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ANVUR Agenzia Nazionale Valutazione sistema Universitario e Ricerca

APeJ Academic Publications eJournal

BASE Bielefeld Academic Search Engine

DBH Database for statistikk om høyere utdanning

DOAJ Directory of Open Access Journals

EZB Elektronische Zeitschriftenbibliothek Regensburg

JURN Search tool for open access content

ROAD Directory of Open Access scholarly Resources

SCOPUS

ZDB Zeitschriftendatenbank

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PEER REVIEW PROCESS

All articles submitted to the Color Culture and Science Journal are peer-reviewed according to the following procedure:

First review level

The Associate Editors evaluate each article to determine if the topic and content are of interest to the journal. Once the article passes the initial review, the Associate Editors select several reviewers from the Editorial Board based on their expertise in a particular subject area or topic.

Second review level

Two or three experts review each article with a blind peer-review process where the reviewers are kept anonymous. Reviewers are asked to evaluate the manuscript based on the following criteria:

- Originality
- Relevance to journal's aims and scope
- Technical merit and/or validity
- 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, the author(s) are asked to improve the article according to the reviewers' suggestions. The revised article will then be submitted for further review. After collecting the reviewers' reports, the Associate Editors recommend the acceptability of the article to the Editor-in-Chief.

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TOPICS / DISCIPLINES

The CCSJ accept papers on a wide range of topics on color, including and not limited to the following:

1. Color and Measurement/Instrumentation. Colorimetry, photometry and color atlas: method, theory and instrumentation; quality control and food coloring, dyes, organic and sustainable color.
2. Color and Digital. Reproduction, management, digital color correction, image processing, graphics, photography, film and video production, printmaking and 3D print, artificial vision, virtual reality, multispectral imaging, data visualization. Light field imaging. Multi-sensor fusion. Color localization, recognition, HDR imaging, ADAS systems.
3. Color and Lighting. Metamerism, color rendering, adaptation, color constancy, appearance, illusions, color memory and perception, color in extra-atmospheric environments, lighting design, lighting technologies, visual comfort.
4. Color and Physiology. Mechanisms of vision in their experimental and theoretical aspects, color vision and color appearance, deficiencies, abnormalities, clinical and biological aspects, synesthesia, health, well-being.
5. Color and Psychology. Phenomenology of colors, color harmonies, color & form, perceptive, emotional, aesthetic, and diagnostic aspects.
6. Color and Production. Food and beverages, agriculture, textiles, plastic materials, ceramics, paints, gemology, color in the food industry.
7. Color and Restoration. Archaeometry, painting materials, diagnostics, and conservation techniques, restoration, and enhancement of cultural heritage.
8. Color and Environment. Representation and drawing, urban planning, the project of color, architecture, interior design, landscapes & horticulture, color and architectural syntax, territorial identities, biodiversity.
9. Color and Design. Furniture, CMF design, fashion, textiles, textures, cosmetics, food design, museography.
10. Color and Culture. Arts and crafts, history, philosophy, aesthetics, ethno-anthropology, graffiti, geology, sociology, lexicology, semantics, anthropology of vision, food culture and heritage, color naming.
11. Color and Education. Pedagogy, didactics of color, aesthetic education, artistic education.
12. Color and Communication/Marketing. Graphics, communication, packaging, lettering, exposure, advertising.

Table of Contents

Design and Fashion Design: a Chromatic History – Editor's note <i>Raimonda Riccini</i>	5
The perfect harmony of white clothes: Porfirian women´s underwear in Mexico City (1900-1910) <i>Nallely Rangel Vázquez</i> DOI: 10.23738/CCSJ.170201	7
Chromatic Weaves: Color through Rule and Perception in the Work of Anni Albers <i>Carla Farina</i> DOI: 10.23738/CCSJ.170202	18
The Chromatic Turn in Fashion Environment: From Radical to Sensory-Experiential Design <i>Paulo Eduardo Tonin, Marinella Ferrara</i> DOI: 10.23738/CCSJ.170203	27
The co-evolution of color and digital tools: a new logic for fashion design <i>Maria Martone, Tiantian Fan</i> DOI: 10.23738/CCSJ.170204	36
The dematerialisation of colour: On the creative and ecological consequences of expanded colour spaces <i>Jonas Leysieffer, Tina Tomovic</i> DOI: 10.23738/CCSJ.170205	45
Coloured Lives of Plastic: A History of Colour in Plastic Furniture Design <i>Geoff Isaac</i> DOI: 10.23738/CCSJ.170206	51

Colours of the Sea and Design: The Upholstery of Riva Motorboats between Visual Identity and Luxury <i>Gianluca Grigatti, Francesca Mucchetti, Pierpaolo Peruccio</i> DOI: 10.23738/CCSJ.170207	61
Ettore Sottsass: the colour in photography, the colour in design <i>Marta Vitale</i> DOI: 10.23738/CCSJ.170208	68
Mediating Synthetic Fibres and Colour at the Centro Design Montefibre in the 1970s, between Fashion Forecasting and Design Culture <i>Maddalena Dalla Mura, Elena Fava</i> DOI: 10.23738/CCSJ.170209	79
From Form to Meta-Design: Clino Trini Castelli's Theoretical Tools for CMF and Qualistics. <i>Raimonda Riccini, Maurizio Rossi</i> DOI: 10.23738/CCSJ.170210	91
Evaluating the stability of colour slides: 30 years of natural ageing at the National Museum of Denmark <i>Joana Silva, Sille Juline Høgly Petersen, Morten Ryhl-Svendesen, Jesper Stub Johnsen, Karen Brynjolf Pedersen</i> DOI: 10.23738/CCSJ.170211	99
Color differences between Urban Digital Twin and the real city. Optimisations and compensations <i>Maria Martone, Tiantian Fan</i> DOI: 10.23738/CCSJ.170212	110
An investigation into the structure and color stability of Polaroid 20x24 prints (Errata Corrige) <i>Paulina Miąsik, Sylvie Pénichon, Clara Granzotto, Ken Sutherland</i>	119

