

LineaVersum

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rhythms and spaces

etdm

Eesti Tarbekunsti- ja
Disainimuuseum
Estonian Museum of
Applied Art and Design

Lai 17, Tallinn
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Wed 11–18
Thu 11–20
Fri–Sun 11–18

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The exhibition “Uneversum: Rhythms and Spaces” explores the fascinating relationship between radical ideas and the everyday as they interact with sleeping spaces, environments, and time and timekeeping. It begins with the oppressive crisis of time and moves on to examine the idealisation of organisation and functionality and the desire for mechanical efficiency.

The exhibition is split into four thematic parts. “Designing and Depicting Time” and “Room for Sleep” draw upon themes that resounded throughout the 20th century and came under critique in the 1960s and 1970s – efficiency and speed, control, and the modernist creeds of progress and future-oriented thinking. Architects and designers have continuously sought to position, design, and reimagine the sleeping area and its related objects. The third and fourth themes, “Far and Near Futures” and “The Sleep of Machines”, explore the present. Here, speculative art and design projects confront the specificities, anxieties, conventions, and sources of inspiration connected to sleep and the spaces in which we slumber.

Although the focus is on the space for sleep, “Rhythms and Spaces” does not attempt to provide an exhaustive history of beds or bedrooms. Instead, it juxtaposes everyday objects with design projects and works of art to illustrate how the perception of time, space, and sleep has shifted and how it resonates with our experience of the world today.

When we reflect on the 20th century and draw parallels with contemporary perspectives, we also see the evolution of our political and social ideals. Today, the bedroom and the bed have transformed into spaces for rest, entertainment, and work.

designing and depicting time

“Sleep is just a bad habit,” architect and inventor R. Buckminster Fuller curiously stated in a 1943 issue of *Time* magazine. Fuller had devised his own sleep pattern, sleeping merely two hours each day to maximise productivity. Fuller lived according to his new rhythm for two years but concluded the experiment because the rest of society adhered to a different system. Despite being an exception in his experimental approach, Fuller encapsulated the zeitgeist of his era.

The perception of time is in constant transformation. Before the Middle Ages, the term “time” was not part of common discourse. The evolution of society and the rise of urbanisation in the early 15th century triggered the process of desynchronisation, leading to a disconnect between the social construct of time and the natural rhythms of living. “Clock time” emerged, enabling one to meticulously partition and plan one’s time. The advent of electricity and shift work further disrupted the harmony of the human body’s internal clock. The separation of natural and societal time had a profound impact on human well-being. To measure time, people have invented various devices, both analogue and digital. In their creative endeavours, artists and designers have reimagined not only clocks but also the Western or Gregorian calendar.

Time moulds our daily routines, serving as the primary framework by which we structure our lives. It is also commonly associated with money, leading

to expressions like “losing time” or “wasting time”. By the onset of the Industrial Revolution, sleep had been destabilised, as it became incongruous with the ideals of modern productivity and rationality. Time could be spent just as it can be saved. Cultural critic Jonathan Crary contends that capitalist thinking influences our daily lives, and the ceaseless demands of a non-stop society drive constant activity and consumption. We often sacrifice sleep to thrive in a society that glorifies high productivity, constant activity, and speed.

In addition to tracking, enhancing, and optimising various aspects of life, we have now ventured into digitally monitoring our sleep patterns. Artist Tönis Jürgens examines this trend of self-care as a form of voluntary labor performed during sleep. He is interested in both the realm of digital self-care and the immeasurable potential of sleep as a refuge, wherein the sleeper can disappear.

Challenging conventional notions of contemporary time-politics, designer Helga Schmid advocates for a fresh perspective in the form of temporal utopia. She posits that we require a new approach, embodied by the concept of uchronia, which seeks to break free from the rigidity of standardised clock time by fostering innovative temporal concepts.



Circadian Dreams by Helga Schmid at Design Museum in 2019.
Image courtesy of Design Museum, London. Photo: Suzanne Zhang

A. M. LUTHER WOODWORKING COMPANY FOR MECHANICAL WOODWORKING

(Luther factory, 1877–1940) was established in Tallinn in 1877 as a branch of an existing family trading company. Over time, the company evolved into a thriving industrial entity that significantly contributed to the local community. Furniture production began in 1880 when Christian and Carl Luther introduced modern machines and production systems, allowing them to remain abreast of the prevailing international trends in the wood industry. Initially, the factory manufactured plywood chair seats, conventional furniture, and suitcases. The introduction of waterproof glue, patented in 1896, led to the expansion of their product range and significant improvements in product quality. In 1897, a subsidiary company named Venesta was founded in London to distribute the factory's products throughout the British Empire. The Luther factory continued operations until Estonia's occupation and nationalisation of the factory in 1940.

MAARTEN BAAS

(b. 1978) is a Dutch furniture designer who graduated from the Design Academy Eindhoven in 2002. Working outside the confines of industrial production, his creations transcend the boundaries between art and design. Baas is best known for his works "Smoke" (2002), "Clay" (2006), and "Real Time" (since 2009). His works can be found in numerous private and museum collections, such as the Museum of Modern Art in New York, the Victoria and Albert Museum in London, Musée des Arts Décoratifs in Paris, the San Francisco Museum of Modern Art, and the Stedelijk Museum and Rijksmuseum in Amsterdam.

RICHARD BUCKMINSTER FULLER

(1895–1983) was an American architect, inventor, and visionary. His career followed an unconventional path, marked by two expulsions from Harvard University. Starting in 1927, Fuller embarked on a personal mission to benefit humanity. He devoted himself to the study of shelter architecture, working to advance its structure, function, materials, technology, aesthetics, and principles of reuse. He was committed to promoting equitable resource distribution and fostering sustainable development. Fuller's most distinctive creation was his Dymaxion brand, but he is best known for the geodesic dome or biosphere structure

he designed for the United States pavilion at the 1967 World Expo in Montreal, Canada. In addition to his architectural achievements, Fuller was an active lecturer and an influential international speaker.

