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Postmoderní interiérový design v 70. A 80. letech 20. století: rozdíly a paralely mezi Československem a Itálií

Bakalářská práce

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Prohlášení

1. Prohlašuji, že jsem předkládanou práci zpracovala samostatně a použila jen uvedené prameny a literaturu.
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V Praze dne 12.07.2020   Sofya Komarova

Anotace

Tato bakalářská práce se zabývá postmoderním designovým nábytkem a interiéry 80. - 90. let 20. století v Itálii a Československé republice. Prozkoumá, jak italské řemeslo změnilo svět designu nábytku, zejména jak se odráželo v Československém nábytkovém designu v letech 1970 až 1980 na příkladech výstav z obou zemí.

Klíčová slova

Design, postmodernismus, nábytek, interiér, 70. - 80. léta 20. století, Itálie, Československo, výstava.

Abstract

Postmodern interior design between the 1970s - 1980s: Differences and parallels between Czechoslovakia and Italy.

This bachelor thesis deals with postmodern design furniture and interiors of the 1970s - 1990s in Italy and the Czechoslovak Republic. It explores how Italian craft has changed the world of furniture design, especially how it was reflected in Czechoslovak furniture design in the 1970s to 1980s on examples of exhibitions from both countries.

Key words

Design, postmodernism, furniture, interior, '70s – '80s of the 20th century, Italy, Czechoslovak republic, exhibition.

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Introduction

Lately it has been more evident than ever that design, and particularly interior design, becomes more important for people. The 21st century can already boast of design it produced. But what exactly made furniture design so important to us? Why nowadays people have such strong opinions on couches? Why our homes have become the embodiment of ourselves? How exactly the thought that an armchair could mean artistically so much to us emerged? This bachelor's thesis will examine the development of Postmodernist design in Italy, America and Czechoslovakia putting works of the most important people in the industry near to each other and exploring the different references and connotations. Starting in the '60s of the 20th century design and wider – possessions – began to take space in the souls and minds of the middle class. Thanks to Dada's legacy and Pop Art's inclination towards consumerism Postmodernist design was made possible and today's obsession of possessing something that has a degree of artistic quality is explainable.

Postmodernity – the era of irony, joke, self-reflection – first made itself clearly seen in literature and painting. That is, possibly, why there is not so much theoretical works on Postmodern design practice. For my bachelor's thesis one of the most helpful monographies was "The Post-Modern Design" by Michael Collins focusing on the works of studios Alchimia and Memphis. The catalogues of New York's Museum of Modern Art were also helpful and provided an eye-opening research and commentary. Jean Baudrillard's works were taken as primary theoretical ground for post-industrialism and consumerism theory. Works of Roberto Venturi, Denise Scott Brown and Charles Jencks are also considered as a primary source of Postmodernist philosophy in this bachelor's thesis as well as it was considered a primary source for Jana and Jiří Ševčík, who was the most prominent critics that "advertised" Postmodernism in Czechoslovakia in the '80s. Their texts on architecture and exhibitions had done a great aid in understanding the contemporary tone.

The first chapter is focused on an attempt to outline and describe what Postmodernism is. It is divided by "Art" and "Culture" for better understanding. It was also briefly touched on and explained why Scott Brown's and Venturi's study "Learning from Las Vegas" wasn't elaborated on further in the text. The second chapter goes more in depth on how Postmodernism formed throughout the 20th century and how the different art movements have aided in emergence of the Postmodern mentality. The primary texts here were works by Clement Greenberg "Avant-Garde and Kitsch" and Baudrillard's

"Consumer society. Its myths and structures". The third chapter explores Postmodern design on examples of Alchimia and Memphis. The catalogue for the exhibition 'Italy: the new domestic landscape achievements and problems of Italian design' dated by Emilio Ambasz played an important part in this chapter. The catalogue is a full-bodied research on Postmodernist aesthetic. A great discovery, personally, was Bellini's research about social spaces and his Kar-a-sutra project. The final fourth chapter takes on the path of comparing the Czechoslovakian design to the Italian example. It starts with a short 'excursion' to the postwar history: how Communist Party's policy affected the contemporary art scene with some examples. Then it proceeds to trace the design production in Czechoslovakia with focus on group Atika, Milan Knížák and Ševčíks's texts.

Czech design school, as well as its glass making school, is a phenomenon of worldly importance and impact.

I believe it is necessary to look closely on the ties (or, in some cases, absence of them) between Czech and Western Europe design production first because furniture and interior design became such an important part of our lives we cannot imagine drinking coffee in the morning if it is not from our favorite cup. And second, because even though Czech lands in present day art history maybe sometimes considered belonging to Eastern bloc timeline of events, from Czech view they had always belonged to the Western Europe world which could not predetermine a certain mentality that aids as a pathfinder of progression in art.

1.Postmodernism

Postmodernism emerged in the late 20th century as a reaction to the Modernism or the Modern movement.[1] The reaction is best described as a particular revolution that happened in 1968 in France. The events of a month of protests are very descriptive of the spirit of the postmodernity. Although the early beginnings of the revolt of the mind can be tracked back to '50s and the postwar state of the world. The late '50s were marked by high economic growth, with which came an increase in the welfare of

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[1] The research about Postmodernism and postmodern revolution is not imaginable without addressing the last architectural manifesto. It is called „Learning from Las Vegas" and was written by Robert Venturi, Denise Scott Brown and Steven Izenour in 1972. To get a better understanding of why it made such impact in the world of architecture and design it is necessary to look on it from the perspective of contemporary. Venturi and Scott Brown were young architects that were, as many others, searching a way out of dead end of Modernist architecture. The revelation they made with this study, that was then turned into a book and soon enough crawled its way to studied academic materials, was that the two architects accepted the vernacular of suburban planning, signage. They created a studio at the Yale University and conducted a study of the city of Las Vegas considering every part that made the city what we know of it: The Strip, A&P parking lots, billboards and many more. What is so revolutionary here, one may ask? Well, Venturi and Scott Brown answer it is ,learning from the existing landscape is a way of being revolutionary for an architect <…> to question how we look at thing'. They attempted to shift the Modernist rhetoric of revolution, achieving new heights in architecture, to a new discourse of working with what architects have on hands. They write: „Modern architecture has been anything but permissive: Architects have preferred to change the existing environment rather than enhance what is there." From Venturi's and Scott Brown's point of view, the new course that architecture must take is one of understanding the already existing landscape and drawing inspiration from it, which in the 1972 was an unbelievable thing to say, because a conservatively-trained architect must have resented those very thing that Venturi and Scott Brown embraced. But, as the time showed, their study has proven to be the right course, generating and giving a push to the Postmodern movement. Even if the Postmodernism in architecture lasted not that long – approximately 10 years, from early eighties to early nineties – it has nonetheless altered the architecture and design industry with powerful perspectives as the one of Venturi and Scott Brown.

Although this book is of such an importance, it will not be further discussed in the thesis, because its specific is exclusively American. And while American Postmodern scene will be further reviewed in the next chapters, mainly in relation to Italian and Czechoslovakian practice, it seems unnecessary to address „Learning from Las Vegas" any further than that.

Europeans and therefore increase of consumption that resulted in a pursuit of showing off your wealth and therefore societal position by objects in own.**²**

1.1. Art

I think if we had wanted to pinpoint the exact time of the first postmodernist work, we'd be lost in the flood of various works by different branches of modernism. And to "close" the era of postmodernism is equally troublesome. Some even suggest it hasn't ended yet and the question of 'will it ever?' arises.³ Although it can be proposed that the first works of postmodern art are traceable to the late '50s of the 20th century when predominantly in the postwar countries the grand narrative of the Modern movement started to become repetitive and self-perpetuating. The early-20th century art movement full of hopes for the better future became somehow monopolistic and monolithic by the '60s. Its "power" was distributed by the oligopoly of white educated middle-class - the élite - supported by academics, retained in its literature. As it was accurately grasped in Michael Collins' monographic book "Post-Modern Design": 'It turned into the very totalitarianism it was opposed to'.⁴ Though the definitive ending, as Charles Jencks estimates, would be the fall of the Pruitt-Igoe project **[1]**, the "revolt of the mind" already whispered its song in the late '50s.

At that time, the most "modern" movement, established in the USA, was Abstract Expressionism. A group that mainly consisted of painters located in New York, who focused exclusively on the medium - paint application - rather than narrative. Abstract Expressionists have eliminated the representation function of the works of art in order to express pure emotions, positive and negative though oftentimes due to the bumpy political climate in the United States it was negative rather than positive, through perceptibility of gestural application of the chosen medium. It is best described as a group of artists, mainly painters, with a tendency for radical experiments. Though once the Abstract Expressionism movement became mainstream young artists started questioning it because of its lack of representation and references to the state of the world and mass culture which they were a part of. So many artists as Robert

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² Baudrillard, Jean: The Consumer Society. Myths and Structures. London, 1998, https://monoskop.org/images/d/de/Baudrillard_Jean_The_consumer_society_myths_and_structures_1970.pdf, vyhledáno 15.02.2020

³ ATKINSON 2012 — Paul Atkinson: Postmodernism. Style and Subversion, 1970-1990. In: Design Issues, 28, 2012, 93–97, https://www.jstor.org/stable/23273855?seq=1, retrieved 20.04.2020

⁴ Collins, Michael: Post-Modern Design. London 1990, 276

Rauschenberg and Jasper Johns began to "bring back" their culture and utilize it in their works. For example, "The Flag of 1954-1955" **[2]** by Jasper Johns is from the first glance the flag of the United States of America. There is no visible narrative, no type of action on it, so it could still be considered abstract as it is a work of a non-figurative subject (on the premise that we don't know that this is a flag of a country). Except Johns used a widely known reference - the official flag of the USA - and his medium had a crucial meaning for the developing of postmodern art in itself. He used shredded pieces of newspapers dipped in encaustic and applied the mass to the canvas. As the pigmented wax cooled, the scraps of newspapers fixed on the canvas as recognizable "brushstrokes" so loved by the action painters and abstractionists.

That is not exactly abstract and not so expressionist either. There are many connotations to that work, as the goal of the artwork isn't to articulate the feelings and emotions of the author but rather reveal the "dichotomies embedded in this cultural symbol".[5] Jasper Johns investigated mass culture and tried to present his investigation in the form of painting. This was a base for posterior art movements such as Pop-art.[6] For example, Andy Warhol experimented with silkscreen in the early '60s, specifically in 1962 with his famously known "Marylin Diptych" **[3]**. It will be shown in the next chapters that mass- and pop-culture - which was primary for Pop-artists - will become almost exclusively the main reference for the postmodern artist and designers as they wished for their culture to be known.

The Neo-Dada artists opposed to the Abstract Expressionist' desire to disassociate with the object world in order of providing a clear visible emotion, created arguably the first truly postmodern works. It was their urge to include references based on mass culture, because for them portraying subjects of culture no longer meant you disconnect from emotions. It was a coping mechanism for the decade after the two world wars to express the depression artistically through abstracting and detaching from the material world. A therapeutic desire of the generations that lived through the horrors of the wars, but, as was already mentioned, it started to become meaningless for the younger generation of artists. The new style was marked by consciousness and acceptance of the state of the

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[5] Rosenthal, Nan: Jasper Johns (born 1930). In: Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000, http://www.metmuseum.org/toah/hd/john/hd_john.htm, retrieved 15.02.2020

[6] Ibid.

world, rather than chaotic expression. Their central focus was on the mass culture and production. They used a wide referential apparatus and historical quotation in a wit-like manner. This will in fact, become the essence of postmodern works of art, architecture, sculpture and design. But this isn't the only influence on the postmodern art. In order to determine which styles infused which effect on the next generation of artists and designers of the '70s and '80s it is necessary to look closely at the styles of the 20th century, which will be analysed in the next chapter.

It's evident from the previous example of tracing down just one snippet of an influential line that the postmodern movement is a very complex, full of subtexts, encouraging the viewer to "read between the lines" kind of project. Of course, it was defined by its time, the beginning of the digital age, the age of total transparency provided by mass media and obscurity that those media later became source of. The visual world became overflowing with images.

1.2. Culture

Globalisation and multiculturalism guided the late 20th century society to feelings of internal fear, state of chaos, the beginning of being, new genesis. That is not to say multicultural politics was necessarily a bad stage for the world, but it definitely was transforming in so many ways.[7] Colliding two original unique cultures, western and eastern, conducted assimilation of those cultures that once were "sui generis" and that process brought internally bothering fright, because something new is always frightening. As one cultural study suggests: "In the middle of the 20th century, frightened humanity begins to backtrack, and as a result of this, culture moves away from dialogue towards mimicry."[8]

Usually, a new style first appears in the painting. Its most distinctive and original features first crystallize in two-dimensional art, as it is the most suitable for innovations from the technical perspective of style, and then spring in the sculpture and architecture. It was the same for postmodernist movement but the thing that differed it from the modernism, is the desire of exploration beyond two- and three-dimensional art, which showed itself as art of happenings. Happenings explored boundaries of human

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[7] Gorbunova L.I.: Postmodern kak tendetsyja razvitija kultury 20 veka. Moskva, 2011, https://cyberleninka.ru/article/n/postmodern-kak-tendentsiya-razvitiya-kultury-xx-veka , retrieved 17.02.2020

[8] Ibid., 269

body and what it can communicate in works of such artists like Marina Abramović, Allan Kaprow and Fluxus group. They emphasised the role of a man in the "happening" of history. In other words, happenings gave viewers a lead role in determining the form and meaning of the performance. Such influential thought can be vocalised as Joseph Beuys has done it: 'Every man is an artist'[9] . His art was brutally honest and obscure at the same time. Besides artist, sculptor and teacher he was called a shaman. He called himself "a social sculptor".[10] This image he gave himself is very indicative of what role art took in the second half of the 20th century. Art and its forms became significantly influential to the society it was created in, because it showed its problems, dilemmas, inequalities, oppressed minorities. Postmodern culture raised important questions that were dismissed before. Such disciplines as Identity Politics and Feminism emerged. Critique of capitalism and mass production influence on culture became the main themes of discussion.

Agreeing with J. Derrida - postmodernism is about collage, everything in postmodernism is like a collage: a collage of pictures, a collage of ideas, a collage of concepts - a collage is a remarkably true description of postmodern art because postmodern aesthetics consists of a modernist beginning and quotation of all kinds of eras. A collage in this sense is different parts of culture, representing bespoke culture the best, or signs that are in so much use in the culture that when we see a particular sign, we immediately understand what is at stake. It's also a rebus - we are given a set of values and for each person, the result will be different. Unlike, for example, the Renaissance, where the images basically visualized myths and biblical stories and everyone knew what conventionally a dove or a lily flower could mean. In the second half of the 20th century, visual culture acquired such a wide scale of calculus, meanings, symbols, references and quotes to early art that to decode such an art object as the famous collage of Richard Hamilton "Just what is it that makes today's homes so different, so appealing?" **[4]** or the work of Michael Graves or Kuramata for Alessi is not so simple - there are many connotations and intertwining links. Designers and artists

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[9] Joseph Beuys, 1978, https://www.tate.org.uk/art/artworks/beuys-joseph-beuys-every-man-is-an-artist-ar00704, retrieved 18.02.2020

[10] LAING, Olivia: Fat, felt and a fall to Earth: the making and myths of Joseph Beuys. In: The Guardian, 2016, https://www.theguardian.com/artanddesign/2016/jan/30/fat-felt-fall-earth-making-and-myths-joseph-beuys, retrieved 18.02.2020

who form the postmodernist art scene in the '60s of the 20th century are primarily apostate modernists attempting to learn a new visual language.

2. Forming principles of postmodern design
2.1. Modernism

In Greenberg's essay "Modern and Postmodern" of 1980, his last essay on Modernism, he attempted to describe why Modernism is looking back at the Pre-Raphaelites and Nazarenes, Manet and romanticists.[11] He attempted to "explain and describe, rather than define" Postmodernism.[12] His main point of focus is painting but his account greatly illustrates what was an ultimate aspiration of Modernism and its various forms. He begins by placing the problem with the term "postmodern" on the "modern" part of the term. Generally, Postmodernism is often put in opposition to Modernism, as the "post" prefix would suggest. It is the premise here that Modernism was a totalization in the "regime" notion and Postmodernism was a liberation. But Greenberg gives a very good point in that Modernism wasn't a stagnation, on the contrary, it was a liberation for art. Liberation in the sense that it freed the arts of religion, politics, and morality. It gives soil to Post-Modernity to be more radically liberal and multi-universal. Just remember Rothko's color block paintings. Or Manet's lilies. It's not representational in any way. It consists of purely aesthetic values and only for its own sake. Art for art's sake. It only represents itself. This draws the mind to a recognition of the famous phrase that 'art is dead'.

Of course, the non-figurative art fits into the description of the non-representative art very well, but what about De Chirico, or surrealism, or neoromanticism one may wonder? De Chirico was also a part of Modernism, his paintings were of metaphysical meaning, but they were figurative and often regarded problems of the society. Greenberg is concerned that there has to be a more "obvious" reason as to why the term "post-modern" was starting to be used, although he points out that it was used only by art-critics and journalists, not artists themselves. He proceeds to explain what the term "postmodern" can associate with. Oftentimes, it may mean the chronology, that something is "post" or after something else. But the problem then becomes, as was already mentioned, that the "modern" part of the term needs further definition. What was exactly to be over? His account is that the term "postmodern" means that something supersedes "modern", but since a human can not possibly decide what is

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[11] Greenberg, Clement: Modern and Postmodern. In: Arts 54, 6, 1980, http://theoria.art-zoo.com/modern-and-postmodern-clement-greenberg/, retrieved 8.04.2020

[12] Ibid.

modern beyond chronologically literal sense, it all comes down to subjective taste. There are different definitions of "modern" offered through the times since it first came in use and none of them held. As Stefan Morawski puts it, there are at least four notions of "modern", which are: *Modernism 1"*, which is based on constructivist and functionalist styles. Exemplary are the works of Mies van der Rohe and Le Corbusier in the 1920s and 1930s. Then there are *Sezession* and *Lebensphilosophie*, are also Modern, but another kind of Modern, so that will be "*Modernism 2"*. Gaudi and Mucha are the typical examples here. Then, writes Morawski, there is "*Modernism 3"*, which embraces all significant avant-garde achievements from the 1890s to the 1930s. And "*Modernism 4"*, which covers the artistic movements from the middle of the 1950s (since pop art) and continued into the 1970s (i.e. conceptualism with its corollaries and sequences). It is noticeable that there is a world of difference between the four meanings.

