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PARADIGM OF ETHNODESIGN OF CLOTHING AS AN ELEMENT OF CULTURAL IDENTITY OF KAZAKHSTAN PEOPLE

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In the period of globalization of international designs, the emergence of new styles and brands of clothing, as well as their collaboration - the direction of ethnodesign is most relevant and in demand. The authors of the article, based on domestic and foreign sources, using a comprehensive methodological approach, created a theoretical basis for the paradigm of considering the ethno-cultural code in clothing design as one of the main elements in the formation of the cultural identity of Kazakhstanis. The study is of interest in terms of studying the historical aspects of the emergence of the culture of national clothing and its classification, as well as analyzing the path of development of domestic design. The purpose of the article is to show the transformation of the Kazakh national costume, from part of the culture of one people, into an element of identity of the multinational Kazakhstani society. According to the authors of the study, ethnic motifs in clothing design have gone beyond national costumes and represent a brand of Kazakhstani identity at the international level. The practical significance of this study lies in the accessibility of the presentation and the possibility of its use in the development of a theoretical basis for courses on the history of art, cultural studies, Kazakh national costume, domestic design and philosophy.

Keywords: ethnodesign, protodesign, cultural identity, paradigm, fashion designers, model range.

ПАРАДИГМА ЭТНОДИЗАЙНА ОДЕЖДЫ, КАК ЭЛЕМЕНТАКУЛЬТУРНОЙ ИДЕНТИЧНОСТИ КАЗАХСТАНЦЕВ

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В период глобализации межнациональных конструкций, появления новых стилей и брендов одежды, а также их коллаборации - наиболее актуально и востребовано направление этнодизайна. Авторы статьи, на основе отечественных и зарубежных источников, используя комплексный методологический подход, создали теоретическую основу парадигмы рассмотрения этнокультурного кода в дизайне одежды, как одного из основных элементов формирования культурной идентичности казахстанцев. Исследование представляет интерес, в части изучения исторических аспектов возникновения культуры национальной одежды и ее классификации, а также анализа пути развития отечественного дизайна. Цель статьи заключается в том, чтобы показать трансформацию казахского национального костюма, из части культуры одного народа, в элемент идентичности многонационального казахстанского общества. По мнению авторов исследования, этнические мотивы в дизайне одежды, вышли за рамки национальных костюмов, и представляют собою бренд казахстанской идентичности на международном уровне. Практическая значимость настоящего исследования состоит в доступности изложения и возможности его использования в разработке теоретической базы учебных курсов по культурологии, истории искусства, казахского национального костюма, отечественного дизайна и философии.

Ключевые слова: этнодизайн, протодизайн, культурная идентичность, парадигма, художники-модельеры, модельный ряд.

ҚАЗАҚСТАН ХАЛҚЫНЫҢ МӘДЕНИ БЕЛГІЛІГІНІҢ ЭЛЕМЕНТІ РЕТІНДЕГІ КИІМ ЭТНОДИЗАЙНЫНЫҢ ПАРАДИГМАСЫ

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Халықаралық дизайнның жаһандануы, киімдердің жаңа стильдері мен брендтерінің пайда болуы, сонымен қатар олардың бірлескен жұмысы кезеңінде ең өзекті және сұранысқа ие бағыт этнодизайн болып табылады. Мақала авторлары отандық және шетелдік дереккөздерге сүйене отырып, кешенді әдістемелік тәсілді пайдалана отырып, қазақстандықтардың мәдени болмысын қалыптастырудағы негізгі элементтердің бірі ретінде киім дизайнындағы этномәдени коды қарастыру парадигмасының теориялық негізін жасаған. Зерттеу ұлттық киім мәдениетінің пайда болуының тарихи аспектілерін және оның классификациясын зерттеу, сонымен қатар отандық дизайнның даму жолын талдау тұрғысынан қызығушылық тудырады. Мақаланың мақсаты – қазақтың ұлттық киімінің бір халық мәдениетінің бір бөлігінен көпұлтты қазақ қоғамының өзіндік ерекшелігінің элементіне айналуын көрсету. Зерттеу авторларының пікірінше, киім дизайнындағы этникалық мотивтер ұлттық киімдер шеңберінен шығып, халықаралық деңгейде қазақстандық бірегейліктің брендин көрсетеді. Бұл зерттеудің практикалық маңыздылығы презентацияның қолжетімділігінде және оны өнер тарихы, мәдениеттану, қазақтың ұлттық киімі, отандық дизайн және философия курстарының теориялық негізін жасауда пайдалану мүмкіндігінде жатыр.

