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## Development of the Ethnographic Park Design Project as a Process of Forming Regional Identity of Students

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### Abstract

**Introduction.** Today we are witnessing a radical process of fundamental change in human existence in the world. The reaction to the total depersonalization and standardization of the general cultural field on a global scale leads to the need for numerous peoples and regions to preserve their own identity and uniqueness. The topic of formation by means of designing of sociocultural values and national identity of students is relevant. The purpose of such an educational process is the comprehensive development of project thinking, the study of the organization of work on the design project of the ethnographic park, the creation of a model of professional creative existence and the study of the process of forming the regional identity of students.

**Materials and Methods.** The design of the ethnographic park is considered from the standpoint of a cultural approach in which the design project is presented as a result of the integration of the artistic and material culture of the ethnic group. Designing is understood as a method of professional worldview and a formation of design thinking of students. Theoretical analysis, association method, method of dividing the project task into specific aspects and understanding each of them separately are used. Comparative historical and activity approaches are applied.

**Results.** The main stages of the ethnographic park designing contribute to the process of forming the regional identity of students under the influence of certain ethnographic components during the work on the design project. An example of the ethnographic park in the Don region is considered in the context of the unique traditions of the ethnic group. It is emphasized that the versatility of the ethnographic direction in modern environmental design is an indicator of the preservation of various cultural zones' uniqueness with the inclusion in its structure of components of subcultural identity which allow maintaining individuality in the space of cultural globalization which actualizes this topic.

**Discussion and Conclusion.** At present, the problem of national identity and self-consciousness is urgent for Russia. The creative position of designing and its effectiveness as an educational process is carried out on the basis of historical and activity approaches at all stages of the development of the ethnographic park design project in unity with educational work. The creative position of environmental design in today's world is determined by transforming the cultural images of the past in a new design context. During the design process, the historical heritage of the region in which students were born or live as well as the traditions of material and spiritual culture is studied. The practical significance of research is determined by the wide possibilities of using the results and methods of research in the educational process of design students.

**Keywords:** national identity, regional identity, designing, environment design, ethnographic park, ethnic culture, project creativity

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## Разработка дизайн-проекта этнопарка как процесс формирования региональной идентичности студентов

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### Аннотация

**Введение.** Сегодня мы наблюдаем радикальный процесс коренного изменения существования человека в мире. Реакция на тотальное обезличивание и стандартизацию общекультурного поля в мировом масштабе приводит к необходимости многочисленных народов и регионов сохранить собственную самобытность и уникальность. Тема формирования средствами дизайн-проектирования социокультурных ценностей и национального самосознания обучающихся является актуальной и своевременной. Цель такого образовательного процесса – всестороннее развитие проектного мышления, исследование организации работы над дизайн-проектом этнопарка, создание модели профессионального творческого существования и изучение процесса формирования региональной идентичности обучающихся.

**Материалы и методы.** Проектирование этнографического парка рассматривается с позиции культурологического подхода, в котором дизайн-проект представлен как результат интеграции художественной и материальной культуры этноса. Дизайн-проектирование понимается как метод профессионального мировоззрения и формирования дизайнерского мышления обучающихся. Используется теоретический анализ, метод ассоциаций, метод расчленения проектной задачи на конкретные аспекты и осмысление каждого из них отдельно. Применяются сравнительно-исторический и деятельностный подходы.

**Результаты исследования.** Основные этапы дизайн-проектирования этнопарка способствуют процессу формирования региональной идентичности обучающихся под воздействием определенных этнокультурных компонентов во время работы над дизайн-проектом. Пример этнографического парка на территории Донского края рассмотрен в контексте уникальных традиций этноса. Подчеркивается, что многоаспектность этнографического направления в современном средовом дизайне есть показатель сохранения уникальности различных культурных зон с включением в его структуру компонентов субкультурной идентичности, позволяющих сохранять индивидуальность в пространстве культурной глобализации, что актуализирует данную тему.