Design and Fashion Design: a Chromatic History

Editor's note

Dear Esteemed Readers¹,

I am honored to have had the opportunity to edit this special issue of the “Color, Culture and Science Journal”, which focuses on “Design and fashion: A Chromatic History”. The collection brings together ten historical essays that take very different approaches and cover a wide range of perspectives and fields of research. The variety of topics covered, ranging from clothing and photography to digital technology and experimental research for companies, demonstrates once again that color plays a central role in most areas of design and fashion. At the same time, it presents us with a panorama of episodic features, offering openings of perspective rather than the results of long, in-depth research into the same themes or segments of a consolidated framework. This calls on historians and scholars in general to reflect on the state of the history of color in relation to fashion and design — a history which remains largely unwritten.

In September 2014, the journal *Design History* published a special issue on the theme of “Colour and Design”. In her editorial with the meaningful title ‘Chromophilia: The Design World's Passion for Colour’, Regina Lee Blaszczyk justified the decision to devote a monographic issue to color with the observation that “The history of colour in design practice is an overlooked area in design history”. Over a decade has passed, and as I sit down to write this editor's note, I am tempted to repeat his words verbatim. Despite color's obvious and ongoing extraordinary role in the worlds of products, communication and fashion, the history of design has remained stingy with specific insights into it.

It is true that the number of studies on color has increased over the last ten years. However, if we exclude the numerous scientific and technological contributions, analyses of color in design continue to adopt two main approaches: the first considers the cultural and social history of color. This primarily focuses on studies of the symbolic, semiotic and perceptual elements that shape our perception of reality. It also revisits theoretical aspects, beginning with the role of color in design education. Consider the role of color in the basic courses at the Bauhaus with Johannes Itten and, at the New Bauhaus, or at the Ulm School, where exercises were proposed by Josef Albers and Tomás Maldonado. A second point of view focuses on the phenomenology of objects, though these are predominantly limited to furniture.

In this case, color becomes a distinctive feature of a product, conveying its emotional value while also expressing specific production and marketing strategies. The analysis of this subject is similar to the

¹ Colour (UK) or Color (US)? In our Journal, both terms are allowed as long as they are consistent within an article. The exception is given by this editorial in which I use color as on our website. Still, sometimes colour could appear to respect the original title of a paper.

methodologies of art criticism in that it focuses on the unique and authorial aspects of the object, restoring the “aura” that Walter Benjamin claimed was lost due to “technical reproducibility”. In other words, the processes of industrialization and standardization. History seems to advance timidly in the area of the birth, consolidation and development of industrial artifacts, especially in the second half of the twentieth century. With the exception of furniture, very few studies have examined the role of color in industrial product design, how designers use color not only for expressive purposes, but also for design purposes, and its role within companies and their technological and product strategies. Fashion studies and the history of graphic and visual communication have paid more attention to this topic. However, even in this case, the majority of studies tend to focus more on historical and cultural analysis than on design analysis.

With this issue, we aim to encourage fashion and design historians, as well as color scholars in general, to explore new avenues. This is why the issue begins with white, never less “achromatic” than in the case examined by Nallely Rangel Vázquez, who reconstructs the design and communication of women's underwear in early 20th-century Mexico through the history of ethical, symbolic and hygienic codes linked to shades of white. Just a few decades later, Anni Albers combined a sensitivity towards Native American cultures with a modernist approach, transforming color into a tool that gives texture a voice, as Carla Farina argues in her text. Paulo Eduardo Tonin and Marinella Ferrara's contribution focuses on color in textiles and fashion, exploring its use in fashion environments. Finally, Maria Martone and Tiantian Fan analyse the impact of digital technology on fashion processes, particularly in relation to color, through the study of two case examples (Armani and Prada).

In their analysis of the role of color charts in design choices, Jonas Leysieffer and Tina Tomovic argue that digital technology's immateriality influences color choices without considering their chemical materiality and environmental consequences.

In his text, Geoff Isaac takes us through the history of furniture design, highlighting how color has played an instrumental role in shaping the image, design and production structure of the sector, shifting from a functional and expressive logic to an emotional one. Meanwhile, Gianluca Grigatti, Francesca Mucchetti and Pierpaolo Peruccio analyse an extremely relevant and unprecedented case study, examining the use of color to create the identity and recognisability of products such as the 1962 Riva 'Aquarama' motorboat in depth.

The 1960s were a pivotal decade for the development of color in fashion and design, beginning with designers' growing awareness of its importance. In this context, Marta Vitale's work explores a specific aspect of the multifaceted Ettore Sottsass, examining the relationship between color in his photographs and color in his architecture.

The latest essays analyse two intertwining experiences that demonstrate Italy's great creative and experimental vitality during those years. Maddalena Dalla Mura and Elena Fava retrace the history of the Montefibre Design Centre from the 1970s to the 1990s, exploring its dual role in experimentation, research, and public engagement through the application of new synthetic fibers to fashion and design. Raimonda Riccini and Maurizio Rossi's latest text focuses on Clino Trini Castelli and his theoretical contribution to the foundation of design as a discipline. Through a series of experiments, research and activities with companies, Castelli became a recognised pioneer of color theory and practice at an international level.

Colorful regards,

*October 2025
The Guest Editor
Raimonda Riccini, PhD
Full professor of Design*