Негізгі сөздер: этнодизайн, протодизайн, мәдени бірегейлік, парадигма, сән дизайнерлері, модель ассортименті.

Introduction

The history of the Kazakh national costume goes back deep into antiquity. The appearance of clothing changed until the 15th century. Saks, Sarmatians, Huns, Kipchaks, Kurluks and other tribes left their mark on the formation of the Kazakh ethnic group, its way of life, culture, traditions and, of course, clothing. Many factors influenced the creation of the Kazakh national costume. On the one hand, with a nomadic way of life and harsh climatic conditions, clothing was laconic cut, convenient for horse riding and comfortable in any weather. On the other hand, the location of the Great Silk Road made it possible to use various materials in sewing clothes. The type of national clothing that has come down to our time was formed in the late 18th - early 19th centuries. A distinctive feature of the Kazakh costume is the abundance of various decorative elements, ornaments and decorations, which have absorbed the eclecticism of animal and polychrome styles. The beauty and special chic of the Kazakh national costume of that period can be read in the works of scientists and travelers: Dulati M.Kh., Falk I.P., Levshin A.I., Valikhanov Ch.Ch., - seen in the paintings of artists: Vereshchagin V.V., Borel P.F., Russo G., Kolon A., Poltoratskaya L.K. and others [1, 2].

Thus, the authors of the study consider the originality of national clothing as a figurative ethnodesign, made by the works of Kazakh masters - artisans, craftsmen of decorative and applied and jewelry creativity.

In the course of this study, the basic works of Margulan A.Kh., Lobacheva N.P., Khodjaeva R.D., Zakharova I.V., which describe the traditional clothing of the nomadic culture, were studied. The works of Karaguzova Zh.K., Tokhtabaeva Sh.Zh., Khasenov M.Sh., Ibraeva A.B., considering the ethnocultural heritage of the national costume as a form of reflection of the spiritual and creative matrix are analyzed. Through the works of Daiyrbekova G.B., Volodeva N.A., Alibaeva A.S. and others, the stages of development of domestic design and creation of a model range of clothes, which combine elements of Kazakh culture and modern fashion trends, are highlighted. The demand for ethnic motifs in the multinational Kazakh society is shown, against the background of the synthesis of cultural, historical and aesthetic components of domestic design [2, 3, 4, 5].

Based on the studied material, the authors of the study, relying on various interpretations of national identity in the monographs of Ippolitov

S.S., Kabaziyev M.SH., Malinovsky V.A., Kolbachayeva Zh.E., Zhanbatyrov A.S., Gabitov T.N., prepared a theoretical basis for the assertion of the significant role of ethnic motifs of Kazakh national clothing in the emergence of the unity of cultural affiliation of Kazakhstanis [6, 7].

The value of the study lies in the fact that for the first time a paradigm of the value of the ethnocultural code of Kazakh national clothing in the formation of the cultural identity of the people of Kazakhstan has been formed.

Materials and research methods

In conducting the study, to address the issues of the relationship and influence of ethnodesign of clothing and the cultural identity of Kazakhstanis, complex methodological approaches were used:

- analysis of scientific and specialized literature on national Kazakh clothing, the development of design and the formation of cultural identity;

- visual and comparative - cultural analysis of traditional Kazakh clothing, as well as the distribution and systematization of clothing elements by gender and age;

- determining the significance of semiotics in understanding the iconic symbolism of clothing of the Kazakh nomadic culture.

The concept of ethnodesign of clothing as an element of Kazakhstani identity was formulated by interpreting the results of the study.

