, immobile cow lying still and unmoving, only capable of chewing the cud, regarding the world with stupid dull eyes*. By extension it stood for him for the bourgeoisie. Not only avantgardists in the wake of the Bauhaus or the de Stijl group avoided green as much as they could. It can be said that at least the first half of the Twentieth Century was a period where green was pushed back or even pushed out of the range of elementary colours.

However, presently we can observe a pronounced change. In the meantime almost only positive connotations accrued to green and artists and designers show a marked predilection for this hue. Of course this has to do with the association of green with nature and vegetation, which, on the other hand is age-old. Again, some of the anthropological and perceptual reasons, which have led to a certain disregard for green, are still valid. Something more seems to be involved by this increase in esteem of green than a passing whim of fashion. (Even the current confrontation with and interest in the Islamic World might play a role).

In my intervention I will – after showing some examples – attempt to give some reasons for this recent positive evaluation of green by referring not only to phenomenal observations but also to the role of perceptual issues and results of contemporary colour science inasmuch as they influence our understanding of human nature and our relation to the environments we create. I will try to show that the observable transition in the colour predilections we exhibit depends on deeper alterations in our value systems, which are based not so much on new facts but on their reinterpretation and the modified meaning ascribed to them.



Katarzyna Słuchocka was born in 1967 in Poznań. She is a graduate of Poznań University of Technology where she was awarded Master's degree with Honours under Prof. Marian Fikus. She completed doctoral studies in 2001 at the Faculty of Architecture at Wrocław University of Technology. Habilitation in 2016. She has been an academic teacher at the Faculty of Architecture of Poznań University of Technology in the Department of Drawing, Painting, Sculpture and Visual Arts. Her creative work includes the fields of designing, painting, drawing and photography. Her artwork has been displayed on numerous group and solo exhibitions. She has been involved in art curatorship and exhibition organising.

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Katarzyna Słuchocka

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Space and Image

When architecture becomes an image and the image is read like architecture.
The illustratory architecture – a commentary on plans and sections of specific objects in a form of paintings or drawings – is a part of creative process and the confirmation of relationship between the value of a design structure and the value of an artistic image. Art is a transfer to understanding the reality around us, where we live, work, love and die... The social aspect of the utility of a designed space may be defined by painting definitions, which may be a continuation of the dialogue between pure art and design art. The ideology of analytical view and evaluating architecture in connection with image as an autonomic approach is expressed in new creations of the emotional image of architecture representations where colour, gesture and composition play an important role of information carriers.



Karolina Sobczyńska, PhD. in Architecture, lecturer at the Faculty of Architecture of Poznan University of Technology. She started architectural studies in 1993. Still as a student, in 1997, she began her own architectural practice. She has designed such object as: houses, offices, banks, a church, a hotel, sports grounds as well as furniture, greenery designs and graphic projects. She was appointed with students' workshops on suburban and open spaces: recreational projects, greenery projects and designing within historical tissue.

Her main interest is the Culture of the Far East. She uses natural medicine, and since her visit to Tibet she has been applying Tibetan techniques. She is fascinated by effects of colours, composition of urban space on human psyche. She has been drawing and painting ever since. Her works are exhibited in Poland and abroad, recently in New York and United Arab Emirates.

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**Physical and emotional sensations and the need of colour.
Chromotherapy in culture and the art**

Research in many fields has shown that the colours affect not only the human psyche but also the body. The use of colours and light in treatment has been known in ancient times and even before. Nowadays Chromotherapy is used in conventional, alternative medicine, psychotherapy as well. Colour therapy relies not only on exposure to specific colours, but also wearing clothes and staying in interiors and even surrounding with objects in adequate colours. An integral part of experiencing art, architecture, texture and colour are emotional reactions. Since colours are sensed through the skin, it means by the whole body, their also evoke physical reactions of the organism, hence their influence on humans is the strongest.

Creating a painting is something special, because in this process: colours, their intensity, combination are felt by the artist's body and later by watcher's body. Many years of experience in different areas, analyses thousands of cases made it possible to draw a conclusion that choice of colours by the patient shows their current state and that the body itself suggests a change in colour.



