Igor Gorbunov

THE MUSEUM EXPOSITION: COLOR PLASTIC SPACE
(in the context of project culture of the last 30 years)

Vitebsk
P. M. Masherov name MAD
2017
Igor Gorbunov
THE MUSEUM EXPOSITION:
COLOR PLASTIC
SPACE
(in the context of project culture of the last 30 years)

Monograph

Vitebsk
P. M. Masherov name MAD
2017

The monograph is a separate copyright research exhibition experience in the context of its mass elements, such as color, plastic and space. Disclosed the relationship of these elements in the construction of a modern Museum, innovative designers and artists from the field of Museum design. Investigated causes and principles of the exterior of buildings museums, methods of exhibiting the artifacts in the Museum. The monograph is addressed to museum workers and students of art majors: "interior design. Design subject-spatial Wednesday, heads creative studios, directors of museums, specialists in the field of theory and methodology of design and faculty specialties of museum management.
# TABLE of CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREFACE</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>CHAPTER 1. THE MUSEUM EXPOSITION IN THE SYSTEM</strong></td>
<td>7</td>
</tr>
<tr>
<td>1.1. International Expositions museums</td>
<td>11</td>
</tr>
<tr>
<td>1.2. Organization of the internal space of the Museum</td>
<td>14</td>
</tr>
<tr>
<td>1.3. Plastic solution exhibits new techniques and problem of typology of museums</td>
<td>17</td>
</tr>
<tr>
<td><strong>CHAPTER 2. NEW TRENDS IN THE CREATION MUSEUM AND EXHIBITION COMPLEX WORLD AND FEATURES ITS ARTISTIC AND AESTHETIC APPEARANCE</strong></td>
<td>22</td>
</tr>
<tr>
<td>2.1. Color and plastic modern Museum in the context of the Organization exposure</td>
<td>22</td>
</tr>
<tr>
<td>2.2. Influence of color on Interior and exterior building structure</td>
<td>23</td>
</tr>
<tr>
<td>2.3. Aesthetic impact on the Viewer</td>
<td>24</td>
</tr>
<tr>
<td>2.4. Museums of Australia, Israel, China, South Korea and Japan</td>
<td>26</td>
</tr>
<tr>
<td>2.5. The Scandinavian countries and England</td>
<td>30</td>
</tr>
<tr>
<td>2.6. Central Europe. The Museum as a new phenomenon</td>
<td>33</td>
</tr>
<tr>
<td>2.7. The architecture of museums in United States, South America and Canada</td>
<td>34</td>
</tr>
<tr>
<td>2.8. Museums of the Americas</td>
<td>36</td>
</tr>
<tr>
<td>2.9. The influence of Russian museums on the development of the Belarusian Museum design</td>
<td>40</td>
</tr>
<tr>
<td><strong>CHAPTER 3 requirements for subject-SPATIAL ENVIRONMENT of MODERN INTERIOR MUSEUM</strong></td>
<td>46</td>
</tr>
<tr>
<td>3.1. The functional basis of architectural Interior Design Museum</td>
<td>46</td>
</tr>
<tr>
<td>3.1.1. General provisions</td>
<td>46</td>
</tr>
<tr>
<td>3.1.2. Methods of building exposure</td>
<td>58</td>
</tr>
<tr>
<td>3.1.3. The functional program</td>
<td>61</td>
</tr>
<tr>
<td>3.1.4. Exhibition work, eksposicionnyjcomplex. Techniques and typology</td>
<td>62</td>
</tr>
<tr>
<td>3.1.5. Design features of the exposition</td>
<td>68</td>
</tr>
<tr>
<td><strong>CONCLUSION</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td>87</td>
</tr>
<tr>
<td><strong>GLOSSARY</strong></td>
<td>93</td>
</tr>
<tr>
<td><strong>APPLICATION</strong></td>
<td></td>
</tr>
</tbody>
</table>
PREFACE

The first decade of the TWENTY-FIRST century gave humankind an opportunity to make a technological breakthrough in the architecture. The main element of this phenomenon in architectural design and such (designing) became the technological possibilities of the use of new materials and, as a consequence, the creation of unique, its plastic buildings museums of new generation. In each case we are dealing with an innovative project absolutely does not look like a stereotypical past decades because modern museum exhibition is not only the Interior, as we are accustomed to think in my time, but also the building of the museum itself, its appearance. Elements of its forms are not only outlines of buildings, but also the color of plastic its foreign form, in close collaboration with the surrounding landscape. Latest interior design personificirujutsja technologies and make contemporary architects to create something that was beyond the architect of past eras. Today has changed our opinion about the Museum, in which we see a special "institution", predicting the future and showing great past. Its outer structure is variable and impozantna.

Influences on her light, color of the building itself, its plastic solution and new technologies.

Today in sphere of designing and creating museums appeared different Symbioses: Ship-Museum, tunnel, Museum-batiskaf Museum, sculpture and specific structure and plastic art historians and theorists minds design Museum exhibitions in Russia, trying to somehow organize these different directions amid rapidly evolving Museum-exhibition of technologies and design.

In due time to the issue of art designing museum displays native researchers asked 1960-ies. As a result of scientific activity centres muzeovedcheskoj works appeared the collective works of "History Museums in the USSR" and "essays on the history of Museum business. exposure Issues received synthesis in monographs A.i. Mykhailivska The Museum Exposition (Organization and technology) "(1964) and R.r. Kliksa” Artistic design Exposition "(1978). These works still have not lost their relevance. (?!)

The main purpose of this publication is to provide a detailed analysis of the forming process of museums around the world to sample the most original objects of their branch structure in the context of the exterior and Interior colors, plastic solutions volumes from the point of view of architectonics and surrounding area in their close collaboration. Shows the thirty largest museum objects in different countries and detailed analysis of the structure of one of these objects, as the most successful side of the internal organization and colour-plastic solutions-the Salvador Dalí Museum in the city. Saint Petersburg (FL. United States). This choice is not accidental, and is associated with positive criticizing many critics at home and abroad. Now considered a benchmark of the museum complex in relationship to all its members. This scientific work is a synthesis and reworked material on specialization, not affecting structural moments the architectural organization (engineering calculations, communication, technical-economic calculations, etc.), and pursuing its aim to give a detailed analysis of its Museum exhibition in terms of color, shape, and space. Stop for a quote. "Creating a museum exhibition-the process is usually long. So, speaking about the changes, you must also take into account the museum projects and plans, not yet implemented, including those which may not be implemented. Often expressed in pure form new trends, and even the new Museum philosophy "-,writes O.v. Veselickij in his scientific work [6]. As has already been noted, the findings focus on the study of the great heritage of the Leningrad school exposure period (1970-1980) [45, s. 8]. I might add that the major synthesis of scientific papers in Russia since 2004 year is not observed, in this regard, our research in Belarus are rather recomendetno-informative for students and muzeevedov as well as retirees, with an interval of 10 years two monographies dedicated to the species structure of diorama art and architecture museum exhibition [38; 45].

Thus, topical study of this matter in the light of the latest complex processes in the world of architecture, which in recent years has become the scene of disputes and the fall of old outdated design practices against the backdrop of development and construction extremely complex conceptual objects from Australia to Norway, and from Moscow to Toronto. Let's follow their path of development on the most vivid examples from world practice. Research methodology design activity in the work is based on the theory developed by g. Shshedrovickim, s. Khan-Magomedov, m. Fedorov, v. Sidorenko, a. Grigoriev, k. Kondratieva, a. Lavrentiev, a. Rubin, g. Minervynom, V. Demosfenovoj, E. Zherdevym, O. Genisaretskim, B. Glazychevym, l. Pereverzev, Puzanov, k. Cantor and others.

«The architecture of the new 20th century influenced the formation of subject-spatial principles of organization of the presentation of the collection. The huge space, geometrizovannaja logic and Visual purity, clarity and aesthetics of minimalism, limited funds expressiveness (of which is the spatial arrangement)-all characterized Wednesday International Museum and interior architecture. This style has led to dispersion,
weak trends of saturation exposure, which included only outstanding items are masterpieces, to the tendency of the so-called "neutral" Wednesday. Spatial Wednesday presented the main formative factor, which organizes the exhibition, generates and creates exhibit expositional series picture with focus and concentration on the object of the show, which was to serve the vast empty space around items [2; 76].

At the turn of two centuries (1998-2008) in this period was published a great synthesis work in publishing house "PHAIDON" which museums is given to the leading place in the world of architectural plastic. Experts distinguish interiors and exteriors more than 60 museums from Australia to Norway.

Published works of St. peterbugskih and Rivina. practitioners b. Korotkov. In Moscow in 2002 was PhD "Compositionally artistic trends shaping Museum exhibitions: in the context of art, architecture, design. It was going to talk not only about the Interior of the Museum, but also about the place of the Museum in the historical building of the city. Synthesized materials and studies in recent years in the field of scientific research such important phenomena as the contemporary Museum.

In Belarus this kind of integrated studies have not been conducted in part to practice forming a systematic approach in the study course "composition varhitekturnom design" in the preparation of the designers contacted and the author of the scientific work on lessons with students at a rate of Formal composition chair design is art-graphic Faculty of the VSU name Masherov P. [26]. The focus of the Department of design has placed issues of style gradoostroitelnogokompleks and innovation of architects [3; with 42]. In 2005 year the author was defended Ph.d. thesis. Was considered a unique experience in creating Museum dioramas as inter-linked exhibition complex with exhibiting artwork, what is the diorama, which is their size and scale radically changed the overarching Museum. In his ARC curved architectural interpretation, but is trapped by the inner content of the artwork. This means that the exposition of the Museum and its structure and architectural organization a unique phenomenon. Just built the architectonics of theater, circus, shopping centre, Bank and other architectural structures. Practically we can say with confidence that design expression "form follows function" in relation to the Museum is fundamental [4; 37]. Back in the 19TH century spread two schemes of internal space of museums-radial and Segment.

V.i. Revyakin, author of the first in the USSR methodical works on the design of museums.

In its scientific rabotedoktor of Arts M.t. Majstrovskaia in particular indicates that "the era of great styles-Renaissance, Baroque, Rococo, classicism, i.e. the 16th-century. 19th century leading were plastic arts, focusing on visual perception. the main organization of the exposition were Visual, architectural and artistic principles. From the mid-19th century-first half of the 20th century's leading art becomes literature and media-print, radio, i.e. prevails verbal perceptions that entails a shift of exposition of the principles of the narrative and verbal. Our time and contemporary art are experiencing new influence. The fore art related to technology, scientific and technical progress-photo-and cinema, audiovisual species, forming new skills of perception related to movement in the transfer of information is visually-dynamic. And, finally, the era of computers opens new horizons to broaden perception in building virtual songs associated with new technical capacity and specificity of vision and understanding of the modern Viewer [5; 76]. All this in the sum gives us the right to see how the same museum exhibition developed jekompleksy the last 10-15 years to define the boundaries of architectural creativity in the age of postmodernism started the TWENTY-FIRST century. "It is important to note that Postmodernism is not just the title of artistic currents, and his thoughtful autonym. Historically and Etymologically it self is adjacent to receive distribution in 60-70-ies of the last century in the American socio-political literature, the terms "post-industrial society", "posturbanisticheskij" lifestyle. While the alogichnosti literal meaning of that term -"after modern" is synonymous "Postmodernism" clearly expressed the core of the concept of flow: not just a rejection of the ideas and techniques of modernism, but also a claim to replace [6]. In turn, domestic literature there are two definitions of this direction is "Postmodernism" and "postmodern", which required concepts and critical clarification. Literally "postmodern" means "what comes after the" Art Nouveau ". However, the Russian modern-aesthetic category, fixed for a particular epoch * in the history of art and for a certain artistic style ("ar Nouveau"), that is, the word is used in a much narrower sense than in other European languages. Because it opens room for misunderstandings, author uses only one variant of the term "Postmodernism", in the meaning -next after modernism." Modernism, as artistic-aesthetic system that originated in the early 20th century, has a thesis and a narrower meaning of this definition-as the analogue movement "modern architecture" in the West. New sredovye objects and designers and the customers themselves are starting to understand that it is necessary to change the interpretation of the terms "themselves paradigm tectonics" and "architectural" in relation to current practice. Can not create anything new. The drama of the situation, you can highlight the old tried and tested method. You may change the volume filling exposure really created object. The Museum was to influence all; from the locations to display the smallest artifacts and microclimate. Therefore we conventionally divided our study on three theoretical blocks:
In Chapter 1. The Museum Exposition in the system of mass elements

Explores new approaches methods in organization funds Museum-exhibition of the ensemble at the present stage, what they should be with the right approach to design: Perspectives in polychromy subject-spatial Wednesday. Plastic solution exhibits new technical and technological methods. Museum-as one-piece body, as an exhibit. Plastic exterior and plastic inner and consistency issues these elements in the context of a collective image of the Museum. New forms of art synthesis example exhibits the State Historical Museum (Gim) Moscow, museums in the West of Belarus; Brest, Kobryn, Belarus, Kaliningrad Ivja. Today is important diversity of Museum interpretation Wednesday, not a single version of its interpretation, as it was until very recently. This leads to a sharp ascending role designing of expositions, which, in addition to art, included scientific and scenario design, exhibition and Exposition of the contemporary Museum seen as large-scale-socio-cultural project. Lists information about the thirty most original in terms of cvetoplastiki of museum objects evaluation by international experts. The listed not only the newest Exposition, but historic buildings have high status in the international community. For example, the building of the State Hermitage Museum in St. Petersburg.

In Chapter 2. New trends in the creation Museum and exhibition complex world and especially its artistic and aesthetic appearance

In the section "international expositions of museums" focuses on the problem of synthesis of the arts in the ensemble of the exposition, in terms of at the hike and the world tendencies of a modern Museum in the City Wednesday in terms of tectonics the building as a new phenomenon. Where they find their place, way. And for some develop laws prevail today museums around the world. They have left from a previous time in terms of architectural decoration and how it is used today, and what techniques when building exposures are used in our country. The category of best contemporary expositions is listed from a previous time in terms of architectural decoration and how it is used today, and what techniques when building exposures are used in our country. The category of best contemporary expositions is listed as the Salvador Dali Museum in St. Petersburg (United States. Fl). Its cvetoplastichesko solution interiors is important in identifying methods of designing environmental objects and affects all progressive trends in the exposure of the Museum Collections. Part of the building of this museum exhibits painting master and has no window apertures (otherwise the painting can burn out) and another part on the contrary is a steklovidnuju mass and expresses kosmogonicheskuju theory Gave about the universe in the form of spirals (World Development Act) and identifies all the latest achievements in the field of designing the subject Wednesday by means of design. This example is enough to feel the spirit of modern architects in the decoration of the Museum exhibition on the modern stage.

In Chapter 3. Requirements for subject-spatial Wednesday Interior modern Museum

In the section "Functional basis of architectural Interior Design Museum addresses nearly all the issues of zoning public space. Here everything is interconnected among themselves. Student and scientist, artist and Exhibitor are obliged to develop its own strategy and methodology in carrying out the work. Identify the accents. Consider and choose the type of exposure. From this choice depends the pre-project stage. We consider particularly carefully. No doubt everyone should carefully define their own forces. Museum artist here is something similar to the filmmaker and the similarity is very high, due to the fact that the Museum Exposition, as the film unfolds, while under the influence of many summands drama show. This is a rather complicated and lengthy process. Visit any Museum is a few hours of viewing. In terms of the length of this same effect as watching the movie with his psihofiziologiej, emotional tension, sharpness accents-auditory, Visual, tactile. All lies on the surface of perception. Museum of human fatigue is much stronger than all known activities in view of the fact that the spectator and reads, thinks artistic images in combination with substantive surroundings by subjects in its historic significance. In the structure of the scientific work of the dominant focus is the development of ideas and thoughts of the previous monograph "Architectonics Museum exhibition: subject-spatial Wednesday and the basics of functional and artistic design museums." There it was about strategy, in keeping with the building's architectural creation of new forms of Museum and exhibition complex. Emphasis was placed on scientific and methodological component in connection with the elaboration of strategies for finding models of education for years to come. For this monograph is characterized by a different emphasis—a thorough examination of elements such as color, space and plastic volume. The introduction of new subject "history of project culture" with 2015 year on faculty "design" has led to the study of such complex and volatile object as a contemporary Museum. It already does not have the will, what we have seen in previous years. Here are a number of projects FROM students on the course "Designing" (job: the Museum exposition?). The practice of creating specialized premises for the Museum found its solution in the construction of buildings for museums-type discussion on winners Avenue in Minsk architect V.v. Kramarenko and revealed another trait of interpretation of Museum object as complex and interconnected complex object. He must repeat the lines and curves of the landscape, fit into it. Rather than let nature be the Museum closely.
CHAPTER(I)

THE MUSEUM EXPOSITION
IN THE SYSTEM OF MASS ELEMENTS

1.1. International expositions museums

The process of creating a brand new World in its plastic volume buildings for museums began in the late 1990's. The reason for this complex phenomenon of a fundamental change in thinking architects not only in the West and the United States, but also in the Central Asian region—Japan, China, Korea and other countries. With such a huge continent like Australia with its new achievements in architectural design was not introduced in the scope of discussion of the issues shaping museums, with the exception of directory PHAIDON. Was not covered in the post-Soviet period and the experience of the Nordic countries: Norway, Finland, Sweden. Information about their practice with sketchy and fragmentary. Magazines "decorative arts of the USSR", "technical aesthetics" in connection with the collapse of the Soviet Union almost ceased to exist. Actandpromulgating ideas critics on this issue has focused primarily in Moscow. The practice of establishing museums as complexes in their close collaboration with Wednesday and internal volume took place in integrated design, but considering the fact that the USSR sphere of museums concerned above all the mythologizing of the order and the unfolded narrow design direction of V.i. Lenin museums. In recent years, research on the problem of art designing museum displays expanded considerably from issues related to stock, exhibition and exhibition and communication activities to the problems of marketing and the advertising policies of museums, the relationship with the tourist business, the introduction of the newest information technologies in museology. Among the collections of articles include: "the Museum Exposition. On the way to the Museum of the 21st century "(1997)," theory and practice of museum education in Russia at the turn of XX-21st century (2001), "Museum and modern technologies" (2005). Publications on problems of art designing museum displays in the context of the Museum's communications, owned by the State Historical Museum, Russian ethnographic museum, Museum Laboratory design of the Russian Institute of culture studies, etc. These problems are addressed by such authors as Mikhail Gnedovsky, i.v. Iksanova, L.i. Skripkina, Vladimir Dukelsky, E. A. Oriova, N.a. Nikishin, etc. Thesis Ov Veselickogo indicates this fact [6]. In his time in place must be Soviet. Rivin and e. Korotkov generally moved away from the practice fit the Museum from a number of residential buildings. They created an ensemble-building with the adjoining infrastructure, and this example is deservedly proud of all Soviet architects of that period of time. This building is the Lenin Museum in Ulan Bator, capital of Mongolia. In this project, whose drawings were published in the journal of decorative and applied arts of the USSR "and magazine" Soviet Museum in 1980-IES, has introduced the most advanced technology of its time. The best factories of Leningrad and talented engineers electronic industry of the USSR worked on the realization of this ambitious project. The question arises-why today so sharply divided scope of urban centre with the needs of museum construction. All this is a scope and applies to issues of design and architecture, to be exact—at design, for which the same museums are extremely complex and specific object, due to the scientific content and conceptual ideas. It is appropriate to point out that ignorance by the authors themselves new trends Muzeum-exhibition design leads to negative phenomenon called "aging". Our lag in this matter yet, and due to the fact that we almost don't know trends shaping the field of architectonics of the Museum as a fundamentally new type of buildings. And annex 1 shows the architectural organization we Museum building, which is closely intertwined with . this is the first condition for all modern designers from the customer. Selected exactly those buildings which are designed in the period between 1960-2010 biennium. Designers planning the building of the Museum, take into account not only architectural rules but also try to approach the innovatively. Sometimes, even too radically, changing the geometry of the corners of the building, and sometimes inserting a new annex to old building, dissecting the façade. For example, new building in Dresden (annex 1).

We present data about thirty of the most original architectural ideas for Museum expositions not to express its ideas of postmodernism and the predisposition to carefully study the new technological approaches architects. Museums are located at relevantnstoi. Analyse the present situation in urban practice. How far can visit architect in its quest for provocation. Yes and whether "get hung up on that, when structural materials in the hands of architects and modern technologies of projecting, summarized all practitioners to establish Symbioses architectural design very complex in form, color and plastics,
which actually devoted to this monograph. Let's take a look at 30 best Museum exhibits and museums of the countries of the world.

1. Museum of company BMW. Germany. This new reading of such currents in contemporary architecture as deconstructivism. externally, the building itself is not at all like the fact that we are accustomed to seeing in the totality of lines and proportions. Wolf Priksu known Master of his craft and one of the pioneers of this trend in design of architectural Wednesday managed to create turbulent flow in the project kipuchij Center campaign BMW in Stuttgart, comprising, in addition, location of the venue included completely original children's Museum on its ideas and designs. With this object begin to pursue the review of the largest museums in the world(fig. 1).

2. Design Museum Holon. This is another project already turns the building into a modern sculpture. This is a relatively young Project Designer and architect. Developing its startling number, it is not crossed the main condition of the contest is to give visibility of the expression as a symbol of the young State of Israel protest in the form of a tight spiral, bringing the idea to the grotesque frantic force. This is the Museum of Holon architect Ron Aranda (fig. 2).

3. the military history museum in Dresden. The most "controversial" Tectonically Museum object introduced Daniel Lebeskindt that "split" almost literally building a wedge of glass and steel, than created discontent in many ranks of Orthodox architectural circles in Western Germany. It is also influenced by deconstruction and organic architecture. The crisis of postmodern philosophy to 1970 years has resulted in this direction in architecture, creative method, which proclaimed the deconstruction, analytical dismemberment (fig. 3).

4. the city of Arts and Sciences. Spain today shows his or her outstanding achievements in the field of architectural design and as mentioned in our previous monograph primarily in design museums of the city of Arts and Sciences, Valencia. Spain. Architect Santiago Calatrava. This is not just a Museum, but a cultural exhibition and historical complex. Santiago Calatrava here demonstrates its claim to leadership of modern architecture, linking European Chamber music tradition of small historical museums with large scale architecture of their overseas colleagues. Huge tectonic amount of steel and glass, like the mythical Kit is located on the shore of the Bay. Creative and speculative architecture (fig. 4).

5. Transport Museum. Modern design concept. China. Postmodernism so surely surprise its influence worldwide that left no place for either phenomenon. So the Museum building in the form of a spiral thinking logic dictated by the ramps of the Chinese architect in the form of a conceptual solution where motive "roads" led to its artistic and architectural solution. The building looks consistent and original. However, here is the motivation of motor vehicles. However, this symbiosis of Museum technology and supermarket (fig. 5).

6. Royal Ontario Museum Toronto. Canada. Architect Daniel Lebeskindt introduces an entire era of breaking the outdated practice of design museums. The volume of the building and its plastic solution begins to affect everything from conceptual installation in the form of a formal image before Tectonically strictly constructed paradigm, where the internal feeling of never "brings" precognition author , Canada as a one-piece mainland submitted by combination of various tectonic volumes, impression is reinforced by the "game" of steel trusses and structures inside the building (fig. 6).

7. Kunsthauz, or Museum of contemporary art in Graz. Austria. Architects Peter Cook and Colin Fournier build this amazing building pictures which filled all the sites on the Internet dedicated to the perspective of postmodernism. And it is no coincidence. All building glows from within, as its main purpose to identify would attract the audience to relax, watch razvlechenija. In the daytime, he reconciles two architectural traditions itself at the turn of two centuries. Therefore, a facade as a "illogism" appears with another. Than completely begins to conflict with urban space, "sticking out" of the building onto the sidewalk (fig. 7).

8. the Central Museum of the great patriotic war. We took as a basis the analysis of a variety of objects in view of the fact that this type of art studies gives an opportunity to compare deeply diatrametrically different levels of design culture and stylistic characteristics. The most striking monumental the last project of the past decade was the establishment of the Central Museum of the great patriotic war in Moscow at poklonnaya Gora. We have indicated in our previous scientific papers that lighting shaping environmental objects should cover a wide range of architectural practice from small museums and expositions to large-scale monumental building projects in Moscow has very discreet metroritmicheskij composite system, strict and stately. But the heart of this architectural mass is the dome with it six dioramnyni halls [38]. In the monograph "Art of battle dioramas in military-historical museums of USSR and CIS in the second half of the 20th century examined in great detail the experience of creating these magnificent paintings. But in the Center on the first floor in the Hall we see a ceiling as a laurel wreath.
Major is a white pylons surrounds this composition. Svetoplastika it plays a dominant role. It focuses all the pathos of the theme. In the center of the ceiling, the order of the great patriotic war. Moscow Russia. A cascade of light waves of different color spectrum emits this ceiling, creating a compositional dominant Hall(fig. 8).

9. Museum in Canberra Australia. From the façade on the spectator "collapses" the same luminous flux that we witnessed in Moscow at poklonnaya Gora. Young Australian nation dearly zapatila for their independence, and participating in the first and second world wars. Australian "anzaki, who are devoted to the exposition of the two largest museums became a symbol of unwavering strength Hardy Australian people. That is why such a succinct and majestic artistic solution (fig. 9).

10. Museum of water. St. Petersburg, Russia. The exposition is built on two philosophical opposition philosophical schools. Water-Ness as the main regulator of all life processes, indicates a choice not only plastic volume (it is very classic in the form of arches and ceilings) and color solutions. The texture of the floor with the reflection of small lights and shimmering bluish light “enveloped” Viewer, gives him relax and understand the essence of the exhibition display(fig. 10).

11. Museum of the Navy. Israel. very succinctly and simply begins to acquaint audiences with the theme of the defense of the young State, which only 70 years, but the story of the Jewish people is another Museum and other plastic structure, volume the idea of a circular yurt. (Museum of the history of Israel, Tel-Aviv). Here we see another solution. Technically and technologically to implement such a project quite difficult. Must be two solutions. Or cut the capsule on submarine sections, and then again to collect or transport special powerful technique. But the main attraction will vystrelivaemaja submarine torpedo and painting itself Orange boats in emerald-green sea. Against sky object merges into a single unit (fig. 11).

12. The Museum of contemporary art. Chicago, United States. Architect Josef Paubdt Kljajhus performed with the façade of the Museum as a super graphic arts widen opportunities an d externally it looks a bit like a supermarket. Attraction in plastic volume buildings of monumental-decorative forms as various elements of advertising from another world-shopping centres is very common in the United States. There is a Museum of the company Coca-Cola, resembling a huge Pavilion network eateries McDonalds. Nevertheless, the internal structure of these museums in tribute to the history of design, where not only material certificates and Arte-facts, such as the elements of advertising, but the missing beverage vending machines and all interior details. Agree that the history of America itself, it has the most direct relation (fig. 12).

13. Cancun underwater Museum. Mesika. At the bottom is deployed. exposure of the Gulf of Mexico. The personification of completely new technologies and opportunities for exhibiting demonstrated developer. And replenishment of exposure for “diving” tourists are carried out using a crane and lifting devices all year(fig. 13).

14. the Museum of GCPROSTHO. Japan architectural Office. Kengo Kuma&Associates. Externally, the building reminds us about the structure of the most raspostranennogo material in Japan-tree. "submit" it as a complex concept, emphasizing the plasticity of the building and its volume, displays this architectural object in the category of most original designs (Figure 14).

15. Museum of the company Swarovski. Switzerland. The Museum building is located inside of this hill. The exposition is built on light effects gems (Chapter 3) from above, we see the sculpture inscribed into the surrounding landscape (fig. 15).

16. Art Museum campaign SAMSUNGLEEU. Seoul, South Korea. Architects Mario Botta, Rem Kolhass, Jean Nouvel. Inscribed into the surrounding landscape of Seoul he practically no recalls his initial appointment. the architects saw an opportunity to rectify it with urbanistic Wednesday and make it as though inconspicuous, like a network of shops of the famous Koreacompany (fig. 16).

17. Science Museum MUSE. Trento, Italy. the architect Renzo Piano, the architect Renowned high-tech leader and one of the founders of this style in architecture does not depart from its credo-close the merger of different textures in combination with different materials, constructed the building in a small amount of stressing the importance of science through the synthesis of symbolic meaning water and land on the planet (fig. 17).

18. Museum of contemporary music. Seattle. United States. «Svingujushhaja» plastic mold (swing-style music reggae the first post-war Decade) as the founder of musical tradition strongly influenced the solution architects to execute it from aluminum sheets, giving it a cvetoplasticheskoe solution from brightly painted pink "modules". In Seattle, this landmark Museum object continues the tradition of American architecture in its quest to escape from tenacious "hugs" the era of skyscrapers that have brought u.s. modern architecture at a standstill (fig. 18).
19. Museum Peformansa and design. San Francisco architect Mark Dzivulskij owning perfectly extraordinary meals. But decided to present himself as a sharp performance continuous form, giving the building the appearance of crooked feeds and leading us into the world of pop art so radical way had wiped out and the inner content of the exhibition. And you can, in principle, and not to visit the Museum and enjoy the game of light effects on the façade (fig. 19).

20. Museum of Brennero Glassi. Italy architect Carlo Costa. neokonstruktivizma Leader Italy, creating the building took into account two factors. the first is the bright sun and hot climate. the second departure from conventional Italian museums in historic sites of Rome and Florence. But in General, this architectural solution for plastics, perhaps can be compared only with the building of the airport rather than at the Museum. In the following we will show another example of the same extraordinary solutions. All this marks the emergence of new views not only on color and plasticity of a solution, but also gives rise to reflection, Whither the design solution (fig. 20).

21. Art Museum. Guangzhou. China Young architectural tradition in China is radically different from those strata, who for too long dominated the country. you can catch important is direct communication with the culture of the country, where hieroglyphic writing and developed this the architectural volume is presented in the form of a complex tectonic forms target the age-old traditions of China (fig. 21).

22. Salvador Dali Museum. Saint Petersburg Florida. Architectural team KNOX. This object we have provided an entire chapter in a monograph. And it is no coincidence. The building itself blends into the surrounding landscape of the hot climate of Florida and specific structure is a tribute to the talent of Dali, paintings and all documents submitted in one building.

23. Art Museum Niteroi. Brazil architect Oscar Niemeyer is a classic South American architecture, familiar to us by their conceptual designs of buildings in the heart of Brazil, named too (Brazil-capital of the country) only because the architect combines in itself traditions of the Americas (North and South) And this merger allows him to create bright and original. The building resembles a flying saucer is closely bound to the coast of rounded ramps and walkways, a perfect example of the solution landscape Museum the first decade of the TWENTY-FIRST century (fig. 23).

24. Museum of art. Dubai. Architects of England continue to line postmodern projects in the very center of the city of Dubai. Externally the architectural volume of buildings has a pleasant air lines. building focused almost Solarization on these ramps. Hot the climate affected the overarching the building. The concept of Frank Gehry and a number of other prominent representatives of postmodernism focuses on strict conformity forms and plastics in their close merger with each other. White buildings as though eliminates the amount of surrounding buildings (fig. 24).

25. The Museum company Nestle. Switzerland. Chocolate Kings Switzerland decided to immortalize their value industry, creating its corporate Museum in Belarus it is called 'departmental" on typology. Bright colors (red in this case) with a simplified structure building more similar to Pavilion with sharp angles recall the tradition of performances and children's romantic dreams and fully meets the style "Nojelti, folly and fantasy" (fig. 25).

26. The Museum of Soumaya. Mexico City Mexico Architect Bernardo Romero. A striking example of blobitektury. "In the year 1995 the architect Greg Lynn, working in the field of virtual design, to create complex objects in computer design introduced the concept of " BLOB ". As a rule, these were plastic form with smooth lines and volumes. So appeared the movement in architecture, called "blobitektura", or simply "blobizm" Belarusian researcher a. Lokotko. Building with amebnymi forms or virtual topics and compositions create a flowing space without sharp edges and rigid geometric forms. In the virtual design such experiments lead architects group of KNOX and Asymptote (floating in weightlessness). This is a Museum in the heart of the Mexican capital (fig. 26).

27. Transport Museum Riverside. Glasgow Scotland. Architect Zaha Hadid never repeats its previous projects. This is her style. Extremely solid and strengths of its talent and architectural vision take us from the usual State. On us cannot influence neither sudden brink of Yijing Hexagram symbols on the façade of the building. It is a Museum of technology with all specific features. Therefore, the architect alone gives it a shape does not blend with the surrounding landscape, but rather opposing it. A typical example of nonlinear architecture-one of the latest trends, which was formulated in the year 1977 by Charles Jencks to refer currents in the decaying system is postmodern(fig. 27).

28. The Museum campaign. Modena. Italy. FutureSystem. The largest Center for the production of cars -1 "formula and sports car" Ferrari "in Modena, where the Museum is a combination of two architectural schools of old Italy 1920 's building red-hipchnogo color and powerful architectural volume, than reminiscent of Rimini station (fig. 28).
29. National Museum Haged. U.A.E. Abu Dhabi. Architect Norman Foster Maestro from the architecture allowed myself to create something that does not fit into our vision of the classical Museum. Kinetic skulpturnost forms caused a powerful chord rounded lines entered in surrounding the landscape of the small peninsula. In the above the sunshine building looks more like a fantastic space ship. Norman Foster came into the architecture of aviation (he was a military pilot). After retirement he fully realized his thoughts and observations on architectural projects. Example virtual architectures (fig. 29).

30. Museum of science and art. Singapore. Architect Moshe Safdie. Completes a review of the largest museum objects in the first decade of the TWENTY-FIRST century Museum of Moshe Safdie project. This is a complex of buildings of the complex tectonic. Looks a bit like Lotus petals. "closer to the bionicheskim forms of nonlinear architecture. Charles Jenks vydeljae four global challenges: 1) ecological crisis 2) tehnologichskij progress and 3) the population explosion. 4) The buildings of this type are free from architectural codes. Adherents of non-linear architecture deny semantic meaning. This architecture is called "liquid." This term was first proposed in 1985 year Marcos Novak(fig. 30).

All this together is reminiscent of a quaint kaleidoscope of different strata of contemporary architecture, where plastic and decoration modern Museum attached to the symbolic significance of the Museum into its importance gipercentra humanistic culture, contrasting herself bleak and faceless urban architectural traditions "turrets", "legacy of Byzantine domes" decorating today Moscow skyscrapers. Sometimes there are even architectural innovations dictated by a certain "mystical" projects to draw attention to the building and on its roof is too suggestive monument "IIIInternational" Tatlin. This is the paradigm of a museum boom of the period in the architectural plastic. Today, plastic, color space merged into a single powerful chord and Symphony of light. Creative solutions and spread over the landscape, bringing another group of designers. Landscape designers. Their ideas are difficult to translate directly. Need a few tens of years to see the right choice of their predictions. Nature tacitly looks to claim modern architects.

1.2. Organization of the internal space of the Museum

The architecture of the Museum and its external data affect space-planning decision shaped the entire building. Halls must be close to the visitor and pedestrian communication minimized and facilitated. The principle of saving space, which determines the construction of the Museum from the vestibule to the exposure, should be observed and in the halls. Because the movement in the Hall starts from the entrance, look at how the location will affect the route. For the deadlock situation of entrance halls. After touring around the perimeter of the viewer returns again to the entrance. Idle no navigation. In passageways with doors on one axis, the more profitable it turns out their location on the wide side. Diagonally located doors make the longest idle passage. Intermediate space between halls should not just be communication. They should create pause for rest, discharge from the emotional load that occurs when viewing the exhibition. most museums of Ukraine and Belarus are built that way. For example, the Kiev-Pechersk Lavra. Clear architectonic buildings created the preconditions for the formation Wednesday of the colour Museum (fig. 31).

Modern technology of computer-aided design have given today, the artist is the one tool that over a relatively short period when designing gave enormous time and cost savings. Most closely tied to the experience of all these technologies of previous generations of artists-designers with the main directions in the prediction errors of tectonic character. In this regard, the experience proved that the best Museum. This link its internal architectonics with surrounding terrain. Fully function follows form. This is an example of total architecture in all its diversity. If we take into account this experience, for future architects he will give an excuse to apply building technologies in full compliance with the wishes of the muzevedov. The basis of all modern museum exhibition are lighting technology buildings, in other words svetoplastika models the internal volume completely subordinating his Chief. Pleasant communication Viewer with the Museum subject. That is why the lighting of museums in scientific work is so important. The Kiev-Pechersk Lavra. Treasure of nomads. A light accent on the formation of the image of the exposure (Figure 32).

In the museums along with natural light and artificial applies, most designers prefer the latter type, in connection with which, close all Windows, thereby increasing the exhibit space many times. Lighting is a very powerful factor in modern architecture buildings. However, there is every reason to believe that in the future designers return to mixed type lighting when you create museums, because natural lighting will improve the visual perception when viewing works of art: painting, drawing, sculpture. The top light is widely distributed in expositions of art galleries, but also applies to other exposures, for example, at the National Art Museum of the Republic of Belarus. When the system of various lamps above the skylights he gives more illumination of walls. Above the skylights to avoid direct sunlight build a glass roof lanterns to guide light beams on the wall and a central part of the Hall. The upper light illuminates the
wall well except the part that is located above the exhibition zone. To increase the illumination of walls, create a hanging screen-Velum (false ceiling), guide the main flux on the walls of the Hall. But this technique is useful when on the central axis of the Hall no exhibits. Lighting system must ensure the best conditions for the visibility of objects with the least fatigue, but also protect the exhibits against bright light, especially UV and infrared rays. For example, the mainEPulluminous flux shall be directed to the exposition zone(fig. 33).

Museums usually use a natural day light, illuminating the artificial light only individual showcases and exhibits, and the evening is artificial. In many cases the halls used only artificial light. When designing a historical and local lore museums with exhibition space up to 1000 kV. m, where space saving is very sharpon the, you must opt out of natural lighting. However, there are several projects where the requirements of the customer and vilarij applied by virtue of the specifics of the displayed material, or in connection with the need to show along with permanent exhibits of artworks. In addition, many exhibits: fabric, paper and other less fade from artificial light than sunlight. Leading role in the Organization of the internal space of the Museum plays lighting. The following approaches can be identified to its decision:

–maximum opening space and natural lighting;
–differentiation of light streams (some rooms with top light);
–the 2-storey building — raking light on 1-St floor and the upper-to-2 floor; verhnebokovoe and artificial lighting

By the way the light plays the role of the main mass of the element and its interpretation is focused on identifying volume showcases and image exhibition in the whole (fig. 34). Conceptually, the interpretation of the interior spaces of museums is addressed in different ways. The most traditional type of inner space of the Museum, closed and self-contained, modern projects often being replaced by more open and integrated. it's more organic ideology is responsible as a universal Museum and Arts Centre more democratic spatial object is part of the environment Wednesday. This desire for openness is expressed at different levels. Important game of open and closed spaces, as well as an emphasis on the use of "semi-enclosed spaces like metaphor and ambiguity of modern art. If the traditionally used for different glazing "kind of communications and buffer spaces (Atria, transitions, halls), in modern practice, the authors have increasingly resorted to disclosure of exposition spaces, seeking unexpected effects additional Visual relationships (with Park surroundings, with the city). According to r. Kelly (England) fading from ljuminiscentnogo lighting make up 59.4 percent and 55.2 percent from incandescent bulbs vycvetaniI. And from the natural light is taken as 100. Rational lighting should primarily ensure adequate illumination area and exhibits. Sufficient usually consider illumination equal to approximately 60 lux. The average norm of light with natural light—from 60 to 100 Lux. When artificial light Luminescent lamps bring to 300 Lux special literature provides data on various surfaces covered reflectance of different colors and textures for a good lighting required enough uniform light distribution. It is very important to evenly distribute the light load, because especially sharp contrasts for the full restoration of the sensitivity of the eyes, sometimes you need a long period of time (up to 40-50 minutes). Eliminate harsh shadows from objects, direct blinding light from light sources. Currently, artists increasingly use diffused natural light using Crystal, prismatic, ribbed or frosted windowpanes and glass blocks, screens of frosted glass Windows, etc. as fixtures very often use sleeves from shells, inserting a variety of filters, incandescent bulbs. View Matt-polished bronze in exposure creates its own unique color. That do not fall within the field of view of blinding or reflected light source and other reflections, it should not be used with large furniture lacquered surfaces, doing glossy flooring tiles, placed against a wall with Windows login, use light sources without Matt hoods or reflecting devices. Well established blinds made of thin aluminum or plastic; they create a uniform lighting, remove bleskost, an audience. The application of new technologies allowed art to shift accents into a new exposition of the material. Circular showcase completely isolates the exhibits from the viewer and creates the effect of a closed Interior prostrantsv; exhibit at the exposition. State historical Museum in Moscow (fig. 35).

Two-way side light not broad halls (6-7 pm). For example, This saves space and provides uniform lighting shields; with such an arrangement stands cannot be longer than 2.5-3 m, since beyond this falls illumination surface. Modified plasticsangle in the exposition. provides uniform lighting shields; with such an arrangement stands cannot be longer than 2.5-3 m, since beyond this falls illumination surface (fig. 36).

prevents uniform luminance artifacts. Unfortunately, it can be stated that most of the perifirijnyh historical and local lore museums this fact is overlooked by the staff of the Museum, which affects the
overall impression of the view of the exposition. The window should be closed one side of the room. Stands perpendicular mezhduokonnym prostenkam most favorably covered plots, positioned on the line going from the Center window at an angle of 45 degrees. In view of the fact that the piers between Windows sometimes very shaded, put double shields angle the middle passage or add small flaps at an angle of 45 degrees. In the contemporary Museum display moving screens of frosted glass help regulate the lighting depending on the direction of the rays. Matt and corrugated glass at the bottom of the Windows contribute to the destruction of reflections, but don't eliminate them completely. Specific dissemination and prismatic glass in the Windows, and hollow glass blocks help to get uniform lighting, create a minimum of reflection in store Windows. Top lighting showcases with glass ceiling has a major drawback: covers the upper frames and objects on the overhead cast through glass shelves shadows on exhibits placed below. It is therefore advisable to make top frosted glass or solid or composite of the smaller glasses, United end-to-end, without covers when this requires double glass ceiling, in which seat joints upper ceiling do not coincide with the joints of the lower. It is svetoplastika in the museums of Russia and Belarus has become the determining nature of new technological methods of exhibiting. Light plays the role of stylist sculptural plasticity, thus reducing the amount of exhibit to miniuma. The layout should be simple, in some cases it should be possible to selectively inspecting part of the Exposition. 

The Museum is characterized by relative stability of initial jekspozij and a specific timetable. The layout should be simple, in some cases it should be possible to selectively inspecting part of the exhibit. The dramaturgy of the perception of the material exhibited in each particular case dictates its solutions to the Interior of the Museum:

– Organization of the central nucleus-distribution space;
– differentiation of space depending on the needs of visitors.

Exposition equipment in museums is very diverse, as diverse and Exposition itself, but one principle is always present: it must be as stealthy without drawing attention. In the structure of the Museum very substantially the ratio between permanent exhibition and temporary exhibitions. Indeed, the Museum, which is nothing to add to previously created, inevitably turns into a Museum in the naricatelnom sense of the word. In modern practice, there are museums whose activity is entirely based on the Organization of temporary exhibitions. It is exhibition area dedicated to temporary and prehodjashhemu that is reflected in the architecture of the buildings. Most often in the development process of a complex composition becomes complicated, dissected the nature. In modern practice, the authors of the design originally lay developed spatial structure of the complex. The development of new designs has expanded the idea of the morphology of the architectural language of museums, and complex forms a variety of spatial structures in the architecture of modern museums prominently along with simpler, more traditional. Constructive solution of the Museum building can be interpreted in two ways: how to follow the purely utilitarian (functional) needs and as an important element of architectural and compositional decisions object. In the first case, the constructive solution designed to provide convenient operation of complex that relates primarily to large-sized spaces (Atria, exhibition and concert halls), as well as reliable and appropriate organization storage facilities. For the Organization of free flowing spaces in interior installations it is advisable to use karkasnojshemy. This solution is specific to modernism, allows you to gracefully deal with minimum means of architecture, while providing total freedom in search of other decisions (application of various mounted panels, the use of decoration). Application of farms was gradually being replaced by using spatial coverages. Slab based on giant frames (on the floor) you can use mezhdujetazhnoe space for ancillary premises and storerooms. Such a principle built conceptual solution for the new queue Great Patriotic War Museum in Minsk. Advanced technologies of German jekspozicionerov found a rational decision when creating a series of conceptual projects on the territory of the Republic of Belarus. It makes sense to build on this experience. The most promising development is considered to be a modular system. Showcase with light equipment built-in type and side reflectors for glare total isolation (fig. 38). London. Westminster Cathedral. Polychrome façade very tolno fits into the aesthetics of English architecture. The rounded roof of the towers are pronounced "orientalistskuju" trend in svetoplastike(fig. 39). The most striking example of adaptation order classics in the Museum can serve
dome built by Norman Foster to the National Gallery in London. National Gallery-"frozen classics" order
system (fig. 40). This example is provided in the monograph "Architectonics Museum exhibition. Subject-spatial and functional bases Wednesday and artistic design

1.3. Plastic solution exhibits new methods and the problem of typology of museums

Problem typology of museums is the least developed in the modern museevedenii. Its study continue
to alleviate the considerable changes that have taken place in the theory, methodology and practice of the
Museum over the past decade. Issues of the contemporary State of museums and their functioning became an
object of discussion, scientific conferences and received coverage in specialized periodicals in relation to
specific museums (archaeology, history, geology, zoology, etc.). New phase (2000) studies linked to the
perception of problemyhudozhestvennogo designing museum displays as an integral part of the historical and
cultural heritage and the social role of the Museum in contemporary society. Several authors consider the
results of the study, use and preservation of Museum expositions: a. Martynov; J.a. Cher, Vladimir Bobrov,
Kirjushin, Yu.f Patrushev A.v. Remizov, i.v. Volokhina, m.a. Zhigunova, etc. Despite the large number of
publications, there is a lack of synthesis studies on design problemyhudozhestvennogo art museum displays.
In the process of preparation specialist-specialist at the Department of Museum Studies at the St. Petersburg
Academy of culture in the courses "Museology. History and mostly in Museology course. The theory of
"typologies of museums has received considerable attention. However, it seems logical and reasonable
recourse to typologies of museums and consider this problem from a different angle in "Museum preserves"
because of the following considerations. Firstly, implementing the principle of continuity in education, we
consider "Museum course reserves" as the link between the basic scientific disciplines and
museevedcheskimi courses that have applied. Secondly, the object of study are museums-reserves and open-
air museums, which are a special kind of museums showcasing the historical-architectural, historical and
ethnographic, archaeological or memorials, Unity with the surrounding landscape, Wednesday. Adjacent to
them and relatively new organization form an open-air museum-jekomuzei, on the integrated display of
culture of a specific region, living conditions, employment and everyday life of the population, as well as
actively attracting the local population to establish Museum and various forms of work with visitors. The
world Museum "boom", affecting the Soviet Union served as a precondition for the opening of many
thousands of museums across the country, which, in turn, required the efforts of large numbers of people
involved in art designing expositions. Needs in designing museum displays at that time were so large that
individual artists and groups of artists were even unable to perform countless stream orders, therefore there
were powerful production structure in which high the level of the material and technical base and the
availability of highly qualified artists allowed to tackle any design challenge. Such large structures called
usually Mills, in the USSR had several, and each of them had its own unique style in designing exhibitions.
Thus, domestic museums-reserves and open-air museums abroad are a special type of museums that have
emerged in the late 19th century and received intensive development in the 20th century. Therefore, during
the training you want to recall the established common typology of museums in order to "enter data"
museums in traditionally allocated types. In doing so, we consider it possible to reconsider the views of their
predecessors, with the aim of enhancing scientific research in this field and included in the process of future
specialists-muzevedov.
In the State Historical Museum in Moscow placement surround the exhibit requires quite a large amount of
space (fig. 41). This exhibit is so important to the whole Hall that place anything else is no longer possible.
In the domestic first museevedenii to study the typology of museums contacted F.i. Schmit. In connection with public purpose he identified three types: scientific, educational, public
museums. For a long time to the question about the typology of museums were not returned. Then the same
sign was used as a basis for the typology of museums designed by A.m. Dispersal and in an extremely
compressed format described in the tutorial "Museology. Museums historical profile. His proposed typology was
built, taking into account the main criterion-"ratio characteristic of Museum public functions and methods of their
realization. According to this criterion in the museum network were allocated three types of museums: "research,
educational (mass); research, academic; training ". Further, developing problem typology of museums, D.a.
Ravikovich suggested that the combination of museums on two levels. On the first level of the typology is based on documentation function, with the result that museums are divided into two groups:

1. museums collection type. Cite the specific structure, such as the museums collection type. State Historical Museum. Moscow (fig. 42).

2. museums ensemble type. The second level is aimed at identifying the specific features of the various museums in the implementation of educational and recreational functions. On this basis, the following types of museums:

1. artistic and historical Museums possessing collections of national and international importance. Here a special world of objects, things arhitektniki halls, painting ceilings, it is as an ensemble in the ensemble. Self-contained and bright. It is concentrated in the center of the Hall light and intensifies the dynamics. State Historical Museum. Moscow (fig. 43).

2. museums tours and tourist type, i.e. based on the prominent historically prevailing historical and cultural complexes and ensembles-monuments.

3. museums historical-revolutionary and military history, both in the metropolitan centres and in the field of the real event. One-of-a-kind Museum located in real historical building of the 18THc., the most a striking example of interaction of the Leningrad School of Exposition and Belarusian is muzeeyaedov Suvorov Museum in Kobrin, Brest region. Republic of Belarus (fig. 44).

A special place in our work to occupy the work of Leningrad Museum planners. Here, in an atmosphere of classical traditions of the city, with an abundance of museums, were born and developed a kind of direction the Museum design, characterized by can be called discreet and subtle sense of architecture, well designed for Patriotic practice Exposition design equipment, restraint and "elegance" design decisions, etc. The Leningrad School of Museum design more traditional in the muzeeyaedcheskom sense. Her attraction to the harmony of their exhibition solutions more sensitive toward exhibiting objects and holistic sense of the Museum's collection have earned recognition in the Museum workers Wednesday. After the collapse of one of the largest countries in the world-the USSR, the same fate befell the largest enterprises of the country, including the Leningrad Plant painting and Decorative Art (KZhOI). However, the quality of the Museum expositions created in Leningrad, allowing some of them to be valid and relevant today. It should be noted that features of the Leningrad School of Museum design, expressed at the practice embodied in the theory. The level of scientific research in this area does not provide a holistic, complete understanding of the features of the design museum exhibition in KZhOI, about the patterns of its building as a specific, unique phenomenon in those years. So far, none of the monographic or dissertation study experience of art designing museum displays of Leningrad specialists. There were only sporadic publications on this subject and in periodicals. So, a brief mention on the activities of artists KZhOI is found in the collection of scientific works "exposition. Theory and practice. Art Exposition. New scenarios and concepts. On the way to the Museum of the XXI century" (M.t. Majstrovskaja Executive Editor, 1997), monographs Like Polyakova" How do Museum? (on the methods of design museum exhibition) "(1997), articles in journals" Soviet Museum. International Journal "Museum", etc. Thus there is a need to study the rich protivorechiemezhdu the experience of the Leningrad School of art designing museum displays and lack of research in this area.

This approach seems to us to be reasonable, but we cannot fail to note its artificiality, because it is difficult to cite as an example the museums, in which both levels were not closely linked and social functions were much divorced. In this system it is difficult to clearly define the place of museums-reserves. The authors of this typology of consider them to Museum ensemble type to museums and excursion tourist type. Such a duality of approach is sometimes incomprehension and disagreement. In our view, the open-air museum is a museum collector's type is initially, because the collected folk monuments, urban, secular or religious architecture are essentially a peculiar collection of placed and exhibited special conditions of the landscape.

4. Local history museums.
5. museums-cultural centres.

In his dissertation O.v. Veselickij notes chtoproektirovanie expositions 1970-1980-XX is an important stage in the development of domestic art, when artistic life in Russia differed a great variety and high activity. A characteristic feature of the time was opposition of formal and informal art. Heroic efforts "informal" artists gradually said boundaries for most masters who were not with the formal structures of the Union of artists, but did not support their art ideology of power. This period followed the time democratization of public life in the USSR, which was called "thaw". Society is willing to be seen in the Museum of source of information based on the truth of genuine evidence, historical document, fact. And, perhaps as a consequence, the number of people attending museums, has steadily increased. According to the
Ministry of culture of the USSR in 1964 g. museums of the country took about 50 million. people in 1970 twice, 102 million and in 1979 r.-152 million already. man. Large-scale internal Museum tourism in the USSR for several reasons: firstly, to go abroad was virtually impossible, and the need for new and exciting experiences that would diversify the grey reality "of developed socialism", was great. Therefore, 1970-1980-ies. You can mark a genuine flowering of Russian museums, where the managers and specialists of those institutions (most of them) have moved away from a primitive understanding of the Museum exhibition, consisting in placement of exhibits with chronological point view. Belarus, under the influence of the moving of many graduates of LVHPMU them. V.i. Mukhina in work hudfonda system of the Belarusian Union of artists have developed their design traditions that have adopted the method of ansamblievogo type and prepared to tackle large conceptual projects such as the restoration of the Mir castle and Nesvizh large-scale level of public order. Nesvizh. Slutskaya. Architectural-artistic complex recovered at the end of the first decade of the TWENTY-FIRST in the Castle houses a Polychrome. in close unity with the surrounding scale level of public order. Nesvizh. Slutskaya. Architectural-artistic complex recovered at the end of the first decade of the TWENTY-FIRST in the Castle houses a Polychrome. in close unity with the surrounding landscape and climate of Belarus (fig. 45). Such museums comprise monuments transferred and concentrated in a specially selected site or saved in situ. monuments act simultaneously as a Museum object and exhibit at the museum-reserve. There is a typological classification of monuments included in the range of display objects in museums-reserves. Its author e. Samsonova highlights: residential buildings, public buildings, places of worship, military fortifications, industrial, household, auxiliary buildings, as well as justifies the need to demonstrate at the Museum of monuments of various types. This typology is extremely important in determining the criteria for the selection of monuments (tradition, artistry, safety, etc.). However, it could not be the basis for the typology of museums-reserves for these objects in the Museum leave the exhibition and included in the Museum of communication. Consequently, the typology should be based on different principles.

However, before you come to the definition of these principles, we believe it is necessary to consider a variety of approaches to address the problems of classification of museums-reserves, because any kind of classification of objects and phenomena are preceded by typology. It should be noted the limited classification of ICOM (1982), distinguishes four categories of open-air museums: ethnographic, historical, environmental and archaeological. Pose undoubted interest options classifications e. Tchaikovsky, created on the basis of a study of open-air museums that received the greatest distribution in Europe. Classification of museums cannot be developed by domestic authors (G.v. Borisevich, a. Davydov, Z.s. Gudchenko, G.v. Piontek, V. Shmelev, etc.). "An analysis of the various classifications allows you to define the principles behind them: according to the method of creation (cultural monuments are preserved in situ, in place of its existence, the monuments were moved into new territory, monuments are preserved on the ground its existence, combined with new possessed monuments); -taking into account geographic/ethnic or administrative features (local, regional, zonal, national, multinational); -Thematic contents (obshhetematicheskie and specialized); -On the prevailing profile (architectural and artistic, historical, architectural, historical and cultural, ethnographic, archaeological, etc.). Among the above principles no planning structure as a factor that defines the appearance of the museum-reserve. Main varieties of the planning structure of the attributable primarily to a variety of monuments (archaeological, folk wooden architecture, religious architecture, urban planning, industrial architecture, etc.). Therefore, the various types of planning structure-the Museum-Park ", museum village ", City Museum "can become the basic concepts of the typology of museums-reserves, since they correspond to the types of crops traditionally distinguished in the history of the culture of any people is folk music, peasant and urban. Culture embodies the universal origin, no matter how strong was not hierarchical levels and components divisions, it functions as a global commons, as the necessary social spiritual production embodies. This does not eliminate differentiation culture on social and other grounds (city-peasant, Centre-province). Problem typology raises the difficult question about the nature of typological generalizations. When its decision should take into account the difference between two outwardly close procedures-classification and tipologizaciej, who cannot be identified. Based on the above classification of museums-reserves, we believe that the typological synthesis is an essential tool of historical analysis (genetic), whose goal is to not only capture and listing varieties museums, but also disclosure of their formation, the Genesis "[1]. Russian art science, as a rule, there is a negative assessment of postmodernism as the crisis ended the period of foreign art, which prevents the integrated study of postmodernism as a large public movement. This affects the practice of domestic design at which seeks to translate into reality the objects and sredovye complexes that look like works of postmodernism and Historicism, products which were actually pulling individual design techniques without comprehension of positive philosophical and design installations of postmodernism. Formal-style motivation patriotic project practices project achievements in the style of postmodernism, do not give to develop sredovomu domestic design within socio-cultural
simulation that becomes an impediment for design as a holistic, socio-cultural phenomenon, a crucial global problems with humanitarian thrust. Guggenheim museums network experience "proves that the image of the" classical "Museum with its porticoes and suites of rooms a thing of the past. But both brotherly countries have developed their own special forms of relationships. We didn't go through the creation of new types of buildings for museums, and reserved the right to bring before the final artistic decisions of the high aesthetic level of some of its major museums-monuments (GMM in Moscow, Nesvizh World in Belarus). For example, an ambitious project the official National Museum- reorganization of the State Historical Museum in Moscow, was entrusted to the Petersburg designers led by Y.n. Grachev.

Several of the above examples vividly characterizes this fact. Discreet coloring Interior, soft silhouette arches creates an atmosphere of tranquility and relaxation helps the viewer focus on the perception of the architectural details (fig. 46). This insert in the Interior of the real Russian architectures. But in General, the strategy has changed. New projects (museums) are not "static" architectural unit in space city, they actively invade the social life change Wednesday in which they reside. Moreover, in the new barns-art materials and elements are used: glass walls, floors and ceilings, transparent elevators, holographic screens for multimedia show. The modern museum projects the special role played by the decision of the internal space. They suggest the final destruction of the former Museum of the organization structure based on clear display logic, defining the movement of visitors, building content necessary barriers between visitor and exhibit. The modern Museum buildings, on the contrary, the role of spatial diversity acquires premises, transparent walls, the wealth effects of lighting and colours, creating unpredictable artistic aberration. True masterpieces in all the museums of the world is not enough, so the Museum architecture feels its responsibility to amaze visitors. For the successful survival of the Museum should look fashionable and defiantly, that from afar could see how it much sought-after. To restore these buildings could not, and in modern Germany there has been a trend in the construction of other museum objects-museums of technology. At one time the formation and development of the Museum of figurative art designing method of Museum expositions reached a new qualitative level, where we are talking about a meaningful contrast museum displays 1970-1980-ies. dovodjashhem "decoration" to the level of full. Thus, the above features allow you to describe the process of art designing museum displays in the USSR in 1970-1980-ies. as the accumulation of powerful material, spiritual and human (HR) capacity. Museum-type method, as the leading in design, was intended to unite on based on the principles of illustrative, collector's and ensemble techniques, which embodied the concept of "Science" (scientific concept of scientific systemized collection, research and rekonstruiruemyj ensemble). Union cases were quite varied, but in the end sense referred to the development of original poetry Museum exhibition as an independent art. In this case, the use of museum-type method most often was "ORDERED" the structure of the topical exhibition plan-principled basis an illustrative method. Such a Museum, sobljudavshij in their artistic quest "framework for a particular scientific system, could organize, in principle as representatives of science, and the arts, however, the potential of the exposition of the story are implemented here not included: costs imposed on the "scientific" system pushed dramatic (in the life of the theatre arts) conflicts and conflict. And, artistic image and turning didactic idea into idea of art.

The most Western region of Russia is developing dynamically and is currently at its Museum climate had a great influence of the Leningrad School of exposition as dominant in the entire Baltic region, in time of war, part of the city Königsberg was completely destroyed. Kaliningrad (oblast), Russia (fig. 47), but today is not only the question of restoring the Cathedral, but the entire infrastructure of historical buildings of the town including three kings Castle exploded as it called the kaliningradians at one time and really liked this the historical part of the city. The authenticity of the Cathedral in Koenigsberg does not raise any objections. For over half a century he stood crumbling and today is a major dominant of the city. As part of modern masonry is lighter color Kaliningrad (oblast), Russia (fig. 48). In this case we have to deal with process muzeifikacii not only special buildings, but also the entire landscape in General, and preognition b. Efimova, that the notion of "Interior city" begins with the discovery of the issue of its borders. In particular b. Efimov introduces the concept of "Interior city", The core of the city and its role in shaping y bra domain-prostrantsvennoj Wednesday. But the Museum's perspective in the composition of the urban development lags behind developments in time. The reason for the backlog is hidden in the methodological approach, even with the dawn of the post-Soviet era. We are attracted to this area the most important argument. What is a modern Museum in the broad sense of the word? How it is organized, what its structure, what characteristics conferred peace Museum. "A significant achievement in contemporary Museum design has become the experience of reconstruction of zapadnevropejskih museums elapsed during the last period. Modern sculptors have erected monuments to the founders of the European cities and many examples of this. Does it make sense to put such a great sculpture in the Interior of the Museum, even at the level of shiny wax figure from the series "the great founders of
Prussian cities. So whether this is important in the Museum. The entire area square near Cathedral Museum in Kaliningrad. This open-air museum. A monument to the founder of Koenigsberg's University of Duke Albrecht today indicates the recognition of the history of East Prussia from the point of vision of historical memory. Kaliningrad (regional). Russia. 2010 г. (fig. 49).