The sources and objects of the study are items of material culture of Kazakh national clothing, as well as the relationship between ethnodesign and cultural identity, in the new format of ethnic and civil affiliation with the state of Kazakhstan.

Results and discussions

Based on historical sources, the origin of the term "design" occurred in the 1540s from the Latin "desing", where de is "from", and signum is "mark, sign". The closest meaning to the modern semantic interpretation, the word "design" acquired in the works of John Ruskin "Lectures on Art" (1870, England), in which he described the work of medieval craftsmen as an artistic elaboration of natural beauty.

Today, "design" (from the English "Design") means "to create an aesthetic project, artistic design". At the origins of the formation of this trend were: John Ruskin, William Morris, Geyrert Simon, J. Claude Sinel and others [8, 9, 10].

However, long before the concept of design emerged, when primitive man, due to many geographical, climatic and other factors,

faced the expediency of processing various materials, the basics of artistic design and construction of objects of life were already born.

According to the honored art historian N.V. Voronov, there is such a concept as "protodesign", characteristic of folk applied art, rooted in ancient times [11].

Each item of clothing of the Kazakh folk costume carries its own semantic and everyday

load. In the harsh conditions of the nomadic way of life, folk craftsmen created a unique set of clothes, taking into account the season, gender and age, and even stages of life cycles [12].

Among the Kazakhs, men's clothing consisted of underwear and various types of outerwear, as well as headwear and shoes.

Table 1. Types of men's clothing.

Underwear - zheyde , consisting of koilek (shirt) and dambal (pants).		
Koilek is a shirt (length to the knees), with a neckline slanted towards the shoulder or with an armhole on the chest.	Dambal are wide trousers with a rectangular cut and tapering legs.	
They wore a beshmet and harem pants over their underwear. They were made from the material that was most suitable for the climate conditions.		
Beshmet is a garment in the form of a tightly buttoned caftan (semi-caftan) with a low stand-up collar, knee-length or slightly higher.	Camisole (kokershe) is a garment similar to a beshmet, only without sleeves.	Bloomers - trousers (worn over dambals), sewn with an inserted wedge for convenience when riding.
Outerwear.		
Shapan is the main type of clothing in the form of a robe. Shekpen (checkmen) is a spacious robe with long sleeves.	Ton is a fur coat. Kupi is a fur coat covered with a shekpen made of cloth.	Kebenek is a sleeveless cape-like cloak that was worn over winter clothing.

Considering the materials used in sewing this or that item, we can say that the Kazakh men's costume has been thought out for centuries. The wardrobe of a Kazakh is adapted to a nomadic lifestyle, at the same time, it can be used to judge the status of the owner, his age and the region where he lived. For example: zheyde was mainly sewn from canvas; beshmet was sewn from quilted colored woolen cloth, silk or velvet; harem

pants were sewn from camel wool, velveteen, satin; camisole, shapan and shekpen are sewn from different materials, depending on climatic conditions; ton - from sheepskin or wolf fur; kupi - a fur coat covered with cloth, embroidered with embroidery; kebenek - from white thin felt, with embroidery and a decorative clasp on top.

Headdresses of the Kazakhs also amaze with their diversity in types and intended purposes.

Table 2. Types of men's headwear.

Telpek is an ancient head-dress in the form of a sultan's hat, which was in use until the 19th century.	Tymak is a treukh, a winter hat made of fox fur or sheepskin, which is sewn in such a way as to protect the head, neck and shoulders from the cold.	Kalpak - a high hat made of white felt – ak kalpak ; a hat made of felt, embroidered with gold, with wide brims curved upward - aiyr kalpak .	Borik is a hat with fur trim, made from wolf, fox, otter, or beaver fur. Worn in winter and summer.	Takiya is a skullcap made of cloth, silk, velvet, and embroidered. Zer is a takiya for young people.
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Footwear in the Kazakh costume is very comfortable and original. Depending on the purpose, the shoes were of different styles. When sewing shoes, craftsmen took into account many

parameters. First of all, this is the purpose of the shoes, for whom they will be made, and therefore: age, occupation and, of course, wear resistance.

Table 3. Types of men's footwear.

