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**ARCHITECTURAL  
MUSEUM EXHIBITION**

**Subject-spatial  
and functional bases Wednesday  
and artistic design museums**

*Monograph*

*Vitebsk P. M. Masherov name MAD*

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Architectonics Museum exhibition "examines innovative ways designers and artists in the field of Museum design, reveals the principles of building exterior buildings museums, methods of exhibiting the artifacts in the Museum. Provides data for the twelve most beautiful museums in the world.

The monograph is addressed to museum workers, students of art majors ' interior design. Design subject-spatial Wednesday, heads creative studios, directors of museums, specialists in the design, theory and methodology and teachers.

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## PREFACE

Subject-spatial and functional bases Wednesday and artistic design museums today are almost the main element of the disputes on the pages of periodicals and the Internet. As the Museum forms the historical core of the city, as it affects travel scheme and makes adjustments to the minds of the visitors, who arrived in this city for the first time? But the Museum is a special object in the shape of the city, playing a key role in it. Most often the architect considers the practice of posting the Museum precisely in the Centre of the town, forming its landscape in a way that the building became its dominant. Many examples of this. Even the famous throughout Russia St. Basil's Cathedral in Moscow and was unable to shift from his place of Lazarus and Kaganovich. It is said that the temple has defended himself I.v. Stalin, who put its resolution to a plan of reorganization in the center of the capital. An example of this very instructive in view of the fact that in times of rebellion in Vitebsk was hastily demolished many historic buildings, including the famous Varna Cathedral, rebuilt today and is a beautiful dominant historical part of the city. It is a pity that the modern student, which first and foremost addressed to this scientific work, very often begins graduation design with elements of improvement or shopping malls, forgetting that it is *the Museum* forms the historical core of the city and passes to the city itself and its subject-spatial Wednesday unique flavor and charm. Such projects at present is extremely small, and "Museum Forum Belarus» held in Grodno 12-14 October 2012 year, identified the main feature, that it is a peculiar aura generates Museum. It is understood all participants Museum Biennale, held in Belarus for the first time. It must have the same traditions as a singing Festival in Vitebsk.

"In this situation, the study of the formation and development of the exhibition creativity, development on this basis certain principles in the interpretation of the scientific content and the formation of the exposition of the Museum Wednesday, revealing the logic of development and relations with its makers spheres-ideology, value attitudes towards Museum subject doctrines of specialized scientific disciplines, muzeologiej as such, as well as art and architecture, not may not have the cognitive value. This knowledge is necessary for a more informed perception of artistic forms of past eras, for the expansion of the plastic language arsenal of modern exhibition of creativity, and generally improve the overall exposure in the field of culture a modern museum building "[1].

Research methodology in the context of architectural design activities is based on theoretical positions, developed G. Shhedrovickim, S. Khan-Magomedov, M. Fedorov, V. Sydorenko, E. Grigoriev, K. Kondratieva, A. Lavrentiev, A. Rubin, G. Minervynym, G. Demosfenovoj, E. Zherdevym, O. Genisaretskim, B. Glazychevym, I. Pereverzev, Puzanov, k. Cantor and others. It involves the transformation of Wednesday in an object that by changing it artistically-shaped content should improve humanisation, gumanitarizaciju, greening culture at all levels-from the artistic image of the unit to figurative content sredobrazujushhej system of elements of cultural and community purpose in all aspects: from assimilation achievement advanced technology engineering to new ways of revival of folk art.

In the world of architectonics of the building has radically changed the look of the modern city. Any two, maximum three decades-and we know Beijing, London, Moscow and Paris. Architectonics establishes its own logic. This is a complex node such controversial concepts as plastic material structure, tectonics, and many others. Already many architects and critics begin to seriously the world pursue theoretical research in this field. Build ethics in Classics implied adherence to Canon throughout.

The Museum presented in the form of buildings with classical columns and a portico. The very notion of *Museion* (treasure of the muses) razumeli from the perspective of a quiet cozy place. But what happened to his species over the last three decades of structure? The Museum identified the structure of the historic site, identified the main axes of cityformation structure of the city, marked the philosophical thought of antropocentrizme.

And here's how the Western spirit interprets ideologies

N.i. Barsukova: "It is now evident that postmodernism, 60-70-IES, and today, through pronizavshij modern aesthetic consciousness, is something different. Life disorder and trends "encapsulation" in the project of modernism caused the unconscious desire to improve the quality of life in the first stage of the development of postmodernism, which resulted in protest and epatage. Then, at the turn of the

THE XX-XX(I) centuries, a system start, established in sredovoe thinking. *The second (modern) stage* of postmodernism dates from 80-ies of the last century to the present time. This period is the focus of the author

(N.i. Barsukovoj.- *Ig*). It was during this time that Postmodernism becomes well-known, influential over art and culture in many countries of the world. It seems to us, it became the direction that combines all the moods and philosophical views of contemporary culture, reflected attention to the cultures of the East, Latin America, Africa as a fresh update sources of world culture on the basis of a polycentric system "[2].

Why are we so much detail stop on this large and complex scientific work and forced to cite certain provisions of doctoral thesis? Because it is so far the only scientific work in recent years, which speaks in favour and not against modernism, considering it as an object and subject of research, in other words, examines the Western European project activities and the sum of the results of this activity, sredovye elements and complexes of the European city. We try to analyse in detail the project culture, postmodern seam which in our art science has not yet found a rather complete theoretical substantiation is the City Wednesday and museums of Paris, Clermont-Ferrand, Dijon (France), Berlin, Cologne, Hamburg, Nuremberg, Lübeck, Celle (Germany), Brussels, Bruges (Belgium), Amsterdam (Holland), Salzburg (Austria), Prague (Czech Republic), London (England), Milan (Italy), Barcelona, Valencia (Spain), Stockholm, Malmö (Sweden), Copenhagen (Denmark), Helsinki (Finland).

The Museum is not separate from the City Wednesday, but rather as an integral part of the City Wednesday, he joined a bridge time-from the past to the present. It is no secret that the majority of Belarusian museums in the City Wednesday almost snivelirovany this Wednesday and have been anonymised. They are inscribed in the streets and they are distinguished only by the sign. Tell me, what kind of young man with a girl to visit it? But such practices are not satisfied designers and architects in the West. They enter today's Museum Wednesday, seen it in a new kind of architectural structures. It is not be confused with is also petrol pump or hypermarket. He himself as the hypermarket is a bright, elegant and such a tendentious in the new architectural and plastic solution. Above it employs the best architects in the world, such as r. r. Rogers and piano, Daniel Libeskindt, Norman Foster, Frank Gehry and others.

The task of the monograph-uncover the background of Museum boom of the 1980 's. and give a brief analysis of the development trends of Art Museum from the point of view of architectonics of the building as such; to introduce the notion of *artistic means of modern museum-exhibition exposure* in the context of the development of museums and exhibitions at the end of XX-the first decade of the 21STc. on the other hand, has changed not only the appearance but also the modern Museum techniques Appeared. new world fashion for arrangement of museums in various cultural Canyon

beddings-from "the Museum of sugar" (Berlin, Germany) to the underwater Museum of sculptures of the Cancun (Mexico) for diving.

The range of objects and material consumption items turned in all artifacts created by human hands and disappears from the utensils before our eyes. Here exhibit becomes absolutely everything from microchip and computing to excavators and underground carriage. All of these modern museums as a manifestation of the design development and civilizing of human activity. With regard to the usual modern museums, such as art museums and standard historical and local history museums in small towns, you can state the fact of emergence of new departmental museums of firms, companies (the Mercedes-Benz Museum Audi Museum, the Museum of BMW, Germany) and the amazing underground museums, where the exposition is a powerful way to impact on the viewers of his achievements (Museum of the jewellery company Swarovski, Switzerland).

Modern technologies of personification and forced to create what was beyond the architects of past eras. But today it has changed and our opinion of the Museum, in which we see a special "institution", predicting the future and showing great past. "The architecture of the new 20th century influenced the formation of subject-spatial principles of organization of the presentation of the collection. Huge space, geometrizovannaja logic and Visual purity, clarity and aesthetics of minimalism, limited expressiveness (of which is the spatial arrangement)-all characterized Wednesday and international interiors the Museum's architecture. This style has led to dispersion, weak trends of saturation exposure, which included only outstanding items are masterpieces "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» [1]. The desire for transcendence in Oriental cultures has led to its repetition in the European architectural plastics. For example, "table of silence" by sculptor Brancusi almost Museum in the Museum. Today, the museum resembles a sculpture in a variety of techniques and plastic shading. The building in the form of swirling rope in Australia no one is surprised by his powerful emotional content. This site symbolizes the fortress of several Nations who settled on the continent. The building itself outwardly is executed in style of deconstruction. Although at one time the most expressive has become the theme supports building on base through a single point (for example, mortgaged another

I. Leonidovym in diploma project building Lenin Institute in Moscow).

Attempts to create a separate Museum building designed specifically for exhibits, continually made in the post-war period. There is a separate Edition, recounting how in difficult conditions of economic recession in the USSR, and then in the CIS was created the Central Museum of the great patriotic war on poklonnaya Gora. How many times have started construction of a number of disputes, where and how to build, yet still not found it necessary to finally resolve this issue. By the way, not crowned its attempts to build a Museum and M.s. Gorbachev. The Museum enlarged during the time

B. n. Yeltsin, and in 1995 the year it opened. This is perhaps the most striking example of the interaction of all departments of all ministries, millions of people bringing their own money and to draw them in. This popular impulse to unprecedented strength. A similar example is not in the West, as there is such a museum. Concise, strong, majestic and monumental, decorated with monument Zurab Ceretelli; surrounded by a huge park with playgrounds for exhibiting military equipment and dioramas inside the main dome

building. This object was investigated by us in the monograph "Art of battle dioramas in military-historical museums of USSR and CIS in the second half of the 20th century".

The tendency to build special buildings can be seen in a country such as Japan. And it is no coincidence. Especially brightly it manifested itself in contemporary Japanese architecture. Arrival in 1950-ies Director Walter Gropius at the Bauhaus in Japan itself has radically changed the methodological approach of Japanese architects around. But, on the other hand, they know and measure. The great achievement of this nation it was in respect to the traditions of past centuries. Europe, as always gravitates to the classical form, American designers are more pragmatic. This is evident from the projects of museums in the works of F.I. Wright, e. Saarinen, etc. The success of F.I. Wright at the Guggenheim Museum project just explained. His best Museum sponsored firm that was engaged in the construction of multi-storey carparks. Hence such inadequate engineering solution architect-helical Ribbon Museum building, going up.

In this regard, some interest has a monograph devoted to the study of the history and principles of architectural-artistic building of the Museum of art history in Vienna- "Die Frhitektur und Ausstattung (Idee und Wirklichkeit des Gesantkunstwerkes) (B). Rriller, G. Kugler. -Wien, 1991. For the first time carried out consistent and detailed analysis it is architectural and artistic problems encountered when creating one of the largest museums in the world. This work has no analogues. It is important to study Steinau s. "Museums of architecture masterpieces». -New York, 1999, which provides an overview of the architecture of the world's major museums. In the work M. Maugeri "masterpieces", dedicated to the famous collections and museums in Europe and America, discusses the architectural and artistic display of Museum Collections.

In the Soviet Union among the mass media about the traditions and innovation in the field of architectural design was at one time a major work of architecture of the world Professor g. Glazycheva, which was released in 1986 year. It was designed for the younger generation, is written in clear and accessible language, despite the most complicated concepts in the field of urban planning. In 2008 year in Moscow the contention of a scientific report on the theme "Design Wednesday in the design culture of postmodernism at the end of the twentieth and early twenty-first century" and Barsukovoj. In the articulation of opinion on this thorny issue is dotted.

And as it is almost solved in Russia, where in the post-war period it was built so many museums, as it was in the times of Alexander(III)in its practice of building cathedrals and churches (there are statistics that the number of churches in Russia during the reign of Alexander IIIwas equal to the number of days of the reign of the Emperor-a fact deserving of great respect) ? The practice of establishing museums formed precisely in Leningrad and it was significantly due to the fact that the town itself with its centuries-old culture and a wealth of intellectual range formed a certain image of the City-Museum. The issue of designing museums specialists come from the point of view of integrated centralized approach and formed its own unique historical ideology of muzeeficirovanija [3].

In 2010 yearat the Department of art history and culture of the St. Petersburg State artistic-industrial Academy. A.I. Stieglitz held thesis O.v. Veselickogo "Artistic design museum exhibitions in Leningrad in 70-80-ies.20TH century (supervisor of doctor of architecture, Professor M.s. Stieglitz, one of the opponents was Director of the St. Petersburg branch of the RUSSIAN ACADEMY of NIITIAG PhD B.m. Kirikov). The author of this scientific work, in particular, notes: "modern State Museum in Russia can be described as transitional from the Museum, which is the product of a totalitarian system, the Museum-Cultural Institute of civil society. In this "post-

totalitarian" Museum goods stockpiled earlier problems connected with whimsically mixed innovations of recent years "[4]. Apparently, the author shares the view that the modern Museum is a fundamentally new type of building, it is not peculiar to the repetition of the classical orders, St. Petersburg, London and Paris. "In a sense, the Museum is a conservative institution. As the Institute of historical memory, which provides stability in society, he really should have stability and can not depend on short-term trends. However, if the Museum Exposition is not updated, does not change, then, keeping in touch with history, it loses connection with life, with the vibrant culture of his time [4]. The thorny question of the exposure, filling the Museum with new content, not left unheeded Like poles. He understood that new approaches are needed, and independently participated in the creation of scripts. Despite the large number of publications, there is a lack in the synthesis study on the arts art designing museum displays. Apparently, the time has come to understanding such a complex phenomenon as the Museum project, as well as what means achieved the unity of architectural organization and plastic solutions of the internal structure of the Interior. In short, a r x and t e k I o n and k and the Museum. All this is to some extent characterizes all new design approaches of museums throughout the world. Experience the most famous architects such as Daniel Libeskindt, Frank Gehry, Norman Foster, Santiago Calatrava, Zbigniew Dzshivulskij, Tadao Ando and many others, deserves close attention, and for the next 10-15 years, defines our understanding than living museum and what will it be in the era of museums technology, which is already gaining space in Europe, Asia and America. But its exhibition school lifts the roots of Russian classical Heritage Museum. In Leningrad in his time and identified its impact on the practice of museum construction activities of artists-producers. They started painting, create dioramas, build scenery, showcases, appeared unique wax person for its museums and far outside the city on the Neva. "Of particular interest for researchers is to study the rich experience designing museums by artists of the Soviet period, and especially those who worked in the 1970-1980-ies. 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 the artistic design 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, each of which had its own unique style in the design of expositions "[4]. Merit O.v. Veselickogo is that he identified the way out of contemporary crisis phenomenon, explored the causal relationship of the great heritage artists 1980-ies. New stage of construction associated with the reflection of such a complex phenomenon as a Museum in the complex. About this and writes a researcher from Sochi. Talking about the influence of "Postmodernism on the level of development of modern society. Probably the first scientific community listened to the end of all the provisions of the eminent scientist on developments in the field of total environmental design objects. It is important to note that Postmodernism "is not just the title of artistic currents, and his thoughtful autonym. The study was based on a study of such a complex phenomenon as a multi-purpose facility. This object were a complex of buildings and infrastructure in Sochi. Moreover, the author gave to understand that these environmental objects museums play an important role. "Environmental complex called "Museum of ceramics and painting Yuri Novikov" entered in the register of the most significant sightseeing *objects of Russia*. It represents a sample of the postmodern environmental museums,



which itself is changing the attitude to Belarus, and exhibit is the original Wednesday with the whole process of functioning of vital functions "[2]. On the basis of the Museum for 10 years is not only active excursion-educational activities for different age groups, it is also used for the Organization of the training process in the Sochi State University of tourism and Spa (Museum practice students of speciality "design Wednesday"). Creative ceramics workshop of the artist j. Novikova officially adopted the status of experimental creativity Studio (NEST) of VNIITE, where scientific and experimental work under the supervision and with the participation of VNIITE [2]. All the main results of the study received N.i. Barsukovoj. Consequently, postmodernist tendencies, contrary to popular belief, critics do not interfere with the emergence of a new paradigm in designing environmental objects, but rather increase the growth of innovative projects for young people in all spheres of cultural construction. N. Barsukov said about this: "the Artistic phenomenon of the turn of the XX-XXI centuries became a variety of stylistic currents and conflicting trends, research and experimentation." and further developing the polemics, it stresses: "In the light of the said problem germane research becoming environmental paradigm of modern design in the context of postmodern ideological installations and aesthetic principles. Talking about the humanist postmodern ethics project (European version), which was able to return to the fold of the aesthetic and artistic values of mass culture, allowed rate quiet beauty of everyday life, intimacy, small scale, modest ordinary objects [2].

In Moscow in 2002 was PhD "Compositionally artistic trends shaping Museum exhibitions: in the context of art, architecture, design. It was conducted a conversation 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 not *conducted*. Partly to practice forming a systematic approach in the course of *composition in architectural design* in the preparation of the designers contacted and the author of the scientific work in the classroom with students at a rate of Formal composition "[5].

In 2005 year, the author of the monograph was defended Ph.d. thesis. It reflects the experiences of the use of the Museum-dioramas in the structure of building such a major Center like Bilhorod. City Center very good fit-Museum dioramas in the thesis. also shows the possibility of addressing the urban situation in Moscow during the construction of the largest Museum-State Museum of the great patriotic war. Was considered a unique experience in creating the Museum dioramas as holistic 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 architectonics of the Museum (and its structure, organization and architecture)-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. Back in the 19TH century, spread two schemes of internal space of museums-radial and segment, V.i. wrote author Revyakin first in USSR methodical works on the design of museums.

In his scientific work, doctor of musicology M.t. Majstrovskaja, in particular, specifies that "the era of great styles-Renaissance, Baroque, Rococo, classicism, i.e. in the 16th and early 19th centuries, were leading plastic arts, *targeting Visual perception*. The main organization of the exposition were Visual, architectural and artistic principles.

Since the mid-19th-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 technological progress, is photo-and cinema, audiovisual species, forming new skills of perception, 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 a» [1].

All this in the sum gives us the right to see how the same museum exhibition developed jekokompleksy in the last 10-15 years: in order to define the boundaries of architectural creativity in the age of postmodernism beganThe TWENTY-FIRST century. Another form of *Museum and Exhibition Centre* can be a temporary construction period of wars and military conflicts, such as the former Nazi camp of *Auschwitz* (Auschwitz) in Poland. According to Memorial's Chief artist Paul Varholla, "this example use as a main exhibit within the camp itself and all of its buildings is a unique phenomenon in the world practice. By special order of the Government of Poland after the Nuremberg trials had been blown up by the Nazis concentration camps were restored, as there were during the war. Are submitted by and the main witnesses: head physician, guard and camp commander who wrote their memories. In 2010 year camp-museum was visited by the Prime Minister of Russia Vladimir Putin. What I saw shocked him. Actuation force such memorials is very high and exemplifies the main vector of our selection of scientific research because of the non-standard exhibition and artistic decisions of modern Museum. The specifics of the Museum, according to a well-known theorist of modern museology b. Gluzinskogo, is that the Museum should not be a place where people perceive the reality, there are academic audience and scholarly works, it must be a place *where experiencing the human world values and values* " [7].

With the advent of the Moscow architectural Institute in 1998 year Chair design subject-spatial Wednesday, created through the efforts of B.e. Minervina and several other major scholars (e.g., professors Shimko and a. Efimova) boundaries of understanding the phenomenon of architectonics major museum items, acquired global significance in the whole practice of design museums and exhibitions. The Museum was to influence everything from locations to display the smallest artifacts and microclimate and climate of the earth itself. So we conventionally divided our study on three theoretical block.

Section 1 "Architectonics Museum in spatial structure Wednesday" focuses on the trends in the sphere of creation of a modern Museum in the city. Where they find their place, what ways and what laws prevail develop museums around the world in the third Millennium? They have left from a previous time in terms of architectural decoration and how it is used today, and what techniques are used when building exhibitions in our country?

Explores the acute question of the modern period-radical climate change. Consequently, this factor affects the tektoniku Museum. Now began a period of global warming followed by a fragile and unusual climate phenomena of nature. There are examples of devices under the museum complex of the *Altamirskoj caves* in France. The shelter itself and its internal characteristics, and also the first painting made by the human hand, the Museum artifacts is human the Paleolithic era practices. Wonderfully performed by the exposition of the Museum is the brightest example of practical application of the latest achievements of architectural design. Discusses the question of tectonics of the Museum building. Wall tectonic system, post and beam system, spacer

cable-stayed system and tectonic tilt system, gravitationally-independent systems is a daunting range of transformations from the era of the high classical Greece to postmodern New trends of the time. Fuller's geodesic dome sample ideal spherical surface in the structure of the exhibition design Expo 67 in Montreal. All of these systems are discussed in terms of accommodation for climatic zones from Australia and New Zealand to Norway.

In section 2 "methods of architectural-artistic museum complex" discusses the methodology and design of Museum and exhibition ensemble at the present stage, what they should be with the right approach to the design of the structure itself is being studied. art museum complex range from exposure to ultraavangardistskoj in medieval tradition Jeero Saarinen. As the largest in the Museum is primarily a children's audience. Therefore considered the problems of the so-called children's museums. But very few in the world. And interesting experience for us a country such as Japan. Today is important diversity interpretation of Museum information, rather than a single version of its interpretation, as it was until very recently. This leads to a sharp ascending role designing of expositions, in the scope of what is included, In addition to artistic, scientific and scenario design. Exhibition and Exposition of the contemporary Museum seen as large-scale socio-cultural project. Exhibition of Belarusian architects experience very little in the context of the researched topic, however it we pay attention. This practice is a little bit behind trends of world practice of Museum design. But it have developed their leaders and sustainable architectural plastic. There are examples of using jekspozicionyh techniques jekspozicionerami organization of receptions Wednesday domestic Museum in the spirit of the practice of the well-known Western architects, such as n. foster, f. Gehry and t. Lebeskindt. Svetoplastika and its influence on the architecture of the exhibition halls is a comparative analysis of the effects of light in the Museum as a powerful emotional mood Stimulator. There are examples of fantastic combinations with svetoplastikoj, sometimes quite controversial and even too congested. Nevertheless, the light in the Museum is the main tool for developing exposure. External conditions of formation of plastic of the building of the Museum is the practice of modern innovations architects, who are already working in a complex team of scientists-muzeevedov, designers, stylists, experts on Museum marketing and advertising. It was hard enough when you create the Salvador Dalí Museum in Florida.

In section 3 Landscape Museum complex in the world "examines the prospects for the development of Museum and exhibition complexes (Mir, Nesvizh, etc.), Museum technology exhibiting artifacts. Defined key concept" Landscape Museum complex "from the standpoint of shaped paintings of the world. In scientific use also introduces new concepts "tectonics" and "architecture of a modern Museum.

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РЕПОЗИТОРИЙ ВГУ

# SECTION 1

## ARCHITECTURAL MUSEUM IN STRUCTURE

### THE SPATIAL ENVIRONMENT

#### Chapter 1.1

#### THREE TYPES OF MUSEUMS

*Museums-nekoronovannye Kings among the public buildings, however the story affects the monarchs. XIX century formed the image of the Temple Museum that holds a high art, and a visit to the Museum was filled with a certain solemnity and demanded a specific human culture and self-regulation. But the Museum architecture XX century (much less the TWENTY-FIRST century) persistently struggling with the prevailing stereotype. Over the past 10-15 years there has been a real "boom" of the museum construction, which invested a huge amount of money. Museum the projects attracted the attention of architects around the world, giving them the opportunity to express their individuality and to implement the most daring fantasies. Architect in this case acts as the creator. In modern buildings museums felt revolt against the ordinary and everyday life, the pursuit of nezemnomu, inoplanetnomu. It is the loudest Museum project is able to erect an architect in the rank of star. Among the many built in recent years, museums are distinguished **three types**.*

##### 1.1.1 THE FIRST TYPE OF MUSEUM AS A SPIRITUAL CENTER

First of all pay attention to the buildings, which are spiritual centers. They for the most part jepatazhny and aggressive, and can also lay claim to the status of town-planning dominants (*Appendix a, Figure 23*).

The backdrop for spectacular buildings stands a mountain landscape, and the silhouette of the Museum, shining with its metallic scales, echoes the contours of the mountain ranges. There is no one right angle, all the walls intersect at different angles to each other. It seems that the building would be like falling apart. External Forms built to accurately reflect its internals. At the entrance the visitor hits in 37.2 m Atrium building, piercing through. Elongated up space like meanders in primitive dance. Museum workers argue that the architecture of the Museum is another attraction of the Museum (*Appendix a, Figure 24*).

By architect s. Calatrava Museum building is a floating over the city and Lake Michigan bird. The bird's wings are actually giant Sun-protection design of 66 meters in extent.

The Tate Modern in London-realized project architects Herzog and de Mierona.

The new ultra-modern housing the Tate Modern is a 70-metre Tower of glass and concrete, which is built from the South to the main building is a remodeled power plant. The opening of the new building of the stimulated fresh phase in the development of the Museum, allowing it to become one of the most advanced museums in the world and generate exposure of contemporary art for the new millennium. In addition, the building became the dominant urban area (*Appendix a, Figure 25*).

##### 1.1.2 THE SECOND TYPE OF. DEMOCRATIC MUSEUM

Some adhere to democratic ideas Museum. Modern technologies allow to create large areas of glazing, architects worldwide who design buildings museums, make extensive use of this possibility, blurring the boundaries between everyday life and the world of art. For example, the building of the Museum Moma in New York (United States), the architect Taniguchi.

Between 54 and 55 streets of Manhattan is unusual, filled with natural light, which produces a tremendous impression. The boundaries of its very thin and uncertain. The wall and begin to disperse, spans look diagonally to the sculpture garden, above which rise the Midtown Manhattan skyscrapers.

The concept of the Museum is transparent, as the museum itself. This Manhattan in miniature-with high-rises, clearly built around a Central Park. Particularly strong sensations cause small bridges with glass parapets, unexpectedly flying between spans the sixth floor, under the ceiling of the Atrium (*Annex a, Figure. 26-27*).

In the 2006 year the solemn opening of the Quai Branly Museum in Paris (*annex a, fig. 28*). the whole cycle from concept to realization took 10 years that for the French capital. The architect of the unusual construction is Jean Nouvel.

The Museum is separated from the rest of Paris this area are priboi waterfall "shield" of wavy glass, behind which the air even another. On improvised hills grow flowers and trees, creating the illusion of a jungle.

