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THE ART OF EMBROIDERY THROUGH ECO-DESIGN IN ART EDUCATION DEVELOPMENT

Abstract

In this study, the history and types of embroidery art and the eco-design in embroidery are considered. The authors investigate the problem of “eco-design” as one of the modern directions of design contributing to the formation of a new interaction in the “man-nature” system and its perception. Ecodesign requires taking into account the ecological component of its production, consumption and utilization by paying attention to the ergonomic and aesthetic product. In so doing, the definition of the concept of eco-design in the field of design, as well as the explanation of the direction of eco-design are given. Ecodesign is a theoretically grounded direction that is considered by art researchers. At the same time, the specific use of handicraft and ecodesign materials in art education, as well as the content of learning and teaching the art of embroidery in art education and the classification itself of the art of embroidery also considered.

The information presented in this study helps the development of embroidery teaching through eco-design and the practical significance of the art of embroidery is revealed.

Keywords: art, craft, traditional applied art, embroidery, embroidery art, design, ecodesign, interest, art education.

Introduction. Across the world, as we advance in terms of technological knowledge, the productive utilization of natural resources has come to be seen as an important factor in helping to solve worldwide issues.

The basis of art education also originates from the traditional Kazakh ‘*grandfather’s profession*’. One of them is applied crafts. The classification and functions of applied crafts are very extensive. This article focuses on the art of embroidery as it is called in Kazakh language ‘*keste oneri*’. It talks about teaching natural materials and techniques of keste. There are areas of traditional applied crafts and modern applied crafts in art education. If we take a closer look at the data of historians and ethnographers, we can understand the development and formation of the nomadic lifestyle of the Kazakh people in the natural environment. In that development and formation, there was an art of embroidery ‘keste’ for women, which arose from daily household needs. Possibilities of learning, teaching, and increasing of students’ interest

in this embroidery art are considered in art education.

The content of teaching embroidery art in art education has been widely developed in the handicrafts of the Kazakh people. For example, in making yurt equipment, wooden beds, tying knots, wrapping silk, weaving cobwebs, felting, as well as in making jewellery such as beads, bracelets, rings, earrings, and necklaces.

These are national garment, in particular, national garment (zhalgaday, shapan, zhargak, shalbar, kuli, syrmary shapan, taizhygy, ton, ishik, shapan, zhidek); outer garments (aba, kebenek, kenep, syrtyk, shekpen); under garments (beshpent, dambal, zheyde, koylek, kamzol, zhalbar, zhensiz); men’s hats (boric, dalbagay (zhalbagay), zhekeytymak, kulapara, kalpak, kukakshyn, malakay, murak, takiya, shalma); women’s hats (takiya, boric, saucele, zhaulyk, zhelek, kasaba, kemeshek, karkara), as well also, sewing household goods (korpe, shamyldyk, tosenesh korpe, kurak korpe, zhapkysh, ak zhayma etc.) ‘keste’ art later was developed.

Modern applied crafts' is the manufacture of products using modern techniques and technologies in the form of material, collecting analogues from other sources, creating an original composition with or without preserving the basis of traditional art.

At the same time, it is important to remember the valuable works of L.N. Gumilyov, A.Konyratbayev, Kh.Argynbayev, N.Sarsenbayev, S.Kaskabassov, M.Baltabayev, B.Baizhigitov, A.Margulan, A.Tazhimuratov, S.Kassimanov, Zh.Sh. Balkenov, B.A. Almukhambetov, A.Kuralov, and other scholars who studied the laws of culture and development based on Kazakh National Art from historical, philosophical, folklorist, and ethnographic points of view.

The whole type of Decorative and Applied art is inextricably linked with the emergence of design. After all, in different eras, folk crafts were born on the basis of innovative objects and mass products [1-6].

Methodology. Possibilities of learning the 'keste art' of 'art of embroidery' in art education were realized through mutual exchange of domestic and foreign experience. The national experience was organized on the subject of artistic embroidery at the Faculty of Design of the Kazakh National Pedagogical University named after Abai. The results of master classes, online roundtables, catalog of albums were collected at the Faculty of Fine Arts of Akdeniz University being as a partner university and the results of the scientific project N. AP08053283 "Evolution of eco-design in traditional and modern national arts in art education".

