

ANNOTATION
to the dissertation of Imanbayeva Zhanerke Askhatovna
«National traditions in the formation of modern Kazakhstan design of
architectural environment», submitted for the degree of Doctor of Philosophy
(PhD) on the specialty 6D041700 – Decorative art

The relevance of the study is due to the synthesis of architectural and design practices of the Central Asia region, England, Russia, Japan, etc., which managed not only to preserve the specificity of historically developed types of unity of artistic and utilitarian in the products of traditional handicraft production in the modern design project, but also to make additions, modern understanding of the spiritual values of the past cultural experience inherent in the context of its subject manifestation. The relay race of traditions allows to create new ideas in accordance with the social and technological progress of society in the field of modern art activity.

At the present stage of development of art history, the problem of socio-anthropological approach is the preservation of historical traditions of art and culture, cementing the national self-consciousness, as well as national self-identification. In this context, of particular interest is the development and formation of artistic and utilitarian unity of crafts and cultural manifestations of regional design, formed as the result of the influence of modern forms of management and integration processes.

More and more important for Kazakhstan is a comprehensive study of this issue, in our case – the study of the things filling space of the traditional interior. Features of the artistic solution in this case are the foundation of the national and regional type of design of the spatial world of the Kazakh ethnic group. An important place is the study of ornamental cultural code. The semantic meaning of symbols and signs in the ornament, composed according to the laws of artistic harmony, is the basis for the formation of canonical decor, this phenomenon is also important in modern design.

The preservation of national traditions in the present makes it possible to solve the most important ethnic socio-anthropological problems of consolidation of society, especially on the ruins of the former Soviet ideology. This research is aimed at the analysis and identification of specific features peculiar to traditional arts and crafts, contributing to the transformation of the architectural environment in the field of modern interior design of the country. As well as the symbiosis of "Eastern" and "Western" semantic parameters in the development of culture of modern Kazakhstan. In this regard, the value characteristics of material objects were considered from the position of creating a new aesthetics of artistic form.

Thus, **the relevance of the theme of this study** is based on the originality and uniqueness of the artistic heritage of traditional culture, which underlies the national and regional identity, it is a marker of the culture of our republic, highlighting it in the circle of neighboring cultures.

The object of the research is the formation and development of the Kazakh folk culture in its entirety, the evolution of the traditional form of mobile home of Eurasianomads as a key factor in the expression of spatial ideas and understanding of the world.

The subject of the research was the genesis and modern use of the Kazakh mobile home – yurt, its filling in the form of applied art in modern interior design of the country, as well as the use in the world practice of architectural design of mobile types of construction of the living environment, the experience of creating works in the ethnic type design.

The purpose of the dissertation research is to research the place and role of traditional heritage in the formation of the design of the architectural environment of Kazakhstan, the interpretation of traditions in modern design.

Objectives of the dissertation research

– Based on the study of the available amount of text and graphic illustrative material to identify the main parameters of the interaction of historical and modern processes in the development of design.

– To systematize the existing knowledge in the field of traditional material and artistic culture of nomads with a detailed description of the structure of the yurt and its subject content.

– To reveal the retrospective design of objects in the architectural and artistic design of the mobile home space, covering the time frame from the end of XX century to the present.

– To study the world experience of designing in the design of the architectural environment (modern methods of designing yurts: materials, methods and foreign experience).

– To explore new variations of artistic and figurative interpretations using the traditions of folk art in the design of interiors and objects of object design in Kazakhstan.

– To identify the problems of modern approach to the design of interiors and objects of subject design in Kazakhstan.

– To formulate the specificity of the traditional artistic aspect of crafts in the context of modern scientific and technological equipment of design activities.

The problem – design, entered our lives as a new phenomenon based on the development of industry and the concept of technical aesthetics, it becomes a social and ideological phenomenon in the manifestations of its impact on the features of human creative activity, forming to date the system: "master craftsman-artist – interpreter of decorative aspects of skill-designer in a particular area." It actively forms the consciousness of the modern man as a whole.

The hypothesis of the research – traditional cultural codes of folk art – is an inexhaustible source of creating new artistic forms, creating new integrative relationships in the context of modern development.

The degree of elaboration of the topic

Genesis and evolution of the national culture is studied in different aspects by Kh. Argynbaev, V. Aronov, T. Basenov, CH. Valikhanov, L. Gumilev, R. Yergalieva, S. Kasimanov, S. Kenzheakhmetov, A. Margulan, V. Timoshina, Kh. Turuspekova, G. Fedorov-Davydov, S. Khan-Magomedov, V. Shavrov, S. Shklyayeva.

Questions of methodological and theoretical research in the field of design from different positions were considered by S. Didkovsky and A. Kuznetsova.

Folk art, its fundamental qualities in evolution and interpenetration with modern phenomena are touched upon in the works of I. Boguslavskaya, L. Vygotsky, Ye. Zherdev, M. Magomedov, Ye. Orlova, V. Runge, G. Selevko, V. Senkovskiy.

In studies of I. Boguslawska and Ye. Gordeyeva, compliance parameters of modern design practice are accented as important identification parameters to historically configurational stereotypes of contemporary design practices as aspect of their preservation in the cultural process.

The phenomenon of design as an aspect of culture is analyzed in the works of such scientists as Yu. Goryunov, G. Kaganov, I. Lisovets, D. Tombu.

N. Volkov, P. Gamzatov, U. Zhaksybekov, S. Korolev, V. Krys'ko, N. Lebedeva, S. Lurie, M. Mead, M. Omirbekov, G. Soldatova, G. Starovoytova, T. Stefanenko, S. Tolenbayev, ShToktarbayev, D. Honigmann, V. Khotinets reflected the facts of identification of the images that is folk art, and there reflected its identity.