Quai Branly Museum represents an elongated box with beveled corners, with a length of 220 metres. Box stands on concrete stilts 26 located at random and chaotic. At ground level is a spacious foyer, from which a broad staircase leads upstairs to the audience. It skirts many-metre-thick diameter glass cylinder filled with mysterious dark objects. Everything is transparent, the walls are practically non-existent, only in the Center is a sofa covered with partition beige skin (*annex a, fig. 29-30*).

In March 2001 the year the Danish Ministry of culture has announced a tender procedure for the Ordrupgaard Museum extension project for new exhibition space, the jury selected the project of Zaha Hadid's Museum offers a meeting with beautiful natural Originality items Wednesday. design amazes and surprises visitors simultaneously the first appearance, glass surface, embedded in the concrete structure. Designed by Hadid black original extension contrasts with the historic building with this amazingly fit in with the surrounding landscape. In the new wing are the glazed lobby, common to old and new rooms, as well as 1150 kV. m the usable floor space, of which 500 m<sup>2</sup>. m busy galleries for temporary exhibitions and a permanent exhibition, 220 kV. m-Café and multifunctional hall, the rest is corridors and Foyer. A source of inspiration for the architect became the main theme of Danish painting of the 19THcentury-the lighting effects in the landscape and Interior (*pAppendix a, fig. 31-32*).

### **1.1.3 THE THIRD TYPE. "WITHOUT WALLS" MUSEUM**

A separate group of Museum buildings includes buildings, illustrating the idea of walls without Museum ". Such architecture museums purport to skulpturnost and yearns to become the main, Central exhibit. The Museum tries to be independent of their content. For example, the building of the Guggenheim Museum in Bilbao, architect Frank Gehry (*annex a, fig. 33, annex b*).

This is the loudest and most famous project from a number of such facilities, opened in 1997, the building was a real technological breakthrough and illustrated the potential of computer-aided design. For the construction of the allocated place on the banks of the Nervion river, which formerly occupied by warehouses and railroad tracks. Guggenheim Museum Bilbao is a steel skeleton, consisting of broad sections of the modern lattice plasticity reached articulation of individual parts of the carcass. Then mounted an internal and external layers of construction and cladding (*annex a, fig. 34*).

Computer program helped create Geri BOCAD 3D model of the future building, this same program automatically made production drawings based on the model. BOCAD programme was completed as accurately frame that fit elements in place was not needed. While the Guggenheim Museum there is no repeating steel parts, each is

individual. F. Gehry built a museum where there is nothing to display. This multi-million dollar project is intended solely for temporary exhibitions. The only permanent exhibit here is the building itself, which has become a recognizable brand Museum Guggenheim network (*Appendix a, Figure 35*).

Design a Guggenheim Museum in Abu Dhabi suggested, of course, also Frank Gehry. The building takes the plot on the northeastern Cape of the island of Saadijja. The Museum is conceived as a conglomerate of exhibition galleries, loosely grouped around courtyards and forming a space resembling Street fabric of Arab cities. The "core" of the Museum will form four levels of standard galleries, in no particular order surrounding a courtyard. Around the outer ring of the galleries will be held, also simple in form, but more spacious. The outer perimeter of the enclosed halls that resemble factory shop-they will be "oversized". One of the motives of the project were truncated cones, reproducing the forms of traditional Arab architecture of wind towers that create strong cravings and warm air outwards, providing natural ventilation of premises ( *Annexa,fig. 36-38*).

April 8, 2008 in Vilnius was declared the winner of the architectural design competition for the future Guggenheim Museum in Vilnius. They became Zaha Hadid. According to the plan of the Museum will not only space for exhibitions, but also Center for arts education, Gallery of Lithuanian Jews, which included himself and Solomon Guggenheim, the nonprofit cinema halls, shops and cafes. The complex will be owned by the Vilnius Government and administration, organization of exhibitions will network the Guggenheim museums specialists. According to preliminary calculations, the building will cost about 160 million litas, its area is 13-14 thousand. m<sup>2</sup> (*Appendix a, Figure 39*).

Experience "the Guggenheim network" proves that the image of the "classical" Museum with its porticoes and suites of rooms a thing of the past. 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 crucial role of acquiring the spatial variety of the 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 successful survival "the Museum should look fashionable and defiantly, that from afar could see how it much sought-after" (*annex a, fig. 40*).

## SECTION 2

# METHODS OF ARCHITECTURAL AND ART MUSEUM COMPLEX

### Chapter 2.1

## DESIGN TECHNIQUE

### MUSEUM AND EXHIBITION COMPLEX

#### 2.1.1. DESIGN ART SPACE

Design art-space-theme, currently of interest not so much art, how many designers practitioners\*and therefore in the Russian art science it is not sufficiently developed. Project activity designers typically applies to subject-art Wednesday and is related to the fundamental parameters of harmonious human host in the ambient space created by means of industrial production . On the other hand, projects by contemporary artists and designers associated with the genre of media is much more difficult to lend themselves to the traditional classification, because in the process of their creation almost does not appear applicable character, and a huge role in the technical translating projects play electronic technology. Between art and design for a long time there is kind of a "zone of uncertainty". An attempt to solve these problems leads to discussions about how, for example, belong to exclusive design objects existing in subject-art Wednesday. Contemporary art in the dialogue plays the role of perpetual experimenter, broadening, deepening and changing understanding of design [1].

For museums often use historical sites with suitable facilities, as well as cold, so called "modern", museums. Let's take a look at pictures of graphic series (*fig. 1-22*).

Areas reserved for exhibiting works of art and scientific exhibits must conform to the following requirements: 1) protect exhibits from destruction and theft protection from fire, humidity, dryness, sunlight, dust; 2) provide the best conditions for their review.

To this end, it is advisable to divide the Museum into two categories: a) exhibits intended for study (etchings, drawings, etc.); store them in folders in ventilated cabinets with a depth of about 80 cm, height 1.6 m; b) exhibits intended for a wide public viewing (easel painting, wall painting, etc.).

The exposition should provide convenient review all exhibits and not tire visitors. This calls for limiting the number of exhibits, enough free posting and diversity. Halls located in the sequence corresponding to the theme of the exhibits must be in the form appropriate to their nature. Each group of pictures should be placed as far as possible, in the same room for each artworks are relegated to a separate wall. Such a system requires a small sized rooms, in which the ratio of the square walls to floor space more than in the bigger halls, where the paintings are exhibited in large sizes. The magnitude of the Hall is in direct proportion to the size of the pictures. Normal human angle of 54°; the location of the top paintings at an angle of 27° to a horizontal line drawn through the eyes of the Viewer, provides good illumination pattern convenient its review up to a distance of 10 m Top paintings at the 4.9 m above and bottom approximately 0.7 m below eye level. Only very large paintings can be omitted. When hung small paintings by skyline pictures best positioning at eye level (*fig. 7*).

The area of the wall on 1 picture 3-5 m<sup>2</sup>. The Hall area on 1 picture 6-10 m<sup>2</sup>. Area showcases 400 coins numismatic collection 1 m<sup>2</sup>.

Calculation of lighting Museum halls took an overly theoretical; the main quality of illumination. Very instructive in this regard, the experience of American



professionals. Recently more and more widely used artificial lighting instead of natural, especially when North orientation of Windows.

**In the overall planning of museums** you should avoid continuous circular sequence halls; it's best to have them radiating rays from entering. Aside from these post packing premises, expeditions, administration, darkroom, restoration workshops, audiences. Abandoned castles, convents, etc. are usually quite suitable for the device.

*\*As an example, use advanced design technology of the German school and recommendations exhibit Museum design RESEARCH INSTITUTE of St. Petersburg.*



Figure. 1. Functional diagram of the layout of the Museum.

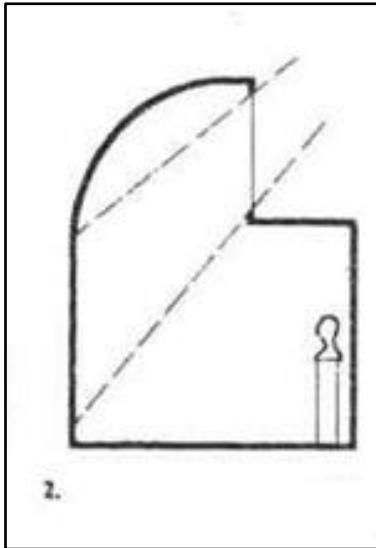


Figure 2. corridor with the unilateral lighting; reduced part

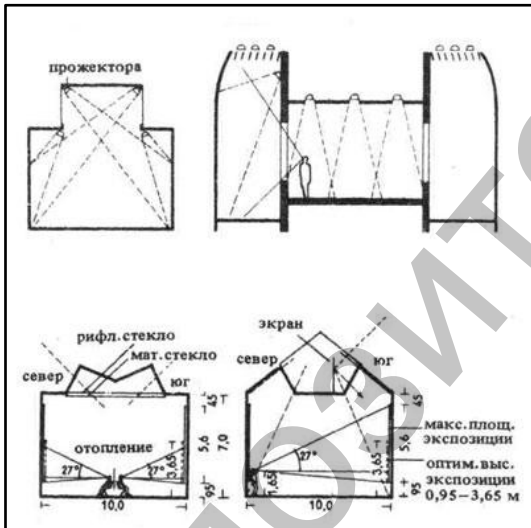


Figure 3. When installing fixtures light rays angle must conform to natural lighting.

Figure 4. cut the natural history museum.

Figure 5. A well-lit showroom (the experience of Boston Museum)

Figure 6. the most successful lighting Hall illuminated by soft reflected light.

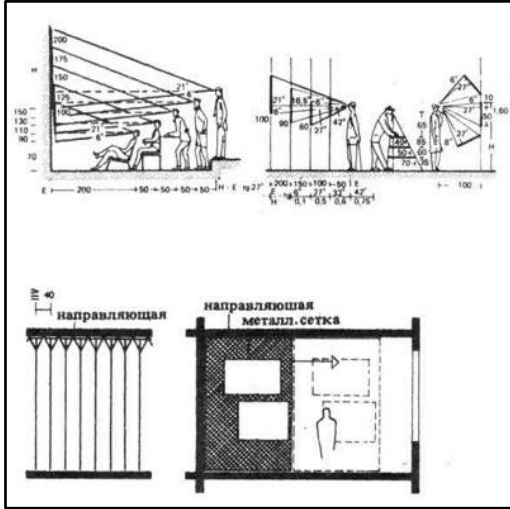


Figure 7: a field of view-height suspensions exhibit and distance from the exhibit to the audience.

Figure 8. The size of the piece and the distance from the exhibit to the eye of the beholder.

Figure 9. Exhibition space with folding stands (architect Schneider), which allows to carry out in the premises of various exhibitions.

Figure 10. Storeroom Commons images with retractable stands of wire mesh in the framework on which the paintings are hung at any height on request. uniform light from two sides (Shigeru).

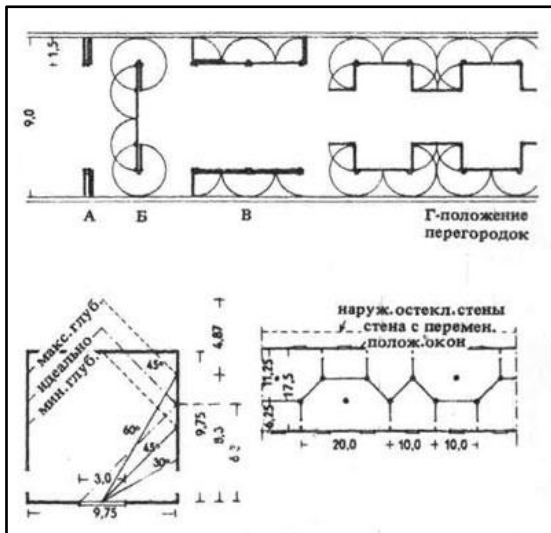


Figure 11. Exhibition Hall with side lighting. The best exposition at an angle of 30-60° and premise height 6.7 m; window sill height 2.13 m painting exhibition for sculpture- 3.04-3.65 m (according to the Boston Museum).

Figure.12. Exhibition Hall with comfortable accommodation Expeditionary areas. Stands between the columns can be moved to the desired position. When the device additional solid curtain wall glazing can also be changed position light apertures in an internal non-load-bearing wall.

**Lighting.** Natural daylight is the best source of light (the minimum current costs). Ceiling light has the following advantages: not affected by orientation of buildings on the sides of the light, the presence of trees and buildings, building opportunity legkoj adjustment (louver cover), a small reflection focusing light on exhibition pieces.

**Disadvantages:** high heat, the risk of damage from water and condensate, only scattered light through the Windows lighting depends on the plot area, allows you to adjust the temperature and the premise, good illumination of individual and Group exhibits , showcases the highlights from the back side. The content of the exhibits and visitors are at the core of museums, define the structure, composition and space. When designing museums must consistently implemented the principle of maximum separation of two main technological flow: the route visitors and ways to move the exhibits and personnel [2].



Figure. 13. main floor Plan of the Museum in Cologne. Architects R. Schwartz and J. Bernard. 1-room with top light height of several floors; 2-high room with side lighting; 3-room with side lighting; 4-rooms with side lighting.

Figure.14.1-Floor Plan and entrance to the Museum (PIC. 13).

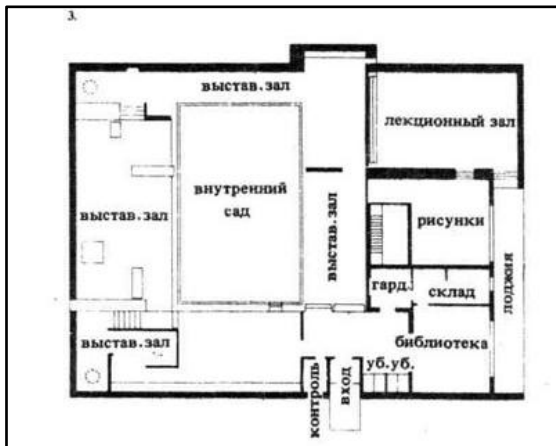


Figure. 15. the plan and the cut of the picture gallery in Darmstadt. Architect T. Pabst.

Figure. 16. House of Ernst Berlahe. Hamburg. Kljajnflottbek. Architect V. Kalmorgen.

The multifaceted activities of the Museum are detected in a complex space-PLA nirovochnoj structure of the building. The relationship of premises characterized by Ying Belarus and regularity of streams of visitors and staff, and may be represented by the following main options:

- constant communication between rooms with intense flows requires their close and convenient towaimoraspolozhenija without crossing paths with other threads; it primarily refers to a group of lobby-exhibition halls and exhibition halls within the Group;
- casual communication facilities with intense flows, in which the principal becomes the absence of intersections with other threads, and intense backroom-accessibility of premises;
- the constant interplay of premises with individual movements require convenient and close mutual relation between; the intersection of threads does not play a substantial role; this link must be between room, darkroom, and workshops Exposition halls, recreation, administration; sporadic and episodic movement can occur between any groups of premises, but they do not affect the positioning of the main premises.

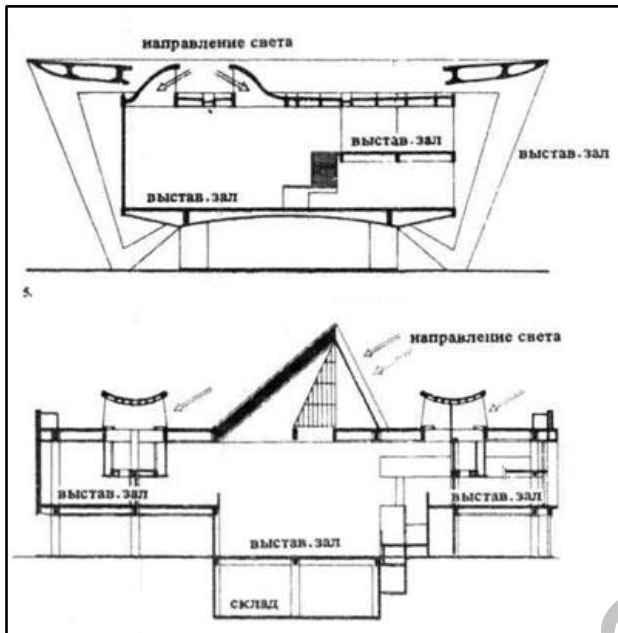


Figure.17. Cut of the Museum of modern art in Rio de Janeiro architect Redi.

Figure.18. Cut of the National Museum of Western art in Tokyo, the architect Le Corbusier.

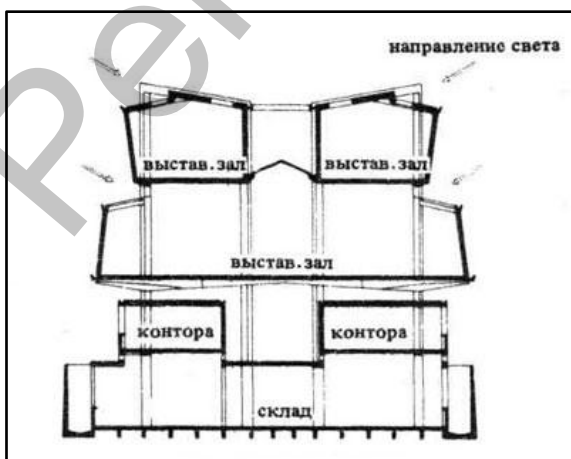


Figure.19. Cut Chiviko Museum in Turin. Architects of Basi and Bochetti

For museums, you can identify three basic type of accommodation depending according to the urban situation:

- in the Park area-Island, free accommodation;
- accommodation in the area of *reconstructed buildings*;
- composed of cultural center* the city.

The Museum should be isolated from the *Outer City Wednesday*, protected by greenery and equipped with air conditioning and filtration system. The plot of the Museum while placing it into urban development should be clearly highlighted. When the island status of the building plot boundaries can be displayed conditionally. To the site museum can refer and part of adjoining city or Park if it gravitates to the Museum and forms organic unity with him, although not formally belongs to him. The plot of the Museum should present an opportunity for expansion of the building in the future. Lot size Museum depends on the size and nature of the Collections.

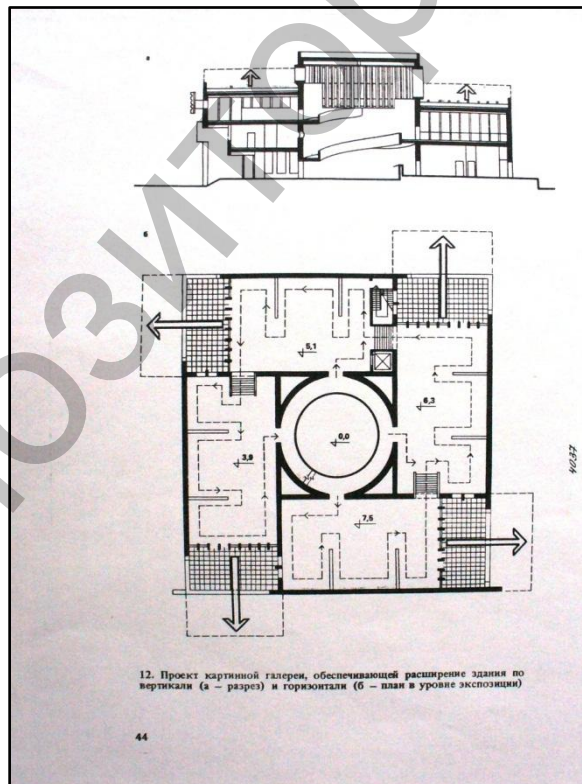


Figure.20. urban solution.



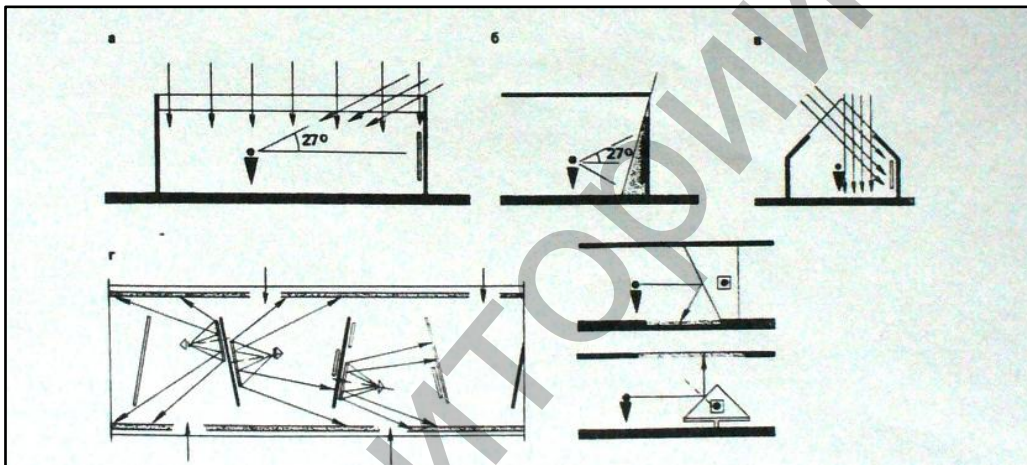
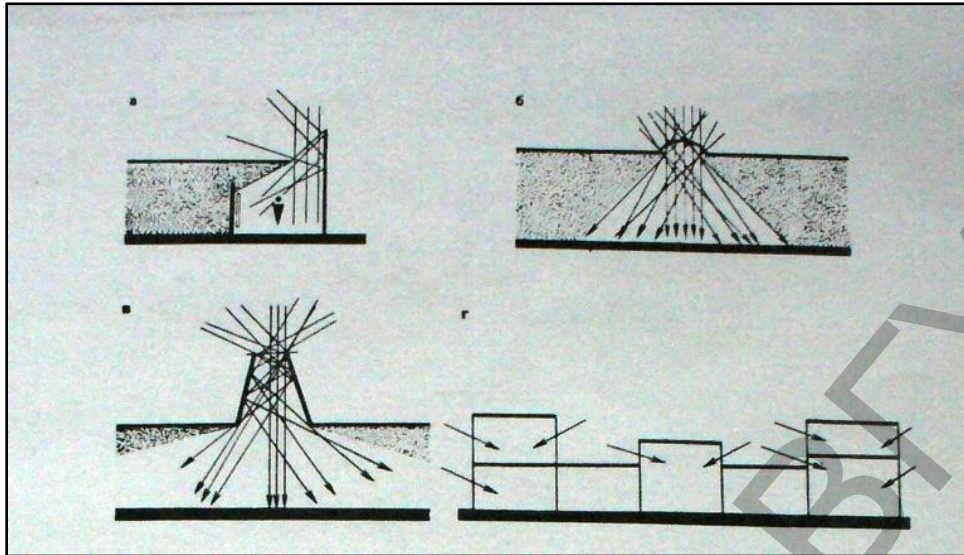


Figure.21-22. Museum lighting schemes.

The plot of the Museum is divided into the following functional areas: entrance, EK spozicionnuju, recreation, economic. All zones, especially the first three, may not have a clear separation

*Entrance area.* Entrance to the Museum must be not less than 15 m from the red line, forming a zone for psychological adjustment, sometimes with open-air exhibits. when approaching the Museum in this zone creates a pause required the visitor to experience psychological restructuring, refocusing attention needed to get acquainted with the exposition. In upgrading entrance zone used small forms, media and advertising, sometimes major and substantive exhibits. In the immediate vicinity of the entrance zone should be parking space for tour buses and cars. Entrance area, depending on the location of the building and its surroundings may be superficial or Chamber, intimate. In certain urban conditions input area can serve as a part of the area

community center. Car parks are taken out of the calculation 10-15 places on 100 one-time visitors.

*Exhibition area* is the most significant functional and kompozicionNoah viewpoints. Exposition at the site of the Museum can be found near the building, and can be linked to the street to attract the public. most for this zone is characterized by picturesque planning structure with IP use natural opportunities relief, as well as its organization and elements of improvement. Most often, the exposition is located near the building, occupying the inner courtyards and the unbuilt portion of the first floor galleries, passages, etc. It can be associated with street, with an area of, with a view to the inclusion of the environment in the sphere of influence of the Museum with the exposition in the environment in places where the public. To open the exposition are devoted coverage developed basements, special catwalks and platforms. Sometimes exposure is terrain on different, including underground levels that exhibits can be considered in different ways. The most common scenic planning structure, under which exhibits free seon the open lawns among groups of trees, the movement of the Viewer is built for a specific landscape.

*Recreation zone* designed to relax after visiting the exhibition, can be combined with the input area in case of sufficient isolation last from the city, as well as converging with outdoor exposure.

*Economic area* used to accommodate the engineering services required by the Museum: thermal point, transformer substation, as well as warehouses and garages. It should be noted that the modern trend to have to refuse business developed areas: technical premises, If possible, it should be built into the cellar and basement floors of the building. Placing economic zone by the appropriate send and receive Museum exhibits.

*The main activities of museums* are: creating and preserving enforceability, collections, research, organization of the permanent exhibition, the device of exhibitions, cultural and educational activities.

*Formation and storage of collections.* Functional program Museum performs specific means. Real monument is the basis of various mind. The identification, capture and acquisition funds are spent on the profile conditioning Museum. Depending on the importance of exhibits of the Museum are divided into basic and scientific-auxiliary.

As pointed out by Professor v.i. Revyakin, the architectural aspect of the problem is 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.

*Scientific-research work* is folded from several successive phases. The first step is the identification and classification of the material, its possible use for further scientific processing and in cultural and educational purposes, posting earnings of funds and Scientific exhibits. 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. To conduct scientific work by Museum staff and experts of the funds needed to ensure the availability of all materials stock collections.

The core of the Museum is *a permanent exhibition*. She Fort miruetsja mostly from authentic exhibits held preliminary background scientific processing. The main requirements to exhibit:

- unity of architecture and planning building and scientific concepts;

-good conditions for visitors: thoughtful organization charts movement, opportunities for individual examination and in the composition of the excursion

groups, taking into account the interests of different categories of viewers;

-expressive form filing demonstration material in accordance with the structure and topical exhibition the museum plan as a whole;

-preservation of exhibits: compliance with the required lighting temperature and humidity, measures to protect the collection.

Architectural space of the Museum includes exhibition halls and from indoor exposure. Consisting of premises it is advisable to design *an introductory room*, where visitors can get information and reference materials on the museum collections and the building.

