ABSTRACT OF THE DISSERTATION WORK

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Topic: Domestic model of museum reconstruction: methods and practice

8D02207 – museum studies and heritage preservation

The dissertation is devoted to the study of scientific reconstruction in the museum aspect – history, experience, methods of development, creation and exhibition. The work allows to systematize and generalize the methods and approaches to the creation of scientific and historical reconstructions used in the museum practice of Kazakhstan. The importance and possibility of using reconstruction tools and techniques for visual interpretation of artifacts to museum visitors is considered. The principles of creating a museum reconstruction are highlighted: reliability and expressiveness. The study is of a scientific and applied nature.

The work is based on domestic experience in scientific reconstruction, starting from 1973 – with the creation of the reconstruction of the "Golden Man" to the present day. Examples of foreign experience are given for comparison. Based on the scientific works of foreign restorers and museologists, a comparative analysis of the history and methods of creating modern reconstructions in demand in museums around the world is carried out. The dissertation is largely based on the results of work carried out in the scientific restoration laboratory "Ostrov Krym" (in Almaty) – including the author's own experience. Reconstruction is one of the main and most important tasks of archaeology, since by recreating objects of material culture of the past, we obtain a tool for their perception and interpretation.

The relevance of this work is due to the need for a high-quality presentation of the cultural heritage of Kazakhstan in the context of poor preservation of artifacts, a significant volume of archaeological finds that remain outside the exhibition format, and more than 30 years of independence, requiring active understanding and popularization of national history.

There is a need for a more detailed presentation and popularization of the country's cultural heritage in the context of limited preservation of archaeological material, as well as an urgent need to understand the experience of museum reconstruction, which contributes to strengthening patriotism, including within the framework of the programs "Rukhani zhangyru", "Tugan zher" and the program article "Seven Facets of the Great Steppe". Comprehensive scientific restoration work is based on regulatory documents and target programs.

The author's extensive practical experience in the field of reconstruction and museification allows to offer effective approaches to scientifically based recreation of historical objects.

The main objective of the dissertation is to identify the principles of creation and possibilities of museum reconstruction as a method of presenting historical and cultural heritage, as well as to study reconstruction as a scientific direction – on domestic and foreign experience.

The scientific novelty of the work lies in identifying the domestic method and principles of creating museum reconstruction, taking into account the specifics of the

historical and cultural heritage of Kazakhstan, the conditions of its preservation and the needs of the museum audience.

The object of the study is material scientific and historical reconstructions created by domestic specialists for museum expositions.

The subject of the study is based on the principles of creating a reliable material scientific and historical reconstruction in the Republic of Kazakhstan, approaches to the development, creation and exhibition of such reconstructions, and the effect they produce on museum visitors.

Level of scientific development of the topic

Currently, in domestic practice, deep scientific study of issues related to the creation and application of reconstructions is insufficient. So far, only a few researchers and developers of reconstructions pay attention to the description and scientific substantiation of the methods and practices of creating reconstructions. Among them: K.A. Akishev and V.I. Sadomskov, who created the first version of the reconstruction of the Issyk warrior ("Golden Man"); A.S. Kaliolla, specializing in the graphic reconstruction of weapons; E.R. Usmanova, who developed and created with her team several subject complexes of women's costume of the Bronze Age; V.A. Novozhenov, working on the reconstruction of carts; K. Altynbekov, who developed and created a series of material scientific reconstructions of clothing, weapons and horse equipment and others. The situation is somewhat better abroad – there are more scientific publications with a detailed substantiation of the process and result of reconstruction work. Examples of this include: the work of I. Demant on the reconstruction of the clothing of the girl from Egtved; the Danish research team led by V. Bischoff, who studied and recreated the famous Viking ships from Roskilde; G. Aytepe and A. Baran working on the reconstruction of the color scheme of the temple from Halicarnassus; P.P. Creasman, who reconstructs ancient Egyptian ships; an international team of researchers led by M. Wagner, who devoted several years to research and recreation of trousers from the Tarim Basin, and other researchers, who not only recreate, but also provide a detailed description of the reconstruction methods. However, this area of research has not received enough attention so far. Both in Kazakhstan and abroad, scientific research and publications on reconstruction are currently more singular than systematic.

The main results of the study include systematization and generalization of methods and approaches to the creation of scientific and historical reconstructions used in the museum practice of Kazakhstan. The key principles of scientific reconstruction are defined: reliability and expressiveness. Particular attention is paid to reconstruction as a method of interpreting artifacts in the museum environment. The main stages that meet the goals and principles of reliability and expressiveness of the finished reconstruction are identified. The practical significance of the work lies in the possibility of using it as a scientific and methodological manual when working with reconstructions – their development, creation and museumification. This opens up prospects for increasing the level of perception of historical and cultural heritage and the formation of a deeper interest in national history.

Theoretical aspects of museum reconstruction are analyzed in the context of its historical development. It is noted that certain concepts in museum practice are understood and interpreted differently, leading to challenges in mutual understanding among specialists. One such term is "reconstruction," including "museum reconstruction" and its various forms. According to the Law of the Republic of Kazakhstan "On the Protection and Use of Historical and Cultural Heritage Sites," Article 32, paragraph 1, recreation (reconstruction), along with scientific research, conservation, and restoration, is considered part of the comprehensive scientific restoration work on historical and cultural monuments.

