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PROGRESSES OF PROGRESS IN MUSEUM INTEGRATION OF THE XXI CENTURY: BASED ON NATIONAL AND INTERNATIONAL EXPERIMENTS

Abstract: *In this article, on the basis of historical and cultural monuments, scientifically developed questions of making plans, providing types of servants, as well as the place and role of museums in the formation of national tourism.*

Key words: *museum, history, architectural ensembles, monuments, innovation, exhibit, exposition.*

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Introduction

The museum's phenomenon has deep roots in the culture of the ancient world, and museums have gone through the path of change and transformation. Historians of the museum exhibit the stages of the most important development in the history of world culture: proto-koleks of the ancient world, the appearance of the first museums during the Renaissance, the museums becoming the art and science of the era, the phenomenon of the mass museum in the new era. With the emergence of museums in European countries, their evolution is over, collections of genuine objects of natural or social history, or literary collections, are the basis of which should be used to promote public awareness.

In the nineteenth century, the classic model of the European Museum had clear signs such as systematicness, orderliness, hierarchy. The history of the emergence and stages of the museum itself, in our opinion, confirms its following characteristics: the long history of history, the flexibility as a socio-cultural structure, and the ability to design as a cultural model. Along with the development of the museum, there is also the creation of museum studies (museum work) as a specific area of social and cultural activities, which is to ensure that the museum operates as an institution and performs its social functions.

Materials and Methods

The beginning of the 20th century and the historical changes in it have transformed the essence of the museum into a source of development from the cultural institution model. Particularly during the second half of the 20th century, there have been significant changes in the development of society and culture. First of all, it is important to emphasize the communication revolution which has initiated cultural pluralism, intercultural co-operation, and open-minded dialogue. Duncan Cameron, a renowned Canadian-based museum expert, tried to think about the changes in the museum phenomenon in the context of rapid development of mass media (media, television). Cameron's research was a manifestation of the leading trends in the development of the museum business and its predictability in the long term. His ideas were based on the theory of museum communication in the future.

In the second half of the 20th century, the trend of the regional expansion of the museum in Uzbekistan also appeared to vary: they began to cover even more places in the open space (architectural ensembles, nature complexes, museum reserves). Today, there are 96 museums in the Ministry of Culture of the Republic of Uzbekistan, of which 56 are branches of museums. There are 96 museums, 27 historic, 28 local lore, 11 artistic, 8 literary, 14 monuments, one natural science and 7 literature

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museums, and 3 of them are museums. The total area of museums is 136 km and 52939,27 square meters. It is also exhibited in the area, and also is 13235.19 sq. m. stock storage space. The total number of existing museums currently operates in 149 buildings. In addition, Uzbekistan has more than 10,000 sites of cultural heritage, of which 7570 are protected by the state, including 2330 architecture, 3945 archeology, 1138 sculpture and monumental artifacts and 157 attractions, and more than 700,000 portable cultural and it is possible to see inheritance objects.

The main task in the museum work is to bring the aesthetic and artistic value of our cultural treasures to the public, to inform foreign tourists interested in them, to explain to tourists. Based on the above arguments, it is possible to say that the current cultural and artistic process and periods are reviving the image of new expositions in a special way. The sense of art in the exposition is not only the period of renewal, but also the moral level of the studied environment. In our opinion, the spiritual level of the environment determines the cultural potential of the time. At present, museums have been developing many non-traditional forum projects in the field of international tourism development. At the same time, the generalization of the cultural tourism sectors, taking into account the cultural, historical and geographical potential of the regions, positively detects the processes. The monuments of international significance are the main attraction and are an important factor in attracting tourists. The study of museum reserves in the formation of tourism industry in museums and the use of national, traditional handicrafts and ethnographic non-material objects are among the most important types of modern tourism. Plans and types of services, based on interesting objects, historical and cultural monuments, are the main propaganda tools for shaping national tourism. The main purpose of the museum tourism project is to summarize the needs and interests of tourists. The development of various cultural forums projects is one of the most important stages in the development of tourism museums. One of the major issues in this area is to keep museums in the tourism business and to protect the economic growth of tourism museums. It is also a good opportunity to create various "museum-show" projects within the framework of the museum forums. In traditional handicraft programs, tracking and implementing their creation is also an important issue.

