

THE ROLE OF THE STUDY OF ETHNOCULTURE IN DESIGN EDUCATION AND ITS IMPACT ON ARTISTIC DESIGN

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Abstract: The article examines the influence of ethnodesign on the formation and development of creative abilities of design students. The role of studying ethnic design as a means of artistic and patriotic education is emphasized. The possibilities for the introduction and improvement of the program of disciplines on this issue are substantiated. Teaching ethnodesign is considered as a complex and creative process, the stages of educational artistic and design activities are revealed.

Keywords: ethno design, patriotism, spiritual values, ethnic, artistic design, ethnoculture, design education

Currently, it is obvious that the importance of patriotic education for the qualitative development of the individual and society is difficult to exaggerate. It resists attempts to form rootless cosmopolitans, people without properties, promotes creative solutions to problems of improving public life, patriotic education contributes to the preservation and actualization of moral values of national culture with unconditional respect for the achievements of other peoples, and, therefore, is an objective task of society. At the same time, unfortunately, we have to admit that the effectiveness of patriotic education is far from ideal, and the patriotic self-awareness of the younger generation is still subject to formation.

One of the reasons for the current situation is the mistakes in choosing the means of patriotic education and self-education, focusing on some that have been tested for a long time, the subjects of patriotic education ignore others, thereby narrowing the information environment that contributes to a person's awareness of the Motherland as a personal spiritual value. This determines the relevance of the formulation and solution of the socio-philosophical problem of expanding the range of applied means of patriotic education, clarifying the content and mechanisms of their impact on the individual. A special case of this problem is the verification of the validity of the use of design as a means of patriotic education, which is carried out in this article.

A comprehensive assessment of the environment, understanding the connection between the material and the spiritual, building a value picture of the world, determining one's place in it, the desire to improve oneself and achieve higher levels

of morality depend on what the designer's intention will be, what emotions a particular design object causes. It can be concluded that design is able to awaken and support the desire to study and understand the Homeland, the forms of its phenomenon of personality and social group, to include the Homeland in the system of their values [1].

In the modern world, much attention is paid to the problems of education. The importance of education is defined as the process of personal development and self-development, embodied in knowledge, skills, creative activity and emotional and value attitude to the world. It is a necessary condition for the preservation and development of material and spiritual culture. The main way to get an education is education and self-education.

The complexity of the formation of a system of training designers is due not so much to the novelty of this field, as to the ambiguity of design itself as a phenomenon and the different understanding of its essence, functions and tasks by theorists and practitioners from different countries and schools.

When design became an independent field of human activity and its tasks were formed, the insufficiency of traditional, largely intuitive means, borrowed mainly from art and architecture, was revealed. Therefore, an urgent need for a designer is to develop a theory of building an object form. Elements of this theory are also contained in the programs of propaedeutic courses that introduce students at an elementary level to the professional design language.

Since the field of design is inextricably linked with such concepts as "environment" and "style", and they, in turn, are categories capable of integrating the diversity of the subject world and artistic forms, ensuring their unity, it is natural to consider these problems through the prism of the category "culture". At the same time, the visual integration of the world in the "style" category and the "environment" category are so sharply different from each other that we can talk about their differences. Here, of course, the law of unity and struggle of opposites declares itself. It is necessary to consider problems and innovations in design education in the context of general cultural values.

It should be noted that the process of emergence of new value systems, as well as new styles that influence and change the environment, which is the object of design transformations, accompanies the development of culture. In turn, the formation of relatively independent value systems, which were previously included in the context of general cultural values, leads to their specialization. Design is a type of aesthetic activity that contributes to the formation of innovations both in form and in content, which, in turn, cannot but affect the ways of transmitting information that researchers -teachers-designers - use in their professional activities. The teacher-designer is directly involved in the process of creating cultural values [2].

The field of design is an increasingly popular area in the life of society, profession and education, therefore, the main task in the process of training specialists in this field of design is to solve the subject-spatial content of the environment, taking into account the "environmental" space set by architecture. At the present stage, when creating new training programs, it is necessary to take into account that the designer will have to work not only on new projects, but also with the reconstruction of the existing architectural environment, while updating it.

One of the important tasks in modern design education is to create conditions conducive to the development of professional skills among students in the context of general cultural values. Today, this is the most important stage in the formation of an innovative approach in the field of higher education. Design in today's world is responsible for the aesthetic and cultural content of humanity, as it surrounds us everywhere and in everything, in every thing. Design has been formed as an independent discipline and its task is to create a cultural society (Figure 1).

