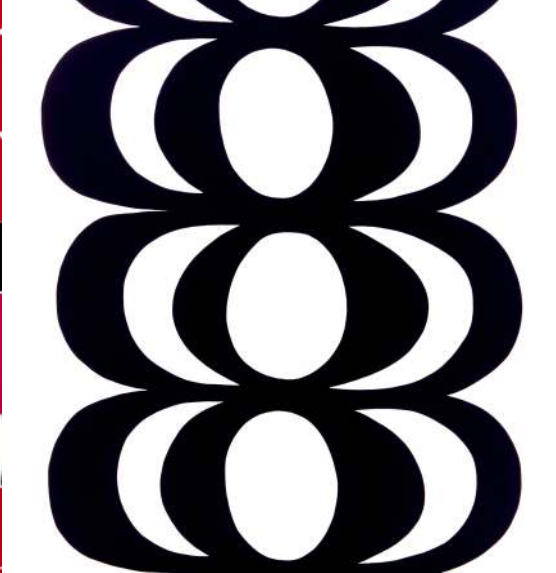




Vodnik po razstavi / Exhibition guide

Marimekko

Tekstilije, moda, arhitektura / Fabrics, fashion, architecture

Potujoča razstava Muzeja oblikovanja iz Helsinkov, Finska / Visiting exhibition by the Helsinki Design Museum, Finland
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Marimekko

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Miselne poti ob razstavi Marimekko

Razstava nudi ogled zgodovinskega razvoja podjetja, ki je v obdobju vsesplošnega povojnega pomanjkanja razširilo svojo ponudbo s proizvodnje tekstila na modno oblačilno industrijo, pa tudi na notranjo stanovanjsko opremo in arhitekturo. Od lokalne tovarne do mednarodno priznane blagovne znamke – to pač ne more biti drugega kot zgodba o uspehu.

Današnja podoba podjetja, kot jo predstavljata potujoča razstava in velika spremna tematska monografija, je plod številnih izjemnih strategij in svobodomiselnih idej na področju modnega oblikovanja. Te so temeljile na manj ustaljenih, neprevladujočih praksah modnega sveta. Prav zato so za podjetje v času uvajanja pomenile določeno tveganje, saj je odziv potrošnikov na drugačno ponudbo manj predvidljiv. Tako so se v začetnem obdobju svojega obstoja navezovali na domači trg in mu ponujali v sodobno oblikovalsko govorico preoblečene elemente historičnih slogov in domačijskih motivov. Preoblikovanje potiskanih vzorcev so vedno znova podredili sočasnim umetniškim vplivom (npr. pop art in op art) in tako kreativno povezali preteklost s sodobnostjo. Modnemu svetu so v 50-ih in 60-ih letih 20. stoletja smelo ponudili kreacije, ki so delovale kot pravi mali upor proti prevladujočim modnim linijam tistega časa in njihovi sezonski spremenljivosti. Njihovega preboja verjetno ne gre pripisati zgolj novi estetiki in nekonvencionalnim vzorcem; to bi zlahka predstavljalo zgolj eno od modnih vzporednic, prepuščenih na milost in nemilost izbiri in osebnim okusom posameznikov. Odločilna pri tem je bila navezava oblik na izbrano ciljno skupino potrošnikov in dolgoročno na idejo, celo ideologijo novega življenjskega sloga. Obdobje po 2. svetovni vojni je zaznamovalo vedno večje zaposlovanje žensk, zato je bila usmerjenost na samostojne poslovne ženske in njim prilagojeno praktično »ženskost« ter vsakdanje potrebe bistroumna usmeritev. Prav tako kasnejša usmeritev na uniseks artikule. Idejo življenjskega sloga, vezanega na naravo, svobodo gibanja, preprostost, udobnost, neformalnost in praktičnost so uspeli vplesti v podjetju lastne oblike in jih hkrati predstaviti kot del modernega sveta. Znali so torej začutiti nekatere ključne družbene spremembe, ki so se šele napovedovale, in jim s svojo modno ponudbo dati ustrezno podobo.

