

The problem of interaction of decorative and applied art, artwork and design

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Abstract. The article deals with the problem of interaction of the decorative and applied art, artwork and design; the problems of traditions in culture, about the relation to cultural heritage and development of culture are considered. The analysis of notions of original and professional art is carried out. The conditions of cultural values creation, the essence of national tradition are investigated, the statements of design culture and the possibility of its modern expression are studied. The commercial and value-conscious essence of the design is determined.

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Introduction

Cultural traditions are like the historical memory - an obligatory condition not only for existence and development of culture, but also for formation of creative qualities of new culture. The acquirement of positive results of the previous activity is a common law of development, which is valid in the field of culture, being of great importance.

The problem of traditions of the national decorative and applied art concerns not only preservation, but also development of culture.

The replication of something known and created before in one or another form is the distribution, but not the creation of culture. However, it is also important, as it involves a wide range of people in the functioning process of culture in the society. The creativity of culture, by all means, presupposes the inclusion of something new to the process of historical development of culture-creating human activity, consequently, it is a source of innovations [1].

The problem of mutual influence of the decorative and applied art, artwork and design is studied by the artists, designers and art experts at different levels: in the system of human sciences, where the central place is occupied by the preservation of historical heritage and the formation of conditions for development of national traditions; in the art studies, forming the idea about values, created by the epoch; in all spheres of human activity and social processes, where the man is involved [1].

Main part

The creation of objects and things was based on the development of manufacturing technologies. The image of things and their complexes bear not only the ideas of decorative elaboration, requirements to proportion, silhouette expressivity and balance of colors. The beauty and viability of composition of the

product are of the same value, when a perfect response to utilitarian-practical requirements is combined with the high manufacturability of the product, right material selection, rationality of constructive solutions and, what is also important, with originality and novelty of decision of the design task [2].

In time, a refusal from the regional authenticity lost its actuality. Due to increase of aggression of technogenic environment, the designers again paid their attention to traditional culture, reflecting the hominization and humanization of life through enduing the environment with functional and ecological properties, through realization of creative potencies and implementation of generic, ethnocultural or universal human values.

The striving of the design to enter to each scientifically or project assimilating situation speaks about the responsibility of modern designers for the fate of nature and man. Ecologization of spheres and levels of life activity and consciousness is connected with the preservation of values of the inherited culture, traditions, way of living and object environment, connected with it. It is a condition for cultural identity of the way of living, authenticity of human existence.

The statements of project culture, even though they refer to the layer of natural environment, have the direct relationship to the design. The nature of each place, each ethnocultural region possesses its own object archetypes, its own peculiar spatiality (different in scale: from flat land, ruggedness to cell structure of fruits, growing here), it provides the objective creation with the materials and goods, which testify about organic connection with nature.

Each place is naturally peculiar of the unique iridescence, color palette of its objects and states, in accordance with which the artistic acquisition of the world takes place, as K.S. Petrov-Vodkin supposed.

"For national tradition of the design, its nature-compatibility is indemonstrable and, what is especially important from our point of view, is compatible with the fundamental feeling of freedom" [3, p. 56].

Many highly-developed countries could confidently take the course of technogenic growth and achieve the great level in acquisition of nature and space, become more decisive in science, art and industry, and get both economical and cultural benefits from it. However, they would have to sacrifice their values and identity, as well as the freedom.

The design, despite its commercial essence, emerges as "a resonance between the discoveries and observations of a man over the nature and its fine feeling of perception and response" [3, p. 64]. The feeling of deep animateness of the leading world, rooted in antiquity and nature "is preserved unchanged in the culture of industrial society. In handcrafted epoch, people believed in birth and death of tools; such animation of the tool and machine induces a man to live in union with them. That is why it is so important for the design of products to reflect deep human feelings, whatever highly mechanized the manufacture would be", said the Japan designer M. Esido [4, p. 64].

The design, retaining the mission of hominization and humanization of life through enduing the environment with forward-looking functional, aesthetic and ecological features, acquires one more important role; it becomes the creator of new value-conscious milestones.

