

## Color Scope Imaginative-Aesthetic Features in Modern Design of the Republic of Kazakhstan

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### Abstract

The article analyzes modern design development in Kazakhstan on the example of fashion designers of the XXI century. Attention is paid to the problems of color scope imaginative-aesthetic specificity in essentials' products that is of great importance in development of author collections of high quality on the world fashion shows nowadays. Attention is also paid to artists' design color trends in brand clothing development of the Republic of Kazakhstan. The article provides an adjective of art appreciation description of Ostwald Wart theory.

The article is taking into account the factor that authors' creative concepts and principles of color use in fashion design are perceived more difficult now in Kazakhstan. Therefore, this study is an attempt to consider the color scope as the basis for fashion design forming based on a multipronged approach by means of general and special methods of scientific research. It makes it possible to full in the gap in modern art history.

The authors' position comes to ideas about what level of fashion collections quality, including color combinations, does not compare with designer's clothing sketches among the well-known European designers.

**Keywords:** Color theory; Design; Imaginative-aesthetic of the Republic of Kazakhstan; Traditional garb; Turned-on fashions

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### Introduction

Color is an integral part of human life from ancient times. It is the color what controls our attention, helps us to pay it to the main, distracting from the minor or vice versa [1,2]. This article contains knowledge about coloristics in the world of culture and art, color theory and its harmonious combinations, perception and psychological features of different colors in modern fashion design of the Republic of Kazakhstan.

Referring to design of past centuries (although it did not have such a status, classification and species at that time) this article notes that people have always been and continues to be in a constant search of colors attracting personal attention and giving an optimistic attitude towards life [3-5].

Regarding the relevance of geographical aspects, territorially expressed by means of Eurasian region – namely, the Republic of Kazakhstan, we note that color contributed to the artistic expression of Kazakh people at all times. In the context of multiculturalism and multi-ethnicity of the planet, the color

expressed in modern Kazakh designers' fashion collections helps the ethnic group to self-identify and to firm up their imaginative-aesthetic specifics in a constantly transforming dynamics of fashion world [6,7]. This issue is will always remain relevant on the background of diversity of art analysis methods, principles and approaches.

The contribution of this paper in the world of science is that its authors greatly complemented the previously known study of colors and ornamentation in fashion design. This article confirms the position of foreign authors about the fact that color is an

important component of design and a sustainable element of artistic culture of each nation, Kazakhs, in particular. As the foreign researchers, authors of this article state that the color scope is both simple and complex phenomenon, which is a specific sign system. This common position can help to enhance the knowledge of color combinations' symbolic features at the level of world art science.

The study of color scope imaginative-aesthetic features in modern design of the Republic of Kazakhstan is of particular relevance in the context of globalization, the process of ethnic and cultural identity of Kazakh people, their desire to preserve historical roots of their culture, as well as in the study of important ethnic and cultural problems of Eurasian region (design in the context of indigenous peoples' ethnogenesis). This paper studies the color scope and the ornamental art in the works of fashion designers living in the Republic of Kazakhstan.

The purpose of this article is to study design features in Kazakhstan's history from 1991 to the end of 2015. It pays attention to the main trends in fashion design, modern designer's color scope and national features interpretation in their collections. Color's nature, garment's coloring are the main objects of the research.

The practical significance of obtained results obtained is that they can be used in understanding Kazakhstan fashion design' and modern designers' color scopes' role and space in the world community. At the same time, the results of the analysis can be used in developing a number of training courses, in particular on design, art theory and art history, color science, culture, history and other humanities disciplines.

The novelty of the research is confirmed by colors' multivariate analysis in Kazakh works based on graphic and imaginative designs' characteristics. Previously these issues have not become the object of adjective of art study.

The novelty of the article lies in the fact that the art in general and the use of color in modern fashion collections, in particular, are analyzed following the beginning of the XXI century. In addition, the novelty is confirmed by the fact that this article paid considerable attention to Ostwald W. color theory [8-10] that strikes an impression during the analysis of identified issues. In addition, the article presents the inclusive creative features of modern Kazakh fashion designers, analyzed color scope trends in new collections' developing. The attention is paid only to fashion design in order to conduct a deeper analysis of emotional and imaginative expressiveness of color and coloring.