*Exhibition activity* is the operational form of participation in modern life, Museum exhibitions are organized from the funds of the Museum and other museums they extend exhibition opportunities museums attract a new category of visitors. There are two main forms of exhibitions: inside the Museum mobile that determines the need for special exhibition halls and vehicles. The basic requirements for exhibition halls:

-proximity to the lobby, the possibility of unimpeded access stand-alone (without going through the other rooms);

-neutrality of spatial and artistic decisions;

-possibility of easy and rapid transformation.

When the halls it is advisable to provide storage space for height tavochного equipment, design special premises for temporary storages of travelling exhibitions, as close to the service entrance.

The *cultural-educational work*, welcoming by organizing exhibitions, guided tours, lectures, conferences, seminars, meetings, concerts, talks, film screenings, work groups, which necessitates the inclusion in structure of the museum club premises-kinolekcionnyj Hall, kruzhekovyh, as well as the universal spaces.

In doing so, depending on the size of the Museum premises various settings were as follows:

-museums with exhibition space up to 200 m<sup>2</sup> taped area of universal use on this square;

-in museums from exhibition space up to 1500 m<sup>2</sup> designed kinolekcionnyj Hall for 100 seats and a hobby;

-in museums from exhibition space up to 2500 m<sup>2</sup> designed kinolekcionnyj Hall with 200 seats and a hobby;

-in museums from exhibition space up to 5000 m<sup>2</sup> designed two halls- 200 seats on kinolekcionnyj and small Conference Hall area 45-60 m<sup>2</sup>, as well as the kruzhekovye of the room.

In today's conditions, when there has been a general turn toward dialogue Kul tour and Museum building often becomes a universal Center for the arts, it is inherent to a large extent the availability of characteristic structures a functional purpose. For example, in some museums designed training workshops, auditoria halls, library.

*Storage collections* includes activities for preservation of the EC sponatov the halls and Museum storage is organized by types of exhibits. The main part of the work are the preservation and restoration of exhibits.

*Space-planning decision.* Building museums are designed with a height of 1-3 floors (typically 2 floors), while the preferred *horizontal* zoning. When using *vertical* functional zoning rational step appears to be placing the exposition. A special role is given to *Communications*: stairs, wheelchair, corridors, galleries -they should

participate actively in the shaping of internal space and directing traffic, as either the continuation of the inspections, or meaningful pauses.

The Organization of the activities of the Museum highlighted above and all Funk processes are included in the National Building Museum, comply with the following basic functional blocks:

- entrance group premises;
- display part;
- kinolekcionnyj Hall;
- administrative, operational and storerooms, library;
- laboratories and workshops;
- the storage facility;
- technical premises.

Sunkcionalnye blocks can be put together in the *core, additional support and service* types of premises.

Depending on the preemptive use of visitors or employees of the Museum premises are divided into two main functional areas: (a)-posetitelskuju (open); B-proprietary (closed).

Distribution of areas between major groups of premises depends on the profile of the Museum, its size and significance. Indicative ratio of premises as follows:

- exhibition halls-45-55%;
- storage facility-20-25%;
- support and service premises-35.

Entrance group premises:

*-inestibjul*, is the ongoing important communication point from which to begin the development of architectural space Museum. Here is where the routes begin and end inspection, a visitor gets a first impressions from the Museum.

It should be noted that the entrance feature the Museum building or complex is that it should be both designed for one-time mass (planned excursions) and nemassovoe (personal view) visit. In this regard, functionally and planirovochno lobby should include: wardrobes, places for collection of tour groups and individual visitors, facilities, recreation, information services, monitoring, ticket counters, buffets, trade agencies on sale of catalogues, books and souvenirs, sanitary blocks. In the lobby of the desirable include room for on-duty guides. From the entrance hall to be organized by the easy access to exhibition, exhibition and kinolekcionnyj halls, administration and kruzhekove the room. As a rule, in addition to the main lobby for visitors in museums designed official lobby.

Calculation of the vestibulnoj of the Group should be based on the maximum capacity of the novremennoj unit of the Museum, which is 1/5 of the total number of visitors per day. If the lobby serves at the premises for additional activities should increase the capacity of these facilities.

Lobby area and wardrobe might be next, m<sup>2</sup>:

- area of wardrobe on u. 0.08;
- storage area for bags, portfolios in the u. 0.04;
- lobby area for u. 0.2-0.3;

*-wardrobe*, as a rule, is located at the level of the main entrance of the building in such a way as not to disturb the relationship with communications rooms, lobby kacionnymi nodes, staircases and elevators in high-rise building Exposition.

Room control divides the lobby on two areas: dokontrolnuju and control. To control distribution is hosted lobby with gar derobom, offices, information services, kiosks or shops, pantry, selling and sanitary blocks, control-the main entrances of the

Space Museum: exhibition and Exposition halls, storage facility, laboratories and workshops. In small museums booking office, a kiosk and control can be combined. In the lobby are designed also to guard posts, including fire. In large museums provides a first-aid post;

-*buffet*calculated on the service staff and visit the Museum in Dhaka, must have the shortest connection to the lobby area of the building and convenient downloading. premises should include buffet dining room with transfer rack, utility room and washing tableware.

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\*As an example, use advanced design technology of the German school and recommendations exhibit Museum design RESEARCH INSTITUTE of St. Petersburg.

### 2.1.1.EXPOSITIONSPACE MUSEUM

*Exhibition halls*-the main room of the Museum, which forms the architectural composition of the building and its artistic image. Architectural and spatial construction of halls is their size, shape, the system of interrelations among themselves, with the rest of the premises and the surrounding space is determined by the intended purpose and specificity of exposure. General requirements to the exhibition halls of the V.I. Revjakinym formulated:

-spatial planning and artistic solution in accordance with the thematic building exposures;

-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.

Functionally and technologically exhibition halls must be enclosed with the Fund depositories when the VEC and workshops. In the case of location of them on different floors in the building provides freight elevators or lifts for transportation of exhibits.

The most common type of composition is the location of the Museum building exposure around a 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 building high-rise complexes.

Halls of art museums, it is desirable to design with natural light with orientation light apertures, preferably on the north side of the horizon; under the terms of the exhibiting of works of graphic art Celje consistent giving them special halls.

*Exhibition area*one visitor is 3-4 m<sup>2</sup>. in small museums (with exhibition space up to 500 m<sup>2</sup>) should provide for the possibility of organizing the exposition areas places for meetings, screening of films, as well as temporary exhibitions. 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 meet these requirements, you must use the full diversity of architectural tools: 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 etc.

The height of ordinary Exposition halls shall be taken as 4-5 m, pain-Shih-6 8 m, height of the exhibition zone 1.50-1.70 m at a distance of 0.8-0.9 m 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 double height exhibit. Integrity of the visual perception of public space is limited to 24 m [1].

*Route inspection* can be forced, free or a combination thereof. forced compulsory attendance schedule with all 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 Exposition. Itinerary and the lighting system may become the defining moments in the construction of composite schemes. To bring together scientific, informative and functional technological issues exhibit requires the development of a common concept art museum in accordance with the nature of the collection and its individual embodiment in kind when exhibitions in the Museum.

Exhibition techniques affect the changing nature of the attention of visitors and the direction of their movements: 1- directed attention; 2- diffused attention; 3- concentrated attention; 4- diverted attention.

The 2-storey building is preferable route organization from top to bottom. The exposition inside the halls can be arranged from left to right.

When building graphics exploring Exposition central place should be given to host leading exhibits, allocated means evil d's (light, color, background, framing). Download sex major exhibits and showcases was adopted within 20-30%, the width of the main passage-2-3 m, secondary-1.5-2 m. Before leading exhibits desirable to leave a free space in the 10-15 m.

*Exhibition halls (temporary exhibition halls)*-an integral part with the temporary Museum [1]. The exhibition thematically limited and therefore is more private information only. So if the museums permanent exhibition is updated every 7-10 years, changing exhibitions After a month or two. Frequent change of exposure, change requirements necessitate even greater universality of the exhibition halls as compared to the exposition. Exhibition halls must be adapted to the installation of a wide variety of designs and equipment. The Exhibition Hall must be as close as possible to the lobby or even have an independent entrance. In the exhibition halls it is advisable to provide special facilities for storage of inventory of the exhibition equipment, temporary storage and packaging of exhibits for various preparatory works.

Spatial construction of Museum can vary depending on many factors dictating it. But the most characteristic with the interim approach is the use of universal space with flexible planning structure and the possibility of transformation. Halls of museums can be as open to the outside Wednesday, have a perfect relationship with nature (Gallery), and isolated from the environment, ensuring the concentration only at the site of exposure.

#### *Kinolekcionnyj Hall*

Block premises *kinolekcionnogo Hall* includes: kinolekcionnyj Hall with Estrada, projection room, a room with stage, foyer with cinema, which can be combined with Hall. Kinolekcionnyj Hall be useful have near the vestibule to enable offline work mode of exposition of the use. *Kinolekcionnyj Hall* can serve to hold thematic film screenings, seminars and conferences for high school students and adults. In addition to cinema projection device in the Hall should be a slight rise for exhibits, Board and fixture for suspension of pictures and Visual AIDS, conditions have been created to show slides and videos.

#### *Administrative, storerooms, library*

This group of premises should be located separately from the additive constant exposure and have your login to the service Hall.

*Kruzhkovye and Studio rooms* intended for a wide variety of classes, so they need to provide for the possibility of transformation, the work of the various groups. the work of the Museum clubs and studios is based on the study of materials and Museum Collections Technology Museum laboratories. This does not mean that kruzhkovye room should be located in close proximity to them. On the contrary, they should be removed from each other, because there is going to a lot of people and premises become a source of noise.

*Office space*-rooms and common rooms intended for Administration and Museum staff they should preferably be located near the entrance-main or service. workers room fellows can be grouped together or dispersed, being about those divisions, where the main work.

*The scientific library* the Museum is the repository not only current, but also literature, ShowView, rare editions, included in the collection. It serves mainly Museum employees. For scientific work relates to special *rooms*, located close to *Library*. Space for scientific work at the rate of 4.5 m<sup>2</sup> per employee-scientist and 9 m<sup>2</sup> -on one head of Department or sector. The library completes its funds in accordance with the specificity of the Museum serves the Museum staff and visitors. It should be noted that in the contemporary Museum scientific library functions significantly expanded mainly through two options:

- modern means of storage of information imply the presence of the scientific library, including computer rooms with free Internet access;

- the scientific library is also designed for the enjoyment of our visitors.

#### *Laboratories and workshops*

Laboratories and workshops are designed to provide the normal activity of the Museum. Their composition can be different, depending on the nature of the exposure. Typically, this restoration workshop, laboratory of taxidermy, art workshop, modeling and prototyping, carpentry and metalwork workshops, darkroom. The most difficult and responsible work leads restoration workshop-laboratory, which should be conveniently linked to the room.

Taxidermy Studio is a working room, equipped with a desk, a bookcase and preparatorskoj.

Art workshop should be bright and airy results focused on the North. Located in the restricted zone of the Museum with a good connection with the exposition halls, Darkroom and especially false workshop. In false workshop conducted all of the current work on the equipment exhibits and storage facility: bookbinding, carpentry, plumbing, electrical, painting, etc.

*The storage facility is* This is a block of space, including the actual save repository on different types of exhibits and auxiliary facilities: reception room exhibits, disinfectant, camera, photo library and scientific archive, working rooms, etc. Square storage facilities constitute 1/2 of the exhibition areas, and the halls are placed 20% storage facility units.

Accommodation and equipment storage facilities, their relationship with the rest of MI premises-the problem of primary importance for all museums. From the safety of the collections, the possibility of a full-fledged research. The store ceased to be a warehouse for exhibits. A certain proportion of the stores became open to explore Collections. A new idea of expanding the storage facility, the possibility of prospective expansion is the initial requirement when designing each museum. Indeed, mobility in

the Organization of space museums gives you the ability to anticipate the features of museums of the future. The proposal was put forward to have horizontal Exposition block, one-or two-storey, with vertical multi-deck room. All museum exhibits are subject to strict documenting and scientific description with a view to ensuring their safety, disclosure of historical, scientific and artistic values, to create conditions for them to be shown in public in the Museum and exhibitions use in scientific education and research purposes. Specially equipped storage must be linked to the exhibition halls. Their location in the building structure must allow prospective expansion. In the repositories should have special places to work of employees with appropriate equipment and lighting. The storage facility is divided into separate sections by kinds of stored materials to create optimum storage mode for each. There are following kinds of stock kits: painting; graphics; documents and monuments; sculpture and architectural fragments; glass, porcelain, ceramics; metal; clothing, fabrics and carpets; wood products, including furniture; archaeological collection; numismatics; Photo and film archive; precious metals, decorations and other unique artifacts (stored in the safe). Storage mode also aims to prevent damage and theft. In this connection, provides the structure of the premises and their equipment.

*Household and technical facilities* of the Museum must be organized in such a way as to provide the necessary for them technological mode (temperature, humidity, light, sanitary), because the main task of the Museum is preventing or minimizing aging items core fund [3].

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### **2.1.3. ORGANIZATION OF THE INTERNAL SPACE OF THE MUSEUM**

The main floor of the Museum is designed to accommodate **Exposition**. in many buildings it is at the level of the sidewalk or more elevated. Higher main floor creates a certain operational difficulties. When you select the level of the main exhibition floor must take into account the transportation of exhibits, their coverage, the movement of visitors. In museums with an exhibition area of up to 1000 m<sup>2</sup> premises often have the same horizontal level. Common space-planning composition is an Association of subsidiary and serving premises on one side of the exhibition halls. Functional separation of premises into two groups establishes the introduction of patio for open-air exhibitions. All rooms receive natural light. Annular Exposition around the yard provides a clear timetable. When specific conditions of construction (difficult terrain, the originality of the collections, etc.) correction of such a scheme. In cases where the area of the primary (first) floor is insufficient for the exposition under the exhibition halls take away on the second floor, where also can be part of the administrative offices. Administration rooms together with storage premises often form separate vertical block. On the second floor can be placed in the library. There are museums, where the combination in one Hall of the exposition and library that is effective in small museums with scientific, educational, pedagogical and cognitive perspectives.



The most versatile technique for demonstration-Hall type planning structure with anfiladnym and touring schedule. You can alternate the halls of various dimensions and organization of internal space. When designing the Museum's permanent exhibition zone should be sufficiently flexible solution designed for the best perception of exhibits, with a reception zone must be combined with relaxation areas. The original group form the *museums panorama*, which requires circular review, and *museums-diorama*, where RADIUS review reportedly is 170°(Museum-diorama "arc of fire" in Belgorod, Russia).

The horizontal zoning characteristic of small museums. Bungalows building composition creates maximum comfort both from wearing mutual accommodation of the main premises and on the operating system mechanisms. The advantage of this type of planning is also the possibility of close connection with nature, the transformation and expansion of the Museum as a whole and its individual sections in particular.

For large museums mostly used vertical functional Noe zoning: the upper floors of the exhibition shall be allocated, which is formed around the nucleus of vertical communication or Central Hall. Storage, administrative offices, a lecture hall and a variety of service premises occupy the lower floors. In this decision, the lobby is a composite node from which to start the development of vertical space.

Even in theXIXcentury spread two schemes of internal space of museums-radial and segment.

When *the radial diagram* in the center of the Museum there is a permanent exhibition for the bulk of visitors to radii placed industry departments for specialists, classrooms and storage.

When the *segment diagram* Museum consists of several independent space-spatial elements erected alternately as needed. Each element contains an exhibition area and space for storage. In large museums, these elements can develop to separate specialized museums. The Museum is characterized by relative stability of initial exposure and a specific timetable. The layout should be simple in some cases need to be selective examination of exposure. 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.

Architecture Exposition halls affect space-planning and imaginative solution to the entire building. Halls must be brought closer 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. Rapid transitions not. In passageways with doors on one axis, the more profitable it turns out their location on the wide side doors located Diagonally. determine 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.

Exposition equipment Museum just as diverse as and the Benelux countries. It plays a very important role in shaping the image of the Interior of the Hall. Not speaking at the Museum as an independent artistic value, it must perform a vital artistic function in the formation of such substantive Wednesday, which, with diversity receptions exhibits would stylistic and compositional unity throughout the Museum. Unity equipment must overcome diversity exhibits.

Leading role in the Organization of the internal space of the Museum plays a *broadband operating system*. 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-side lighting on 1-St floor and the upper-to-2 floor;
- verhnebokovoe and artificial lighting.

Conceptually, the interpretation of the interior spaces of museums crucial triumphs in different ways. The traditional type of inner space of the Museum, closed and self-contained, modern projects often being replaced by more open and integrated. It is in the ideology of the Museum as a universal Center for the arts and the more democratic a 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 "as a metaphor and ambiguity of modern art. If glazing has been used traditionally for all sorts 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 the city or Park surroundings). The danger of infatuation with this method is that when fully create skylights and square bare exposure to sunlight, for 2-3 years completely fade "stills and all pigments.

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 significantly the ratio between permanent and temporary exhibitions withposition EK. 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.

#### *Constructive solution*

The development of new designs has expanded the idea of the morphology of the AR language hitekturnogo 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 read in two directions directions: 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 (in the age of postmodernism there are cases create museums and exhibitions in "loft-style" in old abandoned factories and not suitable for the industrial manufacture of buildings here is space for fancy organizers. The only obstacle the experiment is the monotony of the space. - IG).

For the Organization of free flowing interior spaces created provisions to use *wireframe* diagram. This solution is specific to modernism, allows you to gracefully define 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.

Application of long-span spatial structures that figuratively for *bezopornyh* spaces, they always report the building additional figurative expressiveness of both interior and external appearance.

In XX century widely used all types of spatial coatings: single-shell and double curvature (in the form of *giparov*), all types of vaults, domes, folded coating, pneumatic and *vozduhonesomye* shells, as well as composite structures. Spatial forms for overlapping spectacular medieval congregation spaces in modern practice is used everywhere. (Today it's almost pervasive practice worldwide. it is especially clear in the decision of Interior equipment, such as museums, National Museum of Aeronautics and space in the United States (*annex a, fig. 54*). immense halls, light, dynamic structure point to the possibility of applying the fireproofing for the Organization of museums. - *Ig*) (*Appendix a, Figure 3. 55-56*).

Exhibitions serve as communication links, exchange of experience; Home specifics and the appointment of exhibitions-identification and demonstration of the new achievements the provisions in a given area.

*On planning structure* you can identify the following types of build of the exposition:

- regular axial;
- radial annular;
- free-pictorial.

Exhibition halls are usually small, area stores *op redeljaetsja*, depending on the nature of the material exposed. Constantly changing Exposition-the main difference between the exhibitions from museums. The inspection requirements of the exposition are the same as for Exposition and exhibition halls of museums. Block of business premises of exhibitions is more advanced than block these premises in museums: it is composed of large workshops (carpentry, metalwork) for mounting the exhibition.

*On spatial structure* you can identify the following types of exhibition reference buildings:

- centralized, distinguished by compactness and functional plan free universal space;
- decentralized, consisting of separate blocks of differentiating sections of the exhibition.

Space-planning decision should be performed on such exhibitions time to ensure changing subjects, should be flexible, but *matrivat* expansion space if necessary. The exhibitions are usually provided for forced schedule, eliminating crossing oncoming flows. The height of the pavilions is not regulated, the height of the serving premises exhibition-3.3 m.

Exhibition as a demonstration tool always carries an *op* or novelty: known achievements of construction machinery, namely the redefinition of exhibitions, artists canvas, made specifically for the exhibition. Often the Pavilion itself is treated as an exhibition *EK* sponat-from this point of view, the approach to solving the architectural appearance of the exhibition as a whole can be identified with the approach to creating a single piece. Currently, the actual trend is the establishment of museums and exhibitions of multifunctional, multipurpose arts centres, which include Museum exhibition, a leisure club and entertainment premises, school of Arts, Library [2]. This is, in general terms, the current technique of designing Museum and exhibition complex.

#### 2.1.4. EXHIBITION EXPERIENCE OF BELARUSIAN AND RUSSIAN ARCHITECTS

As mentioned in the first chapter, now in our Republic stands sharply the question of reorganization of museums (*annex a, fig. 57-58*).

This task is carried out at the time of very rapid and dynamic development in almost all cities of Belarus. Today the sphere of industrial production of concrete structures leaves no architects a wide field for experiment. Time F.I. Wright gone. What has changed now is called a technological breakthrough. Deployed in Minsk the full construction of public buildings. Therefore, the decision on postponement of the museums in the Park Museum of the great patriotic war, which in General is the principal recommendation of Professor v. Revjakina.

Creation of the concept of the new building of the Museum of the great patriotic war, the total area of 15600 sq.ft. m should resolve the issue in which direction will develop modern architectural and artistic practice of museum construction in Belarus. In the project 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 is somewhat obsolete concept. This past museums around the world-the type of the so-called Museum with periodic exhibit, where all laid out on the shelves. The war probably portray impossible. But, on the other hand, alarming the fact that place must be gone by way of building a Museum in high-tech style, forgetting that deal not with the Minsk railway station and the National Library (even if it is performed in such a venerable architect as Viktor Vladimirovich Kramarenko). But we are talking about the drama of the universal scale-about the war. Everything here must be clearly and concisely. Maybe the situation will change the holographic images and plasma screens. But we have a completely new type of Museum. We will probably have to see something new. 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. The crowning architectural project is considered over the building of the dome of the Reichstag Museum (*annex a, fig. 59*). It's too controversial "tandem" two schools of architecture where there is no verified style flashbacks. Whence came this idea head design work, it is clear from his speech at the presentation of the concept of the Museum in October 2009 in Minsk. Perhaps, in the age of postmodern currents all justified even in the sphere of Museum and exhibition design (*annex a, fig. 60-61*). the following factor new manifestations of Museum technology and their impact on the image of a modern Museum and exhibition Exposition is the centralization of the creation Museum and exhibition equipment in the major cultural centres abroad. For example, the company "Khepri" founded in 1992 year in St. Petersburg, with the direct participation of the State Hermitage Museum and has a staff of highly qualified staff with many years of experience in the Museum. "Khepri" is the first Russian company professionally dealing with packaging and transportation of works of art. The company provides a wide range of services. Another example. In St. Petersburg OOO "Museum technologies» offers the following complex of works: development and production of Museum exhibition equipment; antique furniture designs and wooden decoration elements from different types of wood on individual projects; restoration and rebuilding of antique furniture. Industry Museum Guide exhibition registration is carried out in Russia by the State Institute of architecture in St. Petersburg. One of the new directions in the activities of the Institute-arrangement of exhibitions, exhibition sections and manufacture of non-standard exhibition equipment, appropriate special Museum

protection requirements. In recent years the institution's team designed, manufactured and carried out a number of expositions.

Some projects of Belarusian jekspozicionerov always too simple to realize. We didn't have time to solve the task of rejeskpozicii Museum. Even if there is State funding. And the reason, apparently, that we must always seek the assistance of foreign firms with experience in the art market. How, for example, the project Great Patriotic War Museum in Minsk (2011). There are examples of integration in the form of so-called "people's diplomacy". One of them is implemented project exhibition promotions g. Baltiysk in Kaliningrad region, dedicated to the day of the Navy, as well as activities for the study of the historical heritage of the westernmost outpost of Russia. In the opening of the exhibition-action "Russian marine uniform XVIII-XX centuries." July 25, 2010 was attended by representatives of the region; Counselor of the Consulate Office of the Embassy of the Republic of Belarus in the Russian Federation in Kaliningrad E.e. timokhin, Chief of the Baltic fleet Museum "F.f. Valitov, Deputy Commander of the Navy Rear Admiral A.p. feshchanka and representatives of the mayoralty of Moscow, who attended the opening ceremony and handed in valuable gifts to the Navy from the Moscow Government. In addition to the perspective developed single integrated project "Museum of world ocean» and the opening of the permanent exhibition" Russian marine uniform XVIII-XXcenturies in the building Branch Museum "Warehouse" covering about 120 sqm with the introduction of the dioramas, models, costumes, decorations, medals, miniature figurines officers size 90 mm molding on original technology, art watercolors, depicting establishment of marine costume and everyday life of Russian sailors from the mid- 18THto late 20THc.

Application of modular lamps generates internal view of the building itself, regardless of its structure. Light dictates the form not only of interior decoration, but affects thought the architect about his appearance the number of pyramids of glass and aluminum in France , Belgium, Holland, Germany radically changed the architectural appearance of cities and many museums in the world. Improved plastic language of architecture, three-dimensional image. The new sounds of the Museum. Rotate to new trends emerges only with the advent of the new Museum and design technologies in programs "3DMAin x", "BLANDER" and other means of virtual design in Vitebsk in year 2009 U.s. Chernjakom Chernjakom, o., and with the participation of Vladimir Kulenenka were used technology 3DMAx animation for realization of the project of the Museum of the history of Lukomskoj GRES (departmental Museum). An attempt was made to execute 3DMAx animation the presentation of historical events of the Patriotic War of 1812 year near the village of Studenka (V.v. Kulenenok and I.v. Gorbunov), with the participation of y. Ustinova commissioned retraining firefighters of the Ministry for emergency situations of the Republic of Belarus.

Near Minsk in the middle of the first decade of the twentieth(I) century has created a new Museum exhibition "Stalin's line"-the band museum complex, dedicated to the events of 1941-1945 Gg., involving military-historical clubs of the Republic of Belarus, which show how to actually events during the great patriotic war. The 50-year anniversary of the city of Novopolotsk, a project of the Museum of the history of the town is practically the only unique Museum a new type in the country. On its plastic is a museum-Expocentr, the manner of exhibiting material relikvijnogo household items of the first inhabitants of the city. The layout of the city from the height of bird flight is deployed on a huge site Museum. New techniques have made updates to the Museum Exposition design and gave impetus to the creation of a new industry prototyping Museum exhibitions in Mir castle and Nesvizh (*Appendix a, Figure 62*).

In the year 2012 within the framework of events dedicated to the 200-year anniversary since the beginning of the Patriotic War of 1812 year in Vitebsk regional Museum hosted the approbation of the results of the study "the artistic means of modern museum-exhibition Exposition ". As problem solving leadership the Museum was invited to enter in Exposition zone layout of miniature dioramas of the nature of the "battle of Ostrovno 25 July 1812 Goda". Project overview was essential to expand the topic. Given that the overwhelming audience attending the summer of museums, are children, the diorama was designed for teens. Because adolescents have amplified interest in history, modelling and design. The second part of the problem is the amuse to try to bring the kind of events close to it, "tear off" from viewing Internet sites more visible and provide multifaceted historical fact (*annex a, fig. 63*).

