

### Ethno cultural traditions of a national suit in design of modern clothes

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**Abstract.** Relevance of research, is not only connected with the study of the features of using the traditional costume as one of the sources in the design and creative fashion designers of Kazakhstan, but also with the need to disclose his aesthetic and artistic features in organic synthesis of historical and cultural and artistic approaches to the test material. One of the trends of modern fashion is etnostil - well-established practice in the creative fashion designers that enable modern man to stay in touch with their national origins.

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#### Introduction

By right it is possible to consider that in Kazakhstan the real boom of the fashionable industry today is observed. In recent years there were many remarkable fashion designers, new brands of clothes, opens more and more fashion houses and educational institutions of the creative fashionable experts focused on preparation.

Today, thanks to full support of the state, the thought-over economic policy and policy of education in Kazakhstan changes in design area. So, design education in Kazakhstan is based on concepts: globalization, information technologies and studying of consumer preferences. Modern requirements to the expert in the field of fashion include, in themselves not only ability to create highly artistic products, but also to apply computer technologies that demands combination of the theory and practice, specialization with integration.

Therefore the main structures of business are put in a basis of the Kazakhstan design education in the fashion sphere: modern materials, design, production technology, marketing and advertizing. Such policy of design education became possible thanks to long-term practice of «open doors» in Kazakhstan, to placement in a camp of the large sewing productions, the developed network of boutiques, multiband shops and supermarkets, formation of system of national student's competitions and a huge number of the specialized mass media promoting timely knowledge as specialists of branch, and potential consumers.

One of the directions of modern fashion is ethno style - strongly fixed in creative practice of fashion designers. It means, as a rule, natural materials, such as wool, flax, cotton, and silk, jewelry from a tree, skin, cockleshells, semiprecious stones and so forth. Such things not only give corporal comfort, but also

allow the modern person not to lose touches with the national sources [1-5].

In Kazakhstan comprehensive promoting of the best samples of the clothes developed for national motives now is conducted. It is promoted by publications in fashion magazines, broad displays of models, as in Kazakhstan, and abroad. Today becomes more and more obvious that the old culture of clothes not only represents tradition, national heritage, but also becomes fashion international.



**Figure 1. Kazakh's women modern fashion**

For modern designers the appeal traditions of creation of a national suit becomes an inspiration source when modeling modern fashionable clothes. The national suit developing throughout one and a half thousand years, differs wealth and a variety of ethnic forms, finds deep communications with people history. Despite that interest which is caused today in researchers of fashion by the questions connected with history of a national suit and its influence on development of modern fashion, the problem of a role of a traditional suit in formation of the main directions of modern fashion in Kazakhstan remains insufficiently studied. It also caused relevance of the present article. Besides, the question of the importance of wealth of a national suit in development of unique samples of the clothes combining the modern fashionable directions with use of elements of modeling of a traditional suit demands studying.

There are different opinions on possibility of a combination of work of folk art what the traditional national suit, with modern products of mass production is. One considers such combination in general impossible: it is represented to them eclectic. Others, on the contrary, believe that works of folk art can quite get on with modern modeling, enriching it. Acquaintance to creativity of designers of modern clothes clears up a question of what causes a particular interest of experts to development of national clothes and allows developing successfully one of the perspective directions of modern modeling [6].

Thus, relevance of research, is connected not only with studying of features of use of a traditional suit as one of sources in design and creativity of the Kazakhstan fashion designers, but also with need of disclosure of its esthetic and art features for organic synthesis of historical and cultural and art criticism approaches to a studied material.

The purpose of the real work — identification of the main tendencies in design of a modern suit on the basis of manufacturing techniques, designing and dressing of a national suit.

In recent years at Kazakhstan try not only to get on well behind the international fashion, but also to overtake it. As it was noted in introduction, it is promoted also by policy at the level of the state.

It should be noted and such fact — the market of new ethnic clothes intended for youth promotes also to growth of national consciousness. As showed research, now in the ethnic direction of the Kazakhstan's industry of fashion there are active creative searches. As a rule, a task which faces designers when developing modern suits - to make so that all ethnic features of a traditional suit were

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As a rule, a task which faces designers when developing modern suits - to make so that all ethnic features of a traditional suit were transferred in the new forms clear and the most different cultures interesting to representatives. It promotes more frequent appeal to national sources and creates conditions for emergence of an increasing number of modern models with use of details of traditional national clothes. It is possible to tell that development of this line in modern design goes in several directions and finds reflection in the form of a cut, a color score, use of embroidery and accessories.