TÕNIS JÜRGENS

(b. 1989) is an artist and writer based in Tallinn. He holds a bachelor's degree in cultural theory from Tallinn University (2012) and a master's degree in new media from the Estonian Academy of Arts (2016). From 2021 to 2022, Jürgens furthered his studies at the Academy of Art, Architecture and Design in Prague (UMPRUM). He was awarded the Eduard Wiiralt scholarship in 2022. Jürgens is a guest lecturer and PhD candidate at the Estonian Academy of Arts. His artistic research practice within his PhD project explores themes such as surveillance capitalism, digital ruins, and apophenia – the inadvertent emergence of meaning.

MARGO NIIT

(b. 1980) is an activist, graphic designer, and editor. He studied at the Estonian Academy of Arts and the Gerrit Rietveld Academy (2010). He co-organised the interdisciplinary festival "Kik in der Kok" (2011) alongside Katja Novitskova and maintained a long-standing partnership with the art company Visible Solutions. His collaborations include projects with Kris Lemsalu and Sebastian Cremers (everyedition.ch) and with clubs such as Hall, Uni, and Asum. He curated the international electronic music festival Kuru Plirr and is perhaps better known online and in the radio show "Fantaasia" (Klassikaraadio) under the pseudonym Skeene Niidistik.

PIN ARHITEKTID

is an architecture firm that began operations in 2011, specialising in the design of large-scale public structures. Their portfolio boasts a number of notable projects, including the Valgeranna Golf Club (2014), Arsenal Centre (2016), Telia Headquarters (2017), Woho/Pipedrive Office Building (2018), Electra Building in Avala Quarter (2021), and Tabasalu Centre (2022), alongside several smaller projects. The firm was founded by Katrin Kaevats, Markus Nimik, Jaan Port, and Neeme Tiimus.

KOIT RANDMÄE

(b. 1983) is a graphic designer and exhibition designer. He studied graphic design at the Estonian Academy of Arts and the Gerrit Rietveld Academy, earning his bachelor's degree in 2009. Randmäe has contributed exhibition designs to the Estonian Museum of Architecture and Tallinn Art Hall. As an artist, he has created spatial installations with Kaisa Sööt at various exhibitions, such as the playground "Board Game" (2020) at the 7th Artishok Biennale and the installation "Picnic" (2018) at the exhibition "One-on-One. On Skills" in the Contemporary Art Museum of Estonia.

TÕNU RIIT

(1942–2007) was a pioneering metal artist who earned his degree in industrial art from the State Art Institute of the Estonian SSR in 1974. He is credited with innovating the Estonian jewellery arts during the 1970s. After graduating, Riit served as a jeweller at the ARS Art Products Factory from 1974 to 1976. He then became the principal artist at the Art Fund of the Estonian SSR from 1976 to 1977, after which he pursued a freelance career until 1988. From 1988 onwards, Riit worked as a goldsmith in Stockholm, where he established his own company. His creations are characterised by their unconventional use of materials, including chromed brass, plastic, and stainless steel. They are known for their sparse, anonymous design, blurring the line between mass production and individual craftsmanship.

HELGA SCHMID

(b. 1981) is an artist, designer, and lecturer. Her research explores the temporality of lived experience at the intersection of design, sociology, and chronobiology. As the founder of the design research practice and platform Uchronia, Schmid explores the multifaceted nature of time in academic and public spheres. She has worked as a researcher in the Architecture and Design department at the Museum of Modern Art in New York and participated in several research projects, including at the Victoria and Albert Museum, the Royal Academy of Arts, and the British Museum. Her work has been exhibited at Whitechapel Gallery in London, the Dia Art Foundation in New York and the Istanbul Design Biennial. Schmid's background is as a communication designer, holding a postgraduate degree from the University of Applied Sciences in Augsburg and a master's degree from the School of Visual Arts in New York.

TAIMI SOO

(b. 1947) is a designer. As a student, she was employed at the State Design Institute Eesti Tööstusprojekt in Tallinn from 1966 to 1967. She then worked at the ARS Art Products Factory from 1972 to 1991. From 1991, she continued her career at Linnakujunduse Arendusbüroo (Urban Planning Development Bureau), and later became a freelance designer. Soo graduated from the State Art Institute of the Estonian SSR in 1973. Her portfolio includes urban design projects such as the comprehensive design for Tallinn (1977), small-scale installations and lighting for green spaces (1977), and the design for Tallinn during the 1980 Olympic Games (in collaboration with Tiit Jürna, Ago Pähn, Silver Vahtre, and Matti Öunapuu). Among other projects, she also contributed to the Centre for the Moscow World Festival of Youth and Students (1985, with Helle and Taevo Gans and Tiit and Reet Jürna) and the design of the Novokuznetskaya metro station square and park (1987, with Jaan Ollik). Soo also designed the external lighting of Draakon Gallery in Tallinn (1983) and the exterior of the technical building of Harju KEK (1985). She has participated in various exhibitions, including "Space and Form" (1972–1989), "Interior, Design, Applied Art" (1986), and "Acta 87", which was held in Tallinn. She was also part of the international exhibition "From Dreams to Reality" (1993–1994), which took place in Tallinn, Riga, Vilnius, Gothenburg, and Helsinki.

