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EDN QGSAVL

A.R. Nurdubaeva, G.D. Bekibaeva

INTEGRATION OF ETHNIC AND DECONSTRUCTIVIST PRACTICES IN THE PRODUCTION OF DESIGN OBJECTS IN EDUCATIONAL PRACTICES (KAZNAI NAMED AFTER TEMIRBEK ZHURGENOV)

The study examines form creation for architectural and fashion design – the conversion of plane thinking to multi-dimensionality while integrating virtual techniques in an environment where experimental work on transformation allows working with a visual picture, designing the character of media and spatiality in an image, simultaneously being in a mixed reality, where an object is thought of as a transfer of information and an ability to apply algorithmic solutions. The form of the design of an object, created through algorithmic solutions, communicates with the viewer through its incompleteness, creating an involvement with the author, and any texture and element can become an object of art, turning modeling into architectural forms and, conversely, deconstructing its integrity, tricalization of everyday life, deconstruction, fashion, design, layouts, modular method.

Keywords: cultural identity, theatricalization of everyday life, deconstruction, fashion, design, layouts, modular method

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А.Р.Нурдубаева, Г.Д.Бекибаева ИНТЕГРАЦИЯ ЭТНИЧЕСКОГО И ДЕКОНСТРУКТИВИСТСКИХ ПРАКТИК В ПРОИЗВОДСТВЕ ДИЗАЙН ОБЪЕКТОВ В ОБРАЗОВАТЕЛЬНЫХ ПРАКТИКАХ (КазНАИ им. Темирбека Жургенова)

В исследовании рассматривается формотворчество для архитектурного и фэшн дизайна – перевод плоскостного мышления в многомерность с интеграцией виртуальных приемов в среде, где опытно-экспериментальная работа по трансформации позволяет работать с визуальной картинкой, проектировать характер медийности и пространственности в образе, пребывать одновременно в смешанной реальности, где объект мыслится передачей информации и возможностью применять алгоритмические решения. Форма дизайн объекта, созданная посредством алгоритмических решений общается со зрителем своей незавершенностью, создавая сопричастность с автором, а любая текстура и элемент могут стать объектом искусства, превратив моделирование в архитектурные формы и, наоборот, подвергнув деконструкции ее целостность,

Ключевые слова: культурная идентичность, театрализация повседневности, деконструкция, мода, дизайн, макеты, модульный метод

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The purpose of conceptual experiments in fashion and in architectural design of the academy, is prototyping according to a given model from the arsenal of world's leading designers, creating models using non-standard materials and textures, playing with form as well as with expectations, context, and fashion trends, destroying the traditional. Searching creative approaches and non-standard forms involves the use of modeling and deconstruction tools as well as interpretation of complex forms. The experiment took place in 2022-2023 at the departments of "Design" and "Fashion and Costume Design" of KazNAI named after Temirbek Zhurgenov, where two original courses were created. The research is structured as a search for parallels in form creation in the two design directions: architectural and fashion design.

Purpose of the study: Search for conceptualization tools using the deconstruction method, creating a new impulse, and destroying the previous period, in a mechanical and conceptual search for another cultural identity of a universal level with regional elements, connecting the elite and the mass as a request for a new grammar of the language of designers of the future generation.

Shaping methods: randomness and subjectivity, as a continuation of the deconstruction method and cognitive integrated approach, which combines the principles of design philosophy and practical experience, as an understanding of users' needs. The meth-

ods that are provided include aggregation, as a free or algorithmic combination of individual parts into a single whole and combination of various materials. The use of formative materials: some materials have properties that allow them to demonstrate their shape or structure as an independent text, obtained by preliminary exposure to temperature, pressure, etc., as a complete statement, and which allows us to speak of a high quality of adaptation to the environment and the presence of layering of possibilities in form.

