

# 1968: A COLLECTIVE EPIPHANY.



1968 was a year to remember. Martin Luther King and Robert Kennedy were assassinated, Yuri Gagarin died in an airplane crash, Russian troops invaded the former Czechoslovakia, the first interracial kiss in the history of American television took place in an episode of Star Trek, the Apollo 8 mission returned safely to Earth, and Marcel Duchamp played his last game of chess and died. But large parts of the world – Italy, France and Europe in general, but also Mexico City, California, and elsewhere – were shaken by a major social, political, and cultural movement with the potential to change the way we live forever.

With regard to design, 1968 was also a year to remember as, the so-called “avant-gardes”, translated this Cultural Revolution into a new language of form and sensibility, often defined as Radical Design. In 1968, Dakis Joannou, a student of architecture in Rome, returned to his home country having absorbed the first quiverings of freedom and the power of the new spirit that defined creativity. “Utopia was born and died in that same year”, he recalled. Some time later, with systematic and feverish passion, Joannou began collecting design objects that shared the same empowered and impudent approach. In recent years, Joannou has assembled the most comprehensive compendium of design from that courageous moment in history, a moment that is now captured through the irreverent lens of TOILETPAPER photographs. Inspired by Playboy imagery - a statement in itself and the symbol of a generation unchained from sanctimonious values - Maurizio Cattelan and Pierpaolo Ferrari (with a great team and Joannou being always an inspiring party to the plot) peered into his collection, selected and then photographed certain pieces of furniture. In doing so, they freed themselves from history and concepts, looking instead for sensuality, and combined this design time capsule with their own psychedelic and, at the same time, gruff, cynical, and understated vision. From the image of a ghost trying to terrify Moby Dick by Alberto Rosselli, to the zombies coming back from the afterlife through the Pratone by Gruppo Strum, from a hallucinated couple in a skin made of cucumber lying down on Elledue bed by Ettore Sottsass, to a Quaderna stool by Superstudio that becomes a chessboard for playful suppers, TOILETPAPER's images of Dakis Joannou's 1968 Design Collection compose an anti-historical representation but also an intense, coherent evolution of today's fragmentary world.

Life is entertainment, and the theater is full of props. We actually live with objects and props, and so does this book: wigs, lipstick, bondage, fresh fruit, naked girls, high heels, cigarettes, cut-outs from advertisements, animals, eggs, asses, panties, and spaghetti, compose an intriguing pop collage as if the objects had decided to move with their own feet, gone wild and started to express their own subversive stories, each one with its own temperament, its own needs, its own daily life. And again, with its own personal props. In the TOILETPAPER photographs the objects live a novel 1968 and we [should] welcome them as new.

A HEROIC AND IDEOLOGICAL SENSE OF THE OBJECT  
LINKED TO FATE, TO METAPHYSICS, AND THE GREAT  
HUMANISTIC, ROMANTIC, AND APOCALYPTIC VISIONS

THE OBJECT IS TAKEN TO BE A COMMUNICATOR OF  
MESSAGES, THE STATEMENT AND THE PROOF OF A  
HYPOTHESIS, A TESTAMENT TO A HISTORICAL MOMENT

OBJECTS ARE REAL, ACTUAL FORMS. THEY ARE VISIBLE,  
PROMINENT, SELF-REFLEXIVE, AESTHETICALLY SELF-CONTAINED,  
IMBUED WITH HISTORICAL DEPTH

LANGUAGE COMES UNDER THE INFLUENCE OF POP ART,  
OF ARTE POVERA, AND LAND ART. FORM PREVAILS OVER FUNCTION

A RADICAL HYPOTHESIS FOR A COMMUNIST WORLD WHERE  
THE OBJECT OPERATES AS SYMBOL-POLITICAL ENGAGEMENT

ICONS REFERENCING A MULTIPLICITY OF RELIGIONS

IMPORTANCE OF THE PROTOTYPICAL OBJECT, THE OBJECT  
OF ART, EVEN THAT WHICH HAS BEEN DESIGNED  
BY HAND, THAT OF WHICH THE MAKING OWES NOTHING  
TO INDUSTRY, WHICH IN FACT RIVALS INDUSTRY

