SCTMG 2021
International Scientific Conference «Social and Cultural Transformations in the Context of Modern Globalism»

INSTALLATION: FROM READY-MADE TO HAND-MADE DESIGN

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Abstract

The introduction to ready-made art practice leads to a revision of the traditional art model and the trend development of the things-signs manipulation in the design. Understanding the concept of "ready-made" is not possible outside of the cultural context. Given the special kind of organized symbolic space, ready-made art becomes the basis of installations. The establishment of a signified object in a certain context leads to the transformation of signifiers, the emergence of connotations and associations. In a postmodern situation, the principle of citing the past is realized in design as the installation of commonplace things, forming an original meaning. Along with high technology and poetic inventions of exquisite things, a hand-made design arises, the essence of which is in witty design decisions by manipulating typical consumer goods. Taken in the context of a specific space, hand-made design products act as installations. Installations are created as part of pop design, anti-design, deconstruction and postindustrial areas. Traditionally, design installations are showcases, showrooms, structures in the interior and exterior of the urban environment. The installation has a special function in park areas and places of entertainment - the creation of a fantasy space that can surprise, entertain and give rest to the visitor. Technical ingenuity and intellectual confrontation with the mainstream as a principle of hand-made design and installation view allow designing original things from the banal, beat things-signs in different contexts, provoking new connotations and distant associations.

1. Introduction

The introduction of ready-made art, objects, and designs into art led to a revision of the traditional art model. The previous theory of art as an aesthetic reality, delimited from reality, was replaced by an institutional concept, according to which a work gets its status in the context of culture. In a historical perspective, ready-made acquires the status of a work by manipulating objects, artifacts, structures, collages and assemblies. The analysis of contemporary art and design in the aspect of object manipulation becomes relevant (Gaskell, 2019).

2. Problem Statement

The ready-made principle becomes not only a source of installations in artistic practice, but also one of the ways of constructing in design. At the present stage of the development of civilization, there are things in design that are constructed from ready-made objects. This is a special type of design. It leads to avant-garde solutions.

3. Research Questions

The subject of the study is the design that uses ready-made principle. The connotations of art practice, hand-made design, and design installations are studied.

4. Purpose of the Study

The purpose of this article is to analyze projects and those connotations that arise in the situation of constructing things in a cultural context.

5. Research Methods

Institutional theory plays an important role for object analysis in artistic practice. It appeared thanks to Danto (2013) and Dickie (1984). Woolheim (2015), Wolterstroff (2017) and Margolis (1984), contributed greatly to working out of object analysis. They were guided by Goodman's (1968) works. Goodman's theory "world creation" is based on unique understanding of the symbolic representation in neo-kantian tradition. In neo-kantian tradition symbol is a generative model. At the same time, Goodman uses three-term theory sign-referent-denotation for language of art creation (Peirce, Ch., Frege, G). It describes the process of symbolizing. Reference is not only indication of the subject but the name of the subject and imposing it a label (sign and predicate). Identification of the label, in turn, is implemented in a symbolic system by means of referring to sample - exemplification, so as primary word "type" is correlated to quotient appearance of the word "token".

Therefore, ontological attitude "sign-referent-denotation" is substituted by conventional attitude, but denotation is substituted by reverse denotation. Denotation is reduced to assignment of a label verbal or non-verbal, iconic, musical and quotation, that is to language of art. In the arts cognitive experiences appear and non-verbal samples are admitted. They become the aesthetic sign. Exemplification is selective and

depends on the context. Specific circumstances, where the sample and symbolic system are clarified, are important for exemplification. Reasoning of Danto and Dickie are bases on it (as cited in Kelly 2014). If the object is taken, then when selecting the context in unusual circumstances of the world of art, metaphorical scheme transfer operation takes place. Object became, as it were, a work. For Goodman (1968), aesthetic is not essential but relationally. It can appear and disappear under the influence of random circumstances in a symbolic context. A strong point of Goodman's theory is assumption of non-verbal references. This theory does not explain how artifacts and art events became recognized and unchangeable avant-garde classics.

