

THE SPECIFICS OF THE KAZAKH WOMEN'S TRADITIONAL COSTUME IN THE DEVELOPMENT OF STUDENTS' DESIGN THINKING

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The concept of the study is determined by the understanding of the structure of the Kazakh traditional women's costume as a multifunctional socio-cultural phenomenon. The national costume, which is a system of socially significant deeply symbolic signs, is considered in this article as a model of competent design, which contributes to the improvement of design thinking and professional competencies of students-designers in the process of studying the discipline "Ethno-design". Special attention is paid to the potential of traditional costume in the process of developing the research skills necessary for future specialists to correctly read the original source and design on its basis popular and competitive author's collections that combine tradition and innovation, and scientific projects for the preservation, modernization and popularization of folk values. In addition, the experience of national design is studied in order to understand the ability of the costume complex to reflect and shape the worldview, material and spiritual culture of the people. The information hidden in its compositional and constructive solution is valuable for modern design activities, which, in turn, have a great influence on the ideology of society and, therefore, should be aware of the high responsibility for generating new ideas and transforming the world, based on universal values.

Keywords: *Kazakh traditional women's costume, multifunctional phenomenon, socio-cultural experience, design thinking, ethno-design, worldview, heritage.*

Introduction

The focus of this research is the multifunctional socio-cultural phenomenon of the Kazakh women's national costume. The purpose of the work is to identify the possibilities of the influence of the traditional costume structure on the design thinking of students within the framework of the "Ethno-design" discipline. The existence of an original system of functional compositional and constructive means of national design is considered in constant development. The relevance of this work is caused by the need to preserve the continuity of the costume design experience accumulated by many generations of folk craftsmen, the importance of mastering the theoretical knowledge and practical skills of ethno-design. The value of the arsenal of techniques for creating the Kazakh national women's costume, the cultural significance of which was manifested in the organization of the subject-spatial environment in harmony with the surrounding world, is to contribute to the effective implementation of design decisions. This is possible by rethinking the experience of ancestors and transforming the culture of society in the postmodern era.

Materials and methods

For a comprehensive and in-depth study of the traditional costume, we turned to a systematic approach, thanks to which its structure is considered as a complex hierarchical sign system, constantly renewable and having a meaningful content. The tasks of the research include the analysis of the functions of the Kazakh people's socio-cultural phenomenon and the study of their influence on the design thinking of students. In accordance with the tasks set, we analyzed scientific works devoted to the study of the Kazakh women's national costume, educational and methodological literature on the methods of modern costume shaping, materials aimed at applying the pedagogical potential of folk costume in the higher education system, as well as published modern collections, in which the traditions of the peoples of the world are interpreted. In the field of designing modern clothing based on the traditional Kazakh costume, the dissertations of Nurzhasarova M.A. [1], Volodeva N. A. [2], Toguzbayeva E. K. [3], the works of Asanova A. [4], Shildebayeva L. K. [5] are analyzed.

Results

As we know, “design thinking is based on a person's ability to intuitively feel, to recognize patterns, to create ideas that carry not only a functional, but also an emotional component” [6; 15]. A significant position in the task of developing design thinking is occupied by the implementation of creative art and design activities by students, including educational activities that combine the features of folk art and innovative approaches in design, i.e. the implementation of ethno-design. The “revitalization” of ethno-cultural motifs contributes to the deepening of the perception of the codes of the material and spiritual culture of the people by the designer and, subsequently, by society. Understanding the meaning of a thing opens up new perspectives for the implementation of an idea. Designing not only the external, but also the internal reality of the object, that is, its essence, gives the form a different sound. Therefore, “in the design process, both scientific (sociological, predicted) and symbolic-associative methods should be used to supplement the form with a socio-cultural context” [7; 149]. As an alternative to technocracy and the unification processes of modern life, ethno-design is determined by the desire to preserve the uniqueness of folk culture. Harmoniously integrating “cultural, artistic, design, technical and ethno-national features” [8; 126], it is based on raising the level of national self-awareness and improving the spiritual potential of the specialist's personality from the purely pragmatic to the life-meaningful. This, in turn, meets the requirements of the modern education system, an important task of which is “to find the optimal combination of the processes of modernization of higher education with the national traditions established in society” [9; 279], while maintaining openness to world science, culture and universal values.

