

CONCEPTUAL TRANSFORMATIONS OF ETHNODESIGN IN UKRAINE, WITH REGARD TO THE PROCESSES OF GLOBALIZATION AND THE INTRODUCTION OF DIGITAL TECHNOLOGIES

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Abstract: In the work, it is determined that the processes of globalization, characteristic of modern society, require an understanding of the problems of national revival, a reflection of the manifestation of the features of national culture in modern ethnodesign. Therefore, the study of its phenomenon in the system of ethno-cultural values as an important component of culture is relevant, because namely design affects the formation of the mentality of both an individual and the people in general. The role of ethnodesign as an element of culture in the context of globalization and multicultural transformations, in particular against the background of globalization processes, is studied. It is shown that design today acts as a kind of intermediary, reproducing the peculiarities of the functioning of objects, things in the sphere of culture, performs socio-cultural functions, increasing the value characteristics of the environment with its works. Conceptual provisions for the development of Ukrainian ethnodesign as a creative modernization of traditional artistic forms, creation of a cultural image and a national brand as a tool of soft power in the conditions of globalization are suggested.

Keywords: artistic culture; ethnodesign; artistic practices; ethnoartistic traditions; cultural creativity.

1 Introduction

One of the essential components for nation-building, attainment national sovereignty, and achieving distinctiveness is ethnic culture. It is a feature that helps set one country apart from another. According to some authors, culture will overtake other assets as the most competitive one in the global economy [32]. As the world grows increasingly interconnected, buyers will look for unique goods with a strong sense of place. In addition to thinking of culture as a resource and a launchpad for design innovation, designers will need to think about how to build or design value.

Design created on the basis of ethnocultural motifs, or ethnodesign, is a global trend today. In connection with the processes of globalization, it is important for a designer today, even when solving local design tasks, to remember social responsibility and solve the problem of preserving and developing positive intercultural interaction. In addition, design expands not only geographical boundaries, but also the boundaries of its influence, from the formation of a subject-spatial environment to an axiological, worldview function. "The designer's responsibility lies in the fact that the environment he creates influences the consciousness and worldview of the subjects. The tasks set by the customer are not the only guideline for the designer, since design in a broader context is part of culture and forms universal human norms and values" [16].

A comparative-typological study of national cultures, the study of the stages of the artistic culture of different peoples confirms the general regularities of the world's socio-cultural processes, despite certain chronological and geographical differences. The historical determination of cultural phenomena is largely manifested in works of art, design, advertising, etc. At different stages of the development of society, the ratio of national and international in culture changed. Nowadays, in the era of mass communications and mass tourism, the development of culture, in particular mass culture, cannot take place in isolation, but the mutual influence and unification of compositional forms and means can be traced in a certain way. In the conditions of globalization, there are trends of a certain rapprochement of

cultures, similarities of the customs of different national groups, consonances in the cultures of different peoples are revealed. But this should not mean deprivation of national specificity, but, on the contrary, its preservation and enrichment.

Ethnic design, according to researchers, is a design activity to create modern forms of the material environment using traditional elements of the culture of a certain ethnic group. Ethnic design corresponds to the semantic and aesthetic characteristics of a particular ethnoculture and uses the national flavor characteristic of the traditions of a particular people [32]. Also, ethnic design is interpreted as an artistic movement that arose as an alternative to the technocratism of modern life, determined by the desire to preserve the originality of folk culture [36]. Ukrainian researcher A. Brovchenko in his research calls ethnodesign one of the areas of modern art. Ethnic design became a cultural phenomenon of social life of the 20th century and does not lose its relevance at the beginning of the third millennium [7]. In Ukraine, the formation of ethnodesign took place at the beginning of the 20th century thanks to the interaction of professional designers and folk craftsmen.

Moreover, in Ukraine, the concept of ecological thinking in design has recently acquired a new meaning: it is not only a solution to technological, utilization, environmental protection, social problems, but today it is also a solution to ethno-cultural problems in the context of ecological protection of own culture from foreign elements. Modern art historians and culturologists consider folk culture to be the ethnic environment, the basis of spirituality, the Tree of Life, on which the worldview and creativity of the people should develop, reinforcing the Ukrainian national style [25].