Modernism originated as a reaction to the crisis of the "confused standards" of romanticism vainly attempting to reinstall the pre-eighteen-century past. The most conspicuous of them all was the revivalism in architecture - the look was there, but the standard wasn't maintained, in the opinion of Greenberg. So much so that the Modernism found itself questioning the mediums of art and refining the standards with a less pious approach to the past and emphasis on "the preciseness".

Greenberg uses examples of Pre-Raphaelites, Manet and Cézanne to explain how they began to question the color-usage of the artists around them. Seeing a "Velazquez" in Louvre became almost a revelation, due to his true and saturated colors not "muffled" with shading and shadowing. Pre-Raphaelites went a little further back in the past than Manet, but their goal is one - to disburden their art or to make their art more "modern". Greenberg continues to further describe Modernist purpose in regards to art and concludes with statement that, due to the threats constantly put upon aesthetic values by the changing times and new demands of the cultural market, Modernist ultimate aim was to "maintain the levels of the past in the face of an opposition that hadn't been present in the past".[13] And this process - maintaining the quality of the product for the sake of the standard - Greenberg believes, brought about the acceptance or recognition that art and aesthetic experience doesn't have to serve a single purpose but to manifest art itself. Art for art's sake.

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[13] Ibid.

In the end, Greenberg comes back to the question of the "postmodern" and how it regarded the "modern". He provides a notion that the postmodern art was defined as "no longer self-critical". Greenberg, then, quickly resents his famous definition, possibly, in order to rob the Postmodernists of the possibility to define themselves as something surpassing the Modernism. To understand his position, it is necessary to realize that this article, if put in a wider perspective of Greenberg's work, stands as a rear-garde of his defense of Modernism. Its point is an attempt of defending the Modernism before the Postmodernism, but the problem is that there was no official definition of Postmodernism at that point. If you don't know your "enemy" you cannot build a proper defensive line. As a result, Greenberg's attempt slithered to presenting Modernism as elitist art in order to differentiate it from the Postmodern. As we have seen, he almost repudiates his most influential definition. This isn't a problem of bad critique; it is a problem of insufficient temporal perspective on the side of the critic. The article was written in 1979 attempting to rationalize and compare the upcoming Postmodernist movement, which he, as an art-critic, was not able to predict, with the Modernist. His attempt failed because of the lack of information, not because the Modernist movement was undefendable. In my opinion, Modernism need not to be defended at the time, because it has already proved its qualification to be a classic, as every defended movement claims to become a classic.

The Modernist movement, which began with an avant-garde revolution in painting influenced design enormously, The Bauhaus school Walter Gropius opened in 1919 was focused on the "keeping up with the standard" and return to the craftsmanship of the previous centuries. His manifest made it very clear that he was convinced in that the class diversity created two different kinds of artists, first one being "the artist" in the common sense and the second one – "the artisan", and that there is some kind of barrier between them. But Gropius believed that there was no difference between the two.[14] So he encouraged, essentially, to bring the "artist" notion to the "artisan" or vice versa; to bring the different appeals of the two notions to each: painting, sculpting, architecture, design, textiles. And with new techniques of making furniture, such as tubular steel, the Bauhaus-style rigorous, "good form", right-angled designs became iconic and are still selling around the world. For example, the "Wassily" chair **[5]** designed by Marcel

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[14] Gropius, Walter: Manifesto of the Staatliches Bauhaus, 1919, https://bauhausmanifesto.com, retrieved 20.03.2020

Breuer in 1925-1926 while he was the head of the cabinet-making workshop at the Bauhaus in Dessau. The turn the creation of this chair has caused can easily be equaled with a Formica laminate and its influence on the artworld. It's true that plastic was invented in 19th century and in 20th century it started to be used by artists as an actual medium. But for the world of furniture design and technologies this laminate became important after the World War II simply because other supplies like steel were scarce.

The broken postwar economies were in need of a cheap, nevertheless high-quality material to work with. The Formica Colorcore competition held in 1982 with commissions by such architects and designers like Frank Gehry, Robert Venturi, Arata Isozaki etc. will be discussed later, but it's worth mentioning now just to give a perspective on how both of these steps were impactful for the design industry.

2.2. Surrealism

Surrealism gained its wide acknowledgment in 1924 with two manifests releasing very closely to each other in October of 1924. One by Yvon Goal and the second one by André Breton which was published two weeks later. Both of which are considered to be the first manifestoes, as there would be another one released later in 1929, but Breton's being the main work. The focus, therefore, will be held on Breton's manifest. André Breton defined Surrealistic art as "psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought" in his "Manifeste du surréalisme".[15] He also proclaimed that Surrealism is centered around the process of creating art, rather than the product itself. With the development of psychoanalysis and, particularly, strong influence from the figure of Sigmund Freud, the Surrealist movement took Romanticists' focus on an individual's creative and imaginative potential and brought it to a new level. The Surrealist artist believed that bypassing the rational mind and reaching the unconscious may result in removing taboos that the rational mind locks down the imagination with.

In 1968 MoMa in New York opened an exhibition called "Dada, Surrealism, and their heritage". A catalog for this exhibition, written by William Rubin, provides a deep dive into the philosophies of those two movements. In the chapter about first years of

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[15] Breton, André: Manifesto of surrealism. S.l., 1924, https://www.tcf.ua.edu/Classes/Jbutler/T340/SurManifesto/ManifestoOfSurrealism.htm, retrieved 21.03.2020

Surrealism Rubin writes how between the first and second manifestoes, second one being released in 1929, the Surrealist movement gathered its methodology and divided into two "trends". The first one evolved from automatism to an "abstract", almost Cubist-felt space. This stylistic current was one of Joan Miró and André Masson. The second one meditated towards the "dream"-inspired illusionism and was represented by Reneé Magritte and Salvador Dalí.[16] Making the transition from Dada and avant-garde Modernist art it is fairly logical that, when describing Surrealist art, the word "abstract" can be used. However, there is no Surrealist piece of art, especially in regard to painting, that would be entirely abstract. There is always some natural form, either human, zoomorphic or other.

The underlying theme of all practices of Surrealist work seems to be letting the subconscious rule for a bit while drawing or painting - essentially what children do when they draw, they forget about the world around them and submerge themselves in the work, almost like a meditation. So, this "childlike" approach to creating objects of art transferred to design practice in the form of play of meanings, metaphysicality, irony, a juxtaposition of unrelated objects or references, changes in scale and, as in Stanley Tigerman's work, for example, human presence. Originally an architect, he was inspired by Surrealism which can be seen in his design of the "Tea and Coffee Piazza" [6] for Alessi.

The Tea service project was held by Alessi Company inviting a lot of contemporary architects and designers to make their versions of a tea-set. Compared to other contributors, say, for example, Michael Graves 'design, it is evident that Tigerman refers more to human forms than any other. Hands supporting the tray, the lips on the opening of teapots, hair braids as shoulders of teapots, and literal human ears as an "ear" of the sugar bowl – all are play on words or play of fantasy. Even his cartoon for the design is of a surrealist character: small people directing similarly sized elements of the service as though it was a puppet theatre. So this playful approach is what postmodernist design practice inherited from surrealist art: hypertrophy, illogical shapes, the concurrence of two forms in one, combination of opposing properties in one object, visual transmission of material properties in the form of an object (tabletop resembles tablecloth), destruction of structural elements of an object (Dali's "The

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[16] Rubin, William: Dada, Surrealism, and their heritage. New York, 1968, https://www.moma.org/documents/moma_catalogue_1884_300299023.pdf, retrieved 18.03.2020

Persistence of Memory" **[7]**), visual illusion, an unnatural combination of functions in one object, the form of the subject contains obvious and hidden metaphors and others are the specificities of the surrealist method applied to design everyday furniture.

 The Surrealist movement was very influential for the design industry from an aesthetic point of view. Accommodating those kinds of designs, especially in contradiction to the Modernist furniture, companies such as the Alessi and Knoll were actively developing a particular taste of the consumer. Together with the fact that Dali himself had an interest in designing objects for interiors and was also working with Harper's Bazaar and Vogue magazines. Those type of magazines were at the rise at the time. While they were actively creating a cult for aesthetic living and high fashion along with the fact that they worked with Dali on their highly anticipated and valued photoshoots effected in furthering commercialisation of art, which meant that it would become affordable for the middle-class. One study shows that, although Dali's furniture pieces were interesting and new in that they differed completely from the contemporary mainstream of the interior design practice, spaces that were completed in the Surrealist-style design were inducing a disturbing effect on people's emotional and psychic state.[17] Conceivably it is because of that effects of Surrealist architecture of space this particular style of interior design remained "alive" only in autonomous pieces, that were meant to be pieces of art that could be "consumed".

1.3. Pop art

Following up the previous paragraph, this section will pursue in the study of consumerism. With Baudrillard releasing his book "Consumer society. Its myths and structures" a different era of consciousness began. Contradictory to the abstraction of Cubism, Dada and Abstract Expressionism, Pop-art's focus was the very object of everyday life, mass culture oriented. By this is meant that Pop-art was part of the consumer society system which Baudrillard introduced and defined later in the year 1970 because it explores the system and uses consumerism' "tropes" and imagery as its

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[17] Dupuy, Laetitia: Neosureal Interior Design. Ohio, 2009, https://kb.osu.edu/bitstream/handle/1811/37086/1/PDF_final_complete_thesis.pdf, retrieved 21.03.2020

medium and as its object. In Baudrillard's words pop-art rebinds: 'the object of painting and the painting as object'.[18]

Therefore pop-design, a new design style, or rather an analogy of Pop-art in the industrial design, born out of the Pop-art aesthetic supposedly because Pop-art became such a "success" consequentially raising a high demand in mass market, was a part of this system as well. As was previously outlined, different styles that influenced design practice gave it distinctive features. In the case of Pop-design, artistic were considered elements of mass media and mass production - objects that were "consumed" every day. A lot of Pop-artists started out working as illustrators, graphic designers, so essentially, their inspiration and feel of space and object, their artistic vocabulary, came from experience in making advertisements and working in the commercial art world. James Rosenquist was a billboard painter, Ed Ruscha was a graphic designer as well as Andy Warhol, who was also an illustrator. Pop-art can be described in many ways, as it is such a renowned art style, but its most important feature, or rather philosophy, lies in the way this art movement works with space and time. The very peculiar thing that made Pop-art stand out so much and had an enormous influence on the Postmodernist aesthetic and philosophy is that there is no familiar reality and time in Pop-art. However, there is one familiar thing and it is a sign in the Barthean sense of the word.[19] The primary instrument of Pop is a mechanism of signification that is similar to one of advertisements. Pop takes a literal sign, soup tins for example, or a picture of a renown idol actress - already a concentrated absorption of a particular culture - takes a step further and places this sign in a hollow space of a canvas adding a feature of reproduction, signifying the object of the sign, signaling by this a different kind of notion of art and a different ecstatic feeling that a consumer would be eager to get from art. Exemption gotten from a mechanical repetition, emptying the mind, rather than an emotional exaltation. One could sense in this a dawn of desensitisation which is so

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[18] Baudrillard, Jean: Consumer society. Its myths and structures. s.l., 1999, 116–117, retrieved 20.02.2020

https://monoskop.org/images/d/de/Baudrillard_Jean_The_consumer_society_myths_and_structures_1970.pdf

[19] HOWELLS/NEGREIROS 2019 — Richard Howells/Joaquim Negreiros: Visual Culture. Third edition. S.l., 2019

obviously evident in our time. 'One comes to the realization that Pop art is less an art of the material of everyday life than a critique of the immateriality of everyday life.'[20] The results of this process are questions like 'What is art now?' and the truth is that a lot of critics and philosophers had diverging opinions on what Pop's true meaning and aim were.

Think Greenberg, Baudrillard and, to some extent, Arthur Danto. Greenberg never was in an approval of Pop as a "true" art. He thought of it and referred to Pop as a part of the Kitsch: basically, a sub-standard art mimicking the "proper" art, produced for a social group thirsty for culture, but without education to appreciate proper modern art, which Greenberg considered to be the Abstract Expressionist movement. In his article "Avant-Garde and Kitsch" Greenberg made an attempt to explain the phenomenon of an ambiguous paradox that was the avant-garde and Kitsch antinomy.[21] He made clear that Kitsch, in his interpretation, wasn't art in common sense, because it lacked the most valued qualities of the proper art. From his point of view the essential difference between them is the contradicting natures of imitation. It is important to understand, that Greenberg wrote his essay in 1939 – in an interwar period. It was a time of incertitude for artists, because there was an emerging crisis of tradition seen in historicism. The usual response to such kind of crisis is to make the "key points" of style, which often led to academicization. However, there were a second possible path of resolution, which avant-garde artists actually took. They put themselves in an opposition to bourgeoisie, political madness and society in favor of moving avant-garde forward, making the movement progress and not stand still. As a result, says Greenberg, artistic practice became reflexive and focused on itself – the "art for art's sake" notion. That "moving" aspect for Greenberg is the main point of difference between proper and degenerate forms of art. He defined that Kitsch imitated the effect of art, taking away the viewer imagination. As examples he used the work of Picasso for the avant-garde part of the

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[20] CHANG, 2003 — Christina Chang: Beyond Pop's image. The immateriality of everyday life. In: The Bulletin of the University of Michigan Museums of Art and Archaeology, 15, 2003, 5–23 https://quod.lib.umich.edu/cgi/p/pod/dod-idx/beyond-pops-image-the-immateriality-of-everyday-life.pdf?c=bulletinfront;idno=0054307.0015.101;format=pdf , retrieved 29.03.2020

[21] GREENBERG, Clement: Avant-Garde and Kitsch. 1939, http://sites.uci.edu/form/files/2015/01/Greenberg-Clement-Avant-Garde-and-Kitsch-copy.pdf, retrieved 28.04.2020

argument and Repin's painting "The death of Tsarevitch" **[8]** of the 1885 for the Kitsch. Explaining how are works of those artists different in the eyes of the "cultivated spectator" and the "peasant" - bourgeoisie and proletariat - he arrives at several important conclusions. First one is that popular culture, or Kitsch, as its main feature has a mechanical force that takes the values of traditional art, empties them in an act of reproduction, wraps in pretty paper and sends straight to the consumer. In other words, the phrase "understanding kitsch" is a false phrase in itself, because the kitsch's meaning stands on the surface, its subject matter is right then and there in front of the eyes; because there is no thing that is "standing under" the surface. Second one, naturally coming from the first, is that Kitsch – not demanding even a mere viewer's contribution – is easily applied by the powerful ones in their own purposes. In those cases, Kitsch functions as a tool for imbuing the entertainment with propaganda. So, countries with ruling totalitarian regimes such as Germany, Italy and Soviet Union made that form of art official, because it was convenient. Avant-garde could not be used in that way because of its difficulty and critical nature. In Soviet Union avant-garde artists underwent huge repressions and the movement was deemed illegal. As a manifestation of Kitsch as an official art in Nazi Germany was held an exhibition called "Entartete Kunst" ("Degenerate Art") in 1937. This exhibition gathered important works of the avant-garde on one side, Kitsch on the other, and named the avant-garde side the degenerate one.[22] As I suppose, it was one of the main things that repelled Greenberg so much: living in America where artists had some kind of freedom and seeing what was going at the time in Europe must have moved him to writing that essay, because he frequently mentioned and almost primarily used examples of Kitsch in totalitarian countries compared to Kitsch of the non-totalitarian countries, as the Repin and Picasso example.

But is that the case for the Pop art in the '60s in America? From this article's point of view, Pop art is a mere Kitsch as its subject matter is popular culture itself. If one were to look from the formalist perspective, which Greenberg had held to, then Pop art definitely was kitsch. But I believe the Pop phenomenon is more than Kitsch, because it

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[22] The aryan art was a mere portrait of Hitler's distorted idealization of a man. This section portrayed ideals of only one man – not even a nation – obsessed with nationalization which should have been realized only on his terms and beliefs. Exclusive ideals of one man could not produce anything past the Kitsch aesthetic, because the aim of such works of art, their creation premise, is propaganda.

was never used in the main way Kitsch was used – in propaganda or advertisement purposes. David Hockney, James Rosenquist, Ed Ruscha, Andy Warhol – such kind of work could not be considered propaganda and used by totalitarianism, because it is not empty. There is a void space in the work of Pop artists, but it is not of a Kitsch one. It is a void that is offered and supposed to be filled with viewer's imagination.

Baudrillard, as was aforementioned, was in a somewhat defensive position to Pop art. His position maybe contained in this one sentence from his book of 1970: 'Pop is a "cool" art: it demands not aesthetic ecstasy or affective or symbolic participation ("deep involvement"), but a kind of "abstract involvement", a sort of instrumental curiosity.'[23] The whole Danto's wide study of the contemporary art scene, its aim, and meaning for the next generations started out as a critique of the Warhol's "Brillo boxes" **[9]** and ended on the notion of "the end of art".[24] But, influencing such a divisive topic of philosophical critique as Postmodern era, it is evident that Pop's philosophy of the empty esthetisation was proven not as "empty".

