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Original Theoretical Research

Making Sense of the Role of Cultural Identity in Contemporary Ethnodesign. Theoretical Aspects



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Abstract

Introduction. This article examines the role and importance of cultural identity in the project culture of ethnodesign at the present stage. The problem of preserving cultural identity in the context of globalization is one of the most important for society. The culturological approach to the study of the construction of the entire project process is presented in the system of traditions and the use of various innovative technologies, as a dialogue between ethnodesign and ethnic tradition. The purpose of this study is to study the role of cultural identity in the process of forming an ethnodesign as a type of project culture focused on national specifics. Research objectives: To study the concept of “cultural identity” in the context of modern project culture. To study the basics of the creative process in ethnodesign as an artistic device in the inheritance of cultural traditions.

Materials and Methods. For our study of the relationship between cultural identity and ethnodesign, several methodological approaches will be used to study the problem. The methodological approach in our study allows us to make a justification for the design of culture. In the historical and cultural approach to the study of the project culture of ethnodesign, its sources of creativity based on cultural identity are considered. The method of historical analogy takes into account the peculiarities of the formation of an ethnocultural sample, which affect the ways of its construction in ethnodesign. The method of constructing an ethnographic sample due to the peculiarities of its formation. In the ecocultural approach of ethnodesign research, the design process is defined as the direction of development “tradition – innovation”.

Results. Ethnodesign is an important component of modern project culture in the system of ethnocultural values, preserving and developing traditional material culture. Ethnodesign provides the aesthetic value of ethnic cultural elements in the project culture, reproduces the features of the subject environment, performs socio-cultural functions, preserves ethnoartistic constants and their historical significance.

Discussion and Conclusion. At the present stage, the project culture of ethnodesign implements the transfer of cultural identity, which acquires new characteristics and adapts traditional patterns to new conditions of reality. Ethnodesign in the modern world carries out the transfer of the historical memory of the people. Globalization in the modern world has brought changes that will serve as a turning point in the further development of the project culture of ethnodesign, its reorientation towards cultural identity.

Keywords: ethnodesign, project culture, cultural identity, ethnocultural tradition

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Осмысление роли культурной идентичности в современном этнодизайне. Теоретические аспекты

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Аннотация

Введение. Проблема сохранения культурной идентичности в условиях глобализации является одной из важных для современного общества. Рассмотрение роли и значения культурной идентичности в проектной культуре этнодизайна на современном этапе является актуальным и своевременным. Цель исследования – изучить роль культурной идентичности в процессе формирования этнодизайна как типа проектной культуры, ориентированного на национальную специфику. Задачи исследования: в контексте современной проектной культуры раскрыть понятие «культурная идентичность», исследовать основы творческого процесса в этнодизайне как художественного приёма в наследовании культурных традиций.

Материалы и методы. Методологический подход позволяет сделать обоснование проектности культуры; применяется историко-культурологический подход к исследованию проектной культуры этнодизайна; метод исторической аналогии учитывает особенности формообразования этнокультурного образца, которые влияют на способы его построения в этнодизайне. Используется метод построения этнографического образца, обусловленного особенностями его формообразования. В экокультурологическом подходе исследования этнодизайна проектный процесс определяется как направление развития «традиция – инновация».

Результаты исследования. Этнодизайн является важным компонентом современной проектной культуры в системе этнокультурных ценностей, сохраняющий и развивающий традиционную материальную культуру. Этнодизайн обеспечивает эстетическую ценность этнических культурных элементов в проектной культуре, воспроизводит особенности предметной среды, выполняет социокультурные функции сохраняет этнохудожественные константы и их историческое значение. На основании комплексного подхода, изучения источниковой базы, отдельных научных исследований по теме показана роль культурной идентичности в процессе формирования этнодизайна как типа проектной культуры, значимость диалога этнодизайна с этнической традицией.

Обсуждение и заключение. В проектной культуре этнодизайна на современном этапе реализуется передача культурной идентичности, которая приобретает новые характеристики и приспосабливает традиционные образцы к новым условиям реальности. Этнодизайн в современном мире осуществляет трансляцию исторической памяти народа. Глобализация в современном мире принесла перемены, которые стали поворотным моментом в дальнейшем развитии проектной культуры этнодизайна, и, как следствие, ее переориентации на культурную идентичность, традиционную культуру, историческое наследие.

Ключевые слова: этнодизайн, проектная культура, культурная идентичность, этнокультурная традиция

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Introduction. The problem of formation and preservation of cultural identity in the design culture today becomes most relevant due to the increasing globalization in the modern world. Ethnodesign occupies one of the leading places in the process of preserving cultural identity and acts as one of the significant types of art, capable of transmitting the unique cultural traditions of a certain nation or ethnic group. The interdisciplinary approach in the methodology of design projecting causes putting the problem of cultural identity at the forefront of the research. The interdisciplinary fusion of historical sciences, ethnographic research, and art history is realized in the design culture of ethnodesign, contributing to the formation of cultural identity of students.

