

---

# Architectural and Artistic Solution of Museum Exhibition

---

*Beknazarova Shahrizoda*

*Named after Kamoliddin Bekhzad Student at National Institute of Fine Arts and design*

---

**Abstract:** In this article we will talk about the architectural and artistic solution of museum vision. The author, relying on cultural data and written sources, introduced clarifications to the problem on the basis of existing scientific and historical literature and studied the existing peculiarities of the architectural and artistic solution of museum vision.

**Keywords:** Museum, exhibition, artistry, project, exposition.

---

## **Introduction:**

In the design and organization of the museum's vision, a team of authors, which unites museum staff of various specialties, artists, architects, designers, engineers, historian scientists, economists, psychologists, sociologists, educators, local specialists, agricultural specialists, will participate in its composition. In order to organize the work of all participants in the design of the exposition organized and planned, to ensure the implementation of the project within the specified deadlines, it is necessary to determine the consistency of the work, the nature of the activity at each stage, the composition of the project documentation.

## **Main part):**

The norms, which were developed in the last years and were confirmed in the practice of exposition, provide for the following stages of the artistic design of museum exhibits: study of the subject; development of the general decision; development of the sketch Project; Working Project.

The main document for the start of architectural and artistic design work is a scientific conference. On the basis of the scientific conference, the general decision of the exposition will be made and it will be discussed and approved at the meeting of the Scientific Council<sup>1</sup>.

The second stage is the development of a sketch project prepared by the scientific team of the museum, carried out on the basis of an expanded thematic storktura. At the new stage, the artist will get acquainted with the exposition materials in detail. The sketch project should be considered and approved by the Scientific Council of the museum and the Art Council of the designing organization.

The third stage-the design of the work-is carried out on the basis of the thematic-exposition plan of the museum, and under the leadership of the author of the architectural-artistic project is considered and approved in the working order.

The creation of an architectural and artistic solution that meets the contemporary requirements of the exposition is an extremely complex creative task. It will be necessary to combine sometimes dependent elements in a single ensemble in a different harakter, which contributes to this task, weakened or even demolished a whole expositional image, if it is not carefully divided in a monologue. The versatility of museums in the quality of the design object, as well as the creative possibilities of artists, ensures that artistic solutions are vivid

---

<sup>1</sup> Kliks RR. Xudojestvennoe proektirovanie ekspozitsii. M.,1978.

and the creative search is endless. It is very important that there is close cooperation between the scientific community and artists in the normal course of the design work and its high level. Practice shows that the inclusion of artists in the work at the stage of the first scientific design, the creation of the scientific concept of the exposition, further increases the effectiveness of cooperation. According to the term, this can be attributed to the initial stage of the work – “hitting the obyekt”. During this period, the artist gets acquainted with the scientific documents and activities of the museum, published literature, working materials on the new exhibition, takes part in the discussion of projects, gets acquainted with funds and projects. The artist should get acquainted with the exposition rooms in detail. Employees of the museum should provide him with information on the characteristics of the building's interior planerovka.

For the artist, information about the composition of visitors to the museum, their interests, their special attention to a part of the exposition and a subject are also important. In the context of the audience, there may be significant differences in the scientific and artistic solutions of museums, depending on whether they constitute the majority of tourists or schoolchildren, mainly intended for an individual audience, or provide a full-fledged sourcing service.

A general decision will be developed for the Expositions, which will be organized in several halls. The main decision reflects the author's artistic conception, the main artistic prints of the structure of the museum exposition, the figurative artistic opening of its goyasiy content. In addition, a number of specific tasks: placing the main subjects on the halls and the territory of the museum along the route of viewing the exposition; placing the main exhibits; exposure lighting and color resolution printing, general resolution of equipment and individual media, the use of audiovisual and technical means, etc. are resolved.