Med opaznejšimi strategijami Marimekkovega poslovanja je tudi pripisovanje »finskega« njihovemu oblikovanju in podjetniški identiteti. Navezave na tradicionalne elemente v začetnem obdobju njihovega delovanja na eni strani in uspešna umestitev v mednarodni svet mode na drugi strani sta izhodiščna dejavnika za to. Še bolj je k temu pripomoglo dosledno poudarjanje povezave med finskim in tem, kar predstavlja Marimekko. Gotovo je v korist državi in nedvomno povečuje samozavest podjetja v neizprosni boju za pozornost na globalnem trgu, kjer takšna povezava nudi prednost: če že ne eksotično, pa vsaj tržno nišo nacionalne posebnosti. Takšne posebnosti imajo potrošniki globalne mode v iskanju svojega individualnega izraza nadvse radi.

Izjemno poučno je zato opazovanje procesa, v katerem podjetje dolgoročno gradi svoj uspeh in razpoznavno podobo na poznavanju vsakokratnih družbenih potreb in vrednot in na upoštevanju delovanja trga. Kajti to se izkazuje za močnejši dejavnik uspeha kot iskanje novih in novih estetik; estetski okus potrošnika in njegova izbira sta pač zmeraj znova družbeno-kulturno pogojena. Razstava skuša podati izbrane elemente iz zgodovine Marimekka. Poudarke daje posameznim ustvarjalcem in njihovim uspešnim delovnim podvigom, ki so bili tudi tržno dovolj odmevni, da soustvarjajo razvojno identiteto podjetja in njegovo sodobno blagovno znamko mednarodnega ugleda. Zgodovina podjetja gotovo vsebuje tudi manj uspešne trenutke, odločitve in izdelke, a ti niso deležni enakega spominjanja kot uspešni. Prav to je ključni element, s katerim zgodovina prestopi meje preteklosti stvarnosti kot celote in postane dediščina. Čeprav je dediščin seveda več (naravna in

kulturna, pa družinska, lokalna, nacionalna, globalna, a tudi dediščina posameznih družbenih skupin, institucij, podjetij...), lahko vedno govorimo o izboru preteklosti, navadno tiste, na kateri gradimo sodobno in predvsem pozitivno predstavo o nas samih. Zato razstava v resnici predstavlja dediščino podjetja, na kateri temelji njihova identiteta; naloga te razstave je takšno identiteto Marimekka utrjevati in z njo seznanjati tudi druge. To pa so dobri temelji za uspešno prihodnost.

Zakaj torej predstaviti razstavo o Marimekku prav v Slovenskem etnografskem muzeju?

Z muzejsko politiko mednarodne izmenjave razstav omogočamo (samo)predstavitev drugih kultur oz. institucij pri nas doma, kar presega slabe in neizbežno pomanjkljive poskuse, da bi druge predstavljali zgolj skozi svoje oči. Drugi razlog je vedno večje zavedanje o nalogah, ki jih ima dediščina pri oblikovanju sodobnih identitet. Za etnologijo, ki bi se zgodovini nekega podjetja ali pa razvojnim oblikam mode verjetno posvetila bolj skozi vprašanje uporabnikov in njihove izbire, je razstava o Marimekku izjemna, a vendarle posredna informacija o razvoju oblik. Navadno se etnologija ne ustavlja zgolj pri oblikah, čeprav so te najbolj »prepričljivi« del informacij. Če pogledamo onkraj oblik, namreč zlahka uzremo izjemna vprašanja razmerij med oblikami in njihovimi pomeni, med posamičnimi pojavi in splošnimi zakonitostmi družbe, med preteklostjo in sodobnostjo ... Naša naloga torej je, da tudi skozi razstavljeno gradivo gostujoče razstave skušamo opravljati svoja temeljna poslanstva: ta vidimo v širjenju razumevanja odvisnosti vidnega dela kulturne dediščine od nevidnega, tistega, ki je »pod« samo obliko. Samo tako lahko razložimo, v čem se dediščina loči od zgodovine oz. preteklosti same in kakšna je njena funkcija v sodobnih iskanjih lastnih identitet.

mag. Janja Žagar

Slovenski etnografski muzej, Oddelek za tekstil

Thoughts upon the Marimekko exhibition

The exhibition offers an insight into the historical development of a company that extended its activities from the manufacture of textiles during the time of general post-War shortage to the fashion industry, as well as interior furnishings and architecture. From a local factory to an internationally acclaimed trade mark – this can only be a success story.

