

CONSTRUCTIVISM IN ARCHITECTURE

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Keywords: constructivism in the USSR, geometrism of buildings, comfort.

The avant-garde is marching across the planet. After the civil revolution in the USSR, the idea of a “new society” hovers in the minds of people, the people demand changes. Here constructivism comes to the rescue, offering everything that people demanded, combining minimalism with functionality [1].

The purpose of the work is to consider constructivism as a trend in architecture and design, its role in the development of Soviet cities and the influence of this style on art at the present time.

Material and methods. The materials of scientific articles, video materials, photographic materials, method of observation and analysis were used in the work.

Findings and their discussion. Constructivism did not originate in the Soviet Union, as is commonly believed, but much earlier. The pavilions for the first World Exhibition, held in London in 1851, as well as the Eiffel Tower are considered the first objects of constructivism. However, despite this, Soviet architects also had a hand in this – they introduced the term "constructivism". That is why the USSR is considered the official birthplace of constructivism.

Constructivism is rigor, conciseness, no excesses. The main objectives of this style are to provide comfort for society both at home and at work, as well as the rejection of a large number of details. The buildings were distinguished by geometrism, expressiveness and three-dimensional solutions. The number of scenery was reduced to a minimum, and sometimes completely eliminated. Concrete, metal and glass were chosen as materials, which allowed the buildings to remain in restrained and muted colors. Only occasionally was the red color of the brick present. The works of constructivism resemble workshops and industrial buildings [2].

Examples of constructivism are scattered around the world:

1. House of Culture named after I.V. Rusakov. (Fig. 1) The building is very similar to a half gear, expressive balconies are made in the form of a cube, the color of the building is muted.



Figure 1 – House of Culture named after I.V. Rusakov. Russia Moscow

2. Factory-kitchen named after Maslennikov, built by Moscow architect Ekaterina Maksimova. (Fig.2) A living symbol of the era. If you look at the building from above, you can see that it is made in the form of a hammer and sickle. It has geometrism, sharp and rounded shapes, clear lines.



Figure 2 – Factory-kitchen named after Maslennikov. Russia, Samara

After the civil revolution, the idea of communal houses appeared, where a residential building is not just a set of apartments, but a full-fledged small city. On the first floors there were to be various shops, canteens, kindergartens, and on the floors above – residential complexes. Here constructivism offered ergonomics, standardization and economy.

Under the leadership of M. Ginzburg, the architects designed a complex of communes in the center of Moscow from three buildings – “Cell type F”. It consisted of two two-story buildings and one three-story. In one of the two-story buildings, people could collectively spend their leisure time and eat, there was also a kindergarten and a laundry. This made it possible to free women from the burden of everyday life and completely surrender to public life. In the rest of the buildings – two- and three-story, there were two-room and one-room cell apartments (Fig. 3), where the builders of communism could relax after a hard day's work.

From the new, this project brought corridor stairs in the form of zigzags, allowing you to make different layouts in the apartments.

In the future, "type F cells" remained experimental, due to the emergence of Stalinist neoclassicism, and three buildings in the center of Moscow became exclusive.

Constructivism soon spread to the West, but it did not stay there for long. Style has come and gone from time to time. In the future, he became the "father" of brutalism, minimalism and functionalism [3].

Now constructivism is widespread in the CIS countries, where the vast majority of residential complexes are houses of the Khrushchev panel – derivatives of constructivism.

Conclusion. The civil upheaval and the desire for change led to the birth of a new architectural style, a derivative of the avant-garde – conservatism, which promised people all the necessary amenities for the "new society". He brought rigor, geometrism and conciseness to the architecture of buildings. Leaving behind such innovations as, for example, zigzag stairs and "Khrushchev", he disappeared, giving way to minimalism and brutalism.

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POLYGRAPHIC ACTIVITY IN BELARUS

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Keywords: Printing products, preparation for printing, layout design of printed products.

Printing products are found at every step of a modern person, therefore it is very important to comply with the layout design standards for easy and quick perception of information. Printed products have been with us all our lives - these are signs, booklets, books, magazines, calendars. But few people thought about how difficult and time-consuming this process is, since the designer's task is both to comply with the technical requirements for printing and graphic design in the trends of the modern world.

The purpose of the study was to analyze the development of the design of modern printed products.

Material and methods. The research materials are Internet sites, electronic articles on the topic of printing design. Research methods are: system-structural analysis, comparative analysis, observation, description.

Findings and their discussion. The design of printing products is necessary for the high-quality preparation of materials for printing. First of all, when creating a layout of printed products, it is necessary to take into account that the information is easily read and perceived by the consumer in a positive way, which will have a good effect on the sale of this product in the future.

In the 16th century, a new stage in the development of Belarusian culture began, associated with the formation of the Belarusian nationality, the expansion of humanistic and educational tendencies. It was during this period that the first printing houses appeared on the territory of modern Belarus. The first was a printing house in Brest, which was founded in 1553 by the famous humanist, a student of Erasmus of Rotterdam, Bernard Voevudka. In 1560, the Nesvizh headman Motey Kavyachinsky and the Calvinist preacher Lavrenty Kryshkovsky founded the Nesvizh printing house – the first printing house in Belarus that used the Cyrillic font. The Nesvizh printing house ceased to exist on the initiative of Nikolai Christoph Radziwill Sirotko. Its equipment was sold to Jan Kiszka in 1572, who founded the Loska Printing House. (Losk is a small town in the Oshmyany district of the Vilna province, now a village in the Volozhinsky district of the Minsk region). There is an assumption that the printing house in Losk operated until 1592. An important place in the history of printing and the cultural development