Creating a national style in design is the most difficult task for a designer. Over the centuries, stable Ukrainian national images and symbols have been formed, which consumers subconsciously identify with Ukraine - a sunflower, a pumpkin, a viburnum, a cherry, a towel, a wreath, an embroidered shirt, red boots, a white hut, painted ceramic products. Among the favorite heroes and motifs in decorative and applied art, one can name a Cossack bandurist, the Tree of Life, a bird on a viburnum, a vase of flowers. However, nowadays the motifs of national symbols, ornaments, and colors are often mechanically transferred to design products and become visual stereotypes. Therefore, there are many negative examples in both printed products and outdoor advertising. Such "folklorism" or tribute to fashion does not contribute to the true development of ethnodesign traditions.

Yurii Legenkyj notes: ethnodesign is a new paradigm of vision of a complex of folk, craft, and professional culture. The development of design with ethnic elements indicates a new period in the cultural development of Ukrainians, which must inevitably break through the layer of universalism. Design shapes a person and influences him, his psyche and behavior. The development and implementation of a new ethnostyle, ethnoartistic traditions, cultural creativity should lead to the revival of elements of traditions, rituals, and the desire to identify with the Ukrainian people [18]. However, it is very difficult to give national features to design objects and not to exaggerate the "pseudo-nationality". In Ukrainian design developments, one can often see the direct borrowing of peasant art motifs and their superimposition on beyond-national objects.

In this regard, it is also important to emphasize that the rapid development of digital technologies and artificial intelligence has not just a significant, but a paradigm-shifting influence on design, including ethnodesign, practices.

With the integration of technologies like 3D printing, augmented and virtual reality, artificial intelligence (AI), and virtual and augmented reality, the design business is fast expanding [28; 29]. With the introduction of innovative technologies like

artificial intelligence (AI) and generative design, which may produce everything from graphics to poetry, technology's influence on the design sector will only increase. Even more chances arise with the introduction of new cutting-edge materials and technologies like 3D printing. These procedures let designers produce stronger, lighter, and more ecologically friendly designs. The possibilities are boundless when paired with ever-more-powerful software and computers [20].

Digital technologies are now widely used due to the advancements in artificial intelligence, big data, and other information technologies. Liang and Cong [18] discuss the case of China. They asserted that in addition to steadily developing deeper cross-cultural exchanges and contacts, China has recently witnessed additional increases in fundamental social competition and ethnic cohesiveness. Enhancing ethnic and cultural identification, strengthening ethnic and cultural identity, altering the national image, and protecting and passing down traditional ethnic culture are all benefited by the digitization of traditional apparel and accessories. Based on this, the authors present a case study of a leather coat from the Northern Wei dynasty, which is part of the Xilin Gol League Museum in Inner Mongolia. Three-dimensional digital software was utilized to finish tasks like designing, cutting, and producing grain effects on clothing pieces. Subsequently, a virtual try-on presentation was conducted using the Style 3D software, which improved the preservation and inheritance of traditional apparel and accessories.

Digital arts-inspired ethno design is a unique and really promising path. The creative embodiment serves as a special intercultural and interdisciplinary instrument for the author's artistic experimentation, showcasing the designer's talent and professional self-realization. The theme of the work is precise, relevant, rich, and diverse. In this context, it should be noted that the potential of folk traditions as a source of design creativity is inexhaustible. A special place in them is occupied by a complex of ethnic symbols, sign systems that reflect the worldview of the ethnos. Namely the signs and symbols, rapports of ethnic patterns can easily be "digitized" [37].

In the most general sense, design is a practical art, artistic projecting (construction) [27]. The design is based on technical aesthetics as the key to harmonizing relationships in the triad "person – object – environment". This is not only visualization, but also the technologization of ideas. At the University of Laval (Quebec, Canada), studies are devoted to similar topics, for example, "Ethnodesign: a dialogue between craft and contemporary design" by Beaulieu. The author reveals the ambiguity of the concept of ethnodesign from the perspectives of: 1) the connection between the past and the present, 2) the relationship between craft and design, 3) the significance of handmade work, 4) ensuring sustainable development, 5) contribution to the development of industries. These projections are not isolated from each other, but create a back-and-forth motion. Design draws inspiration from craft, while craft is renewed through design [3].