VELLO VINN

(b. 1939) is a graphic artist whose body of work stands as a remarkable testament to the generation of Estonian graphic artists who rose to prominence in the late 1960s and early 1970s. Vinn initially studied English philology at the University of Tartu (1962) before graduating from the State Art Institute of the Estonian SSR with a degree in glass art (1968). Despite his academic background, Vinn became active in printmaking, forging a distinctive style in etching and drypoint techniques. His creations engage with the issues of his era, including global military conflicts, the ecological impact of a technology-driven world, and the alienation wrought by urbanisation. Since 1968, Vinn has actively participated in numerous local and international solo and group exhibitions. His works are included in the collections of museums, art institutions, and private collectors in Estonia, Russia, Germany, the United States, and elsewhere.

room for sleep

The modern bed, as we know it today, began to take shape in the 19th century with the introduction of metal springs and the establishment of bed manufacturing in factories. Even though the use of beds and sleeping spaces has a much longer history, the contemporary concept of the bedroom is relatively recent, dating back no more than 200 years. Before the Industrial Revolution, privacy was not a significant concern in domestic life. As society became increasingly more urbanised and stress levels rose, however, the home evolved into a sanctuary for rest and recuperation. The separation of work and home life led to a corresponding compartmentalisation of the living space; with it came the creation of the bedroom as a private retreat.

The aftermath of World War I brought about a housing shortage in Europe, necessitating a reconceptualisation of the living space. By the 1920s, with urbanisation driving demand, the housing shortage had become a housing crisis – one that several countries attempted to address by embarking on social housing initiatives that encouraged architects to explore innovative solutions.

In the 1920s, Estonia also saw efforts to improve living conditions. Rather than establishing new settlements, architectural competitions were held to generate sample designs for small apartments. The discourse around these competitions was injected with new ideas by the young architects returning from their studies in Central Europe. While Germany embraced modernism for its social construction projects, Estonia leaned towards a more traditionalist architectural approach. As the ideas of functionalism became more prominent, the significance of multi-purpose furniture increased.

During the Soviet era, beginning in 1944, design became a national task. The Department of Architecture of the Estonian SSR, the Architects' Union, and the Republican Design Trust *Estonprojekt* evaluated architectural designs on the

basis of how well they aligned with the regime's objectives. In the post-World War II period of the 1940s and 1950s, the majority of Estonians had come to reside in apartment buildings, reigniting discussions about housing development. Ministries and factories commissioned apartment buildings for their employees. The construction, size, and layout of the living space as well as furniture production was regulated. The Department of Architecture organised competitions to discover new furniture designs, while *Estonprojekt* designed standard projects and furniture layouts.

Small living spaces demanded innovative solutions, leading to the development of daybeds, sofa beds, armchair beds, and pieces with integrated storage compartments. First issued in 1958, *Kunst ja Kodu* magazine was a source of advice on home organisation and decoration, even offering instructions for building furniture.

In the 20th century, there was an increasing focus on the optimisation and efficient use of space, which became key research topics for architects and designers. During the 1960s and 1970s, numerous designers took it upon themselves to reimagine the living environment so that it would be more adaptable to the increasingly mobile lifestyles of the era. Central to this reimagining was the concept of modular environments, in which furniture is integrated into the architectural design. Italian designer Joe Colombo consolidated the essential functions of a home into a single, unified unit, creating the "Total Furnishing Unit". Meanwhile, Estonian designer Helle Gans incorporated a modular approach into her plan for the bedroom in Pärnu KEK's Trall kindergarten, designing the beds to function like drawers, allowing them to be neatly stowed away and creating additional space for children to play when they were awake. These efforts to economise on time and maximise efficiency have evolved into the modern concept of smart homes.



Bed at the Piilupesa kindergarten at Haabneeme Kirov Fishing Kolkhoz, Niina Eigi, 1983.
Photo: Elo Vahtrik

RANNO AIT

(b. 1987) is a graphic designer working in Tallinn and a partner at WWW Studio. He graduated with a bachelor's degree from the Department of Graphic Design at the Estonian Academy of Arts in 2010. He designs and develops websites and visual identities. Ait has had long-term working relationships with *Current Obsession* magazine, Kanuti Gildi SAAL, Tallinn Photomonth, Tallinn Art Hall, and others. Ranno Ait/WWW is the graphic designer of the collaborative project Uneversum.

ARCHIZOOM ASSOCIATI

(1966–1974) was an Italian design group consisting of Andrea Branzi, Gilberto Corretti, Paolo Deganello, Massimo Morozzi, and later Lucia Bartolini and Dario Bartolini. They were based in Florence and were initially influenced by the utopian visions of the English architectural group Archigram. The group applied anti-design ideas in both furniture design and environmental visions. They rose to international attention with the “Superarchitettura” exhibitions of radical architecture in Pistoia (1966) and Modena (1967), jointly organised with the Superstudio group.

CIAM

short for *Congrès internationaux d'architecture moderne* (International Congresses of Modern Architecture), was founded in 1928 and continued its activities until 1959. These congresses brought together architects from across Europe to discuss issues related to architecture, housing construction, and urban planning. Notable CIAM members included Le Corbusier (1887–1965), Sigfried Giedion (1888–1968), Walter Gropius (1883–1969), and Richard Neutra (1892–1970).

CESARE “JOE” COLOMBO

(1930–1971) was an Italian industrial designer. He studied painting at the Brera Academy (1949) and architecture at the Polytechnic University of Milan (1954). In the 1950s, he joined the avant-garde art group Nuclear Movement, which sought to break down formal, static boundaries with organic images that arose out of anxiety about the nuclear bomb. It was in this environment that Colombo first started playing with and drawing the visionary future that would later come to life in his designs. In 1962, he opened his architecture and furniture design studio, continuing to design furniture and home appli-

ances until his death. The best-known of Colombo's appliance and furniture designs are the alarm clock “Optic” (1970), the “Spider” (1965) and “Circlope” (1970) lamps, the chair “Universale” (1965), and the “Boby” storage trolley (1970). For several designs, he used plastic as a material. Colombo believed that all the objects necessary in the home should be integrated. In this light, he maintained that the products he designed should not be called furniture but “equipment”. This theory was instantiated in products like the “Minikitchen” (1963) and “Total Furnishing Unit” (1971).

