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PECULIARITIES OF MUSEUMIFICATION OF ARCHAEOLOGICAL MONUMENTS IN FOREIGN COUNTRIES

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ABSTRACT

In this article the little-studied problem such as the preservation of cultural heritage of archeological monuments through various methods of museumifaction is focused on.

The scientific activity of scientists in different countries on the museumification of real archeological monuments, the history of the problem is briefly described. The author also provides a comparative analysis of the work done on the museumification of real properties in different countries around the world.

KEY WORDS: ***museum, museumification, archeology, analysis, organization, museum, preservation, conservation, restoration, cultural monuments, research.***

INTRODUCTION

The principle of preservation of material and cultural heritage in the world, which corresponds to the scope of foreign experience, is the museumification of archeological monuments in natural landscapes. Among the problems associated with real monuments, the main focus is on their conservation and museumification. The issues of long-term use and preservation of monuments in the open field leads to a very complex, interrelated problems having scientific, engineering, technical and legal character. The optimal way to find its modern solution is to create archeological museums – reserves [1. - p. 115].

LITERATURE REVIEW

A number of scientists are conducting research on the museumification, conservation and restoration of real historical and cultural heritage properties. In particular, M. Garber, A. Medved and M. Caulen studied the work of preservation, museumification and restoration of archeological monuments in Russia and abroad. Ya. Gulamov worked on the preservation of material and cultural monuments in Uzbekistan, A. Abdurazakov worked on the preservation and museumification of murals in Afrosiyab. M. Filanovich and A. Terenojkin studied the archeological monuments in the city of Tashkent and its surrounding, and conducted investigations on their protection and preservation from various natural and human factors.

In these works, which were studied on the basis of a new methodology and axiological approach, material and cultural monuments were studied as a priority area of national value. In the course of the study the textbooks, manuals and monographs, focusing on the protection and repair of monuments, innovations and innovative forms in the practice of world museology, museumification and protection of real estates, were also used.

METHODOLOGY OF THE RESEARCH

Modern theoretical and methodological, interdisciplinary approaches, principles of systematization, as well as methods of comparative, systematic analysis were used in this research.

ANALYSIS AND RESULTS

Preservation of immovable (real) cultural monuments through restoration, conservation and museumification is one of the most actual issues today. Depending on the above ideas, we will consider the works designed and implemented in foreign countries. For example, in the practice of museumification in Slovakia, in the county of Herculata, located in the Rusovitsa region, experts

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note that the developers have had undoubted success in preserving historical and cultural monuments [2.p.23-25]. During the excavations here by archaeologists in 1965-70s, the remains of majestic architectural structures belonged to the period of the Roman Empire in the I-IV centuries AD and the stone foundations of Slavic houses were found. In the reports of Slovak scientists on archeological finds, it is noted that Herculata was the only surviving monument of the Roman Empire. Considering the unique value of the archeological monument, it was decided to museumificate it and establish a tourist complex [1. - p. 117].

The authors of the museumification project included the followings for the on-site exposition: a part of the defensive walls; stone foundations of residential buildings of I-II centuries AD; majestic architectural object - forum of III-IV centuries; podium remains and etc. The authors of the project worked long on how to impress the ruins of the citadel. Porches of steel construction, 1.5 meters wide corridors for spectators were built around the monument. Much of the city was re-buried with soil, treated with herbicides, and its surroundings were bordered so that it would not be ruined under the influence of climate. The traditional archeological artifacts found here are placed in the museum built at the entrance.

In 1954, in the village of Mikulchitsa on the Morava River in the Czech Republic, a Slavic citadel dating back to the VII century AD, which occupied 200 hectares area, was discovered. The 5 of the 12 Christian buildings were located on the territory of the prince's palace, and the rest were on the outskirts. Tourist information corridors have been built around the temples. The roofs of the buildings there were covered with light structures and then museumificated. The exhibits found here are on display in showcases. The district of the citadel is surrounded by concrete walls [3. - p. 612-615].

During the archaeological excavations on the outskirts of Kent city in England the remains of Roman villas were discovered. After a series of scientific studies, a museumification project of this find was developed. A wooden pavilion with a low roof was built on the site, covering the boundaries of the excavation areas. In order to provide maximum natural light, the roof and walls are covered with transparent glass-like sheet materials combined with aspoblites.

