



ON THE IDENTITY OF THE PROCESS OF CREATING AN ARTISTIC WORK AND DESIGN OF PRODUCTS AND GOODS

Sabyrkul Assanova¹, Vladimir Grigoryan¹

¹ Almaty Humanitarian Economic University
(Almaty, Kazakhstan)

Abstract. Various types of modern design are being intensively introduced into all spheres of life of our society, affecting the lifestyle. Design, as a specific creative project activity, is in the process of constant development and is aimed at producing industrial goods that combine practical functionalism with aesthetic qualities.

The purpose of this article is to draw attention to the problem of blurring the boundaries of the identity of the plastic arts and design. An analysis of the structural links between the work of an artist on the creation of a work of art and the design activities of a clothing designer in industrial design allows us to conclude that at the initial stage of the creative process there is much in common, but these types of activities are not identical.

The authors of the article used a morphological approach and empirical methods of studying the problem under consideration to identify the relationships and differences in the activities of the artist and designer, touched upon the characteristics and features of fine art and design. An attempt has been made to determine the common features characteristic of art and design, their distinctive properties and tasks in the process of creating a work of art and industrial product. The methods of shaping, patterns of composition, tectonics and design in the design of a modern costume are analyzed.

In the context of this article, the theoretical understanding of the term “design,” proposed by various authors, is considered. The relevance of the study of the problem addressed in the article lies in the fact that in the global digital world, with the dominance of new media and technologies, the boundaries of plastic arts and design are becoming increasingly blurred.

The practical novelty of this study, along with modern trends, is determined by the preservation of the identity of the creative professions of the artist and designer.

The research methodology is based on identifying common principles and differences in the creative process of the artist and fashion designer. The process of an artist's work on a work of art is an individual creative act. Clothing designer is a specific project activity in tandem with a designer and a technologist. The arguments given in the article about the work of the artist and the designer on the final product allow us to put forward a hypothesis that labor processes are not identical.

The article also touches upon the issues of improving the educational system in the preparation of specialists in the field of fashion design. The relationship and interaction of the educational system with production workshops to realize the creative potential and originality of students.

Training of specialists in the field of fashion design based on the fundamental base, theory, practice and implementation of student projects in order to promote the image of regional design.

Keywords: artist, clothing designer, fine art, design activity, costume, compositional form shaping, functionality, graphic and plastic means, tectonics, training of specialists.

Cite: Assanova, Sabyrkul, and Vladimir Grigoryan. "On the Identity of the Process of Creating an Artistic Work and Design of Products and Goods." *Central Asian Journal of Art Studies*, vol. 7, no. 1, 2022, pp. 115–130. DOI: 10.47940/cajas.v7i1.497.

Introduction

Traditionally for centuries, craftsmen and representatives of applied arts, due to the level of development of pre-industrial society, shaped the object world, making all kinds of utensils, fabrics and clothing for human needs. Today the words “cabinetmaker”, “alfreyan”, “barber” and “tailor” are being uttered less and less frequently, but the term “design” has become ubiquitous. Our civilization remembers a time when artists, as well as builders, blacksmiths, potters, casters, weavers, were called craftsmen. Craftsman, architect, painter, designer – the evolution of art has delineated their creative process, and representatives of these professions have defined their activities. Quite often events and phenomena occur in society that are given definitions some time later. This was also the case with design.

In the last few years scientific publications have hardly touched upon the topic of leveling the identity boundaries of the creative activity of the artist and designer, as if these concepts have dissolved, assimilated. “The boundaries of art and design are becoming increasingly blurred, and many fields are becoming universal and interdisciplinary and less narrowly focused” (Prozorova 85). This increasing tendency to blur the plastic arts is occurring with the significant influence of new technologies.

The need for research is dictated by the modern tendency to level the identity of the creative process in the work

of the artist and designer. In the context of this study the etymology of the term “design”, the characteristic features of the creative methods of the artist and designer, the results of their work and consumer perception of the final product are considered.

The purpose of this article is to focus attention on the problem of the identity of the plastic arts, whose main principle is proclaimed “form and content” and design, whose motto is “form and function”.

The main task of the authors of this material is to conduct a comparative analysis of the work of the artist on the easel work and the industrial clothing designer on the design of the costume. On the basis of the analysis to identify the inherent identity of the artist and the designer. The research includes: study, observation and analysis of the creative work of the artist and designer to identify their common features, distinctive features, the degree of their mutual correlation.

Since the middle of the nineteenth century, the term “industrial art” began to be used. Technical advances, industrial production required new solutions, new principles of shaping. The need to attract artists to the production to participate in the shaping of industrial products, appeared at the First World Industrial Exhibition in 1851, held in London. The exposition demonstrated the technological solution of many products and revealed their aesthetic shortcomings. “Design stood out as an independent

profession at the beginning of the twentieth century, solving the problem of aesthetization of the object-spatial environment, set by social and scientific- technical development” (Dosmurzin 95).

The term “design“ was first applied to industrial products in 1919. The English artist Joseph Sinel (1889–1975) introduced the definition by using the phrase “industrial design” to refer to a new field of artistic object creativity aimed at industry with its advanced machinery, designed for the mass production of products. “Design (from English design-design, draw, conceive) is a term denoting a kind of artistic and design activity, covering the creation of industrial products and aimed at improving the human environment of objects” (Berdnik 111). The formation of design is the result of the penetration of aesthetics into technology, the involvement of the designer in the production process. This situation contributed to the revision of the aesthetic assessment of form and stimulated designers to become a full participant in the process of creating new industrial products.

