

ARTISTIC FEATURES OF FASHION SCHOOLS OF UZBEKISTAN IN ALL-UNION MODELING



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Abstract: Despite the fact that the development of model art in the country is in line with the Soviet union model art, Uzbek artists have conducted to modern conditions. Clothes are created due to the plasticity of the human body, body harmony and constructive lines. In the mid-1950s, new images appeared in the modeling of women's dresses. The dress was completely form-fitting, light silhouette lines were formed. At the same time, a wide summer national shirt was also worn.

Keywords: Fashion, libos, Toshkent Modalar uyi, silhouette, milliy libos, honatlas, bahmal, adras, bekasam, rassom-designer, collection, designer.

Annotatsiya: Mamlakatda modellashtirish san'atining rivojlanishi Sovet Ittifoqi modellashtirish san'atiga mos kelishiga qaramay, o'zbek rassomlari zamonaviy sharoitlarga moslashgan. Kiyim inson tanasining plastikligi, tana uyg'unligi va konstruktiv chiziqlari asosida yaratiladi. 1950-yillarning o'rtalarida ayollar liboslarini modellashtirishda yangi obrazlar paydo bo'ldi. Ko'ylak butunlay tana qiyofasiga mos tushadigan, yengil siluet chiziqlariga ega edi. Shu bilan birga, keng yozgi milliy ko'ylak ham kiyilgan.

Kalit so'zlar: Moda, libos, Toshkent Modalar uyi, siluet, milliy libos, honatlas, baxmal, atlas, beqasam, rassom-dizayner, kolleksiya, dizayner.

Аннотация: Несмотря на то, что развитие искусства моделирования в стране соответствовало искусству моделирования Советского Союза, узбекские художники адаптировались к современным условиям. Одежда создается с учетом пластичности человеческого тела, его гармонии и конструктивных линий. В середине 1950-х годов в моделировании женских платьев появились новые образы. Платье было полностью облегающим, формировались легкие силуэтные линии. В то же время носили и широкую летнюю национальную рубаху.

Ключевые слова: Moda, одежда, Ташкентский Дом Моды, силуэт, национальная одежда, хонатлас, бархат, атлас, bekasam, художник-дизайнер, коллекция, дизайнер.

The historical progress of human clothing is inextricably linked with fashion. Therefore, an equal sign is placed in clothing and fashion. Each period forms its own aesthetic taste. If you look at the 1940s of the 20th century, at the spectacular and restrained style, you will be able to see how far fashion has come in several decades, and see how free the attitude to clothing has become. The general trend of fashion is divided into two: the current dress is a pret-a-porter, and high fashion is a couturier, so the artist's attitude to the dress has changed. In high fashion, a costume is like a work of art, manifesting itself as the creative potential of the designer, as well as the fruit of inspiration, imagination and research.

Uzbekistan has seen the development of two trends in the art of costume, as in the past period of the 1940s and early 1950s. The relationship between them was in constant motion.

Materials and Methods. The country, as the only cattle compromised wardrobe, is constantly expanding to create a static silhouette and harmonize its condition. The silhouette of a man's suit is a jacket that repeats the figure with straight shoulders, wide trousers, a woman's jacket is straight shoulders, a chest with a buttonhole, skirts are also wide. The general trend of the era

was the desire for ugliness, which was reflected in the preparation of the dress model. Various directions on the way to the elegance of the silhouette passed through the complication of the forms of clothing. The abundance of spoilers, slats (folds), frills, ruffles, festoons, reliefs complicated the standard wrist design.

In addition to the development of the general direction, the national costume continued to live. Its uniqueness was manifested not only in the shape, but also in the favorite color of fabrics, in the use of Uzbek shoulder blades, in the way it is worn. Of the forms of national clothing, those that were suitable for the climatic conditions of this period have been preserved: women's summer wide jackets of loose fit, men's clothing adapted for agricultural work. In the adult population, traditionally, males retain their folded plumage. Women's clothing from the forms of national costumes was more influenced by the era. Based on the rigidity of the silhouette in dresses, the cutout of the wrist in detail has become more complex, often taking the form of a cutout in European dresses. However, in some form, the convergence of the two directions in the development of clothing has intensified.

In the mid-1950s, new lines emerged due to historical reasons that replaced aesthetic norms in the preparation of clothing models. This was caused by the demonstration of the natural beauty of man in the middle of the 20th century. These directions are based on the idea of creating the appearance of people dressed with taste, its spiritual harmony. Clothes have become more "crazy" Now he created calm and gentle silhouette lines, not highlighting the shape as before, completely obeying the human figure, slightly sticking to it.

