

A Study on the Artistic Features of Fashion Education in Uzbekistan

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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, and light silhouette lines were formed. At the same time, a wide summer national shirt was also worn.

1 INTRODUCTION

The evolution of human clothing throughout history is closely intertwined with the concept of fashion, establishing an inseparable connection between clothing and style. Each era shapes its unique aesthetic preferences. Examining the 1940s in the 20th century, with its striking yet restrained style, provides insight into the remarkable progress of fashion over several decades and highlights the increasingly liberated approach towards clothing.

Fashion generally follows two main trends: ready-to-wear (pret-a-porter) and high fashion (couturier). This dichotomy reflects a shift in the artist's perspective on clothing. In high fashion, a garment is akin to a work of art, serving as a canvas for the designer's creative potential, inspired by imagination and extensive research.

Uzbekistan has witnessed the emergence of two distinct trends in costume design, reminiscent of the 1940s and early 1950s. The dynamic interplay between these trends has been a constant feature in the artistic landscape, showcasing the evolving relationship between them.

2 MATERIALS AND METHOD

The progression of a nation's clothing, serving as the exclusive reflection of its cultural identity, continually evolves to establish a consistent silhouette and maintain harmony in its condition. The typical silhouette of a man's suit encompasses a jacket with straight shoulders and wide trousers, while a woman's jacket features straight shoulders, a buttonhole chest, and similarly wide skirts. During this period, there was a prevailing trend towards embracing complexity in clothing, evident in the inclusion of spoilers, slats (folds), frills, ruffles, festoons, and reliefs, complicating the standard design.

Despite the general shift towards modernity, the national costume persevered, expressing its uniqueness not only through distinctive shapes but also in the favoured fabric colours, the use of Uzbek shoulder blades, and specific methods of wearing. Certain forms of traditional clothing, well-suited to the climatic conditions, endured, such as loose-fitting women's summer jackets and men's attire tailored for agricultural tasks. While men traditionally maintained their folded plumage, women's clothing in national costumes experienced influences from the era, resulting in more intricate wrist cutouts resembling those found in European dresses.

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Nevertheless, a convergence of the two clothing development directions was discernible.

In the mid-1950s, historical circumstances gave rise to new fashion lines that replaced aesthetic norms in clothing design, aiming to showcase the natural beauty of individuals. This shift embraced creating a tasteful and spiritually harmonious appearance, resulting in more subdued and gentle silhouette lines that complemented the human figure without overly accentuating it.

The propagation of shared clothing forms while preserving national identity became increasingly prevalent. A unified model and construction approach spanned across the Commonwealth, incorporating innovations from artists in socialist states.

Following World War II, the introduction of new materials significantly altered the structure and shape of clothing. Influenced by historical changes, socio-economic conditions, national traits, and evolving societal aesthetic preferences, clothing transformed from a utilitarian safeguard against climate to an object of applied art. In the 1950s, women's clothing modelling introduced new characters, emphasizing modesty and adapting to showcase beauty and mystery. National attire, including women's summer wide jackets, persisted.

In the latter half of the 20th century, fashion designers began recognising changing clothing patterns, considering both All-Union fashion and local peculiarities. Tashkent witnessed the establishment of a clothing fashion house in 1948, marking the emergence of professional-level modelling. Over time, the institution underwent name and location changes, evolving into the House of Republican Clothing Models (RDMO) by 1971, and subsequently, the Center of Varieties and Varieties of the Republican Garment Industry in 1989. The fashion house played a crucial role in popularising dresses in Uzbekistan and producing fashionable attire for the local light industry.

The second half of the 20th century saw various initiatives for yarn and silk gauze fabric preparation, contributing to the fashion house's continued activities. Notable developments included the creation of a women's national clothing type for Gulistan in 1977. Exchanges of expertise and experience were actively pursued, with specialists travelling for seminars and training sessions to enhance skills in garment industry templates and artistic finishing of fabrics. The house actively participated in national and international events, showcasing planned women's dresses, costume dresses, sundresses, and dresses for the elderly in 1986.