The term "dual power" most accurately, in our view, reflects the current situation in the 1970-1980-ies. the situation principled rivalry of two methods for the right to lead. And this situation was characterized by more complex processes than formal pressure on the scientists and artists: the defenders the priority of an illustrative method included artists and vice versa. In turn, each of the two groups also had solid unity and was a complex combination of different points of view. A series of exhibitions, opened in early 1980-ies. in a number of museums in the country, showed a complete and unconditional acceptance of Museum-as the principal method for exposures in historical and local lore museums. Today, with the release in light of a number of publications of the leading practitioners of the exhibition design, such as r. Kliksa, e. Rosenblum, M. T. Majstrovskoj, moved in several theme area applications. "Intensified modern museum architecture and construction, which tends to forms a separate Museum, and major cultural centres with diverse content and functions, where the Museum and expositions system become meaningful and spectacular core of the whole complex "[5]" on the basis of carefully developed conceptual and functional and technological programs, original and acute architectural and design development, have established extensive and diverse Museum space complexes diverse exhibition solutions "[6]. Very notable in this regard is the experience of our nearest neighbor in the Kaliningrad region. Turning the city began with the restoration of the Cathedral, the relikvijnogo place enters Organ Hall with the largest instrument (organ). The Museum Exposition, i. Kant Memorial tomb of philosopher at the foot of the Cathedral, area beautification Seaman's House and the river Pregolya is "World Ocean Museum is one of the largest in the Baltic States. The core of the city cathedral, Kant's grave, "fishery village" Ethnographic and landscaping of the Pregel River (photo Gorbunova I.v. 2010) (fig. 50).

Remembering
B. Efimova discover for yourself that this is in fact the Museum's Interior itself is an unusual technical and technological structure. It is usually devoid of Windows. Should have a wide range of expensive lighting equipment. This circumstance in the first stage, the creation of museums in buildings of historical buildings has resulted in exactly as historic buildings, they are used for example in the Vitebsk Town Hall- it's in the post-war period, the existing cultural object. From a historical point of view it is not used for its intended purpose. In all cities of the Grand Duchy of Lithuania with the concept of "Town Hall" was the concept of city management: meeting of the pundits, burgomasters, business life of the city. But not as a museum building. Yes and most practices as such did not exist at that time.

Since KZhOI started to perform turning cities, creating protected areas and neighborhoods with the elaboration of thematic routes and selected sites within the complex. Museum exhibitions, exhibitions (exposure for Soviet pavilions at international exhibitions, integrated design of international exhibitions held in the USSR. By organizing labour, availability of skilled labour, equipment manufacturing base, KZhOI took one of the leading places among the agencies performing the orders for the creation of Museum expositions. Certainly a significant role played by the subtly adjusted and fine-tuned plant structure, allow to carry out all phases of the process of artistic design museum exhibition: scenario building, scientific concept, art project manufacturing Museum equipment and its installation, photographs, production molds, copies, etc. create a museum exhibition in KZhOI began with the consideration of the Director-General and Chief artist of the received orders for different types of artistic and design activities. Then, all incoming orders were approved on art boards (Museum and exhibition, Ornamental, complex, Interior, art advise when portrait workshops, scripted-methodical, Fotosovet), met usually downloads with a required quorum of reputable artists KZhOI. All received orders KZhOI, distributed in one of three workshops of the plant depending on the complexity and volume of work. After the development of the artistic project was carried out by its implementation in manufacturing site KZhOI. A large part created in KZhOI museum displays intended for the performance of various types of artwork, in connection with which the relevant part of the draft exposure went to scenic shop whose artists engaged in the implementation of easel and monumental as well as portraiture. To mount the finished Museum expositions KZhOI had a brigade installers. Thus, every structural branch plant gradually included in the work at various stages of a museum exhibition. Generally the practice of art designing museum displays in KZhOI is extremely rich and diverse. It included a large number of different approaches and principles in the Organization of exhibition solutions ranging from the most traditional, where was only the task collection view of a profile through various avenues, "styling"-design, to the multifaceted conceptual design systems in a meaningful, emotionally-shaped building
Exposition and next to the "Declaration", narrative dramaturgicheskому building Exposition Wednesday. Consider how this question through the construction of a zone of the city allowed in the Baltic States. In modern Russia this problem(task) decided otherwise, Restored old quarter area "fishery village". Tradecraft Centre on the banks of the PreGeli in honor of 750 anniversary of the city of Kaliningrad-Koenigsberg (fig. 51). In Kaliningrad for a short period of time was completely rebuilt Centre on the waterfront of the river Pregolya. It is so nazyvaemja "fishery village" Simple and concise decision determined the fate of this place. In the exposition art artists KZhOI you can select a number of features with which came the search for exhibition solutions and forms. The first one is based on the active and outdoor building a kind of Museum of the image. This can be traced back to the example of the Museum-monument "the Narva triumphal gate (artist L.b. Matzos, Leningrad 1987 g.), Museum of N.g. Chernyshevsky (artists B.a. Robenko, v. Glazkov, i. and Golosun, Saratov, 1987.), God of historical and art museum-reserve (artist A., Prudnik, 1988) and many others. They conceived and created as a catchy emotional performances "Museum" with their images and form and, most importantly, with the author reading and interpretation of the theme. All these works brings together searching for new ideas, new images, in each case resolved in its individual manner. These museums are remembered, forcing the Viewer to perceive not only exposure but also to empathize with her. History and events, exhibit, and architecture, and the main image of the exposition and the Museum become understandable and attractive. Another feature of the design museum exhibitions in KZhOI can be called an extensive sphere of activity of the masters of the Leningrad School of design museum exhibitions, which goes far beyond the Leningrad and covered the entire country. In KZhOI were designed and implemented projects of museums of different directions and profiles, such as historical, cultural, literary and Memorial production, etc. in addition, with the names of Leningrad artists had to do this the exposition of the Ensemble as ideological Museum. These museums were large government orders, they were created in the form of a "monumental" ideologically exposure, if you can call it principles and techniques as you build them. Focused exhibits were lost in the abundance of monumental-decorative art made specifically for the purpose of Exposition (Friesach, mosaics, stained-glass Windows, murals, etc.). Such exposure will certainly have high artistic value, but their scientific potential is low. The museum complex in roller coaster can serve as one of the brightest examples of Soviet ideological Temple Museum (Moscow, 1987 g. artists V.i. Korotkov, V.l. Rivin, v.n. Bugay, of v. Kulikov. In Kaliningrad-the westernmost region of Russia, decided to the highest level on the restoration of the image of the medieval city and terracotta revived the ancient city walls (fig. 52).

Very original project proposed by Sir Norman Foster building "at the Mariinsky Theatre in St. Petersburg. Consider that this is also the core of the city. Now he tries his hand to introduce its innovations in Moscow. We are talking about the conceptual project Museum downtown on 2013-2020 timeframe. (see annex a) Feature the influence of experience of the Leningrad School of design museum expositions on the work of contemporary artists-jekspozicionerov revealed some trends in the development of all Russian contemporary museums emphasize that that multi-activity Combine painting and decorative arts made a lot new in the notion of a museum exhibition, so it took a rethinking of many theoretical positions. After more than thirty years, Museum exhibits, created by designers KZhOI were delivered before the task updates and upgrades as needed to bring them up-to-date technologies and modern context. Problems upgrading does not mean refusal of Museum expositions of formed over the years of existence of the faces, the specificity and uniqueness of which have become integral features of their image. When a major reorganization of the old Museum, designed in KZhOI, one of the greatest challenges becomes to preserve or recreate the old established image "Museum in the new upgraded and functional structure. Currently in the process of art designing museum displays there is development, approval and implementation of theoretical foundations and principles developed during the evolution of exhibition excellence in KZhOI. These are the basics and principles manifested in solving figuratively-thematic composition structure of Museum exhibitions, daring and diverse methods of architectural and spatial organization of the exhibit Wednesday, organic unity and integrity exhibition complexes, a significant improvement in the quality of contemporary exhibition design. Vivid examples of Museum expositions of the post-Soviet period, on creating many of which worked, by the way former members KZhOI, can be considered such museums, as Vladimir Nabokov Museum (St. Petersburg, 1999), Central Museum of communications. A.s. Popov (St. Petersburg, 2003), the Museum of St. Petersburg "(2003), the literary-Memorial Museum of Anna Akhmatova (2003) and many others. It should be noted that continuity in the approach to the artistic design of a museum exhibition, based on the practices of KZhOI, extremely rich and diverse. It includes a large number of different approaches and principles in the Organization of exhibition solutions ranging from the most traditional, where only the task of a collection

view profile, through a variety of styling-design the multifaceted conceptual design systems in a
meaningful, emotionally-shaped building Exposition and next to the "Declaration", narrative
dramaturgicheskomu building Exposition Wednesday. In the museums of different profile used by the
gaming techniques specific to the spectacular art forms, including theater. This introduction to the
exposition of costumed characters, the use of educational games (for example, in the Museum of crafts),
or view the rituals (museums of Ethnography), music, noise, lighting and touch-sensitive accompaniment
of exposure. Similar exhibition building characterizes Yevgeny ukhnalev's oeuvre, the complexity and
ambiguity of associative builds exhibition concept. To some extent it is "mounted" direction of the
exhibition art reflects the obshhehudozhestvennuju style of the postmodern in its today's stage of
development. It is very consonant in General and the modern search for the easel, plastic arts and design.
In Kaliningrad in the Museum of the world ocean in the Warehouse building, created a modern Museum-
exposition of a new type with the introduction of modern technologies of exposure. Furnished deck real
vessel in the Interior of the building. "Warehouse" (fig. 53).

The creation of the ensemble and buildings with adjoining infrastructure. Can all be justly proud of
the Soviet architect. In part, this can be explained by the fact that in essence they are border for
museology and increasingly refer to issues of design and architecture, to be more precise at the design for
which the same are extremely complex and specific object, due to the scientific content and conceptual
ideas Museum. It is appropriate to point out that ignorance by the authors themselves new trends Museum
and exhibition design. Our lag in this matter yet, and due to the fact that we almost don't know trends
shaping the field of architectonics of the Museum as a fundamentally new type of buildings. Cabin
Admiral S.o. Makarov Museum Interior Ocean (fig. 54). Here the problem is solved by other means,
through a specific structure. Through Image Explorer and his wax effigy in the Interior is very
appropriate. The merit of this method fully coincides with the conclusions of the thesis O.v. Veselickogo.
Organization of manufacture of artistic design museum exhibitions in Leningrad (Combine painting and
Decorative Arts (KZhOI) "provides information about how chtoKZhOI was created in the course of an
ordinary restructuring of the Leningrad branch of the Art Fund of USSR in April 1966 г. The need to
create an enterprise with an organizational form was due to the fact that during the implementation
process of art designing museum displays requires the participation of a wide range of specialists:
painters, sculptors, photographers, carpenters, cabinetmakers, glaziers, etc. Attracting labour from other
organizations is costly in terms of administrative, financial and time resources, leading to stagnation in
production, "dolgostrojam" and not to the closure of the projects (fig. 55).Light climate mild and
Museum emphasizes the brutality of masonry is only to give an atmosphere of romance and
antiquity structures strantstvij Photo Gorbunova I.v. 2010) in the katalozhnom Edition, which we will
quote for all our research and released in 2008 year in England over the last decade, collected unique
materials about shaping virtually all advanced achievements in the design of buildings and structures of
the countries of the world and as we have already noted museums in it is given pride of place. Along with
a description of the internal structure of the largest architectural projects such as stadiums, airports,
railway stations in China, the United States, Canada, Iceland, the drafters of this unique scientific work
have made great efforts to draw up a common picture of all the significant and unique, created mankind at
the turn of the 20TH-
The TWENTY-FIRSTc. Shooting objects as though dropped from space and the Division of countries
and their listing from Australia to the coast of Iceland said that world architecture in the face of rising
trends of postmodernism still remains humanistic principles shaping (rIP. 56). Discreet colouring of
walls and dramatic grotesque between subject content exposure creates a sense of materiality
and atmosphere as strange historical monument. State Museum of history of Moscow (r Isaiah
57). The entire interior is immersed in a dark Cherry colour of walls with themes, to reduce the size of the
premises and to focus on the subject in the center of the room.State Historical Museum in Moscow
(rIP. 58). The lower part of the podium also has lighting, painting stone shimmering yellowish light.State
Historical Museum, Moscow . Let's see some examples (p. 59 IP), a number of showcases are located
between openings of Windows and Central showcases models of ships are creating dynamics of long
travel and divide the room into two conventional zones exhibiting,State Historical Museum in
Moscow (rIP.) 60. Blush light provides a special microclimate on display. the role of the reflector
performs cassette with light filters in the upper part.State Historical Museum in Moscow (IP.) 61.
Sarcophagus, made of limestone and situated in the Centre of the Hall has a local lighting halogen lamps
of warm iholodnogo spectrum.State Museum of history of Moscow (fig. 62). The circular structure of
the halls is provided by illumination of window apertures and lighting Hexagon showcases from below in
the evening.State Historical Museum in Moscow. Return numbers?
LITERATURE

3. Efimov, b design architectural Wednesday/b. efimov.-p.-m., 2004.-Cep architecture.
5. Majstrovskaia, m.t. compositional art trends shaping Museum exhibitions: katege. Dees. ... Dr. of musicology: 17.00.04.
6. Ibid.
10. Efimov, b design architectural Wednesday/b. efimov.-p.-m., 2004.-Cep architecture.-p. 128.
CHAPTER 2
NEW TRENDS IN BUILDING
MUSEUM AND EXHIBITION COMPLEX COUNTRIES ALL OVER THE WORLD
AND ESPECIALLY ITS ARTISTIC AND AESTHETIC APPEARANCE

2.1. Colour and Plastic modern Museum in the context of the Organization of the exposition

In Florida, in St. Petersburg, opened the new building of the Salvador Dalí Museum. This museum is considered the largest collection of Dali's works outside of Spain: the collection consists of 2140 of his works, including 96 oil paintings. The Museum opened January 11, 2010 year new construction lasted two years and cost 36 million dollars. The representative's assessment of the Museum, it will visit about 200 thousand people.

The ability to exhibit to tell the object to act in his place, i.e. be familiar, can focus to a greater or lesser extent. This is due to the presence of more independent values have unique exhibits and smaller-model items. Exhibiting a unique subject must identify the most striking aspects of his semantic and aesthetic capacities existing exposure regardless of the context, as far as the model object, it confers a certain sense only if included in the exhibition text. In this connection, it is possible to observe a certain pattern in the way that correlates measure collectible signs with the profile of the Museum, whose collection this exhibit is included as a Museum object. The most important role of the subject as a character in museums, collections framework-model objects. This scientific museums, museums of science and technology, industrial, agricultural museums. A work of art is a holistic independent artistic image, and its role as a museum sign system is secondary to it. However, even in an art museum, whose exhibits increasingly reveal their own palette of meanings, symbolic function, albeit optional, is exhibiting subjects.

(fig. 63). All spiral in nature. That is why the architects chose to personalize this idea in a new plastic solution in the form of stairs leading up into the sky. (fig. 64). The famous "Soft watches" with Dali is an original brand artist embodied in plastic (fig. 65). -Façade in combination with forever-blue skies of Florida creates a single wing cvetosvetovoj climate (fig. 66) -composition with an autographed copy of Salvador Dalí is made in the wall of a building (fig. 67) is the major axis of the Museum and the idea focused on the idea of continuity. Architectonics of the building is the most complicated modern bedding materials, their synthesis and close interaction among themselves. Side dome reminds us a huge sparkling diamond. All this is closely linked to the climate of the State of Florida, with the oversupply of solar energy. Not understanding of philosophical foundations of design practices of postmodernism, in part because while he grew in the West we have it was not sparked allegations of many Russian historians of art and culture that postmodernism, has exhausted itself. Starting with the 90-ies of the last century, in the domestic art science present belief that Postmodernism as the crisis of foreign art and design completed, and problems of project of postmodernism "(fig. 68). How would Spiral closes the architectural composition, "vwichivajas" in the sky rapidly and majestically symbolizing the development of civilization in a spiral. Snapshot from the bottom upwards (fig. 69 (a)). Interior of the Museum built according to the laws of the genre. Rising flows of concrete slabs represent the flight of imagination in the wizard, his boundless pathos and faith in human underworld (fig. 70 (b) fig. 71. Staircase of utilitarian Interior object turned into a sculptural (b) Fig. 72 Figure. 73. Spiral line Interior build best illustrate the main idea of the Museum-surreal motifs, the world of dreams, the destruction of space, metabolism (fig. 74 fig. 75). The architectonics of the building completely emphasizes its vneshniju structure (fig. 76). Colours of the Interior is based on a limited cvetosvetovoj colors white and black (fig. 77). The viewer's attention is focused on one job Wizard. To this end, a number of vertical ramps (fig. 78). The Central plasma monitor divides the room as though into two parts. Graphic Wizard is arranged in two rows on one side and a single row on the other keeping the rhythm of architectural composition in General. In the center of the room split with the inclusion of video (films on Salvador Dali) (fig. 79). The whole world is focused on the big picture. Headlamps are selected in such a way as not to distract the viewer's attention. At the top of the visible part of the engineering equipment (HVAC) which also affects the internal style building (fig. 80). In the left part of a slightly greenish glow like a precious diamond, which is always poklanjalsja Dali (fig. 81). The perception of the painting should be nothing, except its content. The ratio
between the weight of the Hall in proportion to the diagonal of the picture and is the best proof of laws of architectonics (fig. 82). Metroritmicheskaja composition is closely linked with the rhythm of the lines of the ceiling (fig. 83). Construction of light screens-this close interaction between the two areas of high-tech and postmodern traditions (fig. 84). Rigor, brevity and simplicity the architectonics of halls main-content emphasizes themselves works of Salvador Dali. Painting in niche co-deployed spectator movement. We smoothly circle around a rectangular ramp on the left and go to the open space in front of the picture Wizard.

2.2. Color effect on the structure of the Interior and exterior of the building

"In light of the Museum means destruction, so begins the article K. Thompson and L. Bullock, devoted to the problems of Museum valuables storage and lighting exhibits. On the other hand, it is clear the futility of the Museum, where total darkness reigns, thus, Museum employees must choose something in between these two extremes, not forgetting what damage can cause light, principal the way the subjects performed the least durable materials: product of textiles, drawings, watercolours, and generally any exhibits from organic substances. (fig. 85). Florida's climate is dry and hot, with the full light energy better resembles the structure of the Museum building. The handwriting of his surrealist compositions is remarkably similar to the landscape spreading out (fig. 86). Mystic landscape completes the Exposition (fig. 87). Svetoplastika this museum reached its climax in view of the fact that the concept is a new cvetoplasticheskoe solution in the form of crinkly lines-transformation of his famous painting "Soft watches". It is a tribute to the master of Surrealism "leader-spiritual povetriju of the twentieth century from the descendants of the architects The TWENTY-FIRST century (fig. 88). Adjacent to the site of the Museum building elements have their origin from the composition "atektonichny" destroyed elements of their eponymous Paintings (fig. 89). The Museum building at night is a a fantastic spectacle, given the fact that it affects not only the external volume but also highlighting the surrounding landscape (fig. 90). Self-leveling concrete floors provided absolute radiance two began "yin and Yang" in Chinese mythology, the Interior of the Museum. "Minimalism" formed a kind of aura of a modern Museum, it svetoplastika nothing more than additional absolute radiance two began "yin and Yang" in Chinese mythology, the Interior of the Museum.

In connection with the planned reconstruction of the Museum reacted to with great interest the proposal of the company "Luchener", have undertaken the task to perform a preliminary study on the installation of lighting systems using fibre optic equipment and draw up a cost estimate. This technique not only allows you to better illuminate the exhibits and, consequently, gives visitors the opportunity to consider them as it should be-the most important thing is that she, as confirmed by tests conducted by Institute of Galileo Ferraris, provides full the absence of harmful ultraviolet and infrared radiation. So in the spring of 1988 the year it was decided to establish in the showcase, which placed the different in size and shape objects, a new lighting system in order to test its ability to delay harmful radiation, as well as determine how well visible exhibits. The experiment gave excellent results: to ensure the safety of the exhibits, and they were perfectly lit. At the same time the Museum was preparing the exhibition. "From
the Museum to the Museum: the past and future of Turin's Egyptian Museum, funded by the authorities of the region (the exhibition was displayed with October 19, 1989 Goda on January 21, 1990). It was decided to test the effect of a new lighting system, placing it at an exhibition in all display cases.*

*Note: the opening of the Salvador Dali Museum in Florida (33 photos) January 25, 2011 year


2.3. Aesthetic impact on the Viewer

Museum «Corpus» invites you to experience a fantastic journey through a giant human body model, during which you can see, feel and hear how various bodies work and what role in the life of the organism play healthy life and the same food. Tour of the Museum begins with a ride on the escalator in an open wound on his leg and ends among the pulsating neurons in the brain. Between these two points you can see how cheese is digested in the intestines, blood circulates through the veins and pulsate ventricles of the heart. Children love to jump on a rubber (accompanied by sounds of a belch from the throat), and you can sniff properly to different aromas through a giant nose. Perhaps the most unusual exhibit-hologram sperm can be seen through 3D glasses.

Figure. 91. the Museum "Corpus" is a journey through the human body (the Netherlands). find the neslozh Museum on, visit Amsterdam or the Hague implied, and "Corpus" is located just between these cities and highway 44. Its shape is easily seen from the road, as "seated man" eloquently alludes to the purpose of the building. Models of internal organs are located in the main buildings, and "man" is more to attract attention than as a container of these models. Ticket for adults costs from 16.5 to 17.5 euro if you book online it turns out cheaper. Children from 8 to 14 years old can admire the viscera for 14 euros. For children in the Museum and on the Museum's website provides various educational games, so that kids and teens having fun "figure. 92, rice. 93 Museum Interior Silicone phantoms mimic human internal organs. Figure. 94 figure. 95 interactive museum is a dialogue with the Viewer. Figure. 96 figure. 97 Main spectator Museum-children. Figure. 98 figure. Internal human oral cavity 99 UFO Museum in Istanbul. Istanbul is famous for its numerous museums. Tourists are attracted by such unusual places, like Pera Museum or the Museum of toys, but the most popular and unusual is the UFO Museum (he is known for its unusual not only in Turkey but throughout the world). In the Taksim district, Istiklal Avenue and is a "Museum of alien civilization." a little on the spot where the UFO Museum. Taksim district, enough is known and popular among lovers of Istanbul. The area is a hill which is located over the sea. Also on the Hill are the many attractions of old museums and churches, which necessarily should visit while in Istanbul. In the Centre of Taksim is Istiklal pedestrian street, where at any time of the day tourists will find plenty of galleries, cafes, clubs, restaurants, shops that welcome guests and indulge in any of their whims. And of course to this list do not forget to add the UFO Museum (fig. 100). The world's museums of this kind there are four: the Middle East, the Balkans, Central and Eastern Europe, this is the only museum than the Turks take great pride. Let's not exaggerate: real extraterrestrials in a museum yet, but it is not excluded that soon will appear. But as a whole the exposition very rich. There are many unique documents, photos and more.

Exposition Design Museum in turn includes: architectural and spatial organization of the exhibition material directly (fig. 101). The opening of the Museum took place in the year 2002. The Museum immediately got the location of the press and the local population who just threw email (Internet) evidence about his encounters with alien objects.

Consider other sources of historical and cultural monuments-Museum items, specially prepared for the exhibition. Auxiliary materials and artistic works) in scale or Museum exhibitions with art and spatial drama, structural building and equipment, color and light drama, creating emotional and artistic image, while fully ensuring functional and utilitarian requirements preservation and presentation of specific types of exhibits in a particular scientific, story and artistic-expressive composition system.

This system is built, taking into account ergonomic conditions of perception, rigorous demands of Museum-technological modes, based on artistic and compositional principles and techniques. Such as: real or illusory space formation and volume, symmetry and asymmetry, scale, rhythm, proportion, contrast, nuance and perspective, grouping, the ratio of whole and parts, color and lighting solution, etc. in addition to the composition organizing the internal build exposure and its relationship with the surrounding architectural Wednesday, and more than all other museum funds, coordinates her perception of the spectator [2].

In times of the so-called political and civil reforms in the period under review, in virtually all countries of the world there are new forms of museum construction also dramatically show the experience
of the last 30 years, not only in museums, but also in the sphere of international jekspovystavok, while exhibiting we relate to the development of design as a mass phenomenon in the society and culture in General. In European countries are actively developing the idea of “new museology”, skansenologii-jekomuzeologii, aimed at the most comprehensive display of original samples of traditional culture of the local population, organically linked with the natural Wednesday. Changes dramatically and shifted from their positions and paradigm itself Museum movement. Museums-technology as a consequence of the development process design change generally accepted forms of perception as such exposure. Now you do not need to create special equipment for museums and have expensive interiors, which very costly not only in developed European countries, but also in the countries of the former Socialist camp. The concept of "Ecomuseum" appears at the beginning of the 1970-ies in France to designate the open-air museums whose primary purpose was the optimal preservation and development of cultural and natural Wednesday, taking into account environmental concerns and cultural features of the region. The founder of the movement to establish a French ethnographer George. Museums-technology as a consequence of the development process design change generally accepted forms of perception as such exposure. Now you do not need to create special equipment for museums and have expensive interiors, which very costly not only in developed European countries, but also in the countries of the former Socialist camp. The concept of "Ecomuseum" appears at the beginning of the 1970-ies in France to designate the open-air museums whose primary purpose was the optimal preservation and development of cultural and natural Wednesday, taking into account environmental concerns and cultural features of the region. The founder of the movement to establish a French ethnographer George. Museums-technology as a consequence of the development process design change generally accepted forms of perception as such exposure. Now you do not need to create special equipment for museums and have expensive interiors, which very costly not only in developed European countries, but also in the countries of the former Socialist camp. The concept of "Ecomuseum" appears at the beginning of the 1970-ies in France to designate the open-air museums whose primary purpose was the optimal preservation and development of cultural and natural Wednesday, taking into account environmental concerns and cultural features of the region. The founder of the movement to establish a French ethnographer George considered ecromuseums Henri Rivière. The word "Exposition" several moves from their positions. Wednesday itself "Skansen" subordinated to the new form of exposure. In this movement seen common sense. That's exactly what wonder theorists such Museum movement, as F.i. Schmitt back in 1920-th years, determining that the Museum "comes out" of the Interior. That living people themselves begin to transform into a Museum and exhibition complex. Theory of anthropocentrism and judging design presents, finally, the solution to which sought people since coming to classic Museum. Modern scholars in his writings, introducing the concept of exposure in terms of old museology pre-war level, immediately started with the classic definitions. The exposition is an essential link in the Museum of communication; only communication being carried out in the process of creation and perception of exposure can be recognized by specific Museum not reproducible in other public institutions.

A kind of "jekspozicionnost" always prisutsvoval; and at the time of triumphal marches, and in the Interior of the temples, and attraction reference model industrial exhibitions. All of this can be seen in the so-called period of "protojekpozicij." that is, in other words nothing new has happened, but there are new means of exposure. Objectivity of the subject, rather than the substitution of artistic media became dominant. The term Exposure, derived from Latin "expositio" (display), in a broad sense to mean any sovokunst items specially issued. This concept has shifted from its axis and close to two accepted, which in classical design methodology called "raspredmechvaniem". The Museum is the "dictionary" and the exposition as "text" from the rules of grammar. All this together trudnoprochitvaemyj in profane understanding context itself by a visitor. Who actually is what is addressed to the creation of a museum exhibition. It should be clear that "exposure" means this fundamentalnaja category. The process of closing museums in line with understanding exposure as the simplest JohnChurchof telework tools suited to its end to 1970 years. A new Viewer, is folded in all countries a clear picture exposure techniques and heavy exposure form motionless begins to dramatically transform. Appear and the first methods of scientific concept as a consequence of the thoughtful work of the scientific team. From this group defines a new type of scientist-designer-of expositioner, which is not yet aware of the extent of its influence in the Museum. It defines the future visitors is the addressee of the exposition. For the first time in the Museum, as well as in the movie, the Director, appears rather soulless administrator who determines the strategy of behavior not only for yourself personally, but the entire group as a whole. Everything has its purpose. For the first time in the USSR started talking about "systematic approach" in artistic design. There were also the first works in this tough issue. It transformed from France through hard work of French design pioneers like Jacques Vienot, who organized the "Institute of technical aesthetics. This movement was so quick and powerful in the USSR, which today is watching the development of design through the prism of this empirical experience, you just have to wonder how much aesthetic process quickly, "ODS" in society that we called socialist. Resulted in a TJePa structure (topical exhibition plan) and along with the other not less detail as mounting sheet-a prototype of a new vision of the exposure. Document unique and necessary for the development of the entire Exposition design. At this turn, it should be noted that sredovoe design in all countries of the world begins to acquire a mass character.

Global leadership the Museum movement support only superpowers England United States, Canada, Russia, Japan, China. In each country there are techniques which developed over the centuries and can be traced back to the so-called industrial design development period. Later all entered Japan during this period. For and their causes. “Japanese design often explain mnogovekovym traditions of artistic crafts and everyday life, aesthetic refinement and harmony which always impressed foreign connoisseurs. Indeed, in shaping the material world the Japanese from antiquity adhered to the concept based on functionality, laconism and purity of forms. 
For the last time and changed approaches to sredovomu themselves designing Memorial objects worldwide. The most outstanding success reached British designers when creating objects such as Holocaust Museum in London, "National Museum The Royal Air Force " (National NAVY Museum),"Madame Tussauds Wax Museum " (Museum of madam Tusso in London) and a number of other objects. You must understand that we are building in the sphere of Museum and exhibition design and how our efforts have an impact on the level of national awareness of youth. Urban trend in post modernism had already led to a total loss of identity, the historical appearance of modern cities such as London, Paris, Lisbon. Berlin, Cologne. They all look alike. Plan of Minsk development workshop Minskgrazhdanproekt, designed for the next 20 years (until 2030), entirely differently illustrates the general trend of the development of the metropolis. Minsk becomes a green oasis among the megalithic structures of thought of modern architects, but the Museum and Museum exhibits is a special objects. Create a Museum is to form a town Wednesday for a period of not less than 60 years of age. No one doubts the need to change the "Great Patriotic War Museum in Minsk but we remind what debate took place in the Russian mass media in the early 1990-ies, when demolished Poklonnaya Hill and decided to establish a Memorial stele with-bulk composition "Georgiy Pobedonosets" world-famous sculptor Zurab Tsereteli, or his project of a monument to Peter Ion the Moscow river and a number of other objects of the eminent sculptor. It makes sense to reconsider approaches to project period, when in the Studio of architect stand model obelisks, graphics tablets depicting spaceand highways.

In its consideration of the question, let us turn to a well-known in many countries of the World Atlas "campaignPhaidon"The modern architecture of the countries of the world 1998-2008 Gg. In application classification of Museum exhibitions across countries and continents. A team of international experts that's enough reputable publications lead data not only on the external appearance of the Museum, but also show us a strict classification of these objects from Australia and Oceania to Scandinavia. Moreover, Atlas shows latitude and meridians, which are those or other objects. Means the methods of architectural organization gives us the opportunity not only to trace how the architectonics of the Museum by continent, but what are the environmental cultural and economic issues could affect the process of the establishment of museums. Most often customers are large banks, corporations, to a much lesser extent, djaeltelnost philanthropists and small entrepreneurs. The Museum becomes a symbol of the power and prosperity of the nation.

2.4. Museums of Australia, Israel, China, South Korea and Japan

Australia. "The State has a large number of mainland variety of museums and galleries. Australian Museum was opened in 1827 in Sydney, it has a rich collection of exhibits from the fields of natural history and anthropology. In Sydney are also "National Maritime Museum, art gallery of new South Wales", "the Museum of applied arts and Sciences, the Museum of antiquity Nicholson. National Gallery of Victoria is located in Melbourne. Also known as the art gallery of Western Australia, Pente, Museum Herbaria and Museum Victoria in Queensland. One of the first architectural objects provides a National Museum of Australia (NationalmuseumofAustraliaCanberra) (draft campaign ARM, 2001), then the Museum Exposition in Hall anzak in Canberra on AnzacHallAustralia.thisCanberra, draft campaign DentonCorcer, Marshall, 2001). Anzaki (soldiers) is a powerful military-patriotic movement of Australians, unparalleled courage during World War II was a model of strength and endurance of the inhabitants of this country. So both projects realized in the center of the capital as a symbol of the struggle of the Australian people for their independence and sovereignty. The originality of these two objects is connected with the fact that modern architecture Australia experienced very strong influence neoradikalnyh currents of English new wave of architecture represented by e. Watson, who performed the first on the continent unique Opera the theatre filled Sydney new developments ultraradikalnoj plastics. (The term "Postmodernism" in the context of analyzing themes we change to a more appropriate to the spirit of the times as "neoradikalizm," as more correct and accurate in theoretical concepts of Western researchers), the National Museum of Australia in Canberra. Draft campaign ARM, the 2001 figure. 102. (NationalmuseumofAustraliaCanberra.ARM, 2001) can be defined as a new trend in urban practice. Ritimizirovannyj a series of vertical modules of Windows a small building strictly build logic geometrizirovannaja halls and expositions, the desire to minimize the burden on architects landscape and hide all the building in terrain sharply outlined a new progressive trend shaping Museum buildings. In terms of this truncated parallelepiped and all the internal structure of the Museum Exposition reveals the main feature selected architects as domirujushuju. It prizemistAJA, raisedjushhajucamping along the axial lines structucheers. Accordingly, similarly built ramps, stairs, etc. transitions Cap buildings in such situations lies at the foot of the Hill.
Same for the structure of the building is fig. 103 (CommonwealthPLACEAustraliaCanberra, ACTDurbarchBlock, 2002). Perfectly symmetrical part divides the space in two equal parts, stressing the structure of the ensemble. Its airiness like air this country is "taut and rasplastannyj" on both sides of the Museum for its artistic conception reveals the dynamic construction of the building as a whole. The object of the ideal "tied" to the water surface and is perfectly integrated into the landscape. MelburnskijmuzejAvstraliiDentonProektVIC Corcer Marshall, 2001 (Melbourne museum of Australia Denton, VIC Corcer Marshall, 2001). Spatialthe structure of the building is transparent glass perellelepiped. solar energy Australia has influenced the specifics of building exposure. It emphasized in narrow horizontal Windows, building rhythm as though accrues from it is very deep. a characteristic feature of the architectural design of this continent(fig. 104).

**Australian Museum Art Ian Poters**architectural StudioKatsaliedisArchitects, 1998. (IanPottersMuseumofArtofAustraliaKatsaliedisArchitects, 1998) the same style, but now more urbanized in its organization and plastic. Two powerful bloc will form the structure of the building as a whole. Interior and Exposition of how would mirror the trends in the development of Australia as a former ally of Great Britain, he turned its historic red brickwork inside Interior. Large spans vnurennih building. The type of free-flowing open spaces and open floor plan provided an opportunity to determine the structure of the building as the most satisfying the spirit of Prairie*(fig. 105).

* The following is a list of museums Australia satinPhandonselected us to analyse the structure of the modern Museum:


**Israel**. The State of Israel concerning the new formation on the Asian continent in the post-war period the city of Jerusalem is the capital of the Jewish State and simultaneously serves as a symbol of ancient Israel. "Bricked up many years ago, the Golden Gate is a part of the wall surrounding the Temple Mount. Through this gate, Jesus Christ entered Jerusalem on a donkey, according to Jewish tradition, they will remain closed until the end of time ". At Mount Calvary stands the Church of the Holy Sepulchre. At this place was crucified Christ. Here in 1898, was illuminated by the Evangelical Church of Christ the Savior. In Jerusalem, there are several interesting museums: "Yad Vashem"Holocaust memorials-hero; "The Rockefeller Archaeological Museum", "Wall" Archaeological Museum; Tower of David-Museum of the history of Jerusalem; The Museum of the Bible "countries; "Armenian Museum; House Museum Quietly; Museum of natural sciences; Islamic Museum on the Temple Mount; Theatre Museum at Mount Scopus; Museum of science to them. Blumfilda.

*Let's take a look at the Israel Museum and Shrine of the book.(2002 PalmachMuseumofHistory. TelAviv. Yafo. Israel. ZviHecker, 2002). The climate of Israel built this type of logic for constructing buildings, but its architectural and placement on the plane is subordinated to the landscape of this country. The building how would converge the rays to one place. Direct openings courtyard refract sharp edges of external walls (fig. 106). In General, the upper part of the building consists of three large volumes. Nevertheless, the structure of the building not "crumbles" visually. Such internal structured logic all complex as a whole. To a certain extent it is associated primarily with the peculiarities of architectural traditions and materials.

**The Jewish Museum in Berlin, one of the most talked about and most visited museums in the world, acquired a further 670 m² square. They were formed by opening the "glass palace", designed by Daniel Libeskind. Finally is the long-suffering construction of this museum.** It began long before this happy ending.

For the first time some prototype of the Jewish Museum (then called Museum of the Berlin Jewish community) was opened in the year 1933, just before the advent of Hitler's rise to power. Despite the fact that the time and place were not the best for this kind of Museum, it has managed to survive for a few years until the year 1938 the Gestapo is not destroyed and confiscated collection. Next time about it remembered in 1971-First Jewish Museum Association was formed, which arranged exhibitions in different venues, then opened a Jewish Department in the Museum of the city of Berlin, which talked about the history and daily life of Berlin's Jews. In 80-ies reached a point that it is necessary to expand the City Museum and give more space under the Jewish exhibit. Announced a competition for a new building, and in 1989 of 165 projects were selected, as you know, the draft American Daniel Libeskind(fig. 107).
While construction, continued debate about the concept of the future building and the place in it of the Jewish Division. Not without scandals, however, the Division received the status of a Museum and a new building entirely at your disposal. All here and calm down, but after the opening of the Museum in 2001 year started new controversies. Some said that the exposition is not pulling on the whole Museum, others comparing him to Disneyland, and all together they wondered about the libeskindovskogo building.

On the one hand, he was able to achieve its goals and build an edifice complex, overpowering, reside in which psychologically uncomfortable, that is better than any structure that exhibits passes the tragedy of the Jewish people. With broken dark corridors, descending in height halls-wells, scattered along the façade narrow Windows of different configuration, the building seems to itself, the injured from the explosion.

On the other hand, the majority, including the Museum, concluded that practical issues accommodation architecture collection does not solve. For the sake of functionality the Interior was slightly simplified and rewritten, that violated the original intent. However, all these twists and turns have not had an impact on the fate of the Museum. Failing to open, the Museum entered the list of the main attractions of the new Berlin and still enjoys steadily high popularity, and eventually the critics pouspokolils, recognizing behind the masterpiece status of deconstruction.

The only thing that was missing the Museum and talked almost since its opening, is a large space for concerts, festivals and other events where large concentrations of people. In addition, in particularly visited days happen Stoppers at the entrance of the building. Museum Guide explains, they did not anticipate such popularity and not intended by the architect include a multi-function hall plan. When such need was understood, they are without any contests appealed directly to Libeskind. Despite some past differences, Director Michael Blumenthal rightly judged that horses in midstream would not change.

The project was presented for the first time two years ago at an exhibition «BUILDING! Jewish Identity in Contemporary Architecture. " To accommodate the new part of the Museum, Libeskind chose the most logical option-empty courtyard of the old building was built in 1735. Expand the museums through the inclusion of the surrounding area is a very widespread phenomenon (think at least the British Museum with its famous glass dome on the draft of Norman Foster). And Libeskind at first glance suggested is still not the most cunning option. The yard was supposed to cover the glass roof, too suggestive it on steel columns. In reality, however, the project proved extremely difficult in execution and demanded two years of construction. Start with the fact that the roof on four legs is not just a roof on four legs. Continuing the theme of Jewish history, Libeskind based sukku, an important element of Sukkot. According to the Talmud, when the Jews during the exodus from Egypt reached the Sukkot, God revealed to them the huts in which they can take a break from the heat and walks through the desert. Since then, these huts, sukki, began to build in the courtyards and verandas of houses at the time of the celebration of Sukkot, which lasts eight days and spend as much time as possible. Previously used for the construction of twigs and reeds, now building materials you can buy in the store, but the principle remains unchanged: three walls and translucent roof. As you can see, draft Libeskind in accuracy repeats sukki device. Role of walls perform the existing walls of the old building, the fourth, glass, is the entrance. Izlomannye steel supports (four pieces, each woven from three more subtle) mimic the trunks of trees and tangled pipes under the roof of their branches. Only one rule was violated, but solely from the worries about visitors: sukki roof should have used legislative loopholes to ignore rain and don't hide the night stars, while the glass courtyard , despite the ephemeral appearance, quite reliable. And it is, i.e. the technological side, has become a serious problem. In order not to endanger the old building, it was decided not to touch, and embed the roof with supports inside the yard. It took several months to develop the pillars of izlomannye and hard to simultaneously strong enough. For glass roof and walls used nine types of glass to achieve the intended by the architect play of light, shadows and reflections. Libeskind wanted to in the wall always reflected his façade of a building and trees of the museum garden. Put the finished design was not lighter than their design and make with a total weight of roof and supports in 200 tons. But all difficulties were overcome, and the Museum opened the Sukkah, as expected, on the eve of the celebration of Sukkot.

Svezheotkryvshemusja premise already invented the first job. From 2 to 31 December here will host Hanukkah Market dedicated to Hanukkah, the Jewish Festival of lights. And it is highly metaphorical. The building of the museum itself, Pocket, nervously-zigzag symbolizes the intense, complicated relationship with German and Jewish peoples. The new extension, joyful and transparent, which imitates the ritual hut, recalls the holiday. This metamorphosis of the Jewish Museum said that the era of crimes and punishments is over and it's time to just live.

China
Cultural Center of the country is Beijing, where you will find: "Palace Museum"; "The National Palace Museum, founded in 1914; "Mao Tse Dong Mausoleum; The Museum of the Chinese revolution "; National Gallery. In the Park of Qiang-Tan are the tombs of emperors of the Ming dynasty, which leads with marble sculptures of animals. Located in Shanghai Museum of art and history with one of the country's best collection of art objects, "Museum of natural sciences", "the Temple of Buddha's Zhadaitevogo in Guangzhou," Guangzhou Museum ", " Sun Yat Sen Mausoleum ", " Zhenhai "Pagoda. "Mogao Caves" in Gansu province conceal 2400 painted statues and wall paintings on the square. 45 thousand. square meters. It is the richest collection of Buddhist art in the world. Height; 40 meters total area of 900 square meters. m. in Shaanxi province near the city of Xi'an is the tomb of Emperor Qin, who died in 210 b.c. at the tomb is an army of 6 thousand. soldiers and horses, vylepennaja of clay in life-size. But more important for us is the modern way of development of modern architectural design of China in the context of the researched topic. Modern architectural innovations presented conceptual project-the Museum of Inner Mongolia (fig. 108). Unconventional approach not only to the Museum, but its outer tectonics dictated by its function.


Its walls have virtually no Windows. The combination of rusticated stone dimension stone is the same plasticity expression solid ideas Museum structure, without which it cannot be regarded from the point of view of the cultural tradition of China, for which generally characterized by extreme respect to this material (such as the great wall of China). Accordingly, this set of two rectangular volumes inserted into each other and it makes and thought jekspozicionerov complete, structured aesthetic Wednesday the Museum as a whole.

Japan

"Historical monuments of this country are presented in Kyoto, the ancient capital of Japan(VIII)-XIX centuries. It is more than 2,000 ancient temples and shrines, the Museum 24, Nijo castle, Imperial Palace, ancient imperial tombs. Castle of Hakuro-Dze in Himeji has dazzling white walls, so he named the castle of white herons. Its modern form he gained in XVII but its history begins withXIVb. Horjudi-the most ancient and rich from treasure trove of Japanese art consists of two complexes: the Eastern monastery Pre-selected and located in the western part of the monatstyrja Sayin.

Museums of the country, with the exception of a few contemporary art galleries in major cities, represent treasures and are located in temples and shrines. Most famous Museum of this kind is the Mihojin Temple in Kyoto City Kyoto is considered a treasure trove of Japanese culture. More than fifteen thousand two hundred Buddhist temples and Shinto shrines indicate that world of Japan, despite the powerful Western influence, distinctive in our days. Tokyo is replete with museums, among which the Tokyo National Museum, the largest art in Japan, founded in 1871, the Museum of calligraphy; National Museum of Western art; Japanese folk art museum; the Museum is a treasure trove of Meiji Shrine; National Museum of science, Museum of judo. Kyoto-Japanese capital VIII-XIXcenturies is more than 2,000 ancient temples and shrines, 24 Museum, Nijo castle, Imperial Palace, ancient imperial Tomb. Modern museums are presented new architectural forms and receptions (Pref.. Japan. Jun. Aoki, 1998); Stone Museum(StoneMuseumNasuTochigiPref. JapanKengoKuma, 2000) Hirohito Museum (MuseumHirshingoAndoBatoTochigiPref. JapanKengoKuma, 2000); "Museum of art" Nizijama "(NizayamaForestArtMuseum. Japan. Lapena&Torrres, 1999); Horiguchichi Gallery (GallyyroHoriguTheasures. TokioJapanTanjuchichi, 1999) Museum of Japan SeimaiRie Nishivaza Kazuo (MuseumJapanKazuyoSejima+RyneNishizawa/SANAA, 1999); Museum-art paper (PaperArtMuseumMishimaShisoukaPref. JapanShigeruBan, 2002); The Memorial Museum in Osaka architect ShiboriotaroMemorialMuseumOsakaJapanTadaoAndo, 2001); "Museum" found in Kochi "human MakinoMuseumofPlantsfindpeopleof KochiJapanNaitioArchitect . 1999 (* lists information in strict accordance with the list of Atlas ofPhaidon.From this perspective we consider only a few of them, studying logic and the overarching construct space exposure, which thought the Japanese architects should merge with Wednesday and its surroundings. Love for nature finds the logic in all that and live it builds logic borrowing elements of spatial Wednesday. Too urbanized cities of Japan were the origin of artistic practice. They are characterized by primarily sacred mystery of the subject and the disclosure of its essence. Therefore all elements of decoration and exterior are indistinguishable from one another. A sharp descent to lower landing goes on Forest Hill and already introduces in the exposition. Thus, the ritaizirovannaja composition of the beams of the building resembles the tree crowns. (Art Museum of the forest " (NizijamaNizayamaForestArtMuseumJapanLapena&Torrres, 1999) (fig. 110).
The reading theme landscape. It is transparent and runs as a single stream of air through the entire structure of the buildings of the exposition, merging with the surrounding Wednesday so simple and refined reception. Transcendental logic of Japanese architects formed a special unique style design museums. There is no need to put the subject as dictated by the logic of constructing our domestic museums and memorials in them a spirit of this country passed means architectural plastics so brilliantly that the viewer has no doubt before visiting the Museum, he dive into the atmosphere of the event fully (fig. 111).


The same shaped start and has a Museum in Japan. He "soars in the air on thin pillars of a building. The spirit of the country, its essence, its culture and history, all skipped through the internal logic of the Japanese sensation(fig. 112). It is addressed to the Museum. Quite another saw him a distinguished Japanese architect Tadao Ando. The Memorial Museum in Osaka this archive documents. It is not our usual models and mannequins. In his relationship with the Organization singled out into the inner space and so as not to download our consciousness a huge information about the history of the country he presented the exhibition as a Museum-Library. From documents (from the heap of archive folders) he built a live installation. And this is true meaning won and its purpose (fig. 113).

«Smjejjejkskij» History Museum in OsakaJapan country emerging from not only the atomic bombings, but also a new civilization to which great importance had two factors: design from Europe in the person of Walter Gropius and Bruno and Tauta "Westernization" of the economy and all life on the part of the United States. It is American architecture formed shape modern Japanese city. But museums she touched just a bit. This is the "historical Museum" Smjejjejskij in Osaka by architect Tadao Ando (fig. 114). Water in the environment plays a key role. The island nation of Japan. How to emphasize this isolationism, while not diminishing attention to the main fortress of the Japanese spirit. It is a combination of two interconnected factors gave the opportunity to enter in the building structure such plastic techniques that immediately resulted in complete confusion of Western architects. Such practices in the world. Here he found the main stem trait of Japanese architecture its full independence from the American dictates, this and other plastic and attraction to the primordial essence of the phenomenon as a whole. These phenomenon and serve the veneration of Japanese national spirit with the identification through various composite architectural building techniques and the Organization of space.

South KoreaThe development of the country as well as Japan, connected with the expansion of the United States. so the country entered into the process of turning it all later, but nevertheless its achievements in science and technology have formed their own logic. «October 4, 1974 was inaugurated its "Skansen open-air museum, the ethnographic museum" derevnja1982 Korea in South Korea was opened Museum of art Hall, which became the first public-private museum. Architectural plastic this country very original and something looks like Japanese and Chinese, but there are also traditional differences that you can very well feel having examined a number of examples. "Traditional Korean Art Museum(UjaemuseumofKoreanartSouthKoreaKimJongKy+MARU. 2001 (fig. 115). the structure of the building is entirely linked to the traditions of this country. It appreciate its unique features, clear logic build and organize the space bridges, brought to the Central House, standing on the island. The same symbolically clear idea about the spirit and beauty of things. Clear line builds the whole complex as a whole and some sort of "ringing" emptiness and clarity on the verge of asceticism artistic solution look around the Museum. The rhythm of horizontals with the speakers and incised in stone elements are so harsh and flexible that whole building, despite its modern interpretation of themes wafting harsh Historicism. The context is declared already initially. Comments in the form of decorative European tradition here is simply irrelevant. The purity of the parallel lines hidden behind the façade of the building.

2.5. The Scandinavian countries and England

Scandinavian museums. «Ethnographic museum "dedicated to the culture of Northern peoples inhabiting Sweden Scandinavian Museum opened in 1873, he is in a building built on the model of the Danish Castle Fredericksburg. Building is an example of Renaissance architecture and richly decorated. the Central Hall of the Museum installed a colossal sculpture of King Gustav Vasa, reinforced the Swedish State. A collection of institutions reflects the development of the culture of the Swedes from 1520 onwards and until the present time, in total it has 1.5 million items. Here are furniture, toys, clothing, shoes, household items. Special showcases recreate scenes of daily life and national holidays.
The exposition covers cultural characteristics of different classes, ranging from peasants to bourgeoisie and urban craftsmen (fig. 116).

Among the more unusual exhibits in Scandinavian Museum you can see a Sami tent and church bodies. Annually at the Museum sites passes 10-20 thematic exhibitions. Museum "Vase" (Stockholm, Sweden) how to find: Galärvarvsvägen ship "Vase" could be called the "Titanic" of the 17th century: he just amazed the contemporaries with its size and luxury and just sank in the first swimming, the cause of the tragedy-error and the culprit, it perhaps is none other than the King of Sweden, Gustav II Adolf, who ordered an increase in the number of guns on board up to 64 pieces. Mistakes when designing, and excess led to instability of the ship. As a result, 10 August 1628 year "Vase" went to the bottom. Already in the 17th century, attempts were made to raise the entire ship, but they all failed. The reason these attempts are the most costly bronze Cannon (fig. 117). As a result of a diving expedition von Trejlebena still managed to raise most of the guns on the surface during 1664-1665. But soon after that, the interest in the "Vase" was lost. ship was Found only in 1956 year effort Anders Fransena, researcher naval history of the 17th-18th centuries (fig. 118). Five years later, in 1961, the year the ship was raised from the bottom of the Baltic Sea water almost perfectly preserved building «Vases», and after preservation and restoration work it was placed in a specially created for him by the Museum since its opening in 1990 the Museum managed to become one of the most popular in Sweden.

"Museum of military history of Sweden". The exposition placed allegory of war: the big picture oskalennogo skull in medieval kolchuzhnom the hood. Exposure produces a shocking impression from the first steps of causing voltage active use naturalisticnyh mannequins dressed in the costumes of their respective eras in the scene. This move is so unusual for a Russian audience, that we don't even have in the Russian language the word denoting a similar Exposition reception. If such compositions were composed not of people but of the animals-they are called "groups". Look the group extremely vital, due to which the visitor is immediately immersed in the realities of camp life. Third floor covers the period from the Viking age to the beginning of the 20th century, there are times when the Swedes fought a lot and succeeds. However, the actual battle subject meets rather seldom. The predominant mode of life, and quite unsightly: "Landsknehty" (contract for services), "Bivouac times of the thirty years' war (center-stage slaughter pigs)," the old woman and the dead horse "(the heroine of the cut pieces of meat with dashes of worms of the corpse of an animal)" Summer camp (Army charges the 19th century), "the soldiers, frozen to death," Amputation". Army life brought the eyes of the viewer throughout the terrifying horrors. Not to overreact and some distance from the nightmare, in the most shocking sections-"Discipline" (punishment in the army) and "medicine"-most of the mannequins was not life-size, but less. Or more. For example, when a visitor turns to exit the Hall of medicine, over the door opening it inside the main enemies of soldier-rat and the vast size of the louse.

In the section of the twentieth century (second floor) Exposition becomes interactive. In addition to the groups appear interiors, which the Viewer is allowed to enter. Usual exhibition space focused on visual perception. At the Museum to this is added the army smell, touch and hearing. You can hold in your hands the equipment and ski clothing warehouse, listen to the radio in the barracks, a peek into the soldier's Café, along with an elderly married couple watching tv that shows the war in Vietnam (installation "war as telecast). In the section "animals on war" the viewer enters the stable where the nostrils it beats the smell of horse sweat and manure, and the amount of sensor, reacting to the movement outside, makes stuffed horse with a hoof beat on zhestjanomu bucket.

Ends on the second floor of the Swedish Army Armament section "made too is quite unusual. Most of it takes the "shooting range", where a rack lined with 17th-century musket, 18th century shotgun rifle of the 19th century and a modern automatic rifle. Shoot at the Museum, of course, cannot but hold a gun in his hand, aim can be. Instead of targets in the Hall stand display cases that demonstrate the impact of bullets fired from the listed weapons, metal, wood and plasticizer, imitating the living tissue. Especially creepy look damage from modern 5.56 mm caliber bullet with steel core (the so-called bullet with offset Center of gravity). Impressed by what he saw a spectator goes down to the first floor and Lands on the exhibition "Children and war". And do not think that we are talking about children-victims of war. This exhibition is dedicated to the young soldiers (fig. 119).

Museum of the nation SamiFinland (SamiMuseumInariFinlandJuhaniPalasmaa, 1998) (designed in 1998 year. Outwardly it resembles a typical Finnish country house in a quiet and pleasant forest. Simple exhibition receptions are the link with its species composition and subject. "By yourself"-the ancient nation of Finland. Rather it is the ancestors of modern Finns. Therefore, the structure of the Museum is to show the small size of vanishing people. There is no copper orchestras, no parade, no hype. Here, the exhibit serves as a
neighborhood, the very nature of its essence. The silence of the forest. That is why you chose such a succinct solution (fig. 120).

The Museum of the Finnish designer Alvar Aalto (Alvar Aalto's Boat House, Finland) (Schultz, 1999) continues the theme "ecomuseums" as a special reception and art means modern Museum Exposition created by famous Finnish Designer. ALVAR AALTO (1898-1976) was a Finnish architect and artist training, Interior and furniture designer, sculptor. In his works connected principles of functionalism with national traditions of Finnish art, sought to humanize the "international style" architecture using "materials and forms that retain the warmth of human hands. From 1939 lived in the United States, taught there, while continuing to work for Finland and other countries. His style is nigh "organic architecture" F.I. Wright. Already early in his work-the library in Vyborg (1927-1935) he began experimenting with lighting, which attached great importance. So, reading room, represents the voiceless (its walls to protect readers from outside noise), illuminated from above through the round lights, creating a uniform illumination of all places. White walls and ceiling not only improves the overall lightness, but also creates major interior image. At one time held the exhibition (the first in 1954), architects, designers and consumers were amazed by the high quality and avant-garde look Scandinavian products. Furniture, glassware, pottery, cutlery, decorative fabrics from Finland, Sweden, Denmark struck its exquisite beauty, harmony and unique solutions. Even in the pre-war years the style formation of home furniture, glassware and ceramics from these countries is gaining international recognition as a "Scandinavian modern", "Swedish modern". At the world fair in New York 1939 year strong impression -wood furniture and glassware and ceramics from these countries is gaining international recognition as a "Scandinavian modern", "Swedish modern". At the world fair in New York 1939 year strong impression -wood furniture with individual colour accents and focusing on line and form. Together with the embodiment of elegance and beauty in daily life were glassware and ceramics. In many countries of the world have opened stores with Swedish names Svenskaand Form. Nothing surprising in its organic solution. It is a supporter of "organic architecture and promoter of her vanishing beauty. Therefore, this concise and easy solution not a tribute to minimalism. It is quite another, in view of the fact that the building itself and not of stone (as in China or South Korea) namely the simple natural materials. And the author does not aims to long-term facilities (which is in fact a "basket" of horizontal strips of wood accumulated on Lake and amazing clean and quiet nature(fig. 121).

United Kingdom Museum Of Scotland. (Museum of Scotland, Edinburgh, Scotland. UK. Benson&Forsyth, 1998) diametrically opposed to the phenomenon in the structure of the exhibition material in the creation of the new Museum is very similar to the ancient castles of the country. But this is purely a specific structure. With regard to the interior decoration of the Interior, then perhaps you should pay attention to the following fact. What is structural-mountain Castle is a symbolic decision going the distance of history, but not an end in itself of architectural interpretation. Aim of the exhibition is important only as scenery from already developed techniques. "Lock" is merely a distant reminder of the heroic past of Scotland. And new here Buffy-golden color of the Interior. Light, air, heat, space. Embedded in the mountain the login module as though closes the space. Whether it is worth repeating the architecture of past centuries in this country United Kingdom. And here could that is essentially the main structural element of the new Museum to find several historical elements in their style closely (fig. 122).

We do not consider the traditional museums in the United Kingdom, such as ("Victoria and Albert Museum" or "Museum of natural history« famous art galleries, a new architectural plasticity of the English avant-garde, represented by Sir Norman Foster. Every time we embark on a new work, the architect as would validate their possibilities with quiet running time. Whether his new building a stranger in an ensemble of this unique city and its subject-spatial Wednesday. How it would look from the outside. Whether it will connect the old architectural traditions with the traditions of the muzeifikacii total of London as a whole. Attempts by the leaders of the neoradikalizma shift last architecture are very high and in form and content. Grand cascade British Museum (Great Court. British Museum. London. UK. Foster&Partners, 2000) this simple solution at first glance. It's almost the same thing that we've seen 150 years ago in the Crystal Palace by Joseph Pjekstona with his "Crystal Palace"-first world industrial exhibition in London. It is a tribute to the tradition of exhibitions (fig. 123).

Pure English design in modern style of conceptualism and parametrizma. If grasp the statements, it's clear we all see something very familiar everywhere. For the city is trudnoulovimaja or so-called parametric international articulation. "Parametrizm-new great style after modernism; A.i. Lokotko writes in his essay "avant-garde architecture: absurd fiction." But something else we can trace in the exposition of Abel Cohen (Museum) Stedelijk Van Abbermuseum The Netherlands Abel Cahen, 2002 (fig. 124). taking placement Museum close to the water surface is no longer news note that in Japan and the Netherlands (polustrovnaja country) indeed Laguna is always problematic situation with the ebb and flow of the northern seas, then this solution is not an end in itself and the desire to read discourse where it already

2.6. Central Europe Museum as a new phenomenon

Austria Graz. House of Arts-Art Museum was built in 2003 within the framework of the "European cultural capital" and has since become a monument of architecture in Graz. Belarusian researcher Ai Lokotko relates it to the style of virtual architecture. "Creating an abstract image of the real Wednesday used in projects requiring the creation of a certain common typological Wednesday features (organic unity and landscape. Dekontekstualnost, illusory abstraction to maximize freedom of creative expression most commonly present in virtual design," says Ai Lokotko. The building of the Museum was created by the British architect Peter Cook in conjunction with Colin Fournier. The Museum specializes in contemporary art of the last four decades. The unusual shape of the building is completely different from the surrounding houses. A team of architects used innovative ideas in the Museum building. The frame of the building is made of reinforced concrete, and the façade is made of blue plastic panels. The façade is made of a media installation, which consists of luminous elements, programmable computer. Luminous elements are more than 900 fluorescent rings, stretching over an area of 900 square meters. In the modern day the façade reflects the Schlossberg Castle clock tower, which is located on the other side of the river. In the evening the installation used as electronic posters informing about upcoming events and exhibitions. In the Museum there is a permanent exhibition. Architecture, design, film and photography exist under one roof. The idea of a museum to organize various multidisciplinary exhibitions. House of art implements an innovative concept, which provides ample opportunities for the public and for curators of profile exhibitions. The Museum operates a bookshop, where there is a selection of literature on contemporary art, design, graphics, photography and world architecture. Shop collaborates with several artistic and architectural universities, therefore, has a range of rare and scarce books published(fig. 126).

The children's Museum of Frida and Fred» is located in a unique location-right in the middle of the Augarten Park in the Austrian city of Graz. For children of all age groups "Frida and Fred" offers exhibitions, seminars (fig. 127).

"Museum of Saint Roche" Vulkanio Les OursVulcanioMuseumSaints-OurslesRochesFranceHanseHollen, 2002 On plastics very reminiscent of Japanese known to us museums with their quiet tranquility and meditation, but quite a different reading of the theme of the exposition of the Museum. Hyperbole is embedded in the title and from there and the function itself. Therefore, it is not so easy to explain. Outwardly similar to the huge glass museum hangar. The exhibition in the form of passes through all the building stands at the level of the so-called exhibition band at eye level of the Viewer. Inside another dome and canopy, which bears the primary connotation (fig. 128).

"Altaimirocave" Spain..Architect Juan Navarro. 2001 Plan of the cave as a museum complex (AltaimiroMuseumSpainJuanNavarroBaideweg, 2001) with this sophisticated Museum exhibition of the architect Juan Navarro cost start scientific study, but the location of the center of Europe in Spain. The opening of the century very dearly artifact itself(fig. 129).

Customers and air evaporation became slowly destroy the monument of which not less than 200 000 years and it belongs to the so-called madlenskomu period i.e. by the end of the Upper Paleolithic, all the strength of this scientific discovery is depicted on the ceiling of the cave, which according to legend found accidentally by children from surrounding villages. Bison image generally shakes modern man on its graphic refinement and expression. The exposition itself is quite a complex set of parallel, podiums special spotlights not aimed at the ceiling, as well as reflected light. Something like that we can only see the Nazca desert in South America and we have in Brest in the Berestie Museum-exhibition complex. Then there's the architect creates Wednesday for the sake of the Museum as such and not just environment (framing) for expensive paintings. At the Museum-diorama "fiery arc in Belgorod is Hall adaptation for only one single gigantic canvas, New York this aircraft carrier Museum «Indeperid», in Washington, d.c. Museum for one only of a ballistic missile, which is so great that turned the building
into a huge glass cube. Apart from whistling wind, Sun and sand, there is nothing. Therefore faulting of the Earth’s crust and became the introduction to the exposition and leads from the view of the Hall in infinite space. This is the idea of the architect.

