
Artistic Design Education In Uzbekistan: Origins, Features, Problems.**F.Z.Atahanova¹, A.S. Saidiganieva², S.A. Karimova³, G.E. Umarov⁴, N.A. Abdukadirova⁵**

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Abstract : This article examines the stages of the formation of art education in Uzbekistan. A brief retro analysis of the development of design after the republic gained independence is given. Topical issues in design education are also highlighted.

Keywords: professional design education, traditions in design education, artistic and technical direction, educational standard, competence of a future designer.

A new stage in the development of design in Uzbekistan began during the years of gaining independence by the republic in 1991. During this period, the business activity of small and medium-sized enterprises increased, producing clothes, footwear, accessories, furniture, interior textiles, household items and souvenirs. Some entrepreneurs at the time went, and on the way up the known for the many foreign (as is done in Europe, in Asia) analogues, imitating their style, trends, manners, as well as copying the forms and colors of design objects. Another part of the entrepreneurs chose to create products using traditional forms of handicraft and national flavor. And only the smallest part tried to conquer the local market with original products. For the first time, designers began to receive orders for their developments not from government, but from private structures. In addition, the newly created commercial structures themselves needed many logos, brand names, business cards, calendar gifts, brochures and other promotional items.

The second important consequence of the adoption of these laws was the opportunity for designers themselves to switch from service in government organizations to work for hire in commercial structures or, in general, to engage in private practice, which, with the adoption of the law "On self-employment", was legalized in the field of design. In short, a free market for design services began to form in Uzbekistan for the first time.

The general political climate in the country during those years promoted an active cultural exchange between fellow designers from the industrialized countries of the East and West. The procedure for entering and leaving the country was simplified, and relatively low prices for international transportation remained. All this helped many artists, artisans and designers to see firsthand and get to know closely the achievements of world culture and its material fields: architecture, technology and design. Those who could not travel to the West managed to visit the expositions of a number of large specialized exhibitions of foreign design.

The new, market, stage of development of design in Uzbekistan has become not only a kind of period in its modern history, but also acquired characteristic features, studying which, one can predict the main paths of its future evolution. This feature is of great conceptual importance for understanding the fundamental similarities and differences in the ways of development of Uzbek design in comparison with similar foreign trends.

Under these conditions, the formation and presence of an original art school in Uzbekistan, covering a wide range of students and followers, is of particular importance. The problems of professional training of specialists in the dynamically changing market of design services impose a special responsibility on researchers and scientists studying the current period of domestic design, since the successful promotion of Uzbek design in the domestic and world market of professional services will largely depend on the reliability of their conclusions and recommendations.

The main training base that trains specialists with higher education in the field of design in Uzbekistan, were such technical colleges as the Tashkent Polytechnic Institute, Tashkent Institute of textile and light industry, which trained engineers, fashion designers and architects. After 1991, new educational institutions or new faculties and departments in the direction of design began to be organized. And the curricula of these educational institutions have already been organized on the basis of the artistic direction.

In 1997, by the decree of the first President of the Republic, the Academy of Arts of Uzbekistan was created and by the same decree the National Institute of Arts and Design named after Kamoliddin Bekhzod was founded. It was founded on the basis of the Faculty of Fine Arts, opened in 1954 at the Tashkent Theater and Art Institute. Famous artists of Uzbekistan R. Akhmedov and O. Tatevosyan initiated the creation of higher art education. Education at the institute was created on the synthesis of the European academic school and the assimilation of the rich heritage of the East. New educational processes have been created based on existing traditions as well as new experiences. Today, representatives of the older and middle generations of

artists, sculptors, designers of Uzbekistan teach students not only academic realism, but also various areas of contemporary art, including realism, decorativeness, avant-garde, postmodernism.

Having laid the foundations of artistic pedagogy, these professors have prepared a galaxy of teachers of the next generation, whose teaching methodology is based primarily on their own rich design practice and is directly related to the methodological achievements of the world's best schools of painting, sculpture and graphics.

At the National Institute of Arts and Design in 1999, the Department of Design was organized, which trained specialists in the design of interior design. In 2001, the Department of Fashion Design was opened. Departments training specialists in the direction of design are organized on the basis of technical institutes, such as the Tashkent Institute of Architecture and Construction, the State Technical University, the Tashkent Institute of Textile and Light Industry. The design departments of these universities bring together experienced professionals and interesting teachers.