The development of design schools after World War I contributed to the emergence of a narrow professional understanding of design, meaning the design- artistic activity to develop industrial products with high consumer and aesthetic qualities. Candidate of cultural studies N. Koveshnikova in her article “Paradigms of Design Culture” asserts that “in design practice of that time there was an active process of self-identification of the profession which explains the aspiration to reveal specificity of a new kind of activity, than its genetic and other communications with art were underlined” (22).

During this period, the theoretical and practical foundations of modern design were laid. The main goal of all

developments of designers is to create comfortable, functionally justified, aesthetically coherent design products. “Modern design is a kind of art and design activity, covering the creation of industrial products and the rational formation of a coherent object environment” (Safina 3). Design is a link between the technical and humanitarian spheres of culture. The issues of identity raised in the article and defining the specific boundaries of the creative process of the artist and designer are relevant.

Methods

“Design as a phenomenon has been denoted by various concepts: ‘technical aesthetics’, ‘design activity’, ‘industrial art’, ‘decorative and applied art’, etc. A literal translation of the Latin word ‘desinare’ meant ‘to define, to designate’. Alberti was the first to introduce the word ‘disegno’ – ‘drawing, blueprint, project’ – into texts on the history and theory of architecture of the 15th century. The term later found its way into English-language literature (‘desin’) and meant ‘to project, to construct. The Oxford Dictionary (1588) defined ‘design’ as ‘a plan or scheme conceived by man of something to be realized, the first sketch of a future work of art’” (Gulyaev, Gulyaeva 158).

To carry out the study of the problem touched upon in the article identity of the process of creation of an artwork and design-product, the following methods were used: morphological, empirical and inductive.

Empirical research methods include:

- the study of a variety of sources;
- analysis of the information obtained;
- observation;
- professional experience.

Among the methods of research was also used morphological, allowing to determine the purpose, formulation and consideration of the problem.

The research was conducted on the basis of direct and indirect statements, analyzed data from various sources concerning the issues of the term “design” formulation, the identity of the plastic arts and design activity in the work of the artist and designer.

The subject of the study are the distinctive features of the process of creative work of the artist and designer on the final product.

Research methods are aimed at a comparative analysis to identify the identity of the process of professional activity of the artist and designer, and consumer perception of the results of their work.

To identify the significant difference in the professional activities of the artist in the visual arts and the designer in the design process and their final product in the study used the method of observation, comparative analysis and visual way of the problem considered.

The goals and objectives of the creative process of creating an end product in the fine arts and industrial design are opposite. “However, the steady spread of design to all new areas of the object-spatial environment, as well as the close connection with industrial production and the latest advances in science and technology complicate the definition of the specificity of design, blur the ideas about its boundaries” (Koveshnikova 17).

Discussion

Creative individuals, dissatisfied with the classical samples of fine art of previous eras, proposing and proclaiming alternative concepts and manifestos, to the greatest extent sought the avant-garde search for new artistic forms and expressive pictorial means. Representatives of a new type of creative activity – designers, whose task was to transform the object-spatial environment, aimed at creating new forms, which disclose the artistic properties of its constituent elements and the logical

validity of the principles of compositional-artistic form-formation, were not left out.

Nowadays, the clear boundary between art and design, whose basic principles are not identical, is no longer relevant. They form a symbiosis – a kind of equal borrowing of principles that allow the realization of new objects of design. In his essay “On the Spiritual in Art” V. Kandinsky, an outstanding artist, teacher and art theorist, paid attention to the interaction of different types of art and noted, in particular: “So, gradually different types of art begin to strive to express in the best possible way what each of them has to say, and in so doing by means wholly inherent in it” (71). “Thus we see that each art has inherent powers which cannot be replaced by the powers of the other” (Kandinsky 74). The artist and designer realize their creative potential in their field of endeavor. The artist realizes his or her potential in the author’s work, the designer embodies his or her concept into a visual object.

Paying attention to design activity, N. Koveshnikova believes that “the basic components are: design ideology, design methodology and professional practice. ...Design ideology is the main idea, semantic orientation of goals, tasks and means of design. ...Design methodology determines comprehension and development of a set of means and methods of design, adequate to the value and semantic content of design activity within the framework of this or that design ideology. Organizational, institutional forms of design as a field of professional activity determine its design practice” (19).

The practical skills and competencies that educational institutions provide are essential to realizing creativity and success in design careers. Kylie Budge, author of an article on university academic disciplines in art and design, writes, “Definitely terms are used broadly and inclusively so that art and design

disciplines generate... This definition does not suggest that art and design disciplines are identical. By grouping them together, I recognize their disciplinary differences” (3). Effective training of competent, versatile fashion design professionals in educational institutions in the Republic of Kazakhstan should focus on the development of regional and art design. Typical curricula should provide the acquisition of basic, theoretical knowledge in interaction with the practical design and implementation of the product in the production workshops of the educational institution. The experience of Bauhaus, in the educational process of which the foundations of modern design were laid and the artistic disciplines and production workshops closely interacted, is relevant and in demand.

