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NATIONAL ART CULTURE OF KAZAKHSTAN IN THE CONTEXT OF DESIGN EDUCATION

Abstract. *The article substantiates the significance of the traditional culture of Kazakhstan in the field of art and design training. It describes the uniqueness of Kazakhstan's design, which is closely intertwined with various aspects of the theory and history of culture, and also reflects examples of integration into world culture. The author emphasizes the importance of studying the origins of national culture and its features, which are necessary for preserving the continuity of generations. The authors suggest using the potential of folk art heritage in the educational process for the development of aesthetic and moral qualities of the individual.*

Key words: *education, traditional Kazakh culture, design, continuity.*

The significance of the article is due to the need to integrate a unique Kazakh culture into the international space. The educational aspect of national art in the development of creative activity of students-designers was considered. Its place in the aesthetic and artistic education of the student's personality is revealed.

The aim of the article is to draw attention to the national culture of Kazakhstan as a potential for traditional identity in artistic and project activities, to determine the influence of national preferences in the creative work of design students and to include traditional identity in educational programs aimed to give to students experience of working with elements and forms of traditional art. The article underlines the importance of preserving and multiplying the cultural potential through the assimilation of significant elements of the ethnic culture of Kazakhstan.

The article is based on the material of strategic materials of the Republic of Kazakhstan development in the field of national art education. The pedagogical and creative experience of professionals in the field of national art and design has also been studied.

The new political course of Kazakhstan, noted in the «Strategy of Kazakhstan-2050», defined the goal: the transformation of Kazakhstan into one of the global leaders of the world economy, and its achievement of the socioeconomic level of highly industrialized countries. Knowledge and professional skills are named like important guidelines for the modern education system, training and retraining of personnel. Technical and higher education should be guided firstly by the maximum satisfaction of current and future needs of the national economy in specialists, which in the future will help to solve the employment problem [1]. Significant changes in various spheres of modern social life significantly affect the development of the education system, since the goal of modern society is the formation of the intellectual, creative, sociocultural, spiritually harmonious man of the 21st century. Education of creative personality is caused by modern requirements of the country's

economy, the need to demonstrate the competitiveness of professional skills as well as personal achievements. In the context of this national idea, «The Eternal State», great attention is paid to the formation of the personality of future specialists, whose comprehensive and harmonious development is determined by the degree of formation of ethnic, multicultural and intellectual competencies in their unity, interconnection and interdependence [2]. In these documents great attention is also paid to Kazakh patriotism, aimed to protecting of national culture and traditions, cultural heritage.

The central place in the Kazakh educational system and national culture is occupied by the mechanisms of the formation of social and cultural values, and it leads the need for us to identify art and design education as one of the important priorities of the state educational policy.

As a result of understanding of needs and assessing them in accordance with the objects of the surrounding world, national values are formed and transferred from generation to generation in the process of education and upbringing.

In the late 20th – early 21st centuries on the territory of Eurasia because of sociocultural changes turned up a crisis of social development which influenced all spheres but gave positive sprouts in the view on the essence of being and consciousness. The concept of «national culture», as well as the notion of culture and aesthetics, acquired a new sound on the background of independent states of the USSR self-identification, including the Republic of Kazakhstan [3].

According to these ideological changes the United Nations Educational, Scientific and Cultural Organization (UNESCO) singled out the image of Central Asia as a unique source of dialogue between the peoples of Western and Eastern culture [4]. The art of Kazakhstan developing in close connection with the arts of other nations, not only absorbed the best, but also preserved its individual path of development.

A new modern national style in which a person and a thing, a subject environment are inextricably linked with each other in the process of the activity of man and society is being created. A special role in this is assigned to the designer. Things done by designers and filled with a semantic load act as a model of a sociocultural reality with its own character and the complex of social relations. So, the designer should be not only a professional with artistic and technical skills, he must be educated, erudite, must have an integral worldview that exerts an important influence on the formation of the creative concept of the projected object.

In the process of creating something new a person realizes himself in this world conveying his idea of something beautiful, aesthetically significant based on a comprehensive sensory experience. Therefore, it is the project design culture that forms the environment of a person with all the values of life, environment or culture, and is connected with a social and visual culture, and also covers a wide range of values and images of importance to a person.

