

Formation cultural art of students in the conditions of studying features of national clothes

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Abstract: The national clothes of any state are a historical, cultural phenomenon. Modern designers find the best application and use of the national suit created by the people in the art expressions, study applying in a basis use of deep traditions of a national suit. When training in designing and technology use of a traditional Kazakh national suit, and also design of clothes when mastering the whole complex of skills of creation of clothes, opens a way for the solution of various offers, to competent use of national traditions, ornamental elements and a decor. Ways of creative transformation of modern teachers are actually various. Each teacher training to modern manufacturing techniques of clothes according to the specific features, manner of performance, on the approaches reconsideration in a source choice for the strange story, that is a collection. Great value in vocational training of future teachers of technology great value arts and crafts, a twiddle take place. At creation of models of clothes the professional solution of the correct definition of a role of a decor in a product is necessary.

Key words: *Style; Designing; Suit; Decorative graphics; Proportion; Motive; Contrast*

1. Introduction

Decorative elements, such as an ornament, in a national suit are the addition subordinated to a form of some product. Considering applied and patten art in a national suit, we can note that each element, each detail bears the certain functional loading subordinated to the composite decision of clothes. During the conducted research by us it is noticed that modern teachers of design art use various elements of structure of the Kazakh national suit and apply different methods of design and

decorating of clothes, including the traditional. They use materials and ways of a cut, combining them with modern fabrics, a modern cut, silhouette, with technology of traditional ornamental elements of a national Kazakh suit, elements of a decor and the finishing peculiar only to the Kazakh traditional suit, figurative characteristics of national traditional suits, transformation or stylization of the primary source (preservation of structure, forms and types of clothes, a silhouette). The designing of clothes which is purposefully focused on use of deep national traditions in the course of training pays attention to the decor role relation in the general composite system of a product. In work with students at creation of clothes, folk art integrally connecting pedagogy and processes of designing of national clothes, actively promotes harmonious development of the personality. Depending on the purpose of a lesson projecting clothes with national elements, in the course of work the student creates the hallmark according to the character. The teacher of technology

is characterized by active creative search of use of a combination of the latest technologies, ethnic elements of various characters in modern training, at production of clothes on the basis of elements of a national suit. When training creation of constructive, convenient models of clothes using ethnic elements, stage-by-stage and competent approach to this difficult business is necessary mastering of a number of skills is necessary.

2. The sketch, or inspiration, is the first stage at creation of clothes

The sketch, or inspiration, is the first stage at creation of clothes. It is followed by a stage of the composite and art solution of drawing till a certain moment, or in other words completion of drawing. Generally it is also possible to call this stage design as at this stage there is a designing and development of model; Last and final stage of creation of clothes, technological. Thus, for transfer to the younger generation of cultural national traditions the national suit, acts in this research, as a subject and object of preservation and transfer of cultural national traditions. On the example of the Russian national suit Professor F. M. Parmon in the 1970th years developed a method of the system analysis of a national suit. And application of national traditions of a suit in the course of art modeling of modern clothes theoretically was for the first time proved by E. A. Rassokhinoy. Considering specifics of traditional technology and a cut of clothes of that time, it opens answers to questions of use of national clothes in modern practice of design. S. Zh. Asanova developed manuals on creation of clothes with use of

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modern means of production, on the basis of a national suit, its features of production of samples of a traditional suit, use of ethnic materials. At some moments of the historical period with development of technological process the design of clothes starts becoming complicated. The form and development of a suit define development of material culture of society – from simple to difficult. In the Kazakh national suit there are different types of clothes according to social accessory: girls, brides, women after a marriage, the elderly woman, etc. Special value has the color, material, ornamental elements on a belief providing protection against evil ghosts. Use of art and figurative features of folk art, preservation of the meanings put in it, spiritual and historical experience of the nation for modern teachers when training is perspective today.

3. Decor and ornament is the extremely important when teaching designing.

Development of modern samples of a national suit, elements of a cut, technological processing, use of a decor and ornament is the extremely important when teaching designing. Today the main task at creation of clothes is the physical and spiritual comfort when carrying. Use of environmentally friendly material, the corporal convenience got by an estheticism all this is included by modern clothes. By training teachers of technology modern teachers have to be well focused diversely, not only in pedagogy but also psychology, etc. Along with it they have to have idea and to be in search of ethnic roots, a combination of elements of the present and folklore to a rich heritage, centuries-old cultural experience, at the same time at creation accommodation of the moment of a separate historical era. The recreated suits of these or those periods with updating of separate elements, almost literal citing their primary source by modern designers, possesses a complex of specific implementers of pedagogical potential when forming art culture at students. Ornamental art comprises the huge pedagogical potential and sequence of ascension of the personality and character of the teacher; means of an ornament and judgment of an image of national culture, realization of then elementary needs for knowledge and design of environment. The complex of means of ornaments includes: semantic means of an ornament - a breeding sign in a look: circle, square, spiral; calligraphy, motives, pictographic signs, magic language, etc.; graphic means – a rhythm, symmetry, asymmetry, a spot, a stroke, tone, texture, the invoice, color, a form, etc.; means of expression – decorative graphics, proportions, motives, contrast, etc. It should be noted, the Kazakhstan pedagogy doesn't develop separately, social processes of geopolitical character - globalization had powerful impact on its formation. Globalization as the process allowing forming the uniform world community thus having kept uniqueness and identity of its separate components, allows modern teachers to make this

concept more capacious, to aspire to an all-universal combination. In modern fashion there is such concept as eclecticism. We will try to give concept eclecticism is, possibility of merge of art traditions of various ethnoses. Mixture of styles has no casual character any more, it is caused by the general direction of esthetic researches of art of a postmodern/11/.

4. Conclusion

Presently the eclecticism represents search of the considered combinations differently of style elements which weren't used earlier. This is peculiar revival and sounding of styles in world cultural space; Diffusion of styles in fashion aspiration to globalization, revision of criteria of esthetic appeal, mutual enrichment of cultures and exchange of experience. The tendency to use in training of figurative characteristics of a traditional suit is actual and perspective for today is confirmed by numerous creative researches of modern teachers. Work provides wide and versatile use of creative receptions. The national artistic image represents capacious which keeps important information on object, displays art reality, its part or any historical phenomenon. Operating certain moments and ideas of basic structure of the Kazakh suit when training, the teacher causes further in the student subconscious sending to the primary source, to history of our people.

- As a result of carrying out researches it was revealed that one of the most effective ways of development of creative activity of students, designing of national products is instilling of bases of national arts and crafts in them, namely.

- It is revealed that in general decorative activity is defined not only the importance of communication with works of folk art, but that is important, and with process of creation of the necessary, utilitarian things. Ability to produce them is very important for the general art development of students, for education of the healthy moral beginning, respect for work and its products. Mastering skill of processing of various materials in the course of decorative activity assumes also development of mental capacities, imaginations, acquisition of special feeling of material, and its decorative plastic and constructive and technological features.

6. Summary

This article deal with a formation cultural art of students in the conditions of studying features of national clothes.

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