In design culture, along with this curiosity which manifested itself in detachment and, further, esthetisation of the object, much like what Dada and Duchamp were doing, and inspiration derived from almost any place and time: from Art-Deco through to Futurism, Kitsch etc.; just at the same time, the 1960s, new materials such as different types of plastics were already well mastered and became the most used material for creating Pop-design. Plastic has become a substitute for many natural materials: wood and metal, above all. And, thanks to plastic's element of mouldability, it facilitated experiments with forms. One of the first pieces of furniture made completely out of plastic was the "Panton Chair" **[10]** by Danish designer Verner Panton. It was made from one piece of plastic, polyurethane to be exact, molded into the form of a chair. At the time of the release, 1967, the chair's construction, technology and material were of a breakthrough tone. The next year Vitra initialised serial production and was selling the chair in several different bright and unexpected colors. The "Panton Chair" is wholly a Pop-design concept because of its new form ordered by the possibilities of the new material,

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[23] Baudrillard, Jean: Consumer society. Its myths and structures. s.l., 1999, 120, https://monoskop.org/images/d/de/Baudrillard_Jean_The_consumer_society_myths_and_structures_1970.pdf, retrieved 25.03.2020

[24] Danto, Arthur: After the end of art. 1996, https://archive.org/stream/afterendofartcon00dant#mode/2up, retrieved 25.03.2020

and innuendo about the theme of the age of mechanical reproduction, which was one of the main ideas of Pop-art. Even though it was not so evident to the average consumer, but it is because of that concealed meaning this chair, and largely the Pop movement, has reached museum status all over the world. Another outstanding example of Pop-design is the "Universale" [11] chair by Italian designer Joe Colombo. It was manufactured by Kartell, an innovative Italian firm whose main produce was and still is plastic contemporary furniture. The design of the chair was based on the one that Marco Zanuso and Richard Sappel had realised earlier for Kartell. Both examples were noticeably aimed at a young clientele, whose interests lied in the culture of Pop-art. However, arguably, the finest example of a piece of furniture made in the Pop-design realm was the "UP5" [12] chair by another contemporary Italian designer Gaetano Pesce in 1969. Launching a series of seven objects of various sizes, covered with special material, chair "UP5", also known as Donna and Mamma, the most famous of this series, has become a true icon. This rubber inflatable chair repeats the anthropomorphic forms of the goddess of fertility - large maternal "knees". Made entirely of polyurethane without any rigid construction "UP5" chairs were packed under pressure and delivered to the consumer in a flattened form, but when the packages were opened, they began to expand and take shape and volume before owner's eyes. A round ball that served as a pouf and footrest at the same time was attached to the chair with a cord and flew off on a short distance. Gaetano Pesce said about his chair: "I was telling a personal story about how I see the woman: Despite herself, the woman has always been her own prisoner. And so, I wanted to give this armchair a feminine form with a ball at the foot, which also represents the traditional image of the prisoner..."[25]

This design ensemble undoubtedly fostered a continuously raising amount of negativity on the feminist side of the critic battalion, as from the '60s the Feminist movement was only growing. During 2019 Milan design week a feminist group "Non Una Di Meno" organised a demonstration around eight-metre high rendition if the Up5 chair [13] and stool installed in the celebration of its 50th anniversary at the Piazza del Duomo.

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[25] Tuohy, P. Jennifer: The chair that shocked the world is still stirring up controversy at 50. In: Dwell, 2019, https://www.dwell.com/article/up-chair-50th-anniversary-gaetano-pesce-bandb-italia-5742f757, retrieved 26.03.2020

Designer himself has expressed his thoughts on this demonstration saying that his deign was misunderstood, because, they both fight for the same cause.[26]

In conclusion to the case of Pop-art: looking back and reflecting from a 60 years perspective it is now evident that Pop was a way of living that attracted and seized a big part of culture-hungry society. Raising minorities' self-awareness and recognition and by that accommodating a more diverse outlook on the current state of the affairs.

'The Pop art took the inside and put it outside, took the outside and put it inside.'[27] That is how it worked. Turned upside down and inside out the ways in which artists were working with their personal material. The '60s art phenomenon was a culmination of Dada, AbEx and Neo-Dada nisus to reform the capabilities of art. But being a culmination also means being an end, which Pop mastered to infinity, allowing the Postmodernists to be the "post", the new "after", inviting the Postmodernism to be an apogee of the desire for art which was so present in the minds of people in postwar recovering countries.

1.4 Kitsch

Previously, the topic of kitsch was already briefly touched on when addressing the Greenberg's position to Pop art. Kitsch is a controversial matter of discussion due to its "following" rather than "leading" nature. According to Jean Baudrillard, it is a phenomenon of a sociological character, and is typical for certain economies. Kitsch emerges from the never-ending battle of the middle and wealthy classes. Essentially, kitsch is opposite to authentic - it is a simulation of authenticity and could be apprehended in difference between the quality and rareness of an object that the upper class chose to distinct itself with, and quality of the replicated version of that object.[28]

In the postindustrial countries with evolved economies such as USA, rareness is

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[26] Pownwall 2019 — Augusta Pownwall: 'Feminists have not understood the meaning of my work' says Gaetano Pesce after Up armchair protest. In: Dezeen, 2019, https://www.dezeen.com/2019/04/29/gaetano-pesce-up-chair-interview-protest-milan-design-week/, retrieved 02.04.2020

[27] WARHOL/HACKETT/ARONSON 1980 — Andy Warhol/ Pat Hackett/ Steven M. L. Aronson: The POPism. The Warhol '60s by Andy Warhol and Pat Hackett. USA, 1980, https://monoskop.org/File:Warhol_Andy_Hackett_Pat_POPism_The_Warhol_60s_1980.pdf, retrieved 03.04.2020

[28] Baudrillard, Jean: Consumer society. Its myths and structures. s.l., 1999, 120, retrieved 25.03.2020 https://monoskop.org/images/d/de/Baudrillard_Jean_The_consumer_society_myths_and_structures_1970.pdf

considered a factor of authenticity. The other side of the spectrum is reproduction of this authenticity, which forces the bespoke authenticity to become a hollow souvenir of the authentic product. In other words, in a modern society, with a need of manifesting a social status of an individual, which is very much the idea of "nouveaux riche", when there is a demand for such kind of manifestation an argument based on and grown from mass-production is born.[29] This argument is of a chase frame of mind. When the middle classes reduce the gap between them and upper classes by raising, the latter feel obliged to detach themselves from the rest with some type of distinctive material, which is rare and expensive. According to this logic, the gap between low-quality high-quantity simulacra of authenticity and the "proper" authentic object - the Statue of Liberty and a reduced in size reproduction of it - is an unending race maintained by the upper and lower classes. That is what creates Kitsch: demand for mass-produced cheap authenticity. But this mission is impossible as of the current state of the world.

Kitsch was around a long time before 20th century, it is linked with the Enlightenment and artists were always aware of it and feared crossing the line. Modernist avant-garde: Dada, Abstract Expressionism etc. were radically devoted to keeping the distance between them and kitsch, because it was obvious that kitsch is something fake. City Journal's writer Roger Scruton speaks about Kitsch art as pretending to express something, and an individual, by accepting it, pretending to be feeling something.[30] It is the last aim of art to express something that is fake, for example: pretense to be recognised as elite without actually being it. Art is against falseness, but kitsch is proactive in this belief. It is often spoken of as a cliché, caricature. It is a Disneyland of authentic innocent art, devoid of its originality - a pulchritudinous empty shell.

Kitsch is a polymorphous theme of discussion also because the proper art wasn't always in favor. There were such times in the Western history when elite, or the new-coming fashionable "elite", self-made elite, which is, again, the "nouveaux riche" or the bourgeoisie phenomenon, was encouraging production of kitsch, possibly, without even realising.

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[29]Ibid.

[30] Scruton, Roger: Kitsch and the Modern Predicament. s.l., 1999, https://www.city-journal.org/html/kitsch-and-modern-predicament-11726.html, retrieved 25.03.2020

Some studies show that Kitsch's sophistication, sentimentality and pretentiousness were largely admired by totalitarian regimes of the Nazi Germany and the Soviet Union.[31] Because the main method of control was that of kitsch: well-concealed pretentiousness even on a political level - give people a glorious exterior and outlaw the questions about interior. What is notable in the two examples is the tendency of the two regimes to favor the art that is pretending to fake something that cannot be faked, similar to the attempt of the middle-class to reach the elite status on the cheap. The Soviet Union made sentimentality, nostalgy, pretense and clichés omnipresent and celebrated. Glamour, aesthetically pleasing things were at the rise, sacrificing originality and complexity. Both regimes had been proven to be decadent and were eventually corrupted and self-decomposed.

Kitsch spectacle besides huge market of travel souvenirs was mostly potent in design culture. Possibly, because there was such a substantial demand for cheap simulation of art along with rapidly developing new materials that allowed the mass-production industry to replace expensive materials with cheaper plastics. Some even call all of the postmodern design production kitsch. But it would be a generalisation on their account, because Postmodernism is more than a pretty picture even if its main source of work and medium is aesthetic.[32] Postmodernist designers were as a matter of choice using kitsch metaphors and interpreted kitsch as a way of protesting against the "good form"[33], the whole Modernist artistic-philosophical idea of sterility, emotionless design

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[31] Ibid.

[32] Ibid.

[33] "Good form" is a term coined by Max Bill and is used in discourses about Modernist design, particularly concerning Werkbund in Germany and Higher Shool of Ulm. In 1949, the slogan "Good Form" became the name of Max Bill's exhibitions in Basel and Ulm. In 1957, he published a book of the same name, which was supposed to make this concept famous among the general public. Essentially, "good form" object is a product, designed so seamlessly and simply while being extremely durable and, basically, irreplaceable – aesthetically simple and functional. „Good form" is not only an aesthetic, but also a moral assessment of products. Until the '70s it remained dogmatic in German design, directing it to simplicity, objectivity, low cost of production. A special influence on German design of the '50s and '60s was exerted by the Higher School in Ulm. "Good form" concept of design stems from a concept known as "form follows function". This is a phrase that was coined by architect Louis Sullivan in his article "The Tall Office Building Artistically Considered" of 1896 and, although the article considered architecture, it soon became a whole concept in industrial design as

that was present till the early '70s. The young Postmodernist design was the anti-design or radical design of Italian studios "Superstudio", "UFO", "9999", "Global Tools", "Studio 65". But what they were doing couldn't be spoken of in the kitsch terminology, because the product wasn't exactly an empty shell. The most used principle was irrationality and eccentrism, but it wasn't only a glamorous picture, as the irrational and eccentric do have complex tragedy behind them and may lead to emotional exaltation. Can irrational exist without the rational? Can the eccentric exist without the regular? There must be some kind of evolution and inheritance. Not as with the kitsch's overabundance of gloss and circus.

It is the premise of product design that it will contain cultural symbolic references in order for users of that product to feel comforted by the sole act of owning and using it. So, this likeable exterior of a product is what lures a customer, but a deep connection it forms with its user is based on how exactly the product reflects and encompasses the user's interests. And with that huge demand of having something relating its owner to culture he was growing in came an opportunity for design industry to monopolise the consumer's interest. Before that, with Modernist design for example, something like the "Wassily" chair by Marcel Breuer was considered a high-end item that was desirable but could belong only to the ones that could afford it, which was the wealthier upper class. And, say, Pop art put an emphasis on the everyday thing and made it desirable because of this emphasis. But those examples were only desirable as something of a divine nature - something beautiful, but unreachable.

With that logic, one may suggest, that the Postmodern design was the more affordable version of the Modernist as the products became moderately low-cost - mainly due to materials. Furthermore, that could mean that the Postmodern was the kitsch of Modern and that would seem fair to extent. But this conveys an impression of prejudice: the Postmodern design indeed feels different from the Modern in a way described before in this paragraph: it's a glamorous picture on the surface and that surface may outshine the inner meaning, but that nonetheless doesn't rob the product of its inner "light". And also, although the plastics allowed the production to be cheaper, the designs of such groups as Memphis cost great deal and was perceived as though it was works of fine art; it was exhibited in galleries. Postmodern design was simply a completely new way of

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well. There is an obvious risk, however, that such kind of design will preclude product differentiation on the market. That output would be utopian and is not reachable.

creating a space that is meant to be lived in. Postmodernism is an independent art movement. It is as genuine as the Modernism or the Renaissance. Diversified and miscellaneous, and, therefore, independent. And since it has not been agreed on if the era of Postmodernism has ended or is still present, one cannot suggest that Postmodernity is a category of culture, which is what kitsch really is. Postmodernism is not a sociological circumstance as is kitsch. It is indeed using kitsch metanarratives as its vocabulary and technique, as well as a plethora of stylistic references from earlier periods, but it does it strategically. This language is exercised in order to make it clear that Postmodernists are aware of the risk bound up with kitsch and, through that awareness, to build their own language.[34]

Postmodernist design culture was forming in a lot of prejudice coming from an average consumer. The design culture became stagnated with strong influence of the Modernist perspective. Modernist art at a state it was by the '60's had a certain dark aura, the uneasy feeling of the war period, which conflicted with the overall consumerism inflicted happiness. When thinking about Modernist design, first thing that comes to mind is Bauhaus. A school of craft that was opened during an interwar period in Germany and was closed not long before the 2nd World War. Of course, along with Bauhaus De Stijl, Art Deco, Viennese Sezession come to mind, but Bauhaus comes first because of the impact on the mentality regarding the arts and crafts it has made in the short 4 years of its existence. That disheartening atmosphere was overdue and needed to be overcome. Designers wanted to create something whimsical for the sake of the very joke. Postmodernist design is a reaction to Modernist, but it is not a kitsch one. It has method and it is evolving past the pretty picture. The '70s and '80s designs were lively examples of a creative mindset. By good fortune the developing cheap durable materials industry amalgamated with a desire to do something out of order to create a new order, new language. Creating a new visual language is a trouble at least and it must be taken into consideration when speaking about the new wave of design in the '70s and '80s that most of the artists and designers were not newborns. They were adults with a

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[34] The theme of Kitsch was also elaborated by Czech writers: Tomáš Kulka in "Kitsch and art" (1994), Otakar Mrkvička in "Kitsch and art" (1946), Vaclav Zykmund in "We are looking at images" (Díváme se na obrazy) (1956).

decent work experience in the field and an experience in the visual vocabulary of the Modernism, Surrealism, Pop etc. How is one supposed to create something completely new? It goes without saying that there must be some initial material to then form into something unique and unfamiliar. For Postmodernists it was the vocabulary of Modernism with a dash of Surrealism, a splash of Pop, a sprinkle of Art Deco. Pepper the thing witch a little bit of kitsch and you're good to go!

That was the first phase of postmodern design, where the creative process consisted much of reworking and incorporating the stylistic features of previous terminologies. A series of redesigns made by Alessandro Mendini in 1978 for Studio Alchimia is a perfect example. Redesign is something that is based on earlier realised design aiming to revive the object. Mendini's early work for this studio mainly consisted of such redesigns. He took generally known design pieces and added textures, textiles, new forms and materials all with the aim for that initial material-design to still be seen. His redesign of the "Wassily" chair **[14]** looked more like a sculpture than a commodity. "Kandissi" **[15]** is a redesign of a found Biedermeier sofa. Mendini upholstered it in bright fabrics with prints reminiscent of the work of Russian abstract painter Wassily Kandinsky. It is remarkable that the Breuer's chair was also named after Kandinsky. Adding bold forms and colours obviously brought the piece to life, still Mendini's aim wasn't just that. Furthermore, the main idea of a redesign was by changing physical exterior somehow influencing the intellectual interior. To make a product convey the designer's outlook. There is this delicate but sharp irony in the end product: with Breuer's redesign Mendini reflects the Modernism's cold steel "good form" continence philosophy by juxtaposing the most opposite - cheerful patterns, bold shapes and unexpected colours. 'The more, the better!'[35] The influence and ancestral lineage are transparent in such work. The "Thonet" redesign **[16]** of the famous "Thonet" **[17]** chair of 1859 is very postmodern in simplicity of the work done. Changing the colour of the original bentwood, replacing the woven raffia seat with the new version of it and adding an abstract shape to the back of the chair - simply improving the previous structure and

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[35] Venturi, Robert: Complexity and Contradiction in Architecture. S.l., 1966, 25, https://assets.moma.org/d/pdfs/W1siZiIsIjIwMTkvMDcvMDEvOHI4MnI1aW1qcV9XZWJTYW1wbGVfQ29tcGxleGl0eV9Wb2xfMWFuZDIucGRmIl1d/WebSample_Complexity_Vol_1and2.pdf?sha=de7bd6b30f97ab4e, retrieved 24.03.2020

adding an unusual artistic silhouette. But that simplicity is what makes the piece shine again. The method is: taking an antique, preexisting piece of furniture and upgrading it in uncommon ways, agitating the viewer to question their aesthetic preferences. Those redesigns are examples of a revival attempt of an old furniture by redecoration. One of the redesigns that resounded so much in the community was the "Poltrona di Proust" chair [18]. It is a baroque-bridging-with-rococo armchair upholstered and coloured in a pattern mnemonic of the work of Late Impressionism painter Paul Signac. Named after Marcel Proust whose novel "In Search of Lost Time", published in 1913-1927 in French and 1922-1931 in English, is considered one of the most influential works of literature for the rest of the century. The result is peculiar and fascinating. The chair bears a lot of individuality, making the design not really fitting into an average living room. Persona of the designer would excessively fill up the room disordering the whole. That is also a characteristic trait of Postmodern design. This chair was made as a statement, a manifesto even. In 2015 it was relaunched in plastic by furniture brand Magis in several different colours [19].[36] This move indeed has the very postmodern tone of the '70s.

Moreover, almost every piece of Postmodern design conveys an impression of a proclamation. Just lay an eye on the production of the Memphis group and the words "bright" and "bold" sweep the mind. Michele de Lucci's and Ettore Sottsass's designs are the epitome of such lively attitude. This playful approach to designing everyday objects is a result of conjunction of previously coined philosophies and ideas. Based on the Pop's fondness to glamourise mass culture, Surrealist approach to creativity, Modernism's boldness of revolting against the decaying academism, and romanticism of Kitsch, Postmodernism materialised as if from ashes of the late depressive Modernisms and seized the world with a refreshing perspective. The Postmodern condition was appealing to a large social stratum. It seized critics, philosophers, aesthetics, journalists, 9-to-5 workers, housewives, youths, students.

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[36] TREGGIDEN 2015 — Katti Treggiden: Magis creates Alessandro Mendini's Proust armchair in plastic. In: Dezeen, 2015, https://www.dezeen.com/2015/08/04/magis-alessandro-mendini-proust-armchair-plastic-first-time-production/, retrieved 06.04.2020

3. Design universe in postmodern Italy

In the second half of the 20th century Italy has been through a lot: '50s economic boom (as in the most European countries), political turmoil of the '60s and '70s, economic swell of the '80s, foundation of the Second republic in the '90s. The ambivalence of feelings of great freeing sensation around the event of the fall of the Berlin Wall in 1989 and, on the other side, a prevailing atmosphere of regret, bankruptcy and deterioration due to the civil wars, crisis and other consequences of wars is what best characterises the overall mood. Great societal changes took place – the trend culture was thriving by the 70's: every single mean of providing information – magazines, journals, TV, radio, agencies, research institutes, institutions that overlook society constantly – when detecting a small change they made it the deal, striking non-conformity, the micro-trend.[37] Then emerges the satiric risk of being unable to see any real trend – mystification in all its glory. Some of the cities in Italy were especially prominent in creating the postmodern culture. Some of those are postwar Turin, which was, arguably, the most protuberant literary scene in Italy those days, farming an antifascist and socialist tendencies.[38] City's intellectual elite aided in formulating the Italian Constitution in 1947. Next, Ivrea – a place where Olivetti's first technological experiments took place in '50s and '60s. Milan in the '80s was the headquarters for Silvio Berlusconi and Socialist party, as well as for design and fashion industry.

