Reference: Michel Pastoureau, Blue: The History of a Color (2001)

Michel Pastoureau's Blue: The History of a Color offers a linear and Eurocentric account of blue's evolution, framing the colour as one whose meaning shifted across religious, political, and emotional registers over time. His argument is compelling in its historical range, but also reveals a tendency to fix blue within dominant institutional narratives. In Pastoureau's telling, blue becomes important only when Europe decides it is — first as divine in the Middle Ages, then as royal and regulated, then as democratic and romantic. The structure of the book itself reinforces this teleological view, in which colour develops from marginal to central under the guidance of European taste and authority.

What this text contributes to my project is twofold. First, it provides the core timeline I use to structure my visual archive of blue — I use five historical stages similar to his, but reinterpret them critically. Second, it gives me the opportunity to challenge his assumptions: Why are non-Western uses of blue treated as peripheral? Why are emotional meanings considered later developments, rather than simultaneous ones? My sticker project offers a counter-narrative, transforming Pastoureau's chronological history into a spatial, affective map of blue's filtering functions.

Design becomes the method by which I translate historical theory into speculative memory. Rather than reinforcing the dominance of one narrative, I visualise the multiplicity of blue — the blues that were sacred, systemic, forgotten, and felt.
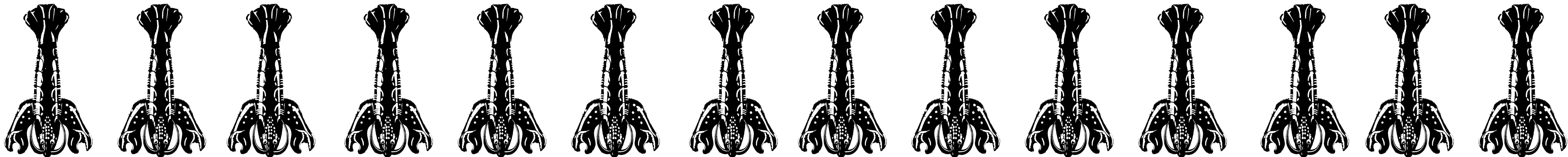
Reference: Italo Calvino, Invisible Cities (1972)

Italo Calvino's Invisible Cities is not a conventional work of fiction. Structured as a series of poetic, fragmentary descriptions of imagined cities, it operates as a metaphorical cartography of memory, space, and perception. Calvino's cities do not exist physically — they are spatialised memories, emotional states, and philosophical positions disguised as architecture.

This approach directly resonates with my design project. Just as Calvino reframes city-building as a memory act, I use blue to construct a non-linear archive of cultural and emotional history. Each of my five stickers functions similarly to one of Calvino's cities: not as historical record, but as interpretive environment. Calvino's work challenges the notion that memory must be chronological or factual. Instead, it can be atmospheric, symbolic, and fragmented — much like colour itself.

Furthermore, Calvino's refusal to stabilise meaning in any one place parallels my approach to blue. In both cases, meaning emerges from recurrence, variation, and pattern, not from fixed identity. This has guided how I designed my booklet — not as a history book, but as a spatial object, a poetic system of blue recollection. My work is indebted to Calvino's imagination of how narrative and design can become one.