

INDUSTRIAL HISTORY AND DESIGN OF EDUCATION A IN UZBEKISTAN

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Abstract: *Until the 20th century, applied art as a mature type of artistic creativity occupied a leading place in the cultural development of Uzbekistan. Since design was a product of Western economy and culture, there was not even a spark of design in Turkestan during this period. After the transformation of the region into a colonial state, the Russian Empire directly merges into the Russian-European way of life, culture, capitalist relations gradually begin to influence the lifestyle and culture of the population. The development of industry during this period was carried out directly on the basis of the interests of the Union center and was aimed at maximizing the use of the country's raw materials. Naturally, the isolation of the USSR from capitalist countries had a negative impact on the industrialization of Uzbekistan, the low technical level of industrial enterprises, the high shortage of modern equipment, engineers, technicians and qualified specialists. The industry of Uzbekistan is part of the long-term industrialization of the former Soviet Union. This article examines the history of the industrial industry and the development of design education in Uzbekistan.*

Key words: *Industry, textile, interior, design education in the world and Uzbekistan, designer-artist, constructor-artist, art studio.*

INTRODUCTION

In the second half of the 20th century, design education in the former Soviet countries was carried out in two educational institutions focused on the art industry: the Moscow Higher Art and Industry Academy (now the Moscow State Academy of Art and Industry named after S.G. Stroganov) and the Higher Art and Industry Academy named after V.I. Mukhina educational institution (now A.L. Shtiglis Saint-Petersburg state artistic and industrial educational institution). Schools have a "Design" course, the purpose of which is to learn the modeling of industrial products and to carry out the main educational project in real training.

In the development of design education in Russia, since 1988, UMO and the Union of Designers have regularly held the competition of graduation qualification works on design education. Competitions held in St. Petersburg (1992), Moscow (1993-2002) and Krasnoyarsk (2003) show the expansion of the geography of design education in Russia, the desire of the regions to develop design education in their

territories, was shown in training of professional design specialists.

THE MAIN RESULTS AND FINDINGS

Until the 20th century, folk crafts occupied a leading place in the cultural development of Uzbekistan as a mature type of artistic creation. Since design is a product of Western economy and culture, there were no sparks of the emergence of design in Turkestan during this period. The main difference between art and design, which has developed over many centuries, can be explained by the function of the object and the fact that its design was not applied as a separate field. After the Russian Empire became a colonial state of the country, the Russian-European way of life and culture entered directly, capitalist relations gradually began to affect the way of life and culture of the population. The picture of these processes accelerates in central cities such as Tashkent and Samarkand.

For Russian capitalists, the material resources of Turkestan promised attractive industrial prospects. Soon, companies on cotton business and cotton ginning factories started operating in the city centers: "Shlosberg Brothers Company", "Kraft Brothers Company", "Y. Davidov Trading House", "Big Yaroslav Manufactory", and etc. There were trade and industrial companies such as Alekseyev Company, Moscow Trade and Industry Society, S. Morozov Trading House, Treugolnik Company, Tovarishstvo Company, and Kamensky Brothers Trading House. Also, at the same time, they were engaged in providing with raw materials themselves. For this purpose, they worked on introduction of new varieties of cotton, grapes, etc. "According to the data of 1889, there were 43 factories and plants in Tashkent that produced products worth 1,626,120 rubles. Among them, the first place was taken by cotton ginning factories (1,684,500 rubles), the second place by vodka factories (196,200 rubles), and the third place by leather factories (190,500 rubles). [1] The large number of trading companies and the weight of new industrial enterprises based on raw material possibilities, show that the tsarist government intended to use Turkestan not only for its natural resources, but also for the use as a reliable transit route. "Central Asia is considered to be used by Russia not only as a field of direct promoting of Russian capital, but also as an important transit area for expanding trade with China, India and Persia. In particular, it is possible to base historical information such as "ensuring the security of

trade transit through the Kokan Khanate was considered one of the important tasks of military operations" [2].

In the first quarter of the last century, new vehicles, industrial enterprises, banks, printing houses, photo houses, and special gymnasiums had appeared. All this is manifested mainly in the style developed in Russia, goods, fabrics and clothes that appeared in local markets and stalls were unusual for the population as a form of European culture. Naturally, there must be a need for printing such posters for banks, typography, shops, coffee shops, and labels for industrial products.

In 1918, the Khanaki Industrial Production Department was established in Turkestan. Its purpose was to develop creative potential among the wider society in the home environment, and it was considered a law of acceptance and affection. In 1919, the basic law on cottage industry was discussed in the program of the VIII meeting of the Government Party of Turkestan, and after the meeting, the Domestic Organization of Local Studies was established in Tashkent, and educational workshops and museums of household products were launched as part of it [4].