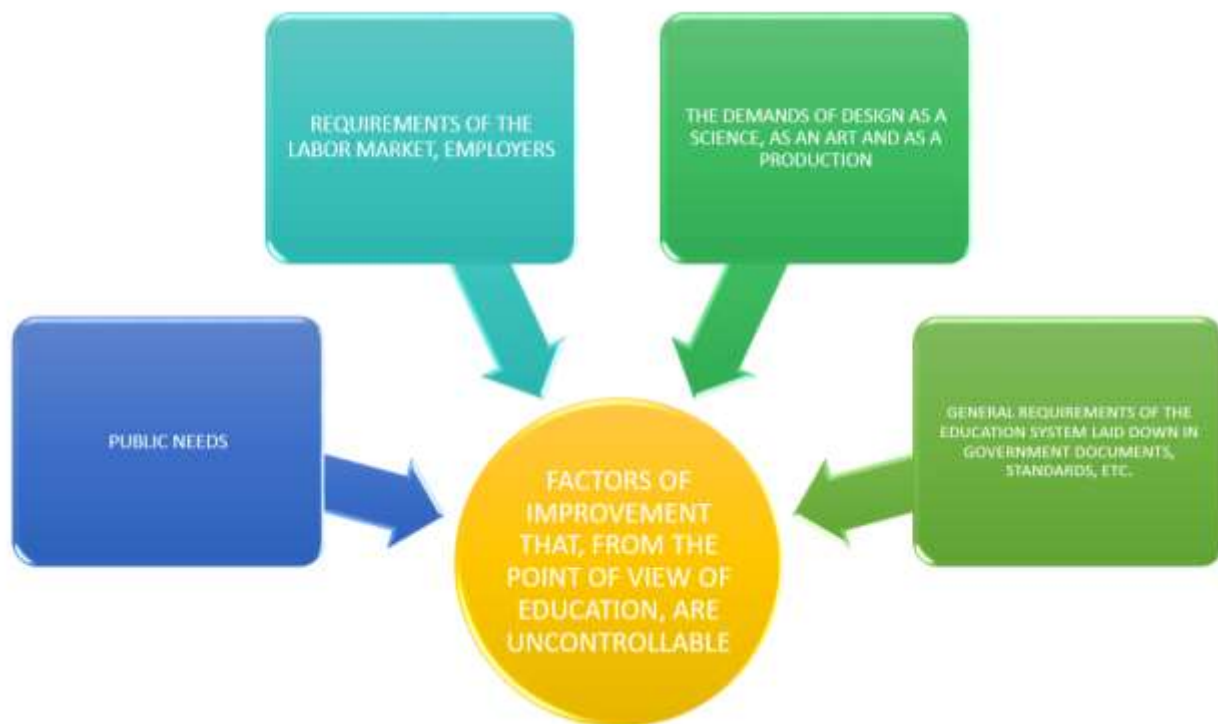


Figure 1. Conceptual foundations in art and design education

The purpose of future designers' activities is shaped by human needs. We have already fixed attention on the need to take into account the fact that the designer will often work not with a new project, but with the reconstruction of the existing architectural environment, while updating it. In this regard, it is necessary to organize the learning process in such a way as to take into account a large number of requirements, criteria, nuances of a particular specialty, group, as well as an individual student. As a means of implementing a competence-based approach for design specialties, such an information system is needed, which is understood as a set of technical, software, methodological tools that allow the use of information computer

technologies in the educational process, as well as data collection, storage and processing [3].

One of the main tasks of design education is to determine approaches to the process of training specialists, as well as diagnostics and forecasting of the personality development of future graduates. Of course, design activity is innovative, it requires the integration of theory and practice of various types of activities and in various fields. Design activity can be called creative. Creative activity is characterized by the search and offer of many options, one of which may be implemented. Next, the main issues in the study of ethnodesign are highlighted in the picture (Figure 2).