In this diverse climate, the "Hollywood" aspect of culture – the emergence of "stars" in every professional field, with prevalence in the field of "creatives" – fashion industry, film industry – has already showed itself in Italy, as the country has already been an owner of such primacy in the department of technical production – cars being the stars of the show. Produce of such firms as Ferrari and Olivetti proves this as a fact. The cars designed by Italian designers were presented at exhibitions.[39] But furniture commodities were yet to be introduced to that mindset. And that opened the door for Postmodernists

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[37]CESERANI 1994 — Remo Ceserani: Modernity and Postmodernity: A Cultural Change Seen from the Italian Perspective. In: Italica, 71, 3, 369-384, https://www.jstor.org/stable/480106?seq=1, retrieved 15.04.2020

[38] Ibid.

[39] AMBASZ 1972 — Emilio Ambasz (ed.): Italy: the new domestic landscape. Achievements and problems of Italian design. (exhibition catalogue), New York, 1972, 11, https://assets.moma.org/documents/moma_catalogue_1783_300062429.pdf , retrieved 18.02.2020

to become icons. Of course, Modernists such as Mackintosh, Breuer or Dieter Rams, who contributed to the leader design company of our age – Apple, had a similar reputation in the community – that of design stars, creators of iconic designs. Still, there are some differences between those attitudes: the first one - the Modern attitude of icon - is that of a somewhat academic narrative. What is meant is that the Modernist movement had reached a point where it became reflexive, self-perpetuating and academicised. That is an "icon" attitude, but a different one in comparison to the Postmodernists. The Postmodernist movement simply hasn't reached the academicization of their art. The heyday of Postmodernism was too short and, also, it was a self-aware movement from the very beginning. It is a different condition or state of the "icon" attitude. Through the academicism, a strong notion that something is a staple and cannot be "removed" from the "classics" category, Modernists "won" the design object to be perceived as an art object for the Postmodernists to further stabilise that idea. It is a similar idea to that of a fashion icon, such as what Chanel has become for example, which makes everything that a designer produces automatically celebrated. It released designers of the strict academic narrative and granted them that of an artist. That is what is meant by the "Hollywood" culture or trend culture. It obviously has strong risks of becoming the soil for the parasitism of Kitsch. This risk can be reduced, but it cannot be eliminated because Kitsch once happened and, since it was such a success in mass culture, we can say that as long as there will be masses there will be Kitsch.

However, that mood of trend culture – rapidly changing trends – is exclusively a sociological phenomenon. Italian furniture firms were working towards creating long-term high-quality design.

Alchimia opened Postmodernism epoch in Italy in 1976 and was shaping the gold era of Postmodern design until the 1991, when it was closed. This studio became the face of ideas of radical design, of new order.[40] The new studio's style contained primarily impracticality, irony and kitsch – an embodiment of ideological protest against "good form" and functionalism.

In 1979 Alessandro Mendini joined Alchimia and became their leader and soon a design star. His redesign work for this studio was already mentioned. His persona was of an

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[40] Collins, Michael: The Post-Modern Design.

icon culture. His work quickly became one of the most recognisable within the design community and his methodology became an ideological program for Alchimia.

The second person of such fame as Mendini was Ettore Sottsass. He was an outstanding figure. Never gave up his autonomous status as a designer. Although Sottsass served in Italian army during the second World War, he remained distant from the growing Marxist influence in his design. In the late '50s he attended the First World Congress of Free Artists in 1956. Joined the *Imaginist Bauhaus*, left it a year later in 1957 when the group joined Guy Debord and set out to Europe. By the '80s he was in Milan – an epicentre of industry and politics.[41] In 1981 he established a creative group "Memphis" and led it until its disbandment in 1985. "Memphis style" – style of this group is a tricky aspect to describe, because the main idea of their design was to stay as individual as they could – make designs that are reflective of the identity of the designer, original pieces. Every personality is different. A style on the other hand is certain stylistic properties that unite a group, art movement, studio etc. What can possibly unite the most individualistic designers into one style? Only the idea of being individualistic and the happy coincidence which was the system of reaching their aim. It so happened that at the time the artistic means of distinction and revolt were widespread across the community: sharp gestures, bold emotional saturation, play with materials, textures, fabrics, colours, shapes; ironic interpretation, reflection, unexpected merging of styles creating all sorts of references to cultural spheres. A lot of Memphis style design reminded toys: Graves's design, Michele de Luchi's, Sottsass's "Carlton" **[20]**. Playfulness and overall pubescent attitude do not however deprive the furniture from its usefulness and strong delivery. That plurality of the Memphis designs strongly suggests a notion of an experiment being carried out - a search for contact between the elitist- and mass- artistic conscious.

Memphis was a multinational group, other designers adjoining were: Shiro Kuramata, Michael Graves, Hans Hollein, Peter Shire, Masanori Umeda, Alessandro Mendini, Matteo Thun, Andrea Branzi, Gaetano Pesce, Martine Bedin, Nathalie du Pasquier and a whole lot more. Merging different cultures and narratives Memphis designers set out onto a newly created path and results were extraordinary.

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[41] Morozova, Margarita A.: Art-design zarubezhnom projektirovanii mebeli XX-XXI veka. (Art-design in foreign furniture design in the 20th and beginning of 21st centuries). Moscow, 2008

Shiro Kuramata finds expression in principles of art-design - the notion of the unity of all arts: Japanese minimalism, western sense of irony and surrealistic elements. What had drawn attention of public to him is his "Drawers in Irregular Form" [21] he designed in 1970.[42] "Glass chair" [22] design of the 1976 is an insinuation on materiality of object. Similar to that he designed in 1988, the "Miss Blanche" [23] chair: beautiful translucent structure with rose flowers "floating" in the mass of clear acrylic. Light purple chair legs lightly contrast with the red roses on the seat of the chair, creating a soft gradient and shade in the corners. Maybe, on a day with a particularly moody lighting, the purple reflects on the glassy surface, and, possibly even, transcends the whole clear seat. Although the structure feels like a throne with its right-angled seat, curved armrests and back of the chair, suggesting this is not a very comfortable chair to sit on - a chair with the properties of a sculpture - the delicate feminine atmosphere which it conveys makes the design something otherworldly. It is just about impossible to look at this chair and not be spirited away by all the connotations of this work, like the ones that were mentioned. The "Glass chair", designed twelve years before is the predecessor of this design. The throne aspect feels more stable, without such contradiction - no curves, no roses. Its clear construction is a bow to Japanese history of emperors and, at the same time, to contemporary minimalism. "Miss Blanche" chair showed possibilities of the acrylic and its combinations with aluminum and plastic. Mixing Japanese spirituality and philosophy, their minimalistic outlook on life with careful, sublime poetry, playfully approaching the Western design tropes is what Kuramata does with his design. One can sense a kind of serenity in his design, a noble quiet without the pathos.

In contrast with the transcendent design of Kuramata stands Michael Graves's work. At first sight the difference between the two is immense. Graves is a representation of the Postmodern Classicism, the American branch of postmodern design, influenced by Palladio style architecture. Use of pastel colours, simple geometrical shapes as triangles, circles, rectangles, cylinders are typical for his work in the '80s as a designer. His architecture was quite the same. The Portland Building [24] of 1982 in Oregon has all the typicalities and tropes he uses in his design as well. Erected on a rectangle base, the building has excessive pink pastel colour façade with contrasting brown of decorative elements, lingering on the verge of three-dimensional elements mimicking the two-

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[42] Ibid.

dimensional ones. The relief elements are so low they seem to be just painted onto the façade. This neighboring of dimensional illusions is also present in his furniture design. For example, the "Plaza" **[25]** of 1981 – a dressing table. Being trained in architecture surely comes on the surface here, the design as a whole reminds of a tower or a cathedral with the wide-ribbed stool serving as the first steps to the basement of the building, continuing with wide stripes on the "walls of the first floor" with a big arc as the main portal. Those ribbed elements or stripes are very close to the elements on the Portland building in their aim: they intend to make an illusion. The circle mirror reminds of a big rosette on the second floor in the gothic churches. As a crown serves a construction reminding of a turret with a lunette. Two shiny reflective cylinder shapes at the sides of the "second floor" may remind of small additional towers at the south and north sides of a cathedral. The whole composition seems quite artistic in a manner of simplification. The wood was lacquered in a piney pastel for the "steps" and ochre yellow for the rest of the construction. In fact, most of Graves's designs could be described in architecture terminology, as he uses a wide variation of architecture citations from past times. He works almost with an archaeological approach. The Plaza was a reference to a gothic cathedral. A similar feel of an "architecture" one may get from the "Stanhope" bed of 1982 **[26**]. An abstracted variation of the Greek temples with the typical system of columns supporting the architrave. For this piece Graves used slightly muted yellow for the frame of the bed and grey for the accents, which he positioned on the main "attic", the bedhead, and on the rounded rims of the bedframe. The front of the bed is finished with a mosaic of little perfectly square pieces of mirrored glass. The decorative elements attached on both sides of the bedhead make one think of a lantern and the brass, which they are made of, certainly emphasizes that with its illuminating effect.

At first sight, to think that designs of Kuramata and Graves are in any way alike would be impossible. But there is one thing that makes them similar to each other. Obviously, the form factor is not it. But it is the thing with postmodern designers: the exterior, despite its boldness, unexpectedness, sharpness is not what unites their ideas. The unity goes beyond physical: it is the idea of using everything, every trope, idea, typicality, standard, every vocabulary, even the one of Kitsch, that art and design achieved to the point of the contemporary and reflect on it. For Shiro Kuramata it was his national history and the Western one he tried to carefully merge. For Michael Graves it was, naturally, the history of architecture combined with his inventive designer mind.

Another designer who also applied methods of architectural design was Robert Stern. An American architect respected and well-known for his projects all throughout America, he once verbalised three of the most important characteristics of postmodern design. First one being the belief that architectural design can be extended to an idea of "total design". Such prophetic insight, which has almost come true if one was to look at what the architectural studies have become these days. Students learn architecture methodology as well as building spaces for living, their studies involve the subject of design. Second one is transforming tradition to suit contemporary use. Indeed, one of the most distinctive features of a postmodern design, as was already mentioned several times, is making traditional elements seem new and exciting, moreover through that - to work as such. By that in a way, they preserve traditions: Stern's endearment toward Art Deco and Classicism is a confirmation; Grave's historicist work is also of such importance. And third, fascination by the idea of miniaturisation, "taking an idea and condensing it to a scale at which it can be sat on a tabletop, a process similar to making architectural models".[43]

A different kind of Memphis design - the more Cubist or better say Abstractionist - portray the persons of Michelle de Lucchi and Peter Shire. Michele was born in Italy and graduated in architecture. Along with that his field of interests constitutes design, craft and technology, as well as workplace design. He had realised architectural projects mainly for office buildings all over the globe: Germany, Switzerland, Italy, Georgia, Japan. However, his footprint in industrial design is also of a great importance. It seems that Postmodernists had some kind of a privilege in the field. This privilege may be described as freedom: freedom from academicism of Modernists. That independence and abandonment of all rules is particularly present in the works of Michele de Lucchi and Peter Shire. Lucchi's projects for Memphis are an epitome of playfulness. They are peculiar in form, bold in colour, and important from the contemporary perspective and for understanding the next part of this work where the narration will be shifted to the Czechoslovakian part of the postmodern world. In the Memphis catalogue showcasing almost all of the work that was done for Memphis Lucchi's work takes quite a small part, still his works manage to convey the different parts of his personality. Let's take three chairs and juxtapose them: the "Riviera" chair of 1981 **[27]**, the "First" chair of 1983 **[28]**, and the "Kim" chair of 1987 **[29]**. The first one is a cotton candy dream of

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[43] Collins, Michael: *Post-Modern Design.*

futuristic design. Pink chintz cotton cushions framed in a white plastic laminate and resting on four curved aquamarine tubular legs. Those three colours: pink, blue and white, with some grade of variation, are his primary and most used colours for decorating furniture. The second one - ironically, the "First" chair - possesses only one of those colours, blue, and is overall a simpler variation in terms of materials. Using only metal and wood - traditional materials that have been pushed aside by the plastic laminates - Lucchi nonetheless creates a Postmodern commodity, although it still seems a little Modern due to the modest colour palette. Could it possibly be arbitrary that Michelle de Lucchi, by designing a chair with such an appearance, pointed to the contemporary postmodern state of design? By creating such an ascetic structure and adding an eye-catching circular form in blue as a backrest of a chair could he be designating the Postmodern design culture from the Modern? With a high probability it was accidental, but there is a high chance that it was rational. The third one - the "Kim" chair - is a weird recursive to Modern classics. However, it is only a mask that holds this strict attitude: the structure of the chair, its forms and curves are playful and intriguing. The black glossy metal frame and wooden seat and backrest, also available in green colour, are maintaining the duality of simplicity and creative alteration of tubular steel masterpieces of Modernists.

The part of his work for Memphis that has influenced the industry the most seems to be his side tables: "Kristall" of 1981 [30], "Flamingo" of 1984 [31] and "Polar" [32] of the same year. The style of those little tables is what is associated with Lucchi's work the most. All three are an expansion of the futurism of "Riviera" into geometric abstraction of bold colours and monochrome patterning. The weird shapes of the tables may remind of a mythical inhuman creature - the blue legs of "Kristall" and its bright yellow "head" situated on another blue steel tube resembling a neck. This style would be widely considered one of the Memphis group in comparison to the "Kim" chair, for example, which conveys this acute awareness of the history of industrial design. That is the snippet of the liberal-minded personality profile of designer Michelle de Lucchi.

Another one of Lucchi's "themes" in design is the one of his drawers and cabinets, the "Pacific" two-door closet [33] and the "Atlantic" chest of drawers [34] both of the 1981: the patterning is prevalent over the colours. In fact, in those designs Lucchi leaves only one accent colour besides the monochrome pattern. One can say it is a variation of his "First" chair in the sole idea and concept: monochrome (read modest) structure or framing, and a bold accent to draw the attention of the eye and, in the case of "Pacific"

and "Atlantic", make the pattern less chaotic. Although, in some cases, as with the "Madrid" corner cabinet of 1986 **[35]** the pattern has the main role. In the catalogue Lucchi's designs are often placed with the Kuramata's on the same page to show the whole degree of contrast and congeniality of the Memphis style at the same time. A somewhat austere Kuramata's style next to de Lucchi's toy-like glossy objects is the description of the Postmodern condition.

The second person in the pair is Peter Shire - a Los Angeles based designer, that is also prolific in ceramic. His concept of design lies on the border of two- and three-dimensional arts: he is bridging abstract painting with sculpture and design. There is a lot of geometrical forms in his projects for Memphis and most of them give off a slight Cubist influence - found in simplification and rearrangement. All of his furniture projects for Memphis have the same feel to them: cubist analysis of shape touched with the concept of colour blocking. The "Brazil" table of 1981 **[36]**, the "Bel Air" chair of 1982 **[37]** and the "Peninsula" table also of 1982 **[38]**, the "Big Sur" couch of 1986 **[39]** all represent a high degree of algorithmic accident.[44] The "Bel Air" chair particularly has been received exceptionally good by critics and made an appearance in recent years as a part of an installation – "a shoppable exhibit" as they called it - in a shopping mall.[45]

Gaetano Pesce, one of the ideologists of Memphis, together with Mario Bellini and Cesare Cassina were the founders of "emotional" or "behavioural" design.

Pesces's design is based on idea of "mal fatto" - "poorly made" in Italian: objects are made out of very cheap materials, defects and mistakes in the realisation are welcome. That, Pesce thought, is what makes the design unique.[46] And in uniqueness there is beauty. His "UP5" ensemble, discussed previously, discerns well his passions and interests. Transformation, materials that have new qualities as opposed to old materials, process - interestingly reminiscent of surrealist practice with creative flow - are all in Pesce's arsenal.

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[44] For further exploration of Shire's complex work read his interview in Purple Magazine: CRESPO 2018 — Emoloen Crespo: Los Angeles Echo Park. Interview with Peter Shire. In: Purple Magazine, 2018, http://petershirestudio.com/press/ , retrieved 28.04.2020

[45] https://seattleite.com/2018/08/30/nordstrom-memphis-milano-exhibit/ , retrieved 28.04.2020

[46] Morozova, Margarita: *Art-design zarubezhnom projektirovanii mebeli XX-XXI veka.*

Memphis style was a visual manifest. Objects "not for sale", declaring certain ideas. Memphis group was far from creating design for mass-production. However, their designs, although not cheap at all, were appropriated and popularised by companies such as Kartell, Alessi, Vitra, Bauer, and later Ikea and became "common sense" for home environments.

To outline the heritance between the two groups besides the very obvious connection between the designers let's put it along these lines: Alchimia has established a practice contradictory to that of a functionalist-modernist ideology and granted the Memphis group the possibility of segregating a different sphere of artistic approach. That of a rebellious, emotional, poetic, conceptual design. Although the products of Memphis were of an artistic quality, none of the programs of the studio have mentioned an "art" aspect - they made commodities for living, not art objects.

Italian design landscape is varied: multiple groups that display different attitudes toward design: the self-aware Postmodernists; the "revivalists" that thrive off the previous already methodologically understood and exercised styles; the ones that manipulate sociocultural meaning - groups creating mainly kitsch to point out the kitschiness of those objects - created to suit a desire for social status. The first two attitudes are being contradictory to each other, portraying a certain argument: critiquing the consumer society and at the same time being one of its most prolific assets. The third one is trying to find a resolution of this argument.[47] The best example of a resolution or an attempt of it is an exhibition held by MoMA gallery in New York in 1972.[48] It was called "Italy: The New Domestic Landscape. Achievements and Problems of Italian Design." And it is focused primarily on formulating questions and stating that the answers are being worked on. The Museum of Modern Art in New York commissioned a large group of designers to propose concepts based on environmental design studies. Along with that it held a competition for young designers under the age of thirty-five. The request for both the commissioned designers and those entering the competition was to explore the domestic landscape in terms of its places and what gives them meaning. Essentially, the task was to study the surrounding environments - family environments private spaces,

[47] Emilio Ambasz (ed.): Italy: the new domestic landscape. Achievements and problems of Italian design, 19–21, https://assets.moma.org/documents/moma_catalogue_1783_300062429.pdf , retrieved 18.02.2020

[48] Ibid.

open spaces, etc. - explore how humans behave in different places, what gives those places different meanings - objects, "artifacts", etc. - the "ceremonial" aspect of human behaviour that forms his or her life; how object designed for everyday use is passively mapping one's life. That task or commission is a circumstance of immense importance by definition, because it has opened the door to shaping the next few decades of design and project practice and mightily predetermined today's design practice. The exhibition is itself a confirmation that the designer's effort in the field of environmental studies are reaching its goals and making the community acutely aware of the questions that exposition has placed.