The cultural centuries-old tradition distinguished the needs of body, soul and mind, and this differentiation has not lost its significance to the present time. That is why it is quite natural that the study of national traditions and national art can provide such a flow of scientific information, that, finally, it cannot but influence positively on the development of modern art and design [4, p. 14].

The use of ethnocultural potential always promoted the formation of original state, demonstrating the natural existence of historical achievements and their use in modern life.

Having the secular folk and national traditions, the decorative and applied art is not only the powerful means of aesthetic development of art and art education in whole. It is the exhaustless source of ideas to be implemented to professional project practice.

Cultural heritage of each nation, including the Kazakh one, contains the ideas and experience, enriching the culture and life of many generations. It gives evidence of high culture, traditions, life of nation, its world perception. The ornament in the

history of the decorative and applied art is not only a base of style, but also a historical chronicle, witnessing about the geographical belonging of ethnos, world view and activity. At present, the ornament connected the information technologies and art, became a flexible cultural element and determined the possibilities of development of traditional crafts at the modern stage [5, p. 98].

In the history of Kazakhstan art culture, the decorative and applied art takes the special place. It is a historical memory of nation, its connection with national traditions, common lifestyle and culture. It is the national traditions in the decorative and applied art that became the basis of the search for ethnic identity in the period of general internationalization of culture, formation of global technical and aesthetic priorities, forming the consumptive values and influencing on the development of art and design.

It is obvious that the cultural heritage of each nation contains the ideas and experience, enriching culture and life of many generations. In the history of art culture, the decorative and applied art takes a special place. It witnesses about high culture, traditions and world perception of different nations.

Being developed in history and time, it passes through several stages, presented in the model: at first, it is a part of life - then it is a museum piece - then it is a style of life (fashion trend) and as a fact, afterwards - it is an object of transformations in the design. That is why, the traditional decorative and applied art, as any genuine art, shall arouse the creative energy in people and enrich them spiritually.

The analysis of development of the Kazakh art at the example of architecture, object environment and costume provided us with an opportunity to trace the connections, emerged between the traditions and innovations.

Having considered in the sources the experience on preservation and recovery of traditions of national decorative and applied art, we determined the directions of activity of artists and designers, which promote the formation of original direction in the art and design. As far as the pieces of the decorative art - national or professional - the application of criteria of the definite national culture is of no doubt. It is possible to say that cultural analysis begins to displace partly the artistic analysis, as too general and abstractive. The design is another matter. As it is closely connected with mechanical technologies, and it is similar in the Eastern and Western countries, the design is presented as an activity, not much dependent on cultural traditions. Not only the special character of those cultural values, obtained by the mass-production items thanks to design projects, but also the design itself, as a social phenomenon inside the society, is determined

by not only "the universal technique", but by the unique and stable complex of main values and norms, i.e. the core of its culture [5, p. 28].

Conclusion

In each culture this complex, its configuration is peculiar and is not similar to the configuration of fundamental values and norms of another culture. When any traditional society gets the principles of economic growth, design etc. together with technics, undoubtedly, some values and norms of culture are changed (especially, the object forms of expression of their values); however, these changes, as a rule, do not involve the cultural core, the integrity is not broken. Moreover, the bonding forces, coming from the core, subdue to this integrity all cultural borrowings, which get their special essence inside it.

The uniqueness of cultures is a condition of fruitfulness of their interaction. They need each other, because they are different. The one constantly generates new knowledge, but, at that, it is not aimed at their technical use. The other, on the contrary, is able to execute the technical implementation of scientific ideas, but is unable to produce them, and, finally, the third one, is different by the ability to use the results of technical activity to support the stable social organization, which provides the first and the second ones with the principles, mitigating the flow of innovations [6].

In its turn, the cultural heritage presents relatively constant, stable cultural forms, forming the cultural tradition. It is referred to the phenomenon of "art for the art's sake", science, philosophy, moral-religious values etc. Here belong the samples of "high", "elite" culture, distributed in rather narrow circle of experts, virtuosity and professionals. It is these stable, constant components of culture that form the main fund of cultural inheritance, i.e. its reproduction, self-preservation and survival in the process of cultural-historical development. The system of traditions reflects the integrity and stability of the society.

