



Lighting design and modern trends in the organization of museum exhibitions

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ABSTRACT

This article analyzes an overview of lighting design projects and organizations of expositions in museums of Uzbekistan. Which is aimed at combining modern and national ideas, searching for creative solutions in interior and exterior design. These projects will help people of all ages, especially young people, to create and develop their creative abilities. To increase spiritual and cultural values. This will give the most complete picture of the history and culture of Uzbekistan to both compatriots and foreign tourists. Preservation of historical and cultural heritage means national identity, national culture in the context of globalization. One of the important factors in the development of these projects in the cultural and tourism field is the study of the activities of international and national organizations. Who are engaged in projects of revival, preservation of cultural and national traditions.

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Музейларни ташкил қилишда ёруғлик дизайни ва замонавий тенденциялар

АННОТАЦИЯ

Калит сўзлар:

мусион,
фое,
экстерьер,
интерьер,
дизайн,
композиция.

Ушбу мақолада Ўзбекистон музейлари лойиҳасида замонавий ва миллий ғояларни уйғунлаштириш, барча ёшдаги инсонларни, жумладан, ёшларнинг ижод қилиши, қобилиятларини ривожлантириши, маънавий-маданий савиясини ошириш ва ҳар томонлама ижодкорлик маҳоратининг ўсишига хизмат қиладиган интерьер ва экстерьер дизайнининг бадий ечимларини топишга қаратилган илмий изланишни амалга оширишда музейлар

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ўрни беқиёс эканлиги ҳақида тушунчалар беради. Глобаллашув жараёнлари ҳаётимизнинг барча соҳаларига кириб бораётган шароитда тарихий-маданий меросни асраш – миллий ўзликни, миллий маданиятни сақлаб қолиш демакдир. Мазкур соҳа ривожда таянч бўлган халқаро ва миллий ташкилотлар фаолиятини тадқиқ этиш, ўрганиш муҳим омиллардан саналади.

Световой дизайн и современные тенденции в организации экспозиции музеев

АННОТАЦИЯ

Ключевые слова:

musion,
фойе,
экстерьер,
интерьер,
дизайн,
композиция.

В данной статье анализируется обзор проектов светового оформления и организаций экспозиций в музеях Узбекистана. Который направлен на объединение современных и национальных идей, поиск творческих решений в дизайне интерьера и экстерьера. Данные проекты помогут людям всех возрастов, особенно, молодежи, творить, развивать свои творческие способности. Приумножить духовные и культурные ценности. Это даст наиболее полное представление об истории и культуре Узбекистана, как соотечественникам, так и зарубежным туристам. Сохранение историко-культурного наследия, означает национальную самобытность, национальной культуры в условиях глобализации. Одним из важных факторов развития данных проектов в культурной и туристической области, является изучение деятельности международных и национальных организаций. Которые занимаются проектами возрождения, сохранения культурных и национальных традиций.

In order to organize the interior design of the museum at the level of modern requirements, a very important issue remains the training of highly qualified art historians and museologists, designers. The production of trainings and advanced training programs in accordance with modern requirements for high-tech production, the integration of theoretical training with practice. After the Republic of Uzbekistan gained independence, the state's attention to the cultural heritage and national values, the history of our people, spirituality has increased. This museology is also reflected in published documents. A deep understanding of the Inter Museum approach allows you to get acquainted with modern design.

The most important architectural memorials are monuments. Here the generally accepted concept of the museum as a place for storing original exhibits was confirmed: firstly, the monument is created not by museum means, but by architectural and artistic means. The natural environment, the environment in which the complex is preserved or created, plays an important role in the architectural and spatial formation of the ensemble. When decorating the interior of the museum, future designers will focus on the treasury of the museum, mainly on materials, pictorial objects, as well as works of art. When decorating the interior, the museum's treasury of future designers will publish materials, artifacts, products, works of art, as well as written sources on window dressing. The

modern museum is a complex, multifunctional organism. It is therefore organized according to the three main parts of the overall program.

