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EXPOSITIONAL ANALYSIS OF TASHKENT HISTORY MUSEUM

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Abstract

This article discusses the expositional analysis of the Tashkent History Museum. In the Tashkent Museum, special emphasis is placed on showing the Uzbek family. In the center of the porch, we can see a middle-aged Uzbek family talking around sandals and a young bride standing in front of a crib. This image is expressed through a model, and national costumes and jewelry specific to Tashkent are used to make it more natural.

Keywords: *expositional analysis, Tashkent History Museum, Uzbek family, young bride, Stone Age, Late Bronze Age*

Introduction

Objective: Exhibitions, expositions, innovative projects, developments, and ideas created in the Tashkent Museum of History constitute the object of the article.

Results: A scientific analysis of the innovative solutions used in the exposition and concept of the Tashkent museum was carried out.

Scientific novelty: From the point of view of museology, the Tashkent History Museum is scientifically covered.

Practical significance: The results of scientific analysis can be used in the study of museum exposition and provide analytical information.

The Tashkent Museum, dedicated to the history of Tashkent, the capital of Uzbekistan, is considered one of the modern museums based on the most innovative ideas.

The main findings and results

The exposition is based on the interrelated sequence of the Tashkent region – in the Stone Age (650–12 thousand years), the Tashkent oasis in the Late Bronze Age, Choch Antiquity (III century BC – IV century AD), Tashkent in the Early Middle Ages (V–VII centuries), Tashkent in the developed middle ages (IX–XII centuries), Tashkent in the XIV–XVI centuries, it consists of 12 departments, such as “Tashkent – the center of science”, “Tashkent city of tolerance and international harmony”, “Tashkent traditional handicrafts”, cinema hall. The exhibits are commented with texts in Uzbek, Russian, and English languages. Additional information is provided with the help of monitors, info kiosk, and other technologies (Jabborova, M., 2022).

1. Exhibitions called “Tashkent – the Center of Science”, “Tashkent – the City of Tolerance”, and “Practical art. Everyday life and

culture” are organized on the first floor of the museum exposition. On the second floor of the exposition, there are six sections (“Tashkent Oasis in the Stone Age, the Late Bronze Age and the Early Iron Age”, “Choch in Antiquity”, “Tashkent in the Early Middle Ages”, “Tashkent in the Developed Middle Ages”, “Tashkent in the XIV–XVI Centuries”), where ancient work tools, household items, models of steps are exhibited. The exhibits are commented with texts in Uzbek, Russian, and English languages. Additional information is provided using monitors, infokiosks, and other technologies (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>).

The layout of the ancient archaeological monuments of Tashkent is clearly distinguished by its unusual design. An embedded copy of the archaeological object was created on the floor of the museum (Appendix, Fig. 211). This will quickly attract the attention of the viewer and increase interest in the museum than a simple layout. The structure of the museum showcases is drastically different from the usual appearance, it is made in the form of shelves, the brightness of the museum, and the use of warm colors cause the viewer to awaken feelings of revitalization, excitement, and euphoria.

At the entrance to the museum, the Tashkent exposition in 3D size contains modern museum trends. On a large monitor installed in the center, an electronic model of Tashkent creates an idea of what Tashkent looked like in the past and the city’s development processes. The basis of the exhibited exhibits are maps, drawings, archeological and fossil monuments of the Stone Age, and materials that tell about the settlements of Kolbuloq, Obirahmat, Aktash, Kattasoy, Kizilolmasoi. Archaeological objects in the cities of Qang and Tashkent, including Shoshtepa, Mingorik, Yunusabad, Oktepa, Khanabad, etc., form the historical image of the village. There are also ancient coins and documents related to the life of Tashkent, objects of folk art, samples from scientific sources, and photo reports of important events (Jabborova, M., 2022).

In the section dedicated to allomahs that came out of Tashkent, the display of proverbs and sayings written on parchment paper in a relatively large size helps to get into the at-

mosphere of the period (Appendix, Fig. 212). This museum exposition is not based on one exposition method, as in the State Museum of History of Uzbekistan, on the contrary, the possibilities of each method are used as needed. Although it is considered a museum of historical specialization, portraits and examples of easel painting are widely used.

While creating the ethnography of Tashkent, the ensemble method is used more often, the modeling method is used to represent the appearance of historical and archaeological objects. In recent years, in the creation of museums, in contrast to the previous period, a combination of different methods is used to display museum exhibits.

On the first floor, there are expositions called “Tashkent – the center of science”, “Tashkent – city of tolerance”, and “Tashkent – traditional crafts”. The color of other fixtures for the exhibition, opening and highlighting the exhibits, served as an acceptable background for them. Most often, white, blue, and reddish brown colors were used as background colors. The exhibit usually differs in brightness or color background. Brightness contrast is acceptable at a high or medium level. Exhibits are placed using artificial light in almost all the halls of the Tashkent Museum. Special attention is paid to the backgrounds of flat exhibits: photos, documents, etc. Their colors have a more cohesive effect with the plain background color (compared to the larger exhibits), and the exhibits and background colors are carefully coordinated. Therefore, an invigorating emphasis was placed on exposure, and at first glance, a beneficial psycho-hygienic effect was achieved in relieving fatigue. It also affects the selection of the usual color gamut of exhibits. Therefore, the average background of the wall or canvas is chosen for bright attractive exhibits in the museum (Jabborova, M., 2022).

2. The exhibition of the Tashkent Museum includes archeological findings, numismatic items, various ethnographic collections, and archival photographs that reflect the material and spiritual environment of the peoples of Central Asia. The exposition of the Tashkent Museum consists of 9 interrelated, sequence-based sections, which cover the periods of the oasis from ancient times to the second half of the XIX century. In addition, on the first floor of the museum, there is a hall

with a view of the interior of the traditional Tashkent courtyard and the view of the Crafts workshop from the beginning of the XX century. As the object of our study, we will focus only on the above-mentioned hall, which shows the interior view of the Tashkent yard of the beginning of the XX century. In this yard, the ethno-cultural heritage of the region is partially shown through the Uzbek house of Tashkent, where the sedentary lifestyle prevails in Central Asia. The yard is surrounded by a thatched wall, and behind the wall, we see a wonderful picture of the houses of the neighbors. Through this, we will get information about the Uzbek household as an integral part of the neighborhood (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>)

In the Tashkent Museum, special emphasis is placed on showing the Uzbek family. In the center of the porch, we can see a middle-aged Uzbek family talking around sandals and a young bride standing in front of a crib. This image is expressed through a model, and national costumes and jewelry specific to Tashkent are used to make it more natural. In the Uzbek family museum, birds (mainly quail) and partridges are hung on the grapevine above the platform intended for the sum-

mer season. It is common to meet different types of birds in the apartments of Tashkent city. They sat under the chirping of birds and had a cultural recreation with its special pleasure. There are even bird markets in Tashkent. If you look under the carpets on the porch and the platform, the mat used to prevent dirt from the floor has also been removed (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>).

“Ziynat Design” also claims to be the executor of the design project of the Tashkent Museum. On his official pages on social networks, “Ziynat Design” has repeatedly noted that he is proud of the creation of the Tashkent museum.

Conclusion

In conclusion, it should be said that the Tashkent Museum is one of the museums created from an innovative point of view in recent years. Exposition design stands out for its creative projects.

The main purpose of the exposition of the Tashkent Museum is to show the stages of political, commercial, cultural, and craft development of the first large cities of the Tashkent region through historical material evidence.

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