In Tashkent they are: D. Nazilov, M. Borodina, G. Khasanbaeva, H. Kamilova, V. Chursina, A. Allabergenova, M. Makhmudova, M. Rozikberdiev, F. Atakhanova, U. Khodzhaeva, U. Vakhidova, U. Rakhmatullaeva, I. Dmitrieva, O. Kasimov, N. Mannopova and many others are the heirs and successors of glorious traditions.

Teachers are actively introducing new approaches and principles of design design into the learning process: computer graphics, solving complex and problematic problems, exercise programs for activating style thinking, developing directions for environmental and alternative design. Their efforts could not but affect the level of student work. This is especially noticeable on the example of a number of graduation projects, the authors of which have become laureates of republican and international competitions. The well-known freedom from a number of technical restrictions, relaxedness in relation to form-generating components, originality of conceptual solutions - all this puts the best diploma works of Uzbek students on a par with the most successful professional works of well-known design practitioners.

The development of design education in Uzbekistan is facilitated by competitions of students' theses in the field of design, held regularly since 1997 under the auspices of the Festival of Fine and Applied Arts. This festival is held annually. All educational organizations (institutes, specialized schools of arts) of the Academy of Arts of Uzbekistan and members of all sections of the Creative Association of Artists of Uzbekistan participate in it.

The contests held recently (2017-2020) showed the expanded geography of design education in Uzbekistan, demonstrated the increased desire of the regions to develop design in their territories, to train professional design personnel locally.

The most difficult problem in the formation of new design faculties is the lack of experienced teaching staff locally. Initially, the design specializations in universities were headed by teachers from local technical universities. The composition of teachers in the regions was gradually replenished from among their own graduates, as well as by specialists moving to work from other regions.

Today, when the ways of modernization in all spheres of society are being actively discussed, special attention should be paid to the development of design in Uzbekistan. Design is an important component of many advanced developments aimed at the general consumer. Design products surround a person everywhere: objects of work and interior design, clothing, advertising products, household appliances, cars, etc. Unfortunately, today the level of industrial design in Uzbekistan lags behind a number of foreign countries. Domestic developments are inferior to foreign counterparts in aesthetic and ergonomic qualities of manufactured products. Often a design product, possessing a number of "useful, smart" properties, looks inconspicuously unpresentable outwardly, is not convenient to use - the consumer prefers to choose a beautiful, ergonomic foreign product. This inevitably leads to a decrease in the competitiveness of Uzbek industrial products and often makes their use unprofitable for most consumers. In modern conditions of competition and rivalry, the industries of our country need competitive creative specialists, i.e. able to achieve success in professional activities in a competitive environment. Such specialists will be able to provide a high level of design developments, increase the competitiveness of manufactured goods and the economy as a whole.

There is a fairly wide range of meanings of the word "design". Herbert Read defines design as the highest form of art, as an independent super-profession, free from highly specialized professionalism, equates design objects with products of abstract art in graphics and plastic. George Nelson considers design a service profession in the conditions of a civilization of supercomfort, but at the same time an internally free creative activity, a way of professional self-expression of an artist in the modern world, a special form of mass art. These definitions refer to design as an art form rather than an activity. But design developed and got its formation precisely as a specific area of activity to give the results of the design of the subject-spatial environment high consumer properties, aesthetic qualities, optimize and harmonize their interaction with people and society [3]. The closest definition of the word "design" to modern reality is given by Donald A. Norman. Design is a creative activity, the purpose of which is to determine the formal qualities of industrial products. These qualities include the external features of the product, but mainly those structural and functional relationships that turn the