AN ELABORATION ON THE METHODS OF KITSCH, ON THE  
PARADOXES CONNECTED TO BAD TASTE, ON SELF-DIRECTED  
IRONY, ON PLASTIC AND OTHER INAPPROPRIATE MATERIALS

VISION OF A HYPER-TECHNOLOGICAL TERRITORY  
INHABITED BY A NOMADIC, RURAL, AND TRIBAL  
POPULATION THAT IS ATTACHED TO MYTHS OF SURVIVAL  
AND THE IDEAL OF A UNION OF RACES

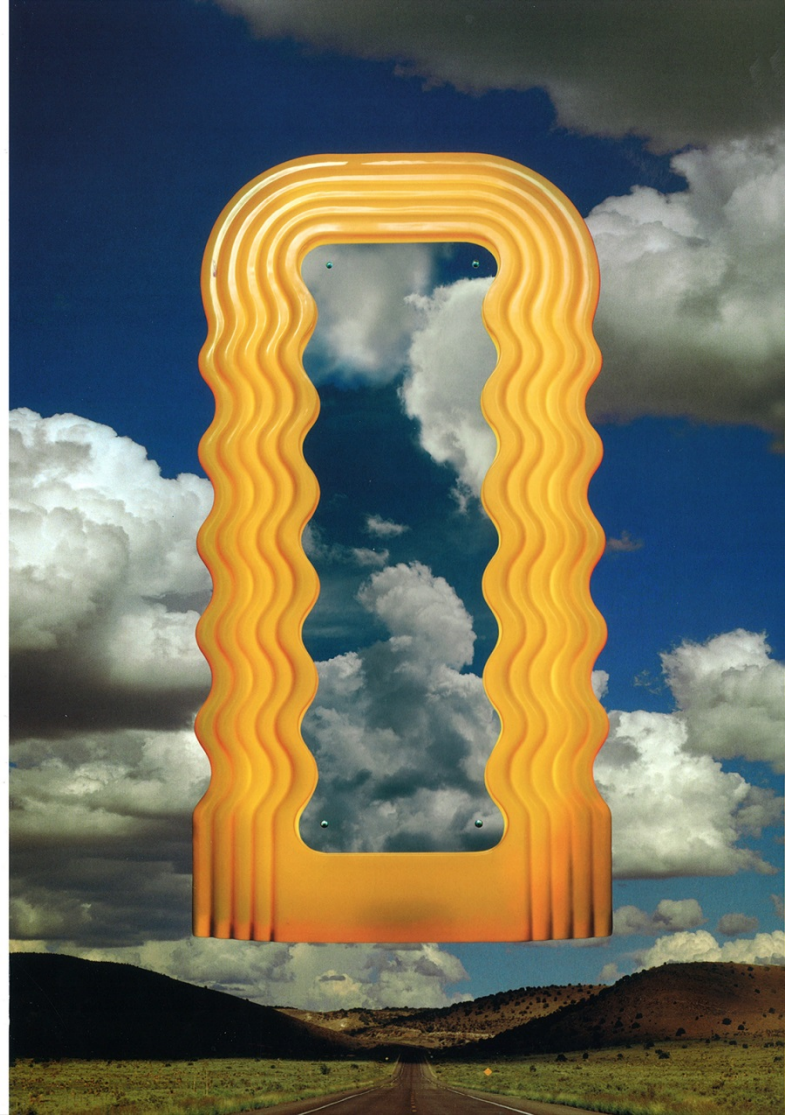
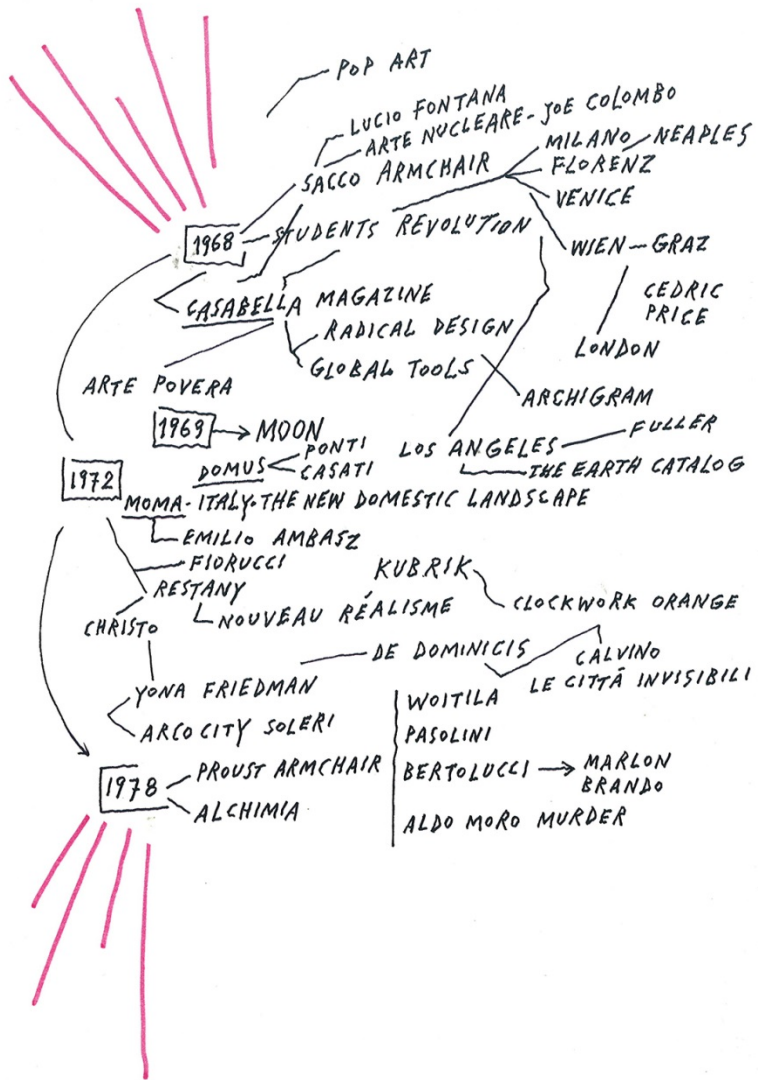
A PRE-ECOLOGICAL VISION OF SOCIETY.  
A NOSTALGIA FOR OTHER WORLDS.