DOMUS

is an architecture and design magazine founded in 1928 by architect Gio Ponti and clergyman Giovanni Semeria. The magazine is published monthly and is based in Milan.

NIINA EIGI

(b. 1941) graduated from the State Art Institute of the Estonian SSR in 1970. As an interior architect, she has designed interiors and furniture for various institutions and private houses. Eigi worked at the Eesti Projekt (1970–1972), the Tallinn branch of the Tsentrosoyuz project (1974–1975), and the architectural office of the Kirov Fishing Kolkhoz (1975–1990). She also collaborated with her husband Ado Eigi on a number of projects, together designing the EPT Tugamann recreation base near Vääna (1977–1978), the production and administration building in Omedu (1982), the Haabneeme kindergarten (1983), the Mainor Educational Centre in Viimsi (1989), the Fishermen's House in Kakumäe (1988–1989), and several private houses in Tartu. The pair also jointly participated in a number of architectural competitions.

ESTOPLAST

(1959–1995) was a lighting factory created through the merger of several small electrical and plastics companies. Initially, the main area of production at Estoplast was lights made from folded cardboard or fibrous polyethylene film attached to a plastic base. In 1960–1962, Lilian Linnaks, who had trained as a metal artist before working at the factory, introduced milk glass to their collection. In 1963, the factory began producing table lamps, night lights, wall-mounted and ceiling-mounted lighting, and floor lamps. The designs were often distinguished by dome-shaped light shades made from sheet plastic. In 1965, the Soviet Union began a registra-

tion scheme for sample products, to which Estoplast submitted a range of pioneering designs. Estoplast lighting solutions were designed by Kirsti Metusala (1964–1992), Laine Linnas (1968–1997), Aidu Ots (1975–1986), Riho Vahtra (1985–1988), Bruno Vestenberg, and Lembit Ojason, among others.

HELLE GANS

(b. 1940) is a designer and interior architect. She studied architecture at the State Art Institute of the Estonian SSR but graduated with a degree in interior architecture in 1966. After graduating, she worked as a furniture artist at Standard Experimental Furniture Factory (1966–1967), as an interior architect at EKE Projekt (1967–1976), as an artist at the ARS Art Products Factory (1976–1992), and as an interior architect at Studio GaDIS (with Taevo Gans since 1992). Gans has designed interiors, exhibitions, furniture, and experimental design objects. She has also completed projects for a number of buildings designed by Toomas Rein and Vilen Künnapu. Examples of Gans's interior design work include the central air ticket sales agency in Moscow (1967), the Republican Council of Interkolkhoz Construction Organisations' pioneer camp in Pärniselja (1972), the boarding house of the Council of Ministers of the Estonian SSR in Kuresaare (1973), an apartment in the Kuldne Kodu complex in Pärnu (1977), and the second stage of the Tervis sanatorium in Pärnu (with Taevo Gans, Loomet Raudmets, and Aet Maasik, 1977–1983). Other creations include the Trall kindergarten of Pärnu KEK (1978), Rainbow kindergarten in the Belarusian SSR (1985), G-Gallery in Tallinn (1991), Eesti Hoiupank in Sillamäe (1997), the children's play area on the passenger ship Vana Tallinn (1998), and the vestibule and reception of the Tervis sanatorium in Pärnu (2008). Gans's portfolio also includes more experimental pieces, such as the clock-barometer (1967) or the mirror-light (1976), which she displayed at the "Space and Form" series of exhibitions.

MAILE GRÜNBERG

(b. 1942) is an interior architect and designer. She graduated from the State Art Institute of the Estonian SSR in 1966 with a degree in interior design and furniture design. She has worked at Standard Furniture Factory (1966–1975), Eesti Projekt and EKE Projekt (1975–1977), the ARS Art Products Factory (1977–1994), and as chief designer at Marlekor AS. Among other projects, Grünberg has designed interiors for Narva-Jõesuu Medical and Cultural Centre (1979), the dormi-

tories at Pärniselja Summer Camp (1977), Põlva Hospital (1980), the Aeroflot Central Agency, and Inturist shop floor in Tallinn (1981). Her interiors from the late 1970s and 1980s feature bright colours and an expressive style. Examples emblematic of this period include the interior of Tallinn Airport (1979–1980), various flower shops in Tallinn, the Art Deco cafe Toome (1987) and the utility building of Norma factory (1989). Later designs include the bar Corrida (1993), the store Ararat (1994), and the Marlekor showroom (1995), as well as several series of products for Standard. Grünberg also created a number of unique furniture pieces; these included a flower chair made from styrofoam (1972), a set of lamps and chairs (1976), and the "Long" sofa (1987, with Signe Kivi). Since 1969, she has participated in and made exhibition designs for the "Space and Form" series.

ALAR KOTLI

(1904–1963) studied architecture from 1923 to 1927 at the Technical University of Danzig. He worked in various roles in Tallinn, including positions at the Ministry of Education and Social Affairs (1930–1935), the Ministry of Roads (1935–1937), the state construction company Ehitaja (1937–1949), and as an assistant director in the Design Centre of the People's Commissariat for Light Industry (1940–1941). He also served as head of the construction department of the Directorate for Technology (1941–1944), an architect at Estonprojekt (1944–1958), and as the head of the construction and architecture sector at the Institute of Construction and Building Materials (1958–1961). From 1938, Kotli also taught at institutions such as the State Industrial School, the State Applied Art School, and the State Art Institute of the Estonian SSR. Kotli's creations were known for their practicality and functionality. Among his notable functionalist works is the Rakvere Secondary School building (1935–1938). In the latter part of the 1930s, he became a prominent designer of national buildings. His portfolio includes additions and renovations to Toompea Castle (1935–1936), the Kadriorg Administrative Building (1937–1938), the Estonian Defence League building in Tartu (1938) – an example of representative traditionalism – and the Tallinn Song Festival Stage (1958). He also designed standard projects and furniture for private houses.