Thus, the ethnic is looking for new ways of implementation and renewal through design. At the same time, "ethnic" has become a commodity and is becoming fashionable in some places; design has long turned from a way of following fashion into fashion itself. The combination of "two fashions" in one movement creates a condition for resonance, but at the same time it undermines the old foundations, according to which ethnicity and its symbols were considered the sacred property of the people and were not thought of as "for sale". In a short time, the commodification and souvenirization of ethnicity occurred, and this effect is directly related to ethnic design.

There is a risk that ethnodesign can become a tool of "desacralization", and later devaluation of ethnoculture, the emasculation of its inner meaning, i.e., become, in fact, the profanation of this culture, which means its destroyer.

Among the types of modern design creativity that have been formed and, accordingly, are currently in demand by culture, one

can note: industrial design, graphic design, computer design, architectural environment design, landscape design, exhibition design, clothing and accessory design, art design. Design is perceived simultaneously as a product of culture, and as a tool of cultural construction, and as a factor that actively shapes culture. Design activity, in this way, should combine beauty and expediency, the organization of a coherent object world, technical and aesthetic beginnings, in accordance with the level of development of the material and spiritual culture of modern society [5, p. 26].

The phrase "ethnodesign" embodies the artistic-aesthetic, artistic-culture, ethnoartistic traditions, ethnic, constructive and technological components of modern design. Ethnic design, if to consider it as a general field of interaction between science (ethnography) and practical art (technical aesthetics), can be perceived as the territory of "scientific art" [32]. At the same time, ethnodesign today acquires other dimensions – in particular, geopolitical ones, becoming a tool of "soft power".

In modern Ukraine, in addition to the desire to gain stable positions on the global design market, there are also internal motives for using images of folk art in design activities. In the national space, the need for self-identification emerged acutely, and, therefore, a need to turn to traditional art as one of the factors that helps unite society arose. Thus, today the motifs of folk art are extremely important, as they not only play a cultural role, but also contribute to the strengthening of citizenship, reduce geopolitical risks.

2 Materials and Methods

When studying the problem of ethnicity, the authors proceeded from an integrated approach to the socio-philosophical analysis of the phenomenon under consideration. A constructivist method was also used, implying the study of ethnicity as a "constructed" representation. The methodological basis of the study was the methods of comparative analysis, logical-inductive and deductive methods, as well as methods of analysis and synthesis, dialectical and structural-functional methods, theories of constructing sociocultural space, the principle of historicism and system analysis. The study uses political science concepts - the theory of globalization and the theory of soft power.

3 Results and Discussion

Although there has always been a tight relationship between design and culture, design is frequently presented as the only indicator of culture rather than as being within the social context of that culture. The statement that "[design] has become the embodiment of a larger process of creative 'culture-mongering' that has become a means to capture ideation, innovation, and enterprise and made to stand for cultural identity" is provided by Carson [8, p. 3] in support of this claim.

At the nexus of design thinking (human-centered), circular design (environmental), and culturethinking (behavior-centric) lies ontological design. Considering the long-term effects that goods and services have on consumers as social beings is made possible by this approach. Consequently, design tracks consumers' social development [32].

In modern culture, there is a mixture of styles, the space and time of birth of which determines the ideographic identity of various ethnic groups. Ethnic design originated in the Art Nouveau era and manifested itself, first of all, in following the tradition of shape-making, which is based on specific ethnographic material. By studying the features of the organization of artifacts, the designer seeks to identify those basic (dominant) ideas that underlie them and are guides to the world of meanings of ethno-cultures. Thus, the relevance of the development of ethnodesign, in addition to aesthetic and artistic value, is due to the unique opportunity to "enter" into the world of historical experiences and sensations caused by turning to ethnic images. Design practices of working with ethnographic material involve studying the organizational features of the visual pattern of a particular culture. In contrast to historical,

archaeological, cultural, and other studies, the designer strives, first of all, to identify the features of form-building that determine the method of constructing an ethnocultural model. Artifacts that have the richest symbolic and semantic content become the basis for creating objects in the ethno-style, in which ethno-images not only receive a new interpretation, but also take on a rebirth, are included in the rhythms of modernity, “connect the threads of times and cultures” [10].

The phrase “ethnic design” embodies the artistic, aesthetic, ethnic, constructive and technological components of modern design. This type of design is widespread in interior design, clothing and accessories. The means of ethnodesign are figurative and expressive means common to design and the plastic arts: color, proportion, texture, shape, point, volume and space, but from the point of view of ethnic identification. These elements are combined on the basis of historically established principles of composition characteristic of a particular nationality: movement and rhythm, symmetry and asymmetry, balance and dynamics. Harmony of related and contrasting solutions (in color, in proportions) as typical means of art are basic in ethnodesign. The most important thing in the artistic design of “ethnic products” is the dependence of the shape of the product on the design, materials used and production technology, since for the manufacture of most folk products, natural materials and a special production technology were used, which is the highlight of a particular nationality.

