

Publications: The International Scientific Conference of the Color Society of Russia

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Abstract

This review includes four publications stemming from the International Scientific Conference of the Color Society of Russia, RUcolor2020, held online 1–5 December 2020. Two publications contain Russian and English contributions: *The International Scientific Conference of the Color Society of Russia: Book of Abstracts* (Smolensk: Smolensk State University Press, 2020), and *The International Scientific Conference of the Color Society of Russia: Selected Papers* (Smolensk: Smolensk State University Press, 2021). Two additional publications, *The Scientific Notes of the Color Society of Russia* (Vol. 2, 2020, a special issue on color design for the elderly) and *Sociological Studies* (1;3, 2020, a special issue for young scientists and students), further include nineteen papers written in Russian or translated from English. In total 182 authors from twenty-seven countries and seventeen regions of the Russian Federation presented their research findings at RUcolor2020 and published their papers in these books.

Keywords: *psychology of color, sociology of color, color in communication, color in art and design, color in science and technology*

INTRODUCTION

This paper presents four publications resulting from the International Scientific Conference of the Color Society of Russia, RUcolor2020, held online 1–5 December 2020 (Figure 1).



Figure 1: Covers of the four publications stemming from the International Scientific Conference of the Color Society of Russia held in December 2020.

Participation was free to all conference attendees, becoming one of the largest international scientific events of the year in Russia. In total 182 authors from twenty-seven countries and seventeen regions of the Russian Federation presented their state-of-the-art color research and new research findings at the international RUcolor2020 conference (Figure 2). Fifty-two renowned color experts from twenty-two countries, members of the RUcolor2020 Scientific Committee, have rigorously peer-

reviewed both the submitted abstracts and the full papers. All contributions have been revised and carefully edited to ensure the highest standards throughout.

The contributions reflect the research results carried out in the fields of psychology of color, sociology of color, color in communication, color in art and design, and color in science and technology.

RUcolor2020 was jointly organized by the AIC Study Group on Environmental Colour Design, Smolensk State University, Research and Education Center “Color Lab”, the Institute of Scientific Information for Social Sciences of the Russian Academy of Sciences, and, the Moscow Soglasie publishing company. We are very excited to have the opportunity to present the four publications at the AIC2021 Congress.

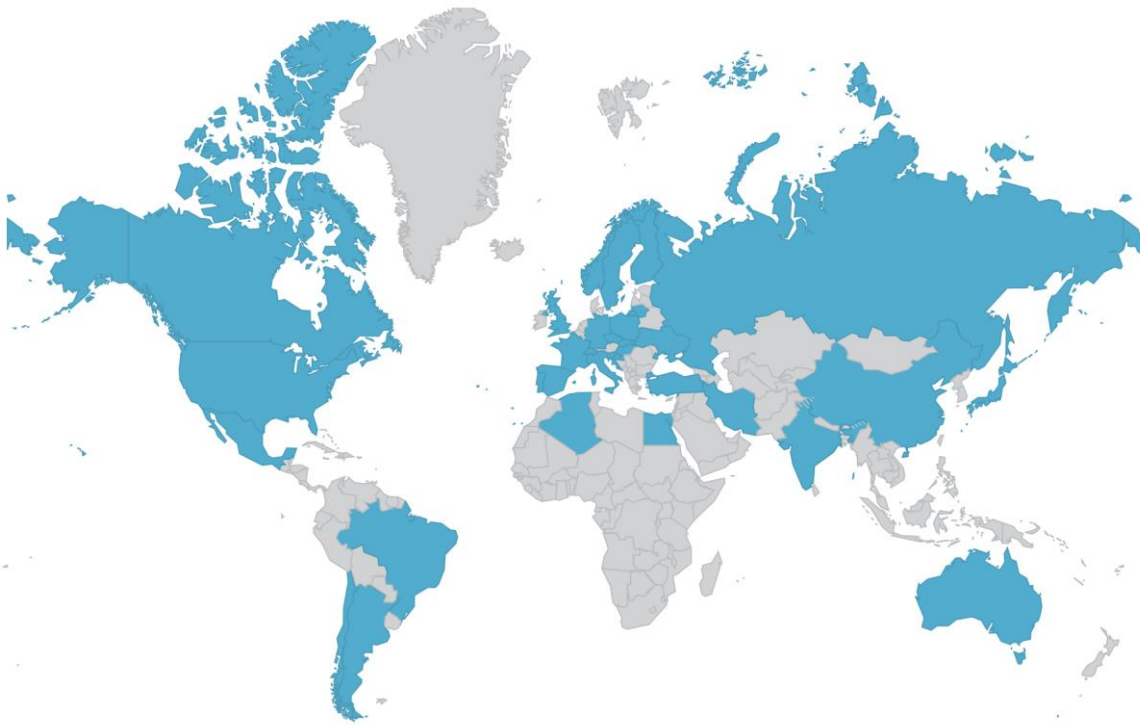


Figure 2: Geography of authors' provenience of the International Scientific Conference of the Color Society of Russia publications.