VALENTIN KUUSK

graduated from the Department of Interior Architecture of the State Art Institute of the

Estonian SSR in 1970, later working as an industrial designer. Kuusk worked as an artist at the Standard Experimental Furniture Factory.

ILMAR LAASI

(1907–1999) studied architecture in the Construction Department of the Tallinn Higher Technical School. During his studies, he worked as a draftsman and designer. After halting his studies due to health reasons, he relocated to Pärnu in 1932, where he served as a construction project manager. In 1940, he managed the construction of various USSR military bases. After returning to Tallinn, Laasi worked as a construction technician for agricultural buildings within the Construction Department of the Directorate for Technology (1941–1944) and held multiple positions at Eesti Projekt (1944–1970). Laasi designed residences, elegant apartment buildings, standard projects, school buildings, and public structures, including the Kosmos cinema in Tallinn (1964) and the Endla Theatre in Pärnu (1967). He also ventured into furniture design.

LEIDA LANG

graduated in 1950 from the Tallinn State Institute of Applied Art, specialising in interior design. She later worked at Estonprojekt as a furniture designer.

HANS LEISTIKOW

(1892–1962) was a German graphic artist who played a key role in the New Frankfurt project. In 1925, Frankfurt's planning official, Ernst May, appointed Leistikow as the head of the city government's graphic design office, tasked with ensuring that all of the city's printed materials adhered to the New Objectivity style. He and his sister, Grete Leistikow, jointly designed the magazine *Das Neue Frankfurt*. In 1930, Leistikow followed Ernst May to the Soviet Union. Later, from 1947 to 1948, Leistikow resumed his role as Frankfurt's graphic designer and subsequently co-founded the Kassel School for Poster Art, lectured at the Kassel Art Academy, and participated in the Werkbund council.

KIRSTI METUSALA

(b. 1937) graduated from the State Art Institute of the Estonian SSR in 1962 with a degree in decorative metalwork. From 1964 to 1992, she

worked as an artist-designer at the Soviet Estonian factory Estoplast, where her speciality was in home lighting. With her colourful plastic dome-shaped lamp shades, Metusala brought pop art into the homes of Soviet Estonia. Metusala was also responsible for designs for special commissions.

LEMBIT OJASON

worked at the Estoplast lighting factory in Soviet Estonia.

MAIA (OSELEIN) LAUL

(1921–2009) studied at the State School of Applied and Fine Arts, graduating from the then Tallinn State Applied Art Institute in 1949. Laul held various roles in her career, including positions at the Architectural Design and Planning Centre in Tallinn (1947–1949), Estonprojekt (1949–1955), the Republican Union of Estonian Consumer Cooperatives (1955–1963), and as an interior designer at the ARS Art Products Factory (1963–1992), where she created interior designs for public buildings and interior elements. Laul contributed to the interiors of a number of notable establishments, including the 2nd hall of the Estonian Pavilion at the All-Union Agricultural Exhibition in Moscow (1950–1954), the Sõprus cinema (1954), the Tallinn airport (1955), the Pühajärve cafe-restaurant (1961), and the Kungla restaurant (1970), to name a few. Her most distinguished works from the 1980s and 1990s include the design of the Draakon gallery (1981–1983) and the Vanaturu pharmacy (1983–1988) in Tallinn, the underground cafe, vestibule, and wardrobe of the old building of the Endla Theatre in Pärnu, and the Sakala Centre in Tallinn (1993–1995). Starting from 1953, Laul designed one-off furniture pieces. She also participated in all the “Space and Form” series of exhibitions

MARGARETE SCHÜTTE-LIHOTZKY

(1897–2000) was an Austrian architect and activist with communist views. She made history as the first female architect to study at the University of Applied Arts Vienna and is best known for her design of the Frankfurt kitchen. In 1926, at the invitation of Ernst May, Schütte-Lihotzky joined the New Frankfurt project, which aimed to address the city's housing crisis. Their project brought functional clarity and humanitarian values to thousands of housing units. From 1930 to 1937, she collaborated with the Ernst May group in the Soviet Union, specialising in kindergarten

architecture. Schütte-Lihotzky designed dormitories, schools, and other community buildings. She received the Joliot-Curie medal in 1977 in recognition of her contributions to the peace movement and the Vienna architecture award in 1980.

STANDARD EXPERIMENTAL FURNITURE FACTORY

(1952) was the result of the consolidation of several smaller furniture manufacturers. Its design office came to be the centre of Estonian furniture design. Designers at Standard included graduates of the State Art Institute of the Estonian SSR (ERKI), such as Udo Umberg, Vladimir Kuusk, and Are Kala. Teno Velbri, who later became the artistic director of the factory, also contributed to the factory's designs, as did interior architects Vello Asi and Väino Tamm. In the second half of 1960, interior architects Maile Grünberg and Juta Lember also joined the factory. The main focus of the company since the 2000s has been on office and hotel furniture.

ASTA UUSTALU

graduated in 1950 from the Tallinn State Institute of Applied Art, specialising in interior design. She later worked at Estonprojekt as a furniture designer.

RIHO VAHTRA

graduated from the State Art Institute of the Estonian SSR with a degree in industrial art in 1985 before working as an artist at the Estoplast lighting factory.