3 RESULTS & DISCUSSIONS

On January 9, 1985, the House of Fashion Models of the Republic made a decision to send the chief designer, chief artistic director, and chief technologist on a 4-day business trip to the March 8 Sewing Association in Samarkand. The purpose of this trip was to provide practical assistance in creating new clothing models. Additionally, on January 14, 1985, the House of Fashion Models organized a 10-day business trip for four specialists to a garment factory in Karshi. Their task was to form a collection of men's and children's shirts under the index "New."

Several measures were taken by state bodies during the 1970s to introduce innovations in women's clothing and transition the wearing of European-style clothing to local customs ("urf") rather than national clothing. Notably, the technical creativity of Tashkent's industrial enterprises, such as the Tashkent Textile Mill, "Malika," "Krasnaya Zarya," and "Zvezda," achieved significant results in the introduction of scientific and technical advancements in production.

Despite the influence of European-style clothing in the Republic, locally crafted fabrics like "atlas" and "adras" were not neglected. These fabrics, particularly the pure silk ones, played a crucial role. In 1986, Western fashion designers took notice of Uzbek national fabrics, including honatlas, during a fashion show attended by 30 US statesmen and women. The convergence of styles showcased Western mini-skirts, suits, and maxi coats alongside the Uzbek Atlas, illustrating the blending of fashion boundaries.

The late 1950s and early 1960s were marked by significant global events, including the first festival of youth and students in Moscow, Yuri Gagarin's historic spaceflight, and Mary Quant's revolutionary shortening of skirts. The first international Fashion Congress in Moscow in 1961 saw the participation of Alexandra Poviskaya (Shakhnazarova), the sole model from Uzbekistan. She later appeared in a modern fashion show in London in 1961, presenting traditional dresses made of Khan satin.

International meetings on modelling bolstered cooperation between socialist states, contributing to the development and application of fabrics comparable to foreign products. The functionality and aesthetics of dresses were key considerations during this period, as artists studied both the historical heritage and changes in national costumes.

The use of fabrics like acetate with viscous mass and the emergence of new types, such as xonatlas and beqasam, were associated with the increased

influence of folk-applied art. Changes in traditional "kokrakburma (rainbow)" dresses were minimal, with alterations mainly in collar shape, silhouette length, cuff length, and upholstery.

The size and length of dresses evolved in response to changes in life circumstances, leading to adjustments in pattern design. As seen in the pages of "Moda" magazines, fashion in the second half of the 20th century in Uzbekistan was shaped by the development of modern costumes, with a focus on showcasing national fabrics like Bahmal, dukhoba, and honatlas.

In terms of business trips, the House of Fashion Models sent specialists to provide practical assistance in creating new clothing models at various sewing associations and garment factories. The development of clothing modelling in the Republic followed a unified stream of all-Union modelling, with Uzbek artists conducting research on forms of comparative figurative clothing suitable for modern conditions.

Local fabrics like snipe and banoras, combined with traditional details, contributed to the creation of unique dresses and pantsuits for women. The fashion house successfully incorporated the features of Monandese nationality into modern designs, preserving elements like wrists, silhouettes, stripes, details, fabrics, and accessories.

The work of Uzbek artists reflects the harmony between national and international modelling principles. The study "The Path to National Identity" aimed to harmonize the aesthetic ideal of a modern person's appearance with their inner world. Uzbek modelers received high praise for their contributions to gaslama.

4 CONCLUSION

In summary, to truly grasp the transformations and shifts in the history of clothing from 1948 to 1980, a brief return to the early 20th century is sufficient. During that period, men's, women's, and children's attire exhibited uniformity in both summer and winter seasons. Professionals wore the same outfit, with distinctions only between work and leisure attire. It is noteworthy that, at present, the factors that previously delineated and accentuated differences among them, such as social, age, family, and national characteristics, have dissipated.

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