Structurally, the pavilion has three dissimilar portal spaces, the longest of which is in the center and the ones on the sides are shorter but of different lengths [4. - p. 192-194.].

The next monument, which belongs to Ancient Northern Ireland, is a New Grange monument of the Stone Age. It is located in Mit County in the Boyne Valley. It was built before the Pyramids of Giza and Stonehenge, about 5,200 years ago. New Grange formed an 85-meter circular hill, 13.5 meters in diameter and 19 meters in height. The castle is surrounded by 97 large curbstones, some of which are engraved with symbols called megalithic art. This monument is today's open-air museum and is included in the World Heritage List of UNESCO.

Another type of museumification can be seen in the Archaeological Crypt of Notre Dame de Pari, opened in 1980 in Paris. This monument was found underground when construction began on the Site Island. Archaeological excavations were carried out in 1965-72s, where slabs of ancient buildings were found. Scholars have determined that the oldest of them belong to the Ancient period. The remains of the building are illuminated with artificial lighting, showcases are placed around it, and the exhibits found here are on display. There are exhibits that testify to the centuries-old cultural heritage of the country and the city. Its multifaceted collection is unique and versatile, with no value or analogue. When the spectator enters the underground museum, he or she feels the atmosphere of that period. This is facilitated by informational slide shows, audio commentaries, interactive programs [5. https: // commons. wikimedia.org/wiki].

If such experiments are seen in the example of Greece, they radically differ from those of the above-mentioned museumifacated monuments. The Akrotiri archeological site on the island of Santorini Tera was left under a volcano in 1450 BC. In the 1860s, when workers were trying to get volcanic ash to build the Suez Canal, they came across the remains of this ancient citadel. The excavations began in 1967 under the direction of Spyros Marinatos, a professor at the University of Athens. According to the scientists, the remains of 40 buildings discovered in Akrotiri cover only 1/30 of the area. Materials such as iron, wood, and glass were used to cover the roof of this monument. In order not to damage the monuments, special walkways were built around it. Most importantly, special attention is paid to maintain the environment of that period here as much as possible.

In all of the above objects, the monuments were museumificated in accordance with the requirements of museum work. But the methods used in them do not repeat each other, because archeological objects have come down to us in different states. For example, the building materials of monuments in European countries were mainly marble, stone and brick, and in many cases most of them were on the ground. In the ancient monuments in Central Asian countries mainly mud walls, and later bricks were used, most of them remained underground and the upper parts became hills. Therefore, it is very difficult to museumificate them, because the monuments, which occupy several hectares, will have to be covered with domes or arches, using light constructions in a modern style. This requires very experienced constructors, architects, and it requires a lot of money as well.

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Because the material used to cover the surface is first tested in a laboratory and then selected. The materials used in European countries do not correspond to the climatic conditions of Uzbekistan. The most powerful of them can withstand from – 60° to +50 ° degrees.

The most important feature of an archeological object for the problem under consideration is that museumification is the best way to use the monument. However, the scientific method in this field has not been fully developed yet, and the accumulated experience needs to be seriously generalized from the position of museum work.

Registration of monuments, creating their funds, archeological maps represents preventive measures aimed at preventing them from destruction. However, these measures cannot provide the information potential of the monuments. Accordingly, museumification is the only way to incorporate such a monument into the cultural environment. At the same time it allows to solve the problem of protection, because after archeological excavations the archeological object is destroyed, usually eroded, covered with grass and buried. When it finally reaches an irreversible state, the object is removed from the protection lists. Another peculiarity of museumificating most archeological objects is that it is not possible to move them to another area. Usually, an archeological monument can only be museumificated at the site of its discovery. The stages of museumification of real archeological objects include: excavations, conservation, beautification of access roads, and other types of exposition interpretation. When selecting archeological monuments for museum exhibits, several types of objects are distinguished.