Currently, the creation of competitive domestic light industry products is urgent. To implement this goal it is advisable to organize a student center design studio, where in parallel with the educational process, senior students could implement the acquired theoretical knowledge and practical skills and embody their conceptual ideas in the collections, which reflect their identity, skill and competence. “Relying on the experience of leading, industrialized, countries where the process of design and technological cooperation takes place, we should implement a new model of learning based on the integration of artistic and technological disciplines that form the competences of students” (Gabrielyan 53). Activity, enthusiasm, determination, practical implementation of projects with elements of identification, will allow them to organize annual shows and display their collections, to participate in national and international competitions.

Considering long-term pedagogical experience, for successful preparation of the certified experts in the field of various kinds of design (advertising design, interior design, fashion design) we consider

expedient the optimum number of trainees in group to increase to 7–10 or 10–15 people. The similar practice exists and justifies itself at many universities in Russia and Czechia. Among them, for example, St. Petersburg State University of Industrial Technologies and Design, Czech State University in the city of Pilsen.

Improving the professional growth and skills of students is impossible without the active interaction of the design studio of the educational institution with representatives of the regional industrial sector. “Particular attention is paid to the results of project activities and the description of the competencies and skills acquired by trainees in the course of the project” (Litovchenko 501). Involvement of representatives of small and medium-sized businesses working in the Fashion-industry or interested in the development of regional design, financing of student projects will have a direct impact on the formation of professional skills of future professionals. The implementation of student design studio activities is especially relevant in the context of the globalization process, which has the property of blurring the regional features of culture.

Costume, like other design objects in the urban environment, attracts attention and has an impact on the inhabitants of the metropolis, forming their visual culture. The authors of the article by I. Kuzmina and O. Dzhuromskaya “Classical Laws of Form Formation in Architecture and Art” state that “in our time exclusively in design the person is seen as a central design factor” (Kuzmina 98). The person in costume complements the visual space of the object-spatial environment. The costume, interacting with the person, is a visual indicator of the difference and preference of the individual. The fabric, possessing illusory properties, is able

to visually hide some of the disadvantages of the human figure. The authors of the textbook “Material Science (Costume Design)” believe that “the appearance of both clothing and materials for sewing have a decisive influence on consumer demand for products, their competitiveness. Buying a thing, the buyer first of all pays attention to its external design, seeking to satisfy his/her aesthetic needs” (Kirssanova 381).

Clothing design, its mission – to transform and make people beautiful – is a fundamental criterion in the design of a costume, relevant and in demand in modern society. In order to satisfy the tastes and interests of consumers of different age and social groups, the clothing designer in production, when designing a new assortment of different purposes, must take into account regional peculiarities. “...In the atmosphere of a cultural paradigm shift, the world of classic luxury needs to acquire a new identity in order to prove its belonging to the actual processes taking place in society, thus creating a new positioning strategy” (Makeyeva 515).

Having a decent cultural heritage and inspired by the diversity of forms and brevity of color arabesques, modern designers of Kazakhstan in the process of creative shaping, using the techniques of stylization and transformation, interpret ethnic prototypes into a modern design product. The creative process of the artist’s work on the artwork and the multifunctional activity of the designer, aimed at transforming the object-spatial environment and designing industrial products, are not identical. Initially, when getting down to designing a future costume or object, a professional designer must take into account several factors for the product, namely anthropometric features of the person, tectonics – the interaction of form and construction and the principles of artistic

and compositional form-formation. In the context of globalization, which contributes to the blurring of identity, the introduction of elements of national culture in the design of clothing in the form of value orientations, is a key factor in determining the ideology of design. “Globalization inevitably leads to the emergence of common traditions and habits, but this does not mean that differences have completely disappeared. On the contrary, previously imperceptible cultural features come to the fore” (Borissova 148).

Results

There are main types of design: graphic, industrial, environmental, landscape and their varieties. At present there is an origin and formation of new types of design, corresponding to the peculiarities of separate spheres of design: ecological, futuro- design, art-design, exposition, engineering. Regardless of the types of design and their specificity, they all have a common basis – the synthesis of rational and artistic ideas aimed at creating a design product, characterized by a clear functional conditionality and artistic expression, which contributes to the use of basic principles of the compositional and artistic form of formation. The authors of “The Future Aesthetics of Technology: Context Dependent Theories of Design and Philosophy of Technology” believe that “one of the main themes of contemporary design is the application of ethics to design” (Eggink 202).

In 1969 at the Congress of the International Council of the Design Organization (ICSID) the following definition was adopted: “The term design is understood as a creative activity, the purpose of which is to determine the formal qualities of objects produced by industry. These qualities of form refer not only to appearance, but mainly to structural

and functional connections which transform the system into a coherent unity from the point of view of both the producer and the consumer” (Krasnoschekov 6). Taking into account the etymology of the term “design” and referring to the statement of the International Council of the Organization for Design (ICSID), allow the authors of the article to conclude that “design is a creative, specific multifunctional design activity”.

The process of making a suit for various purposes in the clothing industry has its own characteristics and involves a production cycle and collective work. In the process of creating a new assortment of clothing the following are involved: designer, designer, technologist. Designer in production, having received an order to produce a suit of a certain purpose or season, taking into account the specifics and features of the assortment, the availability of textile materials, their properties and texture, trends of modern fashion, to implement the task performs a lot of research sketches, offering shape, silhouette, color and appearance of the future model. Designing a suit, the designer should consider such factors as: proportionality and integrity, tectonic appropriateness of its internal structure and external form. Apart from the aesthetic qualities of appearance, the designer should consider convenience, comfort, functionality, ergonomics and economy in the suit being created. For the further work over the approved variant of the sketch, a constructor comes. He embodies the ideas of the designer. The designer develops a constructive basis for the new model, creates templates for all elements of the suit for further cutting from fabric. Tectonics of the costume is expressed in the form of work of the material and construction. The costume combines a harmonious relationship of form, construction, material, function and purpose.