Glen Castinho is a Digital Colorist / DI Consultant with progressive 10-year career in a postproduction environment. Leveraging a unique blend of creative and technical talents coupled with an in-depth knowledge of color management process, color grading and specialising in Digital Intermediate Workflow. He has provided services to various post studios globally: grading, conducting colorist training&seminars, DI consultancy, building top-performing DI departments, development and implementation of the latest DI workflows and grading techniques. Glen has developed a pipeline that centralises color management of a film from dailies, including color control of VFX plates through to final release printing.

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Marcin Koszałka, PhD, cinematographer in many significant works of contemporary Polish cinema; two-time winner of the awards: Best Cinematography – Polish Film Festival in Gdynia; Bronze Frog – Camerimage; thrice nominated for the Polish Film Awards – Eagles. A member of the Polish and European Film Academy. Director of documentaries and feature films, for which he writes scripts and is involved in the editing process. His movies brought him numerous festival awards: in Karlovy Vary, Chicago, Leipzig, Cracow, Tampere, Tehran, Trento. That is how *The Red Spider*, an artistic thriller, was created, with warm reception at festivals in Karlovy Vary, Arras, Cairo, Chicago, Haifa, Wiesbaden.

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Robert Sowa, PhD, animation film director and graphic artist. In his work he is looking for visual experimentation and it's connections to contemporary music and sound.

Currently Robert Sowa is head at Animation Film Studio, Graphic Department Academy of Fine Arts Kraków, Poland.

His works have been presented at many festivals and art galleries, including: Centrum Pompidou (Paris), Museum of Modern Art (New York), Festival Del Film (Locarno), Center for Digital Arts and Experimental Media Dxarts (University of Washington), Anima Mundi Gallery (Rio de Janeiro), National Museum (Kraków), Center for Contemporary Art (Warsaw), Barbican Centre (London) Center for Contemporary Art (Barcelona).

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Glen Castinho

Color supervisor, DI Colorist, Inventor in color post production process, India

Colour as a film hero

Psychological and semantic aspects of color as a film hero. Dramaturgy of color in film image and art cinematography understood as a visual art. The main aspect of the lecture will be image analysis in the context of the color meaning and film composition, widely understood of art image (painting, photography, graphic and visual actions. Associational language, conception and construction through color and color meanings. They will be analyzed selected examples of different genres in the context of the filmmaking process. Aspects such as movie image: dramaturgy of color, color variation and its impact on the emotional perception of film images. It will also approximate the tools and methods of work of the color correction in post production process (digital intermediate, digital colorist, grading, postproduction environment and color design). Theory in digital intermediate the importance of understanding the intermediate process in conjunction to VFX.



Anna Steur-Jurek PhD student of the Faculty of Architecture Cracow University of Technology. Her scientific interests concentrate on landscape architecture, deerparks, systems of green areas of Silesian, greenery urban areas of German in 19th century – historical gardens. She has published: Steur-Jurek A., *Lipno – the former deerpark, present landscape-nature protected complex*, *Technical Transactions*, Zeszyt 5-A (5) Kraków 2015, pp. 291-303; Steur Jurek A. Łakomy K., *The gardener's house – the form, the value, the state of behaviour (on the example of buildings from the area of the former rejencja opolska)*, *Technical Transactions*, Y 111, iss. 6-A, Kraków 2014, pp.133-146; Steur A., *Sacrum i użytkowość zespołu sakralnego św. Brykcjusza (woj. opolskie)*, *Czasopismo Techniczne V. 30. Architektura No 8-A*, Kraków 2012, pp. 65-75.

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The garden surrounding of the hunting palaces – in term of color, exture and structure of the plants

Hunting palaces were an integral part of the 19th century deerparks and hunting grounds belonging to aristocrats. These facilities were used several times a year, during hunting organized by the owner. Typically, they were located in the deep parts of the forest, integrally incorporated into the existing natural conditions and landscape. However, their immediate surroundings had more garden nature, generally formed on the model of residential parks.

These teams, despite the nature of the landscape and the specific position, have a high compositional value. Whole was maintained in a naturalistic style with a bit more geometrically shaped immediate surroundings of a residential building (in the form of regular discount and oval lawn). Plants found in the park, was composed of native species, generally of locally common. Basically they not used exotic plants. The composition was built mainly through a variety of shades of green. In addition, the structure of color enriched purposeful combination of flowers, autumn leaves and discoloration appearing fruit. So formed greenery was the thought systems which color and composition were connected with the architecture of the palace and accompanying buildings.