Today ethnodesign covers an extensive zone of human activity. It is connected with the increased interest in national culture, development of domestic tourism, in particular, popularization of rural and ecotourism. In the education system, design and ethnodesign are presented as an interdisciplinary complex design and artistic activity. Integration of humanities and engineering and technical sciences allows to bring to a new level of artistic thinking in design culture, transfer of folk-art traditions on an industrial basis. “The central problem of design is the creation of culturally and anthropologically appropriate object world, aesthetically evaluated as harmonious, holistic. Hence the special importance for design is the

use of means of humanitarian disciplines – philosophy, culturology, sociology, psychology, semiotics, etc. – along with engineering and natural science knowledge. All this knowledge is integrated in the act of design and artistic modeling of the subject world, based on figurative, artistic thinking” [1, p. 39].

The propaganda of radical functionalism became the basis for the formation of the so-called “international style” in design, where form follows function. This movement dates back to the beginning of the last century, during a period of rapid industrial growth. “One of the negative consequences of this slogan can be considered the devaluation and destruction in the modern world of ethno-cultural identity and rich national uniqueness in the object world around us, as well as it is associated with the high growth of the industry of «simulacrum» and virtualization of things. An important role is played by the factor of intrapersonal and interpersonal alienation of people from the modern reality, which leads to the adherence to the machine and thingism” [2].

The basis of modern design projecting is the principle of rationality and functionality, born in the process of integration of artistic culture and material culture. If we turn to the prehistory of design, before the time of the industrial revolution, it is clearly traceable that the origins of design belong to decorative folk art and craftsmanship.

Studying the current state of the world community, we can note the critical attack of modern technologies on universal and cultural values, unification of the object-spatial environment, which leads to the loss of identity of the population. Outside the cultural paradigm, design becomes a source of alienation of the individual in the environmental space. Specialists see the way to humanization of the environment through a return to cultural traditions in design culture, reflecting national and regional cultural diversity in the material and spiritual world.

Recently, in the humanities, special attention has been paid to the issues and problems of national culture, the uniqueness of national diversity, which form the basis of ethnodesign. Obviously, the special place of ethnodesign should be considered in the context of traditional culture, where its origins and foundations, which determine the formation of cultural identity, are located. In the early 2000s, there was a great interest in the problem of cultural identity in design culture in studies of cultural studies.

In his works on the study of design culture O.I. Genisaretsky considers cultural identity as part of the meaning of the project concept “Design is necessary for the implementation of design activities in the habitat displayed in the way of life” [3]. In Kantor’s research, social relations and a certain culture are the main factor of design culture, which realizes the creation of the surrounding object environment according to certain cultural norms and values [4, p. 98]. E. Erikson considers identity “...as an inspired sense of identity and wholeness, and a process that encompasses all stages of a person’s life, in fact – it is the history of his life, which reveals itself first of all, in its critical moments” [5, p. 205]. According to research, ethnodesign inherits spiritual traditions, artistic values and is oriented to the cultural identity of a given society and an entire nation. The study of ethnodesign in various aspects of creative orientation, aesthetic and artistic interaction with national cultural features is presented in the works of G.G. Kurierova [6].

The analysis of modern scientific works shows that the preservation in the design culture of ethnodesign, the uniqueness of regional culture, understanding of all the values of ethnic culture, which constitutes the phenomenon of cultural identity, makes it possible for the designer to embody ethnic cultural uniqueness in the design idea. “The specificity of ethnodesign gives the opportunity in the design environment to convey the mentality, customs and manners, traditions that make up the cultural identity of a given people and embody them in the artistic modeling of the surrounding world, in the context of artistic thinking” [7, p. 142]. In his works, K.M. Kantor interprets culture as “...a project, and according to which all the special activities of this culture, mores and customs, national mentality, the man himself are built” [8, p. 241]. We can conclude that the vector of historical development of each nation in a particular historical context is determined by the project of a particular cultural and historical type based on national culture.

The aim of this research is to study the features of cultural identity in the system of ethnocultural values and to investigate the phenomenon of ethnodesign as a nationally specific type of design culture and a carrier of cultural identity. Objectives of the study: to consider the concept of “cultural identity” in the context of design culture; to determine the foundations of ethnodesign design culture as a carrier and relay of cultural identity.

Materials and Methods. To investigate the relationship between cultural identity and ethnodesign, several approaches are used for study. The methodological approach makes a case for the design of culture. When designing environmental objects in ethnodesign, there is a need to understand the sources of the image of the environment, national or regional features that belong to the ethnocultural heritage. The expression of new forms of ethnic cultural elements in the design images is defined as stylization, interpretation or imitation. They are all related to ethnic tradition, the most important category of preserving ethno-cultural experience.

