



The Theoretical Foundations Of The Principles Of Costume Exhibition Design In Museums

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Abstract: This article analyzes the methods of creating an exposition of clothes in the museums of Uzbekistan, the design of an exposition, the development of scientific concepts.

Keywords: Clothing, exposition, design, showcase, re-exposition, gallery, designer-artist.

Introduction: Organizing museum exhibitions requires a distinct art and skill. Unlike many past exhibitions, today's exhibitions play a key role in attracting visitors. [1, 40].

“In museums, clothing from different periods and worn by various peoples is widely exhibited. These garments are classified according to the social living standards of the respective cultures. Sometimes, the clothing may have belonged to a specific individual. Such garments are more commonly found in house museums. In thematic exhibition complexes, clothing can be displayed in different ways-for example, certain parts of the attire, or the complete outfit, may be presented, often accompanied by headwear and footwear as additional elements.

When placing garments in display cases, attention must be paid to the spacing between them. If the garments are arranged too closely, their quality may be compromised. Whenever possible, they should be displayed on specially designed mannequins. Garments

discovered during excavations are usually restored, and sometimes they are reconstructed using modern fabrics. It is important to protect the garments from direct sunlight, as exposure can cause their colors to fade.

Headwear and footwear are displayed separately if they do not correspond to the outfit being exhibited. Typically, footwear is placed in the lower part of the display cases. To ensure they are properly visible, special molds or paper fillers are inserted inside the shoes.

“Jewelry is displayed in showcases either on special stands or hung on the walls of the display case. Additionally, they may be placed on fabric or shown as part of an outfit. In some cases, molds of the jewelry are also displayed beside them. The interior of the display case is usually decorated with dark-colored fabrics to enhance the visibility of the jewelry’s colors. Display cases containing valuable jewelry are monitored using special security systems.

While past exhibitions were mainly created in a static format, modern exhibitions are distinguished by their multifaceted and complex conceptual solutions, vivid and dynamic presentation styles, theatrical approaches, and harmonious integration with technical tools. Each museum exhibition is now being developed as a unique authorial creation, discovering distinctive methods of presentation unlike any other.

The organization of an exhibition is classified as follows:

Exhibition planning; scientific planning, which involves developing the main idea and precise content; artistic planning, which involves creating architectural and artistic solutions and principles; technical planning, which involves the installation of the exhibition.

Re-exposition, which means partially updating an existing exhibition.

The exhibition is organized based on the theme and the museum’s collection items, as well as the report on the museum’s activities such as acquisitions and restorations [3, 58].

An artistic concept is developed in two stages by museum staff and artist-designers. A close collaboration between the client and the designer, as well as a complete understanding of the theme by the specialist, is closely linked to the high-quality preparation of the exhibition. After the artistic concept is developed by the artist-designers, a project sketch is prepared. The concept provided by the client comes to life in the hands of the artist, and methods for presenting it to visitors are developed.

Based on the museum’s concept, a thematic plan is developed according to the designated project. The completeness and proper organization of this plan play a significant role in the next stage when artist-designers develop the artistic concept. In many cases, the structure of the exhibition is created in harmony with the thematic plan. The structure-the sequence of sections, the continuity of the content and meaning of each section with the next-ensures the coherence of the exhibition’s theme. In history museums, the progression of events or historical and political incidents is usually arranged in a chronological, continuous manner. However, other types of museums are not required to follow this principle [1,45].

The collection of all objects on display can be called an exhibition. However, a museum exhibition has unique characteristics. It is not based on just any objects, but on those that possess specific signs and features. In an exhibition, these objects acquire a new legal status: they become exhibits. All parts of the exhibition are interconnected and together form its thematic structure [2,144]. Accordingly, exhibition materials are divided into structural units called exhibition complexes, which are groups of objects connected to each other by content or other characteristics. An exhibition complex can also be understood as an exhibition hall created according to a single project and possessing a unique appearance.