Saptama – leather boots, which were called, depending on their size and height: saptama etik, dau etik, bajpak etik.		Ichigi, shokai - light footwear in the form of soft boots with a pointed toe and a hard back.	Kiiz bajpak – felt stockings, made of a single piece of thin felt, trimmed with dark-colored fabric. The stockings were worn inside boots.
- summer heels, low, narrow on the leg.	- winter boots without heels, with a high and wide shaft.		

Among the accessories, it is worth highlighting men's belts, by their appearance one could also judge their owner. For example, beldyk is a belt used to gird clothes. Men's belts are usually made of leather, wool, velvet, and other materials. Adult men wore composite belts - kise, on which a wallet, knife case, and powder flask were hung. Young men wore ordinary belts without pendants. Belts were decorated with buckles made of various metals.

The Kazakh women's costume is an example of protodesign, in which everything is thought out, from the moment of birth to the old age of its owner. Underwear and outerwear have

their own style and a special type of decoration. Having undergone centuries of transformation, the women's national costume is distinguished by its versatility of purpose and semantic load.

Firstly, the clothes of a Kazakh woman are comfortable and thoughtful given the nomadic lifestyle. Secondly, by clothes one can determine the age of its owner, at what stage of life she is. Thirdly, women's clothing emphasizes their status, family affiliation and wealth. Fourthly, the wardrobe of a Kazakh woman amazes with its magnificence, with many accessories and jewelry, where each item has its own semantic meaning, its own symbol of protection and amulet.

Table 4. Types of women's clothing.

Underwear - zheyde, consisting of shikoilek (long shirt) and dambal (pants). They were sewn from simple white material, sometimes from colored fabrics.	
Shikoylek is a long sleeveless undershirt with a collar and a tie-on neckline.	Dambal are women's underpants, cut like men's, only with a wide belt.
Over the underwear they wore: a kosetek, a camisole, and a jacket.	
Kosetek is a light fitted dress with frills. Since the 19th century, they began to sew dresses with a cut-off waist. Several rows of flounces (zhelbezek - frills) were sewn onto the bottom of the skirt, the collar and the sleeves of the dress.	A camisole, jacket - outerwear without sleeves, fitted, slightly below the hips, lined. The camisole was embroidered with gold, silver threads, beads and edging. A married woman's camisole is fastened with a metal buckle - kapsyrma .
Outerwear.	
Shapan (robe) - with long sleeves. In winter they wore a quilted shapan, with a wool lining.	Kupi - a fur coat made of goat, camel or sheepskin, covered with a shekpen made of cloth, silk or brocade. Wealthy women wore fur coats made of sable, fox and marten.

At the same time, the main difference between everyday clothes and festive clothes was the choice of material. Festive costumes and clothes of the nobility stood out for their decor and quality of materials, they were sewn from expensive furs, velvet, brocade, silk, satin and homespun lace. There were no special work clothes, everyday clothes were sewn from more affordable materials.

People of the common class - mostly poor people, wore clothes made of homespun fabric "shekpen", outerwear was sewn from dressed animal skins. However, for special occasions,

their clothes were decorated with ornaments and other possible decorations.

Great importance in women's costume was given to color, by this feature it was possible to determine age, as well as whether a woman was married or not. Red symbolized youth, as noted in the proverb "Kyzdyn közi kyzyl'da" (the girl's eyes are fixed on red). After 30 years, wearing red clothes was considered indecent. Middle-aged and elderly women wore green, blue and black clothes [13].

A mandatory accessory for women's clothing are belts: ajyelder belbeui (beldyk) - made of leather, silk, velvet, embroidered with

embroidery and beads; nur Beldik - wide and elegant belts made of silk with decorative knitting.

Headdresses of Kazakh women, along with protecting the head at all times of the year, most clearly demonstrate loyalty to folk traditions.

Moreover, in traditional society, each change of headdress was accompanied by a beautiful ceremony. Headdresses were richly decorated with ornaments, gold, silver, pearls, corals, beads, swan's down, owl and eagle owl feathers.

Table 5. Types of women's headwear.

