

Utilization of modern educational technologies in the exploring of the history of craftsmanship

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Annotation: This feature provides reference on the importance of modern educational technologies in the exploring of the history of handicrafts in the field of technology

Keywords: Geometric patterns, Islamic ornaments, birds and animals' symbols.

Today, thanks to our independence, our country has preserved and appreciated the applied decorative art created as a result of centuries-old creative work of our people. There is a wide range of opportunities for their practical use, through which young people can develop their aesthetic tastes and become highly cultured people. Uzbek folk art is known all over the world for its antiquity and rich culture. Its aboveground and underground part is a huge historical museum. Every historical monument in Samarkand, Bukhara, Khiva, Termez, Tashkent, Fergana, every example of applied folk art is full of unique, unique, profound and historically priceless works of art created by our ancestors, masterpieces of world culture. the artistic and spiritual heritage of the region. Our cultural and spiritual wealth, which has been polished for centuries and passed down from generation to generation, is one of the most developed forms of Uzbek national applied decorative art: pottery, painting, wood carving, carving, knitting, jewelry, the peculiarities of embroidery, goldsmithing, carpet weaving, the technology of execution, the real original names of the masters, the styles created by their own schools have survived to this day. World-renowned scholars, poets and artists such as Abu Rayhan Beruni, Abu Ali Ibn Sina, Al Khorezmi, Nizami Ganjavi, Khisrav Dehlavi, Alisher Navoi, Kamoliddin Behzod, Zahridin Muhammad Babur called for the pursuit of beauty. For example, the old city center of Samarkand, the Sherdor madrasah, is being built. The famous architect, who set the task of conveying to the people through the patterns that he would never be left behind by his great ancestors, conveyed the philosophical idea to the people in a silent voice through the language of patterns. knew The art of Ganj carving has developed over the centuries in a unique way. If we look at the most ancient, medieval and twentieth-century development of this art, we can see that the ganch carvings of these periods are very different from each other. The old ganch carving was voluminous and worked on the basis of realistic images. They depicted many people, animals and birds. As early as the first century AD, people began to decorate castles, caravanserais and other places, knowing that ganch had a wonderful property. As a result of the fighting, they were destroyed, leaving only the remains. Samples from the remains of the Bukhara Palace of the VII-VIII centuries have been found in the finds in Varakhsha, where the luxurious Palace Hotels of the Tuprakkala Castle were decorated with carved plaster in the 3rd century. In these contracts you can see carvings of birds, animals, fish in plant and geometric shapes. In the X-XI centuries, painting, wood, stone and plaster carvings were further developed. Patterns emerged that hung a complex abstract image. In the twelfth century, the art of pottery flourished. An example of this is the wonderful ganch carvings found in Afrosia. The heyday of pottery In the early 18th and early 19th centuries, the great ganch carvers Usta Murod, Usta Fuzayoil, Usta Nosir, Usta Khayom Nosirov, Usta Hoji Hafiz, Usta Nurullaboy, Usta Abdujalil, Usta Azim, Usta Omonullo, Usta Gafir, Usta Iboh , Master Sarvi, Master Abdufattox and others. In the early twentieth century, a very delicate style of carving walls appeared. Colored plaster, paints, patterns, and images began to be used. In 1913-1914, Sarai Mohi Xosa was built by the Emir of Bukhara Ahadkhan. It was decorated with ganch carvings. In 1937 he was awarded two Grammy Awards, two silver and one gold medal at the Art and Technology Today in Paris.

In 1947, the Quran building was built in Tashkent under the leadership of architect A. Mukhamedshin. Master

Shirin Murodov took part in decorating the building.

Uzbekistan has its own pottery schools. One of them is Khorezm school of pottery. In Khorezmian architecture, geometric patterns are widely used, which are more unique than in other regions. Vegetative patterns, in particular, are characterized by cyclic motions and dynamics. Ruzimat Masharipov, Karimbergan Rakhimov, Qaribergan Palvanov, Yusuf Khudaiberganov, Bekjon Yokubov, Odomboy Bobojanov, Odomboy Yakubov are among the representatives of the Khorezm pottery school.

The Uzbek national patterns are as follows:

1. Geometric pattern.
2. Islamic pattern
3. Symbols of birds and animals.

From the 20th century to the 90s, pattern masters have been creating in creative centers and associations. The works of masters, masters, craftsmen are noteworthy. The pattern is well developed and the masters are actively involved in the construction of new buildings and the restoration of cultural monuments. participating. With their direct participation, the Oksaroy residence, the Oliy Majlis building, the State Museum of Temurid History, the Turkiston Concert Hall, and the Conservatory of Uzbekistan were decorated.

Among the master painters M. Turaev, A. Ilkhomov, S. Mahmudov, K. Shoislomov, H. Nuraliev, S. Shukurov and others made a great contribution to the development of pattern. Masters of embroidery also took an active part in foreign exhibitions. Skilled painters have long been trained in the master-apprentice method. At present, the same method is used to train masters of painting, as well as specialists in pattern design in vocational colleges and art centers of special educational institutions.

One of the important requirements for the organization of modern education is to provide students with certain theoretical knowledge in a short period of time without excessive mental and physical effort, to develop their skills and abilities in a particular activity, as well as to monitor the activities of students. Assessing the level of knowledge and skills acquired by them requires a high level of pedagogical skills and a new approach to the educational process.

Today, a number of developed countries have a great deal of experience in this area, and the methods that form the basis of this experience are called interactive methods.

Another important factor in the successful solution of these tasks is the awareness of teachers about the essence of modern educational technologies and their effective use in the educational process, as well as a creative approach to the organization of the educational process.

The teacher must be able to organize the process of teaching the basics of science in non-traditional forms, to design the educational process on the basis of a perfect template, to have the skills to use these projects rationally, to deepen the theoretical knowledge of students. This can be a guarantee that they will develop practical skills and abilities.

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