"Wine Museum and wine, Spain." Architect Alonso Hernández (Vineyard and Wine Museum Olite Spain Alonso Hernandez, 1999). Transparent as the oldest beverage, revered throughout the world as "the divine gift of the gods". Architect Alonso Hernandez couldn’t come up with anything else to the tasting room as hidden from the Sun Panel, rustic "sivilskij" limestone, clean horizontal lines too are not accidental. They simvolizirjut in coded formal compositions spicy taste of the drink and all this in a gentle greenish shade of ochre sparkles of glass (fig. 130).

"Museum of art". (MuseodeBellasArtesCastelondelaPlanaSpainMansilla+Tunon, 2001) closes a chain of new Museum exhibition receptions in Central Europe. Museum of art, which is so presentable that looks more like a Spanish Museum monument to El Escorial. The same plastic and form the same reading topics, battlements, but that’s just the background, playing in the old days, a tribute to tradition. Architect several giperboliziruet text, creates ensemble artifacts from an entirely new materials, and in air, space and emotional stress when logging goes into relaxation. Spain’s climate is dry and hot formed a gallery as protection of paintings and works of art from the heat. Air conditioners, halogen lamps and light effects predetermined style building (fig. 131).

"Felix Nissbaum" Museum. Architect Daniel Lebeskindt (FelixNissbaunMuseumGermanyDaniallibeskindt, 1998) Daniel Lebeskindt suited to each new job as an innovator, he never repeats its admission, he didn't want a stereotype. As a result of this "foresight, integrity of the architectural structure, it clearly picks that need to the Museum. In this case very clearly shows that call the idea of the second kind. This Russian Constructivism to Melnikov and y. Chernikhov. This building Bauhaza Walter Gropius. On the structure of the Museum building is a rhythmically strictly evaluated design with cells proemok and vneshe than that resembles an ordinary dwelling house, it can be attributed to traditionalism revived, but on the other hand can be found in the study that in each There were some special philosophical doctrine and reasoning. As a result, we have a complex retrospective analysis of shaping Museum exhibitions of the first decade The TWENTY-FIRST century. In distant from us 2004 year this process began to weaken due to the fact that there are new construction materials and drastically changing the paradigm of artistic design thought, the narrow-mindedness and stereotypes lost to place free abstracting and attempts to create an image of a new non-linear architecture (fig. 132).

"The Cologne Museum» Campania Om Junegers (WallrafRicharttz Museum KölN Germany OM Unger, 2001). subordinated to the architectural tradition of the Gothic style. Very severe and succinct solution gives it a torzhetsvennost. A number of Windows at the top for workers and narrow Windows in the middle and at the top of the subordinate drama halls. Created for them the top "Actinic light, which creates an atmosphere of serenity and grandeur (fig. 133).

All jekomuzei France original and practical jekomuzeologii are the achievements over the past half-century. They share a single task? the involvement of local communities in designing and building exhibits, while maintaining a holistic view of the resources in the region without a sharp distinction between the results of human activity and natural Wednesday, between the past and the future, because understanding the past helps to efficiently meet the challenges of the future. Among the priorities in the policy of France recognized the Museum’s support for two types of museums, ecomuseums, and museums of social history that was the result of the search for and development of new forms of interaction between the Museum and society. Jekomuzei were created primarily for the local community and its forces. Resource development of ecomuseums was social energy of the inhabitants of a particular local territory and their interest in preserving a unique specificity. Ecomuseum of France is both an archive and an educational tool, but also an integral part of the ongoing life of the locals, solves problems of acquisition funds and interaction with the visitor, is aimed at the development and implementation of long-term cultural programs.

2.7. The architecture of museums in United States, South America and Canada

Washington is “Smithsonian Institution” - an extensive complex that combines scientific research institutes, art galleries, Zoo. The oldest scientific institution in the United States that includes 15 museums, and the staff consists of 6 thousand people, the collection includes 139 million. exhibits. Among the 15 museums Special popularity earned the Smithsonian air and Space Museum in Washington, d.c. (district of Colombia). It was opened in July 1976 year. Holocaust Memorial Museum near the “big” Molla-free space, surrounded by the monuments of American history with a special tough
enough regime exhibiting real objects from concentration camps during the second world war. In New York is the Metropolitan Museum with rich collections of art objects, paintings and sculptures of Egypt, Assyria, Babylon, Greece, Rome, the middle and far East. "The National Gallery of art. "The Museum of Russian art" opened in 1977. Hillwood estate. Solomon Guggenheim Museum in New York architect F.L. Wright opened a new way of exhibiting as a new ensemble method of exposure. This is a radical change of perspective on the history of the subject at all. It is deployed in a long spiral catwalk, inserted Wright into the Interior of the Museum. Aeronautics Museum contains in itself the technical giants like spaceship "Apollo-11", helicopter and flying fortress and Sikorski aircraft" b-2 "and all this under one roof with many other technical inventions. In America the Museum practice is not supported by the State. This aspiration of philanthropists save a technical contraption. It is, first and foremost, history museums American industry and modern architecture. "In 1991. The American Association of museums (AAM) has developed a new code of ethics for museums, given their increased role in modern society. In is based on the code of ethics for Museum workers, 1925., Museum ethics 1978 g. code of professional ethics adopted by ICOM in 1986 in the United States is actively working, "Association of art museums" (AAMD) (fig. 134).

"Despite the fact that today the National Museum of the American Indian is a structure with three branches, of which the Central is located in Washington, his New York Office is the first Museum, which became the basis of all The National Museum. And so far it is called Center George Gustav Hay is named after its founder. The first exhibit Hay acquired in 1897 it was shirt from deer hide Navajo Indians. His financial business allowed to acquire all new items already in bulk, thus creating the world's largest private collection of native American artifacts in the world, which he publicly referred to himself as the "Museum of Hay". Officially the year 1916 was the year of the founding of the Museum of the American Indian, and in 1922 opened for visitors. Until 1956 the year remained its Director Hay. According to the United States Congress in 1990 meeting Hay was a national treasure and was passed under the control of the society and the Smithsonian in 1994, this collection became a branch of the National Museum of the American Indian. Now it is housed in a former the New York Customs House in lower Manhattan, built in 1907 by the project of the famous architect in the Gilbert-Cashier. The building itself is one of the most significant historical and architectural monuments of the city. It is decorated with columns, ancient sculptures, embossed compositions, and in its interior is dominated by white marble finish. Ceilings and part of the Interior are decorated with paintings. The Museum's extensive collection, comprising more than 800 thousand exhibits and an archive of more than 125 thousand photos, is located on an area of 42000 sq.m. m collection contains artifacts belonging to Indian tribes in Latin and Central America, as well as Canada and Alaska. Of particular interest are the works of art, works of Indian artisans, paintings of Indian artists, beading, traditional costumes of different tribes, ritual masks, pottery, weapons. There is here, and a collection of scalps widely practised. Among the exhibits is the stuff that once belonged to chiefs Geronimo and sitting bull, among which there are also several scalp (fig. 135).

USS Intrepid"New York is a museum ship; for 31 year of combat experience in the composition of the United States NAVY, World War II, kamikaze attack, torpedo-it was in the history of the honored vessel. USS Intrepidwas launched on August 16, 1943 and serving until 1974, was decommissioned and was dismantled, but thanks to the initiative of Zakaria Fisher-millionaire and philanthropist, the vessel turned out to be another destiny. Now the battle ship located in the parking lot at Pier 86 in New York, became airborne, space and Naval Museum and officially was opened for visitors in the year 1982 (fig. 136).

"Gugenghajma Museum", Architect Frank Lloyd Wright Guggenheim himself was not a great specialist in painting and sculpture, so he invited the artist and art critic-known German Baroness Hilla von Ribjej Jenrejnevesjen for selection of exhibits. With the 1939 g. collection Fund housed in Manhattan. However, with the growth of the collection needed more spacious premises. In 1943, architect Frank Lloyd Wright was elected-the legend of American architecture. The construction ended in 1959, when neither Wright nor Frank Guggenheim was no longer alive. In the year 1992 was reconstructed and completed additional space project and the building became the current view. Nowadays, this futuristic kind of building on Fifth Avenue between 88-89th TH streets, in the inverted tower, where viewers by elevator to the top floor and a spiral, examining exposure, fall down, is considered one of the outstanding masterpieces the architecture of the 20th century. Its style and shape has long become a national "brand" of America. Collection of the Museum concept which developed h. von Rebuy in collaboration with artists about. Nebelem, v. Kandinsky and r. Bauer, now considered the world's largest collection of classical modernism era. Now it has over 6000 items. Here are the work of such artists as Miro, Beckman, Rauschenberg, Mondrian, j. Boyce, Kokoschka, Wassily Kandinsky, Leger, a. Calder, Picasso, f. Mark,
Degas, Klee, Rothko and others. The museum collections also include previously unknown collection of Justin and Hilda Tannhauser—works in the style of early modernism, impressionism and post-impressionism, a collection of sculptures and paintings of early avant-garde Katherine Dreyer. Presented and German Expressionism from the collection of Charles Nirendorfa, surrealism and abstract art from the collection of Peggy Guggenheim, conceptual art and minimalism from the collection of Giuseppe Panza di Biumo and many others purchased or received as a gift the collection. The Museum along the spiral galleries and themed exhibitions, which tend to become events in the art world. Such exhibitions as opened in 1996 year "Africa: the art of a continent", 1998-China: five millennia and in 2004-"Aztec Empire" became events of world importance (fig. 137). Modern art museum of Fort Uert. United States architect Tadao Ando (fig. 138).

Museum of technology and, at the same time, the Museum of the American way of life today can be attributed to the prototype to the departmental museums, which are not included in the typological series patriotic museology. In the United States they become museums largest multinational companies such as Coca-Cola. A huge building is dedicated to not only the history of the world's best-selling drink, but stylistically looks like corporate American hero comic's and establishment (fig. 139-140).

Museum of Napa Valju in Yountville(CaUSAFAURNaaudHartman, 1998) two planes encountered under one corner. Outwardly similar to the farm museum from movies about the "Wild West" in the context you can see how looks the museum itself structurally: cart, simple stands lighting equipment, strict rhythm structures itself "works in the Interior. The style of the Interior reminds Belarusian interiors is widely common in virtually all regions of the Republic. But the fact of the matter is that plastic solution to our museums, the image of the Museum, which is remembered not stands, and the species structure of the building remains forever in the memory of the spectator. With the mind of a typical average Russian or Belarusian Museum of local lore in any location Central Russia or Belarus. Most smoothly solved the Museum Wednesday. Simply and concisely (fig. 139).

The most detailed materials on museums United States Atlas campaign PHAIDON


Brazil. The Museum of the native American cultures ", Rio de Janeiro (Museu do Indio)

Founded in 1953 as a Museum and scientific-cultural centre Indian National Foundation (Funai). The main ethnographic Fund contains 16000 items.; the library contains 16000 publications on ethnography of native American cultures of South America, 68217 audio and video recordings, 125916 documents and about 200 films in various media.

"The National Museum" "Rio de Janeiro (Museu Nacional)

The largest Museum of natural history and anthropology in Latin America, established in 1818, the year 1946 affiliated State University of Rio de Janeiro. Collections: Archaeology (ancient Egypt, ancient Greece and Rome, culture pre-Columbian South America—mochica, ChiMu, chankaj, Lambayeque, Inca), ethnographic (indigenous peoples of Brazil and other countries in the Americas, Africa and Oceania, only about 40 items), a collection of physical anthropology, geology, zoology and Paleontology. Library of the Museum has approximately 475 000 items, rare book Fund is available via the website of the Museum of Colombia, "theGold Museum, Bogotá(Museo del Oro) The world's largest collection of pre-Columbian gold items (about 34000 items.), as well as textiles, ceramics, stone sculpture. Part of the funds placed in several regional branches, the beginning of the collection put an Assembly Republican Bank (1939).

Peru. Museo de Arte Precolombino. "Museum of pre-Columbian art, Cusco


Museo LarcoThe archaeological museum Rafael Larco Herrera, Lima
Private Museum of pre-Columbian art, which is housed in a 18th century mansion and built on the ruins of a 7th century pyramid. Core Fund includes 45 000 items: culture mochica, Nazca, ChiMu, Inca, etc.

Museo Nacional de Arqueología, Antropología e Historia del Perú
"The National Museum of archaeology, anthropology and history of Peru, Lima".

Founded in the year 1822. Collection: ceramics (65000 items, including collections of Max Uhle 1906 year and Victor Larco Herrera (purchased in 1925), textiles (32000 items, from 2500 b.c. to the Inca era), metal objects (11000 items.), pre-Columbian stone sculpture (18250 items.), items made from plant materials (12 000 items, mostly pre-Columbian, including wooden agricultural implements, wooden sculpture, utensils made from pumpkins-gorljanok, musical instruments), objects of colonial and Republican periods (4500 items.), archaeological collection (15500 items, mainly the remains of graves from the Neolithic age to the era of the Incas), as well as archive documents, pictures and videos.

Chile. "The Museo Chileno de Arte Precolombino" Chilean Museum of pre-Columbian art, Santiago. Founded in the year 1981. Collection: Mesoamerican culture, Caribbean, isthmus, Southern Andes, Central Andes, Amazonia. Detailed information on each of the crops with a selection of photos of the corresponding objects from the core fund. Also provides pdf versions of catalogues audiovisual archive in Spanish, to the catalogue musical Assembly there is a summary in English, as well as pdf versions of articles from the Museum Newsletter.


2.8. museums of the Americas


Canadian Museum of civilization. Gatineau. Known throughout the world. Nahoditsjaja Museum in a small town called Gatineau, located directly on the shore of the Canadian Ottawa River was founded in the year 1856. Directly this year known geological society put on public display around the local population its first in such a collection, which was directly devoted to both the Canadian culture and the history of Canada. Already the end of 1927 year number of all exhibits provided an excellent opportunity to organize itself Already in 1986, the Museum received its name, which is so far, namely. 3 years later the Museum received a new building because the number of all the exhibits simply could not be moved. The building of the Museum of civilization consists of 2 buildings. The main architectural Centre is considered to be the greatest Hall of...
the Museum under the name Grand Hall. In this museum are valid on constant basis immediately 3 exhibitions are: the Hall of the history of the whole country, the hall dedicated to the history of Aboriginal peoples, as well as dedicated directly to Indian culture. In addition, the Museum of civilization work all kinds of kind exhibition in the guest types, which introduce all its visitors with a long history of other countries and different peoples around the globe. Special units of the Museum has been considered a Postal Museum, as well as an original children's Museum. A collection of all the exhibits of this museum has more than one million different historical objects. The entire Museum is equipped with the most State-of-the-art science and technology: there are enormous screens on which you can view historical fascinating film or listen to the story of Canada, briefly, as well as see videos which old Indian narrates old legends. All museum exhibits have special tabular explanation in several languages (fig. 140).

Royal Ontario Museum located in Toronto, Ontario, Canada. It is the largest Canadian cultural and natural history museum, as well as the 5th largest museum in North America. The Museum’s collection includes more than 6 million, items and over 40 galleries. The Museum is known for its collections of dinosaurs, arts of the Middle East, Africa and East Asia, European and Canadian history. The Museum often organises exhibitions. The Museum is located at the corner of Bloor Street and Avenue Road, just north of Queen's Park (Queen's Park) and to the East of the Track Philosopher at the University of Toronto. The Museum was founded in 1857 as a Museum of natural history and fine arts at the Toronto normal school. In 1912, the Government of Ontario adopted a resolution on the Royal Ontario Museum, prior to 1968 g. Museum administered the University of Toronto, he then became an autonomous institution, but so far it supports close links with the University, often turn to experts or it exposes its resources for research. Architecture of Constructivism significant advances in 20-30-ies. The 20th century reached architecture. The rapid growth of cities, industries, development of transport come in sharp contradiction with not conforming to the new requirements of the layout of the old towns, with its narrow, winding streets. The need to resolve the complicated problem of transport service and provide normal sanitary and housing conditions of the population, create urban projects and new forms of human settlement. They are determined to soften the urban social contrasts and eliminate the excessive concentration of population. Around large cities in some countries are having City-Gardens for individual residential buildings, industrial cities, workers' settlements, etc. from a strictly functional dismemberment of the territory (fig. 141).

Museum Development Canada, which also known as "Fort-La-Rhine", is located in the East of the city of Portage la Prairie in Manitoba, Canada. The Museum was the first settlement of white Europeans in Canada in the year 738. Today the Museum Development Canada you will learn about the heritage conservation Canadian Prairies and the entire history of the city. Visitors at the Museum brought thousands of artifacts, including the military, and agricultural equipment. Here you can find interesting items with which Indians lived and the first white settlers of the country. On the territory of the Museum there are even the Orthodox Church. The Canada Aviation Museum, located in the enormous building near the Rockcliffe airport, presented more than a hundred aircraft, which served people in times of war and in peacetime. The most significant exhibit is considered the Silver Dart the year 1909, which was the first plane to Canada. You can see part of the Avro Arrow-supersonic fighter jet, which resulted in the Canadian crisis in the 50-IES of XX century. Individual halls are devoted to the exploits of Canadian military pilots, including World War I, Billy Bishop. Here are exhibitions devoted to the history of world aviation (fig. 138).

ViktoriavilIn the small town of Viktoriavil (Victoriaville) in an old brick house is a Museum of Wilfrid Laurier (Sir Wilfrid Laurier Museum). Wilfrid Laurier (1841-1919) was the first French-Canadian, who became Prime Minister of the country. Laurier built this House in 1876 year and practicing here. In the nearby former post office illustrates the different exposure (works by local artists, art objects, ethnographic exhibition). The Museum exhibited 5 sculptures by famous Canadian sculptor Louis-Philippe Ibera (1850-1917), he is the monument of King Edward VII (in front of the store "La Baie").

San Roch-des-OlneTown of San Roch-des-Olne (Saint-Roch-Aulnaies) is located near Quebec City. The word "olne" means "Alder." Indeed, the river is completely covered with thickets of Alders Ferret. Here is a curious historical museum that tells on the rights and laws of rural Quebec in the XVIII-XIX centuries. The lands around a homestead system zemlevladelcheskaja Quebec recreated, which existed from the beginning of the French regime up to the year 1854. In the picturesque, opojasannom porch main building of the Museum, you can see samples of land grants, which gave the right to land, legal paper, establish relationships between landowners and farmers. The Café near the old stone mill,
you can enjoy delicious pies and cakes made from flour, which are ground up here so far. L'Annonsiasen L'Annonsiasen (L'Annonciation)-cute village in Lorentidah, a mountain range in northwestern Quebec. Here is a small but very interesting Museum "the Valley of the river Rouge and L'Annonciation. The Museum is proud to demonstrate the first year 1903 railway station and the old engine, which had connected once Montreal settlement of upper Lorentid. Montmagny Montmagny (Montmagny) is a small town with a population of just over 12 thousand people. Tourists love to visit here in the fall, during a holiday on the Arctic white our noble lineage. White geese rest in those locations on their way to warmer climes. In the Montmagny accordion Museum there is an unusual. You will learn the secrets of creating this musical instrument and see unusual accordions collected employees of the Museum. Every year in August it hosts the accordion Festival, which come to professionals and amateurs from all over the world. Visit the nearby island of Gros-Ter-Ile. It was once an island "quarantine" for immigrants coming to Canada. Now open here educational center devoted to the study of migration of animals and people.

-Calgaryhistory of tirannozavrov (fig. 143.144). Saint-Jean-Port-Joli Saint-Jean-Port-Joli (SaintJean-Port-Joli) is the capital of Quebec crafts. Paintings, tableware, textiles, wooden sculptures are characterized by originality and originality. The founder of Quebec crafts considered Médard Burgosculptor and woodcarver, whose house is a museum now. Rivière-du-Loup Rivière-du-Loup (Rivière-duLoup) picturesquely lies on the slopes of three hills. Notre Dame is on the left bank of the river St. Lawrence. Among the beautiful Victorian houses are white spires of two churches. The town's name translates as "Wolf River". Researchers believe that the name of the town was named in honor of the French ship "Wolf", zimovavshego in the year 1659 at the mouth of a small river close to the village. Arising here later small village of woodcutters found himself on an ancient Indian trail that in 1750 year Marquis de la Zhonkier used for laying a convenient road, which became the main route between Quebec and the maritime provinces. City tour offered by local guides, runs along the magnificent houses, built in the Victorian style. Local history and art are represented in the Museum of the Gulf of St. Lawrence. Already on the outskirts of the city in the direction of Fredericton is a Museum of bells. A large collection of bells of different sizes, weights and the sound is amazing. The oldest Bell in the exposition was cast in the year 1718.

Montebello. In Montebello, on the road from Montreal to Ottawa, is the Museum-estate of famous Canadian politician Louis-Joseph Papineau. Here are a variety of exhibits: furniture, rugs, tableware, paintings and photographs. That's only to wander through the quiet rooms-halls will fail. Visit the Homestead can only with local guides, their story is fairly detailed and interesting. Recommend that you visit the Park-Safari «Omega», just 15 minutes from Montebello. Bison, bears, wild boars, foxes, wolves-who you meet along the way! You can continue your journey along the Ottawa River to the National Park "Parc de Plaisance" where are equipped with special places to monitor Canadian geese. Long Sault. In the picturesque town of long Sault (Long Sault) is an unusual Museum of lost villages. The Museum, created in memory of dozens of Canadian cities and farms, sacrificed during laying Channel Marine way from the river St. Lawrence River to the Great Lakes (St. Lawrence Seaway). You'll find layouts of homes, stores, churches, schools, tram stations, as well as lots of interesting photos and documents. SaintDenis-sur-Richelieu Town Saint-Denis-sur-Richelieu (Saint-Denis-sur-Richelieu) on the brisk River path. San Denis is an important centre of Potter's craft. It is best to walk along its streets on foot: you will see many beautiful old buildings. Worth a peek into the local church. Still, the main attraction of this town are 3 monument, built to commemorate the victory of the Patriots over British troops in the year 1837. There is a small museum in the town of "National House of Patriots, interesting exposition which tells in detail about the events of that time.

Chambly, Quebec Richelieu River like boils at Chambly, Quebec, accelerating in multiple vortices, and then calms down and forms a wide pool-calm water surface, a favorite vacation spot. A beautiful park along the bystrin located near the monument of national history-Fort Chambly, Quebec (Fort Chambly). Chambly, Quebec is a Museum-Fort, here everything breathes history. Chambly, Quebec, the oldest French settlement in the region, emerged from a wooden Fort built by Captain Jacques de Chambly, Quebec. In 1799-1711 (Figure ... wooden building of the Fort was replaced by stone structures that exist to this day. 50 years Fort owned by the French, then British, settled here which "have smoked" Americans. A year later, the brave American soldiers fled the Fort, but before departure set it on fire. In the year 1777 the Fort was restored. Pulled the boring daily routine garrison duty. Brits owned Chambly, Quebec until the year 1851. It is noteworthy that during the war of 1812 year prisoners were detained in u.s. soldiers. In 1837-1838 years included participants in the uprising of the Patriots. In the twentieth century started peace Grozny military fortifications. Here launched a museum exhibitions, and in summer on the walls of the Fort are
undergoing a colorful theatrical performances, which are definitely worth a look. Drammondvil
(Drammondville) built in the year 1815 British war veterans the year 1812. The city was named in honor
of the Governor of the colony, Sir Gordon Drummond. In the early 20th century, the construction of a
hydroelectric power station on the river St. Francois led to rapid industrial development of the city, in
particular, the textile industry, which remains the main industry nowadays. The city survived 70 houses
built in 1810-1910, which will help you to provide Quebec City looked like centuries ago. In Windows you can see interesting puppet Exposition depicting scenes from a past life is spinning wool,
making candles, production of vegetable oil, etc. in Drammondville there is a Museum (Musee de la at
Cusine), where you can trace the development of Quebec culinary traditions. A car Museum (Musee
de'lAuto) shows 3: at the end of June-antique machines, at the beginning of August-the machines made
by the orders, and every weekend and holiday.

2.9. The influence of Russian museums on the development of the Belarusian Museum of design

Most Belarusian designers successfully implement their projects in the sphere of creation of
museums emerged from the walls of the famous educational institution Central School of technical
drawing of Baron a.l. Stieglitz, established in St. Petersburg in the late 1870’s. (Formerly "higher art
industrial school named after v.i. Mukhina"). (see Glossary). History of the College and its Museum. In
order to submit the entire panorama of this challenging work, consider the earliest phase (1980-
1990 egg) as well as the history of the largest museum in the higher educational institution of Russia in
St. Petersburg. All this is due to the fact that the impact of the "Petersburgers" on the nature of the entire
Museum design in the USSR and the CIS cannot be overemphasized.

Museum of Central School of technical drawing of Baron A.I. Stieglitz, established in St.
Petersburg in the late 1870’s, is one of the most interesting phenomena of Russian culture of the last
century. The story of its creation, the specificity Organization of collections and expositions were due to
the General progress of the development of the European philosophical and aesthetic thought, material
and artistic culture of the middle and second half of the XIXcentury-the era of transition of humanity to a
qualitatively new stage of development, marked by the emergence of the materialist worldview, serious
achievements in various fields of science and technology, the rapid development of the industry.
Expansion of the introduction of the native mode of production, especially in the manufacture of
consumer goods, revealed and exacerbated the problem of mismatch of aesthetic characteristics of
industrial products in the new historical conditions. Innovative approaches were needed to address issues
related to the process of artistic design of industrial products, to the problem of training a new cadre of
artists that work in the field of industrial production. In this regard, the most industrialized European
countries since the mid-19TH in the beginning the reform of art education, reflected in the Organization
of a network of educational and art and industry Museum complexes, the concept of which were based on
theoretical developments and practical recommendations known German architect and art theorist
Semper. This process is reflected in Russia, where in Moscow and St. Petersburg opens 3 of such
educational institutions, one of which was the Central School of technical drawing of Baron Al Stieglitz.
The relevance of this problem is due to the growing importance for modern museum practice problems of
preservation and study of the national artistic heritage, issues of interaction and cross-fertilization
between aesthetic ideas within a single cultural process. In the field of Museum theory of particular interest is the study of historical principles and forms of
organization specific educational and cultural-educational institutions-"Teaching artistically-industrial
museums." Problems associated with the history of creation and functioning processes of art-
promyshlennyyh educational museums of Europe, dealt with a number of foreign and domestic
Mykhailivska, t.m. Moses, m.n. Lopato and others. However, issues related to the history of occurrence
and activity in the second half of XIX-beginning of XXc. of Russian art and industry museums, and, in
particular, the largest of them is Museum CUTR Baron A.I. Stieglitz-in modern scientific literature
highlights To inadequate. This time is not defined by the degree and form of influence of Western
European Museum experience to the process of combining the Russian educational museums, remain
nerazzabotannymi questions, connected with the history of their creation and formation of collections.
CUTR Baron A.I. Stieglitz in the late XIX -early XX b. represented a major educational and museum
complex, consisting of two elements: the school of technical drawing and art and industry Museum,
whose collection, 1896. housed in a building built by the famous St. Petersburg Architect, first Director of
CUTR Baron A.I. Stieglitz-M.e. Messmacher. Today this building, which has become one of Russia's first
professional lizirovanny Museum building, is considered by most researchers as a unique architectural monument of Historicism. Therefore, the total number of jobs (e. Borisova, t.p. Kazhdan, a.l. Punin, e.i. Kirichenko, Ie. Tyzhenenko) attention primarily architectural and artistic decision monument, reflecting the General trends of cultural and aesthetic Research of the era. So far, however, the researchers did not consider the Museum building in the development mainstream CUTR architectural concepts and forms of European artistic and industrial museums that have had a determining influence on shaping and structure of this major Russian academic art and industry Museum. Issues related to the history of the formation of the collection of the Museum of Baron CUTR A.l. Stieglitz, reflected in the works of A.a., n.a. Matveeva Mikhina, N.j. Biryukova, E.a. Anisimova, Volchkova, I.d. Likhacheva, M.l. Menshikova, t.n. Kosourovoj, n.i. Kazakevich and others. However, they generally do not affect the problem as a whole, but only some of its aspects. Museum of CUTR Baron A.l. Stieglitz incorporates all experience gained over decades of activity of the leading artistic and industrial museums in Europe, so the process of origination and adding its concept stages of individual Museum structures should be seen in mainstream development trends of European art education and Museum practices.

G.e. Prohorenko reviewed and scientific justification of the structure and principles of Museum CUTR Baron A.l. Stieglitz and his collection in the context of aesthetic research, the development of artistic culture and Museum practice in Europe in the second half of the XIX, the main objectives of the study include: the definition of historical background, theoretical foundations and stages of evolution of the concept of industrial art and museums in Europe and Russia in the second half of the XIX CENTURY in the definition of the degree of influence of Western European experience on the process of formation of Russian artistic and industrial museums and defining the role and place of CUTR Museum Baron A.l. Stieglitz in the historic process of conception and the addition of the European Museum management; review of architectural and artistic concepts and space-spatial solutions Museum building CUTR Baron A.l. Stieglitz, in line with General trends in the development of the architecture of the largest Western European artistic and industrial museums; analysing the artistically-shaped Museum interiors solutions CUTR, identification techniques and principles of their creation; identifying the main stages of the collection of the Museum of CUTR Baron A.l. Stieglitz, the definition of common tendencij collecting Museum policy and dynamics of its formation on a background of development of the Russian culture in the second half of the 19TH-the beginning XXin.

Museum of Central School of technical drawing of Baron A.l. Stieglitz is a bright and original phenomenon of Russian culture in the second half of the XIX in creation and formation, which was due to the General progress of European cultural-historical development as well as the reform process of the European artistic and industrial education in accordance with the new technical requirements progress and industrial production, in which the decisive role played by global industrial exhibitions 1850-1860-ies. The exhibition marked the several stages of the process of adding the concept of artistic and industrial training and Museum complexes, which became the basis for educational reform. The first world exhibition of 1851, held in London, set in motion the process of creating the South Kensington Museum. 1862 exhibition, held in London, and clearly demonstrate the successes of English industry over the last decade, committed through the activities of the South Kensington Museum, contributed to the fact that in almost all European countries, including Russia, reform of art education, reflected in the creation of new educational and Museum complexes. The Paris World Exposition 1867 g. revealed in Europe already developed system for training art frames for industrial production, which contributed to further spread this experience to all industrialized countries Western and Eastern Europe. The European system is based on artistic-industrial education lay the principles of the new concept of teaching artistic craft, first put forward in the 1850-ies, the theoretical writings of G. Semper 177(approx. com. I.g.) these principles gradually took shape in a structured and coherent programme for arts education through the establishment of educational and museum complex, consisting of two components: the artistic industrial Museum and schools for the training of artists-applied on a specially designed program, which relies on the study of monuments of material and artistic culture within the Museum's collection. The programme was based on Semper g. thesis to gather all the Arts under the auspices of the architecture. Placing architecture into a special place among the other types of artistic activity as a means of their interaction and relationship, G. Zemper theorized about architecture as early stileobrazujushhem. Hence, a very important aspect of the topic, the idea of the architect on the establishment of a special architectural Museum Wednesday, which aims to link together all the elements of a museum exhibition. In his theoretical quest g. Semper laid and some basics of museum management: developed several principles of differentiation of Museum
exhibits, which should underlie the structure of any artistic-industrial Museum, stopped at organizing lectures work in museum collections, and also raised the problem of designing Museum buildings, namely, connections, they technically progressive principles of free space with glass coated with traditional architectural scheme "on the principle of courtyards. Theoretical development and practical recommendations g. Semper formed the basis of the formation of structures and architectural concepts of the largest Western European museums: the Museum of South Kensington in London, Vienna and Berlin and other 178 art and industry museums. Each of these museums became some sort of milestone in the realization and implementation of the ideas of a scientist. Historical background to create educational art-industrial museums in Russia formed by the early 1860’s, due to the rapid development of the capitalist mode of production in connection with the abolition of serfdom and the more active the inclusion of the country in international trade. Reform of the Russian artistic and industrial education in accordance with the requirements of the new time based on the Western experience was carried out in several stages and was associated primarily with the formation of specialized educational and Museum complexes: after the World Exposition 1862, the Museum was established the Stroganov School of technical drawing in Moscow; After the world exhibition 1867 in St. Petersburg Society for the encouragement of Arts creates artistic-industrial Museum; in the second half of 1870-ies. also in St. Petersburg was opened the Central School of technical drawing of Baron A.l. Stiegllitz and his Museum. Museum of CUTR Baron A.l. Stieglitz became the most prominent and consistent Russian expression of Western European Museum experience. The architectural concept of the building of the Museum of CUTR, its architectural and artistic and volumetric-spatial solutions were due to the overall evolution of the architecture Museum buildings in Western Europe in the second half of XIXb. Examining and using established Western European architects volumetric and planning solutions the largest museum complexes, m.e. Messmacher emphasized the "Renaissance" and "Italian" ideas, developed them in the architecture of the building Museum of CUTR, filled their historical specificity. These same ideas become dominant and in solving the interiors of the Museum. In the work on the Interior rooms of the Museum, the architect used whole provided the era of Historicism arsenal of creative methods and techniques. The nature of "architectural scenery" of many building opredelli famous monuments of architecture. Sometimes Messmacher followed one prototype, almost copying its look or individual decoration elements, as if giving visitors the exact geographical and historical address. Sometimes, combining into a single architectural and artistic composition features various monuments of architecture of that period, the architect created a generalized collective artistic image of the historic era. The Museum's exhibition halls were decorated with CUTR truly palatial splendor. The richness and diversity of artistic techniques that are used when creating the interior decoration, the architect was one of the main characteristics of the Museum, which put the building in some of the largest architectural monuments of Historicism. All this suggests the Museum building CUTR brightest and full embodiment in Russia thesis g. Semper stileobrazujushhej unifying role of architecture in shaping the museum complex and the establishment of a specific architectural and artistic Wednesday for the most complete display of works of applied art. The collection of the Museum of Baron CUTR A.l. Stiegllitz formed throughout the history of the institution from the late 1870’s prior to the 1920-ies. Great material possibilities and active collector's Museum activities allowed for several decades to assemble a top-notch collection of works of applied art. Strong orientation on CUTR Western culture largely defined and the nature of the Museum's collection, which comprised foreign monuments of applied art, primarily Western European production. In addition, "Renaissance" and "Italian" ideas that have prevailed in the architectural concept of the Museum have identified and special nature of the collecting policy of the Museum, which traces the special interest in the acquisition of Italian art of the era Renaissance. In the development of the Museum's collection policy of the Museum collector's podvegalas some adjustment and therefore in the mid 1880’s. the Museum began to form the Eastern Division, and later, in the late 1880’s and early 1890’s, fairly active pace began to develop and the Russian Museum's Collections Department. Museum of CUTR Baron a.l. Stieglitz, who was an integral part of the educational process, the school has played a huge role in improving the educational process. In the Museum, students first became acquainted with the works of world famous and anonymous masters of applied art, in the quiet of the Museum halls they comprehend the secrets of creativity, here formed their artistic vision and taste, sharpened skills. Under the picturesque arches of the Museum halls, sublime atmosphere, imbued with the spirit of harmony and beauty, the mystery of the birth of new talent. Students of the school of A.l. Stieglitz worked in different fields of the art industry: Imperial porcelain and glass factories, the jeweller Faberge Imperial theatres, shops, textile and furniture manufacturing. Their skill and inspirational labour created real masterpieces, the glory of Russian applied art of the late XIX-early XX centuries. I would like to add that the most original objects of the late 1980’s the
beginning of the 1990-ies were developed under the influence of two art schools-Studio e. Rosenblum (Senezh) and professors "Muhinki" a. Rivina and b. Korotkov. We will talk about creativity-graduates Kurzhalova, i.v. Muhinki and his life's journey. Must be a great altruistom to choose the path of the artist-Museum of expositioner: to create something that will stand for centuries. I must say that in general the way any artist-destiny. And if people deliberately came to the Museum to create exposure and it is not the fruit of throwings and searching yourself in life and purely professional approach, and most importantly, a clear choice in this life, it speaks volumes. But young graduate of the Leningrad Higher artistic-industrial College. V.i. Mukhina (former of Baron Steiglitz) choice of profession was due to training in the workshop of the famous Leningrad Museum-Rivina and Korotkova. These names rattled throughout the Soviet Union and abroad they have already become a symbol of the Soviet exhibition design by performing world-class museum-the Lenin Museum in Ulan Bator. Super Museum, Super-style exposition of a bygone Soviet era-all for maksiumu, all the most advanced. Was that to take the young artist. At the level of the diploma project Igor Kurzhalovu was given the opportunity to make very sophisticated exposure for the Museum-Panorama "battle of Stalingrad"-4 halls and it is 29 years. Then it was the direction in Monchegorsk on the largest plant-interior designer. Again a challenging task and the search for new forms of expression and plastics. Back in school them. V.i. Mukhina he looked through dozens or hundreds of books on the world design: one of the happiest and most intense moments of life. The birth of a new Museum in Polatsk coincides with two dates-anniversary 500 f. Skariny 1990 and honoring Simeon of Polotsk 1994 year and very difficult task-to create a second printing museum in the Soviet Union. (The first is Ivan Fedorov Museum in Moscow). Subsequently, Igor Kurzhaloova overwhelm Belarussian literature and the history of Slavic Literature and the study of the origins of the cultural life of Belarus. Literary museums will be hardly the main focus in the life and work of the artist. At the same time with studies of Nikolai Nikolaev from Leningrad in the field of ancient Belarusian books and history of development of the Belarusian literature thesis appears now deceased prominent Belarusian scientist Victor Shmatova. It was a special time and desire to pay tribute to the great humanist and enlightener, which highlighted the problem of building in the homeland of the scientist and pioneer of domestic literature and graphics "Polotsk Museum of Belarussian printing" (his full the name of the note. AB. I.G.). For the artist-the moment of expositioner when it was necessary to mobilize all forces the entire intelligence and in a relatively short period of time to create a unique Museum virtually in the heart of the ancient Polotsk. Creates a creative tandem of artist Sergey Dmitriev-graphics and Interior painter Igor Kurzhalova. Both direct to Senezhe where artists create for a short term project and a new exhibition layout. A major test for the jekspozicionerov was that the material was in Leningrad, and need to show books-original. How does it perform, how to fill in the Museum? The decision was not immediately found. We had a little "dissolve" among the originals and skillful Dummies books-incunables, but do it all tactfully and skillfully. The second task is how to file the material. It's clearly a delicate directorial stroke showcase for one of the rare books and nothing more. Then there are the book as a treasure in a purely relikvijnom and historical context, combining them together creates a special artist fascinating world of ancient books. It's not the subject, and a Treasury of thought. That is why the background color has been selected (rich purple color) for the book, as well as the size and shape of the Cabinet. Special admission was still Paul at the Museum of the ancient tiles, who like to emphasized the value itself and the subject and the era. The fact that is not immediately able to take under the protection of the ancient monument itself and the inability to entirely cover the entire historical and archaeological museum-reserve has established a number of measures restraining nature. (Artists were invited to cover the entire ensemble of the former sister school, and the task of the city administration to resett e in another part of the city a number of families who lived in the building.

This exposition reception very clearly can be seen in the museums of St. Petersburg, especially in the Peter and Paul Fortress, where among the ancient walls approaching "inserted" mannequins, depicting different types of everyday life and the lives of the inhabitants of the fortress, borrowing, but rather a tribute to tradition. With the current infatuation with mannequins and various kinds of wax persona that flooded the museums and exhibitions in the early TWENTY-FIRST century with confidence say that their application for the start of the 1990-ies. was caused by for a number of reasons. Firstly to revive ancient Museum and somehow dissolve in architecture himself Wednesday not to forget about the home-life of the common man, his life and image. By bringing in a whole is a huge ensemble of relic items, in combination with architecture and making this their understanding of the role and importance of the subject of the study-BOOK artists decided the most daunting task of all available means to convey the role and the value of books as some Web universe of spiritual and material culture of mankind.
This museum is not in the post-Soviet space and it is very unfortunate that the authors were not included in the list of the best works in the field of exhibition design magazine "MUSEUM" UNESCO for 1990 year. Next Museum "Museum object-library of Simeon of Polotsk.

Personality of Simeon of Polotsk, its scale, its lifestyle and complete confidence in his rightness, encyclopedic nature of knowledge, adamant belief created conditions to study the whole biography of the thinker. Achievements in education, his pedagogical activity in Muscovy in the upbringing of the Tsar's children, his mind and talent chronicler and incredible uptime display Simeon of Polotsk in a number of the greatest thinkers of the sixteenth century. Century difficult severe and it is somehow spontaneously, the author decided to create not just a Museum, but the Museum-Library. In the building of the Church of the Epiphany, it was decided to expand the exposure of their scale something reminiscent of an old patio with huge suites of racks of ancient manuscripts, where you can climb and how would touch a very important subject-the book. Here there is a continuity with the previous Museum, but other reading material.

How to make modern man believe in the value of the scale of the individual? How can this be achieved? The decision came not at once, but somehow finally formed in the mind of the author. A huge globe in antique rim (but that's failed "to the image itself), but concisely and simply took his place in the Museum. Now it is a kind of "brand" the city of Polotsk, his character, very thinly thought out to the smallest detail, but to come to this thought has succeeded as a result of much thinking about the meaning of life. Who is he the man himself in the abyss of the universe, A speck of dust or a clot of energy. Both that and another. But it is important that the artist intended to turn the Church into a wretched symbol of faith not in a simple sense, namely the deeply philosophical and it succeeded brilliantly. This is placed in the premises of the so-called Warm Church the Epiphany monastery.

Of course, modern man may be not very comfortable in this building. While studying in Moscow, I had the privilege to hold a HEAD student young long days in Leninke and I'm surprised that in this huge Hall people do not feel crushed by, but rather the opposite. Terrific energy Rumyantsev library the library is passed to everyone who works there. This has been achieved in the Museum Library Kurzhalova Igor, of Simeon of Polotsk. Strict, almost kanonichnoe decision. Nothing superfluous, or any unnecessary detail not covered in the world of knowledge and amazing discoveries. The dream of every scientist. Greuze in long-bygone era of exploration, maps, schemes in style very reminiscent of us famous Munich Pinacoteca, with the difference that the other reading topics and finding the perfect Museum. The colors he chose decision present saturated brown coloring "Corbel" (the term Exposition 1 m from a floor approx. AV. I.g.) or suite with straight rows of books. That's probably the main design element. We can say with confidence that this is a very classic approach, somewhere on the verge of outrageousness. But surprisingly smooth simple and harmonious. In this the author sees the success of this Exposition, which no doubt prints Museum-Library of Simeon of Polotsk in the category of outstanding phenomena of the domestic exhibition design. Snivełörovan artist's work to the minimum level of the overall aesthetic form has already been set initially by the concept of the Museum that brings to the modern understanding of the long bygone era very strong nostalgia for the past. Continuing a line of literary museums artist collided with amazing and not developed theme. And very intellectual and surprisingly modern, and I can even say too bold for its time, make the Museum of Belarusian writers, repressed in the 1930-ies. This work falls under the category of amazing discoveries in the field of the history of literature. Such Memorial Museum even in Moscow and St. Petersburg only units. The exposition was called "POKLICH" in uniting the State literary museums. Any theme for a Museum of the artist is a collision with a certain social order. This order is a complete lack of political conjecture, because to tell the truth about this quite impossible. The most interesting work in terms of-the design is the development of the concept of exposure for the State Museum of theatre and music. Who are the Belarusian musical figures of the past? What we now hiring about them? Yes practically anything. Echoes of the old aristocratic life. But as enthusiastic about this says the author himself. "The level of intelligence of the Belarusian nobility of the 18th century, their desire to create a European theatre no worse, or maybe even better French surprises many and very excited me as an artist," said I.v. Kurzhalov. Amazing fact was that mismatch exposure should be placed in the so-called "House of Masons" is to restore all the details of the play "love Dascipnae" Urshuli "(where the play was staged on July 13 in 1746 Residence Alba around Nyasvizh.) In other words the author through grotesque shocked marionette theatre wanted to restore the atmosphere of that period of time by means of layout and miniature dolls modeled after historical documents by the author. Unique work has approached to the end, as news came that ended any funds and apparently the order will not be implemented. Because essentially it is a blow to the prestige of the author and his boundless faith in the revival of national culture. Today perhaps the only Kurzhalov I.v. modern...
Belarusian designers very true noticed boredom and monotony of the City Wednesday, bringing their understanding of this term and special chic St. Petersburg his student youth went there and from there He brought Western culture, style a little "dilute" his local Belarusian colour. He is the author of the memorial sign Polack (a Memorial letter u (Belarusian) "b") (fig. 201). The final stage of his career was the creation of a unique Exposition in a layout of the Grodno Castle in jekspozii (reception) Mir castle. The order was completed in record time for six months. What a rare stroke of luck for the artist to appear on the crossroads of the most complex historical paths and not be a passive role of the contemplator, and take his position and do what nobody yet has been able to-forever link your personal life with the city and find the only-the right way-creator, a fighter, an artist and a citizen. Or maybe vice versa, multiply the glory of this ancient city, give him a chance to be on the right of this European city of the 21ST. In the Galaxy of Belarusian jekspzionerov older generation included J.s. Chernyak (Museum-apartment of Marc Chagall Vitebsk 1999). Vladimir Kapshay of Belarus ’ national history museum (basement, 1990), Vladimir Kondratiev ("Museum of Ethnography. Branch Mokm. Mogilev. "Vitebsk" literary Museum. To our great regret Exposition dismantled in 2012 year. (approx. com. I.g.) and a number of other objects.
CHAPTER 3

ORGANIZATION REQUIREMENTS

SUBJECT-INTERIOR OF THE SPATIAL ENVIRONMENT OF MODERN MUSEUM

3.1. the functional basis of architectural Interior Design Museum

3.1.1 General provisions

Design of lighting system-this is one of the most important moments of the designer when you create palettes of different images of the Interior. And if the objects and their spatial relationships in the apartment is so static, light orchestration "gives interior design magic variability. Light gives furnishings some of its own and a special "expression on his face. They come in new spatial relationships. Their paths can be dissolved in the air, or, on the contrary, become clear, contrast and "muscular". Something will come up from the darkness, something will move into the shade. Old furniture acquires a fledgling freshness and grace, faded curtains-again from Muslin and velvet, battered wall ledges, planning becomes slim and mysterious ... etc etc- light every night works its tale.

Of course, before the invention of electric lights, people aware of the need for artificial light and tried to "disperse the darkness." "If you asked: what will be most useful, the Sun or a month? - responsible: month. Because the sun shines during the day, when the already light; and month-at night, "said Kozma Prutkov. The brightness of the sunlight is so high that very little artificial light sources can compete with them. And the night has to be content with a pathetic reflection of sunlight off the Moon's surface (and not always then). So we have humanity inventing substitutes.

The first artificial light source was a fire, which, as is well known, was given to mankind the Promethean. A stationary light source served Koster. Probably, Science never learns the name of the person who invented the very first prototype of the lamp-oil lamp by placing the Moss in a round stone Bowl with bear fat, steeped in it Wick and raised to fire. As a portable light sources, people have used torches designed has changed over time: from a simple brands, pulled out of the fire, to handle, wrapped with a tow and soaked in oil, grease or oil. Despite the fact that the torch is a very ancient invention (it is believed that he has about a million years!), it applies to this day: his distant descendants, gas, lit the Olympic flame, and flares and missiles used for night markings and signalling military, hunters and tourists.

In ancient Greece, widespread floor lamps, consisting of a tripod and bowls with a combustible substance. Soon a chandelier with only prop replaced the tripod as it was much easier and more practical to use.

In the middle ages arose a device giving the prototype of the modernSconce-forged clamps, which are placed on the wall to strengthen the torchlight.

The first ceiling lamp can be considered lampadarij. This ancient lighting "pribor", variety which is also called the lampionami or lamps., was an oval Bowl (sometimes several bowls), which was attached to the beams on the ceiling. In the bowl of nalivalas combustible liquid-oil, animal fat or oil and fell from twisted plant fibers wick. Lampadarij, like the chandelier was fixed

In the third millennium BC appeared the first candle-sticks and peretoplennogo solid animal fat (lard) with a wick inside. In the middle ages as a material for candles used whale fat and beeswax, now for these purposes use paraffin.

Torches, candles and lamps give a very faint light. Range of fire is much different from the Sun; It is in the visible range captures only part of the yellow and Red areas. Work with such light is almost impossible, and many medieval craft guilds had the foresight to prohibit work at night under artificial light, because product quality while dramatically declined.

With the invention of candle gradually emerges a galaxy of luminaries: graceful sconces, chandeliers, frilly magnificent chandeliers. However, such luxury as candles could afford only to wealthy people. For example, in Russian peasant families candles lit only on holidays and winter burned firewood and Wicks. From spring till autumn rustic log cabins in Russia is generally not covered, since it was
believed that with Easter to Cover getting up and lying down with dawn. For Home Affairs enough light from the three Windows on the main façade of the House.

The first ceiling lights using candles in Russia began to apply about XI century and used them at first only for lighting of temples, suspending under the main dome lights such as these were called panikadilami. Chandelier can be considered the prototype of modern chandeliers, because its design formed the basis of the household fixtures at a later time.

Lamp consisted of strung each other individual parts and ended at the bottom of a large smooth or decorated with ornament ball. To the Terminal were diverging Spurs-feathers with svechnikami. Made of molded copper polycandela, wrought iron, silver, ivory, Tin. Sometimes these pendant lights reached huge sizes and decorated with lots of curly pendants. Looked polycandela so luxurious, that led to the amazement of visiting foreigners in Russia.

In XVII century, when the Russian industry, glass was born in a factory in the village of Izmaylovo became produce glass chandeliers, the shape of which was borrowed from the Church XVI-XVII century. But for a long time, the use of hanging lamps in residential areas was considered luxury. Even Vladimir Dahl in his famous "explanatory dictionary" indicates that the chandelier is chandelier, pendant light, "this" luxury and decoration.

In the era of Peter the great began to flourish civic architecture: on the banks of the Neva grew under construction by European canons of Saint Petersburg, in Moscow among the wooden choir and the huts of the townspeople began to appear rich mansions, interiors which demanded new, improved, lighting fixtures. Appeared a variety of flashlights, stenniki, sconces, candle holders, candlesticks, candelabra, zhirandoli; changed their appearance polycandela. Chandeliers were made at that time in the Russian Baroque style in their design, curved line, and prevailed on a copper frame fitted Crystal piece in the form of colorless or pinkish-lilac faceted pendants.

In the middle of the XVIII century in Russia began porcelain production, allowing a more elegant look and the lighting was purchased. The new material began to be successfully used for their decoration, replacing wrought iron flowers and garlands, and XIX century became widespread for the production of lamps and candle holders.

In the second half of the XVIII century fanciful forms gave way to strict classicism, and Russian applied art has undergone considerable changes. Lush chandeliers, overloaded heavy Crystal pendants in the form of oak leaves were replaced by lamps with clear construction, which was a horizontal rod and round bronze hoops. The Central cores of such chandeliers consisted of curly parts made of painted glass: pink, blue, red, blue and milky white.

The design of fixtures were often involved in the architects themselves, because decoration lighting "devices" was of great importance in the overall decision of the Interior.

At the beginning of the XIX century the main place among the materials for lamps ormolu took the top end of the suspended bronze lamp usually attached to a Crown composed of acanthus leaf, and to lower the hoop added glass bottom decorated with Hoops. Engraving, flat stamping, slitting overlaid plates in the form of palmettes, meanders, shapes.

The same common sources of light, like candles, oil lamps, and have been for quite a while-until the mid-XIX century. Sometimes oil lamps even preference before candles: for example, there were Tin lamps, equipped with special tanks in the form of antique vases, which refueled combustible oils. The advantages of this method were that, firstly, increased intensity, and secondly, the tanks contain a lot of oil, and otppadal inconvenience replace quickly fading away. Very popular in those days used the so-called "karselskie" oil lamps, named after the French inventor of the Karselja, which supplied tanks to mechanical "hour" device, forcing oil into the burner.

At the same time, "Pompeian" pendant lights-fortified on bronze chain chandelier in the form of flat bronze bowls, decorated with antique or Egyptian style. Made of bronze, such lamps were very expensive, and therefore were soon replaced with chandeliers of gilded carved wood, and then even cheaper: wire, papier-mâché, white with gold. Their manufacturing technique was called "paper" threads. However, by the appearance of these fixtures are little different from the bronze.

In the second quarter XIX century returned fashion to decorate lamps Crystal pendants. However, unlike products XVIII century, they were heavy and even grubovaty. In the lower part of the luminaire are large, tightly United Crystal pendants formed a hemisphere, a bronze design completely concealed under a solid Crystal headdress.

At the beginning of XIX century oil lamps began to be replaced by kerosene, which very quickly gained popularity first kerosene lamp was created by the American chemist Sellimanom, and in the late
In wealthy homes interiors began to decorate lamps in the form of porcelain vases that are concealed in the fuel tank itself. From the corolla has performed an additional burner metal construction supported Lampshade, smjacaghavshij bright glare. This same role served frosted or white glass balls with two holes, put at the fireside.

Meanwhile, science has not stood still. In the year 1799 Italian physicist Alessandro Volta created the first chemical current source, which got the name "voltaic pile". The discovery of electricity prompted the Russian Vasily Vladimirovich Petrov physics to the invention in 1802 year electric arc and unraveling mysteries of the current patron.

The first electric light source was, oddly enough, "flashlight batteries." The truth, the light radiated not incandescent, and an electric arc between carbon electrodes and batteries occupy a desk. In 1809 year Sir Humphrey Davy showed arc lights in the Royal Academy of Sciences in London. Generators at that time there was no (Faraday discovered Electromagnetic induction phenomenon only in 1832), and the batteries were the only source of supply (fig. 145).

InXIX century gas lighting became widespread. In 1807 the first year lit gas lights on one of the Central streets of London-Pall Mall. And by 1823 year streets of London, with a total length of 215 miles, covered 40000 gas lights (which It was usually called horns). They were lit every evening special- fonarshhikami manually. By the way, this post was the election in some countries and very honorable. Gas lighting was used up to the 80-ies of the XIX CENTURY century, however it was not as effective. The main problem was that the gas flame, burning in low oxygen inflow, gives bright light, but severely bloat, and cleaner is not koptjashhee flame (excess of oxygen) is practically invisible. But in 1885 year Ujelsbah suggested using kalilnuju grid, which is a bag made of cloth soaked in a solution of inorganic substances (different salts). Ignition cloth burned down, leaving a thin "skeleton", brightly glowing when heated under the effect of flame. At the time, was invented by a number of advanced burners. Appeared nakalivajushhim burner Cap burner, then Anna for using compressed gas. In 1849, the Russian physics and electrotechnology Borys Jacoby Nevsky and Vozdvyzhensky booklets in St. Petersburg began to illuminate the electric arc lamps, and in 1856 a year during the days of the coronation celebrations in Moscow was arranged holiday jelektroilljuminacija: the Kremlin's towers lit arc lamps with automatic regulation of distances between the coals is the brainchild of inventor Alexander Ilyich Shpakovskogo. In 1878, our compatriot Pavel Yablochkov perfected the design by placing electrodes vertically and separated by a layer of insulator. This design was called "candle Yablochkov and used throughout the world: for example, the Paris Opera House covered with these" candles ". Electric arc gave vivid and fairly balanced light, allowing to use it very extensively. The year 1884 big American cities covered more than 90 thousand arc lamps. Most people associate the invention of the incandescent bulb named Edison. However, despite his contribution in this field, the inventor of the lamps was still not it. The first incandescent lamp more resembled a piece of jewelry or artwork, both in complexity and cost. Long before Edison, in 1820, the year Warren de la rue Platinum wire was placed in the glass vessel from which was pumped out the air, and missed by her talk. Lamp turned out good, but ... Platinum! It was so expensive that its widespread use could not be and speech. Many inventors experimented with different materials, but only in the year 1879 Joseph Sven and Thomas Edison independently developed the incandescent lamp with coal. For his invention of Edison arranged a massive ambitious presentation: the new Eve, 1880, the year he used 100 their lamps to illuminate streets, laboratory and station town of Menlo Park, New Jersey. Trains rush by wanting to look at this miracle, and the Pennsylvania Railroad even had to put extra trains. Bulbs Edison worked about 100 hours consumed 100 Watts and lumen in 16 candles (for comparison, modern 100-watt incandescent gives light force 100-140 Kandel). On the construction of Edison's lamp was different from its predecessors. The first of the filament consisted of ordinary sewing thread covered with charcoal. They could be in hot form within 40 hours. Edison tried all substances containing carbon: food, resin, is only six thousand varieties of vegetable fibers. Best result showed bamboo, especially the variety of bamboo from which was made a Japanese fan Palm case. But Edison's plans were significantly greater, he wanted to create a Dynamo-machine. Edison constructed a two-phase generator. He thereby solved the problem, a seemingly hopeless even the leading electricians at the time, because consumers constantly include turning off the lights in the House or in different houses on the same street. Dynamo was built against all the canons of Design Science at that time. Further improvement of lamps took place on two fronts: carbon filament was replaced in 1907 year at tungsten, and since the year 1913 lamps became gazonapolnennymi (initially filled with nitrogen, then switched to argon and krypton). Both enhancements were made in the
laboratories of the General Electric Company, founded by Thomas Edison. Incandescent is cheap, widely used in everyday life, but we cannot say that the light of her ideal: it is displaced toward the red and infrared regions of the spectrum. Effectiveness also leaves much to be desired. In this sense, the incandescent lamp—rather cold and not a lighting fixture. However, the electric light bulb, more like a laboratory vessel than the hot source and a nice light, ill suited to the lavish decoration of the luxurious, Americans, and prosperous Europe. Moreover, her calling nudity soon turned into a symbol of abject poverty (fig. 145 (b)).

The desire to decorate a lightbulb over time resulted in the whole direction of the design. One of the first artists who worked in this area, was a famous American Louis Tiffany, combining light and color. As an artist-designer, Louis Comfort Tiffany created the first lamp. In its glass Studio workshop Tiffany remained plenty of scraps, the fragments of their multi-colored glass it was a pity to throw away, and they sprinkle gems pleasing to the eye, flashing edges on sunlight and twinkling like stars in the moon. Louis Tiffany was thinking: "How can you use these pieces?" and began to spread from glass picture, and to join the resulting mosaic, invented the wrap each shard of glass greased foil glue and will be needed welded folded mosaic picture. And not just flat will be needed welded stained glass, and did surround, and podsvetil it. So happens opening, and turned out to be a masterpiece! Miraculously-generated artworks themselves were fantastic. All that was next to them seemed banal and tasteless. Works of fused glass pieces between them, are called works in the style of (technology) Tiffany. This technique is already more than 100 years and it does not lose its relevance. Tiffany was the son of the American "King of jewelers", but, despite his position as heir to the great empire, not interested in jewelry, precious stones and ... colored glasses. He began to take lessons in painting, he studied in Paris, traveled extensively, studying the art of Africa, Spain and Egypt. Becoming an artist, Tiffany decided to engage in the area of Arts and crafts, which was much less developed than painting, hoping that the new specialty, he will be able to much brighter to show their talents. Tiffany was a pioneer of its currents, now known as the "Art Nouveau" (from fr. "art nouveau"—"new art" app. AVT. I.g.), or modern. He wanted to ensure that, unlike modern painting technology finished glass, not giving the necessary transparency, glass itself transferred texture and color, and spent a lot of time trying to find a way to repeat or even surpass the success of medieval glassmakers. Belief in almost miraculous inner properties of glass led designer to the greatest discovery-development of a new type of glass, which he called "favrlie", which in Latin means "made by hand". Creating a unique, multicolored "favrlskogo" glass with metallic led the artist to create the famous worldwide "Tiffany lamps—stunning beauty of the lampshades that today his name is associated in most people. By creating these lamps, Tiffany simultaneously solved the problem of combining elements of internal design space and its lighting, sophisticated search balance and organic unity between the functional purpose of the subject and its beauty. Forming the ornament on his stained-glass lamps reminiscent of cultivating rare flowers and create an exotic landscape. The main theme is flowers and plants painted in many colors and shades. The artist took as models for its work, geranium, poppy, clematis, Euphorbia, peonies and many more various and exotic plants, such as pineapple. In addition, Tiffany created lamps, decorated with geometric ornaments. The base of the bulbs were most often metal, sometimes it was decorated with mosaic. Very rarely it konstruirals under the specific model Lampshade, usually it can be connected to any of the lamp shades. The number of copycats and imitators Tiffany continuously grew. At the same time begins the gradual development of various destinations in the Interior light. After the "Art Nouveau" arises and finds its roots in such style as "Art Deco". This style of stars, developed in Paris in the period between the first and second world wars. Total style "Art-Deco" can be seen as the latest stage of development of the Art Nouveau period, or as a transition style from modern to post-war functionalism, design "international style". This mixing of elements of the Empire, the archaic Egyptian art, Indian exotics and African art. In the 20-ies of XX century benchmark "Art Deco" became the luxurious interiors of ocean liners and luxury hotels. Lamps purchased attractive stringent forms of differing quality and natural materials that are very appreciated. Such lamps could afford only very rich people.

Minimalism can be seen as a reaction to abstract expressionism, which was dominant emotion in art throughout the 1950-ies. The most famous minimalist am are: Andre, Judd, Kelly, Le Witt, Mangold, Stella, Flavin.

Experts identify the following characteristics of minimalism:
– the minimum number of colors;
– the ultimate simplicity of registration;
– geometrizm shapes: circle, rectangle, straight, maybe soft bend (no spiral).
In the Interior minimalism meets the modern materials: stainless steel, frosted glass, natural wood, aluminium profiles. Undoubtedly, the type of fixtures begins to change rapidly in order to match the style of the Interior. In the forms of lighting fixtures you are unlikely to find excesses or any mixing of colours. Minimalism is not inherent in the use of color features such as pop art. Everything should be simple and concise. Bearing in mind that minimalism was inspired by the simplicity of the East, in addition to conventional materials such as glass, aluminium, plastic, for Europeans, there are new materials for the production of lighting fixtures. This, of course, bamboo (bamboo sticks). Are doing and base for lamps, and even lamp shades. To display the style of minimalism, there is the idea of using just a sliver of tissue.