The author of the book *Making Patterns* I. A. Radchenko considers

aesthetic, functional and ergonomic requirements that are necessary when designing a costume. He writes: “Aesthetic requirements are determined by perfection of composition and color model’s solution, harmony, proportionality of parts and the whole, plastic expressiveness of form, tectonicity, stylistic connection of clothes with the object world, novelty of model and design, marketable appearance.

– Ergonomic requirements.

Includes a set of anthropometric, hygienic and psychophysiological requirements.

– Functional requirements.

They are determined by the correspondence of clothes for a specific purpose: the compositional structure of the model, construction and materials, age peculiarities of the body, the appearance and psychological development of consumers. The nature of the model, fabric, trim, color solution should meet the tastes of consumers”

(7). The results of the study confirm that creativity and traits of representativeness in the work process of the artist and designer does not imply their identity, but only some degree of mutual correspondence.

Art and design are creative activities, but they are not identical. The initial stage of clothing design – the sketching part, which embodies the initial idea, concept, inspiration, is closest to the creative process of creating original graphics or easel painting. They are brought together at this stage of activity by the use of identical materials, graphic and plastic means, laws and principles of compositional shaping: rationality, structure, imagery and integrity. “Drawing is the most direct way of communication between the designer and the consumer. Drawing emphasizes the man-made essence of the design process, clearly illustrates the thought process of its author, as well as creates the impression of exclusivity and rarity in the visual presentation of the project” (Kucherenko 88–89).

The well-established term “artist” is traditionally associated with the plastic arts: painting, drawing, sculpture. “Different types of art are creative, creative, because there are no pre-prepared solutions to problems. An infinite number of variations and individual interpretations are possible. Tasks in art vary in complexity and specificity. ...The artist limits himself by setting wide or narrow limits. Architect, graphic designer, industrial designer are usually given tasks with specific requirements and clearly delineated boundaries of possibilities” (Lauer and Pentak 15).

Personal long-term creative experience and study of the work of masters of fine arts, observation of the work of famous artists of Kazakhstan H. Kurbanov, A. Esdauletov, D. Aliyev and others allow us to conclude that the creation of an easel painting from conception to its final implementation is an individual and multi-step process. Graphic sketches and drafts made from life and by imagination are auxiliary in nature, exploratory sketches in which the artist determines the layout, main characters, focal point, and proportional relations of various plans of a future work. The main subjects for the works they draw from their memories and internal perception of the environment. After satisfaction with the sketches, the artist proceeds to the main work on the easel painting in oil painting technique. If necessary, he can violate the proportions, change the angle, the coloring, position the figure on the plane or in the air space to achieve integrity and harmonious unity of all elements of the picture. The artist, using pictorial means, expresses his inner world, ideas, relying on his experience, talent and intuition, creates a unique work of art, satisfying his need to create. “Fine art is still focused on the artist’s personal reflection of processes of particular importance to the religious, moral, aesthetic self-knowledge of man; while

design is intended for the mass creation of artifacts, improvement of the living environment, pursues utilitarian goals” (Gulyaev, Gulyaeva 159). The whole process is performed independently. He is the author, the “director”, “the conductor” deciding in what style, in what color scheme, in what sequence to write his work.

Fashion designers, representatives of high fashion, have the same freedom of action. The fashion designer is the author of the collection, who is involved in the process of creating the model. The process of creating an author’s collection is a characteristic feature and privilege of haute couture representatives. The choice of style, textile fabric, color, texture, fittings, decorative trim, accessories – this right belongs to the fashion designer. Traditionally the author’s collection for spring- summer, autumn-winter seasons is made mainly by hand in a single copy. Each item, costume detail, surface finish when decorating form an integrity. The annual shows demonstrate original, extravagant, exclusive, distinctive and emotionally expressive costumes. In such collections fashion designers use different means of shaping – combinatorics and kineticism, transforming elements, the use of which cannot be explained by functionality. Fashion designers realize their originality and creative potential, charisma and worldview by offering new, alternative methods of design. Such collections are perceived and appreciated as works of art. “So, design, or the artistic design of costume belongs to the field of architectonic art and has two functions – aesthetic and practical” (Berdnik 12).

Fine art is dominated by the unique work created by the artist, while industrial costume design emphasizes utilitarianism, ergonomics and aesthetic quality of serial products for the mass consumer.

Having considered the process of creating works of fine art by an artist and the design activity of an industrial

clothing designer, we can conclude that the goals and the end result of creativity of the artist and the designer are different. The author of the book “Fundamentals of Artistic Design of Costume and Sketch Graphics” T. Berdnik writes: “All types of fine art serve only one purpose – to satisfy an organic human need for beauty. Neither painting, nor graphics, nor sculpture can be used in practical human activities. In other words, they all have only one function – aesthetic” (Berdnik 11). Industrial clothing design, visual and other arts, together solve the problems of consumers and influence the formation of the culture of modern society. Different look and the results of labor – the final product of the designer and the artist. The final product is different for their intended purpose and is the opposite. The consumer, as a viewer at the same time, differently treats and perceives the work of art and industrial products. “The perception of a work of fine art not only testifies to the individual, artistic and imaginative uniqueness of the creator, but also characterizes the collective forms of experience peculiar to his era” (Gulyaev, Gulyaeva 158). The author of the article “Modern Communicative Model of the Process of Creation and Perception of Artistic and Design Works” writes: “The only difference is that it takes less time and a less prepared viewer-consumer to cognize a design product. Whereas the perception of a work of art always requires a skilled viewer” (Gabrielyan 40).