Introduction

Today, cultural identity in Kazakhstan is in search of itself, in search of traditions' preservation, acting at the same time, in different trajectories of the worldview, in two or three languages and in different sociocultural lacunas of the Republic of Kazakhstan, which reveals more than one or two value cores, and, accordingly, demonstrates a feedback reaction in the visual sphere. Also, the attitude towards these forms in society is based on methods of recognition, developing the subjective, design side of the entire system of philosophy of the modern era. Thus, the "symbolic" baggage of citation gradually leads to the habituation of the visualized principles of cultural reproduction, through symbolic means, often these are signs – indices of ornaments of Kazakh culture – ay muyizdi koshkar, – Kaz.yaz. sickle-shaped ram horns, which operate with the metaphor of the animalistic sphere as a nomadic cul-

tural matrix, but which also need conceptualization and do not answer the request for cultural identity, although they are present as a total text on all 2-dimensional surfaces like clothing or graphic objects in the Republic of Kazakhstan. Such forms recognize the relationship of similarity between the sign itself and the object. However, the identity of the modern stage is characterized by something that affects values, showing preferences that are determined by the changeability of the face-shell, which forms a separate showcase of images, as a demonstration of the collective portrait of the community. Such portraits are formed under the influence of the point of view of an external observer, and the point of view of oneself, as an object of retransformation and a subject of the process of making the design of new things. It can be stated that at the conceptual level there has not yet been a systematization of statements in the cultural field and there are no clear and understandable images to be accessible to understanding and analysis by a wide audience to form modern trends breaking through the total acculturation of the XXth century to find one's face in Kazakhstan and Central Asia. Respect for established traditions is not enough; a visual identity that will be accepted is necessary. Thus, relying on the constructivist phenomenological school and analyzing the logic of the globalization process, creators of forms will have to understand the grammar of Ornamentation of surfaces with the standard canon of the times of the USSR: a small cap, a robe, a skirt with flounces become the only formula of identity. Formation that reigns in all spheres, and its deconstruction. In the conditions of globalization and integration, there is a unification of life forms in all directions, which also has the opposite pole of interest – the search not only for ethnic and cultural identity, but also the search for a mechanism for its reproduction in global discourse for Central Asian countries. The level of development of education, its international standardization as a technology of life, suggests the danger of erosion of ethnic specificity from the initial stages of the profession, since the standardization of everyday life also leads to the abandonment

of ethno-cultural specificity. Therefore, it becomes relevant to study the means of producing forms of visual portraits on a territorial scale – in shell images of the universal and local, which modern creators try on at the experimental sites of KazNAI named after Temirbek Zhurgenov.

The deconstruction method allows established stylistic directions of form and even traditional ethnic traditions to be deconstructed, opening new paths for self-expression and experimentation, thereby developing a modern agenda. Also, the principles of cultural and visual identity have directions in reflecting cultural heritage during the period of processing, therefore Central Asia and Kazakhstan today are going through a stage of transformation of cultural heritage, including visual symbolization – traditional patterns, ornaments, symbols, motifs that are an important part of culture and mass identity of the region. The formation of theoretical foundations and practical skills in mastering complex and non-standard forms of design objects under experimental conditions develops creative thinking and individual design style. We can say that the focus on transformation in design technology Forms is oriented towards innovative methods of creativity in world design and, this is true, in all areas of design. Therefore, in the context of architecture or fashion design, there may also be “retransformation”, which may mean the process of changing or transforming the existing understanding of an object, structure, or concept, which changes the configuration, mechanically or conceptually, making a transition into something new, with other characteristics, and providing fertile ground for contextual interpretation. This also involves the reconstruction of design objects, buildings, changing the functional purpose of a space or an object, or the development of new forms based on existing ones. Interpretation of form, conceptualization and deconstruction shape the experiential activity.

It is appropriate to quote: “global integration has its reverse side, national disintegration – weakening of international ties, revision of the usual national-state loyalty of certain groups – “vanguardists of globalism”,

and finally, undermining the mechanisms of national sovereignty" [1, p.34]. Such philosophical concepts lead to an understanding of the gap between the elite and the mass, which is in a natural gap with an ethno-direction, which is the current agenda in the republic. The ethnic is subject to archaization and atomization in educational practices. Such trends collect, first of all, visually tested, symbolic trends in modern design, creating a saving formula for the visual image of a representative of the region, which apply the popular formula for success: "shopan + skull-cap", creating an ethno-sign function of the region: the times of constructivism of national forms in the national paradigm of the meanings of the Bolsheviks at the beginning of the XXth century.