Alessandro Mendini 2013

1968-1978

RULES OF THE RADICAL DESIGNER











**MOBY DICK** (1969) - ALBERTO ROSSELLI - Saporiti, Italy

lounge chair 81,5 x 60 x 148 cm



**LA SPIRALE** (1970) - LOUIS DUROT

armchair 67,5 x 77 x 68 cm

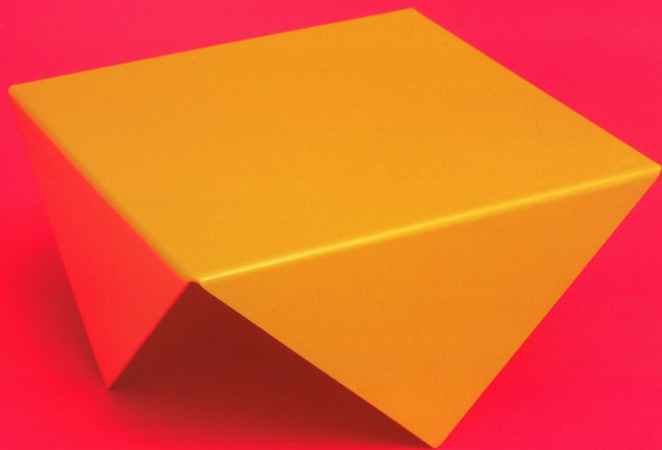




**SAFARI** (1968) - ARCHIZOOM ASSOCIATI - Poltronova, Italy

sofa 65 x 273,6 x 218 cm





**MOUCHOIR** (1972) - FRANCE BERTIN - Atelier A, France

side table 25,5 x 51 x 51 cm



**MASSOLO** (1974) - PIERO GILARDI - Gufram, Italy

coffee table 36 x 98,5 x 67 cm





**OTTO** (1966/67) - PETER RAACKE - Papp-Faltnöbel Ellen Raacke, Germany

chair 66 x 50 x 76 cm



**BOOMERANG** (1969) - MAURICE CALKA - Lelue-Deshays, France

desk 74 x 180 x 112 cm





**JOE** (1969) - JONATHAN DE PAS, DONATO D'URBINO & PAOLO LOMAZZI - Poltronova, Italy  
armchair 87 x 164 x 92 cm



**1098** (1968) - CINI BOERI - Arteluce, Italy

**MT** (1969) - GIANCARLO MATTIOLI - Sirrah, Italy

**FIORE** (1968) - GINO MAROTTA

**MOON (MODEL 604)** (1969) - GINO SARFATTI - Arteluce, Italy

**STAR** (1972) - GEORGE J. SOWDEN

**ASTEROIDE** (1968) - ETTORRE SOTTASS - Design Centre, Italy

**HORN** (1970) - ALFREDO BARBINI - Barbini, Italy

**ARC-EN-CIEL** (1980) - ANDREA BELLOSI - Studio Alchimia, Italy

floor lamp 121 x 16,5 x 16,5 cm