Eco-refinement is a relatively new form of museology, which has been developing in many countries in the last half century. Its determining factor is the close connection between socio-cultural processes in the region. In this direction of museums' social-cultural and nature-friendly preservation, Ecuadoris can provide self-restoration of vital values

and cultural traditions for a specific place. Historical monuments of history, not just material and spiritual monuments, are studied. The idea of "new museum" was another important conceptual turn in the theory and practice of the museum's work in the second half of the 20th century, which led to the appearance of new types of museums and the increase in the number of museums. "The eco-friendly is based on the heritage of its owner, which is used as a basis for continuous reproduction and is the basis of everyday activities and is the basis of all the invisible experiences of man. Talking about inheritance is primarily intended to study, describe, and interpret both material and non-material objects. " The growth and development of eco-domains described as "time and place of action" was based on the theoretical justification of George Anri River's "Evolutionary Overture Ecouse."

The idea of a museum or an "infinite museum" was one of the new concepts that seriously affected the development of the museum world. They were portrayed in the works of the French writer, cultural researcher and art theorist, A.Malro, who in a sense had predicted the appearance of virtual museums.

Another important factor in the development of the museum was the object of state policy in the field of culture, which determined the main directions of the museum activity and the formation of museum professions in the 20th century. But in the late 20th century, under the rapidly changing globalization of Uzbekistan, the concept of "museum work" did not reflect the radical changes that museums are experiencing, and this has led to a broader understanding of the "museum world". The museum world is a constant and active evolving concept, and its components are:

- a venue (valuable and important history, culture, nature objects, structures that help them survive) in the museums of Bukhara, Khiva, and Samarkand;

- "Baysun's Spring", "Silk and Spices", "Sharq Taronalari", International Bachelor's Festival;

- communication space (cultural and social practice, conditions and parts of museum activity) are exhibits of museums of different specializations in Uzbekistan and practical advancement of excursion in introducing them to the public.

In other words, the museum world should be regarded as part of an entity with a museum character. In our opinion, these are the most important and serious ones:

- Globalization in political, social and cultural dimensions;
- informatics and computer technologies;
- Economic sociodynamics and market fundamentalism;

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Postmodernism, which confirms the broad cultural, cultural and artistic pluralism.

The postmodern's phenomenon of a stable historical culture, such as a museum, can be regarded as an "exciting museum". It was based on a famous architect and postmodernist theorist Charles Jenkins, who wrote his article in an article titled "Spectacular Museum: Dwelling and Shopping Center: Thinking About Contradictions".

According to the modern French museum Raymond Monpetining point of view: "The museum belongs to the postmodernists Episteme consumer of these products, resources and experience to offer and use of modern valence is turning into a cultural center, museum, because it is not limited to buyuruvchiga and control information and receive emotional experiences invites you." In this regard, the development of local and regional museums in Uzbekistan is acknowledged as an urgent task. Promoting excursion programs, high quality exhibits, and project-related texts on the theme of the audience are among the issues that can be addressed. Most museums are still working on the slogan 'One Excursion Text is to Promote Everyone'.

Thus, the situation in the development of the museum world created in the early 21st century can be described as the motto "flight and crisis, between crises and new shoots". The structure of the museum to be balanced consonant social and cultural ennui current openness, democracy and the technological, scientific reflection, professional expression and gross seek to take the lead.

