



MODERN VIEWS OF THE MUSEUM DESIGN IN UZBEKISTAN (ON THE EXAMPLE OF THE TASHKENT MUSEUM)

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ABOUT ARTICLE

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Abstract: This article considers the factors that contributed to the development of the design of the Tashkent Museum, The Color Solution, and the design of the internal exposition. It analyzes the museum's modern design, the exposition environment, and the location of interactive devices in the sections.

INTRODUCTION

Today, the architecture of the museum buildings is disputed by the museologist, art critic, architect and industry experts, and there are various supporters in this regard. What should be considered when restoring the museum: is it external appearance or placement of its exhibits?

Now the task of the museum is not only to preserve, study, promote exhibits and give knowledge to visitors about them, but also to influence the emotional state of the viewer through the external appearance of his building, bringing him into the historical environment. Because the visitor to the museum is still able to interact with it without going inside the museum.

According to UNESCO, 80% of the museum buildings were placed in buildings built for palaces, fortresses, religious devices, churches and other industries, which were previously used for other purposes. Usually the interiors of these buildings are reconstructed in accordance with the functions of the museum. The Tashkent museum, which was restored in Uzbekistan, is one of the most important.

THE MAIN RESULTS AND FINDINGS

Almost until the second half of the twentieth century, the creation of the exposition was entirely entrusted to the scientific collectives of the museum. The thematic structure was also formed by themselves. The artistic aspects of the exposition could not be ignored, because the artist performed secondary works in the museum, that is, the preparation of labels, the placement of exhibits on a pre-made project, etc. As a result, the exposition would have a dull look of the same tone, consisting of a series of repetitive showcases and stand materials. As soon as changes began to occur in social cultural

life, a new approach was also introduced to exposition work. In front of the museums, the task was to create their own exhibits so that they could express themselves and make an impression. View of the exhibits as a source of emotional influence, motivated to revise and radically change the order of the museum collection demonstration. The artist plays a huge role not only in the placement of exhibits, but also in the interpretation of the artistic content of the exposition [1]. The exposition of the museum, the processes taking place in nature and society should be reflected in maximum clarity, and it should also speak an emotional, imaginative, interesting language. The implementation of this work is of course very complicated. Therefore, the artist should study the object of the exhibition in every way, in depth. Subjects that differ in the technique of preparation, material, size and other signs should be reflected in the Exposition Complex as a whole, that is, they should be able to reveal the intended subject [2]. The artist demonstrates skills in creating this integrity, using various architectural and artistic means creatively. The composition includes objects of the museum, scientific-auxiliary materials, architectural-artistic and technical means, subject to a single opinion, is the best form of modern exposition, if interrelated, proportional. The artist must be able to place objects on the exposition in such a way that new information, new knowledge about a particular process or phenomenon, can appear.

Museum design plays one of the leading roles in attracting visitors, so a lot of effort and time is always spent on designing the interior of the museum. In particular, when restoring museums, the design of their interior is important, which is why in this space there is an interaction between the visitor to the museum and the exposition. Every detail is important in it.

Today, the interior of the museum itself does not embody in itself an attractive layout scheme of single exhibits or attractive patterns of museum rooms. This is the whole head of complex calculations and drawings, taking into account the many nuances and peculiarities characteristic of a particular place, a particular building, a particular museum direction.

In general, many factors influence the development of the design of the interior of the museum. For example, the direction of the museum's activities in this matter, the technical characteristics of the building and the appearance of the museum to be built according to the customer's imagination also play a role [3].

It is known that the design of the interior of the school museum is radically different from that of the Museum of Modern Art. In the first case, the main task of the museum is to teach, in the second case, the task of the museum's activities in the first place is to encourage the visitors. Similarly, the design-project of the interior of the History Museum is distinguished from the corporate museum, etc.

However, despite the large discrepancies between museums of different types, there are general rules for creating their interior design. For example, in the first place, the design of museum rooms of different purposes must meet the safety requirements of the exhibits, why they say, all objects placed in the attention of the general public can be damaged or stolen.

Also, the design of museum buildings should meet the requirements for protecting exhibits from external harmful factors: ultraviolet rays, high humidity or, conversely, increased air dryness, excessive degrees of heat or cold. Compliance with such requirements is important, especially for old exhibits, which affect the change of their optimal storage environment, albeit a little [4].

In addition, the design of the interior of the museum should provide the best conditions for viewing exhibits. The interior of this museum says that the location of each exhibit in the interior design, the level of its illumination should be thought deeply. The direction of visitors to the museum along the exposition halls should be thoroughly measured, making it more convenient for them to see the exhibits.

It should be noted that although the main role in the design of the interior of museums is concentrated on the exposition rooms, it is also worth remembering about the auxiliary and service rooms of the museum. In particular, the design of the museum entrance area and rest rooms, service cabinets, etc., is also of little importance.

In any scale and thematic (archaeological, historical, fine and applied-decorative art, weapons, etc.) the success of museum exhibits, the nature of annotation-advertising (trade images), as well as the demonstration of achievements in scientific and technical development, to a large extent, depends on how skillfully and original the thematic material is shown to visitors to the museum. Therefore, the design of museums requires a wide range of preparatory work in different directions, capable of performing not only well – educated specialists-creative studios and performers.

The “foundation” of the design of museum exhibits can be called the museum's concept scientific development. The scientific project determines the eccentricity of certain museum exhibits and provides a clear calculation of the boundary of tension to its demonstration area, while the facade is a project of architectural and artistic solution, which includes illustrative columns and museum halls, auxiliary rooms and recommendations for decorating the museum's embankment area [5].

The whole image, which remains to be remembered, is one of the leading styles of creating a modern bayonet, which ideologically combines all that was presented, and specific exhibits, without which a visitor to the museum would have seen separate funds.