If we turn to the conceptualization of a designer product, then fashion design projects a suit as a body shell and suggests the changeability of images as an unsteady line between conscious or unconscious physicality. The study of corporeality and its fundamental tendencies, as a new body, was considered by the philosopher M. Foucault [2, p. 66], that one can think of the spatial, as corporeality, and the temporal, as a personality, which lays down the spatio-temporal dynamics of the image and allows one to expand the palette of methods.

The attitude towards the shell of an object presupposes the logic of working with volume and its surface, subjecting the architectonics of the object to deconstruction. In this practice, the author abandons the integrity of the contour, moving to a multi-figurative form, a divided form, its outline. Also, the broken integrity of the volume leads to a conflict in the image, and to the creation of different optics, because the image begins with hypertrophied elements, with a conceptual connection with the primary image. And for the entire volume, the philosophy of form comes from its integrity from a new configuration of the figure, or urban fabric, laying the result in theatricality and elitism. And for the entire volume, the philosophy of form proceeds from its integrity in a new configuration of the figure, or urban fabric, laying the theatricality of activity and elitism in the re-

sult. In architectural design [3, p. 118], using mathematical primitives: circles, triangles and squares, and their derivatives, geometric principles of traditional shape-making related to sacred practice, which have already been reported on earlier.

Scientific novelty: for the first time, an attempt to overcome globalization is illustrated by an example of design practice in the educational field – a challenge to the life-world and a search for the presence of local trends in design, as well as attempts to find one's own method in form shaping, in the system of social self-defense within the framework of socio-philosophical understanding of critical globalism, which does not allow local trends in the search for cultural identity to break through.

Tasks: how to find uniqueness and originality in design objects. At KazNAI named after Temirbek Zhurgenov, the discipline "Experimental Design" has been taught for three years at the department of "Fashion and Costume Design" and "Production of Design Objects" at the department of "Design", where the topics come from technological problems – around modular design, or the concept with deconstructivist approaches in shaping. To embody the concepts of deconstruction in form-building has become a generally accepted approach from the French philosopher Jacques Derrida, expressed in the work "On Grammatology".

Deconstruction of form has several directions for design: emphasizing the process and materials. The internal becomes external, for example, – pipes and engineering filling take on a new aesthetic and; a game with expectations and context happens which allows designers to play with the expectations of the viewer and the context of fashion. This may involve playing with images, with contradictory messages, as challenges to standards of beauty and aesthetics. Use of non-standard materials: Deconstruction also loves special materials and mixed media – another technique of contrasting form and using juxtapositions, playing against conventions to create interesting and emotionally rich images, which leads to a theatricality of the display setting and the image itself.

Discussion

Theatricality in design objects of the student format is in a state of a special message, an attempt to create and present one's own picture of the world, sometimes in exaltation and in various aspects of transformation, including design development, layout, run-throughs in the scenery, advertising campaigns and even in the nature of everyday life [4, p.119], [5, p.59], [6, p.144], which is possible during the apprenticeship period, when the responsibility for failure is minimal. Thus, the suit may include experiments with textile combinations, unexpected fittings, or even with recycled materials using the recycling method – (recycle – recycling): giving a second life to an established object of clothing or architecture, like renovation.

In students' coursework, in addition to volumetric modeling the experiment was supposed to be a method of deconstruction and ethnic conceptualization, combining two differently directed techniques in the search for cultural identity. Incompatible texture combinations (see photo No 1 Anuarbek A., 4th course, subject "Design of Accessories"). Irony and theatricality are manifested in the combination of non-everyday, non-traditional materials made of plastic, which transparently flows across the visual frame of the presentation, taken as the architectonics of the physical materiality of architectural practices. The goal of the author of the project: "... to show a transparent, glass effect using the modulus method.



Photo No 1. Model Anuarbek A. "Design of Accessories"