Methodology of the study is predetermined by its purpose and objectives, as well as the originality of researched material. Sources' analytical study method clarifying their logic and content is the basis of methodology. Grasped material specificity requires a unique approach, associated with the need to attract the methods of history and textual criticism to determine the relationship of adjective of art color theories and coloristics, as well as the relationship of original ideas that are correlated with each other in terms of their continuity or adversarial position.

We used a systematic approach and traditional methods of dialectical art, principles of historicism and specificity, as well

as structural-functional method, which has revealed the color scope structural components in the works of fashion designers in the Republic of Kazakhstan. Problem-logical method is used to analyze the logic and essential color characteristics in the works of modern fashion designers in the Republic of Kazakhstan. The use of phenomenological and comparative approaches was of fundamental importance for this study, as they reveal the methodological possibilities of conceptual values of color scope imaginative-aesthetic features in modern fashion design of the Republic of Kazakhstan.

### Views on Coloristics History

Coloristics, color theory as science is a relatively new field of knowledge in study of art, definitions, categorical apparatus of which is only beginning to form. Multidimensional nature of color and coloristics concepts systematically become the object of research in general theory of design in art science, in the field of humanities, applied sciences and STEM [3,6,7].

A number of scientists paid their attention to the ideas of "psycho-aesthetic resources of natural environment", "visual accessibility" characterized by a structural approach [11-13].

"Coloristics" as constructively formulated concept was considered in the works of Plato, so the modern concept of architecture coloristics was not based on KG Jung assistant's data [3].

There are a number of monographs, articles and dissertations dedicated largely similar to our theme [5,7]. However, in his works, the author does not dwell on the personalization of modern fashion designers of the Republic of Kazakhstan and, accordingly, does not analyze their personal contribution in color scope development in turned-on fashions. Although, we must recognize this work to contain a lot of valuable information, studied aspects of coloristic-aesthetic schemes identification in the context of imaginative traditions formation during cultural ethnogenesis of Kazakhs.

We should also note the Volodevaya dissertation "Imaginative traditions of the Kazakh national costume in modern practice of Costume Design" [3], in which the author analyzes mainly national component in turned-on fashions. This work also gave an impulse to reflect the essence of the issues, indicating the way to solve many urgent problems in the context of the chosen topic.

We also note the fundamental work of Krykbaeva "The essence of Kazakh women's clothing in the context of Applied and Decorative Arts", which also has some interesting data in the context of current study [7]. The sources of foreign researchers occupy a special place in the study [11,13,14]. The work of Ostwald W. "Coloristics. Color theory" [8] is of great importance in this article preparation, it has become the fundamental in theoretical understanding of the concept-"color", its division, perception and use in the work of fashion designers in general. This work also allows enhancing the theoretical part of the publication with visual maintenance in the form of drawings (annexes to the paper).

Yet, it should be stated that a complex position in the context of coloristics development as a basis for fashion design in Kazakhstan's history from 1991 to the end of 2015 has not

formed yet. In connection with the appearance of new fashion collections in terms of form and color content in imaginative-aesthetic space of the Republic of Kazakhstan, the study acquires special relevance.

The renowned artist Leonardo da Vinci raised the question of a harmonious color scope in art. He not only discovered the phenomenon, which it found that a variety of colors may be limited, because "there are only six colors: white, yellow, green, blue, red and black" [15], but at the same time, he drew people's attention to two aspects of possible colors: namely- imaginative and physical.

In turn, the famous German poet Johann Wolfgang Goethe created a huge (1,400 pages) work "On the doctrine of color. Chromaticism" [4], and appreciated it above all his poetic works. He regarded color as an integral complex that takes into account the psychological and physiological aspects [16].