Environmental Design emerged as a response to mass production, when people did not pay attention to the harmful and real needs of the environment. In the history of the development of the environmental approach in design, the environmental movement is considered to be divided into two main groups:

- the first seeks to abandon technological progress, urbanization and the transition to production using "simple" materials and renewable energy, as well as to agriculture;

- the second is considered as industrial development, and seeks solutions to

environmental problems in the development of scientific knowledge and technology.

Therefore, ecodesign, which appeared in the 1970s, is a new direction in design that promotes the idea of harmonizing the system of "human-nature" relations, responding to some of the challenges of the progressive scientific and technological revolution.

Design, as a dynamic project that combines a variety of arts, techniques and achievements in the technical and human sciences, naturally responds to all issues of a spiritual, social, material and environmental nature.

Ecodesign tools have great potential in art education. This is because it has a large influence on the development of modern light industry. Since 'keste art' or 'embroidery art' is a branch of textile art, it is necessary not only for the development of technology, but also for the development of industry. That is why the concept of eco-design in the direction of traditional and modern art is relevant in every higher and special educational institution providing by art education. Regardless of the type of craft, the demand for work with natural materials is high. In art education, it is important to consider and introduce the theory and methodology of ecodesign in a new way. Thus, it is necessary to raise interest in the art of embroidery and master the art in art education. First of all, the history and origin of the art of embroidery were described, the stages of development, and the origin of the art of embroidery as a whole were discussed. The proposed classification of the art of embroidery was based on the analysis of the history of the origin and development of the art of embroidery. The methodology proposed by the authors of this study was based on theory and was intended for use it, in practical, in art education.

Discussion and results. The first examples of embroidery can be seen on equipment found in the mounds of Pazyryk and Noin-Ula (5th century BC) (tapestry, wall carpet, clothing, external water bodies of warriors, shekpen (uniform of a Kazakh officer), jerkin, and zhelen (loose chapan)). If we consider the history of the origin of embroidery, the

art of embroidery begins with the primitive community. Certainly, the embroidery of that time is not at all like the beautiful embroidery of today. In the primitive community, sharp bones, stones that resemble modern needles, and wool and leather were used instead of thread and fabric. The women sewed skins together and dressed them as clothing, using the first stitches, and they began to finish their clothes with simple carvings. This art of embroidery, as the first aesthetic decoration, served to further develop the craft [7].

A work of art that does not copy another was the principle behind the formats and artistic styles used by ancient designers in sewing clothes. They made the ornaments of every element of clothing with extreme elegance. There is evidence from the authors of the ancient period that the clothing of the men and women of the Saks (Scythians) was the same. In the clothes found by archaeologists among the Altai mountains, you can see the expensive and very fashionable sewing patterns of the nomads. These types of clothing retained their design unchanged over the following centuries. Although the ethnographic clothing of the Saks (Scythians) was out of use in later eras in the life of the frock coat and mantle nomads, its transformed form in modern times can be seen among Europeans.

Among the many types of ornaments that can be found in the decoration of the national dress of the Kazakh people, we can see that a certain type of art developed in accordance with the aesthetic vision and taste of national dress.

From this point of view, Ye.S. Assylkhanov notes that there are similarities between Kazakh ornaments and the motifs of ornaments of other peoples. He examines the fact that their names are also very similar, and expresses his reasoning. For example: synar muyiz (ornament in the shape of one horn) is similar to Ferghana Kyrgyz's tuie moyin (ornament in the shape of a camel neck), irek (zigzag), tai tuyak (ornament in the shape of horse hoof), omyrtka (spine), and Uzbeks' yulduz, torkulak, muyiz (horn).

In addition to the fact that the ornaments of the Kazakh nation are similar to the ornaments of other peoples, the methods and technologies used in the design and execution of these artistic products are very close to each other. There are also similarities in the processing of materials and the use of artistic products on them.