The current image of the company presented by the travelling exhibition and the large accompanying thematic monograph is the result of numerous exceptional strategies and free-thinking ideas in the area of fashion design. These ideas were based on less well established, non-dominant practices in the fashion world. When first introduced, this meant a certain risk for the company as consumers' reaction to something different is rather unpredictable. Thus the company initially restricted itself to the domestic market, offering elements of historical styles and homely motifs transformed into the modern language of fashion. The transformation of the printed patterns was again and again subjected to contemporary artistic influences (such as pop art and op art), thus creatively linking the past and the present. They boldly offered to the fashion world of the 1950s and 1960s creations that acted as a real small-scale rebellion against the dominant fashion lines of the time and their seasonal changeability. Their breakthrough can probably not be ascribed only to the new aesthetic and unconventional patterns: that can easily represent only one of the possible approaches to fashion, at the mercy of choice and individual personal taste. Tying designs to a selected target group of consumers and, in the long term, to the idea, even ideology, of a new life style, played a decisive role here. The period after the Second World War was marked by an increasing number of women in employment and so an orientation towards

independent business women, practical “femininity” and everyday needs proved to be a clever one – as was the later orientation towards unisex articles. The company managed to weave the idea of a lifestyle tied to nature, freedom of movement, simplicity, comfort, informality and practicality into designs specific to the company, whilst presenting them as a part of the fashion world. They knew how to sense certain key social changes that were only just emerging and embody them in their fashion creations. Among the more prominent Marimekko strategies is attaching the adjective “Finnish” to their design and business identity. The starting point for this was references to traditional elements during the initial period and successful positioning in the international fashion world. A consistent focus on connections between what was Finnish and that which was represented by Marimekko played an even more important role. It has undoubtedly benefited the country and increased the confidence of the company in the merciless struggle for attention on the global market, where such a connection is also an advantage: if not exotic, at least a market niche for special national features. These are always popular among the consumers of global fashion in their search for an individual expression.

It is extremely educational to observe the process of how the company has built its success and recognisable image on an awareness of current social needs and values, and by taking into account market dynamics. This approach has proven to be a much more important success factor than searching for ever new aesthetics; the aesthetic taste of the consumer and the choice are always rooted in the socio-cultural aspect.

This exhibition presents specific elements from the history of Marimekko. It emphasises selected designers and their achievements that had a resounding enough effect on the market to create the identity of the company and its modern trade mark, which has an international reputation. The history of the company certainly includes less successful moments, decisions and products, but these do not evoke the same memories as the successful ones. And that is the key point at which history transcends the borders of past reality as a whole and becomes heritage. Although there are different heritages (natural and cultural, family, local, national, global, the heritage of individual social groups, institutions, companies, etc.), they always encompass a selection from the past, usually the one on which we build the present and, above all, a positive self-image. Thus the exhibition presents the heritage of the company on which its identity is based; it is the task of this exhibition to strengthen Marimekko's identity and make it recognisable to others, creating solid foundations for a successful future.

But why present the exhibition about Marimekko at the Slovene Ethnographic Museum? The Museum's policy of international exchanges of exhibitions facilitates presentations of and by other cultures and institutions in Slovenia. This overcomes the inevitably limited attempts to present others merely through our own eyes. Another reason is the increasing awareness of the role heritage plays in the formation of modern identities. For ethnology, which would most likely focus on the history of a company through consumers and their choices, the exhibition about Marimekko is an exceptional, but still indirect piece of information about the development of forms. Ethnology usually does not concentrate merely on forms, even though they are the most “convincing” part of information. If we look beyond forms we can easily see the exceptional relations between forms and their meanings, between individual phenomena and general laws in society, between the past and the present. It is thus our duty to carry out our fundamental mission even through material such as is part of this exhibition: to see in the growing awareness of the understanding of the dependence of the visible part of cultural heritage on the invisible which lies “beneath” the form itself. That is the best way of explaining how heritage differs from history or the past, and what function it has in the modern search for our own identities.



Marimekko je bil ustanovljen leta 1951 v Helsinkih na Finskem po zamisli karizmatične in vizionarske **Armi Ratia**. Ime podjetja – v dobesednem prevodu “Marijina obleka” – ima različne interpretacije; odraža mnogoterost asociacij in dvojnosti, ki označujejo estetiko Marimekka: nacionalno in mednarodno, tradicionalno in moderno, ruralno in urbano, naravno in tehnološko. Uvedba Marimekka v petdesetih letih je pomenila oblikovalsko senzacijo, ki se je razširila po svetu. Je eno prvih tekstilnih in modnih podjetij v povojnem obdobju in kasneje. Izrazito veliki tekstilni vzorci in nekonvencionalno krojena konfekcija so prinesli barvitost in neformalnost v siceršnje oblikovanje in svet mode.

