

3.12. ETHNO ART EDUCATION AS A CONDITION OF CULTURAL PERSONAL IDENTITY DEVELOPMENT IN THE CULTURAL COMMUNITY OF THE GLOBAL SOCIETY

Everything that is of constant human culture value is a source of knowledge regarding the practical implementation of these values in the contemporary cultural space. The greatest possible realization of the accumulated experience, existing in many cultures, is the experience of applied art, which is considered by modern art critics to be folk art or national art.

There is a rhetorical question: what attributes folk (national) art to the rank of arts? It can be clearly stated that its key identifying feature is decoration, which allows to call this cultural layer in the history of mankind the decorative arts. At all times of the human civilization development, no consumer goods (clothing, utensils, furniture, weapons, vehicles, or even architecture) were complete without decoration. The decor reflected the mental worldview of the people during a certain period of their development, that is why today we can clearly distinguish between ornaments (as a separate cultural phenomenon) of different peoples and historical eras. Symbolism-prone people unconsciously transformed objects and forms of the surrounding world into symbols and used these symbols, both in religion and in the visual arts.

This knowledge is the universal human value, which underlies the cultural values that have been accumulated and preserved in the stylistics of the decor, its elements, technological performance, materials, and colors by many generations. This knowledge was acquired in the process of research, study, observation of nature and reflected in objects, often decorated and ornamental-stylized (but usable) that accompanied human in his daily life. The knowledge can be of significant importance for art studies and research, be effective in the application of pieces of contemporary art (design) and be compatible with the modern rhythm of life, promote the knowledge of cultural identity and be the impetus for individual development.

Nowadays the principles of traditional culture in various kinds of arts allow artists (painters, designers) to use them in order to preserve national identity in their works and, at the same time, facilitate the realization of their own creative opportunities.

It should be noted that this is not about blind copying of folk culture samples, but rather about rethinking them in contemporary forms and interpretations. This process becomes a part of contemporary art culture, where ethnic motives appear in the context of contemporary art and become the intersection of traditions and modern technologies. Such an approach in the field of contemporary design has given rise to a new trend called “ethnic design”. Ethnic design, being a part of contemporary art and applied culture, regards an object as a result of project activity in the ethno cultural space.

Ethnic design is a combination of craft and high technology, it is “warming, humanization of cold, intellectual, industrial modern life”; ethnic design can also be considered to be the creation of authentic objects from eco-friendly materials (trees, leather, wool, jute, cotton, etc.). It is also an eco decor, which is used both in the design of clothes and in the creation of ethnic interiors. Some types of materials and decor used in author projects are used to create new exclusive technologies.²³⁰

Thus, at the present stage of society development, when interest in the issues of interethnic communication is high enough and is caused by and associated with the problems of ethno art values’ revival, traditional culture defines new directions (ethnic design) of the national folk heritage development. The national folk heritage serves as an inexhaustible source of creative inspiration for the modern artists and the base for the future culture development. Therefore, new educational tasks arise in the field of design.

²³⁰ Chikhanova, E.V. (2010) Этноклудозвественное образование, как процесс индивидуального становления и развития творческого потенциала бакалавров дизайна [*Ethno art education as a process of individual formation and development of creative potential of Bachelors* http://www.miep.edu.ru/upload/science/chihanova_enf2010.pdf [in Russian]

E. Chikhanova states the following: “Due to the dynamics of socio-economic transformations in all spheres of life and human activity in the development and enhancement of cultural potential, they (transformations) objectively require the educational and cultural institutions to consider culture and its integral part – ethno art education – as systems that develop spiritual values, technologies and creativity. In search of a new concept of art education, there is a need for the formation of a person capable of overcoming the modern crisis phenomena, understanding the extent of responsibility for preserving and enhancing national spiritual and material values, feeling belonging to the national cultural environment, being tolerant towards other cultures”.

Not only the artist, but any creative person, whoever he or she may be, by all his or her greatest achievements owes the education and cultural environment, through which the cultural identity of the individual, society, nation, people, state is formed. “Cultural identity” encompasses language and literature, art and literature, art and architecture, customs and habits, history and religion, all that preserves memory and encourages the development and awareness of cultural community.²³¹

Art, as a result of creativity, originating from time immemorial, has been developing until now. Only man being the “perfection of nature” is able to create. No living being on the planet Earth except man is capable of creativity, that is, of transforming existing reality to satisfy his own aesthetic taste. This is the privilege of man, given by heaven or acquired in the process of evolution. It should be noted that the prototype of contemporary art dates back the archaic times and is still preserved in folk art. Therefore, despite its ancient roots, ethnic design, as an independent contemporary art direction, exists only a few decades. Conditions for its development began to emerge as early as the beginning of the XX century and fully the idea of using the national heritage arose in the aftermath of the war years, in the 60’s and 80’s along with interest in national cultures and national art²³².