**Обсуждение и заключение.** Проблема национальной идентичности и самосознания является актуальной для России в настоящее время. Созидательная позиция дизайн-проектирования и его эффективность как учебно-воспитательного процесса осуществляется на основе исторического и деятельностного подходов на всех этапах разработки дизайн-проекта этнопарка в единстве с просветительской работой. Определяется созидательная позиция средового дизайна в сегодняшнем мире за счет трансформации культурных образов прошлого в новом контексте проектирования. В процессе проектирования происходит изучение исторического наследия региона, в котором родились или живут студенты, а также традиций материальной и духовной культуры. Практическая значимость исследования определяется широкими возможностями использования результатов и методов исследования в образовательном процессе студентов-дизайнеров.

**Ключевые слова:** национальная идентичность, региональная идентичность, дизайн-проектирование, дизайн среды, этнопарк, этническая культура, проектное творчество

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**Introduction.** In the modern world, we are witnessing a radical process of fundamental change in human existence in the world, due to deep shifts in the methods and types of active and interpersonal communication on a planetary scale. The reaction to the total depersonalization and standardization of the general cultural field on a global scale leads to an urgent need for peoples and regions to preserve their own identity and uniqueness. A global modern phenomenon is the protection of peculiarities and local national traditions. At present, every nation, even native minorities, seek to express their sense of national pride and national dignity, preserve spiritual values and revive the lost.

In the works of O.I. Genisaretsky, K.A. Kondratyeva, G.G. Smolkina, L.A. Courierova, V.F. Sidorenko, K.E. Tumakova and others the importance of regional problems in the context of specifics of the development of the modern type of project culture is noted [1]. The formation process is active and the appeal to the topic of regionality acquires special relevance, and also emphasizes its cultural and environmental orientation. In the process of regional designing, there are contradictions between traditions and innovations, universal and specific, national and international. Regional identity is defined as the concept of belonging to the culture of the region in which a person was born or lives with all the ensuing consequences that affect them, moreover, belonging to both historical and modern culture. Regional identity is not synonymous with nationality and has cultural significance. “Regional identity is thoughts and feelings of the subject regarding the region that form the territorial affiliation of the individual”, says A.I. Bredikhin [2, p. 43].

Regional identity is shaped by national characteristics that, as a consequence, influence design. Every European country has examples of craft art and design that speak of their characteristics of the historical and cultural formation of a particular region of the country. Therefore, issues of self-consciousness, national consciousness, national characteristics of the life of the whole country or individual regions began to play an important role at the present stage of development [3]. Modern sociological researches show a rapid trend of loss of traditional ethnocultural values. Self-awareness of a modern person is formed largely under the influence of the media which are not always competent to interpret cultural and national problems. The result is a large generational gap in understanding the ethnoculture and national traditions that have formed in a particular region over the centuries. The loss of national psychology and mentality is of strategic importance in modern realities.

For the purpose of the activities of modern youth, sociocultural, aesthetic, spiritual and moral values are being replaced which relate to comprehensive solutions to the problems of modern culture, person and modern society. Against this background, the need for the designing of national identity and socio-cultural values of students becomes relevant. Today, design is the communicative culture that forms the habitat and directly faces the person. “At present, design is considered as a carrier of modern innovative design-artistic consciousness, as a tool for harmonizing the environment of human existence, as a special sphere of sociocultural designing” [4, p. 40].

The development of interdisciplinary interaction in the learning process helps students to form a holistic view of the world in its diversity and unity of cultures, nature, various religions, unique peoples and ethnic groups as well as to form a socially oriented view in the modern world. When studying the stages of the development of the ethnographic park design project as a process of shaping the regional identity of students, the studies of K.A. Kondratyeva which identify the problems of the regional approach to designing are noteworthy, highlight... “the cultural approach in design which is expressed in the most attentive relationship building with that accumulated tradition in the corresponding culture which is determined by ethnic and national context” [5, p. 78].

Training of a qualified environmental design specialist is carried out by an effective project activity mechanism. The purpose of such an educational process is the comprehensive development of project thinking. “In design practice, the comprehensive study of characteristics of the cultural code of a particular ethnic group is necessary for the ethnographic object designing” [6, p. 6].

