

The Role of New Technologies in the Formation of the Project of Modern Museums

Saipova D. Sh.

*National Institute of Art and Design, Named after Kamoliddin Bekhzod
Teacher of the Department of Design*

Abstract: In the design of museums, through new technologies, a communicative connection with time is created, attracting the attention of visitors. The concept of museum design is also different in that it requires a unique creative approach. The study of the factors influencing the decisions of the interior design of the museum consists in the search and study of interior elements through technologies based on modernity, in accordance with the needs and interests of these institutions.

Keywords: technologi, communicative, accent element, functionality concept.

The targeted plan for organizing the provision of additional services in state museums, the development of new concepts of state museums, the safe storage of museum objects, the creation of favorable conditions for visitors, especially persons with disabilities, tourist services, architectural planning, interior design, constructive and landscape solutions, confirms the project of each museum building based on the direction and content of Decree of the president of the Republic of Uzbekistan PQ-261 of May 27, 2022.

Today's trend in the formation of new technologies in modern museums, along with the development of new concepts of museums, is a kind of inversion of museum practice. Previously, the exposition of visiting museums by the period was taken in the form of an exhibition, where, to the maximum, places were allocated to espanats and hidden behind glass, "do not touch with your hands!". Now museums, on the contrary, seek to establish a connection between the visitor and the work from all sides - through sound, painting, smell, touch. This is evidenced by the formation of new technologies in modern museums. One of these is used in the organization of a museum through a multimedia tool. Multimedia (Latin for — multiple and — mediator HAP) is a computer device that allows you to work with text, graphics, sound and video data.

In later times, graphics accelerators and high-volume universal CDs were also added to the multimedia device standard. Museums, armed with new technologies, try to open and deepen the context of the perception of exhibits, in which visitors are directly in contact with the qualities of art. The museum building was opened to the public on February 22, 2022. Each floor of the building is allocated for a specific exposition - these are Space Research objects, workshops for the development and testing of technologies in the building, laboratories, lecture halls and, of course, entertainment for any taste, and for each section from New technologies, in an interactive way, information is moistened through tach panels in the required pilgrimages. The interiors of the modern museum building are equipped with Touch equipment screens and any touch kiosks, monoblocks or monitors, there is a choice, able to accommodate all information. Visitors to the museum will be able to use a long mudat of this device, regardless of age, and get the necessary information. For the interactive complex "Tachinform: Museum", he ech kiosks were used with a unit. Along with the color proportionality and selected tehnik devices in the interiors of the museum, an attempt was made to perfectly find the desired Compass solution.



Museum of the future, Dubai tachpanels

These devices are equipped with shock-resistant screens for the future generation, of which the walled interactive panels do not take up much space, the necessary data is installed, equipped with a multi-touch screen against Vandal (metal keyboard), which works through the protective glass. For museum expositions, monoblocks were used, for small rooms - full-fledged information for 1 square meter will serve. Since the future generation that came to the museum was the age of new technologies, as much as possible, through new technologies, screen-screen infokiosks on the walls are displayed through large volumes of data and interactive navigation systems, and people receive the information they need.

It depends on the implementation of museums in the creation of their design: sometimes the technological framework of the exhibition overloads its subjective interpretation, attracts attention. The unprepared viewer, accustomed to living in an information-rich, vibrant, mobile world, today is causing ever-decreasing emotions. For this reason, augmented (AR) and virtual (VR) reality technologies are in great demand. The first introduces the exhibition into the reality surrounding the viewer. The latter creates a separate universe on the basis of an exhibition, into which it is possible to penetrate and look around, to better understand and feel the mood and content of the work.

Modern techniques and trends in exhibition design of the museum the main features of modern museum design analysis of the development of exhibition activities in recent years shows that more and more museums are resorting to Exhibition Practice, its dynamism and increased interest of the audience. A study of museum practice shows that modern museum design is endowed with a number of features that make it relevant. One of the main criteria in the design of the museum is its functionality. In general, the functionality of the design is determined by utilitarian requirements - practicality, rationality and ease of use.



Museum of the Future, Dubai

Currently, several approaches have been formed in understanding the role of Information Technology in Exposition. The first approach is associated with the use of technical means in the exposition of the museum, the authors of which believe that information technology should play an instrumental, serving role in the exposition with the content of information. The second point of view is more daring, it assumes that the functions of multimedia tools are gradually expanding, in addition, information technology in some cases can act as equal participants in the museum exhibition, in addition to the originals.

A new generation of innovative technology-based computer graphics software and technical tools has opened up a wide range of opportunities to use traditional design, modeling and presentation techniques from Computer-Aided Design (CAD), 3D modeling and sculpting, visualization (render), informative modeling (BIM) systems. The exposition should provide comfortable accurate information about all exhibits and serve so that visitors do not get tired. This requires limiting the number of exhibits, beautiful placement at the required level, and variety. Halls located in a sequence corresponding to the theme of exhibits should have a shape corresponding to their character. It is advisable that each group of paintings, if possible, be placed in one room, with a separate wall for each painting. Such a system requires small rooms, in which the ratio of the area of the wall to the area of the allocated area is obtained suitable proportions for rooms where large pictures are displayed. The size of the hall is required to be placed in direct proportion to the size of the paintings¹.