An important component of the educational process is the study of the Kazakh women's traditional costume, which reflects the multidimensional life of the people, within the framework of the discipline “Ethno-design”. Being intertwined with thin threads with the peculiarities of the way of life, it acted as a kind of exponent of the picture of the nomad world. At the same time adapting to natural and socio-economic conditions, the folk costume reflected and modeled the image of nomadic life and the consciousness of the people in the original sign-communicative system. The components of this harmonious figurative and artistic system were united around a single idea and purpose. The variety of functions performed by the national costume was mainly aimed at ensuring effective activity and successful communication of people in society and the surrounding space. Organic unity of the traditional costume with the life style system of the nomadic environment, in which the concept of life united everyday practical activities and the sphere of culture, became a fundamental factor in the formation of the costume complex. The extreme continental climatic conditions of the zones of the Central Asian-Kazakhstan region, the uniqueness of natural resources, the economic structure, the level of development of productive forces, historical and cultural ties with neighboring peoples had a profound impact on the constructive and compositional solution of the Kazakh women's costume. This phenomenon of nomadic culture is characterized by the expedient simplicity of composition, rationality, originality of visual and artistic form, and a high level of performing skills. Having passed a long way of development and improvement, the women's national costume is an invaluable unique cultural monument of the nomads of the Great Steppe, which fully embodies the philosophical definition of the costume as “a union of benefit, good and aesthetic value” [10; 39]. The design of the national costume was carried out according to the main values and attitudes underlying the self-identification and mentality of nomads, as well as taking into account the social status of women, who were treated with great respect and reverence by the Kazakh people. Therefore, the appeal to the Kazakh women's traditional costume opens up broad prospects for the development of the research and creative potential of students-designers in the process of mastering the academic discipline “Ethno-design”.

In our study, we consider the functional side of folk costume in solving pedagogical problems. Fully connecting with the physical and spiritual appearance of the people, the traditional costume in a logically coherent style harmoniously combined information and communication, aesthetic, ideological, axiological, semiotic, educational functions, while maintaining practical usefulness, as well as utility and convenience, which have been polished for centuries.

Functions of folk costume

The information and communication function inherent in the national costume was a precisely organized system that had a deep content and the ability to convey a socially important message through a specially developed set of expressive means (features of the material, color, wardrobe items). So, the folk

costume reflected the image of a wise, hardworking, strong and noble Turkic woman. Each stage of life and family-social status, according to the customs developed over the centuries, was emphasized by appropriate changes in costume, which, it was believed, helped a woman freely adapt to a new social role. For example, “in the costume of a woman after 30 years, red tones gave way to calmer colors” [11; 56]. At present, the traditions of showing the social, family status, cultural, national, and gender identity by the costume have been replaced by the principles of choice and consumer desires. However, according to the modern design philosophy, the costume, as part of the visual culture, creates a certain image and continues to transmit to the world a variety of information related to taste or value preferences.

Acting as a means of interaction between members of society, symbolic codes in the process of globalization are transformed into elements of free communication on a global scale. This, in turn, places a social responsibility on designer to maintain and develop positive cross-cultural interaction. After all, design, which “serves as an expression of the spirit of the time” [12; 171], influences the consciousness and worldview of both individual subjects and the whole society and forms universal norms and values. Students' knowledge of the information codes of the national costume allows them to understand the significance of ethno-cultural values and to rethink the possibilities of recording, storing and transmitting specific signals.

The aesthetic function of the national costume was directly related to its functionality. Thus, the form carried “a bifunctional load, performing both aesthetic and utilitarian functions” [13; 60], i.e. the concepts of beauty and utility were inseparable. The expressive forms were practical and time-tested. During the design process, the most important property of the modern costume composition was observed – “the unity of all the elements of the costume form, their proportionality and subordination” [14; 16]. In addition, the aesthetics of the nomad costume consisted in the rational choice and work with the material, in careful attention to its features, “in the ability to extract the maximum artistic effects from its natural properties” [15; 16]. The main materials for the costume were “leather, fur, felt, homespun wool fabric” [5; 13].