Takiya is a skullcap embroidered with beads, gold threads and various decorations, owl feathers.	Kamshat-borik - a winter women's hat, decorated with pendants and bunches of owl, eagle owl, and peacock feathers.	Saukele is a headdress that a woman wore during the wedding ceremony and on holidays for a year after the wedding.	Zhauilyk - in the form of a scarf made of cotton fabric, white in color, which was worn by young women after the wedding ceremony.	Kabasa is a smart hat that a young woman would wear instead of a saukele before the birth of her first child.	Kimeshek is a tall white turban that a woman wears after the birth of her first child. Older women wore the kimeshek with a white scarf, in the form of a turban.
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Women's shoes, similar to men's shoes, are made according to the most convenient moldings, taking into account the intended purpose. Craftsmen tried to design the shoes of Kazakh

women to make them more elegant, so that festive shoes would differ from everyday ones.

Table 6. Types of women's shoes.

Ichigi, shokai - light footwear in the form of soft boots with a pointed toe and a hard back.	Etik are leather boots with a slit in the shaft, heels and embroidered with gold thread.	Kiiz etik – combined boots: leather toe with white felt shaft.
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Women's clothing is rich in jewelry: tasty blezik - a bracelet with stones in a frame; zhuka seldir blezik - a bracelet with precious stones in an openwork frame for special occasions; bes blezik - a necklace of rings connected by chains to a bracelet (bride's outfit); syrga - earrings, an item emphasizing a woman's marital status; alka, tumarsha, boytumar - a jewelry necklace for the neck. In general, in Kazakh culture, jewelry is an integral part of national clothing. The variety of forms and semantic loads of jewelry is striking. Firstly, in the form of magical amulets and talismans designed to protect from evil spirits and bring good luck to the owners. Secondly, in the form of cult, ritual elements intended for certain events. Thirdly, in the form of a measure of social status and clan affiliation. Among the jewelry, we can highlight: earrings, pectoral jewelry, rings, signet rings, bracelets, amulets, chains, buckles, fasteners and buttons.

Each costume is a masterpiece of arts and crafts, where the patterns of ornaments, jewelry and color spectrum have a semantic significance. The artistic talent of the people, their constant desire for improvement, and their cheerfulness in color combinations are embodied in generous patterns and skillful jewelry [14].

Of particular importance in the structure of the Kazakh national costume is the semantics created over the centuries and laid down by the ancestors in the consciousness of the Kazakhs. The decorativeness of the national clothing contains the entire worldview of the nomadic people, their perception of the world. The color palette, ornamental patterns - everything has its own meaning. The traditional costume, headdress, shoes, accessories were embroidered, jewelry, were also made in an ornamental style. The importance of semiotics is preserved in our time. Thus, the patterns of the ornament are carriers of: protective amulets; symbols of wealth, vitality and other wishes for well-being; elements of traditional rituals. It should be noted that in the Kazakh ornaments there is a part of the symbols containing the universal code of the world order for all peoples. For example, associated with the cult of the sun, moon, earth, which were depicted in the form of a spiral, circle, cross, crescent.

At the professional level, Kazakhstani clothing designers began their history in 1947, with the creation of the Republican House of Models. With the support of the All-Union House of Models, Kazakhstani designers have done a great job of developing new products, developing sewing technology and popularizing the domestic

school of modeling. Against the background of innovative clothing lines, national ethnic motifs have always been present in the assortment of the sewing laboratory of the House of Models. In 1958, the first fashion magazine called "Symbat" was published at the House of Models, which presented sketches and designs by Kazakh fashion designers. The magazine was published in Kazakh and Russian, and was of an advertising and informational nature.

Particularly noteworthy is the participation of domestic fashion designers at the Fashion Festival in Moscow in 1967, where a clothing collection was presented that made a huge impression on visitors.

