

DEVELOPMENT TRENDS OF TAPESTRY AND PUNCH-NEEDLE (CARPET COPY) TECHNIQUES IN UZBEKISTAN APPLIED ARTS

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ABSTRACT

This article examines the development stages and mutual integration of two important areas of artistic textiles in the contemporary applied art of Uzbekistan – tapestry, which embodies traditional and modern styles, and punch-needle (carpet pattern stitch) technique, which is becoming a relatively new trend. The article analyzes the creation of new aesthetic forms in interior design and fine arts through these techniques, while preserving the national craft heritage. Also, the trends of integration of punch-needle technique with national carpet weaving and suzani patterns, as well as its role in the work of young artists and artisans are highlighted.

Keywords: Practical art, tapestry, punch-needle, carpet copy, artistic textiles, national patterns, sozana, interior design, innovative technologies, crafts.

INTRODUCTION

The folk applied arts of Uzbekistan have a centuries-old rich history and their own schools. During the years of independence and especially in the last decade, the restoration of the national cultural heritage and its development in accordance with modern requirements have risen to the level of state policy. Today, along with traditional embroidery (suzana, zarduzi) and carpet weaving, the tapestry (wall-mounted artistic fabric), reflecting the synthesis of Western and Eastern culture, and the punch-needle technique (creating a carpet copy using a special needle), which has become popular in recent years, occupy a special place in applied arts.

Although tapestry art entered Uzbekistan as a professional art form in the second half of the 20th century, today Uzbek masters have brought to it the national spirit, color palette, and folk mythological plots. The punch-needle technique, due to its simplicity in execution and visual similarity to national popuk rugs (mainly poyandoz and khurjun) and Iraqi stitch types, has entered a period of rapid development in modern crafts.

RELEVANCE OF THE RESEARCH

The increasing demand for "ethno-still" (national style) in modern interior design is increasing the need for tapestry and punch-needle products. Scientific research of the technological aspects of these techniques and their trends in combination with Uzbek patterns is one of the important tasks of applied art today.

The purpose of this article is to study the current state of tapestry and punch-needle techniques in Uzbek applied art, to identify their development directions and to reveal their potential for creating a national brand.



LITERATURE ANALYSIS AND METHODOLOGY

The role of artistic textiles, in particular, tapestry and punch-needle techniques in modern applied art and interior design, is one of the unique objects of research in world and republican art criticism.

The origin of tapestry art, its evolution in Western Europe and Eastern countries, and compositional principles are widely covered in the works of foreign scholars such as J. Lanslo, T. Veron, and N. Biryukova. They classify tapestry as not only a decorative element, but also a monumental art form that visually organizes architectural space.

The formation and stages of development of the tapestry direction as a professional art form in the fine and applied arts of Uzbekistan are reflected in the studies of art critics N. Ahmedova, D. Rajabova, and E. Gul. In her works dedicated to the development of modern Uzbek painting and applied arts, N. Ahmedova emphasizes that in the second half of the 20th century, Uzbek artists (for example, such masters as Bahodir Jalolov, Rustam Khudoyberganov and representatives of the next generation) brought national miniatures, folk epics and oriental philosophical views to the tapestry technique that came from the West. E. Gul, analyzing semiotic signs in national textiles and carpet weaving, studied the processes of transformation of ancient symbols in modern textile forms.

Since the punch-needle technique is considered a relatively new international trend, its scientific and theoretical foundations are found more in modern design and practical applications (for example, in the studies of RJ Benson, S. Matusiak). However, it is not by chance that this technique has become popular in Uzbek crafts. The "iraqi", "yorma" stitch types and the traditions of popukli carpet weaving (poyandoz, khurjun weaving) in the Uzbek national embroidery art serve as the structural basis of the punch-needle technique. The ornamentalism of national embroidery and carpet weaving and its regional schools (Bukhara, Samarkand, Shahrissabz, Fergana schools) have been studied in depth by such scholars as M. Ashrafiy, S. Bulatov, and this system of patterns serves as the main source for punch-needle masters today.

Nevertheless, in modern Uzbek art criticism, the integration of tapestry and punch-needle techniques in interior design, their combination with innovative technologies, and modern trends in the activities of young craftsmen have not been sufficiently studied as a holistic scientific study. This article is one of the efforts aimed at filling this gap.

The methodological basis of this study is a systematic approach, comparative-historical analysis, art history and artistic-stylistic analysis. The following scientific methods were used in the research process:

Historical-evolutionary method: The stages of the introduction of tapestry art to Uzbekistan and the popularization of the Punch-needle technique were studied in chronological order, in connection with the socio-cultural context.

Comparative analysis: The technical and aesthetic aspects of Western artistic textile technologies (punch-needle and tapestry) and Uzbek traditional textile traditions (Iraqi stitch, carpet weaving, sozana) were compared. **Artistic-stylistic analysis:** The works of modern Uzbek artists and craftsmen, the color palette used in them, compositional solutions and ornamental patterns (Islamic and girih forms, symbolic signs) were analyzed from an artistic point of view.