The spread of common forms of clothing while preserving nationality is becoming more common from year to year. He worked in a single model and construction flow throughout the Commonwealth. In addition, innovations in the direction of updating the modern bichim template arose together with artists from socialist states.

After the Second World War, the range of new materials made major changes in the structure and shape of clothing. Under the influence of various historical changes, socio-economic conditions, national characteristics and the evolution of aesthetic images in society, the form and types of clothing that were originally created to protect people from climatic influences subsequently changed, becoming an object of applied art. In particular, in the 1950s, new characters appeared in the modeling of women's clothing. The robe was completely muffled and adapted to show its beauty, secrecy. At the moment, national clothes have been preserved, including a women's summer wide jacket.

In the second half of the 20th century, fashion designers began to identify changing patterns of clothing, taking into account the All-Union fashion along with local peculiarities. In 1948, a fashion house for clothes was opened in Tashkent. This was evidenced by the emergence of the art of modeling at a professional level. "Most people living in Tashkent, guests of the capital of Uzbekistan are familiar with the Republican Fashion House, which operates in a complex of buildings on Sapernaya Square. There is an intensive workflow here every day - it is in this place that fashion is studied, fashion is predicted and fashion is created." [1].

An article in the magazine "Moda (Fashion)" for 1980, dedicated to the thirtieth anniversary of the founding of the Tashkent Fashion House, began as follows: "According to information in archival documents, the Fashion House of the Ministry of Light Industry of the OSSR was founded in Tashkent in 1948". In 1950, a presentation hall was opened, where performances were held. The Tashkent fashion House has changed not only its location, but also its name several times. Since January 1, 1971, the House of Republican Clothing Models (RDMO) has been called Ministry of Light Industry of the UzSSR. In February 1989, the Center of Varieties and Varieties of the Republican Garment Industry was established, which also included the House of Models of the Republican Dress and the Tashkent branch of the Central Research Institute of the Garment Industry.

Initially, the fashion house was located in the former Singer store on Kirov Street. It was a one-story building with a high hipped roof framed by domes. This structure was erected within the framework of a whole theme between Dzerzhinsky and Vostochnaya Pravda Streets. At that time,

this land was one of the cultural centers of the city, next to which were the Maxim Gorky Russian Drama Theater and the Alisher Navoi State Academic Bolshoi Opera and Ballet Theater.

The main activity of the fashion house, on the one hand, was aimed at popularizing dresses in Uzbekistan, and on the other hand, consisted in the production of fashionable types of dresses for the Uzbek light industry. Fashion designers and masters of sewing workshops have prepared special patterns and preliminary samples of women's clothing (both underwear and hats) for the sewing factories of the republic.

In the second half of the 20th century, a number of events were held for the preparation of yarn and silk gauze fabrics, the further development of the activities of the fashion house. For example, in 1977, on the recommendation of the Artistic and technical Council, under the authorship of fashion designer Klimenko, a women's national type of clothing for Gulistan was created, model number T-1855-75. Much attention was also paid to the exchange of experience in the implementation of these activities. Uzbek specialists were specially called to the cities of the center on a business trip and trained to work on new templates for young and middle-aged women [2]. In particular, on February 7, 1985, the director of the Fashion House of the Republic, I.S.Maksudova, was approached with a letter and asked to send 3 specialists in promising areas of the garment industry and conduct a methodological seminar on types of artistic finishing of fabrics, panels and finished products, which will be organized on February

11-12, 1985 at a recreation center in the village of Kirzhach, Petushinsky district of Vladimir areas.

And according to the decision of the House of Fashion Models of the Republic of September 18, 1985, 3 specialists were sent on a 5-day business trip to Gorky. In the same year, by the decision of the Republican House of Fashion Models on October 31, 3 specialists took part in the general artistic and technical council of the Ministry of Light Industry, which was held in Alma-ata. This advice introduces the types of women's dresses, costume dresses, sundresses and dresses for the elderly, which are planned to be presented in 1986.

Results. By the decision of the House of Fashion Models of the Republic of January 9, 1985, the chief designer, chief artistic director, chief technologist were sent to the sewing association named after March 8 in Samarkand on a 4-day business trip in order to provide practical assistance in creating new clothing models. According to the decision of the House of Fashion Models of the Republic of January 14, 1985, a 10-day business trip of 4 specialists was organized to a garment factory in Karshi, who were tasked with forming a collection of men's and children's shirts under the index "New".