It seems that for analysis of the process of involving ready-made in arsenal of fiction, two-term theory sign by Ferdinand de Saussure is more productive. It is a ratio of signified and signifying when meaning arises as mental image. The theory allows taking into account public views and opinions in the process of transformation of signifying of everyday banality in art. Understanding of beauty and art as "a pure form and disinterested perception" is one of the impetuses of analysis (Kant). In semiotic aspect this position means "zero degree of letter" (Barthes, R). In aesthetic attitude it is neutral. However, perception of the commonplace objects, when changing the context, is therefore a risk of mental drama, a game of imagination and mind. It becomes a sign of aesthetic. Finally, the term "art practice" as manipulation with the objects or contexts is used in contrast to traditional understanding of art as aesthetic illusion, limited from reality.

6. Findings

6.1. Manipulation and elimination of the signifier

The functioning problem of the traditional art institute arises when, as an object for perception, Marcel Duchamp displays the *Bicycle Wheel* (1913) in the museum first and the *Bottle Dryer* (1914), and then the *Fountain* (1917). Since all things have meanings, ranging from benefit, value, property and to beauty, privacy and availability, so the use of things in an inappropriate situation is fraught with the transformation of senses and meanings. The museum, which formerly served as a sacred place of spiritual life and the basis for distinguishing between art and everyday reality, a meeting place for masterpieces and a demonstration of the high tastes of the public, was used for provocation.

Replacing a familiar work with a typical thing - ready-made in a traditional institution is the operation of eliminating the signifier. A typical, banal object means very little, its value is determined by the instrumental function. A thing exhibited in the context of the museum loses its practical purpose and becomes a "pure form", an artifact that puzzles the public and causes a whirlwind of questions. The reception, which uses Marcel Duchamp, and then John Cage in Opus 4'33 (1952) and Yves Klein in their actions (1960), is creating a blind spot among a mass of thoughtful masterpieces. Around the empty space begins the circulation of thoughts, constantly arising questions that have no answers. However, new meanings are attached to the "pure form". The connotations, that gain ready-made, are an anti-masterpiece, annihilating the traditional concept of art as a whole, because there is no imagery, no craftsmanship, no style, and no taste of the public to evaluate commonplace things. Also, the artist's irony arises towards the prejudices of the public and the arrogance of art critics. Especially, this kind of irony – meta-irony, is intellectually played out when it becomes apparent (Cook, 1986). If the wheel is an object of neutrality,

then the urinal exhibited among the museum's masterpieces is "low", shameful, according to the view of the public. A urinal among art masterpieces is a slap in the face of public taste. By signing the R-Matt urinal, which means "I'm a moron," Marcel Duchamp, detracting from his own creativity, taunts the tastes, arrogance and stereotypes of the public. The connotations are negative irony in relation to art, creativity, artist's skill and public prejudice.

It must be said that ready-mades are completely impossible to consider individually and separately. An independent status can acquire, not a typical, but only an original object, such as the surreal 'objet trouvé'. For example, the work by Meret Oppenheim Fur Breakfast (1936), which violates our experience of touching porcelain items, cups and saucers (Berry, 1967). A typical object can only be viewed in the context of a museum, conceptual installations of the dada, traditions of representative art, thesaurus and public opinion.

After half a century, artifacts - Dadaistic ready-made, surreal 'objet trouvé', designs, collages, assemblies, aleatorics, serialism, sonorics, as well as happenings and performances, become common practice of the avant-garde. Their signification, giving the status of a work, turns out to be directly dependent on the social institution, with the only difference being that all culture and political life through *mass-media* is subjected to secondary processing by signs. In a word, the object or event itself may be an "empty place", which under certain socio-cultural conditions may or may not become a work. The meaning of such a "work", like a word in a sentence, gets due to the context; there is a "transformation of the ordinary" (Danto, 1974). However, in addition to the context that allows the signified (things) to acquire a new signifier, it is possible to create a collage, assembly or installation of things-signs. This allows finding a new meaning in known things and their useful functions. This aspect is used in design practice. In artistic activity, the signifier is eliminated for the sake of "pure form and disinterested perception" (Kant). In design, there is a transformation of functions, the subject remains useful. Sometimes the function changes, sometimes the context changes (Eggink, 2010).