One of the directions when modeling modern clothes - use, first of all, a constructive form of traditional clothes, its regularities and plastic features. Constructive modeling of classical forms is directed on creation by means of simple drawing receptions of patterns with the simple geometrical lines which form reflects features of a national cut, at the same time creating an image of fashionable clothes of different filling. These directions can be considered from the point of view of continuity of creativity of the last generations enriched with modern requirements to development of clothes. In these clothes, as well as in any classical clothes of which the clothes of the modern person consist, under the influence of the direction of fashion of every period proportional ratios of details, distribution of plastic volumes of a form, decor loading, but style features, characteristic for traditional clothes can change, remain former.

Revival old as some kind of possibilities of innovation in modern clothes, use of a traditional style at design of modern clothes is. Studying of the various collections presented in Fashion houses, showed that at design of modern clothes various details of a cut of traditional clothes are used. It should be noted that the designer fashion designers organically combines traditional details of a cut with details of a modern cut. As a result of long searches and the experimental works which have been carried out by fashion artists of many model firms, style and a peculiar classics of the modern clothes developed based on the Kazakh national clothes was defined. At the heart of its conceptual construction the principle of a national cut is pronounced.

The constructive principle of a cut of the modern clothes, defined by a form of a national cut, provides three major factors: logic of creation of the main constructive knots, their mobility in relation to a figure as a whole and to its separate parts; skillful distribution of volumes of the main parts of clothes a proportional ratio of separate parts of a product in relation to a figure, an accurate associatively of all

details; creation of clothes of a direct silhouette form and soft lines.

Traditional the suit on a long extent continuously was exposed to improvement from the point of view of an esthetics, but its form and a design were checked and approved by centuries-old practice. Having reached total perfection, they passed test by time and evolution of tastes.

Innovative, creative reconsideration of traditions on the basis of deep knowledge of regularities of art of national clothes becomes a characteristic tendency in creativity of modern fashion artists.

Improvement of a traditional suit inevitably as the everyday life dictates certain conditions, a consumer demand will be defined also by degree of compliance of new models of the ethnic direction to real conditions of use.

The conducted research gave the chance to establish that revival old at design of modern clothes can be considered as some kind of innovation. Acquaintance to works of designers which when modeling modern clothes use traditions of national clothes, showed that extent of use of elements of a national suit is various at creation of models and differs author's approach. However all artists are based on the most important property of national clothes - its integrity which is found in inseparability of a form and a material, a form and a decor, a decor and a material, a material and equipment of execution.

Now we got the approval, allowed in the design, some convention in use of style traditional elements of clothes. It is possible to tell that in modeling of clothes there is no absolute truth. Each historical period of time offers the subjects, sets the tasks according to new achievements in the field of the technology, new materials and new dress codes.



**Figure 2. The traditional national suit**

On the basis of the conducted research, according to its purpose and tasks the following conclusions are formulated:

1) The traditional national suit is reflection of a national originality and century traditions of the Kazakh people. In Kazakhstan, as well as other countries, the national suit furnishes the clue to understanding of traditional Kazakh culture. The rich culture of a national suit brought the contribution in cultural history of Kazakhstan.

2) The Kazakh national suit historically developed throughout many thousands years. Its origin and evolution kept on itself a print of social, economic and cultural development of different historical eras.

3) At creation of fashionable clothes with use of elements of a national suit the variety of art decisions is noted. Besides a combination of traditional details to details of a modern cut, when tailoring it is used the traditional fabrics, traditional drawings, embroidery and a traditional combination of flowers and options of patterns. It is possible to consider that application of these elements - the evidence of that thanks to their use, those who gets and wears similar clothes, directly adjoin to the richest cultural heritage which is embodied in traditional clothes [7].

4) National suits are one of the main ethno cultural sources for modern designers, wealth and a variety of ethnic costume forms, their deep communications with people history, mythology and art cause a particular interest of fashion designers and give all new options of development of national clothes [8-14].

Designers of a modern suit make a contribution to development of the unique models combining current trends and elements of a national suit that allows to pass from mass production to serial release of models for certain social groups of potential consumers [10-14].

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