N. A. Orazbayeva notes that Kazakhs use "ala kan" in tekemet (Kazakh felt carpet) ornaments, and Uzbek, Tajik, Kyrgyz, and Turkmen people use it also. These people were able to use the colors that give tekemet a special charm, transforming the wool dyes used for tekemet.

According to U.U. Smailova, the material, lining and tailoring of clothing reflects the state of life of the people, the process of formation of culture, and the experience of work accumulated over the centuries. Embroidery of clothing, patchwork, jewelry and other ornaments are evidence of the people's desire for beauty. Many creations of the folk masters have become immortal works of art. They occupy a worthy place in the cultural heritage of the Kazakh people [7].

Folk art has undergone various changes over the centuries and is still associated with human life and their everyday life. Beautiful hand embroidery was associated with the place of residence of a people, its culture, trade, and relations with neighboring countries.

If we go further into the history of embroidery, cross stitch embroidery, although it appeared in primitive communities, became popular only after the advent of Christianity. With dense embroidery, silk fabric was first embroidered in China in the I-II centuries BC, and craft here led the way.

Historically, according to legend, embroidery with gold threads first appeared in the Phrygian Kingdom (in Western Asia Minor), and then spread to Rome and Greece. Like any social phenomenon, ecodesign in embroidery art has developed in terms of chronological and phenomenological dimensions [8]. Thus, the history of the origin and development of the embroidery can be shown as below (Table 1).

Table 1

Common history of embroidery

Date of appearance of the embroidery (century, year)	Name of the country where the embroidery appears	Types of embroidery
1	2	3
3rd century BC	The most ancient examples of Byzantine embroidery appeared.	The most ancient types of embroidery.
6 th -5 th centuries BC	In China, the first silk fabric was produced, which was embroidered on silk fabric. The drawings obtained for embroidery were particularly associated with nature, often depicting birds, and only women of the emperors were engaged in embroidery.	The very first embroidery on the fabric.
11th century BC	In Byzantium, the fabric was embroidered with a gold thread.	A gold thread was used.
11th century BC	Instead of a gold thread, a linen thread with metal was used.	Linen thread was used.
12 th -15th centuries BC	In ancient Russia, women followed the traditions of craftsmanship and invented new carvings. Cross embroidery had not only an aesthetic value but even magical properties (according to the beliefs of the time), and people believed that the embroidery protected from people's evil wishes (jinx).	The «cross embroidery» technique was used.
15th century BC	Men's and women's clothing was decorated with embroidery, increased to the level of Public Work, demand arose, and orders began to be issued.	The clothes were decorated with embroidery.
16th century BC	In Europe, the famous artist Kenniro, who embroidered on canvas, showed the technique of drawing Kennini.	Cross embroidery
17th century BC	Embroidery with a gold thread came to Russia through Byzantium.	Embroidery with a gold thread.
17th century BC	English embroidery shows a rabbit.	An animal was depicted on the embroidery.
Since 1730	In China, composition began to be used.	Bouquets of flowers in a vase are embroidered with brightly colored threads.
1749	In England, an embroidery magazine for girls called «Ladies» was published.	The magazine provided readers with embroidery schemes and drawings.
17 th -18th centuries	Embroidery was practiced only by women from rich families, nuns, and after the changes, even ordinary peasants began to work. From childhood, girls learned to weave embroidery and when they get married they embroidered their own clothes. In addition, blankets, pillows, towels and other household items were embroidered.	Cross embroidery Рисунок 2. Принципы технологии НуFlex dery, semi-cross, tight embroidery.
18th century	Embroidery fashion spread from France.	A floral ornament appeared.

