

**CULTURA
E SCIENZA
DEL COLORE**

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CULTURE
AND SCIENCE**

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Gli associate editor valutano ogni articolo per determinare se il tema e il contenuto sono di interesse per la rivista. Una volta valutati gli articoli, gli associate editor selezionano dei revisori scegliendoli nell'editorial board in base all'esperienza degli stessi in un particolare settore disciplinare o tematica.

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FIRST REVIEW

The Associate Editors evaluate each article in order to define if the topic and content is suitable for consideration by the journal. Once the article passes the initial review, the Associate Editors select several referees in the Editorial Board based on their expertise in the particular field or topic.

SECOND REVIEW

Each article is reviewed by two or three referees under a double-blind peer review process where the authors and the reviewers are kept anonymous. Referees are asked to evaluate the manuscript based on its originality, methodology and impact to research and relevance to the professional practice. After collecting the referees' reports, the Associate Editors make a recommendation on the acceptability of the article to the Editor in Chief.



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Editorial

By publishing the n. 10 the *"Color Culture and Science Journal"* has reached its fifth year of life. After a process that lasted almost two years, the magazine was recognized as *"Scientific"* by the ANVUR for the area 08 *"Civil Engineering and Architecture"* and the area 10 *"Sciences of antiquity, philological-literary and historical-artistic"*. For three years the magazine has been publishing only articles in English or bilingual. The ethical code, the peer review process and the detailed instructions for authors are available on the website. Each article is indexed by a DOI code and the dates of reception, review and acceptance of each published article are declared, in addition to any sources of funding and any conflicts of interest. All of these criteria were applied for the journal to be included in the Emerging Sources Citation Index (ESCI) of Web of Science (WoS) for which we applied at the beginning of 2018 and we are awaiting a response.

The journal is published by a multidisciplinary association that has its points of reference in the themes of color, light and the linked technical-scientific, cultural and professional sectors. Also in this issue there is a clear example of *multidisciplinary* integration.

In the paper *"Color on Ceramics in the Medieval Architecture of Tlemcen, Algeria: Light, Ambiance and Symbolism"*, the authors Meriem Benkhedda and Kheira Tabet Aoul explore through a *cultural and historical analysis* the ancestral know-how and demonstrate that this architectural heritage has a colorful atmosphere, whose evolution is linked to the relationship between shapes, lights, materials and colors as well as its socio-cultural context. In the article *"The experience of equivalent luminous colors at architectural scale"*, Ute Besenecker, Ted Krueger, John Bullough, Zachary Pearson and Robert Gerlach present a research in the context of *lighting and perception*, through several experiments at architectural scale to explore whether visual stimuli closely matched for chromaticity and light level would produce recognizable differences in perceived and intuitive qualities. The topic of color in *cosmetics*, in the NCS color space defining hue, blackness and chromaticness of lipsticks, is the core of the scientific research *"The changing colour of CHANEL's lipstick ranges from 1960 to 2015"* presented by Hélène de Clermont-Gallerande, Nicolas Rolland, Patrick Doucet, Julie Deydier, Anne Varichon and Barbara Blin-Barrois. Laura Bellia, Massimo Osanna, Gennaro Spada,

Annamaria Mauro, Chiara Donzella, Francesca Fragliasso and Emanuela Stefanizzi, in their research *"Light and colors in the Villa dei Misteri"*, analyze the *lighting conditions* and performed a *metrological survey* of the fresco's colors in the triclinium of this ancient Roman villa in Pompeii. In the paper *"A Colour Palette Methodology"*, Maria Kirk Mikkelsen presents a method in design teaching for the creation of color palette called Color Combination Cards which is divided into four categories: plan, create, adjust and review. Justyna Tarajko-Kowalska presents a study *"Blue color traditions in Polish wooden architecture – valuable cultural heritage and a source of inspiration"* about the use of the blue color in the traditional Polish wooden *architecture*, considering its symbolic, functional and decorative aspects. Manuel Melgosa, Guihua Cui, Claudio Oleari, Pedro J. Pardo, Min Huang, Changjun Li, and Ming Ronnier Luo, in the *metrological* research *"Is it possible to improve the weighting function for lightness in the CIEDE2000 color-difference formula?"*, compare the performance of the ΔE_{00} color-difference formula with three modified formulas, applying the recommendations of the CIE 217:2016. Using the methods of investigation of the *representation*, Michela Rossi and Giorgio Buratti in their article *"From Decoration to Industrial Design: Gio Ponti and Colour in Architectural Innovation"*, focus on the role of color in Ponti's design works: ceramics, furnishing accessories, domestic interior and building elements in the period 1940-59. In the essay *"The contribution of colour in the artistic representation of the sacred. Italian innovations from the end of XIX century to the first part of the XX century"*, through a *historical analysis*, Anna Mazzanti delves into the theme of color, that assumes a symbolic value, in the context of the sacred painting between the nineteenth and twentieth centuries in Italy. Eszter Dudás and Ágnes Urbin in the paper *"Improvement of a lamp construction with a highly reflective material"* present a case study of lighting product design of a car indoor lamp focusing on the efficiency and the homogeneous light distribution of the product. In the paper *"A digital framework for color design and education"* Pietro Paglierani and Francesca Valan present an interesting set of digital functions, named *"ColorTools"*, collected in a single framework written in Python, implementing the most popular color-theory libraries to match the needs of color designers. Maria Martone and Floriana Papa, in their paper *"Colors, lights and shapes in the Naples underground. The art stations of Line 1"*, analyze and document the chromatic

aspects of some of the main art stations, through the tools of investigation of the *representation*, defining an underground color sampling guide of spaces without natural light. Finally, Giulio Bertagna and Aldo Bottoli in their article "*Colours for SLAncio project of the scene for a service and care facility in Monza*" present the interesting results of a color *design* research on the perceptual configuration of the new facility for vegetative states, minimal consciousness, coma and ALS of the San Pietro di Monza Centre.

In the columns, Renata Pompas presents the review of the book of Andrea Dall'Asta "*La luce splendore del vero. Percorsi tra arte, architettura e teologia. Percorsi dall'età paleocristiana al barocco - The light splendour of truth. Paths among art, architecture and theology from early Christian to baroque*". Michela Lecca with Osvaldo da Pos in their Communications and Comments report some considerations from the talk that Prof. da Pos gave during the Munsell 2018 International Congress, about various topics on the subject of "*Food and Color*".

The Editor in Chief
Maurizio Rossi