Here the expressiveness is achieved through contrast: black and white, linen and cotton, concrete and natural stone; polished wood, vase with a single flower, one bright spot painting on the wall, one burst in monochrome, seasoned compositions are "easy" one of the most popular styles of the late 20th-early 21st century (fig. 146).

In the late 20th century high-tech style appears (hi-tech-high technology). He was born in revolutionary 60-ies of the last century. Designers of the time inspired by the exploits of the representatives of the architectural currents 20-30-IES, in particular, constructivists.

A new step in the development of technology interior lighting was made when, at the end of the 70's started halogen bulbs for overhead projectors, pitavshiesja from 12-volt source. The inert gas surrounding the glower in an ordinary lamp, added chemical elements known to science as halogens: fluorine, iodine, bromine, and so on.

Effect exceeded all expectations thanks to the experiments with these lamps, halogen lamps, appeared in many homes. Possibility of the use of lamps with halogen lamps are very large and diverse. These bulbs can easily replace conventional incandescent lamps. They are versatile and are used in various areas. These lamps often can be found in high-tech style. Their compact dimensions have found wide application in various forms of lighting fixtures in private and public interiors (fig. 147).

This style originated from industrial design, where all the elements of the environment are subject to functional purpose, and initially was a more likely approach to architecture than a specific style. Elements of industrial aesthetics crossed the living room, where further development: got a mixture of high technology and Constructivism.

The main features of this style are very functional use of space and discreet decor. For style is characterized by rapid, straight lines, plenty of glass and metal parts. In this style, it is appropriate to use nezadekorirovannye pipes and ducts, allocate beams and fastening elements, leave loose cables. All technical and design elements that had been taken to clean up and hide, you can now safely expose. And this will be no negligence, and fashion characteristic of high-tech style.

High-tech can be attributed to the cutting-edge styles, it applied the design inherent in industrial buildings. Furniture and utensils used by tehnizirovannye form items and materials relating to equipment: stainless steel and chrome plated surfaces, bent metal pipes, rotating seats, modification levels. Widely used mobile partitions, capable of converging and disclosed that allows you to change the layout. Technological design everywhere: ceilings, walls, floors, stairs, Windows, doors.

Lighting, too do not lag behind in its design from furniture in an Interior. Visually they are very tehnogenny, their electrical mechanisms sometimes specially open look. A combination of metal and glass lamps emphasizes their reasoning and modernity. In the interiors of hi-tech style lamps are often mounted directly in mebli. Forms of lighting varied. Often use headlamps on Corbels, suspensions, tracks, cables and similar constructions, which is very convenient. Complete lack of the décor is offset by "work" material: light on glass, chrome Polish, wood, etc., in the style group is actively used by the aesthetics of a well-organized Office skills in computer environment. Due to the use of the latest technologies, materials, equipment, apartments in high-tech style is often compared to a spaceship or a flying saucer. The style can be associated with the theme and look to the future, and with the "techno" and "industrial" motives.

Only when sufficient light we can determine the actual amount of an object or structure. If the contrasts are missing, the human eye perceives form as a silhouette. In modern residential interiors, it has become fashionable to use reliefs on the walls and ceilings of buildings. To reinforce the impression from planned, you must carefully consider the location of these reliefs with respect to the light. The establishment of a system of lighting can drastically change usual apartment Interior. Only with the assistance of the competent organization and placement of the lighting equipment the same premise may vary during the day, without requiring radical replanning and repair. To create or improve light Wednesday at home, you must first analyze the standard lighting equipment of your living space, natural
light, and only then consider the necessary additions and changes. There are four main types of lighting. Direct light. Creates a directional lighting fixtures or table lamps. Ray falls directly on the place which should be lit. Light bright, contrasting shade. Such devices can be used as side light. The bright glare enliven the space and profitable vdeljahtu the dignity of the Interior. In this case, however, you have to choose very carefully the ray direction to correct accents. In the Central Hall, for example, saturated light spots scattered on the walls, extend the color palette from the Crimson to dark purple and Burgundy, shade the thread on the fireplace or snatch darkness niche.

Indirect light. It is called reflected or screened. The light source is directed at a surface, usually white, which reflects and disburse light throughout the room. Here you can use halogen bulbs aimed up or on walls, ceilings or fixtures, hidden in the eaves. This smooth, quiet light without clear shadows. If the room is used only indirect light, he erases the reliefs and expands. It is often combined with other types of lighting. The scattered light is intermediate between direct and indirect lighting. Ray, passing through translucent screen (Lampshade relief glass), is diffused throughout the room. This warm light creates a kind of glow. With the advent of this type of halogen lamps Lighting almost stopped using, but now he is coming into fashion again. It gives Matt chandeliers, sconces, night lights, lampshades, closed Chinese lanterns. Suit and screens for this purpose.

4-type Mixed lighting. It brings together in a single light source two or three previous types of lighting at the same time spreading the light up, down or across the translucent screen. These are, for example, hanging from the ceiling lampshades. That part of a lighting fixture, which scatters light can be colored. There is such a thing as spotlights. This small lamps with a narrow beam, reinforced by directional ceiling or walls that can rotate. There may be many of them, and use them to focus on the details of the situation: profitable file picture, vintage dressing table by famous masters pride hostesses or shelf with exotic souvenirs. Spot light too, usually combined with other kinds of illumination. Starting work on the arrangement of apartments in advance how will light. Determine the locations for electrical outlets, think, where will be hanging sconces, hanging lamp, etc. by combining different types of lighting, avoid "pereosveshennosti" do not abuse direct light, beware of light aimed straight down. Don't forget that too bright contrasts create a feeling of discomfort. Remember that soft white light (halogen lamps) should be used for general lighting, incandescent lamps for local. Maybe your interior fit Lampshade golden color or Pastel colored lamps-they make lighting more warm.

When he sent up the light illusion that the ceiling is "lifted".

Select lamps with lampshades dropping upwards or downwards in the first place is a matter of personal preference. If the vehicle is sent down, then it is better to put frosted bulbs, they give a softer, not irritating eyes, light. If the vehicle is sent up-you can set transparent bulbs. In any case, the choice is not worth exceed lamp wattage as declared by the manufacturer, otherwise it can overheat the wires. When better to choose to stretch ceilings down ceiling suspension (on a chain or cord) chandeliers and light fixtures or ceiling lamps with lamps of a little power. The achievements of our century-kypton, halogen, fluorescent lamps will help you to decorate your House and make it a welcome island of comfort and relaxation. If you decide to buy energy-saving bulbs, you must be sure to pay attention to color. It is measured in kelvins: 6000 k-blue tint, 3500 k-White shade, 2700 k-yellowish tint. Accounting for natural light and artificial lighting Organization building interiors are among the means of creation of comfortable conditions for their stay. We need to strive for a rational use of daylight. In southern latitudes need protection from excess sunlight, in the North, on the contrary, should be to ensure access of natural light. When designing the Interior it is important to take into account the peculiarities of the physiology of vision. Normal eye is only possible in a comfortable Visual Wednesday with well thought out lighting. Artificial light as day, affects our moods and emotions. Poor lighting in the home is not only a broken vision: in low light condition of depression may occur, and sometimes depression. But at the same time and under very bright, blinding light quickly comes fatigue that also generates discomfort and lead to loss of vision. There are three main types of artificial light: direct, directional and ambient (uniform). Direct lighting fixtures provide open to the eye light sources: all kinds of chandeliers, sconces, floor lamps, Ceiling lamps, spotlights-so-called "starry sky". The second group of lights reflected from walls or use a ceiling light. In suspended ceilings light sources behind the ribs of a slab or screens-reflectors, cornices, hence their name: hidden light. We include a third type of luminescent ceiling imitating daylight. In this case, lamps are built under the ceiling and frosted glass. Light sources themselves are divided into incandescent, halogen, daytime and so-called fluorescent lamps. Each type is its range. -Filament lamps there are yellow in color and in lamps daytime running light-blue. Halogen lamps are closest to its spectrum of sunlight. -The power of halogen bulbs in the first place, they are also the most economical. - b) incandescent halogen concede in their parameters, but they are cheaper. - 5. Fluorescent lamps are used
in residential interiors are now increasingly, mostly for illumination of the ceiling or wall. Great popularity today received low voltage lighting systems consisting of tires on which goes current transformers and halogen lamps. Bus bar lets you move the lights along the guides and thereby modify streams of light. But fashion is changeable and dictates its own rules. Everything must change, and this law is accountable development style. In the early 20th century, is born this style as constructivism. Its development is referred to as a natural response to the sophisticated florealnye, i.e. vegetable, motivations, inherent in modernism, which fairly quickly tired of the imagination of his contemporaries and provoked the desire to search new. This new direction completely denied the mysteriously-a romantic Halo. It was purely and was subordinated to the rationalistichno logic design, functionality and usefulness. Exemplary served as technical advances caused by social conditions of life of the most developed capitalist countries and the inevitable democratization of society. Characteristic features of Constructivism primarily expressed in architecture, facades of buildings. But the outer shell is inherently reflected in internal decoration arrangement (fig. 148).

Constructivism is peculiar aesthetic appropriateness, rationality is strictly utilitarian forms, peeled from romantic art nouveau revealed. Created things simple, strong, comfortable shapes. Functions, assigning each subject are extremely simple and understandable. No bourgeois luxuries. Simplicity is brought to such simplification when things-chairs, beds, wardrobes are just objects for sleeping, sitting ... Headlamps are also simple strict form. You can read the rationality and self-restraint. After the end of the first world war, constructivism in furniture is gaining important positions, based on the credibility of architects, whose innovative structures served sometimes their interiors to showcase furniture experiments.

At the end of 1950-1960-ies. occurs in the direction of the neo-avant-garde American and West European art. Pop art emerged as a kind of reaction to the dominance of abstract art with its complete separation from reality and as a continuation in conditions of total industrial civilization extravagant experiences of Dadaism and Surrealism, 20-ies. (Pop art, from Eng. pop art, short for popular art-popular, public art, the term is also due to the value of English "pop" sound-imitating-jerky kick, cotton, spank, i.e. as an art producing a shocking effect.) (fig. 149).

Pop art became widespread, especially in the United States art. Its objectives of pop art representatives declared "return to reality", disclosure of the aesthetic value of the samples mass production. They literally reproduce the typical subjects of contemporary urban life (things are household items, packaging, machinery, etc.), are widely used in a familiar language media (stamped techniques of advertising, press, television, cinema, documentary photography, comics, etc.).

In this unusual and striking period begins production of lamps. Their style is very clear traces of pop art: rich colors, positive emotions. Since pop art is a popular art, popularity and availability seen in creation and development of new materials that allow you to create new forms. Certainly, the advent of plastics and polymers are reflected in production. Many fixtures have been producing of plastic materials, of which you can easily create fancy and unusual shapes. This material was available on costs and allowed to create an entirely new atmosphere.

However, despite the large number of figurative associations called the spectator works of pop art, their apparent relevance, they are alienated from the true reality: bright visual effects achieved with the help of latest synthetic materials and complex techniques, drowning out the skvozjashhie in these notes the irony, rejection of the dominant in society "consumption for the sake of consumption".

In 1960-1970-ies gets spread, mostly in the United States, a new direction in painting and sculpture. This area became the minimalism.

The aesthetics of the style itself came to us from the East: Buddhist hypostasis of emptiness as an ideal, as the perfect form of life.

As is evident from the title, the art of minimalism is reduced to its basic essence; It is purely abstract, objectively and devoid of external anonymously decorative or expressive gesture.

Painting and graphics are minimalist and monochromatic often reproduce the mathematically correct lattices and linear structure. At the same time, minimalism is able to awaken the sublime feelings and sense of being.

Objects and space lose their shapes, borders, create the illusion of infinite space and weightlessness. Minimalism-style extremely concise forms, which characterizes the complete absence of decor, ornaments or details of the façade decoration. Clarity of compositions, monohromnost, underline the naturalness of invoices. Work big planes graphic (figure 150).
The light in the Interior. How to choose lighting so it is pleasing to the eye and superbly matched with the surrounding Interior, causing the desired mood and masked weaknesses apartment? A simple task, but solvable. true, it would make the effort.

In the light of the Constant. Dark room seem smaller than it really is, so little room to cover bright. Don't forget about the color light., pale pink light good for living-it faces look always fresh, young and beautiful ... Blue and green light soothing. Orange-stimulates the appetite and tone. Most often for the best lighting uses a combination of ceiling light (ceiling lamps) and lower light (desk, wall and floor lamps). Ceiling lights are most prevalent in everyday life. They are used both in residential and office buildings, Office, storage, etc. of premises. Modern compact ceiling fixture-embedded, scatter with various colors of light-changed the interiors of our apartments bored 60 chandeliers-70 years. In Office and premises are increasingly using flush mount fluorescent light, halogen lamps and energy-saving light bulbs.

Very wide choice of lamps of specialised appointment: emergency lights for gas stations, exhibition lighting, searchlights, explosion-proof lamps. They contain saddles with optimum light output, have greater protection from possible external influences, that guarantees the safety of its operation. On this site you can get acquainted with a wide range of lighting technology offered by It.

(fig. 151-fig. 158)

Floor lamps. Here we are waiting for a flight of fancy of designers from the traditional floor lamp to light fixtures most bizarre forms, fixtures-screens, lamps in the form of crystals, animal etc. floor lamps are traditionally placed in the living room, bedroom and other "shaded"spaces. Usually they give is not very bright but diffused light.

Built-in wall lights with a directed stream as the most massive in the application in museums. They cover a small space. With all the diversity of design lamps of this type all same thing mainly functional, so the main thing when it is selected, to the light was bright enough, but not blazing (fig. 159).

Decorative. In addition to the functional lighting and decorative yet exists. It is primarily the various lights, attention focused on the details of an interior-paintings, sculptures, aquariums, etc. Interesting effect can be achieved if highlight Paul-a sense of weightlessness and the "walking on water". Decorative effect, you can build and the play of light and shadows (PIC. 160).

Now, some companies produce headlamps from non-trivial material-Alabaster, amber, granite (base desktop lamps), leather. Typically, such lamps are used for presentation rooms-living room, Not the Cabinet, so luxurious, but diverse, practical and inexpensive lamps made of plastic. For exposure in high-tech style indispensable fixtures of glass and metal (figure 161).

Actually, the basic rules when choosing a lamp a little: he must give the light you need according to the degree of brightness, and directed to where you need to be comfortable to handle, pleasing to the eye and not "fall out" from the General style decision Interior. Everything else depends on your taste, imagination, ability and size of the exposition. Exterior lighting fixtures (figure 162). The traditional approach to interior lighting involves the use of lighting equipment in two ways:

Creating light comfort staying in a room of people. Use of lamps and led lamps as elements of dizajnapojavlenie modern lighting systems makes it possible to implement another function of lighting installations is the light itself becomes a design element (see figure. 163-174).

Architectural design in this case solve one of the main tasks of the organization is comfortable for leisure space. Only architecture puts on one of the first places the compositional challenge: using various light sources (aimed, hidden or scattering) create a feeling of new spatial interior solutions, highlight, place accents. Rather, the same design solves the constructive and aesthetic problem: what should be the form of luminaires and light sources, their color and spatial characteristics, as well as technology and materials used in their manufacture (fig. 175). With these two items we discuss how you can solve the problem of light in the Interior. With the help of light, we can arrange the appropriate space for us. But first you must understand that we want to get as a result. For example, if we have a small in area and height of exhibit space, of course, we want to make it bigger. Push the walls or lift the ceiling we are not in a position, left with the fancy features of color and light. This opportunity provides us with hidden light (fig. 176). When you use a intake concealed lighting fixtures are hiding behind some architectural detail: cornice, column, capital, part of the ceiling or protruding terrain walls. The light source itself is invisible to the eye and only glow gives you an idea about its characteristics. Such backlights are uniform and point. When the pixel coverage of each light beam has clear boundaries. With equal coverage of all threads of light converge in a single spot. Light spot dimensions depend on the power and form of fixtures (fig. 177). If the highlight around the perimeter of the room ceiling fluorescent light, hidden in the eaves or ledge wall, you can achieve the effect of the soaring ceiling. There is a sense
of detachment from the wall, ceiling air infiltration and natural light, which leads to an increase in the height of the walls of the room. Colour lamps must be neutral in this case or cold shades. "Push" walls you can also using the built-in light. Only now the light output you need to send evenly down the wall:-illuminated surface of walls as though out of the way. And in this case it is advisable to use lamps with a neutral or cool spectrum. If we need to extend the premises, allocate light and color required only one wall, again using the cool spectrum. In General, one should always remember that warm colors advance and cold — visually remove items (PIC. 178). Therefore, to achieve the reverse effect-reducing distances, possibly entering a warm colour scheme and an intensive backlight remote wall. If there is no need to change the dimensions of the space, and want to only make sense of lightness of natural lighting, here need hidden light with more natural range, for example from halogen lamps: their uniform distribution level, where they are hidden, will help achieve the effect of merging into a single line threads of light (fig. 179).

Trendy now welcome illumination sex too from a number of hidden light. Headlamps are located in recesses below floor level and closed blast-resistant glass tiles. This creates an amazing illusion of weightlessness and floating, ephemeral space, tearing off the walls from the floor, or hindering light is formed to promote. Such methods when you use them responsibly can help create individual and unique interior of the House. In addition to creating architectural illusions, hidden light is used as a permanent element of the Interior in rooms requiring a uniform light conditions, for example in offices. In the halls you must use soft, uniform, not blinding lighting-the best solution for creating comfortable environment helps relax and unwind (fig. 180).

Interesting admission glowing ceiling. In this case, the light comes from hidden behind glass stained glass fluorescent or halogen lamps. This design enables you to create a feeling of the upper ceiling of natural light, as well as increase premise height visually, remove the gravity low ceilings. This is especially true for dark (no Windows) anfilandnyh rooms or other premises (fig. 181). Depending on what form to give chlenenijam this ceiling and some glass apply (color, fluted, dairy or transparent), you will get a variety of design options. You can mimic the shape of the lantern light, putting inclined surface of the glass, you can insert colored glass in chrome or gold-plated guides that give the Interior a classic or modern shade, you can solve the glowing ceiling purely in Hi tekovskom, avant-garde style (fig. 182).

Another way to use the hidden light illumination are niches, work surfaces, storage tanks, and all kinds of equipment. In the latter case, use translucent glass doors. Backlight is built inside this enclosure on the side or on the top and sometimes bottom. This is a very effective trick to to the same new look at familiar things and surrounding space. When installing recessed light cover can only be good a surface without cracks and other defects, because such coverage instantly accentuate all defects. The next moment in the design will be the consistency of all other kinds of lamps with thoughtful hidden lighting. Traditions light device in the Interior are two pronounced trends-American and European (fig. 183).

- *Amerikanskajatendencija* involves the use of a large number of individual lamps, standard lamps, Sconce, which creates a general diffuse background and zoning space. you can include light alternately in one part of the room, the another or use all lighting. This way gives individuality to a premise and, importantly, allows you to save money, if necessary using a light source (fig. 184).

- *The European tradition* implies the existence of large chandeliers, located usually on the Center ceiling. In our reality we apply the composite type of lighting: ceiling light chandeliers, wall sconces and floor lamps. It is necessary to clearly imagine, in which zones and What level position lamps. Greater effect can be achieved with lamps of different intensity on different levels. If multiple zones are combined in the living room: dining room, kitchen and sitting area, light composition likely to include top ceremonial lighting in the form of chandeliers, hidden lights in the form of illumination on the perimeter, tucked away in a cornice, as well as spot light Wall Sconce, floor lamp. The main thing in this situation is to correctly distribute all kinds of lighting.

It would be appropriate to combine the hidden light in the eaves under the ceiling with a chandelier and sconces. When meeting guests or during festive events included all lighting, this creates a special solemn mood. In moments of relaxation you can use hidden illumination which will create uniform, diffuse, pleasant to the eye, or enable lighting floor lamp and sconces. The main thing with this diverse and multipurpose lighting-meet style and color unity design fixtures. It is not desirable to apply raznostilevye lighting. The exceptions are the interiors, which include collectible and antique items.

*For schema anfiladnojas* we mentioned earlier, suitable hidden light, spot lights, wall lamps and nightlights. Ceiling light chandelier is not very relevant in the room to sleep, though traditionally it has always been used in our homes in a "soft" form (lampshades, ceiling).
In offices light intensity should be regulated. Indoors lights usually concentrated on working place. Achieve the necessary relaxation help wall sconces and floor lamps. Chandelier is inappropriate here. And here’s glass luminous ceiling with colored stained glass and halogen illumination will not only cover but also decorate the Office.

Auxiliary facilities. May also have three levels of light top light for them is required, especially when large areas of bathrooms. Point embedded in the ceiling light with frosted plafonchikami help spread light throughout the bathroom. Hanging lamp can be any shape, but be sure to close the canopy, better as “pills” or “plates” with one or more incandescent bulbs. For the convenience of the mirror over the sink cover with two sides or top special closed Sconce or Halogen lighting. Naturally, when choosing fixtures need to stick to one style. Now produced sets of fixtures for bathrooms of various modifications, forms and colors.

Ceiling lamp is necessary because it covers well the floor and walls. It is better to choose a lamp with a few lamps and frosted glass. Open lamps in the nursery is best avoided. The exception may be the desk lamps with halogen light sources. Good for interior children’s museums and busbars with halogen lamps, closed with bright lenses in the form of various figures. Color is the hallmark of any Museum or Museum exhibition. Of course, the light in this room must conform in style and design to light the entire apartment in General and have at least two levels. Ceiling light hanging lamp can be presented and hidden lighting, appropriate and spotlights recessed fixtures. Sconces look good when a fairly large square hallway. If your hallway is quite small, we can meet everywhere in our multifamily dwellings, it is best to apply the upper ambient light or glowing ceiling that simulates daylight.

Generally, if you have a low ceiling suspended must be used, flat lamps, as close to the ceiling, or bus lighting system. It is better to avoid large nizkovisjashshih chandelier in the center of the room. Headlamps preferably spread throughout the room, given their functional importance. Once designers have with various light sources and compositional lighting options, it is important to do your load calculation of lighting equipment, just place all the appliances and fixtures on the plan the exposition. To do this, take the plan of his apartment, arrange icons on it (symbols) all lights, what you have planned. Each lamp set number. In the middle of the ceiling install circle crossed with a cross, is an icon of the ceiling pendant lamp, put the number 1. On the wall of the plan, where we need to set the switch-off, draw a half-circle sign with g-shaped line—it will be cosmetic, switch will give it the same figure 1. We have shown that we have hanging lamp in the Interior is included from this switch. For placing sconces on the walls, apply its symbols and give them their numbers. (This applies to general recommendations that apply and in museums auth. I. g.)

Vysokokachesvennaja lighting in Belarus

In the world today only three firms specializing in illumination, offering prime products brand, which means perfect quality products. Is OSRAM, GE Lighting and Philips Lighting. It is products of OSRAM offers its customers and partners the enterprise “Trals”, So I want to tell you about this brand. One of the oldest manufacturers of lighting equipment, the German company OSRAM, a subsidiary of Siemens concern, supplies its products to more than 140 countries, provide a steady supply of 57 plants in 18 countries and more than 60 trade-distribution branches located worldwide. In particular, in August 2003 the year the firm OSRAM bought shares of OJSC "Smolensk" lamp factory where production of OSRAM lamps. One of the first turning points in the history of the company can be called the year 1905, when F. Blau and Mr. Remane perfected Edison lamp, replacing coal thread stronger metal. The following year at the Imperial Patent Office for society Auer-Gesellschaft was a registered trademark of OSRAM (from the names of two metals, used in wires lamps-Osmium and Wolfram), and in 1919 was founded the firm of the same name.

Since then, continuous introduction of new products becomes a company policy. In 1925 year OSRAM developed bulbs 8 POINT MULE DEER with two yarns for automotive headlights. In 1936 the company launched the first fluorescent lamps. Today, this classic representatives of fuel-efficient light bulbs that consume depending on the type and intensity of 85 & per cent; less electricity than incandescent bulbs. The company became the first manufacturer of lamps, in issuing the year 1985 to market energy-saving compact fluorescent bulbs. In 1990 the company OSRAM DULUX lamps developed L, distinguished by a more compact size and opened new possibilities for the application of modern energy-saving lamps. To date, approximately 30% of the total turnover of the company OSRAM make up products, designed for less than five years ago. The most significant part of the turnover of the company consists of products for general lighting. OSRAM also occupies the leading positions on the market of electronic welding equipment for lamps. Great strategic importance for the development of the company has a fast-growing market for optical semiconductors. The high pace of innovation that characterizes market also fotoopticheskii special lamps, where the company also occupies a leading position. OSRAM provides the
highest quality of its products, developing and producing it in strict accordance with standard 150 9001. More than 5% of the total amount of the turnover is spent on research and development. Environmental protection Wednesday is one of the main objectives of the company. Since 1997 the year is in the process of certification of mills OSRAM according to DIN ISO 1400. All in Germany the production company, one in France and two in Italy have successfully passed the audit. OSRAM working on 100% recycling program for all of its lamps. More than 5000 different types of lamps and electronic systems company allow you to see the world around us in a new, more beautiful world. They make our lives more secure and comfortable, conducive to progress in science and technology and efficient management of our resources.

And another point. OSRAM product quality not so long ago was confirmed by American Academy of cinema, prisudivshej company two Oscars for the development and production of special lamps for the film industry. Belarus products businesses is BOV "Trals"-official distributor of OSRAM. The company "has almost a decade Trals experience in the local market, with the last few years on the market of lighting products. Having started its activity with the delivery of many different types of power supplies—battery for wrist watches to powerful batteries for telephone exchanges, for example — the company is now one of the largest suppliers of products of OSRAM. In the price-list "more than 2000 titles Trals lamps for general purpose, halogen, hid, fluorescent, special (for photo and film, medicine, theatre etc.) lamps and lighting equipment. The seriousness of the society said the fact that it provides lighting products, organizations such as the Palace of the Republic, State circus, Mingorsvet, Belarusian railroad. With the enterprise "Trals" closely cooperate and interior design firms, for example, company y. Skorynina, "Megafort-plus", "MAC", and sellers of lamps, OSRAM lamps your product components ("Ljukspol", "", "Lenmar Grajz" "Belarusian-Cypriot trade house", etc.). Lighting is a very powerful factor in modern architecture buildings. Types of Museum lighting.

In the museums along with natural light and artificial applies, most designers prefer the latter type, and therefore close all Windows, thereby increasing the exhibit space many times. However, there is every reason to believe that in the future designers return to mixed type lighting when you create museums, because natural lighting will improve the visual perception when viewing works of art: painting, drawing, sculpture. The top light is widely distributed in expositions of art galleries, but also applies to other exposures such as in the State Museum of Ethnography of the peoples of the USSR in Leningrad. When the system of various lamps above the skylights he gives more illumination of walls. Above the skylights to avoid direct sunlight build a glass roof lanterns to guide light beams on the wall and a central part of the Hall. The upper light illuminates the wall well except the part that is located above the exhibition zone. To increase the illumination of walls, create a pendant (screen-Velum, or a false ceiling, guiding the main flux on the walls, but this technique is useful when on the central axis of the Hall no exhibits. The lighting system should ensure the best conditions for the visibility of objects with the least fatigue, but also protect the exhibits against bright light, especially UV and infrared rays. The main lumen should be directed to the exposition zone.


Museums usually use a natural day light/lighting artificial light only individual showcases and exhibits, and the evening is artificial. In many cases the halls used only artificial light. When designing a historical and local lore museums with exhibition space up to 1000 kV. m., where space saving is very acute, you must opt out of natural lighting.

However, there are several projects where the requirements of the customer and vilarij applied by virtue of the specifics of the displayed material, or in connection with the need to show along with permanent exhibits of artworks.

In addition many of the exhibits/fabrics, paper, etc./less fade from artificial light than sunlight. According to r. Kelly fading from luminiscencentnogo lighting make up 59.4 percent and 55.2 percent from incandescent bulbs/fading from natural light is 100./*

Rational lighting should primarily ensure adequate illumination area and exhibits. **

Sufficient usually consider illumination equal to approximately 60 lux 3. The average norm of light with natural light-from 60 to 100 Lux. When artificial light Luminescent lamps bring to 300 Lux.

* (Quote from N.m. Gusev on cold light. М. 1956 г. S.i.vavilov on "warm" and "cold" light. М. an SSSR, 1961 g. Prym. AVT I.g.)

* The brightness ratio of the luminous flux incident on a surface, to the area of the surface. 3.)-unit of illumination equal to the luminous flux in lumens, 1 uniformly distributed over an area of 1 m2. m.
Lumen unit of luminous flux is obtained from light source, equal international candle/unit of luminous intensity.

Special literature provides data on various surfaces covered reflectance of different colors and textures. In the same source we find: depending on the reflectivity of a surface illuminated V.v. Meshkov subdivided into three groups: up to 0.2//first group, from 0.2 to 0.5//second group and more than 0.5/third party:

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
</table>

Thus, most beneficial for increasing illumination colors white, light yellow and light blue, they often attach a light green that has a reflection coefficient 0.69/2. These figures approximate reflection coefficient of a surface is black-0.04: dark blue, dark red-0.1.; dark grey-green: 0.15-0.16.; red with orange undertones-0.29.; gorohovo-yellow-0.25: medium red-0.3: Beige: 0.38 0, terracotta-0.40: Blue-0.45:0.48-green rezedovo: hromovo-yellow-white: 0.55-0.75. *

For a good lighting required fairly uniform light distribution. It is very important to evenly distribute the light load, because especially sharp contrasts for the full restoration of the sensitivity of the eyes, sometimes you need a long time to/from 40-50 minutes. Eliminate harsh shadows from objects, direct blinding light from light sources.


Currently, artists increasingly use diffused natural light using Crystal, prismatic, ribbed or frosted windowpanes and glass blocks, screens of frosted glass Windows, etc. as fixtures very often use sleeves from shells, inserting a variety of filters, incandescent bulbs. View Matt-polished bronze in exposure creates its own unique color.

That do not fall within the field of view of blinding or reflected light source and other reflections, it should not be used with large furniture lacquered surfaces, doing glossy flooring tiles, placed against a wall with Windows login, use light sources without Matt hoods or reflecting devices.

Well established blinds made of thin aluminum or plastic: they create a uniform lighting, remove bleskost, an audience.

Two-way side light not broad halls/6-7 m/interferes with uniform illumination of exhibits. Unfortunately, it can be stated that in most peripheral historical and local lore museums this fact is overlooked by the staff of the Museum, which affects the overall impression of the view of the exposition. The window should be closed one side of the room.

Stands perpendicular to the mezduokonnym prostenkam most favorably covered areas on the line going from the center of the window at an angle45 degrees.

In view of the fact that the piers between Windows sometimes very shaded, put double boards the corner facing the middle passage or add small flaps at an angle of 45 degrees. This saves space and provides uniform lighting shields: with such an arrangement stands not to do longer 2.5-3 m, since beyond this falls illumination surface.

When bilateral showcases are perpendicular to the mezduokonnymi Pier, one side showcases to not falling glimpses from the neighbouring window, close the frosted glass: this rassevaet light inside the Cabinet. Sometimes showcases make wider on the side, which is adjacent to prostenkam, put small showcases at an angle of 45 degrees to a window. Movable screens of frosted glass help regulate the lighting depending on the direction of the rays. Matt and reflennye glass in the bottom of the Windows contribute to the destruction of reflections, but don't eliminate them completely. Specific dissemination and prismatic glass in the Windows and hollow glass blocks help to get uniform lighting, create a minimum of reflection in store Windows. Top lighting showcases with glass ceiling has a major drawback: covers the upper frames and objects on the overhead cast through glass shelves shadows on exhibits placed below. It is therefore advisable to make top frosted glass or solid or composite of the...
smaller glasses, United in a joint, without covers. When you do this, you need a double glass ceiling, in which seat joints upper ceiling do not coincide with the joints of the lower.

Modern equipment lighting equipment is considerably more complicated, due to the complexity of the overall structure of the museum itself. Increased requirements for the designers and artists-

jejposizioniaram. To cite an example of execution of works in a small local history museum, p. Beshankovichy Vitebsk region where, along with the installation of fluorescent lamp type LDU in niches, was built from a suspended ceiling lighting blocks of 4-x cold glow lamps, small lamps were installed at the same time of the protection sleeves with palchikovymi incandescent lamps. Thus the whole ceiling was recruited from various lamps, that as a result provided a nice lighting that does not interfere with the viewer and at the same time creating a strong emotional impression from all exposure in General. It is very important to bring them closer to the Viewer, giving them the appropriate type and position using stands or holders, skillfully select the background color and well light. *

*. The lighting of the exhibition halls, shop Windows, dioramas and shields.

Lighting is a very powerful factor in modern architecture buildings.


Of the publicity to be given to museums, see. A.a. Mansurov "artificial lighting in museums. - Soviet Museum. -1935.

Kateronga, m.t. architecture Museum and exhibition buildings-Kiev, 1952. LAZAREV, v.n.

GOSJERMITAZHA LUMINESCENT LAMPS LIGHTING. WPI. THE ACADEMY OF SCIENCES OF THE USSR. -1949. -xiii-No. 2. OF


"MUSEUM NEWS»

WASHINGTON, 1969. VOL. 37 No. 1, 2, 3 vol. 38 NO. 2, 4-placed series of major experts on illumination with. MAC-KENDERSA r. KELLY, k., localpha publicizing the MUSEUM BUILDINGS IN EUROPE AND AMERICA.

3.1.2. Methods of building exposure

Most early build method exhibits is the practice of creating international exhibitions as the most important stage of practical realization of the Museum per se. prior to that attended the technique of focusing their collections on the basis of the species . Very important event was the first international industrial exhibition in London 1851, dubbed "the great." the initiative of the prominent statesman, businessman and artist Henry Cole authorized Prince Albert , husband of Queen Victoria (with her consent). The main preparatory work was carried out in English by the Royal Society of arts. International competitions have been announced for the best projects in the exhibition hall and award medals. Preparation and holding of the exhibition is a landmark event, very interesting in terms of the formation of project activities, the project culture. A number of points related to the exhibition, can be attributed to the protodzi (from the Greek. protos- first, initial, primary). Firstly, the main building of the exhibition, its architecture, the technology and organization of erection; Secondly, the opening ceremony. Thirdly, a set of directories, travel guides, albums, and, finally, fourthly-exhibits. We enter the data about the exhibition in order to show it in the context of the exposition building. After a dramatic and confusing epic with the outcome of the contest, when 248 projects were rejected. The main exhibition building was constructed under the project of the Englishman Joseph Pjekstona (1803-1865), Botany, Builder of the greenhouses, a specialist on the device. It is believed that the original sketch Pjekstona endorsed Robert Stephenson, engineer, famous for the construction in England locomotives and railways. The prototype of the contemporary Museum refers for example collection vehicles in Kensington Museum in London, the collection of minerals in the Mineralogical Museum in St. Petersburg. It is a systematic method of building Exposition. Material in the exhibit may be grouped differently. Scientifically, outbound from the contents of the exposition, the order of grouping and organization of exhibition materials is called

Method of construction of the exposition.Historical aspect

These methods correspond to the systematic, Ensemble, physical and thematic exhibitions.

First exposures, based on scientific principles of organization of material, have become systematic Exposition. Their emergence in the late 18th-first half of the 19th century was due to the rapid development process of differentiation in the field of science and the creation of specialized museums. A systematic method of exhibiting provides selection, placement and interpretation of homogeneous items in accordance with the classification system of a particular scientific discipline or industry. -stock show,
which acquaint visitors with little-known and not easily accessible collections; reporting exhibitions, which are created based on the results of the restoration works, on the basis of acquisition funds the so-called exhibition of new acquisitions.

In Belarus with access to print books A. I. Lokotko architecture: avant-garde fiction, absurd, " successfully grouped currents and stratification of the architectural avant-garde and are represented as solid permanent process. Even the phenomenon of the architecture that can be seen from the title of scientific research. In the way of exhibiting works of art could not form the Museum as such, namely its internal structure, and exerted on the style of the building as a whole. Draft Zaha Hadid and Museum Gugenghajma in Vilnius (Solomon Gugenghajm is a native of Lithuania. (Approx. AVT...) shows the opposite, that the museum itself on its style may not be associated with culturally Wednesday with its historical traditions. This is not a museum as soon as the center of a large collection of rarities, and Exhibition Centre. But the surrounding area is very large and somashtabno Museum. In this we see the great luck of this conceptual solution. As written by A. I. Lokotko, virtual design, virtual design created architectural direction with incredible plasticity, colour, combination of volumes.

Introduction to scientific concepts such as svetoplastika is an innovative product, because we used to perceive the Museum as a closed volume. That is the building without daylight source, explaining that "kills" paintings and graphics by ultraviolet rays, but the question is, what do you do with galleries and rekreacijsami? The usual simple techniques and modern methods design is busi and weighed. Sometimes it happens that the classic building complex stick purposefully geometrizirovannyj dissected the size that the unrecognizable species changes the structure of the building. What them to be at the contemporary Museum. We have identified the latest achievements of modern museum exhibition design. Put emphasis on the process of creating exhibitions in the USSR period flourished exhibition design in the works of c. Rosenblum, r. Kliksa, a. Amaspjura, b. Chuulazau (Belarus) and many other luminaries of Museum and exhibition design of the period 1980-1990 Gg. In the period of creative experiment was going always ahead.

Since the mid 1990-h godov begins the slow process of modernization of the exposures. This period and are devoted to these lines, when the whole process of creating exhibitions was concentrated in the major cultural centres, where the total number of the artists themselves at KZhOI in Leningrad and Moscow at the works of decorative art The Chamber of Commerce has reached several thousand highly skilled artists and architects. Was its World School of Museum design. After the events of the collapse of the USSR in the independent States of the overall trend of the State order for the aisles of the Republic of Belarus has raised the question about the existence of its national school of Design Museum without outside interference. We took the path depending on the masters from Russia at major museum projects. On smaller objects in small towns national staff coped with the task successfully. We are left without the Union of artists, which exists only on paper and in Union of designers come experts in advertising and designing commercial buildings. Pluralism stylistic currents and aesthetic views found expression in postmodernism as a new artistic direction. While the alogichnosti literal meaning of that term -"after the modern"-the name of postmodernism explicitly expressed the core of the concept of flow: not just a rejection of the ideas and techniques of modernism, but also a claim to his replacement. I must say that the emergence of postmodern mentality took place rather at the level of values and ideals, helped obshhefilosofskaja reorientation and change the ideological foundations of the culture of the end of the last century. Slozhivshis as in literary criticism, art and philosophy in 70-ies of the last century (j. Derrida, Foucault, Barthes, r. de man, J.-f. Lyotard, x. x. White Miller), later post-modernist attitude penetrates almost all branches of artistic creativity and scientific knowledge.

Due to the fact that we are dealing with the evolution of the project development of culture cannot dispute the fact that the Museum complexes of preceding periods, created in the late 1980’s, formed a clear direction for the new generation of architects of the period. Already then formed the practice of art designing museum displays in KZhOI is extremely rich and diverse. According to a researcher from St. Petersburg O. V. Veselickij, it included a large number of different approaches and principles in the Organization of exhibition solutions ranging from the most traditional, where was only the task collection view of a profile through various avenues, "styling"-design, to a meaningful multidimensional conceptual systems design, emotionally-shaped building Exposition and next to the "Declaration", narrative dramaturgicheskomu building Exposition Wednesday. This is the conclusion of researchers. [7.]

**General provisions**

-Museums are intended for collecting and acquisition of monuments of material and spiritual culture, their storing, studying and exhibiting.
Museums belong to a special type of academic research and cultural and educational institutions, engaged in various activities subject language exhibits.

Profile of the Museum, the functional specificity of the activities and collections, national identity, urban edge features of distribution are fundamental moments in building design museums.

Each museum should have an individual architectural and artistic decision, determined by specific collection and forms of activity. All museums feature permanent increase in the number of exhibits, updating and compositions. In accordance with that for museums cannot be asked to rationing like model design. The goal of our requirements is to form the basic principles of design museums and especially the most common-artistic and historical and local lore. When opening new museums or reconstruction of existing should proceed from the need to create in the region a cohesive, coherent Museum exhibition system, comprising the museums of various profiles, exhibition halls, monuments of history and culture and conducive to the most effective and comprehensive display of history, nature, community development, arts, as well as modern achievements in socio-economic and spiritual life. In this regard, it is appropriate to create centralized storage facilities with laboratories and workshops and preferential development of the network of specialized museums. Historically, the only possible location for a Museum in the town-center is exclusively and today remains relevant, although not formulated with such rigidity as before. There are many examples of the construction of museums outside the city (ethnographic, archaeological and Memorial, in the beautiful area that allows visitors to combine a vacation with a visit to the Museum). Many museums open at the village-the increased cultural level and erasing faces between urban and rural areas.

Preferable to accommodation in the city centre. Museums are the main objects of city formation of the ensemble. Consider the inclusion of this requirement museum complex of culture institutions, together with other museums, theatre, exhibition hall, library, archive and information center, recreational institutions. Cooperation complements the functional program Museum and attracts new category of visitors; (figure 185) the proximity of the Park is to open device exposure, natural protection against noise and pollution and create the necessary Museum recreational areas; (fig. 186.) sufficient area for the construction and future of the Museum's expansion (fig. 187). The territory of city infrastructure and their proximity to parks and adjacent territory urban Minsk Pobediteley Ave. (fig. 188).

These requirements do not apply to museums that are associated with a specific place: memorial museums; (fig. 189) figure 189. Dacha in Art of Ilya Repin, archaeological museums at the excavation site; (fig. 1.90), museums, businesses and educational institutions; museums monuments; (fig. 191) Catherine Palace. open-air museums, requiring large area of undeveloped territories with the landscape, characteristic for this region. (fig. 192) Museum of Belarusian life. When choosing a place for the construction of the museum requires integration of the following main factors: social goals: preservation of cultural heritage and its propaganda; improving educational and cultural level of the population; research Research; (fig. 193) purpose and specificity of the Museum: the Museum's place in the outline structure (Central, head, branch), the type of collection funds, preferential development functions (research, scientific, educational and leisure); the characteristic city (locality): population, settlement patterns, the estimated coverage region Museum, transport scheme, the development prospects of the city (locality) in General and presumptive district for the construction of the Museum, historical and cultural traditions, the development of tourism. Analysis of the structure of visitors the historical and local lore museums showed that nonresident constitute a significant portion of visitors' audience-from 32% in the largest museums of up to 78% in small district. Consider the NATIONAL interiors) in Minsk. For the regions with high density of population and developed public transportation Intercity significant influence on attendance provides population gravitating localities; (fig. 194 natural environment: topography, vegetation, water bodies, geological characteristics, climatic conditions (in terms of preservation of exhibits and the Organization's ability to open site), (fig. 195) the shape and size of the plot, restrictions on use, including noise, vibration and pollution, suitability of terrain for spending leisure activities; (For example the Festival of historical rekonstruktoriv in Mir castle (fig. 196).

Consider such factors as population structure: socio-professional and age structure, educational level, cultural needs, tourists; Another factor. Transport accessibility: public transport system in the area of the construction of the Museum, accommodation parking areas, pedestrian accessibility to the Museum (easily available-15 min walk or drive to the local transport is available-15-30 min); Techno-economic considerations: landscaping, conduct related to the construction of the Museum activities (roads, communications, etc.); For example "Blok" Museum in St. Petersburg (fig. 197) special requirements. Regional history museums: the originality of naturally-natural landscape and architectural environment as elements of the exhibition show. Art museums: the possibility of placing works of monumental art on

- **Recreation zone** designed for leisure visitors and can be combined with the input or exhibition areas.
- **Economic area** includes necessary outbuildings outside the Museum building (garages, warehouses, transformer substations). it is desirable to its placement on the part of sending and receiving exhibits. Lot Museum depends on the size and nature of the Collections. the Museum should be on site at least indented in 15 m of red lines and urban highways with the aim of creating green protective zone. The plot of the Museum should present an opportunity for expansion of the building in the future.

- Dependence of space exposure and the plot is as follows: Table 4 (area of exhibition area)

<table>
<thead>
<tr>
<th>Exhibition floor area, m²</th>
<th>500</th>
<th>1000</th>
<th>1500</th>
<th>2000</th>
<th>2500</th>
<th>3000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land area, HA</td>
<td>0.5</td>
<td>0.8</td>
<td>1.2</td>
<td>1.5</td>
<td>1.8</td>
<td>2</td>
</tr>
</tbody>
</table>

The most common ratios of different areas of the plot are listed in table 2.5.

Table 5 (percentage of built-up area to the size of the exhibition area, other factors)

<table>
<thead>
<tr>
<th>Built-up area, %</th>
<th>Porches, sidewalks, playgrounds for parking, %</th>
<th>Open exhibition playgrounds, %</th>
<th>Greening, %</th>
<th>Farmstead, %</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-30</td>
<td>10-15</td>
<td>10-15</td>
<td>30-40</td>
<td>5-10</td>
</tr>
</tbody>
</table>

3.1. 3. The functional program

- The content of the exhibits and visitors form the basis, of museums, define the structure, composition and space (see table 6, 7.)
- When designing museums should consistently be the principle of maximum separation of two main technological flow: the route visitors and ways to move objects.
- The main activities of the museums is: formation and storage of collections, research, organization of the permanent exhibition, the device exhibits, cultural and educational activities.

Table 6 (composition ratio and space)

<table>
<thead>
<tr>
<th>The content of the exhibits</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Show</td>
<td>Exhibition and exhibition halls</td>
</tr>
<tr>
<td>Collection and storage of</td>
<td>Storage, restoration workshops</td>
</tr>
<tr>
<td>Study</td>
<td>Working room</td>
</tr>
</tbody>
</table>

Table 7 (composition ratio and space)

<table>
<thead>
<tr>
<th>About visitors service</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Function</td>
<td></td>
</tr>
<tr>
<td>Reception</td>
<td>Hall, kinolekcionnyj Hall, kruzhkovye</td>
</tr>
<tr>
<td>Show</td>
<td>Exhibition and exhibition halls</td>
</tr>
<tr>
<td>Info</td>
<td>Information services, library</td>
</tr>
</tbody>
</table>

- **Formation and storage of collections.** Functional program Museum performs specific means. Real monument is the basis of a different mind.

The identification, capture and acquisition funds are spent on the profile belonging to the Museum. Depending on the significance of the exhibits of the Museum are divided into basic and scientific-auxiliary.

The architectural aspect of the problem involves the need to have special facilities for storage of funds by type of exhibits, working space for employees of the funds of the scientific archive storage, back-up areas for regular replenishment of the collections the possibility of updating the permanent exhibition and exhibition devices. Growth of museum collections per year, on average 3-4%. Thus, funds the majority of museums are doubled every 25-30 years. Development of the Museum is mostly accounted for by storage facilities.

Research consists of several consecutive phases: definition and classification of material science in handling cultural and educational purposes, placing income in funds and exposure. Scientific
classification of museum collections is reflected in the compilation of catalogues and other scientific supporting documentation. The final phase of scientific processing of Museum material are organizing exhibits and scientific publications. Conducting scientific work by Museum staff and experts of the funds is ensured by the availability of all materials stock collections. Research plan includes the formulation of scientific concept of development, Museum thematic structure, topical exhibition plans and architectural and artistic events on execution of exposures. Head museums carry out scientific-methodical assistance to affiliates. Protomuzejnaja form is a project of the Fairgrounds for the first international exhibitions. The Middle building crosses the transverse nave with overlapping in the form of a cylindrical Vault once stood over the building at 31.7 m volume of the building chlenilsja three ledges that formed the side aisles lower height. The design of the building consisted of 3300 cast-iron pillars, iron frames with glass filling of three glass plates size 122 x 25 cm and farms that relied on the pillars. (fig. 198).

Permanent exhibitionis the main link to the Museum's activities, which is formed mainly of original exhibits, past scientific processing. The basic requirements for exposure: wholeness of architecture and planning building and scientific concepts creating a comfortable environment for visitors (deliberate motion graphics, lighting, information, possibility of individual examination and composed of tour groups, taking into account the interests of different categories of visitors); expressive art form filing the whole collection and selected materials in accordance with the structure and topical exhibition plan; measures on preservation of exhibits (lighting, temperature and humidity regime, protection measures). Organization-space architectures, includes both the actual exhibition halls and outdoor exhibition. A part of the premises of preferably include introductory Hall as organizing spatial start where visitors get first information about the Museum and celebrations are held. Kensington Museum. London (fig. 199).

Exhibition hallsis a leading element in the functional structure and architectural Exposition buildings architecturally-spatial building halls: their size, shape, the system of interrelations among themselves, with the rest of the premises and the surrounding space is determined by the purpose and specificity of exposure. General requirements for exhibition halls: spatial planning and artistic solution in accordance with thematic expositions assignment; possibility to organize end-to-end route around the Museum and selective inspection of the leading divisions; the possibility of changes in the structure of the halls in time due to the replenishment and updating of exhibits; relationship with the open Exposition; inclusion in the structure of the exhibition halls special recreation areas and facilities for the preparation of exhibits and storage of cleaning equipment. Exhibition halls must have technological relationship with the room and workshops. When designing them on different floors it is necessary to provide a freight elevator to deliver exhibits. In high-rise locations expositions preferable route organization from top to bottom. The exposition inside the halls can be arranged from left to right. The halls are required to observe the following temperaturno-vlazhnostnogo a mode: 18-22° c and 55-60% humidity. For monitoring temperature-vlazhnostnyma mode halls are equipped with appropriate instruments. In halls provides burglar and fire alarm system. The most common type of composition is the location of the buildings of the Museum exhibits around Central introductory Hall on the second and third floors. Location of exposure above the third floor may not be desirable, that does not exclude, in the specific circumstances of multi-storey compositions. Bungalows composition creates maximum comfort, both in respect of mutual accommodation of the main premises, and lighting. The advantages of this type of planning-the possibility of close connection with nature, the transformation and expansion of the Museum as a whole and its individual sections. Reduction of motion paths visitors and exhibits restricts the use of composite rasplastannynh buildings solutions to major museums. High Museum arrangement specifies the vertical zoning: the upper floors of the exhibition shall be allocated, which is formed around the nucleus of vertical communication or Central Hall. Store administration, Lecture Hall and various service premises occupy the lower floors. In this decision, the lobby is a composite node from which to start the development of vertical space.

Special requirements for museums of different profile groups. In art museums: the desirability of natural lighting in the halls with the exposition of paintings. orientation lighting is preferable to the northern side of the horizon. Exhibiting works schedule seems appropriate in specialrooms (fig. 200).

3.1.4. Exhibitionwork, jekspozicionyjcomplex. Techniques and typology

It is advisable to display work was one of the areas of the Museum's activities, the substantive content of which is:

- the design of the exposition;
- installation and dismantling of exhibits;
- conduct reorganization;
-exposure monitoring;
-the conduct of the current exhibition of documentation.

«Exhibition complex ". The basic structural unit of the majority of the exhibits is the exposition complex that combines components of Visual and semantic unity of exhibition materials-exhibits, scientific-auxiliary materials, texts-in accordance with the concept of the exhibition. Exposition complex may consist of homogeneous materials (clothing, complex set of documents, etc.), or include different types of Museum sources: material, written, graphic, make up the thematic and Visual unity.

Exhibition complexes can be classified by types: ethnographic complex, memorial complex, personal, etc. Ensemble as a separate Exposition complex is also often included in the thematic exposition. Today in museums are increasingly practiced exactly such blending of genres"(fig. 201).

A special kind of complexes are finishing scenes ("curly interiors"), they were widely used in museums since the late 19th century, especially widely-in ethnographical exhibitions.

In the Museum-shaped and narrative shaped expositions Exposition complex can be transformed into a Museum still life, creates an artistic image is a work of art exhibition (fig. 202).

«Exhibition receptions. For optimal layout of exhibition materials in complexes researcher together with the artist choose exhibition techniques, there are ways of grouping different materials:
-allocation of exhibition centres and leading exhibits, bearing maximum conceptual and figurative strain (fig. 203);
-détente by creating an empty space around the most important exhibits with the aim of emphasizing to them the attention (fig. 204);
-identifying the relationships between objects, mutual reception "documentation" (fig. 205);
-mapping, including contrasting (contrast display) (PIC. 205);
-«massive» displaying similar materials, focused on a small area (fig. 207);
-location of exhibits requiring consideration at close range, within the most comfortable for viewing the exhibition zone-area vertical surface of the exhibition premises at the level of 70-80 (lower bound) to 200-220 cm (the upper bound) from the floor (fig. 208);
-Organization of an exposition in the window "allowing through doorway showcases" peek "into a different space and time (fig. 209);
-Select the first and second plans, as well as the creation of a covert plan for exposition in turniketah, cluster stands, etc. (figure 210);
-the use of mirrors, loop, rotating podiums etc. techniques (fig. 211).

Creative teams jekspozicionerov find and produce their own original techniques for creating exhibition complexes.

«The main types of expositions"The type of exposure is determined by its building method determines the nature of interpretation of exhibits, expositions in content and form, the interaction between scientific and artistic components design, cooperation of expositioner and the artist. Today it is difficult to speak about the prevalence of one or another method: use a wide range of exposure means a combination of different methods. Diversity creates the diverse, vibrant picture that represents the museum world today.

Systematic Exposition
The substantive basis of exhibits of this type constitute a collection of similar items, systematic and invoiced in accordance with the classification adopted in the scientific discipline or industry, and basic structural unit- systematic (typological) series.

Most museums today use a systematic method in one form or another of his exposition activity. The exhibition forwarding and out of stock collections, a large part of permanent exhibitions geological, Zoological and other science museums, expositions of scientific museums in systematic series. Increasingly encountered in the museums exhibition "open storage" as well as funds, usually built on a systematic method (fig. 212).

Ensemble of the exposition
The ensemble remains expositions or recreated one-piece ensemble Museum objects with relationships that existed between them Wednesday in existence.

Band method applied primarily when creating expositions in museums, palaces, museums-museums-estates, museums-churches. At exhibiting natural-scientific objects constructed according to this method of Exposition is called landscape exhibition. As a specific type of ensemble open-air exhibits can be seen muzeeficirovanny ensembles, territory Wednesday fragments (fig. 213).
**Thematic Exposition** based on the thematic complexes, with the help of museum objects, their reproductions, scientific-auxiliary materials and texts; together, they are designed to uncover specific topic. At some point for thematic expositions it was characterized by overly broad use of auxiliary materials and texts, which are often offset by the lack of genuine items that caused criticism of the method. However, at competent building exhibition complexes based on genuine exhibits themed method to this day is one of the most common when creating local lore, historical, natural and scientific exhibits.

Filling the thematic complex imagery, emotion leads to transformation of the exposition in the Museum-shaped Museum. The heyday of figurative design expositions method comes in 1960-1970-ies on the basis of imagery the exposition primarily choice and becomes further grouping of exhibits. If there are expressive image of museum objects, you can create virtually without the use of tools. In expositions, built by this method, are beginning to play a very important role colour and light, connect audiovisual systems (fig. 214).

**Figurative-narrative Exposition** muzeologami are considered as an independent art works, synthesizing elements of architecture, art, design, theatre, drama, etc. Already in the very title stressed the special role of the dramatic plot— the sequence of images, artistically organized through spatio-temporal relations. Narrative shaped method of building exhibitions—the youngest, built by this method of exposition are few and far between (fig. 215).

A kind of open-air Exposition becomes muzeeficirovanny ensembles, territory, fragments Wednesday.

"The exposure Scenario." The script is one of the sections of the design process, there is no definite exposure. The definition of the term "script"; it sees "a play for Director-artist", «perceptual plot Exposition." Write the script yourself or Museum workers invite for this professional writer. Screenwriter develops "dramaturgy" disclosure Exposition theme, exposition, images, models and describes the process of perception expositions the visitor. Sometimes the script replaces the thematic structure or topical-Exposition plan. The script becomes a binding the documentation form where the exposition included sophisticated technical means—static projections, video, etc.- unfolding in time.

"This proposal was based on the fact that the main goal in designing the Museum exhibition is a complex task and based on at least three of its essence of patterns:

- **firstly**, it is the synthesis of at least two times, the existence in the image exposure time: time of the Museum storytelling, and when it takes place, i.e. the time of creation of the exposition. Temporary polysemy image creates the visitor feeling his simultaneous existence in two tenses, i.e. their sense of involvement in the events of history, culture, and at the same time gives more acute today's assessment of these events.

- **secondly**, it is the synthesis of spaces. Architectural space of the Museum and its exhibits are in the space of complex relationships, including functional, stylistic and emotional connection of these spaces.

- **thirdly**, this synthesis, the relationship of the individual exhibition of objects that make up the reified, visually perceived, prochityvaemuju structure of a museum exhibition. For the Organization of such a structure, you must classify participating in its building that make up the fabric of the exhibition complex, subjects, determine the nature, place and role of each in the holistic organic Museum space. At the present stage of development of Art Museum exhibition seen by five distinct, possessing specific characteristics, actively participating and playing their roles in the exposition complex subjects. This is the original Museum, display props, specially crafted work of art, model or maquette, a copy or the scientific and the artistic reconstruction.

The traditional view of teaching tasks Museum exhibition was originally mistakenly. Museum exhibition, like any work of art, teaches, and awakens the Association creates images, thoughts and feelings, enriches culture as creators exposure and its visitors, even if this visitor schoolboy. The exposition is not illustration for textbook and the tool of formation and perfection of personality. Contemporary museology under Museum Exposition understands complete subject–spatial system, in which the museum objects and other exhibition materials combined conceptual (scientific and artistic) plan. Museum expositions made subdivided into standing (stationary) and temporary; temporary exhibitions called the exhibition" [12].

Analyzing the condition of the exposition of the contemporary Museum, I would like to point out that over the past quarter century since the end of 1980 Gg. scope of Museum and exhibition design around the world changed radically shifted themselves structural links that activity. Few people in their time knew how to us generally passed from Europe Museum gathering and collecting as a cultural
phenomenon. If you follow the path to the creation of the exposition of the future Museum of the artist-designer of the Museum to private scientist that takes upon itself the hard work exhibiting relikvijnogo material in the Museum, before he held for years and even decades, and today in the world there are technologies that enable the Museum to see the Museum on the monitor 3 programmes DMAXis so clear and evident that the concept of layout and design of the Museum takes on a whole other form.

Over the last decade under the influence of the Internet as a powerful information resource has changed our opinion about the Museum, in which we see a special "institution", predicting the future and showing great past. Consequently, it is necessary to enter in a new scientific understanding of the problem. More than forty years no publications of its kind in the scientific literature. The most comprehensive coverage of issues related to the study of the experience of the exhibition work we can trace in scientific articles by m. Gnedovskogo. The main emphasis of the researcher concentrated precisely on the design of museums. Periodically for two three per year from 1985 onwards, the scientist explained the basic methodology of artistic design (see. List of sources used).

As we indicated above, the material in the exhibition can be grouped in different ways. Scientifically, outbound from the contents of the exposition, the order of grouping and organization of exhibition materials is called the method of building the exposition. In the domestic muzeevedeni traditionally entails the following Basic methods of exhibiting:

- systematic;
- band + theme;
- landscape;
- theme + band;

It should be borne in mind that all these methods expose often integrated: systematic Exposition may be combined with the ensemble and landscape topical exposure may include items not only Ensemble, but systematic Exposition. The choice of methods for exhibiting depends on many factors, including the profile of the Museum, from themes and targets broader exposure, specifics of the collections, the size of the exhibition areas. The first in the second half of the 1920-ies. theme or cluster display method to develop historical-revolutionary museums in relation to their theme is class struggle, economic and political history. With the 1930-ies. It has become the predominant method of exhibiting in Soviet museums; is currently the leading mainly to historical and local lore museums (fig. 1.22).

Band method

In the late 19th and early 20th centuries in Western Europe, the first exposition, consisting solely of ensembles. It was an exposition of open-air museums. Ensemble Exposition saves or recovers on the basis of reliable scientific data actually existed or typical for a particular era of sociocultural environment.

They exhibit characteristic memorial museums, музеевированный historical and cultural monuments-palaces, manors, peasant huts. Her examples include historic interiors and their fragments, re-creatable museums not only humanitarian, but also science profile. The structural unit of the Ensemble show is the exhibition complex that saves or reconstructs existing Wednesday existence exhibits. It can be composed of various exhibits of tools, weapons, clothing, goods, furniture, decorative arts, Visual and written material. Since the complex reproduces the actual or typical communication and relationships between objects, in its content and visual perception, it is a complete whole. We have provided this example does not accidentally. Not always a young specialist, for the first time faced with the design museum will be able to imagine the complexity of incoming order to him. Not all will depend from him. There are things that lie on the surface and seem to be quite achievable. Let's look at this issue from the point of view of the General requirements to the project of the Museum or the museum complex.

As an example we use the filming Memorial "Brest fortress" authored in 2011 year during inspection of the Memorial. To understand why this method of construction is more progressive when compared to other historical in its jevoljuciand consider the brief historical information about its occurrence.

Built Memorial in 1969-1971 Gg. on the territory of the Brest fortress-hero to perpetuate feat participating in its defence in June-July 1941 Gg. Authors: sculptor a. Kibalnikov (artistic director) a. Bembel,. Solitary guitarist, architects b. King, v. Volchek, v. zankovich, y. Kazakov a. stakhovich artist-architect g. Sysoev. In developing the project of the Memorial was attended by inzhenenery-constructors m. Gordin (Chief Designer of the project), m. Mets, Chief Engineer of svetotehnik l. Roshal. The Council of Ministers of the BSSR handed Memorial to the Ministry of culture of the BSSR which by order of 27.07.1971 merged it with organizational defence Museum Brest fortress-hero (from 1956) was created by a single institution of culture " Memorial complex "Brestkaja fortress-hero", which entered the Museum as a basic structural unit of thecomplex was opened 25. 9.1971. Thus, the Museum building
itself is only one part of the Memorial. The exposition of the Museum was built on the historical and chronological, and particular problematic method. It represented 4000 items. The main species number make up photos, documents, events and objects found at different times on the territory of the Brest fortress. The main theme of the exposition is always the defense of Brest fortress in June-July 1941: it takes 4-7 rooms (more than 30% of the exhibition area)

Topics on history of Brest-Litovsk fortressXIX-the beginningXXcentury periods its finding in part of Poland in 1921-1939(fig. 1.17) of the USSR on the eve of the great patriotic war reflected in 1-3 m halls; (fig. 1.18) 1941 Brest garrison warriors participated in other operations of the great patriotic war, the guerrilla movement, the war with Japan in 1945, the role of the memorial complex Brest fortress-hero "in the patriotic upbringing, her reflection in literature and art. In 8-10 rooms (see annex g).