Scientists around the world still have not reached a consensus about the color's nature [7,11]. At this point, there are two opinions, according to which color can be seen towards Physics (Newton) and Imaginative Aesthetics (Goethe). Based on Newton's developments, we consider the fact that "Whoever wants to interpret the subjective color development must not dwell on the evaluation of only different color characteristics and their self-expression. The most important thing is the overall tone in general, then the position of each color in relation to another, their movement, brightness, lightness or, conversely, quietness, proportion, structure and rhythms of color scheme" to be true [10].

Goethe believed that color exists objectively. While Newton, the first to investigate the properties of light and color, suggested that "there is objectively only white and other colors in the nature-it is a reaction of our eyes at a certain wavelength" [17].

The dispute between physicists and "lyrics" did not come to a common consensus until now; this promotes art experts to engage into discussion and to seek the necessary answer. Goethe J.W did not try and did not seek this opportunity to explain the phenomenon of color in terms of Physics. He was interested in aesthetic and moral aspects of the issue, thinking about how people perceive colors and feelings, at the same time, their emotions are recognized on the face.

Using the information on the work of Isaac Newton, Goethe J.W., Leonardo da Vinci, a dominant position in the article we give, nevertheless, to the color conceptualization laid down in the works of Friedrich Wilhelm Ostwald [9]. Scientist presented all the colors "as a closed color space of two cones united by a common base. The single axis of the cones is neutral range: upper point- white, lower-black.

There are located the most saturated spectral colors (rainbow colors) on the base circumference are. They are arranged in a certain order: red-orange-yellow-green-blue-blue-purple "[8,17] (Figure 1).

### Characteristic of Color Combinations

Color combinations can be restrained or vibrant, cold or warm,

light or dark in terms of color's nature or they can be bright, somber, fading etc. in terms of color intensity. Color forms a complex composition and unique interaction with other colors in any work of art, including fashion design. In this context, the development of W. Ostwald – color wheel-is very interesting [8,17] (Figure 2). This figure became the basis for the development of W. Ostwald-color wheel-one of the color harmonies. The color wheel was built under contrasting pairs: red-green, yellow- blue, four main colors, which are on the ends of the circle diameter. There are intermediate colors (from yellow to red, from red to blue, from blue to green, from green to yellow) between the main colors. We have already noted that the color has a symbolic meaning and expression means, in addition, the color has a strong psychological impact. Goethe said that "different colors evoke a certain state of mind: yellow-joy, blue evokes sadness, calming green" [4].

In ancient times, colors had symbolic meaning. For example, the white color has been intended for aristocracy, green, gray and brown-for ordinary citizens. Black, purple, dark green and gray color expressed sadness [12].

Color is an important element in modern fashion design, in fact, thanks to the color, we can learn more about the aesthetic function of clothes, their appointment to any social or age group. The color of clothes is a signal of our personality that reflects the attitude of people, expresses the lifestyle and temperament. For example, people who prefer bright colors in clothing are more sensitive and emotional by nature. If a preference in clothes is given to neutral colors, then such a person is characterized by strict self-control, fundamental and less emotional attitude toward the world.

We will fragmentarily consider color values, referring to the theory, the authors of which are Cooper and Matthews [5]. Following their opinion, the red color of dress reflects the willingness to act, impulsivity, power. It affects positively when it takes no more than 50% of the overall personal appearance; blue color gives solidity, confidence, spirituality and respect for tradition; yellow-the color of joy, good mood, relieves the feeling