6.2. Hand-made design

In the second half of the twentieth century, the scientific and technological revolution opens up many opportunities for the use of new materials and technologies for the industrial production of things (Jameson, 1988). Nevertheless, despite the growth of technology, there is a trend of using ready-made in design.

We can say that a combination of technology and imagination, 'techne' & 'poiesis', is becoming a feature of modern design. This is quite in the spirit of postmodernity, the situation of which from the time of the books by Robert Venturi and Charles Jenks is determined by quoting and playing out the styles of the past, radical irony, semantic associations and connotations (as cited in Venturi, 1966). Venturi (1966) creates laminate chairs as allusions of the past *Art-deco* (1984), *Sheraton* (1982), *Empire* (1983). In the same way, Alessandro Mendini redesigns chair No. 14 by Michael Thonet, the *ultra-light* chair by Gio Ponti. The scope of appeal to various cultural phenomena is expanding rapidly, and original objects are not only assigned to the past. For example, Shiro Kuramata, creating a chair made of *How High the Moon* wire, has in mind one of Duke Ellington's jazz themes. Naturally, being in Paris - the center of world fashion, Philippe Starck plays up the styles and trends of fashion. His chair *Mademoiselle* (2004) is an example of

postmodern quoting and playing out things in a cultural context. The serial chair has been turned into the *Mademoiselle a la Mode* collection (2007). The name *Mademoiselle* allows "dressing" ordinary chairs in unusual "dresses", the patterns of which are the leitmotifs of leading fashion houses. The object takes on symbolic meanings (Casais et al., 2018).

The early experiment of using ready-made in the *Astray by* Enzo Mari and *Putrella container* (1958) is perceived as nonsense or confusion, but the experience of pop art changes everything. A significant role in the development of semantic editing was played by pop art and pop design, like work with signs and sign systems (Alloway, 1974). Under the influence of pop art, one of the design techniques is a collage of dissimilar objects or imitation of cult things (Shanes, 2006). So pop art uses things with an irony in their functionality and thereby creates the aesthetic effect of Jasper Johns' *Light Bulb* (1958), Claes Oldenburg's *Soft Toilet* (1966) and Andy Warhol's *Cambells Soup* (1962). Sometimes a collage of commonplace things - a bearing and pencils, forms an absolutely wonderful image: James Rosenquist's *Space Dust* (1969). Design, on the contrary, uses some objects to create other things, changing their functional purpose. There is a game of values that can cause genuine interest of a user. An excellent object of variable forms is the *Turbo* chair by Joe Colombo (1969). But the aesthetic value of a thing can be enhanced by doubling the shape, for example, table lamps *Balb by* Ingo Maurer (1966), the *Ball by* Verner Panton (1970), the *Lampadina by* Achille Castiglioni (1972). The examples of imitation of things alien to this functionality are table lamps of the *Guns* collection by Philippe Starck, *Happy Pills* vases (2012) and Fab & Novembre chairs by *Him & Her* (2008), a chair dedicated to Joe Colombo by Lomazzi, D'Urbino, De Pas *Joe* (1970) An experimental residential block that evokes retro associations creates the project by Joe Colombo with a *Cabriolet* bed (1970) (Bayley & Conran, 2007).

This aesthetics of pop art is literally embodied in a hand-made designed assembled with irony lamp *Campari* by Rafaele Celentano (2002) or an eclectic floor lamp design *The Kebab* by Committee (2004), associated with a flea market (Wilhide, 2016). However, these objects look very well in themed bars and interiors. However, for expensive, refined brands, this approach becomes an extraction of unusual meanings - a branch of light with crystals for Swarovski by Tord Bountier (2002) or a crystal chandelier-umbrella *Marie Coquine Chandelie* for Baccarat by Philippe Starck (2011).