A number of measures have been taken by state bodies to introduce innovations in women's clothing, to transform the wearing of European-style clothing into urf instead of national clothing. In particular, in the 1970s, the technical creativity of a number of industrial enterprises in Tashkent grew, significant results were achieved in the introduction of scientific and technical achievements in production and improvement of the production process. Among them are such garment factories as the Tashkent Textile Mill, "Malika", "Krasnaya Zarya", "Zvezda".

During the study period, the influence of fashion designers from the central regions of Russia, where local fashion designers were attached to women as leaders, was also great when creating women's dresses. For example, a young specialist I.Aminova, senior designer V.Sidorova was trained under her guidance, and they jointly created a number of modernized dresses [4].

However, it is also worth noting that, although European-style clothing has penetrated into the Republic, the national fabrics "atlas" and "adras", created by local craftsmen, have not ignored consumption. This was of particular importance because the fabrics were made of pure silk. National fabrics, in particular honatlas, also came to the attention of Western fashion designers. In 1986, the American local newspaper Defiance Crescent News reported that 30 US statesmen and women of various professions made unofficial visits to Central Asia and held a fashion show. These guests, who considered the Atlas a "bright national uniform", staged a display of Western mini-skirts, suits, maxi coats, realizing that they could "cross the boundaries of styles.

Nevertheless, the work on the display of National atlas, xonatlas, adras, banoras fabrics did not stop. For example, at the meeting of the Margilon Silk Production Association “Atlas”, held on the basis of the order of the Ministry of Light Industry of Uzbekistan dated March 4, 1985, participation in the Republican fair called “Quality Day” with a decent collection of silk fabrics was established [5].

Dresses were sewn mainly from cotton fabrics, silk, polushelka, wool. More widely used fabrics are kanoviz, silk, xonatlas, dukhoba, bekasam, banoras, parpasha, adras, yakruya, katak silk, tovlan silk, abrshoyi and others.

Considering the history of dresses of the 20th century in Uzbekistan, it was noticed that the dress, which is associated with the rich history of the country, traditions, customs, has not completely lost its fundamental essence, although over the years it has changed and Europeanized, and the main part of the Uzbek dress dress has been preserved.

Real professionals worked in tsex and the laboratories of the fashion house, and each of them was attached to the company for the production of products in the direction of specialized activities. Craftsmen engaged in sewing light women's dresses, national outfits, men's and children's clothing, as well as special dresses were actively working here. The archive confirms the production of a women's headdress in 1967 (authors A.M.Nigmatov, R.I.Koroleva, etc.); a women's coat in 1978, made for the factory “Krasnaya Zarya” (author L.A.Sarkisova); Uzbek model dress of 1984, sewn at the Gulistan sewing factory (by M.Muzaffarova); men's jacket for the sewing and production association named after “March 8” (by L.Mardiyev) according to sketches [6]. Artists have always worked on scarce furniture, that is, on objects.

The late 1950s - early 1960s were marked by many significant events in the life of the country and the world. The first festival of youth and students was held in Moscow. Yuri Gagarin flew to Samoa. Mary Quant made a special revolution in women's attire by making the length of skirts as short as possible. The first international Fashion Congress was held in Moscow in 1961 with the participation of delegations from Bulgaria, Hungary, China, Poland, Romania, Czechoslovakia, Yugoslavia. Alexandra Poviskaya (Shakhnazarova), the only model of Uzbekistan, attended this big congress. She also appeared at a modern fashion show in London in 1961. In the pictures, the world-famous models Regina Sbarskaya and Valentina Yashina were presented to the public in a traditional dress made of Khan satin with Alexandra's breasts. At that time, Alexandra Ivanovna was also a leading designer-artist of the Tashkent Fashion House and a model on the principle of seating.

International meetings on the topic of modeling, which strengthened cooperation between socialist states in the field of fashion and tailoring, also contributed to the development and application of fabrics that during this period could be equated with foreign products in terms of fibers and structure, the study of methods for creating sets and ensembles of clothing intended for various purposes (work, leisure, etc.). The issue of functionality and aesthetics of dresses is relevant, and it took a certain period of time in modeling not to use sources other than foreign samples and approaches. Due to the increased influence of folk applied art on fabrics during this period, artists paid serious attention to the material and all its features.