Each line is connected to each other, like neurons in the human mind." The combination of technological material with high fashion elements of evening wear creates an imagery of a theatrical burst of emotion, a concept of contrasts, which is also reflected in the poster in the image of the model, because ambience and atmosphere covered bubbles of "ironic elements". The concept or message expressed by image, texture, display of color is different from traditional design where the emphasis is on form, materials, and style. The conceptual approach of the model in the description contains the idea of "samsara – the connection between the past and the future." Also, there is a paradoxical emphasis – this is the opposition of the decorative texture that envelops the evening dress in a 2-dimensional frame, expressing emotions with plastic, blurring the general direction of the style in pensive melancholy, in the added force fields – a veil of neural materiality, like the object itself – a dress with a non-utilitarian texture. An architectural analogue of incompatible, contrasting materials and textures in the object, the layout uses wire and cardboard (Author Dauletuly Adilet, see Photo No 2 model). The task was to show the theme of the traditional element of the architecture of the nomadic dwelling kiiz uy – the yurt, and its walls, like a "kerege" lattice enveloping the volume. The model bears the mood of the loss of form and its connections within sphericity in a centric composition that is destroyed – this is a manifesto of irony from the lack of clarity in the understanding of the Big Form in today's aesthetics of Kazakhstan.

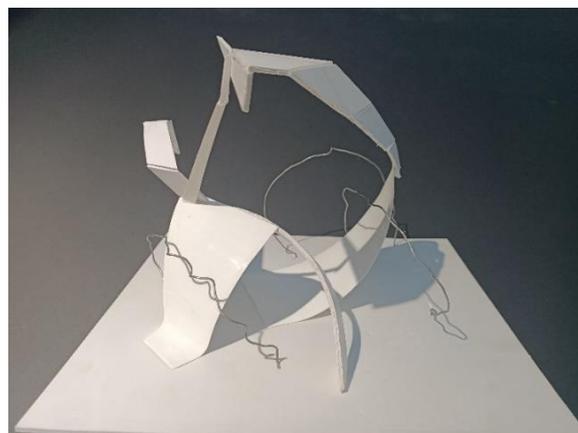


Photo No 2. Model Dauletuly A. 3th year student

If we consider the same trends in the shells of the costume, then we can point out the presence of ironic details, (see photo No 3, model. student: Askarova D). Designers can include elements in clothes and accessories that evoke laughter, ironic feelings from unexpected associations: 33 black bras were used. This concept of conscious limitation in techniques fits into the modularity of the search for form. The poster is distinguished by secondary convention and broken lines of the model's body in the presentation, deliberate angularity, and mannequin mannerism – the techniques of conceptual lines or the death of the technique itself – black on a black background, like a dissolving form.

The traditional, is being destroyed: the model can be considered a striking example of laughter culture and the deconstruction of classical clothing vs culture. The humorous presentation on the poster gives free rein to understand the improvisational nature of the show, as a theatrical component of the show,

an order for a special perception, on the abundance of the linen shell of glamor on the podiums, there by emphasizing the peculiarity of the show process and new optics for observers. A characteristic feature is to have several intersecting messages from one model at once. The irony of the poster and concept is radical, destroys stereotypes and expectations of the “beauty of black lingerie”, there is a play with the banality of the object – the bra and the theatrical gesture itself – to make explicit hidden forms, bodily culture, which is not shown in everyday culture, but has the courage to be obvious in intercultural communication.

Such an object operates in the sphere of intellectual practice and problem posing, because in the XIXth century, black lingerie was a symbol of luxury and elegance, and in the 20s and 30s of the XXth century, black lingerie also became part of the fashionable image of women.



Photo No 3. Model of 33 bras Askarova D. 4th year student

The artistic canvas assumes an even more torn picture of the world than in Matisse's painting – this is a new frame of vision and a picture introduced into reality in modern optics of art. It is necessary to understand that the aesthetics of deconstructivism in design, developed in layouts and models, initially fo-

cuses on romantic expression and “fragmentation” within the boundaries of the artistic and theatrical world. Also, conceptually, it is possible to deliberately destroy or change traditional forms and structures, both for clothing and for the concepts of culture and architecture, up to the fragmentation of the

value core of spiritual culture, demonstrating denial and disrespect for it. This may include cutting, twisting, physical or destructive practices, and in costumes such as hooks, draping and other methods that create a feeling of imperfection or incompleteness and "untidiness" of the style. In the architectural form, there is a rejection of both modernism and postmodern citation of previous eras and their techniques – it is proposed to seek harmony in destruction, radically transforming tradition, introducing fragments into the architectural text, like the poetics of the “Big Bang” as well as in architectural works where Zaha Hadid, Frank Gehry and other authors use contrasting and deliberately contradictory elements to characterize the global agenda

in design, which, as a technique, further distances them from cultural identity.