It shall be noted that, considering the peculiarities of design development in Kazakhstan, we see a contradiction, shown in Europeanization of the country and internationalization of the culture on the one hand, and formation of peculiar national school on the other hand.

A distinctive feature of this contradiction is the fact, that the problem of national peculiarity in design is directly connected with the problem of traditions and innovations in modern art. The traditions in this case are not contradicted to the innovations, but they are the phenomenon, organically developed one from another [7].

The traditions in our understanding are not just the experience of social group, but it is the instrument of conveyance and acquisition of cultural heritage [8, p. 18].

Based on the growth of self-consciousness, there is formed a necessity in retrieval of traditions and types of national culture and initiation of their development into new forms of modern material culture. The connection of traditions and innovations provides the succession of cultural-historical experience, the preservation and development of culture, the substantial part of which depends on technological innovations and development level of society in whole.

Kazakhstan, in this essence, is an example of stable interest to preservation and development of traditions, and, at the same time, in the system of Kazakh art and education there is implemented a principle of dynamics of culture and its transformation into modern forms of architecture and design, allowing to identify the Kazakhstan culture as the original one.

It is common knowledge that the art possesses a unique feature - "to tell" the world about the nation, which created it. About history, modernity, mentality, social structure and so on. The fine art, as distinct from the cinema, literature and theatre, is not practically in need in interpreters, it appeals to particularly visual mutual understanding.

The branches of Kazakh decorative and applied art, the artistic textile and costumes, in particular, got the unexpected bright development in modern art of Kazakhstan, and they present the transformation of traditional form into artistic one. They are that spheres, where the artists-designers work consistently. At present, the designers use the interest to the art of the past. These tendencies are traced in any types of decorative and applied arts, firstly, it is reflected in clothes. The modern clothes is adorned with the great quantity of decor, including the elements, completing the clothes, such as belts, scarves, kerchiefs and others [8, p. 37].

Jewelry also provide a vast area for development of jewellers' fantasy in our times. Modern tendencies in jewelry grow at rich historical ground of Scythian heritage. For instance, now it has become fashionable to wear modern adornments, but with the elements of folk patterns. New forms, found by the artists, are the forgotten patterns of Scythian costumes, symbolic signs, the figures of animals and birds, forms of buttons and fasteners, become the starting point in formation [9].

In interior, these tendencies are more noticeable as small additions in furniture and decorations in the form of decorative dishware. Here also belong the pictures and fabric, decorating the

interior walls. Studying all possible methods of design, the designers frequently use the style forming method. In this case, the elements of Kazakh ornaments are used in the interior to create the original artistic image of the premise [10]. Provided that, it is not necessarily the ornament itself, but its plastic characteristics, separate details, which can serve as a source of forming not only in decoration of wall surfaces, but also in furniture constructions, textile compositions, in production of household appliances.

In landscape and architectural design, there are frequently used proper ornamental compositions and symbolic forms, characterizing the history of the country and state [11]. A bright example of this symbolism is "Bayterek" - "A Tree of Life", which is a symbol of Astana and Kazakhstan.

At the example of Kazakhstan art, we made a conclusion that the design implements the tasks, closely connected with that principles of the traditional decorative and applied art - function, usefulness, beauty; inside these notions it is formed a system of relations of essential design properties, regulating them in the terms of activity: the craftsman - the artist of decorative art - the designer.

A qualitatively new phenomenon - the mutual penetration of the decorative and applied art, fine art, architecture and design - is implemented in terms of this system.

Summary

The tactics of modern design presupposes the efficient ideology of design from the man with his characteristics, from functional process, from the peculiarities of life of future object, to architectural and design execution of these processes inside and out [12].

The study of national traditions and national art can provide such a flow of scientific information, that, finally, it cannot but influence positively on the development of creative potential of artists, architects and designers.

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