Acetate with the addition of viscous mass has traditional ABR images, and the emergence of new types of fabrics from imitation to fabrics such as xonatlas, beqasam and the like is also associated with this factor. There have also been some changes in the traditional “kokrakburma (rainbow)” dresses of women aspiring to fashion. At the same time, only some details have changed: the shape of the collar, the dress and the length of the silhouette itself, the length of the cuffs, and the upholstery has practically not changed.

How the connection between national costumes and the modeling of modern clothes took place, in what forms it manifested itself, about what kind of work the artists carried out, the art critic clearly commented. A.Ochagovskaya: “artists carefully study the historical heritage, and at the same time closely monitor changes in the national costume, calculated according to unstable types of folk and applied art. Changes in the life of the community also have an impact on traditional forms of clothing. Of course, pleated multi-wide voluminous dresses and scarves are

suitable and comfortable for the old way of life. But even in houses with a new look, equipped with modern furniture, young women are not separated from the magnificent hanatlas and loose-fitting dresses. The artists of the fashion house have come up with a compromise solution - the shirts they offer have a traditional shape, but are much more concise and with a small number of folds" [7].

A.Ochakovskaya noted that the snipe fabric was previously widely used in sewing men's chopsticks, and now it is used not only in men's, but also in women's dresses. As a vivid confirmation of what was said on the pages of the magazine, stylish dresses created by A.Latipova from Khanatlas and Photos of a group of models from bekasam in a wide stripe created by E.Spivak under the name "Water-blue" were given. Youth dresses in this collection, the brightest dresses were presented at the I International Exhibition of Soviet and Foreign Collections, which was held in Moscow, designed for the 1967-1968 season.

Changes in the size and length of the dresses were associated with a change in life circumstances, which led to a change in the design of the patterns. This was firmly written by the art critic S.Makhamova: "All Margilan fabrics have changed not only in terms of assortment, but also in terms of pattern structure and their coloristics. This had a particularly serious impact on abrasive fabrics. Under the influence of approaches inherent in European fashion, the length of national costumes has decreased, the size has decreased, and, as a result, large jewelry has decreased, and travel kits have become larger" [8].

Unfortunately, samples of modern clothing are not kept in museums like ceramics. Information about the modeling methods used during this period can now be obtained only from magazines, in particular, from the pages of "Moda" magazines. It contains photos and drawings of models along with annotations. The magazine also published articles about fashion and related creative issues. All this is an important source of evidence revealing the process of development of modern costume in the country in the second half of the 20th century. The issues of the magazine were published under the slogan "in the footsteps of popular topics". In 1975, "Fashion. The magazine "Moda" presented long night dresses made of Bahmal and dukhoba, as well as photos of festive, casual sets and magnificent dresses made of impeccable honatlas.

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Despite the fact that the development of the art of clothing modeling in the Republic is proceeding in a single stream of all-Union modeling, artists of Uzbekistan have conducted research on the forms of comparative figurative clothing that are desirable in modern conditions. The clothes were created thanks to the plasticity of the human figure, the harmonious harmony of details and lines. The proportions and constant minor changes in the silhouette caused by a new exciting look of a person brought novelty to it and enlivened it. At the same time, the dresses are unique, which is achieved by applying the features of the Monandese nationality to modernity: the wrist, silhouette, stripes, details, fabrics and accessories (jewelry, scarves, scarves, turtlenecks, doubles) are preserved.

Success was achieved through the use of local fabrics such as snipe and banoras, along with individual details of traditional forms in women's suits and pantsuits. The lush, semi-silk festive serjilo fabric holds the lengthening of the dress to the hem well, while fitting snugly to the waist.

The fashion house has a unique wide and thin stripe, the rhythm of an impeccable pattern, a combination of resonant, absorbing colors – green, reddish, gray, others – yellow, purple, light green. A spectacular aristocrat: a strict, elegant suit and dresses were created from a banoras with a delicate stripe pattern in black-blue, black-turquoise and black-green colors.

The harmony of national and international modeling laws prevails in the work of Uzbek artists. The study “The Path to National Identity” was conducted in accordance with a plan that harmonizes the aesthetic ideal of the appearance of a modern person with the inner world. Uzbek modelers can be seen in the high estimation of gaslama [10].

In conclusion, in order to properly feel the changes and shifts in the history of the 1948-1980 costume, it is enough to go back to the beginning of the century for a minute: men's, women's, children's clothing of the same physique in the summer and winter seasons, the only outfit for all professionals, the difference was only in work and holiday clothes, at the moment it should be noted the disappearance of factors, defining and emphasizing the differences in them: social, age, family, national characteristics.

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