Marimekko je neločljivo povezan s Finko, kar je podrobno načrtovala Armi Ratia. Izdelki so bili poimenovani s finskimi imeni, tekstilnim vzorcem so bili za zgled historični motivi, obleke pa so vsebovale prvine tradicionalnih finskih oblačil.

V vsej zgodovini Marimekka so o njegovi ideologiji in estetiki odločale ženske z Armi Ratio na čelu; ta je pridobila obetavne mlade oblikovalke – **Maijo Isola**, **Anniko Rimala**, **Vuokko Nurmesniemi** – in gojila atmosfero sproščene ustvarjalnosti. Sodelovanje med Ratio in dovezetnimi, naprednimi oblikovalkami je omogočilo nastanek koncepta novega življenjskega stila. Marimekko je svojo proizvodnjo razširil in vanjo vključil artikle stanovanjske opreme in arhitekturo.

Razstava prikazuje več kot pol stoletja dolgo zgodovino Marimekka. Osredotoča se na delo nadarjenih oblikovalk, ki so oblikovale identiteto podjetja in sledile burnemu vzponu lokalne tekstilne tovarne do mednarodno priznane blagovne znamke.

Marimekko was established in 1951 in Helsinki, Finland, the brainchild of the charismatic and visionary **Armi Ratia**. The company's name, which literally translates as "Mary dress," has various interpretations, reflecting the complex associations and dualities that define the Marimekko aesthetic – national and international, traditional and modern, rural and urban, natural and technological. The introduction of Marimekko in the 1950s was a design sensation that swept across the international scene, and the company became one of the premiere furnishing textile and fashion enterprises of the post-war era and beyond. The striking, large-scale fabric patterns and unconventional ready-to-wear dresses brought colour and informality to an otherwise self-conscious design and fashion world.

Marimekko is inextricably linked to Finland, an association that was carefully devised by Armi Ratia. Products were given uniquely Finnish names, fabric patterns referenced historic decorative motifs, and dresses showed elements of traditional Finnish clothing.

Throughout Marimekko's history its ideological and aesthetic choices were in the hands of women, beginning with Armi Ratia. She recruited promising young designers, such as **Maija Isola**, **Annika Rimala** and **Vuokko Nurmesniemi**, and fostered an atmosphere of unbridled creativity. Collaborations between Ratia and the open-minded and progressive designers enabled the creation of a new lifestyle concept. Marimekko extended its production to include house wares, interiors, and architecture. The exhibition explores over a half century of the company's history, focusing on the work of the talented designers who defined the firm's identity, tracing its sometimes turbulent ascent from a local textile print works to an internationally recognized brand.

Ustanovitev Marimekka - zgodnja leta

Zgodba o Marimekku se začnja v času travmatične povojne obnove na Finskem. Povpraševanje po različnih vrstah potrošniškega blaga je bilo v tistem času ogromno. Mnoga podjetja so skušala izkoristiti tak trg. Eno teh je bilo Printex, majhna tiskarna v Helsinkih, ki jo je Viljo Ratia kupil leta 1949; da bi povečal prodajo, je ponudbo Printexa razširil na bombažne tkanine.

Vodenje novega, drznega podviga je prevzela Viljova žena Armi Ratia (1912 – 1979), oblikovalka tekstila z izkušnjami v oglaševanju. Namesto da bi posnemala tedanje potiske na tkaninah, je Ratia oblikovala lastne sodobne vzorce ter dajala naročila mladim umetnikom in oblikovalcem. Leta 1951 je bilo registrirano podjetje Marimekko Oy kot neodvisno sestrsko podjetje Printexa. Glavni cilj novo nastalega podjetja je bilo oblikovanje in trženje Printexovih tekstilij.

Marimekko je leta 1953 odprl svojo prvo trgovino na drobno v centru Helsinkov. Z rastjo podjetja so se odpirale nove trgovine v glavnih predelih Helsinkov in ime Marimekko se je uveljavljalo na Finskem. Leta 1958 se je Marimekko predstavil na svetovni razstavi v Bruslju. Tam je Armi Ratia skovala prijateljstvo z ameriškim arhitektom in trgovcem Benjaminom Thompsonom – to naključno srečanje je pripravilo teren za Marimekkovo osvojitve ameriškega trga.