The study of the logically verified compositional and constructive system of the national costume is necessary to create a model that meets the requirements of the present time and the author's plan while preserving the idea of aesthetic and functional comfort. The analysis of the aesthetic function forms the artistic taste of the designer and provides an awareness of the artistic needs of society. Based on the example of the national costume, perfect in its purpose, structure, reliability and harmony of form, the student can adopt the principles of interrelation and consistency of the parts of the three-dimensional shell and the natural volumetric shape of the human body. An important point is to study and analyze the experience of using the characteristics and capabilities of the materials and technologies used, on which the feasibility of the form depends.

The worldview function reflected the unique worldview of the Kazakh people, due to the nature of the nomadic way of life. The nomad identified himself with the space of his movement, woven into the canvas of his life. “During migrations, people were born, reached perfection, matured, married, celebrated, rested, learned the world, died...” [16; 25]. At the same time, the Kazakh people, devoted to their native Land, took care of nature and protected the surrounding world, supporting the life of the flora and fauna of the rich region. The Nomad imagined and felt the world as a spiritualized whole unity. The person was involved in the cyclical cycle and rhythms of the Universe, of which he considered himself an inseparable part. In the artistic and compositional structure of the costume, the idea of the relationship between the world and the woman can be observed in the principles of construction associated with the concept of the World Tree, the image of which embodies the “universal concept of the world order” [17; 117]. Using the example of the national costume, students can observe how costume elements and their interrelationships become the embodiment of the self-consciousness of the entire nation and form ideas about the social ideal, which is associated with the ideological function, as well as form a corresponding stable line of behavior.

The axiological function of the national costume is manifested in the consolidation of the value orientations of nomads, for whom the greatness of a person is not only in the ability to act, but also to contemplate and comprehend the Universe and being. The artistic image with its inherent integrity, conciseness, and the ability to “express the multilevel and content of the world in their holistic unity” [18; 38] has become a unique way of expressing this understanding-relationship. For modern designers, understanding the legacy of human interaction with the outside world helps to bring its creative and contemplative beginning to the existing hierarchy of values.

The semiotic function in the traditional costume allows to consider it as a universal means of communication, filled with a phenomenal variety and depth of encrypted meanings expressed using a kind of symbolic system. Each level of the costume complex, which contains groups of interconnected elements capable of interpenetration, has a strictly defined semantics. Such structuring is due to the fact that in the entire subject-spatial world of the nomad, each object has its own specific place. In general, the semantic significance of the costume complex, which has a high degree of symbolic meaning, was associated with the ideas of harmony of the Universe, world order, as well as life prosperity, well-being, fertility and protection from adverse external influences. The ornament became a unique example of the consolidation of abstract-figurative thinking and cognition of reality: the celestial sphere, with the length of the temporal continuum, the infinite earth space, the picturesque flora and the inexhaustible energy of the mobile animal world. As A. H. Margulan notes, “Kazakhs seem to live in the world of ornament” [19; 142]. Being a chronicle of the Kazakh ethnoculture, it had a large-scale semantic content and was “an independent philosophical and artistic system that unites time and space, which is the spiritual basis for the existence of nomads and experiences minor changes in form in contrast to the constancy of content” [20; 210]. It should be emphasized that not only the components were symbolized, but also the process of creating, functioning and perception of signs by society. Actively influencing the psychology of an individual and society as a whole, artistic and semantic phenomenon also performed a suggestive function.

Getting into the arsenal of means of the designer's project activity, symbols are able to transmit important information from the project author to the consumer, to form a humanistic, aesthetic, ecological concept of being. Questions of the specifics of being and the mechanism of symbol-making in the practice of costume design, which reflects the ongoing changes in the culture of society, are relevant and still open.

