

## Section 1. Industrial art and design

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### THE SPECIFIC CHARACTERISTICS OF IMPROVING THE EDUCATION OF DESIGN DISCIPLINES

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#### Abstract

**The purpose of the article:** This research presents a systematic analysis of the fashion collections created by graduates of the *Department of Fashion Design* at the *Kamoliddin Behzod National Institute of Fine Art and Design* within the framework of their graduation qualification projects. The study highlights essential aspects such as the themes of the graduate qualification works, the selected concepts and styles for the collections, their design DNA, as well as distinctive research approaches and findings within each project.

**Research methods:** Interdisciplinary approach, classification, analogy, analysis.

**Research results:** The scholarly analysis of students’ fashion collections conducted in this research represents one of the first studies in this field in Uzbekistan. This work serves as an important contribution to understanding the systematic integration of contemporary fashion practices into the national education system.

**Keywords:** *Fashion, clothing design, Kamoliddin Behzod National Institute of Art and Design, design, conceptual fashion, globalization, emotional design*

#### Introduction

The establishment of the *Design* specialization under the *Kamoliddin Behzod National Institute of Art and Design* was initiated following the *Decree of the President of the Republic of Uzbekistan dated January 23, 1997, “On the Establishment of the Academy of Arts of Uzbekistan”*, and the *Resolution of the Cabinet of Ministers No. 131 dated March 11, 1997*. The Institute was founded on the basis of the Faculty of Fine Arts of the *Mannon Uyгур Tashkent State Institute of*

*Art* (currently the *Uzbekistan State Institute of Art and Culture*). At that time, the inclusion of the term “design” in the institute’s official name marked the formal recognition of this field in Uzbekistan and laid the foundation for the rapid development of design education in the country.

#### Materials and Methods

Due to the growing demand for qualified specialists in the field of design in Uzbekistan, the *Department of Design* was established

within the *Faculty of Applied Arts* at the Kamoliddin Behzod National Institute of Art and Design. Beginning in 2001, a specialized educational program in *Fashion Design* was launched among several other design-related disciplines, aimed at training professional clothing designers.

During this period, experienced educators such as G. K. Khasanbayeva and N. V. Larina, who had previously worked at the *Tashkent Institute of Textile and Light Industry*, were invited to contribute to the educational process. Soon, they were joined by talented graduates of the institute itself – U. M. Khodjayeva, F. Z. Atakhanova, M. H. Abdulrazakova, A. Z. Rashidov, and Z. R. Davletshayeva. This team of skilled pedagogues taught courses such as *Fashion Design*, *Materials Science*, and *Apparel Construction*.

In addition, accomplished artist-educators including V. A. Chursina, O. V. Beloguzhova, and A. B. Allabergenova, who graduated from the *Tashkent Institute of Theatre and Art*, provided high-level instruction in subjects such as *Fashion Design*, *Costume Design*, and *Composition*.

Many students who diligently studied under these distinguished mentors have since become leading creative professionals contributing significantly to the development of Uzbekistan's fashion industry. Among them are Z. Sultan, D. Qosimova, S. Amir, A. Drobihev, and A. Agzamova, whose works are recognized both nationally and internationally.

Between 2005 and 2025, graduates and students of the department have consistently participated in – and been recognized as winners of – various national fashion weeks, affirming the department's vital role in shaping contemporary Uzbek fashion.

### Discussion

It is well known that the fashion industry is a dynamic and complex field that reflects the sustained influence of fashion on not only the cultural and economic but also the social and aesthetic perceptions of members of society. Fashion products shape people's external appearance and serve as a means of expressing individuality through personal style, thereby manifesting one's social status or acting as a tool for adapting to certain cultural trends within society.

Today, fashion is a global phenomenon that spreads through the continuous renewal of fashion standards, which are materialized in fashion objects. Fashion standards can be considered a type of cultural model – embodying specific behaviors, norms, and regulations – while fashion objects express these standards through ideas and visual imagery (Umarova Z., Abdullayeva F., 2025, p. 4).

Fashion design activity, which encompasses cultural, social, and economic aspects, involves not only the creation of costume collections but also the demonstration of a perfect unity between artistic-aesthetic qualities and functionality. Moreover, it represents the process of developing creative solutions that take into account cultural and spiritual dimensions.

In this process, fashion performs several functions as a social institution, one of which is related to cultural and economic globalization. As noted by K. Mikhaylova, "...the fashion system has become one of the main factors in the formation of globalization processes, acting as an institution that establishes cultural dominance and purchasing standards" (Vasileva Zh.V.).

Globalization is characterized by the development of mass production activities and the formation of a global fashion market composed of transnational industrial corporations that manufacture standardized products. This process promotes the expansion of global fashion networks while contributing to the erosion of ethnocultural distinctions (Vasileva Zh.V.).

As a result of the integration of globalization into the fashion industry, the emergence of the "fast fashion" trend over the past several decades has led to significant negative environmental impacts, as well as poor working conditions in the countries chosen for the production of mid- and low-segment fashion goods. These issues have gradually prompted international restrictions and regulations imposed by environmental protection organizations against such fashion practices.

In response to these global challenges, the concept of "sustainable fashion" has emerged and gained considerable global influence over the past decade. *Sustainable fashion* refers to "the creation, sale, use, and disposal of fashion products in an environmentally and socially

responsible manner, without causing harm to the natural environment” (Kruchinina D.).

At the same time, throughout the 21<sup>st</sup> century, globalization has not only contributed to the escalation of environmental problems on a global scale but has also posed a threat to the loss of ethnic and cultural identities among the world’s nations. In the last decade, the integration of anti-globalization movements – aimed at reducing the negative economic, cultural, and ecological effects of globalization – into the fashion industry has encouraged the spread of principles such as “personalization” and “adaptation to cultural and social trends.”

