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Industrial Design in Russia from the
Foundation of the USSR in 1922 to
its Dissolution in 1992

By

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INTRODUCTION

This thesis only treats products in European Russia. Once a member state of the former Union of Soviet Socialist Republics, and now a member of the Commonwealth of Independent States recently formed in Eastern Europe.

The main emphasis in this thesis is to point out that design in Russia suffers under economic circumstances which have created a certain type of consumer design. In the West, Russian consumer design may not be fully understood, nevertheless we should realise that simple comparisons between Western and Russian design are not enough to justify the public perception that Russian design is 'bad' design. This thesis will attempt to chronicle the role of industrial design in the Russian economy and attempt to explain the minimal consumer choice that Russian industry provides. While there has always been minimal consumer choice in Russia, great advantages have also been made by Russians in certain areas of industry. This suggests that there are two separate spheres in which Russian industrial design exists.

For the purpose of this thesis and as a result of the rapid political changes in Eastern Europe and the former Soviet Union, it is important that certain terms are clearly defined.

- (1) Russia (Past) : The term Russia in the past tense is used to describe European Russia as a country, and as a part of the Union of Soviet Socialist Republics established in December 1922.
- (2) Russia (Today) : The term Russia used in the present tense is used to describe the Independent Russian Republic (not Russia and the twelve Republics of the former USSR) as a member of the newly formed Commonwealth of Independent States.
- (3) The Union of Soviet Socialist Republics (USSR): The term USSR is used to describe the Union of Soviet Socialist Republics from 1922 to its dissolution on January 1st, 1992.
- (4) Commonwealth of Independent States (CIS) : The term Commonwealth of Independent States refers to the loose economic union of some former USSR states (Republics) after January 1992.

Design in Russian can only be examined in the proper context, which is one of design in a centralised economy. "This means one man management by paid experts, with the tight centralisation of overall administration of each industry in the glavki (chief administration) in Moscow" (2. p71). What this effectively means is that the government takes on full responsibility for all aspects of industry. This means that the state have a full monopoly on the economy, killing the need for competition and eliminating all free enterprise. The government is responsible for economic enterprise. The government is responsible for economic growth, technical advancement, imports, exports and the tapping of natural resources etc. The idea of Central Planning was to endow the Soviet Union with heavy industry. The high profits from production

produce would be put into investment creating an even higher return, with which the government would make even bigger investments adding to heavy industry and again increasing production and return.

Central planning has crippled the Russian economy leading it into stragnation. Seventy years of ill-conceived and mismanaged economic politics have resulted in shortages of everything needed in normal life. Recent years have seen the sporadic disappearance of such common items as soap, detergent and toilet paper. While this is true of consumerism in Russia, the Russians have also made great achievements in heavy industry and gained International recognition for advances in technology and science. Nevertheless the Russian economy is in rapid decline. For example due to the low value ^{of the} in Rouble exchange ^{rate with other currencies} the entire Russian economy is equal to that of Wales (38. BBC Radio 4 News 4-2-92).

The Russian economy in direct contrast to a capitalist economy where a competitive market dictates the creation of new goods. Planned Centralised Economy nullifies any new creation or industrial design effort. How can Russian consumer industrial design function in these circumstances and why has design in heavy industry excelled to match and even surpass Western design? If Russian design can exist in a highly evolved state in heavy industry, there is no evidence to suggest that Russian consumer product design couldn't achieve the same heights if given the opportunity.

Unfortunately for design 'the Russian economy displays all the characteristic features of an unbalanced economy verging on barter' (25. pl7). The money has grown much faster than planned while stagnation has led to a lack of new products. The result being that too much money is chasing too few commodities, which is leading to a rapid decline in the value of money. People in these circumstances become ever more disinterested in working for money and instead they demand hard cash or commodities.

What we have known as the USSR for the past seventy years, suddenly no longer exists. The Union of Socialist Soviet Republics or USSR is no more. Instead a Commonwealth of independent countries have arisen. Countries unheard of since the end of World War 2 have taken the place of the former USSR. In this former Union of Republics, Russia was the dominant ruling power. For this reason this thesis will center on Russia because in its role as ruling power it can be held responsible for the economy, socio-political climate and industrial design, be it good or bad.

This thesis has been prompted by the sweeping changes affecting the world due to changing attitudes in Russia. As a designer, Russia is of special interest, never before have cultural; endeavours been so greatly affected by political ideology and social change. Even today Russia is experiencing change.

This thesis will discuss Russian history, economics, politics and social reform and how industrial design has been effected.

Chapter one sets out the historical perspective for this present period of political and economic change in Russia. It considers the growth of Russia as an industrial nation and discusses the effect on Russian art to create a better understanding of the effects on Russian design present and future.

Chapter two examines the complex condition of the Russian economy in an attempt to put Russian design in a realistic context. Political and social reform will be outlined to see it's effect, if any, on industry and industrial design.

In the third chapter, what is available to the consumer in Russian shops and what relationship does product packaging have to consumer products in Russia.

Chapter four will deal with those areas in design which Russia has earned a reputation as a highly competent industrialised nation. Areas such as civil aircraft and space exploration.

The final chapter will deal with Russian industrial designers now working in Russia to show that design in Russia has high potential in a free market economy. And the obvious potential in the Russian economy for investment.

CHAPTER ONE

Historical Background - Early Economy & Artistic Movements

The importance of drawing on historical perspective is of the utmost importance when examining Russian industrial design. It is hard not to think of any other design history where political and social change have influenced the path of industry so profoundly. Russia has never been a satisfied, peaceful country, it has been driven by war, famine and unrest among peoples of many different backgrounds and languages. From Czars to dictators the plaguelike conditions have seemed unending. During these times and especially during the few peaceful periods of Russian history achievements have found universal recognition and managed great influence.

Today Russia finds itself in the middle of a dangerous revolution brought about by Perestroika. In the West Perestroika was welcomed by all as a turning point in world affairs, a new ground to build world peace and security, East working with West. But what has Perestroika brought the Russian people except promises, in the words of Mark Beissinger of Harvard University, 'Perestroika will be merely a word and a memory unless it results in a productive, efficient, and modernised industry serving the needs and wants of the Russian population' (13. p1).

1.1 Lenin - New Economic Policy

The 1920's was a decade in Russian economic history when a free market, Capitalism at its greatest, came to be regarded as a genuine manifestation of Leninist thinking. It came about in the guise of the New Economic Policy (NEP), which Lenin introduced in an attempt to restore some sort of balance following the civil war. The policy allowed small private enterprises to compete on the free market. It is very important to remember when analysing Russian economic history that Lenin believed that he could force the Marxist teaching upon Russia. He intended to do this by not waiting for Russia to become industrialised, instead he would cause a Revolution and in the revolutions aftermath, industry would be created or forced at a rapid rate creating the working class which Marx believed was necessary to cause a Revolution in the first place. This working class, Lenin believed, would carry Russia from a state of socialism to a state of communism. It is unclear whether or not the New Economic Policy succeeded in this but it is clear that it succeeded in falsely propping up an infant economy. It also brought into existence a Russian Nouveaux-Riche. The similarities between Lenin's NEP and Gorbachev's economic initiatives are obvious, the reprocutation which NEP experienced must be seen as a warning to the Russian leadership. The new entrepreneurial bourgeoisie that NEP inevitably produced is an end product today's government wish to avoid, see (Fig. 1).



- (1) The poster cautions that Glasnost is not a tool for personal gain

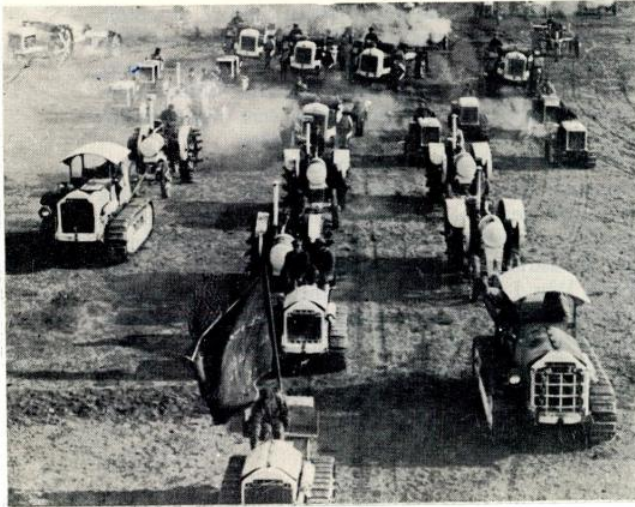
1.2 Building the Economy: Stalin

Stalin followed Lenin in forcing the Russian economy to grow. Although Stalin had different reasons for pursuing this policy. After the revolution in Russia, Lenin believed workers and soldiers would follow their example and follow Russia in setting up communist states, but this did not happen on any large scale. Lenin called this International Communism. Stalin's view was 'Revolution through peaceful means'. He instilled in the minds of Russian people that they, through achievement, had to show the world that communism was naturally better. So Russia had to excel in every field, but especially in highly skilled occupations such as medicine, engineering, technology, space, sports, education, literature, architecture and so on. This belief in International Communism through Russian achievement will be an important factor in explaining why the Russians have excelled in so many areas and fallen short in others.

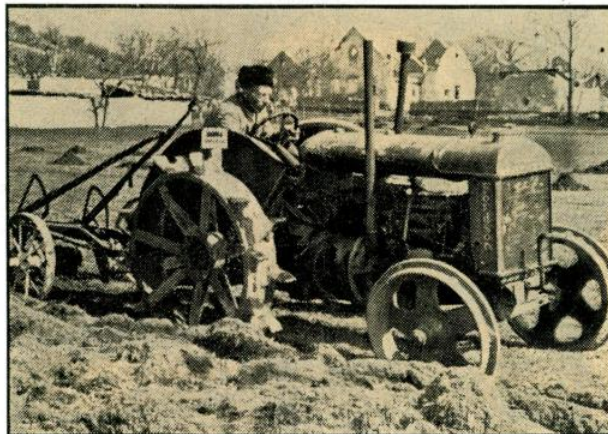
Stalin's five year plans were a formula for a complete planned economy. What these plans would ultimately achieve, would be a rapid expansion of industry with a decrease in agricultural workers who would then become factory workers, and at the same time a decrease in agricultural land but an increase in production to feed the rapidly expanding workforce. This as you can see was a very comprehensive economic plan. Stalin created what seemed to be an economic miracle, but the economy that was created was created, owned and aided by government money, (Fig. 2 shows tractors for collective farms). And the Russian economy continued to exist in this form until the present day, a state of false economy where the profits of certain factories were not profits when the amount of government funding is revealed. An example of this is the East Germany camera company Pentagon which was a show piece of East German economic management. This factory was closed down after economic reunion with West Germany because the production cost of each camera was four times the retail price in West Germany owing to Rouble, Marc exchange.

The planned economy that was instigated by Lenin in 1921 was continued by Stalin and other Russian leaders to the present day. Today the Russian economy is still protected by the government, in its state as a propped up false economy, free from outside competition, marketing and advertising the Russian economy has stagnated and crippled itself. The Russian economy in direct contrast to a capitalist economy, where competition makes it necessary for product differentiation and the creation of new goods, the lack of competition in Russia has brought about a collapsing market with no need for new creative products or product choice. The irony of an impoverished planned economy is a horrible reality the Russian people live with, while the spirit of Lenin and Stalin looms in the background.

The First Five-Year Plan (1928-1932) expanded Russia's economy. These new tractors were supplied for farms near Moscow.
P.I.P.



A



B

(2) A, B Traitors for collective farms



1.3 Art and Design in Post Revolutionary Russia

Today Russia is politically very unstable and economically bankrupt. 'The Russian people are disappointed and envious of Western money. Maybe not so envious of democracy, but democracy is the vehicle in which one obtains the wealth and stability of the West' (14.p30).

In 1917 however the situation was quite different. A new sun had risen to warm the face of the starving peasantry. This was the party shining with it's achievements and it's new hopes of a social, political age. Utopia was far away, but now obtainable. The party was sure, positive and it had the support of a grateful people. So what happened? In 1917 art, culture and design thrived. Will design thrive once again in a new Russia like it did in 1917 or will Perestroika fail to inspire the confidence of the people, keeping in mind the rapidly changing political scene in Russia today, and the already changed socio-political world of Post revolutionary Russia. Let's see what this new age generated and can any influence or lesson be learned that applies to Russia today. | ref?

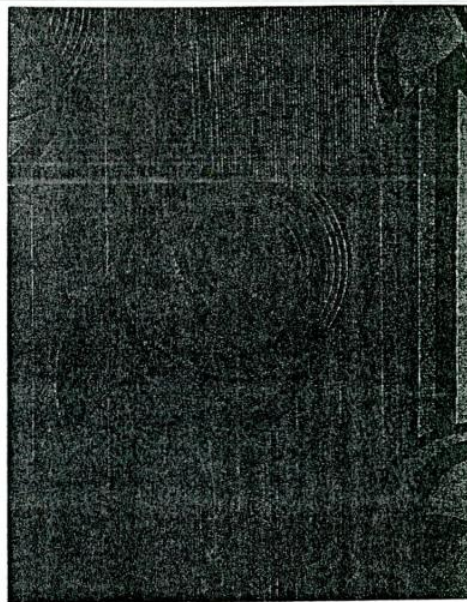
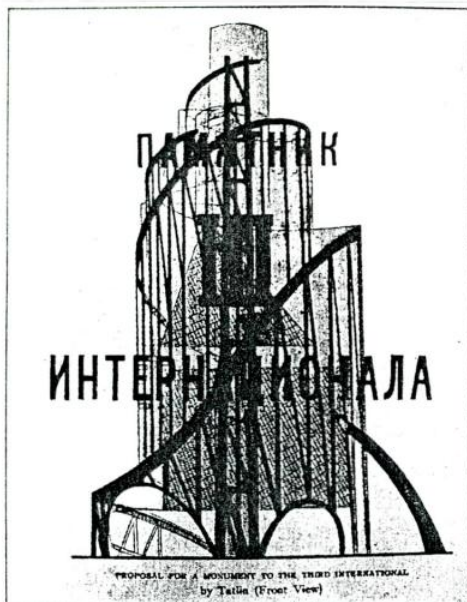
1.4 The Constructivists; Rodchenko and Stepanova

Aleksander Rodchenko (1891-1956) and Varvara Stepanova (1894-1958) really did 'join the party' in 1917: For twenty years they worked as designer-constructors towards a new social order, with commitment and idealism that will seem incomprehensible to many in the Western Design World today.

The strength of conviction that was wrought in young avant-garde artists after 1917 as they recognise the convergence around them of cultural, economic, scientific and finally ideological imperatives in a communist society. The resultant work was communist work. Rodchenko, Stepanova and Alexei Gan were the founders in March 1921 of the first working group of constructivists, which described constructivism as 'The communistic expression of material structures' (3. p151). As the political systems in Eastern Europe crash about us the question is prompted as to what to make of that drive for total renewal that geared itself so completely to a socio-political programme, for constructivism cannot be comprehended as just an 'art movement'.

The constructivist movement went to make up the central core of artistic creativity in the twenties and thirties, it established by far the most characteristic style of that era, examples of which are shown in Figs. 3-7.

The constructivists believed that a new kind of society called for a whole new approach. Art in any form was to be an expression of that society, and should ideally help to change it further. Alexei Gan, the movements foremost theorist, said 'Nothing can be accidental, nothing will derive purely from taste or an aesthetic tyranny, everything must be given a technical and functional meaning' (23. p328).



Top left: Tatlin's Constructivist tower for the Third International was seen as a monument for the Russian Revolution. Its open forms reflected Tatlin's commitment to the aesthetic of the engineer and it was envisaged as an action centre with a broadcasting area at the top.

Top right: A textile design by the Russian designer, Popova, from around 1924. It combines motifs derived from Parisian Orphism with abstract geometric patterns. Textile design was among the most sophisticated areas of design during this period.

Above left: El Lissitzky's cover for I. Ehrenburg's 'Six Tales with an Early Ending', showing compositional and colour preoccupations of the post-revolutionary graphic designers in Russia.

Above right: An anonymous Russian notice for an 'Atheistic Easter Festival' showing the influence of Malevich's Suprematism on graphic design at this time.





(4) Photomontage by Rodchenko



(5) Constructivist design for sports wear from book entitled 'LEF'



В НОМЕРЕ: С НОВЫМ ГОДОМ! С НОВЫМ ЛЕФОМ! — С. ТРЕТЬЯКОВ.
 ШУМ УНТЕРГРУНДЕНА — Н. АСЕЕВ. КУЛЬТ ПРЕДКОВ
 И СОВРЕМЕННОСТЬ — В. ПЕРЦОВ.

МЫ ПОЛАГАЕМ — ЛЕФ. „ВОИНА И МИР“ Л. ТОЛСТОГО —
 В. ШКЛОВСКИЙ. „ВАС НЕ ПОНИМАЮТ РАБОЧИЕ И КРЕСТЬ-
 ЯНЕ“ — В. МАЯКОВСКИЙ. ФОТО. — А. РОДЧЕНКО.

ГОСИЗДАТ

(6) Constructivist poster design

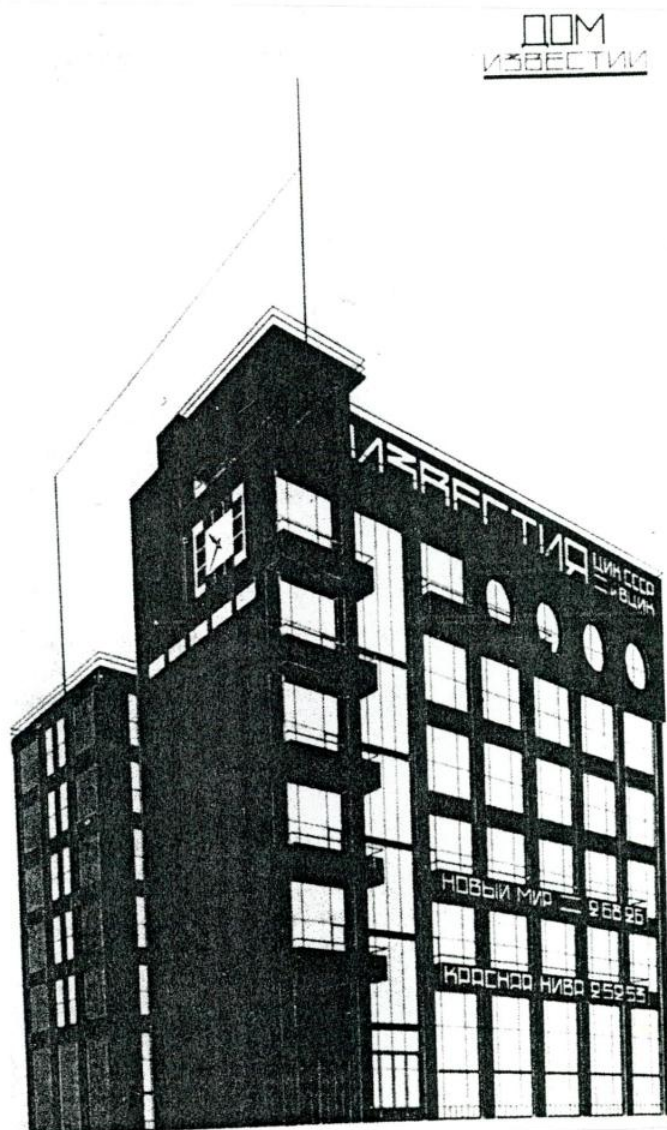
101
101



The building
at the office, Boston, of 1894-95

101

6



(7) Izvestia Newspaper Office, Moscow 1926-1927,
Constructivists architecture.



Outlining such principles constructivists raised and solved problems of the relationship between function, form, structure and material. They established that there should be, firstly, a correspondence between the designerly aim and the object's function, and secondly, that there should be a conscious 'organisation' - a 'construction' on a whole form of elements. In order to achieve such goals, constructivism required the redundancy of embellishment or stylisation, as is reflected in Gan's words.

Constructivism introduced a new and much needed creative method in architecture and design. Ultimately, constructivism stands in the history of 20th century art as a global term embracing the production of works across the whole range of architecture, theatre, ceramics, typography, graphics and textile design. Fig.8 shows an example of constructivist pottery and furniture design.

In those brief years the Russian Revolution and contemporary arts advanced hand in hand. Then, towards the end of the twenties the Russian authorities decided that, such ideas were bourgeois in origin. The political situation in Russia quickly moved towards a totalitarian society. In this political climate the ideals of the avant-garde became politically dangerous. And it was decided that the Russian people could not benefit from such suspect ideals. In 1934, the official cultural doctrine of socialist realism was imposed. This ideology aimed to present a conscious, clean, reflection of Russian life, based on the national tradition of realism. It required a figurative, mass orientated, optimistic approach for all genres of art. Russian avant-garde did survive in an under ground sense but the real emphasis of this Stalinist period was on propaganda.

Because cultural programmes were so tightly regulated and censored, there was very little room for innovation and creativity. This is a symptom which has continued into modern day Russia.

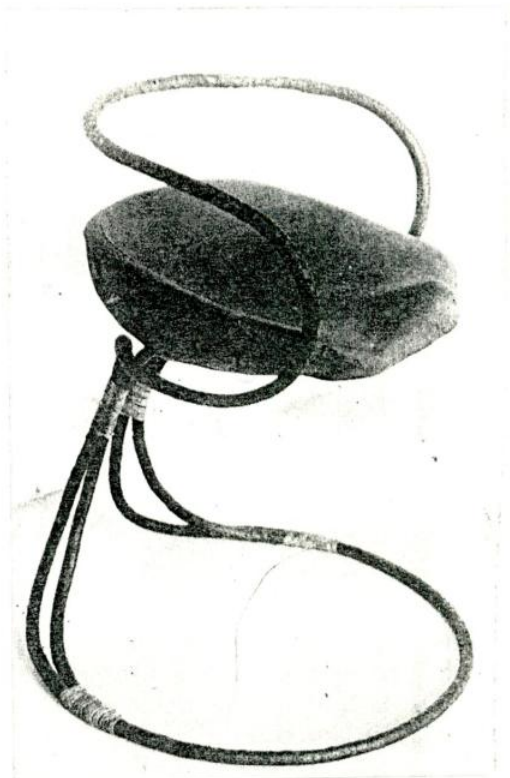
After the death of Stalin in 1953, the political situation mellowed somewhat. Throughout the 1960's and 1970's the cultural atmosphere did not change significantly. This was a period of great stagnation.

Any Russian design subject cannot be examined without first examining this period, this is one of the only periods in Russian cultural development since the revolution where great creativity was experienced. The avant-garde of 1910 through to the 1930's created a glorious chapter in Russian cultural history. One that cannot be separated from the country's political and social upheavals. Artists, inspired by the revolution, abandoned their studios to help design a new society. This brief, explosive era produced Russia's most daring artistic achievements, now proudly displayed in the world's great museums.

Similar changes today are affecting Russia, the speed at which the Soviet Union has fallen apart and the resignation of president Mikhail Gorbachev have been likened to a revolution.