Real increase of the museum architecture is one of the leading vectors of the development of the 21st century. Emphasis on architecture is related to the ability to demonstrate new trends and meanings that are identified in the process of changing the culture of modern society. Denver Art Museum (architect Daniel Liebeskind), Stuttgart Mercedes-Benz Museum (Dutch UN Studio Werner Zobekning Engineering Bureau), in conjunction with the Bureau of Milwaukee Art Museum (architect Santiago Kalatrava), London's Tate modern gallery (architect Xertsog and museums, such as de Mier) projects, but only epataj somewhat aggressive, claiming the status of the urban advantage, compared to the naturalness and simplicity of transgression is not related to the characteristics or the Earth, the alien ke to reflect the occurrence of aspiration. In contemporary museum architecture, there are two opposing tendencies. The former is a conditional "on the wall of the museum," The trend appears to be to say which is absorbed into the museum in harmony with the environment, and thematic packages in a variety of collections designed for open space and harmony. Moma in New York for the collection of the Museum of Modern Art (architect Taniguchi), people of Asian, African and American

art collections demonstrate the beach Quai Branly Museum (Paris architect Jean-core), the nineteenth century and the beginning of the twentieth century French painting that the museum's collection is the basis of the Danish Museum of Ordrupgaard (architect Zaja Hadiid) can be included in this category.

The second tendency can be described as "unrestricted museums", which implements the idea of traditional collections. It is based on Chancellor's Guidelines, "Make and They Arrive", in which collections, artists, events, and spectators are envisioned. Buildings intended to showcase the works of art have become a work of art. This is what appears to be the projects at the Guggenheim Museum in Bilbao (architects Frenk Back), Vilnius (architect Zaja Hadiid) and the Guggenheim Museum in Abu Dhabi (architects Frank Back). Such museums are not just architectural units in the city's widest area, they are actively involved in social life, and change the environment they live in. Additionally, new museum structures use extremely modern materials and elements: glass walls, floors and ceilings, transparent lifts, holographic screens for multimedia viewing. In modern museums, the solution of the interior space plays a special role. They require the elimination of the old structure of the museum organization, which exposes the obvious exposition logic, which creates the barrier between the viewer and the exhibitor, which determines the movement of the viewer. In contemporary Uzbekistan museums, however, the richness of the room width, the transparency of the barriers, and the richness of the illumination effects and colors of the miraculous artistic aberration play a decisive role. It's obvious that all the museums in the world do not have a real value, so the architecture of museums should make the audience feel fascinated. Thus, the vector of development of the museum world shows that it is important for everyone to be in the best of times so that the museum can survive successfully, even when it comes to celebration or even passion, visiting museums and museums.

As one of the ways to counter the theatrical exposition of the museum in order to conform to the dominance, duality, theoreticality, and audience demands emerging through globalization, it is important that museums develop as a place of origin, in which the museum represents the past memories. The humanistic essence and mission of the museum should be "less, specific and inexpensive". Orhan Pamuk, the Turkish writer and laureate of the Nobel Prize, drew attention to the fact that in the "manifesto for museums".

Conclusion

In the modern world museology practice, museums and exhibition venues continue to radically and dynamically change in the 21st century. Reality is

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expanding to become a natural landscape for urban environments. They master architectural monuments, abandoned industrial and transport facilities, actively enter the media environment and become part of it. Museums are repairing, reconstructing, expanding, and building new buildings. The accelerated development of museums and tourism around the globe is turning museums into a venue where many people find themselves, as well as their emotional, aesthetic and social learning space.

The museum design and architecture are often contradictory. Today's vectors of museums, in many ways, solve their problems today and create future problems for them. Due to the rapid influence of

external factors, the role of the museum community will grow, the level of competence, mutual understanding and mutual support will increase. Strategic alliances, such as the decision to merge resources, should be an important element of the museum world, often lacking in both the museum and culture. It can be expressed in the unification of finance or people. The essence of the merger is that it will be easier to work with the required volume or the new project together. Thus, "resource of mutual understanding" becomes one of the key elements of the museum community's development in the twenty-first century.

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