

Second Colour Life

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ABSTRACT

It is a well known fact that practical training of a university student is very important not only for the performance of the profession but also for their personal and academic development. In that sense, the academic training of future professionals in Product Design Engineering covers a wide range of educational possibilities which are based not only on the industrial aspects, but on ways of relationships with the Design Culture. Nonetheless, Colour Culture teaching needs a deeper study model in order to become Colour in an essential factor on the design project.

Therefore, the title and content of this paper respond to the reinforcement of two parts. Firstly, to teach student the creative aspects of colour applied to plastic arts and, secondly, to learn the different kinds of representation, from two-dimensionality to three-dimensionality. Thus, we understand that *giving a Second Life to Color*, could include two conditions: the study of the arts and the opportunity of materializing a design. Using materials in order to achieve new ways of seeing the world through art.

1. INTRODUCTION

The study of colour and its application in Design has always been a necessary task. It is in Industrial Design History, in the late 19th century, when the language of industrial paints, the laws of physics, the creation of new products through innovative ways, applying colours based on new management methods begin to take importance (Gage 2001: 159).

Clearly, within the Industrial Design panorama, both the shape and colour have been materials factors, as well as generators of creative proposals in the new panorama of plastic arts: a new conception of arts and life (VV.AA 2105: 15-40). One of the most characteristic examples of the industrial product development is found in the creations of De Stijl Group and the renewal manifestations of the School of the Bauhaus. Its representatives did not leave indifferent to a society in process of cultural change, through a large range of artistic creations.

It follows that, any training in the field of Design, must be based on a cultural knowledge that express the colour from different perspectives. The city and urban spaces designed for developing social activities, allow multiple proposals that enrich these places. Artistic creations nowadays, commit to pushing up the value of urban culture by displaying designs. From urban elements to graphic communication.

The teaching staff of the subject entitled "Product and Environment Colour Design" of the Master's Degree in Design Engineering seeks to sensitize the different ways to carry out a plastic intervention, and to achieve new artistic strategies in the design field and to enrich designer's knowledge. It focuses on the study of Colour in the product design development through two different ways. Firstly, by experimenting with society and, secondly, with the place as a clue element of any product design project (Fig.1). An educational work is developed. It helps to understand that colour and design, as a part of a community, are having greater impact.

The teaching staff of the Department of Architectural Graphic Expression has been present at this faculty since its creation in the academic year 2007-2008. Developing a multidisciplinary experience which allowed them to carry out university teaching methodology related to the product design applied to several environments. It seeks to encourage a broader and global Design and Colour Culture adapted to the cultural activities of the city. Therefore, it helps to enrich the artistic nature by designing new proposals based on chromatic interventions for citizen's attention, emphasizing, on the one hand, the visual importance of colour and, on the other hand, the reuse of materials.



Figure 1. Design Projects of students in urban space of Valencia "**Mercado en Verde**" ("**Green Market**"). Exhibition. ETSID. UPV. 2014-2015. Students: Marta Veintemilla, Teresa Argente, Frida Eriksson, Ana Tomás, Ana Gallego, Antonio Cobaleda, Ariadna Santana, Cosima Grundl, Tania Acevedo, Iliana Campa, Rafa Megías, Javi García, Elisa Sanz, Mathieu Espiot, Sam Bakhshi, Bast Bente, Paula Corredera, José Antonio Callero, María Juan.

Link video in youtube: <https://youtu.be/egZZy6kKA1w>

The contents, methods and learning resources in this subject are linked to activities of social participation, project development based on direct experience, solidarity initiatives and social needs. It seeks to enrich the theoretical knowledge of students from experimentation and action.

2. METHOD

In order to obtain a right level of university knowledge about Colour and Design, we start by teaching a theoretical background on product, colour and contemporary culture. Knowledge of colour and shape perception and the theory of design basis of Albers, Goldstein, Arnheim or Wong, as well as theoretical aspects of design philosophy of Flusser, among others, is reviewed by students. The aim is to learn how to use this learned knowledge in order to express the colour nature and the colour quality in product design in a particular environment with specific features. Colour, like any other variable, is subject to laws. These laws must be known in order to stimulate the product design nature. Therefore, a knowledge basis is set up in order to understand the visual, perceptual and communication design structures.