(8) A. Teapot designed
by a pupil of Tatlin



(8) B. Chair design by Vladimir Tatlin made from tubular
steel with rubber moulded seat.



(8) C. Multi-purpose furniture by Redehenko



Fundamental reforms that could affect everything from the country's economic and political foundations to the multiple facets of its culture and ideology are being called for. Constructivism gained momentum in a post revolutionary period, could a new avant-garde fired by the change in Russia emerge today? If a new movement was to emerge in Russia today it could bring about a new approach for a new society. Design as an outward expression of that society which could help to change it further as the old constructivists believed it should.



CHAPTER TWO

The Russian Economy From The Cold War To Glasnost

In chapter one it was stated that the Russian government believed in a ^{Policy} policy of International Communism. Communism would spread to other nations as these nations watched Russia grow in power, achieve and excell. Because of this belief the Russian government directed many into certain areas of industry, technology and military projects to achieve and excell.

2.1 The Emergence of the Super-Powers

Prior to 1939 international relations had remained essentially a European activity. Now Europe was economically and politically bankrupt, not only the defected powers Germany, and Italy but also the victorious powers Britian and France. The world was left with two super-powers: The United States and The Soviet Union.

America had emerged from war the greatest power in the world. Economically she was the richest nation while her sole possession of the Atomic bomb gauranteed undisputed military supremacy. It was therefore to America that prostrate Europe looked for leadership. No longer could America adopt an isolationist role in world affairs.

The one rival to America supremacy was Russia, Although Russia had lost twenty million people in the war, she had made huge territorial gains in Eastern Europe. Poland, Hungary, Romania, Bulgaria and parts of Germany and Austria were occupied by the Red Army. Britian and France though victorious were exhausted. No power in Europe could match Soviet Russia. Soviet Russia was whether it liked it or not the only power that could stand in the path of the United States.

To maintain this position and to rebuild their economy would be no easy task. The Soviets feared the West, 'The Russians suspected the Allies of letting Hitler exhaust his army on the Soviet Union, letting him conquer Russia and kill communism', as was Hitler's intention (5, p295). This isn't mere paranoia, many historians believe in this theory.

The Truman Doctrine which will aid small nations against aggressors supplying them with military aid and weapons along with the Marshall Plan instilled more fear into Soviet Russia. Once Allies with the United States, the Soviet Union and America fell into a state of Cold War which became more evident as time went on. The U-2 spy plane for instance had been spying on the Russians for four years when shot down in 1960. The Americams admitted this but would not apologise.

Under such conditions the SOviet government was without doubt in a position where it had to race with America. Soviet Russia as the opposing super-power entered an Arms Race in conventional and nuclear weapons. America in these early Cold War years had sole possession of an Atomic bomb and had just recently used this horrible weapon on their enemies twice. Under these conditions of fear and distrust Soviet Russia had to gain access to the Atomic Age as quickly as possible. The RUssian economy was directed as if on a war footing with the United States. These were to be the

times of parades in Red Square showing off military might (Fig. 9). An article in Newsweek dated September 9th 1946 carries an article entitled 'United States sea power vs. Russian land power'. The illustration in (Fig. 10) is taken from this article. The growing fear and distrust is also seen in the magazine News Review dated Thursday August 1st of the same year with an article entitled 'Russia's growing fleet', (Fig. 11) is taken from the article which discusses how fast the Russian fleet is growing and lists what the article terms 'known hardware' in the Russian fleet. All of this fear one year after the historical meeting of Russian and American troops in 1945 (Fig. 12). ref

One of the reasons Russia finds itself in economic ruin today is this gearing of the economy toward the stack piling of weapons. Today Russia cannot furnish her people with food or products considered essentials in the West but even still 30.4% of Russia's G.N.P. is spent in defence. 'Despite the end of the Cold War, military spending in 1990 still exceeded \$800 billion on weapons between NATO and the Soviet Union', (21. p74). From these early Cold War years with the Russian economy in isolation, trade with Western Europe and especially America was extremely low. Soviet Russia pursued a policy of isolation and a desire to be self-sufficient. Even though Soviet Russia built for itself an Empire and indeed was an economic and military power as mighty as America her economy never inspired much confidence, not with the Russian people and not with the outside world. The economy seemed to worsen and worsen. Even still the Soviet government seems to spend vast amounts of money on technological achievements. Russia did achieve many things in the spirit of International communism. During this time period Russia amazed the world by putting the first man in space. ref

While Russia managed all of this the economy had stagnated, Russia could not provide for the needs and wants of the Russian population. Today the Russian economy is still in this state of economic disaster, Perestroika was seen as the instrument that would finally end the economic mismanagement of the Soviet economy. This however did not happen. In 1973 a leader described as 'Leonid Brezhnev, a superconfident Soviet leader at the zenith of his power' (28. p6) came to the United States in the hope of revitalising the Soviet economy by opening up trade ties and dealing with the West.

The front cover of TIME magazine described it as Brezhnev Goes Courting shown in (Fig. 13). The article points out that this could be the turning point in East-West relations, questions such as 'is this the time of trade-oriented dollar and ruble diplomacy?' and 'could commerce between the world's undisputed superpowers provide the cement of co-existence for future generations?' (28 p6). These are the key questions on the minds of people today and people back then in 1973. Brezhnev did not succeed in revitalising the Soviet economy but he did succeed in opening up more trade with the West and he did succeed in opening talks on Arms Control. (Fig. 14) shows the gradual growth of trade between Soviet Russia and the United States up until 1973 and (Fig. 15) shows an advert in TIME magazine encouraging trade with Eastern Europe.



(9) 'Soviet military parade in Moscow's Red Square



(10) U.S. seapower v's Russian land power



A Russian naval gunner sights his weapon. It has taken Russia 40 years to repair the ravages wrought by the Russo-Japanese war. Stalin's expansionist policy needs a strong fleet.

(11) Russian's growing fleet, an example of U.S. fear in 1946



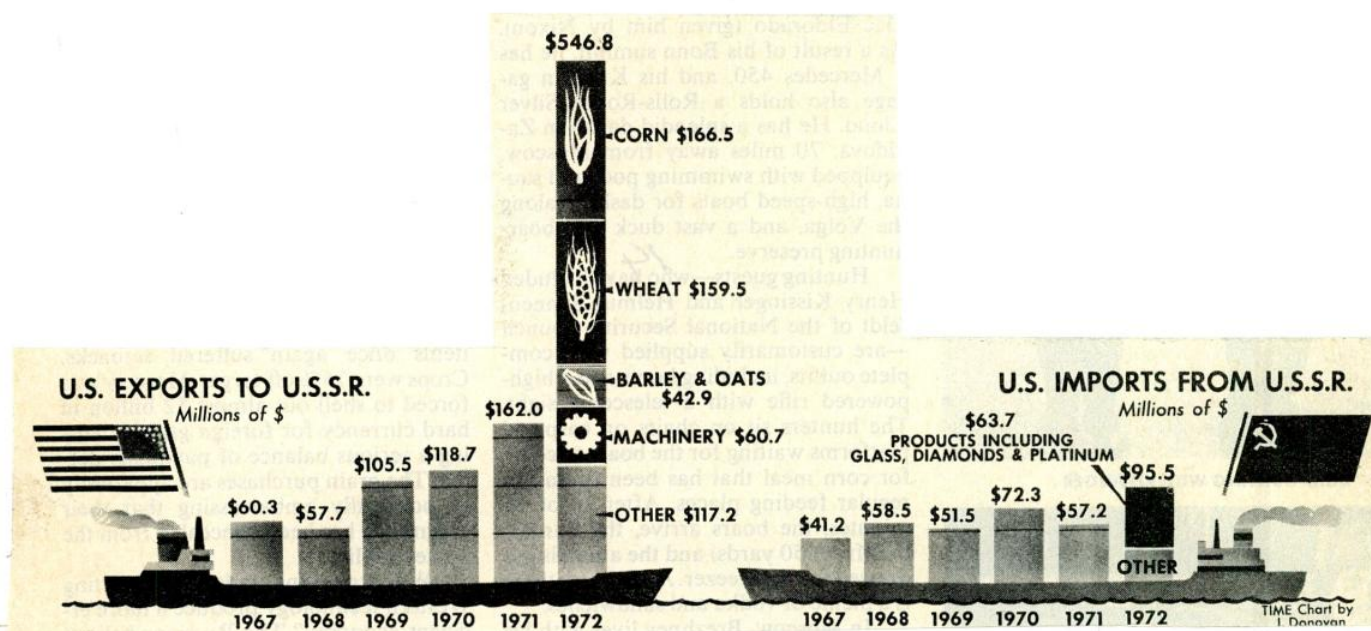
(12) The historic meeting of U.S. and Russian troops at Torgau on the Elbe river on 26 April, 1945

Brezhnev Goes Courting


TIME



(13) Cover of TIME magazine, Brezhnev goes courting



(14) Gradual growth of trade between Soviet Russia and U.S.



Not only is East-West trade growing bigger, it's getting more complicated.

Opening new markets is never easy. But when those new markets are in the Eastern European Region, where the financial terrain is so unfamiliar to most Western businessmen, the task can prove particularly complex.

It's here that Chase Manhattan, with its unique position in East-West trade, can help. We can give Western firms the inside orientation they need: Where the opportunities are. Whom to contact. How to make contact. And what to do after contact is made. Chase has been at the center of East-West cooperation since the first negotiations began.

And Chase is the only U.S. bank with an office in Moscow to help Western businesses with Soviet trade. And another in Vienna for dealings in Eastern Europe. Both of them backed by a specialized New York staff and by the international resources and information network of the entire bank.

Whatever your company's plans, no bank is better qualified to help finance them. Whatever your questions, no bank is better qualified to answer them.

In an increasingly complex financial world, you have a friend at Chase Manhattan.



2.2 Gorbachev, Perestroika and Economic crisis

The economic stagnation that characterised the last years of Leonid Brezhnev's leadership may be explained by a combination of the exhaustion of easily available resources 'and a growing disfunction of the system as the distorted incentive structure increasingly dissuaded people from performing honest work' (10. p22). However, under Perestroika, Russia has moved from stagnation to a serious crisis situation of drastic economic decline. To put things in perspective, Russia's national income has not fallen under Perestroika and unemployment still remains low, at about 6 million which is approximately 4% of the labour force. Also open inflation remains insignificant. Judging solely from these indicators, it is possible to conclude that the economic system was not itself the immediate cause of the economic crisis, the current Russian economic malaise is specific to a command economy out of gear.

2.3 Shortages

One outward symptom of a failing economy is shortages in consumer goods and food. But by its very nature, a Soviet-type economy is an economy of shortages.

There are many indications of shortages, one measures the general availability of goods, which has been regularly assessed by the All-Union Scientific Research Institute for the study of the populations demand for consumer goods and the trade cycles attached to the USSR Ministry for Domestic trade. The general availability of consumer goods fell from 90% of demand in 1983 to 22% in 1989 and to 11% in the middle of 1990 (11. p.19). Of 1,200 consumer goods investigated, 96-97% were found to be in total shortage. This means that the goods were never available for sale (Fig. 16).

Shortages have prompted rationing. A common form of rationing is sales through special channels, notably at places of work. The spreading of rationing tends to bring rising transaction costs and less efficient distribution.

2.4 Calamities in Foreign Trade

The Soviet foreign trade performance has been miserable under Perestroika. Throughout this period, Soviet foreign trade with the West has been characterised by massive deficits, see (Fig. 17). As a result, gross debt to the OECD area doubled from 'US \$25.6 billion at the end of 1989. Added to this are considerable debts outside the OECD countries bringing the grand total to \$60 billion (36 billion currency roubles) at the end of 1989' (11. p27).

Another important factor in Soviet foreign trade was an estimated 'decline in oil production of 37 million tons in 1990 and an even deeper decline in 1991', (11. p28). Oil exports, which amounted to 185 million tons in 1989, will decline by a corresponding amount since domestic consumption **is not likely** to increase. 'The expected slump in exports will be so huge that the Soviet government does not expect increased energy prices (e.g. in trade with Western Europe) to compensate for it' (11. p125). However great the convulsions, we can expect little improvement in Soviet foreign trade performance before basic systematic changes occur.

Table 1: Stocks as Indicators of Shortage

(calculated as of year's end)

Years	Stocks of inputs/ stocks of finished goods	Stocks of consumer goods measured in days of average retail sales
1980	4.8	96
1981	4.9	101
1982	4.6	114
1983	4.6	116
1984	4.7	117
1985	4.7	118
1986	5.2	108
1987	5.6	97
1988	5.8	88
1989	6.2	80

SOURCES: TsSU SSSR, *Narodnoye khozyaystvo SSSR v 1985 g.* (The National Economy of the USSR in 1985), Moscow, Finansy i statistika, 1986, pp. 474, 554; Goskomstat SSSR, *Narodnoye khozyaystvo SSSR v 1987 g.* (The National Economy of the USSR in 1987), Moscow, Finansy i statistika, 1988, pp. 432, 586; Goskomstat, *Narodnoye khozyaystvo SSSR v 1989 g.* (The National Economy of the USSR in 1989—hereafter, Narkhoz 1989), Moscow, Finansy i statistika, 1990, pp. 126, 626.

(16) Table showing shortages in USSR

Table 10: Soviet Trade with the West (OECD Countries), 1984–90

Year	Soviet exports to West	Soviet imports from West	Balance	Gross debt ¹	Gross debt ²
	(billions of currency rubles)			(billions US\$)	
1984	21.4	19.6	1.8	25.6	na
1985	18.6	19.3	-0.7	31.4	28.9
1986	13.1	15.9	-2.7	37.4	31.4
1987	14.2	13.9	0.3	40.3	39.2
1988	14.7	16.3	-1.7	41.7	43.0
1989	16.4	20.5	-4.1	50.6	54.0
1990	17.4	20.2	-2.3	na	52.2 ³

¹Gross debts of the USSR and CEMA banks in the OECD area; BIS/OECD assessment.

²Contracted or guaranteed by the Vneshekonombank; data provided by the Soviet authorities.

³June 1990.

SOURCE: Narkhoz 1985, p. 572; Narkhoz 1988, p. 636; *Vneshniye ekonomicheskiye svyazi SSSR v 1989 g.* (The Foreign Economic Relations of the USSR in 1989), Moscow, Finansy i statistika, 1990, p. 8; *Ekonomika i Zhizn'*, No. 5, January 1991, p. 13; UN ECE, *Economic Survey of Europe in 1989–1990*, Geneva, 1990, p. 204; IMF-IBRD-OECD-EBRD Report, p. 50.

(17) Table showing USSR trade with West



2.5 Privatisation

The process of privatisation has been held up by government indecision, which has come to characterise Gorbachev's policy making. For example, one programme advocates the equality of all forms of ownership, including private ownership, and states 'The right to private ownership shall be rehabilitated and openly recognised' (11. p39). Nikolay Ryzhkov co-creator of perestroika, signed the programme. But in December 1989 Ryzhkov stated that the government could not agree to 'the introduction of private ownership, including of land, denationalisation of state property on a large scale, including small and medium-sized enterprises', (35. p5-7) .

The Soviet debate on ownership heated up in 1990. In the winter of 1989-90, seemingly essential laws on leasehold, ownership, and land were adopted. In reality, only the low an leasehold gained significance. This obscured or omitted the crucial issue of private ownership. In the summer of 1990, a statute on joint-stock companies, another on securities, and a decree on small enterprises were added. At the same time, a state property fund was set up, designed to handle the transformation of ownership. Commercial banks have arisen by the hundreds on the basis of the Law of Cooperatives of May 1988.

By the end of 1990, it was clear that the government and the president were not about to preside over the enshrining of capitalism in the Soviet Union. Gorbachev has made clear that he accepts private enterprise only on a small scale in certain limited sectors : 'It will be decisive only in certain spheres, where the cooperative and state sectors do not work as necessary' (36. p36). Thus, capitalism is very far from Gorbachev's mind. The granting of expanded powers to the KGB in January 1991 to investigate the books of all economic entites suggests that the climate for cooperative and private enterprise was rapidly worsening.

2.6 Assessment of Perestroika

Looking back at Soviet economic policy during the second half of the 1980's, it is difficult to avoid the impression that virtually every possible mistake has been made. 'At present, Perestroika has proven to be an utter economic failure' (11.p30). The most appropriate analogy appears to be Poland in the late 1970's under the rule of Edward Gierek. Recent Soviet economic policies and dilemmas resemble a tragic reprise of the unfortunate second part of the Gierek era and the solidarity period.

Clearly, Gorbachev favoured more of both democratisation and marketisation than Gierek ever did. Still, the outcomes are surprisingly similar. In one way, Soviet Perestroika is worse. The Soviet leaders should have learned from the miserable experiences of the Gierek leadership. Instead they repeated the same mistakes.

It is perhaps surprising how long it took before the Soviet leadership became aware of the economic crisis. In hindsight, we can see that the crisis turned serious in 1988. At the 19th party conference that summer, party members gave warnings of economic calamity, and even still the conference adopted a resolution proudly stating: 'The country's slide toward economic and socio-political crisis has been halted' (11. p31). Looking back now we can see that the economic and socio-political crisis gained momentum, leading to the downfall of Mikhail Gorbachev in December 1991.

2.7 Yeltsin's Triumph, Swifter Reforms

A periodical called 'Problems of Communism' dated January-April 1991 predicted the fall of Gorbachev in saying,

'In September 1990, President Gorbachev possibly had the option of a tentative resolution of the national crisis together with an initial cure of the economic crisis. However, he failed on both accounts, because he was not prepared to accept a diminution in his own power, the weakening of the union, and large-scale privatisation. The window of hope closed in October. After such a spectacular failure, Gorbachev can expect little mercy in his country or in history' (11. p40).

Today the former Soviet Union finds itself in a state of disunion which has taken the form of a quickly put together commonwealth of independent states. Gorbachev, humiliated resigned on December 25th. After the August coup, Boris Yeltsin had already emerged as a new hero in the battle for political and economic reform' (16. p14). Yeltsin it is hoped by East and West is the new man in Russian politics that can bring about the changes that have been debated in Russia for so long under Gorbachev. Indeed the new political environment is more suited to change after the failed coup which proved to be the hard-liners last desperate gasp at traditional Stalinist values. Gorbachev said that 'the market had to be characterised by free prices and economic competition, if it is to function efficiently' (11. p32). The first step to this free market is the lifting of state price control which Yeltsin introduced on the 2nd of January 1992. Boris Yeltsin could be the man who will set the wheels in motion once again. Even though this is now more complex in the newly found commonwealth, the Russians now find themselves in. But in the end the members of this commonwealth will have to cooperate one with the other to survive. Any one state will find it almost impossible to go it alone, even mighty Russia. The reason for this is Stalin's planned economy where each Republic played a singular role in the Union's economy, each Republic coming together to form one economic entity, each Republic having to rely on one another. East Germany for example was before unification with West Germany responsible for 96% of Soviet plastic production.

This second chapter has dealt briefly with the state of the Russian economy. The object of this is to instill in the mind of the reader the unique nature of the Russian economy and consumer environment. Design is driven by the economy, if the economy has stagnated, then design will also stagnate as demand for products falls. There is no need to supply newly designed products if demand has fallen. That is why Russian design cannot be dismissed as old fashioned and style-less by the West, it is more complex than a simple comparison between Western and Eastern product design. Each design for a separate and largely opposite economy. The object of chapter two is to point out the difficult environment that Russian design finds itself in today, the economy's affect on industrial design especially in this very unique case cannot be ignored. It is also hard to ignore the effect of Russia's socio-political climate on all fields of design throughout the years.

So far this thesis it has been pointed out that Russia has suffered economically under the effects of a Stalinist forced economy which has been propped up with vast amounts of money from Stalin's time until the present day. This has created a false economy in the Soviet Union and Russia itself. How has industrial design managed to function in such an environment? And will promised reform at last bring sweeping changes to this design?



CHAPTER THREE

Product Design And Consumerism

We have discussed the Soviet economy and the vast difference between it and our Western economy. However we have not yet discussed marketing and advertising which have become the instruments of affecting sale in the West. In Soviet Russia even today these two Western service industries are recognised as the very foundations of capitalism. We recognise them as vital to a free market economy and the Russians, as they move very slowly toward a market economy have realised the truth of this. Advertising does exist in Soviet Russia and if Boris Yeltsin brings about swifter reforms, advertising will become more and more necessary. Even the small step of lifting state control on prices will increase advertising's role on the high street. In a free market, competition keeps stagnation at bay and competition means advertising and marketing your product.

3.1 That Quintessential Capitalist tool, Advertising

In 1960 Alexei Kosygin, then Prime Minister of the USSR, acknowledged at the annual party congress that the Soviet economy was in deep trouble and that the use of some market-oriented incentives might be necessary to stem the damages. For a young optical engineer named Kozhdon, living in Leningrad and working for the Ministry of Industrial Design the answer was advertising. And so without any real knowledge of the advertising trade, he approached his superiors with a plan to develop pamphlets, broadsheets and other materials aimed at export markets for the factory's new fiberglass boats. The plan was approved and the ministry of ship building established the first post-Stalinist advertising agency in the USSR. Step by step Kozhdon learned his trade in a virtual vacuum.

Design advances were slow to develop in the USSR owing to the strict ideological controls exercised by the mid-level bureaucrats and minor but powerful party functionaries who kept a stranglehold on innovation. 'By the early 1970's, the notion of advertising had, however been accepted in varying forms in other ministries throughout the country' (19. p60). The ship building's ministry's agency had itself grown from six to 160 people, including copywriters, photographers, typographers and designers. Yet growth demanded greater party and government controls, so the Union of Trade Advertising, which published a magazine called Reklama (Fig. 18) to survey the work of advertising groups placed in the various plants and factories throughout Russia and the Republics was established.

The front cover of Reklama magazine 1987 shown in Fig. 19 announces an issue on window displays. Reklama is still Soviet Russia's only advertising magazine. Advertising and packaging in Russia has been greatly affected by the lack of economic resources and by the state monopolisation of goods. The magazine's circulation is claimed to be 60,000 and its offices have become a 'professional information center' (19. p62) for designers and would-be designers caught up in the new openness of Glasnost. 'Yet because of the abysmal condition of the Soviet economy, most of this new wave of advertising is virtually invisible in the streets or stores' (19. p63).



(18) Advertising magazine Reklama



(19) Reklama, announces an issue on window displays

3.2 Product Design

Industrial design in the Western sense of the word hardly exists in Russia. There are no design offices, few independent designers who offer their services to industry. Instead, most factories have their own in-house persons responsible for new product development. This 'designer', who often lacks any special education, must work closely with the plant's director, engineers and planners to whom he is completely subordinate. And it is this awkward collaboration that explains more than anything else the typically anonymous look of most Russian made consumer goods.