Globalization, however, is leaving its mark. So, for example, Ukrainian embroidery modernizes along with changes in society, fashion trends, and the very purpose of some embroidered products changes. In particular, Ukrainian embroidery can decorate covers for portable equipment, boxes, women's handbags, and window curtains. The types of ornaments are also changing, new patterns are appearing, modern embroidery materials and techniques are used. Although the embroidered products have a modern look, the embroidery gives them a sense of nationality and traditionality. Women's handbags, clutches with Ukrainian embroidery, belts decorated with bead embroidery, handkerchiefs, scarves, shawls decorated with ethnic patterns look interesting. The Ukrainian wreath deserves special attention. While the traditional wreath had to be made of symbolic flowers, with ribbons, and was worn only by young girls, the modern wreath is a hair rim decorated with various artificial flowers (far from traditional bouquets, for example, roses, orchids), and such an accessory decorates the heads of not only young girls, but also adult women. Thus, global trends in fashion and style have a direct impact on ethnodesign. Of course, this applies not only to the design of clothes and accessories, but also to the design of interiors, landscapes, etc.

Globalization processes have created a new socio-cultural environment where there is a “meeting” of national cultures, unification of ethnic cultures, devaluation and destruction of ethnic diversity. There are also opposite trends - transculturalism and the search for self-identification, which are reflected in art, forms of cultural and everyday traditions, artistic and project culture, and in the field of design. After all, namely the design related to everyday spheres affects the formation of the mentality of both an individual person and the people in general. At the same time, ethnodesign awakens interest in national “archaic” and is able not only to shape the visual experience of a modern person, but also to define the national style of thinking, to teach sensory mastering of the modern subject environment [6].

National identity is largely determined by national culture, and not only and not so much by the “high” elitist culture, but by precisely those things that are close, understandable, and necessary for every person. In the age of globalization and the “erosion” of identity by Western “mass culture”, the importance of this factor for the preservation of identity is only increasing. Actually, only those nations that have their own cultural alternative will “survive” in the modern world [30].

Such authors as A. Appadurai, Z. Bauman, P. Berger, G. Ritzer, S. Huntington, and others point out that ethnicity today not only does not disappear, but, on the contrary, ethnic differences,

while remaining significant, move to a fundamentally new level, turning ethnicity into a “new ethnicity”, making it an important component of everyday life [2].

There are two processes going on simultaneously in the world – unification and diversification. Unification is a feature of the Modern era: things, places, procedures, institutions are unified. Diversification is a feature of the postmodern era: people, objects, practices, opinions are diversifying. At the same time, bottom-up cultural influences have become a very noticeable phenomenon. In the focus of attention, there is either resistance to globalization, or (in a less dramatic form) ways of perceiving and mastering (and appropriating) global cultural phenomena within local communities (which remain local in certain aspects) [12].

To denote the interaction of the local and the global, R. Robertson proposed the concept of “glocalization”, in which at least three aspects are distinguished [26]: 1) everyday, routine human ingenuity; people of the “periphery” somehow adapt, change and in their own local way they seem to recreate global cultural borrowings; 2) specificity is inevitable not only because of resistance to globalization; simply responding to the globalizing culture and its conductors, local communities involuntarily emphasize their own uniqueness and originality, for which they even invent traditions for themselves; 3) constructing local exoticism for tourists is a successful marketing strategy for local culture.