1	2	3
1804-1805	In Berlin, A. Filipson published a digital embroidery scheme in print, but the quality was not good enough.	Digital schemes of embroidery patterns.
1810	The first modern digital circuit was published by L. V. Vittikh in print.	Digital schemes of embroidery patterns.
1812	In Russia, European ornaments and drawings began to enter the art of embroidery.	Embroidered with woolen thread.
1849	Digital schemes of embroidery patterns were published with 14,000 different images.	Digital schemes of embroidery patterns.
1870	Geometric ornaments made in the patchwork method came into fashion.	Geometric ornamental embroidery.
1893	V. Hartman published a collection of Russian folk embroidery with V. Stassov ornaments «In the Russian style».	Embroidery with wool thread.
1895	K. Dalmatov embroidered ornaments on satin fabric with colored silk thread, a collection of embroidery was presented at the exhibition.	Ornaments were embroidered with colored silk thread.
19th century	In Germany, Berlin embroidery appeared and spread throughout Europe.	Berlin embroidery.
19th century the second half	The patchwork method was used	Embroidery on canvas.
End of the 19th century	In England, embroidery with two-tone threads appeared and spread all over the world.	Embroidery with two colored threads.

According to comparative data, which originated in ancient China in the 4th – 5th century BC, it is written that embroidery was woven on silk fabric (Figure 1).



Figure 1. **Embroidery on fabric**

For embroidery, wool fabric was first used, and later linen fabric. Attention was paid to embroidery and towels in particular were embroidered, depicting symbols of abundance and health in the home.

Embroidery with a link in the form of rhombus appeared in the 12th-15th centuries. In Rome and Greece, gold thread embroidery was used, and silk fabric was very often embroidered with gold threads. Ribbon embroidery appeared in France in the second half of the 18th century. The method of coral (bisser) embroidery originated around the time of the production of the first bisser (the first bisser was developed in Egypt in the 3rd millennium BC). Machine embroidery appeared in France, and in 1821 the first embroidery machine appeared. Richelieu's embroidery appeared in Europe in the 17th century [3-4; 8-9].

The art of fabric embroidery is one of the most ancient arts, embroidery with ornaments originated in Assyrian-Babylonia. In Egypt, linen was embroidered with wool. There were Egyptian patterns: rhombus, quadrangle, horizontal striped rays, as well as complex patterns: palmettes, lotus flowers, figures of people and animals, meanders.

It is clear that a person takes types of ornaments from the world around. Since ancient times, the art of embroidery has continued since the 5th-6th centuries BC. For example: in China, embroidery was sewn on pure silk with gold and silver threads, and very delicately sewn "Chinese" embroidery influenced the art of "Japanese" embroidery. Embroidery of Indian and Iranian countries is characterized by plant origin, animal and image stitching. In Byzantine embroidery, pure silk or gold threads were woven. This brought about great advances in the art of embroidery. In the countries of France, Germany, Sweden, England, Denmark, Norway at the end of the 13th and the beginning of the 14th centuries, embroidery was used in the decoration of household items along with national clothing [3; 9].

It is known from literature and history as well as archaeological excavations and written monuments that the Kazakh people were engaged in the art of embroidery for a long

time. The various tribes were well versed in the techniques of casting, forging, pressing, turning, grinding, and polishing in the manufacture of work tools, weapons, decorative items, and household items, and were able to make patterns on objects. For example, we can name the images found in Kazakh lands in the form of a crescent, a rhombus carved from a horse's bone, and a triangle. The work of scholars show that these are based on the culture of ancient Turkic tribes, such as the Saka, Uysun, Kipchak, Huns, and Karluk, who inhabited our vast land.

A. Margulan stated: "There is a basis to show that the people's art is in genetic connection with the art of Saks, Uysun, Huns and other people who lived in the territory of Kazakhstan", thus theoretically proving the origins of nomadic folk art.

S.Kassimanov declared: "The most often used in folk life is a set of creative arts, such as knitting, sewing, weaving, sculpture, construction, painting" [9], and M.S. Mukanov said: "The basis of tradition is folk art. It is impossible to move forward without the heritage of the people".

