

PROCESSES OF MUSEUMIFICATION OF HISTORICAL CULTURAL HERITAGE: IN THE INTERPRETATION OF AUTHENTICITY, INTANGIBLE AND TANGIBLE HERITAGE;

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Annotation: *This article presents modern approaches and methods of museumification and restoration of historical cultural heritage in Uzbekistan. In the context of preserving and promoting the country's rich cultural heritage, new methods such as the application of digital technologies, the use of biochemical conservation and the integration of modern materials are discussed. Examples of successful projects and research in the field of museumification are given, and the challenges and prospects for the development of this area are indicated. Scientifically sound and informative, the article offers a look at current trends in the preservation of the historical cultural heritage of Uzbekistan.*

Key words: *Museumification, cultural heritage, restoration, conservation, digital technologies, nanotechnology, cultural tourism.*

Uzbekistan, with its rich history and cultural heritage, is one of the most amazing places on earth. The country is famous for its magnificent architectural monuments, craft traditions and unique customs, dating back centuries. In this context, the processes of museumification and interpretation of authenticity play an important role in preserving and promoting the rich cultural heritage of Uzbekistan.

Museumification, a key process of preserving and promoting cultural property, involves the transformation of objects and phenomena of cultural heritage into museum exhibits or objects of study. In this context, authenticity plays a key role in determining the authenticity and value of cultural heritage for society. It is often considered as the degree to which an object or phenomenon corresponds to its original form or purpose. However, the issue of authenticity causes debate and controversy, especially in the modern world, where cultural practices and traditions are often subject to change and adaptation.

In Uzbekistan, there are several successful practices in interpreting the authenticity of cultural heritage, especially in the restoration and museumification of historical material heritage. For example, the restoration and preservation of architectural monuments such as the Ulugbek Madrasah in Samarkand, the Kukeldash Madrasah in Bukhara and the Ichan-Kala Fortress in Khiva are examples of successful practices in the

museumification of material heritage. These monuments are included in the UNESCO World Heritage List and attract many tourists from different countries [1]²³.

It is also worth noting the efforts in preserving intangible cultural heritage, such as national customs, rituals and language. Decrees on the protection and promotion of the Uzbek language and cultural traditions "Support for the activities of compatriots aimed at the widespread dissemination of the cultural, scientific and spiritual heritage of Uzbekistan, its study and popularization in the world, the preservation and development of the Uzbek language, culture and traditions in the countries of residence of compatriots, their expansion educational opportunities in Uzbekistan"[2]²⁴, conducted by the government of Uzbekistan, promote the preservation and respect for the country's cultural heritage.

However, challenges also arise on the path to preserving and interpreting the authenticity of the cultural heritage of Uzbekistan. Among them is the need to balance between preserving traditional values and adapting to modern changes, as well as the threat of loss of heritage due to human impacts and natural disasters. To solve these challenges and problems, methods of museumification, conservation, and restoration will be proposed below using the example of the works of the Smithsonian National Museum of Asian Art (Smithsonian National Museum of Asian Art) and in the materials of the third International Symposium of the Institute of Archeology of the Russian Academy of Sciences in the book on the museumification of the history of cultural heritage: Theory and practice.

Before talking about relatively new methods of museumification, restoration and conservation, let's consider the process of museumification itself. The processes of museumification of historical cultural heritage in Uzbekistan represent a systematic approach to the preservation and interpretation of the values of the nation. This process involves a number of steps, starting with the identification of the object and ending with the organization and management of the museum.

The first stage is defining the object. At this stage, researchers and archaeologists identify objects of historical or cultural significance that require museumification. This could be an architectural structure, an archaeological find, or another artifact.

This is followed by research and documentation of the object. Through archaeological excavations, historical research and documentation, scientists strive to gain the fullest possible understanding of the origins, history and significance of an object.

After this, the condition of the object is assessed. The current condition of the object is assessed: damage, wear and potential threats that may affect its safety are identified [3]²⁵.

²³ UNESCO. "World Heritage List" (link : <https://whc.unesco.org/>)

²⁴Resolution of the President of the Republic of Uzbekistan, dated October 25, 2018, No. PP-3982

²⁵Materials of the Russian Research Institute of Cultural and Natural Heritage named after D.S. Likhachev on the topic "Museology, conservation and restoration of historical and cultural objects," p. 7-8.

Based on the research results, a museumification plan is being developed. This plan includes strategies for restoration, conservation, interpretation and display of the site.

One of the important stages is restoration and conservation. Work is being carried out to restore and preserve the site, including restoration of the structure, cleaning and conservation of surfaces.

Next, a museum exhibit is created that helps interpret the history and culture of the site for visitors.

Finally, the work of the museum or center in which the object will be presented is organized, and measures are established for the management, safety and care of the object [4]²⁶.

This process requires careful planning, coordination and cooperation of various specialists and stakeholders to ensure the effective preservation and interpretation of the cultural heritage of Uzbekistan.