AUGUST VOLBERG

(1896–1983) graduated from the Tallinn Higher Technical School in 1927. Volberg was dedicated to preserving Estonian rural architectural traditions and played a central role in the development and modernisation of rural construction during the 1920s and 1930s. He devised new types of country houses, formulated standard plans for agricultural buildings, and designed farm furniture. Volberg initially worked as a technician, later as an architect and the head of the Construction Department of the Settlers' Union (1924–1932). Subsequently, he served as the head of the Construction Department of the Chamber of Agriculture (1932–1940), held positions within the Construction Administra-

tion of the Directorate for Technology (1941–1944), and worked in the Department of Architecture (1944–1949) and Eesti Projekt (1950–1960). From 1946 onward, he taught as a lecturer at the Tallinn Polytechnic Institute and, from 1964, at the State Art Institute of the Estonian SSR. Volberg designed school buildings, administrative structures in rural areas (e.g., Jõhvi town hall, 1929), and functionalist semi-detached houses on Vaarika Street in Tallinn (1930–1932). Other notable creations include the Rakvere bank building (1935) and the Haapsalu sanatorium and summer hotel (1937). His later works included the Sõprus cinema building (with Peeter Tarvas, 1955), the Tallinn Writers' House (with Heili Volberg, 1963), and the Vanemuine Theatre in Tartu (with Henno Kalmet, Peeter Tarvas, and Uno Tõlpus, 1970).

ERIKA (VOLBERG) NÕVA

(1905–1987) studied architecture at the Tallinn Higher Technical School (1925–1931) and graduated from the architecture department as the first female architect in Estonia. She completed her construction internship in Helsinki. Nõva's projects were grounded in practical needs and rural traditions. Her career spanned various institutions, including the Settlement Office of the Ministry of Agriculture (1933–1938), the company Ehitaja (1938–1940), the Design Centre of the People's Commissariat for Light Industry (1940–1941), the Tallinn School of Fine and Applied Arts (1941–1942), Eesti Projekt (1944–1954 and 1957–1960), and the Tallinn branch of Giprosovhozvodstroj (1954–1957). Her portfolio includes plans for new settlements such as Lepplaane and Pillapalu, as well as standard building designs (1933–1938). Nõva also designed farms in Öismäe, Haljala, and her own family residence in Nõmme (1937–1938). Her architectural designs include the Haapsalu primary school building (together with A. Esop, 1936) and the English College building on Narva Road in Tallinn, now serving as the Tallinn University building (together with Alar Kotli, 1939).

PAUL WOLFF

(1887–1951) initially pursued a career in medicine and practised as a doctor. However, due to professional limitations imposed on him in Strasbourg in the aftermath of World War I, his focus shifted towards his other passion – photography. He began as a camera operator and later worked as a freelance photographer. In 1924, he and Alfred Tritchler founded Wolff & Tritchler. Wolff's diverse body of photographic work played a crucial role in preserving the legacy of the New Frankfurt housing project.

TOOME ÄGEDA DISAINI SULLE KANDIKUL KÄTTE



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TREIMANN
MÖÖBEL & DISAIN

Switch on! Switch off!

Educational programme at the exhibition
Uneversum: Rhythms and Spaces

Töövaheaeg.

Lõunavaheaja veedavad paljud töölised meelsasti oma töökohtadel. Puhkamiseks on neil kasutada kokkupandavad magamisraamid.



futures for and near

Design changes attitudes. Through their work, designers expand, experiment with, and break down the norms and ideas fashioned by fiction and construction.

“To contribute to the production of a habitable world, design needs to be transformed, expanding its scope to include speculation on how best to provide the conditions for inhabitation,” wrote designer Anthony Dunne. Speculative and critical design doesn’t visualise better worlds; instead, it constructs new scenarios and ideas that speak to the specific questions and problems posed by the contemporary world. Underlying these creations is recognition that “many of the challenges we face today are unfixable and that the only way to overcome them is by changing our values, beliefs, attitudes, and behaviour.”

In the second half of the past century, sleep-related visions came as vivid images of the future.

The visions of today differ, not only looking towards the future but in multiple directions at once – combining modern technology, recycling, and craftsmanship with personal experience, science, fantasy, and sensation.

The space for sleeping has room for rationality, yet it is also a place to explore irrational and emotional needs. Designers and artists craft playful solutions, from a noise-cancelling device to a bed, a clock, or a remote controlled device, in the process, suggesting that it is time to turn our gaze toward our internal rhythms. Today’s world contains a multitude of obstacles to falling asleep – digital devices, anxiety, excessive noise or silence, and more. Yet, once sleeping, the information heard and seen in dreams can be harnessed to forge new worlds, write melodies, and create in a myriad of other ways.



Gear, Mai Bauvald, 2023
Photo: Mai Bauvald

AET ADER

(b. 1985) is an architect, co-founder of architecture office b210, and vice-president of the Estonian Association of Architects. She has curated a range of projects and exhibitions, including the Tallinn Architecture Biennale “Recycling Socialism” in 2013 with the b210 architects. Among Ader’s other collaborations was the exhibition “BEL:EST A Laboratory for Europe in Brussels”, co-organised with Iwan Strauven and shown at Bozar in Brussels and the Tallinn Architecture Biennale. Together with Mari Möldre, Helmi Langsepp and St. John Walsh, she co-curated the exhibition and seminar program Wood Works, titled “There Is a Forest in My Backyard, but My House Is Built from Trees Grown Far Away”, which received an award from the Architectural Association of Ireland in 2022. In addition to curating and designing buildings and environments, Ader edited the magazine *Ehituskunst* for four years. She teaches at the Department of Architecture at the Estonian Academy of Arts. Together with Mari Möldre and Arvi Anderson, she curated the Estonian pavilion at the 2023 Venice Architecture Biennale.