The founding of Marimekko, the early years The Marimekko story begins at

a time of traumatic post-war reconstruction in Finland. There was an enormous demand for various types of consumer goods. Many companies sought to exploit this market; one of them was Printex, a small print works in Helsinki that Viljo Ratia had acquired in 1949. To boost sales he decided to expand the output of Printex to include cotton fabrics. Trained as a textile designer and having worked in advertising, Viljo's wife Armi Ratia (1912–79) took charge of the new venture. Instead of copying motifs from the printed fabrics of the time, Ratia aimed for a modernist aesthetic by designing her own patterns and commissioning work from young visual and textile artists. In 1951 Marimekko Oy was registered as an independent sister company of Printex. The new company's main objective was the design and marketing of Printex fabrics.

Marimekko opened its first retail shop in the centre of Helsinki in 1953; as the company grew, new shops were opened in key areas of Helsinki, establishing its name in Finland. In 1958 Marimekko appeared at the Brussels World's Fair, where Armi Ratia forged a friendship with the American architect and retailer Benjamin Thompson – a fortuitous encounter that would set the stage for Marimekko's conquest of America.



Tovarna / Factory, 1967



Prvi oblikovalci Marimekka

Armi Ratia je leta 1949 zaposlila **Maijo Isola** (1927 - 2001) kot prvo polno in stalno zaposleno oblikovalko Printexa. V poznih petdesetih letih 20. stoletja je Maija Isola začela razkrivati svoje edinstvene, prepričljive izrazne oblike. Njena prva tematska serija se je imenovala Luonto (narava, 1957 - 59), sledili sta seriji Ornamentti (ornament, 1960) in Joonas (Jonah, 1961).

Vuokko Eskolin-Nurmesniemi (roj. 1930) je za Printex / Marimekko oblikovala med letoma 1953 in 1960. Skupaj z Arvom Nurmijem, strokovnjakom za barvanje tkanin, je v Marimekku razvila nove tiskarske tehnike. S pomočjo svojega moža Anttija Nurmesniemija, oblikovalca interierjev, je ohranila tesno vez z najnovejšimi trendi v moderni arhitekturi in dizajnu. Dva klasična vzorca iz njenega zgodnjega obdobja sta Röttti (1954), dekorativna tkanina z močnimi dinamičnimi barvnimi kombinacijami in strogimi geometričnimi vodoravnimi črtami, in Piccolo (1953), tkanina za oblačila z mehkejšimi navpičnimi črtami. Njena filozofija modnega oblikovanja odseva njene poglede na sodobnost, ki jih je posredovala v udobna in praktična oblačila za vsakodnevno rabo. Preprosto krojene obleke so bile ustvarjene za dopolnjevanje in poudarjanje individualnosti nosilca. Njen pristop k modi je narekoval, da vzorec blaga določa obliko oblačila – tako na primer močan vzorec dopolnjuje oblačilo preprostih linij.

Marimekko's first designers

In 1949 Armi Ratia hired **Maija Isola** (1927–2001) as the first full-time designer for

Printex. In the late 1950s, Isola began to find her own unique, confident means of expression. Her first thematic series was called Luonto (Nature, 1957–59), and the following series Ornamentti (Ornament, 1960) and Joonas (Jonah, 1961).

Vuokko Eskolin-Nurmesniemi (b. 1930) worked as a designer for Printex / Marimekko from 1953 to 1960. Together with Marimekko's fabric-dye expert **Arvo Nurmi**, she was able to develop new printing techniques. Through her husband, Antti Nurmesniemi, an interior designer, she maintained a close connection with the latest trends in modernist architecture and design. Two classic patterns from Nurmesniemi's early period are Rötti (1954), a furnishing fabric with intense, dynamic colour combinations and rigid, geometric, horizontal stripes, and Piccolo (1953), a garment fabric with softer, vertical stripes. Vuokko Nurmesniemi's fashion design philosophy reflected her views on modernity, which she interpreted through comfortable and practical garments suitable for everyday use. The simply constructed dresses were designed to complement and accentuate the individuality of the wearer. Her fashion approach also dictated that the fabric's pattern should determine the garment's design – for example, a strong fabric pattern complemented a garment with simple lines.

