

„GAMINIAI BUS PUIKŪS“ – LIETUVIŠKŲ PREKIŲ REKLAMA IR GRAFINIS DIZAINAS XX a. 6 deš. pab. – 7 deš. (VIETINIAI IR EKSPORTINIAI VARIANTAI)

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Straipsnio tikslas – pristatyti XX a. 6 deš. pab. – 7 deš. Lietuvos grafinio dizaino pavyzdžius, susijusius su lietuviškų prekių reklama ir, pasitelkiant archyvinčius šaltinius bei užsienio autorių tyrimus, išanalizuoti juos Šaltojo karo modernizmo kontekste. Taikant analizės, lyginamąjį, sintezės ir atvejo studijos metodus, siekiama atskleisti Lietuvos grafinio dizaino modernėjimo procesus. Aptariant vietinius ir eksportinius pavyzdžius, ieškoma nacionalumo raiškos.

REIKŠMINIAI ŽODŽIAI: grafinis dizainas, Sovietų Sąjungos prekybos ir pramonės paroda Londone 1968 m., Šaltojo karo modernizmas, lietuviškų gaminių reklama, Eksperimentinis meninio konstravimo biuras, žurnalas „Mokslas ir technika“.

„Gaminiai bus puikūs: Jau ir dabar duoti nurodymai visus gaminamus ir naujai kuriamus gaminius lyginti su geriausiais pasauliniais gaminiais. <...> Siekiame, kad kuriant visus naujus gaminius, aktyviai dalyvautų dailininkai.“¹

Grafinio dizaino objektai – iš pirmo žvilgsnio paprasčiausi daiktų įpakavimai, dėžutės, firminiai ženklai, plakatai, reklaminiai skelbimai, etiketės ar gamyklinės brošiūros, – atlikdami informacinę, reklaminę, estetinę ar edukacinę funkcijas, gali atverti ir platesnes – politines, kultūrologines, gyvenimo būdo – istorijas ir kontekstus, tapti ideologijos liudytojais, identiteto, pažadų ar vizijų įkūnytojais. Dizaino objektų istorijos, prasidedančios nuo sukūrimo aplinkybių ir sąlygų, au-

1 Povilas Kulvietis, „Gaminiai bus puikūs“, in: *Mokslas ir technika*, 1965, Nr. 2, p. 2–3.

“THE PRODUCTS WILL BE EXCELLENT”: ADVERTISING AND GRAPHIC DESIGN OF LITHUANIAN PRODUCTS IN THE LATE 1950s AND 1960s (LOCAL AND EXPORT VERSIONS)

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KEYWORDS: graphic design, the 1968 Soviet trade and industry exhibition in London, Cold War modernism, advertising of Lithuanian products, Experimental Package Design Bureau, *Science and Technology* magazine.

SUMMARY

The typical propaganda promise “The products will be excellent” included in the title of the article takes the examples of Lithuanian graphic design of the late 1950s and 1960s back to the context of the modernization race and Cold War era. The article presents advertisements published in the *Science and Technology* magazine in 1959–1968, examples of graphic design of Lithuanian household electric appliances (radio-recorders *Neringa* and *Vaiva*, vacuum cleaners *Venta* and *Saturnas*), and promotional posters, packages, labels and brand logos of food and light industry products designed by the artists who worked at the Experimental Package Design Bureau.

The analysis of the selected graphic design examples employs archival sources and studies by Lithuanian and foreign authors, seeking to reveal the peculiar features of modernisation and expression of the Lithuanian national character. There were certainly some flashes of modernity – the examples abound in vivid colours, dynamic and asymmetric compositions, stylishly elongated fonts and imagery that reflects the fashions of the time, which also demonstrates the professionalism of the artists in their effort to keep up with the Western advertising trends. The modernisation of the artistic language and means is combined with national symbols and signs.

Unfortunately, most of the modern-looking examples of graphic design were intended for exhibitions and

presentations abroad. In order to reveal the differences of the graphic design examples that were created for export, the article includes a case study of the Lithuanian pavilion at the 1968 Soviet trade and industry exhibition in London. An analysis of its concept, design, specially created works of art, and promotional publications allows to call it one of the most interesting presentations of Lithuania in the West during the Soviet times; it was international (modern and Western) in its form and national in its content.

Expanded stories of Lithuanian design objects of the late 1950s and 1960s contribute new details and aspects to Soviet studies – particularly, studies of Khrushchev-era modernism and design of the Cold War epoch. They also introduce a possibility to analyze the work of individual authors and integrate the examples of Lithuanian graphic design created in the Soviet period into international discourses.