

GRAPHIC DESIGN IN POSTSOVIET DIMENSION OF 1990 YEARS

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The object of analysis in this article is the stylistic of graphic design at the end of the XX century. There were separated 3 fundamental directions, at the frontiers of those were realized creative and projective ideas of graphic design. There is a connection between the graphic design and economical-political particularities in the progress of society.

Soviet designers thought to create durable and high-quality things “timeless”. The assortment policy of the state and the principles of modular design made it possible to create unified models that could be adapted to various social and cultural conditions. Such a reasonable, “environmentally friendly” approach has become the “calling card” of the Soviet design system. Mass production was often perceived as the basis for further creativity - many of them were sold in the form of "semi-finished products" that required self-assembly or tailoring. So exclusive samples of “folk” design were created.

Terminology problem

The term "design" in the Soviet Union has not been used for a long time. Designers and industrial graphic artists did what Europe and the United States called "industrial design" and "graphic design". Soviet designers could not have their own studios, their names were known only in a professional environment.

Copy problem

After World War II, the USSR had a problem of technological lag, especially in the sphere of production of consumer goods. Sometimes this problem was solved by copying and finalizing Western analogues, including household appliances and vehicles manufactured on the other side of the Iron Curtain. In the 1960s, the process began with the formation of its own state system of design - and copies began to be replaced by original designs. The works of Soviet designers were recognized at international exhibitions. Designers of VNIITE (All-Union Scientific Research Institute of Technical Aesthetics) took part in the “Interdesign” project seminars, which enabled them to exchange experiences with their Western colleagues.

The problem of implementation. Unrealized projects

In the 1970s and 1980s, the planned economy and bureaucratization hindered the introduction of advanced designs by Soviet designers in mass production. Less than a third of the detailed projects were implemented.

What is the special feature of soviet design?

The Cold War and the priority of precision and heavy engineering

During the period of the Cold War and rivalry with the capitalist west, the Soviet government developed branches of industrial production, the success of which provided the country with prestige on the world stage. The main achievements of the Soviet designers of the 1950s-1970s were made in the field of space technology, precision manufacturing, military equipment and heavy engineering. Many consumer goods were produced at the enterprises of the military and heavy industry. This ensured their high quality and functionality, but could adversely affect their appearance.

Socialist ideology

The uniqueness of the Soviet model of design design was determined by the gap between the humanistic (human-oriented) design concepts created by the strong scientific and methodological school of VNIITE and the technological inertness of production, which did not have an economic incentive for development within the framework of a planned economy. Socialist ideology put

design "at the service of society." A functional, analytical approach to design and ergonomic designs by VNIITE designers have contributed to the creation of products that satisfy basic consumer needs.

Main stages of design development in USSR

1950s: The recovery of the USSR economy after World War II was associated with a course towards industrialization, the rise of industry. The position of an artist-designer (designer) appears in production, which at that time was supposed to solve the problems of fast, economical and mass production of goods, based on the capabilities and needs of factories and factories, and not the end consumer.

During the "Khrushchev thaw" (1953-1964), the decorative elements of the Stalinist empire in design and architecture are replaced by the international trends of modernism.

1960s: Design becomes part of public policy.

In 1962, the All-Union Scientific Research Institute of Technical Aesthetics (VNIITE) was opened, headed by Yuri Soloviev.

From 1962 to 1978, ten republican branches were opened, receiving methodological recommendations from the center. The institute's specialists conducted active research, design and exhibition activities, published the journal "Technical Aesthetics", covering issues of design theory and practice in the USSR and abroad.

Since 1967, there has been a state certification of goods for the "Quality Mark". Consumer products are becoming available to the general public.

1970s: The Soviet Union begins to export goods to the countries of the "socialist camp" and Western Europe. Zenit cameras, Slava, Polet, Luch, Rocket watches, VEF radios, ZiL refrigerators, Moskvich and Lada cars are internationally recognized.

In 1975, Moscow hosted the Congress of International.