lamp 47 x 46,5 x 46,5 cm

table (unique) 71 x 128,5 x 128,5 cm

lamp 40 x 51 x 51 cm

lamp (unique) 94 x 75 x 34 cm

lamp 71 x 26 x 16 cm

lamp 29 x 45 x 9 cm

lamp 28 x 25 x 20 cm

**FLOWER** (1970) - JEAN-PIERRE VITRAC - Verre Lumière, France

**PILLOLA** (1965) - CESARE CASATI & EMANUELE PONZIO - Ponteur, Italy

**GLOBO TISSURATO** (1968) - UGO LA PIETRA - Poggi, Italy

**TIZIO, CAIO E SEMPRONIO** (1968) - ARCHIZOOM ASSOCIATI - Design Centre, Italy

**BULB-BULB** (1968) - INGO MAURER - Design M, Germany

**ILLUMESA** (1970) - VERNER PANTON - Louis Poulsen, Denmark

**MEZZO ORACOLO** (1969) - GAE AULENTI - Artemide, Italy

**MAISON FUTURO** (1968) - MATTI SUURONEN - Polykmt Ltd, Finland

lamp 78 x 30 x 30 cm

lamps 55,2 x 13 x 13 cm

lamp 72 x 36 x 36 cm

lamps 35 x 16 x 16 cm

suspension lamp 55 x 33 x 33 cm

lamp / side table 36 x 72 x 72 cm

lamp 66 x 38 x 38 cm

modular home 400 x 800 x 800 cm





**EXCELSIOR** (1969) - SUPERSTUDIO - Design Centre, Italy  
**RING** (1967/68) - MARIA PERGAY

floor lamp 212 x 70 x 70 cm  
chair 79 x 73,5 x 69,5 cm

**WAVE** (1968) - MARIA PERGAY  
**TULPA** (1971) - CLAUDIO SALOCCHI - Lumenform, Italy

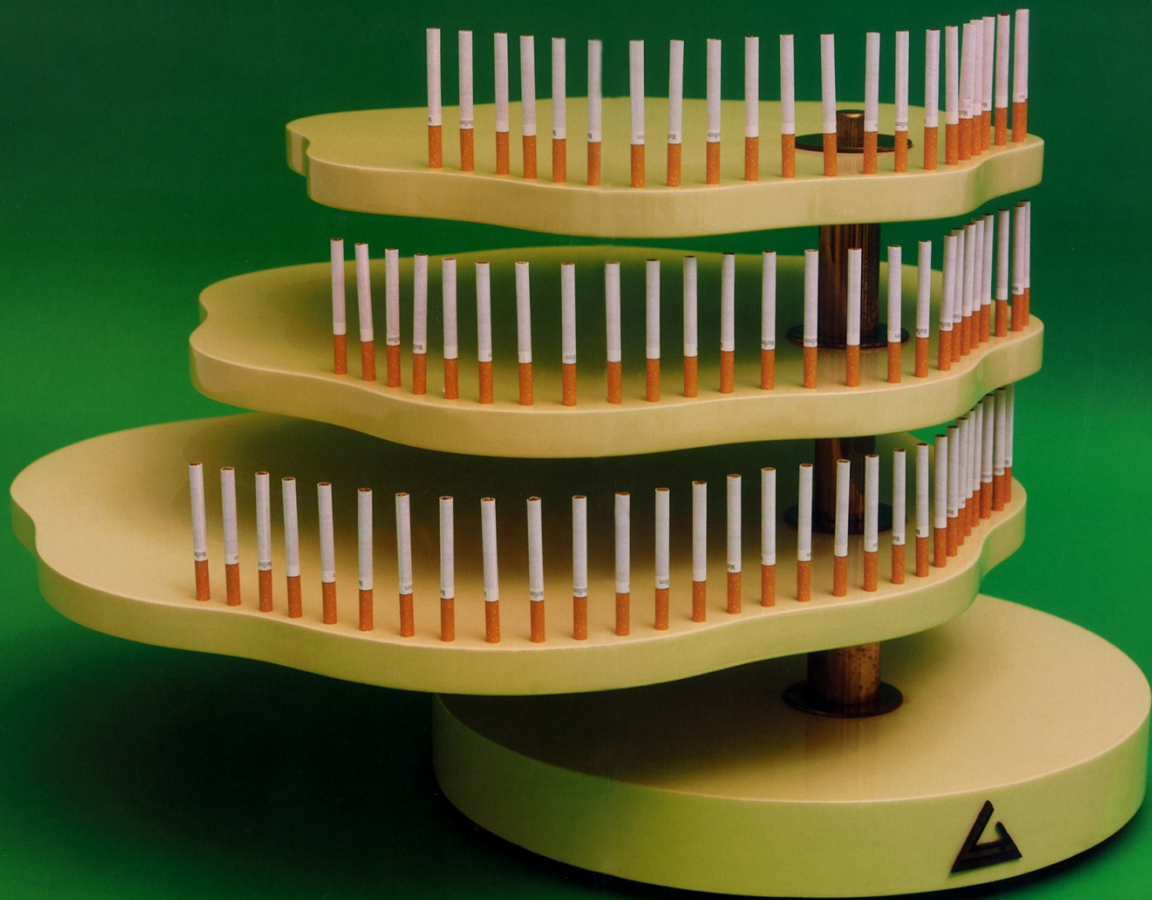
bench 37,5 x 119 x 40 cm  
lamp 85 x 70 x 70 cm