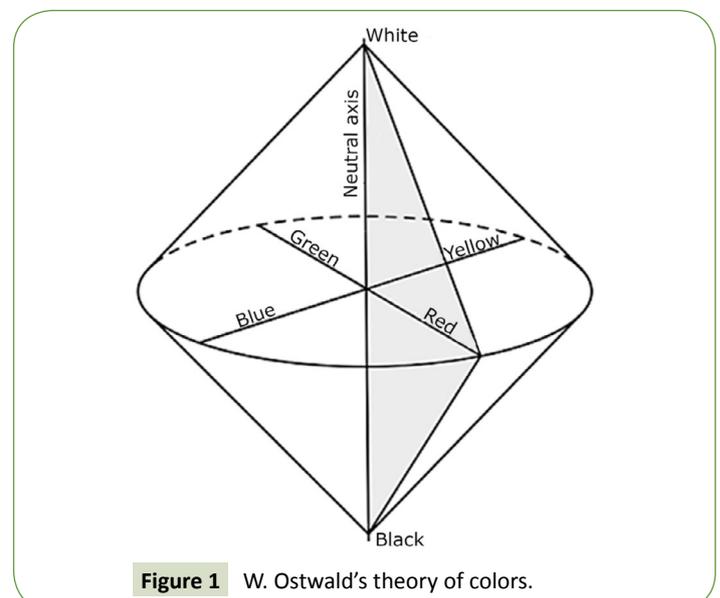


Figure 1 W. Ostwald's theory of colors.

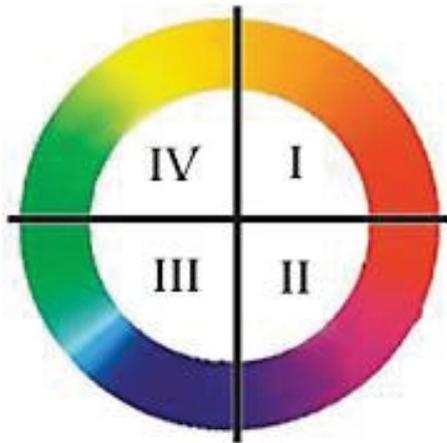


Figure 2 Color wheel.

of tiredness and lethargy. It helps to activate the mental activity, lingers long in memory, but in combination with other colors it can cause conflicting emotions. For example, greenish-yellow and blue-yellow colors represent envy, hypocrisy and disgusting act; dark green is the stability, solvency, conservatism; the dress in brown tones evokes a feeling of confidence, stability and predictability; light gray suit expresses restraint and intelligence, gray, combined with rose-elegance; white creates a distance, therefore, it must be used with caution in a formal dress [5].

With regard to the process of graphic design schools formation in Kazakhstan, the Kazakh designers had clearly task to use only the colors that would exactly meet the graphic works' objectives, as well as the design in imaginative-aesthetic aspect.

Obviously, the colors in Kazakhs design create a unique national coloring (from the Latin color-the color, the paint) with a peculiar set of colorful diversity, the use of warm and cold colors with a special expressiveness. In the Republic of Kazakhstan, red, orange, yellow are considered as a way of contrast and expression formation. Therefore, design coloring of the Republic of Kazakhstan is a method of concept interpretation of the author's particular art object.

Providing direct examples, we note that the design of Kazakh women's headwear demonstrates the predominance of white, traditionally used as the color of Allah. According to tradition, red color begins to dominate in women's ethnic headwear only after her marriage, and as a result, the change of social status.

Color palette modeling in interior design of the Republic of Kazakhstan in the third millennium is realized by means of art deco and modern minimalism styles. It is a significant fact that art experts study art deco and minimalism as a completely new technology in design. Interior Design Color Scope in the Republic of Kazakhstan is formed on the contrast principle. For example, dark floor (dark brown, dark gray or black shades) and white ceiling and walls. Similarly, designers use other white and black attributes as the color contrast: black lights, white-black fake fireplaces or wall décor elements.

Design and color scope of the State Flag of the Republic of Kazakhstan is of particular interest (Figure 3).

The State Flag of the Republic of Kazakhstan-sky-blue rectangular cloth with the image of the sun with rays in the center and a soaring eagle under it. There is a vertical strip with a national ornament at the flagpole, as it can be seen in the application. As for the image of the sun, its rays, eagle and national ornament, they all are magnificent golden.

Each color has its own meaning in tradition of heraldry, as well as in design. For example, sky-blue color symbolizes honesty, loyalty and perfection. It is known that the sky-blue color has a deep symbolic meaning in Turkish culture, as ancient Turks have always revered the sky-their godfather. Consequently, their sky-blue banner was a dedication to father-grandparent. On the national flag of Kazakhstan, this color symbolizes the sky, peace and prosperity, and background monolithic character indicates the unity of the country and ethnic group.