Sociological-empirical approach (Field research): The results of interviews and questionnaires conducted among young craftsmen and interior designers currently operating in the cities of Tashkent, Bukhara and Margilan were summarized. This made it possible to determine the market demand for the punch-needle technique and its commercial potential.

The empirical basis of the study is modern textile expositions in the exhibition hall of the Academy of Arts of Uzbekistan, materials from craft centers and practical projects of modern interior studios.

RESULTS AND DISCUSSION

As a result of analyzing the development trends of tapestry and punch-needle techniques in modern applied art of Uzbekistan, a number of important aesthetic, technological and economic patterns were identified. Today, these two techniques satisfy different creative needs: tapestry is developing more as a monumental-philosophical and authorial exhibition art, while punch-needle is leading in the direction of practical and fast interior decoration and private entrepreneurship.

The results of the study show that today Uzbek tapestry art has entered a new stage of synthesis of "Western form and Eastern content". The following results are noticeable in the work of modern Uzbek tapestry masters (creators of the Academy of Arts of Uzbekistan, in particular, the founders of the school and their followers):

Mythological and philosophical plots: Elements of national miniature art, motifs of "Daraxti hayot" (Tree of Life), Alisher Navoi's ghazals, and the philosophy of Sufism are reflected in visual forms in tapestries.

Experiments with textures and materials: Along with traditional wool and silk threads, modern tapestries are also using raw cotton, metallized threads (wires), lurex, and even natural wood pieces (combined techniques). This gives the tapestry an additional relief and monumental character.

Color change: The restrained, pastel tones characteristic of European tapestries are abandoned, and warm and bright colors (bright red, turquoise, orange, saffron) characteristic of Uzbek folk arts (abra fabrics and sozana) are gaining priority.

Punch-needle technique: An innovative synthesis of carpet weaving and embroidery: When the popularization of the punch-needle (carpet copy stitch) technique in Uzbekistan was analyzed sociologically and technologically, it was found that it quickly adapted to national cultural codes.

"Ethno-still" and economic potential in interior design. According to field research and surveys among interior designers, today the demand for tapestries and punch-needle products in the interiors of modern apartments, hotels and restaurants has increased by 40% over the past five years.

Designers use these techniques for the following purposes:

Creating accent walls: Large-scale tapestries serve as the main artistic center (accent) in modern "minimalism" or "loft" style interiors, creating a national and warm atmosphere.

Tactile (artistic-sensory) comfort: Pillows and panels made in the punch-needle technique bring a sense of softness and ecological cleanliness (eco-still) to the interior. In summary: While the punch-needle technique initially developed in the West as a "hobbart" (amateur art), in the conditions of Uzbekistan it acquired the status of a professional craft and enriched its visual language at the expense of national ornamentalism. Tapestry, while maintaining its monumental status, continues to synthesize with architecture.

CONCLUSION

As a result of scientific and practical research and application of the development trends of two important directions of artistic weaving in modern applied art of Uzbekistan - tapestry with traditional roots and modern punch-needle (carpet copy stitch) techniques - and their application to educational processes, the following conclusions were made:

Synthesis of genres and styles: Tapestry art in Uzbekistan demonstrates an excellent synthesis of European weaving technology and oriental philosophical-mythological worldview. The tendency to elevate national identity to a monumental level through the texture and color of the fabric is leading in the work of modern masters.

Cognitive and structural adaptation: The punch-needle technique, which came from the West, was close to the traditional Uzbek "iraqi" embroidery and popuk carpet weaving traditions in terms of its execution style and visual structure, and therefore quickly and successfully integrated into the national craft environment.

Economic and functional efficiency : Due to the low time and labor requirements, the punch-needle technique has become an innovative tool for creating new jobs in the creative industry for young craftsmen and designers and producing ethno-products under a national brand. The effective use of modern technologies in this area in fine and applied arts classes has great advantages in increasing the artistic productivity and visual thinking of students and young creators ¹.

Aesthetic transformation in the interior: Both techniques contribute to the development of "ethno-still" (national style) and "eco-still" trends in modern interior design, increasing the artistic and aesthetic value of rooms and ensuring the visual attractiveness of architectural space.

Organization of special laboratories and short-term master classes under the Academy of Arts of Uzbekistan and Craftsmen's Associations on the systematic connection of the punch-needle technique with the traditions of national sozana and carpet weaving schools;

Inclusion of the theoretical and practical foundations of punch-needle and combined tapestry techniques as an independent module in the "Artistic Textiles" curriculum of higher and secondary specialized art educational institutions;

Strengthening the mechanisms for exporting tapestry and punch-needle products made by local craftsmen to the world market under the "Uzbek Made" brand through international electronic trading platforms (Etsy, Amazon, etc.).

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