

**NATIONAL EMBROIDERY: HISTORICAL ROOTS AND CREATIVE  
APPROACHES IN THE EDUCATIONAL PROCESS**

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**Annotation:** This article discusses the historical roots of the development of the national decorative art of Uzbekistan, the cultural, religious and aesthetic factors that influenced its formation, as well as the role of decorative art in the modern educational process and effective teaching methods based on creative approaches on a scientific basis. Decorative art, with its centuries-old traditions, symbolic meanings, structural and compositional laws, is of great importance not only for art history, but also for pedagogy, cultural studies and design. The article analyzes creative pedagogical approaches aimed at developing the aesthetic thinking of pupils and students, mastering the national cultural heritage and strengthening creative activity. Also, innovative methods that can be used in teaching decorative art in modern educational institutions, an integrative teaching model and the effectiveness of practical exercises are explained on the basis of scientific evidence.

**Keywords:** National art of ornament, Uzbek ornament, ornament heritage, ornament, aesthetic thinking, art education, creative pedagogy, innovative methods, fine arts, cultural heritage, compositional system.

Uzbek national decorative art is a vivid reflection of the many millennial cultural heritage, aesthetic worldview and creative thinking of our people. From archaeological finds, ancient wall paintings, samples of wood carvings to jewelry, pottery products and decorations of architectural monuments - in all of them we see the continuous development of national decorative art. Decorative art has occupied an important place in the artistic thinking of the peoples of the East, and has been formed as a representative of symbolic interpretations of nature, philosophical views, religious symbols and national identity. The first manifestations of national decorative arts appeared in the pre-Christian era, and animistic views, cosmogonic ideas and mythological symbols played a key role in their formation. The development of trade along the "Silk Road" led to the enrichment of the form, color and compositional system of decorative art. In particular, in ancient cities such as Samarkand, Bukhara, Khiva, and Termez, the art of ornamentation developed at a high artistic level in areas such as architectural decorations, wood carving, metal decoration, embroidery, and pottery.

The main feature of Uzbek patterns is their symbolic meaning. Patterns such as "Islimiy", "girihi", "buta", "pargori", "chorkanot", "zangori" reflect aesthetic symbols of nature. For example, while the Islamic pattern expresses vitality, renewal and continuous development of nature through plant-like forms, the girihi patterns reflect the mathematical order of infinity and cosmic harmony. The Buta pattern is interpreted in Eastern culture as a symbol of the sprout of

life, blessing, state and truth. The development of the art of pattern was greatly influenced by the traditions of master-discipleship, craft schools, and the activities of palace workshops. The formation of Islamic civilization began a completely new stage in the history of pattern art. As a result of anthropomorphic restrictions in the visual arts, ornament became the main means of artistic expression. The teachings of the Holy Quran about "beauty and decoration" paved the way for the interpretation of pattern as a symbol of divine order and perfection. Therefore, in the 9th-12th centuries, geometric patterns (girih), stylized floral Islamic patterns, and calligraphy based on Kufic and Suls script, which formed the Central Asian pattern, were widely developed. The architectural monuments of that period - the Mausoleum of Ismail Somoni, the Kalon Tower, and the decorations of Kohna-Uchkent - prove that the scientific and geometric foundations of the pattern were perfect.

In the 15th-16th centuries, the art of ornamentation during the Timurid period reached its highest peak, and the Herat school was extremely enriched in terms of the proportionality of composition, color harmony, and the level of complexity of the pattern structure. The Kamoliddin Behzod school created a classic model of the harmony of pattern and image in Eastern miniaturism. Today, national ornamentation is used not only as an artistic and aesthetic value, but also as an important tool in the educational process. By teaching ornamentation in the educational system, the student's creative thinking, visual perception, and compositional thinking are widely developed. In the process of creating an ornament, students consciously perceive aesthetic categories such as rhythm, symmetry, repetition, and color balance and apply them to practical activities. In the monuments of the Bronze Age, the pattern takes on a more systematic character. The circle, rectangle, and rhombus found on ceramic vessels were directly related to the ideas of ancient people about the universe, nature, and life. In particular, the patterns on ceramic objects found in the Zarafshan Valley, Kashkadarya, and Surkhandarya regions indicate that compositional principles such as rhythm, symmetry, and repetition were formed at that time. These patterns later formed the most ancient layer of the Uzbek ornamental worldview. By antiquity, the Sogdian and Bactrian cultures had raised the art of ornament to a new level. The colorful decorations used in Sogdian wall art not only had a religious and ceremonial meaning, but also enriched the aesthetic appearance of dwellings. In particular, the stylized plant-like patterns, complex compositional centers, and clear preservation of pictorial rhythm found in the Panjikent wall paintings prove that the tradition of ornamentation occupied a unique place in the Eurasian cultural space. During the Timurid period, the art of ornament reached its highest level. During this period, ornaments were widely used not only in the decoration of architectural structures, but also in the art of bookbinding, jewelry, ceramics, woodcarving and textiles. The formation of the Herat and Samarkand schools brought richness of color and composition, rhythmic harmony and perfection of symmetry to the ornament. In particular, scientific sources note that the ornaments of the Timurid period were based on the principle of "high proportion" and "dominance of blue". During this period, the theoretical foundations of ornamentation were also formed - ornament masters solved the structure of the girih on the basis of scientific mathematical formulas, which is a bright reflection of the intellectual rise of that period. In the 18th-19th centuries, local schools emerged on the territory of the Bukhara, Khiva and Kokand khanates, and ornamentation became even more diverse. Each school had its own unique color harmony, the formation of plant-like patterns, the rhythm of lines, the geometric style of the