Therefore, the realization of the higher art education process involves creativity, as a necessary condition of becoming a future artist, a real prerequisite for professionalism. Students pursuing ethno art degrees, study the peculiarities of material culture of different ethnic regions, in particular Ukraine, master traditional and modern production technologies, implement creative projects in the process of work with the material. It includes the creation of pieces art (products) of decorative and applied art. Ethnic design as a contemporary cultural phenomenon plays a key role in the interaction of traditions and the present.

The content of ethno cultural and ethno art education provides many opportunities for the development of the future artists’ personal qualities, their professional skills, the need for self-education, the ability to adapt in the contemporary cultural space. Nowadays, design goes beyond projecting and manufacturing only industrial objects, as it used to be in the middle of the last century in the days of industrialization. Today, design not only determines the functional value of an item or an object, it is also a necessary project part in the creation of decorative art pieces, in particular: textiles, clothing, shoes, furniture and many other related products. Design combines rational and irrational thinking in the real art of nature, form and personality interconnections.

Globalization processes in the modern world of “transformational economy and post-totalitarian society” are contributing to the emergence of new problems in design theory. These include “problems of cultural community” and “problems of cultural identity”. The problems of the search for cultural identity in the world of industrial nihilism comprise “the desire to penetrate into the foundations of the national culture, to recreate its most important archetypes in the object environment”. Another issue is the problem of cultural community determining the conditions for the dialogue of different cultures, promoting the interest in the cultural values, which can enrich the spiritual environment of modern person. This makes it possible to increase responsibility for the effectiveness of social development and industrial production, in particular

²³¹ Kondrateva, K. A. (2000) *Dyzain i ekolohiya kultury [Design and Ecology of Culture]*. Moscow, Russia. [in Russian]

²³² Kornyska, L. A. (2011) *Khudozhnie proektuvannia odiahu (Istoriia kostiuma) [Art Design of Clothing (Costume History)]*. Lviv, Ukraine. [in Ukrainian]

through the introduction of spiritual, cultural and moral-ethical components, innovative management processes and contemporary means of production and technological processes modernization²³³.

The rapid growth of scientific and technological progress in the twentieth century, the improvement and emergence of new directions in design diverted attention from the origins of folk art, blurring the boundaries of traditional and national. Today, at the beginning of the third millennium, like many centuries ago, the basis for the establishment of trade relations between states is the originality, authenticity, the difference between products. So the main task of national design is to increase the competitiveness of domestic goods, the success of which may lie in the sources of national culture, the search for something special, indigenous, archaic and not yet fully realized. The manifestation of national features in design (ethnic design) will make it possible to create a “society with certain characteristics” and to make the products recognizable and unique at the same time. To find, develop and implement the creative character of the past into the modern environment, to create an extraordinary product and style that can subordinate the tastes of both the viewer and the buyer are the main tasks of ethnic design, thus emphasizing its necessity and importance as applied science. One of the key issues of ethnic design is the problem of tradition and innovation in modern conditions.

Professional artists of many generations have always found and will find in the richest arsenal of folk art traits, that are synergetic with the present, and fruitfully use them in their work. There is a strong interest of specialists in folk art, which are aimed at creating the perfect aesthetic and practical properties of objects of the material world. To a large extent, this interest is concentrated in the field of design, the objects of which combine a range of aesthetic, functional, ergonomic and technological properties. All these features are inherent in the objects of folk material art, which can be indisputably called ethnic design.

Therefore, today the task of art education regarding the development of the personal identity of the artist (painter, designer) on a national basis is the introduction into the educational process of ethno art component and different methods in the study of traditional art. These measures should be taken in order to use the obtained data and information in the projects of decorative pieces (works) creation through modern, perhaps innovative performance.

The relevance of the above mentioned is justified by the fact that the idea of incorporating into the education system the principles of design and project creation based on the traditions of folk art can significantly enrich the domestic design and production of domestic goods. The use of traditional experience in the field of object culture will promote the development of creative processes in the design itself. Ethno art education enables solving the tasks of training a professional as a carrier and translator of national culture in accordance with the modern requirements.

A significant role in this activity belongs to the masters of folk art, whose intellect and talent allow us to treat them as keepers and carriers of national culture. Their potential must be immediately realized and rationally used. The only way to preserve and develop the national in contemporary art is to train professionals passing on to young artists the knowledge and skills produced by generations of folk craftsmen. This is the only way giving hope that the traditions of folk art will not perish, but will live and influence the moral and aesthetic outlook of the modern person.