Now let's look at several methods of museumification and restoration of historical cultural heritage used at the Smithsonian National Museum of Asian Art (Smithsonian National Museum of Asian Art)[5]²⁷ and in the materials of the third International Symposium of the Institute of Archeology of the Russian Academy of Sciences on the museumification of the history of cultural heritage: Theory and practice:

1. Nanotechnology in restoration: The use of nanotechnology for precise and microscopic restoration of damaged areas of historical objects. For example, nanotechnology can be used to fill minute cracks and defects without changing the appearance of the material [6]²⁸.

2. Also the use of modern technologies, such as laser scanning and 3D modeling or software that allows you to project images without deformation , in the processes of restoration and conservation of historical monuments. Reproduction by topographic surveys (without contact) began to develop with the advent of remote measuring technology and is especially suitable for making copies of wall art, most notably stereophotogrammetry (Lascaux II), laser scanning and photogrammetry. Laser scanning, like photogrammetry, records many measurements, indicated by a cloud of points, each of which has a position in space in accordance with the coordinates X, Y, Z) [7]²⁹.

Connected to each other, these digital points define the virtual surface of the object. If necessary, this digital replica is covered with high-resolution photographs that connect to the shapes and add texture and color to the item. These reproductions, often expressed in digital " stl " or " obj " format, serve to recreate large volumes of rock surfaces. Topographic survey data is processed on a machine with five axes, the machine

²⁶ Ibid., p. 9-10;

²⁷ <https://asia.si.edu>

²⁸ This virtual symposium was hosted by the East Asian Painting Conservation Studio, Department of Conservation and Scientific Research , on June 29, June 30, and July 1, 2021.

²⁹ Materials of the Third International Symposium of the Institute of Archeology of the Russian Academy of Sciences, a book about the museumification of the history of cultural heritage: Theory and practice, p. 4-5.

cuts out rock shapes in polystyrene in a negative manner in such a way that a mold is created. This casting mold is then filled with resin, which is layered using fiberglass. The modeling phase is carried out simultaneously with the projection of images that show reference points and rock details. This long and careful operation is an important point for the rest of the work. It is from this stage that the accuracy of the restored creations will depend, the application of patina, which will give the authenticity of the reproduction. In order to avoid deformation, software was developed. The program allows you to project an exact 3D copy directly onto a resin rock model. By entering the distances between certain protruding points on the rock and the lens, the program places the drawing in such a way as to maintain the size and proportions of the reproduced scenes. This program also allows you to take measurements directly in space [8]³⁰.

3. Digital 3D collections of exhibitions: Creation of Digital 3D collections of museum exhibitions, which include not only visual, but also sound and tactile elements [9]³¹.

These are just a few ideas that can be considered in the article and applied in research in Uzbekistan. The choice of specific methods depends on the goals and directions of the study, but these approaches can add new dimensions and innovative ideas to the discussion of museumification and restoration of historical cultural heritage.

In conclusion, the article can be noted that the processes of museumification and interpretation of the authenticity of the historical cultural heritage of Uzbekistan play an important role in preserving and promoting the rich cultural heritage of the country. Based on the examples and studies reviewed, we come to the conclusion that efforts to preserve and interpret the cultural heritage of Uzbekistan are key to preserving national identity and the wealth of cultural heritage. However, there is a need for further research and collaborative efforts to overcome the challenges these processes face. Only through the joint efforts of the government, local communities, researchers and international organizations can the preservation and respect of the cultural heritage of Uzbekistan be achieved for future generations.

LIST OF USED LITERATURE AND ONLINE RESOURCES :

1. UNESCO. "World Heritage List" (link : <https://whc.unesco.org/>).
2. Resolution of the President of the Republic of Uzbekistan, dated October 25, 2018, No. PP-3982
(link : <https://lex.uz/ru/docs/4022644?ONDATE=12.02.2021>).
3. Materials of the Russian Research Institute of Cultural and Natural Heritage named after D.S. Likhachev on the topic "Museology, conservation and restoration of historical and cultural objects," p. 7-8, p. 9-10.

³⁰ There same , s . 5;

³¹ 3D Digital Collections: Cooper Hewitt, Smithsonian Design Museum

4. Materials of the Russian Research Institute of Cultural and Natural Heritage named after D.S. Likhachev on the topic “Museology, conservation and restoration of historical and cultural objects,” p. 9-10.

5. Smithsonian National Asian Art Museum (Smithsonian National Museum of Asian Art) (link: <https://asia.si.edu>).

6. This virtual symposium was hosted by the East Asian Painting Conservation Studio, Department of Conservation and Scientific Research , on June 29, June 30, and July 1, 2021. At Smithsonian National Museum of Asian Art .

7. Materials of the Third International Symposium of the Institute of Archeology of the Russian Academy of Sciences, a book about the museumification of the history of cultural heritage: Theory and practice, p. 4-5.

8. Materials of the Third International Symposium of the Institute of Archeology of the Russian Academy of Sciences, a book about the museumification of the history of cultural heritage: Theory and practice, p. 5.

9. 3D Digital Collections: Cooper Hewitt, Smithsonian Design Museum (link : <https://www.youtube.com/watch?v=yBqBnhVpFoU>).