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### **2.1.5.AESTHETIC IMPACT ON THE VIEWER**

Exposition Design Museum, in turn, includes: architectural and spatial organization of the exhibition material (both primary sources of historical and cultural monuments-Museum objects and specially trained for Exposition of auxiliary materials and artistic works) Museum or exhibition; artistic and spatial drama, structural construction and equipment, color and light drama, creating emotional and artistic image, while fully ensuring functional and utilitarian requirements of safety and certain types of presentation exhibits in particular scientific, story and artistic-expressive composition system. This system is built taking into account ergonomics, 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 of the exposition building as internal organizing, and its relationship with the surrounding architectural Wednesday, and more than all other museum funds, coordinates her perception of the Viewer.

### **2.1.6 .SVETOPLASTIKA AND ITS INFLUENCE ON ARCHITECTURE**

#### **EXPOSITION HALLS**

The architecture of the museum itself 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 deadlock situation unimportant entrance halls (*annex a, fig. 64*). 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 are built that way.

Modern technology of computer-aided design have given today, the artist is the one tool that over a relatively short period when designing contributed 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 is the architectonics of his inner relationship with the surrounding terrain. On this principle, built a magnificent ensemble of Alexandria Library Museum in Cairo. His plastic solution largely predetermined the main trend in the external appearance of the building. Fully function follows form. This is an example of total architecture in all its diversity. If we take into account a similar 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 internal volume completely subordinating his main-pleasant communication Viewer with the Museum subject. That is why the lighting of museums in scientific work is so important. 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. 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 Belarus (*annex a, Figure. 65*). 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. The main lumen should be directed to the exposition zone (*annex a, fig. 66*).

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 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. 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-side lighting on 1-St floor and the upper-to-2 floor;

verhnebokovoe and artificial lighting system (*annex a, fig. 67*).

As previously stated, conceptually, the interpretation of the interior spaces of museums is addressed in different ways. The traditional type of inner space of the Museum, closed and self-contained, modern projects often being replaced by more open and integrated. This is quite naturally meets the ideology as a universal Museum, Arts

Center and 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 metaphors and ambiguities of contemporary art (*Appendix a, Figure 1. 68*). If the traditionally used glazing for all sorts of communications and buffer spaces (Atria, transitions, halls), in modern practice, the authors have increasingly resorted to disclosure of exposition spaces, seeking unexpected additional Visual effects (the city or Park surroundings) (*Appendix a, Figure 69*). According to r. Kelly (England), fading from luminescent lighting make up 59.4 percent, while incandescent-55.2 per cent, fading from the natural light is taken as 100. Rational lighting should above all provide the necessary illumination area and exhibits. Sufficient usually consider illumination equal to approximately 60 lux on average norm of illumination by natural light from 60 to 100 Lux If artificial lighting fluorescent lights its increase to 300 Lux special literature contains information about the different reflectivity covered surfaces of irregular color and different textures. 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 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. (*annex a, fig. 70*). As luminaries often use casings 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 mezhduokonnym prostenkam most favorably covered areas on the line going from the center of the window at an angle of 45 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 (*annex a, fig. 71*). this saves space and provides uniform illumination shields; with such an arrangement stands cannot be longer than 2.5-3 m, since beyond this falls illumination surface. 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 a composite of smaller glasses, United in a joint, without covers, with pronged glass ceiling, in which seat joints upper ceiling do not coincide with the joints of the lower (*annex a, Figure 72*).

The Museum is characterized by relative stability of initial exposure and determining their schedules. 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:

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

Exposition equipment in museums is very diverse, as with razna 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 (*annex a, fig. 73*). In the center of Moscow at a depth of 65 meters away is located a unique object-"bunker-42 on taganka", where there is a well-equipped conference hall, restaurant, an interactive museum, Banquet Hall. 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 complex (annex a, Figure 74)*. 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: and how to follow the purely utilitarian (functional) requirements, and as an important element of architectural and compositional solution object (*annex a, Figure 75*). 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 the Interior of buildings to use the wireframe diagram. This is typical for modernism, that allows you to gracefully deal with minimum means of architecture, giving you complete freedom in search of other composite elements (all sorts of panels, hinged use decor). Application of farms was gradually being replaced by using spatial planes. 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. The advanced technology of *the German jekspozicionerov* have been 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 (*annex a, fig. 76*).

"In light of the Museum means destruction"-so begins the article k. Thompson and I. Bullock, devoted to the problems of Museum valuables storage and lighting exhibits. On the other hand, it is obvious *the futility of a museum full of darkness*. Thus, the Museum employees must choose something in between these two extremes, not forgetting what damage can cause light, mainly subjects performed the least durable materials: textile products, pictures, watercolours, and generally any exhibits from organic substances (*annex a, fig. 77*).

In the Egyptian Museum in Turin more items, especially susceptible to destruction than any other Museum in addition to materials, usually referred to in the reference books on conservation, this Papyri, even the remnants of leaves and flowers, partly have retained their original coloring, as well as the remains of humans and animals. In the second half of the 19THcentury, in an effort to protect the monuments

from the damaging effects of light, the guardians of the Egyptian Museum in Turin Papyri were in the room which gives Windows to the North, where the lighting was less intense.

When a question arises about the Museum's lighting system, first of all, you must make a choice between natural and artificial light, and here the decision often depends on the nature of the display cases and, of course, from financial resources. In the Egyptian Museum in Turin since the beginning a preference was expressed for natural illumination (light), not iskazhavshemu appearance of the Palace interiors XVII century. Only a few halls located indoors and had to resort to solarization. Of course, in the Museum There is a system of artificial lighting (without him in the afternoon and in the evening it is impossible to do in any of the premises), but need to make changes during the upcoming rework of exposition space.

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 in the Museum by using fibre optic technology and an estimate of the costs. 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: added the ability to ensure the safety of exhibits and to cover them perfectly. At the same time the Museum was preparing the exhibition "From Museum to Museum: past and future of the Egyptian Museum in Turin", financed by the authorities of the area (exhibition exhibited with 19 October 1989 year on January 21, 1990). It was decided to test the effect of a new lighting system, placing it in all the shop windows of the Museum.

### **2.1.7.EXTERNAL CONDITIONS OF FORMATION OF PLASTIC VOLUME THE MUSEUM BUILDING (ON THE EXAMPLE OF THE SPACE OF THE MUSEUM OF THE FUTURE AT KHODYNSKOYE POLE)**

Semantic and compositional Center Centre field must be *Aero-Space Museum*, which will be built on the site of the former Frunze Central aerodrome. Neighborhoods in General deals with SUE MNIIP "Mosproject-4", designing complex of dwelling houses, the Palace of sports «Megasport», business center "Battleship Park historical landscapes of Moscow and youthful 1996 plenary school Sukhoi. Dry. A draft of the same museum complex develops 9-I workshop, headed by V. Lenok.

"Designing buildings of this kind requires any group of developers continuing to coordinate their actions, as well as undoubted knowledge and skills of applying the latest innovative technologies," says architect SUE MNIIP "Mosproject-4 Sergey Kondratiev. -We have created something more than just another Museum to Moscow, we designed the largest and most modern air and Space Museum in the world " (*Appendix a, Figure 78*).

The total area of the unique Museum and exhibition complex "Aerospace Museum of the future" is 40 thous. m<sup>2</sup> (exposition takes 20 thousand), its length-320 m,

and the height of the central tower is approximately 170 m. Roof of the Museum will rely on the 80-metre fabric designs. The building will be located north of the former runway of the airfield to them. Frunze. In the central part of the Museum, in the large Atrium, arranged around a vertical volume, its silhouette resembles the shape of the first space rockets Sergey Korolev, will host an exhibition devoted to spaceflight (layouts of missiles, satellites, astronauts, Landers of apparatuses, etc.). Aviation Exposition (aircraft and other flight equipment) will be located on the right-the long part of the building, resembling a wing. There's also expected to be installed and recovered the legendary plane "Maxim Gorky". To the great exhibition-related Hall abut premises intended for exposure device flying technique of small size, historical archival materials, replacement of exhibitions and storage facility. And, finally, the last part of the exhibition will be posted outside on the runway. Viewing it, customers will be able to visit the cabins of planes and personally participate in simulated air combat (*annex a, fig. 79*).

Developers must have been taken into account at all stages of designing modern international requirements for this kind of facilities: ecological rationality, possibility of application in the construction of advanced materials, structures and in the -introduction of *technology of double facades*.

This Project will be the first Museum, where SUE MNIP "Mosproject-4" end-to-end design technology intended to be used on the basis of building information modeling ([Building Information Modeling-BIM](#)) Team 9-th workshop currently creates a digital model of the complex. Conceptual design was done in AutoCAD Wednesday, as it is more common for architects, allowing them to focus on the task at hand without being distracted to explore the unfamiliar interface. However, since further work anticipated based on the common information model, the data were exported in Revit Architecture. The use of BIM enabled to submit the draft to the customers at an early stage and to save time.

In the preparation of the draft had taken into account all the latest engineering technologies that reduce energy consumption directly and effectively receive externally (for example, were specially designed passing light cover), so that the building Space the Museum of the future (or National Museum of air and space) will comply with all principles of sustainable design.

### **2.1.8.MATRIX SCHEMES IN THE COURSE OF TEACHING "ARCHITECTONICS"**

Conceptual approach in the study course "Architectonics" in preparation of the designers is part of a new educational and methodical complex chair design MAD name P. Masherov.

Course "Architectonic" is part of a single set of subjects in training highly-qualified specialists of design subject-spatial systems and interior design and includes such fundamental concepts as combinatorics, tectonics, transformation, different pairing in the structure of civil and public buildings. The difficulty in studying this discipline lies in the fact that the subject itself is a core discipline and covers a number of the most complex issues shaping. In this regard, the Department of design has adopted scientific methods to identify the qualities of a design. Note that the study of domestic and foreign authors. This conceptual approach laid the main policy development leaders of constructivism and design theorists, such as Professor A.v. Efimov G.b., Minervin, a.p.

Yermolayev,

V.t. Shimko, n.i. Shhepetkov, A.a. Gavrilin, N.k. Kudryashev, etc.

That is why when developing concepts and methodological material was needed to reveal the ability to abstracting the students, teach them new approaches in the development and organization of space, the design of the external decorative plastics, where color and form are powerful factors to simulate external aesthetics of buildings and subject-spatial Wednesday. Discipline clearly captures accents volitional and dynamic use of the entire arsenal of capabilities of the younger man's irrepressible desire to imagination and invention. Does not give leave in narrow academic canons, which hinder the flight of thoughts and do not allow the designer to create easily and freely. The subject is the leading discipline in the field of learning in the construction of buildings and structures in the Department of design and draws students to a new level of creative thinking. The main objective of the course is to introduce you to the basics of tectonics. What tectonic space activate certain moods, to then be able to use these tools to create personal spaces of existence? For example, the first job puts a specific purpose-to understand the properties of the material. After all, the space in which we live, tektonichny. They are formed by walls, ceilings, floors, fences, etc. and these walls, ceilings, floors and fences always material (composed of any material: bricks, concrete, wood, etc.) and organized material always strictly in a certain way: one part pieced bearing elements of space, another part-enclosing elements. This and laid down *the fundamental principle of the teaching of the subject*. students must penetrate into the essence of things in terms of scientific method to apply heuristic introspection, strict scientific logic and find the most modern method in solving the task on problem seminars and practical exercises. In view of this, a whole new way, it was necessary to put the following tasks of the study of the discipline:

1. Identify on the basis of the analysis of architectural construction ideological and semantic content of thought and logic of an architect in a historical context, where necessary all the time to compare the architectural styles and artistic and compositional shape tools expressiveness of these styles, reaching the eclectica, and starting with the Romanesque style, gradually explore all tectonic space and property of those or other materials.

2. Determine the category of qualitative measures of basic types of artistic and compositional organization works;

-acquire skills of conscious control, such a concept as "early architecture and tectonic system, with access to the understanding of tectonic activity in the geological context and artistic understanding of reality (as Wednesday and activities person), to include in the creative process of the concept of "post and beam construction" as the earliest form when you create a systems basis of architecture and art.

3. Identify the main means of architectonics (the work of construction for compression and stretching, all kinds of deformation, bionics, color configuration, plastic, texture, proportion, position) in terms of the range of internal activity data elements.

4. Teach use the entire arsenal of artistic graphics technician- brush, pen, airbrush, ink, watercolour, tempera-identifying characteristics such as quality and quantity, proportion, scale, size, configuration, etc. to seek dominance of constructive elements in the outer space and identify space surrounding data elements among themselves.

5. Teach them to think in terms of composite scale, such as the metric scale, spatial scale.

6. Clearly perceive modular system space and strive for originality and harmony of its configuration.

7. transfer to a new phase of understanding such complicated elements as bionics, i.e. the relationship of engineering with wildlife through a series of graphical exercises, identification of the physical properties of materials.

8. Learn how to build concepts and the logical system from the perspective of modern scientific methods, heuristics based on the introduction of such quality characteristics, such as texture, texture, scale and scope, volume and spatial structure, space-planning structure, etc. In the process of mastering theoretical knowledge and practical skills are formed among students and free orientation in complex situations, enshrined in educational tasks, allowing you to create favourable conditions to eliminate the possibility direct borrowing students solutions not only personal experience (if any), but also the experience of professional activity that serves to enhance the objectivity of the evaluation of the degree of the growth of their own professionalism.

Building on the basic themes of the practical course architectonics, theoretical knowledge, students learn to identify various forms of space organization and methodological principles of design and logical analysis of shaping in the design that, in turn, affect the definition of the functional, structural, technological and aesthetic properties and qualities of objects of design-interiors and exteriors of civil and public buildings.

In the end, through the study of this course, students broaden, deepen and detail the previously learned knowledge, at the same time, they enrich your memory with new concepts and are prepared to design and research activities for creating a variety of models and at object design.

All lectures are designed to instill in students the basic skills of professional design thinking, teach to think systematically, consciously work with literary (background) sources. The seminar material is contained in a specific sequence: from simple concepts (morphology) to more complex. Each practical lesson, preceded by the corresponding theoretical topics.

Introduces concepts such as background image organization domain of spatial Wednesday, its nature and principles of formation; expressiveness as a means of Visual expression, meaningful levels of organization structures; expressive material and technology; expressive designs, interpreting technical Biosystems; expressiveness features: work function, function consumer (consumer) and structural properties. The received theoretical knowledge students will realize in the course of performing practical tasks at the second year of study.

All jobs are recommended as follows:

1. Study and correlation between the different structural forms and the relationship and consideration relative position of bearing parts in the rhythmic structure of forms, making visible static nodes designs, patterns of artistically-shaped the Organization and plastic forms of exterior and interior space.

2. The theoretical part.

3. Sketch development job.

4. A brief write-up for meaningful analysis.

5. graphic Material analysis.

6. Plastic volumetric composition that expresses the structure of job.

Team chair design MAD name P. Masherov offered a theoretical course, which is a detailed lecture notes for learning the basics of architectonics "ontological" and fundamental concepts in architecture design subject-spatial Wednesday and phased methodology of conducting practical classes. Final lesson: populating matrix scheme under this section with the application of all elements of the pre-drafting analysis and teaching klauzur. (Total number of matrices-8 sheets the size of 60 x 60 cm).

Theoretical basis of architectonics:

Theme 1. Architecture as a discipline, mastery of professional techniques in organization of artificial systems.

Topic 2. Categories of architectural composition (architectonics).

Theme 3. Means of expression for the Organization of the architectonics of scale.

Topic 4. Principles of architectural space.

Theme 5. The problem of artistic image in contemporary architecture and design.

Structural model of the entire training course "Architectonics", proposed by the design Department of MAD named P. M. Masherov (drafters of the candidate of art criticism, docent I.v. Gorbunov, head of the candidate of pedagogical sciences, Professor V.v. Kulenenok):

Theme 1. Typology of tectonic systems and expressive possibilities of architectonics.

Topic 2. Types of volumetric-spatial structures and their scheme of Interior spatial organization.

Theme 3. Patterns and characteristics of Interior Design.

Topic 4. Architectural Bionic.

Theme 5. Modern methods of architectural organization subject-spatial  
Wednesday.

Theme 6. Functional organization of architectural space and substantive.

**SECTION 3**  
**LANDSCAPE MUSEUM COMPLEX**  
**IN THE COUNTRIES OF THE WORLD**  
**Chapter 3.1**  
**FORMATION OF MUSEUM AND EXHIBITION**  
**ENSEMBLE**

**3.1.1. PROSPECTS FOR THE DEVELOPMENT OF MUSEUM AND EXHIBITION**  
**COMPLEX (MIR, NESVIZH, POLOTSK)**

*A significant development in Belarus was the discovery in Polotsk printing Museum and museum complex "Museum-Library of Simeon of Polotsk. Similarly, Museum in it was not at that time, despite the fact that the first in this group of museums is the Museum of Ivan Fedorov in Moscow. Evidenced by magazine "Museum" UNESCO for 1990 year. By bringing in a whole huge ensemble relic items, in combination with architecture, and with it an understanding of the role and importance of the subject of the study, Belarusian artists decided to the most complex task—all available means to convey the role and importance of books as some Web universe of spiritual and material culture of mankind. Currently, the State program of Polotsk was adopted at the international level. In this process the European Parliament means connected through UNESCO.*

Personality of Simeon of Polotsk is immortalized in the eponymous Museum. Its scale, life style and complete confidence in his rightness, encyclopedic nature of knowledge and the rich artistic heritage created the preconditions to the biography of a thinker. Achievements in education his pedagogical activity in Muscovy Tsar's children-rearing, intellect, talent and incredible uptime display Simeon of Polotsk in a number of the greatest thinkers of the 17th century. In the building of the Church of the Epiphany, it was decided to expand the exposure, on the scale of something resembling an old patio with huge suites of racks of ancient manuscripts. *Thus, in Polotsk formed its Museum and exhibition ensemble, typical European, austere and majestic (annex a, fig. 80).*

**Minsk.** National Art Museum of Belarus. The new exposition of the main façade of the Museum. Currently, the Museum is kept 25610 exhibits. The most significant collection: "portrait of the Manor of Belarus XVII-XIX centuries. "the exhibition includes works by such famous artists as f. and Gorki. Mihail, k. Rusetsky, Damel, y. Pawn, etc. "Belarusian art of the twentieth century and contemporary art (painting, sculpture, graphic arts, decorative and applied arts). "National Belarusian art of the 17th-20th centuries. "Ancient Belarusian art" (collection: plastic and sculpture of the XVI-XVIII centuries, icons XV-the beginning 19th century, decorative-applied art XII-early 19th century). "Russian art of the 18th-20th centuries (collection: paintings, sculpture, graphic arts, decorative and applied arts). "First printed and manuscript book XVI-XIX centuries. "Western European art of the 16th-beginning of the twentieth century. "Russian art of XVIII-beginning of XX century» (Appendix a, fig. 81).

**The Museum of the history of religion (Grodno).** In Hrodna was achieved by other means, on the basis of methodshistorical reconstruction regenerate all archaeological sites built from the 13th century, combining them into a single Museum

and exhibition complex is not just an ensemble of buildings, it is purely a European approach to the conservation and enhancement of the great spiritual heritage. Through its artists Museum Deputy Director on scientific work of the Grodna historical and art museum-reserve Yu Kiturka was able to perform very interesting military historical reconstruction of armor on the second half of the XIV century. Indeed, in the shortest possible time was created quite a modern museum exhibition, which introduced in the context of the section "history and development of the defence architecture of the 14th century in Belarus".

Solved by completely different ensemble of ancient **Nesvizh**.

Despite the challenges of rebuilding the Castle (in connection with a fire in the year 2004), the modern Viewer still managed to open the "Pearl of the Belarusian architecture of the 18th century"-an ancient Nesvizh Castle. His exposition is almost austere image architecture kanonichnyj The 18th century, but more modern due to entirely new polymeric materials. Apparently, we will not be able to go into full artistic reconstruction because the total loss of the old recipes and technologies of manufacturing fabrics and finishing materials. In **Mir castle** have not recreated the conditions that could impact on the Viewer, emotional impression from this majestic architectural structures. This is due to the lack of permanent public funding and a lack of European experience of restoration, as well as the slow process of all kinds of works. No understanding of an integrated approach to the design of such facilities. When large enough material investments in the restoration of the castle of purpose and not achieved. The basis of this work is labor-intensive manufacturing techniques all décor elements heating furnaces lock by means of modern technology in the field of ceramics. This is despite the fact that in Belarus the kind of works in the nineteenth century was rather high level of development. In Homel work on recreating the majestic **Palace Paskevich** too were accompanied by the introduction of modern technologies. For example, replacing all frames on polymer frame in high-tech style pushed for a long time understanding the restoration as an integrated, holistic process. The main achievements are jekspozicionerov interior decoration of the Palace and its external appearance is in full conformity with the historical and architectural traditions of the preceding centuries (*Appendix a, figure 82-83*).

**Plans for restoration of the Mir castle.** This is a full-scale project of the Ministry of culture of the Republic of Belarus "art and decoration work on treaties for the exhibition" the fortified architecture XIV-XVIII cc. object "Restoration and adaptation of a monument of architecture XVI-XX cc. Mir castle complex of the Grodno region"». The project was entrusted to a member of the ban and a member of the BSA I.v. Kurzhalovu, known in the Republic experienced and knowledgeable specialist in the development and implementation of several projects of museums in Polotsk, Orsha, Minsk, as well as in other regional museums. General characteristics of style-this high-tech with elements 3D MAX designing and sculpting technologies in computer patterns in drawings XVIII century. This completely new approach not only practice works of this kind, but quite daring project in practice a modern architectural and Art Museum in General. What distinguishes this project from other approaches? That is, above all, sheer illusion of presence in the halls of the old layout from the contemplation of Belarusian castles. Quartz-halogen lamps, pictures, maps of that period of time on the banner fabric. Everything is easy and open worked. The viewer sees not only the era of stone architecture through modern means of design, but also how would pass over the locks on a specially made bridge of glass and observe all how would a bird's-eye view.



April 13, 2010 at the National Art Museum exhibition ended "artists-Mirsky Castle". It exhibits were presented to the branch of the NATIONAL ART MUSEUM in the world-the Mir castle. Exhibits: tapestries, faience, weapons, etc.-were made native craftsmen specially for the castle on the ancient analogues and fragments of these ancient relics of XVI-XVIII centuries. In Mir castle-one of the residences of the Radziwill princely family-always remained part of the ancestral wealth, precious armor, collection of porcelain, glass, bronze, chic medieval costumes, etc. the task before the current owner of the lock is State-fill the restored halls of the Castle if not authentic exhibits what longtime time, then at least of good quality copies, bring the Interior of ancient and glorious homes Radziwill to historical truth (*Annex a, figure. 84-88*).

**Plans for the restoration of the Nesvizh Castle.** The next trend is apparent: at least once per century Princes of indignant allocated significant funds for reconstruction have lost their strength or destroyed buildings in order to breathe new life into the stone wall of the Castle, last major repair ceiling, bearing structures, decorating furnaces separate rooms have been carried out in 80-ies of the XIX century. In the 20th century, the architecture of the building suffered further adapt its the infirmary during the first world war, the German military hospital during World War II, and then under sanatorium 4-th Lechsanupravljenija and, finally, «Belmezhkolhozzdravnicy». Current repairs carried out the last 110 years, creating only the appearance of an external well-being. The castle was in disrepair. The only artwork, remaining in the Palace of the richest European collection-picture above the main staircase "Goddess of Leda and six Cupids" is exposed to humidifying and collapsed. Domus Aurea will be adapted for cultural and educational purposes, tourist services (with a set of stationary Museum exhibitions, halls with mobile exhibitions). The project provides for part of the premises used for representative purposes, the device capability Lecture Hall at least 100 seats, restaurants, concerts, Chamber music performances, costume balls and other forms of cultural life of the past and the present. In the course of architectural and archaeological research 2001-2002 biennium studied underground stone structure on the Castle Hill and former defensive fortifications under the trees. Research and survey work continued and in interiors. Now revealed many interesting things; ancient plates with Latin inscription above the door and window openings, mural painting in the "star room", explores the overlapping construction systems, foundations and walls.

Felled trees, destroying the Foundation and walls of the Castle. Agreed for the fastest start restoration object select the first loaf complex including an entry gate, nadbramnuju Tower, the adjacent North and West housing. Here it is planned to host the exhibition halls on the themes "Nesvizh History", "history of construction and reconstruction of the castle complex", "history of the nesvizhskih Radziwill Family, as well as multifunctional conference hall for seminars, lectures, video screenings, cafe on 30 seats, souvenir shops (*annex a, fig. 89*).

Now comes the process of restoration works based on scientific concept of fixed compositions, as well as the search for surviving in Belarus rare items exported from the Castle at various times in the year 2002. under conditions of charity Foreign unitary private enterprise began to restore the "billiardBRUSMK» 1900. The issue of restoring the painting" Goddess of Leda and six Cupids, national academic Yanka Kupala Theater handed radzivillovskuju funds vase. Today, all the forces and means of the Ministry of culture of the Republic of Belarus aimed at partial completion in Nesvizh. In General, when it comes to the importance of the Belarusian landscape, you must refer to the willingness of academic institutions to highlight this issue (*annex a, fig. 90-92*).

Give the correct definition of an existing problem (V.i. Revjakinu): "Phase of the Museum includes the following functional areas: input, display, recreational and

economic. The entrance area is used to adapt the visitors before visiting the Museum, a gathering place for excursions and expectations. This is the place for advertising and information. Near the entrance of the zone should be placed parking for buses and cars. The display area is a continuation of the permanent exhibition in the building and is intended to accommodate various open-air exhibits: works of monumental art and sculpture- art museums; samples of guns of military equipment, stone sculptures, archaeological fragments, monuments of folk architecture, monumental compositions devoted to remarkable events and heroes-museums historical profile; samples of flora and fauna-in local lore. For the latter is characterized by the use of the exposition to protective landscaping-Arboretum. Recreation area is intended for leisure visitors and can be combined with the input or exposure zones. Economic zone includes the necessary outside the Museum, outbuildings (garages, warehouses, transformer substations). It is desirable to its placement on the part of sending and receiving items. Lot size Museum depends on the size and nature of the Collections. The Museum building 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:

Exhibition floor area, m <sup>2</sup>	500	1000	1500	2000	2500	3000
HA	0.5	0.8	1.2	1.5	1.8	2

The most common ratios of different areas of the plot

Area building, in%	Porches, walkways, platforms parking space transport, in%	Open exhibition area, %	Landscaping, in%	Farmstead, in%
25-30	10-15	10-15	30-40	5-10

In general terms, an arrangement common in Belarus park landscape planning type is based on the achievement of six key principles to guide: **1-** building the Park Interior, **2-** element of regularity in the parade part of the ensemble, **3-** relationship with the surrounding landscape, **4-** selection and use of dendrosostava, **5-** unit water reservoir, **6-** distribution of architectural structures in Park zone "(A. N. Kulaginu).

