

THE ROLE AND AESTHETIC-EDUCATIONAL SIGNIFICANCE OF UZBEK FOLK CRAFTS AND APPLIED ART IN MODERN EDUCATION**Orushova Nodira Ganibekovna**Gulistan State University, Department of Applied Art and Design
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Abstract: This article highlights the development of folk crafts and applied arts in Uzbekistan during the years of independence, their role in education, and their aesthetic-educational significance. The study analyzes national art schools, traditional patterns and geometric designs (girihi), as well as the integration of modern pedagogical and innovative approaches into the educational process.

Keywords: folk crafts, applied arts, pattern, girihi, aesthetic education, art education, innovation.

During the years of independence, the development of culture and art in Uzbekistan, the creation of modern cultural institutions that integrate national and global experiences, the strengthening of the material and technical base of existing institutions, and the support of creative intellectuals became one of the priority directions of state policy. Systematic reforms were consistently implemented to raise the cultural level of the population, especially the youth, and to nurture morally and intellectually developed individuals by exposing them to the best examples of national and world culture [1]. In contemporary Uzbekistan, folk crafts and applied arts have centuries-old traditions that have been preserved over time. These traditions are reflected not only in household items and clothing but also in residential and public buildings, as well as in the interiors and exteriors of architectural monuments. Exquisite works created by master artisans: ceramics, metalware, and decorated objects achieved the level of artistic refinement, with their compositional structures, color harmonies, and symbolic meanings contributing to the formation of distinctive national art schools. In particular, the decorative elements of architectural monuments in cities such as Bukhara, Khiva, and Samarkand are internationally recognized for their delicacy and perfection.

In the Central Asian region, almost all types of crafts flourished until the 1920s. Historical sources note that by the second half of the 19th century, the city of Khiva had 27 types of crafts, 556 craft workshops operating in local markets, and 2,528 households engaged in these activities [2, p.496]. Among studies dedicated to the applied arts of Eastern peoples, particularly in the Islamic world, Jay Bonner's monumental work *Islamic Geometric Patterns: Their Historical Development and Traditional Construction Methods* stands out. This research provides a detailed analysis of the structure of girihi patterns in the architectural monuments of Samarkand, Bukhara, and Khiva, exploring their principles of harmony and the formation of geometric compositions. The author scientifically describes traditional methods of pattern construction and demonstrates opportunities for creating new compositional solutions based on these principles. This study represents a unique achievement in Islamic artistic thought and serves as a key source for examining the history, style, and execution techniques of girihi patterns [3]. Although numerous scholarly and popular publications have been produced on the history, types, constructive solutions, and decorative systems of Uzbek folk crafts and applied arts, instructional guides on teaching this field to younger generations remain relatively scarce.

In this context, the methodological works of pedagogical scholars S.S.Bulatov, A.Muxtorov, M.A.Rasulov, P.P.Shobaratov, and Q.Qosimov hold particular significance.

In particular, in S.S. Bulatov's work *Uzbek Folk Applied Decorative Art*, the types of Uzbek applied arts, their historical roots, practical execution methods, as well as the theoretical and methodological foundations for teaching this field are discussed in detail [4]. The author provides scientific and methodological recommendations on the application of various art forms in the pedagogical process, highlighting effective ways to develop students' artistic taste and aesthetic thinking. Similarly, the instructional manual *Naqqoshlik* offers comprehensive information on the origins of different patterns, the master-apprentice tradition, Uzbek pattern schools, the symbolic meanings of patterns, and their expression in applied arts and architectural monuments [5]. In the textbook *The Art of Stucco*, the history of stucco carving, tools, pattern drawing and carving technologies, as well as decorative techniques, are presented based on a rigorous scientific and methodological approach [6]. In recent years, scientific research aimed at instilling national applied art in the consciousness of younger generations, fostering their creative abilities, and developing artistic thinking has expanded. Notably, studies on Uzbek national art schools, aesthetic education based on applied arts, innovative technologies in visual arts education, and the pedagogical significance of composition theory have contributed to improving the quality of vocational art education [7-16]. Analysis of these sources indicates that enhancing the system of teaching folk crafts and applied arts, further developing its theoretical and methodological foundations, and widely implementing effective pedagogical practices in schools and higher education institutions remain pressing tasks. Moreover, integrating the traditions of national applied art into the modern education system is crucial for fostering national identity, shaping an aesthetic worldview, and developing creative thinking among young people. Therefore, a profound scientific and theoretical study of national applied art and its introduction to the younger generation should be considered an essential factor in the cultural and spiritual development of society.

It should be emphasized that despite the availability of scientific and methodological resources for teaching folk crafts and applied arts, the contemporary era of globalization necessitates modernization of the educational process, refinement of didactic approaches, and extensive application of innovative pedagogical technologies. Rapid development of digital technologies, visual communication tools, and modern design software provides a foundation for new methodological approaches in teaching applied arts. Specifically, integrating 3D modeling, digital graphics, and virtual prototyping technologies with traditional art forms such as national patterns, girih designs, carving, and stucco work enables the development of aesthetic thinking and effective organization of the creative process [15]. Furthermore, the effectiveness of teaching applied arts largely depends on the professional skills of the educator, their compositional thinking, correct use of didactic tools, and ability to motivate students [8], [9]. Consequently, in the training of pedagogical specialists in art education, particular attention should be given to developing students' skills in compositional analysis, mastering the constructive principles of color and pattern, understanding the symbolic content of forms, and applying examples of national art in contemporary artistic interpretations.