"It was the emergence of design throughout the Russian Empire, at the same time the market needed advertising, but advertising required a certain artistic skill. This skill is related to the basic concept of design, not painting or graphics. The complex socio-political and economic situation of the 1920s-1950s did not allow the development of design. Civil war, famine, devastation, repression, World War II, and post-war economic recovery have forced an emphasis on heavy industrial development to be done, all of which have led to a shift from design to other systems. Famous artists L. Bure, O. Tatevosyan, G. Nikitin, A. Nikolayev (Usto-Mumin), V. Yeremyan, I. Kazakov, I. Ikramov, S. Malt, B. Zhukov participated in propaganda work in 1920-1930." Admittedly, it was precisely as a result of their efforts that the graphic design that determined the development of the following years was being formed" [5]. During this period, the development of the industry was directly based on the interests of the union center and was aimed at the maximum use of the country's raw material resources. Naturally, the isolation of the USSR from capitalist countries had a negative effect on industrialization in Uzbekistan, the technical level of industrial enterprises was low, and there was a high shortage of modern equipment, engineers, technicians and qualified specialists. Uzbekistan's industry has been focused on agriculture and exploitation of natural resources as part of the industrialization of the former Soviet Union for many decades. The main focus was made on the development of cotton ginning, silk, textile, winemaking and fruit-canning industries, as well as on the construction of enterprises producing agricultural machinery and mineral fertilizers, on the development of mining and coal production, and on the oil and energy industry.

Large textiles were built in Ferghana, silk spinning and weaving factories in Bukhara, Samarkand, Margilon [6], cotton ginning factories were built and put into operation in Navoi, Urganch and Denov [7]. New branches of industry appeared: knitwear, leather-shoes, silk and textiles. In 1934, the Tashkent Textile Plant

was established. Due to the extremely diverse range of gas products and flower decorations produced in it, soon the products of the plant spread throughout the former Soviet Union [7]. Between 1935 and 1950, this plant increased fabric production 15 times [8]. High-quality cotton fabrics such as satin, mitkal, voile, crepe, zephyrin, chiffon, mal-mal, batiste, gauze, etc. were produced at the plant [8]. In the decoration of these gazlams, the decorative system of hanch and wood carving patterns, embroidery, and flower print elements were used, and this is what gave them their national identity.

During the Second World War, a number of plants and factories were put into operation on the basis of companies evacuated from Russia. Among them is the established Tashkent tractor plant, which was established as the USSR People Commissariat No. 574 as a result of the relocation of the NKPSM plant No. 5 from Moscow in 1942. Today, Tashkent Tractor Factory bodies have been modernized and the type and quality of products have been further improved. It is mainly focused on the production of tractors, trailers and cotton picking machines.

In the Soviet era, the main part of light industry was intended only for the initial stages or had imbalances with attention to primary processing. For example, production of cotton fiber, cotton and silk fabrics, raw silk, linen knitting, sewing and footwear. At the moment, the fact that spinning and textile enterprises are being established in our country with the help of foreign companies makes possible to increase the level of processing of raw materials. Large industrial enterprises: Tashkent and Fergana textile factories, Bukhara cotton factory. There are enterprises for the production of silk raw materials in Fergana, Namangan and Bukhara regions. As it can be seen from the analysis, almost all regions of Uzbekistan are well established in the light industry of textile, spinning and textile production. In our opinion, it is the need of the times to develop the textile and clothing design industry and to switch to the production of branded products by attracting qualified designers. For example, Turkey adopted the branded industry under the influence of relatively cheap products produced by countries such as China, Vietnam, India, Bangladesh and Pakistan in the world market, and today these textile brands are used by the population of European and Asian countries with quality products they provide. The top five buyers of Turkish clothing are Germany, Great Britain, France, the Netherlands and the United States. In 2002, it ranked second in ready-made garments to EU countries, fourth in knitwear exports, and eighth in knitwear exports [9].

The process of industrialization in Uzbekistan depended on qualified personnel, which was a component of it. For these purposes, the Tashkent Textile and Light Industry Institute was established in 1932. It was in the years the processes of developing light industry began in Uzbekistan. In the early years, the faculty of "Cotton primary processing" and "Mechanical technology" operated by the institute, trained specialists in primary cotton processing, in areas of weaving, silk technology and yarn spinning. By the

1960s, the institute expanded its activities and had 8 factories, 10 laboratories, and 13 classrooms. In 1962, due to the opening of a number of new directions, the institute was renamed the Tashkent Institute of Textile and Light Industry.