From the list of project participants, it is clear to us that solved the daunting task to State which camenot only architects but also lighting engineers, operators a wide variety of specialties, parks professionals, environmentalists, etc.

Thematic called the exposition through the exposition of materials opens a specific theme, plot, problem, creates a Museum image reflected developments or events. The main structural unit of thematic Exposition is the topical exhibition complex that represents a group of objects of different things, documents, visual materials. Gradually, the mere sight of internal organisation "brestskaya fortress" Museum acquires new meaning and changes in the method of thematic exposition (fig. 217).

Consider its structure to build example exhibition materials.

Exhibition materialsThe exhibition comprise the Museum items, but alongside them as exhibition objects, i.e. objects specially created for display instead of the Museum the subject or the object vnemuzejnogo with similarity to him and pass all its essential features and properties. This is a copy, reproductions, casts, models, models, models, models, reconstructions, replicas, holograms. (fig. 218).

Some types of reproductions of very closely match the original. This applies especially to copies, reproductions of slepkam. Copy is an object designed to simulate or replace other object acting as the original or the original. Distinguish two kinds of copies. One of them is a modern reproduction of a Museum object. The second type of copies is a repetition of the artworks, which is made by the author or another artist; When a copy of the author creates, it is called copyright repetition, or replica (figure 219).

Copy may differ from the original by technology or size, but should accurately reproduce its style and composition, unlike the replica in which the minor details of the original may vary. Copy of famous works of art are widespread already in the 2nd century BC in ancient Rome. Copies of the second type are the monuments of history and culture and as museum objects are included in the main Museum. A copy of the scenic, graphic or photographic reproduction made printed, usually in a different, larger or smaller size, called reproduction (fig. 220). Accurately convey the appearance of the original casts with works of sculpture and decorative arts. Receive them by withdrawing the original form is strong, plaster or made from wax, clay and other plastic materials, and fill it in plaster. More accurate casts, cast in plaster forms. Size, shape, color and texture of the original exactly reproduce the Dummies. They can be made from the original by exact measurements, but are sometimes created by descriptions or pictures. (fig. 221). The loss of the monument of material culture based on scientific reconstruction of surviving fragments or descriptions created so-called modern replica is an exact copy, made from the original material and its the same size. Playback can be done in distinct from the original scale and technology, but it should give the correct Visual representation about it. These are the layouts and models that are executed in a conditional basis. The layout is a three-dimensional reproduction of the appearance of the object that is created in a certain scale and allows some conditionality in the show (Figure 1.30). Usually in the form of mock reproduce industrial and household interiors, the appearance of individual buildings, landscape and topography. Unlike the layout models stores design principles and the texture of the original. Models are created in cases where you want to change the scale of the subject that cannot be represented in the exposition because of its size, when you want to show the process of operation or of the work of the subject, or the simplified scheme, conditional subject to illustrate it, when you need to provide a subject that exists only in your project or plan (figure 222). In the last decade in the Museum sphere increasingly gets a new way to create optical double subject-holography. Hologram-3-d copy of the optical is a real object, which is created by recording images of the subject on the photosensitive plate or film using laser technology. Creating a hologram copies of works of art-work is very delicate and creative, requiring special knowledge in the field of art history, so it is akin to the work of the artist-kopiista. To establish semantic relationships between groups of objects in the exhibition are introduced maps, diagrams, charts, tables, and other scientific-auxiliary materials (fig. 223). However, their improper use can distract the visitor from Museum objects and thereby violate the specifics of exposure. Therefore, they should not
"clog" exhibits—originals its excessive brightness or oformitelskimi effects. A special place in the exhibition belongs to texts, content they should be unambiguous, clear, concise and accessible as possible for all categories of visitors. Texts usually are subdivided as follows:

- uppercase (oglavitelnye);
- wheel drive;
- explanatory;
- jetiketazh and indices;

_Uppercase texts_ help the visitor to navigate the exposition and contain the names of the halls, thematic sections, exhibition complexes. _Lead texts_ is akin to jepegrafu in literary work (fig. 224). It expresses the main idea of the exposition as a whole or any of its sections, those halls complexes. _Explanatory (explanatory) text_ represents the annotation to the Hall, to the topic, to the complex or to an individual exhibit. It contains information that lies outside of visual perception exhibits (fig. 225) indispensable to any Exposition is the label, the collection of all labels this exposition is called jetiketazhem. Label is the text containing the name of the subject, its attribute data, that is information about the material, size, method of manufacture, the author's affiliation, social and ethnic existence Wednesday, the Venetian Villas and Memorial significance. At the bottom of the labels needed information about what exhibiting: an original or a copy. There is one methodological rule. If the exhibition features mostly originals, the jetiketazhe can celebrate only copies when exhibiting mainly copies of the material, you must specify the jetiketazhe originals. One and the same subject included in different exposure, can have different in form and content labels. For example, in historical museums to fine material labels do not begin with the author's name (as in the Art Museum), and with the title. Labels should not be cumbersome, but also excessive laconism of the information contained in the label is not justified, since the visitor survey and monitoring their reactions show that the Museum viewer needs a maximum of details the exhibits. In order to facilitate visitors, alone osmatrivajushhim exposure, the ability to navigate in it, a system of pointers. It is above all the plan of exhibition halls, containing the name of each of them. At the entrance to a separate room often placed his plan showing the route names and numbering exhibition complexes. In the halls use pointers in the form of arrows on the wall or on the floor. It must be remembered that the texts are not specific means of expression, so the Museum Exposition must not be overloaded. In recent years, expositions museums increasingly find,_fonokomentarii._Voices of birds, animals and various other natural noises are reproduced in local lore and science museums. Music, theatre, literary museums include the exhibition as the main exhibits documentary recording the best musical ensembles and soloists in the world, the voices of poets and writers. In architectural museums-reserves are often used folk records and ancient Muse _Doll Museum._ (fig. 226) active and specific components of architectural-artistic ensemble are _color and light._ They can combine exhibition complexes in a harmonic whole, to focus on the most important exhibits and compositions, achieve a certain emotional reactions visitors. Choosing the right lighting facilitates accurate color exhibits. Specific color and lighting solutions can add the missing context. Of great importance for perception of exposure has its _spatial solution, i.e. the location of the exhibition materials and exhibition equipment in the space of the exhibition premises._

_The right balance of elements of the exposition of the ensemble, their relationship, grouping, the definition of dominant—all this is of paramount importance to create an artistic image of the exhibition._ Spatial articulation of the exposition, you can organize the movement of visitors and the rhythm of the inspection, to separate one topic from another primary from secondary, enter spatial pauses separating one from the other works combine disparate parts in a single whole.

So, depending on the nature of the exposure, her subjects and other specific conditions the artist uses to create a public image of all available _Tools_ palette or any part thereof. Sometimes a figurative start achieved by the layout of the exhibits and their complexes, in other cases, emphasis is placed on a specially created works of art, others on the architectural decision of interiors exhibition premises Museum. The Museum specifics to the greatest degree corresponds to the first path, when the image of the ensemble is created based on the exhibits and scientific content with the support of artistic-Visual and technical means. Depending on experience: exposition there are other solutions that cannot be taken into account in our recommendations. And that's why we've included a quote from sayings of well-known Russian specialist, writer and author of many major museum projects: "the myth of the" new Museum "was established in Russia for decades. Each of the mifotvorcev, it does not matter-latent, or public, nurtured his version. Therefore, when in 1989 g. scandalous Exposition opened Rijksmuseum V.v. Mayakovsky, the voices of domestic muzevedov divided: half in favor, half against, representatives faces further afield can be read only one sense is ecstatic surprise. Spoiled luvrami and
skansenami-classic collections and revived the subject groups, tired of virtual computer show, the inhabitants of another world could not fathom: as from shabby things, window glass, rusty iron, podnozhnogo stone and paint turned out a piece of art that even hard-to-find genre definition? " It turns out you can create exposure and outside to attract stock collections of objects. It's like a theater things combined in a new form, the name of which is a bit shifted and today this type called instolljacija(fig. 227).

3.1.5. Design features of the exposition

"Major museums around the world have launched an unprecedented project is recreating the famous sculptural group of the Athenian Parthenon using the latest computer technology. To date, fragments of sculptures of the Central Temple of the Acropolis are in ten museums in eight countries. The British Museum of London now has the largest number of sculptures from the Parthenon. However, many fragments are in the Paris Louvre, museums of Rome, Vienna, Palermo, Munich, Copenhagen and several other cities. Now a team of scientists has begun to scan using laser sculptures in the British Museum. Information obtained by using the laser comes into the computer. Afterwards, will be joined by fragments that are in various museums in a single unit. Thanks to the latest technology from marble is done prior to the tenth of a millimetre accurate copy of the sculptural group of the Parthenon. It is expected that recreated the composition will be transferred to Greece on the eve of the opening of the Olympic Games, according to ITAR-TASS. The Athenian Temple of the Parthenon, dedicated to the patroness of the city of Athena Parthenos, is considered a masterpiece of world art. It was built in the middle of the 5th century BC by the architect Iktinom. Building around the perimeter of the surround 46 Doric columns-for 8 with face and 17 with the side facades. All columns kannelirovany. Pediment cornice and columns are made of marble. The temple's roof was wooden. In Celle before the statue of the goddess stood, made by the sculptor Fidiem of marble and ivory. Gable and eaves of the building were decorated with sculptures. Around the perimeter of the exterior walls of the cella at an altitude of 12 meters of tape stretched the famous frieze.

In the early 19th century by Lord Elgin took a large part of a frieze in London, and in the year 1816 it was acquired by the British Museum. The architectural appearance of the Parthenon has changed several times over the centuries. In the year 1687 the Turkish army used it under a gunpowder warehouse. The explosion, which happened during the siege of the city by the Venetians, seriously damaged this outstanding architectural monument. In the 19th century, the Parthenon was partially restored. Many of his artistic treasures have been looted and sculpture taken at various museums around the world. The restoration of the Acropolis most important international program, under the auspices of UNESCO. Museum design considerations more fully fair published in the monograph "Architectonics Museum exhibition. Subject-spatial and functional bases Wednesday and art designing Museums" [45, pp. 32-45]. A novice designer, which mainly addressed to monograph should at the stage of predesign analysis that dominates when defining design strategy to assimilate a number of rules to exclude mistakes and not rehash the whole project.

3.1.5.1. Artistic design of exhibitions includes the following main stages: preparation of thematic structure, topical exhibition plans and scenarios. Thematic structure defines the main themes and topics that are topical exhibition plan supplemented by information about the exhibits, their sizes, ways and means. Both documents were prepared by the Museum.

3.1.5.2. The script is a detailed topical exhibition plan indicating the characteristics of space art, story, Visual and technical tools and techniques required to implement each plan item where form and content of the mutually linked together academics and artist. Architectural design of the building should come from the script, give it a spatial expression that emphasizes his integrity, create opportunities for proper emphasis.

3.1.5.3. The basis of the exhibition display in museums are authentic artifacts, which are combined in thematic complexes for disclosing the contents. Thematic complex can include several plans show with varying degrees of detail the material to satisfy the needs of different categories of visitors. This same purpose serve specially designed information services (or tools). To enhance the emotional and artistic impact of the exposition are widely used various artistic and technological means, components together with authentic exhibits holistic visuals.

3.1.5.4. Organization of a Visual strategy visitor behavior implies the possibility of coverage and exposure assessment in General for a decision on further inspection activities and sequences. in view of the Psychophysiological features perception of visitors and build exposure determine the zone enhanced visual information and Visual. Sharpness of perceptions dulled from the monotony of colour and grey
space. Therefore, exposure it is important to have special zones to switch the attention of visitors and recreation.

3.1.5. 5. When you build a chart exploring the central place in the exposition should be given to host leading exhibits, allocated by means of artistic design (light, color, background, framing). Practice of operation of museums shows that in most cases the necessary and sufficient height of exhibition halls is 4.2-4.5 m, the height of the exhibition belt 1.5-1.7 cm at a distance of 80-90 cm from the floor. The length of the exhibition series should not exceed 20-50 m. Download square exposition zone exhibits shall be taken as 50-60%. Remove the Viewer from the exhibit usually equals its double height. Integrity of the visual perception of public space is limited to 24 m floor. Loading large exhibits and showcases was adopted within 20-30%, the main passage 2.3 m long and 1.5-2 minor m. Before leading exhibits desirable to leave a free space in 10-15 cm. Exhibition area per visitor is 3-4 m².

3.1.5. 6. When designing the rooms should strive to reduce window and doorways, rigidly fixed structural supports and partitions that hamper the replanning and the Organization of the exposition.

To comply with these requirements, the architect must use all variety of means at its disposal: the selection of the overall building, number of storeys, floor and ceiling levels, plastic of volumes and spaces, light and color accents, creating a composite accents and so on the opposite effect-from buildings to the exposition occurs when you use old buildings, where the structure of the exposure shall be carried out in accordance with the compositional development of existing interiors.

3.1.5.7. Route inspection can be forced, free or a combination.

Forced schedule with compulsory attendance of all the sections in a sequence characteristic of didactic exhibits, to a lesser extent for art museums. Sequence of inspection, it is advisable to organize from left to right and top to bottom in a multi-level building. Itinerary and the lighting system may become the defining moments in the construction of composite schemes. For a set of scientific content, and together the functional and technological issues exhibit requires the development of a unified concept art museum in accordance with the nature of the collection and its embodiment in the individual unique the exhibits.

3.5.8. Long-term development of the Museum can be accessed in three major forms: domestic redevelopment (adaptability); extension of buildings; the opening of branches.

3.1.5.9. Adaptability Requirement means that the Museum building should be designed to take account of changes and adjustments to the functional program in time. With architectural and constructive positions it is important to ensure the greatest possible reduction of supports in the interior of the rigidly fixed partitions, increased sorties and designing false ceilings that allow changing the height of the exhibition premises. Modular or other linking constructively planning size with parameters provides flexibility for change.

3.1.5.10. When designing the new Museum buildings, should pay special attention to the introduction of special firefighting activities. In halls and storages of recommended carbon-dioxide fire extinguishing. Electrical wiring necessarily hidden. Installing sliding grilles can only occur on ground floor Windows in agreement with Gospozhnadzorom. In the finish should not use combustible, toxic polymer materials. Of exposure and premises, where mass events. Lectures, films, meetings, must have at least two exits. In the exhibition halls and the aisles between equipment must not be less than 2 m and the main passage-not less than 3 m Warehouse must be isolated from the other rooms of the museum walls with a fire-resistance rating of not less than 2.5 h, walls inside the stores can have 2 - the time limit of fire resistance. The width of the aisles in the store is assigned at least 0.9 m and the main passages-2.5 m Museum building must be provided molniezashhitoj.
Organization of the internal space of the Museum

Lighting in the absence of a regulated system of reflection; use light-absorbing surfaces of walls, stands, floor and ceiling to avoid unwanted reflections; svetopogloshhajushhie the surface

The overall level of illumination must not create unnecessary contrasts. With a sharp drop of illumination should be transition zone to adapt viewers: in the central part of the field of view contrasts in illumination should not exceed 1:3 and 1:10 between the Centre and the periphery.

- From psycho-physiological considerations, preferably natural light when it allowed preservation requirements
- In most cases, are required to take the following measures:
  - fix hit of direct sunlight;
  - Visual communication with the surroundings.
  - Advantages of artificial lighting are as follows:
  - independence from weather conditions;
• use of the premises in the evening;
• creation of qualitative and quantitative characteristics of the lighting depending on the requirements of exposure;
• the ability to adjust the intensity and spectral composition of the light;
• ensure planning flexibility.

The device of artificial lighting should ensure:
• the possibility of a full-fledged examination of exhibits;
• individual illumination leading exhibits (or interior parts, representing artistic value);
• fire safety;
• normal working conditions in workplaces.

For the illumination of the workplaces of employees performing work of a high accuracy, it is recommended to provide additional local artificial lighting.

Currently, many design companies including Ukraine and Russia took over the functions of the Design Museum at equipment "(II)Museum Forum 26-27 September in 2014 were presented two Russian and two Ukrainian Museum company. And not a single Belarusian. Paradoxically, we are constantly in need of frames of Museum artists and old shots go off and do not wish them yourself prepare.

Possibly the first and second monographs, United by a common scientific name "Art means modern museum exhibition YAK Republic", approved in November the year 2011 Belarus will open the door to a new world Museum designing a modern student to professions "interior design". Our typological series hit the topics that relate to the company developed techniques for designing small museums. Such firm such as not being able to create showcases for the Hermitage or Gim or another major Museum, where façade design remained complicated constructive tasks that can solve only major Museum company or firm or Enterprise has in its arsenal the production cycle related equipment. For example, the Kremlin museums equipment was designed by collective of a factory "ZIL", producing cars and refrigerators and other consumer goods.

The modern Museum market today is reviving impact given the circumstances and may not be sustainable in relation to a market economy. In great detail the basic stages of development in practice showcases of museums set out in g. "Museum" No. 2 1989 g. whole story showcases described so precisely that for contemporary designers will not encounter issues which showcase pick for exposure. This fundamental study on typology of window dressing has not lost relevance in our time. Only changed production technology. Showcases modern retro and under classic showcase various designs and shapes-horizontal, vertical, desk, shelving, pendant, showcases of the circular review; a TYPOLOGY of SHOP WINDOWS. (figure 235, 236, 237, 238, 239, 240).

Design of museums today is of great importance. the customer may not always be able to independently prepare a project redeveloping exposure on a number of objective reasons, and in this situation, we come to the rescue. After close communication with employees of the Museum and the collection of their ideas for future expositions, we shall now proceed to create photorealistic 3D design project that contains (at least) the necessary equipment and (as Max) fully furnished in Museum exhibition equipment and exhibits information materials. Normally, at this stage, we develop and approve of constructive and functional features of the equipment. Further, when all fundamentally approved, we shall proceed directly to the manufacture of the equipment with its subsequent Museum delivery and installation (figure 241).

If the customer in addition to the manufacture and supply of the equipment require additional Museum assistance in preparation of information material (e.g., scan, or photo-peresjomka existing valuable materials with further computer processing, layout and production of information panels), after aligning all parts, we can provide it. Thus, we can provide a range of services for the refurbishment of the Museum or exhibition hall (fig. 242).

Lightness, transparency and stealth-the main idea in the design of our glass showcases professional class designed for museums, exhibition halls and galleries. The use of the latest technology edging enlightened glass at an angle of 45° allows you to create unique design showcases. Vertical seams almost invisible-they disappear due to refraction of light rays, and customers think in the ancient art of Liu or the unique archaeological treasures without being distracted by the equipment (fig. 243).

Tight execution of glass showcases protects against dangerous for particularly fragile exhibits air circulation and dust, as well as differences in humidity and aggressive ingredients environment Wednesday. You have the option of installing Active climate control systems, as well as bookmark
cassettes Prosolb (passive climate control)—allowing to maintain the museum showcase optimal humidity in storage range 40 ÷ 60%, if necessary. It is possible to bookmark special activated carbon cartridges, neutralizing active chemical elements allocated by stored objects (fig. 244).

Professional Museum showcases full vision is made of shockproof, enlightened type glass "triplex" with sidetracking 45° angle, the presence of polymer film between the glass fully protects the exhibits from exposure to ultraviolet radiation. Used in the exhibition system hardware lighting (fluorescent light with anti-glare grille, led and fiber-optic system) completely exclude the impact of ultraviolet radiation, as well as not violate vnutritemperaturnyj storage mode in the window (see figure. 245).

Fitted using track or wire rope suspension systems of shelves with smooth height adjustment, it is possible to manufacture all of any complexity catwalk colours onRALused high-quality powder coating. Heredisplay cases hoods are manufactured from glass, enlightened all visible edges polished, glued together by high-quality UFO technology, opening of Cap-smooth, gazliftah. Automatic fixing in the open position. Polik exhibition showcases fitted linen cloth (fig. 246).

If necessary, in a sealed cabinet can be installed metal boxes full extension to store graphics. All the basics (bollards) showcases performed on metal frame with adjustable legs. All products of Museum and exhibition equipment promoted privacy locks German production with the possibility of the manufacture of the master key (fig. 247).

While manufacturing and bonding of glass showcases are only used chemically neutral components—all equipment is made in accordance with the requirements of security of funds. All Museum and exhibition showcases this class combine the functions of the display and storage of valuable exhibits. Optionally runs photorealistic design project. Some options you can view on our website in the section "production association Raduga-LICK" has a lot of experience equipping of exhibition and Museum equipment large federal facilities (museums, exhibition halls and galleries) (ill. : 248).

Specialists design own all modern methods of computer-aided design and design that allows us to create projects of any complexity a close cooperation with artists and scientists from leading Russian museums helps us to develop exhibition glass showcases, meet the highest aesthetic requirements and safe storage of the exhibits. Exhibition equipment allows you to create different combinations (polygonal, and propylene, and the design of showcases different types of glazing used: glass "triplex", tempered safety glass, tempered glass. All glass edges are sanded, visible-polished. Processed ends at an angle of 45°. The upper and lower modules are made of special glass showcases patented aluminium profile painted powder technique on RAL. In the lower module has four adjustable supports. Glass shelves Cabinets are fastened to metal rods with a diameter of 6 mm or on cables, stepless adjustable shelves height adjustment. All-glass showcase has a hinged door with opening angles of more than 180° and possibility of locking key. Shop Windows of this class can be located in the exhibition hall as a free-standing and Wall shelves; can be either with or without lighting it. Exhibition equipment can be equipped with climate control systems (fig. 250).

The status of the producer of the exhibition and Museum equipment and availability of service center in Russia eases maintenance. Mobile exhibition stands and walls of the firm is a versatile set that allows you to quickly create a variety of options exposures. For each project we are ready to offer a customized solution. Partitions are assembled from fully finished modules are easy installation, Assembly, exposition of any complexity can be just two people. Exhibition stands are equipped with a system of transparent strings suspensions for exhibits (fig. 251).

Suspensions are height adjustable and horizontally, allowing you to implement any artistic idea of the exposition. Professional museum showcase for horizontal exposure is equipped with gas lifts for easy lifting CAP and lock it in the open position (Museum of the Ryazan Kremlin). All showcases this class dust, glass CAP is glued on UFO technology and equipped with gas lifts for smooth opening and lock in the open position. Polik exhibition showcases covered with linen cloth. Legs display cabinets feature adjustable support legs. Exhibition equipment of this class is designed for fairly frequent change of exposure. For these purposes, at the request of the customer, Cabinet showcases can be executed with
drawers to store instances of exposure or with shelves and gull-wing doors. All drawers have full extension metal handles is much easier to work with. CAP and a Cabinet lock with the key (fig. 252).

(From the history of panoramas (General provisions)

The original group form the museums-panorama, in which requires all-round view. By the end of the 19th century practice of science museums included panoramas and dioramas, which became a characteristic techniques of landscape exhibition method. Panorama (from Greek pan-all and view horama, catcher) is a large size lentooobraznuju a picture that is on the internal surface of cylindrical subframe and combined with the circle in front of her "substantive" plan-layouts structures, shapes. Panorama creates an illusion of real space surrounding the Viewer, is located in the round structure and dealt with courts, located in its centre. The first panorama was created by the Irish artist r. Barker in 1787 and was a circular image of the city of Edinburgh in 1893, in the Museum of natural history in Stockholm was created the first biological panorama, recreating the nature of Sweden. Unlike artistic panorama, where painting subjects front painted plan landscape panorama landscape serves only auxiliary means, which introduces the Viewer to the Habitat of animals (fig. 253).

Cutting plan took documentaries-stuffed animals, birds nests, vegetation, topography. It only covers part of the skyline and can be located on the wall as a semi and a rectangular room. So dioramas, do not require such large areas, like panorama, received in science museums are much more widespread. The meeting place of the imaginary picture with the subject plane every time will depend on the height of viewpoint (the artist, the viewer; worth, seated) and from the main beam direction of view. Angle of view is always 36°. The distance from the point of view of 0 to an imaginary paintings always stems from this angle. Real picture fits into the imaginary. Its size may be different. Distance to an imaginary paintings, as well as to the real, when any amount is always three (b. Kovalev). These data were extracted in kavalyou monograph "the golden section in art" in the recommendations. Peter and Paul on meaningful visibility scheme would be as follows. Consider what laws are illusory obeys device focused plan. "Obviously, these laws are to be found in the plane of psychological illusion, explanation which can help rule relief prospects. For illustration purposes, let's look at the picture. Further, the author says: "for example, the Viewer is on a viewing platform at the and topography SAT 5,400 lifted from it to the panoramic picture. By virtue of the laws of perspective and the psychological desire of man to provide ground horizontal terrain will seem him not upbeat, and horizontal, and the subject AB on the terrain more than its present size and much more distant from him (A1t0). With decreasing elevation 5,400 aside to the panoramic picture plot SD will also appear to be horizontal. However, with respect to the height of the subject of HELL will be the opposite phenomenon: it will seem closer and less (a2d2). Try to highlight important: it should be borne in mind the following patterns. Substantive plan in large panoramas and dioramas imitated bulky items actually life-size. It must not be overloaded with unnecessary details, not only those necessary characteristic attributes of the environment and the countryside, which finds its continuation in some picturesque volumes reside on substantive terms in such a way that part of them is transmitted in nature, and part portrayed on canvas "(fig. 254). [92]

] Currently the greatest surge of interest in the revival of the panoramically-diorama art is observed in China. On the evaluation of the Belarusian critic Boris Lazuko-Director of the Museum of ancient Belarusian culture, Russian Academy of Sciences of Belarus, while China practically tradition method of socialist realism, and many museums have panorama on the history of modern China. Furthermore the style of painting with its revolutionary fervor just satisfies the tastes of the Chinese leadership. We have some of these complexes due to the change in the paradigm of social order and the political course (Diorama "the establishment of Soviet power in Vyatka. Solomino, and several other dioramas) (PIC. 255).

Here's how the Ai in Lokotko comments on scientific publication "architecture: avant-garde fiction, absurd," this fact: "After the collapse of the Soviet Union around method of socialist realism in Soviet architecture emerged. It is believed that such a method in the architecture of the USSR was absent, it saw the nonsense. Nevertheless, new works, in particular Lithuanian researchers about the method of socialist realism as the historical gives (Evaldas Romanauskas, 2011) Soviet architects of the last decades of the twentieth century have reached advanced creative achievements, it is quite comparable with the best world samples. In the future, author of scientific publications cited a number of examples. In General, the correct score is not related to the Museum's practices. Just look and explore with the parties about the shaping of French museums as it becomes clear that the main leaders of this art form are still considered e. Detajl, j. Langlois, f. Filippoto, J.J. Daguerre and Russian military artists old the academic wing such as N.s. Prisekin, m.i. Samsonov, v. Dmitrievsky, Danilevsky e. Kornev-worthy successors of the French battle school. Over the past years 2013-2012 President Putin his decrees revived
not only the Russian battle painters (there was a period of stagnation-1997-2006 biennium auth. IG.), but also influenced the revival of the three imperial guards regiments: Preobrazhensky, Izmailovo, Semenovsky. All this in the synthesis gave a powerful impetus to develop the themes of the first world war from the shadows of oblivion, creating a direction towards the military-historical reconstruction. Open museums in military academies and Cadet chassis revitalized Russia. The magnitude of this problem has not bypassed and the Republic of Belarus. Created a unique complex of “Stalin’s line”, completed a large-scale Museum exhibitions of the Brest fortress, a new Museum of the history of the GREAT PATRIOTIC WAR in pobediteley Avenue (fig. 256).

Museums-diorama. While panorama introduces the Viewer as if in the center of the imaging events and allows to carry out all-round view, diorama(from the Greek dia-through and horama-type) provides an opportunity to consider the image only from Windows (with the exception of the tripartite, so-called alkovnyh dioramas). Present scheme dioramas is considered to be the most rational in terms of internal organization, and is presented in the above-mentioned recommendations for the design of museums. As regards the “clean” practices, as already mentioned above, many designers do not always cope with the challenges of exhibiting. Museum workers on the periphery often put artists and designers in an inextricable situation owing to the lack of the concept of exhibiting works of diorama art. The observation deck."The level of the platform should be a picturesque skyline picture minus the average height person (154 cm). The image on the hilly picture entails raising the level observation deck. Platform diameter and its height depends on the size of the picture. In a typical height of canvas 15 m playground has 14 m in diameter and is located at a height of 4-5 m from the bottom edge of the canvas. Entry and exit to the observation deck are made at a distance of 6-8 meters from the fence. It is desirable to share them to incoming and outgoing streams of visitors do not overlap. For the convenience of site inspection may be 1-3 levels in excess of the top over the bottom at 60 cm. The dimensions of the viewing platform must allow it is estimated the number of visitors, "according to recommendations of the same authors. The most difficult and hard work in creating works of diorama art is developing compositions of future works, the definition of the color system and the overall color pattern. Here artists often work directly at the Museum, thereby integrating all the skills of work in the field of easel paintings of picturesque with numerous experiments in the field of formation of the entire composition. All the preparatory work on the sketches, sketches, drawings, technical drawings in the Museum finds a clear and precise meaning.

One of the main exhibits of the Belgorod State historical and Art Museum was the country's largest diorama "battle of Kursk Bielgorodskoye direction", the plot of which was launched by the tank battle of prokhorovka. The 50-year anniversary of the battle of Kursk in the Museum on the town square in 729.9 sq.m was opened a permanent exhibition “scorched” on Earth. On the establishment of the scientific employees of the Museum worked in collaboration with a group of St. Petersburg combine painting and decorative arts under the guidance of V.m. Piskunova largely nature of the preparatory work identifies progress and coherence of artists in the definition of the vanishing points, i.e. the definition of perspectives, finalization as a bridge for model-plan ". "In front of the entrance to the waiting area is desirable (adaptation, such as the Museum-diorama "arc of fire " in Belgorod). The equipment includes umbrella reflector, which is suspended above the observation deck and hides from the viewer light sources.

Table 10 (comparative analysis of the most significant dioramas, performed by military artists Studio them. M.b. Grekov.)

<table>
<thead>
<tr>
<th>The title of the work and the city</th>
<th>Years of the project or construction</th>
<th>Canvas size in metres</th>
</tr>
</thead>
<tbody>
<tr>
<td>«Battle for the Dnepr» (Dnepropetrovsk)</td>
<td>1971-1975</td>
<td>14 x 60</td>
</tr>
<tr>
<td>“Forcing the Dnieper in the area Pereslava-Khmelnitskiy (Ukraine).”</td>
<td>1974</td>
<td>7 x 26</td>
</tr>
<tr>
<td>&quot;At Lviv direction&quot; in Lviv (Ukraine).</td>
<td>1974</td>
<td>6 x 30</td>
</tr>
<tr>
<td>&quot;Lyutizkyy foothold&quot; Novoselki (Ukraine).</td>
<td>1980</td>
<td>7 x 29</td>
</tr>
<tr>
<td>&quot;Museum-diorama&quot; fiery arc» Belgorod (Russia).</td>
<td>1981</td>
<td>15 x 67</td>
</tr>
</tbody>
</table>

On the table, reflecting only a small period of formation and development of diorama art in the USSR can be seen that the dimensions of works permanently transformed, and that underlined horizontal clearly dominates. As for the diorama «battle for the Dnepr», according to compiled by the staff of the Museum, you can see that the radius of the review reached 230 degrees, and, in fact, approached the
panorama. Some pre-war dioramas differed too large in size, but, unfortunately, many have not survived to our days and we cannot judge about their artistic dignity, considering the development of the entire art battle diorama (fig. 257).

At the Museum-diorama "fire arc" all of the above aspects of them originate mainly from the wishes of organizers, i.e. authors dioramas. Belgorod city authorities saw the noble task of perpetuating the grand event, the battle of Kursk, the panoramic art and initially insisted on building construction by type of Volgograd Museum-Panorama. But the authors have had a slightly different view: replace round panorama of diorama, thereby showing the battle itself only means and techniques of diorama art, somewhat different from the technical equipment of the panoramas, where the Viewer is located at a viewing platform in the center of the room. The project building dioramas differs from many known museums projects. in some museums, given the small size of the building or its historical value, it is impossible to embed a diorama in the Interior of the building, for which organizers the Museum creates new premises specifically to expose dioramas. So now comes in many museums around the world. In this situation, it is about creating an ensemble, which can be considered as a complex architectural complex should be based on history and Art Museum-Diorama with adjacent elements organized City Wednesday. It is noteworthy that the point of finding complex urban structure Wednesday also identified artists-diaramisty. This is confirmed by many oral sources; for example, in a private conversation of authors dioramas, recorded October 5, 1989 in Moscow. Modern building dioramas, The Museum diorama. "Arc of fire" Belgorod Russia (the appearance of specialized building to expose dioramas). The object is created on the initiative of the workers in Belgorod. Its construction is carried out according to the project team Belgorod architects headed by Pepper. Total area of the canvas, made by Cheboksary specialists-1005 square meters. On the creation of dioramas worked artists-Studio battle painters do not them. M.b. Grekov: people's artist of the RSFSR, n. Bout, honoured artists of RSFSR v. Sevastyanov and Shcherbakov and member of the Union of artists of the USSR m. Sychou (fig. 257).

The Central Museum of the great patriotic war are 6 dioramas, United by a cycle of five "Stalin's strike and defense of Leningrad. All of them are placed under the dome of the main part of the Museum building. Let's list them. Diorama Dmitrievsky "defense of Moscow", the Central Museum of the great patriotic war. (Scenic portion is dominant) Diorama n. Prisekina "the battle of Kursk. Central Museum of the great patriotic war, Moscow. (Mixing modelling-for plan through scenic terrain on the front of the layout) Diorama M.i. Samsonova "beyond the Volga land for us there is no" Central Museum of the armed forces. Moscow. (The common view of the exposure structure dioramas) (Fig. 1.85). Diorama in Siberian "storming of Berlin" Central Museum of the great patriotic war. Moscow. (deep field modelling-layout plan) (Figure 1.86) diorama "Assault of Berlin" Museum of Marshal G.k. Zhukov. G. Zhukov, Moscow region. 2010 figure 1.87. diorama. "The Defence of Leningrad. E. Korneev (figure 259,260, 261, 262.263)

1. Hall of Fame. 2. Military-historical "this Feat and win great people. 3. Hall of generals. 4. The Hall of memory and mourning. 5. The diorama ‘ Counter-attack of Soviet

General view of the Memorial in Moscow is a magnificent polyphonic ensemble-synthesis of architecture, urban and landscape adjacent to the Memorial buildings(fig. 265).

Very differently treated the theme of a unique museum devoted to the historical event in Kyiv. The basis for the creation of the Memorial served as a creative design and exploratory design of the people's artist of the USSR E.v. Vuchetich and architect E.n. Stamo. The work carried out by copyright collectives of Moscow and Kiev: V.d. Elizarovym, V.z. Borodaem, Ukrainian architects N.n. Ivanov, G.n. Sour, i.v. Mezencevym, N.m. Feshchenko, honored artists F.m. Sogojanom. The memorial complex covers an area of 10 hectares. Adjacent to it freely raskinushij on the slopes of Dnepr landscape park. E.v. Vuchetich. The Gallery overlooks the main square, tiled pavement. Hence well visible a huge Bowl with a laurel wreath, where in the days of national holidays and events fire blazing glory. On the right side of the two shestimetrovy bronze sculptural groups "arms transfers" and "Forcing of Dnepr" (authors v.p. Vinajkin, and F.m. Sogoyan). Expressive part of an overall panorama of the Piazza are the pylons cities made of integral granite blocks. The natural centre of the entire ensemble-12 metre Hill on which stands the main monument-a sculpture of mother Motherland with a shield and a sword in the raised hands. The height of the figure is 62 meters, total construction height 102 meters (fig. 266). The pedestal of the sculpture is both a building. The complex essentially marks the end of gipermashtabnyh museum projects in the Soviet Union, then for two decades, we have seen nothing of the kind.

**The emergence of new forms of exhibiting in commercial museum projects**

The contemporary Museum in itself has absorbed almost all the humanitarian and economic issues from the philosophy to the laws of market economy. A modern Museum is the symbol of the second state flag and partly even «brand» city. State: the Hermitage and GIM- World Ocean Museum-Russia; Guggenghajma Museum in Bilbao-Spain; The Army Museum in Paris in France, etc. What is the reason. The Museum Exposition and artistic means which were considered in a holistic analysis of the dynamics of development over the last thirty changed our understanding of the structure of the Museum. In a market economy, the Museum as a social institution will have to "survive" in not enough to simple terms. Obrazen Museum and is not externally dogmatic frozen architectural form, it is a special social institution with its very difficult destiny and scientific structure. These structures has its own methodology, its consistency, its priorities. Museum of forever changes in all respects in connection with the search expression free-thinking artist. It can have different overarching structure from a small room size 3 x 2.5 m and can be a terrific Ensemble as a Museum of aeronautics in Washington or military artillery Museum in Saint Petersburg. Its specificity subject long disputes Wednesday scientific intelligentsia and Wednesday designers and architects as the main performers of the concept on the part of the customer. There are forms of forced obedience to the dictates of the founder, there are forms of a liberal attitude to everything (recent years become occur precisely such processes) where phenomenal began to open the exposition, for example 16 most grisly museums, or Museum «Cancun» underwater for diving in Mexico. It is constantly transformed and modernized. In the old days about it dreamed of humanists and thinkers of the 18THcentury and the designers of spacecraft, in establishing its name for its great names. The twentieth century has given the world so many controversial political events; colonial wars and revolutions to full-scale genocide and strong improvements in design, technology, economics and politics that the Museum ceased to be just a gathering place for utilitarian household items, and appeared as a new form of progressive technical and humanitarian knowledge. But at the same time, the Museum has lost freedom and became a form of extract excess profits that especially strongly showed themselves in the United States. World design joined the United States after the industrial exhibition of the year 1926. The forms of furniture and fitments were under the conservative tastes of middle and wealthy sectors of the population who preferred hand made attributes of colonial or historic European-style. The ideas of the modern movement came to the United States only after the immigration here of leaders of the Bauhaus, hiding from the National Socialists. An essential place in the Organization and development of ideas of functionalism in the United States occupied the Kranburskaja Academy in Detroit, founded in 1933 year. Its leader, Finnish architect e. Saarinen saw her as low Bauhaus principles. Eight years after the end of the first world war and it became clear that Trade Minister g. Hoover made the right choice (art deco exhibition is very much influenced by the enterprising Americans). The Museum has become the policy
tools and scope for profitable and rapid investment. It is especially heavily discredited European museums. When private European collections became diverted overseas major art collections.

"In a market economy, the Museum is a proud agent of the reproduction process. However, the mechanical imposition on museology elements of a market economy without taking into account its specificity as a specific scope of activities with only her form product is futile. So the question a leading specialist in the field of Museum marketing Fishermen F.f. " in particular, he writes; "The Museum service is a special kind of" good ". They implemented cultural and educational function. Note that the Division of world statistics on goods and services is not entirely correct. the service is also a commodity, (2002 2002 Vestnik St. Petersburg University CEP. 5. issue. 1 (No. 5)

According to the generally accepted economic theory under provisions goods refers to the product of labor, made for sharing. Agree with a number of provisions of the F.f. rybakou to the position that the question of what gets the viewer in a museum practically was not considered in academic circles in Belarus over the past ten years. Nevertheless, the emergence in some cities, private museums (with the receipt of the respective documents of the Ministry of culture and the license for this right shifts the question solution scope methodological challenges. The first thing a visitor viewing the exhibition finds the answer to several questions. Second, how does one or another subject, descended from utilitarian household consumption, or work of art look like in the original. Thus established two relationships between the visitor and the Museum through exposure to the transformation of the process "But this product can be reified form and may or may not have one. So in the future under the goods should understand the products of labor, pecuniary reified basis, and under services-labour products, not acting in veshhnoj form. But both characterized by a classical commodity form, i.e. they are participating in the Exchange. The result of employees of museums-cultural and educational service. It concentrated informational, moral, educational, psychological and other components to ensure the harmonious and full development of the individual. No theatre, no cinema, no tv, no Internet may not give a man that can give the Museum. Museum of refined, jelitaren, changeable by their species structure in many countries of the world and is a special tool in the hands of the public sector. This Bank stuff is an exposition of things put on public display. Plastic display these things inherently heterogeneous and changeable. A new retro-style (1970-ies). But as always happens prices on tickets for the exhibition are so small that cannot compete with the prices for concerts worldwide pop stars. But in 1989, after the sudden death of Belarusian artist a. Isachev in Minsk stood a huge queue of people for the last time to see his retrospective exhibition. This is the first fact of History Museum marketing. One cannot assess the Viewer does not go to the Museum because there is nothing to watch is a false statement. In all countries of the world visit the Museum even more frequently than elite screenings in Cannes Film Festival. Therefore, the product itself still has some kind of magic, but constructs this magic artist and exhibitor at your own risk, together with employees of the Museum. In an external plastic as we could to make sure the trend is towards a universal show through creative and speculative architecture (the city of Arts and Sciences Valencia architect s. Calatrava, experimental musical theatre-Museum. Seattle. Museum of contemporary art and design MARTand architect Frank Gehry (North Rhine-Westphalia). construction of stone and steel with an exhibition area of 2.5 sq m looks like a giant sculpture of equal volumes. the height of the Cathedral is 22 meters, around 5 exhibition galleries. All this in detail we reviewed in (I)chapter.

Make a museum exhibit is very troublesome and a long affair, requiring financial outlays from the employees of the Museum. In the United States is the practice of diaksaci-a partial selloff of Museum funds-for the first time took place in the museums of Gugenghajma, modern art in New York. Why sell at auctions of artifacts. And this is just the new exposition in order to acquire funds for other necessary Museum exhibits. Therefore, appeared worldwide museums-symbiots from various objects and properties and on purpose, they began issuing with the head of the initiator and people who show interest in them. Let's name a few of them. The sex Museum (Paris). Museum of the history of the Paris sewers. The first type of Museum is interesting all the second type of narrow circle of eccentric character ofa. in the first case we see a typical, but not contrived type display exhibits, very reminiscent of a wax museum that "move" on all regional museums Second, narrowly departmental and the only Museum in the world history of technology without decoration equipment. This unique experience. The practice of short-term visiting exhibitions of wax Pax slightly loosened recently by Russia, but at the beginning of the year 2001 and in the next five years, Mogilev and Minsk had dozens of them for the year. "myths and legends", "human body" Catastrophe " Tsarskoye Selo Lyceum. "The Romanov Dynasty", "punishment and

77
punishment" and many others. Today it exhibits almost everything that can bring though some commercial success. These exhibitions brings the Museum sometimes do more harm than good "levelling" and so intense graphics stock exhibitions and exchanges of exhibitions through cultural programmes. But let us consider paragraph what is Museum product. "Museum product-typical representative of world services. Consumer product Museum receives some information, aesthetic, emotional charge. Veshhnoj framework is not here, as there is no transfer of ownership. The process of production and consumption services coincides in time. Visitor consumes a specific service. Unlike, for example, from a purely educational or medical services, Museum product has certain inherent only to it. Firstly, the obligatory condition of normal operation of the museums Act exposure, reflecting certain values of a culture. F.f. Fishermen displays exposure and its funds itself at the cutting edge of philosophical reasoning is not accidental. He treats them all in a relationship of "Consumer Services architecture interest museums, painting, sculpture, etc. Their media material-paintings, books, utensils, etc. but useful effect of labour (economic essence of services)- is immaterial. In the Museum the organically merged into tangible and intangible components. The result of the (cultural and educational effect)-nematerialen. Carriers of the same cultural values-material. Secondly, the unique and not reproducible media cultural and historical treasures (Museum exhibitions, buildings, monuments, etc.) makes it impossible to provide similar services elsewhere. Therefore, the replicable and Museum product played only in terms of the frequency of occurrence of this beneficial effect. But in other places (museums), a similar effect would be impossible. The polarity of opinion shifted somewhat in the realm of pure didactics, but stubbornly proves the exclusive use of the Museum's product. If we let us stand in a queue to view the unique masterpieces of Italian museums, will be able to feel the most important thing is to contact Gary Moore with the artifact. Only possessed people, masters of their craft, "fans" can carry out educational function of museums. And there are examples of this. However, it is not the economy. Without detracting from the main, note that market and Museum-the category does not, strictly speaking, corresponding with each other in mind obsessed with art dealers. The museum itself is the product can be classified as mixed blessings. Here the most important question goes-accounting function. This is the point of contact of the Museum as a business entity and a market economy. More marketers in the world attract Museum objects in the sphere of advertising. Nobody surprised by sets of chocolates with the image of Mozart in Vienna and Mona Lisa Gioconda in French magazines like some infallible character. The use of these rarities of the imperishable does not fall within the competence of the relationship-Museum society. It is simply an indicator of the culture of the society as a whole. Means "love" Parisians Leonardo da Vinci, no claim will be his direct heirs, because of their absence. Masterpiece defenseless from cultural vandalism. In London, a city of high national culture, every kind of commercial museums a little, but they are nonetheless there. For registration does not need any documents money here a decisive factor, but in our country it is not so. To make the Museum a profitable spot is difficult. On the one hand he will not be able to perform its functions direct-end-educational and aesthetic, on the other hand it can display any manufacturing process or phenomenon of history or even the human body. "Museum of human body in Netherlands» Museum was built twelve years. The collection spent twenty-seven million dollars. The building is located within the layout of the giant man, thanks to which there are free to walk in and get acquainted with the structure and the work of the organs and systems of the human body. The Museum staff are mandatory medical education and lucidly answering all sorts of questions from visitors. If you would like to improve their knowledge of human anatomy, the Museum of the human body in the Netherlands is an ideal place for this (fig. 266, 267).

Museum subject matter not protected by any copyright. Moreover, he is without means of protection from vandals. Score kartriny van Gogh not price "sunflowers," insurance in case of loss of the masterpiece of the holder. These owners are becoming more and more Japanese billionaires. Why European masterpiece. All simple Japanese from too much. Famous Russian painter Nikas Safronov in Vitsbsk retrospective exhibition brought his works after touring in Japan (original) and before him Vitsbsk opened an exhibition in the art museum BT Andrey Smolyak. They both showed no net artifacts and copies of their works. Comment here. "However, we must take into account those theories that predict the complete disappearance of the Museum as a cultural institution. For example, some researchers and sometimes practices, future Museum is seen as a repository of matrices for electronic images or attractive scenery computer centers. The phenomenon of the Internet in the same way is a serious alternative to a real Museum "Advertising and the Internet apparently already soon enough to displace from the Museum his exhibit the essence." "Museums are Symbioses, exhibitions-Centtaurs and ensembles-chameleons" is already available in the world. Therefore, the search for new artistic means and forms of modern Museum and the exposition still only beginning to emerge. This is search. The funds
themselves have undergone a complicated path of transformation. These were show booths, rides, panoramas, dioramas, and stereoramy for a list of these forms is quite long, but the substance of the matter only in their methods of interaction with the audience. Here is the Tn Pcheljanskaja interprets. "Analysis of algorithms of socio-cultural conditionings organization public space, the emergence of new channels of communications Museum, mapping different types and forms of protomuzejnyh and museum displays with historical eras allows to reveal typological regularities and eventually predict the further stages in the development of Museum display. This is particularly important at the present stage of development of Museum business as rapidly changing historical and cultural situation certainly requires new concepts in solving Exposition, exhibition and other practical tasks of museums " writes P. Pcheljanskaja. Range of issues defined by the author requires an interdisciplinary approach to the study, based on cultural and muzevedcheskoj methodology. In the context of this work the important moment is the inter-disciplinarynost cultural and Museum studies. In subsequent periods the accents will be displaced in the region apparently a radical change in the paradigm of the Museum movement. Further, we are moving away from the humanistic principles of j. Riviera and A. Malraux. This is the practice of clean slate, perception of Museum object in the ensemble with the stylistics of the forms of the Museum environment.

Museum projects Themselves are divided into two components. The first is investmentmajor benefactors, such asSolomon Guggenghajm-a native of Lithuania, which commissioned the architect Zaha Hadid's Museum of contemporary art in Vilnius is a huge exponcentre and awesome architectural object "Untitled inside"-utter lack of exposure per se and very avant-garde on the outside. The second component is a long-term exhibition of original, inherently transformable mobile, easily demountable like modern displaying industrial goods the same style and shaping. But they have a common characteristic: all of these two lines exist independently of each other. They do not have the nature of existence, spirit space architectural identity with this spirit of the place and the contemporary Museum these items very strongly thickened and hit the national traditions in Japan only. Santiago Calatrava, Frank Gehry, Daniel Lebeskindt and Norman Faustin ousted from the market many little known architects. And search for new avant-garde and sometimes simple solutions is not the field of Museum design and design subject-spatial Wednesday. It is Wednesday is the result of the start. Perhaps closest to understanding this issue was approached by Alvar Aalto and Tadao Ando. They represent not only a clear systemic camping and subtle understanding of the style of the Museum, garmominzirujafrom Wednesday so tightly that it seems as if their museumshave always been suchas Altamirskaja cave, but as an artifact, it highest level of rarity (Museum of altamirskaja cave is closed for private individuals) and is practically not available is strictly limited. It belongs to mankind, as well as the pyramid of Cheops in Egypt. Another example Exhibition of the human body (The Human Body Exhibition) exhibition The Human Body Exhibition, was first exhibited in Florida in the year 2005 and since then took place in many cities around the world. Geography of exhibitions more than impressive: Winnipeg, Dublin, Amsterdam, Rotterdam, Atlanta, Vienna, Madrid, Buenos Aires, Montreal, Niagara Falls (Ontario), Bogota, Cordoba, Barcelona, Cincinnati, Santiago de Chile, Sao Paulo, Prague, Bratislava, Sofia, Zagreb, Belgrade, Budapest, Lisbon, Atlantic City, San Diego, Las Vegas, New York, San Antonio, Washington, Omaha, Honolulu, Indianapolis, Phoenix, Sacramento, Tucson, Cleveland, Seattle, Detroit, Riga, Warsaw, Poland, Puerto Rico, Ljubljana, and Boise, Haifa, and also Houston, Tegucigalpa, San El Salvador (El Salvador), Bucharest, London. As the exhibits used zabalzamirovanny human bodies, prepared in such a way as to show on the one hand the complexity of the structure of the human body, and on the other hand, show its beauty and harmony. How beautiful it is looks, judge for yourself. It should be noted that people whose bodies are on display as exhibits, even when life gave written consent to the use of their bodies after death as drugs. Everyone who enjoyed the show, can on site make a posthumous Testament and replenish the exhibit after death, this highly-period more profitable road project (fig. 268). Immoral is it whether it is aesthetically, and whether this visitor to the Museum. But commercialization of this project to reach out to cities, where exhibited the exhibition gives cause for reflection. Consider this question from the perspective of: what is a "private good". "Private goods (privategoods) are the object of rivalry. They are, by their nature, are made exclusively for sale. Here market relations prevail unchallenged. Private property and competition-required conditions for the production of private goods. Private art galleries, for example, can operate purely on a commercial basis. Museums are a national treasure of the State should not be exclusively commercial organizations. as a result of the education services appear as mixed blessing. Services of museums (Museum Services), thus may not in its pure form to act as public or private benefits. Their nature more fits into composition of mixed goods "[112]. Consequently, the Exposition" itself is an expensive frame, which costs nothing. Anxious oshshushhennie in the literary
Museum of Pushkin's pen in St. Petersburg, and the atmosphere at home. Why should we go there come free of charge or at a very expensive subscription. In the Museum there is the genuine things and we know exactly all the manuscripts of the Dummies of a very high level, but the viewer absorbs the atmosphere at home and this relaxation will be redeployed to other people. This is an example of spiritual unity almost physical layer. "Fifthly, museums as organizational-economic unit fit most effectively in the public sector of the economy. The fact of the matter is that in nature, and in public life nothing in its pure form No. It is an axiom. Market in its purest form. This is also an axiom. The economy in all countries is mixed (with greater or lesser proportion of private ownership). Public sector occupies an intermediate position between the public and private sectors. Today belongs to museums very controversial category except non-departmental and thousands of them and they just exist on the balance sheet and are not dependent on the public sector of the economy. Museum gets temporarily the legal right to possess, use and dispose of this case, the someone else's property. The term "alien" in this context, when the State established the Museum, somewhat incorrect. But the essence of it is to transfer the legal right to possess, use and dispose. An example of such relations is for rent. Museum-the establishment of a non-profit character, created for the implementation of cultural, educational and scientific functions. Institution created by the owner. Who earns more money in Vitebsk regional Museum or Palace and park ensemble "Nesvizh". Apparently, the second site and this is not due to the fact that Vitebsk comes few tourists, but just a different status and tourist more solid To help the Museum needed. legally kommercilizirovat its activities through educational services, expand marketing, range of services, more to conduct tours, tv shows, exhibitions, Museum exhibitions of stock exchanges. The Museum should become an independent financial institution and not an agency in need of financing all the time with considerable pressure from the Government. The problem and the phenomenon that the economics of Museum in Russia and Belarus in its infancy. For years, guided by the principle of the primacy of the material production, we have focused on improving economic mechanism only of the real sector of the economy. The socio-cultural sphere has been funded by the residual principle. It was not seen as equal in importance to material production application area of work. It is a miserable salaries, librarians, Museum kultprosvetrabotnikam. A rigid distinction between the primary and secondary, creators and consumers not enriched and material production. All this scope of services. Here is an example of such an approach, World Ocean Museum, on a contractual basis, provides the right of reproduction of museum objects, collections, buildings, objects placed on the territory with a view to the promulgation of the scientific work, use commercial and advertising purposes, production of mechanically reproduced products, etc., as well as stock items and collections. The basic directions of scientific activity of the Museum of the world ocean is the history of the exploration and exploitation of the oceans and seas, nature of the oceans, sohranenieistoricheskikh ships, underwater archaeology, marine aquaria, preservation and restoration of objects underwater heritage, acquisition and study of museum items and collections. Here under any foreshortening addressed these issues by Russian scientists in the Museum of the world ocean. The State Duma adopted in the first reading the Bill, on which students of Russian universities will be able to enjoy free access to museums, how could they do this to cancel the corresponding benefits in September 2013 year. "I want students to go to museums, but I have a question always arises: why students cannot buy a ticket to the Museum, if they come to the exhibition in a luxury Jeep? We have certain days for free visits to museums. If the student does not allow financial opportunities to visit museums in ordinary days, but the desire of a very large, then he will find opportunity and will go to the Museum when it is free, "she said in an interview to the Director of the Museum of the World Ocean (now the Russian President's confidant, S.g. Sivkov) (PIC. 269). She also believes that the State should assume its responsibility in this matter if it wants to provide such a large number of people free entry to all museums. Today a great number of people visit museums at preferential schemes: Veterans, invalids, families with many children and representatives of other groups. We are ready to open their doors for free for all, but on the part of the State in such a case must be made for appropriate compensation. The little money that the Museum manages to earn is spent on its development, outreach and advertising — all the things that you can't spend budget money, and it allows for greater public awareness. But the State must, in the case of the introduction of the new rules, to take care of the financial well-being of museums, "said S.g. Sivkova. Ministry Museum is a heroic work, which can be explained only in the theater, or better serve the theater and Museum too. This is another sector of the economy and only we must therefore explain the primacy of its functions-part educational services neveshhnogo wealth of mankind in the TWENTY-FIRSTcentury.

Museums of technology as a mass phenomenon in the transformation of ideas of the exhibition design development
The extent of the problem the last decade has proved that contemporary Museum sickens statics, he develops his complex organic laws and includes several historical phases:

-stages of development of the exposition of classical type until mid-1980-xx yy, the second phase of 1980-2014 years, the era of modernization and renewal. Most often it is the connection of the thematic, systematic and ensemble to create exposure of multidisciplinary Museum complexes, created recently, takes place in museums in Australia and Oceania, Canada and the United States (Chapter 2). In the post-Soviet space moved forward strongly technical exhibitions of different profile from the Museum and the Space Museum to museums of automotive history. In almost all countries of the world, the new linked to the new form. The concept of 'Museum of technology' appears in early 1980-ies. in Germany to refer to main museums to optimum preservation of the latest innovations of the design as such. In the United States it has been associated with certain cultural traditions of this country. The first target was the aircraft carrier of the United States during the second world war, which is set on eternal parking in New York Harbor. It was bought by one American philanthropist and turned into an exhibition of aviation technology mid-twentieth century. In Russia against a backdrop of political situation in the country has slowed down a bit and the process from the beginning of the 1990-ies, museums ships appeared in all major towns. This boats, Destroyers, submarines, etc.

The challenge put in circulation new kind of museums industrial design that can have a wide range of exhibition structure from the factory or the factory to stationary objects technology. All of these objects are themselves inherently museums with unique status: ships-museums; museums; museums-boat-spaceships; museums-spoils of war. Their world a bit, because sea salt for 50 years almost completely destroys the body, and the technical means to undergo strong loads in the air and on land. See these technical objects near and placed in these artistic exposure permitted far from each designer. In St. Petersburg, Scientific Advisor and unique specialist is an artist of the Central Naval Museum A.a. Touch. The artist has higher education, has a professional art education. To do this, it must be good to know engineering drawing, physics, mathematics, details of machines and mechanisms and at the same time good writing using watercolors, oils, masterly wield graphics and design. The issue between 1980-1985 b.c. had to deal with and the author of the scientific research on duty of the military naval service. This complex was the creation of a Museum of technical exhibitions in Baltiysk and Kaliningrad. Scientific technical life- history museums of military units. (The Museum Division of missile ships g. Baltiysk already nonexistent, dismantled in late 1990-ies.), the second object History Museum of Kaliningrad higher Naval College (today it is the Baltic Navy Institute F.f. Ushakov (branch) of the Federal State military educational institution of higher professional education "military training center of the Navy" Naval Academy named after Admiral of the fleet of the Soviet Union, N.g. Kuznetsov. Kaliningrad). Both museums were created in cycles for four years. An average of two years for one exposure. maritime theme reflected in the works of artists of the Chief of maritime staff: a. Bogolyubov and k. Aivazovsky. Mite have made researchers maritime life and military costume; Veselago F.f., Glinka V.m. Dotsenko, V. Ilovaikij, S. Konarzhevskij, v. Quadri-, K.g. Ogorodnikov s.f., Schoenberg, l.e. Shepelev Yakimov M.k. and many others.

It is naval officers such as fleet captain 1 rank V.i. Kalabin, Captain 2 rank G.k. Efimov N.n. rank 2 and Captain Novozhilov provided an opportunity to do with naval history in the walls of the Central Naval Museum, where the artist was always a valuable specialist and stood at the origins of the Navy exhibition design. The term new in domestic art in uncharted territory theme in the post-Soviet period. Very few biographies about artists-marinistah military profile. Of all known we can call only Englishman w. Turner, A.a. Luhvina, and a galaxy of American graphic artists depict the sea Wednesday. The Museum collects, preserves, studies, exhibits and promotes marine monuments of history and culture, including all possible variety of material evidence, the history of the study of nature and of the oceans.

The exposition of the Museum of the world ocean

The Museum organized by decision of the Government of the RSFSR April 12, 1990 year. under the Charter, World Ocean Museum is the National Centre for scientific research and methodological work in the field of the study of the history of the study of nature and the ocean. The Museum of the world ocean is created only in Russia "Quay of the historic Navy Pier, which oskhvartovany: the world's largest research vessel Vityaz Museum, the only one in the from submarine-Museum afloat "b-413", the only one in the world ship of space communications "Cosmonaut Viktor Patsayev»having a museum exhibition, the onlyfishing boat-Museum "SRT-129"Historic fleet naberezhnaya stretches to St. Petersburg, where he is the oldest in the world icebreaker "Krasin", which is a branch of the Museum on Museum vessels. the history of research and development of the oceans and seas (fig. 270)
A part of the museum complex onshore in Kaliningrad include: main building, where theExposition "World Ocean. A touch of ... " with the amazing marine aquariums, collections of shells of marine mollusks and corals, geological and paleontological specimens, the country's largest sperm whale skeleton; exhibition-exhibition "Marine Corps Koenigsberg-Kaliningrad», a Warehouse and other objects.

The oceans belong to the museum restored monuments of architecture of XIX century: "King's Gate" where is the historical-cultural center "Grand Embassy", as well as "Fridrihsburgskie Vorota" historical-cultural center is "the Ship Sunday." at the heart of any Museum is the idea that the Museum is primarily a Museum of Ocean Sciences, which started with the ideas of salvation and revival of the legendary research vessel "Vityaz". The history of the exploration and exploitation of the oceans and seas continues to be the main direction of scientific activity of the museum gradually an integral part of the Museum's stalidrugie scientific directions without research in Marine Aquarium, restoration and conservation of museum ships, underwater archaeology and other neither the successful acquisition of funds, no storage of exhibits, nor the creation of a full-fledged Exposition (fig. 271). The results of the research are reflected not only in expositions and trade fairs, but also in print. The Museum also provides a collection of historians, archaeologists, art historians, paleontologists, biologists and other specialists, thereby taking part in their work, and our own research open to researchers and scientists new sources. The Museum is more than 70 thousand items. It samples the marine and ocean navigation equipment items of marine life, models and drawings of ships, Memorial items, rare books, documents, photos, video and audio materials, maps, philately, numismatics, faleristics, art Collections, archaeological. The most significant on the composition and quantity of the collection: geological (2375 u. u.), palaeontological (3714), numismatics (4845), philatelic (6173), shells of marine molluscs (8306), photographic documents (9180), collection technology samples (2224), written sources (5016) (fig. 272).