**Kobrin.** To date, all these provisions takes into account only one Museum-military-historical Museum of Kobrin a.v. Suvorov. The reason is the current infrastructure of the Museum, in the heart of the appearance of historically caused Kobryn huge park The 18TH century, which is immediately adjacent to the Museum (*annex a, fig. 93*). the Museum is located on the line in the Centre of the tourist area of the city on one of the major areas. This alley get smooth, subordinate location the mark (*Appendix a, Figure 94*). placed in the Park would be an oasis of historic Arboretum times of the great Commander, an abundance of Park and Memorial Sculpture highlights Kobrin militärhistorisches Museum as one of the leading museums (per number of regulars and tourists) (*Appendix a, figure 95*).

**Gomel.** As regards the main history museums in provincial centres, there is a sense of them as "decomposed" according to the degree of external accomplishment, that is at the heart of the study. The closest European understanding of the Museum as a cultural-historical complex exhibit Gomel Palace and park ensemble (established in Gomel November 7, 1919 as the Kunsthistorisches Museum based on collections of painting, sculpture, decorative and applied art, collected by the owners Gomel Palace of

princes Paskevichami in the second half of XIX-beginning of XXcentury) and Gomel State historical and archaeological museum (*annex a, fig. 96-97*). almost all in Gomel the above rules of interaction building areas generally correspond to the international standard. This is most clearly evident in the fact that the existing ensemble received financial assistance in the 2nd half-late 20th century. On the territory of the Palace-park complex were made on repair and restoration work. At the same time carried out redevelopment of the exposition, opened new sections (for example, "the nature of edges, etc.). This is despite the fact that in Gomel was irretrievably lost 90% of the Museum Fund. Today only archeological collection is 80 thousand. storage units. With regard to landscape gardening, then you can rightfully say that Gomel Park is formed by the end of 1830-IES and is unique in its essence (*annex a, pIP. 97*).

In the Park grow 6430 44 tree species, of which 35% is exotic and relic, including ginglo-biloba is one of the oldest plants on the planet in the southern part of the Park is the "winter garden", Orangery and 32-meter Tower, built in Paskevichami 1880 year. In the Orangery on the area 390 sq. m grow 600 plants 26 species, including tropical, operates the fountain, decorated with mosaics (*annex a, fig. 98-100*).

The second most important carried out landscape change is on the banks of the Neman River Grand ensemble.

**Grodno.**In Hrodna before entering the Museum building "New Castle" practically formed an ideal picture of the Palace and park ensemble (*annex a, fig. 101*).

Everything is designed in the style of late classicism. In the autumn of 1944 onwards by the Decree of the PEOPLE'S COMMISSARS of the BSSR was established Grodno oblast local history museum with natural branch and later transformed into the Grodno State historical and archaeological museum with natural and literary affiliates (*pAppendix a, fig. 102*).

In 1947, the Council of deputies of Hrodna Executive Committee. was transferred to old Castle. throughout post-war history museum created 6 General expositions of the departments of history and nature (21 Hall), borisoglebskaya Church branches openedXIIb. "Museum of Maxim Bogdanovich (January 1, 1995 gained the status of an independent Museum) (*Appendix a, fig. 103*). the Museum's location on the high Bank of the Neman River highlights it as a modern European Museum at a sufficiently high level (*Annex a, figure. 104-106*).

**World.** The President of the Republic of Belarus A.g. Lukashenko became one of the first visitors of the castle complex "Mir" which opened after a long reconstruction December 20, 2010 (*annex a, fig. 107*). The head of State got familiarized with how fulfilled his orders for the worldly Castle, and gave new-for the preservation of historical-cultural heritage.

A. Lukashenka said: "Belarus for seven years to be restored all the castles" (*annex a, fig. 108*).An attempt to otrekonstruirovat the Mir castle repeatedly forces undertaken enthusiast for 20 years, in particular this has merit V.s. Bubnovskogo,many made to advance the project. Note that the Mir castle is simple and laconic in its architectural organization (*annex a, fig. 109*).All the adjacent landscape purely deterministic common plane. This tradition of defensive architecture of those years. His only physical component-pond excavated near the base of the Castle (*pAppendix a, fig. 110*). But this strictness and laconicism hiding power and strength facilities. Plane landscape completely smooth and that is why the Castle as though grows out of that plane. It is very beautiful it is night the Museum further illuminated Castle infrastructure allows you to organize under its walls all sorts of classical music concerts. This practice has long been well established in European countries (*p.Appendix a, fig. 111-112*). (See restoration Plans of the Mir castle.)

**Brest** (*annex a, fig. 113*). In the post-war period 40 years ago was a Memorial created in Brest. Authors: sculptors A. Kibalnikov (artistic director), Volchek, v. zankovich, Y. kazakov, a. stakhovich artist-architect g. Sysoev. In developing the project of the Memorial was attended by engineers m. Gordin (Chief Designer of the project), m. Mets, Chief Engineer-svetotekhnik I. Roshal, etc. (*annex a, fig. 114*). The current state of the Memorial already draws the line in front of the complex work on greening and beautification of the Brest fortress. Weeping willows along the channel increase dramatic-sounding theme of war (*annex a, fig. 115*). Landscape Park in general tend to organic merging with nature, so a long passage to the main entrance and planted willows along the Canal, the presence of a reservoir visually expand the space, increasing the momentum of stelae and its dramatic sounding. How would the fortress is immersed in greenery, eliminating fatigue from grandiose monuments whose dimensions are much bigger than the man, and the size of the Central composition of the main monument to 31.5 tall and a width of 50 m, made of reinforced concrete, strongly operates on psyche (*annex a, fig. 116*).

The necessary conditions for such grandiose projects-landscaping and careful selection of dendrosostava. In the Brest fortress main parkoobrazujushhim element are beautifully planted groups of trees along the ponds that create compositional and colour diversity of park landscape. Here exactly matched landscape groups strictly defined species with identification of their decorative qualities at different times of the year. Basis of plant composition of parks in Belarus mainly constitute the kinds of local flora and only partially supplemented by introduced species of trees. By the rivers Mukhavets rivers we see the slender blue spruce as a little "Mute" dramatic state of shells shattered the walls of the fortress (*annex a, fig. 117*). At the present time, work is continuing on planting zone fortress. Landscape greening complies with scientists due to the mild climate of the Western European area Belarus (*Appendix a, figure 118*).

**Khatyn.** Very peculiar theme National Belarusian landscape is read at the Memorial near Minsk. We are talking about the memorial complex "Khatyn" Logoisk district. Authors: architects y. gradov, v. zankovich, L. Levin. Complex managed N.v. Kirillov. It has its laconic artistic-plastic solution thanks to the current landscape, very national, deeply picturesque in any season. Trees background as would complete the composition and perception of the Memorial Wall. Shestimetrovaja s. Selikhanov sculpture almost big man and deeply tragic in its closed kompozicionnosti. Memorial square is quite substantial-32 hectares, but there is nothing superfluous. Accented by a dramatic character is achieved here by other means: lack of trees is not inside the Memorial, but only on its periphery. It's his prints in the discharge of such complexes, like Oradour in France and treptower Park in Berlin. This European tradition of memorials has developed in the post-war period, when many museum professionals visited the United States at Arlington Cemetery. This is going beyond the horizon hills filled with crosses or stelae with neatly trimmed Greens as silent witnesses of past wars. The drama of the situation here a grotesque, strong. The branch was opened on July 5, 1969 and already was a national symbol of Belarus, a country which had experienced all the horrors of fascism. Today his landscape has not changed and the main idea of architects in this artistic-plastic solution can be read quite clearly. Continuing the theme of the last war, can be seen in the museum complex «Usakino» Klichev regional Museum on the site of the destruction of villages and Vjazen nevozrozhdenykh Selec. The rear ramp of the woods like to complement the simplicity of the Memorial. The entire Memorial seemed pulled to the landscape, and its

composition is simple and concise, reminiscent of the guerrilla dugouts, located behind the Memorial and represent individual links Museum staff (residential and dugouts, bakery, printing house, well-crane, kitchen, hospital).

**Raubichi.** Museum of the Belarusian folk art was founded according to the Decree of the Ministry of culture of the BSSR, dated April 14, 1977 as an affiliate of the State Art Museum of the BSSR.

The Museum is located in the cult building (Raubichskom Church, built in 1858-1862), on the territory of the Olympic sport complex "Raubichy". This place attracts visitors primarily unique historically landscape. Here we see the addition of all these six principles, components and determining the construction of the Park Interior.

**Nesvizh.** Some researchers believe that appeared on one of the Nesvizh waterways. Evidenced by the numerous dams on the river Corner, one of the founding fathers of which lies the city. it is true that in this place there are two water systems- River flows into the Corner in the Neman River, South of the city starts with a small swamp River, a tributary of the Pripyat Doe. Pripyat River-tributary of the Dnieper, which carried the rooks in the Black Sea. The legend says that, where angle and Hind came close to each other, and settlement of people who helped attract rooks road. Then, the settlement was turned into a fortress and became the center of a small Principality. The settlement was well fortified. It was promoted by and large marshes-bogs and numerous defenders-warriors who were called vizhami. It was hard to get the enemy soldiers through the high walls of the fortress. Every morning Sentinel on the towers reported to the Prince that the city isn't infiltrated enemy Spies-wide Earthwatch programme. From these short words "*hammer-vizhej*" and became known as the walled city. In regard to here we see a typical European Castle. such locks have in abundance in France and Germany. But we are interested in Manor Alba- summer residence near the Nesvizh Radziwill was organized where a peculiar menagerie in which lived the DOE, deer, bison, deer, goat, moose and even a rhinoceros. When you create an idealized romantic park prominently assigned its architectural and decorative design. Perhaps modern reorganization organizers return to this tradition.

**Vitebsk.** The city has not exactly the location of Museum of local lore on Lenin Street in town hall. his three branches are almost here at freedom square. Besides the Park of Frunze, located not far from the Museum, there is no landscape component. When the current state of the problem, we cannot talk about the uniqueness of the placements of the Museum. This is a different type of museums. Architectural component in the building of the Town Hall, built in 1772, and historically, the choice fell on exactly this building during the Soviet period, and subsequently the city authorities virtually nothing had changed. Today we can talk about updating the concept of development of the entire museum complex. In restored architectural monument of the 19TH on Assumption Hill. There is also the Governor's Palace is a historical monument of architecture XVIII century (*Appendix a, figure 119*).

Decision on the re-establishment of the exposition «Vitebsk Guberniya in that building the place itself and the proximity of the necropolis, where are buried the leader of the partisan movement M.f. Shmyrev and senior officers; the year 1812 patriotic war monument by architect h. Kibardin design suggests that it would be a perfect resume themes of regeneration of the historical and cultural heritage of Vitebsk as one of the oldest cultural centres of Belarus. Deserves attention "Zdravnevo", located near the GP Shirt (*annex a, fig. 120*). Museum-Manor especially attracts tourists due to the fact that it is the only Memorial place, where he lived and worked for I.e. Repin. the entire plot and an adjoining pond now restored exactly as they were in life the artist. The river

Dvina as though washes historically ensemble. Several other solution was found by v. Anikejchikom when creating complex in g.p. **Ushachi** , Vitebsk region. The Museum building with the adjoining alley very good blends into the landscape of the Pacific of the Belarusian village. It was built in 1970, and for his creation of the artist e. Agunovich Belarus received the State Prize of the year 1993. But we are talking about the Memorial and its breakthrough plastic decision and the impact on the landscape. Figure of the warrior in unison with a grenade in the hands of the Grand. And here the landscape how would subordinate to it. He prizemist, simple and particularly does not need additional decoration. This is probably the only thing that distinguishes it from other ensembles. It's the spirit of the Belarusian and deeply soulful, and nature itself with the bushes, grass is a harmonious addition to the concrete sculpture.

Unfortunately, it can be stated that a number of projects in recent years in the Vitebsk region and failed to implement (*annex a, fig. 121*). In the city there is no mention of that here lived and worked, for example, k. Malevich, philosopher A. Lossky and several other prominent cultural figures. Production of enthusiasts was made by m. Chagall Museum. Now there is a question of establishing a zone of the Museum on the street. Pokrovskaya (*annex a, fig. 122*). Apparently, this is in many ways change the climate in the City Museum (*annex a, fig. 123-125*).

### **3.1.2.Landscape Museum complex as a shaped picture of the world**

Problem adding the Belarusian Museum landscape is very complicated. In the Republic there are many events, close enough to address environmental issues. For example, the restoration of the Pripyat River and the irrigation system. Undoubtedly, there are reserves in conducting Museum events, if to speak about the uniqueness of this system in terms of its introduction and its turning into a tourist area. Modern architectural Art Museum of Belarus (principles of composite formation and decoration) is dictated by many factors. the first and foremost condition is to bring to the fore the overall hypothesis development modern architectural and art museum as a new cultural institution with established methodology relikvijного. Push the dogmatism of previous years, when was domestic architectural school. Because the arena today goes consumer society-architects themselves are forced to implement a new social order.

Handbook «museums of Belarus» and three monographs a. Guzhalovskogo we can not close the topic of formation of the Museum as an essential instrument for educating younger generations. Whereas in Western Europe as a result of the interaction of the market economy, the activities of patrons in the first place and then States that perception is the symbol of the State, at the outset, the Museum, and later anthem, flag and more (like example-city-museums in Italy). We have every place, every pond, small folvarki can and should become Museum units. To do this in the Republic has already done a lot, but still very much needs to change, to put in the rank of the national policy of the State.

Besides the problem of adding the Belarusian Museum landscape is reflected in the *materials of the Republican scientific-practical conferences* in the Vitebsk regional Museum of local lore. A striking example of-"a brief historical overview of the events of the Patriotic War of 1812 year in Vitsebsk region"

(October 10, 2010). In materials of Scientific Conference addresses a very serious aspect of the problem is training 200-anniversary of the Patriotic War of 1812 onwards. This date gives rise to judge that we did on the regeneration of the historical and cultural heritage with the Russian side and the Department of culture of France. Currently, such a question is only one Fernand Bokur. Besides the best world-class project is a monument to the victims of war 1812 GODA (d. Studenka under Barysau) installed on the draft e. Artimovicha. We honor not only his story, but the fate of the other soldiers in the same way as their memory care in Germany, Italy, France. Apparently, the fate of the international projects depends not only on the personality of the artist, as it always has, but also on the political status of the problem to perpetuate the events of the past wars on the territory of the Republic of Belarus (*annex a, fig. 126*). in addition to the on the research methodology was influenced by articles and publications in recent years (for example, "problems of memorials dedicated to the great patriotic war, in the Vitebsk region 1980-2000 гг.), stating that it is necessary to take into account when development of concepts in the field of international tourism to attract foreign investors in the Republic of Belarus in the second decade of the TWENTIETH(I)in the.

In small independently developing the CIS republics has not yet formed its own school of Design Museum, but the experience does not come immediately, but in direct contact with leading space schools of Russia.

The author of this monograph had experience exhibit work at registration of the Museum of Ethnography in mahiliou. Source document to start work on the architectural and artistic design of the exposition was the scientific concept, which contains sufficient general characteristic of the exhibition concept. On this basis, and in some cases after an extended thematic structure (topical), creates a general decision of the exposition, there are original art project. It develop common stylistic principles of disclosure of the contents of the exposition of architectural and artistic means. Museum of ethnography as a branch of the Mogilev Regional Museum of local lore, the name E.r. Romanov created in 1980 g. decision of the Mogilev Regional Executive Committee. Until 1996, the MOKM Division. For visitors opened in 1981 g. Core Fund Museum, 2008. stood at **2400 exhibits**. area of **693 sq m** , the Museum has two permanent exhibitions ("Earth mother" cycle "Mogilev guberniya") and an exhibition hall for a replacement the exposition. The first exposition was opened in 1999, it reflected the culture and life of the vast estates of the XIX-beginning of XXc. peasantry of Central Region: the ethnic history of the people who lived on the This territory, the nature of resettlement, economic classes and implements, folk architecture, traditional costume, weaving (towels), arts and crafts. The project was completed in St. Petersburg designers combine painting and decorative arts (KZhOI) of the Leningrad hudfonda b. Biryukov and b. Tokmakovym. In 1999 year, documentation and installation sheets were handed over to the project Studio layout (Vitebsk). From January to November 1999 g. almost continuously in the Museum were conducted under the personal leadership of I.v. jekspozicionerov Gorbunova (Vitebsk) and Vladimir Komarov (Mogilev) work by a team of artists. All mannequins, equipment, jetiketazh. The team included and Minsk painters under the guidance of Kondratiev. Icons and towels-the result of stock work, restoring some icons-report on the restoration works and Exposition itself in its species structureThis exhibition of new acquisitions. That is the work of expositioner and its artistic solution-result searches plastic language. Thus, the whole exhibition has evolved according to the classical scheme: a. Organization: Organization of expositions in accordance with the script: Prologue; the plot; the climax; development; final. B. spatial organization of the exposition is made at different levels in accordance with the thematic structure: Archaeology and settlement of the Dnieper.

Diorama

«winter».

B. Exhibit "Sleigh". G. Area of mannequins "Carols". D. Area of mannequins "Spring Meeting". E. Zone mannequins "mother's day". J. Exposition "Trinity". Z. Kupalle Exposition ", " Saved ". I. exposition of dzyady (the old man with a candle). K. Exposition flax processing. L. Area of mannequins "wedding". M. Exposition "Dozhinki". N. exhibition "Arts and crafts". Centre. Calendar peasant» (route visitors on circular ring). At the entrance to the Museum on the left: zone books and souvenirs. On line right: the entrance to the second floor, where the next section of the Museum: "Mogilev guberniya. Sketches were performed to the exhibition "Spring Meeting". The most difficult step is execution of the exposition in kind. The beginning: Seleucids Belarusians, archaeology, a mannequin of a peasant with a candle in hand (*pAppendix a, fig. 127-130*).

General view of the Hall: "weaving and handicrafts", "honey collection. Spas ", " Trinity ", " Wedding ". Composition placement of dummies on the podium. Execution in kind. Composition "Wedding". The main stage of the exposition was the creation of groups of mannequins of original design. The problem was that quality mannequins factory manufacturing at the end of the 1990-ies. It was low. Turkish firms that have shaped the modern market of this kind of product at that time, its services could not assist in the formation of the Museum Wednesday. Had to run 26 mannequins in groups (material: plaster, cardboard, wire, sheet metal, metal tubes).

Specific structure is something else, although there are enough commonalities. range of subjects include household characteristics, and everyday life, which in a few decades removed from the utilitarian circulation and are included in the new content called the Museum subject. Yesterday it was the distaff for the manufacture of linen yarn, and now on a low podium installed figure peasants surrounded by these objects. In addition to the catwalk on the side of the walls were constructed of struganyh boards in the Panel to the full height of the premises and on the ceiling of the same kind of square modules size 1.8 x 1.8 x 0.25 m with the placement of lighting equipment. General color walls commissioned Golden-straw. The texture of the wood itself, the main material which used peasant, was, according to jekspozicionerov, "to keep the structure of the exposition and perform figuratively-a Visual function. In the center of the room on the structure module is installed in the TJePa-tetrahedron, symbolizing four seasons and Solstice iconic-the main element of the ancient Slavs. In the upper part had to be posted with falling icons around by towels, describing the rite. (In the first version of the column was to rotate on an axis (*pAppendix a, fig. 131*)). This was later abandoned due to the complexity of the operation of the system. All of this together was to satisfy all types of exhibitions, on which we have concentrated: and soematcheskim exhibitions, based on a specific story; and stock exhibitions that introduce visitors to the little-known and not easily accessible collections and reporting exhibitions, which are created based on the results of the restoration work; According to the results of the acquisition of the funds of the so-called exhibition of new acquisitions. All of this has been collected in a single complex.

**People's Republic of China.** Cultural Center of the country is Beijing, where: Palace-Museum; National Palace Museum, founded in 1914; the mausoleum of Mao Tse Tung; 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 art collections, Museum of natural sciences, the Temple of Zhadeitovogo Buddha. In Guangzhou Guangzhou Museum, the mausoleum of Dr. Sun Yat Sen, Zhenhaj pagoda. The 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, the 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 6th. soldiers and horses, vyleplennaja of clay in life-size (*Appendix a, figure 132*).

But more important for us is the way to development of modern architectural design of China in the context of the researched topic. It is a Museum of stone Whether Ye Juan. Its walls have virtually no Windows. The combination of rusticated Ashlar 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, different characteristic extreme respect for the material (for example, the great wall of China). Consequently, the sum of two rectangular volumes inserted into each other to form, according to jekspozicionerov, a coherent, structured aesthetic Wednesday the Museum as a whole.

It should be noted that the ethnographic region is usually reflected in the architecture of the Museum. The Israel Museum in Jerusalem is an ethnographic exhibition telling about the life of ancient people and their architecture resembles a yurt. So succinct solution due to the peculiarity of the hot climate of Israel and feature building Exposition (*Appendix a, fig. 133*).

Even more original is the Museum of the Titanic docked in Southampton (United Kingdom). And the famous staircase in the Interior of the ship, so familiar in the film of James Kjejmerona, of the same name. The Museum shows the time of the collision with the iceberg. The size of the layout of the Titanic almost executed on measurements for the productions of the famous producer (*annex a, fig. 134*).

The modern interior is a tribute to the new trends in architectural design: conceptualism and parametrizmu. A fantastic combination of volume, lack of geometrizarovanoj logic display these projects in the category of new trends in architecture. In 1995 year, 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 "blobizm". 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 groups KNOX and Asymptote (floating in zero gravity forms, resembling the outlines of jellyfish). Obvious link blobizma with its characteristic 80-ies of the last century in separate directions architectural bionics (gastro-polostnaja architecture), with inflatable structures (exhibition pavilions, greenhouses, etc.) that were fashionable short It's time. Modern compositions "blobistov" are similar and with organic architecture, imitating the landscape forms, etc. can be considered any form of Blobom, representing a new product of computer experiment. Under this perspective built Museum building of Inner Mongolia in China (*annex a, figure 135*).

The Groninger Museum is the main landmark of the town, built his two world-famous designer Philippe Starck-and Alessandro Mendini as well as Austrian Bureau Coop Himmelblau, pridumavshee for part of the masterpiece of such a fun shape as deconstructive parallelepiped. Museum, partially perches in water channel Verbindings meets all guests visiting the city on a train (*Appendix a, Figure 136*).

New reading topic Museum in urban structure can be traced back to the example, the Museum of the history of Krasnoyarsk. brutal style, strongly built on the high Bank of the Yenisei River and overlooked on all sides of the complex looks like a Russian epic Bogatyr. Its internal structure is logical and subordinated to the logic of the

narrative Exposition. It differs sharply from the dogmatism of the Russian museums the second half of the 1970 's-late 1980-ies of the Brezhnev era of stagnation ". This is a new aesthetics. In the halls of a lot of light and air and everything is subject to not only specific jeksponatury, but also vyjavleniiju epic epic conquest of Siberia by Yermak (*pAppendix a, fig. 137*).

Already quite differently perceived world ocean Museum Kaliningrad. The idea of creating a Museum of the world's oceans to the city leadership came immediately. The place itself on the Pregolya River, not far from the House of officers of the Navy, was chosen to host a series of four types of courts (in good technical condition, which is important for Museum of technology. - *IG*). The first vessel Ocean Museum on the waterfront of Peter the great and historical fleet-ordinary fishing trawler "SRT-129, the second vessel-post-war submarine b-413, the third" Vityaz ", research that It was attributed to the Russian Academy of Sciences, the fourth space communication system for support and maintenance in the ocean of spacecraft "Viktor Patsayev (named in honour of the ship pilot-astronaut who died during testing of the spacecraft system "Sunrise" in the year 1965. - *Ig*) (*Appendix a, figure 138*).

Military history museums have their own internal logic building, where the main attraction are the artifacts (for example, Museum-diorama "arc of fire" in Belgorod). The radius of curvature of the canvas in the 280°subdued architectural logic building. Adaptation block ahead of the Viewer before viewing the huge majestic canvas. The Museum is the dominant feature of the town. Interiors and dioramnye productions Studio name military artists B.m. Grekova in the Central Museum of the great patriotic war in Moscow at poklonnaya Gora was sufficiently covered in the author's monograph "art of battle dioramas in military-historical museums of USSR and CIS in the second half of the twentieth century " (*annex a, fig. 139*).

The topic is relevant, since it is of the greatest interest, constitute France museums to modern society as tourist sites. In General, France itself is attractive for tourists. The country is situated in Western Europe-in the biggest tourist region in the world. It is extremely profitable tourist-geographical position, bordering several seas and has long borders with other economically developed countries-tourism powers. The climate of France generally favorable in the tourism relation, nature has many faces. The country is famous for its architecture, art, a special place is occupied by the wine industry, but the main advantage of France are its magnificent museums.

*Louvre* is not only an architectural monument, the former Palace of French kings, but also one of the most famous museums in the world. It compiles the richest collection of various exhibits. Here you can find bas-reliefs from Assyrian palaces, Egyptian painting and much more. The Louvre-a medieval fortress, the Palace of the Kings of France and the Museum during the last two centuries. On the architecture of the Palace remained evidence of its more than 800-year history. Medieval fortress, which subsequently evolved into the Palace, was built by Philip Augustus in the late 12th century in the future Louvre repeatedly reformed and completed, changed its appearance. Years went by, the Kings were changed. Someone who preferred to live at the Louvre, someone outside. But they all made something of themselves in the face of the Palace. In 1682, the year when the Royal Court was moved to Versailles, all works were abandoned, the Louvre came into a State of decline. In the year 1750 even referred to its demolition. After the turbulent years of the revolution, the works of construction of the Louvre were renewed by Napoleon. Modern look Castle has acquired in the year 1871. The core collections of paintings known today throughout the world, has become a collection of Francis I, launched by him in the 16th century. Its swell Louis XIII and Louis XIV. 10 August 1793

year Gallery was open to the public and became a museum. A special contribution to the expansion of the collection introduced by Napoleon I. With each defeated nation he demanded tribute in the form of art. Nowadays the Museum has 400000 catalog items.