Museum staff – functional program, thematic and scientific content of the exposition;

1) architects – spatial planning and functional technological solutions;

2) artists, designers – the figurative image of the exhibition.

3) The design process usually consists of the following sequences.

4) The first stage: the author's team, the features of the museum itself, the thematic structure of the exposition, the process of the future design of the museum is usually an expression from the following series.

The first stage: the team of authors, the features of the museum, the thematic structure of the exposition, the scientific concept of the development of the museum for the near future and the future, the approximate composition and building area, urban planning, architectural and artistic options.

On September 1, the President of the Republic of Uzbekistan Shavkat Mirziyoyev visited the Khazrati Imam (Hastimom) complex in Tashkent to get acquainted with the project of Islamic civilization, organized on the basis of the decree. The President proposed to rename the center to the Center for Islamic Civilization.

According to the project, an academy, a library, an archive and a manuscript fund were created at the center, as well as manuscripts of great thinkers who grew up in Uzbekistan today. According to the project, the center will have an academy, a library, an archive and a manuscript fund, which will store ancient manuscripts and lithographs of scientific and religious schools founded by great thinkers who grew up in modern Uzbekistan. Historical documents, archaeological finds, relics, modern research in this area, enrichment of video and photo documents, construction of a conference hall for 300 seats. "We have always been proud of our ancestors", said the head of state.



Fig 1. Wall paintings of the Al-Khorezmi department of the museum

"This center will be our face in the spread of Islam. Therefore, it is important to pay attention to its appearance, as well as the building materials used here. It is necessary to abandon the usual, familiar projects and find a new form and design", said the President. On the basis of this instruction, scientists, leading specialists, artists and designers began to work, headed by the director of the Center for Islamic Civilization Shoazim Minavarov. The French company Wilmotte & Associates Architectes has also begun preparing project

proposals. The exterior of the building of the Center for Islamic Civilization was designed in accordance with national traditions and includes all elements of modern interpretation, such as entrances, patterns, carvings, mukarnas. scientific study of the achievements of the country's history in the new period of its rise, its dissemination among the general public; propaganda of samples of material and cultural heritage, ancient and rich traditions associated with Islam. ... Judging by the photos below, the designers enrich the interiors of the museum even more. Along with the creative search, we see that at the same time scientific research is being solved. Illustrating the content of the "Third Renaissance", designers turn to ancient sources. The general principles of museum design discussed above are organized in historical buildings, taking into account their preservation and architectures.