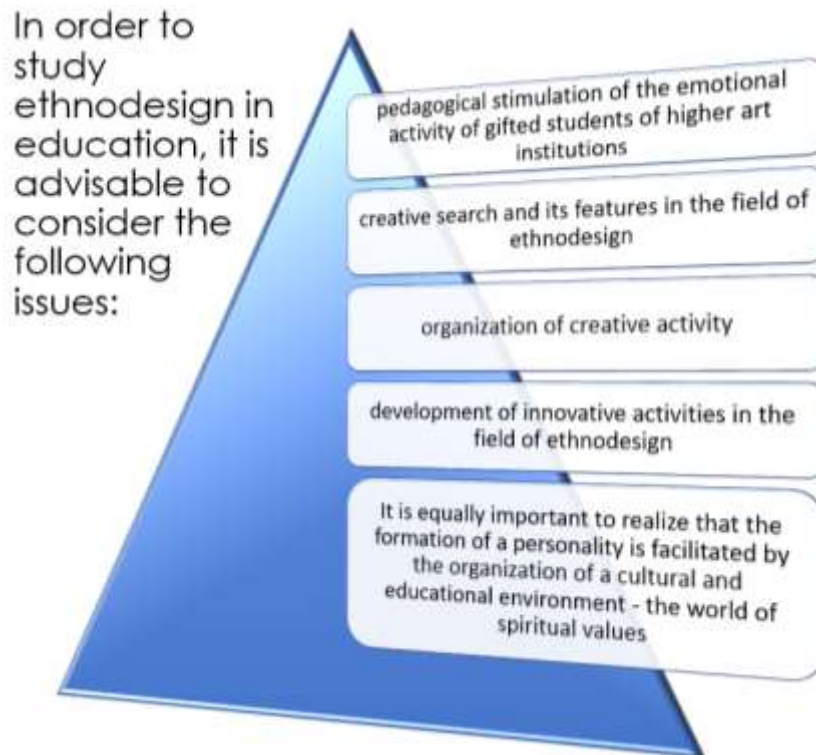


Figure 2. Issues of studying it design in education

A designer must have the quality of creativity. But it should be noted that "creativity" is not "imagination". It is known that some Western technologies for the development of creativity, in fact, develop the imagination. In fact, imagination is one of the components of creativity. Creativity is a personality quality that allows you to make non-standard decisions.

There is a problem of updating the national identity of design based on the factor of artistry. When designing, modern Kazakhstani designers often go into cultivating Western values, and in general there are few designers who have occupied the niche of promoting the Kazakh ethno-code through design.

To develop this idea among undergraduate students, it is necessary to introduce an entire discipline such as "History of Architecture and material culture of Kazakhstan", or a block about the national ethnostille, within the framework of the subject "History of Arts and material values". As in the school curriculum, for example, there is a discipline of the History of Kazakhstan separately, there is a subject of World

History separately. So that students can freely master the cultural code of the nation through domestic art. And the time frame for this discipline can be taken from antiquity, for example, covering the period of the population of our lands by Scythians, Saks, Huns, Sarmatians. And study their ethno-code, which includes: ornamentalism, their traditional clothing, jewelry, architecture, material values, mythology, religion, DPI, etc. And then move along the timeline to modernity, mastering historical information in which they will analyze how the events of a particular era influenced on the formation of our ethno-stylistic trend [4].

Thus, during the whole semester they could comprehensively study the history, culture and art of our people. Students would have mastered knowledge in the field of literature, folklore, traditions, and traditional architecture. And further, having absorbed this knowledge, students will experience feelings when meeting with elements of art, they will be emotionally responsive, they will have developed creative imagination and critical thinking, students will have an artistic need, interest and preferences.

The development of students' artistic taste by means of ethnodesign will be successful if the following pedagogical conditions are met: providing freedom of creative choice; providing pedagogical assistance in choosing techniques for working with materials; systematic interaction with cultural elements, artistic and traditional values; introducing aesthetic and ethnodesign courses into the educational process; attracting students to creative activities [5].

During the study, the following criteria were identified for evaluating students' artistic taste: cognitive (students have mastered knowledge in the field of literature, folklore, traditions, traditional architecture, etc.); emotional (students experience feelings when encountering elements of art, are emotionally responsive, they have developed creative imagination and critical thinking); motivational (students have an artistic need, interest and preferences).

Work experience convinces us that in the development of the artistic taste of students studying in the "Design" profile, a large role is given to ethno-codes in architecture. We consider this concept as a type of design and creative activity of students aimed at studying the cultural characteristics of the people; acquaintance with various forms of layout creativity; practical implementation of technical techniques for manufacturing and decorating products made using ethnocultural motifs. Below is a diagram of unmanageable improvement factors (Figure 3).