The era of globalization with its imposed templates of Western mass culture could not but cause an identity crisis. And it is no coincidence that the struggle in the field of culture determines the essence of the era. An indicator of the struggle for cultural identity can be namely the process of the above-mentioned glocalization taking place in our time. This concept is formed from the combination of two words - “globalization” and “localization”. The meaning of glocalization is that in the period of globalization, when the power of national states transferring sovereignty to various supranational structures is weakening, such phenomena as increased interest in local differences, growing interest in the traditions of ancient times and the revival of dialects become increasingly important. Glocalization has given rise to such a phenomenon as the “return of ethnicity”, that is, the revival of almost forgotten historical cultural traditions. This sometimes takes on semi-comical features when, for example, they try to create rock music with lyrics in ancient dialects, or when they try to celebrate artificially recreated holidays. But it should be admitted that in a number of historical provinces of European countries there is indeed a revival of traditional applied art. And it is about preserving own national identity. These processes are also observed in Ukraine, especially after the start of the hybrid war of the Russian Federation against Ukraine in 2014, which became a catalyst for the rapid rise of national self-awareness and its expression in culture. If to look at the essential description of glocalization in comparison with globalization and localization (see Figure 1), it becomes clear that today's Ukrainian ethnodesign fits precisely into the concept of glocalization.



Figure 1. Meaning of glocalization [15].

Modern design develops in the conditions of the spread of globalization processes, which eliminate individual, ethnic, and national characteristics, directing human needs to universal, uniform, sometimes impersonal standards. In these circumstances, ethnodesign is perceived as one of the vectors of

humanization of the environment. The current achievements of the fashion industry, the design of the urban environment, interiors, in particular the furniture industry and decor, the film industry confirm the success of using such a tool as traditional folk art. Ethnic motifs, ornaments, color combinations, images, creatively reinterpreted and stylized, allow creating a unique product that satisfies the individualized needs of the consumer. Olena Ponomarevska [23] claims that ethnodesign conflicts with the globalized economy, since the demand for such products, with some exceptions, remains within the country of manufacture. However, some world and regional geopolitical processes obviously deny this opinion.

As it is known, the key elements of modern cultural diplomacy are material and spiritual objects of national cultural heritage. In today's world, the sphere of culture has become a real battlefield for states wishing to establish their hegemony in the world, and for states trying to maintain sovereignty. Using "soft power," and in particular its cultural influence, the hegemonic country seeks to change the cultural codes of other countries and replace them with its own code or encourages local political and cultural elites to develop their own mythologized false codes. A coherent approach to the phenomenon of ethnicity allows to fully consider it as one of the resources of "soft power", which has currently acquired the character of an ambiguous multi-level concept with a wide interpretative diversity [13]. The ethnic component remains in high demand within the framework of soft power policy. Therefore, relying on basic national cultural values, protecting national geocultural security, and the policy of "revitalizing" cultural heritage make it possible to implement important social and political tasks in modern society, and ethnodesign can play an important role here. For Ukraine today, in the context of full-scale aggression by the Russian Federation and related information and propaganda operations of the enemy within the framework of information warfare, this is especially important. Thus, the cultural heritage embodied in ethnodesign is not only an important part of historical memory and historical consciousness, but also the most important system-forming factor contributing to the formation of a sense of pride in the achievements of ancestors, continuity of generations, evidence of the vitality of society in both the cultural and political spheres.

The direct influence of culture on geopolitics is manifested in the protection of national cultural interests as part of the implementation of a general policy to promote and protect the country's national interests as a participant in international geopolitical processes and relations [11]. It is carried out through external state cultural policy, maintaining national cultural diversity based on the principle of equality and equal value of all cultures for the world community. The basis for differentiation of cultures is the awareness of the value basis for each culture. In the 1960s of the last century, P. Blau drew attention to this, noting that the value context of culture is not only a means of shaping social relations and common values in a broad sense, but also acts as "... a connecting link of social associations and interactions" [4]. As a result, namely cultural norms determine the field of political interaction between participants in international relations, because they are based on cultural identity, which forms the collective expectations of participants in geopolitical processes in the international arena [17].

Therefore, design, having become an important part of culture, from the point of view of artistic processes of style formation, becomes increasingly more complex and multi-layered. The actualization of ethnic tradition in project culture led to the expansion of the boundaries of the concept of "ethnic style".

In the process of uneven development of territories in Ukraine, two ideological platforms were formed: industrialized Eastern Ukraine gravitates towards international style, while Western Ukraine is based on national style, rethinking ethno-traditions and their use in design and advertising. This is an important specific feature of Ukrainian cultural tectonics, which is expressed in differences in mentality, artistic practices, value priorities, as well as in the peculiarities of consumption. As an alternative to globalization processes with their desire for

standardization and assimilation of cultural features in design, processes of self-identification of the nation were actualized [25].

