

The USSR in the Cold War Years

Prof. Polly Jones
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1967

50th Anniversary of Revolution



1977

60th anniversary of revolution





C. Eisenstein, *October* (1927)



'Down with kitchen slavery! Let's push for a new way of life' (1931).

Post-Revolutionary Architecture



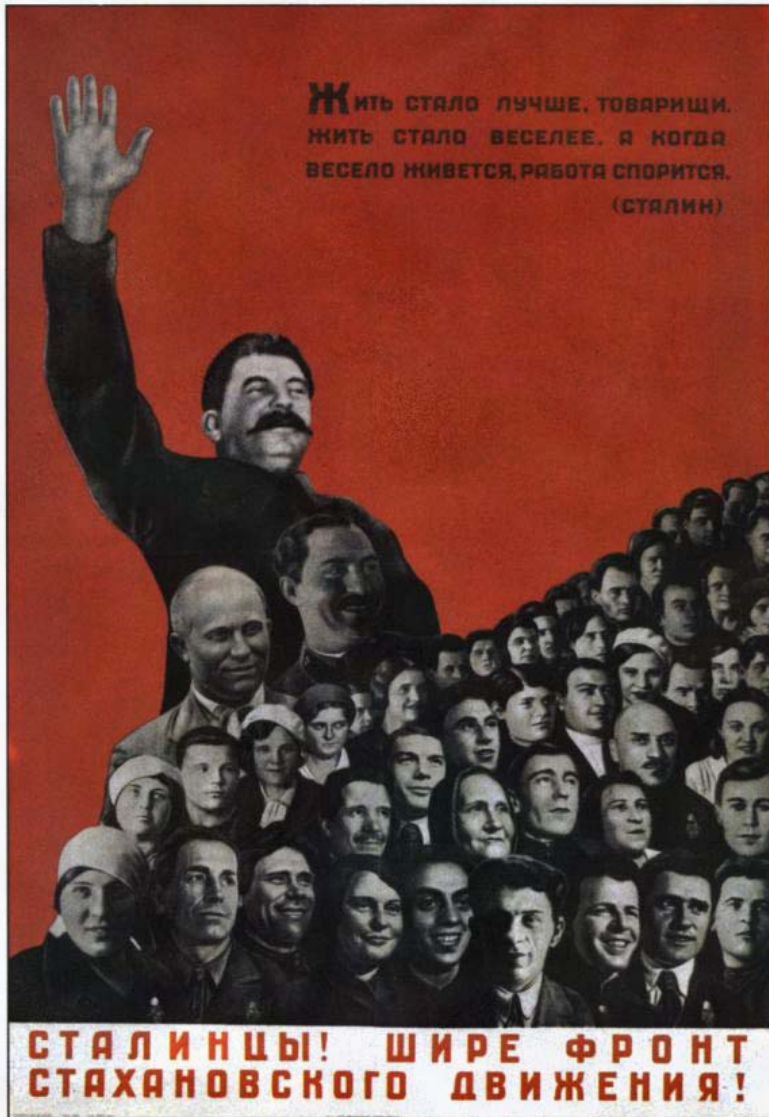
Tatlin's monument to the Third International



Constructivist design of a workers' club



The Irony of Fate (1975)



Stalinist Stakhanovites





Aleksandr Laktionov, 'Moving into the new apartment' (1952)



‘At shock work tempo at full tilt! To complete the five year plan in four years.’





9-й квартал Новых Черемушек. Общий вид жилой застройки



'Khrushcheby'

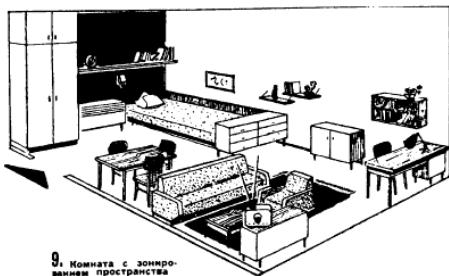


COURTESY GRAD AND MOSCOW DESIGN MUSEUM

‘The time of large-scale housewarming’ (1959)



‘To the Soviet people, pioneers of space: Glory!’



3 An 'old-fashioned' and 'petit-bourgeois' interior from the Stalin era unfavourably compared with a post-Stalinist 'modern' and 'socialist' interior; V.M. Merzhanov and K.F. Sorokin, *Eto Nuzhno Novoselsam*, Moscow: Ekonomika, 1966

Orthodox tradition, socialist authority was enforced in reference to youth and a Communist future.

Transformable Furniture: Accommodating Contradiction

One of the significant innovations in the material culture of the interior was the development of transformable furniture. This had importance in two ways for the *byt* reformist interior of the 1960s. First, it physically minimized the number of artefacts (i.e. furniture) to be found in the domestic sphere, by using one piece of furniture to serve functions that two or three separate pieces might have in the past. In many respects this was part of the general process later *byt*

reformers in the late 1970s referred to as *razveshchivaniia* (the de-artefactualization) of the domestic sphere.¹⁶ This was the intentional and gradual evanescence of physical objects supporting the domestic sphere that like the state would whither away with the realization of full Communism.

Second, transformable furniture served to mask functions that were considered inappropriate and secondary to the primary uses of certain rooms and furniture. For example, this ensured that a 'common room' appeared as one with its appropriate functional zones. The primary appearance and use of transformable furniture always corresponded to the correct representation of a common room as a place where members of the family

© Андрей Князев. Ленинский субботник, 1970е
Из коллекции Центра фотографии им. братьев Люмьер



The subbotnik

The poet on trial: Iosif Brodskii, 1964



СОЧИ



pastvu.com/387357 uploaded by Oleg_Andreev

A Soviet spa at Sochi



Поднимай

Этим землям нет цены.
Больше год от года
Брать должны мы с целины
Хлеба для народа!

ЦЕЛИНУ!



‘BAM: the construction (project) of the century!’ (1977)





A Soul for Sale: anti-speculation poster



'Perestroika means relying on the living creativity of the masses'



‘Be bolder, comrade! Glasnost is our strength!’