Due to importance of developing of light industry in the economy of Uzbekistan, "Light Industry Technology" was opened in 1966, "Chemical Technology" in 1967, and "Mechanics" in 1980. Due to the sharp increase in the number of courses and students, a new six-story building was built for the institute in 1973 [10]. From 1932 to 2012, the institute trained about fifty thousand specialists in the field of industry. 800 of them are foreign students from Cuba, Mongolia, Afghanistan, Germany, Peru, Vietnam, Laos, and African countries. Today, the institute prepares bachelors, masters, doctoral students (PhD) and doctors of science working in the textile and light industry in the following areas: mechanical engineering, knitting, weaving, spinning, sewing and shoe industry, cotton ginning, silk industry, chemical, printing and paper industry. The structure of the institute consists of 4 faculties, namely "Faculty of Cotton Industry Technology", "Faculty of Textile Industry Technology", "Faculty of Light Industry and Design Technology", "Faculty of Printing Technology" [11].

In 1960s - 1980s a rapid construction of cities in Uzbekistan during this period calls problems of urgent filling the market with products. The opening of the "Iron Curtain" reveals the world of Western products, which were leaders in design. During this period, the production of equipment and household goods for a wide group of consumers was launched in large state enterprises, and they reflected the stylistic features of the new era. The concept of "Technical aesthetics and design" is widely spread as a term covering the fields of artistic design of textile, light mechanical engineering, automotive and other industries. Design in all its forms begins to develop more rapidly, but still does not offer the individual original solutions [4].

If for many years specialists in the field of clothing and textiles were mainly trained at the Tashkent Light Industry and Textile Institute, then the department of clothing and interior design, (which is important in building of a modern society), started working at the National Institute of Painting and Design named after Kamoliddin Behzod established in 1997. Also, specialists in the field of design were trained by Tashkent State Technical University named after Abu Raikhan Beruni and in Tashkent Institute of Architecture and Construction.

At the National Institute of Art and Design named after Kamoliddin Behzod, a bachelor's degree in Design (interior design), Professional education - design (interior design), Design (industrial design), and a master's degree in Design (interior design) are established. In 2001, the Department of "Clothing Design" started working at the institute. Today, at this department, there is a bachelor's degree in "Design (clothes and accessories)" and "Professional education: design (clothes and accessories)" specialties, as well as a master's degree in "Design (clothes and accessories)" specialty personnel are prepared.

Since 2018, the Institute has been offering Design (interior design) and Design (Clothing and Textiles) courses of study based on joint educational programs in cooperation with Channapatana International Design Institute in Thailand, and Design (Clothing and Textiles) based on joint educational programs in cooperation with Kemyon University of the Republic of South Korea since 2019. The personnel training in the educational fields has been launched.

According to the decree of the first president of the Republic of Uzbekistan I.A. Karimov on May 6, 1991, the Tashkent Institute of Architecture and Construction was established on the basis of the "Architecture", "Industrial and Civil Construction" and "Engineering Construction" faculties of the Tashkent Polytechnic Institute. Today, Design education is taught at the institute among other courses. 5150910 - Design: architectural environment design. At the Samarkand State Architecture and Construction Institute, the "Interior and Landscape Design" department trains personnel in the fields of 5150903 -Design: interior design, 5150911 -Design: landscape design. They have created an educational system based on their personal skills and the methodological achievements of the world's best design schools.

Professors and teachers introduce new approaches and principles of design to the educational process, such as a program of exercises to activate methodical thinking, search for solutions to environmental problems in design. Their activities directly affect the creative works of students. This is especially reflected in the success of graduation qualification works, in republican and international competitions. Freedom in form-building components, originality of conceptual ideas - all this equates the best graduate work with successful work at the professional level in design practice. The innovative projects of clothing, interior and industrial products presented in the graduate qualification and dissertation work conducted in the institutes are of a high level and have the full right to be implemented in life.

In recent years, the number of higher education institutions training specialists in various fields of design has increased. In 2009, Polytechnic University of Turin, and by 2020, courses on clothing design and architecture were opened in non governmental educational institutions such as Singapore Institute of Management Development, International University of Chemistry. Such a rapid development in design education creates the need to pay attention to the methodological support that forms the process of training designers in secondary special education and higher education.

The Archiquad studio group, founded in Tashkent in 2010, focusing its activities on architecture, interior design and urban planning, is based on experience of countries with developed construction, design and design in general, such as the USA, Singapore, the Netherlands, South Korea, Great Britain and France. carried out their projects. More than a hundred projects of the studio show harmonic interaction with high technology, modernity and ensure sustainable development. Famous brands such as

Golden House, Yapona Mama, Makro, Orient Business Sentur, Anorbank have used its services and achieved a purposeful expression of the unique concept of each company in design. Each interior project, whether it is a large business center, a bank or a showroom, shows many year experience of highly qualified designers. It is characterized by skillful collaboration of aesthetics and functionality in interiors, the ability to harmonize the customer and modern trends, and the ability to accurately assess the functional and decorative properties of the materials used.