The presented samples were distinguished by a single motif of traditional Kazakh ornament in typical geometric silhouette forms of that time, enhancing the sound of the rhythmic component, visual effects and revealing the compositional center. The House of Models became a center connecting fashion designers, production associations and consumers. In 1988, the Republican House of Models was renamed the Center for the Development of Assortment, Fashion and Culture of Clothing "Symbat", then in 1992 - into the eponymous Academy of Fashion "Symbat". In the 50-80s of the twentieth century, "Symbat" developed over two thousand models of clothing, and established cooperation with more than 60 enterprises of the light industry. Gulmira Daiyrbekova in her article "Modeling the Kazakh National Costume" calls N. Lamanova - "a pioneer who correctly guessed the progressive path of modeling clothes with national flavor." The article also mentions domestic clothing designers: I. Dobrokhotova, A. Zhuravleva, L. Malkova, V. Shakhova, L. Leonova, who managed to preserve the traditions of the Kazakh national costume [15, 16].

The style of the Kazakh national costume in modern clothing design can be traced in various variations: in the elements of cut, in the elements of decorative design, in jewelry, accessories and fittings. Also, fashion designers support the model range with stylistically designed headdresses and shoes. In this regard, E. Rassokhina writes: "... when it comes to creating modern clothing using national heritage, it means, first of all, the development of its most characteristic features: ensemble, rational cut, unity of form and decor" [17].

Ethnodesign is interesting due to the breadth of creative possibilities, attractive due to the national color, which has absorbed centuries of experience in combining comfort, beauty of style and decoration. In addition, the Kazakh national costume is a storehouse of mental processes

embedded in signs and symbols that reveal traditions that served as amulets and talismans.

Modern fashion designers see a deep connection in this, and by using them in their models, they create a kind of ethnic code. They, relying on the experience of their predecessors, try to highlight their individual style by introducing elements of national color into their designs. Among the young but already popular artists - fashion designers who continue the course of creating fashionable designer novelties while maintaining cultural identity, we can name: Aida Kaumenova (brand Aida KaumeNOVA), Alexey Zhen (brand ALEX CHZHEN), Lariya Dzhakambaeva (brand LaRiya), Ainura Turisbek (Turisbek), Aya Bapani (brand Aya Bapani), Saltanat Baimukhamedova (brand SaltaTM), Ayazhan Zhaksybay (brand AIKA ALEMI), Tamara Lamanukaeva (brand Tamara Lamanukaeva), Aida Makhanbetova (brand AIMA), Sergey Shabunin (brand SS, È9), Asel Nusipkozhanova (brand Assel), Oksana Korbi (brand OXI) [18, 19, 20, 21]. They widely use modern technologies, are not afraid to introduce an original style, transform traditional ornaments and create new ethnic prints, use various innovative materials, mixing them with felt, leather and fur. The young generation of domestic fashion designers has freely entered the world fashion, combining new design trends and elements of traditional Kazakh costume in clothing.

Today, collections of Kazakhstani designers, inspired by the ethnoculture of Central Asia, conquer the demanding public and receive top marks at international high fashion competitions in cities such as London, Washington, New York, Beijing, Moscow, Paris, Milan and Dubai. They successfully represent the domestic fashion industry at the Euro-Asian Fashion Forum, at Fashion Weeks and charity events such as the annual Le Bal de Paris.

Lately, ethnic motifs have become very popular in all countries, against this background, the trend of Kazakhstani eclecticism is acquiring a new meaning, ambassadors of the national clothing brand are appearing.

In turn, for Kazakhstanis, the semantics of the national costume is such an ethnocultural code that is transmitted as one of the elements of national identity.

For example, Manarbek Kabaziyev notes that symbols play an important role in building a national identity, they perform a unifying role and form a collective consciousness. Thus, a modern person, in search of his national identity, turns to the ethnocultural symbols of his society. The for-

mation of the cultural identity of Kazakhstanis occurs on the basis of the parity of ethnic and civil identities [7].

Historically, the geographical location and multinational people of Kazakhstan have created a universal basis for interethnic cultural identity. Of great importance in this process is the observance and respect for the traditions of the Kazakh people, where one of the main elements is traditional national clothing. In turn, the Kazakh costume is a significant part of the culture of Kazakhstani society. The stages of creation and transformation of the Kazakh costume, design solutions for preserving ethnic content noted in the study, show the careful attitude of Kazakhstani designers to preserving the ethnic code. In the modern world, an important role in its transmission is given to symbols, ornaments and color schemes that bring an original style to fashion trends. Elements of ethnic motifs in clothing today have become an integral part of the culture of the entire multinational society, as part of the culture of the people of Kazakhstan.

