

DESIGN AND MODELLING OF SUBJECT SPATIAL ENVIRONMENT BY MEANS OF DESIGN, FINE AND DECORATIVE ARTS

"BLACK SQUARE" AS A SOURCE OF PLASTIC DEFORMATIONS

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To date, the most radical direction in the field of art is considered to be the Suprematism of Kazimir Malevich, who made the transition from abstract painting to architecture and had a huge impact on the creative activities of his followers. It is in painting and architecture that colossal changes are taking place in the form of the destruction of all classical traditions and the denial of everything dogmatically recognized. The change of their own worldview orientation among artists and architects contributes to the emergence of one of the brightest trends in architecture – deconstructivism, as evidenced by the created structured, unique in its form objects, works of art that previously had no analogues.

The purpose of this work is to identify the features of formative methods in the work of architect Zaha Hadid and artist Vladimir Sterligov.

Material and methods. The source of factual material for this study was the works of the artist V. Sterligov, art criticism articles about his work and the buildings created by the architect Z. Hadid. The main research method is comparative and descriptive, based on the analysis of their creative evolution.

Results and their discussions. Analyzing the graphics of the innovative architect of Iranian origin Zaha Hadid, her formal searches, architectural projects and works of the artist Sterligov, his notes and explanations of the conceptual search-both have a close connection with the Russian avant-garde. The "black square" acts as a "reference point", "challenge", "source" for plastic deformations.

According to N. Smolyanskaya, Malevich himself imagined the "Black square" as a bunch of atomized particles, and in "White" he saw the maximum expansion of the universe at the exit from the field of earth's gravity. At the same time, "both the one and the other [squares] were connected by a well, and the square shape itself was the "well" that connects the cosmos and our earthly

sensation [3]. Now space, which was traditionally defined by three dimensions: height, width and depth, does not resemble the earth's perspective in any way – it is a cosmic universe without vectors, without top and bottom.

Let's take a closer look at the succession of each of the followers:

Zaha Hadid is the most talented architect of our time, a representative of the direction of deconstructivism. In the first years of her work, the architect often makes variations on the themes of Malevich's works and it turns out brilliantly for her. They have everything to say about imitating the main author of the Russian avant-garde: the dynamics of the movement of lines, composition, and sense of rhythm.

Analyzing her practically implemented Opus tower project for the Business Bay area in Dubai, which is scheduled to open in December 2020, and comparing it with the "Black square", we see the same principles of shaping. It is based on clean straight lines. Zaha uses a simple geometric shape of a square, consisting of two rectangles-towers, cleared of decoration and merging into a single whole, eventually forming a full-fledged cube. Continuing the idea of innovation, in the center of the composition, Hadid adds his own design element—a curved void in the form of a circle-sphere "blurred drop". This creates a contrast between a rigid straight line and a circle, where an orthogonal geometry is combined with a smooth flowing line, a straight curve, like Sterligov's, and is perceived as a balance: a filled building and an empty one, transparent and opaque. By placing the architectural structure on the glass podium of the first tier and highlighting it, the architect created a sense of optical illusion, lightness, a square floating above the ground, "non-objective world", like Kazimir Malevich.

One of the few artists who emerged from the Russian avant-garde culture of the 1910s and 1920s was Vladimir Sterligov. Vladimir Sterligov, like the avant-gardists of the 1920s, needed a theoretical understanding of his work. After that, there will be his own discovery, thanks to which the artist becomes famous – a new additional element "straight-curve"[4]. Sterligov takes the Malevich line as a basis. The Malevich line – as a "Black square" – shows the universe as a self-sufficient Nothingness, pointlessness, "zero" of forms [6]. In his theory, the painter proposes to represent the vibration of a straight line, fixing only one point on it, where the straight line begins to come to life and the ends of this line are raised up. The result is a mirror image of the bowl, divided by a single straight line in the middle, conditionally dividing the world into two parts – "world" and "anti-world". In the process of vibration, the "straight-curve" of Sterligov turns into a circle-sphere. If you imagine three touching spheres, then between them you will get the shape of a triangle, which the artist will then call spherical. A spherical triangle is a kind of exit to another world, or rather a place from which another world comes to the world, manifesting itself in color, which creates the shape of space.

Conclusion. Drawing an analogy between two completely different people, from different cultures and time space, followers of Malevich, you can face a certain misunderstanding of how it becomes possible to combine the avant-garde, which rejects any tradition (including spiritual), with the Muslim worldview of Hadid, and the Christian one of Sterligov – as the highest achievement in the concept of building space. The fact that this has become possible is shown by the modern objects that have come to life, the architect's complex, curved structures, and the Russian artist's paintings-all this is a visual continuation of their artistic search for plastic forms United by one common idea of the "non-objective world".

1. Zaha Mohammad Hadid (born 1950) / ed. - Moscow: DIRECT-MEDIA, 2016. - 70 p.
2. Architectural bionics / Y. Lebedev. – Moscow: Stroyizdat Press, 2005. – 269 p.
3. Malevich: radical romanticism. / N. Smolyanskaya [Report from the Third summer school of the Russian Anthropological School of RSUH (June 2005)]. access Mode: <https://polit.ru/article/2005/07/22/smoljanskaja>.
4. Sixteen Fridays: the Second wave of Russian avant-garde / Experiment/ Experiment: a Journal of Russian culture: LA, USA. – 2010. – No. 16. In part 2 [comp., introd. Article, comment. E. S. Spitsina] - part 1. - p. 71.
5. Zaha Hadid. Peering into the abyss. / A. Ryabushin - M.: ARCHITECTURE-S, 2007. - 336 p.
6. Collected works: in 5 vols. / K. Malevich [comp., Intro. Article, comment. and note by A. Shatskikh] - M.: Gilea, 1995-2004. - Vol. 3: Suprematism; the World as pointlessness, or eternal peace. With the app. Letters of K. Malevich to M. Gershenzon. 1918-1924 [comp., Intro. Article, comment. and note by A. Shatskikh], 2000. - p. 7.
7. The First lady of architecture / G. Revzin – M.: project classic, 2004 XI-MMIV – p. 6.

SPECIAL FEATURES OF THE FRENCH DESIGNER PHILIPPE STARCK'S CREATIVITY IN CONTEXT OF MEANS OF COMPOSITIONAL EXPRESSION

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Philippe Starck is one of the famous French in industry design and architecture's world. He's worked out more than a thousand objects almost in half a century from the computer mouse to Steve Jobs' yacht [1].

Philippe Starck has repeatedly stated that he was looking for a way to stir up the system, get away from negativity and turn the world towards light. And that can be done with the little things that we all need every day. The designer claims he's a real romantic, a man driven by strong, seething passions. "I am a revolutionary, I do not fit into the framework, but create them" [2].

The relevance of the work lies in the fact that the Starck's artworks are unique in their vision of design philosophy related to modern environmental problems, the ability to combine contrasts of forms, textures of materials and