ART&DECO.uz studio or Mustafoyev Sherzod workshop is one of the studios that mainly focuses on the architectural project of high-rise and private residential buildings, interior design. The work of this seven-year-old studio is mainly focused on the design of modern residential facilities. Interior projects mainly use minimalism (loft), high-tech, modern, art-deco, neoclassical, classical and popular baroque, and sometimes an oriental style. The fact that the designers of the studio are constantly aware of the innovations in world design is evident in their projects.

Zaur Mansurov is one of the famous interior designers among experts. The interior designs of Z. Mansurov, who is considered as a conceptual artist, are similar to creative works. Coloroom Interiors design studio under his leadership started its activity in the fields of architectural environment design, graphics and product design in 2009. Expertise in painting, sculpture, ceramics and stained glass elevates the projects of this studio to the level of irrevocable and original work. This studio presents interior projects that reflect the attractive and modern tone of the national style in residential and cultural buildings.

The "Kholmurov Architects", known in the market for its geometric design, socially oriented projects and advertising campaigns, was founded in 2010 by jeweler and designer Ulugbek Kholmurodov. The bureau, which focuses its activities mainly on architecture, interior and equipment design, creates in styles such as loft, high-tech, and minimalism. In their projects, we can observe unconventionality and modernity, the principle of "one step ahead". U. Kholmurodov's concept of creating national and modern design is noteworthy: "We work for the development of arts and crafts in the Republic of Uzbekistan and strive to create an authentic design. We do not blindly and thoughtlessly copy national forms and decorations. We have transformed geometry, which is a continuation of oriental ornaments, into a modernist aesthetic, and it is unknowingly manifested in many of our projects. Simple shapes are our main focus. We constantly experiment with form, color and concept, helping the customer to create a unique copy of his house" [17].

During the analysis of large administrative and cultural buildings built in recent decades (Congress Hall, Palace of Simpoziums, State Museum of the History of Timurids), the main difference in their memorial construction is in their formal structure and decorative approachment, one of the biggest problems is in designing their interior. It was shown that there was almost no participation of Uzbek designers, and more

confidence in the activity of investors. However, the practice of national designers also shows yet that they have to gain experience in large-scale projects. For example, let's take as an example the private HLMRDV Gallery designed by Ulugbek Kholmurodov for 145 square meters. This gallery, intended for the exposing and sale of modern art works, uses a minimalistic solution in a small space. The solution of architectural composition of the gallery is reminiscent of the German Bauhaus school: simple geometric shapes, avoiding decorative elements as much as possible, achieving decorativeness through the texture of materials, emphasizing the tone of a single color.

CONCLUSIONS

There are a number of institutes in Uzbekistan that train specialists in the field of design. In the field of industrial, clothing and interior design - this is the National Institute of Fine arts and Design named after Kamoliddin Behzod, in the field of textile design - the Tashkent Textile Institute, and in the field of architectural environment design the Tashkent Institute of Architecture and Construction is operating, non-governmental Singapore Institute of Management Development, ADJU University in Tashkent are gaining strength through the use of non-traditional educational programs. In the educational process of the considered higher educational institutions, the main emphasis is on design problems and technological features of textile, light industry, machine building, automobile industry and other types of industries, graphic analysis, statistical data processing methods, product construction and shape. Historical and modern researches are focused on exploring of technical implementation of research results. However, the problems of history, theory and philosophy of design have been neglected by researchers.

Many innovative ideas are applied in architecture and interior design by the graduates of the Tashkent Institute of Architecture and Construction. Students present modern ideas and interesting projects on organization of the urban environment at exhibitions and competitions. Also, artists such as Bobur Ismailov, Zaur Mansurov, and Ulugbek Kholmurodov play a big role in the formation of the national style in interior design. Today, in the field of design of Uzbekistan, there is a process of research on the acquisition of western practices, inventing of individual style and new solutions.

In conclusion, design education should be a part of national development and sustainability policy. The formation of design skills is the basis of economic development and human capital. It is important that in the system of training artists-designers, the main emphasis should focus on development of new forms of experimental design in accordance with the requirements of the time.

Based on the analysis of the activities of a number of design bureaus and studios operating in the republic, it is possible to observe interiors that have an emotional impact and preserve values and traditions in the creative projects of designers. Their works are dominated by working with form, color, light and

shadow, using elements of nationalism in harmony with modernity.

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