The central organising position in this design field has long been held by the Scientific Institute of Technical Aesthetics, (VNIITE are the initials in the Soviet alphabet). 'Aside from issuing a monthly magazine - the Soviet's only design publication- VNIITE serves two major purposes'(15. p28). It provides a haven for serious researchers who work on lengthy, detailed, often esoteric projects that have little in connection with the country's economic and industrial realities. At least, these projects end up with prototypes that can be proudly presented at International exhibitions. This then relates to VNIITE's second major function, which is to create a showcase for Russian design. Lately, the role of design missionary has shifted to a newly established society of Soviet designers. Headed by Yuri Soloviev, who also serves as the director of VNIITE, the society officially represents Soviet design. The society has established a few multi-disciplinary design studios that are to work with industries on a contractual basis, just as they do in the West.

'Designers and architects are also independently setting up design consultancies, so the above mentioned structure will, and is, slowly changing'(15. p31). Companies come to these design consultancies, and it is the company that approves concepts and development, etc., not the Society of Soviet Designers. A full market economy would completely change the old system.

3.3 Russian Consumer Products

Consumer products in the USSR, from cigarettes to motor cars have little in common with their Western counterparts. Given the absence of competition and advertising, the state of the economy and the shortage of raw materials mixed with state control of design and the product designer's compromising position in the factory, Russian designed products have much to contend with. As a result, Russian products feel no need to make an impression or pitch either by name or by design and packaging. A lack of understanding of design's role in industry means that Russia has unwittingly preserved articles once near and dear to the West from an era thirty years ago when marketing and sophisticated advertising were less important.

'Nothing shapes the face of an industrialised country more than its products'(37. p26) : Those from Russia can usually be identified immediately and provoke a feeling of discomfort - we are unsure what to make of them. Initially, they appear shoddy, with their uninspiring, geometric, basic form. The Plastic

casing of the Beirette pocket camera shown in Fig. 20 for example, looks too rubbery and primitive for a technical device, it lacks the sex appeal of similar type products in the West.

More Russian products are shown in Figs. 21-24. These are products that never had to tempt customers. They were the only ones of their kind available. These very products adorned the shop windows of the local state retail stores, unmistakable and self-assured. They are not desirable, glossy or sophisticated because they had no need to be. Russian commodities lack the fetishistic allure of their Western counterparts. They can appear mundane, curiously unfinished and improvised.

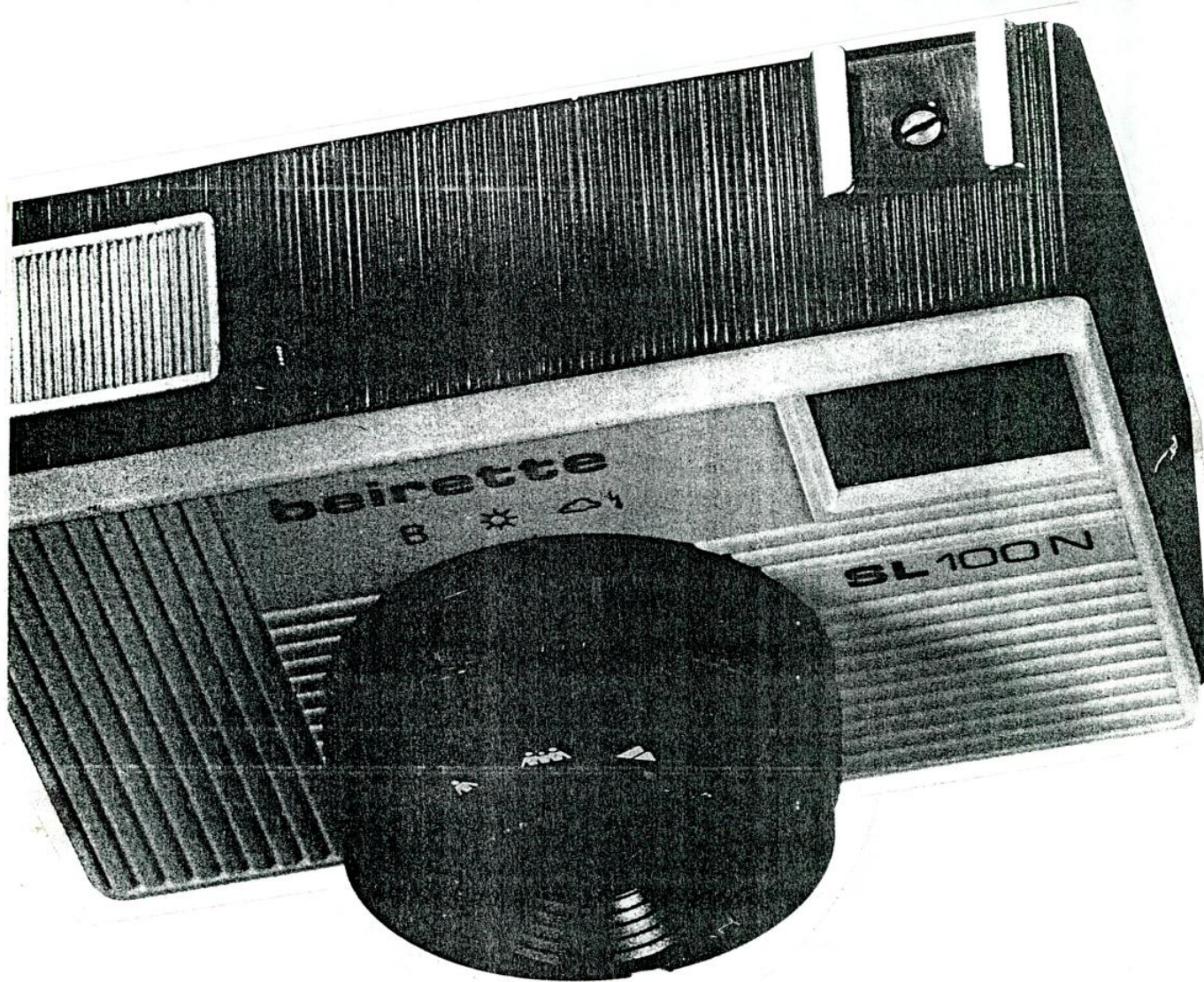
Yet even in such an environment were the importance of design and product diversity have not been recognised, certain attributes of Russian design are to be admirable even to the most critical of Western observers. In the West today we often wish for old fashioned, trusted products that have long since passed away in our Western society. These products have been preserved in the limbo of Eastern Europe. A metal bucket for example in Fig. 25, no longer seen in the West has been replaced by inferior plastic versions. Another attribute of Soviet product design is it's straightforward uncompromising truth to utilitarian design. Fig. 26 for example shows a simple product with simple styling which performs a simple task. As Matthois Dietz, organiser of the Socialist Unity Party said 'These products possess a certain sensuous appeal, and they have in their very simplicity, something we have lost. They do not necessarily point towards the future, yet they undoubtedly represent a source of inspiration' (15. p32).

3.4 Russian Plast

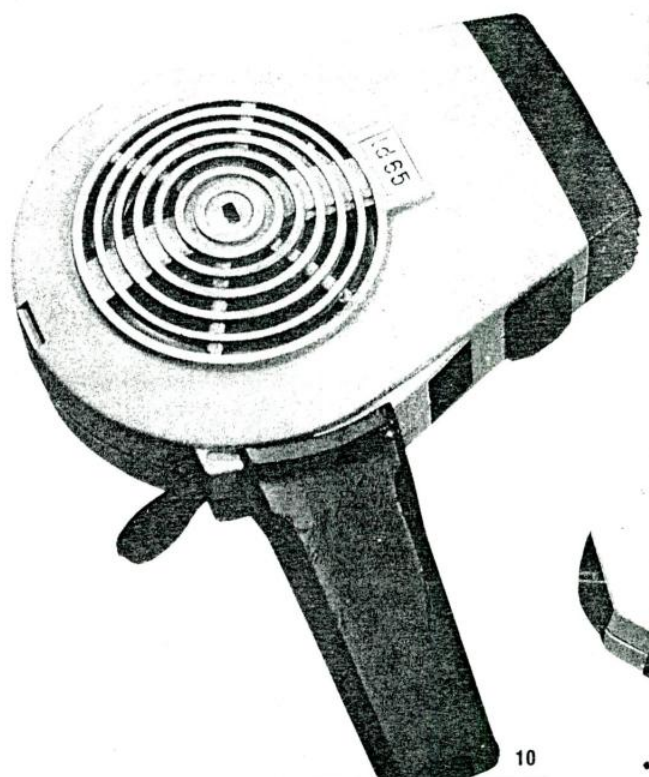
In Russia, plastic is called plast. Today's characteristic plast design in Russia, ranging from toys to the Trabant car's plastic chassis, can be traced back to the chemistry conference of 1958 when it was resolved that East Germany was to become the 'final producer' OF Soviet oil and was to supply the whole Soviet bloc with plastic products. Everything, from egg cups to kitchen units, was to be produced in plastic. Many of these cheap plastic products can still be found among the range of goods on sale in Russia today.

'The material appears, in retrospect, to have been tailor made for an ideology which aimed to create the New Individual, where the state slogan was 'chemistry creates beauty', (18. p35). One distinguishing feature of these plastic designs is their totally smooth surface, the simplicity of which is not wholly attributable to a lack of design expertise.

The aesthetic design of most consumer goods, however, has been trapped in a rigid time warp. Streaky plastic pots and radios with faulty knobs have remained the order of the day. The evolution of commodity goods has slowed down even stopped altogether, allowing product forms now obsolete in the West to continue in a design limbo. As real developments were made in functionalist design in West Germany, these were shadowed in the East with poor imitations. Pens that recalled the Rotring style, televisions that looked like West German Braun originals were developed but never left the trade fairs or made it to the stores.

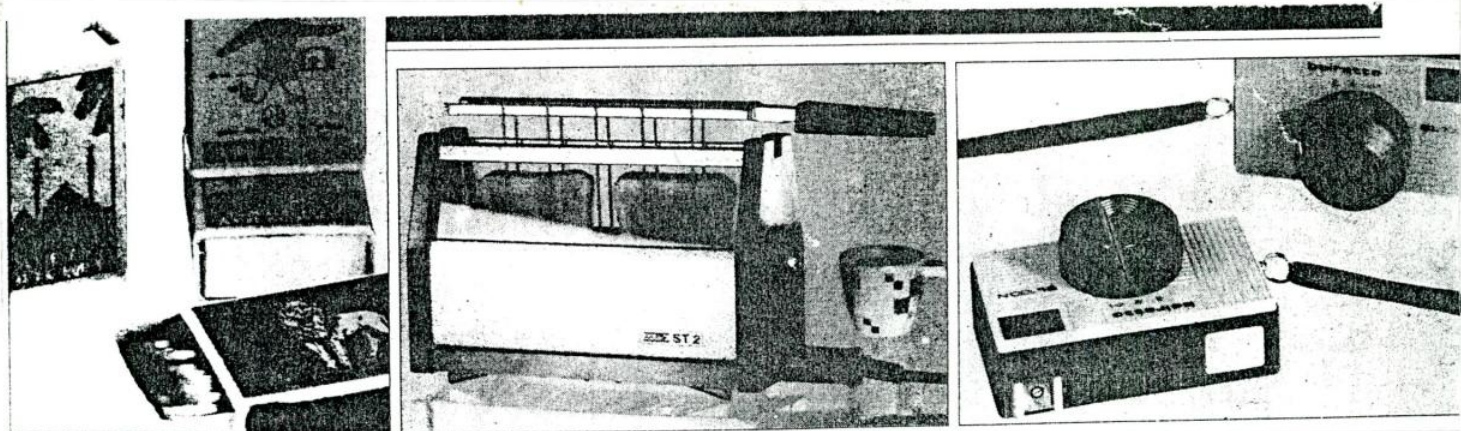


(20) Beirette pocket camera, a technical device that doesn't quite look like one

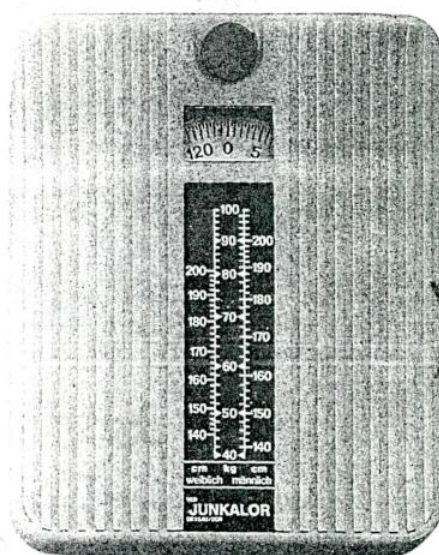


(21) Minimal design in hairdryers

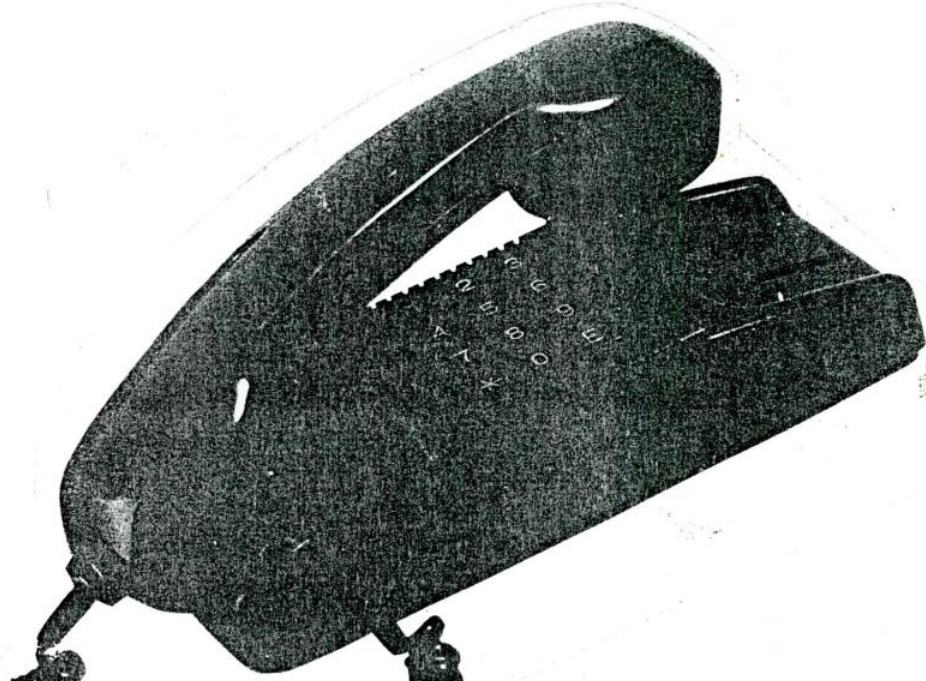




(22) Collectors items: Russian matches, side-flop toaster and cameras

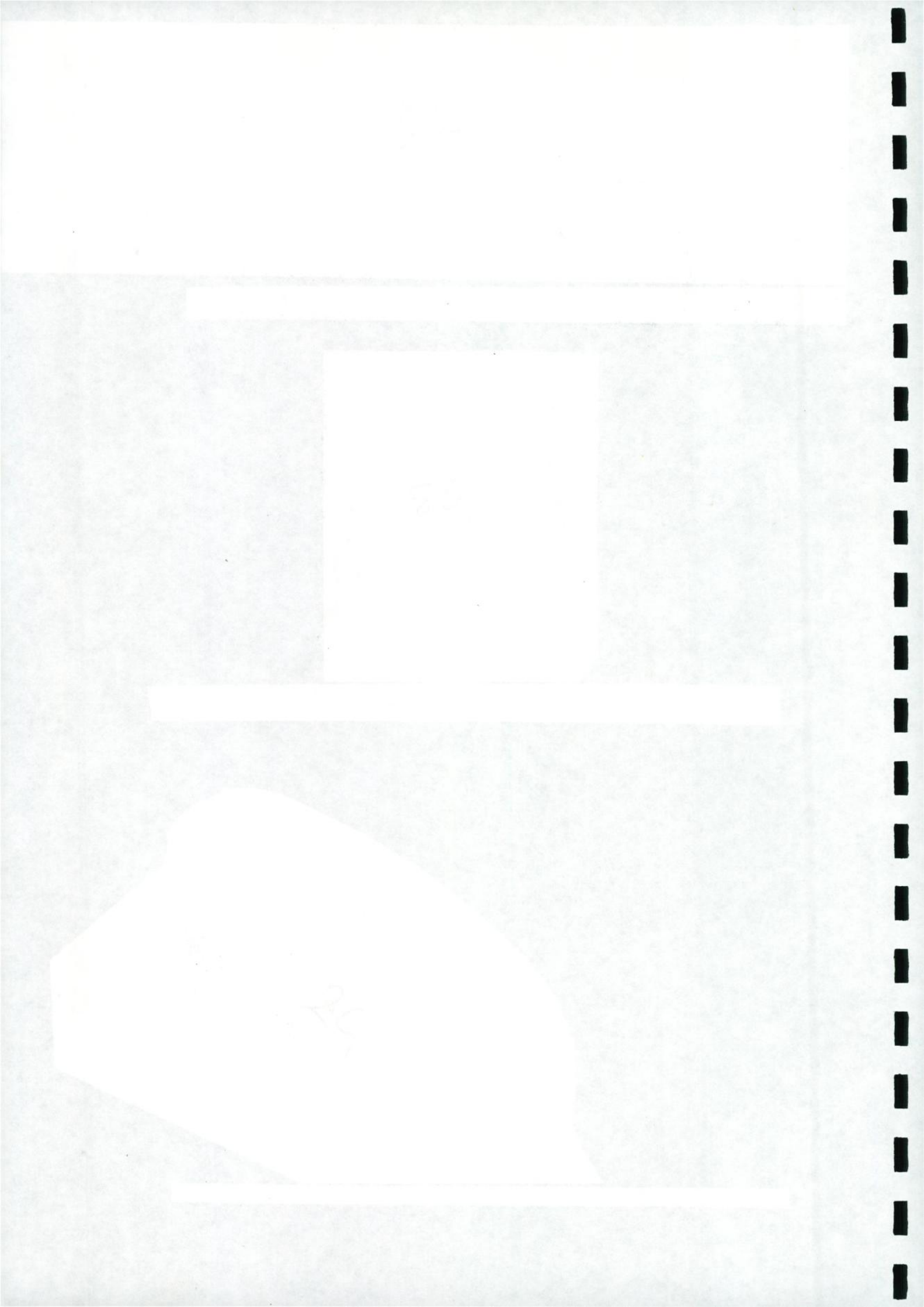


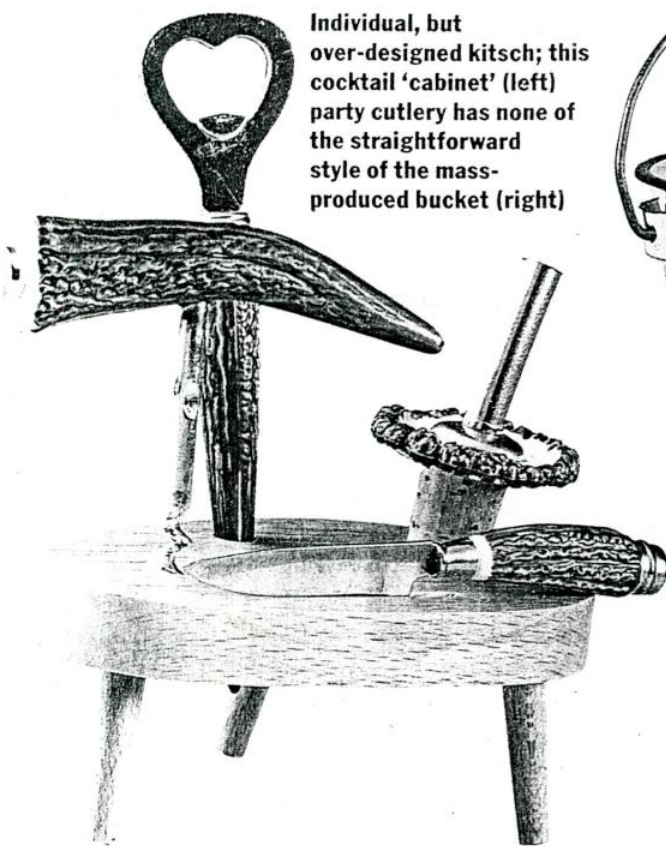
(23) Weighing scales in shocking pink moulded plastic from nationally owned manufacturer Junkolor



(24) A phone which isn't competing in a free-market

competing






Individual, but over-designed kitsch; this cocktail 'cabinet' (left) party cutlery has none of the straightforward style of the mass-produced bucket (right)



(25) Mass produced metal bucket





Go to work with an egg?
This carton complete
with salt cellar is cheap
but its sleek styling
is worthy of Porsche

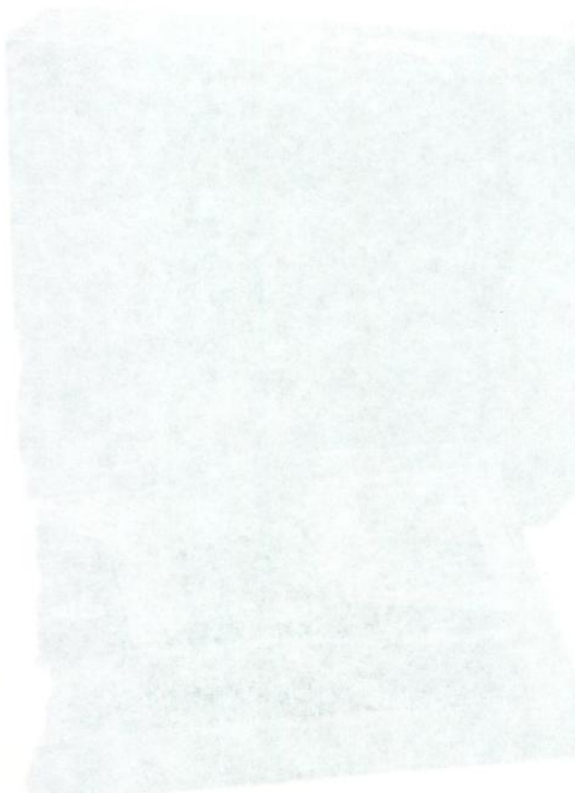
(26)

Egg and salt carton

admission to the
the National Institute of
mental health, the
the other was found to
be very different
from the other
patients in the
hospital.



26



26

The 1960's in Europe was a period in which just about everything from America had a certain cool guy or James Dean type sex appeal. American limousines, Coca-cola and hamburgers seemed the ultimate goals in life. Likewise, Coca-cola (Fig. 27) and the Wartburg and Zil cars (Fig.28) have held little appeal for the average Russian citizen, who often saw his daily life as nothing more than a cheap imitation of the 'real life' in the West.

To cover up the lack of variety and shortages of consumer products, Russian shop windows have developed a style of window display which like a film set, sustains an illusion that products are plentiful. Lack of variety is disguised by arranging two unpopular yet readily available products into patterns. Less desirable products are grouped in abstract patterns around a sought after display article that is not for sale.