### **Results and Discussions:**

Drawing materials can also be replaced with a make-up that performs exactly the same task. When decorating the exposition, in many respects it is necessary to pay attention to the importance of the entrance zone, which gives the direction of perception of the exposition. The artist must distinguish and organize it in any conditions of urban construction. It must have a certain territorial and meaningful traction. The entrance zone can be in a festive mood, as opposed to the appearance of a workaholic anxiety of the city streets, with the addition of sculptural monuments, it can be in the architectural character or in the advertising character, where information is organized as a result of the placement of the activities of the museum, the structure of the exposition and other information. If there is a land plot at the disposal of the museum, there will be an opportunity to organize an open exposition. At the disposal of the museums there will be many exhibits that can be exhibited in the open air. Without damage to its storage, military equipment, ancient stone sculptures, monumental works of art and monuments of folk art can be exhibited.

Preparing a plan for the placement of expositional subjects throughout the halls is also a rather complicated process. All sections of the museum are usually considered to be a field of sight, zero in the fact that it is not enough for them to perform the tasks assigned to them. This situation should be taken into account very clearly by artists.

During the consideration of the draft General decision, it will be necessary to distinguish the direction of watching the exposition separately. Throughout the entire zone and halls, the expositional direction is arranged from the chap-towards it, so that it is convenient to read textual information. The spectator's path should be short, with no counter-currents, without turns, without turns. In specially constructed museum buildings, these things are taken into

account and positively solved. In adapted buildings, it is very difficult to organize a purposeful orientation. Sometimes there will be no opportunity to be isolated from the dependent currents because the entrance path is one. Sometimes it is desirable to carry out a re-planning, which significantly improves the direction of movement of the viewer.

In historical museums there will be a need for a purposefully oriented route for the consistency of the exposition. But to send the viewer to the desired direction is very competently, without which it must be done without arousing internal discontent. The general decision should provide for the means by which the viewer organizes his behavior, his movement in the same rhythm, providing viewing within the limits of the spiritual norms of perception of the exposition. Large-scale exhibits, artistic and visual means, decorations, pointers and a number of other methods serve this purpose<sup>2</sup>.

In the draft General decision, the artist can offer specially created works of art (color painting, graphics, sculpture), drawings, scientific reconstruction. Their need should be motivated by the artist and discussed by the team. At the general decision stage, the general printtypes of lighting are considered (natural, artificial, mixed, General, local). The issue of material for the preparation of finishing and equipping interior is solved.

The rough texture of the walls does not correspond to some exhibits, for example, works of painting, works of Applied Art. Simple fabrics (burlap, a fabric used in canapés), alak, chit, wood serve as a fan for many ethnographic subjects; soft fabrics, as well as jewelry items such as movut, barkut, silk, etc. fall well. It can also be widely used on walls and equipment that do not return light and fireproofing.

Thus, the artist's work on the sketch project means that the proposals of the general decision will be clarified, detailed and deepened. The artist creates the exposition at certain territorial deductions. The size of the expositional belt is determined by the average height of the person and the degree of placement of the fall relative to the floor. Its height does not exceed 2-2,5 meters, the viewing angle is from 25-30 C on the horizontal, from 40 C on the vertical. Small objects cannot be placed below 70 cm, as this makes them difficult to watch.

### **Conclusion:**

At the stage of the implementation of the approved project of the museum exposition, the team of authors will continue to work actively in many areas related to the content and form filling and clarification of the exposition, will participate in artistic performance work. The team of authors attaches great importance to the creation of a section of drawings of the exposition, as well as scientific and auxiliary materials. Drawings should give the main information a short and clear delivery of links between the elements, simplify the image, organize the thinking of the viewer and try to concentrate his attention.

### **References:**

1. G.Levykin, In Herbst. Museology. Historical museums. Studies.manual for Universities on spec. --M.: "History". 1988.
2. Klicks R. Artistic design of the exposition. M., 1978.
3. Rozhdestvensky K.I. Ensemble and exposition. L., 1970.
4. Sadikova N. Museum work in Uzbekistan. T.; Science, 1977.
5. Artistic design of museums. M., 1982.

---

<sup>2</sup>Sodiqova N. O'zbekistonda muzey ishi. T.; Fan,1977.