A.Seidimbek noted that: "The way of life of the indigenous nomads was primarily a sign, a message, and a distinctive feature of such qualities as entering the ears of cattle, marking animals, the presence of a distinctive sign of each tribe, even tattooing with black soot on their bodies (the source of the Pazyryk mound). In addition, the expression of thoughts with a certain object, appearance, and expression of intentions has become a tradition developed among nomads" [10].

According to the above-mentioned scholars and historical data, the patterns used by Huns on various embroidered covers are very similar to modern Kazakh embroidery not only in terms of style, but also in terms of methods of creating ornaments.

Embroidery is one of the most common types of Kazakh Applied Art. There are five types of national embroidery:

- "embroidery awl" – a seam made with the help of awl tool;
- "grass embroidery" – needle stitching;
- "Print" – a tight seam that is fixed and not fixed;

– “sewing” – sewing in an unbroken and interrupted form;

– “shalma”, “slime embroidery” – different names for two-row seams.

Thus, embroidery is a type of craft in which patterns are sewn on the surface of fabric, leather, felt, etc. materials with different threads, needlecraft and various patterns. In the Kazakh language, the verb “embroider” is used to mean “to weave a decorative pattern from colored thread on the surface of the fabric”, and the noun

“embroidery” is used to mean “a decorative pattern woven on the surface of the fabric with colored thread”[10].

Embroidery and artistic sewing are the main long-standing elements of ornament decoration. Sewing embroidery with us and just a needle is a common art for all peoples. The most ancient types of embroidery art practised by Kazakh people are: embroidery awl, cross stitch, zigzag stitch, print-stitch, tailoring (Figure 2).

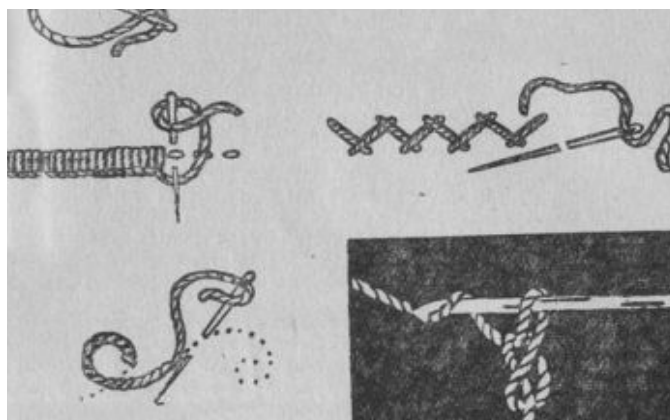


Figure 2. Various artistic stitches

Cross stitching is also the most common type of needlework. Here the pattern is evenly squared and one thread is crossed over the other

in the form of a cross. It is now recognized as the most convenient form of embroidery.



Figure 3. Cross stitching (handmade by Sholpan Omerzhanova)

Thus, there are many types of embroidery that stand out in terms of beauty and elegance (foam stitching, perforated mesh, embossed stitching).

From generation to generation, experts in each country have been able to combine different methods of sewing with their own

characteristics in clothing, household items and jewelry. Embroidered art is always unique in color, harmony and beauty. It was connected not only with geographical and cultural conditions, but also with its history. In ancient times, any garment or object that had a picture or mark on it was considered sacred [11-15].

The trend towards environmentalization of design, emerging in the second half of the twentieth century, allows the relationship between man and nature to be better coordinated by means of humans taking responsibility, as is shown in the proposals of designers for addressing environmental issues.

From this point of view, the history of the formation of the ecological approach in design is based on scientific, design and artistic developments. The emergence of design as the successor to decorative and applied arts requires a mastery of historical experience based on the harmony of nature.

In pre-industrial times, people lived in harmony with nature, as they had done since ancient times. It is characterized by making few demands on nature and an understanding of its insecurity, with mankind depending on natural phenomena and cycles. The use of nature as an ideal model has been characteristic of scientists of different epochs. They are inspired by the processes and phenomena occurring in nature and organic forms, the construction of natural objects. After all, the material world is a manifestation of ethnocultural identity and tradition, and Decorative and Applied Arts are a source of ecological approaches.