Elements of ethnic tradition are reflected in the process of artistic interaction and art-image system [9, p. 50], a number of works consider the principles of artistic shaping in ethnodesign, where the spiritual content of the artwork is based on

ethnic tradition with its unique mentality [10]. These studies give reason to conclude that the awareness of ethnic tradition has a methodological significance in the process of formation of cultural identity in ethnodesign.

The fact of origin of modern design as an art form is considered in the historical aspect, design was formed on the basis of traditional crafts and applied arts. Studying the process of ethnodesign formation in the context of traditional material culture, it is necessary to trace its historical and cultural continuity in the sphere of folk craftsmanship and applied art. The method of historical analogy or the method of historicism is actively used to implement projects in modern ethnodesign [11, p. 344].

In the ecocultural approach of ethnodesign research, the design process is defined as a direction of development “tradition-innovation”, where the traditional craft approach to the creation of design objects is considered from the angle of modern conditions and technologies. Different approaches to the study of the peculiarities of ethnodesign design culture and its place in the formation of cultural identity are deeply interconnected: the created cultural environment shapes the spiritual needs of an individual, regulates social relations in society and regulates the relationship between man and nature.

Results. The problem field of research of ethnodesign in the process of formation of cultural identity has shown the following results:

The analysis and study of sources on this problem showed that the phenomenon of cultural identity is the preservation of the uniqueness of regional culture in the design culture of ethnodesign, understanding of all the values of ethnic culture and this approach gives the designer the opportunity to embody ethnic cultural uniqueness in the design idea. Globalization has a significant impact on the changing cultural identity of different groups in modern society as they are included in the global system of relationships. Globalization spreads common values leading to unification, under the influence of which cultural identity acquires shades not peculiar to a given culture.

In the process of work we have considered the realized author’s projects of ethno-cultural orientation in different regions of the Russian Federation, where the concept is based on the ethno-cultural research of a certain people: “Aita-Bulung camp (it is a complex of Kalmykia), Cherkasskaya village (Rostov-on-Don), Starozolotovskiy farm (Association of the Most Beautiful Towns and Villages of Russia) and open-air museum “Tikhiy Don” (Rostov region), Russky farm (it is a complex of Rostov region). The concept of “cultural identity” in the context of project culture was considered and the foundations of ethnodesign project culture as a carrier and relay of cultural identity were defined in accordance with the goals and objectives of this study.

Based on the project analysis, the following conclusions are drawn:

1. Cultural identity is formed by understanding, learning and accepting cultural values, elements of consciousness, certain behavioral norms and tastes dominant in a given society.
2. Loss of specific understanding of the “Spirit of Place” occurs in the absence of a traditional spiritual and artistic tradition in a society and ultimately contributes to environmental tension.
3. In the process of designing cultural and tourist objects, the role of ethnodesign in the formation of cultural identity with the strengthening of its humanitarian-educational function increases.
4. Ethnodesign is an important component of modern design culture in the system of ethnocultural values, preserving and developing traditional material culture.
5. Ethnodesign provides the aesthetic value of ethnic cultural elements in the design culture, reproduces the features of the object environment, performs socio-cultural functions preserves ethno-artistic constants and their historical significance.
6. In the project culture there is a natural process of actualization of folk traditional art in art and project activities, as transmitting the unique human experience of emotional and psychological mastering of the world.

The data obtained during the study suggest that the awareness of ethnic tradition is of methodological importance in the process of cultural identity formation in ethnodesign.

Discussion and Conclusion. Globalization in the modern world has introduced the desire to unify the way of life according to European norms, which has led to great problems in preserving peoples’ own cultural identity, making them only a conduit of foreign values and ideas. These attempts to regulate local cultures can be regarded as a threat to the loss of peoples’ cultural and national identity. The transformation of traditional cultural space creates a sense of uncertainty and anxiety in society.

The project culture of ethnodesign at the present stage realizes the transfer of cultural identity, which acquires new characteristics and adapts traditional samples to new conditions of reality. Globalization is countered by the preservation and self-affirmation of different national cultures at a given time in accordance with modern technologies and in a given culture.

Recently in ethnodesign there is a clear desire for interdisciplinary research: the study of cultural heritage, history, traditional culture, regional natural conditions and spiritual experience, which enriches the learning process of students, contributes to the transfer and preservation of the cultural code of their own identity.

Ethnodesign refers to regional problems and in project activities returns to modern life traditional samples of dishes, furniture, which are reproduced according to old samples with the use of new technologies, create a certain spiritual environment for people's lives, inscribed in the cultural code of the people. Globalization in the modern world has brought changes that will serve as a turning point in the further development of the project culture of ethnodesign, its reorientation towards cultural identity.

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