Based on the above, the study of Kazakh national clothing and the stages of its collaboration demonstrates the importance of ethnic design in preserving cultural identity and their importance in modern society.

Thus, the history of the development of clothing design, careful preservation of traditional items and elements of the Kazakh national costume, as well as Kazakh culture, become the property of the multinational people living in Kazakhstan.

Conclusions

In conclusion of the study, it is necessary to emphasize the scientific novelty of the work in the interpretation of the conclusions about the significance of the Kazakh national clothing, in the context of the development of domestic design and the formation of the cultural identity of the Kazakhs.

Thus, as a result of an integrated approach, the study covers and links together: the history of the Kazakh national costume, the development of ethnic clothing design and its influence on the worldview of the multinational Kazakh society, in terms of understanding the cultural identity of the people of Kazakhstan.

Based on various literary and historical-cultural sources, the authors of the study:

- focused on the versatility of the set of national clothing of the Kazakhs, on the integrity of its image (from the simplicity of the cut to decoration with ornaments and jewelry);

- conducted a vector analysis of the preservation and prospects for the use of the ethnic

component in modern modeling of domestic designers; - put forward a hypothesis of the phenomenon of semiotics of ethnic motifs of Kazakh national clothing, formulated a creative paradigm of the relationship between ethnodesign and the cultural identity of Kazakhstanis.

The phenomenon of Kazakh clothing is that as part of the cultural heritage - ethno-design, is a significant element of not only national identity, but is also an ethnocultural code of the identity of Kazakhstani society.

The value of this work is in the versatility of the research materials, which are of interest as a theoretical basis for the educational process or further scientific developments in the field of art history, cultural studies and philosophy. The findings of the study provide a wide range of opportunities for further research in the field of studying the sign semantics of ethnodesign and its role in the formation of the cultural identity of Kazakhstani society.

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РАЗРАБОТКА КОМПЛЕКТА ВЕРХНЕЙ ОДЕЖДЫ ДЛЯ ДЕТЕЙ ДОШКОЛЬНОГО ВОЗРАСТА НА ОСНОВЕ ТРАНСФОРМАЦИИ

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Статья посвящена преимуществам проектирования детской одежды с использованием метода трансформации. Изучены требования к многофункциональной детской одежде и методы трансформации. Авторы исследования ставят перед собой задачу разработки удобного, стильного и востребованного комплекта детской одежды. Многофункциональная сезонная одежда, созданная с учетом климатических условий нашей страны, решает ряд важных задач: обеспечивает защиту от резких перепадов температуры, может использоваться на протяжении нескольких сезонов благодаря возможности трансформации, а также гарантирует комфорт и вызывает интерес у ребенка. Методы трансформации широко применяются в детской одежде, ориентированной на функциональность, удобство и адаптивность к росту ребенка. Трансформируемые модели позволяют продлить срок носки изделия за счет изменяющихся форм и многофункционального дизайна. В статье были рассмотрены варианты силуэта одежды, правильный выбор материалов для трансформируемой детской одежды, которая будет удобной и не будет сковывать движений. Рассмотрено, что детская одежда, разработанная по данному методу, является перспективой легкой промышленности, а также отмечено, что тенденция трансформации актуальна не только в одежде для взрослых, но и в детской моде.

Ключевые слова: трансформация, многофункциональная детская одежда, дизайн, проект.

ТРАНСФОРМАЦИЯ НЕГІЗІНДЕ МЕКТЕПКЕ ДЕЙІНГІ БАЛАЛАРҒА АРНАЛҒАН СЫРТҚЫ КИІМ ЖИЫНДАРЫН ӨЗІРЛЕУ

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Мақала трансформация әдісімен балалар киімін жобалаудың артықшылықтарына арналған. Көп функционалды балалар киіміне қойылатын талаптар мен түрлендіру әдістері зерттелді. Зерттеу ав-