Design in postsoviet times

The end of the twentieth century was characterized by the strongest political, economic, cultural changes in the life of many countries. For the republics of the former USSR, this period was a time of the collapse of the Union and the formation of independent states. The destruction of economic and cultural ties between the republics of the USSR and the ensuing severe economic crisis hindered the development of art and design creativity for a long time. Ukrainian graphic design of the 1990s was also experiencing a state of crisis, which was reflected in the stratification of its style into several areas.

Throughout the 90s, the idea of freedom from all sorts of standards and norms continued to excite minds. Implemented within the framework of post-modern aesthetics, it generated "broken" fonts, collage solutions, and a number of characteristic techniques that turned traditional ideas about typography and composition upside down. The widespread introduction of computer technology gave them unlimited possibilities for their implementation.

The political and economic crisis of the 1990s also affected the development of graphic design in Ukraine. In his style, several parallel branches stood out. One of the branches was formed by the "new wave" style. In the mid-second half of the 80s, when the "new wave" was raging in Western Europe and the USA, the theoretical and practical development of this style was just beginning in the USSR. A certain delay with which his creative implementation took place led to the fact that by the beginning of the 90s this style barely reached its logical completeness and practical integrity. The "ripening" of the "new wave" in the USSR was largely facilitated by the appearance of a number of analytical materials in special journals, primarily S.I. Serova [1], [2]. Advocating for the devotees of design style at the turn of the 1970s and 80s, by the beginning of the 90s the "new wave" had become a habitual phenomenon, so that it was even interpreted by some professionals as a style that claimed universality, which "did not obey the dictates of the times".

The second branch of Ukrainian graphic design of the 1990s was the style that was formed back in the 70s under the influence of the concept of functionalism, the ideas of the Bauhaus and the Swiss school of typography. Dominant in world graphic design from the late 60s to the early 80s, the design style with its laconicism, flatness, functionality, active use of space and the

determinism of graphic solutions was perceived as a synonym for professional design. In favor of professionalism testified to a systematic approach, the widespread use of scientific knowledge, the use of the "golden section", a modular grid, and other methods of proportioning. In the 70s, it was believed that the design style was timeless, absolute, and the approach used by him to create graphic solutions was the only right one, since it allows you to literally "visualize" (ie decrypt) visual text. It is known that the development of graphic design in the following decades has disproved this belief: the "new wave" "eroded" the main provisions of the design style and created a worthy alternative to it. At the end of the twentieth century, the concept of functionalism, which found expression in the framework of the design style, occupied its niche among other design ideologies. This concept is perceived today as a "classic" of graphic design. In the 90s, the most conservative professional designers were adherents of the design style, holding the view that "the first basis of modern typography is not a burst of inspiration or an over-original design, but the comprehension of the fundamental and universal laws of shaping", "discipline, calculation and objectivity".

The third, dominant branch of Ukrainian graphic design of the 1990s was "style", which was formed under the influence of packaging and advertising of low-quality foreign products that flooded the country in the conditions of the economic crisis. Various kinds of imitations, fakes and simply poor-quality goods of Turkish, Chinese and Polish handicraft enterprises in bright, shiny packaging, creating the illusion of luxury, have become a kind of symbol of the "era of the collapse of the Union." For the post-Soviet consumer, who was not spoiled by a good design, these packages were a kind of window to another world, a world of abundance, the lack of lines and cards for the purchase of soap, sugar and baby food. Imported packages of everyday goods quickly became familiar and recognizable, they entered everyday life. and people's consciousness as a kind of integrity, logically continuing the traditions of the "commercial" style of the pre-revolutionary era. The aesthetics of poverty, generated by the hungry consciousness of the post-Soviet consumer, was based on polychrome, the maximum saturation of the graphic plane with graphic and font elements, all kinds of ornaments and decorative details, the use of metallized colors and other attributes of plenty. For the graphic design of young independent states, a return to the methods of pre-revolutionary advertising was a manifestation of the disease of growth. It is characteristic that, like the "commercial" style of the late 19th century, the "new commercial" is cosmopolitan. Graphic designs of this style, created, for example, in Russia and Belarus, practically do not differ from Ukrainian ones.

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