In contrast to the main trends of functionalism and styling, an anti-design is formed seeking to overcome both the boredom of functionalism and the commercial dependence of styling (Raizman, 2003). Witty ingenuity and intellectual confrontation to the mainstream raises new questions in design. Today there is no question "What do we need?" But the question is raised of our preferences and impressions - "What else would we like?" The correct answer about the purpose of a thing is not technical, but biological and semantic.

Postmodern citation and ready-made open up new semantic possibilities in design, avoiding the banality of serial things. The handmade idea, which contrasts with big brands, may have been inspired by the do-it-yourself punk aesthetic principle (Salvia, 2016). It is not a question of craft making things using industrial elements, such as *Chinese chair* (1944), *Peacock chair* (1947), *Round chair* (1949) or *Wishbone chair* (1950) by Hans Wegner. This refers to a design involving semantic editing, a change in meaning. In short-run anti-design products, which reject the boredom of functionalism, the trend of hand-made design has arisen. In a number of works, the Marcel Duchamp principle was used - ready-made installation. For

the first time, Achille & Pier Giacomo Castiglioni used the installation of typical things, creating bar stools with a bicycle and tractor seats - *Sella* and *Mezzadro* (1957), and then lamps *Arco* (1962), *Toio* (1962), *Snoopy* (1967). Following them, Gae Aulenti designs a table with *Tour* (1993) bicycle wheels. The Fernando & Humberto Campana brothers design the *Jenette chair* (2000) and the *Sushi chair* (2002). Such things become design icons (Albus, 2004). The use of beer cans as an exhaust pipe by Frank Stephenson for the *Mini Cooper* (2008) is very appropriate. This ingenious decision was made impromptu, as a result of which *Mini* found one of the unique design elements.

There is no doubt that we can make a simple composition using bottles as a bunch of fixtures, like the *Milkbottle* chandelier by Tejo Remy (1991). However, the idea of installation is complicated in subsequent projects by Tejo Remy, Marcel Wanders and Ingo Maurer. So Tejo Remy's *Rag* chair (1991) is made from several rugs tied together. Chandelier *Porca Miseria!* by Ingo Maurer (1994) is constructed from a broken china set and cutlery in such a way that it creates an explosion of light. These original solutions are very functional and gain avant-garde meaning in the context of everyday things. However, radical decisions of a brutal type also develop: a sofa made of tires from the Des-in group (1974), a bench made of logs by the studio Droog Design (1999), a sofa made of sandbags by Christian Hogner (2007). Such decisions open up the possibilities of new design, the ability to make something useful from improvised objects and materials. We can say that the essence of the collage and installation is the same as film editing - a comparison of two heterogeneous frames giving the third meaning (Sergey Eisenstein). The illogical use of things for their intended purpose, with the inversion of functions, is capable in a certain context of gaining an aesthetic meaning, surprise, touch or shock. Armchairs *Attica* (1972) and *Capitello* (1971) from the capitals of an antique column from Studio 65 look very attractive in a landscape gardening environment and can revive the familiar atmosphere. Sometimes a combination of ready-made and natural elements can take on ecological connotations, for example, a set of furniture *Animali Domestici* by Andrea Branzi (2000) or fixtures from discarded objects *Tide* (2005, 2011) *Igloo* (2011), *UFO* (2009), *Optical* (2007, 2009) *Drop* (2007) by Stuart Haygarth.

A classic example of a hand-made design is the *Rover* chair by Ron Arad (1981) made from a discarded car seat and a tubular steel frame with Kee Klamp fittings. This highly comfortable and original design, not only has an environmental sense of recycling, but also commercial benefits. However, in addition to editing the readymade, the work by Ron Arad demonstrates another way of manipulating things - the creation of rough-and-ready artifacts that allow distancing from standardized mass production. The author embodies the idea of usable artwork, turning works of art into new finds of design practice and, conversely, using readymade in a crumpled form or in a brutal environment - Ron Arad's *Concrete stereo system made of concrete* (1985), *Pressed Flower* (1986).

