

Amirgazin K.Zh., doctor of pedagogical sciences, professor of the Siberian institute of traditional applied arts – branch of the Russian university of traditional art crafts, 644045, Omsk city, M. Nikiforova street, 5, e-mail: kz_ohpk@mail.ru

Amirgazin E.K., candidate of pedagogical sciences, senior teacher of Kazakh national university of arts, 010010, Kazakhstan, Astana city, P. Koshkarbayev, 18, e-mail: amirgazin@mail.ru

Traditional applied arts of Kazakhstan as the foundation for shaping professional training in ethnographic design among students

Abstract. The article analyzes the potential of Kazakh traditional applied art as a basis for developing professional competencies among ethnodesign students. Traditional art crafts are an essential component of specialists' training system in the field of ethnodesign and fine arts education, making their study particularly relevant. In contemporary Kazakhstani fine arts education, there is increased focus on preserving and promoting cultural heritage, including traditional techniques and ethnic ornamental practices.

One of the key tasks in preparing qualified ethnodesign professionals is to develop the ability to harmoniously combine traditional artistic forms with modern design requirements. Within university educational programs, emphasis is placed on studying historical and cultural aspects of Kazakh applied art, technological methods of material processing and developing practical skills in designing and creating works of art.

Implementation of interdisciplinary approach in student education contributes to the formation of professional competences, stimulates creative thinking and encourages innovative reinterpretation of traditional artistic elements. Mastering national artistic heritage during studies not only ensures its preservation but also enhances graduates' competitiveness and strengthens positions of Kazakhstani universities at international level.

Keywords: Kazakh traditional applied art, ethnodesign, vocational training, cultural heritage, ornament, traditional artistic techniques, fine arts education, technological methods, product design, innovations, culture conservation, higher education, vocational education.

Currently, the Republic of Kazakhstan's fine arts education implements a set of measures aimed at preserving and reviving the rich cultural legacy of nomadic steppe peoples, fostering traditional national culture, customs, folklore, reconstructing significant ethnocultural and architectural monuments, as well as creations of traditional applied art. Training specialists in the field of ethnodesign is one of the priority objectives within the country's higher education system.

The primary goal of student preparation is to create an educational system in the field of ethnodesign that meets current labor market demands while contributing to the preservation and popularization of Kazakh traditional applied art. Over recent

years, there has been a substantial increase in interest towards ethnic clothing, carved wooden tableware, embossed leather products, felt items, etc. [10]. This trend highlights the relevance of incorporating cultural traditions into the educational process at universities, enabling students to acquire professional competencies that address contemporary challenges while simultaneously ensuring the preservation of national cultural heritage.

In the framework of preparing students for professional activities in the field of ethnodesign, it is envisaged to form solid theoretical knowledge in the fundamentals of design and develop practical project work skills based on the heritage of Kazakh traditional applied art, including traditional ornamental solutions for decorating products.

Considering the specifics of light industry sectors requiring qualified personnel in ethnodesign, it is necessary to modernize educational programs providing maximally effective specialist training that meet the needs of today's labor market and the logic of development of the higher education system. The training of specialists in ethnodesign should flexibly shape students' professional competencies by providing basic higher education (bachelor's degree) with the possibility of further continuing education in master's programs.

This process implies not only improving educational programs but also implementing several additional measures. For instance, ensuring recognition of state-standard diplomas issued by the Republic of Kazakhstan both domestically and internationally. Another important measure involves expanding employment opportunities abroad for graduates, which necessitates enhancing scientific collaboration between universities of the Republic of Kazakhstan, Russian Federation and other countries through sustainable academic ties and joint research projects focused on traditional applied art. Implementing these measures will enhance the global competitiveness of domestic specialists in the international job market and strengthen the position of Kazakhstani universities in the international education system.

A key objective of teaching ethnodesign is to foster students' ability to apply acquired knowledge, skills and abilities in traditional applied art within their professional practice. This entails creating design and compositional solutions in ethnic style, developing constructive elements and shapes of objects grounded in Kazakh artistic culture, including ornamental art. Simultaneously, this promotes the development of designers' creative thinking, encouraging them to transform traditional artistic forms, utilize natural materials, color schemes and traditional material processing techniques. As a result, innovative design solutions emerge, blending elements of traditional applied art with contemporary aesthetic and functional requirements [9].

Mastering technological techniques and understanding the properties of compositions from various artifacts of traditional applied art must be interconnected processes, creating conditions for comprehensive development of future designers' creative abilities. This enables students not only to acquire technical and technological skills in material processing and object creation, but also to gain deeper insight into the artistic features of Kazakh traditional applied art.

Attaining intended outcomes requires systematic acquisition of theoretical foundations in ethnodesign. Within this process, special attention is given to the study of ornamental art, its historical and cultural dimensions, along with practical application of traditional technologies used in producing Kazakh applied artworks. This approach develops not just technical and technological proficiency, but also nurtures aesthetic perception, holistic comprehension of traditional artistic techniques and methods of item decoration.

