

es in building dwelling houses. The technician and monotonous geometrical character of complexes of pre-fabricated houses almost called for the incorporation of plastic elements into the environment. Hence it became one of stimuli for further development of plain-air sculpture. Approximately from the sixties on, sculptors comprehend gradually — in new correlations — the possibilities of a sculptural work set in a public space, they examined its communicative abilities and organizing functions.

Possibilities of using new materials and techniques in plain-air sculpture have been explored. New possibilities of application of mural techniques (reliefs, mosaics, paintings on solitary walls with space-dividing function — “liberated” from the building’s front) have been searched for, too.

As to their subject, the works incorporated in the housing estates are characterized by the endeavour to express the positive values of the present-day life. In the fifties the celebration of the working man, victory of socialism and topics arising from folk traditions are frequent subjects. Besides these (often pathetically submitted) scenes there have been also more intimate works inspired by everyday life and the children’s world there. During the later period, civil theme acquired predominance and has persisted in works appointed for parterre of housing estates up to this day (so-called family motives, but also allegoric female figures, plant and animal motives, decorative works etc.).

The ways of realization of works of visual art in housing complexes brings evidence to changes in the conception of spatio-compositional and forming principles in course of the passed years. In analyzing their spatial correlations one may observe close relationship of the compositional principles in planning, architecture and fine arts as well. In the first half of the fifties the system of the location of works of art in the complex was subjected to the urbanistic rhythm of the dominants and subdominants in a firm geo-

metrical scheme. The mutual relationship between architecture and a work of art may be evaluated as relatively static one: architecture comprehended a work of art as “complement” suitable to enrich its own qualities. A frequent error of realizations of that period was the tendency to illustrativeness in the level of the work of art and to decorativeness in relationship of architecture and the work of art itself. The first realizations of dwelling complexes consisting of houses of pre-fabricated panels brought an amount of experience that became the basis for further development. Endeavours to restrain negative features in mass-construction of flats lead to the tendency to make the environment “human” by the way of additional incorporation of works of art and verdure. Sculptural works often fulfilled their urbanistic function — they brought a fixed point to the space — an element of orientation, differentiation and particularity. During the sixties, tendencies occur directed towards a complex comprehension of environmental formation and a dynamic comprehension of space, which get stronger with the time (and characterize the formation of environment up to the present time). The urbanistic layout deals with an ever growing repertory of means. It forms a system of dominants and subdominants based on a dynamic penetration and linkage of the spaces that are to determine, orientate, differentiate and specify. The repertory of forms of constructive elements develops and simultaneously the architectural expression becomes richer. Works of art are being incorporated into the system of articulation and hierarchization of different areas, parts of the whole; they take part in forming their specific spatial character and at the same time they make valid their own artistic qualities. A work of art set in a certain space represents in this sense a logical culmination of the homogeneous formative conception unfolded in all levels of the formation of environment, i. e. in stage of planning, architecture and fine arts in particular.