Novi oblikovalci

Annika Rimala (roj. 1936) je leta 1960 nadomestila Vuokko Nurmesniemi na mestu glavne modne oblikovalke Marimekka.

Marimekko je bil tako močno povezan z modnim oblikovanjem Nurmesniemijeve, da je bilo na začetku Rimalovi težko uveljaviti svoj stil.

Da bi modna proizvodnja postala še bolj raznovrstna, so v istem obdobju angažirali tudi **Liso Suvanto** (1910–1983). Njena volnena kolekcija je vnesla v modo Marimekka novo eleganco. Lisa Suvanto je izbirala visoko kvalitetno, ročno tkano volneno blago. Kot tekstilna oblikovalka ni oblikovala le tekstilij, ampak tudi oblačila.

Uspeh Marimekka na Finskem in na mednarodnem tržišču je povečal samozavest Armi Ratia, a tudi drugih oblikovalcev. Sproščeni stil Maije Isole se je razvil v serijo Arkkitehti (arhitekt); naslov je tovarna uporabila za obsežno promocijo grafičnih dizajnov, namenjenih arhitektom in oblikovalcem interijerjev. Te serije vzorcev iz obdobja med letoma 1961 in 1973 odražajo vplive tedanjih trendov sodobne umetnosti kot so abstraktni ekspresionizem, pop art in op art.

Filozofija Annike Rimala je bila, da morajo biti oblačila oblikovana za svobodno, neomejeno gibanje. Da bi to dosegla, je Rimala povečala volumen oblek ter paleto vzorcev, ki podpirajo neformalnost in udobnost.

New designers

Annika Rimala (b. 1936) replaced Vuokko Nurmesniemi as Marimekko's chief fashion designer in 1960. Marimekko was so closely associated

with Nurmesniemi's fashion designs that at first Rimala found it difficult to establish her own style. To help diversify the fashion production, Liisa Suvanto (1910–83) was brought in around the same



Annika Rimala

time as Rimala. Liisa Suvanto's woollen collection brought a new elegance to Marimekko fashion. Suvanto chose high quality, hand-woven wool. As a textile designer, Suvanto designed not only the fabrics but also the clothing.

Marimekko's success both in Finland and on the international market increased the confidence of Armi Ratia as well as that of the designers. Maija Isola's loose, uninhibited style evolved into the Arkkitehti (Architect) series, a title adopted at the factory

as a way of promoting large-scale, graphic designs to architects and interior designers. This series, with patterns dating from 1961 to 1973, show the influence of current trends in contemporary art, such as abstract expressionism, as well as pop art and op art.

Annika Rimala's philosophy was that clothes needed to be designed for free, unrestricted movement. To achieve this, she correspondingly increased the volume of her dresses and the scale of the fabric patterns, favouring informality and comfort.

Mednarodna slava in načrti za prihodnost

Marimekko se v šestdesetih in zgodnjih sedemdesetih letih ni pojavljal le v številnih izjemnih modnih medijih, ampak tudi v splošnih revijah o življenjskem stilu. Za širjenje

videza Marimekka so bile izjemnega pomena naslovnice italijanske revije *Abitare*, danske *Mobilia* in nemške *Schöner Wohnen*. Leta 1965 je vplivna francoska modna revija *Elle* na svoji naslovnici predstavila manekenko v preprosti črtasti Marimekko obleki; s tem je določila modni trend naslednjega leta. V

ZDA je leta 1965 Gordon Park posnel fotografijo za *Vogue* in leto pozneje Tony Vaccaro za *Life*; obe sta bili posneta na Finskem in sta prikazovali manekene v barvitih modnih oblačilih, v svežem naravnem okolju.

