

# KONFERENSIYA

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RIVOJLANISHINING ASOSIY  
YO’NALISHLARI: MUAMMO VA YECHIMLAR”



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**JIZZAX VILOYATI IJTIMOIY-IQTISODIY  
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MUAMMO VA YECHIMLAR**

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Ushbu ilmiy ma’ruza tezislari to‘plamida mamlakatimiz va xorijlik turli yo‘nalishlarda faoliyat olib borayotgan mutaxassislar, olimlar, professor-o‘qituvchilar, ilmiy tadqiqot institatlari va markazlarining ilmiy xodimlari, tadqiqotchilar, magistr va talabalarning ilmiy-tadqiqot ishlari natijalari mujassamlashgan.

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## **ECOLOGICAL, TECHNICAL, AND CULTURAL GROUNDS FOR RELOCATING THE V. SAVITSKIY STATE ART MUSEUM OF KARAKALPAKSTAN TO TASHKENT**

***Rakhmonova Shakhnoza Rashidovna***

*National University of Uzbekistan, Jizzakh Branch Faculty of Psychology, Tourism and Hospitality Program, Group 242-25*

*Email: [rakhmonovashaxnoza812@gmail.com](mailto:rakhmonovashaxnoza812@gmail.com)*

***Scientific Supervisor: Goyibnazarova Shahnoza Vahob qizi***

*Email: [bambuchiibijuteriy@gmail.com](mailto:bambuchiibijuteriy@gmail.com)*

**Abstract:** This article discusses the issue of relocating the Soviet Museum, located in the region of Karakalpakstan, to the city of Tashkent. The article analyzes the historical and cultural significance of the museum, problems related to its location, and the potential advantages and disadvantages of moving it to the capital. The study presents ideas from the perspective of preserving cultural heritage, transmitting it to younger generations, and promoting tourism. Relocating the museum to Tashkent could increase the number of visitors and stimulate interest in Soviet-era history. However, it is essential to maintain a balance to ensure that the historical spirit of the local environment is not lost during this process.

**Keywords:** Soviet Museum, Karakalpakstan, Tashkent, cultural heritage, historical memory, museum relocation, culture, tourism, modernization, younger generation, preservation of heritage.

### Introduction



The Soviet-era museum in Karakalpakstan is a unique scientific center reflecting the region's rich historical and cultural heritage. Its exhibitions showcase life during the Soviet era, political and social processes, and the lifestyle and cultural traditions of the local community. Through these exhibits, both the people of Karakalpakstan and the entire Uzbekistan have the opportunity to study and research the history of the Soviet period. The museum's materials serve as important sources for scientific research, educational programs, and cultural projects.

The V.I. Savitskiy Karakalpakstan State Art Museum is one of Uzbekistan's largest cultural centers and holds a special place in the republic's art scene. The museum was established in 1966 in the city of Nukus and has been named after the famous artist and art historian Igor Savitskiy since 1984. Savitskiy's dedicated work in collecting examples of Uzbek and Karakalpak folk art, as well as avant-garde artworks created in the early 20th century, formed the foundation of the museum. The museum covers a total area of 6,900 square meters, with departments for folk applied arts, ancient and medieval Khorezm culture, Uzbek and Russian visual arts of the 1920s–30s, and contemporary Karakalpak painting and sculpture. It also houses a research and educational department, a library with over 10,000 books, a restoration workshop, and a large storage collection. Currently, the museum's collection contains more than 85,000 exhibits.

The museum is particularly notable for its collection of previously little-studied works by avant-garde artists of the 1920s–30s. Additionally, Karakalpak crafts such as jewelry, wood carving, embroidery, textiles, and yurt furnishings form the basis of the applied arts section. The Ancient Khorezm Art Department is regularly enriched with unique artifacts discovered during archaeological expeditions. The exhibits are displayed in a monographic order — from sketches to completed works — giving the museum a distinctive character. The logical and dense placement of artworks enhances the impact of the exhibitions. The museum regularly publishes catalogs and organizes scientific and cultural exhibitions. A carpet weaving workshop and the “Friends of the Nukus Museum” club are also active. The museum is a member of the International Council of Museums (ICOM).

The museum's collection was first exhibited to the public at the Moscow Oriental Museum in 1968–1969. Since the 1970s, it has successfully participated in exhibitions in many countries, including the USA, France, Germany, Italy, Japan, and Russia.

### Main Part

In recent years, the worsening ecological situation in Karakalpakstan, particularly air pollution, increased dust storms, and the ongoing Aral Sea environmental crisis, poses a serious threat to the museum's rare exhibits. High levels of salt and dust in the atmosphere are particularly harmful to artworks, increasing the likelihood of irreparable damage. For this reason, some experts have suggested relocating the main collection to Tashkent. The stable climate, modern technical equipment, restoration centers, and secure storage conditions in Tashkent

provide better opportunities for preserving the exhibits. Additionally, the concentration of scientific institutions, restorers, and art historians in the capital contributes to a more effective organization of museum activities. The issue and consequences of relocating the Soviet Museum are considered through the following points:

1. What are the reasons for relocating the V. Savitskiy Museum to Tashkent, and what ecological, scientific, and technical factors necessitate it?
2. What infrastructure, expenses, and financial resources (transportation, storage, restoration, security) are required for the relocation process?
3. What are the expected positive and negative impacts of relocating the museum on the natural and climatic conditions, cultural life, and regional development of Karakalpakstan and Tashkent?