Based on the recommendations and requirements of the general project, a sketch project is created, which task is to detail the artistic concept of all exhibits – large and voluminous.

In this way, the design of the museum are as below:

- selection of elements of decorations and a separate design style to suit the main theme and visual themes;
- selection of the type of museum furniture (horizontal or vertical exposition surfaces or their combination);
- space-composition solution, taking into account the number and location plan of the excursion route, Museum and technical facilities to be offered to visitors to the exhibition, the "working" areas and recreation areas are convenient to allocate;
- Color Solution – a basic and separate color gamut that emphasizes the most expensive exhibits;
- lighting solution – more effective reception of equipment construction and optimally adapted modes and lighting of and stands, depending on their configuration and each of the curtains on display [6].

The use of modern computer techniques allows you to model a three-dimensional virtual card of the future vision not only in general form, but also any of its "corners" with a certain group of exhibits with the help of special design programs.

In accordance with the decree of the president of the Republic of Uzbekistan dated April 18, 2017 № 2894 "On restoration of the hierarchy of Writes in the territory of the National Park of Uzbekistan named after Alisher Navoi", the Cabinet of Ministers of the Republic of Uzbekistan dated November 8, 2019 "on the establishment of memorial complexes dedicated to the memory of the outstanding.

The building of the museum has been reconstructed in accordance with the national architectural traditions in place of the building of the former Uzbekistan culture and art exhibition. The building is one-story, and the wooden doors and columns at the entrance are decorated with carving patterns. The general design of this museum was developed by the company Discovery on the basis of the concept of Yuldashev Anvar Validzhanovich. Director of the State Museum of history of Uzbekistan in the

development of museum design J.Ismailova and the director of the State Museum of history of Uzbekistan. Work was carried out in cooperation with Aripdjanov.

The interior of the Tashkent museum is widely used in gargazma halls, Museum ceilings, stairs, mainly in white, blue, walls, against the background of reddish brown colors. In the Tashkent museum there are more than 1000 exhibits, more than 300 items of which are presented by the National Archaeological Center of the Academy of Sciences of the Republic of Uzbekistan. The rest of the exposition was enriched with the fund of the State Museum of History of Uzbekistan.

The exposition of the museum covers periods from ancient times, to the second half of the XIX century. The main purpose of the exposition of the museum is to show the stages of development of political, trade, cultural and artistic activity of the first major cities of great importance in the development of the two thousand-year history of the territory of Tashkent through historical evidence. The exposition is connected with each other, The Tashkent region on the basis of series-in the Stone Age. (650-12 thousand years); in the last Bronze Age of the Tashkent oasis; in the Choch – antiquity. (III century BC and Ivasrs of our era); Tashkent in the first Middle Ages (V-V centuries.); Tashkent in the developed Middle Ages (IX-XII centuries); Tashkent in the XIV-XVI centuries; "Tashkent – center of science"; "Tashkent City of tolerance and harmony of the nation"; "Tashkent traditional craftsmanship" consists of 9 sections.

Many viewers usually visit museums for the purpose of one-time viewing of exhibits or collections. One of the main factors in the success of the exposition is the color solution. When choosing a color "Which Gemma to choose?", "How do colors affect perception? Is it better to use", " in the tradition, or classic shades?" questions arise. There is no rational answer to such questions, therefore, the color solution of the exposition structure should be chosen depending on the purpose and characteristics of the hall in which the exposition is located.

Today, the interior of the museum itself does not embody in itself an attractive layout scheme of single exhibits or attractive patterns of museum rooms. This is the whole head of complex calculations and drawings, taking into account the many nuances and peculiarities characteristic of a particular place, a particular building, a particular museum direction. Also, color and light play a big role in the composition of the exposition. With them, it is possible to concentrate exposition samples on a single harmonic integrity, emphasize the main exhibits and compositions, achieve a certain emotional reaction of the audience. The correct use of light will help to accurately give the color of the exhibits. Certain color and lighting solutions can help make the exposition more expressive[7].

Special importance was attached to these features in the Hall Of The Tashkent Science and Education center of the Tashkent Museum. The color of the stands and other objects for the spectacle, the opening and presentation of the exhibits, served as an acceptable background for them. Most often, white, blue and reddish brown colors were used as background colors. The exhibit is usually different in brightness or color Background. Brightness contrast is perceived as large or medium. In almost all halls of the Tashkent museum there are exhibits using artificial light. Particular attention is paid to the background of flat exhibits: photographs, documents, etc [10].

Their colors had a more crispy effect with a flat background color (compared to the voluminous exhibits), the exhibits and background colors were harmoniously combined. Therefore, an invigorating emphasis was placed on the exposition, which at first glance had a beneficial psychogenic effect on the relief of fatigue.

The usual color of the exhibits also affects the choice of the color gamut. For this reason, the museum has chosen an average background of a wall or a Holst for bright attractive exhibits [8].

The items located in the exposition of the Department "The last Bronze Age of the Tashkent oasis" of the museum are displayed on the basis of harmony, depending on their color, type. In the showcases, exhibits can be squeezed out and placed in a multivariate so that the viewer can get bored. Usually the museum staff places such items in the showcases in a symmetrical position. That is, the objects in the exposition are required to be placed at a distance at which the viewer's gaze falls evenly. In this exposition, these laws and regulations were applied. Of course, special attention was also paid to the color of the bunda dishes. Since there are dishes of bright color, the background is given a reddish brown color [9].

CONCLUSION

The design of the museum's exterior and interior exposition plays one of the leading roles in attracting visitors, so a lot of effort and time is always spent designing the exterior and interior of the museum. In particular, in the restoration of museums, it is important to work together with the design of their interior to harmonize the external design, so that the interaction between the museum visitor and the museum takes place within this space.

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