The structure of the Museum and its proper use in interactive games is a virtual journey along the seabed, meet the history of exploring the depths of the ocean, Caught in the hold of the NIS "Vityaz" below the waterline. see the work of marine archeologists; climb into the Diving Bell of the Edmund Halley and find marine treasure; in the "age of progress" batisfere dive into the abyss at Bermuda; aboard the famous ship "Calypso" meet with Jacques-Yves Cousteau; try diver equipment; the Bathyscaphe Trieste conquer the Mariana Trench; see Titanic and presents the American director James Cameron. Each Member of the scuba travel feels gidronavtom, diver, feel the incredible fear and, at the same time, all the charm of a dive in depth. Section of the exhibition "space-Earth-Ocean » («The Cosmonaut Viktor Patsayev ») Caught on board the world's only space vessel connection with the Museum's exhibition, the Viewer may feel like an employee of the scientific group and perform special tasks the mission control centre; Learn about the history of space exploration; Watch the session with the international space station; visit secret laboratories for the reception and processing of telemetry information, each participant will make a memorable scientific voyage on the ship "star fleet" and touches to the secrets of the universe (fig. 274).
of ordinary fishermen, recreated in real conditions and environment (fig. 275).

**Museum of the World Ocean as scientific-methodical Center**

Research projects of the Museum of the world ocean relate the following, scientific directions: history of ocean exploration and exploitation of the preservation of historical vessels underwater archeology of the Marine Aquarium hobby conservation and restoration of underwater objects Heritage; generation and study of museum items and collections. Today scientific interests are implemented mainly in the form of large scientific-practical conferences, expeditions, exhibitions, publications and multimedia projects.

On the history of Russian Oceanology holds Conference in 1996, 1999, 2003, 2008, respectively the main directions: oceanographic research institutions, their research and development prospects; the role of research in the study of the oceans and the future scientific fleet. Unknown outstanding researchers and oceanographers sea; unknown pages; okeanologicheskoe education; problems and solutions study of inland seas on the example of the Baltic Sea. Here is a partial list of issues in which the largest contemporary Museum in Russia.

*Actual problems of preservation of historic vessels* Conference on this subject was carried out in 2005; special symposia were held in 2008, 2012, respectively the main directions: problems of preservation of historic ships; especially the Organization of the exposition of historical ships; historical-monuments; Foreign experience of maintaining vessels. Problems of the study and preservation of marine heritage of Russia

Conference on this topic was held in the year 2010. The basic directions: museums, archives, libraries, collections of maritime historical, cultural and natural heritage; traditional vessels, maritime practices and Yachting; historical and traditional shipbuilding and shipping; underwater heritage; historic ship model; maritime memorials, fortifications, historical cities and settlements, other immovable objects of historical and cultural heritage; popularization of maritime heritage, awareness-raising, research and publishing activities (fig. 276).

*Preserving maritime heritage at the museums of Russia* Conference on this subject was held in 2012 year. Basic directions: museums of different departmental subordination, preserving historical and cultural heritage of the sea; features exhibition and exhibition work in maritime museums; conservation and restoration of marine objects, including underwater heritage; actual problems of preservation of historic vessels, including large-tonnage; experience of leading foreign naval museums; popularization of maritime heritage, advocacy, research and publishing activities. Participation in marine scientific expeditions is a necessary condition for the acquisition of the Museum Fund and research. To the major expeditions of the museum include: expedition on the r/v "Akademik Mstislav Keldysh (1991), the r/v" Akademik Sergey Vavilov (1997); 's round-the-world expedition aboard the "kruzenshtern" (1996-1997); industrial environmental monitoring maritime oil field "Kravtsovskoe" (D-6) in the Baltic Sea on the «Professor Stockman (2006); expedition in Undorovskij nature reserve of the Ulyanovsk region (2010); integrated study maritime heritage expedition Franz Josef land on Nees "Professor Molchanov" (2012); biological expedition to the White Sea (2012); comprehensive underwater archaeological expedition in the Russian sector of the Baltic Sea (2011, 2012); comprehensive expedition on the shores of the Baltic (since 1991). "Sea" (jointly with the State Tretyakov Gallery, October 2005-February 2006thYes) "Tropper-damsel" (with Elabuzhskim State historical-architectural and art museum-reserve, 2007) "Singer of the Arctic" (jointly with the museum complex "Museum of the Arctic to them. A.a. Borisov ", 2007)" Imperial yacht "(2008)" sea story "(exhibition of Sergey Foam together with the Central Naval Museum, October 2012 to March 2013 year)" Microminiature (jointly with Polytechnic Museum, 2008) "the word about Igor's Regiment" and "conquerors of the Cosmos" (jointly with Yaroslavl State historical-architectural and artistic Museum-reserve, 2008) "water elements in the religions of the world" (jointly with the State Museum of the history of religion, March-August 2009) "sea and navigation in ancient culture" (jointly with The State Hermitage Museum November 2009-March 2010), "people of the strong waters" (jointly with the Russian ethnographic museum, March-August 2010), "a watercolor by Maximilian Voloshin" (June 2006) and "sea novel" (June-August 2011) - together with the State literary Museum of water and stone "(together with the Mineralogical Museum of them. A.e. Fersmana RAS, March-June 2012)," Fairytale "(with Chukotka The Heritage Center Museum Of Chukotka«, June-October 2012), "the meteor shower in Kaliningrad" (April-October 2012) and "first steps of life on Earth (October 2012-April 2013)" in conjunction with the Museum of the history of the universe.

The Museum holds exhibition activity shirokomasshabnuju Exhibitions in museums around Russia exhibition "Amber cabin. A naturalist's journey continues ..." (in the State Museum Of A.s. Pushkin, May 2008) exhibition "Amber cabin. A naturalist's journey continues ..." (in State historical-architectural...

Major exhibition of international projects.

Yacht Exhibition «BOOT» (Dusseldorf, Germany, 1996), the world exhibition "Expo 98" (Lisbon, Portugal, 1998), the International Festival of museums "Intermuseum" (Moscow, 1999), maritime Festival "Brest-2012" (Brest, France, 2012), international historical parade "Dangejskaja flotilla" (Klaipeda, Lithuania, 2012, 2013), the world exhibition "EXPO-2012" (city of Yeosu, Korea, 2012) International exhibition «oceans» (Moscow, 2011), the Sea (jointly with the State Tretyakov Gallery, October 2005-February 2006) "The Arctic!» and «heroic Sevastopol» (together with the Multimedia complex of actual Arts). "People are solid water" (jointly with the Russian ethnographic museum, March-August 2010), "a watercolor by Maximilian Voloshin" (June 2006) and "sea novel" (June-August 2011) together with the State literary Museum Water and stone "(in conjunction with the Museum of them. Mineralogical Au RAS Fersmana, March-June 2012)," the fabulous Chukotka "(together with the Heritage Center Museum of Chukotka", June-October 2012), "the meteor shower in Kaliningrad" (April-October 2012) and "first steps of life on Earth (October 2012-April 2013)-together with the Museum of the history of the universe Exhi...bition "Amber cabin. A naturalist's journey continues ..." (in The State Museum Of A.s. Pushkin, May 2008), exhibition "Amber cabin. A naturalist's journey continues ..." (in State historical-architectural and artistic Vladimir-suzdal Museum-preserve, July 2008), "journey around the world" (the National Museum of Tatarstan Republic December 2012-January 2013) Exhibitions outside the Russian Federation marine rarities on ancient engravings (January-May 2011) and "traditional shipbuilding (August 2012)" Maritime Museum of Lithuania. Major exhibition of international projects. Yacht Exhibition «BOOT» (Dusseldorf, Germany, 1996), the world exhibition "Expo 98" (Lisbon, Portugal, 1998), the International Festival of museums "Intermuseum" (Moscow, 1999), maritime Festival "Brest-2012" (Brest, France, 2012), international historical parade "Dangejskaja flotilla" (Klaipeda, Lithuania, 2012, 2013), the world exhibition "EXPO-2012" (city of Yeosu, Korea, 2012) International exhibition «oceans» (Moscow, 2011, 2011.)

Summing up the above faktologiju I would like to mention a multi-faceted search for new forms and means of Museum and exhibition activities of the Museum, which since its establishment has become a powerful socio-cultural Institute, which collected the information themselves-semiotic approach, in which the culture is seen as a semiotic process opens a wide range of instrumental and analytical opportunities for Humanities Research. However, because of the relativity of the sign conventions and models (like any other), applied to the Museum exposition will consider this model as the fundamental metaphor that allows you to uncover the fundamental patterns, but not claiming on clear strict description of such a complex process, "wrote researcher from Russia O.v. Chernjchuk. The great English physicist Isaac Newton at one time expressed metaphor about his relationship to the elements of the Ocean: "I look at myself as a child who playing on the sea shore, found some stones and shells is more Motley poplach than succeeded others, while measuring the ocean of truth rasstilalsja before my eyes unexplored."

Exposition of German museums technology.

The first steps of design in Germany were logically linked to the rapid development of industrial production in the last third of the 19th century, initiated a "revolution from above ", uniting the country and its nominating in some major developed powers. Perhaps the very fact that Germany, while in the Centre of Europe, literally in front of all the developed countries of the world has evolved into a powerful industrial State, sharply outlined the structure of the Museum policy. Interest in Museum practice we have found in the first chapter, but the fact that almost all German inventions (1933-1944) could disappear from the world stage Germany owes United States expansion and reconstruction under the Marshall plan immediately after war. In pre-war Germany daily subject aesthetics was entirely subordinated to "ideological harmonization pursued by Nazis. The Third Reich created a new "popular culture" in the center of which was the Aryan family. Within this culture appeared "people's car" (Volkswagen), "people's radio", ideal became a little house with a gable roof on one family. While the Nazis were issued special laws for expulsion of non-Aryan artists from State-owned enterprises. As such, a special artistic Nazi style substantive formation did not exist. Came to power, the Nazis closed the Bauhaus (1931). Many representatives of functionalism, as well as the artistic avant-garde, were forced to emigrate.
Practice Verkbunda gradually began to cultivate consumer habit Wednesday to a new type of forms. But it has an even greater impact on craft-art enterprises, who also moved to production, installation of the corresponding functionality. A great number of individual shops and their associations in turn entered into Verkbund. "all of this could not affect such an integrated javleniand how to display the style and the practice of the first postwar years. But museums are starting to be created already much later in the late 1980-ies as well as in the USSR. Despite widespread in Europe in the 60-70-ies. pop design and radical forms in Germany, industry, institutes and universities continued to adhere to the dogma "good functional forms. However already in the 70-ies. functionalism began to displace more rich ikrasochnymi, shapes from the late 70’s here in many cities have worked with young designers are recent graduates of architectural, art and design universities, experimenting in the field of substantive and furniture Design. Unhappy with the existing "official" industrial design, education and working conditions in the design-Bureau they created separate instances of manual artisan way. The aesthetics of these works was the aesthetics of graphic collages and industrial debris. Created unusual combinations of materials: the raw metal, polished steel or stone and concrete with wood, rubber, plush or glass. Paul billets with the construction market were used as furniture. Objects must have been shock, cause think about the traditional notion of "design".

In the year 1982 in the Hamburg Museum of Arts and crafts exhibition, which was first presented in a coherent; new trends. Under the ironic name "Furniture for you-great accommodation" 39 participated designers (design teams from five European countries). Exhibition and joint pilot projects have become in the future an important culmination of new design and not only in Germany. During the "new design" was Motley, spanning from ironic derision, neo-Baroque and popular kitsch to link projects and conceptual works. The language of the streets and commonness reflected in the works of many German Masters of the new design. The culmination of the movement "new design" became the exhibition «Gefuhiscollagen-Wohnen »(collage of feelings-the life of the mind), held in 1986, Breathe. In the new design worked in Germany of the Group of designers: "Mobel perdu», «Rentagon», «Sostail», «Vellafast», «KUNSTFLUG», «Verlinetta».

At the end of the 80’s "new design" in Germany was already not as provocative as at the beginning. However, thanks to the experiments of shock therapy, new aesthetics and new experiences in designing new impulses were received for industrial and furniture design.

**Sinsheim, Germany**

A large part of the exhibits represent vehicles in the broadest sense: from prams, original bicycle made in meeting technology (fischertechnik), motorcycles, automobiles (including sports) cars Formula-1, dregsterov and car-world record holder Blue Flame to military collection, as well as numerous historical locomotives (including steam). The following represent the main thrust of the aircraft, some of which can be seen from the inside. The highlight of the programme are clearly aircraft Tu-144 and Concorde. The first was donated to the Museum in the year 2003 the airline Air France. Now Sinsheim-the only place where you can see both adjacent supersonic passenger aircraft.

In addition to exhibition pavilions Museum has 3D-MAX cinema with a size 27 × 22 meters screen. Exhibits are grouped thematically so that any visitor can see them in close proximity. Individual exhibits, there are signs with important data. On request, customers can enjoy a tour of the Museum with explanations to the exhibits. The following aircraft can be seen from the inside: Concord, Tu-144, the Junkers Ju 52 and Douglas DC-3. After an inspection of the passenger compartment bypass ends at the cockpit, the walled town of posetitelepiksiglasom. Furniture production in Germany has always been a subject of particular experiment and sharply differed from similar in England and France. Light movable constructions German constructors build a logic loop production, natural orderly predetermined its purely German Exposition design this demo level-have become concentrated and traditions of German exhibition. the quality became synonymous with good Museum design. A few shocking exposure of German museums are their hallmark. This is an experiment with curved steel constructions, steel and glass modules-light and delicate. But the adoration of speed and technical genius designers became a distinctive German museums technology (fig. 278).

Filling halls associated with the experience of the Museum of aeronautics in Washington. The same style and the same exhibition receptions (fig. 279). But all known German cars have become the most noticeable phenomenon in the structure of museums in Germany. They built not only Sinsheim but also in other cities, Automobile magnates decided to adopt its line throughout and a light epatage stands and in the eclectic mixture of exposition of techniques (fig. 280).

**Technology Museum in Speyer**

Technology Museum in Speyer (GER,Technik-MuseumSpeyer)-Museum in Speyer (Rhineland-Palatinate), Germany. the area of 15 000 m² pavilions and outdoors in an
area of 100,000 m² exhibited a large number of partly unusual technical structures and aircraft. The Museum was opened in 1991 as a branch of the Museum of technology in Sinsheim and managed by the non-profit association "Auto & Technik Museum Sinsheim e.V.". As of the year 2004, the Museum had more than 2,000 exhibits. Every year visitors become more than half a million people. In the spring of 2002, Lufthansa donated to the Museum decommissioned Boeing 747, which can be visited. In April 2008 the Museum was taken to Soviet flying analogue space shuttle "Buran", which also became a popular exhibit in the Museum, besides the Antonov 22, 205 submarine project, U 9 of the German Navy. Boat Seano'Kelley-home boat Group (KellyFamily), several types of aircraft, locomotives (MuskikautomatenimAuto&TechnikMuseumSinsheim).

(A)rchitekturnyj ensemble of military-historical Museum of the Bundeswehr in Dresden consists of two elements: the building of arsenal was built in 1877 and built in year 2011 extension American architect Daniel Libeskind. Extensions in the form of a wedge like cuts into the facade of the old arsenal. The structure of the wedge with its play of light and shadows symbolizes the military history of Germany with its contrasts. As the architectural concept and the exposition of the Museum are aimed at diverse interpretations and rethinking the customary visual perception. The Museum Exposition makes visitors wonder about their own potential aggression. She tematiziruet violence as a historical, cultural and anthropological phenomenon. Permanent exposition of the Museum consists of two complexes: a theme in the halls of the new extensions and chronological within the halls of the old arsenal. Throughout the 10,000 square meters is represented in a total of approximately 10,000 exhibits. In the annexe, created by Daniel Libeskind, the visitor expects to start taking theme excursus on the fifth floor at a site overlooking Dresden and presenter at interleaved ladders and extension ladder the old building-floor for floor-down. Twelve topics display a variety of complex and partly unexpected aspects of military history, without sticking to a chronological order. For the Interior an extension is characterized by open up the exhibition space, over some of whom built hanging bridges. Through this exhibition, the exhibits in the thematic sections of the exposition as "war and memory", "war and game" or «animals in military service. Some of these sections are intended to facilitate visitors to novices and still with a military theme, access to military history. Chronologically structured excursion on the military history of Germany is located in the interiors of the three wings of the historic building. Visitors are three historical periods: from the late Middle Ages to the year 1914 (first floor), the era of world wars (second floor, West Wing) and the period from 1945 onwards to the present day (second floor, East Wing). Chronological exhibition begins on the ground floor and ends represented in the halls of the first floor of a historic building today. When the German military history displayed in the context of European history. In addition to the main exhibition, visitors have the opportunity to get acquainted with the details of military history epoch represented in adjacent rooms. Developing in-depth subject rooms include such aspects as economy wars, military and society or injury and death. Way through the era runs along ten major showcases, reflecting Central episodes turning points of history of Germany-the thirty years war, the beginning and the end of the second world war, as well as the Division and reunification of Germany.

New plastic techniques exhibiting in museums around the world

The most advanced technique of exhibiting artifacts is the creation of artificial coral reefs under water in the depths of the oceans. Interest in diving and travel has advanced this method of entertainment in the category of new types of exposures. The name of the Museum of course here. This is most likely a huge project and underwater instolljacija, which continues to be filled. The mild climate and the accessibility to the shoreline contributes to this. Museum under water «Cancun», consisting currently of more than 200 permanent life-sized sculptures. Mexico. Campaign Jason de Caires Taylor (fig. 281).

This is mainly the compositions of sculpture, but shaped structure strongly dramatizirovana different groups of sculptures. View this unusual exposure fascinates anyone who got into the lagoon. Here is the composition of related people simvooljuzejishih all the inhabitants of the Earth. As a warning against the impending catastrophe. The disunity of the people their behavior is so bright effect on the psyche of divers that there are cases where the viewer wants to leave as soon as possible the Lagoon (fig. 282).

For a comprehensive analysis in designing environmental Museum objects offer reviewDesign projects subject-spatial Wednesday 5 students FROM course museums of Department «design» (fig. 283-figure 306).


27. Gorbunov, i.v. methodical recommendations on execution of 2-nd Entrance Tower of Mir castle "Mir castle as a fortification."-Minsk, ART MUSEUM of the REPUBLICS OF BELARUS, the Directorate of the Museum. 15 p. illus., 2007., i., Gorbunov methodical recommendations on execution of 2-nd The entrance tower of Mir castle "Mir castle as a fortification. -The REPUBLICS OF BELARUS, Minsk.


33. Gorbunov, i.v. scientific concept of the exposition, dedicated to 195 anniversary of great patriotic war 1812 year/I. V. Gorbunov//VITEBSK OBLAST LOCAL HISTORY MUSEUM, the Directorate of the Museum.,Vitebsk.2009.-50 p.: ill.


42. Gorbunov, i.v. Perspective reconstruction of the historical heritage of the city of Vitebsk arhitekutrnogo. Science Culture creativity/I.v. Gorbunov//IV international scientific-Scient. conf, Minsk, April 22, 2010
43. Garbunov, I. Vaenna г(starychnaja r)ekanstrukcija Grunwaldzka б(ityv dekaratory haveuon uzh tykovym mastactve-Belarus(i), Nacyjalnhy(i)starychnyj Rjespublik Museum(i)Belarus: matjeryjaly "krugla became" PA vynn(i)Kam kanferjency(i).


61. Knorring, G.m. artificial lighting of museums/G.m. Knorring.-m.: Troy NII museums monuments, 1969-149 s.


72. The Paris Louvre sculpture-m., 1984 (series "museums around the world").

73. Louvre Museum Paris: album/ed. compl. Y. Zотов.-m., 1971 ("the museums of the world").

74. V.p. Lukin, the architectural and planning organization the largest museum in the city centre core structure: for example, the State Hermitage Museum: katege ... Cand. architecture: 18.00.04/V.p. Lukin.-Spb., 2000.

75. Lysikova, O.v. museums of the world: a tutorial to the integrated course "museums around the world"/O.v. Lysikova.-3 ed.-m.: Nauka, Flint 2007-128 p.: ill.


78. Majstrovskaja, m.t. Arts Museum exhibition in the context of the overall trends made of still (2-nd half of 19TH-early 20th XX century)/Bw Majstrovskaja/Museum studies, the problems of cultural communication in Museum activities.-m., 1988.


87. Museum of fine arts Budapest. Album/ed. k. Garash.-m., 1976 ("museums around the world").

88. The Prado Museum of Madrid. Album/auth.-compl.. Malickaya.-m., 1971 ("the museums of the world").


91. Pantelejchuk,(I)Mounted Luna.in advertising yak SOC MuseumioculturalJohnstitutu (XXis the ear of the TWENTY-FIRSTtableIttja): katege. DIS. ... Cand. fundunitstorichnih Sciences: 17.00.01/ I.V.Pantelejchuk.-Ki(I)in, 2006.-20 s.


99. Pcheljanskaja, t.m. katege. DIS. ... Candid. cultural studies: 24.00.03 I. Spb., 2008. -21 s.

100. Specialty: Museology, conservation and restoration of historical and cultural objects.


113. Semin, y. From yurt to the kupolorame (Museum of Lenin in Frunze, taking into account the achievements and discoveries (Museum of the history of Dniprodzerzhynsk)/Yu Semin//Soviet Museum.-No. 2 (88).-p. 11-14.


118. Shustrov On.. Katege. DIS. ... Candid. architecture: 17.00.06/Saint-Petersburg. GOS. Akad. Institute of painting, sculpture and architecture. Ilya Repin. -2009.


123. Cameron, D.S. "The museum, or the atemple forum/D.S. Cameron//Curator-1971-No. 1-R. 11.


ELECTRONIC RESOURCES

4. Remote Access Mode: www.vasamuseet.se
ANTÓNTOVA Irina Aleksándrovna (born 20 March 1922 year, Moscow)-Russian and Soviet art critic. Director of the State Museum of fine arts Pushkin from 1961-2013 respectively, the President of State Museum of fine arts Pushkins since 10 July 2013 year. AcademicianAPN USSR(1989). Academician RAH(2001; corresponding member 1997). Zasluzhenny deyatel' iskusstv RSFSR. Laureate of the State Prize of the RUSSIAN FEDERATION(1995). With the year 1929 1933 year lived with his parents in Germany. Back in Moscow, the Antonovs settled in an apartment on the Pokrovsky Boulevard from 1940 year is a student of the art Department of the Institute of philosophy, literature and history. From 1941 year. after the merger with IFLI MSU, became a student of Lomonosov Moscow State University. In the beginning, The great patriotic war she graduated from courses for nurses, with spring the year 1942 the rank of junior Sergeant medical service worked in a hospital at Krasnaya Presnya. In 1945 she graduated from MSU, 11 April joined The Pushkin State Museum of fine arts (SMFA) and began her studies at the graduate school. The Museum area of her research was the art. It was the Renaissance. She was a student of the Pushkin Museum. In this capacity, Antonova initiated and organized the largest international exhibitions, including "Moscow-Paris", "Moscow-Berlin", "Russia-Italy", "Modigliani", "Turner", "Picasso" and many others. In 1981, together with Svyatoslav Richter founded a painting and music festival "December evenings", held annually at the Museum is the permanent Director of the Festival. 1998 year Festival Richter was named. He is the author of more than 100 publications (catalogues, articles, albums, TV shows, popular science films). For a number of years teaching at the fine art Department at Moscow State University, at the Institute of cinematography in the Auditorium of the MUSEUM, the Institute of Oriental languages in Paris is a member of the public Chamber of the Russian Federation (2011). In the year 2012 was included in a list of trusted identities of the candidate to the President of Russia Vladimir Putin. Irina Aleksandrovna Antonova-full Cavalier of the order of merit for the Fatherland (one of the four women, along with Maya Plisetskaya, Galina Volchekand Galina Vishnevskaya):

Order of merit for the fatherland 1st class (6 December 2007 year)- for outstanding contributions to Museum development, preservation and popularization of national and world cultural heritage of the order of merit for the Fatherland of II degree (20 March 2002 year)- for outstanding contribution to the development of national culture order of merit for the fatherland, 3rd degree (17 March 1997 year)- for services to the State and great personal contribution to the preservation of national cultural heritage of Russia, order of merit for the fatherland IV degree (28 February 2012 year)- for his great contribution to the development of national culture and many years of activism Order Of The October Revolution. Order Of The Red Banner Of Labour. Order of friendship of peoples, Zasluzhenny deyatel' iskusstv RSFSR, laureateState Prize of the Russian Federation (year 1995). Commander of the Légion d'honneur (France). Commandeur of the order of Arts and literature (France). Commandeurof merit of the Italian Republic(7 December 2000 year). Public Award "the Treasury of the motherland" Laureate of the national award of public recognition of the achievements of women "Olympia" Russian Academy of business and entrepreneurship in 2001 year. winner Award of Vladimir Vysotsky "Own track" for the year 2013

AALTO Alvar (1898-1976)- one of the greatest masters of both in architecture and in design. Furniture, fixtures, tableware Aalto created originally for concrete interiors, and now reproduced serially; for their manufacture and distribution in 1935 year company was founded Artek, successfully functioning till present time. Works related to the European functionalism, distinguishes the traditional Finnish and Scandinavian culture relevant to natural materials, especially wood. In these works successfully connects modern shaping with "materials most suitable for human use", rejected by radicals, Bauhaus or Le Corbusier, by reason of their tradition. The fruitfulness of this approach is demonstrated by the fact that the furniture and still is widely used in everyday life, while similar products made on projects of Le Corbusier or Mies van der Rohe. However, much of the material is not meant and his Orthodox use. Framework design of its furniture make up multilayer wooden structure, and use them in finished products was preceded by numerous experiments with the material oformljavshieja in samocennye art. Another distinctive feature of the design works-a clear visual link them with Finland. Creativity and made a decisive contribution. formation of Scandinavian design, identifying its distinctive features-increased attention to material, visual comfort, continuity of traditions, a distinct national character.

ALCHEMY-Creative Studio, bringing together a group of Italian designers employed "imaging a. Mendini, head of Studio Alchemy:" New Sinks, 1979 of the 20th century, which began with advertising existing installations and projects of transformation existing things and came to realize its goal as "the
materialization of nonexistent objects and create things that are almost impossible to speculate. "New design" focuses on psychology, which is just as important for a designer like physiology and ergonomics. "A." strives to move away from Orthodox professionalism, to keep pace with the evolution of fashion and massive ambitions, trusting that the design you can combine values of mass consciousness with the originality of the individual vision of the designer. The development of the idea of forming a lifestyle with the help of design (and not vice versa, that traditionally for design) in line with the "a." put a. Gujerrera, founded in the year 1976 Studio in Milan. The main participants of the first exhibition "a." in 1979 year Bauhaus collection "were e. Sottsass, a. Mendini, a. Branzi. Since the early 1980-ies "a. leader became a. Mendini, retired in 1980-1985 years editor-in-Chief of «Domusa» the leading international magazine for architecture, design, modern art organization Wednesday. Themes of expositions ;" Banal design "," Unfinished furniture "," Alchem-town "," robot "," Sloppy furniture like clothing. " Practical activity objects "a." : architecture, stage design, decoration, clothing, printing, video, performances and seminars. Topics for design "and." are words, encounters, memories, any fragments of reality. As a product of public sentiments generated by the collapse of ideals, indiscriminate spreading of computerization, "Star Wars", political terrorism and plans mass production of life in laboratories, "a." forms the "Cosmos" creates a consumer by solving socio-cultural master: Awakening the thoughts and feelings of people, creating special tools.

Albert-VANEL, Michel (1935)-French color theorist, painter and Professor at the higher school of decorative arts in Paris-in colour-coding created "Planetary color system, which is not based on simple isolated colors and the color combinations. His other work includes "the authority to blend sound and color"-several color maps that use symbolic meaning of flowers. A. b. published various articles on color, and in 1987 year issued on request of the French Government booklet on color education "school Colors".

Joseph ALBERS (1888-1976)-colour theorist, painter perceptualist, which played a significant role in the history of colour in the 20th century. And, focus on principles of affinity and richness of color duhsmyslenosti, dealt with the problem of complex Visual expressiveness of color communities, giving person emotional satisfaction. Born in Westphalia, in 1920 he was enrolled at the Bauhaus. Here he studied the nature of materials, their shape, color, texture. His work in the field of blended colored glass was so interesting that in 1922 year it offered Open Studio Glass and teach it as a wizard. In the year 1923 Gropius asked him to lead a course in basic design. In addition a. until the closure of the Bauhaus in 1933 year designed furniture, typography, calligraphy and typography. In the arts it held fundamental perceptive problem: how people see the third dimension (depth), if it is created only as an illusion by means of light and color on a two-dimensional surface. In a series of artistic compositions ("homage to the square"), consisting of 2-3-x squares of pure color, included one into another, a. demonstrated how color makes squares to recede and protrude, shrink and expand, sink and rise only Thanks to the color effects. Book a. "interaction of colors" (1963) is of great interest for colorists and art teachers. A. raised a whole generation of artists who own color based on high principles.

Emilio AMBAZ (1943) -American architect and designer Noé, whose work is distinguished by a pronounced environmental orientation. He graduated from Princeton University, from 1969 onwards works in New York. Almost all the projects of the late 1980-'s-early 1990-ies made it to Japan. The only exception is the bridge in Indiana, which was timed to celebrations 1992 year on holiday 500 anniversary of the discovery of America. Keynote works-art interpreting spaces where wildlife is included in the facilities created by man. When this preference is clearly given to wildlife. A. said that if this place nature perfect architecture becomes unnecessary. With all the variety of creative fields challenge any architect and designer is always one to give poetic sense of rational form. In most projects a. used partially or completely buried premises, often building roof turns into a sloping or stepped surface shrubs. As a result, the basis of composite intention becomes the spatial relationship between shapes, hidden under the Earth, and forms the visible, the interaction between the "nature", artificially created by humans and nature of natural existing in This place. As a result, architecture-something that simultaneously present and absent. This clearly is recited in all projects: and hanging gardens surrounding the railway station Nishijachio, and planted in a cage "trees Botanical Center in San Antonio, and floating vegetation in New Orleans Museum of art, and the marble and Granite slabs "hills", forming the outer terrace of an apartment building in Lugano.

Tadeo ANDO (1941) -Japanese architect, one of the stars of today's architectural Olympus. Creativity a. organically combines Japanese traditional Outlook on life, having fostered the "simple" aesthetics of strict order and removing all non-essential details from the Western romance organization of architectural spaces, connected with rationalism in tasks and view toward the goal. Young architects
Ron ARAD (born 1951 in Tel Aviv)—an outstanding master of contemporary design, the experimenter and discoverer of new ideology of design art, studied in Jerusalem and London, 1979 year works in London, and participates in numerous exhibitions and competitions executes orders for "VITRY" and other furniture companies, in his Studio creates exclusive furniture designs, design production and interior designs, times and transforming Industrial aesthetics of postmodernism. His motto is design-industrial objects outside the mainstream (methods of mass production). Starting with the 1980-IES, when Western economies become more tailored to meet the individual wishes of the customer, many designers, and among them, began to work in the spirit of "OM-Orr (literally "on-off ", approximate translation is" said- done "), creating a limited series of products. This type of organization of work, reflecting the nature of Post-industrialism, allows designers to experiment and create more freely because they are not bound to the long production process. A. creating artifacts ("made hastily, sloppily, but they can be used"), deliberately distanced from standardized mass production. For example, the CAsEGE (1984) is contrary to the "good form" associated with "normal" audio equipment. And in the Interior of the apartment in Mexico City and in the heart puts a round bed, surrounded by "orbital" furniture-dressing table, headboard, desk; This whole area "wrapped" mutating cylindrical screen that shows any interest in interactive mode the master apartments information (weather, Internet Conference). It becomes rich and noble, being animated by human presence. For the forms of its architecture a. selects simple circles and squares. Just as Albers (European artist-suprematist), manipulating squares using open color architecture operates on spaces. The result is an architecture that has evolved from something totally abstract and formed in accordance with precise geometry into something symbolic, bearing traces of the human body. A. wants to create architecture to Aya was the one temporarily abstract and symbolic, through bizarre combinations of simple geometric shapes, i.e. by masking voobrandzaemyh mazes Piranesi under Alberos structure. Builds a. mainly private houses on complex non-standard sites in Osaka area because it believed that architecture cannot be created above a certain height, otherwise lose the necessary intimacy, that cannot be achieved by creating megaprojects.

ART NOUVEAU (Art Nouveau)—art style that had prevailed at the turn of the 19th and 20th centuries. In addition to the wizard and design theorists developed by Arkigrem group: "Residential cocoon", autonomous mobile cell for 2 Pax, General view, plans; "Controlled and selected housing, spatial structure with" plugin"sky flats of the name" Art Nouveau "still have a circulation of various national titles style: Art Nouveau» (Russia), gendshtil (Germany)," the Secession "( The Accident), "Liberty" (Italy), Tiffany's (United States), "A.n." is the first holistic art style, which replaced the prevailing in the first half and middle of 19th century eclecticism. The most characteristic visual difference works is considered free, plasticznoja form with an abundance of intricately curved lines and vertical tendency (for which individual national schools, such as the Scandinavian, or Scottish, predeljajushhej This is vertical). Unlike many other styles, "A.n." originated primarily in the graphic works: the first complete example of this style is considered to be the cover of the book "the Cathedrals." by a. Rena H. 22 the future of McMurdo was acanthus being simultaneously with the maritime wave. This style developed in the schedule a. Beardsley and e. Munch, painting I. Turopa, f. Hodlera, g. Klimt. The architecture of this plastic connects to the revival of Gothic forms; not coincidentally, many Western European architects-Orta, a. Gaudi is independently developed a
similar style largely influenced by albums architectural fantasies of Gothic architecture historian e. Viollet-le-Duc. Interior solutions tend to have the same identity as themselves form buildings, created in conjunction with the architectural design. Perhaps due to the fact that the first masters of architecture "A.n." often had no architectural education, their construction differed entirely new space for the time governmental decisions flowing from one to the other, or mnogosvetsy spaces underlined asymmetry. The most famous architectural works of this style have purchased and implemented projects built by a. van de Velde and Horta (Belgium), Olbriha (Germany), Guimard (France). Very curious combination of Art Nouveau with national traditions in the works of a. Gaudi (Spain) C.p. Mackintosh (Scotland), E. Saarinen (Finland), l. Sullivan and F.I. Wright (United States), a. Shchusev and f. Shekhtel (Russia). From the point of view of history, the role of design style "A.n." is that it, with adnoj hand, broke the prevalent trend, the eclectic opening the way to new forms and boosting creative search, on the other hand, it is in the style of a number of first time etay objects that do not have analogues. These are, for example, new obektygorodskogo design-the entrances to the underground station of the Paris Métro, made of iron and glass on the draft g. Guimard. A great influence on architects of the early 20th century, became the founding fathers of modern design, have also had architectural fantasies a. Sant Elia and t. Garnier, where in addition to architecture in shaping the characteristic "A.n." image are actively involved and such new elements as transport communications

«ARCHITECTONICS"-a group of architects from the United States (Miami), working together with the 1977 year. Peruvian b. Fort-Brescia, American l. Spear and Cuban g. Romney constitute a unique international team. «A.» designs and builds offices and banks, hotels and accommodations, an amazing way connecting in itself Frank geometric formalism is a combination of simplest forms: cubes, pyramids, glass planes rising tens of metres above the ground, with references to the different historical traditions and images of today's architecture: shining bright colors Parthenon, Mayan and Aztec religious buildings, cathedrals, medieval polychrome images of Le Corbusier, h. Mayer, f. Gehry. Method of work "a." is to use the technique of collage and borrowing, allowing to reach high level of poetry and, at the same time, annoying call. Building credit Bank in Lima (Peru), built in 1980-IES, reminiscent of a multilayer quote: Recalling total La Tourette by Le Corbusier, in fragments detects borrowing from OMAGH, F. Gehry, Isozaki, X. Holljajna. Built "a." look like a virtuoso, exciting games-Visual architectural benefits. Critics say that the final say in the evaluations of the phenomenon of "a." belongs to time.

Mario BELLINI (1935)-classic Italian design, known as current developments carried out by request of known firms ("Cassina", "Jamaho", "Brionvega", etc.), and conceptual projects (for example, "Karasutra", 1972). A noticeable stage in the creative biography of b. producer,while them project activities for the firm Olivetti actually this company product style defined samples, created in 1960-1970-ies. B. work is distinguished by a heightened sense of style: everyday objects-televisions, audio systems-are transformed into small monumental forms, playing in the Interior or its dominant role area. A special place in the works of b. takes his activities as a teacher (he manages course "new models of residential Academy Wednesday" Domus") and as an advocate of modern architecture and design as the redoktora magazine ("Domus") a recognized center of modern design culture.

Peter BEHRENS (1868-1940) is a German painter, graphic artist, architect and designer best known contribution to b. p. Behrens Work: a-GE fan, 1810; b-sketch corner St. Jagershtrasse. Berlin, 1927 in industrial development design-he was a creator of the first in the history of design and branding programs, developed in the period 1907-1911 for the German electric company (GE) nomenclature and visual image of all its products. The aesthetic value of developed b. fixtures, jelekropsudy, fans, etc.-this image is formed as a thoroughly thought-out composition components object volumes, each of which is based on elementary geometric forms. There is an obvious link in shaping these objects with a strict neoclassical architecture, held in the works of b. this period prominently. As an architect b. Figure enough controversial-throughout his life happened three times to change the prevailing styles, and each time it affects its buildings. In fairness, it must be recognized that in any style, whether it is Art Nouveau, neoclassicism or modernism, he worked at the highest level (in this respect it can be compared, say, with Shhusevym). As for his buildings for industrial purposes, they dramatically stood out from most contemporary constructions of aesthetic contemplation of the new designs (GE turbine production shop in Berlin), free reciprocal arrangement of components of complex volumes (factory NAKED in Berlin), the ultimate geometrizmom forms (silos in Frankfurt). Projects his buildings end 1920-ies are different magnitude and compositional freedom; but mostly they were completed already in years of Nazism, which resulted in redefining their way toward excess monumentality. B. role in the architecture of the 20th century is significant-the three major figures in modernist architecture-Misvan der Rohe, Gropius
and Le Corbusier-passed through his workshop that, to a greater or lesser extent affected their creative concepts.

**Faber BIRREN**-American scientist colorist (1900-1988), author of studies in the field of Visual, psychological and physiological reactions to human color. He wrote 25 books and about 200 articles on colour is as popular, professional and academic alike. B. got Elementary art education in the school of the Art Institute of Chicago, then underwent a course of color at the University of Chicago. To find that the subject of harmony is close to him, he decided to devote his life to him. Becoming an independent consultant, he moved to New York and started his professional career on the practical use of human reactions to color. His most famous and significant books by color-"review in words and pictures" (1963) and "history of the color in the painting" (1981). Being a historian and bibliofilom, b. 1971 year subsidized and donated to the University of Jelskomu a collection of rare books on color, which is the most authoritative in America. In addition, he reissued the critical work of m. Harris, Shevrolja, Le Blona, e. Babbitt, o. wood, a. Munsell, f. Ostwald, Ittenna.

**VENTURI, Robert (1925)** -Professor, Yale University, the discoverer of the era of understanding architecture as a phenomenon, based on established professionals rules and order, and the complexities and contradictions of life itself. Book. "complexity and contradiction in architecture", written in the year 1966, teaches that the architecture should look like for the continuation of a new life, not only as a potential historical monuments. Architectural practice. based on deep theoretical foundations received early in the 1950-ies architecture "Brown-style examples: portable radiola. D. Rams, 1960; 8-digit calculator.

227 the wizard and design theorists section r. Venturi: Trubek and Vislaki Hauzez. United States Zagreb, Faculty 1970, Princeton University, and then at the American Academy in Rome. For creativity is characterized by competitive project College Football Hall of Fame (1968), which is a hybrid of a building and a giant poster of the stand. Luminous advertising and inscriptions, as believed, are equal in his compositions with elements of organized space and constructive structures. Poarojki b. 1970-1980-h godov differ underlined kontekstualnostju and paradoxical simplified, elements of classical architecture dictionary sharzhirovannyh. Like most modern architects, design furniture, Houseware, jewelry.

"VITRA" -design and manufacturing, educational and Museum Center furniture design company "Vitra" originated as a small family business in pre-war Switzerland, taking its name from the word "showcase" design which she then dealt with. In the early 1980's "b." was becoming a major international furniture concern, convinced that progressive technologies, new materials and daring projects, which should be translated ideas, deeply affecting the surrounding world through committed, "ochelovechivajushhi modern space forms, is the only path that leads to creative success. This approach was evident even in the year 1953, the first Chair of the firm's American designers h. and r. Imsov. In the following, "the Office" phase of its activity "in" cooperates with m. Bellini, which creates for her have become classics of the headset, together with d. Tilem is developing an integrated programme entitled "Metropol, implements in cooperation with a. Chitterino, G.o. Leem universal furniture modules "and(d) Nose ". Filling the space Office, they easily adapt to any change in its functional tasks and conditions creating their forms appropriate to the user emotionally creative atmosphere. The new phase of the establishment of the Office furniture show in the 1990's, working with "in" gorgeous designers e. Sottsass, a. Branzi and Michele De Lucca, result of which was the interpretation of the Office as a special living space-mega active social interactions. The complex is a unique Wednesday, rich objects of social and cultural values, for the construction of which the firm attracts most interesting architects of our time. In 1981, the year after the fire in the old building firm aroitsja new draft n. Grimshaw. In 1989 year f. Gehry built exhibition hall here for travelling exhibitions and Museum of furniture in 2000 exhibits, T. Ando placed the Conference Hall; and in 1993 year Zaha Hadid has implemented one of the first objects-the famous fire station. "In" principled and consistent keeper of traditions with a contemporary design and architecture, and the base of its Museum collection are design architects and designers of the Bauhaus, the Memphis group and DeStill-the classics of American, Italian, Scandinavian and French design. The famous Exposition "b." and design centre attract visitors from all over the world, and specialists are constantly carrying out here all sorts of seminars and schools.

**Frank GEHRY** (1929) is one of the most interesting and famous architects of our time. The construction of f. Gehry: representation firm Toyota Interior. Maryland, 1978; Guest House in Minneapolis, South facade; the House Gehry. California, 1976 g. was born into a family of Polish emigrants. Creative was formed in the cultural atmosphere of pop art, with artists of this direction. Started with interior design stores, offices, shopping centers. In the year 1962 opened his own Office in California, Santa Monica (Los Angeles), United States. In 1989 year. Pritzker Prize for architecture. The
jury appreciated its unique ability to express the spirit of modern society and its ambivalent values, and compared his projects with jazz improvisations and rich live unpredictable spirit. Design g. different Active skulpturnostju form. Deliberately fragmented volumes and the use of coarse, raw materials, such as, unpainted plywood, sheet metal, roofing shingle as coatings for walls, billowy slate, wire mesh fence in most various applications, produce hit effect, passing the urgent atmosphere of city life today. Among the characteristic buildings-own house in Santa Monica (1979), the temporary contemporary art gallery in Los Angeles (1984), Museum of furniture firm Vitra in Vejle on the border of Germany and Switzerland (1989), the most significant project is carried out by the Museum Gugenghejma in Bilbao.

G. produces "hybrid imagery" publications, posters, advertisements and other media. In the "kollazhnom" approach she combines images using video, photography, printing and computer graphics, that she and her staff used at all stages of work on the project-from outline to final g. said that we did not imitate the past, and develop new languages of the future that are generated from different sources. Her work suggests that the dividing line between graphic design and traditional "high" art, and that design takes an increasingly important place in the lives of both the original and creative art form.

Michael GRAVES (1934)Indianapolis, United States-American architect and interior designer. formation: University of Cincinnati; Harvard University Michael Graves: from 1962 onwards-Professor of Princeton University g. belongs to the first generation Architects-post-modern artists seeking new ways shaped expressiveness architecture after the crisis of modernism at the turn of 60-70-ies of the last century. One of the first after f. Johnson g. starts to beat the elements of classical architecture in unexpected contexts and in grotesque combinations. As a result, built like the Castle houses of stone "(1977), in which relatively small architectural details acquire the scale of entire parts of the building. This is complemented by the bright colouring make up the composition of elements; serves as identification elements compositions, sometimes simulates the flat façade rustovku and other texture techniques. These are "Troll skyscraper building in Louisville (1985) or building public services in Portland (1982). In later buildings, such as hotels "Swan" and "Dolphin" in Disneyland (1990), along with architectural details do not find application purely kichevye items like decorative; Toy figures of hypertrophied scale. With all its contradictions, these buildings played a prominent role in the destruction of outdated stereotypes of the mid-20th century, becoming an example of how, without fear, and sometimes even with humor, can relate to the architectural heritage. Very popular also works as a designer of furniture, cutlery, tableware, accessories. Chosto they reproduce in miniature scale architectural forms, but rather arbitrary, using modern materials and bright colour schemes.

GROPIUS, Walter (1883-1969).One of the founders of modern design culture, the largest educator of the first half of the 20th century creative position g. undecided in 1910-ies in Germany, have passed a difficult way of development and were moved by him and his friends and helpers (Mies van der Rohe, m. Brayer, g. Mayer, e. May, etc.), the creators of artistic doctrine of the Bauhaus, first in England, and from the end of the 1930-ies in the United States. Y., is actively implementing its ideas, constantly checked their practice-architectural, design, teaching. The first product of g. factory complex Faguswerk (1910-1911) in Alfeld-Laine became symbols of his aesthetic interpretation of technology, brought him international renown, and the ensuing trip to countries of Europe helped him to relate their views with the concept of his teacher p. Behrens and contemporary European practices. Before the war, he participated in the decoration of railway passenger cars, motor car company "Adler", residential, manufacturing, exhibition buildings. Work on these projects brought him fame as an artist engineering directions. After the war, the Director of the Bauhaus, a higher educational institution HASynthetic character, which, together with VHUTEMASOM is rightfully considered to be a new type of educational institution. Objects in.: European Coupe Gropius railcar, 1914 is considered to be one of the first in the world to design schools. He became the organizer of the training process, aimed at increasing the role of the artist in contemporary life. He thought, theoretical conclusion of artistic education should be of particular architectural faculty at universities all science related to art. This idea g. found expression in the first program of the Bauhaus. Stylistic quest, his return to the aesthetics of expressionism (monument died during the March uprising in Weimar, 1921) and his promotion of "formal" principles in pictorial and sculptural workshops did not contradict his earlier provozglashavshimsja ideas of engineering aesthetics. G. did not hide his desire to link the fate of the artist with the possibilities of mass production. After the experiment with kombinotornymi models standard single-family residential homes g. proposed to build a residential village in Weimar. The central piece was a complex of buildings of the Bauhaus in Dessau (1925-1926), where pereehola shkolo from Weimar. Artistic solution of the complex is based on the
connection of concrete cubic forms and glass planes, which are transparent and create a play of light and shadow differently in introducing the audience composition of unit volumes. Dessau complex together with the residential village of Terten was impersonated formula Wizard "art and technology — a new unity. In 1933, with the advent of the Nazis to power, the Bauhaus was closed. G. emigrated to England, where he was engaged in architectural and pedagogical activities, published a book "the new architecture and the Bauhaus. In 1937, the year he moved to the United States, where he focused his energies on teaching and architectural practice. His lectures at Harvard University were published as a book "circle of total architecture". One of the latest monographs "Apollo in the age of democracy" is devoted to the role of the artist in the modern world. An active supporter of Museum practice, a follower of the teachings of g. Semper.

VLADIMIR GUSEV (25.04.1945)-Director of the State Russian Museum.

(Exactly 120 years ago, April 25 was issued Registered the highest Decree of Emperor Nicholas II on the establishment of a special establishment called "Emperor Alexander III Russian Museum" and the submission for this purpose in the coffers of the Mikhailovsky Palace all belonging to him wings, services and gardens.)

Maybe that's why, almost the entire life of Vladimir Gusev connected with this legendary Museum, headed by he stands for almost 30 years. The concept of development of the Russian Museum still surprises and fans and critics. Just think before Gusev became Director of the Museum employed about 400 people, and the entire museum complex consisted of three buildings with a total area of 3,000 square meters. Today the Russian Museum—this unique repository of artistic values known Conservation Centre, an authoritative Research Institute. Every year the Museum is carried out about 50 temporary exhibitions and about a dozen in Russian cities and abroad. The museum complex, in addition to the Mikhailovsky Palace with a corps of Benoit and wing of Russia are also marble and Stroganoff Palace, St. Michael's (engineers ') Castle, as well as unique gardens and parks—summer garden with summer palace of Peter the great Mikhailovsky garden. "The little Vatican in Petersburg, calls the Russian Museum Gusev and adds:" every Palace, its history is a kind of information well. Here is the draw from the draw, and he has not dried up. There are new facts, names one of the other more interesting. " Unknown facts from the history of Russian painting is dedicated to and programming program Vladimir Gusev of the Russian Museum "the age", which for many years appeared on the tv channel "Russia. Channel Culture. "His stories about the Museum is nothing more than a small fragments, which may give necessary guidance in this exciting journey. In addition to talent Manager and tv presenter, Vladimir Gusev has charm and talent for easy communication.

Charles JENCKS (1939)—working in the London of the Americasandnskij architect and researcher, a recognized authority in matters of theory of modern architecture it belongs to many articles and books, including "the modern movement in architecture, architecture today, and so in 1977 year appeared the book "the language of postmodern architecture, having had a huge impact on the professional consciousness of architects. It was given to interpreting the creative concepts prevailing in the West by the end of the 1970-ies as a result of the frustration of the architects in the principles of the "modern movement", whose leader was Mies van der Rohe. Postmodernism brought with it an understanding of the new professional values: strengthening the role of context, complexity theory, protivopostavljavshaja bedding crops historical mehanistichnosti building modern Wednesday, pursuit of ambiguity the meaning of architectural forms, part of the townspeople in the alternative design, etc. A new look at reading architectural forms found its expression in the idea of dualism ("double encoding") postmodern buildings turned simultaneously to a professional, and to the consumer that they imply an irony-free treatment classical prototypes, i.e., new patterns of formoobrozovonija. The book marked a new stage in the development of spatial art, having comprehended a mosaic picture of the daily practice within vocational theory, forming creative benchmarks over the next few decades. While continuing to study the development trend of modern architecture, d. foresees the emergence of a new paradigm that reflects the inevitable global changes in science, religion and politics, describes the key figures of the forerunners of change: r. Koolhaas, s. Calatrava, n. Foster, Zaha Hadid, etc. Their ideas he associates with the approval of the picture of the world, where nature and culture seen grown from the single narrative ", coping with the narrowness of all sorts of national and religious interests. In this process, d. distinguishes several areas, such as "organitek", integrating environmental issues and high technology, the theory of "space" polydyne Software Inc., which was impossible before the era of computers, or a tendency to reproduce and Rethinking forms of earthly landscape ("lendforma"), represents the Earth as a dynamic, evolving Wednesday. The new paradigm has only just formed, its building, according to d. lie "the science of complex systems" and computer technology and its new ethics yet to be born. However, visible
echoes these seemingly purely "architectural" events perfectly resembles many characteristics associated with the architecture of the latest movements in design, such as freestyle, or "non-linear geometry of the virtual adepts reality.

Christopher DRESSER (1834-1904) the first artist, combining practice principles of the movement "Arts and Crafts" with mass industrial production. This has greatly contributed to the breadth of his interests, along with artistic education he seriously was engaged in natural sciences and philosophy. Their Botanical knowledge (26 years old he already taught the subject as a professor in four (!) high schools in London) he initially (Christopher Dresser: a teapot, 1881; soup tureen and ladle, 1930-e used when designing ornaments fabric and wallpaper.) Introduction in 1876-1877 with traditional Japanese handicraft art was for him an incentive to develop their own projects of various household objects-tableware, furniture, etc., despite the fact that founded with his participation in 1880 the company art Furnishers Alliance "had no financial success, its products were launched as contemporaries, the first example of a new approach to its industrial products. D. later worked quite successfully on the orders of various firms, as well as designed for the production of ceramic products on it belonged to the factory. The work of d. different unusual for that time attention to ergonomic and technological aspects, the use of new technologies (e.g. electroplating).

«DEUTSCHE VERKBUND (1907-1931)»-Association of artists and architects, on the one hand, and industrialists, traders, financiers and politicians, on the other hand, the purpose of the conversion of industrial production through the connection of art and crafts industries. Main routes achieve this goal, participants saw education association, advocacy and other joint actions. The creation of "D.v." was due not only to the development of production and, consequently, the growing problem of distribution, but no less and that the framework of the "pure art" became small for followers were formed by this time new artistic styles. The place of its occurrence is also not accidental it is in Germany, with its fast growth industry, economic, social and cultural issues have been identified the most convex. Founder and Chief theoretician "D.v." became an official of the Ministry of Commerce of Prussia, architect g. education Mutezius is a fan of w. Morris and C. p. Mac in the works which he first saw shape, the most (in terms of the beginning of the century) meet the requirements of mass production. The credibility of the new Union has increased and that joined such significant in architecture this time figures as Henry van de Velde and p. Berens. During the period 1910-1914 years movement played a large role in b. Gropius and b. Taut. Although significant heterogeneity in motion (Mutezius saw its main objective the improvement of the marketing of industrial products, van de Velde-expansion of the field of activity of the artist-individualist, and Gropius and Taut-rather harmonize Wednesday to address not so much aesthetic, how many social problems), it played a huge role in the history of architecture and design, breaking existed until in the public mind the barrier between art and industry. A major role in promoting the ideas of "D.v." played publication of annual catalogues of the "model" industrial products, as well as the exhibitions, the most significant of which was the exhibition of the year 1914 in Cologne.

DjushAMP Marcel (1887-1968) is a French artist, one of the most interesting, controversial and influential figures in the history of modern art. His position in art-Marcel Djuhshamp: "bicycle wheel" nonconformism, experiment, provocation, anticipating onceptualnogo art. D. how the artist developed along with the century, vividly responding to the germs of artistic novelty: one of the first he imbibed Fauvism, Cubism, Futurism, then was one of the "fathers" of Dadaism; opening of the "ready-made", i.e. the ability to use any object as a subject of art, anticipated pop art 1950-1960-ies-the art of poeticizing commonness, mass culture, consumer goods. D. work. "the fountain," "bicycle wheel", "utensils" dryer 1910-1930s included in encyclopedia of contemporary art. Biography of d. is typical for an artist of the 20th century: lived in parallel in France and the United States; art education and development has received in 1910 in Paris; exhibition activity is taking place in New York; closely communicates with the dadaists, a. Breton, t. Tzara, p. Jeljuarom; co-starred with Ray in the movie, Picabia and r. Clerc; organizes exhibitions of works by the sculptor Brankusi in 1927 year in Chicago, and in 1933 in New York. In the year 1930 in New York, together with M. Ernst, Miró, Mondrian, P., A. Ozanfanom; actively playing chess (1928-1935 years is a member of the French Olympic team). In 1930-ies he had a series of personal exhibitions in various cities in the United States, in Paris and London. After World War II, d. remains actively involved in the world of artistic life, finding a common language with the new generation of contemporary artists. It creatively communicates with composers d. Milhaud, a. Schoenberg made, j. Cage, artists m. Toby, Arman, a. Kalderom. A keen interest in the works of d. show pop art artists r. Hamilton, Rauschenberg, r. e. Jones, k. Oldenburg, j. Tengli. At sunset days, 1968 year, d. vouchsafing
their visit to the Festival of Arts in Buffalo-premiere of the ballet "around the time" the avant-garde choreographer m. Kjenningema with decorations d. Jones.

EKATERINBURG SCHOOL OF DESIGNis formed on the basis of the industrial art of Sverdlovsk Architectural Institute (now Ural State Academy of architecture and civil engineering), the first outside Moscow and Leningrad Department of design profile created in the year 1968 in the Urals branch of the MOSCOW INSTITUTE of ARCHITECTURE based on the Faculty of the Polytechnic Institute, where read discipline "industrial interior with elements of technical aesthetics. The specificity of the educational activities chair design was the introduction of design disciplines starting with the first course, increased attention to environment aspects of design to shaped characteristics of designed objects, as well as the regional characteristics of design. He became the first head of Y.a. Vladimirsky; a large role in its shaping teachers played in PAINTING them. S.g. Stroganov, LVHPTU them. V.i. Mukhina, primarily G.b. Minervin and L.a. Wachs, who gave lectures, working with graduate students and leading the State examination Commission at the Yekaterinburg design school: a. Mysakova (stuffed toy "Piraeus perto", 1995; d. Kukanov foiling machine, tennis rackets, 1996; B. pies, conceptual sketches of the Citroën car company Commission, ocenivavshuju work of graduate students. During the years of existence of the Department it has released hundreds of professionals whose work received significant resonance both in Russia and abroad. For example, a graduate of the Institute of design of pies (1968), which received additional education at the College of Europe "Art Center" in Switzerland, became widely known as the author of a number of conceptual projects for foreign companies

ICSID-The International Council of design organizations. Founded in 1957 year. the primary objective and. sees the creation of optimum conditions for improving subject-spatial Wednesday and, as a consequence, the improvement of the material and spiritual conditions of human existence. To achieve this goal, and contacts, among the various national, public and private design organizations; promotes the practice of design; offers proactive design programmes aimed both at solution of specific tasks (for example, design for specific populations-children, the elderly, the disabled, etc.), and in the prediction of potential development paths subject-spatial Wednesday. The main form of work on similar programs-international project seminars inter design.

Charles EAMES (1907-1978)-American designer, known thanks to its numerous designs for furniture, particularly chairs. In 1930 he graduated from the school of architecture at the University of Washington, then opened a project office. In year 1936 he established and headed the experimental design studio Krjenbrukskoj American Academy of Michigan, where he worked together with Eero and Jelielem Saarinenami and other major representatives of the architecture and design of the early 20th century. In 1940, together with Eero Saarinen designed the experimental collection of furniture of bent plywood, presented at the exhibition "organic design in home" in New York's Museum of modern art. Over 10 different models of chairs with a single seat-liner and Saarinenu was awarded the first prize. For many years, experimented with the technology of forming molded and bent plywood, creating from it as abstract compositions, and designing industrial products. In his furniture designs and. sought to create for a single-seat shell Chair, best meets the human body. In 1946 the Museum of modern art in New York has organized an exhibition entitled "new furniture created by Charles Imza, one of the exhibits, which became a classic piece of 20th century furniture. In the year 1951 and first applied for the production of chairs fiberglass and later continued to search for new mass opportunities lurking in this material. As a result of his furniture gradually became more streamlined, more sculptural, that became in the 1950-ies of the characteristic style of American furniture, featuring her on a strict and geometrically austere European furniture of the time. A great deal of attention and advertising of its products placed.. To this end, it has established about 100 short promotional, popular scientific and artistic films. It is widely used film and its pedagogical activity as a consultant at the Massachusetts Institute of technology. (Objects h. Imza: armchair, 1958 year, one of the first to apply such innovation as split screen slide film. Designed toys in the form of plywood "designers," worldwide fame acquired its own House, collected in 1947 year ready prefabricated elements.)This idea of building a dwelling house by analogy with car Assembly at the pipeline in subsequent decades became popular among architects and designers of many countries. I. with respect to refer to the craft traditions of the Americas, taking from her love of natural materials, but at the same time not afraid of materials produced by modern industry, considering the use of the last high-grade tool for creating artistic image. Creativity i. convincingly argues that art and modern technical advances-not only are not enemies, but on the contrary, elements of modern civilization, in the hands of the truly creative designer organically supplement each other.

101
Toyo ITO (1941) is a wonderful Japanese architect-innovator, Honorary Member of the American Union of architects, Honorary Professor at the University of North London, studied at the Department of architecture of the University of Tokyo, since 1965, has been working in Japan and other countries of the world. Among last implementations: "Aluminum House" in Sakuradzhosui (Tokyo), the mediatheque in Sendai (Miyagi Prefecture), the agricultural Park in Opta Yamaga, Kumamoto. New media is a constant reflection and: "we have two bodies, one physical, and the other can be roughly described as" digital "," virtual ". In our virtual bodies of circulating information and real body craves air and light, " Ito wrote about himself and his work. and trying to reconcile the two bodies with the help of architecture, taking place through her relationship of man and nature, and with the information. "This is our second skin. It should translate the information field around us, thus acting as a media-suit. "The first mod era electronic Twister, wrapped in a media-suit, Tarzan becomes a media jungle," and this kind of statement. "have become architectural" aphorisms. "Every day brings something new, and architectural objects remain stationary over the years," he said. "I want to design something that can change and react to life. According to the laws of physics, this is only possible in the virtual space. The connection is real, physical space with virtual will spawn a new architecture is flexible and capable of self-development. "

One of his early experiments in this direction-the Tower of winds in Yokohama (such a romantic name received the Metro cooling system). I. technical construction ridiculous heemeyer complained the mirrored acrylic and imprisoned him in a glass cylinder. Day Tower behaves like a chameleon-mirror surface sensitive to the slightest changes in the environment. After sunset light up light bulbs, reflected in the mirror. The tower becomes transparent light post, hanging in the air is a mirage. I. did the impossible-created physically real object that has virtual properties. Destroying the Visual bounds, he forced him to live an independent life. "The Tower of the winds" brought glory to your Creator and spawned in Japan wave aesthetic rethinking design of technical devices that has always been the lot of engineers.

Johannes ITTEN (1889-1967) is a Swiss painter and one of the most famous Bauhaus teachers. He taught the intuitive approach to the theory of color. And deep interest. to colour led him to Stuttgart at the Studio and. Holcelja, German color theorist, then in Vienna, and in 1919, he enrolled in the newly founded Bauhaus in Weimar, where the avzil basic course in shape and color. His favourite teachers-friends were I. Feninger, Kandinsky, Klee and p. o. Schlemmer. From 1924 to 1934 he was Director of a private school in Berlin, where he worked on color theory, later (1961) published in the book "the art of color". As an educator and spontaneity in colour followed. expression, individuality of approach in teaching, the development of the subjective intentions of the students. I. formulated for seven kinds of color theory color contrasts: hue (hue), bright-dark, warm-cold, complementary, simultaneous, saturation and intensity of quantity). To explain his theory and used the examples of art and nature. So, for the understanding of cold and warm against opostavljenija he proposed to render the opposition in nature: shadow/Sun, transparent/impenetrable, soothing/stimulating, sparse/dense, air/Earth, distant/close, light/heavy, dry/wet, etc.