The issue of the presentation is to present, on selected examples of the former Prussia area, the general principles in creating the garden surrounding of hunting palaces. Indicated will be the basic principles, as the choice of species, statement of colorful leaves and flowers, as well as connections to the residence building. The presentation will be based on archival iconography and project documentation.



Joanna Szwed graduated from the University of Technology in Kraków with a dual Master's degrees in landscape architecture (2008) and architecture and urban planning (2011). She works as a didactic and scientific assistant in the Institute of Landscape Architecture – Division of the Composition and Landscape Planning at the above-mentioned university. She is a member of Polish Landscape Architectures Association. Presently, in her scientific research, she focuses on lighting design in the urban context.

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Joanna Szwed

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The colour of the lightening in the urban nightspece formation

Today one can observe the dynamic transformations of the nocturnal landscape, which fundamentally altered the image of modern cities. The reason for doing so creates is basically an unceasing development of lighting technology and computerization, offering a wide range of numerous possibilities of using artificial light in the existing urban environment. The opportunity of using the medium of light to create spatial compositions with a significant aesthetic impact opened up the way to an effective use of colour in urban space. In the result, the relationship between light and color which guarantees instant visual effects, has made the contemporary lighting solutions one of the most common tools in manufacturing the city's iconosphere.



Andrea Urland, PhD, Associate Professor at the Faculty of Architecture, Slovak University of Technology in Bratislava, Institute of Theory and History of Architecture and Restoration of Monuments. She has set up and leads the Colour Laboratory. Her main field of scientific research is colour science in restoration of architecture and urban structures, colour design for urban spaces. She is author of colour plans for buildings and ensembles. Her recent publications include the book "The Power of Colour" (2016), "Colour Harmony in Urban Spaces – A Lasting Challenge" (2007), "The Impact of Colour on Urban Space Quality" (2006).

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Jana Vinarčíková, PhD, Assoc. Prof. Ing. arch., architect and interior designer holds position of Associate Professor in the Institute of Interior and Exhibition Design at the Faculty of the Architecture of the Slovak University of Technology in Bratislava. During her professional career she was active in architectural studios in Slovakia and Austria. She is author of publications: "Contemporary Residential Interior" (2001), "City Interior and its Elements" (2009), "Interior of administrative buildings" (2016), scientific articles and nationally registered designs. Her attention in educational process is focused on interior and exterior design, in research sphere on humanization of working environment and city parterre.

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Andrea Urland, Jana Vinarčíková

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From intuitive to conceptual approaches in architectural colour design training

Often public takes for granted that architects are competent in questions of environmental colour design, but rarely do students of architectural schools get an adequate and sufficient preparation during their studies. This paper offers an insight into the colour design training methodology used at the STU Faculty of Architecture in Bratislava where learning by doing and stress on passing from building up colour design decision rather on objective conditioning factors than purely subjective experiences form the basis of the philosophy of approach. Understanding one's own responses to colour through emotions and feelings, the social conditioning factors and mastering professional colour communication as well as the effects and interactions between colours all contribute to reaching a qualitatively higher level of working with colour. This way passing to first attempts of conceptual and contextual colour design is made possible, be it in cases of products, interiors, or facades, urban spaces. On the other hand these student works – from spontaneous reactions, responses to more conscious colour expressions – produced over the years have been analyzed, studied and they offer a valuable contribution to strengthening knowledge on colour in general. For the emotions expressions in NCS allow for a clear classification. Interesting colour designs such as the Trio “moody” bench, various public interiors and facades document the learning process and methodology.



Barbara Widlak, PhD, adjunct in the Department of Visual Communication of the Faculty of Industrial Design at the Jan Matejko Academy of Fine Arts in Krakow, a member of the Polish Heraldry Society. Completed her doctoral thesis in 2007. Together with historians from the Jagiellonian University she worked out a system of coats of arms and flags for the Małopolskie Voivodeship, its counties, districts, and towns. She created graphical designs of over 70 arms, flags, and seals, and many banners and standards, most of which received a positive opinion from the Heraldic Commission, and were approved by the Minister of Internal Affairs and Administration. Apart from heraldry, her interests include the issues of visual communication, an book and logo design. She created visual identity systems for the Jagiellonian University, the University of Agriculture, and the John Paul II Pontifical University in Krakow. In May 2016, she presented her works concerning heraldic symbols at the solo exhibition entitled "Armorial, 1999–2016", staged in the Single Book Gallery of the Academy's Main Library.