The process of creation and perception of industrial products, so necessary for the existence of modern form in clothing design, requires adaptation by the consumer in the realities of digital technology. “The combination of not just different, but often directly opposite factors of genesis and evolution of design gives reason to conclude that, developing throughout the twentieth century in the general course of related areas

of creative activity, it remains a specific phenomenon of modern culture” (Koveshnikova 17).

The established correlation and lack of collision between the fine arts and design, each of which has its own range of functional application in its field, does not mean their complete fusion. The results of the study confirm that the creative beginning and features of representationalism in the work process of the artist and designer do not imply their identity, but only some degree of mutual correspondence.

Despite the age of rapid digitalization, clothing design will be in demand in modern society. The development of new technologies used in the design and production of clothing in the light industry, the involvement of an erudite, knowledgeable and talented designer provide unlimited opportunities for the realization of creative ideas. Modern technologies and the designer’s entelechy and competence will allow to create a new assortment distinguished by originality and novelty, which guarantees commercial success and profitability of production.

Conclusion

Just as a century ago, when designers were invited into production to modify and bring harmony, proportionality, and coherence of elements – the leading components of beauty – into industrial products, so today designers are relevant and involved in the continuous creative process of form formation. In the industrial era, when culture was no longer canonized, fashion designers each decade exercised their creative abilities in design activities and brought changes in form formation in a modern context. In today’s society, political, societal, and cultural change resonate in the design activities of designers and beneficially affect all aspects of everyday life. Reproducing,

transforming, and interpreting outdated forms, and innovatively creating new creative and alternative design objects, remains the designer's primary task in design activity. "Designing – the transition from the object approach to the subjective and their combination of 'designer-subject', with a certain degree of freedom, chooses resources and creates a new reality. Of course, man does not become the demiurge, but modern design, having survived the dictates of styles, has gained the ability to choose" (Pavlovskaya 66).

Design is not a static phenomenon, but a dynamically developing one. Based on the results of the study, the characteristic features of the individual work of the artist over an easel work and the designer over the design of a costume in tandem with the designer and technologist were determined. Designers, maintaining continuity, feeling new trends and the pulse of time, adequately assessing the consumer audience, are called to create interesting, original, sought-after forms in tandem with practical functionalism and aesthetic qualities in their design activity.

The boundaries between fine art and design are fluid and conditioned by the material of embodiment. The results of the study confirm the relevance of the raised in the article problem of identity of artwork and design-product. The current practice of interpenetration of expressive means, borrowing, synthesis between different types of art does not mean a complete assimilation and dissolution of plastic arts. "Such a juxtaposition of the means of the various arts, this borrowing of one from the other, can only be successful if it is not external, but principled. This means that one art must learn from the other how to use its means; it must learn in order to then apply its own means according to the same principle, that is, to apply them in accordance with principles peculiar

to it alone. Learning this, the artist must not forget that each means has its own special application and that this application must be found" (Kandinsky 72–73). The plastic arts have their own specific characteristic techniques and expressive means to create an original artistic work. The main characteristic for the artist, in addition to the materials and tools necessary to create a painting or sculpture, painting or sculpting a work of art is an individual, intimate act of the artistic process, which is the result of the artist's thought activity.

Clothing designers, not staying in captivity of stereotypes, involved in the cultural process, use their potential in accordance with their application tasks. The authors of the article "Automated Design of Woven Patterns with the Effect of Volume Visual Perception" state that "The modern consumer has high requirements not only for the aesthetics of a suit /clothing/, but also for ensuring a harmonious combination of physiological and technological factors characterizing the condition of its user. The concept of creating products and, in particular, clothes, combining signs of comfort, aesthetics and innovative technological possibilities, has reached the highest point in the sphere of the world style and fashion industry" (Presnetsova 52–53).

The source of inspiration for the fashion designer is the person himself, his physique, hair color, eye color, his desire to dress and the ability to appreciate the costume. The designer's openness to perceive the outside world – the variety of plant and zoomorphic whimsical and unusual forms of nature – is an inexhaustible source of creativity. Project activity of specialists in the field of clothes design can breathe in new alternative concepts in the form of industrial products in the interaction of accumulated global experience and modern technology with regional characteristics and elements of identity. A toreador, masterly gesturing

with a red cloth, influences the bull and provokes a duel. In the same way, a variety of fabrics, their color and texture, touch, touch and tactile sensations can draw different associations from the memory and stir the imagination of the designer and prompt the creation of a new, original collection.

“Culture and art create a halo of chosenness and high perceived value” (Ochkovskaya 7). Collaboration,

interaction, and collaboration between design and fine arts enhance, in addition to the functional value, the aesthetic quality and exclusivity of the collection, as well as the emotional and symbolic component. Such a tandem has promise and future.

Design is evolving, generating new directions of development, spreading its influence on all spheres of life in modern society and positioning itself as a universal tool.

Авторлардың үлесі

С. Ж. Асанова – мәселені белгілеу, зерттеу бағытының құрылымын әзірлеу, зерттеу тұжырымдамасын әзірлеу, негізгі мәтінді редакциялау, нәтижелерді қорыту және негізгі дереккөздерді ұсыну.