As a result, trend analysts and fashion designers have increasingly incorporated traditional costume-making practices from different cultures into their creative processes. For instance, the inclusion of ethnic style elements in modern clothing design, as well as the fusion of Eastern and Western fashion traditions, has become a major source of inspiration for designers (Umarova Z., Abdullayeva F., 2025).

Furthermore, the influence of globalization on the fashion industry since the early decades of the 21<sup>st</sup> century has contributed to the rise of “conceptual fashion” as a global fashion phenomenon. Conceptual fashion (conceptualism) is a direction in fashion design based on the author’s idea and philosophy, where the *concept* takes precedence over the external form. This approach often involves the creation of unconventional silhouettes and innovative forms of clothing and accessories.

In recent fashion seasons, both international fashion houses and domestic fashion brands have increasingly emphasized the conceptualization of fashion design and presentation within fashion shows and exhibitions. The practice of developing garments grounded in design, art, and distinctive philosophical perspectives frequently reflects anti-globalization sentiments through the incorporation of ethnic motifs and elements characteristic of national costumes from various cultures.

These processes indicate the convergence of globalization and anti-globalization factors within the contemporary fashion industry, demonstrating a dynamic balance between global trends and the preservation of cultur-

al individuality (Umarova Z., Abdullayeva F., 2025).

Based on the above considerations, it can be concluded that the effectiveness of the educational processes in the Fashion Design field is closely linked to the employment rate of graduates within the industry. This, in turn, indicates that the educational process successfully provides students with modern knowledge and practical skills that meet the current demands of the professional fashion sector.

This study presents a systematic analysis of the fashion collections created as part of the Graduation Qualification Works by students of the Department of Fashion Design at the Kamoliddin Behzod National Institute of Art and Design during the 2022–2023 and 2023–2024 academic years.

In this process, the study highlights key aspects such as the theme of the Graduation Qualification Work (GQW), the concept and style chosen for the collection, the collection’s DNA, as well as distinctive research features within the thematic framework.

### **Project 1**

**Author:** *Yuldasheva Munira*

**Supervisor:** *S. Yunuskhodjayeva*, Senior Lecturer, Department of Fashion Design

**Title of the Graduation Qualification Work:** *“Developing a Fashion Collection Design Based on Achromatic Color Combinations”* (Figure 1)

**Collection Concept:** *Emotional Design* (*Emotional design* is a conceptual direction aimed at evoking emotional responses in individuals to specific social and moral issues through creative garments with unconventional forms, thereby encouraging reflection and the search for solutions to these problems.)

**Style:** *Avant-garde. Collection DNA: Tie-dye techniques, experimental artistic treatments of materials, and cape-type garments.*

### **Distinctive Features:**

The source of inspiration for the collection was *Anton Chekhov’s short story “A Man in a Case.”* The story addresses the conflict between the individual and society. This theme is expressed in the garments through the symbol of a jellyfish (represent-

ing isolation within one's own shell), the use of achromatic color combinations, cape-type

silhouettes, and unconventional material processing techniques.

**Figure 1.** Graduation Qualification Work titled "Developing a Fashion Collection Design Based on Achromatic Color Combinations"



During the creation of the collection, the graduate demonstrated a high level of integration between **philosophical-theoretical, creative, and technical** concepts. This comprehensive approach became a key factor in the project's recognition by the GQW Evaluation Committee, which awarded it the highest grade.

### Project 2

**Author:** Sharapova Asal, Yuldasheva Munira

**Supervisor:** Associate Professor Rigina Shamilevna Gaysina, Department of Fashion Design. **Title of the Graduation Qualification Work:**

"Developing a Fashion Collection Design in the Art-House Style." (Figure 2)

**Figure 2.** Graduation Qualification Work titled "Developing a Fashion Collection Design in the Art-House Style"



**Concept:** *Emotional Design*

**Style:** *Avant-garde*. **Collection DNA:** Layering; unconventional surface textures created through handwork; the use of fabrics with diverse structures and voluminous decorative elements; cape-type garments.

**Distinctive Features:** *Art-house* is an artistic method that challenges and reinterprets existing rules and stereotypes. It allows for exploring the depths of human experience and perceiving the world from a new perspective. Through this approach, emphasis is placed on the concept of “**identity capital**.”

The graduate explored this concept through **five key aspects**:

1. Skills and knowledge;
2. Childhood trauma;
3. Mistakes and negative experiences;
4. Religion;
5. Society and social environment.

In this project, the conceptual and technical foundation of the collection was developed through a **survey conducted among young people** to form relevant perceptions and ideas. The **concept of “brain power”** served as the main source of inspiration, leading to the creation of **unique textures** de-

signed to produce **unconventional forms and visual effects** within the collection.

#### **Distinctive Features of the Collection:**

In the collection developed for the GQW under the theme “*Pop-Art Style Fashion Collection for Young Women*,” elements associated with the South Korean music group BTS were creatively incorporated into each garment’s shape, fabric, and silhouette. The alignment of philosophical-theoretical and creative concepts ensured that the collection fully corresponded to the GQW theme, contributing to its recognition by the Evaluation Committee with the highest grade.

The garments presented by the graduate, D. Ibrohimova, developed under the guidance of her supervisor, were highly recognized by the GQW Evaluation Committee and awarded the highest grade.

#### **Conclusions**

The scientific analysis of the students’ fashion collections examined in this study represents one of the first investigations of this kind in Uzbekistan. This research is significant as it systematically highlights the integration of contemporary fashion practices into the educational system.

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