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Tincture in heraldry: The past and the present

The study addresses the issue of tincture (colours, metals, and furs) in heraldry, placing it in historical perspective. The introductory section offers a brief look at the origins and the development of coats of arms, and provides a short description of the basic elements of various types of arms. The main section focuses on the specificity of Polish arms, and presents some contemporary examples of the arms designed for Polish administrative units of various levels, such as towns, districts (*gminas*), and counties (*poviats*). The author of the study, in collaboration with academic historians and heraldists, has developed a comprehensive and coherent system of coats of arms for the towns, districts, and counties located mostly in the Malopolskie Voivodeship (southern Poland). The present paper describes the design concepts and the problems encountered in the design work, with special emphasis being put on colour-related issues. Considering the fact that the coats of arms created in Poland in our times lack stylistic and colouristic uniformity, it is suggested that the colours should be codified, and strict guidelines for specific colour parameters should be drawn up.



Monika Wojtaszek-Dziadusz, PhD, graphic designer. She specializes in designing visual identity, packaging and publication design. She is a lecturer at the Faculty of Industrial Design, Department of Visual Communication Academy of Fine Arts Krakow. As a member of Team Promotion Faculty of Industrial Design she is involved in organization of exhibitions promoting the Faculty, for several years has been preparing publications presenting the achievements of students of the Faculty.

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The importance of colour in the packaging design

Light and color are everywhere in human life from the beginning of history in an almost mystical. The light source, the sun, in many cultures took on symbolic significance. The colors of the surrounding world also with time took on such importance, or by associating with existing objects, or assign them specific meanings. As a result, they are still a strong influence on our psyche. This is due to several reasons such as:

- already mentioned the symbolism of colors, often based on the relationship between colors and the elements of nature (mostly green symbolizes freshness), but also for the cultural heritage (gold was reserved for the rulers),
- color temperature – for example the reds are warm and well-suited to accentuate expression of feelings temperatures,
- consumer habits (often manufactured by the producers), for example. Sugar is packed mostly in blue and red bags,
- customer personality features – other colors are preferred and often chosen by women and others by men.

The color of the packaging has several important functions:

1. Assignment to a group of goods or distinction in it.
2. Positioning in the price group of products within the same range.
3. Excitation of emotion and emphasize the most important features of the product.
4. Exposition and strengthening the image of the brand.
5. Designation of some characteristics of the product in the family of packaging.



Agnieszka M. Wójcik, landscape architect, works as assistant in Institute of Landscape Architecture, University of Rzeszów. She also continues her studies as PhD student at Cracow University of Technology, Faculty of Architecture. She is interested in landscape protection and intangible values in landscape. Her thesis topic discusses green areas as a chance of urban districts regeneration. She designs small graphic forms.

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Colours in show garden.

Examples from BUGA 2015 and IGA 2013 garden exhibitions

In the garden – consciously designed spatial composition, play of forms, colours and chiaroscuro often becomes its main asset. Appropriate colour combinations are the most important factor to be considered by designers. Factors affecting other senses tend to have secondary importance. The examples of show gardens presented during the BUGA 2015 and IGA 2013 exhibitions confirm that the use of appropriate colours is the key in the designing process. In temporary show gardens, which are attractive and full of innovative solutions, the colours have special significance. They are a part of a garden story. The choice of colours depends on personal preferences of the designer. Colours are not only the visual element, but they have big influence on human body, emotions and mind. They create garden character and atmosphere. By connotations they also allow to decode the symbolic layer of show garden – a story or an idea that inspired designers. Colours – symbolic medium become a form of silent dialogue between garden author and it's visitor.



Pietro Zennaro, Architect (MS), postgrad in Philosophy (Aesthetics). Associate professor of Environmental Design: Department of Design and Planning in Complex Environments; Iuav University of Venice. Research interests: Contemporary thought on art, colour, architecture on the contemporary age. Over than 200 national and international scientific refereed publications since 1985. Important Publications: Color& Light in Architecture 2010; Chromoland 2012; Il colore delle scuole (The Color of Schools) 2015.