**BAZAAR** (1968) - SUPERSTUDIO - Giovannetti, Italy

sofa 5 parts, 148 x 84 x 90 cm each; 148 x 342 x 106 cm overall dimensions





**LOTUS LEAVES** (1975) - GABRIELLA CRESPI

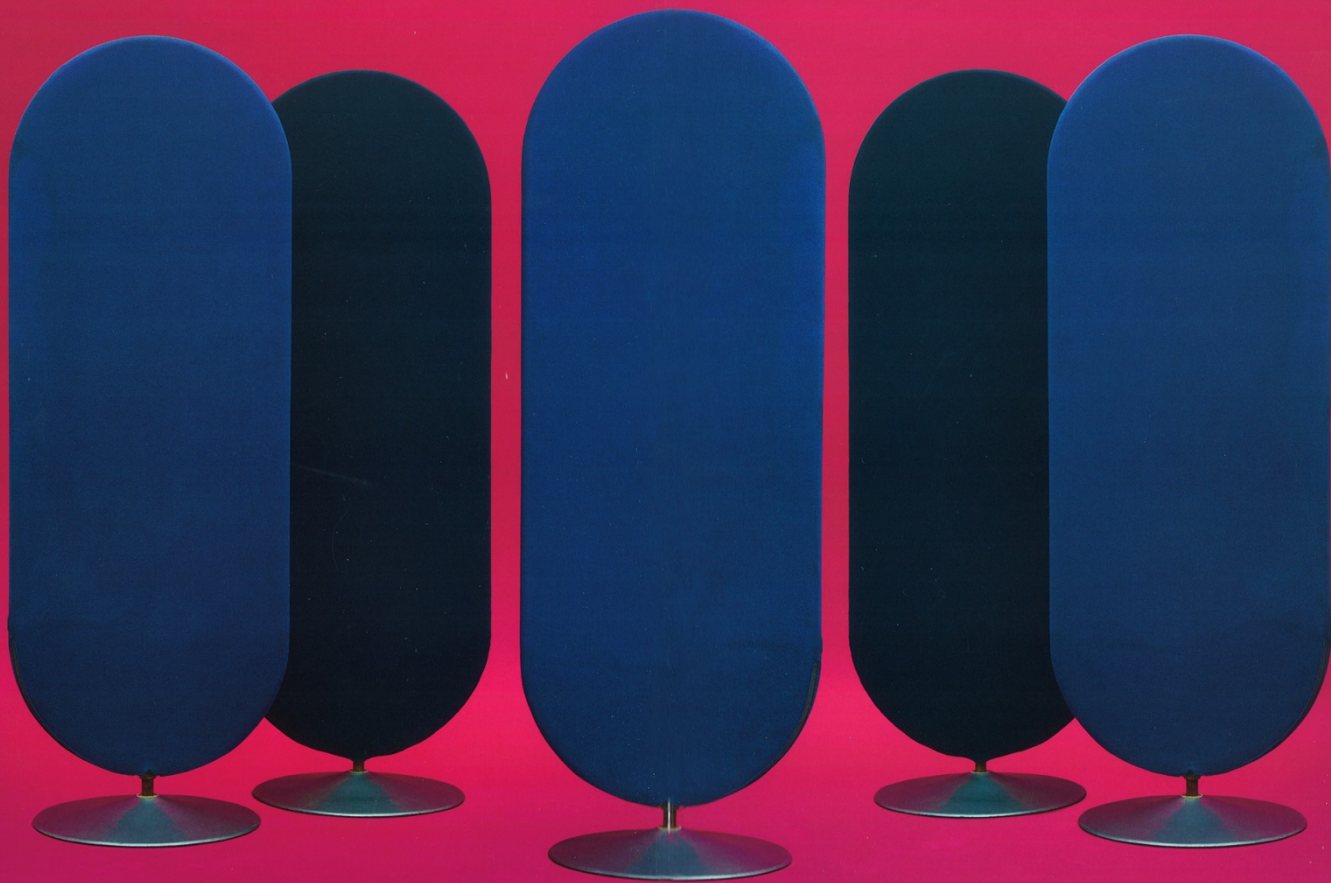
side table 44,5 x 70,5 x 68 cm



**LA COVA** (1972) - GIANNI RUFFI - Poltronova, Italy

sofa 77 x 204 x 204 cm





**SYSTEM 1-2-3** (1973) - VERNER PANTON - Fritz Hansen, Denmark

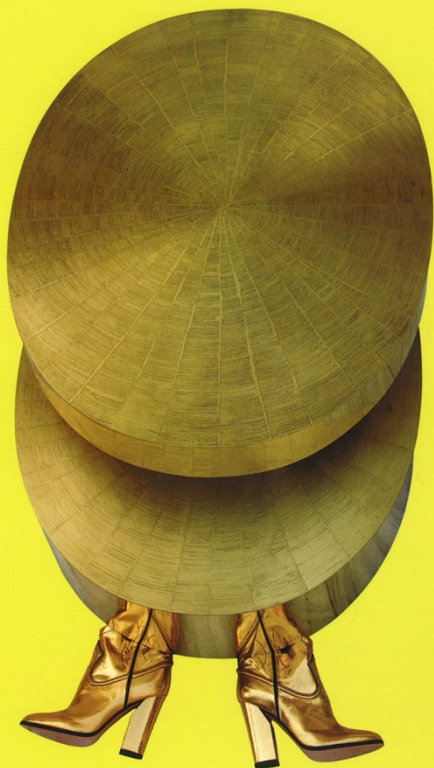
screens 163 x 59 x 3 cm each