В. Г. Григорьян – мақаланы қалыптастыру, арнайы әдебиеттерді шолу және талдау, шеберханадағы кәсіби суретшінің жұмысын бақылау, зерттеу жүргізу, әдістер мен тұжырымдар жасау.

Вклад авторов

С. Ж. Асанова – постановка проблемы, разработка структуры направления исследования, разработка концепции исследования, редактирование основного текста, обобщение результатов и предоставление основных источников.

В. Г. Григорьян – формирование статьи, обзор и анализ специальной литературы, наблюдение за работой профессионального художника в мастерской, проведение исследования, формулирование методов и выводов.

Contribution of authors

S. Zh. Assanova – problem definition, development of structure and the concept of research, edit the main text, summarizing the results and providing the main sources.

V. G. Grigoryan – the formation of the article, the review and analysis of literature, observation of the work of a professional artist in the Studio, carrying out the research, forming and formulating methods and conclusions.

References

- Berdnik, Tatiana. *Kak stat' model'erom [How to Become a Fashion Designer]*. Rostov-on-Don, Phoenix, 2000. (In Russian)
- Berdnik, Tatiana. *Osnovy khudozhestvennogo proektirovaniya kostyuma i eskiznoi grafiki [Fundamentals of Artistic Costume Design and Sketch Graphics]*. Rostov-on-Don, Phoenix, 2005. (In Russian)
- Borisova, Elena, and Elizabeth Mokeyeva. "Lokalizatsiya reklamy i problemy adaptatsii reklamnogo soobshcheniya." ["Localization of Advertising and Problems of Adaptation of an Advertising Message."] *Reklama. Teoriya i praktika*, no. 2, 2019, pp. 148–153, grebennikon.ru/article-9d3g.html. (In Russian)
- Budge, Kylie. "Learning to Be: The Modelling of Art and Design Practice in University Art and Design Teaching." *International Journal of Art and Design Education*, vol. 35, issue 2, 2016, pp. 243–258. DOI: 10.1111/jade.12060.
- Dosmurzin, Yerzhan. *Kul'turologiya [Cultural studies]*. Almaty, 2017. (In Russian)
- Eggink, Wouter, and Jeroen Snappert. "The Future Aesthetics of Technology: Context-Dependent Design Theories and Philosophy of Technology." *The Design Journal*, vol. 20, issue sup. 1, 2017, pp. 196–208. DOI: 10.1080/14606925.2017.1352748.
- Gabrielyan, Tigran. "Sovremennaya kommunikativnaya model' protsessa sozdaniya i vospriyatiya khudozhestvennogo i dizain-proizvedeniya." ["A Modern Communicative Model of the Process of Creating and Perceiving an Artistic and Design Work."] *Dizain. Materialy. Tekhnologiya*, vol. 1 (57), 2020, pp. 39–43. (In Russian)
- Gulyaev, Pavel, and Irina Gulyaeva. "Fine and Decorative Art and Design in the Context of Culture." *Bulletin of Slavic Cultures*, vol. 41, no. 3, 2016, pp. 157–161. (In Russian)
- Ippolitov, Arkady. *Universam "Pinakoteka". Ot Dzhovanni T'epolo do Kazimira Malevicha ["Pinakoteka" Supermarket. From Giovanni Tiepolo to Kazimir Malevich]*. Moscow, Krasnyi parokhod, 2021. (In Russian)
- Kandinsky, Vasily. *Tochka i liniya na ploskosti. O dukhovnom v iskusstve. Stupeni. Tekst khudozhnika [Point and Line on a Plane. On the Spiritual in Art. Steps. Artist's Text]*. Moscow, AST, 2018. (In Russian)
- Kirsanova, Elena, et. al. *Materialovedenie (Dizain kostyuma) [Materials Science (Costume Design)]*. Moscow, INFRA-M, 2021. (In Russian)
- Koveshnikova, Natalia. "Paradigms of Design Culture." *International Journal of Cultural Research*, no. 4 (25), 2016, pp. 16–23, old.culturalresearch.ru/files/open_issues/04_2016/ijcr_4-25-2016_koveshnikova_16-23.pdf. Accessed 20 October 2021.
- Krasnoshchekov, Vladimir. *Istoriya dizaina [History of Design]*. Volga State University of Service, 2017. (In Russian)

Kucherenko, Mariana. “Graficheskaya kul'tura vizualizatsii dizain–proekta i osnovnye formy ego naglyadnogo predstavleniya.” [“Graphic Culture of Design-Project Visualization and the Main Forms of Its Visual Representation.”] *Dizain. Materialy. Tekhnologiya*, vol. 2 (58), 2020, pp. 87–91. (In Russian)

Kuzmina, Irina, and Olga Dzhuromskaya. “Klassicheskie zakony formoobrazovaniya v arkhitekture i iskusstve.” [“Classical Laws of Shaping in Architecture and Art.”] *Dizain. Materialy. Tekhnologiya*, vol. 2 (46), 2017, pp. 97–103. (In Russian)

Lauer, David, and Stephen Pentak. *Osnovy dizaina [Design Basics]*, transl. by Natalia Rimitsan. St. Petersburg, Peter, 2019. (In Russian)