Mario Bellini is one of the primary examples here: trained architect who became interested in the field of industrial product design and made it his life work.[49] Notably, almost every designer whose voice was heard was first trained in architecture and through interest turned to design. Bellini's carrier started in the big supermarket in his hometown, he quickly became the head of innovation there. In the early '60s he met with Adrianno Olivetti and started working at "Olivetti" as a part-time consultant.[50] Nearly the same years he started collaborating with other firms as Cassina, B&B Italia, Artemide and other large manufactures.[51] He was, besides all that he has done for product design, also concerning behavioural studies while designing.[52]

At the time, around the second half of the '70s, with the definition of fields of technical and furnishing design, there came up a merging of those fields, which is workspace design and Bellini was working in this field as well. "Il Planeta Ufficio" of 1977 **[40]** -

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[49] MOSCHINI 2017 — Francesco Moschini: A Portrait of Mario Bellini. In: Mario Bellini. Italian Beauty. Architecture, Design and More. Milan, 2017, 36–58, https://www.academia.edu/31011857/Mario_Bellini_italian_beauty_architecture_design_and_more_-_architettura_design_e_altro_A_portrait_of_Mario_Bellini_Francesco_Moschini, retrieved 12.04.2020

[50] Ibid.

[51] www.jstor.org/stable/4381021, retrieved 12.04.2020.

[52] For example, his „Divisumma 18" for Olivetti has seen great reception from Italian critics and was mentioned in magazines specialising on aesthetics such as the Soviet „Technical aesthetics". Among various articles in the volume of that magazine was one about Bellini's path as a product designer. His design of „ET 101" for Olivetti in that article was described as „subttle" and „poetic". To name a few other articles purely in explanatory purposes: „In search of methods of machinery technologies", „Scenery modelling as a method" and „Psychomorphology of workspaces".

Bellini's design of an efficient workspace that considers person's behaviour at work, his or her needs and necessities as an office worker.

The work Mario Bellini has submitted to this exhibition was a reimagined concept of a car. He named it "Kar-a-Sutra" **[41]** and stated that it's a 'mobile human space, intended for human and not automotive rites'.[53] The car and its campaign presented in the catalogue showing how the car is supposed to be "enjoyed" - essentially, as a social space - is pretty self-explanatory and to further this interpretation it would be more than necessary to say that with "Kar-a-Sutra" Bellini provided an insightful commentary on the human behavioural system and expressed a concern for awareness of social needs. Bellini, of all designers, was the right predecessor of contemporary design practice due to those matters of his concern.

"The New Domestic landscape" exhibition included, naturally, work of Ettore Sottsass, Gae Aulenti, Joe Colombo, Marco Zanuso and Richard Sapper and groups: Archizoom, Superstudio, Gruppo Strum and others. Judging from the mentioned names it seems that this is a somewhat conclusive body of work enhanced by collective effort in a new-coming field. It summarises the currents of design of a decade and presents them by choosing one designer to represent key points. Bellini's "Kar-a-Sutra" is definitely a reasoning monologue on the social aspect of our lives. Names of Joe Colombo and Gaetano Pesce bring up the, previously examined, great Pop influence on design in one's mind. Sottsass's name, clearly, is reminiscent of the rising Postmodern activity. As can be seen, the exhibition held in 1972 was of a colossal meaning for designers and design industry.

Despite all the technicality of the arising field, the Italian design industry remained loyal to centuries of artistic authority and experienced a Renaissance of preindustrial design culture - the essence of art and, especially, craft was coming back after decades of hiding in the shadow of Modernist strict, cold-steel, disciplinary, and, in a manner, oppressive industry. After all, Italy has a long history of prolific artistry dating back to the Roman Empire and long before that. Italian ground is one of the richest, if not the richest, in the history of art and it is only natural for that artistic design boom to occur and cluster on this ground to then detonate and seize a considerable part of the world.

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[53] BELLINI 1972 — Mario Bellini: Kar-a-sutra. In: Italy: The New Domestic Landscape. Achievements and problems of Italian design. New York, 1972, 202–210, https://assets.moma.org/documents/moma_catalogue_1783_300062429.pdf, retrieved 18.02.2020

Adjoining the historical theme of this part there is a need to answer one important question which will aid in understanding the different hypostases Postmodernism took. The question is 'What is the difference between Post-Modern and Post-Modern Classicism?' It is now to answer this question, because it was showed on the examples of Michael Graves's and, say, de Lucchi's designs that they refer to different things. The difference between the terms "Post-Modern" and "Post-Modern Classicism" could be grasped when juxtaposing Italian Memphis and work of American designers, as the Post-Modern Classicism is primarily practised in America and was basically stemming from there. American Postmodernists quote from architecture when Memphis is using vernacular of modern materials, colours and their surroundings. In other words, Memphis's focus is on the present day while the American Postmodernism experienced strong influence from Palladio style, hence the continuous appearance of the column form in the '80s, Palladian style connotations, and overall historicist inclination - Classical Antiquity forms and types - in the Postmodern architecture.[54] And as most of American Postmodern designers, though by all means not exclusively, were initially architects, design microcosm was influenced by it as well. Work of Michael Graves as an architect and designer alone perfectly embodies those features, as we have already seen. But a great example of the overall Post-Modern Classicism visuals would be an exhibition on the first Architectural Biennale in 1980 directed by Paolo Portoghesi. The name of the exhibition itself – "The Presence of the Past" – showcases that what a viewer is about to see is a self-reflection on the centuries of architecture as though it was a session with a psychologist. A kind of analytic approach to the past of architecture, reminiscing on the various styles, understanding them and then almost deconstructing to take the necessary for the aims of the architect parts of the style to implement them into the new architecture in order to make the gained experience of the centuries of architects work for contemporary architectural practice. There was indeed a wide variations of column forms and classicism in the "Pantheon" connotation of this word. In these terms Hans Hollein's exposition [42] at Arsenale venue is the embracement of such attitude. Hollein named it "The Architecture of Memories" and in his explanation to the proposed work he wrote: 'It is an architecture of memories, memories not only in the sense of architectural history, but memories of one's cultural heritage and of one's personal past – manifesting themselves in quotations,

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[54] Collins, Michael: *Post-Modern Design.*

transformations and metaphors. <…> I am concerned as much with history as with my own history.'[55] His piece was several columns realised in unexpected ways and placed in a row near to each other. The third one didn't have a bottom half and was hung from the ceiling. The fourth one was a column wrapped in plants, which made it seem like it was a creeping vine grown in a shape of a column.

Another illustration of the presence of the past is the display by Thomas Gordon Smith admiring Borromini's architecture **[43]**. This work was also at the Arsenale venue, as was Hollein's. The Arsenale venue was a long corridor with exhibited projects on each side. Beside the walls of the corridor were spaces for other installations, so each exhibit in the corridor mimicked a façade and an entrance to interior of the Postmodern architecture. Smith created a niche with Solomonic, S-shape columns on both sides, which were as a type revived in Baroque architecture. The back of the niche was carried out as a mosaic with a typical aedicula serving as a portal to the adjoining room. When you think of it, the architecture of the exhibition itself unmistakably suggests a cathedral structure: the main venue serving as main hall with connected rooms for drawn projects as side chapels. This system reminds a lot of the typical Baroque church architecture.

 Some of other participants included: Stanley Tigerman, trio of Roberto Venturi, John Rauch and Denise Scott-Brown, Michael Graves, Rem Koolhaas, Robert Stern to name a few. Although the Post-Modern Classicism had developed mostly in America, it soon became, and this exhibition is stating this as a fact, an international language similar to what International Style was in the '20s – connecting all the artists, designers and architects, enabling them to appropriately use contemporary means of self-exploration and self-expression in a widely accepted and understood way.

The works examined in this chapter barely touch on the whole variety of the Italian postmodern design, but nonetheless they convey the situation that Italy was in. Postmodern design in Italy, and in fact in all countries where it had been adopted, was a multinational phenomenon due to the globalisation and exploration of different cultures. This chapter is named "Design universe in postmodern Italy" because of that reason too, giving an emphasis on the "universe" aspect. Italy was one of the biggest fostering grounds for many of Postmodernists, but this fact hasn't restricted reality in which the body of Postmodern movement is the definition of multiculturalism. The universe of

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[55] Hollein, Hans: The Architecture of Memories, Venice, 1980, https://biennalewiki.org/?p=6768, retrieved 23.04.2020

Postmodern design formed on Italian grounds, but it had done so not only by Italian hands. The point being – Italy in this formula is important, because it bears a role of a parent, not because Italian designers were the best in the field (which they were).That is why it is emphasized, as every "parental" instance is emphasized in our history: Giotto was the father of Renaissance, Marx was the father of socialism, Brunelleschi was the father of perspective in painting, Nam June Paik was the father of video-art, Woody Allen was the father of mumblecore genre in film, the list could go on. In that sense Italy was the mother of Postmodernism. The coincidence that Italy in this consequence of "parents" in some languages has a feminine genus is a funny one, because it is in the second half of the 20th century the feminist movement lit up and brought awareness to the role and history of women in society. The second half of the 20th century was very different from the first one. I think it is the most difference in the whole entire history that a century ever bore. The atmosphere of the first half was shadowed with the distorted narratives forced on to society in propaganda purposes of totalitarian regimes. Illogical conflicts led to cruel wars and then to more illogical periods of so called "stabilization" in the second half of the 20th century, as we will see in the next chapter with the case of the Czechoslovakian "normalization" period. Let alone the "Perestroika" period in USSR and Italian political turmoil which was briefly touched on in the beginning of this chapter. The second half of the 20th century was different also because of the rising capitalism ideas. Compared to the overall poor life conditions of the average man in the first half, the '60s, '70s and '80s were like a feast or a banquet – in terms of the visuals as well as basic commodities. When we look at the art produce and design industry of both halves, we see that it changed quite vigorously. Starting from the '60s art became much more openly satiric. And what is satire if not a critique in a playful way? In Italy, an important point for art was the Arte Povera movement, active from 1962 to 1972. Artists as Lucio Fontana, Piero Manzoni, Luciano Fabro, Micheangelo Pistoletto focused on the critique of consumerism and opposed the Minimalism trend of American artists at the time. I believe, designers of Postmodern furniture in Italy have adopted quite a few of Arte Povera's ideas but implemented them in a different way. That is the thing with design, it may be using whatever vernaculars, but first and foremost it needs to be pretty to make its way to the consumer's house. It is a materialistic stance I am taking here, but I believe it explains how art connects with design in the 20th century. Artworks of that period in Italy, 1962 to 1972, expressed a lot of critique of industrial and postindustrial society. "The Artist's Shit" of 1961 by Piero

Manzoni for example **[44]**. Their manifesto released in 1969 connected a lot of artists from different countries, besides Italy: Joseph Beuys, Eva Hesse, Denis Oppenheim, Barry Flanagan, Hans Haacke.[56] Isn't this similar to what Memphis had become over the years of its existence? A multinational group of creatives that were eager to change something in their industry. It is possible that those two movements weren't exactly connected, as they existed almost ten years apart from each other, but there is so much of little coincidences that one cannot resist to make a bigger picture out of it. Arte Povera movement maybe hasn't influenced the postmodern design in Italy actively, but it almost certainly did so passively. Although it is not the main source of inspiration for designers in Italy, it also may have aided in that.

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[56] Celant, Germano: Arte Povera. 1969,
https://monoskop.org/File:Celant_Germano_Art_Povera_1969.pdf , retrieved 14.05.2020

4. Postmodern culture in Czechoslovakia
4.1. A path to Postmodernism

The period in the second half of the 20th century beginning in 1948 and ending in 1989 for Czech lands is marked by the rule of Communist Party. Czechoslovakia never was in the USSR, but this country has endured similar problems associated with the rule of Soviet Union: major censorship of media, oppression of art, propagandism etc. Bearing in mind that not long before the coup of 1968, in 1965 a number of proposals were accepted at the plenum of the Central Committee of the Czechoslovak Communist Party including the initiation of the freedom of expression of the mass media, which resulted in an obvious way. Overall, the plenum of 1965 has left a pleasant aftertaste: it was decided to carry out investigations of past violations of justice; Communist Party set out to change its relationships with other parties and society and recognised that there is a need to distinguish dictation from leadership; important changes of personnel were carried out.[57] This left the society in a peculiar situation after the 1968, because Czechoslovakia was an in-between of, on one hand, Stalinist Russia and, on the other hand, Europe which also has a variety of perspectives, but it is mainly a more free climate than that of Soviets. What is meant is that Czechoslovakia was always aspiring to find a golden mean between socialism and capitalism. Due to that attitude atmosphere of growing alienation between Czechoslovakia and the rest of the countries of the socialist community was building up. Czechoslovakia was different from those countries. The difference I am trying to speak of here would take a fat book to describe, considering the long history of Czech lands being a part of one of the most powerful empires on the continent, so my only aim is to outline the important points of Czech political regime and changes. Most possibly, that difference is what was the critical factor for USSR, that believed Czechoslovakia held one of the most valuable strategical positions of The Warsaw Treaty Organisation in the cold war, in deciding on the invasion in 1968. It was a highly unjust and illogical conflict; one could only imagine what did go into to result in such a way. The Soviet Union put itself in a stalemate situation, having missed the opportunity to peacefully resolve its problem of distrust for Czechoslovak politics, and was forced, according to the logic of the Soviet government,

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[57] BROWN 1969 — A. H. Brown: Political change in Czechoslovakia. In: Government and Opposition, 4, 2, 1969, 169–194, https://www.jstor.org/stable/44481915?seq=1, retrieved 07.05.2020

to pull in and bring the Warsaw Pact troops into Czechoslovakia. All liberal reforms adopted by Alexander Dubček were canceled and the period called "normalization" began: a return to political and economic ideals and values prevalent until Dubček joined the Communist Party as the "helm of the party". Although to call this in any way a normalisation would be difficult for a contemporary person. The truth is, even then the whole conflict was just a play of officials, not regarding or considering common people in any way. And the situation was that way on both sides: Soviet and Czechoslovakian. I think to best describe how people felt in August of 1968 is to remember a poem by Jevgenij Jevtušenko called "Tanki idut po Prage" *(Tanks rolled through Prague*, 1968), the Soviet poet who was in deep resignation of the actions of his own country. Bitter emotions of depression and unsettlement are lingering throughout the whole poem. Although it was officially published only in 1989, it quickly got around the samizdat communities in Moscow and in Prague as well.

So much so for the political life of the country. Still, as we will see, much of the artistic discourse and action was closely tied to the political life. But back to the question of Postmodern art.

It is evident that in Czech lands the development of art styles went differently than in the rest of Europe. That is not to say that it went somehow poorly, just different, as it was different for Italy and, say, Holland, although both countries had their "stars". In that sense, Bohemia was developing its arts in its own time. Květoslav Chvatík in his article "Postmoderna jako sebekritika moderny" ("Postmodernity as a self-critique of Modernity") of 1996 for a Czech magazine "Tvar" elaborated on what Postmodernity was for Czech lands.[58] He writes that in February of 1948 ended the Modern era — the continuity of cultural development in the Czech space halted, as it will happen 20 years later in 1968, he adds. He suggests that after the end of the World War II the path for new discoveries became much narrower and as a result art turns its attention on itself, becomes self-reflective. We have already seen in previous chapters how Modernism changed in the first half of the 20th century on examples of Greenberg's articles, Abstract Expressionism and, partially, Pop art. But what was developing in the Czechoslovakia at that time? I think it would do a good deal to look a bit closely on just how varied Czech art production was.

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[58] CHVATÍK 1996 — Květoslav Chvatík: Postmoderna jako sebekritika moderny. In: Tvar, 7, 1996, 4–5, http://archiv.ucl.cas.cz/index.php?path=Tvar/7.1996/7/4.png, retrieved 12.05.2020

Czech artists have always had close ties with the West, they travelled across for artistic practice and studied under the most prominent European artists. The situation in the 20th century was quite similar: the flood of various styles that Czech artists had adopted was as varied as in the other big centres of modern art such as Paris, Berlin, Milano, London, as well as in New York. The main styles were Fauvism, Cubism, Abstract art and a new merging of styles occurred, having a purely local origin – Cubo-Expressionism – a stylistic fusion of Cubism and Expressionism. Coming back to Chvatík's interpretation of the events it needs to be specified why he takes 1948 as a breaking point and what exactly happened in February that year. Maruška Svašek, a lecturer at the Queens University in Belfast, wrote an article called "The Politics of Artistic Identity: The Czech Art World in the 1950s and 1960s" for a *Contemporary European History* magazine in 1997, explaining how the events of the February 1948 changed art production politics in Czechoslovakia for a span of two decades.[59] The February of the 1948 was marked by the Communist coup and, especially for the art scene, by a speech that the President and Party leader Klement Gottwald pronounced. His words, essentially, were pointing at the elitist aspect of art scene in the country and encouraged artists to become inclusive – to open up to the whole society, not only to the exclusive couple hundreds of people. What we see here is a typical communist desire for utopia. According to Maruška's article, Gottwald made it clear what was going to happen with art in Czechoslovakia: artists were to follow the ruling hand of the Communist Party again: 'The relatively autonomous, pluralist art world was reorganised into a centralised, politically controlled public institution'.[60] What would be a result of such captivity towards human freedom of expression and creativity? I believe, we can agree with Maruška: the result for such a manifesto would encourage negative emotions in hearts of the artists. At the end of the day, it is the prohibited grounds and, most of all, the revolt in soul that moves a human being the most. So, when circumstance allowed, artists were seeking hidden expressions of resistance, which emerged as public

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[59] Additional sources to the theme of Czechoslovakian art in the 20th century:

ŠVÁCHA/PLATOVSKÁ 2005 — Švácha, Rostislav/ Platovská, Marie: Dějiny českého výtvarného umění. [V] 1939/1958. Prague, 2005

[60] SVAŠEK 1997 — Maruška Svašek:" The Politics of Artistic Identity: The Czech Art World in the 1950s and 1960s." In: Contemporary European History, 6, 3, 1997, 383–403, www.jstor.org/stable/20081640, retrieved 21.05.2020.

protests and an impetus for change. That is a much of a fertile soil for the rebel attitude of the Postmodern artists.