In the writings of such scholars as W. Abdygapparov, K. Amirgasin, A. Kazakov, L. Kotenko are considered the issues of structural transformation and development of the Kazakh ornament.

Research methods – a comprehensive and interdisciplinary approach, which is manifested in the use of the results of historical, ethnographic, cultural, sociological, psychological research and methods: the method of art analysis, axiological analysis, structural and comparative method, graphic visualization, comparative method in the study of semantic artistic code, the method of personal creative experiment, monitoring of spatial and environmental approach.

Scientific novelty of the research

– Identified a retrospective of the evolution of design in the aspect of the development of distinctive ethnic culture, given the time frame since the end of XX century to the present.

– The terms and definitions characterizing the culture of nomads are designated and systematized in graphic and tabular form.

For the first time, the dynamics of the evolution of the artistic aspect of crafts at the present stage of their development are designated. A comparative analysis of modern interiors and its components (on the example of domestic and foreign architects and designers) is conducted.

– The problems of modern approach to traditional art culture from the point of view of inclusion of ethno-cultural heritage in the practice of design activity as an integral part of development are revealed.

– For the first time the world experience of designing yurts in the design of the architectural environment (modern methods of designing yurts: materials, methods and foreign experience).

– Determined creative position in comprehending the traditional folk culture experience in the practice of leading local designers.

– New imaginative solutions and tendencies of development of traditional approach to designing of interiors and objects of spatial design in modern Kazakhstan are deeply investigated.

Provisions for defense of the dissertation:

– Historically determined traditions of creation of yurts in the context of artistic understanding of their forms make an essential part of creative potential of modern designers. Mobile types of forms demonstrate not only a high degree of perfection, worked out during a long period of evolution, but also inexhaustible opportunities for further development.

– Systematization of the subject set of the yurt, the terminology of designations reflects the worldview of the nomad, allows to summarize the experience of creative activity of masters.

– Artistic types of crafts in the Kazakh culture should be considered as a kind of protodesign underlying the modern practice of expression of national identity, preservation of the relay of traditions, values of the spiritual heritage of the nation.

– Parallels and differences in the methods of manufacturing mobile types of housing in the world practice of design are based on the traditionally used techniques, developed in the culture of nomadic peoples; despite the general similarity, there are differences introduced by new types of materials, modern technologies and modern requirements for the forms of their existence in the environment.

– The historical context of the traditional heritage in the modern practice of Kazakh design is based on direct citation, stylization, interpretation, use of kazakh symbols, as well as the use of islamic and tengri motifs in the decoration of interiors and exteriors of architectural structures. Most often is cited the ornament, the design of the Yurt.

– In contrast to the domestic study of the world experience in the design of yurts led to the opening and creation of new innovative and experimental spaces that use the traditional form for commercial, educational, residential, extreme and portable purposes.

– The presented design projects of yurts, designed at practical classes with students in the discipline "Ethnodesign", have become a confirmation of interest in the interpretation of the ethno-cultural component in modern design practice. The improvement of existing forms and methods of design, which is based on the synthesis of tradition and innovation, open new horizons up to futuristic forms of expression.

– Traditional housing is a living matter with a centuries-old evolution of development. With the help of modern digital design system – parametrisation—you can go through all the stages of its evolution forms, as the age of new technologies allows you to create 3D models of all kinds of forms. Considered in the study examples of architectural and design work can be perceived as the possibility of finding new forms, and on the basis of its elements, we can find a new sound of the traditional Yurt and its substantive content.

The theoretical significance of the research is to increase knowledge in the field of traditional artistic activity in the Kazakh culture; to clarify the factors of synthesis of artistic and utilitarian in the practice of creating the material and artistic heritage of culture; to study the methods of use and adaptation of traditions in modern design practice; to promote further understanding of the synthesis of arts in the conditions of modern technology.

The practical significance of the research is to demonstrate the effectiveness of both empirical and scientific approach in the implementation of innovative and

traditional techniques of the literary text of the national heritage in the modern practice of designers, in the prospects of further research in this direction; in the possibility of using as a basis for academic disciplines in the "Industrial design" specialty, as well as in the formation of appropriate textbooks for the study of regional and national design; in its interpretation as an aspect of the link in the system "science-education-production".

Approbation of the research results - the provisions put forward in the presented work are published in scientific journals recommended by the Education and Science Control Committee of Education and Science Ministry of RK and in journals included in the Scopus database. They were discussed at scientific and practical international conferences.

Implementation of the results - part of the materials of the thesis was tested by introducing into the curriculum at the faculty of design at International Educational corporation (KazSASA campus). Educational-methodical complex on disciplines "Etnodesign", "Designing of objects of industrial design II" were developed by the author of the thesis.

The structure and scope of the dissertation – the thesis consists of introduction, three sections, nine subsections, conclusion, bibliography and applications. The volume of the thesis is 167 pages, the bibliographic list contains 156 names.

The main content of the dissertation

In the first section "Kiiz uyi" as a space-plastic body" provides theoretical and art analysis of the foundations of the development of traditions of folk arts and crafts, discusses the aesthetic and artistic aspects of the design of the yurt and the interior features of the Kazakh folk dwelling.

In the second section "the Specifics of the development of design and artistic activity in the design and traditions of folk arts and crafts" are given the examples and the results of studies of the formation of arts and crafts and their impact on the development of modern design of the architectural environment (world and domestic experience).

The third section "Folk art and futuristic ideas in the development of domestic design" provides examples and results of research trends in the development of modern high-tech design, transformations and methodological techniques of using traditions and futuristic horizons of the future and the place of folk art as an identification feature of national culture.

The main conclusions are presented at the end of each section.

In Conclusion, the key conclusions and results of the dissertation research are considered.