'The Western visitor, accustomed to a steady flow of new products, models and designs, is struck by a feeling of emptiness on viewing these displays. The speed of Western visual perception is incompatible with the speed of production in the East' (26. p24). Our visual senses are saturated, like our consumer goods market. The flow of images and new ideas clearly runs from the West to the East. Western goods are pumped via the media into Russia where they percolate into the minds of the population. And yet all that has been available there are obsolete imitations.

In Russian product design one aspect which stands out most to a Western visitor is the lack of diversity. The idea of Western product variety or diversity, unfortunately has not been pumped from the West to the East yet. Diversification of product designs in the West has occurred, according to some design historians because 'the development of new and different designs as the result of the evolution of new needs', or the other theory is 'The desire of designers to express their ingenuity and artistic talent' (4. p91). In Adrian Forty's 'Objects of Desire', these theories are dispelled because they do not fit every case. Adrian Forty's own theory is that 'manufacturers themselves made distinctions between designs on the basis of different markets' (4. p93), these markets being based on the different social classes, designs to suit every rank and station in life. If this is the case and it probably is, the Russians in their efforts to create a new society would wish to avoid this product diversity. The Soviets wished to create a classless society and so one design for everybody was politically desirable, but not artistically desirable.

3.5 Product Packaging

In the West we have realised that the product includes the packaging of the product and that the packaging of that product can be used as a diversification of that product, making one product better or at least different to it's competitors. This has not been realised in Russia, perhaps because of the lack of competition and variety in the Russian economy. Another reason is the lack of raw materials for packaging. The threat of paper shortages is a constant burden. As shortages tend to occur in phases the problem is complicated. A designer has to keep an eye



(27) Club cola, cheap imitation of coca cola



(28) Zil, limousine for Russian Diplomat

27

on availability as well as giving consideration to the fact that a particular paper necessary for the completion of a job may not be available again for over a year. Also, with varying degrees of availability, the cost of material can rise unpredictably, often being much higher in the end than the fee quoted for the completion of the job. This is another reason for the lack of new packaging.

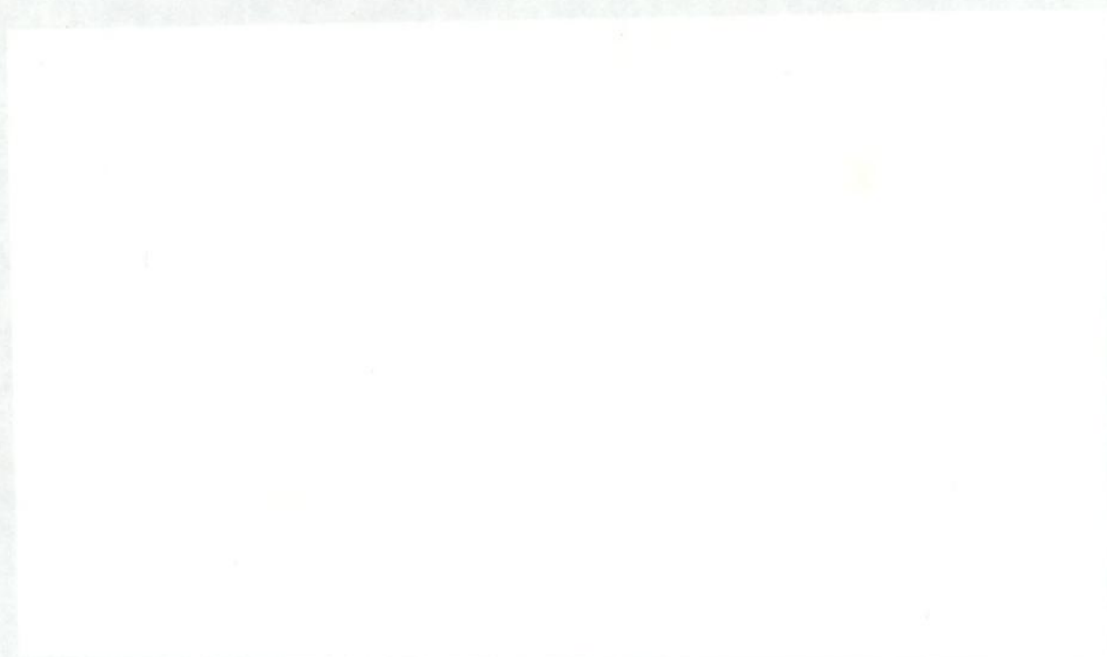
In the area of packaging, marketers in the West have come to realise that their product will, without doubt, be sold with other brand names, which are selling the same product. So it is a must to create your own identifiable product that consumers will recognise at a glance. In Russia however there is no need to create brand loyalty in the mind of consumers, there is no need for sophisticated packaging when the consumers will buy the product anyway. Diversity in packaging does not exist as we can see in Fig. 29 which shows one type of bottle being used to contain liquid, three contain cleaning fluid, the fourth contains engine oil. But since all have the same shape and similar labels, who can tell the odd one out. In the area of packaging the Russians have to be commended for their recycling programme called the 'Zero System', under which 14% of old glass and 50% of old paper is reused in the packaging of products', (22. p3). Fig. 30 shows a Ballet Programme made from recycled paper.

When we look at Russian packaging (Figs. 31-37), it is apparent that here in the area of packaging, even more so than with product design, to our Western minds, a completely different and alien language is being spoken.

Against the general background of Russia's economic situation, design, even it's most serious efforts, seem futile. It is hard to find reasons to design new products and packaging when no-one can buy the old ones. To most Russians the very notion of a commercial product designer must seem confusing. Figs. 38 and 39 show more complementary examples of Russian packaging. Fig. 38 shows a plastic bag which has to be purchased and will be kept and used time and time again, the illustration on the bag is of Russian Achievement in space exploration. The chocolate box is a rarity in Russia usually only available in tourist shops, (Fig. 39).



(29) Three bottles contain cleaning fluid, the fourth engine oil, but who can tell?



„ИЗ ДАЛЬНИХ СТРАНСТВЫЙ ВОЗВРАТЯСЬ...“

Представление в двух отделениях

Пролог и эпилог на увертюру и песню композитора Олега Куценко, стихи Вольта Суслова.

Балетмейстер Наталья Гречаненко

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Тамерлан НУГЗАРОВ

ВСЕ ВЕЧЕР НА МАНЕЖЕ КЛОУНЫ

ТИП—ТОП

Андрей СУМЯТИН и Сергей УХАНОВ

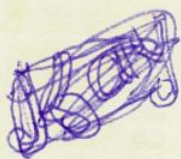
Главный дирижер — С. Чебушов. Дирижер — Е. Иоффе. Главный художник — Р. Юношева.

Художник по свету — Б. Оршанский. Режиссер-инспектор — М. Карпов.

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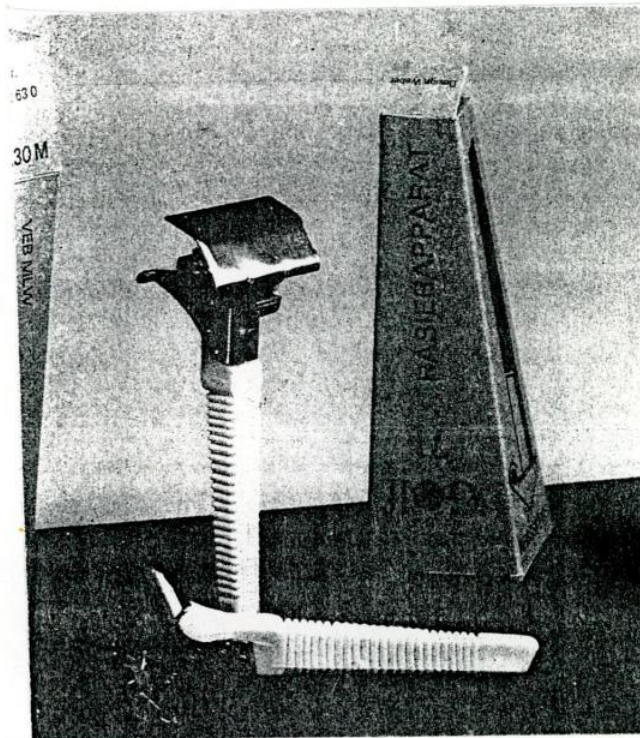
ГЛАВНЫЙ РЕЖИССЕР ЦИРКА — Алексей СОНИН

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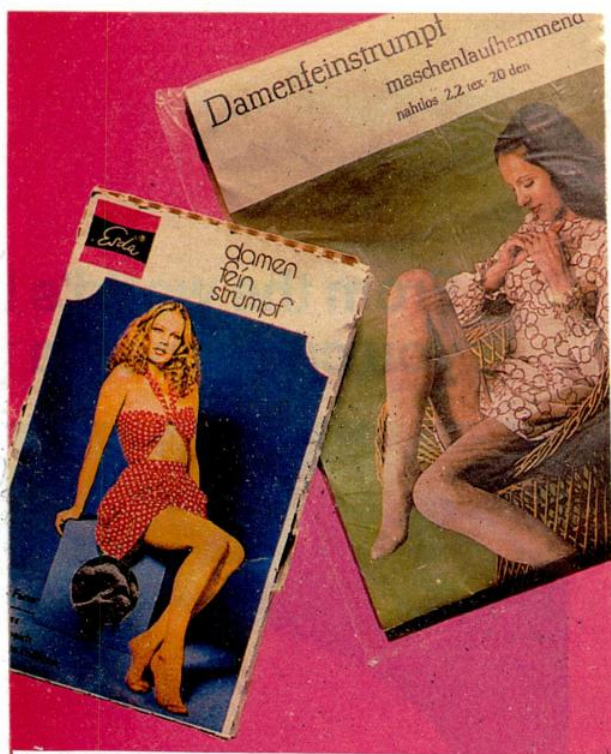


ЛЕНИНГРАДСКИЙ ГОСУДАРСТВЕННЫЙ
ОРДЕНА ТРУДОВОГО КРАСНОГО ЗНАМЕНИ
И ОРДЕНА ДРУЖБЫ НАРОДОВ
Ц И Р Ъ

П Р О Г Р А М М А



(31) Razor packaging that is geometric and sparingly decorated



(32) Tights for Russian lady's

date?

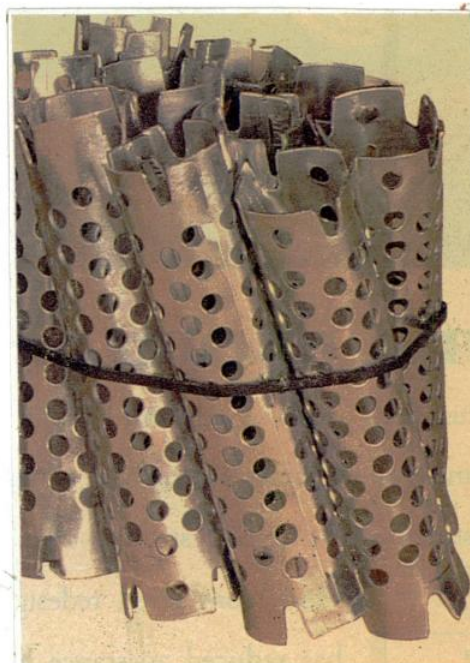


(33) Toilet paper

1. Bulletin of
the American
Geological Society
Vol. 10, No. 1, p. 1-10
1900



(34) Childs dental care kit

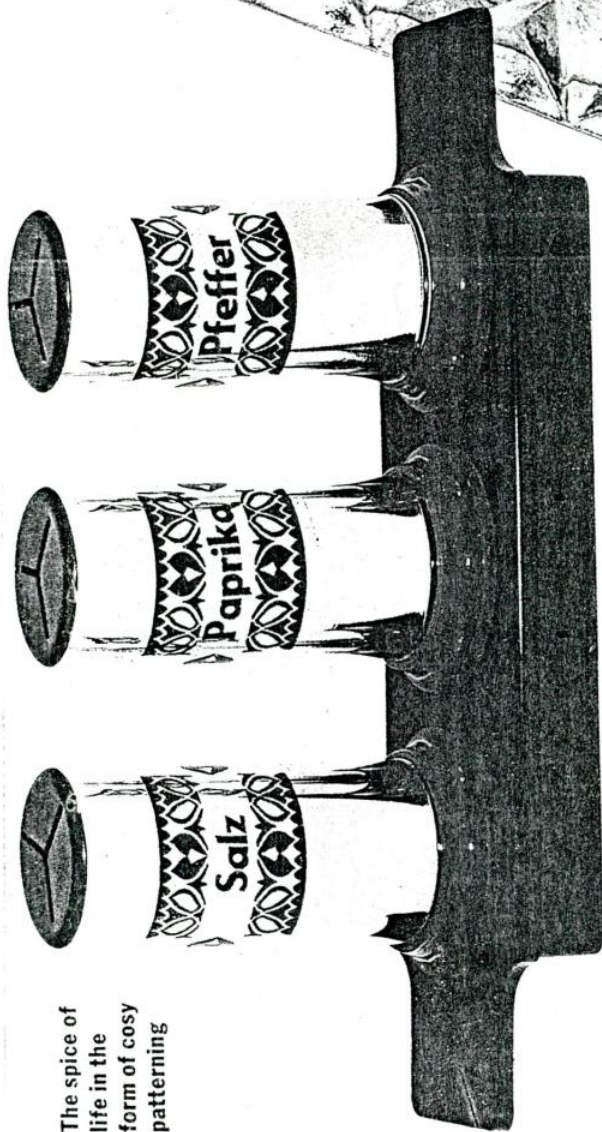


(35) Hair curlers defy any branding at all



(36) Cigarettes packaging

The spice of
life in the
form of cosy
patterning



The garlic oil tablets
(right) claim to
be good for ageing,
but the dated box
is unlikely to cope
with alternative
Western marketing



- (37)
- A. Russian kitch
 - B. Garlic oil tablets
 - C. After shave



Tuff aftershave
by nature but
not by name; in
German this label
means nothing

37

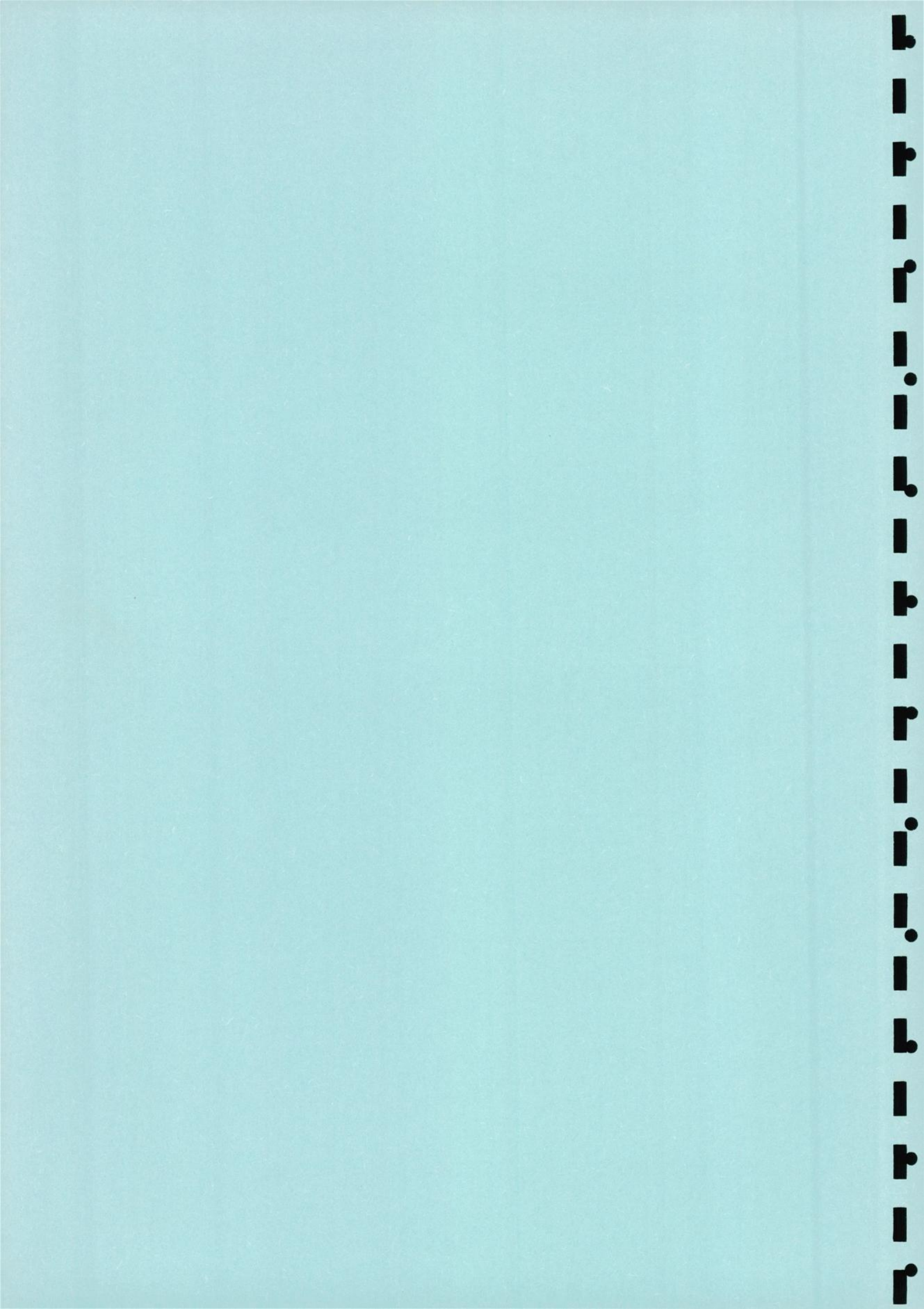


(38) Plastic bag boasting Russian achievement





(39) Chocolate box, chocolate slides out



CHAPTER FOUR

Russian Design Achiev^ement

While there has always been minimal choice of consumer goods in Russia, great advances have also been made by the Russians in certain areas of industry. This is because Russian industrial design exists in two totally different spheres. One of design for Russia and the Russian people, the other design for the Russian government and the world reputation they wish to build. As already mentioned the Russian government holds a state monopoly on materials. While these materials are rationed in the design of consumer goods and production costs are held down, there is no expense spared in the design, production and development of products that the Russian government can proudly display to the world. These designs tend to be heavy industrial products. Although these Russian developments may have little in common with product design, it does point out that Russian design exists in these areas as a highly developed force capable of competing with the West. And if design in heavy industry can compete with the West, then it is possible to assume that if Russians invested time, money and perhaps a greater understanding of how design can benefit industry and the population's standard of living, design in Russia might affect consumer product design in a greater way.

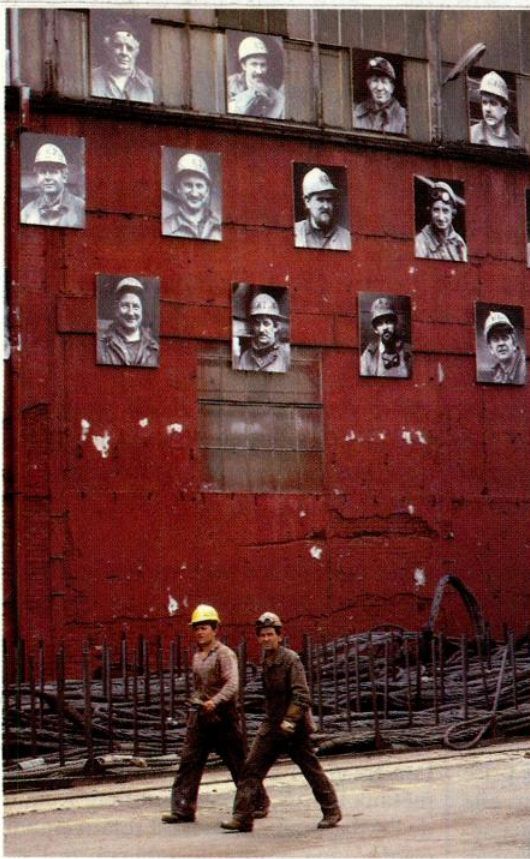
The great divide between these two areas of industrial design can be traced back to Stalins era of 'International Communism' discussed in chapter one under the heading of 'Building the Economy-Stalin'. 'It was Stalins belief that Russia could spread communism by Russia's industrial achievement' (5. p295) . The legacy of Stalin lives on today. The achievement of International Communism through achievement in industry is an important factor in explaining why the Russians have fallen short in so many areas and yet have excelled in so many others and have become world leaders. An example of this is the engineering design of Russian submersible oil pumps which are world renowned, finding use in off-shore oilrigs in Scotland, England and America. Today Russia still projects the image of a highly technical nation, proudly displaying achievements to the world in a way these products could be termed Propaganda products.

4.1 Achievements

From each according to his ability,
to each according to his need. (7. p 563)

'From each according to his ability ', continued with, the rewards for that ability should finish the communist party slogan, rather than 'to each according to his needs'. Because from Stalin's five year plans to the present day, those who excell in the factory are rewarded with better wages and medals and are made national heroes (Fig. 40,A,B). The same can be said of farm workers, soldiers, athletes and every walk of life.

So all are geared to achieve, to make communism work, and to show the world that it works. Russia has been and still is a world leader in sports, education, technical skills, medical advancement, literature, classical music, ballet, the arts, and in science, such as rocket research for space travel. They still produce the best satellites in the world; military armaments such as guns and tanks, jets and helicopters are often considered the best in the world.



(40) A, B. Russian workers that excell are made National Heroes



Burt Glinn, Magnum

Ukrainian Woman wears government medals awarded for her high farm-production record.



(41) Three million men and women in former USSR army



Soviet Life from Sovfoto

New Apartment Buildings are going up in Moscow and other Russian cities to help reduce the shortage of housing.

(42) New apartments in Russian cities

The Russians have, to an unbelievable extent, geared it's economy towards a space race; a race to be superior in space exploration and to be superior militarily. And because of this the Russian government spends millions of dollars daily, billions of dollars annually. It is not ironic that people in smaller countries, such as Ireland and the United Kingdom, have a higher standard of living.

The Russian government also directs money into medicine, science and engineering. The Russians know more about hydro-electric power than anyone else. Money is poured into education. Russia maintains an average of 50 million students, all completely free. There are three million men and women in the army who have to be paid, clothed and fed (Fig. 41), one million people move to the cities each year, causing major housing problems as a result (Fig. 42). It is interesting to note that over 50% of Russian workers are women, a legacy from World War 2. Fig. 43 shows a poster advertising the important role women play in the work force. Fig. 44 encourages achievement in sports. The following are examples of Russian design in a highly competent market.

4.2 Tatra Automobile Company

Between the wars TATRA built some of the worlds most technically advanced and stylish-looking mass produced cars. Skoda-Lada, Tatra Company's successors, are still operating today. Cars like Skoda or Lada might look dated to Western eyes but it should be remembered that if these cars fulfill their design briefs then these cars can be termed as good design. It should also be remembered that these cars cost about half the price of everyday Western family cars.