product into a whole, both from the point of view of the consumer and from the point of view of the manufacturer. Design strives to cover all aspects of the human environment that is driven by industrial production. In accordance with this definition, a designer can be called a person engaged in artistic and technical activities within the framework of any of the industries [1, 3]. The state standard of higher professional education in the direction of Design (5150900 is the code of the specialty "Design" according to the educational classifier) characterizes the professional activities of designers as a type of creative activity in the formation of an aesthetically expressive subject-spatial environment aimed at creating and improving highly aesthetic competitive domestic products that contribute to the development of the economy, increase the level of culture and life of the population [8]. Designing a new product, giving it certain functional and aesthetic properties, the designer "designs" a person who will live in a new changed environment and use its objects. The quality of human life depends on the quality of the product. Design connects people and production and becomes an integral part of the production and promotion of any product. The appearance of the product, its ergonomics are determined by the functional purpose of this product, in this regard, the designer must understand what the object consists of, what qualities give it a particular function. In addition, today a special place is occupied by the environmental friendliness of products, the problem of which is often also solved by a designer. This presupposes that a designer must constantly improve his qualifications, improve, "keep pace" with science, and be in the midst of innovative events. As time goes on, society changes, its preferences, demands and tastes change. Industrial progress does not stand still - new materials are being developed, new methods of processing these materials - the designer must be among the first to react to innovations, since it depends on his professional qualities whether a new product will become popular immediately or go unnoticed, whether it will be convenient for the consumer and whether it will meet its purpose [4]. One of the problems of modern design education is that the main focus of the educational process in the preparation of designers is to form mainly artistic knowledge, which does not meet the requirements of the state standard and the needs of industry, which need formed professional competencies [6]. The study of N. M. Krishtal is devoted to the identification of the competencies of future designers, as well as their components, structure and content, which took into account: the view of the academic staff on the problem of structure and content; employers' requirements; requirements of consumers of design products; the point of view of graduates; the point of view of workers in industrial enterprises, art and creative studios; modern trends and prospects for the development of theory and technology for the production of design products. The study showed that the main competencies that a modern designer should possess are: aesthetic competence - competence in the formation of a person's moral and aesthetic attitude to himself and others, to nature, spiritual and material values; competence in software; communicative competence. Among the psychological qualities of a personality, the priority ones turned out to be: creativity, efficiency, stress resistance, responsibility, self-criticism. Expert requirements for graduates specializing in graphic design include artistic taste, sense of style and composition, creativity, artistic and graphic ability [6].

Unfortunately, today not most of them, in addition to performing artistic and creative tasks, are engaged in production and technological activities [5].

When preparing future designers for professional activities, one should take into account the opinion of employers and pay special attention to the fact that the professional qualities of a designer are determined, first of all, by his personal qualities. These are dedication, ambition, constant self-improvement, self-education, creativity, and the ability to assimilate new knowledge and personal growth, the ability to approach work creatively, responsibility. As practice shows, a strong personality, capable of self-education and self-development, better adapts to new conditions and copes with professional tasks. And the professional tasks of a designer in the modern world tend to constantly change and become more complex due to the rapid development of scientific and technological progress. The new conditions for the functioning of higher education in the framework of the implementation of the third standard of higher education, the use of competence-based and personality-oriented approaches in teaching require significant adjustments to the process of preparing designers for professional activities. The goal of higher education today should be the preparation of a competitive, competent specialist who is able not only to apply the acquired knowledge, skills and abilities, but also to make original and non-standard decisions when required. It is necessary to understand that when preparing designers for professional activities, the development of standard technological methods and methods of work should not dominate; the priority should be the creative development of a specialist. The simple acquisition of knowledge and skills today is not enough to become a good specialist. It is necessary to develop such aspects of the personality that are most consistent with individual inclinations, creative potential [5]. In a number of key regulatory documents that regulate the renewal of the educational process at the university, the creative development of a person is one of the priority goals of education. In order to determine the priority areas of systemic reform of higher education in the Republic of Uzbekistan, to raise the process of training independently-minded highly qualified personnel with modern knowledge and high spiritual and moral qualities to a qualitatively new level, to modernize higher education, develop the social sphere and economic

sectors on the basis of advanced educational technologies, the Presidential Decree was adopted.

The pace of modern life is constantly accelerating; the professional tasks of specialists are becoming more complicated, as science and production are constantly developing. This requires a person to be productive and creative about any change. Only a creative person is capable of flexible and adequate problem solving, active perception of the surrounding reality, independent search for solutions to problems, self-development, self-education and adaptation to new conditions. The professionally in demand is the designer who acts creatively in a situation of impossibility of choice, that is, creates an original design product with high aesthetic and ergonomic qualities on the existing equipment, using available materials and tools. In addition, the designer must have a clear idea of what the consumer expects from him, follow the trends of time and place, scientific and technological progress, respond to socio-economic changes and, most importantly in this situation, be able to stay ahead of time and create a product in demand in the future. It is obvious that non-standard, creative thinking is an integral quality of a competitive designer, both at the stage of acquiring knowledge and at the stage of their further professional use. The fundamental mistake in design education is that it simply involves training designers. It sounds paradoxical, but it looks like it is.

Design is a methodology, a complete theory and practice of optimization that can be applied to absolutely anything. It is a way of thinking that helps you solve problems in practice. All decisions that make life easier and better are the result of the design approach.

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