The necessity to address the problem of sharing and transfer of the artistic experience accumulated by generations of folk craftsmen is directly related to the field of art education. It is also predetermined by the importance of mastering theoretical knowledge and practical skills of modern design, which has a rich arsenal of design and project techniques. The cultural significance of design is manifested in the organization of the object environment, the synthesis of

²³³ Andrushkiv, B., Vladymyr, O., Kyrych, N., Pohaidak, O. (2019) Symptomy biznesovoho nartsyzizmu, kulturnoho ta pravovoho nihilizmu yak svidchennia vidsutnosti natsionalnoi ideolohii u derzhavi [Symptoms of business narcissism, cultural and legal nihilism as evidence of a lack of national ideology in states]. *Bulletin of the Ternopil National Economic University*. Ternopil, Ukraine:<http://visnykj.tneu.edu.ua/index.php/visnykj/article/view/850> [in Ukrainian]

various arts, including decorative and applied art, and therefore has direct relevance to the style-forming processes based on cultural traditions, which contribute to the most effective implementation of practical design decisions.

The basic ideas are based on general principles of traditions and innovations in art education, promote students' art and creative activity, form national consciousness, historical memory. Providers of higher art education increase their level of artistic skill, but also receive a "fundamental humanitarian, ethnological education, which in the future will allow them to pursue professional activity in the field of traditional folk art and in the field of design; to perform the functions of experts, consultants in the field of decorative arts and design; to participate in the development of international and domestic programs for the preservation and development of traditional art culture".

The national spiritual wealth, combined with the priceless heritage of world art, is perhaps "the only opportunity to save our culture from complete destruction or absorption by the worldwide intercultural monster". Modern society needs capable professionals with a sense of responsibility for the possible consequences of their actions related to cultural heritage and values, which differ in mobility and tolerance and will be able to bring the creative character of the past into the present environment. This kind of professionals should be able to create a special style, as well as to preserve and develop the ethnic art tradition, to convey the skill of its implementation in the current design, love and respect for their own artistic traditions, respect and interest in cultures of other ethnic groups²³⁴. In modern conditions, the culture of presenting values, masterpieces of national culture in different countries acquires great importance. Therefore, the ability of tolerant communication becomes relevant for young artists.

Folk art traditions are able to influence the formation of spiritual ethical-aesthetic thought of modern youth. No culture can exist without tradition. Therefore, young artists are given the opportunity to look at design from a new perspective. The modern artist, who chooses a path to preserve the cultural traditions of his people, must have not only standard knowledge, but also ways to obtain new ones. Ethno art education reveals to young people the meaning of using and embodying folk elements in contemporary works. It provides opportunities for the development of new skills, deepens and expands the knowledge about the native culture, reveals parallels for the development of this culture in evolutionary progress with other peoples, based on the possibility of using traditional motifs in modern design. Ethnic design is also about raising the environmental issues so widely discussed in the global society.

The fundamental changes in the national upbringing of young people, the revival of the spiritual cultural heritage include the most appropriate decision that is the internalization or leveling of one's own identity, the use of different kinds of practices as a necessary component of the educational process for the students of art field. Collection of initial information, its analysis, sketch work, cognitive independence are carried out via museum and production practical sessions.

It is a well known fact that education today is focused on the independent educational and cognitive activity of students. V. Radkevych states that the future artist's professional independence should include the components providing the best possible organization and support of their professional activities, namely: artistic and motivational, creative and design, technological and performing, artistic and productive, exhibition and presentation. These components are interrelated and aimed the artists training for creative realization.

Thus, the artistic and motivational component provides the future specialist with awareness of the motive of self-realization in art activity, search for a creative image and ideas for its implementation. The creative and design component implies an awareness of his responsibility for the implementation of a creative plan into a project of an artwork based on knowledge and skills in the all the disciplines. The technological and performing component determines the content and sequence, the production of an artwork based on the knowledge and skills of technological

²³⁴ Hrebeniuk, H. (2014) Etnodyzain yak zasib rozvytku tvorchoho potentsialu maibutnikh dyzaineriv [Ethnic design as a means of development the creative potential of future designers]. *Ethnic Design: European Development Vector and National Context, Vol 1*. Poltava, Ukraine. [in Ukrainian]

processes. The artistic and productive component involves the self-control of the quality of the production of the work of art, the results of activity at each stage. The exhibition and presentation component is determined by the need for self-realization of the personality in the art environment through participation in exhibitions and presentations of his own works of art (products). An important constituent part of this component is the ability to present their work to others, to interact in society, in a specific art team, to demonstrate their own ideas and professional achievements²³⁵.