A special thinking strategy that arose within the framework of deconstruction becomes a source of peculiar imagery in hand-made design (Forsey, 2013). In architecture and design, in contrast to the logic and order of Art Nouveau, a trend arises with the use of broken shapes and overlapping surfaces, complex geometry and layering of elements with a share of irony. The aesthetics of deconstructivism defends the formula of "broken perfection", which corresponds to the principle of chaos and the maze of postmodern culture. A sample of the deconstruction of the transforming chair is *Powerplay* by Frank O'Gehry (1992), which allows conveying the play of the form (1992). The project resembles jazz, full of improvisations. It

is not important for such a project to be right; it is important to be interesting. Options for a hand-made design designed to evoke associations and memories are a chest of drawers *You Can't Lay Down You Memory chest of drawers* by Tejo Remy (1991) and a heap of chairs *Hey, chair, be a book-shelf!* (2006) by Maarten Baas. Designers Maarten Baas and Franck Bragigand create a collection of collages from *Second hand* chairs (2006). In fact, such designs are fraught with irony and humor, which arise in the process of perception, the game of imagination and reason. Deconstruction using ready-made opens up new meanings in the breaks in the usual meanings of things-signs (Parsons, 2016).

New meanings from the designs of famous things also arise due to the combination of handmade, decorative techniques and industrial technology. The combination of styles as a principle of postmodern citation resembles a readymade editing, with the only difference being that not typical objects are taken, but craft samples and works of art. Armchair *Proust* by Alessandro Mendini (1978) was made for Marcel Proust's anniversary as an exhibition copy in a single copy. This is a handmade work, for which an XVIII-century baroque chair served as a model, and Paul Signac's pointillism is cited in the upholstery. In fact, this chair, not being a new invention in design, turns out to be an original semantic montage, a bunch of associations of "acquired time".

Handwork involves the use of various techniques and technologies to create small series. *Knitted Chair* by Marcel Wanders (1996) is knitted using macramé technique and impregnated with epoxy. The hardened structure perfectly withstands human weight and has an unusual appearance. A series of chairs *Clay & Smoke* by Maarten Baas (2009) is made as applying plastic to a metal frame, which creates a smoky effect. The lace of *Garland by* Tord Boontje (2002) is made of thin etched metal, and the *Midsummer* (2004) chandelier is hand-carved from Tyvek, resistant to tearing synthetic paper. The decorative pattern is designed using computer graphics. The armchair by brothers Campana Favela (2003) is composed of a variety of hand-glued wood blocks. Their *Vermelha chair* (1993) was inspired by a large rope bay. Yoshioka Tokujin uses crushable aluminum to manually extrude seats. However, we can get the shape of a chair using a sledgehammer - *Do Hit by* Marijan van der Pol (2013). In fact, manual work is combined with experiments with new materials or searches for original combinations of objects. It allows you to create unique things among the mass model production.

6.3. Design installations

Unlike art installations with aesthetic value, design installations are functional, although they have an entertaining function when conceived. Although of course there is a borderline area of design and art – Alen Jones' *Living Room* (1969). The main function of design installations is advertising. Installations can be used in various marketing strategies - sales promotion, product-placement, image creation or PR. Starting from the interiors by William Morris (1890), showrooms for furniture brands by Kartell, Cassina, Driade, which are designed to carry an advertising function, have become the most famous tradition. For example, there is an installation view with Le Corbusier furniture and a lamp by Arch Acile Castiglioni for Cassina or a radical design presentation for Vitra. The principle of arranging furniture samples involves an appeal to the traditions of the design history and, in the context of scientific and technological progress is surrounded by connotations of perfection, supports the myth of comfort and the modernist utopia that a functional urban environment is a way to harmonize social relations. Showroom is not only a way of