In decorating a clothing gallery, the exhibition of textiles also holds significant importance. Before displaying textiles in an exhibition, it is necessary to determine when and where they were made, the country or regional craft center, which master weaved them, whether they are handmade or machine-made, and the name of the fabric.

Textiles in exhibition complexes are displayed as works of art and decoration to illustrate the history of industry and their role in domestic and foreign trade. Textiles also indicate the level of production development. In museum exhibitions, textiles are shown either as cut pieces or as garments made from these fabrics. If clothing from a certain period is to be presented but no fragments have survived, drawings based on the traditions of that era may be displayed instead. Small textile samples (10–20 cm²) are placed under glass frames with cardboard borders.

Samples of textiles, especially ancient ones, are displayed in slanted or flat, tall display cases. New textiles are not exhibited together with ancient ones, as chemicals in the new fabrics may adversely affect the older materials. Worn or decayed textiles are recommended to be placed in horizontal display cases. When placed in vertical cases, such fabrics may suffer further deterioration due to their own weight pulling on weakened areas. Worn textiles made of cotton gauze are laid on light fabrics like silk or thin duxoba cloth, while heavier fabrics are placed on leather supports. It is advisable to place textiles in glass display cases. When exhibiting textiles, their width, edges, and in some cases, the reverse side may also be shown.

If displaying textiles in a spread-out form does not seriously affect their preservation, this method can also be used in exhibitions. Additionally, special attention must be paid to the color of the textiles when placing them in display cases. It is important to protect textiles in showcases from strong light and harsh shadows. Under bright lighting, shiny fabrics may appear attractive. However, generally, museum exhibitions require textiles to be shown not as they would be in store displays, but systematically and as part of a curated collection of exhibits.

Museums create not only permanent but also temporary exhibitions—both stationary and traveling exhibitions. The temporary nature of these is reflected in the composition of the exhibits. Often, exhibitions feature objects from other museums, private collections, as well as items that cannot be stored anywhere other than long-term reserve storage facilities.

One of the important aspects of an exhibition is the development of its scientific project. Creating a scientific project is a complex process involving research, creativity, and technical-production work, requiring close collaboration among researchers, artists, designers, museum educators, and engineers. It systematically defines the scientific content of the exhibition, its architectural and artistic solutions, and technical equipment.

Therefore, the components of an exhibition project are as follows:

Scientific planning - developing the main ideas and specific content of the exhibition; artistic planning — implementing the theme expressively and proportionally; technical and working project — precisely determining the placement of each exhibit, text, and technical equipment [4, 12].

In recent years, social and cultural changes have begun to take place in Uzbekistan's museums, leading to a new approach to exhibition work. Museums have been tasked with creating exhibitions that are expressive and capable of leaving a strong impression. This has encouraged viewing exhibits as sources of emotional impact and has prompted a fundamental reconsideration and transformation of the ways museum collections are displayed.

With the combination of various types of art and technical means, a new concept emerged in museum exhibition design — namely, exhibition and display design. This, in turn, has begun to fundamentally and positively transform the appearance of modern museum exhibitions in Uzbekistan. The exhibition of the Museum of Cinema Art in Tashkent was the first result of the collaborative work between museologists and designers.

From the very early days of our independence, great attention has been paid to creating exhibitions that genuinely reflect the rich cultural heritage of the Uzbek people, their place in human history, and the stages of development, as well as the prospects for modern progress. This is done with the aim of introducing the country's rich history and current achievements to the global community and promoting the unique exhibits

preserved in museums on an international scale, in accordance with the ideas of national independence.

In conclusion, it is important to thoroughly familiarize oneself with the general conditions for displaying clothing and related items, such as jewelry, footwear, fabrics, and so on, before including them in an exhibition. After that, each exhibit intended for the clothing gallery should be individually studied in detail, its history researched, and the years taken into account when organizing the exhibition. As noted above, it is essential to consider factors such as the colors and decorations of the clothing and fabrics, the historical period to which they belong, and other relevant aspects.

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