Playing with fashion trends characterizes the search for a special spatiality, as a phenomenon of fashion design and architectural form, (see photo No 4 Ashken D. 4th year student).

Irony appears in the very theatricality of the show and the designer uses citations of fashion trends, but in unexpected contexts, with the author's ironic attitude towards the trends themselves, something that goes beyond fashion standards, but is fundamental in deconstruction, which are also common in architectural practice. The form, working with the fractal nature of the elements, resorts to contrast with high-tech materials in texture.



Photo No 4. A. Model Ashken D.

However, the tendencies of the world's stars have the same techniques – anti-gravity, abstraction, the processuality of the flight of forms outside the earth's orbit. It should be noted that the focus on uniqueness in the grammar of deconstructivism creates aggressiveness and even inappropriate cumbersome – Libeskind Royal Ontario Museum, Toronto, which ultimately nullifies the space-time factor, i.e. makes it unimportant, which in fashion design imparts lifelessness to the shell of the human figure, signaling the absence of paths for further development.

The search for your own grammar, at subsequent stages will result in a different aesthetics, a different functionalism, and “conceptual design”, (see photo No 5 Eskali Daryn «teketmet»).

Assignment for the layout: the concept of a traditional quilted tekemet felt carpet, which exists in the aesthetics of two worlds – black and white. Tekemet is a composition with symmetrically carved patterns and a black and white palette: day and night, (see photo No 6 carpet tekemet).

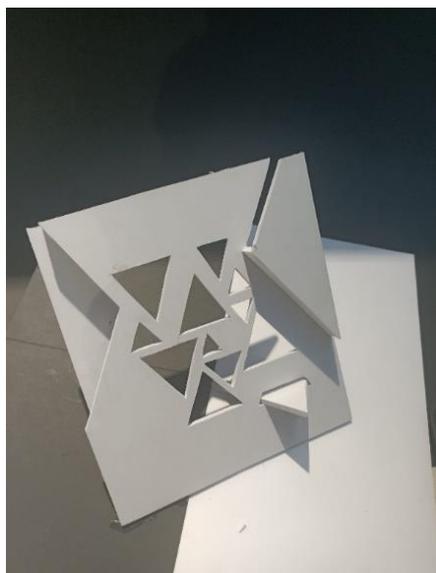


Photo No 5. Eskali D. model «tekemet



Photo No 6. Carpet tekemet

Looking back to the sheath of the costume, the fractals of the crystal image by Ashken D. are described in this way: "... the emphasis in the image is the figures in the form of a pyramid, moving from the chest to the left shoulder. They are made of satin fabric glued to a felt base; in contrast, a relief glove is worn on the left hand. A modular method was used". This is an example of an intellectual search for a form, building architectural forms outside of human volume and gravity, which puts the model in conflict with established traditions. This is a process of the primacy of form and emptiness, for which there are no units of measurement, because it is a state of static omnipresence where there is no time. To complete the process of finding a form, boundaries are needed, and conceptually connect each point of the end and beginning of the first form, which presupposes the architecture of matter on the scale of the Universe, therefore the geometry of the polyhedron appears, like a diagram of the form. The creation of the first man, his bodily reflection, is a shell, as an ideal balance of the bodily and abstract, which served to create the philosophical abstraction of form. The image takes away from the anthropomorphic properties of the suit and endows it with the properties of an abstract design-object with the aim of in-depth study of one specific de of it - shaping outside the rules. Exploration of silhouettes and proportions. Deconstructionist designers break conventional expectations

in silhouettes and proportions, creating contrasting, heavy shapes, and contrasts, eliminating the image of gravity in forms, also in clothing, and in the shell of buildings. Deconstructivism also involves playing with materials and textures such as glass, metal, concrete and composites to create unique and complex surfaces. This may include experimenting with volume, strange lines, and unexpected details (see photo No7 S. Nurasy).



Photo No 7. Model S. Nurasy

The dummy modeling method (layout, tattooing) allows the creation of complex intersecting surfaces that have hidden hooks, but which look like a heap. Such techniques are characteristic of Frank Gary's deconstructionist practices. The creation of each unique panel on the facade of the Walt Disney Concert Hall required a special computer design that had not been used before, with an aesthetic of chaos.