BOOK REVIEW

The International Scientific Conference of the Color Society of Russia: Book of Abstracts (Smolensk: Smolensk State University Press, 2020)

The publication, *Book of Abstracts*, includes 110 contributions divided into three parts: (1) Invited talks; (2) Oral presentations in Russian; and, (3) Oral presentations in English.

The first part of *Book of Abstracts* includes all sixteen invited speaker abstracts published in both Russian and English. The invited speakers represent seven different countries: *Enrique del Acebo Ibáñez* and *José Luis Caivano* from Argentina, *Jean-Philippe Lenclos* from France, *Axel Buether* from Germany, *Balaganapathi Devarakonda* from India, *Yuriy Burykin*, *Andrey Efimov*, *Vladimir Kagansky*, *Olga Lavrenova*, *Natalya Panova*, *Nicolay Serov*, and *Mikhail Shishin* from Russia, *Juan Serra* from Spain, and, *Domicile Jonauskaitė* and *VMS* (co-author of this paper) from Switzerland.

The second part contains forty-four abstracts in Russian written by authors from seventeen regions of the Russian Federation as well as from Belarus (*Tatyana Sivova*), India (*Tyagi Ruchi*), Poland (*Kristina Vorontzova*), Ukraine (*Boris Bazyma*, *Mikhail Krasikov*, *Svitlana Pryshchenko*, and *Yulia Romanenkova*), and the USA (*James W. Mantet*).

The third and final part incorporates fifty abstracts in English from twenty-five different countries: Argentina, Australia, Brazil, Chile, China, Croatia, Czech Republic, Egypt, France, Germany, Iran, Italy, Lithuania, Mexico, Poland, Portugal, Russia, Serbia, Slovakia, Spain, Sweden, Switzerland, Turkey, United Kingdom, and the USA.

The International Scientific Conference of the Color Society of Russia: Selected Papers (Smolensk: Smolensk State University Press, 2021)

The publication, *Selected Papers*, includes a total of fifty papers, with fourteen in Russian and thirty-six in English.

A key feature of the Russian contributions is the shift of focus from the relationship between color and individual perception and experience—traditionally studied within the framework of the humanities—to the relationship between color and society (see e.g., the paper “Colors of the revolution” by *Igor Krasilnikov*), the analysis of the social differentiation of color codes in different cultures (“Color symbolism in the South Indian Kathakali Theater” by *Tatyana Kartashova*, “Color in the traditional Ukrainian folk culture” by *Mikhail Krasikov*), and the identification of the relationship between the structure of color space and social structures (see e.g., paper “Color representations of different professions by young people” by *Faina and Sergey Kremen*).

Another group of studies in Russian presented in the book is devoted to color symbolism (“The associative potential of color symbols” by *Elena Solovyova*, “Environmental motifs in the stage clothing design” by *Rimma Fatkullina et al.*, “The role of color symbolism in Oscar Wilde’s Drama ‘Salomé’” by *Vladislav Shalaev and Yulia Marinina*), linguistics of color (“Color concept in the floristic space of Konstantin G. Paustovsky’s prose” by *Tatyana Sivova*) and color education (“Coloristics in an architectural school” by *Natalya Panova*).

One of the novelties of *Selected Papers* is the Russian translation of papers by renowned color researchers: “The Geography of Colour” by *Jean-Philippe Lenclos*, “Color order systems, color mixtures and the role of cesia” by *José Luis Caivano*, and “Antarctica as the white continent: color, values and magic” by *Enrique del Acebo Ibañez*. As well, it includes the English translation of “The theory of urban color environment” by renowned Russian color designer *Andrey Efimov* who, in 1990, published two volumes resulting from a memorable international color conference he organized in Moscow.

The papers in English are published in the second part of *Selected Papers*.

Some papers deal with color in psychology and sociology such as “Depression to expression: color as visual language to communicate complex emotions” by *Puja Kumar and Carla Lobo*, “Color profiling: a visual archetypal blueprint for the process of Jungian individuation” by *Mark Wentworth* (translated into Russian), “Visual grouping: a study on preponderances of color or shape in match-three games” by *Joyce C. Cavallini and Paula Csillag*, “The construction of the chromatic sign in the Brazilian political and social environments” by *Ítalo José de Medeiros Dantas et al.*, and “Quantifying colors of traditional academic gowns in Spain” by *Manuel Melgosa et al.* Psychology also plays a crucial role in two fascinating analyses: “Color as a visual language: exploring the chromatic palette in Suzan Pitt’s animation” by *Elizaveta Kushnirenko*, and “Color as a narrative tool in the tale ‘The Yellow Wallpaper’ by Charlotte Perkins Gilman: a discursive semiotics analysis” by *Ítalo José de Medeiros Dantas et al.*

A paper deals with color in communication and includes an interesting analysis of color in brand design: “Color as a distinctive quality in visual identity: analysis of dominant color in brand identity in relation to the perception of the recipient” by *Carlos Esteban Prause*.