The collection of the Louvre Museum includes exhibits dating back to the period of origin of ancient civilizations. This is confirmed by "calling" encyclopaedian Museum. In 1981 year by decision of the President of the Republic of France Francois Mitterrand began restoration work in the Louvre. The most ancient part (main tower) were restored, and in the yard of Napoleon appeared the famous pyramid, through which communication occurs between the new halls and courtyard. Author of pyramids-Chinese American architect Pei Ming Joch (*annex a, fig. 140*).

*The Musée De L'orangerie.* Former building of greenhouses, the Tuileries Palace was built in the year 1852. The Palace itself is long gone. And, having gone through several metamorphoses Orangerie (here at different times were warehouse, shelter for demobilized soldiers, took place the exhibition industry and breeding) finally became the

1927 year. For the second time after a global reconstruction Museum opened in 2006 year. The first floor is practically a branch of the Musée d'Orsay. Here the canvases Monet and Renoir, Cezanne, Picasso and Modigliani and Soutine. Oval rooms of the second floor were this eight large panels "water lilies," which Claude Monet bequeathed to France, provided that these canvases will be exhibited together. High ceilings and lots of light helps the perception of pictures, highlighting the powerful, and the subtle brush strokes of the wizard (*Appendix a, Figure 141*).

*Rodin Museum.* In the halls of the Museum bottled tenderness and sadness, passion and energy. And even someone who does not identify himself to admirers of sculptures, finds here something in harmony with your soul. About 300 works of the great Auguste Rodin, executed in bronze and marble, convey very different shades of human feelings and emotions. The exposition was opened in the year 1919, two years after the death of the wizard, in the hotel Biron. The name of the Mansion "donated" French military commander-Marshal Biron, who owned it since 1753 in the year 1788. He changed nothing in the interiors of homes, but fundamentally re-planned home adjacent to the Park. Marshal increased twice its size, ordered to dig a round pool and split the English garden. Financier, nuns, sculptor. Hotel Biron was built between 1727 and 1737 for the hairdresser Pejrenka de Abraham Morasa, razbogatevshego on speculation banknotes. The building process was controlled by the Royal architect Jean Aubert. After Marshal Biron died, the mansion passed from hand to hand until it is sold three nuns of the Society of the sacred heart of Jesus, which opened here boarding school for girls. At this time the garden was laid out garden and vygorozheno place in the pasture, and the mansion was severely damaged. Nuns, striving for the austere surroundings, seized from the homes of all the excesses and decorations. Elements of the original décor of Museum was able to buy back only after the second world war. The community was evicted from the hotel Biron in the year 1904. Awaiting buyer rooms in the House were different people. Here managed to live Jean Cocteau, Henri Matisse, Isadora Duncan. This lasted until the year 1908 Auguste Rodin not rented four rooms under his Studio. Yet three years later, the structure became the property of the French Government, the sculptor finished the whole building and conceived to present the entire collection of his works in plaster, marble and bronze as a gift to the State, with the condition that it remained at the mansion of Biron and after it death amounted to a collection of the Rodin Museum. Surrounded by carved wooden panels and huge mirrors at Biron exhibited torsos, hands and of course finished

masterpieces of Rodin. Several works are placed in the garden surrounding the Museum. Many of the sculptures like grow from neotesannogo piece of marble, and from this even stronger felt their energy and inner strength. Near some works is the name of the student, Muse and lover of Rodin Camille Claudel. Often they worked on songs together. However, almost always under their shared creations stood only one signature "Roden". Nevertheless, the gypsum "Klotho" sculpture "Mature age", where Camilla portrays itself standing on the knees, the composition of a "wave" of Onyx and bronze show fragility and originality of her talent (*Appendix a, figure 142*).

*National Railway Museum of France.* Before you get to the locomotives, we pass through a relatively small space, where storefronts with railway devices and some artifacts, exhibits at the entrance to the Hall, you can examine not only with conventional angles, for example, locomotive below or in section 232 U 1. Visible fence to come close. Times in a half hour, these two-meter high rims come in motion and a few minutes you can watch a simulation of their work. The locomotive itself was used on one of the most important passenger lines between Paris, Strait and Belgium ports. Pacific 1936. Competitor previous locomotive. The same years, the same road Saint Pierre is one of the first French attempts to improve locomotive Stefensona 1844 d. thereto attached ceremonial wagon, it is alleged that the officials visited the best celebrations until 40-ies. «Coupe Vent». Starting from 1900 onwards led the express trains Paris-Lyon-nice. In the Rhone Valley, where part of the journey, frontal winds often lead to inability to keep cruising speed of 100 km/h, so was made one of the first in the history of attempts to give the engine an aerodynamic shape. On some railway lines increased complaints valued passengers. They were unhappy that a large part of the road passes through tunnels, and smoke from the pipes please include stain clothes and luggage. In this regard, the pilot line going from Orsay station was electrified, it was purchased in the United States several locomotives manufactured by General Electric (*annex a, fig. 143*).

British Museum (British Museum) in London is the main historical and Archaeological Museum of Great Britain and is regarded as one of the largest museums in the world. *The British Museum* was founded in 1753, the year the first collections were rare artworks of famous English physician and naturalist Hjensa Sloan, as well as Count Robert Harley and antiquarian Robert Cotton. Note that Robert Cotton had their libraries, books which subsequently formed the basis for the establishment of the current British Library. Creation of the Museum was approved normative-legal act of the British Parliament. Originally the Museum was located in Montagu House, an aristocratic building, which was located in London's Bloomsbury district. For visitors it was opened only in the year 1759. The collection of the museum collections expanded primarily by acquiring antique vases by William Hamilton in the year 1772 and marbles Townley from 1804 to 1814 year and bought Grevilja minerals in the year 1810. In the year 1815 the British Parliament decided to purchase from Lord Jeldzhina priceless masterpieces of the Athenian Parthenon and pass them to the Museum. Most of the Museum's acquisitions, such as Rosetta Stone, hit in the United Kingdom under very strange circumstances. Egypt and Greece, from the territories which the British Empire systematically exporting ancient monuments of culture, still require them to return to their homeland. In the middle of the 19TH century British Museum has experienced particularly rapid period of growth and prosperity. The collections were divided into divisions, including Numismatic, which stores the medals and coins of different countries and eras, including ancient Roman, ancient Greek, Persian, as well as meeting King George IV. Geological, Zoological, mineralogical and botanical divisions during the reign of Queen Victoria, were allocated in a special natural history museum and

transferred to the year 1845 in South Kensington. Montagu House in place with 1823 to 1847 year was built the current *building in the classical style of the British Museum, which created the architect Robert Smirke*. In the early 20th century, the Museum increased its collection of Middle Eastern works of art by British archaeologists permanent excavations in Mesopotamia. Ancient Oriental Art Department the existence of most of its collections is obliged to p. David and a. Stein. Since 1926-year British Museum publishes a quarterly magazine "British Museum Quarterly" (*annex a, Figure. 144.*).

*Pollock's Toy Museum*(Engl. Pollock's Toy Museum) is located in London in two adjacent buildings (one of which was built in the 18th century and the other in the 19th century) in the area of Fitzrovia (c) 1969 year. One of the main manufacturers of toys of the Victorian era in London was Benjamin Pollock, after whom the Museum is named. It arose in the year 1956 in a small attic on Monmouth Street, 44, not far from Covent Garden. In the same building with the puppet theatre tickets Pollock. After the Museum became famous for expansion and other premises were purchased and opened a store on the ground floor of toys. In small rooms, which are connected by spiral stairs kept a fascinating collection of toys and various trinkets of the Victorian era. This place is the atmosphere and childhood memories. After all this time, leaves the most wonderful impressions in the soul of each (*annex a, fig. 145.*).

*The Barbican*without exaggeration, can be called the most important and meaningful Arts Center not only in Britain, but throughout Europe. This huge apartment complex, a large concert hall, a magnificent Orangery, two theatres, galleries, contemporary Arts, various exhibition halls, Conference halls, as well as a considerable number of bars and restaurants. Cultural programme Barbikana is rich and varied, almost every day on campus runs at least five significant events in different areas of the arts. More than half a century ago, where now is the Barbican, was an ordinary wasteland. It all started with the decision of the authorities in London to build housing on the territory of modern complex. In 1969 year finally was opened the so-called Barbican Estate-three whopping size Tower of reinforced concrete, the architects have worked on coupons, Chamberlain and Powell. It is worth noting also that in Barbikane before everyone started to build small houses with floor areas of housing, on the roof and the top floors of which were small courtyards with greenery. After all, the main residential infrastructure has been built, a question was raised on the territory of the complex development and cultural infrastructure. After numerous revisions and approvals was finally approved a plan to build a Museum and Arts Center. Construction ensued no less grandiose cultural sites at the scale of the complex, and in 1982 g. official opening of Barbikana. As mentioned above, the cultural infrastructure of the Centre is very developed. Worth noting is the most famous and important cultural objects: Gillholdsjuju School of music and dance, London Symphony Orchestra and the BBC Symphony Orchestra. In Barbikane cultural life is distinguished by its richness and diversity in all areas, be it music, film or theatre (*annex a, fig. 146.*).

*Natural history museum*(Engl. Natural History Museum) is one of three large museums, which are located on the street Exhibition Road in South Kensington. The Museum got its notoriety thanks to the collection of dinosaur skeletons, located in the Central of its Hall, which includes the famous skeleton diplodoka (26 meters in height). And, of course, the famous mechanical model alamosaur. A large number of items collected natural history museum in the mid-19th century, required additional space. So, in the year 1864 the British Museum bought the desired plot in Kensington, where in the year 1880 and was built construction natural history museum on the famous architect

Francis Foucault. On the façade and inside the Interior was decorated with various kinds of plants, animals, birds and various types of minerals. In 1881 the Museum held an open day for visitors. Unique exhibits of the Museum of natural history collected in the last four centuries, the history of the development of mankind constitute on our planet since the beginning of the solar system and up to the present time. Also the collection of the Museum tells visitors about how our planet look like in the age of dinosaurs, and warns as global warming could lead to changes in the Earth's climate. Currently, the natural history museum is the largest global research center where scientists from all over the world are working with historical collections and materials (*annex a, figure 147*).

*"Golden hind"* (Engl. Golden Hind) is a small Galleon, which between 1577-1580 BC. made a trip around the world. It was the first vessel that had returned from circumnavigation after magellanovskogo ship "Victoria". The ship commanded by Francis Drake. It originally was called "Pelican", but the ship's name was changed to captain in the year 1577 in the "Golden hind", when it was preparing to cross the Strait of Magellan, to please his main sponsor Hjettonu, whose main symbol of his family coat of arms was the Golden Hinde. The current prototype of what the vessel was also named the "Golden hind". He was executed manually, following the production of medieval ships in Jepldore County (North Devon) and launched in the year 1973. The vessel broke about 140000 miles (225 000 km), distance, which is 5 times greater than the circumference of the Earth. Like his famous ancestor, the ship has circumnavigated the globe. First, in 1973, he went to San Francisco in honor of Sir Francis Drake voyage to California, as a result, the vessel became part of the possessions of Queen Elizabeth I. within two years 1979-1980 Gg. ship repeated the voyage around the world on the path to the famous Captain sailor. From 1981 onwards the vessel four years used as a history museum. In the 1984-1985 biennium. He walked around the whole British Isles and then reached the Caribbean Sea. In 1986, the ship crossed the Panama Canal to participate at the world fair in Vancouver. the year 1987 marked the fact that the "Golden hind" went on the road on a route around the United States with a visit to harbors the States of Washington, Oregon and California. In 1988 year ship again crossed the Panama Canal from California to Texas. In the year 1989 the ship visited all the Gulf Pier. In the 1990-1991 biennium. the ship undertook a voyage to the Atlantic coast of the United States. In the year 1992 the ship returned to the UK, passing along its shores and putting all the ports of the country visits (*annex a, fig. 148*).

*The first building of the Pergamon Museum.* The first building of Pergamon Museum was built in 1897-1898 and officially opened to the public in the year 1901. In the light the Museum courtyard houses works of ancient architecture from Pergamum, Elements and Magnesia on the Meander. After the demolition of the first building of Pergamon Museum in 1908, all pergamskie art treasures to the erection of a new building in the East Hall of the new Museum.

*The second building of Pergamon Museum.* Since discovered during excavations in Babylon, Uruk, Ashshure and Egypt monumental exhibits could not adequately accommodate the first purpose-built Museum building, which Besides soon surfaced construction defects Foundation for dealing with the erection of a new building on the same spot in the year 1905 was appointed as the new Director of the Royal (and from 1918 onwards-public) museums, and in 1906 year the work was brought Wilhelm von Bode. In addition to the collection of antique architecture in the North building of the new Museum building was supposed to host the posleantichnoe art of Germany from the German Museum, and in the Southern Department of peredneaziatskogo art. In accordance with the changes in terms of 1927 year here was to

find their place and a collection of Islamic art. In the year 1907 Alfred Messel has started to design the monumental building from three buildings in the neoclassical style. After the death of Messel in 1909 year work continued his close friend Ludwig Hoffman, administrative position in the Government of Berlin on construction. In the year 1910, construction work began, which was stopped by the first world war, the revolution of 1918 and 1922-inflation year 1923. Only to the 1930 year construction of the Museum building was completed, and four Museum within its walls have opened their halls to the public. The Pergamon Museum was severely damaged during air raids on Berlin. Many of the exhibits were moved to a safer location, monumental things were strengthened.

Pergamon Museum in the former GDR reopened in 1959, and the collection was included in West Berlin, housed up to 1995 year in a building designed by the architect Stüler opposite Charlottenburg Castle. Currently, value of antique collections are distributed between two museums-Pergamon and old. Pergamon Museum Exposition brings together ancient Greek and Roman works of architecture, sculpture, writing, mosaics, jewelry made of precious metals and articles made of bronze. A hallmark of Pergamon Museum became the Pergamon altar, dating from the 2nd century BC, the sculptural frieze which depicts the dramatic clash of the gods with the Giants, as well as gate Miletian market, which dates back to the era of ancient Rome. Special attention should be paid to the Babylonian Ishtar Gate, the road to them which processions, Vela, and the façade of the Throne Hall of Nebuchadnezzar II. In November 2011 the year the Museum was opened to the public the grand panorama, which creates the effect of presence in ancient Pergamos in 129 BC (*Appendix a, fig. 149*).

*Company Museum "Porsche"*-the exhibition grounds in Stuttgart district of Zuffenhausen, brought together under its roof exhibits telling the story of the Porsche brand since its establishment till the present days. construction height of 23 meters is based on three(V)-shaped pillars, which was used to create 4 thousand tons of steel. 450 exhibits presented in the Museum. Here are how the world-famous instances and some interesting technical achievements of Ferdinand Porsche (*Appendix a, figure 150*).

## CONCLUSION

Problems of theoretical understanding General regularities of the exhibition design are emergent. The complexity of their design is due to the versatility of the subject is the *Museum Exposition*, its *architectonics*, as well as the diversity and specificity of its content and form. If the Museum is considered as a system in the field of culture, the exhibition can be seen as one of the major subsystems that determine the status of the Museum and cultural institution. However, the exposition is the most dynamic part of the Museum. It is deterministic transformation of social situations, the combination of scientific, ideological and philosophical approaches, artistic criteria, Stylistics, conceptual tasks, communicative activity, linking modern man with its historical past, embodied in the substantive basis of stored Museum Collections.

Creation *Museum* exhibits remains a matter of debate. Particularly important in this regard are becoming issues related to artistic organization and interpretation of exhibit designs, developing into a modern context, the museology and Museum strategies, as well as general trends art. Problems of exhibition forms, despite their importance and topicality, are still on the periphery as museum studies and art history. In part this can be explained by the fact that in essence they are border for museology and more related to issues of design and architecture, to be more precise at the design for which are also extremely complex and specific object, due to the scientific content and conceptual ideas Museum. Theoretical research in this field remain spontaneous, contradictory, and sometimes diametrically opposed. Practice the same, notwithstanding the significant progress of the theory, sometimes remains very conservative positions. This study presents an analysis of the artistic organization of the exposition in the formation of the Museum, in all the diversity of its functions and forms. Examines the principles and patterns of Museum Exposition building of the ensemble during its historical development, and at the present stage, analyzes the process of formation and development of a specific, diverse, synthetic genre creative arts-exhibition design. On the one hand, it is due to the scientific and conceptual Museum, architectural structures, doctrines and creativities, on the other hand, is one of the unique communication systems for the transfer of the social value of information stored in the monuments of history and culture, collected and exhibited in museums. The paper analyses a variety of conceptual approaches, diversity of style in the form of art, architectural and compositional principles, expressive possibilities of the exhibition Art Museum. Identified and systematized basic tendencies of its development, composite tools and capabilities, through which is achieved not only specific items of exhibits of museum collections, but also scientific and ideological concepts, philosophical ideas, and overall culture of the era. The relevance and nature of the study dictated by how practical absence of themes, and the intensification of scientific and creative search in the field of culture and art, which marks the end of the twentieth century, necessitating the outcome and integrated research aimed at identifying leading trends, major stages of evolution in the development of certain areas of scientific knowledge. This in turn has led to the emergence of a large number of works to provide systematic information requested time. The Museum, designed to preserve and record the important facts and subjects of the time, was essentially a kind of information code that allows you to pass a meaningful and value to society information, ensures ongoing development of culture. Social needs of a modern society significantly transforming and expanding the scope of traditional patterns and functions of museums, outputting them abroad, outlined by the notion of "Science", totally glavenstvovavshim in the previous period, and increasingly actively including within the scope of the operation of the terms "art" and "culture".



Development of culture is directly dependent on the completeness and accessibility of contemporary use of the historic experiences of a cultural process. One of the most important custodians of this social experience, materialized in a substantive manner, and is a museum. Speaking as a repository of spiritual products production, cultural values, intellectual achievement and artistic works, morality, ideals, the outcome of all kinds of creative human activity, the museum itself becomes cultural and popular object and thereby performs the kulturotvorcheskuju mission of the modern society. The first major Museum in the system function-specific culture is hranitelskaja, that is documenting the historical and cultural processes. However, actual face this problem not only scientific information, but greater values (ethical) aspects of greatest interest and importance. Another traditional feature of the Museum is the educational and educational-related to the generally accepted concept of a museum as part of the educational system. She is currently also being revised, the definition of specific and unique features possessed by the museum collections because of its credibility, visibility and significantly increase the efficiency of emotionality, its impact.

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## GLOSSARY OF TERMS

**Band method** build Exposition saves or recovers the documentary basis of the realities of life, typical of a certain social layer specific historical era Wednesday. The basic structural unit of ensemble - "life" exhibition complex: Interior, where Museum objects are represented in its existence Wednesday thanks to reproduce really existed between them ties.

**Virtual Exposition**-display of computer-generated images of museum objects virtual museums are not tektonichny, they are light and airy, with modern technology may arise quite spontaneously at any Festival anywhere in the world. you do not need to create long-term technical installations. Were applied for the first time a rock band "Rollingstouns" while touring in South America. A huge event in the world of music can be traced back to the first artifacts to museums music movement museums of music.

**MONUMENTS and CULTURE**(see Russian voluntary society of protection of monuments of history and culture).

**Playback**-objects conveying exactly the appearance of museum objects (copies, reconstruction, models, replicas, replica, replicas, models, holograms).

**World-wide cultural-historical and natural heritage**(World cultural and natural heritage) is a concept in the UNESCO Convention on the protection of the world cultural and natural heritage (adopted November 16, 1972). In accordance with the Convention, world heritage objects are allocated, representing the value for the entire world community and under his special protection. UNESCO is on the World Heritage list (World cultural and natural heritage), which includes such high-value objects.

**The all-voluntary society of protection of monuments of history and culture**(VOOPIK), established in 1965, is a social organization dedicated to the preservation, study, popularization of historical and cultural heritage of the Russian Federation.

**Exhibition**-temporary exhibition.

**Hologram**-volumetric three-dimensional copies created by laser technology or records on the photosensitive plate and reproducible.

**Diorama**-option of constructing landscape of the exposition, the Foundation of which is the picture plane-back (there are tripartite dioramas-alcove), vyhvatyvajushhaja the characteristic plot Wednesday and not covering the full range of horizon painting-back complemented by the layout of the terrain (3-d, 3-d objects, such as trees, specific layouts imitation grass, etc.-for the forest; the mountainous slopes layouts and stone beaches for stretches of coast, etc.), and all of this is then filled Museum items. The title text helps the visitor to navigate in the Exposition (contains the names of the halls, thematic sections, exhibition complexes). installation (installation- installation)-build method Museum exhibition.

**Installation**-spatial composition, created by artist of various elements: household objects, industrial goods and materials, natural objects, texts, Visual information research museums (academic museums) are most often are created by scientific institutions. This kind of Museum needs, first and foremost, in collections that serve as a base for scientific research. The formation of the funds and their study (i.e. it performs mainly scientific documentation on the function, a security function and research function) is the most important in his work. Such a museum might not have exhibition and exhibition space, not organize exhibitions not to hold exhibitions.

**Museum Directory**-This is an annotated list of incoming funds for items in a specific order (in accordance with any profile discipline system of classification or other

criteria: a chronological, geographical, affiliation to a certain person, etc.). Directories can be divided into different groups: 1) reflect the completeness of Museum funds-General (public catalogue, General catalogue of the Museum Fund of funds of any Museum), special (catalogues of individual funds or collections); 2) by way of systematizing information on systematic (representing information in accordance with the country profile index system of disciplines and their sections) and alphabetic (built by alphabetical principle); 3) according to the method of recording information, whether on paper, in electronic form.

**Cataloging the Museum**-a set of works on creation of catalogues of Museum Collections.

**Classification of museums**-grouping by relevant to the Organization and development of museum network and the implementation of Museum activity featured contemporary museology knows several classification systems in museums: on the scope of activities (museums, Central, regional, local); on the form of ownership (public, institutional, public, private); on administrative-territorial basis (Republican, regional, provincial, city, district, etc.); by type (educational, academic, education); on the basis of the implementation of the research and documentation Museum functions (collector's museums and museums of the ensemble types); on the profile of the Museum.

**The Museum's collection**(see Museum collection).

**Committee on Museum documentation**(CIDOC-International Committee for Documentation) is the Centre of coordination for the creation of computer databases and directories created in 1963, in the framework of ICOM.

**Comprehensive museums**-one of the groups of the classification of museums in museums, collections that document the socially significant phenomenon related to various specialized disciplines. In their collections presented sources of all kinds in various branches of knowledge. The Museum can be represented as complex humanitarian and natural science (as in local lore museums) and humanitarian (historical-artistic, literary and art museums, etc) or just natural disciplines (science and technology museums, Polytechnic museums, etc.). The most common type of comprehensive Museum in the Russian Federation-Museum.

**Acquisition of museum collections**-the direction of Museum work, associated with the formation of museum collections and further their replenishment.

**Preservation** (from LAT. fair conservatio-saving) is a complex of measures aimed at stabilizing the physical condition of the monument of history, culture or valuable natural object, security in specific conditions of existence, ensuring long-term protection from moisture, temperature, light, mechanical damage, etc. in the modern muzeevedenii the concept of "conservation" has two aspects: 1) "preservation" as one aspect of restoration (understand "conservation" only in the domestic muzeevedenii; in other muzeevedcheskih schools (in the countries of Scandinavia, Poland, etc.), "conservation" consider wider notion than " restoration "); 2) preservation as a different kind of conservatory measures.

**Consultation of the Museum**is a form of cultural and educational activities of museums. Advisory role is akin to the role of a guide, but you are not working with mass, and with individual visitor (or very narrow group associated general interest, which seek advice) .

**A copy of the**-the subject generated to simulate or replace another subject acting in relation to the copy as the original (exact repeats all of the properties of the original) can be copyrighted repetitions (performed by the same author that and original); historical replays (Roman copy of a Greek sculpture); modern replays. In the first two

cases, copies, usually referred to as museum objects, and in the latter-to the scientific-auxiliary materials.

**Cultural and educational work**(cultural-educational, mass, etc.) of the Museum-Museum work associated with a different kind of satisfaction of the needs and demands of Museum visitors: new knowledge (education), communication and leisure time activities (recreation), admission to the achievements of world culture (cultural) etc.

**Physical exposure**(see method of constructing Landscape exposure).

**Landscape method**build exposure-as a result of its application appears landscape exhibition. applicable science museums. Objective of such exposure reproduce vzaimosochetaniya, interrelationship and interdependence of some components of the phenomenon or process. A characteristic feature of the landscape-use of dioramas or panoramas, the content of which is revealed and is complemented by a museum objects, landscape maps, profiles, etc.

**Museum Lecture Hall**-a series of lectures, read on the basis of the Museum and United by a common theme. One form of cultural and educational activities of museums.

**Layout**-3-d reproduction of an original appearance, and conventionality allows image (due to omissions or exaggerations of any deemed insignificant, details of the original).

**Massive museums**(see Educational museums).

**International Research Centre for the conservation and restoration of cultural property**(International council conservation and restoration of monuments-abbreviation-ICCROM), established in 1956, is an intergovernmental body which carries out expert support for the conservation of the objects included in the list of the world heritage, as well as conducting trainings on **restoration technologies** (see Restoration).

**The International Council of museums**(International council of museums, abbreviated-ICOM) established in 1946 in Paris, delegates from 14 countries, UN, UNESCO, International Bureau of museums. ICOM is a national and international committees. In 2002, the organization is 12 thousand individual members and 106 national committees. In accordance with the 1989 g. Charter of the supreme governing body of ICOM-the General Assembly, convened once a year 3 1. Between sessions of the ICOM coordination of its members carries out the Executive Committee of this organization. There is also an advisory body is the Advisory Board. The organization publishes a quarterly newsletter "Newsof ICOM and UNESCO jointly with the quarterly journal" Museum-International ". The Soviet branch of ICOM established 08.04.1957 g. order No. 200 of the Minister of culture of the USSR. The first head of the Soviet branch of ICOM was A.i. Zamoshkin-corresponding member of the USSR Academy of Arts, Director of the PUSHKIN MUSEUM for them. A.s. Pushkin. The successor of the Soviet branch of ICOM with 1992 is the Russian branch of ICOM.

**The International Council on monuments and sites**(International council on monuments and sites-ICOMOS abbreviation), established in 1965, evaluates the objects proposed for inclusion on the World Heritage list, as well as the comparative analysis, technical support and preparation periodic reporting on the State of the listed objects. When ICOMOS operate 13 committees on various issues of museum management. Membership in the Organization have more than 70 countries.