Louis KAHN (1901-1974) is a prominent American architect, philosopher and educator born in Estonia, in 6 years together with his parents moved to the United States. In 1924 graduated from architectural Department of the school of fine arts at the University of Pennsylvania found themselves in 47 years in the making teaching at the University of Ielskom. Became known as the architect in the late 1950’s. His works of the architect-philosopher claims to eternal values. He was convinced that every large building should begin with what is not measurable; in the process of designing passed through measurable means it is ultimately immeasurable again. Outstanding contribution to architecture is to return her architectural space, giving a clear idea of how it was created. Create space, means creating and light; without organized light destroyed the rhythm of music, architecture, without which it is dead. The most significant construction to. 1960-h godov-medical laboratory building at the University of Pennsylvania in Philadelphia; Biological Institute, Dr. Salk in San Diego, California; Government Center in Dhaka (Bangladesh); Indian Institute of management in Ahmedabad is marked by clarity of architectural forms, simplicity and monumentality.

DEPARTMENT OF SECURITY (DAS) (design architectural Wednesday) Marchi (Moscow architectural Institute) is the first in our country higher education unit organizes the issuance of new profile specialists working at the intersection of the two most popular present-day design Arts-architecture and design. K.d.m. was established in the year 1987, its organizer and first Director was Professor G.b. Minervin, sought to revive the tradition of the architectural School of integrated architectural and design education, enshrined in the 20-ies of the last century VHUTEMASOM. Many years working in VNIITE, Academy of architecture and construction and PAINTING them. S.g. Stroganov, G.b. Minervin
foresaw the need for the emergence of a special type of specialist who can generate synthetic subject-spatial habitat Wednesday for different forms of lifestyle.

The most important aspect of the work of K.d.m. was testing a training plan for the new profession of "architect-Designer, introduction of design-specific education subjects" fundamentals of ergonomics», «Preproject and project analysis ",
» Col-stick ",
» Complex formation of Wednesday ", and others, allowing students to focus on ensuring a comfortable life in various situations based on the versatile knowledge of their needs and the ways their full meet the. Thus was a new level implemented the continuity of modern ideas of educational process and regulations a. Rodchenko, alleging: project plan highlighted above all from the perspective of cultural-design thinking production, consumption, finally shared the artistic culture of the era. The opening of the Department and its success prompted the emergence of training units in other universities of the country is currently preparing specialty DAS maintained in 40 architectural and artistic institutions of Russia. K.d.m. is constantly improving the methodology of architectural and design education, participates in the drafting of normative documents regulating the requirements for quantity and quality specialist knowledge on sredovomu design. Leading professors of the Department are working actively to clarify the specifics of apprenticeship by expanding its artistic bases (based on disciplines "Colours", "Plastic modeling etc.-Prof. A.v. Efimov), introduction of new principles of education of modern design consciousness (class of Prof. A.p. Ermolaeva), theoretical and methodological reflection on the problems of teaching the leading discipline profession-architectural design (Prof. V.t. Shimko). Currently interest in sredovomu design is growing-it becomes clear that specialty DAS takes the role of integrating the subject of design culture that require connection system-at and scripted-modeling approach to the profession concept of forming a unique model of higher qualification-specialist-models, not yet aprobirovavshejsja in traditional architectural and artistic education. This kind of turn of events connected with the extension Department of the Magistracy and postgraduate study, revision of curricula and programs. Focusing on these tasks, developing and consolidating the idea of its creator, G.b. Minervina, systematizing experience Department works on preparation of Architects-Designers, K.d.m. prepares and publishes textbooks and training manuals on main subjects specialty, initiating the establishment of "a comprehensive tutorial on directions" design that implements the idea of affinity and mutual enrichment of the architectural principles and design creativity in the design field.

ICSID-The International Council of design organizations. Founded in 1957 year. the primary objective and. sees the creation of optimum conditions for improving subject-spatial Wednesday and, as a consequence, the improvement of the material and spiritual conditions of human existence. To achieve this goal, and contacts. among the various national, public and private design organizations; promotes the practice of design; offers proactive design programmes aimed both at solution of specific tasks (for example, design for specific populations-children, the elderly, the disabled, etc.), and in the prediction of potential development paths subject-spatial Wednesday. The main form of work on similar programs-international project seminars inter-design.

Viacheslav KOLEICHUK Fomich (1941)-Moscow architect, artist and designer, who devoted himself to finding ways of converting experimental spatial structures and trophic compositions in works of art-design, laureate of the State Prize of the Russian Federation.Work to. jekspanirovolis at various exhibitions around the world, mnogokratmentalnaja and theoretical development issues shaping, "overcoming material in objects of kinetic and programmed art, building paradoxical design and Visual models and images, search for new means of artistic expression (samokollazh, handmade samonaprjazhennye and holography, samovozvodjashhiesja designs, exotic musical instruments-ovaloid, sound spatial structures, etc.). Inventions and imaginative k. implemented in a variety of different options (monumental and show songs, including at exhibitions Expo-67 "and" Expo 85 "in Montreal and in Japan, staging performances and movies, reconstruction works by Russian constructivist Rodchenko, Tatlin, etc.) have long been recognized as a source of inspiration for student and practical works in the architectural and design community.

COLOMBO (1930-1971) is an Italian fashion designer, famed for its uturisticheskimi enlightenments in the fields of Interior. Starting as a painter at the Milan Triennale (1964) received a gold medal. years devoted almost entirely to the design, the engineering residential interiors, furniture, utensils and other household items. The Work Of J. Colombo: a dynamic housing; living cell Vision-69 "(" room in room "), and a fragment of a natural plan layout work is the most significant experimental exhibition Interior" Vision-69 "(performed by order of German concern Bayer). Here for the first time instead of having to share the premises of the apartment walls to separate rooms, k. placed inside of a single living space big units of equipment (sleeping, hygiene, cooking, etc.), some of which had their own Walling,
turning to the mobile 3D blocks, a sort of "room in room". "Vision-69" became a new word in world design residential interiors and everyday items, marking the beginning of a range of Interior development studies focus, carried out in the following years in various countries.

For creativity to typical absolute originality of thought, bordering on paradox, the desire to maximize reveal new aesthetic possibilities when using the latest achievements of science and technology, the desire to work with the latest structural and finishing materials, especially plastics.

K. sharpened the famous slogan Le Corbusier-House-dwelling machine "on the example of the housing Interior. The most visible illustration of this was the Interior of a private apartment, in which the familiar household furniture has been replaced with a "machine for daily stay" and "sleep machine".

**KONDRATIEFF Xenia Andreevna (1937-2001)**-outstanding Russian designer and educator.

Childhood k. passed between the Academy of Arts in Leningrad, where he was the father, and the Mariinsky Theatre, where she worked as a mom. in the choice of the future profession won love of drawing, which led her to the Moscow higher art industrial school (former Stroganov). In 1964, she goes to graduate school on a speciality "technical aesthetics and parallel begins teaching in" Stroganovka» and in the experimental "Senezhskoj Studio". Familiarity and collaboration with people like k. Cantor, e. Rosenblum, g. Minervin, a. Genisaretsky, b. Glazichev, i. Zhadova, seminars., Schedrovitsky and internships at the Warsaw Academy of fine arts finally identified further professional fate-she conducts active scientific and pedagogical activity, participates in major design projects, among which the development of new State standard for the iconic image of SAI, complex projects of navigational instruments for civil aviation and much more . The most significant work to the design department associated with. MPGHU (1996 Department of "Communicative design"), which she directed from 1991 year. Changes in the industry in the early 1990-ies demanded the rejection of stereotypes and design education programs failed in the market conditions and the availability of information. Their replacement led to the search for other approaches to building courses, the introduction of new programmes and subjects, familiarity with different Western models of design education and design divisions of major Western companies. Research in the field of material culture, arts and crafts, cultural identity and the identity of the various peoples and interest in the history of specific national schools of design formed the basis of embedded in practice pedagogical suggestions. Recent work-the book "design and ecology culture" and "culture of Russia" Project is reminiscent of the future designers of Russian history, its traditions and accomplishments. The favorite points to were: "do little but good; do not bother the idea of mature, don't rush into it, but the main thing is not to strive for what you internally alien ... These words can be fully attributed to it.

**Vladimir Ivanович KOROTKOV** is a prominent organizer of the design museum exhibition complexes in USSR. Artist-innovator, the founder of systematic approach in designing museum displays and original master. bright exhibition design. A kind of standard artist and Museum Scholar action. A man who has devoted all his life a single theme-design museums in the USSR and CIS in the second half of the 20th century. Creative tandem of two prominent representatives of the Leningrad school exhibition in Museum expositions made Korotkov V.i. in the co-authorship with Vladimir Rivinym and other artists from 1961 to 1987 years. Museum of v. i. Lenin "Hut" in case of spillage, the Peter and Paul Fortress prison Museum, the Museum of v. i. Lenin in Moscow (3 floor)Dnepropetrovsk the national historical Museum.

YavornytskyMuseum V.i. Lenin in Ulaanbaatar, Mongolia. Museum-Panorama "battle of Stalingrad"Museum of the history of Dniprodzerzhynsk(objects made from 1987 onwards)Krasnoyarsk Krai Museum of local lore.exhibit: "the murder of Gregory Rasputin, Cabinet Museum historian" in the children's Museum, "the Testing tent of St. Petersburg "History of the savings business in Russia"and many other objects).Currently "Kodo" LLC is a small creative Studio led by museum artist Korotkova. His specialization is the registration of Museum expositions and exhibitions. The company carries out all complex of works-from schematic design to delivery turnkey jekspozii. All the exposure he creates in close collaboration with researchers, because museums depend on them, that will be presented at the exhibition. Its task is to decide How to show the collection. The latter is the most significant object 2004-2010 biennium. Museum of anthropology and ethnography. Peter The Great (Kunstkamera).

**The KRASNOYARSK museum complex of culture and history** in the recent past is Krasnoyarsk branch of the Central Lenin Museum. Only for the rest of Siberia and far east of the Museum was created by the decision of the CPSU CENTRAL COMMITTEE and the party's budget. In April 1979 the year came out of the CPSU on the Organization of the Krasnoyarsk branch of the Central Lenin Museum, which was inaugurated April 17, 1987 year. Eight years in the making, virtually from scratch this Museum-a fantastically small. For the construction of the Museum the best construction forces were
involved in Krasnoyarsk, the authors of the artistic decisions of the exposition and the interiors were the Leningrad artists-a. Bahusov, v. I. Korotkov, V.I. Rivin in collaboration with well-deserved Architect of Russia-A.s. Demirhanovym (Krasnoyarsk). Perfectly chosen spot in the historical place of Krasnoyarsk is the arrow, where thanks to the building of the Museum, a new urban ensemble. Emphatic win over the terrain. Organically included in the complex of the Steamship "W. Nicholas, standing by the River in the dry dock. Thought out approaches to the building, and even those fragments of the landscape that the visitor sees. With regard to the interiors, the continuation game volume makes building an ideal Museum and exhibition area. It has quality, which expect from museums and which meet them extremely rare: richness, diversity and singularity of spatial impressions. In addition, the building is very convenient. Developed and well-designed infrastructure makes it suitable for use as a Community Center in a broad functional range that could fully appreciate the staff nI. In a more rigid framework were forced to work place must be artists. Given that the main contribution of scientists is Planar, artists have used wide technological possibilities: they asked a certain rhythm throughout the exposure; did each section in its plastics, its color; successfully found the items of equipment (cassette units, albums, stands). Constantly changed techniques text and graphic material feed. Along with complex technological devices used various equipment and electronics, extends the capabilities of the exposition. In the Museum Center operates a unique only Russian construction-videopolijekran. This huge screen (5 x 5 x 15 meters), which transmits the image simultaneously 60 projectors. Manages projectors specially designed computer program Krasnoyarsk Museum Center is intended to be the first Museum of the future Museum of the 21st century, is a synthetic, inherently itself-which is a Palace of culture and Exhibition Hall scientific institution and innovative cultural centre.

**KUZMICHEV Lev Aleksandrovich (1937)**-a Russian civil engineer, artist, scholar, public figure who made important contributions to the establishment and development of the design culture of our country. After graduating from the Moscow Aviation Institute in rocketry, k. continued educated at the Stroganov art-industrial school, and in 1962 was the year of VNIITE, where proved to be versatile, talented and authoritative specialist-Designer. With his participation created a number of projects of vehicles (taxis, several fire-fighting vehicles), which received the application and provided the basis for the formation of integrated techniques of artistic design and machine "project was Utita recognized foreign experts sample design. K. is the author of numerous publications about 100 inventions, party establishment of fundamental work "design art" Technique, where theoretically justified and implemented a new creative design method of programming, providing solution of large-scale complex tasks in industry and socio-cultural sphere. The initiator, editor in Chief and one of the authors of the encyclopedic work "Library Designer, received the State Prize of the Russian Federation (1997). Activities-from 1987 to 2002, he headed the VNIITE, was editor-in-Chief of the journal «technical aesthetics", one of the initiators of the designers ' Union of the USSR, the country representative in IKSIDE-repeatedly marked by Government awards and recognized by the design community.

**KUROKAWA Noriaki Kish (1934)** is one of the most prominent representatives of the movement "metabolistov" (see Kenzo Tonga). Creativity, especially its built 1970-h godov, exemplifies the architecture, standing on the verge of industrial design (or industrial design, the traditional interests invaded architecture). The building, which the author described as "integral", consistently embody the slogan Le Corbusier House-machine for living. " Forming a capsule building-not simply strung on vertical trunk communications compact shell (otherwise built Kurokawa little different from residential homes M. Safdie), but the cells, each of which is an autonomous, holistic living Wednesday with all characteristic for modern living subject, limited size 2.5 x 4 x 2.5 m (canonical objects Kurokawa: «Nagakin "1972," living capsule ".-fully equipped surround appliances block, of which the dimensions of the building are collected in a six-tatami tearoom). To cope with the task of forming, harmonious Wednesday in extremely tight working space much better than still makes designers-sponsors of interiors of mobile homes or passenger cabins. Later built to differ less radicalism. However interesting traditional for the best works of contemporary Japanese architecture, a combination of national traditions (for example, the integration of external and internal proorananava coupling) with up-to-date materials and technologies.

**LANKLO Jean-Phillippe (1935)** -colorist and designer, in 1978 year created Atelier 3-d Cooler-the Bureau of special investigations on the use of color in three dimensions for the environment Wednesday, architecture and industrial design. After graduation the school Boule and graduated from higher national school of decorative arts in Paris in 1961 year Lanklo training at the Ecole des Beaux-Arts.
in Kyoto. Dedicating your color research areas of France, depending on regional specificities and based on natural color landscapes, developed a method of harmonization and builds color schemes for towns and cities in France. Most of his discoveries are documented in the book "the colors of France" (Paris, 1982), which won the Pompidou Centre in the year 1983, International Design Center in Stuttgart and at the Leipzig fair in 1984 year. Major art exhibitions: 1972-"colors of Tokyo" Gallery Ishiban Kang; 1974- "France is color in the design centre in London; 1977 year-exhibition "geography of colors" in the Centre Georges Pompidou, as well as in the year 1978 in Fund Gulbenkion in Lisbon; in the year 1982 the Museum of decorative arts in Paris exhibition "Colour of France." Since the year 1969 l. teaches in the school of decorative arts. Developed a method for color analysis area, consisting of two main phases: 1) color analysis of terrain, architecture and design; 2) Visual synthesis, allowing harmoniously develop colour traditions in architecture and design.

LE CORBUSIER (Charles Edouard Jeanneret couch name, 1887-1965) the central figure in the global architecture of the first two-thirds of the twentieth century. Enunciated them at the beginning of the 1920-ies the principles of modern architecture, design and planning ideas based them with(I)Am (International Congress of modern architecture) identified the development mainstream architecture modernism. Inspirational creator seemingly infallible postulates was such that he was the first and broke the established framework for them every time ahead of their time. Decades after the death of its buildings remain a point of reference; even the most radical architects posmodernizma cannot avoid comparisons with him, and in the works of some of them (for example, r. Meijer) clearly sound of its alleged motives. Role in breaking previous aesthetic ideals and shaping the image of the new subject -spatial Wednesday is undeniable; in doing so, within the scope of its activities fall not only architectural space but also its substantive population. Machines serving k. source of aesthetic inspiration, themselves in turn became the object of his creativity, without a radical rethinking of the design ("Automaximum", 1928). Most likely because they have not been implemented, although some stylistic features of "Avtomaksimuma" can be seen in one of the most affordable and practical cars in history, "Citroen 2 c, the first specimen of which was created in 1938, and the last year has gone pipeline 52 years later. Much better known developed k. furniture. (Its objects: Chair, Le Corbusier, car «Automaximum», a project. 1928g; deck chair, 1922 g.) formed the premise of designing modular design applied in Museum expositions.

Daniel LIBESKIND (1946) - one of the brightest figures of architectural deconstruction. Radilsja in Poland, studied music in Israel, received a Bachelor of architecture in "the Cooper Union (NY), later historian and theorist of architecture diploma at the University of Essex in England. Teaches in Europe and the United States, the head of the Department of architecture Krenbruiskoj Art Academy. In Milan, where l. lives, founded the company "intermedium" Architecture. His works are displayed in Europe, Japan and the United States. Characteristic of l. draft a set of institutions, housing and public space in Berlin, in which stands out the building with a length of 450 m and a width of about 10 m, located obliquely at an angle of 6°. Model projects, featuring unusual size and reaching a height of several meters, made of wood, metal, glass, plastic. Creativity l. detects movement of the boundaries, areas of artistic creativity, the desire to combine architecture with literature, painting, sculpture, make the object of interest of the designer, architect, artist spatial Wednesday in context of human existence on the planet.

EL LISSITZKY (nickname of Lazarus, Lissitzky Markovic 1890-1941)-bright figure in 20th century art, has evinced itself in a wide range of (painting, architecture, printing art, poster, furniture) and stood at the origins of modern art in the early 20th century. It creativity distinguishes high artistic skill, professionalism and good taste. Maximum using the expressive means of modern printing industry and photographic equipment, l. committed a real revolution in book and magazine business. Born in Smolensk governorate. After graduating from Realschule in Smolensk, he studied at the Architectural Department of the higher technical school in Darmstadt (Germany), Riga Polytechnic Institute, worked at the architectural Office I.velikhovsky and Klein, in 1916-1917 years exhibited at "world of art" exhibitions in Moscow and Petrograd. 1919-1920 years chaired the Architectural Department and workshops of graphics and typography in the Vitebsk people's art school. participated in the amalgamation of UNOVIS, started work on the prounami. From 1921 onwards he taught at Vkhutemas, taught a course "architecture and monumental painting", participated in the Institute of artistic culture. Substantial side making creativity a large exhibitions, creating artistic image. The best works of this SOVIET pavilions at the international exhibition of printing ("press") in Cologne, international trade fair for hygiene in Dresden and other distinguished for originality of design and application for registration of a variety of tools and
materials. As a Professor of painting at the Faculty of wood and metal processing, L. created a hardware Department premises, becoming, essentially, a pioneer of domestic design.

**Raymond LOEWY (1893-1986)**—elder American designers, made the largest contribution to the formation and development of American industrial design arrived in the United States from France in the year 1919. It successfully starting their careers in a new light as a fashion designer, he gradually expanded its creative range to include graphic design, interiors, furniture and, finally, industrial products. A decisive role in the formation of L. as industrial designer played crisis 1929-1930, when the major firms—manufacturers seen in the design of the redemptive hope. Customers L. steel, starting from this period, such firms as Coca-Cola (corporate logo, packaging, shop fitting), Exxon (graphic design), Philip Morris (corporate identity), Pennsylvania Railroad (locomotives), Greyhound (bus), etc. Along with creativity U.D. Tiga or the works of L. Dreyfus became a classic example of commercial design. After the war, L. opened a branch of his design firm in Europe; at the end of the 1970-ies he was Interior h. McIntosh: bedroom house "Hill House"; living arts school. In Glasgow was made a number of developments to Soviet customers. Creativity L. ranges during this period from purely commercial design to wysokofunkcjo national art designing objects without prototypes (the interiors of spacecraft including orbital station Skylab), a prominent role in all over his creative activity played prognostic development, some of which (hydrofoils, components of domestic interiors) received subsequently, the real embodiment. Expanded understanding of the role and value of the form in designing exhibition complexes.

**Charles Rennie MACKINTOSH (1927)**—Scottish architect and painter-decorator. One of the leading representatives of the art nouveau style. "had a significant impact on the development of rationalism in the UK, Germany and Austria Wednesday in his buildings has an exceptional unity the style of spatial solutions, finishing and decoration of furniture, equipment, sharp material mapping. Favourite tricks-graphic black and white ornament using rectangles of various sizes, gigantyrordirovanie individual items of furniture (extremely high backrest chairs, etc.), practical refusal of "order" architectural builds replaced by unexpected combinations of white plaster with fine stucco ornamentation and bizarre forms of furniture and joinery, dark wood, using different kinds of fabrics, screens with fine paintings and the like m. and worked as an architect, and as a painter-decorator and furniture designer, participated in the merger of artists-applications. The most significant works: tea room, on Baker Street (1897-1898), Glasgow School of art (1907-1912), a tea room in Cranston Ingremarit (1907-1912).

**MAKLJuEN Marshall (1911-1980)**—Canadian philosopher, media specialist, one of the most original "cult" thinkers Of the 20th century. M. studied in Manitoba, Cambridge, he taught at the University of Wisconsin in a number of Catholic schools, was an adviser to the Vatican for public communications. Main works: "the Mechanical bride: folklore of industrial man" (on the impact of advertising on society and culture), 1951; "The Gutenberg Galaxy: the formation of the typographic man" (as "current human transformed typography" in "thinking"), 1962; "mass information message, i.e. it is not a means of communication and independent content, highlighting the effect of consequences for development of media culture), 1967; "The city as a classroom, 1977; "The global village", 1989. Vivid, paradoxical, almost untranslatable language books m. from different perspectives to analyze the dynamics of human culture and humanity in the last 500 years, talking about fundamental changes his mind, life orientation, intellectual characteristics of a collective way of life in connection with the development of science and logistics environment. Their main thesis is the emergence of new Visual technologies media drastically alters the public consciousness. Here are some of his remarks: ... humanity reached dismay: it tries to find purpose in a world that is moving so fast that any goal remains in focus no longer than 10 seconds; ... the printing press made the "tribal" individual, transformed society in the agglomeration of individuals; Electronics (videotechnologii) creates a single tribe "of the human family; ... Scholasticism (oral disputation) ended with the book, which made the human memory is insufficient; Electronics made it unnecessary: competent and "Visual" society falls into an intensely integrated electronic cultural Wednesday, deeply "oral" and "tribal": ... ended the monarchy of the printed word, its usurped oligarchy mass Visual information; ... the movement away from goal to goal turned out to be unnecessary; ... We live in a "rear view mirror", aware only that already "passed", without having to think about what lies ahead; ... taking current technology, we serve things, making them of little deity, most advertising looks to make sure it was not a mistake when buying; advertising today and there is news, but always good, while real life is bad news, just shading the advertising is "programmed harmony manual robots"; ... today is the only artist-personality, because of his "antennas" perceive everything earlier than others; think it ahead of time, while he is the only one who lives in the present; ... only an artist can do step away from any technology; rewarding artist recognition is
to ignore its prognosis, prevent its use in a timely manner. Utterance in General is pretty sad and almost literally meet the many provisions of the modern theory of design. Especially important for designers of his judgments on the rule of Visual culture in our civilization and a multiplicity of impacts. However, m., unlike o. Tofler, which realities of scientific and technological progress have led to the complete maltuzianskim ideas about the inevitability of breeding "man of the future, firmly to the position that life, in whatever form it may take, is not elected, but all mankind.

Kazimir MALEVICH (1878-1935) born in Kiev, died in Leningrad- artist, theorist, founder of the concept of "clean" (pointless) painting-suprematism, the author of the manifesto from Cubism and Futurism to suprematism "(1915), in which he stated that suprematism is not a style of painting a philosophy of peace and existence. In the year 1915 m. wrote a simple "black quadrilateral" on a white background is the first step of pure creativity in painting "by proclaiming a new pictorial concept-the concept bespredmetnichestva. "Black square" he explained how "adoption of purely scenic plane" is the most basic forms of expression of pure color, "freed from the pressure of objects". The term "suprematism", invented by m., intended to imply the superiority of the new painting over everything that preceded by victory "liberated paints. Suprematism m. caused radical upheaval in the ranks of the futurists, accelerated the evolution of creativity in the direction of the objectlessness "artists such as l. Popova (1889-1924), n. Udaltsova (1886-1961), a. Exter (1882-1949), Kliun (1873-1942). (Objects: k. Malevich- Include "alpha", 1920g.) Russian artists-abstractionists in the arts, developing a new metaphysics of color, equivalent the revolution that would nurture the innovations in technology and has given rise to the theory of the electromagnetic field. It is colour and light as objects become factors forming picturesque works. Color leaves the boundaries of geometrically defined form to be transformed into streams of light that give the feeling of infinite space, beyond the picture. Take this metaphorical language, m. "Suprmaticheskom Manifesto (1919) stated that" at the moment the human path is through space, suprematism, semaphore colors in his infinite abyss. Now suprematism finally leaves in the realm of ideal, characterized by as "pure action", the emergence of theories underlying the jekspozizionnogo formed the design as a whole object.

Tomás MALDONADO (1922)- theorist, educator and organizer design. art education and grew up in Argentina, m. early became interested in the problem of the place of the artist in society. This interest he owes familiarity with the ideology of the Bauhaus and de style ". Perhaps that is the cause of his move in 1954 year in Germany, where he began teaching in the Graduate School of formation in Ulm, which played in the 1950-1960 years the special role in the development of European industrial arts. The school was founded in the first half of 1950’s as a direct heir of the Bauhaus, but pretty quickly — with the conceptualization of the changed situation in half a century in design-its creative priorities change, and not the last role in this played m. 1967 year m left Of the school of Ulm. Now his interests included organizing activities (Manual activities ICSID in 1967-1969), environmental (design work at the Faculty of architecture at Princeton University in the United States and established his own design department Wednesday in The University of Bologna), the popularization of contemporary design culture (work during his tenure as editor of the magazine "Casabella" on Europe's role in the cultural life of ustupavshemu is that "Domusu" v. Bellini), the practice of industrial designer. However, the most valuable contribution to the development of design m., introduced as a theorist, articles and books which justify the place of industrial design in the system of design arts, in social life the second half of the 20th century. Despite the fact that the views of m. differed quite typical for those years of politicized, they remain relevant today, claiming the role of design as a means of converting spatial domain-informed Wednesday.

MGHPU (Moscow State art-industrial University). S.g. Stroganov is the oldest educational institution in the country to prepare highly qualified artists in the field of monumental-decorative, decorative and industrial arts-was founded in 1825 year champion of education, subsequently trustee of the Moscow School District count S.g. Stroganoffs and originally called "Drawing school in regards to arts and crafts. In the year 1918 Stroganov school was transformed into a Free Public art workshops, then at VKHUTEMAS, VHUTEIN, who in 1930 year split into several independent institutes.

In 1945 year Stroganov school was recreated as "the Moscow higher art industrial school (former Stroganov), and in 1996 year PAINTING received university status. Conceived as an educational institution, prepares mid-level professionals working in the field of decorative art, ranging from furniture to alfrejshhikov and mosaicists are "fairly quickly" Stroganovka turned into the place gathers masters of different genres and directions. Stroganov school taught and studied many famous artists, architects and art historians whose names are widely known all over the world. Among them: m. Vrubel, k. Korovin, p. Yaguzhinsky, f. Fyodor Schechtel, a. Schusev, v. Noakovskij, L. Kekushev, i. Zholtovskiy, n. Andreev, n. Sobolev, c. Geasimov, e. Belashovo, g. Motovilov, v.
Zaharov, a. Filatchev and others. Currently, MGHPU is the most versatile artistic institution in Russia. On three faculties and thirteen primary departments of the University trains specialists for the six specialties, including interior design, arts, monumental and decorative and applied arts, restoration works art. Such a wide range enables graduates to work in virtually all areas of artistic creativity, and many of the graduates of MGHPU today define the face of the Russian design and artistic culture. University graduates work covers all the diversity of the material world that produces human activities Wednesday, all those areas where pragmatic and artistic beginning of modern lifestyle.

«Memphis»-style in design, created in the early 1980-ies at the initiative of the Italian Designer e. Sottsass; emerged as a reaction to the dominance of the Orthodox designers-functional design. "M." started as the field of intuitive desire to unite people gravitating to unexpected combinations of forms, color designs, diverse compositions.

Gradually style "m." spread from furniture design to architecture, Wednesday as a whole. Its development continues mainly in the works of e. Sottssom-based "Sottass-Association. The point of this work is to update the feelings things in a new perspective on the long familiar in the creative samoiniciaci of the unpredictable development.

Exhibition of works by "m." have traveled the whole world, drawing on the side of the customer's style, industrialists, consumers. And what at first seemed a perverse quirk of aesthetes proved acceptable, more attractive not only rafinirovannomu high class, but also the average, ordinary consumer. "M." connects the avant-garde aesthetics with acceptable images of traditional things. Exotica by using "m" becomes the norm of existence. Experts believe that the "m." as an organization and creative direction combines the power of a major project of firm type F. Johnson, the possibility of "high-tech" r. r. Rogers and Piano, Historicism a. Rossi and artistry of f. Gehry.

MINERVIN George (1918-1998)-multilateral and authoritative Russian scientist and educator who worked in the field of architectural theory and design, doctor of art criticism, Professor, founder of the new architectural profession-architect-Designer ', which Today, cooked in 40 universities in Russia and CIS countries. M. was born in Pyatigorsk, graduated from Moscow Institute of architecture as a listener at the same time military engineering Academy, V.v. Kuibyshev. In WWII he served in the Red Army, he participated in the battles on the Caucasus front, restored destroyed railways, the Germans awarded orders and medals. After demobilization in 1945 year joined the Architectural Studio of academician I.v. Ivan Zholtovsky. From 1948 onwards-Deputy Director of the Institute of theory and history of the SOVIET Academy of architecture, and from 1964 onwards-Deputy. Director on scientific work of VNIITE and at the same time lecturer in PAINTING (former Stroganov school, followed by Marchi.) as the programme manager of the all-Union system of design institutes and design organizations, including Republican branches of VNIITE, m. made a significant contribution to the development of domestic design, combining administrative and organizational activities with the preparation of graduate students and the development of methodology issues project formation Wednesday habitats person. The result of research-creation in 1988 year in Marchi Chair of Artistic design (design) architectural Wednesday ", which became the first in the world to prepare a special type of specialist-architect-Designer, which combines knowledge and skills both professions and represents the environmental voxej object its fullness, functional-spatial and artistic and aesthetic integrity. M. is the author or editor of more than 90 scientific works on the theory of architecture, architectural design and shaping issues Wednesday in architecture and design, composition and on training, many of them republished on English, German, Italian and other languages. In 1994 year m. was elected a full member of the International Academy of informatization at Uno.

Koloman MOSER (1868-1918)-Austrian secessionist artist, master poster and advertising, whose name is linked to the notion of "geometric" style as a variety of Art Nouveau, the core of artistic aesthetics innovative Association "Vienna secession". His posters are characteristic brevity that styling, linear modeling volumes depiction the image gamma, restless motif of abstract geometric shapes. The famous poster "Mozerovskoj muses" advertising calendars "firm Carl Fromme", has broken the record for duration of use (1899-1914), is a polumisticheskoj image of the goddess with the hourglass in hand, went down in history of the Austrian advertising graphics.

MORANDI George (1890-1964]-Italian painter, created the "mainland" of art of metaphysical realism, combining the tradition of the old masters from Giotto to Piero della Francesca with discoveries structural painting new time by Cezanne and Seurat. Paying tribute to surrealist images in his youth, m. has limited itself to still life and landscape, and the same things. Picture of m, almost always created in a single session, without alterations and uncertainty. Immutability is accompanied by motifs from m.
whenever new scenic solution. History painting m. is the story of his pictorial language, menjavshegosja during his life. Externally, the traditional art is the forerunner of the newest forms of spatial creativity born motivated interest not so much to the script works, but to its form and material.

**Henry MOORE (1888-1986)** is a prominent English sculptor Born in England into a family of a miner, the seventh child of eight studied at the Royal College of art in London after serving in the army during World War I ibid. taught. When life is recognized worldwide. M. opened svoimtvorchestvom what seek designers today, Wednesday-created a complex, dynamic, spatial sculpture, pass that can be only nozhestvom pictures: top, bottom, side, from all sides; the sculpture, which cannot be drawn. M one of those contemporary artists who believe that a person who is able to understand sculpture, must learn to feel the form as such, not story or a reminder about something. (E.g. its objects: Reclining Figure (bone), travertine, 1975; sculpture "knife edge, the two parts of " in the garden. His vision of the same material in respect of such solids, like sink, walnut, Plum, pear, tadpole, mushroom, mountain peak, Bob, carrot, the trunk of the tree, bird, Bud, Lark, ladybug, kamyshinka, bone.

**Charles MOORE (1925)** is a prominent American architect, whose work is largely determined the nature of the direction in architecture, which is usually called postmodernism. It was built connecting the spirit of the place with a free image of various historical cultural, artistic reminiscencijami, context with many metaphors. In Burns House (1972-1974) in San built h. Moore: a-C Ranch, California 1964-1965; Kresge College. University of California, 1965-1974 Santa Monica is images of Mexican tradition, Kresge College at the University of California (1965-1974)-images of an Italian town on the Hill, in the area of Italy New Orleans (1975-1980)-translated to other materials, but recognizable urban structures of the Italian Renaissance. M. theorist and teacher, he is a professor at the University of California at Los Angeles.

**MUTEZIUS Hermann (1861-1927)**.German architect, place in history who won not so much its construction how much organizational work as Privy Councillor of the Prussian Ministry of Commerce and crafts and, subsequently, to the post of Vice President founded them Deutsche Verkbunda-Union of artists, industrialists, and politjekonomov merchants. Quite a lot of travelling in the early years of his career (Japan, Italy), the seven years spent in Britain, taking the place of the cultural attaché of the Embassy. Familiarity with doctrine, w. Morris, with the works of cutting-edge British Architects-Voisey, Webb, C.p. Mac — led him to the idea of the involvement of public authorities in the restructuring of the system of production of manufactured goods. M. the first substantiated connection proclaimed the movement arts and Crafts "aesthetic principles with mass industrial production. Proclaimed them "aesthetic functionalism" is actually a declaration of principles of industrial design, radically affecting the development of the design culture of the 20th century.

**Yuri Vladimirovich NAZAROV (1948)** - Russian Designer, scholar, public figure and one of the founders and the leader of the largest professional organization of the design community, the Union of designers of Russia. Graduating in PAINTING (former Stroganov) in the year 1972, n. much fruitful work in various design organizations on projects of interiors, elements of urban equipment, in the area of graphic design, corporate identity, participates in exhibitions, combining practical activities with research and teaching. With the year 1989 to 1992 year n. directs the Moscow organization of the designers ’ Union of the USSR, and since the year 1992 is President of the Union of Russian designers, promoting the creative and business self-organization design forces in difficult conditions the formation of new economic relations in the post-Soviet space. Under his leadership, has established an extensive network of local and regional offices of the Union of designers of the Russian Federationshall be subject to an annual national exhibitions-shows designer's creativity, revealing the best professional the achievement of the country's designers in different nominations. As a member of the Bureau of the Commission on Gospremijam of RUSSIA, a member of the Presidential Council on culture and the arts, n. actively promotes the achievements of the national project of culture, helping to raise the profile of Russian design in the international arena . The author of scientific publications, doctor of art criticism, Professor, corresponding member of the Academy of Arts of the RUSSIAN FEDERATION, n. lot teaches in Russia and abroad, manages the National Design Institute organized in Moscow.

**Louise NEVELSON (1899-1988)** is an American modernist sculptor, her work has had a profound influence on the artistic culture of the last decades. Biography h. extremely typical for the artist of the 20th century. N. was born in Kiev, in 1902 year family emigrated to the United States in 1920 year future sculptor moved to New York, where she studied painting and graphic arts, studied drama at the school s. Kislera, vocals, poetry, philosophy, comparative religion. N. periodically commit an inspirational trip to Europe.
Jean NOUVEL (1945) France is a major architect of our time, actively works with "designer" sources of architectural forming. A graduate of Paris «Ecole des Beaux-Arts», in 25 years of n. opened his own architectural Office Today. He is one of the most sought-after designers in the world, it is equally famous for its unruly nature, originality and creativity. His works do not leave indifferent neither colleagues nor the public, nor the authorities and always cause a rapid exchange of views. For example, the Institute of the Arab world in the heart of Paris (which oversaw the French President Mitterrand) is famous for its unruly nature, originality and creativity. His works do not leave indifferent neither his own architectural Office Today. He is one of the most sought-after designers in the world, it is equally a member of numerous academies and artistic societies around the world, his work is installed in many cities and cultural centres.

Claes OLDENBURG (1929)-Wonderful Merry master of pop art with the 1937 years living and working in the United States. Connects light irony of contemporary artist with a sincere love of the American way of life the most. ridiculous (wool, paper, metal, cloth, plastic, paint) and images of the most ridiculous (soft typewriter, a tie, butt diameter half-meter length leaders desjatimetrovaja lipstick) o. embodies metaphors of the "American dream" is not only in America but in the world. "The American Burger" at the shoulder and with a price tag, "the American pants", "most American" Ham with sauce and tomatoes, the best in the world, a luxury bedroom, most American toilet, telephone switch, most binoculars tridcatimetrovyj Sports table tennis, Disney land, Hai-wei, popcorn, hot dog, ice cream, Hollywood stars, a parade, a parade of heroes. Deliberately large, beautifully, inedible-the best in America

RenzO PIANO (1937) Genoa-wonderful Italian architect, one of the pioneers of the high-tech ',', implements the acute forms of their constructions, innovative" designer "(technical and organisational) ideas formation of the modern Wednesday. Formed his own style of Museum and exhibition design.

In his youth he studied aerodynamics p., gliders and cars, studied architecture in Genoa and London. In 1977, together with r. Rogers built Centre Pompidou-vyvernutoe "inside out" building, all functional units of elevators, hallways, engineering systems-were placed on the façade that is fully released internal space for exhibition halls, libraries, and so in architecture started high-tech style, where p. legislator, and his work served as a visual aid for the study of evolution of style-from naïve rebellious

...
ideas at first to sophisticated new search options artistic interpretation of scientific and technological advances in aesthetic organization Wednesday. P. for his work has won the main prize in architecture-Pritzker Architecture Prize, the Golden Lion Award at the Venice Biennale. And no wonder-the Pompidou Centre in France, the Kansai International Airport in Osaka, airport reconstruction Platz in Berlin, a football stadium in Bari-the total area of its buildings completely commensurate with the territory of a small State. More to invest in the geography of civilized ground surface, probably difficult. But the main thing is that each new work p. becomes a kind of artistic hit, such as building company "Hermes" in Tokyo (2001), unexpected way raskryvshee the aesthetics of glowing walls of glass blocks, or cultural center in Nouméa (new Caledonia, 1998). Here is a fantastic form of biting air lace "flying" cocoons-sails, covering "huts"-audience Centre-extremely badly connects traditional Kanak Cultural prototypes and controlled sun protection technology and electronics ventilation of premises of the complex. In this things visibly embodied handwriting p. with his phenomenal ability to bring any design task to engineering elements which may occur in the integer-only way they formed. But the always-beautiful.

Arthur PULOS (1917)-American designer, educator and theorist, for creativity which characterized the social orientation, expressed in an effort to navigate when designing not so much on the interests production, but on the needs of the person. According to p., dizajNER should consider design as one of the most important roznovidnoej services predoaovljaemyh consumer and product shape and product should be defined not soaavljajushhimi its elements or features of its interaction with the consumer and okruhzijashhej Wednesday. Constantly stressed the need to take into account the impact which will inevitably have repeatedly replicated works of design on Wednesday, human nature, which subsequently became one of the fundamental principles ecological approach. Designed products of cultural and community purpose, furniture, electrical appliances, proizvodavnenoe medical and electronic equipment, packaging, corporate identity. He was awarded a special prize of "Bronze Apple, established by the New York Office of the designers society of America. A significant contribution to the problem of training of designers. He has taught at many universities in the United States, from 1955 to 1982 year was Professor and head of the United States's largest Faculty of design Syracuse University. he developed a program of art and design education, designed for training professionals with broad-minded and research skills. He proposed to dedicate more time to the study of the humanities and psychology, not focusing mainly on artistic disciplines. P. author of many publications on the theory and practice of design and design education, in particular the book "Ethics of American design. In 1980-1982 years served as President of the IR led, worked as an adviser to UNESCO on issues of design, actively helped the formation of national design in many developing countries. Winner of numerous national and international exhibitions and competitions on design: designed medical tools are included in the permanent exhibition of the Museum of modern art in New York.

Frank Lloyd WRIGHT (1869-1956).One of the founders of modern architecture and the most prominent representative of it, he sought to produce a holistic Wednesday, organically connecting the architecture and design of r. believed that the architect must, as it has in the past, be and Builder designed them buildings, interiors, and the creator and designer of things that they have. The draft Midway garden restaurant in Chicago (1913), r. figured out everything from the plan before serving tables. Favorite architectural design theme r.-housing. "The most desired piece of art in our time is a beautiful living room". R. has developed a new type of dwelling house, which characterized the simplicity of forms, wide Windows, free layout, accentuated by a horizontal position, revealing the material abundance of greenery. An example of this type of dwelling-house f. Robie of Chicago (1908), in which r. designed all the way down to the details. The building management company Lorkin in Buffalo (1904-1905) all furniture and equipment were met , as well as architecture itself. R. pays great attention to the furnishing, considering it an integral part of the architecture. In this sense, revealing the antique store utensils in. Morris in San Francisco (1948), the home of J. Millard (Passadena, California, 1923), own house "Tejlizin" (1925) and the famous Mansion House by the waterfall Kaufman (1936). Ideas on joint work of architect and designer r. confined to his pedagogical activity, by insisting on the need to be very closely links training with practice, believed that the architect and designer must possess "a sense of material", which It is produced only in the process of long-term practical work. In his works, r. avoided stereotyped forms; things that came out of the hands of the master, were always original, were not "mass appearance. Activity r. splits into two periods, separated by 1920. At the turn of the century r. protested against traditional forms of the subject Wednesday and followed his teacher L. Sullivan put forward the principle of organicchnosti, which became law, art in material production: the form must be seamless, i.e. match the nature of the subject. In the years 1910-1911 r. gave his exhibition in Europe, where it has had great.
success with innovative customized creative molodezhi (ObektyF l. Wright: Chair for Office Midway, 1914 year (Mies van der Rohe, b. Gropuis, b. Taut, e. Mendelson and others). 20-x When "second generation" of contemporary architects creates a new architecture, r. turns as to an "old masters" (x. Berlage, Fr. Wagner, a. Loos, a. Perret, etc.) that stimulated this process, but in side of it. R. reproached figures 1920-ies in "sterility" and claimed that architecture should be made more humane. Calling architect and designer to develop the capabilities of modern technology, r. warned against tehnicizma, the enslavement of man machine. So, r. believed that you cannot abandon "artistic" form processing inherent in old masters, but opposed the traditional revealed, i.e., the combined new designs and volumetric-spatial builds with new décor.

**Robert RAUSCHENBERG (1925)** is one of the most brilliant masters of pop art. Born in Port Arthur (Texas). The father is a doctor who emigrated from Berlin, the mother of the Cherokee. In 1945 he entered the Art Institute in Kansas City in 1948 year went to Paris, studied at the Academy of Zhuljana. Returning to the United States, he was a pioneer of abstractionism j. Albers. Albers instilled him with a sense of discipline, without which it could not work. At the beginning of 1950-ies r. started strudnichat with outstanding avant-garde-composer J. Cage and choreographer m. Cunningham. Collectivity of creativity has become the norm of his work: "ideas collectively, and it expels the selfish solitude, which is often tainted with art"; «... painting equally correlated with life and with art. I try to work in the space between them. According to critic r. Hughes, art r. obliged the adoption of modern artistic culture, the fact that art can exist indefinitely in time, in any material, in any physical space (on stage in front of camera, underwater, on the surface of the Moon or in a sealed envelope), in the name of any purpose and there, where it be preferable-from the Museum to the dustbins.

**Richard ROGERS (1933)**-English architect named which involves making "high-tech" in a culturally significant phenomenon. R. received professional education in London School of Architectural Association (AA) and at Yale New Haven already in 1963 year r. with his wife and Foster brothers founded the "Command 4", design different buildings, and was seen in the same year he represented Britain at the Paris Biennale. In the 1960-ies r. lot designed and constructed using metal skeletons, synthetic materials, coatings and protections. 1971 year was a milestone for the RV and hi-tech style. Together with Italian r. Piano he won a contest at the Centre of Arts and culture Pompidou in Paris- the most significant Museum object of the second half of the 20th century, which was built in 1977 year. the components of the complex : nude designs, functional and technological elements of vivid colors, moving escalators have become in future high-tech dictionary. After breaking with r. Piano in 1977 year r. moved its Office in London, where he designed a huge complex for Lloyds Bank (1979-1986), which is the epitome of style. At the same time, r. built a factory in Newport, building technological laboratories at Princeton and Cambridge and much more honed his professional philosophy, teaching in London, Ielskom University, Massachusetts Institute of technology and Princeton University.

**Alexander Mikhailovich RODCHENKO (1891-1956)**-painter, graphic artist, author of the drawings for textiles and porcelain, theatre artist, photomaster. 1910-1914 years he studied at the Kazan art school. In year 1926 debuted at the fourth exhibition "contemporary painting" in Moscow, where in addition to costumes to play on. Wilde's "Duchess of Poduanskaja» exhibited Rodchenko: cinema magazine cover photo", 1922 in 1917 year r. was Secretary of the Federation of artists-painters, cubists that unite, and the suprematists by means of abstract artists. In the period from 1917 to 1921 year prinimol participation in ten shows, each of which represented from 30 to 60 paintings, graphics, as well as architectural projects. From 1920 to 1930 year r. taught at Vkhutemas, was Dean, Professor Faculty of metalworking, which prepared the artistic designers (designers) electrical fittings, metal household products and metal furniture. For three years (1923-1925) r. worked closely with Mayakovsky in the advertising schedule.

Under the label "advertisement-designers-their" Rodchenko Mayakovsky were executed hundreds of posters and signs, ambulance pamphlets, labels, leaflets, independent factory marks. This same period is the beginning of the work of the RV books, graphic. He is one of the founders of the Soviet printing culture. R. scored major lifetime editions of collected works, the first full collection of his writings, a workbook with. Tretyakov, m. Aseeva, Erenburg. He also created magazine covers "molodaya gvardiya" (1923), "the satellite Communist" (1924), "Lef" (1924), "New Lef" (1927), "Soviet cinema" (1927), "abroad" (1930), "foreign literature" (1932), etc. The combination of a picture with photo-typical for the printing works of the artist. R. worked for almost all Soviet Publishing House. In 1925 year r. designed Soviet pavilion World art and industrial exhibition in Paris. In the year 1926 r. debuted in cinema. He is the author of three fotomontazhnyh posters for the film "Battleship Potemkin." Collaborated with Dzigoj Wind, made pamphlets and writings to the thematic numbers "Kinopravdy", for the film "the sixth part of the world and many others, was the principal artist in the films" Journalist "," Albidum, Moscow in
October, in a sound film "be", etc. Accumulating sufficient experience of artist film, r. came to the theater. It has scenery for plays "Bug" (1929), "Inga" (1929), "army of peace" (1931-1932) and others. But since 1935 the year r., mainly engaged in photography. He was the first Soviet photojournalist, who drew the serial images in a separate genre. Made a number of articles on photography. On the right is the founder of the Soviet school of photography. Associate of Mayakovskij and meyerhold, Eisenstein and Tretjakov, r. is a striking figure in Russian art of the first of the 20th anniversary of the 20th century.

Aldo ROSSI (1931)-Italian architect, one of the figures, which determine the development of modern architecture, developing the branch that frankly is based on the classical traditions and creative rationalism r. is the owner of the Pritzker Architecture Prize for 1990 year. In resolution Prickerovskogo Committee referred to the exceptional ability to follow wizards learned the classics without falling into the copy, and reach cleaning simplicity. R. does not use expressive unexpected shapes, ostrosopremennoy building technologies. His vocabulary limited to ordinary structures, traditional forms, multiple repetition in various constructions of prisms, pyramids, parallelepips, porticos, implemented the most used technical means. The projects aim to restore r. urban structures, the atmosphere of the city shown in the deplorable state of unrestrained activity of modern architects. In its projects, r. strives to create urban cores capable of stimulating development Wednesday. These nuclei in different contexts to reproduce traditional urban typology-the classic model of the city, where major elements are articulated Wednesday: Street, square, Palace, alleys, ordinary buildings. Strict rules of ipologicheskikh "is complemented by a tangle of Alchemy" creativity-subjective images, allusions, memories. Surreal forms transform work r. resistant simple description. spatial structure, restoring weakened the link between architecture and memory, the building and the "spirit of place". Their concept of r. formulated and perfected, editing in 1955-1964 years Casabella magazine, publishing in 1966 year book "urban architecture", the leading organization of the exposition «Rational architecture " at the Triennale in Milan, 15. For many years, r. teaches in architectural schools in Milan, Zurich, Venice, New York.

RIVIN Vladimir Lazarevich (1935) -artist-designer, winner of the Shevchenko Prize, 1979. December 7, 1935 was born in Leningrad in a family of doctors. In the 1944 year entered in 2-nd class 181 schools, former Third Gymnasium of St. Petersburg. He graduated from the school in 1953, with the silver medal. He entered the architecture Department of Institute of painting, sculpture and architecture of the USSR Academy of arts. Entered through the skills that got in the Art Studio of the Leningrad pioneers Palace. He graduated from the Institute in the year 1959, and studied at the Studio of Ea Levinson, famous Soviet architect. After three years of work by the architect and the Institute "Promstroyproject Lenproekt", he entered the Graduate School of the Art Institute. In graduate school he became friends with graduate student Vladimir Ivanovich Korotkov. This acquaintance turned twenty years of joint work in the system of Art Fund of the USSR Union of artists, of which the Rivin was from 1972 he worked in the Institute "Lenproekt" (1960-1962). Since 1965, the apparatus of the Union of artists of Russian Federation. Created and managed by Rivinym and Korotkov tvorcheskaya masterskaya during 1960-1980-ies. developed and implemented a number of projects: large-scale exhibition "the history of the construction of the Peter and Paul Fortress, interiors and exhibition of Dniproprotsvik historical Museum to them. Yavorntsky History Museum, dniproderzhinsk«, «the Central Lenin Museum in Moscow (3-th floor), the Lenin Museum in Krasnoyarsk, the Museum of the battle of Stalingrad to Volgograd, the new Museum of Lenin in Gorki Leninskiye, the Museum of the revolution in Ulan Bator, Mongolia. Artistic solutions of these museums include the application of advanced and new audio-visual techniques -a trend that today has become one of the main techniques created expositions. Museum in Dniproderzhinsk, for example, was the first in the country to "session, where the museum tour was built on a fully automated process and led sightseers to the Museum using light, sound, using audio-and film-projection. Rivina works were awarded the State Prize of the USSR, the title "honoured art worker of the MNR and the prize of the Union of hoodozhnikov USSR. In 1980 g. tvorcheskaya masterskaya Rivina and Korotkova was divided into two independent group of artists-designers. The most significant work of the workshop in 1989 Rivina.-1990 Gg. was the decoration of the exhibition "This should not happen again (about repression 1930-1950-ies)"in the Dniproprotsvik historical Museum. In 1990-2000-IES has been designing the interiors of private homes, apartments, shopping centres etc. lives in St. Petersburg.

Jelijel SAARINEN (1873-1950)- the largest representative of the architecture of Scandinavian modernism 1910’s. A large part of the buildings of that period, designed in collaboration with his friends on the architectural Faculty of the Polytechnic Institute in Helsinki, g. Gezelliusom and a. Lindgren. Fame, which they received after the construction in the year 1900 the Finnish Pavilion at the world exhibition in Paris, has created their architectural firm orders. In addition to the large number of villas
friends develop a number of projects of major public buildings, the most famous among which got built in 1906-1910 years Helsinki central railway station. However, the most complete construction, in which architecture and case filling make up a harmonic whole, Villa became Hvittrjask, built by architects for themselves in 30 km from Helsinki on the high Bank of the picturesque lake. A complex of three buildings, two of which involve transition and workshop, organically grows from the landscape as the epitome of romance Northern epics. The use of the traditional people of Finnish architecture materials-wood, natural stone is in harmony with the individual elements of the European Art Nouveau. Stylistics of modernism to read the index soon filling the interior ornaments draperies curls forged metal parts, wood carving. Jelijel Saarinen: Saarinenov House, the façade and the interior living room Hvittrjask. Skill Saarinen is stylist as bright as in Hvittrjask. In the year 1922 C. wins contest for the project of the building of the newspaper for the Chicago-Tribune-and 1926-year moved with her family in the United States. Construction of the American period remains high class, but brightness reached in 1910 's, they are lacking. Much greater prominence in America have acquired projects and built son of Jelijelja Saarinen-Eero (1910-1961).

**SAARINEN Eero (1910-1961)- the dominant figure in the architecture of the United States after World War II.** upon completion of the course at Yale University (1930-1934) was an employee of his father (1936), and after his death-head of his own atelier. In 1929, he spent a year studying sculpture in Paris, that instilled in him a taste for the plastics. Career nachinoetsja after the second world war. His first significant work-General Motors Technical Center (1950-1955) in Ujerrene, Michigan. In subsequent years, with the original series, constructs a very different buildings. First meeting hall for the Massachusetts Institute of technology (1955), which is a triangular cupola parusooobraznyj of thin concrete, based on three pillars, with three facades of glass cleaner; in 1958 year ice hockey building, owned by the University of Jelskomu-its roof effectively supported in the Centre of a very thin concrete Arch of steel cables, zaankerennyye in the sidewalks. In the same year with Milwaukee County constructs Memorial Hall, decorated in a brutal concrete, calling the feeling of sculpture. In the same vein, with two Terminal is building.: Ajdlvild in New York (walking, he four-set of thin concrete), and Eero Saarinen: International Airport Chair, 1956 it. Dulles in Washington. Opened in 1962, he formed two rows of concrete pillars and suspended roof that is an impressive implementation capabilities of modern technology. C. claimed the distinction of their works in accordance with difference programs from which they flowed: thorough functional analysis programme was the Foundation of his method. So, just after sociological study airfields, rovedennogo during the year, the team introduced the concept of the Terminal in Washington-the expressiveness of his works always in line with the mental requirements of the program. The other principle creative method c. was conducting work on the future of the object on the layout, allowing more accurately than pictures, adjust the size and shape of the parts. This led to the individualization of buildings that radically contradicts theories and prescriptions internacionalnogo "style. The airport in Washington, despite the controversy his decision played an important role in modern architecture. C. became those who wanted the United States to "blow up" international style, recall the dialectic thoughts in architecture. In parallel with the architectural activities should acknowledge the work of c. furniture design together with h. Imzom (1943), in which he "saved" the artificial plastic material. His series of furniture is known worldwide.

**Yuri SOLOVIEV (1920)** Kostroma is an outstanding Soviet and Russian Designer, remarkable organizer of professional design activities. With graduated from the Moscow polygraphic Institute as a graphic artist and year 1945 created the first in the USSR dedicated project organization in the sphere of industrial design architectural and artistic Bureau, where they were developed designs for passenger river ships, railway a new generation of cars, Moscow trolley-buses, as well as the design of the first nuclear icebreaker "Lenin" and the first nuclear submarine. In the year 1957. designs of the Soviet Union's official yacht design, used for representation purposes and now.

In 1962, s. VNIITE were established (now all-sledovatelskij Institute of technical aesthetics) with branches in major cities of the country-the head scientific and design institution in the country, for many years the opredeljavshee policy domestic design, with led it for 25 years, at the same time as the editor-in-Chief of the journal «technical aesthetics », which became a source of innovative ideas in the Russian designer activity. On the proposal of the year 1967 in the design community of the country established a Union of designers of the SOVIET UNION, uniting scattered before the individual professional organizations, designers of all Union republics, choosing it as President. Creative and organizational successes. eodnikratno there were bonuses and awards in our country and abroad, as the highest authority.
S. world design circles led to his election in 1969 year Vice President, and in 1977-1980: President of the International Council of industrial design (ICSID).

Ettore SOTTAS (1917)-creative figure most closely linked with avant-garde searches in the field of industrial design education architect, e., since 1957 year becomes the main consultant the design of the famous firm Olivetti. Work performed for that company, features the highest professionalism within the traditional "funkcionalistskogo" industrial design. In parallel with the work for Olivetti not stopped the pilot reform in ceramics and furniture; When the motives of his udozhestvennyh quest reflected in projects of industrial products. In the early 1970-ies konchatelno formed creative credo with a combination of practical functionalism with the symbolic, often provocative expressionism. Of course, such an approach was shaped in the context of the overall cultural development, in parallel with the emergence and emergence of postmodernism in architecture, however, was the first conductor of these ideas in industrial design. After several years of free experimentation in the field of art design in the composition of the group "the Alchemy" in 1981, he creates the legendary Studio in Memphis. Studio works brought in housing unusual form (motifs of various architectural styles, exotic folk art), materials (natural stone, stainless steel, laminate), unusually bright colors. The impact of "Memphis" on design culture was so large that soon came to refer to this name has a stylistic direction. Remained unchanged focus on industrial production. It is this care in 1984 was called year of the Memphis group, which by this time course for the establishment elite, piece goods.

In recent years, working both independently and with his group "Jenorm", remains true to its principles-finding the best ways of combining avant-garde forms with the most advanced technology, the creation of products designed for modern life. C. very individual and versatile, its form in recent years, "wrong", strange, unusual, but he possesses the magic of creating integrity. Represents the spirit of modernity, he, like anyone else, without thinking about its image, not falling to compromises, "shoots" their robots beyond what can understand others.

**MODERN MUSEUM STAGE IN BELARUS**

In the regional centres and the peripheral museums in artistic projects of the local budget funds. in general, despite the quantitative indicator of real-estate assets has highest rate Minsk oblast, and on second place in Gomel Oblast * (see tableperson in the glossary)real estate information material of historical and cultural values, which are included into the State list of historical and cultural values of the Republic of Belarus by species and by area.

<table>
<thead>
<tr>
<th>Field</th>
<th>The number of museums</th>
<th>Including monuments</th>
<th>Art</th>
<th>Archaeology</th>
<th>Construction</th>
<th>Protected places</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brest</td>
<td>741</td>
<td>340</td>
<td>227</td>
<td>8</td>
<td>162</td>
<td>4</td>
</tr>
<tr>
<td>Vitebsk</td>
<td>921</td>
<td>290</td>
<td>255</td>
<td>4</td>
<td>368</td>
<td>2</td>
</tr>
<tr>
<td>Gomel</td>
<td>864</td>
<td>167</td>
<td>311</td>
<td>8</td>
<td>377</td>
<td>1</td>
</tr>
<tr>
<td>Grodno</td>
<td>720</td>
<td>290</td>
<td>96</td>
<td>4</td>
<td>329</td>
<td>1</td>
</tr>
<tr>
<td>Minsk</td>
<td>657</td>
<td>194</td>
<td>151</td>
<td>4</td>
<td>305</td>
<td>1</td>
</tr>
<tr>
<td>Mogilev</td>
<td>1046</td>
<td>120</td>
<td>101</td>
<td>4</td>
<td>820</td>
<td>1</td>
</tr>
<tr>
<td>Minsk</td>
<td>293</td>
<td>242</td>
<td>17</td>
<td>28</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>total</td>
<td>5242</td>
<td>1643</td>
<td>1158</td>
<td>60</td>
<td>2366</td>
<td>11</td>
</tr>
</tbody>
</table>

* The table constituted at the Ministry of culture with the assistance of the Deputy Minister of culture data on folk art and the Museum-exhibition work S.n. Gavrilova, which States: «6.0 billion 4,295kapitahnhyh układanняjy Ministertsvam zabjaspechana: rjestajracyyna finansavanne culture-adnaylenchyh work at palacava-parkavym ansambli ų g. Ivacjevickaga Brjeskay rajona Kosava, sjadzibnym complex in b. Chyrvony Berag Zhlobinga rajona, hygone ezuiuk комплексe in the Juravichy Kalinkevickaga Gomelskaj rajona. voblasci, sjadzibna-parkavym ansambli e Zhilyich Kirayskaga rajona v.; praechnyj I rjestajracyyna-adnaylenchyh Uspejskim manasturry ų work in Pustynki Mscislajskaga rajona. Magiljošskaj voblasci, kasjole Bozhaga ų g. Njasvižiy intact, Vaskrasenskm sabory e Barysave "g. the bulk of investments accounted for restoration and reconstruction works in the Palace and park ensembles. If this trend in countries around the world as a whole has slowed, and in some countries are almost completely absent, in general there is a full-blown city infrastructure upgrade process as a whole in terms of the realization of the museum projects. In this category we do not include exhibition activities (Expo-exhibition), in view of the fact that it is "Baptist permanent Museum Exposition and the issue of transition to a historical constant requires a separate scientific research.
Belarusian museums today prefer ancient history. And all the more inclined to "jetnografizma", separated from contemporary problems. This relates largely to the refusal of the major trends and socially significant objects in Russia. Where only in Moscow in connection with the economic crisis closed construction of common area. 800000 sq. m. meters. Accordingly, two problems arose. The first problem is the dolgorumenb the implementation and financing of the project and its historical importance. Here is an example. In spite of that the year 1995 in Moscow were finished the work on the creation of the Memorial at poklonnaya Gora, and today it is the main landmark of the town, where activities connected with the Feast Day of the city of Moscow. Belarus major museum projects is implemented in two ways. This Museum of the great patriotic war in pobediteley Avenue and its affiliates "Katyn" valid Memorial created in the Soviet era, and the newly created in the tract Blagovshchina in the vicinity of the village of Maly Trostentets, castle complexes of Mir, Nesvizh, Lida Castle (project research) in cultural studies of our Russian colleagues (State Institute for art studies, Russian Institute for cultural research), these two kinds of kinds of Museum practices are strongly differentiated: the Museum Exposition and exhibition as the first stage in the formation of the new Museum. In Belarus we have only come to the understanding of the issue of that fine line and sometimes tend to show that creating the Museum's permanent exhibition, highlighting the exhibition activity in an extra element of ability to live of the whole Museum in General. On the assessment of the Board of Directors of provincial museums, such as the VITEBSK OBLAST LOCAL HISTORY MUSEUM, MOKM and other practices not always permanent exhibitions meets the requirements of the Museum and exhibition work. There is a practice of establishing long-term exhibitions (two-year exposure time) but in fact leadership cannot hold them "low attendance. Vitebsk has only three permanent expositions of the Museum building. A smooth transition to the bosom of the exhibition project "permanent Museum Exposition" is very much relevant to the Museum while in the Republic. The creation of a new building of the Museum of the great patriotic war with the total area of 15600 sq.f. m., in his concept is most clearly embodied the modern Museum and exhibition technology. The first is a denial from stands and showcases in the classic sense of the word. This past museums around the world—the type of the so-called Museum with periodic exhibit, where all laid out on the shelves. The situation "changed" holographic images and plasma screens with the image of the military action. But we have a completely new type of Museum. And it's not even a Museum in the conventional sense of the word. This large-scale allegorical ensemble. It will be something of a memorial at poklonnaya Hill in Moscow and on Mamayev Kurgan in Volgograd.