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Pietro Zennaro

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Aesthetic hypnosis on the contemporary architecture: the role of colour and light

A kind of economic-mercantile empire supported by totalitarian pseudo-democracies delights our age. This age is described as one without ideology, having nothing to celebrate except the economic power. It's free of language that contemplates the beauty, often confused as personal taste. In this time the built form (architecture?) is indifferent to the places, to the local environments, to their own history and culture. This era needs arts able to represent the meaning of the life, its sense if you find any. Currently there is a kind chaotic language, including the architectural one. In this context the "venustas" (beauty?) is chaotic too, confused, uncertain, unstable and unexplainable. Faced with a return to simple forms of communication it would seem necessary a return to basic communication levels, without languages, rule and formalization. The return to the communication through colorful pictures seems one of the most easily roads.

In a sort of middle Age again, when most of the population was illiterate or speaking a myriad of dialects, the only way to convey some message was by drawing, painting, sculpture and architecture of the power. The representation and communication is now rest by the creation of messages using light, color and shadow. In this new middle Age, in the Babel of languages, peoples, cultures, all that remains is to transmit iconic messages, passing through images understandable by every social member. Inevitably the globalization makes use of this new approach.

So the architecture is transformed, no longer processing the forms to make them functional, but taking care to modify the walls, turning them into huge media screens, where are projected and stigmatized the unifying messages of contemporary living.

In this era the transmission of knowledge has shifted downwards its statutes. A last attempt to recover a semblance of mass culture segregates the beauty. Beauty is useless to overpowering purposes that are self-generated, driven by some gurus of the ugly as unifying element. The message transmission, on the other hand, has increased the amount of signals with the aim of reaching every potential consumer. In this panorama the color, together with the artificial light, provide a kind of collective hypnosis, an aesthetic lethargy that manages to fall asleep any attempt to recover the beautiful, architectural and aesthetic in general.



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In Europe the head office of Lechler is located in Como while the production sites are in Como, Seregno and Foligno. There are the four branches in Manchester (UK), Grenoble (France), Barcelona (Spain) and Kassel(Germany). In Brazil the company operates in the production site and branch of Parai (Rio Grande do Sul) and the branches of Rio Negrinho (Santa Catarina), Tocantins(Minas Gerais) and Paulínia (São Paulo).

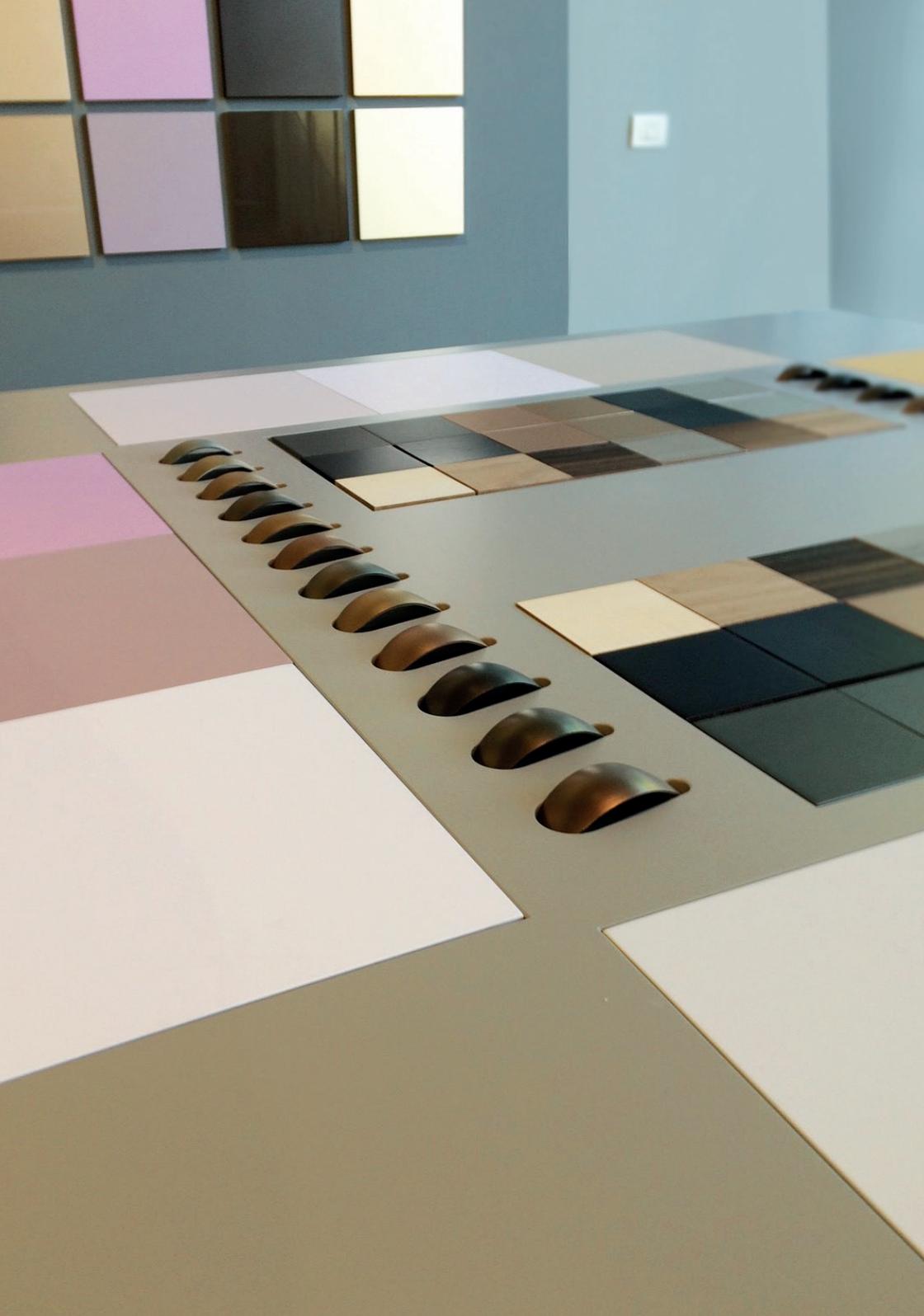
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Colour is a language that continues to evolve. Technological, cultural and artistic changes have always influenced the domestic landscape in or homes and surrounding environments. The analysis of past products revealed that significant colour changes are recorded in cycles which means that general colour preferences for the near future can be predicted with a fair degree of accuracy.