The development of the concept of museum reconstruction is traced back to the late 19th and early 20th centuries when the term was used to describe recreated rooms designed to evoke the spirit of a particular era. This approach was employed by Yu.E. Ozarovsky, N. Ashukin, and M.D. Priselkov. Later, in the 20th and early 21st centuries, the concept expanded to include graphic reconstructions, particularly those applied to weaponry and warriors' clothing complexes. This practice was developed by several specialists, including M.V. Gorelik, Yu.S. Khudyakov, V.V. Gorbunov, D.V. Pozdnyakov, L.A. Bobrov, Yu.A. Filippovich, and others. Over time, artistic reconstruction evolved into material reconstruction, encompassing costumes, weapons, various ritual and everyday objects, structures, vehicles, ships, and more.

A landmark event in domestic reconstruction was the creation of a material scientific and historical reconstruction of the Saka warrior—the "Golden Man"—based on materials from the Issyk burial mound, excavated in 1969–1970 by K.A. Akishev and B.N. Nurmukhanbetov. The project was developed by archaeologist K.A. Akishev and restorer V.I. Sadomskov. Chronologically, the history of domestic reconstruction can be divided into two stages. The first stage involved the initial reconstruction by K.A. Akishev and V.I. Sadomskov. The second stage began after Kazakhstan gained independence and was shaped by Strategic State and Regional Programs. A renewed wave of interest in reconstruction work emerged alongside advancements in domestic archaeological science. The discovery of rich treasures in ancient burial mounds and settlements has enabled the creation of increasingly accurate historical representations, making them accessible to museum visitors. This paper explores various types of reconstruction, related concepts, and existing classification examples.

The role of museum reconstruction within museology is analyzed. For a long time, reconstruction processes were either not recognized as part of scientific knowledge about the subject or were viewed solely as a form of exhibition space modeling. However, in recent years, the voices of reconstructors worldwide have gained increasing recognition. Understanding the significance, complexity, and scientific rigor of this work, as well as its inherently multidisciplinary nature, reconstructors have also observed the substantial research impact generated by the process of developing and creating reconstructions.

The methodology for developing and creating museum reconstructions, along with its goals and principles, is examined. Two key principles are highlighted, which are essential for meaningful scientific material reconstruction: reliability and expressiveness.

For example, in order to reconstruct a person's clothing and attributes, a comprehensive set of information is required, including gender, age, approximate height, costume ensemble composition, length of clothing elements, fabric characteristics (composition, weaving technique, color), material of accessories, fastening methods, clothing decorations (patches, embroidery, appliqués, dyeing, etc.), hairstyle, headdress (presence, size, shape, composition, symbolic significance), social status, occupation, environmental and climatic conditions, among other factors. Such detailed information can only be obtained through extensive interdisciplinary research, encompassing anthropological studies, microscopic analysis, elemental composition studies, technological material research, spectral analysis, X-ray examination, comparative analysis of synchronous monuments, analogy searches, symbol studies, and more. Many of these studies are conducted during conservation and restoration work, particularly when dealing with artifacts that are not fully preserved.

To uphold the principle of expressiveness, the researcher must consider the laws of composition, artistic vision, pedagogical objectives, psychology of perception, lighting conditions, and various other disciplines. The primary focus, however, remains on the goals and objectives of the exhibition.

Special attention is given to the choice of pose for the sculpture that will serve as the foundation for demonstrating the reconstruction of clothing, weapons, and other elements. Since the pose is determined individually in each case, a standardized mannequin – devoid of emotion and movement – cannot serve as the basis for reconstruction. Instead, the pose must be carefully developed, and a dedicated sculpture must be created in collaboration with an experienced sculptor.

The selection of materials used in creating the reconstruction is also of great importance. Factors such as texture, color, properties, patterns, and even thickness – all elements that are visually perceived and imagined through touch – are crucial in ensuring a reliable and authentic reconstruction.

The role and significance of scientific reconstruction in museum exhibitions. The use of reconstruction as part of an exhibition’s museum text, narrative, or storytelling through an exposition allows visitors to grasp the underlying concept of the display and engage with the presented subject matter. Reconstruction serves as a powerful tool to direct attention to specific issues, fostering deeper understanding and interest.

The author emphasizes the importance of reconstruction as a key element of the exhibition narrative, uniquely capable of drawing attention to original artifacts or their complexes. It plays a crucial role in engaging audiences, offering context, and interpreting partially preserved finds in an informative and visually compelling manner.

Conclusion. Reconstruction primarily serves as a means of understanding, interpreting, and presenting an archaeological complex. Both in domestic and international scholarship, archaeological artifacts require museum interpretation and recreation to ensure their accessibility and comprehension.

In the course of this study, the author proposed a definition of museum reconstruction:

Museum reconstruction is a scientifically grounded recreation of a fully or partially lost object or complex, adhering to the principles of reliability and expressiveness, as well as the final result of this process.

The key stages that align with the principles of reliability and expressiveness in the reconstruction process are outlined as follows:

- interaction with the original artifact;
- conservation and restoration of original archaeological finds;
- application of natural science methods to study archaeological materials;
- comparative analysis of analogies and synchronous monuments;
- study of semantics;
- selection of materials for reconstruction;
- determination of the figure's pose;
- assembly of materials;
- creation of a contextual environment.

Future research in this field should focus on strengthening the core principles of reconstruction – reliability and expressiveness. The study of methods and practices in material scientific and historical reconstruction remains highly relevant, as the recreation of significant historical and cultural monuments is regarded as a vital component of national heritage.

In conclusion, several proposals are put forward for the further advancement of scientific restoration and reconstruction efforts in the Republic of Kazakhstan.