The study considers the ethnographic park designing in the Don region, the processes of forming regional identity during the stages of designing. The development of the ethnographic trend in modern environmental design is considered as an indicator of the preservation of the uniqueness of various cultural zones with the inclusion in its structure of components of regional identity that allow maintaining individuality in the space of cultural globalization.

The stages of designing and pre-project analysis of the ethnographic park are presented as a process of acquaintance, study and accumulation of knowledge about the ethnic identity of the peoples of the Don living in this territory.

**Materials and methods.** The complex ethnographic park project can be divided into specific aspects and each of them can be comprehended separately *by dividing the project task. The project methodology* is presented from subsequent stages:

– *The study of the world experience in designing ethnographic parks* is an acquaintance with the culture of numerous peoples of the world in the awareness of their uniqueness and originality, the possibilities of preserving the cultural identity of peoples [8]. In the context of modern design and art creativity, all the problems of the project are considered (the use of various materials, technologies and techniques, various equipment) based on an aesthetic analysis of analogues.

– *Studying the natural and climatic data of the design object* (the historical landscape that has developed over centuries) is the basis for creating the ethnographic park. Topographic studies are necessary for the development of landscape

solutions for the all-season ethnographic park. The designed territory is studied, not only the relief, but also other features of the area are studied. Ground survey allows you to get acquainted with the nature of this region. The study of the natural data of the region, in particular, vegetation on the Don, is a prerequisite for the development of a dendroplane which contains information about plants located on the site, their varieties and species. In functional analysis, the situation is studied using photofixation and measurements to identify designing problems that are recorded on an analytical sheet with various schemes.

– *Ethnographic expeditions* – acquaintance with the way of life of the indigenous population and folk traditions of the inhabitants of the Don. Historical material sources, folklore, decorative and applied art are investigated. “Long-term presence of the researcher in the study environment, observation of life and customs of residents gives data in natural, everyday conditions and in direct interaction with the object of research and is *an ethnographic method of research*” [8, p. 5].

*The method of design and artistic synthesis* is built based on the basic types of artistic and design activities (design, architecture, urban planning, decorative art), connected by the common sociocultural basis.

Acquaintance with traditional folk architecture of the Don takes place on trips to historical villages and towns. Field sketches, measuring drawings and photofixation are carried out which are used in the process of designing architectural objects and small architectural forms. Cultural and historical factor indirectly affects the formation of the ethnographic park image. According to E. Zeidler, “Architecture expresses the culture of the people, their past and present, and buildings witness this culture” [9, p. 24].

– *The study of historical sources* presents the more complete immersion in the historical context of this people, necessary for the development of the design project of the ethnographic park. Visiting the museums of the Don region by students enriches knowledge of history and culture of this ethnic group. Studying literary sources, attending performances of folklore groups and traditional folk holidays, military competitions of the Cossacks (shermitsiy) introduce the scenario action of events, and understanding the conditions for their holding on the territory of the ethnographic park affects the design of the functional zones of the park [10].

– *The development of the ethnographic park concept* is based on the principles of development and enrichment of traditional culture which have a significant impact on the formation of regional self-awareness of visitors and takes into account the principles of cultural continuity of the ongoing work associated with the reconstruction.

– *The technical assignment development of the ethnographic park designing* includes all pre-project studies as well as taking into account the socio-economic factors of the formation of this region’s needs as a place of culture and recreation of the population.

As a result of all acquired knowledge in the process of pre-project analysis, design solutions are formed on the basis of knowledge obtained during various studies of folk culture. Sketches are made in the form of figurative and artistic collages, design drawings or building parti diagram reflecting the initial design solutions.

The development of design components of the environment is influenced by new spiritual orientations and cultural characteristics of students, their artistic and emotional development throughout the entire process of pre-project analysis and the ethnographic park designing.

The entire design process is considered to be *a method of shaping the professional design world outlook and thinking of students*. In accordance with the training program, students study theoretical and practical disciplines that contribute not only to improving the general cultural and professional level, tied to project tasks. The creative process always has an emotional-sensual basis that allows to understand the problem deeper. The study of history and cultural heritage occurs through sensual and emotional perception of its various characteristics and features which relate to *empirical research methods*.