Taking into account the specificity of heraldic canons, we note that the sun on the flag represents the symbolization of wealth and abundance of life and energy; therefore, the sun's rays on the flag have a grain shape, symbolizing wealth and prosperity. Illustration of the sun is a confirmation of adherence to universal values, the new young state, full of vital energy, is open to all countries of the world for partnership and cooperation.

A vertical stripe with the original national ornament stamped on the flagpole is a significant element in state flag's design. Kazakh ornament is a kind of unique imaginative perception of the world, strictly corresponding to the aesthetic tastes of the ethnic group. It is a harmonious combination of different shapes and lines, an expressive tool of inner world interpretation, as well as the outlook of Kazakh people. National ornament along the flagpole on the state flag symbolizes the culture and traditions of Kazakh people.

### Representation of Modern Designers of the Republic of Kazakhstan

Studying the color scope imaginative-aesthetic features of fashion design in the Republic of Kazakhstan, we found out that there is an increased number of designers in the Republic that have obtained currency not only at home but also abroad. Several local designers, the most successful in the fashion industry, received great popularity due to their creative work. Among them-Kuralaj Nurkadilova, one of the most famous designers in the Republic of Kazakhstan, who founded her own "Kuralaj" Fashion House in 1995 [18].

Her work is well known not only at home, but also abroad; the



Figure 3 State Flag of the Republic of Kazakhstan.

number of elite clients is more than 50 000 people in Kazakhstan and Russia. In 2007, Kuralaj Nurkadilova has won an award "Men of the Year" according to "Harper Bazaar" magazine and "Entrepreneur of the Year" [18].

"Kuralaj" Fashion House was chosen as the main dress uniform creator for the national teams.

Kuralaj became famous thanks to the original style of cocktail dresses and corsets. In addition, we note that almost every product has clearly visible Asian motifs.

Describing designer's summer collection, we paid attention on the fact that, as a rule, they traditionally include models that meet all the main trends of the summer. We are talking about long dresses with floral prints and graphic flight suits made of satin or the same colorful as the dresses are.

Among the accessories designer uses luxury bags of sizable and openwork traditional Kazakh patterns; each cord, each sequin and stone in them is sewn by hand. That is a proprietary highlight of Kuralaj. Headwear with a similar pattern and elements that look like separated from it goes in a set with the handbags. These patterns are applied in different ways: as hats, brooches etc.

In autumn-winter 2010-2011 collection, the designer used bright colors in a much-metered style, noting that berry color replaces the bright red, which was more relevant in summer. There were scum white jackets combined with dark bottom and shirts in neutral shades in this collection; elongated jackets in black, blue, brown designed for both business meetings and dates.

Khaki color become the leader of this season in Kuralaj creativity, expressed in shirts of thick cotton, soldier type trousers, which have been recognized as the trending. However, designer decided to mix military theme with lace, silk or chiffon, to emphasize the femininity and tenderness of clothes. The designer believes that military theme gives more sexuality and adds brightness and lace reminds sentimentality and fragility. Right shoes were no less important, namely, high boots or ankle boots in brown, beige or dark green on a cork-soled completes the Kuralaj created look.

"Kuralai" Fashion House, which is the official designer of the contest "Miss World", provides original dresses for the participants of this competition with a scattering of precious stones and hand-made fabrics. Such works visually bring excellent results.

Designer also created some of the Muslim clothing collections. Her first presentation was held on March 1, 2012 under the name "Kuralai-Muslim", it was created with Esimova Gulmira. We note that the De-lux collection was created from expensive high-quality fabrics, with hand embroidered stones and crystals; new collection's garment was designed for the holidays, major events in the life of a Muslim woman. Kuralaj also created a set of ornaments for this collection in the best traditions of the ethnic. Later, the designer plans to release "Goodwill" collections for woman's everyday life.

