

# Color Culture and Science Cultura e Scienza del Colore

## Special Issue on FRCC2019

Editors: Verena M. Schindler, Yulia A. Gribner



**First Russian  
Congress on Color**

September 18–20  
2019

Smolensk



CCSJ  
Volume 12  
Number 1  
2020

ISSN  
2384-9568

COLOR CULTURE AND SCIENCE (CCSJ)  
CULTURA E SCIENZA DEL COLORE  
jcolore.gruppodelcolore.it  
ISSN 2384-9568  
DOI: 10.23738/CCSJ.00  
ANCE E227716  
ROAD: the Directory of Open Access scholarly Resources  
Registrazione presso il Tribunale di Milano n. 233: 24/06/2014

Volume 12, number 1, March 2020  
DOI 10.23738/CCSJ.120100

PUBLISHER  
Gruppo del Colore – Associazione Italiana Colore  
www.gruppodelcolore.org  
Registered office: Piazza Carlo Caneva, 4 - 20154 Milan (IT)

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Each article is reviewed by two or three referees and submitted to a double-blind peer review process where both the authors and the reviewers are kept anonymous. Referees are asked to evaluate the manuscript based on the following criteria:

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- Soundness of methodology
- Completeness of the reported work
- Conclusions supported by the data
- Correct acknowledgment of the work of others through reference
- Effectiveness of the manuscript (organization and writing)
- Clarity of tables, graphs, and illustrations
- Importance to color researchers
- Relevance to color practices

If the article is accepted with major revisions by the referees, the author(s) are asked to improve the article according to the suggestions of the referees. The revised article will then be submitted to a further review.

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# Editorial

The First Russian Congress on Color (FRCC2019) was held at Smolensk State University on 18–20 September 2019. Smolensk is one of the oldest cities of European Russia and is located on the Dnieper River. The congress was organized by the Smolensk State University, the Research and Education Center 'Color Lab' of Smolensk State University, and the Study Group on Environmental Colour Design of the International Colour Association. Famous Russian scientists and colour experts from around the world presented their latest findings in such fields as, e.g., psychology, sociology, political science, literary studies, gender studies, philosophy, art history, product design, art, architecture, urban design, landscape architecture and colour vision. Over the three days of the conference, participants delivered sixty-eight presentations in Russian and English in three different forms: as oral presentations, Skype talks, and posters. In total, more than 300 people from nineteen regions of the Russian Federation and twenty different countries participated in the congress.

This special issue of *Colour Culture and Science* gathers together a selection of extended papers presented at the First Russian Congress on Color, which were published in Volume 1 of *The Scientific Notes of the Color Society of Russia*, Smolensk State University Press. All contributions of this special issue have been double-blind peer reviewed, revised, and rigorously edited to ensure a high quality standards. We warmly thank the twenty-two reviewers for their excellent work.

The first four papers cover relevant topics related to colour in architecture and the urban environment: Karolina Białobłocka (Poland) discloses precious archive documents she unearthed about colour design proposals for Warsaw's historic Market Square, which was restored after World War I, and later rebuilt after its complete destruction in World War II.

Aline Barlet, Audrey Bousigues and Alice Herbert (France) analyze the colours of distinct new buildings that mark transition zones in the urban fabric and contribute to the development and modernization of the French city of Bordeaux.

Alessandro Premier (New Zealand) explores the colours of temporary and permanent textile architectural envelopes/façades of the 21st century including tensile structures, architectural installations, and buildings around the world.

Beichen Yu and Simon Bell (United Kingdom) identify a new trend in the design of public and semi-public space whereby saturated colours are used to meaningfully impact an urban place. The so-called 'new phenomenon' is analyzed in the context of the visual culture of the new digital society.

The next two papers deal with colour in interior architecture:

Ichraf Aroua and Faten Hussein (Tunisia) inquire into the effects of colour in delivery and maternity spaces in France and Tunisia via on-site colour analysis, surveys, and electrodermal activity tracking of women giving birth. Their aim is to identify elements that are fundamental to creating an ambience in harmony with function, shape, texture, and the cultural context.

Cristina Boeri (Italy) employs colour emotion theory to develop an educational approach to colour design for interior space.

The next four papers concern themes in different fields of research, such as fashion, perfume packaging, ceramics, and art:

Milena Quattrer, Welton Fernando Zonatti and Anna Paula Silva Gouveia (Brazil) make use of subtractive colour theory in their practical colour exercises for fashion courses to deal with colour contrast and colour harmony.

Camila Assis Peres Silva and Clíce de Toledo Sanjar Mazzilli (Brazil) show research results based on their experiments concerning the relationship between the perceived fragrance of perfumes and the chromatic lightness of primary packaging.

Carla Lobo (Portugal), explores the history of ceramic products, their migration over the centuries, and how foreign colours merge with local conditions to form a very distinct chromatic 'DNA marker'.

Yulia Kovanova (United Kingdom) discusses colour from an ecological perspective as developed through a gradualist and non-divisional approach and her own artworks.

We wish you a very interesting, instructive, and joyful time reading!

*January, 2020*

*Guest Editors of this special issue on the FRCC2019*

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