

*Zunnunova Umida*

*Associate Professor of the Department Informatics and Management,*

*National Institute of Fine Art and Design named after K. Behzod,*

*Uzbekistan Tashkent*

*Khadjiev Kamol*

*Art management and gallery business bachelor direction 4-th course*

*student, National Institute of Fine Art and Design named after K. Behzod,*

*Uzbekistan Tashkent*

## **ART CLUSTERS AS A SPACE FOR THE DEVELOPMENT OF THE CULTURAL POTENTIAL OF THE CITY**

**Abstract:** The article discusses the art is not a closed system; it is an area that is designed to permeate all spheres of life. One of the ambitions of the art cluster is to influence the development of territories, while the ambition of art is to expand its own borders. Art is called upon to overcome both its own limits and the limits of the thinking of people who come into contact with it and experiment with the understanding of “novelty”. The article will also reveal what opportunities Uzbekistan will get when implementing art clusters in real life. Uzbekistan is a country of opportunities and this will show the high potential for the development of the city both from the cultural and other spheres, which will involve the people of Uzbekistan and other countries to a greater awareness of the perception of the art class of the city.

**Key words:** art-clusters, fine art, brand management, the hegemony of the production, industrialization.

The close relationship between art and the society in which it is formed and exists is generally recognized. It is in art that the characteristic features of contemporary social reality are reflected and the most acute problems are revealed. The modern world today is characterized as a change in socio-cultural models. The industrial society is being replaced by a post-industrial one.

Uzbekistan is also among the countries in the transition from industrialism to post-industrialism.

Relations between the city and the plant are often expressed not so much by the concept of "city-forming enterprise" as by "settlement at the plant." During the period of industrial development and industrialization, artistic creativity was included in production and was not conceived outside of its structures. Art was connected with the production process from two sides - technologically and thematically, which was embodied in the hegemony of the production theme in the visual arts of the city.

Great Britain was the first country where an attempt was made to re-profile industrial cities: artists began to develop abandoned factory spaces, organizing workshops, galleries, design offices, etc., and for the first time creating a precedent for the so-called creative industries. The basis of creative industries are art clusters, which unite several creative companies under one roof. The British experience prompted to recreate a similar experience on the territory of the Republic of Uzbekistan.

By affirming certain spiritual values, art can play an important role in the formation of value orientations that are so lacking in Uzbek society today, can contribute to the development of tolerance, solving problems related to migrants, as well as with ethnic and religious communities, various minorities, that is, contribute to the internal "recovery" of society. Today, one of the key problems in the development of territories is the problem of self-determination of the locality, in other words, the problem of local identity. In conditions of global competition of cities for opportunities, resources, and citizens, each individual territory should be unique, recognizable, have a unique face and reputation. In this regard, brand management or brand-making, that is, the formation of the image of the territory, becomes very relevant. A brand is an image of a brand of a product or service in the mind of a buyer that distinguishes it from a number of competing brands. Such an image must be created to make the city recognizable.

But since the brand is built on bright and unique images that can be associated with a given territory, appeals to feelings, emotions, morality and must be backed up by reality, it becomes obvious the need to attract a variety of resources to work on its creation. Art can also act as such a resource. In world practice, a large number of diverse formats of the existence of art are used, which create an extensive infrastructure around themselves, working for a qualitative improvement of the parameters of the standard of living in a particular territory. Among such formats are art clusters that are initially aimed at interacting with the image of a particular territory, and therefore have a huge potential in creating a comfortable and interesting urban environment. Due to their specificity, art clusters are focused on being the center of attention of a huge number of people, and therefore they not only become an instrument of aestheticization and humanization of space, but can also serve as an incentive for many people who do not live in this city to visit it. In fact, art clusters solve one of the most global problems – the problem of the lack of impressions in modern people, which leads to the loss of a lively interest in life in general and in life on the territory in particular.

Each coin has a second side, the difficulties of perception of contemporary art are primarily due to the lack of general visual literacy of the Uzbek public, this is especially acute in the regions. Hence, the lack of formation of the communication apparatus and understanding of contemporary art by society is a problem unfamiliar to Western practitioners. The cluster space and its synthetic form can provide more opportunities for understanding the language and introducing contemporary art into the living environment of the city.

The aesthetics of the future art cluster on the territory of Uzbekistan should fully correspond to the visual "attraction". In view of this, there will be a direct mutual complement between the installation and the space. Ultimately, the image of the art cluster will contribute to the emergence of new fashionable

trends in modern culture and the formation of a synthesis of various arts. Modern art in the space of the art cluster, with proper reorientation, would appear in its monumental forms. That is, the monumentality of this space has found a very organic combination with the monumentality of the works. Art is always in tune with its time, it is modern and reflects the worldview of society as a whole. In turn, art has a strong influence on the masses. The development of diverse trends in art, consonant with its era.

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