"Kuralaj" Fashion House introduced a new "Nisa" collection of "Muslim" special line on the "Islamic Fashion Festival". A feature of the collection is that this line was sheathed strictly by all the canons and rules of Muslim fashion. It includes maxi dresses,

headwear with a predominance of bright, juicy colors. Beautiful Muslim clothes is a rarity, so modern Islamic designers try to improve the general understanding of traditions. They believe that people can look stylish and even sexy in clothes that almost completely cover the body [18]. This Kuralaj collection was risky for Islamic fashion, and, if the appearance of flight suits in the collection no one disputes, it can be assumed that the designer has created a revolution in this fashion field.

Kuralaj design risk lay in other interesting facts, namely, the trench and flamenco themes, which in Muslim clothes looked more than appropriate, and almost disappeared in the collection. Color scope was presented saturated in terms of shades of green, pink and orange, which were perceived by the audience positively.

Designer gas a playful collection called "Alice in Wonderland" with bright colors and unusual proportions in garments, with bright little things, hats, pins of unusual size, unexpected color combinations. In this collection, you will not meet moderate colors, simple fit and straight lines, but only something, that can be surprising and truly burst of emotion. Consequently, fashionable bows, combination of silk and drab fabrics, futuristic notes in design are the main theme in designer's work.

Designer lured her daring ideas into original and still wearable collection; the basis of the lineup was a short dress of asymmetrical fit with bare shoulders, tight or loose, with a plunging neckline. Collection was complemented with loose skirts and corsets, breeches and jackets; color scope specialty was the use of ground tint and contrasting strips- bright yellow, red, pink with black or black with green.

Kazakh designer Kuralaj Nurkadilova has also created a sample of a new form for the stare "Airstana" operating airline. Its characteristic feature is the use of national ornament and design elements in the uniform for flight attendants and ground service personnel [18].

Aida Kaumenova became a popular Kazakh fashion designer after studying at the Italian school of fashion in 2006 and the creative Fashion House "Aida" KaumeNOVA foundation. In 2008, the designer has become a part of the team that developed the uniform for the Olympic team of the Republic of Kazakhstan. Aida clothing is desirable for domestic show business; collection has femininity and even "hidden sexuality." Although this aspect, designer is also involved in the creation of clothing for women believers.

Oksana Corby is also known in the highest circles of Kazakhstan Fashion Design [19], after 3 years of silence, she recently returned to internal market of fashion industry. In 1997, after graduation, Oksana has founded "Oksana Corby" (previously called "OXI") Fashion House. Some of the outfits created by the artist for celebratory events are currently stored in museums of Kazakhstan. According to the designer, all the clothes created by her fashion house are exclusive and presumed on wealthy consumers. Designer pays attention mainly on wedding, evening and cocktail dresses.

Designer prefers compositionally complex colors, which are obtained in terms of main colors' overlapping. Among them,

for example, the ochre, green-marsh or tea color. Based on my experience, the designer points out that Asians prefer bright shades: turquoise, emerald, fuchsia (rich raspberry), ultramarine and red.

Balnur Asanova- Kazakh designer, artist and art director of "Symbat" Fashion House [20]. She is a multiple winner of international competition of high fashion national costume held in Moscow, as well as a permanent participant of fashion weeks in cities such as Washington, Moscow and Dubai.

The basis of her SilkWay collection was laid with models designed specifically for modern creative women, who are able to understand and appreciate designer's exclusive clothes. Models of cocktail dresses, sweatshirts, trousers, skirts and coats, seem simple at first glance, but they have perfect elegance fit. Besides all, the latest designer's collection is made exclusively from Italian fabrics of season 2016-2017 [20].

All collections have masterly decoration and professional color combinations. Her models are often figured with sophisticated embroidery of arabesques of different techniques: cornely embroidery, "patchwork" applications, hand-made bedazzler and glass bechinese embroidery that always allows the designer to achieve higher idea conceptualizing and exclusiveness. With regard to ornamental motifs of decoration, they primarily reveal the organic relationship between the artist with the art of the East, namely, in costume and applied and decorative arts of the Republic of Kazakhstan.