Creation of ethnodesigner products is based on prior mastery of content from such disciplines as drawing, painting, color theory, composition and folk art [1]. During the learning process, all these subjects provide a complex of methodological, historical, art-historical, artistic, and technological knowledge – the foundation for forming future designers' professional competencies. Acquisition of the above-mentioned subject matter helps students develop the capacity for innovative rethinking of traditional elements in line with modern aesthetic and functional requirements imposed on objects, allowing them to produce unique pieces combining the wealth of national culture with contemporary trends [2].

An indispensable condition of the educational process is the study by students of archaeological excavation results and artifacts like “Issyk-Kurgan”, “Botai” and “Eleke sazy”, as well as familiarization with ethnographic, historical materials and cultural traditions of the Kazakh people. Throughout their studies, students accumulate a considerable amount of knowledge through courses such as “World history of arts”, “History of material culture”, and “History of decorative art”. These courses contribute significantly to deepening students' understanding of the regionally historical cultural context of traditional applied art.

Educational program components – academic, research and artistic – are geared toward imparting profound theoretical knowledge and practical skills, ensuring successful completion of coursework assignments during the first and second years. At advanced levels, this translates into carrying out term papers, creative research and final qualifying projects.

The process of acquiring knowledge and skills in folk applied art presents a multifaceted challenge for students [8]. A crucial stage involves incremental documentation of achieved results, facilitating tracking progress in curriculum mastery and subsequent analysis to identify strengths and weaknesses in acquiring professional competencies. An integral part of instruction includes conducting self-assessment upon completing the educational cycle, thereby fostering reflective skills and responsibility for personal professional growth [3].

Training future ethnodesign specialists begins with simple practical exercises and gradually progresses to more complex tasks assigned to students. These include researching different types of traditional applied art, exploring physical and chemical properties of natural materials and designing objects considering characteristics and national traditions of individual branches of traditional applied art.

Analysis of the contents of curricular and methodical materials developed by republican universities for courses such as “History of design material culture”, “Technology” and “Design” revealed insufficient coverage of the history of material

culture of the Kazakh people. Additionally, they do not trace the chronology of Kazakh traditional art evolution, starting from the Stone Age up to the periods of Sakas, Huns, Sarmatians, Kipchaks and others, including the Begazy-Dandybai Bronze Age.

We believe that existing discipline programs lack universal principles for describing historical periods and corresponding artistic-technology methods of object creation, as well as analyzing their compositional, coloristic decisions and forms.

Additionally, there is inadequate consideration of unified logic in sketching and designing objects, transforming them into contemporary styles. This limits students' ability to form a complete understanding of the development of traditional applied art and its integration into modern design practices.

In the academic disciplines "Ethnodesign", "Performing skills" and "Technology of artistic materials processing", particular emphasis should be placed on studying the historical experience and technological peculiarities of Kazakh applied art production – examining national characteristics of crafting items made from leather, felt, wool, wood, clay, etc., thus helping students develop a deep understanding of traditional methods and techniques.

Academic disciplines such as "Design", "History of design", "Fundamentals of artistic projecting" and "Technological practicum" should incorporate the study of ornamental elements, modeling and sequential design of objects rooted in exploration of Kazakh national dress and traditional applied art items. Intensive study topics in courses like "Practical and industrial training" and "Performance mastery" ensure consolidation of theoretical knowledge and practical skills through creation of objects using elements of Kazakh national ornaments. Specialized courses focusing on costume modeling, garment design, furniture, decorative items and interior design with ethnomodification allow students to develop professional competencies aligned with their areas of specialization [4; 6].

The cornerstone of future artists-ethnodesigners' professionalism lies in generalized and systematized project-technological knowledge, skills and abilities related to artistic processing of leather, wool, metal, wood, clay, fabrics, materials science, clothing design, technology of design and artistic construction of objects [7].

In today's competitive art labor market, employers increasingly favor graduates who possess high-level professional competencies, paying close attention to practical skills that enable solving professional challenges in the realm of ethnodesign.

It would be beneficial to intensify the practical component of the educational process, which means giving students the opportunity to undergo industrial internships at specialized enterprises and organizations. This will help build confidence in their professional competencies and accelerate adaptation to modern labor market demands. Incorporating real-life case studies and problem-solving tasks into the educational process [8] is especially relevant for fields such as architectural design, costume and fashion design, interior design and utilitarian object design, where practical skills play a critical role.

Consequently, professional training programs should allocate more classroom hours to practical sessions. Enhancing practical activity in workshops and production facilities improves graduate quality. Approved internship programs should be coordinated closely with employers and independent entrepreneurs involved in traditional applied art, ensuring more efficient training of specialists meeting contemporary professional standards.

Utilizing national cultural resources not only preserves cultural heritage but also generates, develops and introduces innovative ideas into contemporary design practice. Integrating elements of Kazakh national artistic culture, specifically traditional applied art, into the educational environment prepares competitive specialists capable of creating unique works imbued with profound cultural meaning and exceptional artistic execution. Overall, this contributes to advancing Kazakhstan's cultural and economic potential.

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