The situation in Italy was very similar to that of in the Czechoslovak Republic: there were politically approved official art style and outlawed ones, the realist and the abstractionists. [61] Much like as in all postwar countries, there were illegal groups of modernist artists. But despite the political situation that influenced the art world of both countries, there were still some points of connection between local and abroad artists. The Museum of Applied Arts in Prague was still collecting some western art magazines and providing them for public view.

This chapter focuses on the years 1948–1968, because I believe that the events between those years aided Czech artists enormously in gaining the Postmodern attitude that we have witnessed Italian artists gained in the '60s. After the deaths of Stalin and Gottwald in 1953 political changes started to take place and, more importantly, they were demanded in the open public, in media. Towards the end of the '50s there were more and more respected Party art critics and artists who criticized the centralisation of the art production and the discourse of Social Realism. That meant also that underground avant-garde modernist artists could be heard for the first time since the pre-1948 period. Dogmatised Realism eventually lost its position as the hardline official style of the Party. Abstract art was unveiling itself. Exhibitions were held. Articles about the Western avant-garde were written and published. Like the one of 1956 by Miroslav Lamač called "Modern art" reviewing the work of some western avant-garde artists — a potential for political change. One of the most prominent and respected magazines conveying differing opinions from the main line of the Party was "Výtvárné umění" (*Fine Arts)*. Jaromir Neumann, Jiří Kotalík – art historians and art critics who were first to make a step toward criticising the official socialist realist art discourse, despite being members of Union of Art – official politicised art organisation – and being post-1948 politics. Articles by Lamač, Chalupecký and Padrta marked the beginning of the liberalisation.[62] I think, the repressive force that was the Communist Party's laws

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[61] In 1969, Czechoslovakia has been federalized and given a new official name: the Czechoslovak Socialist Republic (ČSSR).

[62] Lamač also wrote articles about western Avant-Garde artists: „Edvard Munch" in 1963, „Paul Klee" in 1965, „Vincent van Gogh" in 1966, etc. Besides Lamač's article „Modern Art",here belongs Jíři Padrta's article „Umění nezobrazující a neobjektivní, jeho počátky a vývoj" of 1956. Additionally, a

against modernist artists was what shaped the next generation of young artists, like the high pressure makes a diamond out of the pencil's lead. According to Josef Ledvina's words: 'A modern artist may be hated and unsuccessful in all aspects of the ordinary sense of the word, and yet, or rather precisely because of this, he may be a true artistic genius.'[63]

4.2. Normalisation period

It was already briefly touched upon in the previous paragraph, what happened in the 1968 and what were the precursors of those events. This paragraph's aim is to describe what was the situation after the 1968 in the art world, because it was, first of all, different than that in the '50s or yearly '60s. The main difference lied in the notion of the word "artists". Since the coup, Stalinist politics were extensively applied in the Czechoslovakia. Considering the aforementioned fact that Stalinist politics were centralising all of the aspects of the social life, including art, here in Prague it was quickly becoming much the same as it was in the Moscow. In the situation where artists working for the Party's propaganda were considered "good" and the ones that did not subside to the carrier system of Communism were considered "bad" or retrograde – due to that conditions started to rise a certain kind of question in art circles: How to be the true artist?. Is the one that is focused on his carrier and makes it through to the point of being a relatively respected artist by means of the state contests, grants, medals, prizes, etc.? Or is it the one that resides the carrier path and doesn't follow the rules for expression? Josef Ledvina in his article "České umění kolem roku 1980 jako pole kulturní produkce" (Czech art around 1980 as a field of cultural production) argued that the heteronomous principle of hierarchy in the art world is the "right" one to follow. It is indeed the most common sense of an answer that could come to one's mind. Ledvina draws an example on Adolf Zábranský and František Gross to differentiate how two individuals could function under the rules of the Party while both being members of that

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lot of Jindřich Chalupecký's work could be considered a push to liberalisation. Josef Ledvina reffers to him as a 'aspokesman for the „forbidden generation" of the 1960s'. Some of his texts on the theme include: „Dílo a oběť" from 1978 („Opus and sacrifice"), "O dada, surrealismu a českém umění" of 1980 („About Dada, Surrealism and Czech art").

[63] LEDVINA 2010 — Josef Ledvina: České umění kolem roku 1980 jako pole kulturní produkce. In: Sešit pro umění, teorii a příbuzné zóny 9, 2010, 42, https://monoskop.org/images/4/43/Ledvina_Josef_2010_Ceske_umeni_kolem_roku_1980_jako_pole_kulturni_produkce.pdf, retrieved 28.05.2020

Party and The Art Union of Czechoslovak Artists. The former being the union's "office-bearer" and an "inconspicuous illustrator" and the latter being engaged in the life of avant-garde artists in Prague while being an official at the Art Union.[64] The result Ledvina comes to is a sage one: ' … Unofficial art presupposes official art.'[65] In other words, the former cannot exist without the latter. That is a somewhat philosophical conclusion, but it is very much adequate and down to earth. He speaks about the fact that if there were no Adolf Zabranský, there would be no František Gross, even if this is a very average adaptation of his words. After all, artists do not exist in an empty space. The ¨Seventies generation¨ was leaning on the ¨Sixties generation¨ that were in an autonomous position in relation to the State and Party, which excluded them from the official artistic discourse. As is evident, although different, their situations were somehow related. My aim was to point out what the possibilities were for the artists of this time and how they treated those possibilities.

4.3. Postmodern space

As in the other chapters was stated, architecture was one of the main sources for Western postmodernist design – in Czechoslovakia it was much the same/very similar: there were not a lot of postmodern theory works that were translated into Czech or written in Czech language. The most famous was the "Loučení s Modernismem" (*Farewell to Modernism*) of 1985 by Jana and Jiří Ševčíkovy and it is considered one of the first essays on postmodern art that introduced it to public. [66] But already in the late '70s there were translations of Jencks's book *The Language of Post-modern Architecture* done by Bořislav Babáček, Jiří Kučera, and Jaroslav Ouřecký.[67] It was published in samizdat and some exerpts were published in the "Architektura ČSR" magazine – the official magazine of the Union of Czech Architects. An article by Maroš Krivý examines the various canals of how Postmodernism could have seeped through to

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[64] Ibid.

[65] Ibid.

[66] ŠEVČÍK/ŠEVČÍKOVA/ NEKVINDOVA 1985 — Jana Ševčíkova / Jiří Ševčík / Terezie Nekvindova (ed.): "Farewell to Modernism". In: Texty. Prague, 2010

[67] BABÁČEK/KUČERA/OUŘECKÝ — Bořislav Babáček, Jiří Kučera, and Jaroslav Ouřecký: Řeč postmoderní architektury. In: Architektura ČSR 37. 9–10, 1978

Czechoslovakian art world.[68] The point of this article is to provide a critical view of the Late Socialist architecture in comparison to the Postmodern architecture and understand the distinguishing elements of those, which is important, as in the Czechoslovakia those two styles went hand by hand with each other and it is often difficult to differ them. He even suggests that Socialist Realism architecture was a preamble to Postmodernism in Czechoslovakia, taking into consideration its close relationships with the Soviet Union, where SORELA was the official and favoured style of architecture. I assume what is meant is that in the Czechoslovak environment the Socialist Realism, or rather Late-Socialist Realism, had many intertwinings with the principles of Postmodernism in architecture. Krivý exemplifies on architectural projects of "sídliště" (housing estate) that for Socialism it was necessary to use some of the elements of western Postmodernist architecture and design, creating a kind of overlap of those two styles in Czechoslovakia. Krivý mentions application of color and ornament and said '… they (Late-Socialist architecture and Postmodernist architecture) advocated similar design principles.'[69]

A number of articles in Czechoslovak magazines such as "Výtvarná kultura", "Architektura ČSR", "Architektúra a urbanizmus", "Technický magazín" reviewed architectural projects. For example, in "Výtvarná kultura" magazine Zdeněk Kostka wrote about Hollein's exhibit at the Venice Biennale of 1980 "La Stada Novissima", which was described earlier.[70] The Venice Biennale resounded in many magazines in Czechoslovakia. Other than Krivý it was mentioned by Ševčíks. Ševčíks, who were prominent in architectural theory literature and then most of all in the theory of art, juxtaposed the works at the Venice Architectural Biennale with some of the Czech works of same quality. For the Ševčíks and other Czechoslovak critics, Postmodern

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[68] KRIVÝ 2016 — Maroš Krivý: Postmodernism or Socialist Realism? The Architecture of Housing Estates in Late Socialist Czechoslovakia. In: Journal of the Society of Architectural Historians , 75, 1, 2016, 74–101 https://www.jstor.org/stable/10.2307/26418870, retrieved 01.05.2020

[69] Ibid.

[70] KOSTKA 1984 — Zdeněk Kostka: Kam bude směřovat architektura. In: Výtvarná kultura, 4, 1984, 11–16.

architecture's, with the aid of Jencks's and Venturi's texts, openly historicist philosophy – philosophy of reference-collage – was a 'revival of all revivals'.[71]

A change of aesthetical, sociological, psychological, and moral view on art has been in the air since the '60s. Stimuli of avant-garde and modern art weren't as much exciting and shocking to the public. Traditional elements seeped through to culture as well as consumerist and banal elements. A need for plurality emerged – not arbitrarily is that connected with the same need in political thought. And the end of avant-garde is not arbitrarily connected with the end of totalitarian regimes. In the '80s architects, glassmakers, designers began to work in a much more eclectic style. Decorative elements of traditional architecture – columns, arcs, portals – started having a cameo since the '70s. For example, a Slovak late socialist postmodern architect Jan Bahna project at Ružinov Shopping Mall of 1978–1984 in Bratislava evokes a classical Greek temple portal with its triangular attic, bulky pillars and material that imitates marble. Similar to what we have seen on examples at the 1980 Venice Architectural Biennale and on some American examples – Graves first of all. Postmodern architecture made a pathway – a space for creating – created a postmodern space in which in the second half of the '80s design and art began moving. The fact that postmodernist design emerged in Czechoslovakia only in the '80s is leaning on the reality that until the late '70s Czechoslovak design was still in the phase of modernistic avant-garde with its strict program. With exception of some artists like Bořek Šípek, Michael Brix, Martin Vrátník, and, especially Milan Knížák, who's creations in the field of design could be safely called postmodern already in the late '60s, design production was still under influence of Modernist principles.

An exhibition in 1990 called "Cesty k postmoderně" (*Paths to Postmodernity*) summarises the two decades of Czechoslovak postmodern design. Curators of the exhibition were concerned that there were yet none exhibitions considering local production of postmodern furniture. Josef Kroutvor wrote a brief introduction, where he described actual problems of exhibiting objects of furniture design together with paintings. His argument against the common opinion that "there is no idea, theory, norm, everything is allowed"– basically deeming postmodern design degenerate – was

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[71] ŠEVČÍK/ŠEVČÍKOVÁ 2010 — Jiří Ševčík, Jana Ševčíková: Postmodernismus bez pověr, ale s iluzí. (Postmodernism without superstition, but with illusion). In: Texty. Prague, 2010

based on a historical premise: connections between beaux-arts and applied arts were seen already in the *Sezession* period, so there was little to no need of fighting against granting furniture a status of an artwork by placing it in the same exhibition as objects of other visual arts – paintings, sculpture and architecture.

The situation in Czech Republic was drastically different from that of Italy. Nonetheless we can find similarities in the space of ideal and internal artistic sense. In terms of the state of the art-scene, there were no such groups as Alchimia or Memphis that would shake the art world with the force the Italian studios did. With an exception of Atika that was prominent from 1987 to1992 and Olgoj Chorchoj! which was founded in 1990, most of the interior design was created by solo designers and artists.

In fact, Atika is the most similar to the Memphis group out of all. It was founded in 1987 as an architecture and design studio. Members included Bohuslav Horák, Jiří Pelcl, Jiří Javůrek, Vít Cimbura and others. Most of them were the Academy of Arts, Architecture and Design in Prague graduates. Despite the very short life span – 5 years – the studio managed to maintain the high quality of the Czech modern tradition while bringing new horizons into the field of furniture design. An article by Dagmar Koudelková in the magazine Prostor Zlín *(Space Zlín)* of 2007 provided a commentary on an exhibition summarising most of the Atika's design production.[72] In that article Dagmar describes how members of the Atika studio worked: they focused on originality, authenticity, content of the work, by which they rose the status of a piece of furniture to a piece of art; uncommon materials and unusual forms. She also mentions that for them, the beauty of handicraft – the flaws of the handmade piece, the process itself – was what they valued the most. Isn't that so similar to, for example, the work of Gaetano Pesce who was also interested in the "poorly made" design (the concept of "mal fatto", which was mentioned in the previous chapter)?

Atika's design was very varied in terms of its form and aesthetic and we can't even talk about one general style. This could be greatly illustrated on two examples. First one - Vít Cimbura's "Židle č. 5" ("Chair No. 5") **[45]** of 1987 that can remind one of "Metropolis" aesthetic – a film of 1927 by German expressionist Fritz Lang. Prevalent dark-coloured massive wood and small bold accents – red tubular elements on the back of the chair – evoke the feel of a futuristic fantasy born in the 1920s. The second one –

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[72] KOUDELKOVA 2007 — Dagmar Koudelkova: Atika 1987–1992. Emoce a forma. In: Prostor Zlin, 4, 2007, 60–61. Praha

Bohuslav Horák's bookshelf "Labyrint podzimu" ("Labyrinth of Autumn") of 1987 **[46]**. It has that Cubism-influence feel – the unpredictable folding of corners makes it seem that a Deconstruction method was applied. The splatters of paint make the accent but doesn't make it feel chaotic, though it is an Abstraction Expressionist method, similar to that of Jackson Pollock. It also mirrors de Lucchi's 'theme' in "Atlantic" chest of drawers and "Pacific" closet of 1981 with a slight difference. Even though this piece of furniture looks kind of intimidating in all its "artistry", still it evokes interest and thoughts like 'Maybe my books would look nice on those shelves.'

Jiří Pelcl's chair "Kobra" of 1986 and "Café" chair of 1983 takes us to another one of Lucchi's designs – the "First" chair of 1983 with their strictness in choosing of materials, colours and shapes.[73] It is quite possible that in this case the similarities are not arbitrary because De Lucchi's "First" chair was designer only three years earlier. It could have reached Czechoslovakian space through the collection of The Museum of Applied Arts in Prague that has been gathering various magazines that reproduced works of Italian designers such as *Architectural Design* or *Domus*, which was the magazine edited by designers themselves.

 The somewhat short story of Atika with numerous exhibitions in Czech Republic as well as in other countries ended on the same note that ended the story of Memphis – members of the studio agreed that the studio fulfilled its role and aim and it was time to close that door and open a new one.

In Czech lands enforcement of design onto the eyes of wide public and big firms with industrial-size production must have been done through exhibitions because almost none of the designs were made into life in big quantities. They won prizes, which is similar to Italian situation, but for a period of time they weren't produced at all simply because design wasn't a market ruled field. In an introduction to the exhibition "Signum Design" Milena Lamarová has written that only after 1989 –

 remarkably, another date that is tied to political life of the country – the none-existent design industry was starting to become what it has become in Italy since the '60s – a

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[73] Unfortunately, photo reproductions of a suiting quality for the two mentioned woks here could not be found. They could be found in an exhibition catalogue which is at hand in the Museum of Applied Art Library in Prague.

Jiřičná, Eva: Signum design. [český design 1980-1999], 111, Prague, 1999

mass production industry.[74] An essay by Milena Slavická called "The Eighties and Nineties" was published besides many other in catalogue for an exhibition called "Mezi první a druhou moderností: 1985–2012" (*Between the first and second modernity: 1985–2012*). In that essay Slavická provided an anthology of exhibitions in Czechoslovakia between '80s and '90s drawing a kind of history of thoughts and ideas.[75] From her text, it seems that the change we have come to know in the Western Europe was beginning to linger in Czechoslovakia only in the '90s. She mentions that exhibitions "To, co zbývá" of 1993, „Zkušební Provoz" of 1995 and „Snížený Rozpočet" of 1998 (*That What Remains* of 1993, *Test Run* of 1995 and *Reduced Budget* of 1998) were especially vocal on political and social themes, feminism and body art. With that the interest of design companies in quality of their put-out products and in collaboration with famous designers. A big amount of Czech design makes glass production because of the long history of glass making in Czech lands, dating back to the late Gothic period. Czech design of the last two decades of the 20th century, as we can see, has distinct personality. It reinstates itself in the materials and forms – traditional use of glass and references to typical forms used by glassmakers for centuries. At the "Signum Design" exhibition some of the finest examples were submitted: works of Oto Macek, Zdeněk Lhotský, Luboš Metelák, Jiří Šuhajek. The commodities design department also exhibited precious examples. Some of the works by Rudolf Netík look like the perfect examples of Japan-influenced minimalistic designs: "Regal", 1999 ("Shelf", 1999)**[47]**; "Police QS III", 1998 ("Shelf Q III", 1998)**[48]**; "Židle X", 1997 ("Chair X", 1997)**[49]**. A lamp "Memento" **[50]** of 1990 by František Skála gives off the surrealistic feel one could get looking at the Dalí painting. Bořek Šípek's "Nizký stůl", 1999 ("The low table", 1999) would perfectly fit into the Hollywood cinema production of the '80s.[76] The "Křeslo", 1998 ("Chair", 1998) **[51]** conveys the same surrealistic reference that the Skála's "Memento" lamp does. Ladislav Vratník's chair "Manes" of 1998 **[52]** is obviously a vow to the Bauhaus movement and

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[74] LAMAROVA 1999 - Milena Lamarova: Signum Design. In: Signum design. Český design 1980-1999. Prague, 1999

[75] SLAVICKA 2012 - Milena Slavicka: The eighties and nineties. In: Mezi první a druhou moderností: 1985-2012, 88-95. Prague, 2012

[76] A quality photo reproduction for this work was, unfortunately, also impossible to find. It could be found in the same exhibition catalogue as Pelcl's design:

Jiřičná, Eva: Signum design. [český design 1980-1999], 124, Prague 1999

tubular steel 'cult'. One of the finest examples is the Martin Vratník's chair "Koivista" from 1987: it has that pure postmodern attitude similar to that of Peter Shire's designs – very American-looking design, sleek but playful.[77]

Works of a duo of designers named "Olgoj Chorchoj!" also were shown. This studio's postmodern period lasted a few years in their early work when they had just founded "Olgoj Chorchoj!". For example, their table "Mr. XL Fingers" of 1992 **[53]** still has that slight postmodern feel. Even though the construction of the table is slick and leans more toward minimalistic style design, the jesting name of the table suggests that authors treated their designs with a certain grade of irony, which we have seen on examples of Italian "first-row" Postmodern design such as Mendini`s „Proust chair" or Gaetano Pesce's „UP5" („Donna") ensemble.