Concern for the preservation of nature is inherent in ethnic culture. Therefore, the ethno-cultural identity (unification) of the environment and lifestyle is ensured by the development of space by representatives of national or regional culture in accordance with the models adopted by the culture. The specifics of culture and natural conditions determined the methods of organizing space, its size and shape, the composition of space, and the placement of objects in it.

According to M.V. Pankina, the worldview of people (principles, values, ideals and beliefs, philosophical, scientific, political, religious, moral and aesthetic views) has always been reflected in the forms of material culture: Decorative and Applied Art and the principles

of space organization, image, decoration, design, and the functions of space and the objects that fill it. The entire material-spatial environment and future created by people is a kind of materialization of the socio-political, ideological and cultural-aesthetic views and the economic and technological capabilities of society [16-18].

In the work of scholars (M.V. Pankina, I.P. Laptev, A.A. Harutyunyan, Yu.A. Dobronravova, etc.), the origin of Environmental Design is combined into three groups: design and Art, Natural Science and humanities, among which are features and examples of the environmental approach in various areas of project creativity and scientific research. According to the authors, all trends in art since ancient times are the origins in terms of design and art of Environmental Design [16-19].

In scientific circulation, the concept of “ecodesign” is often associated with the concepts of “green design” and “sustainable design” and interpreted in a unique sense, as well in terms of opinions that reveal the essence of each concept in its own way.

According to T. Yu. Bystrova, each of the concepts “ecodesign”, “green design” and “sustainable design” describes different areas of the designer’s project activity, but can often perform only an ideological or marketing component without taking into account the utilitarian function. The author adds that: “the problem is that none of the definitions and lists contain, at least in a hidden form, aesthetic and stylistic recommendations or principles. Ignoring this aspect of the design can lead to a loss of harmony and integrity of the human habitat, a deliberate “slip” into nature”[9].

According to philosophers, the term “Environmental Design” refers to the design of any design that is designed not only to reflect harmony, but also to the harmony of a person’s relationship with the world [20-24].

According to V.Yu. Medvedev, from the point of view of artistic design, “design is a creative method, process and result of artistic and technical design of industrial products, their complexes and systems, aimed at achieving objects and the environment that fully meet

the capabilities and needs of a person, both utilitarian and aesthetic”.

“Green design” is the art of creating objects that does not disrupt the balance in the environment, society and economy. With reasonable use of objects, ecodesign can have a positive effect on the nature – man system, where harmonious and effective connections are created [21-24].

The art of embroidery is one of the crafts that has its share in the history of the formation and development of Kazakh culture and art.

Embroidery or tailoring has long been a common form of decorative crafts among the population. Fabric, leather, felt and other materials are decorated by sewing patterns on the surface of the material with various colored silk threads [22].

Thus, the technological possibilities and classification of “embroidery” art can be indicated, guided by a technological classification of the various types of the Kazakh people’s Decorative and Applied Art (Table 2).

Table 1

Classification of embroidery art

No.	Technological capabilities	Classification
1	Depending on the shape	Decorative shapes (accessories, embroidery, bags, etc.) Vertical (white sheet, color embroidery, tablecloth, handle, etc.)
2	Depending on the application	Decorative products (curtains, bedspreads, towels, color embroidery, decorative panels, etc.) Gift items (book mark, bags, purses, handkerchiefs, symbolic signs, etc.) Household items (clothing, kitchen coverings, bed linen, pillows, covers, etc.)
3	Depending on the material	Cotton, canvas, wool, silk, mixed, synthetics
4	Depending on the ornament	Space, geometric, plant, animal
5	Depending on the color	Single color, two color, three color, multi color
6	Depending on the processing	Cross embroidery, turf embroidery, embroidery awl, mesh stitching, etc.

