

The Role of Traditional Technologies of Textile and Weaving in the Development of Interior Design in Uzbekistan

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Abstract: In this article, special attention is paid to the study of objects of applied art of the peoples of Uzbekistan, in particular, these are traditional textiles, accessories, clothing and interior items. The study is intended to reveal the artistic potential inherent in the national cultural tradition and determine the best ways to borrow it.

Keywords: tradition, geometric, ornament, girih, suzani, nalebinding, sprang.

Introduction

In our country, which is the center of an ancient civilization and has made a great contribution to the development of world culture and art with its priceless artistic heritage, unique national artistic traditions are carefully preserved, which is recognized by the world's leading experts in the field of art [1].

Ethnic applied art and design is one of the most popular areas of modern design. This term refers to a diverse range of different, sometimes very dissimilar phenomena in certain areas of artistic activity. One of the manifestations of ethnic design is the so-called Oriental style in the interior.

To date, within the framework of this direction, proposals of dubious style and quality prevail, which, among other things, is due to a lack of knowledge of domestic applied art. In this regard, it is necessary to study domestic applied art and individual artifacts in terms of their manufacturing technology, the possibility of reconstruction, as well as adaptation to modern conditions and tasks.

The most frequent area of development of ethnic design is textiles as a model of a plastic, changing element that accompanies a person throughout the path of his historical development.

The currently available textile materials make it possible to outline the most general trends in the development of weaving in Central Asia, however, in order to create a complete historical and technological reconstruction, both new sources and a deeper analysis of existing materials are needed.

Relevant Literature

Questions of the history of the emergence of textile crafts and their development in antiquity and the early Middle Ages on the territory of Central Asia are reflected in the works of L.I. Albauma, A.M. Belenitsky I.B. Bentovich, O.G. Bolshakova, M.P. Vinokurova, A.S. Davydova, N.F. Dyakonova, A.A. Jerusalem, C.B. Levushkina, B.A. Litvinsky, G. Maitdinova, N.V. Pigulevskaya, E.F. Fedorovich, B. Henning, D. Shepherd, E. Schaefer, V.A. Shishkin and other famous scientists.

A.A. Ierusalimskaya studied the question of the formation of the school of artistic silk weaving in the early medieval Sogd. Her merits in determining the artistic features of Sogdian polychrome silks should be especially noted. G. Maitdinova devoted her works to the formation of silk weaving centers in Central Asia. She pays special attention to the archaeological finds of fabrics in Tokharistan, Sogd and Ferghana, their images in the monuments of painting. The works of G. Maitdinova deeply analyzed such issues as the characteristic features of the early medieval textile ornament, the features of the emergence and formation of centers for the production of silk products in the region, their mutual influence.

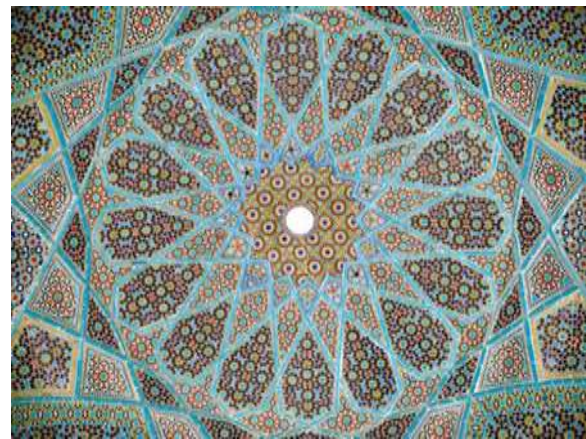
Research results

Uzbekistan has a unique architectural heritage. The sights of Uzbekistan are, first of all, the ancient cities of the Great Silk Road with their stunning oriental architecture and unique cultural monuments: Samarkand, Bukhara, Khiva, Shakhrisabz, Tashkent, Kokand, Termez and a dozen smaller cities that have retained their original atmosphere.

Azure domes of mosques, grandiose portals of madrasahs, slender minarets, luxurious palaces, mausoleums and other medieval buildings, rock paintings, archaeological finds, ruins of ancient settlements and fortresses - here you will find a full immersion in the history of the East. Turquoise and blue tiles, uniquely ornamented ceilings - the signature style of the Persian architecture of the Timurid era, which you will find throughout Uzbekistan.

What has Islam given to mankind? We all know that this is algebra, trigonometry, optics, astronomy and many other achievements of science and inventions of the "golden age" of Islam. And those who are fond of art and design will add to this the stunning patterns on mosques, madrasahs, palaces and other Muslim architectural structures around the world.

Muslim artists and artisans, for religious reasons, could not depict people and animals, which is probably why they perfected the aesthetics of abstract ornamentation, instantly recognizable by the repetition of alternating geometric shapes. [6].



A special type of ornament in Islamic art is called girih. It means "knot" in Farsi. Girih is formed by the intersection of straight lines of various geometric shapes. In the middle of the pattern, a symmetrical star (flower) is obtained with 6, 8, 10 or 12 rays [2].