As a result, some proposed activities have constituted an approach to small and medium-sized business based on artisanal manufacturing and the need for delivering solutions that provide a creative vision to the spaces. The aim is to please and bring the public to the purchase of a product.

Innovation is gone in deeply, pleasant spaces are enabled and branding methods are proliferated (Julier 2010).

It is implied that such activity is based on a specific project learning, which aims to work from the idea design stage to its construction. The proposals are based on an initial illustrative scheme. Each student has this scheme in order to understand the process. The creation of each design should be created for collective use.

This scheme is created to stimulate student interest. It tries to bring the student to: the real world, the enterprise, the manufacturers of products and services, professionals in the design sector, the marketing, the stages of production, the latest trends and, obviously, to apply colour as a priority through a new design concept.

Following the explanation of the theoretical contents, this learning materialized by experience. It is developed in progressive stages: firstly, the initial practice, based on the search for information. Secondly, fieldwork knowledge is developed and finally, creative and innovative solutions are carried out. This allows improve the design project, each time better supported and adapted to the context in which it takes place.

The several stages of the study and research carried out around colour, new trends, manufacturing, new technologies and industrial development generated in recent times, allows extending knowledge about design involved in designer's creative processes (Aicher 2002).

3. PRACTICAL EXPERIENCE: "Colour recycling"

To carry out the project design, it is necessary to turn to "participatory design", that is, joint work by cooperation in teams. Therefore, a highly creative and problem-solving environment is created. Design premises are resolved by applying knowledge in a practical way, materializing each team design project (Fig.2). There are four main factors to consider for the project:

- The place, where the project is located. Analysis of the space as a place where the object is inserted.
- The object, as an element to modify, giving it a new use, considering the materiality of it,
- The material, proposing a new application on it, a second life, to be treated by colour.
- The colour, as a differentiating factor, to achieve a more creative and chromatic interpretation in product design studies.



Figure 2. Setting up of the Design Projects of students in UPV. "Mercado Solidario". Ágora UPV. 2015-2016. Students: Carlos Andrés Ossa, Gonzalo Acosta, Milena Valkova, Pablo Lardón Amat, Alicia Parra, Noelia Cirac Cortés, Jenifer Viar Lope, David Minton Alberro, Carlos A. Ospina, Marcelo A. Reyes, Javier Castellano Cañones, Javier Gómez Rodríguez, Alejandro Núñez Plaza

Link video in Youtube: <https://youtu.be/08mrFYE7MNQ>

4. RESULTS AND DISCUSSION

Many of the proposals carried out by the students of the Master's Degree in Design Engineering have been worked and emplaced in spaced selected by shopkeeper, offering a sample of sensitivity and collaboration. Thus, social groups and partner companies assist students and teaching staff by generating enthusiasm in the student. This Master is getting closer to achieving their incorporation into the world of work. For this reason it is committed to a learning method based on a educational real project. In this regard, the student's received training is becoming more and more diverse and multidisciplinary.

Finally, it should be noted that many of the works carried out by students have been disseminated on social networks and exhibitions. It allows the interaction between the student and the entrepreneurs and craft industries. It provides the opportunity to continue developing new and different designs for innovative commercial spaces. Therefore, we think that a cultural and creative wider vision should be provided, exploring new design proposals which are conceived from art. Focusing on the object, the space and esthetics. From these premises, students design and materialize a design project, in a certain space and with a specific use. Offering a second life to an object which is devoid of character. It is reinterpreted by using colour.

5. CONCLUSIONS

To promote a project from experience and from interdisciplinary is necessary. It have been focused on bringing into the classroom a real problem requested by a company or social services and using the most suitable means, techniques and processes of manufacturing.

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