How are the information tools in the museum organized?

Information tools-indicate the location of any environment.

1. Target acquisition and risk awareness data,
2. technical data,
3. organizational data,
4. Visual propaganda.

The 1st batch data tool relies on special constructions, technical safety rules, laws.1) alarm, prohibitive colors fire extinguishers, pipes passed and various containers capacity, vehicles inside and between the workshops v.b. 2) safety signs in production prohibiting, inhibiting, commanding and indicating.3) Conditional marks of items transported using vehicles GOST 14202 69;

4) to Detect (Select) the repellent conductors (a facility where gas, par, liquid is transferred through a long-distance repellent) and display samples of their colors. The 2nd batch i.e. information about technical means, which are given in blue and put in places where the worker refers to technical information in general places. The blue color indicates the safety signs of the main technique in the interior. This Color is mainly used in the decoration of tables of technological constructions, indicators, etc. The 3rd organizes the placement of information about the social, Administrative Organization and scientific and technical information. This information is given on the walls of a special vestibule, in corridors, outside the working zones. The 4th guru is obliged to have information that expresses high-level artistry, is conspicuous, and is well connected in the interior with the help of colors and compositional solutions, complement each other. At such times, elements of monumental color image, sculpture and applied decorative art can be used. Visual propaganda imagery tools can be diverse: thematic, decorative pannos, monumental fresco compositions, should be enriched with the installation of mosaics on the walls.

The designer should take into account not only the architectural and functional features of museums, but also the social and economic conditions of construction, the requirements of

¹ Referat. "National Research Tomsk Polytechnic University. 168 Pages.

potential viewers - its requirements and real capabilities. It consists of issues such as the reproduction of ideas in the design process or existing, the use of traditional solutions or the search for volumetric-spatial projects based on new technological capabilities. The constant development of Science and technology leads to the comprehensive development of design, distinguishing the exact conditions for the implementation of projects. Based on the decision of the president, the center of Islamic civilization of Uzbekistan will be transformed into a center promoting the idea of the "third Renaissance — New Uzbekistan", scientifically studying the achievements of the country during the new Rise and communicating to the general public. According to the decision of the president on July 16, the center of Islamic civilization in Uzbekistan under the Cabinet of Ministers is being transformed into a scientific and Educational Center, which carries out the following:

A broad promoter of the idea of the "third Renaissance — New Uzbekistan"; a scientific researcher of the achievements of the country's history during the new Rise, a supplier of it to the general public; a promoter of samples of material and cultural heritage, ancient and rich traditions associated with the religion of Islam.

Work was carried out on the project, not moving away from the general concept, and the color proportionality in the project of French designers was maintained. The reason is it is necessary to maintain the overall color harmony. In the main part of the project, all elements are placed along the circular center. In the center, three mock-up projects are planned, the mock-ups embody the three renaissances in Uzbekistan. Modern touch panels are planned to be used throughout much of the museum.

The interior design of the museum building consists of several functional zones: a director's room, Administration, common rooms, a large hall designed for staff meetings, a multimedia room, a customer waiting room, a storage room for exhibits, a small buffet, a waiting zone, conversation Building study rooms and recreation zones. The designer uses plan methods and solutions to divide Museum rooms into specific zones; carefully consider room decoration, find lighting and color solutions; correctly select equipment for exhibits; reduce natural lighting as much as possible; correctly use ergonomics to create comfortable conditions for spectators; draw an exposition map for museum visitors; the economic zone includes the necessary building buildings (garages, warehouses, transformer substations

The first stage: the author's team, the specifics of the museum, the thematic structure of the exposition, the scientific concept of the development of the museum for the near future and future, the approximate composition and area of the buildings, urban planning, architectural and artistic-figurative orientation options are developed.

Summary. The role of new technologies in the formation of the museum project is very large - with these technologies, the ground is broken for the next generation. As the data age progresses forward, there has a larger capacity to contain data. The use of technology leads to a more perfect project. Because all the necessary data capacity is placed on touch panels, the design of the walls is so simple that the visitor will have the information of the necessary technologies using touch wall panels. "This center will be our face in Islamic propaganda. Therefore, its appearance, attention should also be paid to the building materials used here. It is necessary to abandon the usual, eye — catching projects and find a new shape and design," the president said.