Defining new scenarios is an essential aspect of Color Design and contributes to determining the quality of home environments, architectural features of buildings and the commercial success of an industrial product.

The project applies to the Decorative, Industry and Habitat sectors:

COLOR TRAINER that helps Architects, Professionals and Privates to define the colour walls of house interiors and exteriors;

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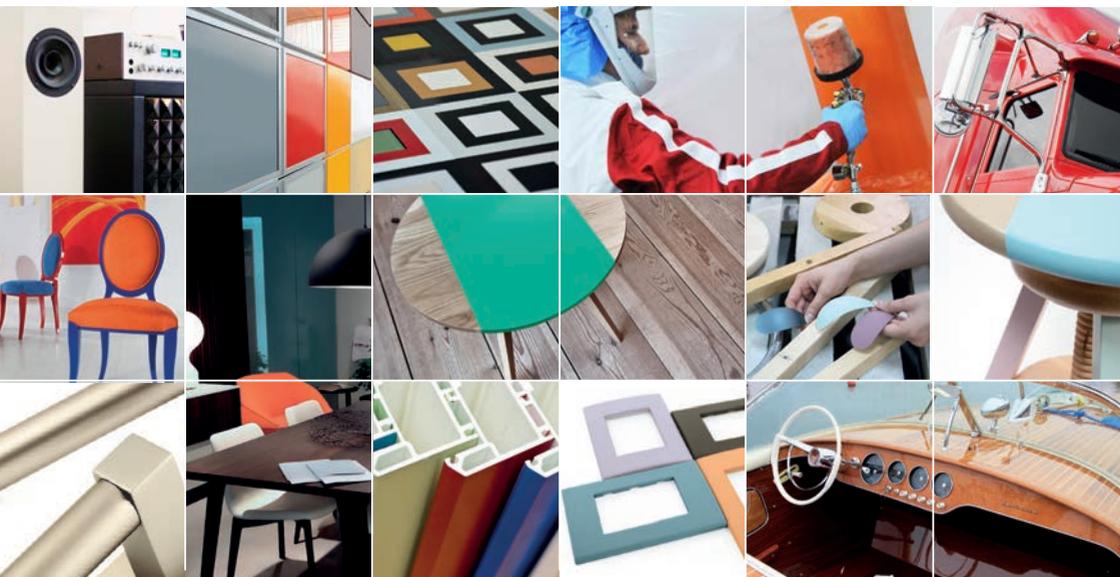
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