

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

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

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

Ekaterina Nezhdanova

VSU named after P. M. Masherov, Vitebsk, Belarus

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

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

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

styles. Vision of composite materials of the designer's creativity, understanding of compositional relations improves the process of professional development.

The purpose of the research is to investigate the features of Philippe Starck's artworks in the context of compositional means of expression.

Material and methods. The research was based on the materials of scientific articles, photographic materials, methods of empirical and comparative analysis, observation, description.

Findings and their discussion. Considering Philippe Starck's becoming a designer, one should focus on the position of design in France in the second half of the 20th century, since it was those conditions and events that contributed to his professional and creative activity.

The level of development in France at the beginning of the post-war period was much lower than the rest of the West Europe or the United States. The government was concerned about this, as they had always been leaders in fashion and furniture design before.

Until the early 1950s, there were almost no professional designers in the country. In 1952, due to the initiative of Jacques Vienot, the Institute of Technical Aesthetics was created, aimed at the development and design promotion. Also in 1970, the State Center for Industrial Creativity was opened as a part of the National Center of Culture and Art named after Georges Pompidou, who had educated ordinary people in the field of design. In July 1980, the French government made a decision on long-term development, training of designers in the country and the need to use design to improve the quality and appearance of products to attract consumers and increase profits. Against the background of these events, a very extravagant and extraordinary young designer Philippe Starck started his creative career.

Philippe Starck was born in the family of an aircraft designer; as a child, he constantly built and disassembled something. As a teenager, he studied at the prestigious school - Camondo. After graduation, at the age of 18, he started his own business on making inflatable objects. Since then Starck's name has already been heard in various companies. In the early 70s, couturier Pierre Cardin became his client, for whom Stark designed interiors and branded furniture. The rise of his popularity inspired to create his own design firm named as «Stark Products». In 1983, French President François Mitterrand and Minister of Culture Jack Lang invited Stark to design a private residence for the Elysian Palace. From that moment on, his works has gained popularity among a wide range of people. He has designed completely different items: chairs, a computer mouse for Microsoft, a scooter for Pibal, a Juicy Salif juicer, and many interiors.

Since 1984, Stark has been engaged in production design and created home accessories, dishes, furniture, decor items, etc. Some of his works are kept in art and design museums in the USA, England and France.

The «Louis Ghost» chair for Kartell (2000), which is one of the most popular designer's creations, achieved a record number of sales worldwide

during Starck's career. The «Louis Ghost» is an ironic plastic version of the classic King Louis XV armchair that mixes baroque and innovative modern design. The chair is completely unobtrusive, but it seems crystal and practically merges with the space. The bold fusion of styles and the use of classic royal chair contrasting with cheap plastic is a breakthrough in design.



A distinctive feature of a designer's creativity is humor, which manifests itself in his activity. The Starck's glasses promo may be a good example. Spectacle frames are designed to mimic the shoulder-joint as much as possible - the ears of the glasses move in all directions. The frame is made of flexible material that cannot be broken. Philippe Starck and Luxottica have presented an entire ad campaign that displays Stark's sophisticated sense of humor, portraying the concept of "bionism" through human flexibility.

A very popular Stark's industry design object was a series of «Flos Guns» lamps with a stand in the form of a golden Kalashnikov assault rifle, a pistol and a rifle. The compositional solution of the lamps is based on the sharpened contrast of the shape and texture of the materials. The ability to combine the incompatible one, to subordinate forms, textures, colors is a characteristic quality of a designer.



Another project that is unique in its idea: the «MastersChair» chair. The designer decided to combine the masterpieces of the furniture industry in one chair: the Series 7 chair by Arne Jacobsen, the Tulip chair by Eero Saarinen and the Eiffel chair by Charles Eames. Philippe Starck said: "We were not born just today. There were masters before us. The «Masters Chair» brings together the lines of three great masters and three great masterpieces. When you put them all together, they create a new project as a reflection of our society. "

The chair consists of smooth streamlined lines that make up the open shape of the structure. The compositional center are the points of intersection of these lines forming compositional tension. Philippe Starck uses a modern contrast - the sophisticated design of the back of the chair comes to the fore in comparison with its lower part.

Conclusion. The analysis of the great masters of design creativity from the standpoint of using compositional means of expression gives an understanding of how they work to create an original, attractive and holistic image. Such analysis contributes to the formation of the ability to logically use compositional means in own practice.

1. Сноб [Электронный ресурс]. – Режим доступа: <https://snob.ru>. – Дата доступа: 02.04.2020.
2. Basicdecor [Электронный ресурс]. – Режим доступа: <https://basicdecor.ru>. – Дата доступа: 02.04.2020.
3. all4decor [Электронный ресурс]. – Режим доступа: <https://all4decor.ru>. – Дата доступа: 02.04.2020.
4. Кухта, М. С. Смысловая емкость вещи в дизайне / М. С. Кухта // Труды академии технической эстетики и дизайна. – 2013. – № 1. – С. 31-33
5. Философия французского дизайнера Филиппа Старка: материалы Всерос. науч.-практ. конф. с междунар. участ., Омск, 21-22 апреля 2015 г. / Омский гос. ин-т сервиса; под ред. Е. В. Зубровской, Е. П. Охотниковой. – Омск, 2015. – С. 113

SMART GLASS AND ITS APPLICATION IN THE INTERIOR

Alina Sorokina

VSU named after P.M. Masherov, Vitebsk, Belarus

Nowadays, there is a rapid development of technologies in the design of various products, which, moreover, are replaced one after another, which in turn represents high requirements for the living environment of a person in general and the interior in particular. A designer who designs a subject-spatial environment that performs various functions strives to ensure that it meets emotional and functional requirements.

The confidentiality of indoor and outdoor spaces, as well as the protection of the interior from ultraviolet radiation are among the most important criteria in modern design.

The purpose of the study is to identify the main functional and artistic characteristics of smart glass as an integral part of a modern interior.

Material and methods. The material for this study was the objects of the environment of modern interiors using innovative technologies in design. The comparative method and the analogy method are used.