In the diversity of design, the concepts of shape formation are of particular interest: a) in the triad "function – material – technology" (G. Semper, F. Reuleau); b) in the projection of the utilitarian purpose of a thing, the correspondence of form and function: "what is convenient is also beautiful" (functionalism of the Bauhaus school); c) based on internal structures and combinations of materials in the name of the unity of man and machine (in constructivists' understanding). While "styling" (giving a spectacular appearance) in American design of the 1930s (R. Lowy and others) was guided by commercial motives, the German Ulm school, continuing the Bauhaus line, developed a systematic approach to design at the intersection of scientific and technological progress and aesthetics. Its leader in the 1950s and 1960s, T. Maldonado, convinced that the illusory aesthetics modeled by artists would inevitably be replaced by the beauty of the real world. Criticizing the vastness of design, he insisted on aesthetics: "Our society is not content with making a commodity out of every work of art, it wants more. It wants every product to be a work of art" [36], which can be observed in modern Ukrainian ethnodesign in the landscape of globalization, digital technology and, to some extent, also sustainable development.

Appeals to design as an art were complemented by its intersections with science, which is quite explainable by the accumulation of design experiences, the need for their comprehension and orientation towards the future. The subject of study was design thinking itself - reflection of design.

The idea of design thinking was formulated by economist and control systems theorist Simon in his book *"The Sciences of the Artificial."* On the one hand, he considers design as a property of thinking and a phase of decision-making; on the other hand, he reveals the features of design thinking with its metaphorical nature instead of the inductive-deductive thinking characteristic of science. This is why symbol systems (information-process systems) are "the most significant artifacts" [34]. Design thinking does not resort to analysis, but to a creative solution that is influenced equally by objects (real and symbolic) of the environment and the internal abilities of a person. The last (anthropocentric) factor allows design to be regulated as a process of transforming existing conditions into desired ones: designers are "concerned with how things should be... to achieve goals and desired functions" [33, p.22].

Returning to the meaning of design as a "practical art", we can note that here, too, any project of any significance encourages art and science to symbiosis or to dialogue, where science is explained mostly by text, and art - by image.

Since the 1960s, countless scientific papers and experiments have explored how to help people perform "creative" tasks. Conducted research, combined with the emerging personal computers revolution, allowed companies such as Apple and Lotus to create the first digital applications for creative purposes. This movement ultimately led to the founding of Autodesk (1979) and Adobe (1982), which focused exclusively on creating tools and systems to enable creativity.

Digital tools that imitate analog tools (Photoshop, Autocad, Pro-Tools, Word) can be conditionally classified as first-generation automated creativity systems. Managing the creative process with these systems requires full human attention, and the assistance they provide in solving creative problems is limited.

In second-generation automated creativity systems, the machine is endowed with broader powers. During the creative process, people conduct a dialogue with the machine through a feedback system, and decisions are made jointly with the system. Machines take over some of the routine operations that previously required professional expertise. Today, such systems are ubiquitous, and their significance is to lower the bar of human skill to enable both experts and non-specialists to switch

their attention to higher-level problems and perform complex creative tasks with less effort.

And finally, those tools that one can work with now, represent third-generation automated creativity systems. Such systems coordinate the creative process through dialogue with a person, expand creative possibilities and speed up the time to acquire skills from novice to expert. The principles of third-generation automated creativity are finding practical application in an expanding range of creative tasks [24].

When using third-generation systems, machine and man act in a creative union. The designer determines the algorithms with the help of which the created work is formed, and then manually selects the most successful derivatives. This interaction method is called generative design, used in both experimental and real-world contexts. An example of generative design is presented in Fig. 2 below. A new pattern was created by combining several common components from Ukrainian ornaments from various regions of the nation. The pieces were then rotated and mirrored using the morphological displacement method to create a new design with archetypal characteristics. A new basic element unit can be created using the pattern. This approach resulted in the completion of multiple representative element units, as Figure 2 illustrates. The next design will make further use of these element units.

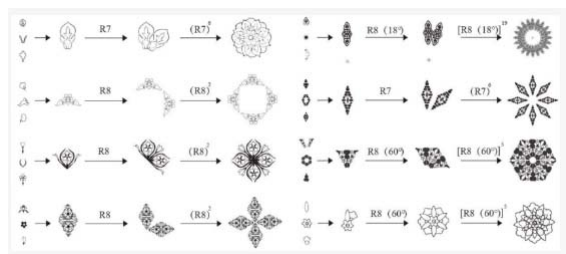


Figure 2. Basic pattern unit generation process

This is actually a capital revitalization method of regional ethnic fashion culture based on digital design method.