girih, and compositional solutions. For example, while the Khiva patterns often feature open and bright interpretations of colors, the Bukhara school has calm and harmonious colors. The Kokand school is distinguished by soft lines, images close to natural flowers, and delicate Islamic elements. Since the first half of the 20th century, Uzbek pattern art has been studied professionally, and pattern schools have been established. In the 1930s–1950s, many studies were conducted in the direction of scientific study of national decorative art, as a result of which traditional patterns were classified, analyzed, and their classification was developed. During this period, masters of pattern schools matured and created a harmonious system of tradition and modernity. By the 21st century, pattern art began to be widely used not only in traditional directions, but also in new forms of digital graphic design, modern architecture, industrial design, textiles, and applied decorative art. This allowed the historical roots of pattern to be combined with modern artistic thinking, giving rise to new compositional interpretations.

In the modern educational process, it is important that the teaching of pattern art is not limited to traditional methods, but is organized on the basis of the principles of creative pedagogy. Creative approaches to teaching national pattern art in the educational process. Teaching national pattern art in the modern educational process serves not only to form aesthetic taste, but also to develop students' artistic and figurative thinking, creative thinking, visual perception and compositional thinking. Today, while the educational process is being enriched with creative pedagogy, a competency-based approach, STEAM technology and digital visual tools, new, creative, playful and research-based methods are becoming especially relevant in teaching national pattern art. Creative approaches in national pattern art, first of all, direct the student away from copying a ready-made pattern and towards independent research, analysis, searching for new geographical forms, reinterpreting the rhythm, proportion and symbolic meanings between pattern elements. Through a modern interpretation of traditional patterns, the student expands his artistic thinking and has the opportunity to recreate the national heritage in accordance with the spirit of the times. One of the most important aspects of creative approaches is the formation of the student as a researcher. For example, the student selects an element of the pattern - Islamic, girih or bud pattern, and studies its historical roots, compositional structure, symbolic aspects, color interpretations and regional differences. Through such research, the student gets acquainted with the deep philosophical foundations of national pattern art, understands that there are not coincidences, but clear laws in pattern creation. In this process, intellectual actions such as research, observation, comparison, reinterpretation are actively used. Creative approaches in the educational process are also reflected in the experimental stage of pattern creation. The student enters the creative process by combining pattern elements, trying out unusual compositions, and finding color tones through experimentation. For example, processes such as interpreting the traditional girih pattern in a modern graphic style, processing the Islamic pattern in a minimalist design, searching for symmetry and rhythm variants of the bud pattern enhance the student's creative thinking. Since the role of digital technologies in today's educational process is very large, it is appropriate to use the capabilities of digital creativity in teaching national patterns. Using graphic design programs such as Adobe Illustrator, CorelDRAW, Procreate, students will have the opportunity to create national patterns in vector form, modify them, and reconstruct the composition. Experimenting in a digital format introduces the student to unlimited possibilities, and conveniences such as freely changing the

composition, trying out color options, and quickly creating repeating elements further enhance creative activity. Another important aspect of creative approaches in education is the use of the method of creating problem situations. For example, a teacher can give a student simple pattern elements and offer to create a complex composition from them or adapt a historical pattern for modern interior design. In this process, the student develops not only artistic knowledge, but also design thinking, functional thinking. Such tasks activate the processes of creative decision-making, problem solving, and creating options. Creative approaches to teaching pattern art involve the student not only in creative activity, but also in the process of aesthetic, spiritual, and cultural understanding. Through national patterns, the student gets acquainted with the lifestyle, worldview, attitude to nature, and philosophical views of their ancestors. This process develops a sense of national identity, historical memory, and cultural pride in the individual. Interpreting the symbolic meanings conveyed through the pattern develops the student's abstract thinking.

In conclusion, national decorative art is a vivid embodiment of the centuries-old aesthetic worldview, artistic thinking and cultural identity of the Uzbek people. The study of its historical roots, its implementation in the modern educational process based on creative approaches, is of great theoretical and practical importance not only for art history, but also for pedagogy and cultural studies. Creative pedagogical methods, innovative technologies, and an integrative teaching model increase the effectiveness of teaching decorative art and develop the student's artistic thinking process. In this sense, the deep integration of national decorative art into education increases the quality of aesthetic education, strengthens the respect of young people for our national values, and is of great importance in raising them as creative thinkers and innovative individuals.

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