The cultural and educational function is a reflection of the high culture of national thinking. At the same time, the developed images performed a culture-preserving function, which is based on the reproduction of the genetic code of the nation. As an original way of accumulating the spiritual and practical heritage of the people, the traditional costume expanded the narrow time and spatial framework of the life experience of an individual and endowed him with the invaluable skill of many generations. Being a kind of ethnic memory, it ensured the preservation and transmission of traditions, thereby contributing to the unity of the people. It is clear that “Kazakh culture has its own system of targeted transfer of information “teacher–student” («üstaz-şäkirt»)» [21; 94]. The embodiment of the experience of harmonious and holistic knowledge of the world is the image of Azhe, an elderly woman in a wide, loose suit and a white headdress (kimeshek), with a minimum of jewelry and the absence of a bright palette of colors. Azhe was considered the guardian of intellectual continuity between generations of Kazakh women.

Discussion

According to the researchers, with the help of a complex of expressive compositional and constructive means of the costume, it is possible to bring harmony into the soul of people and their relationships. Specially selected teaching methods from the childhood were aimed at forming a creative exalted spirit, correcting the thoughts and behavior of women, strengthening their life position. The educational function, based on the principles of humanism, was directed to the education of the moral personality of the girl, in which external and internal beauty, intelligence, honor, hard work and good manners were valued. The presentation of the image can be also attributed to a special code language, the laws of which it was necessary to know. The melody of jewelry, which has always been part of the costume complex (mostly in the costume of girls and young women) also had an educational value. Through the sounds, modesty, refinement, and smoothness of movement were instilled. Much attention was paid to the harmonization of relations with the surrounding natural world, i.e. ecological thinking was brought up. The nature and life of all living beings, which, as it was believed, had the spiritual property – “tyn”, were priceless and acted as sources of existence and imagination of the people. The existing ecological imperative forbade the thoughtless destruction of plants and animals. An example of a rational use of natural resources is the development of a verified design of a costume, which assumes waste-free production, the secondary use of materials for the manufacture of products. The importance of national ecological thinking, corresponding to the modern philosophy of ecology, lies in the need to research and apply knowledge to maintain the balance of the “man-society-nature” system in order to “form a culture of consumption and a rational attitude to the environment and one's own wardrobe” [22; 14].

An example of the interpretation of national traditions in the context of the ecological direction is the author's product - an ethno-style coat, shown in Figure 1. A free size model of a straight silhouette, with an

ethnic print located on the front side and collar of the product, is made of a traditional environmentally friendly material - felt, which opens up many prospects for modern design.



Photo 1. Felt coat. Authors: Tomiris Aldanayeva, Zhanat Abulkasimova.

Retrieved from: <http://styleofeurasia.com/podium-1/item/1144-kazakhstan-fashion-week-astana-ss-2018-day-2>

In general, the appeal to traditions in the course of professional-pedagogical activity of the teacher, which includes “teaching, research, and service” [23; 280], is important for the development of professional competence of designers, based on the synthesis of research, engineering, philosophical, artistic, creative, managerial activities. The integration of folk pedagogy through the traditions of national costume with the modern education system, focused on the formation of an ideological and moral, harmoniously developed personality, a person of culture, has the potential to expand and improve the worldview of students. At the same time, mastering the experience of costume design will not allow the centuries-old unique technologies to be interrupted, but can contribute to the introduction of a modern scientific vision and a rethinking of traditions.

Conclusion

Thus, in the course of the study, it was found that the relevance of the appeal to the Kazakh women's traditional costume and its reinterpretation by students-designers in the framework of the discipline “Ethno-design” is undeniable. The socio-cultural experience of designing a system of national costume as the closest component of ethnic culture to a person contains invaluable information for modern design, which, in turn, plays an important role in shaping the worldview of society. Mastering the theoretical and practical material allows to analyze more deeply the processes taking place today in various spheres of public life, which influence the formation of the ideology of the information era. The values vividly represented in the culture of traditional costume develop the creative spirit of the designer, which is expressed through project activities of creating a renewed semantic and value space, which can stimulate the revival of culture and spirituality.

In addition, a deep and comprehensive study of traditional costume contributes to the development of research skills necessary for the professional activities of future specialists in the field of design. This helps to correctly read the original source and design on its basis popular and competitive author's collections that combine tradition and innovation. In addition, it creates the opportunity to conduct creative research projects on the authenticity and interpretation of the national women's costume, as well as educational and design activities for the preservation, modernization and popularization of traditional values.