Hans Ledwinka, Tatra's chief designer (Fig. 45) 'in 1922 put into production a new light car, the type 11, which ranks alongside the Citroen 2CV, Fiat 600 and Volkswagen for the coherence of its design' (1. p380). One of the classics in the history of the utilitarian automobile design, the type 11 shown in Fig. 46, had horizontally opposed twin-cylinder engine with air-cooling, with a flywheel doubling as a fan. The engine | transmission assembly was bolted to a control tube which formed a rigid spine chassis inside which ran the propeller shaft. At the rear, the driving wheels were independently sprung on swing axles by a novel system which dispensed with universal joints.

The type 11 was ideal for everyday travel on poor roads. But the car was also tough enough to take first and second places in the 1100cc class of the 1925 Targa Florio road race in Sicily against sporty French cars like Salmsoms and Amilcars. A more telling test was an outright win in the Leningrad-Tilfis-Moscow reliability trial, held over 3,300 miles of variable going against 79 other cars, many of them powerful and expensive models.

In 1934, Ledwinka unveiled a series of strikingly aerodynamic saloon cars starting with the T77, with its rearmounted air-cooled V8 engine. A smaller four-cylinder popular car on the same lines soon followed.



(43) Poster celebrating the jemovl workforce

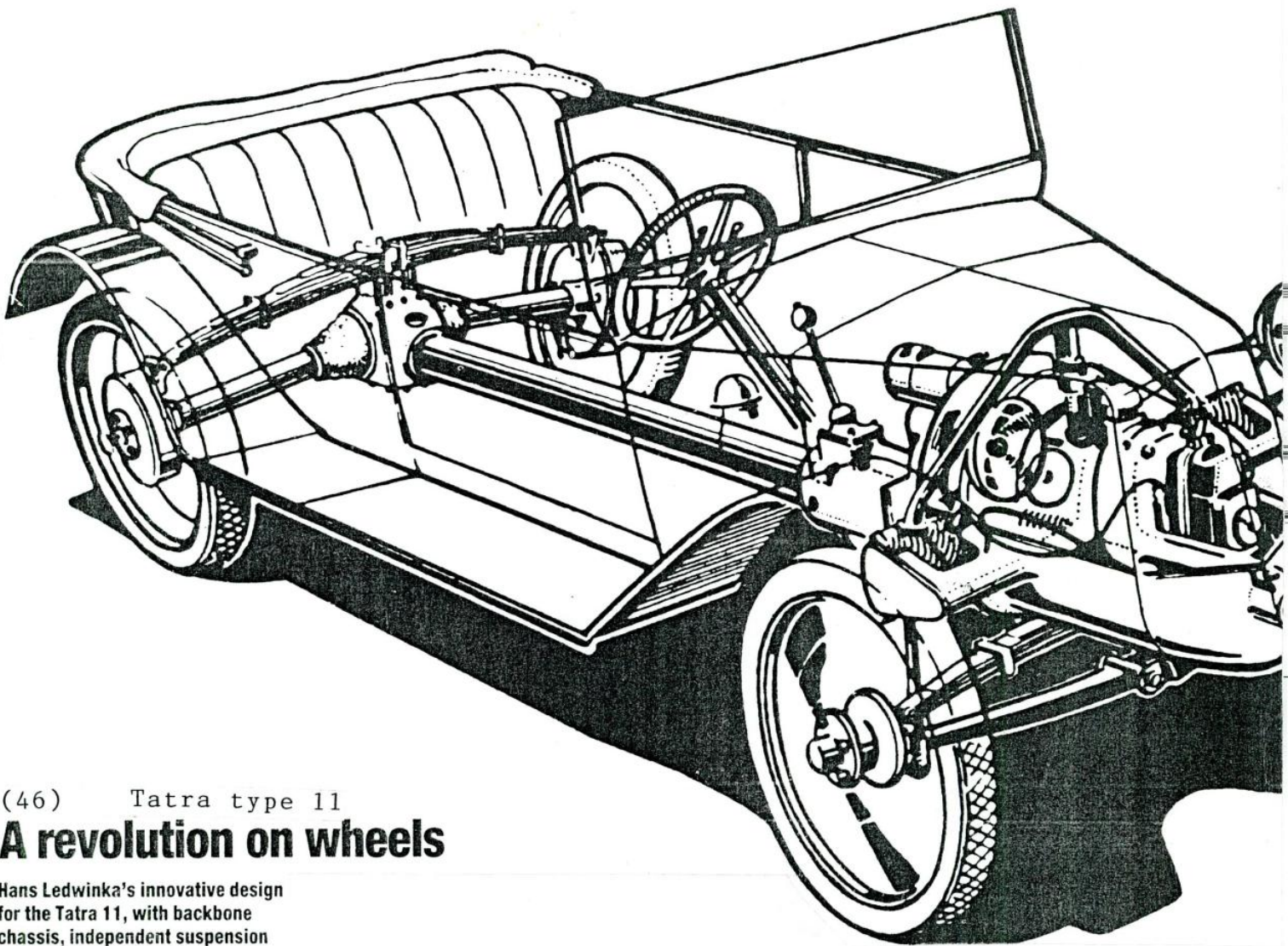


(44) Posters encouraging sports





(45) Hans Ledwinka (1878-1967)



(46) Tatra type 11

A revolution on wheels

Hans Ledwinka's innovative design for the Tatra 11, with backbone chassis, independent suspension and an air-cooled engine

'All TATRA enthusiasts believe that the specification for the Volkswagen was based on the Tatra formula, and then handed to Ferdinand Porsche for development'. (31. p34)

The continental car of the 1930's was designed to be used mainly on poor, pot-holed local roads, putting a premium on independent suspension and generous wheel travel. But the growing network of roads created a need for good open-road speed with reasonable fuel consumption. Swing-axle rear suspension and an exaggerated aerodynamic form were the functional solutions to these requirements.

But this design too had its day. The swing-axle gave treacherous road holding on fast bends, because each driven wheel swings up and down in an arc around the differential, changing the tyre contact patch and cutting grip. This is compounded by the overhung weight of the rear engine. And in terms of aerodynamics, while the Rumpers, VW's and Tatra's of the inter-war period based on the form of the aerofoil were undeniably more slippery than their vehicle contemporaries, they suffered the problem of lift. As vehicle speeds rose, functional aerodynamics turned out to be as much about cutting lift as reducing drag, with the result that today aerodynamic cars no longer appear to owe anything to aircraft forms. Dr. Fritz Todt, the master-mind of the Autobahn Network proclaimed the Tatra T87 (Fig. 47) 'The Autobahn car', this car had a top speed of 100mph.

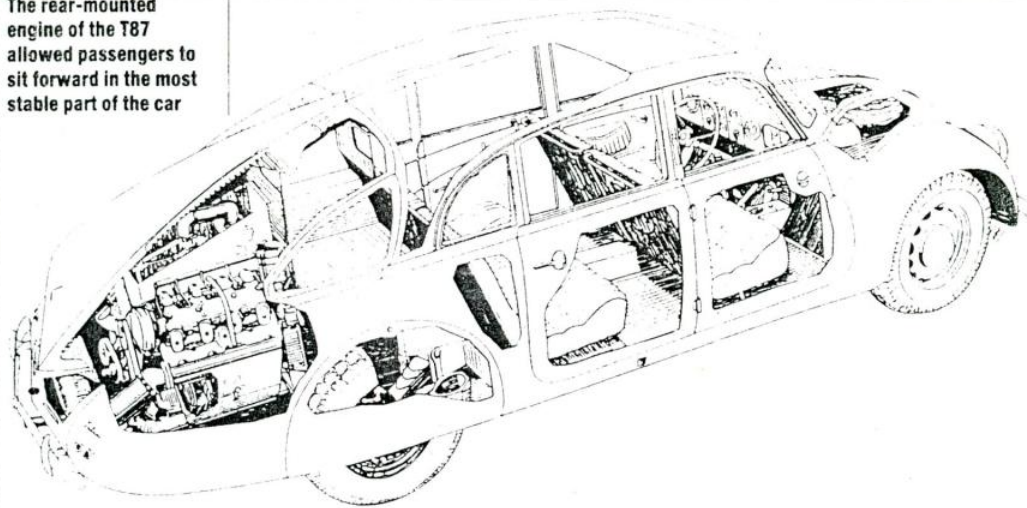
Ledwinka designed trucks with as much relish as utility and deluxe cars. The swing-axle principle, coupled with multi-wheel drive and air-cooled diesel motors made for tremendous capability in diverse conditions. Their successors are still in production and Tatra trucks regularly distinguish themselves in events like the Paris-Dakar rally. (Fig. 48-50) show Tatra's which are now Skoda. These cars are now built in Czechoslovakia and Russia.

While many of Russia's car designs are dated, Volga and Lada are two examples, 'the country is beginning to turn out a modern line up of subcompacts, mini's and vans that approach the design level of small cars built in Western Europe and the United States'. (Fig. 51-53) show examples of this. (30. p10)

4.3 Russian Civil Aircraft

For some more up-to-date examples of Russian design and technical achievement, we could look at many examples in the design building and construction of Russian civil aircraft, examples of which are shown in (Fig. 54-57). One other important example is the world's first supersonic civil aircraft shown in (Fig. 58), in other words the Russians beat Concorde.

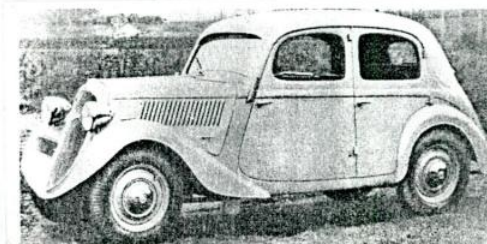
The rear-mounted engine of the T87 allowed passengers to sit forward in the most stable part of the car



(47) Tatra T87



(48) 1934 Skoda 420 popular saloon



(49) Skoda Estelle



(50) Tatra 613

47

48

49

50



(51) Aleko 141



(52) 2 cylinder OKA

Tiny 3-door Oka has a 2-cylinder engine.



(53) OHTA, Russian car approaching the design level of many Western cars

51

53



Yakovlev Yak-40

From	1966
Wing span	25.00 m
Length	20.36 m
Max. speed	600 km/h
Power	3 x 1497 kg st
Range	1800 km
Passengers	40



Yakovlev Yak-42

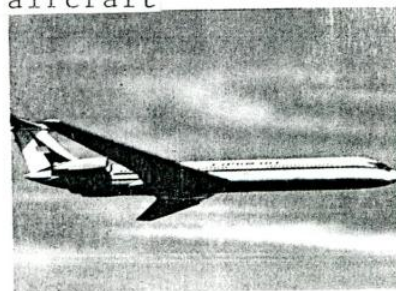
From	1975
Wing span	35.00 m
Length	35.00 m
Max. speed	870 km/h
Power	3 x 14200 kg st
Range	3200 km
Passengers	120

(54-57) Russian built civil aircraft



Tupolev TU154

From	1968
Wing span	37.55 m
Length	47.90 m
Max. speed	950 km/h
Power	3 x 10500 kg st
Range	4500 km
Passengers	167

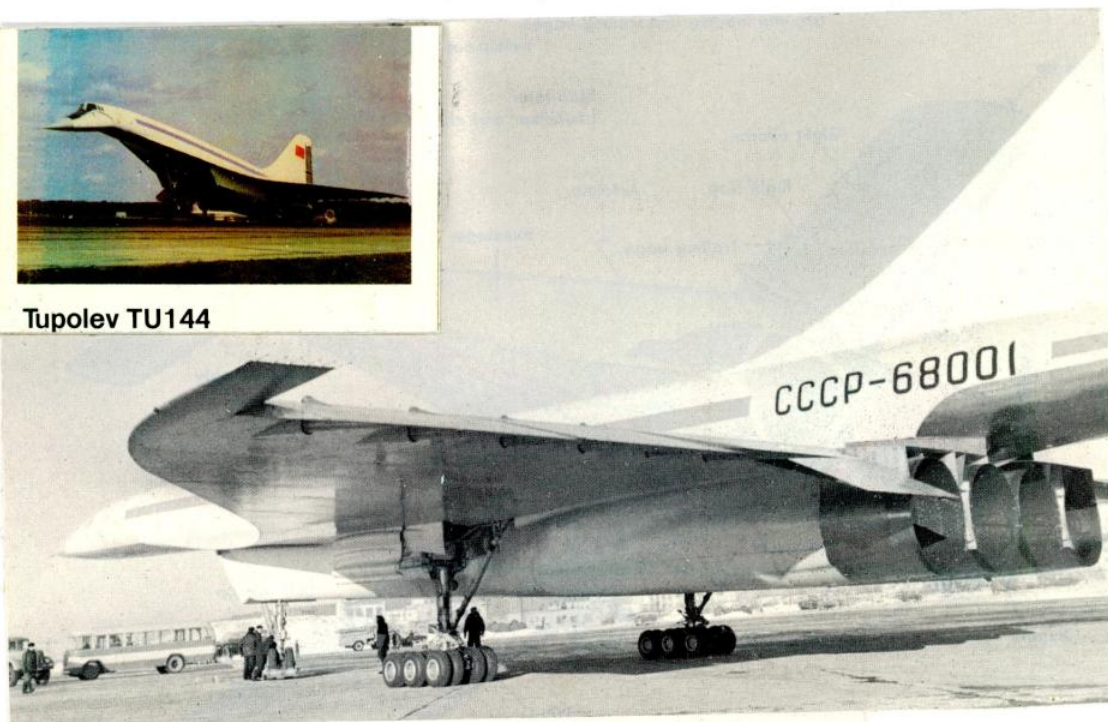


Iluyshin 11-62

From	1963
Wing span	43.20 m
Length	53.12 m
Max. speed	900 km/h
Power	4 10500 kg st
Range	9200 km
Passengers	198



Tupolev TU144



Russia's SST, the Tupolev Tu-144, is shown here before a test flight in the late 1960's. The plane's beaklike nose can be lowered to aid visibility during landing. The Tu-144 can carry over 100 passengers at 1,550 mph.



4.4 Tupolev TU144 Beats Concorde

	<u>Concorde</u>	<u>Tupolev TU144</u>
Year	1973	1968
Wing Span (metres)	25.56	28.80
Length (metres)	62.10	65.70
Max. Speed (km/h)	2179	2500
Power (kg. st.)	4 x 17336	4 x 17500
Range (km)	6226	6500
Passengers	128-134	140

'Russia was developing this supersonic transport plane from early 1960' (6.340). The 'plane made its first successful flight in 1968, compared to the British and French supersonic plane', Concorde, which made its maiden flight in 1873. Both planes have about the same speed and passenger capacity, but if you compare the Concorde data above with that of the Tupolev TU144, you will see that not only was the Russian plane developed first, it also had the edge in size and range, as well as other things. The Tupolev is still in use today.

4.5 Russians Design & Build Largest Transporter plane in the world

The Antonov AN-124 was a revolutionary design in aviation history, but it was only a stepping stone to a Russian necessity and dream.

Proud as they are of their aircraft records, the Russians are motivated by serious design purposes. Very large aircraft are required to lift outsize industrial loads into primitive airstrips in undeveloped areas of Russia not to mention military aircraft missions. Thus, when the mighty AN-124 left certain needs unmet, work began on a still more massive air freighter. The main concern was the need to carry the cylindrical 150 x 26 ft. segments of the Russian space program's Energia heavy-lift booster, which had to be carried externally. Such a load would subject the AN-124's single vertical stabiliser to unascertainable levels of turbulence.

In 1984, Balabuyer was assigned to produce transport aircraft able to lift a 551,116 pound maximum external or internal payload, and operate from any 11,500 ft. runway. This meant a 220,462 pound increase in maximum payload over the AN-124. And the design staff had to produce the aircraft in record time.





(59) AN-225, carrying the Russian space shuttle at the Paris Air Show 1989



65

Although the S-42 series back to the 1940s and is being converted to the Soviet design, it remains a large-scale aircraft with Russia's needs for it. These examples were brought over from the U.S. front in October 1942.

Two other S-42 series are in the U.S. front.



For a quick solution, the Antonov team decided on a 3-way stretch of its successful jet-freighter, the AN-124. By inserting fore and aft fuselage plugs, which increased the overall length of the AN-124 from 226.7 ft to an astonishing 275.6 ft. The dream or Mriya gained substance. A new 41.2 ft wing centre section was designed to carry an extra pair of Lotorev D-18T Turbofans. New spoiler and flap sections were designed as well. This stretched the original wingspan from 240.49 ft to 290 ft. A completely new tail needed to be designed, in the form of twin vertical fins at either end of a horizontal stabiliser longer than the wing of a Boeing 737. Cargo space in the AN-225, or Mriya, stretched some 23 ft to a length of 141 ft. With the same internal height and width as the AN-124, the AN-225 offers 2959 sq. ft. of floor area, and usable of at least 42,706 cu. ft.

The first sighting of the AN-225 Mriya carrying Russian space shuttle on its back was at the 1989 Paris Air Show. A commentator said, "What we saw sweeping into the circuit, banking with surprising agility at angles of 45°, was an aircraft on a scale that's a quantum leap greater than anything ever seen before in the West. Awesome!" (34. p16)

The AN-225 (Fig. 59) spreads its weight through Sponson-stowed multiple landing-gear bogies, that 'kneel' when the aircraft is being loaded. The aircraft also has an all-titanium cargo floor, something only the Russians, with its unrivalled reserves of this valuable, lightweight metal, would be able to afford.

It is worth mentioning that these projects and any others are all Russian. There is no importing of Rolls-Royce Aviation Engines, for example, as other countries might do.

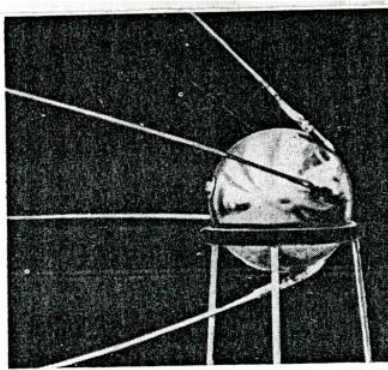
4.6 Space Programme

'In 1903, Konstantin E. Tsiolkskovsky (1857-1935), a Russian schoolteacher, published the first scientific paper on the use of rockets for space flight'. (8. p761)

The Space Age began on October 4th, 1957. On that day, Russia launched Sputnik 1 the first artificial satellite to circle the earth (Fig. 60). The first manned space flight was made on April 12, 1961, when a Russian cosmonaut, Yuri A. Gagarin orbited the earth in a spaceship.

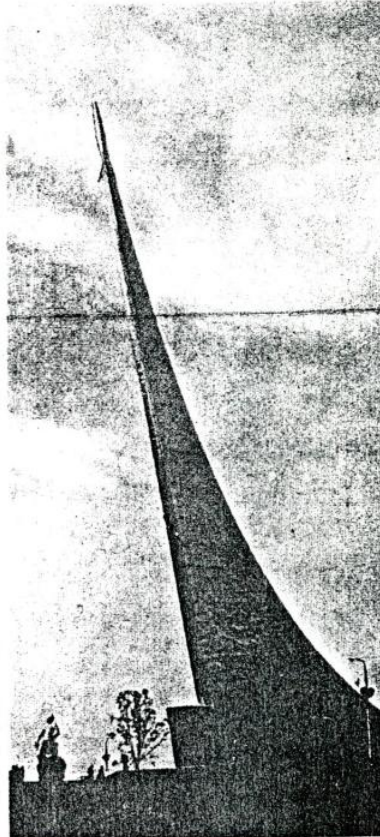
Success in space travel has become a measure of a nation's leadership in science, engineering, and national defence. Russia's early superiority in space travel caused criticism of American schools for not training enough scientists and engineers. Many, at the beginning of the space race, felt that America should race with Russia to see who would become more powerful in space, and today the race continues.

Russia was first in space, first to orbit the earth, they also had the first man, Yuri Gagarin, in space, and he was the first man to orbit the earth. The first photos on Venus came from Russia's Venera 4. The first spacecraft to orbit and to soft-land was Russian, Mars 3. Sputnik 11 put a dog named Laika into space on November 3rd, 1957. The satellites launched by the Americans at this time were later than the Russian ones, and were smaller, because the American launch vehicles were not as powerful as those used by the Russians. (Fig. 61) shows Sputnik 11.



Sovfoto

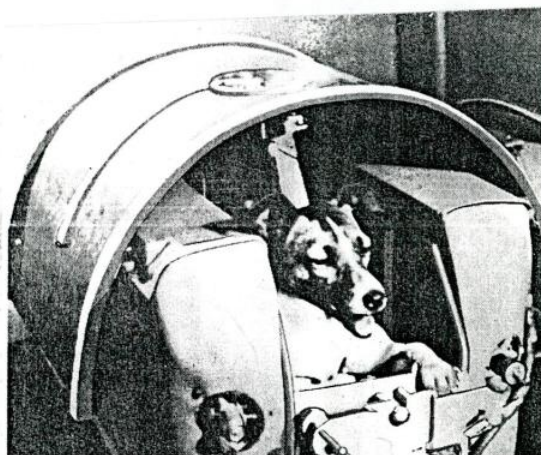
Sputnik 1, the first artificial earth satellite, was launched by Russia on Oct. 4, 1957. Its launch marked the start of the Space Age.



ZFA from Publix

Russia's Sputnik 1, honored by this monument in Moscow, opened the space age in 1957. It was the first spacecraft to circle the earth.

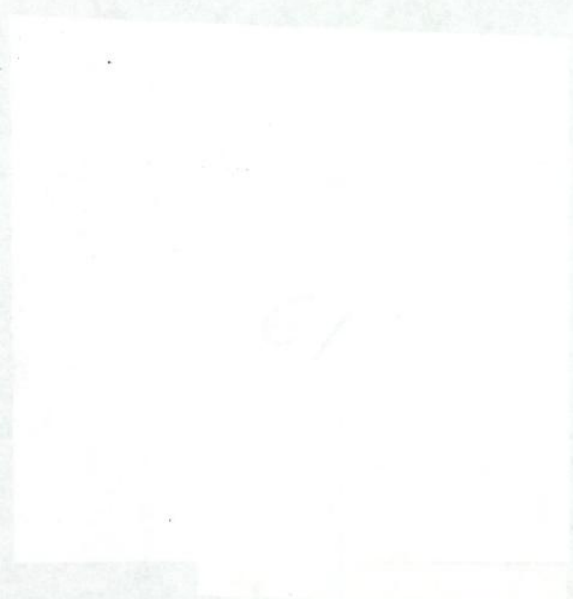
(60) Sputnik 1 first artificial satellite in space



Sovfoto

Laika, the Russian Space Dog, was the first animal sent into orbit. Laika rode in *Sputnik 11* in 1957. Studies of animals in space helped pave the way for manned space travel.

(61) Sputnik 11



Russian manned flights of the early 1960's maintained an edge over those of the United States. With its powerful launching rockets, Russia could orbit large spacecraft carrying enough life-support equipment to keep a man in space for several days. Several cosmonauts made group flights in which two pilots orbited earth at the same time in separate spacecraft. In such a flight, Valentina Tereshkova, the first woman to fly in space, orbited earth for almost three days, June 16-18, 1963, during Valery Bykovsky's flight on October 12, 1964, Russia achieved another first in space by orbiting three cosmonauts in one spacecraft, the Voshkod 1.