Taking the fact that all fashion trends are usually preassigned in several seasons as a basis, we can note that the dominant colors or some general trends appear in designer's collections not by chance. Working on a particular model, Balnur Asanova takes the main canons of design and inserts in them something of her own. Balnur holds a degree of an artist, so the collections have a lot of creativity, which manifests itself mainly through the embroidery, different species of which together with a variety of Kazakh ornament displayed in a new collection in the light of the inner designer's attitude.

We note one interesting, although somewhat controversial point in Kazakhstan's fashion design related to the fact that some officials and civil society activists have started to promote the idea that Kazakhs do not have to wear their national dress. Some experts believe that the national dress can be adapted to the conditions of modern life in order to wear it every day [7]. Nevertheless, young people think that such clothing "is not very comfortable".

Currently, there are various types of Kazakh national dress-namely, dress with ruffles, camisole, shapan that became attributes of celebrations and weddings. In everyday life, they are hardly worn, but the clothes in national style adapted to modern life is still produced.

Ethnic trend in fashion design becomes more popular, occupying leading positions in designer's work each year. In Kazakh designers working in this direction, the Kazakh national costume is the source of inspiration, as part of the rich cultural heritage of their people. Designers appreciate it for centuries; challenged

artists form a unique design, fitting parts, organic combination of jewelry, color, all those qualities that can be successfully used in the creation of modern clothing.

Regarding the traditional color scope, we must say that men's robes (Sapa), are often made of red fabric and are completely covered with cornely embroidery. Its main motive-solar circles, symbolizing the sun and the planets made of white, yellow, black, blue, green silk thread [21].

Men and women clothes' decoration traditionally stopped at the choice of green, brown and red color, which are an integral part of the Kazakh costume. In this case, the priority of green ornaments is explained, apparently, by the fact that green is one of Islam colors, the sacred color banner of the Prophet Muhammad.

Thus, the general trend of the national costume and color palette with red, white, black, green, yellow, blue, proves the connection with ancient archetypes, are indicative of stable long-aesthetic traditions of Kazakh people. The use of traditional elements in national costumes' design, which were popular since 1980, is rapidly becoming relevant in the first decades of the XXI century.

Currently, the Republic of Kazakhstan has several major fashion houses and a large number of creative mutually independent fashion designers with original style and good technical platform. These people regularly presented new collections with inherent ethnic ambitions. However, we must highlight the fact that a large number of designers created garments of the so-called pseudo-national style since the second half of the XX century. This, in turn, negatively affected the formation of public misconceptions about the artistic structure of the Kazakh national costume. Only in recent years, it is possible to observe the trend towards a more careful handling with ethnic thin material in the context of increasing interest to a deeper and responsible study of Kazakh culture among the population of the Republic of Kazakhstan.

At the beginning of the XXI century, fashion designers of the Republic of Kazakhstan begun to search for a unique style that integrates the characteristic features of traditional culture with the current trends of modern fashion. A sense of self-worth of the nation can be realized due to the synthesis of traditional and modern, as well as its material and spiritual consolidation. This aspect has a direct bearing on the question of compliance with the basic concepts of modern international design, as well as on the question of worldview expression through the artistic image formation, having traditional spiritual-aesthetic grounds.

Due to all noted above, the lack of specially developed complex of art studies, the subjects of which is directed to imaginative structure features identification, composition and rhythmic structure, design and semantic specifics of Kazakh national costume as a creative source, is particularly acute.

Comprehensively analyzing the Kazakh national costume, there is a need to consider a number of factors that significantly influence the formation of its structure. Among them: the natural and climatic characteristics of the region; number's role and use in daily practice; ways of clothes making; traditional imaginative-aesthetic ideas and canons; conditions and opportunities of other cultures' influence.

## Conclusion

Research on color scope imaginative-aesthetic features in modern fashion design of the Republic of Kazakhstan made it possible to make a number of important scientific findings.

Firstly, we found out that the trend towards the use of image characteristics based on the specificity of traditional costume, inherent every modern fashion designer of the Republic of Kazakhstan. These trends are highly relevant and perspective for national design development. Many creative garments of domestic designers, the work on the image of which intend the broad use of designers' methods with associative overtones, prove this fact.