MAI BAUVALD

(b. 1996) graduated from the Estonian Academy of Arts (2019) and the Gerrit Rietveld Academy (2023) with bachelor’s degrees in graphic design. She also studied for a year at the Karlsruhe University of Arts and Design in Germany. Since 2019, she has worked as a UI/UX designer and illustrator at the Disainiosakond design office. Bauvald has presented her work at a number of exhibitions, such as “Chroma: Reassessing Colour from the Margins” (2021, Amsterdam), “Budka”, which accompanied the 18th issue of Danart magazine (2022, Tbilisi), and “Reflections on the Fall: Rietveld in Georgia” (2023, Amsterdam).

MARTINA GOFMAN

(b. 1996) is an illustrator working in makeup and graphic design. She graduated from the Graphic Design Department of the Estonian Academy of Arts in 2018, before furthering her education at a makeup school in 2020. Gofman works with a diverse range of mediums and subjects, creating unearthly characters with prosthetic appendages and designing quirky, decorative web pages. Gofman works together with Johanna Ruukholm under the name Jojo&me. Their collaboration includes designing the art magazine *A Shade Colder*.

KÄRT OJAVEE

(b. 1982) is a designer and artist whose work merges new technologies with traditional craft techniques. In 2004, she graduated from the Estonian Academy of Arts with a master’s degree in textile design. In 2013, she completed her doctoral studies with the thesis “Active Smart Interior Textiles: Interactive Soft Displays”, which resulted in the development of a series of hybrid materials and interactive textiles. Ojavee is also involved in the creation of experimental materials, for example, fabricating pieces from leather-like materials taken from the sea for the 2020 exhibition “Leviathan: The Paljassaare Chapter” at Kai Art Center. Since 2013, Ojavee has collaborated with designer Johanna Ulfsak, leading to the installations “Live Streams” (2016) and “Save As” (2018). In addition to research and the creation of new materials, she is involved in music, stage design, and costume design.

NORMAN ORRO

(b. 1986) is an artist and musician. He operates at the intersection of ecology, technology, and the humanities, examining the world through a post-humanist prism. Using speculative and algorithmic creative techniques, he tries to bridge the gap between nature and culture. As part of the Music For Your Plants project that began in 2010, Orro has created conceptual albums, visual essays, and installations. These have culminated in collaborations such as the sound design for the Chinese Pavilion at the 56th Venice Biennale, audiovisual web installations created for *DIS Magazine* and the Ofluxo platform, and performances at the Creamcake Festival and Creepy Teepee. He has contributed to *DIS Magazine* (USA), *NXS World* (Netherlands), and *Ofluxo* (Spain), and his work has been exhibited at exhibitions in Italy, France, Germany, Czechia, and Denmark.

ANETT NIINE

(b. 1998) is a textile and fashion designer who explores diverse creative methods and techniques to produce textiles with unique structures or surfaces. Niine is a junior designer for the Ivo Nikkolo clothing brand, where she is responsible for knitwear. Tamm and Niine have won the Dorothy Waxman International Textile Design Award twice with the collaborative works “WEAWE” (2019) and “Sartorial Space” (2021).

LIISI TAMM

(b. 1986) is the founder of KAHU and a textile designer whose work combines sheep farming and wool. Kahu's projects are characterised by an experimental, sustainable, and ethical approach aimed at reviving and adapting old traditions and skills for the modern world. Tamm teaches at the Pallas University of Applied Sciences.

the sleep of machines

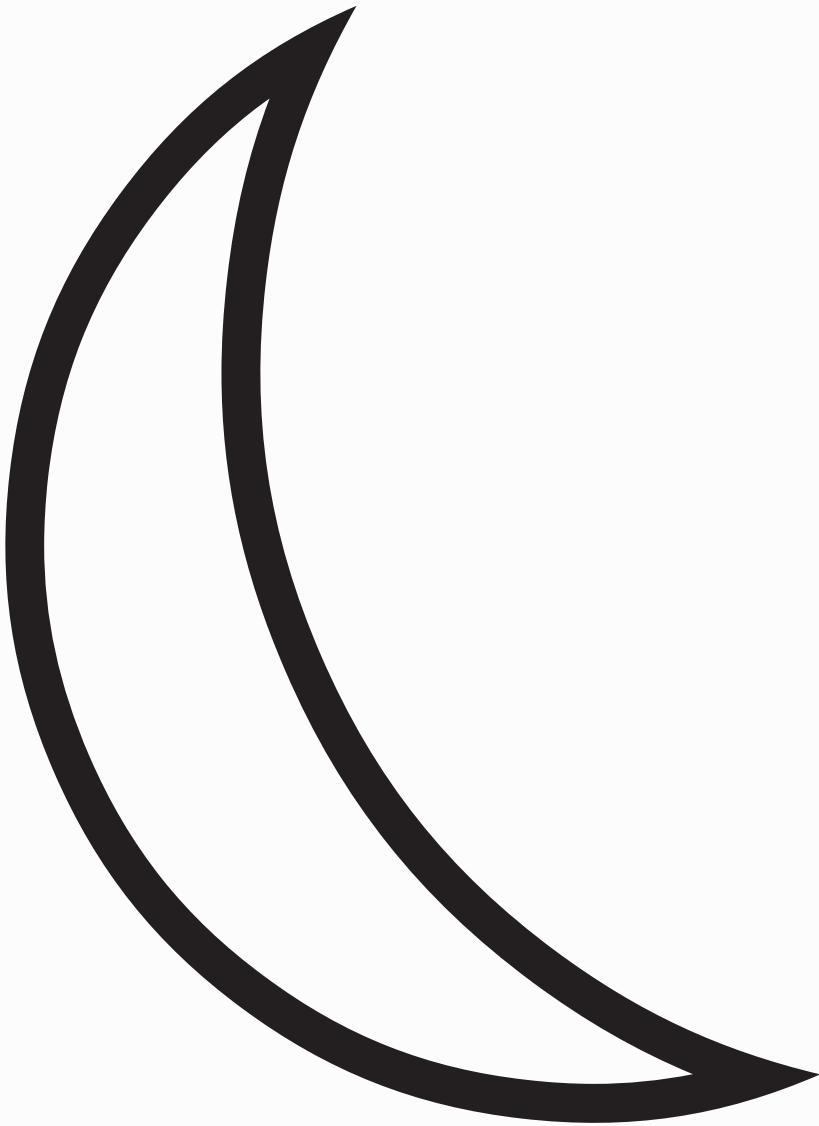
Architect Juhani Pallasmaa has written that touch connects us to time and place in a way that plays a key role in remembering and understanding. Interestingly, we turn our smart devices on and off less and less frequently precisely because we don't want to miss a thing. Switching, pressing, and clicking momentarily connect us to a wider circle than we experience alone and vice versa.