The most impressive examples of generative design come from industrial design and architecture. The operating principle of such computer programs comes down to the ability to generate thousands of designs. The designer's task is to select the most suitable ones or to determine such settings that will allow him to obtain the desired result.

In particular, a new development called GauGAN creates beautiful and complex landscapes from very simple sketches (circles, lines, etc.) and is used in landscape design. Users of this tool can change the original idea, modify a landscape or other image, add sky, sand, sea, etc.

In this context, it should be noted that AI ensures that designs are up to date with the latest trends, allowing designers to focus on the 'bigger picture'. The goal of using artificial intelligence in design tools is to create a better design by eliminating the need to perform repetitive or low-value tasks. Using automation enabled by artificial intelligence frees up time for more meaningful creativity.

However, it should be noted that even the use of the most modern and high-quality computer programs in the field of design cannot completely replace the designer. Otherwise, the result of an exclusively machine creation will be cliched and low-quality. The most appropriate is a tandem of a designer and a computer [31]. This allows, in particular, using a huge database of historical information and artifacts, national traditions and features in a design project.

The creation of a national design model based on folk traditions led to the creation of original art samples and allowed scientists to establish the existence of a "new Ukrainian style", which

clearly indicated the desire of the Ukrainian creative intellect to present the peculiarities of the artistic view of own nation [14].

Ethnodesign as a multifaceted concept combines artistic, technical, design, cultural, and ethnic-national features. On the other hand, ethnodesign acts as a kind of transformation of elements of national culture, in particular decorative art, into modern industrial products, that is, into ethnodesign, which combines traditional decorative and applied art with modern industrial technologies [9].

Ethnic design in modern conditions is an innovative trend in the development of cultural heritage, being a "reliable basis and foundation for the formation of the culture of the future" [21].

Thus, modern ethnodesign should successfully combine elements of solutions of traditional decorative and applied art, as well as a combination of aesthetically related colorful and graphic properties. Understanding the complexity of national traditions and bold experiments of young Ukrainian designers clearly shows the polystylistic diversity of the author's interpretations in the general line of postmodern ethnic romanticism.

Ihor Bondar [6] rightly claims that the inclusion of the culture of one or another people in the process of globalization inevitably leads to a certain unification of the means of artistic expression, which is connected not only with the spread of general functional and constructive techniques and forms, but also with certain features of a modern man's psychology of perception of culture. However, the main reason for the still weak use of Ukrainian folk traditions lies not in the Western influence, but in the weak perceived importance of local traditions in the field of modern design and the lack of clearly defined ways of their integration [1].

Meanwhile, as noted by N. Sergeeva [33], an essential indicator of the inevitable changes that have taken place in the ideology of Western design is most succinctly demonstrated by the statement of Carnegie Mellon University professor R. Buchanan: today, designers are no longer faced with the task of developing a design for a universal audience, national groups, market segments or even for such an ideological abstract category as the consumer. Although in many countries mass production still plays a special role, our current task is to create a design for a specific person in his immediate environment. The product should support a person in his desire to take an active part in his own culture, help him in finding relationships and harmony that are important for his environment. The product should represent the consumer's personal route through the labyrinth of cultural ecology. Such individualization of the object of modern design, aimed at the parallel solution of non-utilitarian problems and direct participation in the formation of a person's "dialogue", through the sense of self, with the surrounding world, ultimately, indicates the growing trends of the general socialization of design. In such an environment, namely ethnodesign acquires special significance and potential.

Countries that are leaders in the field of design today, including ethnic elements in their products, emphasize national identity, try to integrate their culture with the world and become a unifying factor of society in their country. Different fields of design use folk, ethnic culture as a source of inspiration, but today this practice is gaining popularity. Interest in popular culture becomes not only a temporary trend, but also a certain cultural policy of companies and even countries.

Today, we see the attempts of individual designers or agency heads to create a conceptual, modern, meaningful product, combining a new visual language with archetypes of folk culture. Representatives of a combination of traditional ethnic motifs with international stylistics try to apply a rational approach to solving communication problems. Conceptualism is expressed through a clear understanding of the task, the creation of a general idea, its visualization and compliance with the customer's requirements. Therefore, increasingly more ethnic motifs are used to create a nationwide, but on the other hand,

universal product, which will help integrate ethnic culture for different population groups of Ukraine and spread it around the world. Gradually, superficial citation moves towards a complex style, to the revival of folk culture.