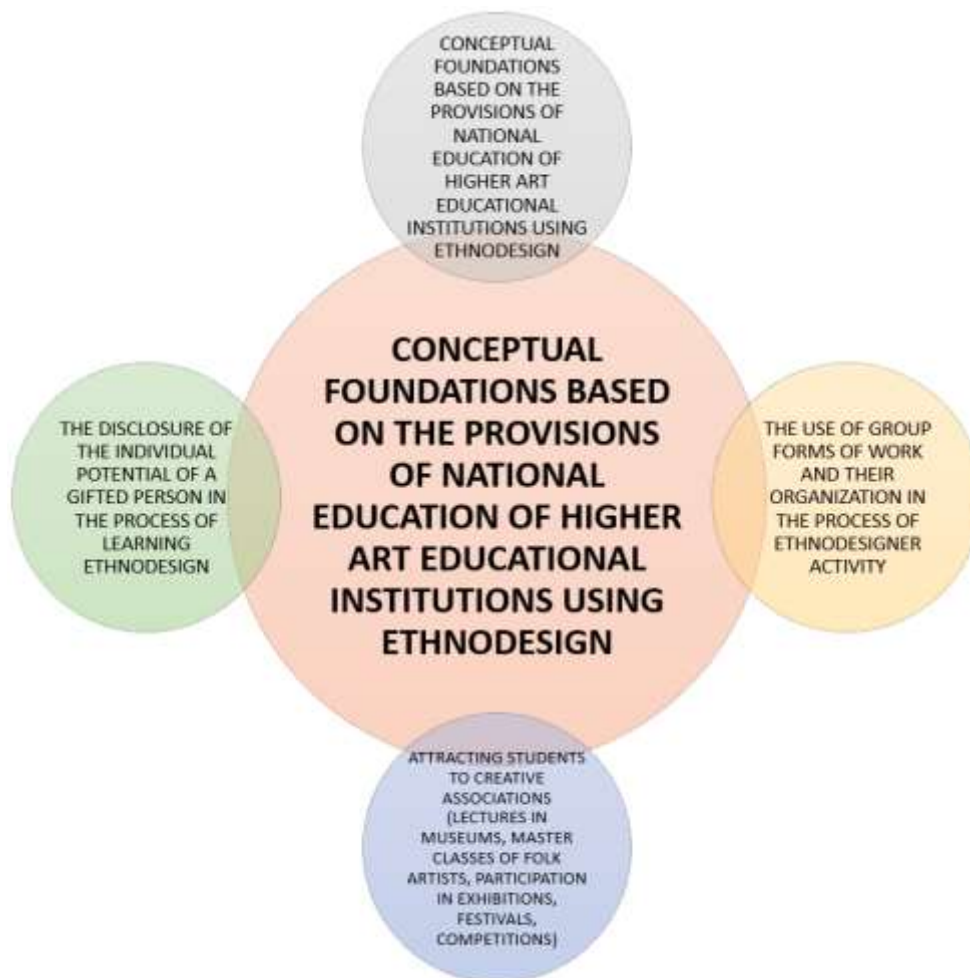


Figure 3. Diagram of unmanageable improvement factors

The teacher focuses primarily on the relevant topic, the possibility of implementing and presenting the future product, taking into account the individual abilities and preferences of each student. Under the guidance of a teacher, the student is included in all stages of design. With this approach, students - future teachers acquire the ability to reason, think critically; form teamwork skills. At this stage, the following structural components of artistic taste are developing: cognitive and creative [6].

As part of the pedagogical practice, the authors conducted an experiment at the L.N. Gumilev ENU, at the Department of Design. 4th year students are working on the development of models of buildings bearing the cultural and historical ethno-code. Among the objects that students perform are: The Mausoleum of Khoja Ahmed Yasawi, the Mosque of Hazret Sultan, Ak Orda. The educational program for the discipline and samples of mock-up products, on which the students' work was done, were developed by Professor of the Department of Design and Engineering Graphics Sadykova Zhanna Markovna. As part of the practice, students mastered modeling tools, learned how to cut parts for a layout on a laser machine, also got acquainted with the features of historical buildings in our country, interacted with elements of nomad culture and material and spiritual values, mastered ethnic artistic taste (Figure 4).



Figure 4. Conducting pedagogical experiments on the research topic

Control: The following criteria for assessing students’ artistic taste were identified: cognitive (students have mastered knowledge in the field of material culture, folklore, traditions, traditional architecture, etc.); emotional (students experience feelings when encountering elements of art, are emotionally responsive, they have developed creative imagination and critical thinking); motivational (students’ artistic need, interest and preferences are manifested) (Figure 5).

Result and conclusion: Ethnoculture was considered as a multifunctional system consisting of a number of components and their complex interaction. The way of interaction determined the distinctive characteristics of the way of life and everyday life, the transmission of traditions from generation to generation, beliefs.