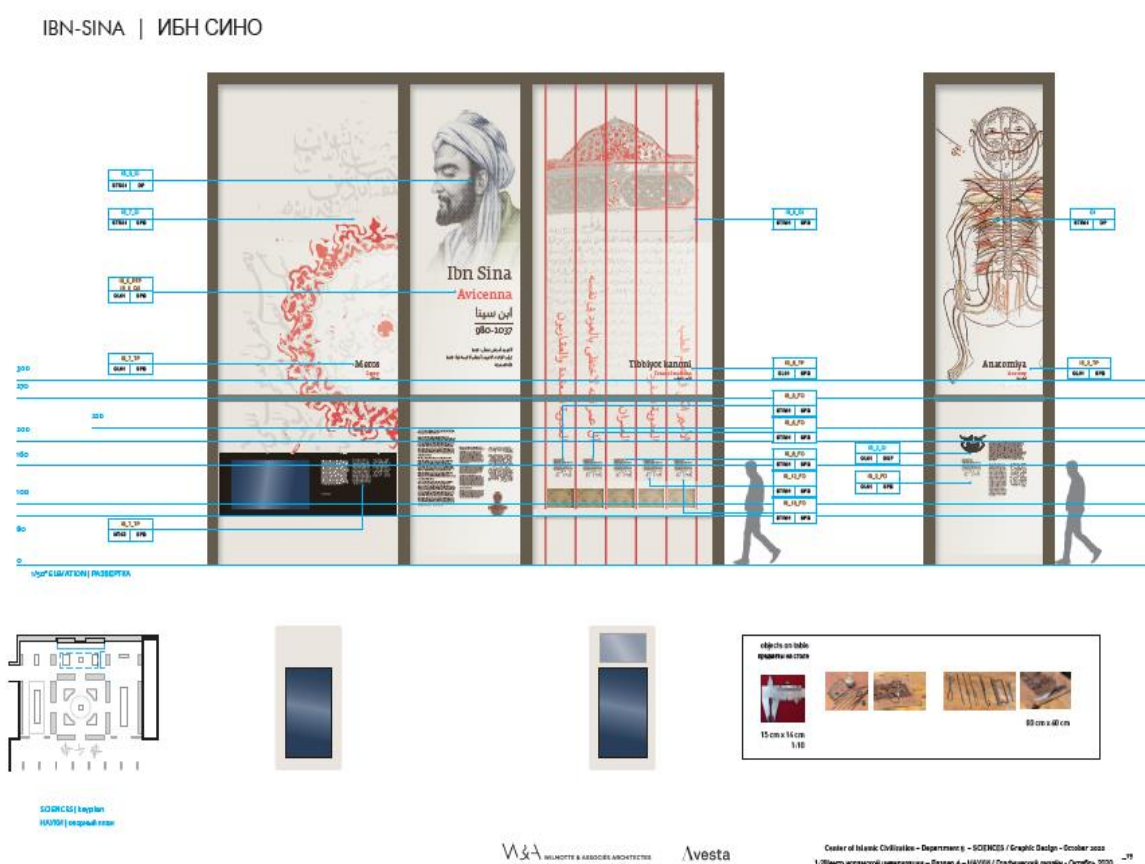


Fig 2. Promotion of the idea of "Third Revival – New Uzbekistan";

Scientific study of the achievements of the country's history in the new period of its rise, its dissemination among the general public; propaganda of samples of material and cultural heritage, ancient and rich traditions associated with Islam. ... Judging by the photos below, the designers enrich the interiors of the museum even more. Along with the creative search, we see that at the same time scientific research is being solved. Illustrating the content of the "Third Renaissance", designers turn to ancient sources. The general principles of museum design discussed above are organized in historical buildings, taking into account their preservation and architectural features.



Fig 3. The first proposal of Uzbek designers O. Kasimov and D. Saipova.

The project was carried out without deviating from the general concept, while the color balance in the project of French designers was preserved. The reason is to keep the overall color scheme. In the design part of the project, all elements are located in the center of the circle. The center has three model projects, which will include three renaissances in Uzbekistan. The ceiling of the museum reflects the arrangement of the stars around the center.

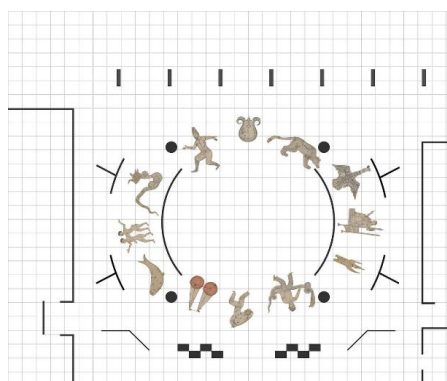


Fig 4. History and view on the ceiling of the Third Renaissance section of the museum. Design: O. Kasimov and D. Saipova.

In this interior of the museum, great attention is paid to the chronological arrangement of all exhibits, photographs and information. Doctor of Historical Sciences, Professor, Head of the Department of History and Anthropology of the East, Tashkent State University of Oriental Studies Shodmonova Sanobar Bazarbaevna, Candidate of Historical Sciences, Tashkent State University of Oriental Studies, Associate Professor of the Department of History and Anthropology of the East Shamsieva Iroda Makhmudovna, G. Major scientists such as Ilkhomjanov Lutfulla Sultanovich, senior researcher at the House-Museum of Gafur Gulom work here. Judging by the photos below, the designers enrich the interiors of the museum even more. Along with the creative search, we see that at the same time scientific research is being solved. Illustrating the content of the "Third Renaissance", designers turn to ancient sources. The general principles of museum design discussed above are organized in historical buildings, taking into account their preservation and architectural features. There are museums such as nature reserves, ethnography and open-air museums.