It should be noted that ethnodesign recently has taken its rightful place along with environmental design and stylization for any period of time, where not only well-known materials are traditionally used (wood, leather, wool, paper, jute, cotton, bone, natural fabrics, metal), but also modern ones. Shift towards sustainability is observed.

It is necessary to view the modern world as a complex system. On the one hand, all barriers - linguistic, cultural, and ethnic - are eliminated by the demands of a globalized economy and the accessibility of contemporary communication tools. Thus, the scientific literature occasionally supports the theory that ethnic groupings can obstruct the further growth of a worldwide economy [38]. However, every country has centuries-old cultural traditions that shape how its representatives view and comprehend global political and social processes. Structures like the renowned Seven or the Visegrad Group, in particular, are the result of tensions between the historical experience of the ethnos and the shifting circumstances of the global socio-economic system. Taking care of the welfare of future generations is central to the idea of sustainable development. Here, the role of the ethnic groups - largely through ethnic design - is noteworthy. One of the important factors in the popularity of ethnic design is its environmental friendliness, since mostly natural materials are used to decorate ethnic interiors - wood, rattan, leather, stones, clay, metal, fabrics; and manufacturers try to emphasize their natural properties.

Sustainable design is becoming an important element of the sustainable development system. The ethnic styles have gained additional value due to the availability of sustainable raw materials such as natural fibers, natural dyes, and recycled materials, as well as sustainable chemical processing, manufacturing, and surface embellishments like hand painting, resist bases, itkat, batik, bandhi, natural dyes, and effluent treatments. Abury Champions and other groups have contributed to the growth of sustainable ethnic styles by combining their expertise with creativity in design. Ethnic styles have a tremendous opportunity to coexist with modern fashion concepts, and generation transitions (Gen Z and X) might be considered as good influences.

Environment design has always remained open to experiments with ethnic motifs. Ethnostyle is also in demand in the world due to purely practical features, namely environmental friendliness, because designers, as it was mentioned above, when creating interiors, mostly use natural materials - wood, rattan, leather, stones, clay, metal, fabrics. Catering establishments remain in the first place. Traditional Ukrainian cuisine has long since become a certain brand, a sign of quality, in demand both among Ukrainians and among tourists. Therefore, it is logical to emphasize the folk component in the design of the "Puzy Hut" and "Potato Hut" establishments, which are in all major cities of Ukraine. With the assistance of the design team, they are trying to create a collective image of the Ukrainian national style. In the process of designing a modern public or residential interior, international trends remain the most popular, and national flavor can be achieved mainly thanks to authentic or ethnic-style accessories and decor. The influence of folk motifs is often present in the interiors of hotel complexes built in the recreational areas of Western Ukraine [35]. Nowadays, there is already an understanding that Ukraine can be attractive in terms of both domestic and foreign tourism, therefore the use of folk motifs in various types of designs serves as an additional means of advertising and forms certain standards of aesthetic quality.

It can be argued that the formation of a national model of design is currently taking place, and scientists are stating the "new Ukrainian style", the expressive representation by the Ukrainian creative intelligentsia of the artistic worldview of its own people. At the same time, the harmonization of the subject-spatial environment should occur through the conscious, justified use of

ornaments, colors, decor, symbols, the combination of natural, ecological materials with modern materials and technologies. The concept of Ukrainian ethnodesign should become the basis for the revival of culture and spiritual values, self-identification and vision of one's place in the global cultural and artistic space. On the basis of the analytical work, the main provisions of the further development of ethnodesign should be determined, namely: form shaping as a connection between utilitarian and aesthetic in a design object, stylistic solution as a manifestation of certain ideological guidelines, the use of Ukrainian ethnic motifs as a creative interpretation of architectural, visual and decorative works - applied art.

Ethnic design in Ukraine is one of the most promising areas of design activity, as it has a strong potential to become the basis of national style and represent Ukrainian design on the world market. In addition, ethnodesign under the current political and social situation appears to be an important factor in the consolidation of Ukrainian society. Creative modernization of traditional artistic forms will contribute to the development of the national style and the establishment of the cultural image of the Ukrainian state.

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