Among the modern fashion designer of the Republic of Kazakhstan, who develop this line in their work; Akkenzhe Deviatko, Saltanat Baimukhamedova etc. Collections of fashion designer of the Republic of Kazakhstan are presented by means of correlation between the values of the era of information and technical progress with the values of traditional nomadic culture. Implementation of axiological approach eventually allowed the designers to implement one of the three possible outcomes in the form of contradistinction, separation and synthesis.

In the context of turned-on fashions in the Republic of Kazakhstan, several imaginative-aesthetic trends can be differentiated; they can be determined under produced collections' appointment. Among them: pret-a-porte ("TextiLine", "Semiramide"); prêt-a-porte de luxe ("Symbat", "Makpal" Saltanat Baimukhamedova, Dilbar Alshimbaeva, Azikhan Said, Sergey Shabunin, Aida Kaumenova, Zhanara Mirzazhanova, Aigul Kasymov); haute couture (Akkenzhe Deviatko, "OXI" and "KURALAI"); scenic and image clothing (Muslim Zhumagaliyev, Berik Ismailov, Svetlana Sohoreva, "Symbat", "Erke Nur"); sportswear and uniform ("Professional Clothes").

The intensive use of traditional Kazakh costume materials, for example, felt similarly translates many possibilities for designing modern samples, taking into account the seamless garment species and development, leather perforation etc. This phenomenon largely meets all the requirements in the field of modern design keeping within the general tendency of its development in the Republic of Kazakhstan. The elements of the Kazakh national ornament have a role in decorative structure fragments' formation in different types of clothing. Ornament has been a rhythmic element of design for a long time; sometimes ornamental motifs became an important compositional center, which is characteristic for most designers' works.

Ways and reasons for creative transformation and reflection of reality are diverse in the works of modern fashion designers of the Republic of Kazakh. Most representatives of modern design are

modeling a variety of structural elements of the Kazakh national costume. National elements interpretation in fashion design, especially with different methods of such elements' designing, can be implemented by conventional color palette and reflected in a variety of garment fits. It can be also implemented in virtue of traditional materials combined with modern fit, silhouette, technology, traditional colors, ornamental elements of traditional Kazakh national costume, figurative characteristics of Kazakh national costume, eclecticism (combining elements of traditional Kazakh costume with stylistic features of other cultures).

It was found that preserving the traditions of the Kazakh national costume still is a dominant vector in modern design. In addition, there is a task of adaptation and complexity of the Kazakh national costume traditions, correlated with the requirements of the modern fashion design.

The concretization of imaginative-compositional characteristics of the Kazakh national costume helped to formulate a clear definition of expression and ideas as a basis in the process of creating an artistic image, design, elegant clothes, costumes, sportswear etc.

A specific feature of the Kazakh national costume is a large variety of accessories, the dominant role of which belongs to headwear. This item of clothing can differentiate the carrier by age, gender and social status. Concerning the composition structure of the costume, it can be noted that both the hats, and shoes and other items function primarily as a compositional center or stand accents.

In the course of this research a similar features have been revealed in modern and traditional Kazakh national costumes at the same time. Namely, the costume style, which has remained unchanged, with the presence of vertical axis and horizontal tiers; ornament and stylistic forms; headwear (Treukh, bridal headwear); costume fabric and colors (especially in models for the elderly).

The distinctive features in modern and traditional fashion designs are the disappearance of many women's headwear, traditional soft shoes, long men's clothing, as well as the emergence of more open forms of women's clothing.

To our opinion, the perspective issue is the continued evaluation of modern designers' creativity in the Republic of Kazakhstan, the color scope imaginative-specifics in new fashion collections. Kazakh designers' creative characteristics help to acquaint with national design heritage more deeply, which completes modern fashion collection of world-class designers.

The expansion characteristics of the topic would be useful for both the professional art experts and for gentleman of virtue interested in fashion trends and turned-on fashions.

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