Conclusion. The main task of eco-design is the formation of a corresponding worldview, namely the awareness of a person as an integral part of nature. Adoption of an ecologically clean way of life, which implies a reduction or absence of negative impact on nature, contributes to strengthening the positions of ecological culture and competence. Eco-design uses natural materials from nature, such as, different types of wood, stone, ceramics, natural textiles, which are harmless to humans and, if necessary, can be easily removed without harm to the environment. Ecodesign assumes economy of design, quality of equipment and materials used in the project, necessarily calculated on the principle of using minimal resources, both from the point of view of cost and low cost. In art education, regardless of the type of art, these features are taken into account. Therefore, one

of the important tasks of the higher educational institution is to emphasize the necessity of teaching the art of embroidery or ‘keste’, as being a kind of national craft of our people, in the preparation of future specialists. Features in traditional decorative crafts. Representations of Kazakhs about traditional decorative crafts, preservation and reconstruction of historical and cultural heritage, innovations in art education. He studied clever methods and techniques in the art of ‘keste’ or embroidery and substantiated them theoretically.

Modern innovations in art education at the Faculty of Fine Arts of Akdeniz University, current activities in the preservation and reconstruction of Turkish traditional cultural heritage; The events organized within the framework of the project demonstrated and analyzed the possibilities of using natural

materials, smart methods, and methods N. AP08053283 “Evolution of eco-design in traditional and modern national art in art education” [25-27].

Kazakh National Pedagogical University named after Abaya, Institute of Art, Culture and

Sports, Akdeniz University, Faculty of Fine Arts, Center of Specialization in Antalya, School of Turkish Folk Masters in Antalya “Sukop”, atelier “ART”; “Bulut Resim&Gergeve” and others.

A mutual meeting was organized and a video recording was made from the school of masters.

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Көркем білім беруде экодизайн арқылы кесте өнерін дамыту

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Аңдатпа

Мақалада кесте тігу өнерінің шығу тарихы мен түрлері, кестелеудегі экодизайн құралдары қарастырылады. Авторлар «адам-табиғат» жүйесіндегі жаңа өзара әрекеттестікті қалыптастыруға және оны қабылдауға ықпал ететін дизайнның заманауи бағыттарының бірі – «экодизайн» мәселесін зерделейді. Экодизайн өнімінің эргономикасы мен эстетикасына назар аудара отырып, оны өндірудің, тұтынудың және кәдеге жаратудың экологиялық компонентін ескеруді талап етеді. Дизайн саласының экодизайн ұғымына анықтамалар беріліп, бағыты түсіндіріледі. Зерттеушілер қарастырған бағыттар теориялық тұрғыда негізделеді. Кесте өнерінің қолданысы мен көркем білім берудегі экодизайн материалдары анықталады. Көркем білім берудегі кесте өнерін оқыту мен үйрету мазмұны және оның жіктемесі беріледі. Білім алушыларды кесте өнеріне экодизайн арқылы үйретудің мүмкіндіктері көрсетіледі. Кестелеу өнерін дамытуға дайындалған ақпараттар ұсынылып, практикалық маңыздылығы ашылады.

Кілт сөздер: өнер, қолөнер, дәстүрлі қолданбалы өнер, кесте, кесте тігу өнері, дизайн, экодизайн, қызығушылық, көркем білім.

Развитие искусства вышивки через экодизайн в художественном образовании

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Аннотация

В статье рассматриваются история и виды искусства вышивки, инструменты экодизайна в вышивке. Авторами исследуется одно из современных направлений дизайна – «экодизайн», которое способствует формированию и принятию нового взаимодействия в системе «человек-природа». Экодизайн требует учета экологической составляющей его производства, потребления и утилизации, ориентируясь на эргономику и эстетику изделия. Даны определения понятия экодизайн в области дизайна, а также пояснено их направления. Определено использование материалов рукоделия и экодизайна в художественном образовании. Приведено содержание обучения и преподавания искусства вышивки в художественном образовании, и их классификация. Будут представлены возможности обучения студентов искусству вышивки через эко-дизайн. Представлена информация, подготовленная для развития искусства вышивки посредством экодизайна, а также раскрыта практическая значимость.

Ключевые слова: искусство, ремесло, традиционное прикладное искусство, вышивка, искусство вышивания, дизайн, экодизайн, интерес, художественное образование.

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