

тридцатых годов авангард уже подавлен, на передний план выходит тяжелое, эклектическое, декоративное направление, нелогично называемое социалистическим реализмом. Лишь после середины пятидесятих годов в СССР снова пробуждается интерес к авангарду.

В заключительной части работы автор изучает влияние советского авангарда на архитектуру за рубежом, особенно у нас, в ЧССР. Он отмечает, что, например, на проект Ла вилле радиез архитектора Ле Корбузье оказал влияние его опыт работы в СССР и что проект Уните д'абитасьон представляет собой развитую идею дома — коммуны. В его творчестве мы находим некоторые черты советского авангарда (Мельников, Ладовский, Леонидов). Идею дома-коммуны разрабатывали в нашей стране некоторые архитекторы еще в межво-

енный период (Й. Полашек, В. Вейнвурм) и после освобождения (В. Хильски, Э. Линхарт, Й. Воженилек). Проект высотного здания С. Лопатина 1925 года напоминает Рокфеллеров Центр в Нью-Йорке 1931 года архитектора В. Харрисона, проект Дворца труда Й. Корнфельда и И. Милиниса напоминает гостиница Космос в Москве или УНО-Сити в Вене. Проект дома-коммуны в форме цилиндра архитектора Г. Кочара встречается в мире несколько раз, например в Братиславе в виде 27-этажного общежития Звезда архитектора Й. Стрцулы. Даже высунутые аудитории Словацкого политехнического института в Братиславе архитектора М. Кусого напоминают высунутый взгляд Клуба Русакова в Москве архитектора Мельникова.

## Soviet Post-Revolutionary Architectural Avantgarde and the Present

An outline is given of the origin and destinities of Soviet architectural avantgarde. It began in unbelievably harsh conditions in a country devastated by World War I and the civil war. A realization of any more grandiose project lacked just everything: men, technology, material, experience. Bold projects were born in studios but were never realized.

The nursery from which the nucleus of the avantgarde came out was the VKHUTEMAS, founded in 1920, a school preceding by its structure and orientation the Weimar Bauhaus. Its members in particular came to form the group ASNOVA (N. Ladovsky, K. Melnikov, El Lisitsky), the so-called rationalists, who, alongside the constructive aspect, recognized also aesthetics. Their counterpole were the so-called constructivists, associated in the group OSA (the Vesnin brothers, M. Ginzburg), according to whom architectural form was to derive from construction and function.

Avantgarde's early projects were characterized by a synthesis of utility and technical symbolism. Worldwide attention was attracted in 1925 by the Soviet pavilion in Paris designed by Melnikov. After 1925, the first avantgarde projects began to be realized also at home. In 1928—1930 a collective dwelling house was built in Moscow according to the project by Ginzburg and Milinis, in which the famous 5 points of Le Corbusier's modern architecture are applied. In the foreground stood the 'house-commune' with varying degrees of life collectivization, from family dwelling with shared facilities, up to houses with only sleeping cubicles and all the other conveniences in common. Plans were prepared for the construction of towns and even of the whole land. Around 1930, several West-European architects were active in the USSR: Le Corbusier, A. Lurcat, H. Meier, E. May, B. Taut.

The early thirties mark the end of the avantgarde. Its projects are too bold, outstripping the technical possibilities and the official views. Projects shift to traditional timbered construction. Victory in the contest for the Palace of the Soviets goes to a conservative project. By the mid-thirties the avantgarde was suppressed, a heavy, eclectic, decorative movement had come in, illogically designated as socialist realism. Interest in avantgarde came to be revived only in the second half of the fifties.

In conclusion, the author follows up the impact of Soviet avantgarde on architecture abroad, especially here in the ČSSR. He notes, for instance that Le Corbusier's project 'La ville radieuse' was influenced by his experience from work in the USSR and that 'L'unité d'habitation' is a processing of the idea of 'house-commune'. In his work we find certain traits of Soviet avantgarde (Melnikov, Ladovsky, Leonidov). The idea of the house-commune was processed in this country by a few architects during the interwar period already — in Slovakia by J. Polášek, B. Weinwurm), and after liberation also (V. Hilský, E. Linhart, J. Voženílek). S. Lopatin's project of a high-rise block from the year 1925 is recalled by the Rockefeller Center in New York from the year 1931 by W. Harrison; the project of the Work Palace by J. Kornfeld and I. Milinis is recalled by the hotel Kozmos in Moscow, or the UNO-City in Vienna. G. Kochar's project of the 'house-commune' of a conical shape has been repeated several times — in Bratislava as the 26-storey hostel Hviezda by J. Strcula. Likewise the protruding lecture halls of SVŠT in Bratislava by M. Kusý are reminiscent of the extended auditorium of the Rusakov Club in Moscow by Melnikov.