Not only does the viewer who comes to the museum have the necessary information in Dubai's "Museum of the future", but the soothing and selected technical devices from the psychological side found through the color proportionality in the museum interiors will further motivate the youth of the present time to aspire, to become interested. As well as the future generation, which came to the Museum of the Islamic Civilization center of Uzbekistan, we can see that, as if returning to our history for a while, the design projects designed by the time of the exposition were awakened by new technologies. A draft proposal is being made to allow the material to be distributed by exchanging on screen infokiosks along the wall. The creation of facilities for

visitors of all ages and the penetration of new technologies as much as possible for the future generation through the capacity of information in the appearance of new programs for the current period, work is underway on ergonomic and compositional solutions of width and location in the museum interior. In the interiors, proposal ideas were given, which should be honored through holograms. Relying on this instruction, scientists, mature thinkers, creative artist designers began to work under the leadership of Shoazim Minavarov, director of the Islamic Civilization Center.

Based on the decision of the president, the center of Islamic civilization of Uzbekistan will be transformed into a center promoting the idea of the "third Renaissance — New Uzbekistan", scientifically studying the achievements of the country during the new Rise and communicating to the general public.

According to the decision of the president on July 16, the center of Islamic civilization in Uzbekistan under the Cabinet of Ministers is being transformed into a scientific and Educational Center, which carries out the following: It is an idea that promotes the idea of the "third Renaissance — new Uzbekistan"; studies the achievements of the country's history during the new rise on a scientific basis, delivers it to the general public; promotes samples of material and cultural heritage, ancient and rich traditions associated with the religion of Islam. Work was carried out on the project, not moving away from the general concept, and the color proportionality in the project of French designers was maintained. The reason is that maintaining overall color harmony is considered to be important factors. In this interior part of the museum, great attention is paid to the chronological location of all exhibits, photos and information. A doctor of Historical Sciences, a professor, a senior researcher, a museum scientist are working on the Department. Based on the above pictures, designers are further enriching the interiors of the museum. Among the creative research, we can see that scientific research is being solved

LIST OF LITERATURE USED

1. President Of The Republic Of Uzbekistan Sh.Mirziyoev Decree No. 4947 of February 7, 2017 "on the strategy of Action for the further development of the Republic of Uzbekistan"<http://strategy.regulation.gov.uz>
2. Resolution of the Cabinet of Ministers of the Republic of Uzbekistan "on measures to improve the activities of Museums of the Republic" adopted on December 23, 1994 // people's word, December 24, 1994.
3. Resolution of the Cabinet of Ministers of the Republic of Uzbekistan "on issues of fundamental support for the activities of museums" adopted on March 5, 1998 // people's word, March 15, 1998.
4. "Muzei ishi asoslari" o'quv qo'llanma D. T. Kuryazova. 2018.
5. Muzei va jamiyat (dars) J. X. Ismoilova, K. S. Nishonova, M. S. Muxamedova. 2015yil.
6. Muzeyshunoslik 2018yil.Ch.X. G'aniyeva.
7. Latipovich T. A. Prototiplash uslublari ... Prototiplash va maket haqida // O'rta Evropa ilmiy Byulleteni. – 2022. – T. 20. – C. 76-80.
8. Maxmudova M. T. issiq mamlakatlarda qishloq uyining xususiyatlari // ACADEMICIA: xalqaro ko'p tarmoqli tadqiqot jurnali. – 2021. – T. 11. – №. 3. – C. 2167-2173.
9. Mannapova N. R., Saidyusupova M. F. badiiy MAKTABLARKOMPOZITSIYA va rangli echimlarda // ilmiy taraqqiyot. – 2021. – T. 2. – №. 6. – C. 1919-1921.
10. Kasimov O. S. migel bir. bir. bir. //теория и практика современной науки учредители: теория и практика современной науки" институт управления и социально-экономического развития".ооо – №. 10. – C. 24-31.
11. Саипова Д. Yoritish dizayni va muzei ko'rgazmalarini tashkil etishning zamonaviy tendentsiyalari // <url>. – 2021. – T. 2. – №.

12. Sultanova M. F. et al. The Effect Of Architectural Design And Its Dimensions On Human Psychology //Nveo-natural volatiles & essential OILS Journal| NVEO. – 2021. – C. 1601-1610.
13. Sultanova M. F. The Role of Tour Bases In The Development Of Tourism In Uzbekistan //International Scientific and Current Research Conferences. – 2021. – C. 1-5.
14. Kasimov O., Salimov O. LANDSCAPE FORMATION IN CENTRAL PART OF HISTORICAL CITIES OF UZBEKISTAN //Problems of Architecture and Construction. – 2018. – T. 1. – №. 1. – C. 17-20.
15. Makhmudova M., Makhmudova M. ISLAMIC STYLE IN LANDSCAPE DESIGN ON THE EXAMPLE OF ANCIENT GARDENS OF THE TEMURID PERIOD //SOCIETY. INTEGRATION. EDUCATION.
16. Kasimov O., Salimov O. Landscape formation in the central part of the historical cities of Uzbekistan // problems of architecture and construction. – 2018. - T. 1. – №. 1. - S. 17-20.