It may seem that the Western Europe and American Postmodernism passed by Czechoslovakia, because the 20-years-span of '70s and '80s was different for Czechoslovakia and the rest of the world. The commonly known Postmodernism, as we know it on examples of Alchimia, Memphis and American architects has touched Czechoslovakia only in works of few solitaire artists, because there wasn't such a condition of social and political field to foster postmodernist mentality. As was mentioned in the first chapter, due to insufficient temporal perspective we cannot yet make a judgement about whether Postmodernism completely ended for Europe, but it seems to me that Czechoslovakia after the Velvet Revolution has finally come into a state of postindustrial society similar to what America and Italy were in since the '60s. Possibly, after all, Postmodernism isn't a phenomena of local premises and specifics but a continuous logical path of progress for art, architecture and design in postindustrial societies.

4.4. Milan Knížák

The persona of this artist is a controversial one. Being one of the few people who was first to naturally implement some elements of Postmodernism into his art. During his schooling years he was excluded from the study two times but then he became a professor in the Academy of Fine Arts. That duality of his is what draws attention to him. Although he wasn't a widely renown artists in Czech lands and to this day he is

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[77] Regrettably, a picture for this example could also not be found. It could be seen in the same exhibition catalogue:

Jiřičná, Eva: Signum design. [český design 1980-1999], 145, Prague, 1999

overlooked by many, in the '70s and '80s he had great connections with the Western art world which allowed him to meet artists from around the world. He was a member of Fluxus group — an international community of artists, designers, poets and musicians that was prominent during the '60s and '70s. Many artists of the 1960s took part in Fluxus activities, including Joseph Beuys, Yoko Ono, Nam June Paik, this list of culturally influential personas could go on. They engaged in performance art emphasising the process over the result. Knížák was also the founder of the Czech group Aktuál, which was doing similar things as Fluxus. He met a lot of artists through the activities of that group.

In 1968 he got invited to America where he spent two years which, of course influenced him enormously. Though he somehow managed to keep this influence in the realm of ideas. By that I mean Knížák adopted the Postmodern artistic mentality, merged it into his life, therefore, into his art too with care and thought. Knížák is an artist of a wider concept. He doesn't stop at one particular type of art, he does it all. He involves all of his life in his art. In other words, the whole entirety of his life is his art. He is a concept artist first of all, merging painting, sculpture, architecture and design together in his way of seeing. But for the purposes of this thesis we will need to focus on his design works, as well as briefly touch his work as a painter-sculptor, as those it heavily influenced his design projects. An example would be his "Painted interior" of 1989–1990 in Sydney. An exhibition held at Pražská Tržnice called "Milan Knížák" in 1990 placed this table in a room with another of Knížák's colourful abstract paintings. Or, one of his earlier works, where the postmodern mentality is already evident – his sculpture "Chair" from 1964 **[54]**.

 The next year after he came back from his trip to America, 1971, he designed a series of furniture pieces named "Cocub" **[55,56]**. It was clearly inspired by Czech Cubism, as well as his "Stůl pro velkého šéfa" ("A table for the big boss") **[57]** – a table of 1986 made in all black colour. The form of this table can evoke associations with Cubism as well as with deconstructionist architecture of Frank Gehry. A great example of the variety of his work in design could be made by juxtaposing three chairs, continuing the exemplary from the previous chapter on Memphis design – his "Chair" from 1971**[58]**, the chair from the "Softhard" series of 1974 **[59]** (realisation was done later) and his design for "Zebra s ovály" ("Zebra with ovals") chair of 1974 (realisation was done later)**[60]**. The "Chair" of 1971, his early period is similar to his "Cocub" style design in

its simplicity in form and monochrome colours. The uncommonness is concentrated in the unusually long back of the chair and its diagonally cut top. It makes an impression of a throne, similar to the famous Makintosh chair in its modesty and dignity. Notably, the back of the chair is split into two parts: one coloured in black, the other – in white. We will see that this motif has held up in his designs on the example of the "Softhard" chair later. In that same exhibition at Pražská Tržnice "Chair" was placed near a model that was wearing Knížák's later fashion creation – a deformed dress with a black and white pattern. The ensemble – the dress and the chair – was again placed together with Knížák's colourful paintings to emphasise the elements of each of his works **[61]**. The "Softhard" chair of 1974 is that exact merging of the postmodern artistic mentality with his own. The chair is made from wood – the traditional material – and emphasises his grounding in the local traditions, but the form of this chair gives off the feel of the Memphis style chairs: the soft curved back of the chair; the aforementioned dualism scintillates here in the chair legs formed differently and in the fact that the chair is cut in half to make two chairs. But if we imagine how it would feel to be sitting on one half of the chair, it is possible we will assume it would be uncomfortable. This seems like the perfect postmodern joke. The third chair – the "Zebra with ovals" chair of 1974 – conveys the playful Memphis attitude and reminds one of Michelle de Lucchi designs. Knížák also made a cabinet applying the same colours and patterns from that "Zebra" chair. It has that "Painted furniture" **[62]** look and it possibly was a predecessor to that project in Sydney. His table of 1987 called "Blesk" ("Lightning") **[63]** could be easily placed in the Memphis catalogue along with Sottsass's, Shire's, Lucchi's and Mendini's designs. Bold colours accenting decorative elements: white, black and bright yellow placed together create an eye-catching effect. The glass softly reflects the incoming source of light, as it does in some of the Graves's works. In passing, it is worth mentioning that his "Softhard" series had a solo exhibition in the Milan gallery of studio Alchimia in 1986.[78]

Milan Knížák is an enigma artist whose designs were overlooked for some reason or another. Some called him a dissident artist.[79] Only in the later years he was "accepted"

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[78] KNOBLOCH/VONDRÁČEK 2016 — Iva Knobloch / Radim Vondráček: Design v českých zemích 1900-2000. Prague, 2016, 510

[79] HUBATOVÁ-VACKOVÁ/ KORYČÁNEK/ DIBBLE/ DIBBLE/ TLACHOVÁ 2016 — Lada Hubatová-Vacková / Rostislav Koryčánek / Graeme Dibble / Suzi Dibble / Kateřina Tlachová: OCH!

as an artist impactful for fields of design and art. Jana and Jiří Ševčík had done a great aid in that reviewing the persona of Jiří Ševčík and, especially, his performances and architectural projects. The article "Ani architektura fantastická…" by Jiří Ševčík draws an example of architectural progress since the '60s basing the argument on Knížák's experimental performances in his Aktual group, from which stemmed, in the Ševčík's interpretation, all of Knížák's project practice.

Others called his art an architectural practice: architecture of mind, light, sound, relationships; invisible and intangible architecture.[80] He drifts at ease between architecture, painting, sculpture and design taking from one, adding to another and vice versa. Phenomenon Knížák has done a great part in allowing Postmodernity into the minds of other Czech artists, possibly, because, looking back at his life and his work, it seems that he somehow got that Postmodernist attitude. Whether he learned it from Las Vegas on his trip to America, or it was inherent in his work due to some premise or another. Whether the impact of his design on design universe is still not exactly tangible, it can be seen already that the pieces he made were a lot more than just furniture – more or less a manifest, definitely an artistic expression. Exactly what we have seen on examples of studios Alchimia and Memphis. While being extremely short and shocking, Postmodernism isn't a phenomenon of kitsch or mannerist nature – the kind of debased and tired style. It is continuous to the avant-garde and Modernism and possibly in thirty years will also be considered a pillar of artistic expression and an idea that will be referred by artists.

Olgoj Chorchoj: logika emoce. Prague, 2016, 7,
http://researchonline.rca.ac.uk/2026/1/OCH%20katalog%20kapitola%2005%201.0%20korektura%201.pdf, retrieved 04.04.2020

[80] ŠEVČÍK 1988 — Jiří Ševčík: Ani architektura fantastická. In: Texty. Prague, 2010, 467–469

Conclusion

Exploring the differences and parallels between Italian and Czechoslovakian Postmodern design allowed to look at under-goings of the artistic currents. How the first half of the 20th century impacted the second, how artists under restrictive policy against artistic expression carved a somewhat compromised path and in the end of totalitarian regimes has come out of the terror of endless Party's censure as possibly the liveliest beings in terms of their creations. The World War II left both Italy and Czechoslovakia in deteriorated state, which prolonged in some way or another for another 20-40 years. With some minor differences laying in the political regimes and their policies – in Italy a definitely freer one compared to the Czechoslovakian similar to the Soviet type totalitarian power – both countries seem to be nearer of kin.

Czech design practice is a unique combination of local traditions and western influence. Design practice in Czechoslovakia of the second half of the 20th century morphed traditions and local specificities with global inclination towards capitalistic aesthetic of cheap accessible products. Newly invented materials like plastic and its derivatives allowed speeding up the production process and freeing the hands of designers. As design became kind of a mirror of the current state of the progress in the world, it is inevitable that it also became a status indicator in postindustrial societies. Wealth is something to look for in our world, it has always been like that. That is not to say, that in 17th century good quality design wasn't an indicator of the person's status, it definitely was. What has changed in the 20th century was the emergence of the working class – the middle class - and the change of taste of that class. The situation with Czechoslovakian side is unfortunately less explored, than in America or Italy. Nonetheless, even with some delay, the Postmodernist design has reached Czechoslovakia more or less naturally through personas of Milan Knížák and studio Atika's members like Vít Cimbura, Jiří Pelcl and others; with a great help of Ševčíks who almost "propagated" Postmodernism in their texts basing on the Venturi's and Jencks's-type argument. And as I mentioned, even with some delay that does not mean that Czech design scene in the '70s, '80s and '90s was somehow meager. In fact, taking into consideration the long history of glass making in Czech lands dating back to the late Gothic period, it is only logical that local design production would have a distinct personality formed by centuries of high quality production and Postmodern furniture and interior design in that case would thrive, as Postmodern tropes of expression often rely on traditional elements. Knížák's and Cimbura's Cubist-influenced furniture is a

proof for that. It is sometimes suggested, that Postmodernism passed by Czechoslovakia, but I am sure it has just taken a different form than the Italian or American Postmodernism. Czechoslovakian Postmodernism has taken a different form, made a different way of critique, pushed different boundaries due to the specific conditions, but it is still can be said that Postmodernism reached Czechoslovakian art, because Postmodernism is a state of mind first of all: the free spirit, the wondering soul, the ironic attitude – all of that was present at the time and, quite possibly, still is present.

Image attachment

1. Pruitt-Igoe destruction 1972-1976

   https://failedarchitecture.com/wp-content/uploads/2013/06/Pruitt-Igoe-collapses_header-1500x750.jpg

2. Jasper Johns "The Flag" 1954-1955

   https://en.wikipedia.org/wiki/Flag_(painting)

3. Andy Warhol "Marilyn Diptych" 1962
https://artuk.org/discover/artworks/marilyn-diptych-117797

4.Richard Hamilton "Just what was it that made yesterday's homes so different, so appealing?" 1992
https://www.tate.org.uk/art/artworks/hamilton-just-what-was-it-that-made-yesterdays-homes-so-different-so-appealing-upgrade-p20271

5. The "Wassily" chair by Marcel Breuer 1925-1926
https://www.20thcdesign.com/seating/wassily-chair-club-armchair-b3-1970s/

6. Stanley Tigerman Tea and Coffee Piazza 1984
https://www.crystalluxe-london.co.uk/product/alessi-stanley-tigerman-tea-coffee-set-21800-3/
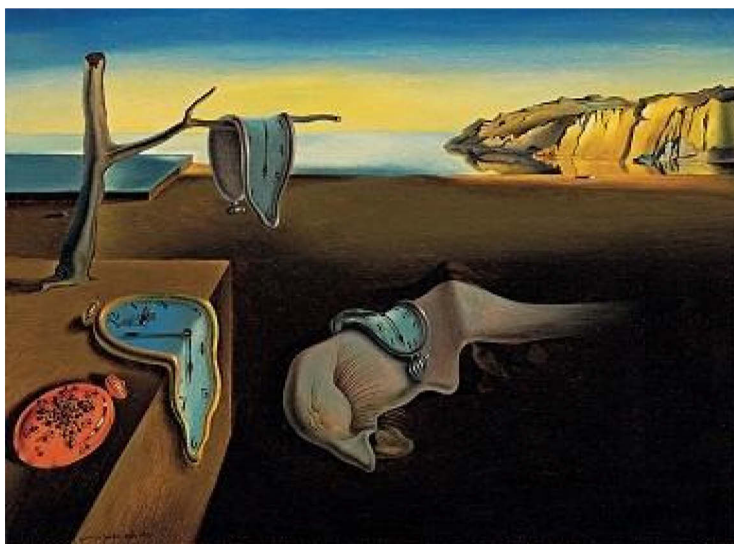
7. Salvador Dali "The Persistence of Memory" 1931
https://en.wikipedia.org/wiki/The_Persistence_of_Memory
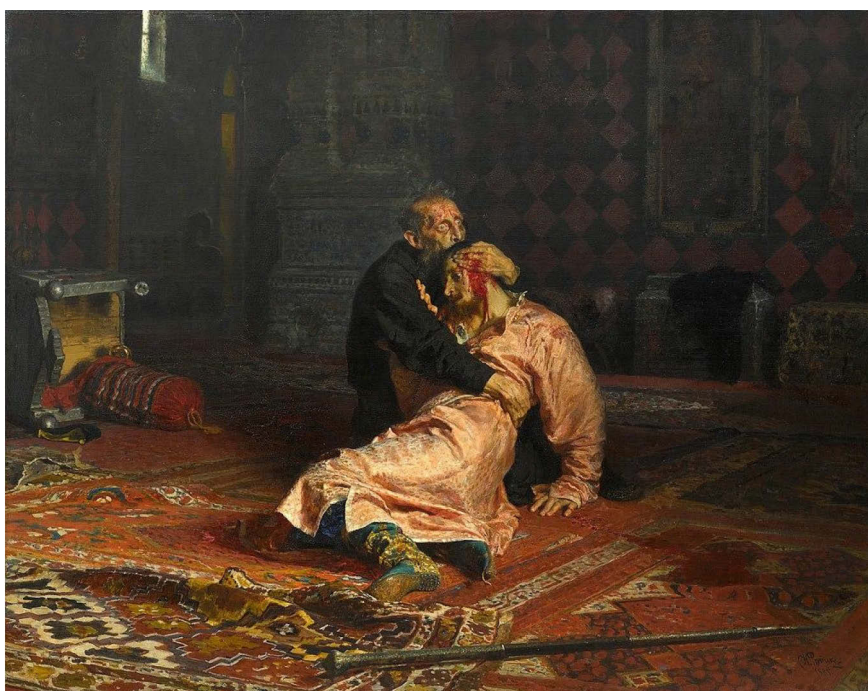
8. Ilja Repin "The death of Tsarevich" 1885
https://ru.wikipedia.org/wiki/Иван_Грозный_и_сын_его_Иван_16_ноября_1581_г ода

9. Andy Warhol "Brillo Boxes" 1964
https://www.wikiart.org/en/andy-warhol/brillo-soap-pads-boxes-1964

10. Verner Panton the "Panton Chair" 1967
https://www.vitra.com/en-cz/product/panton-chair-classic

11. Joe Colombo "Universale" chair 1967
https://www.mutualart.com/Artwork/Joe-Colombo-Universale-Chair/70CD2F8F60087005

12. Gaetano Pesce "UP5" chair 1969
https://www.feeldesain.com/the-up5-chair-anniversary-special-edition.html

13. Celebratory rendition of the "Up5" chair 2019
https://www.dezeen.com/2019/04/29/gaetano-pesce-up-chair-interview-protest-milan-design-week/

14. Alessandro Mendini "Wassily" chair redesign 1978
http://alexiamuscat.blogspot.com/2012/11/alessandro-mendini-wassily-chair.html

15. Alessandro mendini "Kandissi" (redesign) 1978
 http://www.objection.eu/?p=920

16. Alessandro Mendini "Thonet" redesign 1978
http://www.objection.eu/?p=920

17. Michael Thonet "No.14 chair" 1859
https://en.wikipedia.org/wiki/No._14_chair

18. Alessandro Mendini "Poltrona di Proust" chair 1978
http://www.sothebys.com/en/auctions/ecatalogue/2017/design-117671/lot.6.html

19. Magis "Proust" chair in plastic, 2015
https://www.dezeen.com/2015/08/04/magis-alessandro-mendini-proust-armchair-plastic-first-time-production/

20. Ettore Sottsass "Carlton" 1981
https://www.memphis-milano.com/product/carlton/

21. Shiro Kuramata "Drawers in Irregular Form" 1970(designed), 1989 (made)
https://collections.vam.ac.uk/item/O145035/drawers-in-irregular-form-chest-of-drawers-kuramata-shiro/

22. Shiro Kuramata "Glass chair" 1976
https://www.artsy.net/artwork/shiro-kuramata-glass-chair

23. Shiro Kuramata "Miss Blanche" chair 1988
https://www.artsy.net/artwork/shiro-kuramata-miss-blanche-chair-1

24. Michael Graves the "Portland Building" 1982
https://cs.wikipedia.org/wiki/Portland_Building

25. Michael Graves "Plaza" dressing table 1981
https://images.app.goo.gl/SzpVxiKUXpAPrmM57
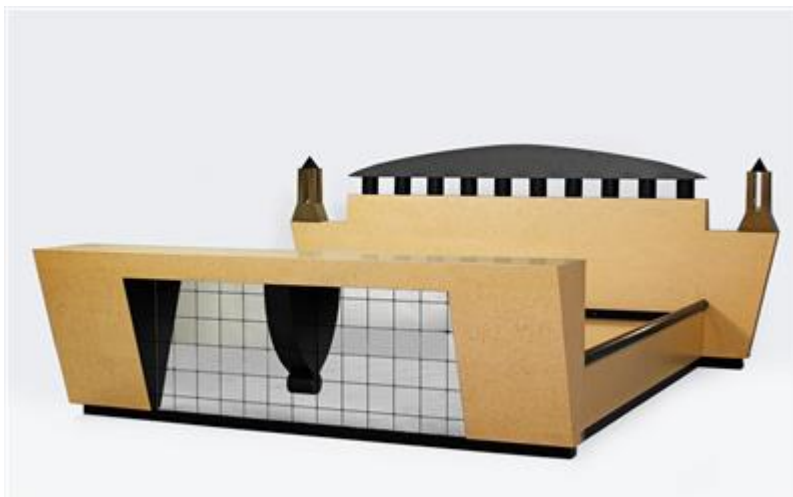
26. Michael Graves "Stanhope" bed 1982
https://www.dorotheum.com/en/l/3751133/

