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| **Il’ia Golosov (1883-1945)** |
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| Il’ia Aleksandrovich Golosov was one of the leading Soviet modernist architects of the 1920s. He was born in Moscow into a priest’s family and was the brother of architect Panteleimon Aleksandrovich Golosov (1882-1945). Alongside his brother, Il’ia Golosov graduated with a degree in architecture from Moscow Stroganov Art and Industry School in 1907 and from the Moscow School of Painting, Sculpture, and Architecture in 1912. His first projects were private villas in various historical styles.  File: Ilia\_Golosov.jpg  Figure 1: Il'ia Golosov. Source URL: http://www.alyoshin.ru/Files/publika/khan\_magomedov/khan\_golosov\_02.html  In 1919, Golosov became close to the members of the Cubo-Futurist group Zhivskul’ptrarkh (an agglutination referring to Painting, Sculpture, Architecture), in particular architect Nikolai Ladovskii, sculptor Boris Korolev, and painter Nikolai Istselenov. Together with Golosov, these artists became members of the Sculpture Artel (Co-operative) of the Second Independent State Art Studios (soon to become famous as VKhUTEMAS) under the leadership of Korolev. Golosov’s early connection with Cubo-Futurism and sculpture had predicated his design principles and his formal vision of architecture. This sculptural attitude to architecture was manifested, in particular, in Golosov’s ‘theory of design of architectural organisms’: he interpreted architecture as a ‘mass’ (according to formalist aesthetics, a quintessentially sculptural property), or, in other words, as a large-scale form.  Golosov developed his architectural theory in the early 1920s, during a period of active pedagogical work at VKhUTEMAS, were he co-chaired an architecture workshop with Konstantin Mel’nikov. The workshop was conceived as a middle ground between the ultra-left workshop of Ladovskii and the workshops of architects-Classicists; the students of Golosov and Mel’nikov were encouraged to study the architecture of the past, but only in order to apprehend its ‘essence’ —the principles of mass and form. Unlike his more left-wing colleagues, Golosov insisted on a subjectivity of architectural method and saw architecture as a creative art that requires genius and inspiration.  File: Zuyev\_Workers\_Club\_1927-29.jpg  Figure 2: Zuyev Workers' Club, Moscow (1927-1929). Source URL: http://en.wikipedia.org/wiki/File:Zuev.jpg  Although in the early 1920s Golosov worked in a Zhivskul’ptarkh-influenced style of the so-called Symbolic Romanticism, in 1925-1928, during the extreme popularity of Constructivism, he accepted Constructivism’s formal language (without ever becoming its theoretician or officially joining the Constructivist group OSA) and quickly gained the reputation of one of the leading Constructivist architects. The most famous of Golosov’s buildings, The Zuyev Workers’ Club in Moscow (1927-1929), is a sculpture-like play of interpenetrating volumes that recalls Golosov’s earlier theoretical principles. In the late 1920s and early 1930s, Golosov was engaged in the design and planning of experimental, urban and social projects (houses, communes, and residential complexes), most notably, the residential complex in the First Workers’ Village in Ivanovo-Voznesensk (1930-1932).  File: Golosov\_Residential\_Block\_1930-32.jpg  Figure 3: Residential Block in the First Workers’ Village, Ivanovo-Voznesensk. Realized version (1930-1932). Source URL: http://archigrafo.livejournal.com/196062.html?thread=3392734  File: Golosov\_Residential\_Complex\_Moscow.jpg  Figure 4: Residential Complex on Iauzskii Boulevard, Moscow (1933-1935). Source URL: http://commons.wikimedia.org/wiki/File:Moscow\_golosov.jpg?uselang=ru  When modernist architecture was suppressed by the state in the early 1930s, Golosov returned to Classicism with apparent ease. Alongside other architectural leaders, in 1933 he received his own architectural office (Moscow Soviet Workshop #4), which designed monumental buildings (mostly large residential complexes) as expressive, volumetric compositions. List of Works: Crematorium in Moscow (competition entry) (1919)  Radio Station; Observatory (unrealized projects) (1921)  Pavilion of the Far East at the All-Russian Agricultural Exposition, Moscow (1923)  House of Textiles, Moscow (competition entry) (1925)  Zuyev Workers’ Club, Moscow (1927-1929)  The House of the Soviets, Khabarovsk (1928-1930)  Government Building, Elista (1928-1932)  Residential Block (‘The House of the Collective’) in the First Workers’ Village, Ivanovo-Voznesensk (1930-1932)  Residential Complex on Iauzskii Boulevard, Moscow (1933-1935)  Residential Building of the Car Factory, Gorky (1936)  Higher Trade Union School, Moscow (1938)  File: Golosov\_Observatory\_1921.jpg  Figure 5: Observatory (1921). Source URL: http://www.alyoshin.ru/Files\_ph/publika/khan\_1/39.html |
| Further reading:  (S. O. Khan-Magomedov)  (S. O. Khan-Magomedov) |