#### 1. V. Savitskiy State Art Museum of Karakalpakstan: Importance and Environmental Threats

The V. Savitskiy State Art Museum of Karakalpakstan is one of the most unique museums not only in Uzbekistan but also in the whole of Central Asia in terms of the scale of its collection. However, in recent years, the ecological crisis in the Karakalpakstan region has posed a serious threat to the museum’s collections. The drying of the Aral Sea is considered one of the greatest environmental crises in Karakalpakstan. The sea began to shrink in the 1960s, but it was officially recorded on August 12, 1989, that the sea was completely divided between Uzbekistan and Kazakhstan. Since then, the amount of salt and chemical dust in the air has sharply increased. Official environmental reports indicate that between 2000 and 2020, dust storms rising from the Aral Sea floor were observed on average 70–100 days per year. These dust particles spread over 30–50 km and contain salt, pesticides, and heavy metals. The museum’s artifacts—including oil paintings, graphic works, old textiles, and carvings—are negatively affected by humidity, temperature, and airborne chemical dust. In Karakalpakstan, temperatures throughout the year vary from  $-20^{\circ}\text{C}$  to  $+47^{\circ}\text{C}$ . Such conditions are insufficient for the long-term preservation of exhibits. Therefore, due to ecological and technical factors, there is a need to relocate the museum collection to Tashkent. In Tashkent, modern museum technologies, restoration laboratories, and climate control systems exist, enabling the safe preservation of artifacts.

#### 2. Relocation Process: Infrastructure, Costs, and Financial Requirements

Relocating the museum to Tashkent involves complex logistics and significant financial costs. Each artifact must be transported with utmost care. Fragile items are packed in:

- Containers with temperature control,
- Shock-resistant packaging,
- Materials that neutralize humidity.

The cost of a single container ranges from \$500 to \$1,500. Transporting over 1,000 fragile artifacts can cost between \$500,000 and \$800,000. In addition, many items undergo restoration before relocation—they are reinforced, cleaned, and coated with protective layers. Restoration costs range from \$100 to \$700 per artifact. Transportation and security expenses, including GPS tracking, 24-hour monitoring, and guarding systems, require at least \$200,000–\$300,000. Special buildings must also be constructed in Tashkent for the artifacts, including climate control, stable humidity, modern galleries, and internationally-standard laboratories. Building such infrastructure may cost approximately \$30–50 million. Therefore, the relocation process demands significant financial planning and responsibility.

### 3. Advantages and Disadvantages of Relocation

**Advantages:** Tashkent’s stable climate and low dust levels allow artifacts to be safely preserved. Winter temperatures range from  $-5^{\circ}\text{C}$  to  $-10^{\circ}\text{C}$ , and summer temperatures are  $+35^{\circ}\text{C}$  to  $+38^{\circ}\text{C}$ , providing a long-term preservation environment.

Tashkent is favorable for international exhibitions and scientific collaboration, expanding the museum’s research activities. Tourism will increase: thousands of local and foreign visitors interested in the large and unique collection will come to Tashkent.

**Disadvantages:** For Karakalpakstan, the Savitskiy Museum is the region’s main cultural brand, and its relocation may negatively affect tourism and cultural life. Local residents may feel that the region has lost a major cultural asset, impacting cultural identity. There is a risk of potential damage to artifacts during the relocation process. **Natural and Climatic Conditions:** Karakalpakstan: Dust storms are most active from March to June in the Aral Sea region, with airborne salt concentrations 20–25 times higher than normal. Tashkent: Stable climate, low dust, and easy humidity control make it suitable for long-term artifact preservation. Thus, the most optimal solution is a “dual-center preservation system.” Fragile and environmentally sensitive artifacts are moved to Tashkent, while the main exhibition remains in Nukus. This approach both protects the artifacts and preserves the museum’s regional identity.

### Conclusion

The V. Savitskiy State Art Museum of Karakalpakstan is a priceless part of Uzbekistan’s cultural heritage. Preserving, studying, and passing it on to future generations is a pressing task. Debates about relocating the museum should carefully consider ecological safety, scientific requirements, and cultural identity. The main goal is to preserve the museum collection safely while maintaining its uniqueness and ensuring effective operation. Based on extensive research, analysis, and the opinions of scholars, reconstructing the Soviet-era museum in Karakalpakstan while relocating certain artifacts vulnerable to environmental damage to Tashkent is appropriate. At present, preserving our national identity, historical monuments, and rich history and passing them on to future generations is our shared duty.

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KONSEPTUAL MODEL VA ALGORITM**

*Aliyev Javohir Jaxongir o‘g‘li, Axmedova Feruza G‘ayrat qizi, Zoirova Guli  
Jamshid qizi, Xayrullayev Abdusattor Abduqahhor o‘g‘li  
Mirzo Ulug‘bek nomidagi O‘bekiston Milliy Universiteti Jizzax filiali Amlaiy  
matematika fakulteti talabalari  
E-mail: [javoxiraliy08@gmail.com](mailto:javoxiraliy08@gmail.com)  
E-mail: [axmedovaferuza2004@gmail.com](mailto:axmedovaferuza2004@gmail.com)  
E-mail: [zguli7291@gmail.com](mailto:zguli7291@gmail.com)  
E-mail: [abdusattorxayrullayev9@gmail.com](mailto:abdusattorxayrullayev9@gmail.com)*