Archaeological monuments: ancient cities and villages, settlements, old cemeteries, irrigation systems, manufactures – a complex of crafts, that is, complexes that allow to provide comprehensive coverage of all major moments of life and activity of ancient people. Archaeological objects: individual structures, including archeological monuments too. Archaeological finds: all portable parts of an archeological monument and object. Among the monuments of the ancient past, rock carvings have a special place. Although these monuments belong to archeological monuments, however, they are not associated with excavations. Petroglyphs have a unique attraction and expressiveness, and strongly impact on the viewer. Experience has shown that sometimes museumificating the images painted on rock or building walls can damage them. Negative changes have taken place in the rock paintings painted in the caves of Lasco located in southwestern France, with a history of 17,000 years as a result of a large number of visitors entering and the change of temperature-humidity regime. That is, they were covered with mold fungi and began to get wet. Visitors to the Lasko monument have been banned since 2001. With the special permission, five scientists are allowed to enter per day. The same can be seen in the murals of Afrosiab citadel in Samarkand. Considering these problems, it is necessary to think carefully about the ways to show the monument to the visitors of the museum.

Nowadays, in the museumification of archeological monuments a method of reconstruction based on the complete construction of the structure on the basis of the involvement of more preserved parts, excavations and etc, is mostly used. This method, which is considered to be effective from the museum point of view, has been criticized by many experts. Proponents of such an approach emphasize that making the archeological monument interesting and understandable to a wide range of visitors, which is one of the most important tasks of the archeological museum and the most practical way to solve this problem, is the use of restoration.

There are various ways to incorporate the monument into the urban organism. While some objects are museumificated, others are kept in the basements of buildings, city parks, subway stations, underground passages. Complex museumification of archeological monuments is the most advanced form of museumification today, with the organization of open-air archeological reserves-museums, which allow to study the whole set of representatives of the life and activity of ancient people.

However, still, the archaeological expedition usually fulfills the simple work and leaves the excavations open, leaving the museum itself to deal with the issues of museumification. The museum, on the other hand, often lacks properly trained specialists. The organization of teams of archaeologists, restoration workshops and museum specialists is becoming important as a perspective way. Special methods for the excavation of monuments that need to be museumificated are being developed. They include the methods such as removing soil from excavations, fixing the excavation walls, or replacing vertical walls with sloping walls to eliminate the risk of collapse, giving the excavation a more natural look and improving its appearance. Excavations are protected from rain and melt water by constructing wells and water return canals.

If a monument contains a number of objects belonging to different periods that overlap each other, they try to exhibit them in such a way that within a single excavation boundary the picture of the historical development of the monument should be clear and vivid by showing a system of objects belonging to different periods of time. Another way that is simple but effective is to show objects that belong to only one period of time in separate excavations. In the last decades of the XX century, the concept of "living archeology" has emerged, which means bringing a game moment to a memorial show, introducing the visitor to the cultural

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paradigm, adding a game to it through action, creating a model of ancient human lifestyle. Abroad, far away from civilization with children and young people, in the restored conditions of the primitive community, such trips as finding a fire, building a shelter, and living for a few days while cooking are practiced.

The complexity of the problems standing before developer specialists: the problems from the security of existing models of other similar monuments to the collection of materials - are obvious and clear.

However, it is early and professional to put forward the problem, it gives the opportunity of trusting primarily, the desire to settle social project issues, the preparation of public opinion in the city, the history of science and technology, as well as the success of this initiative. Unfortunately, even when comparing with the problems of identification and preservation, the problems of expositional interpretation of industrial heritage are still poorly developed. Although the methods of displaying, interpreting, and preserving production processes in an artificially created museum setting are the most complex, they are still extremely interesting.

In nature reserves-museums, we accept the traditional culture as close as possible to the natural environment, in harmony with the surrounding conditions. Finally, the museum tries to recreate the tradition more precisely in its historical forms.

In the course of the study it was found that many scientists are in favor of not museumificating archeological sites. In their opinion, the underground monuments should not be discovered and should be left for future generations to study [6. - p.37.]. They believe that their life will be shorter if they are cleaned from soil and covered with various structures. In 1987, a collection of scientific works on the methodological basis of the preservation and use of monuments was published in Moscow [7.- p.105.]. Almost all the scholars' opinions in it confirm the above.