The Russians today have discovered and achieved many firsts in space technology; for instance, their highly advanced space station, which was launched in 1971 (Fig. 62) is still in space. It has grown since 1971 with many additional capabilities. For this reason, the Russians know about experiments in space, living in space for long periods of time, and they are unchallenged leaders in what has become known as space medicine, which is the treatment of humans in space. (Fig. 63) shows the first man to leave a spacecraft in space. And (Fig. 64 & 65) show spacecraft Soyuz and Vostok. Soyuz joins the space lab shown in (Fig. 62)

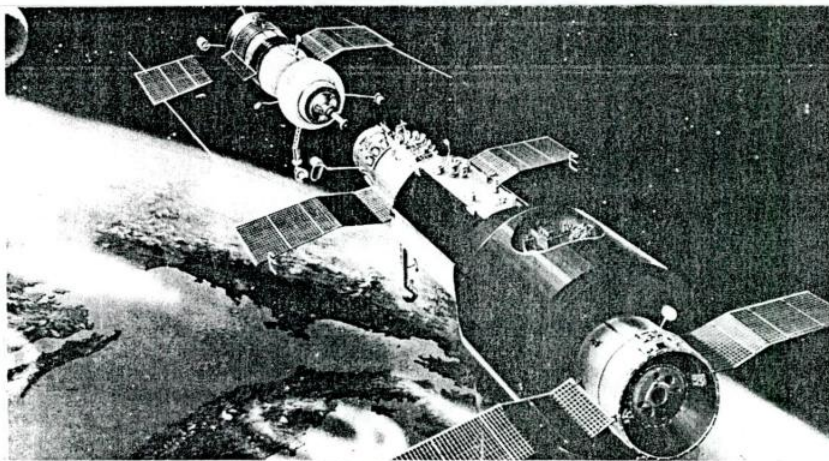
4.7 A Milestone in Combating the Greenhouse Effect

The Russians have also earned the title of being an environmental menace. In the opinion of the West pictures from Russia, like that shown in (Fig. 66) are all too typical. While this may be true steps that the Russians have taken in combating such things as the Greenhouse Effect have not been made known in the West. The Russians are becoming more environmentally aware. While they maybe behind Western Europe it should be remembered that Europe is just as far behind the United States. (Fig. 67) shows a Russian poster which proclaims 'Friends, let us urgently save everything that breathes and lives' (9. p135). But the Russians are doing more than making the public aware, they are achieving things Western Europe and the United States have not.

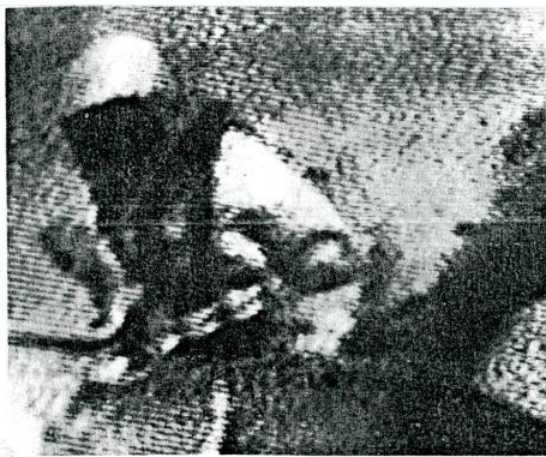
In 1990, a Russian airliner soared skyward from a Moscow area airport to become the first commercial airliner to be powered by hydrogen rather than by petroleum-based jet fuel. Although the event was given little publicity in the Western world, some considered it historic. One U.S. congressman compared it to the launching of Sputnik in 1957, 'Once again we've missed the boat', he noted, 'and we can only hope that the next administration will be more interested in hydrogen than this one has been'.

When petroleum-based fuels are burned, dangerous pollutants are produced. 'In fact, the carbon dioxide gas that is expelled contributes to the global greenhouse effect' (32. p37). And this could have disastrous consequences to life during the next century. On the other hand, the combustion product of a plane, powered by hydrogen is 'harmless steam', and thus the russian plane's engine was called 'absolutely ecologically pure' (32. p 37)

Salyut, an experimental Russian space station, was placed in orbit in 1971. Cosmonauts reached the station in a Soyuz spacecraft like the one pictured in the background. Several three-man teams of cosmonauts visited the station. They conducted experiments to learn how well men can live in space for long periods. The cosmonauts also grew plants and took pictures of the earth.



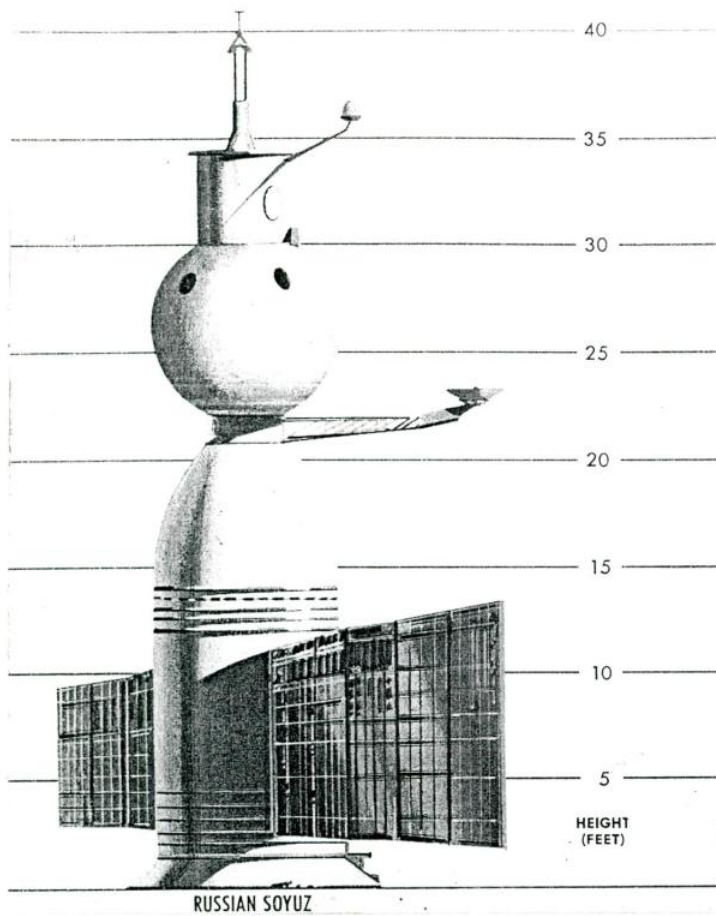
(62) Salyut space station



Wide World

(63) First man to leave a spacecraft was Russian cosmonaut Alexei Lesnov



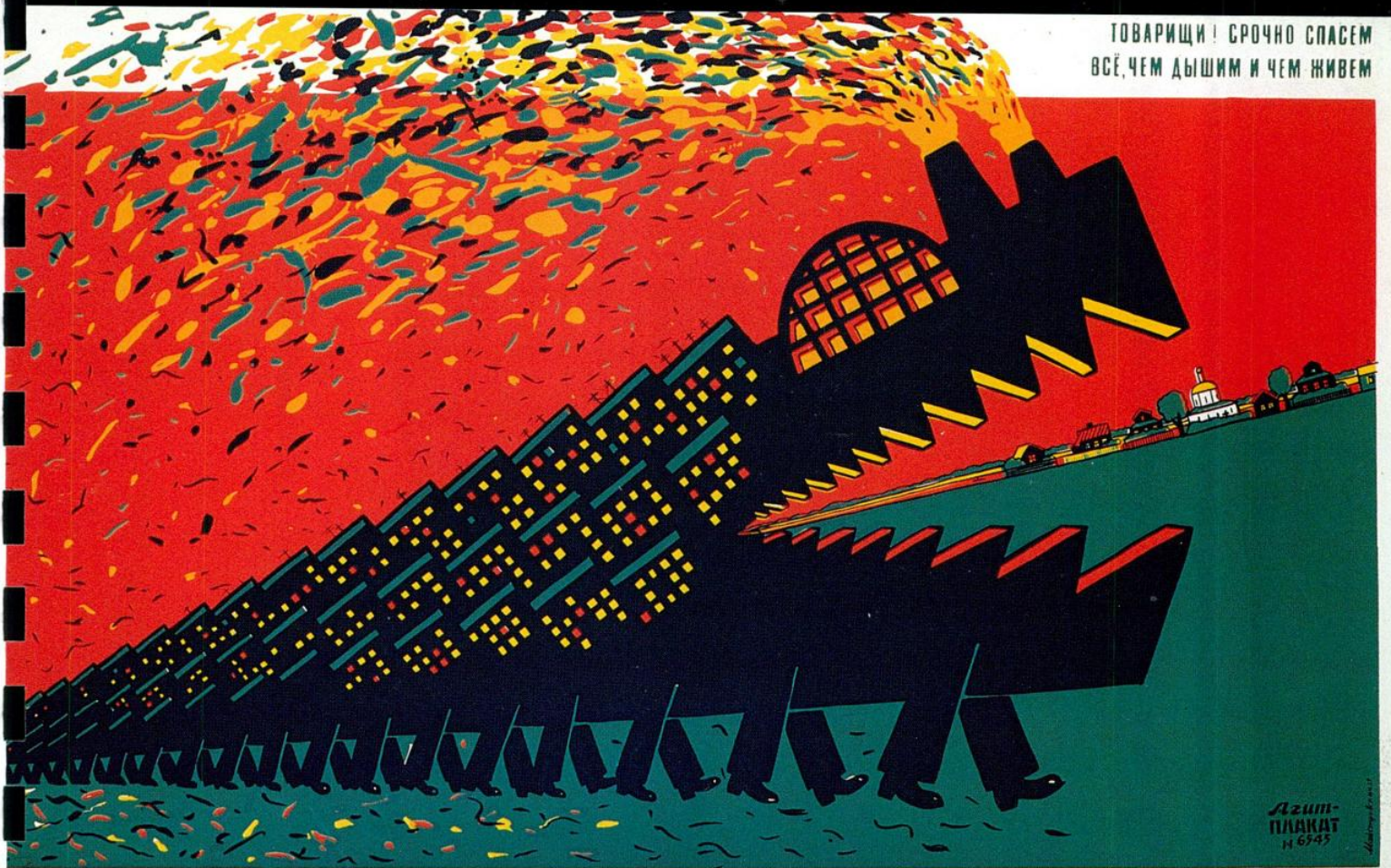


(64,65) Russian soyuz and Russian vostok



(66) Pollution in Russia





(67) Environmental poster

ARTIST:

I. MAYSTROVSKIY

TITLE:

FRIENDS, LET US
URGENTLY SAVE
EVERYTHING...
THAT BREATHES
AND LIVES

THEME:

POLITICAL

DATE:

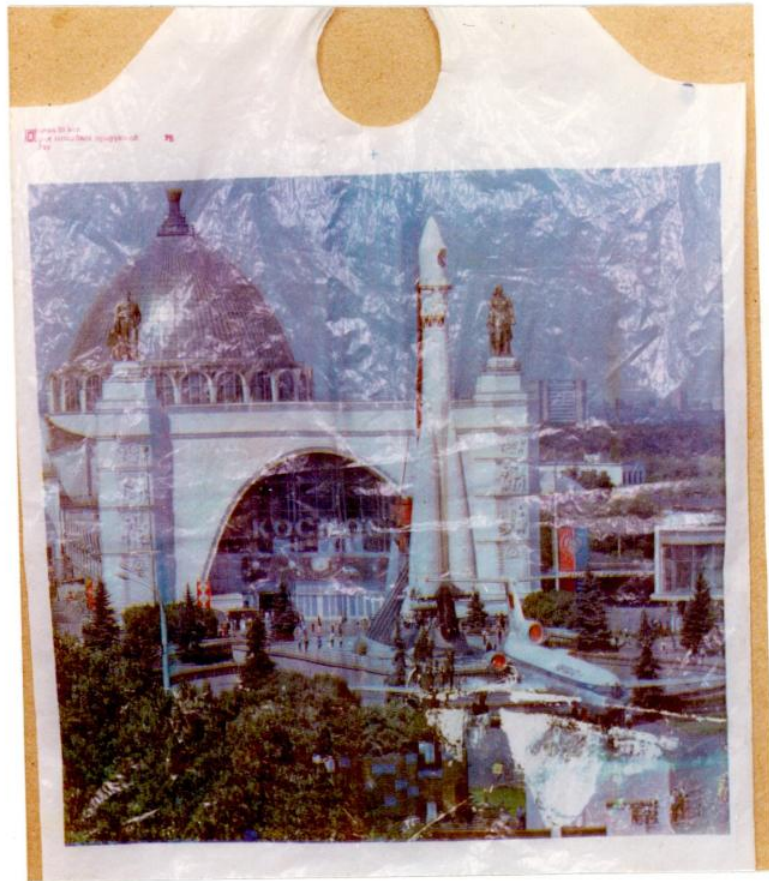
1989

(68) Hydrogen powered airliner



The airliner shown in (Fig. 68) was equipped with a special fuel tank that held liquid hydrogen at a temperature below minus 423 degrees fahrenheit, which makes this dangerous liquid completely safe. As the liquid is warmed, it is ducted to the engine and burned with intense heat producing a powerful thrust. Some of the hydrogen needed in to power the plane is produced by the Russians in the following way. Artificial slime is mixed with algae then purple bacteria is put with this solution, when exposed to sunlight hydrogen is given off. The artificial slime is made from pollutants. The Russians also use rubbish put with natural bacteria to produce liquid peat.

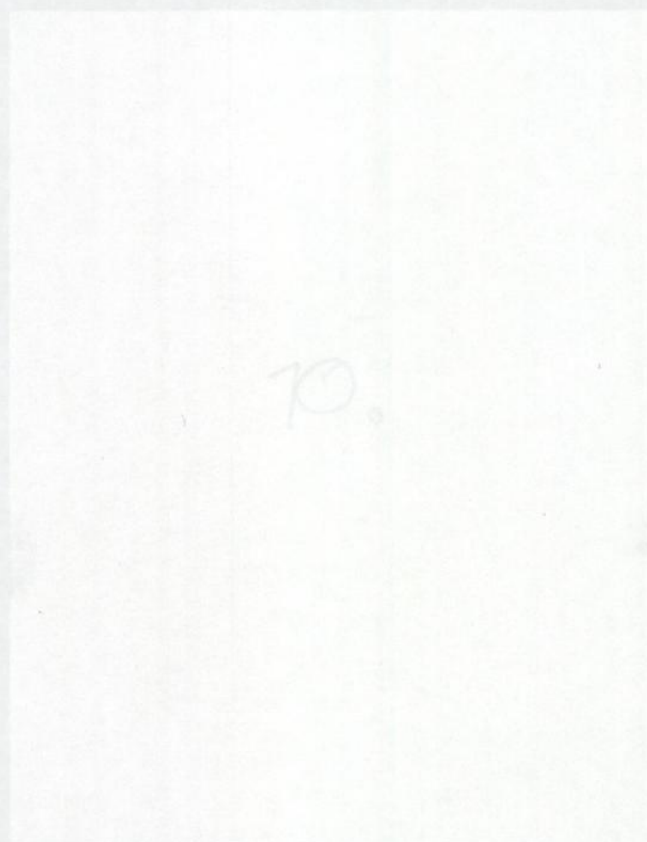
All these things mentioned in this chapter are achievements of a highly competent, industrialised country. The Russians have a high interest in space, aircraft, medicine and such things. The Russians have poured money into these fields in order to compete with world technology and to maintain its position as a superpower. The shopping bag shown in (Fig. 69) is illustrated with Russian achievement in space and civil aircraft. The tea set shown in (Fig. 70) is decorated with icons of Russian achievement.



(69) Shopping bag illustrating Russian achievement in space and civil aircraft



(70) Tea service commemorating Russian industry







CHAPTER FIVE

Design And Designers In Russia Today

For the past twenty years, the most creative architects and designers have worked on the borderlines of their professions. Generally, they have found some area in the art or design world and used this area or field as a creative vehicle to progress and express themselves. 'This escape from official institutions, from daily routines, from political and artistic conformity, in other words an "escape to design", takes many varied and ever-changing forms' (15. p30).

5.1 Escape to Design

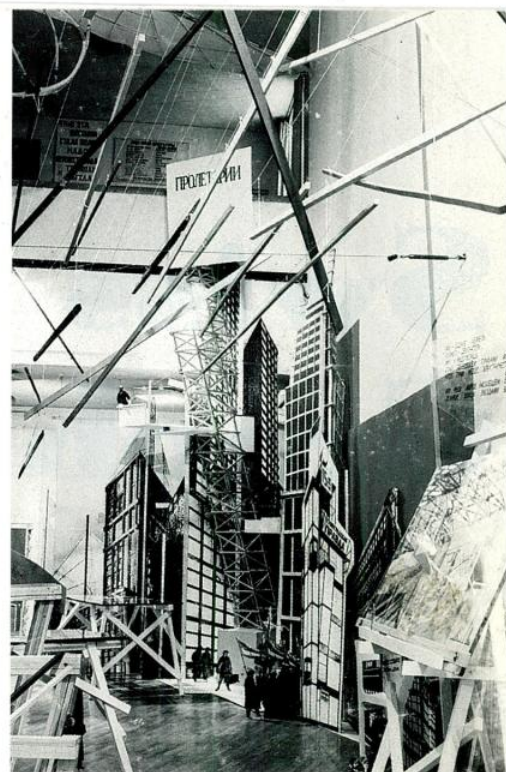
For some, the design of exhibitions for museums and galleries, as well as for trade shows, has become a chosen vocation. Perhaps because of its ephemeral nature, exhibition design was able to gain relative creative freedom during the 1970's, and now reveals considerable depth and sophistication of expression. In the work of Eugene Bogdanov and Stas Tchernensky, for example, spectacular sets became a kind of art for art's sake, sometimes overshadowing the show's content. Often highly charged with visual tension, these temporary environments play the role of design 'happenings' against a dull, flat cultural background, shown in (Fig. 71-74).

Other designers devote themselves to teaching outside the established institutions at various clubs, children's studios or small art schools. They inspire followers who assist them in setting up shows, in working on competitions and in organising temporary environments for parties and performances. One such studios is headed by former industrial designer Alexander Ermolaev, whose multidisciplinary design experiments range from fashion shows to architectural and urban proposals. Much in the spirit of the Radical Architecture of the sixties, the vibrant amateur creativity of these groups serves as an affective, albeit unintentional, commentary on the regulated monumentalism of official architecture.

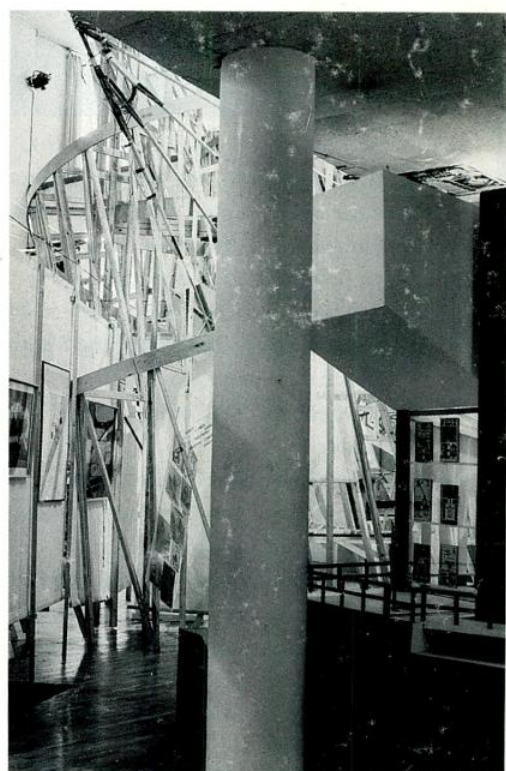
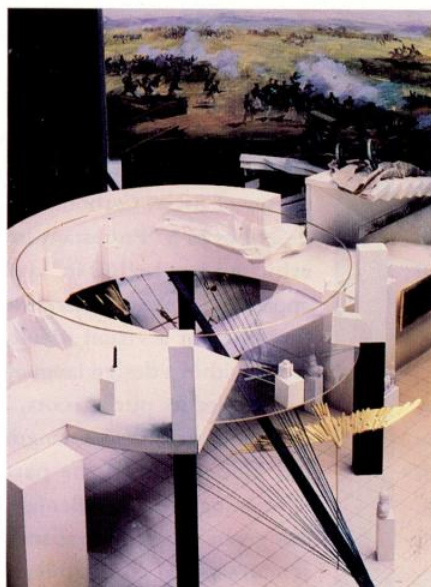
Still other professionals, drifting even further from the established system, move into the fine arts, stage set design, animation, book design or, at worst, into the production of elaborate propaganda projects for Russian towns and villages. They bring to those projects their architectural sensibilities and their conceptual orientation, tendencies missing in the more decorative work of their colleagues.

5.2 Designers Working in Russia Today

Alexandra Nagy: is a star in Eastern packaging design. Her main client, the Gedeonrichter Pharmaceutical Company, even called two of its products after her, two shampoo products called 'Alex' and 'Sandra'. The plastics Nagy has to work with are of poorer quality than those found in the West, but since tooling is done in West Germany, (which is very unusual) the forms she designs can be quite intricate. She has worked for the Company since 1972 and now, for the first time she is redesigning an old package. The event is significant as an indication of the industry's move toward a greater dependence on design as a tool to sell more of their products.



4



(71-74) Exhibition Design by E. Bogdanov, S. Tchernensky
for the Museum of War

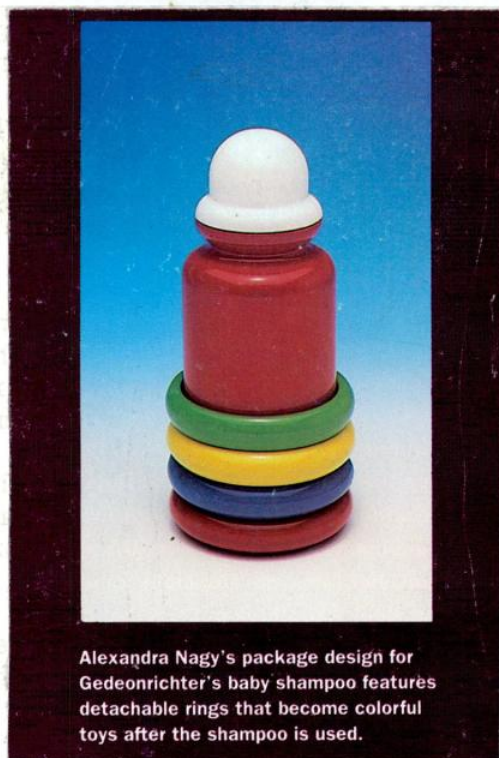
One of Nogy's packaging designs is shown in (Fig. 75). The packaging contains body shampoo and features detachable rings that become colourful toys after the shampoo is used. This packaging was designed in 1989 in a time when it was hoped that the new political climate would bring into existence a market economy. This packaging also expresses the Russian reserve and need not to waste materials and bears a striking example of what can be designed compared to the packaging seen earlier. Nogy is currently working on a professional, studio tape-recorder, in steel and on the restyling of a computer keyboard and monitor, for a Computer Company called Rolitron.

