

К.А. Войтович¹, Хайдар Рабиа²

¹ Беларусь, Брест, БрГУ имени А.С. Пушкина

² Беларусь, Брест, БрГТУ

Научный руководитель – Т.С. Трошук

THE HUMAN ASPECT OF THE ARCHITECTURE OF ZAHA HADID

The dramatic changes in today's architecture are inevitable consequences of the sweeping technological advances of the 21st century. But with all of these changes happening around and new ways of expression in general configuration and philosophy of architecture and design it is important not to forget about the relationship between the building and the people who will inhabit and interact with it. Iraqi-British architect Zaha Hadid is one of the prominent architects who have contributed on conceiving innovative architecture of our days considering the human aspect as the most important element of design.

The past few years have seen increasing technological advances in building structures and materials that have more privileged properties such as flexibility, ease of configuration, elasticity, rigidity, and beauty of appearance. These facilities encourage architects to be more creative in design without fear of the difficulties that might face them in carrying out their designs. As a result, there is new trend in architecture which is considered as a development of modernism called deconstructivism. The architects of this trend design projects characterized by antigravity, non-geometry and complexity.

Hadid's early works were characterized by fragmentation and antigravity learned from suprematism, the Russian artistic movement that stands on abstractly pure geometric forms in painting rather than depicting things as they are in their reality. She was labelled a paper architect because all of her early architectural designs have not been beyond the limits of papers. However, Hadid nowadays is considered one of the most prominent architects in the world whose designs reach more than 80 projects in 44 countries around the world, becoming the first woman to receive the Pritzker Architecture Prize in 2004.

At the first sight of Hadid's projects, the observer may suspect the perfection of project's functional performance because Hadid places great importance on the exterior form and puts it in her priorities in design. However, going through project spaces, one could recognize that the project has done its functional tasks in the same level the traditional one does. Hadid believes that architecture has main affective role in human mood, the quality of human life, and the way of perceiving the world. This is what makes her architecture "human". She claimed that architecture is not only a closed structure that holds the activities it is built for but it also should make its users calm, think and motivate the spirit.

Furthermore, Zaha Hadid insists that architecture should be a unique thing leaving its influence in the area's life and attracting people to experience it. She wants her building to formulate "a new kind of landscape, to flow together with contemporary cities and the lives of their peoples" [1]. She considers architecture a product that "follows the inherent logic of cycles of innovation generated by social and technological developments" [1].

Hadid is famous for pushing boundaries and defying rules of conceiving space, design and human architectural convention. She creates her radical rules of design that are a result of the mixture of her experiences in design and rationalism. Hadid is a good observer of art, nature, architecture and the effective surrounding aspects. Her eagerness to search for the sources of their aesthetics and key factors of attracting people to them qualified her to develop her own techniques. By using such techniques, she designs unprecedented set of works characterized by uniqueness and creativity: The Multi-Ground of Edifici Campus in Barcelona, Spain; Vitra Fire Station, Germany; Gmurzynska Gallery, Zurich; Heydar-Aliyev Culture Centre, Baku, Azerbaijan and many others outstanding works.

Abstraction and fragmentation are the most interesting techniques used by Hadid to produce deconstructivist projects and creative spaces. Through her hard investigation in designing space, she

discovered abstraction as a research principle that is helpful for creating and discovering innovative spaces. She learned abstraction from the canvases of the suprematist Kazimir Malevich who used abstract and geometric forms to present his paintings. She claimed that abstraction offered her a vision for the trajectory of lines. Hadid applied abstraction and fragmentation in various ways to generate form and space. An example of that is Vitra Fire station in Germany (1994).

Hadid stated that the building's colour could be varied and seen through concrete by considering the changes on it before being built in the play of daylight. She inspired this technique from her meditation of nature and the Chinese traditional painting art. She knew that the reason why people are attracted to mountains is because of the simple meandering in the mountains and the light factor which work together to portray a beautiful view. In addition, she learned from Chinese art that light and shadow factors are important elements for any artistic work and also human perception of surroundings. So she assumed that technique could be achieved in architecture as well.

In general, the philosophy behind Hadid's designs started with the most basic and fundamental consideration – the relationship between buildings and people. This human aspect, she believed, is the most important element of design. "Architecture is all about well-being – the creation of pleasant and stimulating settings for all aspects of life". With each project, Zaha Hadid looked to push the boundaries of the building's purpose, researching new ways in which people can use the space. This is evident on the site of the BMW Central Building located in Leipzig, Germany. The manufacturing plant is intentionally designed without boundaries so as to create a more connected and transparent working environment. The factory is built so that cars can move throughout the building along a singular track, seen by all the different departments in its different stages of production. This free-flowing interior structure helps repel segregation, and increase communication and collaboration between employees, in turn, promoting both efficiency and connectivity.

In conclusion, the impact of Zaha Hadid's fully realized buildings is evident and it was her entire process and methodology that gave her work even greater significance on a wider scale. She believed in the human power of architecture and its ability to help to solve some of our generation's most pressing issues. She explained the power of architecture and urbanism as being able to assist in the reorganization of living patterns so that everyone can contribute to a more ecologically and socially sustainable society.

1. Glancey, J. I Don't Do Nice [Electronic resource] / J. Glancey // The Guardian magazine. – Mode of access: <https://www.theguardian.com/artanddesign/2006/oct/09/architecture.communities>. – Date of access: 20.03.2017.

В статье раскрываются особенности архитектурных работ и стиля Захи Хадид, известного иракско-британского архитектора и дизайнера, представительницы деконструктивизма, лауреата Притцкеровской премии. Представлен анализ характерных черт стиля с точки зрения восприятия архитектуры человеком и реализации связи пространства и социума.

П.А. Володько

Беларусь, Брест, БрГУ имени А.С. Пушкина
Научный руководитель – Л.М. Калилец

THE PRINCIPLE OF INDIVIDUAL FAULT-BASED LIABILITY

The philosophers of antiquity thought about what guilt (*mens rea*) is and why it is needed. However, any philosophical doctrine failed to give a definition of guilt of a person, so that lawyers could take it over as the specified concept, as well as the law cannot provide a definition that would receive universal acceptance.

The principle of fault-based liability has profound epistemological and socio-political basis. It is impossible to enforce the law, not respecting the principle of fault-based liability. Indeed,