Architectural experiments were carried out in the model, (see photo No 8 Dauletuly A. model of yurt, Photo No 9 Dauletuly A. model of shanyrak): deconstruction in experiments mechanically breaks the shape of an object into its component parts, revealing

how such a composition in a new state works.

We can highlight the search for contradictions between the logic of form construction and how it is presented, forming a new language between meaning and signified.

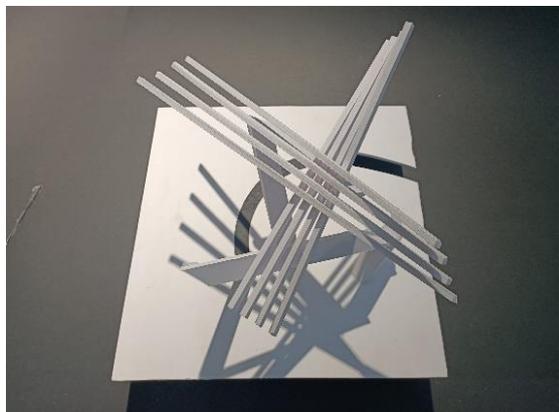


Photo No 8. Dauletuly A. model of yurt



Photo No 9. Dauletuly A. model of shanyrak

Setting and atmosphere: Fashion shows or advertising campaigns may use ironic settings or characters, settings, and ambience to highlight and evoke certain aspects of the collection. In architectural design course collections, there are trends of expressive forms and silhouettes, extravagant and non-standard, which add dynamics and drama to the routine of everyday life, and in fashion design, voluminous sleeves, non-standard draperies, specially designed necklines, etc. are used.

Experimental modeling of clothing and accessories by students makes it possible to create a layer of such a message for a mass observer as the only possible one: in the conditions of the formation of the visual identity of the Republic of Kazakhstan, because it is in such workshops that the media text of a culture is constructed, not yet expressed in fashion, but transmitting to the mass consumer the possibility of constructing such ideas.

Research results

Visualization of experimental form creation in a modular manner is presented in a mock-up way, based on the uniqueness of design objects, which involves an analysis of the reasons for the emergence and the need to analyze the modeling of Forms, as an art, to create individual, original images. The author's vision of experimental shaping in the

context of educational programs has been developed by senior teacher of the department of "Fashion and Costume Design" G.D. Bekibaeva and Associate Professor, architect A.R. Nurdubaeva from the Department of "Design". In teaching practices, an innovative interpretation of traditional elements is undertaken – the structure of the home and the external image of clothing of the Kazakhs, and deconstructivism, applied to ethnic motifs, allows for the interpretation of traditional elements, creating unique and avant-garde solutions. This is evident in fashion, where designers such as Rei Kawakubo and Martin Margiela revolutionized traditional ideas of clothing by combining deconstructivist principles with ethnic influences, creating clothes that challenged traditional aesthetics and functionality [7].

- There is cultural expression and identity through the use of ethnic motifs in design, which helps to express cultural continuity and heritage, which not only preserves traditional forms of design, but also adapts them to the modern context.

- Ethical and aesthetic reflections are introduced: the integration of ethnic motifs suggests a method of ethical and aesthetic reflection in design, encouraging a deeper consideration of the origin and meaning of

these elements, becoming visually attractive, culturally and socially conscious.

- There is global and local interaction. The use of ethnic motifs in deconstructivist fashion and architecture reflects the dynamic interaction between global modernity and local traditions. The result is a rich, hybrid aesthetic that can appeal to global audiences while maintaining the roots of local cultural narratives [8].

It can be said that the use of ethnic motifs in deconstructivist design practices offers a powerful means of combining tradition with innovation, allowing designers to create works that are both culturally relevant and contemporary. The result is a distinctive aesthetic that respects cultural heritage while pushing the boundaries of design.

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ОБРАЗЫ ВОКАЛЬНОЙ ЛИРИКИ В РАЗВИТИИ ЭМПАТИИ МЛАДШИХ ПОДРОСТКОВ НА УРОКАХ МУЗЫКИ

В статье актуализируется проблема развития эмпатии младших подростков на уроке музыки. Целью данного исследования является обоснование, выявление, экспериментальная проверка эффективности дидактической модели развития эмпатии младших подростков на уроке музыки на основе образов вокальной лирики в контексте теорий П.Я. Гальперина и К.С. Станиславского.