Research methods include theoretical analysis of knowledge obtained from a block of disciplines (design history, art history, architectural history, furniture history, research on the principles of social design, social psychology, philosophy and materials science in environmental design). During the study of the educational work of the design project, the synthesizing nature of designing is determined which develops professional design thinking and a process that forms the national identity of students in the context of a holistic professional and general cultural worldview [11].

**Results.** The design project of the ethnographic park is created as a unique object of international and domestic tourism and has the following tasks: a high level of attendance, a variety of its content, popularization of the ethnocultural heritage of the peoples of the region, the revival and further development of regional culture and the transmission of folk traditions to the youth, the formation of the population’s interests towards traditions, customs and holidays of

their region. Socially, the ethnographic park has the primary task of providing affordable and high-quality leisure for residents of the region.

The specifics of organizing the work of students on the ethnographic park project is to combine design and in-depth research of the history and culture of their region. This organization of work on a design project creates a model of professional creative existence and launches the process of forming regional identification of students. The immanent property of human thinking is currently recognized as a narrative. “Currently, narrative (stated story) is recognized as an immanent property of human thinking and, hence, the main form of understanding and cultural experience, the organization of scientific research and educational technologies, social interaction” [12 p. 145]. During the development process, the narrative designer must advocate for the interests of the story, create convincing narrative elements and develop objects that can convey these elements to the viewer.

While working on the project, students were tasked with creating the ethnographic park based on regional culture and natural and historical heritage. The task of preserving regional specifics in the designed object was carried out by designers by modeling the traditional environmental image, focused on understanding and studying all forms of regionality, the semantic content of regional culture, studying the phenomena of ethnic culture and its symbolic content.

At all stages of designing, tasks were set to study and research various aspects of folk culture. The result of this activity plan of designing was the process of forming regional identity among students, self-identification of an individual with a certain regional society through an emotionally holistic perception of the studied ethnoculture.

The results of the process of establishing regional identity during the development of the ethnographic park design project are based on the study by students of their region and its unique natural resources, acquaintance with the cultural and historical heritage of the region and features of its formation. Awareness of the socio-cultural needs of the region development and the need to preserve and popularize regional identity also comes in the process of working on the project.

In the development of the design project by students, an ethnic phenomenon is interpreted into the modern idea of designing, where the designer’s sense of self, understanding of traditions, their meanings in the modern world are one of the important aspects of design thinking. The topic of regional identity formation has been relevant over the past years, especially exacerbates during crisis situations. Training includes not only the formation of professional knowledge among students, but also fosters national identity, regional identity. The ability of a person to self-identify, and its interaction with social consciousness is defined as the basic problem of modern society.

Project activities in environmental design interact with numerous stages of the regional culture history. The cultural approach to research considers designing as a phenomenon of cultural and historical continuity, as a product of the material and artistic culture of the ethnic group.

**Discussion and conclusion.** In the context of growing cultural and moral problems, the problem of preserving regional identity and historical, cultural and natural heritage in the process of designing ethnographic objects is actualized. The effectiveness of designing as an educational process, its active creative position is carried out in unity with educational work of an ethnocultural orientation. Awareness in application and understanding of the accumulated historical knowledge of their ethnic group comes in the process of phased designing and studying of the historical and cultural heritage of the region. The problem of education of regional identity finds its solution in the system of a general cultural approach.

The creation of an interactive spectacular action in the design of the environment occurs through the active inclusion of a wide ethnographic material, the plastic, color graphic and artistic traditions, various decorative techniques in the modern environment. The design of the environment forms moral and ethical needs. The priority of intellectual, spiritual and creative values is affirmed. In the process of work, creative activity develops on the basis of various aspects of the theory and history of culture, regional identity.

As a result of applying an activity approach to project tasks, students form and develop sensitivity to the problems of any person, while developing the ability to see the beauty of the world. As a result of the study of the designing process of the ethnographic park, the principle of continuous continuity of culture from one generation to another is shown. The practical significance of the study of the process of forming the regional identity of students during the development of the ethnographic park design project is determined by the wide possibilities of using the results and research methods in the educational process of design students.



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