Color education has become an important part of research in determining, defining and translating color terms (“Basic parameters for color education: a proposition of concepts on color theory for Brazilian elementary and middle schools” by *Milena Quattrer and Anna Paula Silva Gouveia*), developing color courses for people with different backgrounds (“Color as a way of communication in design education” by *Banu Manav*, and “The role of color training in industrial environments” *Xavière Ollier et al.*), exploring new teaching methods (“A colour is worth a thousand words! A colour-based tool to foster communication in culturally-plural teams” by *Ingrid Calvo Ivanovic and Francesca Mattioli*), and introducing recent technology (“Augmented reality in interactive color experience: commemorating Bauhaus 100” by *María Marta Mariconde et al.*, and “Rethinking the role of technologies in teaching colour design” by *Galya McLellan*).

Another captivating paper shows that restoration techniques of films have been substantially developing in recent years: “The colors of ‘Toute Une Nuit’: a study of color restoration in film” by *Arianna Brivio et al.*

Papers relating to color in the built environment reveal fundamental insights and constant elements (“Color tectonics: enhancing and modifying form and space with color” by *Galen Minah*), an analytical approach to a specific cultural context and standing (“The use of color in spaces central to social life in contemporary residential housing in Recife, Brazil” by *Gisele Melo de Carvalho and Camila Brito da Cruz*), a specific context (“The philosophy of colour in the French period of environmental colour design” by the authors of this paper), and how new technological means are used to differently perceive an urban landscape (“Technology in the walk: experiential reading of color of urban landscape” by *María Marta Mariconde et al.*). Another strength of *Selected Papers* is the insight that researchers and designers deal with color in very different ways, forming art and science in an entangled pair. One such interesting approach is “Beyond hue: the affective response to value and chroma” by *Ellen Divers*.

Research and analysis recurrently focus on one single color such as in “Color as a sign in minimalist architecture” by *Dragana Vasilski*, “Phenomenon of white in contemporary architecture, art and design in Europe and Russia” by *Alena Grigorash and Davide Bossi*, “Yellow color in European architecture and the built environment: traditions and contemporary applications” by *Justyna Tarajko-Kowalska* (Figure 3, right), and “Blue in Alentejo: authenticity and sustainability” by *Ana Paula Pinheiro and Rui Duarte*.

Enlightening insights also include ancient cultures: “Analytical study of pigments (colors) of the Wildlife Scene at Ra-shepses Burial Chamber (Saqqara, Egypt)” by *Ashraf Youssef Ewais*, and “The impact of Spanish colonization on color semiotics and worldview in Prehispanic Mexico” by *Tania Eréndeni Fuentes Villa and Claudia Ayari Fuentes Villa*.

Striking artistic and philosophical cross-cultural inquiries are manifest in “Colour: extensive and intensive approaches” by *Rui Grazina and Fernando Moreira da Silva*.

The interaction of color and light has become a topical subject matter and is discussed from different points of view: “Using coloured lights in physical and immersive VR environments as material for design” by *Marjan Kooroshnia and Jan Tepe* (Figure 3, left), “Unveiling the potentials of colored light in relation to other sensory stimuli for atmosphere design” by *Eglė Prokopavičiūtė*, and “Unique experiential benefits that multispectral lighting may provide” by *Markus Reisinger*.

Papers relating to color in science and technology explore a specific building material (“Surface quality evaluation in cementitious mixtures: the grey color of mortars and concretes from a qualitative-quantitative point of view” by *Anahí López and Alejandro R. Di Sarli*), natural dyes (“Analysis of natural dyes color characteristics: subjective vs. objective” by *Martina Ira Glogar et al.*), ultraviolet radiation effects (“Effect of illuminant UV component on colorimetric attributes of eco-friendly dyed wool yarns” by *Razieh Jafari and Kamaladin Gharanjig*), scaling of brownness (“Characterization of the full-scale of browning degrees in liquid food models” by *Lorena Sofía Pepa et al.*), the calibration of computer-aided design systems (“A practical procedure for obtaining calibrated material colors for CAD Systems” by *Gianluca Guarini and Maurizio Rossi*), and the monitors’ quality (“A color performance comparison of LCD and CRT monitors: considering black offset, white point, and linearity” by *Mahdi Safi et al.*)