5.3 Gyorgy Lissak

Surprisingly it is the big State Companies that make the best clients, since they have the proper channels for commissioning designers. Small companies, as in any country have their captive markets and see little reason to change. 'This does not mean however, that the State Companies encourage the best work, for example designer Gyorgy Lissak who was asked to design an exhibition booth but was remunerated by the square metre' (15. p42). Life is as limiting for most product designers. Today Gyorgy Lissak is a rarity in that he enjoys the best of both free-lance consultancy and in-house security. A lot of his work is in heavy-duty apparatus for a Metallurgical Company K.G.Y.U. His furnace designs are pure Bauhaus in their geometric construction. Shown in (Fig. 76). Even though the Company bought licences from a British firm for these furnaces, Lissak was free to impose his own aesthetics. All in all Russian products that do exist are not likely to quicken Western pulses, and Russian designers are aware of this but they are even after all that has happened, hopeful for the future. Other designers find it hard to break with the comfort of a closed market. 'There will be a lot of little design studios in the next few years' (15. p42) Lissak predicts confidently. But these hopefuls will need more than design skills in order to survive in Russia's bankrupt economy of ever changing economic reforms that end in disaster.

5.4 Alexander Ermolaev

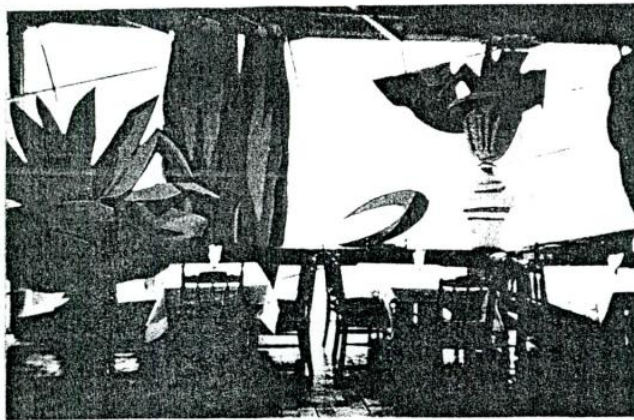
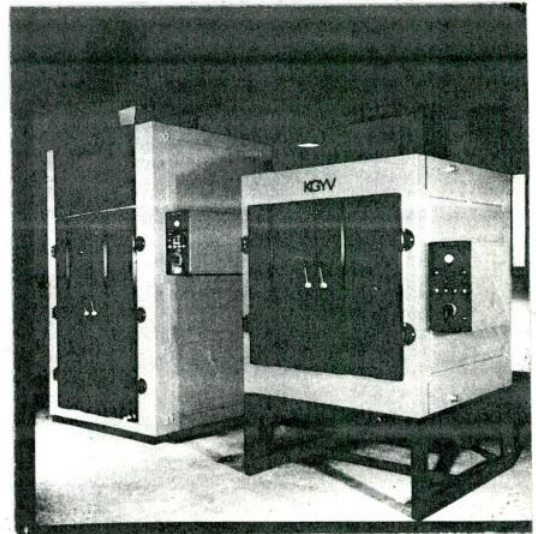
Formerly an industrial designer, Ermolaev worked at the Scientific Institute of Technical Aesthetics. Researchers at the VNIITE develop complex, esoteric projects that frequently have little to do with the country's industrial or economic realities. Ermolaev's research there dealt with creating innovative children's toys and objects. His EPO-KSI project of experimental toy blocks proposed a system of rigid and soft parts that could be assembled in various combinations to form personal little environments for children. Ermolaev's concept of ad-hoc wooden furniture for youth dormitories was even more radical: challenging the constant shortage of furniture in state-controlled stores, he called for the appropriation of lumber scraps that would then be self-assembled into furniture pieces.



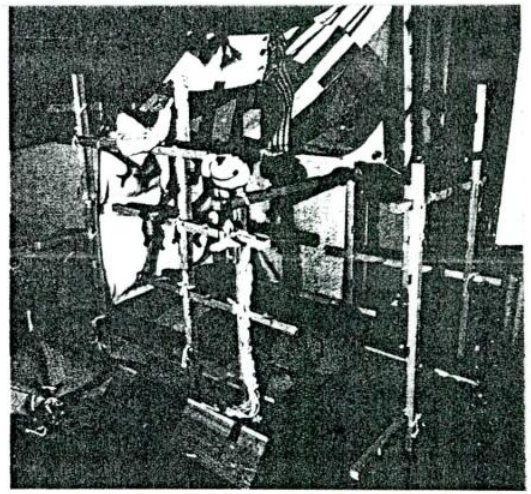
Alexandra Nagy's package design for Gedeonrichter's baby shampoo features detachable rings that become colorful toys after the shampoo is used.

(75) Alexandra Nagy's package design

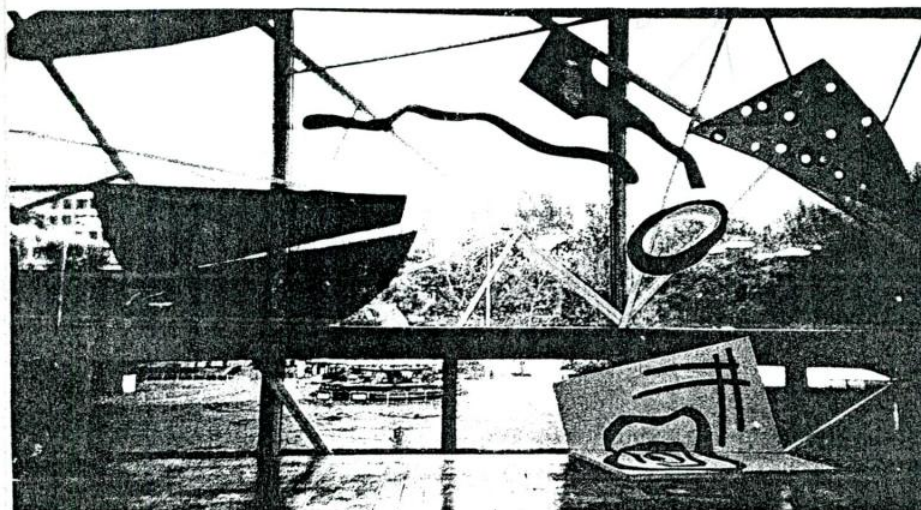
(76) Gyorgy Lissak's furnace design



1



2



4

(77) examples of work from the TAF studio

1 3 Summer interior for the cafe Four Seasons was designed with the group TAF. 2 Ermolaev's EPO-KSI proposed an experimental children's building-block system. 4 Tanja Shulika worked with TAF on fashion designs.

Disillusioned with VNIITE, Ermolaev decided to work with youngsters directly and so he established Studio TAF (Theatre of Architectural Form). There, young students study, socialise, work on competitions, and prepare exhibitions and installations. With the group, Ermolaev is currently investigating his latest concept, anything can serve as design: old objects, scraps, books by a favorite author, allusions to trendy architecture, and so on. This method is applied to a great variety of projects, from fashion design to interiors and urban furnishings. Finished projects reflect a spontaneity of design and execution; they are eclectic, inexpensive and always temporary. (Fig. 77) shows examples of work from The TAF Studios.

5.5 Vladimir Telyakov

For a Moscow designer, Vladimir Telyakov has an unusual background: he first studied as a radioengineer. After receiving an additional degree in design and after many years spent working with students, he remains fascinated by the design of strange machines, which he calls 'Futurological Objects'. Telyakov and his followers are not interested in abstract, isolated design and exercises; their goal is to establish a link between design and cultural realities. They have therefore introduced the concept of the Design Theatre, where there is an audience, a stage and a narrative, and where design objects are presented by characters in the process of their use. For Telyakov, design objects are meaningless without this human contact.

Telyakov's work evokes an eerie marriage of Soviet military equipment with new Italian design, and is even more remarkable for a country that is virtually devoid of consumer electronics. His Futurological Objects include, for example, a hand thermostat (Fig. 78) that heats the hand in cold weather and cools it in hot weather. His headphone radios are not mere Walkmans but include a telephone: they can also be connected to a central computer network (Fig. 79).

Thanks to Telyakov's engineering abilities, some of his objects actually work, he hopes to put these in production.

5.6 A Private Industrial Design Firm, Azrikon Design Studio

Aeroflot, the former U.S.S.R.'s huge, one and only passenger airline decided after much pressure that it was time to brush up its image. A well-known Western corporate identity consultancy offered Aeroflot its services to refresh its image. But this Company was not successful as Aeroflot, with profits worth millions at its disposal, begrudged allotting part of its hard currency to design. So a private design studio of the Russian Union of Designers offered their services to an extensive corporate design programme for payment in roubles.



(78) Telyokov's hand thermostat



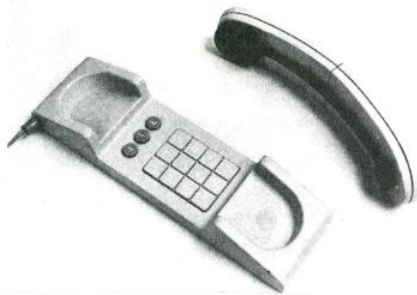
(79) A. Telyokov's headphones and roster eyeglasses
B. Telyokov's radio-telephone

The design consultancy was commissioned to design a complete set of apparatus for computer workstations. The company decided to use this commission to show Aeroflot the possibility of a new all-embracing design approach. And so, for the same money, they decided to design the complete booking module, with all the necessary furniture and equipment.

The way the new booking module looked would change the psychological and cultural atmosphere of Aeroflot offices, transforming them from being hostile towards people to being friendly and open. In any Russian shop where people have to be served, a queue forms, its the same at Aeroflot counters. 'In these conditions the surroundings easily lose their function of attractiveness - what's the point of creating a better impression on people if there's still a queue (12. p53). Irrespective of what staff might want, the environment takes on (12. p53) an alienating aggressive character. Cashiers currently work in difficult conditions, enduring the stress of dealing with an exasperated public, and physical discomfort from badly designed furniture and apparatus.

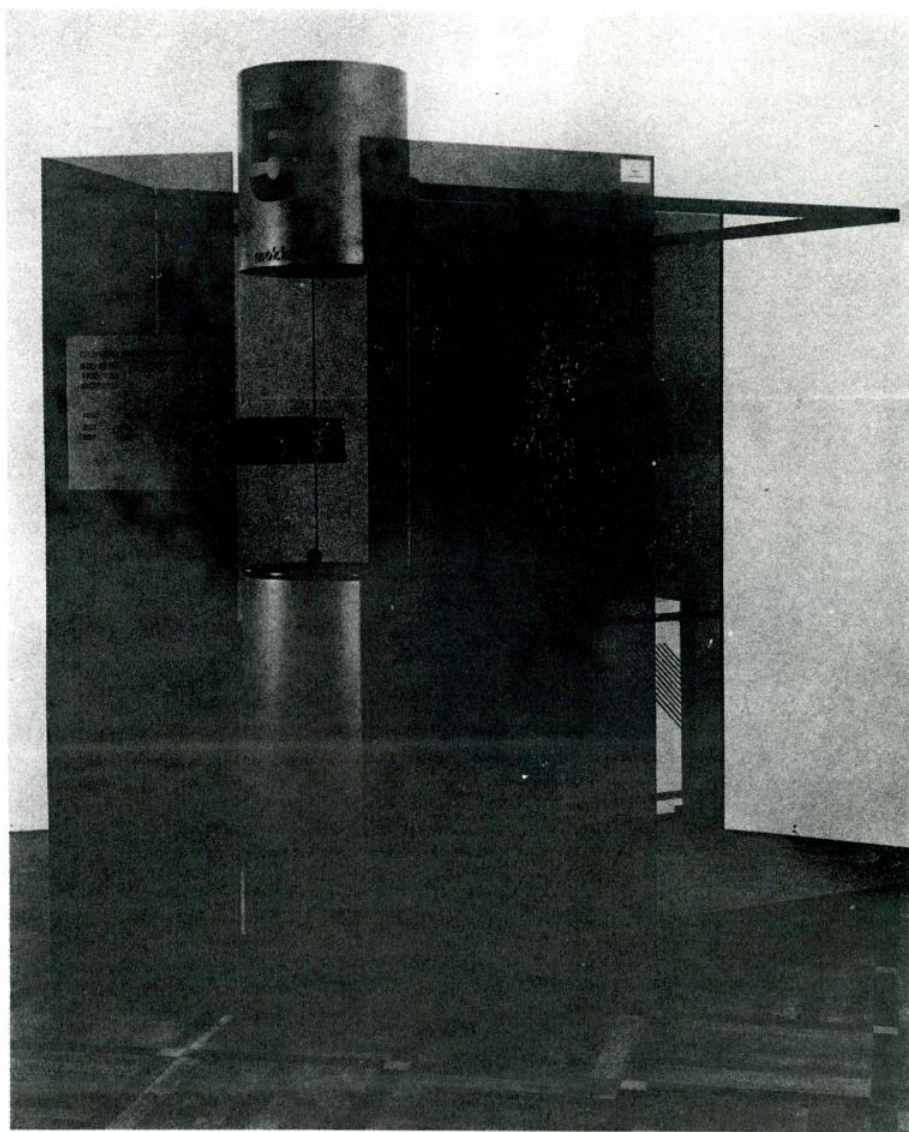
Hoping that the economy will change rapidly, and that queues will disappear, the company designed a booking counter for normal life. The module's walls are made of transparent tinted glass. With properly adjusted lighting this material gives the cashier a sense of sufficient isolation and comfort, and encourages the client to feel confidence and respect for the organisation. Arranged in a block, the booking modules form a jagged line on the plan, giving the client a chance to settle down comfortably at a small table in a niche. A large liquid-crystal display with the timetable of flights and information about vacant seats is mounted within the client's field of vision. At existing counters only the cashier can look at the display, and the client has to rely entirely on the helpfulness and zeal of a cashier who is not always well-disposed. The cashiers get adjustable seats, allowing them to work in three positions: conventionally (sitting), in a position similar to the one suggested by Norwegian designers (the 'Balans' chair), and half-standing. The equipment which the cashier uses is arranged on a small table, the keyboard and telephone are height adjustable and the display, the processor and the ticket printer are likewise on adjustable brackets. The booking module is equipped with storage for documents and personal belongings as well as a ventilation unit creating an air-curtain between the customer and the cashier. Module, phone and keyboard are shown in (Fig. 80).

'The prototype booking module was displayed with great success at Moscow's Automation '89 exhibition' (12. p53) Representatives of Aeroflot never came and so the new image for Aeroflot prefer their offices to appear ordinary and bare, even the office shown in (Fig.81) which is the centre of Dublin city is for the most part imageless. A staff member described the office as 'luxurious' compared to their offices in Russia. Little praise can be given to the dated Aeroflot Packaging shown in (Fig. 82, A&B).



(80) Adjustable telephone set, cashier's keyboard and booking module design

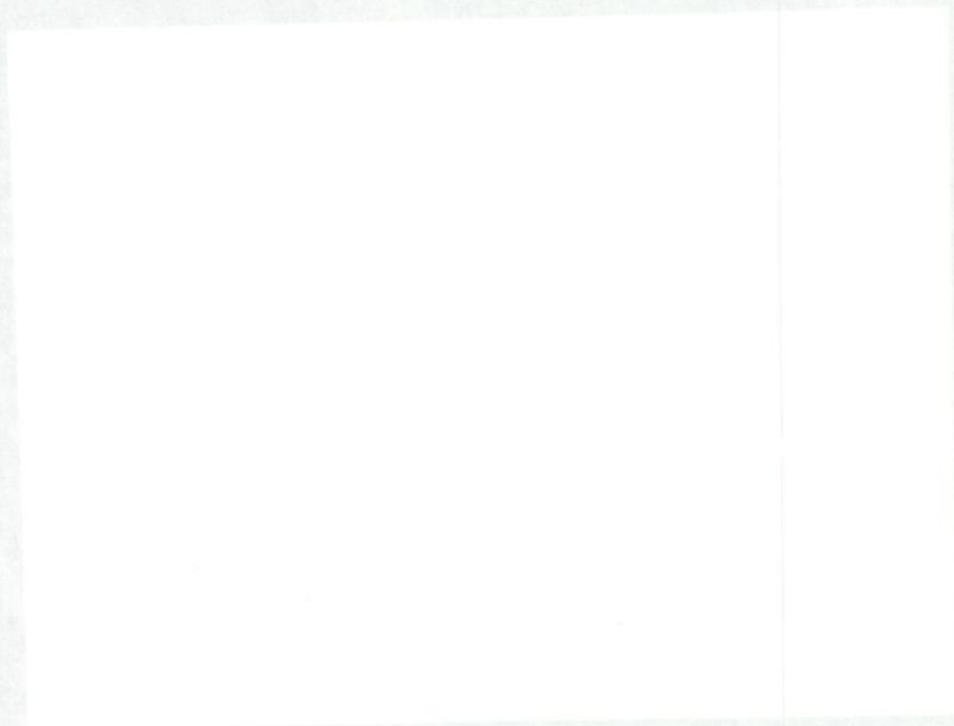
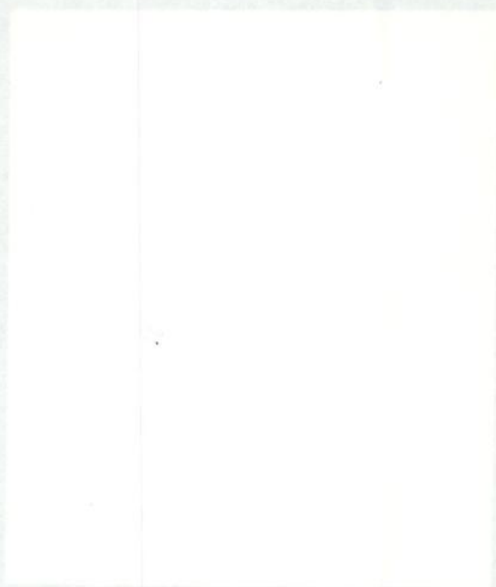
How do you brush up Aeroflot's corporate image? Dmitry Azrikan is head of the Azrikan Studio – one of the first independent design firms in Moscow. His company had a go. Translation by Hester Abrams



Above, Azrikan's all-in-one Aeroflot booking module: tinted glass allows a degree of architectural glasnost; adjacent modules are staggered for privacy



(81) Aeroflot offices Dublin





- (82) A. Aeroflot sugar lumps packaging
B. Aeroflot packaging

B





Today Aeroflots monopoly might start to break up into a series of independent airlines. As the Soviet Republic's break up into a commonwealth of independent nations, they will have to set up independent airlines. With these airlines competing among themselves Aeroflot might then have to remember design in order to achieve a competitive edge over its competitors, by providing a better customer service.

5.7 Emigrant Designers

Upheavals are taking their toll on the Russian design scene. Participants of which are either fleeing to the West or getting entangled in private market perplexities, as the Moscow based Azrikon Design Studio has done. Many of the communist approved designers who cropped up regularly on this International Conference Circuit have vanished, while new personalities and groupings have emerged. Design Societies all over what once was the USSR are calling for International recognition.

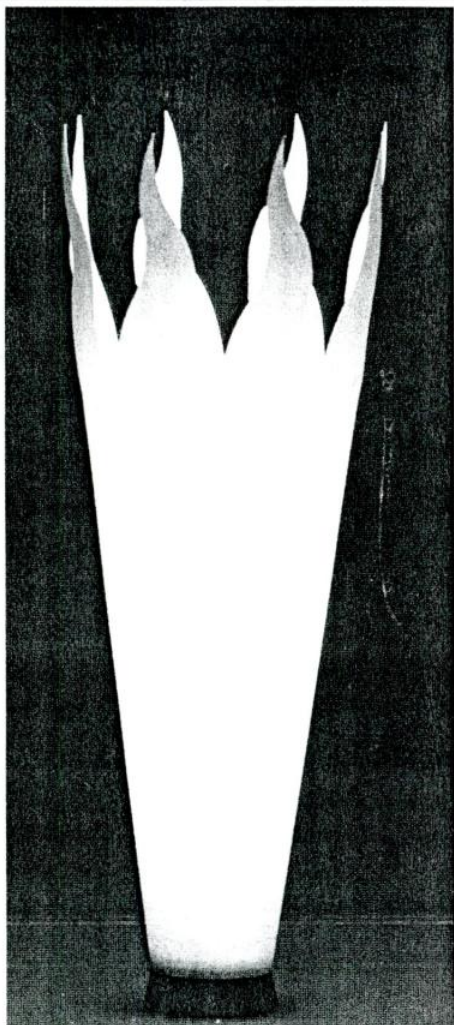
'State-employed designers, cushioned by commissions have been thrown out of work and are now at the mercy of Embryonic private market conditions' (24. p13). It is expected that as many as 25 per cent of all young architects and designers in Eastern Europe will either leave for the West or try to forge links with Western designers, property developers and clients. Many have already taken advantage of Visitor Visas to disappear to the US and Canada. Others have targeted London, consultancy capitol of the world as the playing field for their talent. One example of this is Red Square Design set up by a designer from Moscow in 1989 (33. p234). (Fig. 83-85) show work from Red Square Design, New York.

5.8 Foreign Investment In Russia

With the hard-liners eclipsed and Boris Yeltsin taking the place of Gorbachev, who's resignation followed the coup of August 19. The prospects for accelerating the move to a market economy are looking more promising than ever. 'The positive development is that the reforms will be much faster and much more radical', (17. p22) says Alex Ustroykh, Vice-President of Bankers Trust Co. in London. At stake are some 3,400 joint ventures in Russian enterprises valued at tens of billions of dollars (see Fig. 86).

Many investors remain shaky after the August coup. To win back confidence Yeltsin must send strong signals that the rules of the game will change for good. 'Foreign investors are looking for swift moves toward ruble convertibility and privatisation' (20. p18). Perhaps most important is the proposed landmark Union Treaty which will legalise private property and clear up ownership rights of natural resources. After years of confusion Western executives will finally know the right person to deal with.

The biggest impact will be felt in Russian oil fields. Dozens of Western companies have extended offers to help the Russians tap their vast oil reserves by bringing in technology and knowhow. To pay off \$64 billion in debt, the Russians desperately need to get the new fields pumping and generating hard currency. The biggest project by far is chevron's multi-billion dollar proposal to develop the giant Tenghiz oil field. Four years in negotiation, the deal could go through by the end of the year.