The modern methodology of design projecting also relies on an understanding of the whole complex of factors that affect the shape of the projected object. Design in the professional sense reflects a harmonious compositional solution based on a

comprehensive consideration of the operating conditions, the properties of the used materials, the close relationship of artistic, constructional and technological aspects. Design activities are closely interconnected with various aspects of the theory and history of culture, because it not only expresses a certain understanding of the world, but also shapes the sociocultural existence of man creating an objective world which models and types are the sign of an era or ethnos.

The study of traditional values, their preservation and augmentation allow to solve important problems of both the formation and functioning of society. Traditions not only serve as a link between the past, the present and the future, but also shape history in the sociocultural space.

A deep study of the national tradition including the development of value orientations of the cultural national heritage is one of the principles of the cultural policy in sovereign Kazakhstan. This is possible because of the favorable environment created in the republic, which favors freedom of expression and intercultural exchange, and becoming of our society more diverse, open to innovation and progress [5].

The original and rich culture of Kazakhstan constantly develops and penetrates all spheres of contemporary art culture, combining traditional and innovative, interacting with different cultural and historical eras, trends and styles.

Aesthetic views of the people that transmit spiritual and historical experience from generation to generation are most fully expressed in national design and are increasingly developed in design practice. Modern Kazakhstan culture in its integration into the world culture proves its originality and uniqueness convincingly enough, provokes not only interest, but also becomes the subject of profound and delicate treatment with ethnic material by representatives of various professional spheres.

In contemporary art, the use of ornamental art which on the one hand retains a system of compositional regularities and on the other hand strives for a plastic interpretation of form is widely spread. The use of ornament and appeal to it promotes the preservation of Kazakh culture as an ethnos.

With this trend which began in the 80s of the 20th century the revival of national handicraft traditions and the popularization of national specialties in art and design are associated. As a fundamental factor, the potential of national traditions and appeal to the heritage determine the direction of creative searches in the culture of the beginning of the 21st century. To clarify the analogues of using of national culture in contemporary art of design we analyzed examples of various projects for the development of traditional art in modern conditions. There are such associations as the Association «Ethnographic Workshop» (Warsaw), the main purpose of which is to inspire designers, to give them new ideas based on trends in ethno-design, appeal to the cultural heritage in the aspect of modern design. The Eurasia Foundation together with the Chevron oil company successfully implemented the program «Development of crafts and the revival of folk art crafts in Kazakhstan» (2006-2011). The results of it are the creation of the Union of Craftsmen of Kazakhstan and the holding of more competitions and fairs of handicraft products;

opening of resource centers for educational and marketing support in South and East Kazakhstan. The project «Renaissance» is the Association of Organizations supporting the development of crafts in Central Asia (Kyrgyzstan, 2009). In Uzbekistan the state has revived the “mahalli” institute as a source of handicraft development and a structural part of the modern economy.

Among the representatives of the younger generation of creative authors and their collectives which have already proved themselves both at home and international cultural space and harmoniously combined traditional craft and modern design we can name Aya Bapani, Aigul Zhanserikova, Zamzagul Oralbaeva (felt products), Yerzhan Bashirov, Damira Abikenova (jewelry) and many other representatives of Kazakhstan art and design.

Based on scientific and pedagogical research on problems of personality formation in the cultural sciences the analysis we can note that it is necessary to study the origins of national culture and its features, which is important for preserving the continuity of generations and for comprehension of universal human values.

In the field of design training appeared the need for the formation and development of a new type of specialist, creatively active, possessing not only a high level of professional training, but well perceiving modern trends in ethno-cultural development, responsible for preserving the national culture, artistic and spiritual values, and cultivating cultural traditions.



Picture 1 – from A. Bapani’s collection



Picture 2 – from A. Zhanserikova's clothes collection



Picture 3 – Serzhan Bashirov's jewelry



Picture 4 – Damira Abikenova jewelry (adami.kz). Breast decorations

The traditional handicraft culture of Kazakhstan has the potential to further influence on the formation of future designer through various functional areas: cognitive, value, socio-cultural and educational.