Utilizing the educational potential of applied arts in the learning process is also a pressing issue. Over centuries, folk crafts have served not only as a means of aesthetic development but also as a tool for moral and spiritual education. The symbolic meanings embodied in patterns and girih designs: such as integrity, harmony, purity, creativity, and vitality help students develop a sense of national identity and respect for spiritual values. The

moral and ethical views of Eastern thinkers are also being applied in modern education in combination with innovative approaches, further enhancing the effectiveness of moral education through art [16]. At present, the use of competency-based approaches, integrative methods, and problem-based learning in applied arts education strengthens students' independent thinking, analytical skills, creativity, and artistic reasoning. Lessons organized on the basis of integration with subjects such as visual arts, technology, history, and literature allow students to gain a deeper understanding of the historical roots, social functions, and aesthetic values of national art. This approach has proven particularly effective in craft schools and vocational education institutions.

Furthermore, the development of national applied arts and their integration into the education system is one of the priorities of state policy. Annual exhibitions, festivals, "Master-Apprentice" programs, and creative competitions nationwide increase young people's interest in traditional crafts, identify talented youth, and provide support for their development. This process not only raises the cultural and spiritual level of the younger generation but also ensures the continuity of national art schools. These approaches collectively indicate that improving the theoretical and methodological foundations of teaching national applied arts, integrating them with modern technologies, and fostering creative thinking, national identity, and artistic taste among students are strategic goals of the Uzbek education system. By deeply studying national art, young people enrich their cultural and spiritual horizons, becoming well-rounded individuals who remain connected to their roots while actively engaging with global culture.

In teaching applied arts, it is also crucial to consider the psychological characteristics of students at different ages. Research shows that aesthetic perception, artistic imagination, the ability to perceive color and form, and compositional thinking are actively developed during school years. Therefore, teaching folk craft elements gradually, from simple patterns to complex compositions, has a significant impact on cognitive development. Hands-on activities that encourage independent exploration, experimentation, and problem-solving align fully with modern educational requirements. Moreover, integrating applied arts into the curriculum not only develops aesthetic taste but also strengthens social-emotional competencies. Lessons conducted according to the master-apprentice principle cultivate responsibility, diligence, perseverance, respect for tradition, and conscious understanding of the stages of labor. This aligns with Eastern educational traditions and serves as a key factor in guiding students toward moral development. The use of modern educational technologies: such as multimedia tools, virtual museums, 3D visualization, and digital pattern generation further enhances the effectiveness of applied arts instruction. For example, students can use specialized graphic software to better understand the structure of girih patterns and experiment with combinations of colors and shapes. Such interactive approaches increase student engagement, encourage creative exploration, and contribute to the contemporary reinterpretation of national art.

Currently, the economic significance of folk applied arts is also growing. The development of tourism, the expansion of the "Hunarmand" association, the formation of local brands, and the creation of modern design products based on traditional art increase the competitiveness of this field. As a result, craftsmanship is becoming not only a cultural phenomenon but also an important sector of the national economy. This highlights that teaching applied arts in schools generates not only aesthetic but also economic and motivational benefits, allowing students to combine manual skills with entrepreneurial activities and develop new professional competencies.

Moreover, the development of national art in harmony with global culture is an urgent issue. In recent years, examples of Uzbek art have been widely presented at international design exhibitions, architectural biennials, applied arts festivals, and symposia. This process enhances the international prestige of national art schools and provides young artists with opportunities to actively participate in the global art scene. Therefore, it is necessary to teach students not only about national traditions but also about contemporary design theories, world applied art schools, and the impact of new technologies on art. It is also worth noting that to further improve the methodology of teaching applied arts, it is important to implement project-based learning, research-based learning, creative design laboratories, and artistic workshops in the educational process. These approaches position students as active participants in the learning process and allow applied arts to be taught through practical, real-life skills. Overall, the role of national applied arts in the education system is steadily strengthening. Its educational, aesthetic, economic, and cultural significance is increasing, which calls for expanding scientific research in the field, developing modern methodological approaches, and improving pedagogical practices by integrating national and international experiences. Teaching applied arts not only cultivates students' artistic and aesthetic abilities but also strengthens their moral resilience, enhances creative thinking, and broadens their cultural competencies tasks that are strategic priorities in contemporary education.

The cultural and educational reforms carried out in Uzbekistan since independence have laid a solid foundation for the revival and development of folk crafts and applied arts, bringing them to a new stage in line with modern requirements. National art schools formed in historical cultural centers such as Bukhara, Khiva, and Samarkand, with their unique traditions in patterns, girih, carving, and jewelry, represent not only a historical heritage but also a rich source of aesthetic, moral, and educational significance in today's teaching process.

Studies and practical experiences indicate that folk applied arts have immense pedagogical potential in nurturing students' artistic and aesthetic sensibilities, fostering national identity, and instilling respect for cultural values. Manuals and instructional materials created by scholars such as S.S. Bulatov and A. Muxtorov define the theoretical and methodological foundations of this process and propose specific methodological approaches for teaching traditional arts. The incorporation of innovative technologies, digital graphic software, and interactive methods in modern education promotes the development of students' creative thinking, compositional reasoning, perception of color and form, and independent research skills. Integrative approaches combining visual arts, technology, history, and literature enable students to acquire theoretical knowledge and practical skills holistically. Furthermore, the growing economic, cultural, and social significance of crafts and applied arts highlights the relevance of teaching this field. The development of local brands, tourism, creative workshops, and master-apprentice schools increases young people's interest in art and plays a crucial role in guiding their professional orientation.

Therefore, enhancing the system of teaching folk crafts and applied arts, aligning its theoretical and methodological foundations with global educational standards, enriching it with modern technologies, supporting creative youth, and fully utilizing the educational potential of applied arts constitute a strategic task in Uzbekistan's cultural and spiritual development. Teaching national art fosters the artistic and aesthetic culture of the younger generation and helps them grow into creative, initiative-taking individuals who remain loyal to national values.

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