4

RED SQUARE DESIGN

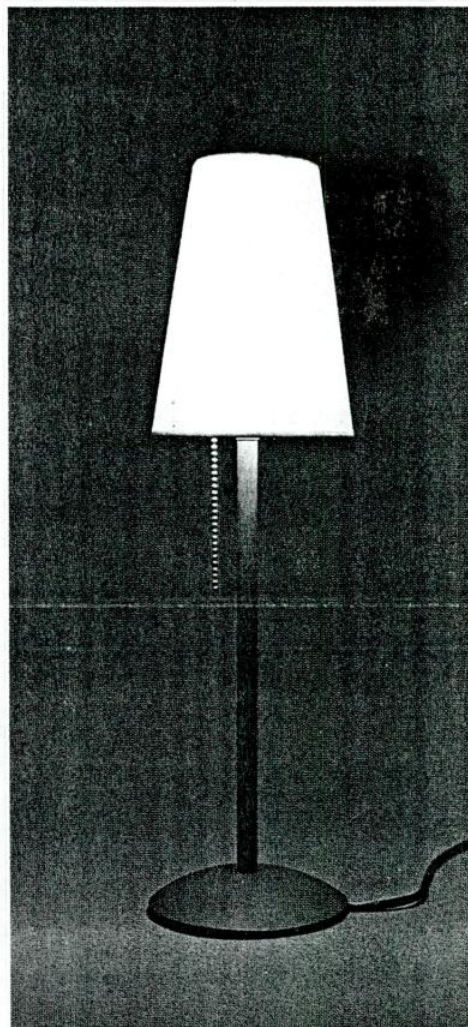
Table lamp, *Transforms*

METAL, RICE PAPER

Takes one 75W bulb, hand-painted with heat-resistant paint

H: 61 cm (24 in) Di: 30.5 cm (12 in)

Manufacturer: Red Square Design, USA



5

RED SQUARE DESIGN

Table lamp, *LUZlamp*

CARBON STEEL, PARCHMENT

Takes one 75W incandescent bulb

H: 48.5 cm (19 in)

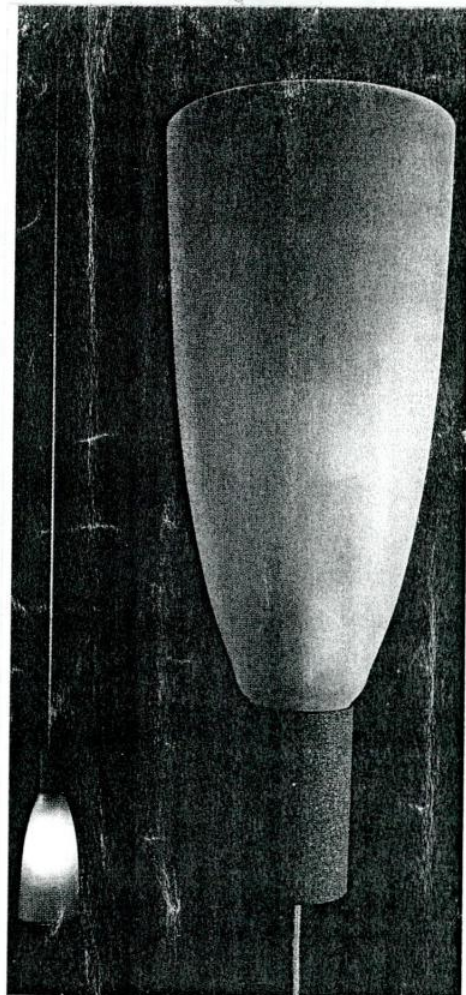
Di of shade: 12.5 cm (5 in)

Manufacturer: Red Square Design, USA

(84) Red Square Design New York

(83) Example of work from Red Square Design, New York





3

RED SQUARE DESIGN

Floor lamp, *Freddy*

Ceiling lamp, *Karl*

BASE METAL PLASMA-SPRAYED
WITH STAINLESS STEEL, SAND-
BLASTED GLASS SHADE

Each takes one 75W
incandescent bulb

H 180 cm (71 in) D: 25.5 cm (10 in)

Manufacturer: Red Square Design,
USA

(85) Red Square Design, New York



SOVIET BUSINESS DEALS IN THE WORKS

Company	Project
ALCATEL France	A \$2.8 billion contract to supply advanced digital telephone switches
CARROLL GROUP Britain	Construction of a \$250 million hotel/trade center
CHEVRON U.S.	Exploration and development of the Tenghiz oil field, with reserves 2.5 times those of Alaska's Prudhoe Bay
FIAT Italy	A \$1.5 billion contract to assemble 300,000 autos a year, a third of them for export
GENERAL MOTORS U.S.	A five-year deal to supply auto parts worth \$1 billion
IBM U.S.	Providing 40,000 PCs for schools
DAIMLER BENZ Germany	Contracting for a \$140 million plant to build buses

DATA: BW



STEPPING UP OIL EXPLORATION

The mood at Fiat's headquarters in Turin is also upbeat. Fiat's ground-breaking deal, worth \$1.5 billion, would be the first major privatisation of Russian industry. Fiat gets a 30% stake in Russian carmaker VAZ in return for producing 300,000 midsize cars. But Fiat's bullishness goes beyond sheer profit. 'This is history at stake', (17. p23) says Renato Ruggiero who oversees Fiat's international relations. 'Everybody is going to be eager to help the Russians in a much, much more substantial way' (17. p23).

The new European Bank for Reconstruction and Development, created to back new enterprises in Eastern Europe and Russia, The Bank's vice-president Ronald Freeman says, 'The West has a greater incentive to step in now, it is time to rethink the constraints on lending to what used to be termed the Eastern Block' (17. p24).

Companies that have been in Moscow for years barely blinked during the failed August coup. It was business as usual for McDonalds Restaurant of Canada Ltd. The company is going ahead with its plans for an office in downtown Moscow and 20 more restaurants. Others such as Pepsi Co., Fig. 87 and Russian Logo shown in Fig. 88, went ahead with daily business. Others such as U.S. food-machinery maker FMC Corp., and British engineering giant John Brown PLC, remained sanguine throughout the upheaval.

Many experts believe that Russia is now at the stage of rapid and painful transition to the long awaited market economy and privatisation, and that these changes will drive Russia into deeper debt as the change over from closed to open economy did with Poland. Russia can learn from the Polish example, that the painful transition is worth it in the end if the end result is a true market economy which foreign investors will invest in. Western companies want to exploit the large Russian market, this will bring about Western type advertising in the Russian media which can be seen in a small way already in Figs. 89-91. In order to trade more with the West, Russian consumer design will have to be up to spec with Western design. This will also be important if Russian product design is to compete with the influx of Western products on its home market, if the Russians decide to trade freely with the West, which will help to generate the much needed foreign currency and capital. The Poles and East Germans experienced this, and lessons can be learned from them especially the Poles who 'launched a vast advertising campaign to encourage investment in Poland' (27. p33), examples are shown in Figs. 92-99. The Russians will also have to undertake such a campaign.



COMPANIES WITH LONG TRACK RECORDS IN THE SOVIET UNION, SUCH AS PEPSICO, BARELY BLINKED DURING THE COUP

(87) Pepsi in Russia



(88) Pepsi logo in Russian



(89) Pizza Hut logo



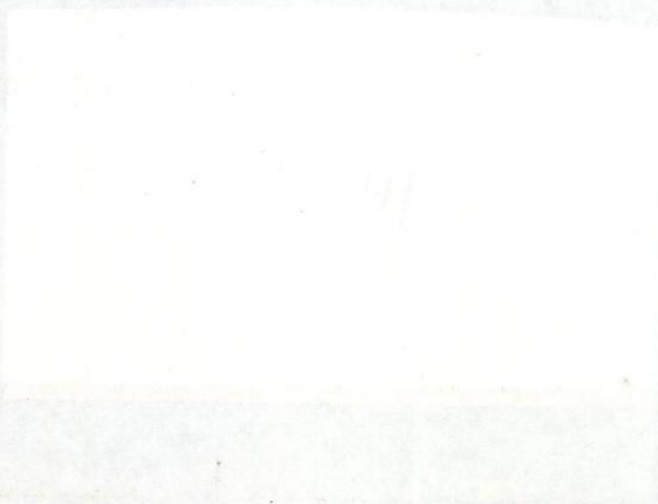
(90) Fanta logo



JODI BUREN

A TV 'barter deal': Goodman with the Soviet version of his logo

(91) Goodman T.V. logo



Newsweek

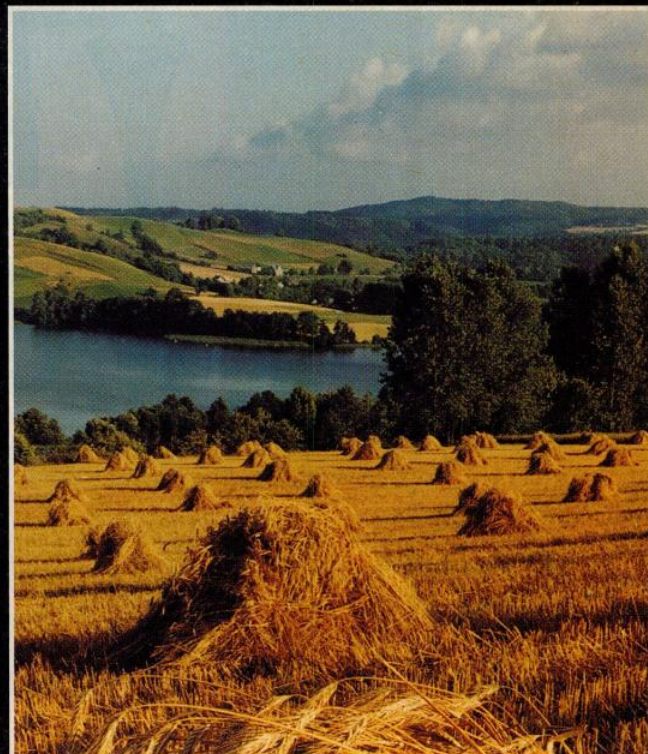
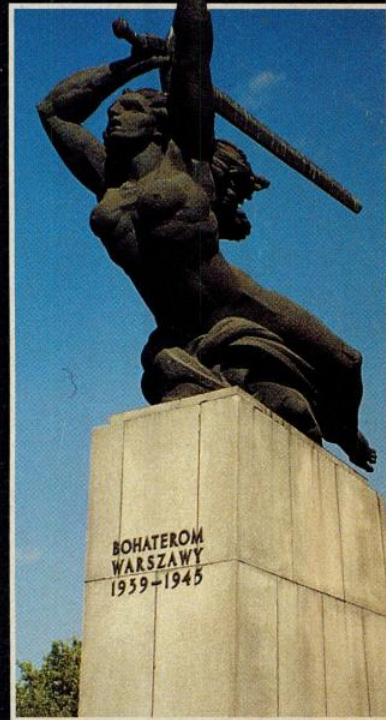
THE INTERNATIONAL NEWSMAGAZINE

SPECIAL ADVERTISING SECTION

POLAND



AT THE
FOREFRONT
OF
CHANGE



(92-99) Polish advertising, Russians will have to
Launch a similar campaign



"We have more than 500 joint ventures with the Germans. In another year it may be too late for [U.S.] investors in Poland."

DARIUSZ PRZYWIECZERSKI
General Director, Universal Co. Ltd.



Photos by Pawel Kopczynski

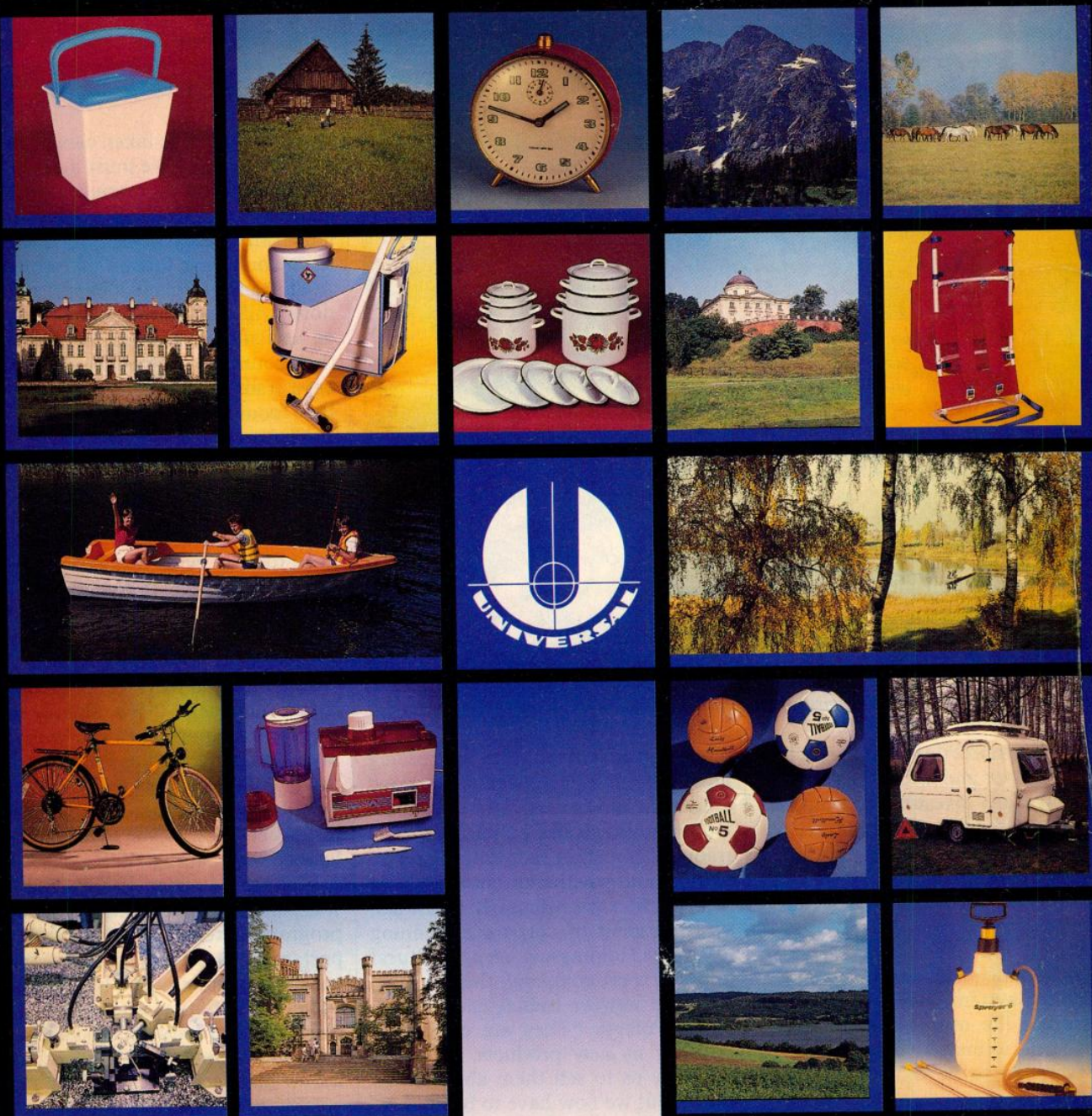
"We intend to modify our laws . . . to streamline the processes [for] establishing foreign businesses in Poland."

MARCIN SWIECICKI
Minister of Foreign Economic Relations



Consulate General of the Republic of Poland

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- 16-20.04.....INFOSYSTEM — International Fair of Electronics, Telecommunications and Computer Engineering
- 16-20.04.....POLIGRAFIA — International Exhibition of Printing Machines
- 02-06.05.....POLSKIE MEBLE — Export Promoting Exhibition of Polish Furniture
- 09-16.06.....63rd POZNAN INTERNATIONAL FAIR
- 03-06.09.....AUTUMN '91 — Trade Fair of Consumer Goods
- 14-18.09.....SIMMEX — Katowice — International Trade Fair for Mining, Power Industry and Metallurgy
- 03-08.10.....POLAGRA — International Agro-Industrial Fair
- 03-08.10.....National Horticultural Exhibition
- 03-08.10.....TAROPAK — International Packaging, Storage and Handling Exhibition
- 03-08.10.....TOUR SALON — International Exhibition of Tourism
- 22-25.10.....KOOPERACJA — International Trade Fair of Small Industry and Handicraft
- 19-22.11.....POLEKO — International Ecological Fair
- 28.11-02.12.....INTERART — International Art Fair

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OTHER LINES OF BUSINESS

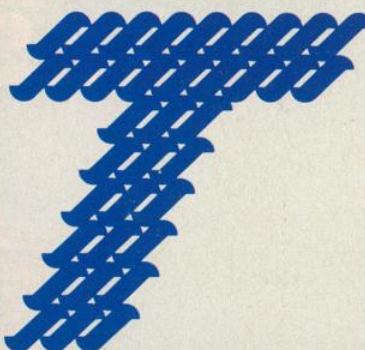
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96. (a) Poznan International Fair 1991.

(b) Tricot, Polish exporter and importer of knitting industry products.

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EXPORT:

SUGAR • SUGARBEET MOLASSES • SUGAR BEET SLICES •
CHICORY • RYE • OATS • BREWING BARLEY • BREWER'S MALT •
HOPS • RAPESEED • RAPESEED OIL • RAPESEED MEAL •
POTATOES AND POTATO PRODUCTS • SEEDS OF ALL KINDS •
MEDICINAL HERBS AND SPICES •

IMPORT:

GRAIN • RICE • OILS AND FATS •
OILSEEDS • OILCAKES •
FODDER PLANT SEEDS •
VEGETABLE AND FLOWER
SEEDS • MEDICINAL HERBS •

CONCLUSION

Russia as a country has always been drawn by constant change and socio-political upheaval. But in brief periods of peace this same nation has produced achievements worthy of international recognition. One such period in Russia's cultural history was the constructivist movement, which was in a way a political movement. The work which the constructivist movement produced was communist work, the movement was to work with the party to bring about a new age, the convergence of cultural, economic, scientific and finally ideological imperatives in a communist society was a goal of the movement. Constructivism embraced the production of works across the whole range of architecture, theatre, ceramics, typography, graphics, textile design and industrial design. At this time a communist economy was also being built, Revolution and contemporary art advanced steadily hand in hand.

While the art movement sought to help with the building of a new society, the seemingly successful industrial plans of Lenin and Stalin would lead the Soviet Union into economic decline and disintegration. The economy that was instigated by Lenin and propagated by Stalin proved to be an infant economy propped up by vast amounts of government money, money obtained by the squandering of the nations vast national resources, a policy that characterised the Brezhnevs leadership in the 1970's. Vast amounts of money were also spent in order to achieve International Communism, a policy of indoctrinating the world with the Marxist ideals. This would be brought about by communist achievement, showing the world that communism was superior. To help this end the Russian economy was geared to excel, to build an economic and military super-power and to beat America in space exploration and nuclear fire power. A burden which Stalins forced, false economy could not bare, as government money became scarce the economy slowly came apart at the seams.

Stalin also tightened his grip on artistic advancement. Cultural programmes were so tightly regulated and censored that there was little room for innovation and creativity. The state of the economy provided little incentive to create new innovative products. Design of consumer products is driven by the economy, if the economy stagnated, so too will design as demand for products decreases. Lack of incentive and state control as well as state monopolisation of goods has led to the current economic crisis. The present economic crisis is more serious than any economic crisis experienced in the West because it is the economic system itself that has brought about the present economic crisis. It is only systematic change that will bring the economy into line. Gorbachevs indecision in bringing about these changes led to his downfall. His successor Boris Yeltsin is expected to bring about these needed changes at a quick pace. The important role of design is not recognised within this economy. In some cases, designers may not have any special education and are completely subordinate to directors, engineers and factory planners. The anonymous look of Russian consumer design owes itself to this awkward arrangement. But Russian consumer product design, even in such an environment has certain attributes that are admirable, Russian products are uncompromising in their truth to utility. These products in their very simplicity possess something that has been lost or forgotten in the West.

While good design and a wide consumer product choice has not always been available to Russian citizens, Russia as a country has achieved much and gained international recognition. The object of this achievement is international recognition. An idea stemming from Stalinist times, the belief that international communism could be achieved by achievement in industry. And so the economy was geared to the building of an economic and military super-power. Projects such as space exploration which will demonstrate Russian ability and achievement were undertaken with great expense, materials which were in short supply in the design of consumer products could be used in government projects in an unlimited supply. For these reasons, design in Russia exists in two separate spheres, that of design for the ordinary citizen and design for the international stage. Russian achievement in heavy industry is evidence that Russia is a highly competent industrialised country. It also demonstrates that the Russians can produce high quality products and if the same money and interest was generated in the design of consumer products, the Russians could produce consumer products which reflect this competence.

Western investors are confident enough in the Russian economy to invest and set up factories and offices in Russia. They are also eager to help Russia in a substantial way because they have faith in the change sweeping Russia and what used to be the USSR. These changes will reap rich rewards. Even with hard-liners to placate, Gorbachev made a bold shift from Marxist cold war strategy to cooperation with the West. In doing so he has already transformed the world. By sweeping away the traditional ideological underpinnings of Russian foreign policy, Gorbachev, in just a few years ended the East-West conflict, put Russia out of its historical isolation and all but eliminated communism as an **alternative to** free-market economics the world over. Gorbachev was forced to resign on the 25th of December 1991. 'If you try to jump across an abyss and you don't make it', Mikhail Gorbachev once noted, 'no one ever comments later about how far you jumped'. Boris Yeltsin, Gorbachev's successor is expected to bring about reform which Gorbachev was slow to introduce.

Since Yeltsin replaced Gorbachev, changes in Russia are moving Russia closer to a market economy. A market economy would bring with it marketing, advertising, free enterprise and a better understanding of design's role in a free market. We can hardly expect Russia to become a low wage economy, producing foreign designed goods for the export market. The question is what will new Russian design look like? Within the current theoretical debate in the West, a shift away from surplus and over-production has been observed. It seems likely that the development of simple unpretentious, pragmatic design will continue. Although now hopefully functional everyday, products from Russia will become known for their austerity but also their quality. The goods that developed during or in spite of the decades of dogmatic debate may form the foundations of a new moral simplicity on which the country can shape its own commodity identity. If the Russians realise that they can achieve an enriched, stable economy through the production, sale and export of consumer products.

Design in this area would thrive as does Russian heavy industrial design. The future of design in Russia depends to a great degree on whether it will encourage positive change in the economy. Design in heavy industry has contributed to the economy and so this design will continue to excel.

If manufacturers were to begin producing the much desired consumer goods and materials, the escape to design would take on an entirely different meaning. It would no longer symbolise a marginalised, defiant existence but would gradually come to offer a legitimate, private, expressive livelihood within the nascent values of a pluralistic society. Russian design would transfer into a diversified patchwork of personal creativity.

We can expect developments in design to proceed at a terrific pace. The programmes of political groupings in Russia have all taken on board Green issues. There is no lack of experience in collective organisation and planning. A new approach to design, will evolve a new style of design for consumer goods and develop a new national identity. It is likely that as the economy progresses toward a free market Russian industrial design will take on an aesthetic of its own as Russian heavy industry has in its very competent design. This new fresh contribution to the design world is being awaited and will be readily accepted, the West realises the huge potential and is eager to invest in Russia's economy.

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