Litovchenko, Anna, and Nadezhda Gavrilova. “Proektno-khudozhestvennyye osobennosti bumagi kak materiala dlya dizain-tvorchestva studentov tekhnologicheskogo profilya.” [“Design and Artistic Features of Paper as a Material for Design Creativity of Students of Technological Profile.”] *CITISE*, no. 1 (23), 2020, pp. 498–509. DOI: 10.15350/2409-7616.2020.1.45. (In Russian)

Makeyeva, Maria “Semiotics as an Instrumental Analysis System in the Communication Practice of Premium Brands.”] *Theoretical and Practical Issues of Journalism*, vol. 7, no. 3, 2018, pp. 504–518. DOI: 10.17150/2308-6203.2018.7(3).504-518. (In Russian)

Ochkovskaya, Marina, et. al. “Influence of Collaborations with Visual Art on Luxury Brand Identity: Pilot Study.” *Vestnik of Saint Petersburg University. Management*, vol. 20, issue 1, 2021, pp. 3–29. DOI: 10.21638/11701/spbu08.2021.101. (In Russian)

Pavlovskaya, Elena. *Osnovy dizaina i kompozitsii. Sovremennye kontseptsii [Fundamentals of Design and Composition. Modern Concepts]*. Moscow, Yurayt, 2018. (In Russian)

Presnetsova, Nadezhda, et. al. “Avtomatizirovannoe proektirovanie tkanykh risunkov s efektom ob'emnogo vizual'nogo vospriyatiya.” [“Automated Design of Woven Patterns with the Effect of Volumetric Visual Perception.”] *Dizain. Materialy. Tekhnologiya*, vol. 4 (48), 2017, pp. 48–51. (In Russian)

Prozorova, Ekaterina, et. al. “Tsifrovye instrumenty v kross-kul'turnykh kommunikatsiyakh.” [“Digital Tools in Cross-Cultural Communications.”] *Dizain. Materialy. Tekhnologiya*, vol. 2 (62), 2021, pp. 84–91. (In Russian)

Radchenko, Irina. *Izgotovlenie lekal: v dvukh chastyakh. Chast' 1. Uchebnik [Making Patterns: a Textbook in Two Parts. Part 1]*. Moscow, Academiya, 2019. (In Russian)

Safina, Lyudmila, et. al. *Proektirovanie kostyuma: Uchebnik. Studentam VUZov [Costume Design: A Textbook. For University Students]*. Moscow, Infra-M, 2022. (In Russian)

Сабыркүл Асанова

Алматы гуманитарлық экономикалық университеті (Алматы, Қазақстан)

Владимир Григорьян

Алматы гуманитарлық экономикалық университеті (Алматы, Қазақстан)

КӨРКЕМ ШЫҒАРМАНЫҢ ЖӘНЕ ӨНІМДЕР МЕН БҰЙЫМДАРДЫҢ ДИЗАЙНЫН ЖАСАУ ПРОЦЕССИНІҢ СӘЙКЕСТІЛІГІ МӘСЕЛЕСІ БОЙЫНША

Аңдатпа. Заманауи дизайнның көптеген түрлері біздің қоғамның өмір салтына еніп, оны айқындайды және оған әсер етеді. Дизайн – спецификалық, шығармашылық жобалау әрекеті ретінде, тұрақты даму процессінде және практикалық функционализм эстетикалық қасиеттермен үйлесетін өнеркәсіп өнімдерін өндіруге бағытталған.

Қарастырылып отырған мәселені зерттеудің морфологиялық көзқарасы мен эмпирикалық әдістері қолданылады, ол суретші мен дизайнердің іс-әрекетіндегі байланыстар мен айырмашылықтарды анықтаудан тұрады. Сондай-ақ, бейнелеу өнері мен дизайнның сипаттамасы және ерекшеліктері мәселесі қозғалады. Шығарманы және өнеркәсіптік өнімді жасау процессіндегі өнер мен дизайнға тән ортақ белгілерді және олардың ерекше қасиеттері мен міндеттерін анықтау әрекеті жасалады.

Бұл мақаланың мақсаты – пластикалық өнерлер мен дизайн арасындағы сәйкестіктің шекараларының бұлыңғырлануы мәселесіне назар аудару. Суретшінің өнер туындысын жасаудағы жұмысы мен дизайнердің өнеркәсіптік дизайндағы жобалық қызметі арасындағы құрылымдық байланыстарды талдау шығармашылық процесстің бастапқы кезеңінде көп нәрсе ортақ деген қорытынды жасауға мүмкіндік береді, алайда олар сәйкессіз. Аймақтық ерекшеліктері бар заманауи костюмді жобалаудағы пішіндеу әдістері, композиция заңдылықтары, тектоника және конструкциялау талданады.

Бұл жұмыста «дизайн» терминінің дефинициялары әртүрлі зерттеулер контекстінде қарастырылады. Мақалада көтерілген мәселені зерттеудің өзектілігі жаһандық, цифрлық әлемде жаңа медиа мен технологияның үстемдігімен пластикалық өнер түрлері мен дизайнның шекаралары барған сайын бұлыңғырланып бара жатқанында.

Бұл зерттеудің практикалық жаңалығы қазіргі заманғы тенденциялармен қатар «суретші» және «дизайнер» шығармашылық мамандықтарының өзіндік ерекшеліктерін сақтаумен анықталады.