It should be noted that ethno art training within higher art education is considered in the context of a student's conscious independent activity, and not as a result of external influence on him / her. Focusing on the cognitive process reveals a phenomenon of creativity that gives rise to new ideas that differ from standard patterns of thought and behavior, and a pliability and flexibility of thinking. The character shows great activity, commitment, originality, tolerance for uncertainty. The development of the creative potential of the future artist (painter, designer) implies the processes of quantitative and qualitative changes in his personal characteristics, mastering techniques of creative activity, the creative motives development. However, of the greatest importance is the awareness of his own aesthetic needs and preferences and a manifestation of conscious active activity to meet them.

There is another group of reasons that indicate the need to strengthen the cultural component in the professional training of future art specialists (painters, designers). They are due to the fact that the development of the global society in recent decades has increasingly placed at the center of the education system the priority of the human personality. According to modern ideas, the formation of a comprehensively educated professional requires a number of interrelated tasks. We totally agree that these tasks include:

- firstly, it is necessary to harmonize human relations with nature through familiarity with the contemporary natural picture of the world, the problems of the biosphere and the universe as a whole, to understand the place of human in nature and to solve the basic problems of ecology and noosphere;

- secondly, it is necessary to proceed from the fact that a person lives in society, and its harmonious socialization requires immersion in the existing cultural environment through the assimilation of history, law, cultural studies, economics, philosophy;

- thirdly, the modern human lives in a rich information environment, and the task of cultural training is to teach him to live in his stream, to create the preconditions and conditions for continuous self-education;

- fourthly, the individual must be in harmony with himself, which requires some knowledge in the field of psychology, physiology, in the field of literature and art²³⁶.

To become an artist with a broad worldview (and only such a person can become a creative personality in modern conditions), it is necessary to master not only one branch of knowledge or even the foundations of all sciences, but culture in all its major socially significant components. Ethnic design is not only a new interpretation of folk traditions, it is also inseparable from theater, music, fine arts and in this sense is part of the global cultural space. Modern ethno art culture is the relationship of man with natural elements, a special symbolism of time and space, which creates a variety of new cultural systems of varying degrees of complexity.

Art as a specific kind of "spiritual production" is organically related to revealing the truly human in man. Through the comprehension of art, the artist enters the world of other people, lives their lives, incorporates into his spiritual world the experience of humanity. Only because of assimilation and transformation into its heritage of the historically created artistic experience

²³⁵ Radkevych, V. O. (2010) *Teoretychni i metodychni zasady profesiinoho navchannia u zakladakh proftekhosvity khudozhnoho profilu [Theoretical and methodological foundations of professional training in art vocational education institutions]*. Kyiv, Ukraine. [in Ukrainian]

²³⁶ Pryhodii, M. (2014) *Zastosuvannia kulturolohichnoho pidkhodu pry pidhotovtsi maibutnikh vykladachiv ahrarnykh ta pryrodnychkykh VNZ [Cultural approach application in the future teachers of agrarian higher education institutions training]*. *Ethnic Design: European Development Vector and National Context, Vol 1*. Poltava, Ukraine. [in Ukrainian]

of humankind does the personality become emotionally rich, able to deeply, strongly and subtly feel and experience. To some extent, art fulfills this purpose when social values embodied in it become meaningful to a person, determine the nature of his life and activity²³⁷.

Thus, the cultural (ethnic design) approach to professional art education is based on the following conceptual provisions:

- education can save culture if a human is in the center of the educational process, rather than knowledge, to humanize education means to concentrate on the problem of the person as the main value (I. Ziaziun);

- education should assume the mission of educating the cultural person and consequently preserving, reviving and developing the culture as an environment (P. Florenskyi);

- education as a holistic phenomenon that transforms people who inhabit a certain space from a population into a people, a nation (D. Lykhachov);

- education as a dialogue and renovation of past, present and future cultures.

Thus, it is possible to conclude that ethno art (ethno design) cultural approach is aimed at the training of a professional creative personality. The approach is considered as a set of methods and techniques in the system of a modern art specialist training (painter, designer), which enable and facilitate the development of professional and art competencies through the integration of modern teaching methods with traditional cultural and art heritage of folk arts and crafts. Axiological orientation is an important aspect of the influence of art on the individual development, so the formation of the value orientation, attraction to the highest values or social ideals, is an integral part of the purpose of art in the artist or designer personality development.

The results of the training based on the value ideals of cultural identity are reflected in the practical works performed according to art projects developed by students. Therefore, the use of ethnic components in the educational process of art students training extends the cultural foundation of the education content, introduces the criteria of productivity and creativity in their activities, promotes humanization and humanitarization in the context of world and national cultures, directs students towards creative and developmental activity.

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²³⁷ Oruzha, L. (2014) *Професійна мобільність дизайнера – нагальна вимога нашого часу [Professional mobility of a designer is an urgent requirement of time]*. *Ethnic Design: European Development Vector and National Context, Vol 1*. Poltava, Ukraine. [in Ukrainian]

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