Saint-Petersburg EASEL (St. Petersburg State artistic-industrial Academy) named after V.i. Mukhina is the first school of design in Russia, opened in the second half of the 19th century.

In the year 1876 by Alexander II reskiptu with funds donated by banker and industrialist Baron A.I. Stiglitz (1814-1884), was founded the Central School of technical drawing, now Saint-Petersburg EASEL. The goals and objectives of the school echoed the concept of industrial art and education reforms proposed by the German architect g. Zemperom (1803-1879), proposing the creation of special educational institutions, which based on a synthesis of the artistic and technical disciplines and practical experience of the past. For exploring the artistic experience of past eras when the school was founded a Museum of works of applied art, which by the early 20th century became one of the largest of its kind Museum collections in Europe. School course included educational, artistic and technical disciplines, its graduates receive comprehensive education, which allows you to be aware of cultural and technological progress. The success of the school is largely determined by the highly professional teaching staff: the architect a. Parland, painters k. Savitsky and m. Clodt von Jürgensburg, sculptor a. Chizhova, graphics in., school Mate associated names a. Ostroumova-Lebedeva, k. Petrov-Vodkin, A. Rylov, A. Matveeva, V. Chekhonin. Graduates actually created the product design, produced by all major factories and plants, including the artistic workshops of Imperial glass and porcelain factories, the world-famous Faberge factory. In 1918 the year the school was reorganized into Petrograd State artistic-technical workshops in 1922 year converted into School on the architectural decoration of buildings. In 1945 year school is recreated as a multidisciplinary institution exercising training artists of monumental, decorative and industrial arts, in 1948, it becomes a University-Leningrad higher artistic-industrial College. Since 1953 the year carries the name LENINGRAD Faith Ignatevna Mukhina. In the postwar years, the main objective of the school was training of restorers, who restored the monuments of Palace and park ensembles of Leningrad, destroyed by the war; at the same time, on the initiative of the first Rector of LENINGRAD I.a. teachers B.vaks was created at the Institute faculty of industrial Arts (now the Faculty of design), today, St. Petersburg. EASEL prepares specialists on three faculties:

- arts and crafts (ceramics and glass Department, tech style, metal art, fashion design, book and easel graphic art);
- monumental art (Department of the Interior and the equipment, the monumental and decorative painting Sy, architectural and decorative plastics, furniture design, easel painting and restoration);
- design, which combines departments of information, software and graphic design at.

In the Museum of the Academy are stored more than 35 thousand. works of applied art, the library contains more than 140 thousand. books, of which about 10 thousand. rare book Fund generated when creating a School of Baron Stieglitz. The Academy is a member of international organizations: European League of institutes of the arts, European League of masters of Arts, international organization of young artists, the Association of graphic designers, cooperates with many foreign schools. The most valuable contribution to the development of the exposition of the Museum of design have made graduates this oldest educational institution in Russia.

Kenzo TANGE (1913) is a prominent Japanese architect, whose work has played in the 1960-1970-ies a prominent role not only in Japan but also the world. Unique creativity i.e. obligation to two factors: firstly, as an apprentice to. Maeckavy-Japanese follower Le Corbusier i.e. can be considered the successor of the doctrines of modernism; Secondly, a huge role on his work had its national study of Japanese architecture-belong to the classic work on the analysis of the temple complex Ice and Katsura Imperial Palace. Therefore, projects and constructions t. traditionally inherent in Japanese architecture clean forms, complexity in the course to address environmental problems, structuring combined with modern materials and constructions, town scale the second half of the 20th century.

At the beginning of the 1960-ies t. becomes the spiritual inspiration behind the movement of the so-called "metabolistol", where the approach to architectural object Kok to a part of the continuously changing Wednesday, resulting in the possibility of transformation in accordance with These changes. Approach to the building as part of the developing city complex has helped create a number of salient t. shaped characteristics of objects, among which communication Center at Kofu (1962-1967) and headquarters company "Sidzjuok" in Tokyo (1966-1967). Urban projects (project "Tokyo-60", reconstruction of the Tsukiji district of Tokyo, the reconstruction of the earthquake-shattered Center of Skopje, Pumpkin Buena Center in San Francisco) are, on the one hand, bold and comprehensive solution to the problems another partly Sin characteristic and utopian projects of 1920-1930-ies, and modernist architecture in General estrangement from real consumers, excessive unification of the City Wednesday. However, later implemented t. large-scale projects, such as the World Expo 70 in Osaka, demonstrate a new understanding of the master of the Ensemble as a complex combination of different forms of transport communications, human flows, audiovisual culture-in General, displaying sophisticated life end Of the 20th century. (K. Tanga: communication center. Kofu; Expo-70. Osaka area festivals)

Vladimir Yevgrafovich TATLIN (1885-1953) - the brightest representative of Russian avant-garde, founder of constructivist art, artist, designer, dizojner, architect.

T. received education in the Penza art school, and then at the Moscow School of painting, sculpture and architecture. Starting your career with painting in the style of Impressionism, he quickly moved from the traditional principles of easel paintings to plastic deformation as a method of shape interpretation of reality, "when designing a form, its new structure. Very soon the painting for t. became a testing ground, where he developed and tested new artistic techniques, introducing their achievements in other kinds of art, architectural, and aesthetic organization Wednesday. In 1911-1913, he moved them to the theater, performances of King Maximilian "and" Ivan SUSANIN ", then create " kontrelefov ", similar to the compressed to the minimum size Theatre dekorocii. These were three-dimensional compositions from this forms and materials, often household items, fortified on the picture plane; later t. cleans a plane with relief to a wall rod or cable.

Creating reliefs in the style of "aesthetic" rather than utilitarian-substantive constructivism, t. synthesizes creative methods of architecture, painting and sculpture. While t. deeply reflective of the "zhiznestroitelnaja" idea of functional art, and thereby promotes constructive new life. In the early 1920's he throws painting and moves to "divide things, to designing clothes, everyday device to sozdoniju aesthetic Wednesday, enthusiastically works as an architect. that's when he sozdoet his most famous work-the project III International Tower. This bold project idea not only its porozhoet scope and symbolism, and is full of original and advanced constructive findings. Grandiose openwork silhouette slanted spiral in her rotating obemomi, conceived as a "monument to the entire planet, had a great influence on the subsequent development of architectural thought.

Another famous design piece t-project "ornithoptera Letatlin", made in the year 1932. Based on the study of natural designs, birds and fish bones he created a fantastic project bike "flying towards its courage and reasonableness of future achievements Bionic design. "Letatlinu" was destined to become the latest masterpiece in the field of design. From the mid-1930-ies art t. turns social unclaimed, the last years
of his life he modestly works in architectural workshop and returned to painting, rejecting innovation and lozunovosti, which were an integral part of the his creativity. In 1952, a year before the year of death, he makes his last major work-prepares show "battle of Gruwald. Creativity t. covered all three ways of plastic forming, inherent in the art of the 20th century image of reality; design of generalized fine models of reality, design new real objects with simultaneously and utilitarian and artistic function. His work has always been a belief that only the structural form, deliberately created as art, can be functional. Tatlin us interesting as an innovator-vystavochnik and jekspozicioner.

TENGLI Jacques (1925-1991)-European artist, an outstanding representative of kinetic art, professing the ideas of Dada, constructivist and metaphysical realism studied, discovering art k. Malevich and Kandinsky, and as an artist grew up in Paris. creates dynamic structures is huge, creaking, crackling, flickering lights of spatial sculpture. Along with the paintings, the museum works creates functional outdoor sculpture adorns squares, parks, ponds. As the material for his works i.e. uses a variety of waste products of civilization-parts of the machinery, vehicles, furniture, toys, animating scrap, breathing new life into it, giving it may be obscure, but artistic function. The meaning of artistic intentions, i.e. that working with consumer goods, from scrap (t.), being part of the community of incredible energy overconsumption, the things consumer effects artist tries to open the viewer’s eyes to this reality koshmarnost . Especially effective in this regard withamorazrusha, regard exploding, steaming sculpture t..."glory of New York City, Garden of the Museum of modern art, 1960; within a few days methodically razbivavshaja plates: a pile of wreckage-warning against unbridled consumption and excess production. Work, of course, goes far beyond sculpture-protests-he has created its own special unique, cheerful, ironic-optimistic, cheerful art spontaneous compositions of wonderful toys for adults. In the year 1959 in the manifest, reset from the plane in Dusseldorf, t. wrote: ... breathe deeply, live in the present, experience life and for our time. In the name of a beautiful and complete reality.

ULM SCHOOL of DESIGN ART (1950-1960).Higher school of artistic design in Ulm (Germany) prepares specialists in the field of technical aesthetics. Teaching methodology in college focused on the scientific basis of artistic design, the preliminary research evidence, the results of which asked the scope of creative shaping. Problems of art design in College were resolved on the basis of technical and technological knowledge, so purely "artistic" training of students is complemented with a certain amount of scientific knowledge. In Ulmskom school embracing four faculty. For example, a branch of the art of designing industrial products released by product specialists, used in everyday life, at work, in research and health facilities and educational institutions. Practical exercises were aimed not so much to develop separate products, how to create entire integrated product groups with stylistic unity. Faculty of construction was designed to Cook Architects for designing facilities erected industrial methods. The curriculum of the Faculty of the school leaders sought to avoid the disadvantages of traditional architectural education, not taking into account the needs of the construction, in which the increasing role played by objectively industrial methods.

Faculty of Visual communication preparing specialists in the field of printing, graphics, photographs, design exhibitions and artistic design packages. The Faculty also future professionals to work in documentary filmmaking, connecting into one profession as scriptwriter. Director and cameraman. Faculty of information was established for the training of journalists. The basis of the curriculum of all faculties except the Faculty of information accounted for practical work on artistic design around which focused subjects, including selected sections of one or another science. For example, of the psychology section was studied theory of perception, of mathematics-teaching about symmetries, combinatorics, topology; from ergonomics-factors associated with the work of the man on the machines. One of the principles of teaching at the school was graded, approached to requirements of the practice of preparing students. A significant part of the curriculum were course projects, for example, at the Faculty of design art-work on projects and makes a variety of products-recorder, instrument panels or car body, dental installation, engineering unit, camera, etc. extinguisher Students Faculty designed the building block House, petrol station, a building with the mobile layout; course work at the Faculty of Visual communication making envelopes were for vinyl series, advertisements, food packaging, letterheads and trademarks, posters, folding stands, etc. Ulmskoe school led a broad advocacy. Teachers of the school, including its Rector t. Maldonado, gave lectures at universities and art universities in different countries. When Ulmskom school there were two design organizations. Working groups led by professors of the school, served the artistic design and research work on the orders of companies and organizations. This work has allowed not only to maintain constant contact with the industry, but also influence. Products created by professors and students of the school were repeatedly marked by international awards. However, in the mid-1960-ies evident contradiction between the strictly functional requirements to design
objects by industry and artistic and intuitive, humanistic view on the process of creating a new form the leadership of the school, causing it to cease its activities.

FULLER, Richard Buckminster (1895-1983) is an engineer by training, took place in design history as a bold experimenter whose forward-looking development 1930-ies had a major influence on shaping development in both architecture and industrial design in tlichie from n. Belle Gedda, created a huge number of fantastic, but never implemented, sketches in the pre-war period fulfilled a few developments performed though in single copies, but in kind. These include the House of prefabricated elements "Dajmješkshn" (1927) and streamlined the car of the same name (1932). When completely different shaped solution combines both a high degree of functionality, manufacturability, non-standard constructive solution. Individual shape features of "Dajmješkshn" can be found in buildings, opening the way architecture style of "high-tech"-homes X. Shulitca or h. Imza. "Aerodynamic" machine that brings in motor submarine image forming or airship, also received development (much more subjective form) in the works of x. Earle and his followers. Perhaps such use only external shape characteristics Work b. Fuller: House "Dajmješkshn-I", 1927; konceptkar "Dajmješkshn-III" in the 1950-ies feature development and was the reason that he himself thereafter to designing industrial products not returned (although in his books had paid great attention to design issues). In architecture he concentrated on the idea of so-called "GEODESIC" domes-buildings with spherical coating of standard linear elements.

HADID, Zaha - a native of Baghdad, a graduate of the Faculty of mathematics at the American University of Beirut, continued his studies in London at the famous school of the Architectural Association, where he now teaches, participant of the neoavangardistskogo Association London architects OMA, one of the most non-standard masters of modern design culture. Projects x. distinguishes unbridled fantasy and this plastic radicalism that they rarely dare to implement, so her pretty little buildings, several interiors and design exhibitions, but she won not one architectural competition and its work willingly print magazines in the world. X. highly Oriental woman. If we imagine the favorite artists of the 19th century scenes of harem—with halls, zaveshannymi carpets, with mountains of pillows-space will turn out to be very similar to that which it offers. A space in which there are no walls, only couches and screens, not split architecture and United Footstools, cushions and recliners. In her chart, which X. owes its fame, felt similarities with calligraphy verses of the Qur'an, when about every line is not entirely clear what letter it belongs to, and sometimes even what line when everyone in General looks more like a dainty lace weave than text, and influence should not be words and strings, and not entirely-as a brand. Its eastern origin intuition corporeality and space translates into images of man-made world, achieving the strongest appeal is for the Western mentality. This is the world in which the boundaries of shape connection rather than separation. This space uncertain analogies, it seems akin to and Surrealism, and plastic computer network shhupalcam it is unclear where outgoing and accidentally skrutivshija in site links, which decays through the second coming to feeling new decentralized globality. Extremely amusing to discover under all those harem concept. X. itself describes its architecture as an expression of the sense of movement, "controlled explosion", forming an interesting line, routes and volumes in dynamic forms. In their experiments with video, digital and physical models she shows interest in highway engineering and architecture, landscape and geology in natural and artificially constructed system. It includes the topology of the city in their buildings, carrying out risky experiments in practice and showing an example visually hard architectural and design research in the process and the result.

Hans HOLLEIN (1934) is a prominent representative of the Vienna architectural school that gave the world the "Vienna Secession". X. was awarded the highest State award of Austria in the field of art, manages the Institute of design at the Vienna Academy of applied arts is a professor at the Architectural Department of the Academy of Arts in Düsseldorf, Honorary Member of the American Institute of architects, recipient of the Pritzker Prize. X. work is very diverse: he designs and constructs buildings and interiors of museums, cultural centers, shops, art galleries, Tourist Bureau and at the same time successfully serves as action, decorator, Designer free artist; puts performances, designs furniture, tableware, lamps, decorative-applied art of meta, draws art ex positions. High quality of work X. linked to his basic artistic training in the school of applied arts and the Academy of fine arts in Vienna, as well as courses on architectural offices of the Illinois Institute of technology in Chicago and alifornijskogo University of California at Berkeley, in the workshops of I. Mies van der Rohe, F.I. Wright and r. Nejtry. Major works of x. located outside of Austria, including recognized outstanding municipal Art Museum in the city of Mönchengladbach (Germany, 1972-1983) and the Museum of modern art in Frankfurt (1982-1990).
APPENDIXB:
An example of compiling topical exhibition plan

Uzgodnena "Zacvjadzhaju"

Namesnіk ministra culture of the republics of Belarus

T.I. Struzhjeckі

"_"_, 2010. m.p.

Generalny dyrjektar mastackaga National Museum

U.I. Prakapcoў

"_"_, 2010. m.p.

Respublika Belarus

T.І. Struzhjeckі

U.І. Prakapcoў

"_", 2010.

TJematYkA-jekspaZlcYJny plan

To ab'ekta: "Rjestaўracyja prystasavanne I pomnіka arhіtjektury XVI-XX centuries. zamkavaga complex in Mir vorblasci "Grodnenskaj g.p.

JekspaZіcYJny plan

"BіblіjatjekaMіhaіlaMіkalaevіchaPrinceSvjatapolk-Mirskaga"

g. line Minsk, 2010 r.

Tours:

«jekspaZіcYJny plan» ý jekspazіcyja-asjaroddze».

Mattjekspazіcyі-stvaramymagchymaga

Mjeblja, arganіzavanajainansamblі, kalekcyjaknіgonzamezhnyhmovah (340 copies),

Zadachy:

Mjarkuecca zmjascіc design zamezhnyh m

Kolkasc "akcjentnyh"

Kolkasc "inshyh"

0 razdzela

AKCJeNTNYRAZDZEL 1: BІBLІJaTJeKAPRINCEMIHAILAMIKALEYICHAVSVJaTAPOLKMIRSKAGA

Najaýnascnazhajbіblіjatjekі mnogihmovahzamezhnyhyhatteCastlepacvjadzhæccashmatlikimi

"BіblіjatjecyPrincemelіsja іnkunabuly, psaltyrSAslanovajvokladcyhavekoscі, jencyklapedyі,

Zadachy: Mjebļa, arganīzavanajainansamblī, kalcevyjaknīgonzamezhnyhmovah (340 copies),

items:

Kolkasc "akcjentnyh" 1 "akcjentny" razdzel

Kolkasc "inshyh" 0 razdzela

Najaýnascnazhajbіblіjatjekі mnogihmovahzamezhnyhyhatteCastlepacvjadzhæccashmatlikimi
Maecca adzinaja dokumentalnaja-1930 fatagrafija krynítsa-x gadoў, jakoj M.m.-Mirski Svjatapolk Prince pakazany for round chytannem currently ljampaj, magchyma w, intjer'ery biblijatjeki. Uzoramі for intjer'eraў moguc služyce shmatlіkіja analagі abstaljavannja intjer'eraў dvaranskіh biblijatjek Rasii і Eýropy in 1910-1920-ya bastards. Design of the XIX century on the mnogіh zamezhnyh movah w dubletnogo Nacyjanalnaj Fund biblijatjekі buduc ¢ shafы zmeshchany of Belarus. Knіzhnyja shafы mjarkuecca zakupіc vyrabіc dakumentalnyh fatagrafіjah PA I.

Tablica: Jekspazіcyjnyja elements of the section "PRINCE MIKALAEVICH MIHAILA BIBLIJaTJeKA SVJaTAPOLK-MIRSKAGA"

<table>
<thead>
<tr>
<th>NO.</th>
<th>The title element</th>
<th>Matjejial</th>
<th>Tjehnіка</th>
<th>Pamer</th>
<th>Inv. NO.</th>
<th>Vyjava (Zaŷvagi)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Lesvichka</td>
<td>Drjeva, razba</td>
<td>analag</td>
<td></td>
<td>Vyrabie PA ýzoru</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Djekaratyňyňja figurey.</td>
<td>Bronze, licцjo</td>
<td>11h14</td>
<td></td>
<td>KP-26510</td>
<td>VP-1145;</td>
</tr>
<tr>
<td>6.</td>
<td>Newspaper polskaіa I zamezhnyja 1929-1930-ies. , chasopisyanglіjskіa palitychnyja.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>W kalekeyi Sakelja, Mir v..</td>
</tr>
<tr>
<td>8.</td>
<td>Lyampa w parcjeljanavaj asnovaj</td>
<td>fotjeli: 94 x 49 x 48</td>
<td>112h 163 x 65</td>
<td></td>
<td>M-531</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Frame for a chandelier.</td>
<td>Drjeva (arjeh), Cardon</td>
<td>144.5 x 73.5 x 5.5</td>
<td></td>
<td>M-204</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Frames for FOTA. 20th century 3pcs.</td>
<td>Plywood, metal lіce</td>
<td>1.13 h10h2</td>
<td></td>
<td>M-439</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Asvjatljalny prybor. Metal, Lyampa</td>
<td>Cardon</td>
<td>2.13, 7 x 7.3 x 0.8</td>
<td></td>
<td>M-440</td>
<td></td>
</tr>
</tbody>
</table>

Kanapa: NWF-2344

Sofa: 112h 163 x 65

fotjeli: NWF-2343,

Cardon: 104h 64 x60 to appear

Kresla: NWF-2341,

Kanapa: NWF-2344

Lyampa Board Metal, chakanka, Vyshynja-50

ustavic chandelier

NVF-2061

NVF-2063, m-440

patrabue rjestaýracyi (shade)
<table>
<thead>
<tr>
<th>NO.</th>
<th>The title element</th>
<th>Matjeyial Tjehnika</th>
<th>Pamer</th>
<th>Inv. NO.</th>
<th>Vyjava (Zaỳvagi)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>Table pismovy. Pachatak</td>
<td>Tree, metal, razba, licjo</td>
<td>85 x 141 x 72</td>
<td>NVF-1473</td>
<td>bibliatjeka of the REPUBLICS OF BELARUS (najaŷnasci) josc directory</td>
</tr>
<tr>
<td>13.</td>
<td>Design on zamezhnyh movah. 340 PCs.</td>
<td></td>
<td></td>
<td>NVF-2070</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Razmjashchhjenne ė knizhnyh shafah</td>
<td></td>
<td></td>
<td>M-447</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Engraving italjanskih majstroŷ. Prints w</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Krjesla 3 padlakotnikami (da pismovaga became). Pachatak of the twentieth century. (2 PCs)</td>
<td>Drjeva, tkanina, razba, 104 x 54 x60 to appear tachjenne</td>
<td></td>
<td>NVF-1355</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Chair w vyshyûkaj.</td>
<td></td>
<td></td>
<td>M-204</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Rasija. Kanec XIX-XX century pachatak. 6 PCs.</td>
<td>Drjeva, razba, 92.3 x 43.5 x 45.5</td>
<td></td>
<td>KP-Chystka, rjestaŷracyjaobicja 30124 lacquer</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Hill-vitryna zashklJonaja. 1920-ya bastards.</td>
<td>Drjeva, razba,</td>
<td></td>
<td>purchase,</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Frame for FOTA.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Pachatak of the twentieth Metal liccjo century.</td>
<td>17 x 11.5 x 1</td>
<td></td>
<td>NVF-2063</td>
<td></td>
</tr>
</tbody>
</table>

Sklala: Usava N.m. Kuratar jekspazіcyі "_" _, 2010. Aznajomleny: Dyzajner jekspazіcyі APPLICATION IN Figure. 3. composition and correlation of premises storage facilities
1-lift; 2-unloading platform; 3-Office of exhibits; 4-control; 5-storage equipment; 6-storage materials; 7-insulator; 8-cleaning Chamber; 9-working room with directories; 10-scientific archive; 11-12-head of funds and staff offices; 13-store types of exhibits; 14-login; 15-the exhibition; 16-in the laboratory and workshops.

The accumulation of all kinds of monuments (history, culture, art, science subjects) is for museums permanent. Revenues of the exhibits is a determining factor in the forms of perspective expanding museums and payment timing of depreciation of buildings (fig. 9-12).

Figure. 4-principles of organization of expositions

Fig. 5-exposure Organization and organization of an exposition in accordance with a script: 1-prologue; 2-the plot; 3-culmination; 4-development; 5-final; b-spatial organization of expositions in different levels in accordance with the thematic structure
and organization of an exposition in accordance with a script: 1-prologue; 2-the plot; 3-culmination; 4-development; 5-final; b-the spatial organization of the exposition at different levels in accordance with the thematic structure

Figure, 7-the Organization of the exposition. and-organization of sightseeing route is based on identifying focal points for major exhibits; b-the inclusion in the itinerary recreation areas
Figure. 15-composition and correlation of premises Art Museum (V.i. Revjakinu):

And- the storage facility; 1- reception room exhibits with insulator; 2- operating room with directories, fototekoj and scientific archive; 3- store painting; 4- store sculptures; 5-store graphics; 6- storage applied art; 7- safe storage; 8- technical room; 9- schedule of staff; 10- way movement of exhibits; 11- login; B- display part; 1 -Permanent exposition; 2- the Hall of temporary exhibitions; 3- recreation area; 4- open Exhibition Space; - Cleaning the camera; G- darkroom; D- restoration workshops; E- warehouse Museum equipment;

W- metalwork workshop; 3- joiner’s workshop: classrooms and researchers;
- Room personnel; L-sanitary blocks; M- library; H- administration;
On-premises for occupation of circles: P- cashier; R- kiosk; C- Lecture Hall; G-schedule the movement of visitors; U- main entrance; S- control; X-guard post; TS- wardrobe; H- Tour Desk; W- smoking, toilet; III- sideboard
APPLICATION IN

Chapter 1

Figure 1. **The Museum company BMW.** Germany. Architect Wolf Prix-bright representative ideas of deconstruction

Fig. 2. **Design Museum Holon.** Israel. Architect Ron Arand.

Figure 3. **Military-historical Museum** in Dresden. Exhibitions taken on draft Daniel Lebeskindta.

Figure 4. **The city of Arts and Sciences.** Valencia. Spain. Architect Santiago Calatrava.

Figure 5. **Museum of transport** Modern design concept. China.

Figure 6. **Royal Ontario Museum** Toronto Canada project architect Daniel Lebeskindta.

Figure 7 **Kunsthaus or the Museum of modern art.** Graz. Austria Architects Peter Cook and Colin Fournier

Figure. 8. **the CentralMuseum of the great patriotic war.** Moscow. 1995.

Figure 9. **Museum in Canberra.** Australia.

Figure 10. **Water Museum in St. Petersburg.** Russia

**Figure 11 Museum of the Navy.** Israel.

Figure 12. **Museum of contemporary art** Chicago. United States. Architect Josef Paubdt Klijajhus

Figure 13. **The Cancun underwater Museum.** Mesika. Exhibition is opened at the bottom of the 8th Mexican Gulf.

Figure 14. **MuseumGCPROSTHO.** Japan. Architectural BureauKengoKuma&Associates

Fig. 15. **Museum of the company Swarovski.** Switzerland.

Figure. 16. **Art Museum campaign SUMSUNGLEEEEUM.**Seoul South Korea Architects Mario Botta, Rem Kolhass, Jean Nouvel.

Fig. 17. **Science Museum MUSE.**Trento. Italy Architect Renzo Piano.

Fig. 18. **Museum of contemporary music.** Seattle. United States

Fig. 19. **Peformansa Museum and design** in San Francisco. Architect Mark Dzhivulskij.

Fig. 20. **Museum Glassi Brennero.** Italy. Architect Carlo Costa.

Figure. 21 **Museum of art** Guangzhou. China.

Figure 22. **Salvador Dalí Museum** St. Petersburg Florida Architectural group NOC

Fig. 23. **Art Museum Niteroi** Brazil. Architect Oscar Niemeyer

Fig. 24. **Museum of art.**Dubai.

Figure. 25.**the Museum company Nestle Switzerland.**
Figure. 27. **Riverside Transport Museum** Glasgow Scotland architect Zaha Hadid.

Figure. 28. **the Museum campaign Ferrari** Modena Italy FutureSystem

Figure 29. **National Museum Hajed** U.A.E. Abu Dhabi Architect Norman Foster

Figure. 30. **the Museum of Arts and Sciences** Singapore Architect Moshe Safdie.

**Fig. 31** - Kiev-Pechersk Lavra (Kiev cave monastery). Clear architectonic buildings created the preconditions for the formation of a colour Museum Wednesday

**Figure. 32**. the Kiev-Pechersk Lavra (Kiev cave monastery). Treasure nomads. Light accent on forming the image exposure.

**Figure. 33**. the main lumen should be directed to the exposition zone.

**Fig. 34** Light plays a role of the main mass of the element and its interpretation is focused on identifying volume showcases and image exhibition in the whole

**Figure. 35**. the pie completely isolates the showcase exhibits from the viewer and creates the effect of a closed Interior prostrantsva; exhibit at the exposition Moscow State Historical Museum.

**Figure. 36.** Modified plastics in exposure. Angle gives a uniform lighting shields; with such an arrangement stands cannot be longer than 2.5-3 m, since beyond this falls illumination surface.

**Figure. 37.** the light plays the role of stylist sculptural plasticity, thus reducing the amount of exhibit to miniuma. The layout should be simple in some cases EB shall be possible to selectively inspecting part of the Exposition.

**Fig. 38**. Showcase with light equipment built-in type and side reflectors for glare total isolation.

**RIP. 39** London Westminster Cathedral. Polychrome façade very accurately fits into the aesthetics of English architecture. The rounded roof of the towers are pronounced "orientalistskuju" trend in svetoplastike.

**Figure. 40.** National Gallery-frozen classic order system.

**Figure. 41.** Type surround the exhibit requires a fairly large amount of space. The State Historical Museum in Moscow.

**Fig. 42.** Collector's Museums type. The State Historical Museum in Moscow.

**Figure. 43.** the light is concentrated in the center of the Hall, and strengthens the momentum. The State Historical Museum in Moscow.

**Figure. 44**. one-of-a-kind Museum located in real istoricheskm building XVIII Museum A.v. Suvorov Kobrin. Brest region. The Republic of Belarus.

**Fig. 45** Nesvizh. Slutskaya. Architectural-artistic complex recovered at the end of the first decade The TWENTY-FIRST Tb. Polychrome Castle is in close unity with the surrounding landscape and climate of Belarus.

**Figure. 46.** Discreet coloring Interior, soft silhouette arches creates an atmosphere of tranquility and relaxation helps the viewer focus on the perception of the architectural details.

**Figure. 47.** during the war, this part of the city of Königsberg was completely destroyed. Kaliningrad (regional) Russia. (photo Gorbunova I.v. 2010).

**Fig. 48.** Authenticity in Königsberg Cathedral does not elicit any objections. Over half a century it was dilapidated and today is the dominant feature of the town's main part of modern masonry Kaliningrad (lighter color oblast), Russia. (photo Gorbunova I.v. 2010).
Fig. 49. A monument to the founder of Koenigsberg's University of Duke Albrecht today indicates the recognition of the history of East Prussia from the point of vision of the historical memory of the Kaliningrad (regional) Russia., 2010.(photo Gorbunova I.v. 2010).

Figure. 50. the core of the city cathedral, Kant's grave, Ethnographic fishery village construction and landscaping of the Pregel River (photo Gorbunova I.v. 2010).

Figure. 51. In modern Russia this problem (task) decided otherwise, Restored old quarter area (Fishing Village) trade-craft Centre on the banks of the PreGel in honor of 750 anniversary of the city of Kaliningrad-Koenigsberg (photo Gorbunova I.v. 2010).

Fig. 52. Terracotta ancient city walls came alive again.

Figure. 53. the situation in the Interior of the ship real deck building. "Warehouse".

Figure. 54. the Cabin of Admiral S.o. Makarov Interior World Ocean Museum (photo Gorbunova I.v. 2010).

Figure. 55. - light-climate mild and Museum emphasizes the brutality of masonry is only to give an atmosphere of romance stransttviy and antiquity structures., World Ocean Museum. Warehouse (Photo Gorbunova I.v. 2010).

Figure. 56. Discreet colouring of walls and dramatic grotesque between subject content exposure creates a sense of materiality and atmosphere as strange historical monument. The State Historical Museum in Moscow.

Figure. 57. - the entire interior immersed in dark Cherry colour of walls in order to reduce the size of the premises and to focus on the subject in the center of the room. State Historical Museum in Moscow.

Figure. 58. the bottom part of the podium also has lighting, painting stone shimmering yellowish light. State Historical Museum in Moscow.

Figure. 59. a number of showcases are located between the openings of Windows and Central showcases models of ships are creating dynamics of long travel and divide the room into two conventional zones exhibiting. State Historical Museum in Moscow.

Figure. 60. the bluish light provides a special microclimate in the showcase role of reflector performs cassette with light filters at the top. Moscow State Historical Museum.

Figure. 61. a sarcophagus made of limestone and situated in the Centre of the Hall has a local lighting halogen lamps of warm and cold. Moscow State Historical Museum.

Fig. 62. Circular hall structure is provided by illumination of window apertures and lighting showcases bottom Hexagon in the evening. State Historical Museum in Moscow.

Chapter 1

Figure 1. The Museum company BMW. Germany. Architect Wolf Prix-bright representative ideas of deconstruction

Fig. 2. Design Museum Holon. Israel. Architect Ron Arand.

Figure 3. Military-historical Museum in Dresden. Exhibitions taken on draft Daniel Lebeskindta.
Figure 4. The city of Arts and Sciences. Valencia. Spain. Architect Santiago Calatrava.

Figure 5. Museum of transport Modern design concept. China.

Figure 6. Royal Ontario Museum Toronto Canada project architect Daniel Lebeskindta.

Figure 7 Kunsthauz or the Museum of modern art. Graz. Austria Architects Peter Cook and Colin Fournier

Figure. 8. the Central Museum of the great patriotic war. Moscow. 1995.

Figure 9. Museum in Canberra. Australia.

Figure 10. Water Museum in St. Petersburg. Russia

Figure 11 Museum of the Navy. Israel.

Figure 12. Museum of contemporary art Chicago. United States. Architect Josef Paubdt Kljajhus

Figure 13. The Cancun underwater Museum. Mesika. Exhibition is opened at the bottom of the 8th Mexican Gulf.

Figure 14. MuseumGCPROSTHO. Japan. Architectural BureauKengoKuma&Associates

Fig. 15. Museum of the company Swarovski. Switzerland.

Figure. 16. Art Museum campaign SUMSUNGLEEUM. Seoul South Korea Architects Mario Botta, Rem Kolhass, Jean Nouvel.

Fig. 17. Science Museum MUSE. Trento. Italy Architect Renzo Piano.

Fig. 18. Museum of contemporary music. Seattle. United States

Fig. 19. Peformansa Museum and design in San Francisco. Architect Mark Dzhivulskij.

Fig. 20. Museum Glassi Brennero. Italy. Architect Carlo Costa.

Figure. 21 Museum of art Guangzhou. China.

Figure 22. Salvador Dali Museum St. Petersburg Florida Architectural group NOC

Fig. 23. Art Museum Niteroi Brazil. Architect Oscar Niemeyer

Fig. 24. Museum of art. Dubai.

Figure. 25. the Museum company Nestle Switzerland.

Figure. 27. Riverside Transport Museum Glasgow Scotland architect Zaha Hadid.

Figure. 28. the Museum campaign Ferrari Modena Italy FutureSystem

Figure 29. National Museum Hajed U.A.E. Abu Dhabi Architect Norman Foster

Figure. 30. the Museum of Arts and Sciences Singapore Architect Moshe Safdie.

Fig. 31-Kiev-Pechersk Lavra (Kiev cave monastery). Clear architectonic buildings created the preconditions for the formation of a colour Museum Wednesday
Figure. 32. the Kiev-Pechersk Lavra (Kiev cave monastery). Treasure nomads. Light accent on forming the image exposure.

Figure. 33.-the main lumen should be directed to the exposition zone.

Fig. 34. Light plays a role of the main mass of the element and its interpretation is focused on identifying volume showcases and image exhibition in the whole

Figure. 35. the pie completely isolates the showcase exhibits from the viewer and creates the effect of a closed Interior prostrantsva; exhibit at the exposition. Moscow State Historical Museum.

Figure. 36. Modified plastics in exposure. Angle gives a uniform lighting shields; with such an arrangement stands cannot be longer than 2.5-3 m, since beyond this falls illumination surface.

Figure. 37. the light plays the role of stylist sculptural plasticity, thus reducing the amount of exhibit to miniuma. The layout should be simple in some cases EB shall be possible to selectively inspecting part of the Exposition.

Fig. 38. Showcase with light equipment built-in type and side reflectors for glare total isolation.

RIP. 39 London Westminster Cathedral. Polychrome façade very accurately fits into the aesthetics of English architecture. The rounded roof of the towers are pronounced "orientalistskuju" trend in svetoplastike.

Figure. 40. National Gallery-frozen classic order system.

Figure. 41. Type surround the exhibit requires a fairly large amount of space. The State Historical Museum in Moscow.

Fig. 42. Collector's Museums type. The State Historical Museum in Moscow.

Figure. 43. the light is concentrated in the center of the Hall, and strengthens the momentum. The State Historical Museum in Moscow.

Figure. 44 one-of-a-kind Museum located in real istoricheskoy building XVIII Museum A.v. Suvorov Kobrin. Brest region. The Republic of Belarus.

Fig. 45 Nesvizh Slutskaya. Architectural-artistic complex recovered at the end of the first decade. The TWENTY-FIRSTbb. Polychrome Castle is in close unity with the surrounding landscape and climate of Belarus.

Figure. 46. Discreet coloring Interior, soft silhouette arches creates an atmosphere of tranquility and relaxation helps the viewer focus on the perception of the architectural details.

Figure. 47. during the war, this part of the city of Königsberg was completely destroyed. Kaliningrad (regional) Russia. (photo Gorbunova I.v. 2010).

Fig. 48. Authenticity in Königsberg Cathedral does not elicit any objections. Over half a century it was dilapidated and today is the dominant feature of the town's main part of modern masonry Kaliningrad (lighter color oblast), Russia. (photo Gorbunova I.v. 2010).

Fig. 49. A monument to the founder of Koenigsberg's University of Duke Albrecht today indicates the recognition of the history of East Prussia from the point of vision of the historical memory of the Kaliningrad (regional) Russia., 2010. (photo Gorbunova I.v. 2010).

Figure. 50. the core of the city cathedral, Kant's grave, Ethnographic fishery village construction and landscaping of the Pregel River (photo Gorbunova I.v. 2010).

Figure. 51. in modern Russia this problem(task) decided otherwise, Restored old quarter area (Fishing Village) trade-craft Centre on the banks of the PreGel in honor of 750 anniversary of the city of Kaliningrad-Koenigsberg (photo Gorbunova I.v. 2010).

Fig. 52. Terracotta ancient city walls came alive again.
Figure. 53. The situation in the Interior of the ship real deck building. "Warehouse".

Figure. 54. The Cabin of Admiral S.o. Makarov Interior World Ocean Museum (photo Gorbunova I.v. 2010).

Figure. 55. Light-climate mild and Museum emphasizes the brutality of masonry is only to give an atmosphere of romance stransttvij and antiquity structures., World Ocean Museum. Warehouse (Photo Gorbunova I.v. 2010).

Figure. 56. Discreet colouring of walls and dramatic grotesque between subject content exposure creates a sense of materiality and atmosphere as strange historical monument. The State Historical Museum in Moscow.

Figure. 57. The entire interior immersed in dark Cherry colour of walls in order to reduce the size of the premises and to focus on the subject in the center of the room. State Historical Museum in Moscow.

Figure. 58. The bottom part of the podium also has lighting, painting stone shimmering yellowish light. State Historical Museum in Moscow.

Figure. 59. A number of showcases are located between the openings of Windows and Central showcases models of ships are creating dynamics of long travel and divide the room into two conventional zones exhibiting. State Historical Museum in Moscow.

Figure. 60. The bluish light provides a special microclimate in the showcase role of reflector performs cassette with light filters at the top. Moscow State Historical Museum.

Figure. 61. A sarcophagus made of limestone and situated in the Centre of the Hall has a local lighting halogen lamps of warm and cold. Moscow State Historical Museum.

Figure.62. Circular hall structure is provided by illumination of window apertures and lighting showcases bottom Hexagon in the evening. State Historical Museum in Moscow.

Figure. 129. Altamirskaja cave Spain. Architect Juan Navarro. 2001 Plan of the cave as a museum complex (AltamiroMuseumSpainJuanNavarro Baideweg, 2001 4-horizontal plan for Museum display;

Figure 130. Museum of wine and winemaking Spain Architect Alonso Hernandez (vineyardandWineMuseumOliteSpainAlonsoHernandes, 1999).

Figure 132. Museum of Felix Nissbauma Architect Daniel Lebeskindt (FelixNissbaumMuseumGermanyDaniaallibeskindt, 1998).

Figure 133. The Cologne Museum Campaign Om Junegers (WallrafRicharrtzMuseumKolnCermanyOMUngers, 2001).

Figure. 134. The Smithsonian Institution Museum of aeronautics. Washington United States.
**Figure. 135.** the National Museum of the American Indian. Now it is housed in a former the New York Customs House in lower Manhattan, built in 1907 by the project of Cashier Gilbert.

**Figure 136.** Battle ship Intrepid located in the parking lot at Pier 86 in New York, became airborne, space and Naval Museum.

**Figure. 137.** Gugenghajma Museum. Architect Frank Lloyd Wright

**Figure. 138.** the Museum of modern art of Fort Uert. United States architect Tadao Ando

**Figure 139.** Museum Valju Uontoville in Napa (Napa Valley Museum in Yountville CA USA Fernau & Hartman, 1998)

**Figure 139.** The company's Coca-Cola Museum-like prototype plant. The upper tier of public space is busy conveyor with bottles of Coca Cola. United States.

**Figure 140.** Coca-Cola Museum for an ordinary American is associated with reliability of the lifestyle and purely American standard of happiness and well-being. United States.

**Fig. 141.** Canadian Museum of civilization, Gatineau. (Architects Pearson and Darling)

**Figure 142.** Museum Development Canada Fort La Reine.

**Fig. 143.** Museum of the history of the Calgary teranozavrov. Canada.

**Figure 144.** Entrance group in Calgary History Museum tirannozavrov.

**Chapter 3.**

**Figure. 145.** in 1809 year Sir Humphrey Davy showed arc lights in the Royal Academy of Sciences in London. Generators at that time there was no (Faraday discovered Electromagnetic induction phenomenon only in 1832), and the batteries were the only source of nutrition. Many inventors experimented with different materials, but only in the year 1879 Joseph Sven and Thomas Edison independently developed the incandescent lamp with coal.

**Figure. 146.** one of the first artists who worked in this area, was a famous American Louis Tiffany, combining light and color.

**Figure. 147.** This mixing elements of archaic art, Egyptian art, Indian exotics and African art. 20-ies of XX century art deco became the benchmark for luxurious interiors of ocean liners and luxury hotels.

**Fig. 148.** Characteristic features of Constructivism primarily expressed in architecture, facades of buildings, but the outer shell is inherently reflected in internal decoration Interior Decoration. too absorbed in himself all the features of classicism

**Figure. 149.** pop art became widespread, especially in the arts United States. Its objectives of pop art representatives declared "return to reality", disclosure of the aesthetic value of the samples mass production.
Figure 150. Clarity tracks, monohromnost, underline the naturalness of invoices. Working large planes graphic. Museum Interior k. Cialkovskogo in Kaluga.

Figure 151. One splash in monochrome, seasoned compositions are "easy" one of the most popular styles of the late 20th-early 21st centuries. Museum Interior Admiral Nakhimov.

Figure 152. The designers of that time inspired by the exploits of the representatives of the architectural currents 20-30 's, in particular, constructivists.

Figure 153. Their compact dimensions have found wide application in various forms of lighting fixtures in private and public interiors.

Figure 154. A combination of metal and glass lamps emphasizes their reasoning and modernity.

Figure 155. Exploitation. On this resource can be found with a wide range of lighting equipment offered by "It".

Figure 156. Pendant lights unfortunately today in the Interior of the Museum is the most common type.

Figure 157. Luminaires with protection degree

Figure 158. Searchlights.

Figure 159. Lamps, recessed directional flow.

Figure 160. Halogen lamps for exhibition equipment

Figure 161. Explosion-proof Lamps.

Figure 162. Lighting fixtures:

Figure 163. Synthesis of two types of lighting: light is distributed in two levels, forming a stable microclimate in the light exposure

Figure 164. An interesting effect can be achieved if highlight Paul-a sense of weightlessness and "walking on the water." the decorative effect, you can build and the play of light and shadow.

Figure 164. Creating light comfort staying indoors people. The illusion of space.

Figure 165. Lighting of the premises has a tremendous influence on the person, it is feeling of relaxation and tranquillity.

Figure 166. Light must fully correspond to the purpose of a premise, its architectural and interior solutions.
**Figure 167** Lighting solution should be created within the aesthetic preferences of the customer.

**Figure 168** The Hall of ancient art. Classic. Modern lighting equipment makes the ability to create illumination to suit almost any artist's designs and customer needs.

**Figure 169** Very relevant today is intellectual illumination, suitable light indoors under Browse mode.

**Figure 170** Using the correct placement. lighting devices, you can easily change the configuration of any premises. China.

**Figure 171** So in the vast Exhibition Hall, including the local light above the stands, you can create an intimate atmosphere and a feeling of withdrawal from the rest of the room.

**Figure 172** The use of colored light. Museum of art in Graz Austria. Exterior.

**Figure 173** Led headlamps are able to generate several million shades of color, they are easy to manage, and, most importantly, their color is easy to change.

**Figure 174** Light installations as part of the interior design was very spectacular trick is creating a finished interior forms using LED lamps.

**Figure 175** Only architecture puts on one of the first places the compositional challenge: using various light sources (aimed, hidden or scattering) create a feeling of new spatial interior solutions, highlight, put the desired accents.

**Figure 176** Push the walls or lift the ceiling we are not in a position, left with the fancy features of color and light. This opportunity provides us with hidden light.

**Figure 177** The light source itself is invisible to the eye and only glow gives insight into his performance. Such illumination there are uniform and point.

**Figure 178** Colour lamps must be neutral in this case or cold shades.

**Figure 179** Uniform distribution level, where they are hidden, will help achieve the effect of merging into a single line flows the world. China.

**Figure 180** In the halls you must use soft, uniform, not blinding lighting is the best solution for creating a comfortable environment to help you relax and unwind. Mir castle. Fragment of Exposition.

**Figure 181** this design ceiling allows you to create a feeling of the top natural light, as well as increase premise height visually, remove the gravity low ceilings.
Figure 182. Depending on what form to give chlenenijam this ceiling and some glass apply (color, fluted, dairy or transparent), you will get different designs for the architect Norman Foster. British Museum Hall.

Figure 183. Depending on what form to give chlenenijam this ceiling and some glass apply (color, fluted, dairy or transparent), obtained various typography variations. The interior of private museum. United States.

Figure 184. American trend involves the use of

Figure 185. Dostoevsky apartment Museum, St. Petersburg.

Figure 186. The great cascade. Pavlovsk, Saint-Petersburg

Fig. 187. The museum complex Versailles France.

Figure 188. Museum of GREAT PATRIOTIC WAR INVALIDS. project of Minsk Workshop V.g. Kramarenko (2008, 2010)

Figure 189. Dacha in Repin Art.

Figure 190. Villa Volmarana Italy

Figure 191. The Catherine Palace.

Fig. 192. Museum of ancient Belarusian culture of the Institute of musicology, ethnography and folklore of NASB. Exhibition area 1100 sq.m.

Fig. 193. The museum complex on the Bujncheskom field of Mogilev

Figure 194. Interior Of The NATIONAL Minsk

Fig. 195. Mir castle complex "Mir" of Grodno region Kareličy district.

Figure 196. Mir castle Festival.

Figure 197. Museum Blok. St. Petersburg.

Figure 198. Crystal Palace j. Pjekstona. example of modular design. The building was occupied in Hyde Park a large directmougolnik length of 564.3 m (1848 ft), a width of 124 m (408 feet) and Naigreater height 19.5 m (64 ft). Protoformy Museum and exhibition.

Figure 199. Kensington Museum London

Figure 200. Mineralogical Museum in St. Petersburg.

Figure 201. Kurzhalov I.v. first professional Belarusian artist, working in the sphere of Museum exhibition design Graduate.institutions of the Central School of technical drawing of Baron A.I. Stieglitz, established in St. Petersburg in the late 1870’s, in the past, higher art industrial school V.i. Mukhina.
Figure 202. The Museum still life-Insert in exposure in the form of a miniature nature dioramas layout "solemn procession in honor of the opening of Shklou Cadet Corps» Mogilev. Author Gorbunov I.v. 2001 year.

Figure 203. Allocation of exhibition centres and leading exhibits, bearing maximum conceptual and figurative strain. Bryansk State Museum.

Fig. 204. Détente by creating an empty space around the most important exhibits with the aim of emphasizing to them the attention. Bryansk State Museum.

Figure. 205. the identification of links between objects, reception of "mutual"; Bryansk State Museum.

Figure. 206. Mapping, including contrasting (contrast display); Bryansk State Museum.

Figure. 207. the massive display of similar materials, concentrated in a small area. Bryansk State Museum.

Figure 208. Location of exhibits requiring consideration at close range, within the most comfortable for viewing the exhibition zone-area vertical surface of the exhibition premises at the 70-80 (lower border) to 200-220 cm (upper bound) from the floor; Bryansk State Museum.

Figure 209. Organisation Exposition "in the window" allowing through doorway showcases "peek" into a different space and time; Bryansk State Museum.

Figure 210. Select the first and second plans, as well as the creation of a covert plan for exposition in turniketah, cluster stands, etc., World Ocean Museum. The inside battle ship with figurines of Russian seamen. Author P.f. shapes. Kosmolinskij Kaliningrad.

Figure 211. The use of mirrors, loop rotating podiums etc. techniques.

Museum Of Water. St. Petersburg, Russia.

Figure. 212. the systematic exposure. The substantive basis of the exhibits of this type constitute a collection of similar items, systematic and exhibited in accordance with classification. Bryansk State Museum.

Figure 213. Ensemble in the exhibit.. ensemble expositions is saved or recreated one-piece ensemble Museum objects with relationships that existed between them Wednesday existence. Hall for guests. Mir castle museum complex. the Republic of Belarus.

Figure 214. Thematic expositions. At some point for thematic expositions were characterized by overly broad use of auxiliary materials and texts, which are often offset by the lack of genuine items that caused criticism method.

Figure 215. Figurative-narrative exposureare considered muzeologami as an independent art works, synthesizing elements of architecture, art, design, theatre, drama, etc. The Army Museum In Paris.

Figure 216. Peculiar open-air Exposition becomes muzeeficirovannyе ensembles, territory, fragments of the Brest fortress Memorial Wednesday.

Figure. 217. the main structural unit nicej thematic exposition is the topical exhibition complex that represents a group of objects of different types — things, documents, pictorial materials. Gradually the mere sight of the internal the organisation "brestskaya fortress" Museum acquires new meaning and changes in the method of thematic exhibitions.

Figure 218. The exposition of the Museum constitute the basis subjects. But alongside them as exhibition objects, i.e. objects, special but created for display instead of Museum object or vnemuzejnogo object.
**Figure 219.** The second type of copies is a repetition of the works which made a IP author or other artist; in that case, when the copy.

**Figure 220.** A copy of the scenic, graphic or photo ficheskogo images made printed, usually in a different, larger or smaller size, called reproduction. Museum of the history of the city of Novopolotsk Author Kurzhalov I.v.

**Figure 221.** Size, shape, color and texture of the original in point Ness reproduce models. They can be satisfied by the original by exact measurements, but are sometimes created by descriptions or pictures. Kulm cross adopted the Prussian King Friedrich II. Fake Author Gorbunov. I.v. Casting Tin. 2013 year

**Figure 222.** models are created in those cases when the actuator required teas change MAS headquarters subject to which cannot be represented in the exposition because of its size, when you want to show the process of functioning tion or work item or same Select a simplified scheme, conditional subject to illustrate it. Bryansk State Museum. Model bus.

**Fig. 223.** Hologramis a volumetric optical copy re social object that is created by recording the image of the events subject to photosensitive plate or film using laser technology. To create copies of the hologram artworks — working very delicate and creative, requiring special knowledge in the field of art history, so it is akin to the work of the artist-kopiista.

**Figure 225.** Explanatory (explanatory) represents an annotation to the Hall, to the topic, the complex or a separate exhibit contains information that lies outside the visually th perception exhibits

**Figure 226.** Dolls Museum. architectural museums-reserves are often used Museum dolls. King LouisXIV.

**Figure 227.** You can create exposure and Turns out to attract stock collection items. It's like theater things combined in a new form, the name of which is a bit shifted and today this type of call instaljacija. China. Museum exhibition.

**Figure 228.** Hermetic showcases various different configurations of 8 mm polished glass

**Fig. 229.** -Showcases of Crystal 6 mm float glass in metal frame with sliding doors

**Figure 230.** -Showcases Opal-the perfect solution for showcasing coins, medals, insignia, philately.

**Figure 231.** -Wall showcase Topaz is designed for the presentation of diplomas, documents and paintings.

**Figure 232.** Exhibition screens Multi-Way to create the exhibition walls an arbitrary configuration.

**Figure 233.** Display screen allows you to change the view of the Arte premises in galleries and museums. Using this system you can generate or shielded them partially, increase

**Figure 234.** As a rule, at this stage, we develop and approve of constructive and functional features of equipment. further, when everything is fundamentally approved, we shall proceed directly to the manufacturer of the equipment, followed her Museum delivery and installation.

**Fig. 235.** The company can provide a range of services for the refurbishment of the Museum or exhibition hall.

**Figure 236.** The use of the latest technology edging enlightened glass at an angle of 45° allows you to create unique design showcases, vertical seams almost invisible.

**Figure 237.** You have the option of installing Active climate control systems, as well as bookmark cassettes ProSORB (passive climate control)-allowing to maintain the museum showcase best for storage.
Figure 245 Professional Museum showcases full vision is made of shockproof, enlightened type glass "triplex" with sidetracking 45° angle, the presence of polymer film between the glass fully protects the exhibits.

Fig. 246. Opening Cap-smooth, gazliftah, with automatic fixing in an open position. Polik exhibition showcases fitted linen cloth.

Figure 247. All the basics (bollards) showcases performed on metal frame with adjustable legs.

Figure 248. All Museum and exhibition showcases this class combine the functions of the display and storage of valuable exhibits. Optionally performs a photorealistic design project.

Figure 249. Exhibition equipment allows you to create different combinations (polygonal, and propylene, and corner island and wall cabinets as well as exhibition complexes designed into a single module arbitrary configuration.

Figure 250. Shop windows of this class can be located in the exhibition hall as a free-standing and Wall shelves; can be both with and without lighting it. Exhibition equipment can be equipped with climate control systems.

Figure 251. For each project we are ready to offer a customized solution. Partitions are assembled from fully finished modules are easy installation, Assembly, exposition of any complexity can be just two people.

Figure 252. Exhibition equipment of this class is designed for fairly frequent change of exposure.

Figure 253. The design of the album panorama drawings of the French scholar Germaine Bapsta. Paris 1899.

Fig 254. Some volumes are placed on substantive terms in such a way that part of them is transmitted in nature, and part portrayed on canvas.

Figure 255. The Russian Federation remains a little of these complexes due to the change in the paradigm of social order and the political course (Diorama "the establishment of Soviet power in Vyatka. Solomino, dioramas and a number of others).

Figure 256. A large-scale exposition of the new Museum of history of the second world war in pobediteley Avenue. The project of the architect Kramarenko year 2014.3(D)MAX visualization.

Fig. 257. Modern building dioramas diorama Museum "fiery arc» Belgorod Russia (Grand opening Memorial).

Figure 258. General view of diorama "fiery arc» Belgorod Russia

Figure 259. B. Danilevsky. Diorama "Counter-attack of Soviet troops of Moscow in December 1941 yearThe Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.

Figure 260. Samsonov M.i. Diorama connecting two fronts. Stalingrad. The Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.

261 Figure. Prisekin N.s. diorama "battle of KurskThe Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.
Figure 262. B. Z. Danielewski Diorama "Forcing Of Dnepr" The Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.

Figure 263A. Korneev In The Diorama "Defence Of Leningrad." The Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.

Figure 264 Siberian In. "Storming Berlin" Diorama The Central Museum of the great patriotic war, Moscow Poklonnaya mountain. the year 1995.

Figure 265 General view of the Memorial in Moscow is a magnificent polyphonic ensemble-synthesis of architecture, urban and landscape adjacent to the Memorial buildings.

Figure 265 Museum of the great patriotic war, Kiev.

Figure 266 The Museum of the human body in the Netherlands created a Museum for twelve years.

Figure 267 Museum of the human body in the Netherlands. Price commercial project 27 million. Dummy technology The TWENTY-FIRST century

Figure 268-Exhibition of The Human Body Exhibition, or exhibition of the human body, was first exhibited in Florida in 2005 year

Figure 269 The Director of the Museum of the World Ocean S.g. Sivkova.

Fig. 270 Layout of the exposition of the Museum of the world ocean.

Figure 271 The history of the exploration and exploitation of the oceans and seas continues to be the main direction of scientific activity of the museum gradually became an integral part of the Museum's other research areas. The central building of the Museum.

Figure 272 Cabins of the vessel formed a quite different world of coziness and calmness that has always been valuable for seafarers, his plastic volume built in pastel green-blue tones.

Figure 273 Specific structure of the Museum presents different forms of Museum design, the most intelligible and understandable to the Viewer is a form of figurative-thematic exposition, as the most striking and informative.

Fig. 274 Ship Museum. Research vessel "Cosmonaut Viktor Patsayev»

Fig. 275 The average fishing trawler (SRT-129)-Ship Museum

Figure 276 The only in Russia Museum submarine b afloat-413 "-Museum ship.

Fig.-277 Section of the exhibition "preservation of maritime heritage at the museums of Russia".

Figure 278 Museum Sinsheim Germany. "Blueflaim, kept speed record from 1970 onwards 101.452 km per hour, which lasted until 1983 year (Museen und Sinsheim Technik Speyer: Das große Museumsbuch (www.technik-museum.)

Fig. 279 Museum Sinsheim Germany. several eclectic conglomeration of technology does not interfere with the visitor to feel in tune with the times (i.e.chnikmuseumspeyer)
Fig. 280 Museum Sinsheim. Germany stands in the exhibition is a bit reminiscent of industrial stocks for the production of technical means (technikmuseumspeyer)

Fig. 281 - Museum under water «Cancun», consisting currently of more than 200 permanent sculptures of life-size. Mexico.- Jason de Caires Taylor.

Fig. 282 - Museum «Cancun» underwater view of the lagoon. Mexico campaign (Jason de Caires Taylor)

The project culture in the teaching jobs Design Department

subject-spatial Wednesday» museums students 5 course art-graphic Faculty of EE them MAD. P. M. Masherov

Figure 283 Design subject-spatial print Museum Wednesday. 3DMAX - student course 5 visualization of Design Brehova a. year 2013.

Figure 284 Design subject-spatial equestrian Museum Wednesday allure. 3DMAX-5 Student visualization course Vrublevskaya k. year 2014.

Figure 285 Design subject-spatial Wednesday "Chocolate Museum, 3DMAX-5 Student course visualization Babydova a. year 2014.

Figure 286 Design subject-spatial geography Museum Wednesday. 3DMAX-visualization of 5 Student course Gaiko e. a. year 2014.

Figure 287 Design subject-spatial Wednesday "MuseumPAGANI» 3.DMAX-visualization of Student course 5 Bibik A.a. year 2014.

Figure 288 Design subject-spatial Wednesday, "Space Museum. 3DMAX-visualization of Student course 5 Bovkunovich ya 2014 year.

Figure 289 Design subject-spatial Wednesday "MuseumBMW» 3.DMAX-visualization of Student course 5 Detkovskaja E.v.


Figure 291 Design subject-spatial Wednesday "Museum 3 hours". DMAX-student course 5 visualization Grechiko a. .. year 2014.

Figure 292 Design subject-spatial Wednesday "MuseumHORROR» 3.DMAX-student course 5 visualization Ovchinnikov a. year 2014.

Figure 293 Design subject-spatial Wednesday Boxing Museum. 3DMAX-student course 5 visualization Juzva a. .. year 2013

Figure 294 Design subject-spatial Wednesday "MuseumBARELLA Arts United States 1960-ies '. 3DMAX-student course 5 visualization Ermakova and ... the year 2013.

Figure 295 Design subject-spatial Wednesday "Museum photography. 3DMAX-student course 5 visualization Zarenkov a.. 2013 year
Figure 296 Design subject-spatial Wednesday Museum. 3DMAX-student course 5 visualization Zenkova and ... the year 2013.

Figure 297 Design subject-spatial Wednesday Museum exhibition Wednesday. 3DMAX-student course 5 visualization Iskhakova and ... the year 2013.

Figure 298 Design subject-spatial Wednesday Museum tea service 3.DMAX-student course 5 visualization Pranovich a.. 2013 year

Figure 299 Design subject-spatial Wednesday Museum exhibition Wednesday. 3DMAX-student course 5 visualization Gorovcova a. .. year 2014

Figure 300 Design subject-spatial Wednesday Museum tea service 3.DMAX-student course 5 visualization Grishanova a. 2013

Figure 301 Design of spatial Wednesday Nikola Tesla Museum. 3DMAX-student course 5 visualization Demenchenko the year 2014.

Figure 302 Design subject-spatial Wednesday Museum 3.DMAX-student course 5 visualization Dorozhko N.g. a. year 2014.

Figure 303 Design subject-spatial Wednesday Chinese writing Museum. 3DMAX-student visualization 5 k. Dubovskaya on the year 2013.

Fig. 304 Design subject-spatial Wednesday the Museum photographs. 3DMAX-student course 5 visualization Zarenkov a. year 2014.

Figure 305 Design subject-spatial Wednesday Museum exhibition Wednesday. 3DMAX-student course 5 visualization Lukša a. year 2014.

Figure 306 Design subject-spatial Letters Museum Wednesday. 3DMAX-5 Student course visualization Trubechko a. year 2014.

Fig. 307 The Museum of modern art.
Scientific publication

GORBUNOV Igor Vasilevich

THE MUSEUM EXPOSITION:
COLOR PLASTIC, SPACE
(in the context of project culture of the last 30 years)
Monograph

Technical editor

Corrector

Computer design


Publisher and printing-establishment of education:

"Vitebsk State University named after P. M. Masherov.

Certificate of State registration as a Publisher, the manufacturer, Distributor, publications

# 1/255 from 31.03.2014 g.

Printed on a risograph educational institutions

"Vitebsk State University named after P. M. Masherov.

210038, Vitebsk, Moskovsky Prospekt, 33.
Репозиторий ВГУ
Репозиторий ВГУ