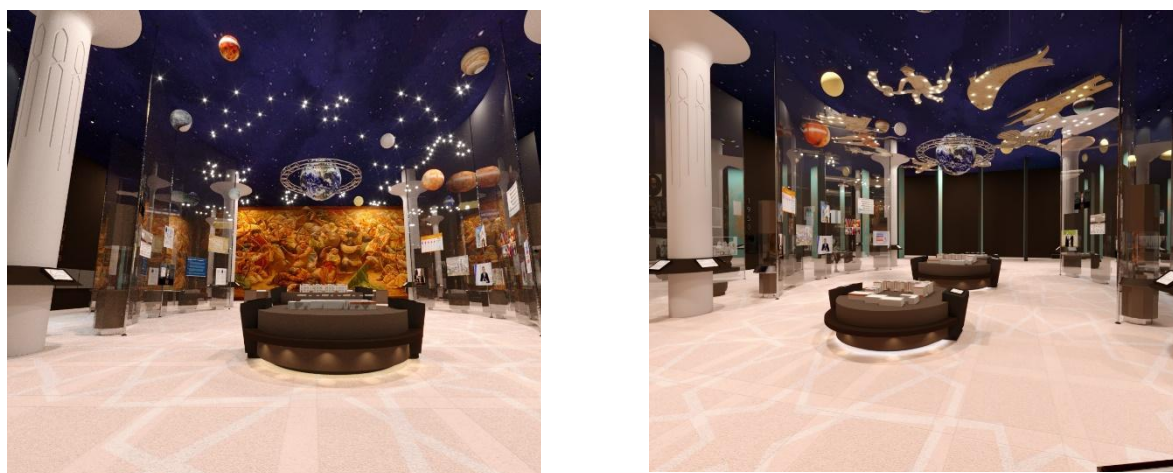


Fig 5. It should be noted that the color scheme of the museum's interior is a combination of oriental style.

Artificial lighting plays an important role in illuminating the interior of a museum. Light helps to clearly see the exhibits, distinguish them from other exhibits and not mislead, avoid unnecessary information. The calculation of lighting in museum halls has become too theoretical; The main thing is the quality of light. In this regard, the experience of American specialists is very indicative. In recent years, there has been less natural light and more artificial light. Especially if the interior windows of the museum face north. Light sources are divided into 2 types: natural and artificial.

1. Natural light (sun, stars),
2. Divided into artificial light (candles, bonfires, electric lamps).

Fluorescent light-emitting substances are called fluorescent substances or phosphors. Luminescent phenomena differ in the mechanism of atomic excitation. The reason for fluorescent lighting is the presence of various metal salts. Some of them glow for hours after exposure (phosphorescence), for others a second is enough. (fluorescent – short-term glow Atoms that move in 10^{-8} seconds). Light excites the atoms of the material (increases its internal energy), then releases energy in the form of light. Lighting design (English Lighting – design, development, construction, calculation of lighting) is a design

direction based on three main aspects of lighting. Aesthetic perception is important in the design and implementation of lighting in places of long-term residence of people: recreation areas, parks, squares, shops, public places and architectural forms. Ergonomics is the characteristic of light, the ability of light to affect performance, comfort, and visual experience. Energy saving – it is important to understand that there is no excess without a reason; is there space lighting, without a special semantic load; whether the illumination values exceed those required by regulatory documents or fulfill aesthetic and functional functions. Each of these aspects should be considered in the work of a lighting designer. From an aesthetic point of view, a lighting designer must understand how to enhance the attractiveness of the illuminated space, how the object interacts with the surrounding background (cracked or detached from it) and how the light should evoke emotion. Please note that the object is visible not only at night, but also during the day; take into account the requirements of day and night safety (excessive glare in the field of view of the observer, color and light pollution, etc.).

Light design, like architecture, is not an art or science, but the industry from which they originate. A professional lighting designer requires not only a creative idea (from an artistic point of view), but also an understanding of the physical properties of light and how lamps and light sources work (from a scientific point of view).

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