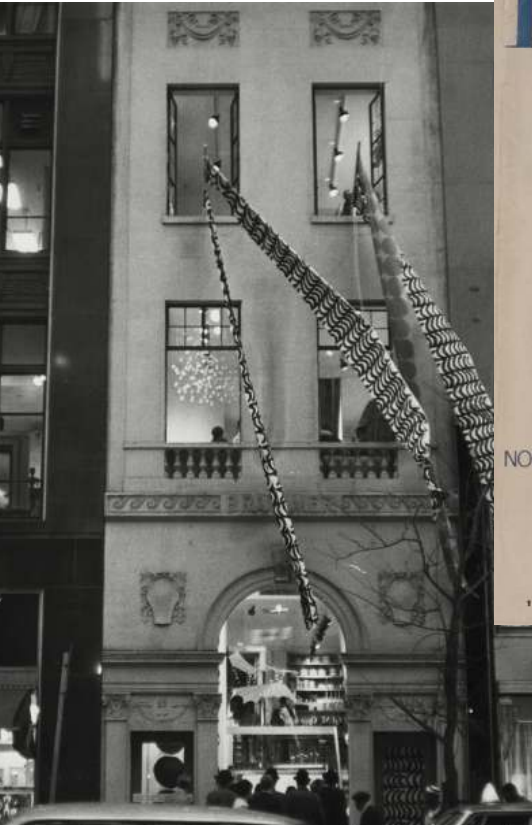
Šestdeseta leta so bila v Marimekku čas novih oblikovalskih pobud. Podjetje je razširilo svoj program iz tkanin in mode na oblikovalski koncept za nov življenjski stil. Leta 1967 je Armi Ratia napovedala namero Marimekka, da oblikuje celo stanovanjsko vas – Marikyla (Marijina vas) – in novo tovarno. Aarno Ruusuvuori (1925 – 1992) je bil arhitekt, izbran za ta ambiciozni projekt. Na koncu so projekt opustili zaradi upada tovarniške proizvodnje. Na posestvu Bokars so leta 1966 kljub temu zgradili eksperimentalno stanovanjsko enoto, imenovano Maritalo (Marijina hiša). Na izkušnjah, pridobljenih med oblikovanjem hiše Mari, je Ruusuvuori razvil tudi enostavno sestavljivo Marisauno.

International fame and future plans

only featured in a number of exceptional fashion features, but also in general lifestyle magazines. Coverage in the Italian magazine *Abitare*, the Danish *Mobilia*, and the German *Schöner Wohnen*, among others, was especially important in disseminating the Marimekko look, and in 1965 an issue of the influential French fashion magazine *Elle* featured a model on the cover wearing a simple striped Marimekko dress, setting a fashion trend for the following year. In the United States, Gordon Park's photo spread for *Vogue* in 1965 and Tony Vaccaro's for *Life* in 1966, both shot on a location in Finland, showed models wearing modern, colourful fashion in lush natural settings.

The 1960s was a time of new design initiatives at Marimekko. The company expanded from fabrics and fashion to the broader concept of designing for a new lifestyle. In 1967, Armi Ratia announced that Marimekko had plans to construct an entire residential village – Marikylä (Mari village) – and a new factory. Aarno Ruusuvuori (1925 - 92) was the architect selected to design the ambitious project. Eventually, the project was abandoned due to a downturn in the factory's turnover, but a single experimental residential unit, called Maritalo (Marihouse), was built in 1966 on the Bökärs estate. Based on the experience he gained while designing Marihouse, Ruusuvuori also developed an easy-to-assembly, prefabricated Marisauna.

New York, 1963



Elle, 1965



Liisa Suvanto, obleka Liekki / dress Liekki, 1974

Prehodno obdobje do sedemdesetih let Globalna družbena revolucija in študentski

in socialni nemiri v poznih šestdesetih letih so korenito spremenili okoljski kontekst Marimekka. V modi je to pomenilo splošni interes za neformalnost in vzpon popularnosti jeansa. Praktično rešitev so leta 1968 našli v kolekciji Tasaraita (ravne črte). Športna narava strojno tkanega bombažnega jerseyja in preprost črtast vzorec sta bila revolucionarna ne le za identiteto Marimekkovega proizvoda, ampak tudi z vidika donosnosti. Večnamenski in uniseks značaj oblačilne linije so hitro sprejeli oblikovalci, intelektualci in potencialni kupci; poslej pomeni klasiko finskega oblikovanja.

Da bi osvežila oblikovalski program Mareimekka, je Armi Ratia leta 1968 najela japonskega oblikovalca **Katsuji Wakisaka**, leta 1969 pa še **Penttija Rinta**. Japonska estetika, ki jo je uvedel Wakisaka, je bila popolnoma nov element Marimekkovega oblikovanja; v popolni harmoniji se je zlila s finskimi idejami o čistosti in preprostosti.