**ELLEDUE** (1969/70) - ETTORRE SOTTASS - Poltronova, Italy

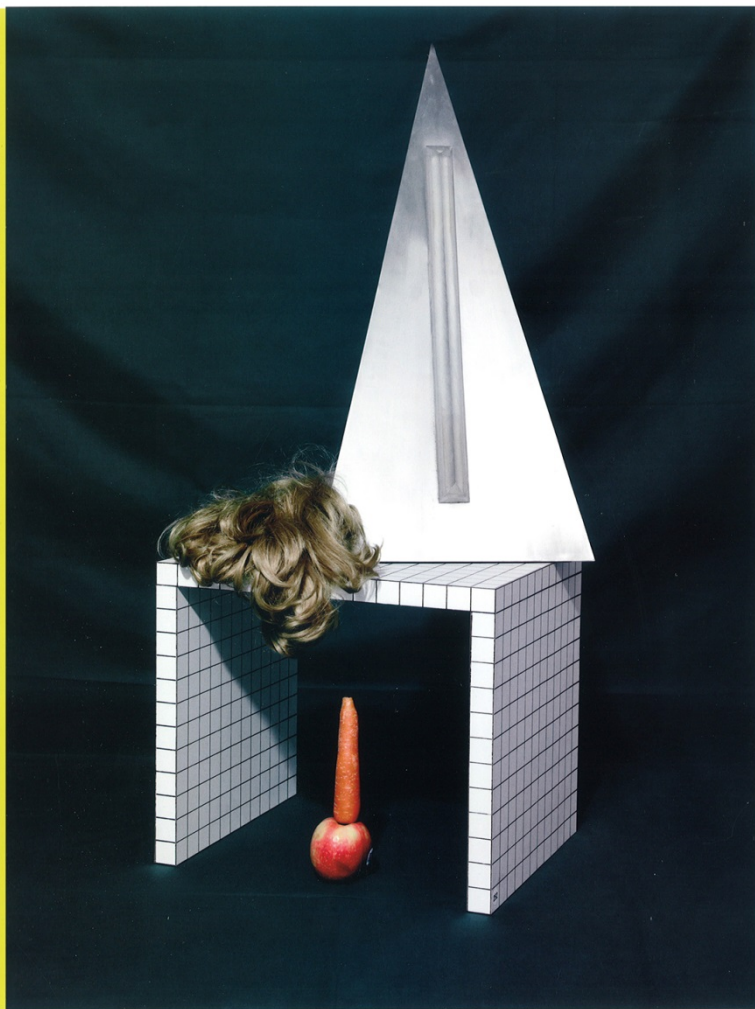
bed 96,5 x 213,4 x 250 cm





**TAVOLINO SCULTURE** (1976) - GABRIELLA CRESPI

coffee table 40 x 80 x 60 cm; 40 x 98 x 73 cm fully open



**VERTICE** (1970) - STUDIO UNO - New Lamp, Italy  
**QUADERNA** (1971) - SUPERSTUDIO - Zanotta, Italy

lamp 68,5 x 36 x 25 cm  
 stool / side table 39 x 45 x 36 cm



**DUE PIÙ** (1971) - NANDA VIGO - Conconi, Italy

chairs 72.5 x 49 x 42.5 cm each