maintaining a brand, but also affirming the value of design patterns among the constant updating of things. However, an original space can be created to promote an innovative product. Spectacular ad for Citizen Studio by DGT Architects is a mobile installation of *Light is Time* (2014) using eighty thousand dials, the movement of which as the play of light caused euphoria among the audience. It is worth paying attention to the installation by Yoshioka Tokujin who created a special aesthetic space of the *Tornado* for *Driade*, where a whirlwind revolved around his chair made of pressed paper *Honey Pop* (2001). An example of a sales promotion strategy is the Kazumasa Nagai's *Pleats Please* (2014) exhibition, which has a double meaning: presentation of graphic design and Issey Miyake's brand promotion. Graphics and fashion brands mutually reinforce each other.

Another type of traditional installation is a display case. The founder of advertising through the window was Gordon Selfridges, who opened *Selfridge's* retail department store (1909). However, the massive design of shop windows had not begun until the 1960s of the Fashion House of Mary Quant, Pierre Cardin, Vivienne Westwood and others. Besides the advertising function, the showcase also has a cultural meaning. In large cities, original shop windows become the same attraction as fountains and sculptures that people like to take pictures of (Bayley, Conran, 2007). Shop windows are highlighted, in which part of the assortment fits into a plot, the picture played out, as well as conceptual windows, which can be an expression of corporate identity and typography, advertising the lifestyle or art concept of an artist, photographer, designer or director – Salvador's windows can be an example of Dali, César Baldaccini, Yayoi Kusama, Kiki van Eijk, Solve Sundsbo, Leila Menchari, David Lynch and others. The examples of conceptual showcases are installations by Kiki van Eijk for Hermes, César for Lanvin, Alber Elbaz for Lanvin with dummies in dramatic colors and colors glasses by Mr. Harvey Nichols department store in London (2015).

Finally, an unconventional installation is the organization of a spectacular design in an urban environment: Arne Quinze's in the exterior of *The Sequence* Museum of Modern Art, Nice (2015), Anish Kapoor's *Cloud Gate*, Chicago (2004), *Umbrella Sky*, Agueda (2019). So, Janet Echelman simply stretches the fishing net over the squares and streets, highlighting it, which creates wonderful effect in the night city. The installation can be an introduction of art into a pragmatic interior, as exemplified by *Heartbeat* by Charles Pétillon (2016) from balloons along the ceiling of the South Hall of Covent Garden Market in London. The creation of original installations in the interiors and exteriors of the urban environment by design studios Allegory, Lava, Softlab, studio Job, etc. is aimed at aesthetizing the space and promoting the brand.

The installation has a special function in park areas and places of entertainment - the creation of a wonderful space that can surprise, entertain and give rest to visitors. Such is the fantastic *Tarot Garden* near the town of Garavicchi, created by Niki de Saint Phalle and Jean Tinguely (1979-1998). The philosophical idea is the embodiment in the structures, sculptures and installations of 22 Arcana, correlated with archetypes. The meaning of this park is to be "a refuge from cares and a refuge of joy" (Saint Phalle). In this case, the cultural context of correlating the park is not just a mantle of Tarot cards, but the practice of avant-garde.

7. Conclusion

As an art problem ready-made opens up the principle of working not with illusion but with reality itself and the possibility of manipulating things-signs in the context of culture. There are two trends in the design of installations - in art and in design. The ready-made principle in design allows creating a game of meaning against common places, commonplace and boredom of consumer goods. In a postmodern situation, when cultural values are played out, hand-made design and installation view by manipulating things-signs, their installation and inversion of functions open up new associations and connotations of the product functioning in the context of culture. This creative approach to designing not only overcomes the banalities of serial products and the urban environment, but also opens up new horizons for project thinking on the verge of functionality and art. Technical ingenuity and intellectual confrontation with the mainstream make it possible to construct from the banal original, beat things-signs in different contexts and provoke new connotations and marginal meanings.

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