It is advisable to solve such problems with the help of innovative projects. For example, the history of historical buildings, which are historical, architectural and cultural monuments, famous people who lived or worked in it, and the main historical events related to this building can also be museumificated by creating museum exhibition installations. The implementation of such projects will allow making full use of the potential of archeological monuments, historical buildings and palaces. Exhibition installations in historical buildings, palaces and palaces represent objects, documents, photographs and other exhibits that reveal certain historical themes related to this building. Design and artistic decoration are the most important prerequisites for such installations. Thus, with the help of modern technologies, visitors have the opportunity to get acquainted with the history of tangible cultural heritage monuments. These installations remind us of the historical foundations of our ancestors and can bring back historical memory to humanity. This situation creates a modern intellectual and cultural environment that gives new life to the historical monuments of the city. In the last two decades of the XX century, new promising approaches to the exhibition of architectural monuments using technical means have emerged. One of the new approaches to solving the problem of exhibiting interiors associated with real monuments is the "audiovisual demonstration". Although there are not many examples of such expositional solutions, however, this experience is promising and worth exploring.

It should be noted that real tangible cultural heritage sites can be preserved not only through museumification, but also through restoration and conservation, slowing down the process of obsolescence. The object to be museumificated always has different aspects of historical significance, among which the decisive one can be distinguished. The object can be significant as a monument of material culture history, art history monument, memorial object, life, and ethnographic monuments. It is important to decide which of these aspects will dominate and be determined first while museumificating. The choice of restoration method depends on it. Reinforcement, restoration and restoration of destroyed, damaged or ruined architectural structures, archeological monuments and other types of objects in order to preserve the historical and artistic significance of material cultural heritage monuments or to restore their previous appearance also have a positive effect. Restoration is an integral part of the protection of historical and cultural monuments and plays an important role. Often, research conducted during a restoration radically changes the formed concepts of historical development. In the XIX and XX centuries the most advanced scientific theory of restoration in relation to architectural monuments is formed.

Experts pay great attention to strictly follow the ICOMOS international standards in the restoration and repair of historical and cultural heritage sites [8. - p. 170-176.]. In accordance with these international standards, only conservation, repair and restoration works are allowed on historical and cultural monuments. This includes conservation - measures aimed at preserving the monument as it is. During the repair, it is understood to use the usual construction methods from time to time to maintain the monument without making any changes to its original structure. Restoration is the process of removing the factors that have changed the appearance of a historical and cultural heritage site over time on a scientific basis, including repair and conservation work.

The basis of modern restoration theory consists of the concept of stratification of restoration

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methods and techniques, which are important for modern practice. Modern methods of restoration allow the use of construction techniques and all the physicochemical innovations to strengthen the monument. Different materials can be used for restoration, although it is not allowed to falsify the real materials, but on the surface they should be close to the materials used in the construction of the monument. Dividing the actual parts of a monument into pieces or types is usually an exception, as modern restoration techniques allow it to be strengthened without damaging the damaged structure.

Regardless of the style choice, the first stage of museumification is restoration, which is done in order to preserve the object [9. P.59-65.]. Now, instead of the notion of restoration as a whole, a different process, it is time to understand and comprehend restoration as a complex, historically diverse process divided into different forms of activity. According to it, restorers have the right to use different methods. The restoration method is a view of the actions of a restorer who achieves a specific goal using different methods of restoration. The conservation and analytical method, with the exception of the synthetic method, are also the main methods of restoration. Preservation is the most serious method of restoration, the basis of which is to confirm the importance of all the layers that appeared during the existence of the monument.

Conservation is closely connected restoration. During the conservation of the structures, the ground, walls and domes are fixed, protective pavilions and sheds are built in order to prevent the destruction of the monuments in the pre-restoration period. One of the main problems of modern restoration is the choice between originality and authenticity. Originality and authenticity are the main requirements for monuments of material culture.

CONCLUSION

In conclusion, the scientific study, preservation and museumification of the material and cultural heritage of Uzbekistan can be considered to be one of the most pressing issues of today. At present, the processes of urbanization and innovation are developing in the socio-cultural life of our country. These processes, in turn, can lead to the gradual disappearance of archaeological monuments. However, it is necessary to preserve the archeological objects and monuments, which have wonderful projects that are disappearing for the next generation. To this end, it is important to develop measures for their museumification based on world experience. The problem of museumification remains an integral part of modern museum practice and is in the focus of the world community [10. – P. 120.].

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