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Nota di contenuto	Introduction: The Communist SurroundSocialist Objects as Critical DesignThe Communist SurroundThe Language of Soviet DesignLate SocialismConclusion Chapter 1: Art, Technology and Design in the Soviet ThawTechnical Aesthetics as a 'Science of Design'Theories of Design in Art and AestheticsProblems of DesignForeign InfluencesFrom Chaos to HarmonyThe Production Art of the FutureObjects of the FutureConclusion Chapter 2: Senezh Studio and the Emergence of a Critical PracticeThe Artist in DesignSeminar for Design and Industrial Art -- Programme of WorkSummary of Courses in Colour and Composition, 1969Industrial Policy and LabourOpen FormSites of Experimentation: Socialist Spaces of the FutureMethodological Philosophy and the Reassessment of Artistic ProjecteeringThe Domestic Information MachineConclusion Chapter 3: Semiotics, Environment, and the Historical TurnAbandoning Industrial DesignRedefining Visual AgitationConservation of Architectural HeritageRetrospectivism, Memory and HistoryTheatricalizationConclusion: Opening the Semiotic Cage Chapter 4: Design and the Projective ImaginationEnvironment and the 'Museification' Debate'Projectivism' and DesignIcons of a Higher RealityUnderground CultureMaiakovskii Square as a Theatre of Post-

Authoritarian UrbanityConclusion Chapter 5: A Quiet Conversation  
Among Things: Memory, Agency and Materiality at the End of  
HistoryBackground: Cultural Ecology and Projecteering in PushchinoThe  
Abandoned HousePerestroika and  
TimePhotographsTablesIconsConclusion Conclusion End  
MatterAppendix I -- Complete List of Senezh ProjectsAppendix II --  
Key PeopleIndex.

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## Sommario/riassunto

"Soviet Critical Design is the first monograph to explore the socialist design practice of 'artistic projecteering', which was developed by the USSR's Senezh Experimental Studio in the 1960s. Tom Cubbin first examines the studio as a site for the development of the design discipline in the optimistic environment of the Soviet Thaw of the 1960s. He then explores how designers adapted to new realities of the Soviet Union of the 1970s and 80s. Over two decades, designers at the studio worked on critical projects that highlighted how the Soviet state's treatment of citizens, urban heritage and the environment was manifest in daily life. Drawing on previously unpublished visual material from private archives and also extensive interviews, this book presents a new history of the late socialist period in the USSR, which gives insight into the creative strategies of designers who engaged their practice as a contribution to broader discussions on alternative models for socialist existence. Overall, it argues that artistic projecteering must be read as a utopian activity which privileged the political and ideological over the functional."--

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