Wakisaka je družini Marimekko kmalu predstavil svojega rojaka **Fujiwa Ishimota**, ki je pred tem delal za Decembre Oy, vejo podjetja, ki sta jo leta 1970 ustanovila Ristomatti Ratia in njegova sestra Eriika Ratia. To podjetje je raziskovalo nove proizvode in trge na področju plastike in drugih modernih materialov. Njihove platnene torbe so postale še posebej uspešne.

Transition to the 1970s The global "social revolution" and the student and social unrest of the late 1960s fundamentally changed

Marimekko's environmental context. In fashion, this translated into a general interest in informality and a rise in the popularity of blue jeans. A practical solution was found in the Tasaraita (even stripe) collection of 1968. The casual nature of the machine-knit cotton jersey and the simple striped pattern revolutionized not only Marimekko's product identity, but also profitability. This multipurpose, unisex clothing line was quickly embraced by designers, intellectuals, and progressive consumers and has since become a classic of Finnish design.



Marimekko trgovina / Marimekko shop, 1967

Armi Ratia hired **Katsuji Wakisaka** in 1968 and **Pentti Rinta** in 1969 in an attempt to shake up Marimekko's design programme. The Japanese aesthetic introduced by Wakisaka was a totally new component to Marimekko design, yet it melded in absolute harmony with the Finnish ideals of clarity and simplicity. Wakisaka soon introduced a compatriot, **Fujiwo Ishimoto**, to the Marimekko family. Ishimoto had originally been hired to work for *Décembre Oy*, a spin-off company founded by Ristomatti Ratia and his sister Eriika Ratia in 1970. *Décembre* explored new products and markets, focusing on plastic and other modern materials. *Décembre* canvas bags, in particular, became a huge success.

Nova doba Med letoma 1972 in 1974 je Marimekko v Herttoniemi, industrijskem predelu Helsinkov, zgradil novo tovarno.

Armi Ratia je umrla leta 1979; Marimekko je s tem izgubil svojo karizmatično voditeljico in svojo gonilno silo. Podjetje so nekaj let vodili otroci Armi Ratie in jo leta 1985 prodali skupini Amer. Nov začetek za Marimekko predstavlja leto 1991. Nekdanja lastnica finske oglaševalske agencije Womana Kirsti Paakkanen je kupila Marimekko in postala nova direktorica. Paakkanenova je razširila proizvodnjo in okrepila svojo oblikovalsko ekipo z večimi novimi oblikovalci. Med njimi je bila od leta 1979 **Ritva Falla**, modna kreatorka oblačil za poslovne ženske.

Mika Piirainen, ki je v Marimekku začel delati leta 1994, je združil preteklost in sedanjost tako, da je ikonske vzorce Marimekkovih nekdanjih oblikovalcev prilagodil modnemu oblačenju.

Če je Armi Ratia razvila koncept Marimekkovega življenjskega stila, potem je Kirsti Paakkanen

zgradila blagovno znamko Marimekka. Podjetju je ponovno utrdila sloves drznega, avantgardnega in edinstvenega finskega podjetja.

V začetku leta 2008 se je Paakkanenova upokojila in prodala del svojih delnic Marimekka nekdanjemu direktorju Sampo banke, Miki Ihamoutili. Novi vodilni modni oblikovalec je **Samu-Jussi Koski**.

The new era In 1972–1974 Marimekko built a new factory in Herttoniemi, an industrial area in Helsinki. Armi Ratia died in 1979, and without its strong-willed, charismatic leader, Marimekko lost its momentum. Ratia's children ran the company for a few years, but eventually sold it to the Amer group in 1985. The year 1991 meant a new start for Marimekko. Kirsti Paakkanen, the former owner of the Finnish ad-agency Womana, bought Marimekko and became its new director. Paakkanen expanded production and strengthened the design team, hiring several new designers. **Ritva Falla** was hired in 1997 to design clothes for the professional woman. **Mika Piirainen**, who started at Marimekko in 1994, united past and present by adapting the iconic patterns of Marimekko's past designers to modern clothing. If Ratia developed the concept of a Marimekko lifestyle, then Paakkanen built the Marimekko brand. She re-established its reputation as a boldly avant-garde and uniquely Finnish institution. In the beginning of 2008 Paakkanen retired and sold a part of her shares of Marimekko to a former Sampo bank director, Mika Ihamuotila. New chief fashion designer is **Samu-Jussi Koski**.

Nova Marimekko tovarnana / New Marimekko factory, 1974