The knowledge of historical and ethnic identity reflects cognitive functions. Value functions are expressed in the formation of ideological attitudes, socio-cultural functions act as the basis for the formation of a person connected with the cultural tradition of not only the Kazakh people, its preservation, revival and development but also with the cultures of other peoples of Kazakhstan. We have especially highlighted the educational functions of the cultural heritage as the basis for the comprehensive development of the designer's personality, the development of his creative abilities, artistic and aesthetic views.

Various forms of training can serve as conditions for design education: the development of educational and methodological complexes, involvement in research work, artistic design and creative activity.

Creativity presupposes maximum independence of thoughts and actions. We need to teach the student to see in everyday life the way of artistic expression, to receive an impulse that encourages creativity. The appeal to the Kazakh traditional art in the learning process of design training is supposed to promote the synthesis of spatial forms, to increase the expressiveness of the subject-spatial environment, to provide the necessary emotional impact on people.

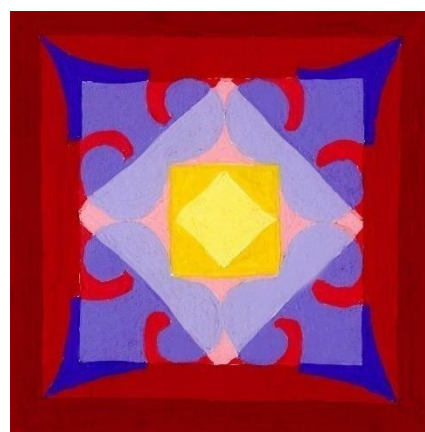
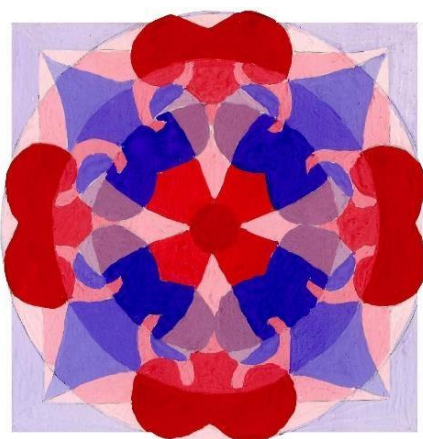
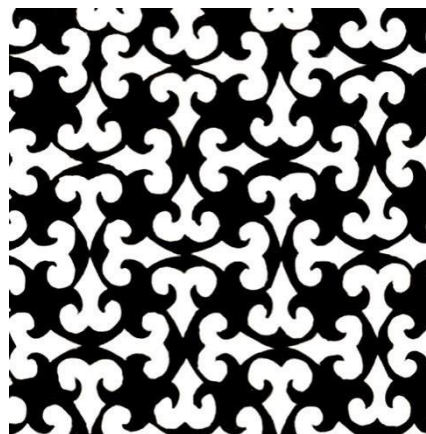
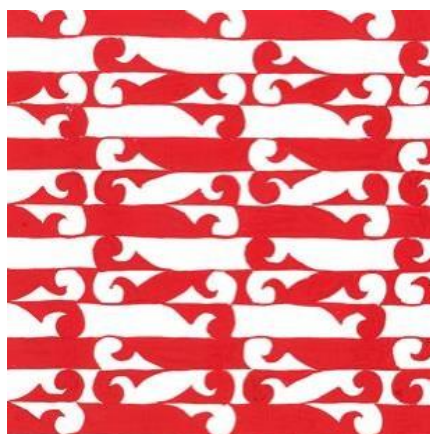
Unfortunately, traditional forms of creativity and art due to their scale are not underestimated completely and are not widely used in the system of higher.

In the teaching and educational process the possibilities of traditional folk art should be used as widely as possible. Therefore, the inclusion of certain types of craft and elements of Kazakh folk art in future designers' education contribute not only to the formation of special skills but also to the development of aesthetic, creative, moral and artistic qualities of the individual.

