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on transliteration and translation -- Introduction -- 1 The aesthetic turn after Stalin -- 2 Technical aesthetics against the disorder of things -- 3 Objects of neodecorativism -- 4 From objects to design programmes -- 5 A new production culture and non-commodities -- Epilogue -- Select bibliography -- Index

Sommario/riassunto

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The Russian avant-garde of the 1920s is broadly recognised to have been Russia's first truly original contribution to world culture. In contrast, Soviet design of the post-war period is often dismissed as hack-work and plagiarism that resulted in a shabby world of commodities. This book offers a new perspective on the history of Soviet design by focusing on the notion of the comradely object as an agent of progressive social relations that state-sponsored Soviet design inherited from the avant-garde. It introduces a shared history of domestic objects, hand-made as well as machine made, mass-produced as well as unique, utilitarian as well as challenging the conventional notion of utility. This is a study of post-avant-garde Russian productivism at the intersection of intellectual history, social history and material culture studies, an account attentive to the complexities and contradictions of Soviet design.