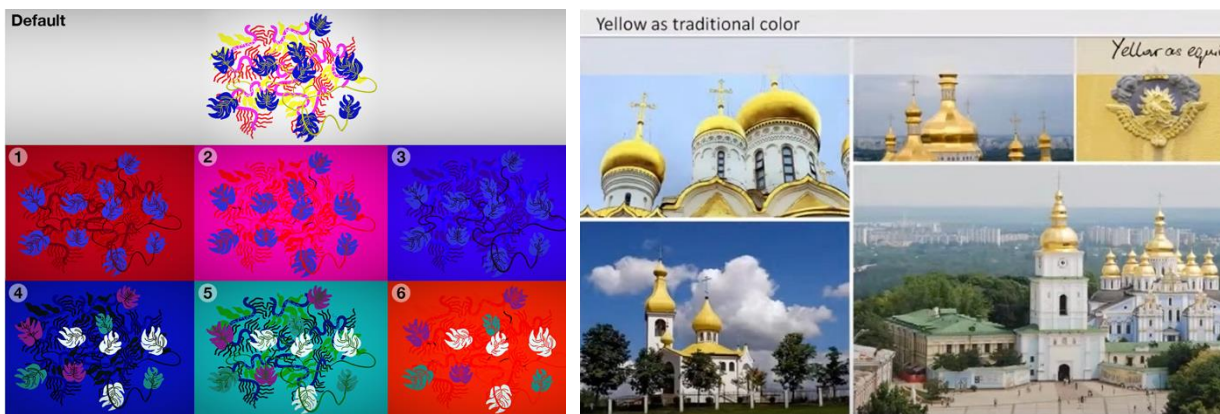


Figure 3: The image to the left shows design patterns that appear differently depending on the colored light used (Kooroshnia and Tepe); To the right, yellow is also discussed as a traditional color equivalent to gold (Tarajko-Kowalska).

The electronic version of *Selected Papers* includes an Appendix containing abstracts of thirty-six books on color published in the last five years by conference participants and presented at RUcolor2020 during a special book session.

The Scientific Notes of the Color Society of Russia, Vol. 2, 2020, a special issue on color design for the elderly

Volume 2 of *The Scientific Notes of the Color Society of Russia* includes ten contributions in Russian focused on color design for the elderly.

Half of the papers have been translated from English in order to introduce the most advanced research findings in the field to a wide range of Russian readers: the results of research projects on the application of color and light effects in intensive care units by *Axel Buether* (DE) and on interior colors for senior housing by *Juan Serra, Ana Torres, and Jorge Llopis* (ES); experimental research on color design in healthcare institutions by *Silvia Cejpková and Andrea Urland* (SK); a case study of color for packaging and brand identity of Brazilian medicines based on documentary research by *Silva Camila Assis Peres and Rebeca Fernandes Leal* (BR); and, UV protective properties of cotton material dyed with cochineal dyestuff by *Ana Sutlović, Martina Ira Glogar, and Anita Tarbuk* (HR).

In their contributions Russian researchers present the results of the use of computer stabilometrics in assessing the postural stability of a person in the visual perception of color information (*Yuriy Burykin*), the exploration of color characteristics of “flat” design and its perception by elderly people (*Aleksandra Pankratova*), the analysis of the specifics of how people of different ages interact with

color (*Nicolay Serov*), the exploration of different levels of vision and comprehension of color phenomena (*Leonid Tchertov*), and the use of color contrast in the choice of LED radiation spectral characteristics for operating rooms (*Margarita Shumskaya, Vladimir Snetkov, and Nikolay Eliseev*).

Sociological Studies, 1(3), 2020

This special issue of *Sociological Studies* for young scientists and students includes nine papers written in Russian.

Papers by BA, MA and PhD students discuss a wide range of issues relating to the theory and practice of color in design. The authors analyze color symbolism (*Lubov Kulemina*), healing properties of color (*Darya Zakharova*), and the importance of color in nutrition and its influence on human well-being, activity, and mood (*Sofya Apkaeva and Victorya Voloshko*). They discuss Russian students' emotional responses to color (*Yulia Kovaleva, Maria Drozdova, and Daria Orlova*), as well as color influence on civil servants (*Svetlana Kuzmenkova*), on TV audience (*Darya Leshchenkova*), and on the perception and memorization of information by elderly people (*Olga Filatenkova*). The issue also contains a research review of color categorization published over the past fifteen years in Google Scholar, eLIBRARY.RU and CyberLeninka databases (*Alyona Nankevich*), and an analysis of the experience of using color in design of the electronic glossary of conservation terms for wall paintings and architectural surfaces «EwaGlos» (*Karina Tsygankova and Alexey Delov*).

CONCLUSIONS

The RUcolor2020 books bring together a wealth of topics that reflect the scope of work being undertaken within color theory and color research.

All four publications were sent free of charge to professional, scientific and educational institutions. Electronic versions of the four publications are freely available online at the website of the Scientific and Education Center "Color Lab" (<http://www.color-lab.org/publikacii/>).

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