**Model**-a copy retain constructive principles and texture of the original.

**Muzealnost**(see Museum Property object) is a term used in foreign museology to indicate special properties found in museum objects (from the "muzealija", i.e. the Museum object).

**Museum Studies**(Museum Sciences) is a social science which studies the processes of maintaining socially significant information, transfer of knowledge and cognition and emotions through Museum objects, museology, Museum as a social institution, the social functions of the Museum and form their implemented in different social, economic, political and cultural contexts. Museum Studies forms the theoretical and methodological bases of the Museum.

**Preservation**-conversion of monuments of history and culture or natural objects into objects of Museum Show with a view to the preservation and conservation of the remaining systems, identify their values, scientific research and active inclusion in the modern culture.

**Museum**(Charter of ICOM at the 16TH General Assembly of the Organization in 1989)-"standing, a non-profit institution designed to serve society and contribute to its development, affordable to the general public, engaged in research , acquisition, storage, and popularization material exhibiting evidence of man and his Habitat Wednesday in order to study, education, and satisfy their spiritual needs.

**Museum collection** -a set of exhibits relating to one or more common characteristics and representing scientific, educational or artistic interest as a whole. Fold

as a result of deliberate efforts to establish it. Collection, depending on the criteria underlying their formation can be divided into typology (systematic) consisting of identical items and grouped on the basis of the classification of (usually accepted in any Science: coral collection , a collection of minerals, etc.); thematic-formed from items of different types, but in aggregate able reveal some topic (ethnographic collections, historical collections, etc.); Memorial, associated with any historical event or outstanding person; personal, consisting of items belonging to a particular person and personally they passed as a collection in the Museum.

**Museum network** -combination of historical museums, operating in a particular area. It is used in two senses: 1) Museum network in a specific country, region, regardless of the profile included museums (Museum network of the USSR, the RUSSIAN Museum network, etc.) or 2) set of museums of a certain profile (historical museums network, a network of technical museums, etc.).

**Museology**is a kind of social activities, including acquisition, recording, storing, protecting, studying and use of cultural heritage, as well as the understanding of these processes; Museum (Museum policy legislation, the Museum building- *the establishment of museums and Museum network*, management of museums-Museum management, training, retraining and upgrading the skills of museum professionals, institution); Museum practices (scientific stock, scientific and educational, recreational, exhibit, publication); Museology as a science.

**The Museum legislation**-legislation in the field of Museum Affairs, protection of monuments of history, culture and nature beginning to emerge in Russia under Peter I, but a single Museum and conservation legislation in the Russian Empire a. a single Museum legislation began in 1917-1918 Gg. Modern Museum Russian legislation submitted by: laws of the Russian Federation (1993-«fundamentals of the legislation of the Russian Federation on culture "," on the export and import of cultural property "; 1996-" the Museum Fund of the Russian Federation and the museums of the Russian Federation ". ; 1998-"of cultural objects displaced in the USSR in the second world war and located on the territory of the Russian Federation"; 2002-"on objects of cultural heritage (monuments of history and culture) of the peoples of the Russian Federation"), decrees of the President of the Russian Federation (on "especially valuable objects of

cultural heritage of the peoples of the Russian Federation" (1992) and etc.); Provisions of the Ministry of culture of the Russian Federation (No. 490 on transfer of religious organizations is in federal ownership of property for religious purposes "(2001) and others).

**Museum collection**-scientific and organized set of museum objects, scientific-auxiliary materials and tools for scientific information, kept in the Museum. the Assembly consists of the Museum (main, exchanger, dubletnyj, scientific-auxiliary ), library and Archives Museum. In the narrower sense-a set of Museum Collections.

**The Museum funds**-the sum of all of the materials deposited at the Museum in accordance with accepted rules (laws, guidelines, regulations, etc.) documenting socially important phenomena and processes associated with the profile of the Museum, and the servants means Museum of communication, as well as related scientific-auxiliary materials. Consist of a Fund and the Fund of museum objects of scientific and auxiliary materials (natural science museums there are funds research of raw materials).

**The Museum features**(see functions of the Museum).

**Museum management**-the totality of measures on the management of the Museum: the politics of forming collections (tezavrirovanie), the Museum funds management policy (storage mode and storage system, organization of scientific research, etc.), personnel management policies, study of Museum audience, politics of Museum (exhibition projects, various educational programs, Museum and scientific publications, etc.).

**Museum object**-extracted from reality (existence Wednesday) object of Museum value, included in the Museum collection and can persist long-term, socially important information medium, authentic source of knowledge, emotions, etc. is different from objects of Museum value, i.e. values not included in museum collections or collections that continue to operate in the natural for the subject Wednesday.

**Museum Sciences**(see Museum Studies).

**Dummies**-items that reproduce the size, shape, color and texture of the original, but can vary in size from the point of view of architectonics Dummies should possess sufficiently precise playback properties of the imaging material. Although there may applied and polymer materials, which are very much on the technology market. There are limitations in the manufacture of such products from the point of view of tektonichnosti. That is an achievement in visible image properties of the material. Dummies are close in nature to the props. These technologies came to the Museum from the cinema. Distinguish between soft and rigid Dummies. Here model must not only reproduce the object, but also work according to the same laws as the original. For example, metal glove Knight is built according to the laws of architectonics of the original. The metal itself can be replaced by other more light alloys.

**Scientific-auxiliary materials**-items that do not have properties of museum objects, but included in museum collections, because they are required when studying and exhibiting exhibits. Scientific and subsidiary materials include: Museum objects (playback copies, reproductions, casts, models, replicas, holograms, reconstructions); layouts, diagrams, schemes, plans, maps, tables, graphs). Can have a three-dimensional image and vychlenjatsja in a separate exhibition hall, as well as being represented in a complex architectural-artistic plastic compositions as pointers to the place where the events occurred. Sometimes grow to the size of the monument, the Memorial. The main issue of Museum expositions is the usefulness of such complexes.

**Modern replica**-the exact copy, made from the same material as the original can be any weapons made authentic ways: Sometimes overlapped with the invention of the great designers. For example, layouts in the Museum of Leonardo da Vinci in Milan.

This copies it devices according to the drawings of a scientist and an artist. In the Museum are the same elements of scientific-auxiliary materials. The architecture of these items follow the canons of the technology of the time period is the most important requirement, it makes rekonstruktora very subtly to understand the specifics of the task.

**The determinant of-**special illustrated edition, Museum devotes and describes signs of groups of related items.

**Organization of World Heritage cities**(Organization of world heritage cites, abbreviation-OWHC) established in 1993, brings together over 100 cities. Its mission is to promote the exchange of knowledge and experience management as well as mutual support in the conservation of monuments and historical places.

**Panorama**-option of constructing landscape of the exposition, the Foundation of which is a painting of rear panel, covering the full range of horizon (i.e., the Viewer is placed in the center of such exposure). rear panel Painting is complemented by the layout of the terrain (three-dimensional, volumetric objects, such as trees, specific layouts imitation grass, etc.-for the forest; layouts in the mountainous slopes and stone beaches for stretches of coast, etc.), and all of this is then filled with museum objects. Inventor RobertBarker believed panoramas.On the background of general cultural revolution in Western Europe occur one after the other variety of synthesizing arts. Printing of the time mentions English artist Robert Kar Porter (1777-1842), the year 1801 panorama «Sturm» Seringapotama. Later he created a panorama of the battle of Agincourt " -a major battle between French and British forces in 1415 during the hundred years war (not preserved) Porter was then the only artist who created the only battle diorama. As regards the development of the genre of the panoramic art, then it occurs a significant role played by the case. The basic principle of demonstrating panoramas -lighting canvas absentmindedly reflected light-was opened by Robert Barker. It is said that once, while reading a letter in debt prison artist put it to the illuminated wall ( Chamber prison highlighted above), while sheet have emerged dramatically. Repeating the experience in various ways many times, the artist discovered the secret of lighting panoramas. In the summer of 1792 the year on one of the squares of Edinburgh grew the original dome-shaped building -Rotonda. Posters heralded by the opening of a new spectacle -panoramas Irishman Robert Barker (1739-1806). So declared itself a new kind of art. What represented the first panorama. It was a circular image of the city of Edinburgh in the size 25 feet in circumference. Panorama was painted in watercolor on paper, glued onto the canvas. Having received a patent for his invention, Barker has constructed a special building in London for circular paintings and five years showed it the biggest piece of that time-panorama, depicting the English fleet near Portsmouth. The success of panoramas surpassed everyones expectations. The population of London was enthusiastically met a new kind of art. At the same time in Germany over the creation of panoramas worked theatre artist Adam Brejzig (1766-1831). In his book sketches, thoughts, sketches, sketches, experiments, sketches, published in Magdeburg in 1800, Brejzig wrote that about 10 years ago he came up with the idea to paint the walls round the Hall so that the viewer was full impression that he is the free air. Log Viewer has been through the shaded hallway, to prepare for the transition to the weak reflected light. In fact, artists have been closely linked in exhibiting works with the peculiarities of the daylight and the whims of the weather. But the approach Brejziga indicates an identical with Gaudenzio Ferrari desire for extreme illjuzionizmu. While the effect of panoramas was simply stunning. These complexes were "prototypes" of modern sineram in the exhibition. Thus, at the beginning of the 19th century there were some panoramas -Pierre Prevost and Constant Bourgeois in France, John Brejziga and Kaatca

in Germany, and in the second half of the century in various cities in Europe and America was exposed to many a variety of themes, plot and quality panoramas -battle, landscape, religious ... Over their creation worked Englishman Robert Fulton; the French Morejli and Langeron, Jean Mushen, Denis Fontaine, f. Filippoto, Alphonse Neville and Edward Detajl, Jean-Charles Langlois; Germans Anton Werner and e. Braht; Poles Wojciech Kossak and Julian Falat, Ian Junction; Cech I. Marold; Hungarian s. Wagner; Dutchman van de Butt and many others (see monograph I.v. Gorbunova "art of battle dioramas in military-historical museums of USSR and CIS in the second half of the 20th century").

**Explanatory text**-annotation to the Hall, topic, exhibition-related complex or individual exhibit. Explanatory texts provide information behind the outside perception exhibits spectator. Can have in memorial museums long monotonous underlying plates with lists dead. Very common in museums of this profile. Are an integral part of the Museum exhibition. Some museums are built from a single quotes (for example, the wailing wall in Jerusalem). External shape and architectonic have razvetlennuju structure. Can be executed from any materials in the form of cast slabs» of silumin or bronze. Explanatory texts are always crucial to Museum complexes, when talking about large monumental form, the texts submitted for the façade of the building.

**Educational museums**(mass) are oriented towards visitors of all ages, social groups, etc. in their Main activity is the Organization of work with visitors (through exposure, the organization access to researchers to museum collections, conduct recreational work and etc.). Educational activities of the Museum tends to be associated with the implementation of the full diversity of social functions of the Museum. It is these museums include museums fully public (public).

**The Museum's Profile**is the ratio of the Museum to profile discipline, complex Sciences, art, cultural industries or production may also include territorial, chronological boundaries within which the Museum documents the social phenomena.

**Layout**-stage design exhibition, pre-placement future exposure in her halls.

**Storage Mode**-a set of conditions necessary to ensure the safety of the Museum's collection includes temperature and humidity regime, light regime, protection from air pollutants, biological mode of protection mechanical damage; the protection of museum collections in extreme situations.

**Reconstruction**-scientific and persuasive image restore damaged or destroyed the monument of history and culture, natural object.

**Reproductions**-the reproduction of paintings, drawings, manuscripts, maps, hand-made, unique manuscripts and printed books, etc., made with the use of reproduction equipment for the purpose of obtaining the greatest possible number of repetitions.

**Restoration**(from LAT. restauratio-recovery) is a complex of measures aimed at the preservation of historical monuments, culture or valuable natural object. Restoration aims to restore the monument as possible (ideally-in its original form), monitoring his condition, revealing its social relevance and value. Restoration involves the study of monuments before and during restoration, investigate the possibility of applying different materials for restoration, the publication of the results of these studies.

**Exhibitions**-updated old exposure without a complete dismantling.

**Museum Properties object**-foreign museology to indicate special properties of museum objects adopted the term "muzealnost" ("muzealija", i.e. the Museum subject). National Museum Studies increasingly allocates a separate property, possession, or some of them attaches to the subject of particular value and Museum value. Such properties of Museum object: informative-the subject's ability to act as a socially



significant information; safety-the ability of the subject remain long; communication-the ability to directly transmit information; attractiveness (a portmanteau. "attractive"-attractive) is the ability to attract the attention of visitors; expressiveness ("expression"-emotional) is the ability to call the Association and provide emotional impact; representativeness ("represent" to represent) is the ability of the subject to submit a specific phenomenon, serve as its symbol; aesthetics-the ability to have an impact on the aesthetic feelings etc.

**Storage System**-one of the components of such directions of Museum work, as storage of Museum funds. Formulates recommendations aimed at solving two tasks: 1) ensuring the best safety items for protection against mechanical damage and deformation during storage and 2) ensuring availability of items, you can quickly find them.

**Systematic Exposition**(see build a systematic method of exposure).

**Systematic method build exposure** -as a result of its use appear systematic Exposition, i.e., exposure, built according to the classification adopted in a particular profile discipline, cultural industries or industry public production. The basic structure of systematic Exposition-typological (systemic) a number of museum objects reflecting the evolution of the processes of nature, human society.

**Socially important information**-knowledge, skills, traditions, views, and so on, necessary for normal functioning of society and its institutions, to implement the mezhchelovecheskoj communications.

**List World heritage**(World cultural and natural heritage) (see. World-wide cultural-historical and natural heritage (World cultural and natural heritage)).

**Taxidermy**-kind of works that includes conservation and reconstruction of subjects of the animal world. As a result, produced a voluminous effigy, vossozdajushhee live nature or entire biogruppy.

**Tezavrirovanie**(see scientific and stock work museums)-from the Latin "tesaurus"-Treasury-the whole complex of works associated with the formation and storage of collections.

**Texts in the exhibition**-thought-out as whole and systematically organized set of headings to sections and themes of the exposition, annotations, labels, pointers, etc., i.e. all captions used in exposure, are not exhibits, and performing service function. Texts in the exhibition divided into uppercase text, leading texts, explanatory texts, jetiketazh, pointers.

**Thematic exhibition**(see the thematic method of building exposure).

**Thematic method of building exposure**-a method that reveals through exhibits a certain storyline, creates in the minds of visitors the Museum displayed image phenomena or processes. the thematic exposition is built as a system of interrelated sections, topics, subtopics, whose content is related and justified overall concept. Such exposure should be subject, with highest communication, representation, expressiveness, etc.-"percussive exhibit", "Mayak". The remaining items are formed around him in order to compare, mutual documentation.

**Technical resellers**(see technical means) **in the Museum.**

**Technical means**(see technical facilitators) **in the Museum** -devices that pass a verbal, Visual, sound, audiovisual information with the help of the special equipment may be Visual, sound, audiovisual.

**The type Museum**-category classification of museums to implement these institutions social functions and priority of these functions in Museum activities. in

accordance with the classification of museums are divided into research, training, education.

**Model Museum objects**-they are a large number of counterparts, each of which has the same or similar properties, fungibility.

**Pointers**-texts to help you navigate the Museum premises, independently navigate the Exposition (sequence of halls, exhibition complexes, etc.) can be Pointers to walls, benches, etc., i.e. actually in the Museum premises. The role of pointers can play schemes, plans, placed in the guidebooks.

**Unique Museum objects** is determined by rarity, missing counterparts.

**Educational museums** address, above all, cultural and educational functions. as a rule, they are created at schools, universities and educational institutions, etc. sometimes with agencies (particularly the paramilitaries: customs, the Ministry of Internal Affairs, etc., where there is a need to develop staff special skills). School, University, etc. form the collection, museums help in acquiring the necessary skills in the educational process, to help in the implementation of curricula and teaching methods. Often refer to museums closed type: their exposure available for a limited number of visitors.

**Record of museum collections**-stock operation, aimed at securing the items selected for a specific legal status (belonging to the world, national, etc. domain, belonging to a particular form of property, belonging to this particular establishment, etc.); legal protection of the Museum collection and the Museum on the rights obtained by study of museum items and collections of scientific data about them.

**Accounting documentation**-part stock documentation, including documents that are intended to provide a legal status and legal protection of Museum Collections.

**Fundraising**(fundraising: fund-money funds and raising-increase)-a set of actions aimed at attracting and accumulation of financial income from various sources.

**Stock documentation**(see scientific apparatus Museum Collections)-the whole range of documentation associated with the stock work includes records, documentation on staffing, organizing and classifying funds, as well as the documents for compliance with the storage and storage systems. Sometimes to stock documentation include monographic studies of selected museum objects and their teams (in the form of separate articles, scientific collections, monographs), research on the profile subject, created on the basis of museum collections, etc.

**The Museum funds**(see the Museum funds).

**Functions of the Museum** (see the museum function): 1) scientific documentation function is linked to the attainment of a museum documenting processes, phenomena, processes, laws of development of nature and society. Museum activities for the implementation of this function is, first and foremost, in the selection of items that can become material evidence of socially significant phenomenon; 2) security feature is that museums are intended to solve the problem of conservation of cultural, historical and natural values in the interest of the global community and its individual (national, regional, etc.) parts. The Museum not only should select objects that can become museum pieces, but also keep them; 3) research function is that, with collections that can serve as a source of research base (on which discipline depends on the profile of the Museum), museums have become organizers and venue of such research centers;

4) education (educational-cultural or educational-educational) function-the Museum, along with libraries, media (radio, television, Internet, etc.), schools and other educational institutions, etc., involved in the shaping the world of modern man, his socialization; 5) in modern muzeevedenii also secrete a recreational function (from "recreation"-leisure, free

time) is implementing this feature the Museum acts as organizer of recreational, entertaining establishment.

**Storage of museum collections**-the direction of scientific and stock work, carried out on the basis of the regime and with a view to ensuring the physical safety and accessibility for the utilization of Museum Collections.

**Tourists**-excursion participants.

**Museum Tour**(from LAT. excursio-trip) is a form of Museum work, based on a collective examination of objects of Museum display on a predetermined theme and special route under the expert guidance-Guide.

**Guide**-Museum worker, leading the tour.

**Exhibitor**party exposure work, Museum researcher involved in the process of establishing exposure (sometimes the number of jekspozicionerov include and artist).

**Exhibition work** -one of the main directions of Museum activity, responsible for the creation of exhibitions. Exhibition work includes: 1) Design Exposition (scientific design-development of main ideas and specific content; artistic design-development of artistic architectural principles and decisions); technical and detailed design is the assembling of the exposition; 2) dismantling; Re-exposition) 3.

**Exposition equipment**-a set of elements and devices carrying out structural-spatial organization of the exposition, providing safety and fixing of exhibits at any point of the exhibition space, performing certain artistic symbolic function.

**Exposition complex**-linked thematically, spatially organized group art exhibits, scientific-auxiliary material, texts in the exhibition and exhibition equipment.

**Exhibition material**(see exhibit).

**The exposition of the Museum**-focused, evidence-based demonstration of exhibits relating to unity of content, compositionally organised, otkommentirovannyh, technically and artistically decorated, together creating a specific ( Museum) image of natural, social or cultural phenomena and processes.

**Exhibit**-Museum object on view in the exhibition of the Museum's Exhibits are built into the system. images to explain a particular topic that generates knowledge on this topic and emotionally affecting. exhibits in the visitor domestic muzeevedenii means and museum objects, and their accompanying scientific-auxiliary materials (exhibition). For the concept of "museum exhibit» and «» expositional material-synonyms. Foreign books are most often relates to the exhibits only demonstrated Museum objects (originals) and separates the notion of exhibits and exhibition material.

**Exhibitor**-any person or institution providing the Museum or other institution for exhibiting materials belonging to him.

**Aestheticthe build method of exposition** is used only in museums or artistic profile at exhibitions of works of art grouped objects do not systematically (by country and their schools in this case may not be), not subjective (i.e. the unity storyline), and based on the principle of bringing the greatest attention and aesthetics of the exposition. It can be a contrast color hanging next works, contrast technique and manners of execution or, on the contrary, the unity of aesthetic principles in different genres (sculpture and painting, graphics and ceramics, etc.).

**Jetiketazh**-the sum of all labels in the exhibition.

**Label**-text-annotation to a single subject, containing the attribute data on the subject: the title, authorship or origin, material, size, way and time to produce, the existence of the subject of the Memorial value information that shows- the original or a copy.

**ICCROM**(see the International Research Centre for the conservation and restoration of cultural property).

**ICOM**(see the International Council of museums).

**ICOMOS**(see the International Council on monuments and sites).

**CIDOC**(see Committee on the Museum's documentation).

**OWHC**(see Organization of World Heritage cities).

**1 ICOM.**rueMiollis, 75015 Paris, France. Tel.: 33-1-45-68-28-67; Fax: 33-1-43-06-78-62. E-mail: [secretariat@icom.org](mailto:secretariat@icom.org); <http://www.icom.org>. At the specified e-mail address, you can figure out information (including postal and e-mail addresses) about international and regional committees, associations, etc., coordinating the activities of various specialized groups of museums (site in English).

Information about the history of this association can be found at: <http://www.umu.se/nordic.museology/icofom.html>.

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<http://www.art-moscow.ru>.

<http://www.art-manege.ru>.

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**ICOMOS.**49-51, Rue de la federation 75015 Paris, France.Tel.: 33-1-45-67-67-70;fax: 33-1-45-66-06-22. E-mail: [secretariat@icomos.org](mailto:secretariat@icomos.org); <http://www.icomos.org> (North and South America); <http://www.international.icomos.org> (Europe).

**OWHC.**56 rue Saint-Pierre, Quebec G1K 4A1, Canada. Tel.: 1-418-692-0000; Fax: 1-418-692-5558; e-mail: [secretariat@ovpm.org](mailto:secretariat@ovpm.org); <http://www.ovpm.org>.

## **BILBAO EFFECT**

In a number of publications, articles and interviews related to the revival of cities, can be found the notion of "Bilbao effect". Traditionally, it is treated as the most famous case of the impact on the economy and image of the city by building a bright architectural object, attracting both tourists and large investments. There are many disputes, questions and discussions about this. But what is actually the meaning of the "Bilbao effect"?

To begin, I would like to go back in time, to have an idea about this interesting enough Bilbao, Spanish town. The history of the city began with little fishing villages. The proximity to the sea, and a prime location at the mouth of the River have become factors in the rapid development of Bilbao. In the year 1300 the village got the status of a small town, as well as a number of privileges and rights. In addition, the future city was allocated land for development and growth. However, the most important privilege gave the city in the year 1315 Lord Alfonso XI, which changed the route of Camino de Santiago Pilgrim path so that the new route passed through Bilbao. Gradually from a small fishing town has turned into a major trade. The port was built a few yards. Began active trade with England, the Mediterranean countries and Northern Europe. In the year 1602 Bilbao receives the status of the capital of the province of Bizkaia. The next couple of centuries the city thrives and develops actively. But the largest growth began after the discovery of large iron deposits in its vicinity. By the early 19th century, the industrial revolution, Bilbao becomes industrial center in Basque. The image of this city at that time was as follows: grey, with jutting out from everywhere dymjashhimi pipes factories, as well as the River, which was all but fish. Not the most attractive place for

tourists.

To top  
20th century Bilbao is the most wealthy city in Spain. Here, open the main banks and insurance companies in the country. Heavy industry Bilbao nursed the economy of Spain, and also attracted many immigrants. Most caused an accelerated population growth. But fortune turned away from the city. Changing trade routes in 70-ies of XX century has led to the crisis. Started to close factories, each 5-th-resident unemployed. And in addition to the overall bleak enough picture in year 1983 comes severe flooding, killing many people and caused serious damage to the city. Comes the heavy the economic crisis that leaves Bilbao into a deep depression. In addition to the entire region, Basque separatist grouping terrorizes JeTA.

But totally unexpected angle, after such a sad picture, before we see modern Bilbao. It is the largest financial and industrial center, as well as an important seaport. It is a thriving city with continually improving infrastructure. Despite the fact that the city is still considered to be industrial, key industries which are steel production, energy, machine tools, aeronautics, electronics and information technology, it can also be classified into one of the centers of the world tourism generating multi-million dollar revenues. No trace of depression. The city actively advertised travel agencies around the world, and thousands of tourists rush to visit him year round. What is the secret of such a miraculous rebirth?

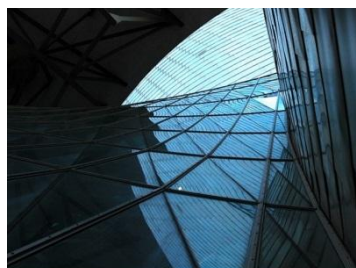
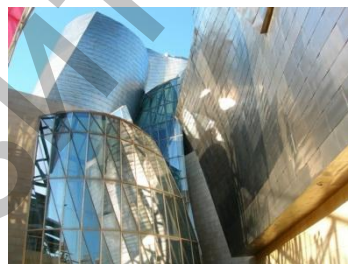
This, at first glance, the fairy story important place takes up the story of the Guggenheim Museum. In 1997 year in Bilbao by American architect Frank Gehry was built, which is a branch of the Museum. It is believed that this event has become a key point in the history of Bilbao exit out of depression.

The story begins with the opening of the Museum in 1937 year fund to support contemporary art, on the initiative of the American industrialist Solomon R. Guggenheim (Solomon r. Guggenheim Museum).

The first museum was built in New York in the year 1979.the Museum expansion began in Europe, and as a result have built its branch in Venice, but the building was very small and the Chamber and might not represent the Guggenheim in Europe. In the framework of the expansion was planned the construction of two more major museums and the the Basques have benefited from staying at this time in the very business condition about the territorial development of Bilbao, as well as enhancing its international importance. The Museum offered full funding arrangement of the Museum by the Ministry of culture of the Basque country. From this proposal, the Fund could not refuse. Originally was planned restoration of museum culture of Bilbao, to assess the status of invited experts in the field of restoration by the architect [Frank Gehry](#), a longtime friend of the Director.



*Guggenheim Museum Bilbao (architect Frank Gehry), 1997.*



*The Guggenheim Museum in Bilbao.*

I would like to say that we all know Frank Gehry is actually quite and not Frank, and not even his real name Gehry. Ephraim Goldberg (Ephraim Goldberg) he didn't want to be neither banker nor magnate, as the Guggenheim and the surname,

name and patronymic of had to change completely. But he inherited an excellent business acumen, which furthered his career. To legalize the funding, it was decided to hold a contest in which, naturally, defeated Geri. In the end, getting financing, Geri decided to build a new building, since ordinary restoration could not satisfy his ambition. So much so that for the building was pripasena one, not realized at the time, the idea of ([the Walt Disney Concert Hall in Los Angeles](#)). Gehryisstartingtowork.