Turning to traditions develops integrated design thinking based on knowledge of the laws, categories, principles and methods of folk design and the ability to identify the essence of the mechanisms for developing modern concepts of ethnic design. The organic application of centuries-old Kazakh folk techniques of costume

organization in the system of modern education contributes to the preservation and transmission to future generations of priceless aspects of the material and spiritual culture of our ancestors.

The conducted research proves that in the process of professional training of designers, it is necessary to develop theoretical, technological and practical foundations for the study of traditional costume, the possibilities of which are not sufficiently disclosed.

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Студенттердің дизайн-ойлауын дамытудағы қазақтың дәстүрлі ұлттық әйел костюмінің ерекшелігі

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Зерттеу тұжырымдамасы қазақтың дәстүрлі әйел костюмінің құрылымын полифункционалды әлеуметтік-мәдени құбылыс ретінде түсінумен анықталады. Бұл мақалада әлеуметтік маңызы бар терең символдық белгілер жүйесі болып табылатын ұлттық костюм «Этнодизайн» пәнін оқу барысында студент-дизайнерлердің дизайн-ойлау мен кәсіби құзыреттілігін жетілдіруге ықпал ететін сауатты жобалаудың үлгісі ретінде қарастырылады. Болашақ мамандардың зерттеу дағдыларын қалыптастыру процесінде бастапқы көзді сауатты оқу және оның негізінде дәстүрлер мен жаңашылдықты біріктіретін сұранысқа ие және бәсекеге қабілетті авторлық коллекцияларды және халық құндылықтарын сақтау, жаңғырту және танымал ету бойынша ғылыми жобаларды құру үшін қажетті дәстүрлі костюмнің әлеуетіне ерекше назар аударылады. Бұдан басқа, ұлттық жобалау тәжірибесі костюм кешенінің халықтың дүниетанымын, материалдық және рухани мәдениетін бейнелеу және қалыптастыру қабілетін түсіну мақсатында зерттеледі. Оның композициялық және құрылымдық шешімінде жасырылған ақпарат қазіргі заманғы дизайн қызметі үшін құнды, ол өз кезегінде қоғам идеологиясына үлкен әсер етеді, сондықтан жаңа идеяларды қалыптастыру үшін жоғары жауапкершілікті сезініп, жалпыадамзаттық құндылықтарға сүйене отырып, әлемді өзгертуі керек.

Түйін сөздер: қазақтың дәстүрлі әйел костюмі, көпфункционалды феномен, әлеуметтік-мәдени тәжірибе, дизайн-ойлау, этнодизайн, дүниетаным, мұра.

Специфика казахского женского традиционного костюма в развитии дизайн-мышления студентов

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Концепция исследования определяется осмыслением структуры казахского традиционного женского костюма как полифункционального социально-культурного феномена. Национальный костюм, представляющий собой систему общественно значимых глубоко символических знаков, в данной статье рассматривается как образец грамотного проектирования, который способствует совершенствованию дизайн-мышления и профессиональных компетенций студентов-дизайнеров в процессе изучения дисциплины «Этнодизайн». Отдельное внимание уделяется потенциалу традиционного костюма в процессе формирования у будущих специалистов исследовательских навыков, необходимых для грамотного прочтения первоисточника и проектирования на его основе востребованных и конкурентоспособных авторских коллекций, объединяющих традиции и новаторство, и научных проектов по сохранению, модернизации и популяризации народных ценностей. Кроме того, опыт национального проектирования исследуется с целью понимания способности костюмного комплекса отражать и формировать мировоззрение, материальную и духовную культуру народа. Информация, сокрытая в его композиционно-структурном решении, ценна для современной дизайн-деятельности, которая, в свою очередь, оказывает большое влияние на идеологию общества и следовательно, должна осознавать высокую ответственность за генерирование новых идей и преобразовывать мир, опираясь на общечеловеческие ценности.

Ключевые слова: казахский традиционный женский костюм, полифункциональный феномен, социально-культурный опыт, дизайн-мышление, этнодизайн, мировоззрение, наследие.

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Редакцияға түсті / Поступила в редакцию / Received 06.04.2021

Жариялауға қабылданды / Принята к публикации / Accepted 25.06.2021