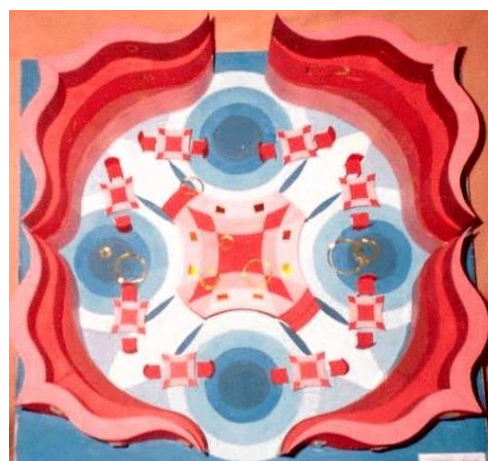
So, for example, in the classes of propaedeutic courses of composition and color studies for future designers in the Toraighyrov University the use of the Kazakh ornament is based on the study of compositional patterns and color symbols according to various design tasks. Students widely use the variability of the modular combinatorics, elements of the transformation of ornamental forms on the plane and in the volume. The elements of Kazakhstan applied arts in these tasks form in students the ability of analytical thinking, manifested in the analysis of architectonics and functional relationships with objects of design.

The implementation of relief and volumetric-spatial compositions with elements of combinatorics of both simple and complex ornamental forms enable students to show special interest in using of the national ornament which is a complex semantic structure. This interest often determines the nature of coursework and projects on the organization and design of various architectural environment objects - small architectural forms, interior. The realization of tasks during which the properties, structure and ways of creation of the Kazakh ornament were studied allowed to make an actual creative approach to the program of design education. We believe that one of the aspects of relevance is the implementation of links between

various arts including the features of regional culture and having a significant impact on the level of specialists' professionalism.



Picture 4 – Modular combination in ornament



Picture 5 – The use of Kazakh ornament in the study work of design students in courses on composition and color science. Models

Nevertheless, the high demand for training highly qualified specialists in the field of design has aggravated important problems such as the development of priority specializations, the integration of interdisciplinary links, the renewal of the material base, and the continuity of training at all levels of higher professional education.

The surrounding subject world has an important influence on the social behavior of a man in the society. At the same time, local material culture within the terrain binds the people and becomes the basis of national consciousness. Therefore, such regional and national components as culture, economy, social relations are complex and require the solution of design and production problems without contrasting traditions and modernity.

According to this, the development of design and design education must necessarily be guided by the ethno-cultural self-identification of the nation provided that all national institutions smoothly enter the world cultural and information space. Due to this approach, we must identify ourselves as inheritors of not only a single culture but the world and universal.

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В статье обосновывается значение традиционной культуры Казахстана в сфере художественно-дизайнерской подготовки. В ней характеризуется неповторимость и уникальность казахстанского дизайна, которая находится в тесном переплетении с различными аспектами теории и истории культуры, а также отражены примеры интеграции в мировую культуру. Подчеркивается важность изучения истоков национальной культуры, ее особенностей, необходимых для сохранения преемственности поколений. Авторы предлагают использовать в учебно-воспитательном процессе потенциал наследия народного искусства для развития эстетических и нравственных качеств личности.

Ключевые слова: образование, традиционная казахская культура, дизайн, преемственность.

Мақалада көркемдік-дизайнерлік дайындық саласындағы Қазақстанның дәстүрлі мәдениетінің маңызы негізделеді. Қазақстандық дизайнның қайталанбастығы мен бірегейлігі сипатталады, ол мәдениет теориясы мен тарихының әртүрлі аспектілерімен тығыз байланыста, сондай-ақ әлемдік мәдениетке интеграцияның мысалдары көрсетілген. Ұлттық мәдениеттің бастауын, ұрпақтар сабақтастығын сақтау үшін қажетті оның ерекшеліктерін зерттеудің маңыздылығы атап өтілді. Авторлар оқу-тәрбие үрдісінде жеке тұлғаның эстетикалық және адамгершілік қасиеттерін дамыту үшін халық өнері мұрасының әлеуетін пайдалануды ұсынады.

Түйін сөздер: білім беру, дәстүрлі қазақ мәдениеті, дизайн, білім беру.