#### LITERATURE

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A. Borovoy [electronic resource]. -Access mode: <http://www.onliner.byw.progressor.pro>.-08.03.2013 access Date.

## APPLICATION



*Figure. 23. Denver Art Museum (United States), Architect Daniel Libeskindt.*



*Rice. 24. The Milwaukee Art Museum (architect Santiago Calatrava).*



*Rice25. The Tate Modern Gallery in London.*





*Rice26. The Museum Moma in New York (the architect Taniguchi).*



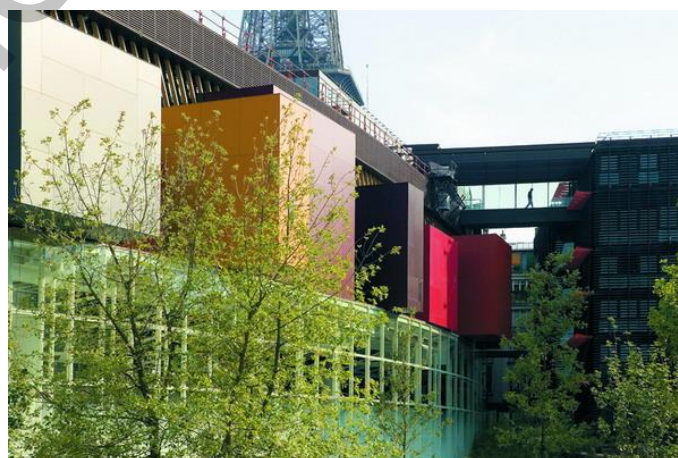
*Rice27. The Museum Moma in New York (the architect Taniguchi).*



*Figure. 28. Quai Branly Museum (Paris).*



*Figure. 29. mBranly (Museum andrHITEKTOR Jean Nouvel).*



*Figure. 30. mBranly Museum (arHITEKTOR Jean Nouvel).*



*Figure. 31. Ordrupgaard Museum in Copenhagen (architect Zaha Hadid).*



*Figure. 32. Ordrupgaard Museum in Copenhagen (architect Zaha Hadid).*



*Figure. 33. Guggenheim Museum Bilbao.*

*The building of the Guggenheim Museum in Bilbao (designed by Frank Gehry).*



*Figure. 34. The Guggenheim Museum in Bilbao. Winter dawn Museum.*



*Figure. 34. The Guggenheim Museum in Bilbao. Winter dawn Museum*



*Rice36.-38. Guggenheim Museum Project in Abu Dhabi.*



*Figure. 39. Guggenheim Museum Project in Vilnius.*



*Figure. 39. Guggenheim Museum Project in Vilnius.*



*Рис. 41. Музей на реке от NeutelingsRiedijk (Антверпен, Бельгия).*



*Figure. 42. the Royal Ontario Museum (Toronto, Canada).*



*Rice43. Nelson-Atkins Museum of art in Kansas City (United States)*



*Rice44. The Islamic Art Museum (Doha, Qatar)-the tale of the East.*



*Rice45. The National Museum of art (Osaka, Japan)*



*Ric. 46. Hedmark Museum (Hamar, Norway).*



*Figure. 47. Oscar Niemeyer Museum (Curitiba, Brazil).*





*Rice48. The Musée d'Orsay (Paris, France).*



*Rice49. Museum of Arts (Milwaukee, United States)  
the famous architect Eero Saarinen (EeroSaarinen).*



*Rice50. the modern art museum of Fort Worth (United States)*

*Architect Tadao Ando.*



*Rice51. the National Museum of Australia (Canberra, Australia)*

*Architect Howard Rjeggatt.*



*Rice52. Solomon R. Guggenheim Museum (New York, United States)*

*architect Frank Lloyd Wright.*



*Rice53. Solomon R. Guggenheim Museum (New-York, United States).*



*Figure. 54. National Museum of Aeronautics and space (United States).*



*Rice55. National Museum of Aeronautics and space (United States).*

*Pershing 2 missile "and SS-20.*



*Rice. 56. National Museum of Aeronautics and space (United States).  
The lunar module, Neil Armstrong, imitating human output  
on the surface of the moon.*



*Figure. 57. Gone far past the exposition of Belarusian Great Patriotic War Museum. Diorama "Minsk boiler was located to move between rooms."*



*Fig. 58 The traditional approach to displaying documents (hanging kovernaja) now replaced by multimedia systems.*



*Figure. 59. the Great Patriotic War Museum in Minsk, Belarus. 3DMAXProject 2011 year.*

*Workshop V.g. Kramarenko.*



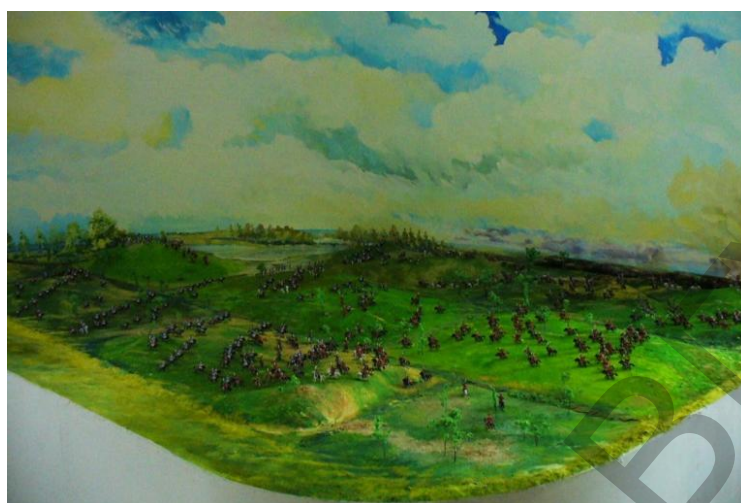
*Figure. 60. Today the whole exhibition is built as a single exhibition complex called "Roads of war." 3DMAX2011 draft year. Masterskaya V. Kramarenko.*



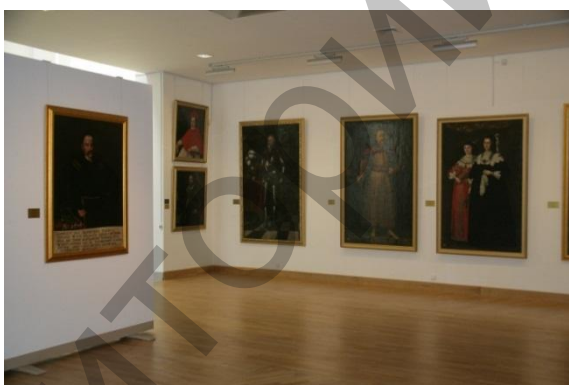
*Figure. 61. the Monument Avenue closes ensemble of parkland and serves as a component of the Museum Wednesday.3DMAX2011 draft year. Masterskaya V. Kramarenko.*



*Figure. 62. The Museum of the history of navapolatsk.I.v., Kurzhalova project 2008 year.*



*Figure. 63. Exhibition project layout of miniature dioramas of the nature of the "battle of Ostrovno 25 July 1812 Goda),*



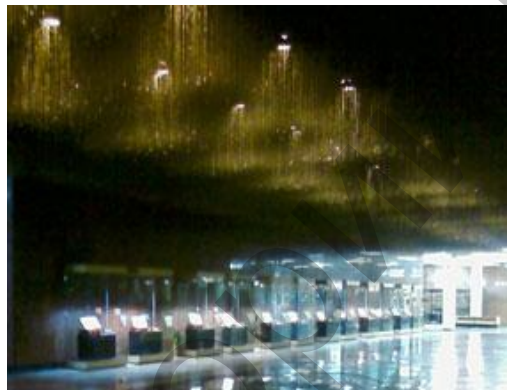
*Figure. 64. The National Art Museum of Belarus, Minsk.*



*Figure. 65. The National Art Museum of Belarus.*



*Figure. 66. The National Art Museum of Belarus.*



*Fig. 67. Lighting system in the Museum.*



*Figure.68Veronese Hall in Dresden.*



*Fig. 69. Centre Pompidou arts,  
Architects r. Piano and r. Rogers. 1986 year.*



*Fig. 70. Currently, artists have increasingly applied  
diffuse natural light using Crystal, prismatic, ribbed or frosted windowpanes and glass blocks,  
screens of frosted glass Windows, etc.*



*Figure. 71. Exposition of Belarusian History Museum  
The great patriotic war. 1990-ies.*





*Fig. 72. The Central Museum of the great patriotic war  
Moscow.*



*Fig. 73. The bunker-42 on taganka, Moscow.*



*Fig. 74. 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 architecture modern museums. Dresden (Germany).*



*Figure. 75. The constructive solution of the Museum building can be interpreted in two directions: how to follow the purely utilitarian (functional) needs and as an important element of architectural composition Solution object. Dresden (Germany).*



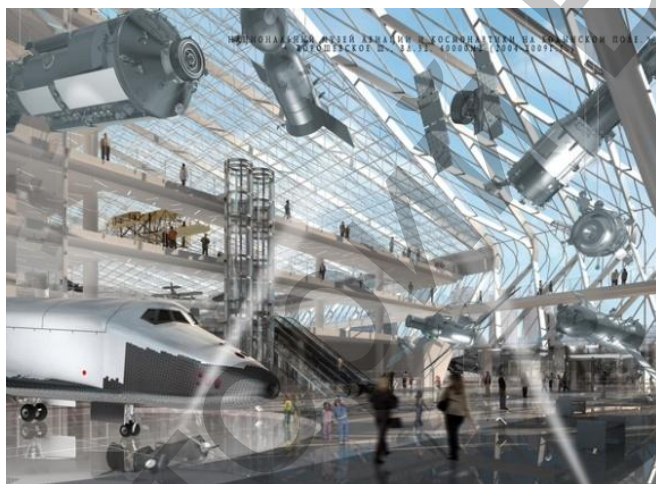
*Figure 76 German advanced technology jekspozicionerov have been a rational decision when creating a series of conceptual projects on the territory of the Republic of Belarus. Dresden (Germany).*



*Fig. 77. Museums of Montmartre in Paris (France).*



*Fig. 78. Space future Museum at khodynka.*



*Figure. 79. One of the expositions of the Museum Space of the future on khodynka.*



*Figure. 80. the Museum of printing (Polotsk).*



*Fig. 81 National Art Museum of the Republic of Belarus (Minsk).*



*Fig. 81 National Art Museum of the Republic of Belarus (Minsk).*



*Figure. 83. The interior of the living room in Grodno. The upper Castle.*



*Figure. 84. The Mir castle is an architectural historical ensemble.  
The contemporary condition.*



*Figure. 85. Held the artistic decoration work on treaties for the exhibition "the fortified architecture XIV-XVIII centuries. object "Restoration and architectural monument of XVI-XX centuries. castle complex Mir, Hrodna region"». Written by I.v. Kurzhalov, 2011 year.*



*86. the main task - to fill the restored halls of the Castle  
If not authentic exhibits, first-class*

*Interior reconstructions.*



*Figure.87. The interiors of the Castle as close as possible to the decoration of ancient and glorious homes Radziwill (Mir, Hrodna region, 2011 year).*



*Figure.88 Grodno Castle layout. Draft I.v. Kurzhalova.  
Nand layout of miniature compositions of I.v. Gorbunova  
(Mir, Hrodna region, 2011 year).*



*Figure.89. Multi-functional Hall for seminars, lectures, video screenings, Café 30 seats  
Nesvizh, 2011 year.*



*Figure.90. Slutskaya entrance gate of Nesvizh.*



*Figure.91 Interior living room in the style of classicism.Nesvizh.*



*Figure.92 . Representative stateroom with portraits ancient of the Radziwill family. Nesvizh.*



*Figure.93.Park, adjacent to the territory of the Kobryn military-historical Museum A.v. Suvorov.*



*Figure. 94. Kobryn militärhistorisches Museum A.v. Suvorov.*



*Figure. 95. Kobryn militärhistorisches Museum A.v. Suvorov-one of the leading museums of Belarus (per number of regular visitors and the tourists). history of the HallXV-XVIIIcenturies.*





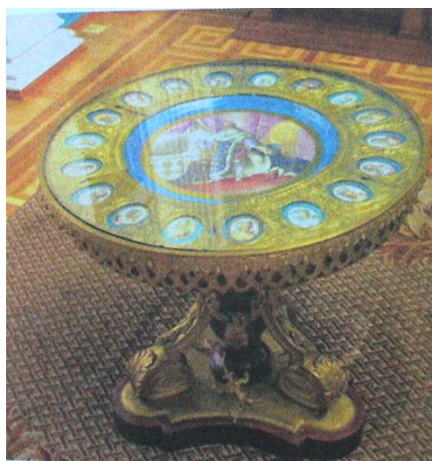
*Figure. 96. the façade of the Palace of Rumyantsevs-Paskevichs ' Palace.  
In the center of the monument to Rumyantsev.*



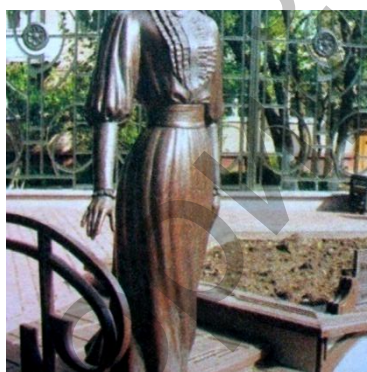
*Figure. 97. Gomel Palace and park ensemble. Hunting Lodge.*



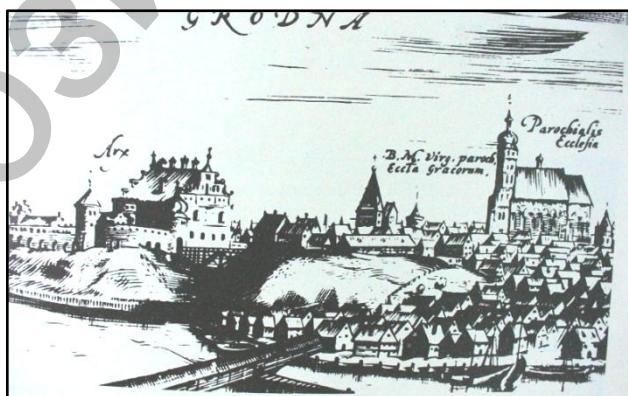
*Figure. 98. Gomel Palace and park ensemble.*



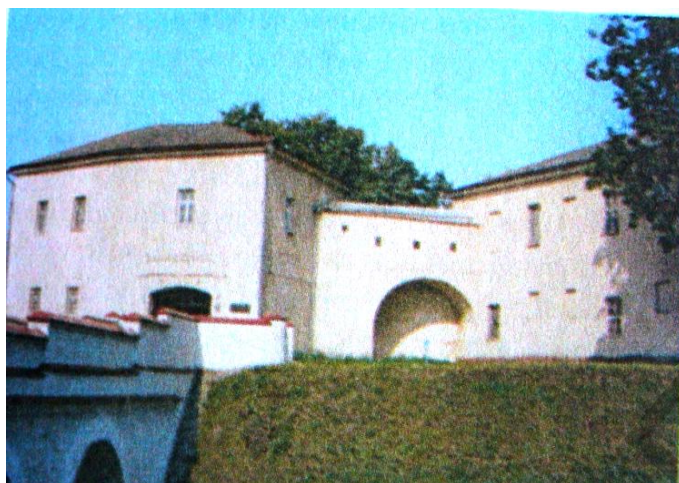
*Figure. 96. the Gomel Palace and park ensemble of bronze table with miniature portraits of French King LouisXIV and courtiers.*



*Figure. 100. the Gomel Palace and park ensemble. Sculptural portrait of I.i. Paskevich.*



*Figure. 101. Clearly the addition of the Palace ensemble in Grodno. Fragment prints t. Makovsky, 1600 g*



*Figure. 102. the lower Castle Building. Historical and archeological museum-preserve the old Castle and the bridge entrance to the Castle.*



*Figure. 103. The building of the Grodno Museum of history of religion.*



*Figure. 102. the lower Castle Building. Historical and archeological museum-preserve the old Castle and the bridge entrance to the Castle.*



*Figure. 105. Grodno istoriko-archaeological museum-reserve. The entrance to the upper Castle. The main exposition of the Museum is located in the upper Castle.*



*Figure. 106. the Exposition "ancient monuments of Neman has been presented.*



*Figure. 107. Even in Soviet times, architects were thinking how to deal with these ancient stones. Some have suggested simply bulldoze them with the Earth.*



Figure. 108. Authentic masonry Castle mothballed modern methods of exposure.

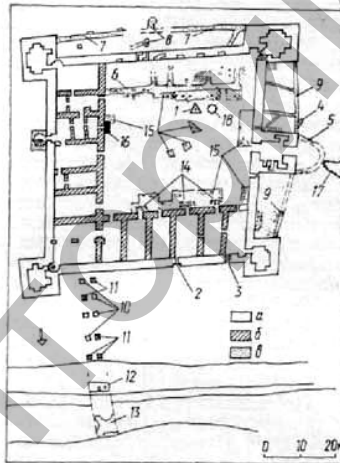


Figure. 109. in due time, the supervisor of the Mir castle V.s. Bubnowsky all the old idea regenerated and again offered to discuss their Belarusian scientific-methodological Council on historical and cultural heritage of the Mir plan Castle.



Figure. 110. the Mir castle. State of the art, the year 2014.



*Fig. 111. Several modern look mannequins in vintage costumes XVIII century.*



*Figure. 112. the Cabinet of svyatopolk-Mirsky. Modern Exposition 2011 year.*



*Figure. 113. The Museum Saved values. Interior (Brest).*



*Figure. 114. The Memorial «Brest hero-fortress ". Authors: sculptor a. Kibalnikov (artistic director), v. Volchek, V. zankovich, y. kazakov, a. stakhovich artist-architect g. Sysoev.*



*Fig. 115. Weeping willows along the channel increase dramatic sounding the theme of war.*



*Figure. 116.the size of the Central composition of the main monument of 31.5 in height and width 50 m, made of reinforced concrete, strongly acts on the human psyche.*



*Fig. 117 The rivers Mukhavets rivers we see the slender blue spruce as a little "Mute" dramatic state of shells shattered the walls of the fortress.*



*Figure. 118. In the Centre of Brest installed monumental decorative sculpture dedicated to the founders of the city.*



*Figure. 119. Vitebsk regional Museum of kraevedeskij, one of the oldest and richest museums. In addition to the main unit has 5 branches. the volume of funds-more than 200 thousand exhibits. Founded in 1918 year*





*Figure. 120. the Museum-Manor "Zdravnevo" Repin.*



*Figure. 121. "Dukhovskoi Kruglik" is a modern reconstruction in the spirit of the times as a tribute to the hi-tech in the era of postmodernism.*



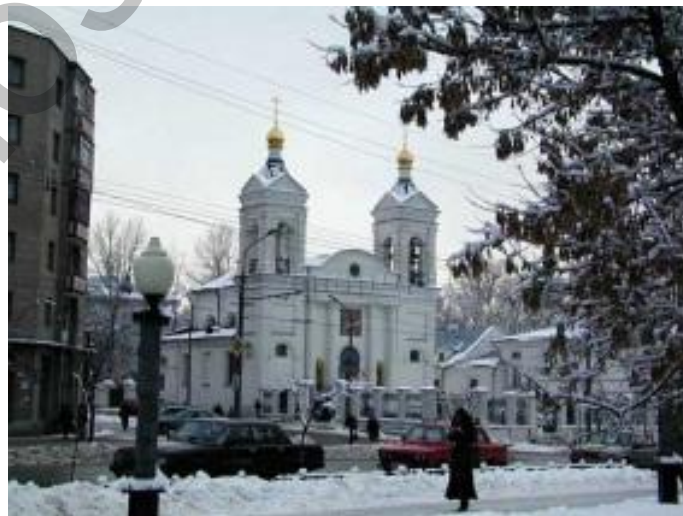
*Figure. 122. production of enthusiasts was made a museum m. Chagall. Now there is a question of establishing a Museum in Pokrovskaya Street zone under the supervision of architect I. Levine.*



*Rice.. 123.The Annunciation is one of the oldest church structures Pridvinja.*



*Figure. 124. the Town Hall Building and the construction of Holy Resurrection Temple on the street. Suvorov.*



*Figure. 125. The restored Cathedral of svyato-Pokrovsky Cathedral in the ensemble of the central historical buildings of the city.*



*Figure. 126. the Director of the National Art Museum of the Republic of Belarus in the opening Prokoptsov. personal exhibition in Vitebsk Art Museum, 2011 year.*



*Figure. 127. Architectonics halls emphasized building architectural forms. "Spring Meeting", "the peasant wedding""Mother's day", "Christ-harvest" (Mogilev, 1999). The area of the exhibition premises 692 sq.m. m. Exhibitor I.v. Gorbunov.*



*Figure. 128. A composition "the peasant wedding" (Mogilev, 1999). Exhibitor I.v. Gorbunov.*



*Figure. 129. Composition "mother's day" (Mogilev. 1999). Exhibitor I.v. Gorbunov.*



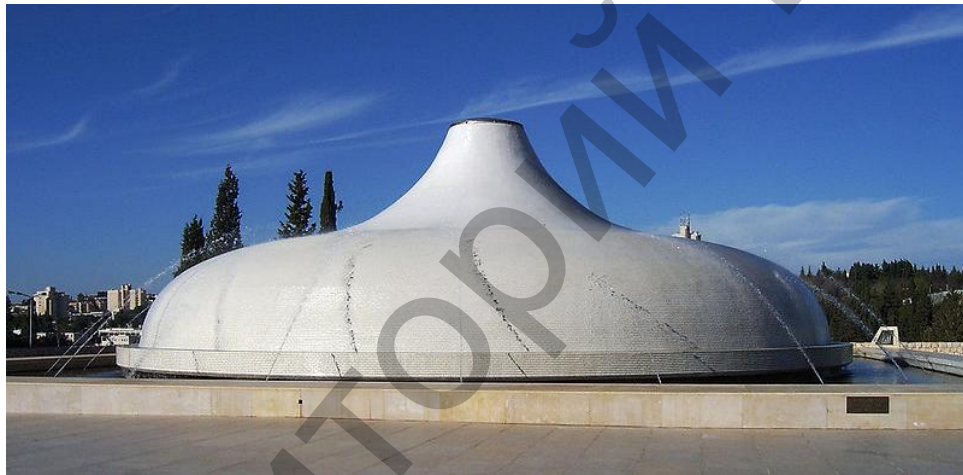
*Figure. 130. Composition "Christ-harvest" (Mogilev, 1999). The area of the exhibition premises 692 sq.m. m. Exhibitor I.v. Gorbunov.*



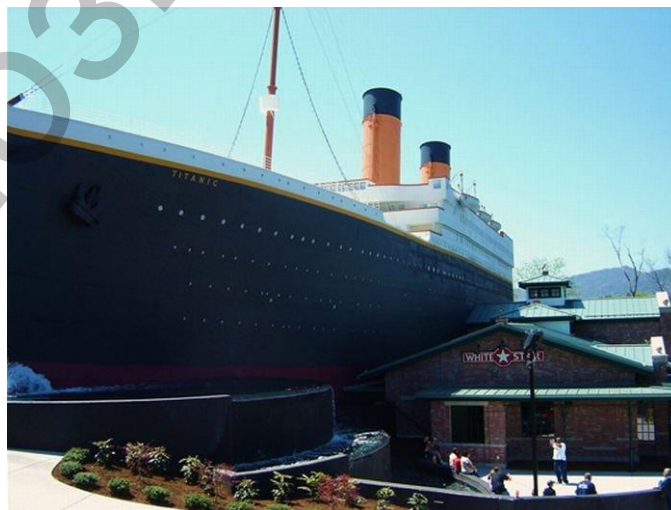
*Figure. 131. The Museum of Ethnography. Branch of the Mogilev Regional Museum to them. Yelena Romanova. In the Centre of the exhibition calendar "Mother Earth rotation».*



*Figure. 132. Museum Interior. Qin dynasty terracotta warriors. Building the building is able to provide exposure of large long space.*



*Figure. 133. the Israel Museum in Jerusalem, the Museum of the ethnographic profile tells about the ethnic group of the Jewish people (Israel, 2000).*



*Figure. 134. Museum of the Titanic docked in Southampton.*



*Figure. 135. the Museum of Inner Mongolia (China).*



*Figure. 136. The Groninger Museum (Netherlands).*



*Figure. 137. The Museum of the history of Krasnoyarsk (Russia, 2007). The Museum is extremely brutalna and consistent with the appearance of the building.*



*Figure. 138. Museum of the world ocean. Quay of the historic fleet. Each ship is a Museum, which Exposition. Research vessel "Vityaz".*



*Figure. 139. Museum-diorama "arc of fire" in the city of Belgorod (Russia). The Museum is associated with exhibiting a single picture-dioramas area 1005 sq. m. on the façade of the Hall adaptation.*



*Figure. 140. The Louvre pyramid view Joch Pei Ming. Closed square pyramid is the entrance to the Museum. Light dome underground station*



*Figure. 141. The Musée de l'Orangerie (France).*



*Figure. 142. the Hall of sculpture by Auguste Rodin which existed during the life of the master.*



*Figure. 143. National Railway Museum, France. Stefensonovskij steam locomotive was built in England in the year 1846, worked on French highways 25 years, then the same number was used as a stationary engine, with the year 1910 is stored in museums.*





*Figure. 144. museums in the United Kingdom. British Museum. central part of dome pulls together all the exposure. Creates an atmosphere of common neraschlenennogo space architect Norman Foster.*



*Figure. 145. Musee Pollock. Architect g. Moore.*



*Figure. 146. Museums in the United Kingdom. The Barbican.*



*Figure. 147. Museums in the United Kingdom. The British Library.*



*Figure. 148. Museums in the United Kingdom. "Golden hind" in the dock.*



*Figure. 149. Museums in Germany. Gates of Ishtar. Pergamonskij Museum (Berlin).*



*Figure. 150. Museums of Germany. the Museum company "Porsche(Stuttgart).*

**GORBUNOV** In Igor Vasilevich

**ARCHITECTONICS**

**MUSEUM EXHIBITION**

**Subject-spatial Wednesday and**

**the basics of functional and**

**art designing**

**museums**

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