27. Michele de Lucchi "Riviera" chair 1981
https://www.artsy.net/artwork/michele-de-lucchi-riviera-chair

28. Michele de Lucchi "First" chair 1983
https://www.artsy.net/artwork/michele-de-lucchi-first-chairs-pair

29. Michele de Lucchi "Kim" chair 1987
https://www.artsy.net/artwork/michele-de-lucchi-kim-chairs-pair

30. Michele de Lucchi "Kristall" side-table 1981
https://www.artsy.net/artwork/michele-de-lucchi-kristall-occasional-table-1
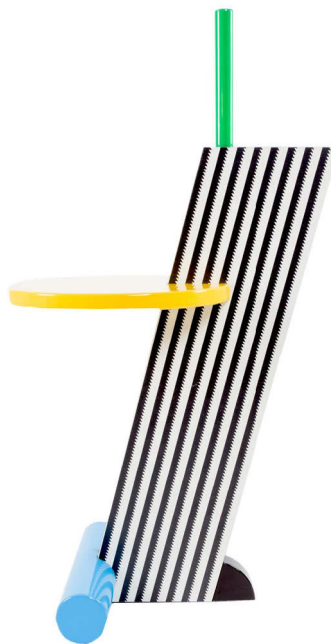
31. Michele de Lucchi "Flamingo" 1984
https://www.memphis-milano.com/product/flamingo/
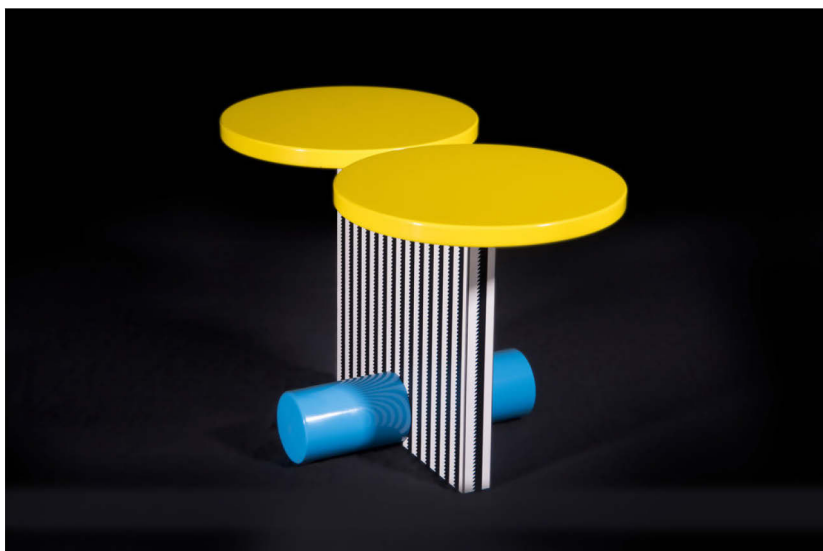
32. Michele de Lucchi "Polar" 1984
https://www.modernismmuseum.org/michele-deluchhi
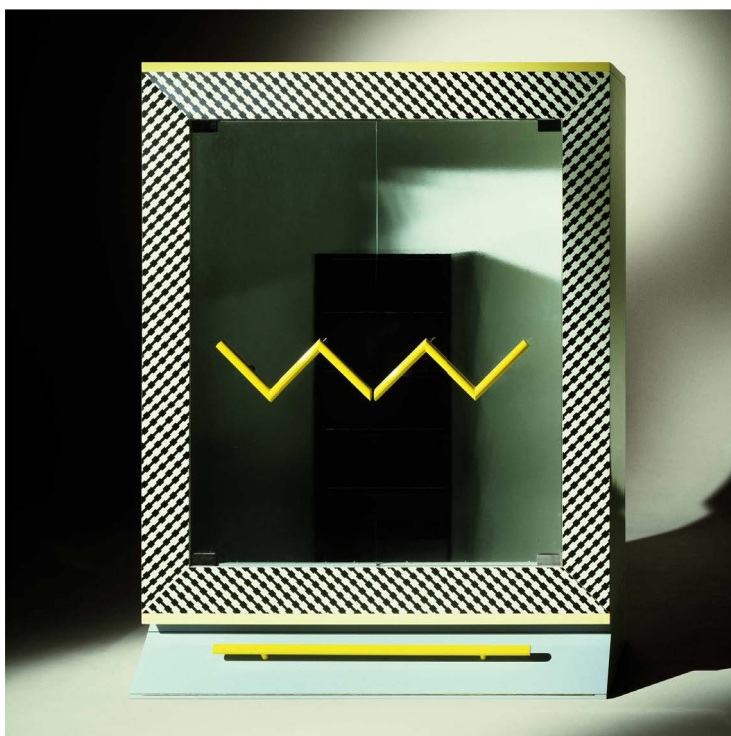
33. Micchele de Lucchi "Pacific" 1981
https://www.memphis-milano.com/product/pacific/

34. Michele de Lucchi "Atlantic" 1981
https://www.artsy.net/artwork/michele-de-lucchi-atlantic-cabinet-1
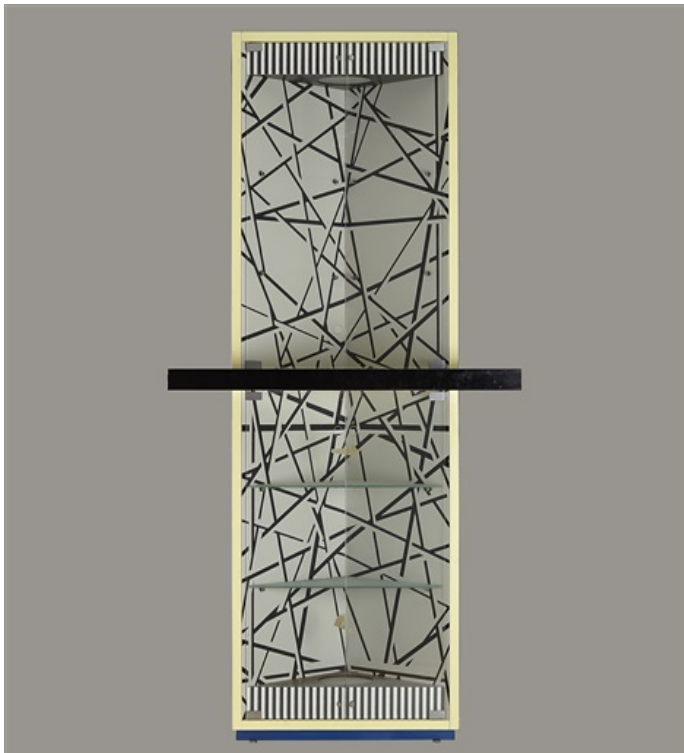
35. Michele de Lucchi "Madrid" corner cabinet 1986
http://www.artnet.com/artists/michele-de-lucchi/hörnskåp-madrid-RPnVtJ4o2kGSnA4Wh9AksQ2

36. Peter Shire "Brazil" table 1981
https://www.artsy.net/artwork/peter-shire-brazil-table

37. Peter Shire "Bel Air" 1982
http://www.sothebys.com/en/auctions/ecatalogue/2016/bowie-collector-part-iii-design-ettore-sottsass-memphis-group-l16149/lot.478.html

38. Peter Shire "Peninsula" table 1982
https://www.artsy.net/artwork/peter-shire-peninsula-table

39. Peter Shire "Big Sur" couch 1986
https://www.memphis-milano.com/product/big-sur-sofa/
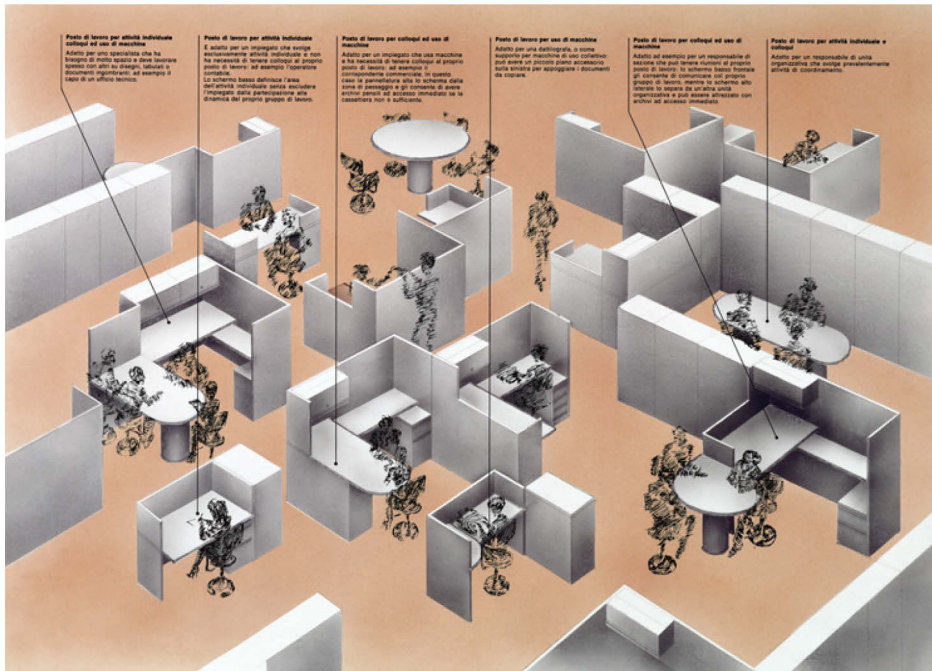
40. Mario Bellini "Il Pianeta Ufficio" 1977
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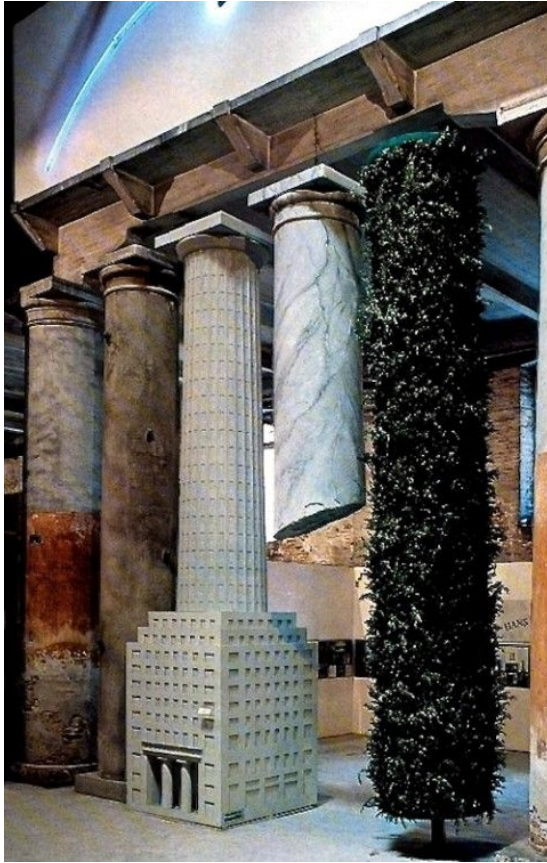
(Pictures that are in the references. Just these two)

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43. Thomas Gordon Smith "Expression To The Symbolic Content" 1980
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45.Vit Cimbura "Židle č.5" 1987 ("Chair no. 5", far right)
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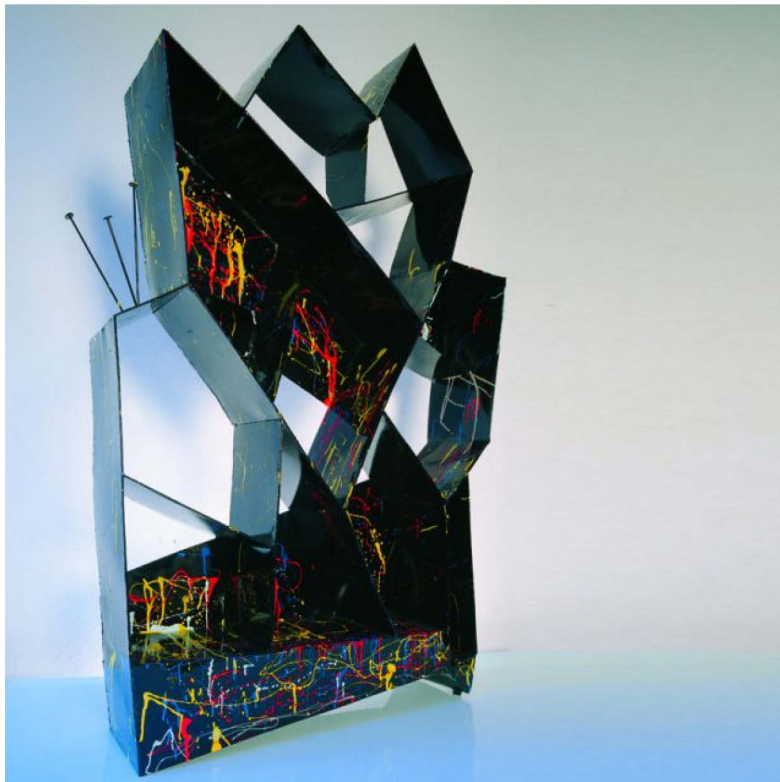
46. Bohuslav Horák "Labyrint podzimu" ("Labyrinth of autumn") 1987
https://www.designcabinet.cz/doporucujeme/horak-boda-bohuslav-1246601467

47. Rudolf Netík "Regal", 1999 ("Shelf", 1999);
http://www.rudolfnetik.com/projekty-design/04/

48. Rudolf Netík "Police QS III", 1998 ("Shelf Q III", 1998)
http://www.rudolfnetik.com/projekty-design/08/

49. Rudolf Netík "Židle X", 1997 ("Chair X", 1997
http://www.rudolfnetik.com/design/

50. František Skála "Memento" lamp 1990
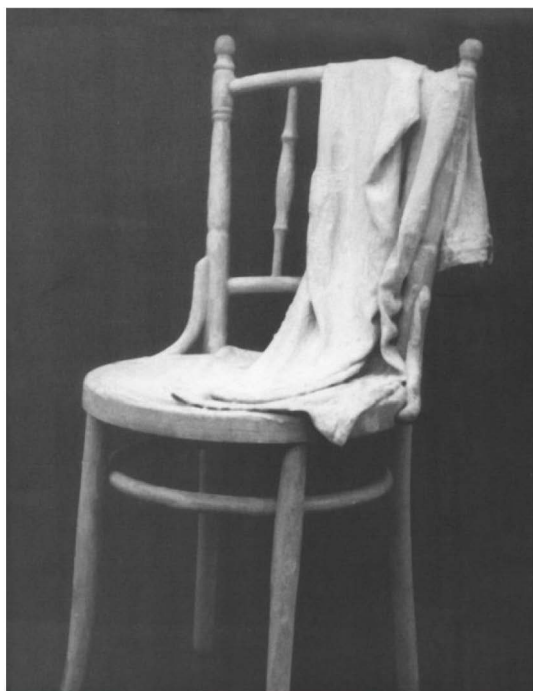https://www.artlist.cz/dila/memento-282/

51. Bořek Šípek "Křeslo" 1998 ("Chair", 1998)
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52. Ladislav Vratník's chair "Manes" 1998
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53. Olgoj Chorchoj! "Mr. XL Fingers" 1992
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55. Milan Knížák "Cocub" series 1971
http://www.milanknizak.com/194-architektura-nabytek-design/202-nabytek/

56. Milan Knížák "Cocub" series 1971
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57. Milan Knížák "Stůl pro velkého šéfa" ("A table for the big boss") 1986
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58. Milan Knížák "Židle" ("Chair") 1971
http://sbirky.moravska-galerie.cz/dielo/CZE:MG.U_28896

59.Milan Knížák "Softhard" 1974
http://www.milanknizak.com/194-architektura-nabytek-design/202-nabytek/

60. Milan Knížák "Zebra s ovály" ("Zebra with ovals") chair 1974
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61. Milan Knížák "Roba" ("Dress") 1985, "Židle" ("Chair") 1971
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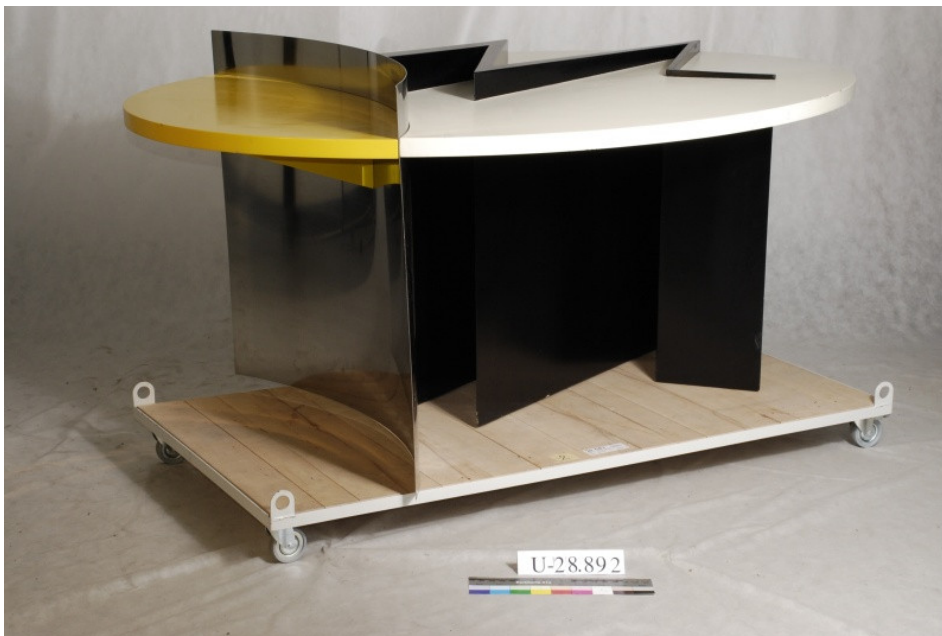
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