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Ethno-Design as the Basis for the Formation of a Tolerant Attitude to the Traditions of Different Cultures

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Abstract

Topicality of the work is conditioned by the necessity to research meanings' translation mechanisms of different cultures in the modern design's forms and images, and the need to create harmonious and data-intensive visual objects that are in demand in various spheres of modern life (advertising, Internet, design, etc.). The purpose of the work is to study translation's peculiarities of ethnic cultures' meanings and their connection with the specifics of shaping. In the research was used methods of analysis and semiotic systems' simulation, methods of historical-cultural analysis, methods of comparative linguistics and system analysis. In modern culture there is a mixture of styles, space and birth date of which determines ideographic identity of different ethnic groups. Ethno-design was born in the Age of Modernism and manifested primarily in following the tradition of shaping, which is based on specific ethnographic material. By studying the artefacts 'organization features, the designer seeks to identify the main (dominant) ideas that underlie them and which are the conductors in the world of ethno-cultures' meanings. Thus, the relevance of ethno-design development besides the aesthetic and artistic value is due to unique ability to "include" into the world historical experiences and sensations caused by an appeal to ethnic images. Design working practices with ethnographic material suggests studying particular culture's characteristics such as visual patterns organization. In contrast to historical, archaeological, cultural and other studies, the designer seeks primarily to identify the formation features, which describe construction methods of ethno-cultural sample. The result of the research is the discovery of cultural meanings' transmission mechanisms in the ethno-design objects, as well as their impact on formation peculiarities.

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1. Introduction

Ethno-style in a modern design at the morphological level represents the characteristics of a specific ethnic group and ideoplastic projection of its mythological ideas. Artefacts with a rich symbolic and semantic content become the basis for creation objects in the ethnic style. In such objects the ethno-images gain a second birth,

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they connect different times and cultures and draw our attention to wisdom of ancestors, who felt and experienced the universe as a single organism. Ethnic images are closely connected with traditional views of different cultures on the universe and moreover they bear deep symbolic meaning. The ethnic heritage can enrich the visual world of modern man who lives in the technocratic space.

2. Functions of ethno-design

Ethno-design has its own features, and the study of their influence on the formation processes is the main objective of this work. In ethno-design that is facing values of traditional cultures, the utilitarian, ritual, decorative and symbolic functions are merged. Comparison of design and ethno-design objects' features is shown in Table 1.

Table 1. Functions and values of design and ethnic objects

Object	Functions	Values	Purpose
Object of design	utilitarian	pragmatic, aesthetic	provision of human needs, harmonization of space
Object of ethno-design	symbolic, ritual, utilitarian, decorative	epistemological, pragmatic, aesthetic, artistic	provision of human needs, decoration of space, projecting emotions, information transfer.

The collapse of the functions' original identity has occurred. And as a result the formation of the five types of things has begun. In these things the certain value and function are dominating. Thus, the "useful" things are endowed with pragmatic value and utilitarian function, "talking" - with a semantic value and ritual function, "beautiful" – with aesthetic value and decorative function, "artistic designed" - with artistic value and artistic-utilitarian function, and finally, "toy" - with epistemological value and symbolic function.

Such a way the design objects include "useful" thing, and the ethno-design objects - "talking", "beautiful", "artistic-designed" thing or a "toy". That is depending on what functions are dominating in thing.

3. The symbolic function the ethno-design

Items in traditional societies are tightly woven into the fabric of ceremonial and ritual practices. Ornaments and motives of ethnic objects are metaphorical reflections of universe picture. They carry information about the structure codes of universum and bring us closer to the mysteries of life. They also provide connection to the information stream of cult semantics. All this is reflected in form, system of proportions and choice of materials. Ethno-cultural images are being created on the formed system of mythological thinking and have the following properties:

- carry deep semantic meaning,
- become symbolic projection of cosmogony,
- have the ability to protect against hostile forces,
- attract good luck,
- give special powers and knowledge to the owner.

In this regard, the symbolic function is dominating in ethno-design objects. Symbolic function includes into object's structure the system of symbols that translate cultural meanings. In today's ethno-design the cultural symbols are included in the compositions in order to help to "remember" traditional knowledge through an appeal to the archetypes, that directing the perception of geometric forms. Effect of instinctual mode of organizing

experience on the formation of visual images, the choice of materials and compositions for object are based on researches of C.G. Jung.

4. Features of translation of meaning in the space of ethno-design

Design is based on ethno-images; it develops and enhances the perception of material culture's codes. If the designer knows what thing is "saying", then he can create a new item, which also embodies a certain message. Form of ethno-design object acquires its value solely due to the existence of meaning, which is its essence and inner reality. Form is the veil, under which is the true meaning of all things lies and only a man can see this meaning.

Semantic capacity of ethno-design objects is based on their cultural background and individual peculiarities of the man who perceives it. Ethno-object becomes a "text" that containing information only if the person is able to perceive its cultural foundation. Contents of the "text-thing", its meaning are expanding during the development of the human's abilities to "read" this thing.

Consequently, each item includes both directly perceived physical properties, as well as its cultural, symbolic meanings, which are translated in the process of its cognition by man. Form that can translate the meanings and that meets all the aesthetic and artistic demands is the most meaning-capacious since the meaning and form are inextricably linked.

Modern designer at the design stage should take into account the meanings that will be transmitted during the perception of the object.

Along with functionality and technological effectiveness, the thing must meet aesthetic requirements. Quality of the form (that's not diminishing its functional and other characteristics) becomes crucial for thing's meaning-capacity.



Fig. 1. Ethno-design based on African style (D. Kokareva). (a) Face of the Sun; (b) Turtle.

To illustrate the mechanism of meaning's transmission, we apply to African ethnic images, which are aesthetically expressive and contain pronounced symbolism. Decorative panels in Figure 1 (which are made for interior design in the African style) are based on an understanding of cultural symbols' meaning, such as sun and turtles. Asymmetrical composition "Face of the Sun" is connected with the ritual sun worship, which in African

tribes accompanied by dancing men in ritual masks. On composition's right side there is a stylized ritual mask of Ligbi tribe. Designer creatively transforms ethnic motives, including them in a space of modern interior. Turtle symbol is a feminine lunar sign. Symmetry and geometric ornament of panel "Turtle" reflects another deep meaning of this symbol; it is the idea of the Earth creation. Semantic interpretation of the compositions shown in Fig. 1 can be different, thanks to the various organizations of ethnic African ritual symbols in the composition. They can generate a series of associations.

The deep study of different cultures' traditions is the basis for creation of ethno-design object. This allows including ethnic symbols in the modern space, and moreover this helps to understand them and creates opportunities for dialogue between different cultures.

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