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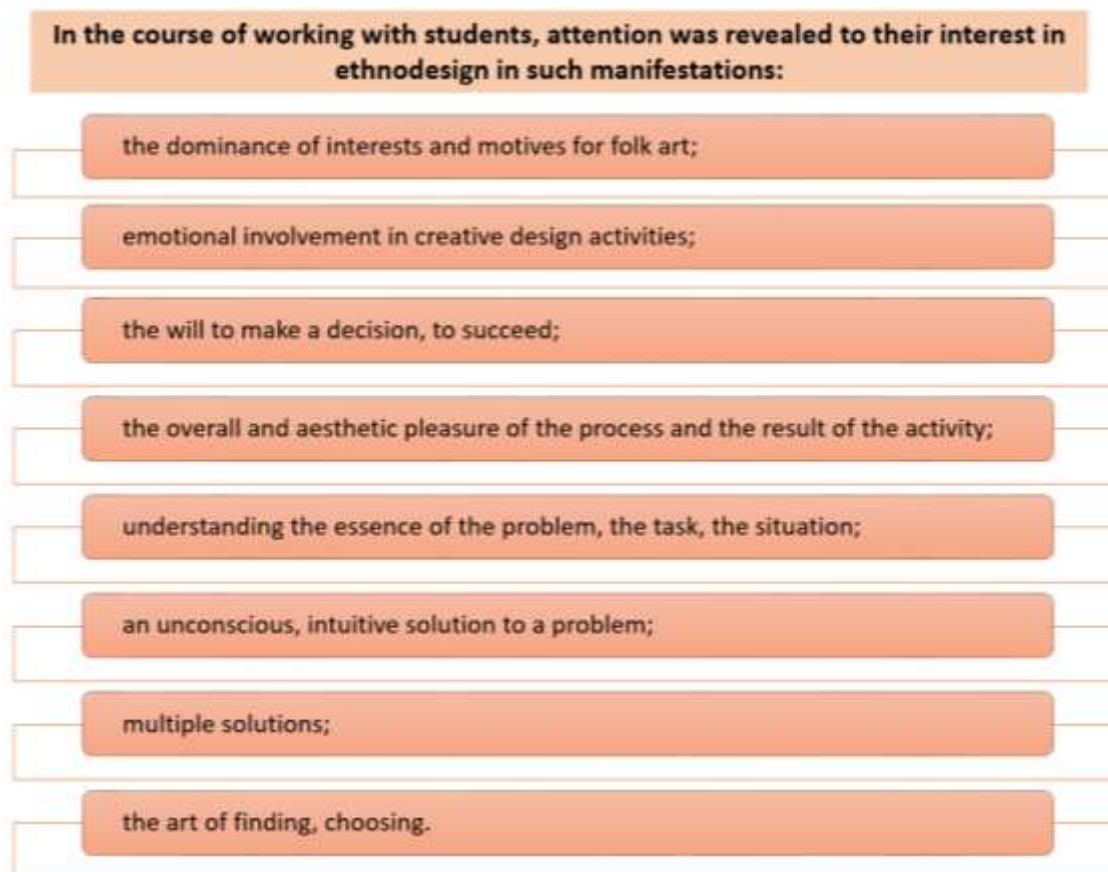


Figure 5. Key points in the psychology of students during the experiment

In conclusion, it should be noted that the integration of ethnocultural studies into design education is not only useful; it is important to educate a generation of designers who are culturally competent and innovative. By studying a diverse cultural heritage, students gain a broader vocabulary of design elements and motifs, which increases their creativity and ability to innovate in the field of artistic design. This educational approach not only enriches the student design process, but also promotes a deeper respect and understanding of cultural diversity. In addition, it gives designers the skills they need to create more inclusive and accessible projects that will resonate globally. Ultimately, the study of ethnoculture in design education promotes a thoughtful synthesis of tradition and modernity, allowing designers to contribute to the creation of a more cohesive and culturally sensitive visual world.

In addition, the inclusion of ethnocultural studies in design education helps to address the ethical aspects of design work, preventing cultural appropriation and promoting genuine cultural exchange. Designers are becoming more adept at distinguishing between inspiration and appropriation, ensuring that their work respects the origin and meaning of the cultural elements they use. This ethical approach not only increases the designer’s credibility, but also strengthens the trust of various audiences. Moreover, the awareness and understanding of different cultures achieved through ethnocultural research can lead to innovations in design solutions that meet different cultural needs and preferences. As a result, products and services are becoming more

susceptible to the complexities of the global market. Ultimately, by integrating ethnocultural aspects into the curriculum, design education not only enriches the set of design tools, but also makes a significant contribution to the development of a more empathetic, ethical and inclusive design community.

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