Зерттеу әдістемесі суретші мен дизайнердің шығармашылық процессіндегі ортақ принциптер мен айырмашылықтарды анықтауға негізделген. Суретшінің өнер туындысымен жұмыс істеу процессі жеке шығармашылық әрекет болып табылады. Киім дизайнері – конструктор және технолог бірігіп атқаратын спецификалық жобалық қызмет. Мақалада суретші мен дизайнердің соңғы өнім аясындағы жұмысы туралы келтірілген дәлелдер олардың бірдей еместігін болжауға мүмкіндік береді.

Мақалада киім дизайны саласындағы мамандарды даярлаудағы білім беру жүйесін жетілдіру мәселелері қозғалады.

Тірек сөздер: суретші, киім дизайнері, бейнелеу өнері, жобалау қызметі, костюм, композициялық қалыптау, функционалдылық, графикалық және пластикалық құралдар, тектоника, мамандар даярлау.

Дәйексөз үшін: Асанова, Сабыркүл, және Владимир Григорьян. «Көркем шығарманың және өнімдер мен бұйымдардың дизайнын жасау процесстерінің сәйкестілігі мәселесі бойынша». *Central Asian Journal of Art Studies*, т. 7, № 1, 2022, 115–130 б. DOI: 10.47940/cajas.v7i1.497.

Сабыркуль Асанова

Алматинский гуманитарно-экономический университет (Алматы, Казахстан)

Владимир Григорьян

Алматинский гуманитарно-экономический университет (Алматы, Казахстан)

К ВОПРОСУ ОБ ИДЕНТИЧНОСТИ ПРОЦЕССА СОЗДАНИЯ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ И ДИЗАЙНА ПРОДУКЦИИ И ИЗДЕЛИЯ

Аннотация. Различные виды современного дизайна интенсивно внедряются во все сферы жизнедеятельности нашего общества, влияют на образ жизни человека. Дизайн, как специфическая творческая проектная деятельность, находится в процессе постоянного развития и направлен на выпуск промышленных изделий, в которых практический функционализм сочетается с эстетическими качествами.

Цель данной статьи – обратить внимание на проблему размывания границ идентичности пластических искусств и дизайна. Анализ структурных связей между работой художника над созданием произведения искусства и проектной деятельностью дизайнера одежды в промышленном дизайне позволяет сделать вывод, что на начальном этапе творческого процесса есть много общего, но данные виды деятельности не идентичны.

Авторами статьи использован морфологический подход и эмпирические методы исследования рассматриваемой проблемы выявления взаимосвязей и различий в деятельности художника и дизайнера, затронуты характеристика и особенности изобразительного искусства и дизайна. Предпринята попытка определить общие признаки, характерные для искусства и дизайна, их отличительные свойства и задачи в процессе создания художественного произведения и промышленного изделия. Анализируются методы формообразования, закономерности композиции, тектоника и конструирование в проектировании современного костюма.

В контексте данной статьи рассмотрено теоретическое осмысление термина «дизайн», предлагаемое различными авторами. Актуальность исследования затрагиваемой в статье проблемы заключается в том, что в глобальном цифровом мире при доминировании новых медиа и технологий границы пластических видов искусства и дизайна становятся все более размытыми.

Практическая новизна данного исследования, наряду с современными тенденциями, определяется сохранением идентичности творческих профессий художника и дизайнера.

Методика исследования основана на выявлении общих принципов и отличий в творческом процессе художника и дизайнера одежды. Процесс работы художника над произведением искусства является индивидуальным творческим актом. Дизайнер одежды – специфическая проектная деятельность в тандеме с конструктором и технологом. Приведенные в статье доводы о работе художника и дизайнера над конечным продуктом позволяют выдвинуть гипотезу, что процессы труда не тождественны.

В статье затрагиваются также вопросы совершенствования образовательной системы при подготовке специалистов в области дизайна одежды.

Ключевые слова: художник, дизайнер одежды, изобразительное искусство, проектная деятельность, костюм, композиционное формообразование, функциональность, графические и пластические средства, тектоника, подготовка специалистов.

Для цитирования: Асанова, Сабыркуль, и Владимир Григорьян. «К вопросу об идентичности процесса создания художественного произведения и дизайна продукции и изделия». *Central Asian Journal of Art Studies*, т. 7, № 1, 2021, с. 115–130. DOI: 10.47940/cajas.v7i1.497.

Авторлар туралы мәлімет:

Сабыркүл Жайлаубекқызы Асанова — техникалық ғылым докторы, профессор, академик, Алматы гуманитарлық экономикалық университетінің Президенті (Алматы, Қазақстан)

Владимир Георгиевич Григорьян — Алматы гуманитарлық экономикалық университетінің дизайн кафедрасының қауымдастырылған профессоры (Алматы, Қазақстан)

Сведения об авторах:

Сабыркүл Жайлаубекковна Асанова — доктор технических наук, профессор, академик, Президент Алматинского гуманитарно-экономического университета (Алматы, Казахстан)

ORCID ID: 0000-0003-1151-3410
email: president@symbat.kz

Владимир Георгиевич Григорьян — ассоциированный профессор кафедры дизайна Алматинского гуманитарно-экономического университета (Алматы, Казахстан)

ORCID ID: 0000-0002-8722-3105
email: grigoryan@almaty.edu.kz

Authors' bio:

Sabyrkul Zh. Assanova — Doctor of Technical Sciences, Professor, Academician, President of the Almaty Humanitarian Economic University (Almaty, Kazakhstan)

Vladimir G. Grigoryan — Associate Professor, Department of Design, Almaty Humanitarian Economic University (Almaty, Kazakhstan)