Uzbek folk art, like the art of other peoples of Central Asia, was predominantly ornamental art. However, when comparing works of folk art with majolica and murals of official buildings, the former is characterized by an incomparably greater variety of patterns, vitality and truthfulness of individual motifs that have a deep folklore content. In the bright, juicy coloring of the works of Central Asian folk art, the love of life inherent in genuine folk art finds expression. This is especially striking when examining embroideries, artistic ceramics and other types of art, which are closely connected with the everyday life of the broad masses.

Researchers working in the historical and cultural vein paid special attention to the history of weaving as part of the history of culture. And at the same time, within the framework of this direction, the issues of attribution of textiles, the features of decorating woven fabrics, the search for cultural and economic ties based on a historical and comparative analysis of textile materials were considered. [3].

Uzbek embroideries (suzani), made with silk on cotton fabric (mate) and in everyday life playing the role of a kind of curtains, bedspreads, etc., often represent highly artistic works of art. Embroidery is a product of exclusively female creativity and the patterns mainly consist of plant motifs, but sometimes you can find images of kumgans (jugs) and even stylized bird figurines among them [4].

The composition of the pattern on embroideries is always symmetrical and generally subordinate to a certain ornamental pattern. Flowers and stems of plants are interpreted, although flat, but very freely and vitally. Essentially speaking, no two embroideries are exactly the same. Each craftswoman creates her own

original composition and uses traditional ornamental motifs in her own way. The best examples of Uzbek embroidery in terms of richness of pattern and colorfulness leave the impression of a blooming garden filled with various and bright plants. The advantages of Uzbek embroideries, as decorative works of art, are very high.

Uzbek embroidery has a number of local types, distinguished by the features of the composition, color and the main motifs of the pattern. The Tashkent region is characterized by an almost continuous filling of the white background of the mat with bright red circles framed in black or multi-colored silk. In the simple and strict rhythm of the pattern of Tashkent embroideries, which have some commonality with the ornamentation of nomadic carpets, perhaps one should see an echo of the traditions of art that existed among the Uzbeks even before their transition to a settled way of life.



Susani. Tashkent. End of the 19th century. Susani. Tashkent. First half of th19th century.

In some villages of the Bukhara region (Nur-Ata, Gijduvan, etc.), a finely executed floral pattern prevails, not very densely filling the background and rather delicate in color.



Susani. Bukhara. Mid XIXth century.



Susani. Bukhara. Beginning of XX century.

Karshi and Samarkand susani are characterized by an abundance of green and yellow tones in color and a star-shaped figure in the center of the ornamental composition.



Susani. Samarkand. Mid XIXth century.



Susani. Jizzakh. Beginning of XX century.

In addition to large decorative embroideries, in Uzbek life there are many small items decorated with embroidery: bedding for mirrors (oynahaltu), belts, cases for knives, jiyaks - strips for sheathing robes, etc. Skullcaps, a traditional Uzbek headdress, represent an independent area of application of embroidery. Ornamentation of skullcaps is also very different in different regions. Embroidered with the Iraqi technique, multi-color skullcaps are sometimes decorated, in addition to the pattern, with inscriptions.



Kuloh - headdress of a dervish End of the 19th century Uzbekistan. Men's skullcaps
Embroidery with silk threads
Roger Pratt Collection (USA)

A real textile enthusiast, collector Roger Pratt shares a peculiar point of view: *“Why do I collect Uzbek hats? The old kulokh, a rare helmet-shaped headdress, is distinguished by its embroidery technique, which is typical for susani. The cross-stitched ivory dervish cap from Shakhrisabz with calligraphic gold embroidery exudes a sense of peace and infinity of Divine creation, and the design, shape and color of some skullcaps reminds me of melons and watermelons in the markets on the way to Samarkand.”*

Among textile art products, it is necessary to note silk (shoi) and semi-silk (adras) fabrics, which were produced in different regions of Central Asia and whose production here has a tradition of ancient times. There are silk fabrics woven with gold and silver threads (kimkhab). Velvet (bakhmal) was also made in Bukhara [5].



Craft fabrics. Uzbekistan.

Cover. Uzbekistan. First half of the 19th century



Uzbek textile products are very decorative in color and pattern. The pattern on richly decorated fabrics consists of rhythmically repeating medallions with an original, sometimes very complex geometric and floral pattern.

Conclusion

The most common area for the development of ethnic design is fabric as a model plastic, changing element that accompanies a person on the path of his historical development. Ethnic textile design solutions in modern interiors have been the most popular for many years: galleries and supermarkets offer a variety of products and compositions; carrying ethnic motifs of the Middle and Far East, Asia, Africa, America.

Ethnic design is often defined as the solution of complex design tasks that bear the signs of a particular national style. A complex task may be the solution of the spatial environment - interior, landscape, architecture, as well as a collection of clothes. The task solved in the vein of ethnic design can be more local, placed inside a large format: a set of dishes, a jewelry set, a set of interior textiles or a suit.

Currently, the creation of design objects is directly related both to the use of advanced industrial technologies and to the continuous development of the creative process in various areas of artistic activity of individual artists and designers, numerous studios and bureaus. Thus, an attempt to identify, study and systematize the ethnic line in the flow of design product proposals will improve the quality, that is, the stylistic accuracy, originality and expressiveness of domestic design, which, in turn, will ensure its competitiveness.

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