Although the sleeping space has become private over time, it is never truly closed to the rest of the world. Today, we may be in the privacy of our bedrooms, but we remain connected via devices and social media, sharing our attention and data to continue participating in the economy.

Cultural critic Jonathan Crary has observed that the number of people who wake once, twice, or

more times a night to check their messages and data is growing exponentially. In this context, one seemingly insignificant but predominant and machine-derived linguistic trope is that of "rest mode" or "sleep mode". The notion of low-energy devices changes the broader meaning of sleep, reducing it to a state of decreased capacity and access. It replaces the logic of off and on with the idea that nothing ever truly turns off and that there is no such thing as a state of rest.

The screensaver – now defunct and technically unnecessary – is an exciting reminder that doing nothing and turning yourself off can be liberating. It is allowed. Echoing the work of artist Tõnis Vint, emptiness is not in fact the absence of something or non-existence; it is space, "the potential from which all ideas and forms are born".



Sleep Mode Symbol, The Institute of Electrical and Electronics Engineers
Standards Association, IEEE 1621, László Németh, 2002.

EIBERT DRAISMA

(b. 1966) is a Dutch designer, inventor, and artist. He graduated from Design Academy Eindhoven in 1991. His creations were part of a new wave in design characterised by the experimental use of materials to satisfy real-world needs. Designers Renny Ramakers and Gijs Bakker noticed that several Dutch designers were working in this way independently, leading to their uniting under the collective name *Droog* (“dry” in English) in 1993. Their products are often made from recycled mass-produced items and have the feel of industrial design, while, in fact, they are handcrafted in limited quantities. Draisma has his own design studio and teaches at the Design Academy Eindhoven.

DAVID REINFURT

(b. 1971) is a freelance graphic designer based in New York. He graduated from the University of North Carolina in 1993 and Yale University in 1999. In 2000, Reinfurt founded O-R-G, a small software company characterised by a constantly changing network of collaborators. In 2006, he and designer Stuart Bertolotti-Bailey founded the Dexter Sinister workshop at 38 Ludlow Street in New York. Between 2006 and 2011, under the same name, they published *Dot Dot Dot* magazine. In 2011, Reinfurt co-founded the Serving Library with Stuart Bertolotti-Bailey and Angie Keefer, a non-profit organisation that has its own art and design library, organises events, and publishes the magazine *Bulletins of the Serving Library*. Reinfurt teaches at Princeton University. He was a 2010 United States Artists Rockefeller Fellow in Architecture and Design. His works can be found in the collections of the Cooper Hewitt, Smithsonian Design Museum, the Museum of Modern Art, the Walker Art Center, and the Whitney Museum.

THE INSTITUTE OF ELECTRICAL AND ELECTRONICS ENGINEERS STANDARDS ASSOCIATION (IEEE SA)

is an IEEE-based entity that develops global standards in many industries, such as energy, artificial intelligence systems, the Internet of Things, consumer technology, consumer electronics, biomedicine, healthcare, and car manufacturing. IEEE SA has been developing standards for over a century, with experts from all over the world participating in that process. IEEE SA is an open community, not officially in the service of any one country.

THE INTERNATIONAL ELECTROTECHNICAL COMMISSION (IEC)

is an organisation that deals with the standardisation of electrical engineering. The IEC prepares and distributes information on all standards for electrical, electronic, and related technologies. The IEC standards cover technologies ranging from power generation, transmission, and distribution to home appliance semiconductors, fibre optics, batteries, solar energy, and many other technologies. The Electrical Engineering Commission held its inaugural meeting in 1906 in London. Since 1948, the Commission’s headquarters has been located in Geneva, Switzerland.

TÖNIS VINT

(1942–2019) graduated from the Department of Printmaking at the State Institute of Arts of the Estonian SSR in 1967. He worked as an artist, graphic designer, and stage and interior designer. He has designed magazines such as the almanac *Kunst* (1971–1977) and *Kultuur ja Elu* (1973–1980). Vint was a member and founder of the artist group ANK '64 and the founder of Studio 22. In the 1960s and 1970s, Vint developed a visual handwriting that would later become his signature style, characterised by the combination of empty black backgrounds with bright images and abstract elements such as crosses, arrows, and dots. As an artist and thinker, Vint was engaged in dialogue with contemporary art as well as older traditions, with particular interests in systems of ornamentation, Eastern philosophy, and aesthetics. His work was also influenced by the principles of Carl Gustav Jung’s analytical psychology. In his art research, Vint worked on visual phenomena, expanding upon these investigations in publications as well as lectures held at his home.

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Power Symbol, The International Electrotechnical Commission (IEC), 1973

Digital image, The Museum of Modern Art, New York / Scala, Florence
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